The Alter Ego of Editorial Intelligence

A thesis submitted in fulfilment of the requirements for the degree of PhD Architecture and Design

Cameron James Bruhn
Bachelor of Architecture, University of Queensland

School of Architecture and Design
College of Design and Social Context
RMIT University

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Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Cameron James Bruhn

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1.0 Abstract

This PhD research follows the trajectory of architecture, landscape architecture and interior design from 2003-2016. It documents my significant contribution to Australian built-environment writing, editing and publishing, situating the practice as a site of innovation across disciplines and mediums. The key collaborators, critical tendencies and organizational themes of the practice are understood through a horizontal and vertical dissection of my editorial methods and techniques within the matrix of publications, events and programs. The personification of the three editorial streams of the practice through the speculative titles: Howard – The Life of the Creative Individual, Florence – International Forum for Design Engagement and Walter – Journal of Australian City Making reveals the alter ego of my editorial intelligence. The research document reconsiders and reframes the body of work providing evidence of the mastery and the practice’s contribution to local and international knowledge in architecture, landscape architecture and interior design.

2.0 List of Illustrations

1. Posters documenting my publishing practice across Australian interior design, landscape architecture and architecture.
2. A survey of parallel projects produced alongside my editorial roles at Architecture Media
3. The graphic identities and launch speeches for Howard, Florence and Walter.

3.0 My trajectory in architecture and design publishing

When I began this PhD research in 2008 I was at a turning point in my practice. I had spent five years (2003-2008) editing Artichoke magazine (the national magazine of the Design Institute of Australia) and Landscape Architecture Australia (the official magazine of the Australian Institute of Architects). My career as a lapsed (or as one eminent practitioner recently put it, defrocked) architect began in 2003 when I accepted a role as the associate editor of interior architecture design magazine, Artichoke. This PhD research is a reflection on the practice (2003-2016) though the material expressions (magazines, exhibitions and books) and its experiential activities (conferences,
symposiums and awards). It acknowledges (and then consciously sets aside) the mediums and mechanisms of media production. This allows the practice to be framed within (and explicitly of) architecture and design practice.

My early practice (2003-2008) was primarily concerned with the publication of printed magazines (four times per year) alongside participation in a small number of auxiliary activities that supported them, including occasional guest speaking, university teaching/critiques and design juries. During this period I implemented significant changes to the content, positioning and presentation of the titles. Published by Architecture Media, an associate company of the Australian Institute of Architects, both Artichoke and Landscape Architecture Australia came out of grass roots, profession-led publishing initiatives and offered considerable scope for innovative editorial practice and are the foundation for the editorial intelligence that I have reflected on through this research. ¹

Interior design and landscape architecture emerged as professionalized disciplines in Australia in the middle of the twentieth century. The establishment of the membership-driven professional institutes is a key moment on the timeline – with the forerunner of the Design Institute of Australia ² formed in the late 1940s and the Australian Institute of Landscape Architects constituted in 1966. ³ The publishing and communication armatures of these emerging built environment professions followed in the later

¹ Architecture Media is an Australian online and print publisher and events company with its focus on the built environment – practitioners, clients, suppliers and the wider community. Architecture Media is an associate company of the Australian Institute of Architects. Its websites, print and digital publications, awards programs and speaker events are endorsed by the Australian Institute of Architects, the Design Institute of Australia and the Australian Institute of Landscape Architects. The portfolio includes publications – Architecture Australia, Artichoke, Houses, Houses Kitchens+Bathrooms, Landscape Architecture Australia and Architectural Product News; and websites – Selector.com, ProductNews.com.au, ArchitectureAU.com and LandscapeAustralia.com. (www.architecturemedia.com)

² The Design Institute of Australia (DIA) is a peak body for Australian interior, industrial and graphic designers. "The Society of Designers for Industry was formed in about 1947 and was followed just over a decade later with the incorporation of the Industrial Design Institute of Australia in Melbourne in 1958. The Institute was granted membership of the International Federation of Interior Designers (IFI) in October 1982 and in December, the name of the organisation was changed to the Design Institute of Australia." (https://www.design.org.au/about/history/history-dia, accessed 30 July 2017)

³ The Australian Institute of Architects (AILA) was formed in 1966 with the organisation having its "beginnings at a meeting held during a national conference of the Royal Australian Planning Institute in August 1963 whereby a group of professionals held an informal meeting to discuss the need for a new professional body to represent Australia’s Landscape Architects. In 1966, the agreement was reached to progress to formal status with an interim committee forming the first Australian Institute of landscape Architects with Richard Clough being the Interim Chair." (http://www.aila.org.au/iMIS_Prod/AILAWeb/About_AILA/About_AILA/AILAWeb/About_AILA.aspx?hkey=394abd1e-9dc5-41f2-afb7-86e3149d1ba7, accessed 30 July 2017)

My tenure as editor of *Artichoke* and *Landscape Architecture Australia* magazines coincided with new publishing arrangements and formats for the titles and enhanced availability via Australia-wide newsstand distribution. Looking back on the early period of my practice reveals how focused and stable magazine publishing was in the pre-digital latter part of the twentieth century. As the editor of *Artichoke* (2003-2008) and *Landscape Architecture Australia* (2003-2010) magazines I communicated with a defined professional constituency four times a year though the printed magazine format. This controlled publishing environment presented a unique opportunity for me to shape my editorial approach and experiment with techniques and methods within highly established mediums of production. Concomitantly, a refreshed publishing scenario and receptive audience provided the impetus for creating magazines that were increasingly (and necessarily) outward facing in their advocacy, documentation and celebration of the design professions. This parallel dialogue – moving between content and audience - is the foundation of my editorial practice and its sustained efficacy across mediums and disciplines.

The impact of my practice on Australian architecture, interior design and landscape architecture is measured through this innovative editorial approach and proactive audience engagement (and is the origin of the ‘third’ editorial position that this research has revealed). With timing added to this diagram a resilient editorial intelligence is created. This tripartite relationship between content (who and what has been published), audience (the primary and expanded field it seeks to engage with) and timing (when something is published or re-published) underpins my editorial practice. Successful editorial practice, in any field of endeavor or medium, requires all three to be considered and provides a way of measuring value and impact. In the foundation years of my publishing practice I worked simultaneously at the fast, confident pace of interior design and the custodial, maturing form of landscape architecture. Observing and articulating these divergent timeframes allowed me to develop new editorial directions for the publications that resonated with both professional and wider audiences.

At a turning point in 2008 I had stepped outside of industry publishing environment to take a role within practice as the Head of Communications for multi-disciplinary
architecture and design practice, HASSELL (2008-2009). This move was in part motivated by uncertainty about the future direction and longevity of my practice. Magazines (like Artichoke and Landscape Architecture Australia) were now part of an expanded and newly democratic landscape – with blogs, tweets and likes at one end of the spectrum, books at the other and the traditional magazine titles somewhat awkwardly sandwiched in the middle. The release of the films The Devil Wears Prada (2006) and The September Issue (2010) romanticized (or triumphed) the power of the magazine (medium) just as it was grappling with a decidedly uncertain future. In the late 2000s Publishing was just beginning to adapt to new digital environments and their economic imperatives. Just fifteen years ago international commentators like Andrew Odlyzko were convincingly arguing that “Content is Not King.” By the end of the first decade of the 2000s connectivity was so widely available (and free to access) that the media conversation was returning to content and its future potential. Not surprisingly the first years of the PhD research were preoccupied with speculations on a new relationship between medium and message with reference to the early, visionary work of Marshall McLuhan. Free and easy access to the mediums of communication has created what at first appeared to be new types of messages (from long to short, thoughtful to throwaway). A number of early (in-process) presentations to the Practice Research Symposium panelists steered the research in the direction of economics, mechanisms and structures, looking to the medium as a vehicle for innovation. While at times compelling, perhaps even urgent, this research direction offered little scope for reflection and innovation. A moment of realization in the research occurred when the message was reprioritized (reflecting the global community of practice in which I was now part of). The research has identified the resilience of my editorial intelligence and has been researched across Australian architecture, landscape architecture and interior design publishing.

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4 Hassell is a multidisciplinary, international design practice with fourteen studios in Australia, China, South East Asia and the United Kingdom. Working directly with the Board of Directors and reporting to the Practice Executive I managed a team dedicated to the branding, internal and external and communications and strategic positioning of the practice. (www.hassellstudio.com)
Digital and social media has provided many more avenues for publication, and perhaps production, of architecture, landscape architecture and interior design. In an interview published on ArchitectureAU.com in 2013, Beatriz Colomina argued that; “new media doesn’t kill old media … it transforms it.” Online platforms “challenge us to reconsider the relationship between forms of publication and forms of interactivity.” The most obvious advantage of digital and social media is that it is interactive, and audience engagement is integral to this. At conferences and awards ceremonies, discussions on hot topics can unfold online in real time as people post live from the event. This brings a collaborative element to the interpretation of the content – in theory everyone is free to join in the discussion. However, it can sometimes be difficult to navigate the commentary and unpack the agendas of the participants. This mode of communication has a distinct lack of critical analysis, and in the online space there is a perpetual re-circulation of the same images and text. Therefore, like Colomina, I strongly believe that there is a place for both old and new strategies in architecture and design publishing. The publishing industry is a rapidly changing scene, and many architects and designers are vigorously embracing the new media environment. But neither print nor online media is more important than the other – the two work ideally together. The media landscape is changing, but this isn’t just a binary distinction between print and digital, old and new, established and emerging. For example between 2011 and 2014, there has been a 25% drop in Facebook users aged 13–17, and an 80% growth in users aged 55+ – clearly this suggests that the architects of the future will be communicating in ways that are yet to be invented.

4.0 Understanding the relationship between architecture and publishing

What am I? or What, if anything is an architect? My practice is embedded in architecture but other (and sometimes parallel) to teaching, research or building. It is a hybrid activity that anticipates the expanded definition of architectural practice envisioned by Thomas R. Fisher’s book from the early 2000s, In The Scheme Of Things: Alternative Thinking on the Practice of Architecture. Fisher’s most recent research into

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9 Leon Van Schaik, Anna Johnson, R. Blythe, Peter Downton, Kate Heron, Li Shiqiao, Johan Verbeke, By practice, by invitation: design practice research in architecture and design at RMIT, 1986-2011. (Melbourne: Onepointsixone, 2011).
the nature of architectural practice has led him to suggest that building, the activity traditionally considered the apotheosis of architectural endeavor, might account for less than thirty percent of this output in the very near future. In my practice I am both an observer and a participant in this redefining of architecture practice for the twenty-first century, creating my own version of architectural practice. In the March 2014 issue of Architecture Australia I used the content of the magazine to reflect on the diversity and reception of architectural production observing that, “The work of architects is presented in three very different ways in this issue of Architecture Australia. This triumvirate presents us with an opportunity to reflect on the different things that architects produce. Long before there is a building to review, there are representations of it. Made throughout the project’s life, each drawing, model or visualization has its own meaning and currency. Notwithstanding the potency of representation (in all its forms), the completion of a building is arguably the ultimate manifestation of what architects do. The five new projects presented in [that] issue range from the small and provocative to the complex and polished, with reviews that seek to make sense of the opportunities and challenges of each.

“The words, drawings and images on the pages of every project review in Architecture Australia are another type of building representation, recording the work at a moment in time – often its debut – and reflecting on its contribution to practice and the discipline. In the Dossier, 13 four critics wade into the deep and, as it turns out, murky waters of a different type of architectural production – the monograph. In the introduction, Leon van Schaik dips his toe into the water before Carey Lyon, Sam Spurr and Elizabeth Farrelly jump in, with at least one good divebomb. Their reviews of four monographs from the recent wave of publications about Australian practices raise a number of questions about this important part of architectural culture, scoping its audience and the changing media and communications landscape. The centrepiece of this issue is the celebration of the winners of the 2014 Australian Achievement in Architecture Awards, in particular the recipients of the Gold Medal, Adrian Welke and Phil Harris of Troppo Architects. Phil and Adrian, slightly uncomfortable in the limelight of this honour, have created something that isn’t easily represented in a survey of the practice’s exemplary body of built work. Through Troppo, they have created a community. With their many collaborators they are pioneers of an approach to

13 The “Dossier” in each issue of Architecture Australia is a collection of essays, reflections and reviews exploring a particular typology, issue or thematic. They are occasionally guest edited drawing on the
Over the past 12 years I have worked across Australasian architecture, landscape architecture and interior design media and built a community of practice within Australia and internationally. The community of practice is formal and informal, ongoing and one-off, local and international. By working with guest editors (particularly on Architecture Australia and Landscape Architecture Australia magazines) this network has been formally recorded. In the July 2014 issue of Architecture Australia I made a record and acknowledgement of this noting that “Over the past year or so, you may have noticed that a series of guest editors have worked with Architecture Australia’s editorial team to shape the content of the magazine. The manifestation of these collaborations has taken a variety of different guises. The first of these, in May/June 2013, was a timely issue produced with Sandra Kaji-O’Grady and John de Manincor, the creative directors of the 2013 National Architecture Conference. A series of essays served as a theoretical primer for the upcoming conference presentations on the theme Material, while the projects scrutinized further articulated John and Sandra’s creative direction. The focus of the May/June 2014 issue was urban housing, produced in collaboration with Philip Thalis and Laura Harding. This research-led volume dissected the apartment building type in inquisitive detail and celebrated the exemplary work of the profession across this sector. At launch events in Sydney and Melbourne, Philip articulated the vital role of architects in meeting one of society’s most fundamental needs. Like many in the audience, I left with equal feelings of optimism and urgency. Architects are well equipped to lead the conversation about housing and Philip passionately called on the profession to take a firm hold of design, policy and advocacy. For this issue, the guest editorship takes a different form, with a special Dossier section compiled by a team led by Nigel Bertram and Callum Morton. The team examines a flourishing body of work currently being produced at the intersection of art and architecture and, through essays, reflections and interviews, challenges preconceived notions of the boundaries that exist between the two disciplines. The Dossier, which begins with an essay provocatively titled “At the limits of not,” has been art directed by Nigel and Callum’s MADA colleague, Warren Taylor. These fruitful editorial collaborations complement the broad and inclusive national remit of Architecture Australia, disseminating research and theory and connecting the magazine with the profession in new ways.”
As an architectural writer and editor I am also part of an international community of practice that is charting the direction of practice. In the November 2014 issue of *Architecture Australia* I wrote that; “The final issue of *Architecture Australia* for 2014 presents us with an opportunity to reflect on Australia’s relationship to the global conversation about architecture. In recent years, this international discourse has taken two discernible directions: concomitant trajectories that are equally present in the formal and the anecdotal. The first provocatively questions the context of architecture, searching for a new model of participation and understanding. The second responds to widely held concerns about the body of knowledge that gives authority to the discipline and practice of architecture. At the 2014 Venice Architecture Biennale, Rem Koolhaas and his collaborators presented two exhibitions that adroitly captured this international Zeitgeist. The Koolhaas shows in Venice – Monditalia in the Arsenale and Elements of Architecture in the Giardini’s Central Pavilion – used art and science to powerfully mark out these two directions. At Monditalia, a series of latitudinal cuts through the Italian peninsula were used to explore architecture’s intersection with just about everything in the world. The outcome was an exhibition that was less about architecture per se and more about its context. The immersive installation was a dismissive snubbing of cleverness and form-making, offering a counter-position of relevance and inclusion. Meanwhile, experts and boffins of all persuasions convened in the taxonomic wunderkammer that was the Elements pavilion. Here, Koolhaas made a highly strategic claim for the tectonics of architecture by exhibiting the stuff that buildings are made of. The undercurrents of these shows have been bubbling up locally and abroad for a number of years, but at this international forum they entered the global consciousness, backed by the force of Koolhaas’s reputation as both practitioner and provocateur.”

5.0 Mapping: Slicing the work horizontally and vertically

The research began by documenting my contributing to Australian built-environment publishing, slicing it horizontally and vertically. There are three (horizontal) moments in this study – Prelude, Performance and Reprise. Each of the disciplines is divided (vertically) with a different set of descriptive themes. For architecture this is “People who make buildings,” “Stories about buildings,” and “Ideas about buildings.” For landscape architecture it is “Big ideas about landscape,” “The mature landscape” and disciplines and fields.
“Post holding the landscape.” Interior design is categorized using “Image of the Interior,” Experience of the interior” and “Collecting the interior.” The second part of the research personifies the three trajectories that are revealed through the reflective studies. It does this by inventing new mediums that demonstrate the development of my editorial intelligence. These are Howard – The Life of the Creative individual, Walter – Journal of City Making, and Florence – International Forum for Design Engagement. By casting architecture as media and media as architecture the research reveals the alter ego of my editorial intelligence.

The alter egos of my editorial intelligence are conceptual personas that have allowed me to chart the contribution of this research. Walter, Howard and Florence are not real magazine or event proposals, they’re productive speculations. I don’t imagine they would ever exist and in a way I hope they never come to life. Creating them has allowed me to step out of the persona that belongs to each of the titles that I’ve worked on and the disciplines they address day-to-day. Walter, Howard and Florence demonstrate that my editorial aspiration and intelligence does not specifically attach to the disciplines or to the titles and programs that I have worked on. By using them I can construct my own (imagined and idealised) content, audience and timing as register of my editorial intelligence.

6.0 Three different trajectories in built environment publishing

Timing underpins the differentiated publishing approaches I have employed across interior design, landscape architecture and architecture. Timing is both a conceptual and narrative bridge between content and audience and is the active component of my editorial intelligence.

In Artichoke this editorial approach was revealed through an interrogation of the production and longevity of interior design projects. I articulated this editorial position in an editorial introduction in Artichoke in 2012 arguing that:

“In many respects the discipline of interior design resists the canon-making tendencies of art, literature and architecture. On the one hand this affords a degree of cultural independence. On the other it can make it difficult to make judgements about which projects define the discipline. There are, of course, projects that are undoubtedly canonical in the story of Australian interior design. A seminal moment is John Truscott’s
iconic Hamer Hall interiors. The recent reworking of these exuberant spaces by Ashton Raggatt McDougall has propelled the oeuvre of Truscott back into the collective consciousness, amplifying and restating its place in the canon. One of the reasons for the canonical fluidity of interior design is the relatively short lifespan of many projects, from temporary installations that last just a few days to the property-market-driven workplace fitout cycle of around ten years. This energetic cycle enables rapid innovation and creates nimble practitioners.” 14

My work on *Landscape Architecture Australia* was often less assertive and sought out ways of collaboratively re-defining the nature of landscape architectural practice at a time when the work of the profession was increasingly aligned with the pressing issues facing humanity and our built and natural environments. In 2011 I asked the (landscape architect) reader:

“How do you describe what you do as a landscape architect? I ask this in response to the nomenclature I encounter in my daily communications with the profession. Found in various email signatures, the descriptors are numerous – placemakers, community consultants, public artists, ecologists, heritage conservationists, landscape rehabilitators, environmentally sustainable designers, masterplanners, land use planners, urban designers and of course landscape architects. This list is just a sample but it does suggest a few things. The first is the diverse contribution landscape architects are making. Second, that the range of services offered by practitioners is expanding in response to the scale, complexity and procurement of projects. The third is more like a provocation than a simple observation – could design as a descriptor of what landscape architects do account for all the others in just one word? In a specialist mode of practice the list is ever expanding, but in a generalist mode, design is the common language of the disciplines, however many there are. History tells us that the diversification of the professions is inevitable and ongoing, but there are side effects. Splintering over time has created a number of contested disciplinary territories, like that of urban design. On a practical level there are more consultants around the table and in terms of perception there is the potential for confusion about what the various professions do (and don’t do). It’s worth pondering, but the issues that confront the designers of the built environment are far bigger. Collaboration that sets aside

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disciplinary demarcations will surely characterize the (landscape) architects of our future.”

The issue of time and timing (as a judgement) has survived the digital revolution, presenting new editorial opportunities and challenges. In an editorial in *Architecture Australia* in 2013 I reflected on timing to question architecture’s response to an environment that is increasingly driven and dominated by newness and novelty, opening with the question:

“Is it finished yet? This is a question architects from across Australia frequently hear from me. Traditionally the question follows a conversation at an event, conference or launch, or is in response to an architect’s shingle on the hoarding of a new building. Today it’s more often inspired by a scoop from social media, site visit photos recast as reportage or a cheeky shot the architect has taken over the shoulder of the architectural photographer. Either way it’s an enquiry about a project that is nearing completion and almost ready to consider for publication.

Two projects that we planned to include in this issue are missing because, as it turns out, they weren’t finished (they have been rescheduled to a future issue). Deciding if a project is finished is not always straightforward and neither is determining the “right” time to publish. In the case of Neeson Murcutt Architects and Sue Barnsley Design’s masterful piece of landscape urbanism, Prince Alfred Park Pool in Sydney (reviewed by Philip Goad, page 64), publication has been the outcome of a conversation stretching back over twelve months. It can pay to be patient, even if this is an increasingly quaint notion.

However, the striking project on the cover of this issue is, in terms of the usual publishing criteria, not yet ready. KGA Architecture’s La Plage du Pacifique (reviewed by Leon van Schaik, page 24) is an unfinished concrete paradise on a beach in Vanuatu. The resort was the subject of a recent exhibition of photographs by Peter Bennetts, staged in the basement of Melbourne’s Spring Street Grocer – another of the architect’s projects. In his review, van Schaik ponders the resort’s state of completion or restoration. And Bennetts’ images tell two very different stories about the life of the architecture. In one it is unfinished, the site deserted for reasons imagined but unknown; in the other it is a ruin of a building that has been overcome by the landscape, standing as a warning about

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15 Cameron Bruhn, introduction to *Landscape Architecture Australia* 131 (2011): 03.
the overuse of natural resources (and perhaps recalling Easter Island’s demise). Bennetts’ beguiling images capture this uncertain, fascinating moment in time. As it turns out, the question “Is it finished yet?” opens up a space beyond yes or no, for the maybe, almost or not quite.\textsuperscript{16}

This summary is underpinned by an analysis of my practice across interior design, landscape architecture and architecture;

6.1 Interior Design
I took the reigns of Artichoke just one year after a “newsstand” re-launch (in 2002) and created an editorial voice that was highly specific to Australian interior design. This editorial direction embraced the “difference between an interior and the inside of a building” (via Charles Rice) and challenged the validity and veracity of the canon to interior design practice.\textsuperscript{17} These editorial positions led to the publishing of interior design projects (of all scales, types and locations) alongside complementary art, craft, installations and exhibitions (from both Australia and Internationally). In the process the magazine wrote its own story of Australian interior design - recording the profession’s interactions with business, government and community and its referencing of ideas inside and outside of interior design practice.

In these issues of Artichoke (numbers 6-25) two types of interior design projects presented particular opportunity for deeper enquiry and critical investigation – the workplace setting and hospitality environments. In the former, Artichoke was following the Australian contribution to a global design and business movement that was changing the way we think about work and the spaces that support it. A decade on it is now clear that the workplace projects published in the magazine in these years position Australian interior practice as a leader in global innovation. Hospitality environments bring interior design into direct contact with both culinary practice and public opinion. These projects record the elevation of eating and drinking to pop-culture pastime over the past decade (and worthy of reality television) and the role design plays in the establishment, success and longevity of a hospitality venue. These types have been

\textsuperscript{17} “What’s in a Canon? The state of interior design at the beginning of the 21st century.” Attiwill, Suzie (panel convenor), Cameron Bruhn, David Clark, Eliza Downes, Peter Geyer, Andrew Mackenzie, Leon van Schaik and Caroline Vains (panellists). October, 2006.
persistent in my editorial practice and led to the development of the Work Place/Work Life Symposium 18 and the Eat Drink Design Awards 19.

6.2 Landscape architecture

At times my early work on *Landscape Architecture Australia* put me at odds with members of the profession. The pace and precision of interior design publishing was not entirely suited to the landscape architecture community and I quickly adjusted to the way this community thought about its work and the way it should be represented and discussed. Once settled into the rhythm of “the quiet profession” my practice evolved to embrace the diversity of landscape architecture practice and the opportunity it was presented with in the early twenty-first century – a profession uniquely placed to tackle issues like urbanization, climate change and environmental management. The identification and celebration of new bodies or work (of a particular practice, generation or location) presented opportunity for my editorial voice to mature.

In many respects landscape architecture in Australia came of age during the last decade and contributed a great deal to the evolution of Australian culture. On the ground there is great diversity in the scope and type of practice and one way of summarizing the situation is as a set of oppositions – vast/discrete, extant/designer, indigenous/exotic, managed/experienced, event/ordinary and so on. The act of making landscape architecture physically impresses itself upon the natural or built landscape and in the process broadens our understanding of the field. The Australian profession has been shaped by exchanges with the old world – from here to there and from there to here. At times there is a cultural fragility at play in the discourse that questions how ‘Australian’ our landscape architecture culture is. The factors behind this somewhat unsteady image include the diaspora of Australian landscape architects working internationally; the exportation of professional education in Australian landscape architecture; the kinship of Australian projects and practitioners with contemporary European and American 18

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18 The annual Design Speaks: Work Place/Work Life Symposium brings together Australasia’s most influential practitioners and their clients to consider possible futures for workplace design. The one-day symposium features international and local keynote speakers, interwoven with panel discussions where audience participation is encouraged. Architecture Media presents a series of events under the Design Speaks brand, including Work Place / Work Life, Old School / New School, Health Care / Health Design, Artichoke Night School and Our Houses. (See designspeaks.com.au.)

19 The annual Eat Drink Design Awards supports innovation and excellence in the design of hospitality premises of all scales and types, retail environments for the sale of food and beverages and visual identities for both. The program recognizes and celebrates Australia and New Zealand’s best projects, rewarding design achievement in six categories. From high-end restaurants and bars to offbeat hole-in-the-wall cafes and pop-ups, the awards are a unique forum for architects, designers and their clients to present their best
practice; and the positioning of local practices within the context of a burgeoning international market. Interest in the work of Australian landscape architects is growing both internationally and within the local built environment professions, government and the wider community.

During my tenure *Landscape Architecture Australia* entered its fourth decade of publication with the first issue published in 1979. Each time the presentation of the magazine has been refreshed this was undertaken in parallel with thinking about ways to further develop the way we communicate the work of the profession. The aim is to emphasize the way landscape architecture impacts on the way people experience places and events, to articulate the critical role a landscape architect plays in briefing and procurement, and to give voice to the authors of the projects and the research and thinking that underpins them. Every issue of the magazine since it was founded has added another chapter to the story. As it builds on history and embraces its legacy, the magazine must simultaneously keep a firm eye on future directions. Having edited the magazine for many years, I have had the opportunity to engage with the profession at many levels, some formal, others more relaxed. In between the boardroom and the pub I have learnt a lot about what landscape architects do and, perhaps more instructively, what they would like to do. *Landscape Architecture Australia* records this dialogue through projects, propositions and scenarios but, but one recurrent theme is the need to raise the profile of landscape architects in the wider community. An engaged and active constituency is the most effective path to recognition and the most effective means of articulating this is through excellent and innovative built works.

A few project that have been published in my editorial tenure give a sense of the work of Australian practitioners and the way this work has shaped my practice:

The first is the Eastlink Motorway by Wood Marsh Architecture and Tract Consultants in Melbourne. Australia is one of the most urbanized countries in the world, with nearly 90 percent of the population living in urban areas. On the ground this urbanity has a very low density. Australia’s enduring love affair with suburban living has shaped the landscape – and in turn this landscape has shaped us. There are lots of positive things about suburbia and of course a number of significant issues. Setting aside the bigger questions, the reality is that the bulk of Australia’s urban growth occurs through the
development of large-scale greenfield sites on the urban fringe. The design of these masterplanned communities and infrastructure, like roads, that supports them is a staple for Australian landscape architects.

The capital cities of Melbourne and Sydney have long enjoyed a friendly rivalry and in terms of city life and the urban form the laneway is perhaps the potent register of this. The Laneways by George project, installations by eight interdisciplinary teams transform interconnected lanes alongside Sydney’s George Street, saw eight interconnected lanes alongside George Street in Sydney transformed by site-specific interventions. Eight interdisciplinary teams were invited to create installations that would encourage a dialogue about public space, social interaction and urban sustainability. Each team consisted of at least one artist, one architect, one landscape architect and one contributor from any other field.

International education makes a significant and growing contribution to Australia’s economy and the landscapes of these institutions have a powerful role to play in the marketing and promotion of the higher education sector. International education is the third largest Australian export earner, behind coal and iron ore. The reshaped Camperdown campus at the University of Sydney by Turf Design Studio, Jeppe Aagaard Anderson and Tinka Sack speaks with the gravitas of history and values, alongside the practical concerns of accessibility and safety.

The recent history of Sydney landscape architecture has been particularly vibrant. An extraordinary group of new projects like Sam Fiszman Park at Bondi Beach by 360 degrees landscape architects and the Blaxland Riverside Parkland by JMD Design are a testament to this. These exemplary projects demonstrate an understanding of place, dimension, scale, materiality and character; of the city’s long timeframe and lingering traces; of topography transformed into ground plane; of geography informing microclimate. These projects are not just a promotional postcard for Sydney landscape architecture – they uplift public life, generating shared experiences of the city.

In the postcard image view of Australia landscape architecture is almost always subservient to the ancient and powerful landscape of the nation continent. Some projects speak directly to the image of the Australian landscape. The spectacular Royal
Botanic Gardens’ Australian Garden, at Cranbourne in Victoria designed by Taylor Cullity Lethlean and Paul Thompson provocatively explores the contested nature of Australian identity. This project is arguably the most evocative and symbolic work of Australian landscape architecture. At the same time it is a deft response to site at a local, national and international level. Site-specific can sometimes be a meaningless, throwaway line – a catch-all for post-justification. But when it is practised with an inquisitive and inventive hand, it gathers up everything about and of the site – as it does at Hansen Partnership’s McKenzie Falls precinct near Melbourne. It is geographic, ecological, formal, material, memorable, social and cultural. Above all it is authentic, seamlessly melding place and space (making).

The nomenclature I encounter in my daily communications with the profession has changed. Found in various email signatures, the descriptors are numerous – placemakers, community consultants, public artists, ecologists, heritage conservationists, landscape rehabilitators, environmentally sustainable designers, masterplanners, land use planners, urban designers and of course landscape architects. This list is just a sample but it does suggest a couple of things. The first is the diverse contribution landscape architects are making. Second, that the range of services offered by practitioners is expanding in response to the scale, complexity and procurement of projects.

Reflecting this growth I embarked upon partnerships with a range of guest editors in a new model of participatory publishing.

The first (Urban Design: Richard Weller, Catherin Bull, Jullian Bolleter) surveys the work of landscape architects as urban designers. This issue was a unique snapshot of the involvement of the landscape architecture profession in urban design projects, at what is a critical moment for the profession, and Australian cities and regional centres. Presented through the personal reflections of landscape architects, the eight projects are diverse in location, scale and type – ranging from strategies for a twenty-three-kilometre growth corridor along Parramatta Road in Sydney, to a beachside regional centre north of Perth and to a new city in China that will one day be home to four million people.

This second (Connecting People and Place: Greg Grabasch and Lucinda Hartley) presents a very different perspective on the practice of landscape architecture. It
challenges the way we think about what makes a project successful, eschewing the glossy image and the clever detail to focus on what really connects people with places. This theme is explored without jumping on a soapbox, convening a public meeting or spitting out a bunch of meaningless weasel words. The methodology of the guest editors privileges the “how” over the “why,” and foregrounds design as the most powerful tool for connecting people and place.

The third example (Gardens: Catherin Bull) is the publication of two issues exploring the private and public garden projects of Australian landscape architects. The first issue looked at the domestic garden through eight extraordinary residential projects, with insights from the designers. The second placed a similar critical frame around the work of landscape architects in the making, remaking and custodianship of public gardens across the country. The two issues sought to provoke the profession, challenging the commonly held idea that garden design is somehow a lesser pursuit. At the outset of the collaboration Catherin presented a provocation: to me and to the landscape architects, writers and photographers involved in making these issues. The provocation positions both private and public gardens as works of art and subjects these creative endeavours to previously absent critical review and debate. This theoretical position has a strong popular undercurrent. People love gardens, but the work of landscape architects and the thinking and research that underpin it are not widely understood. Because gardens have a powerful presence in both personal memory and the collective imagination, they can have a profound influence on the individual and on broader society. These issues of LAA present a strong case for the contemporary garden as a significant aspect in both the public and the private domain. Simultaneously, they stake a claim for the professional contribution of landscape architects and the body of knowledge they share.

The wider community constantly judges the work of landscape architects – and will do so into the future with many of the key works having protracted periods of growth and development. Landscape architecture is critical to the shaping of a sustainable future and everything that the profession does to communicate, advocate or demonstrate this helps builds the discipline. The magazine Landscape Architecture Australia is one vehicle for taking the message to a wide audience.

6.3 Architecture
The relationship between Australian architecture and the media is the most mature of the three professions I have worked with. Architecture Australia is both a familiar and
highly regarded part of the architecture community. It’s a broad church and the remit of the magazine is both diverse and inclusive. The mandate is to cover projects, people and practice that are ‘of’ and ‘about’ Australian architecture. It is local and international, built and proposed, reflective and speculative, historical and contemporary – and so on. It is record of Australian architecture and a celebration of the very best work of the profession. The history of the magazine stretches back to 1904 with the publication of the Journal of the Institute of Architects of New South Wales – vol 1, number 1. In the first half of the twentieth century the magazine was published under a raft of different names including Art and Architecture, The Salon: A Review of Architecture and the Allied arts, Architecture: An Australasian Review of Architecture and the Allied Arts and Sciences and Architecture in Australia. In February of 1976 the current masthead, Architecture Australia, was launched. For many in the profession the magazine is simply known as ‘AA’ and over the years – through the tenure of different editors, publishers and graphic designers – the masthead on the cover of the magazine has reflected this industry short hand. While it is the physical form of the magazine that is most familiar and loved by architects the content of the magazine is available across a range of media platforms today – through the printed copy delivered directly to your desk six times a year, online though the Zinio digital platform, in hour-by-hour updates through social media and through the website, newsletters and social media accounts of ArchitectureAU.com.

Magazines like Architecture Australia have made a critical contribution to the discipline of architecture. Professor Beatriz Colomina, a pioneer in expanding understanding of the relationship between the media and architecture, suggests that architecture is actually produced within its own media representation. This comment relates to the avant-garde work of Le Corbusier and Adolf Loos. Colomina argues that the work of these architects only became modern through its engagement with mass media. Although Colomina’s argument is arguably less relevant in terms of contemporary architectural media, magazines, journals and online publications were often the first means by which people engage with the latest architecture and design thinking. The representation of the architecture in these publications is and has been critical to the understanding of a moment in time. While editors make informed and educated decisions about which projects to publish and how to represent them, we can never precisely determine how the viewer will perceive the whole – it is open to interpretation. My collaborations with the Australian Institute of Architects’ Gold Medalists on the Architecture Australia tribute exemplify my deep engagement with the diversity of Australia’s architectural profession. Presenting the work of Troppo, Peter Stutchbury and ARM, for example,
provides evidence of my pluralist approach to Australian architecture. In each case I drew on my editorial intelligence to create a unique celebration of their work and contribution.

7.0 The three discernible editorial streams in my practice

In my practice there are three discernible editorial streams. These are - personal trajectories in Australian architecture, landscape architecture and interior design; architecture and design's contribution to community, business and government; and architecture, landscape architecture and interior design's contribution to the making of contemporary Australia. These devices are a set of concerns or interests that stand independently alongside institutional imperatives, business and financial objectives and the obligations the magazines have as a journal of record and a vehicle for celebration and dissemination.

7.1 Personal trajectories in Australian architecture

In this mode the editorial task is the telling of the stories of individuals and groups, across the professions and their diverse fields of activity. Interviews and reflective pieces are an important component of the titles and make a significant contribution to the way we understand, celebrate and document the nature of creative practice. It can be a celebration of a prodigious career (like the conferring of the Institute of Architect's Gold Medal), the exploration of new, innovative formations of practice and a platform for emerging practitioners. The very best of these pieces capture the thinking, experiences and trajectory of a practitioner.

7.2 Design's contribution to community, business and government

The second component is the demonstration of design engagement across community, business and government. These pieces (and occasional themed issues over the years) speak of the collaborative relationship of architects, and their clients - the designer being just one half of the equation. This is an opportunity to open up the conversation about architecture by infusing industry-based voices with a diverse and thoughtful group of others. Designers are very well equipped to reflect back to their peers on the outcomes of their work, but I think we need tell different stories about design - how it helps support and grow business; how it shapes communities; heals, educates and nurtures the individual and delivers tangible aspects of government policy.
7.3 Architecture, landscape architecture and interior design’s contribution to the making of contemporary Australia

In part three of this triumvirate the making of contemporary Australia is the focus and in this mode the magazine, event or exhibition is also a historical document. Reviewing *Architecture Australia* at its centenary in 2004 Philip Goad described one aspect of this as “a responsible preoccupation with the Australian city.” While the city is undoubtedly a significant theme in the editorial direction the published record is rather more diverse and eclectic. Architecture Australia records the way architects, landscape architects and interior designers shape places – across scales, density and regions. Not surprisingly the urban experience and the development of the city is particularly potent.

8.0 A magazine must be like a human being

The *Think Pink* musical number from the 1957 romantic comedy *Funny Face* provides an archaic (and rather amusing) precedent for the personification of a publication. In the scene, set in the commodious offices of fashion magazine Quality, editorial maven Maggie Prescott, proclaims:

“A magazine must be like a human being. If it comes into the home it must contribute. It just can’t lie around. A magazine must have blood and brains and pizzazz.”

This personification of the three editorial streams in my practice is the alter ego of my editorial intelligence. It is a speculation, a summary and the basis for demonstrating the contribution this research has made to knowledge in design and publishing.

9.0 Learning from Howard, Florence and Walter

9.1 Howard – The life of the creative individual

The first component of the interrogation is a proposal for a magazine devoted to telling the stories of creative individuals, across disciplines and fields of endeavour. *Howard* takes its name from the protagonist in Ayn Rand’s seminal novel, *The Fountainhead*. Howard Roark is the ultimate, if flawed expression of the creative spirit, and in this

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sense the masthead is both a nod and a quip. Interviews are an important part of my work and have made a significant contribution to the way I understand, celebrate and document the nature of creative practice. The concept gathers together pieces I have written and those that I have commissioned. In the later case there is an emphasis on the commissioning of pieces that explore formations of practice and provide a platform for emerging practitioners. The subjects include architects, landscape architects, interior designers, graphic designers, artists and craftspeople. The format of the interviews includes both straight question and answer and constructed narrative profiles. The interview is also a performative act in my practice and this “live” aspect of the work is captured in *Howard*. The body of work clearly demonstrates the potency and potential of the interview to capture the thinking, experiences and trajectory of the creative individual. The pages of the magazine are a record my practice and reveal the significant collaborators, critical tendencies and organisational themes. Howard demonstrates the power of the individual within the community – be it architectural or mainstream.

**Friends of Howard**

1. *Offscreen* - [www.offscreenmag.com](http://www.offscreenmag.com). Published, edited and designed in Melbourne, Australia Offscreen is a print only magazine that is “about the People behind Bits and Pixels.” The publisher, Kai Brach, describes it as “an independent magazine about people who use the internet and technology to be creative, solve problems, and build successful businesses. Captured in enduring print, it documents stories of creativity and passion that shape the digital age.” This ‘one-man’ title positions itself within the Slow Web movement. Jack Cheng, a US-based writer and blogger provides perhaps the best description of the Slow Web through the “tremendously important distinction between Slow Web and Fast Web. Fast Web is destination-based. Slow Web is interaction-based. Fast Web is built around homepages, inboxes, and dashboards. Slow Web is built around timely notifications. Fast Web companies often try to rack up page views, since page views mean ad impressions. Slow Web companies tend to put effectiveness first.”  

22 The impetus for the Slow Web movement comes from the Slow movements in food and cinema. Jim Emerson writes that “if we're really going to take advantage of the archival nature of the Web. It's not just about being first

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and fast and superficial; it's an opportunity to consider a spectrum of arguments and evidence.” 23

2. Dumbo Feather - www.dumbofeather.com. The editor and publisher describe the magazine as “Behind extraordinary ideas, there are extraordinary people. Dumbo Feather is a magazine about these people. Each issue, we scour the globe for those with the drive to make a difference, seeking out those who inspire, excite and thrill us with possibility. Whether they've touched millions or just those nearby, what unites them is their passion.”

9.2 Florence – International Festival of Design Engagement

The second component of the interrogation is a public event – an international festival that demonstrates design engagement across business, community and government. The program takes a range of events I have contributed to or initiated and re-assembles them as a curated program. The event takes the name of Florence Taylor who together with her husband George Taylor founded the Building Publishing Company in Sydney in the early twentieth century. They developed a successful stable of publications, largely written by them and spearheaded by Building magazine, which offered influential commentary on the built environment in Australia for 50 years. Florence Taylor was Australia's first female architect. Florence, the event, speaks of the collaborative relationship between architects, designers and their clients - the designer being just one part of the equation. Across a suite of realised and proposed events I have innovatively opened the conversation about design by infusing traditional industry-based content with a diverse and thoughtful group of other voices. Architects and designers are well equipped to reflect back to their peers on the outcomes of their work. Florence is a design festival that sets that act of reflection aside in favour of a program that tells stories about what design can do - how it helps support and grow business; how it shapes communities; heals, educates and nurtures the individual and delivers tangible aspects of government policy. The pages of the festival guide are a record my practice and reveal the significant collaborators, critical tendencies and organisational themes. In the broader social and political landscape Florence speaks of the success of the neo-liberal project and the way design was adapted to these conditions.

Friends of Florence

23 Rebecca Blood, “The Slow Web (plus: the modern experience of film-watching),” Rebecca’s Pocket, 23
1. **Business of Design Week** - [www.bodw.com](http://www.bodw.com). Hong Kong’s annual Business of Design Week has been organised by the Hong Kong Design Centre since 2002. The Hong Kong Design Centre is the government’s adviser on design. The event “brings to Hong Kong some of the world’s most outstanding design masters and influential business figures to inspire the regional audience on creative thinking and design management. In addition, it also provides a valuable platform for participants to network, exchange ideas and explore business cooperation.24

2. **Design Observer** – [www.designobserver.com](http://www.designobserver.com). The transformative role of design in business is explored in the podcast The Design of Business | The Business of Design. Recorded at the Yale School of Management these conversations are hosted by Michael Bierut 25 and Jessica Helfand 26 and set out to examine “how design works within complex organizations to shape decisions, products, and more. Guests include clients from many industries and designers in many fields.”

9.3 Walter – **Journal of Australian City Making**

In part three of the interrogation of my practice I explore the making of the contemporary city through a proposal for a new peer-reviewed design journal. *Walter* takes the Christian name of the philosopher and urban observer, Walter Benjamin. This multi-disciplinary masthead is a way of re-framing the work I have done across architecture, interior design and landscape architecture, privileging the act of city making and the urban experience over the disciplinary boundaries that define the output of my practice. Buildings, streets and rooms have equal status in Walter and are reviewed both of themselves and for their contribution to the city. Walter is not just about the shiny and new - its about the enduring and long-standing and the cracks and fissures in the urban form. The pages of the journal are a record my practice and reveal


25 Michael Bierut studied graphic design at the University of Cincinnati, and has been a partner in the New York office of Pentagram since 1990. Michael is a Senior Critic in Graphic Design at the Yale School of Art. (See [http://designobserver.com/profile/michaelbierutjessicahelfand/110](http://designobserver.com/profile/michaelbierutjessicahelfand/110].)

26 Jessica Helfand, a founding editor of Design Observer, is an award-winning graphic designer and writer. A former contributing editor and columnist for *Print, Eye* and *Communications Arts* magazine, she is a member of *Alliance Graphique Internationale* and a recent laureate of the Art Director’s Hall of Fame. Jessica received both her BA and MFA from Yale University where she has taught since 1994. In 2013, she won the AIGA medal. (See [http://designobserver.com/profile/michaelbierutjessicahelfand/45](http://designobserver.com/profile/michaelbierutjessicahelfand/45].)

the significant collaborators, critical tendencies and organisational themes. Walter places the city at the center of the discourse. In the Jan/Feb 2017 issue of *Architecture Australia* I observed that; "architectural critics like Rem Koolhaas [are] calling for a rebalancing of the discipline’s engagement with cities and countryside. In an interview for Dezeen soon after the [US] election, Koolhaas observed, 'In the last 10–15 years we have almost exclusively looked at cities,' noting that “90 or even 99 percent of intellectual activity is focused on urban issues.”

**Friends of Walter**

1. **Affix** - [www.affixmag.com](http://www.affixmag.com). Editor and publisher Abbie Freestone describes this periodical (or occasional) print and digital publication as "an independent, start-up publication inspired by urban design, planning, culture and sustainable development. Affix is both for industry specialists, students and the wider public with an interest in urban, environmental and diverse cultural issues. Affix continues to engage an audience that will help to drive a valuable dialogue around these issues." The magazine is also a platform for a think-tank and research consultancy.

2. **The Journal of Public Space** - [www.journalpublicspace.org](http://www.journalpublicspace.org). The Journal of Public Space is a digital publication licensed under Creative Commons. Its publication is a joint project of City Space Architecture, an Italian non-profit research and advocacy organization and the Queensland University of Technology, Brisbane, working in partnership with UN Habitat, the United Nations Agency for Cities and Human Settlements. The project is described as “the first, international, interdisciplinary, academic, open access journal entirely dedicated to public space. It speaks different languages and is open to embrace diversity, inconvenient dialogues and untold stories, from multidisciplinary fields and all countries, especially from those that usually do not have voice, overcoming the Western-oriented approach that is leading the current discourse. As a proper public space, The Journal of Public Space is free, accessible and inclusive, providing a platform for emerging and consolidated researchers; it is intended to foster research, showcase best practices and

inform discussion about the more and more important issues related to public
spaces in our changing and evolving societies.”

10.0 The contribution to knowledge in architecture and publishing

This research has taken place at a time when the number of architecture magazines
worldwide is declining. This demise has been apparent in the Western world since the
mid to late 2000s. In 2006 architect and critic Witold Rybczynski wrote, “It’s hard to
imagine that in the 1960s there were as many as four national magazines [in the United
States] on the subject.”

For Rybczynski, there are a number of explanations for the
demise – from the ubiquity of modernist architectural thought and the subsequent
splintering of the international movement to the simple fact that the magazines “weren’t
very good.” The other, more prosaic reason is the profound impact of a changed
commercial and technological environment on the mainstream, specialist and trade
publishing houses. The role of the printed weekly, monthly or bi-monthly magazine in
times of “a crusading spirit” (as Rybczynski calls it) within the discipline and practice of
architecture, or the “campaigning” espoused by the British *Architectural Review*
magazine, is potent and spirited. This theoretical push was at play in architectural media
production throughout the twentieth century and is at the core of the modernist and
later twentieth-century architectural movements. For example, in the late 1940s and
eyear 1950s Gordon Cullen ”produced a large number of influential editorials and case
studies on the theory of planning and the design of towns,” published in the
*Architectural Review*. This writing was the basis for Cullen’s highly influential 1961
book *The Concise Townscape*. In 2011 then editor Peter Davey revisited this ”great mid
20th-century campaign that saw the *Architectural Review* challenge the perceptions of
planners, politicians and engineers.”

The journey of modernism from the pages of Le Corbusier’s *L’Esprit Nouveau* journal in
the 1920s to the cover of *Wallpaper* magazine in the 1990s marks out the genesis and
apocalypse of the movement and its vigorous publishing armature. John Macarthur has

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31 Witold Rybczynski, “The Glossies: The decline of architecture magazines,” Slate, 15 November 2006,
https://en.wikipedia.org/wiki/Gordon_Cullen
34 Peter Davey, “Townscape: the AR’s campaign to alter the perceptions of planners and politicians,” The
noted that “within the covers of Wallpaper magazine buildings have the same ontological status as clothing, hairstyles and motor cars.” In an editorial for *Architecture Australia* in 2015 I pointed to the Modern movement’s rather uneven legacy in contemporary architectural culture, noting that “this is particularly evident across building types. The aesthetic of the midcentury modern lifestyle has had cult status in residential architecture and interior design since the mid-1990s. Conversely the mega-scale housing schemes of the 1960s and 1970s are routinely derided as evidence of the fundamental failure of the movement. Modernist principles are ever-present benchmarks in hospital design, the clean lines of functionalism operating as both physical expression and a potent visual metaphor for hygiene and efficiency.”

Beatriz Colomina has described avant-garde architecture through both media and architecture, noting, “architect Le Corbusier didn’t exist – not even his name existed – before L’Esprit Nouveau. These architects, artists and movements are basically an effect of the media, of their own publications.”

By the mid-1990s it was apparent that the crusading and campaigning that had characterized architecture and publishing since the early nineteenth century was in rapid and intransigent decline. In Australia, this moment of change was fortuitously captured in Ian McDougall’s reflection on his time as editor of *Architecture Australia* (1990–1992). In celebration of the magazine’s centenary (1904–2004), then editor Justine Clark invited a number of past editors to look back on their aims and intentions as editor of the Australian Institute of Architects’ national magazine. McDougall was insightful and brutally honest: “There is no doubt that my vision for the magazine as an intelligent professional journal was out of line with the emerging publishing trends epitomized in *Monument* and *AR*. And that is where [Architecture Australia] went, so I guess I was swimming against the current.” McDougall went on to lament that “as luscious as these newsstand magazines have become, and as successful as they are [or where then], they are extraordinarily homogeneous and not a little hollow. In the decade since my sore experience we have seen a decline in the number of smaller...

McDougall’s dissatisfaction and renaissance spirit are prescient of the new era of publishing that began in the mid 1990s. At the end of 1992, when McDougall finished his stint as editor of *Architecture Australia*, there were just twenty-six sites on the World Wide Web. The massive growth of the Internet between 1994 and 2000 established the new era in architectural publishing that took hold in the mid-2000s. This tripartite landscape is populated by established magazines (either floundering or actively reinventing themselves), energetic new blogs, zines and websites (DesignBoom.com, the first digital architecture magazine, was launched in 1999; Dezeen.com and Pin-Up magazine were launched in 2006; and ArchDaily.com and *Apartamento* magazine appeared in 2008) and a flourishing international and local awards, conferences and events scene (the London Festival of Architecture was founded in 2004 and the World Architecture Festival was launched in Barcelona in 2008). By 2014 there were a billion websites on the World Wide Web.

The editors of architectural magazines have been at the forefront of innovation across the mediums of this new landscape of architectural publishing. In the United Kingdom, Peter Murray, who began his publishing career as the editor of *Building Design* and went on to found *Blueprint* magazine with Deyan Sudjic in 1983, founded the London Festival of Architecture 2004 and is currently chairman of New London Architecture – the centre for London's built environment. In the United States, Thomas Fisher, former editorial director of *Progressive Architecture* magazine, is now one of the most published writers on architecture in the United States and has written extensively on the role of ethics in architecture, drawing on medical approaches to reframe the role of the architect. In Australia, Justine Clark, editor of *Architecture Australia* from 2003 to 2011, has created *Parlour*, an online and events forum for the discussion of women, equity and architecture, while Andrew Mackenzie, editor of *Architectural Review Australia* from 2002 to 2011, has founded a number of independent publishing platforms, including CityLab, “a unique consultancy that provides specialist advice on architectural procurement, ranging from modest scaled projects to major architectural landmarks.

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39 *Progressive Architecture* (1945–1995); subsumed by *Architecture* magazine, published by the American Institute of Architects.

and masterplanning.” Alongside this, we have seen a re-emergence of independently published architecture magazines, books, brochures, blogs and zines. Both online and print output has flourished in the past decade. Many of these publications are “out of hours” individual efforts that continue a legacy of practice-based and manifesto architectural publishing.

This research into my practice in architecture and publishing has revealed my innovative editorial response to the contemporary condition – characterized by an editorial view that considers content, audience and timing. In this research two established editorial positions are identified and then set aside. The first is the prophetic, ideological approach most directly associated with the architects and architecture of the modern movement. Secondly, there is the reflective model that holds up a mirror to a movement, a profession or a body of work and enables it to be more clearly seen, promoted or evaluated.

My practice is founded on a third position, a more iterative approach, which is responsive, but also responsible, allowing me to follow but also lead. A good visual metaphor is the image of the Roman god Janus who looks to both the future and the past at the same time. One way of articulating this approach is through this bi-focal vision (or stance). This third editorial position has a lucid understanding of what has come before and a vivid imagination for what might come next – seen and understood in equal parts. This requires a foot in both camps and clearly distinguishes this ‘third’ editorial position from the first, prophetic mode (in the style of James Maude Richards, editor of The Architectural Review from 1937 to 1971 and the author of the authoritative 1940 book An Introduction to Modern Architecture) and the second, reflective, in the moment approach (exemplified by the ‘scoops’ of Davina Jackson in the early years of the architecture’s digital experiments. Jackson was editor of Architecture Australia from 1993-2000). An editorial describing a special issue of Architecture Australia on housing in 2016 provides evidence of my approach:

“This issue of Architecture Australia follows the trajectory of Australian housing. It is a contemporary record of projects and thinking and the latest contribution to a series of issues focused on multi-residential architecture and urban development. The issue has

three components: previews of projects in planning, design or construction; reviews of buildings at completion; and reflections on processes, outcomes and aspirations. The last is used to recast the relationship between the house and housing and to re-examine exemplar projects from recent history with the benefit of first-hand hindsight.

Prior to this, our most recent housing-themed issue was May/June 2014, guest edited by Sydney-based architects and critics Laura Harding and Philip Thalis. Laura and Philip made an empirical and qualitative study of urban housing projects and the critical role of these buildings in the making of Australian cities. In the introductory essay they concluded, “The projects in this issue give cause for cautious optimism.” This caveted praise is a symptom of the crotchety rift between skill and volume – between the very best work of the profession and the comprehensive application of this standard of excellence across the urban development landscape. The projects in the current issue leave a similar impression. They are exemplary by a range of criteria, including recognition at a state and national level in the Institute’s awards program and prestigious international plaudits, and yet these buildings are prescient rather than ubiquitous. The reasons are complex, but the profession’s commitment to addressing the gap, through building-by-building evidence and policy and advocacy frameworks, is both well grounded and gaining momentum.

This issue also revisits themes explored in the May/June editions of Architecture Australia from 2007 and 2011. In 2007, then editor Justine Clark argued for the disentanglement of house and housing, stating that “architecture, as a discipline, will need to stop fetishizing ‘the house’ and to start exploring housing in all its cultural and social complexity” and in 2011 the issue stepped outside the urban centre to examine domesticity, demographics, sustainability and affordability “out there” in the suburbs. In many respects this issue is an acknowledgement and a mashup of these conceptual transects.

The buildings and writing in this issue adroitly address the relationship between the individual and the collective. They constructively turn the house and housing conundrum inside out and make material challenges to the tedious binary of centre and periphery. There is a palpable sense of maturing attitudes to Australians living in closer proximity to one another and of the intelligence architects are bringing to the task.”

42 “In ancient Roman religion and myth, Janus is the god of beginnings, gates, transitions, time, duality, doorways, passages, and endings. He is usually depicted as having two faces, since he looks to the future and to the past.” (https://en.wikipedia.org/w/index.php?curid=2362466)

Toward the end of The September Issue, the film’s surprising hero, Grace Coddington, then creative director of American Vogue magazine, says wryly, “You have to have something to put your work in otherwise it’s not valid.” Coddington is reflecting on the pressing need for magazine editors in the early twenty-first century to adapt to new and emerging mediums of media production (and their concomitant economic and technical structures). The underlying dilemma that Coddington points to here is a “chicken and egg” scenario: can editors assume that if they can create good content it will find a medium (and therefore an audience), or do editors need to actively participate in the building (and re-building) of the medium (and the activation of the audience) and proceed to make good content that suits this group or community? The former is an established editorial model (seemingly in decline), the latter an emerging editorial paradigm that has been characterized by a radically democratized publishing landscape since 2000.

The use of the word “good” here is interesting (and deliberate). In considering what might constitute a good building when writing an editorial letter for Architecture Australia in 2013, I drew on the thinking of art critic Adrian Stokes to suggest that “real goodness is content driven and it demands an expanded field for what we call good design. It’s not just what I like, what you like or what we agree we both like. Good design sparks our curiosity, calls for further enquiry and keeps us talking (or texting) long into the night.” If we replace “good design” with “good editing” we get the same outcome and criteria for assessing publishing. This correlation also opens up the possibility of a pluralist approach to publishing and editing.

In theory, the Internet is the ultimate aggregator and makes this question about content and medium rhetorical. My practice has addressed this from both directions – creating content that is inclusive, responsive and resilient and building new “things” to put my work in (or adapting existing ones). From either direction it is the efficacy of the content that is the driver of my practice. In contemporary marketing-speak we would call it “liquid content.” As little as twenty years ago the media audience was manacled to the mediums and their distribution systems. Today the audience is its own medium and the

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45 Adrian Stokes had inadvertently identified a way to expand our understanding of what good design is in his book Greek Culture and the Ego (1958).
arrival of peak content is creating a new level of discernment in media production and consumption. As social scientist Herbert A. Simon conceptualized in 1971, “A wealth of information creates poverty of attention.”

This research contributes to knowledge about publishing and architecture in Australia, explores the relationship between them and connects with the global conversation. It embraces the possibilities of post-digital architectural publishing that is “more concerned with being human” and entwines content and audience in a non-binary model that questions Marshall McLuhan’s neat diagram for the medium and the message. This research also reveals the common threads and divergent paths in publishing across the disciplines of architecture, landscape architecture and interior design and the way that writing, publishing and editing are practiced within each.

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11.0 Appendices

My editorials in *Artichoke*, *Landscape Architecture Australia* and *Architecture Australia* magazines (2010–2017) demonstrate the development of my innovative, cross-platform editorial techniques and structures including:

1. The development of an integrated model of magazine, online and event-based content (for example see *Artichoke* editorial, Dec 2013–Feb 2014)
2. The mentoring of a community of cross-platform collaborators and participants
3. Publishing through active, inclusive and interdisciplinary forums

The later (no.3) is practiced through a co-editing model that engages with individual and group of guest editors commissioned around particular themes or projects types. See:

*Landscape Architecture Australia*, Aug 2013. This guest-edited issue of *Landscape Architecture Australia* foregrounded design as the most powerful tool for connecting people and place. Lucinda Hartley from CoDesign Studio and Greg Grabasch from UDLA, together with Vanessa Margetts, also from UDLA, brought together the people, projects and processes that are driving change in Australian landscape architecture and place-making.

*Architecture Australia*, May/Jun 2014. This issue of *Architecture Australia* was guest edited by Philip Thalis and Laura Harding and presented an overview of urban housing by Australian architects. It scoped the challenges and opportunities of the multi-residential building type and its critical role in the making of the contemporary city. This thematic is one that I re-visited in the Jan/Feb 2016 issue of *Architecture Australia*, in an issue that followed the trajectory of Australian housing. This issue has three components: previews of projects in planning, design or construction; reviews of buildings at completion; and reflections on processes, outcomes and aspirations.

In *Architecture Australia*, Jul/Aug 2014 I observed that "Over the past year or so, you may have noticed that a series of guest editors have worked with *Architecture Australia*’s editorial team to shape the content of the magazine. The manifestation of these collaborations has taken a variety of different guises.” I concluded this editorial by suggesting what might be at stake in these partnerships noting that; “These fruitful
editorial collaborations complement the broad and inclusive national remit of *Architecture Australia*, disseminating research and theory and connecting the magazine with the profession in new ways.” 51

This collaborative approach also includes the assembly of interdisciplinary editorial forums that have sought out new ways of documenting the key works and participants of a design profession at a moment in time. See:

*Landscape Architecture Australia*, Feb 2010. Ten years on from Catherin Bull and Libby Ward’s article entitled “In What Way Influential?” (Issue 86 of *Landscape Australia*, 22 (2) – 2000), I asked Bull to revisit the question to gain a sense of what might be added and what might, in terms of values, have shifted in the intervening period. In this essay Bull focuses on the last decade, drawing on the responses we invited from fifteen landscape architects from across Australia.

*Artichoke*, Jun–Aug 2013. To mark the ten-year anniversary of the Australian Interior Design Awards this issue reflected on the past decade of award winners from the program, assembling a unique picture of Australian interior design practice. Eminent critics, curators, advocates and clients were invited to share their thoughts in introductions to the ten awards categories’ alumni of winners.

**Selected editorials from Artichoke, Landscape Architecture Australia and Architecture Australia magazines (2010-2017).**

*Artichoke editorial, Dec 2013–Feb 2014*

The image on this issue’s cover captures an elegant dining setting at the iconic Cafe Di Stasio, a Melbourne restaurant designed by Allan Powell Architects in 1988. This impeccable space is a testament to the qualities of enduring design and is the Hall of Fame inductee in the 2013 Eat-Drink-Design Awards. This issue presents Australasia’s best new eating and drinking experiences through the program’s shortlisted, highly commended and winning entries (16-69). Designers create settings for every aspect of our lives – from great nights out, to the private domain of our homes and into the office environment. Workplace designers analyze, create and anticipate the spaces needed to support and grow business. At the Workplace/Worklife forum, organized by

Architecture Media, one hundred of Australasia’s most influential designers came together in Sydney for a one-day conference about the future of workplace design. The speakers at this interactive forum stepped outside the local design milieu and the discipline itself, creating an opportunity for learning and knowledge sharing. Highlights from the discussion and debate are presented in this issue (108-113). This coverage sits alongside reviews of exciting new workplace projects in Brisbane, Sydney and Melbourne.

In the course of putting this issue together, Cassie Hansen has been appointed editor, having worked on the magazine since 2010. I hope you will join me in welcoming her to the role and I look forward to her contribution to Artichoke’s ongoing presentation of Australia’s best interior architecture and design.52

*Artichoke* editorial, Sept–Nov 2013

A number of the projects reviewed in this issue of *Artichoke* are urban interiors. They take this moniker not for their skinny jeans swagger or their in-the-know cool factor, but for the way they blur the lines between interiors, buildings and urbanity. They are public, private and at times convincingly both. The interior of the Spring Street Grocer by KGA Architecture (page 34) is a glowing addition to this iconic Melbourne street. The corner of the existing building’s foyer has been carved out to create a forecourt that rises up to form a stage for the theatre of cafe life. At Highpoint Shopping Centre in Melbourne’s north-west (page 48), Grimshaw Architects has reimagined the mall as an urban experience with a strong sense of place. *Artichoke*’s coverage turns this ambitious project inside out to explore the diverse tenancies within. Brisbane City Hall, whose centrepiece is the grand auditorium, is one of the city’s most important public buildings (page 88). The recent restoration project by Tanner Kibble Denton Architects and GHD reclaims the building for the people and creates new spaces for a museum that is all about the public life of the city.53

*Artichoke* editorial, Jun–Aug 2013

This issue celebrates the ten-year anniversary of the Australian Interior Design Awards. *Artichoke*, the Design Institute of Australia and Designex partner to present this prestigious program. To mark this milestone, this issue reflects on the past decade of award winners, assembling a unique picture of Australian interior design practice.

Eminent critics, curators, advocates and clients were invited to share their thoughts in introductions to the ten awards categories’ alumni of winners. Spread across these pages are reminders of the game-changing projects that have defined (and redefined) practice, spaces that have become symbolic of good times and special experiences and of the young-guns who have gone on to make a significant contribution. Congratulations to all the winners of awards and recipients of high commendations over the past ten years, and to every practice that has entered its work, generously submitting it for peer judgement. We are proud to contribute to this conversation about the value of design.54

**Artichoke editorial, Mar–May 2013**

One of the most harrowing experiences for a designer must be to see their work unsympathetically altered or even destroyed. As the wrecking ball swings, there is a palpable sense of loss. I grew up in Brisbane and while I never spent a Saturday evening at the Cloudland Ballroom dancing with my sweetheart, I still had the sense that the city had lost a special part of its collective memory when the building was reduced to rubble one Sunday night in 1982. Creating a new project that takes the place of another doesn’t necessarily mean saying goodbye to it or starting from scratch. Two interior design practices recently got the chance to do it all over again, and the outcomes are presented in this issue of Artichoke. Back in 2002, in issue 3 of this magazine, we published new workplace fitouts for two legal practices in Brisbane – Deacons by Carr Design Group and Gadens by Hassell. Ten years on, the latest offices of the two law firms are reviewed in this issue (pages 50 and 58). Both chose the same designer that they had worked with a decade earlier. The workplaces certainly look different, but how does the interior design respond to changes in the way the law is practised? We asked James Calder to use these projects as a way of exploring this question (page 48).55

**Artichoke editorial, Dec 2012–Feb 2013**

In many respects the discipline of interior design resists the canon-making tendencies of art, literature and architecture. On the one hand this affords a degree of cultural independence. On the other it can make it difficult to make judgements about which projects define the discipline. There are, of course, projects that are undoubtedly canonical in the story of Australian interior design. A seminal moment is John Truscott’s iconic Hamer Hall interiors. The recent reworking of these exuberant spaces by Ashton Raggatt McDougall has propelled the oeuvre of Truscott back into the collective

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consciousness, amplifying and restating its place in the canon (26–33). One of the reasons for the canonical fluidity of interior design is the relatively short lifespan of many projects, from temporary installations that last just a few days to the property-market-driven workplace fitout cycle of around ten years. This energetic cycle enables rapid innovation and creates nimble practitioners. The outcomes of the inaugural Eat-Drink-Design Awards provide ample evidence of both (47–81). A decade of game-changing workplace design in Australia provides a similar insight. The workplace projects and future-focused design thinking surveyed in this issue exemplify this significant paradigm shift (90–122).

**Landscape Architecture Australia editorial, May 2014**

Amongst the merchandise on offer in the shop of the US-based Landscape Architects Network is the T-shirt opposite. The description offers the caveat that it is, of course, “just for laughs.” But what is behind this pseudo-slogan? And what does it say about the place of the garden within the profession and its cultural discourse? This issue of *Landscape Architecture Australia* tackles these questions head-on.

With Catherin Bull AM as guest editor we will publish two special issues in 2014, exploring the private and public garden projects of Australian landscape architects. This first issue looks at the domestic garden through eight extraordinary residential projects, with insights from the designers. The next issue will place a similar critical frame around the work of landscape architects in the making, remaking and custodianship of public gardens across the country. The two issues seek to provoke the profession, challenging the commonly held idea that garden design is somehow a lesser pursuit. We would like to thank Catherin for taking on this considerable task and for the rigour she has brought to the project. We would also like to thank the landscape architects who have worked with us to realize the issue, the generous clients who invited us into their private domains and photographer Dianna Snape who has so beautifully captured these gardens.

**Landscape Architecture Australia editorial, Feb 2014**

This issue of *Landscape Architecture Australia* focuses on recently completed projects from across the country, taking a broad look at the output of the profession. Over the course of 2013 we worked with four groups of guest editors to present themed issues of

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57 Cameron Bruhn, introduction to *Landscape Architecture Australia* 142 (2014): 03.
the magazine. On behalf of the editorial team I would like to take this opportunity to thank them all once again for their generous contributions to the discussion and debate and acknowledge the depth of the insights they provided – focusing on aspects of the practice, settings, processes and scope of Australian landscape architecture. A number of the exemplary landscape projects reviewed are already award winners – both in Australia and internationally – and some, no doubt, will go on to receive further accolades. Geographically, they traverse the country – Perth to Sydney, Melbourne to Cairns. Looking at them as a suite, what do they say about Australian landscape architecture at this moment? Two things strike me. The first is the way each one of them is a deft response to site. This is sometimes a meaningless, throwaway line – a catch-all for post-justification. But when it is practised with an inquisitive and inventive hand, it gathers up everything about and of the site. It is geographic, ecological, formal, material, memorable, social and cultural. Above all it is authentic, seamlessly melding place and space (making). The second is the pivotal role landscape architects play in the complex matrix of a project’s planning, design, procurement and management. Take a moment to look over the project credits listed with each of the featured projects. It is a good reminder of the leadership of landscape architects in shaping the future of the built environment.58

*Landscape Architecture Australia* editorial, Nov 2013

We all know the facts. Australia is one of the most urbanized countries in the world, with nearly 90 percent of the population living in urban areas. On the ground this urbanity has a very low density. Australia’s enduring love affair with suburban living has shaped the landscape – and in turn this landscape has shaped us. There are lots of positive things about suburbia and of course a number of significant issues. Setting aside the bigger questions, the reality is that the bulk of Australia’s urban growth occurs through the development of large-scale greenfield sites on the urban fringe. The design of these masterplanned communities is a staple for landscape architects. And yet informed discussion about this significant contribution to the built environment is largely absent.

Kirsten Bauer and Adrian Marshall, the guest editors for this issue of *Landscape Architecture Australia*, have taken on the formidable task of telling this story. We would like to thank them for the rigour and enthusiasm they have brought to the project. Kirsten Bauer, Victoria President of the AILA and director of Aspect Studios has long been involved in landscape architectural education. Landscape architect, writer and

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58 Cameron Bruhn, introduction to *Landscape Architecture Australia* 141 (2014): 03.
editor Adrian Marshall is currently developing a grasslands guide for the University of Melbourne, and guidelines to promote grasslands health for the Victorian National Parks Association. He has always lived in the inner city. Drawing on their collective experiences and expertise, Kirsten and Adrian have identified exemplars, scoped the challenges and found good reason to celebrate the profession’s contribution to the establishment of new communities.59

*Landscape Architecture Australia editorial, Aug 2013*

This issue of *Landscape Architecture Australia* presents a very different perspective on the practice of landscape architecture. It challenges the way we think about what makes a project successful, eschewing the glossy image and the clever detail to focus on what really connects people with places. This theme is explored without jumping on a soapbox, convening a public meeting or spitting out a bunch of meaningless weasel words. The methodology of the guest editors privileges the “how” over the “why,” and foregrounds design as the most powerful tool for connecting people and place. Lucinda Hartley from CoDesign Studio and Greg Grabasch from UDLA, together with Vanessa Margetts, also from UDLA, have brought together the people, projects and processes that are driving change. Lucinda and Greg’s practices directly engage communities with the design process. Lucinda is a co-founder of CoDesign Studio, a social enterprise that works with communities, professionals and clients to build social inclusion through neighbourhood improvement projects. Since its inception CoDesign has delivered over twenty-five community development projects in five countries and engaged over 700 professional volunteers. Greg is principal of UDLA, based in Fremantle, Western Australia. UDLA’s design philosophy hinges on the understanding that the health of a community has a symbiotic relationship with how empowered and engaged participants are with their environment. We would like to thank them for their inquisitive and thoughtful approach to the guest editorship – for asking the difficult questions and for the humility that lets them leave the questions unanswered.60

*Landscape Architecture Australia editorial, May 2013*

Digital communication really has changed the way we perceive information. The expression “in the know” is used to describe someone who has access to information; a go-to person for finding out what is going on. New modes of communication have

59 Cameron Bruhn, introduction to *Landscape Architecture Australia* 140 (2013): 03.

60 Cameron Bruhn, introduction to *Landscape Architecture Australia* 139 (2013): 03.
altered our sense of this expression by making information that was once privileged available to anyone with access to the internet. In theory, this should mean that everyone can work out what is going on, and therefore be in the know. But in day-to-day life this avalanche of information can be bewildering, even misleading, and have the opposite effect. To actually be in the know you still need to get out and about. We can follow, like or pin each other, but this doesn’t replace the up-to-date news and thoughtful insights that come from having a real conversation. To find the best art galleries in Canberra you could search the web, but a more reliable source might be guest editor of this issue of Landscape Architecture Australia, Neil Hobbs. Not only an art enthusiast, Neil is a Fellow and a past National President of the AILA (2007–2009) and has been a board member of the AILA since 2003. He is a member of the Gallery of Australian Design governing council and a principal of ACT-based practice Harris Hobbs Landscapes. When it comes to Canberra, he is a man in the know. His unique local knowledge has created this issue, which celebrates one hundred years of landscape architecture in Canberra and presents a portrait of the city at this significant historical milestone. We would like to thank him for getting out and about in Canberra to tell us what is really going on.61

Landscape Architecture Australia editorial, Feb 2013

This landmark issue of Landscape Architecture Australia surveys the work of landscape architects as urban designers. The pages that follow provide a unique snapshot of the involvement of the landscape architecture profession in urban design projects, at what is a critical moment for the profession, and Australian cities and regional centres. Presented through the personal reflections of landscape architects, the eight projects are diverse in location, scale and type – ranging from strategies for a twenty-three-kilometre growth corridor along Parramatta Road in Sydney, to a beachside regional centre north of Perth and to a new city in China that will one day be home to four million people.

This contemporary record of projects, practice and experience has been guest edited by the eminent team of Richard Weller, Catherin Bull and Julian Bolleter. Each is highly regarded for their contribution to the discipline and practice of landscape architecture in Australia. We would like to take this opportunity to acknowledge and thank them for bringing their collective knowledge and insights to the making of the issue.

61 Cameron Bruhn, introduction to Landscape Architecture Australia 138 (2013): 03.
To mark the centenary of the nation’s capital, the next issue of *Landscape Architecture Australia* (May 2013) will celebrate one hundred years of landscape architecture in Canberra. Guest edited by Canberra-based landscape architect Neil Hobbs, the issue will be a portrait of the city at this significant milestone.62

**Landscape Architecture Australia editorial, Nov 2012**

In a recent editorial I asked, “Are awards programs that recognize the work of landscape architects different to others?” I ended up saying yes – and no. See issue 133 for the reasons. Following the publication of this editorial I was reminded that the case for the yes is supported by The Australian Landscape Principles – the AILA’s strategic framework for planning, design and management of our urban environment. Recently I explored this discussion in a public forum. “Celebrate where we have come from and where we are heading” was the theme for the event, which launched the 2012 AILA Victoria Awards. I was invited to participate in a panel discussion with practitioners Garth Paterson, Bruce Echberg and Perry Lethlean, who gave insightful and frank accounts of the ways that awards programs have impacted on their work, and of the perspective that time brings. For me it was an opportunity to explore some ideas about juries and the awards process. The jury is a vehicle for professional consensus, charged with identifying the projects they believe are the most outstanding in a defined period, and which have the potential to be part of the canon of landscape architecture. An important part of the awards process is the deadline, which has the side effect of revealing a plethora of new projects. For a practitioner who puts off sending work to the media, this kills birds with one very-well-aimed stone. It’s awards season – and in this issue of *Landscape Architecture Australia* we present full coverage of the 2012 AILA National Awards.63

**Landscape Architecture Australia editorial, Feb 2012**

In this issue we present the outcomes of the 2011 AILA state awards programs in four states – South Australia, New South Wales, Tasmania and Victoria. Reflecting on the awards crop in these states (along with those that have already been announced) raises a question. Are awards programs that recognize the work of landscape architects different to others? Is there a sensibility and approach that the landscape profession brings to the awards process and presentation that distinguishes landscape architecture awards? Yes, and no. The “no” derives from the fact that most built environment awards

62 Cameron Bruhn, introduction to *Landscape Architecture Australia* 137 (2013): 03.
programs have similar objectives and create similar opportunities for reflection. The outcomes of peer judged awards give a unique sense of the state of a profession and can make a lasting contribution to the canon of the discipline. Awards also create an opportunity to come together as a community, to celebrate the best work, and to recognize the future and current leaders of the profession. The “yes” is profoundly demonstrated in the outcomes of this year’s state awards. What makes landscape architecture different is the unique contribution the profession makes to the making and remaking, and the systems and management of the public domains of our cities, towns and settlements. These awarded projects speak of the way landscape architecture is firmly embedded into our sense of community. The wider community constantly judges the work of landscape architects – and will do so into the future. The awards present an opportunity to share the message with the wider community. So while it’s great to confer and win awards, no-one wants to end up talking to themselves at the end of the party.64

Landscape Architecture Australia editorial, Nov 2011

Are landscape architects all nice people who wear sensible shoes? Sarah Gaventa, formerly the director of CABE Space – the UK government’s adviser on public space – opened Transform, the recent AILA biennial conference in Brisbane, with this observation. Gaventa immediately had the audience on side with her quip “I’ve never met a landscape architect I didn’t like.” By the end of the conference I couldn’t help but think that she should think about adding the caveat, “But I have met a landscape architect I didn’t agree with.” For me Sarah’s threat to come after Tony Blackwell (from Western Australian practice Blackwell and Associates) with a stick if he used Leon Krier’s new urbanism at Seaside in Florida as a model for Australian coastal development was a thought-provoking antidote to all the love in the room. It was also a salient reminder of one of the reasons why the profession needs to gather together.

Conferences like this one create a unique physical and intellectual space where debates can be played out – where the like-minded and the divergent are equally welcome and where you should expect to have to stand up and defend your point of view, whether you are a speaker or a delegate. Camaraderie is a wonderful thing, and who doesn’t want people to think landscape architects are nice people? The landscape architects in attendance at the conference were relaxed enough to sit on the floor together for dinner (I guess you had to be there), but maybe landscape architects are too nice. The real

63 Cameron Bruhn, introduction to Landscape Architecture Australia 136 (2012): 03.
opportunity of an event like the conference is the chance to question, challenge and provoke each other. More please! Let’s have more robust discussion and more celebration – kick off those sensible shoes and slip on some impossible heels.\textsuperscript{65}

\textit{Landscape Architecture Australia editorial, Aug 2011}

How do you describe what you do as a landscape architect? I ask this in response to the nomenclature I encounter in my daily communications with the profession. Found in various email signatures, the descriptors are numerous – placemakers, community consultants, public artists, ecologists, heritage conservationists, landscape rehabilitators, environmentally sustainable designers, masterplanners, land use planners, urban designers and of course landscape architects. This list is just a sample but it does suggest a few things. The first is the diverse contribution landscape architects are making. Second, that the range of services offered by practitioners is expanding in response to the scale, complexity and procurement of projects. The third is more like a provocation than a simple observation – could design as a descriptor of what landscape architects do account for all the others in just one word? In a specialist mode of practice the list is ever expanding, but in a generalist mode, design is the common language of the disciplines, however many there are. History tells us that the diversification of the professions is inevitable and ongoing, but there are side effects. Splintering over time has created a number of contested disciplinary territories, like that of urban design. On a practical level there are more consultants around the table and in terms of perception there is the potential for confusion about what the various professions do (and don’t do). It’s worth pondering, but the issues that confront the designers of the built environment are far bigger. Collaboration that sets aside disciplinary demarcations will surely characterize the (landscape) architects of our future. You can now follow us on twitter – @LandArchAusMag.\textsuperscript{66}

\textit{Landscape Architecture Australia editorial, Nov 2010}

With this issue, \textit{Landscape Architecture Australia} introduces a new look. This refresh of our graphic presentation has been undertaken in parallel with thinking about ways to further develop the way we communicate the work of the profession. For example, we have added first-hand accounts to the peer reviewed projects. Our aim is to emphasize

\textsuperscript{64} Cameron Bruhn, introduction to \textit{Landscape Architecture Australia} 133 (2012): 03.

\textsuperscript{65} Cameron Bruhn, introduction to \textit{Landscape Architecture Australia} 132 (2011): 03.

\textsuperscript{66} Cameron Bruhn, introduction to \textit{Landscape Architecture Australia} 131 (2011): 03.
the way landscape architecture impacts on the way people experience places and events, to articulate the critical role a client plays in briefing and procurement, and to give voice to the authors of the project. Two of the reviews in this issue have a companion piece that locates the project. Another review is a revisit to a project completed almost ten years ago. We have sought out additional material from the genesis of the projects including sketches and diagrams that reveal the design process. Overleaf you will also find a page titled "People in this Issue." This literally gives a face to the names of the people who have contributed to the magazine. The centrepiece of the issue is our presentation of the 2010 AILA National Awards in Landscape Architecture. In addition to providing a comprehensive record of the outcomes of the biennial awards program, we have also asked two members of the profession to respond. Gweneth Newman Leigh and James Hayter have reviewed the 2010 award’s crop to give us a sense of the current state and the future direction of the profession. These pieces expand on two themes identified in jury chair Linda Corkery’s awards report – the urban public realm as an active site for innovation and a paradigm-shifting focus on sustainability as both an environmental and social concern.67

*Landscape Architecture Australia* editorial, May 2010

This issue is part of a suite, not within the *Landscape Architecture Australia* magazine series, but across three of Architecture Media’s titles – *Artichoke* magazine (No. 31, June 2010), *Architecture Australia* (Vol 99 No. 5, Sept/Oct 2010) and *Landscape Architecture Australia* (No. 126, May 2010). Together the set looks at ideas around export of Australian interior design, architecture and landscape architecture. This editorial concept is revealed differently in each magazine – reflecting the editorial remit of each magazine and the community it is part of.

In *Landscape Architecture Australia*, export is considered through a series of exchanges that occur – from here to there and from there to here – but with an appreciation that the rapid increase in the power of communications technology and an entrenched Australian predilection for travel makes such one-way relationships irrelevant. A review of the recent Sunburnt exhibition is the preface. Here, Leon van Schaik reminds us of this cultural fragility, pondering that “while it is undoubtedly true that wherever you encounter Australia it is indubitably Australia, how ‘Australian’ is our culture?” The dialogues that follow look at Australian landscape architects currently working internationally; the exportation of professional education in Australian landscape

67 Cameron Bruhn, introduction to *Landscape Architecture Australia* 128 (2010): 03.
architecture; the kinship of recent Australian projects with contemporary European practice; and the positioning of local practices within the context of a burgeoning international movement.

Interleaving these pieces, three recent landscape architecture projects in Australia are reviewed – the Adelaide Zoo’s Giant Panda exhibit, the Korean War Memorial within Moore Park in Sydney’s eastern suburbs and the eco-conscious Wolgan Valley Resort and Spa in the Blue Mountains. In these projects, exotic animals, foreign wars and international tourism physically impress themselves upon the landscape in a way that continues to broaden our understanding of what Australian landscape architecture is.68

*Landscape Architecture Australia* editorial, Feb 2010

Ten years on from Catherin Bull and Libby Ward’s article entitled “In What Way Influential?” (Issue 86 of *Landscape Australia*, 22 (2) – 2000), Bull has revisited the question in this issue to gain a sense of what might be added and what might, in terms of values, have shifted in the intervening period. In this piece she focuses on the last decade, drawing on the responses we invited from fifteen landscape architects from across Australia. A number of issues, themes and directions emerge. Notwithstanding the limited scope of the invited responses (fifteen as compared to ninety in 2000), Bull concludes that “landscape architecture in Australia may have come of age in many ways during the last decade and contributed a great deal to the evolution of Australian culture but its incapacity to cite and articulate the value of its own work appears to be an ongoing issue.” The profession’s lack of visibility (within and beyond), identified by Bull and Ward in 2000 and again by Bull in this instalment of the survey, is a reminder of the important role *Landscape Architecture Australia* plays in representing the profession. With this issue the magazine enters its fourth decade of publication. Bull’s update serves as a timely reminder of its ongoing responsibility to the broad constituency that is the contemporary Australian profession. As she notes, “the role of publications and journals such as *Landscape Architecture Australia* in making views, people and projects known appears to be confirmed” by the survey. In addition to this publicizing role the magazine is a forum for the development of a critique culture. This is something Bull and Ward also rallied for in the 2000 article, arguing that it needs to develop in parallel with a culture of good work. The magazine addresses the need to both disseminate knowledge and generate meaningful discussion. For over thirty years *Landscape Architecture Australia* has played a vital role in articulating and critically reflecting on the canon of
Australian landscape architecture. It is a collaborative responsibility we take very seriously.69

*Architecture Australia* editorial, Mar/Apr 2017

The penultimate presentation at the Institute’s 2016 National Architecture Conference – How Soon is Now? – was the keynote address of Thomas Fisher, professor in the School of Architecture at the University of Minnesota. Using his ongoing research into the ethics of architecture, Thomas proposed exciting possibilities for architects and architectural intelligence. Without eschewing the primacy of buildings within the discipline or practice of architecture, Thomas introduced a new mode of practice that expands the role of the architect beyond the built outcome. One likely consequence of Fisher’s thesis is an increase in the number of people who graduate from architecture school but have parallel or perpendicular trajectories. Very little empirical research has been done into the careers or practices of these “lapsed,” “improper” or “defrocked” architects.

Addressing the lack of information, the Dossier in this issue samples the work of people using their architectural education in allied built environment practices or other fields of endeavour.

The guest editors for the “Left of Field” Dossier are Tania Davidge and Christine Phillips, directors of the Melbourne-based design and research practice OpenHAUS. Tania is an architect, artist, researcher, educator and writer. She has a master’s degree in advanced architectural design from Columbia University in New York and extensive experience in architecture, urban design and strategic design. Christine is an architect, artist, lecturer, freelance writer and radio broadcaster. She is a lecturer in architecture at RMIT University’s School of Architecture and Design and has been actively involved in bringing architecture to the public realm through her ongoing contribution to media, publications, exhibitions and practice. The *Architecture Australia* editorial team would like to thank Tania and Christine for the thoughtfulness and passion they have brought to the task.

The “Left of Field” research is presented in four parts – an introduction by Christine and Tania that advocates for “expanding the field” of architectural possibility; a visual sociology of people who have trained in architecture and are using their training in other ways; interviews with four architecture graduates working in the diverse fields of politics, business, technology and rehabilitation; and responses from architectural

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educators that scope the impact of an expanded field on the academy. It is hoped that this Dossier will increase awareness of the broad church of architecture and, in time, seed further investigation.

The Institute's 2017 National Architecture Conference – Praxis: Process, Propositions, Production – is coming up. The conference will be held at the new Hassell and Populous-designed International Convention Centre in Sydney's Darling Harbour (4–6 May). The first week of May is an event-packed week for Australian built environment professionals, with Sydney also hosting the Planning Institute of Australia's 2017 National Congress – Growing Up, Growing Out (3–5 May) and the Landscape Australia Conference (6 May).70

**Architecture Australia editorial, Jan/Feb 2017**

Speculating on what the Donald Trump presidential victory means for Australia, writer and broadcaster Annabel Crabb described the demography and geography of the situation. In her article in *The Sydney Morning Herald* titled “Australian politicians are terrified of where Angry White Man will strike next,” Crabb cheekily asserts that, “Cities are very five minutes ago.” The disconnect between city and country, be this perceived or actual, local or international, has unsettled the global political landscape. The aftermath of the US election has architectural critics like Rem Koolhaas calling for a rebalancing of the discipline's engagement with cities and countryside. In an interview for Dezeen soon after the election, Koolhaas observed, “In the last 10–15 years we have almost exclusively looked at cities,” noting that “90 or even 99 percent of intellectual activity is focused on urban issues.” Koolhaas is advocating for a better understanding of the profound transformation of rural areas. He makes his point through radical typological examples that suggest that it is the interconnectedness of city and country and the inescapable outcomes of urbanization that really matter (both in theory and on the ground).

The architectural ambit must transcend the political flight from downtown to outback and there is a compelling case for Australian architecture's engagement with the diversity of the nation's cities, towns and settlements. As highlighted in this journal, the profession has long advocated for the equitable demographic and geographic distribution of architecture. Most recently, the Dossier “Reporting from the (Australian) Front: housing in extremis” (Sept/Oct 2016), guest-edited by Kelly Greenop and Naomi Stead, explored the ways in which Australian architects are addressing the needs of the

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most vulnerable members of our society. Many of the projects reviewed in *Architecture Australia* in recent years are exemplary in their response to the issues facing remote, regional and suburban communities – including the New Kununurra Courthouse by TAG Architects and Iredale Pedersen Hook Architects (May/June 2015), the Stawell Steps by Monash University architecture students and Japanese artist Hiroshi Nakao (May/June 2013) and the GASP! in Hobart by Room 11 (Jan/Feb 2014). The profession is actively advocating for more political engagement in the shaping of Australia’s cities. The critical relationship between density and amenity is thoughtfully articulated in articles such as “Single house – no future?” by Kerstin Thompson and “On the architecture of housing” by Philip Thalis (Jan/Feb 2016).

The projects in this issue traverse the nation coast to coast. Together they describe the impact of architectural endeavour across the nation’s demography and geography – from Newman in the East Pilbara region of Western Australia to the Townsville suburb of West End in Far North Queensland.71

*Architecture Australia* editorial, Nov/Dec 2016

At a recent talk in Melbourne, New York-based, Australian-born artist and filmmaker Natasha Johns-Messenger responded to a question about her practice with the sally “you had to be there.” This concise answer to an inquiry about the affective and enduring qualities of her site-specific, phenomenological interventions and installations has a conceptual resonance in both art and architecture.

Natasha was speaking at the occasional On Top of the World talk series presented by John Wardle Architects and Spacecraft Studio ahead of the opening of her solo exhibition Sitelines at Melbourne’s Heide Museum of Modern Art, curated by Linda Michael. Sitelines is insightfully reviewed by Suzie Attiwill in this issue of *Architecture Australia* (page 15). Suzie brings her assiduous engagement with interiors and interiority to the critique, describing how Natasha’s work enables us to see the Heide gallery interior, building and landscape differently and the way “perceptions are tricked, assumptions are confronted and [visitors] have to look without recourse to logic or memory to make sense of what is seen.”

When Natasha suggested that “you had to be there” to fully comprehend or appreciate the works, she opened up an intriguing space between object, experience and reception. In Natasha’s (art) practice this manifests as a somewhat precarious and delightful frisson between the work’s construction and materiality, its artistic and emotive

consequences and its range of interpretations (for example, from insights offered by a casual gallery visitor to those offered by an academic or critic). To be “there,” in one of Natasha’s works, requires all three acts of engagement. This coexistence makes Natasha’s Sitelines at Heide profoundly architectural and it deeply resonates with architects and interior designers and has also been well received within the arts community. This triadic structure has a parallel manifestation in the built environment – all three of these actions are present in the story of a work of architecture.

In this issue we celebrate the Institute’s 2016 National Architecture Awards. Each year, the awards jury travels the length and breadth of the country to see projects of all types, scales, locations and budgets. If asked about any one of the awarded projects, the jury might echo Natasha and say, “you had to be there.” This response would demonstrate the way object, experience and reception entwine to create a story about architecture. The buildings and their settings; the presentations the jury receives from architects, clients, users and inhabitants; and the jury’s conversations and deliberations along the way (and the accompanying citations they have carefully crafted) all exist within this year’s cohort. In this case, the narrative is also one that celebrates the best work of Australian architects in 2016. Congratulations to the practices that were awarded in the regional or state programs, and to those that have received recognition at the national level.

Architectura Australiá editorial, Sept/Oct 2016

The promise of Alejandro Aravena’s direction of the 15th International Architecture Exhibition at the 2016 Venice Biennale, Reporting from the Front, was of a global insight into the daunting but everyday problems that face humanity. In the Aravena-curated exhibitions, national pavilions inside the Giardini and satellite spaces across the islands of the Venetian lagoon, architecture was the protagonist in the drama of our uncertain world future.

There is a lot to see at the Venice Architecture Biennale – perhaps too much. In 2016 there were clever and nimble projects that use minimal means to make everyday life better, bold experiments with materials and the collaborative making of buildings, and thoughtful investigations of architecture’s response to inequity and uncertainty. Alongside the reports and round-ups, overarching critiques of the biennale took two very different, but equally vexed, directions. Some of the most acerbic remarks came

from those who thought that Aravena's use of architecture as an agency for humanitarianism was problematic, dismissing the exhibition as an unfounded attempt to demonstrate (or resurrect) architecture's social conscience. A parallel disquiet came from visitors looking for a good architecture show, regardless of the theme, its timeliness or virtue, and finding it hard to engage with the bigger issues through the presentations. Having set aside architecture's metanarrative, Aravena gave himself, and the participants, great scope in the exhibitions (in stark contrast to the Rem Koolhaas-directed Fundamentals show of 2014). With this freedom came the opportunity (and responsibility) to exhibit architecture in ways that matched the intent and efficacy of the work. A number of the national contributions sidestepped both critiques by eschewing self-flagellation and embracing the communicative and didactic potential of architecture (for both a professional and a public audience). Spain's Unfinished exhibition, for example, which was the winner of the Golden Lion for Best National Participation, presented a local (and architectural) account of the impact of chaos in global financial markets within an elegant, tectonic framework. The next issue of *Architecture Australia* will present critiques that wrestle with these conundrums.

With this issue we further interrogate Aravena's Reporting from the Front theme through a guest-edited Dossier titled "Reporting from the (Australian) Front: Housing in extremis" (from page 30). Aravena’s Venice exhibitions included eighty-eight participants from thirty-seven different countries – none of which were from Australasia or Oceania. Kelly Greenop and Naomi Stead from the School of Architecture at the University of Queensland are the guest editors for this Dossier. Kelly and Naomi have curated a salon des refusés – a showcase of the work of Australian architects and researchers whose work directly addresses Aravena's theme, focusing on housing as a significant frontier within the nation's culture, society and landscape.73

*Architecture Australia* editorial, Jul/Aug 2016

This issue of *Architecture Australia* considers architecture for education and education for architecture and has been guest edited by Michael Keniger. Michael was the University of Queensland’s Head of Architecture from 1990 to 2000, Head of the School of Geography, Planning and Architecture from 2000 to 2003 and a member of the university’s Senior Executive from 2005 to 2011. The issue considers the recent (and intertwined) trajectories of architecture and education, across Australia and internationally.

Michael has made an extraordinary contribution to Australian architecture since he arrived in this country (from the United Kingdom) in the late 1970s. In the process of putting the issue together Michael related the circumstances of his arrival in Australia, which is a curious step back in time (at least in terms of the ease of international communication we now take for granted). Interviewed in London by a panel comprised of the heads of three noted UK schools of architecture, he bravely accepted a role on the other side of the world, at the University of Queensland in Brisbane as a lecturer on a three-year term. In the interview, he tells me, panel members were more interested in why he would want a position in Australia, when each of the panel members could happily offer him an appointment at their respective school. At the University of Queensland he and his colleagues, including Brit Andresen, Peter O’Gorman, Max Horner and many others, fostered a regional architectural narrative rooted in people and place. Over the thirty-plus years he was at the university he built a reputation within the discipline and in the university at large, advancing to a role in the university’s Senior Executive before stepping down at the end of 2011.

This next stage of life’s journey has opened new opportunities for Michael and with this special issue the Australian architecture community is the beneficiary. Michael brings his many years of experience within the academy and as a public intellectual to the issue’s parallel consideration of the state of architectural education and of some recent buildings architects have designed for the new era of teaching and learning across the primary, secondary and tertiary sectors. In his introduction to the project and essay content, Michael highlights what architects offer, concluding that their “capacity to combine design intelligence with the ability to understand the emerging requirements of clients and users builds upon the skills, confidence and judgement provided by a well-directed architectural education bolstered by lessons learnt through focused and adventurous practice.” The Architecture Australia editorial team would like to thank Michael for the intellect and knowledge he has brought to the task and his patience and care over many months. I am honoured to have had the opportunity to work with him again (having been tutored by him as a student at the University of Queensland in the late 1990s) and to think deeply about what really makes this architectural life so rewarding.74

Architecture Australia editorial, May/Jun 2016

This issue of *Architecture Australia* announces the recipients of the Australian Institute of Architects 2016 Gold Medal – Stephen Ashton, Howard Raggatt and Ian McDougall of ARM Architecture. Our tribute (from page 72) is the centrepiece of *Architecture Australia's* presentation of the 2016 Australian Achievement in Architecture Awards. This esteemed group of individuals, contributors to society through architecture and the built environment, was revealed in Adelaide on 29 April.

The Gold Medal recognizes Stephen, Howard and Ian's individual and collective achievements across the practice and discipline of architecture. The jury citation, insightful essays and personal anecdotes presented in this issue tell the story of ARM Architecture and the influence of the practice's protagonists and built works on the progress of Australian architecture, culture and urbanity.

The gold medal is used across the arts, sciences and sports to denote distinguished achievement and in each discipline or endeavor this has its own particular designation. A gold medal invokes the ancient meaning and ongoing currency of this prized metal as a metaphor for human accomplishment. In Australian architecture, the Gold Medal is the éclat that comes through practice at the highest level, be that executed through buildings, advancement or advocacy. The rollcall of winners (1960–2016) is a list of practitioners who have excelled across these three mediums. The achievements of Australian architecture's Gold Medal cohort provides an insight into the relationship between the mediums and messages of architectural practice.

The propinquity between the well delivered and the well argued also has a useful “golden” metaphor – though not as well known as either the Gold Medal for Australian architecture or the Olympic gold medal for the 100 metres freestyle. In Christian tradition John Chrysostom (ca. 349–407), the church father and Archbishop of Constantinople, is known as the “golden mouthed” saint. The name Chrysostom is an epithet translated from Greek and pays tribute to Chrysostom's eloquent and coherent sermons. The “golden mouth” is an intriguing metaphor that speaks of a compelling coalescence between the medium and the message of a faith, discipline or movement. It is also a useful way of thinking about the mediums of practice (buildings, advancement or advocacy) as the manifestation of a set of personal or collective convictions (about architecture etc). Each year, the Australian Institute of Architects Gold Medal provides an opportunity to reflect on the way these manifestos shape the built environment.\(^5\)

*Architecture Australia editorial, Mar/Apr 2016*

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The first part of this issue of Architecture Australia examines pavilion architecture. It is a study of the ephemeral and the perennial and the interrelated temporal boundaries of this building type. We open with two pieces that provide an insight into The Pool, the upcoming national exhibition within the Australian pavilion at this year’s Venice Architecture Biennale (page 13 and page 20). Reviews of the 2015 MPavilion by Amanda Levete Architects (page 24) and the 2015 NGV Summer Architecture Commission by John Wardle Architects (page 36) and a preview of the Sherman Contemporary Art Foundation’s 2016 Fugitive Structures commission by Vo Trong Nghia Architects (page 31) demonstrate the conceptual and operative potential of contemporary pavilion architecture. In the essays that follow, Leon van Schaik muses “On [the autonomy of] pavilions” and John Macarthur and Susan Holden set out the methods and models for a study that uses this architectural typology to ask “Is architecture art?” In the issue’s building reviews, the pavilion re-emerges as a useful description of a permanent building’s relationship to its site – from projects that are rendered as pavilions through their independence from other structures, such as The Waterfront Pavilion by FJMT (page 66) and the Clarence High School Oval Sports Pavilion by Dock4 Architects (page 90), to ones that can be conceived of as pavilions through their discreet spatial arrangements, such as the Doshisha Kyotanabe Chapel by Facet Studio (page 52) and Pink Moon Saloon by Sans-Arc Studio (page 60).

This issue also includes an edited transcript of the 2015 A. S. Hook Address, which was delivered by Peter Stutchbury last year (page 74). The annual A. S. Hook Address, which is the culmination of the Australian Institute of Architects’ annual Gold Medal celebration and national speaking tour, is an opportunity for a special type of communication – a lecture that thoughtfully articulates the way an esteemed architect has practised and the ideas and convictions that have shaped their work. Peter used the occasion to examine architecture’s relationship to history, pattern, place and change, asking “Have we lost our way?” Since 1970, the Gold Medallist’s official engagements have included the presentation of the A.S. Hook Address. This public oration makes a significant contribution to the way the profession receives and documents the life’s work of the recipient. The suite of lectures (and their presenters) mark a trajectory through the tropes of architecture since the mid twentieth century.

In most cases the address is also a personal manifesto that passionately captures the recipient’s personal and professional experiences. With just a handful of exceptions,
these talks have been reproduced in written form in the pages of Architecture Australia.76

Architecture Australia editorial, Jan/Feb 2016

This issue of Architecture Australia follows the trajectory of Australian housing. It is a contemporary record of projects and thinking and the latest contribution to a series of issues focused on multiresidential architecture and urban development. The issue has three components: previews of projects in planning, design or construction; reviews of buildings at completion; and reflections on processes, outcomes and aspirations. The last is used to recast the relationship between the house and housing and to re-examine exemplar projects from recent history with the benefit of first-hand hindsight.

Prior to this, our most recent housing-themed issue was May/June 2014, guest edited by Sydney-based architects and critics Laura Harding and Philip Thalis. Laura and Philip made an empirical and qualitative study of urban housing projects and the critical role of these buildings in the making of Australian cities. In the introductory essay they concluded, “The projects in this issue give cause for cautious optimism.” This caveated praise is a symptom of the crotchety rift between skill and volume – between the very best work of the profession and the comprehensive application of this standard of excellence across the urban development landscape. The projects in the current issue leave a similar impression. They are exemplary by a range of criteria, including recognition at a state and national level in the Institute’s awards program and prestigious international plaudits, and yet these buildings are prescient rather than ubiquitous. The reasons are complex, but the profession’s commitment to addressing the gap, through building-by-building evidence and policy and advocacy frameworks, is both well grounded and gaining momentum.

This issue also revisits themes explored in the May/June editions of Architecture Australia from 2007 and 2011. In 2007, then editor Justine Clark argued for the disentanglement of house and housing, stating that “architecture, as a discipline, will need to stop fetishizing ‘the house’ and to start exploring housing in all its cultural and social complexity” and in 2011 the issue stepped outside the urban centre to examine domesticity, demographics, sustainability and affordability “out there” in the suburbs. In many respects this issue is an acknowledgement and a mashup of these conceptual transects.

The buildings and writing in this issue adroitly address the relationship between the individual and the collective. They constructively turn the house and housing conundrum inside out and make material challenges to the tedious binary of centre and periphery. There is a palpable sense of maturing attitudes to Australians living in closer proximity to one another and of the intelligence architects are bringing to the task.77

**Architecture Australia editorial, Nov/Dec 2015**

The publication of the National Architecture Awards issue of *Architecture Australia* is an opportunity to think about the things that have shaped the profession in 2015. In contemplating the year (through what has been published and broadcast) I am reminded of an observation Philip Goad made more than a decade ago in the article “One Hundred Years of Discourse: Architecture Australia 1904–2004” (*Architecture Australia*, vol 93 no 1, Jan/Feb 2004, page 25). Philip observed that alongside themes like professionalism, excellence and discourse, *Architecture Australia* "has also had a responsible preoccupation with the Australian city."

In 2015 the shaping of Australian cities and towns was a present and at times controversial topic for the profession. This reflects a number of nationwide matters, including the pressure Australia’s rapidly growing urban population is placing on the built environment (particularly housing and transport, the building blocks of urban density). The 2014–2015 edition of the “State of Australian Cities” report, which was released mid-year, revealed that 75 percent of Australians now live in urban areas – well above a global average of 54 percent. As this issue was going to print the future of cities was gaining renewed attention in the political arena, with Prime Minister Malcolm Turnbull appointing Jamie Briggs to the newly created role of Minister for Cities and the Built Environment. Briggs joins Shadow Minister for Cities Anthony Albanese and Scott Ludlam, the Greens spokesperson for Housing and Sustainable Cities, in this portfolio.

The last time both the Liberal and Labor Parties simultaneously committed to a cities portfolio was back in 1972. The architectural profession’s response to this landscape has included strident commentary and productive advocacy. The quality and liveability of buildings, social and environmental sustainability and the development and protection of the public domain have been used to foreground architecture’s critical role in reconciling the competing forces of urbanity.

Throughout the year *Architecture Australia* has explored these issues through the dissemination and discussion of architecture. This view is primarily through the lens of

the individual project and includes coverage of the Institute's state awards. This issue records the outcomes of the Institute’s 2015 National Architecture Awards, presenting a peer-judged cohort of projects that represent the full gamut of Australian architectural endeavour. To the practices awarded at a regional and state level and to those who received recognition in the national program, our warm congratulations.

*Architecture Australia* editorial, Sept/Oct 2015

Over the past two hundred years the holiday has evolved from a rarefied pursuit of the wealthy and aristocratic to an annual employee entitlement. The holiday also has an enlightening architectural story – from the Grand Tours embarked upon by Robert Adam, Le Corbusier and Harry Seidler to the holiday houses designed by John Nash, Charles Moore and Glenn Murcutt. The so-called Bilbao effect created in the early 2000s by Frank Gehry’s Guggenheim Museum Bilbao is arguably the apotheosis of architecture as catalyst for tourism. Since then, top–down, taste-making cultural experiences (and the architectural bravado that drove them) have lost currency as disruptive digital technologies and the sharing economy reshape the way we travel (and experience architecture). Postcards, smartphone applications, package tours (and many other things, including buildings) are cultural artefacts that reveal what we do on our holidays and illustrate how this has changed over time.

Australian holiday architecture is a garrulous type, including everything from modest family motor inns (like Robin Boyd’s 1961 Black Dolphin Motel in Merimbula, New South Wales), to resort hotels that create idealized Australian landscape settings (like Iwasaki Group’s late 1970s [Mercure] Capricorn Resort Yeppoon in Queensland by Belt, Collins and Associates) and existence minimum shacks that merge camp site activities and building form (like Nick Murcutt’s 1999 Box House south of Sydney). Reviews of two intriguing new holiday houses feature in this issue of *Architecture Australia* (with an image that captures the romantic ideal of a seaside holiday appearing on the cover).

Cape Tribulation House in Far North Queensland by M3 Architecture (page 58) and Garden House on Victoria’s Western Port by Baracco and Wright Architects (page 66) both employ erudite architectural moves, intelligently exploring the relationships between escapism, architecture and the landscape. Houses (be they everyday or holiday) have a formidable place in the culture, reputation and biography of Australian architecture. Concomitantly the house, and its ideation, carry a heavy cultural load in Australian architecture’s collective consciousness. Cape Tribulation House and Garden

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House are part of a body of work that eschews the programmed and delineated in favour of the habitual and the narrative. As architectural exemplars, they resonate well beyond the scale, setting and tectonics of their type. These modest buildings tell (one) very good story of Australian architecture and the way Australians holiday.79

**Architecture Australia editorial, Jul/Aug 2015**

This issue of *Architecture Australia* opens with the highly anticipated new Australian Pavilion in the Venice Biennale’s picturesque Giardini. The Denton Corker Marshall-designed building is a black box that confidently asserts itself in the garden, hovering at the edge of the murky canal on one side and nesting into the landscape of tall trees and gravel paths on the other. The siting is paradoxically brusque and sensitive (but not irreverent or cloying). The detailing of the project is painstakingly muted. The pavilion itself is a stone-clad bunker, with flaps and wings that open to reveal a white-box interior. Our unveiling of the project is through images captured by John Gollings on two visits – one (manoeuvring around the builders) as the project neared completion and another when Fiona Hall’s inaugural exhibition, Wrong Way Time, transformed the gallery into an intriguing cabinet of curiosity set against an inky blackness. In Gollings’ images of the exterior, the directness of the form is almost brutal, then suddenly it melts into the landscape.

Rachel Hurst’s interview with Hall explores Hall’s intentions for the exhibition as she prepared to install it (page 28). In his review of the building, Robert Grace, an Australian architect now based in Europe, examines the environment in which it was championed, funded and realized (page 20). Grace tells the story with great wit and candour, exposing along the way a fissure between art and architecture. He talks about the art world’s “suspicion of architecture, [its] concern about the architecture dominating the art.”

Art and architecture is an ancient coupling. Their history is entwined and in contemporary practice they produce cross- and trans-disciplinary collaborations that enrich both fields. And yet, art gallery buildings (like this one) can galvanize opinion on the relationship between form and function, on the balancing of architectural expression and artistic autonomy. On the one hand, this is a sign of an intimate friendship between art and architecture, one where both must be eloquent and insightful. On the other, there is a rivalry at play, a slightly competitive game where the two creative practices vie for the attention of the gallery visitor. When a new art gallery building – like the new

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Australian Pavilion in Venice – subverts (or reconciles) this tension between friendship and rivalry, it captures the very best of both creative endeavours.80

Architecture Australia editorial, May/Jun 2015

The Modern movement has a rather uneven legacy in contemporary culture. This is particularly evident across building types. The aesthetic of the midcentury modern lifestyle has had cult status in residential architecture and interior design since the mid-1990s. Conversely the mega-scale housing schemes of the 1960s and 1970s are routinely derided as evidence of the fundamental failure of the movement. Modernist principles are ever-present benchmarks in hospital design, the clean lines of functionalism operating as both physical expression and a potent visual metaphor for hygiene and efficiency. However, since the early 2000s healthcare architecture has followed new patient-focused trajectories that challenge the primacy of organizational structures and management efficiencies in health architecture. The Dossier in this issue of Architecture Australia (page 45) is devoted to a study of health architecture now. It reports on innovative projects from across the region, presents some of the latest research and introduces current approaches, including evidence-based, participatory and salutogenic design.

Conrad Gargett Lyons’ landmark Lady Cilento Children’s Hospital in Brisbane’s South Bank (page 32) is published alongside the Dossier. Leon van Schaik’s review moves beyond the healthcare imperatives of the treatment, training and research facility to examine the way a hospital precinct can contribute to the city and its population. Stepping back from the hospital’s functional logic and embedded meaning, Leon concludes that it is also a “powerful work of city making” that “deserves to be embraced by the citizens that it serves.” This nexus between the individual and the collective is a key theme of Michael Keniger’s introduction to the Dossier. Michael’s future-focused overview gives a bird’s-eye view of recently completed and upcoming projects by Australian practices. The Dossier contributors provide insight into the complex relationships between patient care, medical staff and the wider community, addressing it through processes, projects and research. Each of the writers advocates for architecture’s contribution and leadership (whether this is realized or prospective), defining a role for architecture in addressing the significant healthcare challenges of the twenty-first century.

The Dossier in the next issue of *Architecture Australia* (July/August) will be guest edited by Andrew Leach, Griffith University Professor and Society of Architectural Historians Australia and New Zealand (SAHANZ) Editorial Board Chair. In this themed Dossier, Andrew will present recent work by members of Australia’s architectural history and theory community, exploring what history can offer Australian architecture at a time of heightened pragmatism.

*Architecture Australia* editorial, Mar/Apr 2015

This issue of *Architecture Australia* celebrates personal accomplishment through the presentation of the 2015 Australian Achievement in Architecture Awards. Nine prizes are given in the Institute’s annual acknowledgement of individuals shaping Australian architecture, and this year fourteen people have been recognized across career stages and specializations. The centrepiece of the program is the prestigious Gold Medal, which has been conferred by the Institute since 1960.

The 2015 Gold Medal recipient is Peter Stutchbury. The esteem in which Peter is held within the profession, both in Australia and internationally, is an acknowledgement of his very fine buildings and generous spirit. Peter and I were on the awards jury for the National Architecture Awards in 2010 (along with Melinda Dodson, Elizabeth Watson-Brown and Max Pritchard). Over the course of the tour across Australia, lifelong friendships were formed. Small talk doesn’t cut it after a day or two and consequently the jury learnt a lot about each other, personally and professionally. Somewhere along the track – between Fremantle and Barcaldine – the conversation turned to the nature (or measure) of success in life. Peter was brief and forthright: “Make a contribution and live a life.” And both of these he does! With these few words, Peter revealed much about himself and his architecture, and the success that is recognized with this accolade.

Peter leads his eponymous practice from a space above the shops in the main street of Newport, a coastal village on Sydney’s Northern Beaches. An unassuming doorway right on the street reveals a small staircase that climbs directly to the drawing office. The studio is simultaneously convivial and serious, much like its charismatic leader. Peter has a wonderful (and slightly naughty) sense of humour and a laconic candour. The conversation about the presentation of his Gold Medal in *Architecture Australia* began at the kitchen table in the front room of this office. Peter was determined that it should tell a story – and that it should be a damn good read. As a result, *Architecture Australia*’s record of this achievement tells the story of Peter’s contribution through his award-

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winning buildings and commitment to the culture of architecture. This yarn comes to life as the things that have shaped Peter – both as an architect and as a human being – are revealed. Words by critics, fellow travellers and a client, a series of time capsules and a chronology of projects are presented. Threaded through these pages are Peter’s own reflections, embroidering the narrative with the story of his life in architecture.82

*Architecture Australia* editorial, Jan/Feb 2015

As many readers know, the history of this magazine stretches back to the early years of the Commonwealth of Australia and the publication of the first issue of the *Journal of the Institute of Architects of New South Wales* in 1904. Alongside its august role over the past 110 years as the journal of record, *Architecture Australia* has woven its own personal story. This narrative has an overlapping network of plots and subplots, a cavalcade of characters and a healthy appetite for reinvention – like that of all good page-turners. Looking back at the archive is thoroughly enjoyable. To me, the exercise reveals at least three editorial typologies that thread through the magazine’s history as a consequence of its remit. *Architecture Australia* is a map of personal trajectories in architecture, a demonstration of architecture’s contribution to community, and a history of architecture shaping the nation.

Stories of individuals and groups within the profession are a consistent thread. Interviews, reflections and profiles contribute to the way the magazine documents and communicates the nature of creative practice. It can be the record of a prodigious career (such as the conferring of the Institute’s Gold Medal), the revelation of new formations of practice or a platform for emerging voices. The very best of these pieces over the years adroitly capture the thinking and experiences of an architect. At the same time they have the potential to anticipate success, make space for rumination or summarize a career trajectory.

Architects are well versed in the process of peer critique, but along the way *Architecture Australia* has told a number of very different stories about the success of buildings: how they support and grow business; shape communities; heal, educate and nurture the individual; and deliver tangible aspects of government policy (among other things). Through individual articles and occasional themed issues over the decades, the magazine has embraced these measures of achievement. The century-long list of contributors, meanwhile, serves as a venerable rollcall of thoughtful voices from within and outside the profession.

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The third component in this triumvirate writes a history of architects shaping form, advocacy and policy across the nation. This is an account of the Australian city that gives equal voice to icons and underappreciated “background” buildings, and articulates the ways individual works and broader strategies shape places and experiences. At any time during the past century, this editorial typology has presented architecture as a provocative force in the political machinations of city-making. I suspect that there is a little bit of each of these editorial threads in this, and perhaps every, issue of Architecture Australia.83

*Architecture Australia* editorial, Nov/Dec 2014

The final issue of *Architecture Australia* for 2014 presents us with an opportunity to reflect on Australia’s relationship to the global conversation about architecture. In recent years, this international discourse has taken two discernible directions: concomitant trajectories that are equally present in the formal and the anecdotal. The first provocatively questions the context of architecture, searching for a new model of participation and understanding. The second responds to widely held concerns about the body of knowledge that gives authority to the discipline and practice of architecture. At the 2014 Venice Architecture Biennale, Rem Koolhaas and his collaborators presented two exhibitions that adroitly captured this international Zeitgeist. The Koolhaas shows in Venice – Monditalia in the Arsenale and Elements of Architecture in the Giardini’s Central Pavilion – used art and science to powerfully mark out these two directions. At Monditalia, a series of latitudinal cuts through the Italian peninsula were used to explore architecture’s intersection with just about everything in the world. The outcome was an exhibition that was less about architecture per se and more about its context. The immersive installation was a dismissive snubbing of deverness and form-making, offering a counter-position of relevance and inclusion. Meanwhile, experts and boffins of all persuasions convened in the taxonomic *wunderkammer* that was the Elements pavilion. Here, Koolhaas made a highly strategic claim for the tectonics of architecture by exhibiting the stuff that buildings are made of. The undercurrents of these shows have been bubbling up locally and abroad for a number of years, but at this international forum they entered the global consciousness, backed by the force of Koolhaas’s reputation as both practitioner and provocateur.

The content of this issue of *Architecture Australia* is similarly reflective. The following pages are an almanac of Australian architecture in 2014, sampling significant built
works as well as reviews, interviews and reports that reveal the diverse array of activities of and about Australian architecture. The projects recognized in the 2014 National Architecture Awards are, of course, the centrepiece of this celebratory issue. Each year, the national awards jury traverses the nation to consider projects of all types, scales, locations and budgets. The exemplary projects honoured are united by their ambition, quality and innovation. Congratulations to the practices that were awarded in the regional or state programs, and to those that have received recognition at the national level.84

**Architecture Australia editorial, Sept/Oct 2014**

As this issue of *Architecture Australia* goes to print the leaked release of the Office of the Victorian Government Architect’s (OVGA) Draft Guidelines for Apartment Design in Victoria is garnering significant media attention. The more alarmist responses to the document include wild claims of economic ruin and housing affordability in freefall. To me, the binary distinction between design quality and commercial imperatives has never seemed less compelling or less relevant to the big issues facing rapidly growing cities (or to housing as a fundamental human necessity, for that matter). Of humanity’s achievements, the city is perhaps the least celebrated. The city is the very effective and entirely resilient means through which opposite and competing ideas and forces are united for collective good, opportunity and progress. In Australia there is a resistance to increased density in cities and a perception among many that it will have us all living in south-facing “dog boxes” in the sky with little or no amenity or infrastructure – perhaps with good reason. There is strong evidence that guidelines like those drafted by the OVGA and the longstanding SEPP 65 in New South Wales are an effective instrument for coalescing individual expectations, civic aspirations and commercial objectives (see for example *Architecture Australia* May/June 2014 for Lindsay and Kerry Clare’s take on the role of SEPP 65 in improving the quality of housing in New South Wales).

Much architecture – especially housing – is shaped by the apparent freedom of market forces and the strictures of building and planning regulation (in their many forms). A seemingly effortless, indistinguishable response to both is one measure of the success of a building. Too much of either inevitably oversteers the hand of the architect. The same metaphor applies to the city as a whole. At the urban scale success occurs at the nexus of

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economic growth and development and inclusive, strategic city planning (with both having an increasing emphasis on the creation of a sustainable future). At her recent National Press Club address in Canberra, Lord Mayor of Sydney Clover Moore differentiated “quality density” from “just density.” Moore’s distinction between “good” and “bad” density is a compelling challenge to entrenched notions of progress that promote the idea that bigger is always the end game. At the Institute’s 2014 New South Wales Architecture Awards presentation, Chapter President Joe Agius succinctly captured the zeitgeist with a call for strategies that will deliver cities that are “bigger and better, not bigger and bigger.”

Individually and collectively, the buildings in this issue take on this challenge, describing the role of individual projects in the making of the city and the civitas that an architect can wrangle from any building typology.85

_Architecture Australia editorial, Jul/Aug 2014_

Over the past year or so, you may have noticed that a series of guest editors have worked with _Architecture Australia_’s editorial team to shape the content of the magazine. The manifestation of these collaborations has taken a variety of different guises.

The first of these, in May/June 2013, was a timely issue produced with Sandra Kaji-O’Grady and John de Manincor, the creative directors of the 2013 National Architecture Conference. A series of essays served as a theoretical primer for the upcoming conference presentations on the theme Material, while the projects scrutinized further articulated John and Sandra’s creative direction.

The focus of the May/June 2014 issue was urban housing, produced in collaboration with Philip Thalis and Laura Harding. This research-led volume dissected the apartment building type in inquisitive detail and celebrated the exemplary work of the profession across this sector. At launch events in Sydney and Melbourne, Philip articulated the vital role of architects in meeting one of society’s most fundamental needs. Like many in the audience, I left with equal feelings of optimism and urgency. Architects are well equipped to lead the conversation about housing and Philip passionately called on the profession to take a firm hold of design, policy and advocacy.

For this issue, the guest editorship takes a different form, with a special Dossier section compiled by a team led by Nigel Bertram and Callum Morton. The team examines a flourishing body of work currently being produced at the intersection of art and

architecture and, through essays, reflections and interviews, challenges preconceived notions of the boundaries that exist between the two disciplines. The Dossier, which begins with an essay provocatively titled "At the limits of not," has been art directed by Nigel and Callum’s MADA colleague, Warren Taylor. These fruitful editorial collaborations complement the broad and inclusive national remit of Architecture Australia, disseminating research and theory and connecting the magazine with the profession in new ways.86

Architecture Australia editorial, May/Jun 2014
This issue of Architecture Australia is guest edited by Philip Thalis and Laura Harding. The Sydney-based duo is well known to many in Australia’s architecture community through the built works of Hill Thalis Architecture and Urban Projects and for their individual and collective efforts in research, teaching, writing and advocacy. For this issue they have taken on the formidable task of presenting an overview of urban housing by Australian architects. Their opening essay scopes the challenges and opportunities of the multi-residential building type and its critical role in the making of the contemporary city. The pages that follow present built and unbuilt projects from Australia, New Zealand and Singapore along with essays by practitioners who are critically engaged in the field. We would like to take this opportunity to thank Philip and Laura for their rigour, hard work and patience.

The issue manifests as a set of research findings and a record of exemplary outcomes. The twelve built projects presented reflect the diverse scales and settings of apartment living across the region. Overlaying this project survey is a comparative data analysis that makes sense of the many variables that shape the building type. The arrangement of the projects radiates out from the tight, inner-city site through to picturesque landscape environs. Reflecting on the volume, three words resonate for me – desirable, dignified and decorous. Individually and in combination, these characteristics explain the socioeconomic imperatives of urban housing and the landscape of opposites and competing forces that makes a city truly liveable.87

Architecture Australia editorial, Mar/Apr 2014


87 Cameron Bruhn, “Reflection,” Architecture Australia vol 103 no 3 (May/Jun 2014): 08.
The work of architects is presented in three very different ways in this issue of *Architecture Australia*. This triumvirate presents us with an opportunity to reflect on the different things that architects produce.

Long before there is a building to review, there are representations of it. Made throughout the project’s life, each drawing, model or visualization has its own meaning and currency. Notwithstanding the potency of representation (in all its forms), the completion of a building is arguably the ultimate manifestation of what architects do. The five new projects presented in this issue range from the small and provocative to the complex and polished, with reviews that seek to make sense of the opportunities and challenges of each. The words, drawings and images on the pages of every project review in *Architecture Australia* are another type of building representation, recording the work at a moment in time – often its debut – and reflecting on its contribution to practice and the discipline.

In the Dossier, four critics wade into the deep and, as it turns out, murky waters of a different type of architectural production – the monograph. In the introduction, Leon van Schaik dips his toe into the water before Carey Lyon, Sam Spurr and Elizabeth Farrelly jump in, with at least one good divebomb. Their reviews of four monographs from the recent wave of publications about Australian practices raise a number of questions about this important part of architectural culture, scoping its audience and the changing media and communications landscape.

The centrepiece of this issue is the celebration of the winners of the 2014 Australian Achievement in Architecture Awards, in particular the recipients of the Gold Medal, Adrian Welke and Phil Harris of Troppo Architects. Phil and Adrian, slightly uncomfortable in the limelight of this honour, have created something that isn’t easily represented in a survey of the practice’s exemplary body of built work. Through Troppo, they have created a community. With their many collaborators they are pioneers of an approach to architecture that is an inquisitive response to place, climate and people – practised with camaraderie and good humour.

*Architecture Australia* editorial, Jan/Feb 2014

Australia’s state boundaries are a persistent topic of discussion and debate. Proposals to replace the demarcations that have evolved since colonization with new borders based on ecology, geography, climate, population, traditional ownership or government range from the radical to the revolutionary, but also include a number that just make good

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sense. As schoolchildren many of us learnt to draw the shapes these borders make as they crisscross the continent, tracing around stencils or from an atlas. Some of us can probably also remember the controversy when Bass Strait was left off the map of Australia formed by schoolchildren at the opening ceremony of the 1982 Brisbane Commonwealth Games, leading Tasmanians to think that their island state had been omitted. The social, political and economic consequences of these insistent lines are an integral part of the national psyche. In sport, state rivalries are played out on the field, at times pitching teammates against each other in a battle predicated on the player’s state of origin. Architecture is a symbol and an expression of Australia’s state-based cultural identities and, at times, is only slightly less tribal than sport. I know the latter to be true because one of the more regular (and parochial) comments on the content of Architecture Australia is about the state-by-state mix of projects. In part this attitude is a reflection of the diverse architectural cultures each state nurtures. The national editorial remit of Architecture Australia offers a privileged survey of this. Viewed with a European-country scale bar it isn’t surprising that each state has its own school (or schools) of architectural discourse and practice. Australia’s vastness is one very useful way of explaining the diversity of our architecture. With it come the environmental qualities of climate and geography that define a place and an emphasis on the development of regional, rather than national, approaches to architecture. Alongside the physical circumstances, patterns of colonial settlement, waves of migration, the influence of significant individuals and the cycles of the economy have shaped the architectural cultures of the states. There are, of course, many other influences. These observations are particularly relevant to this issue of Architecture Australia. The projects reviewed include articulate and inquisitive responses to place that take us to localities where state boundaries have less potency than the qualities of the region and highlight architects and practice formations working across borders.89

Architecture Australia editorial, Nov/Dec 2013

This issue of Architecture Australia celebrates the 2013 National Architecture Awards. It is traditional to reflect on the value of peer recognition and search for themes in the current year’s cohort of winners. However, one of the most interesting things about this year’s winning projects is their sheer diversity, the broad scope of architecture that they represent. Having recently returned from the World Architecture Festival in Singapore and participating in one of the awards’ juries, I have been reflecting instead on the role

of the jury (see page 18 for more on the WAF awards). It is often said that awards results say as much about the jury as they do about the projects that win and this is worth considering.

In 2013 jury chair Shelley Penn, immediate past president of the Institute, brought together Singapore-based architect Richard Hassell, founder and director of WOHA; South Australian Government Architect Ben Hewett; architectural editor, writer and critic (and a previous editor of Architecture Australia) Justine Clark; and Sydney-based architect Hannah Tribe, founding principal of Tribe Studio Architects, to consider the 166 projects that were recognized in the state and territory awards. What can we glean about this jury from the projects they have awarded?

The first thing worth remarking on is the jury's generous spirit, in response to what has been a particularly vibrant period for Australian architecture. From the sixty shortlisted projects from across Australia (and internationally), thirty-eight projects are recognized through a total of thirty-three awards and twenty-two commendations. This is a record number of awards and commendations – twenty more than in 2012. The second is the jury’s broad conception of what constitutes great architecture. The ten Public category winners, for example, take a deep slice through architectural discourse and practice, surveying a great range of ideas and circumstances. In the Heritage, Urban Design and Sustainability categories the awarded projects register a deft understanding of the diversity of these architectural fields. Lastly, the winners of the Jørn Utzon Award for International Architecture speak of the jury’s recognition that Australian architecture located (or enacted) on foreign shores can challenge our ideas about what is Australian about our architecture.90

Architecture Australia editorial, Sept/Oct 2013

Is it finished yet? This is a question architects from across Australia frequently hear from me. Traditionally the question follows a conversation at an event, conference or launch, or is in response to an architect’s shingle on the hoarding of a new building. Today it’s more often inspired by a scoop from social media, site visit photos recast as reportage or a cheeky shot the architect has taken over the shoulder of the architectural photographer. Either way it’s an enquiry about a project that is nearing completion and almost ready to consider for publication.

Two projects that we planned to include in this issue are missing because, as it turns out, they weren’t finished (they have been rescheduled to a future issue). Deciding if
project is finished is not always straightforward and neither is determining the “right”
time to publish. In the case of Neeson Murcutt Architects and Sue Barnsley Design's
masterful piece of landscape urbanism, Prince Alfred Park Pool in Sydney (reviewed by
Philip Goad, page 64), publication has been the outcome of a conversation stretching
back over twelve months. It can pay to be patient, even if this is an increasingly quaint
notion.

However, the striking project on the cover of this issue is, in terms of the usual
publishing criteria, not yet ready. KGA Architecture’s La Plage du Pacifique (reviewed by
Leon van Schaik, page 24) is an unfinished concrete paradise on a beach in Vanuatu. The
resort was the subject of a recent exhibition of photographs by Peter Bennetts, staged in
the basement of Melbourne’s Spring Street Grocer – another of the architect’s projects.
In his review, van Schaik ponders the resort’s state of completion or restoration. And
Bennetts’ images tell two very different stories about the life of the architecture. In one
it is unfinished, the site deserted for reasons imagined but unknown; in the other it is a
ruin of a building that has been overcome by the landscape, standing as a warning about
the overuse of natural resources (and perhaps recalling Easter Island’s demise).
Bennetts’ beguiling images capture this uncertain, fascinating moment in time.
As it turns out, the question "Is it finished yet?" opens up a space beyond yes or no, for
the maybe, almost or not quite.91

Architecture Australia editorial, Jul/Aug 2013
“Good design” is a term that is somewhat ambiguous, like many overused phrases.
Architecture Australia certainly promotes good design, seeking to publish the very best
of Australian architecture. In the course of preparing this issue I have been pondering
what we mean by good design, and its counterpart – bad design.
The eyes of the writers and photographers are the lens through which we engage with
the majority of the projects we publish. I had the opportunity to visit one building
reviewed in this issue and have a long and engaging conversation about it with the
reviewer. It’s probably best not to single the project out (and it is immaterial to this
editorial musing). Through discussion at the building, then hurrying to round out that
last thought as the bus arrived to take us home, and later at night by text message, we
discussed every aspect of the project – from its deft masterplan moves across the site,
through the brief and program and then deep into the meaning and expression of the

details. The building is good. Actually, it's very good. But this definition of "goodness" demands much more than the mandatory good design descriptors. The reviewer reminded me that the art critic Adrian Stokes had inadvertently identified a way to expand our understanding of what good design is in his book *Greek Culture and the Ego* (1958) by illuminating what in design makes us "react with a [...] pointed depression." Stokes suggests that "ugliness, 'badness' as such, is not most feared, but [that] emptiness, that is to say, lack of identity, lack of focus, promoting a feeling of unreality" is the thing we should really be fearful of. "A crack in the plaster would be a relief," he wrote.

In the case of this building there is so much content that we might well sit and talk about it for days – it's literally packed full of ideas. Nothing to be scared of here. Real goodness is content driven and it demands an expanded field for what we call good design. It's not just what I like, what you like or what we agree we both like. Good design sparks our curiosity, calls for further enquiry and keeps us talking (or texting) long into the night.92

*Architecture Australia* editorial, May/Jun 2013

This issue of *Architecture Australia* is guest edited by John de Manincor and Sandra Kaji-O'Grady, the creative directors for Material, the 2013 National Architecture Conference. The issue is a companion to the conference, which will be held in Melbourne from 30 May to 1 June 2013, and previews the ideas about material in architecture that the speakers will explore.

One of the questions de Manincor and Kaji-O'Grady pose in the conference overview updates Louis Kahn's conversation with a brick by replacing him with a robot. When Kahn asks, "What do you want brick?" he is talking about honouring the qualities of the material. The brick told Kahn that it wanted to be an arch, but is this the end of the discussion? Does the robot get a different response? The conference theme provides an opportunity to explore materials in two ways: through projects that challenge notions of authenticity and experience, and through the application of new materials that provide a path for innovative practice.

De Manincor and Kaji-O'Grady's ambitions for the conference are articulated in the issue's introductory essay, "Making, Matter and Meaning" (page 19). The interviews and essays in the Dossier (page 61) sample their research and scope a number of additional areas of material research. Alongside these insights the issue reviews seven projects

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from across Australia, each demonstrating the ways in which materials contribute to the creation of innovative architecture.  

*Architecture Australia* editorial, Mar/Apr 2013

Reality television has come a long way since *Big Brother*, the lowest common denominator, social train wreck, first aired over a decade ago. Back then you could get your fifteen minutes of fame by wiggling a bunny rabbit bum at the camera. From beyond the grave Andy Warhol quipped, “I told you so!” Ten years on, reality television is about real expertise. The latest overnight celebrities are people who actually know what they are doing in the kitchen – at home or in the best restaurants in the country. This phenomenon has radically changed the consumption of food, but could it be useful in thinking about the way architecture is consumed? This isn’t about the basic human needs of sustenance and shelter, rather the way cooking and building are received and reviewed. What’s fundamentally different about contemporary food and architecture criticism is the former’s emphasis on making it better for everyone. Neil Perry shares dishes in the Sunday paper that can be ordered in his restaurants – apparently giving away the recipe doesn’t hurt business. Stephanie Alexander wants kids to eat better at school and know more about the way food is produced. We ask questions about the provenance of our ingredients, prepare more sophisticated dishes at home and demand more when we dine out. Architects are never going to share prime time with celebrity chefs, but can we reframe architectural criticism as a vehicle for making it better for everyone? Surely that’s one of the points of criticism. *Architecture Australia* isn’t an architectural recipe book, but it does present an accessible narrative about the way the best work of the profession is realized.

*Architecture Australia* editorial, Jan/Febr 2013

By now you may have noticed a few changes to *Architecture Australia*. Perhaps the most obvious one is the masthead on the cover, which reflects the way many readers refer to the magazine – as simply “AA.” There have been a number of variations of this moniker used in the past, including David Lancashire’s masthead design from the early 1990s (above). It just goes to show that everything old is new again.

Another change you may be aware of is that Timothy Moore, the magazine’s editor since mid 2011, has resigned. Timothy brought an international perspective to *Architecture Australia*, pursuing new editorial directions and taking these ideas into public forums.

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Much of this issue was commissioned by Timothy prior to his departure and presents his editorial approach and engagement with the issues shaping architecture. This is reflected in the transcript from the most recent session of the AA Roundtable (page 55). We wish Timothy well with his future endeavours and thank him for his contribution. We would also like to acknowledge Stuart Geddes from Chase and Galley for the magazine’s art direction during Timothy’s tenure.

Over the long life of *Architecture Australia*, each editor and art director has given the magazine a different presence. This process continues, with Melbourne-based design studio SouthSouthWest joining the editorial team at Architecture Media for this next phase.

In 2013 a number of guest editors will also be contributing to *Architecture Australia*. The March issue will celebrate the work of the 2013 Australian Institute of Architects’ Gold Medallist, announced in Canberra on March 20, and reviews the long-awaited RMIT Design Hub in Melbourne by Sean Godsell Architects and Peddle Thorp Architects. In the May issue of *Architecture Australia* Sandra Kaji-O’Grady and John de Manincor, creative directors for the 2013 National Architecture Conference, will reflect on the conference’s theme. The issue will also present projects from across Australia that demonstrate the way materials contribute to the creation of innovative architecture.  

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95 Cameron Bruhn, “Reflection,” *Architecture Australia* vol 102 no 1 (Jan/Feb 2013): 08.
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1.1 Poster documenting my publishing and editing practice across Australian interior design.
1.2 Poster documenting my publishing and editing practice across Australian landscape architecture.
1.3 Poster documenting my publishing and editing practice across Australian architecture.
Parallel Projects

Festival

This Public Life, 2015 Festival of Landscape Architecture
Melbourne, 15 – 18 October 2015
www.aila.org.au

Creative Director

This Public Life, the 2015 Festival of Landscape Architecture, brought together thinkers and practitioners from the arts and sciences, both nationally and internationally, to explore public life through three lenses Life + Death, Love + Longing, and Participation + Spectacle. The festival included a city-wide program of more than thirty public and industry events developed by the Australian Institute of Landscape Architects and a number of cultural and academic institutions. The eleven-day program included the Australasian Landscape Architecture Student Design Competition, Conference and Research Summit, city and project tours, exhibitions, installations, screenings and talks. Co-directed with Claire Martin and Ricky Ray Ricardo. Conference

Conference

How Soon is Now? 2016 National Architecture Conference
Adelaide, 28 – 30 April 2016
architecture.com.au

Creative Director

The National Architecture Conference is the peak gathering for Australia’s architectural community attracting more than 1000 attendees. How Soon is Now? explored how the ceaseless appetite for the new means that architecture is constantly projecting, speculating and theorising. Instead of always looking into the future or back into the past, architects are already demonstrating the new ways in which architecture operates in the world. The creative directors explored the agency of architecture to make real changes, empowering architects to participate in the massive transformations that are occurring to cities, to international as well as local communities. How Soon is Now? continued to shift the conversation from a self-reflective and internal one to an open and collaborative one. The focus was on exemplary buildings and the experiences and knowledge of the people that fund, conceive, create and inhabit them. Co-directed with Ben Hewett and Samantha Spurr.

Festival

Asia Pacific Architecture Forum
Brisbane, 1 – 14 March 2016 and 18–31 March 2017
aparchitecturereforum.com

Creative Director

The Asia Pacific Architecture Forum brings together leading architects, planners and designers from across the Asia Pacific region. It promotes the built environments pivotal role in the culture, sustainability and economy of the region, and in 2016 reached a public and professional audience in excess of 150,000. The founding partners, Architecture Media and the State Library of Queensland, received a President’s Prize from the Australian Institute of Architects Queensland Chapter for the 2016 forum. Architecture Media are also the organisers of the annual ArchitectureAP Symposium. At the ArchitectureAP Symposium, architects, designers, their clients and collaborators come together to explore the innovative thinking and transformative projects creating new world cities for the emerging Asian century.
Exhibition
Living in the City: New Architecture in Brisbane and the Asia Pacific
Museum of Brisbane, 19 February – 22 May 2016
museumofbrisbane.com.au

Curator
Living in the City explored nine new architectural projects in Brisbane currently under construction alongside one project from each of Brisbane’s nine sister cities in the Asia-Pacific: Abu Dhabi (United Arab Emirates), Auckland (New Zealand), Chongqing and Shenzhen (China), Daejeon (South Korea), Hyderabad (India), Kaohsiung (Taiwan), Kobe (Japan) and Semarang (Indonesia). The centrepiece of the exhibition was detailed architectural models of each of these projects. Visitors saw some of the region’s most exciting and innovative architectural projects, from iconic residential towers and private luxurious homes to state-of-the-art sporting facilities. Through the stories behind these projects, the exhibition provided a snapshot of these cities, allowing visitors to gain insight into the similarities and differences of city living across the Asia-Pacific. The exhibition received a President’s Prize from the Australian Institute of Architects Queensland Chapter. Co-curated with Christopher Salter.

Book
The Forever House: Time Honoured Australian Homes, Thames & Hudson, 2014
thameshudson.com.au

Editor
The Forever House celebrates twenty-three homes designed and built especially for a family to grow, evolve and create memories in over a lifetime through the intimate stories of the families and architects who created them. Spanning over forty years, from the fifties to the eighties, The Forever House is a roll call of the work of Australia’s most acclaimed architects – from Robin Boyd and Harry Seidler to Glenn Murcutt and Peter Stutchbury. Interiors are authentic, left almost untouched, and offer a true voyeuristic glimpse into the lives of families who in many cases have lived there for decades. A forever house is flexible but also timeless and as the book demonstrates, evolves with the changing needs of family life. The homes gathered together in this volume were collected individually for the Houses magazine “Revisited” series. Co-edited with Katelin Butler.

Book
The Terrace House: Reimagined for the Australian Way of Life, Thames & Hudson, 2015
thameshudson.com.au

Editor
The terrace house is a story of remarkable resilience. With British precedents and working-class origins, the Australian version was once the home of bohemian artists, share-housing students and urban trailblazers. Today, the terrace house is highly sought after for its nostalgic charm and inner-city locale. A new generation of homeowners is making their mark by working with architects and designers to reimagine the terrace house for a twenty-first-century lifestyle. From subtle refinements to bold geometric forms, alterations and additions are often hidden from the street creating a sense of intrigue about what lies behind, above or beyond the romantic facade. The collection of homes in this book celebrates the incredible history and enduring appeal of these well-loved buildings. Co-edited with Katelin Butler.
Book
uromedia.com.au

Editorial Director
Multitudes examines the work of multi-award winning international architecture design practice, Hassell. Founded in Australia in 1938, Hassell has grown to become one of the world’s largest design firms, with offices in China, Singapore, Thailand, the United Kingdom and Australia. Released to mark the practice’s seventy-fifth anniversary, Multitudes unpacks the collaborative, multidisciplinary design approach that has seen the practice thrive in the turbulent, increasingly globalised conditions of the 21st century city. The book features contributions from leading design practitioners and commentators.

Other Professional activities
3.1 The graphic identity for Howard.

Cover image: Hannah Tribe, principal of Tribe Studio, Sydney. Photo: Peter Bennetts
3.2 The graphic identity for Florence.

Cover image: Anna Meares Velodrome, Brisbane, by Cox Architecture. Photo: Christopher Frederick Jones
3.3 The graphic identity for Walter.

Walter is not just about the shiny and new - it's about the enduring and long-standing and the cracks and fissures in the urban form.

Cover image: The EY Centre, Sydney, by FJMT. Photo: Demas Rusli
Howard

Launch speech to be delivered by Samantha Spurr (4 minutes)

My name is Samantha Spurr and it is my great pleasure to say a few words on the occasion of the launch of the new magazine *Howard* – the Life of the Creative individual.

*Howard* is a new magazine that tells the stories of creative people and practices across disciplines and fields of endeavor. The magazine takes its name from the protagonist in Ayn Rand’s seminal novel, *The Fountainhead*. *Howard* Roark is the ultimate, if flawed expression of the creative spirit, and in this sense the name is a nod and a quip. The subjects profiled in *Howard* magazine include architects, landscape architects, interior designers, graphic designers, artists and craftspeople.

I would like to highlight three of the insightful profiles in the inaugural publication.

The life and work of the acclaimed Australian architect Peter Stutchbury is a focus of this issue. *Howard’s* celebration of Peter’s achievements tells the story of his contribution through his award-winning buildings and commitment to the culture of architecture. This story comes to life as the things that have shaped Peter – both as an architect and as a human being – are revealed. Words by critics, fellow travellers and a client, a series of time capsules and a chronology of projects are presented. This profile includes contributions by the eminent British architect, critic and historian Kenneth Frampton and Brit Andresen, a Norwegian born, Australian architect who was the recipient of Australian Institute of Architects Gold Medal in 2002.

Cameron Bruhn profiles Porcelain Bear, a Melbourne-based industrial design practice. A deep, intuitive, understanding of porcelain allows Porcelain Bear to innovate the 300-year-old technique of slip casting. *Howard’s* profile describes their objects, furniture and lighting as vessels for interpretation and imagination. Cameron, a Melbourne-based writer and editor finds that the work is at times rather offbeat, perhaps even a little perverse. He describes the way Porcelain Bear’s objects and artworks can make us giggle like a Japanese schoolgirl or thoughtfully ponder like a cardigan-wearing art school professor.

The launch issue of *Howard* also profiles the New York-based, Australian-born artist and filmmaker Natasha Johns-Messenger, exploring the affective and enduring qualities of her site-specific, phenomenological interventions and installations. Suzie Attiwill, Associate Professor in Interior Design and Deputy Dean of Learning and Teaching, RMIT School of Architecture and Design spoke with Natasha ahead of the opening of her solo exhibition *Sitelines* at Melbourne’s Heide Museum of Modern Art. Suzie brings her assiduous engagement with interiors and interiority to the piece, describing the way Natasha’s work enables us to see the Heide Museum of Modern Art gallery interior, building and landscape differently.
Howard tells the stories of individuals and practices through interviews, anecdotes, reflections and profiles. This engaging new magazine will document and communicate the nature of creative practice in Australia. It will be a record of a prodigious career, an acclaimed contribution, the revelation of a new formation of practice or a platform for emerging voices.
Florence

Launch speech to be delivered by Peter Elliott (4 minutes)

My name is Peter Elliott and it is my great pleasure to say a few words on the occasion of the launch of the program for *Florence* – International Festival of Design Engagement.

*Florence* is a public festival program that demonstrates this sort of design engagement across business, community and government. The program takes the name of Florence Taylor, who was Australia’s first female architect. Florence, together with George Taylor, founded the Building Publishing Company in Sydney in the early twentieth century. They developed a successful stable of publications including *Building* magazine, which offered influential commentary on the built environment in Australia for fifty years.

*Florence* explores the collaborative partnerships of architects, designers and their clients through informative talks, symposia and exhibitions. Architects and designers create settings for every aspect of our lives – from great nights out, into the workplace and our private domains out to the scale of the city.

I would like to commend three of the events in the inaugural program to you.

The first event I would like to highlight is the presentation of the annual Eat Drink Design Awards. The global thirst for great experiences is insatiable and increasingly sophisticated and this makes design all the more powerful in the very competitive business of hospitality. The Eat Drink Design Awards brings the design and hospitality communities together to recognize this. Architects and designers bring tangible value to the hospitality business and the Eat Drink Design creates a new community that comes together to celebrate the achievements of both.

Workplace architects and designers analyze, create and anticipate the spaces needed to support and grow Australian businesses. At the Work Place / Work Life forum the regions most influential designers and their clients will come together for a one-day symposium about the future of workplace design. The local and international speakers at this forum include architects, designers, clients and consultants. Together they will step outside the local design milieu and the discipline itself, creating a unique opportunity for learning and knowledge sharing.

The third event I would to highlight is the Housing Futures Forum. Housing in Australia is in a state of flux. Our major cities are experiencing growing pains, with housing affordability reaching crisis levels and the ever-growing need for more housing coming into conflict with environmental and social concerns. This presents a multitude of challenges, but it also offers opportunities. The Housing Futures forum, featuring speakers representing a wide range of disciplines from Australia and abroad, will speculate on the ways that architects, designers,
planners, developers and policymakers can help meet the demands of today and create the cities of our future.

*Florence* tells very different stories about success in the built environment, embracing different measures of excellence and innovation. It focuses on what design can do - how it helps support and grow business; how it shapes communities; heals, educates and nurtures the individual and delivers tangible aspects of government policy.
Walter

Launch speech to be delivered by Nicole Kalms (4 minutes)

My name is Nicole Kalms and it is my great pleasure to say a few words on the occasion of the launch of the journal Walter – Journal of Australian City Life.

Walter is a new peer-reviewed architecture and design journal that explores the shaping and inhabitation of the contemporary Australian city. Walter takes the Christian name of the twentieth century philosopher and urban observer, Walter Benjamin. Walter is a multi-disciplinary publication that privileges the act of city making and the urban experience over disciplinary, geographic or intellectual boundaries. Buildings, streets and rooms have equal status in Walter and are considered both of themselves and for their contribution to urban life.

I would like to highlight three of the papers in the inaugural publication.

A number of the built projects referenced in the launch issue of Walter are urban interiors. These spaces attract this moniker not for their skinny jeans swagger or their in-the-know cool factor, but for the way they blur the lines between interiors, buildings and urbanity. They are public, private and at times even convincingly both. A particularly potent example is the Spring Street Grocer in Melbourne by KGA Architecture. This retail space is a glowing addition to an iconic Melbourne street and is used by the Melbourne-based architect and broadcaster Stuart Harrison to “reflect on what makes a great [city] space.”

Conrad Gargett Lyons' landmark Lady Cilento Children’s Hospital in Brisbane’s South Bank is the subject of a paper by Leon van Schaik, Professor of Architecture at RMIT. Leon moves beyond the important healthcare imperatives of the treatment, training and research facility to examine the way a hospital precinct can contribute to the city and its population. Stepping back from the hospital’s functional logic and embedded meaning, he concludes that it is also a “powerful work of city making” that “deserves to be embraced by the citizens that it serves.”

Walter is not just about the shiny and new. That industrial heritage is a useful and desirable part of the urban realm is a point of much contention in cities across the globe. Occupying the former Caltex site on the Birchgrove peninsula, Ballast Point Park in Sydney, by McGregor Coxall and CHROFI is a park that is raw, challenging and wildly beautiful. Sydney-based architect and critic Laura Harding writes of the way “the truth and lies of history infuse a city’s cultural ruins and become central questions when we are asked to interpret place.” In this paper Harding suggests that these questions are “particularly fraught when a place and its story are gritty, contested and pluralistic.”

Walter demonstrates the way architecture and design shape form, place and activity. The papers published in Walter give equal voice to the icons of the city and to the underappreciated background and reference works. Each of the authors articulates the way individual works, broad strategies and civic
engagement shape city life, positioning the built environment as a provocative force in the political and spatial machinations of city making.