In this Issue:

Ross Thorne's Educated Life
30 Years of Illumination Design
Alumni Survey
Ross Thorne has a long history with the Faculty of Architecture, Design and Planning. An architecture graduate in 1955 he went on to teach for 37 years, promoted to Senior Lecturer in 1966 and Associate Professor in 1973 after obtaining a Masters Degree for research into Australian theatre buildings; ten of his publications were examined internationally and resulted in his being awarded the Higher Doctorate in architecture in 1997. As well as lecturing he was also the Director of the Ian Buchanan Housing Research Centre for 16 years. Throughout his illustrious career his love of film and filmmaking saw him record lectures, including by famous Australian artist Lloyd Rees. He also filmed much of his students work in the 1950s and 1960s and in 2008 Ross transferred this footage to DVD and generously sent a copy to the graduates from these years. Ross’s dedication to teaching and his film archives are an important part of this Faculty’s history; his work will be exhibited at the 2009 Showcase ‘In Praise of Process’.

To read the full article see page 8.
Letter from the Dean

Welcome to the Autumn 2009 edition of Archetype.

2009 is a year that marks the 90th anniversary of the foundation of the faculty, 60 years of Urban and Regional Planning studies, 30 years of Illumination Design and 20 years of Urban Design, as well as the first year of Interaction Design and Electronic Art (see page 20). It is this heritage of innovation and forward thinking that has placed the Faculty of Architecture, Design & Planning at the vanguard of thinking and teaching in the design of built and virtual landscapes and will continue to do so into the future.

Many of you will fondly recall your tuition under Dr Ross Thorne (B Arch, 1955), one of many pioneers in design education from the faculty during his 37-years on staff here. An in-depth interview on page 8 with Ross displays the remarkable prescience of many of his views on design education that still are relevant today.

We have just completed the enrolment process for the architecture program and demand was very strong with the UAI increasing a little this year. This year also sees the first intake into the combined BDesArch/BE program: demand for that has exceeded all expectations and we are taking more than twice as many students as the 15 originally planned.

I am pleased to introduce in this issue three new members of staff. Associate Professors Richard de Dear and Bill Martens join the faculty in the fields of Sustainable Design and Audio and Acoustics cementing our position as one of the Asia Pacific region’s leading research institutions in these important architectural science fields. Dr Sarah Benton has been appointed as an Associate Lecturer in Digital Architecture where she will continue to tie together her 10-year industry experience with this academic post to investigate avenues for design creativity, and its execution, through human and computer explorations.

The Faculty is farewelling Professor Tom Heneghan who has accepted the offer of a Chair in Japan from mid-March. Tom made an outstanding contribution to Faculty, particularly in the establishment of the MArch program and through his relations with the profession and the community. His leaving is a great loss but opportunities for our students to study in Japan should increase through new links.

In 2009 the Faculty of Architecture, Design & Planning continues its leadership in the field of Urban & Regional Planning & Policy discipline with the reinvigoration of the Planning Research Centre under the leadership of Professor Alan Peters.

In this issue we call on you to complete an Alumni Survey. The thoughts and preferences of our alumni are of great importance to ensure we deliver ongoing activities, events and communications that are relevant to your changing needs as you progress through your careers as alumni.

As always I welcome any feedback you have on Archetype and wish you well for the difficult year ahead.

Warren Julian, Dean

President's Report

We have much to celebrate in 2009. The Faculty turns 90 and to commemorate this event the Alumni Association is presenting a showcase of the work of a number of distinguished alumni over the decades. Tim Osborne BArch (Hons1) ’07, who was initially SUAS President and representative and is now a professional member, has coordinated an exhibition of alumni work titled ‘...in Praise of Process’.

The show will be held in the Tin Sheds Gallery and you will receive an invitation to the opening on 27 March 2009 - please put this date in your diary.

The Association continues to focus on our established events of which Careers Market Day remains one of our most successful. 2008 was the largest yet held in the Faculty Hearth which teamed with architectural firms and students eager to explore career options. We were able to expand our industry participants to include design computing firms including Spinifex and Massive Interaction; representation from the NSW Chapter of the Australian Institute of Architects was also a welcome inclusion and we hope to strengthen these ties further in 2009.

I would like to take this opportunity to thank Sarah Rheinberger the past SUAS President for all her hard work and welcome our 2009 SUDA representatives Vesna Trobec and Nic Moore. Supporting students remains a firm and ongoing commitment of the Council and we will continue this support through fundraising for the Student Bursary Program, student events and the implementation of a student mentoring program. We also continue to work closely with Dean

We are able to deliver ongoing activities, events and communications that are relevant and preferences of our alumni are of great importance to ensure we deliver ongoing activities, events and communications that are relevant to your changing needs as you progress through your careers as alumni.

As always I welcome any feedback you have on Archetype and wish you well for the difficult year ahead.

Warren Julian, Dean

President's Report

Prof Warren Julian to support Faculty staff and hope to expand our fundraising and academic assistance.

We remain one of the most active Alumni Councils at the University. You will find, in the middle of this issue, an Alumni survey. To assist shaping our future events, please complete this survey and return it to the Faculty as soon as possible. The results of this survey will help us find out what you want from your University and in particular, this Faculty. We hope to organise special lectures, short courses and other social events that suit your needs and ensure we keep you connected. Don’t forget there are always opportunities for you to be involved in Council activities and we welcome your input.

I would also like to thank the hard working Alumni Council and its support staff, Julia Wilson and John Elliott, for their ongoing commitment as the role we play in the Faculty continues to grow.

Michael Neustein (BArch 1971)

09’ COUNCIL MEMBERS

Mr David Turner, Mr Varoujan Bedrossian, Mr Ken Woolley AM, Mr Brian Griffin, Mr Timothy Osborne, Ms Vesna Trobec & Mr Nic Moore (Student Representatives)
National Visiting Panel

In October 2008 the architecture programs of the Faculty were scrutinised by the Australian Institute of Architects (AIA) National Visiting Panel (NVP). The NVP are responsible for recommending the accreditation of the architecture programs. The panel of nine represented the RAIA, AACA, NSW ARB and SONA; and was chaired by Professor Des Smith. Over three gruelling days members of the panel met with academics, students and members of the profession associated with the Faculty; explored documentation on all core units of study (and many elective units); perused an exhibition of the student work; inspected the Faculty’s facilities; observed a number of teaching sessions; and prepared an extensive report on the activities of the Architecture programs.

The Faculty’s report was received with much pleasure: The NVP recommended the Architecture programs of the Faculty receive the full accreditation of 5 years. This is a wonderful achievement of which we are all very proud. The NVP suggested that "[t]he Faculty has undergone significant change since the 2003 NVP, student numbers have increased; interior renovations have been completed and the Faculty is undergoing a transition from the old Bachelor Program to the new Masters Program. With a proactive student body and with new staff appointments, the Faculty has been invigorated."

Planning Research Centre relaunched in 2009

After a hiatus in 2008 the Planning Research Centre (PRC), under the leadership of Professor Alan Peters, is preparing a reinvigorated program of round-table discussions, seminars and symposia for 2009 and beyond. The PRC, with its roots stretching back to 1964, occupies a unique position in its emphasis on independent, research-led discussion of current and future thinking on key issues that impact on the urban planning, design and architectural professions in both government and private practice. For information on upcoming PRC events and research projects visit www.arch.usyd.edu.au/prc

Undergraduate Applications Soar

Interest from local and international students in the undergraduate programs offered by the Faculty of Architecture, Design & Planning has reached new heights, with both the number of new students and the standards required for entry at record levels.

The Bachelor of Design in Architecture program saw the number of local students applying jump significantly with a corresponding lift in the minimum UAI score* required for entry from 93.15 to 94.00 for HSC students.

The Bachelor of Design Computing also saw demand increase, pushing the UAI cut-off from 87.25 to 87.75.

Introduced for 2009 is a combined Bachelor of Design in Architecture/Bachelor of Engineering, with a structure enabling students to complete the two undergraduate degrees in five years instead of seven. Demand for the combined degree took both faculties by surprise, with a minimum UAI score of 95.20 set as the cut-off mark for the 40 offers made into this program.

International demand for the programs has also grown, with far more applicants than spaces despite raising entry criteria.

Work is underway at the time of writing converting the Library space on level 4 of the Wilkinson Building, following the move last year to the SciTech Library, into a new studio to help accommodate the increased student population.

The strong demand for our programs is great news for the profession, which is continuing to attract many of the brightest young minds in NSW and beyond.

* A UAI indicates the positon of a student relative to their Year 10 cohort. That is, a UAI of 90.00 indicates that students with that UAI have performed well enough in the HSC to place them 10% from the top of their Year 10 cohort, had all the Year 10 students completed Year 12 and been eligible for a UAI.
New interdisciplinary initiative

The Institute for Sustainable Solutions (USISS) was launched in July 2008 by Jeff Sachs, Director of the Earth institute at Columbia University. As stated on the website, “Through USISS, the University aspires to make a significant contribution to the global challenges of sustainability by drawing together and optimising critical intellectual mass for sustainability research. USISS aims to cross-disciplinary boundaries and bring together areas such as renewable energy, climate change, population growth, health, food and energy security, as well as operational aspects of the University. It will also reach out to the broader community, to tackle complex problems with innovative, multi-dimensional solutions across its four key areas of energy, environment, development/productivity, and health.”

The first steps in crossing these disciplinary boundaries occurred at a workshop on January 28 attended by academics from across campus who had responded to a call for Expressions of Interest for research projects. Proposals had to include the names of people across disciplines. The Faculty was well represented by Richard Hyde, Andrew Vande Moere, Andy Dong, Margaret Liu and Anna Rubbo - all of whom had headed up a proposal. Research partners were drawn from Engineering, Sociology and Social Policy, Human Geography, Archaeology, Government and International Relations. The workshop provided a place for exchange and participants were encouraged to develop some big ideas that would bring together divergent interests - an inspired process by USISS. Full research proposals will be called for soon.

Urban Design work put to print

A novel approach to collating and displaying urban design studio work has been undertaken by Dr. Lee Stickells in which all final studio designs, which focused on solving the challenge of reintegrating the University of Sydney with the surrounding urban environment, have been included in new publication titled Campus Life: A vision for Harold Park and Environs. The book, in both print and electronic formats, will serve as a repository of design work, as a more manageable portfolio than traditional A1 sized posters and as a showcase of the talents of the skills our urban design students gain throughout their studies. A limited number of print copies are available to alumni. Please contact Julia Wilson, Alumni Coordinator, on +61 2 9351 5906 to request a copy.

SUDA Co-Presidents take the helm

Nic Moore and Vesna Trobec are the recently appointed Co-Presidents of the Architecture, Design and Planning society. SUAS (the Sydney University Architecture Society) has become SUDA (Sydney University Designers Association), voted by students as a new name that incorporates all students within the Wilkinson building.

The plan for 2009 involves an independent student run & designed website to appear on all faculty computers, designer debates, special designer drinks with guest speakers, involvement in the first national architecture conference in several years - ‘REHAB’ (collaborating with other universities), industry activities, and a focus on enhancing studio life within the Wilkinson building.

Nic, Vesna and the SUDA leadership team aim to facilitate a stronger engagement with our influential university years. Anything you want to say to us?
Email – zvezek@gmail.com & nic.c.moore@gmail.com
Mobile – 0415 535 680 & 0402 411 337

Staff News

Dr. Martin Tomitsch has been appointed as a Lecturer in Design Computing. His research deals with user interfaces that go beyond traditional desktop computing applications. He is especially interested in synergies between architectural concepts and ubiquitous computing environments.

Associate Professor Richard de Dear has joined the Architectural Sciences discipline of the Faculty. Richard is a world leader in thermal comfort as the adaptive model for naturally ventilated buildings he developed with Dr Gail Brager was adopted as an engineering standard.

Dr. Sarah Benton has been appointed as an Associate Lecturer in Digital Architecture. Sarah’s current research develops themes identified in her PhD thesis, titled The Architectural Designer and Their Digital Media: an investigation into the extent to which it is advantageous to include digital media as part of the designers’ ‘toolset’ in the early stages of design.

Helen Triantafyllou has joined us as Faculty Manager. With a long career in University administration, Helen brings a high level of experience and expertise that will be invaluable in working with the Dean to steer the course of the Faculty of Architecture, Design and Planning into the future.
IN PRAISE OF PROCESS

The Faculty of Architecture, Design and Planning Alumni Association is proud to present a showcase of work by notable Alumni over the last 50 years. See how architecture as a medium has evolved from the fifties to the 21st century....

Former NSW Premier, Mr Bob Carr will officially open the Showcase exhibition on Friday, 27 March 2009.

With works by:

Andrew Andereon AO
Paul Berkemeier
Bricks and Cartwheels
Philip Cox AO
Richard Francis Jones
Brian Griffin
Peter Hall
Robert Hughes

Chris Johnson
Genevieve Lilley
Peter Poulet
Emanuel Raft
Gerard Reinmuth
Penelope Seidler
Michael Pomeroy Smith
Philip Thalis

Dr Ross Thorne
Hannah Tribe
Marcus Trimble
Alec Tzannes
Peter Webber
Ken Woolley AM

Venue

Tin Sheds Gallery
Wilkinson Builing, 148 City Road
University of Sydney

Dates

Friday 27 March 2009 - Saturday 18 April 2009
Opening night 6pm – 8pm

To register interest for opening night email:
j.wilson@arch.usyd.edu.au
http://faculty.arch.usyd.edu.au/art_workshop/
EXHIBITION: IN PRAISE OF PROCESS

The result of the human creative processes – that which is seen in the built environment, the buildings, the spaces and the objects; furniture, art and literature – all have embryonic beginnings in the mind of the author. Yet the beginnings are often invisible: that part of thinking which occurs before the completion of the finalised work is often unseen, even to the extent that authors travel the world and witness incidents and instances which impact upon their work many years later.

Emerson places a great significance on the ‘finer cause’ of invisible thought over the product, or what he terms the ‘cause effect’:

You admire a tower of granite, weathering the hurts of so many ages. Yet a little waving hand built this huge wall, and that which builds is better than that which is built. The hand that built it can topple it down much faster. Better that the hand, and nimbler, was the invisible thought which wrought through it; and thus ever behind the coarse effect, is the fine cause, which being narrowly seen, is itself the effect of a finer cause.

The often invisible modes of production and processes, or perhaps the specific activity which resides somewhere between the mind of the designer and his/her hand, is the focus of an exhibition to be held at the Tin Sheds Gallery, University of Sydney from March 27 to April 18, 2009.

Entitled In Praise of Process, the exhibition seeks not to posit one specific mode of process over another, nor argue their respective advantages and draw-backs, but celebrate artefacts which contain evidence of the thought that resides the mind of the author.

This interrogation, therefore, occurs by not only focusing upon the final product, but also content which is the product of a mind-hand interaction and embodies traces of thinking i.e. drawings, paintings, physical models, digital models and literature or texts of the author.

The individuals exhibiting in this show are alumni of the Faculty of Architecture, Design and Planning at the University of Sydney. They participate in vocational activities which are wide and varied such that the work exhibited is that of artists, technicians, architects, planners and writers.

1. The term ‘author’ is chosen over ‘designer’ as the latter is usually limited to the world of art and design, but the prior is defined in Webster’s Dictionary as: “Author n. 1. The beginner, former, or first mover of anything; hence, the efficient cause of a thing; a creator, an originator.” See: author. (n.d.). Webster’s Revised Unabridged Dictionary. Retrieved September 04, 2008, from Dictionary.com (http://dictionary.reference.com/browse/author)

An avid film-maker – many alumni have received films Ross has generously distributed to former students – his passion for recording events started early, ‘I had an interest in audio visual at North Sydney Boys High’ he says, ‘I had the nerdy jobs backstage where you looked after the equipment and played the march music for assemblies.’

Come early 1947, there was the usual question for a teenager: ‘What do you want to do when you leave school?’ ‘Be a film director’, came back the reply. His father, considering it to be an awful business, took Ross to see (Norman) Rydge, Chairman of Directors for Greater Union Theatres. Rydge informed Ross the film industry in Australia was non-existent. At the time Cinesound had stopped production of feature films and basically only provided newsreels to cinemas. With film directing out, his mother took him to the Institute of Industrial Psychology where he spent a day being tested which revealed a 98% leaning towards planning and design, he had always liked walking through buildings under construction so architecture was the obvious choice. However, as a sop to his interest in films, he was given an old 16 mm camera later in the year.

Ross duly began his Bachelor of Architecture at Sydney in 1950 when the Faculty was housed in the Quadrangle with relatively few students and lecturers.

‘Studying in the 50s was almost exactly as it has been ever since. It was well organised - you had projects that could be two, three and five weeks but you also had every fortnight a one-day problem you had to commit to very quickly, sometimes designing a small building but more likely a cup and saucer or cutlery, a memorial gate, etc and you went home with a splitting headache as this was quite stressful. Staff might give one lecture per week but then you would be in the studio … so most of our study year was spent over the drawing board with low technology and few lectures until you got to third year and beyond.’

Student drawings were hung in the gallery space and a jury of 2 or more staff members would mark them and conduct a mass criticism – 24 students would line up and projects would be criticised, of sorts. ‘Ashworth [Professor Harry Ingham Ashworth] would talk about designs being “Jolly” and would often make a humorous comment which was a bit cutting on a student’s work.’

‘We were there from 9-5 each day, you could
an educated life

Kristine Sodersten and Honorary Associate Professor Terry Purcell, for showing too many “examples” to inspire creativity in students.

independent thought combined with peer group learning and avoids necessarily adhering to a generic project.

‘Surprisingly for a university, we only had one essay in the 5 years and we didn’t reference it – referencing wasn’t expected. When Professor Jack Cowan came in 1953 he asked if we would like to do a thesis on Architectural Science.’ Ross chose to focus on acoustics, undertaking the thesis with primitive models like ripple tanks and shadow patterns to demonstrate acoustic flows over an audience. ‘I did reference that in rather an unusual way as referencing wasn’t expected. It wasn’t until I did my Masters in the late 60s that I picked up from the books I used how to reference.’

In his last year of study Ross designed a house for his parents at Fox Valley Road, Wahroonga, which was chosen to be exhibited at the 1956 Olympic Games Art Festival. Asked why he thought his design was chosen Ross says, ‘We had all been indoctrinated into the modern movement and as students after working all night and handing in a project we were on such a high we would get in my car and go hunting for new houses, Seidler, Mueller, Snelling, Baldwinson, Ancher – they were influential and decoration was a dreadful thing to have, it had to have pure modern movement style. It wasn’t considered a style back then - it was the ultimate design and there would be no other. Oh, and a Flat roof, you had to have a flat roof in those days.’

Before Ross went on to private practice and then teaching he took time off to participate in the NSW Board of Architects Bursary (1955) with a road trip around half of outback Australia as well as the Byera Hadley Travelling Scholarship (1956), that took him overseas in 1957-58 looking at different building materials.

When asked by Professor Ashworth to enrol in a Masters Degree, Ross chose ‘Acoustic Design of a Theatre’ later changing this to the ‘History of Theatre Buildings in Australia’, as the entire body of literature at the time was one unreferenced book. This and other specialist fields would ultimately lead to 10 publications examined for a higher doctorate degree.

When Ross began teaching in the sixties he felt they were teaching the same as what was taught in the 40s, and before, so he took special leave in 1962 to look at other schools of architecture. After this, he began to change his ideas about curriculum development and encouraged students to think for themselves – they expected a specific task but he encouraged the students to meet the criteria without necessarily adhering to a generic project.

Ross believes a good design teacher teaches by encouraging independent thought combined with peer group learning and avoids showing too many “examples” to inspire creativity in students.

example, got the best results from students by not showing them slides of other designs. ‘While we all get influenced by the environments we are in, some architectural lecturers teach their subject like a fundamentalist religion.’

Ross got his 1st year students to redesign a new enclosure for the Macaque monkeys at Taronga Zoo, giving them play things and privacy (very human needs). They had to supply these monkeys with a home that did not tap into previous designs so this tapped into the students’ creative ability.

The style developed by or preferred by architectural teachers can dictate the designs students feel they need to apply to problems. Baldwinson, whom Ross felt was rather self-effacing and did not try to mould people was particularly influential. He thought Harry Seidler ‘too clinical and students of his ended up as little Harry Seidler’s.’

While admitting he may have lost touch with most recent developments in the architecture education since retiring in 1998, he believes there should be more integration of subjects, design, construction and site planning - students should know how to put the building together not just design. When he was teaching and filming student work they were creating large designs that could be segmented to smaller parts. For example, Michael Day came up with an idea that a sheep station near Moree could be redesigned and the students were given sections to design. The students had to design the shearers’ rooms, the ablutions block and kitchen but also a site plan.

In 1985 Ross published a paper in Architecture Australia titled ‘Does the employment of professional practitioners as teachers produce an educational paradox?’ The paper suggests that because architects are not rigorously educated for research and teaching, they are virtually programmed for failure within the university context. An architect may have design and private practice excellence but not the intellectual experience to fit into the university framework. The paper is still relevant as the faculty begins the search for its 7th Professor of Architecture.

Ross has been working on two memoirs over the years, one personal and one on his university employment. His 1985 paper and other articles and reports may be found on his website, www.rossthorne.com
Celebrating 30 years of Illumination Design

2009 is the 30th anniversary of the commencement of the first program in Illumination Design.

The graduate program, which is aimed primarily at architects, interior designers, engineers and related professionals to give them advanced skills to enhance the quality of the lighting design and the luminous environment, had its first intake of students in 1979. Since then over 300 students have completed Masters Degrees, Graduate Diplomas and Certificates with units that include Photometric and Colorimetric Concepts and Mensuration, Vision and Visual Perception, Light Sources and Luminaires, Daylight in Buildings, Lighting and Photography, Theatre and Performance Lighting and many others, taught by academics with a mixture of engineering, architectural science, design and psychology backgrounds.

As the course director since its inception 30 years ago, I decided to try to organise a reunion of all of the alumni from the program. At nights and on weekends, and with considerable help from my wife, through phone and email contacts and chasing every lead, I managed to get in contact with nearly all my former students.

I am compiling a book on the graduates of the Illumination program and it is remarkable where they have ended up, both geographically and professionally. Graduates live in a dozen countries and have jobs in design, manufacturing, sales, management, events management, academia and even perpetual travel, to name a few. In collecting the information for the commemorative book, I could not help feel a sense of pride in the part, however small, the Illumination Design program has played in the considerable successes of the graduates.

It was also encouraging to note that many former students still maintained contact with each other, proof that bonds formed at university can last a lifetime.

The upshot of all of the contacts, in addition to the forthcoming publication, was a get-together held on Saturday, 28th of February at the newly refurbished Old School Room and gardens opposite the Wilkinson Building at the University of Sydney. With 200 attendees, it was a great opportunity for three decades of graduates, with a corresponding spread of age and experience, to share stories of their times both as students and professionals. Two regional reunions were held in Singapore and Thailand in January/February.

I would like to express my gratitude to all the students I have taught in the Illumination Design program over the years for making it such a rewarding and fulfilling experience. I continue to wish them every success in their future and look forward to welcoming the next cohorts of students into this challenging but rewarding program.

Professor Warren Julian
Program Coordinator, Illumination Design Program and Dean, Faculty Architecture, Design & Planning
Dear Alumni member,

The Faculty of Architecture, Design & Planning is undertaking a significant research project to ensure we meet the needs of our alumni in terms of their continuing engagement with the faculty and university.

The following brief survey is part of this research and will provide the Faculty of Architecture, Design & Planning invaluable information that will be utilised in the development of a program of events and activities that fit the ongoing educational, social and professional needs of our alumni from all of our undergraduate and postgraduate programs as you progress throughout your careers.

Also addressed is the perception of our alumni towards various support activities for current students and the faculty. The survey should only take a few minutes to complete.

All responses are treated in the strictest confidence. Overall response trends and analysis may be published but individual responses remain confidential. If there are any questions you would prefer not to answer or are unsure how to answer please leave these blank.

Once you have completed the survey please remove it from the Archetype magazine and return it to the Faculty of Architecture, Design & Planning. We have included a reply-paid envelope to facilitate this. Alternatively, you may fax your response to +61 2 9351 5665

It is requested that responses are returned to the faculty by the end of March.

This survey is also available at www.arch.usyd.edu.au/alumni if you would prefer to complete it electronically

Should you have any questions or concerns about this survey please contact John Elliott, Marketing Manager, Faculty of Architecture, Design & Planning on +61 2 9351 7591 or at j.elliott@arch.usyd.edu.au.

The Faculty of Architecture, Design & Planning greatly appreciates your support in this project.

All alumni who return completed surveys (print and electronic) will go in the running for a $250 gift voucher from the Coop Bookshop, with the prize winner drawn on Tuesday, 31 March, 2009 at 5.00pm.

Thank you for your time in completing this survey.
1. **Your study details**

Please list all the University qualifications (from Sydney and other institutions) you have been awarded:

1.1. 1st Degree awarded: ___________________________________
1.2. Year of graduation: ___ ___ ___ ___
1.3. Institution: □ Sydney □ Other _________________________

1.4. 2nd degree awarded: __________________________________
1.5. Year of graduation ___ ___ ___ ___
1.6. Institution: □ Sydney □ Other _________________________

1.7. Other qualifications: ___________________________________
1.8. Institution: □ Sydney □ Other _________________________

2. **Involvement with University/Alumni events, communication and activities**

For each of the following types of events please indicate how appealing they are to you by ticking the appropriate box:

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<th>Very appealing</th>
<th>Moderately appealing</th>
<th>Slightly appealing</th>
<th>Neither appealing nor unappealing</th>
<th>Slightly unappealing</th>
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2.1. **Education**

2.1.1. Educational lectures | □ | □ | □ | □ | □ | □ | □ |
2.1.2. Educational workshops | □ | □ | □ | □ | □ | □ | □ |
2.1.3. Short courses (CPD etc) | □ | □ | □ | □ | □ | □ | □ |

2.2. **Career and industry**

2.2.1. Career development lectures | □ | □ | □ | □ | □ | □ | □ |
2.2.2. Industry updates | □ | □ | □ | □ | □ | □ | □ |
2.2.3. Research expos | □ | □ | □ | □ | □ | □ | □ |
2.2.4. Networking functions | □ | □ | □ | □ | □ | □ | □ |
2.2.5. Dinner lectures | □ | □ | □ | □ | □ | □ | □ |

2.3. **Support activities**

2.3.1. Mentorship (students) | □ | □ | □ | □ | □ | □ | □ |
2.3.2. Mentorship (early career) | □ | □ | □ | □ | □ | □ | □ |
2.3.3. Advisory boards | □ | □ | □ | □ | □ | □ | □ |

How appealing is receiving/participating in the following from the Faculty of Architecture, Design & Planning (tick most appropriate box for each option):

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Which of the following fundraising and support activities have you taken part in? Please indicate how appealing they are to you by ticking the appropriate box:

2.5. **Fundraising:**

2.5.1. Academic excellence prizes | □ | □ | □ | □ | □ | □ | □ |
2.5.2. Scholarships | □ | □ | □ | □ | □ | □ | □ |
2.5.3. Teaching & learning facilities | □ | □ | □ | □ | □ | □ | □ |
2.5.4. Research centres | □ | □ | □ | □ | □ | □ | □ |
2.5.5. Buildings | □ | □ | □ | □ | □ | □ | □ |
2.5.6. Student bursary fund | □ | □ | □ | □ | □ | □ | □ |
3. Lectures, seminars and continuing education

How appealing are the following types of educational lectures, seminars and similar events to you? (please tick appropriate box for each option)

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<tr>
<th>3.0.1. Professional practice</th>
<th>Very appealing</th>
<th>Moderately appealing</th>
<th>Slightly appealing</th>
<th>Neither appealing nor unappealing</th>
<th>Slightly unappealing</th>
<th>Moderately unappealing</th>
<th>Very unappealing</th>
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<tr>
<td>3.0.2. Industry updates</td>
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<td>3.0.3. Practical skills</td>
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<td>3.0.4. General interest</td>
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<td>3.0.5. Latest research</td>
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<td>3.0.6. Networking</td>
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<td>3.0.7. CPD</td>
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For each of the following subject areas please indicate the extent to which you would attend an educational event (seminar, public lecture etc) held by the Faculty of Architecture, Design and Planning in the next 12 months?

<table>
<thead>
<tr>
<th>3.1.1. Urban and regional planning</th>
<th>Definitely would consider attending</th>
<th>Probably would consider attending</th>
<th>Probably would not consider attending</th>
<th>Definitely would not consider attending</th>
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<tr>
<td>3.1.2. Sustainable design and development</td>
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<td>3.1.3. Heritage conservation</td>
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<td>3.1.4. Architectural history and theory</td>
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<td>3.1.5. Contemporary architectural design</td>
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<td>3.1.6. CAD/Design Tools</td>
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<td>3.1.7. Urban Design</td>
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<td>3.1.8. Digital architectural design</td>
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<td>3.1.9. Interaction design</td>
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<td>3.1.10. Acoustic design</td>
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<td>3.1.11. Illumination design</td>
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<td>3.1.12. Facilities Management</td>
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<td>3.1.13. Building Services</td>
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<td>3.1.14. Practice/professional management</td>
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<td>3.1.15. Industrial design</td>
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<td>3.1.16. Other____________________</td>
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How appealing are the following types of speaker to you? (please tick appropriate box for each option)

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<tr>
<th>3.2.1. Politician (current)</th>
<th>Very appealing</th>
<th>Moderately appealing</th>
<th>Slightly appealing</th>
<th>Neither appealing nor unappealing</th>
<th>Slightly unappealing</th>
<th>Moderately unappealing</th>
<th>Very unappealing</th>
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<tr>
<td>3.2.2. Politician (former)</td>
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<td>3.2.3. Academic (local)</td>
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<td>3.2.4. Academic (international)</td>
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<td>3.2.5. Practitioner (local industry)</td>
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<td>3.2.6. Practitioner (international)</td>
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<td>3.2.7. Other____________________</td>
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What is the most appropriate day for you to attend a lecture/seminar? (please tick one option only)

3.3.  □ Monday    □ Tuesday    □ Wednesday □ Thursday □ Friday □ any weekday □ Weekend

What is the most appropriate time of day for you to attend a lecture/seminar? (please tick one option only)

3.4.  □ Breakfast (before work) □ Lunch □ Early evening (from 6.00 pm) □ Mid evening (from 7.30 pm)

What is the most appropriate venue for you to attend a lecture/seminar? (please tick one option only)

3.5.  □ Faculty (Wilkinson) building □ University (lecture theatre) □ University (Great or Maclaurin Hall) □ City CBD □ City East □ Other ________________________________

FORM CONTINUES OVER >
4. **Preferred communication method from the Faculty of Architecture, Design and Planning**

Please indicate your preferred mode of communication from the faculty (check any that apply)

4.1. ☐ Email (please specify preferred email address below)

4.2. ☐ Post (please specify preferred postal address below)

4.3. ☐ Social networking site (e.g. Facebook, Myspace, LinkedIn etc)
    (please specify your preferred networking site): ___________________________

4.4. SMS
    (please indicate preferred mobile number) ____________________________

5. **About you**

5.1. Title: _______ Firstname: __________________________________________
    Surname: __________________________________________

5.11. Postal address:
    Number and Street: __________________________________________
    Suburb: ______________________________________________________
    State: __________________ Postcode: __________________________
    Country ____________________________________________________

5.12. Email address: ________________________________________________

**Employment Details**

5.2. Job title: __________________________________________ Company: __________

5.21. Number of employees in company: ☐ 1-3 ☐ 4-9 ☐ 10-20 ☐ 21-50 ☐ 51-100 ☐ 100+

5.2.2. How long have you worked in your current workplace? ______ years

5.3. **How strongly do you agree with the following statements about your studies and career?**
    (please tick appropriate box for each statement)

5.3.1. My studies at the University of Sydney prepared me for my first job
    Strongly agree ☐ Agree ☐ Slightly agree ☐ Neither agree nor disagree ☐ Slightly disagree ☐ Disagree ☐ Strongly disagree ☐

5.3.2. My studies at the University of Sydney prepared me for my current job
    Strongly agree ☐ Agree ☐ Slightly agree ☐ Neither agree nor disagree ☐ Slightly disagree ☐ Disagree ☐ Strongly disagree ☐

5.3.3. The reputation of the University of Sydney has opened doors for me in my profession
    Strongly agree ☐ Agree ☐ Slightly agree ☐ Neither agree nor disagree ☐ Slightly disagree ☐ Disagree ☐ Strongly disagree ☐

5.3.4. The network of fellow alumni from the University of Sydney has benefited my professional development
    Strongly agree ☐ Agree ☐ Slightly agree ☐ Neither agree nor disagree ☐ Slightly disagree ☐ Disagree ☐ Strongly disagree ☐

5.3.5. Overall I enjoyed my time as a student at the University of Sydney
    Strongly agree ☐ Agree ☐ Slightly agree ☐ Neither agree nor disagree ☐ Slightly disagree ☐ Disagree ☐ Strongly disagree ☐

5.3.6. Overall I am satisfied with my educational experience at The University of Sydney
    Strongly agree ☐ Agree ☐ Slightly agree ☐ Neither agree nor disagree ☐ Slightly disagree ☐ Disagree ☐ Strongly disagree ☐

5.3.7. What was the best/worst part of studying at Sydney
    ________________________________________________________________

Thank you for completing this survey. Please tear this survey out from the Archetype Magazine and return it in the Reply Paid envelope provided to the Faculty of Architecture Design and Planning Alumni Office, Rm 451, Wilkinson Building G04, The University of Sydney, NSW 2006 as soon as possible.

All completed surveys received go into a draw to win a $250 Co-op Bookshop voucher (prize to be drawn on March 31 with the winner to be announced in the Spring edition of Archetype).
Having recently returned from the Digital Interactive Media in Entertainment and Arts International Conference in Athens where she presented a paper, Dr OnacloV, a lecturer from the Design Lab and accomplished artist has been working on two very different projects that utilise technology to engage with the environment and the community.

The conference paper focused on a project she is working on called Interactive Antarctica, a museum exhibition where members of public will be able to interact with an environment replicating the icy continent. As Dr onacloV explains "we're using new forms of technology, primarily augmented reality. The viewer will pick up images from the Antarctic and by picking up the images they will be creating sound by grasping the Augmented Reality cards."

Dr OnacloV continues, "The main thing with this project is that we're working with environmental scientists. We're all aware of the problems with greenhouse gases. I am very passionate about the environment. I think what we want for this museum piece is to expose a range of age groups to the experience of using technology and seeing sounds and images from the Antarctic in a really new and interesting way but we really want them to leave with a clear idea about what's going on there at the moment."

The project is a collaborative project being worked on by a large number of people from different backgrounds. "I'm working with my colleague Dr Xiangyu Wang in the Design Lab as well as with a photo media artist, Felicity Jenkins who has been to Antarctica twice, and archaeologist Estelle Lazer. The Australian Antarctic Division has just given us the go ahead." Dr onacloV has created a four-channelled camera suit which she will use when she visits Antarctica next year.

While working on this project, Dr onacloV has also been awarded the 2008 University Co-operative Excellence in Teaching and Community Award for her work teaching the subject, Digital Video Design and Production. "I've used my technological skills and research in to the genre of documentary to encourage students to create three minute documentaries. They have to be about Indigenous Australians living around the campus in Darlington and Redfern. It's been a really difficult unit to teach but it is also the most rewarding unit that I've taught."

While Dr onacloV finds the course rewarding, it is the students who get the most out of the subject as it challenges their perceptions of Indigenous Australians. For many students it is their first interaction with an indigenous person. "I always start the unit by asking who knows someone from the oldest living culture in the world?" Firstly, they're not really sure what is the oldest living culture. For most of them its none or one person puts their hand up and they actually know someone Indigenous personally. It is really interesting because a lot of my students are international students, so they don't have a lot of the cultural baggage some Australians have concerning Indigenous issues in terms of stereotyping. Being the oldest living culture, they've got such interesting stories to talk about and although some of the stories are very sad and touch on political issues, there are some really light hearted films that are made, as well that don't just focus on the tragedy of some of their experience.

She continues, "When I first wanted to run this course I went into Redfern and met people from the Settlement, which was first established in the 1800's by women of Sydney University and it was set up for people who were really poor but now most people who are suffering poverty happen to be Indigenous in Redfern. I met the founder of the Bangara Dance Company, Donal Enoch who comes in and talks to classes. It has been really rewarding for me personally and the students have said to me that they've got a lot out of it and they've been really surprised and touched by meeting Indigenous people."

Dr onacloV hopes that this course will lead to a greater understanding between University of Sydney students and the local community.

WELL EARNT RECOGNITION FOR SENIOR ACADEMIC
Global Studio completed its fourth year

Global Studio returned to Johannesburg last June/July to further develop work begun in 2007, but with a smaller group (35) and fewer universities. Students were from Sydney, Columbia, Wits, Pretoria and Jomo Kenyatta universities. Global Studio returned at the invitation of Diepsloot township community members, and with the support of Wits University and the City of Johannesburg's Department of Development Planning and Urban Management worked in Diepsloot over a three-week period. Diepsloot is located on the outskirts of Johannesburg, and houses some 150,000 people. Over 16,000 families live in shacks of corrugated iron and found materials; over 50% of people are unemployed. The rapid expansion of the township's population, including refugees from Somalia, the Congo and Zimbabwe, has placed considerable strain on the area's scarce infrastructure and resources.

Working closely with the Community Development officer, the ANC's local government representative and the Diepsloot community, Global Studio 2008 engaged in four projects that the community wanted to work on. One focussed on communications within the township. Another developed the housing improvement project from 2007, which resulted in the installation of insulation in a number of shacks, and the training of a group of young people to carry on the project. A third project addressed drainage and waste collection, also involved a training component and introduced GIS technology to the community, thus demonstrating the potential for its use as a people's planning tool. A fourth project focussed on local arts (music, theatre, visual, dance). The work of Global Studio culminated in an all day arts festival, as well as showing the results of the other projects to city officials. For more about projects see www.theglobalstudio.com > Johannesburg 2008.

All projects required a high level of design and creativity, and lateral thinking. The work shows how innovative design thinking can contribute to social change and environmental sustainability in disadvantaged urban areas, a phenomenon that is being increasingly recognised. The Diepsloot community has invited Global Studio back in 2009.


Inquiries: Global Studio Anna Rubbo E: rubbo_a@arch.usyd.edu.au T: 9351 3605
Emergency Architects Andrea Nield E: info@emergencyarchitects.org.au T. 8004 7982
My story | Crighton Nichols

I am a PhD candidate in the Design Lab supervised by Andy Dong. The focus of my research is on technological innovation in Indigenous communities as seen through the lens of the Capability Approach. Earlier in the year my Associate Supervisor, Anna Rubbo, suggested I accompany the Global Studio team on their return visit to the township of Diepsloot on the outskirts of Johannesburg, South Africa. The reasons for me accompanying the Global Studio team were two-fold; firstly to gain a better understanding of the action research methodology which I intend to use in my own fieldwork. Secondly, I was supporting Anna from a research perspective as most of the other students from our faculty are undergraduates who participate in the program through an elective course. To that end, I wrote a summary of my experiences on the Global Studio through the lens of the “Capability to Design” (an approach pioneered by Andy Dong which forms a foundation of my research). Anna included this summary as a post-script to her conference paper on the Global Studio, which was presented at the 2008 Human Development and Capability Association (HDCA) conference in Delhi, India, in September.

Between the conclusion of the Global Studio program in late July to the start of the 2008 HDCA summer-school in Delhi towards the end of August, I spent close to a month travelling through Eastern Africa from Tanzania, through Kenya, and across to Uganda. On this leg of my travels I met with a number of remarkable people who are working on various community development projects, including:

- A Kenyan architect based in Nairobi who has worked on many community development projects, especially in the slum of Kibera (one of the largest in Africa), and co-ordinates an Engineers Without Borders program with engineering students from Montana, USA, to help build wells in a remote Kenyan village.

- An American media expert who volunteers with the Advocacy Project to help document the plight of the pygmies in the Congo and Eastern Africa.

- A German economist with who was working on the financial systems required to support water and sanitation projects in Uganda.

- An English theatre professional who is helping run an AIDS education campaign for sex workers in Malawi via the medium of dance.

- Representatives from the African Technology and Policy Studies (ATPS) network who help strengthen innovating technology practices throughout Africa.

However, I spent most of my time with Porini, a NGO based in Nairobi, Kenya, who’s “mission is to recognize, strengthen and support community generated and driven knowledge systems, and governance structures that adequately sustain livelihoods and ecosystems.”

After an initial meeting in Nairobi, Porini invited me to accompany them to a book launch in the remote village of Gatugi, near Nyeri in central Kenya. The book, “The Sacred Footprint: A Story of Karima Sacred Forest” by Kariuki Thuku (a program officer at Porini), describes the story of the sacred forest of Karima as told from the perspective of the elders of the four clans that surround this small patch of land, and their “dissatisfaction with modern profit-driven systems”. I was also given a tour of the Agikuyu Peace Museum, and the caves where many of the Mau Mau resistance hid against the British forces.

Porini are also a member of the wider African Biodiversity Network (ABN), whom I also met with in the town of Thika about an hour from Nairobi. ABN are largely sponsored by the Gaia Foundation in the UK, and these NGOs are helping bring Indigenous representatives and leaders from a number of regions throughout the world, including the Colombian Amazon, Russia, South Africa and Ethiopia, to meet and exchange ideas and knowledge with indigenous elders and leaders in Kenya in a traditional setting that reflects their joint values. Although this meeting took place in November, several months after I left Kenya, I intend to maintain my connection with these organisations to see what lessons were learned during this extraordinary indigenous cultural exchange. It is important to note that I wasn’t officially allowed to conduct research in these countries as this requires approval from various national bodies that usually takes several months and costs hundreds of dollars. However, I was informed that as long as I was behaving more like a tourist than a researcher, then there wouldn’t be any problem with me visiting different regions and discussing the work of the NGOs with the participants and stakeholders. In this way I was able to conduct a brief preliminary investigation to ascertain whether there were any potential case studies in this region that were relevant to my research.
bricks + cartwheels closer to Kenyan Dream

We reported last year on five inspirational graduates Georgia Bowen, Kirstin Hume-Grimm, Cc Ip, Amber Lush and Harriet Stone and their ambition to help the community of Katolo in Kenya build a school for girls. Through their non-profit organisation bricks + cartwheels the team recently held their inaugural gala dinner to raise the funds necessary for stage one of the proposal.

After spending the day setting up, 260 guests arrived at the Red Box in Lilyfield to the sounds and beats of exotic African music. The evening kicked off with Drum Beats leading everyone in a group drumming session and conga line. The evening was hosted by the amazing Liz Jackson, 5 time Walkley award winner and ABC journalist.

Throughout the evening guests bid on silent auction items and bought up big on the raffle tickets. The Gala dinner raised $37,000 for the Katolo Secondary School for girls, which completes the fundraising goal for stage one. This is a major milestone for bricks + cartwheels and the community of Katolo.

bricks + cartwheels was established in 2006 and in this reasonably short time these five graduates and their team of supporters have managed to gain the support of many individuals and organisations. To get involved visit: http://www.bricksandcartwheels.org/helpus.html

FIVE MINUTE GRADUATE

ANDREW DALY BDesArch 08'

What made you choose Architecture/design/planning?
At high school I tended to excel more at artistic and humanity based subjects, and am sort of a compulsive drawer. I felt that architecture was going to be a profession where I could be creative, which is something I couldn’t do without, but also having good career prospects as a profession.

What kind of student were you?
I think fairly diligent (perhaps too diligent: too much study, not enough fun). I suppose I was also quite self-motivated, which I think turned out to be quite an important trait when studying in that it meant usually I was reading a lot and generally broadening my understanding.

What are your best/worst memories of University?
Best would be sleeping over in studio surrounded by half finished models and a lot of other tired, still working students.

Knowing what you know now, what advice would you give to yourself as a student?
Get a job somewhere in the architectural field: the lessons you learn from practice are incredibly important and tend only to strengthen your learning at university. Further: never reject anything anyone tells you straight off; listen, understand, and then research it yourself and make your own informed judgment.

What was your first job?
A secretary at an architecture firm in Sydney. I worked over a summer before starting architecture at university, filing and other similar duties, which at least gave me a little look inside what the real world might be.

What is your current job/what are you working on at the moment?
I presently work as an undergraduate architect at Johnson Pilton Walker in Sydney. Project wise, I move around a fair bit, focusing mainly on doing drawings and presentation graphics for competition entries in China.

What is the most rewarding element of your career?
It’s very varied: although projects do go on for some time, the range of knowledge, technical skills and understandings that you gain and need throughout the process mean there is always something new around the corner. In themselves, projects change and shift and very exciting things emerge which make you think about architecture and society.

What are they teaching now that you wish they offered when you were at uni?
Earlier integration of digital techniques: CAD, but also using the digital manufacturing/prototyping machines.

What/who are your greatest influences?
Creatively, I have great admiration for the late-Spanish architect Enric Miralles; but more recently I have been reading into philosophy, and find great interest in the ideas of Michel Foucault, Derrida and other French philosophers.

Where do you see yourself in 10 years’ time?
In ten years I hope to have designed my first building – whether it be a house or other building.

Who would you most like to have lunch with?
Jacques Derrida.

What are you reading at the moment?
Very little – too busy!!

ALUMNI NEWS
Tell us what you have been doing and get PUBLISHED.
Go to www.arch.usyd.edu.au/alumni, download the 5 minute graduate questionnaire and return via email to j.wilson@arch.usyd.edu.au.
All responses are published in the Archetype Magazine.
November’s Australian Acoustical Society (AAS) Conference in Geelong had a strong showing from the Faculty, with a group of ten students and staff: Robin McCarthy, Hong Jin Nieh and Santiago Ortiz (M.Des. Sci. graduands); Mark Russell, Luis Miranda and Irfan Jan Mohamed (M.Des. Sci. hons students and graduates); Doheon Lee (PhD student); Angus Leslie (MPhil student from Aeronautical Engineering); Ken Stewart (senior technical officer) and Densil Cabrera (senior lecturer).

Robin McCarthy’s paper on stage acoustics in the Sydney Theatre (Walsh Bay), which considered the acoustic effect of stage set design, provoked some lively discussion with acousticians at the conference who design theatres. Robin was the Director of Sound at this theatre while he was studying for his masters degree, and having completed his study he is moving to London to work in theatre sound.

Ken Stewart’s paper was also about room acoustics, and the extent to which directional properties of a person or loudspeaker affect speech intelligibility in rooms. Santiago Ortiz and Hong Jin Nieh co-presented a paper about detecting and correcting errors in reverberation time measurement in rooms.

Densil Cabrera presented an overview of his PsySound3 software project (funded through an Australian Research Council Linkage Infrastructure and Equipment Fund grant), which provides free and open access to a wide range of psychoacoustical analysis methods, and is used and extended by students including Sam Ferguson (PhD, coauthor of the paper), Doheon Lee and Luis Miranda.

Doheon Lee began his PhD study in 2008, with the AAS conference paper being the publication of his first results. He is examining ways in which psychoacoustical modeling could be used in understanding the perception of room acoustics.

Luis Miranda’s paper was about the mathematical modeling of loudness in complex soundfields using binaural (two-ear) measurements. Previous stages of this project were presented in 2008 at the Audio Engineering Society Convention in Amsterdam (presented by coauthor Ian Dash (PhD graduate) from the Australian Broadcasting Corporation’s Technology Research and Standards division) and the Joint Meeting of the Acoustical Society of America and European Acoustics Association in Paris.

Many people assume that it is not possible to aurally identify the direction of low frequency sound, but in recent years several studies have indicated that in fact low frequency localization is possible. Irfan Jan Mohamed's paper proved that the way in which this occurs is through minute time differences between the sound traveling to each ear, supporting the concept that two subwoofers can be better than one in an audio system.

Mark Russell (MDesSci honours student) presented a paper on the design of a silencer that uses a thin membrane to simultaneously provide good flow properties and acoustic performance.

While Angus Leslie is a research student in another faculty, much of the practical side of his research has been supported by the Faculty's Acoustics Research Laboratory. His research project is concerned with the reduction of noise from propellers and fans.

The group stayed together in a caravan park in Anglesea, with the trip supported by the Discipline of Architectural Science.
Launch of M.Idea Program

Late 2008 saw the launch of the Design Lab, the innovative centre for digital design based within the Faculty of Architecture, Design and Planning, University of Sydney. The Design Lab is comprised of engineers, designers, artists and architects - all linked by their passion for design and its interface with technology.

The launch of Design Lab reflects the exciting innovation and teaching happening in the Faculty. Formally known as the Key Centre of Design Computing and Cognition (KCDCC) which has been at the cutting edge of its area since the sixties, the Design Lab reflects the new face of computing.

As Dr Michael Rosenman, Head of Design Lab, points out, "Back then, computers were mysterious, new, occupying large rooms visited only by boffins in white coats. Today is a different world, computers are ubiquitous and becoming even more so. In future will see them in the clothes we wear, in wallpaper or even in paint. Everyone has contact with computing whether it is their watch, mobile phone or washing machine."

Dr Rosenman continues "The Design Lab shifts focus from traditional computing to design using information and interaction technology. This is the future - creating, designing and refining our experience of the world through technology."

At the launch, the innovative postgraduate Interaction Design and Electronic Arts (IDEA) program was announced. This new program is the only one of its kind offered in Australia and allows students to explore new forms of technology to create, design and re-invent our daily experience. The new degree is a research-focused degree, allowing students to design objects, environments and art with technology.

Leading artist and lecturer Dr Petra Gemeinboeck is excited about the possibilities of this new program, "the IDEA course welcomes local and international students to join a cutting-edge studio-based and research-focused study environment."

The IDEA program seeks to create opportunities for a new generation of designers and artists are at the forefront of new technology.


New Book Releases

DIALOGUES IN URBAN PLANNING: TOWARDS SUSTAINABLE REGIONS

Edited by Tony Gilmour and Edward J. Blakely with Rafael E. Pizarro
Sydney University Press
ISBN: 9781920899127

In an age when the buzzword is ‘sustainability’, why do we continue to build unsustainable cities and regions? Are there alternatives to car-clogged streets, sterile suburban McMansions and a degraded natural environment?

This book brings planners back to the centre of the debate. It shows that sustainability can no longer just apply to the subfield of planning called ‘environmental planning’ but has to permeate all aspects: housing, economic development, transport, regional coordination and urban design.

Showcasing cutting-edge research from academics and doctoral research candidates at the University of Sydney, this latest edition of the Dialogues in Urban Planning series is recommended reading for professional planners, students and policy makers. We need to find a way to make our regions sustainable for this generation and for generations to come.

RESURRECTING POMPEII

Recognising the important contribution of the human skeletal evidence to the archaeology of Pompeii and studying the reasons for the scientific neglect of the human remains, Resurrecting Pompeii provides detailed information about what the skeletal record can actually provide. Estelle Lazer demonstrates that the biological evidence does not support the detail of the stories that have been told to date, but it does provide tantalising glimpses into the lives and deaths of the victims, providing students of archaeology and history with an essential resource in the study of this fascinating historical event.

Estelle Lazer is an Honorary Associate at The University of Sydney. Her research interests include forensic archaeology and Antarctic cultural heritage management. She has spent seven field seasons working on the human skeletal remains at Pompeii.

To order: http://www.amazon.co.uk/Resurrecting-Pompeii-Estelle-Lazer/dp/0415261465

201 ARCHETYPE MARCH
VALE - MARJORIE HOLROYDE B.Arch 1926

Marjorie Holroyde (nee Hudson), probably the oldest living female graduate of Architecture passed away just before Christmas 2008 Australia Day 2009 would have been her 105th birthday.

Below is an article by Alison Rose B.Arch(Auck) published in “Constructive Women”, the journal of The Association of Women’s Architects, Planners and Women of the Building Industry in 1993.

I was idly chatting to my next door neighbour as we retrieved our Saturday Heralds from the gutter or the shrubbery. We were talking about early women graduates and Helen said “You must meet my friend’s mother – she graduated from the Sydney School of Architecture in 1926 and that is how I met Marjorie Holroyde.

Marjorie Hudson was one of six children whose father was a clergyman and whose mother came from the country. They obviously valued education as five out of the six children had degrees – some had two – and the other was a nurse. They lived at Hurstville and Marjorie went to SCEGGS Darlinghurst where one of her friends had decided to do architecture. Marjorie liked the idea of architecture too. She was good at maths and the idea of being involved in building was appealing. Her parents were thrilled with the idea of her studying architecture and in 1922 she enrolled in the University of Sydney School of Architecture.

The school of Architecture consisted of one large Studio under the original Fisher Library and a lecture room. There were about ten or twelve students in each of the four years and you started at the back of the Studio in first year and worked your way forward till you reached the front in fourth year. This small Studio space gave all the students the opportunity to share ideas and most of their time was spent there with the senior students helping the beginners. There were also several returned soldiers from World War 1 who were “more practical and serious”.

The Dean of the School was, of course, Professor Leslie Wilkinson who had the nickname “Whitewash Leslie” as that was his cure for many architectural ills. His students loved him but were in awe of him. He had his own design office and architectural ills. His students loved him but were "Whitewash Leslie" as that was his cure for many architectural ills. His students loved him but were 

Other members of staff were Professor Hook and the Studio Tutor John D. Moore who taught presentation skills two days a week while running a practice in the city. In second year Marjorie chose a “School in the Gothic Manner” of Benima Courthouse which she did with a group of other students. Both these drawings are now in the School of Architecture archives.

When Marjorie started her course in 1922 she found everything exciting and new. She was not alone as three other women students started with her, two of whom graduated in her year. They were Olive Cannon and Heather Sutherland.

The subjects in first year that Marjorie remembers were a language (she chose English), a science subject (Marjorie chose Physics), Maths, Shades and Shadows and Descriptive Geometry. In their second year they also studied Design, Building Construction, Structural Design and Materials and Structures, the last two at the School of Engineering. The other academic subjects were in various lecture rooms around the University. When they were not at lectures they were working in the Studio which Marjorie remembers as a place of creativity and friendship.

Marjorie lived at home for the first two years and stayed at Womens’ College for the second two. The course was academic and there was very little contact with the world of building – the students never got out on site during their years at the School of Architecture.

A fifth year was added to the course not long after Marjorie’s graduation which gave more opportunities for practical subjects.

Marjorie did not remember any bias against women students – “We were like a big family” – but the overseas scholarship which was awarded every second year never went to a woman.

Marjorie’s graduation in 1926 was followed with the beginning of the Depression and she found it difficult to find a job. She did some work for John D. Moore, the Tutor at the School and then she found work for her in Wagga. She found this difficult as her academic training had not given her the practical skills required and she left there and went to Canberra where she worked for the Federal Capital Commission doing draughting work on the Institute of Anatomy. She married in 1930 and moved to Gannan where there was no opportunity to practice. From there she moved to Junee and did some work with Hilary Lawrence who had a practice there. In the 1940s the family moved to Maitland where Marjorie spent the rest of her architectural career. She did some part time work with Ted Scobie who had graduated just after her and then worked with Paul Thelandie on a casual basis, doing mainly houses, for many years.

Some of the women graduates around her time set up quite large practices – Marjorie classifies them as “real architects”. Heather Sutherland who graduated with Marjorie practised in Canberra and died in a car accident on the way to a building inspection and Olive Cannon practised in Brisbane on a part time basis. Of the others who graduated in the years just before and just after her, Beryl McLaughlin (1922) practised in the Blue Mountains for many years, Ellice Nosworthy (1922) – a “real architect” – had a large practice on the North Shore, Rosette Edmunds (1924) worked in a city practice and Jessie Ross (1924) worked in the NSW Government Architects Branch until she retired. There were no women graduates in 1927 but the only woman graduate of 1928 was Winsome Shore, Rosette Edmunds (1924) worked in a city practice and Jessie Ross (1924) worked in the NSW Government Architects Branch until she retired. There were no women graduates in 1927 but the only woman graduate of 1928 was Winsome Hall who was very much a “real architect”. She practiced in Killara and was a feminist who used to talk firmly to new women students about women’s rights.

I feel very privileged to have met Marjorie Holroyde and to hear her talk about the world of a woman architect in those times. I was also most impressed with the number of women who entered the profession so early and who must have met obstacles much more daunting than those we meet today but who overcame them, practised in their professional and no doubt by their example helped many other women to set out on the frustrating but fascinating pursuit of a career in architecture.

Marjorie’s Board of Architecture of New South Wales certificate declaring she is a legally qualified architect is number 743 dated 13 August 1928. She went to Womens College from SCEGGS Darlinghurst where she had been in the first group of students to be appointed as prefects. Her name is up on the school honours board as one of the first half dozen girls from the school to graduate from university.
27 February - 21 March
Splinter:
meeting place for design and making
Splinter Workshop
Contemporary design including furniture, objects and interior installations.
David Norrie, Paul Nicholson, Edward Garcia, Ian Michael Monty, Greg Savoy, Stuart Faulkner, Julia Charles, Phil Boddington, Charmian Watts, Marie Normoyle
* Gallery is closed over Easter Holidays

27 March - 18 April
‘In praise of process’
The Faculty of Architecture, Design and Planning Alumni Association.

24 April - 16 May
Replacements: other drawing, reveries of the everyday

22 May - 13 June
Expandex – An installational & spatially constructed work
Mark Titmarsh, Damiano Bertoli, Justin Trendall

19 June - 11 July
Perspectives - Wall mounted sculptures
Paul Selwood

17 July - 8 August
Earth to Form
The University of Sydney's School of Design, New York. To check the program, see www.arch.usyd.edu.au/tnl

14 August - 5 September
BIRD CRY: From the Grassy Box
Woodlands
Investigation into the eco-systems of the Burragorang Valley
Alison Clouston + Boyd

Thursday Night Lectures
TNLs will be back in semester 1, a fixture in the Faculty since 1995. Over the years the intent has been to investigate wide-ranging interdisciplinary ideas about the culture of architecture, planning and design, and to stimulate debate amongst professionals, the University and wider communities. The series seeks to be relevant and critical. The full program will be published shortly, and alumni will receive notices of the lectures. Speakers in the first semester will include Hans Eek, from Passivhuscentrum in Sweden (www.passivhuscentrum.se) on March 5, Tom Heneghan, and Brian McGrath, Parsons School of Design, New York. To check the program, see www.arch.usyd.edu.au/tnl

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Tuesday Night Talks (TNT)
.... starts Tuesday 10 March

Admissions
Members: Free
Student Members: Free
Non Members: $10.00 (GST Inc)
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* Bring this advert to the talk and get half price for entry