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# Architect Victoria

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MCG Ponsford Stand (demolished Oct 2002) photo: Graham Crist




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*Building Name (Original): Docklands Stadium, Colonial Stadium*  
*Building Name (Current): Telstra Dome*  
*Architect: HOK + LOBB in association with Bligh Voller Nield and Daryl Jackson*  
*Commissioned by: Stadium Operations Ltd*  
*Date of Opening: 2000*  
*Cost: \$425 million*  
*Capacity: 53 000*  
*Location: Docklands*  
*Comments: First retractable roof and moving tier stadium in the southern hemisphere.*

## SOME POST-WAR SPORTS BUILDINGS

EDITORIAL

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Every few years when the Australian Open and the Cricket seem to coincide, a view is obtained of a culture engaged in the spectacle of sport. This will be amplified in 2006 when the Commonwealth Games come to town. Many of the facilities built in recent years will be used for the Games, many coming out of the Kennett era boom, such as the Melbourne Sports and Aquatic Centre (to be extended for the Games); Vodafone Arena and the Exhibition Centre (getting its flexibility tested). The classics of Melbourne Park, Rod Laver Arena and the MCG will be central to this: the G of course under major redevelopment, with the major new Northern Stand to be completed for the opening of the Games.

The feature in this issue of Architect Victoria looks at a selection of buildings designed for sport, in the post-war period. The concentration is toward the more recent, and starts with the Beaurepaire Centre at The University of Melbourne, currently under restoration by Allom Lovell.

Questions we might include: Are sports buildings treated differently architecturally and professionally to other buildings? Do they receive fewer Awards? Do fewer players dominate the market?

Sports buildings are a subset of Public buildings, at least according to the way the Institute classifies them; and it is good to think of them in this way. It is however hard to conceive the Vodafone Arena or Telstra Dome as public - possibly the strategy of full spatial enclosure takes them further away from this, possibly their corporate names. It struck me the other day, when walking from Federation Square to the MCG that the absence of the Ponsford Stand opened up the

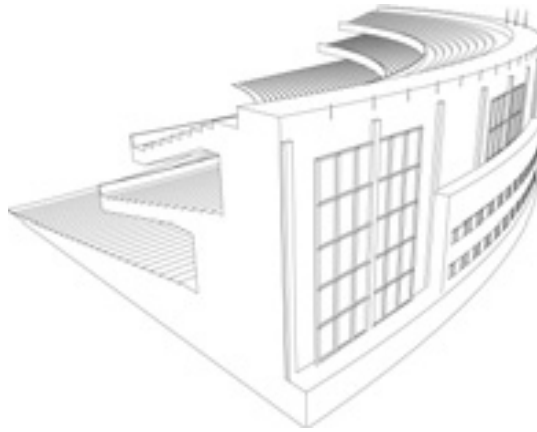
G in a public way which gave the approach a sense something of the Circus Maximus; this was amplified by the gap being roughly aligned with the walk from the City. The crowd became part of the spectacle, and the roar added to this sense. I stood on the pedestrian bridge looking into the ground; and looking at the stadium itself became more interesting than the cricket, which I was trying to watch for free.

The Great Southern Stand remains perhaps Daryl Jackson's best work. With both a strong sense of the Brutalism that Jackson so well handled with Kevin Borland at the Harold Holt Pool, and with the truss/expressed steel structure motif that has dominated so much of sports buildings in the last 10/20 years. In terms of the survey set up in the following pages, it is the Southern Stand that can perhaps be considered a turning point in the dominant aesthetic of the modern sports building. If the Docklands Stadium is a revision of this language, then it may be that it has lost all remains of the strength that the Southern Stand imbues, as a backdrop to the passions of the activities within. It is hoped that the new (Great) Northern Stand will live up to its partner; and is a rich enough replacement for the only remaining structures from the 1956 Olympics, the Members Stand and the Ponsford Stand.

Recently, an ex-employee of Lab Architecture Studio was trying to argue to me the cost-effectiveness of Federation Square by comparing it to Colonial Stadium/Telstra Dome. Sure \$600m is a lot, but then \$425m for Colonial does make the gesture of Colonial seem pricey; but then that is private money. The elements Jackson used in the Southern Stand to articulate the edge and scale of



Building Name (Original): Northern Stand  
 Building Name (Current): Olympic Stand,  
 renamed in 1987  
 Architect: AW Purnell & Associates  
 Commissioned by: MCC Trust  
 Date of Opening: 1956  
 Cost: 700 000 pounds  
 Builder: EA Watts Pty Ltd  
 Capacity: 43 200 originally, currently 23  
 723, including 504 in dining rooms and  
 1006 corporate boxes  
 Location: Jolimont



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MCG photos pg3&4 by Graham Crist.  
 Olympic Stand data and model by Geoff  
 Binder. SCG photo by Stuart Harrison.

the building become so flimsy in Colonial that the approach seems to maybe be the opposite of what is needed. The element perhaps most lost in the translation are the scissor ramp cores that at the Southern Stand are generous, raw and grounded, whereas at Colonial only the diagram of this idea is maintained, then wrapped in painted precast. Ironically, this thinness makes Colonial seem more like the Olympic Stand at the G rather than Jackson's building.

An engaging alternative for the Docklands Stadium was DCM's scheme for the building, a singular drum that may have generated a resonance in the new context of small balconies, fins and planes on the apartment towers of Docklands.

Another clear alternative to the elaborated white externalized structure aesthetic that was employed for Vodafone Arena is Edmond & Corrigan's circus-like scheme; offering a braver, more celebrational (perhaps less Sydney) view of how a modern sports facility could be figured (Architect Victoria, May 2001, pg10/11).

So what do sports buildings look like? Sports buildings perhaps more than any other can still be discussed primarily on functional grounds, they tend to need large spans or cantilevers, and very specific dimensional requirements. The form/function dialogue is often dominated by function, and the aesthetic chosen often supports this expressed structure because it has to be there. In this sense, are sports buildings the last modern buildings?

The process of 3D modeling many of these projects is an attempt to reveal something about the language used in these types of buildings. Most

of these models, produced by RMIT Architecture students as part of a Communications Seminar last year, had the common theme of repetition to them. This takes typically two patterns: partial or full elliptical extrusion, with periodic volumetric intervals along the same path; and orthogonal repetition along the edge of main spectacle area, and then mirroring to the other side. The former type is perhaps best exemplified by the MCG Southern Stand, and the latter by the Olympic Pool.

The aesthetic typical of the modern sports building is perhaps best seen in Sydney, with buildings constructed for the 2000 Olympics generally built in this way. This aesthetic is historically perhaps best typified by Sydney Football Stadium, by Phillip Cox Richardson Taylor & Partners, opened in 1988. Stadium Australia, now Telstra Stadium, is a development in this manner.

This particular style, which in this survey can be seen in Vodafone Arena, Rod Laver Arena and the Melbourne Sports and Aquatic Centre has also been used in Victoria for Dandenong Oasis Recreational Centre (D. Jackson, 1991) and to a certain extent the new Members Grandstand at Flemington (The Buchan Group and K H Edelstein, 2001).

All the projects in this brief survey are chronically between the 1956 Melbourne Olympics and the 2006 Melbourne Commonwealth Games; the Beaurepaire Centre was used for training for the Games. Before the opening of the Commonwealth Games, Victoria will have an enlarged and very different MCG to what existed at the Bicentennial in 1988; all of the buildings will have been demolished and replaced by new facilities designed by Daryl Jackson. As also the



author of Colonial Stadium, it gives Jackson the privileged position of being the designer of the two most used sports buildings in Victoria.

It would be rewarding to see young Architects, like the team of Borland et al were to gain commissions and propose similarly exciting projects as the Olympic Pool was in 1956. It seems that the same trust and optimism that gave that project its life is absent from any project discussion for the Commonwealth Games. Is it the role of Institute to encourage and make possible these kinds of opportunities for younger Architects, or to maintain

the status quo? The stagnation in the procurement of sports buildings commissions is perhaps similar to their architectural development.

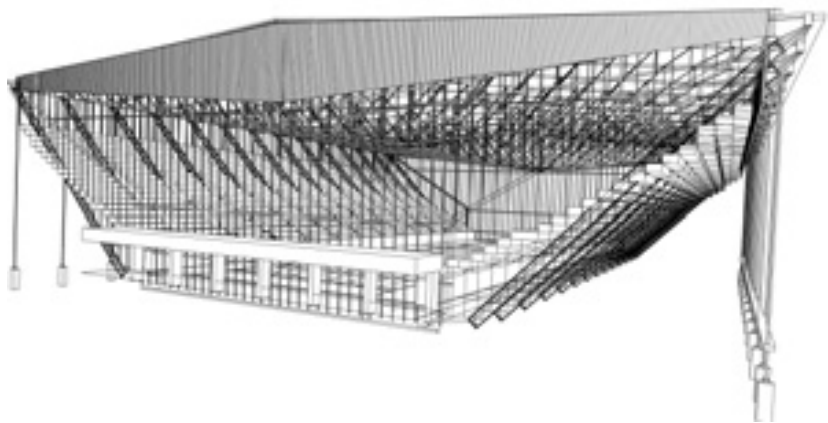
The construction of sports buildings often clusters around large sporting events, such as the Olympics and the Commonwealth Games. The 1956 Olympic Pool, by Kevin Borland, Peter McIntyre, John and Phyllis Murphy (Bill Irwin as engineer) is our greatest legacy from that event. Architecturally far superior to the soon to be demolished Olympic Stand at the MCG, the true nature of the project is clouded by the 1980

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*Building Name (Original): Olympic Swimming Stadium*  
*Building Name (Current): Melbourne Sports and Entertainment Centre, the "Glasshouse". Currently unused.*  
*Architect: Kevin Borland, Peter McIntyre, John and Phyllis Murphy.*  
*Engineer: Bill Irwin*  
*Builder: McDougall and Ireland*  
*Commissioned by: State/Federal Government, Olympic Organising Committee*  
*Date of Commission: 1952*  
*Date of Opening: 1956*  
*Cost: 292,000 pounds*  
*Capacity: 5,500*  
*Area: 7,000sqm*  
*Location: Cnr. Swan St, Batman Av, Melbourne*  
*Comments: First Olympic Pool to be fully enclosed.*  
*Alterations: 1980-82 Borland Brown*



*Olympic Pool data and model by Dee Neville, drawing by Ben Marks, photo by Stuart Harrison.*

additions to the project, by Borland Brown. The infill under the raking seat seems cruel to a project so reliant on its structural expression. The building also had to survive a change of sport-function, from pool to flat arena, typically for basketball. Given the loss of the Olympic Stand, some form of restoration to the original form and function would make a worthwhile project for the building's 50th anniversary and in time for the Commonwealth Games.

Comparing the Olympic Pool to Peddle Thorp's Melbourne Sports and Aquatic Centre (MSAC), we

can see two very different expressions of the times in which they were built. With 50 years between them, one by younger architects, the more recent building by a large corporate practice; one open, challenging and original; the other closed, conventional and derived from a combination of the white steel aesthetic and the rolling vaults of rural nostalgia, as exhibited in Feiko Bouman's 1988 Stockman's Hall of Fame, Longreach. In many ways, the MSAC is a contemporary building: a mixed-use land-scraper that attempts to be hidden (the green roof in Albert Park). As a product of the

*Building Name (Original): Great Southern Stand*

*Architects: Daryl Jackson Pty Ltd in association with Tompkins, Shaw & Evans Pty Ltd*

*Commissioned by: MCC*

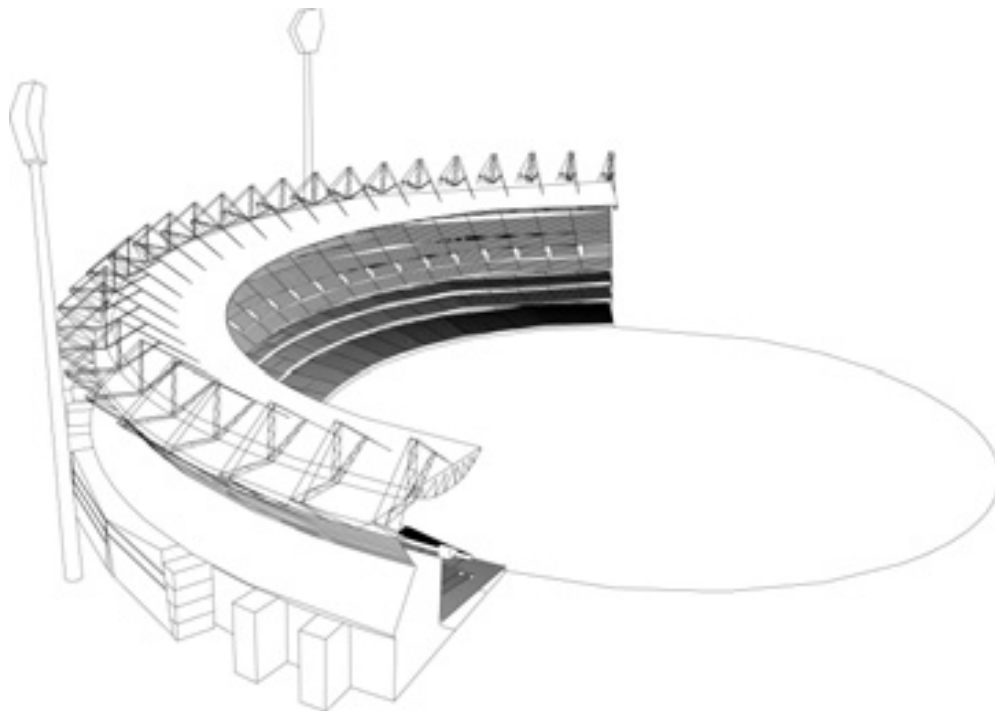
*Date of Commission: 1989*

*Date of Opening: 1992*

*Cost: \$115 million*

*Capacity: 60 000*

*Location: MCG, Jolimont*



*Southern Stand model by Truc Mai, data, drawing and wide photo by Stuart Harrison, photo below by Graham Crist.*





Kennett era it is unlike other major public buildings such as the Exhibition Centre, Melbourne Museum and Federation Square that went through a competition process; it came out of the shadows. Is this related to its function? Is it perceived that sports buildings are a specialized field in the same way Hospital Planning is? If so, why? One suspects it suits the firms who dominate the sector generally.

At MSAC, the relative failure of the language to represent the activities within is resolved through large colourful signage type figures on the façade. It may have been possible for the architectural

language to deal with this need, at the level of façade/structure/cladding. It is perhaps even more odd that a full height (9m plus) glass wall is used internally to separate the two main halls, but then the external glazing is single level height. The internal glass wall is assumedly an attempt to register the two volumes as one. The different structures are telling the user something else, and it is clear they are two volumes. An exaggeration of the separation, as perhaps in the Harold Holt Pool, may have proven to be a more spatially interesting outcome.

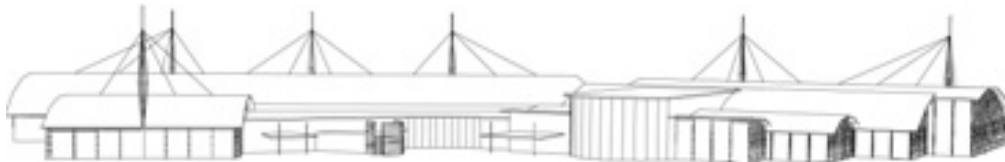


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*Building Name: Melbourne Sports And Aquatic Centre*

*Architect: Peddle Thorp*

*Project Architect: Gary Duckworth*

*Commissioned by: State Government*

*Date of Commission: June 1995*

*Date of Opening: 24th July 1997*

*Cost: \$65 million*

*Builder: Baulderstone Hornibrook Pty Ltd*

*Capacity: A 75-metre pool, 25-metre lap pool, leisure pool with wave machine, show court with 2000 seats, 8 basketball courts, 12 badminton courts, 10 squash courts and 25 table tennis courts, gymnasium, aerobics room, sports medicine clinic and crèche.*

*Area: Site - 6.2 hectares, building - 350,000 sq.ft. / 32,515 sq.m.*

*Comments: Built to replace the outdated State Swimming Centre in Batman Avenue and the indoor sports facilities at Albert Park.*



*MSAC data, model and drawing by Chan Mung Lee, photos by Stuart Harrison.*



*Building Name: Waverley Park*  
*Commissioned by: VFL*  
*Date of Opening: 1970*  
*Capacity: 77 000*  
*Location: Mulgrave*



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*Waverley model, drawings and photos by Ben Marks.*



The building as a whole consists primarily of two large vaulted halls, one for a multitude of indoor sports and the other for the 75m pool, the former being the larger. These are set at different orientations, and then joined between with a lower curved section, and then in-filled at the front (eastern) side with smaller halls and curving (in plan) arcade/mall. An entry roundabout and canopy alludes to a large hotel.

MSAC occupies perhaps the unfortunate in-between realm of a large building which neither uses its size to gain presence, nor playing sufficient (de)scaling games to be able to read at a number of levels; the result is a building that is more akin to a shopping centre. The idea of hiding the building (the green roof) is not carried through further either, and instead a deviation from the all-white type that the building uses. The masts that may have some structural role are perhaps the only redeeming feature of the project, giving its registration a context and alluding to a fineness and seriality and possibly to a tent. These associations are fleeting - the derivation of the masts is possibly from Richard Rogers' 1985 PA Technology Building in New Jersey, but also may be from Cox's Exhibition Centre at Darling Harbour.

Waverley Park seems now like somewhat of a ruin - both from its concrete brutalism and the AFL's rejection of it as a main venue for football. Colonial Stadium is the urban replacement for the very suburban location at Waverley - and is representative of the general cultural shift in the 90s from outer suburbs to more urban inner suburbs.

Fundamental to this shift is the removal of the need for carparking - Colonial Stadium operates as

a venue accessed by public transport; it has proximity to Spencer St and tram routes. Waverley is a stadium in the same Brutalist tradition as the Harold Holt Pool, and like the Great Southern Stand has a figure as expressed section. The vertical concrete fin treatment to the front adds a relative delicacy to the building, and this combined with the VFL mosaic gives the front a civic presence. The planned Mirvac redevelopment of the site is possibly a lost opportunity for this failed decentralised experiment in sport. It joins Victoria Park, with its iconic black and white panelling, as an abandoned icon.

Harold Holt Swimming Centre uses Brutalist devices such as the ramp to great effect, and creates a defined interior for the 25m pool in which a hierarchy is defined. The role of the viewing box to the pool gives the space a room-like feeling absent in say the pool hall interiors of Melbourne Sports and Aquatic Centre. Jackson and Borland's site plan reveals a complexity in the siting that makes it seem more akin to contemporary interests than straight modernism of the 60s. Whilst the pool building itself has typical chamfer gestures of the time, there is a sense of several merging types entering the main pool chamber: a factory type form and something more suburban at the entry, possibly akin to a suburban church - like Edmond and Corrigan's St. Joseph's Chapel, Box Hill of 1978, also with a processional ramp.

In this way, Harold Holt Pool is more sophisticated than some of the contemporary responses, as it allows for readings beyond its immediate stylistic categorisation (as Brutalist). Is it possible that Brutalism's usage for sports buildings is related to some sense of appropriateness to



function? Sports as brutal, gladiatorial? This is often considered the case with Graeme Gunn's (historically successful) 1980 Plumbers and Gasfitters Union Building, where analysis compares the raw concrete Brutalism to its manly ideas of work and unionism.

Bligh Lobb Pink's State Hockey Netball Building, 2001, in Royal Park, is also part of the facilities to be used in the Commonwealth Games. Two existing facilities here combined into one new building. There is a different agenda to the expression of structure seen in other examples. The

ambition here is perhaps more akin with contemporary European architectural interests, which has crossovers in local interests such as the shed as a building type. A strong sense of heroic formalism is achieved through an extruded canopy, in the form of an inverted capped arc: a fully clad element where the truss/wire language is suppressed. A similarly extruded seating "bar" recalls the expressed sections of Waverley and the Southern Stand. The main building box also conceals structural expression - and is played out in cladding types, all grey in colour with changes in

*Building Name: State Netball & Hockey Centre*  
*Architect: Bligh Lobb Pink Pty Ltd*  
*Programme(s): 5 indoor, 4 outdoor netball courts, 2 outdoor hockey pitches.*  
*Commissioned by: Office of Major Projects, Dept of State & Regional Development*  
*Date of Opening: 2000*  
*Builder: Multiplex Constructions P/L*  
*Cost: \$27 million*  
*Location: Royal Park*

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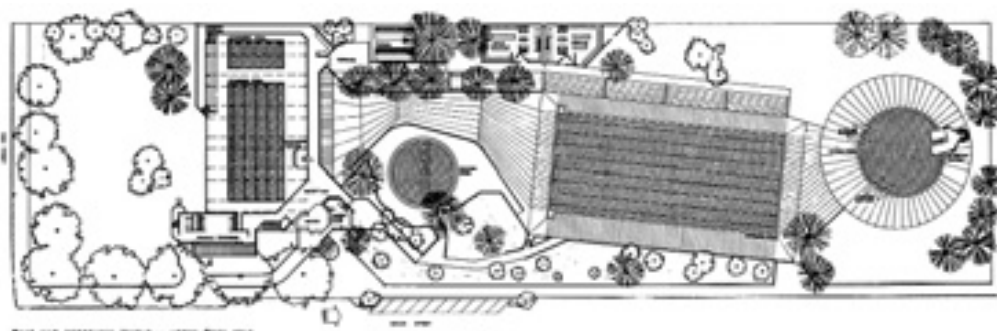
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*Building Name (Original): Harold Holt Memorial Swimming Centre*  
*Building Name (Current): Harold Holt Swim Centre*  
*Architect: Kevin Borland & Daryl Jackson*  
*Programme(s): 5 Swimming Pools, including outdoor Olympic pool, indoor 25m pool*  
*Commissioned by: Malvern City Council (now part of City of Stonnington Council)*  
*Date of Commission: 1966*  
*Date of Opening: March 1969*  
*Cost: \$600,000*  
*Builder: ARP Crow and Son Pty Ltd*  
*Location: Malvern Rd, Malvern*

*Holt model and drawing by Ben Marks, Site-plan from Architecture in Australia, October 1976. Photos by Stuart Harrison.*





profile. In this way, it is like the “eurobox”; a simple form executed in one material, used in different ways. The interiors reveal the truss structural system, but interestingly these cross the orthogonality set up by the courts, by running at 45 degrees to the main building. This is a patterning rather than external expression of structure; this building does offer an alternative to possible consistency of an approach, and goes some way to disproving it.

Similar to this is perhaps Swaney Draper's RMIT Netball Building, at the University's outer

Bundoora Campus. The building is more clearly modernist in its agenda: the expression of different functions through form is clear, changing rooms, hall, etc. The entry is clearly set up as being between box and plane, and a decorative externalised grid frame is possibly a register of the structure within - but seems to add little to the overall gesture. The palette is grey, black and with a defined timber screen which gives the building a louvred environmental type reading: there was an ESD agenda to be satisfied. The architectural tradition here is however in formal abstraction; the

*Building Name: Bundoora Netball and Sports Centre, building 221 Bundoora RMIT*

*Architect: Swaney Draper*

*Project Manager: Terry King*

*Commissioned by: RMIT University, RMIT*

*Student Union and the City of Whittlesea*

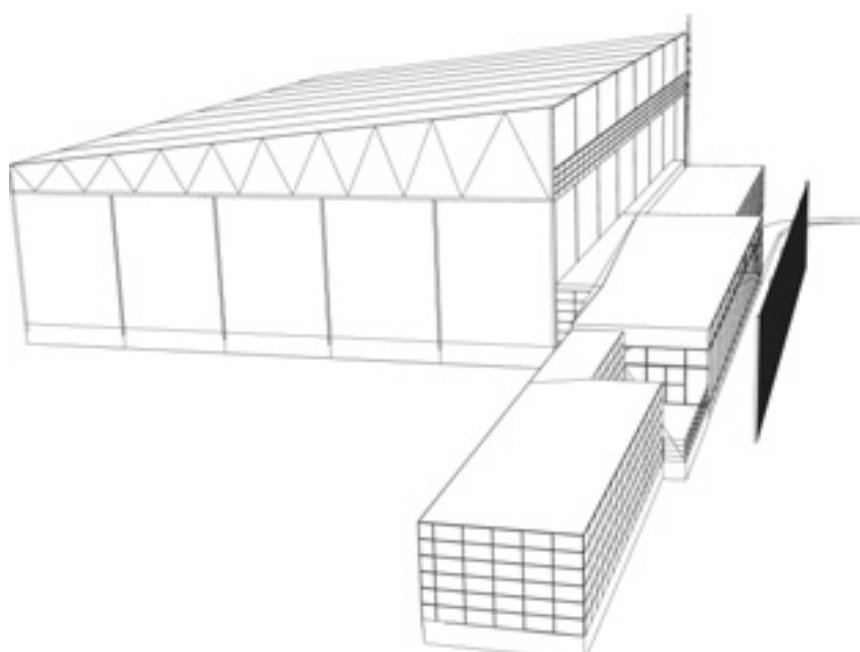
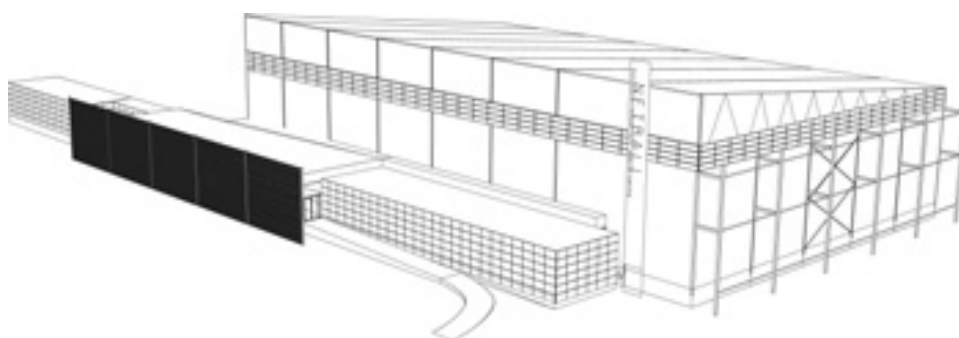
*Date of opening: 24th February 2002*

*Cost: \$4m*

*Capacity (main stadium): Seating for 500 spectators*

*Comments: A collaboration between RMIT University and the City of Whittlesea, the netball centre has been built to house a number of sports and service both the university and local community in Melbourne's north. Built with an emphasis on sustainability, the centre features “green screen” walls, natural ventilation and recycled materials, such as the external cladding made from the recycled plastic of domestic wheelie bins.*

*Bundoora model, drawings, data and photo by Rosie Von Marburg.*



vibrant and widely popular sport of netball happens as internal foreground to it.

Both Rod Laver Arena (former National Tennis Centre) and Vodafone Arena have openable roofs, and both form part of the Australian Open. It is hard to conceive how Kooyong Tennis Club, before its major upgrade by Six Degrees, coped with the Grand Slam event. The change in 1988 to the new Tennis Centre coincided with other Melbourne bicentenary-timed projects, such as the Rialto Towers. The architecturally significant Kooyong redevelopment, as a sports project, is so radically

different to the ones surveyed here it does not fit within any description of a sport aesthetic. Its argument is far more about architecture (refer to Monument, issue 40, feb/mar 2001).

It is however the combination of Rod Laver and Vodafone that makes the Open the best world facility for Tennis Championships. The tradition of the openable roof event space goes back in Melbourne to the Princess Theatre, which achieved the same feat atop its stage in 1886. This tradition has found its logical conclusion with Colonial Stadium, with the largest of Victorian activities now

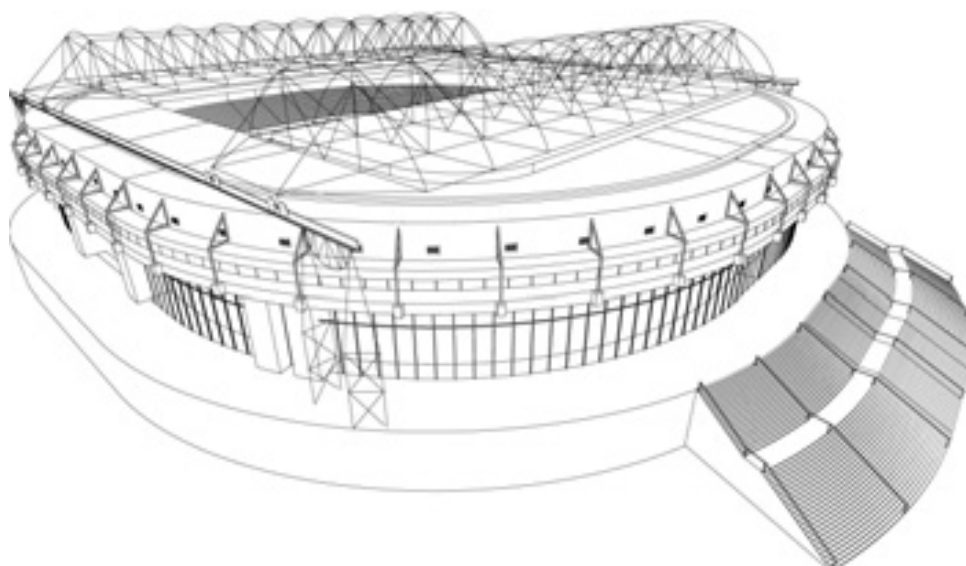


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*Building Name (Original): National Tennis Centre*

*Building Name (Current): Rod Laver Arena*

*Architects: Richardson and Taylor in association with Peddle Thorp and Learmonth*

*Commissioned by: Civil and Civic for Tennis Australia*

*Date of Commission: 1984*

*Date of Opening: 1987*

*Cost: \$62 million*

*Capacity: 24 000*

*Location: Melbourne Park*



*Rod Laver model and drawing by Liz Kuiper, photos by Stuart Harrison.*





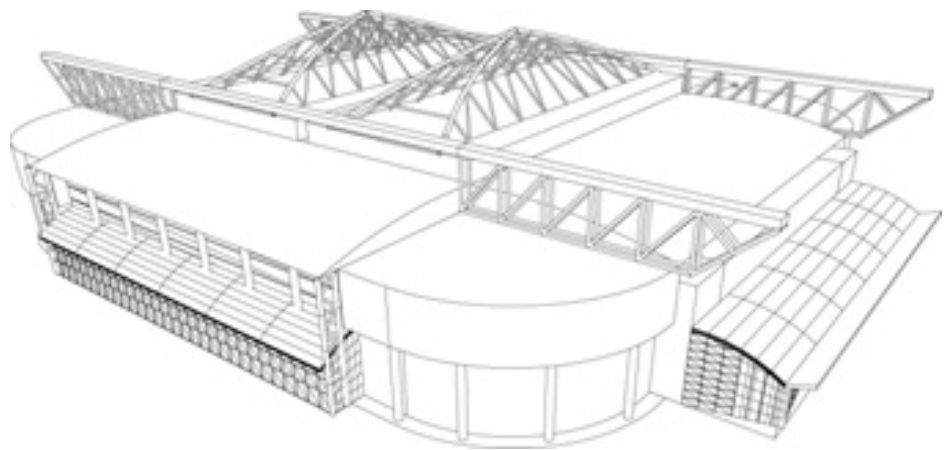


enclosed. It is at the site of Melbourne Park that direct visual comparison between these two projects can be made. Vodafone Arena, a velodrome primarily, seems the weaker partner to Rod Laver Arena - its age makes it seem more of a building of its time than Vodafone of only a few years ago. It is however the clear articulation on Rod Laver that is strong - the array of concrete arches that support the continuous cantilevering top level, which is then banded with a ribbon window wrapping the entire building. The overhang shades the glazing on the bottom levels and provides

shelter and gives the building more of a civic presence. On Vodafone Arena, it is the opposite; the roof lines setback with lower vaulted roofs and large areas of unshaded glass and the civic effect is similarly negative.

Both arena's deal with the task of the extending moving roof and supporting the track required. At Rod Laver, Cox makes the required structure relatively minimal given the nature of the expressive language used, to minimise the effect of continual edge of the main building. The underslung arching truss is a simple and now iconic

*Building Name: Vodafone Arena*  
*(Melbourne Park multi-purpose Venue)*  
*Architect: Peddle Thorp*  
*Commissioned by: Victorian Government,*  
*Dept of Infrastructure, Major Projects*  
*Date of Opening: April 2000*  
*Cost: \$65 million*  
*Builder: Thiess Constructions*  
*Capacity: 10 000*  
*Area: 20 000m<sup>2</sup>*  
*Location: Melbourne Park*  
*Comments: 3108m<sup>2</sup> openable roof*



*Vodafone model, drawing by Weng Chan.*  
*Photos by Stuart Harrison.*



motif. Vodafone Arena's support for the roof track is heavier, but hangs out from the edge in perhaps one of the building's only interesting moments.

Fitzroy Pool by Ivan Rijavec added a small two-storey building onto the existing pool site. A figured street frontage becomes an elliptical back at the sides and facing into the pool area. In this curving zinc clad wall small openings rescale the building into something larger than it is. Behind, an upstairs room caters for a range of health/sports activities. It is within the language employed by the Architect on various other (mainly residential) projects, a form of

expressive abstraction that suits the public role of the pool in the context of old housing and warehousing.

Peter Elliott's redevelopment of the Carlton Baths in 1989 exhibits the modern picturesque treatment common to the Architect's work. A small building by comparison to the others here, and with an existing building, Elliott further breaks down the scale by rendering it into a series of pavilions. The main one, the double vaulted sports hall, is clear in its articulation and has a smooth curved ceiling following the external line, and does not express

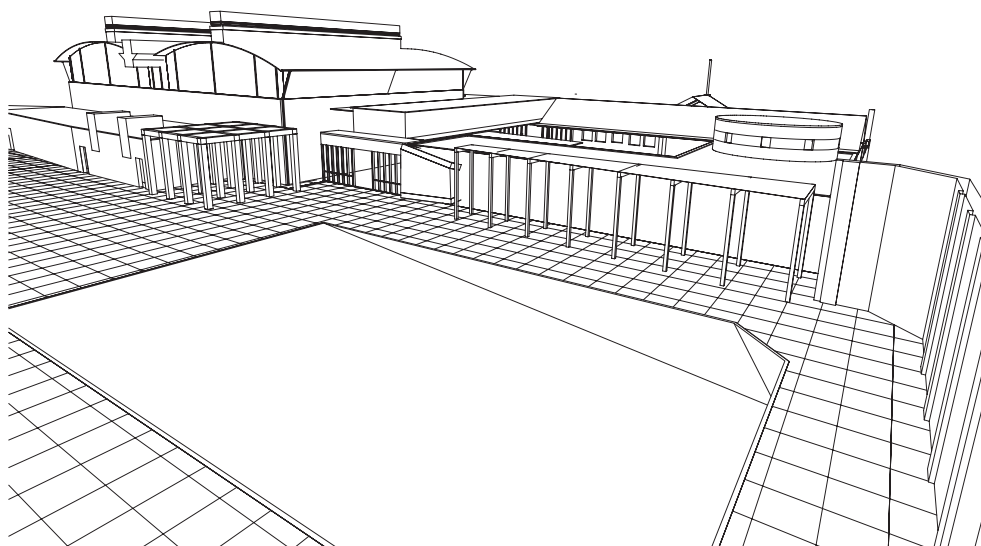


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*Building Name (Original): Carlton Baths*

*Building Name (Current): Carlton Baths*

*Community Centre*

*Architect: Peter Elliot Architects*

*Commissioned by: The City of Melbourne*

*Date of Commission: 1986*

*Date of Opening: December 16, 1989*

*Cost: \$3.5 Million*

*Builder: Crestbuilt Constructions Pty Ltd*

*Structural Engineers: Irwin Johnson &*

*Partners Engineers Pty Ltd*

*Capacity: 500*

*Area: 2200sqm*

*Location: Rathdowne Street, Carlton*

*Comments: Winner of the 1991 RALA*

*Victorian Architecture Medal.*



*Carlton Baths model, data and drawings by*

*Jo Lettieri. Photos by Stuart Harrison.*

*Building Name: Fitzroy Pool*

*Architect: Ivan Rjavec*

*Programme(s): Administration, gymnasium, spa, sauna, steam room & aerobics (pool existing)*

*Commissioned by: Fitzroy Council*

*Date of Opening: August 1993*

*Cost: \$700,000*

*Builder: APM Constructions*

*Location: Alexander Parade, Fitzroy*



*Fitzroy poolside photo and data courtesy Ivan Rjavec, Street photo by Stuart Harrison.*

*Beaurepaire model by Ben Marks, drawing and data by Stuart Harrison. (page 19)*

structure - except in moments such as cable bracings with a circular ring crossing detail - the type that became more commonly associated with balcony detailing of poor apartments. The series of external pavilions at the Carlton Building are both for shelter and, in the case of the cerebral grid structure an example of contemporary formal interests as perhaps seen in the work of Peter Eisenman at the time (such as the Wexner Centre). The early-Gehry like distorted window is a deconstructive tool, a suggestion away from the certain, the symmetry and often underlying classicism that typifies many sports buildings.

This is observed by Simon Anderson in an article from *Architecture Australia*, July 1991:

"Arenas, by their very nature, generally require a high degree of symmetrical ordering, whether the facility is for tennis, cricket, football, equestrian sports or cycling. Multi-purpose arenas require an even greater degree of symmetrical ordering. In fact, it is quite difficult to imagine a sporting arena without at least one axis of symmetry."

"There appears to be a definite inevitability about sports arenas that is surviving unscathed the uncertainties of the late twentieth century."

From the same issue, editor Ian McDougall summarises a situation that has perhaps not changed in the last 12 years:

"A glance at the legitimising tomes of Australian architectural history reveals very little about the place sport holds in our culture.....sport buildings have rarely attracted critical attention."

In addition, McDougall makes the call:

"The change from sport as participation to sport as entertainment must prompt a new imagery, more linked to the hospitality functions of the pavilions

than to the structural expression which currently appears to be the norm."

It would be fair to say the prevailing view has not changed in this time.

The relationship to the English high-tech movement is clear in the role of expression of structure, even if Rogers, Foster, et al., are not known for their sports buildings. It is the attraction of the finery of web structure that makes sports buildings more akin to bridges and other engineering. Bill Irwin is normally credited on the Olympic Pool as one of the designers, and it seems logical to demonstrate a structural system - when it is innovative.

It is at the Beaurepaire Centre, at the University of Melbourne, that we see perhaps the most sophisticated relationship of volume to structure amongst this group, ironically it being the oldest. Here, the portal type structure is external, sitting proud of the façade, until it reaches the underside of the roof, then transfers underneath and inside the building to support it and to read from inside. The inversion is also even in Leonard French's mosaic tiling on the outside - a decorative registration of a tiled pool. The sophistication of the end walls is evident through an inversion of solid/glass relationship, with cream brick (Institutional material of the day) infill panels, between slender vertical windows that read as columns. The building's openness is achieved through the thinly framed glazing (if compared to MSAC for example), and the ability for the pool hall to open directly onto the lawn behind, from pool surround to grass - in informality and openness of use to the campus population.

Colonial Stadium has a whole book dedicated

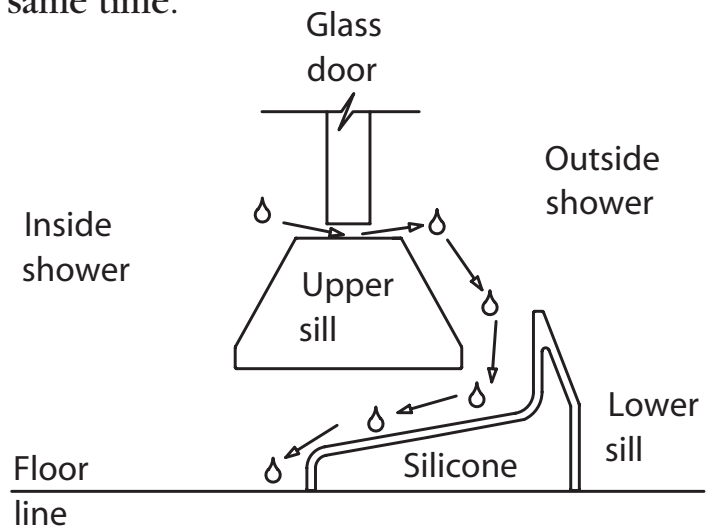


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\* Depicted actual size.  
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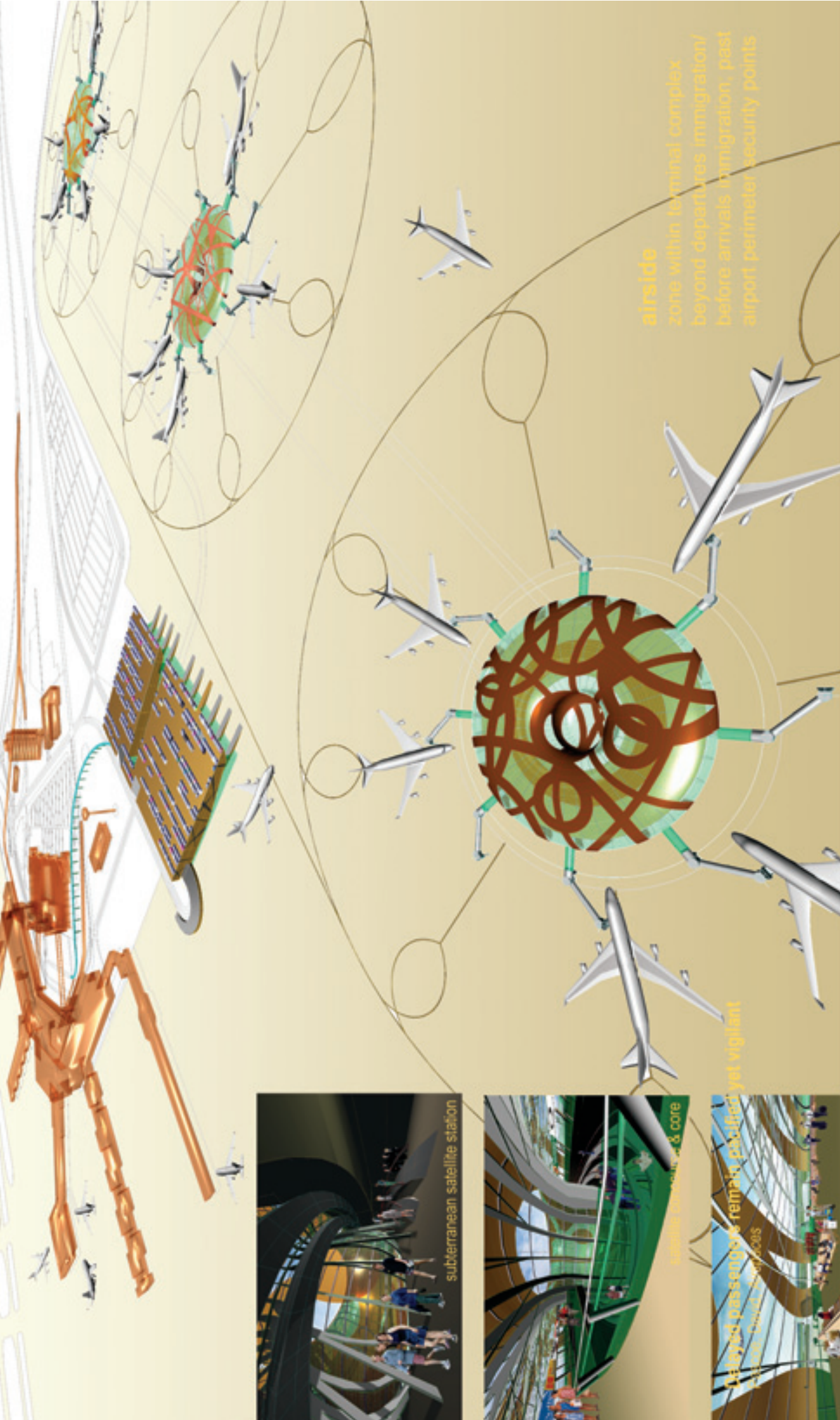
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beyond departures immigration/  
before arrivals immigration, post  
airport perimeter security points

Delayed passengers remain pacified yet vigilant



subterranean satellite station



satellite connector & core



satellite gate lounge

# g p r o n



tutor: pia ednie-brown



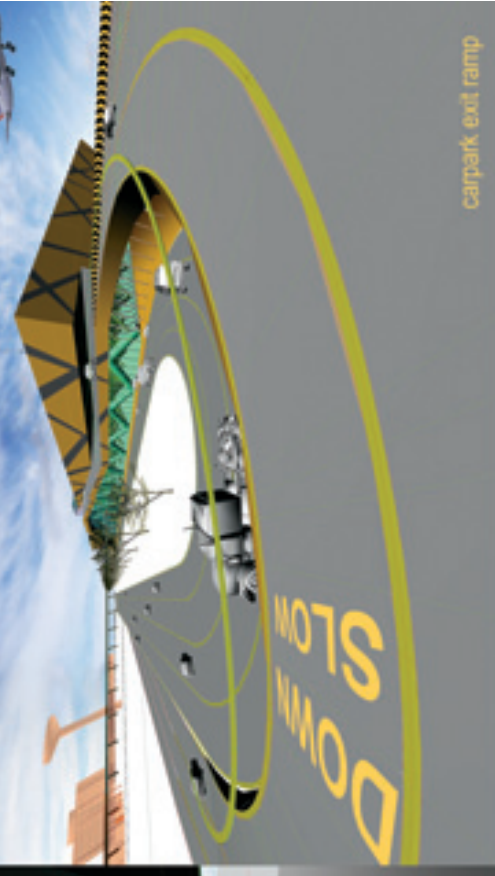
handling cathedral

Bow Christopher, Airport Terminals

## landside

zone within the terminal complex of general public concourse, before departures immigration/ beyond arrivals immigration, before airport perimeter security points

terminal shuttle station



carpark exit ramp

The new International Terminal for Tullamarine Airport is a mixture of Marc Auge's non-place, Piranesi's "Carceri" series, and the paintings of Jeffrey Smart, tied together by the emphatic presence of the airport apron. This sea of concrete and tarmac is a datum, a plane of reference, and the surface upon, around, and within which the terminal and its satellites are constructed.



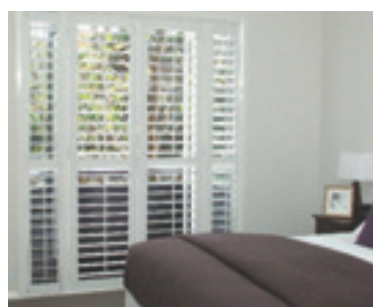
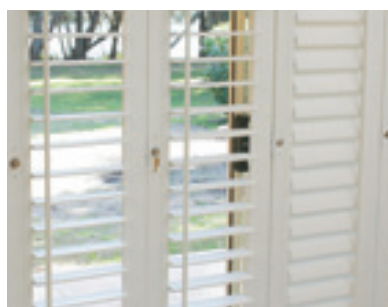
terminal airside elevation



In terms of its iconography/performance, the airport is a concentrate of both the hyper-local and the hyper-global  
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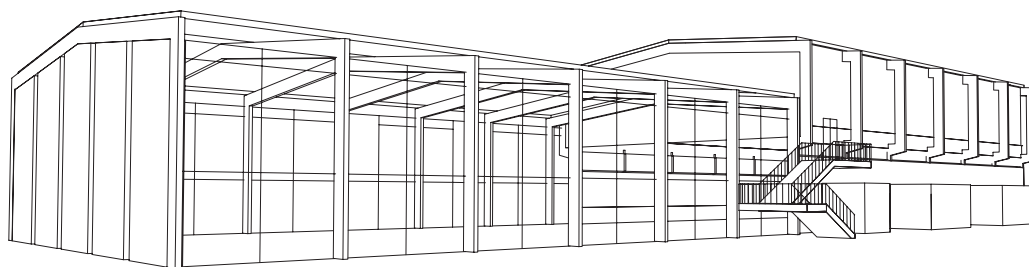
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Building Name: Beaurepaire Centre  
(currently closed and under renovation)  
Architect: Eggleston MacDonald and  
Secomb, murals/ mosaics by Leonard French  
Programme(s): Swimming Pool, multi-  
purpose hall, Boxing, Gym  
Commissioned by: The University of  
Melbourne from donations by Frank  
Beaurepaire  
Date of Commission: 1953  
Date of Opening: 1956

## SOME POST-WAR SPORTS BUILDINGS

EDITORIAL

ARCHITECT  
VICTORIA  
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to it, 'The Making of Colonial Stadium Melbourne Docklands' - but there is little discussion of its architecture - it is a showcase of construction techniques, materials, statistics; how many times things could be wrapped around the world, etc. This is a strong contrast to the Southern Stand, which has had the front cover of Daryl Jackson's hardback Monograph (Master Architect Series II) since its publication.

In summary, sports buildings tend to express structure - either internally or externally, and the more interesting ones manipulate this condition; and furthermore can develop a public presence. It is perhaps clear that no significant building has emerged in this type in the same way others have in the Institutional and Residential sectors in Victoria in the last decade. From this limited, and Melbourne-centric survey it is not clear if there is a fundamental difference in the way these commissions are treated professionally, other than to know that there is no reason any number of smaller, less established firms should receive future sports projects.

Stuart Harrison is a lecturer at RMIT and partner in the practice s-architecture.

Thanks to Ben Marks, Truc Mai and Melinda Bradshaw for their assistance.

Many of the buildings have undergone name changes, normally to corporate identities. Telstra Dome for example is now on its third name in as many years. The name, National Tennis Centre, had an austerity and seriousness about it, then it became (or at least part of) Melbourne Park, which was confusing, and now of course Rod Laver Arena. It is interesting to note that the John Elliott Stand at Optus Oval is to have its name changed after the former Carlton Football Club President's recent fall from grace. The MCG Olympic Stand was just the Northern Stand originally. One wonders if the unthinkable is possible: that the new MCG, with a far more singular building nature in 2006, might go the way of Stadium Australia and become Phonecompany Something. It is the ease with which sporting buildings have begun corporate naming that is different to other public buildings; but the sense creeps into Federation Square for example, in which the "BMW Edge" is to be opened soon (the City's new amphitheatre). It is however with great affection we might look at something like the (Sidney) Myer Music Bowl, because it is good architecture, and perhaps because of the individual name; like Rod Laver - where it seems to have gained far more acceptance. Some form of permanence in names helps the public nature of the building. It is unlikely for example that the recent revising by some figures of Bradman's career would result in the Sir Donald Bradman Stand at the Adelaide Oval being renamed.

ARCHITECTURE & SPORT  
Daryl Jackson

Sports architecture is important to Australians, not so significant as the games themselves; but a good seat close to the action with a clear view remains paramount. How the buildings look is arguably a lesser concern to the fans than how it feels. They also know there is a huge difference between winning and losing.

Architects who don't get it, who find it difficult to appreciate the aesthetics that relate to all designed games may not recognize the differences between athletics and swimming, football codes and cricket; nor the fact that there is a major typological difference between the interior attributes of Australia's largest outdoor arena, the MCG, with a capacity for 100,000 spectators, to the more intimate dimension of a swimming pool hall with say 2,000 spectators, but with as much technology required to achieve a 'fast tank' behind the façade as one finds in a medical sciences laboratory.

This fifty-year (almost) survey is valuable. Ambitiously, it seeks to cover a wide range of architectural territory. Commissioning, expression, theory and critique are all touched upon in a free ranging flow of consciousness. The objective of wanting significant architecture for such public buildings is laudable and unarguable. The author appears to take it for granted that any talented, young general practicing architect could accomplish the tasks, and should be afforded the opportunity to do so via a more open competitive system.

Attention is drawn to the 'five star, fifty years ago' Melbourne Olympic Pool; the only remaining worthwhile venue from 1956. But it too, from the sports/recreation point of view, apparently outlived its usefulness some 20 years ago, as did the old, open air Beaurepaire Pool of my youth. The

Beaurepaire was demolished to make way for the Birrarung Marr and Federation Square, whilst Kevin Borland, one of the pools originators with his colleague Bernard Brown, was engaged to deck over the Melbourne Olympic Pool and turn the venue into a 7,000 seat games, basketball and multipurpose concert hall. This year Peter McIntyre, one of the other key Pool designers, has received a brief from the Olympic Park Trust, to redevelop the pool into new training facilities for the AIS (Australian Institute of Sport) and the Collingwood Football Club, now in the process of relocating from the very black and white Victoria Park.

Both Peter McIntyre and Kevin Borland were in their late twenties/early thirties when, together with John and Phyllis Murphy, they won the Melbourne Olympic Pool Competition sometime in '53/54. Melbourne then was an innocent but intelligent city. I was in year one at RMIT (aged 17) and Kevin was our studio master. Walter Gropius visited Melbourne to speak in 1954. Very few of us understood the significance. As a design exercise Kevin asked us to paint posters advertising the lecture. It was entitled "Gropius on Structure". As you can imagine, someone failed to get it right and arrived with a great graphic piece in 'sans serif moderne' - "Borius on Structure"! I don't think it survived Kevin's pin up.

Getting it right is difficult for architects, often because we only ever get to build the prototype. This is why experience is critical for large projects and this is why McIntyre and Borland paired with the more senior Murphys and, significantly for the project, with the also young, but brilliant engineer Bill Irwin (founder of Scott Wilson Irwin Johnston).



Collaboration and teamwork (as well as structure, planning, ideas and expression) were lessons from Gropius and the Bauhaus that adhere today. In 1967, Kevin Borland, on the basis of the Melbourne Olympic Pool experience, was selected by Malvern Council to design their new indoor and outdoor pool, one of the first indoor heated suburban pools. At this time we were both teaching part-time at RMIT. Kevin, with a small office of three, asked me (with a small office of two) to join him. We had a good time together and when the project was finished, Kevin was "absolutely certain" it would win the medal; he would buy a new Citroen Goddess and my wife Kay, who had fed the late night shifts of documentation, was informed by Kevin she would be "wearing mink" to the event. That year, the Southland Shopping Centre won the award.

The important point is that the experience enabled our office to be interviewed for other projects of this type. Some we won, many others were lost; for there are no certainties about 'structured interviews' or 'past experience'. For competitors (and I have been a judge) the laws of chance are even greater. Our offices have both won and lost and there is a stack of bottom drawer 'losers' in the archives.

Stuart Harrison's narrative jumps twenty years (on my account) from the Malvern (Harold Holt) Pool to the MCG Southern Stand. This too is a collaboration between Tompkin Shaw and Evans and our office. This project brings to the fore much of the exploratory work done by us in the intervening period whereby the desire to use circulation patterns to generate form, to have the public sense where they need to go, and to apply

the lessons of a cubist inspired composition. Many of these ideas were present in the Holt Pool, as they are at the MCG, as they appear (though differently) in the Telstra Dome and as they will appear (though differently) in the new Northern half of the MCG around 2005 in time for the Commonwealth Games. Incidentally, Telstra Dome (once Victoria Stadium, then Colonial) was a design/build competition whereby the selected project team of designers 'Daryl Jackson Bligh Lobb Sports Architecture Pty Ltd' were novated to the successful bidder, Baulderstone's via a Docklands Authority selection process. (During construction the Lobb became HOK Sport). The underlying form for this project is deliberately different to that of the MCG (it has another authorship), but more significantly, is designed to fit within an urban annulus whereby its peripheral street is expected to be built up with offices or apartments and hotels. This process is only just happening and the base of the project is at present incomplete.

The apparent lightness is related to making the massive, moving roof (some 170 M x 100 M) appear to float, like the wings of a gull some nine metres above the fixed section in the open position. The boxed ramp/staircase volumes are critical to both bracing and supporting the dynamics of moving (and stopping) one of the largest of such structures. Painted red, they convey a sense of drama (danger) and meet Dockland Authority demands for colour. Red is OK if you like the Russian Constructivists, and the Essendon Football Club sash as I do. It is also necessary to state that the new MCG is designed by an amalgam of five architectural practices. All chosen after two quite extensive

*Architect*  
**CLASSIFIEDS**



and competitive interview/submissions to the public trust responsible. Both stadia are funded through significant public borrowings, with gate patronage, food and beverage and TV rights paying off the loans.

Experience was considered essential. The trust did not desire a repetition of the Southern Stand and liked the idea of combining the talents of HOK Sport, Hassell, the Cox Group, Daryl Jackson and Thompkin Shaw and Evans. Now called MCG5, this new office of about 25 young and experienced architects is documenting for construction, again under a novated contract, this time to Grocon. The new design adheres to the tier levels of the Southern Stand, simply to fit 100,000 seated patrons in seats designed for humans to international standards. This makes the new building some eight rows higher than the other side and, had there been three separate stands, including the existing Members, some twenty five additional rows would have resulted, with the stands cut in between the light towers, some with impaired views, and with spectators sitting away from the game with the Gods.

In this new piece the idea is to create lighter, more visually transparent glass elevations to Yarra Park. Each of three entry loggias offers a distinctive identity, Ponsford has a major view line back to the city, Members has a courtyard bosque, for the existing Bronze doors, and the Northern (former Olympic) becomes an entry for the below ground sports museum. A cable-stayed roof with a glass leading edge is separated from the Southern Stand by the score boards. This allows the two segments of the stands with their differentiated roof heights to remain compatible. In one sense, it will

be possible to discern that there are two halves, (one heavy, the other light) like a positive/negative view of one picture and one MCG.

Not every one of the article's questions need be answered by me. Generally, the advancements made in the design of such sporting structures emanates from changing technical and societal perceptions and demands as well as from the design of the human structures that develop sport in Australian society. Telstra Dome reflects the enhanced television demands; as well as the acoustic enclosure required for a multipurpose entertainment arena.

The new technologies for making architecture offer a wider spectrum and demand for expertise. This, along with design, is what society expects of its professionals as a basic and desirable offering. The only constant in architecture that 'modern' represents is an attitude towards enquiry (not a style), towards discovery - visionary or revolutionary - to creating and taking ideas from the unknown to the known.

To do this there is a need to blend young and old; to see that young designers get the exposure they need to progress and profess. Our office has, over thirty five years now, spawned a number of new practices. It continues to employ graduates who want to come, and it sponsors students from UK, Denmark and Germany as well as Vietnam and China. Just recently for the Commonwealth Games Village submission, I was asked by four young architectural practices (each of the past four years RAAI Victorian award winners) to join them in making the design, working with Macquarie Bank and Baulderstones as the commercial bidders for the project. It was a great exchange of new ideas

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## ARCHITECTURE & SPORT

## RESPONSE

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as well as debate with some pain for everyone (Peter Brew of Field Consultants, Kerstin Thompson and Simone Koch, Rob McBride, Jackson Clements Burrows, Deep End Landscape, Kai Chen and Peter Lovell, Conservation Architects), particularly when the scheme was passed over by the Major Projects Department doing the assessment.

Of course we all thought it was an excellent proposition. The design quality for the different sectors of the site that emerged through the collaboration and the internal exchange between the practices showed our bidders just how well such ambitious programs may be tackled and resolved. And, for the right next project, we all agreed to do it again.

Stuart Harrison is to be complimented for addressing the issues. They are perennials and remain with society and the profession in a host of ways. "Can sports architecture receive Awards?" he asks. Two of the three Sir Zelman Cowan Awards we have won are for Sports Architecture, so too, three of the six Canberra Medallions, so it is possible.

On the down side I can say that the Holt Pool has, in recent years, been altered twice by other architects appointed by Malvern City Council (their young officials doing the selection had not heard of Kevin Borland or Daryl Jackson, it was so long ago), whilst on the upside I find a great deal of joy in having 20 or so final year students trooping into the office a couple of afternoons a week to receive design reviews from one or two young stars of the office; in themselves not much older than Kevin Borland was when I first started. But that was two professional generations and at least three modern discourses ago.

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CURRENT RESCODE IMPLICATIONS  
Department of Infrastructure

ResCode was introduced by the Bracks Government in August 2001. Its provisions in planning and building make the residential development process more certain, more locally responsive and foster more environmentally-responsible developments.

Replacing the Kennett Government's Good Design Guide and VicCode 1 with the new ResCode provisions was the result of more than two years of broad consultation with the Victorian community.

ResCode is focused on the protection of neighbourhood character and residential amenity and introduces consistent amenity standards for all housing up to three storeys high. It also retains the streamlined assessment of single homes under the building permit system.

Several transition exemptions exist under ResCode. Planning permit applications lodged prior to its introduction continue to be assessed under the Good Design Guide until 31 December 2003, while building permit applications for single homes on lots created after 1 January 1997 in the Melbourne municipalities of Hume, Melton, Whittlesea, Casey, Cardinia and Wyndham are exempt from new overlooking and overshadowing provisions until 1 July 2003.

What changed with ResCode?

ResCode has slightly changed the planning permit assessment process for multi-unit developments and single dwellings on small lots. The code includes:

- \* a new neighbourhood character standard
- \* a greater amount of private open space to be protected from overshadowing
- \* reduction in the building height standard from

12m to 9-10m

- \* minor changes in measurements for overlooking from windows
- \* a new standard for rainwater permeability of ground surfaces
- \* changes in the way walls on boundaries are calculated
- \* front setbacks correspond to the average setback of neighbouring properties
- \* solar protection for neighbouring, energy efficient homes
- \* front fences limited in height to 1.5m in most cases.

Several changes affect multi-unit developments

only, including:

- \* 4-star energy rating for each unit
- \* removal of the maximum unit density standard
- \* carparking corresponds to number of bedrooms in each unit
- \* new standard for external storage space for each unit.

Overshadowing and overlooking provisions are the key aspects of ResCode affecting new single dwellings and extensions subject to a building permit only. Other changes affecting these dwellings include:

- \* front setbacks correspond to the average setback of neighbouring properties
- \* front fence heights limited to 1.5m in most cases
- \* maximum site coverage of buildings increased from 55% to 60%
- \* carparking requirements
- \* changes in the calculation of the length and height of walls on boundaries





*Illustration 1 - A new subdivision, without building envelopes.*

*Middle house is built after the other two houses are finished. The middle house has to be smaller and to be specially designed to fit between the two other houses to protect their amenity. None of the three houses have maximised sunlight to northfacing windows, to save energy used in heating.*

## CURRENT RESCODE IMPLICATIONS

TOOLS

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- \* reduction in the building height standard from 12m to 9-10m
- \* maximum front setback of one-third of the depth of lot, to limit dual occupancies being built partially without a planning permit.

Planning and building codes applying to home designs are no longer published as stand-alone documents like the Good Design Guide. ResCode has been incorporated into each planning scheme in Victoria, and provisions relevant to single dwellings and fences are in the Building Regulations 1994. Links to these documents and a brochure, useful when giving clients an overview of the steps to obtain a planning or building permit, are available from [www.doi.vic.gov.au/rescode](http://www.doi.vic.gov.au/rescode). All councils have copies of the planning schemes containing the ResCode provisions available for public inspection.

### Can councils adapt ResCode?

There are several ways councils can tailor ResCode to local circumstances. These include:

- \* introduce a Neighbourhood Character Overlay, which can change most standards, require a planning permit for single houses and a planning permit for demolition
- \* change six key standards affecting neighbourhood character through a schedule to one or more of the residential zones in a municipality - building height, front and side and rear setbacks, front fence heights, street setback, and private open space (a change to the schedule will affect all dwelling proposals in the zone, including single dwellings covered by the building regulations)
- \* increase from 300m<sup>2</sup> to 500m<sup>2</sup> the size of lots

under which a planning permit is required for a single dwelling

- \* a local planning policy in the planning scheme to guide council decisions on matters such as neighbourhood character.

Does ResCode apply to higher density housing?

Assessment of applications for higher density housing depends on the zone and overlays affecting the land. ResCode applies to development of up to three storeys in residential zones. Provisions exist in the residential zones, and in other zones such as some business zones, for parts of ResCode to be considered when making decisions on higher buildings. Clause 19.03 of all planning schemes, on urban form, also applies to higher buildings.

The Victorian Design Advisory Council is currently developing guidelines to ensure appropriate design and development standards apply to higher density residential development. The guidelines will be incorporated into all Victorian planning schemes and include standards for safety, surveillance, noise, amenity and privacy.

### What's happening with ResCode now?

#### Practice Notes

Six practice notes accompany the introduction of the new provisions. The four published include:

- \* Understanding Neighbourhood Character
- \* Making a Planning Application for a Dwelling in a Residential Zone
- \* Assessing a Planning Application for a Dwelling in a Residential Zone
- \* Energy Efficiency Ratings

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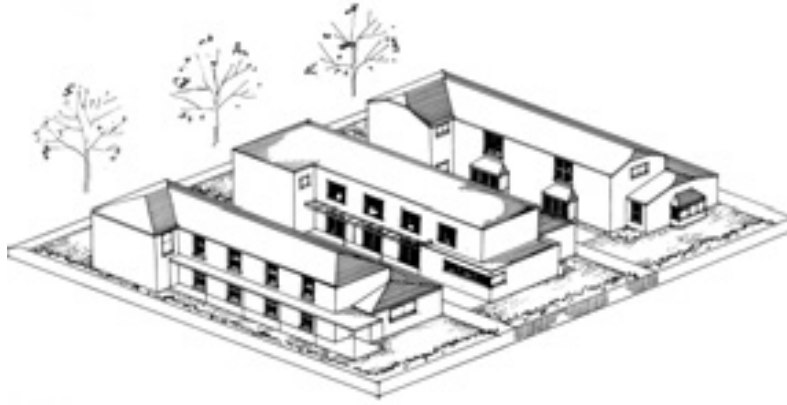
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*Illustration 2 - The same subdivision, but with building envelopes.*

*Middle house is built after the other two houses are finished, but can be built to the same standards as the houses on each side. All houses in the subdivision have equal protection of their amenity. All the houses have been sited for maximum sunlight access to northfacing windows, to save heating energy, in accordance with the building envelope.*



Two further practice notes shortly to be released include:

- \* Using the Neighbourhood Character Tools
- \* Using the Residential Development Standards

Practice notes are available from the Department of Infrastructure website under "Planning Practice Notes".

#### ResCode Building Envelopes

ResCode building envelopes were developed by the State Government, in consultation with the housing industry and local government, to help new housing in greenfields areas meet ResCode's amenity requirements, including overlooking, overshadowing and solar access.

Building envelopes establish the design parameters for houses at the subdivision stage, which helps bring consistent and equitable amenity protection to all new subdivision lots. They also allow far more efficient land-use and encourage innovative approaches to meeting amenity, environmental and character objectives for new housing.

Building envelopes indicate on plans, elevations or annotations how each new building will protect the amenity of neighbouring buildings. This approach, shares responsibility for amenity protection on both sides of the fence.

Councils now have clearer and comprehensive direction on approving envelopes for new subdivisions. In summary, the changes:

- \* ensure a building envelope protects the amenity of adjoining properties not part of the same subdivision
- \* remove the need for building envelopes to meet all standards for residential housing

design in Clause 54 of planning schemes, instead requiring envelopes be assessed against the objectives of Clause 54

- \* give guidance on design of envelopes and protection of adjoining lots for envelopes on lots over 450m<sup>2</sup>, as the previous Standard C21 only provided guidance on envelopes for lots from 300m<sup>2</sup>-450m<sup>2</sup>.

Building envelopes do not have to be applied to all lots in new subdivisions, but planning schemes now state that lots from 300m<sup>2</sup>-500m<sup>2</sup> should contain a building envelope.

Planning scheme changes are complemented by building regulations changes for single dwellings. From 1 January 2003, single house designs which comply with a building envelope approved by council at the subdivision stage, but not comply with the regulations, will not require a Report and Consent from council. The new regulations and a Practice Note are available from the Building Commission's website under New Initiatives at [www.buildingcommission.com.au](http://www.buildingcommission.com.au)

#### Design Advisory Panels

The State Government provided \$80,500 to the Royal Australian Institute of Architects to pilot the use of architects on design advisory panels in the municipalities of Boroondara, Hobsons Bay, Moonee Valley and Ballarat.

The initiative will look at how architects can help councils deliver better design solutions and address neighbourhood character issues by drawing on their design expertise. The Municipal Association of Victoria is also involved in the project.



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### Energy efficiency ratings

The Bracks Government will introduce a 5-star energy efficiency standard for all new homes. A Regulatory Information Bulletin on the move was the subject of consultation in 2002. The new energy efficiency rating will replace the 4-star standard for multi-unit developments brought into planning schemes under ResCode.

### Where can I find more information?

Information on ResCode changes to the Building Regulations is available from:

Building Commission

Ph: (03) 9285 6400

Email:

[publicrelations@buildingcommission.com.au](mailto:publicrelations@buildingcommission.com.au)

Website: [www.buildingcommission.com.au](http://www.buildingcommission.com.au)

Information on the ResCode changes to planning schemes is available from:

Department of Sustainability and Environment

Freecall: 1800 012 346

Fax: 9655 6919

Email: [rescode@doi.vic.gov.au](mailto:rescode@doi.vic.gov.au)

For information on the 4-star energy efficiency rating (for two or more dwellings on a lot and residential buildings) and training to become a FirstRate energy efficiency assessor contact:

Sustainable Energy Authority of Victoria

Ph: 1300 363 744

Email: [advice@seav.vic.gov.au](mailto:advice@seav.vic.gov.au)

Website: [www.seav.vic.gov.au](http://www.seav.vic.gov.au)

For information on ResCode one-day training contact:

Alex Bradilovich

Victoria University

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Email: [aleksandar.bradilovich@vu.edu.au](mailto:aleksandar.bradilovich@vu.edu.au)



*Institute Members are encouraged to write letters for this section, in the hope of developing a forum for discussion on any subject or issue being faced by Architects and the role of the Institute.*

*E-mail or post letters to the addresses on the cover for selection by the Editorial Committee.*

#### BACKGROUND TO THE JOURNAL

*'Architect Victoria' is the official journal of the Victorian Chapter of the Royal Australian Institute of Architects. The first edition was published in January 1967 and it has been in continuous circulation since then. Prior to this, the Royal Victorian Institute of Architects produced a Quarterly bulletin, c.1942-67, which in turn replaced the former RVIA Journal that had been published since c.1907.*

Well, now that you have got this far you may have noticed that 'Architect Victoria' has a new look.

After much discussion during 2002 about quality, content and publishing options the RAIA Editorial Committee, with the blessing of the Chapter Council, has decided to reduce the number of issues each year to four seasonal plus the mid year Awards edition. In this endeavour we are grateful for the ongoing support of Bowden Printing who is keen to work with us to achieve the goal of a more inclusive, responsive and attractive magazine.

The Committee's objectives are:

- \* to publish a journal that is responsive to the diverse range of issues facing Victorian architects;
- \* to develop a profile for the publication as a resource for local architects and graduates which actively encourages their contributions;
- \* to publish a magazine that offers intelligent commentary and content promoting the practice of architecture in Victoria;
- \* to complement the RAIA National Communication Action Plan by removing Chapter news items from the magazine and strengthening the link between the Victorian Chapter and its members;
- \* to be financially sustainable; and
- \* to develop standard procedural guidelines for the production of the magazine with regard to the structure of the Editorial Committee, as well as its management responsibilities and terms of appointment.

To achieve our aim YOU need to be involved. We want greatest emphasis on Victorian building projects and architectural practice. Coverage will include historic and contemporary issues, built and

unbuilt projects, competition submissions and critiques as well as project, book and event reviews. And there is ample space for your letters with the comments, issues and matters of interest you wish to put before the profession.

There is also a great opportunity for those among you who have a little time, a few ideas and/or a great passion to join us as Guest Editors, contributors and production assistants.

The Editorial Committee is in the process of expanding its membership. We need representatives who can address a wide range of issues from marketing to editorial to production. In particular we propose to include a rotating position for the Guest Editor, appointed specifically for the production of each edition. With the support of the committee the Guest Editor will be responsible for assembling the material and guiding production.

What do you have to contribute? Look through the magazine and think about what you would like to debate or see debated. What could you share in the way of tools, experience or project news. It can be short or long, an idea or an article, JUST GET IN TOUCH.

Virginia Kirton  
Chair, Editorial Committee 2003

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At the end of 2002, the RAIA Victorian Chapter acknowledged and celebrated the contribution of RAIA members who had been involved with committees, taskforces and work groups during the year.

The Chapter had an extremely busy year and was involved in many areas and at many levels to 'make a difference' for the profession and the public. The RAIA can only be as good as the benefits that arise from the hard work that is contributed by members year after year, for the benefit of our community. I trust all who contributed felt a sense of satisfaction in having done so.

Often as task forces disband and other priorities come to the fore, we wonder what has happened to some earlier piece of work. Has it become lost in the system? Has anyone taken notice? So that maintaining the continuity and the intensity of effort to achieve something worthwhile is often an issue.

Management is mostly responsible for maintaining this thread and we are collectively thankful for the efforts of the Victorian Chapter staff team for keeping us informed and on our toes for actions that we need to take and deadlines that we need to meet. But also what I have found in the short year of my involvement as President is this tremendous network of knowledge and concern that keeps the wheels turning and the cart, so to speak, on roughly the same road.

Many issues are hence picked up again and again and the contribution of the original few is magnified by each generation. Each generation has also its own 'take' on the answer so that the task is often to review policy or guidelines as well as initiate new material. The things that we have

achieved in 2002 are too many to mention as the list would go on and on, but just to get an overview I have picked up on a topic from each committee or task force.

I'd like to thank the efforts of my colleagues on the Victorian Chapter Council, for their support and involvement in the affairs of the Council, the Education, Practice and Honours Committees and the Access, Editorial, Environment, Heritage and Professional Development Sub-Committees. In addition I thank the Senior Councillors, members of the Awards Task Force and Monday Night Design Talks and Professional Development presenters and Chairs.

Other special areas of contribution have been to various Task Forces, on the 2002 Convention in Melbourne and the 2003 Convention in Sydney, 5 star energy efficiency standards, Archiving Architectural Drawings, Competitions Policy, Green Development Forum, Melbourne 2030 and ResCode, as well as the Architects Expert Panels Pilot Project Working Party.

And we must not forget that the RAIA is here to promote the expertise of its members, as well as to provide that intellectual leadership that the public and Government turns to us for. With the help of many members, I hope we will generate and promote lively intellectual debates around current issues and give the public the benefit of the profession's depth of understanding and expertise in 2003.

Eli Giannini  
Victorian Chapter President

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CONTRIBUTIONS

*Architect Victoria will no longer carry the  
Perspectives and Chapter News sections. This  
will become part of other Institute  
Communications.*

### Changing with the times in 2003

Our lives, our work, our environment changes every day, every week, every month and every year. The same is true for organisations, they have to be ready to change at any time, to respond to internal pressures and external circumstances. The most successful strategies to manage change are the ones that are designed within an organisation. The Victorian Chapter endeavours to manage change through its commitment to continuous improvement and its goal of achieving best practice in all areas of responsibility.

The RAIA Victorian Chapter anticipates ongoing change in 2003 and will be ever ready to address the impact of specific changes in architectural practice, in the building industry and across the Victorian community. The Council will be lead by Eli Giannini throughout 2003, in her role as President, one she has had since March 2002. Victorian-based RAIA members on the Chapter Council are:

- Eli Giannini, RAIA, Director, McGauran Soon Pty Ltd, Melbourne; Bachelor of Architecture (RMIT), Master of Architecture (RMIT);
- Ian McDougall, FRAIA, Director, Ashton Raggatt McDougall Pty Ltd, Melbourne; Bachelor of Architecture (RMIT), Master of Architecture (RMIT);
- Helen Berthelsen, RAIA, B + N Group Pty Ltd, Melbourne; Bachelor of Architecture (Melbourne);
- Vanessa Bird, RAIA, Bird de la Coeur Architects Pty Ltd, Albert Park; Bachelor of Architecture (Honours) (RMIT);
- Professor Mark Burry, RAIA, RMIT University, Port Melbourne; Diploma of Architecture (Cambridge), Master of Architecture (Cambridge);
- Adrian FitzGerald, RAIA; Denton Corker Marshall Pty Ltd, Melbourne; Graduate Diploma of Architecture (TCAE);

- Carey Lyon, RAIA, Lyons, Melbourne; Bachelor of Architecture (Melbourne), Master of Architecture (RMIT);
- Michael Markham, RAIA, Partner, Field Consultants, East Melbourne; Bachelor of Architecture (Melbourne) 1984, Master of Architecture (Chicago) 1989;
- Robert McBride, RAIA; McBride Charles Ryan, Prahran; Bachelor of Architecture, Master of Architecture;
- Robert Stent, RAIA; Director, Hayball Leonard Stent Pty Ltd, Southbank; Bachelor of Architecture (RMIT);
- John Wardle, RAIA, John Wardle Architects Pty Ltd, Melbourne; Bachelor of Architecture (Melbourne);
- Tim Whitefield, RAIA, Whitefield McQueen, Collingwood; Bachelor of Architecture (Honours) (United Kingdom) 1989, Diploma of Architecture, Oxford Polytechnic (United Kingdom).

The RAIA Victorian Chapter Council commenced the 2003 year without Noel Bradbury and Bill Henning amongst its membership. Noel Bradbury was a member of the Chapter Council for eight years, which is a commendable period of service and Bill Henning served the Council over a period of three and a half years. These two members have made a significant contribution to their professional association, which has meant a willingness to allocate time from their practice activities and personal life to be involved in the wider sphere of architecture. Their contributions to the Victorian Chapter Council are greatly appreciated.

Elizabeth Raut  
Victorian Chapter State Manager



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