

# MARVELLING AT MELBOURNE

## By Francis Tibbalds

One hesitates to say too much about a country following a fleeting first visit. But I thoroughly enjoyed both Sydney and Melbourne and it was good to see the antipodean interest in urban design is alive and well - both as a professional activity and as practised, at least in some places, on the ground.

Australians lived up to the friendliness promised in the guide books, as did the taxi-driver who rounded the fare down. Hotel, shop and restaurant staff were exceptionally pleasant, helpful and polite. Sydney was more impressive than the pix. And Melbourne, I thought, had a level of civilised urbanity which should be the envy of many other cities around the world. All rather in sharp contrast to the dirty, threatening, congested, poverty-stricken, ill cared-for city that London has become during Mrs Thatcher's reign of tyranny and enterprise selfishness.

I must resist the temptation to write about "Marvellous Melbourne 2000" - hopefully you can read all about that if the new Department of Planning and Urban Growth agrees to publish the Report over which I and my Apple Mac computer have been sweating for the past few weeks.

### Schizophrenic conflict

I was shocked to find that Melbourne had a schizophrenic conflict between remaining a rich, Victorian, European-style city and becoming just another high-rise American nowhere. Melbourne has become close to being irreparably damaged in the past five years or so, in the wake of the "cranes on the skyline" propaganda. The recession is, I feel, a welcome opportunity for Melburnians to take stock of what has happened, to formulate plans to repair the damage and to devise a new "vision". My "shopping list" of recommended initiatives would include: making the Central Area more pedestrian friendly, with urgent attention being given to making Swanston Street less "seedy"; throwing out the planning controls that have failed to save the City from non-descript development

and replacing them with stronger urban design controls and guidelines; completing the original vision of a ring of Parkland; linking the Central Area to the nearby Bay; improving public transport; putting most of the "opportunity sites" on to a back burner and, concentrating on getting it right at Spencer Street and Docklands - regardless of what happens about the Olympic Games or the ubiquitous MFP.

### Drive and Stamina

Along the way, there needs to be a bit of sorting out of the City's governmental and administrative processes and, perhaps the greatest requirement, the identification of a "Mr" or "Mrs Melbourne" with the drive and stamina to see through the ideas over a potentially long timescale.

In terms of making the City "more international", the Airport cries out for early attention. The present confused, congested, cramped and stuffy facilities compare very unfavourably with Bangkok and Singapore. And how a sensible and civilised country can reasonably expect a weary traveller, after a 22 hour flight, a cope with finding a A\$1 coin for a baggage trolley simple escapes me! The jostle to pay the "Departure Tax" is equally absurd and not conducive to raising the country's international profile.

Bizarre moments added to the fun - like eating Thai food to the accompaniment of high ornamented vintage Lennon and McCartney on a grand piano and standing in the passport queue next to Ben Elton and Phil Collins!

I hope there will be other opportunities to come back. Meanwhile, take care of Melbourne and make it increasingly "marvellous"!

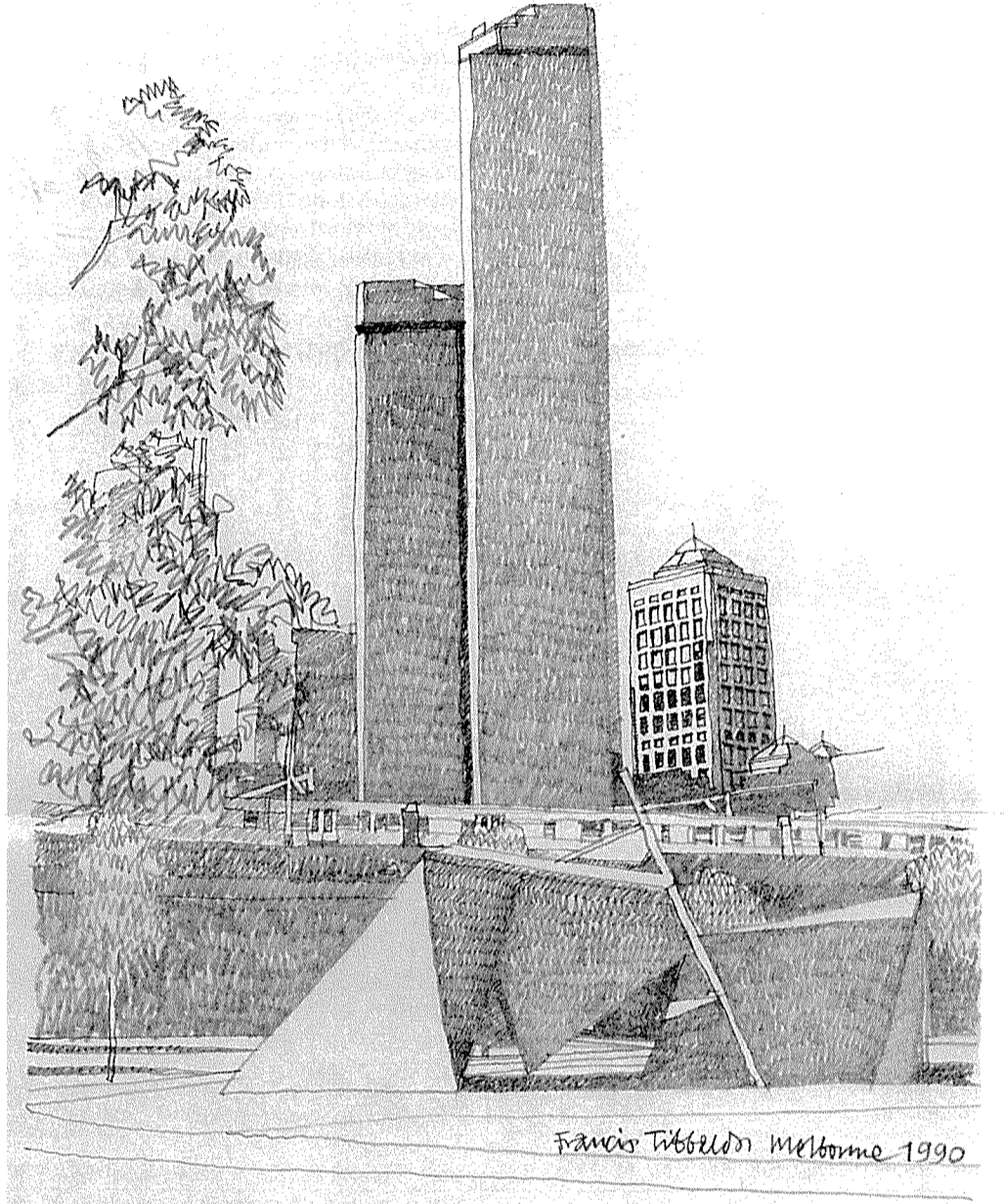
Francis Tibbalds is Chairman of the London-based architectural and planning practice of Tibbalds Colbourne Karski Williams, a Past President of the Royal Town Planning Institute, Founding Chairman of the Urban Design Group and Visiting Professor at the Bartlett School of Architecture and Planning, University College

## The Brisbane Perspective

This edition of Urban Design Forum is a special edition. It contains a 4 page supplement based on a recent conference. As most professionals know, conferences come and conferences go, and often the only lasting memories are the meals enjoyed with long-lost (or new found) friends.

'City Image' - The Brisbane Perspective - Putting Urban Design on the Agenda' was different. For the 240 people who attended this conference in Brisbane in April, it was the content which was impressive. The

people and meals were good too, but most people felt that the Sunshine State had provided a new springboard for urban design in Australia. Congratulations Queensland!



▲ *Batman Park is a brave attempt to humanise Melbourne's riverside in the daunting context of the twin towers of the Rialto development, an active railway viaduct and a bright yellow sculpture and nobody seems to like. It needs trees - big trees! and lots of them!*

## Yarrabank Medium Density housing Competition : A Predictable Disgrace.

Paul Murrain

The sad and pathetic state of much of the architectural profession the world over was never better demonstrated than the recent Yarrabank Medium Density Housing Competition sponsored by the Victorian Ministry for Planning and Urban Growth.

Here we had a State Government Department addressing a much debated, complex and extremely important issue, namely, central city living, in a society where many believe that it is neither desirable or feasible and a sizable minority believe the exact opposite.

Via the competition, they were effectively asking the architectural profession for help.

They were so badly let down.

The brief they issued, addressed many physical, social and economic matters of undoubted relevance; some more pragmatic; some of a wider ranging philosophical nature. It was necessary to agree with that brief but it represented a point of departure that invited compliance or well argued and considered alternatives.

### Outrageous, arrogant.

For the privilege of receiving the pearls of wisdom from architectural practitioners they offered a first prize of \$30,000. There were approximately forty submissions and I acknowledge the danger of generalisations, but for the most part, the judging panel was confronted by the most outrageously irrelevant, self indulgent, arrogant nonsense imaginable.

All that mattered to most of them was the fact that their proposal looked like nothing anyone had ever seen before, or that it was

a larger version of quasi-residential environment the rest of society had rubbished twenty years ago. Hardly any of the schemes were realistically fundable; a fact that architectural competition entrants consistently feel to be irrelevant and a somewhat grubby intrusion into their elitist fantasies.

If the brief was ignored, as it often was, there was rarely any rationally argued explanation of why we should believe these "new solutions". Presumably the beauty of the drawn image would convince the rest of the world to build these architectural objects forthwith.

### Anger and sadness

In addition to the anger fuelled by staring at these submissions for three days, there was, and is, a feeling of sadness. Undoubtedly there was a lot of 'creativity' on display but so woefully misdirected. It must also be said that some of the submissions did make a real attempt to

deal with the incredible difficulties and complexities of urban housing. Those few that did would no doubt be considered 'ordinary' or 'boring' or 'lacking a creative spark' by way of the other entrants.

Generally the profession pleads misunderstanding but it must ask itself why the majority of society is suspicious of it and finds it increasingly irrelevant to their day to day lives.

It will start to put this right once it acknowledges the fundamental difference between creativity and self-conscious originality.

As for the Department of Planning, keep on trying but learn a fundamental lesson. Never sponsor an ideas competitions exclusively for architects.

PS. Congratulations to the joint winners Cole Bandy and Associates and Eddy Trusgnach with Marisa Burton. Ed.

# URBAN DESIGN AT RMIT: - the Design Approach

By Dr Leon van Schaik

Broadly speaking there are two approaches to urban design in the academies and in practice. At their best, these approaches share an origin in sophisticated research into the nature of cities and the representation of that nature.

Outcomes are however starkly contrasted, and rooted in fundamentally opposed views of the processes by which cities improve themselves.

## The Regulatory Approach

These approaches are the regulatory approach and the design approach, and it is the latter that we are pursuing in the RMIT coursework Master of Design in Urban Design, now in its second year of operation.

The regulatory approach seeks to distill into an abstract framework of controls all of the desired outcomes of the development process in the city.

In theory, regulation places on statute the policy objectives emerging from the community through the political process.

In practice regulation is restrictive - a lowest common denominator damage-

control policing operation: guidelines turn designers into tax lawyers. The noblest expression of this method of approach is probably Ferriss's depiction of New York as a zonal setback city, full according to the abstract logic of the controls. In practice New York is a collage of design statements that in the main, and apart from the Chrysler Building, contradict the spirit of the guidelines. And in practice, as Australians know all too well, regulation is susceptible to the hidden manipulations of various forms of insider trading.

## The Design Approach

The design approach is predicated on the belief that effective urban design has always proceeded through the speculative design of major city pieces which are then adopted by the development process. The Boulevards of Melbourne are such pieces. In Paris the Boulevard was taken one stage further, and it included the facade of the lining buildings - but not the design of what lay behind them. The urban splendours of West London followed the inventions of the Woods of Bath, designs that were adopted by the speculators, not developments forced into urbanity by controls. Regents Park. The Ringstrasse in

Vienna, the Botanical Gardens in Melbourne and the great set pieces that remain in our cities were designed and adopted, not squeezed into being by guidelines formulated by enlightened committees or experts. Designed and adopted: this is crucial because this process is intrinsically open and subject to debate. Guidelines create a hidden process of bargaining between developers and officials, the results are protected by their conformity to the rules, not by their emergence as the preferred design. The public is cheated again and again.

## New Forms

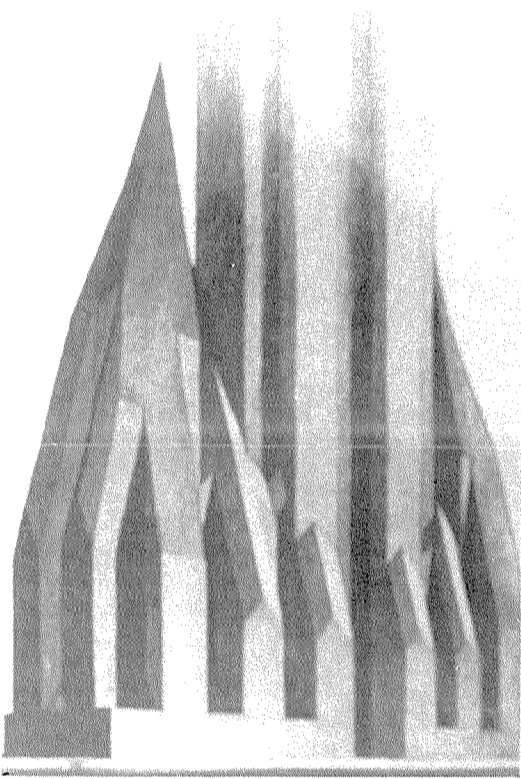
Of course the set pieces of today may well not have the forms of yesterday: the city of the information age will throw up forms that we have yet to experience. It is our responsibility to design these so that tangible, if speculative, products can focus debate, refine it and advance our conceptions of what is possible and what may be desirable. In this way we advance the plurality of possibilities without adding to the over-burden of bureaucratic controls and controllers.

This is the approach of Colin Rowe: clashing utopias are part of the democratic process, totalitarian monotonias will arise from uniform guidelines and controls, which at best attempt to enforce compliance with the preferred city model of limited numbers of people, and which are predicated on an assumption of omniscience that history repeatedly trounces.

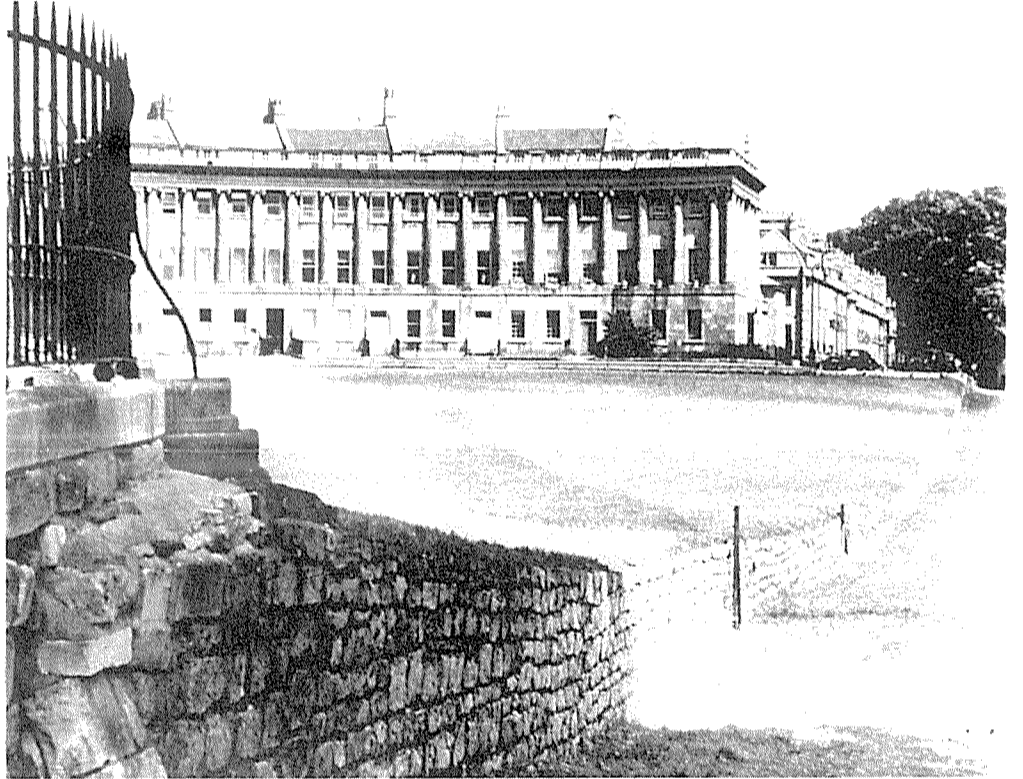
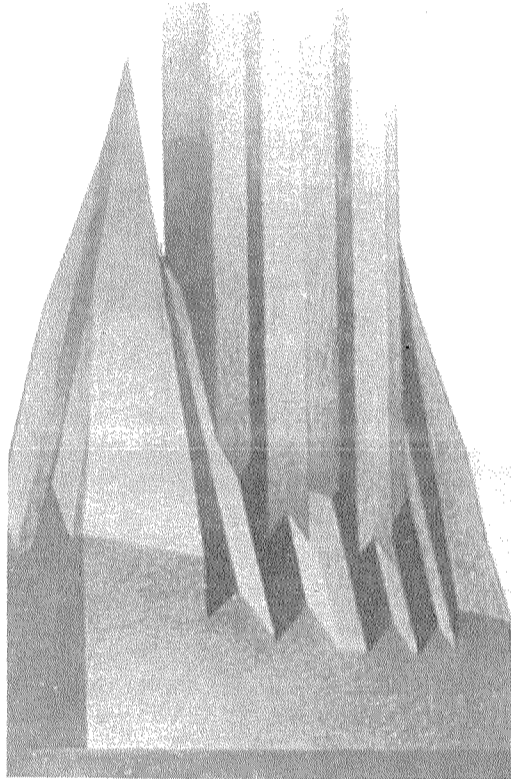
James Joyce had the insight that architects and the police shared a desire for order and control in the environment: it is not our intention at RMIT to add to the policing attitude. We seek through innovative understanding, and through design related to multiple scenarios of possible futures to contribute to a community debate on possible futures. And if we get some of this half way right, designs will emerge that are adopted by the development process.

This we believe puts the debate out in the open: though planners, sociologists, economists and all those who specialise in the invisible consequences of development are essential to the discussion of "What happens if...."

Leon Van Schaik is the Dean of the Faculty of Environmental Design and Construction at RMIT, Melbourne.



▲ Guideline approach - Ferriss' New York.



▲ Design approach - Wood's Bath

## HOW CERTAIN IS THE FUTURE FOR URBAN DESIGN IN CANBERRA?

Prior to May 1989 when self government was introduced into the Australian Capital Territory, planning, development and construction was the direct concern of the Commonwealth Parliament, acting through a Minister with responsibility for the administration of the ACT.

While the ACT was always administered federally, after 1958 the planning, development and construction of the national capital was separated from the Administration and carried out by a statutory authority, the National Capital Development Commission (NCDC).

### NCDC Comprehensive

The NCDC was a comprehensive urban planning and development authority whose planners, architects, engineers, landscape architects, environmentalists, economists and administrators performed as a multi-disciplinary team. The Commission had a very professional approach and placed great emphasis on a high standard of urban design for "the largest and best planned garden city in the world", said Professor Peter Self addressing a RAPI seminar in Canberra and quoted in the Canberra Times.

The NCDC was successful in urban design terms because of its relative independence from political interference, a resolute approach to the integration of planning and design, and an independence in funding which ensured maximum flexibility to respond professionally and efficiently to planning and design issues. Concern for the overall urban design of Canberra as the Nation's capital was inherent in all decisions with the result that is evident in the quality of design which is characteristics of the city.

In 1988, the Commonwealth felt that the NCDC had completed its work, and it was disbanded, concurrent with the introduction of self government. Its functions then devolved onto a Federal body for national capital functions and onto a number of disparate authorities within the ACT Administration which were responsible for Territory land.

Under new Commonwealth law introduced with self government, planning and development is now divided between the Commonwealth and the Territory. The National Capital Planning Authority (NCPA) is responsible to the Federal

Government for preparing and administering a National Capital Plan to safeguard the National Capital aspects of the ACT. A Territory Planning Authority is responsible to the Territory Government for preparing and administering a Territory Plan for the benefit of the local community.

Both plans are expected to have urban design components but the complexity of relationships between the Commonwealth and the Territory, and within the Territory, between various departments and authorities, will make a coherent urban design policy difficult to achieve.

### A Real Danger

The new ACT Government inherited a 17,000 strong ACT Administration structured into departments where estate management, public works and development functions are separated from planning. The overall responsibility for urban design, previously residing in the NCDC's Architecture Division has not devolved on any particular authority and there is a real danger that good urban design may become a victim of departmental expediency.

At present the ACT Government has no comprehensive urban design policy, and the NCDC urban design policies and principles which the ACT has inherited cannot be applied to future development in any real way. Unfortunately, people responsible for design and development who are attempting to maintain the urban design standards previously set, may find themselves under pressure to reduce standards by some user organisations more concerned with cost and function than with good urban design.

It may be that the NCPA and the Territory Planning Authority will co-operate to ensure that the quality of urban design in the ACT is not diminished. Education of the community in the value of good urban design will be important in ensuring that standards are not allowed to erode. However, in the end it will need a firm hand by Government to ensure that function does not dominate form and that there is a proper balance between the two.

Helen Penkethman and Paul Cohen

# Nightscaping Cities

Wayne Schomberg B.D.ST., B.ARCH (Hons)

The reason we light cities are based around providing an environment in which the city users can carry on public and private nocturnal activities successfully and safely. Ultimately lighting increases the efficiency of the city as its resources can be utilized over a greater period of time for business and pleasure. The nightscaping of Brisbane is an example of an environment in which street spaces are primarily lit for the motor vehicle while the large scale urban spaces which cater for pedestrian traffic and activities, are poorly lit in terms of their intended and potential uses.

The city user has two primary aims which a city lighting system must meet. These requirements are either physiological or psychological in nature. The psychological aims of a lighting installation are related to the security of the individual. Security can be broadly defined into two distinct categories - security of the individual from crime, and the security of the individual from injury caused by the physical fabric of a space. Lighting for these aims is well documented in numerous standards and usually relates to providing uniform lighting of a predetermined level to target areas.

The psychological aims a lighting installation must achieve relate to the ascetics, the mood and expression of the city

nightscape. Lighting must appeal to the senses in addition to protecting the physical body. Meeting the psychological aims of the city user is more difficult than achieving the physiological aims. The following ten points relate to establishing a city lighting context which takes into account the psychological requirements of a city user.

1. Initially the lighting designer must choose specific lighting types, bulbs and fittings which are in keeping with the city's visual context.
2. The boundaries of the important precincts in the city must be identified so a hierarchy of boundary lighting can be established and the identity of each area separate to its surroundings can be identified.
3. The major vehicular and pedestrian entries to each area must be targeted and lit as entries.
4. The main roads through each area must be targeted and lit as major thoroughfares.
5. A street lighting system is relevant to both pedestrian and vehicular traffic must be established. Street lighting will form the background of the city lighting context.
6. The building and landscape boundaries to streets and urban spaces must be visually established by lighting where relevant.



7. A hierarchy of visual importance for specific urban elements which include fountains, statues, monuments, trees, buildings and other urban elements of cultural importance must be established. These elements can then be lit in accordance with their cultural and cityscape importance.
8. A lighting hierarchy for the nodal points of pedestrian activity in an area must be established. This must be related to the pedestrian use of the area.
9. Having established a visual context, the lighting scale must be addressed. Small detail issues are as important as city scaled issues and it is imperative that human scaled fixtures and lighting are used in conjunction with the city scale lighting system.

10. The lighting system must be arranged so functional lighting works during all times at night and the feature lighting works at times of major pedestrian usage.

To achieve a lighting strategy in which the potential for city nocturnal activities is maximised, both the physiological and psychological aims must be formulated in conjunction with each other. The ten points set down here relating to establishing a consistent city context is by no means an exhaustive strategy but rather the starting point for designing the overall lighting installation for a city.

Wayne Schomberg is a post graduate student at Queensland University of Technology.

## CREATING A SITE SPECIFIC ART COLLECTION

### A Collaboration

Alison Fraser

The World Congress Centre is Melbourne's newest convention centre. It is a multi purpose building which will cater for trade expositions, international conferences, national and state meetings and seminars, wedding receptions and a host of other functions and activities.

In 1988, the Board of the World Congress Centre determined, in response to the State Government's endorsement of the Ministry for the Arts' Public Buildings Enhancement Program, that \$500,000 of the total construction budget for the building would be devoted to works of art. The Board also decided that acquisition of works of art should be managed by the Ministry program, with the Board retaining final approval on all projects and expenditure.

The 'managers' operated in two distinct but interwoven units - the project panel (convenor, two artists, one curator and one Ministry staff member) and the working party (project panel plus site architects, designer and project controller).

#### Clearly identifiable stages

There were a number of clearly identifiable stages in the total project. The first stage was the establishment of priority locations and concepts. Extensive as these discussions were, some sites became apparent only after substantial construction work had been completed.

The second stage was the time intensive planning, mapping and setting out process - artist's representations of unrealised spaces, additions to architects' plans to advise and inform artists, visual information to advise and inform the client, commission briefs, consideration of contracts and budget allocations.

The third stage was the identification of artists for the various site specific commissions. The project panel drew on the Ministry's Artist Directory, a text and visual resource on artists interested in public art involvement.

The next stage was the assessment of initial expressions of interest by artists. The agreement of the working party on shortlisted and finally recommended artists was critical.

The development of each site specific commission merits an article in its own right. In summary, each was realised through talk, team-work and the professionalism of the commissioned artist.

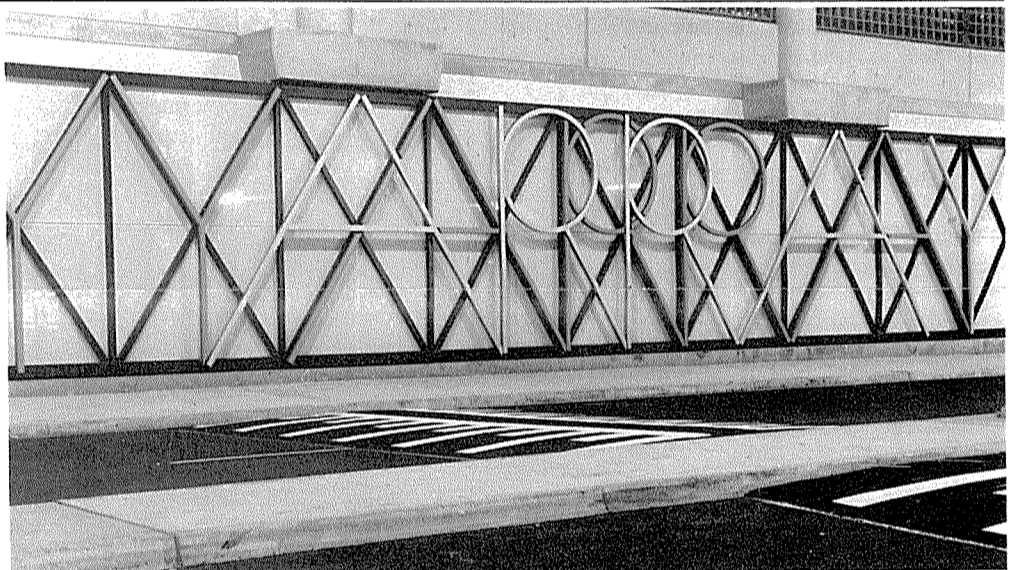
#### A satisfying process

The process sounds complicated, cumbersome, slow and fraught with difficulties. In practice, it has been an exciting and satisfying 16 months and, on the eve of the installation of the final work, the process has fully met the expectations of client, artists and the small team of 'managers'.

With hindsight the critical factors were:

- clear guidelines of responsibility and authority between the client, the working party and the project panel. These didn't just happen, they had to be established and fine tuned.
- the early integration of ideas about art with ideas about design, architecture, engineering, construction and profile.
- a team of people with differing views and responses but with a shared commitment to meeting the client's needs, providing a high quality experience for the community (the users), and creating a collection of strength and integrity. The unity of the team ensured that some potential problems stayed at minor hiccup level, rather than escalating into major traumas.

The end result is open to assessment, but the general feeling is that the works have a strong presence without pretending that the Centre is a gallery or 'art venue'. As an initial venture for the Public Buildings Enhancement program, now more happily renamed the Art and Major Buildings program, the process has proved its worth as a model worth replicating.



▲ The Loading Bay Grille, Yarra - Array, 1990, by artist Alex Selenitsch.

▼ Found Images 1990, acrylic on plaster by artist Elisabeth Gower with assistance by Phil Roberts and Cameron Gribbin (photos by Ben Glezer)



Space does not allow mention of all those involved, however, they included architects, project managers, interior designers, arts administrators, artists, gallery directors, and centre managers. Thanks to all of them.

Alison Fraser is Manager of the Visual Arts Unit of the Victorian Ministry for the Arts

## URBAN DESIGN CHAIR APPOINTMENT

The appointee of the Lend Lease Chair in Urban Design in 1990 is Harry Bechervaise, Architect and Urban Designer, previously Adelaide City Planner, now director of a national consulting firm, Bechervaise & Associates Urban Design and Planning, based in Adelaide.

Harry first graduated in Architecture at Melbourne university in 1971. After being involved in the Institute of Architects' Public Services Committee for many years helping local resident groups deal with the threat of slum reclamation in Victoria.

In addition to his interests in urban renewal and regeneration he has a long term commitment to urban conservation. As City Planner for Adelaide in the early to mid 80's Harry was responsible for the 1986-91 City of Adelaide Plan and its exhibition as part of the 1986 World Planning and Housing Congress. The Plan introduced the City of Adelaide Heritage List and a successful transferable floor area system to support the retention of heritage listed buildings. In addition a set of Urban Design Guidelines, to guide developers in the interpretation of the qualitative built form provisions of the City Plan, was prepared.

### Making UD popular

His approach to urban design has been to make this a popular issue. He believes that the community has a strong interest in the way in which the City develops, and is committed to public involvement in urban design issues. The preparation of design guidelines to enable community debate and clear articulation of design objectives, has become a personal motivation.

In undertaking the Chair in Urban Design at Sydney Uni in 1990, Harry will devote



himself to participation in the study of the large area of land between White Bay and Central Station taking in Pyrmont and the Western Distributor, currently the subject of a Government advisory committee investigation.

The purpose of his involvement in that study will be to allow him to personally contribute to the evolution of development strategies for the area, and to involve the faculty and students in contributing to that process. The outcome of this work will be tangible and for the students, a real involvement in current urban design issues facing the City.

Harry will continue to consult in his particular field, thereby maintaining a professional involvement in urban design. He hopes to involve leading practitioners in the graduate design programme and further involve them in the debate on current urban design issues.

## WILLIAM KELLY

### EXHIBITION

William Kelly was born in Buffalo NY, studied art in Philadelphia and as Fullbright Fellow at the National Gallery School in Melbourne. From 1975-81 he was Dean of the Victorian College for the Arts and since that time has settled with his family in Melbourne.

The Lehigh University Art Galleries in Bethlehem, Penn, has just held a two month exhibition featuring Bill's Cologne Cathedral series and his work in collaboration with architects, landscape architects, planners and other artists.

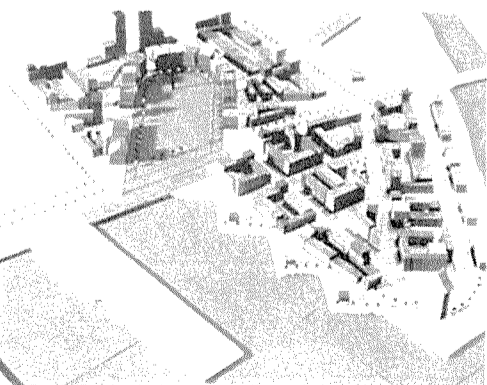
The gallery Director, in the exhibition brochure says

"Kelly celebrates life. He is the ultimate humanist who see life in anything that

honours form and individuality - the human figure, architecture, and the universal mystery of light. He collects ideas which are expressed in a variety of media and a variety of moods. He shares his ideas, and he integrates other's ideas in order to create a true collaboration."

Kelly is committed to collaboration and says: "The ego that drives the independent decision making in the studio must have its energy refocused in the extraordinary ebb and flow that occurs when the act of making a work is shared."

Bill is an active member of Urban Design Forum and is currently a fellow in the Visual Arts and Social Sciences faculty at Phillip Institute of Technology.



▲ "Design for Olympic Village, a proposed model for 1996 Games."



▲ Cologne Cathedral Series V.

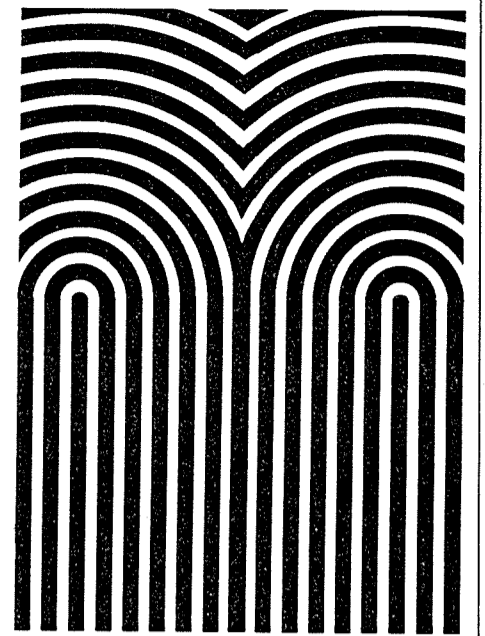
## MINISTER ANNOUNCES MAJOR URBAN CONGRESS FOR MELBOURNE

Melbourne will be the world's focus for major cities in October during Metropolis '90 - the main international planning and development Congress to be held in Australia in 1990.

The Minister for Planning and Urban Growth, Andrew McCutcheon, said

"The quality of our urban environment is the major issue of the 1990. Planning for the future of our cities will be the major discussion for more than 1000 politicians, business leaders, planners, and technical specialist who are expected to attend. Metropolis '90 will be held at the World Congress Centre Melbourne from October 15-19. Over 100 internationally recognised politicians, planners, academics and administrators had accepted invitations to speak at Metropolis '90.

Metropolis '90 is being hosted by the Victorian Government on behalf of the World Association of Major Metropolises, the Paris based organisation which provides an international forum for discussion



between the world's big cities. The Metropolis Association promotes the role of the city as the home for an ever increasing proportion of the world's population.

At the launch function Mr McCutcheon also accepted a large mural of Melbourne Cityscape by the artist Charles Billich. The mural, which will be on public display at the Department of Planning and Urban Growth until Metropolis '90, will be used as a backdrop for all Congress sessions.

## What's on?

### MAKING CITIES LIVABLE

26-30th June, Siena, Italy

The 8th International conference of the inspirational Lennard team (see UDF8) .... in one of the world's most livable cities. Go if you can! Contact: M.C.L. Conference Organizer, PO Box 7586, Carmel, California, 93921, U.S.A. ph (408) 626 9080 or Bill Chandler on (03) 819 1144.

### URBAN EDGES

26-28 September, Glasgow, UK

Urban Design conference focussing on acute urban problems of contemporary European cities. Contact: Urban Design Studies Unit, University of Strathclyde, 131 Rottenrow, Glasgow, G4 0NG, UK, ph (041) 552 4400

### SUSTAINABLE CITIES

14th-15th October, Melbourne.

The AIUS 1990 National Conference will feature John Turner from the AA in London along with other prominent speakers. Contact Gordon Rushman on (03) 817 1832

### THE METROPOLIS IN ASCENDANCY - Metropolis '90

15-19th October, Melbourne.

As the World City gets bigger and bigger, the problems of urban management and design, not to mention sheer environmental sustainability, may seem insuperable. Metropolis '90 will be a coming together of decision makers from the major cities around the world to discuss the future, to share experiences and to seek solutions to common problems.

Contact Secretariat on (03) 628 5313

## COMPANION CITY

### THE SECOND TRANSITION ARCHITECTURAL DESIGN COMPETITION

The Transition competition seeks to explore a comparative approach in the context of the entrant's city (or a significant part of that city). The aim is to articulate alternative designs for the city.

The method will be to:

Select part of your city no larger than one hectare in extent; represent it as it is today; design a companion city that resides either alongside, within or in clear dialectic opposition to your selected part of the city.

\$5,000 prize money to be awarded. Registration fee of \$30 (students \$15) payable to Transition, should be received by June 20th, 1990. Entries must be received by 4.00pm 20th December 1990. Mailed entries must be postmarked no later than December 20th.

More details from Department of Architecture, RMIT GPO Box 2476V Melbourne, 3001 Australia. Ph.(03) 662 0611

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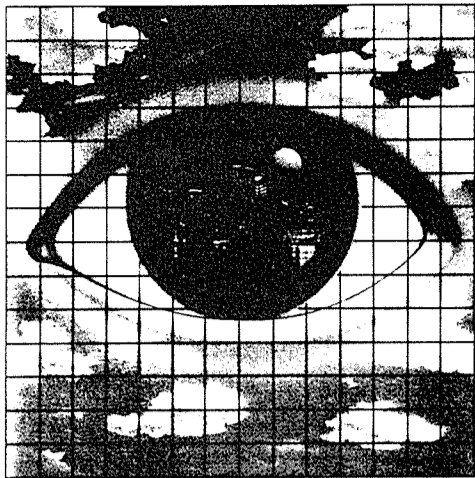


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Editors: Rob Adams, Bill Chandler and Wendy Morris.

Contributions for UDF 12 are required by no later than 10th August 1990. Send to Bill Chandler, 79 Power Street, Hawthorn 3122. ph. (03) 819 1144. Fax (03) 819 1665



THE BRISBANE PERSPECTIVE

## CITY IMAGE - The Brisbane Conference

This special supplement to Urban Design Forum No.11 has been prepared in recognition that the recent 'City Image' conference was a great success. Not only did it more than achieve the goals and hopes of its organisers it also provided a springboard for putting urban design more on the agenda in Brisbane and nationally.

In the euphoria of the closing session the challenge was very clear - this supplement to UDF must capture all of the conference and share it as soon as possible. Clearer now is the fact that the best we can hope to achieve is to dip into some of the wisdom and insights gained.

If you want more information about who did what (tapes and printed papers are available for most of the proceedings) contact Gordon Holden, the conference convener C/- Q.U.T. (07)223 2670.

### The essence of the conference

"This conference is about people and the cities they live in. It is also about team effort and the need to find community mechanisms for the design of our built environments" So began Michael Bryce's introduction as conference chairman. He gave credit to the Australia Council for setting up the Design Board, in 1980, and recognised its pioneering role in forging a

relationship between art and environmental design.

Related programs in the states (eg., Victorian Townscape Advisory Service) have seen a slow but steady growth in urban design action.

Michael said "clearly we are losing our own special local and regional character all over the country as corporate takeover outlets, car yards and laissez - faire development assumes control." It was this concern which led him to successfully seek a \$30,000 Australia Council seeding grant for a conference. "City Image" was the very successful outcome.

## SUBSTANCE OR IMAGE

By Peter Richards

Although useful, the idea of "City Image" is a potentially incomplete and empty notion. Indeed, it is not the most appropriate way to examine and understand that the problems of cities are design problems, therefore are solved by design, preferably "good" design. This view supports the sincere but naive misconception of designers, that if a city looks good, it is a good place. Too easily, "Image" sees the city as a collection of designed objects like a row of jackets hanging in a shop window. You admire the cloth, the cut, the style because they have been beautifully designed and made.

### The person not the jacket

I am more interested in the substance of cities - the person who wears the jacket rather than the jacket itself. Only when a jacket is worn, does it have some substance and meaning. Only then, should its design be fully appreciated and understood. I am interested in how jackets, like cities, encourage habitation.

This analysis of "City Image" suggests a focus towards people, and away from images of objects, be they buildings, bus stops, seats or signs. The central issues become how we, as a community occupy and inhabit the city and how, the city, this place in which we live, allows this habitation. How and where people work, shop, relax, and most importantly live, are the substantial questions which inform our view of "City Image".

Furthermore, all members of the community, in different socio - economic circumstances should be able to occupy the city in the way they choose. The city should provide the different types of jackets that all members of the community choose to wear. This view of the city is one of an inhabited place - and equitable, just places. This vision however, is false. Cities are inequitable, unjust places and the process of making them enhances this inequality and justice.

### Three roles

The relationship between the city and all of its inhabitants is not a simple one.

Although we all interact with the city, we do so in three general roles. These are as a user, an owner or an entrepreneur. The user is the person who works in an office, eats in a restaurant or lives in a house. The owner owns the office, restaurant or house and because of that ownership is able to determine how the building is used and by whom. The owner controls the long term management and maintenance of their portion of the city. The third role is that of entrepreneur who is the initiating - commissioning client, the person who envisions the future and has the capacity to fulfil that vision. Sometimes these roles are combined. When you own your own home and live in it, you are obviously both user and owner. If you also commissioned the house, you are also the entrepreneur. Rarely are these three roles combined when people make cities. The history of architecture has shown when this situation does occur, memorable and influential architecture has resulted.

The importance of the ongoing relationship between people and their environment must be stressed. Because of the interaction between people and their landscape, observations of an English hedge helps us to understand this. This hedge has three distinct "images".

### The humble hedge

The uncut edge bounds a private rear garden. The well cut portion occurs where the hedge abuts the common carparking area, as the residents of this housing estate jointly engage professional expertise to maintain the common space. The rear of the hedge facing the house next door has been poorly cut by the neighbour himself. Each "image" of the hedge demonstrates the care and concern each person has for their part of the environment.

Those who are responsible for the ongoing management and maintenance have a fundamental role and determining ongoing "image" of the environment. Because there are three different groups responsible for the hedge, it has three distinct appearances. Nevertheless, the entrepreneur who commissioned the planting of the hedge also has a fundamental role in this process. In many ways this is the most important role.



## CITY IMAGE: A SUMMARY

Did the City Image meet the dual objectives of raising awareness of the image of the city and of putting urban design of the agenda? I believe yes on both accounts. Before the conference started, through numerous newspaper articles and by several radio and TV appearances by members of the organising committee, some of the issues were raised and they have been kept alive since the conference through the media as well as declared future action in government, academia and in the private sphere.

### Diverse interests

I wrote in the program that urban design is concerned with all matters pertaining to human settlement and encompasses the work conducted by many disciplines, not just the visible aesthetic elements, though these are important indicators of deeper economic cultural and social health. The conference reflected this. There were over 30 formal contributions and many more through questions and comments. The topics ranged widely from strategy to detail to process. Some of the material was overlapping and therefore reinforcing.

Some sessions were consciously intended to be controversial. To identify different philosophies and to fuel the debate, not for the purpose of generating confusion or of undermining confidence but to enrich the process. I believe we are in a time where we are rediscovering democratic process, that issues do not have to be addressed by polarised argument and extreme resolution.

A clear message has come through - that Urban Design should not just belong to a group of professionals or the developers or the administrators. It belongs to all of them, and the public and politicians. The process of making better cities and towns

which are meaningful and lasting is one of a corporate society responsibility.

### Major commitments

We heard many important statements over the two days. To my mind the most important which hopefully will keep urban design of the agenda, has come from two levels of government and from the development industry.

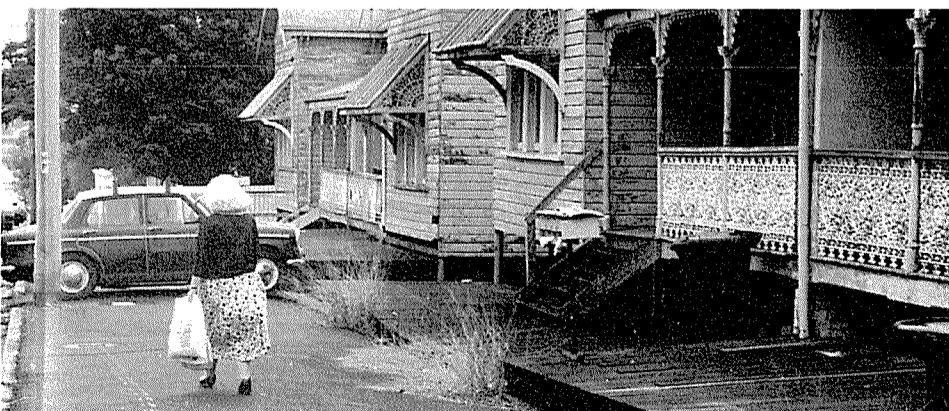
Brisbane's Lord Mayor has committed the Council to an expanding urban design program. This is demonstrated through legislation reform, strategic action plans, construction projects and urban design officer appointments in the administration.

The Queensland Government, who previously had no specific agenda, (we are informed by the Environment and Heritage Minister Mr Pat Comben), will now look to establish an urban design section for research and advice to local governments. They will also seek to develop good urban design principles to guide the Government's own building programme.

To balance these commitments, the conference was advised by Kern Corporation Chairman Mr Barry Paul, that for urban design guides to have any significant input, they must have input from and the support of the private sector.

It would appear that urban design has a bright future in Queensland, we are certainly moving to a phase of higher activity with optimism. The City Image conference has been a significant catalyst in this.

Gordon Holden,  
conference convener



## UNDERSTANDING THE LANDSCAPE

The dawning of the 1990's heralds a decade of restructuring and openness an era which, many believe, people will be in charge of their own destinies. It is therefore important that the people should be consulted with, listened to and their ideas intergrated into any new design or decision process.

It is this reference that I sought Brisbane residents' opinions and understanding of the landscape in broad terms, in order that I could:-

a. Support an hypothesis that the landscape is an assemblage of all that we see in our external environment, namely the natural forms, the built forms and the people.

b. Ascertain that the landscape is a changing phenomenon, reflecting history as it changes.

c. Support a theory that the Brisbane landscape is a eurocentric based cultural landscape, because it consists of:

(i) A landscape that is made up of unit decisions. (Each decision has been taken with little or no regard for the whole).

(ii) The 'unit' based decision and perceptions result in a commodity line

## NEGOTIATING GOOD URBAN DESIGN

Or "The Space between the Harry's" \*

This vexations business of design controls won't go away. Some architects hate 'em; none more so than Harry Seidler who puts the case for unbridled creativity eloquently if provocatively. Or Les Perrott who spoke once of urban design controls "spreading like AIDS".

It is certainly true, I think, that design controls have, at times, been inflexible and have produced monotony. And no doubt some code administrators, perhaps untrained in spatial judgement, have been sadly unappreciative of genuine creativity or have been insensitive to development realities.

### Understand the game

With better training and a better guideline/negotiation environment, this can and must be avoided. The controllers have to learn to understand the development game to encourage the good designers.

But equally, the architects must understand that urban design control is here to stay.

attitude to the landscape. (That is the landscape units are used as they are required; they are altered, changed, moved, reshaped and idealised as required).

d. Confirm that the landscape is used in a way that people of all cultures see it.

e. That the cultural landscape is like a palimpsest, in that past history is reflected and the present is evident.

In more specific terms, other issues of understanding the landscape in Brisbane were:-

a. People do not like a rapid change. They like to feel in control through being able to address the past and by being able to 'fit' with the present.

b. Pride in the landscape comes with an identity with the city.

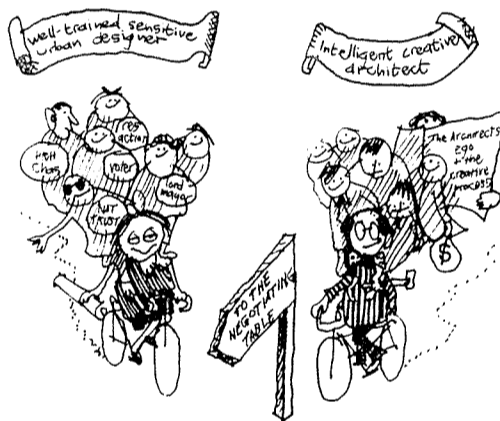
More specifically the survey revealed at this point in time, May 1990, the residents of Brisbane found that Brisbane was:-

a. Developing too quickly in an ad-hoc unorganised manner.

b. That the building materials used, particularly the glass and concrete facades, were inappropriate.

The community demands it. They talk and care about their visual environment and too many architects, the "uncontextual" ones, have mucked it up for them.

Item: The Prince of Wales: (I finally got round to reading his book after the conference) "We can do better. Our fellow citizens are demanding that we do better".



Item: Lord Mayor Sallyanne Atkinson of Brisbane: "We will have no more ugly buildings".

Item: A marked increase in sophisticated urban design debate at planning appeals, Council meetings etc. (I make this assertion from personal experience).



c. That the buildings were over-riding the natural features, particularly the river and parks.

d. The favourite places in Brisbane were either of historical significance or were people places, such as, in the first instance, the City Gardens and in the second, the Riverside Markets.

When asked to suggest an alternative to the landscape in order to make Brisbane into a more distinctive city the words used were:

Widen and unify the streets with large shade trees set in grassed and paved areas, build people spaces, use the river, provide outdoor eating venues, exploit the wonderful climate, use water, greenery, colour and fun, send the cars underground.

If we do refer to people's own opinions and use their ideas in an overall master landscape plan, the resultant cultural landscape must reflect Brisbane residents' values and perceptions of a comfortable cultural landscape.

Allowing the people to see the cultural landscape in the way that it is perceived must surely encourage people to use it in that way.

**Delwynn Poulton**  
Grad Dip Land Arch, Queensland University of Technology.

Item: Lord Mayor Bingham of Sydney: "Contextual architecture is in and Harry Seidler can bleed all he wants.

The Harry's of the editor's sub heading (\*) were Seidler and Bechervaise at Brisbane. Both were eloquent but, despite a question from the floor which invited them to explore the middle ground, their minds did not meet.

But there has to be some middle ground; some give and take. The "controllers" have **The middle ground**

to devise and administer guidelines which address such things as streetscape continuity, scale consistency, and permeability as well as, where appropriate, richness of detail, coherence of built form, variety of use, and so on. And architects and developers have to have room to manoeuvre and to adapt to their market while being assisted - or forced if needs be - to be contextual.

The answer, it seems to me, is clarity to start with, followed by creativity and negotiation. By clarity I mean that the main urban design requirements come first, are simple but strong (they establish the few really important non-negotiable things) and that the development parameters (eg floor space yield) for a given site are as clear as may be. Beyond that our

guidelines have to be, on the one hand, as flexible (responsive) as possible, while on the other hand we have to go beyond generalities into, where appropriate, site specific matters.

Model with four tiers:

1. General document defining all matters of community and contextual concern and establishing basic "site yield" parameters.
2. Site specific controls; envelopes etc.
3. Flexible responses, eg. What to do about skybridges.

4. Negotiation with the proponents and their designers, for interpretation of the design intents of (1) (2) and (3).

Now, individual negotiations cannot hope to always reflect the needs and tastes of the community they represent. The way round that of course is, as much as possible, to do the whole thing out in the open. As Robert McNulty said; "If everyone is included in the solution no-one is part of the problem".

**Jan Martin**

*Inspired by a debate at the (Brisbane Urban Design) conference, and drawing on a paper with the same title he gave at this years planning conference in Sydney*

## SO, WHO WAS THERE?

City Image was very much a Brisbane (and Australian) conference but three international guests brought a generous and humble sharing of their overseas experience.

Robert McNulty is President of Partners for Livable Places, Washington DC. McNulty's background in law and real estate has helped him lead "Partners" along a success pathway in developing and achieving well designed urban economic development for many cities.

Philippe Rasquinet, with a delightful Parisienne accent, took us on an unusual journey of place identity.

Charles Zucker became a somewhat ubiquitous figure in the conference, making formal and informal contributions based in his commitment to citizen participation in community planning processes, and education for design quality.

### The Politicians

The "pollies" were out in force, a good sign that urban design was being put on the agenda.

Sallyanne Atkinson, Brisbane's high profile, Lord Mayor was not only a charming hostess but clearly well committed and knowledgeable about urban design.

Ros Kelly, MP, the recently appointed Federal Minister for Arts, Sport, the Environment and etc. gave her first major speech on the importance of urban design at the conference.

Pat Comben MLA, Minister for Environment and Heritage in the newly elected Queensland government, gave this commitment to setting up a design unit to ensure that government building activities were a positive contribution to the urban environment.

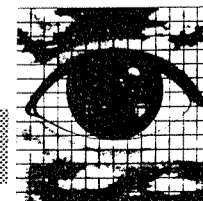
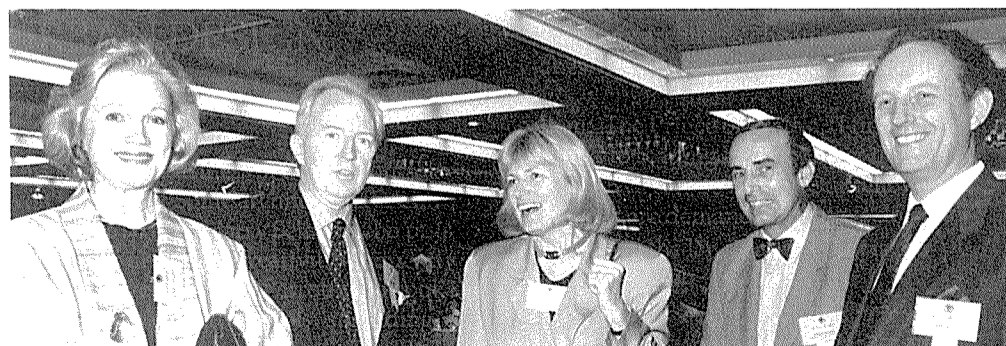
### Conference speakers

They were many and good and included John Andrews (Architecture's Paul Hogan); David Engwicht (enthusiastic and activist, successful

promoter of the importance of traffic calming); Darrel Conybeare (urban designer and street furniture manufacturer); Bernice Gerrard (Brisbane City Council Community Arts coordinator); Harry Seidler (the outspoken and much awarded architect); Delwynn Poulton (with special interests in people response to urban design); Terry Conway (BCC Heritagesupremo); Russell Bowie (a lawyer planner with a sense of humour); Trisha Ferrier (planner and activist with Urban Coalition); Phil Heywood (enthusiastic head of the department at QUT; Barry Paul (Kern Corporation); and 8 or 10 more. Phew!

### And other important people.

The chairpersons, the hard working organisers, the "ordinary" participants - practitioners, politicians, developers, real estate agents, architects, planners, engineers, landscape architects, administrators, students - they all joined in to make it a conference whose ripples are spreading far and wide.



# THE TWO HARRY'S SHOW

Harry Bechervaise

At the City Image Conference newly appointed Visiting Professor in Urban Design at Sydney University, Harry Bechervaise, debated with renowned architect Harry Seidler the need or otherwise for Urban Design Guidelines.

Quickly dubbed the two-Harry's show, one presented a case for design freedom, the other for design within defined parameters. Neither side won; the debate goes on! **Freedom versus guidelines**

In announcing his intention at the Conference breakfast, Minister Comben referred to the tourism/heritage streetscape strategy now underway in Maryborough, Queensland, which Bechervaise has initiated, indicating that this may be a model for other historic Queensland towns. In doing so he referred to Port Adelaide and Broken Hill where Harry Bechervaise and Liz Vines have been responsible for historic area regeneration as a basis for economic revival.

The importance of urban design as a tool for economic strategies was emphasised by Robert McNulty and Charles Zucker, visiting American speakers, for such unlikely cities such as Dallas and Houston.

Even more surprising during the debate was the contribution from Barry Paul, Chairman of Kern Corporation who indicated that the Brisbane Development Association, of which he is an enthusiastic member, had adopted an urban design platform based on advice from McNulty.

"Developers should contribute to urban design" he said, leaving no doubt as to the new agenda.

Harry Siedler and Robin Gibson obviously did not like the message presented at the Conference, and this reflects on their training and background. The brave new world of modern architecture has been a noble inspiration since the 1930s and outstanding contributions have been made in the form of individual building design by these and other notable practitioners.

## Current buildings, poor design

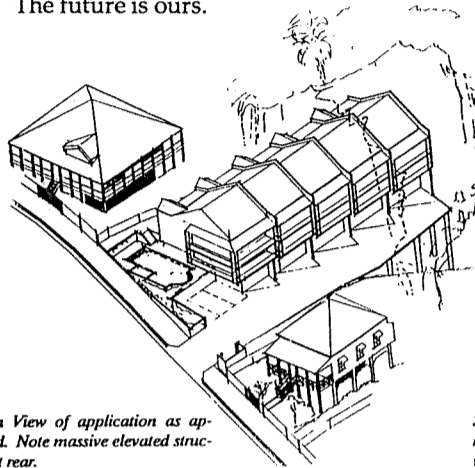
The stark reality in 1990 however is that the majority of new buildings are poor in design quality, usually opting for individualism rather than quality in context. It is not surprising that local authorities have begun to express concern at the increasingly shabby nature of streetscape. At a time when intercity competition for investment is acute and image making an

ideal, a concern for physical environment and street amenity is a political priority.

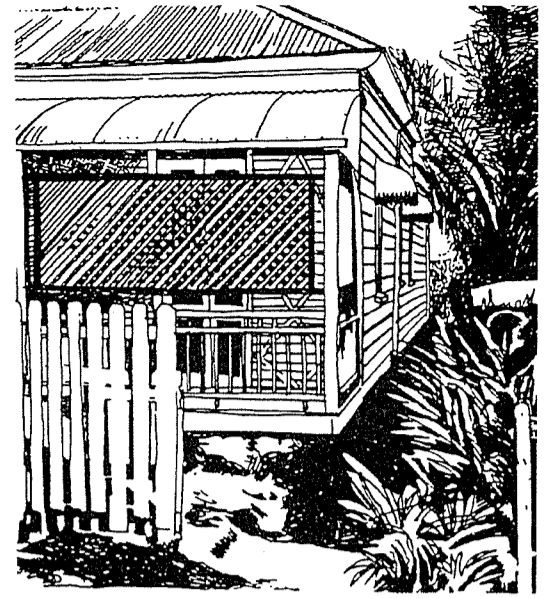
For those architects trained in the 70s and 80s, a growing municipal concern for streetscape context and humility should be no surprise.

The task ahead is to ensure that good design results. The need to balance individual expression with public amenity and city character is an age-old tension. As sophisticated communities we now need to properly express the built form and spatial objectives we desire for our cities and engage the design (and broader) community in pursuit of urban design ideals.

The future is ours.



Sketch View of application as approved. Note massive elevated structure at rear.



Sketch View of alternative scheme. Note more open nature of the development, with increased landscaped opportunities.

## CITY STREETS- MOVING PEOPLE

David Engwicht

The topic as given to me, City Streets - Moving People, reveals something about our attitude to city streets and in turn our attitude to the city itself. We see streets solely as a place for movement.

Part of the reason for our current urban and suburban malaise is that we have lost sight of the real purpose of the city and in turn the true purpose of the street. We need to ask ourselves again: Why do we have cities?

### Changing cities

Roberto Brambilla argues that during the Industrial Revolution "cities evolved from living spaces to working spaces".

One social reformer who rightfully hated what he saw in these industrial cities was Ebenezer Howard. Howard concluded that the only solution was to rescue the poor from their living hell by taking them out of London and resettling them in a Garden City where population and density would be strictly controlled and industry hidden in a discreet pocket. Howard's social reform movement and utopian vision became the city planning movement - the father of our Brisbane city planners.

But Howard unwittingly perpetuated the very problem he sought to solve by adopting a solution which was essentially mechanistic in nature. His layout for Garden City London was machine like in its symmetry and imposed arbitrary, authoritarian modes of operation.

Howard failed to grasp that the city is not a machine. It is an organism, an ecosystem, with its own internal life, creative energy and interdependence.

But there was a very good reason why Howard was unable to make this transition in the way he viewed the city. It had a lot to do with the stage scientific thinking had reached in 1898.

It is not quite so easy to see why our modern day planners are still dealing with our cities either as a simple machine or as a disorganised complexity rather than dealing with them as a living ecosystem which requires a very different scientific approach.

If, instead, planners were to view the city as a living organism, an ecosystem, and the planner was to see his primary function as promoting health, then he would be using an entirely different scientific procedure which would lead to entirely different conclusions. Instead of traffic counters and computers, their chief tool of research would become the microscope.

### Careful observation

Putting living neighbourhoods and cities under the microscope they would be asking each other: "What makes this neighbourhood tick?" "Why is there a sense of togetherness in this street but not in this?" "Why does this park work as a people place and not this one?" "Why is crime high in this neighbourhood but missing from this neighbourhood?" "Is

there any connection between traffic flow and lack of community life?" The planner would investigate how traffic affects the social fabric, the importance of the corner store, the importance of social mix. And having understood the delicate balance of the human urban ecosystem, the planner would seek to promote those things that promote life and remove those which don't.

The question "what will the traffic demand be on this road in twenty years time?" then becomes redundant. Instead the question becomes, "how can this public place best be used to enhance the spontaneous life of this neighbourhood and the life of the city?"

In Europe it is common to see chairs at sidewalk cafes, not clustered around the tables, but lined up in straight lines facing the street like seats in a theatre. Why? Because in Europe there is a tradition that sees the street as "the great world theatre" and these people are watching the drama of life, played out on the world's oldest stage.

### Females and males

And in Boulder, Colorado I learnt the importance of the basic philosophical

outlook of planners in how the streets and city are shaped.

I wondered why this American city, which hosts an annual International Pedestrian Conference would be more like a European city? Why did it have such a homely, lived in feel? The answer seemed to be the number of women involved in city planning. They had a female lord mayor, majority of female councillors, female planners and even a female engineer.

The results of this western male outlook are everywhere to be seen - unfortunately even here in Brisbane where planners are still besotted by the mobility cargo-cult which believes the ritualistic slaying of our cities will mystically impart new levels of mobility.

It's time to see our city and its streets through new eyes. When we do, our city streets will be no longer just places to move people - unless we mean by move to inspire them to nobler thoughts, new levels of creativity, and a better contact with their neighbours and their own inner selves. And after all, isn't that the reason we have cities and streets?

## CITY IMAGE - CONTENT - WORDS

By Gordon Holden

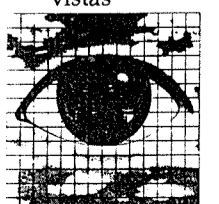
I am currently studying the content of concepts in urban design through the analysis of words used. The frequency of use of a word is one indicator of the value placed on the idea the word represents. This is a form of content analysis which is a technique about 60 years old for deriving inferences from data to their context. It is a tool for providing insights to knowledge and for the objective, systematic and quantitative description of data content.

Words are the smallest and most reliable units for understanding the content of a message, though reports/articles/papers/books etc which cross refer to specific constructs or theories of understanding (eg Lynch's Image criteria) can aid the analytical process. Important qualifications in content analysis lie in the cliched use of words (ideas) without genuine application, the possible

ambiguity of use both within a text from one text to another and the idiosyncratic use of language.

A not exhaustive analysis of City Image conference papers turns up the following short list, or significant, words. This vocabulary is a form of summary of emphasis of the ideas discussed. (Alphabetically arrange).

|             |             |           |
|-------------|-------------|-----------|
| activity    | guidelines  | public    |
| character   | heritage    | real      |
| community   | identity    | scale     |
| context     | image       | sensitive |
| cooperative | incremental | space     |
| creativity  | landscape   | user      |
| cultural    | livable     | values    |
| design      | negotiate   | vision    |
| detail      | people      | vistas    |
| economic    | place       |           |
| environment | process     |           |



# QUOTEABLE QUOTES WITHOUT SKETCHES

By Gordon Holden

The process of making relevant notes as a listener to an oral presentation can be much more difficult than sketching a townscape. The sketcher reviews the whole scene before selectively focusing on some parts through omission of others. The notemaker does not have the benefit of the whole speech and must progressively make snap judgements as to what are the key points.

For what they are worth here then are my selective Quoteable Quotes made during the City Image conference:

"The character of the initial settlement (of Brisbane) was moulded by the need for a place where the unruly might be subdued." **Sir Walter Campbell.**

"The urban environment will receive my attention over the next few years." **Hon Ros Kelly**

"Urban Design is too important to be left just to the designers." **Robert McNulty**

"The perceived attractiveness of quality of life in a community has more cost effective value than any other issue in attracting new business." **Robert McNulty**

"Guidelines once meant common sense." **John Andrews**

"Create a user friendly language for urban design." **Charles Zucker**

"Establish the vision out of the conflicting concepts of spaces versus buildings before generating guidelines." **Barry Shelton**

"Many entrenched planning tools work against good urban design". **Wendy Morris**

"A 'shop locally to save the world' campaign is needed to change attitudes to social and economic thinking." **David Engwicht.**

"It is not necessary to establish a single set of design street furniture elements to give coherence - encourage responsive detailed design to the immediate context," **Darrel Conybeare**

"We need to understand ourselves and our environment then work with this to establish our identity." **Philippe Rasquinet**

"We must search for and create emotionally rich places." **Bernice Gerrand**

"Very few people actually give shape to the city and they are mostly not here at this conference." **Peter Richards**

"We are looking for 'user friendly' politicians." **Michael Bryce**

"Visions can only be achieved by enlightened talents ... get rid of design by formula." **Robin Gibson**

"Brisbane should seek to become the nature capital of Australia". **Hon. Pat Comben**

"The 'six-pack' medium density housing is a form of forced or at least permitted poor design. This comes from the inadequacy of bureaucracy and the indolence of politicians." **Harry Seidler**

"Whatever happens in the future we should provide for the people then to make their own judgements from the city we hand on." **Terry Conway**

"The public or any consumer cannot be



expected to guess the objectives of the authorities - urban design documents must be able to be interpreted." **Russell Bowie**

"We tend to take the landscape for granted - this is part of the consumer society." **Delwynn Poulton**

"We should look for a resolution of urban development conflicts through win-win outcomes." **Trisha Ferrier**

"The professional must 'drink in the pub' to soak up community meaning and values - this is an inquiring humanism." **Phil Heywood**

"Take a look at the visual language Brisbane is speaking in 1990 ... I have come to the conclusion that the city is in its 'midlife crisis'." **Bernice Gerrand**

"Is development necessary to achieve progress?... I would suggest it is." **Trevor Smith**

"Cities by design is an automatic oxymoron." **Ralph Brading**

"I believe we must accept that the incremental approach is the valid option for Brisbane, as well as for other Australian cities of a similar age and nature." **Ralph Brading**

"I am satisfied that urban design does pay." **Barry Paul**

"I strongly suggest that the best urban design standards will occur if a consortium of government and private representatives are involved in their formation." **Barry Paul**

"Quite simply, I have told the Town Planners that there will be no more ugly buildings in Brisbane." **Sallyanne Atkinson**

"Good officers are golden assets to the City and the urban design process. We must create a highly skilled and well motivated public sector." **Eugene Kneebone**



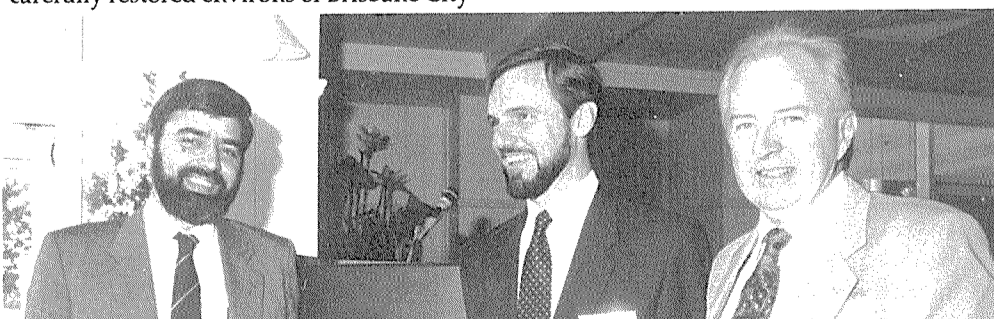
## AND IT WAS FUN, TOO!

The content of the conference was impressive, so also was the social side. After weeks of rain, the clouds cleared to reveal a beautiful sub-tropical setting in the Botanical Gardens for the opening bar-b-que dinner.

The Lord Mayor served us drinks in the carefully restored environs of Brisbane City

Hall and in bright early morning sunshine, we breakfasted at Waterfront Plaza on the Brisbane River. The conference ended on a high note when Prince Charles (or was it just a look-alike) addressed the official dinner at the Queensland Art Gallery.

Thanks Brisbane for your hospitality.



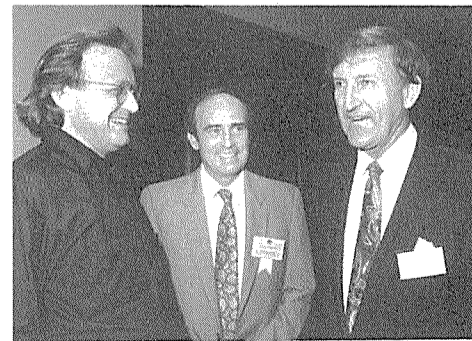
There was a general feeling at the end of the conference that this was just the beginning. Many people were enthusiastic to do something more to keep urban design on the agenda. So:

- a decision was made to set up an Urban Design Forum group in Brisbane.
- offers were made to assist the recently flood stricken and damaged towns in regaining their well-being and identity;
- more opportunities for sharing (workshops, conferences, informal communications) are being pursued.

The public and political interest in the environment is burgeoning. This confer-

ence played a very important role in ensuring that urban design is now firmly on the agenda. In all states (and territories) there are groups of people actively pursuing the achievement of better design and development of our towns and cities.

If you would like to be further involved, contact:  
Gordon Holden, UDF convener, Queensland (07)223 2670.  
Bill Chandler UDF convener, Melbourne (03) 819 1144.



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