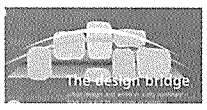
"Design Bridge" a great success



The National Urban Design Forum 1999, held in Melbourne and Geelong in November, was judged to be a great success by those who attended. It was not so much the record numbers but the level of energy and enthusiasm which left participants with the clear feeling that urban design in Australia has a bright future in the new millennium.

As they stood on the design bridge, Forum participants were mindful of three propositions: common ingredients, common success factors and hints about making "it' happen. The points made may not sound all that new, fundamental principles rarely are. It was in the rephrasings, and spontaneous combinations of principle that the three days gave great value. This edition of *Urban Design Forum* provides a taste of some of the presentations.

BDP Urban Design Awards excitement

▲ *Award winning Melbourne Gateway, by Denton Corker Marshall*

Architects Denton Corker & Marshall and their clients Transurban collected another award for the Melbourne Gateway on Friday 12 November when the new Victorian Minister for Planning, The Hon John Thwaites, presented them with the 1999 BDP Urban Design in Australia Award.

The Award winner was chosen from entries nominated by the member associations of the Australian Council of Building Design Professions as their state or national award winners. The Award is regarded as the pre-eminent award in Australia for urban design.

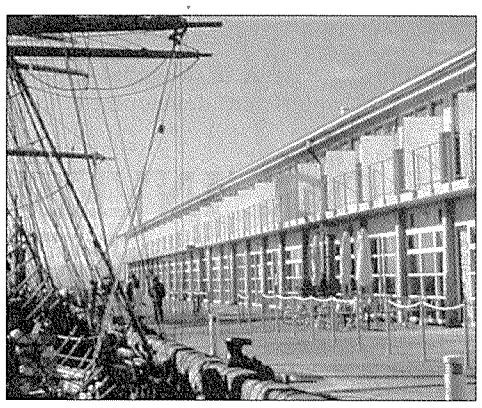
The presentation was viewed with a backdrop of the city of Melbourne from the top of Collins Place by an audience of over one hundred and fifty guests including several of the new Victorian Government Ministers and Shadow Ministers, participants in the National Urban Design Forum, leading architects, engineers, landscape architects, planners and quantity surveyors and major clients from the private and public sector from around Australia.

Mr Graham Humphries, Chair of BDP, said "Projects of such scale and significance as the Melbourne Gateway come along once in a lifetime - the designers had to grapple with the givens of the freeway design and its associated sound walls, but most importantly they had to grapple with the enormous scale of this freeway and the speed at which users experience the space. The result is powerful and memorable - a statement of truly national importance which will project Melbourne well into the next century.

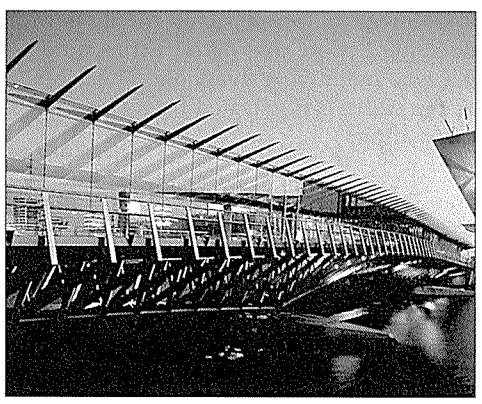
In addition to the Award winner, the Jury selected three other projects as worthy of public commendation, the Elizabeth Street Pier in Hobart, the Spencer Street Footbridge in Melbourne and the Mooloolaba Urban Design Master Plan.

Mr Humphries stated that most of the nominations represented projects in the main city centres and the Jury was conscious of a need to encourage urban design strategies in areas outside the major cities. In recognition of the achievement to date and future promise of the Mooloolaba Urban Design Master Plan, and to encourage other centres outside the main city centres to address urban design, the Jury made a special commendation to John Mongard Landscape Architects and the Maroochy Shire Council for the Mooloolaba Project for Urban Design Outside the City Centres.

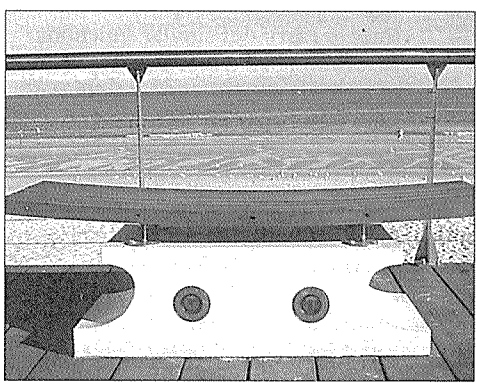
For further information about the Awards and BDP, contact Heather Howes on (03) 9650 4011.



▲ *Elizabeth Street Pier, Hobart*



▲ *Spencer Street Footbridge, Melbourne*



▲ *Mooloolaba*

URBAN DESIGN FORUM

ISSUE No. 48 December 1999

▲ *Waterfront at Geelong*

Waterfront Geelong

Steve Scott

The Waterfront project has had a long gestation and has regularly been on the minds of both politicians and residents - its genesis was the Fletcher Masterplan and Marketing document in 1994. This document spoke of Geelong being a centre of activity and entertainment by the waterfront. The structure and images were pitched to excite and attract State government funds- and to that end was ultimately successful.

The City recognised the importance of linking this project with the existing Central Activities Area and engaged consultants Keys Young to produce the Waterfront Geelong Design and Development code. Produced in 1996, the code builds on and bridges the gap between previous strategies, concept proposals and the physical works, and directly links the city and waterfront. The code provides guidance for private developments as well as the design of the public environment.

The masterplan that emerged from this study identified that the residents of Geelong valued the parkland and open space qualities of their waterfront with retail, business and residential functions being in the main consolidated into the existing built form. The character is defined by:

- the topography of the place
- the sites history and working port
- the urban context of the site

The design principles include:

- reinforce the experience of being located at the waters edge
- reinforce the experience of the sites historical and contemporary links with maritime activities
- reinforce the urban waterfront character of the site.

Detailed design and construction work has followed the masterplanning phases and is now in its fourth year. The capital program is due for completion in June 2000. At this stage $30 million would have been expended on the public domain.

Steve Scott is Co-ordinator of Urban Design at the City of Greater Geelong

South Bank, Brisbane

Bill Grant

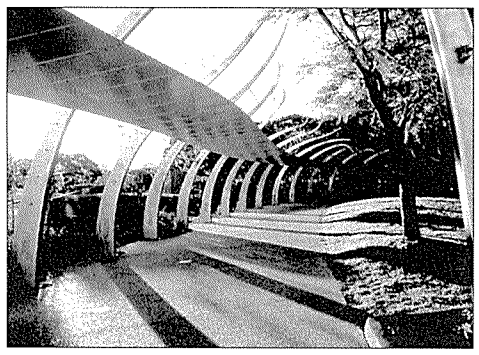
South Bank, a 17-hectare parklands area on the Brisbane River opposite the city's CBD, is a prime example of how a large-scale waterfront development can work exceptionally well. It sits along a one kilometre stretch of the meandering Brisbane River. More than five million people visit South Bank each year to enjoy its sandy beach, restaurants, retail, cafes, gardens and events.

South Bank is bordered by Queensland's cultural centre. It is also an education precinct, with the Queensland Conservatorium, Southbank TAFE College, Queensland College of Art (opening 2001), and the Queensland University of Technology on the city side of the river.

In 1997, an $81 million Master Plan was launched to reflect the changing nature of the area. The precinct is evolving as we approach the new millennium.

Grey Street has been realigned and lined with trees and vines. Car parking is now underground, allowing 1.2 hectares of extra parklands space.

The Arbour is a new landmark for Brisbane - a walkway that winds the full length of South Bank. The arbour is constructed with 411 galvanised steel columns, each with a bougainvillea at its base.



▲ *The Arbour, South Bank, Brisbane*

A 400-metre pedestrian and cycle bridge will provide a vital link between the southern end of South Bank, the Botanic Gardens and Queensland University of Technology. Mirvac will, in 2000, develop a $100 million retail and commercial development on two prime development sites on the riverside of Grey Street.

Several major organisations have moved to the precinct. Cinema Plus Ltd opened Brisbane's first IMAX Theatre in January 1999, Thiess Contractors relocated its global headquarters to Grey Street in June 1999, and Griffith University's Queensland College of Art will relocate to South Bank in 2001.

There is still much to be done at South Bank. Work is underway to form a plan of attack for the remaining few blocks of land, and retail strategies are also being put into place to ensure the right mix of tenancies.

Bill Grant is CEO of the Brisbane South Bank Corporation

THE DESIGN BRIDGE

Jan Martin

New Victorian Minister Justin Madden welcomed Forum delegates to Melbourne, and reiterated the Victorian Government's strong commitment to urban design, which includes a $9m Pride of Place program.

Jan Martin had the challenge of being guardian for the theme of the Forum, and set out the three key propositions.

Common ingredients
Geelong's long beach, Kyabram's fountain, Canberra's east basin; to say that water was our common ingredient is marginally less banal than may appear, for the issue remains; "what is the competitive advantage to your project offered by water; how does it add value to the place, and for whom?"

Paradoxically the ingredient common to all good projects is uniqueness; the Spirit of Place. In many cases artists help add this quality, but it springs from shared community memory. The way in which Australia's traditional custodians can still teach this to the rest of us was touched on. The emotional power of water was caught for me when Diane James cited a church survey. Apparently, when intending to pray, more people go to a coastline than to church.

We saw many clever designs, use of materials, building arrangements – the spatial stuff of urban design. They remind us that vigilance to detail is ever crucial. We saw a great variety of solutions for many different users. "Whose water edge is it anyway?" a paraphrase from Siobhan Toohill's talk, became a recurring refrain.

Success Factors
A widely supported proposition, which in terms of emphasis was almost new, was: Always know what you are aiming for. A project with clear and shared objectives will be supported, even better if these objectives can be measured and the results fed back into an ever-adaptive process. Play to your strengths; at Freo it was the America's Cup, at Geelong the waterfront. Cutting your project up in to bite-size bits and chunks was also emphasised. "Small" is not only "beautiful", it admits more players.

"Interdisciplinary" and "consultation" fell like summer rain from participant's lips. I like the term: collaborative process. It applies to the skills used to "do" urban design, and to the fact that many people make an urban design difference anyway, for good or ill, conscious or unknowingly. It also applies to inclusive practice, reaching all those affected by urban design and – hoary chestnut this – better, broader education. Emphasised too was the art of animating your project, managing the urban "stage set" such that it remains interesting and responsive to people.

Making it Happen
The weekend buzzword was "champions". In Sallyanne Atkinson AO and Evan Walker AO we had examples of self-proclaimed political champions without whom less, or nothing, would have occurred. We asked – but didn't answer – whether outsiders make good catalysts and whether champions only flourish when the "time is right' for their vision. Team champions are an absolute key. They need focus and passion; does this clash with the need to be collaborative? Must good urban designers suppress their egos, or the reverse? The jury split on this one.

But even if you, the practitioner, are not a born champion, your cause will be aided if you can use the tools, communicate, manipulate and marshal the evidence. Brian Haratsis showed how the analysis of BCRs – Benefit Cost Ratios – demonstrates the economic worth of many urban design projects. It is evidence we all need to quote in our advocacy of better urban design.

Of course seed money is a boon, but self-help also brings reward (and more investment). A theme of gathering force is how strategic context and urban design are two parts of a whole. Bilbao's Guggenheim is the child of a strategy, Waterfront Geelong can yield strategic benefits.

Implementation is also about good timing. Do projects need to gestate or is it, at least symbolically, important to get something built quickly; a good faith demonstration? Indeed is a project ever finished or should it always contain the seeds of the next action? It's the journey and the evolution which is exciting; only conferences have an end.

Jan Martin is an urban design practitioner and commentator and a Senior Associate of the EDAW (Australia) Consultancy.

The Social Factor: Canberra - a model image city?

Angharad Dean

The Kingston Foreshore Development is a 37 ha site situated in a prominent position on the southern edge of the East Basin of Lake Burely Griffin. The original building was the old Powerhouse, completed in 1915, which ceased operation in 1957. Much of the site is now underutilised, with many vacant buildings.

The Kingston Foreshore Development Authority was created by ACT Government to manage the redevelopment of this site. The redevelopment process commenced with the launch of a National Ideas Competition for designs for the foreshore. A community brief was prepared as part of the brief to the designers. A consultation strategy was prepared to ensure the ongoing participation of the community in the design process.

The Planning Team was commissioned to prepare the community brief, and the consultation strategy, and has been working since 1996 implementing that strategy.

The Consultation Process
Consultation commenced with preparation of a community brief. This brief was followed by an extensive program to ensure community participation in the ongoing development of the design for the foreshore. Community input to the design has involved all stages of the process.

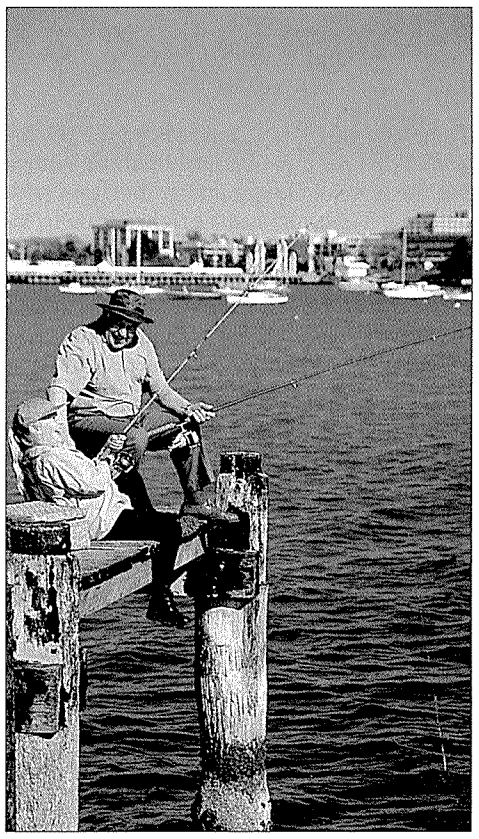
Conclusion
Key ingredients to good water edge development: a place for people to live; a place for people to work; a place for people to relax; cultural opportunities and activities; public access/equity - especially to the waterfront; 24 hour activity; low traffic levels - cars, people and water don't mix.

Necessary compromises include: balancing community expectation with fiscal reality; achieving community aspirations and a workable design solution.

The chance of successful outcomes is increased if the community is involved through participation in the design process.

Angharad Dean is Principle of The Planning Team

▲ *Having fun with water*



DESIGN PAYS

Brian Haratsis

Brian Haratsis convinced everyone that good design really does pay, and had them reaching for their BCRs. He listed the key ingredients as follows:

- Understanding the market place within which you wish to operate
- Synthesizing the key comparative advantages of 'water' – *'the edge, the feel, the vista'*
- Designing for the market place now, with flexibility to evolve
- Understanding not only visitors / customers, but also understanding the needs of operators and 'option value' for the wider public.
- Integrating the 'waterfront' with other activities or nodes.

Key Success Factors
Using the comparative advantage of the 'waterfront' – they all have different characteristics, attributes and carrying capacities.
Identifying the range of potential benefits of 'waterfront' development to make appropriate investment decisions both public and private.
Identifying and understanding the demand / need / visitation potential.
Design solutions which work for potential operators.
Accentuating the 'waterfront'.

Successful Outcomes
Arguing that innovative outcomes can be successful.
Creating an effective interface between research and design solutions.
Testing design outcomes methodically.
Introducing potential operators / investors / public early in the process to clearly articulate desired outcomes.
Integration of detailed design with concept design.
Understanding the 'peaking' nature of 'waterfront' visitation.
Understanding the public / private realm interface.

Brian Haratsis is Managing Director MacroPlan

LOCAL INVESTMENT WINS

Roger Gibbins

The study in question is titled Sullivans Cove Marketing and Development Strategy (1993). It followed on from the Sullivans Cove Review (1991) which dealt principally with urban design issues. The aim of the study was to implement the proposals in the Review document. Note that Better Cities funding was potentially available. The scope of the study is illustrated by its recommendations:

- A development authority was pro posed to take control of key sites, facilitate development, promote the Cove, and work with the Council to plan the area and to oversee devel opment control. While the authority was not constituted as such, the Sate Government and the Council set up the Wapping Implementation Project with a dedicated project manager (me) to carry out similar functions.
- Relocation of a major bus depot out of the area was proposed, with the land to be used for an inner city residential neighbourhood. This has been achieved.
- A new planning scheme was proposed with the Authority as a referral authority. This has been achieved with the Sullivans Cove Advisory Committee substi tuted for the Authority.
- The City of Hobart was identified as the most appropriate body to implement urban design works. In the Wapping area these were initiated by the Wapping Project. A considerable number of urban design projects have been success fully implemented using local expertise.

Key factors
Key factors in translating the vision to implementation include:
- Sound land economics analysis.
- A *place management* approach (An essential element of this was the carrot provided by Better Cities funding
- Sound analysis of investment imperatives. It was found that large lumps of capital would be difficult to attract and that small investment packages would be required. This has been born out by experience - the Wapping Project is proceeding on this basis, but numerous large proposals have fallen over.
- Urban design initiatives that reposition land parcels in the market.
- Balancing the concerns of the social justice lobby, the evironmental/ heritage lobby and the need to create an investment environment where things can actually happen.

Roger Gibbins is a Director of SGS Melbourne

Designs on a bridge

Andrea Macdonald

The Sandridge Rail Bridge (1888) on the first steam rail line in Australia (1854) is registered under the Heritage Act. Its significance derives from early use of steel and ornamentation, including pediments and arched bracing. It is noted for its skewed angle, classic proportions, and Victorian elegance. It relates to other nearby heritage structures particularly Flinders Street Station.

The Bridge links two areas of under developed land in the heart of the Yarra River corridor and is a unique development opportunity. The structure is basically sound. Cost estimates have been done for both demolition ($2.4m), and minimal refurbishment as pedestrian and cycle link ($4.6m).

The Department of Infrastructure's Southbank Structure Plan, a multi-disciplinary land use and transport planning study, outlines the broader context. It identifies the need to enhance pedestrian and cycle links along and across the river corridor, better linking Southbank with the Hoddle Grid, connecting new facilities such as Federation Square, the Aquarium, and Docklands, and enhancing the potential of the proposed Queensbridge Square.

An Urban Design Framework was developed and released for stakeholder and public comment. It analysed the fine grain of the urban fabric around the Bridge, in terms of use and activities, movement, and built form and environment. Key design issues were highlighted and debate.

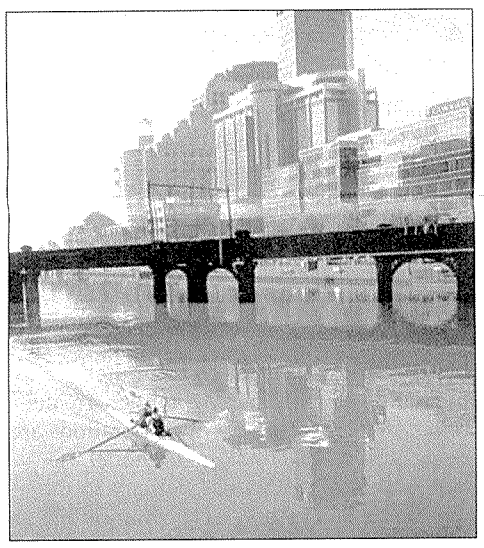
A Cost Benefit Analysis by Macroplan of three options – demolition, minimal access link, and commercial maximisation – indicated a sliding scale of Benefit Cost Ratios, demonstrating the value of some level of redevelopment. For the maximum option, further design analysis included potential scale, views, heights, levels, weather protection and commercial locations.

Activity on the banks at each end of the bridge is more critical than what happens on the bridge, and will strongly influence it. The level of development on the Bridge may be guided by historic precedents of living bridges, such as London Bridge 1597 and the Ponte Vecchio .

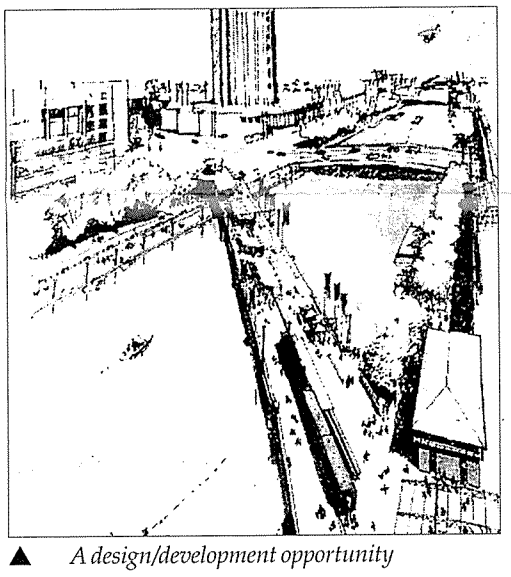
Consultation continued through a media challenge to 'use it or lose it', with over one hundred diverse reuse ideas submitted to the Department. Subsequently the retention and refurbishment of the Bridge as a tourist precinct was announced.

Next steps include completion of a Heritage Conservation Management Plan, and the development of a brief for calling for Expressions of Interest to formally test the viability of ideas. Through adopting an urban design approach, a problem structure has become a development opportunity.

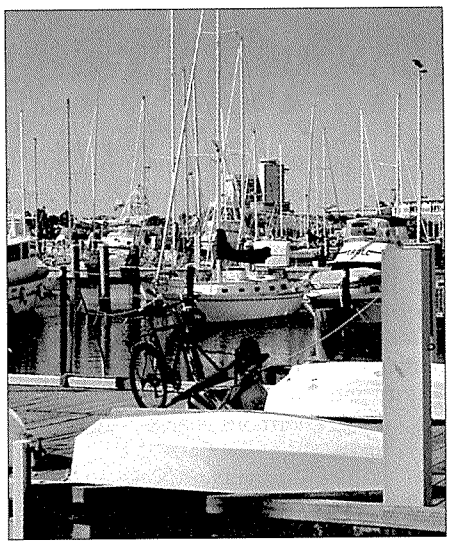
For further information contact Andrea Macdonald, Urban Design Unit Victorian Department of Infrastructure (03) 9655 6256.



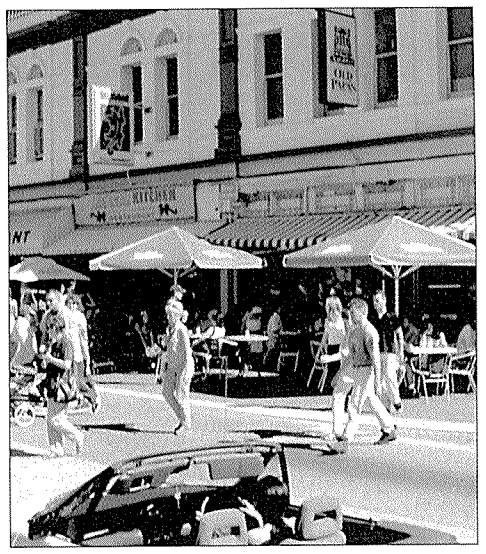
▲ *A disused railway bridge*



▲ *A design/development opportunity*



▲ *A cup to be won*



▲ *A town to be refound*

FREMANTLE - vision to implementation

Evan Jones

The winning of the America's Cup in 1983 transformed an elite sport into an event of Australian and international interest. The challenges in defending the Cup were to:-

- translate a yachting regatta of wealthy private yacht clubs from Newport, Rhode Island to a real working town - Fremantle, Western Australia;
- to run the event on a tight schedule without the usual bidding period that accompanies major sporting events such as the Commonwealth Games;
- to revitalise Fremantle, through infrastructure expenditure, and minimise adverse impacts on the community; and
- to retain the Cup.

Special institutional arrangements were put in place to co-ordinate Federal, State and Local Government in liaison with Royal Perth Yacht Club, as organisers of the America's Cup defence. Acts of Parliament were passed, staff seconded and financial resources mobilised. Over $1m in studies established priorities for infrastructure improvements.

The fixed deadline and short time frame focused on immediate objectives within already established long term objectives for Fremantle by the local government. Also, the one location provided little scope from competing claims from elsewhere in Perth, except along the coastal foreshore for other Cup related improvements.

The Cups teams spent some $72m, and so did the Governments. The public spent $95m. All up some $454m was brought to the State (without secondary multipliers), with much being retained in and around Fremantle. This level of public-led expenditure on urban revitalisation is very rare, it seems, without sport being involved.

Public monies were spent on improving the foreshore and fishing boat harbour access, and two new boat harbours were built in Fremantle and one on the northern coast at Hillaries (now the most visited tourism destination in the State). Private investment was spent on hotel and other accommodations that were constructed or refurbished. The Fremantle downtown was transformed into an al fresco dining location, and the restaurants have continued to trade and expand long past the Cup.

A post-Cup survey of Perth people found that, overwhelmingly, people felt that Fremantle had been cleaned up and changed for the better during the Cup, that it is an attractive place to go and that they would go more often and take visitors. Locals generally found that the Cup was not as intrusive as they may have feared.

Perhaps the best part of this success story is that we lost the Cup but re-found Fremantle. Fremantle remains a major port, trading and commercial centre. The complex urban fabric allows artists, the unemployed to rub shoulders with Generation Xers, the elderly and the rich in Perth's most cosmopolitan location. The mix remains an active local debate.

Evan Jone is Director for Urban Design & Major Places, Western Australia.

The Icon Factor Who's Harbour is it?

Siobhan Toohill

"The character and life of Sydney are shaped continually and imperceptibly by the fingers of the Harbour, groping across the piers and jetties, clutching deeply into the hills, the water dyed a whole paintbox's armoury of colour..."

When we think of Sydney Harbour we immediately think of the postcard image: Circular Quay, the Opera House and Harbour Bridge, linked by glistening water, edged by the towering skyline, and the green of the Botanic Gardens: the classic icons. But what are the icons that we truly value? This question was asked at the Sydney Harbour planning forum last year. The answers ranged from Taronga Zoo, figs and angophoras, the Manly ferry, the Meadowbank Basin and the Garden Island Crane. What was clearly apparent was the contrast and diversity of elements that contribute to the overall richness of The Harbour.

Sydney's competing harbours

David Dale, a Sydney journalist, suggested at the Harbour forum that there are four harbours: the residential harbour; the entertainment harbour; the natural harbour; and the working harbour; and claimed that the first two are expanding and the second two are shrinking. This comment leads us to question who's harbour is it, and who's harbour should it be?

Until now, the Harbour has existed and functioned in a relatively informal and uncoordinated manner. While the harbour derives part of its unique character and beauty from its complexity, diversity and laissez-faire management, its present valued character is threatened by the rapid rate of change, fragmented management, large-scale development and the cumulative impact of small developments are having a significant effect on the Harbour's character.

A Vision and Strategy for Sydney Harbour

On behalf of the NSW Government, the Department of Urban Affairs and Planning [DUAP] is now preparing a vision and strategy for Sydney Harbour and its foreshores and tributaries. In August 1998, the Sydney Region Central Team of DUAP held a planning strategy forum, involving 250 participants representing many stakeholder and community groups, and in September 1998 the DUAP's Urban Design Advisory Service held two urban design workshops to share ideas and explore possibilities for the future of the Harbour with a wide range of urban design and planning professionals.

In 1997, the NSW Premier declared that: "Sydney Harbour is one of the most notable and renowned natural features in the World. Its future is not only a vital matter for Sydney; its not only vital for the State of New South Wales; it is a genuinely vital matter for all Australians."

Design workshop participants explored the Harbour structure and overlayed various harbour maps, seeking to uncover the essential frameworks or bones of the Harbour and determine the patterns and elements that should be reinforced.

Through extensive stakeholder consultation and commitment, the strategy will provide a co-ordinated way forward in designing for a complex harbour.

The Draft Sydney Harbour Vision and Strategy was launched in November 1999. To best reflect the complexities of Harbour issues and stakeholders, four management mechanisms are proposed for guiding implementation: plans for places; legislation and regulation; harbour-wide programs; and information systems.

Siobhan Toohill is an urban designer with the NSW Urban Design Advisory Service (DUAP)

A big thank you to the sponsors of National Urban Design Forum 1999

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Honeysuckle Public Domain Strategy

John Shinkfield

The Honeysuckle Public Domain Strategy is a tool kit of ideas and a briefing document for future development. As such it conveys an excitement and anticipation for things to come and is as much a record of process as it is a conceptual outline.

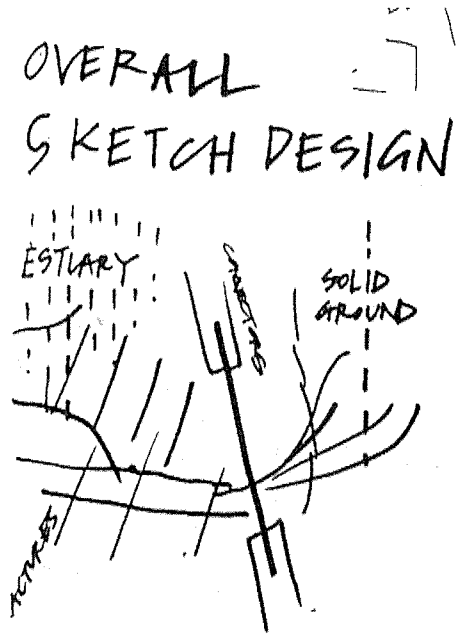
At the initiative and request of the Honeysuckle Development Corporation, Pittendrigh Shinkfield and Bruce were engaged to prepare the Strategy, which from the outset was not to be about choosing pavements, litter bins and lights, but was understood to be a document concerned with providing the setting for development in Honeysuckle, finding the public face, identifying the heart and soul of this place. In this fluid way the new meaning of this place could be adapted and discovered.

Honeysuckle itself is a complex blend of history, environmental change, development and planning controls and community ideal. It is in fact an exciting site which has the potential to tap into not only the collective memory of Novocastrians, but into the memory of all those who have visited and participated in Newcastle throughout its history and who have been involved in its tradition of enormous change.

The strategy uncovers, exposes and then proposes a way forward for a site where what was once sea is now land, and what was land is now sea, where what was once a shallow meandering creek rich in food-source and habitat is now a deep water harbour devoid of vegetation and wildlife and where the intensity of activity and energy exchange at the wharf is now a deserted and decaying edge. It is this shifting, this wrestling between urban and natural process to claim and reclaim which captured our attention and brought focus to the next wave of change.

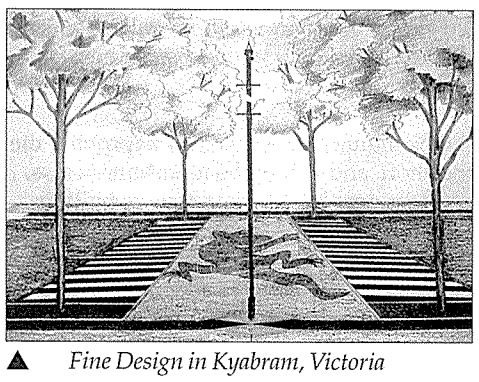
The success of Honeysuckle as a public place will be dependant upon the level of community 'ownership'. The process of forming the plan intentionally encouraged dialogue between the public, public authorities and commercial interests. The strategy is an expression of this dialogue, where disparate concerns have been voiced, meaning and aspirations exposed, difficulties overcome and a view of the future possibilities for Honeysuckle visualised.

Jon Shinkfield is a Partner in the Sydney practice of Pittendrigh Shinkfield and Bruce.



The Art Factor

Jonathan McNaughton



▲ *Fine Design in Kyabram, Victoria*

Urban design in Australia today should reflect the history, the culture, the natural and built environment and the spirit of a place. Kyabram, a village of some six thousand residents on the rich northern plains of Victoria. Kyabram sits within an intensively farmed district dependent on irrigation water from the Murray-Goulburn river system. It has a tradition of self-help, and a strong sense of community.

The integrated process of re-vitalisation, that is bringing together economic, environmental and social and cultural planning under one vision has resulted in a unique yet practical urban design plan. This plan is to be implemented over ten years so that it is affordable, and of high quality. An integral part of the process has been the fusion of art and aesthetics within the context of the urban design, and the use of this to establish how a sculpture, designed to complement the Kyabram Fauna Park, draws together the elements which distinguish water/edge development.

Jonathan McNaughton is a writer, artist and design consultant.

DOES DESIGN MATTER - A COASTAL PERSPECTIVE

Diane James

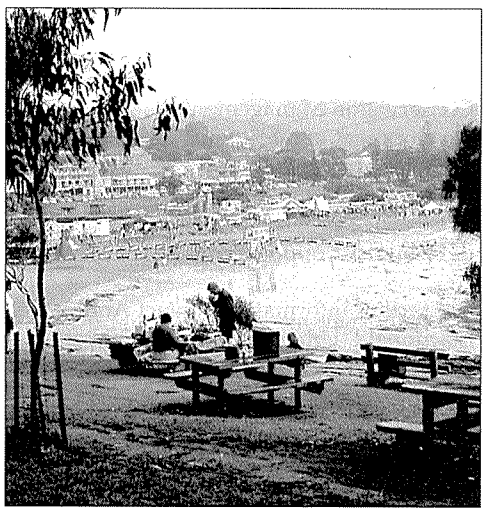
Every day there are new images of the coast featured in advertising and other forms of promotion. The 'coastal experience' is of significance for many businesses, local and broader communities and the recreation market. The quality of design and siting of development has direct impact on the quality of the 'coastal experience' and the overall attractiveness of the coast as a marketing asset.

The characteristics of the coast vary and therefore require unique design solutions. The challenges faced in coastal regions include achieving quality design and siting outcomes and increasing building design and awareness and skills amongst coastal decision makers.

The coastal experience

Lighthouses totally dominate some of the most significant coastal headlands in Victoria – but they are few in number and intrinsically form a part of the 'coastal experience'. They are very much a part of the cultural framework of the coast. However, dominating the same headlands with a hotchpotch of houses and other structures would result in the reaction that 'an important landscape has been lost to urban sprawl'.

The challenge is to understand the character of coastal locations and towns and try to achieve some consistency with this character. This remains difficult; particularly given the significant review and rationalisation of local government and other groups in recent years, and a process of fairly frequent change in personnel and responsibilities. We have an obligation to ensure that issues such as design remain on the agenda.



▲ *Lorne, Victoria*

Key outcomes of coastal design should include designs that suit the site and environment and are of an appropriate scale. They should also value add to the 'coastal experience' and meet community objectives. These outcomes are difficult to acomplish.

The Victorian Coastal Council has produced Coastal Siting and Design Guidelines and Landscape Setting Types for the Victorian Coast. Maunsell McIntyre recently completed a reivew, including a survey, in consultation with local government and other managers. The review found that there was a general awareness of the guidelines, but that the issue was not core business. A need for more local guidelines and improved marketing of the guidelines was also identified.

▲ *Airey's Inlet, Victoria*

Council is yet to formally consider the consultant's review and establish a course of action. Obviously this will need to respond to the Government's policy intentions to strengthen protection for significant landscapes on the coast and to address issues such as building height control.

New technologies such as computer modelling might also play a much greater role. Already a number of corporations are using this new technology to model the appearance of proposals. Perhaps in the not too distant future, local communities can visit whole coastal villages in virtual reality to contribute to the debate on what constitutes good design – it is, after all, in the eye of the beholder!

Diane James is Chairman of the Victorian Coastal Council

The Song

Jan Martin
(Tune of *Chevaliers de la Table Ronde)*

Chorus:
Bridge the Gap UDF! Go with the Flow UDF!
Sing this Forum is the one for me
Bridge the Gap UDF! Go with the Flow UDF!
Oh this Forum is the place to be

Shall we gather at the river, with pretty slides and lots of chats?
Shall we gather at the harbour, at the home of the Mighty Cats?

Take lots of people, pour on water, sprinkle liberally with sand,
Add some artists, manage vig'rously, get some pollies to lend a hand.

Talk with traders, bankers, shoppers, youth and kids who reach your knee!
Meet the challenge to be truly, inter-disciplin-ary.

Shall we gather at the river with power points and BCRs?
Shall we gather at the harbour, in the cafes and the bars?

Some One Liners from the Forum

UDF is milk that doesn't go off

"You mean it is legend stuff?"

We live in a very lucky country – safety, security, skills – we shouldn't waste the opportunity and we should share it.

Whose place is it anyway?

The physical urban environment represents the achievements of the community and its institutions at a certain time of their history...let us make good products for future generations.

In every answer lies another question.

We're standing at the crossroads, I hope we go the right way.

Anyone who influences the physical quality of the city is an urban designer. The question therefore is whether or not the product is good or bad urban design.

Urban Design Fromage (UDF): Combine bits, chunks and increments, stir in social, political and economic parts and bake on high. Sprinkle with 100's and 1000's and serve.

Is urban design just the "product development" phase of a marketing exercise?

The question, asked well, contains the answer(s).

Keeping the world safe for urban design. UDF, may the force be with you.

Where's the sizzler's?

Urban Design For (Whom?)

Failure is an extreme version of downside risk?

We embrace all placemakers (unless of course you're an engineer!)

Looking forward to Brisbane in 2000 and the jargon of the new century.

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