NATIONAL ARCHITECTURE CONFERENCE

THE CHANGING ROLE OF RISK IN ARCHITECTURE

14—16 MAY 2015

MELBOURNE
THE CHANGING ROLE OF RISK IN ARCHITECTURE
<table>
<thead>
<tr>
<th>Category</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welcome</td>
<td>6</td>
</tr>
<tr>
<td>Creative Directors</td>
<td>8</td>
</tr>
<tr>
<td>Useful Information</td>
<td>10</td>
</tr>
<tr>
<td>Map</td>
<td>11</td>
</tr>
<tr>
<td>Session Types</td>
<td>12</td>
</tr>
<tr>
<td>Program</td>
<td>13</td>
</tr>
<tr>
<td>Speakers</td>
<td>16</td>
</tr>
<tr>
<td>International</td>
<td>18</td>
</tr>
<tr>
<td>Local</td>
<td>36</td>
</tr>
<tr>
<td>Events</td>
<td>54</td>
</tr>
<tr>
<td>Thanks</td>
<td>60</td>
</tr>
<tr>
<td>Essays</td>
<td>64</td>
</tr>
</tbody>
</table>
WE LIVE IN A TIME OF CONTRADICTIONS. EVERYONE IS CHASING INNOVATION AS THE NATURE OF CHANGE — IN WORK, HEALTH, CULTURE AND BUSINESS — ACCELERATES AT A VERTIGINOUS RATE. MEANWHILE WE ARE EXPECTED TO AVOID RISK AND ABOVE ALL ELSE, GUARANTEE AGAINST FAILURE.

THIS DICHOTOMY PLAYS OUT VIVIDLY WITHIN THE PROFESSIONAL TERRITORY OF ARCHITECTURE, WHERE CREATIVE RISK IS ITS LIFE BLOOD, YET THE ACCEPTANCE OF RISK IN ANY FORM PLACES THE ARCHITECT IN THE UNENViable POSITION OF A DEVELOPMENT PARIAH. FEW BUILDERS, DEVELOPERS OR GOVERNMENT DEPARTMENTS ASPIRE TO RISK-TAKING, JUST AS FEW EOIs OR RFPs REQUIRE A RESPONDENT TO DEMONSTRATE A CAPACITY TO TAKE A RISK AND CHALLENGE AN ASSUMPTION. THIS CONFERENCE WILL EXPLORE THIS TROUBLED NEXUS, BETWEEN THE ARCHITECTURAL NECESSITY OF RISK-TAKING AND A BUILDING ENVIRONMENT PREDICATED ON THE MINIMISATION OF RISK.
This conference will not only embrace risk as content within the conference but also within its form. To this end we have chosen to embrace the time-honoured risk of talking, not just at each other, but with each other. This will be a conference that genuinely confers. It will not be a conference that is simply a sequence of individual presentations with only an incidental link to the theme.

*Risk 2015* will be a conference that combines the presentation of great architectural projects from around the world with the ideas, narratives and motivations that lie behind that work. Sessions will include a range of international keynote speakers, as well as extended panel discussions and short interrogative sessions bringing together the work and ideas of many Australian architects.

The nature of the conference theme also demands that we look beyond the boundaries of architecture. Many of the questions raised in this conference cannot be adequately discussed by architects alone, but require the engagement and positive participation of those in both public and private sector roles that impact the built environment. For this reason we aim to expand the conversation outside of the profession, in the form of a Q&A session on the evening of the conference launch.

Architecture is changing – the profession faces many challenges. Some challenges are as old as the Acropolis while others have just begun to unfold. Of course this demands an internal investigation of the discipline, however it also demands that we look beyond our disciplinary boundaries, in a world where the only thing that is certain, is that nothing is certain.
CREATIVE DIRECTORS
HAMISH LYON

Principal of NH Architecture, Hamish Lyon leads the firm’s design, thinking and direction. He is involved in projects of all scales within the office and has completed a wide range of architectural projects, urban initiatives, and masterplans including Melbourne’s world class 6-Star Green Star Convention Centre on the Yarra River and the redevelopment of Myer’s flagship Bourke Street store in the heart of Melbourne’s CBD. He began his architectural career with the national Robin Boyd Medal, awarded under the chairmanship of the pre-eminent Australian architect, Glenn Murcutt. His ongoing commitment to architecture as a public advocate was recognised in The Age’s 2009 poll where he was voted one of Melbourne’s top 100 most influential people.

ANDREW MACKENZIE

Andrew Mackenzie is Director of CityLab – a consultancy that advises the private and public sector on design procurement. His clients have included Monash University, Gold Coast City Council, Major Projects Victoria, Waterfront Auckland and the Integrated Design Commission South Australia. He is also a partner in the independent publisher Uro, which focuses on architecture and design, publishing monographs and limited editions as well as architectural history and theory. He is an occasional writer for the Australian Financial Review, The Saturday Paper, and a Contributing Editor to Architecture Australia and Australasian Correspondent for The Architectural Review, UK.

DONALD BATES

Professor Donald Bates is a Director of LAB Architecture Studio (Melbourne, Shanghai) and is Chair of Architectural Design at the Melbourne School of Design, University of Melbourne. Widely published, he has completed works in a variety of countries across Asia, the Middle East and UK in addition to local projects including Melbourne’s Federation Square precinct. Donald has participated in lectures, seminars, reviews, workshops and programs at over 95 universities and schools of architecture and professional venues. He is a member of the Victorian Design Review Panel and has been an invited juror to over 20 international design competitions in Europe, Africa, the Middle East, Asia and Australia.
USEFUL INFORMATION

CONFERENCE REGISTRATIONS

Please ensure that you have collected your conference pass at least half an hour before your first session. Please also consider that peak times for check-in will be the half hour leading up to the first session on Friday 15 May.

Registrations are taking place at the Risk registration desk located in the main foyer of the Melbourne Convention and Exhibition Centre between 8am and 6pm on both days.

WI-FI

Connect to the complimentary Wi-Fi network: Mconnect
Website: architecture.com.au/risk
Twitter: @risk2015 #risk2015
Instagram: @institute_architects_aus

MEALS

Morning tea, lunch and afternoon tea for conference delegates will be served in the main foyer on Friday and Saturday.

VENUES

The Melbourne Convention and Exhibition Centre is situated alongside the Yarra River and is easily accessed by foot or public transport. There are three car parks available to delegates; fees apply. The conference will take place in Plenary 3, Room 210 and Room 212 at the Melbourne Convention Centre.

The Melbourne School of Design, located at the centre of the University of Melbourne’s Parkville campus, is a state-of-the-art academic facility. The Official Opening Party as well as several associated Fringe Events will take place at the Melbourne School of Design.

ARCHITEXT

Architext is the Australian Institute of Architects’ specialised architectural bookshop. Architext stocks a wide range of architecture, landscape design, urban planning and interior design titles and magazines, together with a range of quality stationery and gifts suitable for the design profession. Architext is located in Melbourne and Sydney and operates online at architext.com.au

Architext is proud to be involved with the 2015 National Architecture Conference and is looking forward to the opportunity to showcase a broad range of titles to the design professions at the conference. Delegates receive a 10 per cent discount on all purchases made at Architext on Friday and Saturday.

Architext will be located within the main foyer on Friday 15 May and Saturday 16 May. Architext will stock an impressive collection of books including titles from conference speakers such as Jeremy Till, Gregg Pasquarelli, Kasper Jensen, Cynthia Davidson, Caroline Bos and more… Several keynote speakers will also participate in book signings during conference break times. More information regarding book signings will be provided to delegates throughout the conference.

INSPIRE 2014

Inspire 2014 includes over 280 pages of exciting, innovative architectural projects by leading Australian designers who have been honoured through the Institute’s 2014 National Architecture Awards. Inspire 2014 is a must have for any architect or design enthusiast and is available for purchase at the Architext bookshop or online. Limited stock available. architecture.com.au/inspire

In the beginning, the biggest risk for a young practice is a lack of opportunity.
—Suzannah Waldron
SESSION TYPES

KEYNOTES

We have invited eight international speakers from around the world, ranging from architects within large and small practices to those working with education and architectural theory, and those who critique, promote and disseminate architectural practice. Each speaker will be asked to address the theme of risk and to focus on the ways in which their work engages risk as a productive element.

IN DEPTH PANEL DISCUSSIONS

There are four panel discussions planned, each focusing on a different aspect of risk. Each panel discussion will have its own stand-alone session and will therefore not be 'eaten into' by keynote speaker over-run or other conference formalities. This dedicated investment of time is to provide significant opportunities to explore, in depth, a series of important related themes. Each will include several panellists and a moderator.

Session 3 Panel Discussions:

Planning + Architecture:
Lost in Transition

The 19th and early 20th centuries represented a period of unprecedented public investment in the civic realm. Recent decades however have seen the erosion of that assumed role of governments to create democratic public space for the betterment of all. Today the civic realm is a hybrid place charged with diverse and often conflicted responsibilities. Principally, it must enrich the public life of the city while paying its way as a productive capital asset, delivering both social and commercial returns. What does this mean for the quality of tomorrow's built environment and for those planning and designing it?

Session 6 Panel Discussions:

Pedagogy

In a world that is undergoing an accelerated rate of change in technology, materials and urban forms, the question arises; how do you teach a subject over many years in such a way that the knowledge learned does not become redundant by the time it is exercised in the professional world? Do students learn enough of what they need in order to become tomorrow's architects? Does the struggle for employability negate transformative thought?

Culture

Not so long ago the architect was an important public intellectual, whose opinion was sought and valued by those in key cultural positions. The architect's work was perceived to profoundly impact the city or streetscape. However increasingly the architect is marginalised, except where a certain iconic scale is required, at which point the architect becomes a kind of caricature. Is architecture losing its seat at the cultural high table? Is the popularity of iconic architecture symptomatic of its growing irrelevance from everyday life?

DIALOGUES

The dialogues stream is intended to showcase the work of Australian architects who will discuss the nature of the risks taken in different forms on a recent project. Dialogue sessions will run in parallel, with three sessions happening concurrently. During each session two architects will present a project briefly, followed by a short discussion/dialogue with one of our international speakers and a moderator.
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Details</th>
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</thead>
<tbody>
<tr>
<td>9–10.30AM</td>
<td><strong>No Risk! A Century of Dense Living in South Yarra</strong>&lt;br&gt;Yarra Lane – adjacent to 9–11 Claremont Street, between Claremont Street and Yarra Street, South Yarra&lt;br&gt;Details on p55</td>
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<td>9–11AM, 9.30–11.30AM, 10AM–12PM, 10.30AM–12.30PM</td>
<td><strong>Walk, Sip, Eat, Repeat!</strong>&lt;br&gt;Begins at Lemon, Middle and Orange,&lt;br&gt;25–31 Rokeby Street, Collingwood&lt;br&gt;Details on p55</td>
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<td>2.30PM</td>
<td><strong>Open House Melbourne: University Precinct Tour</strong>&lt;br&gt;Details on p56 and wp.architecture.com.au/risk/events/</td>
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<td>4.30–5.45PM</td>
<td><strong>Parlour Inc: Next Steps</strong>&lt;br&gt;Lower ground level, Melbourne School of Design Building (Bldg 133); University of Melbourne, Parkville&lt;br&gt;Details on p56</td>
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<td>6–7PM</td>
<td><strong>Q&amp;A Session</strong>&lt;br&gt;Some of the participants on the night will include John Daley, Deborah Saunt, Jeremy McLeod, Graham Jahn and Jennifer Cunich</td>
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<td>7–10PM</td>
<td><strong>Cocktail Reception</strong>&lt;br&gt;B117 Theatre (Q&amp;A) and Level 1 – Atrium (Reception); Melbourne School of Design (Bldg 133), University of Melbourne, Parkville&lt;br&gt;Details on p57</td>
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<td>6.30–8.30PM</td>
<td><strong>CINECITY 2015: RISK</strong>&lt;br&gt;LOOP&lt;br&gt;23 Meyers Place, Melbourne&lt;br&gt;Details on p57</td>
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<td>8.30–11PM</td>
<td><strong>SONA Opening Party</strong>&lt;br&gt;duNORD&lt;br&gt;367 Little Bourke Street, Melbourne&lt;br&gt;Details on p58</td>
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7.30–8.30AM  Fatto Cantina  Emerging Architects’ Prize Breakfast
Fatto Bar and Cantina: River Terrace, Hamer Hall,
Arts Centre Melbourne – 100 St Kilda Road

8AM  Main foyer  Registrations open

9AM  Plenary 3  Gregg Pasquarelli [SHoP Architects]
Caroline Bos [UNStudio]

11.20AM  Main foyer  Morning tea

12PM  Plenary 3  Dialogue 1
Suzannah Waldron [Searle x Waldron Architecture]
John Choi [CHROFI]
Deborah Saunt [DSDHA]

Room 210  Dialogue 2
Camilla Block [Durbach Block Jaggers Architects]
Paul Morgan [Paul Morgan Architects]
Cynthia Davidson [Anyone Corporation]

Room 212  Dialogue 3
Finn Pedersen [iredale pedersen hook]
Kristin Green [Kristin Green Architecture]
Gregg Pasquarelli [SHoP Architects]

1PM  Main foyer  Lunch

2PM  Plenary 3  Panel Discussion – Planning + Architecture: Lost in Transition
John Daley [Grattan Institute]
Gregg Pasquarelli [SHoP Architects]
David Gianotten [OMA]
Mitchell Silver [City of New York]
Cheong Koon Hean [Singapore Housing and Development Board]

Room 210  Panel Discussion – Discipline
Donald Bates [Risk Creative Director]
Kasper Jensen [3XN]
Manfred Grohmann [Bollinger + Grohmann]
Caroline Bos [UNStudio]

3.30PM  Main foyer  Afternoon tea

4.10PM  Plenary 3  Deborah Saunt [DSDHA]
David Gianotten [OMA]

6PM  Day 1 concludes

7PM–12AM  Sofitel Melbourne  2015 Australian Interior Design Awards
Grand Ballroom, Sofitel on Collins - 25 Collins Street, Melbourne
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<th>Time</th>
<th>Location</th>
<th>Event</th>
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<tbody>
<tr>
<td>8AM</td>
<td>Main foyer</td>
<td>Registrations open</td>
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<tr>
<td>9AM</td>
<td>Plenary 3</td>
<td>Jeremy Till [Central Saint Martins]</td>
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<td>Amanda Levete [AL_A] (Video Presentation)</td>
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<td>11AM</td>
<td>Main foyer</td>
<td>Morning tea</td>
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<td>11.50AM</td>
<td>Plenary 3</td>
<td><strong>Panel Discussion – Culture</strong></td>
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<td>Andrew Mackenzie [Risk Creative Director]</td>
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<td>Deborah Saunt [DSDHA]</td>
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<td>Ian McDougall [ARM Architecture]</td>
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<td></td>
<td>Room 210</td>
<td><strong>Panel Discussion – Pedagogy</strong></td>
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<td>Donald Bates [Risk Creative Director]</td>
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<td>Jeremy Till [Central Saint Martins]</td>
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<td>Vivian Mitsogianni [RMIT University]</td>
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<td>Anthony Burke [University of Technology, Sydney]</td>
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<td>1.10PM</td>
<td>Main foyer</td>
<td>Lunch</td>
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<td>2.10PM</td>
<td>Plenary 3</td>
<td><strong>Dialogue 4</strong></td>
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<td>Ben Hewett [NSW Government Architect’s Office]</td>
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<td>Jeremy McLeod [Breathe Architecture]</td>
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<td>Caroline Bos [UNStudio]</td>
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<td></td>
<td>Room 210</td>
<td><strong>Dialogue 5</strong></td>
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<td></td>
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<td>Juliet Moore [Edwards Moore Projects]</td>
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<td>Charles Wright [Charles Wright Architects]</td>
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<td></td>
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<td>David Gianotten [OMA]</td>
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<td></td>
<td>Room 212</td>
<td><strong>Dialogue 6</strong></td>
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<td></td>
<td></td>
<td>Thomas Bailey [Room 11]</td>
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<td></td>
<td>Hannah Tribe [Tribe Studio Architects]</td>
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<tr>
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<td>Kasper Jensen [3XN]</td>
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<tr>
<td>3.30PM</td>
<td>Main foyer</td>
<td>Afternoon tea</td>
</tr>
<tr>
<td>4.10PM</td>
<td>Plenary 3</td>
<td><strong>Keynotes</strong></td>
</tr>
<tr>
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<td>Cynthia Davidson [Anyone Corporation]</td>
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<td>Kasper Jensen [3XN]</td>
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<td>6PM</td>
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<td>Conference concludes</td>
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**SUNDAY 17 MAY**

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>10AM–4PM</td>
<td>Exemplary Apartments Open Day</td>
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<td>Presented by Robin Boyd Foundation</td>
</tr>
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<td>Details on p59 and wp.architecture.com.au/risk/events/</td>
</tr>
</tbody>
</table>
Architecture’s greatest power lies in its capacity to creatively synthesise. This also represents one of its greatest opportunities to take creative risks.—Alisa Andrasek

Caroline Bos studied art history at Birkbeck College, University of London, and Urban and Regional Planning at the Faculty of Geosciences, University of Utrecht. In 1988 she co-founded UNStudio with Ben van Berkel. UNStudio presents itself as a network of specialists in architecture, urban development and infrastructure. Caroline Bos has taught as a guest lecturer at Princeton University, the Berlage Institute in Rotterdam, the Academy of Fine Arts in Vienna and the Academy of Architecture in Arnhem. In 2012 she was awarded an honorary professorship at the University of Melbourne’s Faculty of Architecture, Building and Planning. She’s also a registered urban designer.
Clockwise from top left
- Qingdao World Horticultural Expo, Qingdao, China (2011–2014), photographer Edmon Leong
- Music Theatre and Faculty Building, University of Graz, Austria (1998–2008), photographer Iwan Baan
- Erasmus Bridge, Rotterdam, Netherlands (1990–1996), photographer Christian Richters
David Gianotten is Managing Partner-Architect of OMA. Projects currently under his design and supervision include the Taipei Performing Arts Centre in Taiwan, the Hanwha Galleria in Busan Korea, the Taiyuan Industrial Heritage masterplan in China, and the Prince Plaza Building in Shenzhen China. As partner-in-charge of OMA’s Hong Kong and Beijing offices and director of OMA Asia, David Gianotten leads the firm's large portfolio in the Asia Pacific region and was responsible for the recently completed Shenzhen Stock Exchange headquarters, the end stages of the CCTV headquarters in Beijing and OMA’s conceptual masterplan for the West Kowloon Cultural District in Hong Kong.

David joined OMA in 2008, launched OMA’s Hong Kong office in 2009, and became partner at OMA in 2010. He studied architecture and construction technology at Eindhoven University of Technology, and before joining OMA was Principal Architect at SeARCH in the Netherlands.
Clockwise from top left

- Taiyuan Industrial Heritage Transformation, Masterplan, China (2014), image courtesy of OMA
- Taipei Performing Arts Centre, Taiwan (2009), image courtesy of OMA
- Taipei Performing Arts Centre, Taiwan (2009), photographer Philippe Ruault
- Taipei Performing Arts Centre, Taiwan (2009), photographer Philippe Ruault
Kasper Jensen is an innovator and developer at 3XN. He is a partner and director of GXN, an internal innovation unit established in 2007 to exploit the possibilities of applying the latest knowledge and technology to design and architecture. In the space of a few years, he has become a spokesperson for the shape of future architecture, focusing on new business areas and integration of new materials and green technologies.

In collaboration with the Aarhus School of Architecture, he founded the master studio Regenerative Architecture, which investigates new forms of symbiosis between the built environment, material science and natural systems. Kasper graduated from the Aarhus School of Architecture in Denmark, then earned a Masters in Architecture from the Southern California Institute of Architecture.
I see the architect’s role in society as that of a public intellectual. If you build your own house the risk is low so long as you are happy. However when you do something the results of which may affect other people, then the risk becomes higher. In this respect the architect is also a social agent. —Ma Yansong
Since 1996 New York-based SHoP Architects has set the standard for creative exploration in the field of architecture and modelled a new way forward with its unconventional approach to design. The firm’s method centres on a willingness to question accepted patterns of practice, coupled with the courage to expand beyond the architect’s traditional roles. Under the leadership of founding partner Gregg Pasquarelli, the studio has grown to over 200 people, with projects on four continents. Celebrated projects such as the Porter House apartments, the East River Waterfront, and the Barclays Center arena have cemented SHoP’s reputation for smart, successful, transformative neighbourhood interventions. Beyond the office, Gregg lectures widely. His commitment as an educator demonstrates his dedication to impacting his field, challenging a new generation of architects to understand that technological proficiency and the pursuit of beauty are never mutually exclusive.
Clockwise from top left
- 111 57th Street, Aerial, image courtesy of SHoP
- 111 57th Street, Façade detail, image courtesy of SHoP
- Barclays Center, View from Atlantic, photographer Bruce Damonte
- Barclays Center, Under the Oculus, photographer Bruce Damonte
Risk entered the field of architecture through managerial techniques that have been introduced into everything we do — in the office and on the construction site. In the process it has fundamentally changed the nature of the discipline.

—Marc Angélil

Deborah Saunt founded the award-winning architectural studio DSDHA in 1998. Her work blurs the boundaries between landscape and architecture, art and urbanism, and questions our preconceptions of the city.

DSDHA has delivered a range of high profile buildings that have brought international renown. In London alone, recent projects include a mixed-use flagship store on South Molton Street, a jeweller’s studio in Southwark, a gateway building for the London 2012 Olympics Athletes Village, large residential projects in Westminster as well as the redesign of the public realm in the West End.

Deborah has recently completed her PhD thesis as part of the RMIT Practice Research program. She teaches a diploma design unit at the Cass School of Architecture in London and was a guest professor at EPFL in Switzerland. She is a member of various prestigious panels, including the RIBA Awards Group. Deborah also writes and broadcasts on architecture.
Clockwise from top left
- Alex Monroe Studio; Snowsfields, London, photographer Dennis Gilbert
- South Molton Street, London, photographer Dennis Gilbert
- West End Public Realm, Princes’ Circus London, image courtesy of DSDHA
Jeremy Till is an architect, educator and writer. He is Head of Central Saint Martins in London, widely considered one of the world's leading centres for art and design education, and Pro Vice-Chancellor, University of the Arts London. His extensive written work includes the books *Flexible Housing*, *Architecture Depends* and *Spatial Agency*, which have all won the RIBA President's Award for Research, an unprecedented achievement in this international prize. His teaching and research concentrates on the social and political aspects of architecture and spatial production. As an architect, he worked with Sarah Wigglesworth Architects on their pioneering building 9 Stock Orchard Street, winner of the RIBA Sustainability Prize. He curated the UK Pavilion at the 2006 Venice Architecture Biennale and also at the 2013 Shenzhen Biennale of Architecture and Urbanism.
Stock Orchard Street, Sarah
Wigglesworth Architects with Jeremy Till,
photographer Paul Smoofy
Cynthia Davidson is the founding director of the non-profit Anyone Corporation in New York City and editor of tri-annual journal *Log, Observations on Architecture and the Contemporary City*. Cynthia was editor of the architecture tabloid *ANY* (or *Architecture New York*) from 1993 to 2000, and editor of the *Any* series of books (*Anyone, Anyplace, Anything*, etc.), which documented the ten international Any conferences on the undecidability of architecture that she organised from 1991 to 2000. She also edits the *Writing Architecture Series* books published by MIT Press, which focus on architecture history and theory. She is a former Loeb Fellow in Advanced Environmental Studies at Harvard’s Graduate School of Design and also studied journalism and art history at Ohio Wesleyan.
We think of architecture as a creative profession that innovates all the time. Every click or sketch is aimed at creating something new. However, not all design is innovative. This is the central misunderstanding of innovation in architecture, which continues to limit the profession’s understanding of risk as it misses business opportunities within the innovation economy. —Anthony Burke
Amanda Levete is founder and principal of London-based award-winning design and architecture studio AL_A. Since its formation in 2009, AL_A has refined an intuitive and strategic approach to design that has led to diverse concepts for cultural, retail and commercial schemes. Recent commissions include the expansion of the V&A Museum in London, a luxury shopping mall and hotel in Bangkok and a cultural centre in Lisbon.

Amanda is a trustee of social innovation centre the Young Foundation and former trustee of Artangel. She is a radio and TV broadcaster, writes for a number of publications including the New Statesman and Prospect and lectures throughout the world.

Levete trained at the Architectural Association and worked for Richard Rogers before joining Future Systems as a partner in 1989, where she realised ground-breaking buildings including the Media Centre at Lord's Cricket Ground, which won the prestigious architectural prize, the RIBA Stirling Prize in 1991.
Manfred Grohmann is a founding principal of Bollinger + Grohmann Engineers. Since its foundation in 1983, the firm’s prime focus has been on the strengthening and enhancement of each individual design. Bollinger + Grohmann is based in Frankfurt am Main, but has offices in München, Vienna, Paris, Oslo and Melbourne.

Bollinger + Grohmann has been involved with some of the most significant and influential works of architecture (particularly in Europe) in the last 20 years. The firm has worked with architects including Coop Himmelb(l)au, Dominique Perrault, Frank Gehry, Hans Hollein, LAVA, NOX, OMA, Renzo Piano, SANAA, Snøhetta, Peter Cook, UNStudio and Zaha Hadid among many others.

Manfred Grohmann has been Professor for Structural Design at Kassel University since 1996, Guest Professor at the Städelschule in Frankfurt since 2000, at the ESA (École d’Architecture) in Paris since 2007 and has taught at Darmstadt Technical University.
It is imperative that we keep creativity embedded within the changing shape of the construction industry, but can this be maintained when we have a procurement system that labels architecture as a part of a ‘logistical supply chain’? — Deborah Saunt

Dr Cheong Koon Hean is CEO of the Housing and Development Board in Singapore overseeing the planning, development and management of public housing flats in 26 towns and estates. She is concurrently the Deputy Secretary (Special Duties) in the Ministry of National Development.

Dr Cheong was CEO of the Urban Redevelopment Authority (2004-2010). She initiated the Architecture and Urban Design Excellence Program to improve design standards and played a key role in planning and developing major growth areas, such as Singapore’s new city extension at Marina Bay and the Sino-Singapore Tianjin Eco City in China.

An active participant in international affairs, Dr Cheong is a board and council member of the International Federation of Housing and Planning and has served on several international expert panels advising on governance, planning and sustainability.

A Colombo Plan scholar, Dr Cheong graduated with a first class honours degree and the University Medal in Architecture, Masters in Urban Development Planning (University College London) and completed the Advanced Management Program (Harvard). She has been conferred several honours, including the International Women’s Forum 2011 Women Who Make a Difference Award.

Dr Cheong Koon Hean’s involvement in the conference has been made possible by the Planning Institute of Australia.
Mitchell Silver is Parks Commissioner for the City of New York. Mitchell is also a former president of the American Planning Association (APA). He is an award-winning planner with almost 30 years of experience. He is internationally recognised for his leadership in the planning profession and his contributions to contemporary planning issues. As Parks Commissioner, Mitchell oversees planning and management of 29,000 acres of parkland.

Mitchell lectures extensively throughout the United States and abroad on a variety of planning topics. He is a contributing author and editor of *Local Planning: Contemporary Principles and Practice*, a resource for local governments engaged in planning. Known as a passionate communicator, creative thinker, problem-solver and visionary leader, Mitchell has been at the centre of many cutting edge trends, innovative solutions and visionary plans. As president of the APA, Mitchell led an international effort to elevate the value and rebirth of planning in the 21st century.

Mitchell Silver’s involvement in the conference has been made possible by the Planning Institute of Australia.

The Planning Institute of Australia is hosting their annual congress ‘Great Places’ at the Melbourne Convention and Exhibition Centre from 13–15 May 2015. The Creative Directors have taken the opportunity to join with PIA on the Friday afternoon to present a joint panel discussion entitled ‘Planning + Architecture: Lost in Transition’, with PIA keynotes Mitchell Silver and Dr Cheong Koon Hean joining the panel.
Thomas Bailey is a founding member and Director of Room11 Architects. Room11 are a brutal, poetic, Occamist practice whose work seeks to resonate with place. Room11’s deftly conceived architecture has received national and international acclaim and has been published through highly acclaimed books, journals and alternative media streams.

Thomas studied architecture in Tasmania and Sweden, where he learnt the gentle art of making refined buildings for a cool climate. The GASP! project is Thomas’ first foray into large scale public architecture. Maniacal blunt forms frame and command the superlative Tasmanian landscape. Thomas is interested in architecture at the intersection of stillness and revolution.

Above: GASP!, Tasmania, photographer Ben Hoskings
Camilla Block graduated from the University of Sydney with a Bachelor of Architecture in 1991. She joined Neil Durbach in practice the following year, then in 1998 established the office of Durbach Block Architects. Camilla worked as the design director on the Droga Apartment (completed 1998), which received the National RAIA Robin Boyd Award for Housing and the RAIA Wilkinson Award for Housing (NSW). Camilla has been a design principal in all of the major projects of Durbach Block, including UTS Thomas Street Science Building, Roslyn Street Kings Cross, the Brickpit Ring, Homebush Bay, House Holman, House Spry, Commonwealth Place in Canberra and Sydney Amenities Buildings Homebush Bay. Camilla Block has taught, lectured, exhibited, judged awards and been published both nationally and internationally. In 2014, Camilla received an honorary appointment as an adjunct professor from the University of Technology, Sydney, Faculty of Design, Architecture and Building.
Professor Anthony Burke is Head of the School of Architecture at the University of Technology, Sydney. A leading figure in Australian architecture, Anthony is a curator, writer, designer and a director of the architectural practice Offshore Studio. He is a graduate of the Masters of Science in Advanced Architectural Design from Columbia University and holds a Bachelor of Architecture from UNSW.

Anthony was an assistant professor in architecture at the University of California, Berkeley for five years before returning to Australia where he directed the Master of Advanced Architecture degree at UTS before being appointed Head of School in 2010.

In 2012 he was the curator for the Australian Pavilion at the 2012 Venice Architecture Biennale with Gerard Reinmuth. He was selected as curator of the Architecture Symposium to mark the 40th Anniversary of the Opera House in 2013.

Anthony combines scholarly research with regular commentary on practice and theory in architecture, with design research through creative works, developing exhibitions, installations, events and design projects.
John Choi is a partner at CHROFI. Established in 2000, the practice’s founding design, TKTS in New York City, has been widely recognised for its design excellence and innovation, from fields as varied as planning, architecture, branding, public space and tourism. Other key projects include Stamford on Macquarie, Lune de Sang – a forestry estate in the Byron Shire hinterland, The Goods Line with Aspect Studios, Ballast Point Amenities, Manly 2015 Master Plan, Millstream Lookout and Mona Vale House. In 2009, the practice received three Commendations in the AR Award for Emerging Architecture and in 2012, John was nominated for the Iakov Chernikhov Prize.

Further to these professional practice activities, John is an adjunct professor with the School of Architecture at University of Sydney and serves on the board of 4A Centre for Contemporary Asian Art.

Project images: Lune de Sang Sheds, Northern NSW, photographer Brett Boardman

Risk has to be thought as inextricably bound up with experimentation. To experiment is to take indetermination. This is the work of pure risk whose results are always contingent.

—Andrew Benjamin
John Daley is the inaugural Chief Executive of Grattan Institute, which provides independent, rigorous and practical solutions to Australia’s most pressing public policy issues. The current programs of Grattan Institute focus on productivity growth, transport, school education, tertiary education, energy and health. Grattan has also undertaken extensive research into cities and their impact on our economy, recently publishing its first book, *City Limits: Why Australian cities are broken and how we can fix them* in March 2015.

John’s work at Grattan Institute has focused on economic and budgetary reform. He is particularly interested in government prioritisation. His other interests include analysing the situations in which government intervention is justified, and the limits to government.

He has 25 years’ experience spanning policy, academic, government and corporate roles. He has worked for the Victorian Department of Premier and Cabinet, McKinsey and Co, and ANZ where he was Managing Director of the online stockbroker, E*TRADE Australia.

John completed an LLB (Hons) and a BSc at the University of Melbourne in 1989, and a doctorate in public law at the University of Oxford in 1999.
Kristin Green runs KGA Architecture, a small Melbourne practice working on projects big and small. Their work is informed by a wealth of influences – from old films and new materials technology to the tradies on site.

In recent times KGA has designed an award-winning retail fit out, mobile showrooms, an urban gateway, a high end office showroom, a uniquely automated factory and a tropical island resort. The practice plays with ideas, meaning, colour, texture and materials to match a project’s scale, people and place.

Kristin Green is both architect and educator; her practice insists on building relationships and engendering responsibility for built outcomes. Kristin is a businesswoman with vision who uses her love of physical pursuits in mountain climbing, surfing, skiing and dance as an essential part of creativity; an opportunity to extend the connection between body intelligence and architecture. Her practice embodies all that energy and thrives on the risk that the transfer of academic experience and innate experience carries with it.
In a world where future forecasting seems futile, where predictions are unreliable, and where even the most absurd scenarios are plausible, many urban planning decisions seem to be governed not by vision, but by fear: fear of disaster, fear of change, fear of the unknown...

— Winy Maas

Ben Hewett is Director for Strategic Services at the NSW Government Architect’s Office. In this new role Ben provides strategic design advice across government and leads the office’s strategic function.

Ben was the inaugural South Australian Government Architect from 2010 to 2014. Concurrently, he was Executive Director of the Office for Design and Architecture SA, which implemented South Australia’s highly regarded Design Review program. As the Executive Director of South Australia’s Integrated Design Commission (2010-12), Ben was Director of 5000+, a national pilot project with the three tiers of government collaborating to develop an integrated design strategy for Adelaide.

Prior to these roles, Ben was a senior lecturer with the University of Technology, Sydney, Director of Offshore Studios (a design research practice), Design Director with Crone Partners and Design Architect with the NSW Government Architect’s Office.
Ian McDougall is a founding director of ARM Architecture. He was registered in Victoria as an architect in 1980 and was made a Life Fellow of the Australian Institute of Architects in 2004. His design work has had recognition in the professional arena and he is also highly regarded as an urban designer. He was Director in Charge of such notable projects as the Melbourne Recital Centre, MTC Southbank Theatres Project and the recently rejuvenated Hamer Hall.

His current projects include the Shrine of Remembrance Stage 2, Geelong Library and Melbourne University Arts West Project. In 2003, Ian was awarded the Centenary Medal for his contribution to Australian architecture. He was Professor of Architecture and Urban Design at University of Adelaide from 2007 to 2013. In 2012 Ian was appointed to the Melbourne Festival Board of Directors and is also currently on the Board of Directors of Lucy Guerin Inc Dance Company.
Founder and Director of Breathe Architecture, Jeremy McLeod is an architect and activist with contagious enthusiasm for a sustainable and ethical future. Jeremy approaches the built environment from a holistically sustainable perspective, attempting to reconcile ecological and social design impacts within the current economic climate.

Since establishing Breathe in 2001, Jeremy has cultivated his small practice into an efficacious tool for design, planning and policy. He has directed his team in the execution of award-winning projects that span domestic and commercial scopes. Jeremy consistently presents quality architecture with renewable materials, passive solutions and low embodied energy. These priorities both underpin and characterise his work that continues to stimulate the emergence of architectural trends. Breathe's recent multi-residential work has gained national acclaim, earning both residential and sustainability awards.
Associate Professor Dr Vivian Mitsogianni is Deputy Dean and Head of Architecture and Urban Design at RMIT. She was the founding leader of the Future Fabric of Cities Flagship in the RMIT Design Research Institute (2009–2013) and has expertise in facilitating processes for design innovation by combining experimental design practice research and ‘real world’ industry-linked projects. She curated the RMIT Master of Architecture Design Studios (2001–2009), commissioning a number of studios by innovative design practices as well as developing pedagogical models to support venturous design exploration. She continues to work with venturous design architects through her supervision of design practice PhDs in RMIT’s PRS program in Australia and Europe.

Vivian is a partner in M@ STUDIO Architects, undertakes practice-based research with a focus on experimental design processes, and is often called on as an expert internationally on architectural design research. Her own design projects, commentary and studios have been widely published and exhibited internationally.
Juliet Moore was born in London in 1973. After gaining a Bachelor of Architecture from Liverpool University, she graduated with a Masters in Architecture from RMIT in 1998. Juliet is a co-director of Melbourne practice Edwards Moore, which was established in 2009. The studio has received worldwide attention, with work ranging in scale from private houses, retail spaces, exhibitions and temporary pavilions to public buildings and large scale city planning projects.

Juliet’s focus is in clarity of design and program that responds to the client’s expectations as well as its environmental implications. Her infectious energy and belief in an architecture of inclusivity makes her a true team leader, able to organise and coordinate complex consultant teams through effective communication and collaboration to ensure spectacular results.
From survival pods for a climate-stressed Australia of the near future, to buildings sculpted in response to the environment that surrounds them, the work of Paul Morgan Architects (PMA) is a highly unconventional blend of science fiction, sustainability and speculation.

Director Paul Morgan has been in private practice since 1997, completing university, TAFE and residential projects over that period. In 2007 the practice was awarded the Robin Boyd Award for Residential Buildings by the Australian Institute of Architects for the Cape Schanck House. The practice has won awards from the European Centre for Architecture, Art and Urban Design and was nominated for the Zumtobel Award honouring outstanding sustainable contributions to architecture and humanity. PMA has exhibited at the Venice, Istanbul and Beijing Biennales as well as the World Architecture Festival.

Paul was formerly editor of Transition magazine, and has taught in architectural design over the last 25 years. A monograph on the practice entitled Minimono 01: Paul Morgan Architects was published by Uro Media in 2013.

Project images, clockwise from left:
- Cape Schanck, photographer Peter Bennetts
- Trunk House, photographer Peter Bennetts
- Chisholm Tafe, photographer Peter Bennetts
Finn has an interest in technology, cultural change and society, and the way that a place effects change on the people and organisms inhabiting that terrain. Finn lived in Broome for five years and has practised throughout the northwest of Western Australia, working primarily on housing and infrastructure projects for Aboriginal communities and continues to work in this realm. He is a co-founding member of Environ Kimberley Inc, a Broome-based environmental group promoting landscape preservation and sustainable development in the Kimberley region of Western Australia. He is Vice Chairperson of the Wyemando and Jimmy Pike Trusts which provide funds to assist Aboriginal language preservation and art practice development.

He completed a Masters of Architecture at RMIT under the supervision of Professor Leon van Schaik, his thesis titled 'Remotely Sustainable: Architecture of Necessity'.

Project images, clockwise from top right:
- West Kimberley Regional Prison, TAG and iredale pederson hook Architects in Association, Photographer Peter Bennetts
- Walumba Elders Centre, Warmun Community, East Kimberley, Photographer Peter Bennetts
- Kununurra Courthouse, West Kimberley Regional Prison, TAG and iredale pederson hook Architects in Association, Photographer Peter Bennetts
Hannah Tribe studied architecture at the University of Sydney and Cornell University, graduating with first class honours and the University Medal.

As Principal of Tribe Studio, she has built the reputation of the practice, recognised for design excellence in its built and conceptual work in residential, urban design, installation and interiors. The practice currently has a team of seven architects working on projects in Australia, the UK and in the US.

Hannah has taught at the University of Sydney, University of Technology, Sydney and University of New South Wales. She has tutored in design and lectured in design and design communications. She has a busy speaking schedule, lecturing to peers at Australian Institute of Architects events and to the general public. She is a member of NAWIC and has sat on the NSW Chapter Council of the Institute. She has been an invited juror on awards panels, including the Institute’s Architecture Awards and the IDEA Awards.
In any creative endeavour you have to be unafraid to embrace risk in what you produce and in your ideas. If you repeat yourself you may well get refinement, but you won’t get a breakthrough, and what I like most of all is having a breakthrough and discovering something new. This is simply not possible without taking risk.

—Jeanne Gang

Suzannah Waldron is a co-founder of Searle x Waldron Architecture. The studio has focused on both large scale international competitions and small scale local public projects. Applying the same design ambition across scales, they consider how even the smallest project can interact with a wider urban context.

The studio’s built and unbuilt work has been widely awarded and published, most notably the Art Gallery of Ballarat Annexe, which received an Architecture Award for Public Architecture – Alterations and Additions at the 2012 Victorian Architecture Awards. The practice has also won multiple competitions including MoCAPE – Museum of Contemporary Art in Shenzhen, China and UN-Habitat’s spatial design competition for a Mobility Centre in Kosovo.

Suzannah Waldron is a registered architect. Prior to establishing her own practice, she worked for leading international practices OMA and dRMM. She combines architectural practice with research through leading architectural and urban design studios at RMIT University and the University of Melbourne’s School of Design.
Charles Wright leads a contemporary design practice with offices in Port Douglas and Melbourne. The firm possesses award-winning major project experience and specialist technological capabilities to develop iconic and sustainable solutions to complex problems. Since being established in 2004, Charles Wright Architects (CWA) has developed a discipline focused on innovative outcomes with enduring and inspiring qualities. The practice's approach to design and integration of ESD strategies has acquired CWA a unique recognition in tropical architecture with a number of world class buildings.

Project images, clockwise from left:
• Stamp House, photographer Patrick Bingham Hall
• Cairns Botanic Gardens Visitor Centre, photographer Patrick Bingham Hall
• Malanda Falls Visitor Information Centre, photographer Patrick Bingham Hall
Federation Square design drawing.
Image courtesy of LAB Architecture Studio.
THE FRINGE EVENTS FOR RISK 2015 AIM TO BROADEN THE EXPERIENCE FOR DELEGATES WHILE CELEBRATING MELBOURNE ARCHITECTURAL PRACTICE AND CULTURE. THERE ARE A RANGE OF ACTIVITIES AND EVENTS AVAILABLE TO SUIT MANY INTERESTS. WE ENCOURAGE YOU TO EXPLORE WHAT IS ON OFFER AND CONNECT WITH NEW PLACES, PEOPLE AND EXPERIENCES.
The temporal dimension is very important in order to calibrate the nature of risk. Just as climate change encompasses both slow disasters and quick disasters, so too a career can be wrecked by one building collapse, or by the slow erosion of a reputation due to poor work over time.—Rahul Mehrotra

South Yarra offers a physical laboratory for Melbourne’s renewed interest in density, providing a convenient cross section of built examples from maisonettes to walk-up flats and recent high end towers. Walking a meandering path from 1920 to today offers an opportunity to compare a range of dense building types, and observe changes in development activity, successive waves of architectural movements and the ever-present effects of urban governance. This walking tour is intended to be highly interactive and seeks to provide a platform for positive debate about inner suburban Melbourne’s past, present and future.

Date: Thu 14 May
Time: 9–10.30am
Cost: $37.50 or $27.50 for student/concession
Capacity: 15 people
Location: Meet at Yarra Lane – adjacent to 9–11 Claremont Street, between Claremont Street and Yarra Street, South Yarra

BOOKINGS:

Image: Matthew Deutscher

Start your National Conference experience with a walking tour led by local SONA representatives as they show you some of the latest architecturally designed cafes where, conveniently, you can also be served a delicious coffee brew. Participants will have the opportunity to sip a coffee (or another beverage of choice) at each location and listen to a short presentation by the design architect. Walk, Sip, Eat, Repeat – the name says it all!

Date: Thu 14 May
Times: Tour 1: 9–11am
Tour 2: 9.30–11.30am
Tour 3: 10am–12 noon
Tour 4: 10.30am–12.30pm
Cost: SONA member $5, Institute member $10, non-member $15
Location: Please meet at Lemon, Middle and Orange, 25-31 Rokeby Street, Collingwood to begin your tour.

BOOKINGS:
wp.architecture.com.au/risk/events

Image: Lemon, Middle and Orange, designed by John Wardle Architects, photograph by Trevor Mein.

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KNAUF

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KNAUF

Proudly organised by the Student Organised Network for Architects (SONA)
wp.architecture.com.au/sona

Image: Lemon, Middle and Orange, designed by John Wardle Architects, photograph by Trevor Mein.
You are invited to join Open House Melbourne for an exclusive four hour walking tour through a collection of the University of Melbourne precinct’s most significant buildings. At each building, guest speakers will give a specific and informative tour.

An Open House representative will be your guide providing insightful commentary about the area between each destination. The tour will conclude with light refreshments and the opportunity to discuss and network.

Open House is a global event that celebrates the city and promotes the value of architecture, urban planning and heritage protection through a free public event. Buildings and spaces that people do not normally get to access are open over one weekend in July. From contemporary architecture to historic buildings, iconic buildings and spaces are opened across the city for the public to explore.

Date: Thu 14 May
Time: 2.30pm
Cost: $75
Capacity: 25 people

Bookings: wp.architecture.com.au/risk/events

What will Parlour do next? Find out on 14 May. Parlour, the University of Melbourne and the Australian Institute of Architects invite you to a soirée to launch the next phase of Parlour: Women, Equity, Architecture.

Parlour will announce new plans, new alliances and a new funding campaign, and the Institute’s National Committee for Gender Equity will outline initiatives for the coming year.

Join us for good conversation, a glass of wine and a fabulous guest speaker.

Generously hosted by the University of Melbourne, the Parlour Inc soirée is held in collaboration with the National Committee for Gender Equity of the Australian Institute of Architects.

Date: Thu 14 May
Time: 4.30–5.45pm
Cost: $15 or $10 for student/concession
Location: Dulux Gallery, Lower ground level, Melbourne School of Design Building (Bldg 133); University of Melbourne, Parkville
Bookings: wp.architecture.com.au/risk/events
OFFICIAL OPENING PARTY

The Changing Role of RISK in Architecture will begin at the new Melbourne School of Design, by John Wardle Architects in collaboration with NADAAA. The opening party will begin with a fast paced and engaging Q&A session that will provide you with the opportunity to participate as a studio audience. Some of the participants on the night will include John Daley, Deborah Saunt, Jeremy McLeod, Graham Jahn and Jennifer Cunich. The night will continue with a cocktail reception where you will be able to meet and mingle with conference presenters, fellow architects, media and industry professionals. Please note tickets to the opening party will be limited.

Date: Thu 14 May
Time: 6–10pm
Cost: $99
Location: B117 Theatre (Q&A) and Level 1 – Atrium (Reception); Melbourne School of Design (Bldg 133), University of Melbourne, Parkville
Bookings: wp.architecture.com.au/events

The opening party is supported by the Melbourne School of Design at the University of Melbourne.

CINECITY 2015: RISK

Cinecity Architectural Film Project presents 60-second films exploring architecture and the city. The screening at LOOP will show this year’s shortlisted films, the judges’ choices and the winning entry, which have all explored the theme RISK by asking the question: From your point of view, what is architecture? We all, if we’re lucky, live, work and play within architecture and the city; whether coming from within the discipline or outside of it we are all constantly contributing to what architecture is, and in turn it contributes to who we are. This question falls within the discipline of architecture (the body of knowledge and a way of doing things), which in turns plays a role in creating the architecture.

Date: Thu 14 May
Time: 6.30pm
Cost: Free
Location: LOOP – 23 Meyers Place, Melbourne
Bookings: www.thecinecityproject.com

Twitter: @CINECITYPROJECT
Facebook: The Cinecity Project

CINECITY PROJECT

57
The practice of an experimental approach, entail the concentration of all your efforts in an uncertain, completely unknown outcome, over and over again, is really the purest form of idealism, utopianism even. Consequently, those of us who embrace this uncertainty, who reject the safe haven of a consensual, long-ago utopia, must address the complex nature of the real.

—Caroline Bos

Find your inner Scandinavian at beautiful bar duNORD. Catch up with old friends and make some new ones as you kick start your conference weekend. While this is the official student opening party, we welcome grads and architects to join the fun too ... Let's face it, the student opening party is always way better than the official one ;) There will be a limited bar tab accompanied by some delicious scandi snacks.

Date: Thu 14 May
Time: 8.30–11pm
Cost: $15 SONA members, $30 other
Location: duNORD - 367 Little Bourke Street, Melbourne

Proudly supported by the University of Sydney

Bon giorno! Mingle with some of the Emerging Architect Prize winners from around the country over a delicious breakfast at Fatto Bar and Cantina by head chef James Kummrow. The space, designed by Projects of Imagination, is fresh, nostalgic and fun, with incredible city skyline views across the Yarra River to Flinders Street Station and beyond.

Date: Fri 15 May
Time: 7.30–8.30am
Cost: Graduate & SONA member $20, Institute member $30, non member $40
Location: Fatto Bar and Cantina – River Terrace, Hamer Hall, Arts Centre Melbourne – 100 St Kilda Road

Proudly organised by the Student Organised Network for Architects (SONA)
wp.architecture.com.au/sona/

Image: Fatto Bar and Cantina, space designed by Projects of Imagination

Discover more about the Emerging Architect Prize architecture.com.au/events/national/prizes-competitions#emergingarchitectprize

Proudly supported by Architectural Window Systems
awsaustralia.com.au

Proudly hosted by the Emerging Architects and Graduates Network
wp.architecture.com.au/emagn/
EXEMPLARY APARTMENTS – OPEN DAY AND DESIGN DISCUSSION – PRESENTED BY THE ROBIN BOYD FOUNDATION

As the need for Apartment Design Standards is debated by the profession and community, the Robin Boyd Foundation has arranged a viewing of exemplary apartments designed by some of Melbourne’s best architects. From Frederick Romberg’s Stanhill Flats, completed in 1950, to Breathe Architecture’s recently completed and highly acclaimed The Commons, this is a collection of some of Melbourne’s most significant and influential apartment buildings. Buildings that have won Australian Institute of Architects awards, influenced the future direction of apartment design and proven that good design maintains its value and appeal.

This is a self-guided tour. All apartments will be open for viewing between 10am and 4pm. All apartments can be easily accessed by public transport and are conveniently grouped along tram routes which depart and return to the CBD/Flinders Street Station at regular intervals during the day. Tram timetables, house addresses and tram stop details for each house will be provided with tickets.

Date: Sun 17 May
Time: Open between 10am and 4pm
Bookings: robinboyd.org.au/category-events/75-open-house-program/182-aia-conf15

There will be an exhibition of the work of the structural engineers Bollinger+Grohmann at the Dulux Gallery within the MSD Building. Titled, ‘Just a Simple Engineering Love Affair’, the exhibition will display photos, models and interactive displays, the broad range of this innovative practice, with their work on many of Europe’s most innovative buildings. The exhibition is open to the public.

Date: Wed 13 May–Fri 15 May and Mon 18 May–Tue 19 May
Time: 9am–5pm
Cost: Free
Location: Dulux Gallery, Lower ground level, Melbourne School of Design Building (Bldg 133); University of Melbourne, Parkville
Image: Courtesy of B + G, photographer Mattias White

Image: The Commons by Breathe Architecture, image courtesy Urban Angles.
THANKS

THE INSTITUTE TAKES GREAT PLEASURE IN THANKING THE PARTICIPATING SPONSORS FOR THEIR SUPPORT OF THE 2015 NATIONAL ARCHITECTURE CONFERENCE:

Principal Corporate Partner: BlueScope

2015 marks a significant milestone in BlueScope’s partnership with The Australian Institute of Architects. It is with great pleasure that BlueScope continues their 30th year supporting Australian architecture through the 2015 National Architecture Conference. Their industry leading brands, COLORBOND®, ZINCALUME® and GALVASPAN® steel continue to play a key role in Australian architecture. The attributes that have built these brands, such as world class quality, durability, technical backup and support will continue to encourage innovation and inspire confidence by assisting to minimise risks in the construction process.

BlueScope continues to be at the forefront of innovation in the building industry. This is signified by the 2012 launch of next generation ZINCALUME® steel, the 2013 launch of COLORBOND® steel’s 6 new colours and the addition of ZINCALUME® steel (AM100) as COLORBOND® steel’s substrate and more recently the 2014 launch of six highly resilient colours to the COLORBOND® Metallic steel palette. BlueScope’s extensive research and development process is the backbone to innovation and will continue to deliver innovative products to inspire your creativity.

Supporting Corporate Partner: Dulux

Dulux Australia has been supplying architects and specifiers quality coatings since 1918. From Decorative to Powder and Protective Coatings, to Texture and Timber finishes, Dulux offers high performance coatings with an extensive colour offer. Dulux World of Colour brings over 4,600 colours together for designers, architects and specifiers, offering a whole new world of possibilities.

Dulux proudly announces the launch of the latest version of the Dulux BIM Solutions colour plug-in for Revit®. The new version includes externally durable Powder Coating colour types as well as specific Protective Coating metallic and safety colours, making colour specification and scheduling now even easier. It is available to download FREE for Revit® 2015, 2014 and 2013 from dulux.com.au/BIM

For the past nine years Dulux has proudly collaborated with the Australian Institute of Architects and EmAGN to present the Dulux Study Tour. This programme is designed to foster the talent of emerging architects, offering five winners the opportunity to visit world renowned architects, get an exclusive look into the think tank of international practices and candid site tours by the architects themselves.

For more information on the Dulux product and colour range visit dulux.com.au/specifier
Bondor® is Australia's leader in complete thermal building solutions and lightweight architectural panels. More than just the leading manufacturer of insulated panels, Bondor® has unrivalled experience in design assistance and construction. The conference theme focuses on risk… As Australia's only manufacturer, distributor and installer of Factory Mutual Approved PIR, Mineral Fibre & EPS-FR cored panel, Bondor® is in a unique position to be able to offer solutions on a range of building applications to help manage and minimise risk. Bondor is ever conscious of reducing the risk of damage to the building structure itself, adhering to the company's strict safety procedures including code compliant site installations, as well as offering significantly less risk to the occupants or fire-fighters during severe weather or fire events. Bondor® has been at the forefront of the Australian panel industry for over 60 years, operating from six manufacturing facilities across Australia; Bondor has produced over 100 million square metres, and installed over 65 million square metres of insulated panel. Bondor® has the right products and focused people with significant experience in manufacturing and installing panels to suit Australian conditions and building codes. bondor.com.au

At Architectural Window Systems (AWS) we spend a lot of our time focused on innovation which ultimately involves risk taking. Risk – it’s a word that’s thrown around a lot nowadays, but what is it, really? We believe it’s a combination of imagination, passion and an individual's ambition. It’s about working hard to come up with great ideas and making it happen, developing them into some of Australia’s most sensational window and door systems. We understand that it is our responsibility to constantly evolve, and to develop cutting-edge products and systems that continue to raise the bar and provide inspiration. We believe that complacency is the enemy of progress. So, even though we’ve produced fantastic products in the past, we never rest on our laurels. To maintain our terrific industry reputation, we must continue to innovate, we must continue to test our products, imagine and most importantly take risks.

At AWS, we need to take risks to ensure we meet our own expectations and our clients’. We provide architects with quality products that have been tested which ultimately eliminates the architect's risk. They have faith in the AWS product.

AWS is proud to support the 2015 National Architecture Conference– Risk, providing architects throughout Australia with the opportunity to come together to share ideas, challenge thinking and learn about the profession – encouraging innovation, imagination and risk taking. But most importantly providing inspiration for the continuation of great Australian architecture.

For over 30 years Diversified Communications has built a reputation for delivering truly unique exhibitions designed to excite and innovate. They now own and run more than 30 of Australia's premier industry-specific trade and consumer events, including designEX, DesignBUILD and Grand Designs Live. Their portfolio of architectural, design and building events allow the industry to showcase the latest product innovations and trends, while gathering together the most progressive talent, all in one place. Their events provide the foremost platform for business networking and allow visitors to come face-to-face with the industry and meet with the people who are shaping the future of Australian architecture, design and building. divcom.net.au

Smeg is the only domestic kitchen appliance brand worldwide to offer individual and bespoke collections designed by world famous and awarded architects and designers such as Guido Canali, Mario Bellini, Renzo Piano Design Studio and Marc Newson. Smeg is very proud of its Italian heritage and the fact that every new product created by Smeg is an original piece born from a dedicated studio where form, design, ergonomics and function are rigorously applied. Meticulous life-cycle testing of all materials and electronics, in laboratories that constantly engage in technological, design and culinary research are testament to Smeg's consuming commitment to making its appliances the most aspirational, elegant and resilient available today– Smeg truly is ‘technology with style’. smeg.com.au/commercial

Now you can reduce the risk of designing and specifying in the ever-widening world of wood and wood products in structural and decorative applications. An inspirational and informative resource, the WoodSolutions website includes downloadable technical design guides, species properties and product performance data; plus Ask an Expert, case studies, CPD tutorials, professional presentations and more. WoodSolutions is an industry initiative providing independent, non-proprietary information about timber and wood products to design and build professionals and companies. Supported by industry bodies and technical associations, WoodSolutions is resourced by Forest and Wood Products Australia (FWPA) and the Australian Government. woodsolutions.com.au
Knauf Australia is a proud sponsor of the Australian Institute of Architects. As part of the Knauf Group, a global leader in the construction materials industry, Knauf sources innovation from our global footprint.

As you ponder the spaces we live in and the materials to build with – no matter how complex a vision you may have – creating the materials and providing the solutions to translate your vision into reality, is a passion at Knauf. It’s no wonder then that Knauf’s cutting edge products have been used in iconic buildings the world over.

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Event Sponsor: GRAPHISOFT ArchiCAD

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NATSPEC

Event Sponsor: NATSPEC

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The Department of Economic Development, Jobs, Transport and Resources is the Victorian Government’s lead agency for creating the conditions to sustainably develop the Victorian economy and grow employment.

Our role is to increase jobs, investment, exports and opportunities; stimulate innovation, competitiveness, and confidence; and support sustainability.

The Department has nine Ministers across 13 portfolios: Public Transport; Employment; Agriculture; Regional Development; Industry; Energy and Earth Resources; Roads and Road Safety; Ports; Tourism and Major Events; Creative Industries; Small Business, Innovation and Trade; Industrial Relations; and Training and Skills (international education).

Three functional groups provide department-wide operational support: Strategy and Planning; People and Executive Services; and Financial Management and Technology Services.

The Department employees are located throughout the Melbourne CBD, metropolitan Melbourne, regional Victoria and international offices worldwide.

The Department is proud to be a sponsor of the Australian Institute of Architects’ 2015 National Architecture Conference covering important topics relating to risk in architecture.
In this, the first year of our operations in our newly completed and award-winning Melbourne School of Design building, we are proud to host the conference Opening Party, and to be supporting the 2015 National Architecture Conference.

Event Sponsor: The Melbourne School of Design

The Melbourne School of Design (MSD) is the graduate school of the Faculty of Architecture, Building and Planning at the University of Melbourne. The leading faculty in the Asia-Pacific region for studies in the built environment, our core disciplines include architecture, construction, landscape architecture, property, urban and cultural heritage, urban design and urban planning.

The University of Melbourne established one of the first Bachelor degrees in Architecture in 1927 and the MSD continues that tradition, educating the full range of built environment professionals. MSD has a lively culture of exploration manifested in many forms, from classroom and studio to research enquiry, complemented by lectures, forums and exhibitions. MSD professional entry graduate programs are fully accredited, and many are internationally recognised. Cultural diversity is also a strength as the MSD attracts students and staff to Melbourne from over 50 countries. Our strong alumni body includes graduates in leadership roles across Australia and the world.

In Australia, Holcim has been serving the construction industry over the past 100 years through the well-known brands Readymix, Humes and Cement Australia. The company employs 3,000 people at over 300 sites with its head office based in Chatswood, Sydney.

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Holcim is proud to partner with the Australian Institute of Architects to bring you the 2015 National Architecture Conference.

Event Sponsor: Holcim

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Architecture Media is an associate company of the Australian Institute of Architects. Its products are endorsed by the Australian Institute of Architects, the Design Institute of Australia and the Australian Institute of Landscape Architects.

Our portfolio includes the highly regarded digital and print publications – Architecture Australia, Artichoke, Houses, Houses Kitchens+Bathrooms, Landscape Architecture Australia and Architectural Product News; websites – Selector.com, ProductNews.com.au and ArchitectureAU.com; the Houses Awards, the Eat-Drink-Design Awards and the Australian Interior Design Awards (as a founding partner) plus a variety of talks, seminars and conferences, such as Artichoke Night School and Our Houses, under the Design Speaks banner.

Our New Zealand company, AGM Publishing, provides a similar range of industry-leading print and digital publications, events and websites, including Architecture New Zealand, Interior and Urbis magazines, the ArchitectureNow.co.nz and Selector.com websites, and the Interior Awards.

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ESSAYS
Perceptions of risk can be inverse to the scale of the project. The smaller the project, the tighter the budget, time, and stakeholder approvals.

—Suzannah Waldron

**Full texts are available in** Architecture Australia, March–April 2015.
For those who have explored the *Risk* website and the latest edition of *Architecture Australia*, you will have noticed a range of essays and videos that speak to a diverse range of concerns embedded within this conference. Most of the texts* are authored by invited speakers, whose prefigured ideas and positions will be more fully explored at the conference. Alongside these we have assembled short essays and a series of video interviews with a wide range of architects and architectural educators from around the world. Such a body of texts* and videos is far from comprehensive, but hopefully they suggested the interconnected complexity of the subject at hand.

It is a subject that runs deep within architecture's DNA. As Anthony Burke and Andrew Benjamin* establish in two opening texts, risk is not an external factor to be ‘managed out’. Rather it is a vital constitutive element within innovation and is ‘inextricably bound up with experimentation’. Thus it is understood that risk minimisation can also mean the minimisation of innovation and experimentation: clearly the very antithesis of a positive force in either architecture or more broadly the built environment.

In this there is a correspondence with many other aspects of contemporary life, where the denial of risk serves also, intentionally or not, to entrench that which is known and established, ergo the status quo. Meanwhile, ironically, we live in an age of accelerated change, in which Alisa Andresek* observes ‘… we actually have an enormous opportunity for an expanded field of engagement with the world’. In an effort to embrace this expanded field, Caroline Bos* states: ‘those of us who embrace this uncertainty, who reject the safe haven of a consensual, long-ago utopia, must address the complex nature of the real’.

Indeed, architectural practice today urgently needs to address the reality of changing times: of evolving building technologies and expanding regulation, of unstable climates and resource conservation. In addition the transformation in recent years of design procurement processes and the nature of the architect/client relationship is yet to be fully absorbed by the profession. Here perhaps more than anywhere the issue of risk is most vexed, linked to the rise of managerial techniques that Marc Angélil observes leads to a ‘banalisation of architecture’.

Here Suzannah Waldron* reflects on establishing a new practice at a time when the culture of both public and private sector procurement mistakenly conflates track record with risk-free. This in turn serves to concentrate opportunity in the hands of a few at the expense of the many small to medium sized practices – that is, well over 95 per cent of current Australian practices. From the perspective of the UK, Deborah Saunt* calls this trend the ‘Tesco-fication’ of the profession, which in turn risks the loss of design diversity. ‘By their nature, projects involve risk’ says Saunt, ‘but to use scale as a pre-determinant will reduce diversity and fail to foster potential talent’.

Yet talent is and still can be fostered, as will be illustrated by a number of Australian architects who will each present a single project over the course of a series of short intense project reviews on both days of the conference. In her own candid words on the design of a ‘dream project’ on a pacific island, Kristin Green* reflects on a design process far from the constraints of regulations and over-management, yet here too risk takes on an immediate and physical dimension.

Writing on the broader issue of architect/client relations David Gianotten* unequivocally cites collaborative client relationships and the development of mutual trust between both as perhaps the best means to embrace, and share risk. Through the lens of social engagement and community collaboration this point is reiterated by Rahul Mehrotra* who states that ‘the moment you nuance your understanding of risk … in relation to value judgments and collective endeavour … then it begins to pose the possibility for using it positively, where risks can lead to gains’. For Jeanne Gang* such trust and shared responsibility is again located at the fulcrum of the creative endeavour, engendered through the explication of a disciplined and thorough methodology.

Taken together these texts* and videos do not shy away from alarming trends or dangerous precedents, nor however do they underestimate the achievements and success of those who engage with risk positively and intelligently. Much like the conference these texts and videos serve to sketch some aspects of risk in architecture today. This conference is neither the start of the discussion, nor a summation, but hopefully it will contribute positively to what is an urgently needed and broadly defined discussion.
This is an edited extract from Lyon, H. H., 2015. Lost in Translation. Architecture Australia, March–April, 104 (2).
Contemporary architectural discourse is in a rare moment of inversion. Traditionally led from within the confines of universities or by the trajectory of propositional research projects, current debate is now being driven by the complex and ever more fluid relationship between architectural practice and a project’s formation. Even the conventional linearity of project procurement has undergone a radical shift whereby design, documentation and construction can now occur in alternating sequences or even in reverse. This allows ideas to be generated simultaneously at different junctions of a problem: design can therefore just as easily occur within the pragmatics of a construction program as in the theoretical realm of applied research.

What this reconfiguration generates as a by-product is a greater complexity about where the project risk actually lies. As a result, developers, financiers, institutional clients and foreign investors stabilise this process by overlaying projects with the brutal cloak of risk minimisation and contracts, which usually position the architect as the final recipient of any potential shortcomings. This collapse of established practice protocols would seem unimaginable to the previous generation of postwar commercial practices such as Stephenson and Turner or Bates Smart, who offered professional design management services within the strict limits of the Royal Australian Institute of Architects’ fee scale or the agreed gentlemen’s code of conduct. So what happened?

A global boom and the commodification of architecture are what happened. There was the lure of money, projects and stardom. Everyone was too busy creating paradise in the Gulf States or entire cities in western China to worry about what was happening at the point of a project’s origin. Risk could be absolved by success. It is only through the slowly sharpening lens of the economic drop of recent years that the effects can start to be measured. There is also a political dimension as the amalgam of government legislation and market economics reconfigures the politics of public and commercial architecture into a Faustian relationship. Major infrastructure projects require market capital to fund their core programs but are caught between the egalitarian needs of the public good and the commercial demands of private interests.

Public transport, roads, hospitals and schools – the usual typologies that reappear with the electoral cycle – are often clouded in ambiguous or open rhetoric regarding their funding, ownership or governance. Even the maturing discussion surrounding the role of the public–private partnership (PPP) model as the most visible example still manages to get lost behind an easy game of blame-the-financier for policy decisions that fundamentally rest within a democratic political debate.

The desalination plant in Victoria that has yet to supply any water or the more recent public debate over the virtues and ethics of Melbourne’s East West Link are two examples of urban infrastructure that carried massive risk. Where are the architects and urbanists in this debate? At a contractual level they are usually stifled by confidentiality clauses or commercial in-confidence agreements, while at a policy and public debate level there seems a paucity of discussion on developing an alternate model in which risk is defined as a design problem, not an unsolvable burden.

So where’s the good news? It rests partly with the new generation of architects, which has developed a more sophisticated awareness of architectural practice. We are already witnessing Master of Architecture students select professional practice as a new theory subject. Meanwhile the risk-auditor of an architectural practice – usually the domain of the less creative – has become a new force in the contemporary project. For some, this will be seen as a loss of the architect as torchbearer and visionary, but for others it is a realisation that contemporary ideas and influence are found at the convergence of procurement, politics and economics.
What does it take to build in a guarantee for a major project? What structure (of commissioning), what form (of delivery), what materials (of contract and project management) are required to convince all and sundry that a project – whether house, library, school, office building, public plaza, arts centre, stadium or new city – will emerge as a guaranteed success, a certainty?

For something to be considered a success, we would need some consensus on both the nature and conditions of success and an agreement on how we might define the success:

- Keeping to budget – but was the budget realistic in the first place?
- Fulfilling the brief – did we get what we want, what we need, what we never knew we needed?
- Satisfying everyone – as if such a thing was possible?
- Meeting visitation estimates – who wrote those?
- Garnering positive reviews – who reads those other than architects?
- Winning multiple awards – by architects to architects for architects?
- Changing the way a city operates – is that asking too much?

Life insurance, superannuation, critics’ choice, seal of approval, brand names – all of these act as guarantees in facets of our lives. We seek certainty and hope to reduce the risk of failure, the risk of disappointment, the risk of the unknown – to know at the beginning what will eventuate at the end. The sure thing, the safe bet, the dead cert. If I’m flying to Dubai in a new A380 for 14 hours, yes, I would like to feel confident that I will get there alive and in reasonable comfort. If I purchase a new iPhone, I trust Apple to deliver not just what it promised in terms of features, but also something that will last at least until (and preferably beyond) the expiration of its guarantee and warranty. Experiences, objects, processes and laws – I have expectations and even legal rights about their reliability and their repeatability.

Is architecture different from these examples? In a complex world, operating under complex regulations with complex management structures, is it possible to guarantee an outcome? Or rather, is it possible to not guarantee an outcome when you have so much invested and involved in the control of a project – all focused on the minimisation of risk and the maximisation of certainty? Architecture is a product, as well as an experience, a process and a consequence of laws and regulations. But is architecture reliable and repeatable? Should it be? Is architecture still transformative when it repeats (as prescribed) an experience, a formal gesture and a material presence the same way time and time again? Such repeatability and deliverability of a ‘known known’ would certainly provide a guarantee and eliminate most risks.

Rather than spending so much time, effort and resources on building the architecture of the guarantee, based as it is on ‘known knowns’ (with due reference to Donald Rumsfeld), I would prefer that we spend more time on exploiting the guarantee of the transformative ability of architecture to confront and engage both the ‘known unknowns’ and the ‘unknown unknowns’ of daily life – that complex chaos of interactions, engagement and social exchange at the very heart of architectural production.
### Continuing Professional Development (CPD)

Continuing Professional Development (CPD) is an important aspect of the conference. It provides the opportunity to build your knowledge across a range of topics making a significant contribution to your CPD needs.

**Formal CPD:** All sessions can provide formal CPD points. You will need to submit an online written report about the session on the conference website. Reports should be around 400 words and submitted by Friday 5 June.

**Informal CPD:** All sessions provide informal CPD. Your attendance counts as informal CPD.

Please note: You cannot claim both formal and informal points for the same session.

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<table>
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<th>Session</th>
<th>Presenter(s)</th>
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<td>Suzzanah Waldron, John Choi, Deborah Saunt</td>
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<td>Camilla Block, Paul Morgan, Cynthia Davidson</td>
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<td>Finn Pedersen, Kristin Green, Gregg Pasquarelli</td>
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<td>Session 3A</td>
<td>John Daley, Gregg Pasquarelli, David Gianotten, Mitchell Silver, Cheong Koon Hean</td>
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<td>Amanda Levete</td>
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<td>Andrew Mackenzie, Deborah Saunt, Cynthia Davidson, Ian McDougall</td>
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<td>2.10–3.30PM</td>
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<td>Ben Hewett, Jeremy McLeod, Caroline Bos</td>
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A selection of plans, sections and other drawings have been reproduced in the conference booklet, on T-shirts and bags, as well as on the conference website. These drawings were selected as they relate to projects that in the course of the last 50 years, have embodied a spirit of creative risk taking in the architecture of Australia. This conference explicitly celebrates these and other ‘risky’ projects.