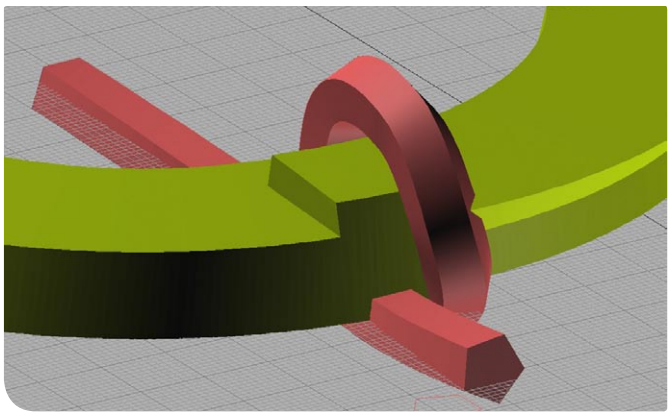
NATIONAL MUSEUM OF AUSTRALIA

We liked to think that the story of Australia was not one, but many tangled together. Not an authorised version but a puzzling confluence; not merely the resolution of difference but its wholehearted embrace. We hoped to make a place vividly local, rooted in Walter Burley Griffin's garden city, rooted in the local country. But also we hoped to make something projective, to make a sign to mark our longing.

The centrepiece of the National Museum of Australia became a great open space called the Garden of Australian Dreams, like the field of a sports stadium becoming a new cultural arena, a palimpsest of times, of myths and dreams, demarcation and tragedy.

This is what we see immediately, this is what we can touch, but there is also that invisible tangle, that impossible journey, that mere reflection of object, that reverse, that subtractive force, that residual interpretation cast, that negative that struggles to give witness to that unseen. As if made present in virtual guise, in passionate narrative, like a prolific vine, now in a seething confluence caught up, as if in a strange cacophony of songs, as if no longer waiting.

This was our hope, a work-in-progress, a place of scholarship, research and learning, a place disarmingly inclined to celebration, but as if also of mourning, a place as if to concentrate our hopes or even give us warning, a place to test our every condescension.



BUILT PEDAGOGY

ARM

Buildings that Teach

"We shape our buildings, and afterwards our buildings shape us."
Winston Churchill, 1943

Classrooms, as we know them are almost obsolete. Certainly those with rows of desks and a someone lecturing from the front are less and less suitable in an era where students are engaged with group and problem based learning. Instead we need buildings that stimulate and invigorate, that prompt enquiry and spark curiosity. We need buildings that speak to us at different levels – emotionally, spiritually, cognitively.

Importantly we need to ensure the physical environment supports what goes on inside the building. The social is inseparable from the physical. The built environment that the Faculty occupies must be a teaching tool, a catalyst for research and a clear beacon about what the Faculty is and does. We see the opportunity for the new Faculty building not only to serve as an address and spatial provision, but rather a transformative space, at once contributory and inseparable from the experience and process of learning.

The educational spaces of the Faculty must be understood as a design solution for an active university campus environment, a change towards "student-centred" approaches to learning.

University buildings are 'learning spaces' - layered transactional settings for liberating our thinking and our approach to spatial design in order to achieve dynamic learning environments able to meet current and future needs of teacher and students.

New forms of class rooms are emerging that are laboratories for learning, whether they be studios, computer rooms or traditional classrooms, each needs to support the educational journey where learning is about experiences rather than the traditional didactic learning models of the past. Students will use a variety of learning technologies, from teacher led instruction to self-directed learning – sometimes simultaneously! – as they chart their educational journey.

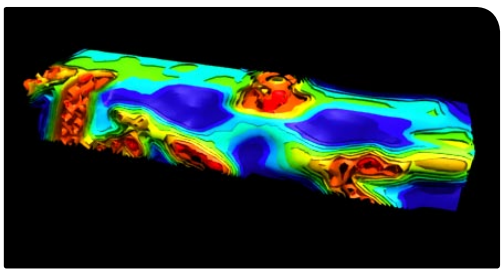
Innovation

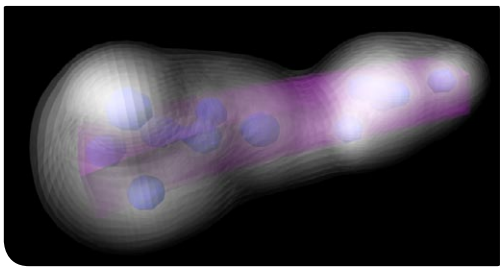
Real innovation is no flash-in-the-pan. Instead, perhaps it is a kind of inspired integration of research, judgments and imagination. At the beginning, it might be the brief which inspires a commitment to innovation but it is not always necessary. Sometimes enormous energy is spent in getting the brief exactly right when perhaps the brief is best deployed not as sacred text but as a starting point for an evolving process.

The brief must find interpretation and even critique; its exegesis probably best achieved less in isolation as at round-table, engaging diverse participants from around the University and even beyond. Perhaps it is this kind of engagement with the University community which best promotes innovation and transformation, such that the faculty building is more of a workshop or laboratory than a warehouse.

"Here at last is a building that combines utility with beauty and inventiveness. It sits on the Acton Peninsula like an inviting playground for the mind and the memory. It has an overall unity, whose core is the giant welcoming hall. It's very much a metaphor for Australia, really."

Joseph Quigley, Visitor at the National Museum of Australia





MACQUARIE UNIVERSITY

For a long time epistemologies visited architecture as a source of analogy or metaphor for what became a structure of knowledge often built on the foundation of classical thought, creating an edifice, something like a new Babelic Tower.

Since then we have been watching the emergence of a new paradigm with such recent catch cries as post-structuralism or the notorious deconstruction! Here discourses have shaken for ever the once convincing analogies of everyday building, and architecture itself has begun to explore new expectations too.

Our ideas for the new library at Macquarie University aim to embed themselves in this new paradigm. Within the genre of the hard-working building our project seeks to examine emergent form rather then structure, meta blobs rather than grids, the infinitely mutable rather then the specific, the fluid, the dynamic, the turbulent rather than the linear, the container or the symmetrical.

Instead of the once admired sense of order, hierarchy, progression and conclusiveness, we have aimed to explore the new language of the emergent, the animated, the fluid and the immersive, to be in character with hypertext, with a jumping universe that cannot yet quite be imagined beforehand, but is instead as if self perpetuating or as if contesting the known boundaries of our present imagination.

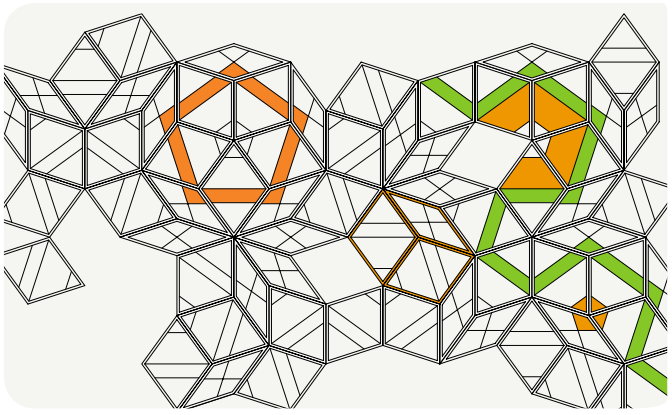
STOREYHALLRMIT

Our brief was the creation of an international standard exhibition and auditorium facility: one which could make a significant contribution to architectural theory and practice, and to the present and future identity of the university, its technological importance and leadership potential. In short, a major new civic identity for the city campus.

Just as important as the complex resolution of levels between the buildings has been the resolution of contextual urban design aspects of the project and its integration into a masterplanning concept for this campus sector, also developed by ARM.

The original Classical building accommodates a world-class exhibition space and art gallery, foyers and seminar rooms, student gallery and cafe. The new six storey annex building adjoining the existing building provides foyers and circulation space, services, kitchen and conference rooms on the top floor.

The completed project includes two multi-purpose theatres: the basement lecture theatre in the annex, and the 750 seat auditorium in the existing building, with a proscenium arch stage, flat main floor and tiered seating on the balcony. Both theatres are designed to cater for very different functions ranging from conferences and one-off guest lectures to events such as rock bands and dinner dances, while still accommodating general lectures for university courses.



ACADEMICENVIRONMENT

ARM

Emergent areas of research demand collaborative disciplinary teams that form, deform, reform. The best minds attract the best minds. But minds are in bodies that need to be comfortable, bodies need space!

Any modern academic environment needs to facilitate high quality research outcomes from academic staff and Research Higher Degree students. To do this it must:

- provide a practical, flexible and comfortable workspace that promotes staff well being, attraction and retention
- respond easily to organisational change, support productivity and innovation
- facilitate modern working practices and enhanced mobility, flexibility and choice in work styles
- stimulate interaction, circulation and communication
- support, protect and celebrate intellectual capital

In exploring potential planning concepts for the academic environ the challenge is therefore to create an environment where the collective intelligence is enhanced, the generation of ideas and individuality is encouraged, and the collective future is sustained. We believe that key success factors for the future workspace environment would include:

- Connectivity: links (both physical and visual) between all parts of the campus to facilitate both vertical and horizontal adjacency, encourage interaction, cross unit knowledge and skill transfer.
- Contiguity and regularity: contiguous floor plates to maximise space planning potential and efficiency; employment of a consistent, regular and easily sub-divisible planning/structural grid to enable common planning principles and standards to be applied across all the campus buildings.
- Flexibility: floor plates must anticipate and be responsive to major changes of use over time, facilitated by a combination of regular grids, sensible circulation patterns, and appropriate core locations to ensure that the remaining usable area can be planned as needed by any working team at any time.
- Expression: ensuring a common experience yet allowing for team individuality and expression.
- Balance: the working environment must find a balance between the needs of the users, the needs of the faculty and the inherent qualitative and quantitative influences of the site and its immediate surroundings.

Long Life, Loose Fit

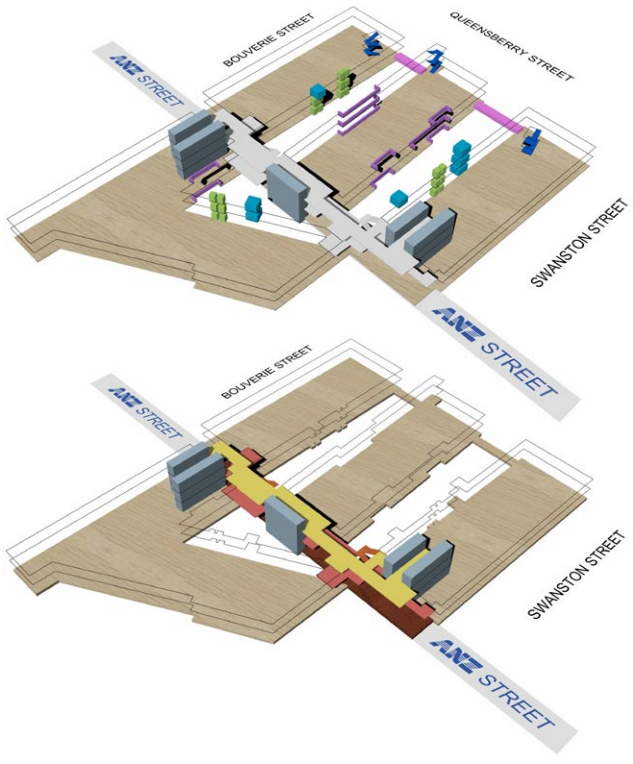
A principal challenge is to design a learning and research environment that is transparent and sufficiently flexible to support inevitable evolutions of usage. At the same time spaces and architecture should not be so generic or anonymous that they lack distinctive qualities capable of embodying the aspirations for a new and highly significant university building.

Flexibility is an obvious starting point, however making a building ultimately flexible can also make it ultimately characterless. The space that is good for everything can often be good for nothing! So the idea of flexibility needs to be considered very carefully. A clue might lie in debating the notions of what qualities relevant to learning will persist over the longer term, and to seek incorporation of these notions into the layers of meaning coded into the architecture.

The planning and design challenge to architects is for an environment that is at once ‘self-learning’ and ‘self-organising’ for both users and staff while allowing for continuous discoveries, diverse journeys and incidental encounters. The architectural outcome must spatially and visibly aid navigation of the various ‘knowledgescapes’ within the academic environment.

“The opening of RMIT Storey Hall has been an outstanding success from the university’s perspective. We continue to be delighted at the way in which you fulfilled our brief.”

Professor David Beanland, Vice Chancellor, RMIT



ANZCARLTONBREWERY

The proposed ANZ building, on the Carlton Brewery Site providing 80,000 sqm of office and allied accommodation signals the next step in the corporate world’s goal to make a humane and amenable work environment. Recent years have seen a few attempts to synthesise the new lifestyle conditions of the contemporary workforce with traditional corporate necessities. Increased flexibility, a desire for more pluralistic job modes and a recognition of the advantages of consolidated low rise buildings is creating a direction for the design of new offices.

The ANZ Campus facility is the size of a small town. The completion of this facility will see something just smaller than the city of Stawell, bigger than the town of Kyneton, suddenly energise South Carlton. To make such a “town” successful is no easy thing. It is not a simple matter of building some office blocks. Many “enclave” type complexes have fallen short of ANZ’s goals to “create THE place to work… (a place) that makes people feel inspired… a place where people truly enjoy coming to work.”

Our approach was to take one of the key characteristics of the ANZ values – to break out – as our guiding light. It is time for the new office complex that does fulfil the rhetoric of the new workplace.

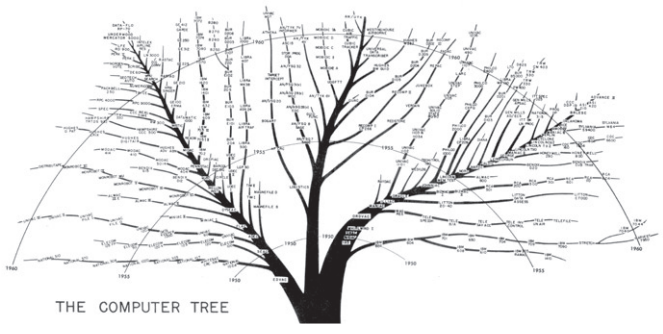
AUSTRALIAN COUNCIL FOR EDUCATIONAL RESEARCH

ARM has designed for the Australian Council for Educational Research an iconic new building for their Camberwell Offices. A complete demolition of the existing building will make way for a new building comprising 4 levels of office, with the face of the building featuring a tree design portico with a space of three to four metres between the street alignment and the building's transparent glass facade.

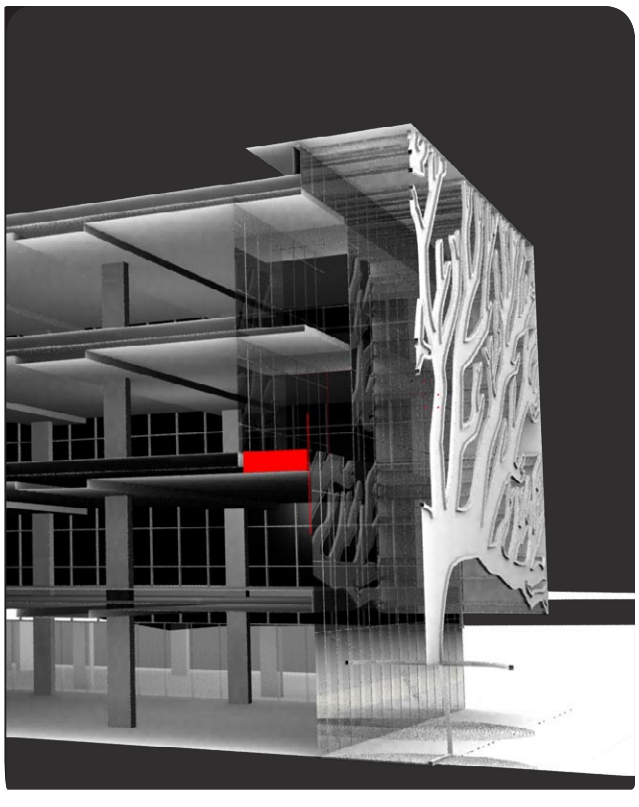
The tree reflects the ethos of ACER's identity: learning, knowledge and enlightenment, and assists in marrying the new building with its surroundings, including the existing park across the road, in front of the Camberwell Civic Centre.

While the old town hall, also across the road, demonstrates a grand 19th Century civic statement, ACER offers a complementary and contemporary perspective, creating a sense of both transparency and reflection.

By clustering research incubators and their workgroups, the facility provides an environment that nurtures research and commercial development of innovative ideas. The primary circulation and 'breakout zone' at the facade line enhances cross-pollination of ideas between occupants, encouraging informal interaction, experimentation and discussion.



THE COMPUTER TREE



THE DESIGN STUDIO

ARM

The proposed basis for learning cross-fertilisation of ideas is through the design studio. The strength of the studio approach is that it fosters the full range of communication scenarios between participants. Studios can be loosely partitioned for large scale research and learning, be divided into smaller project groups or fully portioned into cells for smaller commercial enterprises. It is the model of maximum flexibility between pedagogic and academic pursuits. As with the creation of all new models, ease of flexibility is essential in tailoring the right mix of areas as the aspirations of the faculty develop over a 20 year+ period.

Metaphor and Place

For the architect metaphors can provide a rich source of inspiration conveying a very wide field of musings and ideas with which to begin. Perhaps some of the best models for the future will come, not simply from existing university buildings (although there are some stunning international examples) but also from workshops, Apple stores, museums and galleries and new concepts in retailing spaces. The project should aim to include uplifting, innovative and inspiring cultural, social and intellectual spaces, encouraging debate and collaboration, a desirable place to be, even in the age of ubiquitous Internet access.

New Learning Environments

We will create an environment where creativity of co-workers is given full play. Studio spaces need to be pragmatic in their delivery of services and inspirational in their environment potential. The studio provides a platform for creation between function and non-function, between benefit and non-benefit, between what a brief demands and that which has no immediate brief.

Integration into the Public Domain

There is an emerging trend for the university to be a place to visit, learn and leave. They are usually not readily accessible in the minds of the wider community. Perhaps this is a divide between technology (the 'personal' computer) and the facility ('public' space). The dichotomy between the immersive and the interactive is a key issue for choosing the right model for the design studio.We see a strong opportunity to create public spaces of relevance to all members of the campus community. The building should communicate the completed and in process works of the faculty, while still providing acoustic and visual privacy to enable work to proceed without interruption. How does the design studio relate to the public domain? In real terms, it is just a group of people with varying levels of expertise and experience situated together in the pursuit of new things. Just what these new things are is not yet easily known. It is this newness which is both the exciting and daunting challenge of this endeavour. Our intention is to provide the environment and the tools in which creative industry in communication and the arts can best be fostered.

Whole of Process

The design studio is at the forefront of "whole of process" thinking and production for the faculty. It is an incubator; an institutionally led apparatus for the creation of new mechanisms, content and typologies in an information rich world. It is the progenitor of an urban village where work and daily life intermingle in a sustainable creative environment. A place of immersive learning as a centre of world's best practice in creative pursuits.

The spaces we propose should be extraordinary. They must represent an original approach to the housing of diverse creative ambitions. In themselves they embolden people to think outside the norm and seek new forms for age-old-pursuits. At a micro level, they encourage traditional forms of interaction, high levels of comfort and the ability to sustain prolonged research and thinking.

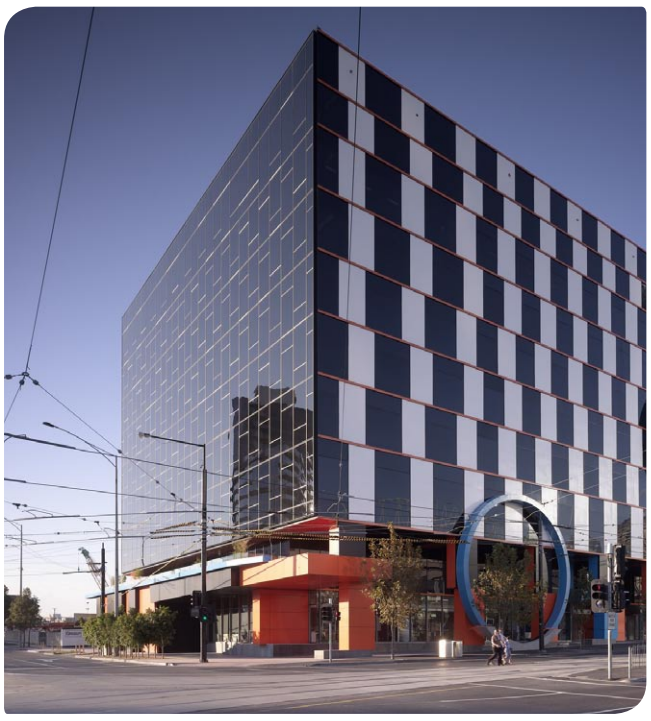
ARM Staff Teach

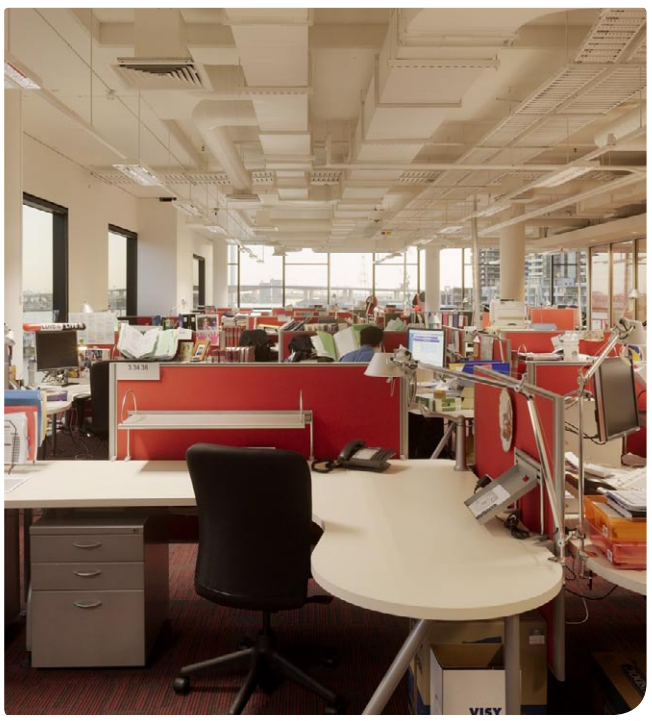
ARM has a number of staff with longstanding experience in teaching. Ian McDougall is Professor of Architecture and Urban Design at the University of Adelaide. Ian McDougall and Howard Raggatt are Adjunct Professors of Architecture at RMIT. A number of ARM staff teach at undergraduate and Masters level at RMIT and the University of Melbourne. They are also regularly invited to lecture and sit on review/critique panels. ARM has a long tradition of employing outstanding University of Melbourne students as interns.

The best example of our commitment and experience in education is ARM's in-house teaching studio.. Rather than working at home or in spaces at the university, 15 RMIT University Architecture students work in a dedicated studio space in our office. They share the resources of the office and have regular review sessions with ARM staff. They see how we work and have an immersive experience. We can imagine running University of Melbourne programs in parallel with the development of this project, with staff and students monitoring and recording (and contributing!) to the processes of design and construction. There is a total integration of the environment and the teaching. Is this learning or work? Is there really a difference?

"There is no doubt that ARM's architecture stands out in a crowd... the architecture is ... nuanced, complex and multilayered."

Deyan Sudjic, 2002





1010 LATROBE STREET

1010 LaTrobe Street represents stage two of Digital Harbour's technology based community - an incubator hub with a focus on offices for new enterprises in the IT industry.

1010 LaTrobe Street connects start up companies and small/ medium enterprises, right through to large corporations in a collaborative workplace that incorporates the latest digital technologies as well as facilitating one on one interactions.

Through the innovative use of ordinary materials and methods, the project reinvents tried (and tried!) technologies in a creative and unusual way.

1010 LaTrobe benefits from a generous foyer through which tenants must walk to access the lift lobby associated with Ground Floor café facilities - encouraging 'time out' to socialise and get to know other tenants.

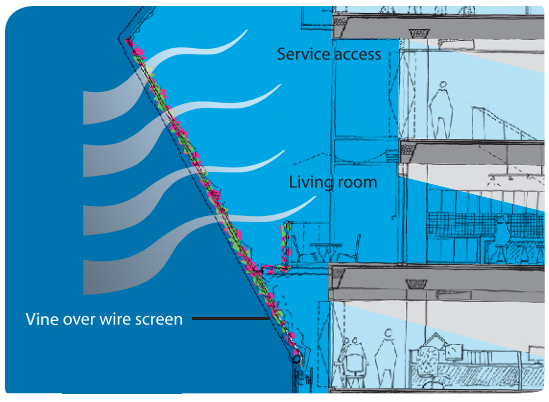
Construction of 1010 LaTrobe Street reflects modern organisational culture with flexible and functional floors - comprising features such as 'no ceilings' over open planned spaces to facilitate easy technology upgrades, rapid space reconfiguration and to enhance cross-pollination of ideas between tenants.

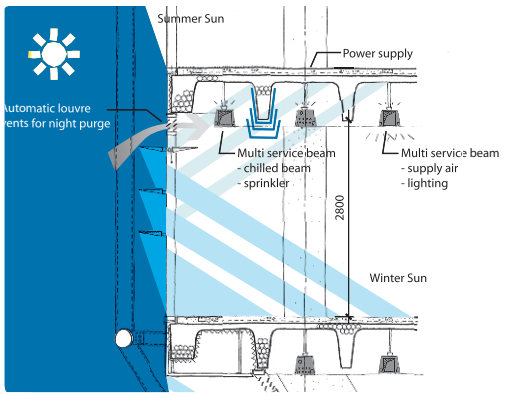
140WILLIAMSTREET

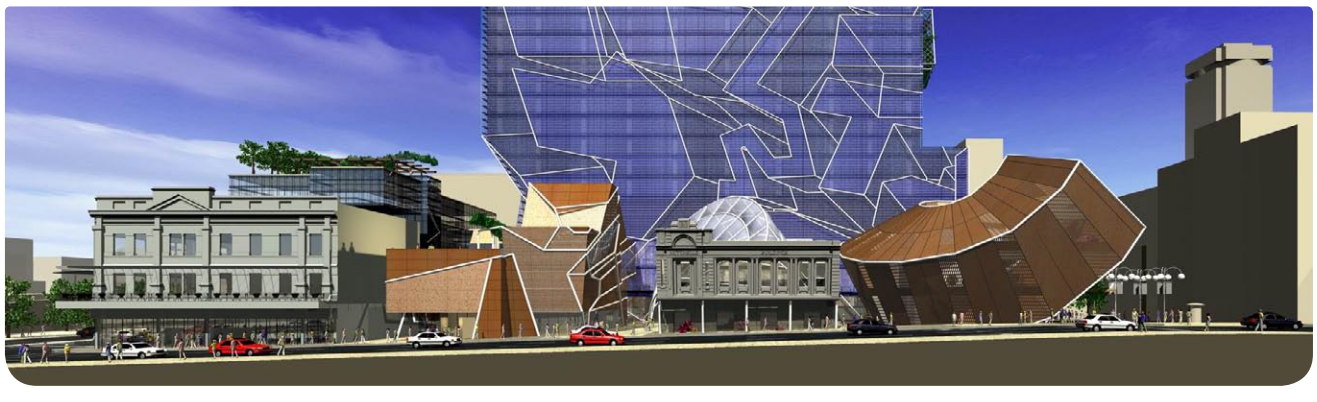
140 William Street is one of the most significant sites to be offered for development in Perth's CBD. The site is in the centre of the city's retail heart, bounded by Forrest Place and the Murray Street mall. It will have an active railway station serving thousands of commuters every day, with direct connections to other urban rail and bus services. 140 William Street has superb potential for linkages to adjacent sites such as the GPO, the Commonwealth Bank and Raine Square. The redevelopment will incorporate three heritage buildings on Wellington Street, and the Mitchell Building facade on William Street.

This 6 Star Green Star Office Design v2 outcome includes a number of key initiatives enabling the project to prepare for this level of achievement.

These key initiatives are: chilled beam technology, night purge cooling, effective facade treatment, efficient HVAC design, 100% fresh air to occupants, water efficient design, water recycling and reuse (blackwater treatment), effective environmental management and monitoring, responsible use of materials, car parking limitations, efficient lighting design, cyclists' facilities and indigenous water sensitive landscaping.







THE LIVING BUILDING

ARM

Everything is an environmental response. It is not an add-on or an optional extra or status symbol. True sustainability requires asking questions and challenging assumptions at every turn, by every team member, including the client body.

- Why can't we have natural ventilation?
- Where does this material come from and where is it going to when I have finished with it?
- Why do we take the lift up one floor when we can walk up the stairs?
- Why is there so much waste and what can we do to minimise it?
- How do we make sure this works?
- How can we make it easier to use a bike or tram or walk to get here?
- Should the existing buildings be demolished? From a whole of life point of view simply demolishing and rebuilding the ABP will consume 20-30% of greenhouse emission?

Solutions should be simple, elegant and obvious rather than technical and expensive.

Champions for the Environment

The university has indicated, through targeting a 6 star green star building, that they want to achieve world's best practice in terms of sustainability. To meet these targets the design team and project stakeholders need to be fully committed to pushing the design as far as possible towards a sustainable outcome.

More importantly to achieve truly sustainable outcomes behaviour change is required of all the building occupants and operators. This is the key component that is usually missed on projects, resulting in the best designed buildings never achieving their full potential. The team would seek to work with the university very early in the project to establish how to achieve behaviour change through education and information. This is recognised to be an ongoing process well beyond design intent and extending into the lifespan of the building.

The Living Building

A 'living building' that responds to these initiatives seeks to be an extremely simple, easy to use, occupant driven design that allows each new user to personalise their space. The building systems may be a source of education for the building users. Users will learn how to operate insulation, solar control devices, water systems, ventilation and dynamic space changes to maximise their requirements.

The lessons that stay with us for life are the ones that are generated from personal experience. The more individuals can feel the outcome of their decisions the more they will understand how they can incorporate that thinking into their own designs.

Information feedback loops embedded in the structure of the building and in 3D virtual models will aid this approach. Examples of projects that uses this approach include information modelling embedded in Sydney Opera House 3d MODEL where all doors windows mechanical systems are tagged with their individual information and maintenance manuals. This concept can be taken further to a model that educates the user on operational possibilities.

Impact

We should consider reducing the impact of the building to a point where it contributes to a sustainable system rather than being a drain on it. Buildings that generate energy rather than simply consuming are a must for the future. Use of cogeneration, trigeneration, photovoltaics are all examples. Clean water from sewage is already happening. ARM's 1010 LaTrobe Street is an example. A rediscovered attitude to waste being a negative should shape decisions. While embodied energy is a well known concept, embodied waste is less well known and even less well understood. This project could provide an example of waste generation and minimisation, through transparent identification of waste streams and steps to minimise them.

Sustainability and University of Melbourne Specific Targets

The University of Melbourne has set ambitious environmental targets, including 20% reductions in both greenhouse gas emissions and energy consumption by 2010 and carbon neutrality by 2030. To achieve these targets, an energy audit produced for the University in 2007 recommended energy efficiency upgrades, but also renewable energy generation through wind, geothermal, photovoltaics, cogeneration, and green power purchase contracts. We propose that the ABP building achieve a target of at least 20% renewable energy generation through on-site technologies.

"The design of 1010 incorporates world leading environmental design principles and technologies. ARM have approached the design with a clear focus on reducing environmental impacts to create an office complex that lives harmoniously within its environment."

Green Building Council of Australia, March 2007

NEWCASTLECENTRAL

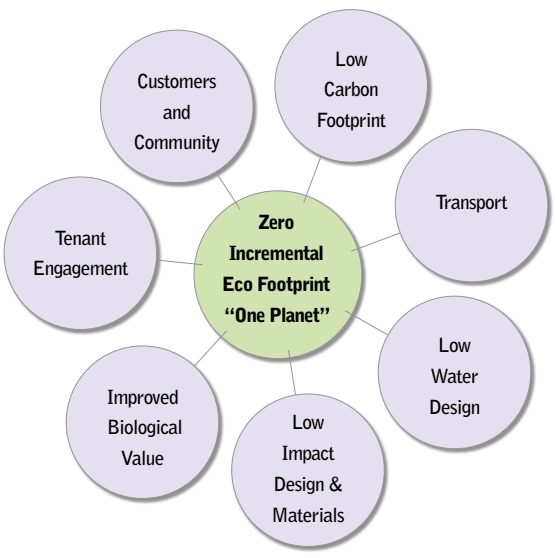
Newcastle and its people have a strong connection to the water, both now and throughout its rich history. Newcastle's CBD development will promote and celebrate that connection to the harbour and the ocean.

The reactivation of Hunter Street and the network of streets around that major artery will be a key undertaking for the project. With the community's help, we'd like to restore, rebuild and reinvigorate Hunter Street to encourage a greater degree of pedestrian connectivity between Hunter Street and the other great places that already exist in the city.

ARM have worked with ARUP to conceive the project objective to develop Newcastle Central so as to add zero incremental eco-footprint to the existing land holding, associated buildings, infrastructure and operation.

Our approach is grounded in being brave in finding innovative ways to alter entrenched unsustainable practices, looking beyond the project's walls to inspire and educate stakeholders to act more sustainably.

Restoring linkages, promoting pedestrian activity and creating reasons to move between the great places, one of which will be GPT's Newcastle CBD development, will be a key to restoring vitality and vibrancy to the city's heart.

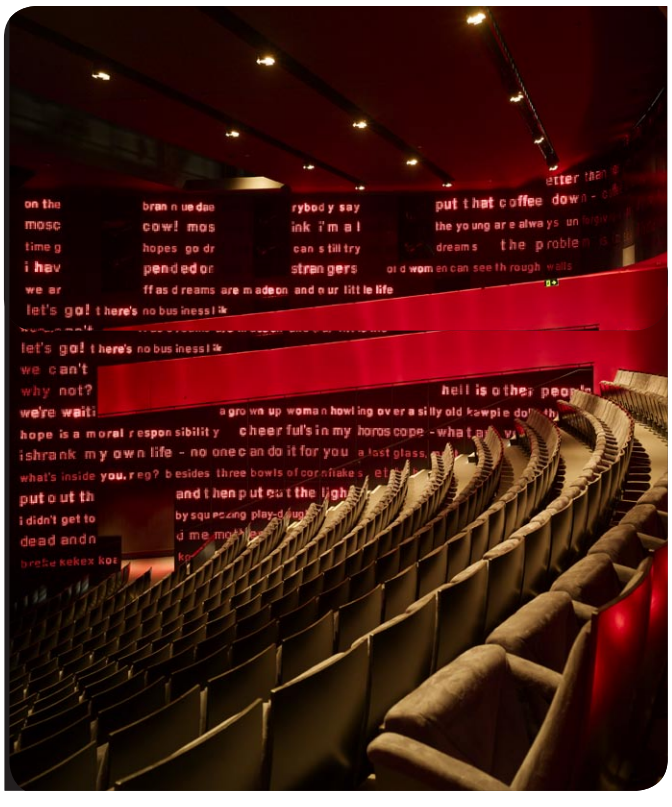


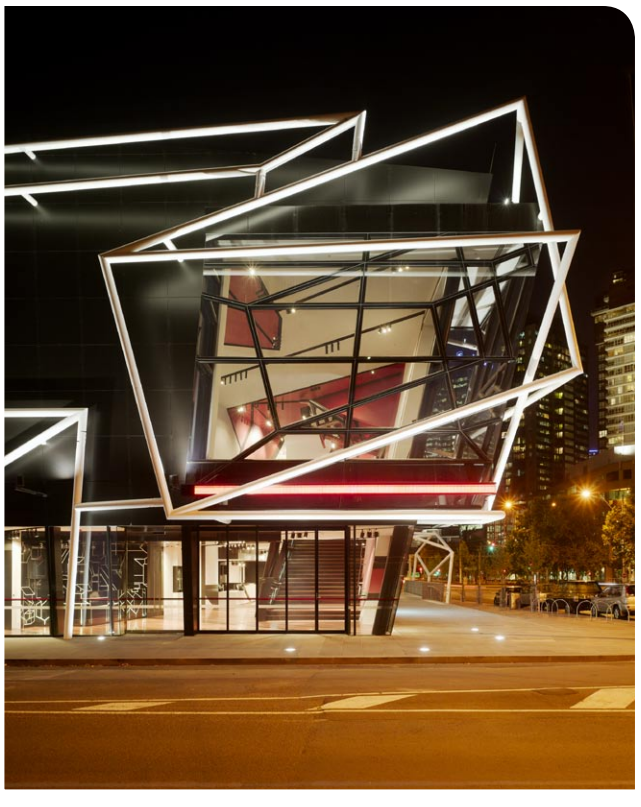
MELBOURNE THEATRE COMPANY

The site of the Melbourne Theatre Company and Melbourne Recital Centre is the heart of Melbourne's arts precinct. The addition of two striking facilities on Southbank Boulevard fills the long term gap in the Performing Arts accommodation in Victoria for contemporary theatre and acoustic music.

The new home for the University of Melbourne's Melbourne Theatre Company is a 500 seat Drama theatre, equipped with the latest theatre technology and full back stage facilities designed to provide the highest level of amenity for the players and crew. The Sumner Theatre is a single rake house without balcony, providing the very best sight lines to the stage. The stage, fly and wing configuration will make this one of the best drama facilities in the world. In addition, there is a full rehearsal hall, capable of being used for functions or small performances seating up to 150 patrons.

Our design direction has been to draw on the shared traditions of spatial ambiguity that are imbedded in the histories of both architecture and the theatre. The building inside is energetic, with the texture and reminiscences of the history of those who have been a part of the MTC.





CAPABILITY AND PROCESS

ARM

Our method is to envision the new Faculty Building, but there is a brief and there are many years of analysis of what the faculty does and doesn't do, should and shouldn't do, can and can't do. Our method is simple. We don't do this-is-it tantrums. Nor do we believe in pseudo-analytical stalling of the process. We won't be going-back-to-square-one. We do hammer through a process of option generation to reveal what opportunities there are. Combining the knowledge and experience of the university and faculty representatives on the project team, we work collaboratively to reveal the hidden potential of each brief requirement and each site constraint.

Process

Over the years, ARM has developed and refined a working process based on a cycle of research, production and evaluation.
Research takes many forms.
Unsurprisingly, the most important is listening to the client requirements. What do they need the building to do? What does the building mean? We also listen to experts. We learn the language. We do the legwork.

Most problems have been encountered before, so we seek out and benchmark the solutions. We have compiled research on a wide range of building types and urban design problems. Very often the results challenge expectations. We have a qualified librarian managing over 3000 print volumes and our extensive electronic resource collection. A research culture is ingrained in the organisation.
We develop many possible solutions to a problem. Design is not a linear process, it is a little messy and we need to see all the 'what ifs'.
The design is evaluated at multiple points. The most important is client approval. Options are compared and discussed. By working together, the design gets traction. Then a solution, often surprising and remarkable, becomes apparent.

Collaboration

Collaboration needs a win-win not a zero-sum approach. Rather than slowly stripping away pieces of the idea until it is acceptable to all parties, we produce a number of often provocative options. These proposals are openly debated and evaluated by the client team. This approach can usually take all parties away from entrenched positions and refocus them on the "main game," which is to realise an extraordinary project within the available budget, brief and program. The goal is to create solutions that are a win-win for all concerned. The way to achieve this is rigorous and inventive thinking that steps outside the usual disappointments of compromise-driven processes. Is this easy? No. Is it worth the effort? Yes.

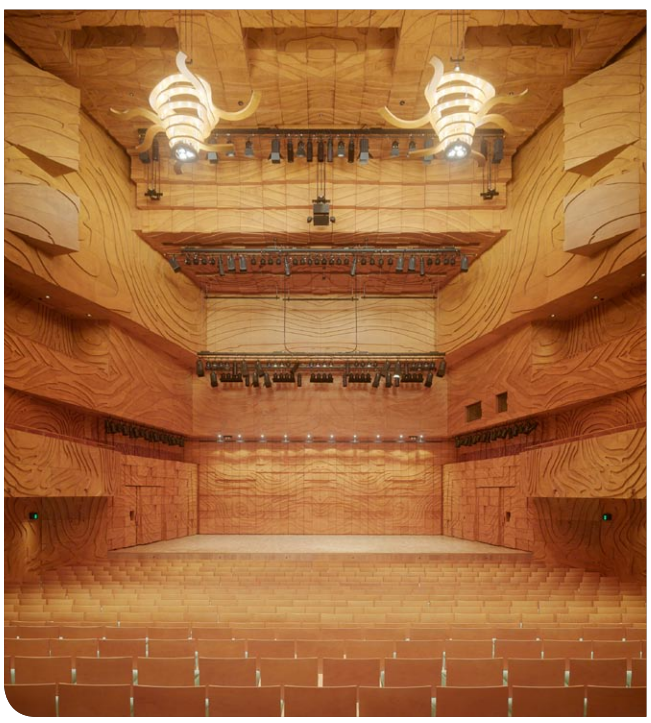
"This impressive project, which is the latest addition to Victoria's cultural landscape, has reached the milestone of practical completion three months ahead of schedule."

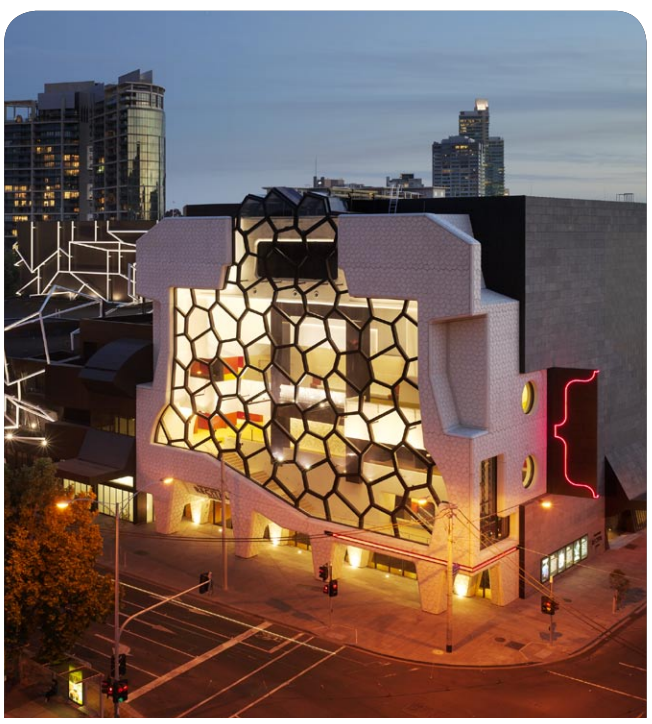
Premier John Brumby, at the opening of the MRC/MTC, September 2008

The recently completed MRC/MTC project is an ideal example of ARM's skill in collaboration with complex client groups. This project had two user groups and a very long list of diverse stakeholders. The MTC approached the project after 30 vagabond years, producing shows all over town. All the while they were refining a brief that was clear and technical. The MRC on the other hand had a brief that encapsulated the ambience and culture of the recital hall. The MRC working group also incorporated stakeholders from the ABC, the recital music community, the recording industry and musicians. We were able to communicate effectively in a range of forums. Sometimes these were large scale workshops with up to 30 participants that served as clearinghouses for the design. Where the client was an individual with clear authority, meetings took on a more relaxed and convivial atmosphere. Common to all these situations is the premise that ideas can come from anyone in the stakeholder team.

"I must pay tribute to the architects, ARM, and most particularly Ian McDougall, who showed such extraordinary willingness to absorb both the expertise and the bloodymindedness of his clients… wherever an expert opinion was needed, we went to the source and, with maximum grace and good nature, the architects strove to massage the various needs into a homogenous and architecturally thrilling whole."

Simon Phillips, Artistic Director, Melbourne Theatre Company





MELBOURNE RECITAL CENTRE

Victoria's newest music facility, the Melbourne Recital Centre has been designed as a pinnacle for musical appreciation and performance through its acoustic quality and amenity. The natural resonance of the new hall will immerse the listener in the sound of the performance. The performing conditions rival the very best halls of the world. It is like the great halls of the old world like Wigmore Hall and the Musikverein, but is a music space reborn, a contemporary place in the new world. It matches this excellence in the sophistication of its architectural imagery. Designed as a cultural hub and not just a hall, the MRC incorporates a 1000 seat auditorium, the Elisabeth Murdoch Hall, education facilities and a 130 seat Salon. The design is fundamentally ordered around a procession from the street to foyer to the main spaces. This parti has its roots in the galleries of the great European performing halls, but its particular flow and mise-en-scene are of the 21st century. There is a range of significant spaces like the Salon, the patron lounges and VIP rooms, but the musical promenade culminates in the great space of the Hall. The MRC consolidates this city's rich history for acoustic music performance, creating a beacon in the musical culture of Australia.

AIAAWARDS

2008 Albury Library Museum
AIA (National) Public Architecture Award
AIA (VIC) Public Architecture Award;
AIA (VIC) Regional Architecture Award;
AIA (VIC) Colorbond Award

2007 1010 LaTrobe Street
RAIA (National) Commendation - Commercial Architecture
RAIA (VIC) Sir Osborne McCutcheon Award for Commercial Architecture

2006 Melbourne Central Redevelopment
RAIA (National) Walter Burley Griffin Award for Urban Design
RAIA (VIC) Commercial Architecture Award;
RAIA (VIC) Melbourne Prize

2004 Shrine of Remembrance Visitors Centre
RAIA (National) Walter Burley Griffin Award for Urban Design
RAIA (VIC) Victorian Architecture Medal;
RAIA (VIC) John George Knight Award for Heritage;
RAIA (VIC) William Wardell Award for Institutional Architecture;
RAIA (VIC) Melbourne Prize

2002 National Museum of Australia
RAIA (ACT) Award of Merit

2002 Marion Cultural Centre
RAIA (SA) Award of Merit

1996 Storey Hall RMIT
RAIA (National) Interior Architecture Award
RAIA (VIC) Victorian Architecture Medal;
RAIA (VIC) William Wardell Award for Institutional Architecture;
RAIA (VIC) Marion Mahony Award for Interior Architecture

1995 St Kilda Town Hall Redevelopment
RAIA (VIC) Commendation - Institutional Alterations and Extensions, Interior Architecture

1990 Brunswick Community Health Centre
RAIA (VIC) Victorian Architecture Medal;
RAIA (VIC) Institutional Architecture Award

MERIT

ARM enjoys a national and international reputation for our design excellence.

ARUP has an unsurpassed background in all aspects of sustainability from ESD related to building construction to strategic sustainability and complex modelling.

DEGW's approach to learning environments is founded upon research and consultation and the experience that comes from the exploration of innovation with leading institutions and thinkers around the world.

ARM has received over 70 design awards, including the top Victorian award (the Victorian Architecture Medal) three times, in 1990, 1996 and again in 2004. Our projects feature in internationally published books including Phaidon's *10x10*, *New Directions in Australian Architecture, The Phaidon Atlas of Contemporary World Architecture* and *1001 Buildings you must see before you die.* We have featured in many exhibitions including The Venice Architecture Biennale in 2006 and 2008. Two of our buildings have been recognised as landmarks of 20th century architecture by the Museum of Victoria, who have acquired models of them for its collection.
In recognition of their contribution to teaching and the profession, directors Howard Raggatt and Ian McDougall have been made Adjunct Professors of Architecture at RMIT University. Ian McDougall is also the Professor of Architecture and Urban Design at the University of Adelaide. Both Ian McDougall and Steve Ashton have served as State Presidents of the Australian Institute of Architects. All three have been awarded life fellowships by the Australian Institute of Architects in recognition of their services to the profession.

"The architecture of Melbourne-based Ashton Raggatt McDougall (ARM) is like no other in Australia. It may have no counterpart anywhere in the world."

Professor Philip Goad,
New Directions in Australian Architecture

STEPHENASHTON

B.Arch, LFRAIA
Grad. Dip. Bus. Admin

Stephen has been a director of ARM since its inception in 1988. He brings to the firm extensive experience in high-level project management, including non-traditional techniques such as Project Alliancing. He is also interested in the effect of building types on the performance and management of organisations. His business administration training is of great benefit in these areas of expertise. He has been Chairman of the Building Professions Committee and examiner of the Architects Registration Board of Victoria. Stephen is an alumnus of the University of Melbourne.
Stephen is currently working on the Greensborough, Perth Arena, 347 Camberwell Road, Grocon CUB Site and QV Square projects.

HOWARDRAGGATT

B Arch (Hons), M Arch, LFRAIA
Adjunct Professor of Architecture RMIT

Howard Raggatt is an architect with a reputation for innovation in design practice and theory. His work has been widely published and exhibited, and became an important example in Charles Jencks' The Architecture of the Jumping Universe. He was appointed the first Adjunct Professor of Architecture at RMIT in 1993 where he developed the Masters course in Urban Design. He is regularly called upon to lecture in design theory. Howard's design work includes RMIT Storey Hall, the National Museum of Australia, the Melbourne Recital Centre and MTC Theatre. Currently, Howard is design director of Perth Arena, RMIT Building 22 and the former CUB site redevelopment. Howard is an alumnus of the University of Melbourne.

IANMCDOUGALL

B Arch, M Arch, LFRAIA
Adjunct Professor of Architecture RMIT
Professor of Architecture and Urban Design, Uni Adelaide

Ian has been a director of ARM since its inception in 1988. In 1993 he was made an Adjunct Professor of Architecture at RMIT, and has taught in the undergraduate and masters course at RMIT. Ian served as the President of the Victorian Chapter of the RAIA and was National Treasurer from 2000–2002. In 2003 he was awarded a Centenary Medal for his contribution to Australian Architecture. He was made a Life Fellow of the Royal Australian Institute of Architects in 2004. His design work has had recognition in the professional arena for individual projects and as an urban designer. Ian has recently returned to his alma mater, the University of Adelaide as Professor of Architecture & Urban Design. Ian divides his time equally between Adelaide and ARM's Head Office in Melbourne.

PIPPACONNOLLY

MEng, CEng, CPEng, MIStructE, MIEAust, RBP
Green Star Professional, Williamson Fellow (2001)

Pippa Is a Principal in the Melbourne office of ARUP and leads Buildings Sustainability. She brings to the project a wealth of experience in delivering education projects. Pippa understands the need to make the best use of resources available to the university and the importance of creating a good working environment. She has worked with a number of clients to establish their sustainability strategies and match them to their goals and has a passion for improving the education environment. Pippa has worked with ARUP for over 20 years in many of the offices around the globe, so has strong links to global networks which she would draw on to inform the project. Pippa would lead the ESD team.

JOHNHOLM

BA, MPASR, MA, PhD

John is a sociologist who focuses on understanding how buildings support organisations and people. He has worked in and with Higher Education Institutions both here and in the UK and has taught subjects in psychology, sociology, management and organisation studies. John brings a deep understanding of academic cultures and drives, as well as a grounded grasp of the teaching and research demands of academia.
John has published on the changing nature of work and management and the practices of working on the move. His PhD examined the cultural and organisational change implications of design.