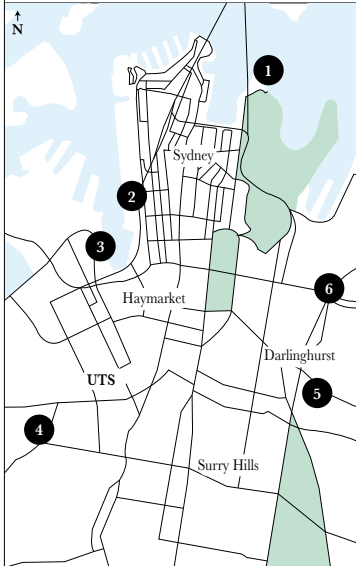




University of Technology Sydney

Established – 1988
Students – 30,000 plus
Staff – 3197
Courses – over 130 undergraduate and 210 postgraduate programs

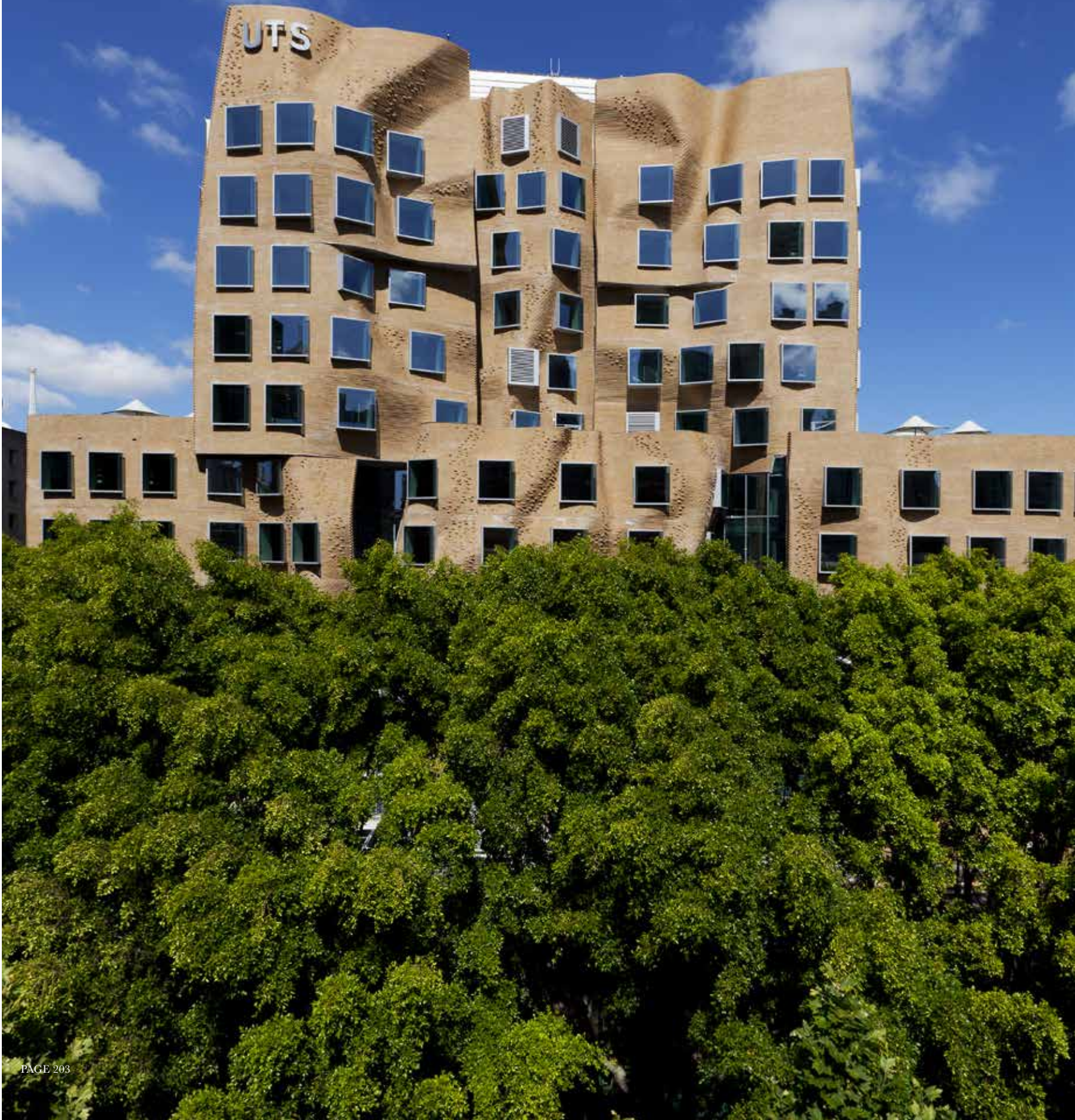


1. Sydney Opera House
2. King Street Wharf
3. Darling Harbour
4. The University of Sydney
5. UNSW Art & Design
6. Kings Cross

Designed to take on the world.

Home to Australia's first Frank Gehry building, UTS has created a range of spaces that welcome and cater to students, professionals, industry groups, locals and tourists – encouraging 'sticky' behaviour of the best kind.

Educational Places



STICKY THINKING

When Professor Shirley Alexander took on the role of Deputy Vice-Chancellor (Education and Students) in 2007, she started by surveying UTS students about their experiences on campus.

“I was struck by the number of students who said there is nowhere for students to go at UTS. They said, ‘We just come in, go to our classes and go home,’ says Shirley. “I thought, we have to be able to provide a better experience than that!”

A formal satisfaction survey revealed that, of the 89 items, students regarded those related to learning spaces as high in importance but low in performance. So began a rigorous process of rethinking the kinds of spaces required to achieve learning and teaching outcomes reflective of a practice-oriented university.

“UTS focuses on preparing students for the professions, for a global work environment and for learning that is research inspired,” Shirley explains.

“We needed to create a campus so exciting that students would want to stick around.”

The idea of a ‘sticky’ campus was born.

Committees were tasked with defining the kinds of learning experiences deemed valuable for students, the kinds of technology needed to support this style of learning and the kinds of spaces needed to support a new learning model.

Unlike other universities, Shirley steered away from increasing UTS’s offering of fully online courses, instead preferring to work with the existing campus to see what could be achieved by combining the best of online with the best of on-campus experiences.

Students completed photo diaries, to show the formal and informal learning spaces they thought worked well or failed on campus and reasons why. Two informal places on campus were identified as particularly lacking. With funding to run each as a pilot space, Shirley set out to provide two refurbished informal learning spaces in line with what students had said was missing.

“Almost immediately, as soon as the spaces were open, they were buzzing. There were students everywhere. ➔



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DR CHAU CHAK WING
BUILDING.

02-03
BREAK OUT SPACES.

04-06
RETHINKING NEW
LEARNING SPACES.

07-09
STUDENTS ARE
ENCOURAGED TO
LEARN AND WORK
TOGETHER ON
CAMPUS.

10-11
GROUP SPACES AND
A UNIQUE DESIGN
REFLECT A NEW
APPROACH TO
LEARNING AT UTS.



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“Even the businesses around here, like Google coming in, show that interesting things are happening here.”

**Yianni Conomos,
Fishburners**



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“It was almost like a proof of concept,” says Shirley. Somewhat surprisingly, many students expressed a desire for tidiness and a sense of order on campus, along with more natural light, power points for adaptors and Wi-Fi connectivity, and space to accommodate group work.

Turning to tackle the formal spaces with a new learning strategy, UTS decided to trial phasing out lectures as the primary source of students’ access to content. Once more, pilot spaces were tested and the response informed the design of three new buildings, including the Business School’s Dr Chau Chak Wing Building.

“Data from many universities showed that students are voting with their feet. They’re just not going to lectures anymore,” says Shirley. “So if we’re going to ask them to give up two hours each way travelling, it had better be a worthwhile experience, and not one that they could get equally well sitting in their own house or workplace.”

Learning spaces were designed anew, flat rooms with groupwork tables instead of tiered lecture theatres, small group spaces as well as circular forums. Today, the new buildings offer a completely new experience for students and what they’re learning.

In 2014, the same student satisfaction survey was carried out. This time the same items were ranked high importance and high performance.

At the end of 2015, UTS won a prestigious Wharton-QS Stars award for this blended approach to higher education. It was also selected as the only Australian case study in a US-led research and development series on innovation in higher education.

A national government-initiated survey of students measures five different factors across universities. When UTS students ranked ‘learner engagement’ their responses were two standard deviations higher than the rest of Australia.

Student enrolments are climbing and it seems the new UTS learning strategy, combined with a raft of responsive, practical changes on campus, is a winner. ➤



ABOUT
PROFESSOR SHIRLEY ALEXANDER

“Students are voting with their feet. They’re just not going to lectures anymore. So if we’re going to ask them to give up two hours each way travelling, it had better be a worthwhile experience, and not one that they could get equally well sitting in their own house or workplace.”

Shirley Alexander is Professor of Learning Technologies at the University of Technology Sydney (UTS) where she is currently Deputy Vice-Chancellor (Education and Students). The Professor’s responsibilities include the quality of courses and teaching, student services

and the student experience.

UTS has been engaged in a major \$1 billion campus redevelopment project. Shirley is leading projects to ensure these developments support the future of learning; in 2015, UTS received the prestigious Wharton-QS



Stars Reimagine Education Award in the category of Hybrid Learning.

Shirley has delivered keynote addresses to international and national conferences on innovation and learning and facilitated a recent Australia Government Department of Education

and Training Regional Workshop for South-East Asia.

She was recently appointed as chair of the Awards Specialist Panel for the Office for Learning and Teaching, Department of Education, Australian Government.

BUILDING TO INSPIRE BUSINESS

How Frank Gehry came to be working in Australia, let alone designing a building for UTS, is a tale of great serendipity. During a discussion about designing a new building for the UTS Business School, someone loosely related to the faculty dropped a tiny, precious nugget. Her husband was friends with an architect. The architect was Frank Gehry.

The Dr Chau Chak Wing Building – so named after a Chinese benefactor who donated \$20 million to the build and an additional \$5 million for Australia-China scholarships – offers “everything that enables the best possible learning experience we can design”, says Professor Shirley Alexander, Deputy Vice-Chancellor (Education and Students) at UTS.

Every room is a collaborative space, with bookable smaller rooms, transition spaces where students can relax between work and study, plus kitchens, cafes and free Wi-Fi generously spread throughout.

As Dean of UTS Business School, Professor Roy Green has been tracking the students’ response to the new building with glee. Sharing a slide show of sleeping students lounging about in the rest zones, he says: “It’s now such a sticky campus we can’t get the kids out of this place.”

Of working with Frank Gehry, Roy recalls “spending two years talking about this building before anything happened. Frank was constantly asking how we wanted to work, interrelate and connect with students. It was a tremendous process”.

When Gehry suggested the building might be a tree house, a social space branching into areas of knowledge, he sketched it from above, outlining different levels and entrances from Ultimo and The Goods Line.

What emerged was what he called a “porous building” where the appearance of the building is designed to reflect the activities going on beneath the surface.

“Frank designs from the inside out and wanted to create interactive spaces horizontally and vertically,” says Roy.

“We have stairwells between floors and we’ve mixed up the discipline groups, so there’s no single group on any floor. We ask staff to meet in collaborative spaces and we’ve deliberately kept the ▶



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UNIQUE TIMBER
DESIGN AND DYNAMIC
STRUCTURE.

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DR CHAU CHAK WING
BUILDING, DESIGNED
BY FRANK GEHRY
AND HOME TO UTS
BUSINESS SCHOOL.



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“Since the building opened, we’ve seen increased enrolments and have just received 420 applications from around the world for seven management roles, all of them high calibre.”

**Professor Roy Green,
University of Technology Sydney**



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“Everything we’re doing is to reinforce the role of this precinct as one of design, entrepreneurship, innovation and creativity.”

*Professor Roy Green,
University of Technology Sydney*

office spaces quite small,” Roy explains. “We remind people that these are think spaces, not storage spaces.” Even Roy has carted home 20-odd boxes of books.

Two oval classrooms form the trunk of the treehouse, a dynamic learning space based on Thomas Jefferson’s design for the University of Virginia. Along with a 240-seat ground-floor auditorium and another theatre at The Goods Line level, the building is equipped to hold a range of events.

Most recently, the Dr Chau Chak Wing Building played host to five events simultaneously, without staff or students feeling cramped. It is not uncommon for at least three events to be underway at once.

The eighth floor is a purpose-built public space for executive education programs and events with the wider community, including the launch of Prime Minister Malcolm Turnbull’s Digital Transformation Office in late 2015.

“We have tourists coming in all the time,” says Roy. “In the first few weeks we said let’s open it up and see what happens, but when a group of senior citizens came in off a bus and started taking pictures of me, I said, that’s it!”

Roy arrived at UTS six years ago, having amassed more than 20 years’ experience in the business innovation space and advanced manufacturing. His first step was to ask the entire faculty: “Where do you want to be in five years time as a business school and what sorts of questions should we ask about the future?”

Upon deciding that UTS would differentiate itself by offering students an integrated approach to teaching and learning, the Business School put in a tender for a new building and began

refining its aspirations for the future.

“Since the building opened, we’ve seen increased enrolments and have just received 420 applications from around the world for seven management roles, all of them high calibre,” says Roy. “We’ve never had that before!”

“The building has an effect, of course, but it’s aspirational too. We’re telling the world who we want to be.”

The Business School has already taken over an ex-TAFE building nearby to house its Design Innovation Research Institute along with a student incubator called The Hatchery. And, in the coming year, a nearby Google start-up space, Fishburners, is expanding and will also be accommodated on the UTS campus.

With its prime position in Sydney’s under-utilised Ultimo, UTS Business School is set to play a vital role in the burgeoning new tech precinct springing up on its doorstep. Discussions are underway with institutes overseas and Roy is keen to partner with and host the first Australian tech shop on the UTS campus.

The Dr Chau Chak Wing Building is a reflection of these goals. It has been designed and built to encourage students and staff to collaborate and broaden their scope for business through multi-disciplinary partnerships on and off campus.

“We’ve tried to get technology partners, incubators and research institutions involved in setting something up here as a technology hub,” says Roy. “Everything we’re doing is to reinforce the role of this precinct as one of design, entrepreneurship, innovation and creativity.” ➤

PUTTING INDUSTRY IN ITS PLACE

The Dean of the Business School says UTS is very clear in its objectives.

“What is happening here is the beginning of a vibrant, creative precinct with lots of start-up activity,” Roy says.

The Dr Chau Chak Wing Building abuts a precinct with three times the density of entrepreneurial start-ups as the next ranked postcode: Melbourne’s CBD.

“We have 40 per cent of Australia’s creative industries’ employment within two kilometres of this campus,” explains Roy. “Digital media, film and television, international design, software design, plus large companies like Google.”

In terms of growing students with business skills for the future, it’s an environment that offers fertile ground, if allowed to flourish.

“It’s important to grow this kind of space, because in a post-mining boom economy, that’s the style of growth and productivity we should be looking towards,” says Roy.

The challenge remains in convincing students that the future is much more than sitting in a café creating apps for start-ups. Roy sees advanced manufacturing as the perfect industry in which UTS students can shine.

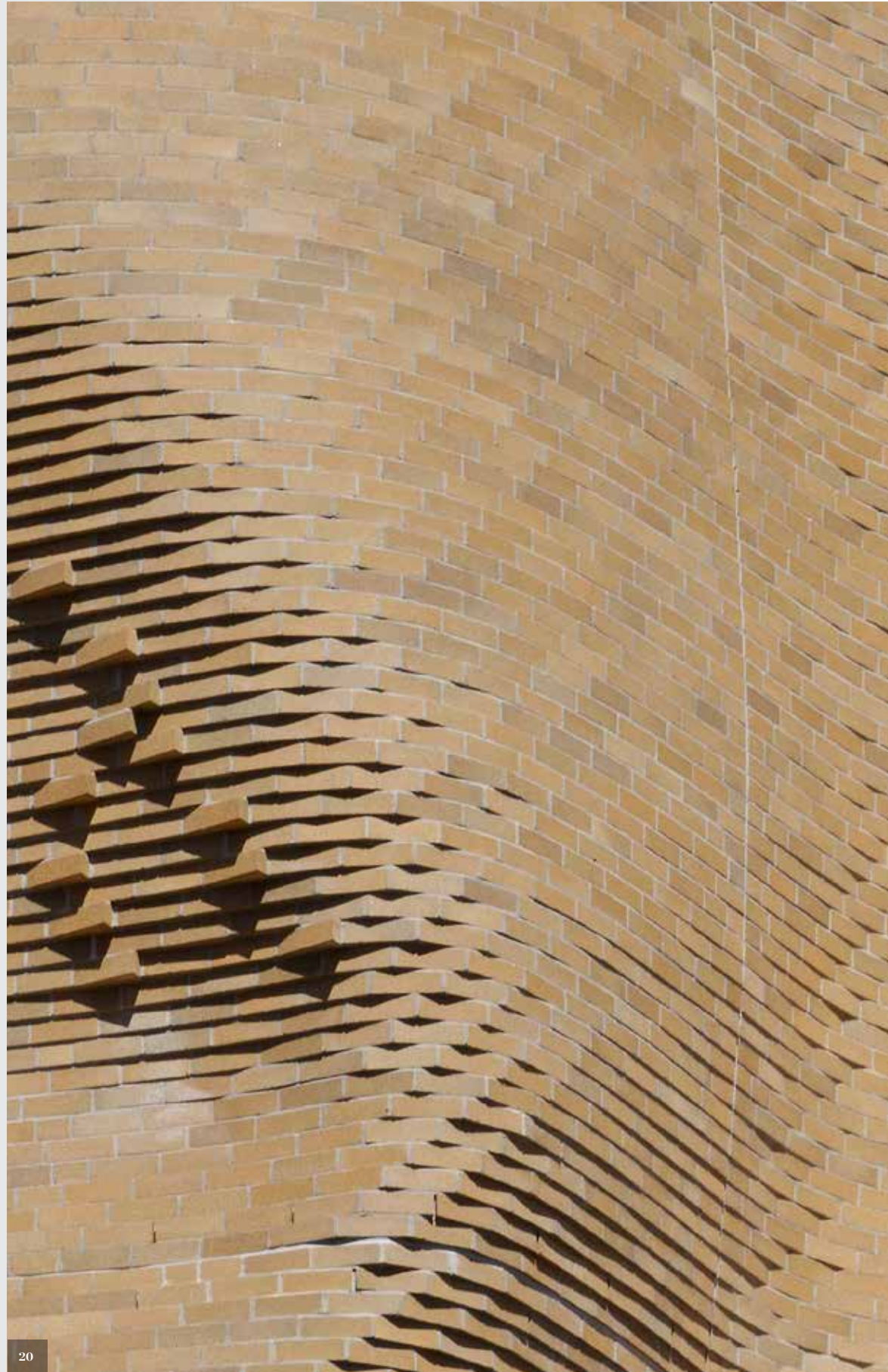
“If we’re going to get value from students’ expertise and imagination, it will be by connecting them with small and medium enterprises who are globalising around Australia and in particular western Sydney, businesses who badly need their digital expertise,” he says.

“Advanced manufacturing these days is very much bundled up with services, value and design, in the marketing end and production context. A manufacturing enterprise is not unlike the interior of a café.

“That’s where the tech shop comes in. It provides a bridge to the incubator space and the digital space, to the maker movement, prototyping new products,” says Roy. “That’s what’s happening in the US and UK. We want it to happen here!” — ●

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INTRICATE
BRICKWORK ON THE
DR CHAU CHAK WING
BUILDING.

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DR CHAU CHAK WING
BUILDING, DESIGNED
BY FRANK GEHRY.





DAMIEN POCHON
UTS EXCHANGE STUDENT,
BUSINESS ADMINISTRATION
(POSTGRAD)

“My university in Geneva Switzerland, is 200 years old so having a Frank Gehry building on campus is quite fun!

“We were one of the first groups to study in it. It’s very new. This university is only 25 years old, but the campus is huge, much bigger than at home.

“I think this building is a statement for UTS. A vision of what UTS wants to be in the future.”



JOYYE LI
UTS INTERNATIONAL
STUDENT, MASTERS
OF ACCOUNTING

“I’m from Kantong, China, and I’ve been here two years. Most of the time I come to this building – Dr Chau Chak Wing Building – because I live in student accommodation and prefer studying in this building compared to the library. Here there is more freedom.

“Sometimes I study next to the café, so if I feel sleepy I can get a coffee. If I want to study upstairs I have to get there early - it’s popular. It’s quite different from where I studied at home – more open, more weird.”



YIANNI CONOMOS
LOCAL IT ENTREPRENEUR,
START-UP DEVELOPER AT
FISHBURNERS

“I work nearby in a start-up space provided by Google. It’s for people who have their own companies. There are 150 people who’ve been accepted to work there. We’ve created an app called Stashed: it’s Tinder for fashion. Major stores put their collections online and you swipe left and right to find what you’re after.

“I used to live in Spain, so The Goods Line resonates with me. I like the way it flows. It’s a nice space to be in. We eat in the Dr Chau Chak Wing Building because there’s a café. And we take clients in there because it’s a great space to meet in. It feels like a space for students but also for the public and local professionals.

“I used to work in the city, but it’s not as congested here. There’s space to breathe. This part of the city feels more interesting too. Everything is being challenged, not filled with conventional buildings. Even the businesses around here, like Google coming in, show that interesting things are happening here.”

“Create buildings and places that engage people... question everything, be curious forever, and never forget that life is about people, so make buildings for people, and always use natural light, ’cause it is free.”¹

Frank Gehry,
Gehry Partners, LLP



FRANK GEHRY
GEHRY PARTNERS, LLP

¹ CBS Note to Self, 8 October, 2013
www.cbsnews.com/videos/note-to-self-architect-frank-gehry-shares-challenges-of-growing-up/



ABOUT
PROFESSOR ROY GREEN

“It’s important to grow this kind of space, because in a post-mining boom economy, that’s the style of growth and productivity we should be looking towards.”

Professor Roy Green is Dean of UTS Business School at the University of Technology Sydney. His doctorate is from the University of Cambridge and he has published widely in the areas of innovation policy and management, including projects with the Organisation for Economic Co-operation and Development and European Commission.

He has been an advocate in higher education, business and government for creative mindsets and design thinking, as well as design-led innovation as a key to making Australia a globally competitive knowledge-based economy.

Roy chaired the Australian Government’s Innovative Regions Centre, CSIRO Manufacturing Sector Advisory



Council and NSW Manufacturing Council, and served on the Prime Minister's Manufacturing Taskforce and ABS Innovation Reference Group. He led Australian participation in a global study of management and productivity, coordinated an Australian Business Deans Council initiative on the future of management education,

jointly founded the Australian Design Integration Network and has co-authored recent publications on productivity, skills and digital transformation.

Roy was recently appointed adviser to the Senate Economic References Committee's Innovation Inquiry and is the new chair of the Queensland Competition Authority.



Markthal, Rotterdam

Area – 100,000sqm
Apartments – 228
Market stalls – 100 vendors
Parking – 1200 spaces

1. World Trade Centre Rotterdam
2. Port of Rotterdam
3. Rotterdam Central
4. Eau Lounge
5. Museum Park
6. Cube House

A covered market hall becomes a home, a gallery, a bat cave and more.

In 2004 the City of Rotterdam invited developers to revive a neglected part of the city centre, issuing a brief to design a covered market hall. Soggy foundations and the global financial crisis nearly crippled these plans. Today the 'Markthal effect' is credited with producing a 30 per cent leap in tourism.

Rotterdam reinvents the market







01
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A VIEW THROUGH
MARKTHAL OUT
OVER ROTTERDAM.

02
LOOKING THROUGH
THIS IMPRESSIVE
U-SHAPED BUILDING
AT NIGHT.

Rotterdam City's brief called for a covered market hall, to be open daily, with extensive parking and additional housing to help densify the area. Provast, a developer from The Hague, engaged local architects MVRDV to collaborate on what would become the winning design. When the team added a tier of penthouse apartments to their proposal, creating an arch over the outdoor marketplace, it became at once financially viable and won the competition.

Financial and foundational challenges saw the building open five years after construction began, leaving some locals to wonder if the 1200-space parking garage beneath Markthal was all that might come of the site.

Today, Rotterdam's Markthal is famous. Dubbed the 'Markthal effect', the city saw a 30 per cent leap in tourism after Queen Maxima opened the site in 2014.

MVRDV co-founder Winy Maas recalls the very first sketch, as the cliché goes, drawn on a napkin: "An open market square, from all sides, topped by an apartment block, supported by a cathedral-like ceiling."

The Netherlands has no culture of covered markets, so the developer and architect toured market halls in Spain and Scandinavia to gauge how they could adopt the model to suit the Dutch setting.

For Provast, a supermarket and long opening hours were essential; for MVRDV, a high ceiling was needed to contrast the existing cramped markets of Europe. Inside the 40-metre tall arch that bends over the market hall below are 228 apartments, a mix of penthouse suites, private owners and public housing. With five apartment types and 19 layouts to choose from, half of the apartments were sold, and the other half made available as public housing. ➤

"A covered market is where people shout offers and deals, the floor gets dirty and perhaps an ox is grilled somewhere."

**Winy Maas,
MVRDV**





03
THE MARKTHAL
AT MIDDAY FROM
THE SOUTH-EAST
SHOWING THE CUBE
HOUSES DESIGNED
BY ARCHITECT PIET
BLOM.

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ROOF STRUCTURES
THROUGHOUT THE
BUILDING ARE MULTI-
TALENTED, ACTING AS
GARDENS, SOURCES
OF LIGHT OR
ADDITIONAL SEATING
AND DINING AREAS.

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THE FRESH FOOD AND
PRODUCE MARKET.

An inverted pyramid of escalators descends into the market and further still to four underground levels of parking and a supermarket, with space for a museum.

“We found countless artefacts that are now on display here,” says Winy. “Right on the spot where the city of Rotterdam started a thousand years ago.”

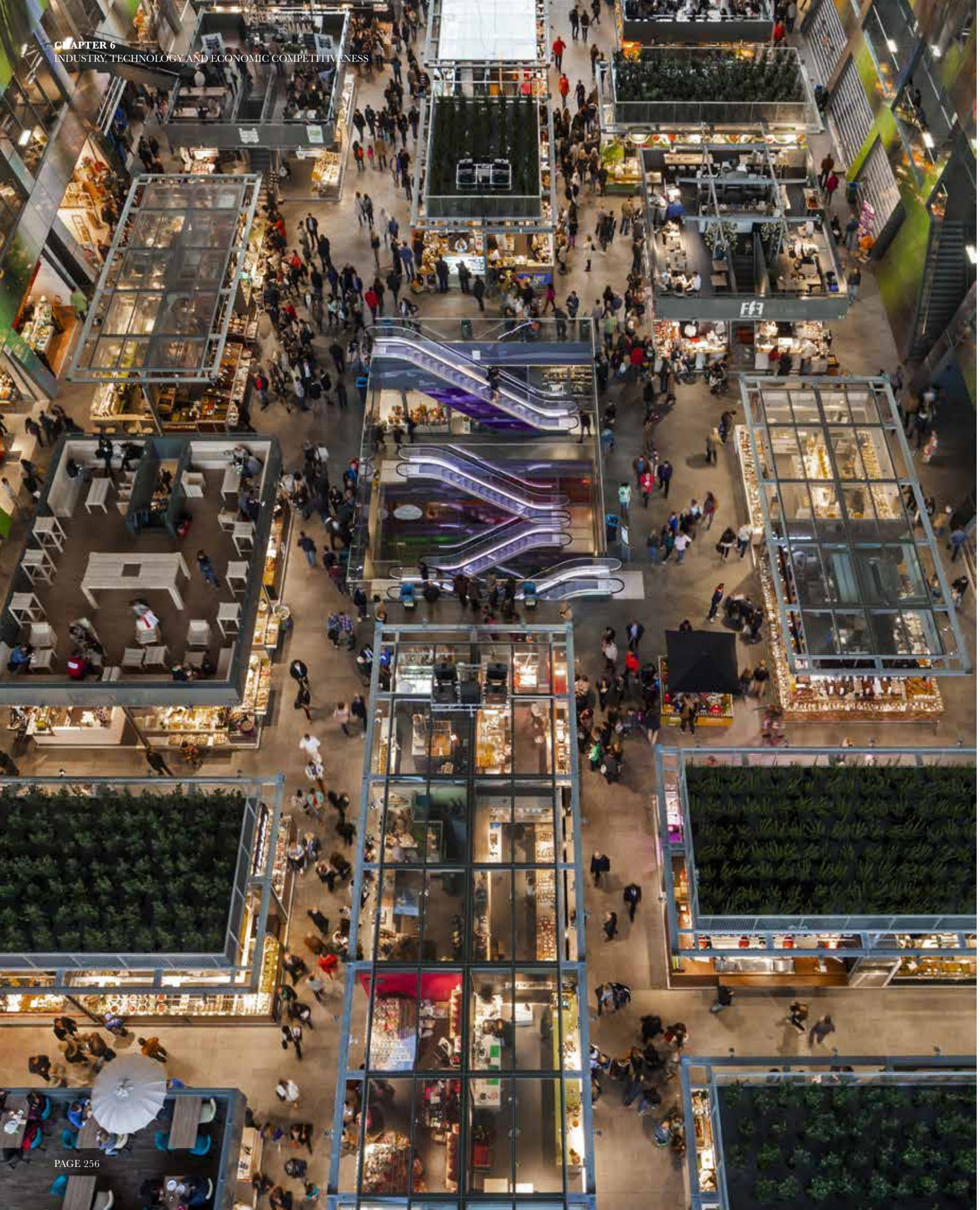
The three-storey parking complex located underground is the largest of its kind in Rotterdam and frequented by residents, shoppers and visitors to the nearby library and office buildings. Clever acoustics ensure the market is free from unwanted traffic and the noise of delivery vans several storeys below.

With one third of all market stalls running a rooftop terrace with a bar or a restaurant, a compromise had to be struck for the Markthal’s opening hours. As a result, the market opens at 10am and the rooftops close at 8pm. The restaurants on the ground and first floor of the arch close at midnight.

Winy’s vision of a covered market is “where people shout offers and deals, the floor gets dirty and perhaps an ox is grilled somewhere”. The grey natural stone on the market floor and the building’s facade was chosen for this reason.

“It is the same stone as the pavement everywhere in the city centre, so Markthal becomes part of the city, in a democratic way,” he says. “The uniform grey colour also has the effect of directing people’s attention towards the art piece.” The art piece – yes. A gigantic, five-layered digital print created by Rotterdam artists and titled ‘Cornucopia’. It is a photographic 3D illusion that depicts an array of falling fresh produce, bread, flowers as well as the nearby tower of the late-medieval St Lawrence Church. ➔

*In the first year,
the building exceeded
all expectations,
attracting nine
million visitors.*









06
VIEWS OVER THE
MARKET FROM THE
BALCONY LEVELS,
CLOSE TO THE
CEILING.

Stalling pedestrians, bringing on neck strain and clogging up foot traffic, Cornucopia has been designed to evoke the illusion of lying on one's back in a field, looking up through Markthal to the sky.

This striking 24-hour building has put Rotterdam and MVRDV on the mixed-use map. Its business model was built on four-and-a-half to seven million visitors a year. In the first year, the building exceeded all expectations, attracting nine million visitors.

"It is important to create buildings that try to transcend mediocrity; to become an inspiring example... for the improvement of its surroundings," says Winy.

Markthal even invited an ecologist on-site to create space for nature, specifically bats and swifts. Four large bat-stays are located on the eleventh floor of the western facade and 10 swift nests are mounted to a first-floor wall on the northern side.

Its sustainability specs are similarly impressive: tenants sign a Green Lease Agreement and the building is connected to city heating and an underground thermal storage system. Naturally ventilated, it achieves extremely low energy use while maintaining a comfortable temperature inside the hall.

"Buildings need to communicate a clear message that should be executed down to the very last detail because there is so much compromise in the building process already, that makes it easy to lose sight of the concept," says Winy. "At the same time, they need to allow users to define the building through its use."

Markthal is a combination of these approaches: a clear arch with many functions and open to different interpretations. — ●

"It is important to create buildings that try to transcend mediocrity; to become an inspiring example... for the improvement of its surroundings."

Winy Maas,
MVRDV

Dubbed the 'Markthal effect', the city saw a 30 per cent leap in tourism after Queen Maxima opened the site in 2014.





- 07** THE MARKTHAL AFTER HOURS.
- 08** APARTMENTS WITH WINDOWS OVERLOOKING THE MARKET.
- 09** MARKTHAL IS NEXT DOOR TO A MAJOR TRANSIT HUB.
- 10** THE ILLUMINATED FRESCO CEILING AT NIGHT.
- 11** BARS AND RESTAURANTS ABOVE THE MARKET PLACE.
- 12** CLOSE UP OF THE DECORATED CEILING.
- 13-14** AN ACTIVE AND VIBRANT BUILDING FOR LOCALS AND VISITORS.
- 15** PAGE 262 DECORATED CEILING DETAIL.



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“... an open market square, from all sides, topped by an apartment block, supported by a cathedral-like ceiling.”

*Winy Maas,
MVRDV*



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ABOUT
WINY MAAS

“Buildings need to communicate a clear message that should be executed down to the very last detail because there is so much compromise in the building process already, that makes it easy to lose sight of the concept.”

Winy Maas is an architect, urban designer and landscape architect and one of the co-founding directors of global architecture and urban planning firm MVRDV, based in Rotterdam, The Netherlands. The company is known for projects such as the Expo 2000, the vision for greater Paris, Grand Paris

Plus Petit, and more recently the Markthal in Rotterdam. He is a professor at and director of The Why Factory, a research institute for the future city he founded in 2008 at TU Delft. He is currently a visiting professor at Illinois Institute of Technology Chicago and the Catholic University of Louvain, Belgium



and has been at the University of Hong Kong, ETH Zurich, Berlage Institute, Massachusetts Institute of Technology, Ohio State and Yale University. In addition he designs stage sets, objects and was curator of Indesem 2007. He curates exhibitions, lectures throughout the world and takes part in international juries.

In 2013, Winy joined the Economic Development Board of Rotterdam. In 2012 he was appointed urban supervisor for the city of Almere and since 2003 he has been supervising the Bjørvika urban development in Oslo. With both MVRDV and The Why Factory, he has published a series of research projects.





Re:START mall, Christchurch

Established – October 2011
Retailers – 50 businesses
Funds needed – \$3.4 million (NZ)
Construction – 61 days

1. North Hagley Park
2. Horncastle Arena
3. The Palms
4. Lyttelton Harbour
5. Governors Bay
6. Mount Vernon Park

An act of God is no match for a community of dedicated people.

A slow and steady rebuild has been unfolding in the city of Christchurch after an earthquake demolished 80 per cent of the city's centre in February 2011.

Shipping the heart back into Christchurch

The second quake in five months and much deadlier than the first, the February 2011 tragedy saw 185 people lose their lives and more than 7200 homes deemed beyond repair.

A cordoned off 'red zone' was established in response to the earthquake, with the CBD located at its feebly beating heart. This no-go area stretched 11 kilometres along the Avon River, gathering a series of suburbs in its wake.

Lives and homes had been lost but so too, it appeared, had the city's heart.

Businesses that had served locals and visitors for more than a century, organisations and workplaces that drew people out of their homes and into the city each day, had vanished in an afternoon.

Some locals vowed they'd never set foot in the CBD again.

Yet, eight months later, a tiny pocket of the red zone was opened to the public. It comprised a temporary retail site of brightly painted shipping containers called Re:START and the refurbished family-owned department store, Ballantynes.

Prior to the earthquake, a group of business and property owners in the retail core had been meeting to lobby council and represent the retail sector in response to plans recently released for the CBD. Within a week of the disaster, the group, led by chair John Suckling, met to discuss what could be done to restore people's faith in the city.

"We realised the extent of the damage at our second meeting. None of us could get into the red zone where our businesses and properties were," says John.

"It was going to be years before the city would come alive again. We faced a combination of challenges: the practicality of rebuilding and the emotional response to the event. ➤

"We realised the extent of the damage at our second meeting. None of us could get into the red zone where our businesses and properties were."

John Suckling,
Re:START the Heart Trust





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REIMAGINING RETAIL
AT RE-START.
- 02** CONTAINERS OF ALL
SIZES.
- 03** PEDESTRIAN
FRIENDLY.
- 04** ONE OF FOUR LIFE-
SIZE SCULPTURES
BY CHRISTCHURCH
ARTIST HANNAH KIDD.
- 05** LANDSCAPED LUNCH
AREAS.
- 06** PUBLIC ART AND
SCULPTURES.
- 07** STURDY CONTAINERS
REASSURE LOCALS
POST-QUAKE.
- 08** OUTDOOR CAFES.
- 09** A POPULAR
ATTRACTION.

CASE STUDY

SHIPPING THE HEART BACK INTO CHRISTCHURCH



“From observing other cities, we saw that citizens are proud of their city when there’s a downtown area that’s vibrant and functioning well.”

John Suckling,
Re:START the Heart Trust

The scale of the damage was enormous and people were scared to go back into the centre of the city.”

The group believed that if Christchurch was a red zone for more than a year, the perception that the city could do without a centre might take root; they feared that Christchurch might lose its heart and become a string of suburbs.

“We’d learnt from other disasters that if you don’t start changing how people think about things early in the piece, you can get into trouble,” he explains. “From observing other cities, we saw that citizens are proud of their city when there’s a downtown area that’s vibrant and functioning well.”

What followed was a whirlwind undertaking that defied the odds. A temporary retail space was built with shipping containers on the location of the original city mall, in the red zone. Eight months after the earthquake, this precinct attracted close to 30,000 people back into the CBD on the first weekend of trading.

Christchurch’s main retail blocks were located just inside the red zone, next to Ballantynes, one of the few buildings able to be repaired and relaunched with Re:START.

Within a month, the group had put a proposal to the cabinet minister in charge of the recovery, requesting access to the area to install temporary retail. By April a press conference announced plans to build Re:START with pro bono

assistance from Leighs Construction, Buchan Group Architects and Colliers International.

The deadline – 29 October 2011 – barely eight months after the earthquake, was a mandatory one, needed to attract retailers before Cup and Show Week leading into Christmas trading. The Canterbury Earthquake Recovery Authority (CERA) began clearing damaged buildings, while the group worked with Leighs and Buchan on the design.

They decided on containers (modular, strong, reassuring to the public, easy to paint) and set up a trust (Re:START the Heart Trust) to manage the project. As the design evolved, they realised NZ\$3.4 million was needed to build the site.

“In these situations you have to take risks. If we hadn’t we would have missed our deadline,” says John. He and another trustee authorised the order for the containers before the finance had been finalised. This came later from the Christchurch Earthquake Appeal Trust.

The deadline was non-negotiable and everyone knew it. The containers arrived at the end of August, leaving just 61 days to prepare the sites, modify containers and move in the retailers. Leighs and Buchan were contracted to deliver the project.

“It was a stressful but exhilarating experience, pulling it off against all odds. Even the prime minister said he didn’t expect us to finish on time.” ➔

John believes the project's success was due to many factors, the main ones being:

1. There was a huge emotional void after the earthquake and everyone wanted to be involved in something positive.
2. There was total agreement on the concept, design and deadline among all the parties.
3. The landowners were most supportive and the contribution made by Leighs and Buchan was exceptional.
4. A quick and efficient relationship with CERA due to the one point of contact. The team worked wonders to clear the land and help with cutting any red tape.

“More than anything, it was how well everyone worked together for the good of the project. There were so many people involved behind the scenes who had the will to make this happen. And the initial manager, Paul Lonsdale, worked absolutely tirelessly,” says John. “It reminds me of a comment by HS Truman: ‘It is amazing what you can accomplish if you do not care who gets the credit.’” The credit went instead to the city herself.

Opening on the same day as Re:START, Ballantynes offered an excellent anchor for the temporary site and strengthened the impetus for punters to return to the city. For a long time, these two sites were the only businesses trading in the core of the city. ➤

“I’ve never been involved in a project where there was so much harmony and buy in for what we were trying to achieve. It was very humbling and very thrilling. There was no dissent. Everyone just wanted a positive outcome.”

John Suckling,
Re:START the Heart Trust

10
CONTAINERS ARRIVE
IN LYTTTELTON
HARBOUR,
CHRISTCHURCH.





**“We faced a
combination
of challenges:
the practicality**

of rebuilding
and the
emotional
response to
the event.”

*John Suckling,
Re:START the Heart Trust*





11
RE:START PROVIDED A
HEART FOR THE CITY
WHEN IT WAS AT ITS
MOST VULNERABLE.

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DETAIL OF
CONTAINERS.

Visitors came into Re:START at the beginning partly because of the shops and hospitality, partly out of curiosity.

“Some were in tears, saying they were never going to come back into town, but felt they had to have a look at what we’d done,” says John.

“In the early days, people wanted to see what we’d done, but also look through the fence into the red zone,” says John. “As time went on, people came to show their support for what we were doing – trying to show that the city was being rebuilt again.”

While today there’s no red zone in the CBD, there are still buildings that haven’t come down yet, largely due to wrangles with insurance companies.

While Re:START has stayed open longer than anticipated, with the grace of the landowners and the help of CERA, in keeping with the original intent, it will close when there’s enough new retail space available in the city.

“It was always a transition space,” says John. “The public wants us to stay, which is lovely, but we don’t want to compete with the new buildings.”

While there’s been no budget for surveying visitors, making it difficult to quantify the economic benefit of Re:START in the city, the site received huge local and international media attention and was top of the list of visitor attractions in Christchurch.

Re:START provided a heart for the city when it was at its most vulnerable. The brief was to invite smaller, privately owned businesses badly affected by the earthquake into the space, with a few chains to fill out the mix. The story of how it came together reflects that.

“I’ve never been involved in a project where there was so much harmony and buy-in for what we were trying to achieve. It was very humbling and very thrilling. There was no dissent. Everyone just wanted a positive outcome.” — ●

“It is amazing what you can accomplish if you do not care who gets the credit.”

*Harry S. Truman,
33rd President of the United States*



ABOUT
JOHN SUCKLING

“Some were in tears, saying they were never going to come back into town, but felt they had to have a look at what we’d done.”

John Suckling is chair of Re:START the Heart Trust, the organisation that pioneered the internationally acclaimed container mall in Christchurch following the lethal 2011 earthquakes.

Now aged in his 70s, John first worked as an economist in Wellington, before returning to Christchurch in 1979 to take over the inner-city shoe store his parents opened in 1934.



The business closed after the earthquake; its 1901 brick building was demolished after the front part collapsed into the road.

John is a long-time advocate of the

importance of the Christchurch central city and has been instrumental in keeping its heart beating until the CBD rebuild provides the next chapter in the city's evolution.





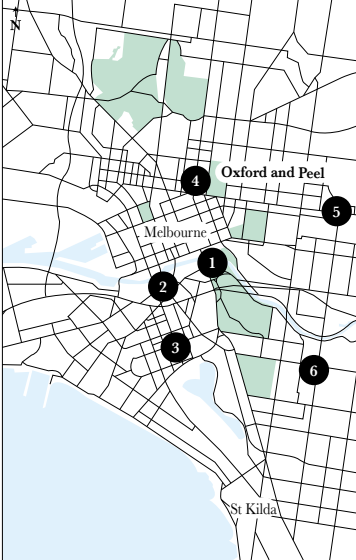
Collingwood, Melbourne

Location – 3km north-east of Melbourne’s CBD

Population – close to 7000

Area – 1.3 km²

Median age – 32 years



1. Federation Square
2. Crown
3. Melbourne Sports and Aquatic Centre
4. Melbourne Museum
5. Victoria Gardens
6. The Jam Factory

Small Giants take sustainability to the next level.

While best known for building The Commons in Brunswick, Small Giants’ latest development, Oxford and Peel, has been just as successful, albeit quietly.

COMMONS LESSONS

Located in Collingwood, in Melbourne’s inner north, Oxford and Peel is an urban residential development offering one, two and three bedroom apartments, along with a rooftop garden, ground floor café and central greenway throughout.

Designed by Jackson Clements Burrows Architects, Oxford and Peel’s apartments sold quickly. Buyers were drawn to the project’s highly sustainable design, located within an historic red brick precinct, with a coveted lifestyle on the doorstep.

“We really focused on the community and environmental aspects in this,” explains Danny Almagor, co-founder and chief executive officer of Small Giants.

“In The Commons we jumped way ahead of everyone, as far as we could go,” he explains.

“In Oxford and Peel, we looked at what worked well there and what we could do differently, and we applied the same principles to the Collingwood context.”

Nonetheless, Oxford and Peel offers purchasers some of the greenest design options around: “There’s a landscaped communal rooftop, solar panels, double-glazing, LED lighting, and an abundance of light and ventilation – all the elements are there.”

Targeting a seven-star energy rating, the complex also features hydronic heating, retractable timber shutters, rainwater collection, enhanced thermal and acoustic performance and planter boxes, which are located on every apartment balcony.

Consisting of two buildings next to each other, Oxford and Peel has made clever use of an otherwise post-industrial and rather condensed Collingwood block.

“All the doorways look out onto an open passage,” says Danny. “It’s like an open-air passageway through the building; one we’ve lined with trees and hanging and climbing vines. It was an innovative way to integrate greenery and create more light in the inner city.” — ●

“In The Commons we jumped way ahead of everyone, as far as we could go.”

*Danny Almagor,
Small Giants*



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COLLINGWOOD
NEIGHBOURHOOD.

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OXFORD AND
PEEL'S OPEN
NEIGHBOURHOOD
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THE COMMONS'
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OXFORD AND PEEL
OFFERS GROUND
FLOOR RETAIL WITH
STREET ACCESS.



“In Oxford and Peel, we looked at what worked well there and what we could do differently, and we applied the same principles to the Collingwood context.”

*Danny Almagor,
Small Giants*





**ABOUT
SMALL GIANTS**

Small Giants is committed to long-term sustainability. Driven by this broader vision, Small Giants is equally committed to sustainable property development and to the use of business as a meaningful tool to create a world that we all want to live in.



In conversation with Berry Liberman, Small Giants

“We’re pushing the boundaries as much as possible, because people want to live in community and they want to feel inspired by the spaces they enter at the end of the day and leave at the beginning of the day.”

What drives the Small Giants ethos?

I think the way we’ve been building our cities, our homes and our world has been, to date, largely thoughtless. We really believe that creating atmospheres where people can be their higher selves is what we should all be doing.

At Small Giants, our commitment is to building spaces where people can feel connected to nature and each other, not isolated. We need to design neighbourhoods where we’re encouraging connection, not disconnection.

We’re pushing the boundaries on that as much as possible, because people want to live in community and they want to feel inspired by the spaces they enter at the end of the day and leave at the beginning of the day.

How does this impact your decision-making?

To be perfectly honest, you just have to make the decision. Decide that that’s what you want to do. Then profit looks very different because you start to ask yourself, what is success?

If success is making a profit but it’s also contributing meaningfully to the world, and you define that as creating a world we all want to live in, one that

is abundant, with clean air, clean water, renewable energy, and where all different strata of society from a socio-economic position but also different ages can be supported in the system that we build...

If we’re building that world, one that has a depth and breadth to it, one that is long term, with a philosophical approach based on an ethical and empathic connection to who we are as human beings and how we tread on the earth...

If we’re thinking like that, and we make the decision to do that, then success is about all of those measurements.

So, Small Giants measures success differently then?

Success is not a measure of how much money you can squeeze out of each development. If you follow that, you then become more than just a property developer. You become part of building the world that we want to live in. That’s what we’re doing. When we don’t think of design as part of that, we’re mistaken. For us, it’s all about adding value. It’s all about pushing ourselves.

Does that mean sacrificing profits?

Yes, sometimes. For The Commons in Brunswick, yes, that was the case.

But that’s the thing we’re most proud of to date. And our idea is that for each development we will do more and go further. That’s the dream, whether we can achieve it or not, who knows.

How is your philosophy received in the property industry?

We’ve found people incredibly interested in what we’re doing. I think most people wait to see someone do it first and most people wait to know if it’s a safe thing to do.

But we’ve found people to be immensely and intensely interested in what we did with The Commons, and that has been wonderful.

We spent a lot of years involved in conversations where the way that we were thinking didn’t fit.

Dan and I had a strong instinct that we could do this work and not compromise anything; that by doing this work we would add value in all areas, but it took time to find our people, our team and our investors.

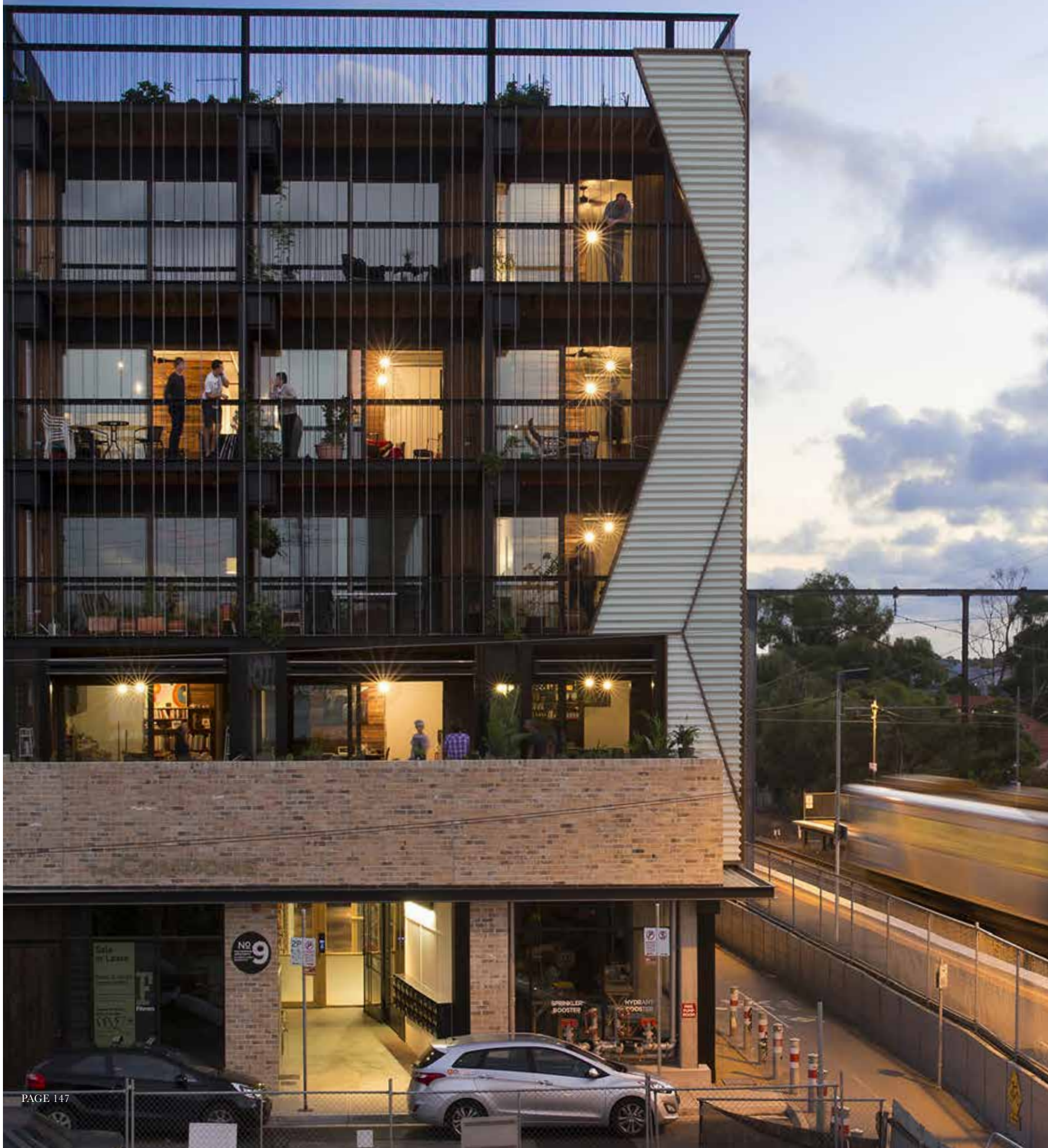
But, everything takes time. You can either sell stuff that’s crap or you can sell stuff you care about. It’s the same energy applied with very different outcomes.



ABOUT BERRY LIBERMAN

Berry Liberman is the co-founder and creative director of Small Giants, the publisher and editor of Dumbo Feather magazine and a mum to the three cutest kids in the world. Small Giants is an Impact Family office founded in 2007 to contribute to the world in a meaningful way through conscious financial investment.

Dumbo Feather is the media arm of Small Giants. It is a multi-platform publishing house comprising: a quarterly print magazine highlighting stories of extraordinary people, living lives of passion and purpose; a creative communications agency; an online website and a regular community events series.



**“You can either
sell stuff that’s
crap or you can
sell stuff you
care about.”**

It's the same
energy applied
with very
different
outcomes.”

*Berry Liberman,
Small Giants*



An argument for beauty
by Alain de Botton

Alain de Botton was born in Zurich, Switzerland in 1969 and now lives in London. He is a writer of essayistic books that have been described as a 'philosophy of everyday life'. He's written on love, travel, architecture and literature. His books have been bestsellers in 30 countries.



ALAIN DE BOTTON
PHILOSOPHER, AUTHOR
AND PRESENTER

Six qualities of attractive cities

1

Order

Buildings should be somewhat uniform
in appearance and layout



2

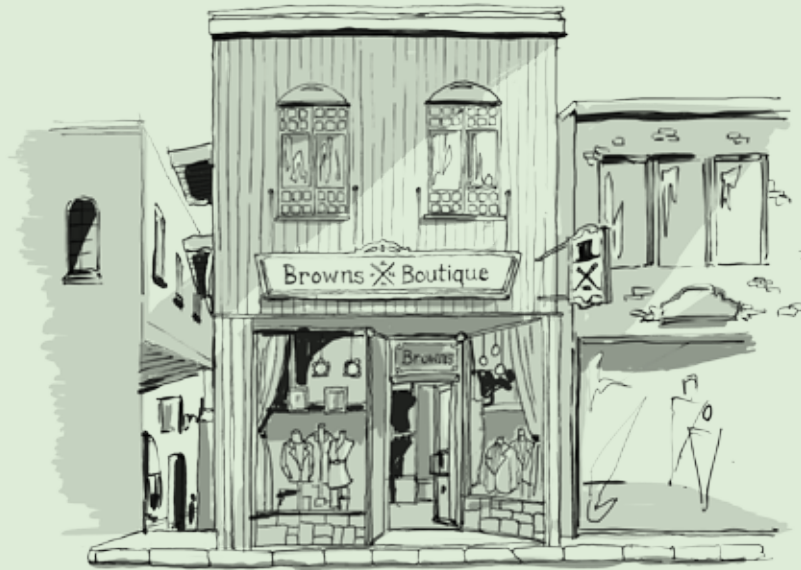
Visible life

See people walking the streets,
working in shop windows



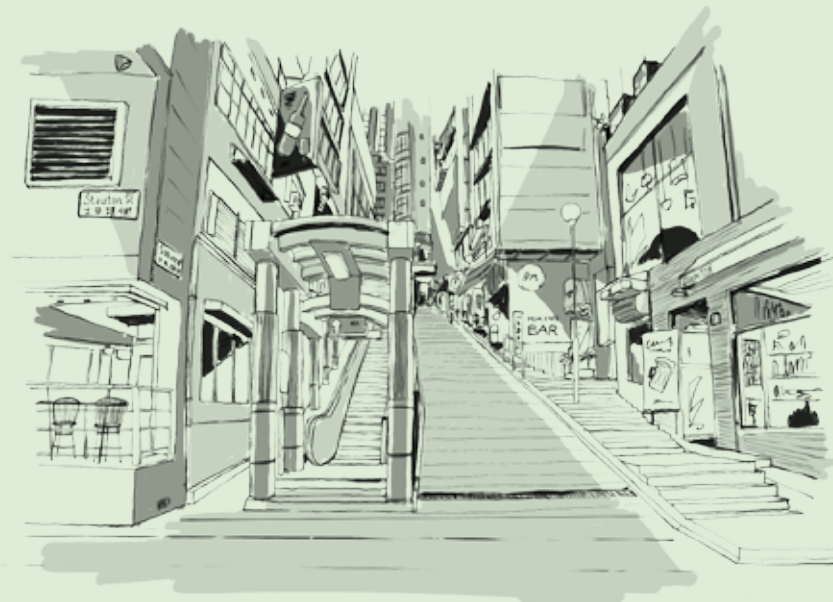
3

Compact
Don't sprawl



4

Orientation and mystery
Balance of large and
small streets



5

Scale

A building should be five stories max,
unless really worth more



6

A sense of the local

Reflect its unique cultural
and geographic qualities



1

WHAT IS THE IMPACT OF LIVING IN AN UGLY CITY?

“The suffering that a bad city imposes is felt perpetually in large ways and small: it can be summed up as a sense that life is a darker experience than it needs to be.”

2

WHY DO UGLY CITIES CONTINUE TO BE BUILT?

“Ugly cities are just an unnecessary suffering we impose on ourselves. We know how to build nice cities. The models are there already; we just need to learn their lessons and apply them to the cities of the future.”

3

DOES THE PAST OFFER US A BETTER MODEL FOR EFFECTIVE PLACEMAKING?

“We have plenty of decent modern examples as well – 19th century Paris or 20th century Manhattan give us plenty of lessons we can use for now.”

4

CAN WE ALL AFFORD TO LIVE IN BEAUTIFUL CITIES?

“Making beautiful cities is no more expensive than cheap ones. Construction costs for beauty are no greater than for ugliness, because beautiful cities don’t require expensive materials. It’s all about forms, shapes, distances, widths etc. The hilltop villages and small towns of Italy or Greece are not expensive in any way, yet are among the most delightful of all urban patterns.”

Six in

5

WE OFTEN FOCUS ON CITIES AND OVERLOOK THE SUBURBS. CAN THEY BOTH THRIVE?

“Yes, suburbs have a role to play. The problem is just when the core centre is suburban in nature.”

6

WHAT DOES SUCCESSFUL PLACEMAKING LOOK LIKE TO YOU?

“The best new places have been built by the Dutch, like Java Island, the renovated dockland in Amsterdam. The best Dutch schemes build on traditional street patterns, where houses are close together – rather than dispersed between motorways – and heights of buildings are limited to six storeys. In other words, the best Dutch

schemes are wary of two great preconditions for bad urbanism: vast motorways and huge towers. Furthermore, the best Dutch schemes also work with traditional materials like brick and wood, rather than swathes of steel. Their shapes speak of today and the future, but their textures anchor us to tradition. The overall mood is like that of a modern citizen with a good memory.”



ABOUT
ALAIN DE BOTTON

Philosopher, author and presenter Alain de Botton started and helps to run a school in London called the School of Life, dedicated to a new vision of education.

Alain started writing at a young age. His first book, Essays in Love (titled On Love in the US) was published when he was 23. His most recent book is The Course of Love.

sights

“Ugly cities
unnecessary
impose on

are just an
suffering we
ourselves.”

*Alain de Botton,
Philosopher, author and presenter*

Why health professionals are essential to urban planning

The Heart Foundation may not be the first group you'd think of when putting together a planning board. Nevertheless, our increased understanding of how the built environment affects health, plus growing concerns over escalating rates of chronic disease, explains why new collaborations are so important.

Healthy

As we grapple with the challenge of housing Australia's ever-expanding population, partnerships between health organisations, research institutes and planning bodies become critical, according to Dr Kate White, National Policy Advisor for Active Living at the Heart Foundation.

Kate coordinates high-level policy efforts and submissions to Federal Government, creating policy frameworks and nationwide blueprint documents on behalf of her organisation.

"We certainly have more clout if we join up as coalitions of bodies representing different areas," says Kate. "Over the years we've found that's been a really effective method to create change."

The Healthy Built Environment program of the Heart Foundation is an important step in preventing

cardiovascular disease, obesity and weight issues because, as Kate explains, the environments we choose to live in are becoming less conducive to good health.

"We're often a lone voice in built environment meetings from a health perspective," she concedes. "But we're fortunate to be offered a place at many influential tables in that field, so we use those opportunities where we can."

Successful partnerships have led to the appearance of the Heart Foundation's health messages in national urban policy, a small but significant win. It's a positive step towards mandating health as a key issue in how we plan, construct and develop our homes and communities.

While walking and active transport are two of the easiest ways we can incorporate physical activity into our lives, not to mention improve the health of our growing population, there are

many challenges. These include a lack of research (at least in Australia) around the long-term impact of increased walkability, our reliance on greenfield developments situated on the fringes, and our scepticism around increasing density.

"Greenfield developments are a really troubled space. It's profitable for developers but for infrastructure, it's a sink hole," says Kate.

"We'd rather see improved density in urban and peri-urban areas because the benefits here are multiple. Infrastructure services can be networked more efficiently, such as connecting with existing public transport options and building on and extending green spaces for health and recreation.

"But the density issue within Australia is still in a juvenile form. We don't yet have a psyche to deal with density.

"We're still seeking lifestyles that are about autonomous space. It's a discourse that needs to be matured."

Many countries are ahead of Australia in recognising this connection. Even a geographically vast country like the US has finally put walkability on the national agenda, calling for national health promotion around this topic.

In Australia, the Heart Foundation is a partner in the University of Melbourne's Centre for Research Excellence (CRE) to undertake research exploring the link between built form and healthier outcomes.

"The CRE is a hothouse for research generation and that then needs to be translated to a broader audience in various streams and capacities," she adds. "We're going to play a part in that.

"I think we're moving in the right direction, it's just a very slow progression.

“Greenfields developments are a really troubled space. It’s profitable for developers but for infrastructure, it’s a sink hole.”

*Dr Kate White,
Heart Foundation*

places

Many developers are yet to see the value of operating on a greater public good platform: of creating places for people; ones that improve health and wellbeing, rather than simply subdividing into lots for cookie-cutter housing provision.”

Partnering with planners has allowed the Heart Foundation to encourage a sector of the industry to engage in thinking beyond the standard schemes. Sadly, some urban designs are watered down by the time they’re constructed.

At a state level, Kate has observed positive steps in Adelaide, South Australia, where they’re retrofitting the city to promote increased density and active living. Innovation for healthy urban design can also be seen in the regional Victorian cities of Geelong and Bendigo.

Western Australia is leading the charge with Healthy Active by Design, working within the planning schemes to recognise health as a key part of development from the outset, “getting information out there that’s going to fundamentally shift the way that people perceive new developments should be built”.

While most inner-city communities are serviced with existing infrastructure, the Heart Foundation is committed to reaching remote and regional areas through a walking program that shows it’s possible to be active wherever you live.

“The geographics of addressing walking and walkability in cities versus remote or rural territories present vastly different issues,” explains Kate. “Especially when infrastructure is provided by government via funding that can be limited or lacking in some areas.

“It is a difficult issue to resolve.

There are no certainties.

“Even in our coalitions we have to constantly work at lobbying for health to be on the table. So many meta-issues are being pushed to one side in Australia, our ageing population, climate change, increasing population and our capacity to cope with all this.” Health is innate in addressing all of these complex problems.

Kate describes international guru of urban design Jan Gehl as “brilliant” in his maturity around placemaking. She believes he thinks beyond targets and tick boxes when it comes to providing infrastructure and, instead, considers the sense of place and people’s experience of it and its lifespan, for children and older people too.

“Placemaking is an art form that requires creativity and a sense of imagination,” she says. “I think we’re limited at the moment, because we need to value it first.” — ●



ABOUT
DR KATE WHITE

Dr Kate White is a socio-environmental geographer with a background in science, environmental policy and health promotion. Representing an unusual blend of environmental and health advocacy, her expertise in complex systems and resilience theory has proved valuable in promoting policy of healthy urban environments. Her work for the Heart Foundation over the past five years has helped cement the organisation’s position as the leading health promotion voice within urban planning.



SEE: PAGE 68

Meet the founder of the Centre for Research Excellence, Professor Billie Giles-Corti, who is a national advisor in the built environment space.