



Minerva Access is the Institutional Repository of The University of Melbourne

Author/s:

Brennan, A

Title:

Architecture and Media: Journal as Pedagogical Device

Date:

2024

Citation:

Brennan, A. (2024). Architecture and Media: Journal as Pedagogical Device. Shearer, C (Ed.) AMPS Proceedings Series 38.2, pp.320-327. AMPS.

Persistent Link:

<https://hdl.handle.net/11343/355181>

An aerial photograph of the Golden Gate Bridge in San Francisco, California. The bridge's iconic orange-red suspension cables and towers are prominent, stretching across the blue water of the Golden Gate Strait. In the background, the city of San Francisco is visible on the hillsides under a clear blue sky. A white vertical banner is positioned on the right side of the image, containing text.

AMPS Proceedings Series 38.2

**Learning . Life . Work**

---

# AMPS PROCEEDINGS SERIES 38

---

California Institute of Integral Studies | CIIS  
10-12 June, 2024

Learning . Life . Work

---

EDITOR:  
Cindy Shearer

EXECUTIVE PRODUCTION EDITOR:  
Amany Marey

© AMPS

AMPS PROCEEDINGS SERIES 38. ISSN 2398-9467

---

# INTRODUCTION

---

## Learning . Life . Work

Today, education is often defined as hybrid. Hybrid delivery in-class and online. Mixed theories of teaching and practice. Cross-disciplinary courses and programs. Alternative modes of enquiry. Community and student engagement. Concepts of explorative learning. Multicultural perspectives on subjects. The combined arts and sciences of STEAM – to name but a few. The same hybridity is true of life and work. We value a work-life balance. We seek self-fulfillment in professional contexts. We see education as continual through professional development and life-long learning.

In this context, education plays many roles, and serves many people and purposes. It takes on many forms. In embracing this hybridity, the Learning. Life. Work proceedings publication seeks to explore the numerous ways education morphs and blurs – through varied methodologies across a multitude of disciplines, geographies, and mindsets. As such it welcomes perspectives from the arts and humanities, design and media studies, science and technology, education and training, health and the social sciences.

In this diversity, these proceedings reflect the place and institution in which the conference was set: the California Institute of Integral Studies in San Francisco. A city famous for its counterculture, history of gay rights, its Hispanic heritage, Asian diaspora and its cutting-edge arts scene. It is a place renowned for alternative models of thought. Home to the first free public school in California, San Francisco has also spearheaded various education initiatives in United States. It implemented the Indian Education Program in the 1970s, supporting Native American communities. It led in the adaption of the Beacon Initiative to use schools for community needs, and it is home to one of the largest publicly funded university systems in the United States.

Incorporating authors from locations across the world who consider the future hybridities of teaching and learning, this publication aims to share perspectives, initiatives, programs, and projects, and disseminate best practices across the education sector.

---

# TABLE OF CONTENTS

---

<b>Chapter 1</b>		
BRAIDED RIVER IN (VIRTUAL) PUBLIC SPACE: A NEW MODEL FOR COMMUNITY ENGAGEMENT AND DIGITAL LITERACY	1	
Milad Hosseini-Mozari, Krysti Nellermeoe		
<b>Chapter 2</b>		
LIVE.STUDY.EAT.PLAY: HYBRID DESIGN CLASS FOR DEVELOPING PROTOTYPE UNITS OF ON-CAMPUS DORMITORY	7	
Nuttinee Karnchanaporn, Chanida Lumthaweepaisal		
<b>Chapter 3</b>		
LEARNING AND TEACHING IN THE CONTEXT OF BLURRED BOUNDARIES	18	
Matthew Armitt		
<b>Chapter 4</b>		
DECODING VIRTUAL PEOPLE AND DIGITAL LABOUR IN HIGHER EDUCATION. TECHNOLOGIES, DYNAMICS AND IMPLICATIONS	27	
Melanie Chan, Gurm Bacchus, Joe Larkin, David Spark, Chris Till		
<b>Chapter 5</b>		
DRAWING THROUGH EXPLORATION	36	
Margot Kleinman		
<b>Chapter 6</b>		
DEVELOPMENT OF SOCIAL AND EMOTIONAL LEARNING CAPACITY-BUILDING PROGRAM FOR THE PREVENTION OF SCHOOL BULLYING: IN INDIAN SETTING	44	
Harsha Sharma, Latika Sharma		
<b>Chapter 7</b>		
TRANSCENDING BOUNDARIES BY INTEGRATING KNOWLEDGE: WORKFORCE DEVELOPMENT FOR SMART SPACES	55	
Jeffrey C. Sun, Sharon Kerrick, Andrew Wright, Adel Elmaghraby		
<b>Chapter 8</b>		
TEACHING CLASSICAL CHINESE LITERATURE IN AMERICA—AN INNOVATIVE, CROSS-CULTURAL APPROACH	63	
Huai Bao		
<b>Chapter 9</b>		
THE FUTURE OF BLACK ART CRITICISM THROUGH BLACK FEMINIST INTERPRETATIONS	70	
Mbali Khoza		
<b>Chapter 10</b>		
BUILDING AN INNOVATIVE AND ENTREPRENEURIAL CREATIVE DIMENSION IN HIGHER EDUCATION TO MEET THE CHALLENGES OF LEARNING, LIFE, AND WORK IN THE TWENTY-FIRST CENTURY	77	
Ron Corso		

<b>Chapter 11</b>	86
TECHNOLOGY ENHANCED LANGUAGE LEARNING IN HIGHER EDUCATION – THE CASE OF THE EUROPEAN PROJECT QUILL Elisabete Mendes Silva, Isabel Chumbo	
<b>Chapter 12</b>	95
EMPOWERING ONCOLOGY EDUCATION: THE EVOLUTION AND IMPACT OF “E-ONCOLOGIA” IN THE DIGITAL LEARNING LANDSCAPE Deborah Moreno-Alonso, Clara Madrid-Alejos	
<b>Chapter 13</b>	104
PLACE-HACKING THE DESIGN STUDIO: CONTEXTUALISING WORKPLACE PRINCIPLES IN DESIGN EDUCATION Seton Wakenshaw, Julie Trueman	
<b>Chapter 14</b>	112
LEARNING FROM LASSO: TEAM SPIRIT AND THE INTANGIBLE IMPACT OF ATMOSPHERE ON STUDIO CULTURE IN DESIGN EDUCATION Julie Trueman, Seton Wakenshaw	
<b>Chapter 15</b>	121
EXECUTIVE AND ENGINEERING DESIGN: POLYTECHNIC METHODOLOGICAL APPROACH TO ACADEMIC TEACHING FOR THE BUILDING CONSTRUCTION Massimiliano Nastri	
<b>Chapter 16</b>	132
CREATING CULTURES OF INCLUSION: BRIDGING THE GAP BETWEEN WORKPLACE DIVERSITY AND LIFELONG LEARNING Poonam Kakodkar	
<b>Chapter 17</b>	141
STUPOR ITINERIS. TRAVEL AS LEARNING Domenico Antonio Barbuto	
<b>Chapter 18</b>	150
REIMAGINING LATINA: AN INTENSIVE SUMMER SCHOOL TO IMAGINE SUSTAINABLE URBAN FUTURES, OVERCOMING SOCIETAL BIASES AND BRIDGING PAST WITH PRESENT, IN COLLABORATION WITH NON-ACADEMIC STAKEHOLDERS AND THE LOCAL COMMUNITY Luigi Pintacuda, Thomas Trail	
<b>Chapter 19</b>	160
ART FOR WELLBEING: PRACTICE ENGAGEMENT Rebekah Dean, Melanie Wynyard	
<b>Chapter 20</b>	167
PEDAGOGY THAT RUNS THE CURRICULUM THAT RUNS THE WORLD Hirona Matayoshi	
<b>Chapter 21</b>	180
HOW DO WE MAKE? CRAFTING MEANING THROUGH MAKING Aanya Chugh, Hannah Dewhirst, And Jennifer Meakins	

<b>Chapter 22</b>		
ENABLING STUDENT SELF-MOTIVATION IN AN ONLINE LEARNING MODEL		191
Bhaskar Sinha, Pradip Peter Dey, Mohammad Amin		
<b>Chapter 23</b>		
ENABLING CHRONICALLY ILL STUDENTS' PARTICIPATION IN SCHOOL THROUGH ROBOTS		203
Sophie Gaugl		
<b>Chapter 24</b>		
THE DIGITAL PARADOX IN ARCHITECTURAL DESIGN: THE AVOIDANCE OF A PROCESS OF IMITATION OR MIMICRY, GESTURES, OR MAKE BELIEVE		211
David Morton, James Charlton		
<b>Chapter 25</b>		
BRIDGING ACADEMIA AND INDUSTRY: USING REFLECTION TO ENHANCE INTERNSHIP EFFECT ON STUDENTS: INSIGHTS FROM THE SHENKAR TRUE EXPERIENCE PROGRAM (STEP)		222
Roei Zerahia, Michal Phillips-Berenstein, Michal Pauzner		
<b>Chapter 26</b>		
IN A THE FIELD		232
Bridget Keane		
<b>Chapter 27</b>		
USING WHATSAPP TO SUPPORT PRESCHOOL TEACHERS' HYBRID ROLES IN TEACHING, LEARNING AND RESEARCH		245
Hui Wen Chin		
<b>Chapter 28</b>		
EXPLORING THE PERCEPTIONS OF STUDENT TEACHERS FROM A FREE STATE PROVINCE UNIVERSITY IN THE UTILIZATION OF e-PORTFOLIOS DURING TEACHING PRACTICUM		254
Ndoyisile Majola		
<b>Chapter 29</b>		
PERSONALISED LEARNING AND DEVELOPMENT WITH PARENTS IN THE LOOP: HOW INTEGRATING GENERATIVE AI IS ENHANCING CHILDREN'S LEARNING AND ENABLING DIRECT PARENTAL CONTRIBUTIONS		262
Dev Aditya, Pauldy Cj Otermans		
<b>Chapter 30</b>		
DRAWING OUT: THE EXPLODING (ART) SCHOOL		270
Benjamin Hall, Jo Hassall		
<b>Chapter 31</b>		
WHY SHOULD WE PROVIDE CHOICE IN ENGINEERING DESIGN COURSEWORK ASSESSMENT?		277
Aled W Davies		
<b>Chapter 32</b>		
LEARNING AND ARCHITECTURE: WHAT MASS TIMBER CAN TEACH US		286
Martin Hopp		

<b>Chapter 33</b>		
DRAWING THE CLIMATE EMERGENCY: MAKING THE INVISIBLE VISIBLE, A PEDAGOGICAL APPROACH	296	
Elizabeth Donovan, Helle Blom		
<b>Chapter 34</b>		
AWARENESS TO WELLNESS: INTEGRATING MENTAL HEALTH AND EDUCATION THROUGH COLLABORATIONS IN SCHOOLS	308	
Vicki Jones, Lori Cooper, Michele Garrison, Todd Hastings, Dana Manning, Andrea Mantione, Matt Treese		
<b>Chapter 35</b>		
ARCHITECTURE AND MEDIA: JOURNAL AS PEDAGOGICAL DEVICE	320	
Annmarie Brennan		
<b>Chapter 36</b>		
UNITY OF LIFE, WORK, AND STUDY: THE VALPARAÍSO SCHOOL OF ARCHITECTURE AND CIUDAD ABIERTA, CHILE	328	
Oscar Andrade Castro		
<b>Chapter 37</b>		
ENHANCING CLASSROOM ENGAGEMENT THROUGH INTERACTIVE PLAY INSTRUCTION IN A HYBRID LEARNING ENVIRONMENT	335	
Mikki Shiu		
<b>Chapter 38</b>		
EMOTION WITHIN THE DESIGN CURRICULUM: AN EDUCATIONAL PERSPECTIVE	346	
Ahlam Abumughli, Jamie Marsden, Briony Thomas		

---

## ARCHITECTURE AND MEDIA: JOURNAL AS PEDAGOGICAL DEVICE

Author:

**ANNMARIE BRENNAN**

Affiliation:

UNIVERSITY OF MELBOURNE, AUSTRALIA

---

### INTRODUCTION

This paper explores how the establishment of a student-edited journal over ten years ago was created to not only provide a platform for graduate architecture students to publish their ideas about architecture, but to serve, and continues to serve, as a pedagogical device to teach students how to create a publication, gathering articles with various points of view, edit and provide constructive feedback, assemble the text and images in an aesthetic and clear format, and advertise, distribute, and sell the issue at various venues. To edit a volume means, for the student editors, that they can assemble a critical intellectual project by multiple authors on important contemporary themes that the discipline of architecture confronts today. It is an extracurricular activity within the university graduate studies that offers real-world, concrete outcomes.

### ***Inflection: The Journal of the Melbourne School of Design***

In 2013, after mentioning my role and experience as student editor of the journal *Perspecta* during a lecture to graduate students in the Master of Architecture program and explaining how editing the journal had a significance influence on my graduate studies in architecture, three students approached me and asked if it would be possible to start up our own student-edited publication at the Melbourne School of Design. With some assistance from an in-house seed funding for in-house initiatives, the three graduate students received funding to edit and publish the first two issues of the journal.

Now in its 11th year, *Inflection* is the student-run design journal of the Melbourne School of Design (MSD) established in 2013. It is a collaborative scholastic endeavor created to perform as a platform for graduate MSD students to showcase their knowledge of contemporary architecture and participate in architectural discourse.<sup>1</sup> In addition, it serves as an activity for a group of advanced graduates to explore learning opportunities outside the traditional confines of the classroom. Moreover, it serves the as a publication to promote, to an international audience, the intellectual work by students and staff in the MSD. The journal features work from a wide range of expertise: from exemplary MSD students, MSD and other Australian academics, noted Melbourne and Australian architects, to international scholars and architectural firms. The audience of the journal is reflected in its range of contributors to the journal. Some articles are deep dives into relevant topics while others highlight recent projects by architectures and students. Often each volume features a few interviews conducted by the student editors of visiting lectures to the MSD. In doing so the volume is reflective of the events and ideas circulating within the MSD at the time of its publication.

## How It Works

There is one issue of the journal published annually and edited by one group of students from conception of the journal theme to the issue launch. Apart from the first two issues, which were edited by the founding co-editors Ariani Anwar, William Cassell, and Jonathan Russell, students only have one opportunity to serve as editors. However, many times potential student-editors will start their *Inflection* experience by serving as a sub-editor and part of the editorial team.

During semester 2, the Academic Advisor places a call for editors to the MSD graduate cohort and asks potential applicants to develop a theme based on a contemporary idea, problem, or challenge to the discipline as the core part of the application. The student editors are selected based on the quality of the journal theme proposal as well as the experience of the student editor applicant team.

## Marketing, Printing and Distribution

Each annual issue has a print run of approximately 1000 copies. The journal contains both color and black and white pages. *Inflection* journal is distributed internationally to bookstores and university libraries. The publisher, Melbourne Books, also sells a digital version of the journal once most of the hard copies are sold.

About 500 journal copies are purchased by the MSD to be sold at local University events such as the end-of-year student exhibition MSDx and other events hosted in the faculty, such as the AIA awards ceremony or conferences hosted by MSD. Other venue includes the off-campus issue launch at MPavilion or the annual National Gallery of Victoria Art Book Fair. The revenue from these sales, while minimal, is returned to the *Inflection* account and used to defer the costs of ongoing costs, such as running a website, printing of posters for advertising and marketing. The other 500 copies are sold and distributed by the publisher, Melbourne Books, to local bookstores in Melbourne, throughout Australia, and internationally and the revenue collected from these sales is used to offset some of the printing costs. The journal issues were originally printed in China, however *Inflection vol. 8: Presence* (2021) was ceased by the CCP censors. They incorrectly claimed that one of the articles authored by a Chinese author was critical of the government and demanded that it be pulled from the manuscript before the journal issues could continue to be printed. Instead, Melbourne Books and the editorial team decided to go elsewhere and found a printer in Singapore.

## PEDAGOGICAL PRECEDENTS

*Inflection* was not the first student edited publication associated with the University of Melbourne. The Victorian Architectural Student Society (VASS) published *Lines* starting in 1932, followed by the student publication *Smudges* in 1939, was founded by well-known architect Robin Boyd when he was a student at the University of Melbourne.<sup>2</sup> These publications focused very much on the activities of the school of architecture and the Melbourne architectural scene and edited by students. Many years later in 1979, the postmodern periodical *Transition*, published by the Royal Melbourne Institute of Technology (RMIT) was not necessarily edited by students but recent architecture graduates, and looked further afield to international theoretical debates concerning postmodern architecture.<sup>3</sup> The *Transitions* journal ceased publication in 2000, and the RMIT student-edited landscape architecture journal *Kerb*, founded in 1994, would continue to be produced for the next three decades, becoming Australia's longest running student-edited design journal.<sup>4</sup>

Despite the periodical precedents specific to Melbourne, *Inflection* was not modeled upon these, but rather the American student-edited publication *Perspecta: The Yale Architectural Journal*. It is the longest running student-edited journal in the United States. *Perspecta* served as the original model as it was mentioned a lecture to students in a required subject in the Master of Architecture degree at the University of Melbourne, where I discussed my own participation and work as a student editor of the

journal *Perspecta* as a graduate student.<sup>5</sup> Therefore while serving as the academic advisor for the journal, I recalled the lessons learned from my own experience as editor, and could cite my own research on the history of the journal which was established in 1954.<sup>6</sup> However since those early issues, *Inflection* has evolved into its own unique approach to scholarly publications. While *Perspecta* mostly solicited articles from architects and academics, *Inflection* editors post a call for submissions, often publishes the work of ongoing PhD candidates or outstanding thesis works from students. Moreover to approach to the scale and scope of interest is both local, encompassing Melbourne, Australia, but also very international, with a specific focus on the Asia Pacific.

### **CRUCIAL COMPONENTS OF THE JOURNAL**

The duration of this editorial learning experience for students takes place over the course of one year, usually starting at the end of the first year of the Master of Architecture program and continues into the students' second year. Starting with volume 2, the journal was accompanied by the establishment of a graduate elective titled Architecture and Media. The subject was mostly about design and theoretical projects behind many canonical publications within the architectural discourse, and loosely based on the course and resulting publication lead by Prof. Beatriz Colomina at Princeton University.<sup>7</sup> The central learning objective the subject was an assignment which asked students to create their own annotated table of contents for a proposed journal. The students were asked to research and develop a theme for the journal, a cover image, a table of contents listing potential authors, write about the authors, their specialty, and describe the proposed article that the student, as editor, would solicit from their chosen authors. Some years, students enrolled in the subject would continue to become actual editors of the journal, whereas other years, the student editors would enroll in the subject after being selected for the editorship. This assignment within the elective continued until 2023, when the content of the subject changed, yet the student editorship continued as an extracurricular activity of MSD graduate students.

### **The Proposal, the Call for Submissions, and the Editorial**

While the theme proposal for the editorship application, the call for submissions, and the editorial may appear to be three separate types of writing; they serve in this project as a type of iterative phased writing assignment, with the final objective of revising and honing an editorial for the final published manuscript.

Once the student editors are selected, they are briefed by the Academic Advisor as to what to expect in the coming year in the role of editor. They discuss the various tasks which need to be completed and the various skills and roles they will need to adopt and fulfill. For example, there are times where the editorial team will need to rush to complete certain time-sensitive tasks such as posting the call for submissions or replying to authors with feedback, while other times the editorial team is merely waiting to receive abstracts and completed articles from authors.

The first major task of the student editors is to develop a call for submissions based on the theme proposal. Most of the time students work closely with the Academic Advisor to write a coherent and timely theme that is likely to have resonance with the contemporary moment. Often the scope proposed by the students is too large or general, and more akin to the scope of a book anthology rather than the *au courant* nature of a periodical. The carefully crafted call for submission, authored by the student editors, is then understood to lay the groundwork for the editorial that will be featured in the journal and revisited during near the end of the project when the penultimate draft of the manuscript is being compiled and edited.

Once the call for submissions is posted by December, the students conduct further research on their theme to discover potential authors who have a track record related to the issue theme and solicit an article from them.

### **The Importance of a Theme**

As Miglena Sternadori has noted, the instructive and pedagogical functions of magazines and journals are not a focus of teaching and learning scholars.<sup>8</sup> However, after studying the history of architectural periodicals, specifically, the Italian architectural magazines *Domus* and *Casabella* edited by Ernesto Nathan Rogers, one can begin to see the formation of the magazine or journal as an intellectual project. For Rogers, these magazines became a means of influence to assist in reestablishing the international reputation of Italian architecture.<sup>9</sup> In a similar manner, by mandating the composition of a journal theme, the mundane task of the editorship, or student editorial team, transforms into a critical, intellectual project. In order to have the editing of a journal serve as a pedagogical device, the role needs to entail more than soliciting articles and editing and formatting text – it requires a crucial, critical and intellectual component. This is accomplished through the development of a theme in which all of the articles and journal content addresses in some manner. Once the students have refined the concept of their theme, they are instructed to engage with the theme from various points of view, from many different aspects. Articles which challenge the premise or idea of the journal theme are encouraged by the editors to present well-rounded issue. Some article will address the theme through practice and the discussion of built works, whereas other authors/academic may approach the theme from a more theoretical point of view. In this manner the theme is exhausted from a variety of authors with differing outlooks and the editing of the journal can be understood as a learning experience of critical thinking.

### **Just like an Album: The Cover**

The compiling and arrangement of articles in a particular order can resemble the process of creating a narrative structure for traditional vinyl albums. This is one consideration for the articles for the readers who may read the issue from front to back. However, the genre of the journal, by its very nature, does not necessary require this type of sequential arrangement. One may argument, especially since the architectural discipline is a practice based on the visual, that the journal contains both a textual as well as visual narrative and this is something that the editors are instructed to keep in mind while editing and formatting the images and illustrations – that the visual narrative is equally important as the text. Just think of the many times, when contemplating whether to purchase a magazine, the reader flips through the pages to gage the content by examining the creativity and quality of the images.



Figure 1. Covers to the first 10 issues of the journal.

Similar thinking applies to the journal cover image. Like an old school album cover, the journal cover image, displayed in a newsstand or on a bookstore shelf, should be appealing and provocative enough to entice a potential buyer to walk across the room and pick up the journal for inspection. Therefore, much time and consideration go into the journal cover image. For example, in vol. 1 & 2, the images are photographs taken by the editors. Volume 1 cover images is a photo by William Cassell of the Sagrada Familia cathedral that he took on a university trip to Barcelona. Vol. 4 editors, with the theme of Permeance, selected a historical black and white photo from the Victorian Library of the demolition of a building. Vol. 3: New Order, stands as the only issue that contains a cover with a drawing. It depicts individuals associated with the journal drawn by one of the editors, Courtney Foote. Vol. 5: Feedback went another route and used the Lidar scan image of the parking garage underneath the South Lawn of the University completed by the student editor Olivia Potter for a studio she took at the MSD. In more recent issues, the editors selected photographs from professional photographers or works by artists. The cover to vol 7: Boundaries features a satellite photo of the Hong Kong-Zhuhai-Macau Bridge linking Hong Kong to mainland China taken by the UK Airbus Defense and Space. This issue was followed by the dramatic yet prescient cover to vol 8: Presence, which was a photo of the bushfires at Lake Conjola taken by Matthew Abbott for the *New York Times*.

### Intended Learning Outcomes

The editorship of *Inflection* offers students some general scholastic learning outcomes as well as real world skills, with budgets, applications, and deadlines. Traditionally, only the reading of architectural journals and magazines were the source of knowledge and the teaching of history.<sup>10</sup> The general learning outcomes include the development of critical thinking and analytical ability, the development of leadership skills and teamwork capabilities, the learning and improvement of editing (including copyediting) and writing skills. Students also learn real-world skills such as working with the publisher from Melbourne Books, organizing and conducting interviews of visiting architects and preparing and getting approval of the transcript. The students apply for access each year to the NGV Art Book Fair and organize a stand to sell current and previous issues of the journal as well as network with other journal editors.

In addition to the critical thinking involved in developing a journal theme discussed above, the student editors research, learn communication skills with the authors and learn how to critical examine and revise text, and discover the best way to provide feedback. One of the most important but difficult to teach skills that students learn is how to gauge how much material and articles they will need, and

which authors will take on the editorial feedback and submit their articles completed with the proper image files and information, and on time to meet the final deadline.

While not a learning outcome, but an accolade, the student editors of vol. 7: Boundaries and vol 8: Presence, received a surprising accolade when both *Inflection* volumes were awarded the Australian Institute of Architecture Bates Smart Award for Best Publication for Architecture in the Media in 2021 and 2022.

### **CONCLUSION - THE LAUNCH**

The launch of the issue celebrates the completion of the project and the 'passing of the baton' to the next editorial team where they announce their theme. During the initial years, students organized the launch of their issue at the end-of-year student exhibition, which is an exuberant event with food, drinks, and a DJ. However, students found that oftentimes the journal was lost among the other student work exhibited throughout four floors of the MSD building. Starting in 2021 with vol. 7, the editors applied to use a new venue that appeared in Melbourne. The event space was part of a series of pavilions created for the MPavilion program, which was an initiative of the Naomi Milgrom Foundation and various local and State government entities to prove a new civic space. Each year a new architect would design a pavilion in the Queen Victorian Gardens across the street from the NGV. The retire pavilion by Melbourne architect Sean Godsell was relocated to a site in the Docklands; an event space which began a tradition with *Inflection* as the location to celebrate the launch of each new issue and to announce the new editors and the theme of the next issue.

The most poignant aspect of the journal launch is that it is an event that serves as a sort of pilgrimage of past *Inflection* editors, who come together to celebrate the journal that they were of part of, reminiscent with old friends, and make and mentor new ones.

## NOTES

- <sup>1</sup> AnnMarie Brennan, "On Secrets, Prayers, and Student Journals," *Inflection: Melbourne School of Design Journal*, vol. 1, 2013: 8-13.
- <sup>2</sup> Philip Goad, "Designing a Critical Voice: Discourse and the Victorian Architectural Students Society (VASS), 1907-1961," in *Proceedings of the Society of Architectural Historians, Australia, and New Zealand: 38, Ultra: Positions and Polarities Beyond Crisis*, edited by D. Kroll, J. Curry and M. Nolan, Adelaide SAHANZ, (2022), 111-122.
- <sup>3</sup> Andrew Leach, "Transition to 'Discourse': Architecture Theory in Postmodern Australia," in V. Patteeuw and L. Szacka, eds., *Mediated Messages: Periodicals, Exhibitions and Modern Architecture*, (London: Bloomsbury Visual Arts: 2018). *Tran*
- <sup>4</sup> "Gutter journalism: Reflections on a quarter-century of *Kerb*," Panel discussion at the National Gallery of Victoria for the Melbourne Design Week on *Kerb Journal*, (Transcript), 19 March 2020, Accessed 13 August 2024: <https://www.foreground.com.au/culture/gutter-journalism-reflections-on-a-quarter-century-of-kerb/>.
- <sup>5</sup> AnnMarie Brennan and Brendan Moran, eds. *Perspecta 32: Resurfacing Modernism*, MIT Press, (2001).
- <sup>6</sup> Robert A.M. Stern, Peggy Deamer, and Alan Plattus, eds. *Re-Reading Perspecta: the first fifty years of the Yale Architectural Journal*, Cambridge, M.A.: MIT Press, 2004.
- <sup>7</sup> Beatriz Colomina, Craig Buckley, eds. *Clip, Stamp, Fold: The Radical Architecture of Little Magazines 196X to 197X*, (Barcelona: ACTAR, 2011).
- <sup>8</sup> Miglena Sternadori, "Magazines as Sites of Didacticism, Edutainment, and (Sometimes) Pedagogy," *The Handbook of Magazine Studies*, 2020.
- <sup>9</sup> Orsina Simona Pierini, "Continuity and Discontinuity in *Casabella* and *Spazio*. The 1950's architecture magazines directed by Luigi Moretti and Ernesto Nathan Rogers," *Cuadernos de Proyectos Arquitectónicos*, vol. 0, no. 6, May 2016: 140-143.
- <sup>10</sup> Stephen Parnell, "Slow Media: Architecture histories of, from, and though architecture magazines," *Charrette*, vol. 9, no. 2, (Autumn 2023), 7-30. Also see: Gaia Caramellino, Valeria Casali, and Nicole De Togni, "Mapping the Discourse. Architecture Periodicals in/for the Teaching of Architecture History," *Les Cahiers de la recherche architecturale urbaine et paysagère*, vol. 13: (2021).

## BIBLIOGRAPHY

- Brennan, AnnMarie and Brendan Moran, eds. *Perspecta 32: Resurfacing Modernism*, MIT Press, (2001).
- Brennan, AnnMarie. "On Secrets, Prayers, and Student Journals," *Inflection: Melbourne School of Design Journal*, vol. 1, (2013): 8-13.
- Caramellino, Gaia, Valeria Casali, and Nicole De Togni. "Mapping the Discourse. Architecture Periodicals in/for the Teaching of Architecture History," *Les Cahiers de la recherche architecturale urbaine et paysagère*, vol. 13: (2021).
- Colomina, Beatriz, Craig Buckley, eds. *Clip, Stamp, Fold: The Radical Architecture of Little Magazines 196X to 197X*, Barcelona: ACTAR, 2011.
- Goad, Philip. "Designing a Critical Voice: Discourse and the Victorian Architectural Students Society (VASS), 1907-1961," in *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 38, Ultra: Positions and Polarities Beyond Crisis*, edited by D. Kroll, J. Curry and M. Nolan, Adelaide SAHANZ, (2022):111-122.
- "Gutter journalism: Reflections on a quarter-century of *Kerb*," Panel discussion at the National Gallery of Victoria for the Melbourne Design Week on *Kerb Journal*, (Transcript), (19 March 2020), Accessed 13 August 2024: <https://www.foreground.com.au/culture/gutter-journalism-reflections-on-a-quarter-century-of-kerb/>
- Leach, Andrew. "Transition to 'Discourse': Architecture Theory in Postmodern Australia," in Veronique Patteeuw and Lea-Catherine Szacka, eds., *Mediated Messages: Periodicals, Exhibitions and Modern Architecture*, London: Bloomsbury Visual Arts: 2018.
- Parnell, Stephen. "Slow Media: Architecture histories of, from, and though architecture magazines," *Charrette*, vol. 9, no. 2, (Autumn 2023): 7-30.
- Pierini, Orsina Simona. "Continuity and Discontinuity in *Casabella* and *Spazio*. The 1950's architecture magazines directed by Luigi Moretti and Ernesto Nathan Rogers," *Cuadernos de Proyectos Arquitectónicos*, vol. 0, no. 6, (May 2016): 140-143.

Stern, Robert A.M., Peggy Deamer, and Alan Plattus, eds. *Re-Reading Perspecta: the first fifty years of the Yale Architectural Journal*, Cambridge, M.A.: MIT Press, 2004.

Sternadori, Miglena. "Magazines as Sites of Didacticism, Edutainment, and (Sometimes) Pedagogy," in M. Sternadori and T. Holmes, eds, *The Handbook of Magazine Studies*, New York: John Wiley & Sons, 2020, 278 - 292.