

Inflection

Volume 12:Love

Melbourne School of Design Journal

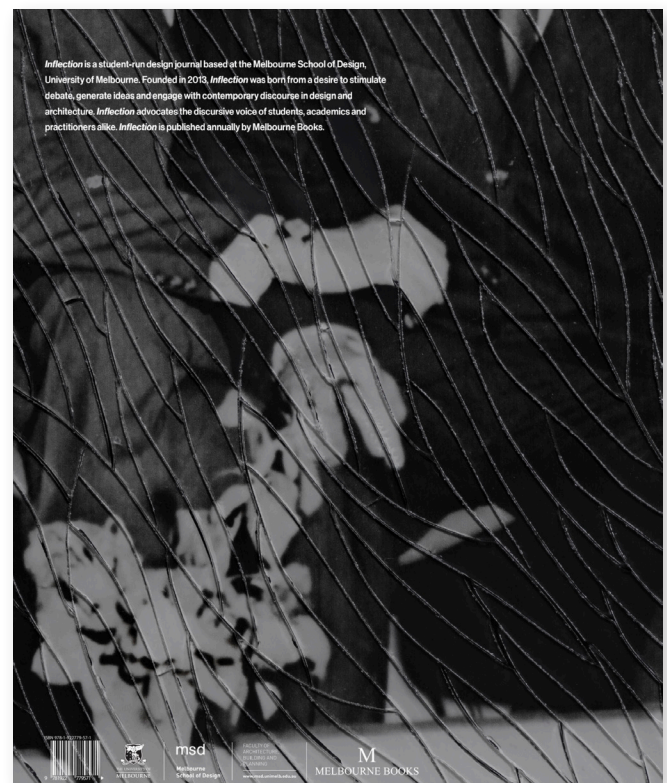
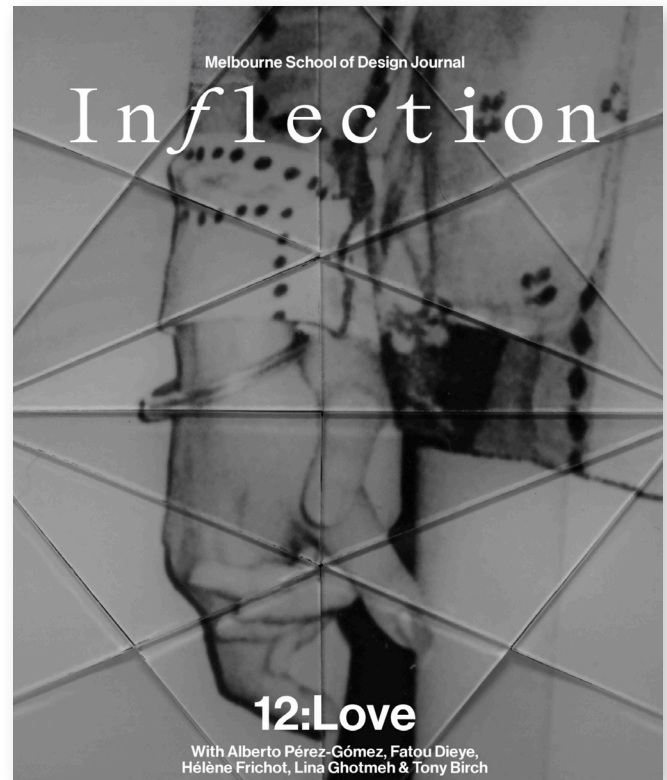
What is the current existence of love in architecture and design, if not limited to notions of romance or beauty?

What does it mean to design with love? *Inflection* Vol. 12 explores the theme of love, a concept that does not sit comfortably within mainstream architectural discourse, often considered too trivial or intangible for academic attention. Yet the contents of this issue of *Inflection* propose that it is precisely in this apparent intangibility that love reveals itself as a poetic act to guide design towards a more meaningful, ethical, and sustainable way of being. Contributors consider the connection between love and the built environment, including questions such as: What is the current existence of love in architecture and design, if not limited to notions of romance or beauty? How can love act as a critical force in the creation of relationships between people and their environments? What does it mean to design with love?

Acknowledging both the complexity and universality of love, *Inflection* Vol. 12 invites readers to reconsider the value of engaging with love in design.

Inflection is a student-run design journal based at the Melbourne School of Design, University of Melbourne.

Founded in 2013, *Inflection* was born from a desire to stimulate debate, generate ideas and engage with contemporary discourse in design and architecture. The journal advocates the discursive voice of students, academics and practitioners alike. *Inflection* is published annually by the Melbourne School of Design at the University of Melbourne and Melbourne Books.



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Sample Spreads from *Inflection Journal: Love*

CONTRIBUTORS

Tony Birch
Tony Birch holds the *Boisbouvier Chair in Australian Literature* at the University of Melbourne. He has authored the Patrick White prize, recognition of his contribution to Australian literature. He is the author of four novels, two short fiction collections and two poetry books. In 2022 his book, *Dear as Last Night* was awarded the Christina Stead Literary Prize and the Steele Rudd Literary Award. The book was also shortlisted for the 2022 Prime Minister's Literary Award for fiction. His most recent book is *Kim Scott: Writing on Writers* (2024).

Simona Casticum
Simona Casticum is an artist working on Wurundjeri Country in Naam/ Melbourne. Collaborating with artists and poets, she explores music, architecture and design. Simona's collaborative, mentoring practice spans performance, broadcasting, installation and writing—imagining future worlds through sonic and spatial propositions grounded in tradition and transmedia practice. She is a recipient of the University of Melbourne Chancellor Award for her doctoral research, 'Visual Safety Becomes Permanent' Architecture and Music as a Site of Framing'. Simona is the inaugural winner of the Australian Institute of Architects' Gender Equity and Diversity Award in Victoria.

Vito Daniel
Vito Daniel is the founder of Walkmakers, an award-winning architecture practice specialising in sustainable, cost-effective and context-sensitive design. He earned his BArch from the College of Engineering, Trondheim in 2005 following which he worked with the Aurealis Earth Institute for the United Nations Development Programme and as a senior lecturer at the University of Melbourne. He has pioneered innovative techniques like the Debris Wall and Shattered Debris Wall, which have been used in various projects. Walkmakers has received global recognition, including the Royal Australian Institute of Architects' Gender Equity and Diversity Award in Victoria.

Colleen De Cuir Davis
Colleen de Cuir Davis is a Melbourne-based filmmaker and artist, working across video and photography. Her practice explores the aesthetic and representational dimensions of lens-based documentation, specifically in relation to events, spaces and objects that are in flux, or unstable. Most recently, she completed her first Screen Australia-funded feature documentary, *Things We'll Be Different* (2023) with Lucas McMahon.

Fatou Kine Deye
Fatou Kine Deye is a consultant specialising in the design of buildings, policy frameworks and the corresponding supply chain mechanisms necessary for building Sub-Saharan Africa's next generation of green and inclusive cities. She was previously the Managing Director of S&S Consulting's offices in Rwanda, Burundi and DR Congo, responsible for the implementation of the Swiss Cooperation's construction industry transformation program for Africa's Great Lakes Region. Prior to joining S&S, Fatou was team leader for the Affordable Housing and Neighbourhood Development Unit for the City of Greater Melbourne and urban planning for the New York City Department of City Planning. Fatou holds degrees in architecture, urban planning and sustainability management from Princeton and Columbia Universities.

Garry Emery
Garry Emery established one of the most influential design practices in Australia. He is a design consultant for high-profile national and international projects, including the world's three tallest buildings. He has lectured been widely published, received numerous awards and exhibited globally. He has served on international juries for design and national juries for architecture and urbanism. He is a member of Architecture Australia's International Council of the Society of Experimental Design, a Fellow of the Australian Institute of Architects, a Fellow of the Chicago Athenaeum Museum of Architecture and Design and a Fellow of the International Council of Design. He holds a PhD in Design from RMIT University, where he is an Adjunct Professor.

Thomas Essex Peith
Thomas Essex Peith is an architectural practitioner, who teaches and occasionally writes about architecture. He has a local ground-floor architecture and sociology. He practices, teaching and writing focus on housing and domestic life. He has worked on large-scale social housing projects in Australia and the Netherlands. He is currently undertaking research on contemporary apartment floor plans in Melbourne, alongside writing on the everyday in architecture.

Hélène Fricot
Hélène Fricot is currently Professor of Architecture and Philosophy, Faculty of Architecture, Building and Planning, University of Melbourne, Australia. Previously, she was Professor of Critical Studies and Gender Theory and Director of Critical Studies in Architecture, KTH Stockholm, Sweden. Her recent publications include *Dirty Theory* (2019) and *Creative Ecologies* (2018) and the co-edited collections *Architectural Love: Caring for our Architectural Support Systems* (2022), *Architectural Affects After Deleuze and Guattari* (2022), *Writing Architecture* (2020), a special issue of the *Journal of Architecture*, *Avantgarde: A Reevaluation* (2024), and a special issue of the *Deleuze and Guattari Studies Journal*, celebrating 100 years since Gilles Deleuze's birth, entitled *A Deleuzian Life—A People to Come* (2023).

Felix Garner Davis & Nina Nevegra
Felix Garner Davis and Nina Nevegra are designers and writers. They collaborate across architectural practice and transdisciplinary speculation, focusing on social civic buildings and sites around Naam/ Melbourne. Their approach uses traditional and experimental methods, equally interested in conception, detailing, poetry, counter-cartography, field recording and installation. Before studying architecture, Felix trained in literary studies, specialising in spatial poetics and Nina trained in fine art and service design, specialising in painting and writing. They graduate thesis at the Melbourne School of Design. Felix received the Bates Smart Award. Nina also received the Ernest Fooks Memorial Award and the Edward Frazier Bilson Medal.

Lina Ghotmeh
Lina Ghotmeh and Lina Ghotmeh—Architecture, is celebrated for her sustainable, innovative and inclusive designs. Guided by her philosophy, *Archaeology of the Future*, her work connects history, culture and materiality. Her notable projects include the redesign of the Western Range gallery of the British Museum, Qatar's permanent pavilion at the Venice Biennale, Bahrain Pavilion for Expo 2025, the 22nd Serpentine Pavilion in London (2022), and the Estoril National Museum in Porto (2019). Lina Ghotmeh lectures internationally and has held leading academic roles at Yale University, the University of Toronto and Harvard University Graduate School of Design. Her awards include the 2023 Grand Prix de la Méditerranée, the 2020 Solvay Architecture Award and the French Architecture Académie's Prix de la Jeune Femme (2016).

Greg Gerard
Greg Gerard is a Canadian photographer whose work has examined the social and physical transformations across Asia's biggest cities for more than four decades. He is the author of numerous published books, including *City of Overlaid Lives* in Kowloon Walled City, *Stack Sakumi*, *American Stopover*, *1948-68*, *Tokyo*, *Metropolis 1918-1921*, *Hidden Cities*, *Londoner 1972-1982*, *Beirut Calling*, *The Near Distance* and *Phantom Shanghai*. His work is held in the collection of the Museum, Hong Kong, the National Gallery of Canada, the Art Gallery of Ontario, the Vancouver Art Gallery and other public and private collections.

Bradley Kerr
Bradley Kerr is a Queensland man and architect on Wurundjeri Country. He is an Adjunct Lecturer at the University of Sydney and Monash University. He co-chairs the Australian Institute of Architects' First Nations Advisory Committee, contributes to boards and committees, curates the *Be Kooroo* series. He was awarded the 2024 Victorian Emerging Architect Prize and 2023 Dulux Design Prize. Successories to the book *The Physical and the Digital City* (2024).

Kayla Sahavati
Kayla Sahavati is a Salt Water Yarn woman and the Founding Director of COLA Studio. She is a strategic architect and a cultural design strategist who specialises in Indigenous design, collaboration and Country-positive approaches. She prioritises Country in her work, advocating for First Peoples' co-stewardship. She connects cultural ecological systems in public and commercial spaces, excelling in concept ideation, storytelling and material selection while promoting biodiversity through her unique design practice.

Jimenez Lai
Jimenez Lai was born in Taiwan, came of age in Canada and lives in Los Angeles. Before establishing *burns. speculum*, Lai held a senior position at Hestem and resided in a shipping container at Ashlar Van Linschout on the pier of Rotterdam. Her first book, *Citizens of No Place: An Architectural Graphic Novel* (2021) was published by Princeton Architectural Press with a grant from the Graham Foundation. Lai represented Taiwan at the 14th Venice Architecture Biennale and his work is held in the permanent collection of MOMA, SPINOMA, Art Institute of Chicago and LACMA.

Iggy Lipp
Iggy Lipp is a Filipino design practitioner based in Melbourne. A graduate of the University of Melbourne with a MArch, his work explores the theoretical and practical possibilities of design representation, as well as personal themes at the intersection of migrant identity and experience. With a goal to 'make discipline' his current practice, he is furthering his academic pursuits through an MA in Arts Management at RMIT University.

Samtha Meem
Samtha Meem is a designer and writer whose research explores how things, events in architecture and popular culture intersect with the representation, consumption and production of architecture. Her writing has appeared in *e-architect*, *Real Estate and the Architect's Magazine*. Her architectural education, design work and collaborations have been exhibited at Wall Beach Toronto, La Centrale gallery Powerhouse and Mies Solho and featured in *New York Magazine*, *Interior Magazine* and *The Architect's Magazine*. She teaches architecture at the Knowlton School at The Ohio State University, following her 2023–25 Howard R. Lefkowitz '21 Graduate Practitioner Fellowship. She previously taught at McGill University, where she earned her MArch and holds a BArch from the University of Waterloo.

Jane Mooney
Jane Mooney's professional status was first established at Emery studios, then in London with Pentagram, a renowned global practice. An award-winning multidisciplinary designer, she is spotted with a focus on communication and a lifetime passion for art, architecture and design. With Garry Emery she is a communication and brand design consultant for the world's leading Biennale of Architecture. Much of her work dedicated to cultural enterprises, particularly within the visual arts and architectural sectors. She holds a BArch (Hons) in Graphic Design from Swinburne University of Technology.

Nevegra Reed Architects
Nevegra Reed Architects is an award-winning architectural practice, established by Anna Nevegra and Toby Reed in 2004. NR projects include social housing and community projects in regional Victoria, Melbourne, Hobart and other locations in China. Their design for the Queen's Gardens Art Gallery was exhibited in the 2023 Venice Architecture Biennale, won the RAIA's John George Knight Award for Heritage Architecture and was the best public building category at the SA Awards in Dubai. They extend their architectural dialogue with writing and the making of architectural documentaries and videos. *NR* has been guest edited *24 Magazine* and *Architect* Victoria. Toby contributed the chapter *Successories* to the book *The Physical and the Digital City* (2024).

Alberto Pérez-Gómez
Alberto Pérez-Gómez studied architecture and practiced in Mexico City. In 1983 he became the Director of Carleton University's School of Architecture (Ottawa, Canada). Since 1987 he occupied the Boisbouvier Chair at McGill University, where he founded the History and Theory post-graduate program and is now Emeritus Professor. He was recognized with the Order of Canada in 2020. Pérez-Gómez is the author of numerous essays published worldwide. His books include *Architecture and the Order of Modern Science* (1983), *Woodchuck Award* (1984), *Polyphilo* (1992), *Architectural Representation and the Perspective Ring* (1997), *Ball upon Love* (2004), *Alteration* (2016), *Trembling Meditations* (2019) and *An Alternative Lesson of Architectural Memory* (2024).

Sarah Robinson
Sarah Robinson is an architect, writer and educator. She was the founding president of the Frank Lloyd Wright School of Architecture Board of Governors. Her books—*The Architecture of Resonance: From Objects to Interactions* (2020) *Architecture & Tech* (2021), *Mindful Architecture: Embodiment, Neuroscience and the Future of Design* with Julian Palomaa (2015) and *Mending: Body, Dwelling, Mind* (2011)—are among the first to explore the connections between the embodied cognitive sciences and architecture. She is also an Adjunct Professor at Balliol University, Durham and teaches the Neuroscience Applied to Architectural Design program at IUAV University of Venice, where she also serves on the scientific board.

Alex Selebach
Alex Selebach is a Melbourne-based poet and architect known primarily for his concrete poems but also for his drawings, artists books, objects, furniture and architecture. An exhibitor of his architectural research, titled *Language Factory*, was held in the DULUX Gallery, Melbourne School of Design, during the COVID lockdown. His most recent books are *LOOPI* (2021) a collection of his concrete poems, and *Purgatorio Revisited* (2023), an art-verse of Dante's *Purgatorio*.

Robyn Swaneay
Robyn Swaneay is an artist working and living in Murwillumbah, northern NSW. Her practice explores the complexities of place by responding to the suburban mundane of Australian environments. Her lightly refined work is acrylic, gouache and graphite, informed by her rural landscapes and many road trips throughout rural Australia over the past 20 years. Swaneay's work is in the State Library of New South Wales collection, Perth and in numerous private and public collections throughout Australia and Europe. She has exhibited widely as a solo artist and as part of many selected print and collaborative exhibitions.

James Usher
James Usher is interested in how heritage values are interpreted and shared through public history and microhistory, with a focus on post-war migrant and historical heritage. Outside of research, he works as a graphic designer at Aroclita, a Northcote-based database management software company, where he contributes to the development of a digital record management system (RAMS) for research, media and entertainment and cultural institutions. He holds a MArch/MChI from the University of Melbourne.

William Weed
William Weed is an Education Fellow in Architecture History & Theory at the Melbourne School of Design. His research areas include scholarship of teaching and learning (SoTL), architecture and design, more than human design and interdisciplinary design pedagogy. In particular, he is interested in how emerging modes of design practice and education might support sustainable, just and inclusive futures. He holds a MArch from the University of Melbourne.

AN ARCHAEOLOGY OF THE FUTURE

IN CONVERSATION WITH LINA GHOTMEH—ARCHITECTURE

Lina Ghotmeh



Lina Ghotmeh

How may architecture lend itself to healing, memory and resilience, articulating the stories of place, human experience and history while remaining faithful to the present and hopeful for the future? For Lina Ghotmeh, this question has informed her practice, with each project a process of research, discovery and care. Inflection co-editors Charlotte Schaller and Nehumi Sumanawera sit down with Lina to discuss how architecture can engage with and embrace these nuances.

In your lecture *Archaeology of the Future* delivered as part of the Melbourne School of Design Dean's lecture series, you position archaeology as an investigation of the existing to help envision the future. You also mention looking at architecture as constant research of traces from various disciplines that are synthesised into space by creating this fascinating temporal overlap among the past, present and future. Could you elaborate on how you came to this idea and how significant it has been in your practice?

Growing up in Beirut meant always seeing archaeology. Every time a new building emerges, one discovers traces in a city buried more than seven times. It is interesting to see how our ancestors built Australia.

I became fascinated by this process of digging, tracing and uncovering the past. Archaeology is not necessarily a linear process but about collecting fragments to reconstruct a reality. It is constantly being reconstructed. Being in Beirut led me to become an architect, as I always hoped we could repair the city. I think of architecture as a way of bringing people together. That archaeological process drove me toward a more research-driven architecture practice, where I saw architecture as a way of digging into a place and rather than imposing a building, letting form emerge from the place as if it had always been there.

It somehow also solicits the memory and the knowledge of the place, its resources and traces, both physical and metaphorical. It becomes a process of making as well. My practice treats every project as research, questioning the origins of a typology and thinking about the resources of the place, environment and its physical elements. It becomes an investigative process rather than an internal architect-led one.



Lina Ghotmeh

Sample Spreads from *Infection Journal: Love*

LOVEWARE

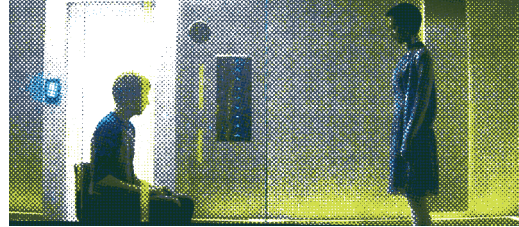
Samiha Meem



Right: Samiha Meem, *Asa and Nathan*, 2022.
Left: Samiha Meem, *the IBM System 360*, 1964.

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Samiha Meem



The search for "love" in my inbox returns not confessions or vows, but automated dispatches from Wealthsimple, SENSE and Angelika Film Center. Maybe what I'm chasing is scattered across these fragments—or perhaps it comes later, once financial security, raw denim and indie thriller tickets have managed to impress a fledgling crush. Once, however, love was peripheral to daily affairs—if not a direct threat to church and state-sanctioned marriage, monogamy and reproduction. All its passion, though made ubiquitous by poets, philosophers, religious intelligentsia, industrialists and physicians, remained underwritten as a non-militant expenditure: tempered, always to be left untouched. The secular reform of such half-choked desire into the modern bind of freedom and choice marked an unprecedented expansion of its public resonance, naturalising love as the dominant cultural apparatus through which we accept submission. Our economic and emotional temperaments were drawn into each other irreversibly to make up a unified regime of privatised feeling, brutal decisions and bluff satisfactions. This grossed the expansion of capitalism to, inevitably, deliver the frictionless swipes of a billion-dollar techno-industrial love complex, where the promise of love acculturated the rhythm of an insatiable appetite so that a finite world of infinite consumables could be held upright. The left-brained, sorting through specialty appeals, financial liabilities, ideological misalignments, bad habits and bad headlines from an endless stack of already-sanitised possibilities, meets an improbable optimism that some inviolate passion, if it ever were, could yet appear. In a cold reversal, we must grasp at love even as we stumble around in the dark.

It is understandable, then, that the participants of the U.S. Netflix reality series *Love Is Blind* surrender to another blind setup of death-by-force. Each season relocates to a new city and cuts a cross-section of resident heterosexuals: marriage-minded, allegedly, but trapped in the superficial stutter of dating technologies. Singles arrive at the 68,000-square-foot California soundstage, where they are clustered in pods to date within an unseen pool based solely on "who they are on the inside," (though already pre-screened for age, occupation, psychological stability, baseline attractiveness and an ineffable X-factor casting directors call a "good citizen.") After ten days, contestants enter provisional engagements. Man and woman are brought together in a ceremonial unveiling, before being routed through "real world" compressions—honeymoon hotels, cohabitation condos, family visits and after-work happy hours—to decide, at the altar a month later, whether to marry or walk away.

This self-described "experiment" opposes clinical conventions of modern dating and exhorts more enchanted forms of romance. It recalls Lee Mackinnon's distinction between literary and computational "discourse machines" of love. The literary—idealised in novels, frescoes and symphonies as "true" romance—is contingent on codes of conduct imbued with meaning by religious, scientific, political, or economic forces, repeated so often they appear as natural emotional and libidinal reflexes. These codes are calculated twice: once to produce the effect of love and again to erase evidence of effort. The enchantment must appear recovered yet reinforced as inseparable from technical arrangement.

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KAI TAK AIRPORT

Greg Girard



Above: Kai Tak Airport—Departures, 1977, photograph by Greg Girard.
Right: Kai Tak Airport—Arriving from Beijing, 1978, photograph by Greg Girard.

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Greg Girard



You didn't need to be an aviation enthusiast or even a traveller to love Kai Tak Airport. One of the last of Asia's 'downtown' airports, it belonged in a category of its own.

With its single runway sticking into Kowloon Bay, the approach required pilots to note the orange checkerboard painted onto a mountain directly in front of them, disengage the autopilot and then, at 200 feet above one of the world's most densely populated neighbourhoods, make a sharp right turn to line up with the runway.

As the aircraft sliced through its 45-degree turn, passengers on the right side often screamed involuntarily as the right wing dipped down towards apartment rooftops festooned with laundry and television antennae. Then came the hard landings, violent braking and thundering reverse thrust. Welcome to Hong Kong!

From the ground, the spectacle played out with equal drama. The sudden silver underbelly of a screaming '747' would blot out the sky for a split second over the streets and shops crowded with people, close enough to

hit with a well-aimed *chu sin bun*. Kai Tak was more than infrastructure; it was part of the theatre of daily life. None of this was planned. As with so much of Hong Kong and as with the best of what made it great, adjustments were made to accommodate limitations of geography, space and an unknowable future. The most perfect example of this played out nearby in the Kowloon Walled City: 35,000 people packed into more than 300 interconnected high-rises, built without architects, engineers or civic administrators.

In a rare example of government intervention, a thirteen-storey height restriction on buildings on the Kowloon Peninsula was strictly enforced. When owners tried to add an extra storey to their buildings, the Urban Services Department would turn up with a police escort and dismantle it.

The Walled City was demolished in 1992. Kai Tak Airport closed in 1998. I made these pictures not for the record or posterity but because, in a place like this—what's not to love?

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