

## The UNESCO Chair: Australasia architecture studio at Mantua

Guillermo Aranda-Mena <sup>1,2</sup>

<sup>1</sup> Associate Professor, RMIT University, Melbourne, Australia  
[guillermo.aranda-mena@rmit.edu.au](mailto:guillermo.aranda-mena@rmit.edu.au)

<sup>2</sup> Visiting Architecture Professor at Politecnico di Milano, Italy

**Abstract:** A UNESCO Chair is a long-term program, set up in accordance with a resolution adopted by the General Conference of UNESCO in 1992, for educational and research activities at international level. The UNESCO Chair program pursues the strategic objective of fostering the creation of new educational programs, generating innovation in the areas of design, scientific research and facilitating exchanges between Universities on specific themes. For the UNESCO Chair in Mantua (Mantova), the severe financial crises that have recently hit western economies reinforce calls for rethinking of strategies for territorial development. With this in mind, knowledge and cultural heritage take on a central role in facilitating economic development and recovery. The Australasia Architecture Studio at Mantua delivers both, traditional and emerging approaches to architectural training. Adding to a traditional design practice this postgraduate master studio investigates architectural programming, briefing of institutional clients and management techniques including (1) value management, (2) stakeholder management, (3) building information modelling and (4) reflective practice. Six projects from the Master's program are used to provide insights on the value of applying the above methods and techniques for educational and real-world significance, together with implications for, and applications to, the practice of architecture.

**Keywords:** Architecture Practice; Design Brief; Value Creation; Stakeholder Management

### 1. The UNESCO Chair at Mantua

The Master of Architecture and Urban Preservation at Politecnico di Milano in Italy sits within the UNESCO Chair for educational, research and scientific enquiry to maintain, preserve and regenerate world heritage sites including the repurposing of listed buildings and structures with cultural significance. Integrated design studios and lectures cover topics and workshops ranging from international policy to emerging digital design tools and technologies, in the context of architecture and heritage preservation. The studios aim to vertically integrate strategic management, together with tactical and technical approaches, to the design and management of heritage sites. Each studio is formed of postgraduate students and professional architects aiming to tackle real-world problems.

The studio provides the unique advantage of engaging with research students, academics and practicing architects from across the globe, thus providing case studies, examples and insights. The studio starts with a foundation section on cultural and natural heritage legislation including:

1. Definitions of Cultural and Natural Heritage
2. National, international and European law concerning cultural heritage;
3. Cultural heritage conventions and other instruments: in particular, the 1972 UNESCO  
(Colombo, 2013).

The teaching curriculum also introduces project management (PM) techniques with a particular focus on dealing with heritage and project life-cycle, innovation and economic appraisal. One aim is to achieve value for money (VfM) expectations (McCully 2014). The Australasia studio presents case examples for students to identify and discuss issues in complex financing and procurement systems in the context of heritage, economic appraisal and procurement of projects in the built environment (Aranda-Mena et.al, 2013).

Once policy and theoretical foundations are established, examples are provided including the protection of heritage at urban and landscape level. Case studies including protection and promotion of landscape heritage are presented and discussed in the context of the 2000 European Landscape Convention including the case of Florence in which the actual landscape (and “cityscape”) of the old and new city including neighbouring suburbs are protected from uncontrolled urban sprawl development and inappropriate building forms and heights (Duxbury 2012; Pereira, 2014). Italian case studies are often starkly contrasted with Australian cases in Melbourne, Sydney and Brisbane, where little or no consideration is given to the preservation of the cityscape and examples are provided where greed seemingly takes over the heritage and protection agenda. Cases in which the character of the city might be under threat are of particular interest to the studio, as sensibilities go beyond a specific site or building and escalate into the urban realm (Aranda-Mena 2014; Robson 2014; Outhred 2014).

As a second stage in a studio, an architectural challenge, including design competitions with a heritage component, is presented to the studio by entering into a call for Expressions of Interest (EOIs). The process of thinking about architectural competitions is explained, using Skype communication technology to the class by Silbergerger (2012) and Volker (2010). Generally projects with heritage, cultural and social interest are of particular interest as they usually need a careful evaluation and tactful consideration on the trade-off between heritage protection and new building works. The second stage includes worked examples of adaptation such as modifying a place to suit proposed compatible uses; and maintenance as the continuous protective care of the building fabric, as distinct from *repair* involving restoration or reconstruction as to what might make an old structure gain new life. Careful consideration is also established if building intervention is necessarily (Smith et.al, 2011).

In the third stage, after having established ‘*what is heritage*’ and relating it to project identification, an introduction to project management and the tools for project delivery are presented including (1) planning, (2) design and (3) project operations/lifecycle adopting a *project-based approach* in order to develop a design proposal for a real-world case intervention. The competition entry or architectural brief for the project assignment is either directly adopted from a government call for EOIs or from an international design competition. This ensures that genuine real-world contexts are experienced by studio participants.

Six studio examples are described here; comprising three Masters design studios and three Masters theses projects:

- Karosta, Latvia (2014): integrating urban mobility and heritage in the War-Port City of Karosta.
- St Kilda & Palais (2015): intervention to the Palais Theatre and development proposal for the adjacent St Kilda triangle site, Melbourne, Australia.

- AART, Melbourne (2016): Aboriginal Art Gallery and Cultural Precinct for the National Gallery of Victoria (NGV). Federation Square East, Melbourne, Australia.
- Lambrate, Milano: Urban intervention and regeneration project in Milano Lambrate (Kuzilenkova 2016).
- Poznan and Verona: an investigation of alternative approaches to architecture and heritage conservation in Poland and Italy (Stevanella, 2016).
- Japan-Italy: an investigation of alternative approaches to architecture and heritage conservation (Auber 2016).

All of the above follow under a principle of sustainable urban development and although all six projects are about built-form they also with notions of non-tangible heritage. Pereira, A (2013) discusses the need to increase domain knowledge exchange and procedural transparency as well as enhancing the quality of decision-making in planning processes towards sustainable development of WH cities. The UNESCO Chair at Mantua presents the opportunity to bring together the right audience with the right learning context. In doing this, well-established definitions of cultural significance such as aesthetic, historic, scientific and social “values” are discussed. Architecture and planning projects and field studies across five continents are presented and explored (Aranda-Mena 2010). This also brings into play the acquisition of skills in academic research using a wide range of field and empirical data. The case projects and case studies are presented in a provocative way such that research students see and learn about using sources of information, both quantitative and qualitative; including documentary evidence, government reports, photographs, maps, published material, paintings, sketches and word of mouth testimony (UNESCO, 2012). The following section describes the reflective practice technique which is used as pedagogy to consolidating lessons learnt, thus knowledge (Mann et. al, 2009).

## 2. Innovation: new techniques into practice

A number of projects have been set up in Melbourne in which the UNESCO Masters students can participate. Each project goes through a full briefing and presents lecture notes on the schematic and documentation stages of the project. Design activities take place after the foundation course on Preservation Law and Management/Project Appraisal modules are delivered. Aspects of adopting management and BIM modelling techniques are considered in a less prescriptive way to that proposed by Legris (2016) but as natural (nearly optional) part of the studio. The action part of the studio takes place over two intensive weeks. It is so intense that end of the studio a ‘*reflective practice*’ exercise important and much appreciated to have clarity on both the proposal itself and lessons learnt. For this students are required to go back to day one of the action studio when preliminary information and the project brief were discussed. Also, there is a smaller component to the reflective practice on a daily basis when at the end of each full-day students are requested to reflect on 5 keywords learnt on the day and to write an report as part of a shared wiki discussion. At the end of semester there is also a discussion on lessons learnt and reflective practice after they have presented their projects in the form of an Government call for expressions of interest (EOIs).EOIs would have to carefully consider client’s requirements, external requirements, requirements for retention of significance and the actual physical condition. An initial brief/report is submitted on day one of the workshops including an (1) explanation of basis of assessment, (2) general summary of significance, (3) significance of individual or discretionary components from landscape (or cityscape) to architectural elements and building parts and, (4) the more recent drive to catalogue and protect the non-tangible heritage which often takes the form of activities such as a wet-market (aka as farmers market) or traditions, such as the “Speakers Corner” in

London or Hoi An's fish and wet market square in Vietnam, where the empty spaces and the activities that happen in them are what is to be protected (O'Keefe and Prott 2011).

The following section briefly describes each of the studios with the intent to provide not just, useful information but also insights and experiences from the class.

### **2.1. Karosta: Urban Mobility and Revitalisation and Identity**

Karosta, Liepaja, Latvia presents a unique, challenging and exciting set of attributes that attracted the studio to enter to this competition. The proposal concerns the methods of achieving practical and ethical results via participatory design and collective action. The Value Management workshop established strategic and economical solutions for Karosta's urban renewal while carefully considering the local sustainability, the arts and the local societal values and anti-Soviet sentiment. As a primary objective the aim was to increase the sense of identity and belonging by improving streetscape and public infrastructure in particular public transportation. The final proposal provides design solutions for street furniture, playgrounds, benches, information kiosks, signage, performance stages, art installations and in particular a system for bus-stops/shelters.

Six teams worked on the competition entry, totalling 18 architecture graduates from various national and cultural background presenting a case to exercising Minsk (1990) process model for cultural integration and Hofstede's (2010) model of management and cultural dimensions. Each team developed urban responses to connect three disjointed sections of Karosta's including the old Heritage town, the Water Front and residential areas, in particular derelict zones. For this a system of bus routes, bus-stops, signage, information kiosks and shelters were of particular attention to the studio. The Value Management workshop assisted in establishing and prioritising objectives.

The resulting proposal aims at re-vitalising a run-down residential zone by reconnecting it with its past including the cathedral, the old water tower, and an old riveted iron-bridge. Although Karosta attracts many tourists to visit such sites, the current local residents are disengaged with the heritage cultural side of the town because of negative connotations with Soviet occupation. The master challenge with the project was to bring a new life as to refashion the Soviet housing blocks. In the first half of the intensive, a two-week studio undertook strategic planning and design exercises and workshops starting with the value management, stakeholder and project management (IPMA 2011). BIM modelling sessions began during the second half / week of the workshop. The resulting project outcomes proposed a bus-stop system and a strategically planned route around key points across the old and the new parts of Karosta. The design was presented via a crit and the proposal was submitted to an international competition.

### **2.2. The Palais Theatre and the St Kilda Triangle**

A second Mantua Australasia Architecture Studio aimed to create a development proposal for a highly politicised site in a bay-side suburb of Melbourne, Australia. The site is known as the St Kilda "Triangle" which adjoins (but separated from it by a divided highway) the waterfront of Port Philip Bay in the suburb of St Kilda, south of Melbourne's Central Business District. The brief to the assignment requested teams of four students to provide concept designs for a development proposal in the form of an Expression of Interest (EOI). A key issue is the sensitivity of the site, listed as Crown Land and as such can only be leased to a private developer for up to 99-years. For the same reason the site is perceived by the local residents as public rather than private and therefore the resulting development should first and foremost provide value to the community and local residents. Not surprisingly, most development

proposals actually submitted by developer-led architects have been rejected on these grounds. Since the studio took place a master plan has now been developed, approved and adopted by the responsible authority. The site is protected and explained using Kerr's conservation guide (1985).

Just as in real-life, the Mantua studio approached the project with a collaborative mind-set in which teams undertook a close look to project stakeholders and governance mechanisms and applied the stakeholder circle technique (Bourne and Walker 2005; Bourne 2016). The studio concluded with a master plan, development strategies and recommendations for planning, advocacy and project staging.

Again, BIM and project visualisation and representation techniques such as 'infographs' (graphics displaying rich-data) were an important aspect of the studio. Much of the computer modelling took place during the second-half of the studio after a number of concepts were investigated and information and data collected. Architects teamed in groups of four to develop a planning, design and preservation proposal. The presentations at the *crit* had to incorporate the Value Management, Stakeholder management and Economic appraisal; all embedded in the architectural design presentations with summary diagrams.

### **2.3. National Gallery of Victoria: Aboriginal Arts Centre**

Melbourne's Central Business District has seen much transformation over recent years. Over 30 years a large part of the old city centre has become residential through the re-purposing of old office blocks and other commercial buildings. The success of this is due to a steering group set up to interpret regulations applicable to converting offices and warehouses into residential apartments. Currently, with the explosion of high-rise flat development in Melbourne CBD, and similar residential development in the adjoining former docklands area, the focus is being re-directed towards the arts, culture and conservation of heritage and listed buildings.

Teams of four students analysed the project from the four project perspectives project primary, secondary and desirable objectives via de value management sessions, secondly developed the stakeholder circle via de stakeholder management workshop (Missonier & Loufrani-Fedida 2014), BIM modelling and representation techniques for the design proposal and finally an life-cycle and economic appraisal. As with previous Mantua studios, a project briefing on a new Aboriginal Art Gallery and Cultural Centre for the NGV was introduced at the studio and followed by practical workshops including design-brief review, and project proposal development. At the early project stages, and in-depth study of the NGV as an institutional client was conducted, including a presentation put together by the NGV capital works operations manager. The resulting project submissions are well-balanced design proposals with strategic economic and lifecycle built into them including project management considerations for three dominant axes, the project, the process and the people involved. To redefine the project at two-staged Value Management workshop was conducted. To identify stakeholders and governance, the stakeholder circle proven to be an excellent method. Incorporating all into a project timeline, as to analysing whole-of-life-cycle including project appraisal and project operations.

### **2.4. Urban regeneration Lambrate, Milano**

A social approach to urban regeneration in Milano, Lambrate. The project investigates a method for transforming a ghetto/derelict zone into a sustainable living community. As part of the experience of being in Mantova, the author of this paper agreed to supervise three Master Thesis. The first of them developed an urban regeneration proposal for Lambrate suburb zone, north of Milano. Lambrate originated as a Roman vicus as they conquered the area in 222BC and developed for agriculture and

navigation along the rivers Po and Lambro. After the WWII, the Innocenti machine factory began production of the famous Labretta motorcycle in Lambrate. The factory closed in 1996, six years after a takeover by Fiat and the factory facilities have been abandoned since. The site had become derelict and a meeting point for homeless people. The thesis proposal looks at various aspects to re-fashion the abandoned facilities as proposing a value generation scheme in which microbusiness and start-ups could take place. The scheme seeks sponsorship and financing from a number of private, public and NGOs. The urban design intervention also caters for adjacent surroundings providing leisure spaces and green areas including urban furnishing, lighting and signage. Measures to increasing safety and security concerns are also proposed (Kuzilenkova 2016). The overall result was very well received by the critic and supervisory panel.

## **2.5. Heritage Conservation: Poznan and Verona**

Stevanella's Thesis (2016) looked at the implementation of Heritage conservation policies at the Urban scale comparing the cities of Poznan in Poland with Verona in Italy. The topic of 'delivering' policy intent and governance management was central to his thesis. As part of the case study investigation Stavenella spent an academic semester in Poznan and the author himself resides in Verona. In this way he was able to collect field notes and relevant data and documentation to inform his comparative study. The resulting contribution of his thesis is a set of management tools and methods to effectively protect and deliver heritage projects. It was found that formal management tools and techniques are much needed for the protection of heritage. Guidance at various levels was established, from higher, policy visionary level, to managerial and to tactical/operative levels. Each level would need a level of leadership which is often lacking in government and planning departments. Capacity building in the private sector is also needed. Another contribution was the demonstration stakeholder analyses in specific the demonstration of conflicting values, agendas and project expectations. A gap analysis was created for each location which is to assist to solve differences and achieve a common vision, goal and objective. During the Laurea examination what was put as a risk-management strategy.

## **2.6. Heritage Conservation: Japan and Italy**

A third thesis project investigated approximations to architectural heritage by the public. Establishing a social value system and comparing it against two contrasting cultures and nations with different value systems. The resulting project highlighted that national culture and identity is a complex social construct in which highly heterogeneous groups co-exist. The appreciation and engagement with the past, including heritage architecture, by the millennial generation is a problem in both nations. Although inconclusive, the thesis opens up key questions of youth's disengagement with history and lack of pride with the built environment, especially from two nations that traditionally take so much pride in their cultural heritage. Perhaps more than ever we have a generation that is fully immersed in the digital world and would not be surprising as the millennial generation already see email accounts as a thing of the past (Auber 2016).

Each of the above projects or studios is then individually assessed via "Reflective Practice" (RP). RP is a generic term, which explains a method by which professionals engage to explore their projects, jobs and life-experiences in order to lead to a new understanding and appreciation. Reflection involves a number of skills (such as observation, self-awareness, critical thinking, self-evaluation and taking others' perspectives) and has the intended outcome of integrating this understanding into future planning and goal setting (Mann et al., 2009). Different models of reflection described in the literature are usually

iterative (a particular experience triggers reflection and results in a new understanding or decision to act differently in the future); or vertical (describing depth of reflection), or some combination of both.

What is the evidence base for reflective practice? How do students engage in the process of reflection? In addressing the final question, four methods of facilitating reflection will be outlined: journal reflection, reflection on a critical incident, reflection following professional development, and reflection on a clinical encounter. As early as the 1930s, the educator Dewey stated 'there can be no true growth by mere experience alone, but only by reflecting on experience'. However, it was only much later in the 1980s that reflective practice (RP) started to be widely discussed following Schön's seminal work (Schön, 1983). There is now a growing body of literature supporting the importance of reflective practice (RP) across professional fields including architecture. The Mantua studio investigates the different ways in which students and practitioners can facilitate their own reflections in short, intensive sessions. Reflection on the Theses is over a longer period and it is even more effective time after graduation. Overall, the important aspect is to commit and allow adequate reflection time as a routine in such a way that becomes a habit of professional practice and *for life-long learning*.

#### 4. Summary and discussion

To summarise the Mantua Architecture Studios and in particular the international aspect to it, the design experience and management and technological lessons and experiences have been incredibly well received by graduate architects, not only for bringing more digital tools into what is a traditional architecture program but to also bringing an emphasis on business and managerial methods, obviously, valorising at a higher level the sensibilities that architects need to rightly intervene heritage and the built form of our cities. The studios have been most appreciated for including aspects such as life-cycle thinking and value creation as for using BIM to demonstrate ways to forecast and improve building performance. Overall, BIM was found to be relevant beyond building shape, and to facilitate better understanding of stakeholder dynamics, life-cycle costing as to investigating building materials technologies and operations. Exercises with the stakeholder circle method has proving highly interesting, engaging and in interactive for not just for mapping out stakeholder dynamics and value using but to better understand the project process and risks associated with completing projects. The use of *infographics* in creative ways is an excellent way to introducing management techniques to designers a bi-product of the studio is the emergence of interesting way to visualise information by using architects' own imagination and skillset.

The focus on developing reflective practice (RP) has been much supported across Melbourne's RMIT University architecture and management programs since the 1990's (E.g. Walker 2002) increasing reflective learning in both architecture and project management. During this time, the practices of architecture and construction and project management have become more complex and RP enables practitioners to clarify confusion and project problems which defy technical solution' (Schön, 1987). Once in the workforce, a practitioner receiving appropriate supervision and professional support will continue to develop knowledge, skills and attitudes beyond entry-level first and then competencies leading into significant domain expertise (Mann et.al, 2009).

For instance, interesting reflections emerged on Australian versus European approaches to heritage and property development such as the tension between heritage protection and greedy development. This usually involves a compromise whereby the historical building façade, or a part of the building is retained and restored and a new high-rise building emerges, usually behind it.

A case study is provided by Robson (2014) in which historic Windsor Hotel in Spring Street, Melbourne, is presented as a developers proposal with the aim to replacing the 1960s renovation, now in disrepair, with a high-rise tower, but still retaining the original heritage building in Spring Street and stark difference with the recent Mayer shop project in Melbourne where only the façade was preserved. The proposal went before the Victorian Heritage Council and, despite strong community protests, the development has been approved. The original hotel was built during the Victorian Gold Rush boom in the 1880s. The proposal is to retain the original façade, to re-furbish the building interior to modern standards, and to construct a 25 level tower behind the heritage hotel. This type of compromise is very common for heritage developments in Australia.

Other reflective aspects of student experience included (1) explanation of basis of assessment, (2) general summary of significance, (3) significance of individual or discretionary components from landscape (or cityscape) to components, (4) the more recent drive to catalogue and protect the non-tangible heritage. Reflective feedback from studio participants includes:

- *I enjoyed the engaging interaction. The course is very well organised - every day we had a clear idea what is expected from us as to what to do. Very interesting lectures and case studies on relevant subjects. Intensive, as we had to learn a lot in a short period of time. It is well organised, I would say, it is one of the best. Even if we had only two weeks to work I didn't feel stressed and I enjoy every stage of it.*
- *Through this course, I get to know the procedure of a project management and learn to do an interesting project. It is hard to learn from other courses/studios. This studio is really intensive and demanding, students have to digest lot of information from each day's lecture and I have to think about a project (design) at the same time.*
- *As well as the feedback about 'keywords' we wrote every day, it really helps me to recognize what I have got from the course. The teacher participates with every team/group work which is really great! It's like we do a revision as a team, but still everyone has chance to communicate with professor.*
- *The Skype-call/lecture. It was interesting while being in Europe, having live lectures from Australia and elsewhere.*
- *As for the subject of the class, it was the first time, in this course in general, that we had to deal with real-world procedures than the (design) project itself. The good organization and the step-by-step procedure the direct application of the theory into practice, a microphone and more practical examples would have been good.*

The abovementioned studios and Theses projects will be presented in a detailed book expected to be published as part of the PoliMI SpringerBriefs in 2017 and are hereafter briefly described together with insights from the class experience including info-graphs, architectural drawings and 3D models.

## 6. Conclusion

This paper shows the work done with the UNESCO Chair, Australasia Studio as to the importance of working concurrently across three axes: the policy as governance, design sensibilities as architectural creative response; and the use of management techniques and digital technologies to effectively and efficiently deliver projects as to operations. Providing a strong competency foundation to students for developing an *integrated practice studio* with specific aims of increasing architects' competencies, skill



sets as to exposing them to a number of emerging software tools and techniques that bring a competitive edge. The nature of chosen projects and design challenges within particular cultural, social and economic contexts are highly valuable (and engaging) to the studio. Often located internationally or establishing comparative discussions in structured ways provides a rich learning experience. Follow-up UNESCO Master of Architecture studios will be scheduled for 2017 and beyond in locations such as Milano, Mantua, Melbourne, Hoi-An and Barcelona.

The UNESCO Chair has recently been renewed. New research topics and activities will soon follow including an Australasian architectural exhibition, with projects carried out in Australasia and Italy. Overall, the UNESCO Chair, Australasia studio should continue to bringing a rewarding learning and teaching experience across all involved including students, architects, academic staff and researchers.

## Acknowledgements

The author would like to thank colleagues at Politecnico di Milano, in particular Professor Ilaria Valente (President of the School of Architecture at Politecnico di Milano), Professor Federico Bucci (Head of School, Polo Territoriale di Mantova at Politecnico di Milano) and to Professor Ron Wakefield (RMIT Pro-Vice Chancellor of International Development), for their ongoing support with the UNESCO Australasian studio initiative and to Adjunct Professor Peter Edwards and Luisa Scambia for proofreading and support.

## References

- Aranda-Mena, G., D'Amico, V. and Vines, M. (2013) "The PPP Club: work-integrated learning in higher education". International Conference on Public-Private Partnerships, Body of Knowledge: Creating Value for the Community. Council for Research and Innovation in Building and Construction (CIB). Preston, UK 18-20 March 2013.
- Aranda-Mena (2013) Mantova UNESCO Chair: unpublished lectures on Australian Architecture and Heritage
- Auber, G. (2016) Perceptions of Architectural Heritage: a comparative study Italy and Japan. Unpublished Master Thesis, School of Architecture, Politecnico di Milano. Italy.
- Bourne, L. (2016) Stakeholder Relationship Management: A Maturity Model for Organisational Implementation Routledge. ISBN 1317050614, Length, 242 pages. October 2016.
- Bourne, L & Walker, D (2005), 'Visualising and mapping stakeholder influence', *Management Decision*, vol, 43, no. 5, pp. 645-660.
- Colombo, MC (2013) Code of Cultural Heritage and Landscape– (Legislative Act no. 42 of January 22) in <http://www.unesco.org/culture/natlaws> - Database of National Cultural Heritage Laws Mantova Unesco Chair: Unpublished lectures on Urban Preservation Laws. Mantova.
- Duxbury, R. (2012) *Planning Law and Procedure*, Oxford University Press 14 edition ISBN-10: 0199553203
- Hofstede, G., Hofstede, J. G. and Minkov, M. (2010) *Culture and Organisations; Intellectual Cooperation and its Importance for Survival*. McGraw Hill, ISBN 978007177056
- IPMA (2011) 'Do Project Managers understand Stakeholders?' Proceedings for the 25th World Congress, International Project Management Association, Brisbane, Queensland.
- Legris, P and Collette, P. 2006, 'A roadmap for IT project implementation: Integrating stakeholders and change management issues', *Project Management Journal*, vol. 37, no. 5, pp. 64-76.
- Mann, K., Gordon, J. and MacLeod, A. (2009) Reflection and reflective practice in health professions educations: a systematic review. *Journal of Advances in Health Science Education* 14:595-621. Springer Science.
- McCann, S., Aranda-Mena, G., and Edwards, P. (2014) Delivering Value-for-Money in the operational phase of public private partnerships: interview findings', *International Public Management Review*, St Gallen, Switzerland, vol. 15. No.2, pp. 91-110 ISSN: 1662-1387

- McCully, S. (2014) On Value Capture and Value Generation. Unpublished Guest Lecture to RMIT Associate Director, Infrastructure Advisory at Ernst & Young. Melbourne, Australia.
- Minsk, M.L. (1990) Process models for cultural integration, *Journal of Culture*, 11(4), 49–58.
- Marquis-Kyle and Walker (1992) The Illustrated Burra charter, Australia, International Council of Monuments and Sites. ICOMOS.
- Missionier, S. and Loufrani-Fedida, S. 2014, 'Stakeholder analysis and engagement in projects: From stakeholder relational perspective to stakeholder relational ontology', *International Journal of Project Management*, vol. 32, no. 7, pp. 1108-1122.
- O'Keefe, PJ and Prott, LV (2011), *Cultural Heritage Conventions and Other Instruments*, Institute of Art and Law, U.K.
- Outrhed, G. (2014) Mantova UNESCO Chair: Unpublished Guest Lecture. RMIT University, Melbourne
- Mann, K., Gordon, A. and Mac Leod, A. (2009) Reflection and reflective practice in health professions education: a systematic review. *Journal of Advances in Health Science Education*. Springer Science.
- Pereira (2014) Mantova UNESCO Chair: Unpublished Guest Lecture. Technical University Eindhoven. NL.
- Kerr, J. S. (1985) The Conservation Plan: a guide to the preparation of conservation plans for places of European cultural significance. The National Trust of Australia (NSW).
- Kuzilenkova, N. (2016) Urban intervention and regeneration project in Milano Lambrate. Unpublished Master Thesis. School of Architecture, Politecnico di Milano, Italy.
- Robson, K. (2014 ) Mantua UNESCO Chair: Unpublished Guest Lecture. RMIT University, Melbourne.
- Schön, D. A. (1983), *The Reflective Practitioner – How Professionals Think in Action*, BasiAshgate ARENA, Aldershot.
- Silbergerger, J. (2012) Jury sessions as non-trivial machines: a procedural analysis. *Journal Design Research*, Vol. 10, No. 4. p 258-268
- Smith, J., Love, P. and Wyatt, R. (2001) To build or not to build? *Structural Survey* Vol.19, No.2 121-132 MCB University Press. ISSN 0263-080X
- Stevanella, G. (2016) Enforcing Urban Conservation Policies with case studies in Poznan and Verona. Unpublished Master Thesis, School of Architecture, Politecnico di Milano, Italy.
- UNESCO (2012) Swahili: Historic Urban Landscapes Report on 2011-2012 Workshops and Field Activities. United Nations Educational, Scientific and Cultural Organization; World Heritage Convention. Composed and Printed in the UNESCO. 7 place de Fontenoy, 75352 Paris 07 SP France.
- Volker, L. (2010) *Deciding about Design Quality: Value Judgements and Decision Making in the Selection of Architects by Public Clients Under European Tendering Regulations*. Publisher. Sidestone Press, 2010 ISBN 9088900531, Length: 323 pages. (Architecture › Project Management).
- Walker D.H.T. (2002), *Reflective Learning and the Doctorate of Project Management Program at RMIT*. September, ISSN 1443-7023.