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Upfront

- 09 Foreword
Richard Kirk, National President of the Australian Institute of Architects, discusses the achievements in the 2017 awards program and the emerging practices that promise a strong future for the profession.
- 10 Reflection
Editorial director Cameron Bruhn reflects on the transformative qualities of design exemplified by this year's awards cohort.

Year in Review

- 16 Books Received
Linda Cheng surveys a selection of architectural books published in the past year.
- 19 Correspondence and Discussion
A look back at people, places and projects that shaped the architectural discourse locally and internationally in 2017.

2017 National Architecture Awards

- 26 Jury Chair Overview
Jury chair Ken Maher on the deliberations of the 2017 National Architecture Awards jury
- 28 Educational Architecture
The Daryl Jackson Award National Awards
- 36 Commercial Architecture
The Harry Seidler Award National Award National Commendation
- 42 Urban Design
The Walter Burley Griffin Award National Award
- 46 Heritage
The Lachlan Macquarie Award National Awards National Commendations
- 52 Public Architecture
The Sir Zelman Cowen Award National Awards National Commendation
- 60 International Architecture
The Jørn Utzon Award Australian Award
- 64 Interior Architecture
The Emil Sodersten Award National Award National Commendations
- 68 Residential Architecture – Houses (Alterations and Additions)
The Eleanor Cullis-Hill Award National Awards National Commendation

- 76 Residential Architecture – Houses (New)
The Robin Boyd Award National Awards National Commendations
- 84 Residential Architecture – Multiple Housing
The Frederick Romberg Award National Award National Commendation
- 90 Sustainable Architecture
The David Oppenheim Award National Award National Commendations
- 95 Enduring Architecture
National Award
- 96 Steel Architecture
The National Colorbond® Award
- 98 Small Project Architecture
The Nicholas Murcutt Award National Award National Commendation

In Memory

- 105 Vale Peter Corrigan AM 1939 – 2016
Wouter Van Acker reflects on Peter Corrigan's life as an architect and teacher and his work within the correlated realms of architectural and theatrical design.
- 110 Vale Alastair Swayn AO 1944 – 2016
Alisa Moss pays tribute to Alastair Swayn, the inaugural Australian Capital Territory Government Architect and co-founder of DJAS.

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Celebrating excellence at the 2017 National Architecture Awards



Photography Toby Scott

This issue of *Architecture Australia* is devoted to the Australian Institute of Architects' 2017 National Architecture Awards, the culmination of our yearlong national awards program. The Institute awards are the most recognized in the industry, as they are judged by our peers and involve a rigorous process whereby all shortlisted projects are visited to allow the jury to experience the quality of the works.

The awards are the Institute's most comprehensive advocacy program, demonstrating the essential and decisive role architects play in making our built environments enriching and sustainable. Each project, irrespective of scale, budget or complexity, contributes to the discourse surrounding how design can be an agent of change well beyond the site or the individual project. The awards program is the profession's opportunity to celebrate projects that have often been carefully nurtured over many years on behalf of their clients and the community.

In the 2017 awards there were over two hundred chapter award recipients from a total of almost one thousand entries nationwide. The national jury comprised Melissa Bright, Lawrence Nield, Sue Dugdale and Peter Maddison and was chaired by immediate past president Ken Maher. The jury included remote practitioners, academia, critics and architectural media. On behalf of the Institute I thank Ken and the jury for their significant contribution to this very important task of assessing the work of their peers.

Ken outlines the jury's reflections on the following pages but I wish to highlight a positive trend that appeared both this year and last year. Many of the successful projects were produced by our emerging practitioners. This not only demonstrates the inclusiveness and robustness of the awards program, but also points to a strong future for the profession. I would argue that this is one of the greatest benefits of the awards program – to encourage and endorse the emerging practitioner. In a country without an open competition system such as they have in some parts of Europe, our emerging practitioners have much less opportunity to participate in larger-scale and public projects. The awards program goes some way to redressing this imbalance of opportunity.

Ken remarks that although most categories of projects demonstrated a high quality of outcome, there are challenges evident for multiresidential buildings. This is a notable concern considering that we have just seen the greatest construction program of apartment housing across the nation. In response to deepening levels of concern about this housing type, the Institute has been advocating nationally for greater regulation of design standards. Although New South Wales and more recently Victoria have regulated higher-density apartment design, we still have a long way to go in encouraging the remaining states and territories to introduce their own regulatory systems to improve the quality of design for high-density housing projects.

One aspect of the awards program that may not be well known is that our international members, through the Australian Institute of Architects International Chapter, have their own awards program like each of the states and territories. This year's event was held in Singapore during the International Chapter annual meeting. It was well attended by our members from all around the world, many of whom flew in just for the awards ceremony. The International Chapter is one of the fastest growing groups in the membership and reflects not only the growing globalization of practice but also a renewed support for the Institute as a network for architects with shared interests in making a great difference in the communities in which they practise.

Congratulations to all of our award recipients. Your exemplary works demonstrate the value of design to the community. These awards also recognize the clients involved and their support and partnership in the awarded projects.

I would also like to acknowledge the Institute staff, who have delivered another exceptional awards program, and the jury members from all of the chapters, who devoted a great deal of time to making it one of the most respected and valued awards programs for our profession. On behalf of the Institute, thank you to our sponsors and corporate partners – your partnership helps us maintain the high standard of the awards program and for that we are very appreciative.

— Richard Kirk, National President
Australian Institute of Architects

Celebrating What Design Can Do

The Institute's National Architecture Awards celebrate what design can do – how it shapes the city, grows business, educates and heals the individual, nurtures communities and delivers on policy and strategy. A number of the projects recognized in the 2017 awards program (and recorded in this special year-end issue) have been peer-reviewed in previous issues of this magazine. Looking back at some of the insightful reviews published over the past year highlights a number of the themes and directions revealed in this year's awards cohort.

The July issue of *Architecture Australia* focused on tall commercial buildings and considered the intersection between workplace culture, built form and urban setting through landmark projects in Sydney and Melbourne. In his review of the EY Centre by FJMT, which has won the Harry Seidler Award for Commercial Architecture (page 36), Philip Oldfield concluded that this “is an office tower that ... goes far beyond the environmental, celebrating the history of its place and reconnecting its site into the fabric of the city.”

In 2017 the educational architecture category recognizes innovative projects for schools and tertiary institutions, with an emphasis on the thoughtful integration of old and new. The recipient of the Daryl Jackson Award for Educational Architecture, the East Sydney Early Learning Centre by Andrew Burges Architects in association with City of Sydney (page 28), was reviewed by Maryam Gusheh in the July issue. Maryam noted that the architects, working collaboratively with their client, created a “work of adaptive re-use, [where] the relationship between the child and the city has informed an exuberant

architectural transformation, literate in conception, carefully fabricated and delightfully occupied.”

The awards jury traversed the continent for the 2017 Public Architecture category, shortlisting projects in Townsville, East Pilbara, Sydney, Orange, the Sunshine Coast, Barcaldine and Melbourne. Of the five projects awarded, four are in regional locations, foregrounding the relationship between people and place. The East Pilbara Arts Centre by Officer Woods Architects, winner of the Sir Zelman Cowen Award for Public Architecture (page 52), was reviewed by Andrew Lilleyman in the January issue. Andrew observed that in this new gallery the “approach to the design has allowed the architects to challenge traditional ideas about the regional art gallery, while tailoring it to its unique user group and difficult environment.” The September issue focused on responsive health design through significant new regional hospitals in Queensland and Victoria. Considering the Sunshine Coast University Hospital by Architectus and HDR, winner of a National Award for Public Architecture (page 55), Michael Keniger looked beyond the functional imperatives of the building to explore “how even the largest and most complex facilities can embody and respond to the nature, characteristics and strengths of their physical and cultural settings.”

Collectively the buildings, interiors and places recognized in the 2017 National Architecture Awards advocate for the value of design for Australia's cities, towns and settlements. Our warm congratulations to the practices that have received national awards and commendations this year.

— Cameron Bruhn, Editorial Director

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Industry Insights

2017 Intergrain Timber Vision Awards



Announced in Melbourne on 21 September, the 2017 Intergrain Timber Vision Awards recognize visionary use of timber across five categories: Commercial Interior, Commercial Exterior, Residential Interior, Residential Exterior and Landscape.

The diverse pool of 158 entries was united by the simplicity and honesty of timber applications in Australian design. The judging panel – comprised of Bronwen Kerr, director of Kerr Ritchie; Maria Danos, founder of Maria Danos Architecture; Cameron Bruhn, editorial director of Architecture Media; Geoffrey London, Professor of Architecture at the University of Western Australia; and Douglas Curr, technical sales and specification manager at Intergrain – was struck by the high quality of entries along with the continuing trend of showcasing the true quality of timber.

This year, six projects were honoured: the winning entry in each category received \$2,000 in prize money and one hundred litres of Intergrain product; and one outstanding project, finished in Intergrain Timber Finishes, was awarded the \$15,000 Travel Bursary Award.

For more information visit intergrain.com.au/awards

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Commercial Exterior

North Bondi Amenities by Sam Crawford Architects with Lymesmith



From the designer North Bondi Amenities replaces the tired 1980s amenity block, increasing capacity and opening the space to abundant natural light and ventilation. A robust concrete structure is clad with recycled hardwood, unifying the amenities building and the adjacent water pumping station into a cohesive form. The green roof settles the building form into the parkland reserve.

Commendations East Sydney Early Learning Centre by Andrew Burges Architects; Centenary Theatre – Taronga Zoo by TKD Architects

Commercial Interior

City of Perth Library by Kerry Hill Architects



From the designer Responding to its complex urban site, this building is cylindrical in form. The upper profile is defined by a diagonal truncation that allows winter sun to enter the public plaza and gives the library an appropriate scale as it addresses the heritage buildings. The interior is characterized by warm timbers and filtered light, reinforcing the atmosphere of quiet reflection.

Commendations He Tohu Exhibition by Studio Pacific Architecture; 12-Micron by SJB
Special mention Bendigo Hospital by Silver Thomas Hanley in collaboration with Bates Smart

Photography Brett Boardman (left), Nicholas Putrasia (right).

Residential Exterior

Amado House by MAKE Architecture

Photography Peter Bennetts (left), Brett Boardman (right).



From the designer The Amado House takes its name from the external sliding timber screens used on traditional Japanese houses to protect the inner layers of shoji paper screens from the weather. It adapts an outer layer of sliding screens to moderate harsh sun and discourage blowflies, with shading cedar battens and flywire replacing rice paper. Exposed timber framing is elaborated with rhythmic pairs of timber posts cradling open joists, and carpentry junctions are carefully executed for visual pleasure.

Commendation Riverview House by David Boyle Architect

Residential Interior

Little Sister's House by Candalepas Associates



From the designer This Californian bungalow was created giving favour to the street. To keep the home's essential character, an orientation to the street was maintained, and yet the design also takes advantage of a north-facing backyard for contemporary living. Existing crafted details are preserved and reinterpreted. On the ground floor the north wall slides open to create an outdoor room. A large crafted bay presents the interior to the garden.

Commendation Two Halves House by Moloney Architects

Special mention Freshwater Apartment by John Wardle Architects

Landscape

Kopupaka Reserve by Isthmus Group

Photography David St George (left), Peter Bennetts (right).



From the designer The notion of weaving histories and overlapping functions is the dominant design narrative of this park, articulated through the merging tributary and constructed wetlands. While the forms appear complex, they are in fact constructed from an off-the-shelf system modified in colour and composition to allow the expression of a pattern in curvaceous form.

Special mention Te Takitaki by Tom Dobinson, Sophie Edwards, Jayne Kersten and George Grieve

Travel Bursary Award

East Sydney Early Learning Centre
by Andrew Burges Architects



From the designer The East Sydney Early Learning Centre is an adaptive re-use of an existing 1920s industrial building to house a sixty-place childcare centre and community space. Creating the timber treehouse concept was key to finding an urban design solution for the site that allowed a direct connection between the childcare centre and adjoining playground while maintaining the open laneway between the two. The decision to use spotted gum across various applications creates a continuous material palette that defines the new structure as a natural play element.

Industry Insights

Concrete showcased at President Avenue Apartments by Candalepas Associates



Photography Brett Boardman

President Avenue Apartments by Candalepas Associates in Sutherland, Sydney, utilizes concrete to achieve a sculptural facade of grooves, oval cut-outs and blade walls.

The qualities that make concrete great – its durability, sustainability, fluidity and raw beauty – are demonstrated to the full in these apartments, which were nearly eight years in the making for architect Candalepas Associates and builder/developer Cuzeno. The outcome exemplifies the notion that concrete is a flowing, agile, living substance that allows designers and constructors to build without limits, to create developments that enhance our urban environments, suit our busy lifestyles and leave a smaller environmental footprint.

Project

This development on President Avenue, Sutherland, in Sydney's south, has a commanding presence, with a thoughtful, sculptural form that stands out from the mundane. Completed in 2016, it comprises forty-nine one-, two- and three-bedroom apartments spread over six levels. The

scale and context are just right – neither overbearing nor underwhelming.

Concrete vertical “grooves” create the impression of six separate, vertical, concrete-framed blocks standing side by side, while on the northern frontage the structural concrete floor and wall elements are complemented by off-form, angled concrete blade walls that serve to screen light from the balconies. Angular concrete balcony end walls are punctuated by oval cut-outs that admit light and air while being defined at the corners by sharp edges. The overall result presents an undisputed image of strength, structure and permanence.

Why concrete?

As a building material, concrete was a natural choice. Firstly, it has superior fire performance. Of all building materials, concrete is unmatched in terms of its

fire resistance. Apart from being non-combustible, it emits no toxic fumes when exposed to fire and has a slow rate of heat transfer.

“Concrete has great plastic qualities and the playfulness this affords should be represented in the work.”

Enabled by its mass, concrete also delivers reduced noise transmission – an important consideration for apartment dwellers. Architect Angelo Candalepas says that concrete, both in practice and in appearance, helps bring a “sense of quietness” to the President Avenue Apartments.

Another consideration is long life performance. Candalepas's position is that while all buildings are, in



Concrete's ability to be shaped when wet allows greater design flexibility, while its strength and durability make it an ideal material for use in multiresidential projects.

themselves, finite, the materials must have a long life – at least fifty years. Concrete, of course, far exceeds those expectations. In fact, when measured against the most common sustainability criteria – environmental responsibility, social benefit and economic viability – it's hard to beat. Concrete also has high thermal mass, an important component of passive solar design (thus saving on heating and cooling costs and reducing energy consumption).

“Concrete is raw and real. It is as you see it – which is lovely, isn't it?”

Over the course of this long life, a concrete building offers another important advantage – low maintenance. Very little, if anything, needs to be done (or spent) to maintain a concrete structure.

“Apartment buyers are naturally very wary about strata fees and sinking funds. Using low-maintenance materials like concrete can represent a major, long-term cost saving for owners,” Candalepas says.

Now consider design flexibility – concrete's ability to be formed and shaped when wet to deliver a huge range of structural and aesthetic outcomes. The possibilities are almost limitless. “Concrete has great plastic qualities and the playfulness this affords should be represented in the work,” says Candalepas. “Concrete is raw and real. It is as you see it – which is lovely, isn't it?”

– The President Avenue Apartments have been named one of the top ten architectural statements in New South Wales for 2017 in the Australia by Design television series, aired on Channel 10. The project also won the Aaron Bolot Award for Residential Architecture – Multiple Housing at the Australian Institute of Architects 2017 New South Wales Architecture Awards.

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Books Received

Words by Linda Cheng

3+2: Durbach Block Jagers

3+2: Durbach Block Jagers is in some ways an architect's dream of a book. The two-volume tome, edited by Andrew Mackenzie, is a scholastic photographic abstraction of just five projects. The majority of this "double album," as the



Andrew Mackenzie (ed), *3+2: Durbach Block Jagers*, Uro Publications, 2017.

publisher describes it, is unadulterated by descriptive text, letting the photographs perform their solo, virtuoso arias.

In the first part, photographer Andrew Cowen depicts three coastal Sydney projects: Holman House, North Bondi Surf Life Saving Club and Tamarama House. The second glossy volume contains two projects in central Sydney photographed by Julia Charles: 9 Roslyn Street and UTS Science and Graduate School of Health Building, designed in association with BVN. Of course, each project is duly illustrated with drawings.

There is a short essay at the end of each volume. Erik Jensen, editor of *The Saturday Paper*, offers a magazine feature-style profile of the practice and its directors, while Andrew Mackenzie considers the "themes and variations" of Durbach Block Jagers's "repertoire."

For some, this shortage of "readable" material may be a source of frustration. But rather than describing,

reviewing or critiquing the projects, the book offers its audience the high notes and low notes of this quintet of buildings. For example, Julia Charles's photographic work with the UTS building is revealed in escalating tones, from the deep shadows the building is capable of casting all over itself to the glinting jewels of light reflected from its surfaces.

All this sounds a bit indulgent and, well, it is. This is a monograph that serves up all the archi-candy that anyone would ever want and nothing more. It is clearly a book for the devoted. Those devoted to Durbach Block Jagers, that is. And for them, it promises to be a sugary hit.

This Building Likes Me

The title of John Wardle Architects' (JWA) second monograph, *This Building Likes Me*, comes from one of the essays it contains penned by Tom Heneghan. In it he observed that as he watched the Jane Foss Russell building at the University of Sydney rise out of its foundations, he found himself developing a relationship with the building. "It was very clear, I thought, that this building liked me."

It's a sentiment that could also be said for many of JWA's buildings; at the very least, the buildings are easy to like and the feeling of reciprocation is rarely denied.



John Wardle Architects, *This Building Likes Me*, Thames and Hudson, 2016.

A legion of architects, academics and peers were called on to contribute short essays to the book, a number of which contain personal reflections,

including a cheeky "Dear John ..." letter from Rachel Hurst, who also found an "architectural companion" in one of JWA's buildings.

The essays appear throughout the 433-page volume, which presents recent JWA projects "in pairs – the relevance of which was only revealed to us upon reflection." These fourteen "coincidences" reveal the embedded characteristics of the buildings that are beyond form and function, with commonalities such as "fortification," "intense saturation" and "amplification."

The book is illustrated with drawings and sketches, as well as photographs depicting the studio environment of the practice, which now has more than seventy staff – some of whom also share their insights into the practice's interests and thought processes, from embracing uncertainty to making and collaborating with artists.

It is evident that JWA has applied the same thought process to the creation of this book as a finely crafted object. It is an expertly edited publication and a consciously curated anthology.

The Poisoned Chalice: Peter Hall and the Sydney Opera House

The Poisoned Chalice: Peter Hall and the Sydney Opera House is a story of an architect that history had unkindly cast aside. Peter Hall was the design architect charged with completing the world-famous building after Jørn Utzon's abrupt departure, while the building was, at the time, still a series of empty shells.

For author and architectural historian Anne Watson, the enduring narrative of Utzon as a "wronged genius" is a "myth" and only part of the story. While Utzon would rise to be revered as a demigod of architecture, his wide-beaming glow from a Pritzker-encrusted halo would completely "eclipse the achievements" of the architect who completed his masterpiece.

Watson chanced upon Hall's extensive archive at the invitation of the architect's son Willy Hall in 2007. She had recently begun a PhD researching the Opera House competition and the discovery of Hall's archive led her to change her research focus. "Like almost every Opera House historian before me, I had [previously] clung to the opinion that what was designed after Utzon's departure

was heavily compromised and thus not worth bothering about,” she writes.

The book is an adaptation of her PhD, which was completed in 2014, and is published by OpusSOH, an association established after Watson’s PhD to “research, document, and promote the history of stage three of the construction of Sydney Opera House.”



Anne Watson, *The Poisoned Chalice: Peter Hall and the Sydney Opera House*, OpusSOH, 2017.

With Hall’s archive and interviews with the architects and designers who worked with him, Watson’s book documents a part of the Opera House’s design – the interiors – that has otherwise been relegated to a “historical footnote.”

Fender Katsalidis: Working Architecture

Few architecture practices can lay claim to having designed the built landmarks of not one but two Australian cities. Fender Katsalidis Architects’ Eureka Tower in Melbourne and the Museum of Old and New Art in Hobart are two examples of buildings that are instantly recognizable icons of a place.

As the editors of *Fender Katsalidis: Working Architecture* say in their introduction, “Fender Katsalidis Architects has not only helped shape how Australia sees its architecture but how the world sees Australia.” In this first monograph for the firm, the book documents almost twenty-five years of the practice through thirty-one key projects dating from 1991 to 2014, which range from public art galleries to commercial offices and private houses.

Three eminent Australian architects



Leon van Schaik et al., Maitiú Ward and Andrew Mackenzie (eds), *Fender Katsalidis: Working Architecture*, Uro Publications, 2017.

offer insights on the practice: 2013 Australian Institute of Architects Gold Medallist Peter Wilson pens a foreword, 2011 Gold Medallist Graeme Gunn reflects on the practice’s contribution to the city and Leon van Schaik explores the “formal preferences” of the firm.

The book presents as a catalogue of projects, with descriptions written by a commercial copywriter. A number of the projects are the firm’s highrise multiresidential buildings.

“Their work remains an exemplar of what urban buildings can achieve ...” writes Graeme Gunn. “[FKA’s] work restores some of the civic qualities of the colonial urban fabric that were lost and ... reconciles these qualities with the needs of a burgeoning, 21st century metropolis.”

Garden City Mega City: Rethinking Cities for the Age of Global Warming

Co-authored by WOHA Architects and Patrick Bingham-Hall, *Garden City Mega City* is a two-part book that first presents the problems faced by rampant urbanization in tropical Asian cities – Bangalore, India and Dhaka, Bangladesh in particular.

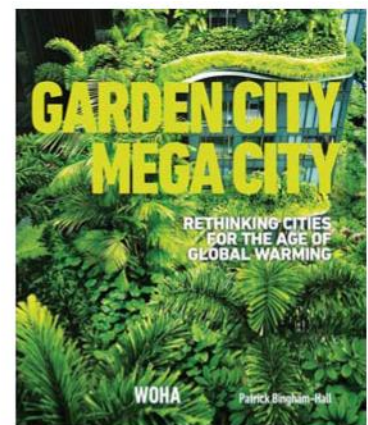
“The tropical mega cities have extensive slum districts, worsening infrastructure, rapidly expanding populations, ineffectual bureaucracy, and all are extremely vulnerable to the consequences of climate change,” the authors say. They call on Ebenezer Howard’s twentieth-century garden city concept for inspiration in reimagining

twenty-first-century mega cities as dense, vertical, social and sustainable places for people, not just buildings, and places that return to and embrace nature.

On the flipside (literally), the book proposes solutions through an analysis of WOHA’s projects. “WOHA have methodically formulated and tested various ideas for high-density, high-amenity urban life in Asia.”

It distils WOHA’s projects into a series of architectonic elements, which can be used to achieve the vertical garden city ideal, such as sky villages, sky gardens and parks, screens of green, various types of breezeway, and apartment buildings that are only one unit thick.

The book also proposes a “social and ecological rating system for all city



Patrick Bingham-Hall and WOHA Architects, *Garden City Mega City: Rethinking Cities for the Age of Global Warming*, Pesaro Publishing, 2016.

developments,” which WOHA has created as a way of evaluating buildings in terms of their contribution to social and environmental sustainability.

Six WOHA projects designed between 2003 and 2014 have been evaluated in the book against the rating system’s measures, and sixteen projects (built and unbuilt) are also presented as “prototypologies.”

— Linda Cheng is editor (acting) of ArchitectureAU.com and formerly a student architect.

Industry Insights

Cooling carpark in Australia and the USA with award-winning Kaynemaile-Armour



At the Loma Linda University carpark in San Bernardino, California, Kaynemaile-Armour mesh has been fashioned into louvre-like strips that significantly mitigate the area's hot, dry conditions.



Photography: Kayne Horsham (left image), Angus Martin (right images).

On the Gold Coast, the Pacific Fair Shopping Centre carpark's sculptural facade utilizes Kaynemaile-Armour to effectively cool the building.

Kaynemaile has reimagined two-thousand-year-old chain mail into a unique architectural product called Kaynemaile-Armour that is now being specified and installed around the world. Kaynemaile makes both exterior and interior systems but its recent focus has been on large-scale carpark facades in Australia and the USA.

One of the unique features of Kaynemaile-Armour is solar reduction. Unlike steel mesh products, which are highly conductive energy stores, Kaynemaile-Armour mesh remains at a near ambient temperature, protecting the building from heat conduction. Its three-dimensional mesh structure means that a high proportion of the mesh surface area is always in shade, giving a cooling effect as the air passes through the cross-sectional open area.

By protecting the building from direct sunlight and not restricting the cooling

effects of air movement, Kaynemaile-Armour significantly reduces the total energy costs required to cool a building in hot climates – all while maintaining visual transparency.

Made from high-grade polycarbonate (the same material used in aeroplane cockpits and astronaut helmets), Kaynemaile-Armour is extremely robust and impact resistant. Weighing just three kilograms per square metre, it doesn't need the level of structure and fixings required for metal facade equivalents.

Kaynemaile-Armour was creatively utilized at the Pacific Fair Shopping Centre on the Gold Coast, where layers of the mesh create a dynamic wave-shaped facade. It was also installed on the Loma Linda University carpark facade in San Bernardino, California. The hot, dry climate of San Bernardino meant that sun protection and airflow were critical requirements for the design. With a fast

installation time and simple fixing details, Kaynemaile-Armour exceeded the project requirements – providing enhanced airflow through beautiful, louvre-like strips.

Kaynemaile's ability to make one-piece, multistorey screens makes for a fast installation – cutting labour costs down significantly. The material's light weight means handling on site is quick and easy. If Kaynemaile's standard systems don't suit a facade concept, its team of specialized designers and fabricators will collaborate with architects and designers on a custom solution.

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Correspondence and Discussion

Perth Exhibition a “Starting Point” for Nervi Studies

The cultural legacy of Pier Luigi Nervi, one of Italy’s most influential modern architect-engineers, was the subject of the Pier Luigi Nervi and Australia: Outback Modernism Exhibition (6–16 June 2017). Held at the Harry Seidler-designed QV1 Building in Perth, the exhibition demonstrated the breadth and complexity of Nervi’s international projects, his collaborative work with Seidler and his contribution to the wider Australian vernacular.

Annette Condello, senior lecturer in architecture at Curtin University, curated and organized the exhibition in collaboration with Cristiana Chiorino from ComunicArch Associates, Turin, and the Pier Luigi Nervi Project Association, Brussels – a foundation



Harry Seidler (left) and Pier Luigi Nervi (right) in Rome, 1972. *Photography* Penelope Seidler

committed to the preservation of Nervi’s legacy and the rehabilitation of his structures. A selection of Nervi’s projects were exhibited, including the UNESCO Headquarters in Paris, the Cathedral of St Mary of the Assumption in San Francisco and the New Norcia Cathedral and Monastery in rural Western Australia.

Read Alberto Pugnale’s review of the Pier Luigi Nervi and Australia: Outback Modernism Exhibition. See architectureau.com/articles/pier-luigi-nervi-and-australia-outback-modernism

Philip Drew Expounds on the Nuanced Relationship Between Architecture and Tolerance

In his response to Paul Walker’s review of the Glenn Murcutt: Architecture of Faith exhibition (*Architecture Australia*, May/June 2017), Philip Drew asks a pertinent question: Can architects “authentically stamp designs for communities and governments that till recently were foreign, even alien?”

“Everyone carries unconscious assumptions, implicit values of their parent culture, and risks imposing them inadvertently as they move across into a new culture,” Drew writes in his analysis



Ieoh Ming Pei’s Museum of Islamic Art in Doha, Qatar. *Photography* Philip Drew

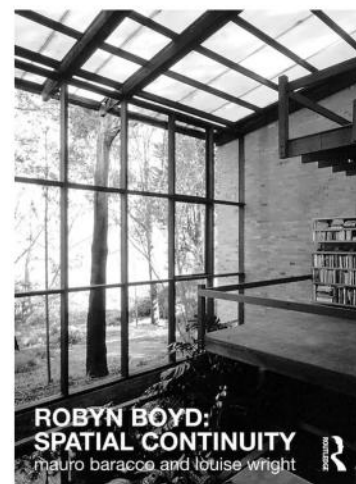
of three buildings that seek to bridge cultural and religious difference. Drew explores the degrees to which Ieoh Ming Pei’s Museum of Islamic Art in Doha, Qatar, Glenn Murcutt’s Australian Islamic Centre in Newport, Melbourne (designed in collaboration with Hakan Elevli of Elevli Plus Architects), and Angelo Candalepas’s yet-to-be-completed Punchbowl Mosque in Sydney act as vehicles for social and religious tolerance.

Read Philip Drew’s essay *Building Architectural Bridges to Connect Civilizations*. See architectureau.com/articles/building-architectural-bridges-to-connect-civilizations

Baracco and Wright Author New Book on Robin Boyd

Mauro Baracco and Louise Wright, both practising architects and directors of Melbourne-based Baracco and Wright, this year published *Robin Boyd: Spatial Continuity* with Routledge UK. Comprising two parts, the book examines the work of Robin Boyd through the lens of German philosopher Martin Heidegger’s theory

of spatial continuity, and in doing so presents twenty-two projects by Boyd in comprehensive detail.



Mauro Baracco and Louise Wright, *Robin Boyd: Spatial Continuity*, Routledge, 2017.

“Baracco and Wright set themselves a highly ambitious task,” architectural historian Janina Gosseye writes in her review of the book. “It becomes evident that Baracco and Wright have spent considerable time and energy carefully researching, documenting and retracing Boyd’s design works. They cover a broad selection of projects, some well known, others less so, and the result is impressive.”

Read Janina Gosseye’s review of *Robin Boyd: Spatial Continuity*. See architectureau.com/articles/robin-boyd-spatial-continuity

2017 Asia Pacific Architecture Forum Considers Influence and Altruism

Brisbane welcomed a bevy of local and international talent for the 2017 Asia Pacific Architecture Forum (18–31 March). The series of exhibitions, symposia, tours and workshops explored the opportunities that the emerging Asian century affords architects, designers and planners, and the capacity of architecture to effect positive environmental, economic and social change.

The forum represented practices of all scales. Its signature event, The Architecture Symposium held at the State Library of Queensland, presented a full-day showcase of speakers, including

Pritzker Prize laureate Shigeru Ban, John Denton of Denton Corker Marshall, Stephen Collier of Stephen Collier Architects, and Thingsmatter duo Savinee Buranasilapin and Tom Dannecker.



Sydney-based architect Stephen Collier presented his School-in-a-Box project, in Morobe Province, Papua New Guinea, at the 2017 Asia Pacific Architecture Forum in Brisbane. [Photography Peter Bennetts](#)

A Parlour-supported panel session on the topic of working in Asia and a world-first preview of John Gollings’s photographs of Asia’s ancient cities were among the events that rounded out the diverse and compelling forum.

Read Peter Edwards’s review of the 2017 Asia Pacific Architecture Forum. See architectureau.com/articles/architecture-influence-and-altruism-2017-asia-pacific-architecture-forum

Sydney Hosts Pritzker Laureate Alejandro Aravena

Charismatic global architect Alejandro Aravena took to the stage in Sydney, presenting projects that demonstrate the power of architecture as an agent for



The Innovation Centre for the Universidad Católica de Chile (2014), designed by Elemental, in Santiago. [Photography Nina Vidic](#)

creating social impact. The 2016 Pritzker Architecture Prize winner and 2016 Venice Biennale director from Santiago, Chile,

spoke in July 2017 as part of the Cement Concrete and Aggregates Australia C+A talk series.

Aravena’s lecture discussed three projects designed by his “do tank” Elemental, which he co-founded at Harvard in 2001. The Innovation Centre for the Universidad Católica de Chile in Santiago, Quinta Monroy in Iquique and the Ocho Quebradas (Eight Ravines) House north of Santiago were presented as underpinning an overarching narrative of responsible, ethical and intelligent architectural practice.

Read Anthony Burke’s review of Alejandro Aravena’s Sydney lecture. See architectureau.com/articles/alejandra-aravena-public-intellectual-social-agent-and-skilful-form-maker

2017 Dulux Study Tour: Prague, London and Barcelona

Five emerging architects explored projects and practices in Prague, London and Barcelona as part of the 2017 Dulux Study Tour. The opportunity to participate in the tour is awarded annually in recognition of contributions to architectural practice, education, design excellence and community involvement.



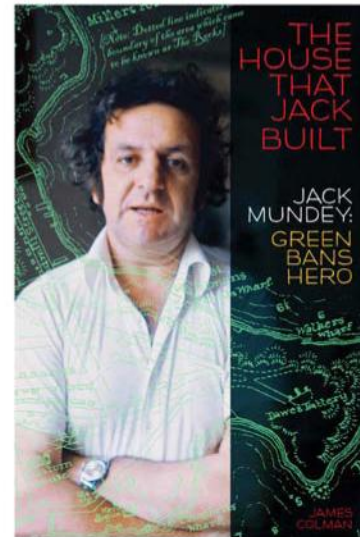
The 2017 Dulux Study Tour participants at the Barcelona Pavilion by Ludwig Mies van der Rohe. From left: Louisa Gee, Imogene Tudor, Alberto Quizon, Morgan Jenkins and Claire Scorpo. [Photography Katelin Butler](#)

This year’s prize winners – Louisa Gee, Morgan Jenkins, Alberto Quizon, Claire Scorpo and Imogene Tudor – toured buildings including Ricardo Bofill’s utopian housing development Walden 7 on the outskirts of Barcelona and the No. 1 Poultry Building, designed by James Stirling with Michael Wilford, in London.

Read highlights from the 2017 Dulux Study Tour. See architectureau.com/tags/2017-dulux-study-tour

James Colman’s Book Celebrates the Man and the Movement Behind Sydney’s Green Bans

Relentlessly spiralling house prices and arguments about the heritage significance of Sydney’s Sirius building made the release of *The House That Jack Built: Jack Munday, Green Bans Hero* last year all the more timely. Written by Sydney-based architect and planner James (Jim) Colman



James Colman, *The House That Jack Built: Jack Munday, Green Bans Hero*, NewSouth Books, 2016.

and published by NewSouth Books, *The House That Jack Built* chronicles Munday’s life as a “heritage activist” and, as Peter Tonkin writes in his review of the book, his pivotal role in a “movement that eventually led to protections being set in place to conserve the built and natural places that we value.”

Through a series of case studies set in the 60s and 70s, the book tells the story of how “ordinary concerned individuals banded together in a few key places to fight for what they loved,” bringing about a great shift in Australia’s approach to the urban realm.

Read Peter Tonkins’s review of *The House That Jack Built: Jack Munday, Green Bans Hero*. See architectureau.com/articles/the-house-that-jack-built

Industry Insights

Big Ass Fans chosen by Australian stars for comfort, design and efficiency



Gaia Retreat and Spa co-owners Olivia Newton-John and Gregg Cave installed thirty Haiku smart fans by Big Ass Fans to help create a place to unwind.



A trio of large-diameter fans by Big Ass Fans quell the Queensland heat efficiently and quietly at Powderfinger bass guitarist John Collins' Brisbane music venue, the Triffid.

One of the biggest challenges for architects and engineers is creating spaces that are both comfortable and aesthetically pleasing. In recent years, energy efficiency has become equally important. This has led to dramatic improvements in ceiling fan design and technology. High-quality ceiling fans use minimal electricity for maximum impact, cooling people with quiet, gentle airflow.

Since 2008, Big Ass Fans, manufacturer of large-diameter ceiling fans and the revolutionary Haiku smart ceiling fan, has helped Australian design professionals meet clients' comfort and efficiency goals. The fans' quality has been recognized by some well-known public figures.

When Powderfinger bass guitarist John Collins needed something to counteract the heat at his Brisbane music venue,

the Triffid, he installed three Big Ass fans. "We needed fans that would make our venue comfortable and move a lot of air without making any noise. These really deliver," he said.

At the Gaia Retreat and Spa, co-owners Olivia Newton-John and Gregg Cave installed thirty Haiku fans, which provide a refreshing breeze and keep guests comfortable in the ever-changing climate of the Byron Bay hinterlands.

"I love the fans' chic design and silence," said Newton-John, while Cave said the resort had seen a big reduction in power costs as a result of the fans' efficiency. "There is nothing better on the market," he added.

Haiku and other fans from Big Ass Fans work with or without airconditioning.

By circulating the air effectively, they allow the thermostat to be set higher, significantly reducing HVAC energy use. Fans can also reduce the amount of ductwork and other equipment required. No matter what a project's goals, incorporating Haiku and large-diameter fans from Big Ass Fans is a smart, design-conscious and energy-efficient solution. And working with the company means you'll have the assistance of a dedicated team of experts at every step along the way.

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Industry Insights

Taubmans brings colour and performance to Paragon Apartments by Turner



Photography Brett Boardman

Paragon Apartments by Sydney-based design practice Turner uses Taubmans paints in a strong colour palette to “spark people’s interest.” The carefully considered palette is appealing for the richness of its six colours, including Jarrah and Spanish Eyes.

There’s no more ambitious urban renewal currently underway in Australia than Sydney’s Green Square. The global village, which spans almost 280 hectares, reactivates an industrial inner-city pocket 3.5 kilometres south of the CBD, with a new library, pool and plenty of retail and residential offerings scheduled for its town centre. Turner was part of the team that won the competition to masterplan the development (along with Professor Wiel Arets and McGregor + Partners) and it’s fitting the Sydney-based design practice’s recently completed Paragon Apartments in Zetland serves as a catalyst for the area’s regeneration.

The mixed-use development occupies a triangular site that connects the town centre to the adjacent Epsom Road precinct, forming the Green Corridor.

While it’s an important project in terms of relationship to the square, its urban significance lies in the high visibility of the site, which is bordered by three main roads. “As a result we had to make sure Paragon delivers a strong sense of place and context,” explains Dan Szwaj, a director of Turner. “So we created a landmark that’s noticeable, whether you happen to be driving on Southern Cross Drive or walking along Epsom Road.”

Paragon Apartments’ scheme is impressive in both scale and concept, comprising three perimeter buildings ranging in height from eight to fourteen storeys. Ground-level spaces offer retail and commercial opportunities and above them, the 189 apartments consist of one, two or three bedrooms. Although the buildings are visually unified by the use of horizontal

white datums on the facades and connected by a generous-sized central public plaza, each has its own distinct design character.

The most striking of the three buildings fronts Epsom Road, a relatively thin structure made all the more dynamic by its colourful exterior. “Using colour as a point of difference is a brave approach in areas of renewal, but we needed to be brave with this project,” Szwaj says. “And we selected a strong colour palette because we wanted to spark people’s interest.”

As a gateway, it’s important the buildings’ exterior finishes last, which is why the architects selected Taubmans products. Armawall Armashield coats the fibre cement sheeting and precast concrete external walls to ensure long-term



Taubmans Armawall Armashield coats the fibre cement sheeting and precast concrete external walls to ensure long-term durability, while cladding and balcony blades on the Epsom Road building are finished in Taubmans All Weather Low Sheen water-based paint – both feature dirt-shedding technology.

durability, and cladding and balcony blades on the Epsom Road building are finished in Taubmans All Weather Low Sheen water-based paint to great effect. A carefully considered palette is appealing for the richness of its six colours, including Jarrah and Spanish Eyes. While this spectrum is sympathetic to neighbouring residences, it also complements the All Weather Low Sheen's gold accents on the other two buildings.

Both Armawall Armashield and All Weather Low Sheen feature dirt-shedding technology and the latter provides outstanding UV blockout. In the apartments, Taubmans Pure Performance Interior Low Sheen is applied to the walls, and along with the light-coloured carpet and pale timber kitchen joinery it works to create relaxed living spaces. The Interior Low

Sheen is a popular finish for new projects because it contains Microban® anti-bacterial protection, which inhibits the growth of harmful bacteria, mould, mildew and fungus – a necessity in a humid climate like that of Sydney.

The use of these products undoubtedly contributes to the project's bold design outcome, but what particularly resonates for Szwaj is the integral part the Taubmans products played in the construction process. "It's really important that the products we use are supported by the builder and that the builder's satisfied those products meet certain objectives in terms of performance," he explains. "If the builder is confident using a product then this gives us assurance, which is always the case with Taubmans."

Design practice
Turner

Paint finishes
Taubmans All Weather Low Sheen,
Taubmans Armawall Armashield,
Taubmans Pure Performance Interior
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National Architecture Awards

Across scales and budgets, the projects honoured in the 2017 National Architecture Awards demonstrate a clear commitment to client aspirations, to environmental and social sustainability and to the advancement of our cities and communities.

Congratulations to this year's winners.

Jury Chair Overview

Ken Maher

Participating in the jury for the National Architecture Awards is a great privilege, a greater responsibility and a wonderful opportunity to transect our vast country while visiting this year's most outstanding projects. It is an intense road trip covering incredible distances, the punishing schedule a source of delightful intensity through our complete absorption in a continuous architectural discourse. The role of jury chair has been in a sense the culmination of my term as president, with its focus on the positive impact architecture has on our cities, towns and landscapes. Of course, the exceptional projects we visited represent only a small part of this contribution, much of which goes unrecognized.

This year's jury – comprising Melissa Bright, Lawrence Nield, Sue Dugdale and Peter Maddison – was selected to represent a diversity of experience, location and practice mode. I was particularly keen to ensure that we had representation by remote practitioners, academia, critics and architectural media. Also, the work of all jurors has been recognized through awards. This group of energetic and informed architects made the whole experience stimulating, contested, engaged and, above all, fun.

Our first formidable task was to select a shortlist from two hundred and five entries involving one hundred and seventy-three projects that received chapter awards, out of a record nine hundred and eighty-three entries nationally. Two days of trawling through images and text, robust debate and negotiation with reference to our criteria allowed a whittling down of these to just seventy-two nationally shortlisted entries. The jury struggled with this process, as a real assessment of merit can only be made by experiencing architecture in the flesh. This imperfect shortlisting process does regrettably result in some worthy projects being neglected. While it is only possible to visit a limited number of projects in the time available, we wondered

if there might not be some better way to shortlist, possibly allowing presentations to be made directly to the national jury in particular cases.

The jury process is essentially one of peer review – we as a jury were applying our own collective lens to the eligible projects from the chapters. While we made reference to the published criteria, we gave preference to projects demonstrating the contribution architecture can make to the public good; projects that were inventive in their responses to context, site and program; and those that celebrated an understanding of materials and making. We recognized that while all projects awarded by the chapters were demonstrating high levels of achievement, those to be awarded at the national level needed to make an exceptional contribution.

Project visits were particularly revealing and rewarding, not only in the visceral experience of the works, but through conversations with the committed, thoughtful and passionate architects. The remarkable testimonies from clients were touching – many revealed that they had gained a true understanding of the value of architecture through the process of undertaking their projects. As always with experiencing architecture, there were wonderful surprises and many projects that were obviously strong proved even more inspired when visited. Despite the different values and backgrounds of our jury members, truly exceptional work speaks so powerfully that little debate is necessary – just an unspoken shared sense of joy and admiration. Our only frustration was the brevity of visits demanded by our necessarily relentless schedule, so capably managed by Mai Huynh from the Institute's team.

This year, following the visits and further jury deliberation, thirty-five projects were recognized with national awards and thirteen with commendations. In reflecting on the state of architecture as observed from the visits, we were reassured by the maturity, creativity and accomplishment demonstrated by the profession across the board, from well-recognized practitioners to emerging practices and younger architects. Individual residential work was particularly strong. With multiresidential projects dominating our cities, challenges are evident with this demanding type. It was heartening to see a large number of worthy educational projects where inventive design thinking has expanded the pedagogic and experiential agendas. Public architecture projects were strong, particularly in their contribution to community and their social and cultural benefits, where design invention has expanded the brief and delivered extraordinary value.

Architecture awards play a significant role in illuminating the value architects bring to our clients and community, as well as stimulating debate and defining values within the profession. This is only possible through the enthusiastic participation of our members and their clients in openly sharing their projects. On behalf of the jury I want to thank all who have entered and warmly congratulate the winners in the national awards program this year.

— Ken Maher, Jury Chair, 2017 National Architecture Awards



The jury, from left Peter Maddison, director at Maddison Architects and host of Grand Designs Australia; Melissa Bright, founding director of Make Architecture; Ken Maher (chair), immediate past national president of the Australian Institute of Architects and fellow at Hassell; Sue Dugdale, director at Susan Dugdale and Associates; and Lawrence Nield, Northern Territory Government Architect.

The Daryl Jackson Award

East Sydney Early Learning Centre by Andrew Burges Architects in association with City of Sydney

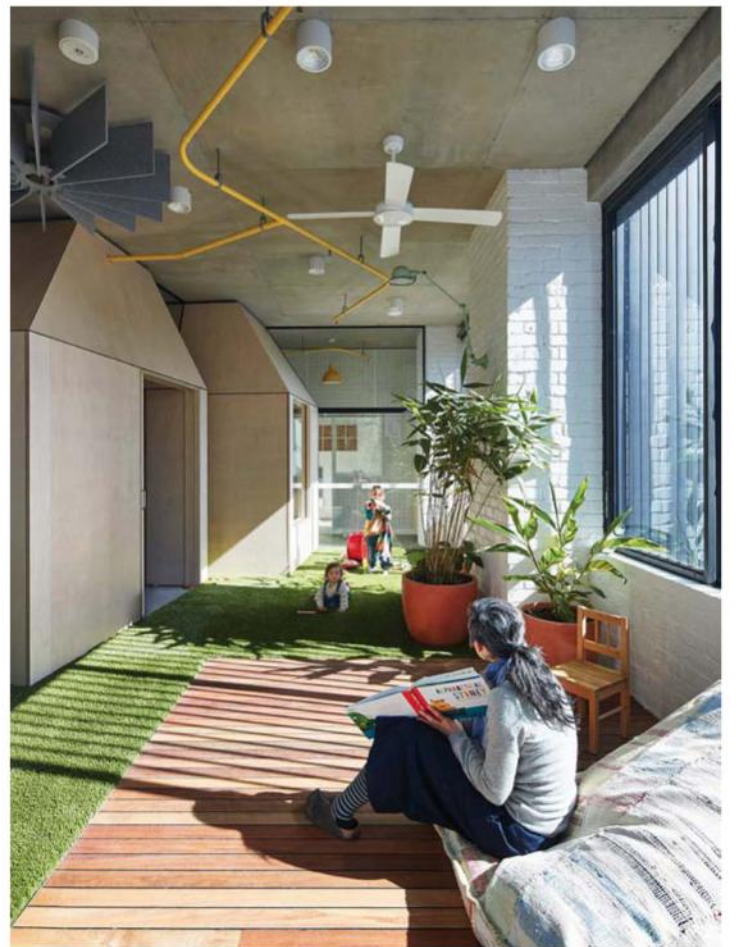
Jury citation The unusual opportunity to accommodate this childcare centre and ancillary community facilities in a multi-level inner-urban warehouse inspired the architects to reinvent the type, insightfully encouraging a fascination with cities as a guiding pedagogical tenet. The skilful insertion of a “reimagined” city at the scale of children transforms the interior, with highly articulated and carefully scaled spaces and courtyards for multiple settings of communal and singular play adding spatial delight. Carefully filtered light funnelled deep into the building, a warm yet gentle materials palette and playful details combine to deliver an atmosphere that engenders a sense of freedom and curiosity.

At the urban level the architects have again reinvented the brief through an imaginative solution, keeping an adjacent laneway open by connecting the adjacent playground using a “treehouse” bridge. The playground demonstrates the same rigour and focus on imaginative spatial and textural experiences. Locating the childcare centre on the top three levels also allows the community centre below to animate the laneway. The project extends its community responsibility by generously embracing and sustaining this laneway and enhancing the adjacent street. This engaging project is exemplary in placing the delight of the child’s world and its urban future at its heart.

— East Sydney Early Learning Centre was reviewed by Maryam Gusheh in *Architecture Australia* Jul/Aug 2017. See architectureau.com/articles/east-sydney-early-learning-centre

Architect Andrew Burges Architects in association with City of Sydney; Andrew Burges Architects project team Andrew Burges (project director), Alex Wilson (project architect), Jo Tinyou, Celia Carrol, Anna Field, Chris Su, Chris Mullaney, John Nguyen, Louise Lovmand, Nadia Zhao; City of Sydney project team Elizabeth Sandoval (senior design manager), Wendy James (design manager); Builder Belmadar Constructions; Engineer SDA Structures; Heritage consultant John Ultram Heritage and Design; Signage consultant Design by Toko; Mechanical and ESD consultant Steensen Varming; Lighting consultant Floth; Acoustic consultant PKA Consultants; Landscape consultant JMD Landscape





Photography Peter Bennetts

National Award

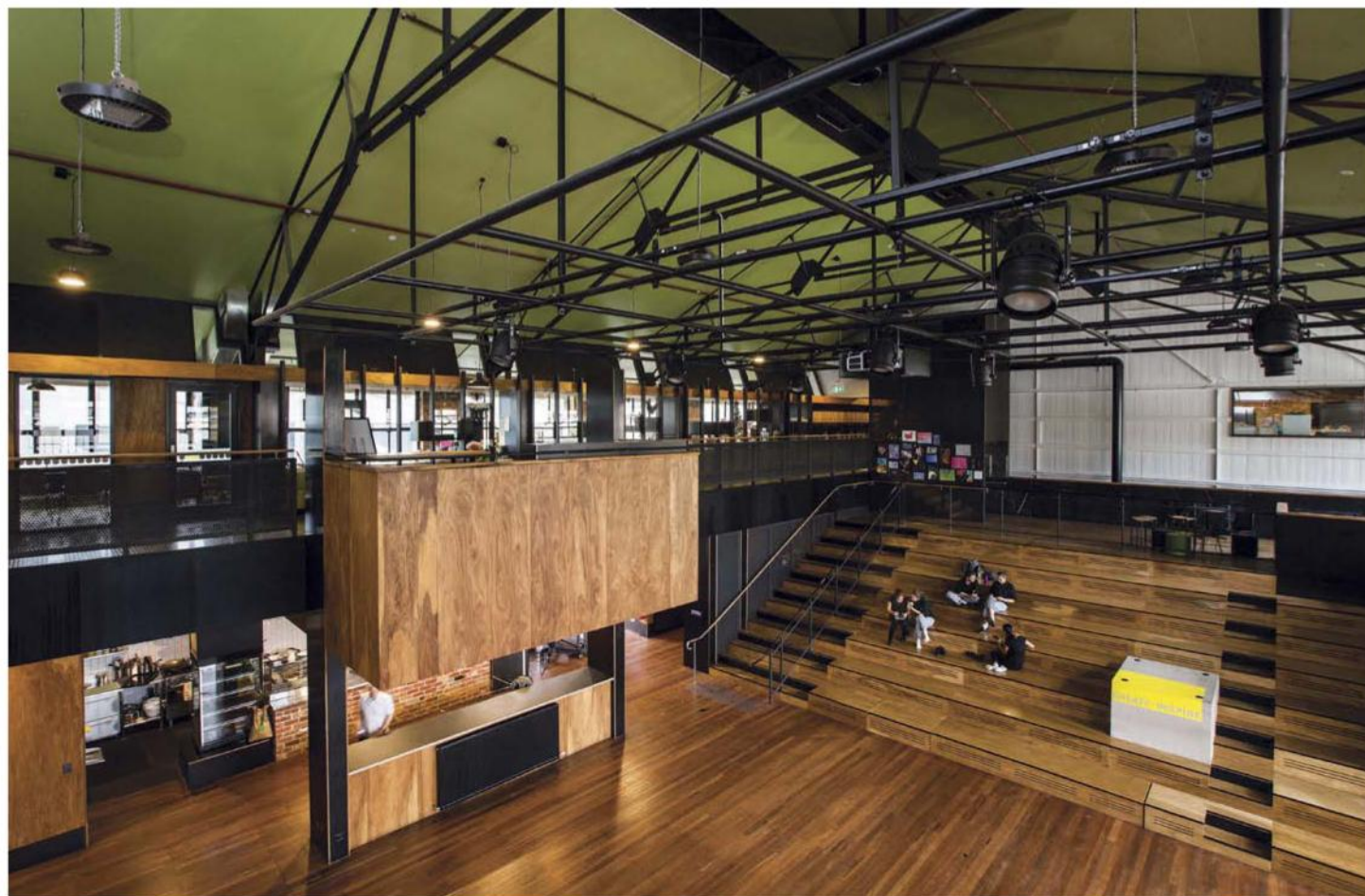
Albert Park College Environmental Arts Hub by Six Degrees Architects

Jury citation A space once dedicated to military recruitment and marching seems unlikely in a modern coed school, yet here the architects have seamlessly and respectfully brought together the 1912 Port Melbourne Naval Drill Hall and the adjacent 1887 Sandridge Post and Telegraph Office to serve as an Environmental Arts Hub for Year 9 students. The new complex forms part of a multi-centred urban school within walking distance – a good fit within the grain of the city.

A new spatial order provides flexibility and promotes collaboration, teamwork and easy connectivity between staff and two hundred pupils. Stripped of its original finishes – exposing rich materiality – the old post office houses administration, meeting and rehearsal spaces and links to both levels of the hall. New timber tiered seating was inserted into the hall and links the ground and new mezzanine floors, giving the school a lively and transformative centrepiece. The ground-floor space connecting the buildings has become a foyer, with a new contemporary front entrance.

Sustainable in the fullest sense, from the re-use of buildings to lighting and heating initiatives, and offering an inspiring and energetic facility where students study and develop artistic responses to the world's environmental challenges, this fine project has a gentleness and rich tactility.

Architect Six Degrees Architects; **Project team** Simon O'Brien (design architect), Mark McQuilten (project architect), Emma Serraglio (interior designer), Josie White; **Builder** McCorkell Constructions; **Project manager** Indec Arup (for VSBA); **Services consultant** BCS; **Building surveyor** Hendry Group; **Engineer** George Apted and Associates; **Access consultant** Morris Access Consulting; **Heritage consultant** Michael Taylor Architects; **Acoustic consultant** Acoustic Consulting Australia; **Cost consultant** Simon Wragg and Associates



Photography Simon James

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Photography: Christopher Frederick Jones



National Award

St Joseph's Nudgee College Hanly Learning Centre by m3architecture

Jury citation The Hanly Learning Centre, for Catholic Boys' school St Joseph's Nudgee College, is a key component of the architects' masterplan for this campus, accommodating a reimagined library, commons, canteen and classrooms. An epic central "theatre in the round" returns a focus to academia, matching the school's passion for excellence in sport. Verandahs encircle the large open-air central commons, providing circulation and galleries to the theatre below. The scale of this stately commons space recasts the sporting oval it overlooks as an anteroom to the chamber of academic learning.

The library opens fully to the commons at ground level and is a democratic space where learning is freely available, refreshingly without security. Accommodating different physical postures, the library sits comfortably, with its rich timbered interior providing spatial variety. Seven different "habits of mind," the educational pedagogy of the school, drive the diversity of learning spaces. This place accommodates the vigorous physicality common to teenage boys so that their energy can be expressed without risk to the fabric or dignity of the building, while students extend their minds, study, perform and converse.

The assured scale, contemporary forms and material palette of this project exhibit a confidence aligning with its significant heritage campus and promote gravitas, transparency, opportunity and stimulation.

— St Joseph's Nudgee College Hanly Learning Centre was reviewed by Sheona Thomson in *Architecture Australia* Jul/Aug 2016. See architectureau.com/articles/m3architecture-sites-of-transformation

Architect m3architecture; Builder Fardoulis Constructions; Landscape consultant Lat27; Structural and civil engineer Cardno; Hydraulic consultant H Design; Mechanical, electrical and lift engineer Hawkins Jenkins Ross; Fire engineer Defire; Commercial kitchen consultant Food Service Design Australia; Quantity surveyor Michael Davies Consulting; Certifier Bartley Burns; Town Planner John Gaskell Planning Consultants



Photography Christopher Frederick Jones

National Award

UQ Forgan Smith Building – TC Beirne School of Law and Walter Harrison Library Refurbishment by BVN

Jury citation This restrained and refined insertion adopts an imaginative adaptive re-use strategy, significantly reimagining the restrictive cellular planning of the historically significant Forgan Smith Building at the University of Queensland. Sourcing its architectural expression in the traditions and substance of the legal profession, it nevertheless fulfils the spatial requirements of contemporary teaching and research.

A dramatic entry space provides an arrival experience that is also the identifiable “heart” of the school, uniting all three previously disconnected levels. This memorable space reveals movement and promotes active interaction between students, staff and visitors.

Spatial order is informed by three “pillars” – knowledge, learning and inquiry – each with particular colour and detail. Articulation and detail, including decorative motifs, are drawn from the traditions and representations of the campus and the law school. Material selection reinforces this identity, while refurbished silky oak timber doors and frames make tangible the connection to the original fabric, informing the refined sensibility of new material and colour selections.

At the centre of the library is a glowing lantern structure, inspired by and softly illuminating the collection and reading room. The remarkable quality of finishes and furniture enhances the sequential spatial order and combines with the programmatic elements to deliver an exceptional and enriching setting for teaching and research.

Architect BVN; **Project team** Brian Donovan (project principal), Damian Eckersley (project director), Lucas Leo (project architect), Jared Bird, Marc Sullivan, Fedor Medek, Polina Zhalniarovich, Phil Tait, Greg Lamb, Joanna Newton, Jad Sylla; **Builder** Buildcorp Interiors QLD; **Heritage consultant** Andrew Ladlay Architect; **Quantity surveyor** Steele Wrobel; **Structural engineer** Bligh Tanner; **Electrical, mechanical, hydraulic and fire services engineer and lift consultant** Aurecon; **Acoustic consultant** Acoustics Noise Vibration; **Certifier and DDA** McKenzie Group Consulting; **Fire engineer** Arup; **Superintendent’s representative** Capital Insight



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The Harry Seidler Award

The EY Centre by fjmt

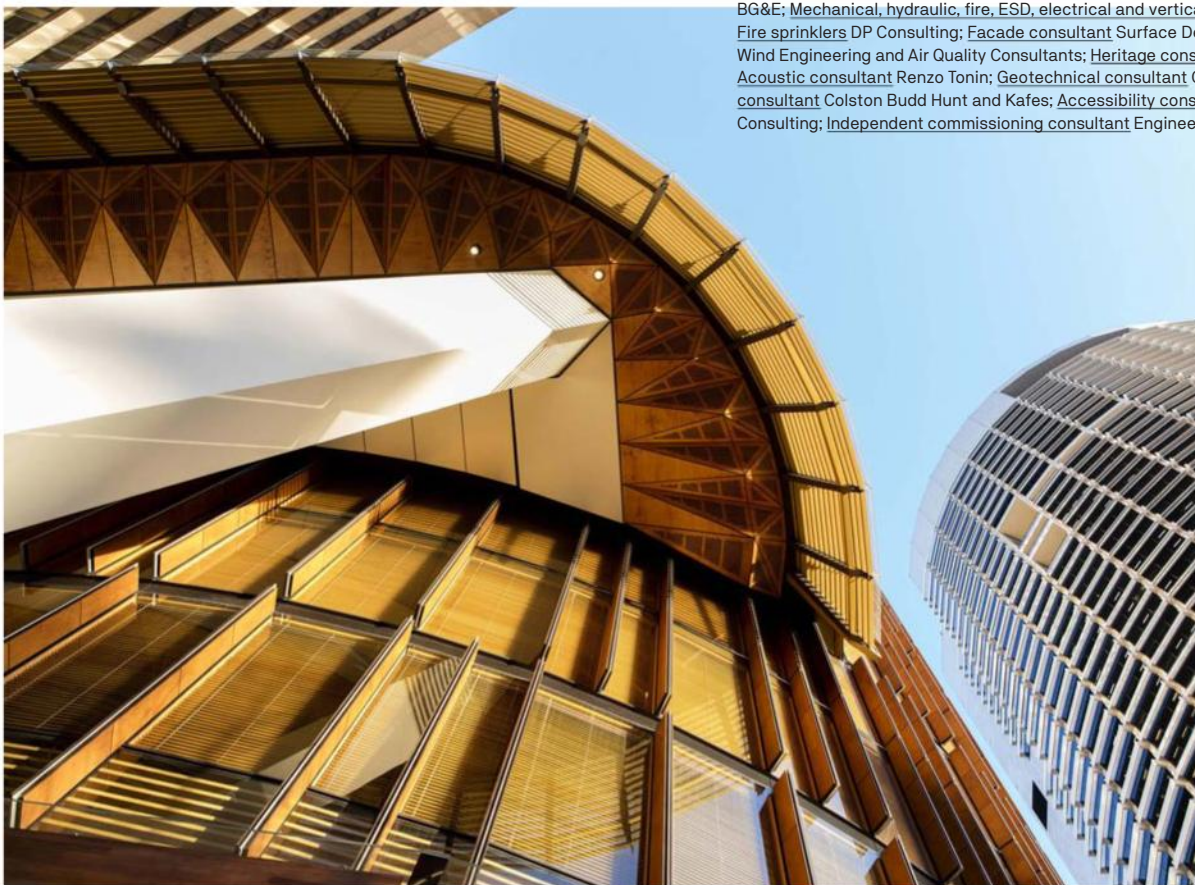
Jury citation The EY Centre lends a distinctively public character to a part of central Sydney undergoing significant renewal and sets a benchmark for design quality, building on the legacy of Harry Seidler's adjacent tower. This new tower knits seamlessly into its site and sets the agenda for implementing a new urban morphology in its larger block structure.

At street level there is an engaging human scale, while the tower has a distinctive presence in the city skyline, its curved forms and extensive use of captured timber louvres within the facade providing warmth. A generous lobby extends the public realm ground plane, employing crafted timber ceilings, custom-designed furniture and carefully integrated artwork to create a commanding backdrop. All elements within this space were carefully designed, down to the smallest detail, and add to its public presence. The interface with surrounding lanes and future public spaces is well considered, including the use of sandstone quarried from the site, reference to the indigenous landscape and provision of interpretative public art within the public realm.

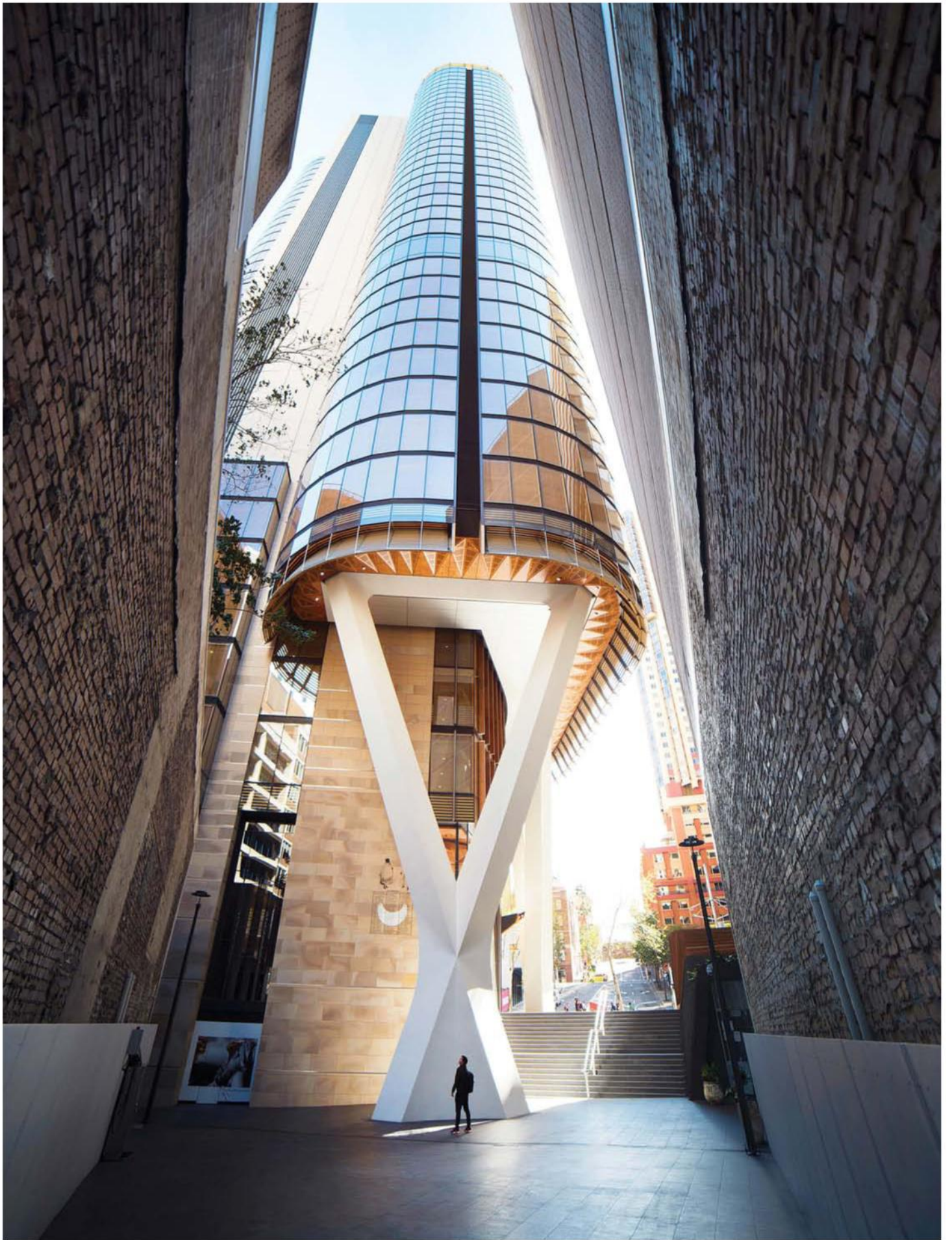
Extensive research by the architects has informed the performance and visual quality of the facade through active participation in the facade engineering and environmental performance. Common spaces within the tower are unified by the extensive use of timber finishes in lobbies, lifts and toilets. This exemplar for commercial highrise projects establishes an outstanding benchmark for its type through its particular identity and careful consideration of human scale and comfort while minimizing its environmental footprint.

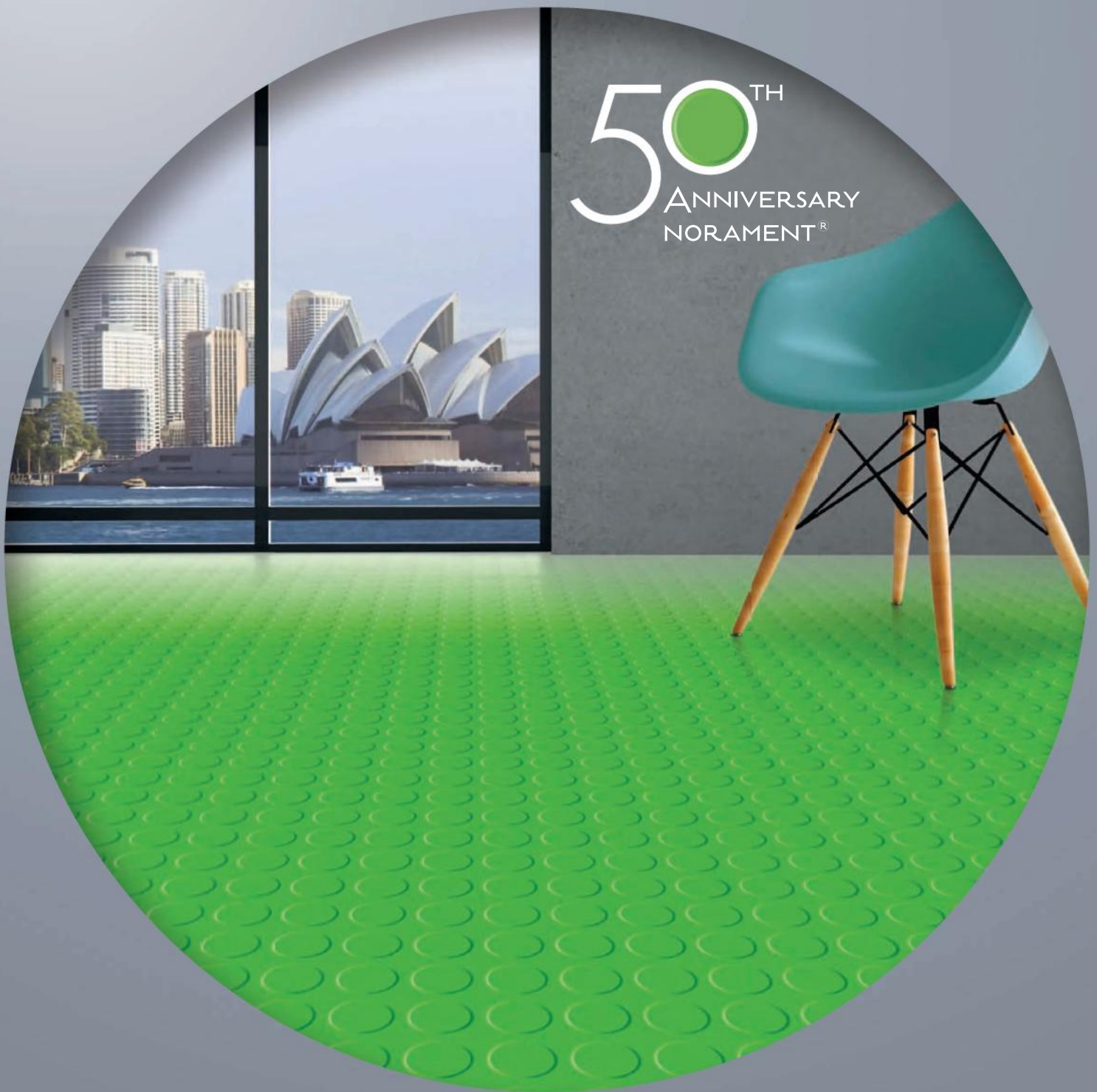
— The EY Centre was reviewed by Philip Oldfield in *Architecture Australia* Jul/Aug 2017. See architectureau.com/articles/the-ey-centre

Architect fjmt; Project team Richard Francis-Jones (design director), Johnathan Redman (principal), Soenke Dethlefsen, Peter Dawson, Natalie Fan, Pray Mathur (project architects), Steven Wu, Martin Hallen, Stephen Pratt (designers), Owen Sharp (project BIM manager); Builder Mirvac Constructions; Town planner JBA Planning; Civil and structural consultant BG&E; Mechanical, hydraulic, fire, ESD, electrical and vertical transport consultant Arup; Fire sprinklers DP Consulting; Facade consultant Surface Design; Wind consultant CPP Wind Engineering and Air Quality Consultants; Heritage consultant Godden Mackay Logan; Acoustic consultant Renzo Tonin; Geotechnical consultant Coffey Geotechnics; Traffic consultant Colston Budd Hunt and Kafes; Accessibility consultant Morris Goding Access Consulting; Independent commissioning consultant Engineering Commissioning Services



Photography Brett Boardman





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National Award

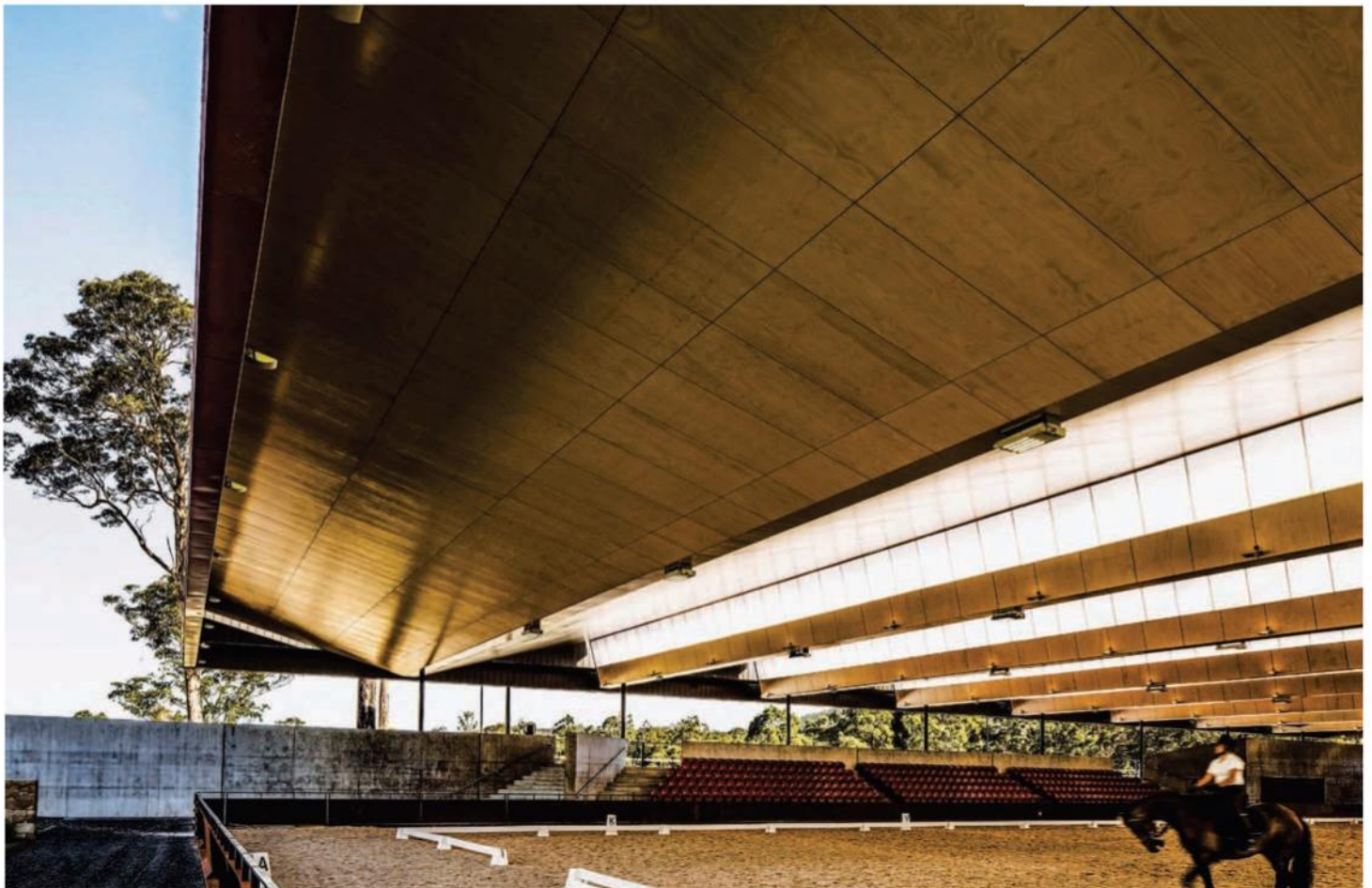
Willinga Park by Cox Architecture

Jury citation This rural project successfully mitigates a complex brief by delivering a series of inventive pavilions carefully integrated into an extensive landscape celebrating equine sport. The Equestrian Centre, covered arena and polocrosse field are all deftly sited by the architects, forming distinct precincts. Each thoughtfully takes on a form responding to use and orientation, inviting public access while generously accommodating invited visitors and VIP guests.

The Equestrian Centre comprises a series of overlapping folding roof planes designed to scoop in cool breezes and shield the spectators and dressage arena from the western sun. Luxurious finishes and facilities are designed to attract influential patrons globally. The expansive proportions of the covered arena are remarkable. Its grandly scaled sawtooth roof is contained within a copper frieze floating on impossibly thin black posts. The visual weight of this structure intensifies the appreciation of landscape and of the dressage below.

The more modest polocrosse pavilion is sited on top of a viewing berm, its finely detailed roof blade cantilevering toward the polo field. Buildings are unified by rustic natural materials designed to strengthen the landscape experience. This expansive place provides an immersive habitat, celebrating connections between human, nature and animal that are amplified by confident form-making.

Architect Cox Architecture; **Project team** Chris Millman (project director), Nugroho Utomo (design associate), Paul Millwood (project architect), Alexandra Arnold (interior designer), Stuart Mitchell, James Badgery (documentation); **Builder** Construction Control; **Interior designer** Sally Hieatt Interiors; **Landscape consultants** Oxigen, DZ Design; **Structural consultant** AWT Consulting Engineers; **Lighting consultant** LDP; **Electrical, mechanical and BCA Section J consultant** Norman Disney and Young; **Hydraulic consultant** Vital Design; **Civil consultant** Robert Bird Group



Photography Alina Gozina

NewActon Nishi by Fender Katsalidis Architects

Jury citation Nishi is a refreshing model for commercial architecture, fusing a number of compatible elements into a microcosm of a city. An imposing timber sunscreen and hanging gardens announce the building's environmental credentials, which are impressive. The architects' clear design strategy establishes an internal street and grand staircase through a multi-use activated hotel foyer linking its adjoining neighbours. This urban project has cleverly provided a framework for collaborators and artists to come together and create a vibrant and commercially viable hub not seen previously in Canberra – a compact, pedestrian-focused, art- and culture-oriented precinct that is far more than a singular building.

Architect Fender Katsalidis Architects; Project team Karl Fender, David Sutherland (design architects), Craig Baudin (project architect), Falk Peuser, Shinil Kil, Edgar Lopez, Craig Tan, Ixone Altube, Gabriel Kok, Robyn Bartley, Atsushi Kubota, Matt Sandiford, Ashley Hunnisett, Pam Sando; Builder PLY; Landscape consultant Oculus; ESD consultant Arup; Cinema interiors Design Office; Hotel interiors Don Cameron; Ground floor interiors March Studio; Building graphics Clear Design



Photography John Gollings

2017 National Awards Shortlist

Educational Architecture

Albert Park College Environmental Arts Hub
by Six Degrees Architects

Arts West, University of Melbourne
by ARM + Architectus

East Sydney Early Learning Centre
by Andrew Burges Architects in association
with City of Sydney

**Mt Alvernia College Anthony
and La Verna Buildings**
by m3architecture

**St Joseph's Nudgee College Hanly
Learning Centre**
by m3architecture

**The Grimwade Centre for Cultural Materials
Conservation – The University of Melbourne**
by Jackson Clements Burrows Architects

**UQ Forgan Smith Building – TC Beirne School
of Law and Walter Harrison Library Refurbishment**
by BVN

Commercial Architecture

NewActon Nishi
by Fender Katsalidis Architects

Sydney Processing Centre
by Genton Architecture

TarraWarra Cellar Door
by Kerstin Thompson Architects

The EY Centre
by fjmt

Willinga Park
by Cox Architecture

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The Walter Burley Griffin Award

Frank Bartlett Library and Moe Service Centre by fjmt

Jury citation It is hard to believe what we see here, next to the railway station in the small Latrobe Valley town of Moe. A new city seems to be rising. Though only two storeys, this important civic addition appears to float well above the sheds, on-grade parking and one- and two-storey buildings that make up the centre of Moe. It says, in no uncertain terms, “My activities are important.” It is a modern library with extensive community facilities as well as council services. It is also an urban marker using new forms – not the traditional towers or steeples.

A giant pair of cantilevered boxes houses the two main reading rooms, between which a stair invites the visitor to a glass-floored platform with the “best view in Moe.” From this vantage point the viewer’s eyes are drawn down the main street and on to the blue haze of the Great Dividing Range, providing a direct connection to the land.

This building easily reveals itself – the plan order is comprehensive and direct. People can meet, read, work, game or hang out. Generous windows give engagement with the station. To the east, outside the aisles of books, is a generous paved public space connected to a park and railway crossing. To the west is an inclined lawn for performances and recreation. The crisscrossing ramps (for accessibility) make this a place for skateboarders, replacing their small skateboard park removed to make way for the new building.

This strategic, subtle and very effective urban addition is a small library with a major urban impact. It rethinks Moe by providing a new physical and social heart. It gives a stressed region hope for the future.

Architect fjmt; Project team Richard Francis-Jones (design director), Geoff Croker (project principal), Louise Goodman (project architect), Lance White (project associate), Anne-Marie Cooke, Stewart Price (designers), Fleur Downey, Amanda (Hooi Ming) Beh (senior architects); Builder Building Engineering; Civil, structural and traffic consultant Taylor Thomson Whitting; Services consultant Murchie; Quantity surveyor Slattery; Building surveyor McKenzie Group; Access consultant MGAC; Acoustic consultant Arup; Fire consultant JP Fire; Landscape consultant Taylor Cullity Lethlean



Photography: John Gollings



Photography Florian Groehn

National Award

The Goods Line by Aspect Studios with CHROFI

Jury citation Conceived as a public platform for interaction and co-curation of events and exhibitions, the Goods Line demonstrates a level of cohesion, simplicity and clarity that belies the complexity of this meeting point of neighbourhoods, institutions, roads and buildings. The ground “figure” – a precast concrete platform for pedestrians – provides legibility for the multitude of tourists, students and others who use this space by day and night. This platform mediates a wide range of heights and scales in the existing site, knitting together and creating an amphitheatre, seating, vantage points, resting places and an entry plaza to the recent Dr Chau Chak Wing Building at the University of Technology, Sydney.

Intimate balconies are inserted between Moreton Bay fig trees at canopy level, while bright yellow steel plate folds and cantilevers to provide seating and an urban-scaled table. Sections of railway track from the original historic goods line honour the origins of this transitional space. The platform is cut away to reveal the ground and open planes of lawn, which along with canopies for shade provide opportunities for pause from the urban frenzy. This civic space stitches together a unique concentration of cultural, media and educational institutions and is an exemplar for the value of fine-grain urban realm for human enjoyment.

– The Goods Line was reviewed by Simon Kilbane in *Landscape Architecture Australia* 149. See landscapeaustralia.com/articles/the-goods-line

Architect Aspect Studios with CHROFI; Builder Gartner Rose; Engineer ACOR; Planning consultant JBA; Heritage consultant GML; Lighting consultant Lighting, Art and Science; Fabrication consultant AR-MA; Interpretive designer Deuce Design

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The Lachlan Macquarie Award

Albert Park College Environmental Arts Hub by Six Degrees Architects



Jury citation Heritage buildings tell stories about who we are. What are the stories of the heritage-listed Sandridge Post and Telegraph Office and Port Melbourne Naval Drill Hall? The Italianate post office (designed by John James Clark) became naval offices in 1912 when the drill hall was completed. The drill hall was designed by John Smith Murdoch in the Edwardian Free Classical Style in brick and dressed stone. So these two buildings embody important stories of both architecture and the Australian Navy – in fact, nationally significant stories. The establishment of the Australian Navy after Federation was an important symbol of Australian independence.

In repurposing these buildings the architects understood and revealed those stories. The post office and drill hall were each stripped back to a shell, removing later alterations so that the crafted brickwork could be “felt.” The tactile post office walls remain in their unfinished state. Fireplaces, some joinery and some steel and ironwork were cleaned up and repaired. The great jarrah floor of the hall was restored and polished. The major new intervention of tiered seating was built on this jarrah floor, unifying the interior.

The original “heavy” fabric is not compromised by the new warm timber additions. Black non-timber walls, lights and trusses form a calligraphy in the brick shell. Details tell stories of their own, such as the repaired and restored chain window openers. A new contemporary entrance foyer was inserted between the two buildings, opening onto the back lane and providing safe entrance. On Bay Street the refreshed buildings remain as they were in 1912. The architects have most sensitively repurposed these two buildings and revealed their important stories while making a school for the twenty-first century. It is a great story and a great achievement.

Architect Six Degrees Architects; Project team Simon O'Brien (design architect), Mark McQuilten (project architect), Emma Serraglio (interior designer), Josie White; Builder McCorkell Constructions; Project manager Indec Arup (for VSBA); Services consultant BCS; Building surveyor Hendry Group; Engineer George Apted and Associates; Access consultant Morris Access Consulting; Heritage consultant Michael Taylor Architects; Acoustic consultant Acoustic Consulting Australia; Cost consultant Simon Wragg and Associates



Photography Simon James

National Award

Juanita Nielsen Community Centre by Neeson Murcutt Architects in association with City of Sydney

Jury citation This engaging community facility has a strong presence, occupying a freestanding former warehouse building constructed in 1888. The building was associated with the shipping trade and local industry and was also home to the Woolloomooloo Free Kindergarten in the early twentieth century. The stuccoed Victorian Regency facade has been repaired to reveal its original detailing, with striped awnings added over the windows to lighten the imposing classicism of the original building and connect its interior to the public footpath. Interventions to the raw brick sawtoothed rear facade are restrained to reflect its backstreet character.

Throughout the interiors the original fabric is revealed and celebrated in its raw state, with inventive and sympathetic interventions created where needed, including a new roof and coloured concrete floor. The original six-bay layout of the building remains in structural load-bearing brickwork walls with blind arches, many of which have been opened up.

This significant building has been given licence to tell its own stories. External interventions are measured and appropriate and the interior has been sensitively transformed into a lively facility for the community. The new work honours the fabric and reveals stories of the past, ensuring a life for the building into the future.

Architect Neeson Murcutt Architects in association with City of Sydney; City of Sydney project team Paula Yu (project manager), Felicity Gartelmann, Matthew Gribben (design managers); Builder Growthbuilt; Heritage consultant John Oultram Heritage and Design; Structural and civil consultant SDA Structures; Landscape consultant Sue Barnsley Design; ESD, hydraulic, fire and acoustic consultant Arup; Mechanical, electrical and lift consultant Floth; BCA and access consultant BCA Logic; Town planner Mersonn; Traffic consultant Traffix; Childcare consultant Childcare by Design; Signage consultant Urbanite; Art curtain Locust Jones



Photography Brett Boardman



National Award

100 Harris St by SJB

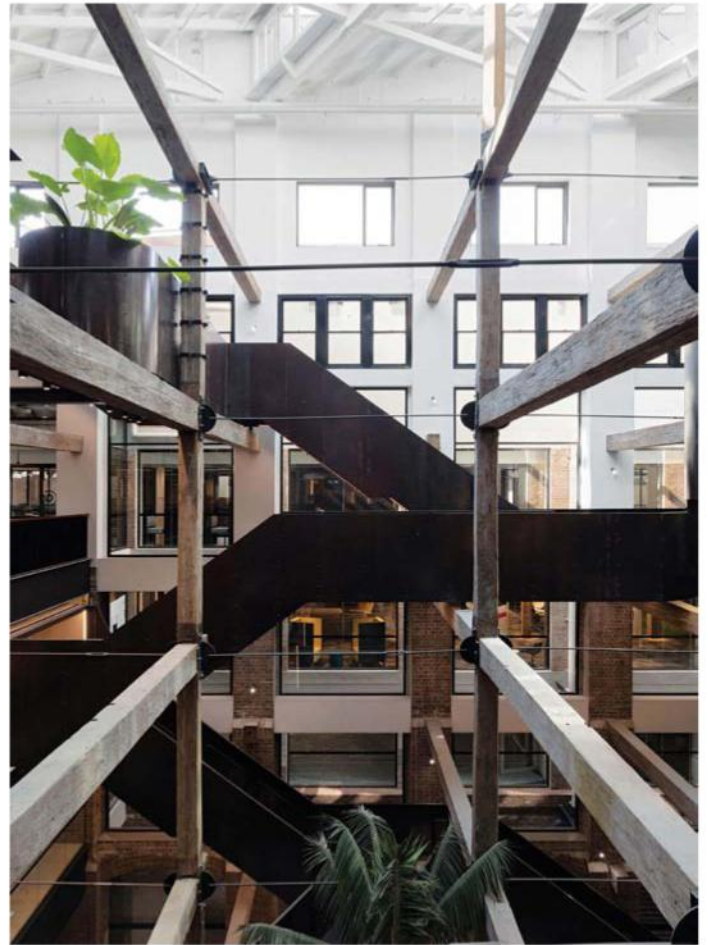
Jury citation The original Schute, Bell, Badgery and Lumby Wool Store is significant as a relic reflecting the importance of the wool industry to Australia. The skilled repurposing of this building encourages a greater appreciation of its heritage value. Sensitive insertions allow the building to perform as an exemplary contemporary workplace.

The entry journey from the street is through a transitional double-volume space, now an active cafe, then through a spatially compressed, timber-lined tunnel leading to the foyer. Glass lifts are located on the perimeter of the new atrium where the traditional timber post-and-beam structure is revealed.

An inspired strategy that delivers both light and legibility to this vast, six-level, 4,500-square-metre building was the creation of a central atrium under the striking sawtooth skylights, which are set on a diagonal geometry. This void is inserted with minimal impact on the chunky, untouched, ironbark posts and beams, while a series of access ways, stairs and lifts duck and weave their way around the existing structure, all providing security yet with delightful visual connection between levels.

New insertions are in deliberately recessive colours, ensuring that the original structure remains legible. This refreshing project is a sensitively handled, creative repurposing of a fine Federation-era warehouse.

Architect SJB; Project team Adam Haddow (principal architect), Matthew Hughes, Sevdia Cetin (project leaders), Klaude Lania, Joel Sia, Halima Begum, Peter Choi, Owen Rogers, Kate Lewis, Andrew Ness, Howe Law; Builder Peloton Group; Project manager Cit100; BCA consultant Vic Lilli and Partners; Heritage consultant NBRIS and Partners; Structural consultant M and G Consulting; Fire engineer Olsson Fire and Risk; Mechanical, fire and hydraulic consultant IGS; Access and acoustic consultant Accessibility Solutions; Landscape consultant 360 Degrees



Photography Felix Forest

National Commendation

Captain Kelly's Cottage by John Wardle Architects

Jury citation The decaying Captain Kelly's Cottage on Tasmania's windswept Bruny Island has been delightfully brought back to life for contemporary occupation. Conservation of this cottage relied on exhaustive research on both its built and personal histories, guiding the strategies adopted. Two remnant elements were standing: a formal two-room structure with intact verandah and a separated kitchen outbuilding. New elements heal the old with sympathetic material choices and inventive reinterpretations of original forms. Entirely modern devices hit just the right level of contrast. Retained heritage elements were restored using a method that reveres precious textural details and reveals the patina of time in this masterful rebirth.

— Captain Kelly's Cottage will be reviewed by Philip Goad in a future issue of *Architecture Australia*.

Architect John Wardle Architects; Project team John Wardle, Andrew Wong (design and project architects), Danielle Peck; Builder Cordwell Lane; Structural engineer Gandy and Roberts; Building surveyor Holdfast Building Surveyors; Heritage consultant Bryce Raworth; Architectural historian John Matthews



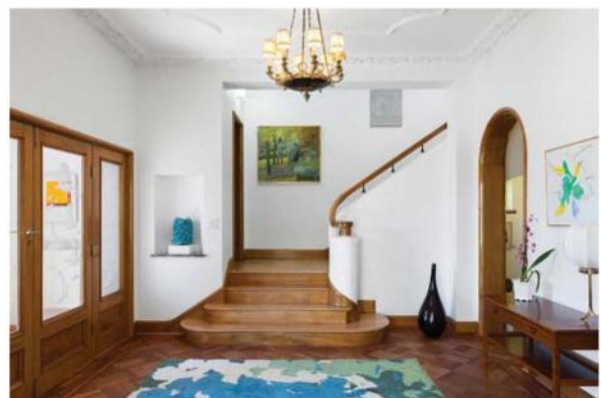
Photography Trevor Mein

National Commendation

Embassy of Sweden by Guida Moseley Brown Architects

Jury citation Today most heritage work involves repurposing. In this case the architects have chosen subtle restoration, sustaining a sixty-six-year life and preparing it for the future. This has involved restoring building fabric and improving operations, security, building services, sustainability and amenity, while retaining the intrinsic Swedish character: modernity, timelessness, efficiency, craft and attention to detail. The worn or covered timber floors and timber staircase have been beautifully restored in rare timbers and finished with hard wax in traditional Swedish style. The roof replacement is particularly noteworthy, with new copper laid over a new Nordic-style insulated and ventilated substructure.

Architect Guida Moseley Brown Architects; Practice team Sieglinde Whittle (project director), William Gardner (project architect), Sophia Lee; Builder Project Coordination; Structural, civil and services consultant Northrop Consulting Engineers; Fire engineer Defire; Cost consultant WT Partnership; Building certifier Certis



Photography Anthony Basheer

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East Pilbara Arts Centre by Officer Woods Architects

Jury citation The East Pilbara Arts Centre has a civic presence in the small Western Australian mining town of Newman. It contains a gallery, support spaces, an artists' studio, a residence and a large undercover multipurpose area, all displaying a confident modesty.

The architects have quadrupled the client's original brief for a five-hundred-square-metre arts centre by placing it within a two-thousand-square-metre industrial shed. This building-within-a-building concept is a masterstroke that delivers greater dividends than is first apparent. The shed provides an appropriate climatic response, combining a ventilated fly roof that reduces heat load with well-considered perforated and translucent panel lift doors that enable an effective response to the varied climatic conditions and also function as a line of security – obviating the ubiquitous grilles encountered in remote towns. Multiple approaches and entry points are particularly apt for Indigenous artists, who can sometimes feel less comfortable in more institutional settings.

At the heart of the layout is the gallery, which achieves many triple-A gallery standards including 7.2-metre-high ceilings, specialized artificial lighting and a large moveable display wall. The gallery design allows the remainder of the centre to be used while the gallery is closed. The building has also been hired for large functions by mining companies and other organizations.

Most importantly, the large shed provides private spaces with generous connections to the surrounding landscape and outdoor areas for artists and their families to paint and spend time in – a de facto community centre. Artists and their families can shower, do laundry, play and spend downtime next to a towering steel water tank that sits as an icon to outback life under the enveloping roof.

The inventiveness of the architects' proposal has yielded a huge additional benefit to the artists, staff and the general public. This facility has enabled a group of remote Indigenous artists to make a substantial and tangible contribution to a town centre.

The East Pilbara Arts Centre was reviewed by Andrew Lilleyman in *Architecture Australia* Jan/Feb 2017. See architectureau.com/articles/east-pilbara-arts-centre

Architect Officer Woods Architects; Project team Jennie Officer, Trent Woods (design architects), Melita Tomic, Oenone Rooksby, Monja Johnstone, Jack Choi; Builder Pindan Contracting; Civil, structural and mechanical engineer and hydraulic consultant Wood and Grieve Engineers; Electrical consultant Best Consultants; Landscape consultant Alfalfa Landscape; Building surveyor and fire consultant Schwanke Consulting; Quantity surveyor Ralph Beattie Bosworth





Photography Robert Frith



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National Award

Sunshine Coast University Hospital by Architectus Brisbane and HDR Rice Daubney as Sunshine Coast Architects

Jury citation The Sunshine Coast University Hospital is a major work with over seven hundred beds, located in the “canal country” behind Kawana Beach. Serviced by convenient bus and car drop-off, the forecourt, on the alignment of Florey Boulevard, is a space of dappled light, of people lounging on lawns, of slatted bridges, battened lecture theatres and “fritted” glass roofs. This is a sensitive response to both Sunshine Coast culture and its vernacular architecture, giving a tranquil first impression.

The geometry of the streets becomes the geometry of the hospital circulation. On one side of the forecourt is the Hub, with teaching spaces and a lecture theatre, and on the other the foyer and main hospital street opening onto the large main courtyard. The main courtyard and five smaller courts in the west block keep patients, visitors and staff in touch with nature.

Major hospitals, once seen as complexes for doctors and nurses with patients as “cases,” are now seen as cities where the patient is the citizen – with rooms, not wards, allowing family to be there and allowing for seamless teaching and learning. This project is a demonstration of the value of patient-centred hospitals, responding here in both form and content to its place in subtropical Queensland.

— Sunshine Coast University Hospital was reviewed by Michael Keniger in *Architecture Australia* Sept/Oct 2017. See architectureau.com/articles/sunshine-coast-university-hospital

Architect Architectus Brisbane and HDR Rice Daubney as Sunshine Coast Architects; Project team John Greal, Mark Jones (project directors), John Hockings, Elizabeth Watson Brown (design directors), Stephen Long (design architect), Henry Hancock, Peter Dawson, Yosuke Morisaki (project architects), Mark Hogan, Katie Newall, Sam Wightley, Lisa Lambie, Jennifer Palmer, Kirstie Galloway, Matthew Herzig, Tim Juckes, Phillip Hindmarsh, Andrew Jones, Angus Munro, Samantha McCabe, David Galloway, Dennis Esam, Brett Hinze, Scott Crichton, Peter Eedy, Stacey Carroll, Ronald Hicks, Darren Tims, Alessandro Filippi, Joe Mihaljevic, David Carstens, Elisa Nakano, Francesca Fava, Jane Carthey, Kylie Brown, Michael Klug, Paul Johnson, Rashi Prashar, Rebecca Yeo, Mark Sim, Enzo Guddemi, Chelsea Dawson, Clive Bishop, Peter Kouvelas, Mark Shoolman, Tony Rastrick, Alexia Courdurie, Emilie Hustaix, Dipesh Thapa, Dana Ambida, Paul Brodala, Deborah Wallbridge, Marike Du Randt, Scott Gould, Ashley Ryan, Chris Murray, Corinne Lee; Builder Lend Lease; Landscape consultant Place Design Group; Engineers Winward, Australian Post-Tensioning, Aurecon; Acoustic consultant Acoustic Logic Consultancy; AV consultant CHW Consulting; Signage and wayfinding Büro North; Vertical transportation Norman Disney and Young



Photography Chris Wardle

Juanita Nielsen Community Centre by Neeson Murcutt Architects in association with City of Sydney



Photography Brett Boardman

Jury citation A major upgrade of this local community centre honours the memory of activist Juanita Nielsen, who lost her life while campaigning for urban conservation in the 1970s. A warmth and lightness of touch permeate the many strategies brought by the architects to the transformation of these interconnected warehouses. Blind arches in the party walls dividing the building into vertical *tranches* have been liberated to provide lateral connections. Hints from the original roof form and the pattern on Juanita Nielsen's top in a well-known photograph have inspired a zigzag theme, playfully replicated in ceiling linings, window screens and designs on doors.

The beautiful upper-level community spaces are naturally lit, with each given a distinctive character – one with a striking artwork applied to a curtained wall and the other with elegant doors forming the south wall. The main entry and foyer are deliberately understated to ensure safe and welcoming access by all members of this diverse community. The material palette carefully reveals and respects the rawness of the original warehouse brick and timber with refined detailing. In this building the community can take pride in itself, both literally via a pleasing transparency and through representation of a versatile and delightful “upcycling” of a valued public asset.

Architect Neeson Murcutt Architects in association with City of Sydney; City of Sydney project team Paula Yu (project manager), Felicity Gartemann, Matthew Gribben (design managers); Builder Growthbuilt; Heritage consultant John Oultram Heritage and Design; Structural and civil consultant SDA Structures; Landscape consultant Sue Barnsley Design; ESD, hydraulic, fire and acoustic consultant Arup; Mechanical, electrical and lift consultant Floth; BCA and access consultant BCA Logic; Town planner Mersonn; Traffic consultant Traffic; Childcare consultant Childcare by Design; Signage consultant Urbanite; Art curtain Locust Jones

National Award

The Globe

by Brian Hooper Architect
and m3architecture
(architects in association)

Jury citation One of the many pubs in the outback Queensland town of Barcaldine, the Globe was not recognized in heritage terms despite its association with the founding of the Australian Labor Party. However, the architects understood its social value and significance as a single-skin typology and convinced their client not to demolish.

The result is a beacon by day and night, signalling the presence of the town to passing traffic through its strategic location. An essay in respecting timber single-skin construction and celebrating light and structure, the project is all the more potent because of its spare and uniform colour palette. An opportunity to replace the unsound verandah using cladding materials adapted to traditional timber structures has lent a contemporary expression, with beautifully made translucent and opaque screens intensifying the layering of spaces within. The removal of internal walls and the revealing of traces of former use in the ceilings have given a delightful quality of space to the main gallery.

Intricate restoration of existing fabric with the “embroidery” of new material has created an exemplar for adaptive re-use in rural Queensland. This commitment by the architects to act as custodians of architecture, sustaining the unique identity of this regional town with their design skill, restraint and intellectual rigour, is remarkable.

Architect Brian Hooper Architect and m3architecture (architects in association); Builder LJ and G Fietz Builder; Structural consultant Optimum Structures; Mechanical, electrical, vertical transport and hydraulic consultant Umow Lai; Certifier and building surveyor Philip Chun and Associates; Heritage architect Michael Kennedy; Quantity surveyor Steele Wrobel; Land surveyor Hoffmann Surveyors



Photography Christopher Frederick Jones

Act for Kids Child and Family Centre of Excellence by m3architecture

Jury citation The issue of child neglect is handled with sensitivity and insight in this responsive building located in the backblocks of James Cook University. Consciously understated from the street, the building employs a series of strategies that respect heartbreak and family disintegration. All trees on this forested site were retained and used as a template for the geometry of the central healing facility, which takes the form of negative space defined by the tree drip line. The central space offers a magical serrated oculus open to the sky. This fine empathetic project demonstrates the influence that intelligent architecture and landscape can have on wellbeing.

— Act for Kids Child and Family Centre of Excellence was reviewed by Michael Keniger in *Architecture Australia* Jan/Feb 2017. See architectureau.com/articles/act-for-kids-child-and-family-centre-of-excellence

Architect m3architecture; **Builder** Hutchinson Builders; **Local architect** Stephen de Jersey Architect; **Surveyor** Rowlands Surveys; **Landscape architect** Lat27; **Arborist** Northern Tree Specialists; **Quantity surveyor** Steele Wrobel; **Structural engineer** Bligh Tanner; **Local engineer** Arup; **Mechanical and electrical engineer** Hawkins Jenkins Ross Consulting Engineers; **Hydraulic and civil engineer** Mark Traucnieks Consulting Engineers; **Certifier** Building Certifiers Australia



Photography Peter Bennetts

2017 National Awards Shortlist

Urban Design

Central Park Sydney
by Tzannes and Cox Richardson
and Foster and Partners

Frank Bartlett Library and Moe Service Centre
by fjmt

Kensington Street Precinct
by Tonkin Zulaikha Greer Architects

The Goods Line
by Aspect Studios with CHROFI

Heritage

100 Harris St
by SJB

Albert Park College Environmental Arts Hub
by Six Degrees Architects

Captain Kelly's Cottage
by John Wardle Architects

Embassy of Sweden
by Guida Moseley Brown Architects

Juanita Nielsen Community Centre
by Neeson Murcutt Architects in association
with City of Sydney

Public Architecture

Act for Kids Child and Family Centre of Excellence
by m3architecture

East Pilbara Arts Centre
by Officer Woods Architects

Juanita Nielsen Community Centre
by Neeson Murcutt Architects in association
with City of Sydney

Orange Regional Museum
by Crone

Sunshine Coast University Hospital
by Architectus Brisbane and HDR Rice Daubney
as Sunshine Coast Architects

The Globe
by Brian Hooper Architect and m3architecture
(architects in association)

Victorian Comprehensive Cancer Centre
by sthDI+MCR

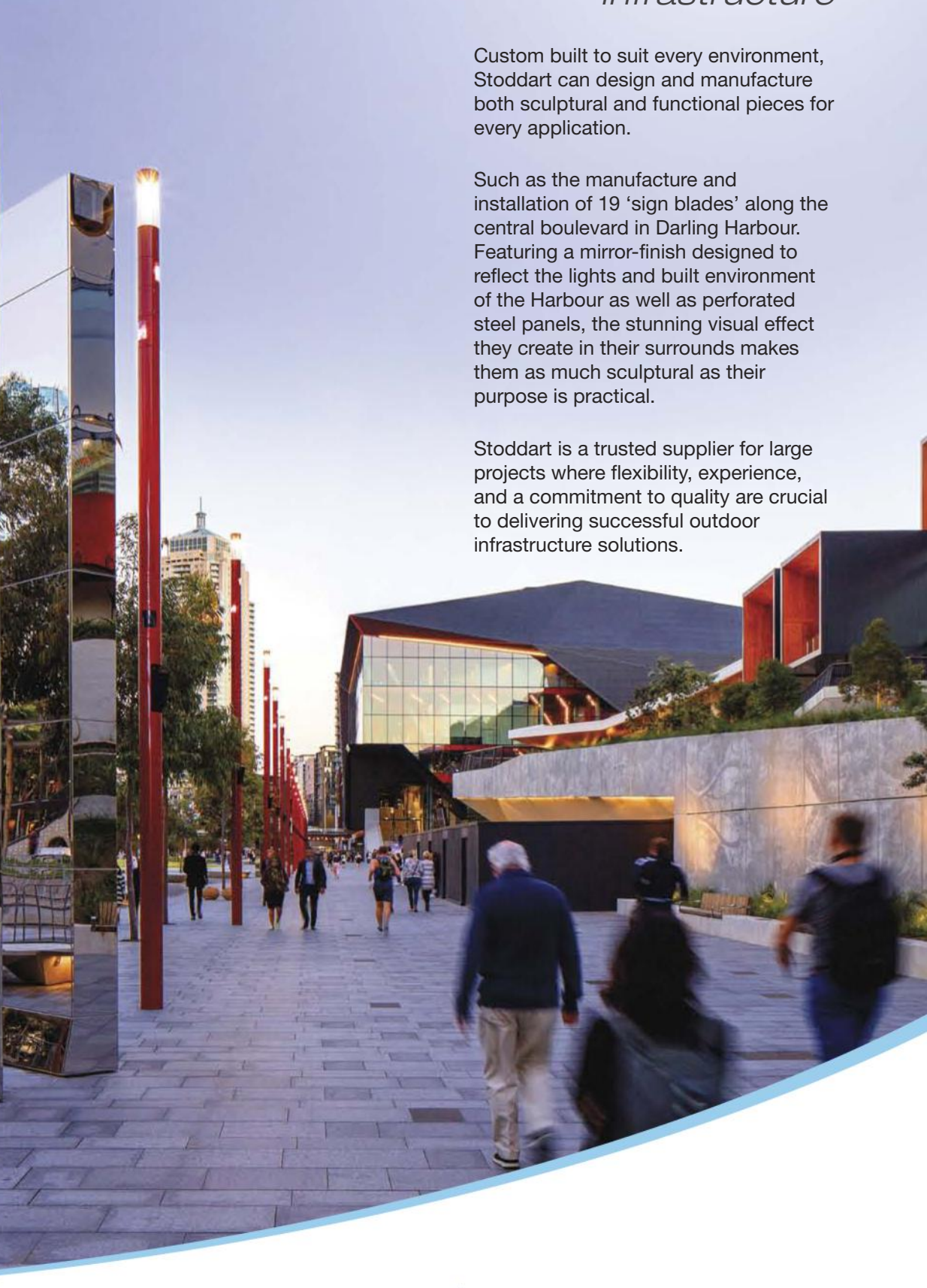
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Such as the manufacture and installation of 19 'sign blades' along the central boulevard in Darling Harbour. Featuring a mirror-finish designed to reflect the lights and built environment of the Harbour as well as perforated steel panels, the stunning visual effect they create in their surrounds makes them as much sculptural as their purpose is practical.

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The Jørn Utzon Award

Amanemu

by Kerry Hill Architects

Jury citation Amanemu, located on the south-east coast of Japan's main island of Honshu, responds comprehensively to its setting. First rehabilitating the site in its fragile coastal environment, then creating a masterplan that sensitively incorporated existing trees, the architects placed a series of new pavilions and villas along a wooded ridge overlooking Ago Bay.

This contemplative retreat draws on Japanese culture to enrich the experience of guests. Floral arrangements reflecting the seasons connect to the exterior environment and contemporary Japanese art pieces in traditional media are curated within the interiors, while traditional *onsen* bathing takes place in a garden setting.

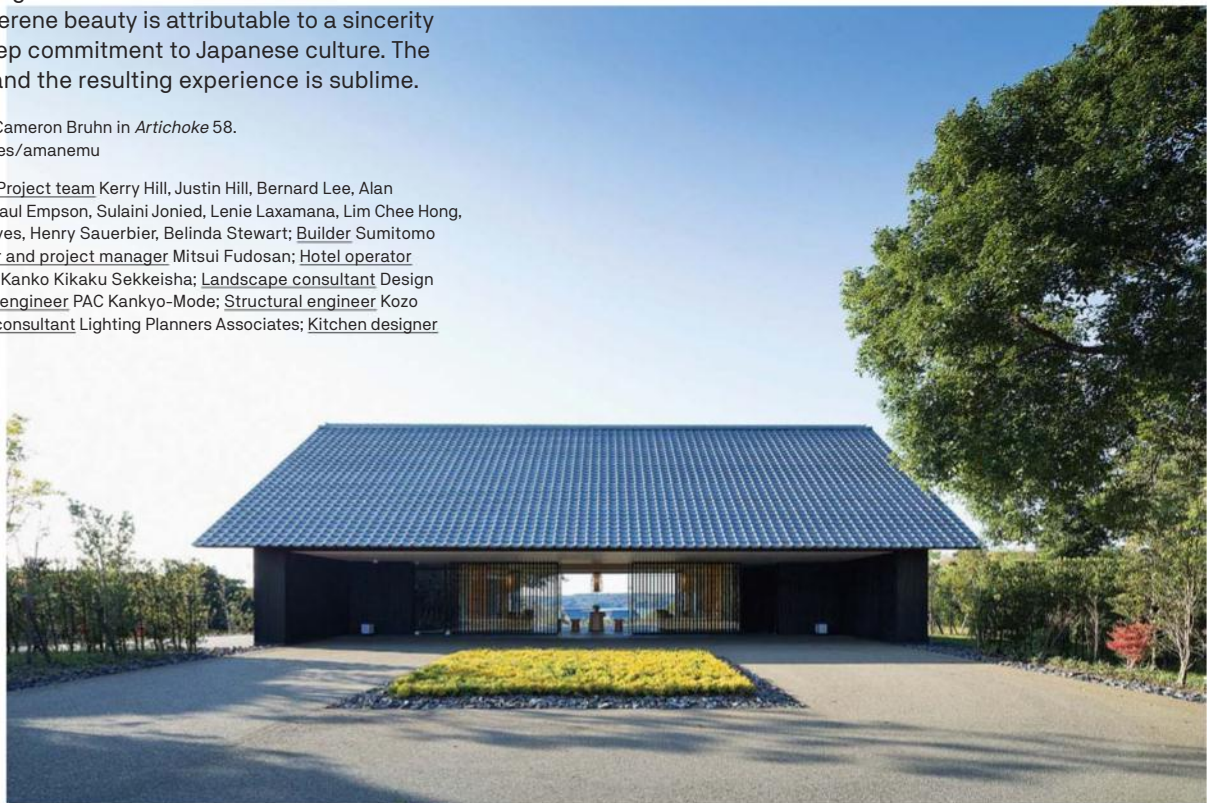
While the exterior forms are derived from traditional Minka farmhouses, the design of the interiors ventures into more esoteric and refined territory. The concept of "exactitude" governs the unadorned, finely crafted, Japanese-inspired interiors and provides a spare aesthetic enriched by the warmth of natural materials. Exactitude is not to be mistaken for minimalism, according to the architect; rather, it is a concept in which every object "is constructed with precision, with the right pieces, where there is neither too much nor too little of anything and within which one material pays respect to another. It is tangible, clearly evident when attained."

A connection to nature is the pervasive and subtle heart of this retreat. Nature is framed in the windows and openings of guest suites as well as in public areas, while the views between pavilions capture exquisite scenes. Verandahs, platforms and placed stones provide access to elegant courtyards and gardens. Natural light and the path of the sun enliven and animate interior spaces.

Amanemu's design is concerned with the truthfulness of origins and place. Its serene beauty is attributable to a sincerity of intentions and a deep commitment to Japanese culture. The detailing is exquisite and the resulting experience is sublime.

— Amanemu was reviewed by Cameron Bruhn in *Artichoke* 58.
See architectureau.com/articles/amanemu

Architect Kerry Hill Architects; Project team Kerry Hill, Justin Hill, Bernard Lee, Alan Bajamundi, Albano Daminato, Paul Empson, Sulaini Jonied, Lenie Laxamana, Lim Chee Hong, Ken Lim, Michael Na, Mario Neves, Henry Sauerbier, Belinda Stewart; Builder Sumitomo Mitsui Construction; Developer and project manager Mitsui Fudosan; Hotel operator Aman Resorts; Local architect Kanko Kikaku Sekkeisha; Landscape consultant Design and Management; Mechanical engineer PAC Kankyo-Mode; Structural engineer Kozo Keikaku Engineering; Lighting consultant Lighting Planners Associates; Kitchen designer Cini-Little Japan



Photography Masao Nishikawa



Photography Nacasa and Partners (top and middle), Bernard Lee (bottom).



Photography Patrick Bingham-Hall

Jury citation No building type needs more re-examination than affordable housing. This project for the Housing and Development Board in Singapore establishes a new typology. Located west of the Singapore city centre on the headwaters of the Singapore River, it adjoins a group of three older public/private highrise developments yet is distinctly different.

SkyVille prides the typical apartment block apart – resulting in pods of two one-unit-wide dwellings, giving effective cross-ventilation for every apartment. The structure achieves column- and beam-free plans, allowing flexibility and variation. Repetitive precast elements made construction of the forty-two-storey complex easier and every tenth floor is interconnected, creating open social and community spaces that capture views on alternate sides. Importantly, community spaces and rooftop terraces are open to the public. Apartments are organized into twelve villages with no internal corridors. Landscape is used throughout the sky villages and covers 50 percent of the roof surfaces in addition to 1.5 hectares of public garden.

SkyVille is wanted for its amenity and affordability. It was sold out immediately through a balloting system, selling for around half the price of a comparable private development. SkyVille demonstrates that through thoughtful and sustainable design it is possible to successfully reimagine affordable housing.

Architect WOHA; Project team Richard Hassell, Wong Mun Summ (principal architects), Pearl Chee (project architect), Chan Ee Mun (design architect), Nixon Sicat, Kwong Lay Lay, Dharmaraj Subramaniam, Ho Soo Ying, Lim Yin Chao, Ranjit Wagh, Sabrina Foong, Daniel Fung Khai Meng, Tan Yi Qing, Sivakumar Balaiyan, Dennis P. Formalejo; Builder Hor Kew; Civil consultant LBW Consultants; Electrical and ESD consultant BECA Carter Hollings and Ferner (S. E. Asia); Quantity surveyor Davis Langdon KPK (Singapore); Landscape consultant ICN Design International

Australian Award

SkyVille @ Dawson by WOHA



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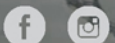
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The Emil Sodersten Award

Indigo Slam by Smart Design Studio

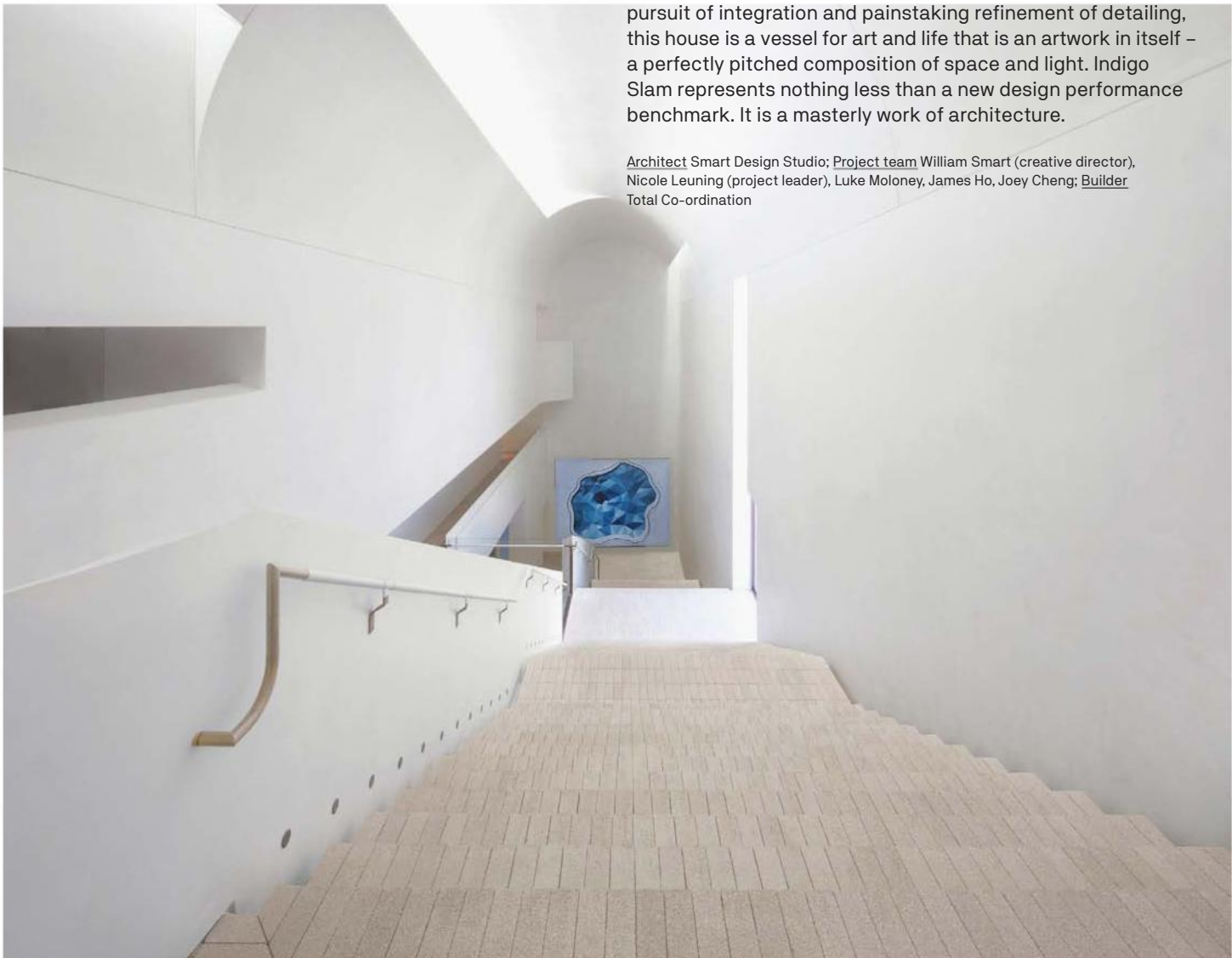
Jury citation Located in inner-urban Sydney, Indigo Slam is a hybrid building: part private residence, part art gallery and event space. A duality of functions is not a drawback here. This delightful work is unified by a sinuous motif that applies across scales, from the whole conception of form and space down to the smallest joinery detail. The wrapping, folding and curving planar expression of the exterior extends to order the interior with even greater effect through a subtle sculpting of form and volume.

The front door has a commanding scale, leading to a cylindrical welcoming lobby, then through a compressing link to the grand hall and monumental stairway that anchors and orders the elegant planning of the house. A minimalist and honest material palette, exquisitely deployed with a restrained approach to colour, gives the spaces a calm, assured wholeness. This allows spaces of sufficient scale to accommodate hundreds of guests to also be able to give repose and comfort to a sole occupant.

Most notable is the Khai Liew purpose-designed furniture throughout and the powerful yet spare artwork introduced with admirable restraint by the gallery-owner client. This house is an accomplished and mature work that feels both contemporary and timeless. Every permutation of architectural skill is on display here. The project presents brilliant spatial planning, flawless construction execution and an intimidating level of detail resolution, all with clearly superb management of contributing craftspeople to bring their experience and talent to bear.

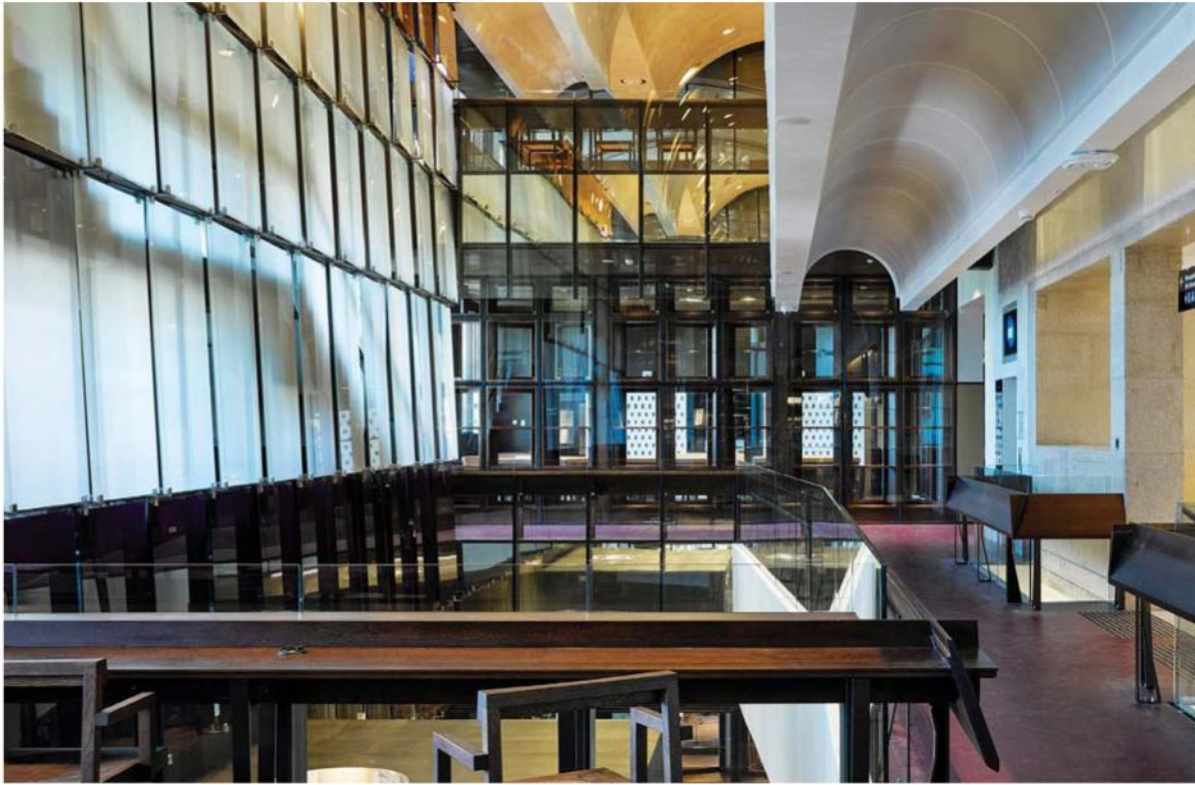
Both grand and intimate, rich and spare, with dogged pursuit of integration and painstaking refinement of detailing, this house is a vessel for art and life that is an artwork in itself – a perfectly pitched composition of space and light. Indigo Slam represents nothing less than a new design performance benchmark. It is a masterly work of architecture.

Architect Smart Design Studio; Project team William Smart (creative director), Nicole Leuning (project leader), Luke Moloney, James Ho, Joey Cheng; Builder Total Co-ordination



Photography David Roche





Photography Christopher Frederick Jones

National Award

UQ Forgan Smith Building – TC Beirne School of Law and Walter Harrison Library Refurbishment by BVN

Jury citation Inserted seamlessly within the University of Queensland’s Forgan Smith Building, this distinctive and refined interior for a relocated law school significantly reimagines the restrictive cellular planning of the shell. It provides for contemporary teaching, learning and research while drawing on the traditions and sensibility of the legal profession for inspiration.

The interior has been radically transformed through the introduction of significant voids, dramatic stairs and new vaulted ceilings defining wayfinding and offering visual delight. A memorable and spatially complex entry experience connects the three previously disconnected levels while revealing movement and interaction between visitors, staff and students. This space provides an identifiable “heart” to the school.

The material palette also pays homage to legal traditions and aesthetics, including in its decorative motifs, while refurbished silky oak doors provide a tangible link to the original fabric. A very high quality of finishes and beautiful custom furniture have been provided within the limits of the budget and procurement framework. The sequential spatial order combines seamlessly with the distinctive character of the separate territories in this elegant and restrained interior.

Architect BVN; Project team Brian Donovan (project principal); Lucas Leo (project director); Damian Eckersley (project architect); Jared Bird, Marc Sullivan, Fedor Medek, Polina Zhalniarovich, Phil Tait, Greg Lamb, Joanna Newton, Jad Sylla; Builder Buildcorp Interiors QLD; Heritage consultant Andrew Ladlay Architect; Quantity surveyor Steele Wrobel; Structural engineer Bligh Tanner; Lift consultant and electrical, mechanical, hydraulic and fire services engineer Aurecon; Acoustic consultant Acoustics Noise Vibration; Certifier and DDA McKenzie Group Consulting; Fire engineer Arup; Superintendent’s representative Capital Insight

Canberra Airport – International by Guida Moseley Brown Architects

Photography John Gollings

Jury citation The architects for this refreshing project have deftly transformed the mundane and pragmatic aspects of international air travel into delight and dignity through careful spatial articulation, restrained materials, purpose-designed furniture and a well-integrated lighting scheme. Here the often-stressful experience of travel is calmly celebrated with a sense of seamless luxury. To achieve such a cohesive and assured outcome, resolving a complex brief within an existing airport shell in a project that was designed, documented and constructed in less than ten months, is testament to the great skill and commitment of the architects.

Architect Guida Moseley Brown Architects; Project team Paul Mutton (project director), Harold Guida, John Guida (design architects), William Gardner, Gayatri Pathare (project architects), Rob McLachlan, Morgan Roberts, Morteza Taheri, Robert Patat, Michael Komnacki, Anton Knedlhans; Builder Construction Control; Mechanical engineer and electrical and sprinklers consultant Rudds Consulting Engineers; Hydraulic consultant Vital Design Solutions; Fire engineer Defire; Lighting consultant Lighting Design Partnership; Building certifier Phillip Chun



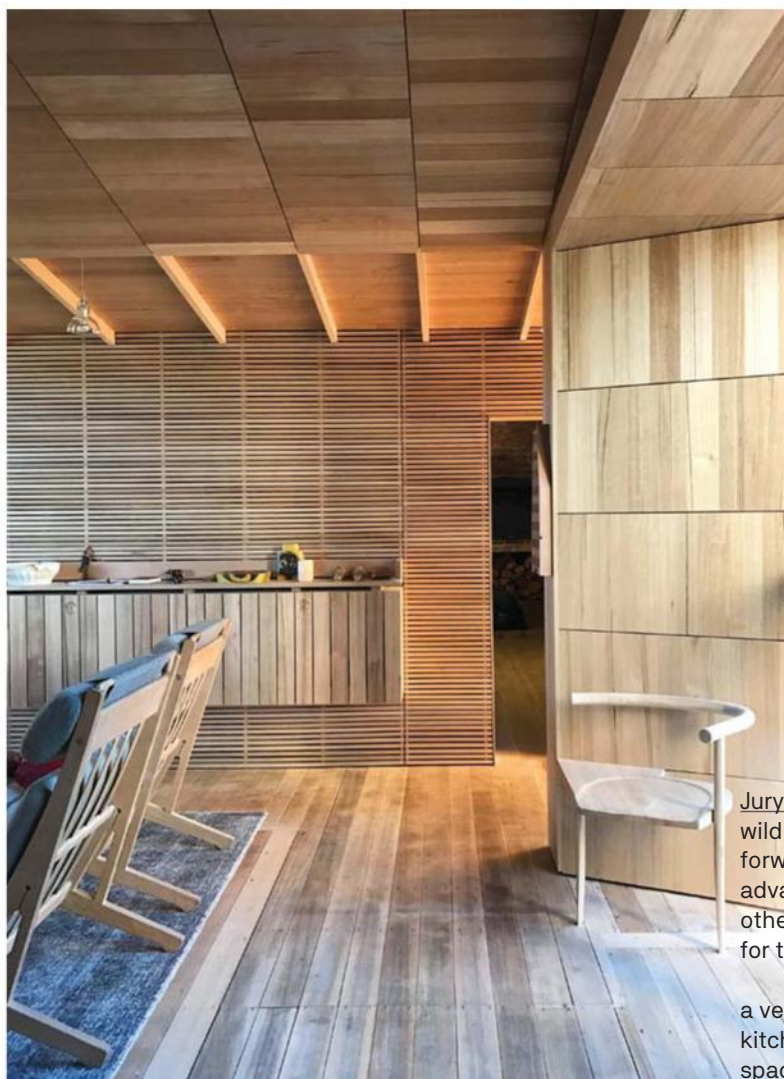
The Gipson Commons, St Michael's Grammar School by Architectus

Photography Ian Davidson



Jury citation Premised on the spatial order of a Balinese house compound, the serendipitous co-location of canteen, archives, an atrium and learning spaces establishes a stimulating learning environment. Neighbourhood “pavilions” structured around “streets” and “courtyards” provide both cohesion and variety. Spaces for individual exploration and reflection complement and extend those for more structured interaction. Learning here is witnessed by all, creating a sense that the quest for knowledge is a communal activity, in contrast to the isolated cells of traditional classrooms. This rich environment gathers the past into the learning of today and demonstrates the potential for pedagogies of the future.

Architect Architectus; Project team John Sprunt (principal in charge), Paulo Sampaio (design architect), Justine Brennan (project architect), Simon Farr (team leader), Justin Phillips (interior design), Thurston Empson, Jett O'Rourke; Builder Contract Control Services; Consultant John Wood; Project manager Gallagher Jeffs; Structural, civil and services engineer Cardno; ESD and services engineers Cardno/Edison; Building surveyor McKenzie Group; Acoustic consultant Acoustic Consulting Australia; Town planner Urbis; Risk consultant Salus; Vertical landscape consultant Aspect Studios; Landscape consultant CE Design



Jury citation On a superb Bruny Island site, overlooking Tasmania's wild seas, a labour of love and passion has been slowly brought forward into the light. Propelling Captain Kelly's Cottage from an advanced state of decay to a rebirth where old and new lend each other fresh beauty has been a long-term and worthy obsession for this architect.

The original cottage, with a formal two-room plan under a verandah-skirted gable roof, has been connected to its original kitchen outbuilding with new linking rooms and sheltered courtyard spaces. These new elements are allowed their own contrasting materials and have contemporary forms and fenestration. While true to their own DNA, new parts respect the old in highly sensitive scale, form and material choices. These new elements overlap the old yet never usurp the patina of age. Yellowing newspaper clippings found under paint are on show. Long-abandoned construction methods are laid bare. A new shower is a transparent panel revealing weatherworn bricks behind. These gestures of respect enrich the layering of time and care evident throughout.

Perhaps only in one's own house can architecture be given the kind of limitless gestation period and rigorous working over and working over again that could bring about an outcome like this. It is the result of a worthy indulgence of after-hours recreational energy over years, all a little madly obsessive and all the more delightful for it.

With a remote site and limitations to materials and skills, it clearly has taken great patience, persistence, tenacity and extraordinary skill to elicit the precision craftsmanship displayed throughout. To source tradespeople is one thing; to persuade them, guide them, inspire them, lead them and show them the way to realize something truly worthwhile takes a rare wisdom and a special talent. These qualities are in evidence at every turn in this beautiful project.

— Captain Kelly's Cottage will be reviewed by Philip Goad in a future issue of *Architecture Australia*.

Architect John Wardle Architects; **Project team** John Wardle, Andrew Wong (design and project architects), Danielle Peck; **Builder** Cordwell Lane; **Structural engineer** Gandy and Roberts; **Building surveyor** Holdfast Building Surveyors; **Heritage consultant** Bryce Raworth; **Architectural historian** John Matthews

The Eleanor Cullis-Hill Award

Captain Kelly's Cottage by John Wardle Architects



Photography Trevor Mein



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National Award

Burleigh Street House by ME

Jury citation This delightful dwelling celebrates the value of a humble 1970s beach bungalow. Faced with an exposed corner location surrounded by multi-level developments, the architects have enveloped the bungalow in a series of skillion structures that refocus everything onto a tranquil core. The new elements provide privacy, sun protection and a buffer to traffic noise. Of particular delight is the entry sequence, leading along a native garden that generously gives back to the street, past an outdoor shower and through a battened privacy screen to a lush inner sanctum.

All the new spaces are drawn away from the original bungalow, delivering landscaped courtyards and new wings for a carport, bedroom accommodation and outdoor decks. An intimate knowledge of the local climate is evident, with prevailing winds used for cross-ventilation and outdoor spaces orientated for seasonal weather. The landscape is layered into indigenous, local and hybrid plants. Integration is a key strength of this scheme, given the climate and proximity to the intersection.

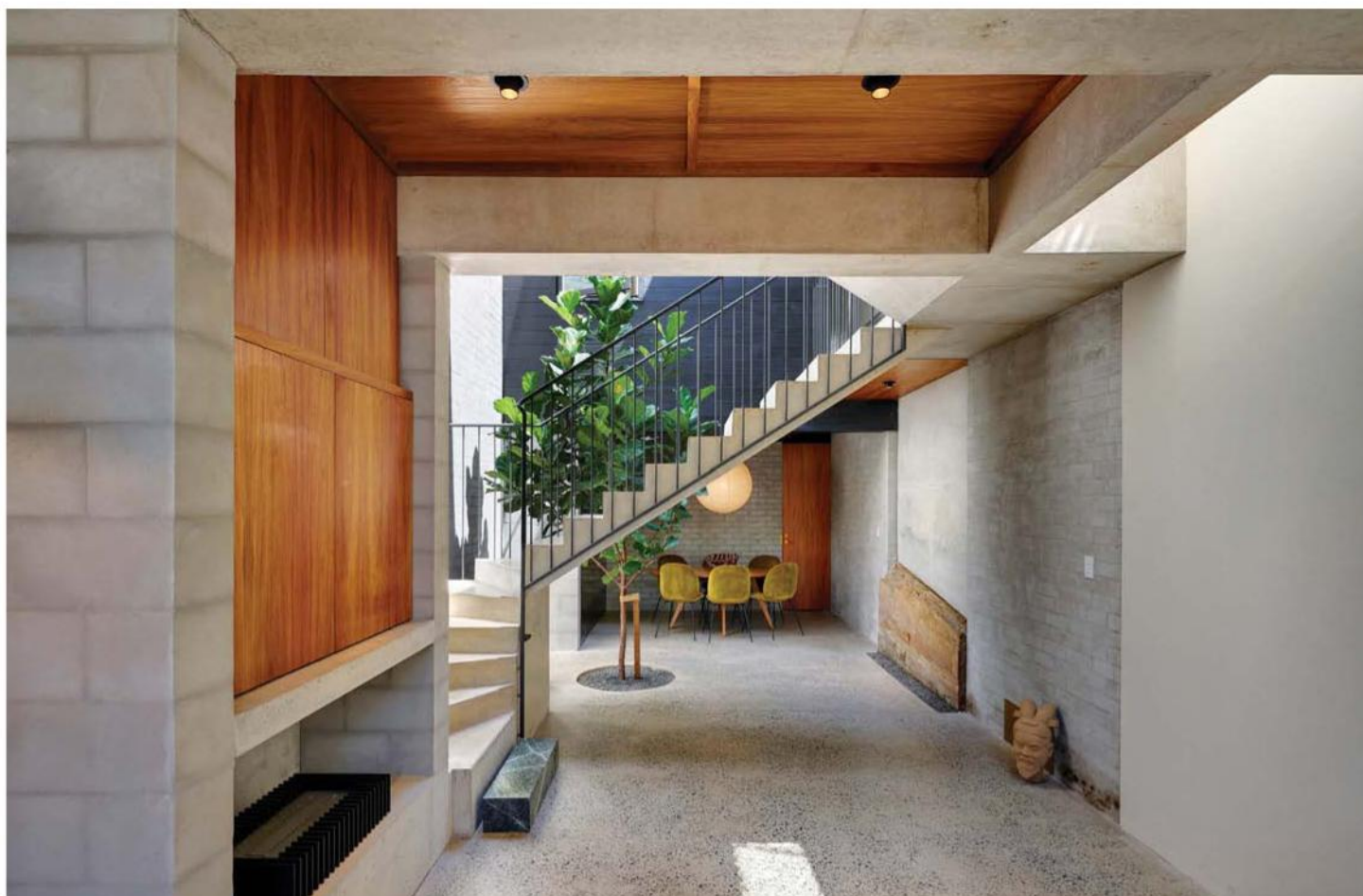
The original beachside bungalow fabric is judiciously celebrated, revealed, cherished and re-used. Memory of easy living by the sea becomes a reality in this richly layered and meaningful work.

— Burleigh Street House was reviewed by Katelin Butler in *Houses 116*.
See architectureau.com/articles/burleigh-street-house

Architect ME; **Project team** Matthew Eagle (design architect), Sofia Zuccato, Richard McRae; **Builder** KTS Construction; **Engineer** Josh Neale; **Building surveyor** Keith Thomas; **ESD consultant** Alan Bristow

Photography Christopher Frederick Jones





Photography Michael Nicholson

National Award

Annandale House by Welsh and Major Architects

Jury citation Hidden behind a humble facade in Sydney's Annandale, this project works every millimetre of its constrained site width. The front rooms of the existing house have been carefully restored and visitors pass through a narrow and delightfully enhanced existing corridor, leading to the dramatic contrast of a light-filled, double-height central space connecting to the level below. A retractable glazed roof over this void space blurs the distinction between internal and external space and draws light and air into the centre of the house. Inventive planning allows the kitchen to serve as circulation, spilling out onto the linear courtyard, while the dining area tucks neatly under the hovering volume of the existing cottage.

Landscape is integrated throughout, with a sculptural tree filling the central void and a green roof full of flowering aloe providing wonderful outlook from the bedroom. Elements of the existing 1980s rear structure have been repurposed – brick walls and concrete floors. Internally, materials are gutsy and durable while providing warmth and solidity. Every detail has been lovingly cared for and considered, with thought and rigour. This is an inventive response to a tight urban site with challenges in levels and orientation, providing joy in the details and beauty in the warmth and texture of real, raw materials.

– Annandale House was reviewed by Tobias Horrocks in *Houses* 118. See architectureau.com/articles/annandale-house-1

Architect Welsh and Major Architects; Project team David Welsh (design architect), Andrew Short; Builder SFN Constructions; Engineer Cantilever Consulting Engineers; Landscape consultant Sue Barnsley Design; Town planner Chapman Planning; Hydraulic consultant SPP Group



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National Award

Jac by Panovscott

Jury citation Successfully bridging the space between a largely intact four-bedroom Federation cottage and a more significant imposing jacaranda tree at the rear, Jac delivers a cohesive and delightful place for dwelling. The architects have respected both bookend structures and left them in their original state. The additions have been executed as a linking element in a neutral palette of interlocking white volumes overlaid by untreated spotted gum battens on the exterior.

As the land falls away to the rear, the cottage floor level sets the datum for a robust base wall for the two-storey addition, from which off-form concrete bench seats are cast and an island kitchen bench sits. This line also moderates window placement, backyard door configuration and a delightful kitchen window nook.

Deft handling of the plan allows an assembly of volumes, distinguished from the cottage by a northern courtyard on one side and a bathroom, complete with sunken bath, on the other. The two-storey addition responds in form, sweeping toward the tentacles of the imposing jacaranda, which embraces the garden. A mezzanine study is accessed via a narrow return stair and bridge, exploring light and space with controlled window placements to sky, rooftops and the omnipresent jacaranda.

— Jac was reviewed by Jennifer McMaster in *Houses* 115.
See architectureau.com/articles/jac-house

Architect Panovscott; Project team Andrew Scott, Anita Panov (project architects), Justine Anderson; Engineer Cantilever Engineers; Building surveyor G. K. Wilson and Associates; Landscape consultant Budwise Garden Design; Hydraulic consultant Ecological Design



Photography Brett Boardman

National Commendation

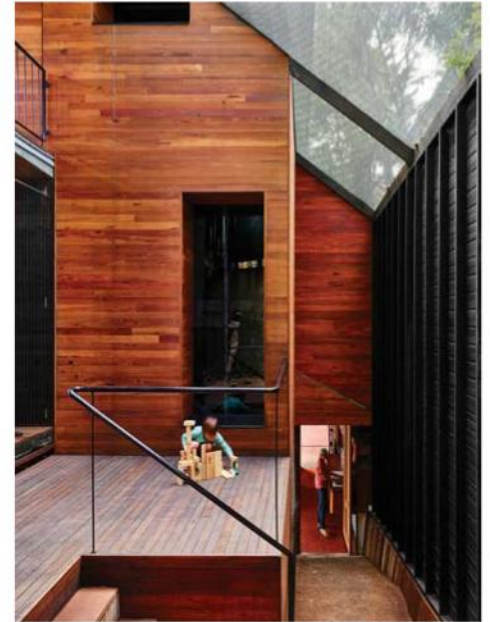
Dornoch Terrace House by James Russell Architect

Jury citation New life has been inventively breathed into an almost derelict squat with a colourful history. On a steeply sloping site the plan weaves down, around and under the existing timber house into a newly activated undercroft, providing a heart for family life. Testing and pushing boundaries of conventional materials and planning, the design provides hidden doors, maze-like circulation, verandah additions and sleep-outs that all contribute to a richly textured domain supporting the rough and tumble of domesticity. This is a climate-sensitive, low-tech and site-responsive project with a spatially clever take on conventional house planning.

— Dornoch Terrace House was reviewed by Michelle Bailey in *Houses* 112.
See architectureau.com/articles/dornoch-terrace-house

Architect James Russell Architect; **Project team** James Russell (design architect), John Ellway, Ash Brown; **Builder** James Russell; **Engineer** Ad.structure

Photography: Toby Scott



2017 National Awards Shortlist

International Architecture

Amanemu
by Kerry Hill Architects

International Centre for Interdisciplinary Science and Education (ICISE)
by Studio Milou Singapore

SkyVille @ Dawson
by WOHA

Interior Architecture

Canberra Airport – International
by Guida Moseley Brown Architects

Indigo Slam
by Smart Design Studio

Slack Melbourne Office
by Breathe Architecture

The Gipson Commons, St Michael's Grammar School
by Architectus

UQ Forgan Smith Building – TC Beirne School of Law and Walter Harrison Library Refurbishment
by BVN

Residential Architecture – Houses (Alterations and Additions)

Annandale House
by Welsh and Major Architects

Burleigh Street House
by ME

Captain Kelly's Cottage
by John Wardle Architects

Dornoch Terrace House
by James Russell Architect

Jac
by Panovscott

Little Sister's House
by Candalepas Associates

Sorrento House
by Figureground Architecture

The Robin Boyd Award

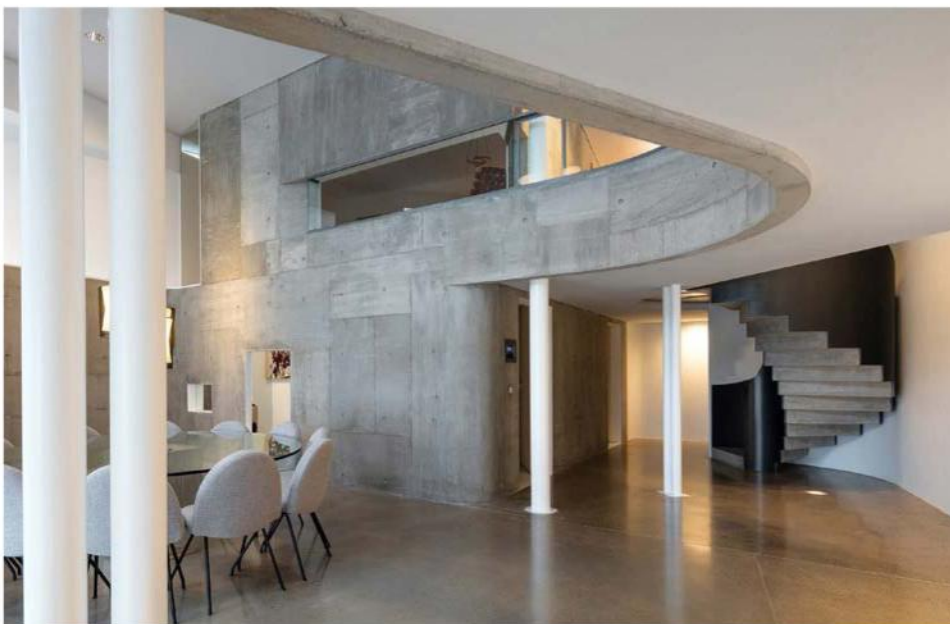
Tamarama House by Durbach Block Jaggers Architects

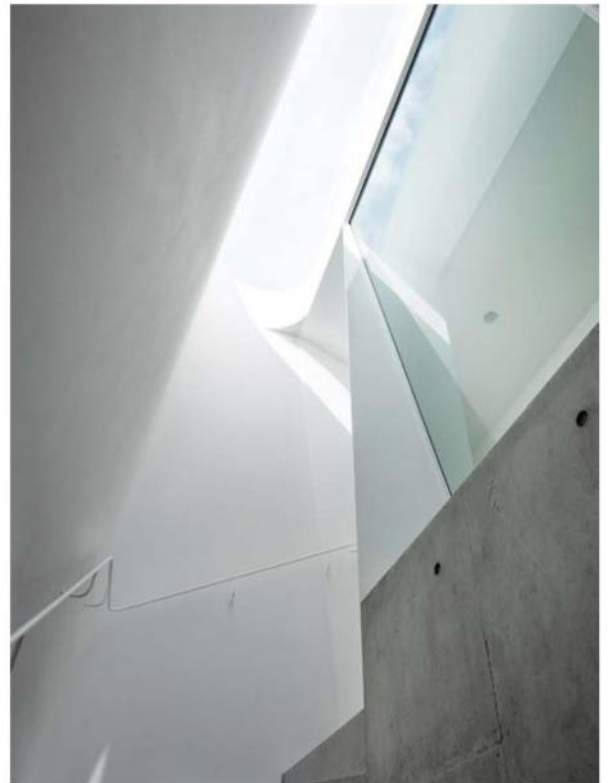
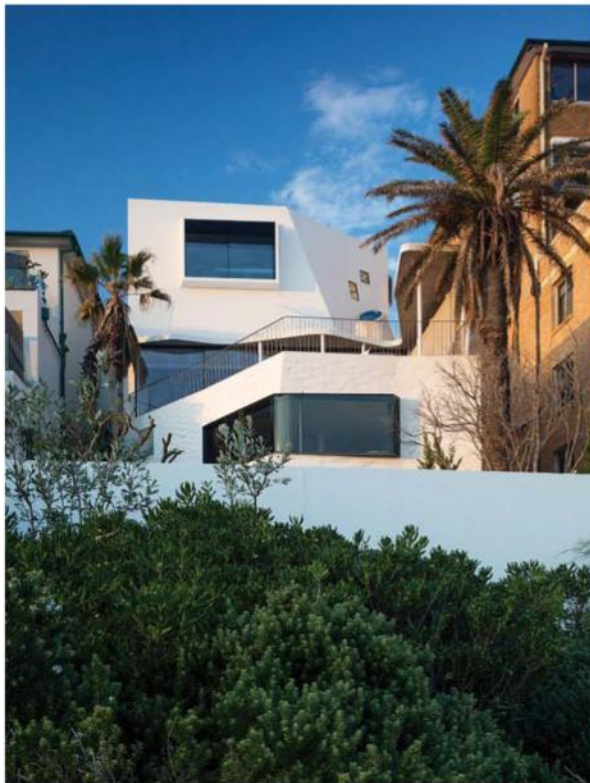
Jury citation This remarkable house, tucked into the lower side of an ugly suburban street – with its double garages, concrete mansions set back and triple-fronters – presents in contrast as a modest white Aegean cube with no double garage, but rather a garden engaging with the street. When viewed from the adjacent coastal walk – sublime as it comes, with time-weathered sandstone shelving out over azure waves and surf – the house is playful and intriguing. Entry is via an inviting recess in the facade at street level, through which the spatial order of two major floors, connected by a sculptural spiral staircase with two mezzanines, is progressively revealed. The pellucid water is seen from many vantage points.

Bedrooms are located on the upper (entry) level, the only routine move of the parti. The double-height living room is a piano nobile in the fullest sense, with a luscious north-facing sunken garden at one end and at the other the ever-changing sea. Kitchen and dining spaces are tucked under the mezzanine. Below the piano nobile is the double-height cabana, with bed and study on the mezzanine and a lounge and den on the lowest floor.

Spaces are beautifully sculpted and detailing is sublime. The thin handrails and elegant frames in deep reveals show the massiveness of the walls. The spiral staircase slips into its own cylindrical space. Rooms become cavernous spaces with curved corners and poché walls. Thickness is revealed with turreted windows, reminding us that the house is dug into the hill. The architecture is masterly, demonstrating, as Louis Kahn reminded us, that “architecture begins with the room.”

Architect Durbach Block Jaggers Architects; **project team** Neil Durbach, Camilla Block, David Jaggers (design directors), Stefan Heim (practice director), Mitchell Thompson, Erin Field, Deborah Hodge, Xiaoxiao Cai, Alex Holman; **Builder** Bellevarde Constructions; **Quantity surveyor** Heymann-Cohen; **Planner** Mersonn; **Structural engineer** Simpson Design Associates; **Landscape consultant** Myles Baldwin Design; **Interior designer** Madeleine Blanchfield Architects; **Certifier** Stephen Pinn; **Joinery** Square Peg Woodworks; **Electrical consultant** AVD Australia; **Geotechnical and environmental consultant** Jeffery and Katauskas; **Hydraulic consultant** Whipps-Wood Consulting; **Lighting consultant** ERCO; **Services consultants** DemCox Steel, Wöhr, Windtech







Specifier: Kerry Hill Architects
Photo: Frances Andrijich Photographer, courtesy of City of Perth

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National Award

Mitti Street House by James Russell Architect

Jury citation This holiday home in Noosa offers multi-family accommodation in a spirit reminiscent of camping, with an insect-free central campfire and a pool emulating a tropical forest swimming hole. The project’s architects are honing their craft and continue to challenge and test new ideas about how we might live, how much house one really needs and how site-sensitive and climate-responsive design can lead to unexpected and delightful outcomes.

Here indoor functions and gardens are spatially interspersed in such a way that the indoor/outdoor distinction is rendered meaningless. Blurring of the envelope starts with the shadecloth roof, which floats gossamer-like over pool and living spaces alike. Batten-softened transitions from fully open roof areas to darker cosseted interiors, which surround the main space like “sleep-out” bungalows, also enrich the ambiguity. While sitting at the towering central fireplace, you may even get rained on.

Standard house conventions such as a defined entry, circulation and closure lines to the outdoors are all avoided in pursuit of a spirit of connected oneness within this benevolent climate. The only disappointment is having to leave at the end of a visit. This nature-embracing space makes you want to settle in, light the fire and wait for the music of a tropical downpour dripping from leaf to leaf.

— Mitti Street House will be reviewed by Sheona Thomson in *Houses* 119.

Architect James Russell Architect; **Project team** James Russell (design architect), John Ellway, Ash Brown; **Builder** Mat Saggars; **Engineer** Ad.structure; **Energy consultant** WSP Group; **Landscape consultant** Dan Young



Photography Toby Scott



Photography Peter Bennetts

National Award

Cape Tribulation House by m3architecture

Jury citation Nestled in the precious Daintree Rainforest, this climate-responsive holiday house for an architect's extended family and friends is barely visible and totally off-grid. Minimizing impact on the site and the forest ecosystem, the footprint has been carefully positioned within available existing clearings. Using a rope laid down on the jungle floor, an access route was marked out during site visits, dodging trees, following natural indications and defining the path that now gently guides visitors through a carefully choreographed rainforest journey into isolation. Arrival is a sigh-inducing revelation.

Like a cluster of tents at a bush camp site, dark forms blend and fold into the shadows of the canopy. A mirror trick of midnight blue paint behind glass reflects lush vegetation, blurring the boundaries where the rainforest ends and the house begins. From a shaded breezeway inserted between the prismatic volumes, a view to an inviting sunny openness beyond reveals this encampment – a place to pause and dwell on a continuing pathway that culminates in a perfect tropical beach.

Offering cool shelter and carefully designed passive ventilation, this restrained work hits exactly the right notes of elemental retreat. Its unassuming spirit focuses entirely on the enjoyment of being in repose within this extraordinary place.

– Cape Tribulation House was reviewed by Rowena Hockin in *Architecture Australia* Sept/Oct 2015. See architectureau.com/articles/cape-tribulation-house

Architect m3architecture; Builder Keith Tesch Homes; ESD consultant Integreco; Structural engineers Mills Engineers, Bligh Tanner; Certifier GMA Certification Group

National Award

Coogee House by Chenchow Little

Jury citation With a special level of spatial control on this publicly exposed beachside site, the architects have achieved a privacy-enhancing containment so nuanced that neither inhabitants nor passers-by suffer any sense of exclusion. Internally, the planning of levels stepping down the hill, using a triangulated structure and ordering, ensures a strong sightline focus on the superb coastline. Externally, a second skin of open batten screens allows the public a glimpse of some internal circulation – disarming any defensiveness and giving rise to rich and varied visual textures.

Privacy is ensured and views controlled through clever trapezoidal windows whose raked sill lines seemingly amplify the dramatic setting – achieving openness without intrusion. Material choices, refined detailing and precision craftsmanship enhance the spatial pleasures and textural beauty of the interiors. A well-tempered environment has been created in harsh conditions, with additional qualities of solidity and calm.

So many of the challenges of dense, urban, weather-exposed seaside living are evident on this demanding site. Rising above these limitations and drawing from them an attuned and sophisticated visual language, this outstanding work is a masterful demonstration of the value good architecture can bring to the experience of living.

— Coogee House was reviewed by Katelin Butler in *Houses 115*.
See architectureau.com/articles/coogee-house

Architect Chenchow Little; Project team Tony Chenchow, Stephanie Little (design architects), Laura Meyer (project architect), Kate Irwin Faulks, Joshua Mulford; Builder Pacific Plus Constructions; Engineer Benvenuti S.C.; Hydraulic consultant Taylor Consulting; Environmental consultant Damian O'Toole



Photography Peter Bennetts



National Commendation

Dark Horse by Architecture Architecture

Jury citation Within its modest streetscape of worker's cottages, the first hint of this "reconstructed" row house is a playful facade echoing its pair. Internally, every part of this compact yet uncompromisingly contemporary dwelling is worked with precision and assembled as fine joinery. An inventive structure cantilevers from a central spine, allowing thin prefabricated party walls to maximize width in the narrow site. Materials were carefully selected to amplify location and precious allocation of space organized around an intimate courtyard maximizes daylight and the sense of scale. This is a demonstration of urban living tailored finely for a tech-savvy client who delights in its comfort.

Architect Architecture Architecture; Project team Nick James, Michael Roper (design architects), Anna Nguyen (project architect); Builder Sinjen Group; Engineer Kersulting; Building surveyor GE Building Surveyors

Photography Peter Bennetts

National Commendation

Rose House by Baracco and Wright Architects

Jury citation On a prominent triangular site opposite large parklands, and with three activated frontages, this bold work balances its residential program with a responsive civic presence. A singular brick form creates a street-protected retreat for the inhabitants reminiscent of other humble parkland structures. Avoiding the obvious large deck space overlooking the park, the living spaces are pushed forward to the street edge, screened from passers-by. Wraparound windows emphasize the view and can be thrown fully open in a verandah-like gesture. Devices such as veiling mesh curtains help control the public/private living duality in this valuable demonstration of design flexibility for inner-urban density.

— Rose House will be reviewed by David Neustein in a future issue of *Architecture Australia*.

Architect Baracco and Wright Architects; Project team Mauro Baracco, Louise Wright, Catherine Horwill, Jonathan Ware; Builder Atma Builders; Engineer Meyer Consulting; Heating consultant Nissl Eichert; Surveyor Robert Hatch; Cabinetry Koumas Joinery



Photography Andrew Kidman



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Jury citation In Darwin, there is no cool season. It does not rain for eight months, then it rains every day. Most houses built since Cyclone Tracy are in concrete block, with small windows and split-system airconditioners. Topology shows another way: small-lot compact housing with big “hats,” protected walls, shade screens and multiple openings. Heat load is reduced and the buildings cool quickly in the evening.

Darwin has high land values and high building costs. Defence Housing Australia (DHA) has previously developed conventional houses with double garages and little street engagement. On corner blocks, higher density has attempted to ameliorate land and building costs. This innovative project has shown on a small lot that two-storey, long, thin plans can provide great cross-ventilation, great amenity and shaded outdoor areas with gardens.

The key move here was to introduce a group of outbuildings (sheds, storage, a bathroom and, importantly, the stair), allowing the living, kitchen and dining space to be uninterrupted and naturally ventilated. This strategy works well with Darwin lifestyles, as does the double garage space, which can either be for two cars or for occupation. With the overhead door open, these are reminiscent of earlier Darwin elevated houses with their tropical gardens.

The external stair rises to a gallery with opening wall panels accessing bedrooms and bathrooms. The large bedrooms have gabled ceilings, with full-height louvres on both sides and sliding windows opening onto balconies. Corrugated iron – at times perforated – and corrugated polycarbonate planes slip and slide, open and close, giving welcome protection from tropical sun and monsoonal rain. Walls become awnings; louvres open and close, signalling occupation. This highly appropriate compact housing breathes new life into DHA developments and is an exemplar for tropical cities in Australia.

Architect Troppo Architects; Builder PTM Group; Town planner Northern Planning Consultants; Engineer JWS; Building surveyor Tecon

The Frederick Romberg Award

Tropology for DHA by Troppo Architects



Photography Troppo



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National Award

Crown 515 by Smart Design Studio



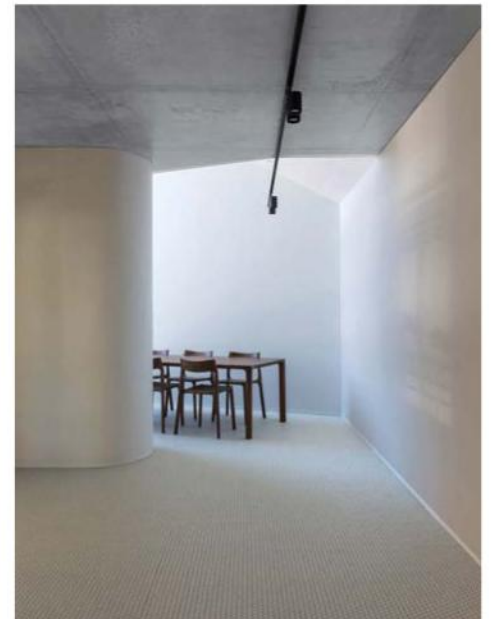
Jury citation Crown 515 demonstrates that multi-residential architecture can be about more than just maximizing yield. This delicate project incorporates an existing Victorian terrace and reinterprets its scale and character in an inventive manner. The terrace is bookended and embraced by new elements that repeat the rhythm of adjacent terraces but clearly speak of a different age.

The street corner is re-established and boldly defined by soaring wall planes that lift and tilt at angles, referencing the rooflines of the existing terrace and adding a sense of drama. High-gloss, diamond-shaped white tiles wrap the walls and refract the adjacent street activity. A revealed undercroft houses a cafe, spilling out into a bluestone plinth and providing a connective interface and engagement with the public realm.

Deep outdoor setbacks on the main street frontage respect the adjacent terrace condition. With discrete residential entries on the quieter southern frontage, individual interiors provide identity for each residence, a uniform colour palette lending cohesion to the composition. Five self-contained apartments are tightly planned around a central access core. Generous ceiling heights, daylight amenity and cross-ventilation combine with textural interiors, penny round tiles and playful joinery to support the skilled composition of this exemplary work.

— Crown 515 was reviewed by Sing d'Arcy in *Houses* 115.
See architectureau.com/articles/crown-515

Architect Smart Design Studio; Project team William Smart (creative director), Glenn O'Loughlin (project leader), Peter Badger, Anna Chan, Ronald Wibisono, Jolyon Sykes, Nicole Leuning; Builder Calida



RMIT Bundoora West Student Accommodation by Richard Middleton Architects (RMA)

Jury citation Innovative social sustainability is at the heart of this design – employing a residential typology that is both communal and low-cost. A share house model allows four bedrooms to link into more private lounges immediately outside. The client and architects have also invested heavily to showcase sustainably sourced materials. Through sensitive placement within a significant eucalypt stand, a cruciform plan allows landscape outlook to all apartments and natural siphoning ventilation for each level. Introducing a robust yet warm palette, the architects have achieved a quality and richness for residents unusual in institutional housing types procured under the design and construct model.

Architect Richard Middleton Architects (RMA); **Project team** Richard Middleton (design architect), Michael Adams, Deb Adams (project architects), Ken Lai, Roman Aizengendler, Rod Allan, Vanessa Jackson, Greg Blanch, Hiro Shiu; **Builder** Built Holdings



Photography Dianna Snape

2017 National Awards Shortlist

Residential Architecture – Houses (New)

Cape Tribulation House
by m3architecture

Coogee House
by Chenchow Little

D'Entrecasteaux House
by room11

Dark Horse
by Architecture Architecture

Mitti Street House
by James Russell Architect

Rose House
by Baracco and Wright Architects

Tamarama House
by Durbach Block Jaggars Architects

Tent House
by Sparks Architects

Residential Architecture – Multiple Housing

88 Angel St
by Steele Associates Architects

Crown 515
by Smart Design Studio

President Avenue
by Candalepas Associates

RMIT Bundoora West Student Accommodation
by Richard Middleton Architects (RMA)

Solis: Little Bay Apartments
by Fox Johnston

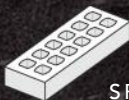
**St Joseph's Nudgee College
Bathersby Boarding Village**
by m3architecture

Tropology for DHA
by Troppo Architects

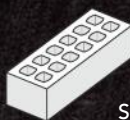
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Photography Alec Tzannes

The David Oppenheim Award

Central Park Sydney by Tzannes and Cox Richardson and Foster and Partners

Jury citation With its high-density, mixed-use urban park, its pedestrian focus and its public transport access, Central Park is an exemplar of socially and environmentally responsible urban renewal, transforming a former brewery complex through private sector investment. Involving multiple owners and stakeholders, numerous specialist design consultants and intense political debate, the eventual development approval yielded densities approximating Manhattan or Barcelona. This approval, through extensive engagement with the City of Sydney, committed to design excellence with the direct appointment of prominent architects for major sites, design competitions for remaining sites and a major public art program. Significant sustainability initiatives were introduced that leverage the scale of the development with efficiencies that are only possible through a “district” approach, including a central thermal plant, trigeneration and a water recycling plant including greywater and blackwater recycling. Vent stacks and heat rejection for this basement plant were given an elegant architectural expression in the adaptive re-use of a heritage building on the site.

Trigeneration is predicted to reduce carbon emissions by 190,000 tonnes over the plant’s twenty-five-year life compared to conventional energy sources, supplying gas-fired electricity, heating and cooling to the entire development and comprising some 250,000 square metres of floor space. An existing adjacent street, Kensington Street, was incorporated into the development and converted to a traffic-controlled shared zone supporting a vibrant night-life. Many of the historic street-front buildings were conserved and adapted to new uses, including bars, cafes and student housing. The main residential tower has a heliostat to reflect light to public areas and extensive planting on the facades, fed by recycled water, reducing heat island effects and enhancing air quality.

The effects of this project include improvements for the main surrounding city streets and open space network, with positive impacts beyond the site boundaries. A public domain framework ensured that public amenity was maintained as development propositions evolved during the design process. Central Park demonstrates that higher densities can deliver more liveable and sustainable urban places.

Photography Brett Boardman



Photography Alec Tzannes



Architect Tzannes and Cox Richardson and Foster and Partners; Tzannes project team Alec Tzannes, Peter John Cantrill (design directors), Allison Cronin, Adam Brewer, Amy Dowse, Julia Simpson, Natalie Brcar, Nigel Sampson, Robert Kitel, Neil Haybittel; Cox Richardson project team John Richardson, Nick Tyrrell (design directors), Michael Grave, Oleksandra Babych, Janet Vogels, Natalja Bartonez, Yue Wu, Kristin Neise, Belinda Hopkins, Deborah Young; Foster and Partners project team David Nelson (design director), Gerard Evenden, Ross Palmer, Muir Livingstone, Barrie Cheng, Stanley Fuls, Lieselot Baert, Sidonie Immler, Daniele Sbaraglia; Landscape architect Sue Barnsley; Statutory planner JBA Planning; Community consultation Elton Consulting; Retail adviser Bonnefin Chapman; Commercial advisers CBR, JLLS, Colliers, Knight Frank; Civil and road engineer Robert Bird Group; Environmental, geotechnical and hydrogeological consultant URS; Structural engineers TTW, Arup Structures, PDR Smart Structures; Services engineers Lincolne Scott/AEC, NDY; Water sensitive urban design consultant Ecological Engineering; Heritage, archaeology and industrial archaeology consultant Godden Mackay Logan; Access and traffic consultant Masson Wilson Twiney; Waste management and recycling consultant Evans and Peck; Accessibility consultants WHP Architects, Access Associates, Morris Goding; Energy efficiency consultants Heggies Australia, NDY, Lincolne Scott/AEC; Shadow studies consultant JM Computer Modelling; Photomontages and perspectives Haycraft Duloy; Cadastral surveyor Degotardi Smith and Partners; Physical surveyor Denny Linker and Co; Heritage view analysis consultant Richard Lamb and Associates; Solar expert Associate director, Centre for Sustainable Built Environment UNSW; Model making consultant Modelcraft; Legal consultant Corrs; Landscape consultant Turf Design Studio and Jeppe Aagaard Andersen; MEP and environmental design consultant WSP; Traffic consultant GTA Consultants; Heritage and conservation consultant Urbis; Art consultants Jennifer Turpin, Michaelie Crawford, Barbara Flynn; Planning and urban development consultant JBA Urban Planning; Civil engineering and stormwater design consultant Mott MacDonald

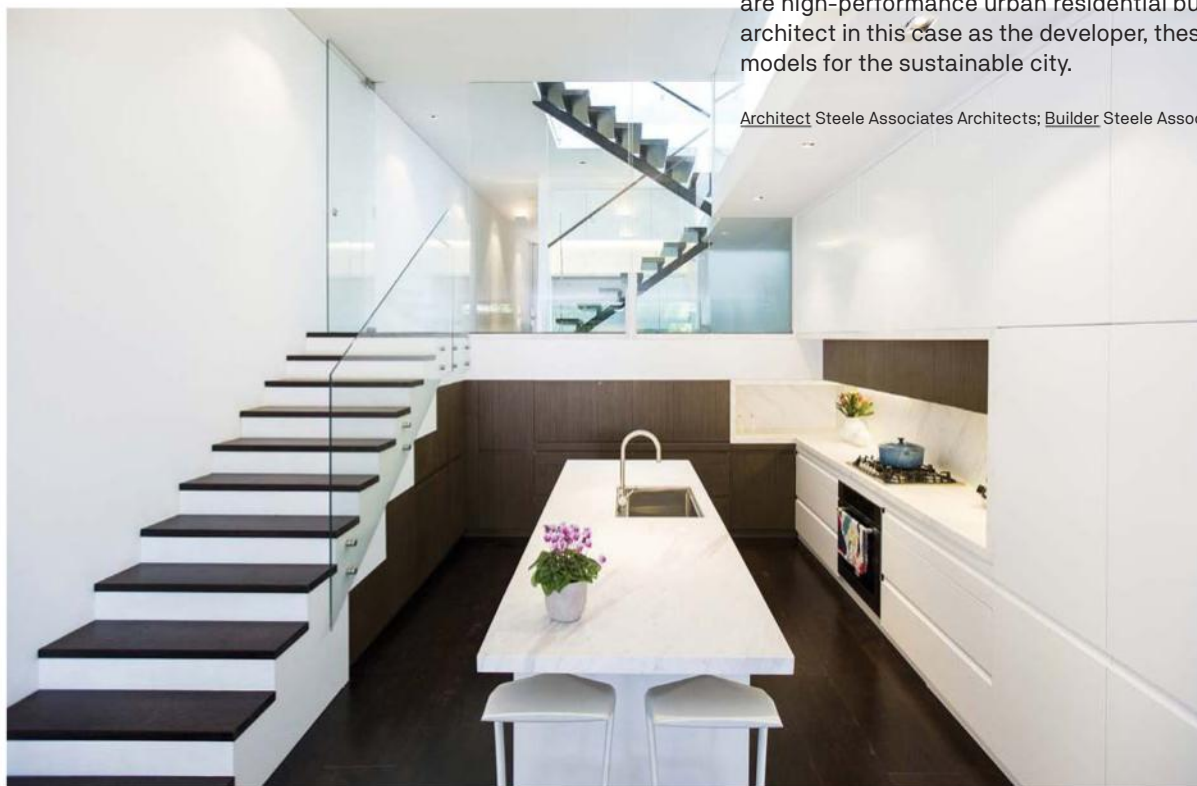


Jury citation The notion that we should replace the native vegetation lost by building is an important sustainability initiative. Singapore now decrees that more than the site area in greenery must be established on every building. This project employs this important strategy and many more in three modest terrace houses snuggling quietly in inner-urban Sydney.

The two-storey building maintains a modest scale on the street, with green roofs and dormers. Dark timber slats are used for balustrades and walls, disguising gates and garage doors. The garage can become a fourth bedroom or study when no car space is needed. The terraces have a complex section organized around a light-filled stair under a sliding glass opening roof, with sleeping located above and living below. Back bedrooms overlook green roofs and the living areas open onto intimate gardens.

Best-practice thermal construction techniques are evident, with massive concrete walls, low-maintenance materials, double glazing, the insulated green roofs, photovoltaics, rainwater harvesting and automated control (shading, ventilation and temperature), all on very small lot sizes. Post-occupancy measurement of temperature and energy indicates that these are high-performance urban residential buildings. With the architect in this case as the developer, these are outstanding models for the sustainable city.

Architect Steele Associates Architects; Builder Steele Associates Construction



National Award

88 Angel St by Steele Associates Architects

Photography Robert Frith



National Commendation

Gen Y Demonstration Housing Project by David Barr Architect

Jury citation This inventive scheme provides three modest one-bedroom units in an intriguing 3D puzzle of interlocking solids and voids. Won through a design competition for young architects, the design turns a small corner site to advantage, providing each of the units with its own street address and private open space. Passive solar principles contribute to the comfort of the occupants and sustainable technologies make the project 98 percent carbon-neutral over its lifetime, introducing an innovative strata agreement governing a shared photovoltaic with battery storage. The architect has invented a “micro apartment building,” a clever, convincing and affordable alternative to the detached family home.

Architect David Barr Architect; Project team David Barr, Stephen Hicks (project architects), Tom Smith, Jay Staples; Builder Perth Builders; Engineer Instruct Consulting Engineers; Landscape consultant Josh Byrne and Associates; ESD consultant eTool; Electrical consultant Best/Balance; Hydraulic consultant Ionic

National Commendation

Mt Alvernia College Anthony and La Verna Buildings by m3architecture

Jury citation This Franciscan secondary school has a productive garden as its central focus, with classrooms, a canteen, a chapel and principals’ offices all looking onto this delightful space celebrating the healing power of nature. Repurposed rooms open up to the garden, taking advantage of cross-ventilation, while the new four-storey classroom wing is naturally ventilated and lit and protected by fabric shades. Water harvesting and a solar array are integral parts of the infrastructure. All spaces within this school are alive with pleasurable, sociable qualities and the spirit of healthy ongoing use – the very essence of social sustainability.

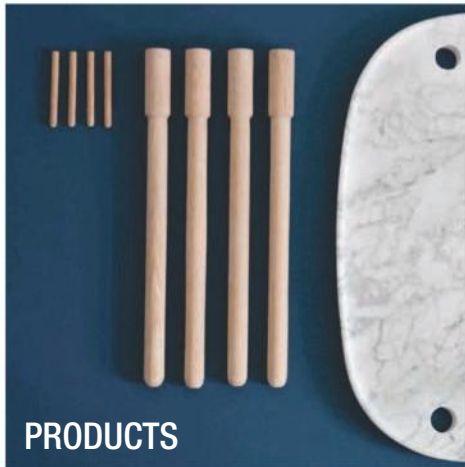
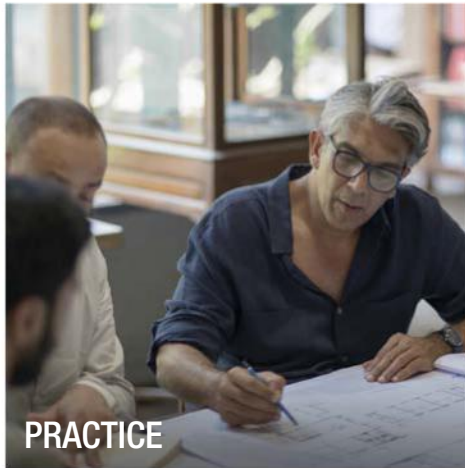
— Mt Alvernia College Anthony and La Verna Buildings were reviewed by Sheona Thomson in *Architecture Australia* Jul/Aug 2016. See architectureau.com/articles/m3architecture-sites-of-transformation

Architect m3architecture; Builder DG Wilson; Town planner John Gaskell Planning Consultants; Surveyor Lawson Surveys; Structural engineer Bligh Tanner; Civil consultant Mark Traucnieks Consulting Engineers; Electrical, mechanical and hydraulic engineer Aurecon; Landscape consultant Lat27; Kitchen consultant FSD Australia; Certifier Building Certifiers Australia; Quantity surveyor Steele Wrobel; Geotech consultant Soil Surveys

Photography Christopher Frederick Jones



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National Award

17 Wylde Street by Aaron M. Bolot

Jury citation This precious and delightful building of thirty-eight apartments occupies a pivotal place on Sydney's Potts Point ridge. An outstanding example of innovative International Style cooperative housing, it was designed by prominent architect Aaron Bolot in 1948. Bolot was an emigre to Australia in 1911 and set up a practice in Sydney, working on a freelance basis, including a stint with Walter Burley Griffin.

One of the earliest curved apartment buildings in Sydney, this project demonstrates the influence of European modernism on postwar Australian architecture. It is one of the first Sydney buildings to employ a segmental radial plan in an inventive response to its triangular site. The sweeping facade, steel-framed glazing and horizontal spandrels are articulated by the use of breakfronts. The rear has quirky external cantilevered balconies connecting the apartments to fire-escapes.

As a result of the limited availability of materials when the project was built, individuality is achieved by lean means, with every apartment featuring unique parquetry and wall tiles. The plan has two separated lift cores servicing twin apartments from each. Each apartment spans from front to back, providing all rooms with effective ventilation and daylight – a significant forerunner of modern apartment design.

Architect Aaron M. Bolot; Builder Alexander Speers and Sons

Photography Max Dupain, courtesy of the State Library of New South Wales (PXD 1013).





Photography John Gollings

The National Colorbond® Award

Arts West, University of Melbourne by ARM and Architectus

Jury citation The new Arts West building at Melbourne University is distinguished by an elegant and playful steel screen applied across its three most prominent facades. This screen sits proud of the glass curtain wall of the building, providing essential shading and giving a striking character to this new insertion into the established university campus.

The geometry of the waves and ripples of the steel fins generates from the arched cloisters at ground level, flowing and wrapping around the building in response to the differing shading requirements of each orientation. The twisting of the screens cleverly provides ample transparency for natural lighting of the interior and for views out from learning spaces, while from the passing pedestrian's oblique view of the upper levels, there is a greater sense of solidity.

In addition to its environmental and iconographic roles, the screen incorporates a narrative drawn from objects held in the university's twenty-three cultural collections, seemingly carved in urban-scaled bas-relief. Consultations with staff from several university faculties led to the selection of images that would communicate an appropriate message and would be timeless, legible and liked. The reading of these embedded images is subtle – from most vantage points as an abstraction – thus introducing an element of intrigue.

The use of galvanized steel lends the curving, flowing blades a graphic fineness and surface texture that would not be possible in another material. The architects pioneered 3D virtual modelling techniques for the facade by adapting gaming software. These techniques were used not only to design the steel fin array but also to directly communicate it to the fabricators. This innovative use of steel as a decorative and functional facade element defines a new direction for potential uses for this versatile material.

Architect ARM and Architectus; **Project team** Ian McDougall, Neil Masterton, Andrew Lilleyman, Peter Bickle, Aaron Poupard, Andrea Wilson, Aaron Robinson, Mario Posala, Tim Pyke, Ruth Wilson, Marina Carroll, Matt Spinaze, Simon Farr, Len Parker, Ian Davidson, Pheris Edelis, John Sprunt, Darcy Higgins; **Builder** Kane Constructions; **Structural engineer** Irwinconsult; **Services consultant** REHR Consulting; **ESD consultant** Arup; **Fire engineer and acoustic consultant** AECOM; **Teaching and learning consultants** NLE; **Heritage consultant** Bryce Raworth; **Facade engineer** Inhabit; **Cost consultant** Slattery; **Building surveyor** McKenzie Group; **OH&S consultant** One Group; **Landscape consultant** Oculus; **AV consultant** Umow Lai; **Wayfinding** Emery Studio; **Lighting consultant** Bluebottle; **Exhibition consultant** Bryon Cunningham

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The Nicholas Murcutt Award

Lizard Log Amenities by CHROFI

Jury citation Nestled into the slopes adjacent to a much-valued recreation parkland in western Sydney, this beautifully crafted collection of pavilions provides an unobtrusive presence yet delightful experience for the public. Taking a cue from existing structures on the site, the architects have expertly transformed the prosaic into the poetic, while responding to the greater site context with a strong environmental agenda. Smaller pavilions provide an adaptive design response and continue the tectonic language, using robust materials that will weather naturally.

A progression of pavilion types culminates in a generous public place for community events connected to a large playing field. The architecture is simultaneously robust and delicate, grounded through sturdy timber columns and timber plank walling, all overlaid by finely detailed, translucent oversailing canopies generating filtered light. Materials used are familiar yet display an attitude of fresh invention. The engaging, spare expression is enhanced by playful elements such as the coloured glass tiles and vegetated walls.

Working intimately with the designed and natural landscape of the parkland, the pavilions are connected by sinuous pathways and unobtrusive stairs weaving through bushland, playgrounds, waterways and open fields. The effect is both casual and inevitable. Places of shelter and prospect are interwoven with more protected and recessive amenity pavilions tucked into the sloping topography, while the main public structure commands a greater presence.

This outstanding project demonstrates the immense value and strength of thoughtful, interpretative and modest design, seamlessly enhancing human experience within a natural Australian setting.

Architect CHROFI; Project team John Choi, Steven Figuera (project directors), Jerome Cateaux (design architect); Builders Kane Constructions, Inten Constructions; Engineer Northrop; Water management consultant Equatica; Quantity surveyor MBM; Landscape consultant McGregor Coxall





Photography Simon Whitbread

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National Award

North Bondi Amenities by Sam Crawford Architects with Lymesmith

Jury citation A day at the beach is an immersion in the elements: ocean swell, burning sun, driving wind, sand underfoot. This delightful pavilion amplifies these experiences and makes its purpose legible through revealing functional elements such as communal basins, with jaunty circular mirrors set at variable heights for adults and kids. An extended roofline provides shade, generously oversailing convenient bench seating for passers-by.

This facility works to the limit, providing toilets, external showers, change rooms and even a cleverly integrated bus stop on the main street interface. The soft form and recurring circular motif talk to its marine setting, while a horizontal cantilevered roof, complete with a “crew cut” of pigface and coastal grasses, somehow connects to the indelible memory of the sky and sea. The exterior is tightly draped in vertical, salvaged hardwood battens, with a “high-water mark” expressed through variegated colour. With increased height at the rear of the pavilion, the battens deftly disguise an existing Sydney Water pumphouse. These battens are charred and extend beyond the building height, providing a filtered transition to the sky.

A colour consultant and a graphic designer collaborated closely with the architects to develop an understated colour palette and playful wayfinding. Through this modestly scaled project, the architect has reinforced our affinity with the great Aussie beach experience.

— North Bondi Amenities was reviewed by Casey Bryant in *Architecture Australia* Sept/Oct 2017. See architectureau.com/articles/north-bondi-amenities

Architect Sam Crawford Architects with Lymesmith; Project team Sam Crawford (design architect), Benjamin Chan (project leader), Imogene Tudor (project architect), Sonia van de Haar, Ken Warr, Chelsea Harper, Antonia Frey, Jane Crawford, Lachlan Delaney, Madeleine Rowe; Builder Grindley Interiors; Project manager Complete Urban; Structural engineer Cantilever Engineers; Engineer Jones Nicholson Consulting Engineers; Colour consultant Lymesmith; Quantity surveyor Altus Page Kirkland; Land surveyor RPS; Access and BCA consultant BCA Logic; Graphic design consultant Deuce Design



Photography Brett Boardman

The Piano Mill by Conrad Gargett

Jury citation This outback “tower of song” sits among tall eucalypt trees, a rural Gothic folly of dark cladding and tall proportions. Within a structure that performs with smoke and dynamic levers emitting experimental music, sixteen old pianos garnered from the region have been granted a new lease on life. Jostled together on elevated balconies set around a three-storey void designed for hoisting the instruments into place, they resonate in the rich timbered interior. Part building, part musical instrument, part stage set and part mad invention, this intriguing project is its architect and his family’s gift to the music community of Australia.

Architect Conrad Gargett; **Project team** Bruce Wolfe (design architect);
Builder Nutide Constructions



Photography Marc Treble

2017 National Awards Shortlist

Sustainable Architecture

88 Angel St
by Steele Associates Architects

Central Park Sydney
by Tzannes and Cox Richardson
and Foster and Partners

Gen Y Demonstration Housing Project
by David Barr Architect

**Mt Alvernia College Anthony
and La Verna Buildings**
by m3architecture

Sunnybanks House
by Core Collective Architects

South East Water
by BVN

Enduring Architecture

17 Wylde Street
by Aaron M. Bolot

University South Lawn Underground Car Park
by Loder and Bayly in association
with Harris, Lange and Associates

Colorbond® Award for Steel Architecture

Arts West, University of Melbourne
by ARM and Architectus

Lizard Log Amenities
by CHROFI

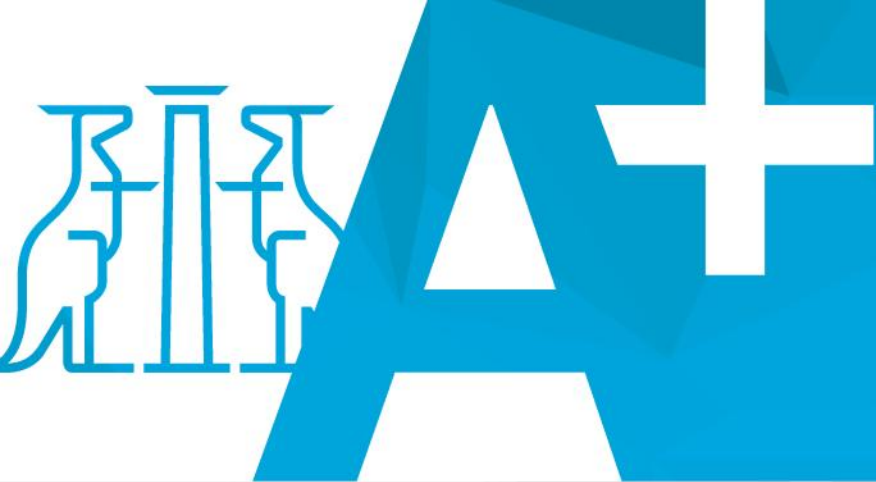
Small Project Architecture

Lizard Log Amenities
by CHROFI

North Bondi Amenities
by Sam Crawford Architects
with Lymesmith

Studio for Indigo Jungle
by Marc&Co

The Piano Mill
by Conrad Gargett



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Bryce Mortlock

“The level of quality that can be policed in the construction stage cannot be higher than that which is spelt out in the contract. If the building contract documents permit a sow’s ear then all the quality control in the world cannot demand a silk purse... True quality control starts with the documentation for a project and in the project specification in particular.”

Bryce Mortlock
NATSPEC Founder
AIA Gold Medalist

“...Hence, the courts and others often look to the specification in particular to determine the message conveyed by the contract documents to those who work with them.”

AIA Practice Note AN04.101 April 08

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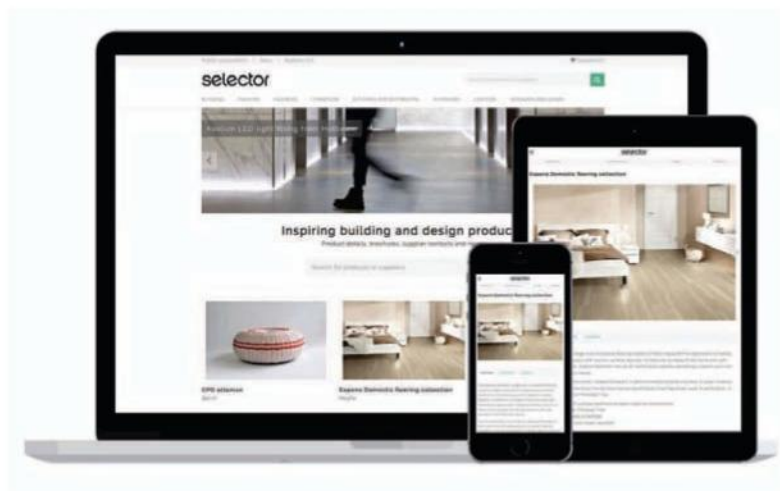
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Vale Peter Corrigan AM

6 May 1939 —
1 December 2016

A pivotal champion of architecture and city-making, Peter Corrigan contributed “one of the most original and stimulating voices to Australian architectural teaching and practice,”¹ earning him the Australian Institute of Architects Gold Medal in 2003. Wouter Van Acker reflects on Corrigan’s life as an architect and teacher and his powerful work within the correlated realms of architectural and theatrical design.

Words by Wouter Van Acker

When Peter Corrigan passed away on 1 December 2016, Australian architecture lost one of its major protagonists and a pioneer of the postmodern movement. Although history books will remember him foremost as an architect, his life and work are done more justice by paying tribute to his combined and almost equal commitment to three professions: architecture, theatre and teaching.

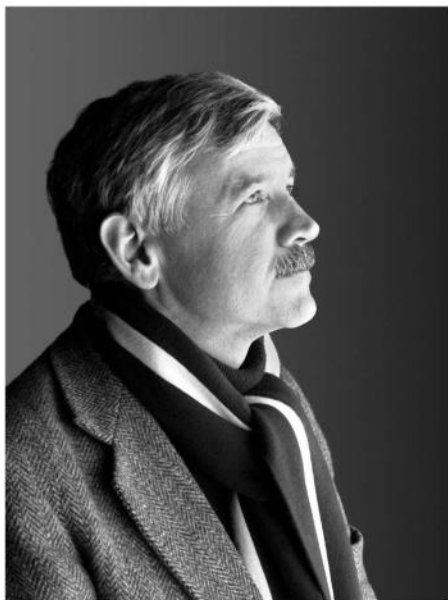
Architecture and teaching

Active as an architect since the mid 1960s, Peter Corrigan founded the office Edmond and Corrigan with his wife Maggie Edmond in 1975. The office realized numerous acclaimed and controversial projects that had a major influence on how postmodern ideas were replanted into Australian soil. But in parallel to his prolific life as an architect, he continued teaching the value of ideas and narratives to the next generation of architects.

In the cultural context of the 1970s, when new, so-called “critical” and “performative” pedagogies started to unfold in the aftermath of France’s student protests and general strike of May 1968, Corrigan’s legendary design studio asked students to exercise discursive criticism and design simultaneously. Unusually for the time, students were required to complete a substantial amount of research, which enhanced their critical consciousness of broad social, cultural

and political issues. Research could consist of reading a book, visiting an exhibition, attending a conference or going to a theatre play, a ballet performance, a football match or a movie. Typically, critical reflection about sociocultural or political events was put into practice by writing essays of five hundred words. These had almost the same importance as the design exercises and added up over the course of a semester to the size of a master’s thesis of twenty thousand words. However, balsawood models inspired by research activities, sketches of architectural landmarks and handwriting lettering exercises were also part of the workload.

His originality and commitment as a teacher were also demonstrated in the way he ran the studio, not as a process aiming toward the presentation of a final design project, but as an intensive learning process actively engaging students. The final product of the studio consisted of documenting the learning process itself in a book filled with essays and a portfolio of design exercises. The last two studios that he ran in 2016 involved railway stations in the first semester and golf courses and health retreats in the second semester. Students designed roughly one station or golf course per week and worked – as in real office situations – on different projects at the same time, each on a different site but with an almost identical program.²



Photography John Gollings

During his last studio, he delivered a sermon to the students that summarized some of his main intentions in teaching architecture:

- “1. It is a great honour to be a practising architect in society. It involves great trust and responsibilities. And done properly leaves a mark, shapes the future.
2. It is a great honour to be a Melbourne architect.
3. I intend to encourage you *to find your voice*. To help gain control of your life, you must have a voice.
4. I intend to encourage you *to find a role* in the future profession. If you so choose.
5. I intend to outline how you might teach yourself, for your future education.”³

The studio also exchanged the university for a professional setting during weekly roundtable discussions that were staged in his office. In these peer-to-peer conversations, students were asked to take up the role of young professionals working in the same office and to critique each other’s work. Although Corrigan’s presence weighed over these discussions, he intervened as little as possible in order to reserve “performance time” for the students. At precise moments, like

a theatre director, he would table new questions and draw silent students into the conversation. In this staged performance, students learnt by observing themselves and others while acting.

In 1989 Corrigan received an honorary doctorate from RMIT University for his commitment to architectural education and the new pedagogies he introduced into studio teaching. He was awarded the Neville Quarry Architectural Education Prize in 2013 for his teaching at RMIT and for guest professorships at the universities of Harvard, Yale and Washington and at the Politecnico di Torino. His authority as an educator was also acknowledged in the then RAIA awarding him the Gold Medal in 2003.

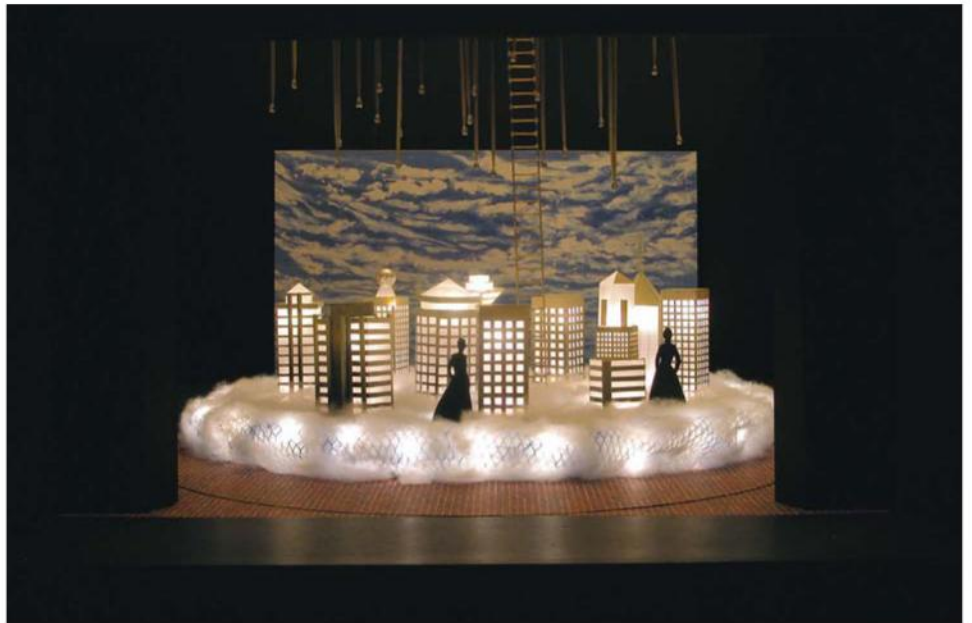
But the most important testimony to his teaching lies in the realization of what became Edmond and Corrigan’s most notorious project: the extension of Building 8 for RMIT (1990–1994). Edmond and Corrigan designed Building 8 as a gift to the students who were to inhabit this urban complex. The elaborate facade stages a carnival of unusual polychromy, monumental decoration and expressionist contours. Its dynamics evoke the great zest for life of the student population, their subversive criticality of all that is conformist or bourgeois and youth’s unconditional self-entitlement to design a new world within or without society.



↑ Oakleigh Fire Station stage 2 (2009), one of several suburban public buildings designed by Edmond and Corrigan.

↓ A 1993 image of Edmond and Corrigan’s then-incomplete Building 8 extension for RMIT University (completed 1994). John Gollings photoshopped the image with Corrigan’s direction, using artwork by David Pidgeon.





↑ Corrigan's architecture explored "questions of Australian identity," evidenced in his suburban projects such as the Valmorbida Townhouses (1991) in Melbourne's Carlton North.

➤ Corrigan's set design for György Ligeti's opera *Le Grande Mecabre*, directed by Barrie Kosky for the Komische Oper Berlin (2003).

The winding patterns of the internal corridors, shifting on each floor, create a medieval city where only the residents know their way. The library and the School of Architecture and Design, where Corrigan continued running his design studio, were housed on the top floors of one of the major landmarks of Australian postmodernism. His legacy as a teacher is nowhere more visible than in the other RMIT buildings that line up behind Building 8 along Swanston Street, designed by ARM, Lyons and McBride Charles Ryan. They illustrate how his teaching at RMIT since 1975 has given shape to the design thinking of the next generation of Melburnian architects.

Architecture and theatre

The concept of performance was very important to Corrigan and profoundly informed not only his teaching, but also his architecture. During his student years Corrigan was already designing sets, first at the University of Melbourne, for plays directed by Patrick McCaughey and David Kendall, and subsequently as a postgraduate at Yale University, where he enrolled in the university's drama school headed by Robert Brustein. It was during his residency in New York, hanging round the La MaMa theatre, that he became most fascinated by John Vaccaro and the Theatre of the Ridiculous. Once, at a rehearsal, Corrigan heard Vaccaro ask an actor to stop "this acting shit." "That struck me as significant,"

he said. "Acting was about technique. It was primarily English mainstream. What he was proposing was a radical model of performance – to bring your own life experience on stage rather than simulate life experience." In analogy with theatre, he could not help himself thinking "Stop this design shit" when seeing much of the architecture produced in his time. "I really lost, as a very young man, patience with the whole methodology of architectural design. And this happened in theatre," he told me during an interview in his office on 26 October 2015.

His life in theatre also had a profound influence on his architectural exploration of questions of Australian identity. The complex referencing of the architecture of the Australian suburbs, for example in his Valmorbida Townhouses or the Oakleigh Fire Station, is often read in parallel to Robert Venturi, Denise Scott Brown and Steven Izenour's celebration of "ugly and ordinary" architecture in postwar American car-oriented cities or, more generally, the semiotic sampling of commercial and elite culture in postmodern architecture. However, Corrigan's commitment to the everyday is better understood when contextualized in the intellectual environment of the so-called New Wave theatre in Australia. After his return from New York to Melbourne, he joined the Australian Performing Group (APG). The APG produced experimental plays between



1967 and 1981 that examined the question of Australian identity and social values through actors seeking to establish, in reaction to the mainstream theatre culture of the time, a collective yet each time uniquely personal and seemingly under-rehearsed performance that was rough and volatile and that kept ample room for the unpredictable. Plays written by group members such as Jack Hibberd, John Romeril and Barry Oakley explored the contradictory, anti-authoritarian but genuine character of Australian common culture.

Here, during the APG years, Corrigan became convinced that it was crucial to find an Australian style in the architecture of Australian cities, a homegrown equivalent to the complexity and subversion of the larrikin characters portrayed in APG plays such as *The Floating World* or *The Bodgie Wolf*. This cherishing of larrikinism translated into his architecture as a disdain for all that was snobbish, bourgeois and authoritarian in late modernism, a disdain demonstrated in projects from the Keysborough Church of the Resurrection (1976) to the Victorian College of the Arts Theatre building (2004).

After his scenography for the APG, Hoopla Productions and the Playbox Theatre Company, he collaborated with reputed theatre directors such as Peter King in the 1980s, Barrie Kosky in the 1990s and Michael Kantor in the last decade. He gained international recognition through

his set designs for Kosky's production of György Ligeti's *Le Grand Macabre* in Berlin's Komische Oper in 2003. This later work continued to explore a theme that he had already pinpointed at the age of twenty-three in an influential essay, "Stage Space." "The major barrier confronting the designer who strives for a unity of design as his basis for heady provocative space is illusion."⁴ For a maverick like Corrigan, new narratives could only provoke reality if they were performed in real life.

— Wouter Van Acker is a tenured lecturer (chargé de cours, temps plein) at the Faculty of Architecture La Cambre Horta of the Free University of Brussels.

Endnotes

1. Jennifer Taylor, Ken Woolley, Daryl Jackson, Alec Tzannes, Graham Jahn, "Jury Citation" in "RAIA Gold Medallist 2003 Peter Corrigan: Life Through Architecture," *Architecture Australia*, vol 92 no 2, Mar/Apr 2003, 76.
2. I would like to thank Peter Corrigan and a former student of Peter's, Laura Szyman, who took the train stations studio, for providing me with the materials that allowed me to understand the pedagogical framework and workload in Peter Corrigan's design studio at RMIT University.
3. I would also like to thank Matthew Corrigan for sharing Peter Corrigan's notes on this last sermon to the students of his studio.
4. Peter Corrigan, "Stage Space," 1962, in Peter Holloway (ed.), *Contemporary Australian Drama*, 1st edition (Sydney: Currency Press, 1981), 34–38.

✎ The Victorian College of the Arts Theatre Building (2004) by Edmond and Corrigan articulates the "concept of performance" at the heart of Corrigan's work.

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As the inaugural Australian Capital Territory Government Architect and founding partner of award-winning practice DJAS, Alastair Swayn demonstrated an ardent commitment to socially conscious design. Here, DJAS director Alisa Moss pays tribute to Alastair, a generous leader, teacher and architectural craftsman.

Words by Alisa Moss

Alastair Swayn was a great mentor and leader. He was always bringing people together, he was generous with his time and he loved to inspire and teach his younger colleagues. His bright and bold use of colour, his love of all things functional, his use of daylight within buildings and his use of strong horizontal elements within a light building form were all hallmarks of this very competent architectural craftsman.

Alastair's legacy is the establishment of the Alastair Swayn Foundation, formed to give back to and support the architectural community, including giving grants for architectural research and education. His commitment to architecture, the arts and the community was acknowledged with the posthumous presentation of the Order of Australia in January 2017, for distinguished service to architecture in the Australian Capital Territory, through executive roles with professional architectural institutes, and to the community.

Alastair was born on 8 December 1944 in a small Scottish coalmining port called Methil in Fife, a town surrounded by the sights and sounds of coal-loading wagons and colliers, with an industrial, maritime feel at its heart. The connection between ships and industrial architecture, you might say, started right from the beginning of Alastair's life.

Alastair moved to Sydney, Australia in 1972 and Canberra in 1975, first joining the firm Collard Clarke Jackson and then

working with architect Daryl Jackson from 1979, forming Daryl Jackson Alastair Swayn, commonly known as DJAS, in 1987. Alastair had a strong relationship with Daryl Jackson. "I have to say that once we started working together the relationship was quite smooth and very inclusive, so it was one of those quirks, one of those personality things. Because somehow the two of us clicked," said Alastair.

"In any partnership you need that sort of cooperation between two people. That's the other thing I learned from Daryl ... buildings are not just black boxes, they are buildings in which people live. And light and fabrics and materials are a part of making buildings feel human. It's what they need to function properly. I often describe our buildings as a family, they all are a part of the family and it's hard to pick out one that is better than the others. The better ones have got more daylight, landscape and delicacy of touch in the way that they are – and those include the CSIRO Discovery Centre, a very airy building, a very light touch to how it's put together."

With Daryl based in Melbourne, Alastair was left with the day-to-day running of DJAS. Alastair was a kind and fair leader; his approach to running and mentoring the office was always based on the people, relationships and personal development.

Alastair knew that without talented people there is no office. He also knew that talented people are ambitious – they would





want his job and would also be seeking other opportunities. He encouraged both characteristics. He gave responsibility to those who asked and provided them with support. When it was time for someone to leave he would wish them well and encourage them to drop in if they needed anything. He was always generous with his time and knowledge.

Office relationships at DJAS were built on mutual respect. As a leader Alastair always provided his team with the time to explore design ideas and he would listen and consider their merits. Of course he would throw away the dross, massage the idea into something that would work or at times come up with something completely different.

Alastair gave his team opportunities because he enjoyed seeing them grow as designers and professionals. He would always think past himself and he would pride himself on the success of others. For example, there is a longstanding DJAS tradition of encouraging graduates to attain their architectural registration as soon as possible. He firmly believed in this and would do his best to give people a small project from inception to completion so they would understand the process of architecture and have the right experience for their logbook.

Relationships in the office have always been encouraged; the morning tea ritual established by Daryl in the Melbourne office was incorporated into daily life at

DJAS and continues to this day. A cornerstone of DJAS is the office culture. It has a collaborative team environment, encouraged and enjoyed by Alastair and still prevalent today under the leadership of Alastair's hand-picked succession plan: DJAS directors James Andrews, James Hetherington, Scott Hodgson and Alisa Moss.

Similar to Alastair's approach to his life, his approach to architecture was inclusive and thoughtful. "Architecture for me is about the creation of space, and spaces between buildings; it's not just the building itself, not just the rooms. It's the actual encapsulation of space and I think you will see that in most of our buildings. So it's a mixture of things that it delivers: enclosing space and making sure people appreciate that. I very much wanted to create good spaces, good buildings, functional buildings ... one of the things that's common to all our buildings is functionality."

Alastair's architecture reflected light, colour and humanity. His Scottish heritage and strong family values informed a lot of his work. He was educated to believe that people are born equal and have a right to be heard equally. He was proud that you could see that in all his commercial buildings, in public service buildings where workers and visitors are treated equitably and where there is little hierarchy. He believed in that as a way of approaching humanity – that everybody



↑ One of eighteen buildings at Brindabella Business Park, Canberra, designed by DJAS (2007).

→ Brindabella Business Park is imbued with Swain's signature commitment to robust colour, inspired by the work of Spanish architect Ricardo Bofill.

has a say and that everybody is equal. Alastair started with that as his baseline and attributed those values to his mother.

Another common trait of a commercial building designed by Alastair is a generous, naturally lit atrium that distributes light throughout open-plan work areas. This space allows the building's occupants to break out from their routine tasks and mingle with their colleagues, contributing to a social and healthy work environment, all without having to brave Canberra's temperature extremes. The atrium is often enhanced by glass and steel circulation bridges, stairs and elevator shafts to efficiently unite multiple floors into a single cohesive environment. These spaces also contain elements reminiscent of the structure of ocean liners, one of Alastair's enduring interests.

Alastair also had a strong passion for new ways of thinking and technologies that support a modern open workplace, including things that allow occupants to move around in constantly reconfigurable teams, a concept that only becomes possible by opening up the building to the light. In this sense, his architecture constantly evolved to encapsulate opportunities before they became obstacles.

The robust colours in Alastair's buildings have become a trademark of his architecture. His commitment to colour sprang from an experience he had in 1976 when holidaying in north-eastern Spain. Alastair came across the work of Spanish architect Ricardo Bofill, whose brightly painted apartment buildings were tucked into the eucalyptus landscape of the Costa Brava. He thought the combination of bright colours and strong mass colour looked splendid, and when he returned to Australia DJAS began introducing strong colour into its buildings, which is most evident at the Brindabella Business Park – a business park in Canberra with a family of buildings, reflecting colour, light in form and strong in function. It is an environment based on building form and the strong spaces in between. Colour and texture define the exterior public spaces, a testament to the confidence Alastair had in his own design flair.

— Alisa Moss is a director of Daryl Jackson Alastair Swayn, where she worked with Alastair for thirteen years. She is also on the board of directors for the Alastair Swayn Foundation.

The Alastair Swayn Foundation works to advance Australian design and architectural culture and education. Visit alastairswaynfoundation.org



← The CSIRO Discovery Centre, Canberra, designed by DJAS (1999).

↑ "A very airy building," the CSIRO Discovery Centre exemplifies Swayn's deft use of atria in order to harness natural light.



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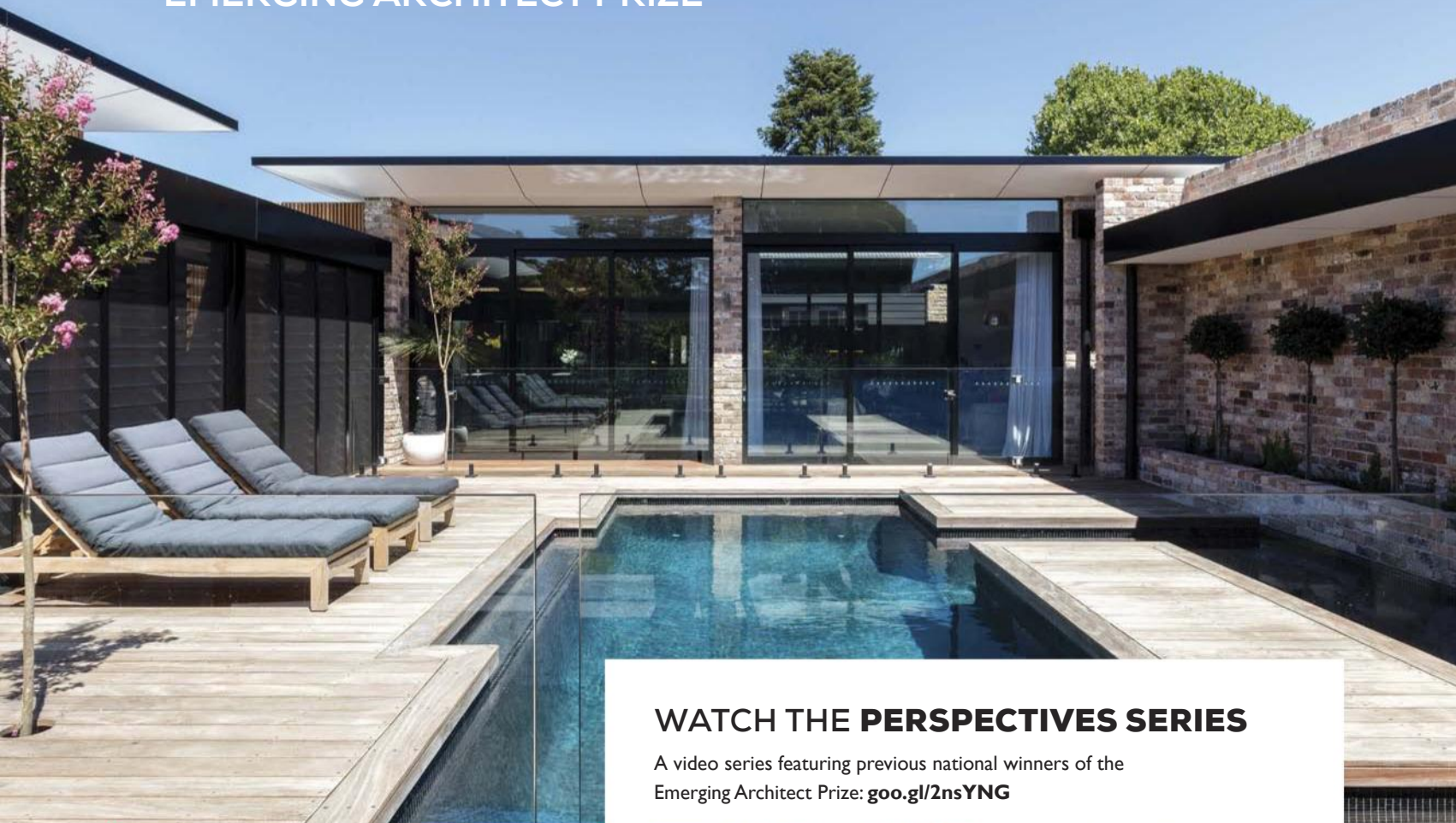
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