



AA

2024 National
Architecture Awards



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Powerhouse Castle Hill
by Lahznimmo Architects

(PHOTOGRAPHER)

Rory Gardiner

Investing in Leadership



As we shift to new models for communicating the value of architecture, I'm reminded of Tony Giannone's words: "Perhaps it is about being an architect in society and not about architecture in society."¹

It is critical that we value ourselves, listen, engage beyond the echo chamber of the profession, and communicate the value of architecture to deliver future-fit outcomes aligned with circular economy principles and value creation for our clients and communities. We must listen with empathy and advocate for the profession using strategies that enable our advocacy to be heard.

Architecture is one of the great generalist professions, oscillating between broad knowledge and deep specialisation. It takes a long time to become a great architect. It is the architect's range that underscores their capability to weave together competing priorities and optimise project outcomes across sustainability, cost, spatial utilisation and experience; engineering inputs, lifecycle, biodiversity, materiality, constructability, aesthetics, and engaging with the human condition.

But have we been able to capitalise on the commercial value that our range brings to our clients?

The iconic architectural image is one of our greatest successes, but perhaps also one of our greatest challenges. The hyperfocus on aesthetics is diverting attention from the extensive skills and profound value that architects can contribute to a project.

The profession has faced a gradual erosion of its role over time, with others encroaching on tasks architects are well-equipped to handle. The Architects Accreditation Council of Australia's 2021 National Standard of Competency for Architects identifies the skills, knowledge and capabilities required for the general practice of architecture in Australia. There are 60 professional competencies required for practice, with only a few referencing aesthetic.

While acknowledging the value of other professions, it's important to communicate the comprehensive skills architects bring to project optimisation beyond aesthetics. Respect begins with us – respect across our profession, for the communities we serve; respect for our industry colleagues and respect for ourselves.

In recent times, surveys assessing wellbeing and incomes across the profession have shown concerning results. It is our legal and moral responsibility to act. At the Institute our members in leadership roles have become increasingly challenged by the commitment to volunteer time. Should leadership be those in economically privileged positions, or should the Institute be more representative of our diverse field?

By investing in ourselves might we see better results?

I'm pleased to report the Institute is embarking on a project to improve support for the most intensive volunteer roles. This includes aligning strategic vision with chapter staff roles and volunteer time commitments, with a focus on offsetting the burden of key member leadership roles, improving wellbeing and encouraging a diversity of leadership that reflects the diversity of our profession and the communities we serve.

Respect begins with us and the value we bring to the profession.

By valuing members in leadership roles for their time and expertise, we acknowledge the vital contributions they make. It allows architects to dedicate time and energy to strategic initiatives, thus enabling them to focus on innovative solutions and sustained advocacy efforts that advance the profession. Ultimately, investing in our leaders reinforces the profession's commitment to equity, inclusion and wellbeing, resulting in a more dynamic and effective architectural community that can better serve clients and society at large.

We must take personal and collective responsibility for respecting ourselves, amplifying our value and communicating architecture beyond the image.

How do you think we can better communicate what architects do?

— Jane Cassidy, National President,
Australian Institute of Architects

(FOOTNOTES)

- (1) "A Message from Tony Giannone, National President," Australian Institute of Architects, 14 May 2021, (accessed August 2024).

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(REFLECTION)

Championing the architect's skill set



(ACKNOWLEDGEMENT) We acknowledge the Traditional Custodians of Country throughout Australia and recognise their continuing connection to land, waters and culture. We pay our respects to their Elders past, present and emerging.

Architects, says 2024 Gold Medallist Philip Thalís, must become seen and heard as champions of our cities. In the abridged version of his A. S. Hook Address (page 94), Thalís reflects on his time in council and on how so much “intersects with architectural and urban practice.” Politics can slow the momentum of change, but, as Thalís has demonstrated, it is in government that architects have an opportunity to act in society’s best interest, advocate for better outcomes and propel solutions to challenges such as affordable housing or the environment. Along with many poignant calls to action, Thalís urges that, “Above all let’s confront the existential threat of climate change. As buildings and cities capture so much of our human energy and waste production, we must lead urgent change now.”

Several projects in the 2024 National Architecture Awards, celebrated in this issue of *Architecture Australia*, progress sustainable design and building technologies, and seeing these strategies applied at scale is inspiring and promising.

There is a tension that exists between the quest for aesthetic harmony and the need for socially and environmentally responsible outcomes. But these two aspirations aren’t mutually exclusive, and architects are equipped with a unique set of intellectual tools to help navigate challenges – while retaining architectural finesse. As 2024 National Architecture Awards jury chair Stuart Tanner praises, “the evident passion and stratagem applied by practitioners” often comes “against a headwind of planning hurdles or other constraints.” Congratulations to all acknowledged in this year’s awards.

In the year ahead, *Architecture Australia*, will be responding to the push for a circular economy in a themed dossier guest-edited by Chris Knapp, research director for Building 4.0 CRC, an industry-led research initiative co-funded by the Australian government. Other areas of focus for upcoming issues will be the ascent of “retrofit”, the housing affordability crisis, the major infrastructure overhauls in Australia’s capital cities, and the increasingly positive engagement with Country in our built environment. Australia’s architects are tackling the world’s rising issues head on and we look forward to showcasing these efforts.

— Katelin Butler and Georgia Birks

(CORRECTION)

The review of Berninnet Cultural and Community Centre by Jackson Clements Burrows Architects in *Architecture Australia*, vol. 113, no. 5, Sep/Oct 2024 (pages 24–31) incorrectly stated that old-growth timber was used in glulam columns, plywood linings and detailing. No old-growth timber was used in the project.

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Printing Southern Impact

Distribution
Australia newsagents: Are Direct,
International: Eight Point Distribution

Subscriptions Six print issues per year
AUD: \$95 Australia, \$185 Overseas
Six digital issues per year AUD: \$52
subscribe@archmedia.com.au,
architecturemedia.com/store

Published by

Architecture Media Pty Ltd
ACN 008 626 686

Level 6, 163 Eastern Road
South Melbourne Vic 3205
+61 3 8699 1000

publisher@archmedia.com.au
architecturemedia.com
architectureau.com

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ISSN 0003-8725

This publication has been manufactured responsibly under ISO 14001 environmental management certification and Forest Stewardship Council® FSC® certification.



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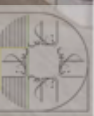
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NATIONAL ARCHITECTURE AWARDS

20
24

JURY CHAIR OVERVIEW

IRRESPECTIVE OF LOCALE, THE 62 PROJECTS SHORTLISTED FOR THE 2024 NATIONAL ARCHITECTURE AWARDS SHOW A DEDICATION TO RESPONSIBLE RESOURCE USE, CARBON MITIGATION AND CONSIDERED AMENITY FOR COMMUNITY AND CLIENT. CONGRATULATIONS TO ALL PRACTICES WITH AWARDED AND ACKNOWLEDGED PROJECTS.



Selection for the National Architecture Awards jury, the Institute's highest level of examination of the profession, is a huge honour. The fortnight-long tour of project visitations is exhausting yet hugely rewarding.

As the immediate past national president of the Australian Institute of Architects, it is an immense privilege to be chair of such an esteemed quorum of practitioners. The jury experience is expansive and enriching, the dialogue and deliberations intellectual, rigorous and uplifting.

In creating the 2024 National Awards jury, consideration was given to capturing regional span and diversity of academic and practice knowledge – with an emphasis on smaller practice, given smaller-scale practices make up almost 80% of the Institute's membership.

This year I was joined by Naomi Stead (Victoria), Yun Nie Chong (Western Australia), Jemima Retallack (New South Wales) and Paul Owen (Queensland). I could not have asked for a more cohesive, perceptive and convivial group of professionals to share the national jury with. Each juror brought particular insight and illuminating critique to each and every project.

Australia is a vast and highly diverse country that demands dexterity of approach to design and procurement. The spectrum of shortlisted projects spanned from Garramilla/Darwin to southern lutruwita/Tasmania and Marapikurrinya/Port Headland.

A climatic response in southern lutruwita is very different from that of Garramilla. But, irrespective of locale, the jury consistently witnessed a commitment to high-quality, thoughtful architecture that dedicated itself to responsible resource use and carbon mitigation, while still elevating the experience for both clients and community.

As is usual, the predominant number of visited projects were in the major capital cities, yet the strength and diversity of architecture in the regions demonstrates the breadth of the profession and its capacity to deliver excellence at all levels and often at great distance.

I wish to express enormous gratitude to the clients and owners who accepted us into their homes and buildings with grace and friendship. Without the generosity of those who commissioned the works and their willingness to share their experience with both state and national juries, the RAIA awards process would lack critical rigour.

Initially the jury created a longlist from the 198 eligible projects and met in Melbourne for two intense days of discussion and deliberation to arrive at a shortlist of 62 projects to visit over a daunting two weeks of travel.

Across the visitation process, the jurors admired the evident passion and stratagem applied by practitioners, which often came against a headwind of planning hurdles or other constraints.

A strong sense of social responsibility emerged within multiple housing programs, being highly receptive to user needs and circumstance while responding sensitively to context. Creatively resolved teaching spaces and placemaking educational solutions were clear drivers in a shift toward student-centric, care-oriented pedagogical outcomes.

Public infrastructure was a welcome element of the tour, with delightful and meaningful consideration given to design for public interaction and environmental engagement.

The ability of public architecture to invite people into the experience was openly demonstrated in sophisticated outcomes, showing the important role architecture plays in our engagement with place and space. Interiors were rich and intimate, as was the deft interplay between new and old fabric, presenting architecture as the civilising character of our cities.

The jury process ultimately resulted in 11 National Commendations, 23 National Awards and 12 Named Awards. Irrespective of accolades, all shortlisted projects exemplify the dedication of our profession to excellence in the built environment and to the execution of inspiring, appropriate outcomes for all clients. They are also important evidence of the broad spectrum of typologies our members are engaged to deliver, substantiating how architecture elevates our society and enhances our lives.

Aside from the exceptional architecture the jury had the great privilege of visiting, the most extraordinary aspect of the assessment journey was the grand diversity of the Australian continent. From the cool of winter lutruwita, to the soft dry-season warmth of the far north, and the tempestuous sea pounding the south coast of Wadawurrung Country, Australia is a place of deep beauty, wild energy and breathtaking milieu.

Flying over the seemingly endless red plains and river lines of far-north Western Australia, one realises a land of vast power and profound narrative.

It is an environ that our profession is privileged to practice within, which presents challenges of climate, community and locale, urban and remote and which fosters the innovative thinking that places our members at the forefront of design excellence.

Congratulations to each and every shortlisted project in the 2024 Australian Institute of Architects National Awards.

– Stuart Tanner LFRAIA, Jury Chair, National Architecture Awards 2024

Jury (L-R) Yun Nie Chong RAIA, founder and architect at Nie And Co Architects; Naomi Stead Hon. FRAIA, professor at RMIT University; Stuart Tanner LFRAIA (chair), immediate past national president of the Australian Institute of Architects, director at Tanner Architects; Jemima Retallack RAIA, director at Retallack Thompson; Paul Owen FRAIA, founder and architect, Owen Architecture; Photographer Simon Casson

(SIR ZELMAN COWEN AWARD)

POWERHOUSE CASTLE HILL LAHZNIMMO ARCHITECTS

(COUNTRY) Dharug
(LOCATION) Castle Hill, New South Wales

(JURY CITATION)

Powerhouse Castle Hill is an exemplar of architecture as an interface between the public and research, preservation and curation. It forms part of the Museums Discovery Centre, operated in partnership with the Australian Museum and the Museums of History New South Wales. Previous storage was at capacity, given that 95 percent of the Powerhouse Collection is maintained in storage at any one time.

The brief called for a 9,000-square-metre facility catering for storage, exhibition, research, events conservation, photography and archives. Powerhouse Castle Hill has looked beyond these pragmatics to elevate its purpose to one of enshrinement.

A shimmering skin is glimpsed through eucalypts from the bordering Showground Road, as one approaches an installation that emanates both mystery and welcome. A precise hybrid of precious receptacle and public centre, punctuated by deft edits to an envelope, the building invites curiosity – placing architecture as a vehicle for experience, both fascinating and cerebral.

Veracity of detailing is evident from entry to interior, with spatial and light control conveying a sense of privacy and intrigue. Scale transitions from appropriately monumental at entry, to progressively diminishing in volume and illumination as one proceeds deeper within.

Exhibition and event spaces align logically alongside public circulation, with a sheer frameless glazed wall allowing full view of the 3,000-square-metre “very large object” storage area. Specific secure catalogue storage areas require escorted access through sibilant circulation zones, softly lit by seductive

contemporary artwork. A vessel of history, record and education, the architecture resides as an artefact in itself, a signal to its purpose.

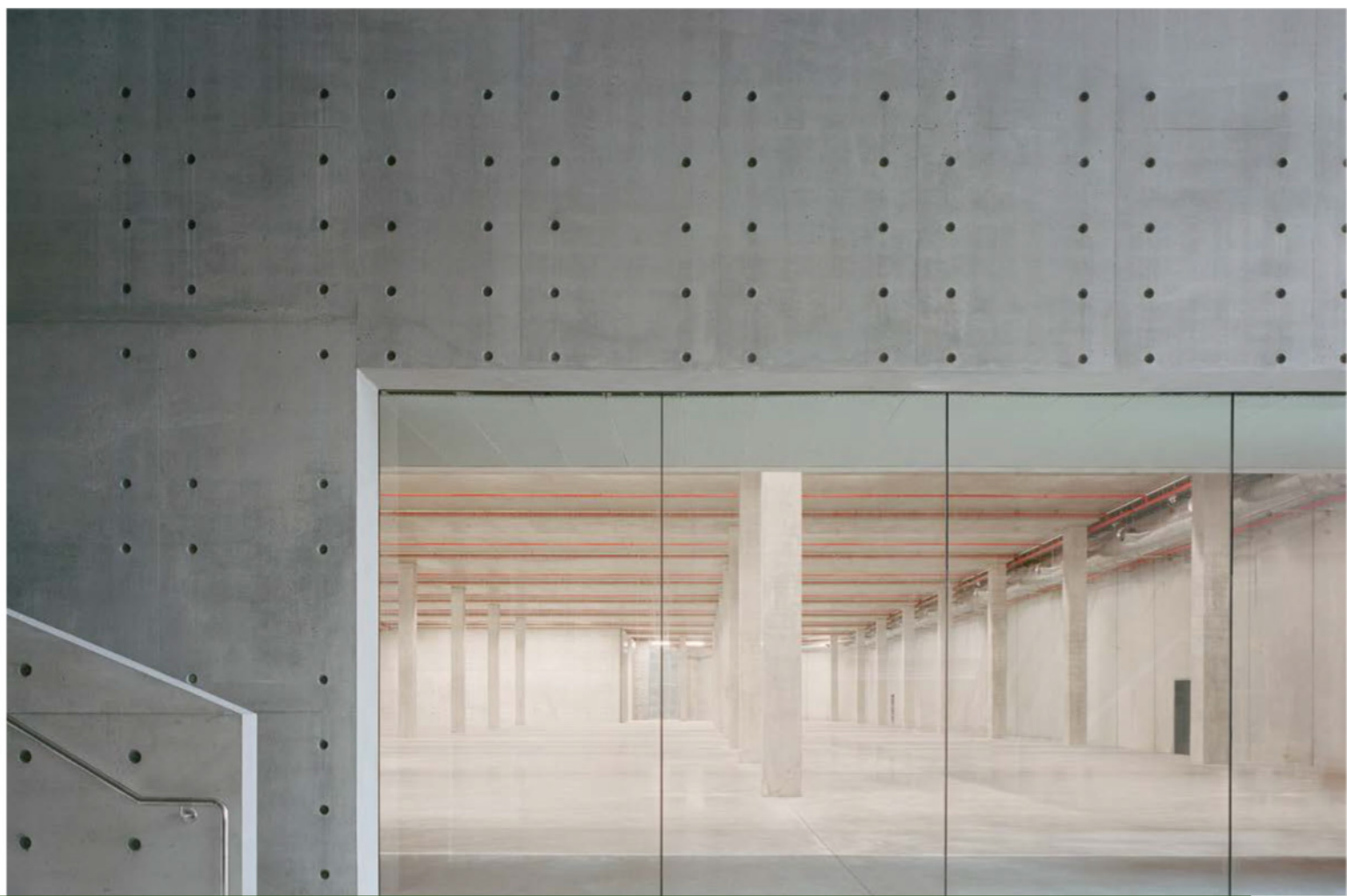
The building avoids becoming highly technical or overtly prosaic; instead, through a glimmering uniform envelope, it becomes an intriguing vault, reading as a contemporary chamber for articles of reverence. The architecture lends these items significance through its simplicity and subtly enigmatic quality.

A spare, robust interior palette lends a functional character to the spatial experience of the larger public areas, while upper-level circulation areas become an avant-garde transition to deeper zones of the facility.

Powerhouse Castle Hill has realised its purpose as an asset to society. It fulfils the critical demands of conservation and preservation while providing public experience of the collection, through a profound architecture of rigour and beauty.

— Powerhouse Castle Hill was reviewed by Kate Goodwin in *Architecture Australia* March/April 2024. See architectureau.com/articles/powerhouse-castle-hill-by-lahznimmo.

Architect Lahznimmo Architects; Project team Andrew Nimmo, Patrick Love, Brad Cogger, Ben Gore; Builder Taylor Construction; Structural engineer, hydraulic consultant, civil consultant and electrical consultant Northrop Consulting Engineers; Landscape consultant Aspect Studios; Quantity surveyor Donald Cant Watts Corke (NSW); Town planner Milestone Town Planning; BCA consultant Consult Code Solutions; Arborist MacKay Tree Management; Photographer Rory Gardiner



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(NATIONAL AWARD)

BERNINNEIT CULTURAL AND COMMUNITY CENTRE JACKSON CLEMENTS BURROWS ARCHITECTS

(COUNTRY) Bunurong
(LOCATION) Cowes, Victoria

(JURY CITATION)

Berninneit Cultural and Community Centre is a new arts and culture centre incorporating a 250-seat theatre, multipurpose community rooms, a regional library, historical society museum, meeting rooms and council offices. Berninneit (a Bunurong word meaning “gather together”) was an important introduction to the Philip Island community and one that fosters an intrinsic connection to place and culture.

The plan manoeuvres around several mature, existing trees, and in doing so promotes a welcoming, warm street presence with enclosing courtyards and inviting entry zones.

Precise implementation of naturally toned, carbon-neutral masonry evokes colours of the region’s dunes and cliffs, while the buckling form speaks to the regional geology and coastal topography. The main plaza can be a gathering place for larger public events, while quieter landscaped edges make for a more intermittent experience. Collaboration with landscape architects has fostered meaningful plantings of natives to augment the existing trees.

The interior grand hall allows for procession throughout the building’s length, with logical access to subsidiary spaces from this spine. Uplifting natural light floods the hall, while

a strong commitment to ESD principles and low-carbon materials brings about a calming quality to the larger volume. Smaller event spaces are exquisitely resolved with careful attention to function and detailing, culminating in exalting skylights.

Berninneit is a beautifully crafted example of a multivalent gathering place. Its success in accommodating community needs and local cultural activity within a tactile and uplifting series of spaces makes it an exemplar of public architecture.

— Berninneit Cultural and Community Centre as reviewed by Rachel Hurst in *Architecture Australia* September/October 2024. See architectureau.com/articles/berninneit-cultural-and-community-centre-by-jackson-clements-burrows-architects.

Architect Jackson Clements Burrows Architects; Project team Graham Burrows, James Stewart, Thomas McCarthy, Julie Rabaud, Danielle Pacella, Simon Topliss, Nick Rosati, Ben Pitman, Richie Machuca; Builder McCorkell Constructions; Structural and civil engineer WGA; Services engineer and acoustics ADP; ESD, facade engineer and passivehaus consultant Inhabit Group; Theatre specialist Setting Line; Landscape consultant Site Office; Signage and wayfinding Latitude; Fire engineer Scifire; Accessibility and consulting building surveyor du Chateau Chun; Building surveyor BSGM; Traffic engineer Traffix; Quantity surveyor Slattery; Arborist Greenwood; Photographer Peter Clarke



(NATIONAL AWARD)

PARRAMATTA AQUATIC CENTRE

GRIMSHAW AND ANDREW BURGESS ARCHITECTS WITH MCGREGOR COXALL

(COUNTRY)

Dharug

(LOCATION)

Parramatta, New South Wales

(JURY CITATION)

Parramatta Aquatic Centre is situated on Mays Hill, directly across the rail line from the UNESCO World Heritage site of Parramatta Park and Old Government House. The site has a 60,000-year history of occupation by the Burramattagal people, a clan of the Dharug.

The project is a consummate example of a public facility that moves beyond the brief to transform space at the edge of a transit corridor into a newly realised, publicly accessible locale. Acknowledging both Burramattagal heritage and the colonial history of the area, the project strategy assimilated Mays Hill as a traditional outlook point. The deft insertion of the facility within the landform is an act of respect and preservation and exhibits considerable expertise in accommodating a 15,000-square-metre footprint.

Conceived as a community landscape, the pool sits as a sunken court, allowing the public to meander around Mays Hill and view the Parramatta vista. The circle becomes both focal ring and core around which subsidiary facilities are incised, allowing a clear and logical program, with natural light filtering through generous roof lights. The drawing-in of park flora

is a counterpoint to what might be traditionally experienced within a public pool setting; water-sensitive design is a strong consideration, including the re-establishment of endemic tree species over the parkland. The inclusion of aligned facilities and a cafe promotes a social community atmosphere within the whole.

Parramatta Aquatic Centre is a masterful outcome for public design that ensures the conservation of a key landscape asset for the city of Parramatta.

— Parramatta Aquatic Centre was reviewed by Laura Harding in *Architecture Australia* March/April 2024. See architectureau.com/articles/parramatta-aquatic-centre.

Architect Grimshaw and Andrew Burgess Architects; Landscape consultant McGregor Coxall; Project team Andrew Cortese, Andrew Burgess, Joshua Henderson, Eva Ponsati, Elena Lucio Bello, Kathryn Chang, Chris Mullaney, Mark Gilder, Wayne Henkel, Amalia Mayor, Romain Guillot, Karolina Wlodarczyk, Ajeng Warddhana, Eric Ye, Lucas McMillan, Cameron Deynzer, David Crapp, Charles Choi, Marlena Prost, Amelia Halliday; Builder Lipman; Structural and civil engineer Stantec and Tonkin; Mechanical and fire consultant Stantec; ESD consultant Stantec and WSP; Facade consultant WSP; Hydraulic consultant Harris Page; DDA consultant Jensen Hughes; Wayfinding Extra Black; Aquatics consultant SCP Consulting; Town planner Urbis Leisure consultant Warren Green Consulting; BCA consultant Design Confidence; Traffic engineer Traffix; Photographer Peter Bennetts





(NATIONAL AWARD)

SPINIFEX HILL PROJECT SPACE OFFICER WOODS ARCHITECTS

(COUNTRY)

Kariyarra

(LOCATION)

South Hedland, Western Australia

(JURY CITATION)

Spinifex Hill Project Space is an independent, multipurpose building centred around an existing garden as an adjunct to an artists' studio. The building provides a much-needed community and artistic hub for the far-north-west town of Port Headland, Western Australia, and a new space for engagement with Kariyarra art and artists.

Simple in principle yet sophisticated in execution, the tall extent of the main form addresses the road while the lower edge defers to the garden. Modular portal frames permit the creation of the sculptural form, shifting in scale and presence as one proceeds around its perimeter.

Constraints are transformed into generators of innovation; the road-edged site was viewed as the opportunity for the building to respond geometrically and signal to those passing by. A steel awning along the eastern edge is punctuated to allow dappled light at the point of entry. A well-detailed, light-filled and pressurised lobby allows for pause and transition between

the exhibition zone and garden while functioning as an airlock and flood bay in the event of a cyclone. The ability for the envelope to roll back and reveal, or seal away for protection, is well handled.

A carefully proportioned and lit exhibition space demonstrates a rigorous response to the brief, which has resulted in a sense of pride in the work of local artists, while still preserving the ambience of the existing artists' premises. The typical Western Desert artwork size is six by three feet, and the dimensions of this thoughtful and highly resolved exhibition space and community hub echo that proportion.

Reading as a non-industrial insertion into the periphery of town, yet with materials expressive of the locality, it is both legible and uplifting as a cultural and public benefaction.

Architect Officer Woods Architects; Project team Jennie Officer, Trent Woods, Bradley Millis; Builder Cooper and Oxley; Civil consultant Pritchard Francis; Structural engineer Forth; Engineer Geoff Hesford; ESD consultant Stantec; Building surveyor BCA Group; Photographer Robert Frith

(NATIONAL COMMENDATION)

LONG REEF SURF LIFE SAVING CLUB ADRIANO PUPILLI ARCHITECTS

(COUNTRY)

Gayamaygal

(LOCATION)

Long Reef, New South Wales

(JURY CITATION)

Subtly sheltered within the coastal dunes of Griffiths Reserve, Long Reef Surf Life Saving Club is both a collection of architectural structures and a space for the Long Reef community. The strength of the project is also its deference to placement behind the dunescape: withholding a direct ocean view promotes greater interplay of the public space and the shifting dune morphology, with the architecture as the enclosing element. Within the buildings, key club facilities and equipment storage are thoughtfully and functionally programmed.

Long Reef Surf Life Saving Club has successfully balanced the needs of the club and the community while delivering a contemporary, functional facility that is sympathetic to its coastal domain.

Architect Adriano Pupilli Architects; Project team Adriano Pupilli, Matt Ryall, Aoiffe O'Kelly, Harry Murdock, Emma Harrison, Alex Cassar, Ben Muir; Builder Grindley Interiors; Structural engineer Partridge; Landscape consultant Tyrrell Studio; Services consultant Stantec; ESD consultant Jensen Hughes; BCA consultant Steve Watson and Partners; Access consultant Access-i; Coastal engineer Horton Coastal Engineering; Geotechnical engineer Crozier Geotechnical Consultants; Photographer Martin Mischkulnig



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(DARYL JACKSON AWARD)

RIVER'S EDGE BUILDING, UNIVERSITY OF TASMANIA WARDLE

(COUNTRY) Palawa
(LOCATION) Invermay, Tasmania

(JURY CITATION)

The River's Edge Building adds to Wardle's existing suite of stellar educational buildings on the Inveresk Campus of the University of Tasmania. The building has a formal and spatial inventiveness which turns a tricky triangular infill site into a virtue. The gesture of "flipping" the surrounding industrial buildings' saw-tooth roof profiles sideways – recasting this as a stepped wall plane to channel and embrace the view – at once acknowledges the River's Edge Building's heritage context while signalling a bold departure.

Marking an inventive approach to the use of materials, including rolled-on-site metal wall cladding, the building is particularly distinguished by the quality of its interior spaces. The central atrium forms both the physical and symbolic heart of the building: from the warmth and texture of the brick "pods" at the ground level, to the light flooding through imposing timber skylight baffles above. The ground-level plan, with its pinwheel of breakout spaces extending into the site and landscape, also provides uncommonly rich spaces for sharing and collaboration.

Beyond the sculptural spectacle of this atrium, the surrounding spaces benefit from borrowed light, unexpected internal glimpses and curious geometries, creating a variety and intimacy of spaces that bring character to a large educational building. Classrooms are distinguished with excellent acoustic performance, research offices with natural light and views, and meeting spaces with a sense of warmth and texture – meaning that what could have felt like a generic institutional building is instead full of idiosyncrasy and moments of joy.

Informed by careful and respectful consultation with First Nations stakeholders, and with a serious consideration of sustainable materials and manufacturing, River's Edge Building has a language that is inventive and entirely assured, creating an uncommonly fine piece of tertiary educational architecture.

— River's Edge Building, University of Tasmania was reviewed by Katelin Butler in *Architecture Australia* September/October 2023. See architectureau.com/articles/university-of-tasmania-inveresk-campus.

Architect Wardle; Project Team John Wardle, James Loder, Minnie Cade, Tine Van de Wiele, Alexandra Morrison, Charlotte Churchill, Goran Sekuleski, Amanda Moore, Belinda Au, Nick Roberts, Ellie McFee, Kristina Levenko, Tom Denham, Kyle Brodie, Jeff Arnold, Michael Macauley, Barry Hayes; Builder Fairbrother; Building services engineer and ESD consultant Introba; Civil and structural engineering Gandy and Roberts; Services consultant ESTAS; Accessibility consultant Equality Building; Facade consultant WSP; Town planner Irenelnc; Landscape consultant Aspect Studios; Quantity surveyor Slattery; Fire engineers Castellani; Geotechnical consultant Geo-Environmental Solutions; Wind consultant Mei Consult, VIPAC; Landscape feature elements T3D Design; Building surveyor Lee Tyers Building Surveyors; Acoustic consultant Marshall Day; Wayfinding Studio Semaphore; Photographer Adam Gibson







(NATIONAL AWARD)

CLIFTON HILL PRIMARY SCHOOL

JACKSON CLEMENTS BURROWS ARCHITECTS

(COUNTRY)
(LOCATION)

Wurundjeri
Clifton Hill, Victoria

(JURY CITATION)

Clifton Hill Primary School is a fine example of a mid-rise school building that fits a lot onto a tight site while respecting the built form of its neighbourhood context – and bringing some new whimsy and joy.

A loose-fit ground plane with gathering spaces develops upstairs into a strikingly lucid plan, with clear relationships between classrooms, secondary central breakout spaces and stair circulation on both sides of the building – with the stairs forming part of the life of the school.

The sustainability credentials of the building are significant: built from hybrid mass-timber following Passivhaus principles, the building is impressive in its environmental performance and forms a model as the first such public school building in Victoria. But among these many virtues, the quality of the learning spaces themselves is foremost, with a warm material palette and careful use of colour creating a humane, comfortable and pleasant learning environment which is also exemplary of modest, low-carbon and low-energy public school buildings.

— Clifton Hill Primary School was reviewed by Alex Brown on *Architecture, Au* June 2024. See architectureau.com/articles/clifton-hill-primary-school-by-jackson-clements-burrows-architects.

Architect Jackson Clements Burrows Architects; Project team Graham Burrows, Thom McCarthy, James Hoogenbosch, Damon Van Horne, David Burton; Builder (base) Capitol; Builder (fitout) Figurehead; Structural engineer TTW; Passivhaus consultant Inhabit Group; Building surveyor Philip Chun; Landscape consultant GLAS Landscape Architects; Accessibility consultant du Chateau Chun; Fire engineers Scientific Fire Services; Quantity surveyor Plan Cost; Services consultant WSP; Photographer Peter Clarke



(NATIONAL AWARD)

THE COTTAGE SCHOOL

TAYLOR AND HINDS ARCHITECTS

(COUNTRY)

Mumirimina

(LOCATION)

Bellerive, Tasmania

(JURY CITATION)

The Cottage School is a delight – an idyllic educational environment that reads as a beautiful, humble place of learning and offers a quiet critique of more industrialised spaces of primary schooling. It does so through the modest, carefully considered extension of the existing “green cottage”, part of a suite of three dwellings converted into classrooms, to support the school’s alternative educational model.

This is a deftly resolved piece of architecture, perfectly calibrated to the scale and spatial needs of a child; while being neither splashy nor spectacular, it’s full of ideas. It offers a highly detailed, carefully considered design of the whole classroom environment, from workspaces to lighting to storage to display – extending this outward to modest but hard-working external spaces, into the garden playground beyond.

With a textured and consistent material palette, modulation of natural light, and use of colour as identifier, the Cottage School is a warm and alluring total environment; a place for the curiosity and wonder of learning.

— The Cottage School was reviewed by Stuart King in *Architecture Australia* September/October 2024. See architectureau.com/articles/the-cottage-school-by-taylor-and-hinds.

Architects Taylor and Hinds Architects; Project team Poppy Taylor, Mat Hinds, Dylan Rowbottom, Monica Wedd, Jessie Pankiw; Builder Jackman Builders; Structural engineer and hydraulic consultant Aldanmark; Building surveyor Lee Tyers Building Surveyors; Geotechnical engineer Geo Environmental Solutions; Electrical consultant and mechanical engineer Engineering Solutions Tasmania; Quantity surveyor Matrix Management Group; Land surveyor Rogerson and Birch Surveyors; Energy assessors RED Sustainability; Planning consultant ERA Planning; Fire engineer Castellan Consulting; Landscape consultant Playstreet; Access consultant Kerry Moore; Acoustic consultant Noise Vibration Consulting; Photographer Adam Gibson



(NATIONAL COMMENDATION)

ST PATRICK'S COLLEGE: SCIENTIA BUILDING BVN

(COUNTRY) Dharug
(LOCATION) Strathfield, New South Wales



(JURY CITATION)

The Scientia Building presents as a hybrid: part teaching-laboratory, part grandstand, it is a bright and striking addition to the St Patrick's College campus; a building that is open and connected with the world.

BVN's siting of the building is a prescient manoeuvre, setting up for a long-term, masterplanned cross-school connection to be fully realised in future. The main entry loggia space is exciting, with its covered meeting plaza beneath vaulting mezzanine levels. Internally, a grand stair creates a promenade and a space for raked audience seating and leads upward to classrooms and open areas that are light and breezy – culminating in rooftop basketball courts. The floating lightness of the white blade facade screen is already being taken over by plantings as this fine building settles into the campus and into a newly integral role in the school community.

Architect BVN; Project team Ali Bounds, Ariane Easton, Cathy Hua, Ciaran Durney, Felix Saw, Fion Lai, Ivan Tejada Navajas, Kah Mun Tham, Lucy Rimmer, Luke Johnson, Peter Richards, Phillip Rossington, Simon Hubert, Stefan Heim; Builder Hansen Yuncken; Traffic consultant TTPP Transport Planning; Structural engineer SDA Structures; Mechanical and ESD consultant JHA Consulting Engineers; Electrical consultant Electrical Projects Australia; Hydraulic consultant McCallum PFCA; Civil consultant Northrop; Fire services consultant MCD Fire Engineering; Waste management EcCell Environmental Management; Kitchen consultant Cini Little; Town planner Urbis; Arborist Truth About Trees; Acoustic consultant Reverb Acoustics; Biodiversity consultant Eco Aus; BCA and PCA consultant Dix Gardner; Access and DDA consultant Arina; Building surveyor SWP; Aboriginal cultural heritage Navin Officer; Project manager School Facilities Planning; Quantity Surveyor Muller Partnership; Photographer Tom Roe

“...WHAT COULD HAVE FELT LIKE A GENERIC INSTITUTIONAL BUILDING IS INSTEAD FULL OF IDIOSYNCRASY AND MOMENTS OF JOY.”

2024 National Architecture Awards
Jury on River's Edge Building,
University of Tasmania by Wardle

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Industry Insights

Since its inception in 1984, Spantech has established itself as a leader in wide-span steel roofing technology.



In this interview, Spantech's Craig Lucas discusses the technical advantages of their various roofing profiles and patented interlocking connection systems, collaboration with architects, and the company's ability to deliver tailored solutions for complex projects.

Architecture Australia: What unique features differentiate Spantech roofing panels from competitors in the market?

Craig Lucas: At Spantech, we have pioneered our light gauge metal roofing systems based on a straightforward design philosophy of maximising spans to minimise design complexity, construction time and cost. Our research into wide-span roofing systems globally revealed that many had limitations in span capabilities, requiring each roof sheet to be bolted or screwed together. This not only extended installation time but also compromised the integrity of the roof by necessitating drilling into the sheets, which could damage their protective coatings and shorten their lifespan. To address this, we developed and patented an interlocking connection system that allows all Spantech profiles to clip together seamlessly. Our profiles also achieve unmatched spans. For example, the Woomera 300 curved roofing system can span 30 metres, while the Pinkenba profile can span up to 36 metres – enough to cover two basketball courts.

AA: How involved is Spantech in the design development stage of a project?

CL: Given that wide-span roofing systems aren't something architects use every day, we prioritise early involvement in projects to help design teams maximise the value of our systems. Early involvement also means that if we don't have an off-the-shelf option, we have the time to develop a bespoke, project-specific

solution – something architects always appreciate. For example, we collaborated with Macksey Rush Architects on two large sporting pavilions for St Joseph's College in Coomera, Queensland. Together with Bradford Insulation, we created an insulation method that could remain exposed for extended periods. This project gained recognition at the 2020 Australian Institute of Architects Queensland Architecture Awards in both the Educational Architecture and Sustainability categories.

Another collaboration with Webber Architects used our Longreach system as a tool to link all six stages of Catherine McAuley Catholic College in Medowie, New South Wales. They designed generous eaves extending beyond the building envelope for shade and weather protection. We assisted with intricate details like custom downlight brackets for illuminating the administration building facade.

AA: Can you share any other case studies where Spantech panels have been used in a creative way?

CL: We worked with Misho and Associates on the Sydney Zoo Nocturnal House! The original design featured a large earth-covered precast concrete arch. When we realised the design had similarities to earth-covered structures we had previously worked on, we proposed our permanent curved metal formwork and shotcrete method. This cost-effective solution not only simplified construction but also offered significant design advantages. The final structure was a single 60-metre building with an added side tunnel for fire escape – eliminating four end walls and optimising site space. Since this facility houses nocturnal animals, we provided pre-painted matt black finishes for the interior surfaces, which meant our clients could avoid additional painting.

Early involvement also means that if we don't have an off-the-shelf option, we have the time to develop a bespoke, project-specific solution.

In another instance, Populous Architects sought our Longreach roofing profile for wall cladding at the North Queensland Cowboys' high-performance centre. We developed a solution where the long-span vertical cladding would transition smoothly from metal to perforated aluminium, the building would be certified for cyclone conditions, and the structure would use pre-painted profiles in the team's signature colour.



(ABOVE) Wide-span roof on St Joseph's College in Coomera, Queensland. Product: Longreach 800 profile. Photographer: Angus Martin.

(LEFT) Curved roof of Glencore Grain Store, Mount Maunganui, New Zealand. Product: Pinkenba 370. Image courtesy Spantech.

AA: What is Spantech's approach to sustainability and environmental responsibility in roofing panel production?

CL: Our approach to on-site manufacturing was initially driven by practicality; our roof sheets are often too long or bulky for transport – particularly those measuring 36-metres wide and curved! Manufacturing on-site allows us to roll sheets to precise lengths, enhancing quality while minimising waste. There's no double handling; as soon as a sheet is produced, it goes directly onto the roof. For our Woomera 300 and Pinkenba 370 curved roofing systems, any offcuts generated are repurposed into forming end walls for buildings – resulting in minimal waste during construction.

AA: What level of support does Spantech provide to contractors during installation?

CL: In our early days, many contractors did not have experience with erecting large sheets of one-millimetre-thick steel measuring up to 36-metres long. Initially, Spantech manufactured and installed these sheets for clients, but as demand grew, we introduced mobile roll-form machines into our fleet and began training specialised roofing contractors in our systems.

AA: Are there any new products in development? What design iterations and technologies are you exploring?

CL: One challenge we've encountered is aluminium's significant expansion and contraction properties in long-span applications. To address this issue, we've recently developed a sliding bracket that accommodates aluminium sheets up to 60 metres long. This advancement opens new markets for water reservoirs and facilities exposed to harsh chemicals or environments, and is already being implemented in a water reservoir upgrade project in south-east Queensland. We are also excited about enhancements to our Spantech Longreach system. We are collaborating closely with architects on a unique tapered profile designed specifically for a major tourism project in Queensland. Our partnerships with architects drive innovation within our product line as they challenge conventional designs and expand application possibilities.

For more information:
spantech.com.au

SPANTECH
BUILDING INNOVATION

(HARRY SEIDLER AWARD)

T3 COLLINGWOOD

JACKSON CLEMENTS BURROWS ARCHITECTS

(COUNTRY) Wurundjeri
(LOCATION) Collingwood, Victoria



North section
1:1500



West section
1:1500

0 5 20 m

(JURY CITATION)

T3 Collingwood is a demonstration of how architectural mastery can achieve authenticity for a commercial building in an urban setting. The building is the result of a client and architect with the collaborative aim to achieve ambitious social, sustainability and community targets.

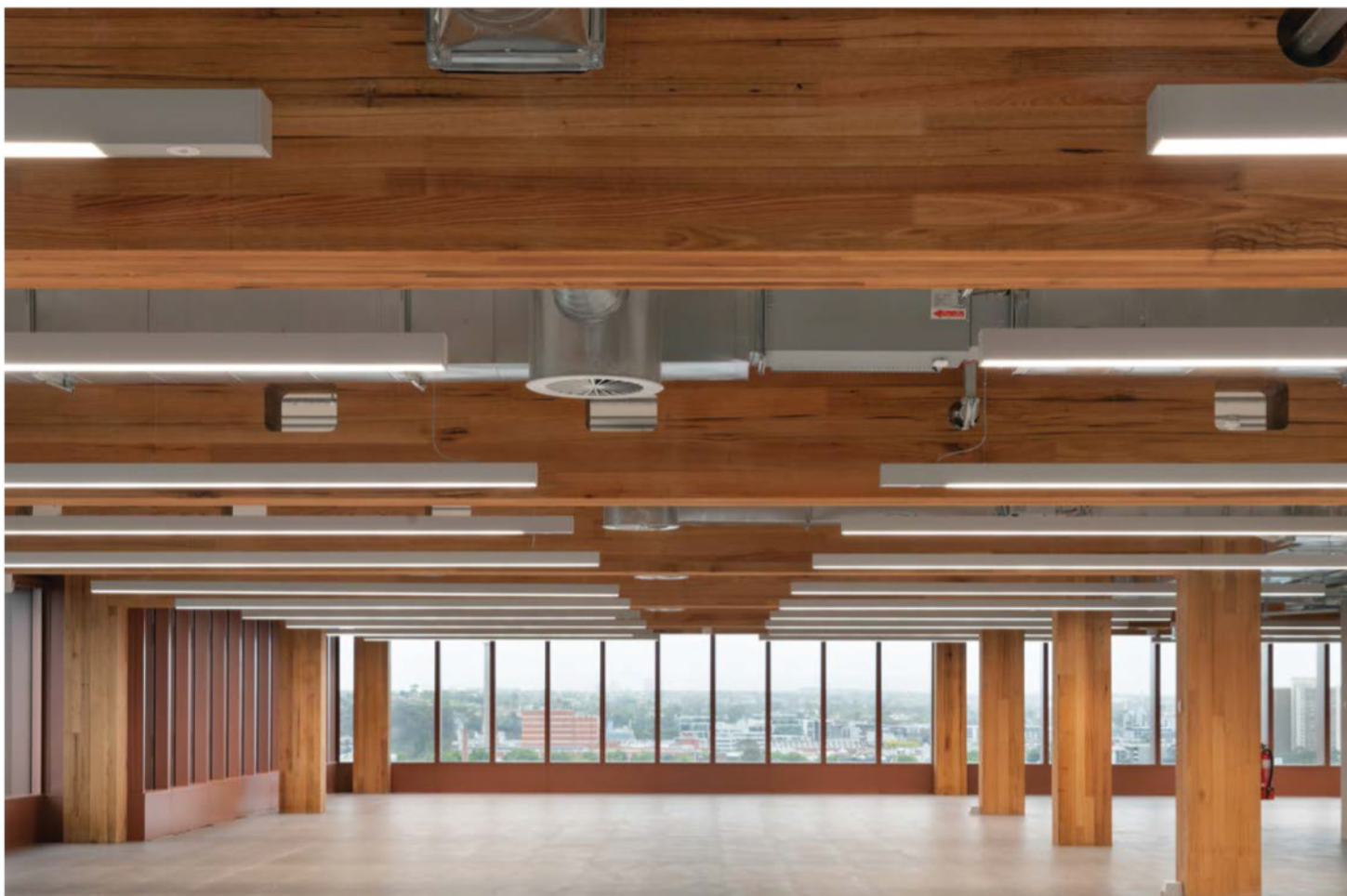
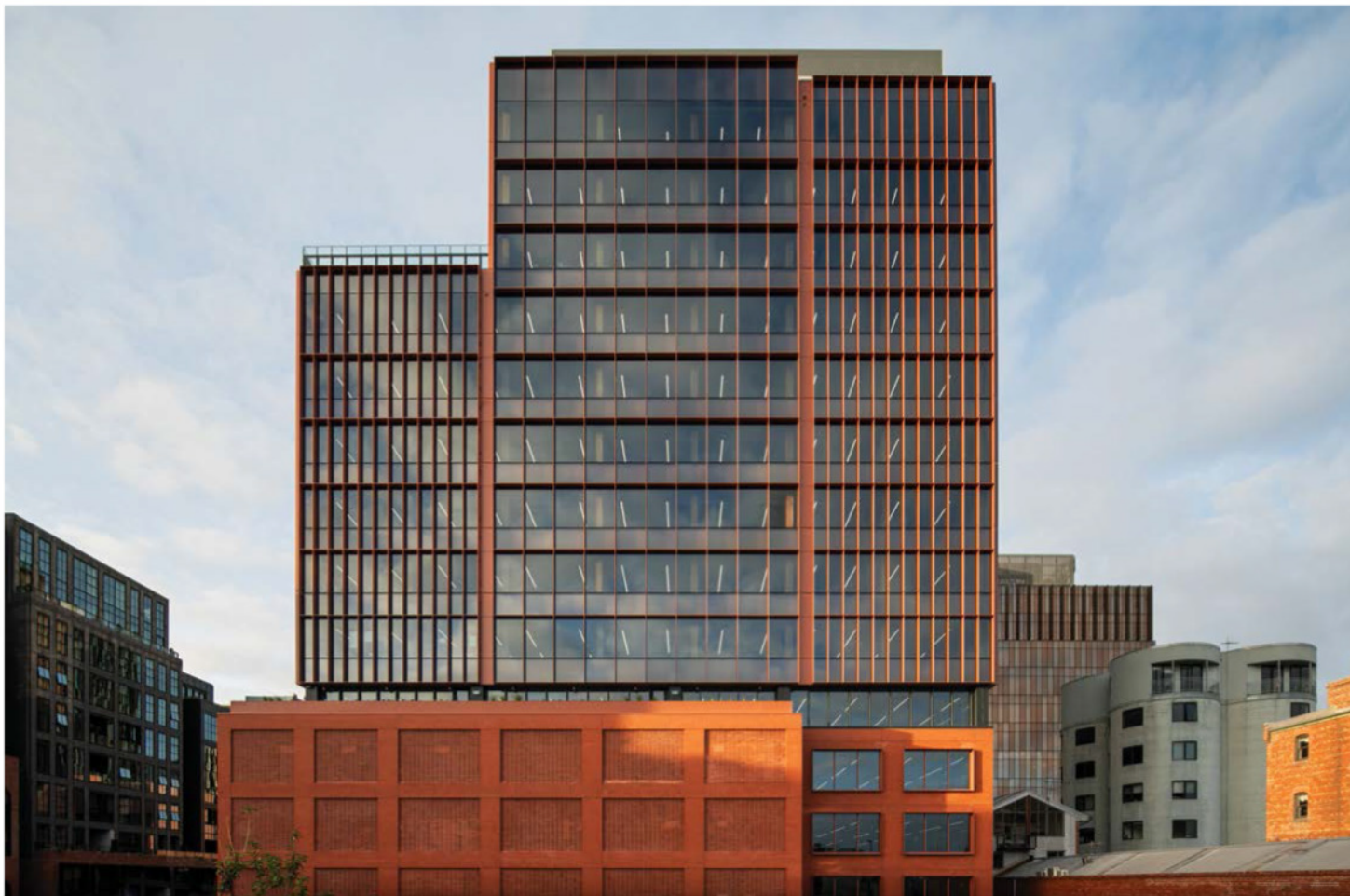
The architecture prioritises urban design appropriateness over artifice. Outwardly it thoughtfully employs scale, material and composition to acknowledge the existing historic brick industrial context of Collingwood. The architects investigated multiple building envelope strategies to provide civic-minded engagement at street level, revealing previously concealed historical context while still achieving necessary commercial imperatives.

Internally the building achieves ambitious sustainability targets and adopts biophilic principles to generate an innovative commercial tower environment.

The tower floor plates create employee-centric workplace environments, which possess a calming, tactile quality unique in office spaces. These workspaces are the result of careful curation of mass-timber construction methodology and structural grid tectonics.

A high level of architectural rigour and collaborative expertise has yielded a building that achieves best-practice sustainability targets via innovative mass-timber construction. This building is progressive and authentic at once.

Architect Jackson Clements Burrows Architects; Project team Graham Burrows, Chris Botterill, Jimmy Walker, Sebastian Noguera, Natalie Cain, Melita Kei, Tess Wrigley; Builder Icon Construction; Project manager Duo; Landscape consultant Openwork; Fire engineer Scientific Fire; Town planner Contour; DDA consultant du Chateau Chun; Consulting building surveyor Phillip Chun; Façade access consulting Altitude; Quantity surveyor Rider Levett Bucknall; Structural, mechanical and electrical engineers AECOM; Building services consultant AECOM; Building surveyor McKenzie Group; Peer review services engineer WRAP Engineering; Photographer Tom Blachford





(NATIONAL AWARD)

SANDERS PLACE NMBW, OPENWORK AND FINDING INFINITY

(COUNTRY)
(LOCATION)

Wurundjeri
Richmond, Victoria

(JURY CITATION)

Sanders Place is an exciting project – equally for its deft design intelligence and its heralding of a shift towards a “do less, reuse more” philosophy in retrofit commercial buildings.

As an exemplar of what’s possible when an architect, landscape architect and ESD consultant work as equal collaborators with an enlightened client, the project respects existing built fabric but is not afraid to boldly intervene.

Slicing floors and walls, peeling back the roof plane, it comprehensively rearranges what was an undistinguished two-storey brick factory into a light, character-filled office. NMBW, Openwork and Finding Infinity have delivered a project full of moments of invention and surprise that also shows a path forward for net-zero, low-waste construction in the commercial sector – using salvaged and repurposed materials retained on site in a building that produces more energy than it uses.

Doing only as much as needed, the result has a raw and direct material quality and touches of the unexpected – from cut-outs in the ground floor slab allowing landscape to colonise the building, to new street-level corner courtyards, to a proprietary greenhouse shading system that moderates light.

This is a study in the confident manipulation of material fabric to great effect.

Architect NMBW; Project team Lucinda McLean, Nigel Bertram, Daniel Bisetto, Rosanna Blacket, Marika Neustupny, Harry Bardoeel, David Mason; Landscape consultant Openwork; ESD consultant Finding Infinity; Building surveyor Codus Building Surveyors; Electrical consultant ECM Engineers; Structural Engineer Form Engineers; Facade engineer B G and E Consulting Engineers; Fire engineer Dobbs Doherty; Photographer Peter Bennetts



(NATIONAL AWARD)

THE PORTER HOUSE HOTEL CANDALEPAS ASSOCIATES

(COUNTRY)

Gadigal

(LOCATION)

Sydney, New South Wales

(JURY CITATION)

This project is two buildings of timeless modernity and heritage in a reciprocal pairing. Together they give a sense of civic permanence. The Porter House Hotel is a CBD hotel where the new building houses hotel rooms and street-level retail, while the adjacent heritage building contains hotel guest services, a restaurant and cocktail bar.

The buildings are set apart to create an entry lane, which gives bookend space to the heritage building. The laneway void invites civic access and becomes the mediator of complex hotel services and access.

The new and old buildings are a counterpoint to each other in terms of decoration and detail, yet both buildings exhibit a similar level of deliberate craft. To this end, the building, and the project as a whole, invite public viewing of architecture as craft.

The hewn, sculpted facade of the new building is a celebration of architecture as a permanent art form. Both on a civic level and a minute tactile level, this building communicates the importance of architecture as a practice.

Architect Candalepas Associates; Project team Angelo Candalepas, Raffaello Rosselli, Fernando Torres Rebollo, Nina Fett, Alex Dircks, Jarrod Hinwood, Jemima Retallack, Evan Pearson, Adrian Curtin, Jeremy Loblay, Nichole Darke, James van Geffen, John Evans, Lewis Evans, Lachlan Seegers, Luiz Maia, James Boden, Samantha Da Silva, Eugenia Tan, Luke Farrugia, David Butler, Sergio Melo e Azevedo, Peter Kouvelas, Jason Williams, Martin Christensen, Carl Tappin, Silvia Fernandez, Laszlo Kotvan, Paul Lopez, Marta Sniegowska, Joanna Latoska, Vesna Kocovic, Shelby Kueber, Nathan Kong, Sheli Barracluff, Wesley Whittle; Builder Hutchinson Builders; Structural consultant (Heritage) Mott Macdonald; Structural and civil consultant B G and E Consulting Engineers; BCA and PCA consultant Elite Certification; Mechanical consultant Evolved Engineering, D and E Air Conditioning; Electrical consultant Evolved Engineering, Ultegra, Perigon; Lighting consultant (Exterior and Porter House) Firefly PointofView; Fire consultant Innova Services Sydney; Lift consultant Evolved Engineering, Kone Australia; Quantity surveyor Altus Page Kirkland; Traffic consultant Traffix; Landscape consultant Sydney Design Collective; Acoustic consultant Acoustic Logic; Facade engineer Surface Design, G. James; Facade access consultant Arup, Safemaster; ESD and basix consultant ADP Consulting, Northrop; Access consultant Morris Goding Accessibility Consultant; Town planner Ethos Urban; Heritage consultant Extent Heritage, NBRS Architecture Heritage; Waste management Elephants Foot; Signage Corlette Design; Art Strategy Amanda Sharrad; Artist (Interior) Fernando Torres Rebollo; Artist (exterior) Maria-Fernanda Cardoso; Geotechnical consultant Douglas Partners; Interiors (Apartments) Studio Aria; Food and beverage consultant The Mack Group; Pool consultant Wright Pools and Rickard Engineers; Photographer Rory Gardiner





(NATIONAL AWARD)

THE WAREHOUSES J.AR OFFICE

(COUNTRY)

Yugambeh

(LOCATION)

Currumbin, Queensland

(JURY CITATION)

The Warehouses demonstrate clever and thoughtful architecture in response to a clever and thoughtful client idea: to create a community of human-centric workplaces. The result clearly shows the importance of careful attention to such a venture.

The building provides unique workspace opportunities through retention of several existing semi-industrial structures edited and grafted with newly built sheds of similar typology. The finished community spaces have been delivered with maximum result while minimising cost impact.

The project involves the creation of semi-industrial, manufacturing and fabrication tenancies for private leasing by local ventures, a growing business demographic in this coastal area. This complex of tenancies subtly reveals to the public what might otherwise be unseen. Behind the street facade, an internal street that is publicly accessible and privately utilised provides a special civic and commercial interface.

In civic terms, the building evokes a sense of interest within while retaining the nostalgia of its semi-industrial coastal lineage. It is a private venture which, because of its architecture, engages beyond the site to a community level.

— The Warehouses was reviewed by John de Manincor in *Architecture Australia* September/October 2024. See architectureau.com/articles/the-warehouses-by-jar-office.

Architect J.AR Office; Project team Jared Webb, Oliver Mabbutt, Esther Pearce; Builder HNKN Construction Company; Structural and hydraulic engineer Mark Traucnieks Consulting Engineers; Landscape consultant Prandium Studio; Photographer David Chatfield



(NATIONAL COMMENDATION)

CAMPBELL HOUSE PRIVATE OFFICE TONKIN ZULAIKHA GREER

(COUNTRY)

Gadigal

(LOCATION)

Woollahra, New South Wales



(JURY CITATION)

This building offers a sophisticated office typology while ensuring the continued lineage of a significant Federation-era heritage building. The new architecture honours the heritage building with exquisite and bold intervention.

New additions – a glass entry encasement and a rear town-square courtyard – skilfully provide modernist amenity to the original building diagram. These manoeuvres enable a highly contemporary and flexible work environment, appropriate for the enlightened client's needs.

A mature fig tree sitting on an unroofed space centres the building's floor plan, which provides passive ventilation to the lower public areas. Photovoltaic cells over the tree provide shade to the central court.

The architects' intervention creates an appropriately progressive space that facilitates divergent work experiences: public town hall space, private meeting space, team social space and collaborative space.

This work displays extraordinary architectural skill in producing refined elegance, high-tech sustainability and a progressive workplace environment in a dignified heritage building.

Architect Tonkin Zulaikha Greer; Project team Tim Greer, Nazia Kachwalla, Camilla Van den Berg, Sara Valentin, Kevin Lee, Tracey Lau, Roger O'Sullivan, Madeleine Gallagher; Builder Buildcorp; Structural engineer M and G Consulting; Services consultant JHA Consulting Engineers; Project manager Cadence Australia; Landscape consultant Dangar Barin Smith; Photographer Cieran Murphy

“THE ARCHITECTURE PRIORITISES URBAN DESIGN APPROPRIATENESS OVER ARTIFICE.”

2024 National Architecture Awards
Jury on T3 Collingwood by Jackson
Clements Burrows Architects

(EMIL SODERSTEN AWARD)

BURNT EARTH BEACH HOUSE WARDLE

(COUNTRY) Wadawurrung
(LOCATION) Anglesea, Victoria

(JURY CITATION)

Burnt Earth Beach House is a masterfully composed spatial journey rich in detail and delight. The house emerges from the earth, sheathed in handcrafted clay bricks. These bricks also define the interior spaces, evoking the sense that the spaces are themselves carved out of the terracotta form.

This consistent material approach extends to internal walls, floor and joinery, providing the interior with qualities of warmth, texture and tonality. The materials are raw and tactile, and their highly considered, experimental and innovative application delivers an authentic series of interior spaces.

The internal spaces converge through a dynamic set of horizontal and vertical connections that link open spaces for social activities and congregation and intimate spaces for contemplation and solitude. Furniture and joinery frame vistas of the landscape beyond. At the centre of this complex spatial condition lies the kitchen which is the heart of this home.

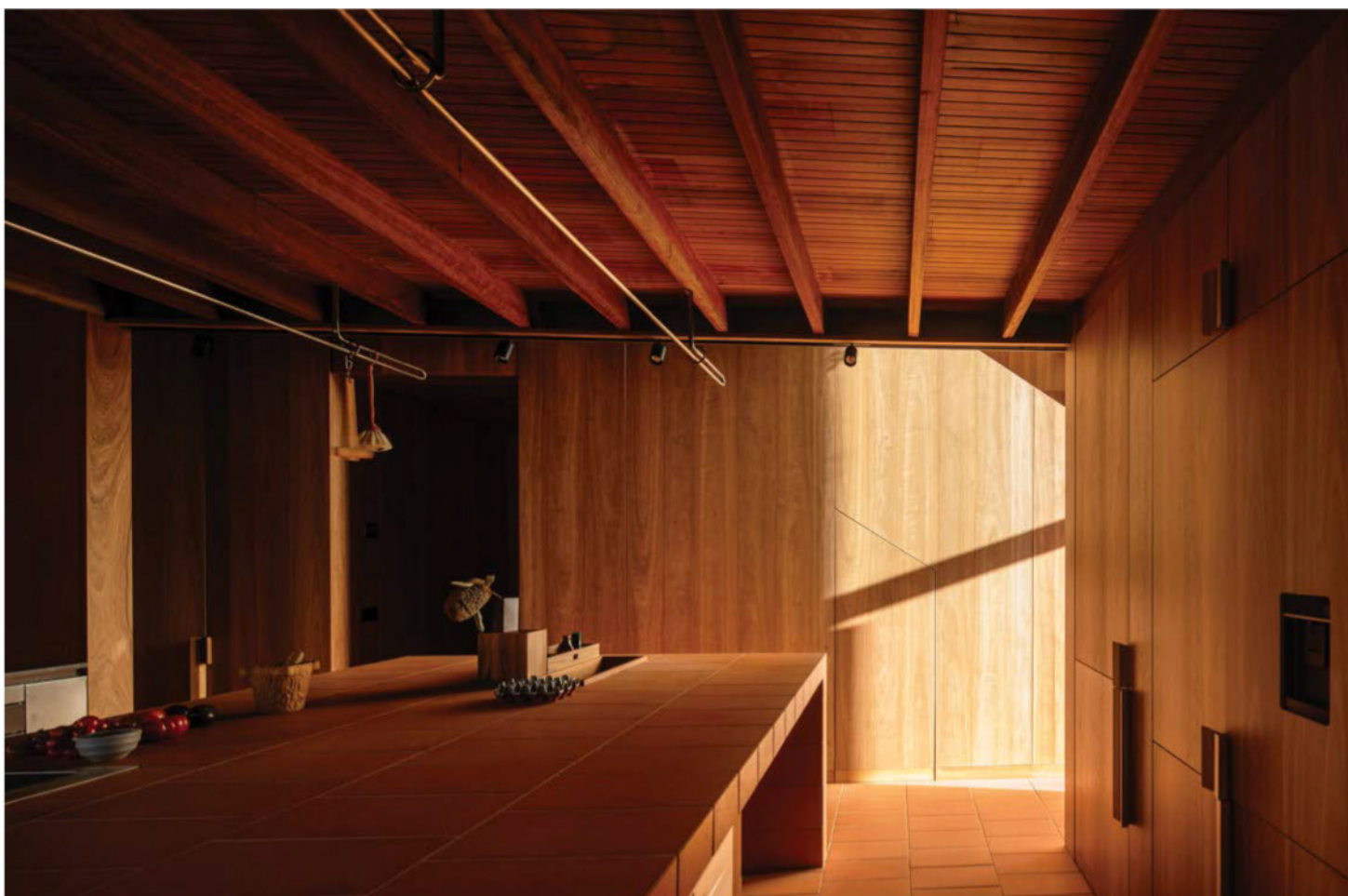
Skilful design operates at a variety of scales in the house, with the architects designing pieces of furniture specifically for the house. These pieces provide the opportunity to layer meaning and memories within the design, and this is further amplified by artwork and collected objects that are displayed on bespoke shelving and cabinetry.

The Burnt Earth House project is exemplary interior architecture. A richly layered memoir, it is the outcome of long-standing relationships with artists, makers and fellow creatives. The Burnt Earth House confidently displays the architects' skill and continuous pursuit of invention and formal exploration.

— Burnt Earth Beach House was reviewed by Fleur Watson in *Architecture Australia* May/June 2024. See architectureau.com/articles/burnt-earth-beach-house-by-wardle.

Architect Wardle; Project team John Wardle, James Loder, Chloe Lanser, Diego Bekinschtein, Megan Fraser, Sumeda Dayaratne; Builder Spence Construction; Civil and structural engineers PJ Yttrup and Associates; Facade consultant Inhabit; Hydraulic consultant Introba; ESD consultant Greensphere; Building surveyor SWA; Bushfire consultant South Coast Bushfire Consultants; Landscape construction Brett Essing Landscapes; Security consultant Security Power; Town planner Tract; Photographer Trevor Mein







(NATIONAL AWARD)

COX ARCHITECTURE ADELAIDE STUDIO COX ARCHITECTURE

(COUNTRY) Kaurna
(LOCATION) Adelaide, South Australia

(JURY CITATION)

The design of Cox Architecture Adelaide Studio was initiated by the architects' desire to foster a connected community and create flexible and hackable spaces supporting both collaboration and moments of individual reflection. This vision has been masterfully realised in their studio project and emerges as a model of sophisticated interior design.

The firm's driving design principles of community, wellness and craft have resulted in a beautiful, cohesive collection of spaces that accommodate the multifaceted programming of a contemporary design studio, with open areas that encourage participation, private meeting rooms for focussed discussion, and contemplative spaces for retreat.

The studio is characterised by a sense of calmness and order. The main open-plan office is spacious and light-filled, offering expansive views across the cityscape.

The thoughtful use of cream brick, timber and cork infuses the workspace with warmth and texture. Bespoke elements crafted by local artisans reflect the architects' commitment to supporting local and national industries, generating identity and connections to place.

The Cox Architecture Adelaide Studio sets a new benchmark for workplace design. The innovative and thoughtful approach positively enhances the studio space, fostering both collaboration and individual reflection in a balanced and inviting environment.

Architect Cox Architecture; Project team Zoe King, Adam Hannon, Cassie Wilson, Raquel Dean, Brendan Le Var; Builder Shape; Engineers Bestec, WGA; Furniture designers Khai Liew, Remington Matters; Plant designer Emma Sadie Thompson; Photographer Timothy Kaye

(NATIONAL AWARD)

GEELONG ARTS CENTRE (STAGE 3) ARM ARCHITECTURE

(COUNTRY)

Wadawurrung

(LOCATION)

Geelong, Victoria

(JURY CITATION)

The interior architecture of Geelong Arts Centre reimagines traditional ideas of a theatre by embracing a more inclusive and accessible approach.

Audiences entering the building step behind the curtained external facade. The animated interior is a feast of theatrical reference, and the audience is emboldened to engage with performance. The tent-like timber ceiling is reminiscent of a big top, enhancing the spatial narrative and paying homage to early travelling circuses. The grand stair, highly detailed, serves not only as a functional element but as a dynamic stage for side performances. These deeply referential design elements are deployed with a refreshing energy and a delightful lack of pretension.

The project's commitment to meaningful connection with Country is evident through its collaboration with Wadawurrung and First Nations artists. Each of the building's four levels features large-scale artworks that evoke different Wadawurrung creation narratives, weaving cultural storytelling into the fabric of the space.

Performance spaces are highly functional and the flexible studio space opens to the street, enabling a variety of new performance modes and possibilities. Well-resolved support spaces provide efficient connections and flow within the building.

The bold and evocative interior architecture of Geelong Arts Centre is an inclusive celebration of creativity and storytelling, inviting audiences to both witness and partake in unique cultural experiences.

— Geelong Arts Centre (Stage 3) was reviewed by Rory Hyde in *Architecture Australia* March/April 2024. See architectureau.com/articles/geelong-arts-stage-three.

Architect ARM Architecture; Project team Ian McDougall, Andrea Wilson, Jeremy Stewart, Neil Masterton, Beth Solomon, Jenny Watson, Dylan Li, Sam Rice, Toby Flaye, Sia Malek, Ross Liddell, Georgia Eade, Norin Ahmadvour, Stephanie Griffin; Builder Lendlease; Acoustic consultant Hanson Associates; Building surveyor PLP Building Surveyors; Civil and structural engineer Meinhardt; Landscape consultant Taylor Cullity Lethlean; Lighting consultant Glowing Structures; Project manager Development Victoria; Quantity surveyor Rider Levett Bucknall; Signage Vivid Wayfinding; Theatre consultants Charcoalblue; Services consultant Introba; Access consultant MGAC; Photographer John Gollings



(ROBIN BOYD AWARD)

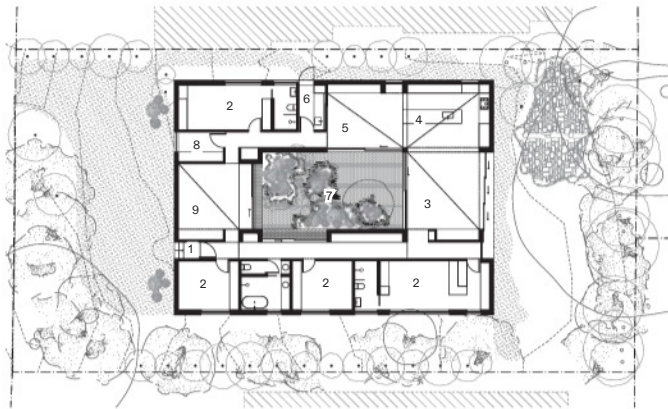
NAPLES STREET HOUSE

EDITION OFFICE

(COUNTRY) Wurundjeri
(LOCATION) Box Hill South, Victoria

(FLOOR PLAN)

- 1 Entry
- 2 Bedroom
- 3 Living
- 4 Kitchen
- 5 Dining
- 6 Laundry
- 7 Courtyard
- 8 Study
- 9 Lounge



Floor plan
1:500

0 1 2 5m

(JURY CITATION)

Naples Street House represents a brave departure from suburban conventions, offering a considered rethinking of a family home. A deliberately understated facade prioritises the interior through animation of the inhabitants' daily lives, creating a quiet address to the under-pedestrianised streetscape that finds belonging through form and scale. The low-peaked brick-slip roof references the brick bungalows of the neighbourhood's past while rejecting contemporary adaptations of the style.

The central courtyard becomes the orienting focus of the home. The symmetrical plan, coupled with the varied section, introduces unexpected interplays of light and space. Public programmed rooms converse with one another through the careful placement of apertures, while bedrooms are discreetly tucked away to the landscaped side of the house. The material palette – spotted gum plywood, grey brick, aluminium and concrete – provides a durable and honest aesthetic responding to the practicalities of family life while maintaining a simplicity of detailing.

The refinement of Naples Street House extends within its landscape; a curation of soft and hardscape which is the perfect integral to the architecture. Open to the street with low planting, a gravel driveway with deliberate mounding welcomes visitors, connecting them with the earth and guiding them to the entry alcove. Inside the courtyard, brick paving opens to make way for native grasses and shrubs, suggesting a reclamation by the landscape, reintroducing the natural elements that suburbia has displaced.

Naples Street House exhibits a quiet confidence in its bold yet restrained approach. It prioritises the lives and experiences of its occupants, offering a home that balances spatial and architectural agendas with practical comfort.

— Naples Street House was reviewed by Nikita Bhohti on *Architecture, Au*, July 2024.
See architectureau.com/articles/naples-street-house-by-edition-office.

Architect Edition Office; Project team Kim Bridgland, Aaron Roberts, Erin Watson;
Builder Format Group; ESD consultant Detail Green; Landscape consultant Florian Wild; Structural engineer Measure Consulting Engineers; Photographer Tasha Tylee





(NATIONAL AWARD)

BURNT EARTH BEACH HOUSE WARDLE

(COUNTRY) Wadawurrung
(LOCATION) Anglesea, Victoria

(JURY CITATION)

The refined use and experimentation of form and materials create a uniquely considered home in Burnt Earth Beach House. Testing the skills of familiar crafters and makers, the timber and terracotta materiality is consistently applied for a seamless interior and exterior expression.

Spaces are layered within the compact footprint to bring a richness of spatial experiences. The angular plan carves out spaces to inhabit while strategically turning to capture isolated views. The presence of neighbours is shielded and forgotten. The rawness of the exterior, consisting of a custom-developed torn brick with integrated oxide glazing, blends seamlessly with the rugged beachside landscape. The siting of the house gives back generously to the street: the public corner of the block presents a native garden, celebrating a beachside easiness in a bushland clearing.

As a beach house, Burnt Earth Beach House extends the usual expectations to create a building for respite that genuinely celebrates its place, natural environment and love of craftsmanship and architecture. The result is a warm and welcoming home of high quality and inventiveness.

— Burnt Earth Beach House was reviewed by Fleur Watson in *Architecture Australia* May/June 2024. See architectureau.com/articles/burnt-earth-beach-house-by-wardle.

Architect Wardle; Project team John Wardle, James Loder, Chloe Lanser, Diego Bekinschtein, Megan Fraser, Sumeda Dayaratne; Builder Spence Construction; Civil and structural engineers PJ Yttrup and Associates; Facade consultant Inhabit; Hydraulic consultant Introba; ESD consultant Greensphere; Building surveyor SWA; Bushfire consultant South Coast Bushfire Consultants; Landscape construction Brett Essing Landscapes; Security Security Power; Town planner Tract; Photographer Trevor Mein

(NATIONAL AWARD)

SIX WAYS HOUSE KENNEDY NOLAN

(COUNTRY)

Wurundjeri

(LOCATION)

Fitzroy North, Victoria

(JURY CITATION)

Publicly occupying an exposed corner site sets Six Ways House up as a generous contribution to its neighbourhood. The house cleverly reveals and shields its internal programs: the placement of living areas to the first floor creates a direct dialogue with the outside while providing sanctuary and places to withdraw; distinctive steelwork of the dining room becomes a beacon to the street below as, internally, a kaleidoscopic use of mirrors refracts the outlook, buffering the sense of exposure.

The plan pushes rooms to the street perimeter, providing a protected, north-facing inner sanctum flooded with a lovingly nurtured garden. Masterfully curated interiors with a palette of deep greens blur the edges of garden and room. The private areas of the house are grounded by the garden, a counterbalance to the public living spaces above.

Six Ways House, set among an established pattern of Victorian-era dwellings, exemplifies a contemporary and environmentally sensitive response to the row housing typology of our inner cities. Fitting yet subverting the heritage streetscape, it provides heightened amenity to its inhabitants to create a contributory, meaningful and comfortable home.

— Six Ways House was reviewed by Martin Musiatowicz in *Houses* 158.
See architectureau.com/articles/six-ways-house-by-kennedy-nolan.

Architect Kennedy Nolan; Project team Rachel Nolan, Patrick Kennedy, Victoria Reeves, Dominic Wells, Susannah Lempriere; Builder Ben Thomas Builder; Structural engineer Webb Consult; Building surveyor Metro Building Surveyors; ESD consultant Urban Digestor; Photographer Derek Swalwell





(NATIONAL COMMENDATION)

MAITLAND BAY HOUSE STUDIO BRIGHT

(COUNTRY)

Kuringgai and Darkinjung

(LOCATION)

Killcare Heights, NSW

(JURY CITATION)

Maitland Bay House rejects the established suburbia of its surroundings to celebrate the uniqueness of its landscape and site. With a perfectly familiar palette of angophora-toned brickwork, the house's planning opens with generosity to the street and consciously shifts you through the site in a series of carefully curated moves. The entry sequence culminates with arrival in an outdoor room with framed vistas of Bouddi National Park, placing inhabitants directly in the enormity of the landscape.

The design addresses bushfire requirements discreetly, placing openings within a thickened facade that conceals bushfire shutters. The result is a robust masonry structure, offering both protection and refuge. Perfectly of its place yet quietly considered in its approach, Maitland Bay House exemplifies a thoughtful and contextually appropriate home.

— Maitland Bay House was reviewed by Jemima Retallack in *Houses* 156.

See architectureau.com/articles/maitland-bay-house-studio-bright.

Architect Studio Bright; Project team Melissa Bright, Emily Watson, Rob McIntyre, Annie Suratt, Pei She Lee; Builder Cochran Constructions; Building surveyor Central Coast Council; Engineer Cantilever Consulting Engineers; Photographer Rory Gardiner

“NAPLES STREET HOUSE REPRESENTS
A BRAVE DEPARTURE FROM SUBURBAN
CONVENTIONS, OFFERING A CONSIDERED
RETHINKING OF A FAMILY HOME.”

2024 National Architecture Awards Jury
on Naples Street House by Edition Office



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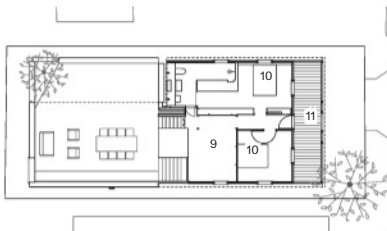
(ELEANOR CULLIS-HILL AWARD)

HIGH STREET LINEBURG WANG

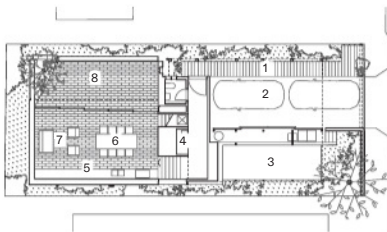
(COUNTRY) Turrbal and Jagera
(LOCATION) Milton, Queensland

(FLOOR PLAN)

- 1 Entry spine
- 2 Carport
- 3 Store
- 4 Laundry
- 5 Kitchen
- 6 Dining
- 7 Sitting
- 8 Courtyard
- 9 Living
- 10 Bedroom
- 11 Verandah



First floor plan
1:500



Ground floor plan
1:500

0 1 2 5 m



(JURY CITATION)

Lineburg Wang's alteration and addition to a pre-1911 timber cottage is bold, innovative and exquisite. The architects' design approach was to build less in order to provide generosity on a constrained site. With a series of simple but radical strategic moves, Lineburg Wang has created spatial diversity and flexibility while maximising space.

The journey from the street through the house is carefully curated. On approach, a small aperture frames a glimpse of a tree beyond, subtly guiding visitors towards the entrance. The entry passage traverses the undercroft of the house, where services and storage are neatly concealed behind meticulously detailed cabinetry, creating a sense of order and calm. Light at the end of this passage marks another navigational guide.

On exiting the passage there is a dramatic opening up of space to reveal an expansive light-filled area. The seamless integration of interior and exterior space, where shared floor and wall materials extend outwards, forms a single large volume. The architects refer to this space as the "special room" and it is indeed that: it is a memorable experience and an extraordinary space.

Their intent for this room was that it remains open to adaption, with minimal fixed walls and cabinetry. This allows the space to be flexible and adaptable to support a variety of social occasions, from intimate family dinners to larger gatherings.

The addition maintains the character of the street by sitting discreetly behind the original roof form. Within the retained cottage room proportions, posts and ornate trims are preserved. Newly crafted details echo the cottage's past, blending preservation with contemporary insertions, and by borrowing the adjacent greenery, the design cleverly maximises the site's potential.

With High Street, Lineburg Wang has curated a project rich in spatial diversity, intrigue and delight. This project exemplifies how thoughtful design can find opportunity in a constrained site, resulting in a bold, exquisite architectural achievement.

— High Street was reviewed by Warren Haasnoot in *Houses* 160.
See architectureau.com/articles/high-street-by-lineburg-wang

Architect Lineburg Wang; Project team Michael Lineburg, Lynn Wang; Builder Struss Constructions; Structural engineer Engineered; Photographer David Chatfield





(NATIONAL AWARD)

ARU HOUSE CURIOUS PRACTICE

(COUNTRY) Awabakal
(LOCATION) Maryville, New South Wales

(JURY CITATION)

Aru House by Curious Practice cleverly reworks an existing timber cottage to display beautiful craftsmanship and inventive design.

The additions to the cottage are minimal, yet the measured adaptations significantly enhance the home's functionality and quality of space. The architects describe these alterations as a series of carefully balanced sensory amplifiers that enable the building to respond dynamically to seasonal living patterns.

Adjustable screens and openings cleverly layer the building's envelope, responding to seasonal variations by contracting and expanding rooms and blurring the boundaries between interior and exterior spaces. Natural light and ventilation now permeate the home, extending previously inward-looking rooms to connect with the garden. The surrounding landscape, composed of native plants, creates a sanctuary for local wildlife, further enriching the home's connection to its environment.

Aru House features contemporary interpretations of traditional suburban elements, highlighted by detailed brickwork and a selective, impactful material palette. The design masterfully stitches new adaptations into the existing structure and exemplifies the architect's dedication to exploring new design ideas through the creation of bespoke elements.

Through its thoughtful alterations, rich material finishes and responsive design, Aru House offers a profound connection to place, celebrating both its heritage and its context.

— Aru House was reviewed by Chris Mullaney in *Houses* 157.
See architectureau.com/articles/aru-house-by-curious-practice.

Architect Curious Practice; Project team Warren Haasnoot; Builder Built by Eli; Structural engineer Skelton Consulting Engineers; Photographer Clinton Weaver



(NATIONAL AWARD)

MANSARD HOUSE

STUDIO BRIGHT

(COUNTRY)

Wurundjeri

(LOCATION)

Kew East, Victoria

(JURY CITATION)

Mansard House by Studio Bright is a masterful fusion of historical preservation and contemporary innovation. The existing house, built in the 1970s, was identified by the architects as a quintessential example from its time and deserving of retention for its contribution to a richly textured city.

Studio Bright sought to nurture its inherent strengths. Keeping within the home's existing footprint, clever remodelling of internal walls improves room configurations and movement through the space. New internal openings create spatial connections between rooms and maximise views of the surrounding parklands. Natural light is invited deep into the house via dramatic skylights.

A new, sophisticated interior pays homage to the '70s design of the original home, showcasing beautiful joinery, attention to detail and richness in material and colour.

Externally, finishes and wall alignments remain intact, while the previous level difference between house and garden is resolved with a new external terrace. The addition of a long, beautifully crafted concertina balustrade artfully connects the house to the landscape. This contemporary element resonates with the distinct horizontality of the mansard roof and provides an elegant transformation of the facade.

Mansard House expertly merges historical forms with contemporary design principles. The project is an exemplary display of preservation and transformation.

— Mansard House was reviewed by Nikita Bhopti on Architecture, Au, June 2024.
See architectureau.com/articles/mansard-house-by-studio-bright.

Architect Studio Bright; Project team Melissa Bright, Maia Close, Pei She Lee, Rob McIntyre; Builder ProvanBuilt; Building surveyor Metro Building Surveyors; Engineer Meyer Consulting; Landscape consultant Sam Egan Gardens; Photographer Rory Gardiner



(NATIONAL COMMENDATION)

LEE HOUSE CANDALEPAS ASSOCIATES

(COUNTRY) Gadigal
(LOCATION) Watsons Bay, New South Wales

(JURY CITATION)

Guided by principles of simplicity, clarity and form, Candalepas Associates has masterfully transformed a derelict fisherman's cottage into a contemporary home that embraces notions of permanence and delight.

The preservation of the historic street frontage engages harmoniously with the building's context, respecting the historical character of the area. Internally, the house presents exquisitely detailed spaces that exude a sense of calm and repose. The open plan of the living space is generous and light-filled; a concrete spine anchors the free plan of the area and contains a series of service and storage spaces.

With Lee House, Candalepas Associates has transformed a traditional weatherboard cottage into a contemporary home of elegance and artistry.

Architect Candalepas Associates; Project team Angelo Candalepas, Jason Williams, Marston Bowen, Jeremy Loblay, Rachel Yabsley; Builder Jason Boyle Constructions; Structural engineer R. Balas Consulting; Heritage consultant NBRIS; Environmental and geotechnical consultant JK Group; Photographer Rory Gardiner



(NATIONAL COMMENDATION)

SIX CHIMNEY HOUSE VOKES AND PETERS

(COUNTRY) Yabbaru Bibbulman
(LOCATION) Mount Lawley, Western Australia

(JURY CITATION)

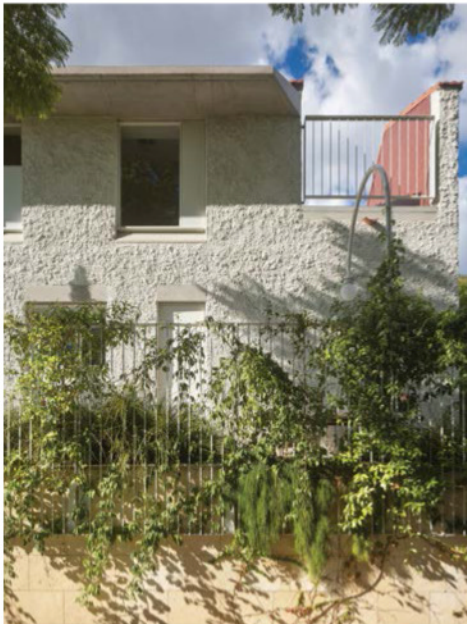
Six Chimney House is a clever and inventive alteration of a heritage-listed interwar bungalow that challenges the typical approach to accommodating a modern family into a heritage house.

Rather than locate the main living areas in an extension to the rear of the site, the architects positioned these spaces into the existing heritage building at the front. Strategic incisions to the existing internal walls of the heritage house redefine the plan to open-up spaces and create new connections. The bedrooms are located in the double-storey addition, with views of the city skyline and the garden. Finishes and materials are adapted from the historic Arts and Crafts-inspired house.

Vokes and Peters has demonstrated how a skilful and innovative approach can recast historical spaces as beautiful contemporary living environments.

— Six Chimney House was reviewed by Emily Van Eyk in *Houses 156*. See architectureaustralia.com/articles/six-chimney-house.

Architect Vokes and Peters; Project team Stuart Vokes, Aaron Peters, Emma Robinson, Marty Said, Simon Pendal; Builder Hugo Homes; Structural engineer Atelier JV; Photographer Christopher Frederick Jones



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(FREDERICK ROMBERG AWARD)

FERRARS AND YORK

SIX DEGREES ARCHITECTS

(COUNTRY) Wurundjeri
(LOCATION) South Melbourne, Victoria



(JURY CITATION)

Ferrars and York is an important model for current and future housing in Australian cities: a project that goes against the grain of current private apartment building typologies.

The building is located on unused industrial land overlooked by the conventional developer markets. The site is long and narrow and sits between two busy transport corridors: a six-lane road and a light rail corridor. The architecture responds to these challenges, resulting in 22 carbon-neutral apartments for a willing and progressive demographic.

The building manages its difficult site skilfully in plan and section, featuring two-storey apartments with townhouse sensibilities, and external access corridors that enable ventilation. The external walkways and single-loaded apartments foster a sense of community by creating a building of streets and front doors.

The site is close to public transport and local amenities like the South Melbourne Market. The architecture recognises this with car stacking and impressive flexible storage enabling multiple transport options.

Spaces at street level generate public engagement, as does the apartment access journey, all giving a sense of a robust, friendly and progressive urban living environment.

Architect Six Degrees Architects; Project team Horaci Sanchez, Caroline Moureau, Ryan Weybury, Mark McQuilten, James Legge, Simon O'Brien; Builder Ironside; Landscape architect SBLA Studio; ESD consultant Hip V Hype; Structural engineer Edge, Robert Bird Group; Building services consultant ECM Group; Fire engineer Dobbs Doherty; Building surveyor Checkpoint; Traffic consultant Traffix; Waste consultant Leigh Design; Photographer Dan Preston







(NATIONAL AWARD)

MAGGIE STREET CURIOUS PRACTICE

(COUNTRY) Awabakal
(LOCATION) Mayfield East, New South Wales

(JURY CITATION)

Maggie Street is a project of four beautifully crafted townhouses on a single large house site. It is admirable as a developer-builder and architect collaboration, delivering a progressive housing typology on a small scale and offering a sustainable development model for increased social density in Australian suburbs.

The houses are thoughtfully planned to offer flexibility and generous comfort to a broad demographic who might not otherwise afford to live in this area. The building sits in a typical low-density suburban setting and responds to this with its scale and material composition. The project enables four families to live on a site previously intended for one and does so without forsaking a sense of light, privacy and open space, which are achieved with the architects' skilful composition.

The internal experience of the townhouses is one of perfectly crafted and curated spaces, evoking a sense of care and quality in the project. Building fabric is of low-cost, conventional construction but with an impressive level of detail and precision, creating a building of confidence and longevity.

Architect Curious Practice; Project team Warren Haasnoot, Greg Lee, James Ellis, Chloe Goldsmith; Builder Built by Eli; Structural engineer IZZAT Consulting Engineers; Civil consultant Wallace Infrastructure Design; ESD consultant Building Sustainability Assessments; Landscape consultant MUD Landscape Design; Photographer Alex McIntyre



(NATIONAL AWARD)

NUNGALINYA INCIDENTAL ARCHITECTURE

(COUNTRY)

Larrakia

(LOCATION)

Casuarina, Northern Territory

(JURY CITATION)

Nungalinya by Incidental Architecture is an important demonstration of the true value of an architect: that of a thoughtful and altruistic partner and advocate.

It is a project consisting of five accommodation units in a peaceful landscape, built to accommodate Indigenous students from several nations staying and studying at Nungalinya College.

The buildings are simple and climatically appropriate, not necessarily revealing their careful cultural sensitivity. They offer layered, curated transitions of spaces for appropriate interaction between a building occupant and visitor.

Relationship dynamics guided by First Nations Law are thoughtfully addressed with simple yet significant architectural devices: a hierarchy of space, level changes for passive surveillance, and multiple points of exit and entry.

Incidental Architecture understood what was necessary and what was unnecessary and did not seek to embellish the buildings with unwanted affectation. This architecture perfectly fulfils its needs and does so with humility and sensitivity.

— Nungalinya was reviewed by Susan Dugdale in *Architecture Australia* May/June 2023.
See architectureau.com/articles/nungalinya-student-accommodation.

Architect Incidental Architecture; Project team Matt Elkan, Daina Cunningham;
Builder C and R Constructions; Structural engineer Wallbridge Gilbert Aztec;
Photographer Clinton Weaver



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(NATIONAL COMMENDATION)

MARI-MARI-BA – AFFORDABLE HOUSING DEICKE RICHARDS

(COUNTRY) Turrbal and Jagera
(LOCATION) Eight Mile Plains, Queensland



(JURY CITATION)

Mari-Mari-Ba provides short- to medium-term housing for vulnerable Indigenous women and children seeking emergency accommodation or refuge.

The project includes 33 living units, a management building and several areas for open-space recreation. Access and security are carefully managed while also enabling freedom of movement on a safe and peaceful landscape.

The project manages multiple layers of complexity, both in terms of design and delivery. Numerous stakeholders and legislative requirements were navigated by the architect, as well as the need for safe and culturally sensitive environments.

The architects' skill and knowledge in advocacy for such a complex and sensitive project are worthy of admirable commendation.

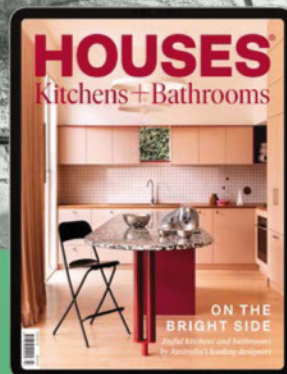
Architect Deicke Richards; Project team Luke Watson, Peter Richards, John Deicke, Julia Comer, Ian Hamilton, Belinda Wood, Khai Jie Ng; Builder ADCO Constructions; Structural engineer, Civil consultant Edge Consulting Engineers; Hydraulic consultant ACOR Consultants; Electrical consultant JHA Consulting Engineers; Acoustic consultant Stantec; Landscape consultant Place Design Group; Photographer Christopher Fredrick Jones

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(DAVID OPPENHEIM AWARD)

CAMPBELL HOUSE PRIVATE OFFICE

TONKIN ZULAIKHA GREER

(COUNTRY) Gadigal and Birrabirragal
(LOCATION) Woollahra, New South Wales

(JURY CITATION)

With Campbell House Private Office, Tonkin Zulaikha Greer has extended and adapted a grand heritage house into a fresh, comfortable and functional office space with excellent sustainability credentials – including the concept of “new energy from old buildings”.

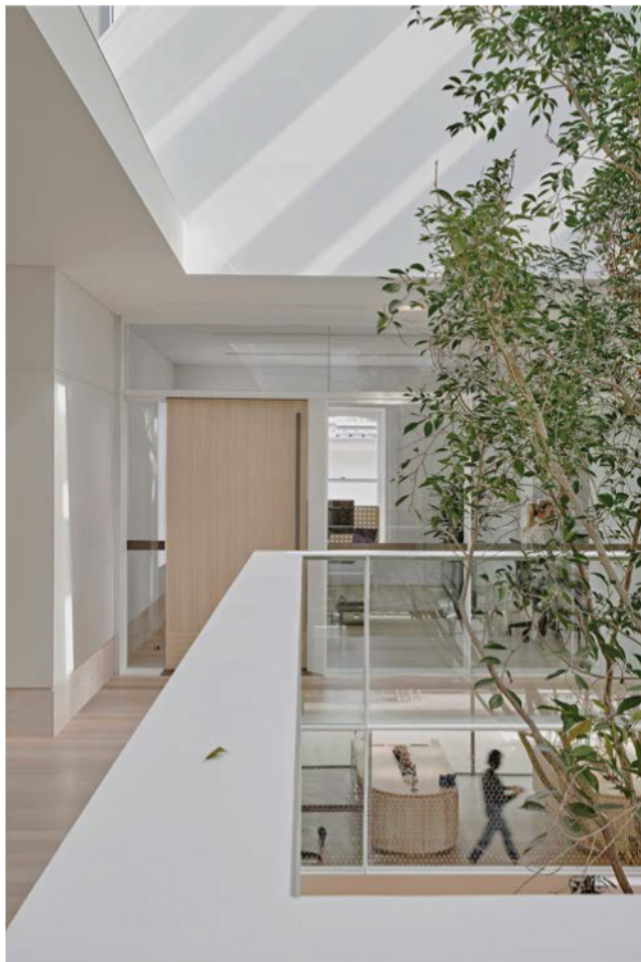
A superstructure of “solar blades” supports an extensive array of photovoltaic panels above a central glass atrium roof – lighting all of the indoor spaces and turning what could have been a clunky overhead frame into an intriguing and appealing horizontal shade structure. This array produces significant battery-stored energy for the building and its fleet of electric vehicles.

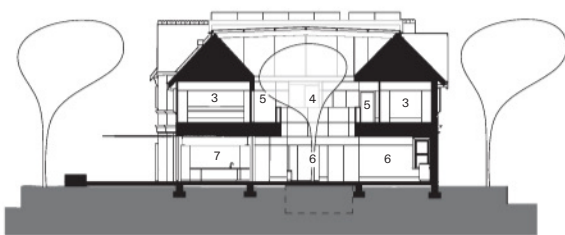
The building has conditioned office and meeting spaces around the perimeter, and a naturally ventilated gathering space with associated break-out areas in the centre. The jury visited on a very cold day and found the central space bright and warm, and the building suffused with a sense of calm industriousness. The most striking feature of the interior is the indoor tree – a weeping fig that has evidently taken to its new environment with great enthusiasm. In addition to the recognised air cleaning benefits of vegetation, the tree provides a visual and symbolic focal point in the centre of a new multipurpose ground-floor gathering space, where diverse staff of the diverse business activities within the building can collect for events and functions.

The juxtaposition is intriguing: an office replete with high-tech active environmental systems, partially housed in an 1890s heritage house, also harbours one of the most ancient, living, passive shading organisms known to the world. The integration of these layers of history and technology illustrates the skill of the designers. Equally, the space is not without moments of sumptuousness – the traditional sash window set into a wall of clear glass bricks; the stainless-steel mesh curtain shrouding the sweeping curved glass of the front stairwell.

As a building that carefully pursues sustainability objectives through the reuse of existing fabric and materials, energy generation, water management, landscaping and natural ventilation, the project is also an exemplar of design inventiveness and rich spatial quality in a fully integrated whole.

Architect Tonkin Zulaikha Greer; Project team Tim Greer, Nazia Kachwalla, Camilla Van den Berg, Sara Valentin, Kevin Lee, Tracey Lau, Roger O'Sullivan, Madeleine Gallagher; Builder Buildcorp; Landscape consultant Dangar Barin Smith; Project manager Cadence Australia; Structural engineer M and G Consulting; Building services consultant JHA Consulting Engineers; Photographer Cieran Murphy

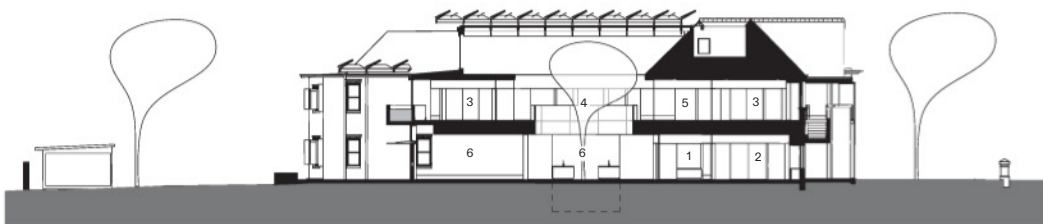




Short section
1:500

(SECTION)

- 1 Reception
- 2 Meeting room
- 3 Officer
- 4 Void
- 5 Circulation
- 6 Breakout
- 7 Kitchen



Long section
1:500

0 1 2 5 10 m



(NATIONAL AWARD)

POWERHOUSE PLACE PUBLIC REALM LAB

(COUNTRY)

Millewa-Mallee

(LOCATION)

Mildura, Victoria

(JURY CITATION)

Powerhouse Place by Public Realm Lab combines social and environmental sustainability in a conceptually sophisticated and highly skilled series of design moves, contributing to the regeneration of both site and community in Mildura.

While reusing and adapting the existing Powerhouse, the project looked to actively recast the settler-colonial extractivist history that this building embodies – employing strategies of addition, subtraction and reuse. The resulting building is a fine composition of hard-working public spaces, but also a model of strategic advocacy.

As Powerhouse Place includes the first use of hempcrete in a public building in Australia, the jury was particularly impressed with the project's attempts to support the regional development of the hemp industry, and the uptake of this sustainable material through building the supply chain. Even as these ambitions may not yet be fully realised, they underscore

the role that architects can play in moving “upstream” – helping develop products and markets for sustainable materials in the built environment more broadly.

By reimagining Mildura's relationship with the Murray River, Powerhouse Place is not only a space for tourists, but one that also invites locals to come together in new ways – in processes of community gathering, celebration and truth-telling that have already been, by all accounts, transformative.

Architect Public Realm Lab; Project team Anna Maskiell, Mitch Gow, Philip Ward, Stacey Ng; Builder Rork Projects; Project manager Bridge 42; Landscape consultant Tract; Engineer Building Services Engineers; Structural engineer Tonkin; Acoustic consultant Resonate; AV consultant Lightwell; ESD consultant Ark Resources; Photographer Tom Ross



(NATIONAL COMMENDATION)

RAVENSTHORPE CULTURAL PRECINCT

PETER HOBBS ARCHITECTS WITH ADVANCED TIMBER CONCEPTS AND INTENSIVE FIELDS

(COUNTRY)

Wudjari

(LOCATION)

Ravensthorpe, Western Australia



(JURY CITATION)

Ravensthorpe Cultural Precinct represents a striking use of structural engineered mass timber in a remote context. The building consolidated and upgraded essential social and government services in this remote farming and mining town. It has become a bustling community hub for locals, as well as a welcome stop for visitors passing through, with its sequence of generous and functional indoor and outdoor rooms.

Taking a stand of native yellow stringybark hardwood all the way from plantation through milling and off-site fabrication to the finished building – with the possibility of dismantling and reusing in future – this project represents an unusually complete end-to-end demonstration of timber design and construction. Elements were fabricated with minimal waste and assembled into a lightweight building whose rational construction system has beauty in its economy.

With patterns of sun and shade through timber battens marking the passing of time throughout the day, this building is truly a celebration of the many sustainable and aesthetic qualities of timber.

Architect Peter Hobbs Architects; Design and timber consultant Advanced Timber Concepts; Design and visualisation specialist Intensive Fields; Project team Peter Hobbs, Patrick Beale, Daniel Guiffre, Robyn Diggins, Mark Ainsworth, Isabel Griffiths, Paula Della Gatta; Builder Devlyn Construction; Structural and civil engineer Scott Smalley Partnership; Quantity surveyor HW and Associates; Building surveyor Resolve Group; Acoustic, hydraulic, mechanical and ESD consultant Stantec; Interior designer Jane Agnew Interiors; Landscape consultants Plan E, Antoinette Vincent; Photographer Johnathan Trask

“THE INTEGRATION OF THESE LAYERS OF
HISTORY AND TECHNOLOGY ILLUSTRATES
THE SKILL OF THE DESIGNERS.”

2024 National Architecture Awards Jury
on Campbell House Private Office
by Tonkin Zulaikha Greer

(LACHLAN MACQUARIE AWARD)

THE GLASS HOUSE

CRACKNELL AND LONERGAN ARCHITECTS

(COUNTRY) Cammeraygal
(LOCATION) Castlecrag, New South Wales

(JURY CITATION)

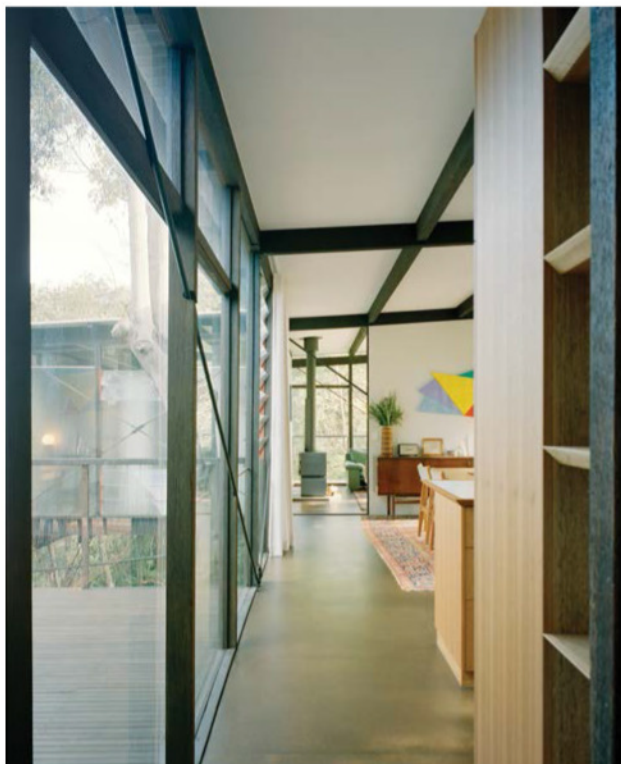
The Glass House is a legendary building with a significant place in social and disciplinary histories of architecture – particularly in Sydney but also beyond – presenting a vivid response to the Australian landscape which reaches far beyond its beautiful Castlecrag site.

There is a lucidity and rigour to the original Bill and Ruth Lucas design, which is as elegant as it is enduring. Standing on a breathtakingly fine structure over a rocky gully site, it offers the most minimal envelope imaginable as a place for living among the trees. Now rightfully restored to its original – or perhaps even better than original – state, the house can continue to reflect the message it has presented throughout its 67 years, and the lessons that mid-century architecture still has to teach us: about economy of means and materials, tight planning, passive ventilation, natural light and, above all, the role of architecture in celebrating and framing the site and landscape around it.

In the restoration process, the house has been lovingly reconstructed, conserved and repaired – having been originally built with some degree of expedience, it had reached a precarious, even dilapidated state. The current owners have acted as committed patrons, valuing the significance of the house and submitting to its idiosyncrasies, working closely with Cracknell and Loneragan who describe their work as a “recompletion” of the house. This approach has seen a dedicated process of repair and replacement, but also involved subtle interventions and considered updates: this is no slavish museum piece, but a building that continues its long life as a hard-working family dwelling.

This outstanding work of heritage conservation has resulted in a house that is so crisp and taut, so fresh and contemporary that it's astonishing to consider it has survived for almost seven decades. It's a testament to the dedication of all involved that this fine building is now safe and secured for years to come.

Architect Cracknell and Loneragan Architects; Project team Peter Loneragan, Julie Cracknell, Doug Hamersley, Paris Valenzuela; Builders Peter Lucas, Esteban Carretero; Photographer Clinton Weaver







(NATIONAL AWARD)

THE PORTER HOUSE HOTEL CANDALEPAS ASSOCIATES

(COUNTRY) Gadigal
(LOCATION) Sydney, New South Wales

(JURY CITATION)

The construction and materials of Porter House, a 146-year-old building in the Sydney CBD, contain significant early Sydney history and heritage. The building was originally constructed – reportedly by convict settlers – using Sydney sandstone bricks. It was a tobacco factory and later housed a leather factory and furniture manufacturer.

This heritage has been given longevity thanks to accomplished interventions to the building. New interior uses include a restaurant, cocktail bar and hotel guest services featuring interiors that deliberately match the heritage fabric in richness of detail and material. At the same time, layers of the building's history are made visible, including displays of uncovered artefacts that reveal its narrative.

This project has handsomely reinstated the original Porter House facade, the entire first storey of which required complete reconstruction. This facade has been given prominence with the addition of an adjacent modern facade. The new face is sculptural and silent and mirrors the Porter House face in both scale and intent.

This project honours a heritage building by confidently accompanying it with reciprocal detail and craft.

Architect Candalepas Associates; Project team Angelo Candalepas, Raffaello Rosselli, Fernando Torres Rebollo, Nina Fett, Alex Dircks, Jarrod Hinwood, Jemima Retallack, Evan Pearson, Adrian Curtin, Jeremy Loblay, Nicholas Darke, James van Geffen, John Evans, Lewis Evans, Lachlan Seegers, Luiz Maia, James Boden, Samantha Da Silva, Eugenia Tan, Luke Farrugia, David Butler, Sergio Melo e Azevedo, Peter Kouvelas, Jason Williams, Martin Christensen, Carl Tappin, Silvia Fernandez, Laszlo Kotvan, Paul Lopez, Marta Sniegowska, Joanna Latoska, Vesna Kocovic, Shelby Kueber, Nathan Kong, Sheli Barracluff, Wesley Whittle; Builder Hutchinson Builders; Structural consultant (Heritage) Mott MacDonald; Structural and civil consultant BG and E Consulting Engineers; BCA and PCA consultant Elite Certification; Mechanical consultant Evolved Engineering, D and E Air Conditioning; Electrical consultant Evolved Engineering, Ultegra, Perigon; Lighting consultant (Exterior and Porter House) Firefly PointofView; Fire consultant Innova Services Sydney; Lift consultant Evolved Engineering, Kone Australia; Quantity surveyor Altus Page Kirkland; Traffic consultant Traffix; Landscape consultant Sydney Design Collective; Acoustic consultant Acoustic Logic; Facade engineer Surface Design, G. James; Facade access consultant Arup, Safemaster; ESD and basix consultant ADP Consulting, Northrop; Access consultant Morris Goding Accessibility Consultant; Town planner Ethos Urban; Heritage consultant Extent Heritage, NBRs Architecture Heritage; Waste management Elephants Foot; Signage Corlette Design; Art Strategy Amanda Sharrad; Artist (Interior) Fernando Torres Rebollo; Artist (exterior) Maria-Fernanda Cardoso; Geotechnical consultant Douglas Partners; Interiors (Apartments) Studio Aria; Food and beverage consultant The Mack Group; Pool consultant Wright Pools & Rickard Engineers; Photographer Rory Gardiner

(NATIONAL COMENDATION)

ST GEORGE'S PERFORMING ARTS CENTRE KNEELER DESIGN ARCHITECTS

(COUNTRY)

Bunurong

(LOCATION)

St Kilda, Victoria



(JURY CITATION)

Kneeler Design Architects has dramatically recast the heritage-listed St George's Uniting Church into a busy school performing arts venue in a way that celebrates and rejuvenates the original fabric.

The interventions are bold, making a new space reminiscent of church traditions of shared song and choral performance through the installation of a tiered seating bank with servant and plant spaces tucked beneath, allowing excellent sightlines to a thrust stage without touching the existing fabric.

All of this was achieved despite considerable construction challenges. The intervention doesn't feel overpowering or disrespectful to the original, retaining the integrity and legibility of the church while enhancing light and ventilation and allowing audience members to appreciate its beauty in a new way.

Architect Kneeler Design Architects; Project team Robert Bienvenu, Eldo di Muccio, Allison Jessup, Dominic On, Maria Torres Lopez; Builder SJ Higgins Group; Acoustic consultant Marshall Day Acoustics; Theatre consultant Studio Entertech; Structural engineer and civil consultant Wallbridge Gilbert Aztec; Building services consultant Lucid Consulting Australia; Building surveyor Philip Chun Building Compliance; Heritage consultant Bryce Raworth Conservation and Heritage; Leaded glass conservator Robert Rusev Stained Glass; Organ conservator Australian Pipe Organs; Brass panel fabricator Fabmetal Specialist; Photographer Scott Burrows Photographer

“THIS IS NO SLAVISH MUSEUM PIECE,
BUT A BUILDING THAT CONTINUES
ITS LONG LIFE AS A HARD-WORKING
FAMILY DWELLING.”

2024 National Architecture Awards Jury
on The Glass House by Cracknell and Lonergan Architects

(WALTER BURLEY GRIFFIN AWARD)

PARRAMATTA AQUATIC CENTRE GRIMSHAW AND ANDREW BURGES ARCHITECTS WITH MCGREGOR COXALL

(COUNTRY) Dharug
(LOCATION) Parramatta, New South Wales

(JURY CITATION)

With an overt public agenda – creating a local-council-operated aquatic and recreation centre for Parramatta – the urban generosity of this project transforms the reach of a public building. The design effortlessly integrates a large program of pools, a gym, a cafe, change rooms and multipurpose rooms hidden in plain sight with sensitive layering of built and landscaped form.

The seamless integration of landscape provides a protected sanctuary for pool users, while the partial burying of the centre gives a restored ecosystem back to the surrounding neighbourhood. Historic sightlines are maintained towards Parramatta River, instilling a renewed sense of place in a previously forgotten site and maintaining the importance of the river to the city.

Protection is key to the success of this building. The pools are carved into the edges of the interior, ensuring climatically appropriate spaces for play and learning. The building's oculus, open to the sky and housing the main outdoor pool, becomes a central gathering point for the community, shielded from the surrounding urbanity of roads and railway tracks. The integration of a rain garden fosters its own microclimate to dampen the heat of Western Sydney.

Parramatta Aquatic Centre raises the agenda of a local government facility, exemplifying the transformative qualities of public spaces for not only their immediate users but the wider

community and the urban form. The resulting landscape becomes a beacon for the adjacent city towers while framing these same contextual sightlines for swimmers sheltered within the building below. The simplicity of the form is multifaceted, seemingly solving planning and program constraints with climatic and culturally sensitive responses in a single move. The materiality rejects the established norms for a public pool, creating a robustness and longevity that celebrate Country and provide a distinctive contribution to the urban fabric.

— Parramatta Aquatic Centre was reviewed by Laura Harding in *Architecture Australia* March/April 2024. See architectureau.com/articles/parramatta-aquatic-centre.

Architect Grimshaw and Andrew Burges Architects; Landscape consultant McGregor Coxall; Project team Andrew Cortese, Andrew Burges, Joshua Henderson, Eva Ponsati, Elena Lucio Bello, Kathryn Chang, Chris Mullaney, Mark Gilder, Wayne Henkel, Amalia Mayor, Romain Guillot, Karolina Wlodarczyk, Ajeng Warddhana, Eric Ye, Lucas McMillan, Cameron Deynzer, David Crapp, Charles Choi, Marlena Prost, Amelia Halliday; Builder Lipman; Structural and civil engineer Stantec and Tonkin; Mechanical and fire consultant Stantec; ESD consultant Stantec and WSP; Facade engineer WSP; Hydraulic consultant Harris Page; DDA consultant Jensen Hughes; Wayfinding Extra Black; Aquatics consultant SCP Consulting; Town planner Urbis; Leisure consultant Warren Green Consulting; BCA consultant Design Confidence; Traffic engineer Traffix; Photographer Peter Bennetts







(NATIONAL AWARD)

POWERHOUSE PLACE PUBLIC REALM LAB

(COUNTRY)

Millewa-Mallee

(LOCATION)

Mildura, Victoria

(JURY CITATION)

Powerhouse Place is a sensitive and calculated response proving the power of “less is more”. Reapproaching the original masterplan with a series of deft moves, it tactfully considers the individual elements required to foster community and gathering within the absence of built form, while providing for celebration, function and ablutions.

The expressions of the buildings are subservient to their use and the greater whole; community is put first, with their needs the catalyst for the reimagining of a gathering place alongside the Murray River.

Powerhouse Place has an immediate sense of belonging – a curated assemblage of structures old and new, material palettes blending to make ambiguous the passage of time. The project fosters deeper connections to Country – teachings of Mildura’s past, the importance of its place and its relationship to the river – through the careful shaping of landscape and program placement.

Powerhouse Place offers forth a meaningful and inclusive place for the community to enjoy, providing unique civic spaces able to accommodate events previously impossible to house within the city. It steps lightly and defines an exemplary approach to the sensitive transformation of our country’s colonial and industrial past.

Architect Public Realm Lab; Project team Anna Maskiell, Mitch Gow, Philip Ward, Stacey Ng; Builder Rork Projects; Project manager Bridge 42; Landscape consultant Tract; Engineer Building Services Engineers; Structural engineer Tonkin; Acoustic consultant Resonate; AV consultant Lightwell; ESD consultant Ark Resources; Photographer Tom Ross



(NATIONAL COMMENDATION)

HOPE STREET HOUSING OFFICER WOODS ARCHITECTS AND MDC ARCHITECTS

(COUNTRY)

Whadjuk

(LOCATION)

White Gum Valley,
Western Australia



(JURY CITATION)

Hope Street Housing provides a considered density for an otherwise single residential suburban setting, challenging preconceived notions around the densification of our cities. With a back-to-back row of two-storey terrace-style dwellings, the project challenges the balance between increasing yield and ensuring amenity for its inhabitants and neighbours.

Landscape is prioritised to bring a strong identity to the development. The biodiversity of Western Australia is celebrated and enlivens the otherwise forgotten street verge to provide meaningful public spaces for community. The project carefully balances the usual concerns of increased density by positioning informed, well-detailed design at its core. The grain of the development prioritises people, welcoming their unique inhabitation to enrich the buildings and bring diversity to the shared laneway. Hope Street Housing demonstrates a sensitive and optimistic way forward in designing community-minded neighbourhoods.

Architect Officer Woods Architects and MDC Architects; Project team Jennie Officer, Trent Woods, Matt Delroy-Carr, Olivera Nenadovic, Olivia Webb, Bryan Donnelly, Ryan Berut; Builder Bruce Construction Design; Structural engineer Andreotta Cardenosa Consulting Engineers; Town planner Element Advisory; Landscape consultant Aspect Studios; Developer Salander Property; Photographer Robert Frith, Acorn

“THE SIMPLICITY OF THE FORM IS MULTI-FACETED, SEEMINGLY SOLVING PLANNING AND PROGRAM CONSTRAINTS WITH CLIMATIC AND CULTURALLY SENSITIVE RESPONSES IN A SINGLE MOVE.”

2024 National Architecture Awards Jury on
Parramatta Aquatic Centre by Grimshaw and
Andrew Burges Architects with McGregor Coxall

(JØRN UTZON AWARD)

THE EMBASSY OF AUSTRALIA, WASHINGTON, DC BATES SMART

(LOCATION) Washington, DC, United States

(JURY CITATION)

A true celebration of the environmental characteristics that make Australia unique, the Embassy of Australia is a joyful celebration of our rich geological textures, flora, fauna, people and light. Rejecting the international style typical of embassy buildings of the past, the building steps proudly with an unexpected transparency and a focus on interior quality and workplace wellbeing.

The usual requirements of security and restricted areas are deftly treated to provide an open and welcoming environment that provides for civic-minded spaces. With a large footprint and accommodating a large program, the building carves out its interior to provide a central atrium with a canopy of dappled light. Striations of timber battening replicate a treatment of light uniquely Australian in character. Vertical circulation is carefully considered to provide for opportunistic mingling and gathering – an Australian casualness instilled in an otherwise official building of government.

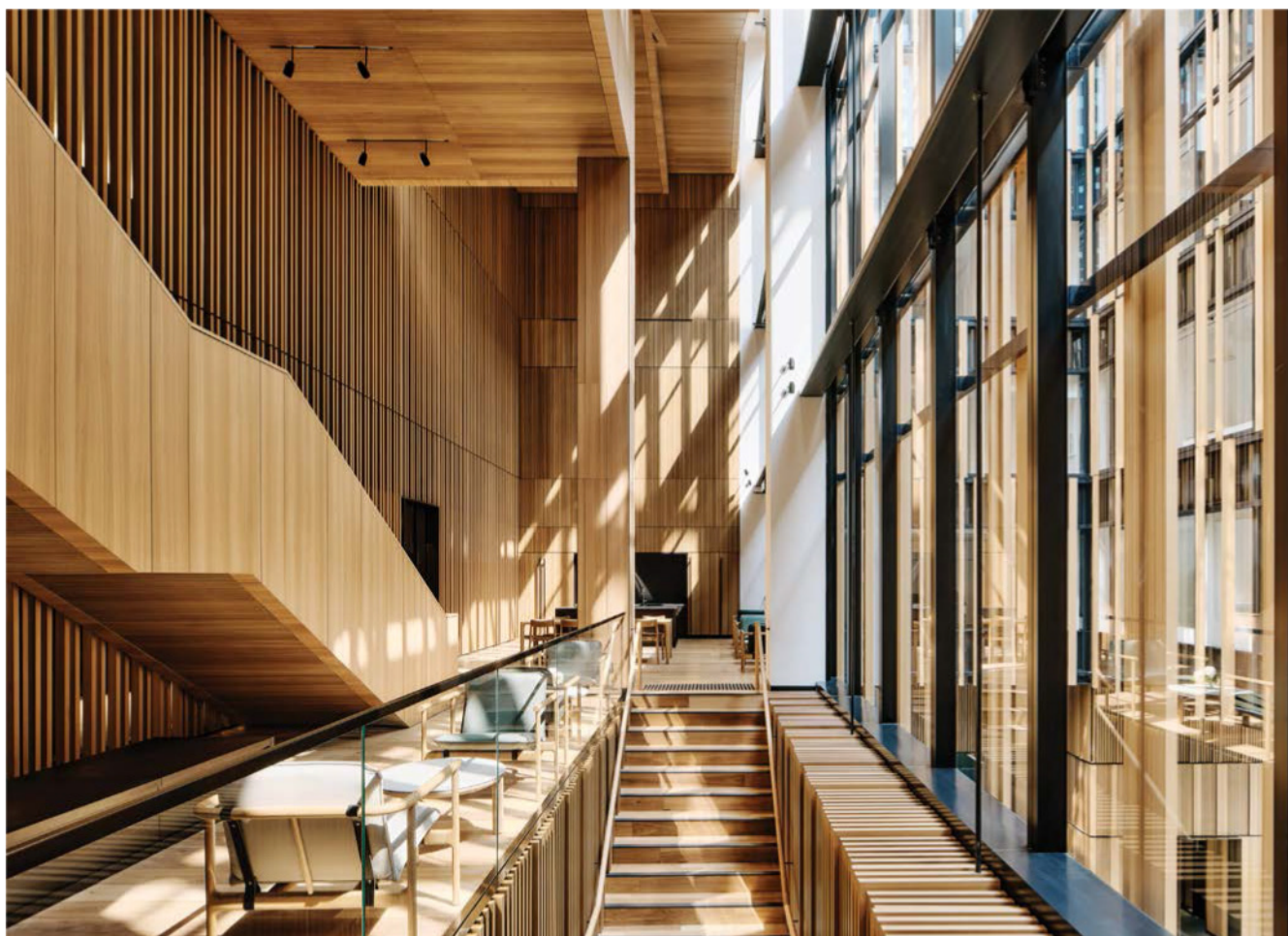
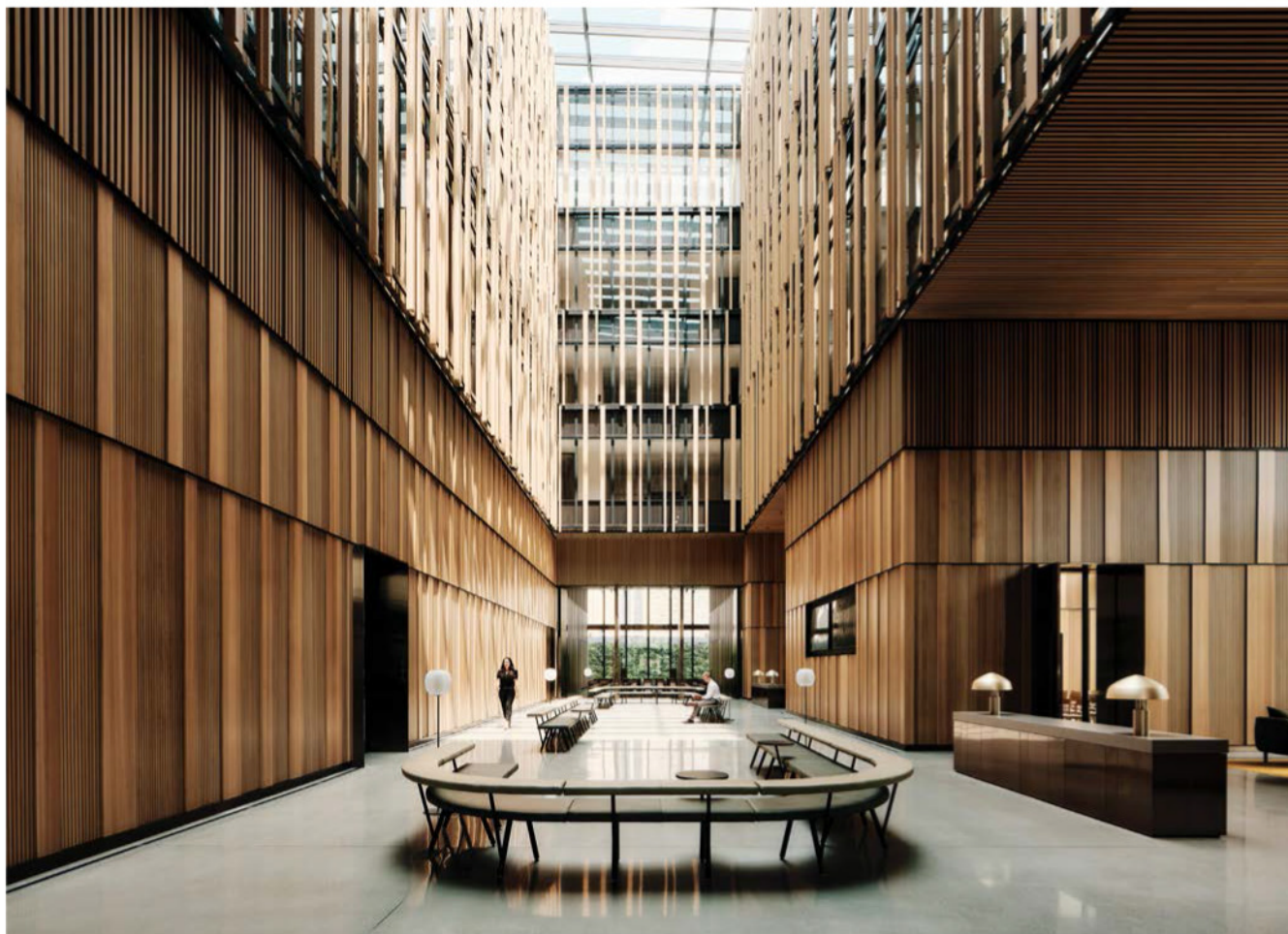
Australian makers and materials are championed throughout the building with commissions of furniture, lighting and art. Indigenous artists have had their stories woven into the place with the creation of bespoke textiles and rugs. The talents of our artists and designers are confidently integrated to present a creative prowess worthy of celebration. So too are our materials – copper cladding and Queensland spotted gum linings are

used as abstractions of the rock outcrops and eucalyptus forests that define our landscape. They shift with the passage of the light throughout the day, distinctive and beautifully unapologetic in their Washington setting.

The embassy is not an edifice or monument to Australia but rather a celebration of the traits we find so culturally important to us: an approachability, a uniqueness and an invitation for inclusivity. It sits as a confident and considered statement of our place on the international stage.

— The Embassy of Australia, Washington, DC was reviewed by Scott Colman in *Architecture Australia* March/April 2024. See architectureau.com/articles/australian-embassy-in-washington-dc-by-bates-smart.

Architect Bates Smart; Architect of record (US) KCCT; Project team Simon Swaney, Kristen Whittle, Mark Healey, Steve Jones, Timothy Leslie, Cian Davis, Ray Feile, Eamon Harrington, Brendan Grayson, Rachael McCarthy, Wai Fong Chin, Chris Prince, Christian Grossi, Emma Serraglio, Andrada Olteanu, Amy Banfield, Ali Bolandnazar, Lai Yee Chan, Brian Mason, Caroline Surgiato, Joel Collins, Allan Lamb, Celine Herbiet, Gabrielle Hamilton, Carli Popplewell, Raymond Butt, Emma Wingad, Ian Potter, Christopher White, Henry Howson; Builder Clark Constructions; Project manager Jacobs; Quantity surveyor RLB; Structural engineers Aurecon (Australia), SGH (US); Building services consultant Aurecon (Australia), Interface (US); Arup (US); AV, security, vertical transport consultant Aurecon (Australia), Interface (US); Facade engineer Aurecon (Australia), SGH (US); ESD consultant and fire engineer Aurecon (Australia), Arup (US); Traffic consultant Aurecon (Australia), Wells and Associates (US); Civil consultant Aurecon (Australia), Sorba (US); Landscape consultant TCL (Australia), Wiles Mensch (US); Graphics and signage consultant Studio Ongarato; Photographer Joe Fletcher



(AUSTRALIAN COMMENDATION)

ACTICITY CENTRE FOR DANCE AND MOVEMENT- BASED ARTS

GALL AND ASSOCIATES
(GALL ÉS TÁRSAI
ÉPÍTÉSZIRODA)



(LOCATION) Veszprém, Hungary

(JURY CITATION)

A considered response to an abandoned and derelict children's hospital, the Acticity Centre for Dance and Movement-based Arts reimagines the building, repurposing its use and reintroducing its importance as a place for the community of Veszprém.

The original solidity of the structure is refurbished and celebrated with the reworking of its less sympathetic alterations throughout the years to provide a building that is porous and approachable. The architects have used a sensitive hand in working with the building's heritage and place within the city while introducing new considerations of sustainability to transform and bring meaningful life back to this previously forgotten place.

Architect Gall and Associates (Gall és Társai Építésziroda); Project team Lili Kovács, Eszter Gall; Builder Veszprémbér KFT – Vemévszer KFT Concorcium; Structural engineer I-Quadrat KFT; Photographer Balázs Danyi

“THE EMBASSY IS NOT AN EDIFICE OR
MONUMENT TO AUSTRALIA BUT RATHER
A CELEBRATION OF THE TRAITS WE FIND
SO CULTURALLY IMPORTANT TO US...”

2024 National Architecture Awards Jury
on The Embassy of Australia, Washington, DC
by Bates Smart

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(NICHOLAS MURCUTT AWARD)

NORTH HEAD VIEWING PLATFORMS

CHROFI AND BANGAWARRA WITH NATIONAL PARKS AND WILDLIFE SERVICE

(COUNTRY) Gai-mariagal
(LOCATION) Manly, New South Wales

(JURY CITATION)

Situated at the end of North Head Scenic Drive on the sandstone platforms of Car-rang-gel (North Head), the North Head Viewing Platforms rest upon the important ceremonial ground of the Gai-mariagal people. The sandstone promontory offers a place to gather and celebrate stories, playing an important role in establishing songlines and connecting a vast kinship system including D'harawal, Dharug, Gai-mariagal, Gundungurra and Guringai peoples, as well as many others.

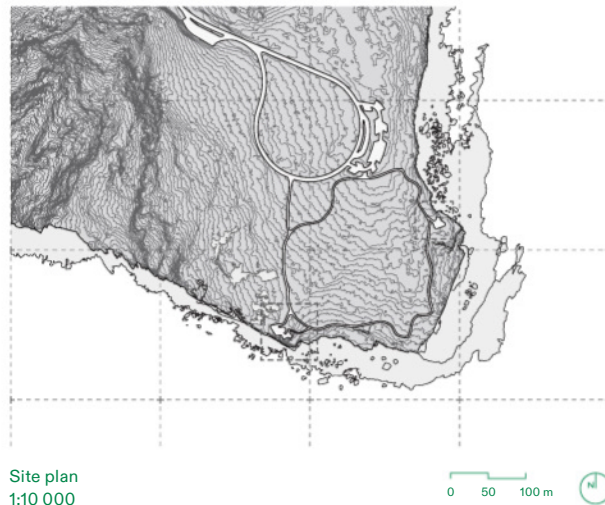
An exemplary illustration of inclusive public infrastructure design and adaptation, the viewing structures rest among the native vegetation of North Head, connected by a meandering path through the coastal flora.

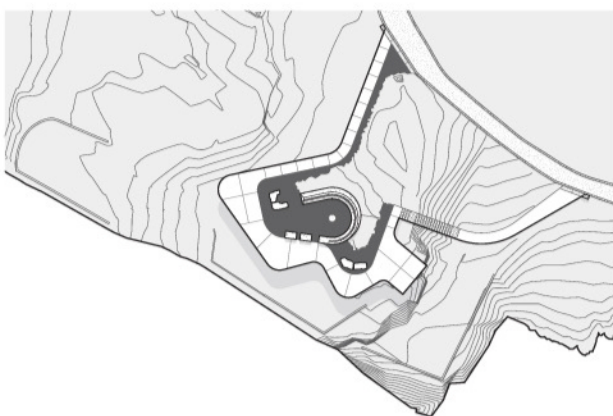
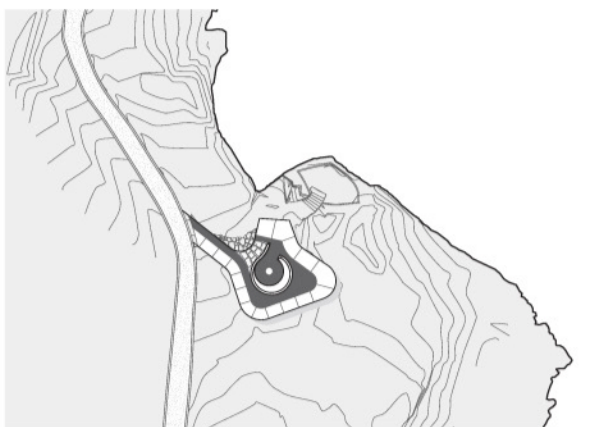
The impetus for the proposal emanated from bushfire and rockfall impact in 2020. Two new viewing platforms were commissioned, including the remediation of the surrounding landscape. The outcome is sublime. Country remains at the heart of these gathering points. The southern platform, Burragula ("sunset"), references burraga, the long-nosed bandicoot that forages at sunset. Here, solid sandstone plinths echo the mounds left by bandicoot burrows. The northern viewing platform, Yiningma ("cliff edge"), honours gawura, the whale, with the inclusion of a D'harawal ceremonial song that is sung to guide gawura on their yearly migration up and down the coastline.

Each platform organically interlaces its locale, allowing varied opportunities for outlook, either together or quietly alone. The restrained balustrade takes its tonal cue from the surrounding landscape and delineates spaces where one can contemplate the magnitude of the milieu.

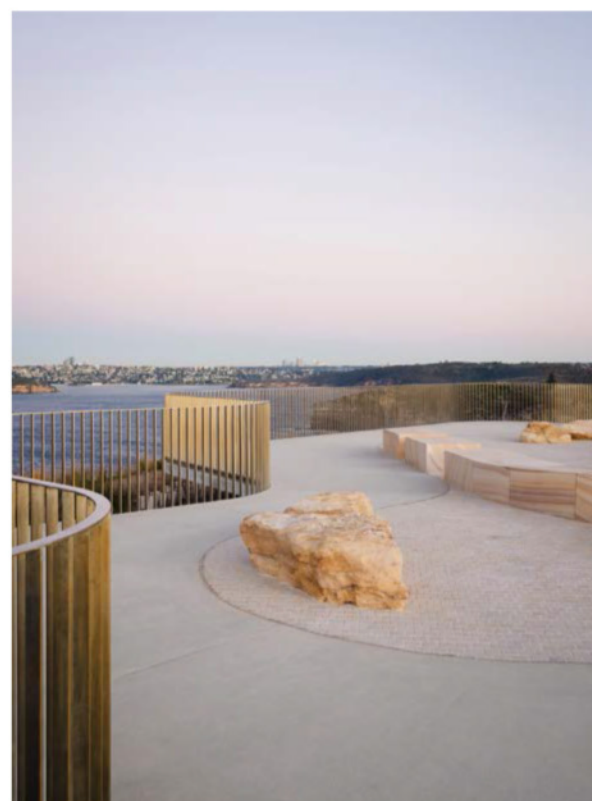
Transcending design alone, with a premise driven by engagement of Indigenous knowledge and attention to landscape, the North Head Viewing Platforms encourage a new relationship with Country for the visitor, spaces where one can contemplate one's own place within culture and nature. They are installations of depth and meaning that demonstrate the potential of public infrastructure as design excellence for both amenity and cultural enlightenment.

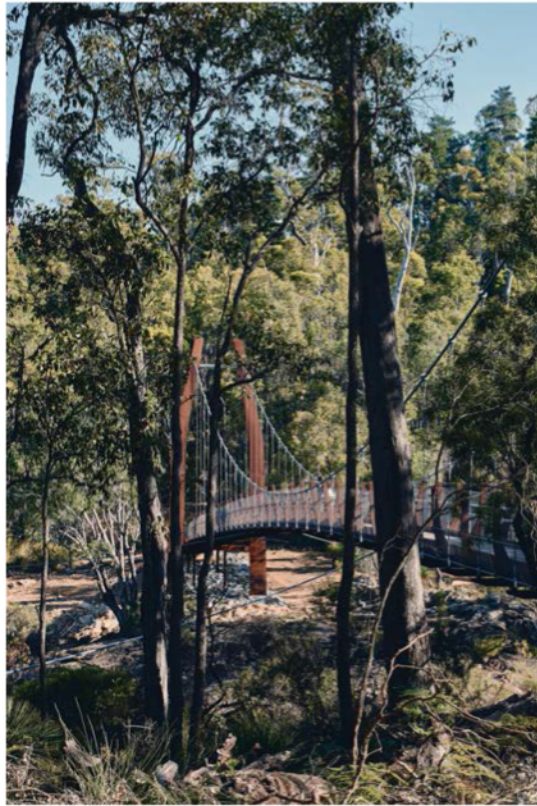
Architect Chrofi; Project team Steven Figuera, Luke Hannaford; Builder Glascott Landscape and Civil; Connecting with Country consultant Bangawarra; Structural engineer SDA Structures; Geotechnical engineer JK Geotechnics; Accessibility consultant Funktion; Photographer Clinton Weaver





Detail site plans
1:1000





(NATIONAL AWARD)

DWAARLINDJIRRAAP SUSPENSION BRIDGE IREDALE PEDERSEN HOOK ARCHITECTS AND ARUP

(COUNTRY)

Pinjarup and Wiilman

(LOCATION)

Lane Poole Reserve,
Western Australia

(JURY CITATION)

Dwaarlindjirraap Suspension Bridge, a 105-metre-long structure crossing the Murray River within the Lane Poole Reserve, forms the central element of the Dwellingup Adventure Trails experience – a dedicated single-track mountain bike trail and upgrade of the existing Munda Biddi Trail.

The structure is a masterful example of merging architecture, engineering and landscape design for a refined public utility that responds sensitively to the natural and cultural characteristics of the site. The design negotiates immoderate material usage, balanced against design life and fire and flood resistance. Planning stages integrated crucial consideration of the delicate locale, which bears significant cultural heritage value, involving management of Aboriginal Cultural Heritage, environment, soil erosion, flood and bushfire.

Intended as an attuned landmark and focal point within the tall forest, the use of weathered steel facilitates large spans with the lightest structure, successfully preserving riverbanks and avoiding interruption of the river itself. Detailing brings focus to individual elements – core structure, decking, galvanised stay cables and a mesh protection balustrade through which visibility is maintained.

The outcome is a gracefully formed assembly arcing gently over the water and rocks below, yet sufficiently muscular to feel reassuring and commanding in its natural setting. Dwaarlindjirraap Suspension Bridge symbolises the importance of strong engagement between architect, engineer and client, resulting in design excellence for the enhancement of public infrastructure.

Architect Iredale Pedersen Hook Architects; Project team Adrian Iredale, Finn Pedersen, Martyn Hook, Tom See Hoo, Patrick Bendall, Ben Moffitt; Design engineers, structural engineers and lead consultant ARUP; Builder Bocol Construction; Fabrication Structural Marine Engineering; VM design CMW Geosciences; Photographer Peter Bennetts



(NATIONAL AWARD)

LESS

PEZO VON ELLRICHSHAUSEN, OCULUS, AND MOLONGLO

(COUNTRY)

Ngunnawal

(LOCATION)

Fyshwick, Australian
Capital Territory

(JURY CITATION)

LESS is an abstract structure residing in Dairy Road, a 14-hectare area of urban renewal between Canberra's industrial suburb of Fyshwick and the Jerrabomberra Wetlands Nature Reserve.

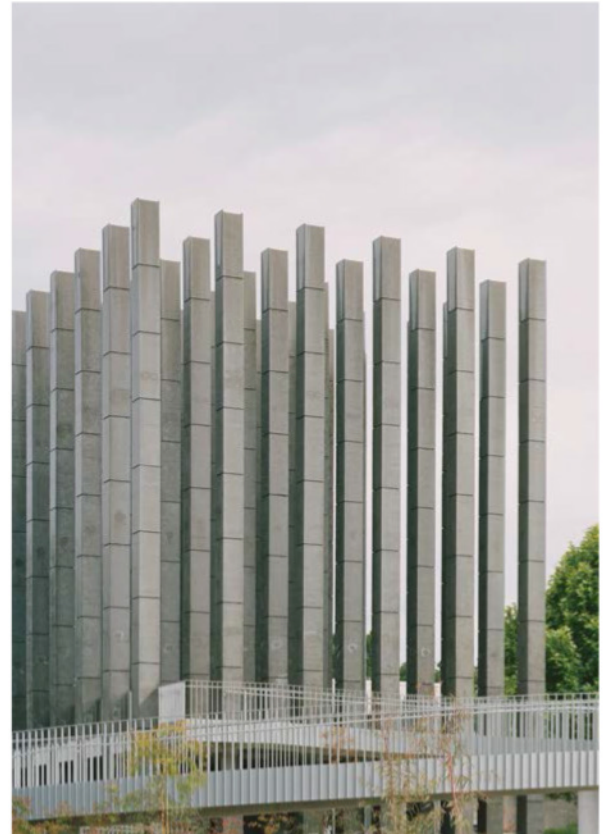
Part urban immersive art, part public recreational space, the Dairy Road development has elevated an under-utilised urban island into a revitalised public precinct. As an urban marker, LESS is a civic gathering place and a catalyst for a burgeoning neighbourhood. As contemplative as it is dynamic, the structure invites an engaging experience both within and around the piece – an elegant ramp winds up through native plantings, ascending toward the enigmatic framework of columns, commanding and curious. Within, light refracts and a monumentality prevails.

This is an experiential urban work of precision. It has a remnant character; one feels there might have been something before – the fertile grasslands and forests, once fed by freshwater streams across the limestone floodplain now called Canberra – inviting consideration of our place in time.

A thin layer of traversable water beneath the structure evokes impermanence. Falling water, emerging miraculously from the columns above, articulates the work through sound and sense. Gentle floor plinths fall gradually toward public park space, reminiscent of a quiet creek sliding through the landscape.

LESS summons curiosity and exploration and allows the public to conclude its own meaning from a prominent artwork that also serves as a marker for civic rectification.

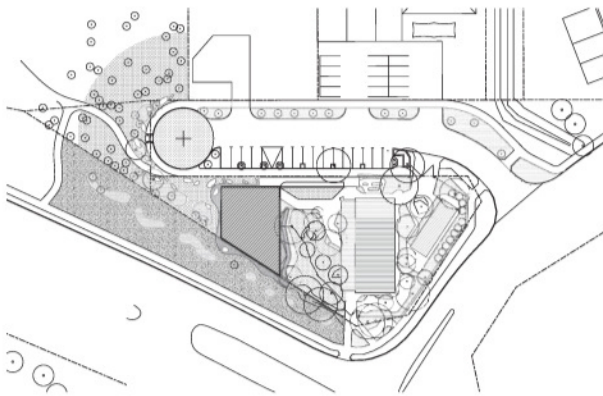
Architect (international) Pezo Von Ellrichshausen; Architect (local) Dezignteam; Builder CBS Commercial; Landscape architect Oculus; Structural and civil engineer Northrop Consulting Engineers; Accessibility consultant InDesign Access; Gardener Slow Growing Tree, Instyle; Subcontractor Eifer, Precast Projects, Pacific Formwork; Photographer Rory Gardiner



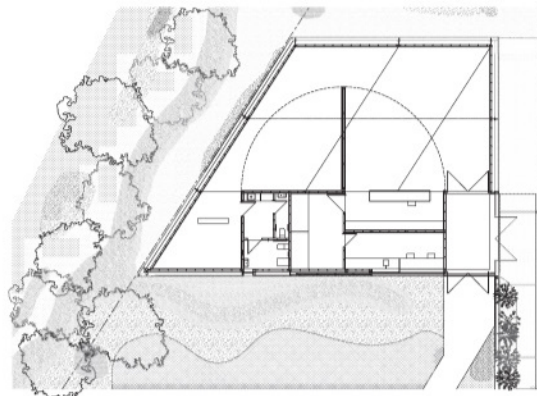
(COLORBOND® AWARD)

SPINIFEX HILL PROJECT SPACE OFFICER WOODS ARCHITECTS

(COUNTRY) Kariyarra
(LOCATION) South Hedland,
Western Australia



Site plan
1:2000



Floor plan
1:500

(JURY CITATION)

Spinifex Hill Project Space showcases the exemplary use of steel to respond to a challenging climatic and geographic context while also creating a striking and sculptural architectural form.

Officer Woods Architects shows innovation in its resolution of complex technical requirements for a cyclone-proof, specific-program art gallery and storage facility. Each element of the building is meticulously considered, reflecting a rigorous efficiency that permeates the entire project.

The form of the building is defined by an inclined steel roof. At its highest point this presents a monumental civic scale to the street, while the lower section gently dips down to scale the garden courtyard. This single geometric manoeuvre deftly resolves a multitude of functional issues including planning and maintenance requirements while delivering a generous volume to the main exhibition area, suitable for the presentation of a variety of artwork.

The architects' extensive consultation with the community and artists has resulted in a design that is not only functional but also deeply resonant with its cultural context.

Tautly detailed, both robust and elegant in form, Spinifex Hill Project Space displays exceptional application of steel to respond to the challenges of the project context, delivering accessibility and opportunity for cultural engagement with the Kariyarra people's artistic community.

In recognising the Spinifex Hill Project Space, the Colorbond Award for Steel Architecture honours a project that exemplifies the innovative and thoughtful application of steel, delivering a striking and functional architectural solution that enhances both the physical and cultural landscape.

Architect Officer Woods Architects; Project team Jennie Officer, Trent Woods, Bradley Millis; Builder Cooper and Oxley; Civil consultant Pritchard Francis; Structural engineer Forth; Engineer Geoff Hesford; ESD Consultant Stantec; Building Surveyor BCA Group; Photographer Robert Frith





(NATIONAL AWARD)

C HOUSE DONOVAN HILL

(COUNTRY) Turrbal and Jagera
(LOCATION) Coorparoo, Queensland

(JURY CITATION)

This internationally acclaimed house, completed in 1998, is the embryonic work of a practice whose legacy still resonates a quarter of a century later.

The commission of C House coincided with the formation of the Donovan Hill partnership, a practice that set a new standard of expectation for Australian architecture. Importantly, the building demonstrated new possibilities for Australian architecture based on, among numerous other ideas, landscape morphology rather than a cultural idea of landscape. It introduced ideas of building as terrain, edited from the site and responding to climatic diagrams and the simple human need for prospect and refuge.

The C House is simple and complex, rather than simplistic and complicated. It can be described as a masterful long-section diagram considered in three dimensions. Masonry terrain establishes a journey and platforms for room-making. Then, timber elements conceived as joinery fine-tune spaces for comfort.

Most captivating about this house is the detail, which is exquisite and necessary at once. Walls and external fabric are crafted as furniture and concrete elements feel eternal.

The architects have learned from previous eras – Palladianism, Japanese craft, the Arts and Craft movement, late modernism – and have applied scholarly knowledge with careful innovation to an Australian condition.

Almost all Australian architects will reference ideas and details from this building, whether they are aware of it or not – we all have learnings both deliberate and tacit which have come from the work of Brian Donovan and Timothy Hill.

The wondrous C House has significantly changed the trajectory of Australian architecture and Australian architectural practice.

— C House was reviewed in Architecture Australia May/June 1999.
See architectureau.com/articles/the-domestic-ideal.

Architect Donovan Hill; Photographer David Chatfield



(NATIONAL WINNER)

JENNIFER MCMASTER



(JURY CITATION)

A founding member of the award-winning practice Trias, and a professor at the University of Sydney, Jennifer McMaster's exemplary work spans architectural practice, research, teaching and advocacy. She shows an unwavering enthusiasm for the profession and is an inspiring role model for how we, as architects, can lead society to a brighter future.

In her work at Trias, cofounded in 2017, there is a clear, shared vision for what she calls a "sophisticated sustainability" – an ambition to create solid, simple and beautiful buildings that are environmentally responsible at their core. This vision has been well-executed and well-received by both the profession and the public at large, as evidenced by multiple awards, publications and speaking opportunities.

Jennifer was also recently appointed a professor of practice at the University of Sydney, where she has been able to use her twin passions for housing and sustainability to inspire others. Research underpins her teaching; she is currently focused on embodied carbon and regenerative and waste-based materials, bringing to practice new knowledge and skills through the next generation.

Jennifer has long shown a commitment to supporting others. As co-chair of the NSW Medium Practice Forum, she has fostered an open culture of transparency and generosity for practitioners to exchange knowledge and grow together.

Her consistent focus on opportunities over obstacles, coupled with her optimism for the profession and passion for sharing knowledge makes her a most deserving recipient of the 2024 Emerging Architect Prize.

Jury Jane Cassidy FRAIA, Australian Institute of Architects, National President, National Councillor Director; Ben Peake, 2023 National Emerging Architect Prize Winner, Principal Architect, Carter Williamson; Liehan Janse van Rensburg, EmAGN National President, Australian Institute of Architects National Councillor

(BELOW LEFT)

As a professor of practice at the University of Sydney, McMaster teaches environmentally responsive approaches, similar to those applied in Draped House by Trias (2022). Photograph: Clinton Weaver

(BELOW RIGHT)

Through projects such as Minima (2020), McMaster advocates for "sophisticated sustainability". Photograph: Clinton Weaver



NATIONAL ARCHITECTURE AWARDS

SHORTLIST 20 24

(PUBLIC)

119 REDFERN STREET

by Aileen Sage, Djinjama,
Jean Rice, Dr Noni Boyd
and the City of Sydney
Gadigal Country
Redfern, New South Wales

BERNINNEIT CULTURAL AND COMMUNITY CENTRE

by Jackson Clements
Burrows Architects
Bunurong Country
Cowes, Victoria

GEEELONG ARTS CENTRE (STAGE 3)

by ARM Architecture
Wadawurrung Country
Geelong, Victoria

LONG REEF SURF LIFE SAVING CLUB

by Adriano Pupilli Architects
Gayamaygal Country
Long Reef, New South Wales

PARRAMATTA AQUATIC CENTRE

by Grimshaw and Andrew
Burgess Architects
with McGregor Coxall
Dharug Country
Parramatta, New South Wales

POWERHOUSE CASTLE HILL

by Lahznimmo Architects
Dharug Country
Castle Hill, New South Wales

SPINIFEX HILL PROJECT SPACE

by Officer Woods Architects
Kariyarra Country
South Hedland,
Western Australia

(EDUCATIONAL ARCHITECTURE)

CLIFTON HILL PRIMARY SCHOOL

by Jackson Clements
Burrows Architects
Wurundjeri Country
Clifton Hill, Victoria

DARLINGTON PUBLIC SCHOOL

by FJC Studio
Gadigal Country
Chippendale,
New South Wales

MOUNT ALEXANDER COLLEGE (MAC)

by Kosloff Architecture
Wurundjeri Country
Flemington, Victoria

RIVER'S EDGE BUILDING, UNIVERSITY OF TASMANIA

by Wardle
Palawa Country
Invermay, Tasmania

ST. PATRICK'S COLLEGE: SCIENTIA BUILDING

by BVN
Dharug Country
Strathfield, New South Wales

THE COTTAGE SCHOOL

by Taylor and Hinds Architects
Mumirimina Country
Bellerive, Tasmania

(COMMERCIAL ARCHITECTURE)

54 WELLINGTON

by Wardle
Wurundjeri Country
Collingwood, Victoria

CAMPBELL HOUSE PRIVATE OFFICE

by Tonkin Zulaikha Greer
Gadigal and
Birrabirragal Country
Woollahra, New South Wales

SANDERS PLACE

by NMBW, Openwork
and Finding Infinity
Wurundjeri Country
Richmond, Victoria

T3 COLLINGWOOD
by Jackson Clements
Burrows Architects
Wurundjeri Country
Collingwood, Victoria

THE PORTER HOUSE HOTEL
by Candalepas Associates
Gadigal Country
Sydney, New South Wales

THE WAREHOUSES
by J.AR Office
Yugambah Country
Currumbin, Queensland

(INTERIOR
ARCHITECTURE)

477 PITT ST
by Wardle
Gadigal Country
Haymarket, New South Wales

BURNT EARTH
BEACH HOUSE
by Wardle
Wadawurrung Country
Anglesea, Victoria

COX ARCHITECTURE
ADELAIDE STUDIO
by Cox Architecture
Kurna Country
Adelaide, South Australia

GEELONG ARTS CENTRE
(STAGE 3)
by ARM Architecture
Wadawurrung Country
Geelong, Victoria

LEE HOUSE
by Candalepas Associates
Gadigal Country
Watsons Bay,
New South Wales

(RESIDENTIAL
ARCHITECTURE ,
HOUSE , NEW)

27 RULE STREET
by Officer Woods Architects
Whadjuk Country
North Fremantle,
Western Australia

BURNT EARTH
BEACH HOUSE
by Wardle
Wadawurrung Country
Anglesea, Victoria

COURTYARD HOUSE
by Clare Cousins Architects
Bunurong Country
Albert Park, Victoria

JAMES STREET
by Taylor and Hinds Architects
Litarimirina and
Panina Country
Launceston, Tasmania

KIDMAN LANE
by Plus Minus Design
Gadigal Country
Paddington, New South Wales

MAITLAND BAY HOUSE
by Studio Bright
Kuringgai and
Darkinjung Country
Killcare Heights,
New South Wales

NAPLES STREET HOUSE
by Edition Office
Wurundjeri Country
Box Hill South, Victoria

SIX WAYS HOUSE
by Kennedy Nolan
Wurundjeri Country
Fitzroy North, Victoria

THREE GARDENS HOUSE
by Parabolica
Peramangk Country
Mount Barker, South Australia

(RESIDENTIAL
ARCHITECTURE ,
HOUSE , ALTERATIONS
AND ADDITIONS)

ARU HOUSE
by Curious Practice
Awabakal Country
Maryville, New South Wales

BOB'S BUNGALOW
by Blair Smith Architecture
Wurundjeri Country
Strathmore, Victoria

HIGH STREET
by Lineburg Wang
Turrbal and Jagera Country
Milton, Queensland

LEE HOUSE
by Candalepas Associates
Gadigal Country
Watsons Bay,
New South Wales

MANSARD HOUSE
by Studio Bright
Wurundjeri Country
Kew East, Victoria

RIVER LOOP HOUSE
by Vokes and Peters
Turrbal and Jagera Country
Yeronga, Queensland

SIX CHIMNEY HOUSE
by Vokes and Peters
Yabbaru Bibbulman Country
Mount Lawley,
Western Australia

(RESIDENTIAL
ARCHITECTURE ,
MULTIPLE HOUSING)

FERRARS AND YORK
by Six Degrees Architects
Wurundjeri Country
South Melbourne, Victoria

HUNTINGTON
by SJB
Awabakal and Worimi Country
Newcastle, New South Wales

MAGGIE STREET
by Curious Practice
Awabakal Country
Mayfield East,
New South Wales

MARI-MARI-BA –
AFFORDABLE HOUSING
by Deicke Richards
Turrbal and Jagera Country
Eight Mile Plains, Queensland

MELBOURNE INDIGENOUS
TRANSITION SCHOOL
BOARDING HOUSE
by McIldowie Partners
Wurundjeri Country
Richmond, Victoria

NUNGALINYA
by Incidental Architecture
Larrakia Country
Casuarina, Northern Territory

(SUSTAINABLE
ARCHITECTURE)

39S HOUSE
by Andrew Noonan Architect
Turrbal and Jagera Country
Petrie Terrace, Queensland

CAMPBELL HOUSE PRIVATE
OFFICE
by Tonkin Zulaikha Greer
Gadigal and
Birrabbirragal Country
Woollahra, New South Wales

NUNGALINYA
by Incidental Architecture
Larrakia Country
Casuarina, Northern Territory

POWERHOUSE PLACE
by Public Realm Lab
Millewa-Mallee Country
Mildura, Victoria

RAVENSTHORPE
CULTURAL PRECINCT
by Peter Hobbs Architects with
Advanced Timber Concepts
and Intensive Fields
Wudjari Country
Ravensthorpe,
Western Australia

(HERITAGE)

MURDOLO APARTMENTS
by Rosevear Stephenson
Muwinina Country
Hobart, Tasmania

ST GEORGE'S PERFORMING
ARTS CENTRE
by Kneeler Design Architects
Bunurong Country
St Kilda, Victoria

THE GLASS HOUSE
by Cracknell and
Lonergan Architects
Cammeraygal Country
Castlecrag, New South Wales

THE PORTER HOUSE HOTEL
by Candalepas Associates
Gadigal Country
Sydney, New South Wales

UQ BRISBANE CITY
by BVN with Architectus
Conrad Gargett
Turrbal and Jagera Country
Brisbane City, Queensland

(URBAN DESIGN)

BRADBURY PARK PLAYScape
by Alcorn Middleton
Turrbal and Jagera Country
Kedron, Queensland

HOPE STREET HOUSING
by Officer Woods Architects
and MDC Architects
Whadjuk Country
White Gum Valley,
Western Australia

PARRAMATTA AQUATIC
CENTRE
by Grimshaw and Andrew
Burgess Architects with
McGregor Coxall
Dharug Country
Parramatta, New South Wales

POWERHOUSE PLACE
by Public Realm Lab
Millewa-Mallee Country
Mildura, Victoria

PRESTON LEVEL CROSSING
REMOVAL PROJECT
by Wood Marsh Architecture
and Tract
Wurundjeri Country
Preston, Victoria

(INTERNATIONAL
ARCHITECTURE)

ACTICITY CENTRE FOR
DANCE AND MOVEMENT-
BASED ARTS
by Gall and Associates
– Gall és Társai Építészirod
Veszprém, Hungary

THE EMBASSY
OF AUSTRALIA,
WASHINGTON, DC.
by Bates Smart
Washington, DC,
United States

(SMALL PROJECT
ARCHITECTURE)

DWAARLINDJIRRAAP
SUSPENSION BRIDGE
by Iredale Pedersen Hook
Architects and ARUP
Pinjarup and Wiilman Country
Lane Poole Reserve,
Western Australia

LESS
by Pezo Von Ellrichshausen,
Oculus, and Molonglo
Ngunnawal Country
Fyshwick, Australian
Capital Territory

NORTH HEAD VIEWING
PLATFORMS
by Chrofi and Bangawarra
with National Parks and
Wildlife Service
Gai-mariagal Country
Manly, New South Wales

(COLORBOND® AWARD
FOR STEEL ARCHITECTURE)

ROSEDALE HOUSE
by Scale Architecture
Yuin Country
Rosedale, New South Wales

SPINIFEX HILL
PROJECT SPACE
by Officer Woods Architects
Kariyarra Country
South Hedland,
Western Australia

THE WAREHOUSES
by J.AR Office
Yugambeh Country
Currumbin, Queensland

(ENDURING ARCHITECTURE)

C HOUSE
by Donovan Hill
Turrbal and Jagera Country
Cooparoo, Queensland

GLASS HOUSE
by Ruth and Bill Lucas
Cammeraygal Country
Castlecrag, New South Wales

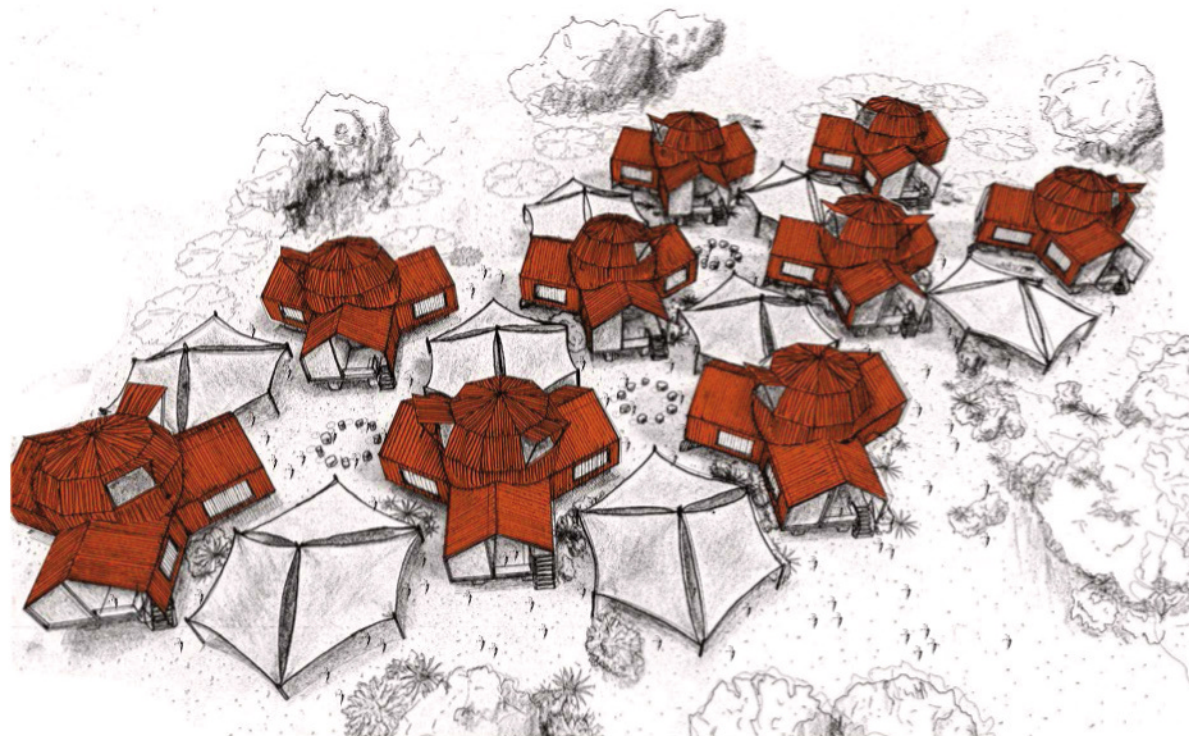
KNOX SCHLAPP
PUBLIC HOUSING
by Peter Elliott Architecture
and Urban Design with
Lindsay Holland
Bunurong Country
Port Melbourne, Victoria

LONG BEACH
BATHING PAVILION
by Hartley Wilson
and Bolt Architects
Mouheneener and
Nueonne Country
Sandy Bay, Tasmania

“ALL SHORTLISTED PROJECTS EXEMPLIFY
THE DEDICATION OF OUR PROFESSION TO
EXCELLENCE IN THE BUILT ENVIRONMENT...”

Stuart Tanner, Jury Chair, 2024 National Architecture Awards

SUPER STUDIO 2024 DESIGN COMPETITION NATIONAL WINNER JINGANA EPICORMIC RESILIENT COMMUNITY HOUSING STRATEGY



JURY CITATION

'Jingana Epicormic Resilient Community Housing Strategy' demonstrates a composed and adaptable approach to navigating severe and unpredictable climate events.

The jury found the 'light touch' approach to disaster relief captivating. The jury was particularly impressed by the careful consideration of timescale in the response to the brief, such as the immediate rollout post-disaster, allowances for customisation and modification during occupation, and the capacity for repair and relocation in the longer term. The design response is commended for its adaptability, with the provision of a central refuge core alongside the flexible extension modules.

This strategy successfully balances the need for immediate respite and emergency shelter with the longer-term needs of a community in recovery. Furthermore, the inspiration of biomimetic responses from the Jingana plant demonstrates a thorough investigation of nature's adaptability in the face of constant changes to climate.

Ultimately, the jury agreed that the 'Jingana Epicormic Resilient Community Housing Strategy' embodies a highly considered approach to designing for adaptability.

DESIGN TEAM

Luke Pendergast, Mia Larsen & Lachlan Sutton, Masters students at the University of Tasmania

NATIONAL JURY

Matthew Sabransky SONA, Dr Chris Jensen Affiliate RAIA, Erika Bartak Associate RAIA, Allison Stout RAIA

SUPER STUDIO

Super Studio is a national conceptual design challenge open to all student Institute members. For over 15 years, this conceptual design competition has provided a platform for students to push the boundaries of their creativity and explore innovative responses to complex design briefs.

An Architecture of Resistance

Philip Thalís calls for intelligent and culturally aware city-making in his A. S. Hook address, sharing that architects should be – and be seen to be – the custodians of our cities, acting in society's long-term best interests.

The unexpected honour of receiving a Gold Medal from the Australian Institute of Architects has led me to reflect on what I might contribute to an agenda for architecture in our time and place.

My agenda draws from my experience, my city and my culture. It drives me to focus on architecture and the city, on public space and housing. It asks me to lead through example and advocacy, through research and teaching, through analysis and design, always conscious of environmental responsibility and social purpose. It forces me to question what it means to be a professional today, on a planet facing environmental crisis, in a nation facing profound ethical and social challenges and capture by the relentless neoliberal economic model.

From the start I have found myself pursuing an "architecture of resistance" to adapt Kenneth Frampton's term¹. As my experience has broadened and deepened, that resistance becomes ever more determined.

Beginnings

I studied architecture at Sydney University, then a laissez-faire course espousing pluralism to shroud its lack of a core of architectural knowledge. As inquisitive students, we gravitated to that magical – and now sadly lost – architectural library that was the heart of the school.

Nonetheless there was lots of interest around the periphery: a season of guest lectures from a young William J.R. Curtis, a week with Aldo Van Eyck, a tutorial with Reyner Banham. It was leavened by a mix of the Sydney's most engaging architects – Col James committed to social justice, Peter Myers ruminating on architectural culture, Jennifer Taylor keen on Australian architecture, and Swetik Korzeniewski and his confreres steadfastly trying to provide a centre with his exhortation: "What is Architecture?"

I was poached in 1984 straight from university to work on the Darling Harbour redevelopment scheme on the western side of Sydney's city centre. Darling Harbour was a confronting introduction to the politics of architecture and urbanism in NSW: brutal infrastructure, object buildings in disaggregated public spaces disconnected from the city. Vital heavy- and light-rail connections were proposed and disregarded for the gimmick of the monorail.

(BELOW)

With Jack Munday, Thalís formed the Sydney Citizens Against the Proposed Monorail (SCAPM) to oppose Sydney's monorail and its harmful intrusion into the city's streets. Photograph: Mitchell Library, State Library of New South Wales and courtesy Search Foundation.

(TOP RIGHT)

Constitution Avenue by Hill Thalís Architecture and Urban Projects with Jane Irwin Landscape Architecture (2012) realises part of the Griffins' 1912 plans for Canberra and improves the site's civic nature by reclaiming the street from the car. Photograph: John Gollings.

(BOTTOM RIGHT)

Reflecting on his studio's work in apartment buildings, such as The Majestic (2011), Thalís urges that urban housing must become a major architectural activity in Australia. Photograph: Brett Boardman.



Making a quick exit, I walked up the hill to Sydney Town Hall and introduced myself to independent city councillor Jack Munday, the union hero who had led the Sydney green bans. With a group we formed the Sydney Citizens Against the Proposed Monorail (SCAPM) to oppose the monorail's absurdity as a transport option and its harmful intrusion into the city's streets. SCAPM organised many well-attended Town Hall public meetings, with three 10,000-strong street marches and widespread coverage. We may have lost at that time, but the city ultimately won when the monorail was removed less than three decades later.

Busy years following graduation involved working with Ken Maher in his vibrant studio shared with landscape architects, teaching, writing articles, engaging in criticism, activism and competitions. We had some successes, such as coming fourth in two competitions when there were only three prizes awarded. These ventures were collaborations with friends, especially Richard Francis-Jones and Peter John Cantrill.

Bitterly disillusioned by Sydney's inability to grasp urban opportunities, I headed to Paris-Belleville to study urban architecture under leading professors Bernard Huet, Jean-Louis Cohen, Antoine Grumbach and Bruno Fortier. In parallel, I worked in offices with opposed modernist values: the grandee Paul Chemetov, then Yves Lion – a master of urban housing. I started to grasp the longer timeframe essential to understanding cities. My master's thesis was on the Sydney Harbour Trust's public projects of wharf reconstruction and workers' housing in Millers Point and The Rocks, which I presented in Paris.

Subsequently, Peter John and I were appointed as fractional lecturers at University of Technology Sydney in the vibrant decade led by professors Winston Barnett and Adrian Boddy. We developed theory and history courses on the architecture

of the city in parallel with our design-studio teaching; starting with world cities, their emblematic streets, squares and housing, then turning our attention to Sydney. Learning through teaching. What could we find? Plenty!

Starting Hill Thalys

In 1992 we jointly won the Olympic Village National Competition with many long-term collaborators. Our aim was to advance a prototype for mid-scale green urbanism in an open and connected city. This underpinned the theme of Sydney's successful "green games" bid. Instead, what eventuated was a developer-led, walled suburban enclave.

Concurrently, my partner Sarah Hill and I began the precarious adventure of practice. From the outset our work took a different trajectory to Australian architectural interests of the time. We set off with urban projects and designs for public spaces, mostly for public clients and often in collaboration with landscape architect colleagues, particularly Jane Irwin. We worked on multiple housing projects for a disparate array of public clients and a united nations of family groups and smaller builder/developers, located on residual sites or in suburbs where architects were rarely invited to venture.

Our work oriented towards an urban architecture, reflecting on propositions in Aldo Rossi's influential book *The Architecture of The City*, and Bernard Huet's categorisations of the city as conservative and architecture valorising the revolutionary. Italian architect Pier Paolo Tamburelli recently compressed this tension so succinctly: "Once the city is recognised as the precondition of architecture, it becomes the objective of architecture as well."²

The Urban Project

I have always preferred the more active "urban project" to the more passive "urban design." The urban project retains the sense of making a project specific to time and place – an anticipatory project comprising specific elements applied discerningly to the particularities of a site; amplifying, as Manuel de Solà-Morales stated, "what is particular, strategic, local and generative."³

Any genuine urban project must be founded on public space, whether making it new or anew, connecting with or redefining existing places. As Michael Sorkin sharply observed:

"The most important single task for architectural criticism is to rise in defence of public space. Threatened by the repressive sameness of global culture, contracted by breakneck privatisation, devalued by contempt for public institutions, and victimised by the loss of the habits of sociability, the physical arena of collective interaction – the streets, squares, parks and plazas of the city – are, in their free accessibility, the guarantors of democracy."⁴

The quintessential public space, the organising element of almost every human settlement on every continent in every epoch, is the street. Certainly, we can add parks, ecological areas, squares, promenades and the like, but we are yet to evolve an urbanity without reliance on the street – and by street I mean the peopled street, the spatial street, the democratic street, not the twentieth-century corruption subjugated to the dictates of the car.

Too often today what passes for urban design is simply deterministic capacity testing, only sometimes restrained by solar analysis or scenography (or, in Sydney's case, the international aviation contour height limits). Entirely suppressed are questions of the positive form of the city, its history, the aspirations of the citizens, the tensions around all aspects of housing, and the challenges we face in the era of climatic catastrophe.

The urban project must go beyond the sterilising processes of planning based on two-dimensional zoning and the concept of "use" when it's really the most transitory aspect in a dynamic city. Planning is over-reliant on height and floor space controls, while ignoring landscape, culture and positive urban spatiality. Planning marginalises public space, as its purpose is as a development



mechanism for private land. It eschews interest in city form and design, preferring instead the abstract, the word-based and the quasi-legalistic.

Through our teaching and research, Peter John Cantrill and I posited an alternative way of seeing and understanding what we derived as constituent elements of the city. These are equally valid as tools of analysis, as generators of urban projects, or identifiers of architectural interventions. We drew on a number of applied theories, including those of Team 10, Castex and Panerai, and Huet.

Being predominantly European, they concentrated on the built reality of their cities, whereas in Australia we must start with the territory, its landscape and ecosystems. We prioritised the scaled reality of the accumulated physical material of the city, its unique place on the planet, its history, its culture, its openness to possibilities.

Elements of city making

Our studies defined five interacting elements:

The *Geography* of an area – encompassing climate, soil profiles, geology and topography, the water table, vegetation, exposure and microclimates, and cultural overlays. The great Brazilian architect Paulo Mendes da Rocha observed, “Geography ... is the primary and most primordial of architectures.”⁵ In Australia today the enlarged Indigenous understanding of Country encompasses all of this and much more.

The *Layout* is fundamentally the city’s street pattern, retained natural areas and sometimes major infrastructure, as laid across the geography and later only altered with great effort or following crises either natural or manmade. The importance of the urban plan, of the network of streets, is absent from current “planning” practices in Australia. Look at planning maps – streets are classified as zoned land.

The crucial spatial act of city-making through layout is routinely devolved to the siloed prescriptions of surveyors, and civil and traffic engineers.

Public Works are the collective elements that articulate the layout. These comprise parks and squares, all public and community buildings, public spaces of connection to transport infrastructure, monuments and public art. Their placement and architectural qualities are intrinsic to every city, as are their absence. Here, architecture and landscape come to the fore.

Subdivision is the mechanism, so often overlooked, that allows private land to change over time – ensuring genuine variety due to lot size, street frontage, orientation. The subdivision can subtly denote the intended urbanity. For the architect, projects invariably start with a survey of a plot, with north point, boundaries and angles and a unique longitude and latitude.

Building types are where most architects work throughout their careers. Set on privately owned lots, common types can be categorised by either use or by relationship to their lot. By use: housing of myriad types and sizes, shops, offices, factories. By form: detached or attached, courtyard, zero lot, street wall, point tower, slab block. Across all is the richness that architects bring to type, increasingly in fascinating hybrids.

The layout and public works encompass the public space of the city and its collective life, while subdivision and building types relate to private land and individual interests.

Model urban projects

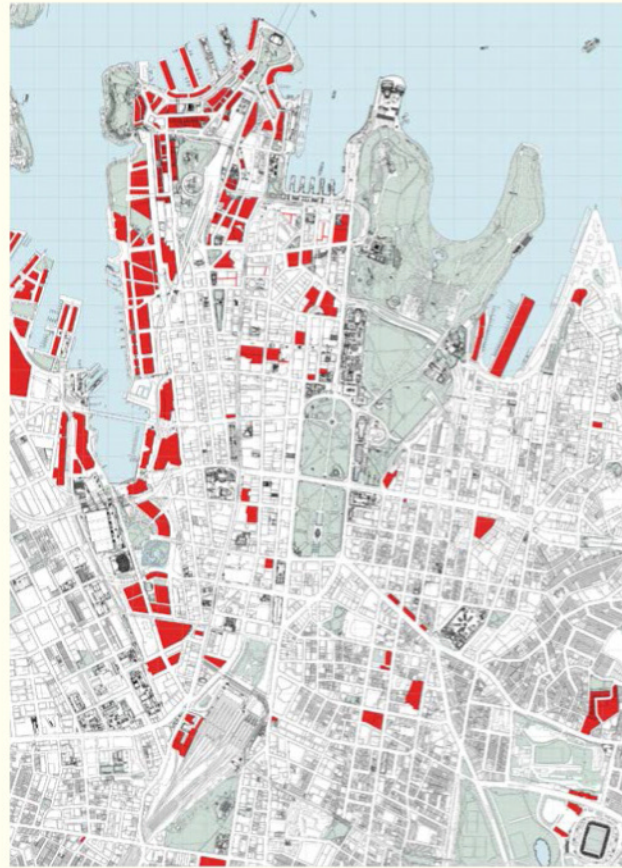
Our research identified some model urban projects, such as High Street in Sydney’s Millers Point, a comprehensive urban project carried out by the Sydney Harbour Trust’s engineers between 1906 and 1920. It remade the site, overlaid a complex new layout tied spatially to the prominence of Observatory Hill, placed one of Sydney’s first kindergartens as a social centrepiece, and delineated a sophisticated subdivision. The ensemble was constructed with new forms of street-walled finger wharfs

and some of the first public housing in Australia, built with the newest construction techniques – a four-pack of flats seemingly arranged as stepped terrace housing. This urban project stands worthy comparison to antecedents in eighteenth-century Adelphi Terrace in London, and nineteenth-century Algiers waterfront.

For its unsurpassed totality as an urban project, the Griffins’ plans for Canberra after the 1911–12 competition are exemplary. Their urban intent was captured in the two-month conception of their competition scheme, elaborated over five years of tortuous work, all the while being undermined by jealous rivals until they left the project.

It is important to reconsider the legacy of the distinct nineteenth-century city plans in Australia, all of course occupying the unceded lands of Aboriginal people. Adelaide’s tartan-gridded square mile, punctuated by squares and bound by parkland, is one of the great urban plans in history. Darwin is memorably situated atop its plateau, and Melbourne’s grid is strong and decisive. Or consider Sydney and Hobart’s aggregated plans – more difficult to decode, with their incremental responses to topography and connectivity that emerged over time.

But over the century since the Griffins’ Canberra plans – a century of ever-expanding sprawl – where are the successors of such decisive layouts? Where are the new towns, urban projects and models of environmental urbanism? As our cities and towns have doubled and doubled again in population, we’ve exponentially enlarged our sprawling footprint at the expense of ecology. How are we acknowledging Country? Where is the sense of meaningful planning, or a national population strategy tied to targeted investment? Look at the damning travel metrics across our capital cities, testament to a century of car-dependence and under-investment in public transport. It’s time to call stop to sprawl. It’s time for intelligent and culturally aware city making.



(ABOVE)

For Talis, “Public Sydney” has taken on a wider role; he uses the antonym “Privatised Sydney” as catalogue of the ongoing sale of public assets. Not to scale.

Barangaroo

The 2005–06 international East Darling Harbour Competition attracted 137 entrants to shape the urban potential of 22 hectares of public land along the city centre's western edge. Now called Barangaroo, the jury unanimously selected our scheme, which was devised by an ensemble of small local architects and landscape architects. Atypically, our project was founded on a public space structure that tied this long-isolated site into the broader city, generously connecting to a harbourfront reserved as inalienable public land.

Reprising our experience from the Olympic Village, the murky world of NSW power play got to work and we were marginalised, then excluded. As successive, dismal changes were announced, we chose to open a critique; not motivated by personal exclusion, but in defence of the city and the public interest. Our scheme promoted public space as the physical representation of democratic society. Instead, Barangaroo has become a symbol of the power of corporate self-interest.

Public Sydney

My book with Peter John, *Public Sydney: Drawing the City* (2013), grew from our teaching and research with students at UTS. It started out of curiosity – what could students find examining the public rooms and spaces of central Sydney? Not a CBD, but a treasure-house of public space, social purpose and civic architecture.

After being terminated by a new regime at UTS who didn't want practitioners sully their academy, we were prompted by then-NSW government architect Peter Mould to reconsider this archive. Alec Tzannes, as dean of the University of New South Wales School of Built Environment, put seed funding towards the project, and, supported by the Historic Houses Trust of NSW, we launched into three years of self-funded work to bring the research to publication. Our motivation remains to interrogate how the city is made and to share that knowledge with a wider audience.

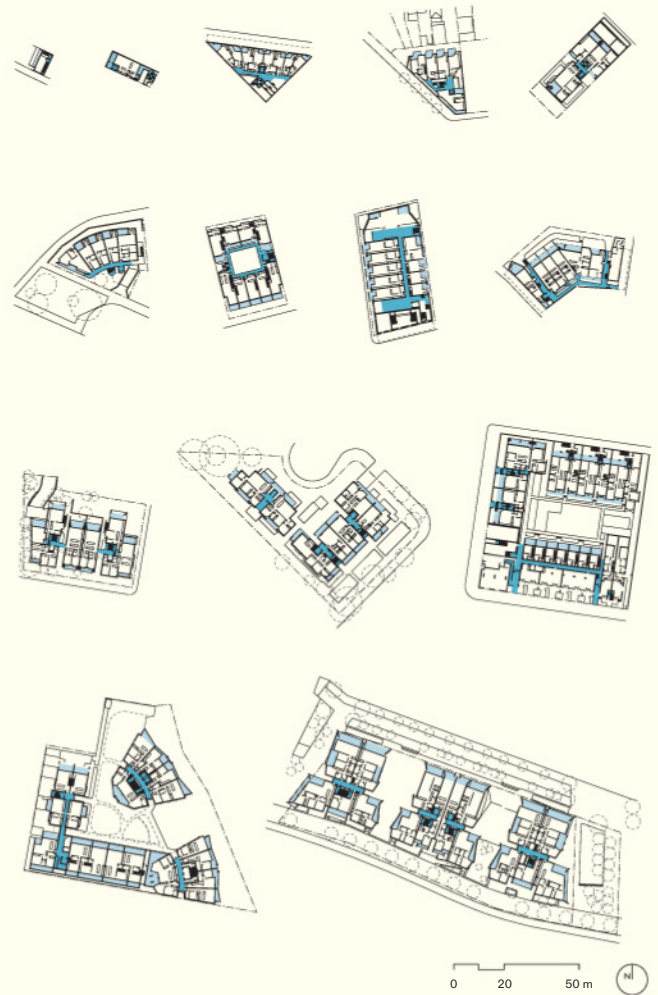
Sydney is an accumulation of urban projects, new pieces, surgical interventions and subtle adjustments, demolitions, reclamations and resumptions – analogous to the “Sedimentary City” previously posited by Brit Andresen in her study of Brisbane.⁶ Strikingly, we found the most dramatic, incongruous transformations in use over centuries, beyond the narrow framing of functionalism. If architecture and its response to the city are strong enough, it can, with due architectural skill, be adapted.

For me, “Public Sydney” has taken on a wider role. It is a principle I promote in public talks and advocacy, a hashtag I use across social media, and a challenging jigsaw puzzle. I also use the antonym “Privatised Sydney” as catalogue and critique of the wilful ongoing sale of public assets. This neoliberal accounting trick is short-sighted policy that robs future generations of assets and opportunities for intelligent city making. We must give architecture and city making a stronger public profile, to cultivate more informed clients and politicians with a “public imagination.”

City of Sydney

Having suffered at the hands of political and bureaucratic decisions, in 2016 I was persuaded by talismanic independent Sydney Lord Mayor Clover Moore to stand as a councillor for the City of Sydney. Highlights included policy initiatives on affordable housing, supporting the city's many public space initiatives, strengthening planning policies and environmental targets, and standing with the most disadvantaged members of society, protecting their public housing and their right to the city.

A key role was acting as an explainer of place, policies and priorities to the broader public. A cursory glance at any council meeting agenda reveals so much that intersects with architectural and urban practice. Why aren't architects more involved in government?



(ABOVE)

The collection of multi-residential projects by Hill Thalys Architecture and Urban Projects illustrates the myriad outcomes of housing models that respond to the evolving urbanity of a place. Scale at 1:3000.

The architecture of housing

We inhabit a wealthy country obsessed with real estate, yet one with such a mediocre standard of general housing – poor in design, affordability, sustainability and urbanity.

Australian architecture has long focused on the individual house. In this century, urban housing and particularly the apartment building must become a major architectural activity in Australia. What I term “the architecture of housing” is a specific body of architectural knowledge centred on imbuing housing's economical quantities with architectural qualities. It includes an encyclopaedic knowledge of models and types, and curiosity about particularities and shifts in culture.

I firmly believe that housing benefits from a limited number of primary standards. By contrast, most Australian jurisdictions have a plethora of minor and often conflicting controls focused on extraneous, aesthetic and formal presumptions. Better to first identify the type or model that responds to the evolving urbanity of a place, then apply good passive design, which almost always mandates a thin cross-section and limiting the number of apartments per-core. I hear some architects bemoaning the requirement for minimum sunlight and cross ventilation standards in apartments, yet surely they wouldn't design, let alone live in, a house lacking adequate sunlight and fresh air-flow. NSW has the best codes, yet the Apartment Design Guide still only requires 60% cross-ventilated apartments. Why such low amenity restricting people's health and wellbeing? Why have controls that allow apartment living to be second rate?

(LEFT) "Learning through teaching" was an experience Thalís had during his time as a fractional lecturer at University of Technology Sydney (1994–2006). Since then he has been passionate about giving students a meaningful education in architecture. Photograph: courtesy Philip Thalís.

(RIGHT) One of the many highlights for Thalís during his time as councillor for the City of Sydney included standing with the most disadvantaged members of society, protecting their public housing and their right to the city. Photograph: courtesy Philip Thalís.



Our role as architects is to respond intelligently to the misguided frameworks of planning – so often anathema to attuned site planning and durable and characterful construction. What drives planning's default concentration of density along polluted roadways or its obsession with setbacks? Let's instead reappraise the long culture of city-making being led by the architecture of housing – from the Adam brothers at the dawn of the speculative city, to the modern movement, when housing became a central concern of architects, to so many contemporary exemplars.

There is such richness in all this accumulated architectural knowledge, going far beyond the ideas-deficient realm of planning or development proscriptions. Urban housing is our story to master and showcase. Our disciplinary knowledge should lead the design of housing and the city.

Threats and Possibilities

Glenn Murcutt, interviewed in *Architecture Australia* in 1992,⁷ exhorted Gold Medallists to speak out for the good of society, the environment, the profession and, I would add, the rising generation of younger architects. Needless to say, I've rarely needed much encouragement.

In such forums many architects adopt a position of dignified optimism, but I see existential challenges to the role of the architect and pressures on the profession today. But this doesn't dampen my mindset or outlook – it sets an agenda.

Let's start by giving students a deep and meaningful education in architecture, challenging their debt-laden and abbreviated teaching experiences.

Let's make our daily practice more humane and rewarding. Parlour's revealing studies show the worsening data on work and wellbeing,⁸ a weight falling more and more heavily on young architects. On behalf of all of us, I will ask why, when we go to meetings or building sites, the architect is so often the worst paid person there (unless the landscape architect is also there). It's time to build a supportive culture around architecture that allows its value to be understood and its profile to rise.

We must become champions of the city, of its public spaces loved or unappreciated, of those suggested but not yet made. Let's reclaim the street from the car and nurture street life in compact, amenable cities, positively framed by architecture and landscape. We must help translate evolving understandings

of Country and manifest them in our projects and culture. Let's advocate for a fairer and more inclusive city with new housing models. Let's overturn the preoccupations of development, real estate or lifestyle and foreground equity, urbanity, passive environmental design and the human rights to shelter and security. Let's lead a new generation of exemplary public and affordable housing.

Above all let's confront the existential threat of climate change. As buildings and cities capture so much of our human energy and waste production, we must lead urgent change now.

Let's be – and be seen to be – the custodians of our cities, acting in society's long-term best interests. No one else has our combination of skills, our particular way of seeing and understanding the city and architecture's place in it. It's never been more important that we contribute an authentic, expert, independent voice.

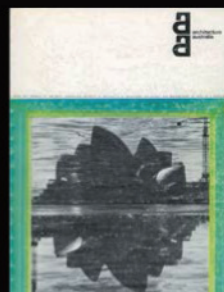
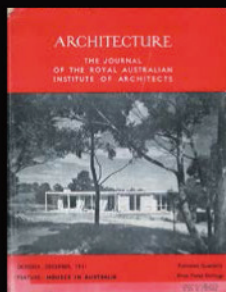
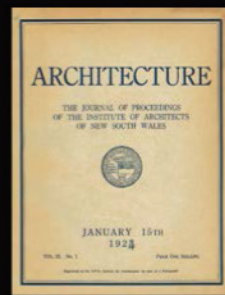
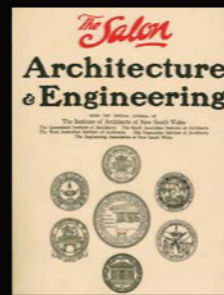
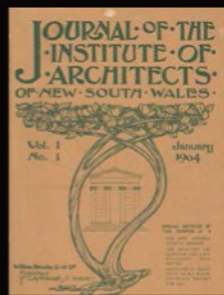
— Philip Thalís

This is an abridged version of the presentation given by Philip Thalís to each chapter of the Australian Institute of Architects during his 2024 Gold Medal Tour. The full Sydney presentation is available at [youtube.com/watch?v=VoXUBvmHMgA](https://www.youtube.com/watch?v=VoXUBvmHMgA)

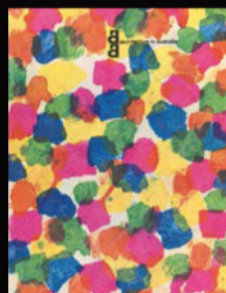
(FOOTNOTES)

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- (2) Pier Paolo Tamburelli, *On Bramante* (Cambridge: The MIT Press, 2022), 21.
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- (4) Michael Sorkin, *All Over The Map: Writings on Buildings and Cities* (London: Verso, 2011) 150.
- (5) Rosa Artigas (ed.), *Paulo Mendes Da Rocha: Projects 1957-2007* (New York: Rizzoli International Publications, 2007), 171.
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- (7) Ian McDougall and Glenn Murcutt, "Keeping the faith," *Architecture Australia*, Sep/Oct 1992, 57.
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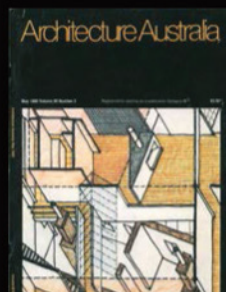
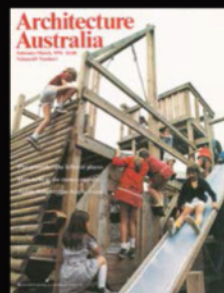
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