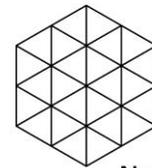




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MEDIA RELEASE

7 November 2013

2013 National Architecture Awards – Jury Citations

THE COLORBOND® AWARD FOR STEEL ARCHITECTURE

The COLORBOND® Award for Steel Architecture

Waterloo Youth Family Community Centre by Collins and Turner with City of Sydney (NSW)

The Waterloo Youth Family Community Centre is an extremely intelligent transformation of an unloved toilet block into a warm and secure community centre. Steel was the perfect solution for this tough, inner city environment, and it is employed with intelligence and sensitivity.

The project uses steel in various forms that exploit its essential qualities of high strength in minimal volume, and affordable cost. Galvanised steel is used throughout, as sheet, mesh, perforated panels, tube and wire.

The shade structure is a dynamic triangulated frame with tensile cables that captures a very large space with minimal means. The metal screens use steel's high strength to have maximum porosity, and support flowering vines. The galvanised retaining panels in the ground are robust interventions that use steel's strength to cope with skateboard activity. Thin steel balustrades allow maximum visual porosity from the courtyard to the roof.

The COLORBOND® Award for Steel Architecture - Commendation

West Kimberley Regional Prison by TAG Architects and iredale pedersen hook architects; Architects in Association (WA)

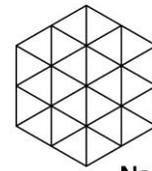
The West Kimberley Regional Prison exploits its steel structure and coloured steel cladding in ways that are perfect for the Kimberley climate. The prison, within its secure perimeter, provides a series of detached buildings that accommodate the special needs of indigenous prisoners.

The project makes excellent use of coloured steel sheeting. The colours used are perfectly in harmony with the native bush colours, allowing the buildings to fit very comfortably with the landscaping. The lightweight cladding is an excellent choice for the hot wet/dry climate to avoid a build-up of heat in thermal mass, allowing the buildings to quickly cool down at night. The high strength of steel structures is perfect for large overhangs and big spans such as the sports hall.

The architectural language aims for shelter without claustrophobia, using open corners and tilted planes. These openings are easily done with steel framing and cladding.



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COMMERCIAL ARCHITECTURE

The Harry Seidler Award for Commercial Architecture

Darling Quarter by Francis-Jones Morehen Thorp (fjmt) (NSW)

Darling Quarter comprehensively demonstrates how architecture when integrated with urban design and landscape architecture can dramatically and positively change the way an urban place works. Drawn originally from a scenario of speculative commercial models, the project provides and exceeds the demands of the contemporary workplace and connects the city to Darling Harbour and people to place in a few key moves.

A restrained form presents a fine backdrop to urban space. A clear expression, massaging of scale and bulk defines an edge to the city and a frame for activity. A split/shift in the large campus block connects the field condition of Darling Harbour to the street network of the city despite the difficult expressway condition. Activated frontages with a good mix of uses including an outstanding and delightful playground area ensure broad community needs are enabled throughout the day, contributing to a tangible liveliness of place. The urban realm is an excellent contribution to the social fabric of the city, demonstrating how increased density and mixed use can be provided for in dense living and working environments.

The offices offer a great example of contemporary thinking in workplace design - open, connected, dynamic and fluid. The spatial and organisational logics maximise interaction within large campus floorplates, with a layering of types of workplaces, and an approach to scale that brings a positive urban quality to the interior. This project applies the latest theories of workplace, sustainability and urban design and shows how they can be brought together in a holistic fashion in a way that is often discussed but seldom integrated and achieved in such a clear built form.

The project shows how developer, tenant, architect and specialists working together can create a highly customised, sophisticated and tailored solution with major social, community and sustainable benefits. All parties are to be applauded.

National Award for Commercial Architecture

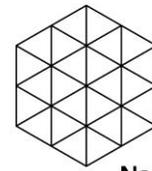
Mountain Retreat Medical Clinic by Circa Morris-Nunn (Tas)

A tightly controlled and thoughtful project, the Mountain Retreat Medical Clinic skilfully weaves a response to heritage, urban condition and program into a formal and spatial delight. The sensitive yet robust formal gesture of the copper-clad hipped roofed box deftly negotiates a relationship to the adjoining two storey historic building and residential neighbourhood. The scale and expression of the form complements the street, yet identifies itself as an important service within the community. In improving the spatial and access issues, opportunity has been taken to add to the public realm with the integration of seating into the entry ramp for the immediately adjacent bus stop.

The high quality design of the internal environment, working with warm materials and crisp detailing, expertly incorporates natural light to provide a calm set of spaces. Consulting rooms have a well-considered connection with an enclosed garden providing a spatial amenity not normally found in this sort of medical consulting suites, maximising



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the opportunity to enhance an otherwise sterile environment for the physiological benefit of users.

The design strategy for the clinic demonstrates that contemporary workplace theories can be brought to a small suburban practice and a day-to-day setting. The straightforward yet highly considered approach to materials, longevity, life cycle, user control and amenity is testament to the practicality and sensitivity of the architect.

National Commendation for Commercial Architecture

Brookfield Place by HASSELL and Fitzpatrick + Partners (WA)

Expertly negotiating the demands of an abandoned site, unloved heritage, complex security requirements and commercial demands, Brookfield Place not only provides a bold tower design but also importantly contributes a civic realm to the city of Perth.

Permeability and legibility for the whole precinct is achieved with the introduction of a street pattern for the site that stitches together the ground plane with neighbouring sites and streets. The clever integration and adaptive reuse of previously neglected heritage buildings brings vitality to the precinct, enlivening the local economy and building a place for people.

The pedestrian focused public realm/ground place continues into the dual lobby of the tower. The second lobby accessed via escalators and lifts provides the separation and security for the building owners. The scale and handling of these lobby levels and formal passages, grounds the form of the tower without overpowering the pedestrian precinct.

The large and handsome tower dominates the city skyline, shifting expectations of form and colour for the city, with a scale and exoskeleton structure boldly expressive of the owner. Large floor plates with side core optimise contemporary workplace requirements of flexible, collaborative environments. Careful control of form and configuration to orientation in combination with high performance glazing ensure appropriate sustainability performance.

In conclusion, the architects have skilfully leveraged the commercial program for significantly improved urban activity and heritage benefit, which in turn enhances the amenity for office workers. The extraordinary transformation of a long-derelict site creates an excellent public realm and successfully returns a major precinct to the city.

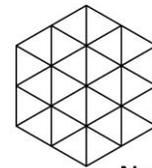
National Commendation for Commercial Architecture

One One One Eagle Street by Cox Rayner Architects (Qld)

The structural approach underpinning the design of One One One Eagle Street extends the tower typology and successfully demonstrates the integration and application of scripting techniques in the design of mainstream Australian architecture. The selected algorithm visually references the immediate fig tree neighbours, placing it in and of its site. The subsequent tuning of the structure that follows the algorithm negotiates the difficult site constraints, eccentric core location and reduces the amount of structure up the height of the building. In doing so a strong visual identity for the building is formed, complemented by the selection of glazing system and lighting design. This identity breaks from the immediate Seidler tower neighbours in a way that respects their architecture yet claims a place in a tight proximity generated by the original master plan.



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A lofty foyer with double level organisation invites multiple uses of the ground plane and caters for access through the building and a restaurant. The lobby at second levels provides for the commercial tenancies and visually enables orientation of users within the city. At lower levels, these moves stitch together the precinct and enrich the social realm of the city. Optimised floorplates, refined design and a holistic sustainability solution have resulted in a commercial tower that is a significant contribution to the typology.

ENDURING ARCHITECTURE

The National Enduring Architecture Award

Parliament House by Mitchell Giurgola and Thorp 1988 (ACT)

Australia's Parliament House was very quickly identified by the jury as the clear winner of the Enduring Prize for architecture. Mitchell Giurgola and Thorp architects have demonstrated the power of architecture to respond to significant purpose that not only demonstrates the best materials and craftsmanship of our country but creates a significant place representative of who we are as a nation.

The design draws together the symbolism of the Canberra plan and the systems of Australian governance with extraordinary spatial and material control. The exquisite craft, attention to detail, and material selection draw together the many qualities of our country. Every design decision resonates with symbolism and meaning, creating a calm, yet rich and layered set of spaces. Combined with thoughtful selection and integration of art, the building not only withstands the tests of time but also continues to live larger.

The fundamental strategy of being within the form of the hill ensures it looks like it has always and will always belong to the site and Canberra. The sequencing of spaces, manipulation of form and integration with the Griffin vision demonstrate a mastery of architecture.

This award recognises a unique moment in Australian architecture, where political will, design excellence and pronounced search for meaning in architecture, as well as developing confidence as a nation, have resulted in an extraordinary building that will continue to inspire.

HERITAGE

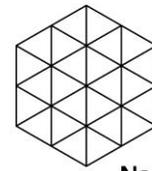
The Lachlan Macquarie Award for Heritage

Hamer Hall by ARM Architecture (Vic)

This is an outstanding heritage response to an important civic and heritage place of enormous architectural, social and cultural significance. Highly nuanced, subtle and sophisticated, this intervention at Hamer Hall challenges the simple binary setting of new against old, to provide a more layered and complex mix, which nonetheless enables a new appreciation and delight in the original Roy Grounds building and John Truscott interior. The sophistication of the design proposition and its execution has allowed an approach which restores and celebrates the works of both Grounds and Truscott, while adding a third voice which challenges and plays with its predecessors, with wit, humour,



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joy and exuberance. In doing so, it has brought the works of those two most significant designers together, magnificently.

A shift of mindset from dogmatic manifesto to plurality has enabled the poles of modernist honesty and interior fantasy to be united by the contemporary architect channelling both design languages with intelligence and sensitivity, and forging a whole out of two warring parts. The approach is not shy, or overly deferential, but rather a virtuoso improvisation on a mash up of two contrasting themes.

In solving long standing functionality issues - improving legibility, amenity, accessibility and visual connections within and between foyers by opening up vertical circulation, extending bars, and so on, the design dramatically improves the way the building works and feels. Vast improvements have been made to Hamer Hall itself, bringing backstage operations, air conditioning, seating, acoustics, and view lines up to date, while keeping the aesthetic shifts in this inner sanctum at their most subtle. The end result succeeds beautifully, bringing a compromised but inspired original to a fully realised, integrated and delightfully vibrantly contemporary outcome.

Externally, in form and expression, the new work is highly contemporary – and clearly part of the ARM oeuvre. In its materiality of off-form concrete, the building's form on the river's edge makes reference to the mass of the drum of Ground's Hamer Hall. But where the latter is hermetic and pure, the former is dynamic, linear and broken – sinuously lifting and wrapping around the base – forming a plinth in keeping with the drum, while also clearly offering a more obvious dualism between old and new. The twisting mass of the new river's edge responds to the need for a more permeable skirt to create an active and connected urban frontage, in contrast to the containment required by the hall itself.

The new Hamer Hall is an outstanding work of heritage architecture. It celebrates and enriches an important heritage place with masterful intelligence and sensitivity.

National Award for Heritage

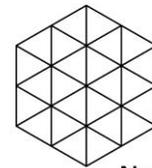
Good Shepherd Chapel – Abbotsford by Robert Simeoni Architects (Vic)

This project is a highly refined and delicate restoration and contemporary intervention underpinned by a careful, dedicated understanding of the original 1871 building, its evolution and its relationship with the Good Shepherd Sisters. A very careful consideration has resulted in a heritage place that is highly integrated at the urban interface through a respectful, contemporary and finely detailed landscape treatment. This urban frontage serves as a gift to the precinct, drawing on and extending the developing sense of community in this precinct that has grown progressively with the success of the Abbotsford Convent and the Collingwood Children's Farm. At the same time, it gently draws attention to the church, and in doing so honours the heritage structure and its meaning.

The work involved meticulous research and sensitive, rigorous restoration, including the respectful treatment of elements from various periods, marking the layers of history of the Good Shepherd Order and their time in this place. New spaces and elements have been carefully overlaid, employing finely articulated and highly refined contemporary elements of steel and glass to improve access and functionality, and to serve the current needs of the church. The distinction between old and new is completely clear, and finely wrought in a way that celebrates both the old and new elements. A new Interpretive



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Centre includes display cases and devices that are fully integrated with the architectural interventions, again bringing precious artefacts and information together through the delicate balance of new and old structures. New spaces have been carved out beneath the old structure, allowing the crypt to serve as a meeting area, and providing further interpretive elements – openings into the foundations allow a reading of the Chapel’s construction.

Just as this combination of fine restoration and contemporary intervention celebrates the heritage structure, it also rejoices in the modern day and therefore the Good Shepherd Order’s place in it, as both old and new elements are treated with great sensitivity, respect and exquisite craftsmanship. The result is a place of great beauty.

INTERIOR ARCHITECTURE

The Emil Sodersten Award for Interior Architecture

Perth Arena by ARM & CCN – Joint Venture Architects (WA)

The interior of the Perth Arena is conceived of as a tumble of extruded puzzle pieces loosely arranged in a doughnut around the tight nugget of the arena itself. The doughnut space creates a new interior world of circulation and support function for the arena. The architectural promenade is made from a sequence of unexpected and delightful spatial experiences, wrought from a simple palette of natural and blue-stained plywood and epoxy. The spaces are complex: they connect up, over and through. They soar to huge heights in complex geometries. They connect back to the city at significant spots through glazed gaps between the dynamic puzzle pieces. The unfolding enfilade spaces are varied and dramatic, making the path to an event a performance in itself.

The arena itself is an uncompromisingly blue space. Cold and just so blue while empty, it is wildly enlivened by the colour and movement of the audience. Sporting fans’ coloured clothing pops off the tonal background. The audience becomes another performance. The arena design seems to effortlessly incorporate the high-tech operable roof, state-of-the-art acoustics and flexibility of capacity, removing the possibility of an emptyish-venue buzz-kill.

The arena has the sense of singularity of purpose and focus. It is intensely inwardly focused. By contrast, the surrounding circulation and function spaces are buoyant, variable and exuberant. At points, they connect meaningfully with the city around. At other moments, they are very much about upward gaze or complex internal layering. The extreme spatial variation in a restrained material palette, the connection and separation from city, the complexity and delight make this a truly magical way to transition from the life of the city to the fantasy of performance space.

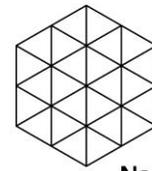
National Award for Interior Architecture

Hamer Hall by ARM Architecture (Vic)

In Hamer Hall’s interior ARM stage a rematch between brutalist architect and fantastical designer and declare the whole thing a fabulous, celebratory tie. The architects channel the conflicting languages of Roy Ground’s original architecture and John Truscott’s interiors in a virtuoso improvisation. The approach is not shy. It is not overly deferential. For the most part, it does not attempt to insert a third language into the mix.



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Hamer Hall now has world standard performance acoustics, state-of-the-art technology and back of house facilities. The public spaces of the building have been cunningly reworked to include appropriate amenity, foyer space and circulation. In other words, the building's performance has been brought up to scratch.

All these upgrades have been made with extraordinary finesse. There is a sense that the original design has been extended to suit the new functional and spatial requirements of the hall. Many areas are improved, or made more dramatic, but always within one or other of the warring design languages. The end result is an outstanding success, bringing a compromised original to a fully realised and integrated scheme. Where gold-plated stalactites can provide a lighting language and new walls can be lined in reindeer skin, why not? Where cold-headed rationality is required to eke out extra loos, it is exercised.

On the river's edge, where the scheme makes great new urban moves, the interior is perhaps less successful, but it seems hard to compete with the masterful handling of ARM's intervention in the Grounds and Truscott tussle at play in the main spaces.

The interiors are a telling snapshot of the zeitgeist: playful yet seriously intelligent pluralism has won out over dogmatic design positions.

National Award for Interior Architecture

Translational Research Institute by Wilson Architects + Donovan Hill; Architects in Association (Qld)

The Translational Research Institute is a vast complex that honours the work and contribution of scientific researchers in its exceptional interior architecture.

The building is arranged around an enormous, shaded, lush garden. The cool, indoor-outdoor room of domestic Queensland architecture is super-sized with great success to create a working facility that has some of the richness, intimacy, tactility and garden outlook of a bespoke house. Generous circulation is organised around this transparent core of the facility, enabling casual encounters and visual connections across the entire scheme. Corridors are wide and lined in casual bespoke seating. Ceiling heights step up from periphery to void, and clear views of the length and breadth of the building are maintained.

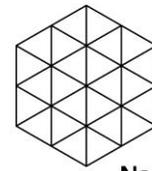
The interior has a strong material language and hierarchy, making its program incredibly legible in spite of the scale. Public and collaborative spaces have a warm materiality and density of fine detailing. Collaborative workspaces transition to the cool, clinical rationality of the laboratories in a finely considered and humane way. A preponderance of striking lamps enlivens the spaces with an unexpected whimsicality, and reinforces the legibility of the organisation.

There is a high level of consideration and custom-design throughout the interiors. Furniture and joinery is custom throughout. Motifs are repeated throughout the building, appearing as reliefs and also in the round, and at multiple scales creating a satisfying sense of richness and unity in the whole.

The resounding success of the interior architecture is its achievement of such clear hierarchical legibility across the monumental scale without any sense of monotony.



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Across every part, the detail is rich, considered, intelligent and rigorous and it is a completely delightful place to be.

National Commendation for Interior Architecture

The Kinghorn Cancer Centre by BVN Donovan Hill (NSW)

The Kinghorn Cancer Centre is an urban institutional building that combines the functions of cancer treatment and cancer research with the aim of sharing knowledge across clinic and lab.

The centre is a large complex in densely residential and retail Darlinghurst. The building negotiates the transition from fine-grain retail to hospital in this dense, mixed area. In sectional organisation, it gives street level to a cafe, generous entry and patient treatment, with offices, laboratories and elevated gardens above. Oncology treatment rooms are pulled off the street facade with a garden and translucent screen. Bougainvillea is beginning to push its cheeky pink tendrils out into the street. Upper levels are treated with welded metal mesh screening that creates privacy on the oblique and full view straight on in deference to predominantly residential neighbours.

At the core of the design is a transparent atrium. Bridges and stairs traverse this space and rooms pop out into it. Circulation is used as a means of creating chance encounter between the laboratories and clinicians as part of the philosophy of the institution. The atrium demonstrates a strong use of timber and concrete and expert control of daylight in creating an atmosphere that is neither sterile, nor institutional. A monumental, dynamic vertical painting covers the entire rear wall of the space. The artwork counteracts the calm rectilinearity of the building with its active, splashed, human marks.

The Kinghorn Cancer Centre is both robust and refined. The centre combines the functions of research, development, testing and patient treatment in one urban facility. It unites the program through a bold central atrium space. This active, inviting, engaging central space embodies the design's ambition: to engender collaboration and interaction between clinicians, scientists and researchers.

INTERNATIONAL ARCHITECTURE

The Jørn Utzon Award for International Architecture

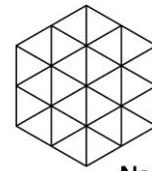
Australia House by Andrew Burns Architect in association with Atelier Imamu (Japan)

Australia House is an elegant and poignant building of physical and conceptual strength, which skilfully negotiates between the cultures of Australia and Japan, providing rich opportunities for engagement and exchange.

The building is part of the Echigo-Tsumari Art Triennale, a festival developed explicitly to help rejuvenate a region with a diminishing and aging population. Australia House provides a space for residencies for – and exhibitions by – Australian artists and curators. Established in 2009, it occupied an abandoned traditional Japanese farmhouse up until March 2011, when that building was destroyed by a powerful aftershock. The new Australia House by Andrew Burns is the result of an open competition run by the Australian Embassy Tokyo, Art Front Gallery and Tokomachi City, with a jury chaired by Tadao Ando.



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The outcome is small, surprising and highly refined. Triangular in plan, with a steeply canted roof, the building is formally striking, and creates intriguing spatial relationships between the exhibition spaces on the ground floor and living spaces above. The crisp form, natural materials and the use of spaces common to both cultures – such as the verandah or *engawa* in Japanese – make a warm, welcoming and comfortable space for both cultures.

But this delicacy belies the building's toughness – it is designed to be able to withstand a major earthquake while covered in three metres of snow. This means that it also works as an emergency shelter for the local community. As a result, this building crosses cultures in multiple ways, resonating with multiple audiences. It is a poignant way to build international ties, both symbolic and highly functional.

Award for International Architecture

Finding Country Exhibition 13th Venice Architecture Biennale 2012 by Kevin O'Brien Architects in association with the Finding Country Collective and Venti di Cultura (Italy / Qld)

The *Finding Country* exhibition at the 13th Venice Architecture Biennale is the latest manifestation of a project pursued with great tenacity and rigour by Kevin O'Brien and his various collaborators over the past seven years. By exhibiting the work in Venice, O'Brien makes his inventive, exploratory rethink of Australian urban space available to international audiences, challenging the often clichéd international expectations of what Australian architecture is and should be.

But this significant work challenges us at home as well as those abroad. O'Brien deliberately sets up a confrontation between 'traditions of Aboriginal space (country) and European space (property)'. He argues that 'Aboriginal Country is excluded from the Australian City' and that the prevailing concerns of Australian architecture 'continue to bring Aboriginal Country into decline'. O'Brien contends that Australian architects continue to draw on apparently blank, white sheets of paper, but that 'the Aboriginal position is that this paper is not empty, but is full of what can't be seen'.

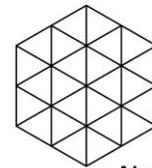
Finding Country imagines opportunity and recovery in this decline. It seeks to remake the ground on which Australian architects draw and build, to reintroduce the many countries and spaces of Aboriginal Australia, and to assert an 'Aboriginal origin for Australian architecture'.

The site for this exposition is the 'common ground' of Brisbane, located on the Aboriginal Country of the Yagera, Jagera, Turrbal, Ugarapul and Kurnpal peoples. An eight-by-three metre drawing of this region is divided up, and contributions by almost fifty Australian architects and students aim to 'find something special' and to stage an 'architectural negotiation with decline'. This inclusive, educative approach to a complex issue challenges us all to participate, whether we are Indigenous or non-Indigenous, Australian or international.

Finding Country insists on the significance of Aboriginal Countries in our collective futures, rather than simply historicising these knowledges or positioning them as an object of anthropological curiosity.



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The project is particularly significant for its activation of Indigenous knowledges in contemporary Australian urbanism, and in its challenge to non-Indigenous architects, here and elsewhere, to follow suit.

PUBLIC ARCHITECTURE

The Sir Zelman Cowen Award for Public Architecture

Perth Arena by ARM & CCN – Joint Venture Architects (WA)

The Perth Arena is a radical, abstract, graphic alien that has landed on the edge of the CBD. The arcane visual references to the shapes of the Eternity Puzzle mask a building finely tuned to its environment and an excellent performance venue. The scale, colours and contrasts of the bold graphic language allow the low building to stand out against the mixed scale urban fabric behind it, and give it a presence when seen from the freeway and the railway line. Up close, the graphic shapes split apart, and are revealed to be three-dimensional. This game of two and three dimensions is made explicit in the anamorphic canopy elements, which create a human scale where the public spaces join the large building. The public space will join a link across the railway line, making a gateway to the CBD from the Northbridge district. A kinetic sculpture engages with passers-by, helping activate the space outside the building, which by its type has periods of quiet.

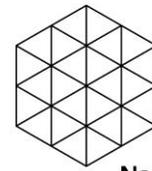
The project has a clear diagram of a doughnut of circulation spaces that feed into the main area. The circulation spaces are a triumph, an unfolding of cathedral-scaled spaces, of folding and fractured planes, and vertiginous crazed staircases, like an enormous Cabinet of Dr Caligari. Bars and lounges provide stopping points along the journey, located where glazed openings in the splits between the puzzle pieces give event-goers significant city views, and reveal the activities within to the city. This intense spatial drama is achieved with modest materials. The vibrant blue and warm natural wood tones are slashed with black graphic lines that unpeel from the plane into structural steel members.

The arena itself is an intense blue space that can be transformed in size to suit various crowds for a great variety of events. The device of enormous curtains to reduce or enlarge the space ensures the vibrancy of a full house every night, while the openable roof recalls the same device used in 1930s cinemas in Perth. Empty, the arena is a sombre space, but it functions perfectly as a recessive backdrop to the riot of colours and movement of the event and the audience.

The Eternity Puzzle is a complex assemblage of simple pieces that required testing of millions of combinations. Once done, it seems obvious. The Perth Arena solves some very complicated conflicting requirements with deft, simple moves - these clear solutions similarly can only be found after obsessive testing and retesting of proposals. Some of the feats it has pulled off are that it is an intellectual building which manages to be popular, it is a type that is often urbanistically hostile, but here makes an urban contribution, it is robust in detail suited to sport and popular music, but gives a very finely crafted spatial experience to the huge crowds. This is puzzle solving at the highest level.



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National Award for Public Architecture

Queen Elizabeth II Courts of Law by Architectus in association with Guymer Bailey Architects (Qld)

Law courts are difficult projects, with conflicting parties and imposed authority embedded in their nature. They must encourage respect, appropriate behaviour, have high security and manage complex circulation. Often the results reflect these difficulties.

The Queen Elizabeth II Courts of Law handles this difficult program sensitively and expertly, delivering a beautifully scaled sequence of spaces in a dignified urban object. The building communicates a calm, rational, reassuring atmosphere, managing to exactly hit the right note for the 21st century, abandoning the pomp and grandeur of past centuries. Respect is demanded, but also given to all parties involved in the often-traumatic processes. Transparency is maximised, and views to calming nature are provided to all circulation spaces. Art is distributed throughout the building, including major commissioned pieces that work extremely well as counterpoints to the architecture.

The glassy facade is screened and punctuated by outdoor decks with sky gardens, breaking down the scale of the building and allowing fresh air and breakout spaces to the inhabitants.

At the same time the designers have configured the building on the site to deliver a major public space to the city, enlivened by artwork and provided with a public cafe. This space visually and physically extends an axis from the city to the nearby park.

This is a very civilised and thoughtful public building.

National Award for Public Architecture

RMIT Design Hub by Sean Godsell Architects in association with Peddle Thorp Architects (Vic)

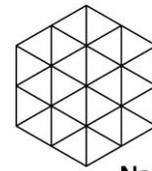
A tall glittering glo-mesh box and a low screened block, frame an austere sloped public plaza, which covers an underground exhibition space. It simultaneously recalls Egyptian tombs, Jean Nouvel's Arab Institute, and the cold tech of movie spaceships. This is archaic architecture, despite its metallic sheen.

The Design Hub is a difficult, uncompromising building. Where many workplace buildings are being designed around new methods of working, new ways of organising, connecting and coming together, this building states that these activities only need a bare stage – an austere framing. Contemporary design thinking prioritises process over form and styling and preconceptions. This project unasks many of these currently popular questions, and poses others instead. For this reason it is challenging and interesting.

The design is focused on providing a backdrop for designed objects. It is detailed in such a way that it is both beautiful and recessive - when empty the eye is delighted by the light, the monochromatic subtlety, the sheer hard, icy control exercised over every element. When an object is placed in the space, the building becomes a gallery backdrop, allowing the object to take centre stage. The recessivity and prioritising of formal clarity over function is applied at both the detail and the spatial level - the workspaces are well-proportioned large rectangular lofts, a backdrop for whatever creative workspace arrangement might be preferred. The lecture theatres are hard boxes. The rooftop



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meeting pavilions have a delightfully Japanese disregard for weather protection. The circulation galleries are long and strangely proportioned, but come alive when filled with sculptural objects. Sometimes this approach to design has created moments of beauty and extraordinary drama - the descent into the ground is primeval. At other moments it resembles a gilded cage or a trap, a design dead-end. It often has the melancholy of an 18th century architectural engraving.

Perfection is impossible to achieve, yet this building hurls itself heroically at perfection and lands in an interesting place, right of field, provoking and uncomfortable, strangely out of date and yet a reminder of the power of architecture.

National Award for Public Architecture

Swanston Academic Building by Lyons (Vic)

A city block has been extruded into an immense scaly blob, pierced by mysteriously shaped voids. Openings in the beast at ground level give access to a delirious tornado of internal circulation that has thrown off chunks of skyline. Supersaturated with colours, shapes, forms and ideas, this is an hallucinogenic learning environment.

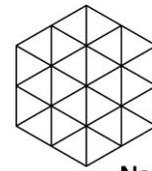
And yet this bizarro world is the result of a highly controlled, process driven investigation into learning environments. The designers have managed to divest themselves, to an extraordinary degree, of inherited solutions, expectations and aesthetics and therefore open up new areas to explore, and to respond in a highly direct way to design challenges. This divestment is difficult enough for designers, but for clients and contractors it can be even more frightening; this project is the result of an extraordinarily brave journey for everyone involved. The extreme efficiency given to the design procedure through this lack of editing or angst over what things should be, where the arbitrariness of form is embraced, has allowed an immense diversion of energy to finding creative solutions. This is, bizarrely, what true functionalism might look like, rather than functionalist styling. It reveals what immense investments of resources go into 'taste' in most design, and what freedom and opportunity there is when it is removed. Need 50 per cent glazing to achieve the facade performance? Simple, chop each panel into half glass, half solid. Next!

Despite its size, the huge building is easy to negotiate and filled with great spatial moments. The city-profiled loggias penetrate to the internal void in a pinwheel arrangement, and always allow connection to the exterior and visual relief from the uniform triangular glazing panels. Learning spaces are shaped around teaching methods, auditoriums allow group work, teaching rooms cascade one into the other for special events. Various sets of interior languages that address requirements - acoustics, display, lighting, storage - are used in different areas, applied where appropriate, collaging together in the circulation spaces. The building is eminently habitable, with breakout spaces, ledges and seats everywhere for informal groups of all sizes.

Super smart, radical, efficient, cost effective - this is a wondrous construction, seemingly wild, irrational and capricious, but which in fact the result of a steely rigour and pure process.



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National Award for Public Architecture

Translational Research Institute by Wilson Architects + Donovan Hill; Architects in Association (Qld)

Many clients assume architects are experts only at a particular type of building, this project shows the creative power of applying skills developed in one kind of building to a completely different type. This is the research institute reimagined as an enlarged subtropical house, not in an overt way, but in the intensity of focus on dwelling, on comfort, and on human warmth in materials, in spatial arrangements, and in the way the parts relate to the whole. The exacting technical requirements are satisfied with great clarity and ease, but it is human interaction, comfort and support that are prioritised. Materials are warm and natural, lighting is soft and glowing, plants cascade and cosy sitting areas are placed at every possible location. This is a collaborative community environment that suggests its members are a family.

A large block that signifies its institutional status, the overall form is then eroded, punctuated and dissolved with a variety of devices - balconies, pavilions, shifted planes - to carve out human scaled spaces within it. White screens shelter glazing to the east and west, orange screens partially cover the northern facade, which is eroded to reveal an enormous outdoor room, the heart of the project. Despite its size, this is a garden, not institutional landscaping, with a brick patio and a fountain, sheltered places to sit, read a book. A gazebo perches above a staircase and provides a smaller scaled place to sit. Around this garden space are arranged the group spaces - auditorium, meeting rooms, exhibition spaces. Above, fully glazed circulation overlooks the space, festooned with warmly glowing lanterns. On each floor the laboratory/write up / discussion spaces have a distinctly kitchen/dining/living feel, and are all the more delightful because of it. Staff areas feel like cosy studies. A warm timber staircase connects all levels. There are echoes of Wright's Taliesin West Studio in the way it blends desert camp with working studio, and in the ornamentation and elaboration of repeated visual motifs.

The Translational Research Institute takes on the latest research on workspaces and collaborative environments, but reveals how conventional the usual corporate styling is. This lovely warm environment created with such care makes a highly conducive environment for interaction and collaboration.

National Award for Public Architecture

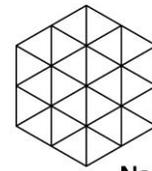
Waterloo Youth Family Community Centre by Collins and Turner with City of Sydney (NSW)

This small project shows the power of architecture as an agent of transformation. Formerly an abused toilet block, it is now a warm and secure community centre and an energetic hub for local youth.

The design is very clever and elegant in the multiple uses it gets out of every element. The wrapped skin is a graffiti-proof cladding, a sunshade, a green wall, a pergola and an exuberant sculptural place maker. The courtyard is a lightwell, a ventilation device, a secure meeting room and a garden. The retaining elements extend the design language into the ground plane, borrowing scale and impact from the sloping site to enhance its civic stature. The roof is a large space for meetings, for community gardening and art activities, or for a safe and private retreat.



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The design effortlessly solves difficult problems in a tough and challenging urban environment. An excellent adaptation and re-use, it is utterly delightful and inspiring.

National Award for Public Architecture

West Kimberley Regional Prison by TAG Architects and Iredale Pedersen Hook Architects; Architects in Association (WA)

This project has reimagined the role of a prison, as a place of refuge and rehabilitation. Although it was designed for the different and specific requirements of indigenous Australians, it suggests better ways of dealing with incarceration for all cultures. The design process expanded from a schedule of accommodation to a collaborative process of investigation into the philosophy of incarceration and rehabilitation, where theory informed design, then design informed operations.

Within a secure perimeter, the project has developed clear and logical responses to indigenous spatial culture and the extreme climate to accommodate functional requirements from the ground up. The design of the buildings provides security without claustrophobia. The architecture aligns the problems of air movement for climate, visual perforation for security, and indigenous need for open spaces, then solves them simultaneously with open-cornered facilities that only shelter, never trap, only filter, never shut.

The bush-coloured steel pavilions are distributed around a football field, in a boab-dotted landscape. The pavilions are linked through materials and a common language of form. Security is discreet and well integrated into the solution, with little semblance to a traditional prison.

The project provokes disturbing questions about the conditions experienced by the indigenous population on the other side of the security fence.

National Commendation for Public Architecture

Hamer Hall by ARM Architecture (Vic)

The Hamer Hall redevelopment has made significant improvements to the existing Roy Grounds designed facility in a number of important areas.

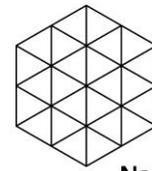
It has repaired the performance acoustics, installed state-of-the-art technology and back of house facilities in a way that leaves the appearance of the hall apparently unchanged. Seating, view lines and air-conditioning have been dramatically improved.

Whereas the original building contained unresolved conflicts between the modernist architecture and the theatrical interiors, the renovation has completely redesigned the patron amenity of the venue in a way that resolves the conflict. The modifications involved opening up and increasing the foyer area, adding toilets and lounges, solving accessibility problems, and improving flow around the public spaces. The interiors have been augmented and extended, in perfect harmony with the original interiors by John Truscott, but with an architectural clarity and strength derived from Grounds, and a sense of drama contributed by ARM.

The most visible changes are to the riverside section of the precinct. Here, rather than integrating, the approach has been a sympathetic but clearly distinguishable element, an



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off-form concrete block forms a robust base to the existing drum, and houses food and beverage outlets that spill out onto the waterfront promenade. Dramatic improvements have been made to the surrounding urban spaces and Princes Bridge through the removal of insensitive elements. A stair between Hamer Hall and the bridge embankment allows the bridge to be perceived clearly and linking it in a natural and elegant way to the riverside promenade.

National Commendation for Public Architecture

The Braggs University of Adelaide by BVN Donovan Hill & Hames Sharley in association (SA)

The Braggs building is a strong addition to the research building typology. Combining physics, chemistry and biology facilities, it allows deeply integrated transdisciplinary research collaboration. Despite exacting technical specifications, it achieves a very comfortable and human-centric environment.

The building is a well-mannered component in the university masterplan, responding to view axes and circulation routes, and framing one side of the Maths Lawn. The form and colour are a contemporary interpretation of the brick used throughout the campus. The internal planning effortlessly solves security and public access requirements.

The use of natural light and external views to what are often internal, functional spaces is the greatest achievement of the project. A long atrium runs the length of the south facade of the building and facilitates interaction and collaboration, as well as bringing light and a connection to the exterior for the basement areas. The north facade uses a series of fixed sunbreakers, blinds and sliding internal panels to allow maximum enjoyment of natural light and views with the flexibility to control it.

The design provides maximum transparency, with many spaces having both external views and atrium views. Collaborative spaces are always close at hand, and are distributed among the Atrium.

The Braggs building is a clear, elegant building of very high quality.

National Commendation for Public Architecture

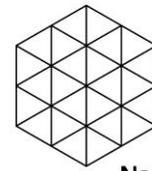
The Kinghorn Cancer Centre by BVN Donovan Hill (NSW)

The Kinghorn Cancer Centre is a calm, dignified facility that houses clinicians, clinical researchers and biomedical scientists. Located in inner city Darlinghurst, the exterior responds to the urban context of mixed residential and large institutions, with a facade of various perforations and transparency, negotiating a variety of requirements for natural light, privacy and views. Gardens and circulation spaces are located in the space between the facade and the interior, ensuring the building is not a blank spot on the urban fabric, and works well with the patchwork of open and walled gardens around the area. A cafe at ground level will provide further activity along the street.

Internally, the design uses an atrium as the prime circulation and collaborative space. Warm, sunny, calm and intimate, this is a very successful space. The energetic splashes and markings of the Richard Long artwork on the rear wall provide a perfect counterpoint to the calm rectilinearity of the architecture. Natural light and views are provided



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throughout, and gardens and terraces are provided at various levels, giving a calm and healing ambiance.

Details are refined and considered. Natural timber, steel, and off-form concrete is a calm and peaceful palette that works well for both the research and the clinical components. The palette transitions to exposed blockwork and painted surfaces in the more functional spaces.

This project is an excellent, considered building that offers much to those who use it and to all who encounter it.

RESIDENTIAL ARCHITECTURE – HOUSES

The Robin Boyd Award for Residential Architecture – Houses

Fairhaven Residence by John Wardle Architects (Vic)

This house inhabits its coastal bush site with energy... it's active, responsive, charged architecture... almost bird-like, craning its neck to see over the edge, twisting its head to see the best views, scraping a nest among the trees. Nonetheless it nestles down into the hillside and is unimposing on the street, partly thanks to its green-grey zinc cladding which is tough, soft and well-suited to the canopy of eucalypts. Somehow this house is radically different while doing just what you'd expect, or want, to do here on this ridge above the Great Ocean Road, looking out to Bass Strait.

The house's somewhat spiky and watchful exterior is not alienating, but intriguing. An earthy and descending path leads to a recessed front door, whose alcove hints at the warm, enveloping and remarkable interior. This interior is both complex and pure. All surfaces are lined with a singular material – timber – in an uncompromising commitment to spatial flow and development, an unfolding sequence that wraps around an external courtyard and peels off to capture and focus on key views to the scrub and sea.

Highly resolved in all ways and in fine detail, the house does not come across as overwrought or unsuitably citified. Instead it evokes the kind of amazing refinement wrought by evolution... an elegance that seems shaped by a natural, logical and sensitive response to the opportunities and constraints of a specific context, and shaped in a highly calibrated way to the forces around it.

This project reveals a masterful control of form and space, scale, material and detail. It is responsive to site and client, beautifully functional, balances privacy and communality, and is richly sculptural as a series of spaces for occupation, rest and life. The achievement of such richness through a deceptively simple, balanced and cohesive whole, which is experimental without gratuitousness, is exceptional. It feels right and complete and particular... an authentic, resonant delight.

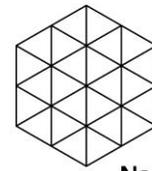
National Award for Residential Architecture - Houses

Edward Street House by Sean Godsell Architects (Vic)

This house involves a clear vision delivered with rigour and warmth, to provide a series of generous spaces for a family home. Responding to the particularities of site, including a heritage-listed bluestone cottage, the new elements are distinguished and set in dialogue



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with the hermetic solidity of the freestanding cottage. A series of plane-walls running north south and parallel to the side boundaries dictate circulation and the spatial arrangement, and cause a constant interaction with the exterior.

The result for the whole site is a sequence of spaces which transition from 'pure' front garden and 'pure' cottage, to an intermediate garden space, and the new form – visually and physically permeable between stacked and flanking walls, which flow out to the rear garden - a private counterpoint and balance to the exposed front garden.

The concept is uncompromising as an ordering spatial device, but the severity of the single-storey box contrasts with the diverse and delightful range of spaces and proportions created inside. Skylights are used to organise space and bring light and air into the interior, while also articulating the idea of parallel planes as walls. Walls open and close to reveal storage units and service spaces, allowing various configurations and creating a sense of dynamism and sensory engagement with the building. Playfulness and generosity are created by unexpected openings and perforations, and through rich though simple natural materials, textures and colours.

This house brings together the rigorous execution of a clear and pure spatial proposition, with the confidence and sensitivity to break the self-imposed 'rules' of the concept - creating humanity, resonance and beauty in a masterful solution.

National Award for Residential Architecture - Houses

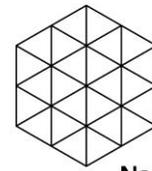
Tír na nÓg by Drew Heath Architects (NSW)

This house is inspiring and invigorating – brimming with verve, inventiveness and intelligence. Part of a delightful ongoing experiment in hands-on place making, it gloriously illustrates the possibilities of designing to a specific, personal lifestyle and philosophy, rather than to any generic expectation. Made by and for the architect and his family, the house has evolved as a series of spaces in dialogue with an existing cottage and responding to a steep, inner urban site and climate. Spatially, the design is rich and layered, with particular exuberance in the vertical changes and unexpected shifts from interior to exterior. These layers afford openness and views across semi-enclosed spaces, and create rooms that are open to the weather while completely private. The central courtyard is the key to the work - the dynamic space around which all others spin, in both section and plan. The integration of landscape and planting is fundamental to this layering and its success.

The house takes the self-built Sydney 'nuts and berries' bush house into the dense inner city, folds it inwards, over and under, with interesting results. It is full of intriguing details, solving problems and revealing opportunities, which add to its character as a house able to be subtly tuned and controlled. With the new structure and the 'working parts' exposed, it is incredibly rich, playful and resourceful in detail... both highly serious and also casually irreverent. The house has many moments of triumph, as well as experimental flaws, with a wonderful predominance of ingenious innovation. It is self-consciously provocative, with every element too small, too big, too exposed, too narrow, too steep, too complicated, too simple... and through honesty and vigour, it reveals important information that opens up design possibilities and challenges conventions within the culture, for making and living in architecture.



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National Commendation for Residential Architecture - Houses

(-) Glass House by Charles Wright Architects (Qld)

The (-) Glass House is a highly innovative architectural response to climate and lifestyle, and a demonstration of an alternative for tropical climates. A respectful 'fit' in the suburban context, it is clearly contemporary but its radical nature is not obvious from the street. Robust in scale and proportion, the simplicity of its facade belies its careful organisation to achieve privacy and a sense of seclusion in a very open house. An important re-conceptualisation of the house for the tropics, it is a cluster of functional spaces and elements with varying degrees of enclosure, distributed in a sheltered but unenclosed field. This is opposed to the traditional house as a compartmentalised singular object defined by a hard indoor-outdoor perimeter. Drawn from and with playful reference to Philip Johnson's 'Glass House', this project subverts that icon - a highly technological but unsustainable model - to offer a sustainable model in the Australian context.

The design involves a fascinating play on inside-outside, and the notions of boundary: where the strongest perceived boundary is really the unglazed/un-walled edge of the mass floor where it steps down to lawn and garden; where private bedrooms face outward; and where what is often considered the heart of home, the kitchen, is completely open to the air. In the same breath, this house is fully wheelchair accessible, and has achieved a high level of security. This is an example of great design - where the spatial and organisational architectural idea is also the sustainable idea, akin to the best traditional and vernacular architecture where lifestyle and shelter have evolved into a cohesive whole for the climate.

National Commendation for Residential Architecture - Houses

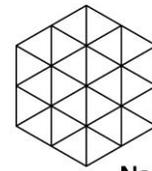
Balmain House by Fox Johnston (NSW)

This house is a sensitive, intelligent and refined response to a tight, complex inner urban site, a vigilant local council and 14 abutting neighbours. Carefully pitched to make the most of an original cottage and a unique, hilltop site with a significant tree, the house unfurls like a French horn, spiralling and expanding in scale from the diminutive cottage corridor through family and kitchen areas, to the living space and ultimately the largest room, the garden. Treating the whole site as 'the space' of the house, the design gives definition to the original structure, while at the same time creating a sense of openness and fluidity between interior and exterior. The garden space is the 'culmination', providing a very strong sense of arrival, privacy and openness.

New forms make reference to the cottage without mimicry, and are carefully articulated and revealed through seamless skylights and considered fenestration. This same strategy delivers a series of semi-internal gardens and gap spaces between old and new elements, ensuring excellent cross ventilation, night purging and contributing to the blurring of external boundaries. Simple and uncluttered, the fine detailing, limited palette of natural materials and the use of natural light, all augment the clarity of planning and spatial development to ensure a sense of spaciousness and delight. This is a delicate and nuanced intervention that flexes, folds, opens and closes as it negotiates around trees, neighbours, views and levels, in a sensitive and highly site-specific way. The result is accomplished and extremely elegant.



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National Commendation for Residential Architecture - Houses

Bisley Place House by James Russell Architect (Qld)

The project presents a dramatic challenge to its suburban context, while at the same time engaging directly with that context. Quite powerful, simple and somewhat confronting, the street facade is not a formal device but more a screen to a series of connected platforms, a courtyard and rear garden. Rather than close itself off from the suburban street, this project has enlivened the level of engagement with neighbours as it opens up to expose its innermost spaces to the front lawn and beyond. An excellent example of an architect engaging with the potentials of a suburban site, it entices contemplation of alternative models for speculative housing.

Taking full advantage of the warm climate, its major move is to create an internal courtyard that is bounded by unexpectedly permeable spaces. In this, it offers a new interpretation of the courtyard house – where the exterior skin of surrounding volumes is also highly visually porous and openable, creating a layering of spaces with ambiguous boundaries and varying degrees of enclosure and privacy. Exterior walls range from fully openable tilt panel doors, to movable glazed doors, to simple curtains. The form is roofed using 'everyday' trusses, but like most of the materials used, (which are typical of contemporary suburban houses), these are subverted to create compelling forms and surprising spaces.

This house demonstrates the power of a compelling idea carried through with care. Using simple, inexpensive materials, innovative approaches to standard construction and a sensitivity to context, the solution delights in the state of in-between, the partial and the incomplete. This is both unsettling and stimulating, an inspiring project that required a visionary and adventurous client.

RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING

The Frederick Romberg Award for Residential Architecture – Multiple Housing

McIntyre Drive Social Housing Altona by MGS Architects (Vic)

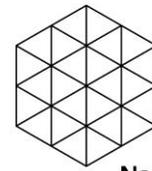
McIntyre Drive Social Housing inserts high-density living into a suburban environment with verve, skill and serious social commitment – sixty-nine apartments provide independent living for residents with disabilities, along with communal spaces and gardens. The result is an inventive, exploratory engagement with a complex set of conditions, which makes welcoming, comfortable spaces for living.

The playful architectural expression alludes to ideals of 'home' and domesticity, but also does a lot of 'work' on multiple levels – creating volume and substantial private open spaces within the necessarily compact apartments, breaking down the mass and creating a sense of individual address, and mediating the scale of the development within its single-storey suburban setting. It also creates charming moments of homely ease and whimsy – one of the pleasures of the jury visit was a dog pushing its head through the architectural 'picket fence' on cue.

Materials are robust, with an eye to long-term maintenance and in line with stringent State and Commonwealth requirements for public housing, but they also bring a sense of liveliness and specificity to the development.



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The complex is designed to foster social interaction. Entry is via a central 'piazza' edged by layered 'pitched-roof' facades. This provides opportunities for interchange and meeting, along with good passive surveillance that helps to create a sense of safety, connection and community. The slightly unusual double foyer is done to reduce the scale of each, while the inevitable long corridors are detailed in a way that also seeks to ameliorate any institutional feeling.

The housing is highly responsive to its site and makes a strong urban contribution. The piazza provides a clear address and is carefully located on axis with the suburban street opposite. Formal play and spatial arrangement cleverly modulate the relationship of the three-storey building to its single-storey neighbours. Existing trees were kept and worked with. Vegetable patches and front yards add further amenity and connections with the suburban context.

All together, the result is a generous living environment for those experiencing disadvantage, which is superior to the quality often found in speculative commercial multi-residential developments.

National Award for Residential Architecture – Multiple Housing

29-35 Prince Street Cronulla by Candalepas Associates (NSW)

Residents of 29-35 Prince Street are both exposed to and protected from the proximate ocean and its vagaries, and therein lays the strength and the wit of the project.

The building pushes the standard high-end residential developer offering to a new level, showing that speculative development need not be solely an exercise in packing saleable area into an efficient shell. Instead, the building presents a highly considered formal, spatial and detailed response to its coastal site, while also sitting comfortably in its urban context. Despite its target market, the project retains a relaxed, beachy feel that does not change the character of the neighbourhood.

The apartments and shared spaces offer excellent amenity, while not letting residents forget that they live at the seaside now. The planning is highly considered, with clearly demarcated public and private zones within the apartments. Long cuts between blocks bring light and air into the deep plans, and also house the lobbies. These are beautifully designed (unusually so in the context of this building type), with a touch of robust informality being open to the salty breeze. Naturally ventilated and lit, these lobbies offer a model of a suitable sustainable strategy in Sydney's climate.

The external materials of stone, concrete, timber and bronze will weather beautifully in the marine environment. Detailing and materiality is consistent, considered and, in places, playful. The hand of the designer is evident throughout – down to the arrangement of taps on the balconies. This brings delight and a rich sense of craft to the everyday – a quality not often found in speculative multi-residential developments!

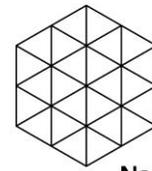
National Award for Residential Architecture – Multiple Housing

Constance Street Affordable Housing by Cox Rayner Architects (Qld)

This project for the Brisbane Housing Company is an excellent response to the provision of affordable housing on a difficult inner-urban site adjacent to a rail line. Built for a remarkable client with a strong track record of investing in excellent architecture for



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subsidised tenants, it deploys a deep knowledge of planning and technical issues to gain the highest benefit from limited resources. The result is humane and delightful.

The clever site planning and spatial strategy – the seventy-eight apartments are organised as two building blocks connected via a central, open-air atrium – increases amenity, providing a cost-effective, comfortable living environment. Access to all apartments is via this atrium, which also works as a sequence of social spaces. Gardens, spaces to sit alone or in a group, barbeques, outdoor laundries and interconnecting voids – all mean that the journey to each apartment is a delight. Built-in concrete furniture invites occupation and extends the functionality of these open-air communal spaces. Nobody is isolated, and there is good informal community surveillance and security.

The apartments themselves are well proportioned, with all units having useful, spacious balconies. On the lower two floors, offices for community organisations extend the impact and amenity of the project for residents, while also contributing to the wider inner urban community.

This well-executed housing project displays the skills of the architect in controlling program, brief and costs to provide lovely living spaces for those on constrained budgets.

SMALL PROJECT ARCHITECTURE

The Nicholas Murcutt Award for Small Project Architecture

Djakanimba Pavilions by Insideout Architects (NT)

In the spirit of the small project award, the Djakanimba Pavilions' contribution to community is far in excess of their diminutive size and modest budget.

In remote Wugularr (Beswick,) an hour's drive from Katherine, the pavilions provide adaptable program for the Ghunmarn Cultural Centre. It is a vital piece of infrastructure for the community's arts festival, expanding the options and scope for developing content and housing collaborators.

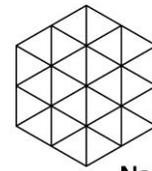
When the jury visited, they were being used as temporary residential accommodation for a documentary filmmaker and her family, a hip-hop artist and some musicians from a nearby community, demonstrating the project's success in attracting artists to the community festival.

Through clever use of sliding walls and fold-up beds, the pavilions can become temporary art exhibition, learning or performance spaces.

They are tough, unpretentious and responsive to climate. Off-the-shelf solutions are used elegantly, and the spaces are transformed on a regular basis as envisaged. Elevated on stilts, they sit above the flood plain and surrounding buildings, creating a delightful string of indoor and outdoor spaces hovering in the scrub. The scheme has a parsimonious elegance; a refinement derived from being exactly fit for purpose on minimal means.



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National Award for Small Project Architecture

7th Heaven, Ormond College by Nest Architects (Vic)

Nestled into the roof void of a Romberg and Boyd's McCaughey Court student accommodation building, 7th Heaven creates compact and economical housing for mature-aged students. Accommodation units are cleverly shoehorned into the steeply hipped 'Akubra' roof form of the original building, creating dramatic double storey accommodation units. They feel as unexpectedly generous in section as they feel constrained in plan.

The plans are as small as twelve square metres. The architects designed specific built-in furniture to maximise liveability of the small spaces and utilise the unexpected generosity of the volume. The compact spaces are cleverly and tightly arranged demonstrating that with care, specificity and tonnes of storage, very small spaces can make delightful homes. It is a telling departure from the notion of open planning and flexibility in institutional housing. To make such small spaces function, furniture must be fixed and specific to volume.

The accommodation spaces celebrate the materiality of the Romberg and Boyd shell. Great leaning concrete surfaces soar overhead. Windows are high up in the space, so the scheme creates changes in floor plane, using the generosity of the section to enhance the spatial experience and connect these tiny rooms back to the city. With a distinct perched-atop-the-main-building sense, these rooms are like romantic garrets for the modern age.

National Award for Small Project Architecture

Art Gallery of NSW Forecourt Upgrade by Johnson Pilton Walker (NSW)

The forecourt upgrade of the Art Gallery of New South Wales is modest in scale but provides enormous benefit to the public realm. The scope of the project is limited to a new ramp, upgrade in public space materiality and a consolidation of signage, lighting and security infrastructure. The impact of the project is an enhanced experience for the gallery's million annual visitors, for passers-by in the surrounding parkland and for viewers from afar.

The key move is to disguise the ramp's length as a generous curve, minimising its obstruction of the 1902 entry portico by Walter Liberty Vernon and reducing its scale to that of the other sculpture interventions in the forecourt. In this single, comprehensive stroke, the scheme serves function, enhances accessibility, is sensitive to heritage, enhances the urban forecourt and creates a delightful architectural object.

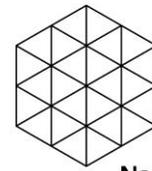
One solid bronze-clad balustrade slices a gracious arc through the sandstone steps of the building. It is at once purely descriptive of its function and a richly sculptural and eloquent intervention. The sense of perfect inevitability of the outcome belies the careful resolution and refinement in detailing.

Not only do we now have equitable access to the building, here that equitable access is also something of a celebration. The wink to Richard Serra is a beautiful counterpoint to the portico's full-on embrace of the classical.

This truly elegant and refined piece of work demonstrates that the provision of access can enhance an historic building. It is a perfectly pitched example of a fine contemporary intervention, where old and new complement one another, making both better.



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National Award for Small Project Architecture

Keperra House by A-CH (Atelier Chen Hung) (Qld)

This one-person house is a useful model for super-small-scale suburban living, as well as being a beautifully fine-tuned response to a specific place. It recalls caravans and shearing sheds in its robust material palette, parsimonious planning and humility.

Keperra House contains the suburban garden experience from the main house and creates a framed view of the landscape beyond through its central covered courtyard. It creates an active edge to the linear park along the river beyond. Its cantilevered, tapered edge exaggerates the smallness of the pavilion from the public realm, enhancing its reading as a thickened garden wall.

Apertures are carefully considered to create rich experiences in the diminutive spaces. The large, full-height opening in the triangular end of the living room extends the space into the landscape beyond. The house has operable walls and screens, allowing it to fully shut down into a bunker-like prism. It is a low-maintenance option for its temporary inhabitants.

The material language of the house is direct. Robust materials are used in their raw state. Off-form concrete and galvanised sheet metal on a lightweight frame create an effective combination of ground-coupled thermal mass and elevated insulated skin, as well as a zero-maintenance external expression. Detail is experimental yet economic: an oversized folded galvanised gutter doubles as the solar control device over large windows. The interiors are a play in plywood lining and joinery.

This project demonstrates a model for suburban density that retains the sense of house-in-garden by treating the secondary dwelling as a swollen, programmed fence. It addresses the increasing number of single-person families, older children staying at home, the desire to age in place and the need for increased density in our suburbs.

National Commendation for Small Project Architecture

Abbotsford Convent Breezeway by Jackson Clements Burrows (Vic)

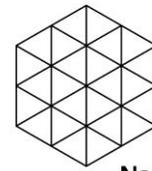
In the rambling, decaying Abbotsford Convent, this small intervention celebrates the complex's past, clarifies connections and indicates a direction for the future.

At its simplest level, the breezeway creates a shortcut through large unused areas on the site. It connects parts of the convent that are currently leased and directs pedestrian traffic to childcare, retail, farm and cafe tenancies. This description belies the care and sensitivity of the intervention.

A cut-point is chosen through disused buildings to both minimise disruption to the heritage fabric and forge a useful connection. The cut is articulated as a narrow timber and steel portal announcing its newness in the heavy masonry fabric of the original buildings. This portal pushes through the building like a tube. The gauge of the timber cladding battens changes to conceal and reveal views into the rambling and decrepit interiors of the masonry buildings, eventually opening up to create a clear view at the centre. The attitude to heritage is clear: the new is clearly new, and all layers of history have been preserved in order to present a genuine story.



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The Abbotsford Breezeway is successful at the urban scale, creating a useful link in the complex. It also reveals part of the story of the convent; the workhouse laundries in all their decaying, graffiti'd and pigeon-shitty glory. The project is a success in the links it forges, and also in acting as a kind of marketing for these buildings. Now that their interesting interior volumes are on show, perhaps they will attract tenants and add another layer to the rich story of place.

National Commendation for Small Project Architecture

Third Wave Kiosk by Tony Hobba Architects (Vic)

The Third Wave Kiosk is a strong piece of beachside construction that recalls shipwrecks, forts, cliffs and ruins. The form can hold its own in the big landscape and shows how beachside facility architecture can make a tough, poetic contribution to the coastal landscape.

On Victoria's Torquay Beach, the kiosk is a tangible place marker at the nexus of pedestrian circulation, car parking and beach access. It emerges from the primary dune as a highly visible, layered relic, orienting beach-goers from the water's edge.

The kiosk provides a minimal take-away food function, on a generous elevated lookout. It creates a great meeting place, surf-watching spot and strong identity marker.

The kiosk is constructed from recycled sheet piles. They are used as structure, skin, seating, balustrading, permanent formwork and retaining wall. The use of a single material with its robust detailing and inherent durability, gives a sense of appropriateness to place while appearing new and 'always there' at the same time. Despite its unfinished condition and economic fitout, the major moves are strong enough to prove the power of the design.

SUSTAINABLE ARCHITECTURE

The David Oppenheim Award for Sustainable Architecture

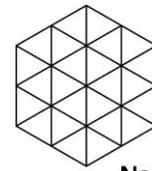
West Kimberley Regional Prison by TAG Architects and iredale pedersen hook architects; Architects in Association (WA)

In its exploration and successful reframing of the prison typology, the West Kimberley Regional Prison integrates excellence in sustainability across environmental and social terms. A focus on amenity drawn from response to environmental and climatic factors becomes an operative strategy for successfully addressing cultural issues associated with housing Indigenous prisoners. By ensuring cross ventilation in smaller pavilions with good access to natural light and the local landscape, an environment has been provided that respects cultural differences and becomes a significant aspect in the approach of rehabilitation to enable subsequent contribution back to communities.

Preservation of the existing biodiversity and natural landscape, extensive and localised approaches to water use and control, passive and active solar responses and a number of strategies for embodied and consumable energy reduction have all been integrated and demonstrate excellence in environmental sustainability.



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National Award for Sustainable Architecture

Waterloo Youth Family Community Centre by Collins and Turner with City of Sydney (NSW)

The refurbishment of an existing building with a robust and pragmatic approach to materials, its maintenance and longevity, provides the Waterloo Family Community Centre with an excellent start to sustainable practice. The use of recycled materials and LED lighting, in combination with water harvesting, support low energy use in construction and life cycle considerations.

Where steel is used, it is understood separately to the main body of the building for simple demounting or re-location. This steel structure provides shading and a substructure for planting that further shades the building while also making vandalism difficult. The benefit of this strategy is well employed to form the expression and identity of the building.

Internal comfort is passively controlled from natural ventilation, exposed thermal mass and an insulated building envelope further shaded by the steel canopy structure and planting. The environmental strategies are integral to the performance, appearance and logic of the building which itself contributes significantly to the social sustainability of the community and place.

National Commendation for Sustainable Architecture

(-) Glass House by Charles Wright Architects (Qld)

The (-) Glass House offers a demonstration of an alternative suburban model for tropical climates. A fundamental strategy of living and circulation areas flowing outside but remaining under cover minimise the need for and amount of fully controlled environments drawing down on energy. In addition, the significant moves that have been made in terms of rainwater harvesting and photovoltaics enable a carbon neutral operation.

Adaptive and responsive, while both pragmatic and innovative, the design demonstrates a clarity of approach that extends the domestic housing typology.

National Commendation for Sustainable Architecture

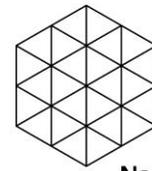
Constance Street Affordable Housing by Cox Rayner Architects (Qld)

This housing project, sitting comfortably within an emerging urban and predominantly commercial context, cleverly exploits the organisational move of the full-height, open atrium to drive maximum gain from and for its program.

By separating the two halves of the block, cross ventilation is enabled; semi-public and in-between spaces are shaded and protected. Straightforward but efficient apartment layouts with simple devices such as screen doors enable natural ventilation and solar protection. An internal community is further promoted by all apartments opening onto the shared atrium, and shared barbeque and laundry areas on each floor. With the inclusion of a vertical garden in the atrium a site microclimate is created that further supports time spent between lifts and front doors of apartments. In combination with robust materials and an overall quality, anti-social activity is minor – an important



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demonstration of what is possible in a public housing development with clever interrogation of brief and budget by skilful architects.

National Commendation for Sustainable Architecture

Darling Quarter by Francis-Jones Morehen Thorp (fjmt) with ASPECT Studios, Lend Lease, E.G.O. Group and Davenport Campbell (NSW)

The combination of several key environmental design initiatives both extends the amenity of the campus development at Darling Quarter and ensures it achieves the highest levels of sustainability accreditation. An organisational approach to the buildings that maximises natural light, offers opportunities for natural ventilation as well as easy connection to external gardens, supports contemporary workplace values and human needs.

With a high performance building envelope, water efficiency and harvesting, and a number of energy efficient systems working together with an integrated approach to fit out and ease of use, the buildings at Darling Quarter successfully extend the trajectory of sustainable commercial development in Australia.

The building has been recognised as a world leader in environmentally sustainable design and achieved the following Green Building Council of Australia (GBCA) ratings:

- 6 Star Green Star Office Design v2 rating
- 5 Star Green Star - Office Design Interiors v1.1
- The first building to achieve 6 Star Green Star Office As Built v3.

National Commendation for Sustainable Architecture

Djakanimba Pavilions by Insideout Architects (NT)

In a remote location such as the township of Beswick in Western Australia, we see an example of humble yet clever architectural moves making a significant contribution to community. Not just with the simple provision of much needed space, but with spaces that are flexible and responsive.

The design and construction strategy is simple in conception and robust in execution and maximises potential from bare minimum. Working within the constraints of remote location, limited skills and difficult climatic constraints, an approach has been devised that works with the problems of access to skilled labour at affordable costs to create a building that caters for accommodation, exhibition and learning to reinforce a community focus in the precinct.

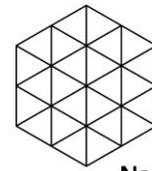
National Commendation for Sustainable Architecture

One One One Eagle Street by Cox Rayner Architects (Qld)

The application of contemporary design technologies sees the significant potential for substantial reduction in the use of materials and structure in buildings. One One One Eagle Street successfully demonstrates how application of scripting in the design of towers has reduced material required for the structure by 20 per cent whilst that structure also forms a key part of the contemporary expression of the building. A well-tuned facade operates to integrate screening and air intake with the structure, ensuring



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the small moves made in reduction or integration are amplified by the distribution across the scale of the tower.

With the addition of a gas-fired trigeneration system to produce chilled water requirements, the project embodies a strong model for the contemporary commercial tower.

URBAN DESIGN

The Walter Burley Griffin Award for Urban Design

Revitalising Central Dandenong: Lonsdale Street Redevelopment by BKK/TCL Partnership (Vic)

The redevelopment of Lonsdale Street is the first major infrastructure project delivered as part of the larger Revitalising Central Dandenong program. A complex work in a challenging socio-economic environment, it has already had a dramatic impact in changing the feeling of the city, shifting how it is understood and used by locals and visitors alike. Not so long ago Dandenong was seen as a place to avoid, now it is a destination.

The architects and landscape architects describe themselves as 'urban curators' who 'offer key ideas and strategic moves that are catalysts for change'. This first built outcome demonstrates the power of such a strategic design approach. Transport systems (bus routes) have been reconfigured, and existing infrastructure (train station, substation) integrated into the existing urban fabric, with clear new connections established to Lonsdale Street. This has helped shift the city's centre of gravity and created healthy, vibrant urban spaces.

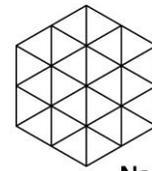
The design process was genuinely consultative and collaborative, and has led to a resilient, clear master plan that allows other stakeholders – including other architects – to contribute meaningfully to the vision. The project is also an important example of the success of a whole-of-government approach. It has been achieved through a concerted, coordinated effort from VicUrban, the Department of Planning and Community Development, VicRoads, the Office of the Victorian Government Architect and others. This integration of many agencies successfully brings both urban hardware and activity to the area.

Smaller design interventions are also very successful and are informed by, and support, the big idea. Lonsdale Street has been transformed from a wide, barren arterial route into an engaging pedestrian realm. Through traffic is now concentrated in the centre of the street, separated by four rows of trees. Local traffic is slowed through the careful design of side roads, paving, planting. Existing shopfronts now open onto a sequence of generous, beautifully planted, carefully furnished public plazas.

We await the ongoing positive development of Dandenong, with anticipation. It will surely flow from this outstanding, resonant and far-reaching work.



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National Award for Urban Design

Flinders Street Revitalisation by Cox Rayner Architects (Qld)

The Flinders Street Revitalisation appears to have achieved everything one might hope for from urban design. The heart of Townsville has indeed been revitalised, crime has reduced, citizens feel safer and increased pedestrian and vehicle traffic has led to increased economic activity. This has triggered the redevelopment of abandoned sites, and more intense use of the existing fabric, which had been in decline. The way the town is occupied and perceived has been turned around by a comprehensive, intelligent approach to urban function and identity.

This was done by stitching the fabric of the city back together. A failed pedestrian mall has been stripped away and Flinders Street is remade as the city's main street; a car park becomes a new pedestrian square that reconnects Flinders Street to the water's edge and the existing heritage bridge linking to the other side of the city.

These large-scale actions are reinforced and complemented by the sensitive handling of urban materials to create intimate places for people and infrastructure for the street. Simple, successful moves bring amenity and comfort – seating, shelters, planting, art and information are all incorporated in an appropriate, engaging language. These perfectly scaled elements also provide a nuanced climatic response. Each responds to the particulars of its site, and all provide discrete moments for rest, contemplation, reflection and participation. The design of these facilities maintains maximum transparency at eye height, with the eroded columns of the small street pavilions being a particularly successful example of urban ideas informing a delightful detail, like fig trees suspended on aerial roots.

Flinders Street Revitalisation is excellent in both conception and detail.

National Award for Urban Design

GASP Stage 1 by Room 11 Studio (Tas)

In a simple but powerful gesture GASP inscribes an arc around Elwick Bay on Hobart's Derwent River. This arc becomes a delightful walkway that offers shifting spatial experiences and environmental conditions along its length – one walks within the reeds, along the edge of terra firma and across the water between small inlets and the river.

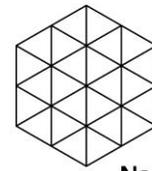
GASP demonstrates a clever understanding of landscape and scale. The colourful shimmering line reads effectively at multiple scales – seen at the distance across the water (from MONA), in motion from a car speeding along the arterial road, and ambling along on foot or bicycle. In turn, the pathway and the pavilions that punctuate it provide changing views of distant and close landscapes.

GASP brings a fresh perspective to this part of the city, linking it into broader urban networks (connecting, for example, to the inner city cycle way), while also re-establishing the area as a destination in its own right. As a result, this forgotten, neglected shoreline – which had been severed from the life of the community by roads and the remains of infrastructure – is once again appreciated and valued.

The path itself is built in a robust, straightforward manner, but the clever use of colour lifts it far above the everyday. These vibrant shifting tones work surprisingly well with the natural environment, and are tempered through the use of natural timber surfaces within



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the pavilions. Here, in these spaces for pause and leisure, materials and details are more refined.

The project is 'raw', yet also subtle and sophisticated. Completed on a tight budget, it offers a rich and layered urban contribution with minimal means.

National Commendation for Urban Design

2 & 4 National Circuit Precinct by Fender Katsalidis (ACT)

The precinct developed at 2 & 4 National Circuit presents a strong urban initiative within the context of a commercial development. It provides an alternative to the Canberra norm of the big block on the grand boulevard by developing a highly permeable 'campus' that encourages the creation of a pedestrian community. This is consistent with moves by the ACT and Commonwealth governments to slow traffic and foster pedestrian activity.

The development also supports a 'joined up' government approach by facilitating connections between government departments (as tenants in this development and in neighbouring buildings) and the individuals who work in them.

The project is effective at a number of scales. The development connects physically and visually to adjacent sites. The mix of materials and scales between the heritage building and the two new office buildings create connections across the principal pedestrian plaza, which is fronted by activity-generating functions. The beautiful landscaping encourages the use of the finely scaled outdoor spaces. Site permeability extends into the richly finished foyers of the new office buildings, which also welcome the public and form part of the cross-site pathways.

The project is also notable for its integration of underground car parking, which in turn means that the ground plane is preserved for pedestrians – this might seem obvious, but it is a real issue in Canberra, with its heavy dependence on vehicles and fondness for A-grade parking.

For a commercial development to show such urban generosity – in both its large-scale urban moves and the fine grain landscape design – is valuable and is highly commendable.

National Commendation for Urban Design

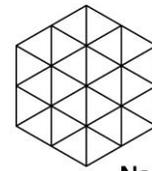
Brookfield Place by HASSELL and Fitzpatrick + Partners (WA)

Brookfield Place makes a major contribution to Perth's urban environment. It re-establishes urban connectivity across a large, formerly neglected CBD block, which had been unused for almost thirty years and had thus become a barrier in the city. The project also retrieves and revitalises some of the few remaining heritage buildings in St Georges Terrace – Perth's dress circle street. And all is achieved within the confines of a large commercial development.

By setting the new large tower back from the street, and thereby foregoing a major street address, the heritage buildings are able to stand free. Yet they are also fully integrated into the new life and activity of the place.



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A layered and carefully scaled series of thoroughfares and lanes encourages the public to move through the site to connect to the bus station and convention centre beyond. The result is a newly porous precinct that can be comfortably inhabited in many different ways by many different people.

Finer grain spaces encourage lingering, while skilful level changes enable the inhabitation of the lower level of the heritage buildings and create sheltered courtyards that complement the spaces within. The careful management of food and beverage outlets of various price levels ensure amenity for a wide sector of the public.

Brookfield Place has enlivened Perth by retrieving an abandoned site in the middle of the city and turning it into a place that people want to spend time in.

National Commendation for Urban Design

Darling Quarter by Francis-Jones Morehen Thorp (fjmt) with ASPECT Studios and Lend Lease (NSW)

Located between the Sydney CBD and Darling Harbour, Darling Quarter is an important addition to the city fabric. It establishes clear new connections between these two precincts, while also accommodating the very large floor plates required in a speculative commercial context.

The urban moves are simple, straightforward and highly effective. The bifurcated new commercial building and public ground level allows pedestrians to connect across and through the site and to negotiate the major roads in the area. This dramatically changes the way this part of the city works – how it is accessed, perceived and inhabited – and extends the public realm into a previously under-utilised area of South Darling Harbour. The integration of restaurants, park and children’s playground spread the benefit to a diverse community that extends far beyond the building owner and tenants.

The curved facades of the new buildings provide a restrained yet warm and active edge to the new urban space of Tumbalong Park. Automated timber slats mean this face is constantly and subtly changing, while mixed used at ground-level supports intensive occupation throughout the day contributing to the liveliness of park.

The children’s playground is a true delight. It makes a welcoming space for children and families in the inner city, while also being aesthetically compatible with the sophisticated urban character of Darling Harbour. The outstanding, memorable design of the playground is key to this – it could not have had this impact with a run-of-the-mill design.

National Commendation for Urban Design

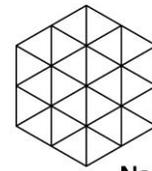
Hamer Hall by ARM Architecture (Vic)

Hamer Hall is a magnificent project on many levels. In its urban contribution it systematically re-arranges itself to restore clarity and vibrancy to this pivotal site, where Melbourne’s CBD meets its cultural heart.

This is a dramatic improvement to the public environment at the edge of the Yarra River and its interface with Princes Bridge. Previously, the public thoroughfare adjacent to and under the bridge was damp, dour and dark. It felt unsafe, and the bridge itself was



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difficult to read. Now the nineteenth-century bridge is elegantly revealed through a new cut-away civic stair, which connects the riverside to St Kilda Road, the bridge and a new terrace over the river. The space beneath has become a lighter, brighter part of Riverbank Promenade. It is now more properly part of the public realm of the Riverbank Promenade.

At the St Kilda Road level the closed drum of Hamer Hall has been made more porous, creating new connections between the lush interior, the street and the upper level terrace with its stunning views across the river to the city.

On the river's edge, the hermetic 'castle' form of Hamer Hall is now skirted by an equally heavy but more permeable and organic form. Designed to 'recall the rusticated base of the Roman ruin', it accommodates a secondary entry to the hall, via the new Circle Foyer. In form and expression, the new work is highly contemporary – and clearly part of the ARM oeuvre. In its materiality (off-form concrete) it is similar to, although clearly distinct from, the original building. This similarity serves to heighten the spatial, formal and temporal differences.

This newly active river edge represents a critical shift in the city, but it already feels like it has been there forever.

National Commendation for Urban Design

Pitt Street Mall Public Domain Upgrade by Tony Caro Architecture (NSW)

This is urban design of the quiet, understated variety – urban design that gets out of the way and lets the business of the city take the foreground. The result is a well-executed, restrained public domain that provides an appropriate setting for activity in one of Sydney's busiest public spaces.

It is a subtle project, which results in huge improvement. Yet the deceptively simple resolution and expression belies an extremely complex set of parameters; this is a difficult site with many different buildings of different ages and a multitude of stakeholders. Much of the project energy and budget went into undoing things to create a truly pedestrian space – undoing the gutter/curb structure of the street, getting rid of banal paving and creating a mute backdrop to the cacophony of branding and 'design' that is contemporary retail.

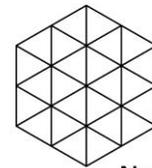
The space is organised via two elegant lines running the length of the mall – one in the 'floor', solving drainage and reminding us of the Tank Stream that still flows below, the other above, elegantly providing lighting. Clusters of planting and seating create small, room-like spaces within the linear mall. The bronze and timber seating creates sweet solo and communal opportunities to rest, while also housing services.

Details and materials are high quality and considered, lending a sense of permanence to an ever-changing retail environment and demonstrating a respect for public life, and for the city and its citizens.

This is a quiet, considered, polite, generous and slow scheme in a fast-paced place, where identity was previously only created through relentless advertising.



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