Established in Sydney in 1985, Sunlight Products remains one of the few Australian manufacturers capable of designing and manufacturing window coverings to the high quality standards required by the Australian Window Furnishing and Construction Industry.

Over 30 years of manufacturing experience has gilded Sunlight Products to develop an unrivalled reputation for quality products delivered within tight time-frames and budgets.

Our wide range of stocked fabrics and components are selected specifically for Australia’s strong sun and damaging ultra violet light, ensuring our finished products extremely long-lasting and durable.

With efficient local and international manufacturing capacity, strong partnerships with other industry-leading companies, and our product range that includes blinds, awnings, shutters, interior and exterior curtains, security doors and Shutters, we are able to supply Sunlight Products throughout the country. We look forward to helping you bring your next project in on time and under budget.

For your initial enquiry, please contact our sales team on 9688 1555 or email to sales@sunlight.com.au

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President’s message

Saving the Sirius

In early November I spoke at a media conference with Sydney Lord Mayor Clover Moore, Shadow Minister for Infrastructure, Transport, Cities and Regional Development Anthony Albanese, NSW Member for Sydney Alex Greenwich, NSW shadow ministers Tania Mihaluk (Family & Community Services) and Penny Sharpe (Heritage) and Green Bans hero Jack Mundey. We announced court action challenging the legality of the Minister’s decision not to list Sirius on the State Heritage Register.

The Save Our Sirius group has raised over $500,000 in a crowdfunding campaign to support this legal challenge. A well-attended march and rally in September tapped the high level of public awareness of the issue, generated by reporting and comment in both mainstream and social media.

The Sirius building is a fine example of Australian brutalist architecture. It’s also a highly innovative design that is sensitive to its historic context and to the needs of its social housing tenants.

On top of all that, it’s a building that owes its very existence to the Green Bans movement. That struggle challenged the Askin government’s attempts to disperse low-income families from The Rocks and Millers Point and resulted in the Wran government’s introduction of heritage legislation in 1977.

How ironic that we are now fighting the same battle over the same issues more than three decades later in defence of a building that embodies that very struggle! As George Santayana said: ‘Those who cannot remember the past are condemned to repeat it’.

Fairfax cuts quality as well as cost

Trisha Croaker’s ‘Amazing Designs on Sunday’ column in the Sun-Herald was axed in August, along with most of the other Domain content in that paper. In the past four-and-a-half years Trisha profiled more than 225 architect-designed homes and introduced their architects to an audience that embraces that very struggle! As George Santayana said: ‘Those who cannot remember the past are condemned to repeat it’.

Lord Mayor re-elected

On a happier note, I am pleased to congratulate Clover Moore on her re-election as the energetic and visionary Lord Mayor of the City of Sydney. The NSW Chapter looks forward to four more years of open and consultative governance and a continuation of the City’s progressive design excellence strategy.

The Lord Mayor’s design excellence record is exemplary. Nine city projects have been honoured in the NSW Architecture Awards during the past 12 years. She was the recipient of the NSW President’s Prize in 2010 and presented the inaugural Lord Mayor’s Prize in 2013.

Design at the forefront of government policy

Two initiatives in recent weeks by NSW Planning Minister Rob Stokes deserve our congratulations. Better Place, prepared by the Office of the Government Architect, is a comprehensive design policy that lays the foundation for a design-led planning strategy and guidelines supporting better architecture and urban design.

The Minister has also released a new policy to encourage the design and construction of terraces, manor houses and other forms of medium density housing. The code will enable some forms of medium density housing to be assessed as complying development. The code is accompanied by a design guide that provides minimum standards for this kind of development, based on the same design quality principles as those in SEPP 65.

Shaun Carter, NSW Chapter President

Amazing design on Sunday

Do you have the courage to be brave and different?

A contemporary lever tapware range designed specifically for ageing users - simple, ergonomic and intuitive yet familiar to meet the needs of the aged care user right now and into the future.

Chapter news

Country Division

The Country Division conference ‘Onshore, offshore, quite sure, not sure’ was held on the coast at Kingscliff in September and was well attended by members and industry professionals. The speakers investigated the topic of identity through place from a diverse array of viewpoints, stimulating cross-talk discussion in the panel sessions at the end of each day. Talks included tales of adventurous travel, localness and simplicity as well as beautiful richness of design, materiality and thought. Speakers reminded us of the importance of advocating for communities who may not otherwise have a voice at the end of the historical and social context in which some of the most important buildings were built. Evening events included a film night to celebrate and remember Paul Pholeros with original footage of the ‘Communications Capsule’ 1974 bus trip, with the other bus drivers Philip Rose and Wally and Irene Zagoridis. The 2016 Country Division awards night was held on 29 September, with 12 awards and commendations across eight categories, including a People’s Choice Award. A successful media campaign across local radio stations, newspapers and social media saw over 10,000 people register and encouraged public engagement.

Country Division would like to welcome new members Cameron Anderson, Nick Brown and Tim Lee to the committee and to thank outgoing committee members Brent Dunn and Chris Jenkins for their service. Tricia Helyar takes over as Chair from Sarah Aldridge and we wish her all the best.

Sarah Aldridge, former NSW Country Division Chair

Newcastle Division

CPD

The Newcastle Division Committee continues to work towards providing activities to support our members and the local architectural profession generally. Recent activities have included:
- a CPD lunchtime seminar held in early September, presented by Big Ass Fans,
- an ArchIMEET event focussing on Safety in Design held on 30 September, and
- the Newcastle Division attending a presentation by Urban Growth on the Newcastle Light Rail proposals.

2016 Gold medallists ARM gave a special presentation, jointly hosted by the University and the Newcastle Division on 22 November, including an EMAQN-hosted breakfast and working session with University students.

Joanne Huxley is the Institute’s new manager of member engagement dedicated to the Newcastle and Country Divisions. We look forward to working with her with increased support from the National Office.

Peter Kemp, Acting Chairperson, Newcastle Division

Patrons news

Allen Jack+Cottier

Surely, one of the most rewarding responsibilities of any architectural practice is the opportunity to meaningfully engage with, inspire and nurture Australia’s next generation of emerging architectural talent. We believe this to be the case, with AJ+C consistently committed to supporting and developing promising young designers of the future (both in-house through employment and more broadly by example across the profession).

As an employer, we’re able to offer the benefit of mentorship, of experience and stability, provided in a creative inclusive environment, with ongoing support that enables young graduates and architects’ maximum opportunities for career progression (such as help with registration, in-house training, and other essentials).

As employees, this new rising generation of talent is Caroline Kite, who’ve been with AJ+C since 2013. Since then, she’s led the design team for a $10 million church redevelopment project on Sydney’s North Shore, successfully steering the project through design development and DA approval. Her role also extends to the construction stages, with Caroline currently working as project architect on a high profile residence in Birchgrove involving significant heritage restoration, and a new contemporary and highly bespoke addition. External to, she extends her professional skills to pro bono work abroad, through local organisation The Anganwadi Project (affiliated with Architects Without Frontiers Australia). 

Bates Smart

Bates Smart have recently completed the first high-rise commercial tower in North Sydney for 24 years. At 31 storeys, 177 Pacific Highway reaches to the maximum height limit in North Sydney of 195m.

The client’s brief was for a 45,000sqm A-grade office building with 1500sqm minimum floor plates in a rectilinear configuration. The small and highly irregular site, however, coupled with restrictions preventing overshadowing of surrounding public spaces, limited the potential height of a building under council’s existing controls to 16 stories, making the land undevelopable for the market. Through detailed solar analysis, innovative design thinking and engineering, the project team unlocked the site’s development potential for a major commercial office and created a new public amenity, while maintaining legislated solar access.

The resulting built form provides a major public space in the form of a naturally ventilated, all-weather garden plaza, which is a major extension of the Berry Street Special Area. Specific environmental benefits include natural ventilation to the podium, orientation-specific sun shading to minimise heat gain, low-temperature VAV or chilled beams, rainwater recycling, solar water heating and low-embodied energy in materials.

177 Pacific Highway is Bates Smart’s first building in North Sydney since the pioneering MLC Building on Miller Street in 1958.

BKA Architecture

The new fit-out for UTI’s heritage-listed Building 15 will house Australia’s first postgraduate degree of its kind, the Master of Animation and Visualisation, delivered by the world-leading creative animation studio, Animal Logic. Designed by BKA Architect, the objective was to provide a professionally-equipped studio based environment which maximised flexibility of use. Supported by heritage columns, an open plan studio sits central to each floor and stitches together a series of formal office and supporting spaces located around the perimeter. A dark material palette is used throughout to minimise impact to screens and to create spatial intimacy. This along with multipurpose walls and stackable future combine to create a series of flexible spaces that encourage collaboration and builds upon the existing heritage character of the building.

Jaan Apartments, located in the recently rezoned area of Asquith, is a 34-unit residential development that sets a new benchmark in ecologically sustainable, medium density housing. Designed by BKA Architecture for Paramount Property Group, the residential development seeks to minimise greenhouse emissions and celebrate the use of recyclable materials. The use of green walls, herb gardens, recycled hardwood screens, brick and off form concrete combine to create a visually dynamic series of horizontal floating planes from the street. Truly a built form that leaves a positive and ecological legacy to a treasured site.

1 Caroline Kite from AJ+C with site foreman Will Carthey from Capital Construction & Refurbishing
2 Bates Smart’s new high-rise commercial tower, 177 Pacific Highway in North Sydney
3 Jaan Apartments in Asquith by BKA Architecture
**Patrons news**


cox to compete for design excellence at an opportunity is part of a larger dedication to for a week. A national initiative from COX’s Patrons news

Christopher Foy of Perth, Sydney, Robert Callanan of Brisbane, Katie members for 2016 were Mitchell Page of COX for the 2016 Architecture Biennale

**Mirvac Design**

For over five decades, Sydney practice Crone has been responsible for some of Sydney’s most vanguard buildings. Center-point Tower is a prime example where design and construction technology were taken to a new level of complexity. Other projects, such as World Square and Ernst & Young Tower, were borne out of the company’s savvy entrepreneurship, design skill and relentlessness.

Today, the practice continues to shape the skyline of Australia’s major cities, and gradually expand its portfolio of great built work under the design leadership of Niall Durney and Sandra Furtado. The studio nurtures a collaborative ethos, a place where young designers are encouraged to voice their ideas. Whilst the projects vary in scale, there is a common approach to the way architectural form emerges: buildings are designed through careful analysis, reflection and ongoing dialogue.

Some of the most interesting projects the practice is working on have emerged from genuine design collaborations inside and outside the studio.

Current design collaboration with globally-renowned practice Kengo Kuma & Associates for the five-star Wanda Vista Hotel at Circular Quay has introduced a new level of architectural debate and energy to the team. It is important that people are encouraged and motivated through the process of making architecture and feel like they are learning something new every day.

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**Sandra Furtado, Principal, Crone Architects**

**Mirvac Design**

To position the practice for the future and further strengthen design capability, Mirvac Design is pleased to announce several exciting promotions and appointments: Diana Sarcosmo has been appointed general manager of Mirvac Design, bringing over 16 years of experience working within Mirvac. Promoted to design director, David Hirst heads up new business, and in a newly created position, Carolyn Mitchell has joined as operations manager. Acknowledging their skills, experience and contribution, Snezana Mitrovski, Timothy McKern and Roman Babrowski have been appointed as senior associates, and Sam Khansazeh, Bohan Jones, Sam Crocchi and Craig Burwood have been appointed associates. Also joining the team is David Head, who brings innovative place and public realm design skills following 14 years working across the UK, Europe and the Middle East as senior urban designer. Through recognition of this talent within the practice, these promotions reinforce the ability of Mirvac Design to design and deliver quality and enduring architecture.

**Des Talks**

A series of monthly discussions run by the Mirvac Design Up Group to create a design culture of unity, collaboration and innovation. The Up Group are a team of motivated up-and-coming professionals, who have instigated these inspirational and thought-provoking talks act as a platform to share ideas and knowledge within Mirvac Design and engage with the broader design community. Recent speakers include: Richard Francis Jones (ffj), Iain Maxwell (supermaineuvre and UT斯), Gabriele Ulacco (AKA), Kay Thompson (CSSR Velocity) and Mitchell Page (artist and computational designer).

**Architecture Bulletin**

Architecture must challenge and remake its own boundaries for it to survive. There is no other manifesto for the young.

Architecture Bulletin, September 1995

Within the larger discourse of architecture there currently exists a brilliant diversity in the manner of practicing. From small to big, making to manifest, client to community, future influencers within the profession will come with many and varied motivations. Tasked with identifying who these individuals might be, we sought to recognise a series of future ambitions for practice, identifying a shift in the manner of practicing and the progression from graduate to established practitioner that can be traced through these themes.

Two previous editions of Architecture Bulletin have been constructed on a similar pretext. In 1990, Peter Tonkin guest edited an edition titled ‘6 New Works’, which profiled projects by six emerging practices including Julie Cracknell and Peter Lonergan, Andrew Staniac and Andrew Harding, Graham Jahn, Ian Moore, Stephen Varady and Sam Marshall. Within the work profiled, there is an acceptance of commonality across type, scale and ambition but also a larger editorial claim regarding a shared Sydney sensibility, where spatial articulation and architecture is prized over the cerebral, cultural action.

In 1995, those profiled in 1990 – including Julie Cracknell, Peter Lonergan and Sam Marshall, along with Samantha Donnelly – guest edited the Bulletin’s ‘Zeitgeist’ issue, profiling the work of Drew Heath, Mark Cashman and Mike Hanna, Melocco + Moore, Pippita Bennett, Thomas Isaksson, Misho Vasiljavich, Christina Markham and Virginia Wong-See. Whilst making a claim of a new orthodoxy and shift away from type-bound production, this edition again focused on traditional architectural output – the built project and a traditional model of emerging practice – the small business.

This edition seeks to investigate the multiple ways of practicing and contributing to architecture that we feel are now more eagerly embraced and recognised within the profession; from small and large practice models to writing, curating exhibitions and events, advocacy and client services. For this we identified six ambitions that we feel speak to these shifts: the MANIFESTO as a mouthpiece for a new voice; SMALL and BIG – and the opportunities of scale; STEWARDSHIP and the role of the educated client; COMMUNITY and opportunities for architects to give back; and TECHNO, architecture as a process of making.

For each of these, we have put two emerging practitioners in dialogue, with interviews with each forming the main structure of the edition. The open questions were a specific strategy to engage each practice within a singular strategy and to allow each of those profiled a voice within the publication, to enable each to use this platform to position their practices.

Within the pairings, we are as interested in the differences as the similarities in approach. Each ambition is also in dialogue with the others with many similar opportunities, challenges and constraints identified across the set.

Drawing on the precedent set in 1995, we have included in the selection practitioners not currently based in NSW, but NSW educated and formed. Not all are registered architects, although each has architectural training and we believe architectural ambition. Each adds to the plurality of modes within a broader umbrella of architectural engagement.

Finally, we have not been too concerned about age or years of engagement as a definir of ‘emerging practice’ but have rather sought out those who seem to be suggesting a direction forward. We were also interested in including a spectrum, from the well known to the just beginning, with each being an exemplar of divergent and widely successful practices and ambitions.

Amelia Holliday, Phuong Le, Joseph O’Meara, Anita Panov and Andrew Scott

Amelia Holliday (Director, Aliven Sage Architects) is a member of the AB editorial committee. She was also a creative director of The Post exhibition at the Australian Pavilion at the 2016 Venice Architecture Biennale, Phuong Le (Design Manager, MPN) and Joseph O’Meara (Project Architect, BVN) are co-chairs of DARCH. Anita Panov and Andrew Scott (Directors, panovscott Architects) jointly won the Emerging Architect Prize at the 2016 NSW Architecture Awards.
Can you describe the way in which you practice within the field of architecture? LINDA KENNEDY: I engage in conversation about design and the built environment with people who have no background in architecture. I encourage them about detail and construction and materials and gutters. Where is the excess water going? How is that building standing up? Touch this wall – what is it made of? How much do you think this timber cost? Does this need to be touched?

I assist my friends in picking places to rent, based on orientation and cross ventilation. Your indoor plants will die here. Your clothes will go mould. The lack of sunlight will make you sad.

I used to write. I haven’t for over a year. I used to draw. I haven’t for over a year. I reply to emails from architects, students, academics, anyone who contacts me in response to my currently inactive blog. Often, I don’t reply. My experiences over the last couple of years, speaking up about the racist and privileged behaviour.

I used to draw. I haven’t for over a year. I used to write. I haven’t for over a year. I am passionate about and have a cultural responsibility to do. Disrupt. Challenge. Question. Innovate. Decolonise.

Can you describe a particular project you have engaged with which has been developed in that ambition? Future-black.com. It has been a space to challenge, question, propose. Unified to any institution or publication. Me, me, me. I am black woman, hear me roar. Hear me roar, until I am traumatised by your reactionary, racist and privileged behaviour.

How do you see those ambitions in relation to the wider practice of architecture? I see them continuing as is, disruptive only to those willing to engage, and quietly supported by a few who ‘get it’. I am hopeful that this will change and that people within the design and architecture world will become more vocal, become better allies. Imagine a future where architects are willing to call out racism, ignorance and exclusion for what it is. Start by questioning: what is Aboriginal architecture?

ARCHIVIAL: Archival was founded in 2011 by architects Lucy Humphrey and Claire McKeogh. It is a non-profit design, research, organisation that delivers unique multidisciplinary projects that encourage creative thinking. Archival was recently invited to join the VIA Rotterdam creative roster, a pioneer in the production of experimental projects for marketing and publicity agencies and their clients.

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Can you define your principal architectural ambitions? ARCHIVIAL: Archival was formed in rebellion to outdated architectural practice. We see that unsustainable and restrictive practice limits the profession’s capacity to respond to change, so we act to make this directly possible. We seek to unite divisions within the profession through ultra-disciplinary practice, unisoned activities and new types of public interventions. Archival does not claim to have found any overarching solutions, or that architecture can solve the world’s increasingly complex problems. Instead, we focus on small and strategic actions that have a cumulative effect to promote adaptation within our discipline and to catalyse change. Our manifesto is a celebration of how rivalry might advance the profession, with a view that practices have to be challenged in order to remain valuable.

The architecture profession perceives itself working within a field of clients and opportunities, but relies heavily on competitive commissions and traditional procurement models. By continuing to operate in this ‘unequal paradigm’ the profession ignores the economic, social, legal, political and environmental pressures that other industries are tackling with.

How do your projects respond to these ambitions? Highly site-specific projects are made as a direct response to each project’s complex conditions. When combining site-specificity with strategic action, the projects become critically relevant to the profession. The projects evolve from, respond to, and transform each site.

As works of architecture and art not, Archival’s projects are programmed. They offer a usable function and reveal social and cultural profits for audiences and collaborators, whether by revealing new ideas, providing an expanded professional network, or offering a transformative insight. The projects are not isolated events but offer new experiences through their making, use and afterlife.

One of our biggest ambitions was to be able to reach and engage with the public and create better clients through strategic public work. Recently we were approached to design a boutique multi-storey development on a fascinating ex-quarry site in Willoughby. The client was inspired by the ‘Concrete Colony’ furniture project at Hyde Park Barracks and our experimentation with concrete fabric – as a result, we have our largest commission to date.

How do you see those ambitions in relation to the wider practice of architecture? We are not interested in describing our selves operating ‘within’ or ‘outside’ of architectural practice boundaries. We think it is well established that architects can operate in different circles and are highly trained with particular problem solving, collaboration and coordination skills. It is more useful to look beyond the profession, to leading business corporations such as McKinsey, where change is explored as a competitive advantage, not a problem to battle. We also recognise the burgeoning share economy as a critical force that can facilitate small-scale action with potentially massive cumulative effects.

Architecture education in this country does not take responsibility for the impacts that these teaching practices have on the self-determination of Aboriginal peoples. In parallel, the Architects Accreditation Council of Australia (AACA) ticks the box to confirm that universities are delivering quality courses that equip graduates with the skills to continue pursuing architecture as a profession. This results in a combined effort by universities and the AACA to deliver a concerning outcome: How to be an architect... ‘whitefella way’. [..] Reflecting on this as an Aboriginal woman, it does prompt me to consider my own role in the arch-sphere, particularly within the institutional frameworks that surround housing for Aboriginal people. Under constant pressure to assimilate within these structures, it is a constant reminder to resist, to decolonise, to design, to write, to do what it is I choose to do... ‘blackfella way’.

From Linda Kennedy’s post ‘Architecture for Assimilation’. Read her entire text at future-black.com

ARCHRIVAL: Archrival was formed in 2011 by architects Lucy Humphrey and Claire McKeogh. Archrival is a non-profit design, research and organisation that delivers unique multidisciplinary projects that encourage creative thinking. Archrival was recently invited to join theWill O’Rourke creative roster, a pioneer in the production of experimental projects for marketing and publicity agencies and their clients.

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Can you describe the way in which you practice within the field of architecture? Archrival is a non-profit design, research and organisation that delivers unique multidisciplinary projects that encourage creative thinking. Archrival was recently invited to join theWill O’Rourke creative roster, a pioneer in the production of experimental projects for marketing and publicity agencies and their clients.
How do you practice within the field of architecture?

TRIAS: Architectural work is the core of our practice; everything else complements and enriches this. In this way, our practice model is quite traditional. We maintain a list of ancillary projects, which inform our work and bring in extra income: Jen writes and teaches; Jonathon experiments with furniture, material and product.

We accepted fairly early on that architecture is a vocation and that it is really hard to draw work/life boundaries in our field. This is exacerbated by the fact that we are a couple. As a consequence, we very much follow the adage that ‘how we spend our days is how we spend our lives.’ We accept that our work bleeds into our life, so we try and make both as enjoyable as possible.

An example of this is travel – we travel a lot because it makes for great life experiences, and make both as enjoyable as possible.

T: Our ambition is simple: to do great, design-led work, to stay small and nimble, to work without losing sight of the joy of it all.

How did you arrive at what you are doing now?

T: We had always dreamed of starting our own studio but in a distant, in-a-few-years sort of way. Then one day we woke up and realised we actually had all of the conditions that we needed to make it happen. We had (just) enough work, (just) enough in savings and (just) enough experience. Most importantly, we recognised that we were at a point in our lives where we had time, very few overheads and a lot of passion and energy. The risks were actually surprisingly small.

S: We have had very different approaches to arrive at our current position, starting out in other disciplines like graphic design and theatre set design – and coming to architecture later on. Since then we’ve lived, studied and worked in a variety of different countries (our names come from trying to find an appropriate time zone for skype meetings), and we aim to bring that diversity of experience to our current practice.

Can you define your principal architectural ambitions within that manner of practice?

T: Our ambition is simple: to do great, design-led work, to stay small and nimble, and to contribute to the betterment of our city and culture.

We also aspires to contribute to architectural culture and act as good advocates for the profession. We look forward to getting a larger studio space as we plan on hosting talks, doing workshops and organising lots of cool stuff. We also want to do our part in promoting an appreciation for Australian design overseas.

S: We believe in the idea of investment in the design process to create a meaningful outcome. Each project is an opportunity for exploration where we don’t necessarily have the answers or know the outcome at the beginning, but through the process of questioning and investigation, we try to arrive at a result that reflects the often complex context of the project. Ultimately we hope to create work that has a richness in both thinking and making.

Do you describe a particular project you have engaged with which has been developed in that ambition?

S: One of our recent projects, the Warshps exhibition at the Australian National Maritime Museum, was developed with this thinking. We were commissioned to design the new permanent exhibition, which is centred around a set of bespoke steel tables.

The brief was quite open in the sense that the main requirement was for future flexibility – the project sat between exhibition, furniture, industrial, product and architectural design. Although it was challenging to generate one design that met all the criteria, we felt it was well suited to our multidisciplinary background.

How do you see those ambitions in relation to the wider practice of architecture?

T: We see a lot of our ambitions as tying into general movements that are happening across the globe. The shift towards housing alternatives, for example, is a global question. All around the world, people are investigating how we can make our cities more affordable, more equitable, more sustainable and better for their citizens. We definitely want to be part of that debate and think about how architecture can improve our collective culture.

S: Bringing alternative approaches to traditional modes of practice has roots in many areas, as seen in the rise of the sharing economy. In the context of housing in particular, there are an increasing number of people for whom the standard options are no longer attainable or desirable. In an urban context, the current predominant model of procurement doesn’t necessarily fit with how many people want to live.

There is a clear role for a professional with an understanding of how to integrate social, economic and design issues to provide alternative solutions. This can only be achieved by thinking differently and working together in a process of collaboration to achieve a quality outcome.

What are your thoughts on the future of architectural practice?

S: We would like to see a future that is more diverse, both in terms of what’s being produced and the people producing it. We would like to imagine that there are more types and more options available to people and that the built environment continues to be a vibrant place that people feel at home in.

We feel that the significant value that the architectural process can bring is currently challenged by market forces, precipitating the need for alternative models not just of design, but of procurement in general. Both the public and government can play a role in this, but it’s up to us as practitioners to promote, provide and propose these alternatives in order to stay relevant.

T: From the perspective of our practice, we’d love to be grounded in our city, but work in and be connected to the world at large. We want to work between the local and the global, producing architecture in places beyond Australia. We are fascinated by cultural interactions and believe that Australian design has a unique perspective that could enrich so many other places.

As we grow, we’re keeping one eye on opportunities here and another on opportunities elsewhere. The goal is to have things happening in more than one place, in more than one way. We don’t want to be limited by our own expectations of what’s possible.

1 Jennifer McMaster and Jonathan Donnelly (TRIAS). Courtesy Australian House & Garden magazine. Photo: John Paul Urizar
2 Xining wany: DJ Smith Street: Home of Tomorrow competition. Courtesy TRIAS
3 Joseph Byrne, Julian Ang and Simon Rochowski from studioplusthree
4 Courtesy弛照的the Warshps exhibition, Australian National Maritime Museum. Courtesy SPS

TRIAS is a newly-formed design practice made up of two – Jennifer McMaster and Jonathan Donnelly. From the Victorian trial of femmness, commodity and delight, they have loosely developed a manifesto of wickedly simple, seductive and beautiful as explorations in their work; creating a sustainable practice model that encourages good work and beauty as aspirations in their work; creating a manifesto of solidity, simplicity and curiosity, their resulting projects across exhibition, installation and architectural design are bespoke and unconventional. They aim to create work that has a richness in both thinking and making.

studioplusthree

studioplusthree is a multi-disciplinary design studio founded by Simon Rochowski, Julian Ang and Joseph Byrne in 2014. With a strong belief in the role of craft, collaboration and curiosity, their resulting projects across exhibition, installation and architectural design are bespoke and unconventional. They aim to create work that has a richness in both thinking and making.

How do you practice within the field of architecture?

STUDIOPLUSTHREE: In our studio, we’re involved in a range of different kinds of project, but we work mainly across architecture, exhibition and installation design. We like to experiment with the boundaries of these disciplines though. This has led to collaborations with game designers, photographers, writers, weaponologists, theatre directors, archaeologists, sound designers, storytellers and many more. We’re constantly on the lookout for inspiration from unexpected quarters and collaborations are a great way to achieve this.

We accepted fairly early on that architecture is a vocation and that it is really hard to draw work/life boundaries in our field. This is exacerbated by the fact that we are a couple. As a consequence, we very much follow the adage that ‘how we spend our days is how we spend our lives.’ We accept that our work bleeds into our life, so we try and make both as enjoyable as possible.

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Can you describe a particular project you have engaged with which has been developed in that ambition?

S: One of our recent projects, the Warshps exhibition at the Australian National Maritime Museum, was developed with this thinking. We were commissioned to design the new permanent exhibition, which is centred around a set of bespoke steel tables.

The brief was quite open in the sense that the main requirement was for future flexibility – the project sat between exhibition, furniture, industrial, product and architectural design. Although it was challenging to generate one design that met all the criteria, we felt it was well suited to our multidisciplinary background.

How do you see those ambitions in relation to the wider practice of architecture?

T: We see a lot of our ambitions as tying into general movements that are happening across the globe. The shift towards housing alternatives, for example, is a global question. All around the world, people are investigating how we can make our cities more affordable, more equitable, more sustainable and better for their citizens. We definitely want to be part of that debate and think about how architecture can improve our collective culture.

S: Bringing alternative approaches to traditional modes of practice has roots in many areas, as seen in the rise of the sharing economy. In the context of housing in particular, there are an increasing number of people for whom the standard options are no longer attainable or desirable. In an urban context, the current predominant model of procurement doesn’t necessarily fit with how many people want to live.

There is a clear role for a professional with an understanding of how to integrate social, economic and design issues to provide alternative solutions. This can only be achieved by thinking differently and working together in a process of collaboration to achieve a quality outcome.

What are your thoughts on the future of architectural practice?

S: We would like to see a future that is more diverse, both in terms of what’s being produced and the people producing it. We would like to imagine that there are more types and more options available to people and that the built environment continues to be a vibrant place that people feel at home in.

We feel that the significant value that the architectural process can bring is currently challenged by market forces, precipitating the need for alternative models not just of design, but of procurement in general. Both the public and government can play a role in this, but it’s up to us as practitioners to promote, provide and propose these alternatives in order to stay relevant.

T: From the perspective of our practice, we’d love to be grounded in our city, but work in and be connected to the world at large. We want to work between the local and the global, producing architecture in places beyond Australia. We are fascinated by cultural interactions and believe that Australian design has a unique perspective that could enrich so many other places.

As we grow, we’re keeping one eye on opportunities here and another on opportunities elsewhere. The goal is to have things happening in more than one place, in more than one way. We don’t want to be limited by our own expectations of what’s possible.

1 Jennifer McMaster and Jonathan Donnelly (TRIAS). Courtesy Australian House & Garden magazine. Photo: John Paul Urizar
2 Xining wany: DJ Smith Street: Home of Tomorrow competition. Courtesy TRIAS
3 Joseph Byrne, Julian Ang and Simon Rochowski from studioplusthree
4 Courtesy弛照的the Warshps exhibition, Australian National Maritime Museum. Courtesy SPS
How do you practice within the field of architecture?

STEWART HOLLENSTEIN: We operate primarily as an architecture and urban design office. We use projects to explore the potential for architecture and habitation. We have taught at universities as a means of research and to share our methods and values with students to allow them to empower their own future. We also share our work with the public through talks, presentations and workshops. Our studio is set up as a co-working space for community events, exhibitions, architecture, art and fitness classes as well as photography shoots. As much as we love our work we also try to spend as much time as we can enjoying life. This is where you find inspiration and insight!

UP: We have a nine-to-six practice as a design office. We use projects to explore the potential for architecture and habitation. We have taught at universities as a means of research and to share our methods and values with students to allow them to empower their own future. We also share our work with the public through talks, presentations and workshops. Our studio is set up as a co-working space for community events, exhibitions, architecture, art and fitness classes as well as photography shoots. As much as we love our work we also try to spend as much time as we can enjoying life. This is where you find inspiration and insight!

On efficiency, we believe that the Pareto principle applies to the field of architecture. For most projects, it only takes roughly 20% of our time to establish the spatial organisation and to account for the building’s effects experienced in architecture. If we were to focus on the front end of projects, we could theoretically set the bones for up to five times as many projects, and thus create a broader social footprint. We aim to maximise the net effect of our time.

To achieve this successfully, we seek out opportunities to collaborate with large, established and technical architects. This model has provided us the space to set the agenda and aspiration of projects, to establish the priorities and reimagine the potential for this work.

SH: We also work across different scales, from signage and furniture to city scale and systems thinking. We don’t limit ourselves to a certain scale or way of thinking when approaching a project. We are interested in expanding the potential for human connections in all our projects; we find this the best way to understand the body’s relationship to its environment.

Can you define your principal architectural ambitions within that manner of practice?

SH: Society is facing many challenges, some are urgent, some are every day, some are old and some new. As architects we are interested in tackling these within our work. We are interested in the social agency of architecture. As much as architects can only address limited aspects of these challenges, it is important for us to realise that we can still have a role if we choose. This approach almost always expands the project potential and gives the project momentum.

UP: We simply want to do good work; work that is responsible to both users and owners. There has been a paradigm shift in the way architecture is perceived thanks to the proliferation of social media; it is increasingly judged by photography and renderings. We are disturbed by the amount of architecture awards that have been given to buildings that look great on paper but are not practical for real usage. A lot of (unnecessary) time and (the client’s) money are spent to ‘apply lipstick’ more for the architect’s self-gratification than for the need of the client and users.

We are also critical of ‘overdesigning’ in architecture. Too often we see architects reinventing the wheel only to cause more unforeseen issues. We see design as problem solving: if there is no problem, there is nothing to solve!

Can you describe a particular project you have engaged with which has been developed in this manner?

SH: There’s the Broken Hill Library, the intention of which is to create a meeting place for the community and visitors and to encourage interaction with the street in a strong and positive way. We’ve added elements to the brief which heighten the potential for knowledge sharing and storytelling, expanding the role of the library as a cultural facility.

UP: We recently came very close to winning a design excellence competition for a mixed-use tower overlooking Hyde Park in Sydney’s CBD. The City of Sydney initially endorsed only five established practices for the competition and we were only involved at the insistence of the client, for whom we had secured a great Stage 1 DA outcome.

Our scheme was shortlisted as one of two and cited for its legibility and clarity. However, in the end Council was not prepared to consider our variations to discrete DCP controls. We were, of course, disappointed but have learned a lot in the process, including the politics behind DCPs, which paradoxically were initiated to tease out alternatives that have a better outcome.

SH: We’re also working on an apartment project in Lidcombe in Sydney, in which we are looking at ways that we can create a flexible unit design that can evolve as the resident’s life changes. How do we design a unit that can be purchased by a single person, cater to their life once they’re in a relationship and allow for the expansion of that family?

How do you see these ambitions as reconciling a current deficit in the practice of architecture?

SH: Such a loaded question! Any deficiency surely forms a new opportunity. All deficits can be resolved if we start looking into the critical issues facing society. This is where the architect’s relevance lies. The questions for architects are: How do you use the design of your work to take society from where it is to where you want it to be? How do we become part of the conversation on where society is going? Once there, how do we make room for others and how do we collaborate effectively?

UP: The industry needs to take young practices seriously. We don’t lack the creativity; we only lack the technical support to document the big ideas we come up with. The perception of risks with small firms could easily be negated if the industry accepts the idea of collaborations. A normal team required to deliver a large project consists of well over a dozen consultants – so why is there a preconception that the architect needs to be a singular practice?

Do you see these ambitions as reconciling a current deficit in the practice of architecture?

SH: If it’s the architect’s responsibility to imagine the city and the way it could be, then it is important that their expertise is present in those broader discussions. For instance, it’s incredibly heartening to see Philip Thalis elected to City of Sydney Council. That’s not to say that you need to enter politics to be an architect, but instead that we should understand architecture as a political act.

UP: Of course, not everyone years to design large buildings but we suspect that given the opportunity most would be keen!

UP: Absolutely. The same handful of architects are designing our cities and a much wider group of equally capable designers in small practices are confined to small alts and adds in the suburbs. The city is becoming monotonous with the same designers chosen by reputation more often than by scheme. Design excellence competitions are in place to tackle exactly this issue, but it seems that we have fallen back to the comfort of selecting brand rather than excellence.

What are your thoughts on the future of architecture and practice?

SH: The future is bright! We are excited about architecture’s potential. In a world that is rapidly urbanising, whose rural spaces now have enormous pressures on them and where borders are becoming contested, architecture and the knowledge of how we use that space can only become more relevant. As we address these issues it is important for us to keep the human at the centre of our design and decision-making process. We have to place human enjoyment and benefit at the heart of our work.

UP: We hope to see a lot more collaborations between architects. Architecture requires such a wide variety of skills that it isn’t ridiculous to further break down the practice into sub-professions. The more we specialise, the more we could tackle the key issues efficiently – an architect should not be a jack-of-all-trades, but should know who to collaborate with to best engage a project. It is a win-win for clients who risk neither a great design that is impossible to build nor a robust building that lacks imagination.
STEWARDSHIP

Elizabeth Sandoval

Can you describe the way in which you have worked within architecture?

ELIZABETH SANDOVAL: When I first started working within City Projects, the division was just commencing to embrace the practice of design management as a complement to project management in the development and delivery of the City's capital works projects (buildings, open spaces and streetscapes). Working for Council at the beginning was not particularly inspiring as some of their built work was mediocre. But I was attracted to the role because of the Lord Mayor Clover Moore's dedication to improving Sydney. The City developed the Sustainable Sydney 2030 vision and from this we really started gaining momentum at City Projects to work as design managers with architects, landscape architects and engineers to produce great public architecture and open spaces.

Most of the design managers within City Projects had an architectural or landscape architecture background. Our training taught us to analyse project opportunities and constraints, question briefs, test options and consider possibilities – so that is what we did to develop projects in partnership with the community. The direction and dedication of Manager of Design Chris Thomas to produce progressive work inspired me.

Great public architecture and open spaces are always borne out of a strong vision.

Can you describe the way in which you have practiced within architecture?

Within that manner of practice, can you define your principal architectural ambitions?

Our ambition within design management was to create legacy public projects with the best creative talent by utilising the resources available to us. City assets should set standards, then exceed them. As a design advocate and resident of Sydney, I was driven to help create public projects that resonated with all community members.

I was also interested in encouraging both emerging and established architects to work with the City, despite the bureaucracy associated with a local government client. At the time many design practices wanted to work in the private sector, but didn’t meet all the community objectives. We ended up with a beautiful oasis in the City even though it took longer than originally planned, an investment which paid off.

Gwydir Park Aquatic and Recreation Centre is another potential legacy project in development. With the lessons learned from Prince Alfred Park Pool in mind, I integrated a 'Design Competition Refinement' stage and comprehensive engagement plan into the design and delivery process to help connect key City clients and community groups with the selected team to provide time to cross pollinate ideas.

How do you see those ambitions in relation to the wider ambitions of the City of Sydney and more broadly to the practice of architecture?

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Can you describe a particular project you have engaged with which has been developed in that ambition?

Prince Alfred Park Pool taught me the importance of giving the public voice within the design brief. I developed a project in consultation with the community. The first scheme that the team came up with didn’t meet all the community objectives. We ended up with a beautiful oasis in the City even though it took longer than originally planned, an investment which paid off. Gunyama Park Aquatic and Recreation Centre is another potential legacy project in development. With the lessons learned from Prince Alfred Park Pool in mind, I integrated a 'Design Competition Refinement' stage and comprehensive engagement plan into the design and delivery process to help connect key City clients and community groups with the selected team to provide time to cross pollinate ideas.

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Can you describe the way in which you have worked within the field of public architecture?

LUCY BURKE-SMITH: In essence, my role is that of a professional client. It is my responsibility to ensure the best fabric of a place are retained, conserved and enhanced while developing informed briefs, which establish a vision for architects to respond to. It is important for me to source and foster collaborations with architects and other consultant groups that will deliver the best outcomes for the historic built environment, while also ensuring excellence in contemporary design. Balancing this, I also provide advice to those within government as to the value of their investment.

Within that manner of practice, can you define your principal architectural ambitions?

Can you describe a particular project you have worked on that has been developed in that ambition?

The former Police Station in The Rocks is the legacy public architecture project we worked on that has been developed in that ambition. The Port Arthur Visitor Centre Project is an example of a project that was developed in that ambition. The Port Arthur Visitor Centre Project is an example of a project that was developed in that ambition. It is essential that decisions as to the ongoing management and conservation of our heritage assets are overseen by those with experience in the field.

What are your thoughts on the future of architectural practice?

I would like to see architectural practice develop to include a formal register of heritage architects. While the Institute’s Heritage Policy advocates that giving advice with regard to the conservation of buildings should be registered architects, it is in the interests of the profession and the historic built environment, that we take the next step toward registration as a heritage architect. Such a move should be further supported by an expansion of conservation practice through architectural education.
David Kaunitz is an architect with 15 years experience. Through his current practice, Kaunitz Young Architecture, David works on projects for the governments of Australia, New Zealand, European Union, Solomon Islands, Vanuatu, Cook Islands, Philippines, UNEC and World Vision. David is also a director of the small engineering NGO Cook Islands, Philippines, UNICEF and World Vision.

Can you describe the way in which you practice within the field of architecture? DAVID KAUNITZ: We are Sydney based but we work outside of NSW and Australia. What differentiates us in our methodology is that this methodology is based on collaboration with clients, stakeholders and local communities, and requires the starting point to be in listening and being devoid of preconceptions. This includes the preconceptions of the community and of the architectural outcome. The architecture must be allowed to become a reflection of the community, guided but not determined by us. Only through listening can the understanding of local culture, building techniques, desires and opportunities be understood.

This takes time. It cannot be rushed and requires that we spend significant time within the community as there are many small things that can only be learned in the queue at the shop or chatting under a tree. Time in the community also enables iterative consultation to develop the design in a way that is visible to the community. This transparency enables the community to understand the logic of the design. David acknowledges that it is important to use the community to build trust in the outcome. The consultation itself allows for greater transparency in the consultation process.

Within that manner of practice, can you define your principal architectural ambitions? I have always had ambitions to work in the Pacific Islands and Indigenous Australia. This came from my childhood experience with indigenous people and in the context of being the first in my family to be born in Australia. My early architectural work had a particular focus on civic, health and social housing projects that has enabled me to develop skills and appreciation in consultation. Through my voluntary work with Emergency Architects Australia, I have further developed my skills in the context of the Pacific Islands, which has shaped my architectural practice.

Can you describe a particular project you have engaged with which has been developed in that ambition? In 2011 we were commissioned to develop a ‘hybrid’ standard classroom building that is appropriate and can be applied across Vanuatu. The aim was to increase the use of local materials and skills whilst meeting western education standards. Following consultation with all levels of the Ministry, a design was developed and a prototype built at Takama Primary School, North E fate, Vanuatu.

The prototype was constructed entirely by the community. Roof panels and window hatches were made in local villages. This has the benefit of ensuring the community possesses the skills to maintain the building and carry out repairs post-disaster. Anecdotal evidence suggests that student engagement and learning has improved in the new school building.

We have numerous community and remote area projects in design and construction in places such as the Solomon Islands, Vanuatu, Fiji, Western Australia, Tiwi Islands and Northern NSW. These projects include health clinics, an arts centre, community centre, childcare, tourism office and housing. This provides a platform for us to continue to work with communities in a meaningful way whilst further developing our methodology of practice.

How do you see those ambitions in relation to the wider practice of architecture? As architects, we can all agree on the importance of a well and thoughtfully designed built environment and the importance of architecture in shaping our world in an inclusive and sustainable way. This is as true in Sydney as it is in a remote community. Remote communities often by nature are underprivileged despite their rich culture, heritage and resourceful people. All too often the approach in these communities is haphazard or engineering led. The result is an unsafe or soulless built environment. There is no reason these communities should not benefit from architecture in supporting and complementing community development, sustainability, aspirations and self-esteem. For the development and sustainability of all communities, it is imperative that an architecture-led approach be used in these communities.

Can you define your principal architectural ambitions within that manner of practice? Can you describe a particular project you have engaged with which has been developed in that ambition? David Kaunitz

Can you describe the way in which you practice within the field of architecture? MAPA (Melbourne-based Public Art - Participatory Art) is a practice that operates across scales. As architects and artists, we explore alternative bases of planning and design, working with community, politics and urban designers to rethink the possibilities of our built environments. Our practice is inspired by all the practices, technologies and paradigms that allow you to look at the moon. We might be working on a site-specific installation or a housing project or a map for the city or a utopian scheme. Our projects are working on a site-specific installation or a housing project or a map for the city or a utopian scheme.

Our practice allows for greater transparency in the consultation process. This transparency enables the community to understand the logic of the architecture. This transparency allows for greater transparency in the consultation process. This transparency enables the community to understand the logic of the architecture. This transparency enables the community to understand the logic of the architecture.

Can you define a particular project you have engaged with which has been developed in that ambition? Kapitbahayan is a project composed of six attached houses and common facilities for Kapitbahayan, a Filipino housing cooperative in Western Sydney. The new housing was designed in close collaboration with members and tenants. Kapitbahayan (meaning neighbourhood in Tagalog) is an alternative housing model that allows a community-driven model of housing design and management. The design harnesses the knowledge and passion of Sydney’s immigrant communities to create a housing model to combat urban poverty, sprawl, social isolation and housing obesity. Owner Occupier is a more recent project that questions the basic relationship between dwelling and ownership in contemporary Sydney. The project explores the possibility that Terra Nullius could be declared again, as a new and permanent state: Terra Nullius Ad Infinitum. Rather than through violence or political reform, this project asks if the return of land to common property could be achieved through an incremental spatial operation. This re-imagined world would be built from a series of hand built dwellings machines. Light, highly detailed and flexible constructs of timber and canvas. These can be reconfigured, modified and combined by their occupants to create diverse spatial arrangements for personal and collective dwellings. The basic premise of these dwelling machines is that whoever occupies them, owns them.

How do you see those ambitions in relation to the wider practice of architecture? The sheer expense of making architecture predisposes it to operate on a mercenary basis. Designing for, and by extension, the interests of those with the political and financial power to buy, build and hire. We are inspired by all the practices, which seek to step outside the mercenary paradigm. To build alternative bases of power, to perform critical, self-initiated projects and build networks with them in order to make their utopias real. We’re trying to establish a durational approach into early stages of developments. We’re referencing models in Bristol or Copenhagen, where artists get early involvement and team with urban designers and architects, to work collaboratively with the community to generate new developments. It’s an embedded process that allows us to look at the concerns that we’ve been looking at, but at a bigger scale. This approach is needed everywhere. In a way, it would be interesting to work in a suburb like Mosman to build community there.
Last year the building won awards for best public building and best sustainable building, and more recently the 2016 European Healthcare Design Award for design for health and wellness.

Wunarn Clinic in Western Australia by Kaunitz Yeung. The art screens by Vashti Gonda and Di Emme aim to enrich the community by paying respect to the local elders, artists and culture.
Rana Abboud is a project architect working at BVN. Her practice is driven by research, university teaching and interactive art installations revolving around cutting-edge technologies that have the potential to shape the architecture industry’s future.

What are your thoughts on the future of architectural practice?

RA: I am optimistic about the future of architectural practice. For so long, architects have coded information about 3D objects using predominantly 2D means, and the emergence of new technologies that bring with them new ways of looking at information will disrupt this tradition. Architects today are aware of the history and skill required in freehand drawing to communi-
cate ideas; are using BIM; and, eventually, will discuss workflows where BIM is a prerequisite for other media, including AR. New roles will emerge – similar to the model managers brought about by BIM – and, inevitably, new frustrations with technology will surface also. What an exciting time to be an architect!

The failure of architecture to adapt to the needs of the community. This community engagement from the beginning will disrupt this tradition. Architects

What do you see as the ambitions in relation to the wider practice of architecture?

RA: My fascination with the new technolo-
gies that stand to impact our profession has much to do with wanting to make environ-
ments more responsive to their human audi-
ence. Today, the practice of architecture revolves around buildings that are largely frozen in space. What technologies could allow the frozen physicality of a building to alter and interact with its occupants in more useful and engaging ways?

JL: Yes, very much so. I think computers are incredible tools for design but I find at times they propagate flat architecture. Where is the connection to the wider historical tapestry of place, to a sense of materiality or a profound spatial experience?

The failure of architecture to adapt to the changing needs of society contributes to the rapid rate at which we demolish buildings to create another. This is a process that is completely out of sync with the notion of sustainability.

RA: I think the appetite for the risk to trial new technologies does not exist with most building projects. Understandably, clients rarely accept the possibility of failure inherent in risk-taking. There is a gap

between the frontline of technological research and development – be it in academia or private industry – and architec-
tural practice. My thesis advisor at Berkeley, the former director of the Centre for New Media, often said that architectural practice was roughly ten years behind pioneering academic research, due to the conservative nature of our industry and its resistance to change when faced with new technologies.

What are the main ambitions you have engaged with which has been developed in that ambition?

RA: My installation art has also allowed me to develop my ambition, which relates to exploring ideas around technology and the built form. From my VIVID installation DIGITALIS (2013) and CLAPICONIA (2014) to this year’s UNFURL (2016), a recurring theme in my installations – each completed on a shoestring budget in our spare space – has been the interaction of ‘sentient’ creatures with an audience. UNFURL, for example, was designed to kinetically curl itself up and move out of the reach of its audience below. While initially presenting as a visually static ladder of light bars, it surprised viewers by moving and changing colour when they reached up to touch or engage with it. The potential for architecture – largely a static enterprise – to similarly morph and engage with people through embedded technologies intrigues me greatly.

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JL: I am also interested in how environments respond to their inhabitants. I believe that buildings are not finished objects, but enablers of transition. Often we make the mistake of assuming that once we sign off on a building that it is finished. This occurs in any setting from an emergency humanitar-
ian response to a public building that serves the needs of an ever-changing community.

Can you define your principal architectural ambitions?

RA: I am fascinated by how new technologies can shape the way we live and work. One of my main ambitions is to contribute to explorations and discussions about cutting-edge technologies that have the potential to shape our industry’s future. Winning the NAWIC International Women’s Day Scholarship in 2013, enabled me to research the opportunities and obstacles for the key disruptive technology of our time: augmented reality (AR). My study tour around the US and Europe allowed me to meet with AR’s pioneers, piquing my interest in the medium’s potential across all phases of architectural practice.

JL: Practicing in an interdisciplinary arena allows us to define our own identity and design philosophy. Research and experi-
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ture allow us to challenge traditional architectural paradigms. Recently I was awarded a Byera Hadley Scholarship to research the notion of permanence. Western society often associates perma-
nence with materiality and durability. Cultural and social relevance is a far greater determinant to the longevity of a building. Cave Urban engages with these notions of impermanence by creating temporal structures, which enables us to engage with space, landscape and the experience of the inhabitant. Most importantly, a sense of community is established by those participat-
ing in the build.

Can you describe a particular project you have engaged with which has been developed in that ambition?

JL: Last year we created a work titled Kin Kin for Art & About Sydney. It was a 24-metre-high tower of bamboo that sat in the forecourt of Customs House, setting up a relationship between the two forms. The organic materiality of bamboo, which allows for complex spaces to be created in a short time frame, was intended to juxtapose the surrounding urban environment. We aimed to create a structure that enveloped visitors in an internal space that evoked the sensations of being submerged in a forest. Since bamboo is abundant throughout much of the developing world, it is recogn-
ised for the important role it can play in post-disaster relief. By recontextualising the knowledge I have gathered through experimental architecture and art, I have been able to apply it to a humanitarian setting. This process has in turn generated new ideas that we can then bring back to the other components of our practice.

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ian response to a public building that serves the needs of an ever-changing community. Community engagement from the beginning of the design process ensures that current needs are met but it can also help forecast what may occur in the future. A building, no matter what it is made of, will not last long if it fails to engage with the cultural, social and climatic issues of place.

Do you see these ambitions as reconciling a current deficit in the practice of architecture?

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JL: Last year we created a work titled Kin Kin for Art & About Sydney. It was a 24-metre-high tower of bamboo that sat in the forecourt of Customs House, setting up a relationship between the two forms. The organic materiality of bamboo, which allows for complex spaces to be created in a short time frame, was intended to juxtapose the surrounding urban environment. We aimed to create a structure that enveloped visitors in an internal space that evoked the sensations of being submerged in a forest. Since bamboo is abundant throughout much of the developing world, it is recogn-
ised for the important role it can play in post-disaster relief. By recontextualising the knowledge I have gathered through experimental architecture and art, I have been able to apply it to a humanitarian setting. This process has in turn generated new ideas that we can then bring back to the other components of our practice.

RA: My installation art has also allowed me to develop my ambition, which relates to exploring ideas around technology and the built form. From my VIVID installation DIGITALIS (2013) and CLAPICONIA (2014) to this year’s UNFURL (2016), a recurring theme in my installations – each completed on a shoestring budget in our spare space – has been the interaction of ‘sentient’ creatures with an audience. UNFURL, for example, was designed to kinetically curl itself up and move out of the reach of its audience below. While initially presenting as a visually static ladder of light bars, it surprised viewers by moving and changing colour when they reached up to touch or engage with it. The potential for architecture – largely a static business.
The traditional apprenticeship model as a progression to architectural practice is no longer a certainty. There are now numerous pathways open to new graduates: from starting practice straight after graduation, to a commitment to a career in big practice, to the opportunity of competitions or working in partnership with large established practices, to working for institutional clients or being involved in advocacy or aid work, to writing, research and making.

In dialogue with the previous ambitions for future practice, we have asked a selection of future influencers to reflect on what sets them apart and the pathway they have chosen toward these ambitions.

**Ksenia Totoeva**

Ksenia Totoeva has always been community and people focussed. My first five years in the profession were at Lahznimmo Architects, where I worked on an amazing bunch of projects in education, community and adaptive reuse. The practice was a very supportive environment for a graduate; there were lots of opportunities to learn and the work was challenging but fun.

I realised early on that most of the directors were involved in the profession outside of practice, mainly through teaching, writing and being engaged members of various committees, forums and juries. Their example encouraged me to go off and pursue external interests alongside practice.

I have been involved with DARCH EmAGN for four years and have seen it grow to be a very active outfit both in Sydney and nationally. EmAGN is the Institute’s Emerging Architects and Graduates Network. With the aim of creating a voice and a space for graduates and emerging architects in the profession, EmAGN has organised talks and exhibitions, toured buildings and factories, run technical seminars and mentoring, and has thrown a couple of rooftop parties. EmAGN has allowed me to feel a part of a professional community but also given me the opportunity to create that same community.

My focus has been on doing lots of different things with many different people, whether it’s at work, through teaching or in my many Institute activities. This has always been in an effort to better understand our professional landscape and my place in it. I instinctively feel that the more I know about it, the better I can hope to make it in the future. I have yet to find a particular abiding interest or any kind of clear goal and perhaps I never will. This is partly because I’m pretty curious about many things and partly because I feel like I have a lot more to learn. Essentially, I practise.

**Tomek Archer**

Tomek Archer is the director of Archer Office, which in 2015 was listed in Wallpaper magazine’s annual Architects Directory of 20 emerging practices to watch from around the world. Archer Office works across a diverse range of typologies. Recently we have worked on several private residences, a pair of retail buildings for Lend Lease, a restaurant precinct in Melbourne, a masterplan for and upgrades to Belvoir Street Theatre, an interior ‘forum’ for Woolworths and an interior pavilion at Sherman Contemporary Art Foundation. While our practice is varied, our ambition remains consistent: we aim to deliver more effective outcomes with fewer resources. We are interested in exploring a model of urbanism that is particular to a place, is inclusive, public and responds to the climate. We do this through the design of architectural projects that often encourage a degree of flexibility. We also do this through the design of function-specific furniture. We believe that these two project types – function specific infrastructure that can be moved and site-specific architectural installations that afford flexibility – are natural complements to each other.

**Clare Sowden**

Clare Sowden is director of development at Price Waterhouse Cooper and was listed in Urban Land Institute’s 2014 ‘40 under 40’ magazine’s annual Architects Directory of 20 emerging practices to watch from around the world. As a young architect at SJB, I was exposed to development managers who would instruct us on projects. I recall working just before the GFC on endless feasibility studies for various sites and none of the projects ‘stacked up’. As an architect, we were not privy to the internal workings of the financial feasibility and this is where my interest in development, investment and architecture started.

This interest was cemented further following a lecture that Adam Haddow gave following his Churchill Fellowship. He introduced the idea that there were people across the world contributing to architecture beyond being architects, including a group from the UK called Urban Splash, who are best described as developers for whom great design is non-negotiable. Their work still inspires me and got me thinking that perhaps I could contribute in a different way.
Andrew Donaldson
Andrew Donaldson is principal of ADAD (Andrew Donaldson Architecture and Design) and fractional lecturer, design tutor and course coordinator at the University of Newcastle.

‘What might set us apart is our focus on becoming a growing regional launch pad’

ANDREW DONALDSON: The best description for the particular way I practice Architecture within the wider field would be: immersive. Reflecting on the fact that working 9 to 5, I can’t remember a single day where I have practiced solely between those hours. My wife travels overseas very often though; no two days are the same but there are around six kinds of typical workdays, that are set from the most important commitments – family, then onto project commitments. These vary from big (7 to 7), to bigger (7 to 10), to early (7 to 3) or late (12 to 10), to a (rare, but beautiful) day off.

I see my practice studio as a continuation of my teaching studios, as opportunities for my best students to gain experience, where commitment to design, originality and creativity is held as similarly important – a bridge into Sydney, as an ADAD team member, into starting their own practice or into another established practice.

My principal architectural ambitions are to push creative boundaries, solve complex spatial problems, support my family pursuing what I love. To provide a fun, hardworking, continuing mentor/learning environment for past and current students to follow their own dreams. There is no deficit within our small but optimistic world of young architectural super-talents throwing their hats in the ring, but what might set us apart is our focus on becoming a growing regional launch pad, if only at this stage bridging the Sydney/Newcastle divide. This is something I only wish for future ADAD students, if only at this stage bridging the Sydney/Newcastle divide. This is something I only wish for future ADAD students.

My first solo project was an adaptation of a tin shed into a studio space in a post-industrial, inner-city suburb of Sydney. This project explored the relationship between materials and time, and reused the many layers of corrugated iron that had built up on the original shed over time. Last year I was working with Vo Trong Nghia in Vietnam, who is known for his large bamboo structures.

After working excessively for a few years behind a computer screen, I fell into the familiarity of only working and thinking through a keyboard and mouse. These habits affected my creativity and the results were uninspired. Learning from this experience I have tried to change my way I practice: reduce my reliance on computers and re-introduce more hands-on atelier approaches to design, through sketching and modelling. Tutoring has helped me dwell on the creative process and exposes me constantly to new thoughts.

I am excited by the study and play of using a single material in multiple ways within a project. So that a building can have layers of material exploration much like the layers of sedimentary rock. This helps imbue the design with a sense of whimsy, historicity and place.

I believe that the increased pace of design development, Modernism’s distancing from tradition and the increased reliance on computers as the main tool for expression, can produce projects that lack detailed design exploration in the finished product. I hope that an increased priority on an atelier approach of design can be readopted.

Raffaello Rosselli
Raffaello Rosselli is currently based in Sydney, having just returned from a year being and working in Hanoi, Vietnam, with architect Vo Trong Nghia.

‘Being relatively unconstrained by regulations allows more space for experimentation and imagination’

RAFFAELLO ROSELLI: I am currently working on a series of projects under my own name, as well as collaborating with my father and teaching. I started my studies as a sculptor and loved the manipulation of materials and how they come together. I was drawn to architecture as it allowed this same manipulation of materials but applied to a space you inhabit rather than just an object to be admired.

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PATHWAYS REFLECTION
Peter Tonkin

The big leap – then and now

PATHWAYS REFLECTION

Peter Tonkin

‘One new role of the architect is being a leader in sustainability, a champion for low energy, non-polluting innovation’

Has the career path for young(ish) architects changed much for the past generation or two? This question is the focus of this issue of the Bulletin. Some choices perhaps remain unchanged: the choice of work in a small or large practice established by others, perhaps with the aim of eventually gaining a senior or equivalent position; jointing a government agency with its job stability and predetermined progression, or to forge a new practice with others or on your own.

This last pathway is all too familiar to me: as an architect who started my own practice 30 years ago (OMG), I have been asked to look at what has and hasn’t changed for young practitioners today, in a bigger, faster and more information-rich world.

What hasn’t changed is the need for three basic attributes: talent, hard work and good luck, all critically important. The ‘hard work’ requires not just a level of detail care but a constant awareness of the big picture, from the politics of the project to its overall architectural intent. On a more basic level, the daily tasks of ordinary business management remain fundamental: control of cash flow, minimising capital expenditure and avoiding disputes – especially in court.

What has changed is the mechanics of production and communication in architecture - the world of ‘e’ and ’i’, of CAD and Instagram, of the instant exchange of messages and the sweeping availability of information about almost anything. No longer are small practices faced with dusted stacks and often out-of-date catalogues, slow responses to requests for information, or ‘cheques in the mail’. And no longer do we need tedious manual bookkeeping or the endless scratching out of ink lines on tracing paper – this is a big win!

This shift of focus away from the often repetitive and routine tasks of production leads to the question of: where does the focus of the new model of practice lie? Our core skill as architects is our creativity, with the added requirement of being able to successfully translate creative ideas into built form, and here nothing much has changed. Being the creator of ‘content’ for the world of information can only strengthen our position, but whether the short attention span of this market favours deeply considered and durable work remains to be seen.

Whilst the powerful modelling ability of our computers enables the delivery of forms and processes way beyond the fantasies of the last century, there is still the need to imagine these forms as fitting responses to genuine needs, an aspect vital for a small practice with its focus on small and often domestic projects. Once imagined, these forms need to be made realisable, and the craft of building hasn’t changed much in even 50 years, with only small incursions of 3D printers and CNC robots into the world of saws and hammers. The foundation of the construction industry remains on craft, on people doing things with their hands, and this is only slowly changing.

One new role of the architect is being a leader in sustainability, a champion for low energy, non-polluting innovation. We are unquestionably leaders here, the very public face of a movement that is as essential as it is innovative.

It is not only the people on site whom we rely on to deliver our ideas, it is all those who conceive of the project, finance it and approve it, and so an architect, now and then, must be a combination of politician, PR guru, salesperson and often marriage counsellor – able to talk as well as listen, sometimes masking creativity in pragmatism. Today’s shifting digital platform hasn’t altered that.

So architecture is still (indefinably) architecture, and the aims of architects remain fairly constant. We all want to make good buildings that fulfil genuine needs and we all want to make enough money to live the kind of life we design for ourselves.

Peter Tonkin is a director of Tonkin Zulaikha Greer.

Then: the office of Tonkin Zulaikha Greer in 1993 with artist Janet Laurence (photograph taken at the dedication of the Tomb of an Unknown Australian Soldier, Australians War Memorial, Canberra).
Designed by the architect John James to fill an entire block once occupied by the stables for Toohey's Standard Brewery, the Australian headquarters for Reader's Digest was officially opened in 1967. James’ design was founded on completely different principles to that of mainstream commercial office buildings in the 1960s. He designed according to humanist principles, which were reflected in the material used throughout the building, the façade rhythms derived from the naturally occurring spiral (explained in mathematical terms by the Fibonacci series), the pattern of fenestration and the creation of a rooftop garden. The architectural historian Jennifer Taylor commented that this is the first office building in Sydney to be specifically designed to accommodate a computer designed. James notes that this is the first office building in Sydney to be specifically designed to accommodate a computer designed.

This intriguing building stands well outside the mainstream but for office buildings, it represented a unique clear break from the regimented logic of the structural grid that dominated the city architecture for the preceding decade. It is a visually rich building with the concrete fashioned with care to create a gentle and humane setting. The curved organic patterns of the facades are the outcome of the combination of the study of the practical aspects of building, in this case the behaviour of rain on surfaces, with a love of sculptured form. (Taylor, 1990)

James’ inspirations for the design were varied, he cites Cullen’s Townscape as being influential and did not want to divorce the building from the pavement in the way that modern office buildings frequently did, preferring to have the building ‘grow out of the street in the way of Italian Renaissance Palazzi’. (James, 1987)

James collaborated with the landscape architect Bruce Mackenzie and the sculptor Douglas Annand. Not all of the sculptures made for the building were permanently installed, as the client found them to be too suggestive. Great care was taken with the colour of the concrete to obtain a warm exterior that was sympathetic with the materials used in the foyer: bronze, bronzed glass, travertine and brown brick.

The main stair hall, designed to impart a vigorous movement with a love of sculptured form. (Taylor, 1990)

The main stair hall, designed to impart a vigorous movement that turns first in one direction and then in another to enliven the space, retains this quality today. (James, 1987)

Computers were in their infancy when this building was designed. James notes that this is the first office building in Sydney to be specifically designed to accommodate a computer and the machine could be seen in operation through windows in the foyer. Mainframe computers were such a novelty that a viewing window was also installed in the Physics building at the University of Sydney.

The rooftop garden was the result of James’ analysis of the surrounding suburb, he later commented that ‘there were so few parks in Surry Hills that we wanted to offer the staff a garden of their own’. (James, 1987). One of the conditions imposed by the City of Sydney during the 2007 works was that the roof garden is retained for the enjoyment of all occupants.

The Reader’s Digest Building has undergone two phases of work for new owners and occupants, in 1993 and more recently in 2007. During both sets of works, discussions were held with John James so that the original design concept could be understood. The Reader’s Digest Building has now been listed by the City of Sydney on its schedule of items of environmental heritage, including its interiors and landscaping. Reader’s Digest is the fourth building in the Sydney local government area to be the subject of an environmental upgrade agreement, which will see the environmental performance of the building improved. The use of a masonry exterior means that the Reader’s Digest Building was initially designed to outperform the typical modern office buildings that James considered to be ‘reflective glass cages’. (James, 1987)

The 2016 NSW Award for Enduring Architecture was given to the (former) Reader’s Digest Building as it was and remains a highly significant building – the work of three prominent and greatly respected designers from the second half of the 20th century: the architect and scholar John James, designer and sculptor Douglas Annand and landscape architect Bruce Mackenzie. The building has great importance in the context of post World War II commercial architecture because of its accomplished, rare and distinctive aesthetic expression that combined architecture, sculpture and landscaping and because of its placement outside the architectural mainstream of the 1960s.

Noni Boyd is heritage officer at the NSW Chapter of the Australian Institute of Architects.

**Enduring Architecture Award**

**Reader’s Digest Building**

Cooper & Waterloo Streets, Surry Hills

**Recognition**

Noni Boyd

Designated by the architect John James to fill an entire block once occupied by the stables for Toohey's Standard Brewery, the Australian headquarters for Reader's Digest was officially opened in 1967. James' design was founded on completely different principles to that of mainstream commercial office buildings in the 1960s. He designed according to humanist principles, which were reflected in the material used throughout the building, the façade rhythms derived from the naturally occurring spiral (explained in mathematical terms by the Fibonacci series), the pattern of fenestration and the creation of a rooftop garden. The architectural historian Jennifer Taylor commented that this is the first office building in Sydney to be specifically designed to accommodate a computer designed. James notes that this is the first office building in Sydney to be specifically designed to accommodate a computer designed.

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**SOURCES**

Jennifer Taylor, 1990, Australian Architecture since 1960, p 89

George Philips, Tanner Kibble Denton Architects
Jean Rice, Jean Rice Architect
Hector Abrahams, Hector Abrahams Architects
JURY

2016 NSW ARCHITECTURE AWARDS – ABOUT THE AWARD FOR ENDURING ARCHITECTURE

Following on from similar awards in America, England and New Zealand, the 25 Year Award (established 2003) was renamed the Award for Enduring Architecture with past winners including the Sydney Opera House. Open to buildings of at least 25 years of age, this award recognises achievement for the design of buildings of outstanding merit that remain important as high-quality works of architecture when considered in a contemporary context.

JURY

Hector Abrahams, Hector Abrahams Architects
Jean Rice, Jean Rice Architect
George Philips, Tanner Kibble Denton Architects

Selection of the Reader’s Digest Building as this year’s recipient of the NSW Enduring Architecture Award was a difficult one for the jury, as all of the shortlisted entries were of high calibre and similarly worthy. Completed in 1968, the building stands out for its unique architectural expression – rigorously executed externally and internally – and for its successful synthesis of architecture, landscape and sculpture, enlivening what could otherwise have been a conventional office building.

Jury statement
Reflections on Paul Pholeros and the thingness of things

Paul Pholeros AM (1953–2016) was a Life Fellow of the Australian Institute of Architects and co-founder of Healthabitat, an organisation working with remote, urban and rural communities for over thirty years to improve amenities and thereby their health. Here are some personal accounts of his life and work

EXCEPTIONALLY GIFTED, the architect Paul Pholeros worked for the benefit part of his life improving the health and wellbeing of our first Australians. Concurrently he ran a small-scale practice as well as being a great teacher to architecture students, emphasising such vital principles as landscape, sunshine, air, clean air, clean water and wellbeing. He demonstrated both brilliance in thinking and humane-ness of action throughout the clear stream of his life.

I first met Paul in the 1970s when he was an architecture student at the University of Sydney, where I was a practising tutor at the time. It was a real pleasure to work with him, and the work he produced was always outstanding. At a very early stage it was clear he was a different kind of architect. Paul never wavered from his belief in community housing, and he carried this approach with him throughout is career. He was a friend to many overseas indigenous people in the NT. Later on in life I found out he was a friend to many overseas indigenous people as well.

Our friend Paul Pholeros was a major key person for Ukwanka Palyanyku Kanyintjaku, a strategy for wellbeing. Paul changed the lives of many Aganu and the first project stated that if you change the environment, health changes.

I can remember he told me the living standards of our people were sheer horror and that ‘in a bush in which no one could drink, no one could take a shower, no one could have a home’. Paul was exposed to the varying world views expressed by each. Extensive travels in Australia, Asia and Europe in his early and adult life enhanced this knowledge and formed the foundations of an ever-evolving interest in others. Paul would ‘look for the similarities not the differences’ in people, while sensitively respecting the differing influences on someone’s life. More importantly he saw that through his architecture he had the means to improve people’s lives, be it in the form of a new house, a public toilet, or community housing, well rescue individuals wishing to ‘build a house’ .

PP loved Australia, the country, the people who lived in it and respected it, and whoever wanted to learn about land and country, against a wealth society’s lazy habits. He learned and taught about Australia by going bush, quietly listening, and looking, really, really close, like it was all a great music, a huge art. As we are still trying to learn.

Richard Leplastrier, Sandra Meihubers, Yami Lester, Michael Tawa

Paul Pholeros in his inspiring 2013 TEDxSydney talk ‘How to reduce poverty? Fix homes’
Country Division Awards, presented at the annual Country Division Conference, are a celebration of the best works of regional practices that have their primary office in the Country Division area. The award categories have been structured to allow recognition of the broad range of project size, scale and budget that practices are commissioned to design.

This year’s projects represent that range, with winners including small budget alterations and additions to high-end new houses, a public amenities block to a community-trust-funded medical centre. The quality of entries was extremely high with entries from across the state.

The awards were presented at a formal dinner on 29 September at Mantra on Salt, Kingscliff. Jury Chair, Russell McFarland noted: There was a strong emphasis on satisfying the client’s needs and aspirations across the field and a deep understanding of their regional context. The introduction last year and growing popularity of the People’s Choice Award shows an increasing interest and knowledge of design.

Tricia Helyar, NSW Country Division Chair
Achieving a successful future with CPD

Smart professional people continually educate themselves. And smart professional organisations provide the ways and means for this education to happen. They also make sure the content is informed, current and relevant to members’ needs. This is what the Australian Institute of Architects provides for its members and our profession.

Education and CPD is a core focus of the Australian Institute of Architects. It’s one of our three pillars supporting the Institute’s program. We see education and CPD as fundamental to helping the profession thrive and survive. It enables architects to develop their knowledge and skills so that they can control their own careers. A smart architect in tune with the latest developments in technology, business practice and regulations is a valuable one. The Institute’s CPD program provides the necessary building blocks for a strong, healthy and vibrant profession; our CPD sessions are designed and presented by experts in their field.

We’re not alone of course. There are many other organisations offering CPD programs to our members. But not all sessions presented as CPD by other presenters are endorsed by the Institute. Nor do they have the same value as the Institute’s own program.

The Institute develops its CPD sessions based on the feedback we receive about the topics of interest to our members. By hosting a variety of seminars and workshops, the Institute ensures the sessions are designed and presented by experts in their field.

The use of materials such as brick, concrete and metal – with sensitive massing – has drawn upon and strengthened the fabric of the precinct. Two key aesthetics have been utilised: a strong and monolithic structure forms a protective layer, surrounding the tranquil courtyard, whilst more refined, delicate elements create a sense of intimacy. Carefully-integrated brise soleil features create privacy for the residents.

The confidence of the leaders in my ability motivates me to succeed. I’m very fortunate to be taking this step within an exceptionally supportive studio environment, says Peggy, who joined the practice upon completion of her architecture degree at the University of Sydney in 2009. One of the defining reasons Peggy joined Mirvac was to pursue the opportunity for holistic involvement in projects from inception to completion, with the ultimate goal of developing an intrinsic understanding of how buildings go together.

The Institute’s CPD program is where I go to get informed about it. Our CPD program is where I go to get informed about it. Our CPD program is where I go to get informed about it.

CPD is an opportunity. Think of those yearly 20 points as a launching pad to a promotion, a new job, a leadership position or a pay rise. CPD is that important. It can be a pillar of your career just as it is a pillar of the Institute’s program.

Our CPD program serves your needs and the needs of your fellow members. If there’s a topic you want to explore that’s not in our current program, let us know about it. Our CPD program is where I go to get informed and keep up to date. I look forward to seeing you at one of our future sessions.

Shaun Carter, NSW Chapter President and CPD Committee member

Knut Mendes and Fiona Young from BKK Donovan Hill leading a CPD ArchTour of the Sulman-winning RAWpower Mabel Fadden Building

Full CPD program, pricing and booking information: architecture.com.au/cpd-events/nsw-cpd-events

Presented with the opportunity to run her first major project, Peggy Chesterman jumped at the chance. Having honed her skills as a valuable second-in-charge, Peggy exhibited the right attitude and confidence to realise her ambition and is now the project architect for The Finery, a development of 227 apartments over several medium-rise buildings on Lachlan Street, Waterloo. This mixed-use residential project is due to commence construction shortly, and will provide a diverse range of accommodation including one-, two- and three-bedroom apartments, studios and terraces, as well as ground level retail.

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The brilliant thing about architecture as a profession is that the opportunities for growth are infinite. While at times this can be daunting, particularly when working outside of your comfort zone, the reward is an intense learning curve informing my understanding of the construction process and the tools available to me as a designer.’

Peggy points out that one of the best things about working at Mirvac Design is the collaborative environment across Mirvac; where regular interaction with the development and construction teams occurs throughout the life of a project. This connectivity allows good design to be realised quickly, drawing upon the wealth of expertise internally and the proximity of the broader team.

With ambitions for the project as well as her career, Peggy is proud of the design response her project makes within the evolving Waterloo precinct.

‘In this already dense area active with residential and commercial developments in technology, business practice and regulations is a valuable one. The Institute’s CPD program is where I go to get informed about it. Our CPD program is where I go to get informed about it. Our CPD program is where I go to get informed about it.’

Carolyn Mitchell, Operations Manager, Mirvac Design

Street and courtyard view renderings of The Finery, Waterloo. Peggy Chesterman photo: Nelson Cortez, Courtesy Mirvac Design

The Institute develops its CPD sessions based on the latest industry and professional developments. We offer our members and the profession as broad an approach to each topic as possible. We also drill down into the topic to make sure the session has practical relevance to our members in NSW. The Institute exists through and for architects and architecture. Our focus is on our members, the profession and the services we provide in improving the quality of the built environment.

The NSW Chapter has various CPD events to spark your interest and imagination. These range from tours of award-winning buildings and technical sessions (including BIM, SEPP 65 and the ADG, code assessment) to practice management insights and social media marketing.
Film review
David Tickle

High-Rise

‘We all become confounded by questions of what kind of city we are and want to be. And in resolving these big questions, we may start to sacrifice nuance, dramatise differences in opinion and rely too heavily on stereotype’

In the film High-Rise, we first meet Laing, our protagonist, dishevelled and bleeding, as he barbecues a pet dog on the balcony of his half-demolished apartment. We then see an untainted Laing, several months earlier, as he first takes up residence in this place, ‘forty floors of luxury apartments filled with every modern convenience’ including supermarket, squash courts and swimming pools, even a school, scattered through its many levels.

Laing (Tom Hiddleston) is thoroughly middle of the road, or in this case, middle of the tower. In one scene, he is summoned upstairs to the meet the building’s visionary architect, Anthony Royal (Jeremy Irons). Royal inhabits the entire top floor, a luxurious apartment and rooftop garden, complete with bored wife, armies of hired help and a horse. Royal laments that his vision for the High-Rise – a socially cohesive vertical community – has been too ambitious, stretched between the two worlds, momentarily attempting to resolve the conflict but then giving way to his own base desires.

High-Rise is based on JG Ballard’s book, written in 1975 and a somewhat prescient view of British society under Margaret Thatcher. As with many books, translation to film can be difficult, with nuance removed, characters stereotyped and in this case in particular, provocative ideas blunted by time. The film also retains the 1970s setting of the book and while this creates a beautifully crafted retro-aesthetic for the film, it denies the opportunity to explore more contemporary social and architectural questions. For instance, the impacts of technology – as a tool of building design and building management, as well as for the organisation and separation of people – would have added a rich and relatable dimension to the film. A number of commentators have also noted the absence of one character: the building itself, portrayed in the book as a more malevolent force, equally responsible for the societal downfall of the High-Rise as any human character.

The recent and limited release of High-Rise in Sydney coincided with much debate over the future of the Sirius building in the Rocks – and there are some interesting parallels. At the centre of each story, we have a Brutalist tower; envisaged in the mid-1970s and with an ambition that architecture can be a means of social betterment (which, in the case of Sirius, has primarily been realised). And, in both, a morass of architectural and social questions. Our finance minister becomes a commentator on architectural heritage. The architectural community advocates for the rights of residents. We all become confounded by questions of what kind of city we are and want to be. And in resolving these big questions, we may start to sacrifice nuance, dramatise differences in opinion and rely too heavily on stereotype. The film version of High-Rise took that approach, Sirius and its community deserve more.

David Tickle, Principal, HASSELL and AB editorial committee member

Production stills from High-Rise, directed by Ben Wheatley and based on a book by JG Ballard

The University of Technology Sydney invites tenders for the supply of Architectural Head Consultants Services to the University. A panel of consultants will be appointed to provide ongoing consultancy services for a period of up to five years.

The single stage open tender will be issued in early December 2016 through the Tenderlink web portal and prospective tenderers must register at www.tenderlink.com/uts/ in order to receive tender documentation when it is released.

Tenderlink registration enquiries should be directed to mu.finance@uts.edu.au

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With spring signalling a focus on that ultimate Australian lifestyle addition, the outdoor room, the recently released Markilux 970 awning offers a number of key benefits.

German engineered, the Markilux 970 is well suited to the task of turning outside living areas into second living rooms. The structure is compact and sturdy, making it ideal for a wide number of outdoor applications. The cassette shape is practical and aesthetically pleasing, available in a variety of bright colours such as sulphur yellow, traffic red, yellow green and traffic purple. Adding a colour to outside spaces and creating a co-ordinated look with awning hardware is easy with multiple cassette and front panel colours.

The Markilux 970 features a slim cassette design 140 mm in height and 260 mm in depth. The front profile can project to a maximum of 350 cm and the unit can be manufactured in a width of up to 600 cm for those larger patio areas. Both manual and radio controlled operation options are available. The awning features smart technology enabling automatic extension or retraction, depending on sunny or windy weather conditions, ensuring ultimate protection.

The Markilux 970 includes handy features such as LED spotlights for night time use and an adjustable tilt option to block out the sun from every angle, depending on solar conditions throughout the day. petermeyerblinds.com.au

Markilux 970 awning enhances outdoor spaces

Product News  Markilux
Introducing the markilux 970 kube folding arm awning with a square cassette and concealed brackets that create a seamless interaction between home and awning.

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Optional extras include dim-able energy efficient LED mood lighting technology for entertaining during balmy summer and autumn evenings.

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