Creative connections

How emerging architects are dealing with an evolving profession
The original design and architecture event returns to Sydney in an exciting new location

Join over 10,000 industry professionals, installations by local designers, including Nest14 and international speakers, headlined by world renowned trend forecaster, Lidewij Edelkoort.

Discover a host of onsite collaborations including:
- Corporate Culture with George Livissianis, St ALI, Yellow Goat champagne bar, Moleskine, SPARC Design, Future Space designed Workplace feature and more.

Register FREE online at www.designex.info/register

Using Promo Code: ARCHBULLETIN

Patrons
Architecture Bulletin thanks its Patrons for their support
Gold Patron
HASELL
Silver Patron
Bates Smart
Cox Architecture Group GSA
Bronze Patrons
FJMT (Francis-Jones Morehen Thorp)
Lend Lease Design
Mirvac Design
Turner Keyble Denton Architects

Supporter
Buisacott Architects
Technical Sponsor
Architectural Window Systems

On the cover: The office of emerging practice Aileen Sage Architects is located in the City of Sydney’s William Street creative hub (Darlinghurst) where the two colleagues behind the firm, Isabelle Toland and Amelia Holiday, share the space with other architects, designers and creatives. Image: Jacqueline Connor.

Contents

02 President’s message

10 Ideas in unexpected places John O’Callaghan

12 Do not disturb: Toxic urbanism and the Alexandria Canal Nathan Ellerthorn

16 Come together: Creative collaborations and their spaces Ksenia Totoeva and Albert Quizon in conversation with Isabelle Toland, Amelia Holiday, Langzi Chiu, Vesna Trobeks, Isabelle Holliday and Toly Breakspear

20 Beginning to see the light: guest editorial by National EmAGN President and NSW DARCH Committee member Jacqueline Connor

21 On libraries, zombies and being Australian: Breakfast with 2013 Gold Medalist Peter Wilson Kasia Tobiara

22 Technical feature – Safe4Kids: windows and doors AWS – technical sponsor

24 Making tracks: National Architecture Conference heads west Helen Norrie

25 Review: Nikola Balch reviews the Sydney component of SONA’s 1:1 event

26 Review: Laura Wise reflects on the recent ‘Inside Out: The Dynamics of New Museum Architecture on Display’ symposium


28 Obituaries: James (Jim) Bryant and Robert Henry Jesse

Register FREE online at www.designex.info/register

Using Promo Code: ARCHBULLETIN
Sale of heritage buildings

From the moment the State Government signalled its intention to sell or lease three state-owned heritage buildings in Bridge Street, Sydney, the Institute has sought to protect the public interest in, and access to, these buildings and to prevent any move that would enable multiple ownership of these important buildings. Minister Constance assured me that, based on a market testing process, they will be offered to the hotel sector only. Heritage conservation and maintenance will also be separated from leasing issues.

NSW Government Architect

Although New South Wales was the first Australian state to appoint a Colonial Architect, we lag behind other states in the strategic use of this position. The NSW Government Architect’s Office (GAAO) is hamstrung by the State Government’s requirement that it compete with the private sector for fee-paying work. I also discussed the difficulties encountered by practices because of onerous and conflicting requirements by different agencies. Minister Constance asked me to prepare a dossier of the difficulties we encounter with the aim of reducing red tape and creating a fairer and more consistent public procurement system. That work has since been commissioned.

Advocacy publications

There is a consistent theme in our comments on State Government policies and programs: the fundamental importance of design quality, civic improvement and the public domain. I have commissioned a series of publications to develop these themes more fully and to make our case to opinion leaders, the media and the general public. The rollout of these will commence early next year.

Sections of one of the publications – Philip Graus and Rod Simpson’s Metropolitan Sydney: Bigger, Better and Fairer – were included in my article in the Spring 2013 edition of Architecture Bulletin. Other publications in the series will promote topics such as: the benefits of SEPP 65; improving the public domain, density and amenity; heritage of the recent past; and housing affordability.

More...with less

One of the sub-themes of this advocacy is the promotion of engaging an architect to the community, in particular, our members’ skills in working creatively at the smaller residential scale and with tight budgets. Modelled on the successful format of the Institute’s Cruising Australia’s towns and cities of the future, our More...with less publication is a concertina brochure featuring the clever ideas of four award-winning practices. Its circulation to the public commenced during the Sydney Architecture Festival, and will continue at forthcoming Architecture on Show events at local councils. Showcasing a variety of leading small-scale creative residential projects delivered on a tight budget, the publication’s prime intent is to help recapture the marginal residential market where architects are in constant competition with building designers and draftpersons.

Registration of architects

A recent review by the Independent Pricing & Regulatory Tribunal has recommended the abolition of the registration of architects as part of a general strategy by the State Government to minimise regulation and red-tape impediments to business activity. The Institute has mounted a vigorous campaign to counter this move. We argue that the registration of architects is a good example of industry self-regulation at its best: it protects the public from fraudulent operators and does not require a cent of public funding.

Gender equity task group

I’m pleased to announce the establishment of a gender equity task group within the NSW Chapter. Affiliated with the Practice Committee, this group will exist only as long as it needs to, acting as a New South Wales-based focal point for issues relating to gender equity within the profession. The group has already established links with our national research partners and will seek to form links with other Chapters who have similar groups (such as ACT and SA) in order to work together on issues at this level. The Institute’s National Council officially approved the organisation’s first Gender Equity Policy at its December 2013 meeting.

Equality requires focused attention on a range of areas, through a variety of initiatives. Having secured the WestConnex Revitalisation (Urban Design and Landscape) project late last year, the practice continues to work on this critical city-making urban renewal project with its landscape consultant, Oehme Van Sweden. Bates Smart is making significant progress on this important project, and we are delighted to announce that the project has been shortlisted for the 2014 Australian Institute of Architects NSW Chapter Awards.

We are planning an interesting program of continuing professional development seminars for the first six months of the year. These events will include topics addressing the four core competency requirements for the 30 June accreditation deadline. The competencies will also be addressed at the annual Country Division conference, the theme of which is ‘Beyond’. The four-day event will be held at Port Macquarie.

We are very pleased to announce that, thanks to support from the City of Sydney, a digital archive of NSW Chapter minutes, Architecture Bulletin (selected issues since 1956), and Architecture Bulletin (since 1944) is now available for research. The Chapter intends to grow the archive to include further architectural periodicals from New South Wales and architectural material relating to membership since the foundation of the Chapter. Detailed information about the archive will be published in the next issue of Architecture Bulletin.

A special welcome to new councillor Shahe Simonian and previous councillor Alex Kibble who will be joining the NSW Chapter Council this year. Kirsten Orr, Shaun Carter and Nigel Bell will remain on council alongside David Holm, Andrew Nimmo, David Springett, Esteban Insauti and Peter Sarlos.

Roullyn Irons

NSW Chapter Manager

Cox Richardson

Cox Richardson, the Sydney studio of COX Architecture, has appointed Alexandra Small, Ingrid Kelly, Monica Edwards, Lachlan Abercrombie, Al Banter, Michael Bradburn, Rory Brady, Anthony Crozier, Lei Li and Bill Laders as Associates (pictured above), as well as John Ferendinos and Savit Mand as Senior Associates. It will be a year of evolution for COX Architecture in 2014, one that will see it collaborate more fully across its five Australian studios, ensuring better integration of design skills and expertise nationally.

Having secured the WestConnex Revitalisation (Urban Design and Landscape) project late last year, the practice continues to work on this critical city-making urban renewal project with its landscape consultant, Oehme Van Sweden. Bates Smart is making significant progress on this important project, and we are delighted to announce that the project has been shortlisted for the 2014 Australian Institute of Architects NSW Chapter Awards.

We are planning an interesting program of continuing professional development seminars for the first six months of the year. These events will include topics addressing the four core competency requirements for the 30 June accreditation deadline. The competencies will also be addressed at the annual Country Division conference, the theme of which is ‘Beyond’. The four-day event will be held at Port Macquarie.

We are very pleased to announce that, thanks to support from the City of Sydney, a digital archive of NSW Chapter minutes, Architecture Bulletin (selected issues since 1956), and Architecture Bulletin (since 1944) is now available for research. The Chapter intends to grow the archive to include further architectural periodicals from New South Wales and architectural material relating to membership since the foundation of the Chapter. Detailed information about the archive will be published in the next issue of Architecture Bulletin.

A special welcome to new councillor Shahe Simonian and previous councillor Alex Kibble who will be joining the NSW Chapter Council this year. Kirsten Orr, Shaun Carter and Nigel Bell will remain on council alongside David Holm, Andrew Nimmo, David Springett, Esteban Insauti and Peter Sarlos.

Roullyn Irons

NSW Chapter Manager

Bates Smart

Bates Smart has announced the appointment of three senior practitioners to the newly created position of studio director. The expanded leadership group strengthens Bates Smart’s capacity to seek new opportunities and deploy new technologies and capabilities in a changing marketplace. The three individuals (pictured above) are Natalie Lane-Rose and Brenton Smith in Sydney and Tim Leslie in Melbourne. Lane-Rose was an outstanding architect and project leader before her appointment as joint practice manager in the Sydney studio where she now oversees key projects and the development of systems to improve project efficiency and client service. Design leader Smith is growing the workplace and hospitality practice in Sydney, having built a strong international reputation for classic modern design. Leslie’s contribution to client service, design development and project delivery has been highly significant in a number of major projects in Melbourne.
Advocacy update

Undoubtedly the new planning legislation has been a big new South Wales built environment story during the past two years. The Institute is an enthusiastic supporter of the broad design of the new system. This is consistent with our insistence on the need for front-end strategic planning involving the community, as opposed to the current fixation on individual projects at the development assessment back end of the planning system.

In our submission on the White Paper and draft bills we focused on three key areas of concern:—

• lack of commitment to good design
• confusing and contradictory heritage management provisions
• one-dimensional approach to community engagement

It is disappointing that vocal critics of the proposed legislation were successful in persuading the opposition parties to vote against some of its key elements in the Legislative Council. But the broad shape of the new system and the focus on strategic planning remain.

The Institute is keen to see the amended bills passed so that work can begin on the critical next stage: preparing the regulation that will determine how the new system will actually work. We have always taken the view that, as long as the broad outline of the legislation is heading in the right direction, “the devil is in the detail” and the detail is the regulation. We hope that this process can begin in earnest early this year.

While this has been the big story for 2013–14, the Built Environment Committee has also commented on other issues, such as—

• Sydney Metropolitan Strategy
• Tale of Lands and Education buildings
• Sydney Airport Preliminary Draft Master Plan
• Sydney City Centre Access Strategy

It was gratifying that two weeks after our submission on the future of Glebe Island Bridge, this engineering icon and twin to the preserved and supremely useful Pyrmont Bridge was listed on the State Heritage Register. The value of the listing is that full attention can now be given to the task of reinstating the bridge as an essential part of the inner Sydney transport infrastructure. This will be particularly important plans for the redevelopment of the Bay’s Precinct take shape over the next decade.

The committee hosted a number of discussions on key issues during 2013, including the Darling Harbour redevelopment, the SEPP 65 review and the WestConnex project.

Of particular importance was a lively debate on the principles underpinning the newly designated urban activation precincts. Members are concerned that the discussion papers prepared to date have not sufficiently addressed urban form and street pattern, or even the definitions of “public”, “private” and “street”. What is required is a street, block and subdivision plan as a basis for any plan. The precincts also need to be an integral part of the Sydney Metropolitan Strategy. This subject will provide a key focus for the committee this year.

Marvyn Brown
Advocacy & Policy Adviser

Australian project wins the Silver Medal at 2013 IOC International Design Olympics

Milson Island Sport and Recreation Centre, designed by Australian architects Allen Jack+Cottier for Communities NSW, has won the highest award in its category, the Silver Medal, at the 2013 International Olympic Committee/International Association Awards for Exceptional Sports & Leisure Facilities around the globe.

The award was announced in Cologne, Germany, last year, with their last year, with Allen Jack+Cottier CEO and Principal Michael Heenan there to accept the award.

The only Australian project to win at the awards, Milson Island Sport & Recreation Centre won both the National and NSW Coburgh&Award for Sted Architecture at the 2012 National Architecture Awards and the 2012 NSW Architecture Awards respectively.

SONA

By the time this is published, over 1,000 new students will have graduated from architecture schools around Australia in the past year. Given the surplus of labour in the current economic downturn, architecture practices are increasingly being approached by students offering free services, hoping to gain industry experience through placements or internships.

Students are reminded that there is no place for unpaid work apart from formal teaching-in-practice arrangements. According to the Fair Work Act 2009, employers who fail to meet minimum entitlements face a maximum penalty of $53,000.

We encourage all students in their final year, recent graduates, as well as employers, to be aware of the minimum wage conditions as noted by the Architects Award 2010 (online at www.fw.gov.au). Together we can ensure our skills continue to be highly regarded and valued.

Peter Nguyen
SONA Vice President

Moves and appointments

The University of Canberra, Faculty of Arts and Design, is pleased to announce the addition of four new appointees to its current academic staff base for architecture: They are—

Nadine Lahij, Associate Professor, Ursa Romac, Assistant Professor, Matthew Mindrup, Assistant Professor, and Milica Munimovic, Assistant Professor. In addition, Gnevork Harootian has been appointed Head of Design and Architecture.

NSW Country Division

The first event of the 2014 regional seminar series for the NSW Country Division begins with a CPD Seminar in Tamworth on Friday 21 February. For more details on this event and to register, please see the NSW IAA events link at www.architecture.com.au.

Chris Jenkins has been announced as the Creative Director of the 2014 Country Division Annual Conference to be held in Port Macquarie on 30 September – 3 October.

SONA Division

Entries for the 2014 Newcastle Architecture Awards are now open for projects completed in the Central Coast and Hunter region. Online nominations close 7 February with winners progressing to the NSW Architecture Awards in June 2014.

For upcoming events and seminars in Newcastle, please check the Newcastle & Country Division events link on the NSW events web page at www.architecture.com.au.

Newcastle Division

Losing our heritage

Sydney is gradually losing more and more of its unique architect-designed suburban houses dating from the late 1940s to the early 1960s. The tidal wave of McMansions is now spreading into existing suburbs. Late last year two DAAs were submitted for the demolition of 1960s display homes at the Kingscote Estate, Carlingford. The first application was for the demolition of a Beachcomber Mark II designed by Nino Sydney, and the second application was for Home No. 5, a split-level house designed by Ken Woolley and Michael Dysart.

Submissions have been made opposing the demolition of these display homes, which are listed on the NSW State Register of Significant Architecture.

Design Suburbs: Architects and Affordable Homes in Australia and the more recently released Australian Modern Design: Mid-20th Century Architecture & Design have showcased postwar architect-designed suburban homes, including those at Carlingford. Judith O’Callaghan from the Faculty of the Built Environment at the University of New South Wales notes that: “Suburban living is at the crossroads, widely viewed as a culprit in a potentially serious climate of urban environment, aesthetics, affordability and liveability. The environmental and urban failings of Australian postwar suburbs are on average the largest new homes in the world, are central elements of this debate. In contrast, the project homes produced by Sydney’s Pettit and Seivert and Melbourne’s Merchant Builders during the 1960s and 1970s enjoy a kind of legendary status, setting a standard against which more recent project homes are measured. Their achievement was the successful integration of aesthetic values and innovation with the demands of economy and efficiency.”

Of concern is that the proposed demolition of these two display homes demonstrates a total lack of awareness of the quality of design of the existing houses and their suburban setting, with its network of interlinked parks.

Nowhere in either application does it mention that the dwellings were architect-designed display homes specifically constructed for Lend Lease display villages in 1961–62. The Statement of Environmental Effects for 11 Tudor Place, Carlingford, notes that the suburb was constructed on flat land and two-storey residential buildings and that the replacement building will enhance the quality of the streetscape. The original architects are not mentioned, and yet project homes designs by Woolley (an Australian Institute of Architects Gold Medal winner) and Dysart have been widely published.

These properties appear to have been purchased with the specific intention of demolishing the existing house, a growing trend in Sydney. No attempt has been made to extend the existing dwelling (as has occurred very successfully with the two Don Gazzard-designed display homes in the same street).

The Hills Shire Council has previously refused to specifically identify the architect-designed display homes in their planning scheme and has forgotten that it once believed that “…the whole project of this magnificent subdivision will be of benefit to the community, the shire and metropolitan life. It is the kind of development that the council is pleased to have in its area.”

The idea of living with a sustainable ecological footprint does not seem to be filtering through to the design of suburban housing in parts of Sydney. Housing stock should not be changed as readily as if it were wallpaper; rather, the useful life of the building and its materials should be taken into consideration. After all, additions and alterations used be to the suburban norm, with many of the project homes specifically designed to accommodate expansion.

Nim Rodly
Heritage Officer

Editor’s note:

At the time of publication, the DA to demolish the Beachcomber Mark II house withdrew.

Footnotes:

2013 Country Division Architecture Awards

The 2013 Australian Institute of Architects’ NSW Country Division Architecture Awards were held on 3 October 2013 at Shoal Bay Resort in Port Stephens. Congratulations to all prize winners.

James Barnett Award

Architecture Award: The Pod, Woonona
Architect: Takt Studio for Architecture
Image: Shantanu Starick

CSR Residential Architecture – Houses

Architecture Award: The Pod, Woonona
Architect: Takt Studio for Architecture
Image: Shantanu Starick

CSW Residential Architecture – Multifamily Housing

Architecture Award: Highview Jetty, Wynyard Lane
Architect: Integrated Design Group
Image: Integrated Design Photography

ITF Australia Residential Architecture – Affordable Housing Under $350,000

Architecture Award: The Pod, Woonona
Architect: Takt Studio for Architecture
Image: Shantanu Starick

Rick Public & Commercial Architecture – New

Architecture Award: Trade Training Centre – Construction, Taree
Architect: Australian McFarland Architects
Image: Russell McFarland

Rick Public & Commercial Architecture – Allocations and Additions

Architecture Award: Koch Gulu, Uganda
Architect: Integrated Design Group
Image: Integrated Design Photography

Commemmodation: Akoostik Festival, Wingham
Architect: Australian McFarland Architects

Vision Award

Caroma Small Project Architecture

Architecture Award: Highview Jetty, Wynyard Lane
Architect: Integrated Design Group
Image: Integrated Design Photography

Commemmodation: Harper Court Beach House, Cassilis
Architect: Scott Carpenter Architect
Image: Cassilis

Commemmodation: Braidburn House, Bellingen
Architect: Scott Carpenter Architect
Image: Cassilis

Terminesh Timber Award

Architecture Award: The Pod, Woonona
Architect: Takt Studio for Architecture
Image: Shantanu Starick

2013 UrbanGrowth NSW Lower Hunter Urban Design Awards

The 2013 UrbanGrowth NSW Lower Hunter Urban Design Awards were presented on 6 September 2013 in Maitland, New South Wales.

UrbanGrowth NSW Excellence in Urban Design Award

Award: Merewether Surfhouse, Merewether
Designer: Deane Partners
Image: Steve Back

GHD Large Scale Development Award

Award: WestTrac Newcastle Service Centre & Training Institute, Tomago
Designer: EIE Architecture
Image: Steve Back

Commemmodation: Merewether Surfhouse, Merewether
Designer: Deane Partners

GHD Small Scale Commercial Development Award

Award: Speers Point Park Café & Amenities, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Commemmodation: AA Park, Newcastle
Designer: Darren Shawer

CityGreen Landscape & Public Art Award

Award: Umwelt Offices, Teralba
Designer: David Selden Design
Image: David Selden Design

Commemmodation: Umwelt Offices, Teralba
Designer: David Selden Design

Scooter & Mobility and Australasian Independent Living Aids Universal Access Award (Joint Winner)

Award: Northcott Society Hunter YPIRAC, Mount Hutton
Designer: GHD
Image: GHD

Award: Lake Macquarie Variety Playground Stages 3 & 5, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Master Builders Group Training People’s Choice Award

Award: Merewether 4, Merewether
Designer: Webber Architects
Image: Webber Architects

Graph Building Heritage Award

Award: Fraser Residence, Salamanca Bay
Designer: TorrenBell
Image: Josh Marshall
Commemmodation: 35 Paynter Street, Coffs City
Designer: Zugai + Strudwick Architects

Lindsay & Dynacry Sustainable Development Award

Award: Umwelt Offices, Teralba
Designer: David Selden Design
Image: David Selden Design

Commemmodation: Umwelt Offices, Teralba
Designer: David Selden Design

UrbanGrowth NSW Excellence in Urban Design Award

Award: Speers Point Park Café & Amenities, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Commemmodation: Northcott Society Hunter YPIRAC, Mount Hutton
Designer: GHD

CityGreen Landscape & Public Art Award

Award: Umwelt Offices, Teralba
Designer: David Selden Design
Image: David Selden Design

Commemmodation: Umwelt Offices, Teralba
Designer: David Selden Design

Scooter & Mobility and Australasian Independent Living Aids Universal Access Award (Joint Winner)

Award: Northcott Society Hunter YPIRAC, Mount Hutton
Designer: GHD
Image: GHD

Award: Lake Macquarie Variety Playground Stages 3 & 5, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Master Builders Group Training People’s Choice Award

Award: Merewether 4, Merewether
Designer: Webber Architects
Image: Webber Architects

Graph Building Heritage Award

Award: Fraser Residence, Salamanca Bay
Designer: TorrenBell
Image: Josh Marshall
Commemmodation: 35 Paynter Street, Coffs City
Designer: Zugai + Strudwick Architects

Lindsay & Dynacry Sustainable Development Award

Award: Umwelt Offices, Teralba
Designer: David Selden Design
Image: David Selden Design

Commemmodation: Umwelt Offices, Teralba
Designer: David Selden Design

UrbanGrowth NSW Excellence in Urban Design Award

Award: Speers Point Park Café & Amenities, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Commemmodation: Northcott Society Hunter YPIRAC, Mount Hutton
Designer: GHD

CityGreen Landscape & Public Art Award

Award: Umwelt Offices, Teralba
Designer: David Selden Design
Image: David Selden Design

Commemmodation: Umwelt Offices, Teralba
Designer: David Selden Design

Scooter & Mobility and Australasian Independent Living Aids Universal Access Award (Joint Winner)

Award: Northcott Society Hunter YPIRAC, Mount Hutton
Designer: GHD
Image: GHD

Award: Lake Macquarie Variety Playground Stages 3 & 5, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Master Builders Group Training People’s Choice Award

Award: Merewether 4, Merewether
Designer: Webber Architects
Image: Webber Architects

Graph Building Heritage Award

Award: Fraser Residence, Salamanca Bay
Designer: TorrenBell
Image: Josh Marshall
Commemmodation: 35 Paynter Street, Coffs City
Designer: Zugai + Strudwick Architects

Lindsay & Dynacry Sustainable Development Award

Award: Umwelt Offices, Teralba
Designer: David Selden Design
Image: David Selden Design

Commemmodation: Umwelt Offices, Teralba
Designer: David Selden Design

UrbanGrowth NSW Excellence in Urban Design Award

Award: Speers Point Park Café & Amenities, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Commemmodation: Northcott Society Hunter YPIRAC, Mount Hutton
Designer: GHD

CityGreen Landscape & Public Art Award

Award: Umwelt Offices, Teralba
Designer: David Selden Design
Image: David Selden Design

Commemmodation: Umwelt Offices, Teralba
Designer: David Selden Design

Scooter & Mobility and Australasian Independent Living Aids Universal Access Award (Joint Winner)

Award: Northcott Society Hunter YPIRAC, Mount Hutton
Designer: GHD
Image: GHD

Award: Lake Macquarie Variety Playground Stages 3 & 5, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Master Builders Group Training People’s Choice Award

Award: Merewether 4, Merewether
Designer: Webber Architects
Image: Webber Architects

Graph Building Heritage Award

Award: Fraser Residence, Salamanca Bay
Designer: TorrenBell
Image: Josh Marshall
Commemmodation: 35 Paynter Street, Coffs City
Designer: Zugai + Strudwick Architects

Lindsay & Dynacry Sustainable Development Award

Award: Umwelt Offices, Teralba
Designer: David Selden Design
Image: David Selden Design

Commemmodation: Umwelt Offices, Teralba
Designer: David Selden Design

UrbanGrowth NSW Excellence in Urban Design Award

Award: Speers Point Park Café & Amenities, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Commemmodation: Northcott Society Hunter YPIRAC, Mount Hutton
Designer: GHD

CityGreen Landscape & Public Art Award

Award: Umwelt Offices, Teralba
Designer: David Selden Design
Image: David Selden Design

Commemmodation: Umwelt Offices, Teralba
Designer: David Selden Design

Scooter & Mobility and Australasian Independent Living Aids Universal Access Award (Joint Winner)

Award: Northcott Society Hunter YPIRAC, Mount Hutton
Designer: GHD
Image: GHD

Award: Lake Macquarie Variety Playground Stages 3 & 5, Speers Point
Designer: Lake Macquarie City Council, City Design
Image: Lake Macquarie City Council

Master Builders Group Training People’s Choice Award
Now in its second year, the DARCH Horse Awards approaches architectural awards from a slightly different perspective, enabling architects to acknowledge and celebrate outstanding contributions by non-architects in the pursuit of a high-quality built environment.

As part of my Master of Architecture degree at the University of Newcastle, I have investigated the presence (and absence) of women in image and associated text in the earliest iterations of Architecture Bulletin: the inaugural Art and Architecture (1905-1912) and its reformatted and retitled successor The Salon (1912-1916), both published by the then named Institute of Architects of New South Wales. The research identified seven recurrent themes of unfavourable portrayal techniques and depictions of women. Two of those themes are discussed here: first, the sole crediting of named (male) architects through captions and portraits, in contrast to the ‘otherness’ of depicting women as craftswomen; and, second, the sexualised representation of the female body in the journal’s graphic content.

The image of the professional architect, as it is understood today, was established during the formative period of 1870 to the early 1900’s, despite the common misconception that women were not participating in the field at this time. The stark image of ‘the architect’ is still widely disseminated in the public sphere, a male, wearing a suit and tie, glasses, a hat, and holding a briefcase. The image of ‘the architect’ is one that is male, white, heterosexual, and heterosexual in nature. The stark image of ‘the architect’ is still widely disseminated in the public sphere, a male, wearing a suit and tie, glasses, a hat, and holding a briefcase.

The Power of the Image: Essays on Representation and Sexuality, asserts that such distinction and depictions of women. Two of those themes are discussed here: first, the sole crediting of named (male) architects through captions and portraits, in contrast to the ‘otherness’ of depicting women as craftswomen; and, second, the sexualised representation of the female body in the journal’s graphic content.

The conventions established during the early 1900s clearly demonstrated gender bias, particularly in journals focusing on engineering and architecture, and the featuring of craftswomen further by portraying them as different to male architects. The Power of the Image: Essays on Representation and Sexuality, asserts that such distinction and depictions of women. Two of those themes are discussed here: first, the sole crediting of named (male) architects through captions and portraits, in contrast to the ‘otherness’ of depicting women as craftswomen; and, second, the sexualised representation of the female body in the journal’s graphic content.

The conventions established during the early 1900s clearly demonstrated gender bias, particularly in journals focusing on engineering and architecture, and the featuring of craftswomen further by portraying them as different to male architects. The Power of the Image: Essays on Representation and Sexuality, asserts that such distinction and depictions of women. Two of those themes are discussed here: first, the sole crediting of named (male) architects through captions and portraits, in contrast to the ‘otherness’ of depicting women as craftswomen; and, second, the sexualised representation of the female body in the journal’s graphic content. Women were more strongly represented, both visually and in text, between the years of 1907-1909 for their contributions to art and craft. This depiction, however, distanced women further by portraying them as different to male architects. The Power of the Image: Essays on Representation and Sexuality, asserts that such distinction and depictions of women. Two of those themes are discussed here: first, the sole crediting of named (male) architects through captions and portraits, in contrast to the ‘otherness’ of depicting women as craftswomen; and, second, the sexualised representation of the female body in the journal’s graphic content.

Women were more strongly represented, both visually and in text, between the years of 1907-1909 for their contributions to art and craft. This depiction, however, distanced women further by portraying them as different to male architects. The Power of the Image: Essays on Representation and Sexuality, asserts that such distinction and depictions of women. Two of those themes are discussed here: first, the sole crediting of named (male) architects through captions and portraits, in contrast to the ‘otherness’ of depicting women as craftswomen; and, second, the sexualised representation of the female body in the journal’s graphic content.

In the late 19th century, women were not participating in the field at this time. The stark image of ‘the architect’ is still widely disseminated in the public sphere, a male, wearing a suit and tie, glasses, a hat, and holding a briefcase.

Now in its second year, the DARCH Horse Awards approaches architectural awards from a slightly different perspective, enabling architects to acknowledge and celebrate outstanding contributions by non-architects in the pursuit of a high-quality built environment.
Beginning to see the light

The professional opportunities and challenges for emerging architects are continuing to evolve as the dynamics of the industry and society shape the day-to-day realities of work and the future of design and the built environment. EmAGN’s National President and NSW DARCH Committee member Jacqueline Connor outlines what this means for those just starting their career in architecture.

Recently, one of our interstate universities had 70 graduates, and only seven were able to secure a local position in architecture. We are, still, in difficult economic times. There are many reasons to be negative about what is happening for emerging architects find our selves: positions are difficult to secure, and are often casual or contract-based and so have very little certainty. Long working hours are expected, fee levels and salaries are very competitive; the scope of services is often reduced; relocating to new cities and regional centres may be required, and some are resorting to unpaid internships just to have a chance to be considered for a position.

However, in my role with the National Emerging Architects and Graduates Network (EmAGN) I see the opportunities and the understanding of what practitioners mean, a response of creativity and generosity.

We are not the type to write cranky letters, to stage protests, to call for the system to be destroyed. Instead, we are getting on and to stage protests, to call for the system to be changed. We are seeing the potential for our work.

Jacqueline Connor

Emerging architects are also finding international opportunities. Andrew Burns, the recipient of the 2013 NSW Emerging Architect Prize, presented by DARCH last July, has had two very well publicised projects completed through connecting with international partners: Gibb’s Rent in London, and the Australia House project in Japan. Australia House recently won the Horn Utzon Award for International Architecture, presented at the Institute’s National Architecture Awards, fittingly held at the Sydney Opera House in November 2013. Having such a young practitioner win this prestigious prize is a reflection of confidence in our emerging architects from the industry; the same confidence that gave Utzon the commission for the Opera House.

New architects also face difficult economic uncertainty, with new graduates finding opportunities to start practices and unearthing spaces in which to house them. One example is 50 William Street in Sydney, where City of Sydney has provided low-cost, well-located and well-designed spaces for a group of different but like-minded practices including Aileen Naga, Archival, Andrew Donaldson Architect and Locbild. These spaces come with public and cultural obligations, and there is a shopfront and a small gallery space that need to provide engagement with the public. An insight into some of these new spaces is featured on pages 16–19 of this edition of Architecture Bulletin.

Research and teaching are other areas of opportunity. DARCH, along with the NSW Chapter, has supported them by developing the inaugural David Lindner Prize, awarded in 2013 to Nathan Ehringer for his work and research regarding the Alexandra Canal. With the support of DARCH, Ehringer presented a talk and exhibition at Tusculum during the Sydney Architecture Festival last November and his resulting essay appears on pages 12–15.

The public arena

There are many ways we have found of engaging with our city and expressing architectural ideas with a public focus. For Vivid Sydney 2013, a number of emerging architects and graduates took the opportunity to create a site-specific piece of lighting. A walking tour of the festival by DARCH in June heard from designers including Rana Abboud and Ewen Wright with their work Digitalis, Jon Yoss with Rez, and Ratt and Bridget Tregonning, Jason Hammond and Sarah Meyer from Hassell. They shared the ways they had found ideas, funding and support from colleagues and consultants and their firms.

Claire McCaughan and Lucy Humphrey of Archival have become known internationally with Arora Calotara – a collaborative work made with their peers of out-of-scale and beautifully made football tables as a comment on architectural rivalry – for the Venice Architecture Biennale in 2012. They pursued opportunities last year to reinstall the work as part of Art and About 2013 at the Paddington Reservoir Gardens and in a retail shopfront on Oxford Street in Sydney with the support of the City of Sydney. Lucy Humphrey also won the high profile Allen’s People’s Choice Award at the 2013 Sculpture by the Sea for her work Horizon, based on allowing the public a different way of perceiving place.

In a similar way, the 1:1 Project organised by SONA and DARCH in September brought together students, graduates and experienced architects in collaborative groups for a one-day design and build project. It had great benefit for those involved, and the pieces produced were installed at the ISAMS Festival in Chipendale, Sydney, where thousands of people engaged with the work and the ideas (read a review of the event by Nicola Balch on page 30 of this edition of Architecture Bulletin).

The Let, a Sydney-based collective working across the fields of art, architecture, urbanism and research, came to prominence for their urban intervention proposal and community engagement for Design Parramatta, and, more recently, the first Parramatta Lanes festival. Another project, Mammoth: The Anti-Artifact Project – a site-specific work for the Underbelly Arts Lab and Festival 2013 in Cockatoo Island – was an interactive sound installation that commented on the decline of the historic machinery of the shipyards. It was completely funded by a Poolible crowdfunding initiative: a new online funding model that is opening up possibilities and engaging the younger demographic.

Start ups

Even in the midst of economic uncertainty, emerging architects and graduates are finding opportunities to start practices and unearthing spaces in which to house them. One example is 50 William Street in Sydney, where City of Sydney has provided low-cost, well-located and well-designed spaces for a group of different but like-minded practices including Aileen Naga, Archival, Andrew Donaldson Architect and Locbild. These spaces come with public and cultural obligations, and there is a shopfront and a small gallery space that need to provide engagement with the public. An insight into some of these new spaces is featured on pages 16–19 of this edition of Architecture Bulletin.

Research and teaching are other areas of opportunity. DARCH, along with the NSW Chapter, has supported them by developing the inaugural David Lindner Prize, awarded in 2013 to Nathan Ehringer for his work and research regarding the Alexandra Canal. With the support of DARCH, Ehringer presented a talk and exhibition at Tusculum during the Sydney Architecture Festival last November and his resulting essay appears on pages 12–15.

The public arena

There are many ways we have found of engaging with our city and expressing architectural ideas with a public focus. For Vivid Sydney 2013, a number of emerging architects and graduates took the opportunity to create a site-specific piece of lighting. A walking tour of the festival by DARCH in June heard from designers including Rana Abboud and Ewen Wright with their work Digitalis, Jon Yoss with Rez, and Ratt and Bridget Tregonning, Jason Hammond and Sarah Meyer from Hassell. They shared the ways they had found ideas, funding and support from colleagues and consultants and their firms.

Claire McCaughan and Lucy Humphrey of Archival have become known internationally with Arora Calotara – a collaborative work made with their peers of out-of-scale and beautifully made football tables as a comment on architectural rivalry – for the Venice Architecture Biennale in 2012. They pursued opportunities last year to reinstall the work as part of Art and About 2013 at the Paddington Reservoir Gardens and in a retail shopfront on Oxford Street in Sydney with the support of the City of Sydney. Lucy Humphrey also won the high profile Allen’s People’s Choice Award at the 2013 Sculpture by the Sea for her work Horizon, based on allowing the public a different way of perceiving place.

In a similar way, the 1:1 Project organised by SONA and DARCH in September brought together students, graduates and experienced architects in collaborative groups for a one-day design and build project. It had great benefit for those involved, and the pieces produced were installed at the ISAMS Festival in Chipendale, Sydney, where thousands of people engaged with the work and the ideas (read a review of the event by Nicola Balch on page 30 of this edition of Architecture Bulletin).

The Let, a Sydney-based collective working across the fields of art, architecture, urbanism and research, came to prominence for their urban intervention proposal and community engagement for Design Parramatta, and, more recently, the first Parramatta Lanes festival. Another project, Mammoth: The Anti-Artifact Project – a site-specific work for the Underbelly Arts Lab and Festival 2013 in Cockatoo Island – was an interactive sound installation that commented on the decline of the historic machinery of the shipyards. It was completely funded by a Poolible crowdfunding initiative: a new online funding model that is opening up possibilities and engaging the younger demographic.

International opportunities

Emerging architects are also finding international opportunities. Andrew Burns, the recipient of the 2013 NSW Emerging Architect Prize, presented by DARCH last July, has had two very well publicised projects completed through connecting with international partners: Gibb’s Rent in London, and the Australia House project in Japan. Australia House recently won the Horn Utzon Award for International Architecture, presented at the Institute’s National Architecture Awards, fittingly held at the Sydney Opera House in November 2013. Having such a young practitioner win this prestigious prize is a reflection of confidence in our emerging architects from the industry; the same confidence that gave Utzon the commission for the Opera House.

A new student internship, the Multidisciplinary Australian Danish Exchange (MADEx), for Danish and Australian students of architecture, engineering and design was announced last November by the visiting Danish Royal couple, Crown Prince Frederik and Crown Princess Mary. It is an amazing international opportunity for the future leaders of our profession, and the first round of Australian students participating in the 10-year program head to Denmark early this year. A small insight into the possibilities that lie ahead for the students was given by Jan Utzon who generously held a discussion over breakfast with the DARCH Committee and the winners of the New Zealand Institute of Architects Student Design Awards program in October 2013.

Future foundations

Last year DARCH were invited by SONA and the NSW Chapter to help reinvigorate the Student Mentoring Program. We established a working group and through this process it became clear that while there were good support systems in place for those attending University, there is a distinct drop off in support programs and participation once graduates enter the workplace. It appears to be quite a specific ailment of the industry we are in. After a minimum of five years as a student, most are rather keen to throw themselves into a workplace, make some architecture and emerging careers. New graduates can be so focused on putting one foot in front of the other that they forget to look up at the direction in which they are heading. Mentoring is a way to support those graduates so that they do not lose sight of their long term goals and also the development of skills which are required for future stages of a career in architecture.

Other professions within the property industry recognize the importance of such programs with employers enrolling staff not only because it means developing in-house talent but because it increases their productivity and ultimately helps retain them. For participants the benefits are much clearer and so in 2014 we intend to work on the development of a mentoring program which specifically addresses the needs of those recent graduates who are looking forward.

Emerging architects are also finding new ways of forming connections and community, locally and internationally. Social media is certainly helping people to stay in touch with their former colleagues no matter where they are, and vehicles such as Twitter and Instagram are allowing people to share their thoughts, experiences and images daily, to start conversations and to meet people online and then in real life.

I have found that the emerging architects and graduates networks across the country, participating DARCH, have a great way to connect with colleagues and the Institute in order to find and to create opportunities and make a contribution to the profession. This year alone we will be coordinating a range of fringe events coinciding with the National Conference, Registeration seminars to accompany the PALOS course, the annual Gold Medalist breakfast and well as providing many opportunities for emerging architects to enter a range of awards and prizes to develop and advance their careers including the Emerging Architect Prize. 2014 is a great year to be involved with DARCH and EmAGN – I hope you can be part of it. I hope you can be part of it.

Jacqueline Connor

Works for SJB Architects and is the National President of EmAGN (Emerging Architects and Graduates Network).

Editor’s note:

For more information on DARCH and EmAGN visit www.architecturebulletin.com.au.
DO NOT DISTURB:

Toxic urbanism and the Alexandra Canal

The future for one of Sydney’s most neglected sites, the Alexandra Canal, was the foundation for Nathan Etherington’s 2013 Do Not Disturb design studio at the University of Sydney, for which he was awarded the Institute’s inaugural David Lindner Prize in order to research a more sophisticated architectural and urban solution for the area.

“Learning from the existing landscape is a way of being revolutionary for an architect. Not the obvious way, which is to tear down Paris and begin again as Le Corbusier suggested in the 1920s, but another, more tolerant way; that is, to question how we look at things,” explain Robert Venturi, Denise Scott Brown and Steven Izenour in their 1972 book Learning from Las Vegas.

In the four decades that have elapsed since the book’s publication, the debate on context has shifted considerably. While I believe that Venturi, Scott Brown and Izenour are correct and that learning from the existing landscape is a way of being revolutionary, the way in which we approach context requires careful consideration. Harvard University academic Hashim Sarkis made the following points in a recently published interview:

“As much as our discourse has come to dismiss the issue of contextualism or regional expression in the last 20 years, we haven’t yet critically assessed where we go from there. Because of the phenomenon of globalisation, the increasing mobility of architectural practices, and the waning interest in the expression of locality, we have lost interest in the past regionalist discourse, but we have not questioned it. We haven’t asked the question: ‘If architecture is in crisis in relation to the context, and this context is not going to go away, how are we going to be dealing with it?’”

Perhaps the most important shift in thinking about spatial contexts in the past few years has been in relation to scale. Not only have global transportation and Google Earth (and other geospatial mapping systems) made the vast scale of the globe conceivable, but architects are being asked to contend with increasingly large and complex projects; not just at the scale of the metropolis (for instance the design of entire cities in the Middle East and China), but at regional or even continental scales.

The problem of scale for architecture, however, goes beyond size or complexity; the crisis of context inevitably leads to the question: “What is the context we are designing for?”. This prompts the possibility of an entirely new aesthetic and programmatic paradigm for architecture.

The Do Not Disturb design studio ran at the University of Sydney in the first half of 2013, and the research I am currently pursuing with the assistance of the David Lindner Prize aims to respond to these challenges and develop possible design futures for the site (see example designs on pages 14 and 15).

Alexandra Canal design studio

Located to the south of Sydney’s CBD and adjacent to Sydney (Kingsford Smith) Airport, the Alexandra Canal is possibly the most highly toxic body of water in the Southern Hemisphere. In around 2000, the NSW Environmental Protection Agency placed a ‘Do Not Disturb’ order on the canal, blocking any development that might disturb the toxic sediment in the canal bed potentially causing contamination to flow into the Cooks River and Botany Bay. The consequence of this order was to effectively put the canal into stasis, with the possibility of more intensive development frozen for the immediate future.

In the editorial of the fourth issue of New Geographies, a journal explicitly attempting to tackle the problem of very large scales of geography, El Hadi Jazairy writes:

“Scale is not a fixed environment within which events unfold, rather, it is the unfolding of events that produces a certain scale. Scale is a tool to understand relationships, negotiations and tensions between actors in space. It is plastic because it is a network of dynamic relationships that expands and contracts through the interaction of objects and people.”

This understanding of scale as spatial and temporal was the main conceptual impetus behind the Alexandra Canal design studio, in which we took advantage of the pause in the canal’s evolution to reconsider how development opportunities might be created through rigorous analysis of an extremely complex part of the city.

Design studio students were asked to develop their projects for the canal in the context of a 30-year time frame, allowing the challenges of contamination to be downplayed and more ambitious ideas promoted.
Further research

The research being conducted with the aid of the Institute’s David Lindner Prize is focused on the current condition of the canal and the surrounding precinct. In addition to toxicity, one of the central issues affecting the canal is its physical and cultural invisibility to Sydneysiders and how this could be addressed through urban planning and architectural strategies.

The broader aim of this research is to develop analytical and representational techniques in order to better understand highly complex sites like the Alexandra Canal. These techniques will deal with both the spatial and temporal scales of the canal. Spatially, research will range from the material to the wider geography of the Sydney region. From the perspective of time, the research will consider major events in the canal’s history – from precolonial time to its current static condition – and, through the collation of student projects from the design studio, envisage possible futures. Ultimately the goal is to develop a research platform suited to the study of neglected parts of Sydney and the encouragement of more sophisticated architectural and urban solutions.

The importance of landscape

So what does the Alexandra Canal have to do with architecture? To come back to Venturi, Scott Brown and Izenour, an important point implicit in all of this thinking on the canal, the city and the region is that they are conceived in terms of landscape. This is important because although there has been a recent surge of professional interest in cross-disciplinary collaboration, the discussion has often remained within the boundaries of the design and delivery of buildings, which, despite the best efforts of some theorists to convince us otherwise, remain more or less discrete objects. Rather than seeing the city as made up of autonomous parts, landscapes provide a common conceptual ground from which to approach not just the relationships between objects (buildings) but the relationship of objects to other systems, for example infrastructures, ecologies and economies. This broader platform also brings a much wider group of actors into play including design professionals, policymakers and communities.

While this may, to an extent, de-emphasise the importance of the expression of individual buildings, in the current period of contextual crisis, shifting attention from formal virtuosity to the way in which architecture develops more complex relationships to its context may open new paths for the evolution of the discipline.

Nathan Etherington is an architect with Scale Architecture and educator at the University of Sydney. His research interest lies in the intersection of cities, landscape and architecture which has informed much of his recent professional and teaching work. Nathan was the recipient of the inaugural David Lindner Prize awarded by the Australian Institute of Architects NSW Chapter in 2013.

Footnotes

4. The water axis – design project from the Do Not Disturb design studio, University of Sydney. Image: Nicolas Papas.
5. Industrial futures – design project from the Do Not Disturb design studio, University of Sydney. Image: Seth Kowarski.
6. Car park city – design project from the Do Not Disturb design studio, University of Sydney. Image: Chris Yandle.
Creative collaborations & their spaces

Beyond the obvious savings in operational costs, shared studio spaces are becoming the mainstay of Sydney’s growing community of emerging architecture practices. Ksenia Tofoeva, from Lahznimmo, and Albert Quizon, from CHROFI, talk to three practices formed in 2013 about their experiences in starting up and practising within a shared environment.

Aileen Sage, Trobec-Chiu and Tomahawk

Neeson Murcutt. Their sensitive, rigorous approach focuses on working together at Neeson Murcutt. Their shared space was very timely.

Vesna Trobec: We came to be in the George Street space by a very fortunate coincidence. We were both working from home on our own projects; our own in-house cost estimators! Making models, making a mess. We had both been working from home. We were interested in getting our own space but thought that it was just too much trouble. We sublease the space from the owners. There are definitely inherent benefits to working in a shared space, initially it’s good to keep your operating costs down, and so on that practical level it’s very important, but I think on a general level it is quite nice to have more company around.

Aileen Sage: Trobec-Chiu and Tomahawk are Sydney-based practices formed as the result of a long association between two close friends and colleagues. Aileen Sage is the alumnus of Isabelle Toland and Amelia Holliday. Both have a keen interest in teaching and spent many years working together at Neeson Murcutt. Their sensitive, rigorous approach focuses on architecture as a form of storytelling. They share the top floor of a creative hub on William Street, Darlinghurst that is part of the City of Sydney’s Creative City initiative.

Toby Breakspear: It was just too much trouble. We had both been working from home on small jobs for family and friends while employed at Neeson Murcutt Architects – we knew we would ideally need a space to work in but were pretty limited in terms of resources at the beginning and couldn’t commit to large overheads so a subsidised shared space was very timely.

Toby Breakspear is a multidisciplinary design studio lead by Toby Breakspear and Trobec-Chiu. The studio is made up of two complimentary operations working in parallel. The firm started as a small practice with two architects working behind a desk in a shared office.

Tomahawk Studios operates outside the traditional boundaries of an architectural practice to include research, product design, technology, curating, manufacturing, licensing and procurement. The studio shares a converted woolshed in Walsh Bay.

Trobec-Chiu is the practice of recent graduates Vesna Trobec and Langzi Chiu. Born in Slovenia and Hong Kong respectively, the two combine their distinct cultural lenses to explore alternative forms of habitation. Their time is split between teaching commitments and the shared space, which has been a result of the 1960s George Street office block.

Tomahawk / Archer Breakspear is a multidisciplinary design studio lead by Toby Breakspear and Trobec-Chiu. The studio is made up of two complimentary operations working in parallel; Archer Breakspear takes the form of a traditional architectural practice, while Tomahawk Studios operates outside the traditional boundaries of architectural practice to include research, product design, technology, curating, manufacturing, licensing and procurement. The studio shares a converted woolshed in Walsh Bay.

Ksenia Tofoeva and Alberto Quizon: How did you come to set up your practice in a shared space?

Ksenia Tofoeva: Well, things happened quite quickly. The room that David and Andrew Donaldson, another architect who rents part of the space, who applied to the council originally. That was before Amelia and I were even starting to think about our own practice. We were both still working at Neeson Murcutt at the time.

Amelia Holliday: Yes, timing wise it all just worked – we had both been working from home on small jobs for family and friends while employed at Neeson Murcutt Architects – we knew we would ideally need a space to work in but were pretty limited in terms of resources at the beginning and couldn’t commit to large overheads so a subsidised shared space was very timely.

KT and AQ: Do you tend to share resources and experiences with the other practices in the space?

TA: That happens a little bit with the other architects in the office, particularly Bennett and Trumble. We ask for recommendations on consultants or steal their carpet samples.

Michael Quizon: It happens a little bit with the other architects in the office, particularly Bennett and Trumble. We ask for recommendations on consultants or steal their carpet samples. The other thing that hasn’t happened yet but I imagine it could be useful, particularly from more experienced people, is contract advice.

Trobec-Chiu: That happens a lot. We work alongside Andrew Daly, who runs Andrew Daly Design Office, and we are all sending our first drafts to each other. We are constantly asking each other questions. It’s so easy; no-one is trying to prove anything to anyone else because we are all at the same level, so there is no self-consciousness. I think that when you are actually in the studio, you can have frank discussions about the business and don’t feel the need to go to a café every time we need to discuss something serious. As a group we all sit around the meeting table and have lunch together, which allows us to test ideas and get good advice. While architecture might be quite different to web design, for example, at the end of the day we are both small businesses so there is lots of commonality when it comes to things like client relations, finances, tax, marketing, etc.

LC: We feel it’s important to offer to share our working environment with our clients in order for them to see our world as it is. The world we craft ourselves, our office. Just as when we see our clients, we see how they live and their world that they craft for themselves. And then it kind of completes the picture for both of us, to understand where we are coming from.

KT and AQ: Do you see the shared working environment as a stepping stone towards your own space, or are there inherent benefits of working in this kind of space?

KT: There are definitely inherent benefits to working in a shared space, initially it’s good to keep your operating costs down, and so on that practical level it’s very important, but I think on a general level it is quite nice to have more company around.

IT: It would be great to have a workspace that was divided into spaces and not just an open floor plate. Using the home as an analogy: the living room as a communal space, bedrooms for meetings, and the garage for tinkering, making models, making a mess.

Ksenia Tofoeva: From left to right: Amelia Holliday, Isabelle Toland, Vesna Trobec, Langzi Chiu, Toby Breakspear and Patrick Archer Image: Albert Quizon.
VT: For me, in terms of running my own practice, it just highlighted strongly how so much of the work you can get and what you can achieve is based on where you sit in the social network of people, and which networks you are a part of. Our networks are typical in the sense of the average person on the street, but not necessarily typical in the sense of them being the kinds of people who would have an architect involved in their building project.

VT and AQ: Have your previous experiences outside of architectural practice guided you in your current practice?

TA: With Tomahawk, our focus was initially furniture. I think it’s central to the way we want to work and how we see architecture. We think that buildings are site specific but that throughout its life a building can serve many functions. Complementary to that, furniture is quite functional but it can be moved to different places. Furniture becomes the agent for different programs throughout the building’s life. Some architects describe their work as being “hyperfunctional” but I think we like the idea of making more tectonic spaces like the idea of making more tectonic spaces.

VT: I have been very consciously observing, everywhere that I have worked, the ways in which they manage their practice. And yes, absolutely, I draw upon that. There have been strong and less strong parts of all the ways I have seen offices managed and we do talk about it. We’ll share an observation and analyse it, and then we will ask for advice when we need it from those practices. We are very grateful to them.

TA: I came from IPW and one of the things I really respect about that office is their effectiveness in managing heavy hitting and complex institutional clients and project managers to deliver the project in a way where the public good is somehow maintained, so that the project doesn’t go over the deep end in losing all kinds of quality control. Things get worked out and done properly. From my experience there I know that we are so far away from that. I have great respect for the experience, commitment and nuances involved. I don’t want us to be tempted into a project that is beyond us.

VT and AQ: When did you feel that you were ready to start your own practice?

TA: I felt it would be a good time to start our practice after having seen a certain number of projects realised. Also, for me it was very much related to having kids. Amelia and I were really glad that we didn’t start our own practice earlier because getting experience was really important before starting out; not just on a practical level but also on a design level. I think you reach a certain level of design maturity where you feel a bit more comfortable with your design approach. In some ways, when I started [my own practice] I regretted not having started earlier. Having kids makes working very hard as it limits your hours significantly. In some ways I wish I’d started [the practice] earlier because then I could have put in all those extra hours, working late, working weekends, which I can’t do now.

VT: Langui and I did our graduation project together at the University of Sydney. We found that we worked really well together; the dynamic was great and we both benefited a lot from the other person’s input and method. I always wanted to start a practice and I thought it would be really great to do it with someone else, so we discussed it at that level. Then we went away for a couple of years and both got quite a variety of experience elsewhere. An opportunity came up and we thought we would give it a go.

VT and AQ: What are your thoughts on partnering with larger offices as a way of extending the practice’s capabilities?

TB: It’s a great way for young firms to expand the type of projects they are working on, and if they have ambitions to go in that direction it really helps.

IT: I’m in an interesting situation where my father is also an architect with an established practice, so we’re trying to work out if there’s a way for us to work together on larger projects and combine resources for jobs or for collaborations. It’s an ongoing conversation for us, but at the moment we’re just focusing on getting things constructed. We’ve managed to get a number of jobs just through our contacts and talking to people, so we’re happy to just get those done first then cross that bridge if opportunities for larger jobs come up.

IT: A great lesson from Neson Murcutt and from sharing an office with Durbach Block Jaggers for many years is that ‘from little things big things grow’; you can’t expect to be given a massive public or commercial commission with nothing much behind you. So we are happy to build up a body of work first. We want to be recognised for great projects and these can be large or small.

VT and AQ: How do you imagine the next five years of practice to play out?

LC: Both Vesna and I teach and what we always find is that in a studio with 15 or 16 students, each will have their own take on, or approach towards, the design brief. Working through that with your students does free you a little bit. We both now work in an understanding that there is no singular approach that is correct. And that very often we now work in ways where our design solutions have many different layers. It’s something we pick up in teaching but is then reflected in our practice.

LC: I was sitting in an interview for an internship with Neutelings Riedijk and it was a conversation with Michiel Riedijk. I asked him how they have managed to be so successful in growing their practice. They have systematically increased their scale of work over not such a long period of time. And he said that they had a five-year plan. The first five years they attempted to get any kind of residential job, and, as it’s the Netherlands, this was largely medium to high-density residential. So for five years they did every single residential project they could get. And then after five years they stopped. And for the next five years they focused on getting any sort of public work they could get. And it’s not what you would expect to be glamorous; they did fire stations and police stations. And then after five years they said we are going to get better public projects. And that was the business plan or model that they adopted.

LC: It’s a great way for young firms to expand the type of projects they are working on, and if they have ambitions to go in that direction it really helps.

IT: I’m in an interesting situation where my father is also an architect with an established practice, so we’re trying to work out if there’s a way for us to work together on larger projects and combine resources for jobs or for collaborations. It’s an ongoing conversation for us, but at the moment we’re just focusing on getting things constructed. We’ve managed to get a number of jobs just through our contacts and talking to people, so we’re happy to just get those done first then cross that bridge if opportunities for larger jobs come up.
Ideas in unexpected places

New arts are at the heart of a prosperous and dynamic city. When we think about our favourite places and what makes them special, we recall the creative expression of those places: the architecture, design, art or simply the people that reside there. But how do we promote creativity within the city and engage with its citizens in a meaningful and innovative way? John O’Callaghan believes we need to treat like with like: if aiming for a prosperous city, engage with it in a creative way.

Idea Bombing Sydney, a new approach to engaging with the community and promoting creativity, has this self-generating ideal at the heart of its philosophy. A series of events bringing people together to discuss various topics in unique venues, Idea Bombing combines the best elements of a meet-up or talk series in a pop-up bar atmosphere enabling engagement and the collection of ideas for how we can make our city better directly from those who live within it.

People are attracted to Idea Bombing because it interests them on a number of levels. It’s no longer acceptable to hold an information evening in a council hall and collect feedback that may or may not be used. We live in a new and exciting age of engagement, one that focuses on building meaningful connections in a creative, innovative and fun way.

Idea Bombing events take people to parts of Sydney they’ve never been to before, places they didn’t even know existed. This unfamiliarity encourages participants to think about these spaces in a different context, sparking ideas on how they can be made more special. People are attracted to Idea Bombing because it interests them on a number of levels.

The third and final round of Idea Bombing for 2013 popped up at the last ever Jurassic Lounge, a programmed event where the Australian Museum opens its doors to the public until late. For this round, participants were asked “How can we make old things new and history sexy?”. All ideas collected on the night were themed and given to the Australian Museum for future planning and strategic visioning.

If creativity is the expression of new ideas, innovation is how those ideas are delivered. Idea Bombing not only aims to surface great ideas but also highlight avenues for turning ideas into reality. In this way, Idea Bombing promotes ways of closing the idea loop, and introduces channels for bringing ideas forward. As far as Idea Bombing is concerned, this is the way to make Sydney more prosperous. We empower talent to improve their communities while connecting them with each other. It’s a simple formula to ensure Sydney continues to be one of the greatest cities in the world.

On libraries, zombies and being Australian

John O’Callaghan is a Sydney-based urban planner and place maker of creative cities and new media. He is the founder of @Trending_City and @IdeabombingSyd.

Editor’s note:
For more on Idea Bombing Sydney visit www.facebook.com/IdeaBombingSydney.

Breakfast with Peter Wilson, Australian Institute of Architects 2013 Gold Medalist

Being the recipient of the Australian Institute of Architects’ Gold Medal is not dissimilar to being a pop star. Just like pop stars, recipients have fans, give interviews, go on tour to different cities, and find themselves being invited out for breakfast, lunch and dinner by strangers. This goes some way towards explaining why one morning in October, Peter Wilson, the 2013 AIA Gold Medal recipient, arrived on the rooftop of Durbach Block Jaggers office in Ports Point to be greeted by 25 young architects, all entirely unknown to him, eating pastries. He was there for the Gold Medal Breakfast, an annual event organised by the DARCH Committee that follows the preceding evening’s Gold Medal Talk. It is an opportunity for graduates and emerging architects to meet the recipient and ask a few questions they were too intimidated to ask at the talk.

Wilson comes across as candid and self-deprecating. Asked for his response to the jury’s description of his work as quintessentially Australian in their citation he replies, jokingly, that it rather surprised him as well. “I guess there is something about the basic spatial construct of Australia that I carry with me,” he reflects, before expanding on his love of the long Australian horizon. At one point he recalls being comforted by drive-in movie screens because they were big objects, like exclamation marks, in flat landscapes. “I think I would like to believe that I imagined as a child that there was somebody living behind the screen.” A thought and image so whimsical that it immediately brings to mind Wilson’s animated watercolour concept sketches: bright, with bold signs, lights and little people.

These days Wilson lives in Germany and runs a successful and award-winning practice with his partner Julia Bolles. The practice is located in Munster, which was the site of their first public commission, the City Library. The building is a favourite with a couple of people who have come to breakfast and questions are asked about its design. In response, Wilson embarks on an anecdote about learning from Munster’s librarians. “We came in with an architectural theory background and started talking to them about libraries being temples of knowledge,” he says and smiles. “And the librarians told us ‘No, no, no! It’s just a sort of normal everyday space. People come in here and tear pages out of books; the books have a shelf life of five years.’” Still regarded as a benchmark library despite being completed almost 20 years ago, Munster City Library has maintained a relationship with Bolles + Wilson. “The library is now redefining itself because of ebooks,” Wilson explains. “They only need half as many bookshelves and they want to turn the rest of the library into basically a public lounge.” And this is key, says Wilson, to the way in which library typologies have developed: “The library is basically part of daily life. It is one of the few building types that is not to do with commerce. The library is almost the only building in a city that anyone can go inside.”

Beginning with the Munster City Library, Bolles + Wilson have continued to gain most of their commissions through open competitions. It is a format that is common for public projects in Europe, but one that requires a lot of financial and emotional investment on behalf of the practice. Wilson maintains that it is very important for them to continue to do competitions: “It’s a sort of training exercise; in competitions one tries out ideas.” Despite the success rate being one in five, or lower, he adds. What becomes of the unsuccessful projects? “Ah! These are the zombies!” exclaims Wilson. “They are projects where one puts one’s heart and soul into them and they aren’t dead but they aren’t alive. They are basically ideas one carries with one as a sort of idea archive.” He goes on to describe a storefront adjacent to his office that houses the zombies; a room entirely filled with drawings and models that allow him to revisit all of those ideas. It is a compelling image and one that, our coffee cups drained, we end on.

Kiemia Toosev Lahnimmo Architects Image: Ryan Oling
Safe4Kids: windows and doors

BCA-compliant restricted openings

The injury and death of children as a result of falls from windows are a tragic but preventable occurrence. The Building Code of Australia (BCA) was updated in 2013 to establish regulations for the installation of windows with restricted openings in buildings where there is a risk of injury or death from accidental falls.

AWS supports this initiative and has undertaken extensive research and development to ensure that the BCA requirements are met. When installing windows, it is important to the most vulnerable point perpendicular to the sash opening of the window for a period of time.

New requirements from the ABCB

The important factors are the size of the opening, its height from the floor, and the existence of footholds that can be used for climbing. For openings within 1,700 millimetres above the floor, there are no climbable elements, then removable screens or restriction devices can be used. If the opening is less than 865 millimetres above the floor, the screen or restriction device (child resistant, removable) must resist a 125mm bullet probe passing through the window during the test.

Typical scenarios

Case one:
No openings within 1,700mm of the floor. No restrictions apply.

Case two:
Opening within 1,700mm of the floor, and climbable element between 120-760mm above the floor.

The screen or restriction device (non-removable) must resist a 125mm bullet probe passing through the window during the test when it has a 250N force applied for 10 seconds to the most vulnerable areas. Also, no other gaps should form that would allow a 125mm diameter sphere to pass through other areas of the window during the test.

Case three:
Opening within 865mm of the floor, and climbable element between 120-760mm above the floor.

The screen or restriction device (non-removable) must resist a 125mm bullet probe passing through the window during the test when it has a 250N force applied for 10 seconds to the most vulnerable areas. Also, no other gaps should form that would allow a 125mm diameter sphere to pass through other areas of the window during the test.

Windows where the fall height is ≥1m or greater

Case four:
A window with a transom above 865mm and a sill height greater than 150mm.

Although the transom is higher than the window sill, it can facilitate climbing and so the opening of the sash must be restricted.

The screen or restriction device (non-removable) must resist a 125mm bullet probe passing through the window when it has a 250N force applied for 10 seconds to the most vulnerable areas. Also, no other gaps should form that would allow a 125mm diameter sphere to pass through other areas of the window during the test.

AWS compliant systems

AWS have conducted extensive tests on window products to ensure their compliance with BCA requirements for windows in elevated applications. The following AWS window systems listed on the right can be fitted with the appropriate restriction devices specified by the BCA requirements outlined above.

Product specification

When specifying AWS windows for elevated applications, please make your fabricator aware of the BCA requirements, as additional restrictive devices, hardware and components are required during manufacture to ensure compliance. For more information on AWS Safe4Kids window and door systems visit www.specifyaws.com.au.

AWS Series 4600 Door and window systems

The product complies with BCA requirements for windows in elevated applications. The stops fitted to this window are designed to stop the window and do not incorporate an appropriate model for the BCA. The BCA is modelled by the manufacturer to ensure compliance.

Series 461 - Commercial Awning Window
Series 462 - Commercial Sliding Window
Series 463 - Commercial Double-Hung Window
Series 464 - ClearVENT™ Sashless Double-Hung
Series 465 - ClearVENT™ Sashless Awning Window
Series 466 - Architectural Sliding Window
Series 467 - Architectural Casement Window

Product labelling

All AWS windows that comply with BCA requirements for windows in elevated applications will be identified with the following adhesive label:

The product complies with BCA requirements for windows in elevated applications. The stops fitted to this window are designed to stop the window and do not incorporate an appropriate model for the BCA. The BCA is modelled by the manufacturer to ensure compliance.

When specifying AWS windows for elevated applications, please make your fabricator aware of the BCA requirements, as additional restrictive devices, hardware and components are required during manufacture to ensure compliance.

For more information on AWS Safe4Kids window and door systems visit www.specifyaws.com.au.

AWS Technical Sponsor of Architectural Bulletin
Making tracks

National Architecture Conference heads west

The 2014 National Architecture Conference will be a celebration of ideas inspired by the act of making. Creative Director Helen Norrie reveals what’s in store for those attending the event in Perth.

The old song lyrics “T’ain’t what you do, it’s the way that you do it” lies latent at the heart of architecture. To be a maker is to be interested in creating diverse and delightful environments with an innovative approach to sustainability. WOHA’s projects span Asia, from Singapore to Bangladesh, offering a consistently strong strategic approach that zeroes in on high-rise completely covered in plants, with large scaled shady undercrofts below.

Characteristic of all the fantastic architecture that we have encountered is the relationship between the architect and the builder, as well as the development of a specific, local contemporary architectural culture. On a recent trip to South-East Asia we were introduced to Malaysian practices by renowned architect Kevin Mark Low, who we had met earlier in the year during his tour in Australia. Kevin’s own influence on the profession is facilitated through both the careful documentation of projects in his recently published monograph and through his teaching at the University of Malaya. Kevin introduced us to one of his star students, Wen Hsia Ang and her partner BC Ang, whose practice WHBC is producing beautiful buildings that are equal parts rigour and whimsy.

In Indonesia we met Andra Matin, who has become known as a leading proponent of contemporary Indonesian architecture. Andra is one of the founders of Aneks Muda Indonesia (Young Architects of Indonesia, AMI), which has greatly influenced the progress of architecture in Indonesia, and in 2007 he was named one of the 101 most influential new architects in WorldPapers’ Architecture Directory. Andra’s carefully detailed concrete projects are clearly influenced by his experience of modernist buildings in his frequent travels, in turn, Andra’s influence is evident in the work of younger emerging practices in Indonesia.

Further afield, we’ve been endlessly inspired by stories of urban and social transformation in Medellín, Colombia, which was transformed through the provision of new public infrastructures under the political leadership of then mayor Sergio Fajardo Valderrama. Under his guidance a cable car system was constructed to link the favelas to the city, and a series of new public buildings and botanical gardens were built. New urban projects included 10 libraries and several schools, and involved the commissioning of a number of young architectural practices, many of which have since collaboratively on these projects. Felipe Mesa’s practice, Plan B was one of the many firms involved in this process. We look forward to gaining first hand knowledge of this remarkable city.

Within the conference program, four sub-themes will examine the interconnectedness between the strands of making life, culture, connection and impact. Over the next few months we are looking forward to understanding more about the potential connections between the guest speakers, and developing ways the program can facilitate ad hoc dialogue in the broadest possible sense. We are particularly excited to be going to Perth, and look forward to continuing to build connections over the next few months, as we develop an exciting array of events to complement the two days of interesting and inspiring talks. So, make plans, make tracks, and we’ll see you there!

More details about the conference are available online, http://wp.architecture.com.au/making/, or you can follow @making2014 on Twitter or Instagram. 📆

Helen Norrie is an architectural critic and academic at the University of Tasmania’s School of Architecture and Design, and founder of the Regional Urban Studies Laboratory (RUSL). Helen, along with Adam Haddow and Sam Crawford, is a Creative Director of the Australian Institute of Architects’ 2014 National Architecture Conference.

Editor’s note:
Helen Norrie acknowledges the assistance of For Exome and Jenshals for the development of the speaker profiles.

1:1 Reframe 2013

In 2011, 1:1 founder Tim Hartwell (JDH Architects) missed about the disjunction between students and practising architects, then proceeded to come up with a playful exercise to try and stitch that split. The premise was that you do it. The 1:1 event was born to great success in 2011. It had spread to Perth, and in 2013 the event took to four pop up locations across Queensland, New South Wales, Victoria and South Australia.

Simply put, the not-for-profit day of all-out building chaos has gone viral, attracting 49 sponsors and 60 participating firms. The design/build tally alone has increased from 60 participants in the first year to 200 in 2013. 1:1 is a collaborative networking haven run by DARCH (part of the Emerging Architects and Graduates Network) and SONA (Student Organised Network for Architecture), a group bonding exercise on steroids that has certainly achieved Hartwell’s aim to break the gap between students, architects and builders by allowing them to design and create side by side, then wash it down with a beer alongside industry members and the general public. Some students have even come out of job offers and internships. After all, putting 50 architects in teams with 50 students, providing them with builders and random recycled materials, then telling them to design and build a bar in seven hours, does lend itself to a cooperative outcome.

Hartwell describes this process as an “excellent opportunity for students and professionals to engage on a level playing field, giving rise to open communication that is otherwise hard to come by."

This year New South Wales was the oddball in the mix, shifting its 1:1 event focus and merging it with collaborative arts festival Art and About Sydney, the group created a community garden for Beans Arts Festival. Then give the structures a second life by giving them to community groups around the Chippendale area. This new approach by the 1:1 group led to them speaking at an Art and About associated event, Pitch-a-Thing, a low-temp crowdfund night run by Place Partners for projects that literally refame (pun intended) our urban environment.

The growth and flexibility of 1:1 demonstrate the transferability of the event’s structure, so much so that it has become a permanent fixture on SONA calendar alongside stand-out events such as SuperStudio and the Student Congress.

Nicola Balch

McGregor Coxall Landscape Architects

Inside Out: The Dynamics of New Museum Architecture on Display

Having recently won World Building of the Year for the Auckland Art Gallery at the World Architecture Festival, it is not surprising to hear Richard Francis-Jones (FJMT) proclaim that art museums are “the new cathedrals” in the opening remarks of his presentation at Inside Out: The Dynamics of New Museum Architecture on Display – a symposium focused on the changing nature of gallery design.

For Francis-Jones, art museums have become centres for connection, both spiritual and physical, as communities seek respite from the stressors of daily life. As FJMT is well aware, modern day shopping centres and airports.

Dissecting the role of the architect in designing such spaces of 21st century congregation formed part of this two-day examination of new museum architecture presented by the in-site research team at the College of Fine Arts (COFA), a faculty of the University of New South Wales. Presentations and discussions featured a number of well respected figures from the worlds of art and architecture, including London’s Hayward Gallery Director Ralph Rugoff, Art Gallery of NSW Director Michael Brand, and architects Sam Marshall and Lindsay Clare.

Faced with significant challenges in the past few decades including decreased government funding and increased competition with the leisure industry in general (as noted by the University of New South Wales’s Gay McDonald in her opening remarks on the first day) museum design has been the subject of much discussion, especially regarding the role of the architect in creating a spectacle versus receptacle. The extent to which the design of the space itself overshadows the collection it houses has been debated at length in examinations of the so-called ‘Bilbao effect’. For Rugoff, the fundamental mission of the museum must come first, and therefore, design should be “adaptable not spectacular”.

The nuances of form over function in museum design were very clearly contrasted in the first day’s final session which focused on two high-profile Australian galleries, GOMA and MONA.

With the respective project architects Lindsay Clare (Clare Design) and James Pearce (Fender Katsalidis) in attendance as well as senior curators and exhibition designers from both institutions, the discussion concluded that balancing the pragmatic needs of the internal clients of the space (curators and exhibition designers) with the experiential desires of external clients (visiting public) ultimately comes down to the function and mission of the gallery: There is no question that GOMA is the great ‘urban pavilion’ for civic life in the city of Brisbane, as Lindsay Clare stated, or that Tasmania’s MONA is undoubtedly a shrine to the personality of its owner, Sam Marshall and Lindsay Clare.

As was the case at the Academium exhibition, different forms of information have been assembled for each of the projects, including plans, sketches, models, text and video commentary. From this assemblage the reader picks their own route through the material forming their own take on the nature of each project in relation to the larger issues and broader concerns of the whole. Despite the Eurocentric focus of the projects selected, there are many lessons to be learnt from these examples. As we contemplate the significance of current cultural projects in Sydney, including Green Square, the magazine embodies Brule’s implausibly cosmopolitan lifestyle and delivers it to a niche market, turning his highly specific aesthetic and cultural sensibility into a lens through which the magazine sees the world. The Monocle Guide to Better Living is a curated collection of content from the magazine’s six years of diverse lifestyle journalism in a hardcover back. Beyond the rather didactic title, the book’s curatorial themes of authenticity, timelessness, craft and simplicity become evident in its content, delivered through an appeal to lifestyle, experience and wellbeing.

As the book shifts in scale, going from the global down to the personal, the breadth of stories collated from the wide network of international correspondents becomes apparent. Yet despite its wide reach, the contents manage to delve into a nuanced understanding of highly localised lifestyles explored primarily through photography. From the furniture workshop of Akiyama Mokkou in Yokohama to the studios of KCRW radio station in Santa Monica, the experience of a place or object is told through the stories of the individuals that are immersed in it. While the book’s offering may seem superficial to the cultured-up creative professional, it carries with it an admirable ambition of illuminating the value of simple yet well considered spaces, places and objects to the general public; a common failing of our industries tends to take for granted could serve as a useful precedent for how we communicate the value of our own contribution to the public good. For us, perhaps this book is less an encyclopedia of future classics and more a public relations manual.
James (Jim) Bryant (1929–2013)

Jim Bryant trained in South Africa, at the University of Natal and subsequently the University of the Witwatersrand, Johannesburg. He worked briefly for the architect Conrad Sayce - the designer of the Hackett Memorial Buildings in Perth, who was then living in South Africa - before travelling in Europe and Scandinavia. While in Stockholm, Sweden in 1950 he met Sydneyner Joan Howell whom he married the following year. As there was not much work in South Africa, the newlyweds came onto Sydney arriving in 1956. From 1960 until 1976, Jim was in partnership with the Hungarian-trained architect Frank Kolos. The partners’ work included the original Hilton Sydney Hotel, and it was Jim who supervised the dismantling and re-erection of the ornate Marble Bar in its new basement location in 1972. During the 1960s the pair also designed the modernist Civic Centre in Bega, the Travelodge in Rushcutters Bay, and a motel at Artarmon. In addition to his architectural work, Jim was involved with the establishment of the Autism Association of NSW, designing a school for autistic children at Forestville. He served as a board member at the Sydney Cove Redevelopment Authority and often acted as an arbitrator.

Robert Henry Jesse (1931–2013)

Robert (Rob) Henry Jesse trained as an architect in Sydney, obtaining his qualifications at Sydney Technical College in the early 1950s. He began working for the American-born, Sydney-trained architect and town planner Harold (Harry) H. Smith during his third year. Rob registered as an architect in 1955 and by 1960 was in partnership with Harry. It is likely the pair met while at college, as Harry lectured in both design and town planning. The firm of H.H. Smith and Jesse designed a number of RSL clubs, including North Bondi and Burwood, as well as synagogues and hospitals for Sydney’s Jewish community, such as the now demolished synagogue at Bankstown (1960). In 1966 H.H. Smith and Jesse moved their office from Sydney’s CBD to Berry Street, North Sydney where they remained for many years. In 1976 the partnership was merged with that of Lindsay Payne and John B. Hunt (both of whom had also attended Sydney Technical College) forming H.H. Smith, Jesse, Payne and Hunt. Following Harry’s retirement in 1981, the firm became simply known as Smith, Jesse, Payne and Hunt, and they specialised in buildings designed for new technologies, such as large warehouses and banks. Probably their most well-known work was for the Commonwealth Bank, including the substantial computer centre in Castlereagh Street (which was erected in the 1980s and, at the time of completion, was the largest computer centre in Australia) and other bank computer centres in Canberra and Burwood.
AUSTRALIA’S LARGEST RANGE OF BAL40 BUSHFIRE RATED WINDOWS AND DOORS.

AWS has developed and tested an extensive range of Vantage, Elevate™ and ThermalHEART™ Aluminium windows and doors to meet and exceed BCA requirements for compliance under Australian Standard AS3959-2009 for windows and doors in a BAL40 bushfire zone.

These products are engineered, tested and certified to withstand the conditions likely to occur in a BAL40 zone and are designed to help you protect your home whilst still delivering unprecedented style, efficiency and functionality for your lifestyle.

AWS BAL40 RATED SYSTEMS INCLUDE

<table>
<thead>
<tr>
<th>Vantage Residential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residential Series*</td>
</tr>
<tr>
<td>Designer Series*</td>
</tr>
<tr>
<td>Designer Series</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Elevate Commercial</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial Series*</td>
</tr>
<tr>
<td>Architectural Series*</td>
</tr>
<tr>
<td>Commercial Framing*</td>
</tr>
<tr>
<td>Commercial ThermalHEART™*</td>
</tr>
</tbody>
</table>

All AWS BAL40 rated windows and doors are identified with the BAL40 symbol. This symbol indicates the system has been tested or third party certified for BAL40 compliance.


For more info: vantagealuminium.com.au/bushfire