2014 NSW ARCHITECTURE AWARDS
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PRESIDENT’S MESSAGE

The entries for the 2014 NSW Architecture Awards reflect the broad range of architectural projects across New South Wales – from outstanding large-scale public place-making to imaginative and cost-effective alterations and additions through to modest houses. Ninety-one projects were shortlisted from almost 200 entries and 60 awards and commendations were made along with nine prizes. It is pleasing to see the juries’ spirit of generosity in acknowledging the good work of our peers.

Hugh and Eva Buhrich Award

Recognising the importance of alterations and additions as the life-blood of small practices, the decision was taken this year to name the award for this category. Complementing the award for new houses named after the mid-century architect Leslie Wilkinson, the newly named alterations and additions award acknowledges the mid-century partnership of Hugh and Eva Buhrich. Each of them made separate but related contributions to architecture in NSW. The Hugh and Eva Buhrich Award for Alterations and Additions equally acknowledges the refined and crafted architecture of Hugh, as well as the sustained promotion of architecture undertaken by Eva.

This talented couple qualified in Europe in the 1930s but emigrated to Australia from Hitler’s Germany. Eva Buhrich soon turned to writing to generate a family income. She made a career out of promoting modern architecture at a time when it was still difficult for women to find employment in architectural offices and when modern architecture was little understood. Frustrated by inequality in the profession, she turned to journalism instead, writing for the popular press and industry publications, including Building ideas, which she was instrumental in setting up. Her work included a regular weekly column for The Sydney Morning Herald from 1957 to the late 1960s, Australian Women’s Weekly of the early 1960s, House and Garden in the early 1960s, and Weekend in the mid-1960s.

Hugh undertook a number of unremuneratingly modernist alterations and additions to several Walter Burley Griffin houses. He built their first house at Castlereagh (1947–52), designed together with Eva, including all the furniture and fittings. His best-known work, also self-built, is the State Heritage Register Listed Buhrich House in Castlereagh (1968–72).

Jury system

Our jury selection methods are required to wholly comply with the criteria but this does not inhibit a jury from adding its own flavour to its decisions. One of the major misconceptions in recent years is that the public category is exclusively for public buildings that are accessible to the public. This category, however, includes institutional buildings that can in fact be quite private.

Another common misconception is that the interior category is exclusively for ‘separately commissioned’ interiors – whereas any interior, including those wholly integrated with the architecture in a single commission, are equally eligible. Unbuilt master plan projects are eligible in the urban category, and townhouses – as of this year -are eligible in both the houses and multiple housing category.

Small projects is a category that does require a better definition to guide members, and is currently under review.

There has been general approval of the professionalism both in NSW and nationally of the decision to remove the separate sustainability category and instead make the sustainability award available to projects entered into the jury system, while also retaining some continuity and prior jury experience.

My thanks to all jurors who have generously contributed their time and expertise to this year’s awards program.

Award categories

Discussion around the awards criteria occurs every year. It is important to note that jurors are required to wholly comply with the criteria but this does not inhibitors from adding its own flavour to its decisions. One of the major misconceptions in recent years is that the public category is exclusively for public buildings that are accessible to the public. This category, however, includes institutional buildings that can in fact be quite private.

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Engagement with the public

The awards program remains our best annual opportunity to engage with the general public. There are two stages to this. The first is the presentation day process. As a fellow practitioner, I have been impressed by the quality and calibre of projects presented. It’s a pity so few members of the public know about these presentations. One solution may be to find a new, more central venue for this program. The back end of the awards program – publicising the awards themselves – is much easier to fix, and we have a readymade solution in the Architecture on Show program. Practices spend quite a bit of time and money to enter the awards. The return on that investment should include the opportunity to engage with the public and potential clients.

Thank you to all practices who have submitted in this year’s awards program, and congratulations to the winners.

Finally, there are signs of spring in the property industry. Not exactly a plethora of flowers per se, but new shoots and buds slowly emerging from the post-GFC winter. Affordability, sustainability, adaptability, modularity, longevity, innovation, humanisation and efficiency appear to be the buzz words.

At BlueScope, we continue to be inspired by the timeless creativity of your designs, no matter what the season. We look forward to continuing to share ideas with you about how steel can be applied to optimise the value of the built environment for all.

Here’s to a better season for everyone: full of optimism, sunshine and bird song – and the hustle and bustle of a healthy, busy industry.

Danielle James
National Business Development Manager
NSW/ACT Commercial & Innovation
BlueScope

MESSAGE FROM BLUESCOPE

PRINCIPAL CORPORATE PARTNER

We at BlueScope are eternally inspired by design that so elegantly endures the demands of our unique Australian environment. As Principal Corporate Partner, it is with great pleasure that we continue to support excellence in Australian architecture through the 2014 Australian Institute of Architect’s Awards program.

Our industry leading brands, ZINCALUME® steel, COLORBOND® steel, TRUECOR® steel and GALVASPAN® steel continue to play a key role in Australian architecture, design and build. The attributes that underpin these brands, including world class quality, durability, and technical support, continue to deliver superior performance to meet the needs of the Australian market.

From BlueScope, congratulations to all the architects who have entered the awards program throughout the year, and especially to those who have had their work recognised as award winners.

John Rosette
Manager Commercial & Innovation
BlueScope
JURORS

1. Peter McGregor
McGregor Westlake Architecture (Chair)
2. Penny Fuller
Denton Architects
3. Stephen Varady
Steven Varady Associates

COMMERICAL AND INTERIOR ARCHITECTURE
4. Steve Pearse
Constructions
5. Matthew Blain
Masset
6. Stephanie Smith
Innovate Architects

SUSTAINABLE ARCHITECTURE
7. Tony Caro
Tony Caro Architecture (Chair)
8. Virginia Kerridge
Virginia Kerridge Architecture
9. Catherine Lassen
University of New South Wales
10. Peter McGregor
McGregor Westlake Architecture
11. Lester Partridge
Partridge & Zimmerman

RESIDENTIAL ARCHITECTURE – HOUSES (NEW) AND ALTERATIONS & ADDITIONS
12. Virginia Kerridge
Virginia Kerridge Architecture (Chair)
13. Tristan Croker
Famfa Media
14. Emily Fox
Fox Johnson
15. James Stockwell
James Stockwell Architect
16. Stuart Landrigan
Necas детств
Commission Chair
17. Peter McGregor
McGregor Westlake Architecture
18. Steve Pearse
DWSP/STERS
EMERGING ARCHITECT PRIZE (SPONSORED BY AWES)
19. Janna Rowe
Service/DARCh
Commission Chair
20. Joe Agius
Cox Richardson/ NSW Chapter President
21. Andrew Burns
Andrew Burns Architects’ Office
22. Philip Moore
Melcode & Moore
23. Joseph Loh
CBDesign

ENDURING ARCHITECTURE
24. Tony Caro
Tony Caro Architecture (Chair)
25. Virginia Kerridge
Virginia Kerridge Architecture
26. Catherine Lassen
University of New South Wales
27. Peter McGregor
McGregor Westlake Architecture
28. Steve Pearse
DWSP/STERS
BLACKET PRIZE
29. Tony Caro
Tony Caro Architecture (Chair)
30. Sarah Aldridge
NSW Country Division Committee Chair
31. Virginia Kerridge
Virginia Kerridge Architecture
32. Catherine Lassen
University of New South Wales
33. Stuart Landrigan
Necas детств
Commission Chair
34. Peter McGregor
McGregor Westlake Architecture
35. Steve Pearse
DWSP/STERS

ADRIAN ASHTON PRIZE FOR WRITING AND CRITICISM (SPONSORED BY BATES SMART)
36. Shaun Carter
Carter Eason Architects/NW

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2014 NSW Architecture Award Winners
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The Prince Alfred Park Pool upgrade is an intelligent and carefully considered regeneration of a worn and neglected site at the edge of the city. It is a testament to a robust and respectful collaboration between the architects, the City of Sydney, and the many sub-consultants involved in the project.

The final design, one of several iterations, reflects the client’s desire to favour parkland over built form. What might have been an architectural compromise is a model synthesis of landscape and architecture, art and urban design.

Two triangulated mounds, on either side of the pool, simultaneously connect and distinguish the pool from the park. Along Chalmers Street the primary mound of meadow grasses, cranks and folds over a 6 metre deep by 120 metre long space that houses the pool facilities. Whilst the pool is largely hidden from the street, playful hints of the leisure space within can be read along and behind the mound. A body of palms announces the entry.

The pool has been retained and upgraded, with a delightful suite of ‘follies’ designed to complement its use – a toddler shade and water play area, a “running” fence as sculpture, and a dense array of yellow umbrellas that open and close throughout the day, enlivening the site like performance art.

The juxtaposition of built form and landscape, of privacy and openness, the use of natural light and air, the selection of materials, colour, graphics and planting, make this project a delight in every detail.
Australian Plantbank

BVN Donovan Hill

The architectural promenade continues through the courtyard and into the western wing, where visitors witness the research program with labs visible thru thin glass screens.

The deep wall and fenestration of both wings is a consistent series of vertical modulated panels. On the east facade the louvres are angled to catch the prevailing breezes, filter sunlight and create a strong rhythm across the length of the building. To the courtyard, polished stainless steel panels are alternated with glass panels protected by the roof mesh. The steel reflects the bush and reads as glass, the steel mesh and glass read as shadow.

Australian Plantbank is a carefully composed and sensitively detailed building, bringing together the different uses of research and public education in a well-crafted whole.

Cranbrook Junior School

Tzannes Associates

The design of the new Cranbrook Junior School is underpinned by the adoption of the Reggio Emilia philosophy, which emphasises the importance of the environment as the “third teacher”.

A complex program is productive and legible by a clear site layout and an adroit handling of scale. Laid out like a small town, the daily logistical issues of drop off and pick up have been integrated into a larger idea of a common courtyard around which the buildings are laid out. Places for key activities such as art and music are placed strategically. Like public buildings, it has a concrete square, they bring a different order and intensity to the spatial arrangements.

The use of scale is central to the scheme. Reflective of both physical context and the stages of student life, scale is used to shape intimate architectural spaces as well as the primary massing of built form. From the siteing of the more domestically scaled K-2 classroom wing, which in section is carefully calibrated to the adjacent residential neighbourhood, through to the monumental colonnade addressing the expansive vista of the oval.

The beach landscape is reflected literally through mirror reveals and metaphorically through the primary form of twinned wedges held by the curved rooftops. A horizontal swathe cut through the shell forms a long loggia space. From inside, the loggia forms a long and dark space, facing the side view to the horizon. From outside, a shadowed foil to the bright tiled shell, it holds the unfolding building form parallel to the site.

Junior School is underpinned by the adoption of the Reggio Emilia philosophy, which emphasises the environment as the “third teacher”.

The Cranbrook Junior School is an important example of the benefits of a well-designed educational environment, and positions itself as a model for all schools, programmed spaces alike.

North Bondi Surf Club

Durbach Block Jaggers in association with Peter Colquhoun

This rich and complex project works at both the urban and architectural scale. It is rigorously delicate, historically felt and imaginatively forward thinking. A marginal school grounds site now provides a new library, classrooms and playground that forms the revitalised heart for the school.

Architecturally, the building is composed of two distinct volumes.

To the west, facing outwards to the beach, a fine, narrow volume houses the services and circulation. At an urban scale, the traditional linear plan of the library doubles as a 60 metre long wall, protecting and framing the side view to the beach. The classrooms and common rooms literally and metaphorically extend beyond.

OLMC Parramatta Janet Woods Building

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The architects have shown a sensitive appreciation and understanding of the public and community significance of this building and its site. It is a rare example of a community building that is enduring, robust and contemporary.
White Bay Cruise Terminal
Johnson Pilton Walker

This project is a compelling model for the intelligent reuse of an existing building. Whilst the initial brief called for the whole site to be cleared, the architects saw an opportunity for the adaptive reuse of the massive gantry structure. The project’s deceptively simplicity, manifest in the grand draped roof and ceiling plane, belies a complexity of new and retained structure. Minimal intervention has seen the retention and rehousing of the primary site elements – the sandstone cut escarpment, the primary site elements – the retained structure.

The project befits the spatial and scale of the chapel to the street, whilst mediating an internal calm from its bustle.

To the east of the Chapel, an existing corner building has been simply refurbished for an op-shop, offices and youth centre. The latter cleverly has a private address from the laneway. These spaces are sensibly the most public – providing a further sustaining

What might have been simply a clever and appropriately technological driven interior fit-out, breathing new life into the "formalist" interior, is now one of a series of symbolic spaces at the heart of the university. What was once insular and hermetic is now connected and more complex; each space is enriched by its relationship to the others. The sculptural theatries of the hall’s interior fit-out are made more intense when approached from the new threshold space of the Balcony Room. In turn the high space and carefully calibrated bays and screens of the Balcony Room allow for intimacy and provide a pause between the larger spaces of the Hall and the Alumni Green beyond.

The graduation ceremony is also transformed. Following the new trajectory set up by these spaces the ritual is given greater meaning, fostering a richer dialogue between the university and its students.

The Wayside Chapel
Environa Studio

The expansion of The Wayside Chapel has created a subtle ensemble of infill and urban grain, providing a new civic frontage to levitate, undulating over the expansive column free space below. In plan and spatial scale, the terminal is similar to an airport typology, whilst also richly imbued with the history of the site. Direct, simple detailing completes the aesthetic.

With this bold adaptive reuse approach, objectives of sustainability and heritage excel. The manmade and industrial history is showcased for both tourists and locals alike. A neglected site has been revitalised with public access and the breadth and scale of the project befits the spatial and historic grandeur of this post-industrial landscape. The White Bay Cruise Terminal re-presents Sydney’s maritime history and marks a fresh new chapter in the evolving use of the place.

The upper, more private floors provide services and offices. A roof terrace and garden caps the floors providing a new civic frontage to the street. Expanding grain, providing a new civic

The ground and the first floor spaces are sensibly the most public spaces, with the op-shop and a café activating the forecourt and street. The upper, more private floors provide services and offices. A roof terrace and garden caps the project – providing a further sustaining narrative to the building and its occupants.

The architect is to be commended for his persistence in manoeuvring the project through a long and difficult process. The carefully planned long life, loose fit approach to internal spaces, cladings and finishes ensures that this important project has the flexibility to grow and change over time.

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The Great Hall and Balcony Room
UTS

Initially part of a limited competition for the interior fit-out of the Great Hall at UTS, this extension of the brief to include (and transform) an adjacent neglected terrace as part of the project – the Balcony Room.

The architects have connected the primary interior space of the university, the Great Hall, to the significant outdoor space, the Alumni Green. The Balcony Room is simultaneously a lens through which the Hall is experienced from the Green and a threshold space from which the Hall opens out (visually) to the Green.

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Prince Alfred Park + Pool Upgrade
Neeson Murcutt Architects in association with City of Sydney

Jury citation

The Prince Alfred Park + Pool Upgrade is a rare synthesis of art and landscape, urban design and architecture. All are intertwined to transform a tired and neglected space into a reinvented playground and park.

A series of thoughtful interventions across the 7.5 hectare breadth of the park has ensured its pastoral scale is fully realised. Subtle tweaks to the Victorian era pathways provide strategic connections to the surrounding street and bicycle network; the cultivation of play, sport and fitness facilities along these paths ensures a vibrant life along them. The armature of the blue see-saw lights is a wonder of play that provides a characterful thread through the park.

The pool is the main star in this theatrical ensemble of sport courts and picnic tables, palm plantings and meadow grasses, playgrounds and see-saw lights. Both source and borrower of all, the pool is the iconic muse of this place. Yet in a rare reversal of architectural orthodoxy, it too bows down to the scale and primacy of the parkland space. Shaped between twinned folded planes of grass and meadow, the pool’s geometry is reconciled with the park and street and embedded like an earthenwork into the place. From the street, the scale and pre-eminence of the park is manifest, as a crooked grass plane cast over the built form in an overarching elevation.

The reinvigorated everyday life of the place, affectionately known as “Redfern Beach”, is a testament to a true collaboration between the client, the architects and landscape architects.

Jury: Rachael Sweeney, Nicholas Murcutt, Jenny Hoil, Joseph Grech, Talman Jones, Isabelle Rozier, Amalia Holliday, David Coalition, Will Driver, Anne Kristin Risnes

Construction Team: John O’Shea, Project Manager, Elizabeth Sandoval, Senior Design Manager, Lisa Dodd, Specialist Design Manager

Established 1979

This award for excellence in the design of the public domain commemorates the artist Lloyd Rees. Rees, although not an urban designer or architect, was well known as he taught drawing to many architecture students in Sydney.
COMMERCIAL ARCHITECTURE
SIR ARTHUR G. STEPHENSON AWARD

8 Chifley Square
Lippmann Partnership/Rogers
Stirk Harbour & Partners

Jury citation
This is a building that makes its mark clearly and unambiguously within the Sydney skyline.

The outcome of a two-stage development application, a global financial crisis, and the inevitable balancing and renegotiation which occurs between budgets, tenants and approving agencies, the development achieves a remarkable impact upon the city’s skyline and workplace environment.

The building’s legibility in program, construction and prefabricated components brings a unique language to Sydney. Crafted to a scale which demands clear vision, control and close involvement with the trades and methods of delivery, the three main façades are both exuberant and controlled. The bold use of colour adds a new dimension to the corporate office block.

The building’s real innovation is in the shared interior floor spaces that are connected though their atria to views, light and sunshine. Born out of the necessity to deliver a floor plate area that met industry workplace demands but which could not be delivered in one single level because of site constraints, the result allows visual connectivity across multiple levels internally and its representation in the external façade adds to the memory of its unique form.

Its construction materials and methodology point to a new wave of prefabrication and demountability that is set to expand within our construction future.

The building has achieved a 6 Star Green Star rating, delivering both energy back to the grid and reusing the city’s waste; in this aspect it is an active participant within our city environment. This is no static humble occupier of space and is to be applauded for its bold initiatives.

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Established 1979
Named for one of the founding partners of the firm of Stephenson and Turner, Sir Arthur G. Stephenson, this award is given for the design of an outstanding commercial building.
Lune de Sang Sheds
CHROFI

Poetic sophistication in delivery of the client’s brief and its relationship to the site are the key attributes of this grand but humble pair of buildings. The brief was to provide protective space for work and equipment on this site of forest regeneration. A project that will reach maturity in 200 to 300 years could have had any number of conceptual approaches. That the architects referenced great monuments such as the Pyramids, often only remaining as ruins and the significant materials that support these places, is a testament to their imagination and to the client’s patronage of his vision.

Both buildings, very different in outcome, but utilising similar materials of stone, concrete and timber, seem perfectly balanced in their sitting and spatial arrangement - constructed art for machines and for the working of timber. They are robust in their detailing yet delicate in their proportions.

The rigidity of the sparse use of materials is continued through to the joinery and concrete used for wash basins, demonstrating an innovative and artful resolution to pragmatic needs.

The buildings are carefully considered from approach, within and from above, as they are viewed effectively in the round across the property and in their early years, until tree maturity, from the valleys and ridges. Humble in the performance of their duties, the buildings are an inspiring addition to this place where many generations will be welcomed and community involvement encouraged.

QANTAS Headquarters Redevelopment
Architectus

A new internal street unites five tired buildings and gives Qantas a branded destination with one front door for staff and clients. The outcome to this two-stage design competition has delivered a balance of sophisticated palette, restrained urbanity and exuberance through geometric intrusion.

It is this balance of elements, the flexibility of the ground plane and the angled intrusions of the stairs and bridge that are the insertion and stitching success. Inviting people to move through and up into the various levels. The slick curved element of the lecture hall on the corner of the street breaks the continuity of the wall and reflects light, activating the restrained palette.

The addidion of breakout areas at the stair landings invites staff into the internal street and enhances the transition between inside and out.

The overall atmosphere created by the architecture, the programmed activities and the engagement of light and landscape builds a unified and intelligent brand for the client and staff.

The project demonstrates how a simple idea of linking existing tired buildings, when done with skill, can deliver far more than just programmed fulfillment. The result creates a front door for a major business icon in a sensitive, refined manner.

Sydney Commonwealth Parliament Offices
Architectus + Ingenhoven
The curving plan and sinuous forms of 1 Bligh have been seamlessly integrated within the curves and views, and the detailing and selection of materials have provided a perfect balance of contrast and warmth. The choice of dark wall colours and the palette of contracting timber inserts for building elements and the use of deeper recessive elements provides a perfect balance of tactility and warmth. The space is considered from every vantage point and requirement of the brief. The team’s inventive interpretation of the client’s business methods in the peg wall creating a sense of art and work, the raising of the platforms to conceal services protecting heritage fabric, and the lowering of seats to give the visitors a harbour view reinforce the comprehensive design solution.

The enthusiasm and skill of the architects in developing the lighting and detailed furniture design – even to the pool table – are testament to their craft and design. The team’s inventive interpretation of the client’s business methods in the peg wall creating a sense of art and work, the raising of the platforms to conceal services protecting heritage fabric, and the lowering of seats to give the visitors a harbour view reinforce the comprehensive design solution.
which meant a lift arrival lobby removed from the key harbour view, has been handled with skill in the creation of a light sinuous space luxuriously detailed with stone, white curved glass, timber ceilings and a framed harbour view.

The workplace is organised around “demountable” minimal glass partner offices which are designed to be almost completely open or closed with acoustic separation when required.

The result demonstrates how the architect, when working with a client who wishes to explore new directions, can create a memorable workplace which breaks old patterns and sets new levels of excellence.

**Herbert Smith Freehills Workplace**  
BVN Donovan Hill

**Jury citation**  
The revolution in workplace design has extended to even the most conservative of professions, challenging the notions of space entitlement, collaborative work and new technologies.  
Within the new ANZ Building at the new end of town, this transformation of one of the largest legal offices has been delivered with the right balance of exploration, innovation and pragmatism. The mix of materials and detail resolution create a warm, sophistication which has delivered the clients brief while pushing their comfort zone, a strategy for which they are now appreciative.  

Thirteen floors of connected space is the central organiser of the public lobby area where visitors, clients and staff mix vertically. The building’s planning, which meant a lift arrival lobby removed from the key harbour view, has been handled with skill in the creation of a light sinuous space luxuriously detailed with stone, white curved glass, timber ceilings and a framed harbour view.

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**Point Piper Apartment**  
CO-AP (Architects)

**Jury citation**  
This mid-size two-bedroom harbourside apartment with views has been converted from the traditional rectangular room arrangement to a space captivated, illuminated and animated by water, sky and light. Walls and materials fold and curve - capable handling the pragmatic needs of services and old, shared chimney stacks - to bend light and reflect views from the contiguous living, dining and kitchen areas to the ever-changing harbour.

Simple elegant curtain systems reinforce the singular nature of the living space but allow for change throughout day and night, offering privacy and reducing glare.

**Virgin Australia Sydney Lounge**  
Tonkin Zulaikha Greer Architects

**Jury citation**  
The new Virgin Australia Lounge at Sydney Airport provides a functional space for the busy traveller while also considering the emotional needs of the sometimes harrowed commuter. The architects have created a calmness which belies the activities within the space. Careful space planning allows for direct, purposeful movement while the positioning of technology and layered glass screens facilitates subtle access to information without overwhelming the traveller with technology. The colour scheme is a skilful interpretation of the Virgin brand, slightly modified to create a softer interior environment.

The overaching motif of the leaf gives directionality, is fluid in nature and delivers a strong recognisable image for the floor, ceiling and furnishings. Changes in the materiality and colour of the ceiling motif suggest changes in the functionality of the space directly associated with it.

This design is a good example of how the architect’s role in designing can create so much more than simply fulfilling the functional brief. The motif has been so successful that it is now part of Virgin’s marketing and brand rollout to new terminals.
Photography: Owen Zhu

The Wayside Chapel
Environa Studio

Jury citation

Encompassing the true nature of sustainability, The Wayside Chapel clearly demonstrates the concept of doing more with less through a number of simple strategies. Not only does the facility address the social needs of the disadvantaged; the design team has also approached sustainability from a concept of minimalism and simplicity. Passive environmental design through the use of natural ventilation, thermal mass, night flushing, and simple ceiling fans has minimised the requirement for air conditioning and other complex building services. The design team has focussed on developing a building that is designed to last for over 100 years, and to facilitate future churn by providing a loose-fit, low-impact fitout. Solar hot water collectors for domestic hot water and space heating provide an effective and uncomplicated approach to maintaining thermal comfort for occupants for most of the year. Onsite generation of electricity through PV demonstrates an effective method to further reduce carbon emissions. However what makes this building stand out has been the additional emphasis on less mainstream aspects of sustainability. These include providing a green roof to grow fruit and vegetable crops for the onsite café and the use of colours and materials to influence occupant mood and wellbeing – all based on solid research.

The jury was impressed by the holistic approach of the designers who have delivered a simple and effective low energy, passive building design with longevity while also recognising the varied needs of its occupants.
Alexandria Courtyard House
Matthew Pullinger Architect

Operable timber screens moderate the access to sun and light. Rooms have been designed to be easily subdivided enabling them to be heated separately. The house also harvests rainwater and solar energy. The project provides an effective passive response for a house in an urban setting, demonstrating that sustainability begins at home. It encourages the occupants to live a life of less with reduced space, volume, domestic appliances and fittings.

Australian Plantbank
BVN Donovan Hill

This building at Mt. Annan is laid out with the primary circulation arcing around a courtyard to the north. A clever and crisply detailed deep wall system allows for sun-shading and ventilation. All-weather operability is facilitated in both the public areas and offices. The shallow plan depth ensures good cross ventilation. The mixed mode facilitates less reliance on the mechanical plant, resulting in significantly reduced energy consumption. A discrete lighting system signals the current status of the system to users, giving the workings legibility and transparency.

A thermal labyrinth has been installed under the east wing reducing the HVAC load and extending the value of natural ventilation, particularly during summer when fresh air pre-cooled overnight, circulates and expels warm air. The system is designed to reduce the peaks and troughs of extreme ambient weather by capturing either the heat of the day or the cool of the night and retaining it in the surrounding concrete, earth and rock beds of the constructed labyrinth. The prediction for the assisted warming or cooling of the building is up to 7.5 degrees centigrade.

Thus far the sustainable objectives of the project are being exceeded.

Outpost 742713 9
Drew Heath Architects

Off-the-grid, this project generates all its own power with solar panels; a small gas heater generates all its own power with solar panels; a small gas heater; a small gas heater. Thus far, the sustainable objectives of the project are being exceeded.

White Bay Cruise Terminal
Johnson Pilton Walker

The terminal was a Green Star project under a pilot tool and is deserving of a Sustainable Architecture Award on a number of levels. Firstly, it is a compelling model for the intelligent reuse of an existing building. Whilst the initial brief called for the whole site to be cleared, the architects saw an opportunity for the adaptive reuse of the massive gantry structural system. Minimal intervention has seen the retention of the 35 paired stanchions and the approximately 300 meeh long double crane gallery. The scale and bold simplicity of the structure is extraordinary. Primary site elements such as the sandstone cut escarpment and the extensive broad-wheel platform have also been retained. Direct, simple detailing of new elements complements the aesthetic.

Photography: Brett Boardman

Photography: John Gollings

Photography: Brett Boardman

Photography: Brett Boardman
is also shaped by the atria of each of the three storey office villages and the shading systems, which give the building a unique expression in the city’s streetscape. These passive design elements allow light penetration into the workplace and, together with motorised blind systems, provide managed solar protection for the interiors. The building delivers energy back to the grid and reuses its own waste as well as the city’s through the blackwater treatment plant, clearly demonstrating it is an active participant in the creation of a sustainable city environment. The building achieves a 6 Star Green Star – Office Design v2 Certified rating, representing ‘World Leadership’ in environmentally sustainable design; it is also committed to achieving a NABERS 5* +60% Energy Rating. This has been achieved by the incorporation of a gas-fired, roof-mounted trigeneration plant, blackwater treatment system, chilled beam ceilings, T-5 and LED lighting and the use of low embodied energy materials and construction techniques, only 32 car spaces as well as 130 bicycle spaces with supporting change room and facilities. The building’s legibility in program, construction and prefabricated components is also shaped by the atria of each of the three storey office villages and the shading systems, which give the building a unique expression in the city’s streetscape. These passive design elements allow light penetration into the workplace and, together with motorised blind systems, provide managed solar protection for the interiors. The building delivers energy back to the grid and reuses its own waste as well as the city’s through the blackwater treatment plant, clearly demonstrating it is an active participant in the creation of a sustainable city environment.

8 Chifley Square
Lippmann Partnership/Rogers Stirk Harbour & Partners

Jury citation
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Yatte Yattah House
Tzannes Associates

Jury citation
This simple house overlooking the Budawangs seeks a minimal impact on the environment. This was a request from the client that has been carried through the design of the house, from the siting to take advantage of the sun, views and breezes to the robust nature of its construction. The house has been designed predominantly one room wide, with the long side facing north, providing breezes and good solar access. A concrete floor provides good thermal mass for winter months. A 110,000 litre water tank collects roof water, and all waste water is recycled for garden use. The design also includes a small orchard and a vegetable and herb garden, emphasising the client’s interest in sustainable living. Local materials were used in the construction by a local builder. Solar tubes provide heated water, and photovoltaic panels provide 6.5 kW of power per day.

Griffith House
Popov Bass Architects

Jury citation
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In awarding this house for its sustainable design qualities, it should also be noted that the client also deserves an award. Without a client prepared to commission this type of house and one also prepared to have the commitment to proceed with such sustainable measures, this type of project would not possible.

SUSTAINABLE ARCHITECTURE
COMMENDATION

RESIDENTIAL ARCHITECTURE - HOUSES (NEW)
WILKINSON AWARD
Thermally, the house works exceptionally well with all the primary spaces facing north, and thermal mass achieved through the concrete and masonry structure. Solar panels provide hydronic heating and photovoltaic cells provide a supplement to electricity. 350,000 litres of water is stored on site.

The close relationship between the house and its artwork continues through to the outside spaces with views from each space looking to artworks within the landscape. This enhances the sense of relationship to the site and the whole success of the house.

Dogtrot House

The creation of buildings that embody “everything you need and nothing you don’t” is an honourable one; the pursuit of buildings that simultaneously evoke joy and delight even more so. How refreshing to visit Dogtrot House, a simple, refined building on the far south coast that successfully achieves both.

Located in a somnolent hamlet on the south coast, this is a dwelling that responds powerfully to its site, its location and to a very clear client brief.

Designed for a family of committed campers, the request was for a building that captured everything they loved about camping without the end of holiday pack up; a permanent, civilized campsite.

The architect’s response offers an uncomplicated picture of life as it was in coastal Australia – and how it could be again. Simple layout, materials and living; small budget and footprint.

Two modest pavilions – one public, one private – are joined by a covered open breezeway or ‘dog trot’ corridor. To the south, an uncomplicated sleeping and shower pavilion. To the north, a pavilion embracing lagoon views and light, and a protected kitchen and dining pavilion. To the north, a pavilion embracing lagoon views and light, and a protected kitchen and dining pavilion.

It is a rare and splendid thing when a lovely, tranquil, landscape space is enhanced by placing a building in the middle of it! Such is the effect of the wall-less living room of this house.

The jury found the work to be spatially and materially exceptional. Broad land dimensions were answered by broad room composition and vertical landscape was answered by vertical room composition, so that the building and its surrounds work as one. The palette of materials exhibits restraint and command of their possibilities, structurally and tectonically. The work is responsive to energy use and user comfort with good passive solar orientation and landscape replacement; reflecting the role of architects in the imperative to reduce demand on resources.

The Wilkinson Award was introduced to recognise exemplary domestic architecture, and the Wilkinson Award is named for the Emeritus Professor of Architecture at the University of Sydney, Leslie Wilkinson. Wilkinson had won the Sulman Medal twice – in 1934 for a residential design and in 1942 for a suburban church.
K House
Chenchow Little

Project citation
This house presents a striking challenge to the suburban context of Fawkner in its robust and unassuming street presence. Designed as a permeable volume within a carefully modulated outer skin, it provides both privacy and seclusion as well as an outlook to adjoining gardens. The project’s significant move is to provide a level of openness between this outer skin and outside by inserting an elongated courtyard along the northern side, this feeling of porosity is further enhanced by a series of mirrored panels – creating an unexpected spatial generosity and a blurring of boundaries.

Ozone House
Matt Elkan Architects

Project citation
Ozone House speaks powerfully and persuasively of the pleasures and values of unpretentious living. The charm of family homes is captured here in a unassuming, modest size and humble nature. Located on Sydney’s northern beaches, it responds with great care and consideration to a three part brief: to respect and engage with the heavily vegetated site, to create a place for gathering; and to deliver a space no larger than required to serve the family’s needs. This house reflects its occupants’ lives and history in a gentle, unadorned way. In particular, their appreciation of Japanese culture, of camping, and sub-tropical architecture is reflected in the building’s modest scale and minimalist versatility.

Upper and lower spaces interconnect in a playful manner with walls opening and closing to reveal service spaces and storage nooks. Interior materials are texturally rich as well as uncompromising in detail, providing spatial delight at every turn.

Invisible House
Peter Stutchbury Architecture

Project citation
This house encourages you to just be. To breathe, slow down, and settle firmly with good company. Perched on the side of a hill with unbroken views of the Megalong Valley, Invisible House reveals a rare appreciation of the delicate balance between landscape and shelter. The building has been uniquely beautiful and viciously wild, ancient, big-sky country – wild, ancient, big-sky territory – being neither dwarfed nor in competition with its setting. Rather, it simply belongs. To breathe, slow down, and resolutely engage with the Australian landscape with joy, and just the right, fine balance.

A wide gallery stretches west, interrupted by a series of mild steel boxes – light scoops and bedroom eyries to provide a level of openness between this outer skin and the landscape. The project’s significant move is to reveal service spaces and shared spaces permeate all interiors. Bedrooms are small to ensure gravitation outdoors or into shared spaces. Materials are simple, beautifully detailed and uncompromising in detail.

The project is both adventurous and resolve in many ways. The result is a beautifully considered and confident building – a good testament to an adventurous architect and visionary client.

Ozone House
Matt Elkan Architects

Project citation
This house is a remarkable achievement in the composition of domestic spaces with light and form. It is a stimulating synthesis of streetscape and archetypal house form delivered in an intelligent and striking way. It is a very considered and resolved work, the result of a close relationship between architect and client, as well as a very specific brief. A play of scale and form unfold within the extrusion of the building exterior, transforming it into dynamic reflections on the formal and planimetric scales that suit various domestic purposes. These layers of the onion are enhanced by shards of light and views to the landscape. This is an abstract and stimulating house. The texture of recycled brick and timber flooring is enhanced by monochrome planes and apertures. The recycled brick façade is banded with a form of physical ‘graphic slip’, having the visual effect of stonework or pixelating the façade. The external canopies are punched out to emit light to the pool, which is then reflected back into the rooms and highlights key points like entry – a lively play of light and shade occurring throughout the day.

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The project is a succinct transformation of a small dwelling, clarifying and enhancing it.

Existing solid basalt walls of Bobcat-sized stone flank this humble ridge top hut. The protective and monumental façade is answered by the architects directly through an operable façade that is bold, functional and complimentary. Detail of the reworking of the replaced façade is climatically sensible and treated to complement the oxidizing biotite of the basalt walls.

A series of spaces of varying sizes retain the sense of a pared back humility of raw materials. The subtractions and new façade seem to complete the hut as an, until now, unfinished work. The one-room thick house has extensive outlook to the West and this is made practical and enjoyable by the layered façade proposition. The existing canvas of concrete floor and timber ceiling are completed to envelope a new distilled plan.

A less confident practice may have exchanged period fixtures, but the previous work is kept down to the door knobs. The reality of this is the comfort of familiarity and an embrace of the new.

The project has been designed as a guest house and like many of this typology it has lessons for residential architecture in the richness of its humble, well lit, textural spaces which are conducive to closeness and conversation for those lucky enough to stay here.

Established 2014
This newly established named award recognises the importance of alterations and additions especially for small practices and is named in acknowledgment of the mid-century partnership of Hugh and Eva Buhrich and their contribution to the profession.

PROJECT TEAM
Project Team:
John Choi
Project Director
Jerome Cateaux
Project Leader
Felix Rasch
Project Team
Fraser Mudge
Project Team
Consultant Team
DW Knox and Partners
Structural Consultant
QS Plus
Cost Consultant

Construction Team
Cedar Creek Constructions
Builder
Tony Kenway
Site Manager
Lickiss Fabrications
Operable Doors
Men Jersey
Joinery

Stone House
CHROFI

Photography: Brett Boardman
**A Balmain Pair**
Benn & Penna Architecture

*Jury citation*
Envisaged as an ‘inter-generational house’, this project is an innovative response to a sensitive brief – that of providing practical and livable spaces for the architects extended family as well as for themselves. Designed as three separate dwellings within two semi-detached cottages, the major achievement here has been the architect’s ability to create a surprising generosity of space and volume within a relatively compact form.

A new wedge-shaped rear volume spans both cottages and reads as a sensitively considered extension to the existing roof. This modulated volume captures the generosity of space and volume of the original building remains intact with any new intervention and sits confidently with its neighbours. Rather than closing itself off to the street, a new north facing rear addition has been designed that embraces both aspects in a resolute and uncompromising way.

This addition – spanning the entire width of the block – breathes new life into the previously tired and dysfunctional rear cottage whilst bringing light and air to the spaces within.

Internally, double height volumes over the ground floor living and dining areas create an active and purposeful dialogue between levels. The illusion of a much larger space is further accentuated by the connection to contemplative landscaped outdoor spaces.

Materials are quiet and refined; spaces are generous and thought-provoking. The result is a highly sophisticated and detailed project carefully crafted for its local context. It is an inspiring example of ‘less is more’, of hidden delight as well as a poignant reminder of the surprising beauty of modest spaces.

**Birchgrove House**
Candalepas Associates

*Jury citation*
This project is a sensitive and intuitive response to an original terrace house typology in Birchgrove. Benefitting from both an extended side garden to the south and a small garden overlooking harbour views to the north, the house offers an intimate and unusual level of engagement with its neighbours. Rather than closing itself off to the street, a new north facing rear addition has been designed that embraces both aspects in a resolute and uncompromising way.

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**Piebenga-Franklyn Residence**
David Boyle Architect

*Jury citation*
This project involved the demolition of the rear of a semi-detached house and the construction of a new two-storey pavilion with a distinct wedge carved out of the volume to allow the penetration of northern sun as well as an additional outside space on the ground floor level. A linear skylight on the upper level allows diffuse light to penetrate through a void to the lower level. There is an emphasis on flexibility in the house, with large sliding doors allowing a variety of uses.

The rear garden has been treated as a sloping amphitheatre complete with trampoline and slide which can be enjoyed by all the family. The gesture of the wedge is the sculptural driver. The limited usable area has been maximised; a collection of creative and highly usable areas has been provided and the resultant building is joyful and filled with light.

**Tamarama Semi-D**
David Langston-Jones

*Jury citation*
This modest project rethinks the amount of space needed for city living by a single or couple. With an eight-storey apartment building as an immediate neighbour, ideas of privacy governed the thinking in the living area. Yet the result is a delightful space that is quite introspective but which still allows a great connection to the personal garden that it opens onto. It demonstrates the joy in small spaces that have been cleverly thought through so that no centimetre is wasted.

Materials are modest. The use of galvanised iron and concrete in the internal spaces helps to relate the inside and outside spaces to each other. Whilst using inexpensive materials, the interiors have the perception of a grander scale than the usual domestic space and the detailing is sophisticated and thoughtful.

Through careful detailing and clever placement of features for the basic functions of life, David Langston-Jones has created a gem near an inner city beach. The design has a reverence for the house and serves as a reminder that houses in Australia are, on average, much larger than they need to be.
3X2 House
Panovscott

Jury citation

3X2 House is an inspiring example of architectural creativity and ingenuity in the face of challenging constraints – a reminder that “big moment” joyful architecture is achievable despite, or even in response to, small, exigent budgets.

Like so many alterations and additions, the project involves the reinvigoration of the front half of an existing terrace and replaces the rear with a new structure. From the street, the change is almost invisible, deftly contained to negate any disruption or distraction to a heritage streetscape.

Single-storey, simple and linear, the original house is quietly refreshed to accommodate a young family of four. Comfortable, unpretentious and robust, the spaces speak gently of the house’s history, with new life layered rather than imposed on the building’s original fabric.

These new/old spaces offer a surprisingly balanced counterpoint to the rear addition. Shunted off the axial alignment, and past a new discreet bathroom, a large and delightful communal space is revealed. Light-filled, this combined kitchen/dining/play space elegantly reinterprets the lean timber construction techniques of the front half. Living is designed around the perimeter; window seats encourage half-in, half-out habitation.

Fanned by towering gums, from the rear this structure offers the most extraordinary sense of complementary verticality – presenting as a deeply evocative two-storey timber and glass box evoking the tea-houses of Kyoto, of the owners’ journeys and aesthetics, and of sculpture and nature.

Light Cannon House
Carterwilliamson Architects

Jury citation

This is a clever, successful re-think of the most beneficial ways of introducing light into dark, south-facing buildings and a sense of liberation and freedom into small, landlocked terraces. The brief was simple and inspiring – to fill a diminutive Annandale home with joy and light. Central to this was the need to create a kitchen/dining space for family and friends to gather, share and celebrate.

Eschewing the obvious and predictable, the architect has adopted a response far more invigorating, playful and creative – in keeping with the clients themselves. Unsympathetic additions have been removed and a light-filled fluid, single-storey eating and dining space created. Sitting lightly and finely balanced across this space is the building’s new defining feature. Two tall, asymmetrical and sculpted roof forms or ‘light cannons’ vault and stretch delicately up over a five-metre neighbouring wall, effectively and delightfully drawing northern light down into the heart of the plan and taking the occupant’s gaze and spirits skywards.

In an act of sociable generosity, the roof’s low southern profile maintains available light to the neighbour’s windows. By their very unevenness, the cannons define and differentiate kitchen from dining area, providing a sense of unique spaces, of grandeur and significance as well as light and ventilation. An existing breezeway displaced by the footprint of the addition has been re-imagined as a tranquil moss garden at the intersection of old and new. Designed for two doctors of chemistry, this is an alteration and addition successfully employing a touch of alchemy.
Residential Architecture - Multiple Housing
Aaron Bolot Award

Jury Citation

Gantry is an exemplary response to the challenge of designing a large urban renewal project with significant site, environmental and cost constraints. Located on a busy arterial corridor, the site has a surrounding context of low-scale terrace housing and pre-war factories, and includes significant heritage fabric.

Beyond this, the project is a model for market-driven residential development in contemporary inner urban Sydney. Urban fit, site planning, re-use of existing fabric, building and landscape.

The project responds well to its varied contexts, ranging from five and six-storey buildings on Denison Street and Parramatta Road, to two-storey and attic terraces skillfully inserted behind the restored gabled façades of the former Fowleswood factory on Australian Street. It demonstrates that an agreeable transition from public to private space can be achieved with a ‘built to boundary’ solution, in contrast to many contemporary apartment developments.

An innovative storm-water plenum between the basement car park and ground slab allows overland flow to run below the ground level across this low-lying site, thereby avoiding a raised ground level or sunken courtyard. This has been skilfully integrated without loss of liveliness to the street.

Gantry is an exemplary demonstration of the singular contribution good architects can bring to city-making within a commercial framework; particularly how this can be amplified when they are engaged for the entire development process.

Established 2009

Single and multiple housing was formerly included in the separate Wilkinson Award introduced in the 1980s; however, initially only one building - either a single residence or multiple housing complexes - received the award per year, hence the introduction of the Aaron Bolot Award.

Project Team:

Practice Team: Nick Lake, Basil Richardson, Grant Hiddleston, Mary O'Meara, Michael Casey, Brady Gibbons, Damien Naddeo, Josh Shen, Daniel Cheng, Felicity Stewart, Damien Abicic, Lucas Greenwell, Luke Cheng

Consultant Team:
- Structural Consultant: Acor Consultants
- Electrical Consultant: Aspect Studios

Consultant:
- Lighting Consultant: Acor Consultants
- Communications Consultant: Acor Consultants
- IT Consultant: Acor Consultants
- Civil Consultant: Acor Consultants
- Aspect Studios
- Landscape Consultant: Laguna
- Otis-Omaha Heritage

Coast

Jury Citation

Coast is the first new apartment building in North Bondi for a number of years. Its context is the ubiquitous red-brick walk-up buildings that have been gentrified over time. It responds to this context in an understated way, with quiet but confidently composed façades that beautifully modulate the transition from inside to outside.

A restrained palette of timber, render, glass and marble is used. The deep side façades create a sequence of framed diagonal views from within. Reminiscent of the work of Viennese architect Adolf Loos, the building’s simple and unadorned exterior encases a rich and more private interior. This is expressed in the deep and wide chamfered façade elements, where the patterned, white marble reveal strings, fluid soft natural light into the building’s interior and provide a view to the sea whilst screening neighbours. This subtle and refined strategy is an inventive and welcome contrast to the small punched windows commonly used between closely spaced buildings.

Like many eastern suburbs apartment buildings sited on a hill, the building base is articulated, and integrates a double garage door opening as well as the main building entry. The building section has been cleverly configured to reduce the height of the base and create an agreeable human scale at street level. The street wall is predominantly timber, subtly enlivened with thoughtful detail and landscape.

Coast sits at the luxury end of the multiple housing market and landscape.

Coast SJB

UNSW Kensington Colleges

Bates Smart

Jury Citation

UNSW Kensington Colleges create an ensemble of communities for over 900 students. Four of the five colleges are new and organised around central courtyards, each with communal stokers and living spaces. Balconies are shared by groups of four suites. Communal roof terraces provide broad views over Randwick Racecourse to the city.

The buildings are well connected to the surrounding campus, and have resolved the site’s steep level changes and public interface on High Street with great skill. The architecture is restrained, but rich and elegant. The project relies on a singular design idea to invest its broad elevations with human scale. Alternate floors have opposed serrated plans, resulting in strong sculptural plasticity to the façades. Windows are scattered in an offset pattern that adds vibrancy and variety. Each college is given its own identity by a graphic patterning of brightly coloured glazed bricks interspersed through light cinder brick bases.

Bates Smart is known for its careful, restrained and beautifully executed work, and this project is no exception. These qualities sit easily with Goldstein College and the strong landscape character of this part of the campus. Avoiding fashion and excess, this project will stand the test of time.

Coast

UNSW Kensington Colleges

Bates Smart

Jury Citation

Student accommodation is a distinct type of multiple housing, responding to the common needs of a diverse demographic of occupants.

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Attica Newtown
Candalepas Associates

Jury citation

This thriving and inventive project gives new life to an under-utilised warehouse in the main street of Erskineville. Keeping the art deco double-height wall intact, a small-scale supermarket activates the ground floor. Above, two storeys of residential accommodation are contained within a large new gambrel roof. This clever barn-like volume presents a handsome timber frame and linear skylights that draw the eye upward. Corridors through which the strength and ingenuity of the scheme lies. Patios, doorways and shoes provide colour at front doors, and bicycles hang from racks on the walls. These signs of human occupation show that this is a "street in the sky" that actually activates the ground floor.

Imperial
Stanisic Architects

Jury citation

Imperial by Stanisic Architects clearly demonstrates the benefits that intelligent design and a clear strategy can bring to a difficult inner-city project. The site is highly compromised: long, awkwardly-shaped, overshadowed and south-facing, with very little available street frontage. Envelope controls further impose a steep solar access plane to retain sun to the building, which contain non-uniform floorplates. Nonetheless, two very large light-wells provide ample daylight within these constraints, the solar access required for a standard residential development. Moreover, two very large light-wells provide ample daylight for short-stay visitors as well as offering interesting city and sky views. The floor plan is complex with many different unit types; however, most units are relatively wide and shallow, lending them the feeling of spaciousness as well as providing good natural ventilation.

One Central Park
PTW Architects + Atelier Jean Nouvel

Jury citation

This project challenges orthodox models of contemporary high-density living in Australia. The most significant areas of innovation lie in the building's resolution of the project and belief this is a particularly successful contribution to the public domain; evidenced by the high level of patronage it receives. The project was designed as serviced apartments as there was no possibility of achieving the solar access required for a standard residential development. The project's most distinctive design features are its living, green facades and the cantilevered solar array and heliostat reflecting light into the mall below. These are bold and imaginative architectural features that are new to multiple housing projects in this country. The project challenges current residential development is of high quality, balancing and trade-offs that inevitably arise between amenity and affordability. The jury was engaged by both the inventive and challenging aspects of the project and believes this skillful work proposes a different urban agenda. Onsite tri-generation and black water re-cycling contribute to the sustainable urban renewal of this very large and important site.

Washington Park_Meridian & Monte
Turner

Jury citation

As many of the mid-century public housing estates in Sydney reach the end of their useful lives, their revitalisation at much higher densities is becoming more common. In this context, Washington Park_Meridian & Monte by Turner will be an excellent benchmark by which to judge the success of future regeneration projects. As the first stage of a larger master plan, the paired Meridian and Monte buildings provide a quantum of new social housing stock, potentially accommodating those tenants that will be displaced through later construction stages for market housing. The public domain and landscape at the perimeter of the development is of high quality, making a positive framework for the master plan. The distinction between public and private space is made clear with the communal courtyard between the buildings defined by a level change and fencing. The central vegetable garden with seating and lighting is a highlight, providing a community focus as well as a green outlook from the apartments. The architectural resolution of the buildings makes the most of a very prescriptive brief from the government client. Many small design decisions and innovations improve the project. Wide corridors with light and air incorporate splashes of colour sensitivity through signage and paving plans where it can be easily maintained. Recycled balconies provide room-like qualities lending extra space to the unit and providing sun protection. Bands of face and lighting is a highlight, providing a community focus as well as a green outlook from the apartments.
Thoughfully detailed, this public amenities block is in the northern corner of Foley Park, Glebe. Stated to address surveillance and amenity concerns, the freestanding structure allows the public to circulate around and through the building in multiple ways. Discreet and deceptively complex, the brick and timber structure befits the built material research informing the design. Dark, well-proportioned bricks are supported in a stacked bond on a steel frame, hovering 50mm above the ground. A standard brick toilet block is invoked but also subtly subverted by practical improvements. The floating wall detail allows for better natural ventilation and easier cleaning and maintenance.

A slatted, open-ended area with basins provides a place to wash and rest but offers minimal shelter, discouraging extended occupation. This light breezeway is private enough but also offers casual surveillance from and to the park. Its material and screens are situated in deliberate contrast to the secure brick cubicles. Ironbark used for the slats has been treated to minimize leaching, exposed horizontal edges with capped zinc sections anticipate weathering.

Within each cubicle, a robust, trafficable polycarbonate sheet roof provides a surprisingly day-lit room. High quality, naturally weathering, material and functional components are conceived and constructed for long-term performance in a demanding environment, mindful of robust use and heavy maintenance. Refined detailing and an elegant rigour give this extremely simple, small brick block and screened porch an architectural intensity.
Attention has also been given to creating variety within a restrained, yet pleasurable, material and colour palette. An unobtrusive built background offers richness in parallel with the detail of daily life.

Doubled columns are proportioned and articulated as a delicate device. Clever use of other minimally dimensioned components contributes to the sense of a generous environment. Strict economy here provides a measure for the experience of spatial luxury.

This apparently simple project is small, yet calm, and surprisingly dense. It offers a subtle lightness with discreet architectural depth.

Three rectangular prisms, one glass and one clad in sandstone, form a small structure. The enclosed stone clad core contains a bathroom, kitchen area, internal and external storage as well as service equipment. A composite steel and concrete slab volume, with glass walls and ephemeral curtains, intersects this apparently solid mass. Two glass “rooms” oriented to the landscape are thus created, each with variety and potential for the experience of spatial luxury.

A glass pavilion on the edge of a natural dam, remote from the main residence, provides a place from which to experience the beautifully established gardens and luxurious landscape of this rural property.

This project provides an unlikely location for a constructed, almost Outside, and surprising leisure, which could be created by removing timber panels in the floor.

Materials have been selected, detailed and constructed in a manner well-aligned with the stated functional, visual and architectural hierarchy. Compact solidity and an elegant spaciousness are clearly prized and well related. Layered uses provide varied relationships with the remarkable surrounds.

The Pod

A connection with grounded, external low stone walls, also creating a protected sitting room when the bed is folded away. Glazing and curtains slide to the other side of the enclosure, where a major volume carterers dramatically over the hills in the spring-fed dam. This space offers multiple living arrangements as well as a spa, reached by removing timber panels in the floor.

Both built and natural elements are convincingly intertwined. Architecture and landscape describe added programs.

This simple pavilion addition to a cottage in Woonona, demonstrates a strong architectural ambition within a framework of extreme economy. Apparent throughout is a productive, collaborative relationship between the client and architect.

Oriented as a perpendicular linear extension to the original cottage, The Pod is characterised by a series of expressed hardwood portal frames. As repeated elements parallel to the existing house, their spacing describes added programs. Private sleeping and bathroom areas have tighter dimensions closer to the house, more expansive proportions align with the living areas at the far end. An external rhythm of portals registers all added rooms. Each of the frames was hand burnt in Lego bricks is a delightful, collaborative client effort and provides unexpected colour within a broadly natural range of built materials.

Cost and durability have informed all material choices and details. Sun shading to the north is from core-ten steel off cuts – a nod to local industry. Plywood elements have optimised the use of standard sheet sizes and its orientation to the sky, enhancing the opening to the sky, emphasising the repetitive dark frames.

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A skilful refurbishment and adaptation of the heritage listed 1887 Burton Street Tabernacle; this project is a sympathetic, clever conversion of the original church into a contemporary performance space for the Darlinghurst Theatre Company.

Building on careful external conservation by the Sydney City Council in 2009, this re-conception compactly reconfigures the church volume as a new stepped theatre. 200 seats slope toward a platform centred on the original Victorian arched facade and niche with baptismal font; conserved architectural elements now set future stages. Inclined above the new entrance and cafe stepping directly down from Burton Street, this raised seating also provides a ceiling above a more informal theatre space.

Systems supporting contemporary theatrical use are technically ambitious and sympathetically employed. Natural light through restored windows allows the original architecture to be legible and used when desired, with a full blackout also possible. New mechanical and structural elements are handled with precision and economy; a delicate steel structure allows the conserved timber ceiling to be visible through a new fine mesh lighting ‘grid’.

Once the church in which Arthur Stace heard a sermon in 1930, inspiring him to chalk ‘Eternity’ on Sydney’s streets, this new theatre’s name in light is also connected with Sydney’s 2000 celebrations, a symbol written for the new millennium. Through use, location and community connections, the building resonates with multiple histories embedded in architecture. Ambitiously re-imagined as a playhouse, this project respectfully conserves both the building and its cultural associations, providing historical awareness together with convincing, new life.

Established 1975

An award for the conservation of historic buildings – the Greenway Award commemorates the work of the transported convict Francis Greenway, the first architect to be commissioned to design buildings for the fledgling colony of New South Wales. This category now includes adaptive re-use projects that involve alterations and additions to heritage buildings.

Project Team

Practice Team:
Peter Tonkin
Director
Julie Mackenzie
Jeremy Hughes
Roger O’Sullivan
Alison Osborne
Christian Williams
Belinda Seghetti
Nasta Artificial
Grant Sandler
Tamarind Taylor

Consultant Team:
Simpson Design Associates
Structural Consultant
Wood & Grieve

Engineers

Electrical Consultant
Mechanical Consultant
Hydraulic Consultant
Services Consultant
Environmental Consultant
Tony Youden
Theatre Consultant
Cinélife

Kitchen Consultant
SMEC

HAZMAT

GFS reports
BCA Consultant
Uarge Traffic

Flentory

Traffic Engineer
Paramount Pictures Building
Fox Johnston

An imaginative and sympathetic restoration and reorganisation of Paramount House, originally built as a cinema and commercial building in 1939, has created a contemporary well-designed building. Extending its urban presence, new insertions also strengthen an important contribution to the local street, unexpectedly complementing the office spaces and their broad commercial context.

To satisfy pragmatic access requirements the building’s circulation was reconfigured with a new glazed entrance, extend the range of public facilities. The cinema is housed in the building’s original screening room, providing a tangible reminder of its historical use.

Paramount Pictures’ commercial offices, promotion and distribution centre in Sydney was originally designed by architects Verney, Wilson & Prior. Restoration of this Art Deco building has been completed with a responsible but light touch. Respect has been shown for the building’s original detailing intact, complete with the encoding themes of law and justice. The current environment retains the character of a police ‘lock-up’. Above the lofty entrance arch are Queen Victoria’s initials with a lion’s head, the symbol of British justice, designed as the keystone with a policeman’s truncheon in its mouth.

Many of the interventions are reversible, allowing heritage value to be sustained. New services, in the challenging location of historic cultural heritage sites. Yarrangobilly Valley is one of the most beautiful limestone karst landscapes in Australia, situated on the northern edge of Kosciuszko National Park.

The valley was developed for public visits by the government tourist bureau from 1879 onwards. Caves House was constructed in an Arts & Crafts style by the NSW Government Architects Office in 1901; this particular two-storey wing was constructed in 1917 to cope with increased visitor numbers. The facility was closed in 1966 but since 2005 has been undergoing an upgrade; conservation and adaptation of the 1917 wing was completed in 2013.

This award celebrates the admirable work of the NSW Office of Environment and Heritage in embracing its exemplary collection of historic cultural heritage sites. Yarrangobilly Valley is one of the most beautiful limestone karst landscapes in Australia, situated on the northern edge of Kosciuszko National Park.

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This is an intelligent project, this wing now offers 11 bedrooms and guest facilities including an elegant restored main lounge. The project thoughtfully conserves an important element in Australia’s history, allowing it to meet contemporary accommodation demands subtly, conscientiously and sustainably.

Former Police Station, 127-129 George St, The Rocks
Welsh + Major Architects with Sydney Harbour Foreshore Authority

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Female Orphan School, UWS Parramatta
Tanner Kibble Denton Architects

Respecting and conserving cultural, social, environmental and architectural values, this project continues the status of conservation and adaptation as a critical form of sustainable design. One of the most important surviving structures from the earliest period of European settlement in Australia has been revitalised, ensuring that this significant building can be used and appreciated for many years to come.

The outstanding landscaped setting of the former Female Orphan School has also been retained and celebrated. Preservation of all phases of the building’s history captures in paipimpsest its 200-year life and varied use.

Guided by a thorough conservation management plan, these works have been carried out with a vigorous commitment to authentic detail and with discrete insertion of contemporary sustainable services. New hydronic heating, a blackwater system, stormwater harvesting, co-generation plant and a full sprinkler system have all been installed. Large plant items were located in the basement; however, installation of pipes and cables throughout the entirely timber-framed building has been skillfully achieved with minimal material intervention.

The careful repair, conservation and necessary re-construction of original facades involved extensive research and detailed documentation together with close monitoring during the construction phase. Fragile fabric was repaired and a number of the building’s former lives has been interpreted in the interiors.

The project involved the conservation and reuse of the nationally significant 1813 Female Orphan School at the University of Western Sydney’s Parramatta Campus and the wider community. Four stages of careful conservation work, begun in 2002, were completed in 2013. The building now houses a variety of multi-purpose spaces including a new home for the Whitlam Institute and Margaret Whitlam Galleries. The careful repair, conservation and necessary re-construction of original facades involved extensive research and detailed documentation together with close monitoring during the construction phase. Fragile fabric was repaired and a number of the building’s former lives has been interpreted in the interiors.

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Jury’s citation

Ian McKay and Philip Cox (architects in association) received the 1965 Sulman Medal and the Blacket Award for their design of the CB Alexander College at Tocal, a Presbyterian Agricultural College which is now managed by the Department of Primary Industries as an agricultural training centre.

To create a residential community, the design fused the traditional elements of collegiate architecture – the cloister, the great hall, the chapel and refectory – with motifs drawn from Asian architecture. Central to the complex is the sculptural chapel, the spire of which can be seen from the surrounding area. A series of paved courtyards separate the halls from the residential wings, creating areas for the students to gather. The influence of Asian traditions is evident in the detailing, particularly the sequence of paved courtyards, the floating roofs and exposed rafters.

Underlying this remarkable work of environmentally responsive architecture are the principles of sustainability, evident in the choice of the same palette of materials typically utilised in the hand-built rural vernacular of the Hunter Valley in the 19th century. The use of locally produced bricks and hand-adzed hardwoods has helped to ensure the continuation of local building traditions.

The dual purpose main hall and the chapel are frequently used by the local community for exhibitions and events. The college principal’s appreciation of the design concept and construction techniques has ensured that the buildings continue to be both appreciated and immaculately maintained. Tocal survives in its entirety. The principal spaces, the purpose-designed furniture and the art works all survive today, having been carefully repaired and maintained or seamlessly extended.

PROJECT TEAM

Project Team:
Andre Ceprinski
Project Architect
Site Architect
Philip Cox
Design Architect
Ian McKay
Design Architect
JV Architect
Alan Ray
Architect
Adrian Boss
Architect
Consultant Team:
Mckay, Cox &
Prof. F.S. Shaw,
University of NSW in
Association
Structural Consultant
Norman and
Addicoat
Electrical Consultant
Norman and
Addicoat
Mechanical Consultant
Taylor, Thompson
and Whiting
Hyrdaulic Consultant
Thompson and Walk
Cost Consultant
Construction Team:
Gardener
Constructions
Builder

Established 2003
Following on from similar awards in America, England and New Zealand, the 25 Year Award was renamed the Award for Enduring Architecture with past winners including the Sydney Opera House.
The project required the demolition of the cargo shed’s roof structure and wall cladding, leaving only the fruited stanchions and crane rail beam to support the new free-form roof. Every second pair of the stanchions supports a new 50 metre long twin SHS/ RHS truss. From these trusses are suspended 457CHS curved purlins at approximately 1m centres. These purlins are curved to shape the drape of the roof and ceiling plane, which appears to hover over the large column-free space below.

Like Rossi’s urban artefact, this massive steel structure, whilst allowing the facilitation of new uses over time still speaks eloquently of its industrial maritime history and more broadly of Sydney’s origins as a port city. It is a festively landing point for the thousands of visitors who arrive in Sydney by ship and who’s first views of the city are from its harbour.

Established 2007

Project Team:
Mathew Howard
Gareth Jenkins
Zoe Jenkins
Supender Meharu
Natalie Mnisan
James Polholon
Daniel Upton
Brendon Murray
Project Architect
Paul van Ratingen
Project Director
Graeme Dox
Project Director
Andrew Christie
Landscape Architect
Adam Robillard
Landscape Architect
David Balar
Landscape Architect

Consultant Team:
Barry Young, TTV
Structural Consultant
Dean Gemes, TTV
Structural Consultant
Steffen, TTV
Sheetmetal
Structural Consultant
Nicky Barry, TTV
Structural Consultant
Stephen Brain, TTV
Civil Consultant
Hyer Services Consultant
Environmental Consultant
Engineered Fire & Safety Solutions
Fire Engineer

Construction Team:
All Edwards Builder

Jury citation

The COLORBOND® Award for Steel Architecture is given to a project which shows itself in an innovative and creative manner.

8 Chifley Square

Lippmann Partnership/Rogers Stirk Harbour & Partners

Established 2003

Project Team:
Sheila O’Donnell
Peter任
Barron Campbell
Landscape Architect

Consultant Team:
Stuart Bryce
Baca Logic

Construction Team:
Stuart Boyce

Jury citation

The use of steel in 8 Chifley Square is central to the building’s success and identity.

The building’s legibility in program, construction and prefabricated components brings a unique language to Sydney. The steel elements of frame and brace, in tension and compression, are crafted to a city scale and finished to describe the forces at play.

The exuberance of the building belies the mass and forces of gravity that are at work.

The building’s construction materials and methodology point to a new wave of prefabrication and demountability that is set to expand within our construction future.

Steel is inherent in the building’s success and its unique identity within the city street and skyline.

Lemur Forest Adventure

Taronga Zoo’s Lemur Forest Adventure is an experientially rich project, which brings together play, education, interpretation and animal care. Celebrating Taronga Zoo’s remarkable location and harbour orientation, the project responds to the drama of the site’s natural theatre form, which occupies the place of the former seal pool.

The project fuses two distinct components, a Forest Walk for zoo visitors and the Lemur Walk Through and Night Quarters. The Forest Walk, primarily a children’s play space, includes a promenade of tightly organised architectural and play structures, each immersed in their own distinct landscape. The entry is marked by a well-scaled circular roof canopy and a series of tightly spaced polychrome steel poles. Within the Forest, the main structure includes an elevated viewing platform, sun shading and various play elements. Access to the structure is across a suspension steel bridge over the shallow water play stream. The light, lofty structure sits above the gathering space as an observation outpost.

The use of steel is manifold. Primary structural elements are finished in a sober bridge grey, connecting this playful promenade to the larger steel armature that is threaded through the zoo’s primary circulation routes. These steel elements are minimally and elegantly detailed. In contrast, the more celebratory, playful placing of the polychrome poles creates a localised richness within the site. Steel is also manifest in the use of fine stainless steel mesh, creating a safe but minimal sense of enclosure.

Much thought has gone into this very complex program of structures, spaces and experiences.
Garangula Gallery
Fender Katsalidis Mirams Architects

Established 1997
This prize is awarded by the NSW Premier from a shortlist of projects selected by the NSW Government Architect which are of benefit to the people of NSW - whether they be educational, cultural, transport or accommodation facilities.

Garangula Gallery was designed for a private client and is located in Harden in the south west Slopes region. The building responds to its location, exhibited through its consideration of both the local topography and the harsh outback climate. Its slightly elevated position anchors the gallery to its site in its construction.

A restrained yet rich palette of materials brings warmth and texture to the building. Artworks integrated into the fabric of the exterior emblazon references to region and memory. The five galleries, representing time, place, artist, material and meaning, are clearly articulated on the exterior, ensuring the legibility of the building prior to entry. The spatial organisation of the arrival sequence subtly prepares the visitor for the drama of the interior. The architect used the potentially conflicting requirements of the brief - for a combined gallery and event space - to reconsider the ubiquitous white box gallery type and landscape.

Garangula Gallery is an exemplary project demonstrating a clear concept, an understanding of place, and the successful integration of art, architecture and landscape.

The Boilerhouse
Tanner Kibble Denton Architects

Established 1994
The Prize was introduced specifically for buildings erected in country New South Wales and was named for the 9th century architect Edmund Blacket whose picturesque Gothic Revival style churches can still be found in many country towns.

The Boilerhouse has lost none of its ‘raw’ industrial aesthetic. The liveliness and popularity of the new facilities is a testament to the architect’s foresight in recognising the potential of the original building fabric. Much of the original industrial equipment including coal fed boilers were removed and transformed into four separate artworks – giving a playful reinterpretation to the original industrial activity.

This is an intelligent and thoughtful reuse of an existing site and fabric to create a dynamic and contemporary place for students in Sydney’s heartland. It celebrates our heartland. It celebrates our place for students in Sydney’s place for students in Sydney’s...
In this, its second year, the City of Sydney Lord Mayor’s Prize for excellence in the public domain is shared by two projects. Both have beautifully transformed degraded buildings and spaces, and both contribute to the evolution of a more sustainable city.

The Wayside Chapel in Kings Cross by Environa Studio has been a 15-year labour of love for Tone Wheeler – working with the charity to provide a new home that strikes the right balance between public and private spaces, materials and expression.

It is sustainable in many ways, from its green roof providing food for the low-energy kitchen, to its lighting, heating and loose fit allowing for future flexibility. It blends spaces across a three-part building with a “spiritual centre” of open public spaces at ground level. The architecture follows the Chapel’s own precepts of providing social service, in the best spirit, at the lowest cost.

Prince Alfred Park + Pool Upgrade, although commissioned by the City, demands recognition of the success of Neeson Murcutt Architects and Sue Barnsley in transforming the public domain.

They have created an active and passive recreation space, folding the pool into the landscape, revealing the park’s Victorian genesis, while adding the playful elements of yellow umbrellas, a playground and coloured tri-generation chimneys. It sets a benchmark in sustainability, from its green roof and meadow habitats, to natural ventilation and stormwater harvesting, and is a wonderful memorial to the late Nick Murcutt.

Jury Statement

Established in 2013 The City of Sydney Lord Mayor’s Prize was established to recognise a project that improves the quality of the public domain through architectural or urban design excellence and may be for, or include, public art.
Steve Kennedy

Steve Kennedy

Architects

The NSW President’s Prize this year acknowledges an individual who, while running a highly successful and award-winning practice, has made a sustained contribution to the betterment of the profession in NSW over an extended period of time.

Steve Kennedy’s voluntary work for the profession includes many undertakings which directly — and practically — assist all architects working in NSW. He was instrumental in establishing the practice networks in the early 1990s to connect smaller architects working in NSW. He has been a member of numerous government working groups, advisory boards, as well as design review panels.

Currently engaged in negotiating better contractual terms and procurement methods for the profession with the NSW State Government through the Association of Consulting Architects - work which is being undertaken in conjunction with the NSW Chapter. Steve is a Board member of the Australian Construction Industry Forum and a director of The Australian Council of Built Environment Design Professions.

Steve Kennedy has quietly and unassuming contributed a lot without accolade. His energy and leadership have had a lasting impact on the integrity of the profession.

Shaun Carter

Carterwilliamson

The Emerging Architect Prize recognises an individual emerging architect or an architectural studio’s contribution to architectural practice, education, design excellence and community involvement which advances the profession’s role in the public arena.

Shaun Carter’s notable achievements and contributions to the architectural profession are considered an outstanding exemplar of a professional deserving of this prize.

Established 2004. Shaun’s practice Carterwilliamson Architects provides ongoing education, notably through its official tutelage and critique. In addition to many years of tutoring and course coordination within NSW universities, Shaun employs a dialogue of education and guidance within the studio model of his practice.

Shaun is an active contributor to the evolving architectural discourse through his roles in the Harvard Master of Design (Urban Design) at Harvard University, graduating in 1994 and returned to Australia to take on the role of Director, Urban Design for the Olympic Coordination Authority. There she commissioned and directed the design of Olympic venues and the public domain of Olympic Park.

Shaun has been instrumental in the transformation of Sydney and the shaping of architects walking through its public spaces as places for people. This is demonstrated not only through her public projects but also in her collaborative approach to facilitating countless strategies, master plans and programs focused on urban transformation. Bridge’s approach to art, architecture and urban design are in sympathy with the vision of Marion Mahony Griffin in many ways importantly she has involved herself in a broad range of culture, educational and professional activities that extend beyond her professional practice.

Bridget Smyth

City of Sydney

Bridget Smyth is a distinguished recipient of this year’s Prize and is outstanding for her commitment to improving Sydney as a place for people. This is demonstrated not only through her public projects but also in her collaborative approach to facilitating countless strategies, master plans and programs focused on urban transformation. Bridget’s approach to art, architecture and urban design are in sympathy with the vision of Marion Mahony Griffin in many ways importantly she has involved herself in a broad range of culture, educational and professional activities that extend beyond her professional practice.

The excellence of Shaun’s work has been recognised through a number of awards including the NSW Architecture Awards, with Composed House awarded both an 2013 NSW Residential Architecture – Houses (Alteration & Additions) Award and a Sustainable Architecture Award.

Shaun is an excellent ambassador for advancement of the architectural profession within the public arena. He engages with architectural discourse on a multifaceted level, and the jury looks forward to following his progress as an emerging architect.

Established 2011 this prize recognises an emerging architect or architectural studio’s contribution to architectural practice, education, design excellence and community involvement which advances the profession’s role in the public arena.

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**DAVID LINDNER PRIZE**

Ben Wollen is the worthy recipient of this year’s Prize for his submission entitled Conflicts on the periphery – an investigation into the urban renewal of post-bushfire affected areas. This research seeks to offer insight into the current approach to the urban renewal of bushfire-affected areas and offer a starting point for possible alternatives which approach the issue from beyond a building level to a community one. An examination of the rebuilding of the Winmalee community will provide a real-time case study for this research.

The jury unanimously agreed on Ben as this year’s recipient. His submission was considered highly relevant to the future of NSW communities in the bush and its focus – on using architectural solutions to improve community resilience to bushfire – in keeping with the objectives of the Prize. It is anticipated that the outcomes of the work will provide an opportunity for debate within the architectural profession and the broader community.

The proposal will be featured at an exhibition to coincide with this year’s Sydney Architecture Festival and the outcomes of Ben’s research will be published in the 2015 Summer edition of Architecture Bulletin.

Established 2013

This prize is named in memory of the architect David Lindner who disappeared whilst travelling in Iran in 1997. Initiated by David Lindner’s family as a means to honour his memory, this prize aims to encourage emerging architects to contribute to the growth, innovation and development of architectural design and theory.

**2014 NEW SOUTH WALES GRADUATE & STUDENT AWARDS**

**BANGLADESI ARCHITECTS IN AUSTRALIA TRAVEL BURSARY SCHOLARSHIP**

A travel bursary scholarship for a graduating student whose entry for the NSW Design Medal exhibits and explores an interest in some of the issues confronting Bangladesh including urban planning, social and political concerns, water management or urban agriculture and food supply.

Felix Saw  
University of New South Wales

**PTW 125 GRADUATE TALENT PRIZE**

A special anniversary prize to acknowledge professionalism in project delivery, reflective of PTW’s values and aspirations.

Jonathan Capparelli  
University of Technology Sydney

Anh Nguyen  
University of Technology Sydney

Jordan Soriot  
University of Technology Sydney

**FIRST DEGREE BACHELOR GRADUATE OF THE YEAR PRIZE**

This prize is awarded to the most outstanding student in Design and Professional Studies graduating from a Bachelor program.

Scott Terry  
University of Newcastle

Sharyn Ann Boorman  
University of Technology Sydney

Georgia Forbes-Smith  
University of Technology Sydney

David Hristoforidis  
University of Technology Sydney

**MASTERS GRADUATE OF THE YEAR**

This prize is awarded to the most outstanding student in Design and Professional Studies graduating from a Masters program.

Poppy Bevan  
University of Technology Sydney

Hang Phu Huy To  
University of Technology Sydney

Chloe Rayfield  
University of Technology Sydney

Joshua Harrex  
University of Technology Sydney

**CONSTRUCTION AND PRACTICE PRIZE**

A prize for the student who receives the highest aggregate marks in the discipline areas of Construction and Practice in the three years of the Bachelor of Architecture Degree.

Sacha Parkinson  
University of Newcastle

Wade Stewart Coghe  
University of New South Wales

Shayne Jewell  
University of Sydney

Joel Glynin  
University of Technology Sydney

**HISTORY AND THEORY AWARD**

A prize for the student who receives the highest aggregate marks in the discipline areas of History and Theory in the three years of the Master of Architecture degree.

Jasmine Richardson  
University of Newcastle

Maria Rafaela Valverde  
University of New South Wales

Justin Cawley  
University of Sydney

Christina Deluchi  
University of Technology Sydney

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2014 NSW Graduate and Student Awards were announced by the Australian Institute of Architects NSW Chapter on Friday 30 May. The jury for this year’s Awards comprised Alex Kibble, Tanner Kibble Danton Architects (jury chair), Joe Agius, NSW Chapter President/Cox Richardson; Dr Diego Ramirez-Lomving, Monash University; Matt Allen, Bates Smart; Michael Wiener, Mirvac Design and engineer, Mark Smith.
The Stoma: Herb Bank
Felix Saw, University of New South Wales

This project proposes a variety of programs with significant cultural and social connections to both integrate and extend the urban fabric and the population that it serves.

The scheme, conceptualised as a series of programmatic and building fragments connected by a meandering promenade, provides a variety of programs for cultural, religious, commercial and leisure activities. In doing so, it contributes to its difficult urban context without resorting to heroic, imposing responses. While modest in scale and architectural language, the project develops a deeply transformative architecture that enables and embraces the potential for social, cultural and economic improvement and change. The project is highly commendable for its ability to deftly tackle the messy, complicated and multi-layered urban fabric that increasingly characterises contemporary cities.

Flinders Street Station
Nicolás Cheuk Hang Wong, University of Sydney

This project proposes the Flinders Street Station in Melbourne as the site for an inventive and engaging program of public spaces and buildings. The thorough brief analysis sets the framework for more detailed architectural exploration of a museum of contemporary art and cycling as components of a much larger precinct. The inclusion of an active cycle track is striking yet playful and is used to great advantage in the architectural resolution of the built elements of the scheme.

The presentation of the ideas in the project is clear and the principles expressed at the outset are evident in the detailed design. The large-scale model is well crafted, complementing simple yet very effective diagrams and images. This project demonstrates a mature understanding of architectural design that is founded on clear ideas and research, resulting in a strong and identifiable presence on the Yarra River.

Concrete Anamnesis
James Moulder and Andrew Nicolle, University of Sydney

This project explores the use of damaged shipping and freight containers and the application of a sustainable spray concrete, as a prefabricated structural and form making system. A contemporary beach house has been elegantly developed to contrast a fluid and textured interior with a rugged exterior of juxtaposed forms. This project impressed the jury in the way it transcends the typical container housing studies of repetition and module to explore repetition and module to explore the potential for sustainability, in particular material use and embodied energy.

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The Future Library project explores emerging digital processes as the catalyst for a new form of architecture. Through the use of algorithmic workflows as design and form generators, the project recasts traditional notions of spatial distribution, ornament and program, and proposes a process-driven methodology which is flexible, reflexive and information rich. Through this process, the programmatic elements of the proposed building, a new library, are re-conceptualised as a new and dynamic network of nested functions.

The jury was particularly impressed with the proposal’s ability to clearly articulate and contribute to its difficult urban context without resorting to heroic, imposing responses. While modest in scale and architectural language, the project develops a deeply transformative architecture that enables and embraces the potential for social, cultural and economic improvement and change. The project is highly commendable for its ability to deftly tackle the messy, complicated and multi-layered urban fabric that increasingly characterises contemporary cities.

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The jury was impressed with the exploration and development of digital processes, tools and techniques that can be applied to any number of building typologies and contexts. Within a quickly changing landscape of architectural production, the project is a result of digitally enabled processes for design and construction. The Future Library aims to unify the structure, its function and architectural form. It is to be commended for its clear attitude to sustainability, in particular material use and embodied energy.

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   Image: Phu Tang
2. Garrafa Headquarters
   BHP Billiton
   Image: Brett Boardman
3. Sydney Data Centre
   Greenbox Architecture
   Image: Michael Fretwell
4. Tamarama Kiosk and Beach Amenities
   Lahz Nimmo Architects
   Image: Brett Boardman
5. WesTrac Newcastle Service Centre & Training Institute
   EJE Architecture
   Image: Steve Back

## INTERIOR ARCHITECTURE

1. Jackson Twee Sydney Office
   Jackson Twee
   Image: Shannon Rees
2. Macquarie Theatre Refurbishment
   Lahz Nimmo Architects
   Image: Anthony Fretwell
3. One Central Park
   Smart Design Studio & Kitchel Takeda
   Architects both in association with PTW
   Image: Shannon Rees
4. Sydney Parliament Offices
   Architectus + Ingenhoven
   Image: Tyrone Branigan
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## ENTRIES

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- Sydney Data Centre
- Tamarama Kiosk and Beach Amenities
- WesTrac Newcastle Service Centre & Training Institute

## Awards

- Sir Arthur G. Stephenson Award: Sustainable Architecture
- Sir Arthur G. Stephenson Award: Colorbond® Award for Steel Architecture
- John Verge Award
- John Verge Award
- Sir Arthur G. Stephenson Award

## Image Credits

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- Sharrin Rees
- John Gollings
- Tyrone Branigan
- Shannon Rees
- Anthony Fretwell
- Michael Fretwell
- Steve Back
- Phu Tang
ENTRIES
RESIDENTIAL ARCHITECTURE – HOUSES (NEW)
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1 3x2 House
Panovscott
Commemation
Image: Brett Boardman

2 68 Birchgrove Rd
Balmain
David Boddam
Architecture and
Interior Design
Image: Polly Geake

3 1 Balmain Pier
Benn & Penna
Architecture Award
Image: Katherine Lu

4 Bellevue Villas
Tzannes Associates
Image: Brett Boardman

5 Birchgrove House
Candalepas Associates
Architecture Award
Image: Mark Parise

6 Breuer House
Math + Yah Architects
Image: Brett Boardman

7 Byron Retireland
Tzannes Associates
Image: Dovi Goldson

8 C17 House
Dune + Hille Architects
Image: Kilian O’Sullivan

9 Copacabana House
McGregor Westlake Architects
Image: Brett Boardman

10 Craighead House
Christopher Polly Architects
Image: Brett Boardman

11 Cossington House
Jorge Hrdina Architects
Image: Brigid Arnott

12 Gill Additions
ODDs Architecture
Image: Damien Funky

13 Glebe House
Noble Radford Architects
Image: Murray Fredericks

14 House Blame Murray
Tribe Studio Architects
Image: Peter Bennetts

15 House Bruce Alexander
Tribe Studio Architects
Image: Katherine Lu

16 House Chapple
Tribe Studio Architects
Image: Katherine Lu

17 House on Captain
Piper’s Road
Kieran McInerney Architects
Image: Peter Bennetts

18 Light Cannon House
Carterwilliamson Architects
Commemation
Image: Katherine Lu

19 Murrum House
Tamor Kibble Denton Architects
Image: Lachlan Rowe

20 Newtown House
Hungerford-Rodman
Image: Simon Wood

21 Piebenga-Franklyn Residence
David Boyle Architect
Architecture Award
Image: Brigid Arnott

22 Pool Pavilion
Luigi Rosselli Architects
Image: Justin Alexander

23 Skylight House
Andrew Burgess Architects
Image: Renault Frevel

24 Southern Highlands House
Benn & Penna
Architecture
Image: Tom Ferguson

25 Stone House
CI REDI
Hugh and Eva Buhricht
Award
Image: Brett Boardman

26 Tamarama Semi-D
David Langston-Jones Architects
Architecture Award
Image: Anthony Pawley

27 Tamarama House
Eoghan Lewis Architects
Image: Eoghan Lewis

28 Tenace Arts Hall
Barrett Pinet Architects
Image: Roger Pinet

29 The Garden Project
Wats + Major Architects
Image: Brett Boardman

30 The Upside Down Back to Front House
Carterwilliamson Architects
Image: Geoff Batty
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2014 NSW ARCHITECTURE AWARD WINNERS

PUBLIC ARCHITECTURE
Sulman Medal
Prince Alfred Park + Pool Upgrade
Neeson Murcutt Architects in association with City of Sydney

Architecture Award
Australian Plantbank
BVN Donovan Hill

Cranbrook Junior School
Tzannes Associates

North Bondi Surf Life Saving Club
Durbach Block Jaggers in association with Peter Colquhoun

OLMC Parramatta Janet Woods Building
Tzannes Associates

White Bay Cruise Terminal
Johnson Pilton Walker

Commendation
The Wayside Chapel
Environa Studio

URBAN ARCHITECTURE
Lloyd Rees Award
Prince Alfred Park + Pool Upgrade
Neeson Murcutt Architects in association with City of Sydney

COMMERCIAL ARCHITECTURE
Sir Arthur G. Stephenson Award
8 Chifley Square
Lippmann Partnership/Rogers Stirk Harbour & Partners

Architecture Award
Lune de Sang Sheds
CHROFI

Qantas Headquarters Redevelopment
Architectus

INTERIOR ARCHITECTURE
John Verge Award
Sydney Commonwealth Parliament Offices
Architectus + Ingenhoven

Architecture Award
Ansarada
Those Architects

Garangula Gallery
Fender Katsalidis Mirams Architects

Herbert Smith Freehills Workplace
BVN Donovan Hill

Point Piper Apartment
CO-AP (Architects)

Commendation
Virgin Australia Sydney Lounge
Tonkin Zulaikha Greer Architects

SUSTAINABLE ARCHITECTURE
Milo Dunphy Award
The Wayside Chapel
Environa Studio

Architecture Award
Alexandria Courtyard House
Matthew Pullinger

Australian Plantbank
BVN Donovan Hill

Outpost 742713 9
Drew Heath Architects

White Bay Cruise Terminal
Johnson Pilton Walker

Commendation
8 Chifley Square
Lippmann Partnership/Rogers Stirk Harbour & Partners

RESIDENTIAL ARCHITECTURE - HOUSES (NEW)

Wilkinson Award
Griffith House
Popov Bass Architects

Architecture Award
Dogtrot House
Dunn & Hillam Architects

Hunters Hill House
Arkhefield

Invisible house
Peter Stutchbury Architecture

K House
Chenbow Little

Ozone House
Matt Elkan Architect

Commendation
House Maher
Tribe Studio Architects

RESIDENTIAL ARCHITECTURE - HOUSES (ALTERATIONS & ADDITIONS)

Hugh and Eva Buhrich Award
Stone House
CHROFI

Architecture Award
A Balmain Pair
Benn & Penna Architecture

Birchgrove House
Candalepas Associates

Piebenga-Franklyn Residence
David Boyle Architect

Tamarama Semi-D
David Langston-Jones

Commendation
3x2 House
Panovscott

Light Cannon House
Carterwilliamson Architects

RESIDENTIAL ARCHITECTURE - MULTIPLE HOUSING

Aaron Bolot Award
Gantry
Bates Smart

Architecture Award
Coast
SJB

UNSW Kensington Colleges
Bates Smart

Commendation
Attica Newtown
Candalepas Associates

Imperial
Stanisic Architects

One Central Park
PTW Architects + Atelier Jean Nouvel

Washington Park_Meridian & Monte
Turner

SMALL PROJECT ARCHITECTURE

Robert Woodward Award
Foley Park Amenities
Stanic Harding

Architecture Award
Balmain Apartment
Durbach Block Jaggers

The Garden Project
Welsh + Major Architects

Commendation
Somersby Pavilion
Matthew Woodward Architecture

The Pod
Takt | Studio for Architecture

HERITAGE

Greenway Award
Eternity Playhouse (Creative Adaptation)
Tonkin Zulaikha Greer Architects

Creative Adaptation Commendation
Paramount Pictures Building
Fox Johnston

Conservation Architecture Award
Former Police Station, 127-129 George St, The Rocks
Welsh + Major Architects with Sydney Harbour Foreshore Authority

Yarrangobilly Caves House
1917 Wing
Architectural Projects

CONSERVATION COMMENDATION

Female Orphan School, UWS Parramatta
Tanner Kibble Denton Architects

AWARD FOR ENDURING ARCHITECTURE

CB Alexander College, Tocal
Ian McKay and Phillip Cox, architects in association

COLORBOND® AWARD FOR STEEL ARCHITECTURE

White Bay Cruise Terminal
Johnson Pilton Walker

Commendation
8 Chifley Square
Lippmann Partnership/Rogers Stirk Harbour & Partners

Lemur Forest Adventure
Hill Thalis Architecture + Urban Projects

BLACKET PRIZE

Garangula Gallery
Fender Katsalidis Mirams Architects

NSW PREMIER’S PRIZE

The Boilerhouse
Tanner Kibble Denton Architects

CITY OF SYDNEY LORD MAYOR’S PRIZE (*JOINT WINNER*)

Prince Alfred Park + Pool Upgrade
Neeson Murcutt Architects in association with City of Sydney

The Wayside Chapel
Environa Studio

NSW PRESIDENT’S PRIZE

Steve Kennedy
Kennedy Associates Architects

EMERGING ARCHITECT PRIZE

Shaun Carter
Carterwilliamson Architects

MARION MAHONY GRIFFIN PRIZE

Bridget Smyth
City of Sydney

ADRIAN ASHTON PRIZE FOR WRITING AND CRITICISM

Janne Ryan
ABC Radio National’s By Design

DAVID LINDNER PRIZE

Ben Wollen
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AUSTRALIAN DESIGN

WE ARE FOREVER INSPIRED BY DESIGN THAT SO ELEGANTLY ENDURES THE DEMANDS OF OUR UNIQUE AUSTRALIAN ENVIRONMENT.

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