

2013 ACT ARCHITECTURE AWARDS

Centenary Year



Australian
Institute of
Architects

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2013 ACT ARCHITECTURE AWARDS

Centenary Year

‘TO MAKE THE WORLD A BETTER PLACE THROUGH ARCHITECTURE’

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■ Enrico Taglietti was a 2007 Gold Medallist, he also received a Papal Knighthood in 1978 for his Apostolic Nunciature in Red Hill.

CANBERRA'S GOLDEN CHAPTER: OUR FIRST 50 YEARS

CANBERRA is a young city in a young country and we take our anniversaries seriously. This year we quite properly celebrate the centenary of the naming of Canberra, but 2013 marks also the first 50 years in the life of the ACT Chapter of the Australian Institute of Architects. In this awards season, it is relevant to note some of the achievements of Canberra architects in a number of local and national fields.

The (then Royal) Australian Institute of Architects (RAIA) came into being in 1930, three years after the Commonwealth Parliament moved from Melbourne to Canberra and almost 30 years after federation. In his book *The Making of a Profession*, Max Freeland described with some amusement the many challenges faced by Australia's colonial and state architects as they sought to establish architectural associations and promote high standards in architectural design and practice. With the creation of the national body, state institutes became chapters within the Australian Institute. A Canberra Area Committee was formed within the NSW Chapter to look after the interests of Canberra architecture and architects. In 1962 it was decided that there should be a separate ACT Chapter to represent the growing number of architects in private practice and government offices.

The history of architectural awards in Australia begins with the formation of the state chapters within the Institute. Awards for design excellence were established in each of the chapters from about 1930. The NSW Chapter introduced the Sir John Sulman Medal, which was first awarded in 1932 and is Australia's second-oldest architectural prize. Canberra's earliest public buildings were eligible for consideration for the Sulman Medal, but there were only a handful of architects to argue the merits of their remote projects. Several buildings within the young capital city would have been worthy contenders – the wonderful Institute of Anatomy by W Hayward Morris (whose name has now been given to the ACT Chapter award for interior architecture); CCM Whitley's Patent Office on Kings Avenue; and Sodersten and Crust's Australian War Memorial among others.

Canberra made up for this lack of early recognition when we dominated the NSW awards in the 1950s and won four Sulman Medals. The Royal Swedish Legation in Yarralumla by Peddle Thorp and Walker and EGH Lundquist became the first Canberra building to win an architectural award of any form when it received the Sulman Medal in 1952. The following year the Sulman went to Brian Lewis's University House at The Australian

National University and in 1955 it was the turn of the Commonwealth Department of Works to win the Sulman with Ian Slater's Olympic Pool in Civic. In 1959, Roy Grounds' Academy of Science was the last Canberra building to be awarded the NSW Sulman Medal. In 1961, the academy entered the history books when it became the first building to win the Canberra Medallion and thus the only building to be awarded both the Canberra Medallion and the Sulman Medal.

The first President of the ACT Chapter was Malcolm Moir, after whom (along with his architect wife Heather Sutherland) the Chapter award for residential architecture is now named. Moir served from 1962 to 1964 and was followed by many of Canberra's leading architects of the 1960s and 1970s – John Scollay, Peter Harrison, John Goldsmith, Horrie Holt, Arthur Tow, Neil Renfree, Tony Cooper and Mervyn Willoughby-Thomas. Mervyn has been recognised in the chapter's eponymous award for small-scale residential projects. Three ACT Chapter Presidents—Ric Butt, Graham Humphries and Melinda Dodson—have gone on to become National Presidents of the Institute.

We were a busy little chapter in the sixties. We arranged exhibitions of Danish furniture and

silverware and tours of modern embassy and university buildings. There were regular columns in the newspaper about design and popular exhibitions of recently completed houses by local architects such as Theo Bischoff and Dirk Bolt. The Canberra Area Committee had established an award for meritorious architecture, which was first given in 1956 to Robin Boyd's Fenner house in Monaro Crescent. The award at that time took the form of a small rectangular plaque screwed to the building. We changed the name to the Canberra Medallion and determined to strike a proper bronze medal like the Sulman. The current Canberra Medallion was designed in 1968 by Peter Swalling.

Over time we found it difficult to measure the architectural merits of housing against larger public projects and so established a new housing award—the CS Daley Medal—named for Charles Studdy Daley, who had been made an honorary associate of the Institute for his lifelong commitment to the development of Canberra and the protection of the Griffin plan.

More than 50 Canberra Medallions have been handed out since 1961, to architects well-known and not-so-well-known. Australia's awards for architecture started at about the same time as the better-known Awards of the Academy of Motion Picture Arts. Like the Oscars, the ACT Chapter's awards are generally well received but there have been occasional surprises. The RAlA headquarters building on Mugga Way, for instance, received no award when it was new but got a 25-year Award in 2002. In 1999, four Medallions had to be struck, but in 10 of the past 42 years, ACT juries have given no Medallion at all, which must send a strange message to our clients (no Oscar for best actor?). The interior of a small cafe in the Manuka Arcade won the Canberra Medallion in 1996 but disappeared in an inevitable upgrade not long after. Parliament House received the medallion in 1989 'by acclamation of the jury' despite not being entered in that year's awards. As Aldo Giurgola said at the time, there are some buildings you just don't nominate.

In 1995, the ACT Chapter was ahead of the pack when we introduced a 25-year award. An award with the same name was not added to the national awards until 2003, but was changed in

2007 to read 'enduring architecture', which may be politically correct but is I think unhelpful to professionals and the public alike. Nationally, the institute makes only one 25-Year Award each year, and the High Court by Edwards Madigan Torzillo and Briggs is the only Canberra building to have won this national award. In Canberra we regularly give more than one 25-Year Award each year, perhaps as a catch-up for work not recognised in its youth, and I hope this will continue. Like the CS Daley medal before it, the design of the 25-Year Award is based on the design of the medallion but with the centre filled in. A small number of Canberra buildings have both awards mounted at the entrance side-by-side.

National awards for excellence in architecture were introduced in 1981. As might be expected, the nation's capital has done well in this arena, particularly with the Sir Zelman Cowen Award for public buildings. The Canberra School of Art by Daryl Jackson and Evan Walker won the first Sir Zelman Cowen Award in 1981. Daryl Jackson won again in 1984 with the AIS Swimming Halls and in 1986 the Award was won by the Department of Housing and Construction with Ancher Mortlock and Woolley for the Cadets' Mess at the Australian Defence Force Academy. Mitchell/Giurgola & Thorp won the award in 1989 for the new Parliament House. Denton Corker Marshall won in 2005 for their Anzac Hall at the Australian War Memorial. Johnson Pilton Walker have won the Sir Zelman Cowen Award for Canberra projects twice in the last ten years – for the National Portrait Gallery in 2003 and most recently for the Eastern Precinct at the Australian War Memorial in 2011.

We have always been a small chapter, now a little over 300 members in a total Institute membership of about 12,000. Nevertheless, for 50 years we have punched above our weight in most areas of architecture and planning and in our contributions to the national capital and the profession. Roger Johnson came to Canberra in 1968 as Chief Architect at the National Capital Development Commission and in 1974 was foundation head of the School of Environmental Design at the Canberra College of Advanced Education. Now part of a busy Faculty of Arts and Design at the University of Canberra, the

school has produced many of Canberra's younger practising architects, who are in turn winning awards and recognition for their own work here and overseas. Valued awards to students and to the wider community have been named after earlier Canberra architects including John Redmond and Clem Cummings.

Chapter members have been teachers and mentors and employers to hundreds of students and run active programs of practice lectures for architects seeking registration. There is an annual series of visiting speakers and established public events such as the Walter Burley Griffin Memorial Lecture. We have members on the ACT Heritage Council and the National Trust and contribute to heritage festivals and continuing education with the ACT Historical Society and community organisations. A unique long-term initiative of the ACT Chapter is its Register of Significant Twentieth Century Architecture (RSTCA), a remarkable catalogue of Canberra's important modern buildings, essential to knowing who we are and where we have come from.

In 1969, the Institute moved its headquarters from Sydney to Canberra, ending years of architectural squabbling with Melbourne and the other state capitals. Somewhat as a rite of passage when admitted to chapter status, Canberra's architects had hosted the 1964 National Convention, and the proximity of the national office encouraged Canberra's architects to do it all again in 1970 with an ambitious 'Canberra Forum' at the Theatre and Playhouse. This was a joint venture of the institute with the Royal Australian Planning Institute, the Australian Institute of Landscape Architects and the International Federation for Planning and Housing. There was a speakers list of the highest order and hardly any slide shows. Some of the papers presented then could, I suggest, be prescribed reading for today's architects and politicians.

In 1989, as we all contemplated our future under self-government, the ACT Chapter demonstrated its conference capabilities once more with one of the most successful of all national conventions. There were excellent talks and seminars with a wide range of first-class speakers, this time with lots of slides. On the second morning, delegates attended the Anzac Day dawn service at the

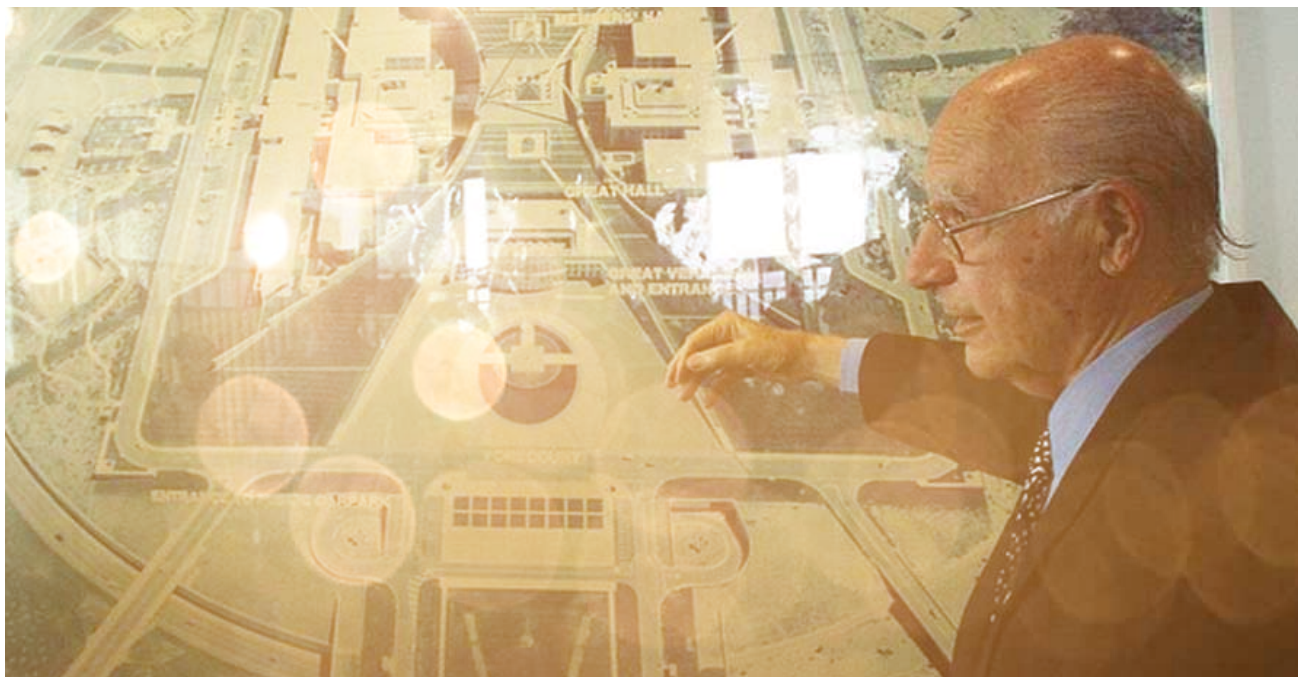
Australian War Memorial. The new Parliament House on Griffin's Capitol Hill was open for inspection, as were Questacon and the shiny new buildings of the Australian Institute of Sport. With the support of the infant ACT Government and a new National Capital Planning Authority, the chapter ran a concurrent urban design ideas competition for City Hill and the lake. This produced some excellent proposals for trams and piers and waterfront amphitheatres, but unsurprisingly nothing more came of it. However, the diligence of the conference committee headed by Neil Renfree ensured that the 1989 Convention was a runaway financial success. The national headquarters thanked us and took the money and the tiny Canberra chapter was thereafter a genuine star in the Australian firmament.

In 1969 the Institute created the RAIA Gold Medal to recognise distinguished service by an Australian architect. The ACT Chapter is well represented with two Gold Medallists – Aldo Giurgola (1988) and Enrico Taglietti (2007). Each has contributed much to architecture and to Canberra and they have won many awards for their work here and elsewhere. Aldo also received the Gold Medal of the American Institute of Architects in 1982, and Enrico was given a Papal Knighthood in 1978 for his Apostolic Nunciature in Red Hill. Both Aldo and Enrico were elevated to Life Fellowship of the Institute in 2001.

Canberra has been called a city without a past, which sounds more mysterious than it is. In world terms, our history is relatively short, but it is a rich history, none more so than in the fields of architecture and design. Canberra got off to a remarkable start with the Griffin design and so far we have added some outstanding buildings and landscaped spaces. The future of Canberra will be assured so long as we all take care of what we have and aim high with what we build. These are the aims of the Institute and its ACT Chapter and should be the aims of us all.

Roger Pegrum
LFRAIA

■ Aldo Giurgola was a 1988 Gold Medallist, he also received the Gold Medal of the American Institute of Architects in 1982



PRESIDENT'S MESSAGE



DANISH physicist Niels Bohr noted that prediction is very difficult, especially about the future. In the year of our centenary we have taken the time to reflect and revisit the plans and dreams of Walter Burley Griffin and Marion Mahony; however the centenary has also signalled a time to look forward and we might boldly 'predict' that our city's prospects are full of promise. This predictive process is highlighted in the significant output of all contributors to the institute's 100+100 centenary program.

As part of the overall centenary focus, Philip Cox gave a talk at the Institute and referred to Canberra as a city: 'that remains in adolescence; with great expectations ... a city with maturity will have the character of age and elegance'. I do not think that these expectations lie solely with the promise of the future; Canberra is already subtly emerging into its majority.

We see this in reviewing the outcome of our own awards. It seems apparent that the 'Bilbao' effect is starting to resonate in the territory. Frank Gehry's Guggenheim Museum in Bilbao, Spain, produced a landmark that brought huge financial growth and prestige to that city.

In Canberra we have our own gold medal winners, 'starchitects' if you like; architects who are producing our city's own landmarks and who have chosen to attach their flag to the national pole and associated themselves with confident local design offices of international standing.

Yet it is not enough to simply produce landmarks. The message about the importance of our physical environment is the lifeblood of our profession and needs to be infused into the arteries of consciousness latent within the community.

This year we have been fortunate that ABC 666, through our awards MC Alex Sloan, has generously provided a regular timeslot for discussion about architecture called 'Design Capital'. The chapter also has a president's opinion column in the weekend *Canberra Times* to promote the design dividend.

In an endeavour to make the Institute an even more member-focused organisation, the ACT chapter has also developed a series of 'in-the-round events' for the purposes of sharing information with its members in a more collegiate way and in an atmosphere of camaraderie.

At these events, there seems to be a clear trend that younger architects are full of vim and vigour, and are making themselves heard.

While all of the presentations to-date have been engaging, I was particularly impressed by a recent presentation delivered by students from the University of Canberra. Though young and relatively inexperienced, they were prepared to stand up in front of a diverse audience and talk 'archi-speak' like seasoned pros. Their architectural education has already taught them how to think and they are to be commended.

If we are to look forward to a future of promise, it will be these young architects who will carry the baton.

Many thanks to this year's jury who had to cope with: the tyranny of distance — Bywong to Broulee; the confusion of scale — arc-lights to Arboretum; and the eternal problem of weighing the effective against the ephemeral. They did this with grace charm, intelligent debate and without rancour.

The future of the chapter and the place of architects in the community will not be determined by the conditions around us. It will be determined by our beliefs, our choices, and our efforts. In this regard the professionalism and sheer hard work of the chapter staff, Robyn Stone, Rachel Yianoulakis and Ellen Sharp cannot be overstated. Thanks must go to them for another very successful year and a tight ship well-run.

Tony Trobe
ACT Chapter President

2013 PRESIDENT'S MEDAL

DAVID CLARKE, FRAIA

PRINCIPAL, CLARKEKELLER ARCHITECTURE

**BARCH (UC), BAPPSCI ENV DES, CCAE,
GRADDIPSCI (PSYCH), ANU, BSC (ANU)**

SIR Thomas More, known to Roman Catholics as Saint Thomas More was a 14th century English lawyer, social philosopher, author, statesman and noted Renaissance humanist. More was also the subject of a film by Paul Scofield called *A Man for All Seasons*. In organisations like the Institute of Architects there is often an appropriate emphasis on delivering outcomes, planning, practice notes and heritage but little celebration of the qualities of the individuals who coalesce to drive these agendas. The President's Medal is about recognising people and there is no more appropriate recipient of the President's Medal this year than our own 'man for all seasons', David Clarke.

One can easily get distracted by describing the career of an individual and the platform of experience that facilitates their contribution to an organisation such as ours but the capital asset that David donates to the chapter is that of 'himself'. David represents all that you could hope for in a chapter member. He is the oil in the machine that drives many less appreciated aspects of the chapter.

He brings passion, energy and wit to presiding over committee chairs meetings, the practice committee and drives our difficult and vital dialogue with the government procurement services almost single-handedly. For anybody who has received any CPD points in recent years you will be aware that David's fingerprints are all over those points. David has been intimately involved with the Institute practice committee since 2008 and represented the ACT on the national CPD committee for two years. Those of you who have contributed to the National arena understand what a significant commitment this entails.

Despite deciding that the military was not for him David has generated strong group of friends from this time and this enduring quality of loyalty is manifested in his dealing with fellow architects, a quality he inspires in others. David's expansive and realistic view of the world is always front and centre and may have been influenced by the time he lived in Beirut as a child and a year spent working in Brunei.

David is an excellent and enthusiastic guitarist/musician providing an entangled resonance with the Amazing Space program which he has nurtured from its outset. He has taught both colleagues and the public to see architecture with their ears.



There is nothing Machiavellian about David; you get what you see. While listening to him on chapter council you notice other members nodding and no doubt, as I do, saying to themselves 'I wish I'd said that'. David does 'straightforward' with a sense of humour which is often at his own expense. In response to a recent dinner invitation and following some teasing about his increasing vocality in the media David wrote; 'My security guy will be there at 7pm to sweep the place, media contingent at 7.15 to set up, but as long as my LA whistle-stop tour isn't brought forward by public demand, I will be there with Maree as scheduled'. This is classic Clarke.

His partner in business Cassandra Keller referred to him as the total professional and that his dry sense of humour lifts the spirit of every room he walks in to.

It is these greatly valued personal characteristics rather than his obvious and substantial ticks on the Institute scoreboard that have led me to David Clarke. It is with great pleasure that I award the 2013 President's Medal to the optimistic, positive, witty and our Renaissance 'man for all seasons', David Clarke.

2013 CLEM CUMMINGS MEDAL

The Clem Cummings Medal recognises contributions by non-architects and architects to architecture and the public interest. The spirit of the award is exemplified by the public service exhibited by the late Clem Cummings FRAIA, who died in 1997. Clem was well regarded in the Canberra profession not only through his practice: CG Cummings & Associates but also through his contribution to the profession with the ACT Chapter Council, the complaints committee, as a founding member of the RSTCA Committee and in establishing the architectural student mentoring scheme.

IAN WOOD-BRADLEY

I have a strong connection to the Clem Cummings Medal having worked for Clem for several years and on his demise became a strong proponent for the introduction of this particular award. I was also a strong proponent for Ian Wood Bradley to become the recipient of this award in 2013.

The Clem Cummings medal has generally had an emphasis on recognising contributions of non-architects to the field of architecture and the public interest. The spirit of the award is exemplified by the public service exhibited by the late Clem Cummings FRAIA, who died in 1997. Clem was well-regarded in the Canberra profession not only through his practice: CG Cummings & Associates but also through his contribution to the profession with the ACT Chapter Council; the complaints committee; as a founding member of the Register of Significant Twentieth Century Architecture (RSTCA) committee and in establishing the architectural student mentoring scheme. Lyn, Clem's wife, continues to be a strong supporter of this award.

As President I was discussing urban design in Canberra with Alex Sloan on the ABC and Ian Wood Bradley's name came up as a passionate advocate for a design-driven city of the future. Alex referred to Ian as Mr 'lovely bones' apropos of his oft-made comment about the basic skeleton of the city being a fabulous template for a great city in the making.

Ian Wood Bradley is not an architect but a passionate advocate for design and place making. He is a natural and valuable ally to the architectural profession, a Trojan horse within the structure of local planning if you like. Ian was a guest at the Institute of Architects Presidents' lunch during Sheila Hughes's presidency and made a passionate plea for the future of the city as a 'design' capital. This is the occasion which I remember him first referring to the city's 'lovely bones' and his desire to see them translated into one of the world's most liveable cities.

Ian is currently Urban Development Strategy and Policy Advisor in the Office of the Coordinator General within the ACT Government. In this role Ian is leading the Australia Forum and Linking the City to the Lake project. This is a transformational city-building project that extends the city to Lake Burley Griffin at a new urban waterfront on West Basin. The project aims to deliver



up to 20,000 new residents in the city centre; sites for the Australia Forum (convention and exhibition centre); a new 30,000-seat roofed-stadium and a major new lakeside aquatic facility.

Ian's past roles have included: the Director Urban Renewal with the Land Development Agency in Canberra from 2009 to 2012; a senior associate and Middle East Region Practice Leader, Urban Design for Woods Bagot (a major architectural practice based in Dubai); and the Principal Urban Designer/Town Planner with the National Capital Authority where he co-authored the Griffin Legacy. In all of these roles he has shown that he believes that design is in everything we make, but it's also between those things. It's a mix of craft, science, storytelling, propaganda, and philosophy. Ian has been a passionate advocate of the essential role architecture plays as it folds itself into the fabric of the city; he is a 'good fit' for the broader strategies of the institute and a worthy recipient for the 2013 Clem Cummings Award.

EMERGING ARCHITECT PRIZE



ANDREW VERRI JIGSAW HOUSING

'Andrew is a natural architect – he has a fantastic understanding of how buildings work, how they interact with the landscape, and the way they interact with, and affect, the people who live within them.' – Jenny Edwards, scientist and business partner, Jigsaw Housing

ANDREW Verri is the worthy recipient of the 2013 Emerging Architect Prize. A father of two, Andrew believes it is the skills and qualities of fatherhood; listening, caring, discipline, the sense of duty and the care that have contributed to his success in the field of architecture.

Andrew is a hands-on architect, experienced in tiling, carpentry, metalwork and with a certificate in earthmoving, bobcat, backhoe and medium-rigid vehicle operation. It is little wonder that when the opportunity arose, Andrew set out to carve his own path in the architecture profession.

In 2010, Andrew was a founding director of Jigsaw Housing – an innovative and collaborative business that combines architect, builder and scientist. Andrew's vision for Jigsaw Housing to deliver quality, holistic, sustainable design and construction has been proven correct as

The Emerging Architect Prize has been developed to acknowledge an individual emerging architect's contribution to architectural practice, education, design excellence and community involvement, which advances the professions role within the public arena.

The Emerging Architect Prize is open to all architects who are Institute members and are currently registered in the ACT and graduated up to 15 years ago. The ACT recipient of the prize will be considered for the National Emerging Architect Prize to be announced at the Australian Achievement in Architecture Awards in March 2014.

demand for Jigsaw Housing's integrated services continues to steadily grow in a climate that most of the construction industry is describing as grim.

This experience affords him a deep understanding of how a house is put together; of what it takes to achieve a balance between theory and practice; and of the tension between aesthetics and cost ... though he admits he is an architect at heart, as beauty will always be favoured over the cost.

Andrew has the most irrepressible energy. He effervesces with a desire to create beautiful, functional and unique homes which are a joy for people to live in. He continues to impress with his ability to engage with clients and understand their needs. He then surprises them with a solution that was outside of their own imaginings, yet reflects back to them the core elements that they had sought.

Andrew attends and contributes to various committees and events within the Institute of Architects, but should be commended for his efforts to reach the broader community through workshops, presentations and teaching opportunities. Jigsaw Housing's 8-star for \$200K project was a real eye-opener for the Canberra community, as public workshops were held to brainstorm what it is that people really want in a home. The aim was for Jigsaw Housing to find

THE JURY FOR THE 2012 ACT EMERGING ARCHITECTS PRIZE CONSISTED OF

Tony Trobe, FRAIA, ACT Chapter President, Director TT Architecture

Robbie Speight, RAIA, recipient of the 2012 ACT Emerging Architects Prize

Reine Roberts, EmAGN representative

EMERGING
ARCHITECT
PRIZE

the balance between cost and performance for a liveable, low-cost home. This program was a great success and the \$208K modular home design that Andrew developed was embraced by a number of attendees and is under construction in various iterations on three separate blocks in the Canberra suburb of Wright.

Andrew's commitment to smaller, smarter, sustainable homes is providing significant leadership within the architectural profession and the residential construction industry more broadly. The jury wishes to congratulate Andrew on receiving this award and will watch with interest the future of Jigsaw Housing.

THE 2013 ACT EMERGING ARCHITECT PRIZE IS
SUPPORTED BY

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JURY CHAIR'S STATEMENT

MARION Mahony Griffin once wrote in reference to Australia: 'The one word that describes the methods here is inefficiency and the one that describes the ideal is mediocrity.'

The 2013 Awards honour those works that are efficient, sustainable and anything but mediocre.

In Canberra's centenary year, the Architecture Awards offer us an opportunity to reflect on the quality of buildings in the national capital. Apart from a handful of buildings that predate the capital, (such as St John's Church and Blundell's Cottage), no buildings have reached their centenary and a good many of the earliest buildings have already been demolished and replaced.

Demolition does not equate to sustainability. But the re-use and re-modeling of existing buildings should be at the forefront of sustainable architecture and building. Great cities are layered. They build on past achievements. Old Canberra buildings that have been well used, well loved and well adapted over time and reworked to enhance amenity, density and an enjoyment of the city, while retaining well functioning spaces, and new buildings with this potential, have been our focus.

The buildings celebrated in the Awards have demonstrated an excellence in their:

- siting, composition of form, function, proportion, texture, light and shade
- context and environmental responsiveness
- sustainability

Sustainable buildings are durable, they can be changed, reused and have longevity.

All great achievements require substantial investment of time, money and imagination. These are prerequisites for structures that build, over the long term, a great and sustainable city that all can enjoy.

We admired composition – the careful alignment of form and synergies between walls, openings, ceilings and floors. And we observed the careful placement of materials – stone, timber, glass and steel – and their consistency with the 'craft of building'.

Architects aspire to bring to each commission a commitment to provide solutions to clients and contractors that bequeath the best buildings with tangible and intangible benefits to the private and public realm.

We thank:

- our clients for the opportunities
- consultants, contractors and tradespeople for their collaboration
- our colleagues, whose outstanding achievements, skills and professionalism will collectively contribute to the next 100 years of building this great city

*Andrew Wilson, FRAIA
Jury Chair*

MAIN AWARDS JURY MEMBERS

Andrew Wilson, FRAIA (Jury Chair)

Paul Berkemeier, LFRAIA

Joanna Nelson, FRAIA

Pedro Geleris, FRAIA

Robbie Speight, RAlA

Warren Overton (Sustainability expert)

Paul Daley, Author and Journalist (Lay juror)





2013 AWARD FOR ENDURING ARCHITECTURE

PARLIAMENT HOUSE

**MITCHELL GIURGOLA
AND THORP 1988**

THIS year marks both the centenary of Canberra and the twenty-fifth anniversary of Parliament House – a symbolic match much like the opening of Parliament House by Queen Elizabeth II in Australia's Bicentennial year, 1988.

This was a momentous event – the culmination of a project that had captivated Australians for more than a decade and the national capital's planners for many decades before that.

The architectural practice of Mitchell Giurgola and Thorp was awarded the commission for Parliament House in 1980 following an international design competition equal in importance to that of Canberra itself in 1912. The 1979 competition design brief stated that:

'Parliament House must be more than a functional building. It should become a major national symbol in the way that the spires of Westminster or Washington's Capitol have become known to people all over the world.'

The design philosophy of nationalism and its sense of place on Capital Hill on Griffin's land axis

are highly successful and enduring. The design, led by architect Romaldo Giurgola, sited the building within Capital Hill, using the geometry of the Griffin Plan to organise the Senate and House of Representatives executive, and public spaces. Giurgola famously stated:

'We felt if Australia's new Parliament House was to speak honestly about its purpose it could not be built on top of the hill as this would symbolise government imposed upon the people. The building should nest within the hill, symbolically rising out of the landscape.'

The design presented the architects with an opportunity to re-imagine a three-dimensional form for Australia's democracy, just as the Griffins had been able to do in the design of the nation's capital 70 years earlier. Key concepts for the architect included the power of architecture to carry a sense of identity and place—particularly as the nation entered an era of cultural confidence—and the dignity and humanity of citizens in their work.

Australian democracy and the inclusion of Indigenous culture are strong themes that continue to support the original design philosophy.

The enduring design integration evidenced by Parliament House is peerless in Australia. From the inside and out the furniture, flooring, wall linings, lighting, the sculpture, hardware and objects were crafted by Australians and integrated into the architecture of the building. The design of carpets reflects the paving of internal courtyards; the planting is intended to speak of Australia's domestic gardens; and the lawn covering the building to allow the people to roam above the Parliament, is an ultimate statement about the nature of Australia's democracy. Twenty-five years have seen very little change to the integrity of this striking design integration, and Parliament House remains both classic and modern in the materiality and form produced by this approach.

The building is unique for its forward planning – designed for a 200-year life and anticipating change due to population growth and



technological advances. However Parliament House has experienced unanticipated pressure for change, predominantly due to an increased focus on environmental sustainability and heightened security concerns. This has led to changes that are at odds with some of the central democratic concepts of the building. The jury recognises, however, a recently renewed focus on heritage management, and applauds the commitment to long-term stewardship of the heritage significance of Parliament House.

Finally, the jury asks, what are the fundamental qualities of enduring architecture? The answer lies in the success of the architect's philosophy in response to the original brief. Twenty-five years after its completion, Parliament House is a place of public character and identity. It remains both classic and of its time; at once grand and endearing, reflecting the dignity and humanity of citizens in their work. It is a worthy recipient of the 2013 Award for Enduring Architecture and for ongoing national recognition.

2013 ACT AWARD FOR ENDURING ARCHITECTURE JURY

David Hobbes, RAIA, Philip Leeson Architects (Jury Chair)

Eric Martin, FRAIA, Eric Martin & Associates

Alanna King, Philip Leeson Architects

Rachel Jackson, Godden Mackay Logan Heritage Consultants

■ *Photography: John Gollings, commissioned by the Department of the House of Representatives to take 20 photographs of Parliament House for its 20th anniversary in 2008*





CANBERRA MEDALLION

2 & 4 NATIONAL CIRCUIT

FENDER KATSALIDIS

THESE buildings exemplify common sense architectural solution and good design. The design is underwritten by a commitment to create a complementary public space that interconnects the realms of related agency buildings, transforming with beautiful material and landscaping an area that has previously been a series of physically isolated enclaves.

The project demonstrates good practice in environmental control. The building and landscaping materials are a composition that achieves delightful artistry in colour, contrast, texture, light and shade. The buildings are the result of architecture with a firm intent to provide a forum for both secure and open movement workspaces, and for collaborative professional interactions in a highly inviting and aesthetically pleasing environment.

The architect has successfully enlivened the precinct. A clear and sensitive introduction of new commercial architecture into the heritage-listed former patents office and a brown field site, creates a comfortable and inviting space that is consistent with the aim of increasing urban density around the parliamentary triangle.





ROMALDO GIURGOLA AWARD FOR PUBLIC ARCHITECTURE

VILLAGE CENTRE – NATIONAL ARBORETUM CANBERRA TONKIN ZULAIKHA GREER

THROUGH the application of distinctive materials and a curvilinear form that displays subtle empathy with surrounding landforms, the architects have ensured that the National Arboretum Village Centre will become one of Canberra's most notable iconic buildings.

We admired the composition: the careful crafting of form, wall, opening, ceiling and floor; the placement of materials, glass, concrete, steel and timber structure; and all placed with care for the 'craft of building'.

This is a place in which work or reflection is a heightened experience because of the experience of architecture. It is a place made better, with a richer experience commemorative of the communities loss during the fire of 2003. It is a place where the contractors and tradespeople and their crafts have brought the ideas of the profession into reality with care.

This project is awarded because of its significance to the community, its symbolism, expected longevity, durability, sustainability and environmental responsiveness to its location.

The symbolic nature of the building—signifying an arboreal investment in the future, and regeneration after the 2003 fires that is consistent with Canberra's history of exotic urban forestry—serves many practical purposes. It is the gateway to the arboretum it serves. It is a public space for communal gathering and celebration. And it is an observation post across the city reflecting the sculpted man-made and the natural landscape.



PUBLIC ARCHITECTURE AWARD

ANU NATIONAL COMPUTATIONAL INFRASTRUCTURE

METIER3 PTY LTD

THE architects have responded to a relatively prosaic public building brief—the housing of the National Computation Infrastructure—with a surprisingly elegant and inspired architectural solution. The obvious temptation is to house the monolith computer, replete with its elaborate industrial cooling system, in a vast warehouse structure.

But the winners have instead responded with an architecturally elegant building that is superbly responsive to its site and function. It incorporates symbolism and playful artistry that highlight aspects of the machinery that are integral to the core function, while creating a warm, inviting corporate environment for staff and visitors.





PUBLIC ARCHITECTURE AWARD

CANBERRA COLLEGE PERFORMING ARTS CENTRE

BVN ARCHITECTURE

THE Canberra College has been delivered a facility of enviable quality and function.

The Performing Arts Centre provides both an educational facility by day and a community arts facility by night. Sited to the north of the college, it sits comfortably in the landscape and when illuminated, provides a lantern-like object visible from the street.

The distinguishable and architecturally-ubiquitous black box has been remodelled dramatically. The cranked column steel structure provides both interest in the facade, and dramatic internal circulation and public spaces. The opening of the facade through the cranked structure brings light and an elevated sense of arrival in to the common circulation spaces.

The successful planning arrangement provides excellent recording, performance, and practice spaces for all the performing arts disciplines and provides a facility which the college and the greater public.



PUBLIC ARCHITECTURE AWARD

ST. CLARE'S COLLEGE TRADE TRAINING CENTRE

COLLINS CADDAYE ARCHITECTS

A small parcel of land previously occupied by utilitarian amenities and car parking is now the site for this high-quality educational facility. The architect has delivered a building that has surpassed its original design program brief, achieving a hospitality trade training centre, as well as flexible open-learning spaces and the maintenance of existing amenity.

The building connects to the existing school gracefully, and contains elements of the demolished wall, using clever interplay of the recycled brick. The use of structural steel, concrete, glass and recycled brick provides a fresh but reverent material palette.

The architect has used site levels intelligently, straddling over the existing parking and amenities area allowing those functions to be maintained. It has also bridged the divide between the existing college and the treed garden to Canberra Avenue, providing a breakout area for the building, and an area for students to socialise on a day to day basis.





SIR JOHN OVERALL AWARD FOR URBAN DESIGN

2 & 4 NATIONAL CIRCUIT

FENDER KATSALIDIS

THE urban design strategy for 2 and 4 National Circuit provides a sophisticated balance of public domain, commercial imperatives and adaptive re-use of an important heritage building. Pedestrian pathways and central public space are calibrated to link to the surrounding block patterns. The use of landscape elements, material and placement of built form create a delightful public domain. The Office of National Assessments is given a public frontage, with front door opening onto the public place rather than being secretively hidden away. The project has extensive below-ground parking for cars and bicycles, but importantly all access is via the public domain rather than directly to the upper levels – providing increased activation to the public places. The project is a distinguished addition to Canberra's built form and civic life.



URBAN DESIGN AWARD

MANUKA OVAL SPORTS LIGHTING

COX ARCHITECTURE

THE incorporation of prominent state-of-the-art lighting into one of Canberra's most revered heritage sites—Manuka Oval—under a tight construction deadline, had enormous potential to compromise the design integrity of this project. But the architects created a solution that has at once facilitated the staging of major national and international sporting events and enhanced the subtle character of this historic venue. Rejecting the ugly off-the-shelf solutions that characterise industrial lighting at most Australian sporting venues, the 'Manuka Lights' have lent a subtle sculptural iconography to the oval. In transforming potentially compromising height restrictions into subtly positive elements of both design and performance, the lights have quickly become a signature for Manuka Oval across the city and an essential element of its brand recognition here and overseas.





URBAN DESIGN AWARD

THE REALM PRECINCT

COLIN STEWART ARCHITECTS

THE realm precinct gives Canberra an important lesson in appropriate density, urban form and mixed use. The block structure has been carefully considered, with a new central street inserted to access the middle of the site and animate the central park and public domain. Building form, and massing and diversity of uses have been carefully handled to create a genuine urban experience. The precinct contains two hotels, apartments, commercial, retail and other uses, with below ground parking. The project provides significant public domain and parkland, with clear distinction between public and private, street and gardens. The realm precinct is a great urban project; a lively new urban quarter for Canberran.



THE ACT SUSTAINABILITY ARCHITECTURE AWARD

KNOBEL HOUSE

ANTHONY KNOBEL ARCHITECT

KNOBEL House is an elegant example of sustainability that starts with good design and blends this with sensitive choice and use of materials. The house is modest in size (only 140m² for a three-bedroom house) yet provides ample living spaces through clever transition between indoor and outdoor spaces. It is a building that is sensitive to its site and tuned to the local conditions.

The respectful use of local and natural materials with little or no applied finishes is evident in the house and expressed as a notable feature. This enables the house to sit comfortably on the site and also meets the client's requirements to be closer to nature.

Good design has also reduced the need for external utilities with a well-insulated envelope, rainwater collection, low energy lighting, strategic placement of thermal mass and flexibility to 'open up' and take advantage of the temperate climate. A reasoned blend of good design and technology has delivered a home for a reasonable budget that is an accessible exemplar for other new home builders.

Knobel House is a superb example of cost-effective sustainability that provides a welcoming living space that is functional, beautiful and respectful of place.





COMMERCIAL ARCHITECTURE AWARD

4 NATIONAL CIRCUIT

FENDER KATSALIDIS

4 National Circuit is an important commercial development that combines an intelligent urban design strategy, adaptive re-use of a significant heritage building, sophisticated and well-detailed works of architecture and distinguished interiors. The two new large floor plate office buildings define pedestrian paths and a well-scaled central piazza. The built forms and massing are carefully considered, with facades that provide a dignified urban character while also responding to orientation, sunlight and shading. The project is built for the long term, using high-quality, and durable materials. It is an important contribution to Canberra, and provides an excellent precedent for future development in the city.



COMMERCIAL ARCHITECTURE AWARD

EAST HOTEL

COX ARCHITECTURE

EAST Hotel occupies a prominent site on Canberra Avenue. Importantly the project is built to its three street boundaries and leaves a modest but well-scaled open place on the common boundary with its western neighbour. The plan takes full advantage of this footprint, with generously-proportioned guest rooms placed around a lively central atrium. The facades are very carefully considered, using exposed precast concrete, metal cladding, glazing systems and trim to make a fine and durable work of architecture.





HERITAGE ARCHITECTURE AWARD

2 NATIONAL CIRCUIT

FENDER KATSALIDIS

THE former Patents Office heritage building is a series of two-storey wings surrounding two internal courtyards refurbished to make it capable of housing commercial uses into the 21st century. The work incorporated insertion of new glass pavilions, the stripping back of the interiors to the original heritage structure, the upgrading of external fabric of the existing building and the replacement of the entire services installation.

The qualities and value of the heritage building is maintained as a result of the new elements of the building, including fit-out, standing slightly apart. The new work is clearly distinguishable from the heritage building, so that both can be appreciated for their inherent values. The heritage building has been provided with the spatial performance, high level security and servicing properties elegantly fitting it for its 'next life' for a key government security agency.

The verdant setting of the building has been enhanced, the heritage values and its continued place in and contribution to the public domain amplified.



MESSAGE FROM BLUESCOPE STEEL



AS Principal Corporate Partner, it is with great pleasure that we continue to support excellence in Australian architecture through the 2013 Australian Institute of Architects Awards program.

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

Congratulations to all architects who have entered into the Institute's Awards programs throughout the year, and especially to those who have had their work recognised as Award winners. BlueScope Steel is proud to be able to assist the Institute in delivering these magnificent programs again this year.

A stylized, handwritten signature in black ink, appearing to read 'JR'.

JOHN ROSETTE

*National Business Development Manager C&I
BlueScope Steel*



AS the local BlueScope Steel Business Development Manager, I have been fortunate to meet many of the local members of the ACT Chapter and in recent times, presenting information sessions on the introduction of the Next Generation ZINCALUME® steel that will be launched in August.

I would welcome any opportunity to visit you and your colleagues to discuss the right steel solution for your projects. Other topics that may be of interest include Sustainability, COLORBOND® Coolmax Steel, Thermatech, www.steelselect.com, and On Line Warranties.

I am contactable on **0439 197 106** or jeff.finnegan@bluescopesteel.com

A stylized, handwritten signature in black ink, appearing to read 'J. Finnegan'.

JEFF FINNEGAN

*Business Development Account Manager NSW /ACT (C&I)
BlueScope Steel*



COLORBOND® AWARD FOR STEEL ARCHITECTURE

CANBERRA COLLEGE PERFORMING ARTS CENTRE

BVN DONOVAN HILL

AN adept and skillful use of steel achieves active and engaging public spaces at Canberra College Performing Arts Centre. Artistic movement is expressed by the 'cranked' structural steel columns. The apparent lightness and strength capabilities of structural steel are fundamental to achievement of the appearance of activity and the lantern-like illuminated building which advertises itself to the street.

A controlled, crisp exterior that comfortably relates to adjacent 1970's buildings, uses Bluescope's L'Attitude wall sheeting. This is an exemplary use of profiled metal sheeting on a medium-to-large-scale project.

Tables in the public spaces are constructed using form ply bench tops on a steel 'z' shaped frame which echoes the buildings structural expression. The steel structure and cladding material employed in this building are imaginatively and carefully designed to achieve an apparent simplicity in the architecture.

This will be a successful and contemporary performing arts center for the ACT's public education system.

Colorbond®



**BLUESCOPE
STEEL**



THE MALCOLM MOIR AND HEATHER SUTHERLAND AWARD FOR RESIDENTIAL ARCHITECTURE

KNOBEL HOUSE

ANTHONY KNOBEL ARCHITECT

THE father and son team of owner, architect, and builder, has produced a house that is elegant, beautifully detailed and bespoke.

The site is surrounded by neighbouring houses to all four boundaries. The close quarters to the neighbours and unavoidable vehicular contact through a shared drive, is forgotten in this beautiful and remarkably private home.

Local materials and trades have been sourced and used throughout. They include: recycled coastal hardwood timbers, render derived from coastal sand and local glass artisans engaged to fabricate bathroom fittings.

The house is divided in to two wings—living and sleeping—which are connected by walkway platforms. Moving from one to the other takes the occupant from inside to outside and back. All spaces draw focus on the central courtyard which provides excellent indoor outdoor living relationships. Careful attention has been paid to the opportunities of each internal space and the carefully managed relationship to the outdoors.



RESIDENTIAL ARCHITECTURE — HOUSES AWARD

GALLERY HOUSE

PHILIP LEESON ARCHITECTS

THE architect has answered the client's challenging brief for a beautiful building that serves as a comfortable, inviting residence, an office and a functioning art gallery. The characteristic elegance and warmth of this building is achieved by the careful interconnection of interiors and exteriors; a critical balance of natural light with the priority of protecting art works and providing ample hanging spaces; and through the application of simple materials, including concrete, laminex and concrete block. The judging panel unanimously considered Gallery House to be an exemplar of the architectural craft.



RESIDENTIAL ARCHITECTURE COMMENDATION

RODWAY HOUSE

TT ARCHITECTURE

THIS is delightful house in an established suburb of inner south Canberra.

Sitting within a mature garden setting, the architect responded with skill to design a house around a large significant tree that is a canopy over a small block and to meet a number of challenges to accommodate a large collection of artwork as an integral part of the house.

The home sits comfortably with its neighbors with the horizontal layers of the roofs, balconies and cantilevered floor reflecting a modernist sensibility without being derivative. These elements help to create a scale and form appropriate for the street. The higher floor level was a clever response to protect the roots of the significant tree. A large stone blade wall dominates the front of the house for good reason – it marks the entry and provides a clue as to how the interior of the building is organised.

The entry is a wide passageway that defines the two wings of the house and introduces the visitor to the beginnings of the owners' art collection in the living/dining area, which was conceived as the main 'gallery' for their collection. Carefully-manipulated natural and artificial light is used to create a wonderful space that is comfortable for living and art.

The most lived-in spaces of the house enjoy views of the garden and have a northerly orientation. The building wraps naturally around the garden with the significant tree as its centre piece. This is a building that responds to the clients' brief and site in a confident and skillful manner and has become a home much-loved by its owners.





RESIDENTIAL ARCHITECTURE — MULTIPLE HOUSING COMMENDATION

BRIDGE POINT

COLIN STEWART ARCHITECTS

THESE 45 luxury apartments are located on a purpose-built 'island' in Lake Burley Griffin's East Basin, and the development forms part of the overall transformation of the Kingston Foreshore.

Seven double-level apartments face north onto Trevillian Quay, with the remaining units in a six-level building behind. Between the two buildings is a double-height garden courtyard, with the roof of the double-storey apartments also landscaped. Both foreground and long views from all apartments are well considered.

Main entry points for vehicles and pedestrians are from the south, with well-planned circulation and shared spaces.

Externally, materials and finishes are robust and well-detailed and the elevations well-proportioned. Internally, the two apartments viewed, provided excellent amenity and were well-planned.

This is an important work, contributing to the sustainable objective of achieving urban densification of Canberra.





INTERIOR ARCHITECTURE AWARD

2 NATIONAL CIRCUIT

FENDER KATSALIDIS

THE interior was integrated with the refurbishment of the former Patents Office, a fine heritage building, to make it desirable office accommodation into the 21st century.

The interior captures the qualities of natural light of the courtyard form of the building, and highlights heritage values while incorporating the complex interplay of security, acoustics and organisational needs. The value of the heritage building is maintained as a result of the new elements of the building, including fit-out, standing slightly apart. The rhythm of the fit-out matches the rhythm of the columns and windows of the old building; the open planning allows the capturing of light from both sides of the building and retention of intact heritage fabric.

The new day-to-day address to the interior provides secure access to meeting rooms and offices, open-planned workplaces and 'breakout' spaces of great amenity. Achieved with materials and form that contrast with the heritage fabric, the result is a comprehensively satisfying response to the clients' expectations and the heritage values.





W HAYWARD MORRIS AWARD FOR INTERIOR ARCHITECTURE

ST MARY MACKILLOP COLLEGE CHAPEL COLLINS CADDAYE ARCHITECTS

THE new chapel replaces the original 1977 chapel which was situated in a prominent location in the circulation of the school, but completely internal and not naturally lit. The decision to relocate the chapel to one side of the main circulation and fit the displaced student reception desk in the more prominent location brings enormous benefit to both functions.

The chapel floor plan pushes into an under-utilised square internal courtyard that provides north and east light into both the chapel, and through the translucent shared wall, to the hallway. Combined with the widening of the hallway, and the re-use of the intricate original door, the effect is warm, generous and inviting.

Inside, the naturally-lit sanctuary, furnished with the finely detailed original timber altar, lectern and tabernacle is the focus, with the choice of replica 'Tiffany' clear chairs an unusual but inspired choice, accentuating the richness of the marble floor, the natural light and the human presence.

Both the architect and the client are commended on the spare and thoughtful palette, which has allowed a strong design concept to be exceptionally well-realised.



INTERIOR ARCHITECTURE AWARD

EAST HOTEL

COX ARCHITECTURE

IT is evident that the architects, interior designers and client for the East Hotel worked together closely from start to finish. The collaboration has delivered a fine work of architecture, delightful well-detailed interiors and commercial success for the client. These are noteworthy achievements. The interior centres on a four-storey atrium, with lighting, material, colour and artwork all working together to make a memorable public space. Bedrooms are generously proportioned and very well appointed. Bathrooms and cabinet work are thoughtfully designed and laid out. The design strategy pervades all the public spaces, including restaurant, bar, meeting rooms and gymnasium. The visitor experience is topped off by stylish furniture, fittings and graphics throughout the building and by custom-designed livery for hotel staff.





SMALL PROJECT ARCHITECTURE AWARD

ROBERTS HOUSE

DENNIS FORMIATTI ARCHITECT

THIS is a delightful project for a modest '60s suburban house in north Canberra.

While the clients' brief was simple: more open living, new kitchen and new deck at the back of the house, the architect's response was rich and layered where the whole became more than the sum of its parts.

These qualities are further evident as the architect was also the builder, demonstrating a commitment to design, craftsmanship and longevity of material. In his own words: 'Our method of design, material and making is strongly interwoven'.

The architect employed three concepts for his design:

The existing house was regarded as a heritage structure for its period. This informed how new and demolished elements were expressed.

The new addition was regarded as 'moored' to the house. This allowed the structure to be light and informed how it was to be connected to the existing.

The built form was to be expressive of its new spaces and functions. This is evident by a number of expressive elements most notably the beautifully faceted roof described by the architect as a 'slouch hat' for protection.

The jury was also impressed by sustainable practices employed during construction which in turn translated into savings for the client. For example, no waste skip was used during construction. Excavated and demolished materials have been utilised and kept on site.

This project is a gem and a good example of how a building can express the joy of design and the making in equal measure.

SMALL PROJECT ARCHITECTURE COMMENDATION

KRAWARREE HOUSE

STRINE DESIGN

WARM and inviting when you open the door, Krawarree House has an interior that is clear and simple, with not a cubic centimeter left un-purposeful.

The composition is based on Zen principles, designed to commune with nature, with organisation on a mathematical grid of 400mm dimensions. Living and dining face north and take full advantage of magnificent views and sun. The only segregated space is the combined bathroom/laundry which is the separator, layering living spaces for two adults and one child. The division of space uses visual separation rather than physical. The building is fully autonomous, with no service connections to utility networks.

Krawarree House embraces a quiet simplicity, minimalism and the inherent beauty of natural materials and finishes including concrete, natural timber and glass.





SMALL PROJECT COMMENDATION

O'CONNOR ADDITION

ALLAN SPIRA ARCHITECT

THIS is a clever project on an existing duplex in an established suburb of north Canberra.

The architect is to be congratulated for the way he has sensitively retained much of the existing fabric and added the new. The beneficiaries are not only the owners and the immediate neighbour but also the street.

The upstairs addition, which holds the bedrooms, has been handled with care in the way it relates to its neighbours and the street. While the building is now two storeys, it has retained its original narrow footprint. This addition also keeps clear from the party wall as a polite gesture to the neighbour and to create the right scale and composition against the adjoining building.

The new two-storey bay window is the unifying element. It sets a good proportion for the facade and makes a public gesture to the street.

The deft hand of the architect is also evident in the interior work. Most of the original walls have been removed to create a number of bright, airy and interconnected spaces linked by a minimalist palette of finishes.

The new family room faces north, has a polished concrete floor and is appropriately at a lower level to better link with the garden. On the opposite end of the house are the bay windows that provide pleasant reading nooks with views to the oak trees.

The result is a skilfully conceived and executed upgrade of an existing duplex.

BCA CERTIFIERS MERVYN WILLOUGHBY-THOMAS RENOVATION AWARD



This award was established in recognition of Mervyn Willoughby-Thomas for his commitment and dedication to the work of Archicentre and small practices in the ACT. The purpose of this award, now in its ninth year, is to encourage small practices to enter the institute's architecture awards and to bring modest projects, such as alterations and additions, into the spotlight.

THE JURY FOR THE 2013 BCA CERTIFIERS MERVYN WILLOUGHBY-THOMAS RENOVATION AWARD CONSISTED OF

*John Hanrahan, FRAIA
Renfree Hanrahan Architects*

*Ross Norwood, RAIA
Dowse Norwood Architects*

*Erica Rudwick, RAIA
TT Architecture*

*Stephanie Anderson
Journalist, Canberra Times*

WINNER

DICKSON HOUSE

MARCUS GRAHAM ARCHITECT

A bold new dark brick two-storey box addition separated from the original residence by a stair clad in translucent polycarbonate is the star of this renovation. This project is a carefully wrought response to the brief that shows great collaboration between the clients, architect and builder. With a limited budget the design has produced a sun-filled, uplifting space that is well-connected to the existing house while managing to include internal renovations.

As the clients felt the existing streetscape was important, the original house's exterior has been left largely untouched on the streetside, but on entering the house there are immediate glimpses of the double-storey addition inviting the visitor inside. The new materials, including internal face brick walls are robust and the detailing is spare giving a modern and timeless edge.

The honed concrete floor with hydronic in-slab heating and internal brickwork give good thermal mass and the house has been heavily insulated. Passive solar gain can be controlled by internal roller blinds.

This addition has created a sustainable and comfortable space for relaxed living and is ideal for a young growing Canberra family. Within the constraints of a small project the architect was able to deliver a strong design concept that was carried through from planning through to materials selection and detailing.



COMMENDATION

ROBERTS HOUSE

DENNIS FORMIATTI
ARCHITECT

WITH this project, the architect has created a finely-crafted addition with thoughtful detailing and good connection to outdoor living spaces. This addition and new deck on the north side of the existing residence has a dramatic roof form which rises to allow morning sunlight into the living spaces and increased views of the surrounding trees and sky. The clients and architect have worked closely to achieve the brief of maximising views from the house, increasing the level of daylight entering the home and having good access to the generous backyard.

The addition is a departure from the existing building fabric and uses Colorbond externally as a breathable skin to give longevity of form and material. Sustainable elements include roof water collection in an underfloor bladder; and maximising access to the north. The new living area and kitchen seamlessly join the existing living spaces to provide a very generous space for entertaining and family gatherings. The new deck has provided an exciting space for the clients to live and entertain.



NOMINATIONS

DICKSON HOUSE

**MARCUS GRAHAM
ARCHITECT**

The original dwelling was a typical ex-government inner-Canberra house.

Minimal changes were made to the original house. The simple and unpretentious street address is maintained with the exception of an intriguing hint of the additions beyond the roof line. The new box is separated from the original residence by a stair clad in translucent polycarbonate. This element glows at night.

When you enter the original house you look through to the new addition and see a delightful surprise of a sun-filled space. The brick walls extend from inside to outside and draw you out to the landscape. You can stand deep in the house and now see the treetops and sky. The new additions are relaxed, sunny and bright. The spaces change throughout the day as the carefully crafted openings capture the moving light.

A palette of robust materials has been employed inside and out. Face brick walls provide texture to offset the smooth honed concrete floors.

The additions open to the north to maximise winter solar access. Windows to other faces are few and positioned only to capture views or promote natural ventilation. The building fabric provides high thermal mass and is heavily insulated.

DRYANDRA STREET ADDITIONS

ALLAN SPIRA ARCHITECTURE

This 50-year-old privately-built full-brick house was in desperate need of a facelift and a bit more elbow room.

The original dwelling presented a couple of conspicuous opportunities for the makeover; a poorly utilised terrace area overlooked by windows from the wet areas and an awkwardly located column in the living area. Furthermore, the kitchen was somewhat isolated from the living spaces and located on the hottest corner of the residence.

Part of the old terrace area was colonised by the relocated and much more generous kitchen which now opens to the living area and has access to the new deck which is cranked to provide additional access from the refurbished master bedroom. The other part of the old terrace is dedicated to the new ensuite.

The laundry functions are neatly incorporated behind bi-folding doors that are integrated with the kitchen cabinetry.

In a bold move the client agreed to have the existing natural timber shutters dismantled and re-painted to conform to the new aesthetic which emphasised the spotted gum flooring. Timber-faced doors and joinery were likewise transformed.

This small but effective refurbishment is a good illustration of adaptive re-use of existing building stock with commensurate improvements in energy efficiency through the use of double glazing, insulation, double flooring, draught proofing and installation of a large water tank.

BEN WALKER ARCHITECTS

HARRISON HOUSE

The existing three-bedroom house was too small for a growing family with three young children, and the plan lacked any clear hierarchy in the organisation of living spaces. The client brief called for new bedrooms, study, library, storage and improvements to the liveability and function of the existing living spaces. The project included re-working of some ground floor living rooms and a new upper floor addition.

The block benefits from a northern orientation to its longest side boundary which allowed the introduction of a two-storey, north-facing glazed facade with a two-storey volume behind. This has transformed the existing ground floor living spaces by allowing sunlight to shine deep into the ground floor plan. The central two-storey void over the primary living room acts as an orientation device, and breaks the long and low ceilings that existed across all ground floor rooms previously. Views to an adjacent open space network to the east are now available from the new upper floor level master bedroom balcony.

Motorised external louvers on the outside of the two-storey glazing allow the clients to control the level of sunlight entering the house in summer and winter. A long study and library flank the central void and allow for the children to be visually separated from parents, but connected enough acoustically to hear the call for dinner!

JENDE HOUSE

TT ARCHITECTURE

As often the case with projects of this nature there is a fine line between deciding to move, renovate or summon the bulldozer. All options were considered by this Hughes client and following debate and the exploration of several diverse schematic approaches, the current configuration was agreed upon.

The innovation in the project relates to a comprehensive revision of existing spaces; ie adapt rather than just add. The bold but problematic decision to reclaim the garage as a bedroom wing was a key decision. The use of three or four subtle material and detailing choices to invigorate the aesthetics, threading together a previously disparate and tired street elevation allows the building to punctuate the cul-de-sac with a well-mannered and scale-appropriate architectural form.

Following clear clues about improving the relationship of the key living spaces to garden and sensing an under-utilised opportunity for greatly improved solar gain provided key stepping-off points at the commencement of the design.

The clients are very happy with the outcome and not only see a design dividend in the exercise but hopefully recognise the value of architectural input in this very personal part of the market. The best measure of success is the comment that 'it isn't what we thought we were going to end up with but we like it'.

WHALAN/O'NEILL RESIDENCE

JIGSAW HOUSING

The brief from the home owners was to convert the existing inefficient layout into a light-filled, highly functional and a much more comfortable home.

Our aim was to improve the overall sense of space and functionality of the existing home without adding to the existing footprint. This was achieved by reducing the outdoor covered area therefore which provided an improved connection to the garden.

With clever design, the house has increased in energy efficiency due to: insulation being installed into the roof, walls and floor; the installation of a new efficient gas-fired hydronic heating system; and PVC double-glazed windows to the new kitchen, bathrooms, living and master bedroom, with the existing windows at the front of the home having an additional removable layer of glazing. There were new floor coverings and finishes used throughout, with additional storage and energy-efficient lighting introduced.

When modeled in accredited thermal performance simulation software (BERS4.2), the existing house had a score of three stars. The transformation provided a 50 per cent improvement in the heating and cooling loads resulting in a energy efficient-rated six-star home (even without taking window dressings into account).

Jigsaw Housing is an integrated design and building practice that combines the diverse skills of an architect, builder and scientist to create projects that are inspiring, cost effective and very comfortable to live in.

HUTTON RESIDENCE – BARTON

PHILLIPS - ASSOCIATES ARCHITECTS

The project entailed a small addition and extensive renovation to a heritage house, the originally constructed in 1926, and extended in 1938. A two-storey addition was added in the 1970s and the house was extended in the 1980s. The heritage constraints for the house allowed only a small addition and the design challenge was to reconfigure and renovate existing spaces while maintaining the heritage of the house.

The client's brief was to provide more light, make better use of the existing spaces and improve the overall functionality for living and entertaining family and friends.

The removal of the 1970s central staircase increases the usable living space and opens the house to the pool and garden. A new staircase with north-east windows throws light into the kitchen and living areas. The upper-level space, previously divided by the staircase is a guest bedroom with study nook, bathroom and balcony window. New spotted gum flooring and joinery add warmth and character to the house. Retractable screens, double-glazed windows and insulation improve the thermal efficiency of the house.

ROBERTS HOUSE

DENNIS FORMIATTI ARCHITECT

Here is a '60s suburban house of Canberra that was closed to the outside.

The clients' brief was simple. Take us out the back for the view and backyard and make the inside work with a new kitchen, dining and open space. This, for a couple who could then entertain the extended family, including grandchildren.

The concept was to moor the addition parallel to the house.

The client did not want another brick-veneer. Rather a lightweight structure would be attached within the concept that the existing was regarded as a heritage structure for its period. This provided greater scope for conceiving a rear facade, and remaining the least-intervening with the existing house form and structure. The built form is expressive of the internal attenuated space between the new and old and external spaces. Timber panels ease areas such as the entry vestibule, and the light beacon/structural column also acts as a mental spatial divider.

Our method of design, material choice and making is strongly interwoven. Longevity of form and material was paramount. Externally, Colorbond is used as a breathable skin and stitched seamlessly. Steel becomes our structural torso shaped from angles and rectangles, and at times vogueing with stances of square in circle. Together, Colorbond and steel allow us to express a form that's waving and not drowning. Timber was just a dressing!

Sustainability was expressed several ways. The rear-grassed terrace was formed from the excavated soil.

The existing rear stair remained under the deck, and stonemasons reused removed brickwork. Roof water from the new metal roof was directed to a bladder, concealed and positioned to the side of the old rear stairs. Cost savings were also generated this way.

With a harsh Australia climate, and Canberra exposed to a high ultraviolet incidence, the roof as a large surface area, proved to be the slouch hat for protection. Once this cover is established, all-weather unpredictability is accommodated.

Value in this case is found in being both architect and builder.

ROMAN BATH

PAUL BARNETT DESIGN GROUP

The challenge with this project was how to make a 4.4m² space feel luxurious and open and not closed-in. This was achieved through the openings through the shower screen into the light well shaft so that natural light is always present in the room. The higher ceiling contributes to a sense of openness. The vanity mirror, large window beside the bath and the mirror at the rear of the in wall shelf also contribute to the feel of light and openness. The curved lines of the shower screen, vanity connecting into the bath, bath shelf and in-wall curved-edge shelf add a softness and dynamic to the room to contribute to their sense of light and movement in a tiny space.

The Roman Baths were an exercise in micro-planning and finely-crafted details. The floor plan measure approximately 2000 x 2200 and is part of a laundry, toilet and bathroom renovation carried out years ago within the existing footprint of the existing facilities. A new roof, stud walls and floor slab was required with new plumbing to all three areas.

The Roman Baths are created in plan from a series of arcs that define the solid timber and marble-tiled shower screens, and the curved of the vanity basin with recesses for bathing items. The curved and coopered shaped shower screen walls were created from re-milled ash salvaged from the existing room rafters during demolition. The curved vanity was similarly constructed out of recycled ash rafters. Marble tiles were sourced as seconds and in three colours. These were used in a pattern arrangement around the walls and as borders to the mirrors and wall recesses.

Towel rails were created from salvaged rock maple timber and towel hooks shaped in coils from 6mm stainless steel wire.

Windows were recycled with the old glazing replaced with new safety glass. The shaft above the shower brings light into the bath through a double-glazed skylight and conceals the exhaust fan system. A shaped timber ledge has been placed adjacent the bath to provide a shelf for bathing and to extend the curves winnowing around the room.

NOMINATION IMAGES



■ HughesWhalen O'Neill House - Jigsaw Housing



■ Jende House - TT Architecture



■ Roberts House - Dennis Formiatti Architect



■ Harrison House - Ben Walker Architect



■ Dickson House - Marcus Graham Architect



■ Hutton House - Phillips & Associates Architects



■ Dyandra St Additions - Alan Spira Architecture



■ Roman Bath - Paul Barnett Design Group

ART IN ARCHITECTURE AWARD

GALLERY HOUSE

PHILIP LEESON ARCHITECTS

WHILE the whole of Gallery House was designed with the intent of accommodating the clients' significant art collection, the owners made a specific request that posed a particular challenge. The clients said that a specific piece of sculpture would be placed in the entrance, and that the staircase linking the two storeys should be designed and built with reference to it. The architect met this brief with elegance and singular engineering accomplishment, playfully producing, through the careful application of sculpted metal and colour, a staircase of intrinsic aesthetic value that complements and reflects the sculpture below.





EDUCATION PRIZE

ST JOSEPH'S EARLY CHILDHOOD LEARNING CENTRE

PAUL BARNETT DESIGN GROUP

TOO often childcare centres are retro-fitted into structures that were designed for entirely different purposes. But the designers of St Joseph's Early Childhood Learning Centre have seized the opportunity to respond creatively to their client's desire to make a space that is unique to the needs of children and teachers. Having provided ample open wall and floor areas to meet practical educational requirements, the architects have also applied freeform geometry, superb finishing and artisanship to create challenging pitches and plays on light of a type usually absent in such buildings.



INLITE LIGHT IN ARCHITECTURE PRIZE

INLITE

ST MARY MACKILLOP COLLEGE CHAPEL COLLINS CADDAYE ARCHITECTS

THE client and the architect have achieved an absolute transformation from a dark and internal, to a naturally lit and beautiful place for inquiry and contemplation.

The quality of light brings a rush of amazement at the contrast of the rich, warm timber and subdued light of the nave, to the sudden sense of the soaring height, space and glowing white light of the sanctuary. This is a peaceful and inspiring space.

The multilayered glazed north and east light into the chapel, is shared with the approach through the translucent shared wall. The effect is warm, generous and inviting.

Congratulations to St Mary MacKillop College and Collins Caddaye Architects for their sensitive control of natural and engineered lighting solutions which has allowed a strong design concept to be exceptionally well realised.



STUDENT AWARDS

COX ARCHITECTURE STUDENT DESIGN PRIZE

THE JURY COMPRISED OF:

Tony Trobe, FRAIA, ACT Chapter President

Dr Michael Jasper, RAIA, University of Canberra

Natalie Coyles, Cox Architecture

Ronan Moss, Cox Architecture

Tony Rowley, Cox Architecture

*Aliki George, 2012 Student Canberra Medallion
Recipient*

THE Student Design Prize is sponsored by Cox Architecture. The aim of the prize is to engage with students in the profession and encourage entry into the Architecture Awards program. The invitation is extended to all students across all years to re-present an architecture designed project completed in their previous year of study at the University of Canberra. The entries were restricted to the design projects that received a credit grade or higher.

THE JURY AWARDED THE FOLLOWING STUDENTS AND THEIR PROJECTS:

WINNER

MELANIE SCHONFELD

**SPATIAL RESONANCE –
PIANO MUSEUM**

COMMENDATION

ALEXANDER GRECKI

LODGE ON THE LAKE

COMMENDATION

SARAH HERBERT

PIANO MUSEUM

In 2013 the jury shortlisted ten entries, which will be exhibited at the ACT Architecture Awards Presentation evening. The shortlisted entrants included

Cassandra Cutler, ACT Sports Complex, Timothy Dyer, Periphery as Project – The Anti Station, Alexander Grecki, Lodge on the Lake, Sarah Herbert, Piano Museum, Shai Lambert, Darlinghurst theatre and Community Centre, Pongsakorn NaPatalung, ACT Sports Inc, Melanie Schonfeld, Spatial Resonance – Piano Museum, Kate Shepard, Spatial Resonance – Piano Museum, Ryan Southwell, Lerida Estate Winery, Joesph Vu Hoang, Floriade Pavilion

COX





ACT CHAPTER STUDENT MEDALLION

ALIKI George has been awarded the 2012 ACT Chapter Medallion for attaining the highest grade point average over the five years of her architectural education at the University of Canberra. Aliki has pursued her studies with intelligence, focus and conceptual clarity demonstrating a design sensibility of exceptional distinction. Aliki's high level of achievement was sustained in a consistently strong performance across all years of the architecture program.

The Medallion, first awarded in 1981, coincided with the ACT Chapter's formal accreditation of the course offered at the then College of Advanced Education.



JOHN REDMOND PRIZE

ALEXANDER Gorecki is the 2012 recipient of the John Redmond Prize, awarded for the highest achievement during the first three years of architectural studies. Alexander's achievement is underpinned by his thoughtful and focused design talent and an assured drawing hand. He has consistently achieved a high level of excellence in all aspects of his architectural studies.

The John Redmond Prize was first awarded in 1978, in honour of Mr John Redmond, Chairman of the Chapter Education Committee 1969 -1978. John Redmond, graduate of the University of Adelaide, completed a three year town planning post graduate thesis under Sir William Holford at the London University. He then went on to be one of the first architects employed by the National Capital Development Commission, working there until his retirement in 1973.



DARYL JACKSON ALASTAIR SWAYN GRADUATE PRIZE

SARAH Herbert is the 2012 recipient of the Institute's Daryl Jackson Alastair Swayn Graduate Prize, awarded for attaining the highest grade point average over the two years of the Master of Architecture course at the University of Canberra.

Sarah consistently achieved at the highest level of distinction for her project work across the two years, pursuing immersive learning in all areas of focus. Her articulate and considered design explorations demonstrated a high level of creative insight and resolution, supported by compelling design drawings and models. Sarah also generously contributed through her involvement with SONA and initiatives to support the studio experience, a contribution highly valued by her teachers and fellow students.

The Institute's Graduate Prize provides encouragement and support for architecture graduates as they embark on their professional careers; it provides assistance through the registration process, supporting students in the transition from education to the profession.

JURY BIOS

ANDREW WILSON FRAIA (JURY CHAIR)

Andrew Wilson studied architecture at the University of Sydney, graduating with First Class Honours and the John Stephen Mansfield Prize in Environmental Design. He has taught extensively at the Universities of Canberra and Sydney, and served in various capacities including as a member of the Board of Studies, Faculty of Education at the University of Canberra, on the Institute's Urban Design, Planning and Education Committees and the AIA ACT Chapter Council.

Andrew undertakes works across federal and state government as well as the private sector. As a director and collaborative studio leader in international multidisciplinary design practices, he is widely recognised for his clarity of analysis, breadth of skills and a collaborative approach that is always outcomes-driven, evidenced by an extensive portfolio of public works and awards.

JOANNA NELSON LFAIA

Joanna Nelson established her practice in Melbourne in 1987 and has since completed a wide range of residential projects in Melbourne, Canberra and New South Wales. Her practice is dedicated to the inventive and rigorous exploration of the architectural potential of each project. In 2005 she left private practice in Melbourne and worked as Senior Architect at the National Capital Authority in Canberra, returning to private practice in 2010. Her residential projects have won numerous Institute awards and have been included in a range of publications.

PAUL BERKEMEIER LFAIA

Paul Berkemeier graduated in architecture from the University of Sydney in 1975 and was awarded Master in Architecture from Harvard in 1983. He worked with the Australian Government and then as Associate Director at Denton Corker Marshall before establishing his own practice in 1988.

Paul has had extensive experience in a broad range of projects including: large-scale urban design and planning; public buildings; medical and research projects; single and multi-unit housing; schools; exhibition design; and heritage buildings. The practice has received numerous state and national awards for its work.

Paul is actively involved in architectural education and accreditation and has taught design studios at many Australian architecture schools. He has been Visiting Professor and Adjunct Professor at the University of Sydney and is the National President of the Australian Institute of Architects 2013–14.



PAUL DALEY AUTHOR & JOURNALIST (LAY JUROR)

Paul Daley is a Canberra-based author and journalist who writes a weekly column for Fairfax. His most recent book *Canberra* has just been released as part of University of NSW Press's acclaimed 'City Series'. He is also the author of *Beersheba: A Journey Through Australia's Forgotten War* (2009), which was shortlisted for the 2010–11 Prime Minister's Australian History Prize and won special mention in the Manning Clark House Cultural Awards. *Collingwood: A Love Story* (2011), and *Armageddon* (2011) are his other works. He has been a political writer for *The Sunday Age*, a foreign affairs and defence correspondent for *The Age*, a London correspondent for Fairfax and national affairs editor for *The Bulletin*. He has won the Walkley Award for Investigative Journalism and the Paul Lyneham Award for Press Gallery Journalism.

PEDRO GELERIS FRAIA

Pedro Geleris is a fellow of the Institute and is the director of Arquitectura, a small architectural practice based in Canberra.

Pedro graduated from the Canberra College of Advanced Education in 1982 and worked for the prestigious firm of Mitchell Giurgola and Thorp.

In 1993 he established Arquitectura, specialising primarily in residential architecture but also offering services in the community and recreation sectors. Since then he has won a number of Institute awards.

Pedro has been actively involved with the institute in the past and is currently an examiner with the ACT Architects' Registration Board.

ROBBIE SPEIGHT

RAIA

Robbie Speight is a Canberra local, graduating from the University of Canberra in 2005 after multiple sporadic (and often not well thought-out) travelling interludes. He has undertaken studies in Finland and Venice that complement those in Canberra. Robbie has worked at Peckvonhartel in Canberra and Melbourne, Oliver Morgan Architects in London, Townsend & Associates in Canberra, and is currently Senior Associate at Colin Stewart Architects.

In addition to architectural practice Robbie is an active member in the Institute and industry; as ACT Chapter Councillor, member of the Practice Committee, and representative of the Institute on the ACT Government's Building Act Review Committee. Robbie won the ACT Emerging Architects Prize in 2012.



WARREN OVERTON

SUSTAINABILITY EXPERT

Warren Overton is Managing Director of Viridis E3, a specialist green-building consultancy, and has a wealth of knowledge in the design and operation of commercial, institutional and residential buildings.

Warren has more than 15 years of experience and has worked on numerous green-building projects providing technical advice, developing project briefs and master plans, supporting owners with strategic advice and assisting builders to deliver on environmental requirements.

Warren has a passion for sustainability in all facets of business and community. He has worked with many community environmental groups, not-for-profit organisations and businesses to develop sustainability projects and programs that push the boundaries of true sustainability.



AWARD ENTRIES (NOMINATIONS)

PUBLIC ARCHITECTURE

MANUKA OVAL SPORT LIGHTING

COX ARCHITECTURE

The design of the sport lighting at Manuka Oval aspired to elevate the aesthetic appeal of what are normally very crude, utilitarian structures into elegant, slender, distinctive forms which in time will come to be inextricably associated with the venue. This is a true case of form following function to deliver a solution that is both functional and aesthetically pleasing. The clear vision for the towers was to celebrate their visual impact by creating distinctive markers for the oval which contribute to reinforcing the Griffin geometry and more clearly define the oval's pivotal place within its urban context. The technical demands of the project required a seamless collaboration of the relevant design and engineering disciplines but in contrast to previous sport lighting projects, was a design-led approach with the architect synthesising the technical requirements into a coherent conceptual framework. The new sport lights enhance the prominence, perception and enjoyment of the venue for its patrons and the wider community.

ST CLARE'S COLLEGE TRADE TRAINING CENTRE

COLLINS CADDAYE ARCHITECTS

This project was developed in response to the Australian Government's Trade Training Centres in Schools Program. The school requested a detailed site investigation to determine how best to allocate the funds they were granted and to leverage their building program to provide the largest impact architecturally. We discovered that despite the large block the school occupies, there was very little developable space after the necessary exclusions of the widespread gardens and the oval. Given the natural slope of the site, opportunities were presented to use the air space over existing hardscape areas and in particular the main car parking space. This concept contributes to the schools sustainability philosophy by creating no disturbance to existing landscape spaces while still allowing the school to adapt to modern standards. We re-graded the land from the entry to the site along the length of the school, which allowed a building zone to be created bridging across from a wing of the school to the established landscaped space known as 'Clare Lawn'. This platform is the springing point for all functions of the brief to grow from and allows a connection to existing movement paths within the school.



KINGSTON FORESHORE EYRE STREET BRIDGE AND HARBOUR MARKERS

GUIDA MOSELEY
BROWN ARCHITECTS

The Kingston Foreshore Eyre Street Bridge will provide significantly increased access to the newly emerging waterfront community within its eastern precinct, as well as being the primary connector to Fyshwick. The low-lying 12 metre-wide, 40 metre-long concrete bridge spans the weir that regulates the flow of water from the eco-pond in Norgrove Park into the new boat harbour at the eastern end of Lake Burley Griffin, and provides separated vehicular, bicycle, and pedestrian ways. The independent, dedicated, separated 'Danish' cycleway is one of the first to be implemented in Canberra. Two glazed 12 metre-high vertical harbour markers serve to identify the position of the new bridge within the Kingston Foreshore area, and at a city-wide scale make evident the relationship of the park-lake junction to one of the generating topographical elements of the Griffin plan for Canberra, Mount Ainslie. The harbour markers are positioned to frame the view to Mount Ainslie when viewed from the Norgrove Park eco-pond bridge. In addition the two harbour markers visually establish and integrate the linking dual-road of the extended Eyre Street when viewed from Kingston village.



THE AUSTRALIAN NATIONAL UNIVERSITY NATIONAL COMPUTATIONAL INFRASTRUCTURE FACILITY

METIER3 PTY LTD

The Australian National University has commissioned a new facility to house the National Computing Infrastructure's (NCI) next generation peta-scale High Performance Computer (HPC). The facility will enable the establishment of a national high-end computational facility for data-intensive science providing internationally competitive research teams (in a range of disciplines) with the resources needed to compete at the highest levels. The new facility is designed to allow for both the staged expansion of the existing high performance computer and associated plant infrastructure and also future generations of high performance computers utilising more advanced technologies. Externally, the built form makes references the history of computing via both material and form. Internally, the NCI facility is functionally divided into two separate zones. The ground floor provides accommodation for 900m² of office space to house the NCI staff whilst the remaining 800m² houses mechanical plant. Level 2 provides 1000m² of computing hall housing what recently been announced as the world's 24th fastest supercomputer. The remaining 900m² houses mechanical plant servicing the high performance computer. Utilising the fall of the site has enabled the level 2 computing hall to be serviced directly via a loading dock on Garran Road.



PUBLIC ARCHITECTURE

AUSTRALIAN NATIONAL UNIVERSITY COLLEGE OF BUSINESS AND ECONOMICS

AC & A ARCHITECTS

AC & A Architects is a medium-sized firm established in Canberra for over 40 years with a focus on delivering quality architectural, interior design and planning services within the ACT and regional New South Wales. We undertake a wide variety of projects that require comprehensive planning, advanced design and environmental consideration, coupled with extensive documentation and contract administration skills. All of this is founded on a thorough understanding of modern and innovative construction techniques as well as traditional building methods. Our firm's portfolio includes a range of projects from small-scale refurbishments to large-scale original designs and covers everything from bespoke residential, specialised hospital and healthcare facilities, education, training, sports and recreation facilities, retail, commercial and industrial projects through to embassies and cultural centres. The architectural services undertaken by AC & A Architects include site assessment, feasibility studies, accessibility and mobility audits, formulation of briefs, master planning and design studies, full traditional architectural services and post-occupancy evaluation.

MARCELLIN HALL – MARIST COLLEGE CANBERRA

CLARKE KELLER PTY LTD

Marist College Canberra's Marcellin Hall was a delightful architectural challenge – so many seemingly conflicting requirements to be rationalised: a hall big enough for two international-sized basketball courts and robust enough to cope with the sporting energy of a college full of teenagers that was also to feel warm and inviting for large gatherings; a building that was to be viewed regularly from all sides but where a focal point for the entry was paramount; a building allowing the health and physical education staff quiet working space as well as visual surveillance of all sporting facilities; and a location that was set away from the front entry to the campus but which would be quickly and easily seen and accessed upon entering the college gates. The hall represents a milestone in the college's development as it offers, for the first time in the college's history, an ability to hold significant college celebrations at which the entire junior and senior school staff and student cohort can be accommodated under the same roof. Marcellin Hall was designed to be a building that encourages college and community spirit and sporting participation and enjoyment now, and for generations of Marist students to come.



VILLAGE CENTRE: NATIONAL ARBORETUM CANBERRA

TONKIN ZULAIKHA GREER

The Village Centre is the main point of arrival for the National Arboretum Canberra. The building is a sculptural form in the rolling topography of the site, contrasting low stone-clad wings with a high arching roof, clad in weathered zinc, the form of which is inspired by fronds of the adjoining forest of Chilean Wine Palms. The heart of the building is its main vaulted space, which flexibly accommodates a range of functions, including exhibitions, events, retail, café and programmed activities. It focuses on the dramatic views south-east to Lake Burley Griffin and city of Canberra, and opens to the north and south to the sweep of the Event Terrace. Low spreading wings clad in local stone house service areas and a secure garden for the National Bonsai and Penjing collection. Incorporating a range of energy-saving measures, the Village Centre supports the environmental value of the arboretum as a whole, with a very high-performance envelope and structure. The dramatic, low embodied energy timber structure was fully computer dimensioned and prefabricated in Tasmania and quickly erected on site. The architecture develops the long-standing tradition of significant garden buildings as transparent enclosures with dramatic internal volumes and a strong indoor-outdoor connection.



ST JOSEPH'S EARLY CHILDHOOD LEARNING CENTRE

PAUL BARNETT DESIGN GROUP

St Joseph's O'Connor Early Childhood Learning Centre was created for the primary school as an extension of its education system. The building is designed as a garden cottage sitting in a natural landscape to provide a safe and welcoming environment and a place to play. Children arrive at the centre with a view of the playground and natural garden setting leading up to the main entry. The foyer boasts warm brick earth tones, beautiful solid timbers at the reception counter and coloured glass art work which springle morning light into the space. Children then walk a corridor with borrowed light from their playrooms and enter into a light-filled room featuring coloured glass, timber and brick, with highlights in a faceted ceiling space and expansive views of the natural rock play garden. The building plan has been shaped around a crystal geometry with faceted walls, ceiling and highlights of coloured glass in a play of double-glazed windows. Recycled timber is featured in window reveals, column cladding and trim finished with natural oil and wax. Liz Kelly a local glass artist, has created a beautiful glass spirit design in the main entry foyer which captures the morning sun.



PUBLIC ARCHITECTURE RED HILL SCHOOL HBO+EMTB

A growing school population and the lack of functional address to the street were the driving forces behind HBO+EMTB's design for upgrades to Red Hill School. The school's forecourt was cluttered with car parking with no space for children. Relocating the car parking enabled the introduction of a matrix of pavement, grass and garden establishing a logical and safe process of arrival and departure for buses and private vehicles while also creating a rich space for informal gathering, play and interaction by the school community. Full-height red walls announce the school's reception and administration office housed within a new light-filled pavilion. The formerly dispersed executive staff members are housed in an adjacent suite of refurbished offices and meeting rooms. This rationalised layout provides a dedicated space presenting a public face easily identified by visitors to the school. The new classroom building creates flexible shared learning areas configured over two floors. Classrooms provide intimate teaching spaces that, by retracting large sliding doors, can be opened to a common space for shared activity. The common space opens directly to a revitalised outdoor learning area increasing the building's flexibility and capacity to meet the school's evolving needs.



CANBERRA COLLEGE PERFORMING ARTS CENTRE BVN DONOVAN HILL

Theatre. Drama. The transportation from the everyday other-worldly atmosphere of passion, delight, mystery and surprise. The rejection of gravity of a dancer in flight. The clash of cymbal and the twang of guitar. Surrounding it all, the excitement of the crowd and the barely restrained panic of the back of house. The show must go on. Canberra College Performing Arts Centre mediates between the real world and the alternate world of the theatre. Visitors embark on a journey through the new forecourt, dramatic foyer with its potent geometry and exposed structure, into another realm. The 175-seat theatre, with its deep stage, generous wings, lighting bridges and full control room is supported by a large double height drama studio, dance studio, music studio with sound isolated practice rooms and extensive back of house areas. The centre supports training in different theatre performance technologies through to the opening night extravaganza and the performance itself. The building opens up to the north, suited for pre-performance gatherings and informal teaching. The robust fabric of the building, including the consistent steel cladding on significant mass allows for the knocks that occur in a college environment, aids in achieving the complex acoustic requirements and the overall sustainability approach.



RESIDENTIAL ARCHITECTURE- HOUSES

LOOKOUT HOUSE

PHILIP LEESON ARCHITECTS

This modern family home combines the best of classic 1930s design with contemporary architecture and environmental awareness. It demonstrates that working with a heritage building need not come with burdensome constraints. Rather, it provides opportunities for inventive and exciting design solutions. The design capitalises on the site contours and the expansive views to the north-east across the city. The solution retains most of the original building and adds a two-storey T-shaped form to the rear. This touches the existing building lightly and preserves existing views at the same time as maximising light and views in the new spaces and allows the original rear wall to act as a backdrop to the new work. Living areas spread across two levels, both indoor and outdoor, are related by maintaining generous visual and physical connections. The addition comprises straightforward cubic forms with a parapet roof and concealed gutters echoing the existing house. Neutral materials and muted grey greens allow the original striking Canberra face brick to stand out. Inside, the play of space and light on neutral surfaces provides the perfect back drop for the owner's extensive collection of modern art.



GALLERY HOUSE

PHILIP LEESON ARCHITECTS

Like Heidi, the iconic modernist house of the 1960s, this house and private gallery has been designed around a significant art and furniture collection. Images of Heidi's welcoming white exterior formed the basis of the client's brief but contrasted with other references to cubic, dark and sombre houses. There were images too of dramatic, sculptural stairs – a special requirement of the client's vision. Thus began a three year research, design and building program that combined the positive aspects of each element of the brief into a cohesive assembly. The house has a bold, sculptural street presence. It is faced with unadorned grey concrete blocks with deep set openings and minimal use of primary colours. In contrast, the interior is a light-filled sequence of interlocking spaces. Entering the house, there are only hints of the spatial qualities beyond. A folded steel stair rises through a two-storey space; a narrow opening suggests a larger space beyond; and everywhere art works are placed in specifically designated spaces. Environmentally sound philosophies underpin the design throughout. All space is accounted for. Thick insulated walls, roof and floors, hydronic heating, and double glazed timber windows combine to maintain year round thermal comfort.



RESIDENTIAL ARCHITECTURE- HOUSES

73 LIMESTONE

ROGER PEGRUM

The existing house on this site was designed in 1940 by Ken Oliphant for Rex and Hazel Morris, who lived there with their family for more than 60 years. Recent changes in ACT planning codes encourage the construction of a second house on large inner suburban sites such as this. An attractive landscape setting has been designed for both houses, responding to the Canberra climate and the new constraints of environmental and economic sustainability. The design concept is of two equal but different houses within a single garden. The floor levels are the same but in the new house the rooms are tall and connected and filled with light, while rooms in the older house seem cooler and more contained. The generous entrance lobby of the Oliphant house is matched in the new house with a spacious hallway for dining and circulation. Marvellous light is brought to the centre of the house through double glazed roof lights. It is a beautiful place to live where you can always see the sky, built among trees only just planted. It will be an exciting place to come home to, a quiet and private house on a wide and busy avenue.

TURNER HOUSE

PAUL BARNETT DESIGN GROUP

Turner House was a delight. Our wonderful client had a clear vision of what she wanted to achieve 'a delightful, old, Canberra cottage, in a garden setting in inner city Turner'. The house was to contain space for her and her family's lifestyle and a second space to enable visitors and friends and colleagues to visit, study and work, without compromising the needs of everyday family life. The home was to be a fully solar passive-designed house, with recycled and environmentally sustainable materials and systems, set in a rainwater-harvested sculpted garden. Siting of the house required creating a stepped geometry in plan, similar to a variegated tree leaf, which helped to reduce its scale and enable the home to settle into the environment as a garden cottage. The cavity brick building was made out of old Canberra red bricks and the interiors were finely finished with recycled, oiled and waxed timbers. Several years after completion, the water-harvested garden has established and allowed the cottage to settle in to a beautiful natural landscape.



RODWAY HOUSE TT ARCHITECTURE

In approaching the design of a single-storey house on a relatively small block in Yarralumla the key design determinants relate to site levels, a dominant existing tree at the rear, a problematic driveway location, the street context and energy efficiency principles. Address of these largely functional performance issues form a key part of the conceptual framework and philosophy behind the design. A very large deciduous tree dominates the rear; its root system dictated levels and generated a gentle lifting of the street elevation. This enabled a sense of layering and cantilevering to be expressed while still responding to the essential rhythm and street proportions. The composition of horizontal and vertical planes is detailed with an intention to give certain elements of building a 'floating' quality. The clients are keen gardeners and the relationship from inside and out addresses a fundamental aspect of the brief and its realisation. The main rear living area leads on to what is essentially a north-facing outdoor room the roof of which is the existing tree. The clients being of retirement age suggests that the house will have more comprehensive occupation during the day and a corresponding heightened emphasis on sun-orientated spaces.



GETTING CRESCENT RENOVATION TT ARCHITECTURE

This renovation project in Campbell sits at an interesting intersection. A place where architects and clients find themselves challenged by more than just the ability to produce architecture on a limited and defined budget but having to balance financial and technical feasibility, capitalisation and lifestyle priorities; and a place where early decisions are critical. A quote from the clients in the initial briefing stages reflects some of their early expressed imperatives: 'The overall brief for the renovation is to create a new light-filled, energy efficient house out of the existing residence, recycle and reuse as much of the shell of the original building to reduce the need for new materials. In addition the house needs to have low ongoing running costs to minimise impact on the environment and carbon emissions. It is important to the clients for the house to avoid emitting potentially toxic building volatile organic compounds as much as possible after completion'. This is a great brief, but challenging. The clients did not want a large house, they wanted one that provided benefit not only for themselves but demonstrated an expression of lifestyle choices that contribute to the broader environment through design. Hopefully this has been achieved.



RESIDENTIAL ARCHITECTURE- HOUSES

KNOBEL HOUSE

ANTHONY KNOBEL ARCHITECT

For architect Anthony Knobel, growing up on building sites with a carpenter father was a way of life. It was foreseeable that one day with onsite caravan in place, father and son together, would undertake this uniquely hand crafted and meticulously detailed home. So began the designing and making collaboration, blurring the lines between the architect and the craftsman. The house consists of two solar passive floating timber pavilions, grounded by sand rendered masonry blades and organised around ramps and decks to create a series of sheltered spaces from the bitter south-westerlies. Continuous high level glazing floods the house with warm daylight in winter and frames the tall eucalypt canopy where a flock of yellow-tailed black cockatoos are at play. The operable walls and doors merge interior spaces with bushland surrounds and the central maple courtyard. The house is both permeable and protective to its surrounds. The hardwood timber structures follow an articulated grid, which in turn orders the use and expression of all other building materials within the home. Hardwood structural beams and columns have been carefully crafted, achieving a lightness and fineness of detail that can be seen throughout this architect and carpenter-built work.

WARE HAUS

NATHAN GIBSON JUDD ARCHITECT PTY LTD

This project reflects the creation of a tough contemporary urban house with a '60s flavour to the scale and relationship of the rooms and volumes to each other. This is a modest and compact family house organised by a central stair, and within this stair moment servant and served spaces interlock to create an abstracted pin wheel junction, connecting across three levels the various items of program. The house is organised along a linear circulation spine with servant spaces to the south and served spaces to the north, east and west. There is a sense of procession as the journey through the house is first in reference to a raked ceiling and then a moment of choice of either descent into the large living area or ascent to a study and master bedroom. Ghislaine wanted the house to reflect an emphasis on light, view, volume and the industrial. One of the client's initial comments was that upon driving past one thought it worth returning for a second look. He wanted a house that warranted further inspection. I believe that is what we have created.



BONNER HOUSE

ALEXIS PHILLIPS

The Bonner House project is an exemplar of affordable, functional and enduring suburban architecture. The planning emerged from a considered response to the site and the brief. A series of indoor and outdoor rooms are ordered along an east-west axis. Spaces are both utilitarian and pleasing; outdoor rooms capture surprising views and indoor rooms are beautifully proportioned and filled with sunlight. Living spaces are oriented to the north and a generously proportioned northern outdoor living space sits comfortably within the narrow site. The building form is a series of cubic volumes in pleasing proportions. These 'cubes' step down the site, connecting indoor and outdoor living spaces with the ground plane. Recessed volumes have been subtracted from the solids to create an entry porch and covered alfresco space. A planar awning defines the entrance and gestures towards views of the Brindabellas. A restrained materials palette consists predominantly of red brick, anodised aluminium and metal deck roofing. All openings are standard sizes and modest, simple fittings further minimised costs. The architect has used simple forms, humble materials and considered planning to design an enduring, functional and legible house within a modest budget.



WILLINGA PARK RESIDENCE

DARYL JACKSON ALASTAIR SWAYN PTY LTD/ RENFREE HANRAHAN PTY LTD

Lake Willinga House is a contemporary version of a country house with processional driveway and the house set formally within the landscape. It comprises three separate pavilions. The main pavilion provides comfortable accommodation for the owners in a light, open plan environment, with the secondary pavilions providing accommodation for other families at holiday times. Courtyard spaces link the pavilions together and provide sheltered outdoor areas as a contrast to the outdoor decks that face the lake. The buildings are simply designed in white rendered concrete block, with a grass-covered concrete roof on the main pavilion which provides a stable thermal environment to the living spaces inside. Pavilion orientation plus full-height louvred glass to the north-east and the thermal mass of the structure provide a magnificent all the year round comfort to the house. The house is set deliberately within the landscape with views to the lake. Views from the house and the courtyard are directed to landscape elements or sculptures in the distance. The whole is a magnificent example of the integration of architecture, lighting and landscape.



RESIDENTIAL ARCHITECTURE- HOUSES

MULBERRY HOUSE JIGSAW HOUSING

The owners of this O'Connor house were looking for clever ideas that made the most of their block when they asked us to replace an aging monocrete in Canberra's leafy inner-north with a new, energy-efficient home. Our solution was to start from scratch on the 634m² site, preserving significant trees and positioning a large external courtyard and landscaped swimming pool at the centre of the block. This approach provides the main living areas with double frontage: light streams through the street-facing northern windows, while large windows and sliding doors provide constant views and an easy connection to the tranquil garden and pool. The master suite sits above the living areas on the second storey, overlooking the tops of well-established trees; the kitchen sits seamlessly under the stairs, concealed by customised joinery; a pop-out window brings extra light into the stairwell; and a small attic room brings functionality to otherwise wasted roof space. Materials are lightweight, hard-working and high-performance: Colorbond panels, oil-stained cedar, rendered polystyrene and a customised fascia form most of the exterior, and a reverse brick-veneer wall, modelled and tested during the design process, provides thermal mass to the bedrooms and study.

VERRI HOME JIGSAW HOUSING

Being an architect there is always the intention to design and build your own house. This is an exciting opportunity to test your ideas, and place yourself in your client shoes and to learn through this experience. The brief was simple: two living areas, four bedrooms and a study space, and so long as this was met I was given free reign with the exterior of the home. The existing home was retained as budget was a consideration although during the building process the thought of longevity and maintenance meant that only the footings and sub-walls were retained. Materials were recycled where possible and embodied energy and energy efficiency were important considerations, as was cost. This informed the design and building process. There was no choice but to be the owner-builder which in turn meant that I could explore in detail the direct costs and also have some of those smaller more intricate details. This process was enjoyable, stressful, exhausting and at times overwhelming, however I feel very necessary in becoming a better architect, placing yourself in your client shoes and attributing personal value to aesthetics, function and space.



BYWONG JIGSAW HOUSING

Thirty minutes' drive from Canberra's central business district, this comfortable family home is situated on a rural block that faces a high threat of bushfire: our design and construction had to meet strict BAL-40 (bushfire attack level) requirements. The large site provided an opportunity to reconsider some of roles and spaces required of a home. While the main house, at 125m², contains the living areas, bedrooms, bathroom and kitchen, external structures house the laundry, an extra bathroom and utility areas. A large paved courtyard opens out from the living spaces, enhancing the flow between indoors and out, and a window seat, one of many customised joinery elements, is positioned for maximum enjoyment of the home's sweeping views. The colourful interior and clever detailing offset the simplicity of form and materials, primarily Colorbond, brick, Cemintel sheeting, concrete flooring and aluminium frames for glazing. Orientation and thermal mass mean the home needs only a log fire for heating in winter, using wood harvested on site, and ceiling fans provide ample cooling in summer. The home's thermal performance has exceeded expectations, achieving an air leakage test result of 6.5 and an EER of 7.3



RESIDENTIAL ARCHITECTURE- MULTIPLE HOUSING BRIDGE POINT COLIN STEWART ARCHITECTS

Bridge Point is a luxury apartment development providing a new benchmark for apartment living in Canberra. It provides a mix of residential types and presents a unique urban solution for the changing Canberra residential landscape. Each of the 45 residences in the development has been designed to be individual and unique. The configuration of the design ensures the majority of apartments have a north frontage and lake views with a northern terrace, internal voids, mezzanines and upper floor terraces. A large central courtyard provides access to the residences and separation from the apartments. Bridge Point's design reflects its status within the Kingston Foreshore as the premium apartment development on this unique landmark site at the eastern most point of the Kingston Foreshore. This is reinforced with the strong material palette that layers concrete, glass, timber, and marble, echoing the materials of Canberra's finest public buildings in the National Triangle.



RESIDENTIAL ARCHITECTURE— MULTIPLE HOUSING

LENA KARMELO LODGE, AUSTRALIAN NATIONAL UNIVERSITY NETTLETONTRIBE

Lena Karmel Lodge is home to 558 students studying and living at the Australian National University (ANU). The building also houses the ANU Commons; the bus platform for the Belconnen to Civic transitway; community groups and retail. The site is at the corner of Barry Drive and Kingsley Street. This is a gateway into the city, and transitions Walter Burley Griffin's hexagonal city grid with the ANU campus structure. The building's built form is divided into three wings oriented to the Griffin grid. Public uses are organised at the ground level. Resident-only areas are on the upper floors and these include circulation areas, ad hoc gathering spaces, a computer room, music room, theatre, laundry, main common room, roof top gardens and apartments. The hero of the design is the Barry Drive elevation and features the resident entry, bridge links, common rooms, roof gardens and a communication stair that links all these communal living areas to the private residential wings. With this element, the building presents and puts on display the spirit of student life, the stair terminates at the main common room with a 'here I am' statement to traffic entering the city and the ANU on Barry Drive.

COMMERCIAL ARCHITECTURE

59 WENTWORTH AVENUE KINGSTON ARCHITECTS RING & ASSOCIATES PTY LTD

The four-storey building is located in the cosmopolitan Kingston Foreshore development containing two basement levels (98 cars) and four levels of office and penthouse apartment. The ground floor contains the foyer, four tenants and the eastern courtyard with basketball court. Levels 1, 2, 3 and 4 contain offices and the top floor has a common terrace area with pergolas, plant room, water features and a barbeque area with views over Canberra. The highlight is the water feature designed as an infinity pool to the edge of the building. The building is a classical box with post tension slabs for floors and a curtain wall skin. The facade is articulated by the use of blades, beams, columns and two different coloured glasses in the curtain wall. The articulation creates a rhythm and different visual effects as you approach the building. The straight lines of the facade are in opposing contrast to the curved foyer walls. The use of natural materials and coffered ceilings is used to create a meeting area, waiting area, and an introduction to the office environment. The ambience of the building with the occupying tenants has allowed for an exciting and vibrant environment to work and to create.



4 NATIONAL CIRCUIT FENDER KATSALIDIS

The brief from Industry Superannuation Property Trust (ISPT) for the 4 National Circuit project was to create buildings to house key Australian Government agencies with flexible and engaging internal spaces in a well-performing envelope, which would not only sit well in their neighbourhood but would actively enhance the experience of being there. The result is a grouping of two linked buildings which face and connect both National Circuit and Macquarie Street. These buildings exhibit large floor plates within which atria generate and encourage opportunities for communal activity and spatial integration. The creation of a major pedestrian plaza between National Circuit and Macquarie Street forms a precinct link and draws people through the site and into 4 National Circuit through an entry courtyard. The public permeability of 4 National Circuit encourages linkage from here to other parts of the site and into the building entries. Activating that courtyard will be café and retail uses. A childcare centre on the ground floor draws a broader population into the precinct, and heightens the sense of the buildings being a part of their neighbourhood. A business centre, also on the ground floor, creates further interactivity between the internal spaces of the building and the bounding public domain.



EAST HOTEL COX ARCHITECTURE

On arrival at the East Hotel, situated along Canberra Avenue in close proximity to the Manuka precinct, the building gives a sense of urban form with on street parking directly outside the entrance and the building fabric built out to the edges of the site boundaries. At street level a simple floating awning draws guests and visitors to the central atrium of the hotel which is the centre of the buildings activity and life. At ground level a reception, lounge and library create a warm atmosphere for guests while high level balconies surrounding the atrium look down on the welcoming space. The building is an elegant contribution to Canberra Avenue, formal in its composition but carefully articulated and detailed to create an elegant and intimate new offering to the Canberra hotel market. Polished pre-cast concrete and metal pans provide distinction to the exterior facades while very refined glazing and recycled timber add character and warmth to the interiors. The client's and architect's visions of the hotel being sophisticated and intimate with an external character fit for Canberra Avenue and with an interior that was warm, welcoming and a little edgy is felt throughout the building and has been a huge success.



HERITAGE

2 NATIONAL CIRCUIT

FENDER KATSALIDIS

The former Patents Office heritage building is a series of two-storey wings surrounding two internal courtyards. The aim of the owners, Industry Superannuation Property Trust (ISPT), was to refurbish the building and make it capable of housing commercial uses into the 21st century. To do so needed the insertion of new pavilions, the stripping back of the interiors to the original heritage structure, the upgrading of external fabric of the existing building and the replacement of the entire services installation. Integrated with the refurbishment of the base building was the fitting out for a key Australian Government agency. The housing of this agency meant a high level of integration of security throughout the physical fabric and services. The result was a complex interplay of occupant accommodation, high level security and services fitted sympathetically into the building. The new work is clearly distinguishable from the heritage building, so that both can be appreciated for their inherent values. The heritage building has been provided with the spatial, performance and servicing properties required for the modern office building, thereby starting its 'next life'. The verdant setting of the building has been enhanced, and its place in and contribution to the public domain amplified.

INTERIOR ARCHITECTURE

2 NATIONAL CIRCUIT

FENDER KATSALIDIS

The former Patents Office, a fine heritage building on Kings Avenue, is now the home of a peak Australian Government agency. The fit-out was integrated with the refurbishment of the building to make it suitable for office accommodation into the 21st century. The fit out captures the qualities of natural light of the courtyard form of the building, highlights heritage values while incorporating the complex interplay of security, acoustics and organisational needs. The understanding of the qualities and value of the heritage building is maintained as a result of the new elements of the building, including fit-out, standing slightly apart. The rhythm of the fit-out matches the rhythm of the columns and windows of the old building; the open planning allows the capturing of light from both sides of the building, and remnant intact heritage fabric forms a cohesive assembly with the underlying planning and built form of the fit-out. The heritage values are now enhanced by the occupation of the building. While the tenant is an organisation that operates under high security, both the organisation and the building have opened up to the outside world in a manner that contributes to the life and the quality of the bounding public domain.



EAST HOTEL COX ARCHITECTURE

The East Hotel is a boutique hotel on Canberra Avenue which adjoins both Kingston and Manuka. The overall feel of the hotel is one of substance and quality from the outside, and a sophisticated interior with an edgy feel, tactile finishes and a relaxed ambience in the public areas. The six-storey hotel has 140 rooms in various studio and apartment-style combinations, catering for overnighers, business guests and families. The transparent, layered design is visible throughout with the use of glass interconnecting spaces. Reception is located in the spacious, soaring atrium. Both natural and installed light is utilised to provide a warm atmosphere with areas to relax and meet before a large open fireplace. The layering of textures uses large graphics, recycled timber and black ceilings with small holes for a 'limitless sky' effect. Balancing the rich, dark materials are bright, modern furnishings, artistic and quirky touches and a video installation artfully projected on a towering wall. Art is a central feature of the hotel with works from local artists on display throughout the public spaces.



ST MARY MACKILLOP COLLEGE CHAPEL COLLINS CADDAYE ARCHITECTS

The Chapel for St Mary MacKillop College was designed as a sanctuary where the people are surrounded by sacred geometries and symbolism. The spatial arrangement of the chapel provides a sequence of compression at the entry as the existing ceiling height is retained. Whereas in the new construction, the ceiling is allowed to soar sharply; an easing of volume to gather light and provide a setting for objects of celebration. The tactile change in materiality from timber to glass, articulate the existing and the new. Furthermore it plays on the notion of light and shadow, light representing the new and shadow reminiscent of the old. The chapel's western and northern walls are finished with an Australian timber veneer whilst the flooring is of marble. The original chapel door was retained and re-used along with the altar, lectern and tabernacle. These highly detailed and venerated objects fill the space with natural warmth. The key to the design is light; this creates a contemporary sanctuary which evokes delight. The chapel's simplicity brings together nature, geometry, human scale and light to create a sacred space which allows the individual to experience wellbeing, and for the many to receive joy.



INTERIOR ARCHITECTURE

COMCARE FIT-OUT

AMC DESIGN + MANAGEMENT

With a number of their leases expiring and the imminent release of its new work health and safety legislation in 2011, Comcare embarked on a national accommodation roll-out to showcase the organisation's commitment to improving the wellbeing of its own employees and in doing so set a new standard in workplace design. AMC was appointed to design and manage six fit-out projects across Australia, Canberra at 6000m² being the largest of these. Extensive consultation with all Comcare staff established core design principles that informed the design solution and ensured 'buy-in' for the project. Key design concepts include changing from a compartmentalised work environment to a modular, open-planned, flexible workplace which fosters team spirit. Quiet rooms and informal meeting booths and workbenches offer staff options for private or collaborative work. A universal commitment to electronic sit-stand workstations, standing meeting tables and rejuvenation/wellness rooms respond to Comcare's focus on ergonomics, health and wellbeing. A fresh, vibrant colour scheme, complemented by natural materials, creates an attractive and motivating work environment. AMC and Comcare are immensely proud of Comcare's new Canberra office which has successfully addressed Comcare's aspirations for the project and in doing so established a new benchmark.



BAE SYSTEMS AUSTRALIA, CHILDERS SQUARE OFFICE FIT-OUT

DESIGNINC ADELAIDE PTY LTD

DesignInc was engaged by BAE Systems Australia to design their new corporate facility in Canberra central business district, addressing principles of identity, collaboration, flexibility and growth. The 3300m² of space selected in Childers Square is split between two floors. Level 1 accommodates 1100m² of office space out of which 365m² is open plan work space with the remainder allocated for future growth. Level 2 accommodates 2200m² of training spaces, electronics research and development laboratories and both classified (secure) and unclassified work areas. Wherever possible the fit-out maximises natural light penetration and visual connection from the interior to the surroundings hills and cityscape views by arranging enclosed spaces adjacent to the core and open plan work areas along the perimeter glazing. A number of alternate and flexible settings including café, tea making areas, enclosed quiet rooms and acoustic lounge booths provide space for socialising, collaborative discussion or quiet work. These spaces implement a strategic cultural shift for this organisation. A clean palette of materials and finishes with an emphasis on 'warm and contemporary' are used to create a corporate, light-filled, open plan workspace. The project was a successful collaboration to deliver within the client's constraints of time and budget.



SMALL PROJECT ARCHITECTURE

KRAWARREE HOUSE STRINE DESIGN

This is a deceptively simple pyramidal structure with a modest floor area of just 70.5m². The design is based on Zen principles allowing the occupants to interact with nature unimpeded by decks, verandahs or fences. Embracing a quiet simplicity, minimalism, and the inherent beauty of natural materials and finishes including raw concrete, natural timber and glass this is a retreat from urbanisation. The building is fully autonomous, off the grid (no service connections) and passive solar including photovoltaic solar panels, solar hot water system, composting toilet and rainwater tank. The pyramidal roof structure houses the loft space and supports the photovoltaic panels and solar chimney. The client brief was to provide a modest, secluded and aesthetically pleasing retreat from the city in order to commune with natural bush. This was to be achieved with minimal footprint, disturbance to the site and energy requirements. There is a discipline and rigor present in this minimalist design, using materials that translate into a contemplative and simple series of spaces at one with the environment.



THE WRIGHT HOUSE ALLAN SPIRA ARCHITECT

Despite advice to the contrary, the selected block for this yet to be designed sustainable home was orientated with north to the street. As a consequence of the block's orientation, the house was set well back on the block, leaving sufficient space for a private north-facing deck and courtyard. The other key generator for the design was budget; less than \$300,000 inclusive of appliances, carpets and window treatments. Despite the tight budget, we were able to build a three bedroom, sustainable home with high ceilings and cedar double glazed windows. Other internal design features include timber floors, internal acoustic insulation, a high-end kitchen with stone and timber bench tops and concealed LED pelmet lighting. A contemporary architectural appearance is attained by use of bagged brickwork, higher-than-standard cedar windows, and corrugated iron cladding to the underside of simple half-trussed skillion roof forms. The high house roof extends over the garage roof to form a deep covered entry porch, providing covered access from the garage. The grey tones are warmed by the use of timber in the windows, front door, slatted timber screens and gates and garage door. The emerging landscaping will complete the envisaged composition.



SMALL PROJECT ARCHITECTURE

O'CONNOR ADDITIONS

ALLAN SPIRA ARCHITECT

The initial concept for this single-storey semi-detached brick cottage was to retain most of the existing structure and build a new kitchen and living areas on a concrete slab at the upper level to capitalise on the views. However, it was decided that the young family would be better served with ground level access from living areas, necessitating a more wholesale transformation of the existing structure. Economies were achieved by adopting a simple building form, articulated by a two-level cantilevered bay window and the use of corrugated iron cladding for the upper level and bay window. The north facing family room is a single-storey addition stepped down onto a polished concrete slab with broad multi-folding glazed doors which open to a generous deck and garden. Thermal and acoustic comfort is provided by passive solar, hydronic heating, generous bulk insulation to walls and between floors and both gas and wood fireplaces. Opening highlight window at the top of the lineal stair is located to increase ventilation and purge the warm air from the building on cool summer evenings. The new patio accessed from the dining room will provide access to a future carport structure.

ROBERTS HOUSE

DENNIS FORMIATTI ARCHITECT

Time for the '60s to evolve. A new-century addition is moored to the house. New kitchen, new dining, new deck and new interior create space for a new lifestyle. Here a change in time has been expressed in subtle detailing and shape. The new front door is signposted with a white cement render pattern. Upon entering, the loss of internal old walls becomes a past pattern on the floor. Spatially, there is transition through volumes old and new. After the entry zone, blades around the roof column punctuate the old area, and movement is diagonal to the kitchen, then focussed to the outside through window, deck and waving roof. Within this attenuated internal area, the clients have commenced allocating pieces of retro furniture for specific functions. The evolution is now retrospective. Externally, the deck is summer-cooled by air movement across the stone undercroft. At the edge, a combination of timber slatting and glass provides safety and easy vision. Disembarking to the backyard is made easy down a comfortable stair. It is only then, whilst standing in the backyard, that the lightness and stitching of the Colorbond cladding, and the form of this addition, is a narrative for life.



URBAN DESIGN

2 & 4 NATIONAL CIRCUIT PRECINCT FENDER KATSALIDIS

The brief from Industry Superannuation Property Trust (ISPT) for the 2 and 4 National Circuit site was to reimagine an existing heritage building and to create new buildings to house Australian Government agencies. The resultant precinct would not only sit well in its neighbourhood, but would actively enhance the experience of being there. The result is a grouping of one old and two new buildings which face and connect Kings Avenue, Macquarie Street and National Circuit, through and around which public permeability is created and encouraged, and in which excellent interrelationships are established between internal building spaces and the bounding public domain. The creation of a major pedestrian plaza between National Circuit and Macquarie Street forms a precinctual linkage and draws people through the site and into the 2 National Circuit and 4 National Circuit buildings – both the central entry to 4 National Circuit and the operational entries for 2 National Circuit are from that plaza. Activating the courtyard entry to 4 National Circuit will be café and retail uses. The plaza is a melding of precinct qualities for place making and way finding. A childcare centre draws a broader population into the precinct. A business centre creates further interactivity between the internal spaces of the building and the bounding public domain.



MANUKA OVAL SPORT LIGHTING COX ARCHITECTURE

The urban design vision for the Manuka Oval light towers was to celebrate their substantial scale and take advantage of this to create distinctive markers for the Oval which contribute to reinforcing the Griffin geometry and more clearly define the Oval's pivotal place within its context. The lighting installation positively contributes to the legibility of the precinct's urban form, both during the day and at night. They increase the prominence, perception and enjoyment of the venue and help define Manuka as Canberra's collective 'living room'. The new sport lights enable Manuka Oval to be used for the first time for evening events which expands the opportunity for scheduling games and in turn enhances attendance and ratings potential for the venue. This has substantial flow-on to economic benefits for local traders and the wider community. In addition, the Manuka Oval sport lighting has generated a 'buzz' in the city, prompting debate and excitement about the venue's future potential and contributing to the sense of pride in Canberra in this centenary year.



URBAN DESIGN

MONASH GREEN

AMC DESIGN + MANAGEMENT

Monash Green is an impressive seniors' living environment developed and constructed over a seven year period by Goodwin, a Canberra-based not-for-profit aged care provider. AMC was selected as the architect in 2004 through a design competition. AMC's vision included an integrated master plan layout designed to create a new community on the 7.9ha site and a seamless connection to the original village, the incorporation of a number of holistic, simple and effective environmental initiatives and an exciting architectural expression which is of its time and yet sits comfortably with the original village. This \$65,000,000 project has a GFA of 21,000m² and comprises: extensive civil and landscaped works to achieve an attractive, integrated, pedestrian friendly development framework; David Harper House, a two-storey residential aged care facility with a total gross floor area of 5740m² including a total of 120 aged care beds, common and administrative areas; the clubhouse at the symbolic and geographic heart of the development in total offering a variety of indoor and outdoor activities; and 150 villa units comprised of eight dwelling types offering genuine variety in terms of planning arrangements and sizes yet integrated with three roof forms/colour palettes

THE REALM PRECINCT

COLIN STEWART ARCHITECTS

The Realm Precinct sets a new benchmark for multi-use medium-to-high density development realised beyond Canberra's city and local centres. It represents a new breed of multi-use development in inner urban Canberra and offers sustainable 'walking' lifestyles for many of its residents and visiting population. One of the major attractions and benefits of the Realm Precinct as a whole is its public profile as a meeting place, function space, conference centre, and entertainment venue. From project inception, equal value was placed on the creation of a new public realm as we did the design of the buildings that would define that public realm. By opening up the site to greater public access a range of community benefits have been realised, as well as the creation of a new urban edge to the perimeter streets and a new central park and focal point. The on-going benefit to the local and visiting community of Canberra is evident in the daily vibrancy and energy of the precinct.



PROJECT TEAMS

MANUKA OVAL SPORT LIGHTING

COX ARCHITECTURE

Practice Team: Ian Smith (Project director), Alistair Richardson (Design Director), Stuart Harper (Design architect), Agnieszka Liso (Architect), Don Gilson (Site architect)

Consultant Team: Arup Structural/Civil/Electrical/Lighting/Communications consultant, Davis Langdon (Quantity Surveyor), Certified Building Solutions (Certifier), Undef (Certifier)

Construction Team: Dialight ILS (Head contractor), Abacus Lighting (UK) (Light Tower Detailed Design & Construction), Affinity Electrical (Electrical contractor - Infrastructure Upgrades)

Photographer: Ben Wrigley

ST CLARE'S COLLEGE TRADE

TRAINING CENTRE

COLLINS CADDAYE ARCHITECTS

Practice Team: Collins Caddaye Architects (Design architect)

Consultant Team: Sellick Structural/ Hydraulic consultant, GHD Mechanical/Electrical consultant

Construction Team: SPS property Management (Builder)

Photographer: Stefan Postles

KINGSTON FORESHORE EYRE STREET

BRIDGE AND HARBOUR MARKERS

GUIDA MOSELEY BROWN ARCHITECTS

Practice Team: Timothy Brown (Project architect), Harold Guida (Design architect), Sieglinde Whittle (Project manager), Veronica Lisman, Katie Kim (Architect), Andrew Novinc (CAD technician)

Consultant Team: Environlink (Landscape consultant), Mott MacDonald, Hughes Trueman (Principal consultant plus Structural, Civil, Traffic), Rudds Consulting Engineers (Ventilation/Lighting)

Construction Team: BMD Constructions (Builder)

Photographer: Rodrigo Vargas

AUSTRALIAN NATIONAL UNIVERSITY

COLLEGE OF BUSINESS AND ECONOMICS

AC & A ARCHITECTS

Practice Team: Peter Jepson (Project architect), Darrel Walker (Project manager), Nada Michelin-Jones (Project technician), Jimmy Kim (Assistant architect), Eman Bashir (Assistant architect)

Consultant Team: Construction Control (Developer), AWT Consulting Engineers (Structural consultant), Harris Hobbs Landscapes (Landscape consultant), Heggies Pty Ltd (Acoustic consultant), GHD Consulting Engineers (GHD Consulting engineers), Rider Levett Bucknall (Cost consultant)

Construction Team: Construction Control (Builder)

Photographer: Andrew McInnes, Bert Kelly-Johnston, John Glennan

THE AUSTRALIAN NATIONAL UNIVERSITY

'NATIONAL COMPUTATIONAL INFRASTRUCTURE FACILITY'

METIER3 PTY LTD

Practice Team: Erin Kyne (Project architect), Paul Bennett (Project Director), Blair Laing (Associate), Joanne Hutchinson, Nicole Anderson, Kholisile Dhlwayo, John Hii (Project team)

Consultant Team: AECOM Structural/Civil/Services consultant, Philip Chun (Building surveyor)

Construction Team: GE Shaw Builder/Construction manager

Photographer: Bert Kelly-Johnston

MARCELLIN HALL - MARIST COLLEGE

CANBERRA

CLARKE KELLER

Practice Team: Sai Gopal Mamidi (Project architect), David Clarke, Richmond Henty (Design architect), Sarah Windley (Architectural assistant)

Consultant Team: Northrop (Structural consultant), Mott MacDonald Hydraulic/Civil consultant, John Raineri & Associates (Electrical consultant), Crowley Consulting Engineers (Mechanical consultant), SLR (Acoustic consultant), Davis Langdon (Cost consultant), Certified Building Solutions (Building surveyor)

Construction Team: GE Shaw & Associates (Project manager)

Photographer: Geoff Comfort

VILLAGE CENTRE: NATIONAL ARBORETUM CANBERRA

TONKIN ZULAIKHA GREER

Practice Team: John Chesterman (Project architect), Peter Tonkin (Project director), Juliane Wolter, Tamarind Taylor (Project Team), Roger O'Sullivan (QA manager)

Consultant Team: AWT Consulting Engineers (Structural consultant), Taylor Cullity Lethean (Landscape consultant), Bluebottle (Lighting consultant), JRA (Mechanical/Electrical), Surface Design (Façade), Cardno (Hydraulic/Civil), CBRE (Planner), WT Partnership (QS), BCA Certifiers (BCA consultant), EMA (Access consultant)

Construction Team: Project Coordination (Builder), VOS Constructions (Subcontractor), Tasmanian Timber Engineering (Subcontractor), ACT Department of Land and Property Services (Client), JMS Facades (Subcontractor)

Photographer: Brett Boardman

ST JOSEPH'S EARLY CHILDHOOD LEARNING CENTRE

PAUL BARNETT DESIGN GROUP

Practice Team: Paul Barnett Project (Design architect) Anthony Cirillo (Graduate architect), Daniel Walters (Documentation), Ruby Barnett (Project manager)

Consultant Team: Northrop (Structural consultant), NDY Electrical/Mechanical/Hydraulic consultant, Rob Wilson (Landscape consultant), DCWC (Cost consultant), BCA Solutions (Building surveyor)

Construction Team: Total Project Construction (Builder), Tangerine Liz Kelly (Glass Artist), Infinite Joinery (Joinery)

Photographer: Paul Huskinson, Robyn Campbell, Rita Wood

RED HILL SCHOOL

HBO+EMTB

Practice Team: Robert Thorne (Project director, Design), Cassandra Keller (Project director), Ella Masters, Gary Monk, Nicole Whittaker (Design and Documentation Team)

Consultant Team: Marshall Day Acoustics (Acoustic consultant), Rudds Consulting Engineers (Mechanical and Electrical engineering), Taylor Thomson Whitting (Civil and Structural engineering), THCS Pty Ltd (Hydraulic engineering), Harris Hobbs Landscape (Landscape architecture), Eric Martin and Associates (Access consultant), Altus Page Kirkland (Cost planning)

Construction Team: Cobul Constructions (Builder)

Photographer: Ben Wrigley

CANBERRA COLLEGE PERFORMING ARTS CENTRE

BVN DONOVAN HILL

Practice Team: Matthew Blair (Principal), Peter Clarke (Project director), Ratko Vatauvuk (Project leader), Simone Schade (Interior designer), Alex Chaston, Soo Kim, David Flannery, Melanie Dodd (Project Team)

Consultant Team: TTW Structural/Civil consultant, Steensen Varming Electrical/Mechanical/Lighting consultant, THCS (Hydraulic consultant), Envirolinks (Landscape consultant), Marshall Day Entertech (Acoustic consultant), WT Partnership (Quantity Surveyor), Land Data Surveys (Land surveyor), Defire (Fire Engineer), Eric Martin and Associates (Access consultant), BCA Certifiers (BCA consultant and PCA)

Construction Team: Cobul (Builder), Shared Services Procurement (Client agent), Education Training Directorate (Client), Canberra College (User)

Photographer: John Gollings

LOOKOUT HOUSE

PHILIP LEESON ARCHITECTS

Practice Team: Philip Leeson Project/Design architect, David Hobbes (Project team)

Consultant Team: Northrop Engineers (Structural consultant), Prue Gordon (Interior designer), Kate Montgomery (Interior designer), Malcolm Moir (Original architect), Philip Leeson Architects (Heritage consultant), Capital Surveys (Building surveyor)

Construction Team: Co-ordinated Constructions (Builder)

Photographer: Ben Wrigley

GALLERY HOUSE

PHILIP LEESON ARCHITECTS

Practice Team: Philip Leeson Project/Design architect, Kate Montgomery (Project team)

Consultant Team: Northrop Engineers (Structural consultant), Harris Hobbs Landscapes (Landscape consultant), Kate Montgomery (Interior designer)

Construction Team: Sutton and Horsely (Builder)

Photographer: Ben Wrigley

73 LIMESTONE

ROGER PEGRUM

Practice Team: Roger Pegrum (Design architect)

Consultant Team: Murtagh Bond (Structural consultant), Harris Hobbs (Landscape consultant),

Construction Team: ProStyle Building Group (Builder)

Photographer: Vikky Wilkes

TURNER HOUSE

PAUL BARNETT DESIGN GROUP

Practice Team: Paul Barnett Project/Design architect/ Project manager, Chris Morvell (Draftsperson), Karin Gustavson (Support team)

Consultant Team: John Skurr (Structural consultant), Paul Totterdell (Landscape consultant), Select Custom Joinery (Joiner), Rob Hunklinger (Detail carpentry)

Construction Team: Leslie Paton (Builder)

Photographer: Paul Huskinson

RODWAY HOUSE

TT ARCHITECTURE

Practice Team: Tony Trobe (Design architect), David Simon (Practice team)

Consultant Team: KMD (Interior designer)

Construction Team: Vogue Constructions (Builder)

Photographer: Redzebra photography

GETTING CRESCENT RENOVATION

TT ARCHITECTURE

Practice Team: Tony Trobe (Design architect), Clint Atkins (Practice team)

Consultant Team: Northrop (Structural consultant), KMD Design (Interior designer)

Construction Team: Prostyle Building Group (Builder), Craig McGovern (Construction manager)

Photographer: Tony Trobe

KNOBEL HOUSE

ANTHONY KNOBEL ARCHITECT

Practice Team: Anthony Knobel Project architect/ Design architect/ Project manager

Consultant Team: Murtagh Bond Structureburo (Structural consultant)

Construction Team: Geoff Knobel Builders (Builder)

Photographer: Anthony Knobel

WARE HAUS

NATHAN GIBSON JUDD ARCHITECT PTY LTD

Practice Team: Nathan G Judd (Design architect), Michael Draper, Shai Lambert (project team)

Consultant Team: Don McInnes, Sellicks Consultants (Structural consultant)

Construction Team: Simon Lette, Simon P Lette Builder Pty Ltd (Builder)

Photographer: Vikky Wilkes

BONNER HOUSE

ALEXIS PHILLIPS

Practice Team: Alexis Phillips (Design architect)

Consultant Team: True North Developments (Developer), Northrop Consulting Engineers (Structural consultant), Capital Surveys (Building surveyor)

Construction Team: H&D Constructions (Builder), True North Developments (Project manager)

Photographer: Developing Agents

WILLINGA PARK RESIDENCE

DARYL JACKSON ALASTAIR SWAYN PTY LTD/ RENFREE HANRAHAN PTY LTD

Practice Team: Adam O'Meara (Project architect), Alastair Swain (Design architect), Daryl Jackson (Design architect), John Hanrahan (Documentation architect)

Consultant Team: AWT Consulting Engineers (Structural consultant), Rudds Consulting Engineers (Electrical consultant), Rudds Consulting Engineers (Mechanical consultant), Cardno Young (Hydraulic consultant), Clouston Pty Ltd & Daryl Jackson Alastair Swain Pty Ltd (Landscape consultant), Sally Hieatt (Interior designer), Lighting Design Partnership Pty Ltd, (Lighting consultant), Cottier & Associates (Geotechnical Engineering), Phillip Brown Land Surveyors (Building surveyor)

Construction Team: Greg McMillan (Construction manager)

Photographer: Ginette Snow

MULBERRY HOUSE

JIGSAW HOUSING

Practice Team: Andrew Verri (Design architect), Thompson Quan Wing (Draftsperson)

Consultant Team: Jenny Edwards (Thermal optimisation)

Construction Team: Tom Henderson (Builder)

Photographer: Redzebra photography

VERRI HOME

JIGSAW HOUSING

Practice Team: Andrew Verri (Undef), Sue Verri (Interior consultant)

Consultant Team: John Skurr (Structural consultant)

Construction Team: Andrew Verri (Owner builder), Lucia Verri (Site foreman), Amelia Verri (Construction supervisor)

Photographer: Ben Wrigley, Redzebra photography

BYWONG

JIGSAW HOUSING

Practice Team: Andrew Verri (Design architect), Dru Davidson (Draftsperson design), Thompson Quan Wing (Draftsperson construction)

Consultant Team: Jenny Edwards (Energy assessor + Thermal optimisation)

Construction Team: Tom Henderson (Builder), Tim Heaton (Site supervisor)

Photographer: Redzebra photography

BRIDGE POINT**COLIN STEWART ARCHITECTS**

Practice Team: Sean Hogan (Project architect), Colin Stewart, Marcus Graham (Design architect), Blake O'Neill, Lauren Beattie (Project team)

Consultant Team: AWT Consultants (Structural consultant), Northrop Electrical/Mechanical consultant, THCS (Hydraulic consultant), Harris Hobbs (Landscape consultant), KRM (Interior designer), SLR Consulting (Acoustic consultant) Norman Disney Young (Fire Engineer), Junglefy (Green Roof landscape consultant), BCA Certifiers (Certifier), Eric Martin & Associates (Access consultant)

Construction Team: BLOC (Builder)

Photographer: Romello Pereira, Stefan Postles

LENA KARMEL LODGE, AUSTRALIAN NATIONAL UNIVERSITY**NETTLETONTRIBE**

Practice Team: David Puleo (Project architect), Ken Ng (Design architect), Trevor Hamilton (Project director), Chris Norris (Documentation), Peter Kim (Documentation), Gosia Piotrowski (Senior interior designer), Celine Chan (Interior designer) Courtney Jamieson (Interior designer)

Consultant Team: AWT Consulting Engineers (Structural consultant), Mott McDonald Hydraulic/Civil consultant, Aecom Electrical/Mechanical consultant, Tract (Landscape consultant), Acoustic Logic (Acoustic consultant), Arup/Aecom (Environmental consultant), Donald Cant Watts Corke (Cost consultant), Eric Martin & Associates (Access consultant), BCA Certifiers (Principle certifier), Purdon Associates (Planner)

Construction Team: Boulderstone Pty Ltd Construction Manager/Builder, Alba Capital Pty Ltd (Project manager), Australian National University (Client)

Photographer: Andrew Campbell, Rachel Houlahan

59 WENTWORTH AVENUE KINGSTON**ARCHITECTS RING & ASSOCIATES PTY LTD**

Practice Team: Terry Ring (Design architect)

Consultant Team: Gemz Pty Ltd (Developer), AWT - Alan Tincombe (Structural consultant), Sellicks (Civil consultant), Peter Carrington Electrical consultant/ Mechanical consultant/ Lighting consultant, THSC - David Tennant (Hydraulic consultant), Heggies - Jermy Loftsg Acoustic consultant), Ken Mutagh (Engineer), Zoo (Graphic Designer), May + Russell (Documentation), Kelvin Splain (Building surveyor)

Construction Team: Doma Group Builder/ Construction manager

Photographer: Jeremy Temple, Adam McGrath

4 NATIONAL CIRCUIT**FENDER KATSALIDIS ARCHITECTS**

Practice Team: Joe Venuto (Project architect), Karl Fender (Design architect), David Sutherland (Project director and design architect), Craig Baudin (Project associate), Kathie Hall (Interiors director), Manching Chan, Cheryn Cheam, Michael Coles, Fleur Downy, Sarah Hurst, Jessica Kaires, Garth Lien, Sally McDonald, Katherine Malouf, David Moody, Penpa Namgyal, Benn Sann, Eve Sayer, Sophie Zasempa (Project team)

Consultant Team: Winward Structures (Structural consultant), AECOM (Civil consultant), Oculus (Landscape consultant), SLR/Heggies (Acoustic consultant), Norman Disney & Young (Building Services), Surface Design (Facade Engineers), Arups (Fire Engineers), Davis Langdon (DDA), Davis Langdon Australia (Building surveyor)

Construction Team: Lend Lease (Builder), Eastview (Project manager)

Photographer: John Gollings

EAST HOTEL**COX ARCHITECTURE**

Practice Team: Rodney Moss (Design director), Paul Millwood (Project architect), Christine Murray (Documentation), Amanda Laverie (Interior designer), Alex Arnold (Interior designer)

Consultant Team: AWT Consulting Engineers (Structural consultant), Sellick Consultants Hydraulic/Civil consultant, John Raineri & Associates Electrical/Mechanical consultant, Tract Consultants (Landscape consultant), Sally Hieatt (Interior designer), Heggies (Acoustic consultant), Defire (Fire consultant), BCA Certifiers (Certifier), WINDTECH Consultants (Wind consultant), Mott MacDonald Australia (Traffic consultant), Certis (DA) & BCA Access Solutions (BA) (Access consultant), Energy Partners (Energy consultant)

Construction Team: Bloc ACT (Construction manager)

Photographer Ben Wrigley

2 NATIONAL CIRCUIT**FENDER KATSALIDIS ARCHITECTS**

Practice Team: Chris Johnson (Project architect), Karl Fender (Design architect), David Sutherland (Project director and design architect), Karen Plant (EGO/FK) (Fitout design and documentation), Shaun Beck, Craig Baudin, Roland Catalani, Daniel Goldin, Ashley Hunnisett, Jessica Kaires, Edgar Lopez, Sarah Mahon, Andrea Mancuso, Matt Sandiford, Craig Tan (Base Building / Fitout Team), Cheryn Cheam (Signage)

Consultant Team: Hughes Trueman (Structural consultant), Oculus (Landscape consultant), Vision Lighting (Lighting consultant), Heggies (Acoustic consultant), Built Ecology (ESD), Architecture & Access (Access consultant), Davis Langdon (Quantity surveyor) Paul Cohen (Heritage consultant), Certified Building Solutions (Building surveyor)

Construction Team: Icon (Builder), Eastview (Project manager)

Photographer: John Golling's

ST MARY MACKILLOP COLLEGE CHAPEL**COLLINS CADDAYE ARCHITECTS**

Practice Team: Steven Cetrtek (Project architect), Jacquelin Michel (Design architect), Shaun Bray (Practice team)

Consultant Team: Northrop Engineers Hydraulic/Structural consultants, John Raineri Associates Electrical/Mechanical consultant

Construction Team: Paul Walker - Total Project Constructions (Builder), Troy Magyar - Total Project Constructions (Project manager)

Photographer: Stefan Postles

COMCARE FITOUT**AMC DESIGN + MANAGEMENT**

Practice Team: David Cook (Project architect), Alastair MacCallum (Design architect), Luke Stanton (Senior Interior Designer) Hannah-Jean Cole (Project architect), Stephanie Tirmble (Interior designer), Chris Clode (Graduate architect) Ivo Ostyn (Draftsmen), Patrick Doyle (Project manager)

Consultant Team: AWT Consulting Engineers (Structural consultant), AECOM Electrical/Mechanical/Hydraulic/Lighting/Acoustic/Environmental consultant, Wilde and Woollard (Cost Consultant)

Construction Team: Mantenna (Builder)

Photographer: Ben Wrigley

BAE SYSTEMS AUSTRALIA, CHILDERS SQUARE OFFICE FITOUT**DESIGNINC ADELAIDE PTY LTD**

Practice Team: Shalini Shah Stafford (Project architect), Richard Stafford (Project director: 2383), Jennifer Drake (Interior designer)

Consultant Team: Aurecon Group Structural/Electrical/Mechanical/Hydraulic/Acoustic/Communications consultant, Rider Levett Bucknall (Cost consultant), Arup (Security consultant), Inklab (Graphic design)

Construction Team: SMI Project Services (Builder)

Photographer: Ben Wrigley

KRAWARREE HOUSE**STRINE DESIGN**

Practice Team: Ric Butt (Project architect), Joseph Lombardo (Design architect)

Consultant Team: Gerin Hingee (Structural consultant), Peter Fogarty (Soil scientist), Scott McNiven (Building surveyor)

Construction Team: Strine Construction (Builder)

Photographer: Cameron Wilson, Ric Butt

THE WRIGHT HOUSE

ALLAN SPIRA ARCHITECT

Practice Team: Allan Spira (Architect), Mariana Grandi (Building designer), Amanda East (Building designer)

Consultant Team: John Skurr (Structural consultant), Amy Cullen (Interior designer)

Construction Team: Peter Angelos (Builder)

Photographer: Redzebra photography

O'CONNOR ADDITIONS

ALLAN SPIRA ARCHITECT

Practice Team: Allan Spira (Architect), Mariana Grandi (Building designer), Amanda East (Building designer), Reine Roberts (Graduate architect)

Consultant Team: John Skurr (Structural consultant), Beracah Gardens (Landscape consultant), Julie dal Maso (Interior designer)

Construction Team: Craig Golding (Builder)

Photographer: Redzebra photography

ROBERTS HOUSE

DENNIS FORMIATTI ARCHITECT

Practice Team: Dennis Formiatti (Design architect), Lachlan Pierce (Drafting assistance), Chris O'Rourke (Site design assistance), Jamie Fox (Architectural assistance), Kleven Spain (Building surveyor)

Consultant Team: Gerin Hingee (Structural consultant), Inlite (Lighting consultant),

Construction Team: Dennis Formiatti, Chris O'Rourke (Builder), Paul Lee Regional Metal Roofing, David Reid (Steelwork), David Took (Electrical), All Point Glass (Glazing)

Photographer: Ben Wrigley

2 & 4 NATIONAL CIRCUIT PRECINCT

FENDER KATSALIDIS ARCHITECTS

Practice Team: Chris Johnson, Joe Venuto (Project architect), Karl Fender (Design architect), David Sutherland (Project director, design architect), Craig Baudin (Project associate)

Consultant Team: Oculus (Landscape consultant)

Construction Team: Lend Lease, Icon (Builder), Eastview (Project manager)

Photographer: John Gollings

MONASH GREEN

AMC DESIGN + MANAGEMENT

Practice Team: Alastair MacCallum (Project architect), Dean McPherson (Project architect), Russell Prescott (Design architect), Sergio Geuna, Bill Neate, Alyce Fenwick, Chris Clode, Bernard Finucane (Project team),

Consultant Team: Advanced Structural Designs (Structural consultant), Sellick Consultants and Cardno (Civil consultant), AECOM and John Raneri & Assoc. (Electrical/Mechanical/Lighting consultant), Fire Engineering, Sellick Consultants and THCS (Hydraulic consultant), DSB, Enviro Links Design and Scenic Landscape Architecture (Landscape consultant), Exclusive Space (Interior designer), Aaron Still Consulting and Davis Langdon Still (Cost consultant), Eric Martin & Associates (Access Consultant), Peter Adamson (Energy rating assessor), Certified Building Solutions (Building surveyor)

Construction Team: Capezio and Co/PBS Building/Renaissance Homes (Builder), Group 1 (Civil Contractor)

Photographer: Ben Wrigley and Eddie Mistic

THE REALM PRECINCT

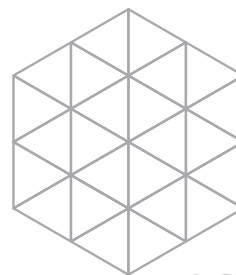
COLIN STEWART ARCHITECTS

Practice Team: Mark Craswell, Sean Hogan, Adrian Lance (Project architect), Colin Stewart, Marcus Graham (Design architect)

Consultant Team: Eric Martin and Associates Undef (Access Consultant), AWT (Structural consultant), Mott MacDonald (Civil consultant), Northrop Electrical/Mechanical consultant, THCS (Hydraulic consultant), Redbox (Landscape consultant), SLR Consulting (Acoustic consultant), BCA Certifiers (Certifier), Norman Disney and Young (Fire engineer), Purdon Associates (Planning consultant)

Construction Team: Doma Constructions (Builder)

Photographer: Stefan Postles



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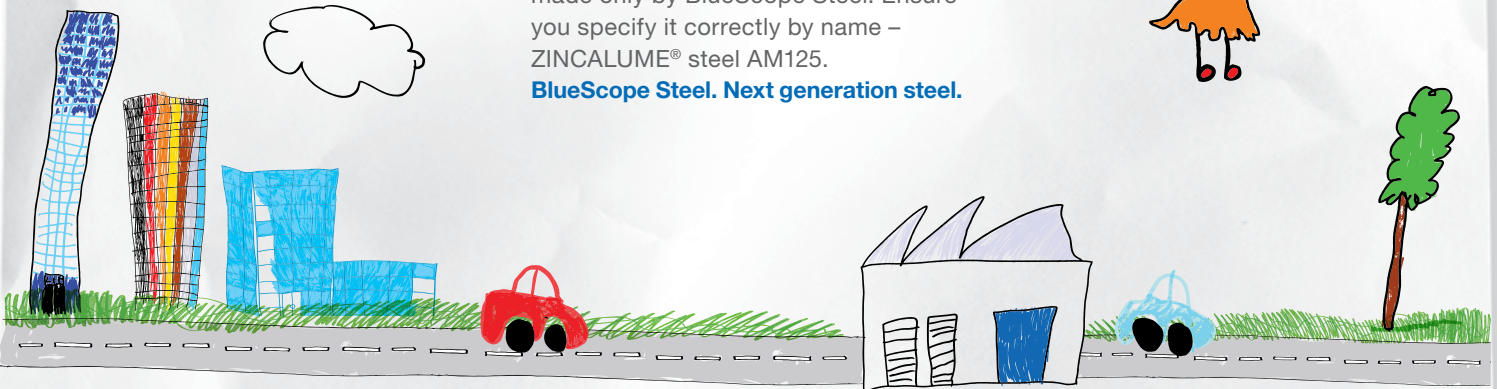
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Australian
Institute of
Architects

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2013 ACT ARCHITECTURE AWARDS

Centenary Year