



Australian Institute of Architects

MEDIA FACT SHEET

28 June 2012

2012 NSW ARCHITECTURE AWARDS – JURY CITATIONS

PUBLIC ARCHITECTURE

SULMAN MEDAL

Ravenswood School for Girls - BVN Architecture

The Mabel Fidler Building at Ravenswood School is an exemplar for advances in the relationship between education environments and contemporary learning. The benefits of careful master planning are evident in the vertical and horizontal interconnectedness of the new building with the existing school campus. The addition transfers the centre of the school to a new hub that manages awkward circulation and level changes, while a mastery of interstitial spaces ensures that the school gains a complex of inviting courtyards and walkways. Building on the traditional masonry character of the existing school, the architects have introduced a new language for the library and senior learning centres. These solid forms are suspended in the most translucent of structures. The double skin façade construction confers energy-saving benefits and allows a poetic play of light in its surfaces. As a civic addition to the area, the Mabel Fidler Building simultaneously provides a new front entrance to Henry Street and addresses the Pacific Highway across the playing field. This building project has been strongly informed by the client, teachers and students themselves, whose influences are palpable in the design. The architects' skill at identifying the client's wishes has led to a building in which all expectations appear to have been exceeded. In its elegant planning, the sheer delight of the library space, and strong sculptural presence, The Mabel Fidler Building expresses the aspirations of a community and is a fine model for a school of the future.

ARCHITECTURE AWARDS

Stanmore Public School - Neeson Murcutt Architects

The Stanmore Public School Library and Classroom Addition showcases a successful, self-managed Building the Education Revolution (BER) project, and its design demonstrates how a school community can positively participate in the process to reinvigorate their school. Located on a restricted inner suburban site, the library and classroom block respect the historic plan of the school and streetscape. The architect has succeeded in preserving the 1884 Victorian curtilage while remodelling its connection to the street and establishing a new entrance. The coloured stairway and whimsical undercroft designed in the style of a playground folly enliven the internal playground, while the library's strong sculptural form on Holt Street announces the school with confidence. The library presents a dual scale, both intimate and substantial. Thoughtful location of windows balances privacy to the street with openness to the curtilage. Each frontage has been carefully modulated to capture or screen views, contain or create new playground space, or form a new entry to the school – all attained with an elegant economy of material and form. A minor intervention leads to an intelligent reorganisation that has revitalised a large part of the school. Without diminishing the status of the heritage buildings, the architects have introduced a fresh public face to Stanmore Public School that better suits its contemporary use.

Sydney Grammar School Assembly Hall - PTW Architects

The Sydney Grammar School Assembly Hall has created a 1500 seat hall below ground level through a 'symphony' of client vision, architectural and structural clarity, and construction innovation. The underground space creates a large hall on a highly constrained inner city campus, which allows the full school to assemble in one place for the first time in its history. In addition, it creates a level playground space to replace the former terraced play spaces. Perimeter circulation space between the hall and surrounding classrooms resolves the formerly constrained circulation spaces connecting many levels, as well as creating new covered outdoor spaces. The clarity and integration of architectural and structural thought is exposed and celebrated. The use of a vaulted steel structure sitting on sandstone foundations allowed the rapid replacement of playground space over a term break, so that construction could continue below without loss of valuable school play area. The hall celebrates its underground construction with exposed sandstone walls, and a thermal labyrinth for cooling. This new underground space can be experienced from many points of view in the school, from high level windows to a new public entry from Yurong Street. The architects' skilful integration of structure, construction, open space and circulation has created a facility for an apparently 'built out' school with clarity and restraint.

The Concourse, Chatswood - Francis-Jones Morehen Thorp (fjmt)

The Concourse, commissioned by Willoughby City Council, is a civic counterpart to the nearby transport interchange triggering a transformation of suburban Chatswood. An ambitious and complex program combining cultural, community and retail uses with public open space, fjmt have created a civic hub in an unpromising landscape of aging retail development. The diverse program has been skilfully assembled into a profile that blends with the buildings and landforms of Chatswood. The Concourse comfortably transitions the disparate scales of residential towers at the northern edge of the business district with two-storey retail on the main shopping street. Careful integration with site topography has generated a civic plaza that is seamlessly connected to adjacent streets but separated enough for the staging of public events or the peaceful contemplation of street life below. Stratification of uses is the most remarkable aspect of this project. Concert and performance halls are suspended over the tiered civic plaza – which forms a podium that contains the public library, community spaces and retail and which connects directly to street frontages. These strata not only resolve the difficult functional relationships but also symbolise a hierarchy of public architecture, where community and commercial uses form a foundation that supports cultural uses. This project exemplifies a maturing and sophistication of traditional municipal architecture. It demonstrates the potential for well-conceived civic design to transform suburban to urban and express local values, identity and culture.

Dapto Anglican Church Auditorium - Silvester Fuller

Devoid of religious motifs and inspired by the idea that the congregation is defined by its people, not its building: the Dapto Anglican Church Auditorium challenges and reinterprets a conventional community church. The architecture is contemporary, confident, bare and unexpected. A large combined foyer and café frame the entry and street interface with full-height shopfront glazing and forecourt seating a – central hub that links the existing hall, day care centre and new 500 seat 'black box' theatre as an active venue for both church and local community. The minimalist composition and stark use of colour highlights internal space and function and adds scale to external openings that have subsequently been used as a canvas to signify particular themes or uses. A strong client/architect relationship is evident; the architects' work displays great care, respect, and a willingness to challenge preconceptions; the Church has responded to this dedication with trust and support. The result is a compelling new venue that blurs the distinction between church and community space, defines a contemporary expression crafted out of the Anglican liturgy and mission, and has broadened attendance at church services. This is a fine and promising first public building for a new practice.

COMMENDATION

All Saints Greek Orthodox Grammar School Gymnasium - Candalepas Associates

The new Gymnasium building is simple, robust, frugal, yet handsomely detailed with abundant care, delight and wit. There is a simplicity of elements, a logic in materials and an inevitability of form that is assembled with a deceptive ease in proportion, order and function. Sited across the street from the Sulman Medal -winning All Saints Grammar School, this respectful addition beautifully resolves the combined composition as a dialogue of building profiles that also describe each building's section and organisation. Accepting a raw material aesthetic, the architectural language is generated through an inventive and playful use of tilt-up concrete construction – an economical solution that also imparts a shift in expression to the existing in situ concrete school. An occasional rhythm of white painted strips or timber battens provides a finer grain to the broad concrete planes; a simple yet effective means that reinforces a consistent approach to create more from less with sheer economy.

The interior is a delight. The deceptively simple exterior belies a sophisticated internal modelling of the cross section to admit natural light in unexpected ways, ventilate the space, express a cornice, and modulate scale through the simple use of material and colour. Sliding timber panels open the length of the hall to the street as a long low slot – a gesture that links the existing school, welcomes broader community use, and accommodates the rituals of the neighbouring church. Through the craft of architecture and the craft of construction, this project transforms an otherwise mundane box with great composition and detail.

URBAN DESIGN

LLOYD REES AWARD

Taronga Zoo Upper Entry Precinct - BVN Architecture

The new upper entry precinct provides Taronga Zoo with an arrival experience that befits its status as a major Sydney attraction. Until now, visits to the Zoo have often been marred by the discouraging experience of navigating the vast parking terrain and enduring ticket queues before being funnelled through a key-hole entry gate. The new entry diffuses these functions into a smoothly orchestrated visitor sequence, from street to turnstile, through successive spaces that gradually reveal this delightful place and the harbour beyond. Working with an existing master plan for the Zoo, BVN have transformed the area through simple and effective interventions - including the preservation and reframing of existing features such as the historic entry gate and Water Bird wall; reconfiguring back of house and support spaces into generous gathering and orientation spaces; and designing infill buildings that organise ticketing, retail and visitor amenity into a coherent entry domain. These moves are supported by an architectural palette that reflects the eclectic spirit of the Zoo: a parking structure rustically camouflaged by logs; restored wildlife 'portraits' on the 1816 entry structure; canopies of fine mesh and folded steel plate; timber clad 'barns'; meandering sandstone walls that enfold existing trees; and a timber ramp that insinuates itself through the tree kangaroo enclosure. Perhaps the most significant urban gesture is the ambiguity of the spaces that have been created – the inner plaza is 'un-ticketed' space that allows free public access well into the formerly exclusive Zoo domain. Similarly, the outer plaza has become a civic lawn that can be shared by the local community. The architects' intelligent and thoughtful approach both respects and enriches the precinct and has enhanced the Zoo as an asset for the local community and Sydneysiders alike.

ARCHITECTURE AWARDS

1 Bligh Street, Sydney - architectus + ingenhoven architects

On this unique corner site 1 Bligh Street, Sydney successfully challenges the prevailing planning doctrine of street aligning podiums with setback towers; and in so doing creates a successful public space and urban form for the city. At the civic scale the elliptical form elegantly resolves the shift in street grid that occurs on the site while simultaneously allowing the building to extend the urban space of Farrer Place and address the historic

Education Department building. The transparency of the glass facade and stairs, as well as woven wire mesh at ground level, dematerialises the building, making it visually open and publicly accessible from the surroundings. The office building is raised on pilotis, creating an open and publicly accessible ground plane with a permeability rarely seen in this building type. North facing steps skilfully resolve the awkward level changes on the steep corner site while creating a highly useable public space. An indoor/outdoor café at the top of the steps sits on a 'verandah-like' space with framed views of the heritage buildings to the north. A large public artwork by James Angus is integrated into the space, subtly defining the café seating. Large pivoting glass doors allow the lobby to be open and publicly accessible. A spectacular atrium that is integral to the environmental strategy allows public views into the building, enlivening the public experience of the lobby. On the south side of the building a green wall skilfully conceals services while creating a quieter shaded space for dining and meeting. At the building's roof the façade is peeled away to create an outdoor terrace, providing an interesting fifth elevation for surrounding taller buildings to look upon. This project considers the public domain in a manner rarely seen in this building type, and is a complete architectural response at every scale, from the urban form to the detail. The architects have integrated commercial, architectural and urban issues in masterful composition that is reminiscent of the best works of Harry Seidler.

Harry's Park - Harry Seidler & Associates

The park, a philanthropic gift from Penelope Seidler to the people of Sydney, is a memorial to her late husband Harry Seidler. A frosted glass plaque incorporates a Harry Seidler sketch and inscription of his mantra: "To each time its art – To art its freedom." The design and materiality of the park pay homage to Harry Seidler's architecture and respect the historic significance of his Sir John Sulman Medal-winning office building at 2 Glen Street, Milsons Point. The design composition skilfully creates a forecourt and maintains vistas to 2 Glen Street, while locating public seating and planting in the sunnier southern part of the site away from the building. A large sculpture 'Tracing Light - for Harry 3D/4D' by Seidler's friend and artist Robert Owen dominates the forecourt of the building, which can now be appreciated from this angle for the first time in 40 years. The design foreshadows the future expansion of the park to the south to integrate it with the fig tree and cliff top curtilage of Luna Park. The architectural forms reference Harry Seidler's language, contrasting spaces of compression and openness to form intimate seating areas and frame harbour views. High quality materials and meticulous detailing, which conceals lighting and prevents water staining, have created an enduring space that will maintain its elegance long into the future. The public park is a fitting tribute to one of Australia's pre-eminent modernist architects and creates a conclusion to four decades of Seidler building activity along Glen Street. The negotiation of the land and the design and construction of the park were done by Penelope Seidler and the office of Harry Seidler & Associates, constituting a significant act of public philanthropy rarely seen in this country.

COMMERCIAL ARCHITECTURE

SIR ARTHUR G. STEPHENSON AWARD

1 Bligh Street, Sydney - architectus + ingenhoven architects

While being a speculative commercial development, 1 Bligh Street describes an architecture that was initiated through City of Sydney design excellence process, and has been awarded for its contribution to the urban form and public realm of the city, and equally to the workplace it configured for its occupants. The singularity of its extruded elliptical form allows an elegant resolution to a complex point of conjunction in the city: one of sloping topography, of twisting street geometry, and where surrounding commercial towers confront Sydney's monolithic sandstone colonial buildings as they reach for northern views over the harbour. The orientation of the tower constructs two very important civic relationships. The north-western presentation of the tower situated above its 6m high sun-drenched stair and terraced base gives structure and coherence to the remnant of Farrer Place. The residual void to the south east along Bligh Street bounded by its landscaped services wall forms an intimate moment. New and habitable public place for the city has arisen in complimentary adjacency to the

primary entrances to the tower's lobby. With its 6 Star Green Star Certified Rating, it is perhaps the first commercial building to embrace Sydney's generally benign environment. The building's environmental performance is a benchmark in Australia. The most substantial feature though, has been the configuration of symmetrical twin cores on either side of the kidney-shape void that extends through the whole building. The void acts as a thermal chimney; it vents the interior of the building and allows for the creation of peripheral mixed mode spaces and visual connectivity throughout the building. The possibility of a vertical workplace campus emerges. This interior void is one of vitality; daylit from the top, and vented through the open louvred skin of the lobby, hung glass lifts and cantilevered stairs and balconies, providing places of continuous human activity. The achievement of 1 Bligh Street is exceptional. It represents the intelligence of a well-conceived and thoughtful architecture; it is the promise of what a tall building might be in Sydney.

COMMENDATIONS

Enterprise 1, Innovation Campus, University of Wollongong - Bates Smart

As with many campus style commercial office and research developments in the open landscape of suburban or regional locations, the construction of context and typological response is necessary to establish a differentiated place that gives identity and amenity to the place or work. Enterprise 1, while situated within the University of Wollongong Innovation Campus on the coastal bushland plains behind the Illawarra coastline, is such a condition. The workplace established at Enterprise 1 is comprised of two linear floorplates separated by an atrium which doubles as an internal street at ground level. Within its context, it has attempted to draw activity from the multiple and separate building tenants, to promote maximum interaction and collegiality between them, and to focus that into the public domain that bisects the buildings. The building demonstrates a very well detailed but conventional façade along its longer north and south faces to allow greater environmental response and expression to the narrower east and west façades. Operable vertical timber louvres, that track the passage of the sun, screen these façades and provide the emblematic presentation of the building. The spatial configuration is well executed and the environmental amenity and performance suitable. It marks Innovation Campus with its own standard of architecture and sustainability.

9 Castlereagh Street Lobby and Forecourt, Sydney - Harry Seidler & Associates

The original entrance to the Capita Centre was designed around a landscaped public thoroughfare that linked Castlereagh Street to Pitt Street. The renovation of the lobby and forecourt stripped out the former raised planted beds, removed the previous structure and enclosed the four-storey void with a glass wall. A grand lobby paved in grey granite was created giving prominence to the Lyn Utzon Mural. Within the lobby, the new café inserted on a raised plinth successfully divides the space between occupants and patrons. The raised terrace, which enclosed displacement air conditioning, overlooks the space while the rear of the servery is dedicated to a more private dining area. This project is quite remarkable in that the office of the original architect has not only upgraded the space, but also transformed and improved upon it by releasing the existing assets held within it: mural, sculptures, public space and gardens. The Capita Centre speaks of a truly Sydney building, one that embraces the possibility of a permeable building situated within a verdant landscape. The upgrade and refurbishment is sympathetic to the original intent of the building and improves the public and commercial performance of the space.

INTERIOR ARCHITECTURE

JOHN VERGE AWARD

The John Kaldor Family Gallery, Art Gallery of New South Wales – PTW Architects

The opportunity for this latest addition to the Art Gallery of New South Wales (AGNSW) facility arose primarily from the foresight of the Gallery design and client team associated with the late 1960's extension. At that time, generous on-site basement storage facilities were constructed with the same dimension and exposed structural

system as the major gallery spaces above. That foresight was both identified and realised by the engagement of the original architectural and engineering consultants some 40 years later. A substantial increase to the exhibition area of the AGNSW has been achieved without physically extending beyond the building's footprint. The project does not attempt to simulate the existing gallery. It is instead deferential to the existing while establishing the spatial sequence and dimensions that provide the greatest support to the intended scale and program for the exhibition of the John Kaldor Family Collection and other modern art. The design of the new Gallery exposes the original structural T beams of the floor above. A simple material defines the experience of the Gallery. The re-use of the same travertine paving extends from the new stair extension and throughout the entire space, the existing concrete structure is revealed and the white painted walls are forever re-set with each new exhibit. The Gallery extension is one of continuity, of subtlety in expression and thoughtfulness in its environmental performance. It places purpose as its foremost priority and in doing so has inscribed a model for the future curation of the Gallery.

ARCHITECTURE AWARDS

Tusculum Street Residence - Smart Design Studio

The renovations and extensions to this narrow fronted Federation era terrace house are revealed through a sequence of meticulously detailed rooms and surfaces that extend externally to the building's enclosing perimeter walls. The expression of the terrace residence as an entity and its structural formation are subdued to allow the experience and adaptability of the interior realm to be the defining priority. The terrace has been transformed into a residence of two parts, the back in a half level split to the front, and held together on a pivot that becomes a full-width spiralling stair. This arrangement allows visual connection between the existing, new and exterior to be observed from all prospects. The heritage identity of the south-facing terrace is conserved with the re-constructed interiors of the entry hall, formal living room and master bedroom suite being saturated in colour, and articulated by the contemporary adoption of skirting and cornices that provide a distinguishing scale. The northern half of the residence is the addition and it has been configured to contain the principal living areas opening out onto a fully enclosed landscaped terrace, while above a bedroom and study covert to a guest suite. The upper level of this section is supported from the structure of the pivot stair, and from a full length truss along the setback western wall. A continuous glazed wall below to the west and north can be retracted without the interference of columns, allowing a continuity of the internal paving to the landscaped courtyard. The residence is one where the interiors are interconnected, separated and transformable. The detailing is meticulous and controlled but adaptive in purpose. The experience is both lavish and subdued, but essentially it is a residence where the liveability and enjoyment of the owner is satisfied.

Reuben Hills - Herbert & Mason

Reuben Hills in Surry Hills is a small café and coffee roasting facility located in an undistinguished former two-storey brick terrace building previously converted for light industrial use. The key strategy of the café was based on re-positioning the entry to Albion Way, the small services laneway that runs parallel to the heavily trafficked Albion Street, by means of a full width roller door. This not only gave the café greater light amenity, but also provided greater accessibility to the adjoining residents and the instigation of laneway activity. The other major consideration was to introduce a light dimension into the interior of the narrow 23m long space. An intuitive response to the existing structural frame was explored whereby cylindrical volumes at skew angles were inserted into the space to form voids where the cutting edge both revealed and traced the layers of the existing building fabric. This process of subtraction and the peeling away of the layers of built-up linings and finishes has created a new architecture. It is one which while being derived from its existing circumstance nonetheless holds an identity uniquely of itself. Within this three-dimensional spatial volume, the lower ground floor is used for the café and the retailing of the roasted and ground coffee, while the actual coffee roasting occurs above. The café becomes a gallery exhibiting the building's past permeated with the odours of coffee roasting. The café bar and furniture

are treated with equal sensibility. The simple use of monochromatic concrete block, steel and ceramic tiles interspersed with lighting constructed from copper tube, animate the interiors in further contrast to the existing building. This project initiates a moment of urban regeneration and gives amenity to its adjacent residents. It shows the potential for a simple adaptive re-use of an existing degraded building, transforming the found fabric by meticulous subtraction and addition.

COMMENDATION

AECOM Sydney Workplace - BVN Architecture

The new workplace for AECOM Sydney completes a portfolio of Australia wide projects implemented to consolidate and co-locate the constituent operating entities that form one of the world's largest engineering, design and management consultancies. The project has an organisational culture imperative in addition to that of its spatial planning. The underlying premise of the workplace was one of activity-led planning where there was equity and interchangeability between the constituent parts, but with infrastructure, equipment and furniture to support their specific needs. The organisational intention was to enable the interchangeability and growth of the business units, and to encourage interdisciplinary teams. Culturally, it pursued the shared use of common facilities, with communal areas arranged to influence the interactivity across the various floors. The floors are configured with centrally located open plan workstations held between two perimeter spines. The first spine adjacent to the core, facilitates the primary circulation, but is interjected with group working areas where work is exhibited on walls overlooked from small tribunes. Enclosed meeting rooms are also located off this spine. The second spine forms a raised 'verandah' that has access to the views and daylight. The informal common space for both individual and group activities is on a raised landscaped plinth. The division of the building in two halves is resolved successfully by the orientation of their primary functions and interconnectivity by stairs. A cranking stair descends in an off-set arrangement as it cascades across the floor plate. A monumental single truss steel stair spans up four levels through a perimeter void – a celebration of engineering and the movement of people. The materiality and detail have a considered informality, in which commercial ceilings and floors have been removed and replaced with polished concrete, timber floors and linings, and exposed services. The success of the project is that collaborative activities and a crossdiscipline integrated workplace are now held by AECOM to represent their business model.

RESIDENTIAL ARCHITECTURE – HOUSES

WILKINSON AWARD

Cliff Face House -Fergus Scott Architects with Peter Stutchbury Architecture

Conceived in the words of the architects as a veiled scaffold along a sandstone cliff, this house displays excellence in conception and execution. The simplicity of the idea is counterpointed by a surmounting lantern of polycarbonate housing the day-to-day living of the client couple, which extends to a terrace and pool. The singularity of the lantern offsets the restraint of the lower floors, where the scaffold metaphor generates a simple spatial layering comprising the sandstone cliff as inner face, a connecting internal passage, linear rooms and an external walkway with operable perforated copper screens. The house descends quickly from the access road, breaking the line of adjoining houses to allow passers-by views of Pittwater. This descent also places the lowest floor firmly on a ground terrace, which slopes amicably and usefully to the magnificent public lawn and tidal flats of the small adjoining bay. The quality of the house is affirmed in the detailing. A rationalised frame of steel and recycled timbers are articulated through junctions of mature beauty and judgement; the house rewards close inspection with a fine demonstration of proportioning and durability. This impression of recessive quality is punctuated by a jeweller's feel for copper as a decorative handrail or balustrade. The Cliff Face House impressed all members of the jury with its range and control. The lantern, shaded by a fly-roof, presents a luminous spectacle at night. The copper screens create a dynamic yet pragmatic façade, and the irregular internal rock face

encouraged moments of architectural improvisation in a house whose overall order reveals a deep well of experience.

ARCHITECTURE AWARDS

Inner House - Bates Smart

The Inner House is a pop up architecture of great panache. It sits inside the austere Christian Science headquarters in East Sydney, a heritage building whose ultimate fate has yet to be decided. Designed to be taken apart as quickly as it was assembled, the Inner House of plywood and plastic stands lightly on the auditorium floor. It is not a stage set but a dwelling occupying an enormous space with perfect assurance. It is massive and light, bold and gentle, formal and playful, brave and respectful, temporary yet built to last. The old church and the new house are experienced together, neither demeaning nor ignoring the other. Indeed, the brief required one function of the church to survive: organ recitals are still held here. So among the many other contradictions skilfully resolved in the Inner House is the tension of private and public. Photographs hardly do justice to this adventure in architecture. To be in that space, both church and house, is as surprising as it is exhilarating.

Kellie Residence - David Boyle Architect

David Boyle's Kellie Residence at Copacabana Beach is an exemplary alteration and addition. It is transformative but seamless, without scarring or discord. An ugly existing single storey clinker brick house is re-used as a base for a new upper floor addition. The ugliness is no longer a liability, but is strangely illuminated in its new role. The new top experiments with the language of the coastal fibro cottage, simple in pattern, complex in form. It has both an abstract and animated presence on the street. An existing deck, close to the boundary with great distant views but unfortunate proximate outlook, is demolished. A new deck is located, counter to the usual approach, further back from the boundary and view, to the side of the new upper floor. This extraordinary suspended space now edits the foreground, engaging immediately with the headland beyond. The new carport and pergola structure is both contemporary and nostalgic, reminiscent of the joyous steel forms of the 1950's. When fully covered with climbing plants and the road is concealed, the walk-the-plank quality of the deck will be complete. Protrusions from the façade create precisely choreographed moments. These bays create in turn a thickened sill for the kitchen and stair, a space for a small desk, and a tiny precipice space beyond the edge of the deck – its own tiny headland. There is an enormous sense of delight and relaxation in this house. Carefully detailed, with large and small spaces made spatially complex and exquisitely coloured, the house feels welcoming and pleasurable to inhabit. It is both serene and engaging, generous and intimate.

Marrickville House 2 -David Boyle Architect

This house is one of a semi-detached pair of houses designed by the architect. Contrary to convention, the compact plan is split into two deceptively simple north-south facing spines. The outer spine contains the bedroom and service spaces, and the inner spine accommodates the living rooms. The living rooms are a delightful series of highly articulated, single and double height spaces – a low colourful kitchen, constructed of artfully composed flat-packed joinery components; a built-in dining area nestled into the base of a split-level floor plate; a cosy seating nook around a gas fireplace; and a vertically proportioned living space overlooking the rear garden. Meticulously located skylights illuminate the centre of the deep space. The fine grain of the interior extends to the exterior spaces. The courtyard is encircled by a playful arrangement of casement windows and roof overhangs. In the rear garden clever use has been made of the neighbour's wonderfully weathered corrugated iron boundary wall, which forms a backdrop to a sequence of steps, decks and planters. The work is a sophisticated balance between the architect's strong architectural language and the requirement for the project to provide a setting for the owner's extensive collection of contemporary artwork and furniture. The walls throughout the house are left raw or are selectively painted white to allow the artwork and furniture to take centre stage. Marrickville House 2 is a richly layered and accomplished work.

Smee Schoff House - Sam Crawford Architects

The Smee Schoff House fulfils a familiar task of Sydney architecture with particular distinction. A Federation cottage on a busy street in the inner west was opened to its back garden. The result is a model of its kind, resolving the many challenges of the site with such ease the difficulties seem hardly to exist. The old and now-refurbished rooms have kept their life and purpose. They join the new effortlessly. An inner courtyard draws northern light into a series of interlocking spaces that manage with great subtlety to be both enclosed and connected, relaxed and purposeful. Nothing is muddled. Everything is to scale. Details are finely calculated. Materials are of the highest quality. Everywhere is evidence of clear choices intelligently made. The originality of the Smee Schoff House lies in the level of its achievement. This is small-scale domestic architecture of high sophistication.

COMMENDATIONS

Seacliff House - Chris Elliott Architects

Chris Elliott's Seacliff House is a treasure house of ideas. An extraordinary collection of thoughts and moments, gathered together in a serendipitous and experimental way. This extremely narrow site posed any number of difficulties. Views and good orientation conflicted. The spatial demands of vertical circulation, car access and the need for privacy and outdoor space on this very exposed site were clearly challenging. Four archetypal floors are clearly delineated. The basement – a grotto of coloured walls, water and stone. The ground floor– light-filled, connected and open. The private first floor – small spaces with intimate views and tiny connections to the attic – an eyrie for one, with a moulded hidden sun deck. Each floor is memorable, its language inventive, with solutions demonstrating an elastic and curious mind. A concrete and rock bathhouse, the exquisite latching of the moulded windows, the light filled pantry, the sandstone frieze, are just some of these moments. A labour of love, this house demonstrates a remarkable imagination at work and a seeding ground for future projects.

Tusculum Street Residence -Smart Design Studio

This terrace house, dating from early last century, has been transformed through a series of clever interventions and additions. Behind the retained front façade with its gracious arch, the original rooms of the dwelling have been skilfully refurbished. Where replacement of the traditional detailing was necessary, it has been reinterpreted in a refined and contemporary manner. The existing walls are painted a series of rich heritage colours clearly distinguishing them from the monochrome palette of the new work. The main success and originality of the project lies in the insertion of a new spiral stair at the junction of the old and new parts of the house. The stair is constructed from elegant cantilevered steel treads radiating from a central support column. The stair mediates the split-level of the site and provides a playful interface between the old and new. The new rear addition opens onto a delightful terraced garden, which cleverly conceals the garage below. The sensuous curves of the spiral stair and façade arch are replicated in elements of the rear addition: the curved void over the living space; the intricately detailed circular bathroom pods; and the terraced garden retaining walls. Interior and exterior spaces merge seamlessly through the sophisticated detailing of the concealed bi-fold doors and the sweeping geometry of internal and external space. This is an elegant and skilful project.

Skirt + Rock House - MCK Architects

An extension to a Californian bungalow, the Skirt + Rock House – as the name implies – is distinguished by a draped glass and shingle canopy, and the retention of a large sandstone outcrop supporting the upper yard. The bungalow, with its fine period ornament, has been restored where desirable – its street presence intact but extended. To the north it has been carved open and flooded with light through the voluminous 'skirt', whose glass doors retract at ground level to create a living area of exquisite sensuality adjacent to the rock. This tenor of sunny repose continues along the northern face, with an ornamental pool and large daybed placed next to each

other, the separating glass wall again arranged to disappear effortlessly. Within the loft of the 'skirt' is the major bedroom and adjoining study, each party to the space and light it contains. The restoration of sections of the bungalow was undertaken with particular care, and the old plays a full role in accommodating the family. The new sections exhibit great skill, and a refined palette of materials is worked into internal elevations and exterior details with a keen compositional sense. The completeness of the project is striking: the retained, the new and the garden are considered with equal intensity, and the result is a genuinely innovative intersection of interior and exterior, with pockets of joyful design nested within both house and site.

RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING

AARON BOLOT AWARD

Bell Romero Houses - Chenchow Little Architects

The Bell Romero Houses occupy a steep site with expansive views over remnant bushland in Mosman. Two mirror image houses reflect the semi-detached dwellings of the area. Unlike typical semis however, the floor levels in each are offset to follow the fall of the street and distinguish the dwellings from one another. Floor levels within each dwelling step down to follow the natural topography of the site. The architects have developed a design strategy responding to and subverting the Council requirements of pitched roof forms and dark recessive colours intended to blend with the adjacent landscape. Pitched roof forms, skylight shafts and open courts are deftly integrated into a consistent and rigorously controlled external envelope of metal cladding panels and louvres. Strong horizontal banding disguises the shifts in floor level, while subtly alternating between high and low level glazing from within. Economically planned living rooms occupy the continuous dynamic internal space formed by the serrated roofline and banded walls. Each living room shimmers with controlled light from skylights and windows. The modestly sized bedrooms below are all glazed on two sides, connecting directly with surrounding trees and vegetation. The transparency and interconnection of the spaces from the street side kitchens through to the living spaces at the rear and bushland beyond is masterful and belies the relatively compact footprint of the houses. While these houses are modest in scale, they are extremely ambitious architecturally. The result is a tribute not only to the architects' skills but also to those of the owner builders who have maintained the integrity of the design throughout. The Bell Romero Houses offer a compelling argument for the successful integration of contemporary architecture within a conservation area, while providing interior living spaces of true delight.

ARCHITECTURE AWARDS

Stonecutters and Knox on Bowman, Jacksons Landing - Tzannes Associates

Stonecutters and Knox on Bowman provide a handsome and sober presence amongst mixed and whimsical company on the former industrial site that is now Jacksons Landing. Knox on Bowman forms a monolithic sandstone and concrete podium for the vertically modelled tower of Stonecutters. Large sawn sandstone walls recall the history of the area, forming a strong street edge and linking to the public stair that passes through the site. A finely scaled three-storey steel and glass building sits lightly upon this podium. Stonecutters is set back against a freshly sawn sandstone on the most constrained site of all the Jacksons Landing towers. The architects' responses to view, sun and privacy opportunities have informed the apartment layouts and façades. Sun screening elements, deep balconies, curtain wall glazing and concrete form a composition of both finely and substantially scaled elements to create a memorably modelled whole. The apartments enjoy ample sun and remarkable views navigated between the neighbouring towers. Individual apartment layouts respond to their various orientations and construct a strong connection to the immediate surroundings and to the city and suburbs beyond. The careful articulation of the individual façades and podium have made a considered and substantial contribution to the streetscape of Jacksons Landing, while adding a refined and elegant tower to Sydney's skyline.

Marina Apartments - SJB Architects

Marina Apartments is a substantial renovation of a five-level 1970's apartment development that steps down the site from the street to Abbotsford Bay. The elegant screen wrapping the street-front units of this formerly bulky and undistinguished block creates a neutral foil for the varied styles of its neighbours. Individual street entrances to these units lead through raised private gardens and generously planned rooms to living spaces and hillside terraces with an expansive view of water and sky. Floor and ceiling levels have been adjusted to frame views from deep within apartments and to admit winter sunlight. Apartment layouts are generous and adaptable. The hillside terraces cannot be overlooked by neighbours, and permit no overlooking; creating private viewpoints to magnificent views of the harbour and bay. This project has improved upon the good design features of this housing type and highlighted its continuing appropriateness to Sydney hillside sites. Marina Apartments allows its residents to live privately while experiencing a joyful engagement with a splendid external environment.

SÖHO Apartments, Alexandria - SJB Architects

The SÖHO Apartments sit confidently in a lively street in Alexandria. Surrounded by redeveloped warehouses, larger apartment blocks and remnants of light industry, this modest scheme manages to capture the energy of this emerging neighbourhood. A plain dark brick façade, free of ornament, is modelled with a crease expressed on all levels indicating the building entrance. Robust detailing and careful design has protected this small building from the compromises of a project built without the benefit of full architectural services. Its strength of character shines through. Simple planning orients three apartments per level to the street with a stack of paired apartments facing the green rear courtyards. Generous open-air lobbies made of raw materials give the residents casual meeting places appropriate to the neighbourhood and the climate. Ground floor apartments also connect individually to the street via gardens made private by vegetation and elevation. Each space within the apartments is of an appropriate size, encouraging their occupation. Balconies are generous, allowing them to be used effectively. Efficient and simple, the scheme offers its occupants a flexible space that they can comfortably make their own. The SÖHO Apartments are a fine example of affordable residential architecture. The architects have created a building comfortable with its place in the city.

SUSTAINABLE ARCHITECTURE

MILO DUNPHY AWARD

1 Bligh Street, Sydney - architectus + ingenhoven architects

1 Bligh Street sits in the heart of Sydney CBD with a privileged view of Circular Quay and the Sydney Harbour Bridge. The elliptical form maximises views from the interior. The addition of a circular atrium and a split core to the south of the building has created a large and extremely flexible floor plate that enjoys considerable daylight. Not only has 1 Bligh Street pursued an elegant architectural response to the site, it has realised considerable sustainability objectives for the building type. The long curving façade generated by the ellipse responds to changing solar load by using a double skin vented cavity. The envelope strategy gives a clarity of expression to the outside of the building while simultaneously providing excellent thermal performance and maximising views. Internally parts of the façade are capable of mixed mode ventilation with tenant fitout. The atrium continues external formal themes with curved glazing and glass lifts. The atrium is naturally ventilated but uses spill air from the floors as a heat reclaim. This creates a sense of entry, transparency and daylight unique in Sydney. Services to the building comprise premium grade systems with chilled beam cooling and high levels of fresh air commensurate with its 6 Green Star Green Star Certified Rating. A tri-generation plant provides most of the heating, cooling and electrical needs of the building using gas as a low carbon fuel source. This system is 'super charged' with a roof-top solar thermal system. Visitor bike parking is provided in an easily accessible location at the entry to the car park, keeping the urban front uncluttered and enabling cyclists to enjoy convenient changing facilities and lockers. Healthy, durable and more sustainable materials satisfy sustainability objectives and are

seamlessly integrated into the design. The attention to detail and architectural integration of sustainable features has provided Sydney with a world-class commercial building that is setting new standards in sustainable architecture for high rise buildings.

COMMENDATION

Ausgrid Learning Centre –DEM

Ausgrid is a state-owned corporation responsible for the electricity network in NSW – a network that includes substations, power poles and electricity cables. The Learning Centre is Ausgrid’s training facility for those who maintain and renew the infrastructure and is home to their apprenticeship program. Ausgrid also conducts educational programs to help the community save energy. While it might at first seem ironic that an organisation such as this would be committed to lowering their energy use and helping others lower theirs, a sustainable future with less spikes in use lessens the need for additional infrastructure provision. The objective of the new building was to save energy and to make those strategies visible. The key planning strategy has been to use a central open courtyard that allows many interesting passive design solutions. It provides naturally ventilated circulation space around the courtyard to the lecture rooms, roof-top garden breakout spaces and an outside exhibition and breakout space. The internal servicing strategy is exposed so that elements of the mechanical and electrical systems are clearly visible. A geothermal loop provides heat rejection capacity. Innovatively, the concrete slab has an embedded ductwork that can be flushed with outside air to pre-cool the building, but this may also be heated using the waste heat from the tri-generation plant. All stormwater is treated through a bio-retention swale including driveway run off. Electric car charging points in the car park serve the fleet’s electric car pool. The building, with its 6 Star Green Star Certified Rating, has many low cost and effective sustainable features not normally associated with a building of this nature. The building uses robust industrial materials to present a tough industrial appearance that will soften as planting matures. The building is a good example of passive design planning and is packed with the latest sustainability features and gadgets. It is a learning centre in the holistic sense.

SMALL PROJECT ARCHITECTURE

ARCHITECTURE AWARDS

House Kalafatas Challita - Tribe Studio

Twelve kilometres from the Sydney CBD, Bardwell Park is a quintessential suburb of modest red-brick and tile bungalows. Most of Sydney bypasses Bardwell Park, travelling below through the M5 Motorway. Architecture, too, has largely bypassed this area, but in this unique instance has offered a new life to an ordinary bungalow. Tribe Studio has added an exquisite skillion roof pavilion of such elegant simplicity that its dimensions appear much more generous than they actually are. Separated from the main house by a room-sized courtyard to the north, the addition is built of recycled brick saved by the owners, roughly laid and internally painted in white. Its rusticity and abstract vernacular form recalls Aalto or the villages of the Greek islands.

There is admirable balance between material textures and smooth planes. Clever use of large sliding timber doors conceals toys, controls sunlight penetration and directs views externally or back to the original house. Judicious planning and reworking of the original bungalow has rewarded the owners with an en suite that unexpectedly opens to its own courtyard with outdoor shower and adds to the playful or holiday atmosphere. It is an extremely clever alteration and addition that demonstrates one does not need a sizeable budget or dramatic site to achieve a long-lasting and rewarding beauty. Tribe Studio have used a robust and intimate language of material and volumes in ways that have produced a house of great delight.

Red Lantern - Lacoste + Stevenson Architects with Frost*

The project brief was to retain an existing pavilion styled as a Chinese pagoda and make it useful as an information centre for visitors to Chinatown and the city. The original pagoda from 1980 was a re-shaped symbol of Chinese ethnicity that spoke more of the non-Chinese perception of a unified people than it did of contemporary Chinese life in multicultural Australia. It had little architectural merit, but nevertheless, was to be retained. The architects may well have cursed its circular shape as they contemplated the technical challenges of curved glazed sliding doors, but they have adeptly overcome the challenges of working with this odd building. Their tiny project essentially gives us two buildings. One is a glowing 'lantern' clad with patterns of flowers, fish and birds, created by paper-cut artist Pamela Mei-Leng See that comes into its own by night. The second building, encountered by day, opens up to reveal a red interior containing shelving for brochures and a counter for a single person to guide tourists. The patterned walls are still present but less dramatic. The architects, with the collaboration of the artist, have arrived at a sophisticated enclosure of some technical brilliance that embraces the tourist at the same time as it offers a more nuanced image of contemporary Chinese culture.

Little Napier House - Bureau SRH Architecture

Little Napier House is a delightfully crafted small residence for a family of five within the tight constraints of Paddington's urban fabric. The residence has been conceived within two of nine heritage listed terraces in a row and was originally built c.1860 for officers of Victoria Barracks. It cleverly combines the two terraces to produce a house more than twice its original size within the heritage and contextual envelope constraints. The end design skilfully and significantly increases the usable living space through the removal of internal walls to unite the open plan ground floor. Usable circulation through the house is generous, with glazed balustrades and partitions allowing light to pass both horizontally and vertically throughout the spaces. The unique pedestrian nature of this area enabled the house to be made as open and transparent as possible. The house makes every attempt to engage with the street at ground level, including opening its front door when occupants are home. A one metre-wide front garden is a natural filter through which passers-by can look through to the glass-faced pool at the rear of the house. This pool reflects light back to the interior and street presenting a unique dialogue with the street and public realm. Little Napier House challenges the conventions of private/public space whilst internally presenting a dramatic and flexible use of space and daylight so that over time there can be continual adjustment within the same confines of habitable space as the family unit grows.

HERITAGE

GREENWAY AWARD

Exeter Farm - Design 5 – Architects

The conservation of Exeter Farm required significant research and technical knowledge. Additionally, and beyond the usual parameters of conservation, it ventures innovative financing and a creative approach to capturing the market potential for an otherwise neglected building. By opening the property to the community during the work - with workshops on regular basis – a degree of local ownership and engagement was developed and the conservation process explained. Exeter Farm is thought to have been built in the 1840's. Although not the only surviving example of a timber slab hut it is one of the most complete. The property was purchased by the Historic Houses Trust through its Endangered Houses Fund, whose mission it is to secure a future for at-risk heritage buildings through acquisition, conservation and on-selling with appropriate protection and guidance for future owners. The speculative aspect of its mission adds the challenge of appealing to the market, which in this case is a context of suburban detached houses. The project included the acquisition and rezoning of adjacent blocks, management plans to retain the immediate landscape, a new garden and the designation of the footprint for future additions. The two buildings were in an extremely dilapidated state when acquired with only the chimneys visible under old growth. A significant lean was rectified by a truck and a winch. The project had to 'feel its way' through the conservation process using techniques that were sometimes crude and sometimes

archaeological. A clear hierarchy of decisions about what was restored or replaced is made legible. Additions are clearly so and the project shows considerable restraint in the way it provided additional rooms with services for future use as kitchens, bathrooms or laundries – to be fitted out according to the needs of future owners. The resulting project is a desirable building, with an almost contemporary pavilion feel, awaiting some imagination. It serves as an example for other modest scale heritage projects.

ARCHITECTURE AWARDS

Central Railway Station - OCP Architects

Sydney's Central Railway Station is one of the city's great landmarks. Completed in 1921 it is a huge stone complex comprising the main terminal building with its enormous tower along with bridges, viaducts and ramps. But 90 years had taken their toll and a major stone conservation program became necessary to ensure the buildings were safe and in good condition in the long term. This work is now largely completed. Conservation work followed several years of painstaking and detailed analysis of every one of the tens of thousands of stones in the complex. This even extended to the architects having to abseil over the entire tower to assess the condition of every stone. This is highly specialised work requiring patience, rigour and a detailed knowledge of the buildings, and the properties of stone and its conservation and use. By developing a database of every stone the architects have left a legacy that will assist in future assessment, financial planning, tendering, conservation and management. This complex project was made all the more difficult because of its large scale and the public access and safety requirements that follow from being Sydney's main railway station. It also required a highly collaborative approach with the client, specialists of all kinds and highly skilled tradespeople. The result is a tribute to all involved.

Restoration of Swifts, Darling Point - Clive Lucas Stapleton & Partners

It is exceptionally rare that a private client is willing to take on the restoration of an important 19th century mansion as their own home. More often, owners of such houses want them 'modernised' to make them more appropriate to 21st century living and contemporary taste. But this was not the brief at Swifts. Here the client greatly valued the fact that this vast house – though in a seriously degraded condition when acquired – was architecturally intact and still retained its original four acre garden. The result is one of the most remarkable late 19th century houses in the State. It is now in a thoroughly sound state through a meticulous stone conservation program, new roof and extensive repairs. Internally its 19th century hierarchy and arrangement of rooms have all been retained, almost all serving their original purpose so that the house still functions in the way it was originally designed. The attention to detail in the joinery, hardware, carpet layouts, light fittings, external venetian blinds and elsewhere is exceptional and only comes about through an exhaustive knowledge of 19th century detail, practices and an examination of all the physical evidence. The restoration of the interior surface decoration at Swifts is remarkable. Almost every room was elaborately painted and stencilled and these embellishments have been restored by three firms of highly skilled decorators who took several years to painstakingly retrieve what they could and fill in the remainder. For the architects and client this has clearly been a labour of love. It has produced the most appropriate, but almost unexpected, future for this huge house as a private dwelling and one that has fully respected the history and significance of the place.

***Metcalfe Bond by Smart Design Studio in association with Sydney Harbour Foreshore Authority* - Smart Design Studio**

The Metcalfe Bond Store located in the historic Rocks precinct is a thorough reinvention of a significant historic building adapted to reinvigorate the existing long-term tenant Saatchi & Saatchi. It is an exemplar project which blurs the boundaries between adaptive re-use, restoration and preservation, facilitating many years of a highly revitalised working environment for employees and visitors alike. The conservation enhances the qualities of the existing building, and achieves a delightful sequence of 'entry and moments' throughout the interior. The

original structure has been painted 'white' except for existing brickwork which remains exposed. New materials are 'black'. This dramatic contrast allows an easily legible understanding of old and new. It also creates a sense of lushness and texture to emphasise the existing architectural and/or light qualities of each space and to contrast with the existing building fabric. This hierarchical approach is also evident in the details for doors, lift, staircases, joinery and soft furnishings. The integration of engineering services into the fabric of the interior is also highly commendable. Engineers were engaged for technical advances such as digital lighting. New building elements are clamped to the existing structure for full reversibility. The result is stylish, fresh, richly textured and flexible, and makes for a delightful workplace which fully respects the fabric of this historic building.

COMMENDATION

Newcastle Regional Museum - Francis-Jones Morehen Thorp (fjmt)

The Newcastle Regional Museum is structured around three separate brick workshop buildings, originally part of the railway workshops for the Great North Railways – the oldest of which dates back to 1880. The project brief was to convert the workshops into one museum, at the same time refurbishing them for their new use. All three buildings were aligned with each other, and the spaces between them were fortunately of a suitable scale to construct a new link building to provide for entry and circulation. In many ways the workshops were ideal for their proposed use, with high volumes, good clear span floor areas and generous openings at the ground floor. The architecture internally recedes allowing the focus to be on the displays. A new café is oriented to the public spaces to the north of the museum, ensuring its viability for leaseholders while serving the museum-going public. The main overt architectural gesture is a series of white 'clouds' that hover in the spaces between the sheds, not quite meeting their walls. The success of this gesture, its necessity and its consequences, was debated by the jury. It will be interesting to see how well this most flamboyant insertion will date against the older buildings. In the meantime, the museum has experienced enthusiastic crowds and on a weekend has queues of families waiting for opening to use the free inside playground.

AWARD FOR ENDURING ARCHITECTURE

Australia Square - Harry Seidler & Associates

Australia Square by Harry Seidler & Associates, winner of the 1967 Sir John Sulman Medal, was the first CBD commercial high rise building and a seminal work for the practice. It established new principles in design and construction through its distinctive circular form and the creation of a large public space at ground level. This early work incorporates many of the principles Harry Seidler would employ as the foundation of the practice's methodology including: the sculpting of freestanding tower forms to assure light, air and views for the development and surrounding buildings; the minimisation of site cover to create a public open space in response to the density of development; the modular repetition of structural members; the poetic expression of the static forces (often in association with Pier Luigi Nervi); the incorporation of public art; the use of solar shading devices; and the grouping together of columns on the ground floor. Most important amongst these was the creation of an active public space based on a European piazza, which was a hallmark of Seidler's approach. The public square of Australia Square is one of Sydney's most loved and highly used public spaces; solar access to the space is now legally enshrined in the City of Sydney. The tower's technological advances include patterned structural ribbing and tapering external columns which emphasise the height and elegance of the tower. By employing repetitive floor plates, a precast façade and an in situ core, floors were erected in five working days, setting new standards in office tower construction. This iconic 50-storey tower and its associated public space created through the amalgamation of over 30 individual properties more than any other single project, shaped the redevelopment of Australian cities for the remainder of the 20th century. Australia Square is the unified representation of Seidler's philosophy of the synthesis of aesthetic, planning, technology and construction issues into a 'Gordian Knot' solution resulting in the total architectural and urban solution for a tower in the late 20th century which is

elegant and timeless in its appeal. Australia Square has become a landmark in Sydney and an icon of Australian architecture.

COLORBOND® AWARD FOR STEEL ARCHITECTURE

Milson Island Indoor Sports Stadium - Allen Jack+Cottier Architects

Located on Milson Island in the Hawkesbury River, this multi-purpose building is a key component of a holiday camp focused on health and social equity, used by groups of disadvantaged youths who visit the island on week-long trips. Inspired by the traditional canoe used by Aborigines on the Hawkesbury River, where a single piece of bark is seasoned over a fire and shaped to create a most economical and functional form, the Sports Stadium employs a simple curved form to create an elemental shelter amongst the trees. The form was refined by thermodynamic modelling and wind analysis, resulting in an extruded, asymmetrical curved hall, incorporating fully glazed end walls and low level sidelights connecting the interior to the surrounding bushland. The building dispenses with ridges, eaves, gutters and downpipes, reducing maintenance and removing a major bushfire hazard, where the rainwater, freed from the blockage of leaves and branches, falls directly into rock gardens for natural filtering and collection. The structure of pre-fabricated steel portal frames is clad externally in corrugated Colorbond® steel sheet and lined internally with curved plywood panels. An important consideration when designing the structure was the need to have all materials delivered to the site across the river by barge, placing restrictions on the size and weight of all components. A simple functional brief and modest budget have been translated into a building of great clarity and formal expression that sits exceptionally well in its beautiful natural surroundings.

BLACKET PRIZE

Dapto Anglican Church Auditorium - Silvester Fuller

Devoid of religious motifs and inspired by the idea that the congregation is defined by its people, not its building; the Dapto Anglican Church Auditorium challenges and reinterprets a conventional community church.

The architecture is contemporary, confident, bare and unexpected; an uncompromising approach that has been embraced by this regional community. A large combined foyer and café frame the entry and street interface with full-height shopfront glazing and forecourt seating a – ‘central hub’ that links the existing hall day care centre and new 500 seat ‘black box’ theatre as an integrated venue for both church and the Dapto community. The dramatic transition from the stark white and day lit foyer to the dark auditorium creates intimacy and singular focus toward the stage. Exposed services and the roof structure within the auditorium are simply concealed with darkness. Within a restricted budget, the architects have balanced generous and functional space with material richness derived from an extremely economical palette that employs simple but innovative techniques to create a varied range of textures in tilt-up and in situ concrete. The minimalist composition and stark use of colour highlights internal space and function, and adds scale to external openings that have subsequently been used as a canvas to signify particular themes or uses. The budget has been bolstered by the congregation’s involvement in landscaping, fit out and ongoing building maintenance that in turn creates a sense of ownership. A strong client/architect relationship is evident; the architects’ work displays great care, respect, and a willingness to challenge preconceptions; the Church has responded to this dedication with trust and support. The result is a compelling new venue that blurs the distinction between religious and community space and defines a contemporary expression crafted out of the Anglican liturgy and mission that has broadened attendance at church services. The Dapto Anglican Church Auditorium makes a fine and promising first public building for a new practice and a significant contribution to this regional community.

PREMIER'S PRIZE

Giidany Miirlarl Education Space

- Fisher Design and Architecture in association with Mackenzie Pronk Architects

The Premier's Prize recognises an architect or a project that has contributed to the advancement of architecture in our State. While in the past it has been left to the personal discretion of the Premier, this year I opened up the decision to the people of NSW. And I have always been very confident that the people of NSW invariably 'get it right'. Through an online poll, the readers of the *Sydney Morning Herald* voted on the three shortlisted projects nominated by the Government Architect, Peter Poulet. Although all three projects were worthy and embodied a strong social commitment, there can only be one winner. I am very pleased to award the 2012 NSW Premier's Prize, confirmed by an overwhelming number of citizens, to the Giidany Miirlarl Education Space in Coffs Harbour. Giidany Miirlarl celebrates local Aboriginal culture and history and represents a healing of the scars from when Muttonbird Island was joined to the mainland in 1924. Importantly, the awarding of this project demonstrates our support for all regional communities and in particular Aboriginal communities across NSW. Fisher Design and Architecture in association with Mackenzie Pronk Architects were commissioned by Arts Mid North Coast, National Parks and Wildlife, and Coffs Harbour City Council to build a robust and elegant structure that provides public space, as well as an opportunity to learn about the cultural and environmental history of the site. Giidany Miirlarl successfully achieves this. Local Aboriginal stories about the island will be told in the amphitheatre and the history of the place has been inscribed for all to see on panels which spiral up the rising ramp enveloping the meeting place. Local artists Shane Phillips and Janelle Marshall have creatively interpreted traditional stories of the island and added to a place for social interaction, storytelling, learning and rest. This modestly scaled building project has made a significant social contribution and has been a truly collaborative effort bringing the community together to tell the story of the island. I commend it as a worthy recipient of the 2012 Premier's Prize – as selected by the people of New South Wales.

PRESIDENT'S PRIZE

Professor James Weirick (MLA Harvard) - University of New South Wales

When the NSW Chapter Council formed early in my tenure as President, we set ourselves some clear goals, allowing us to focus our energy and direct our advocacy efforts. The objective has been to steadily build public confidence in the value and importance of good design, particularly when applied at the scale of the city. We have built a strong case for the benefit of more intelligent urban density, along with a corresponding improvement in the quality, efficiency and ecological performance of our towns and cities. In identifying a worthy recipient of the 2012 President's Prize, I have sought to recognise the personal effort of a person who has made a meaningful and sustained contribution to this same cause. Advocating for the qualities that will serve our society well in the face of the challenges of our age – urbanisation, energy security and climate change. James Weirick is Professor and Head of the School of Landscape Architecture at the University of New South Wales. His research interests include urban design, landscape history and theory, and design theory and methods. He has a keen interest in the life work of Walter and Marion Mahony Griffin. This interest in the Griffins, which extends over 30 years, was initiated by his uncle, Colin C. Day, who worked as Walter Burley Griffin's last articulated pupil and who lived with the Griffins at Castlecrag in the 1930's. In making this award, I applaud James as an academic who contributes to public debate. I have long admired his ability to encapsulate the essence of subtle and complex issues with great intellect, sharp wit and an occasional hint of mischief. James has been a dedicated educator, writer, commentator and advocate for cities. Through the prism of landscape architecture, he has been a strong ally of the architect and defender of the public realm and its profoundly civilising effects. I feel very privileged and proud to award the 2012 President's Prize to Professor James Weirick.

MARION MAHONY GRIFFIN PRIZE

Julie Cracknell - Cracknell & Lonergan Architects

In 1998 the NSW Chapter introduced the Marion Mahony Griffin Prize to acknowledge a female architect for a distinctive body of architectural work. The adoption of the name of Marion Mahony Griffin recognises her invaluable contribution to the combined effort of Walter Burley Griffin and Marion Mahony Griffin and their influence on the architecture of Australia. The 2012 Marion Mahony Prize goes to Julie Cracknell. At the ground level of the Camperdown premises of Cracknell & Lonergan Architects (CLA) is a comprehensive library of the histories and stories of suburbs, sites, streets, and buildings in Sydney, and indeed many New South Wales towns. Begun in 1992, when CLA was commissioned to design Tranby Aboriginal College in Glebe, Julie has continued to build and maintain the library, which is regularly accessed to inform research for heritage and conservation plans for CLA projects, as well as for many other architectural firms in Sydney. Additionally, artists, especially Aboriginal artists, seek out the CLA library to locate out-of-print publications on rock carvings and early waterways, because the library – with its often rare books, reports, ephemera, plans, images and related material - also has extensive holdings on Aboriginal Sydney. This important resource, one of several which Julie weaves into her role as Practice Manager, typifies the understated ways in which her quiet, informed and expansive understanding of architecture suffuses her projects addressing heritage, community (especially Aboriginal) and public art. CLA has a reputation and desire for working proactively with curators and artists, especially Indigenous artists. When Hetti Perkins and Brenda L Croft were commissioned by the Australia Council for the Arts to curate the prestigious Australian Indigenous Art Commission within the built fabric of Jean Nouvel's Musée du quai Branly, Paris, they recommended CLA as the support team (2003-2007). The City of Sydney's project recognising Aboriginal heritage in the public domain is founded on the Eora Journey research co-authored by Perkins and Cracknell (2010-2012). Tenacious yet delicate threads linking research, heritage, design, community, and the public domain in Julie's characteristically understated CV reveal an expanded sense of architectural practice.

EMERGING ARCHITECT PRIZE

Penny Fuller - Silvester Fuller

The Emerging Architect Prize recognises exceptional potential in an individual's contribution to practice, research or education, and involvement in the profession through leadership. Penny Fuller stands out in all these areas, amongst a very strong field of young professionals. Penny studied architecture at the University of Canberra, which included study in Paris at École d'Architecture de Paris-Val-de-Marne. Upon graduating she worked on Aurora Place, Sydney with Group GSA and Renzo Piano. Relocating to the UK in 2005, she was engaged as an Associate with renowned London architectural firm Foster + Partners. During this time Penny led prominent large scale international hotel and resort projects, requiring research and innovation to create unique and progressive developments. Penny has contributed to the dialogue examining the relevance, adaptation and progression of Australian architecture. She has given public talks at numerous forums and has curated exhibitions promoting new, young architects. Furthermore, Penny's dedication to teaching is outstanding and she continues to teach at both the University of Technology Sydney (UTS) and the University of Sydney. She was one of the organisers of the CBD Second Life: Masters Studio at UTS in 2011. As a tutor, Penny possesses the rare ability to communicate sophisticated design ideas in a readily comprehensible manner. She also successfully fosters individual creativity whilst clearly articulating the merits of the process-based design methodology.

Five years ago Penny established a design studio in collaboration with Jad Silvester where she specialises in concept development and delivery. While the studio remains a platform for research, education and design delivery, Silvester Fuller has developed and refined a proven design methodology that is rational and progressive, yet flexible. The practice's first built work, Dapto Anglican Church Auditorium, is a hint of the positive results her fresh approach and rigorous design process will bring in the continuation of the practice. In awarding the 2012 Emerging Architect Prize to Penny Fuller, the jury recognises the opportunities for collaborative practice in conjunction with the development of ideas through teaching and discourse. With a local sensibility as well as a

global perspective of our profession, Penny is a part of a new generation of architects showing the benefits of engaging, sharing and promoting each other. Penny shows great potential to continue this contribution to the profession throughout her career.

ADRIAN ASHTON PRIZE FOR ARCHITECTURAL JOURNALISM

David Neustein - *Architectural Review Asia Pacific*

David Neustein writes prodigiously, his quick grasp of diverse subjects and literary style making him the go-to critic for editors of print media in architecture and urbanism. In a writing career that began less than a decade ago, David has contributed to each of the professional design magazines in Australia, as well as international journals such as *Mark Magazine*, *El Pais* and *Pol Oxygen*. Alongside his essays and reviews in *Architectural Review Asia Pacific*, for which he is a contributing editor David's presence is also felt in social media – he has over a thousand followers for his twitter account. There is good reason to listen. David is a confident, courageous and compelling voice that immediately stands out amongst other architectural critics. Prescient and thoughtful in his views on architectural culture and current affairs, he has a deep interest in and concern for social change, politics and humanity. This is nowhere more evident than in the article 'How Green is My Desert?' (*Architectural Review Australia*, vol.62, Summer 2011/2012, pp. 62-63). Writing on attempts to 'green' the deserts of the Middle East, David points to the complex intersection of economics and colonialist histories at work in the 'Dubai Dream', as well as the schadenfreude and misreading with which the West has dismissed such developments as the laughable bad taste of the nouveau riche. While a short piece, it is representative of a larger body of work and his ability to skewer the issue.

For media enquiries contact:

Laura Wise
NSW Communications Officer
Australian Institute of Architects
P: 02 9246 4012
laura.wise@architecture.com.au

Alexandra Cato
National Media and Communications Officer
Australian Institute of Architects
P: 03 8620 3813 M: 0416 022 818
alexandra.cato@architecture.com.au

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