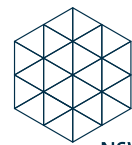


2015

—
**2015 NSW
ARCHITECTURE
AWARDS**
—



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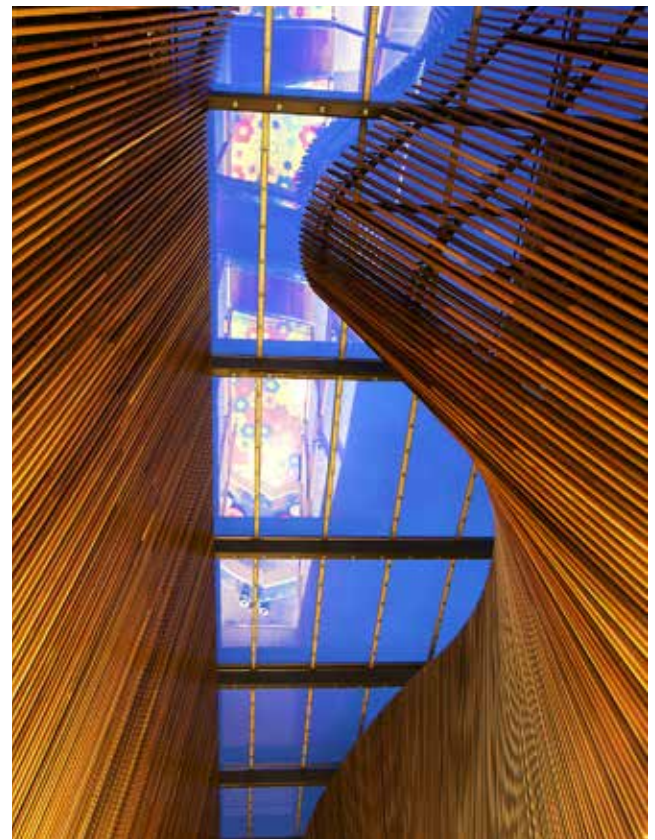


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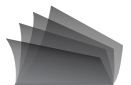
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**2015 NSW
ARCHITECTURE
AWARDS**

PRESIDENT'S MESSAGE



The entries for the 2015 awards reflect the broad range of architectural projects across New South Wales - from outstanding large-scale public place-making through to imaginative and cost-effective alterations and additions to modest houses. 79 projects were shortlisted from 171 entries, a success rate of 46%. 53 awards and commendations have been made, meaning that nearly a third of entries received an accolade in the program, and detailed in this official awards publication. I am pleased to see the juries are maintaining a spirit of generosity in acknowledging the good work of our peers.

There has been progress on a number of fronts in this year's awards program:

- One of the major misconceptions in recent years is that the public architecture category is exclusively for public buildings that are accessible to the public. Institutional buildings that can in fact be quite private are, however, still eligible. There were a number of entries for 'private' buildings in public institutions this year, indicating that the right message is getting through to the profession.
- Another common misconception is that the interior category is exclusively for 'separately commissioned' interiors - whereas any interior, including those wholly integrated with the architecture in a single commission, is equally eligible. The range of entries in this category indicates that this broad definition of eligibility is now better understood.

- Unbuilt master plan projects are eligible in the urban category. One entry was received this year; the Institute will be encouraging more entries in future years.

- Acknowledging the inventiveness of short-term 'pop up' architecture in recent years, the small project category now includes transient architecture; projects that may not be visited by juries because they have been dismantled prior to the period of the judging process. The category also includes temporary work such as exhibition design, set design or installations.

Education category

One of the most important decisions taken this year was to create an awards category for education buildings entirely separate from the public architecture category. A new named award for NSW - the William E. Kemp Award - has also been created for this category. This change acknowledges the increase in the number and quality of entries for educational buildings over recent years. It also recognises the unique user requirements of educational institutions, including the separation of common areas from spaces specifically for staff or students, and the challenges these pose for the architect.

Lighting prize

The IALD Lighting Prize is a new award created to celebrate the UNESCO International Year of Light 2015, by promoting lighting design in the built environment, and collaboration between architects and lighting designers. It has been

introduced in collaboration with the International Association of Lighting Designers (IALD) and is sponsored by Erco.

Marion Mahony Griffin Prize

We are also very pleased to announce Bespoke as a new sponsor of the NSW Awards, supporting the Marion Mahony Griffin Prize which recognises the work of a female architect in the profession. Bespoke join us at an exciting time for the Prize and we welcome their support in promoting the work of the recipient this year and into the future.

Gender equity

This is an area of Institute activity where I've been pleased to observe considerable investment of time and energy by member practices. One of my first actions as incoming President was to help launch the NSW Champions of Change program alongside the Gender Equity Taskforce, Sex Discrimination Commissioner Elizabeth Broderick, Arup CEO Peter Bailey and Parlour's Dr Naomi Stead and Justine Clark in March.

At the end of April our facilitator Dr Jess Murphy and I hosted the first meeting of the program. It was a very good start. Nine interesting men from medium to large practices told a variety of stories about their journeys along the road to gender equity in their practices and in their dealings with professional colleagues. I was struck by the honesty of their stories and the strength of their desire to be an effective champion. I am confident that the camaraderie developed at that meeting will lead to substantial progress in the years ahead.

MESSAGE FROM BLUESCOPE PRINCIPAL CORPORATE PARTNER

Higher quality apartment design research project

This exciting project, instigated by the Institute, brings together key architects and experienced researchers from three universities. It is all very well for those in the know to talk eloquently about the beneficial impact of good design on the lives of apartment dwellers; what we need after 13 years of apartment buildings regulated by SEPP 65 is hard data to back up the rhetoric.

If we can match qualitative research with quantitative data we will be able to define 'amenity' with metrics based on information from the real world of existing apartments. The effect on community attitudes towards the construction industry could be profound. The research potentially could underpin the next review of SEPP 65 and also support changes to Australian Standards, the BCA, and even every LEP & DCP in NSW.

The available evidence suggests that well-designed apartments can improve the quality of life of their inhabitants, and may lower costs to the government and the community through reduced mental and physical health costs. We need to be able to quantify this improvement and measure the cost savings.

This in turn will make it easier for business and government to compete in the international market place for highly skilled labour, providing New South Wales with social, economic and competitive advantages.

Mentoring program

The revived program was launched in early May with

over 100 participants. It differs from the previous program in that mentors and mentees are now usually separated in age by only five to 10 years, meaning participants can relate to each other more easily and understand what career steps are next within their reach. It is also mentee-led; the mentee driving the agenda and goal-setting, making it easier for the mentor to provide support and a broader perspective. Thanks to Monica Edwards and Laura Meyer as the energetic drivers of the program, with excellent professional help from Annette Gray of Growth Leadership Solutions.

Chapter Council on the road

The first of our out-of-town Chapter Council meetings was hosted by the Inner West Architects' Network in early May. This was a great evening that gave the networks the opportunity to ask questions and engage their Council and President in conversation on what they see as the Institute's priorities, and ideas to strengthen the relationship between the Networks and the Institute. The next of these meetings will be hosted by Hassell, followed by the Country Division Bathurst conference in September.



Shaun Carter
NSW Chapter President



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From BlueScope, congratulations to the architects who have designed or executed buildings of high merit, produced work of great distinction or endowed the profession of architecture in a distinguished manner.



Rob du Toit
National Specification Manager



JURORS



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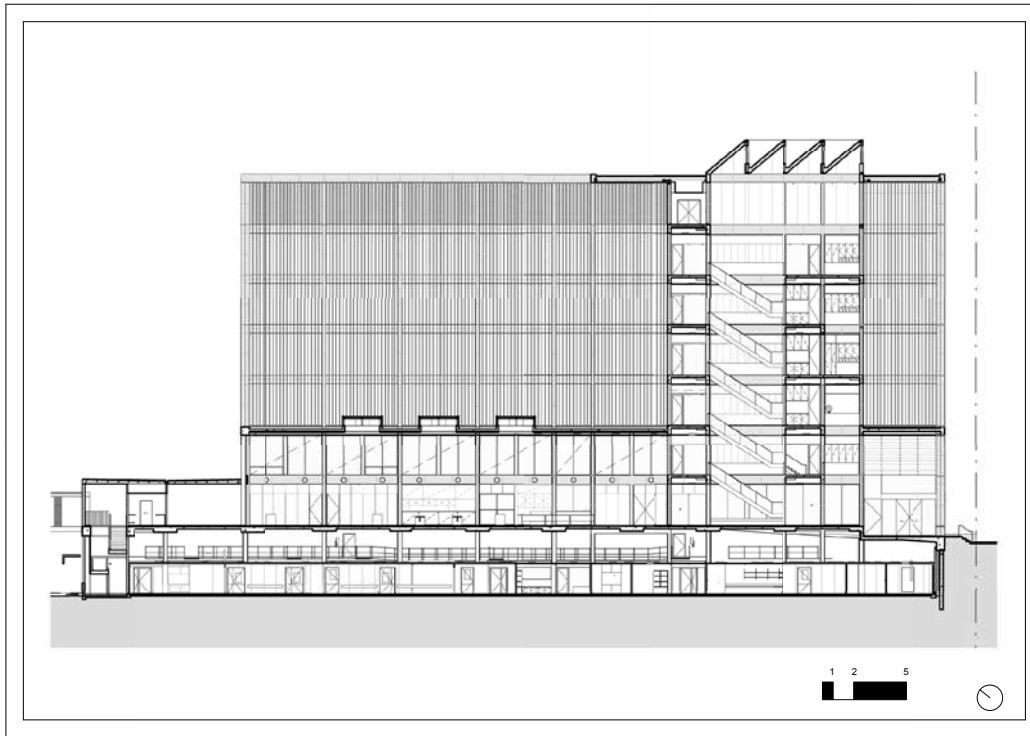
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Photography: John Gollings

Westmead Millennium Institute

BVN



The Westmead Millennium Institute brings together staff from six sites across the Westmead Hospital campus; facilitating a regrouping of divergent research groups within a singular place of calm engagement.

A strong sense of logic drives the ordering and thus expression of the building. It strikes an impressive presence along Hawkesbury Road, almost formidable at the suburban edge of the campus. Despite this sense of calm resolution, it is a flexible and even unfinished building, which ensures its continued use and adaptation over many years as its shape and occupants may change. Generous service zones

integrate the huge array of engineering required now and into the future, and many of the spaces now set up as offices can become labs as this use expands.

From within, this logic brings clarity to a complex, multi-functional brief. Access to light and views to the outside are provided equally from within and through laboratories, offices and communal spaces. This transparency also facilitates a layered understanding of the building's use, promoting interaction and connectivity between researchers and engaging the visitor.

BVN's well considered palette of materials and details

underpins the enduring quality of this building, which offers a beguiling sense of wellbeing. A mix of natural materials, quality concrete and light-reflecting white surfaces create a focused working ambience. Generous proportioning elevates the mundane and a quiet strength emerges through the skilful execution of many parts within the whole.

This is a project where every aspect has been considered. The sensitivity and deftness of this consideration has transformed the building's logic into an uplifting and inspiring environment for collaboration and research.

Established 1932

The Sulman Medal was named for the English-trained architect John Sulman who had been working in NSW since the 1880s. Sulman was a passionate advocate of town planning and the Medal, which commemorates his work, was initially awarded to a building of exceptional merit that contributed to the streetscape.

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WT Partnership
Quantity Surveyors

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*Abigroup and
Cockram*
Builder



Photography: John Gollings

St Barnabas Church

Francis-Jones Morehen Thorp (fjmt)

There are few contemporary spaces for worship that convey an appropriate sense of the spiritual with architectural distinction and a contemporary stance. This project, replacing a historic church destroyed by fire, succeeds in this task; made in this case even more difficult by the tight site wedged between taller heritage-listed buildings and one of Sydney's busiest streets.

Uniting a wide array of functions for a diverse congregation, the project provides not only the church and its generous and evocative narthex, but also a landscaped courtyard and a civic stair to the side street. Teaching, office and meeting rooms on the lower level offer additional and more intimate spaces for congregation. These level changes are used to full advantage to define the different uses, and provide privacy and security where needed.

The tight site has not constrained the architecture; one sits well with the other, reaching out with a variety of public and semi-public connections. There is a successful balance between prescribed space, and space which is able to be appropriated by the congregation or offered for public use.

A major success is the soft wash of daylight into the interiors of the church and its narthex, where a tall cross is sculpted in light, forming a sign to the street beyond. Often humble materials are detailed and executed with rigour. Generosity comes from the tall soaring forms of the church and the narthex, and the sculpted voids connecting these spaces to the lounge foyer below, where one hopes the collection of comfy old sofas will grow.



Photography: Christian Mushenko

Bankstown Library and Knowledge Centre

Francis-Jones Morehen Thorp (fjmt)

The Bankstown Library and Knowledge Centre is a 21st century library with all the public dignity of the grand reading rooms of the past, creating a community hub for the city's civic precinct. A transparent addition to the precast concrete of the 1970's Bankstown Town Hall, the Library contains a sequence of public areas contained within a single 'great room'. From the large atrium to the intimacy of the stacks and reading nooks, here the reader can be alone or together, but always a part of the collective.

The architect's decision to adaptively re-use a substantial portion of the original Town Hall is at the heart of a significant number of sustainable design initiatives. However whilst energy and water saving measures are increasingly required of our buildings as a baseline, it is the 'place'-specific measures

which are to be commended here. In particular the analysis of demolished materials and their re-working into the project represents not only an embodied energy saving, but also underpins a story of evolving community identity.

The success of innovative and lively sun shading is seen both outside and in, where it effectively modulates daylight to the tall interior. A lithe and colourful riff on the geometry of adjacent precast panels, the façade screen effectively bestows a new identity to the Centre.



Photography: Michael Nicholson

Shoalhaven Cancer Care Centre HASSELL

Shoalhaven Cancer Care Centre (SCCC) is a comprehensive cancer treatment facility consisting of a day facility cancer centre and accommodation for patients and carers. The centre stands on its own within a picturesque landscape setting adjacent to the Shoalhaven District Memorial Hospital. HASSELL has used this siting to great advantage in creating an exemplary patient environment, which recognises the role of the built environment in promoting healing.

The architects have pulled apart the functional diagram and conventional notions of efficiency to breathe life into the Centre; providing better access to natural light and a connection to nature throughout the building. Individual treatment and consultation spaces are set around a central courtyard, and sited to take advantage of the views and engage the bushland

setting to create a positive healing environment.

The chemotherapy treatment 'hall' occupies an elevated position with a vantage across the Shoalhaven River. Natural timber linings give warmth to the space, while expanses of glass to the river and low dividing partitions allow both solitude and solidarity between patients. The relaxed informal character is carried through in its detailing and materiality, and legible within the hospital grounds without requiring the extensive signage which so often compromise similar facilities.

Despite a modest budget and its challenge to conventional models, the project has created a dignified and human environment, where the best quality care available to clients, carers and staff is delivered in a way that should be a model for future developments.

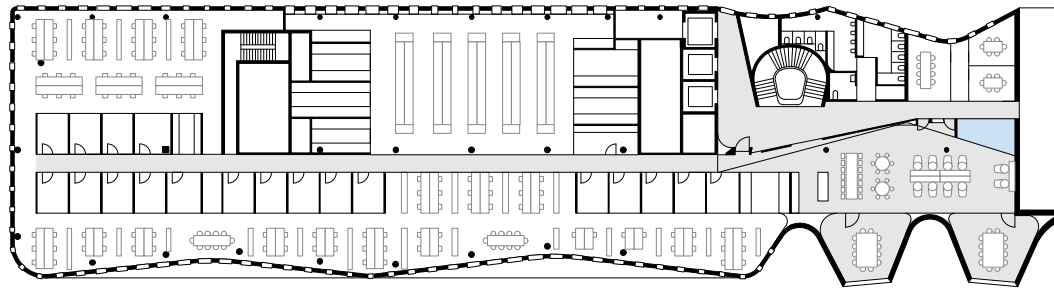
EDUCATIONAL ARCHITECTURE
WILLIAM E KEMP AWARD



Photography: Anthony Browell

UTS Science Faculty, Building 7

Durbach Block Jagers Architects & BVN Architecture



Level 6 Plan (Typical)
1:500



UTS Science Faculty, Building 7 is an inventive take on a masterplan envelope that protects and preserves winter sunlight onto Alumni Green - a new collegiate heart for the campus. The building's billowing external form, despite all that it gives, gets more back from this generous response to the site's restrictions, while inside, the various research, teaching and office spaces are linked by a spatially rich circulation system.

A deliberate dispersal of functions at ground level spreads activity across the long site. Teaching spaces look out to Thomas Street, while the colonnade connecting

the main lounge and café spaces provides a generous sheltered edge to Alumni Green. Bespoke light fittings, inventive in their reference to the building's function, add lightness and humour to the main circulation routes, their early-industrial aesthetic recalling the works of Le Corbusier.

To meet the brief within the envelope, the building incorporates much of its program underground. Manipulated daylight penetrates deep into the building, gently washing these subterranean spaces through colourful shafts and slots, often lined with reflective tiles. The drama and excitement of

the main teaching laboratory with up to 300 students engaged with complex and high level demonstrative experiments is unequalled; its clear functionality not overpowering its carefully modulated volume and light.

Crafted by human hand and mind, this is a humanist and tactile building; of surfaces you touch, hug or sit upon; of spaces which foster the individual within the larger community; and of experiences that seamlessly entwine the interior experience through space, material, furniture and lighting.

Established 2013

This award is named after William Edmund Kemp who in 1880 was appointed to the newly created position of Architect for Public Schools in NSW. Many of the high quality schools and technical colleges he designed across the state are still in use today. The award is given for excellence in the design of educational facilities, including those for preschool, primary, secondary or tertiary education and research.

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Arup

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Steensen Varming
Greenstar & ESD

JBA Urban Planning
Planner

EDUCATIONAL ARCHITECTURE ARCHITECTURE AWARD



Photography: Ross Honeysett

Camperdown Childcare CO-AP (Architects)

Camperdown Childcare creates a warm and engaging learning and care facility within the surprising environs of a former industrial warehouse. Aptly harmonious, the interplay between scale, shelter and material allows a space where a child's ability for imagination and discovery is nurtured.

A series of child-scaled 'houses' line the southern wall, this façade stepping outwards towards the rear of the warehouse to accommodate the varying functions for different ages of children. A low ceiling to these spaces provides enclosure and protection, with openings to temper light, warmth and noise as required, as well as being a strong datum within the warehouse structure.

These playrooms look onto a combined open circulation and communal play area or 'public street', portions of which have been

opened to allow daylight - and rain - into the space, whilst in other areas the roof is retained in its original form to provide the prescribed protection from sun exposure. This measured variation in enclosure presents an intriguing blurring of internal and external spaces.

Innovative detailing employs a simple palette of robustly finished timbers which bring both warmth and economy to the construction, allowing for site assembly of timber joinery as well as its potential disassembly and re-use.

This is a delightful example of an environment for learning. The subtle inclusion of elemental shapes and platonic forms conjure the playspaces of Aldo van Eyck. As a whole however, this is the making of a building which in its nature could be momentary, as it could be enduring.



Photography: John Gollings

Charles Perkins Centre Francis-Jones Morehen Thorp (fjmt) + Building Studio (architects in association)

This innovative union of medical and social research disciplines is targeting the contemporary issues of obesity, diabetes and heart disease. Housing labs, teaching and office spaces, a lecture theatre and a treatment clinic, the building has a clear demarcation of functions and a robust grid, adaptable to the rapid developments in current research needs.

The sculpted sandstone northern façade, with its array of deep, vertically-articulated reveals, relates to the scale of Parramatta Road and the similarly bluff elevations of the adjoining St John's College by William Wardell. The south façade is less formal, an open composition of metal and glazing, whilst the ends celebrate their extruded forms with extended blades and curved volumes housing stairs and plant services.

The four-square and often enclosed elevations do not prepare

one for the sweeping drama of the atrium. On entering below the sculptural void, one feels truly connected with this large and sophisticated 'organism', expressed by the blood colours and graphics of the bounding wall. The six-level void is defined by the curves of beautifully-built white-finished cascading stairs and balconies, washed in daylight from the roof. The atrium succeeds as a place to unite researchers and students, staff and patients.

Throughout the building, scale and program are reinterpreted for the human user, with vistas to the surrounding landscapes, excellent daylight and frequent breakout spaces linked by the interconnecting stair. The high-tech 'super lab', a teaching space for 300 students, celebrates the entire program as a massive engine-house of future-focussed learning.

EDUCATIONAL ARCHITECTURE ARCHITECTURE AWARD



Photography: Simon Whitbread

Cameraygal (formerly Dunbar building) NSW Government Architect's Office

The Cameraygal building was designed in 1967 by the NSW Government Architect's Office in the Brutalist style, and functioned as a science laboratory block for UTS until the 1980's.

The building's re-invention as a centre for learning and innovation for TAFE has revitalised an introverted space to one with connections to outside, and between spaces, generating a new sense of community. The new building fabric has changed the internal experience to one celebrating natural light, cross flow ventilation, transparency, flexibility and technology. At its core is the idea of recycling a disused structure as part of the educational process.

As a building resurrected, the new intervention responds to the old in its robust and pragmatic nature. Concise cuts create a

double height entry and connecting spaces above. The entrance has been turned from the street to its new address facing the College Green, becoming its focal point; and new forecourt terraced seating form an extension to the welcoming open-plan spaces on the ground floor.

Existing precast sun-shades have been removed to increase permeability and create balconies. New vertical sun blades, that suit their orientation, allow the original modular structure to be exposed, whilst retaining the strong contrast of light and shadow intended in the original design.

Humanising and refreshing in approach and outcome, Cameraygal is a case study in real sustainability, where the embodied energy of the original structure is given a genuinely useful new life.

EDUCATIONAL ARCHITECTURE COMMENDATION



Photography: John Gollings

Sustainable Buildings Research Centre (SBRC) University of Wollongong

COX Richardson

The SBRC is a celebration of sustainability in construction. A 'bricolage building' designed to prototype a range of sustainable building technologies, design strategies and materials, the fabric of the building is itself a site for integrated research. As an armature for experimentation and research, the hand crafted and playful layering of recycled materials is a delightful foil to the equally visible and precise technologies of research which create their own patterns and textures within the form.

The building is designed to achieve certification under the Living Building Challenge. By acknowledging challenges of social responsibility and equity, this framework explores a more holistic approach to the nature of sustainability than simply considerations of resources and energy use.

From the outset, the architects have responded to site with a building form that maximises passive opportunities: insulation and shade for solar control; mass for thermal comfort; orientation, height and depth for effective natural ventilation and daylighting. This is supported by active systems designed for 'plug and play' connections to experimental technologies, allowing researchers to modify operations and interactions.

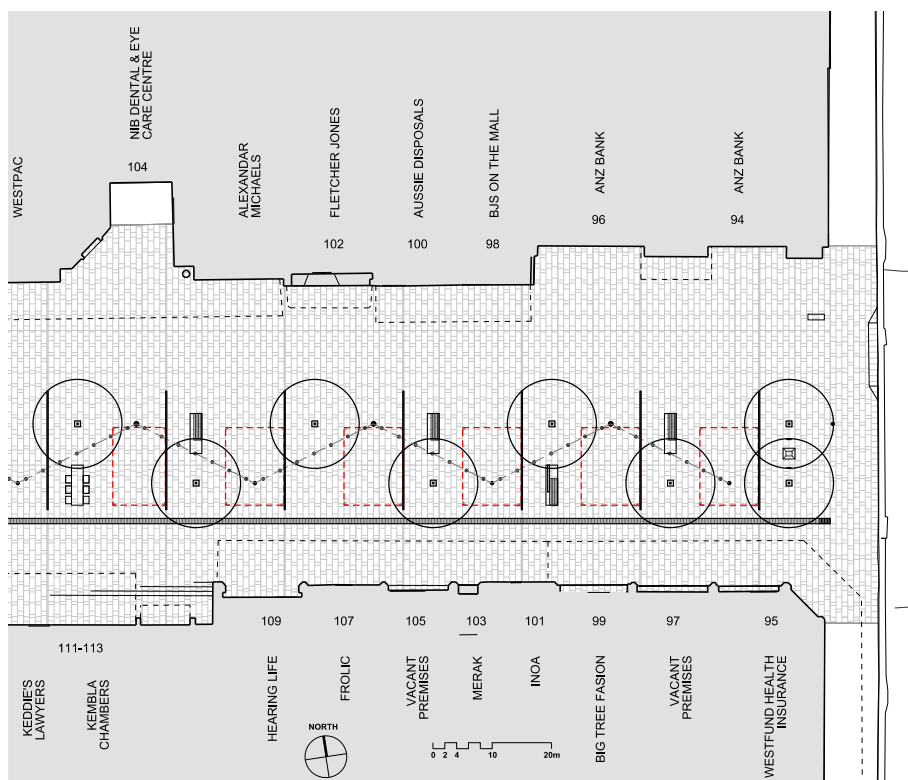
Situated on the edge of Wollongong, the building embraces its wider context of escarpment and ocean. With net-positive water and energy usage, and surrounded by edible gardens and rich habitats which signal opportunities for the broader Campus, the SBRC points to its purpose of fostering knowledge as well as changing behaviour on sustainability.

URBAN DESIGN LLOYD REES AWARD



Photography: Ian Hobbs

Wollongong City Centre and Crown Street Mall Renewal NSW Government Architect's Office



This is one of a series of integrated projects aimed at creating a centre in Wollongong that 'supports an active city life'. At the historic heart of the city, it links the railway station with the ocean, in a gentle sweep of space that had suffered as a cluttered and dysfunctional 1980s 'mall'.

By careful design process the project amply succeeds in its aims, providing a flexible and durable place for people which stretches 360m through the city. Painstakingly considered detail and finishes, without wilful display, create strong linear and cross connections, and a variety of functional spaces that no

longer interrupt the continuity of the street.

Simple and elegant paving distinguishes the place, enlivened at night by an array of subtly-changing lights. A twin avenue of spotted gum trees provide shade and a distinctive landmark quality, whilst the space either side is articulated by subtle variations in paving and the swelling of volume at gathering nodes. A suite of urban design elements creates rhythm and order for all; details of these - like the cantilevered seats - reveal a spirit of quirky but appropriate innovation.

Many of the project's strategic design initiatives are not

visible, but their results will support the future of the mall: well-resolved systems to recirculate water, the deep and specialised soil pits for trees beneath a pavement designed for full vehicular traffic, and the smart consolidation of services for future maintenance.

The Mall renewal demonstrates how absence and restraint give more, and how the removal of existing elements can facilitate new urban functions alongside everyday city life.

Established 1979

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

PROJECT TEAM

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SESL Australia
Soil Science

MEL Consultants
Wind Tunnelling

Kayder
Programming of
decorative lantern
movements

Construction Team:

Lahey Constructions
Builder

Wollongong City
Council
Project Manager
NSW Public Works
Construction
Manager



Photography: Brett Boardman

The GPT Group's Wollongong Central HDR Rice Daubney

This is an exemplary project representing the new role of shopping centres as active players in the life of the city. Not segregated and contained, they face outwards and connect the streets and squares of the city.

Wollongong Central presents a richly layered sequence of planning, commercial and formal decisions combined with clarity to enhance civic life now and into the future. The stitching together of networks between public and privately owned space, the extension of activated uses into the evening as an interface to the street, and the provision for future growth on and around the site, are all products of this approach.

As a continuation of the public domain, its internal 'street' is naturally lit and provides visual connections to the retail spaces above and below. The multi-level centre is however designed not to direct the visitor, but to

allow choice and free movement when passing through. A focus on natural materials and commissioned artworks enliven the main focal spaces, with a strong point of reference to local identity and place-making.

Wollongong Central has occupied new territory in the city's retail precinct, the first intervention at the beginning of the as yet ungentrified traditional high street. As a catalyst for further development and fine grain revitalisation along the adjacent streets and laneways, it will continue to impact upon the city's transformation as a vibrant and dense urban centre.



Photography: Brett Boardman

Tamarama Kiosk and Beach Amenities Lahz Nimmo Architects

This project demonstrates the power of considered urban design in the siting and scaling of buildings to form successful public space, in solving conflicts, and opening up new connections.

The brief for this project was to replace the existing dilapidated Tamarama Kiosk and also provide new service areas to accommodate Council maintenance, lifeguards and Tamarama Surf Club requirements. Despite deep community affection the old kiosk and outdoor cafe was poorly located, in shade by mid-winter and constrained by conflicts between a service road and the public path network.

Lahz Nimmo Architects used this opportunity to strategically restructure the open space, relocating the new kiosk and services building to the southern side of the park with access to more sun, and tucking the

depot on the site of the old kiosk against the northern cliff. Establishing a new hub to the south side away from vehicular traffic has also allowed the coastal walk to realign and follow the beach promenade, removing the previous dirt track that used to bisect the park. The new Tamarama Kiosk sits back quietly against the sandstone escarpment; the vista of the beach and ocean framed by the headland to remain as the lasting view.

The material palette of predominantly precast concrete and recycled Australian hardwoods has weathered well, taking on the patina of the coast. The green space of the park, with its new focus and structure, is both delightful and well used. The new kiosk and service building have quickly become part of the fabric of the place – both Tamarama's unique landscape and its beach culture.



Photography: Brett Boardman

Chatswood Transport Interchange COX Richardson and DesignInc Joint Venture

This complex mixed use project - a case study of the potential of Transport Oriented Development - achieves the restructuring of a whole city precinct. It forms a new civic spine that unites transport, retail and genuine urban places with the existing street and open space network.

In combination with the redevelopment of the railway station, the project includes a major retail mall and towers of residential and commercial space, which are arranged to maximise sunlight and connectivity. Its scope was large enough to enable the resolution of the complex levels and circulation patterns at the heart of what has become a new major city, and unite the previously severed halves of Victoria Avenue, Chatswood's historic main street.

Described by the architects as a 'permeable urban catalyst',

the active retail experience seamlessly connects with adjoining bus interchanges and the street network, reaching up to access the towers above, and activated by the flow of people and new public areas on every level. By untangling pathways, making visual connections and being suitably finished, the main spaces do not feel mall-like or privatised.

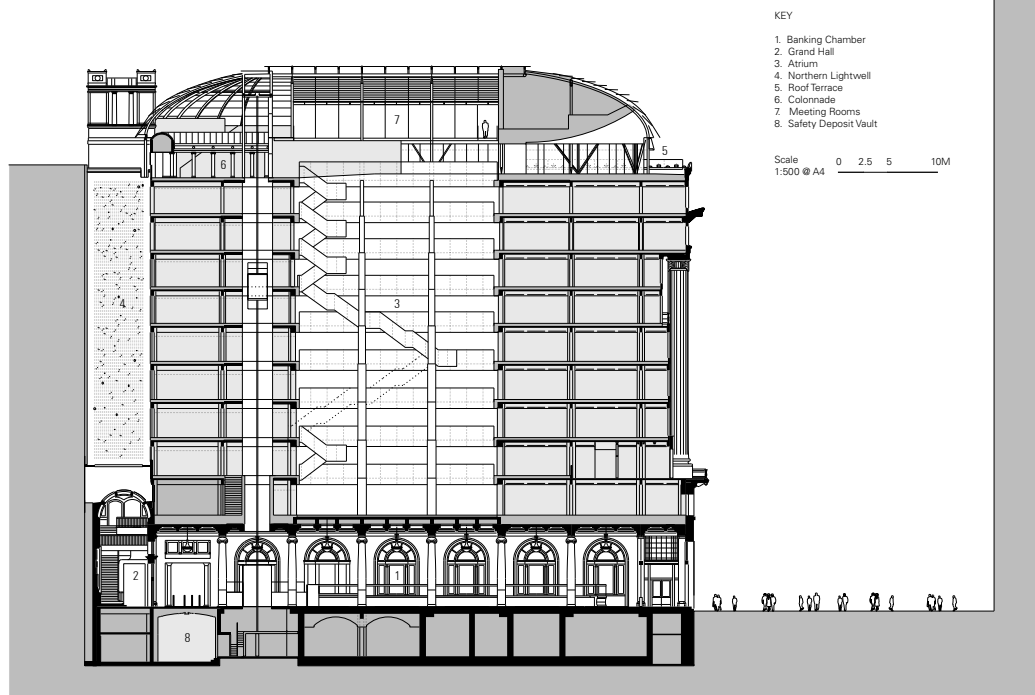
This major civic transport and shopping node, with its mix of durable finishes and good daylight, feels urban, dense, and exciting. It awaits its next phase, where the city takes over at its fringes leading to the invigoration of laneways, and the settling-in of its residential use.

COMMERCIAL ARCHITECTURE
SIR ARTHUR G. STEPHENSON AWARD



Photography: Peter Bennetts

50 Martin Place
JPW



Macquarie Bank's decision to purchase 50 Martin Place became the impetus for the renewal of one of the city's most significant heritage buildings. The project establishes a new benchmark for sustainable design through building re-use, achieving a 6-star Greenstar rating.

The new works touch lightly on the most important heritage areas of the building. The insertion of glass lifts and bridges minimise invasive security measures and a disused heritage staircase has been recommissioned as a fire escape. From their arrival into

the original banking chamber, visitors now rise through a central void directly to the rooftop in a glass lift that offers views into the work areas of the bank.

More dramatic interventions have brought the building up to Macquarie's demanding workplace standards. The central void has been widened by 50% and a bold orange stair has been inserted to link the floors. A full fresh air system with underfloor supply and chilled beams has also enabled higher custom ceilings.

Resting lightly on the masonry base, a sculptural glass dome has been added to house a suite of lounges, meeting and function rooms over two floors. Discreet from street level, the dome is a prominent statement from the surrounding towers. Appearing original at a distance and contemporary up close, the dome echoes the original building's symmetry and order. Technical challenges of the design, engineering, acoustics, audio visual and lighting are resolved with seemingly effortless style through research, collaboration and prototyping.

Established 1979

Named for one of the founding partners of the firm of Stephenson and Turner, Sir Arthur G. Stephenson, this award is given for the design of an outstanding commercial building.

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Project Associate

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Sisi Wang

Yi-Jan Lien

Tomek Archer

Paolo Strracchi

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Acoustic Consultant

Acoustic Logic
Acoustic Consultant

Arup
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MBM
Cost Consultant

Surface Design
Facade Engineer

NDY
Vertical
Transportation

One Group
Accessibility

TKDA
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Building Surveyor

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Brookfield Multiplex
Builder

Savills
Project Manager

Consultant Team:

TTW Taylor
Thomson Whitting
Structural
Consultant

BVN Donovan Hill
Interior Designer



Photography: Brett Boardman

TransGrid Headquarters Bates Smart

The most challenging sites require great discipline to achieve a simple, elegant solution. The TransGrid Headquarters represents the transformation of vital city infrastructure into a well resolved, restrained building that creates value for its owners, occupiers and the city.

The site sits on a pivotal junction along the Ultimo Pedestrian Network. The existing building was provided for a commercial office to be constructed above it, but contemporary commercial design has evolved well beyond the planned central building. A new rule book was required to expand the footprint, establish a side core and provide for inter floor connecting stairs. A collaborative approach achieved an innovative structural and services solution to achieve these objectives, allow for an extra floor, and to activate the pedestrian streetscape with external glass lifts, lobby, artwork and cafés.

The architectural form is expressed as a series of seemingly random, stacked volumes of varying heights which mediate between the context's diverse scales. Finely resolved façade detailing, punctuated with horizontal and vertical shading, establish a balancing counterpoint to the extroverted Gehry-designed UTS building located diagonally opposite.

Internally, the integrated fit-out for TransGrid achieves a high quality workplace that brings together the disparate office and engineering groups into an effective, flexible and walkable working environment. A naturally ventilated balcony provides access to an outdoor break space in its centre, and the base building and fit-out achieved 5 & 6 Green Star Ratings.



Photography: Simon Grimes

The GPT Group's Wollongong Central HDR Rice Daubney

Wollongong Central is a testament to the value of long-term vision and a willingness to challenge the status quo. It turns the traditional shopping centre inside out to actively engage with the community, setting up a framework for the future development of a dense urban community, which includes residents, students, retailers, office workers and visitors.

The conceptual framework for the design expanded well beyond the plot boundaries to redefine the civic axes, revitalise adjacent streets and laneways, and provide impetus for the restoration of neighbouring precincts.

The building fabric adjusts to the time and the seasons, creating an environment that responds to its context. The undulating forms of the soaring five-storey internal timber street evoke the multi level site, with constantly

changing daylight and mixed mode ventilation. Surprisingly delicate patterns are cut into or formed out of robust materials like steel and concrete, and human scale and warmth are established through the use of tactile materials, colour, humour and integrated artwork.

The external walls of the food court are part operable and part lined with cosy booths which overhang and engage with the street below. The adjacent major highway has also been reclaimed and turned into an eat street.

The client demanded local steel with local manufacture and secured the best of local providers. As a result the building is far more than a shopping centre; it is the catalyst for the revitalisation of a community. The design, detailing, decoration and construction establish a new quality expectation for this important regional city.

INTERIOR ARCHITECTURE

JOHN VERGE AWARD



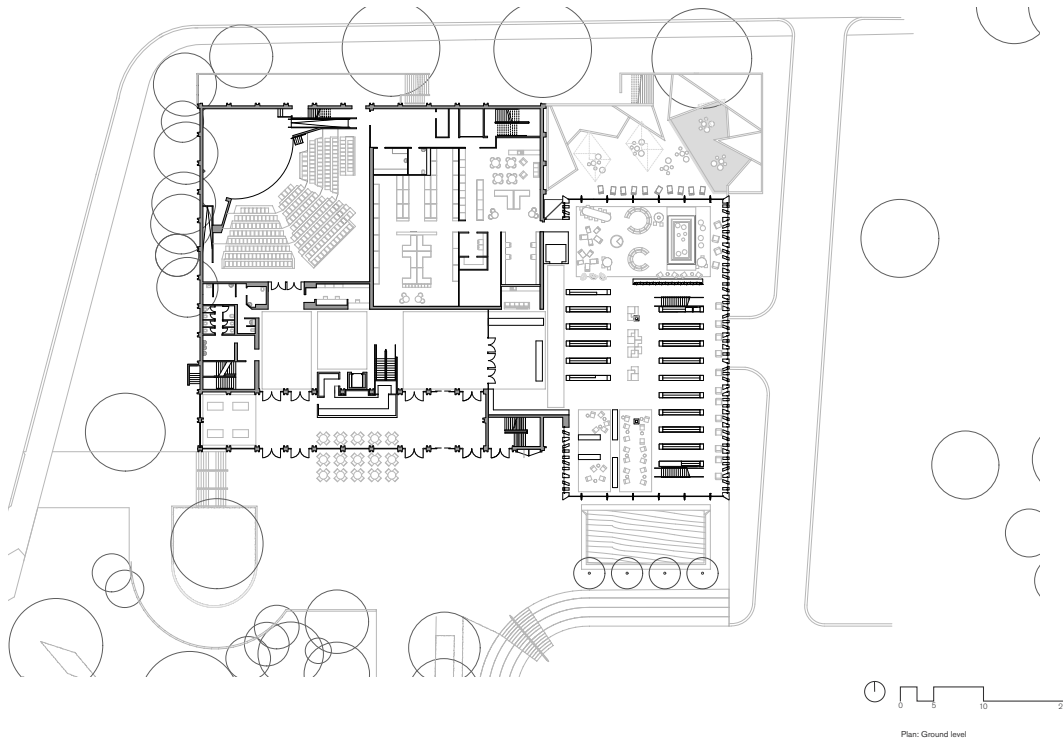
Bankstown Library and Knowledge Centre

Francis-Jones Morehen
Thorp (fjmt)

Photography: Christian Mushenko

INTERIOR ARCHITECTURE

JOHN VERGE AWARD



The Bankstown Library and Knowledge Centre is a benchmark example of determination, underpinned by outstanding design. From the initial rejection of a brief which called for the demolition of the existing building, through the dedication of staff who salvaged heritage ceiling panels and hand sanded them, to the active hub of local residents utilising a wide range of internal settings, this project is an example of redemptive design.

The conceptual framework provides clarity in both the interior architectural solution, and to the expansion of a classic modern building.

Joinery is constructed from warm salvaged timbers, interior spaces are light, elegant and tailored to their purpose, and furniture settings are varied – their popularity and level of use a testament to the appropriateness of their design. Every aspect of the design is crafted, including custom lighting, signage and joinery elements, and the central green wall is the visible signboard of a sustainable solution that goes beyond rating systems. It is at once civic and human scale; accessible across generations and cultures.

The program that currently incorporates a new library

over 3 levels, a 300 seat theatre, IT labs, conference facilities, community meeting rooms, scented reading garden, a new cafe and landscaped public domain is continuously evolving. The integration of new and old is seamless, and the hybrid design approach has not only given new life to a threatened asset but authenticity to the new.

Established 2007

Named for the English-trained architect John Verge, who arrived in the colony of Sydney in the early 1830s, this award is given for excellence in interior architecture.

PROJECT TEAM

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Project Architect

Karina Kerr
Project Architect

Katherine Tracey
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Steensen Varming
Mechanical
Consultant

Warren Smith & Partners
Hydraulic Consultant

Acoustic Studio
Acoustic Consultant

Arup
Facade + Fire
Engineering

Accessibility Solutions
Accessibility

Group DLA
BCA Consultant

Construction Team:

WATPAC
Builder



Photography: John Gollings

St Barnabas Church Francis-Jones Morehen Thorp (fjmt)

St Barnabas Church was rebuilt after a destructive fire. Today, a new building is the heart of an inner-city community. The clarity of form, quality of light and material elegance channel spirituality, which is the essence of worship.

Dedication is required to achieve simplicity. Integrated into this strong architectural concept is a full range of engineering disciplines. The arrival foyer and worship space is conditioned with only tempered air and lit mainly by natural light. The resolution of the functional program allows the worship space to be utilised for meetings, dinners and concerts, when the space is a container for human communities in action.

Children are a carefully considered asset to the community, and they engage with the forms of the church which

are robust enough to withstand them. The multi-function space below provides a supervised play area, but also converts to a function space with commercial kitchen for wedding receptions or community meetings. The suite of other spaces at the lower level includes amenities, rehearsal space for musicians, offices and community meeting rooms.

If the number of people coming and going in a church space at 9am on a Monday morning is any measure of the success, then St Barnabas Church is a model. Not only has this building achieved a carefully crafted meditative space, it has also delivered a highly flexible building that minimised capital cost and ongoing operational cost. It has rebuilt a rapidly expanding community in the heart of the city.



Photography: Andrew Chung

Charles Perkins Centre Francis-Jones Morehen Thorp (fjmt) + Building Studio (architects in association)

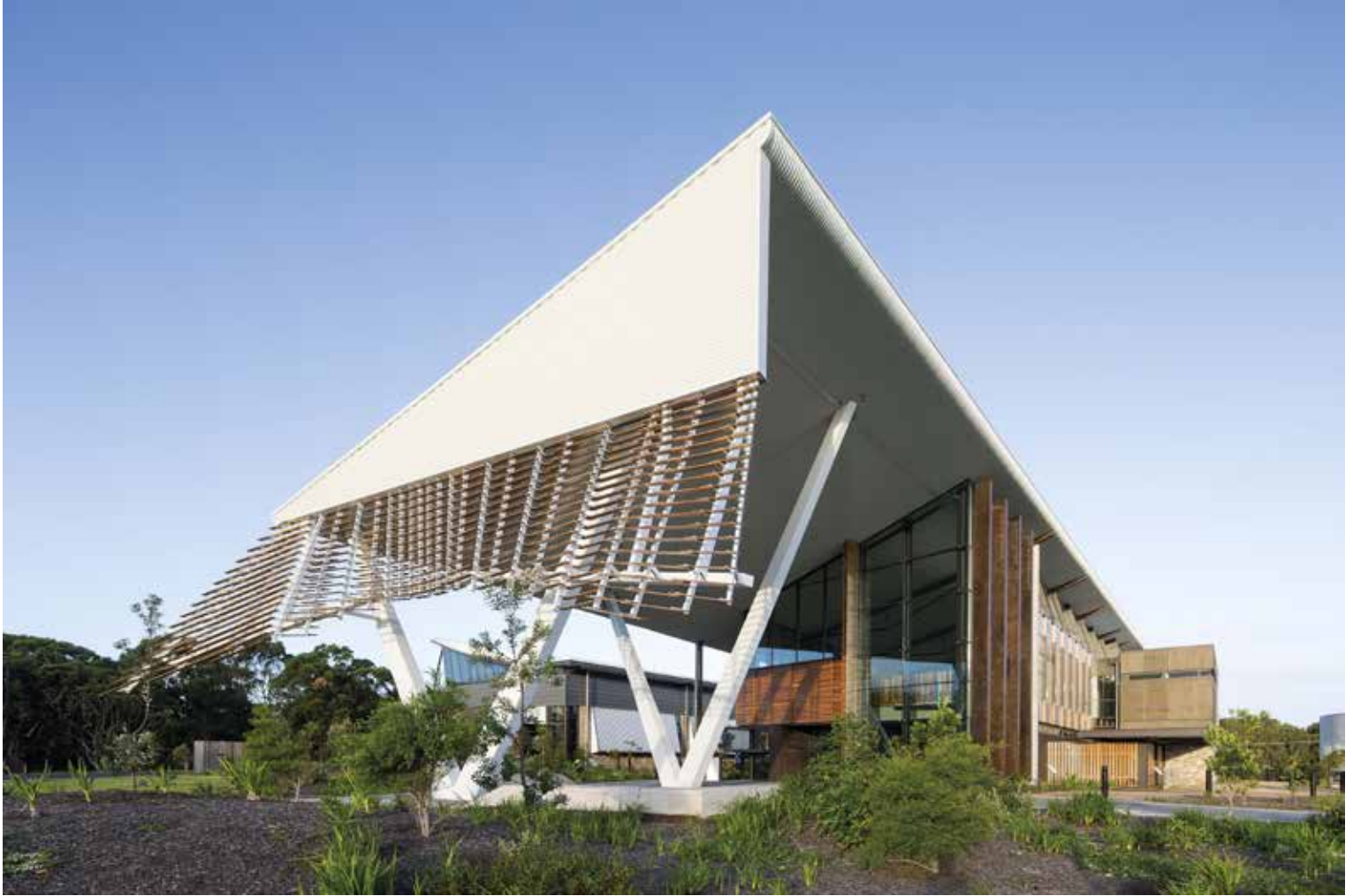
Inside the Charles Perkins Centre, the energy of the sinuous white ribbons of the stair and balcony balustrades is a dynamic symbol for this world-leading research and education hub. The focus on interdisciplinary research in areas of obesity, diabetes and cardiovascular disease underpins the concept of walkability around these organic forms in the main atrium space. This space is the centrepiece for the seamless integration of the different disciplines accommodated in state of the art laboratories, visible behind glazed screens and in open write-up areas. Collaborative hubs distributed around the atrium showcase design that is warm, human and tailored.

Students access the building through the main atrium, inspiring and engaging. Student lounges, teaching spaces and the

superlab utilise state of the art technology to optimise teaching and learning outcomes. The building also houses a ground floor clinic where research is applied to health outcomes, linking the research centre to the Royal Prince Alfred Hospital. The upper provides a casual meeting place for all staff, with an outlook over the leafy campus.

The powerful interior architecture of the main atrium, whilst it provides the inevitable hero shot for this impressive organisation, is not the full story. The success of the Charles Perkins Centre's interior architecture also incorporates meticulous, world leading laboratory design, finely detailed collaborative spaces, and the types of social spaces in demand from the broader university community.

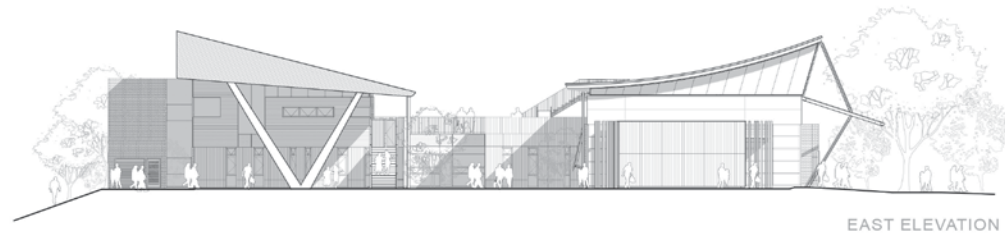
SUSTAINABLE ARCHITECTURE
MILO DUNPHY AWARD



Photography: John Gollings

Sustainable Buildings Research Centre (SBRC) - University of Wollongong

COX Richardson



EAST ELEVATION



WEST ELEVATION

The SBRC demonstrates a holistic and integrated design approach to sustainability, which has resulted in a building that incorporates a range of passive initiatives supplemented by active systems, which together create a number of important social and economic dividends.

The building has been designed to achieve certification with the Living Building Challenge, arguably the world's most stringent environmental rating tool that applies to buildings. The building seeks to be water, energy and carbon neutral; beautiful, inspiring and educational; socially responsible and equitable; nontoxic and healthy.

Passive solutions include optimisation of the building envelope & solar control to ensure effective daylight and natural ventilation, maximising insulation and activated thermal mass, and the careful reuse of reclaimed construction materials.

Active systems have been designed for 'plug and play' to allow experimental technologies to connect to building services, and researchers to modify operations and monitor occupant response. These systems include ground sourced heat exchangers connected to an in-slab hydronic system, a 160kW photovoltaic array, 5kW building integrated photovoltaic thermal system,

micro-grid distribution system, rainwater capture storage and treatment, and a blackwater treatment system.

Social and economic dividends for the project have been demonstrated by additional employment in Illawarra, and the creation of workspaces that are healthy and inspiring. Display and training areas provide a location for events, meetings and training. The selection of materials are also socially responsible and directed to local economies, and the campus's operational costs have been reduced.

Established 1996

The previous environment and energy awards have become the Milo Dunphy Award for sustainable architecture. There is no longer a single category for this award as all entries into the NSW Architecture Awards are now judged in terms of their sustainability and are eligible for this award which commemorates Milo Dunphy's longstanding commitment to conserving the environment.

PROJECT TEAM

Practice Team:
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 Andrew Hosking
 Tony Lam

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 Structural
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 TLB Engineers
 Civil Consultant
 Taylor Brammer
 Landscape
 Consultant
 COX Richardson
 Architect
 Cundall
 ESD Consultant

Construction Team:

Lend Lease
 Builder

SUSTAINABLE ARCHITECTURE ARCHITECTURE AWARD



Photography: Simon Whitbread

Cameraygal (formerly Dunbar building) NSW Government Architect's Office

This project demonstrates the architectural potential of recycling a disused structure and in showcasing sustainability initiatives through increased public awareness and education.

The new building is in stark contrast to its earlier and non-sustainable form as cast in collective memory. Modeling, ESD reporting and analysis were utilized throughout the design process to maximise the existing thermal mass and reduce energy demands, with high performance glazing complementing the better utilised sun-shading devices.

An innovative building management system engages and educates occupants with a green-to-red warning light system, indicating the possibility of using natural ventilation when external conditions allow. User controlled comfort and transient zones significantly reduce the

energy demand. Lighting is efficient, sensed and zoned. The production and use of energy, water use and recycling are all monitored and publicly displayed at the new entry foyer.

A large photovoltaic panel array located on the roof and façade are displayed as an educational tool, as well as generating renewable power for the building. The design features recycled and recyclable materials, low emissions finishes and sustainably sourced natural products in paints, carpets, linoleum, vitrified tiles, eco blinds, PET pinboards, forest timbers and eco wool fabrics, among others.

From a social and economic perspective, TAFE NSW is showcasing sustainable initiatives as a key factor in the educational process.



Photography: Brigid Arnott

Polychrome David Boyle Architect

This project demonstrates an approach to sustainability that explores the potential for adaptive reuse as a fundamental design strategy. The early decision to retain the existing fabric and to make changes only where necessary to improve the existing design is a hallmark of this scheme.

The existing footprint has been retained, and the amount of permeable landscape has been increased, with open space around the building made available for use by the occupants. Landscaping and external works have also been carefully redesigned to encourage social interaction with the community.

The majority of the red textured brickwork and roof have been retained. Windows have been updated with higher performance replacements within the same openings. The

internal layouts of the units have been skillfully reorganized to improve availability of light and ventilation to the living areas, and to facilitate direct natural cross-ventilation and improved aspect.

The existing building is around 50 years old and the upgrade will extend the life cycle of this building with improved amenity for its occupants, to the streetscape and to the community.

SUSTAINABLE ARCHITECTURE ARCHITECTURE AWARD



Photography: Christian Mushenko

Bankstown Library and Knowledge Centre Francis-Jones Morehen Thorp (fjmt)

This new hybrid public building explores the sustainability potential of salvage and reuse of materials from the existing Town Hall building on site.

High quality materials salvaged for construction include Australian hardwood timbers (Tallowwood, Tasmanian Oak, North Queensland Kauri and Blackbutt), precast concrete facade panels, aluminium roof sheeting and stainless steel joinery.

Decisions regarding demolition and retention of elements were made to minimise unnecessary removal or waste, and strategies developed to ensure utilization of salvage and 'found' materials from the existing building. This reuse of existing materials honours the sites history and reconnects the community with this previously utilitarian space.

The new internal timber floor finishes are composed of over 95% salvaged material and the precast concrete facade, structural timber, stainless steel joinery and feature fibre-glass ceiling systems were also salvaged and reused.

The new building also has a strong focus on indoor air quality and comfort, with the inclusion of a green wall, displacement air conditioning, and high performance insulated and shaded facade systems.

The building prioritises passive systems, supported by onsite generation of renewable energy, recycled water use, efficient design, and sustainable material applications and specification. The building also utilizes a high performance building management system, provides new public transport access facilities, and the clean up of contaminated soils.



Photography: Owen Zhu

Nikki Maloneys Drew Heath Architects

This house represents an approach to sustainability that explores the architectural potential of recycling, reassembly and repurposing of materials from both the existing building located on the site, and from other projects.

'Waste' products in various states of decay - refined to peeling - have been appropriately placed and celebrated in a living experiment that is manifest in the building's outcome. Floors were used as paneling, framing for benchtops, roof shingles as paneling, brickwork as brickwork, with the sum being literally more than the parts.

This is a house that also has all of the basics in place, with a small footprint, solar hot water, natural ventilation, low VOC finishes and an engagement with landscape that is blurred to be shared with the public realm.

As an approach to building it is a typology that could be explored by other willing and committed architectural and multidisciplinary practices in the pursuit of sustainability.

It is a building that celebrates the simple enjoyment of the weather's elements, rather than setting up a myriad of conditioned environments to find comfort, and sets the scene for a healthy way to live that is, literally, refreshingly sustainable.

SUSTAINABLE ARCHITECTURE COMMENDATION



Photography: Brett Boardman

50 Martin Place JPW

This project explores the potential of refurbishing a significant but neglected heritage building, demonstrating the latent value of such buildings, and the economic viability of a sustainable approach to commercial development.

As Australia's largest 6-star Greenstar heritage building, the project also demonstrates that renewal of heritage buildings can match new buildings in sustainability standards.

The building re-use included extensive internal rationalisation and the construction of a three storey rooftop addition. These changes have reinvigorated the building and re-validated its continuing utility as a commercial headquarters in one of Australia's most prestigious financial addresses.

Active systems within the building include a highly

efficient air-conditioning system, with full fresh air through a raised access floor with chilled beams; a first for Australian commercial property. Fresh air drawn across the workfloors is exhausted over open atrium edges and through the new roof. The enlarged atrium delivers 55% more natural light to the office areas, and atrium stairs and bridges encourage interaction, collaboration and a socially engaging workplace. A collaborative process delivered a holistic design solution to the rooftop addition, which uses over 30% less steel than a typical structure.

50 Martin Place has high cultural, social and economic significance for Sydney. This refurbishment broadens this significance as it establishes a new benchmark for sustainable design through successful building re-use.

RESIDENTIAL ARCHITECTURE - HOUSES (NEW)

WILKINSON AWARD



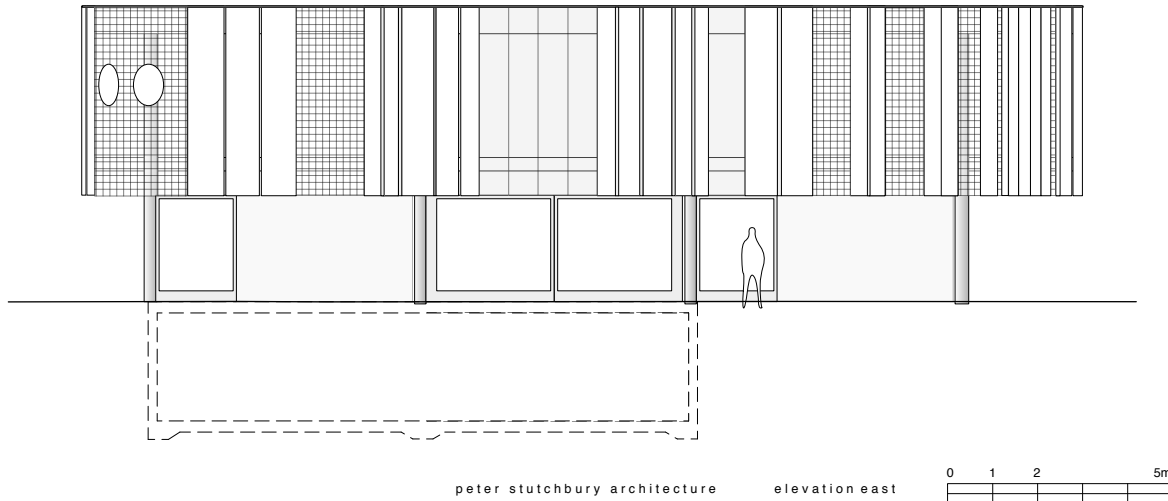
Photography: Michael Nicholson

Light House

Peter Stutchbury Architecture

RESIDENTIAL ARCHITECTURE - HOUSES (NEW)

WILKINSON AWARD



The jury was unanimous in their decision to award Light House the 2015 Wilkinson Award. It is a remarkable and exquisite outcome on a tight, complex site - the edge of a cliff, 80 metres above the sea, with all but its ancient eastern side surrounded by suburbia.

The house sits within a context that despite having a spectacular outlook, is exposed and inhospitable. This is countered by its beguilingly simple design diagram, which responds by separating an undulating outer shell of modular vertical precast planks from an operable inner skin. This gives the appearance of a singular form, but it is reactive to localised and specific conditions around its perimeter. The shell attenuates the climate and shields the neighbours, with precise focus on the extraordinary landscape. This makes opportunities for external inhabitation in accordance with time and weather.

The expected singular framed view is replaced by multiple openings around the entire perimeter and in the roof plane. With a constrained and refined palette, the interiors are warm and intimate, and interior detailing reflect humanity and tactility. It demonstrates an experienced hand and a deep understanding of the holistic intent. The refined and unrefined are juxtaposed in unexpected and refreshing ways, and the assembly of elemental and tough exterior layers is responsive to the highly erosive environment.

This home is poetic and investigative, and a delight to experience. The design responses nurture animated spaces on all scales, through carefully tuned veils of contrasting weights; a full spectrum of outlooks. It is a home of beauty and grace.

Established 1964

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

PROJECT TEAM

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Max Irvine
Structural Engineer
David Watson
Builder

Consultant Team:

Professor Max Irvine
Structural Consultant
JCL Development Solutions
Hydraulic Consultant
CAB Consulting,
Craig Burton
Landscape Consultant

Construction Team:

David Watson
Builder

RESIDENTIAL ARCHITECTURE - HOUSES (NEW)

ARCHITECTURE AWARD



Photography: Brett Boardman

Balmoral House

Clinton Murray + Polly Harbison

This house engages remarkably with its surroundings, being at once both intensely public and intensely private. Built on a sloping Sydney harbour site, it presents as a striking concrete sculpture to the street. As the house lifts away from the site, it frames a sculpture garden where significant artworks are positioned across the landscape. Past this the eye is drawn through bushland reserve of angophora trees to the blue ocean horizon of Balmoral Beach, and the iconic Grotto Point Lighthouse. Looking back to the street from the pool offers another rich framed view, where the house itself is the exhibit's stage curtain. The effect is dramatic and extraordinary.

The joy of art is integral to the house's design, and the owners' desire to share both their collection and their view with the street is embedded into the form. A hierarchy in section places public function on the ground,

with private above. The building's central space contains a gallery which offers a counterpoint to the expected, austere museum space; instead offering an inviting finished interior and low ceilings. The main living room offers respite and retreat, as a private and comfortable sanctuary of warm timber, carpet and soft penetrating light. The architects have understood the question of "what is 'home' and for whom".

Rigorous in resolution and consistent on many levels, Balmoral House chooses a palette of severe constraint. Contrary to the density of its material form, it allows a rich pause in an unyielding street alignment; an open window that is generous and dignified.



Photography: Brett Boardman

Nikki Maloneys

Drew Heath Architects

Nikki Maloneys' is one of the most refreshing approaches to new houses seen this year. Celebrating and conveying the memory of a former worker's cottage that once occupied the site, the house is entirely new, yet crafted and inspired by what was there before. In the architects own words, this house is the 'remaking' of a cottage, where 30% of the building matter has been recycled. It is an example of successful and sensitive integration of architecture and building - an approach that welcomes life, decay, and rebirth.

Inside, the plan is spatially and tectonically unguarded and relaxed, and it is both unassuming and generous to the street. The house assumes a c-shape by following three boundaries of the site. In doing so it creates its own nurturing environment, with a protected garden that feels like an inner

sanctum and another room of the house.

The protective roof forms defer to the angles of the sun, allowing entry of light deep into the house and visual connections with the surrounding built context, including framed views of nearby church spires. This is a home crafted with great care, which adopts a liberated informality focused on the richness of daily life. It is a home that genuinely explores craftsmanship as an inseparable part of the process of architecture.

RESIDENTIAL ARCHITECTURE - HOUSES (NEW)

COMMENDATION



Photography: Michael Nicholson

Garden House Tzannes Associates

Well calibrated to its location, this substantial home exploits its unusually shaped site to present a modest face to the street. Boomerang in plan, it's design prioritises outlook to landscape, both for the house's inhabitants and its multiple surrounding neighbours.

Positioned along a bend in a tree-lined street, the responsive siting has allowed for the development of a large private northern garden that visually combines with its neighbour for the benefit of both. At street level, this gap allows passers by the benefit of reading the distant terrain, whilst also inviting them in.

Entering from the street through a garden gate, one moves along the edge of the building, protected by a tall, upswept roof that captures the north sun and brings the garden into the interior. The design is focused on maximising light, with the ground

plan divided into two generously proportioned wings, creating dramatic garden rooms of both informal and formal living space. A self-contained additional living quarter is located in the "elbow" of the ground floor, catering for shared living.

Private spaces upstairs including smaller children's rooms are offset by a dramatic main bedroom and bathroom, with a continuous band of large sliding windows opening on three sides. The clearly articulated diagram is an intelligent and publically generous response to an unusual site condition.



Photography: Brett Boardman

Alexandria Courtyard House Matthew Pullinger Architect

Rigorously challenging and reinterpreting the terrace house typology, Alexandria Courtyard House presents a useful prototype for replication; providing contemporary living spaces within the envelope of its adjoining street profile. It assumes the volume and alignments of its traditional northern neighbour, but instead of a generic masonry street facade, this new home is designed to be in chorus with its urban environment, where the needs of the inhabitants are not prioritised over its neighbours.

The front yard is an extension of the streetscape and on approach there is an effect of translucency, with no solid cross-walls on ground level. The presence of landscape pervades with a rhythm of garden, room, courtyard, room - right to the back of the site - defining the ground floor layout. The diagram continues with bedrooms on

the upper level and the home's single bathroom. Private spaces are minimised in order to increase the family's collective shared zones. The house's easy connection to the street is further celebrated by the lack of off street parking. Instead screened bicycle storage is provided under the overhanging edge of the floor slab.

With a palette of exposed concrete, aluminium, plywood and glass, this house is disciplined in its materials and construction. It is a classic modernist response to separated material junctions, with a vivid red screen wall in the house's centre providing a moment of counterpoint.

This house is a committed and successful exploration and reinvention of an established typology in the context of temperate climate, and is a remarkable achievement of efficient and ordered planning.

RESIDENTIAL ARCHITECTURE - HOUSES (ALTERATIONS & ADDITIONS) **HUGH AND EVA BUHRICH AWARD**

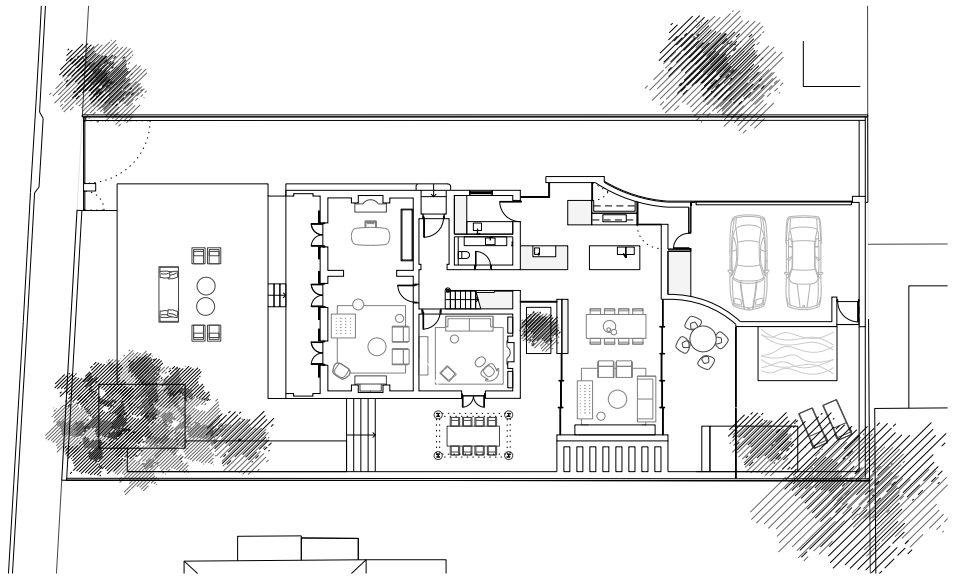
Orama
Smart Design Studio



Photography: Sharrin Rees

RESIDENTIAL ARCHITECTURE - HOUSES (ALTERATIONS & ADDITIONS)

HUGH AND EVA BUHRICH AWARD



0 2000 4000 8000
SCALE 1:200 @ A4

GROUND FLOOR PLAN

Orama is a stately Victorian villa in Sydney's Woollahra, whose elegant facade presented to the street is balanced by a substantial concrete pavilion fused to the rear, extending the proportions of the existing home. The transformation between the old and the new is seamless. Meticulous restoration of the original villa, while also allowing for new material layers and joinery, combined with robust detailing throughout the interior spaces, have created a suite of inviting rooms.

The progression from the original building to the pavilion is hinged by a calm intermediary space, allowing for a brief pause that articulates the transition from the old to the new. From here

one enters an impressive and dramatically vertical concrete space - a double height family room and kitchen. Carefully positioned openings draw natural light from the sides and above. The rooms open onto generous terraced gardens which connect back to the original home, whose form is now embraced and allowed to 'breathe'.

The new pavilion, that only presents subtle cues from the street, successfully interprets the masonry nature of the original. The silky flawlessness of the concrete is highlighted by the indentations of a meticulous formwork pattern, which carry through to the interior.

The rendered formality of the existing home and

monumental mass of the concrete addition are joined in a refined manner and each component has integrity. They stand together successfully, neither overwhelmed by the material or the spatial contrast of the other. Orama is an expertly realised project that communicates a state of calm throughout.

Established 2014

This recently named award recognises the importance of alterations and additions in residential work, especially for small practices and is named in acknowledgment of the mid-century partnership of Hugh and Eva Buhrich and their contribution to the profession.

PROJECT TEAM

Practice Team:

Lucy Bedbrook
Project Architect

William Smart
Design Architect

Anita Panov
Project Team

Basix

Efficient Living

Building Certificates
Australia
Certifier

Tropman and
Tropman

Heritage Consultant

Geometra
Building Surveyor

Consultant Team:

Istruct
Structural
Consultant

Will Dangar Design
Landscape
Consultant

GSA Planning
Planner

QS Plus
Quantity Surveyor

Construction Team:

Anthony Alexious
Builder

George Alexious
Project Manager

John Sussanna
Concrete Contractor

RESIDENTIAL ARCHITECTURE - HOUSES (ALTERATIONS & ADDITIONS)

ARCHITECTURE AWARD



Photography: Brigid Arnott

Walter Street Terrace

David Boyle Architect

Spatially generous, this project resolves the basic limitations of a highly restrained site with great skill, care and character. Set in a row of one-storey brick terraces, with its northern boundary flanked by a ten-metre high brick wall, Walter Street Terrace literally stands in the shadows. Its search for light has articulated the volumes and spaces of its redesign.

A minimal palette of largely recycled materials is well balanced against the heaviness of the brick and the adjoining structures. Newly introduced north facing sky light and increased internal volume contributes to a series of well-scaled, comfortable and interlinked spaces - where the existing and the new are adeptly considered. In the main living room, the datum line between surfaces of brick wall and white ceiling plane emphasises the

light overhead, and imbues a protective warmth to the interior.

Sawn recycled hardwood is used for a structural screen wall, along with smooth softwood for handles and other tactile elements. The full northern side of the upper level bedroom is operable and has a porosity that makes the space feel generous, whilst also allowing additional light into the entry underneath.

This is an intimate and restorative interior on a challenging site, which has been cohesively and intelligently resolved.



Photography: DL Photography

Courtyard House St Peters

Reg Lark Architect

It's hard to be gutsy when you're surrounded by a theatrical urban context of warehouses, graffiti, car wrecks and a junkyard. It's a light industrial setting that could give a sense of decay and disorder, but this unusual home offers a moment of tranquillity and light.

Strength comes from its execution, with minimal moves giving maximum effect. Behind a brick façade the architect has created a luminous hidden world, one which strings together the desire of its owners to live, work, play and rest within its triangular space.

Eschewing a conventional subdivision of rooms, Courtyard House profits from its most abundant commodity - space - with an open arrangement focused around its courtyard and dramatic suspended fireplace. Its primary move is incisive, literally cutting out the top corner of the

warehouse box and inserting a glass plane, admitting an abundance of light within. A 'verandah' mezzanine within the box provides the home's single bedroom, and a workspace overlooks the main living area. A sunken, curved media room is inserted into the ground plane while finally a galley kitchen 'wall' cuts from the house's interior to the courtyard.

The approach to room types is idiosyncratic, which is highlighted by top lit or windowless spaces, including the bedroom and media room. It's a home that is uncompromising whilst also being appropriately relaxed and cohesive.

RESIDENTIAL ARCHITECTURE - HOUSES (ALTERATIONS & ADDITIONS)

COMMENDATION



Photography: Daniel Mayne

Howe Allan House Ian Moore Architects

Built in the early 20th century, this north shore bungalow has been extensively reworked to open up the north facing rear. Existing compromises in circulation have been reinvented to create a fluid transition from old to new, while the rooms in the original house have also been reconfigured to suit the various needs of the clients and their children as they grow older.

An experienced hand guides the gentle transition between the original and the new, complementing what is so lovely about the existing bungalow with the rational and egalitarian addition. The new pavilion, while taller than the original, recedes respectfully when viewed from the street. Intelligent placement of openings allow cross flow and ample natural light in the modest addition, which contains the main living and dining downstairs, and children's bedrooms in the upper level. The use of materials

is also complementary, matching the textures and colours of the original home, but with contemporary details.

Often in an addition, there is an intentional articulation between the new and existing work – whether in planning, materials, or differences in scale. This is not the case here. This house feels unified and the result is an unassuming home on a medium scale that gives a sense of harmonious ease. It would be a pleasure to occupy.

RESIDENTIAL ARCHITECTURE - MULTIPLE HOUSING

AARON BOLOT AWARD



Photography: Brett Boardman

Studios 54
Hill Thalís Architecture + Urban Projects

RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING ARCHITECTURE AWARD



Photography: Brett Boardman

CASBA

Billard Leece Partnership + SJB Architects
in association with BKH Interiors

This project has mastered what is a challenging but increasingly common development type – the mixed use development. Set in a part of Sydney that has seen significant change in the past 15 years it is built in the context of existing warehouses, café, showroom and new apartments, but successfully manages these often conflicting land uses without compromise.

At ground level the public domain is reinforced by a meaningful cross-site pedestrian link focused around a central courtyard, while retail and commercial uses transition the site and manage a significant change in level and flood restrictions.

The residential apartments above have been located to maximise amenity; their generous width allows for large living spaces that

open onto expansive terraces and maximise both daylight access and privacy. Skilful design separates the commercial and retail such that maximum privacy is afforded, and from above the apartments are largely oblivious to the busy retail environment below. Extensive planting on the rooftop of commercial spaces provide a pleasant outlook for the residents above as well as acoustic separation.

The project's success has been driven by a strong directive and partnership between client, architect and interior designers.

The rough and tactile materiality is both consistent with the theme and strongly evokes the heritage of the site and its post industrial context.



Photography: Brigid Arnott

Polychrome

David Boyle Architect

A genuine game-changer. Tucked down a local street in Sydney's Newtown we find a small multi-residential conversion with large implications.

Faced with possible total demolition of the existing building, here the architect was able to see beyond the massing and aesthetic of the building. With a light touch, the architect has introduced a series of small interventions and layer of detailed refinement not present in the original building. The result is a joyful response which gives a second life to a prolific Australian housing typology.

Littered amongst Australian cities lies the neglected 1960's & 70's red textured brick unit block. This typology is generally considered to be of little architectural merit due to its scale, negative streetscape impacts, unused open space and use of a singular building material

and consequent identity.

The architect has been skilful in carrying out minimal but decisive changes to relocate sleeping spaces to the rear, thereby creating larger open plan living areas connected to new side and front gardens, which improve cross ventilation and capture the northern aspect. External spaces have been landscaped to encourage street interaction with the community and dissolve some of the boundaries between public and private.

The reconfiguration and overlay of detail simultaneously introduces a practicality and playfulness rarely seen in contemporary multi-residential projects. All this for a fraction of the cost of a total rebuild, and all work was carried out as exempt or complying development. It's a refreshing reminder of what is possible when thinking creatively.

RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING COMMENDATION



Photography: Brett Boardman

DHA Lindfield - Tubbs View + Hamilton Corner Bates Smart

Part of a masterplanned development within a former university campus, these two precincts present different site constraints and have been tailored to meet different demographics.

Tubbs View is a series of apartment buildings that successfully manage difficult site typology. They have been sited on an existing car park site, defined by radiating sandstone walls and cuttings. The buildings are positioned to follow existing contours, with a network of paths and communal gardens connecting their entrances. Orientated towards the leafy bushland outlook, the development is defined by simple, straightforward dual aspect plans that provide excellent amenity.

Hamilton Corner is a two storey building containing a mix of townhouses and apartments organised around a central

courtyard. The layouts of the townhouses provide extensive storage, and the simple plans and management of external spaces make the living areas seem deceptively large.

The architectural expression of both buildings provide environmental control to the interior spaces and considers the long terms impacts of further residents such as maintenance.

Central to the success of this project is the establishment of simple, straight forward apartment layouts and a clear site strategy that works with the opportunities and constraints of the site. A simple palette of materials responds appropriately to the bushland setting and provides a low maintenance environment. These are buildings that will age gracefully.



Photography: Brett Boardman

Finlayson Street Candalepas Associates

In what could have resulted in a blunt, deep-form plan, resulting from the site's permissible density and limited height, Candalepas and Associates have organised this apartment building as a pair of interconnected 'T's, whose wings make way for trees retained on-site and generate a varied outlook from the building.

A compelling aspect of this project is its clearly identifiable character. The palette of materials - borrowed unashamedly from the context - is restricted to the essential; concrete for structure, brick for cladding. A simple metal balustrade retains openness towards the leafy outlook, whilst timber screens control privacy to the street. Yet, there is careful but understated consideration of each face of the building and its interfaces. The raw naturalistic character of the exterior is carried through to the subdued lobby areas which, despite their length, retain their openness to the street.

The plan is decisive. Living rooms are prioritised to the leafy northern outlook, while bedrooms find their logical placement typically within the eastern, western and southern facades. Eastern and western walls are serrated to maximise daylight and are intrinsic to the building's character. They also serve to manipulate outlook towards the leafy setting (for the apparent exclusivity of each unit), by blinkering peripheral views. Homecoming is enhanced with generous, day-lit lobbies that create a transition from the raw exterior to soft tones of the interior.

The overall composition is reminiscent of the Sydney School buildings that punctuate the northern suburbs. This project exemplifies the architect's dedication to the cause of creating beautiful crafted buildings.

RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING COMMENDATION



Photography: Brett Boardman

Pelican Street Candalepas Associates

At Pelican Street the architect has demonstrated a capability, understanding and sensitivity towards an established residential market. There is present an identifiable recognition of the design opportunities open to the architect working hand-in-hand with accepted, tried and proven industry standards and building processes.

Fundamental to the project success is the amenity embodied in the plan. All units enjoy an orientation to the north-east and east which allows living spaces to optimise solar access. The composition in plan enables amenity to adjacent properties by seeking a departure from the street-wall forms at its key intersection. The interiors, in-turn, are shaped by a planning strategy focused on light, ventilation and efficiency, balanced by an approach to privacy and orientation which both frames and masks views of the adjacent

sites; screening some for the benefit of distant views for inhabitants.

The building skin is articulated following further consideration of privacy and light in the plan. The subtraction of some facade components to the north admit light to the units in winter and give a rationality to the facade's variation. Many subtle plays of light result from core pursuits in the plan, which enhance the inhabitants experiences of light, privacy and quietness from within the development. Overlaid and working with the planning and massing fundamentals are moments of fine detail, articulation and colour accents, that further elevate the experience for both residents and passers-by.



Photography: Katherine Lu/ Brett Boardman

The Kensington Fox Johnston

This development presents a clear and simple strategy of maximising internal amenity through the siting and massing of the development. Located adjacent a busy road the orientation living of spaces away from the road and towards the north provides exceptional amenity to the apartments.

Permeable walkways and breezeways are located to the street frontage, connecting the apartments and providing a buffer to the busy street. A unique internal layout and section through the building enables cross ventilation to all apartments, elevating the bedroom spaces within the units without impacting on acoustics or privacy.

Splaying the grid has enabled all north facing apartments to also obtain views towards Centennial Park between adjoining developments. The

expression of the facades has been greatly influenced by the site's environmental aspects. The breezeways, sliding sun shades and balconies create a cohesive response to the localized environment. With a splash of colour, this has created a highly articulated facade with a depth of patterning and shading.

This project exemplifies how a site specific strategy can significantly enhance the amenity of residents and stand the test of development constraints in a tight development market.

SMALL PROJECT
ROBERT WOODWARD AWARD

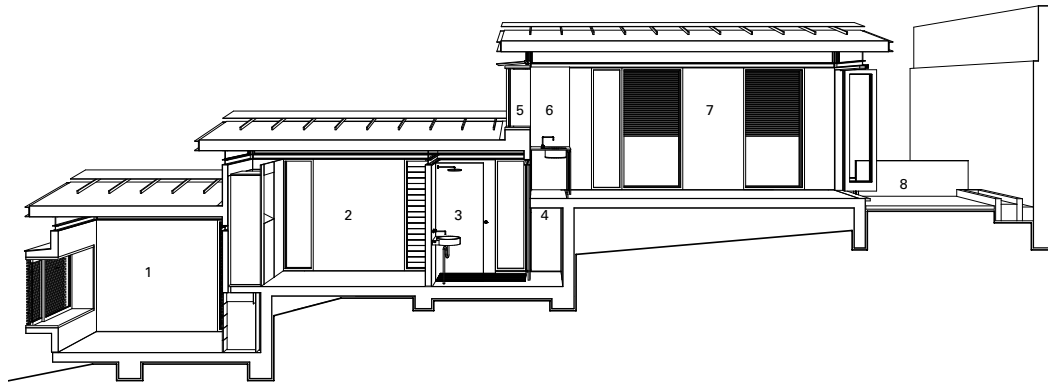


Photography: Shantanu Starick

Copper House

Takt | Studio for Architecture

- 1 Bed 1
- 2 Bed 2
- 3 Bath
- 4 Laundry
- 5 Bay window
- 6 Kitchen
- 7 Living & Dining
- 8 Courtyard



This small, sixty square metre house is in the rear yard of an existing residence on a steeply sloping headland site in Coogee, replacing an earlier fibro dwelling in poor condition and which was built over the side boundary.

Accommodating two bedrooms, bathroom and living space, the building is an inventive response to constrained site conditions and the client's requirement for a small residence with multiple future uses, including a granny flat, visitor accommodation or possible permanent home. The brief was for a retreat with spaces that are rich, tactile and light, and that feel both private and coastal.

The site's topography is accommodated by dividing the house into three small structures stepping up the hill, transforming a difficult site condition into an advantage through the use of individual butterfly roofs over each pavilion, with highlight windows to maximise access to sun and views. Existing hedges, fences and retaining walls which enclose the site are concealed, achieving privacy without compromise to light or outlook. Space for storage and amenity is maximised through the use of half-height spaces between pavilions.

The house is designed on a 600mm grid to suit its materials. The carefully detailed exposed steel frame

enabled quick construction and unifies the design. In addition to its distinctive butterfly roof forms, the house is distinguished through its structural expression internally and externally and well conceived and executed details. Materials are chosen for beauty and durability including copper wall cladding, canvas wall panels internally, waxed concrete floor and timber joinery.

Established 2013

The Small Project Architecture Award was named in 2013 to honour architect Robert Woodward AM whose career was significantly altered after winning the Institutes' Civic Design Award in 1964 for the El Alamein Memorial Fountain in Kings Cross. 'Small' refers to the scale of the project rather than the budget and there are no restrictions on the entries provided that the work has been built.

PROJECT TEAM

Practice Team:
 Brent Dunn
 Project Architect
 Katharina Hendel
 Project Designer

Construction Team:

Mark Loader from
 Bricon
 Builder
 Green Friends
 Landscapes
 Landscape Designer

Consultant Team:

Partridge Partners
 Structural Consultant

SMALL PROJECT ARCHITECTURE AWARD

SMALL PROJECT COMMENDATION



Photography: Geoff Amblar

Sydney Opera House Recording Studio Scott Carver

Deftly working within the confines of Sydney's most famous building Scott Carver have created a space rich in material qualities despite a very rigorous technically driven brief. Sensitive planning organises a series of acoustically isolated areas which remain visually linked via internal windows and a high level mezzanine.

Upon arrival one is greeted by spaces dark and rich in material texture, creating an atmosphere of intense concentration highly appropriate to the nature of work that takes place in these recording studios.

Within the studios themselves acoustic timber panelling is layered on every vertical and horizontal surface, projecting a strong individual identity for these new spaces while immediately eliciting a memory of the Opera House's much grander performance halls and subtly acknowledging the hand of both

Jørn Utzon and Peter Hall in the crafting of the Sydney Opera House.

Original fabric has been revealed as punctuations in the composition, giving a sense of history and continuity. Exquisite detailing reveals the character of each material with craft and care readily apparent. Being completely internal the spaces have no relationship to the outside, yet provide a serene and delightful environment in which to work.



Photography: Peter Bennetts

Bresic Whitney, Hunters Hill Chenchow Little

The brief for this small office interior in Hunters Hill for the real estate agent Bresic Whitney called for an open plan arrangement of 15 to 20 staff and, unusually, for the display of the agency's contemporary art collection.

The programme has been creatively interpreted by Chenchow Little as a miniature townscape within the building's unremarkable shell, a strategy which provides a framework for the arrangement of meeting rooms, office spaces, reception and supporting amenities. The awkward geometry and low ceilings of the existing office space are skillfully accommodated and spatial qualities enhanced through imaginative interior planning, where irregular circulation spaces are envisaged as streets and meeting rooms as small houses within the interior 'city'.

Interiors are sleeved within the enclosing office tenancy shell

with almost deferential sensitivity, exposing the pre-existing ceilings and services.

The jewel-like quality of the spaces is created through the use of luxurious materials which include American Oak timber flooring perfectly matched with the wall panelling, folded and perforated brass screens and bronze mirror, and enhanced by lighting and well crafted details. The beautifully crafted wall panels are folded out at the top creating a sense of enclosure as well as creating a space behind for service reticulation. The materials are self finishing and chosen for durability and long life.

An inventive approach to an office interior programme, the success of the project is achieved through its conception as a cityscape rigorously applied to its spatial planning, detailing and execution.

SMALL PROJECT COMMENDATION



Photography: Roger D'Souza

Tempe House Eoghan Lewis Architects

This project exhibits restraint and imagination in equal measures, taking care to preserve and enhance the best aspects of the existing 1910's sandstone cottage, while inserting additions that connect house to garden and uplift everyday habitation. Unlike the more common strategy of extending towards the rear, the architect instead chose to place the addition to the side of the existing cottage, taking advantage of the full width of the block and creating new living areas that are both connected with, but clearly distinct from the old cottage. While the cottage retains its well defined and intimate rooms, new areas open both outwards to the garden and upwards to the sky, bringing light and animating the interiors in myriad ways throughout the day.

What had previously been an inaccessible back yard devoid of privacy has been reconnected to the house and turned into

a private courtyard garden by the addition of a new art studio at the rear. Detailing the entire studio in translucent panelling allows it to be turned into a giant lantern at night.

This project is beautifully considered in a multitude of small details, a collection of careful interventions that has given dramatic effect despite adding up to no more than 40 sqm of additional area.



Photography: Peter Bennetts

AGL Lakeside Pavilion Kennedy Associates Architects

Set within the vast grounds of the Australian Botanic Garden at Mount Annan this building traces its siting to the tradition of 18th century English Landscape Gardens, set up as a 'folly' atop a hill, clearly visible on approach. By doing so the building sets up a clear relationship of prospect and refuge - providing shelter from the elements without and framed views and vistas of the parklands from within, allowing visitors to pause and process the magnitude of the landscape beyond.

The project has achieved a simple but expressive detailing in the tradition of the agricultural vernacular, showcasing its construction in a straightforward yet considered manner despite clear time and cost constraints. It provides a welcoming public space for both large and small gatherings with minimal use of materials, yet embellishment, yet creates a robust sense of place.

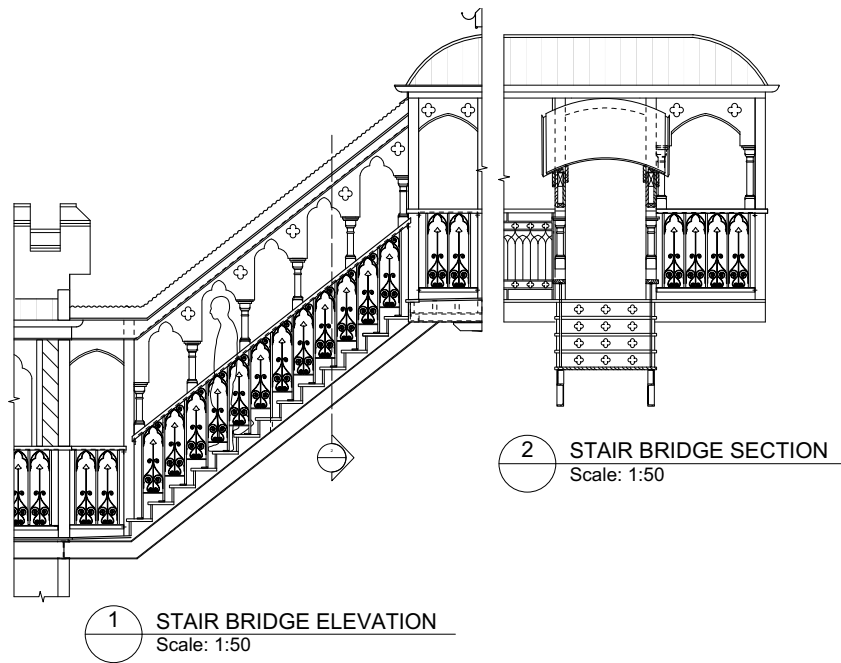
HERITAGE GREENWAY AWARD



Photography: Images for Business

The Abbey, Johnston Street, Annandale

Design 5 - Architects



1 STAIR BRIDGE ELEVATION
Scale: 1:50

2 STAIR BRIDGE SECTION
Scale: 1:50

This remarkable house built for and by John Young c1892 is an iconic example of Arts and Crafts design and detailing, including purpose designed furniture - some of which remains intact. Sadly neglected in the 20th century, its recent conservation shows an extraordinary commitment by both the architects and owners over more than four years, and demonstrates that conservation is a continuing and ongoing process.

Guided by a conservation management plan, the design carefully conserves and structurally stabilises elements such as the stair connecting the wings and the first and ground floor colonnades. The works pay homage to the history of the building by retaining layers of development whilst subtly

introducing new elements to accommodate modern residential requirements. Structural stabilisation measures are clearly discernable as modern but do not detract from the original fabric.

New work cleverly links and provides access to spaces previously poorly integrated. Original materials are carefully preserved including some elaborate painted decoration - revealed through 'windows' in some spaces and exposed in others. Recycled existing materials and salvaged building elements are reused wherever possible. High levels of craftsmanship are evident throughout and especially in the work to complex elements such as stained glass and stonework.

The project demonstrates an uncompromising dedication to quality of design, workmanship and durability. It conserves the significance of the place, promotes craft tradition, and highlights the benefits of a sustainable long-term view, enlivening the place both for the current owners and future generations.

Established 1975

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

PROJECT TEAM

Practice Team:

Alan Croker
Principal

Robert Gasparini
Project Architect
(Stage 1 - Main House)

Letizia Coppo-Jones
Project Architect
(Stages 2 & 3 - Stables & Kitchen Wing)

Lian Wong
Project Architect
(Assistant Architect, Stages 2 & 3 - Stables & Kitchen Wing)

Consultant Team:

Mott Macdonald Australia
Structural Consultant
(Stage 1)

Partridge Structural
Structural Consultant
(Stages 2 & 3)

Dangar Group
Landscape Consultant

A & C Inhof
Conservation of Early Interior Paint Finishes (Stage 1)

Karen Akers
Interior Colours & Furnishings

Urbis
Historical Research (CMP) with Design 5 Architects

Construction Team:

A & DR Illes (Sydney)
Builder (Stage 1)

Aranac
Builder
(Stages 2 & 3)

Combined Roofing Solutions
Specialist Roofer

Dasreef
Stonemason

Jinhua Dong
Stonemason
Stonemason

Ian Thomson
Specialist Joiner
(Stages 1 & 3)

Wayne Mavin
Specialist Joiner
(South Porch)

Aranac (James Edmonds)
Specialist Joiner
(Stages 2 & 3)

Notley Engineering Services

Metalworkers
(Stages 2 & 3)

EF Service
Metalworkers
(Stages 2 & 3)

Heritage Decorative Glass
Metalworkers (Mesh Screens)

Steel Design
Metalworkers (Steel Doors - Stage 3)

Heritage Decorative Glass

Stained Glass
Gino Vinciguerra
Specialist Tiler

HERITAGE (CREATIVE ADAPTATION) ARCHITECTURE AWARD



Photography: John Gollings

Irving Street Brewery Tzannes Associates

The Irving Street Brewery project combines highly efficient and progressive power generation technology, to deliver gas generated electricity plus hot and cold water within a heritage context in an exemplary manner. Located in the heart of the new Central Park development this project provides a direct link between the site's former history and use as the Carlton Brewery, and its present redevelopment into a mixed-use community. The smokestack has been carefully conserved and serves as exhaust for the new tri-generation plant which sits below the site.

The project exhibits a direct industrial approach to form making and detailing, taking cues from the accretion and layering of changes in the former Old Boiler House, atop which now sits a new cooling plant. Shrouded in perforated zinc mesh the resulting form of the cooling tower enclosure lifts the ordinary and primarily functional plant

equipment into an element that is both architectural and sculptural, giving it identity and meaning within the larger development.

The conceptual simplicity of this undertaking belies the complexity of its execution which involved integrating heritage, technical, services and façade detailing into a cohesive whole. This project demonstrates the adaptability of historic structures to contemporary use, even for highly technical and demanding functions; conserving not just the physical structures but also their memory, and reimagining them into a more sustainable future.

HERITAGE (CREATIVE ADAPTATION) COMMENDATION



Photography: John Gollings

Legion House Francis-Jones Morehen Thorp (fjmt)

Originally constructed on Castlereagh Street in 1902 by the YWCA, Legion House derived historical and social significance from its use as a women's hostel and outreach service for sixty years. This project for the adaptive reuse of the four-storey building transforms Legion House for contemporary office and retail use.

Considered as part of the Liberty Place development, an adjoining building has been demolished to create a pedestrian laneway which reveals the brick side elevation. A new glass enclosed lift and stair located on the laneway elevation provides a new entrance to the office floors. Heritage conservation works include the external fabric and some internal spaces and the reconstruction of the ground floor facade, previously lost to unsympathetic alteration.

Significant interiors have been retained in the redevelopment of the building, including the original main hall at the rear and some of the small bedrooms on the upper levels. An upper storey addition is expressed in contemporary materials which relate Legion House to the broader Liberty Place development.

New services have been installed throughout and the redeveloped building aspires to achieve a zero-carbon footprint through the use of biomass gasification to convert paper briquettes into gas which, when operational, will enable disconnection of the building from the electricity grid.

This project demonstrates the creative adaptation of the historic building to contemporary uses, having regard for both for its heritage significance and sustainability objectives.

HERITAGE (CREATIVE ADAPTATION) COMMENDATION



Photography: Katherine Lu

House McBeath Tribe Studio Architects

Comprising a narrow two-storey 19th century terrace, occupying a site with a relatively wide frontage in a side street in McMahons Point, this adaptive re-use project cleverly makes use of the adjoining space previously occupied by a garage. Contemporary in its expression, the two-storey addition is sensitive not only to the original house but also in its acknowledgment of the broader streetscape context.

The original dwelling retains its external appearance to the street but is entirely re-worked internally, including alteration of its circulation and principal entry. The narrow space between the addition and original house is imaginatively conceived as a dramatic double-height volume, incorporating a new entrance at ground floor and bridge link at first floor. The interiors are deceptively simple in their expression and detail, confidently

bridging new and historic interiors and varying changes in level to make efficient use of small spaces.

At the rear of the house the refurbished courtyard garden - lowered to the level of the new kitchen and family room - provides a private retreat from the adjoining laneway.

This project demonstrates a skilled and experienced re-working of traditional 19th century terrace typology, creatively extended externally and adapted internally to accommodate contemporary living requirements and amenity.



Photography: Simon Whitbread

Cameraygal (formerly Dunbar building) NSW Government Architect's Office

This five storey concrete framed building in the Brutalist style was designed in 1967, as North Sydney Technical College Science Block by the NSW Government Architect's Branch; project architect Mark Zatorski, and documented by Collard Clarke and Jackson. The precast concrete shell featured recognizable horizontal brise-soleils, unfortunately unsuited to the orientation and since affected by concrete cancer.

The brief was for a centre for learning and innovation, as the Institute's new 'Southern Gateway'. The original south entrance has been replaced by a new double height entry on the opposite side, fronting the college green, and a new forecourt created by removing internal walls, extends the ground floor's open plan interior. This creates an exciting and multi functional space well utilised and related to the rest of the campus.

The original concrete frame with its large spans and light and shade pattern has been repaired and exposed. The upper part of the northwest façade has new vertical sun-shading, replacing the original panels which remain on the lower storeys. On the southeast deteriorated panels were removed to let in light and balconies and windows added, whilst those intact panels retained create an abstract pattern on the facade.

Internally false ceilings were removed and carefully coordinated services installed, now exposed against the high quality finish of the original concrete. U-shaped structural glass panels in interior partitions reflect original panels in the fire stairs.

Though there are extensive changes, the outcome of this considered adaptive reuse retains the character of the original and gives it a new life.

HERITAGE (CONSERVATION) ARCHITECTURE AWARD



Photography: Eric Sierens

Bronte House, Restoration & Management Clive Lucas Stapleton & Partners

Given to Waverly Council in 1948 after lobbying by the Institute, Bronte House and its landscaped grounds have been progressively conserved and guided by a now revised Conservation Management Plan. It is a rare surviving late Colonial period Regency style villa, built in c.1845 for Robert and Georgiana Lowe and designed by Colonial Architect, Mortimer Lewis.

In an innovative management arrangement it has been leased as a residence, thus restoring its original use. Lease conditions require the place to be open to the public occasionally, and tenant alterations are controlled by requirements for owners' consent and the development application process. A cyclic maintenance schedule and council inspections also ensure ongoing management of key elements such as roofs and drainage. Major external conservation works were

undertaken in 1981, 1983 and 2014 – the latter after the expiry of a 25 year lease. A skilled gardener has maintained the significant garden during recent construction works.

Works to the villa included replacement of the slate roofing (including substantial white ant repairs to the roof frame) and all of the unpainted timber fencing, as well as complete exterior and interior repairs and repainting using traditional lime wash. Sub-soil drainage and adjustment of ground levels adjacent to the building, an overhaul of door and window joinery and hardware, repair of tessellated tiling, renewal of top courses on stone chimneys and repairs to the dining room bay window joinery were also undertaken; all using skilled craftsmen and traditional methods. These works have prepared the property for a new long-term 'repairing lease'.

HERITAGE (CONSERVATION) COMMENDATION



Photography: Tasman Storey

Melrose House Tropman & Tropman Architects

Melrose House was designed by architect Byera Hadley in the late 1890s as substantial out of town residence, before becoming amalgamated into a commercial enterprise called Grantham Poultry Stud. After WWI it became a model poultry farm, Grantham Estate, for training returned soldiers. The state heritage listed property at Seven Hills is now public parkland, owned by Blacktown City Council. The development and restoration brief was for rental for community purposes, with a preference for art galleries or restaurant facilities to suit a variety of users.

Melrose House is a grand polychrome brick residence, but had suffered extensive damage caused by the reactive clay soils. Structural stabilisation was achieved without invasive engineering by the use of a plastic 'skirt' to stabilise the soil adjacent

the foundations and by stitching cracks in the brickwork.

Former 'modernisation' works had removed details and over-sheeted interior walls. Guided by a Conservation Management Plan, Tropman & Tropman carefully removed the intrusive linings and recovered and restored joinery discovered in the process. The major rooms have been conserved, including the original kauri pine floor, hardware, joinery, ceilings, marble fireplaces and pressed paper dados all carefully repaired by skilled craftspeople. The fire damaged ceiling of 'The Nursery' was revealed and its lining with children's wall paper preserved. The external crossed timber verandah railing was reconstructed based on photographs. The brick beehive well was repaired and reused, and the grounds and circular driveway have also been restored.

AWARD FOR ENDURING ARCHITECTURE



Photography: Jean Rice

Buhrich House II
Hugh Buhrich

AWARD FOR ENDURING ARCHITECTURE

This exquisite house at Castlecrag is a seminal work of Hugh and Eva Buhrich.

Trained in Germany, they arrived as refugees in Australia in 1939, but it was 1948 before they completed their first home in Castlecrag. This second family home, tucked into the sandstone cliff face at Sugarloaf Point, was designed and built by Hugh from 1968 to 1972. He lived here until his death in 2004 and family members still live in this, now internationally recognised, house.

It is a complete design, meticulously detailed from structure to furniture, as shown in drawings held by the State Library of NSW. Uncompromisingly modern, with extraordinary floating concrete panels and cantilevers, this house has a handmade quality displaying a consummate mastery of, and love for, materials and the site.

The small, modest house feels spacious and expansive, inviting the landscape inside. The design pushed structural limits with concrete seeming to defy gravity. The simple north-east edge of glass sliding doors is dramatised by the low sloping ceiling and narrow open balcony perched over the glistening water below. Creativity meets practicality in the wave shaped ceiling of steam bent cedar, reclaiming the space between trusses for the required ceiling heights in the elevated kitchen and dining spaces and

forming a delightful interplay of light and landscape.

The design directly expresses its materials: concrete with carefully chosen aggregates, the cantilevered spiral stair, warm timbers, rich rockface sandstone, plywood and leather chairs, the red moulded fibreglass bathroom and a wall tapestry made by Hugh. Minor alterations are respectful and complementary. Experiencing this home in its setting is a unique pleasure - full of light and warmth, joy, and beauty.

Established 2003

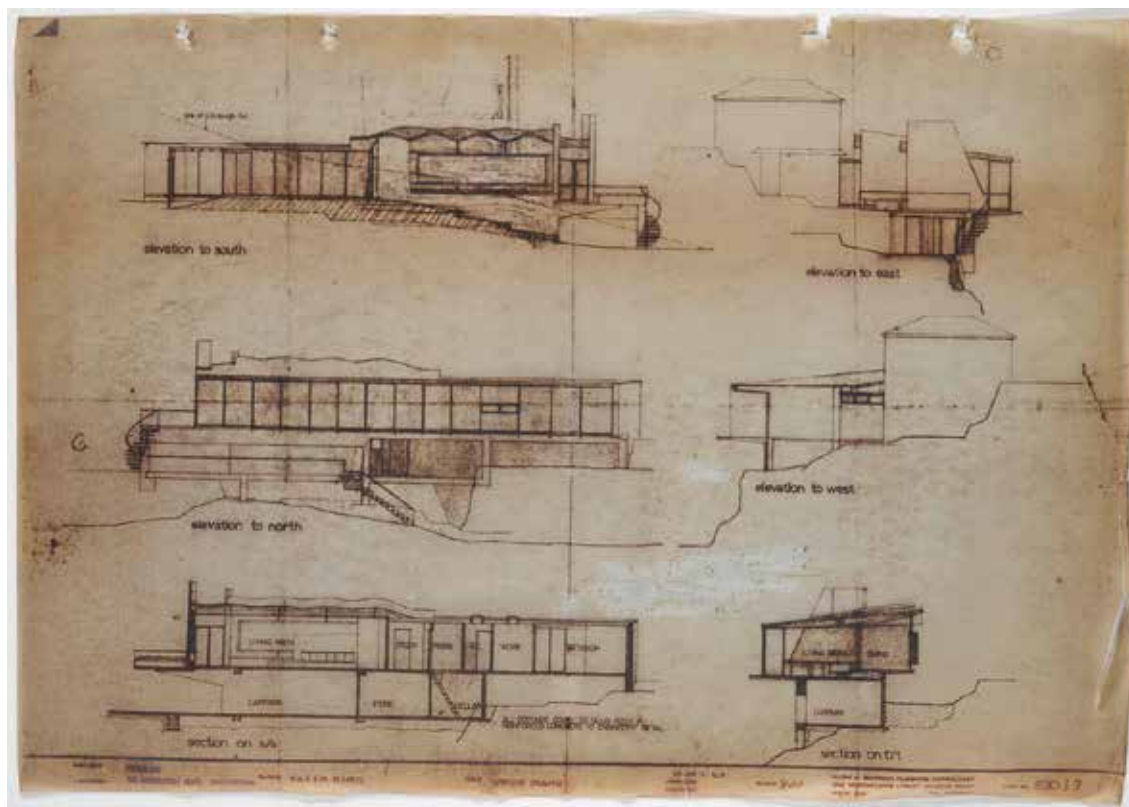
Following on from similar awards in America, England and New Zealand, the 25 Year Award was renamed the Award for Enduring Architecture with past winners including the Sydney Opera House.

PROJECT TEAM

Practice Team:

Hugh Buhrich
Project Architect

Clive Buhrich
Project Architect:
Stage 2 alterations



*Buhrich House / 375 Edinburgh Rd Castlecrag
Mitchell Library, State Library of New South Wales and Courtesy Clive & Neil Buhrich*

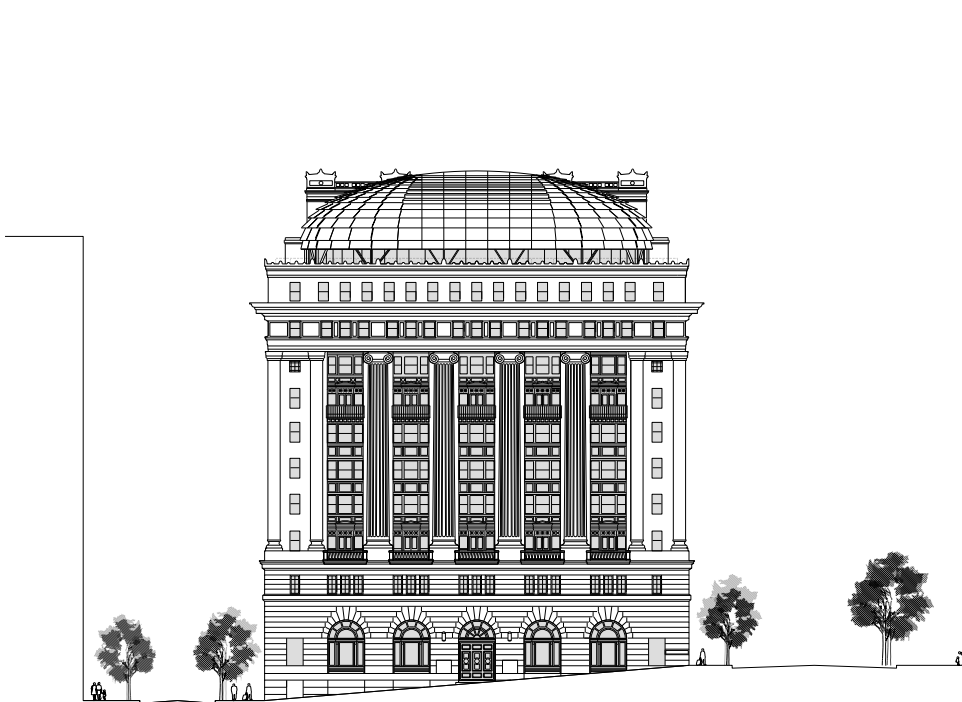
COLORBOND® AWARD FOR STEEL ARCHITECTURE WINNER



50 Martin Place
JPW

Photography: Brett Boardman

COLORBOND® AWARD FOR STEEL ARCHITECTURE WINNER



Research for the rejuvenation of the Beaux-Arts 50 Martin Place identified a significant tradition of steel and glass domes, confirming steel as an appropriate material in which to construct a major contemporary addition atop this significant heritage building. Steel also offered visual and structural lightness, and the potential to celebrate the craft of fabrication and connections.

A collaborative and holistic design process produced a highly efficient structural design that uses 30% less steel than a conventional design. The design process

employed both physical and CAD modelling, and documentation incorporated the ASI AESS Guide. The arched and domed form capitalises on the strength of steel, minimising and efficiently resolving loads. Tri-columns collect groups of tapering trapezoidal rafters, transferring the loads to the existing structure, whilst eliminating primary and secondary members. Quality control within a fast timeframe was achieved through visual mock-ups, shop drawing workshops, workshop fabrication locally and onsite connections. Intumescent protection ensures fire safety

while the steel remains exposed, supporting an equally crafted glass cladding.

A fine and light steel structure of fabricated sections is an expressed and celebrated feature of the 50 Martin Place rooftop addition, and one of its central and significant architectural characteristics.

Established 2007

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

PROJECT TEAM

Practice Team:

Paul van Ratingen
Project Director

Matthew Morel
Project Associate

Peter Blome
Project Associate

Richard Johnson

Matteo Salvai

Walter Brindle

Brent Alexander

Mark Rostron

Gareth Jenkins

Natalie Minasian

Davide Galli

Michelle Vassiliou

Brendan Murray

Sisi Wang

Yi-Jan Lien

Tomek Archer

Paolo Strracchi

Clive Wilkinson

Architects

Interior Designer

Arup

Acoustic Consultant

Acoustic Logic

Acoustic Consultant

Arup

Services Consultant

MBM

Cost Consultant

Surface Design

Facade Engineer

NDY

Vertical

Transportation

One Group

Accessibility

TKDA

Heritage Consultant

Steve Watson &

Partners

Building Surveyor

Consultant Team:

TTW Taylor Thomson

Whitting

Structural Consultant

BVN Donovan Hill

Interior Designer

Construction Team:

Brookfield Multiplex

Builder

Savills

Project Manager

COLORBOND® AWARD FOR STEEL ARCHITECTURE COMMENDATION



Photography: Brett Boardman

The GPT Group's Wollongong Central HDR Rice Daubney

Constructed in the home of Australian steel, it might seem an obvious choice of material for the GPT Group's Wollongong Central, but the pressure to get it right is perhaps greater than if constructed elsewhere. From its use of steel decking to aid in speed of construction to the animated 'iron-oxide' finished blades of the Keira Street facade, steel has allowed for an impressive structure to be placed on what was a difficult building site in terms of materials access and public interaction.

Almost all of the steel used in all its various form comes from the nearby Port Kembla steelworks. This accomplishment is testament of the close collaboration and partnership between the architects and design team, construction team and supplier. This project relied on composite steel formwork to save on time,

ease of construction and material use. It is also the first large scale use of a new innovative Low-Glare Coated (LGC) deckform, which reduces visual and orientation impairment caused by glare, and reduces heat and UV radiation, making it safer and more comfortable for workers on site.

Notched steel blades create a highly animated facade which changes depending on the angle of approach. This streetscape of jagged forms is evocative of the Illawarra escarpment, becoming more open and transparent as visitors are drawn into the internal streets within. This is an exemplary project that recognises the integral role of shopping centres to urban life and the importance of being connected to place and city.

BLACKET PRIZE



Photography: Brett Boardman

NSW Aboriginal Child and Family Centre Gunnedah NSW Government Architect's Office

This project is an example of how thoughtful architecture can have a meaningful impact beyond its build form. The Aboriginal Child and Family Centre in Gunnedah offers much more than just a place for the safe care of its community's children. Its brief addresses the broader needs of the local community, indigenous cultural issues and environmental sustainability, including providing local indigenous employment opportunities and skills development, all within a genuinely modest budget.

There is an innate understanding in this project that the care and education of our children should be safe and responsible, but also varied and fun. This need for adventure, exploration and outdoor stimulation is evident throughout the building and in its interactions with the landscape and wider context.

The building is simple and modest, befitting its location in a low density residential area. The careful selection and use of materials demonstrates how sensitive design can elevate a simple

and familiar materials palette to more than the sum of its parts.

In line with the building's social consciousness is its consideration of climate and sensitivity to the environment. The architects' understanding of and response to climate informs the orientation and planning of the building, and adds texture and richness to its elevations.

The Aboriginal Child and Family Centre Gunnedah is a worthy winner of this year's Blacket Prize.

Established 1984

This Prize was introduced specifically for buildings erected in country New South Wales and was named for the 19th century architect Edmund Blacket whose picturesque Gothic Revival style churches can still be found in many country towns.

PROJECT TEAM

Practice Team:

Cathy Kubany
Project Architect

Dillon Kombumerrie
Program Manager

Michael Mossman
Community Liaison

Tasuli Gango
Architecture Team

Consultant Team:

Darko Lafciski -
GAO

Structural
Consultant

George Sabbouh -
GAO
Electrical Consultant

San Mai - GAO
Mechanical
Consultant

Christine
Scantlebury - GAO
Hydraulic
Consultant

Judith Fritsch and
Luke Wolstencroft -
GAO

Landscape
Consultant

Christy Barnes -
GAO

Interior Designer

Stephen Wardrop -
Housing NSW
Cost Consultant

Teresa Mack
Kitchen Consultant

Sean Moore - MBC
BCA Consultant

Construction Team:

Boulus
Constructions,
Armidale
Builder

Lance Bright -
Housing NSW,
Tamworth
Project Manager

NSW PREMIER'S PRIZE



Photography: Michael Nicholson

Shoalhaven Cancer Care Centre HASSELL

The Shoalhaven Cancer Care Centre (SCCC) establishes a new model of care for the treatment of cancer patients through a suite of buildings combining clinical care within a relaxed, informal environment. The new centre combines a day facility cancer centre with patient and carer accommodation. Based on the philosophy that the quality of the patient environment, including access to natural light and a connection with nature, have a direct correlation with patient recovery, there is an 'Architecture of Hope' embodied in the design.

With only a modest budget, the project seeks to provide humanity, dignity and the best quality care available for clients, carers and staff.

The Centre engages with the landscape to create a positive healing environment. The building and its individual treatment and consultation spaces are sited to take advantage of the views, providing distraction and respite to patients and staff. Facilities are designed to operate and adjust to both high and low occupancy, and sensible passive design measures are incorporated

to modulate the internal environment including heating, cooling and sunlight.

This project is commended for its contemporary 'patient focussed' design philosophy, resulting in greater comfort in a less stressful environment.

Established 1997

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

PROJECT TEAM

Practice Team:

Luke Johnson
Peter Monckton
Benson Abrahams
Rebecca Heald
Nicola Bertrand
Nicholas Elias
Gioia Murray
John Morris
Bradley Le
Kathy Roberts
Anne Lucas

Consultant Team:

Health Infrastructure
NSW, Troy Harvey
Developer
Taylor Thomson
Whitting, Paul
Yannoulatos
Civil Consultant
Norman Disney &
Young, Shane
Blazley
Electrical Consultant

Construction Team:

AECOM, David
O'Neil
Mechanical
Consultant
ACOR, Mike Smith
Hydraulic
Consultant
NDY, Gariel Cheung
Lighting Consultant
NDY, Renzo Arango
Acoustic Consultant

Ecological
Environmental
Consultant
Rider Levett
Bucknall, Luke
Sardelich
Cost Consultant
Johnstaff, Jessica
Tan and Alex
Belcastro
Programming
Consultant
NDY, Ian Hanna
Lift Consultant
ACOR, Gordon
Newel
Fire Consultant
Rider Levett
Bucknall, Luke
Sardelich
Quantity Surveyor
McKenzie Group,
Vanessa Batty
Building Surveyor

Construction Team:

Lipman, David
Moffat, Aaron Curtis
Builder
Johnstaff, Alex
Belcastro, Jessica
Tan
Project Manager
Health Infrastructure
NSW
Developer
SESI/SHS(South East
Sydney Illawarra
Area Health Service)
Owner

CITY OF SYDNEY LORD MAYOR'S PRIZE



Photography: Darren Bradley

UTS Science Faculty, Building 7 Durbach Block Jagers Architects & BVN Architecture

The 2015 winner of the Lord Mayor's Prize is the University of Technology Sydney, through the integration of a number of public domain works including Alumni Green with the UTS Science Faculty, Building 7, by Durbach Block Jagers Architects and BVN Architecture.

As part of a strong urban master plan for the campus, the UTS Science Faculty Building 7 weaves together the built form needed by students and teachers with the open space of the Alumni Green and surrounding streetscape. The university is unique in being spread across public streets, and has brought quality architecture to a strong guiding master plan.

The Science building's curved and billowing façade softens its appearance and maximises natural light to the public space.

Over-scaled volumes, canting walls, strategic skylights and reflective surfaces all open up the building, and light the route from the Alumni Green colonnade to the student spaces below ground.

The building contains a range of specialist research facilities, clinical teaching spaces and Australia's largest undergraduate science teaching space - a two-hundred seat Super Lab. These purposeful spaces are well connected above and below ground to student commons and meeting spaces.

Reflected light and colour charge these spaces with mystery and might.

The building achieves a harmony with the adjacent green space. It has a 5 Star Green rating and includes innovative air-conditioning, a green roof providing insulation, and uses a high amount of recycled materials.

UTS occupies a unique space as a university immersed in a city-centre landscape. As this building and those surrounding it evolve and grow, there will be continued opportunities to improve the public domain and create a noteworthy open space for students, visitors and Sydneysiders alike.

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

PROJECT TEAM

Practice team:

Neil Durbach
Design Director

Camilla Block
Design Director

David Jagers
Design Director

Stefan Heim
Practice Director

Paul Pannell
Practice Director

Abbie Galvin
Principal

Erin Field

Deborah Hodge

Sarah Kirkham

Xiaoxiao Cai

Alex Holman

Elena Bonanni

Kristin Neise

Erika Halim

Manny Prouzos

Ian James

Michael Janeke

Benjamin Chew

Laura Robinson

Valentine Steisel

JBA Urban Planning
Planner

Steve Watson &
Partners
PCA & BCA

Morris Goding
Accessibility
Consulting
Accessibility
Consultant

Lymesmith
Polychromy
Colour Consultant

Taylor Thomson
Whiting Structural
Consultant

Steensen Varming
Electrical Consultant

Steensen Varming
Mechanical
Consultant

Arup
Hydraulic Consultant

Aspect Studios
Landscape
Consultant

Steensen Varming
Lighting Consultant

Davis Langdon/
Aecom Cost
Consultant

Consultant Team:

Surface Design &
Kingston Building
Group
Facade Consultant

Arup
Fire Consultant

Steensen Varming
Greenstar & ESD

Construction Team:

Richard Crookes
Constructions
Builder

Savills Project
Management
Project Manager

IALD LIGHTING PRIZE

SPONSORED BY ERCO



Photography: Rohan Venn

The GPT Group's Wollongong Central HDR Rice Daubney and Electrolight

In this large commercial building, lighting has been used with great skill to assist with the creation of a diversity of spaces and scales both intimate and grand. Deviating from prescribed solutions, the lighting strategy displays a detailed coordination between light and architecture, and both natural and artificial lighting is used to enhance the building's complex materiality and structure. In an evolving interior space, unique lighting solutions have been created for individual areas whilst maintaining a consistent language throughout.

Conventional downlighting has been minimised and instead luminaries have

been strategically located within architectural details to illuminate form and not just the floor.

The use of linear light sources in the central mall area effectively speaks the language of the architecture, whilst delivering a shifting light level throughout the day that teeters on the verge of not quite enough and the perfect amount.

By night, subtle lighting details integrated into the external facade sing as a major element of the architectural statement, and thoughtful internal lighting choices emit a welcoming glow; a contrast to the usual

glare of similar commercial spaces.

The choice of lighting is considerate of both budget and long term maintenance and operation, with a 100% LED lighting solution and the use of sensors and switching arrangements to maximise the use of natural daylight and minimise usage after hours.

The success of this project's lighting strategy is owed to a collective vision born out of effective collaboration between lighting and architectural design teams, and is a worthy winner of the inaugural IALD Lighting Prize.

Established 2015

Awarded for excellence and innovation in lighting the built environment, this Prize is supported by the International Association of Lighting Designers (IALD) and promotes collaboration between architects and lighting designers.

PROJECT TEAM

Practice Team:
Stephen Auld
Project Architect

Susanne Pini
Design Architect

Kylie Soltani

Ciaran Durney

Stefano Cottini

Hugh Irving

Sandra Stewart

John Peachey

Lionel Kettler

Stephan Langella

Graham Reynolds

Simon Grimes

Robert Byrne

Jason Roberts

Graham Steer

David Hart

Scott Gould

Tony Rastrick

Consultant Team:

Electrolight
Lighting Consultant

Enstruct

Structural
Consultant

JMD Design

Landscape
Consultant

Hyder

Services Consultant

Construction Team:

Hansen Yuncken
Builder

NSW PRESIDENT'S PRIZE



Helen Lochhead Architect and Urbanist

The President's Prize this year acknowledges an individual who has made a long term and substantial contribution to public architecture, and the design of the landscape and urban environments across NSW. Deputy Government Architect, educator, mentor, National Councilor, research leader, critical thinker and collaborator, Helen Lochhead is recognized for her selfless dedication to design quality; a goal she pursues with an extraordinary focus.

Through her roles with the Sydney Cove Authority (later SHFA), Sydney City Council, the Olympic Co-ordination Authority and more recently with the Government Architect's Office, Helen Lochhead has been involved with master planning town centres, institutional and education precincts, new high density residential precincts and Olympic Park. Helen believes that all levels of government should lead by example, and consistently promotes design excellence to clients who may not always see the value of good design.

In addition to undertaking a Masters in Architecture and Urban Design at the Columbia Graduate School in New York, Helen has won a number of travelling scholarships and fellowships, including most recently at the Graduate School of Design at Harvard University. These have enabled her to assess which characteristics of exemplary international projects could be of benefit to Australia, in particular how cities are dealing with issues of sustainability and climate change.

Helen has consistently maintained a high profile in the profession. She has served on competition juries, design panels and now holds the position of Deputy Government Architect and Adjunct Professor at the University of Sydney. She is recognised as a champion not only of women architects but also of quiet achievers, and acts as an informal mentor to her younger colleagues.

This and earlier awards from the Institute, the Australian Institute of Landscape Architects and the National Association of Women in Construction, recognise her role as a leader and a visionary; a tireless campaigner for the conscious design of quality and sustainable urban environments. NSW is certainly a better place for Helen's work.

Established 1984

This prize is awarded at the discretion of the NSW Chapter President and is given to an individual who has made a substantial contribution to the profession of architecture.

EMERGING ARCHITECT PRIZE

SPONSORED BY AWS



Brendan Murray JPW

Brendan Murray is the recipient of the 2015 NSW Emerging Architect Prize. Brendan demonstrates a well-rounded and sophisticated professional approach, evidenced through his successful participation and leadership of a range of projects within the practice of Johnson Pilton Walker, where he has practiced for the past 10 years. Of note, the award winning National Worker's Memorial in Canberra, Audi Headquarters and White Bay Cruise Terminal in Sydney display Brendan's versatility, executing projects of commemorative, commercial and cultural importance at a recognized standard of excellence. Beyond design excellence, these projects have been delivered against a background of diverse and complex procurement methods, further adding to Brendan's professional knowledge.

Brendan has returned this knowledge to the profession through his various roles as a tutor in professional practice subjects at the University of Technology, Sydney,

demonstrating a commitment to the professional development of the next generation of architects; a knowledge that is critical to the effectiveness of the profession as it evolves into the future. Brendan has also actively engaged with the NSW and ACT Chapters both as a SONA representative and a member of several chapter committees including DARCH and the Large Practice Committee.

Brendan's activities within JPW have clearly enhanced both the individual and the practice. The jury noted that his pursuit of such activities and recognition of his practice whilst working in large-practice, showed a true drive and commitment to development of the profession. Brendan Murray is a fine example of professionalism and a fitting recipient of the 2015 NSW Emerging Architect Prize.

Established 2011

This prize recognises an emerging architect or architectural collaboration's contribution to architectural practice, education, design excellence and community involvement that advances the profession's standing in the public arena.

MARION MAHONY GRIFFIN PRIZE

SPONSORED BY BESPOKE



Justine Clark

Architectural editor,
writer and critic

The jury were unanimous in awarding Justine Clark the 2015 Marion Mahony Griffin Prize. Justine is an independent architectural editor, writer, researcher, curator and convener. She graduated in Architecture from the Victoria University of Wellington and has a Masters in Architecture by Research from the University of Auckland. Amongst various current roles Justine is the editor of the website Parlour: women, equity, and architecture; is a senior research fellow at the University of Melbourne and is a member of the Victorian Design Review Panel. Justine was also an active member in the ARC research project 'Equity and Diversity in the Australian Architecture Profession: Women, Work and Leadership (2011- 2014)' and is a former editor of Architecture Australia where her work encompassed the curating, commissioning and production of 66 issues.

Justine shares many personal qualities with this prize's namesake. Her ongoing participation and ever-evolving

contribution to the profession has had a significant influence on both the practice and discourse of architecture. She has been continuously active in promoting architecture to a wider audience and has through many different forums shown her ability to build dialogue among different constituencies. As an editor Justine has demonstrated strong support for emerging contributors and architectural practices; as well as seeking to give voice and advocate for social justice and gender equity issues. The jury specifically acknowledged the personal sacrifice and drive required for Justine to sustain her ongoing involvement with national feminist initiatives in the practice and profession of architecture, as an independent contributor to a collaborative research team.

Established 1998

Named for the pioneering woman architect, Marion Mahony Griffin, this prize was established to acknowledge a distinctive body of work by a female architect, be it for their contribution to: architectural education; journalism; research; theory; professional practice; or built architectural work.

ADRIAN ASHTON PRIZE FOR WRITING AND CRITICISM

SPONSORED BY
BATES SMART



Parlour

Since its launch in 2012 at the National Architecture Conference in Brisbane, Parlour has been a relentless and rigorous advocate for gender equity within the profession of architecture.

Based in the successful research project 'Equity and Diversity in the Australian Architecture Profession: Women, Work and Leadership' (2011-2014), the Parlour organisation is much more than just a website. It has filled a gap in our architectural culture that most in the profession did not even realise existed.

Collecting hard data, collating original research, and curating a culture of discussion, Parlour has assembled an exemplary database. In the fine tradition of open source, Parlour is sharing its knowledge and findings with anyone who will listen. The influence of Parlour stretches beyond the architecture profession, as it has become a model for gender equity discussions and research around the world. Parlour is in fact the benchmark, which others are now trying to emulate.

In raising the issue of gender equity within the profession, in 2014 Parlour launched the 'Parlour Guides to Equitable Practice' at the National Architecture Conference in Perth, in association with the Australian Institute of Architects and researchers from the University of Melbourne and University of Queensland. Parlour continues to build its program of advocacy through on-going research, on-line surveys and new initiatives.

Parlour is many people, but it requires the energy and dedication of a particular few. In awarding the 2015 Adrian Ashton Award for Architecture in the Media to Parlour, we honour the work of Justine Clark, as curator and editor, with support from co-editors Naomi Stead, Karen Burns, Sandra Kaji-O'Grady, Julie Willis, Amanda Roan and Gill Matthewson.

Established 1986

This prize was first introduced in 1986 as a biennial award, but is now awarded yearly. Adrian Ashton was a past president of the Institute and founding member of the National Trust in NSW; however, it is his role as the first editor of the NSW Chapter's 'Architecture Bulletin' that this prize commemorates.

DAVID LINDNER PRIZE



Andrew Daly and Kevin Liu TYP-TOP Architecture

The David Lindner Prize aims to encourage new research on architecture in the public realm. It is awarded to an emerging architect in honour of the late David Lindner, and recognises submissions that generate ideas for solving real challenges facing our cities, and which contribute to the profession as well as the broader community.

The jury is pleased to announce that the 2015 David Lindner Prize has been awarded to Andrew Daly and Kevin Liu of TYP-TOP Architecture for their joint submission entitled 'Something Fishy: Sydney's Fish Markets & Towards a Model of a Productive Hybrid City'.

The proposal is seen as a direct reaction to ongoing trends in Sydney's development where significant historical and industrial sites are under pressure due to increasing land values and prime waterfront locations. Using the Sydney Fish Markets as an exemplar, the research

will explore options for design and development that enables such industrial and historical sites to co-exist, by seeking hybridization and multiple use over the simplicity and uniformity which so often pervades large scale residential developments.

The project will run as an in-office project at TYP-TOP Architecture and will also engage more broadly with university students via a working design studio.

The proposal will be featured in both an exhibition and talk later in the year, and outcomes of this research (submitted January 2015) will be published in the NSW Architecture Bulletin.

Established 2013

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

2015 NEW SOUTH WALES GRADUATE & STUDENT AWARDS

The 2015 NSW Graduate and Student Awards winners were announced by the Australian Institute of Architects NSW Chapter on Friday 29 May. The jury for this year's Awards comprised

Alex Kibble, Tanner Kibble
Denton Architects (Jury Chair)

Michael Wiener, Mirvac Design

Kathlyn Loseby, Turner.

Shaun Carter, NSW Chapter
President/Carterwilliamson
Architects

Dr Alexandra Brown, Griffith
University

Matthew Allen, Bates Smart

Graham Jones, Lend Lease

Peter Macdonald, Arup

MASTERS GRADUATE OF THE YEAR

**SPONSORED BY
CRONE PARTNERS
AND FJMT**

Awarded to the most outstanding Graduate from the Masters program of each NSW School of Architecture.

Philippa Marston
Noel Yaxley
Jennifer McMaster
Michael Ford

University of New South Wales
University of Newcastle
University of Sydney
University of Technology Sydney

FIRST DEGREE BACHELOR GRADUATE OF THE YEAR

**SPONSORED BY
CRONE PARTNERS
AND FJMT**

Awarded to the most outstanding student graduating from the first degree Bachelor program of each NSW School of Architecture.

Nailah Masagos
Jake Kellow
Sukrit Sukasam
Lucas MacMillan

University of New South Wales
University of Newcastle
University of Sydney
University of Technology Sydney

CONSTRUCTION AND PRACTICE

**SPONSORED BY
LEND LEASE DESIGN**

Awarded to the student who receives the highest aggregate marks in the discipline areas of Construction and Practice of each NSW School of Architecture.

Menglan Li
Rebecca Evans
Karl Dela Torre
Jeffrey Baikie

University of New South Wales
University of Newcastle
University of Sydney
University of Technology Sydney

HISTORY AND THEORY

Awarded to the student who receives the highest aggregate marks in the disciplines of History and Theory of each NSW School of Architecture.

Sarah Sim
Timothy Burke
Rida Khan
Adrian Taylor

University of New South Wales
University of Newcastle
University of Sydney
University of Technology Sydney

2015 NEW SOUTH WALES GRADUATE & STUDENT AWARDS

NSW DESIGN MEDAL

SPONSORED BY MIRVAC DESIGN



Museum Of Architecture|Utzon Archive Jennifer McMaster & Jonathon Donnelly University of Sydney

The Museum of Architecture and Utzon Archive is an accomplished response to a complex architectural brief that presents architecture as both content and artefact. It is a project that engages with the public through its urban responsiveness and through the clarity of organisation and idea.

Conceptually, the new gallery spaces present a clear diagram of organisation that allows the visitor to appreciate the work of Jørn Utzon through the collection and display of the archive material held in separate NSW archives, and through the physical representation of his ideas in the building itself.

The concept expresses powerful architectural ideas of podium

and base walls and enclosure, all covered by a translucent veil that result in an open and approachable public building. The siting and entry to the building along the Ultimo Goods Line enhances the public nature of the new museum and would provide a positive influence to the development of this significant urban renewal project.

The jury was impressed that this team of Jennifer McMaster and Jonathan Donnelly, through working together, have produced a work with great clarity that is more than just a conceptual framework. It is an impressive work which avoids a simplistic approach that just uses a collage of Utzon's motifs, but rather generates a building that has its own unique identity.

NSW FIRST DEGREE DESIGN AWARD

SPONSORED BY BATES SMART



Tidal Alexander Galego University of New South Wales

This project proposes an inhabited bridge at South West Rocks back beach. Its primary function as a local pedestrian link is enhanced by the addition of carefully selected supplementary uses including a café, pool and amenities.

The scheme is conceived as a series of distinct programmatic moments along an architectural promenade. In a careful exploration of the experiential qualities of architecture, the project goes beyond the status quo to develop a series of unique spaces which can be occupied in different ways. Each space explores different levels of enclosure, offering spaces of refuge and others of complete exposure to wind and sun.

A beautifully crafted sectional timber model demonstrates an understanding of timber construction detailing and of Juhani Pallasmaa's ecological functionalist view of architecture. The project is clearly designed to respond to the local environment and to enhance the human experience.

The jury was particularly impressed to see a complex sequence of architectural spaces integrated into such a seemingly simple structure. The project demonstrates an understanding of architecture which is greater than the sum of its parts. Structure, form, program and spatial experience have been integrated into a proposal of subtle elegance.

STRUCTURAL INNOVATION IN ARCHITECTURE AWARD



Triaxial Pavilion

Max Hu, Harry Henshaw-Hill & Hongkai Yuan
University of Sydney

The Triaxial Pavilion is a modular structure created by the combination of three hyperbolic shapes. The structure makes use of a pure structurally efficient form to generate an interesting, practical and modular architectural form. The structure could be used to create shade and interest in parks and other public meeting places.

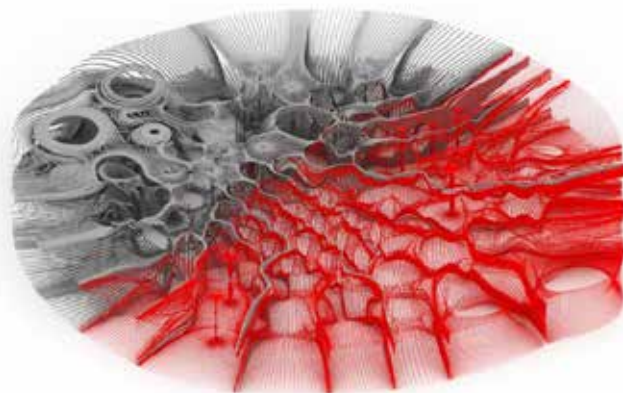
The proposal is innovative in its journey to create the final structure. The team started by investigating structural forms with physical models, stretching fabric to create a variety of hyper shapes. After selecting a preferred shape the team then constructed a full-size model of the shape, experimenting with materials and construction

techniques. The next step is via a number of digital tools where the final structure is parametrically form-found using software including Weaverbird, Karamba, Grasshopper and Rhinoceros. The final step was the creation of a large scale plywood model of the shapes joined together to form the pavilion.

The design process is interesting as there has been innovation at each stage of the process. That is, the design has evolved as a result of each of the steps to the final structure. Even in the final stage the team introduced a ribbed construction with gaps in the fabric to play with the introduction of light to the form.

DIGITAL INNOVATION IN ARCHITECTURE AWARD

SPONSORED BY TURNER.



Field Embassy

Victor Martinez-Contreras
University of Technology, Sydney

With the possible exception of parliament houses, few building typologies are so imbued with the evocation of cultural spirit (both as evidenced in the past and projected into the future) as the modern embassy. It is a building type inherently fusing the intangible with the pragmatic, the conceptual with the prosaic and the future with the past. The contemporary embassy must provide a framework for the machinations of diplomacy, cultural interaction and commerce. It must project a confident, welcoming, open countenance while being one of the most overtly and covertly secure environments possible. By its very nature it must be many things to many people.

In coalescing this inherent complexity into a clear conceptual

idea, Victor has utilized a variety of digital tools, each chosen carefully as part of a rigorous exploration of the possibilities that live within the brief's inherent contradictions. The brief is interpreted through a conceptual gradation of electric fields (representative of layers of high security) interacting with magnetic fields (signifying public spaces and functions). Interactions represented as metadata become the genesis of form within Rhino software. 3d printing facilitates a process of analysis, interpretation, modulation and iteration, which lead to refinement in the tectonics of the eventual building form. The final digital presentation illustrates a clear relationship between the built form and its generative electromagnetic fields.

ENTRIES

PUBLIC ARCHITECTURE

1
Bankstown Library and Knowledge Centre
 Francis-Jones Morehen Thorp (fjmt)
 Image: Christian Mushenko

2
Coffs Harbour Justice Precinct
 PTW Architects
 Image: Adrian Boddy

3
Ettalong Café
 CKDS Architecture
 Image: Damien Furey

4
Lemur Forest Adventure
 Hill Thalix Architecture + Urban Projects
 Image: Brett Boardman

5
MA Noble, Don Bradman and Dally Messenger Stands
 COX Architecture
 Image: Hamilton Lunn

6
Shoalhaven Cancer Care Centre
 HASSELL
 Image: Mike Chorley

7
South West Rail Link - Edmondson Park / Leppington Station
 HASSELL in association with GHD
 Image: Simon Wood

8
St Barnabas Church
 Francis-Jones Morehen Thorp (fjmt)
 Image: John Gollings

9
Sydney Adventist Hospital : LW Clark Tower
 MBMO architects
 Image: Brett Boardman

10
University of Technology (UTS) Haberfield Rowing Club
 HASSELL
 Image: Brett Boardman

11
Westmead Millennium Institute
 BVN
 Image: John Gollings



1



2



3



4



5



6



7



8



9



10



11

ENTRIES

EDUCATIONAL ARCHITECTURE

1
Brigidine College St Ives - Anita Murray Centre for Performing Arts and Sciences
 Fulton Trotter Architects
 Image: Justin Mackintosh

2
Cameraygal (formerly Dunbar building)
 NSW Government Architect's Office
 Image: Simon Whitbread

3
Camperdown Childcare
 CO-AP (Architects)
 Image: Ross Honeysett

4
Charles Perkins Centre
 Francis-Jones Morehen Thorp (fjmt) + Building Studio (architects in association)
 Image: John Gollings

5
Childrens Medical Research Institute Redevelopment Stage 1
 Conrad Gargett Ancher Mortlock Woolley
 Image: Brett Boardman

6
Nan Tien Institute and Cultural Centre
 Woods Bagot
 Image: Peter Bennetts

7
Biomedical Sciences Office Accomodation
 Woods Bagot
 Image: Peter Bennetts

8
NSW Aboriginal Child and Family Centre Gunnedah
 NSW Government Architect's Office
 Image: Brett Boardman

9
O'Regan Arts & Cultural Common
 Brewster Hjorth Architects
 Image: Tyrone Branigan

10
Sister Marie Centre
 Schreiber Hamilton Architecture
 Image: Murray McKean

11
Sustainable Buildings Research Centre (SBRC) - University of Wollongong
 COX Richardson
 Image: John Gollings

12
UNE Tablelands Clinical School Building
 James Cubitt Architects
 Image: Roger D'Souza

13
University of Western Sydney Kingswood Campus Library
 Allen Jack+Cottier
 Image: Michael Nicholson

14
UTS Science Faculty, Building 7
 Durbach Block Jagers Architects & BVN Architecture
 Image: Peter Bennetts

15
UWS College New Educational Facility
 BKA Architecture
 Image: Brett Boardman

16
Wallace Wurth Redevelopment
 Lahz Nimmo Architects and Wilson Architects in Association
 Image: Brett Boardman



ENTRIES

URBAN DESIGN

1
Chatswood Transport Interchange
 COX Richardson and DesignInc Joint Venture
Image: John Gollings

2
Llankelly Place Lights
 McGregor Westlake Architecture in association with Conybeare Morrison
Image: Kyal Sheehan

3
Sydney Light Rail
 HASSELL
Image: HASSELL / Transport for NSW

4
Tamarama Kiosk and Beach Amenities
 Lahz Nimmo Architects
Image: Brett Boardman

5
The GPT Group's Wollongong Central
 HDR Rice Daubney
Image: Simon Grimes

6
UNSW Biomedical Sciences Precinct, (Lowy Cancer Research Centre, Redevelopment of Michael Birt Gardens, and Wallace Wurth Building for UNSW Medicine)

Lahz Nimmo Architects in association with Wilson Architects
Image: Brett Boardman

7
Wollongong City Centre and Crown Street Mall Renewal
 NSW Government Architect's Office
Image: Ian Hobbs



ENTRIES

COMMERCIAL ARCHITECTURE

1
50 Martin Place
 JPW
Image: Peter Bennetts

2
Australia Post StarTrack House - Sydney
 Carr Architecture
Image: Earl Carter

3
Club Maitland City
 Terroir
Image: Brett Boardman

4
East Village
 Turner
Image: Tom Ferguson

5
Irving Street Brewery
 Tzannes Associates
Image: John Gollings

6
Riverside Park Office Tower
 dwp | suters
Image: Richard Glover

7
Sydney Adventist Hospital: Multi Deck Car Park
 MBMO Architects
Image: Brett Boardman

8
The GPT Group's Wollongong Central
 HDR Rice Daubney
Image: Brett Boardman

9
TransGrid Headquarters
 Bates Smart
Image: Brett Boardman



ENTRIES

INTERIOR ARCHITECTURE

1
ANZ Tower Foyer
 Francis-Jones Morehen
 Thorp (fjmt)
Image: John Gollings

2
**Archie Rose Distilling
 Co.**
 Acme & Co.
Image: Murray Fredericks

3
Artbank
 Aileen Sage Architects
Image: Tom Ferguson

4
**Balmoral House
 Interiors**
 Clinton Murray + Polly
 Harbison + Ralph
 Rembel
Image: Brett Boardman

5
**Bankstown Library and
 Knowledge Centre**
 Francis-Jones Morehen
 Thorp (fjmt)
Image: Christian Mushenko

6
**Cameraygal (formerly
 Dunbar building)**
 NSW Government
 Architect's Office
Image: Simon Whitbread

7
Charles Perkins Centre
 Francis-Jones Morehen
 Thorp (fjmt) + Building
 Studio (architects in
 association)
Image: John Gollings

8
HASSELL Sydney Studio
 HASSELL
Image: Nicole England

9
**International Lodge
 Apartment**
 Ian Moore Architects
Image: Iain D. MacKenzie

10
Qantas Campus
 HASSELL
Image: Nicole England

11
St Barnabas Church
 Francis-Jones Morehen
 Thorp (fjmt)
Image: John Gollings

12
STUDIO
 Allen Jack+Cottier
Image: AJ+C Photography

13
**Sydney Adventist
 Hospital: LW Clark
 Tower Interiors**
 MBMO architects
Image: Brett Boardman

14
**The GPT Group's
 Wollongong Central**
 HDR Rice Daubney
Image: Brett Boardman

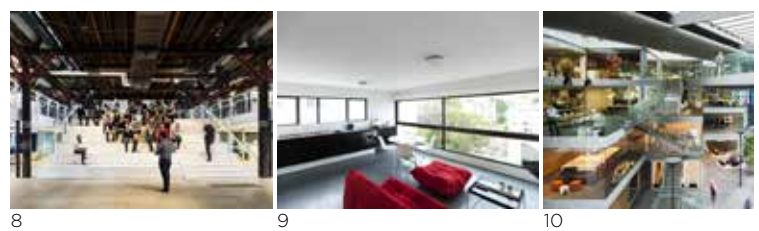
15
The Horizon Apartment
 Maria Danos with MA
 Architects
Image: Shannon McGrath

16
The Man Cave
 Allen Jack+Cottier
Image: Allen Jack+Cottier

17
**The Professor Marie
 Bashir Centre**
 Peckvonhartel and
 Silver Thomas Hanley
Image: Tyrone Branigan

18
**University of Western
 Sydney Kingswood
 Campus Library**
 Allen Jack+Cottier
Image: Michael Nicholson

19
**Wallace Wurth
 Redevelopment**
 Lahz Nimmo Architects
 and Wilson Architects in
 Association
Image: Brett Boardman



ENTRIES

RESIDENTIAL ARCHITECTURE – HOUSES (NEW)

1
Alexandria Courtyard House
Matthew Pullinger
Architect
Image: Brett Boardman

2
Balmoral House
Clinton Murray + Polly
Harbison
Image: Brett Boardman

3
Blook House Pearl Beach
Porebski Architects
Image: Connor Quinn

4
Chilworth-Bush-House
D+C Consortium
Image: Siva
Thanabalasingham

5
Cliffbrook House
Rolf Ockert Design
Image: Rolf Ockert

6
Cooper Park House
Tobias Partners
Image: Justin Alexander

7
Courtyard House
Aileen Sage Architects
Image: Tom Ferguson

8
Cronulla House
Reg Lark Architect
Image: DL Photography

9
Garden House
Tzannes Associates
Image: Michael Nicholson

10
General Manager's Residence
Chrofi
Image: Brett Boardman

11
Greenwich House
Barbara Bagot
Architecture
Image: Richard Wearne

12
Griffin House
David Selden Design
Image: Sharrin Rees

13
High Country House
Luigi Rosselli Architects
Image: Edward Birch

14
House Bellevue Hill
MASQ architecture
Image: Alan Smuskowitz

15
House for Bob and Susan
Austin McFarland
Architects
Image: Alec M Hamilton

16
Hunter Valley Farmhouse
Schreiber Hamilton
Architecture
Image: Murray McKean

17
Light House
Peter Stutchbury
Architecture
Image: Peter Stutchbury

18
Lighthouse B
Beach Architects
Image: David Taylor

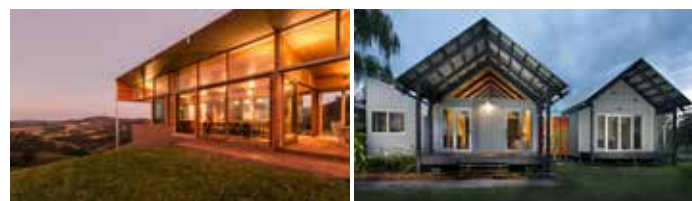
19
Naremburn House
Bijl Architecture
Image: Katherine Lu

20
Ned's Beachouse
EDH Group
Image: David Maltby

21
Nikki Maloneys
Drew Heath Architects
Image: Owen Zhu

22
Pacific House
Casey Brown
Architecture
Image: Carly Martin

23
Seaforth House
Sandberg Schoffel
Architects
Image: Michael Sandberg





17



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22

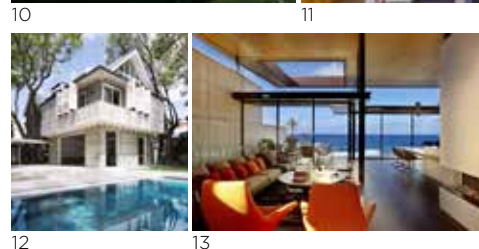
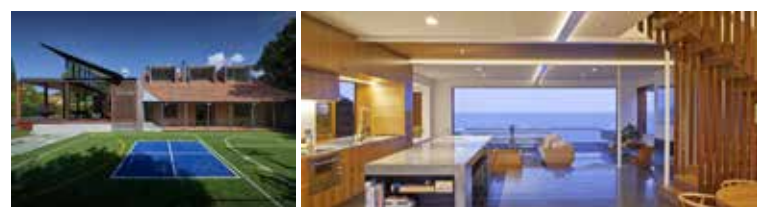


23

ENTRIES

RESIDENTIAL ARCHITECTURE – HOUSES (ALTERATIONS & ADDITIONS)

- 1
Barrenjoey House
Casey Brown
Architecture
Image: Simon Whitbread
- 2
Bellevue Hill Residence
Tzannes Associates
Image: Michael Nicholson
- 3
Byron Hinterland Residence
Tzannes Associates and Bosanquet Foley Architects
Image: Saul Goodwin
- 4
Courtyard House St Peters
Reg Lark Architect
Image: DL Photography
- 5
Darlinghurst Rooftop
CO-AP (Architects)
Image: Ross Honeysett
- 6
Hopetoun Avenue, Vaucluse
B.E Architecture
Image: Peter Clarke
- 7
House Boone Murray
Tribe Studio Architects
Image: Peter Bennetts
- 8
Howe Allan House
Ian Moore Architects
Image: Daniel Mayne
- 9
Inner City Warehouse
Allen Jack+Cottier
Image: Castle+Beatty
- 10
Kensington House
Virginia Kerridge Architect
Image: Michael Nicholson
- 11
Little Reef House
Richard Cole Architecture
Image: Simon Wood
- 12
Loggia in Arcadia
Luigi Rosselli Architects
Image: Edward Birch
- 13
Mirimar House
Rolf Ockert Design
Image: Sharrin Rees
- 14
Mosman House
Alexander & CO.
Image: Murray Fredericks
- 15
Orama
Smart Design Studio
Image: Sharrin Rees
- 16
Paddington House
PIDCOCK - Architecture + Sustainability
Image: Michael Wee
- 17
Pigeon Shed
MCK Architects
Image: Jeffrey Simpson
- 18
Roseville Residence
nkt architecture
Image: Rowan Turner
- 19
Salgo Kitching House
Sam Crawford Architects
Image: Brett Boardman
- 20
Spiegel Haus
Carterwilliamson Architects
Image: Brett Boardman
- 21
Tempe House
Eoghan Lewis Architects
Image: Roger D'Souza
- 22
Walter Street Terrace
David Boyle Architect
Image: Brigid Arnott
- 23
Whale Watching House
Dunn & Hillam Architects
Image: Kilian O'Sullivan



14

15

16



17



18

19



20



21



22



23

ENTRIES

RESIDENTIAL ARCHITECTURE - MULTIPLE HOUSING

- 1
145 McEvoy Street
Turner
Image: Tom Ferguson
- 2
Cargo Lane Terraces
PBD Architects
Image: Neil Fielon
- 3
Carleton Estate Development
Kennedy Associates Architects
Image: Brett Boardman
- 4
CASBA
Billard Leece Partnership + SJB Architects in association with BKH Interiors
Image: Brett Boardman
- 5
DHA Lindfield - Tubbs View + Hamilton Corner
Bates Smart
Images: Brett Boardman
- 6
Dominion
Group GSA
Image: Tyrone Branigan
- 7
East Village
Turner
Image: Tom Ferguson
- 8
Eton
Stanisic Architects
Image: Richard Glover
- 9
Finlayson Street
Candalepas Associates
Image: Brett Boardman
- 10
Marrickville Apartments
Candalepas Associates
Image: Brett Boardman
- 11
Metro Residences Chatswood
COX Richardson
Image: John Gollings
- 12
Park Lane
JPW
Image: Brett Boardman
- 13
Pelican Street
Candalepas Associates
Image: Brett Boardman
- 14
Platinum: Light + Shadow
Turner
Image: Tom Ferguson
- 15
Polychrome
David Boyle Architect
Image: Brigid Arnott
- 16
Studios 54
Hill Thalys Architecture + Urban Projects
Image: Aaron Murray/Alexander Rink
- 17
Sydney Central Student Accommodation
Group GSA
Image: Tyrone Branigan
- 18
The Kensington
Fox Johnston
Image: Katherine Lu/ Brett Boardman
- 19
The Quay
WMK Architecture
Image: Jerry Wu
- 20
Viking by Crown
MHN Design Union
Image: John Gollings
- 21
Yandiah
Beattie Co.
Image: Barry Slade



ENTRIES

SMALL PROJECT

1
A Fine Possession:
Jewellery and Identity
exhibition, Museum
of Applied Arts and
Sciences, Sydney, NSW
Christina Carayanides
architect and the
Museum of Applied Arts
and Sciences, Sydney,
NSW
Image: Marinco
Kojdanovski

2
AGL Lakeside Pavilion
Kennedy Associates
Architects
Image: Peter Bennetts

3
Alfalfa House
Dunn & Hillam
Architects
Image: Cath Muscat

4
Black River Fitout
Wisden Architects
Image: Adrian Boddy

5
Bresic Whitney, Hunters
Hill
Chenchow Little
Image: Peter Bennetts

6
Coast Totems
Carterwilliamson
Architects
Image: Brett Boardman

7
Copper House
Takt | Studio for
Architecture
Image: Shantanu Starick

8
De-Form Wall
Bijl Architecture
Image: Michael Ford

9
EN House
Derive Architecture &
Design
Image: Alexander
McIntyre

10
Horizon Apartment
Stephen Collier
Architects
Image: Peter Bennetts

11
House Bruce Alexander
Tribe Studio Architects
Image: Katherine Lu

12
International Lodge
Apartment
Ian Moore Architects
Image: Iain D.
MacKenzie

13
Mordeo Bistro and Bar
MBMO Architects
Image: Tyrone Branigan

14
Reformatory Caffeine
Laboratory
Louise Nettleton
Architects
Image: Richard Glover

15
Sydney Ferry Wharves
Group GSA
Image: Brett Boardman

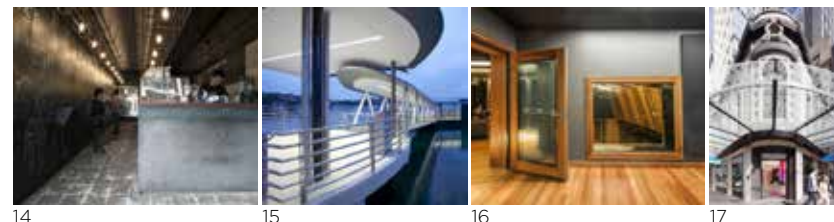
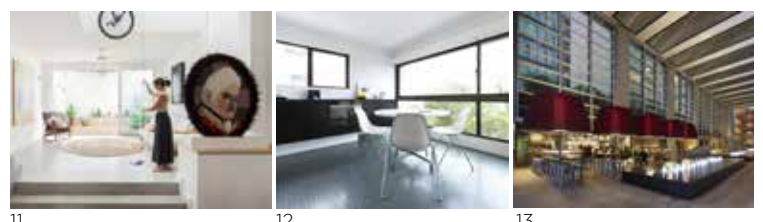
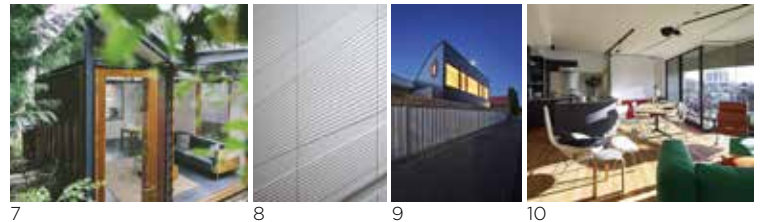
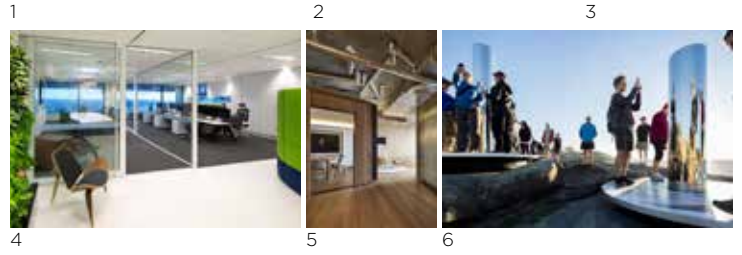
16
Sydney Opera House
Recording Studio
Scott Carver
Image: Geoff Ambler

17
Telstra Discovery Store
Crone Partners
Image: Katherine Lu

18
Tempe House
Eoghan Lewis
Architects
Image: Roger D'Souza

19
Tent House
Peter Stutchbury
Architecture
Image: Michael
Nicholson

20
The Man Cave
Allen Jack+Cottier
Image: Castle+Beatty



18

19

20

ENTRIES HERITAGE (CONSERVATION)

1
*Bronte House,
Restoration &
Management*
Clive Lucas Stapleton &
Partners
Image: Eric Sierens



2
*George Street
Gatehouse - Parramatta
Park*
NSW Government
Architect's Office
Image: Rob Tuckwell



3
Loggia in Arcadia
Luigi Rosselli Architects
Image: Justin Alexander



4
*The Abbey, Johnston
Street, Annandale*
Design 5 - Architects
Image: Images for Business



5
Melrose House
Tropman & Tropman
Architects
Image: Tasman Storey



ENTRIES HERITAGE (CREATIVE ADAPTATION)

6
*Cameraygal (formerly
Dunbar building)*
NSW Government
Architect's Office
Image: Simon Whitbread



7
*Carleton Estate
Development*
Kennedy Associates
Architects
Image: Brett Boardman



8
House McBeath
Tribe Studio Architects
Image: Katherine Lu



9
Irving Street Brewery
Tzannes Associates
Image: John Gollings



10
Legion House
Francis-Jones Morehen
Thorpe (fjmt)
Image: John Gollings



11
Orama
Smart Design Studio
Image: Sharrin Rees



12
Telstra Discovery Store
Crone Partners
Image: Katherine Lu

13
Tempe House
Eoghan Lewis
Architects
Image: Roger D'Souza





Lahey Constructions are proud to be part of the team on the Wollongong City Centre & Crown Street Mall Renewal project, and good luck to the Public Works Government Architects Office.

 **LAHEY**
Excellence in Construction.

2015 NSW ARCHITECTURE AWARD WINNERS

PUBLIC ARCHITECTURE

Sulman Medal

Westmead Millennium Institute
BVN

Architecture Award

St Barnabas Church
Francis-Jones Morehen Thorp
(fjmt)

Commendation

Bankstown Library and Knowledge Centre
Francis-Jones Morehen Thorp
(fjmt)

Shoalhaven Cancer Care Centre
HASSELL

EDUCATIONAL ARCHITECTURE

William E Kemp Award

UTS Science Faculty, Building 7
Durbach Block Jagers Architects & BVN Architecture

Architecture Award

Camperdown Childcare
CO-AP (Architects)

Charles Perkins Centre
Francis-Jones Morehen Thorp
(fjmt) + Building Studio
(architects in association)

Cameraygal (formerly Dunbar building)
NSW Government Architect's Office

Commendation

Sustainable Buildings Research Centre (SBRC) - University of Wollongong
COX Richardson

URBAN DESIGN

Lloyd Rees Award

Wollongong City Centre and Crown Street Mall Renewal
NSW Government Architect's Office

Architecture Award

The GPT Group's Wollongong Central
HDR Rice Daubney

Tamarama Kiosk and Beach Amenities
Lahz Nimmo Architects

Commendation

Chatswood Transport Interchange

COX Richardson and DesignInc Joint Venture

COMMERCIAL ARCHITECTURE

Sir Arthur G. Stephenson Award

50 Martin Place
JPW

Architecture Award

TransGrid Headquarters
Bates Smart

The GPT Group's Wollongong Central
HDR Rice Daubney

INTERIOR ARCHITECTURE

John Verge Award

Bankstown Library and Knowledge Centre
Francis-Jones Morehen Thorp
(fjmt)

Architecture Award

St Barnabas Church
Francis-Jones Morehen Thorp
(fjmt)

Commendation

Charles Perkins Centre
Francis-Jones Morehen Thorp
(fjmt) + Building Studio
(architects in association)

SUSTAINABLE ARCHITECTURE

Milo Dunphy Award

Sustainable Buildings Research Centre (SBRC) - University of Wollongong
COX Richardson

Architecture Award

Cameraygal (formerly Dunbar building)
NSW Government Architect's Office

Polychrome
David Boyle Architect

Bankstown Library and Knowledge Centre
Francis-Jones Morehen Thorp
(fjmt)

Nikki Maloneys
Drew Heath Architects

Commendation

50 Martin Place
JPW

RESIDENTIAL ARCHITECTURE - HOUSES (NEW)

Wilkinson Award

Light House
Peter Stutchbury Architecture

Architecture Award

Balmoral House
Clinton Murray + Polly Harbison

Nikki Maloneys
Drew Heath Architects

Commendation

Alexandria Courtyard House
Matthew Pullinger Architect

Garden House
Tzannes Associates

RESIDENTIAL ARCHITECTURE - HOUSES (ALTERATIONS & ADDITIONS)

Hugh and Eva Buhrich Award

Orama
Smart Design Studio

Architecture Award

Walter Street Terrace
David Boyle Architect

Courtyard House St Peters
Reg Lark Architect

Commendation

Howe Allan House
Ian Moore Architects

RESIDENTIAL ARCHITECTURE - MULTIPLE HOUSING

Aaron Bolot Award

Studios 54
Hill Thalix Architecture + Urban Projects

Architecture Award

CASBA
Billard Leece Partnership + SJB Architects in association with BKH Interiors

Polychrome
David Boyle Architect

Commendation

DHA Lindfield - Tubbs View + Hamilton Corner
Bates Smart

Finlayson Street
Candalepas Associates

Pelican Street
Candalepas Associates

The Kensington
Fox Johnston

SMALL PROJECT ARCHITECTURE

Robert Woodward Award

Copper House
Takt | Studio for Architecture

Architecture Award

Sydney Opera House Recording Studio
Scott Carver

Commendation

Bresic Whitney, Hunters Hill
Chenchow Little

Tempe House
Eoghan Lewis Architects

AGL Lakeside Pavilion
Kennedy Associates Architects

HERITAGE

Greenway Award

The Abbey, Johnston Street, Annandale
Design 5 - Architects

Architecture Award (Conservation)

Bronte House, Restoration & Management
Clive Lucas Stapleton & Partners

Commendation (Conservation)

Melrose House
Tropman & Tropman Architects

Architecture Award (Creative Adaptation)

Irving Street Brewery
Tzannes Associates

Commendation (Creative Adaptation)

Legion House
Francis-Jones Morehen Thorp
(fjmt)

House McBeath
Tribe Studio Architects

Cameraygal (formerly Dunbar building)
NSW Government Architect's Office

AWARD FOR ENDURING ARCHITECTURE

Buhrich House II
Hugh Buhrich

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50 Martin Place
JPW

Commendation

The GPT Group's Wollongong Central
HDR Rice Daubney

BLACKET PRIZE

NSW Aboriginal Child and Family Centre Gunnedah
NSW Government Architect's Office

NSW PREMIER'S PRIZE

Shoalhaven Cancer Care Centre
HASSELL

CITY OF SYDNEY LORD MAYOR'S PRIZE

UTS Science Faculty, Building 7
DurbachBlockJagersArchitects & BVN Architecture

IALD LIGHTING PRIZE

The GPT Group's Wollongong Central
HDR Rice Daubney

NSW PRESIDENT'S PRIZE

Helen Lochhead
Architect and Urbanist

EMERGING ARCHITECT PRIZE

Brendan Murray
JPW

MARION MAHONY GRIFFIN PRIZE

Justine Clark
Architectural editor, writer and critic

ADRIAN ASHTON PRIZE FOR WRITING AND CRITICISM

Parlour

DAVID LINDNER PRIZE

Andrew Daly and Kevin Liu
TYP-TOP Architecture Office



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