



THE ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS



MEDIA BACKGROUND

Subject: 2005 RAIA NSW ARCHITECTURE AWARDS: CITATIONS

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PRESIDENT'S AWARD

Roderick Simpson

Roderick Simpson is the most thoughtful of architects.... I remember his early student work: it was brilliant and obvious that he was destined for great things. His breadth of knowledge is unusual – he understands the organism of the city as well as he understands that of the house. He is an architect-urbanist who works beautifully at any scale – one of our most gifted citizens.

Rick Leplastrier

Creating communities and cities that are well designed and sustainable is a fundamental goal of the profession of architecture. Through our work in the built environment we strive to enhance the quality of life and health of the community and the environment. This task requires not only architects' involvement in the design of individual buildings, but in the development of urban strategies, policies and urban plans.

For decades, our profession has struggled with the lack of amenity and impoverished design frequently associated with our 'suburban dream'. All too often our suburbs comprise car-dependent hot boxes, far from community services, still awaiting public transport. Improving residential subdivision, project housing and suburban design is an area of enormous challenge. It has significant impact on a great number of people in our cities. For an architect, satisfaction and rewards for effort aren't immediately apparent and it takes determination and stamina to even stay the distance. There are few architects that have the depth of knowledge, passion and commitment to effect change.

Roderick Simpson is a person who stands out in this endeavour. For over 20 years Rod has been working in private practice, within Government and with community groups such as Greenpeace. His publication 'Strategy for a Sustainable Sydney' in the early 1990s set the agenda both for his future work and community and government debates. His creativity and commitment to suburban sustainability is clearly evident in his work on numerous competitions. These include entries for the Olympic Village, the Alexandra Canal and the 'Next Move' Housing Competition, all of which were applauded and awarded First Prize.

His vision of a sustainable suburbia is built upon the integration of environmental, social and economic imperatives. His work with AJC on the mixed-use Kogarah Town Centre project resulted in entirely new perspectives with regard to housing, community and environmental possibilities. This is typical of Rod's

work. His commitment not only results in the achievement of best practice, but demonstrates new opportunities and sets new design standards for the benefit of the community.

Rod's latest and arguably most significant contribution to a sustainable suburbia is in the conception, development and implementation of BASIX. Yes, there are still some teething issues that will need to be resolved, but as a design and evaluation tool it is a brilliant model.

When I first discussed the potential for a BASIX tool with Rod several years ago, it was in its infancy... only an idea. I drew parallels to the CSIRO Bulletin No. 5, titled 'Sunshine and Shade in Australia'. These simple charts and plastic overlays prepared by R.O. Phillips were an extraordinary tool that enabled us to better test and understand our designs.

I anticipate that the BASIX tool will have a similar influence on how we work. The tool grabs the opportunities presented by our new technologies and turns complex and multi-layered environmental considerations into a format that enables us to actually understand in a holistic way what we are creating. Whilst it is commonly seen as an instrument of development control, it is far more powerful when used as an interactive design tool.

And what will be the future impact of BASIX in our suburbs? Well, in typical Rod-style, we can expect a few changes for the benefit of our community.... More comfortable places to live, warmer in winter, cooler in summer, less expensive to run. The encouragement of shaded outdoor sitting areas and sun protection to windows. We can also expect some substantial changes to the MacMansion. I am looking forward with great anticipation.

An extraordinary lateral thinker and creative talent, Rod's commitment to delivering sustainable communities encompasses many disciplines and approaches. As Rick Le Plastrier noted:

Rod is not fazed by complexity, managing several projects superbly and simultaneously. Like one of those consummate street corner artists: harmonica on a frame around his neck, guitar in both hands, drum kit thumping under his left foot, and with his right foot cracking walnuts.

I am very proud to present the President's Award for 2005 to Roderick Simpson.

Deborah Dearing, RAIA NSW Chapter President

2005 NSW RAIA AWARDS: JURY CITATIONS

JURY REPORT

First of all, what a privilege to journey through these remarkable spaces, this wealth of architecture created in the past year or so. We, the jury, went on a fabulous journey. We feared it might be arduous, but it was exhilarating.

This experience of going through these spaces constantly shatters one's idea of what architecture is. And what is it? It's light and shade and texture and inside and outside and joy and exasperation. It's about the sense of being in a place. About the privilege of witnessing people taking pleasure in their spaces.

The greatest pleasures are so obvious: when the architect and client share a love of the place; when cohesive new surroundings bring a community to life; when our city's heritage is dusted and then classified and successfully adapted to its contemporary purpose; when a building, no matter what its size, underscores the principles of both environment and design.

We six jurors are honoured to have witnessed such successes, to have experienced the qualities of these spaces. Through each experience, our judgements were formed. And, many times, our preconceptions were laid to rest.

Whilst public perceptions of the architect might be as a pendulum of fashion, of style - that is, a stylist who can deliver their clients fashionable elegant stylish retro chic or any style at all! - it was to our pleasure that so many practitioners, both young and experienced, hadn't heard of these formulas and were able to create meaningful and original solutions to their clients' briefs.

So how do you make a judgement about what is the best? How do six formed individuals with different perceptions reach an agreement?

All I can say is, it happened very easily. We seemed to know when all the ingredients came together to make a work special.

It's a kind of truth. It rings true: the building deserves to exist – and it will endure. The spirit of the process of creation goes into the building and becomes a separate thing, bearing the indelible stamp of the architect though not necessarily as the architect may have perceived it.

And so categories were shifted. Interiors projects into alts and adds, alts and adds into interiors, ESD into civic. We had some fun.

Styles come and go. Awards this year should go to most use of calacatta marble, to the best doghouse, to recycled jarrah, *The Da Vinci Code* lying casually on the bedside table and to Bill Henson.

We saw some fine examples of shifts in our culture. In particular, the enormous corporate change in attitude to the workplace, where environmentally sustainable engineering is being utilised at a level that is more than just paying lip service. We now have workplaces created with consideration to cross ventilation and the conservation of energy.

I'd like to thank the jury: Rob Brown, from Dawson Brown Architects, who has a gift for seeing the human qualities of a space (his work is strikingly contemporary, though he has a solid basis in knowledge of building and conservation); Andrew Stanic, of Stanic Harding Architects, who supplied humour and charm and clarity and was the group's timekeeper and controller; Leena Thomas, senior lecturer at UTS, who is exuberant and responsive and became the backbone of the jury, with a particular contribution to environmental issues; Karen Pakula, editor of *Domain*, a journalist who moves and thinks fast and always puts people before buildings, she made us time and again see in a different light; and Peter Emmett, a heritage curator of spaces and places who is always looking for what's beneath the surface and sees another side to things. What a wonderful mix of people and talents.

I'd also like to thank the Presentation Day jurors - Paul Berkemeier, Reg Lark, Philip Vivian, Anne Higham, Helen Lochhead and Anne Warren – and the people at the RAIA who helped us get to where we needed. Heaven Muecke, if you are reading this, thank-you.

And thank-you and congratulations to all this year's award entrants, in particular those shortlisted and those who have won awards. This has been a remarkable year. The standard of work has been exemplary. What a wonderful trip it's been.

Brian Zulaikha, Jury Chair

SPECIAL JURY AWARD

Houses of the Future: Government Architect's Office and the Sydney Olympic Park Authority

Fifty years after Harry Seidler's Home of the Future was exhibited at Sydney Town Hall, and 55 years after Robin Boyd's House of Tomorrow in Melbourne, Houses of the Future was exhibited in the forecourt of the Sydney Opera House. It travelled then to Melbourne and Canberra before being relocated in February 2005 to Jacaranda Square at Sydney Olympic Park, where it will be on display until October 2005.

An initiative of the Government Architect Chris Johnson to mark the Year of the Built Environment in 2004, the project has involved many hundreds of people both in Government and in industry. This award is given to celebrate this initiative.

The best way to think of the project's displays is not as houses but as proto-houses (as in prototype). That is, this is an exhibition of proto-houses.

The project had as a starting point the idea that each house should showcase sustainable design excellence and environmental innovation and be built of one material. The intent was to explore each material and to push its natural limitations. Each house was designed in association with the specific trade and /or the appropriate materials research institutes, as well as a vast chain of manufacturers and suppliers. All have contributed enormously to the endeavour.

The six houses are made from clay, concrete, timber, steel, cardboard and glass, and are displayed with two creative responses that showcase sustainable gardens from the accompanying Gardens of the Future exhibition, held at the Royal Botanic Gardens.

The concept was to employ innovative design practices, to bring architecture and sustainability to the forefront of public awareness and in this endeavour it has been a resounding success.

The award is given not for any individual architectural solutions, but for advocacy and education. The exhibition has generated a genuine interest from the general public. Visitation at the Sydney Opera House was enormous and, at Sydney Olympic Park, thanks to the Sydney Olympic Park Authority working closely with the NSW Department of Education and Training, many school children continue to visit the exhibition.

NSW 25 YEAR AWARD

University of Technology, Ku-ring-gai Campus – former Ku-ring-gai College of Advanced Education

Architect: NSW Government Architect, J. W. Thomson; Project Architect: David Donald Turner

Landscape Architects: Bruce Mackenzie; Documentation: Keith Cottier, Allen Jack + Cottier

[Winner of the Sulman Award for Architecture in 1978, the building was recently selected (along with the Buhrich House II, Castlecrag) for the 1970s Building of the Decade. It is on the RAIA's Register of 20th Century Buildings of Significance.

Ku-ring-gai College has a robust presence, representing a turning point in architectural design, where honest materials are juxtaposed against the natural landscape of Sydney bushland. Jennifer Taylor, in her book *Australian Architecture Since 1960*, states that "Ku-ring-gai College, most clearly demonstrates the extension of the Sydney School ethic into large concrete buildings. Within its siting, planning, organisation and rugged use of off-form concrete, it can be compared to John Andrew's Scarborough College, Ontario, 1963".

Occupying a ridgetop on Sydney's middle North Shore, the college houses various teaching departments, auditorium, library, lecture spaces and administration elements, all set out along a broad internal circulation spine or "street". The building's component parts have been dispersed to form platforms in sympathy with the topography; thus, the building is adjusted to its site. This nature/culture juxtaposition of rugged building forms and the inherently raw bushland site make for high drama when viewed from a distance.

Care was taken to remove only as much bush as was required to accept the building's footprint and there is a very high level of achievement in the integration of the landscape into the complex, through the skill of landscape architect Bruce Mackenzie.

This building was created in a climate of transition between the Sydney School and the new brutalism coming from the UK. It unashamedly has elements of both styles, but has endured a quarter of a century. A citadel on a sandstone plateau, surrounded by majestic trees, Ku-ring-gai Campus is now part of our history. Whilst it has never had a high public profile, it is a building of great significance for Sydney.

BLACKET AWARD

Deepwater Woolshed: Stutchbury & Pape

A contemporary concern for human and animal comfort has altered this emblem of country Australia. This is an evocative and optimistic building that honestly and effectively provides for its users and at the same time transforms our traditional image of the historic shearing shed.

The wide-span, soaring cantilevered roof is a heroic formal response to its siting. It floats over its landscape and shades its walls and inhabitants from the merciless sun, whilst vapour mists of bore water together with a system of controlled natural ventilation provide cooling when needed. The enormous, self-spanning roof soars over the wool bale loading deck at one end of the building, providing all-weather cover for workers; the raised platform allows space for herding large numbers of sheep as well as loading onto semi-trailers.

The robust roof system also allows for the potential to suspend lights and ceilings, giving the impression that elements will be clipped onto the overall building as required.

How more iconic can a regional building be than a woolshed? Yet this building is not just another woolshed. It represents a major alternative to shelter and work and landscape. The building is a very worthy recipient of this award.

COLORBOND AWARD

Deepwater Woolshed: Stutchbury & Pape

This building transforms the shearing shed into a new Australian icon. It floats over its landscape, a soaring cantilevered roof shading its walls and its inhabitants. The architect's concern for human and animal comfort is evident throughout.

The building uses a multitude of steel products in its design. Its roof is a self-spanning structural profile, permitting a simplified portal frame system and a five-metre cantilever. Supporting the roof are three portal frames with cantilever arms. The primary sub-floor structure is steel, with secondary timber joists under the sheep area and steel again under the wool area.

The entire primary and secondary structure is bolted together, claddings, linings and floors screwed. The building is thus fully demountable, only possible through the use of steel.

The project makes a significant cultural contribution to the use of steel in architecture. Steel has been used with considerable invention and adventure to create a poetic form.

The woolshed - in our imaginations always clad in corrugated iron - has been an enduring inspiration to domestic architecture. With this building, the architect has continued and expanded the best qualities of woolsheds, perhaps to the point of creating a new paradigm.

PUBLIC BUILDINGS AWARDS

SULMAN AWARD

New Head Office of Historic Houses Trust of NSW - The Mint: Francis-Jones Morehen Thorp (fjmt)

The metamorphosis of the 1850s Mint from a cluster of ruinous and neglected shells to a superb ensemble of restored, adapted and invented forms and spaces is a gift to Sydney. It will surely endure as a special place for its combination of revitalised history, contemporary design, intriguing interiors and inspired urban sequences. The whole ensemble is given cohesion through carefully modulated scale and proportion, juxtapositions of materials, light and shade, old and new, inside and outside.

A 19th-century walled factory has been transformed into a 21st-century campus for the Historic Houses Trust NSW through a combination of scholarship, speculation, flair, creativity and collaboration. The “campus” combines library, theatre, bar, courtyard, offices, meeting places, private retreats and public passages linking Macquarie Street with the Domain.

The clarity of the external public spaces contrasts with the intriguing labyrinthine quality of the private interiors, richly layered with patinas of past uses. There are superb counterpoints of old and new: a new elegant steel stair against a giant glass wall transects the geometry of the startlingly decorative 1853 cast-iron columns and crossbeams. A bold raised grassy platform edged with new stone sits within the historic sandstone courtyard.

It is an exemplary collaboration of minds and skills: talented design architects, gifted specialist consultants and a client with a reputation for expertise and innovation in such projects.

PUBLIC BUILDINGS COMMENDATION

Justin McDonald Stand, Cranbrook School: Bligh Voller Nield

This simple, elegant stand for 200 spectators is also a memorial to a recent captain of the school. The building is made of oiled timber seating with a cantilevered timber roof and two ceremonial sandstone elements at either end. It is carefully sited under a canopy of brush box trees within close proximity of a fine Horbury Hunt timber rotunda. The jury commends the choice of materials, strong form and restrained minimal detailing used by the architects to create a moving memorial and refined sports stand.

COMMERCIAL BUILDINGS AWARDS

COMMERCIAL BUILDINGS ARCHITECTURE AWARD

30 The Bond, 30 Hickson Road, Millers Point: Lend Lease design in collaboration with PTW Architects

The Bond is a series of buildings located on the site of a former gasworks on the lower western water's edge of the CDB. This award recognises the design excellence and innovation of the commercial component of this ensemble. The Bond offers the city a new type of office building that provides its users with direct connection to light, air and view in an environment that is at once human, architecturally confident and extremely energy efficient. Its designers sought to create a “diverse place of work that encourages and fosters collaborative relationships and supports employee activities” and have been successful.

Hermetically sealed towers by definition create their own context whereas 30 The Bond is a direct response to its site and place. It confidentially embraces its western aspect and the historic rock wall to its rear. The nine-storey façade of this 100m x 22m building presents a series of operable elements that control heat gain and form the basis of the architectural expression. The rear historic rock face offers direct engagement by becoming a major elevation and forming part of the atrium. This atrium successfully integrates the various communities within the building, providing social interaction, engagement with the site and forming the major public space.

The architectural expression is clear, strong and unpretentious, the material choice appropriate and the structural system is simple. The spatial relationships are well executed and the experience of being on a floor plate that is 100m long is extremely pleasing, reinforcing the designer's intent of generating internal "streets" to encouraging interaction and edge activity.

The project is extremely well executed and has been designed with great care relative to its context, has deftly dealt with its program and seeks a five-star energy rating. It is a fitting headquarters for a company that is committed to evolution and is a marker for future sustainable commercial developments.

COMMERCIAL BUILDINGS ARCHITECTURE AWARD

Deepwater Woolshed: Stutchbury & Pape

The woolshed conjures a powerful image in the story of our modern country. It represents wealth, toil, risk and a type of dominion over the landscape. The quintessential woolshed is a hard building not to be affected by, as it connects all the senses and is an honest expression of an industrial method. Deepwater elicits a similar response as it sits in the brown expanse of the property it serves.

This building is very good. It provides the owner with a new type of woolshed that does not romanticise the old but, in the same vein, is an honest, efficient expression of the process it serves. The building is excellently sited and is elevated to allow waiting sheep to remain underneath and out of the sun. The elevated position also reflects an improved response to workplace method and materials handling.

The enormous, self-spanning roof soars over the wool bale loading deck at one end of the building, providing all-weather cover for workers. But it is also a strong gesture providing connection to the landscape.

The proportion and composition of elements is certainly highly considered yet the overall scheme suggests that functional requirements dictate. The substantial overhangs, the elevation from the ground plane, roof water sprinklers, subfloor venting and large suspended galvanised screens, dripping with water, assist in providing a work environment that keeps the shearers far more comfortable than they are used to.

This is an evocative and optimistic building that honestly and effectively provides for its users.

INTERIOR AWARDS

INTERIOR ARCHITECTURE AWARD

Lend Lease Offices, 30 Hickson Road, Millers Point: Whittaker Hadenham Openshaw in collaboration with Lend Lease design

The interior of 30 The Bond takes the concept of a "worker friendly" environment to a new height. The building's interiors provide innovative office accommodation over nine storeys, with ground-floor retail use and a childcare facility, on floor plates of 100m x 22m.

The plan places services and vertical circulation in zones to the north and south of the building along the eastern boundary, creating an unobstructed view into the atrium that links all floors. The perimeter zones act as primary circulation and breakout spaces. The central zone of the floor plate houses workstations and meeting rooms, allowing natural light and views to be shared by all. Cantilevered off the floor space and extending into the atrium space are a series of "glass pods" that look down into the historic massive sandstone cutting and public space.

The internal spaces created on these enormous floor plates successfully provide a high level of diversity and social interaction, recognising the wide range of activities that articulate the modern working day. This has been done on a non hierarchical basis and embraces qualities of the "home" and "meeting place".

This building is a sum of many parts, including the interiors, and the jury unanimously agreed each element to be state-of-the-art, innovative and indicative of the future for successful commercial office buildings.

INTERIOR COMMENDATION**Munich Reinsurance, Sydney: Bligh Voller Nield**

This project is notable firstly for its quality and design resolution and, secondly, its scale. Each floor plate is just 350sqm and therefore has quite a different feel to a standard corporate interior. The scale allows the designer to implement a series of strategies that are highly resolved and beautifully detailed.

The client has a commitment to art and landscape, which in this project is well served. The architects have provided an abstracted landscape that alters from level to level. A stair is cut into the floor plate, becoming a vertical artwork linking all the distinctive levels. This gesture is very well crafted and the new stair shares the core with enclosed office space, furniture islands and the screen elements that form part of the landscape.

The small open office areas are at the end of this space.

The jury was impressed with the attention to detail that seems to suit this scale of space and by the concept in general.

INTERIOR COMMENDATION**AMP Sydney Cove Refurbishment: Designer - Freedman Rembel, Collaborating Architect - PTW Architects**

This bold refurbishment of an icon - the first skyscraper to be built in Sydney - was done with great resolve despite the considerable restrictions one would expect on such a significant building.

The works involved the refurbishment of the main ground-floor lobby with a new floor-to-ceiling glass facade and canopy entry to Young Street. The new seamless curving junction between inside and out is reinforced with an internal curving white wall of Statuary Vein marble running along the back wall of the lobby. This creates a long linear space terminating in a cafe at one end and waiting area at the other. The stated aim of reinforcing the idea of the tower rising from the ground on its columns is a great success. The contrasting lift lobbies in Bedonia stone with Dani Marti artwork are especially rich in an understated way and contribute to the transformation of what had become a somewhat ordinary environment into an extraordinary one.

INTERIOR COMMENDATION**House in the Trees: Virginia Kerridge Architect**

The architect's aim was to design the house as "a sanctuary from the city" through a sense of containment and shelter. The jury believes the great qualities of this sanctuary are achieved through the superb internal spaces and finishes. These interiors, like the trees that surround it, are luxuriant and enticing.

While the long spine of the living area stares outwards, it is also broken into a suite of casual and formal areas to look inwards. These create and enclose intimate spaces for both social celebration and self-reflection. Sliding screens and doors, horizontal plays with openings and vertical shifts in levels add to this spatial intrigue. This House in the Trees is a celebration of wood and warmth. Recycled hardwood - hand selected by client, superbly designed by architect and beautifully crafted by builder - is the magical ingredient of this house. The interior seems to be almost carved from a block of hardwood, with consummate design and execution, into a suite of intimate spaces. Sandstone below and copper above complement the sensuous mix of materials.

ENERGY EFFICIENCY/ESD AWARDS

ENERGY EFFICIENCY/ ESD ARCHITECTURE AWARD

30 The Bond, 30 Hickson Road, Millers Point: Lend Lease design in collaboration with PTW

Architects

Commercial building towers are resource intensive by virtue of the functions they contain and their climate-rejecting approach to occupant comfort. 30 The Bond sets out to ameliorate its impact on the environment in a systematic way.

While post-occupancy evaluation of environmental performance and occupants over time will confirm whether the building is able to realise its full potential, a five-star energy performance is ensured through the use of innovative chilled-beam air-conditioning and a sensible approach to the design of the building fabric. It is in fact the design approach - where all "interventions" are fully synthesised with other imperatives to deliver a strong environmental potential - that makes this project particularly noteworthy. A combination of advanced glazing, operable shading and irregularly placed breakout spaces serve to moderate heat gain on the 100m western façade while animating its urban presence to the harbour. Thoughtful interior organisation of the floor plates allows for a range of diverse spaces and a strong sense of openness without compromising on spatial efficiency. Internal finishes and furnishings are carefully selected to enhance indoor air quality without a negative impact on the environment.

The strategic placement of a passively ventilated atrium for public access alongside the rear historic rock face introduces a new daylight façade and offers a protected area for community interaction within its multi levels.

Pedestrian pathways and entry plazas that maintain a visual and physical connection between the city and the harbour, and the adjustment of building height and provision of a green roof to preserve the views and outlook of neighbouring apartments, are further examples of attention to social amenity.

30 The Bond raises the bar for considerations of environmental and social sustainability within a framework of commercial development. The design team set out to integrate sustainability at every stage and facet of the design process. The jury acknowledges the collaborative approach between the design team, developer, occupants and the wider community that was crucial to its success. The impact of this integrated approach is clearly visible in the final resolution of the building.

ENERGY EFFICIENCY/ ESD ARCHITECTURE AWARD

Deepwater Woolshed: Stutchbury & Pape

Deepwater is a 900m² pre-fabricated elevated steel woolshed in the flat expanse of the Riverina. In a design primarily informed by requirements of the shearing process and comfort, the building is noted for its uncomplicated planning and siting. Robust detailing expresses the environmental-control strategies with clarity.

At a tectonic level, careful attention has been paid to seamless integration of architectural elements, which often serve more than one purpose. A deliberate overlap of the environmental and structural systems can be seen in the self-spanning roof. Its use simultaneously simplifies the portal frame of the shed and creates an extensive overhang for all-weather protection to the building and its activities. Strip skylights in the roof provide natural light while its self-spanning structure enables the suspension of lights and ceilings as required. The roof system integrates rainwater collection and a reticulated irrigation spray system used for cooling in summer.

The thoughtful ergonomic design of the shearing board and sheep-handling areas is complemented by careful attention to provide environmental comfort to humans and animals. Strategies include the use of a suspended framed polycarbonate ceiling, which provides a glare-free ambience for the shearer, friction-operated polycarbonate blade louvres for light and air in the wall system and large suspended screens off the south-west eaves for protection from prevailing winds in winter and evaporative cooling in summer. The

elevated structure also provides weather protection to subfloor sheep pens and raises the deck to suit requirements for wool bale loading.

Bolted-steel primary and secondary structures with screwed-on cladding lining and floors ensure that the structure is fully demountable for relocation or recycling.

The Deepwater Woolshed clearly exemplifies the richness in architectural vocabulary and resolution that can be generated when sustainability is genuinely integrated in the thinking of the architect.

ENERGY EFFICIENCY/ ESD COMMENDATION

Mona Vale Village Park Civic Centre and Library: Brewster Hjorth Architects

The new library at the Mona Vale Village Park Civic Centre is representative of a generation of public buildings that aspire to a seamless integration of environmental control strategies and is commended for the skill with which this is achieved.

The new library facilities are neatly organised as two curved pavilions linked by a sunken courtyard and incorporate a number of design strategies that enhance its sustainable outlook. The subterranean location of the library to return its roofscape for public use allows the building to harness the benefits of thermal stability and earth cooling of incoming air. Design elements such as the glazed lantern above the curved entry ramp and central courtyard deliver surprisingly pleasant daylight interiors and provide a connection with the outdoors. The building integrates an underfloor displacement ventilation system that can be controlled via a building management system to run independent of air-conditioning when conditions permit.

The resultant building is well resolved. When assessed together with its broader contributions in terms of its siting, landscape design and social amenity, the Mona Vale Library project does remarkably well in adopting ecologically sustainable principles as an underlying approach to architectural design.

ENERGY EFFICIENCY/ ESD COMMENDATION

Clovelly House: Kennedy Associates Architects

The Clovelly House is a thoughtful and environmentally sensitive response to the challenge of creating a liveable environment in an unremarkable, south-facing semi-detached house in a constrained site. While spaces both inside and out are tailored to suit the needs of an occupant requiring wheelchair access, the house incorporates a number of economic yet skilful design approaches to enhance both comfort and sustainability. Natural ventilation, daylight, skylights, external screening devices, low-toxicity paints and finishes are successfully combined with integrated active solar systems for space heating, hot water and pool heating.

The house is also notable for its comprehensive and integrated approach to water management, which delivers a 75 per cent reduction in town water consumption despite the inclusion of a therapy pool. The visible elements of the system comprise an imaginative green grey-water treatment boundary wall, battery of rainwater tanks and water feature wall. These are organised to frame the extension of living spaces to the outdoor and simultaneously contrast the almost unseen elements of the integrated passive solar design within the home. Clovelly House is an exemplar of what can be achieved through a committed and holistic approach to sustainability even within a tight suburban site.

CIVIC DESIGN AWARDS

LLOYD REES AWARD

Walsh Bay Redevelopment: HPA/ PTW/ Tropman and Tropman/ Bates Smart/ Clive Lucas Stapleton and Partners

This project encompasses the most significant historic urban precinct in Sydney. The place is quintessential Sydney - harbour foreshore, heritage layers, water-view apartments, cafes, theatres, bars, public promenades and private retreats - all the ingredients of a modern city. Moreover, the scale and significance

of this urban renewal project has probably not been matched in Australia since the construction of the very precinct itself by the Sydney Harbour Trust in 1901-13.

The new urban scheme has retained many of the bold qualities of the earlier one - the grand sweep of Hickson Road, the rich textures of decorative brick facades, the vastness of a restored timber wharf, the drama of overhead iron bridges and sculpted concrete bond stores. It remains a bold and adventurous place in its use of raw and recycled materials, shifts in scale, interconnections of stairs, bridges and walkways. But new public spaces have been opened up, with cross-connections and promenades. And new private spaces have been enclosed in old wharves and shore sheds and in soaring new steel structures.

This integration of historic fabric and modern architecture is not new in Sydney but it has been achieved on a grand scale in Walsh Bay. Some major engineering feats in building over water and in old structures have been accomplished. Even more mind-boggling feats of project management have been achieved over a 10-year period to bring all these conflicting forces together. The project has not been without controversy in balancing private and public realms, old and new structures, the wants of cars and pedestrians. This is truly a project where the sum is greater than the parts.

CIVIC COMMENDATION

Mona Vale Village Park Civic Centre and Library: Brewster Hjorth Architects

Although not entered for a civic award, the jury felt that this project is commendable for its reinvigoration of Mona Vale Village Park Precinct. The project to relocate Mona Vale Council's customer service centre in the existing library building and develop a new adjoining library facility has been cleverly used to produce a unique level of social amenity.

The below-ground location of the new library preserves the public open space and creates a series of meaningful spaces and connections through the site. The strategic introduction of a pedestrian walkway through the development affords safe and easy pedestrian access while connecting the previously alienated retail development strips to the north and south of the park. The grassed amphitheatre overlooking the Village Green, outdoor café and civic plaza generate a range of varied experiences and layers of interest. The curved entry ramp to the library and sunken courtyard convey visual cues of its contained function to passers by.

The changes to Mona Vale Village Park Civic Centre have undoubtedly resulted in a vibrant and safe space for people of all ages. More importantly, its design has succeeded in establishing a distinctive identity to its civic amenity.

CIVIC COMMENDATION

Welcome Mat: Lacoste + Stevenson Architects

Mt Penang is a new public garden on the Central Coast. At its door, the Welcome Mat was conceived as an enticement - to enter, to linger, to relinquish all sense of the world outside. It's a wonderful, whimsical project and the jury commends its civic qualities - achieved through fun, flair, functionality and fantastic skill.

A blast of red-contoured concrete mimics the traditional carpet welcome for royalty. A bigger blast of red super-graphics on the container-like structures mimics the seduction of commercial billboards. These buildings - shop, servery and toilets - are also draped with flowering creepers and handmade timber screens. We the public are funnelled through this set to the expansive gardens beyond. But these are perceived before experienced through the ambiguous reflections of giant mirrors placed with perfect geometry to reflect and expand the gardens beyond. This is a crazy and creative civic project.

CONSERVATION AWARDS

GREENWAY AWARD

New Head Office of Historic Houses Trust of NSW - The Mint: Francis-Jones Morehen Thorp (fjmt) with Clive Lucas, Stapleton and Partners and the Historic Houses Trust

The new Mint project encompasses an entire precinct surrounding the old Rum Hospital on Macquarie Street. The Mint Coining Factory and associated buildings were erected in the 1850s. Later, odd flimsy additions were made to these bold and functional forms to accommodate law courts and offices. The key 1850s historic buildings have been restored or adapted and new buildings have been infilled to create a rich architectural ensemble. This layered approach of placing new and old in bold transforming relationship is not new but it is superbly resolved in this project. It demonstrates the conservation genius of Clive Lucas, the inspiration of fjmt design architects, and the wisdom and innovation of the Historic Houses Trust.

The Coining Factory was the engine room for all Mint operations. This pre-fabricated building is an eccentric historic gem in the heart of the modern CBD Sydney. How appropriate that it has become the Caroline Simpson Library, the resource centre and energy force for the Historic Houses Trust. This conservation project is a microcosm of the meticulous and expansive approach the HHT takes to its mission.

The whole place, inside and outside, old and new, is layered with enticements. Its labyrinthine quality invites exploration and intrigue. There is a wonderful intimacy with textures and stains - without the fetishism with archaeological details that characterise many recent conservation projects. We are witnessing conservation as collage - a new architecture of stains, textures and memory.

As one ensemble, all forms and spaces have been superbly scaled and proportioned. This follows the design principles of the namesake of this award, Mr Francis Greenway. His Hyde Park Barracks and the Mint are neighbours - and now both have Greenway Awards.

CONSERVATION COMMENDATION

Ingleneuk

Clive Lucas Stapleton & Partners

Architect Harry Wiltshire featured his new creation Ingleneuk in *Our Beautiful Homes* in 1906. It was altered in the 1910s and again in the 1950s. And now in the 2000s a conservation maestro has responded to eccentric clients and an even more eccentric Edwardian house to breathe new life into this delightful, wacky home.

The kitchen has moved to the centre of the house and the first-floor attic has been converted into a full storey for a fulsome family. Ingleneuk abounds with nooks and nuances for every mood. From expansive harbour views from the broad lawns and balconies to private reflections in intimate couches and corners, this place has curiosity and character in abundance. It is an exuberant, much-loved expression of a much-maligned architectural genre.

RESIDENTIAL AWARDS

WILKINSON AWARD

House Holman: Durbach Block Architects

This extraordinary house impressed the jury for its daring and masterful approach to space, form and siting. The architects' powerful resolution of this building perched on and over the edge of the sandstone cliffs at Dover Heights beautifully captures the drama of its location without excess. The relationship to the view, sun and landscape is undeniably sensual, with the curvaceous plan beautifully reflecting the house's sculptural form.

Located in what is a suburban architectural wasteland, the building has a subtle street entry that belies the rich experiences inside.

The house divides easily into two levels and three zones separating functions of living/ sleeping and children. The constantly curving walls create an egg-shaped court opening to the north-east and entered via a massive curved sliding door.

The court flows to a flight of contracting stairs - an homage to Villa Malaparte on Capri - and effortlessly onto a pool and landscape wonderfully integrated to the cliff edge. The fluid, nearly double-height internal spaces and thrusting external form somehow seem safely anchored, which makes an irresistible and poetic vision of cliff-top living.

A simple pallet of materials, often used in unconventional ways, combines with refined detailing to enhance a sense of abstraction. This quality only reinforces the dramatic and relatively undervalued views of the cliff's edge and sea below.

SINGLE HOUSING ARCHITECTURE AWARD

Springwater: Stutchbury & Pape

Springwater is conceived as an abstracted camp and is located on a beautiful sloping site that addresses a seemingly unspoilt section of the upper harbour. The house is made up of two buildings: one a shelter, the other a gallery that houses art and a sleeping place for the owner who visits but doesn't inhabit.

The composition subverts the standard street pattern by running perpendicular to its front boundary, thereby opening the site and the water to the street. This allows for a courtyard space to be created between the buildings and provides for a processional entry sequence that hints at the intimate focus of the plan, being the water at the base of a twisting angophora and the "bush room" adjacent.

The feel of the place is quite enigmatic, with the landscape seeping back through the beautifully built off-form concrete framed structures, like long solid fingers extending to the water's edge. This is also true of the relationship of the concrete frame and its galvanised steel frames that lighten its edges. The building is pared back to bone, or "skinned", according to the architect, and the architectural expression is considered and powerful using reinforced concrete frames inset with enormous glazed timber-framed doors and lightweight industrial galvanised operable wall system. The user can operate walls, "adjusting to views and cooling breezes as required".

There is a sense of being drawn towards the shelter created by the fabric of the main building when traversing the various levels. The movement though is deliberately down from the street edge via fine folded galvanised-steel plate stairs to the courtyard and then to the communal space below. The landscape design and the building are in total harmony and the gestures further up the site help reinforce the place when one reaches the "spring" at the base of the tree.

SINGLE HOUSING ARCHITECTURE AWARD

Wiesener Residence: Alexander Tzannes Assoc Pty Ltd

Located in the historic fishing village of Camp Cove, this elegant house makes the most of its tight site, irregular geometry and spectacular harbour views. It fits into the typology and culture of the freestanding cottages of its immediate surroundings.

The plan is a skilful progression of spaces with an extended perspective that opens up proportionally, in all directions, towards the view. The perspective is emphasised by the stair that, through the shape of the site, plays into the increasing volume of the space and the view beyond.

The detailing is beautifully resolved, especially the steel and first-floor window and shutter configurations, giving a sense of urbanity and solidity, whilst at the same time, addressing the clients' aspirations to create a house that completely connects internal spaces and external garden courts.

This is done with contemporary and imaginative external elements, allowing the rooms to feel boundless, adding dimension to the feel of this limited site.

The architect has translated the clients' initial brief into an urbane response to the climate, neighbourhood and culture of today.

SINGLE HOUSING COMMENDATION

Northbridge House: Alex Popov Architects

This large, refined family home is composed of a series of vaults over a wide and long "plateau" yet it confidently conceals its bulk from the street.

The vaults cascade down the slope of the site and are punctuated with courts and a pool, maximising the sense of aspect and space. The first vault contains the entry, sitting room and main bedroom. The second contains the kitchen, dining, courtyard and pool terrace; the third the formal living room and stair leading to the children's levels below.

This refined urbane design is articulated by a regular grid of precast concrete columns that support the vaults and divide the spaces while maintaining the flowing open plan. Clarity of detailing through a deft simplification of materials and finishes provide for rich interior spaces.

SINGLE HOUSING - ALTERATIONS AND ADDITIONS - ARCHITECTURE AWARD

White House: Marsh Cashman Koolloos Architects

An unremarkable Federation house facing Centennial Park has been transformed into a gutsy, bold and, yes, blatantly beautiful new home. To achieve this, the new additions wrap around the old house - like "a hand that gently grabs the old house," says the architect.

The face-brick facade and other Federation features create startling new interior qualities in constant spatial relation and juxtaposition with introduced elements.

The sequences and spatial relations between old and new are deceptively simple. A bold restored shingle facade creates a daunting first impression. In contrast is the original modest side entrance into a simply restored corridor. At this point, one confronts a dramatic threshold between old and new. Look up to see the complete facade of the old building with decorative gable and chimney. From here the space explodes into a vast abstract room with the open yard beyond. The external facade of the old house stands proud to create an ambiguity of inside outside. This atmosphere is reinforced when the giant glass sliding doors to the rear yard disappear into a concealed steel box.

There is superb handling of scale in this modern addition, with bold recycled materials to articulate spaces and counterbalance the openness.

The Federation palette of sandstone, shingles and face brick also become the materials for the new work. Given contemporary expression with quality craftsmanship, they give the place a sensuous materiality. This is a home of simple, robust pleasures. The architect has responded to the clients' needs for a family home with open flowing spaces that connect yard, pool and interior entertaining and living areas.

SINGLE HOUSING - ALTERATIONS AND ADDITIONS - ARCHITECTURE AWARD

Arthur Residence: Alexander Tzannes Assoc Pty Ltd

The Arthur Residence encounters the customary challenges of constrained site, sharp level drop between its two street boundaries and consistently gloomy living spaces typical of a number of Paddington terraces.

The strength of this project lies in its deceptively simple plan. The primary living spaces, courtyard and rear studio pavilion are organised in a single level stretching across the site. This tactic not only introduces light, air and volume at the core of the house, but through skilful manipulation of levels and circulation completely resolves spatial organisation throughout the four levels of the house.

A mastery of fine detailing is evident throughout. This is best exemplified in the beautifully crafted cantilevered open stair in the living area and the manner in which it is aligned to continue visually towards the pool and stairs in the courtyard down to the street below to while deftly revealing the changing levels in

the site. In another instance, the opening of the kitchen to the entrance light-well with its revealed stonework forms a delightful textured counterpoint to the transparency of the living room.

The alterations undertaken transform the ambience to one that is simultaneously spacious, uplifting and quietly confident.

SINGLE HOUSING - ALTERATIONS AND ADDITIONS - COMMENDATION

Belmont Street Residence: David Boyle Architect

With limitations on both budget and land, this clever renovation in Alexandria displays commendable inventiveness and confidence. This residence extends to the rear of a single-storey bungalow with the insertion of a series of platforms for living, dining and working that offer different levels of interaction with the main courtyard space and studio.

This ingenious use of a level difference in an otherwise dead-flat area creates a feast of interesting spatial interactions. The existing building has been fully integrated into the new and discretely maintains its streetscape quality. The rear lane façade containing the new studio and garage sits boldly yet with discretion. Strong use of colour and rich detailing in the new work has added a playful feel to a very successful architectural solution.

SINGLE HOUSING - ALTERATIONS AND ADDITIONS - COMMENDATION

Dulwich Hill House 1: Nobbs Radford Architects

Dulwich Hill House is an intelligent and creative response to a brief that called for a functional extension to a typical suburban bungalow on a limited budget. The strategic move to align the new extension to the southern edge of the site at once delivers a private sunlit courtyard, north orientation to the main living spaces and redresses the previous lack of engagement with the property's "side" street. A beautifully conceived entry court links the old and new, while solid and void elements in timber and steel complete the effective composition of its revised street presence.

Internally, the simple, steel-framed extension on concrete slab remains efficient and uncluttered. Planning and connection to the existing quarters is clarified by a careful resolution of public and private spaces with aplomb. Sensitivity to sustainability is acknowledged through the implementation of passive solar heating, natural ventilation, evaporative cooling and rainwater harvesting. The result is an extremely liveable and joyful family home.

SINGLE HOUSING - ALTERATIONS AND ADDITIONS - COMMENDATION

Point Piper House: Louise Nettleton Architect Pty Ltd

The original house, completed in 1961 by Hugh Buhrich, was in very poor condition and had lost most of its original fabric. In this skilful renovation, Louise Nettleton sought to maintain the significant elements of the original: "the cantilevering living room and splayed terrace and massive concrete columns".

The house plan has been significantly altered to add an entry court, a central court to allow northern light into the internal spaces, a central stair and a main bedroom slung under the cantilever top floor. Extensive repairs and the eventual replacement of the concrete structure were required to maintain the building.

This project has boldly solved the inherent design problems of the original house. In so doing, it has added a resolved layer of history to a building by an architect whose reputation is still growing in stature despite his recent passing.

MULTIPLE HOUSING ARCHITECTURE AWARD

North Wing & York Apartments: Alexander Tzannes Assoc Pty Ltd

This high-quality residential complex in Newcastle concerns the adaptive reuse of a heritage-listed hospital building combined with a new 12-storey tower. The jury was impressed by the quality of the architectural resolution and the resultant positive impact on the urban fabric.

The new York building consists of 40 apartments and is designed using a tripartite organisation and a language consistent with the ongoing development of the architect. This classical organisation produces a strong, confident building very much suited to its exposed coastal CDB fringe site and complementary to its heritage-listed partner.

The architectural expression of the new building brings similar concerns and resolution usually found in the single residences produced by the practice. This is commendable given its location outside of Sydney and its procurement under strict commercial constraints.

The expression is concerned with both modulating the overall form and refining and emphasising its elemental quality. Vertical and horizontal elements are carefully articulated using a combination of in situ and precast elements via shadow connection. Fine fenestration and a complex geometry reinforce uses and the varying apartment types. The corner blades form deep reveals that allows sun penetration into the building and produce deep shadows. This device presents a fine edge to the facade that lightens the overall expression.

The balconies facing the ocean are enclosed by a large glass-louvre system similar to the Aurora wintergardens that provides necessary protection given the exposed nature of the site. This detail, along with full-height vertical aluminium louvres to the west, allows the overall composition to be altered by the users. The adaptive reuse of the North wing is deftly handled and the extremely generous verandas providing views to the adjacent park are an unexpected surprise.

This project has been carefully crafted and sensitively developed and the result has enhanced its urban context. It provides a new focus for the area, therefore reducing the impact of the other larger buildings nearby and provides a fitting edge to the CBD.

MULTIPLE HOUSING ARCHITECTURE AWARD

Canopy Apartments: Alex Popov Architects

This elegant project consists of 18 apartments opening up to the north and the glorious bush at close range. Hidden from a busy road to the south, the individual apartments, grouped in three buildings, were conceived as an evolution of a terrace-house type with minimal internal walls to create open-plan living areas flowing onto private courtyards at either end.

The three buildings are separated by landscape corridors, affording glimpses through to the bushland from the street. This strategy reduces the visual bulk and the project sits beautifully into the streetscape. The use of a simple palette of materials and fine detailing has created a unique building with a contemplative ambience.

Architectural expression is through a structure of parallel masonry walls infilled with delicate steel frames supporting glass or timber panels that respond to the functional requirements of the internal spaces. The jury were impressed by the sheer quality of space and highly resolved detailing that made these apartments stand out from the rest.

MULTIPLE HOUSING COMMENDATION

Substation No 175, Surry Hills: Hill Thalys Architecture + Urban Projects

This is a very successful project. It is generally hard to be surprised by the multi-storey buildings one encounters wandering the CDB and its fringes. This building however, being a mini tower, could be in Tokyo, given that it is six storeys high but grounded on a 4.8m x 9m site. The scale is surprising and satisfying. The new lightweight zinc-clad addition is grafted onto the substation building, transforming the redundant industrial shell into a mini tower holding a street-level café and two residential apartments. The architectural resolution is refined and well mannered and the façade expresses the volumes and functions within. This is further reinforced by the use of red sun-control blinds that complement the zinc cladding. The planning resolution is skilful and the apartments offer an interesting type.

The building's connection to the substation is intelligent and both elements are enhanced by the connection. Happily, the new building also brings life to a small pocket park that had been neglected by its larger neighbours.

MULTIPLE HOUSING COMMENDATION

Meta Apartments: Francis-Jones Morehen Thorp (fjmt)

This project combines a new contemporary infill structure of seven storeys with a listed Federation warehouse within the context of a network of lanes off Oxford Street. It concerns the adaptive reuse of the historic warehouse, the provision of 77 apartments, retail and live/work atelier units and the exploration of the public realm within the complex and its streetscape.

The project is successful on a number of levels. The infill is well considered and mirrors the scale of its heritage neighbour. It has been lifted a full storey to float above street level, creating contrast and a transitional ground floor and terrace that opens to Brisbane Street. The positioning of the entry opposite the modest axis of Popular Street is an intelligent strategy that enhances the urban context. The warehouse has been adapted to provide accommodation that preserves the character of the building by utilising and restoring its fabric.

The composition and interaction of the new and the old, the urban gestures, consideration of the public realm within the building and the provision of well-planned apartments under considerable constraints has produced a quality insertion into our urban fabric.

PREMIER'S AWARD

The Premier's Award gives me the opportunity to acknowledge architecture that contributes to an improved public domain. In recent years I have acknowledged housing in Western Sydney and the improvement of the texture-brick walk-up flats of the 60s and 70s.

This year I would like to focus on the issue of retail, and particularly the suburban shopping centre. Too often these buildings become in-human boxes contained by blank walls with little daylight or connection to the outside world. Some retailers may argue that customers buy more in internal environments. I don't believe these same customers are lifted by the quality of the spaces and would prefer a much better environment.

I was pleasantly surprised in this context to come across the design of the new extension of the shopping centre at Erina Fair in the Central Coast. Here, architects Rice Daubney, have added 35,000 square metres and opened the shopping centre up – filled it with natural daylight and filtered sunshine. The centre opens on to a wonderful garden, designed by Anton James, with coffee shops and play areas. Shoppers can breathe natural air in an environment that captures the charm of a beachside weekender with extensive use of timber and warm colours.

Erina Fair is an excellent example to the shopping centre industry of how to open the box to the outside – how to bring in natural light and sunshine and create an environment shoppers enjoy being part of. The Central Coast has shown the lead with Erina Fair. I want to see more shopping centres follow their lead by improving the quality of architecture and the connections with the surrounding public domain.

NSW Premier Bob Carr

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