

# WA CHAPTER ARCHITECTURE AWARDS



National  
Architecture  
Awards



20  
23



Australian  
Institute of  
Architects

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The Australian Institute of Architects acknowledges First Nations peoples as the Traditional Custodians of the lands, waters, and skies of the continent now called Australia. We express our gratitude to their Elders and Knowledge Holders whose wisdom, actions and knowledge have kept culture alive. We recognise First Nations peoples as the first architects and builders. We appreciate and respect their rights to continue to care for Country.

We pay special respect to the First Nations lands on which this year's award nominees have delivered projects, including Southern Yamatji nation, Ngarluma and Yindjibarndi nation and Whadjuk, Goreng, Binjareb, Beeliar, Wardandi - Nyoongar nation.



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COVER IMAGE: BOOLA KATITJIN | GEORGE TEMPLE POOLE AWARD | LYONS WITH SILVER THOMAS HANLEY, THE FULCRUM AGENCY AND OFFICER WOODS ARCHITECTS | PHOTOGRAPHER: JOHN GOLLINGS PHOTOGRAPHY



## FROM THE WA CHAPTER PRESIDENT



**SANDY ANGHIE RAIA**  
WA CHAPTER PRESIDENT

Thank you to everyone who entered this year's WA Architecture Awards.

The 2023 Awards program showcases a great breadth of projects shaping our city and state, spanning key sectors from multi and single residential dwellings harnessing the latest in sustainable practices, state-of-the-art educational and State Government projects, as well as hospitality and lifestyle destinations which are considerate of the environment, heritage and location.

This year has seen a sizable jump in the number of entries, with 88 submissions across 10 major categories, reaching a total cost in projects of over \$1.4 billion. An incredible feat considering the vast majority of these projects were completed during COVID, with all of the challenges the time presented and continues to present.

As we all know, globally the built environment accounts for 39% of all carbon emissions – in both construction and operation – which makes this sector a prime target for getting on track to a zero carbon economy. Accordingly, I am pleased to announce that this year sustainability was assessed across all awards categories.

Great examples of the sustainable design in this year's awards range in scale from Western Australia's first large-scale mass-engineered timber building at Murdoch University, Boola Katitjin, by Lyons with Silver Thomas Hanley, Officer Woods, The Fulcrum Studio and Aspect Studio, through to small scale homes, Farrier Lane House by MDC Architects and Celilo Springs House by Andrew Boyne at just 120 sqm.

Affordable housing is currently in the spotlight, and architects have a key role to play in helping to address the housing crisis. Salt Lane Shoreline by Gresley Abas with Development WA Salt Lane is an example of a fresh approach to medium-density in Western Australia, providing flexible housing typologies with strong sustainability features such as solar passive design – reducing operating costs for occupants.

Special thanks to our dedicated Chair of Juries, Chris Maher, and all of the jurors for the hours and commitment they have put into judging this year.

And thank you again and congratulations to everyone who is a part of this year's WA Architecture Awards. All of the projects are worthy of celebration for the contribution they make to the people who occupy them, and to the communities in which they are located.

## FROM THE JURY CHAIR



**CHRIS MAHER RAIA**  
WA JURY CHAIR

Good architecture has the capability to change the way we feel; it can create delight and even joy. Using imagination and skill, architects can create sustainable spatial and environmental interventions that provide not only for the needs and wants of our clients, but also the wider community, be it through individual buildings in the landscape or collectively in the context of the city, town, suburb, or precinct.

We live in a world of great technological change and with that comes both opportunities and challenges. Combining our skill and imagination with knowledge, evidence and research will continue to see our profession evolve. We still need to listen to many voices; understanding the history and the culture of the Traditional Custodians of these lands will continue to teach us much more, including about the custodianship of place and country.

I have learnt much through my involvement in the awards this year. I have seen evidence of significant collaboration between architects and the wider professional teams required to deliver complex sustainable projects. I've witnessed a growing collaboration between community and architectural teams on small- and large-scale projects, and an increasing focus on community engagement, sustainability, and the natural environment from practices of all sizes.

I was humbled to discover a rich variety of projects and creative ideas that evoked many feelings, including sometimes delight among jury members.

I saw volunteers generously give their time, carefully and respectfully sharing, listening, and undertaking thoughtful review. I also saw how the challenges of covid had amplified the challenges to our profession, while also witnessing how the agility and creativity of architects has in part been able to overcome many of these challenges.

The Institute staff – who often collaborate across the country behind the scenes – made this process work with great diligence, thoughtfulness, and care. This process also a reflection of the Institute's commitment to expanding important conversations about sustainability and cyclical economies while working to continue to widen the relevance of the architectural profession within the broader community.

Thank you to the Institute both locally and nationally, to all its members, including WA Chapter President Sandy Anghie, to all the award entrants, jury chairs, and jury members both architects and specialists, and to all the sponsors. Thank you to Curtin University and the Institute for helping to host a presentation day that was both informative and a celebration of creative and collaborative endeavour.

Finally, my congratulations to all the award winners for 2023!

## 2023 JURY

### GEORGE TEMPLE POOLE

Chris Maher (2023 WA Jury Chair) – Hames Sharley  
Sandy Anghie (WA Chapter President) – Sandy Anghie Design  
Kim Macdonald – The West Australian  
Eva Sue – Woods Bagot

### THE BRIAN KIDD ENABLING ARCHITECTURE PRIZE

Toni Neck (Chair) – Jacobs  
Anita Elson – TRCB  
Matt Robinson – With Architecture Studio  
Heidi Sowerbutts – Hive Consultive

### COLORBOND® AWARD FOR STEEL ARCHITECTURE

Philip Griffiths (Chair) – Griffiths Architects  
Mimi Cho – Hassell  
Lou D'Alessandro – Luigi D'Alessandro Architect  
Jonathan Speer – MJA Studio  
Ian Thow – BlueScope

### COMMERCIAL ARCHITECTURE

Gennaro di Dato (Chair) – Weston Williamson & Partners  
Adam Alexander – Parry and Rosenthal Architects  
Kaylee Hyland – Rondo  
Mike Sneyd – EKD Architects  
Kirstie Stewart – Kirstie Stewart Architect

### EDUCATIONAL

Jessika Hames (Chair) – Hames Sharley  
Rocia Bona – Bona & Associates  
David McLoughlin – Development WA

### EMAGN PROJECT AWARD

Louise Ward (Chair) – Hillam Architects  
Sharaan Muruvan – Hillam Architects  
Nicholas Putrasia – Plus Architecture  
Eloise Voss – Hames Sharley

### EMERGING ARCHITECT PRIZE (EAP)

Sandy Anghie – WA Chapter President  
Matt Delroy-Carr – 2022 WA Emerging Architect Prize Winner  
Sharaan Muruvan – EmAGN Co-Chair

### ENDURING

Warren Kerr AM (Chair) – Hames Sharley  
Dinah Mujati – Hocking Heritage + Architecture  
Lara Watson – Department of Planning, Lands and Heritage  
Sarvenez Nourouzy – Curtin University

### HERITAGE

Dinah Mujati (Chair) – Hocking Heritage + Architecture  
Warren Kerr AM – Hames Sharley  
Lara Watson – Department of Planning, Lands and Heritage  
Sarvenez Nourouzy – Curtin University

### INTERIOR ARCHITECTURE

Sophie Bond (Chair) – Hassell  
Carl Greaves – Western Architecture Studio  
Nick Silich – SPH  
Claire Tyrrell – Business News

## 2023 JURY

### MONDOLUCE LIGHTING AWARD

Kylee Schoonens (Chair) – Rothelowman  
Jake Gethin – Matthew Crawford Architects  
Amanda Sandford – ETC Solutions  
Steven Smyth – Hunt Architects

### PUBLIC ARCHITECTURE

Adrian Iredale (Chair) – Iredale Pedersen Hook  
Anita Elson – TRCB  
Matt Robinson – With Architecture Studio  
Adam Johnson-Kain – Fielders

### RESIDENTIAL ARCHITECTURE – HOUSES (ALTERATIONS AND ADDITIONS)

Simon Venturi (Chair) – NOMA  
Rosie Norris – rnd studio  
Beth George – Beth George Architect

### RESIDENTIAL ARCHITECTURE – HOUSES (NEW)

Lee Syminton (Chair) – Lee Syminton Architect  
Clive Bergamaschi – Midland Brick  
Nicole De la Motte – Studio Loci  
Derek Nash – nash+ghersinich architects and interior designers

### RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING

Philip Griffiths (Chair) – Griffiths Architects  
Mimi Cho – Hassell  
Mitch Cook – Klopper & Davis  
Lou D'Alessandro – Luigi D'Alessandro Architect  
Rana Schuller – Dulux

### SMALL PROJECT ARCHITECTURE

Kylee Schoonens (Chair) – Rothelowman  
Jake Gethin – Matthew Crawford Architects  
Amanda Sandford – ETC Solutions

### SUSTAINABLE ARCHITECTURE

Chris Maher (Chair) – Hames Sharley  
Sandy Anghie – Sandy Anghie Design  
Josh Byrne – Josh Byrne & Associates  
Patrick Kosky – Kerry Hill Architects (KHA)

### URBAN DESIGN

David McLoughlin (Chair) – Development WA  
Rocio Bona – Bona & Associates  
Philip Gresley – Gresley Abas  
Jessika Hames – Hames Sharley





## THE GEORGE TEMPLE POOLE AWARD

## BOOLA KATITJIN

BY  
LYONS WITH SILVER THOMAS  
HANLEY, THE FULCRUM  
AGENCY, OFFICER WOODS  
ARCHITECTS

PHOTOGRAPHY: JOHN GOLLINGS

This collaboration of Lyons Architects, Silver Thomas Hanley, Fulcrum Agency, Officer Woods Architects and Aspect Studio, to create a new academic building for Murdoch University, has resulted in an exciting and innovative outcome.

This project is transforming the Murdoch University Campus by creating a new primary universal access physically linking the new southern arrival areas off Discovery Way through Boola Katitjin to the 'spiritual heart' of the campus (the Bush Court). The vertical system of lifts, stairs and escalators overcomes a 13m natural level change and provides a full range of highly equitable access options both into the building or along circulation layers within its western façade. These layers provide sun, rain and wind protection and take students and visitors from arrival by public transport through timber colonnades north to the heart of the campus.

These journeys up to, through and within the building are rewarded with spatial delight, distant views to the escarpment, to Banksia Court and the horizon of trees within and beyond the campus precinct. Movement within the building ensures frequent glimpses of the creative learning and teaching activity sheltered within the many educational spaces. The colonnades and circulation layers to the western façade also filter and diminish the intensity of the late afternoon western sun.

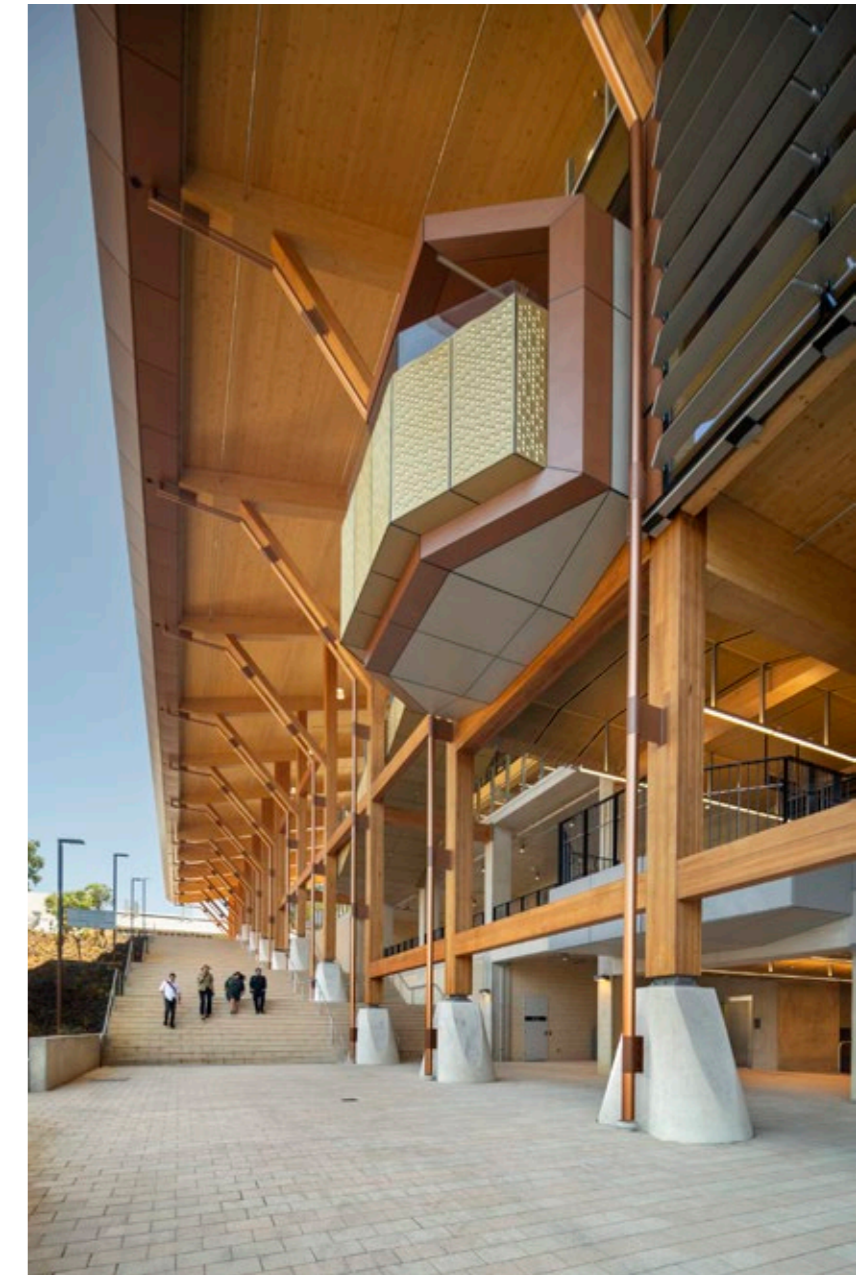
The building provides large collaborative learning spaces for 6 to 120 students. These formal learning spaces are supplemented by a diverse range of informal student peer to peer learning areas, and quiet spaces. This rich variety and sequence of internal places some containing commissioned work by indigenous artists, is supported by the outside spaces of Banksia court and the two large arrival plazas, one to the south adjacent to Discovery Way and one to the north of Boola Katitjin. This northern space has 4 external timber structural bays supporting the extended roof which creates a weather protected threshold and space for university events such as student markets, open days, and Graduation.

The sustainability credentials of this project are significant including the highly innovative use of structural timber, reducing the embodied carbon within the building by 55%. Added to this the integration of mixed mode ventilation strategies throughout, the gable roof cloaked in a 450kW array of solar PV cells, which when combined with the many other low energy systems greatly reduce the overall operational energy consumed. Many further sustainability initiatives assist in targeting independent GBCA certification for 6-star Greenstar v1.3 as built. The Lyons team are also undertaking the careful enhancement of the adjacent Banksia Court as part of this project.

The building boldly expands the campus typologies and architecture of Murdoch including the work of eminent WA architect Gus Ferguson. This while respecting the language of the campus, one of linear colonnades with deep shade and internal spaces connected to the extraordinary bush landscapes.

The Architects describe this building as having a 'Warehouse for learning' quality. Perhaps that's true, especially if that warehouse has the DNA of a crafted and majestic medieval tithe barn. Lyons and their creative team have with skill ensured that Boola Katitjin is more than a repository of knowledge, it is a building that facilitates collaboration, a stimulating place of learning, teaching, and discovery, for students, teachers, staff, and visitors.

Boola Katitjin demonstrates a leadership level of sustainability while enhancing the existing character and adding to the evolving future character of the Murdoch Campus.







THE BRIAN KIDD ENABLING ARCHITECTURE PRIZE

## EMMANUEL CHRISTIAN COMMUNITY SCHOOL

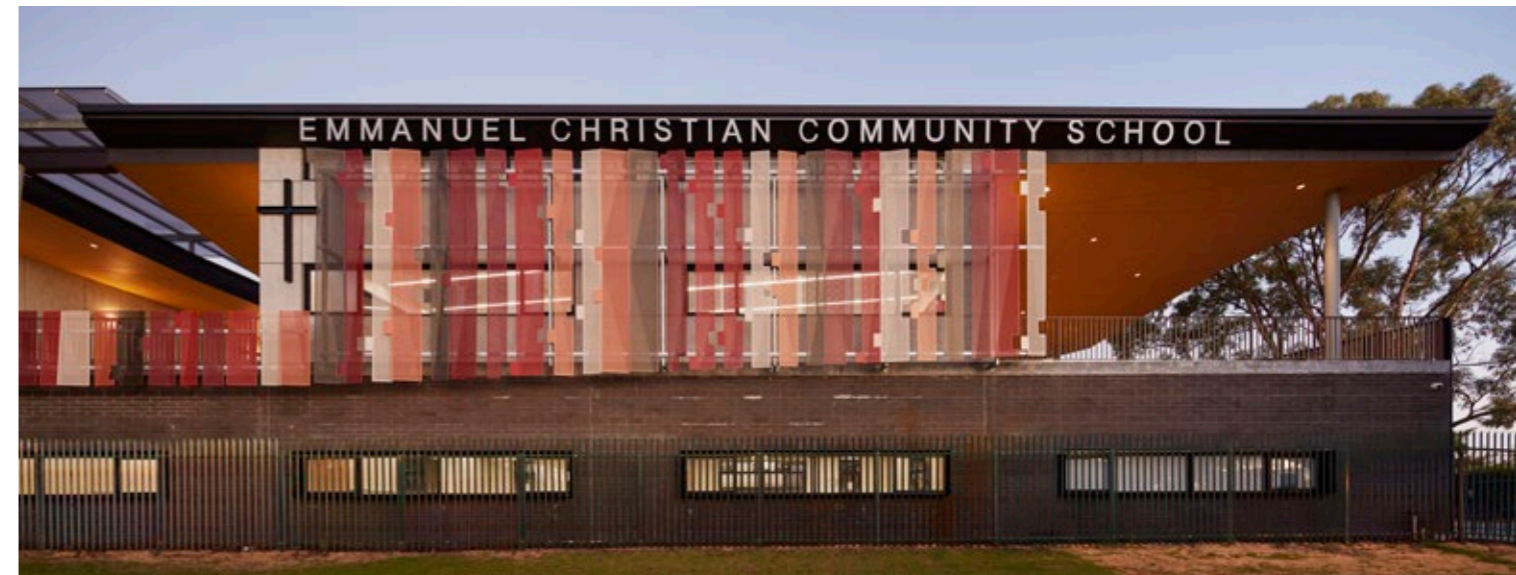
BY  
HARTREE + ASSOCIATES  
ARCHITECTS

A great sense of empathy for staff, students, and the community is at the heart of this project. The education centre is particularly responsive to the community of refugee and migrant families' support inclusion to complement a growing, diverse neighbourhood.

Providing learning spaces that can expand and physical breaks in the built form allowed an improved connection to the landscape and playing fields, encouraging a greater relationship between each other and further reinforcing a sense of safe community.

The benefits of the design approach are proven by the uplift in student attendance numbers and frequency.

PHOTOGRAPHY: ROBERT FRITH / ACORN PHOTO







COLORBOND® AWARD FOR STEEL  
ARCHITECTURE

## CELILO SPRINGS

BY  
WESTERN ARCHITECTURE  
STUDIO

PHOTOGRAPHY: PETER BENNETTS

In Celilo Springs, Western Architecture Studio has produced a beautiful, modest project on a compact, steeply sloping site.

As with all of Andrew Boyne's work, site planning, design and crafting of the architectural solution are beautifully resolved to achieve a thoroughly integrated place. The suburban setting is left behind on arrival, stepping down through native gardens, to the simply planned and superbly detailed building which opens on to a beautiful outlook of Western Australian endemic flora, fed by the namesake spring.

The Colorbond Steel award was made for the efficient and elegant roof structure and design that minimised cramage and made site construction efficient, making use of a pop-up tent concept. The selection of roof material responded to the contextual vernacular and the shimmering fascia reflects light and the water bodies of the landscape.

The choice of Alucabond for the ceilings has beneficial thermal qualities, while also capturing the dapple reflection of the ponded spring throughout the day.

Celilo Springs is a beautiful compilation of West Australian steel applications.







COLORBOND® AWARD FOR STEEL  
ARCHITECTURE – COMMENDATION

## MAIN ROADS AND DEPARTMENT OF TRANSPORT GERALDTON OFFICE

BY  
TAG ARCHITECTS

TAG Architects' Main Roads and Department of Transport Geraldton Office is a very well-designed and stylish addition to the Mid-West Gascoyne region.

Sympathetic to its context, the building's striking eucalypt-coloured Y-shaped steel columns provide a beautiful metre of composition, supporting the elegant Colorbond steel roof, and sculptural downpipes, allowing large spans of glazing and a naturally lit open-plan office space.

The deep eaves of the roof form mitigate the impact of harsh sun and further bolster the environmental credentials of this refined building.

PHOTOGRAPHY: ROBERT FRITH – ACORN PHOTO





THE ROSS CHISHOLM AND GIL NICOL  
AWARD FOR COMMERCIAL ARCHITECTURE

## MAIN ROADS AND DEPARTMENT OF TRANSPORT GERALDTON OFFICE

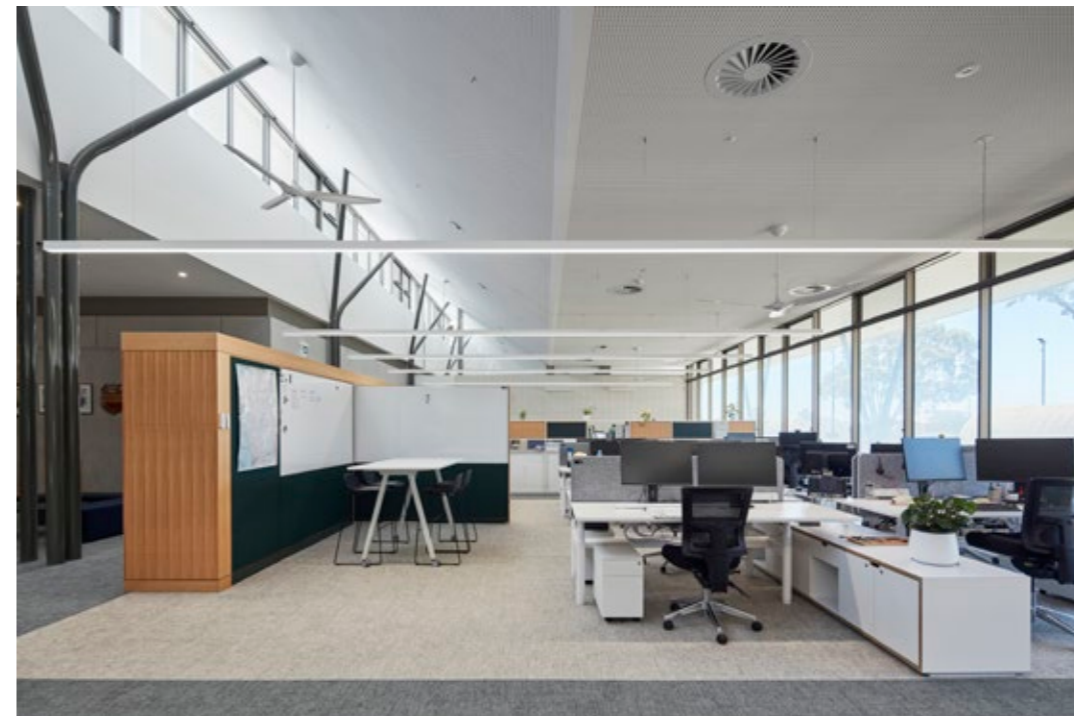
BY  
TAG ARCHITECTS

PHOTOGRAPHY: ROBERT FRITH – ACORN PHOTO

The new Main Roads and Department of Transport Geraldton Office facilities are a good example of designing a cohesive and efficient space for both public and staff members alike. The project responds to a specific brief to bring both departments under the same roof, including the operational and economic organisations, accommodating larger staff numbers in a flexible work environment. The design offers an open space that enables collaboration whilst balancing the seamless public interface and experience.

The building responds to the urban context by providing a new access point from the adjacent main road, with carparking for staff and visitors. The entrance is well-designed, offering an informal gathering space with endemic plants and eucalyptus trees, whilst the façade shows a clear relationship with the inside and outside spaces.

The sustainable approach to the design is achieved using a variety of expedients, such as the roof profile providing plenty of controlled natural lighting throughout the building, LED lighting, double glazing and passive ventilation using the prevailing winds condition during the different months of the year. The ventilation system is well-considered and integrated, offering user-controlled operation during the day and a night function after-hours. Locally-sourced materials, inclusive of some of the original re-used furniture, help to achieve an environment that is more sustainable, pleasant and relaxing for people to use.







AWARD FOR COMMERCIAL ARCHITECTURE

BROOK LANE

BY  
TRCB

The new shopping centre sits within the original 1994 Ellenbrook masterplan. The now established 'Village' centre serves the growing Ellenbrook community, with the new building complex providing an attractive amenity for the town centre and its northern villages.

The urban integration within this context has been achieved by linking the internal and external areas to the site. This design response is evident in both connectivity and scale using the site level differences to express the landscape and leveraging the orientation of the buildings. The terraced piazza with the forecourt integrates well with the place and allows visitors to intuitively navigate through the site. The Brook Lane project conceptually responds to the Swan Valley with its Swan Estuary waterways. The space encourages visitors' activities and interaction along the north-south axis, referencing the nearby Swan Valley vineyards, offering coverage to visitors moving between the shops, courtyard and carparks.

The buildings have a human-scaled approach and are designed with local materials. The building adjoining the forecourt features raw concrete arches reminiscent of the Swan Valley's historical market gardens. Reclaimed bricks, concrete basins and a restrained palette in the ablution facilities are an ambient addition to a centre marked by a modern aesthetic.

The public art component lends a distinctive style at Brook Lane's northern entrance, with both mural and sculptures by local artists.

PHOTOGRAPHY: ACORN PHOTO







COMMENDATION FOR COMMERCIAL ARCHITECTURE

CLAREMONT HOTEL

BY ROTHELOWMAN (PREVIOUSLY FRATELLE)

PHOTOGRAPHY: DION ROBESON

The Claremont Hotel project has achieved the design challenge of revitalising a well-known and established landmark in the Claremont Quarter precinct. The design thoughtfully brings together the new and old elements and at the same time, maintaining the iconic presence of the heritage features.

The well-balanced indoor and outdoor spaces offer visitors a variety of open and secluded spaces throughout the building with the retention of heritage elements within the new interventions. The double height staircase with its skylight ties the new intervention into the existing building with a balanced, yet grand entry experience.

The links to the urban settings are achieved by providing openings, outdoor seating areas and direct lines of sight into the core of the venue, activating the public realm.

The building reuses existing fabric and materials reducing embodied energy in renovation works. The vertical heat-ventilating operable skylight systems, external blind systems and large external opening areas help to maximise natural ventilation and minimise energy use. Glazing performance, solar aspect and thermal performance are all carefully balanced against outlook, accessibility and patron needs.







COMMENDATION FOR COMMERCIAL ARCHITECTURE

REPUBLIC OF FREMANTLE

BY SPACEAGENCY

PHOTOGRAPHY: ROBERT FRITH

The Republic of Fremantle gin distillery celebrates the historical ties with the Fremantle port with the naval history of British settlement in the 19th century and the gin used as staple on Royal Naval ships. The cultural homage also links to the site and the adjacent docks of Fremantle Harbour, readapting a 20th century warehouse, culturally and contextually connecting the place and people of Fremantle.

The street is activated by using repurposed excess cable trays as seating areas, linked to the main entry and the informal bar, providing guests a relaxed environment. The next area offers a more experiential atmosphere whilst dining in a working distillery, linking visually the copper still which sits proudly in the distilling production space in the middle of the hospitality venue.

The contemporary design expression with furniture and shelf craftsmanship is embedded within the craft of distilling, echoing the gin school located on the mezzanine level. The material palette dives into the use of botanicals in gin-making which also informs the verdant approach throughout the design of the mezzanine balustrade as a planted trellis. Daylight and natural ventilation are achieved through large skylights that help the growth of plants within.







THE HILLSON BEASLEY AWARD  
FOR EDUCATIONAL ARCHITECTURE

## SCHOOL OF DESIGN & THE BUILT ENVIRONMENT, CURTIN UNIVERSITY

BY  
WARDLE

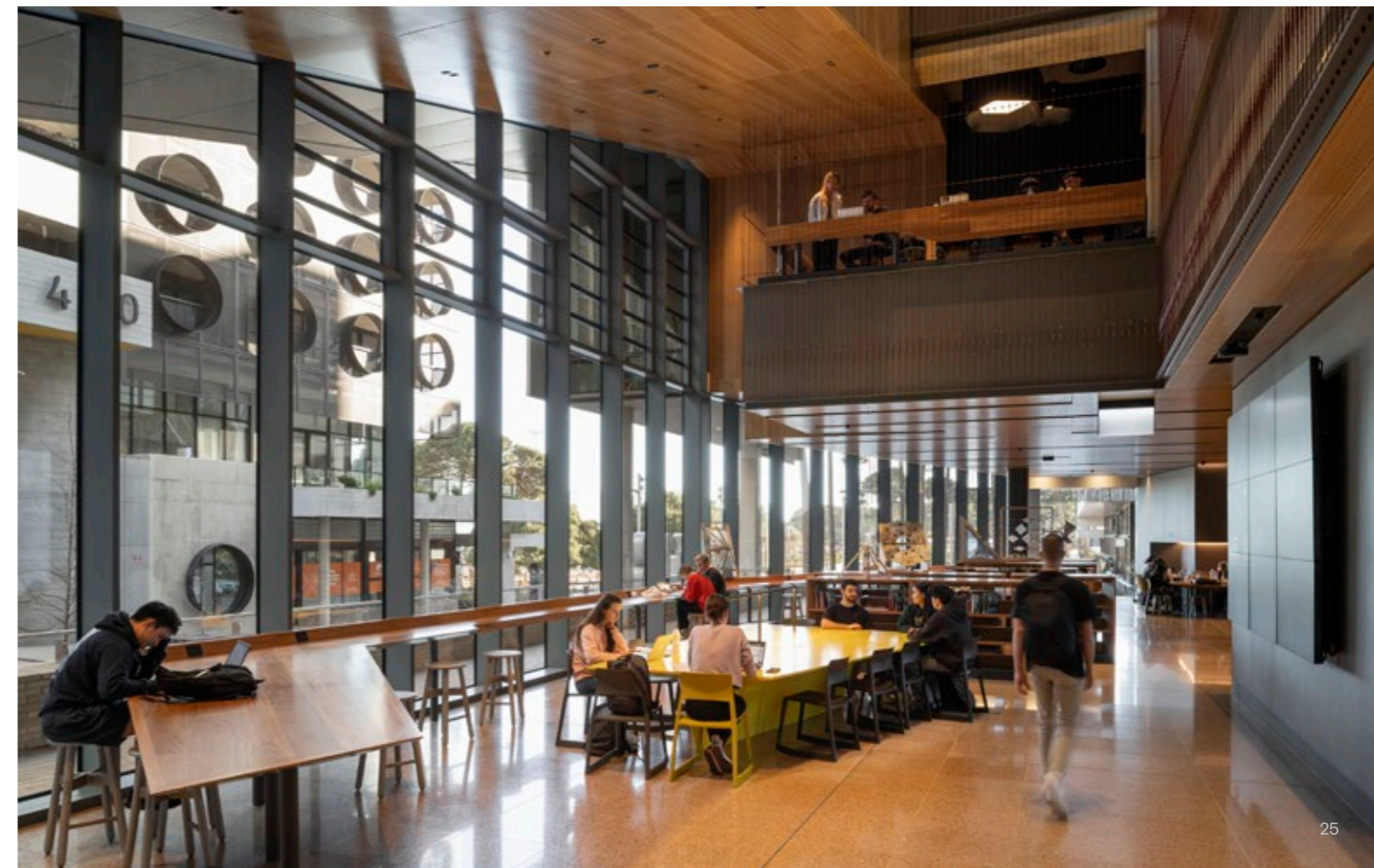
PHOTOGRAPHY: DION ROBESON

The School of Design & the Built Environment at Curtin University is an honourable work with a complexity and thoughtfulness that make it both a landmark and good neighbour. Instantly recognisable as a Wardle design yet completely at one with its context, in a skilful demonstration of material cues and textures that are referential though not identical.

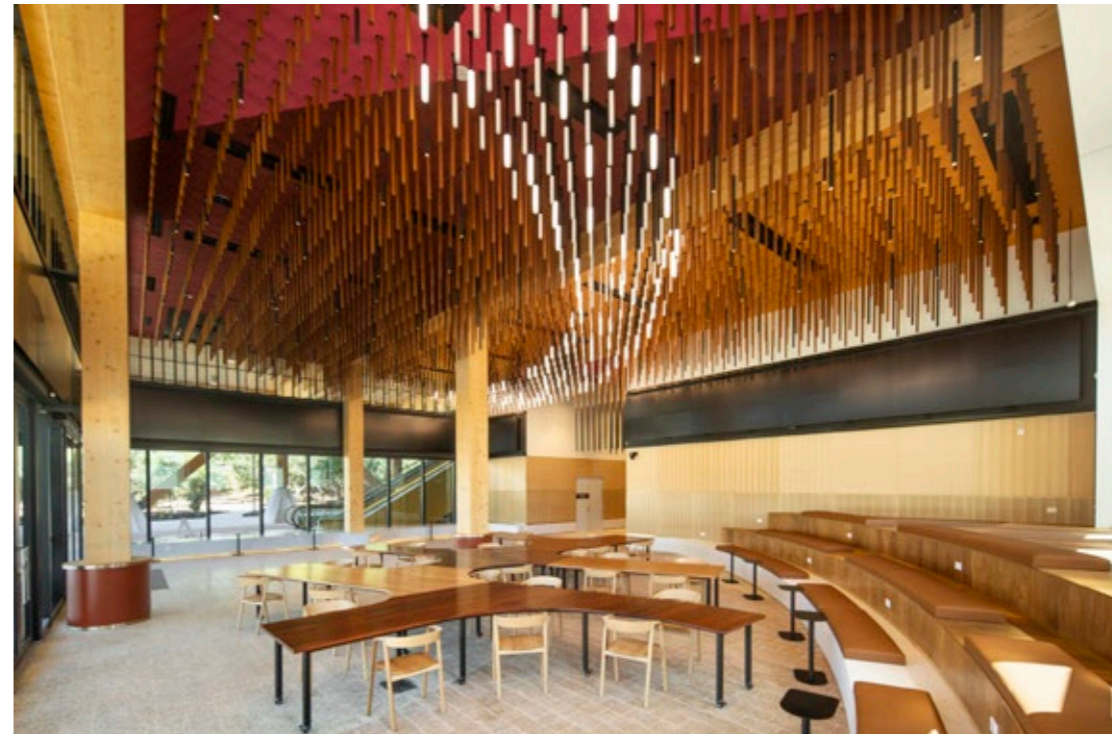
In a precinct that is distinctly more urban than the existing campus the building still manages to make strong connections to nature with carefully curated distant views through neighbouring buildings and a courtyard composition bringing landscape up to and onto the building.

The interior is inviting and warm with soft, earthy hues that invoke a sense of nurturing calm. Exposed services are coordinated with precision and artworks skilfully interwoven. The zinc façade veil effectively provides passive solar shading, yet its beauty is in its precisely articulated folds. Of note is the southwestern corner where the veil gently opens making a welcoming gesture to the passer-by and inviting a glimpse to the learning within.

An exemplar in sustainable design achieving a 6 Star Green Star, Design and As Built V1.2 rating, the building is a testament to the skill of its creators.







AWARD FOR EDUCATIONAL ARCHITECTURE

## BOOLA KATITJIN

BY  
LYONS WITH SILVER THOMAS  
HANLEY, THE FULCRUM  
AGENCY, OFFICER WOODS  
ARCHITECTS

By disrupting the traditional north south order of Murdoch's Gus Ferguson designed campus the Boola Katitjin bridges a previously intractable sloping site to the eastern side of the distinctive Banksia Court, boldly redefining the front door to the campus. This radical move facilitates equitable access and affords the buildings occupants joyous bushland views.

The built form of a university should reflect its values and Boola Katitjin demonstrates a commitment to innovation, sustainability and the creation of a more equitable and resilient campus.

Described as a 'warehouse for learning' this unapologetic structure is the largest Mass Engineered Timber building in Western Australia. Its existence is a triumph that cannot be underestimated.

The services design includes an under-floor air distribution system that allows the uncluttered celebration of the timber structure. Thoughtfully integrated art, technology rich teaching spaces and generous zones for 'student life' ensure the projects positive contribution to its community.

Setting new standards for sustainability, designed to achieve a 6 Star Green Star rating the project has courageously pushed boundaries and is a pioneering project that will positively shape the future of Western Australia's built environment.

PHOTOGRAPHY: JOHN GOLLINGS







AWARD FOR EDUCATIONAL ARCHITECTURE

EMMANUEL CHRISTIAN  
COMMUNITY SCHOOL

BY  
HARTREE + ASSOCIATES  
ARCHITECTS

Emmanuel Christian College stands out as having set a high standard of architecture, elevated well above typical small education projects where budgets are often limited with a very pragmatic approach taken to maximising the floor area provided.

Approaching their task in an ageing school with a number of generations of ad hoc buildings and additions, the developed a masterplan to inform and guide the design of their new building. This has directed not only the approach of their building, but established a pattern to assist the school community to grow their school in a strategic and purposive manner into the future. In their building, as with the masterplan, the spaces created have been conceived as flexible and robust, to respond to a wide range of pedagogical and community situations.

Working within this masterplan, the Architects achieved a noteworthy outcome, putting cost-effective materials and finishes to work in a thoughtful manner to articulate underlying principles of identity and connection; these principles are skilfully expressed from the arrangement of forms on site to provide a connection and interface to the adjoining public park, through to the abstraction of traditional textile patterns and colours to create screening and cladding.

PHOTOGRAPHY: ROBERT FRITH | ACORN PHOTO







COMMENDATION FOR EDUCATIONAL ARCHITECTURE

## KARLA KATITJIN BUSHFIRE CENTRE OF EXCELLENCE

BY  
SITE ARCHITECTURE STUDIO

PHOTOGRAPHY: DION ROBESON

The Karla Katitjin Bushfire Centre of Excellence has achieved a noteworthy standard of architecture. Site Architecture Studio's use of rammed earth walls, integration of indigenous public art and connection with the native landscape has resulted in a building which bridges between traditional knowledge and contemporary education buildings, while feeling strongly connected to country.

Internal and external spaces are thoughtfully designed to serve a range of different uses from education, volunteer groups, community use and duty as a DFES commend centre.







EMAGN PROJECT AWARD

## THE CLAREMONT HOTEL

BY  
**ROTHELLOWMAN**  
 (PREVIOUSLY FRATELLE)

The Claremont Hotel by Rothelowman is a delightfully compelling response to a large complex site, which celebrates the stories and history of the place and creates a new series of spaces which invite a more inclusive audience.

The project retains the existing heritage stairs, exposed floor trusses, and corner façade with traditional balcony verandah whilst introducing a rich, modern aesthetic to contemporise a long-standing institution.

The insertion of the central void and operable skylights over the new feature stair, is a grand architectural gesture which creates a focal aperture, providing both a pause moment and wayfinding device and brings desirable natural light into the heart of the building.

The various spaces have been arranged around centrally located bars to simplify service by staff of the 1600-person venue, while still providing purposeful and intimate spaces. The repetitive curves and materials ensure a continuing architectural language throughout. Resolution of the plan was complicated due to the changing levels, heritage, and structure, of which the emerging project team have delivered a carefully considered and successful outcome.

The project is a highly resolved and functional response which respects the heritage of the past while simultaneously announcing itself as an iconic venue which welcomes all.

PHOTOGRAPHY: DION ROBESON







## EMERGING ARCHITECT PRIZE

### LEE YANG YANG

Yang Yang's career thus far displays a diverse interest and engagement in the architecture profession, from his time at the highly accoladed Philip Stejskal Architecture, his current position as a senior project architect at Mode Design and through to his collaborative engagement on smaller installation projects such as the Ephemeral Lookout, exhibited at the 2021 Cottesloe Sculptures by the Sea.

Yang Yang's commitment to the education and empowerment of young architects is displayed in his years involved with EmAGN program where he is the current co-chair of EmAGN WA. Yang Yang has hosted and participated in talk series, open house tours and sat as a juror on a number of SONA student competitions.

It is clear of Yang Yang's desire to broaden the reach of architecture and architects beyond the profession as well as his ability to see architecture as a diverse and multi-faceted profession and as such, he is a deserving winner of this year's WA Chapter Emerging Architect Prize.

PHOTOGRAPHY: BRYAN ANGERSON







RICHARD ROACH JEWELL AWARD FOR  
ENDURING ARCHITECTURE

## WOLLASTON COLLEGE CHAPEL

BY  
ORIGINAL ARCHITECT:  
JULIUS ELISCHER

PHOTOGRAPHY: EMMA VAN DORDRECHT  
- F22 PHOTOGRAPHY

The Wollaston College Chapel, designed by the Hungarian-born Perth architect Julius Elischer, is a pre-eminent example of enduring architecture. Of outstanding merit, this building continues to meet its original brief and due to its meticulous detailing, it appears as fresh today as the day it was consecrated in April 1965 by Michael Ramsey, the then Archbishop of Canterbury.

Influenced by Le Corbusier's Chapel of Notre-Dame du Haut at Ronchamp, the stark white interior of the Chapel is punctuated by deep-set windows of different coloured glass. Its design was a bold departure from traditional church buildings and reflects the revolutionary spirit of the 1960s.

The architect's vision was of a 'tent of meeting'. There is no set place for the altar or any furniture, to enable it to be configured in multiple ways. The concave ceiling appears to 'float' above the building, owing to clear glass panels between the tops of the thick concrete walls and the roof itself. Light 'flickers' through the coloured glass and through the 'clerestory', suggesting the movement of light through canvas walls and under a canvas roof.

The Jury considers the Wollaston College Chapel to be a worthy recipient of the 2023 Richard Roach Jewell Award for Enduring Architecture.







AWARD FOR HERITAGE

## OLD COURTHOUSE, FREMANTLE

BY  
SLAVIN ARCHITECTS

The Old Courthouse has been given a new lease of life in its clever repurposing into a contemporary hospitality venue. The transformation of the derelict dis-used building is a sustainable outcome which has allowed it to continue to contribute to Fremantle's historic precinct.

The program for adaptive re-use was comprehensive and executed in record time. The heritage building remains minimally impacted by the adjacent new pavilion as the changes are reversible. The celebration of the archaeological find is manifest in its prominent display in the entry foyer and the original magistrate's bench and dock carefully restored and respectfully retained. Alterations to internal spaces are minor and have been thoughtfully considered as they contribute to the functionality of the place.

The Architect's skill is evident in the exemplary detailing between the new pavilion and heritage building, the design of new bar furniture and the new logo design for signage. Visual prominence is bestowed on the Old Courthouse with the excellent choice to clad the walls of the pavilion in clear glazing. Glimpses of the people who once walked through its doors are depicted in informational interpretive displays throughout and contribute to the successful recycling of this heritage building.

PHOTOGRAPHY: DMAX PHOTOGRAPHY  
& EJANES







AWARD FOR HERITAGE

## HIS MAJESTY'S THEATRE – BALCONY RECONSTRUCTION

BY  
GRIFFITHS ARCHITECTS

PHOTOGRAPHY: GRIFFITHS ARCHITECTS

The reinstatement of the balconies at the historic His Majesty's Theatre in Perth's King Street precinct has wonderfully transformed the façade of this historic theatre and hotel which was built during the goldrush period. The original design intent has been restored reversing the decision to remove the balconies more than 70 years ago. The architects have demonstrated care and expertise in the research for documentary evidence and study of the building fabric to create seamless outdoor spaces which can be enjoyed again by patrons and performers.

The innovation employed in making the balconies self-supporting has provided a level of safety that was missing in the original design. In addition, the experimental use of contemporary materials for traditional detailing has made it possible to conceal services for the activation of these external spaces which overflow from the newly refurbished bar area in the interior.

Not only is the architectural language of His Majesty's Theatre restored but also the character of the inner-city street and arts precinct are revitalised by this latest work to this decorative masterpiece that is unique and significant to the history of Perth.







COMMENDATION FOR HERITAGE

RUIN BAR

BY  
KLOPPER & DAVIS  
ARCHITECTS

The refurbishment of the heritage multi-use buildings has been sensitively done through their conversion into a bustling inner-city venue. Referencing the brief period of vacancy, the Architects have intentionally maintained patina and graffiti which offers a striking contrast to contemporary insertions which support the use as a hospitality venue.

The diligence in maintaining a consistent gentle approach in the external and internal repairs is highly commended and acknowledgement is given to the successful revitalisation of the prominent street corner in Perth's CBD.

PHOTOGRAPHY: DANICA ZUKS







AWARD FOR INTERIOR ARCHITECTURE

## BASSENDEAN HOTEL

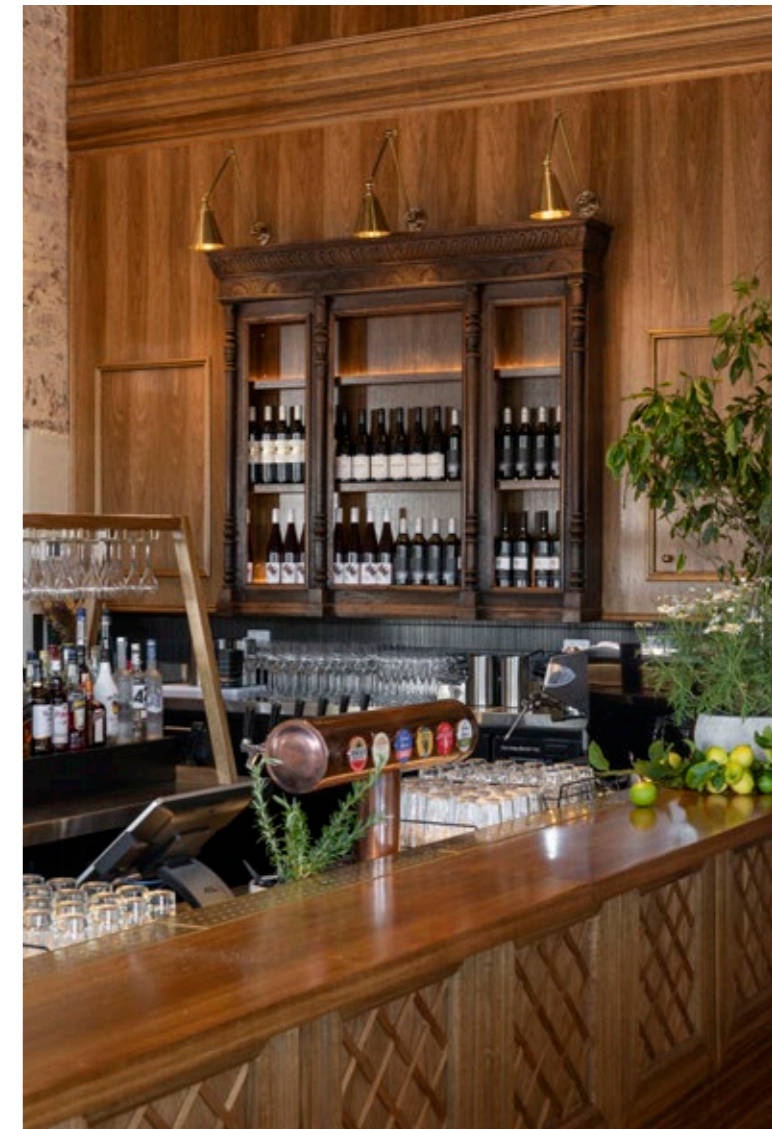
BY  
WOODS BAGOT

The Bassendean hotel presented the opportunity to rejuvenate a historic landmark, transforming the tired inter-war building and disjointed interiors into a multi-venue Australian pub. Comprising six bars and nine different zones, the design narrative is underpinned by the local stories and memories that are embedded within every corner of the project. Woods Bagot sought to reveal and celebrate the pub's rich history by removing unsympathetic refurbishments, uncovering original finishes, structure and markings, and reinstating 'the Basso' as the community's social heart and lynchpin.

The local memory and fondness for The Basso has seen the community extensively involved in the redevelopment, from historic prints sourced by the local history librarian, to local picture framers, trades, suppliers and artists. Curated antiques and second-hand finds sit side-by-side elements of the original fitout – complementing rather than matching – to create an authentic and multi-layered aesthetic.

The interconnected venues have distinct identities and tell different stories inspired by the building itself – from the textured and vibrant lounge in Daphne's Snug, to a celebration of Bassendean's sporting history in Connolly's bar. The zones appeal to an intentionally broad demographic, transforming the pub into a truly inclusive community asset that is enduring, authentic and filled with local spirit – built by the community, for the community.

PHOTOGRAPHY: DION ROBESON







## AWARD FOR INTERIOR ARCHITECTURE

## WEETIES WAREHOUSE

BY  
SPACEAGENCY

Situated within the heritage-listed former Weeties Factory in North Fremantle, Spaceagency's brief was to combine three existing standalone apartments into a unique family home.

The design cleverly resolves the need to appreciate and respect the heritage fabric, with the desire to bring nature, light and fresh air into the space. New glazed and translucent walls pull away from the industrial exterior, freeing the floor plan from the constraints of the heritage shell while reinstating the original warehouse volume. Light wells and thermal chimneys flood the space with light and fresh air, prioritising principles of environmental design over a maximised internal footprint, with one third of the floorplate being given over to a lush internal courtyard garden and its dark circular swimming hole.

Theatrical, dramatic and fun, this home is filled with surprise and delight. A sculptural spiral stair connects the living spaces to a hanging mezzanine over, allowing the original 5-meter volume to be experienced for the first time since its adaptive reuse in 1990. A bespoke 8-meter long timber island bench doubles as a dining table for 22 guests, and new steel portal framed openings in the brick wall connect the interior with the garden, bringing the outside in. The bold and playful design juxtaposes texture, light and colour to celebrate both the building's history and its new life.

PHOTOGRAPHY: JACK LEVEL







AWARD FOR INTERIOR ARCHITECTURE

## SCHOOL OF DESIGN & THE BUILT ENVIRONMENT, CURTIN UNIVERSITY

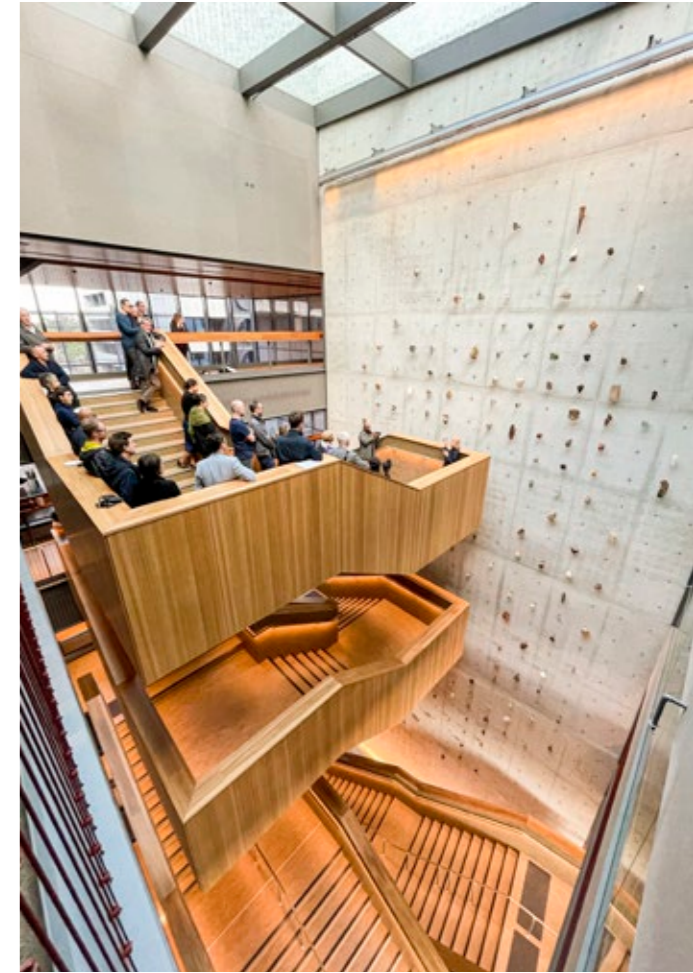
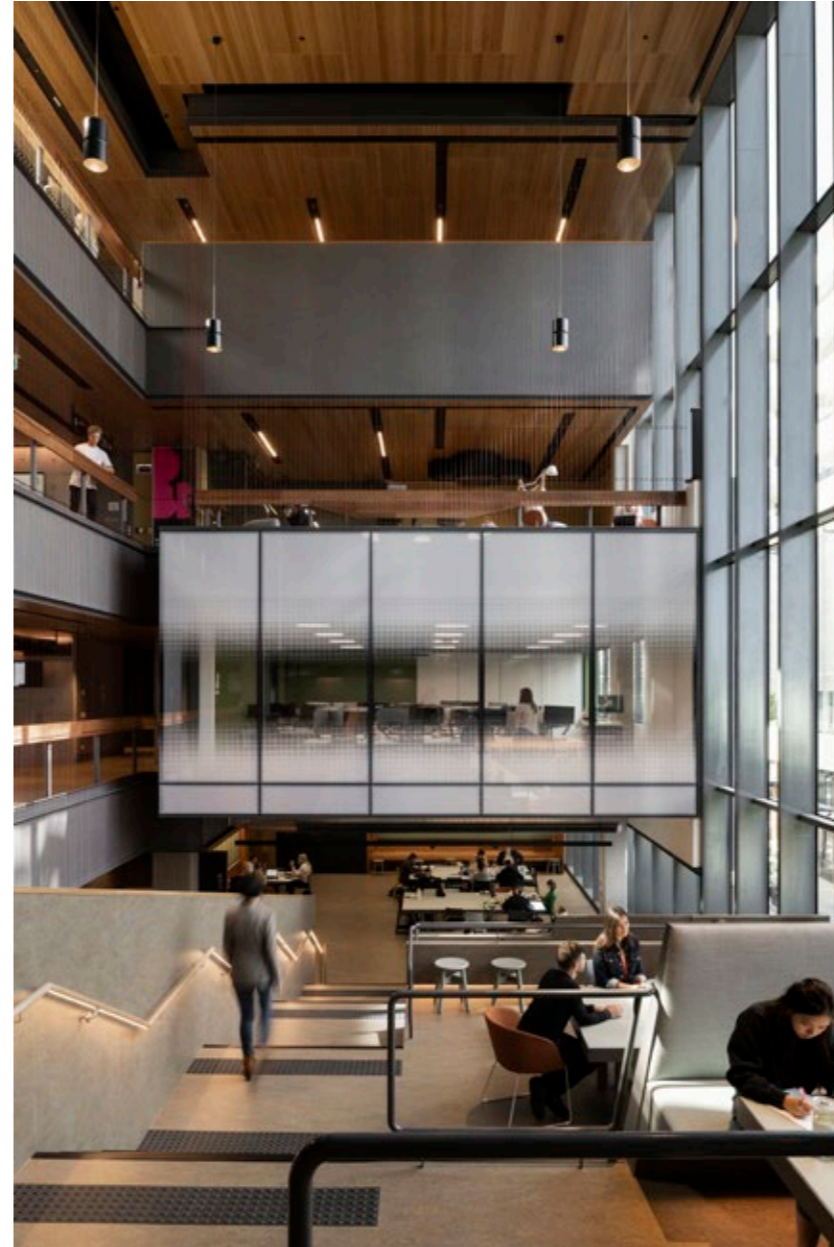
BY  
WARDLE

The School of Design and the Built Environment building mirrors the precinct in which it is located: Exchange. Designed as a living laboratory and teaching tool, the five-storey building is home to students, professional and academic staff, industry partners and commercial tenants.

The building is conceived as an activity map of 'thinking, making and showing' – putting learning on display around a central quarried atrium that creates strong visual, physical and audible connections between levels. Opportunities for informal learning, gathering and socialising have been embedded within the stairs and activate the primary circulation, complementing the dedicated learning spaces. The building has been highly successful in encouraging students to linger beyond formal classes, as well as attracting students from the wider precinct – enhancing its function as an interdisciplinary place of exchange and collaboration.

A warm and activated interior contrasts the cooler palette of the exterior. Internal finishes have been chosen to be enduring, local and sustainable – often performing a dual function as display, pinup, or operable wall. Achieving a 6 Star Green Star rating, excellent indoor air environment, independent power generation and passive solar design, and visual connections to landscape from every level; the building is an exemplar in sustainable design and a vibrant new home for the School of Design and the Built and Environment.

PHOTOGRAPHY: DION ROBESON







COMMENDATION FOR INTERIOR ARCHITECTURE

DEPARTMENT OF PRIMARY INDUSTRIES AND REGIONAL DEVELOPMENT HEADQUARTERS

BY PARRY AND ROSENTHAL ARCHITECTS

PHOTOGRAPHY: MATT BIOCICH

Parry and Rosenthal were tasked with repurposing a four-level call centre as the new headquarters for the recently amalgamated Department of Primary Industries and Regional Development.

The design approach was extraordinarily conscious of the fundamental tenets of sustainability – being to reduce and reuse – as its base principle. Built form was retained and integrated, and nearly all workstations were reconfigured and refinished. This highly strategic spend allowed a very tight budget to be applied where it would have maximum impact for people and identity – through the interpretation of a commissioned artwork by local Aboriginal Artist Dr Richard Walley that gives each level a specific identity linked to place.







COMMENDATION FOR INTERIOR ARCHITECTURE

CENTRAL PARK  
END OF TRIP

BY  
WOODS BAGOT

PHOTOGRAPHY: DION ROBESON

The Central Park End of Trip is the latest development in the building's revitalisation journey. The new facility is situated within 2,000 sq.m of existing basement, and more than doubles its previous capacity. New hotel-like facilities, including a communal cool down lounge, speed showers and private vanity stations prioritise luxury and tenant experience, while promoting alternative modes of transport.

The project navigates the technical complexities of building within an existing basement, including the coordination of complex building services and low floor to floor heights, while achieving a sophisticated, spa-like design outcome through the use of lighting, natural materials and quality detailing.







COMMENDATION FOR INTERIOR  
ARCHITECTURE

DANDELION

BY  
MJA STUDIO

Dandelion Bar, Kitchen and Distillery is multi-faceted hospitality venue within Karrinyup Shopping Centre. The design narrative of the project explores the lifecycle of a Dandelion flower from germination to maturity, through a series of drinking and dining experiences.

What begins as muted, dusty tones at ground transforms into a saturated, autumnal and energetic palette as you ascend the stairs. Burnt reds and blackened timbers connect with the ambience of an open kitchen, complete with a forged, wood fired grill. The design concept is reflected in every aspect of the project, from materiality to menu, for a truly cohesive and memorable experience.

PHOTOGRAPHY: DION ROBESON







THE MONDOLUCE LIGHTING AWARD

REPUBLIC OF FREMANTLE

BY  
SPACEAGENCY

Located in the original warehouse district of Fremantle, the unique site forms the backdrop for a theatrical style hospitality space. During the day, the space is flooded with natural daylight via carefully placed skylight panels creating a distinctive high contrast warehouse environment.

During the night the space is transformed into a series of experiences; the glowing wall of Gin bottles, the slithers of light escaping from the kitchen carefully selected to lead the eye to specific points of interest, the use of narrow beam spotlights over tables help to create an intimate setting in a voluminous space.

Details are expertly lit with the eye drawn to the glowing copper still as the backdrop for the room. The mezzanine level was skilfully executed, notably the bespoke luminaires bringing a sense of depth to a relatively low clearance and engaging the space with a relaxed warmth. There is a wonderful cohesion to the space, that engages with the patron and welcomes them to stay a while.

PHOTOGRAPHY: ROBERT FRITH







COMMENDATION FOR THE MONDOLUCE  
LIGHTING AWARD

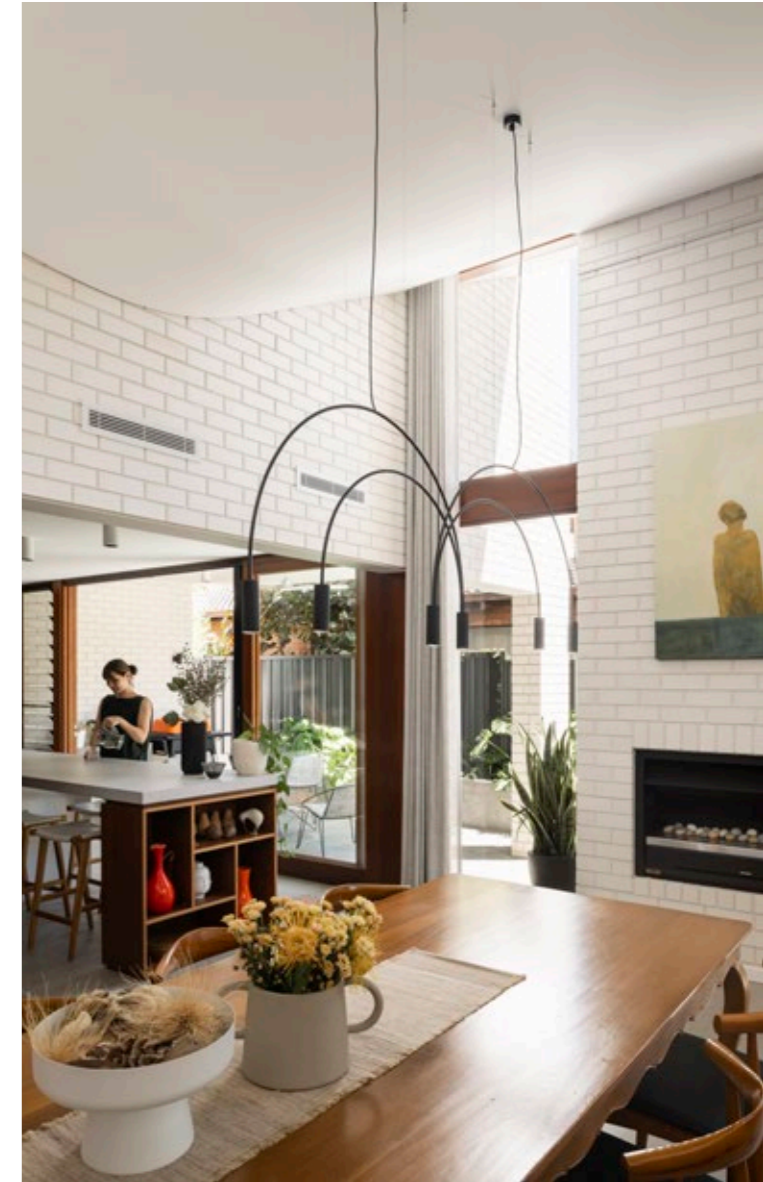
## COLEMAN BAJROVIC RESIDENCE

BY  
KLOPPER & DAVIS  
ARCHITECTS

PHOTOGRAPHY: DION ROBESON

It was clear the lighting was considered an integral part of the architectural and interior design. Upon arrival the jury were welcomed with a lit pendant in the front window creating a visual barrier from the street. Architectural details such as the vaulted ceiling enabled maximum daylight harvesting while it also set the evening mood with a darkened backdrop for evening artificial light.

The use of indirect lighting throughout the home created a welcoming homely environment that was subtle, with the measured placement of lighting enhancing the both the architecture and the owner's art within the home. Pendants were used carefully to create both privacy and identity limits of informal space. Lighting selection was well placed, well executed.







COMMENDATION FOR THE MONDOLUCE  
LIGHTING AWARD

## HIS MAJESTY'S THEATRE – BALCONY RECONSTRUCTION

BY  
GRIFFITHS ARCHITECTS

PHOTOGRAPHY: GRIFFITHS ARCHITECTS

Technically executed lighting that has been used to enhance the reconstructed heritage façade. The innovative use of colour combined to perform with music creates a sensory delight for passers-by. Indirect lighting was located to enhance the ornate structure and compliments the features of this landmark building.

Lighting has an impact on the urban environment and in this instance has been used to enhance the City icon and provide vibrancy to the public realm. The use of coloured lighting heightens the arrival experience for the theatre patrons and provides an ability for the lighting to connect the show within the theatre to the street. In so doing it is creating opportunity for more people to experience the theatre – place-making within in the public sphere.







AWARD FOR PUBLIC ARCHITECTURE

## SAINT TERESA CHURCH

BY  
PARRY AND ROSENTHAL  
ARCHITECTS

The project is a succinct and refined response to the conceptual framework and program, reinforced by a restrained and considered material palette. The execution of the simple material palette and refined detailing illustrates a dedication to craft which is to be commended.

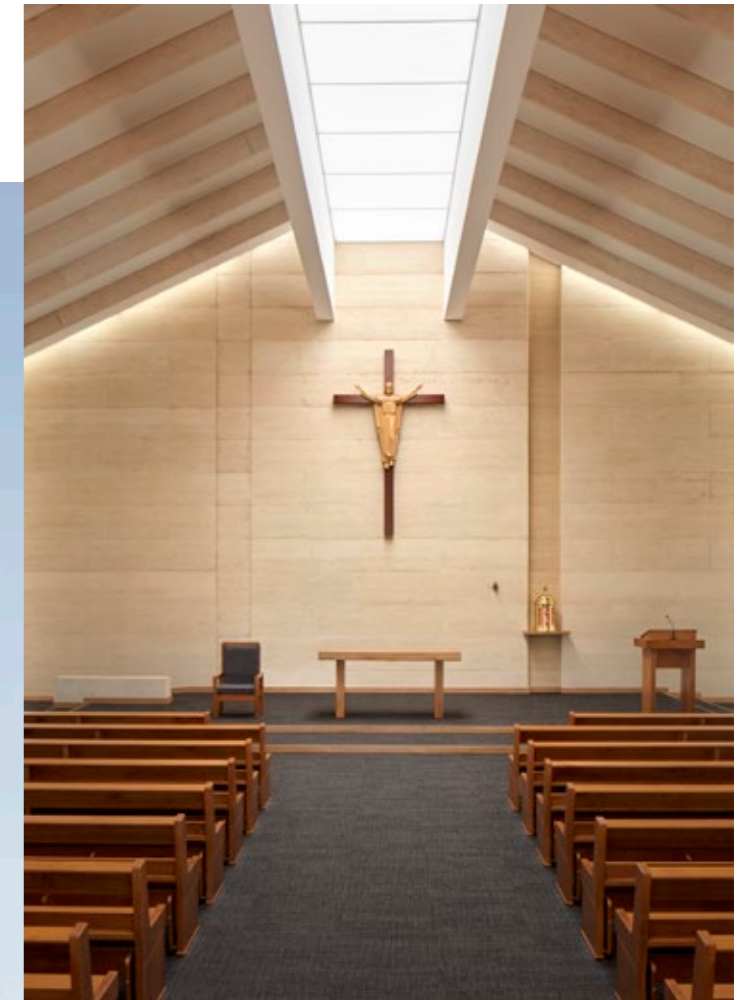
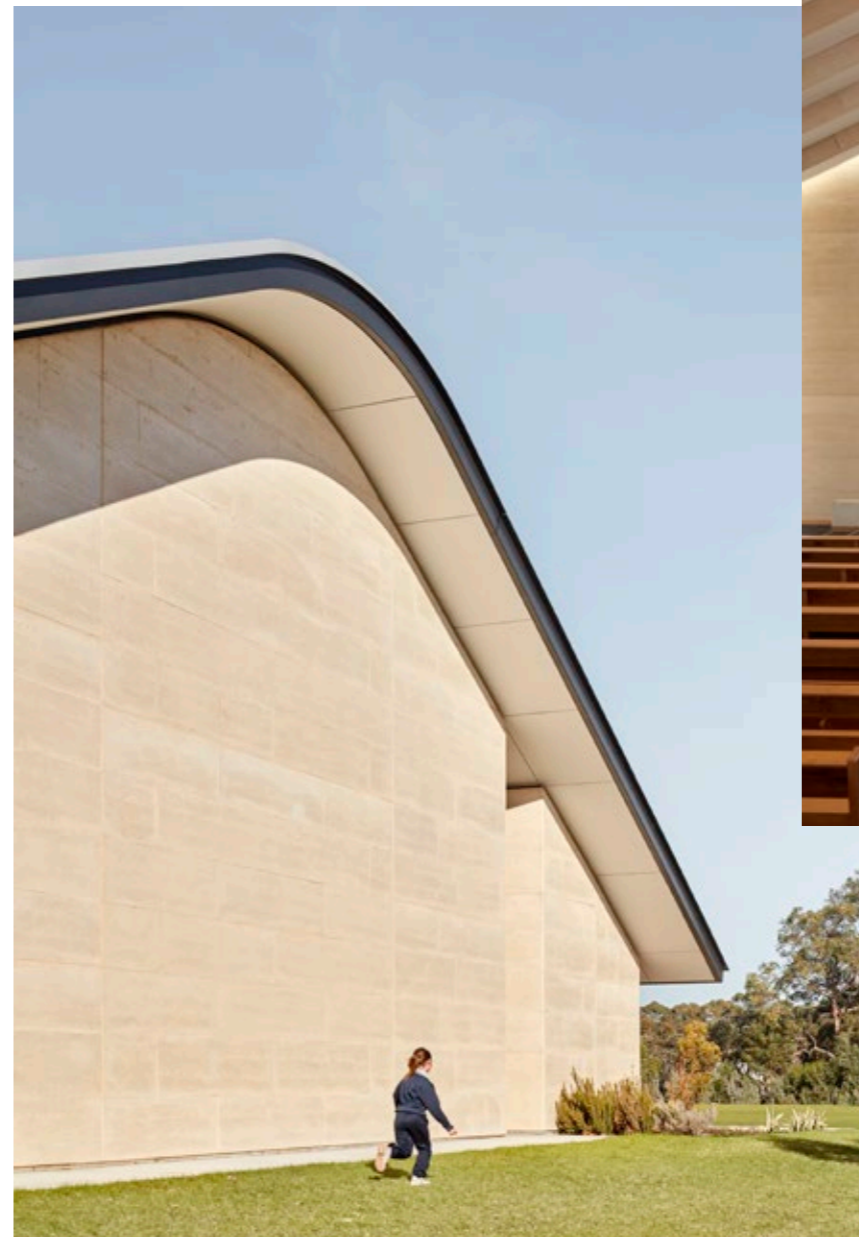
The project sits well within its context – bridging between senior and lower schools – while sited so the public are also able to easily access the facility.

There are many moments of delight within the project – interesting pause points have been created throughout – from subtle recesses in walling used to emphasise items of importance, to the location of large openings used to break and horizontally extend the vertically compressed volume at the Narthex.

Subtle and diffuse lighting throughout helps to elevate the space and emphasise the internal volume, while the extended external roof line and the rhythm of the roof structure helps to create a great sense of calm, comfort, and privacy when inside.

A simple project delivered with maturity and restraint, executed with economy and a high level of skill and care. There is also an element of clever opportunism that should be commended in that the Architects have been able to capitalise upon the knowledge in material specification, detailing and skilled trade knowledge already co-developed by the architects and established across the campus.

PHOTOGRAPHY: JACK LOVEL







AWARD FOR PUBLIC ARCHITECTURE

## AIRPORT CENTRAL STATION (PERTH)

BY  
GHDWOODHEAD WITH  
WESTON WILLIAMSON  
+ PARTNERS

PHOTOGRAPHY: DION ROBESON/  
PUBLIC TRANSPORT AUTHORITY OF WA

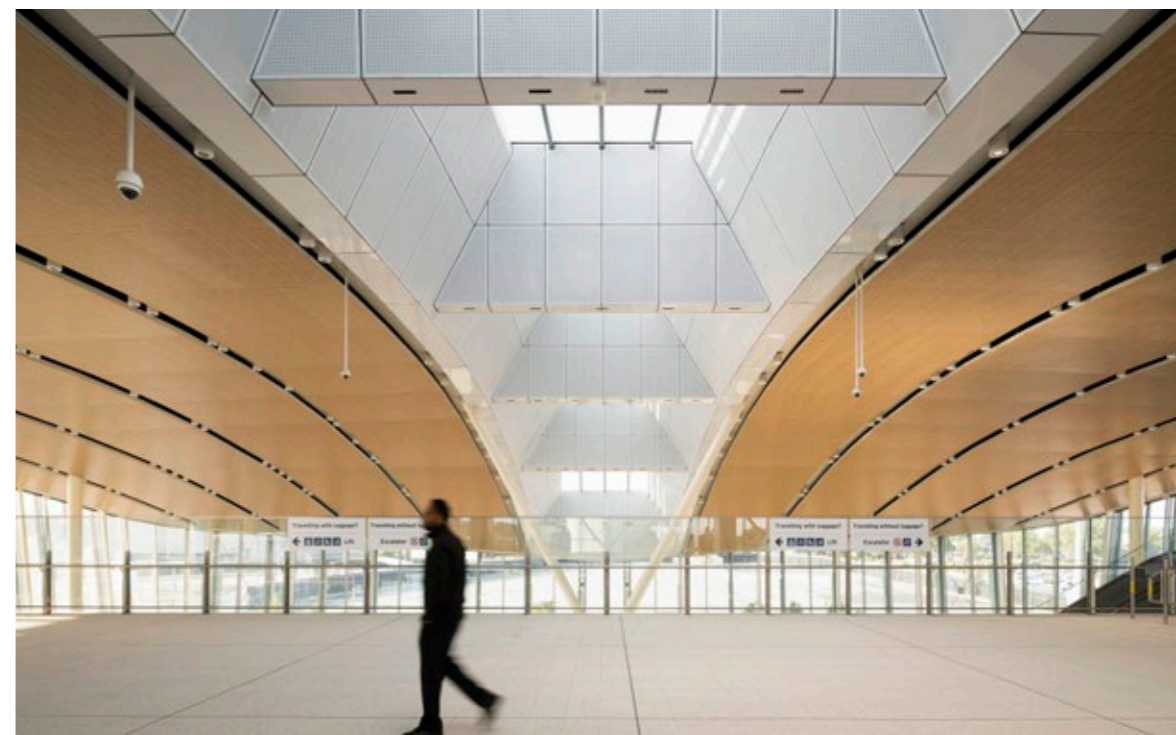
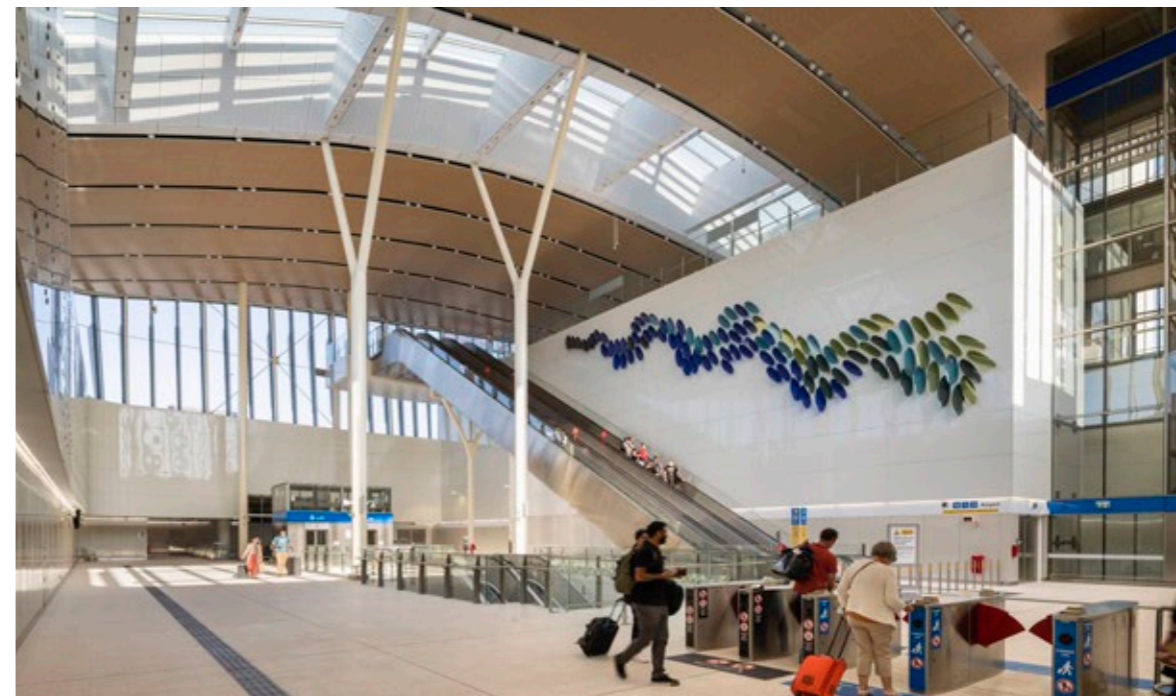
This is a highly complex project and the delivery of such is an achievement in itself. The public and functional benefits of this project are enormous, in relation to our city's infrastructure. It successfully negotiates a multitude of complex challenges, including the sometimes competing concerns and requirements of the various key stakeholders.

The complex and technical performance requirements of public transport infrastructure has been convincingly navigated, with a vast array of specialist consultant inputs coordinated, integrated and often expertly displayed.

Externally the curved forms sit comfortably within the context and are a friendly nod to the aerodynamic forms of the aircraft passing overhead. The glazed facades help to blur the boundary between internal and external space and allow direct visual links to the wider Perth context. This provides opportunity for a brief but critical moment to pause and reflect prior to leaving or entering Perth / Western Australia. Having the main volume of space naturally ventilated helps to strengthen this feeling of connection to the outside – further reinforcing the concept of vastness.

Open voids, expanses of glazing and vast volumes of space equate to a dramatic sense of arrival as you move up from the train platform, or down from the pedestrian link. The decompression of space is an apparent and strong concept and is further emphasised by a simple and bright material palette.

Clever consideration for patron capacity increases and future proofing for new linkages and connections ensures this project will continue to be relevant in to the distant future.







THE PETER OVERMAN AWARD FOR  
RESIDENTIAL ARCHITECTURE – HOUSES  
(ALTERATIONS AND ADDITIONS)

TANOA

BY  
VITTINOASHE

Tanoa is a highly considered and thoughtfully crafted insertion to an intergenerational family home that sits on a quiet, beachside cul-de-sac. The architects sought to engage with the lively, communal use of the street through two new outdoor spaces: a ground level terrace wrapped with a swale-like landscape, and an upper level balcony. The addition of a new living and study space nested within the roof of the original semi-detached house reached by a delicate, external spiral stair, constantly connecting the family with the landscape and enhancing neighbourhood interaction. As the sole access, this generates flexibility, it allows the upper level space to be inhabited independently from the main house, and provides a sense of retreat.

The project balances the desire for privacy and interaction by placing a void that connects this room to the heart of the house below. Crested with a skylight, it channels the flow of light and sound into the house. The architects sought a First Nations perspective to enhance their understanding of the site, which has informed both built elements and landscape in a meaningful way. For its contribution to a streetscape, its consideration of a broader ecology and its finely crafted details, Tanoa is an extraordinary home addition.

PHOTOGRAPHY: ROB FRITH







AWARD FOR RESIDENTIAL ARCHITECTURE  
– HOUSES (ALTERATIONS AND ADDITIONS)

## NORTH PERTH HOUSE

BY  
SIMON PENDAL ARCHITECT

Through a combination of carefully curated materials, textures, colours and tones, the catching of light and casting of shadow, and the playfulness of its volumes, this alteration and additions home from Simon Pandal Architects is expressive, bold, and nuanced. Upon entry to the federation home, a visual connection is made via its central corridor to a conversation window defining the meeting place of old and new. Framed with curved timber reveals, and ideally placed, this opening gives the first hint of the sophisticated architectural detailing you will find throughout the extension. Described by the architects as “a collection of distinctive rooms gathered under a large, singular roof,” there is a deeply considered spatial sequence played out between the new roof line and ceilings—alternately high, low, peaked, sky-lit and recessed—in approaches both subtle and dramatic.

While each room feels distinct, together they surround the occupants with domestic warmth and beauty. The extension is wrapped by a raw timber veranda, defined by elegant columns, which is welcomed inside through large window-seats and openable, screened windows and doors. Deep openings and thresholds bridge between the warm interior and the wild, endemic garden beyond.

PHOTOGRAPHY: ROB FRITH







AWARD FOR RESIDENTIAL ARCHITECTURE  
– HOUSES (ALTERATIONS AND ADDITIONS)

## WEETIES WAREHOUSE

BY  
SPACEAGENCY

No ordinary warehouse, the Weeties building has shone its brightly painted signage over North Fremantle for decades. Spaceagency have taken on the project as a conversion into a family dwelling, and made of it an equally extraordinary internal world. The design makes full use of the warehouse's height, assembling three layers of rooms, a leafy courtyard, and a lofty, double volume living space. The detailing across the project is elegant and precise, striking a balance between the rawness of the warehouse's heritage and an elevated refinement. One enters the warehouse into its voluminous living space, with the strong leading lines of an overhanging mezzanine and a linear kitchen directing the eye to a dramatic spiral staircase made of fine steel. Red curtains envelop a guest room above, amplifying the theatrical nature of the home. Spaces alternate between large and light, and deep and recessed, and tactile details delight throughout.

The project is structurally striking, largely suspending from existing beam systems, with new elements rarely touching ground or skin. Voids and offsets bring light and air to each room. With a plunge pool, a nested study, plush bathrooms, and bedrooms enveloping the original gantry, the project joyfully and adventurously embraces the unique nature of its setting.

PHOTOGRAPHY: JACK LOVEL







THE MARSHALL CLIFTON AWARD  
FOR RESIDENTIAL ARCHITECTURE  
– HOUSES (NEW)

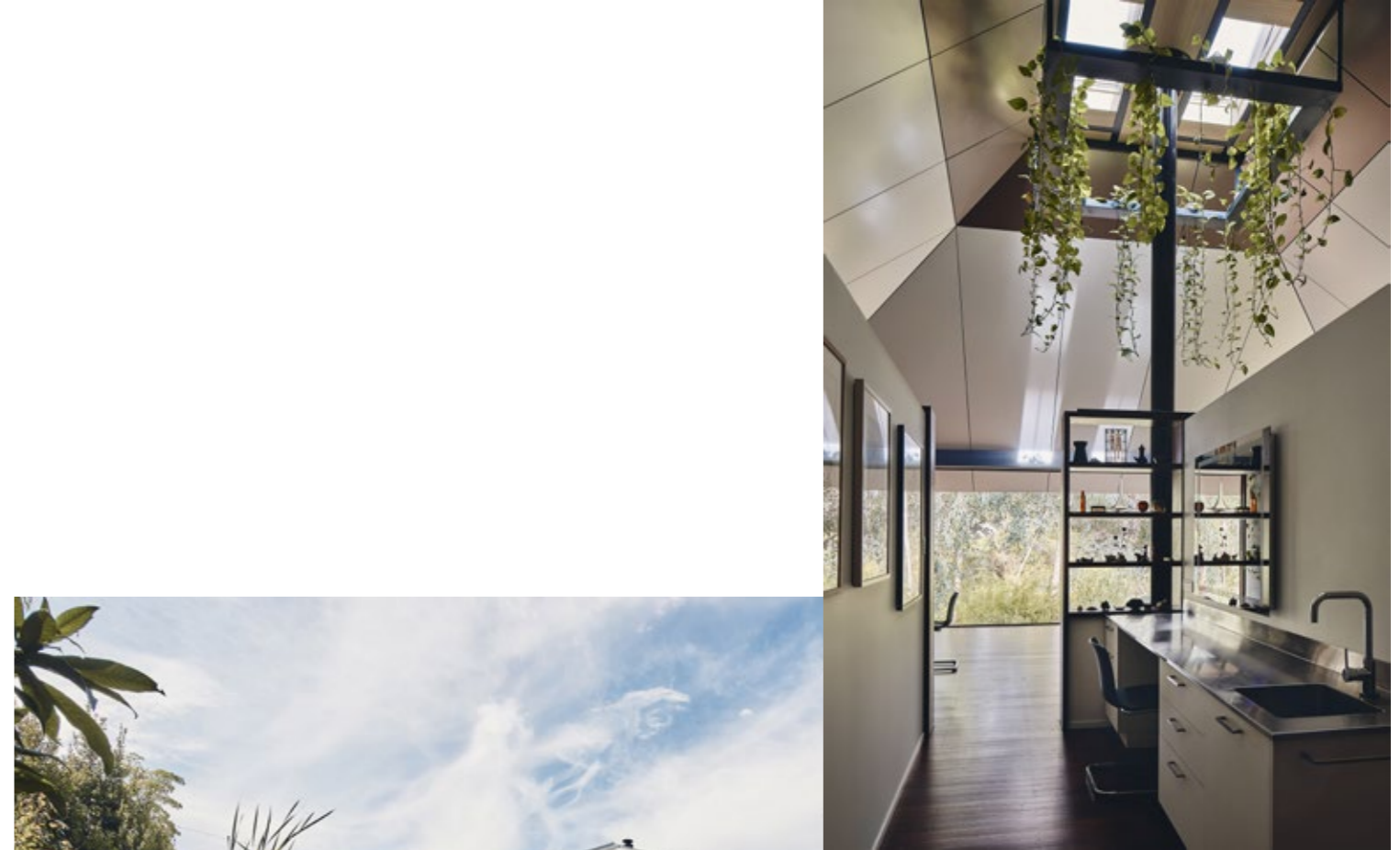
## CELILO SPRINGS

BY  
WESTERN ARCHITECTURE  
STUDIO

PHOTOGRAPHY: PETER BENNETTS

Celilo Springs is a strikingly different home. Ephemeral qualities of light and nature are wrapped in a singular room that reimagines human occupation. Acknowledgement and acceptance of this 'difficult' site, provided opportunities for experimentation with structure, challenged conventional construction methodologies and most importantly the concept of typical suburban infill.

The terroir has been embraced, with a seamless transition between the thriving bush and diverse ecology outside, and the home's interior. With its deliberate openness to nature and its surroundings, this house provides a lesson for living well. It is rigorously elemental in its form, but could variously be described as tent-like, playful, liberating, and joyful. It is both simple and very much of the 21st century. There is a quality that is quintessentially of this land.







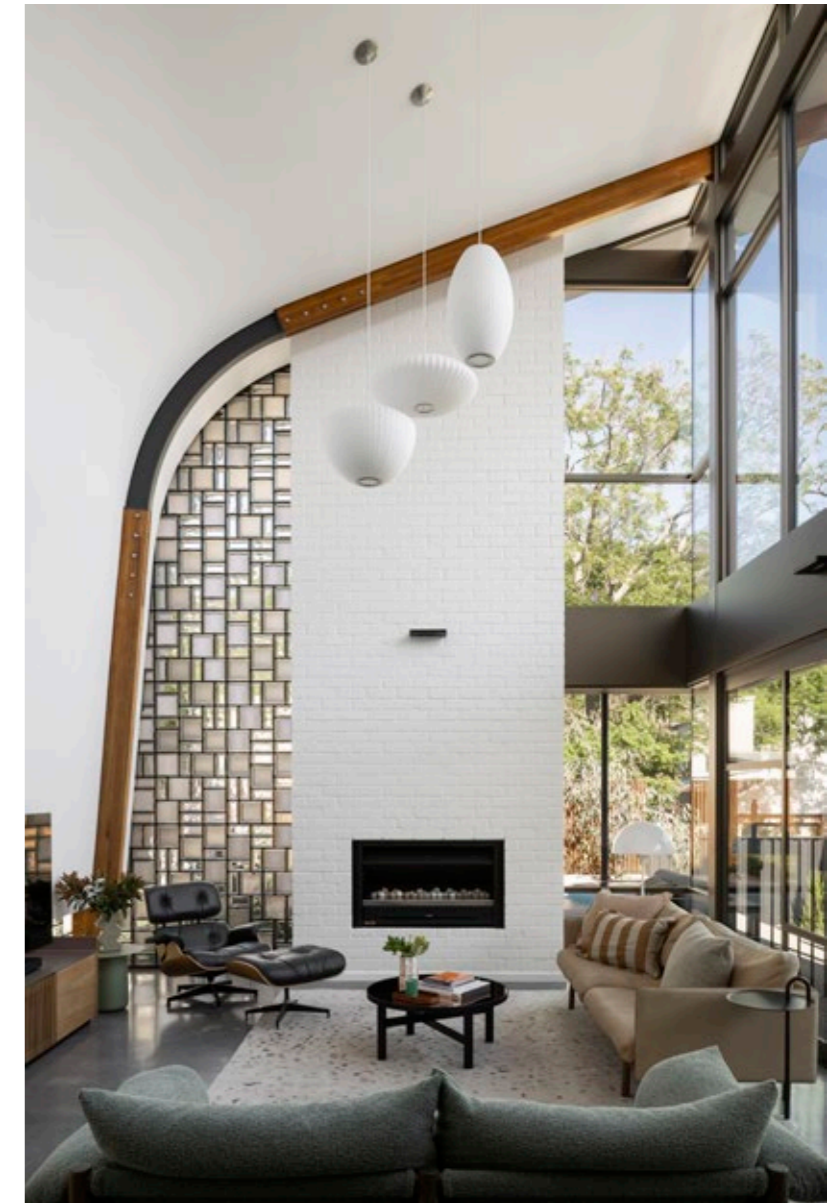
AWARD FOR RESIDENTIAL ARCHITECTURE  
– HOUSES (NEW)

## DAVIDSON RESIDENCE

BY  
KLOPPER & DAVIS  
ARCHITECTS

When first seen from the street, the somewhat unusual form and structure, contrasted against a familiar neighbourhood materiality, invites the question of what lies within. And it does not disappoint. On entering your eye is drawn to the soaring, north facing void above the living room, framed like the ribs of an up-turned wooden boat, and infilled to the west by the artful and indeed beautiful use of glass bricks. Creative detailing and stunning spaces make this home a creative and inspiring space.

PHOTOGRAPHY: DION ROBESON







COMMENDATION FOR RESIDENTIAL  
ARCHITECTURE – HOUSES (NEW)

## FILTER HOUSE

BY  
AHA STUDIO  
(ANDREW HAGEMANN  
ARCHITECTURE STUDIO)

The intentional use of concrete masonry blocks, distinguishes this family home from the vernacular of this established and layered suburb. The Filter House uses the device of the veranda as the unifying element in a richly diverse streetscape. Two distinct volumes addressing the street are flanked by parapets of textural concrete blocks. The composition of these Bris Soleil dividers pay homage to the pastiche of neighbouring porches, yet provide a filtering of light and privacy. Beyond this threshold the nostalgic arrangement of living and sleeping quarters hinge off the central courtyard, again filtered from the street. A considered pairing back of finishes and details provide clear legibility, and make for a comfortable family home.

PHOTOGRAPHY: ROBERT FRITH







COMMENDATION FOR RESIDENTIAL  
ARCHITECTURE – HOUSES (NEW)

CORNER HOUSE

BY  
SPACEAGENCY

Corner house, designed and built within and over the remnants of the old building and on top of an original geomorphic limestone outcrop that characterizes Fremantle to provide a new home that looks much like it has always belonged.

The scale, materiality and unpretentious built form all speak to its context and a deep consideration of the site's prospect and potential. On entering, you are simultaneously aware of the external, but protected by a welcoming courtyard space from which the internal layout of the home surrounds and encompasses it. There is a familiarity, warmth and earthiness about the materials used and the inwardness of the planning is happily contrasted with a dramatic view to the ocean from a corner picture window and an equally captivating rooftop "lantern" terrace perched above.

PHOTOGRAPHY: ROBERT FRITH







THE HAROLD KRANTZ AWARD  
FOR RESIDENTIAL ARCHITECTURE  
– MULTIPLE HOUSING

## CLIFTON & CENTRAL

BY  
MJA STUDIO  
WITH CAPA STUDIO

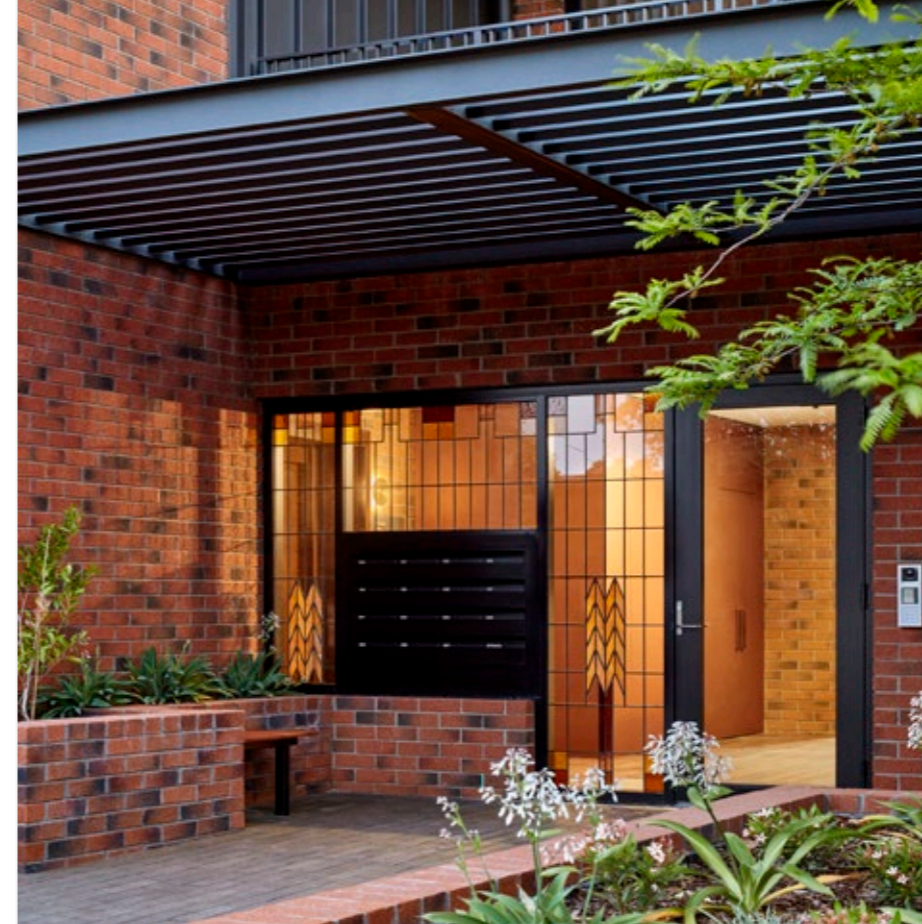
PHOTOGRAPHY: JACK LEVEL

MJA's Clifton & Central project took the opportunity to turn a charming but neglected corner shop into a community meeting place, and to demolish a highly compromised and a poor standard dwelling to way make for a well-considered and designed mixed use development. The corner shop was activated prior to the commencement of the main project and developed a strong local following, hinting at what was to come.

Inglewood is an important heritage area and the design resolution integrates conservation of a key minor element of the precinct and a sympathetic solution for the new work that draws on the language and materiality of the context and reinterpreting it in a fresh and pleasing manner.

The architectural language is rich, sympathetic and makes a good contribution to the neighbourhood and a key corner site.

Interaction with the public domain is underpinned by the conservation and reactivation of the cafe, maintenance of a garden setting to Central Avenue, design rhythm of Clifton Avenue commercial tenancies, and minimisation of the visual impact of the car park entry.



The project contributes to good local passive surveillance, with its activation at the ground floor and windows overlooking the streets.

The historic context comprised a mix of significant single storey houses, a church and later two storey developments. The project successfully sits in the context and provides a new elegant visual landmark.

The developers reside locally and are experienced in development in this sensitive context. The brief required the reactivation of the cafe and the introduction of activated ground floor development and as many residences that were compatible with the context. MJA have produced an outcome that meets this brief with care and skill.

Integration with the landscape both garden and urban has been achieved to a commendable standard and CAPA are to be congratulated for the outcome.

All apartments are dual aspect, naturally ventilated, have high-performance glass, insulation, shading to windows, EV charging stations, a solar array and hot water recirculating. This combined with low maintenance envelope materials will contribute to long term sustainability.







**AWARD FOR RESIDENTIAL ARCHITECTURE  
- MULTIPLE HOUSING**

**ONE SUBIACO**

BY  
**HAMES SHARLEY**

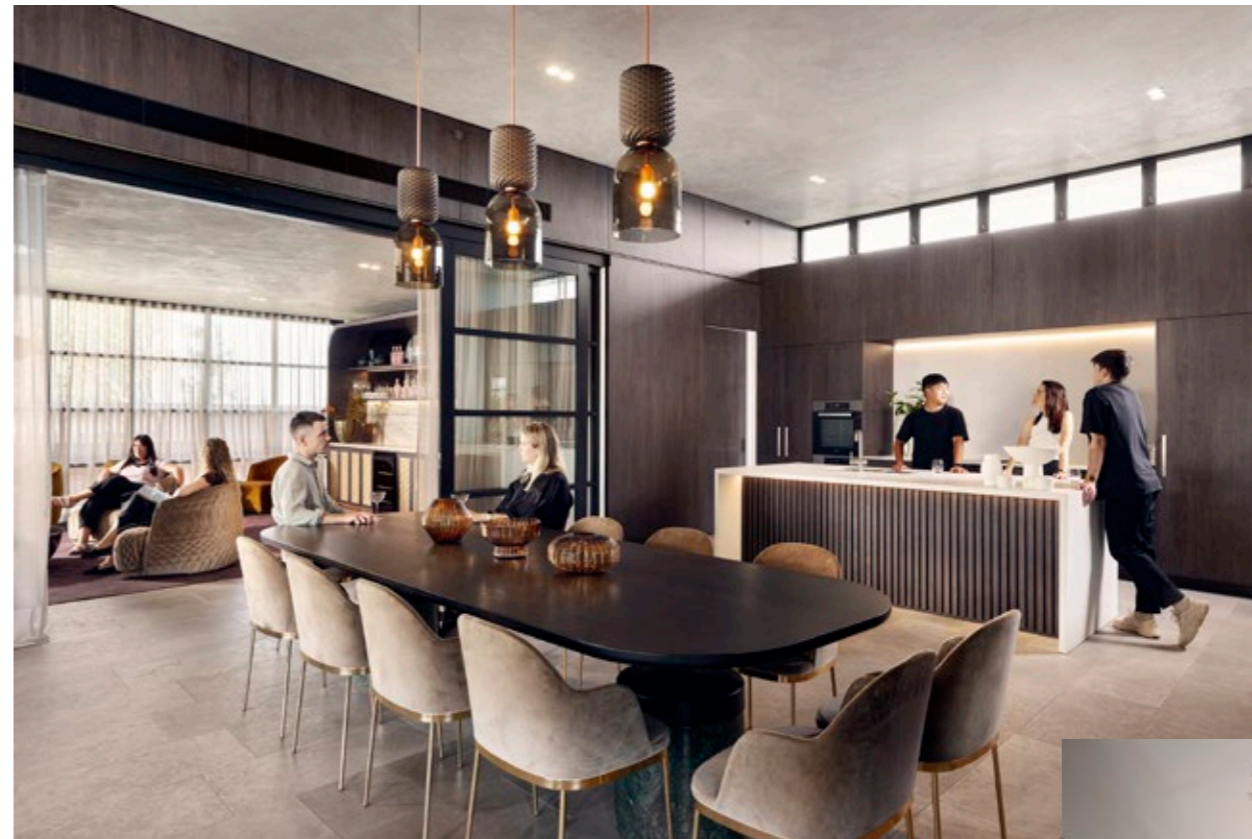
One Subiaco was designed during the period of development of SPP 7.3 and the approval process required design excellence using the then draft policy as a benchmark.

One Subiaco brings new life into the once socially important Subiaco Markets site. Mixed-use development has become Subiaco's most sought-after real estate. One Subiaco brings together a highly activated ground plane, a high degree of public access and will allow movement through to other development sites to the south to promote interconnectivity. The site was earmarked for this kind of development and development density.

Public benefits include a high degree of street activation and an activated ground plane through the whole development. It also takes care of part of the density requirements of planning in Subiaco, and offers housing diversity.

A successful dimension of the development is its response to the existing one and two storey developments on Rokeby and Roberts roads and breaking the upper level developments in separate buildings.

PHOTOGRAPHY: D-MAX PHOTOGRAPHY



At street level, it presents as a four storey building, which is in keeping with the Subiaco ethos in the station precinct. This is the element that reads strongly from the pedestrian view and it is only at some distance that the towers come into visual play.

One Subiaco was intended to and does mark a new era as the first luxury high-rise development outside of the Perth CBD, delivering luxury with heritage reflections and modern living in harmony.

The program successfully achieved a high standard of mixed use development and the soon to be completed tenancy fit outs will play an important role in the gateway to the City experience. The ambition of the development vision is vindicated by the quality of the outcome.







AWARD FOR RESIDENTIAL ARCHITECTURE  
– MULTIPLE HOUSING

## FORREST HALL

BY  
KERRY HILL ARCHITECTS

PHOTOGRAPHY: NICHOLAS PUTRASIA

Forrest Hall defies classification by straddling a number of categories. However, it is clearly an architecture award winner.

The ground level provides a public plaza with a visual link to the river and a legible entry point to the buildings.

The landscape at ground floor level, with its sunken ground plane and eucalyptus trees, provides natural light and visual connection between the ground plane and lower entries.

The plaza divides the programme into separate wings for the scholars and the academics. The social functions in the scholars wing are grouped around a raised cloister, evoking the academic character of the typology, evoking the Oxbridge model of the original and early campus setting and architecture.

The second stage builds on the language of the first and refines the architecture.

Well-designed scholars' apartments on the upper levels have their own individual balcony and view of the Swan River.



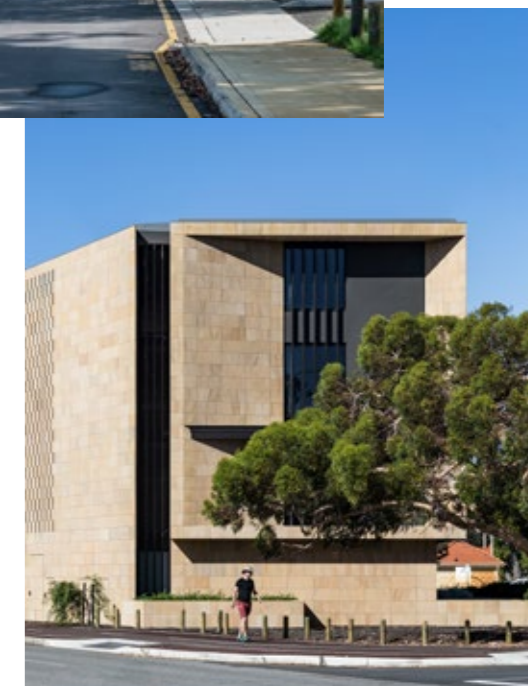
The apartments are screened from the traffic on Mounts Bay Road through the use of permeable masonry and green walls. This approach has also been used to enable views and amenity to the majority of the short stay accommodation rooms in the academics' wing.

The building is well executed and works very well on a challenging site.

The material palette is earthy and markedly Western Australian.

From the client's perspective the completed precinct is a successful reflection of the collaboration between the University of Western Australia, the Forrest Research Foundation, the Minderoo Foundation and architects.

The final outcome is a collection of well-crafted buildings which sit comfortably on the edge of the Swan River. Please check credits if using multiple images







## COMMENDATION FOR RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING

### EVANS STREET

BY  
MJA STUDIO

PHOTOGRAPHY: DION ROBESON

This project is an innovative precedent for future medium density development in a predominantly single storey, single residential suburb. As the first multi-residential development to be completed in METRONET Shenton Park station precinct, Evans St is an exemplar architectural solution to an abrupt transition between R15 and R100 zones.

The project provides much needed housing diversity for Shenton Park, offering high quality apartments to local downsizers and young professionals. The opportunity to remain in the suburb they love, close to neighbourhood amenities and public transport. The ground level apartment has direct access from the street with a fenced boundary threshold, akin to neighbouring single residential homes. This helps break down the four-storey street façade to a scale and character at street level that is appropriate to its existing low density neighbours and also facilitates street level activation and passive surveillance. The sculptural street façade inspired by the rich heritage of local architectural precedents adds a considered layer to the character of the streetscape. A mural by local Perth artist Brenton See is a vibrant piece of public art for all to enjoy, and is another way the project gives back to the streetscape.

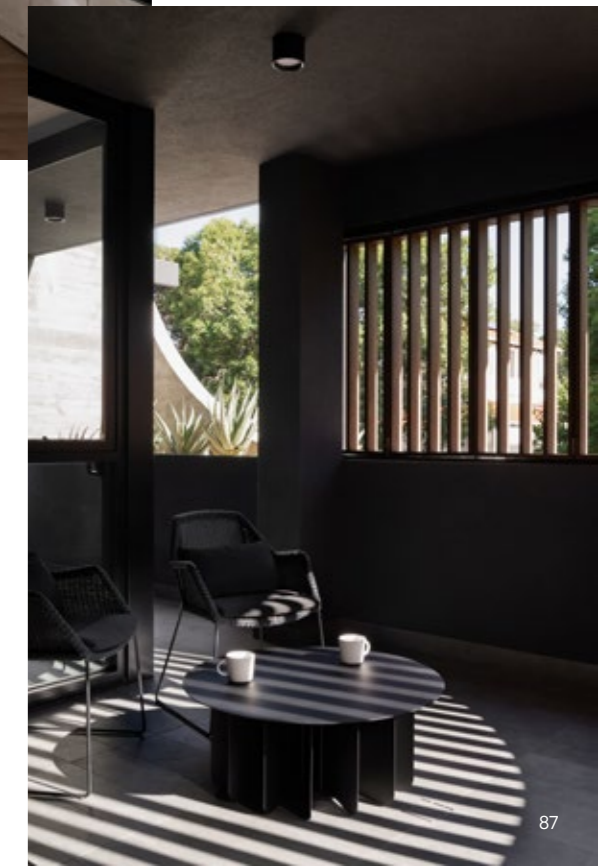


This project demonstrates how the architecture can be the successful transition at an abrupt zoning boundary. Maximising side setbacks towards the higher density neighbour pushes the main building mass away from the low density neighbour. Incremental increases to the primary street setback further reduces any perceived imposition of the building on the street and low density neighbour. This was a point that was given much weight by the City's design review panel.

Apartment layouts are designed for occupant flexibility. Most apartments are street facing. All apartments have visual connection to leafy surrounds and are cross-ventilated where possible.

Landscaping is woven throughout the project: three feature concrete planters are integrated into the façade at level one, two significant trees were retained at the rear of the site, and street level planters provide seating opportunities to facilitate community engagement and social spontaneity.

Planting areas in excess of Design WA requirements. Building orientation and full height glazing maximise solar access and natural ventilation to all apartments. The site's close proximity to the train station and excess bike bays provided on site encourage cycling, walking and public transport as modes of travel.







COMMENDATION FOR RESIDENTIAL  
ARCHITECTURE – MULTIPLE HOUSING

SALT LANE AT SHORELINE

BY  
GRESLEY ABAS WITH  
DEVELOPMENT WA

PHOTOGRAPHY: DAVID DEVES

A commendation was awarded for the truly collaborative process between Client, Urban Designers/Architects/Engineers and Developer/Builder.

It provides well designed affordable housing for diverse range of occupants in greenfield site and is executed in an elegant, calm and distinctive style.

The project was designed prior to the release of the Medium Density Code, but adopts its principles, especially in terms of natural light through a shared garden, upper storey views to shore and coastal materials palette.

The terrace houses sit so well in the site that the jury did not initially realise that the adjacent landscape and housing development were by other landscape architects.

True to the ethos of delivering affordable housing, there was a respectful balance between the architect and builder from construction systems (brick and FloorTek), material selection (carpets and cabinetry) and detailing of architectural elements (balustrades). The units are designed for passive cross ventilation. The design satisfies greenfield first home buyers, also creating opportunities for small scale investors.







COMMENDATION FOR RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING

EDEN FLOREAT

BY HILLAM ARCHITECTS

PHOTOGRAPHY: NICHOLAS PUTRASIA

The place is located on the land that was used for the athletics and boxing stadia built for the 7th Empire and Commonwealth Games held in 1962. Planning and development guidelines were generated from this theme.

The market for the project was for well-funded downsizers looking for a product that did not compromise their lifestyle. In fact, in its beautiful setting, it supports a healthy and social lifestyle and provides opportunities to interact with the broader community.

The corner café on corner at ground level activates the streetscape and creates a connection to the playground across the street and beyond to Perry Lakes.

The design fosters greater connections between neighbours and builds a strong micro community.

The building has been orientated and designed so that private and shared spaces face the neighbouring natural parkland, Perry Lakes and Bold Park beyond. The connection between Eden East and West is seamless.

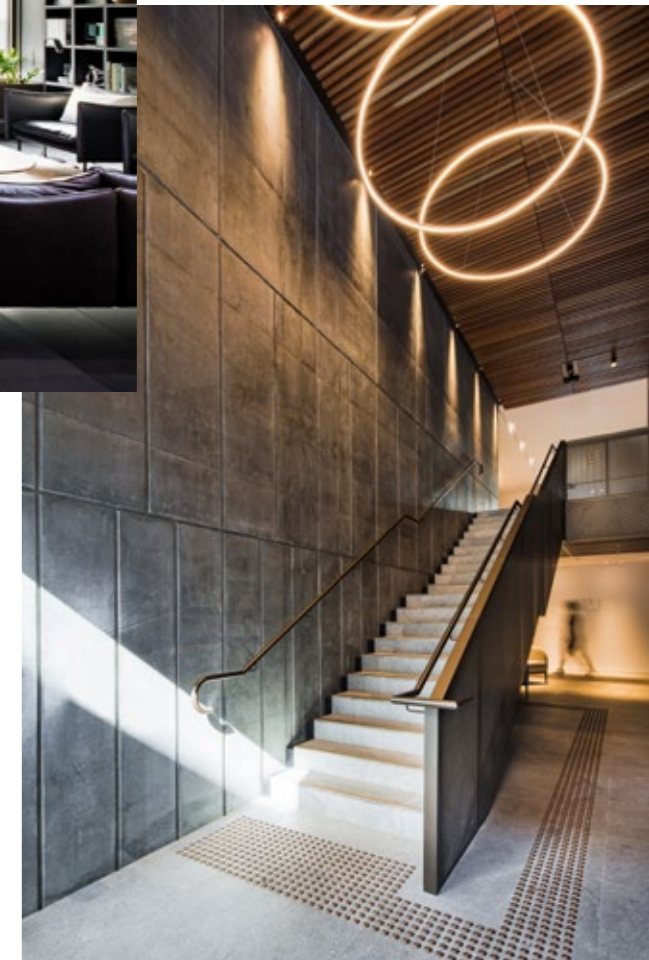


All shared and private spaces are spacious/comfortable and fit for purpose.

Beyond attaining 7 stars, the project encourages downsizers out of their large family homes into more efficient higher density living where they can age in place in style.

All units are designed with wider circulation space to accommodate mobility devices for residents aging in place.

The development sits nicely into its setting and achieves the kind of ethos and design standard that the design guidelines aspired to.







THE IWAN IWANOFF AWARD FOR  
SMALL PROJECT ARCHITECTURE

POSTAL HALL

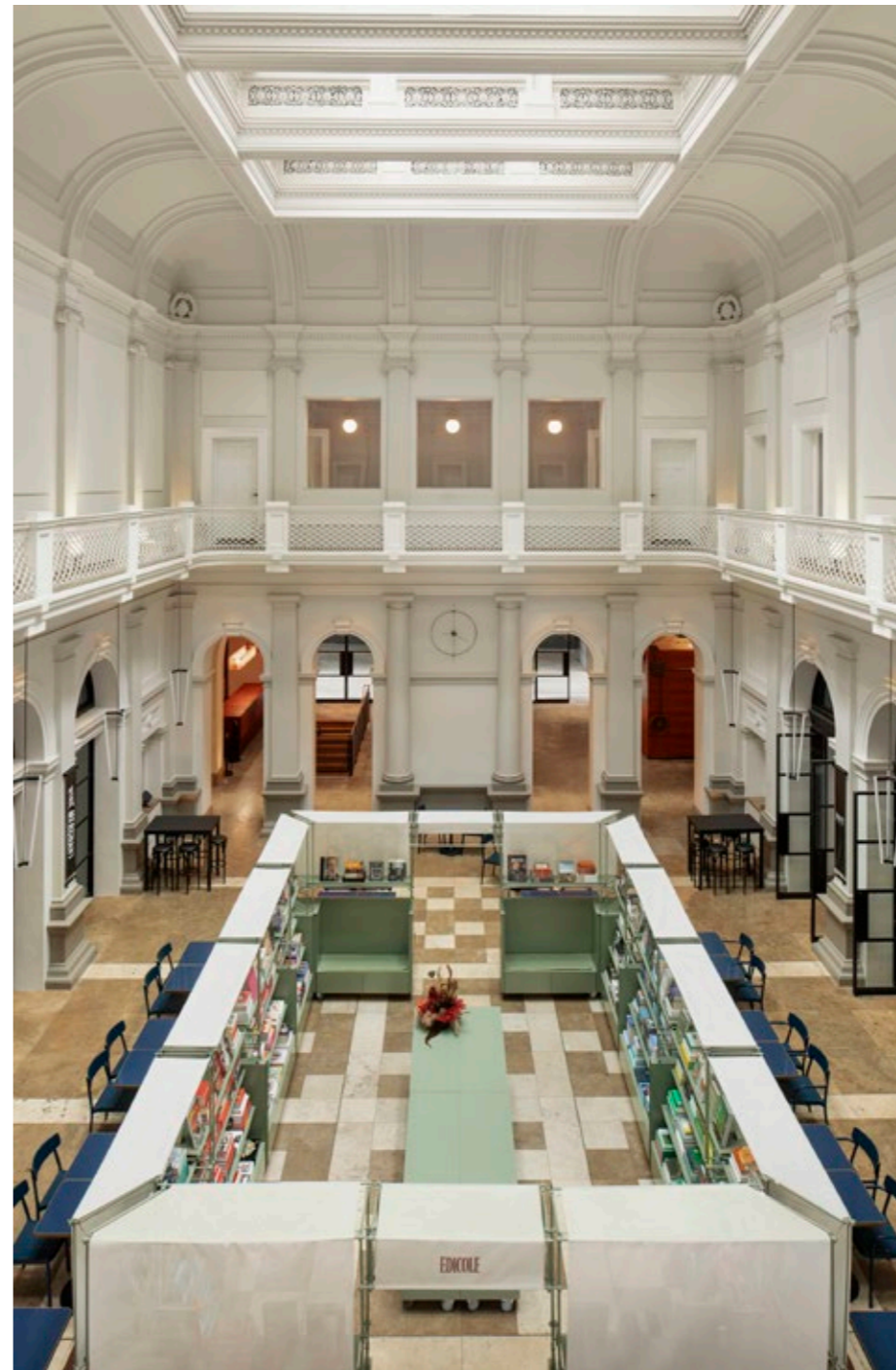
BY  
TROWER FALVO ARCHITECTS

Located within the vast volume of the State Building's Postal Hall, the architects have crafted an installation that holds its own, creating space and encourages patrons to inhabit, linger and enjoy the Hall. Whilst creating a retail activation it also creates a civic meeting place and allows for a variety of uses across the week.

Consideration of the concept required connection to the historic nature of the building and a well-crafted approach to assembly. The design of the componentry was complex, yet simple enough to ensure that it can easily be constructed and deconstructed when needing to be moved.

Natural textures, timber and steel form a material palette that respond sympathetically to the surrounding heritage features. The geometry is derived from the unique site requirements and distilled throughout the entire project down to the smallest details such as the connection points of the screens and displays.

PHOTOGRAPHY: BEN HOSKING







AWARD FOR SMALL PROJECT  
ARCHITECTURE

## AGWA FOYER AND DESIGN STORE

BY  
NIC BRUNSDON

PHOTOGRAPHY: BEN HOSKING

The WA Art Gallery has evolved over the decades through successive expansion projects that constrained the visitor experience and reduced the legibility of the Gallery for patrons entering the space.

The approach of the architect is one of restraint to the installation of the entry and retail facilities. The jury thought the paired back design solution was both sympathetic and celebrates the Gallery's original material palette and the art on display. The result is achieved through a clever rationalisation of circulation and display items, utilising modular pediments that are multi-functional, adaptable to suit exhibitions and events within the space.

Design of each item is functional with an innovative approach to accessibility and demonstrates how well executed spaces can create equity for all. The ability to create more with less is the epitome of a restrained approach that delivers a well-crafted design solution that is sophisticated and humble as it strips back the built form to the essence of the original vision of the Gallery.







COMMENDATION FOR SMALL PROJECT ARCHITECTURE

ROTTNEST BAKERY SHELTERS

BY  
HARTREE+ASSOCIATES  
ARCHITECTS

Rottnest Bakery is the go-to place for visitors to the holiday island, and the design for the new shelters sees an inspired design response to a complex coastal context that is highly considered and well executed.

The integration of various consultancies to deliver a permanent shading solution that is sensitive to the fragile environment and is carefully embedded into the landscape. It creates not only shading structure for daytime but also allows the client to extend their commercial offering into the evening through activating the public realm.

Constructability and long-term maintenance were well-considered through the material selection and architectural detailing of the componentry due to the difficult transport and installation process and is thought to be well-executed by the jury.

PHOTOGRAPHY: ROBERT FRITH / ACORN PHOTO







THE WALLACE GREENHAM AWARD FOR SUSTAINABLE ARCHITECTURE AWARD

## BOOLA KATITJIN

BY  
LYONS WITH SILVER THOMAS HANLEY, THE FULCRUM AGENCY, OFFICER WOODS ARCHITECTS

PHOTOGRAPHY: JOHN GOLLINGS | LYONS

This collaboration of Lyons Architects, Silver Thomas Hanley, Fulcrum Agency, Officer Woods Architects and Aspect Studio to create a new academic building for Murdoch University, has resulted in an exciting and innovative outcome.

This project is transforming the Murdoch University Campus by creating a new primary universal access linking the new southern public transport arrival areas off Discovery Way through Boola Katitjin to the 'spiritual heart' of the campus (the Bush Court). The vertical system of lifts, stairs and escalators overcomes a 13m natural level change and provides a full range of highly equitable access options both into the building or along circulation layers and timber colonnades within its western façade. These layers provide sun, rain and wind protection and take and direct students and visitors to the heart of the campus.

The rich variety and sequence of large formal and informal learning and teaching spaces, some containing commissioned work by indigenous artists, is supported by the outside spaces of Banksia court and the two large arrival plazas, one to the south adjacent to Discovery Way and one to the north of Boola Katitjin.



This northern space has 4 external timber structural bays supporting the extended roof which creates a weather protected threshold and large space for university events such as student markets, open days, and Graduation.

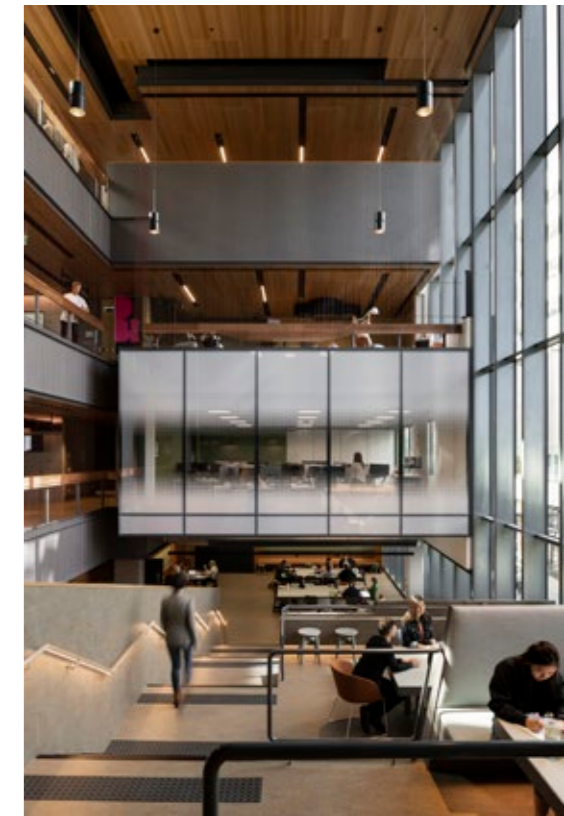
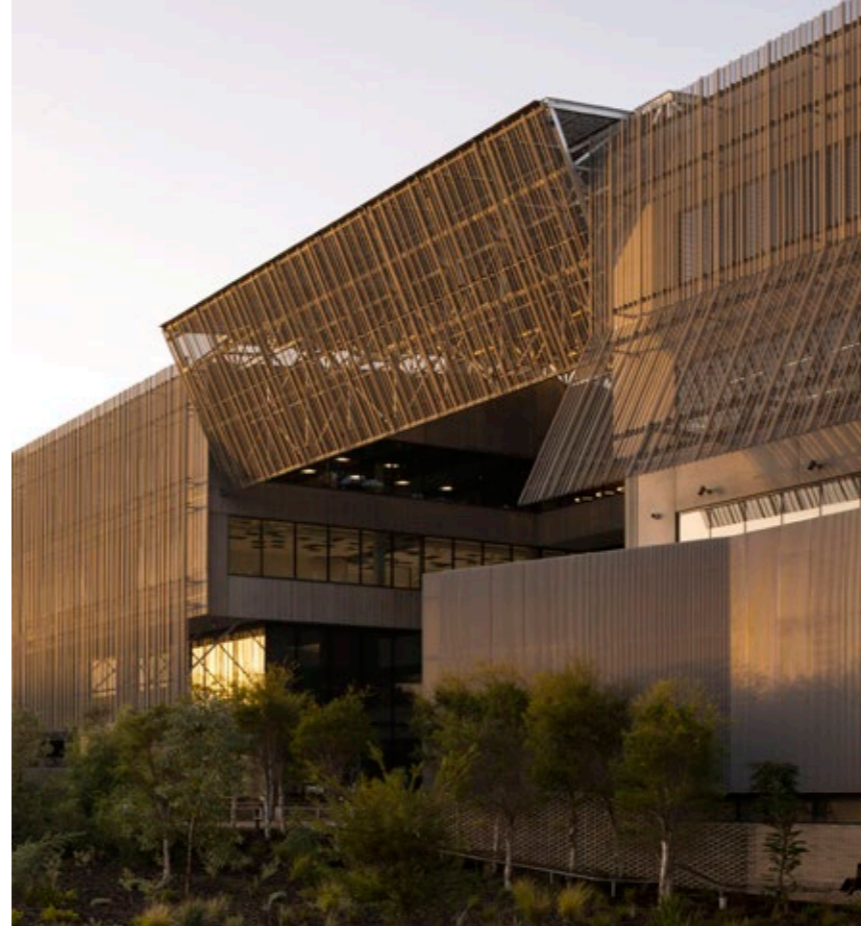
The sustainability credentials of this project are significant including the highly innovative use of structural timber, reducing the embodied carbon within the building by 55%. Added to this the integration of mixed mode ventilation strategies throughout, the gable roof cloaked in a 450kW array of PV solar cells, which when combined with the many other low energy systems greatly reduce the overall operational energy consumed. Many further sustainability initiatives assist in targeting independent GBCA certification for 6-star Greenstar v1.3 as built. A project specific Climate Change Adaptation Plan was also undertaken.

The building servicing strategy ensures that the building can be fully electrified and operate with 100% renewables. The Lyons team are also undertaking the careful enhancement of the adjacent Banksia Court as part of this project including the expansion of Banksia Court by 3,300 sqm of predominately native planting.

Lyons and their creative team have with skill ensured that Boola Katitjin is more than a repository of knowledge, it champions sustainability, it's a building that facilitates collaboration, a stimulating place of learning, teaching, and discovery, for students, teachers, staff, and visitors.

Boola Katitjin demonstrates a leadership level of sustainability while enhancing the existing character and adding to the evolving future character of the Murdoch Campus.





AWARD FOR SUSTAINABLE ARCHITECTURE

## SCHOOL OF DESIGN & THE BUILT ENVIRONMENT, CURTIN UNIVERSITY

BY  
WARDLE

PHOTOGRAPHY: DION ROBESON

Leveraging of the work encapsulated in Curtin University's award-winning Masterplan for the Curtin Exchange Precinct, The Wardle team have created an exciting new School of Design and the Built Environment (DBE) at the heart of Curtin's Innovation precinct.

Demonstrating a close working relationship with its client the design team have with the DBE Building acknowledged the ancient stories of the traditional inhabitants of this place. The living stream is referenced in imprints and artwork within the ground level courtyard of this significant addition to the University campus. The five-story building provides diverse spaces providing delightful opportunities for teaching and research. Elements of the building are also a referential tool for teaching such as the living stream artwork. As with other Curtin buildings BDE is designed as a living laboratory, with data frequently being collected to improve environmental performance.

The DBE Building recently Achieved and has received a 6 Star Green Star Design as Built V1.2 rating from the Green Building Council of Australia.

An extensive list of Sustainability initiatives integrated into this design helped the project achieve this world leading accreditation. These included high performance facades for heat resilience and large solar PV (187.3KW) providing renewable energy. The project achieved a 71% reduction in operational carbon compared to a benchmark building (calculated via Green Star GHG modelling protocol). Embodied carbon (reviewed via Life Cycle assessment) and environmental credentials were carefully considered in the material selection.

The building provides many protected sheltered spaces for study throughout its interior and exterior footprint all with excellent access to natural light both from windows and the roof lights above the central staircase. Many spaces are flexible enabling adaptability, and a variety of study, teaching and learning options. These places include the Makerspace, Collaboration Hub, and ground floor Exhibition space.

The DBE Building integrates seamlessly into the surrounding streetscape, exceeds it's brief to be a place of collaborative community practice, and is an excellent, truly sustainable, addition to Curtin Exchange Precinct.





## COMMENDATION FOR SUSTAINABLE ARCHITECTURE

## CELILO SPRINGS

BY  
WESTERN ARCHITECTS  
STUDIO

This delicate structure is a shelter, a 125 sqm home, that engages on many levels with its location off a tranquil street almost within site of the Derbarl Yerrigan and the tallest towers of Perth CBD. The Architect Western Architect Studio describes this home as submersion in place, a veranda that works with and within the shared landscape of its site. All the components of this location, trees, and plants (existing and new), the sound and movement of a natural spring, a rear tree lined unsurfaced/unfenced lane, the slope, adjacent gardens, the birds, animals, the sky, and breeze all play their part and are in some way each carefully, skilfully, and seamlessly weaved together with re-cycled materials into the tapestry of this exercise in sustainability.

Passive solar design principles and cross ventilation minimise energy consumption and the generous garden restores an endemic ecosystem to the site. This home really does engage with its place in this tiny corner of WA, but it's not just a conversation on sustainability, it's about creating harmony and community too!

PHOTOGRAPHY: PETER BENNETTS







COMMENDATION FOR SUSTAINABLE ARCHITECTURE

## FARRIER LANE HOUSE

BY  
MDC ARCHITECTS

What the Farrier Lane home demonstrates is that smaller, smarter, more sustainable, homes can accommodate family living. This home impressed the jury with its simple, cost effective, low embodied energy construction and net zero credentials. It is also spatially clever, with the compact plan also providing generous interior spaces. A two-storey volume is carefully used to provide additional space, daylight and allow circulation through the home to become a delightful journey while connecting upstairs to downstairs and bedroom to bedroom.

Outdoor spaces are also available for play and recreation, again carefully located to extend the primary living areas which like the outside spaces have good solar orientation. This house while compact achieves much, not least by providing a sustainable template for a much-needed housing typology in WA.

PHOTOGRAPHY: DION ROBESON







THE JOHN SEPTIMUS ROE AWARD FOR URBAN DESIGN

## CURTIN EXCHANGE PRECINCT STAGE 01

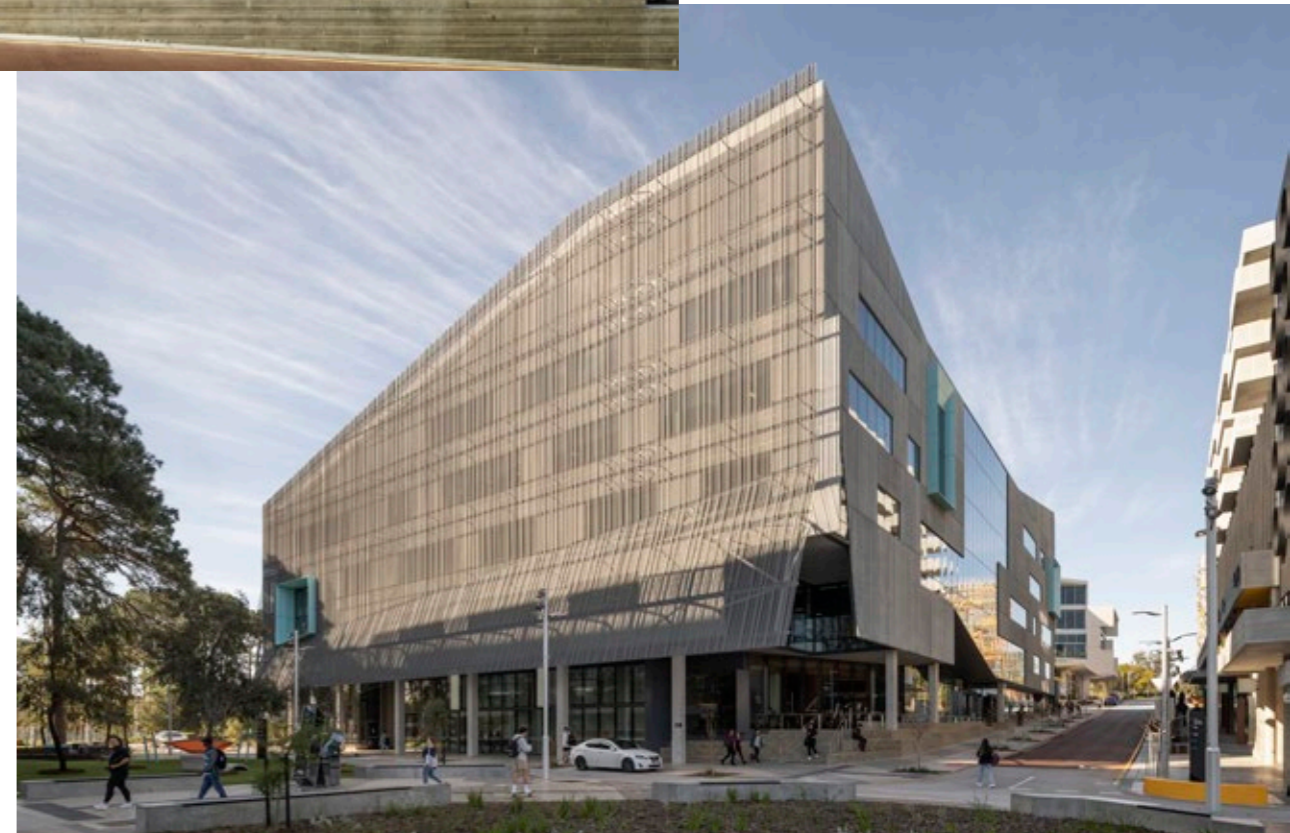
BY  
CHRISTOU DESIGN GROUP  
WITH WARDLE, NETTLETON  
TRIBE AND SIX DEGREES

PHOTOGRAPHY: JOEL BARBITTA,  
DMAX PHOTOGRAPHY | DION ROBESON

To achieve the delivery of the Curtin Exchange Precinct Stage 01 Christou Design Group have skilfully managed a range of significant design inputs in this complex and multifaceted precinct. This required a close and detailed coordination with the separately engaged Architects of the precinct's buildings including Wardle Studio, Nettleton Tribe and 6 Degrees, as well as with the landscape architects REALMstudios.

The individually contributing buildings are diverse in typology, including educational, residential, hotel, retail, commercial and hospitality, as well as public spaces, roads and public transport infrastructure, however Christou Design Group have skilfully stitched these elements together as a precinct resulting in an exciting, responsive and engaging outcome which says more about "precinct" than simply building in close proximity.

The urban design outcome of Curtin Exchange Precinct Stage 1 is of the highest standard, establishing an ambitious benchmark for further implementation of the Greater Curtin Master Plan, and providing an exemplar for the coordinated delivery of campus masterplans and high-quality mixed-use precincts in general.







COMMENDATION FOR URBAN DESIGN

BROOK LANE

BY  
TRCB

Brook Lane is a notable achievement as it has successfully explored an alternative approach to established shopping centre typologies, which often result in an impoverished external urban outcome. Taking local cultural and character cues from the nearby Swan Valley, TRCB have crafted a cohesive and engaging development, which has sought to respond to external interfaces through attractive, activated facades and high-quality landscaping. The open-air mall design recalls an inner-city laneway and provides an improved environment encouraging shoppers to linger, socialise and extend their stay.

PHOTOGRAPHY: ACORN PHOTO







National  
Architecture  
Awards



Australian  
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Architects