

QUEENSLAND CHAPTER ARCHITECTURE AWARDS



National
Architecture
Awards



20
23



Australian
Institute of
Architects

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COVER IMAGE: UNIVERSITY OF QUEENSLAND CRICKET CLUB MAINTENANCE SHED
BY LINEBURG WANG WITH STEVE HUNT ARCHITECT | PHOTOGRAPHY: DAVID CHATFIELD



QUEENSLAND CHAPTER PRESIDENT MESSAGE



AMY DEGENHART LFRAIA
QLD CHAPTER PRESIDENT

Reflecting on the extraordinary and diverse array of submissions for the Australian Institute of Architects 2023 Awards program, a single word resonates in the project descriptions, client comments, and my own thoughts—*joy*.

The capacity for architects and architecture to bring joy is the essence of our unique selling proposition, yet it is a commodity that is hard to quantify. The feeling of joy I experienced each time I ascended the steps of the renowned Mies van der Rohe building, Crown Hall, during my study of architecture at the Illinois Institute of Technology was still evident 40 years on during a recent visit, reminding me of its priceless contribution to my experience and wellbeing as a student.

That essence is demonstrated in abundance in the entries celebrated in this commemoration of the 2023 Awards. In these pages, we see how architects have taken care to craft schools and universities that lead by example, creating sustainable and joyful environments that reflect culture, Country, and commitment to a better future. We see taken-for-granted infrastructure elevated to an opportunity for citizens and visitors to fall in love with place. We see how good urban design inspires enhancement of the environment and community for all to enjoy, well beyond the footprint of the project itself.

We also see how this joy can be created through a diversity of materiality and scale that responds to the changing needs of our communities. Small homes touch the world more lightly and larger homes fulfil multiple purposes, layering uses and opportunities that range from cosy configurations to sculptural silhouettes.

PHOTO PROVIDED BY RAVENS AT ODDS

CHAIR OF JURIES MESSAGE



PAUL JONES RAIA
QLD CHAIR OF JURIES

The RAIA Awards program has become a celebrated tradition of the architectural profession since it was instigated by the Institute some 40 years ago. A wonderful opportunity to celebrate and acknowledge the work of our industry, its peers, and its legacy for our society, each year the Awards evoke excitement within the profession, and members feel great pride in having their work reviewed and recognised by their colleagues. Architecture can be characterised as both a profession and a passion, and the RAIA Awards program recognises the excellence and innovation in the work of its architects.

For me, the 2023 Awards program is an opportunity to reflect on the breadth and depth of what architects do. We are often there from beginning to end, and work on diverse project types and at various scales. Often architects are the first professionals engaged by a client to interpret an aspiration, establish a vision, or test possibilities, and we continue to develop the design to meet legislative, functional, and technical requirements so that the project can be realised. For the Awards program, the images we see published are not just about beauty, but represent the ideas, effort, and embedded knowledge behind each project; with this in mind, they can be admired through a more expansive understanding. We should not underestimate what we bring to projects through our services and must remember to uphold the care, value, and joy they bring to others.

I would like to thank the army of jury captains, and their jurors, from across the State for taking the time to make the Awards program enjoyable and possible. We made a special effort this year to include guest jurors in the program; these contributors have represented the public's perspective on architecture and its contribution to the community.

All the feedback was invaluable, and I encourage the Institute and Jury Chair to build on these arrangements next year and expand public engagement in the process and program. I would like to see an increase of up to 90% in public participation, over and above the current industry engagement. Architecture is not just for architects; architecture is for everyone.

The quality of projects across the State this year was as impressive and diverse as ever. However, we have perhaps seen projects focus on sustainability, social responsibility, preservation and adaptive reuse, cultural inclusion, and diversity more than we have in the past, with regional projects and emerging practices punching above their weight in all these areas. The State Jury this year has tended to look towards those projects that demonstrated excellence in the topical areas of social, environmental, and heritage preservation.

I would also like to thank the RAIA Queensland Chapter team—Chido, Anna, Rhiannon, Alexis, Galyna, and Carlos—for their superb organisation this year, as well as all the sponsors, clients, and project collaborators that make the Awards program and its projects possible.

A big thank you also to my colleagues and fellow State Jurors, Belinda Allwood, Sandy Cavill, and Anna O'Gorman for their involvement, steadfast commitment, and critique in the review and decision-making process. I feel very honoured and privileged to have had this team by my side. Thanks! I wish Belinda and Sandy all the best for the State Awards Program as co-chairs for 2024.

Finally, I'd like to thank both my office, OMA, and my family—my wife Jacqueline and Tom and Jade—for holding the fort and accommodating my absence during the Awards program. Thanks!

2023 STATE JURY



PAUL JONES RAIA
OMA
CHAIR OF JURIES

Paul Jones is a Director of OMA Australia. Paul joined OMA's Hong Kong office in 2013 managing and directing activities of OMA in Asia. He was State Juror and Deputy Chair of Juries in the 2022 Queensland State Awards program and has been a Queensland Chapter Councilor, Chairing the Queensland Practice Committee and serving as a member of the National Practice Committee.

Paul lectures and teaches at the University of Queensland and is a Registered Architect in various states. He was State Juror and Co-Chair in 2022 Queensland State Awards program and has been a Queensland Chapter Councilor, Chair of the Queensland and National Practice Committee member.

Previously, a Director of Donovan Hill Architects and principal of BVN Donovan Hill before joining OMA.



BELINDA ALLWOOD FRAIA
POD (PEOPLE ORIENTED DESIGN)
STATE JUROR

Belinda is an architect, landscape architect, maker, and researcher. She is a director of the Cairns-based multi-disciplinary practice, POD (People Oriented Design) and adjunct fellow at Griffith University. Belinda is enthusiastic about the way architecture and landscape can integrate to create places that respond sustainably to place, culture, and connect people with nature. She has published and presented widely on the topics of sustainable design, regional practice, intercultural design and placemaking.

Belinda is a Queensland chapter councillor for the Australian Institute of Architects, and sits on the Queensland Equity, Diversity, and Inclusion Committee. She is passionate about sustainability, reconciliation, equity, diversity, and inclusion, and actively collaborates, champions, and leads policy development to change practice in these areas.

2023 STATE JURY



ANNA O'GORMAN RAIA
ANNA O'GORMAN ARCHITECT
STATE JUROR

Patient, methodical and an excellent communicator, Anna drives her studio's dedication to thoughtful architecture. This considered approach is underpinned by Anna's collaborative nature and ability to listen with intent. She has worked with award-winning studios in Brisbane and established Anna O'Gorman Architects in 2016 to collaborate closely with clients. Valuing this client-first approach above all else, Anna possesses an empathetic understanding of the relationship between people and place.

She balances this insight with design intellect to create work that maturely responds to the project brief. Anna's forward-thinking practice has been shaped by a variety of rich professional experiences, including international architecture tours, design collaborations and invitations to teach at the University of Queensland. Since establishing AOG Architect, her work has won several national and state awards and exhibited at the Museum of Brisbane.



SANDY CAVILL RAIA
CAVILL ARCHITECTS
STATE JUROR

Prior to the establishment of Cavill Architects, Sandy developed specific expertise whilst engaged in significant commercial and public projects with former practice at Donovan Hill and Richards & Spence. It was this formative experience in market retail design that led to one of Cavill Architects' first commissions and the foundation of the practice. Completed in 2015, 'The Stores' established the practice's reputation for civic-minded architecture and has since led to a number of increasingly substantial project commissions.

Cavill Architects remains engaged by private investors, government organisations and institutions across a diverse cross-section of project types. Sandy is currently leading a number of significant and city shaping projects in Brisbane's CBD's, in conjunction with a selection of smaller-scale boutique retail and residential commissions.

2023 REGIONAL JURY

GREATER BRISBANE REGION

COMMERCIAL ARCHITECTURE

Brendan Sutton, Peddle Thorpe (Captain)

Nicole Milne, DKO

Emma Townsend, Hassell

GREATER BRISBANE REGION

EDUCATIONAL ARCHITECTURE

Andrew Kimmins, O'Neil Architecture (Captain)

Alex Ward, KIRK

Grant Chapman, Populous

GREATER BRISBANE REGION

HERITAGE ARCHITECTURE

Luke Pendergast, Pendergast Architects (Captain)

Andrew Uttley, Andrew Uttley Architecture

John HayFulton, Trotter Architects

Anna Campbell, Queensland Walks

GREATER BRISBANE REGION

SMALL ARCHITECTURE

Andrew Costa, Costa Syme Architects (Captain)

Suzy Syme, Open Architecture Studio

Simon Moisey, Conrad Gargett

Ainsley Wynne, Hassell

Sam McQueeney, Vokes and Peters

GREATER BRISBANE REGION

INTERIOR ARCHITECTURE

Catherine Baudet, Catherine Baudet Architect (Captain)

Suzanne Bosanquet, Suzanne Bosanquet Architect

Madison Ducat, McLellan Bush Architects

Yim Eng Ng, Conrad Gargett

Phillipa Drynan, Philippa Drynan Communications

GREATER BRISBANE REGION

URBAN ARCHITECTURE

Brett Hudson, Peddle Thorp (Captain)

Daniel Brown, Architecture Koen

Angelo Pagano

Jade Bebbington, Toowoomba Regional Council

GREATER BRISBANE REGION

PUBLIC ARCHITECTURE

Tanya Golitschenko, Hassell (Captain)

Brian Steendyk, Steendijk

Hang Chung Ling

Coral Gillett, The Hopkins Centre Research for Rehabilitation and Resilience

David Gowty, Hassell Studio

GREATER BRISBANE REGION

RESIDENTIAL ARCHITECTURE – HOUSES (ALTERATIONS & ADDITIONS)

Andrew Noonan, ANARCHI (Captain)

Nicholas Harvey, Nicholas Harvey Architect

Julie Lawrence, Plot Architecture

Carolina Zequim, Conrad Gargett

Catherine Sinnamon, Sinnamon Making Architecture

GREATER BRISBANE REGION

RESIDENTIAL ARCHITECTURE – HOUSES (NEW)

Paul Sekava, fulton trotter architects (Captain)

Joseph Joven, nettletontribe architects

Lauren Hickling, BlightRayner

2023 REGIONAL JURY

GREATER BRISBANE REGION

RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING

Michael Dickson (Captain)

David McEvoy, Datum Studio

Kai Chua, DKO Architecture

Cathie Schnitzerling, Australian Broadcasting Corporation

Atee Safaei, McVeigh Consultant

GREATER BRISBANE REGION

SUSTAINABLE ARCHITECTURE

Paul Jones, OMA (Captain)

Belinda Allwood, POD (People Oriented Design)

Anna O'Gorman, Anna O'Gorman Architect

Sandy Cavill, Cavill Architects

DARLING DOWNS WEST MORETON

Tammy Neumann, Darling Downs Health (Captain)

George Taran, m3architecture

Keaton Evans, Guymer Bailey

Belinda Sanders, Concordia Lutheran College

David Quinlan, Toowoomba Regional Council

GOLD COAST NORTHERN RIVERS

Pamela Deasy, Anna O'Gorman Architects (Captain)

Cecilia Baker, Aphora Architecture

Robert Norman, Symbiosphere

Andrew Winter, aussiecelebs.com.au/andrew-winter-wiki/

Andrew Leach, University of Sydney

SUNSHINE COAST

Phil Smith, Gomango Architects (Captain)

Max Brammer, Brammer Architects

Kelly Martin

Deb Caruso, editor in Chief/Publisher of In Noosa and Hello Sunshine magazines

Brad Williams, RPS Group

FAR NORTH QUEENSLAND

Nicole Ewing, NEArchitecture (Captain)

Andrew McFadden, PAWA Architecture

Debora Barton, COBURN Architecture

Peggy Lane, First Nations Curator, Cairns Regional Council

Ed Johnson, Cairns Regional Council

CENTRAL QUEENSLAND

Roger Mainwood, TPG Architects (Captain)

Ingrid Marshall, Deicke Richards

Andrew Costa, Costa Syme Architects

Anna Svensdotter, QLD RAI

NORTH QUEENSLAND

Joseph Pappalardo, m3architecture (Captain)

Jeffrey Kerr, Townsville City Council

Alana Muir, Ellivo

Anna Svensdotter, QLD RAI



QUEENSLAND MEDALLION

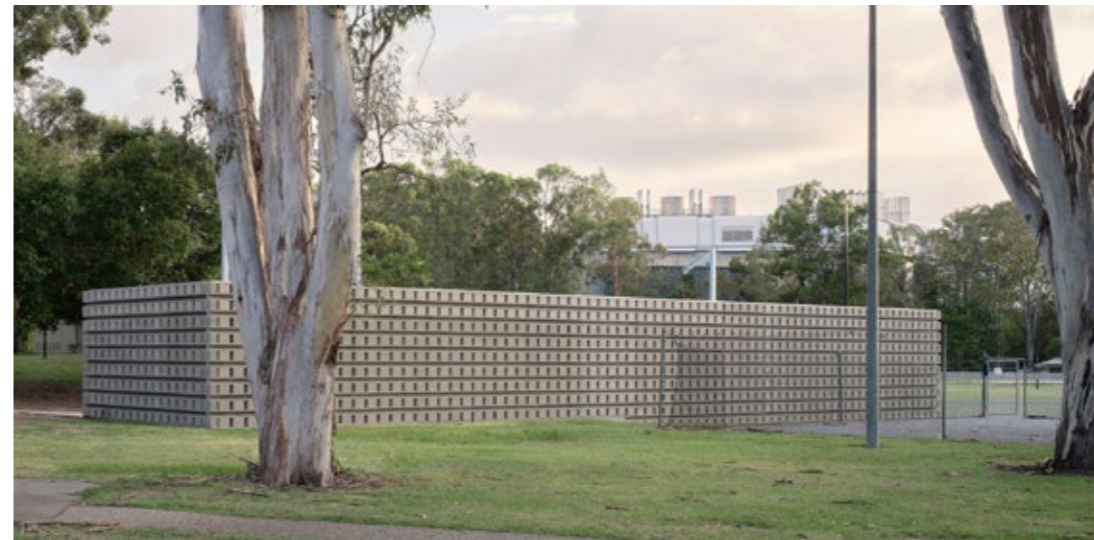
UNIVERSITY OF QUEENSLAND CRICKET CLUB MAINTENANCE SHED

BY
LINEBURG WANG WITH
STEVE HUNT ARCHITECT

PHOTOGRAPHY: DAVID CHATFIELD

The University of Queensland Cricket Club Maintenance Shed is a small project playing a larger game. Sited on a prominent landscape flanking the cricket club's main oval, the project inherits great responsibility with respect to the campus' prized landscape amenity. Quick to recognise this, the architects have championed a response that compliments the site in a meaningful way. The project's abstract, monolithic form rests quietly on the site, offering itself as a backdrop to the landscape, its grey envelope a natural companion to the silver trunks of the foregrounded eucalypts. Texture and pattern combine with shadow and depth, establishing interest and curiosity while honouring the project's subtle objectives.

Through a highly tenacious and collaborative approach, the architects have led the wider project team through countless external challenges to realise the project with rigorous intent. After identifying the common concrete block as one of the few suitable and locally available materials, the architects set about reimagining concrete block construction, deploying an innovative system that integrates structure and screen in a cost-effective and delightful manner. This project exceeds expectations, showcasing the profession's unique and exceptional capacity to produce the most triumphant of outcomes under the most constrained of circumstances.





THE ROBIN GIBSON AWARD
FOR ENDURING ARCHITECTURE

SIR CHARLES KINGSFORD SMITH MEMORIAL

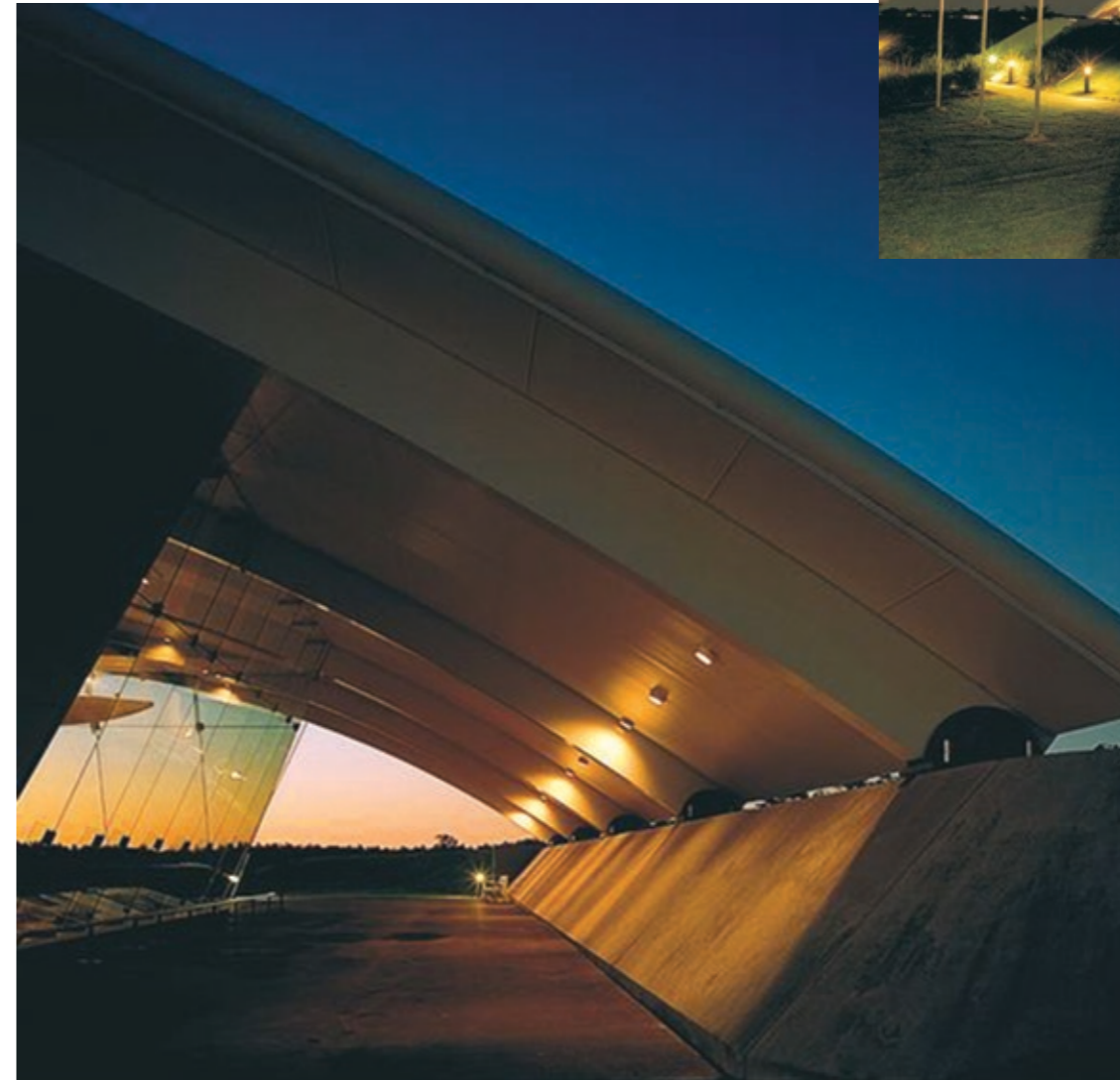
BY
NOEL ROBINSON
ARCHITECTS

PHOTOGRAPHY: PAINTING AUSTRALIA,
VOL. 3 ED. 2 (1988)

The Sir Charles Kingsford Smith Memorial, located at Brisbane Airport and completed in 1988, was designed by Noel Robinson Architects. The building houses an important piece of Australian aviation history, the Southern Cross — a 22-metre-long Fokker FVIIb/3m that was flown in 1928 by Sir Charles Kingsford Smith and his crew across the Pacific from San Francisco to Brisbane's Eagle Farm, an epic 83-hour flight. The Memorial thus stores a delicate object that remains perpetually on display for public viewing.

The building takes reference from the aircraft hangar typology as a single-span sprung roof that founds on landscaped berms acting as structural corbels, sensitively integrating the roof form with the surrounding undulating terrain. The design cleverly implements passive design principles of orientation and overhang to protect the Southern Cross from direct solar exposure, yet also allows clear visibility of the content. The details are well considered and of a high calibre. The glazing is hung and sloped to remove visual obstructions and minimise reflectivity when the aircraft is viewed and photographed.

This project is an exemplary piece of public architecture that protects an important part of Australian history. Simple, well considered, and well executed, through many layers of conceptual and technical consideration, this museum is an enduring piece of architecture that has remained firmly and steadfastly on public display since its completion.





THE BEATRICE HUTTON AWARD
FOR COMMERCIAL ARCHITECTURE

QVS STAFFORD VET HOSPITAL

BY
VOKES AND PETERS

Category sponsor:



PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES

A technically complex project, this hospital for domestic animals/pets is located in a semi-industrial suburb of Brisbane. The building is orthogonal, enabling the functional program, which is superbly and efficiently organised around a central circulation loop to snugly fit the site. This loop is punctuated with skylights that provide natural light to the interior, with clever organising strategies separating public, private, and clinical areas. An entry court supplies clear client address from the adjacent carpark, and the animal rehabilitation area and staff courtyard to the rear provides additional utility and amenity for staff and patients.

The building mass sits on a low, concrete plinth and is broken into a base and top; the top is accentuated by a continuous dado flashing, making for a well-proportioned elevation with subtle changes in transparency to the corrugated envelope that pays homage to the building's industrial neighbours. The façade flares to create a beautiful skirt for the western elevation, acting as a sunscreen and providing natural light to operating theatres behind, while also offering characteristic street frontage. Evidently cost effective and efficient, the planning, materials, and construction technology demonstrate the architect's masterful approach in optimising character and identity for a technically demanding brief within a constrained budget.





AWARD FOR COMMERCIAL ARCHITECTURE

JUBILEE PLACE

BY
BLIGHT RAYNER
ARCHITECTURE

Category sponsor:



PHOTOGRAPHY: SCOTT BURROWS

The typical floor of Jubilee Place creates the fundamental basis of the building's scheme, which sports an elegant and slender side core. Regular, vast, and open with large clear spans, the office floors frame distant views. The base build is logically finished to enable individual tenant fit-out without abortive removal of materials. The project also cleverly retains the Heritage Hotel, while the commercial tower poised above carves out entry, elevated lobby, and commercial offerings with ample natural light, transparency, and volumetric connections that integrate a sensitive brick base and significant artwork to the lobby. The need to build over existing infrastructure sets up the building's unique and characteristic structural diagrid and facilitates a sheltered, publicly accessible rooftop.





COMMENDATION FOR COMMERCIAL ARCHITECTURE

MIDTOWN CENTRE

BY
FENDER KATSALIDIS

Midtown Centre is an adaptive reuse project that demonstrates the potential of previously forgotten commercial building stock. The extension and marriage of an existing pair of towers has netted a significant uplift in floor area and flexibility, underpinning the project's notable investment in pedestrian amenity, sustainability, and user experience. The implementation of a new cross-block pedestrian link is a welcome addition to the city, and through both its 6 Star Green Star and 'gold' Well certifications, the project represents a commendable example of commercial adaptive reuse.

Category sponsor:



PHOTOGRAPHY: ANGUS MARTIN





COMMENDATION FOR COMMERCIAL ARCHITECTURE

HERITAGE LANES,
80 ANN STREET

BY
WOODS BAGOT

Category sponsor:



PHOTOGRAPHY: TREVOR MEIN

The Heritage Lanes office tower has a simple and well-placed core, making for an open, flexible floorplan that accommodates large corporate tenants over interconnected floors. Select floors have operable façades and accessible balconies to the north, with connectivity to the outside also allowing natural ventilation. The base of the building avoids a traditional podium, making for a publicly accessible two-level ground plane with an intricate cross-city block connection that liberates urban linkages to the west.

The tower's setback allows natural light and ventilation to penetrate deep into the lower public levels and their collection of interconnected meeting, commercial, and entry spaces. The roof is characterised by a highly visible large volume; this and a strong graphic digital display allow the tower to be recognisable across the city.





THE JENNIFER TAYLOR AWARD
FOR EDUCATIONAL ARCHITECTURE

CANNON HILL ANGLICAN COLLEGE D-BLOCK

BY
REDDOG ARCHITECTS
IN ASSOCIATION WITH
BLUELINE ARCHITECTURE

Centrally located at the intersection between senior and middle schools, D Block delivers a vibrant new dining and learning precinct through a sophisticated and poetic response to its bush setting. The long, thin building is surrounded by mature eucalypts and is a comfortable and sensitive response to landscape, topography, and climate. Soft curves and round columns continue the language of the surrounding bush, and the white brick becomes a backdrop for nature's shifting shadows. Roof apertures draw light in at key nodes and are complemented by a palette that is again drawn from the landscape—soft greens, pinks, and greys are contrasted with the vibrant yellow of wattle. Moving through and around the building is a delightful and memorable journey of framed composition and sensory moments. Together, light and colour enhance wayfinding and bring a joyful lightness to the building.

This development brings new legibility, critical connection, and soul to the campus. It exemplifies and demonstrates the benefits of an investment in quality, sustainable design that will nurture generations of students and stand the test of time.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





AWARD FOR EDUCATIONAL
ARCHITECTURE

ELKHORN BUILDING

BY
M3ARCHITECTURE

The Elkhorn Building is an exemplar of adaptive reuse, sensitively transforming and extending the life of an abandoned 1970s era building at the University of Queensland. The plant research and teaching facility deftly houses diverse activities, from food preparation and sensory tasting to tissue culture and research, in a range of PC2 laboratories. The new building is legibly centred around a new lift tower that also firmly anchors the building on the edge of a forested gully. The tower links all levels via external walkways, and these, along with shared gathering spaces, generously connect with the natural environment. A wider vision for campus renewal and sustainability is supported through new building services sized to serve the surrounding precinct.

A thoughtful new narrative delightfully draws architecture, science, and landscape together through the unexpected lens of an artistic metaphor. The polished obsidian surface of a 17th century Claude glass, which was used in landscape painting to observe the details and composition of the natural world through reflection and optical illusion, is invoked to weave previously disparate building parts into a cohesive whole.

The Elkhorn building reflects both the native landscape of UQ's Long Pocket and the focused academic gaze of the plant research occurring within.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





COMMENDATION FOR EDUCATIONAL
ARCHITECTURE

ST MARGARET'S ANGLICAN GIRLS SCHOOL SPORTS PRECINCT

BY
BLIGHT RAYNER
ARCHITECTURE

This inviting new precinct provides a stage for the joyful celebration of sport where recreational activity and elite competition can feel equally at home. Bountiful light-filled space and a crisp colour palette uplift the spirits while bold, layered geometries playfully reference classical form. The sparkling pool is cleverly configured for team and individual events, and is a focal centerpiece for the elegant, cloistered perimeter. This project solves complex functional requirements while bringing new clarity and joy to the hillside campus.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





COMMENDATION FOR EDUCATIONAL ARCHITECTURE

WEST END STATE SCHOOL EXPANSION

BY
COX ARCHITECTURE

This ambitious expansion of the century-old West End Primary School effectively doubles the campus area. Purposefully responding to the impact of inner city, high-rise living on students, its hybrid design blends elements of a vertical school with site planning that provides the open space, amenity, and feel of a suburban school. Building footprints are minimised and pushed to the perimeter to maximise quality outdoor play space. The natural slope is leveraged, linking levels and enhancing the site's overall connectivity. This project demonstrates innovation, providing a catalyst for the evolution of state education department guidelines.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





COMMENDATION FOR EDUCATIONAL ARCHITECTURE

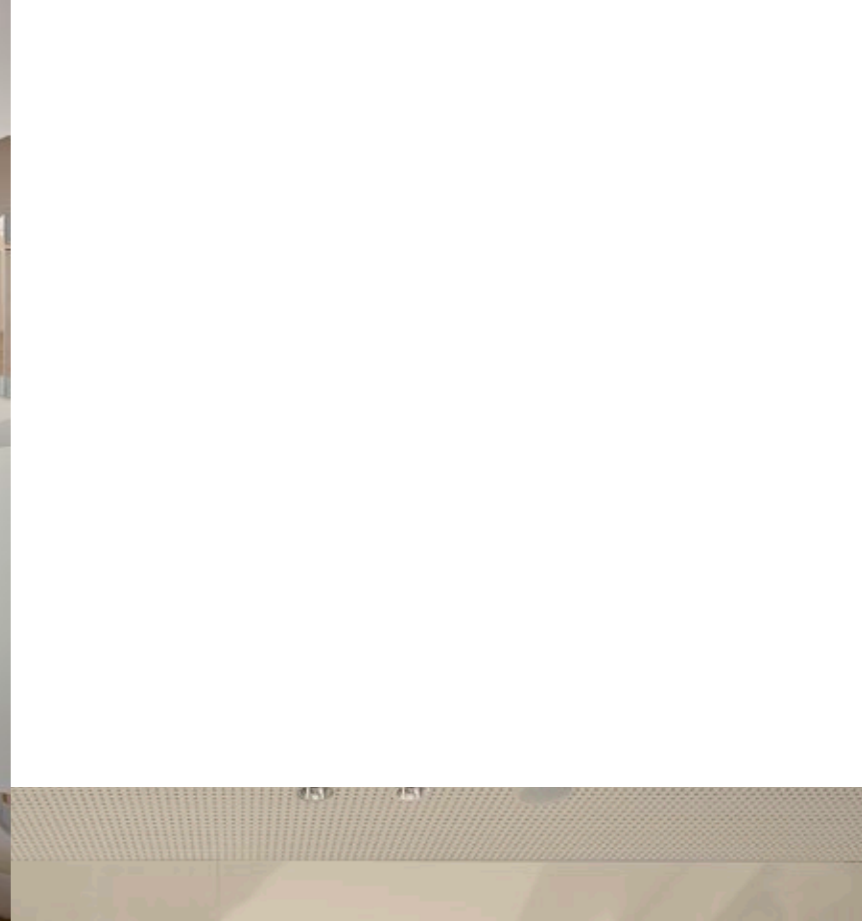
NEWMAN CATHOLIC COLLEGE

BY
TPG ARCHITECTS

Located on the Cairns campus of James Cook University, Newman Catholic College is the first stage of a new school that sits between highway, bushland, and university sporting fields. The vertical school model, while unexpected in the region, is perfectly suited to its context. The necessarily large building projects a solid presence towards passing traffic but is masterfully planned to reveal an unexpected permeability and sense of theatre in the unfolding spaces beyond. Designed for the tropical climate, its deep shade and large component of natural ventilation, along with generously framed views of the adjacent mountains, bring a sense of lightness and connection to the landscape.

PHOTOGRAPHY: ANDREW WATSON





THE GHM ADDISON AWARD
FOR INTERIOR ARCHITECTURE

SUNCORP HQ

BY
HASSELL

Suncorp HQ is an exceptional achievement in creating a flexible, collaborative, and wellness-centered workplace. This transformative project unites disparate offices, fostering a sense of togetherness and resilience while prioritising employee wellbeing and the future of work. The design of Suncorp HQ exemplifies a forward-thinking approach that embraces the evolving nature of workplaces. By providing a flexible and adaptable fit-out, the space empowers teams to choose work settings that best suit their needs, promoting creativity, collaboration, and productivity.

The architectural features of Suncorp HQ create a harmonious environment that fosters connection and social interaction. Sweeping staircases, lush gardens, and inviting social spaces serve as connectors, encouraging chance encounters and facilitating moments of collaboration. The incorporation of over 4,000 plants throughout the space enhances visual comfort and promotes a calming environment. Furthermore, the provision of sit-to-stand workstations, which account for 55% of the work points, encourages an active workday and supports employee wellbeing.

Suncorp HQ sets a new standard for interior architecture, demonstrating that a workplace can successfully integrate the principles of togetherness, wellness, and flexibility. This award acknowledges exceptional design, meticulous attention to detail, and commitment to creating a space that enhances the employee experience and fosters a sense of organisational community.

PHOTOGRAPHY: DAVID CHATFIELD





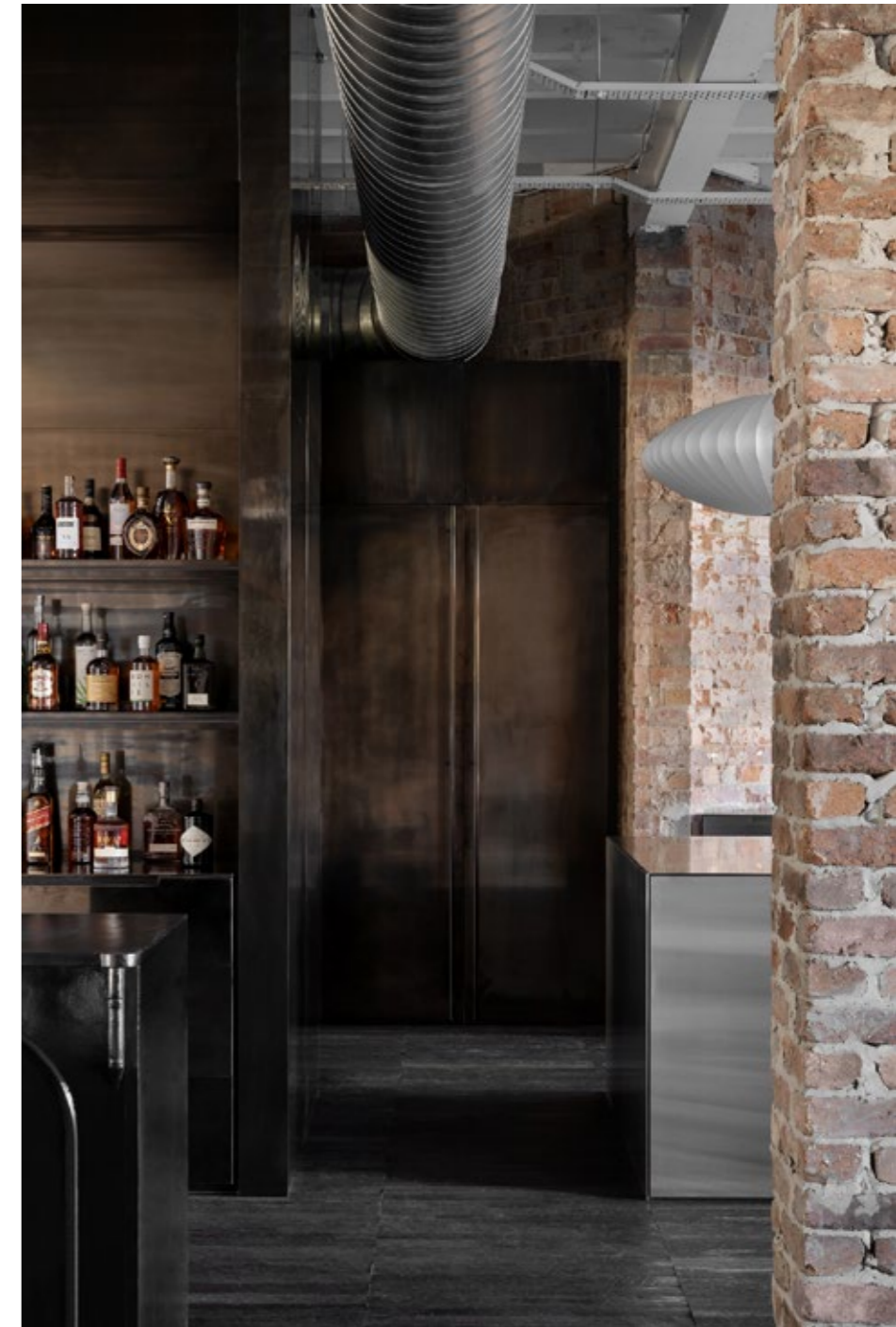
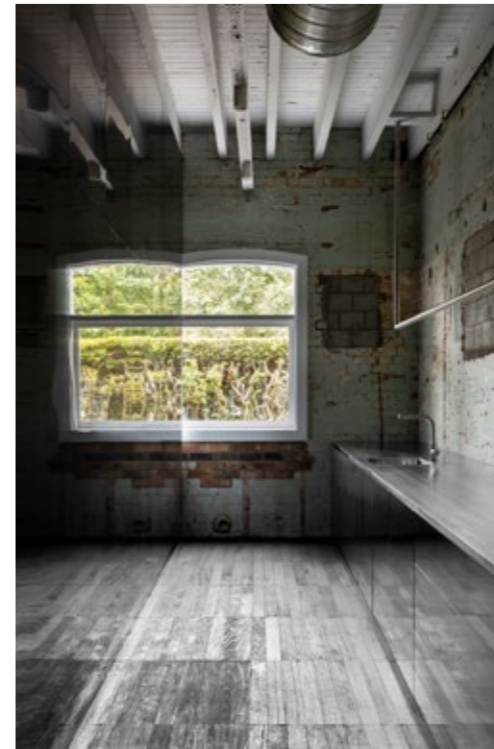
AWARD FOR INTERIOR
ARCHITECTURE

REFINERY HOUSE

BY
CARR

Refinery House is an exceptional transformation of the former CSR Sugar office headquarters into a fully operational and thoughtfully designed home. Situated in the industrial neighbourhood of New Farm, Brisbane, this two-storey, riverfront property showcases the remarkable work of Kokoda Property, exemplifying their commitment to excellence. The design approach for Refinery House focused on preserving the existing heritage fabric and structure while integrating modern interior design elements that complemented the building's character and history. The property stands as a testament to the successful balance between preserving the past and creating a functional, contemporary, and liveable home.

PHOTOGRAPHY: TIMOTHY KAYE





COMMENDATION FOR INTERIOR
ARCHITECTURE

STUDENT CENTRAL UQ

BY
HASSELL

Student Central is a bright and welcoming space that normalises its student welfare and counselling services. Frameless glazed doors provide seamless connection between the outdoor terrace and the quieter support spaces within. Sandstone and timber reflect the familiar University of Queensland surroundings while the sumptuous addition of gold is both eye-catching and celebratory. The flowing interior provides cleverly layered zones of calm and privacy, conceived as 'rooms within a room', supporting psychological wellbeing as well as respecting cultural preferences. This project upholds a new model of care and develops a strong visual brand for Student Services at UQ.

PHOTOGRAPHY: DAVID CHATFIELD





THE FDG STANLEY AWARD
FOR PUBLIC ARCHITECTURE

ROCKHAMPTON MUSEUM OF ART

BY
CONRAD GARGETT,
CLARE DESIGN (LEAD DESIGN)
AND BRIAN HOOPER
ARCHITECT

PHOTOGRAPHY: JOHN GOLLINGS

The new Rockhampton Museum of Modern Art is a significant cultural project for the central Queensland region. Located in Rockhampton's urban centre, the project establishes a new cultural hub for the city. The museum plays an important role in the precinct, contributing amenity alongside a new pedestrian link that connects the city centre and the river's edge. Elevation of the project's internal program allows the ground plane to address the public realm with soft, active edges. The architectural language has been established through a genuine, site-specific response, setting up a direct dialogue with the city's colonial history.

A palette of bronze cladding and locally sourced sandstone speaks to the fabric of the precinct while a colonnade of new columns provides a contemporary interpretation of the monumental portico that is championed by the adjoining Customs House. The architects' experience and proficiency with this type of building is evident in their execution of both the galleries and the associated back of house facilities; the performance and serviceability of the museum have clearly been central to their focus. Thoughtfully conceived and highly refined, this project delivers an exceptional outcome for both the city and the State.





AWARD FOR PUBLIC ARCHITECTURE

QFES NORTH COAST REGIONAL HEADQUARTERS AND MARYBOROUGH FIRE AND RESCUE STATION

BY
BABER STUDIO ARCHITECTS

QFES North Coast Regional Headquarters and Maryborough Fire and Rescue Station establishes a new benchmark for the design and construction of emergency service centres in Queensland. Innovative renewable timber construction showcases a dynamic and sustainable approach to the heritage fire station. Efficient programming of the project's operational facilities affords the inclusion of a generous public interface in the form of a public museum that welcomes the community to engage in dialogue with the station's officers over a treasure chest of historical fire and rescue artefacts.

This project demonstrates the architect's exceptional commitment and the pivotal role they have played within a broad alliance of stakeholders and specialist contributors.



PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES



AWARD FOR PUBLIC ARCHITECTURE

THOMAS DIXON CENTRE

BY
CONRAD GARGETT

In collaboration with Conrad Gargett, this heritage listed and state-owned facility has achieved an extraordinary transformation, solidifying its position as a beacon of cultural excellence for the State of Queensland, the Queensland Ballet, and the wider arts community. The Thomas Dixon Centre serves as an artistic home, fostering the growth and success of the Queensland Ballet. Its design supports the company's pillars of art, people, home, and wellness, creating an environment that nurtures the talents of a larger ensemble of dancers, expands training programs, and enhances community initiatives. This redevelopment truly exemplifies a commitment to delivering world-class productions and advancing the art of ballet.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





AWARD FOR PUBLIC ARCHITECTURE

DYNAMIC DESTINATION PROJECT

BY
COX ARCHITECTURE AND
CULTIVAR ARCHITECTURE

The Dynamic Destination Project presents the third stage of the masterplan at the Australian Age of Dinosaurs Museum of Natural History. Imagined as an abstraction of the site's landscape, the March of the Titanosaurus Pavilion presents a compelling interpretation of the site's escarpment character, and the concrete is literally infused with the site's golden soil. The Gondwana Stars Observatory, with its meteor-like form, speaks to the astronomical experiences available at this Dark Sky venue.

A rigorously bespoke approach to detail and materiality underpins an immersive sequence of experiences. Both client and architect are to be commended for their collaboration, which has underpinned a seamless integration of exhibit and architecture.

PHOTOGRAPHY: CASEY VALLANCE





AWARD FOR PUBLIC ARCHITECTURE

PROSERPINE ENTERTAINMENT CENTRE

BY
CA ARCHITECTS AND
COX ARCHITECTURE

PHOTOGRAPHY: JOHN HOYES,
JAMES RYAN & RICHARD COULSON

The Proserpine Entertainment Centre demonstrates a remarkable journey of resilience, community collaboration, and architectural excellence. This project, born out of the aftermath of Cyclone Debbie, stands as a symbol of rebirth and renewal for the Proserpine community in northern Queensland. The inclusion of a verandah space not only responds to the tropical climate but also adds street presence and identity to the centre. Furthermore, combined with a solar panel system, the state-of-the-art theatre and lighting ensure sustainable operations and reduced operating costs. This award recognises an unwavering commitment to resilience, cultural heritage, and the creation of a vibrant community facility that exceeds the brief and embodies the spirit of Proserpine.





AWARD FOR PUBLIC ARCHITECTURE

NATIONAL THROWS CENTRE OF EXCELLENCE

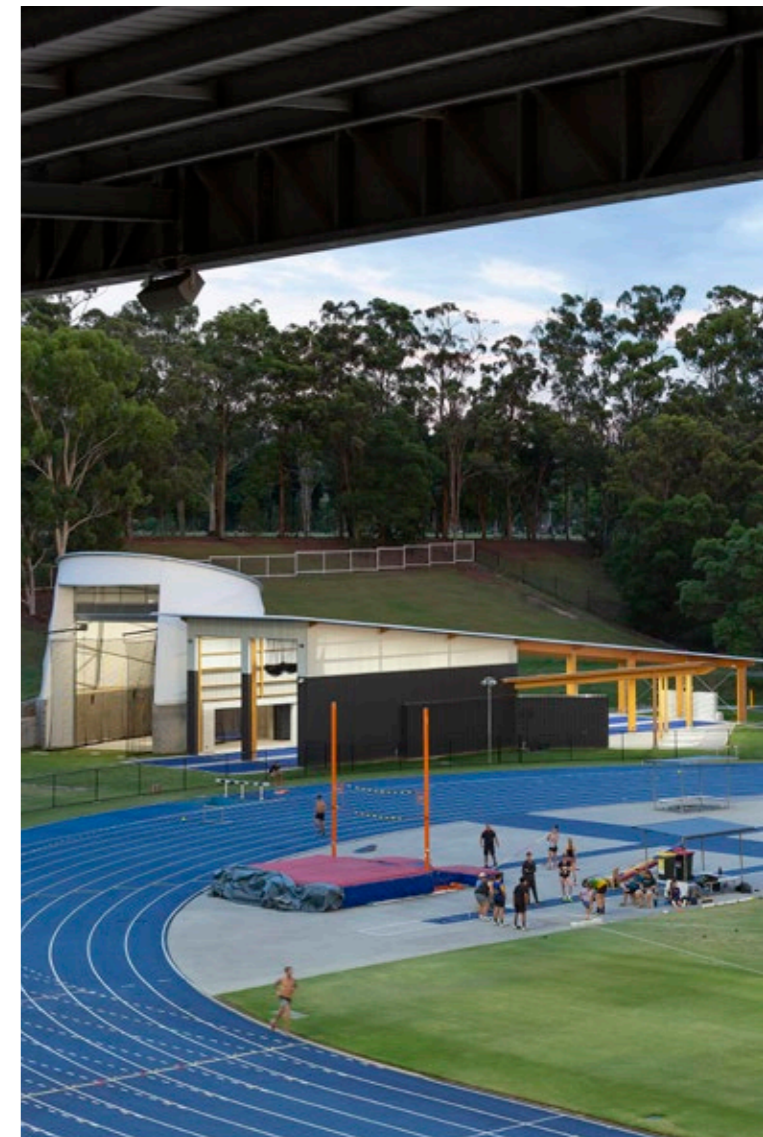
BY
PHILLIPS SMITH
CONWELL

PHOTOGRAPHY: ANGUS MARTIN

The National Throws Centre of Excellence is an innovative, specialist training facility for discus, shot put, javelin, and hammer throw. The modestly scaled facility sits comfortably in the landscape with its simple yet striking assemblage of forms against a backdrop of forest and rising terrain.

Site planning incorporates three interlocking zones defined by the arcs and trajectories of distinct 'throw' techniques: run, push, and spin. These physical actions were distilled and celebrated as design cues. A helical tensile fabric structure rises dynamically, reflecting the spin action of discus and hammer throw. This anchors the facility in the terrain and provides a fulcrum for the twin axes of shotput and javelin.

The use of glulam timber construction, low-carbon concrete, and open, natural ventilation were deliberate choices to minimise environmental impact. Aspiring to achieve zero-carbon certification in 2023, this building serves as an inspiring test case for the economical delivery of sustainable sporting facilities in line with the Queensland Government's commitment to climate positive Olympic and Paralympic Games in 2032. Both delightful and practical, this building will nurture generations of Australian athletes.





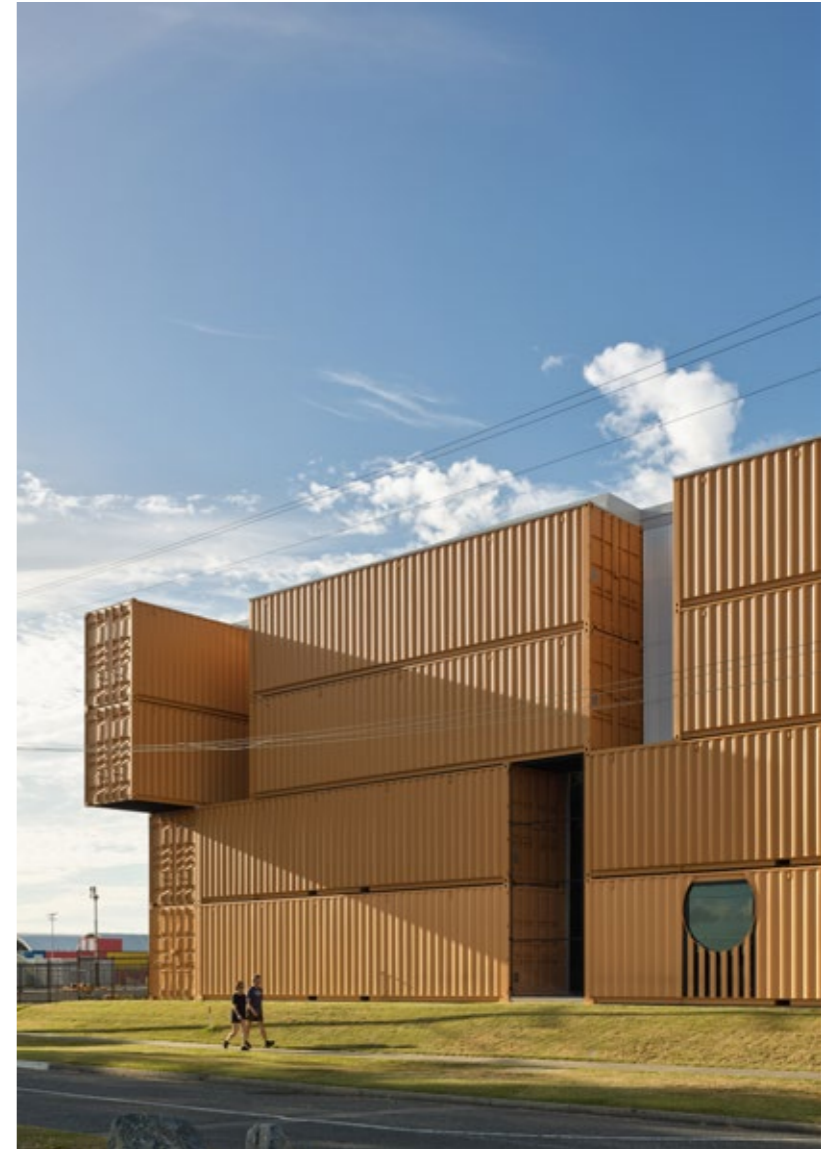
COMMENDATION FOR PUBLIC ARCHITECTURE

FLIPSIDE CIRCUS' BRISBANE CIRCUS CENTRE

BY
BLOK MODULAR

Constructed from shipping containers, the project utilises recycled modular construction to form the building envelope, with the large roof span creating a space for a circus school and events. The containers enable layers of functional program for administration, storage, and utility, and a large open space for acrobatic teaching, performance, and exhibition mirrors the scale of notable cultural facilities. The project's modularity cleverly outwits physical permanence for client commercial adaptability and flexibility.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





THE ELINA MOTTRAM AWARD FOR
RESIDENTIAL ARCHITECTURE - HOUSES
(ALTERATIONS AND ADDITIONS)

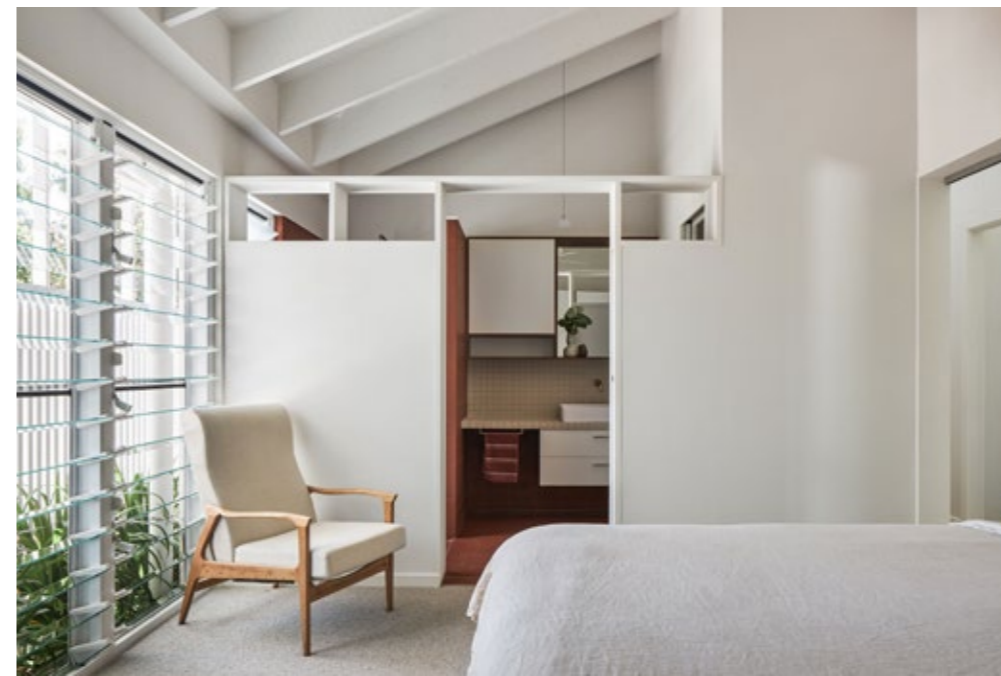
THE COTTAGE

BY
JUSTIN HUMPHREY
ARCHITECTS

PHOTOGRAPHY: ANDY MACPHERSON

The Cottage is a humble project that addresses an ambitious range of objectives. United in their appreciation for this 1970s home, architect and client have worked in close collaboration to celebrate the house's original characteristics. The majority of the existing structure has been retained or recycled, minimising costs and construction waste. Original materials such as stone and tile have been carefully recovered and redeployed, while new finishes have been sensitively integrated to complement the original. The overall material palette underpins an atmosphere that is both contemporary and nostalgic.

The plan has been efficiently adapted; new living spaces to the rear open the existing house to the northerly aspect, and subtle shifts have established new, pleasant relationships with landscape and neighbourhood. Conscious of its prominent corner address, the architect has refashioned the perimeter of the property to establish a social dialogue with the street that keeps both public and private amenity in mind. In a city that has long overlooked its heritage fabric, this renovation demonstrates the inherent value of the preservation and refurbishment of character homes on the Gold Coast.





AWARD FOR RESIDENTIAL
ARCHITECTURE - HOUSES
(ALTERATIONS AND ADDITIONS)

FAMILY TREE HOUSE

BY
PHORM ARCHITECTURE
+ DESIGN

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES



Family Tree House stands as an exemplary precedent for the preservation and celebration of character housing on the Sunshine Coast. Contrary to the local trend for large, new houses, this tiny, pre-war cottage has been reimagined through a series of small yet transformative interventions.

The architects have gone to great lengths to understand and embody the client's affinity for the site, seeding a project which speaks deeply to the family's connection with place. Through the rich conceptual framework of the design response, the project demonstrates a masterful ability to synthesise client brief and built outcome.



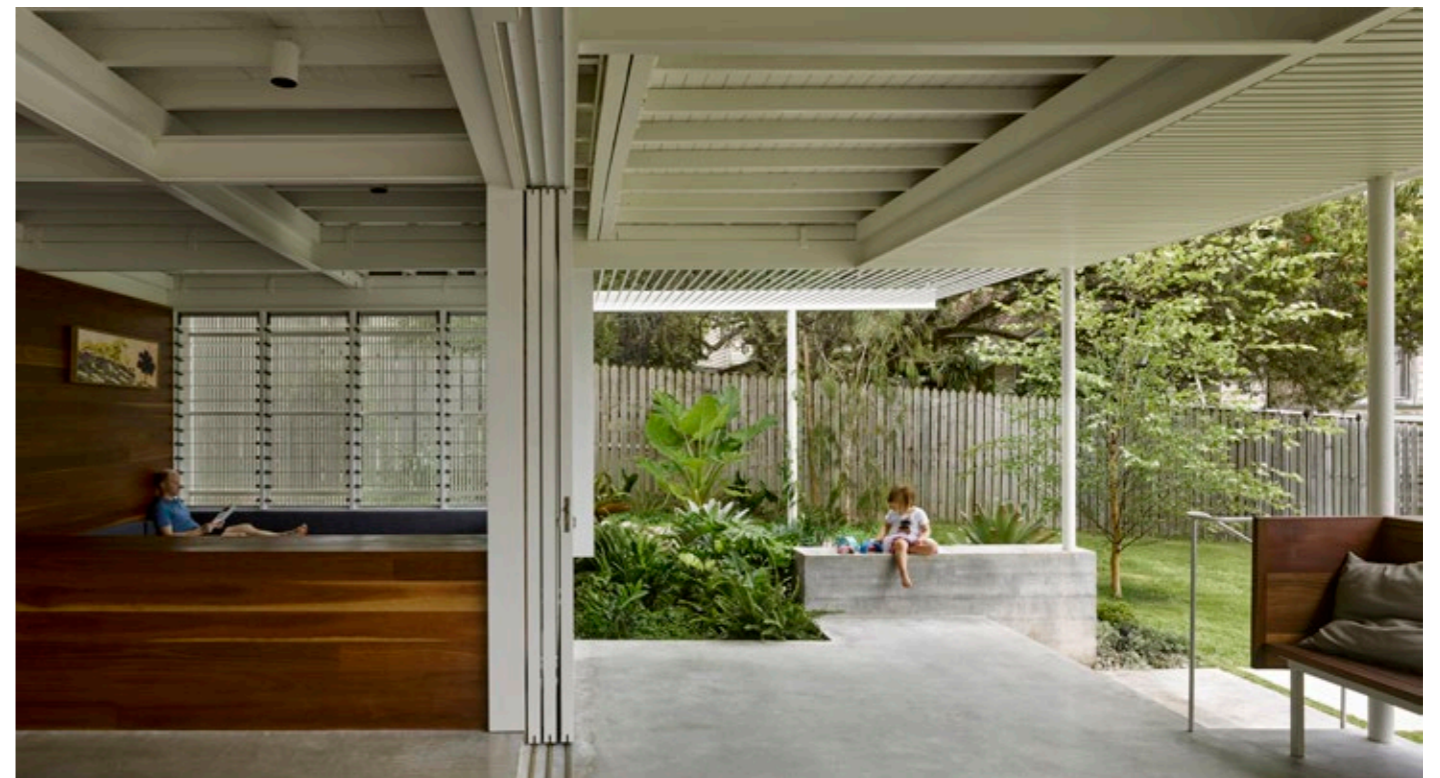
COMMENDATION FOR RESIDENTIAL ARCHITECTURE (ALTERATIONS AND ADDITIONS)

BARDON UNDERCROFT HOUSE

BY
KIERON GAIT ARCHITECTS

Bardon Undercroft House cleverly repositions an existing cottage, optimising aspect and unlocking a northerly vista across a significant adjacent landscape. The architect's careful calibration of the plan and section has enabled a generous dialogue with the street while maintaining comfort between private and public domains. Handling of the undercroft-like built form celebrates the character of the original dwelling while implementing a significant new program. This project presents a notable precedent for the renovation of traditional Queensland housing.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





COMMENDATION FOR RESIDENTIAL ARCHITECTURE (ALTERATIONS AND ADDITIONS)

EAST BRISBANE HOUSE

BY
NIELSEN JENKINS

East Brisbane House has been designed and built by architects as the architect's own home, and frames the story of the practice's establishment. This history can be felt in the fabric of the inventive renovation, which also speaks to the architect's deep understanding of the art of construction. An array of crafty interventions underpins a rich and engaging set of experiences. The project is to be commended as a delightful family home and cherished as a landmark of this practice's manifesto.

PHOTOGRAPHY: SHANTANU STARICK





COMMENDATION FOR RESIDENTIAL ARCHITECTURE (ALTERATIONS AND ADDITIONS)

HOPSCOTCH HOUSE

BY JOHN ELLWAY

Through an array of internal courtyards and an outboard street terrace, Hopscotch House establishes a variety of playful and intimate experiences. Conceived as a series of offset pavilions, the rear extension ensures each living space remains tightly engaged with the landscape, allowing the compact plan to capitalise on the site's generous north-south amenity.

As a home for a young family on a small inner-city site, Hopscotch House showcases the architect's ability to create rich spatial experience in the most economical of projects.

PHOTOGRAPHY: TOBY SCOTT





THE ROBIN DODS AWARD FOR
RESIDENTIAL ARCHITECTURE
- HOUSES (NEW)

RIVER HEARTH HOUSE

BY
ARCKE

River Hearth House stands as a testament to the vision and craftsmanship of its architects, who skilfully integrated the surrounding landscape and historical elements to create a dwelling that is both functional and inspiring. Harnessing the original brick fireplace as its focal point, the house embraces the concept of the hearth, thoughtfully establishing a profound connection to the site's history and imbuing the residence with a sense of warmth and tranquillity.

The architects' meticulous understanding of the location and careful placement of fragmented forms has resulted in captivating interstitial spaces that feature beautifully landscaped courtyards, inviting congregation and fostering a harmonious coexistence with nature. Designed as both a living space and a creative sanctuary, River Hearth House accommodates the diverse needs of its occupants. The inclusion of a studio space for the artist and woodcarver owner, along with a generous office area for the other resident, harmoniously blends separate functions while encouraging interaction.

The building's design embraces sustainable principles that incorporate recycled hardwood and repurposed materials from the original structure, resulting in a graceful ageing process that melds with the surrounding landscape.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





AWARD FOR RESIDENTIAL
ARCHITECTURE - HOUSES (NEW)

BLOK STAFFORD HEIGHTS

BY
BLOK MODULAR WITH
VOKES AND PETERS

Blok Stafford Modular is a remarkable achievement in the design and construction of a simple, low-cost house that harmoniously integrates modular building techniques with thoughtful, site-specific considerations. This design approach not only reflects the regional climate and local timber building traditions but also responds to the constraints of a limited budget. The project exemplifies excellence in residential new architecture through its commitment to cost-effective design solutions, efficient modular construction, and harmonious integration with the site. The resulting architectural composition is a testament to the innovative fusion of design principles and construction methodologies.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





AWARD FOR RESIDENTIAL
ARCHITECTURE - HOUSES (NEW)

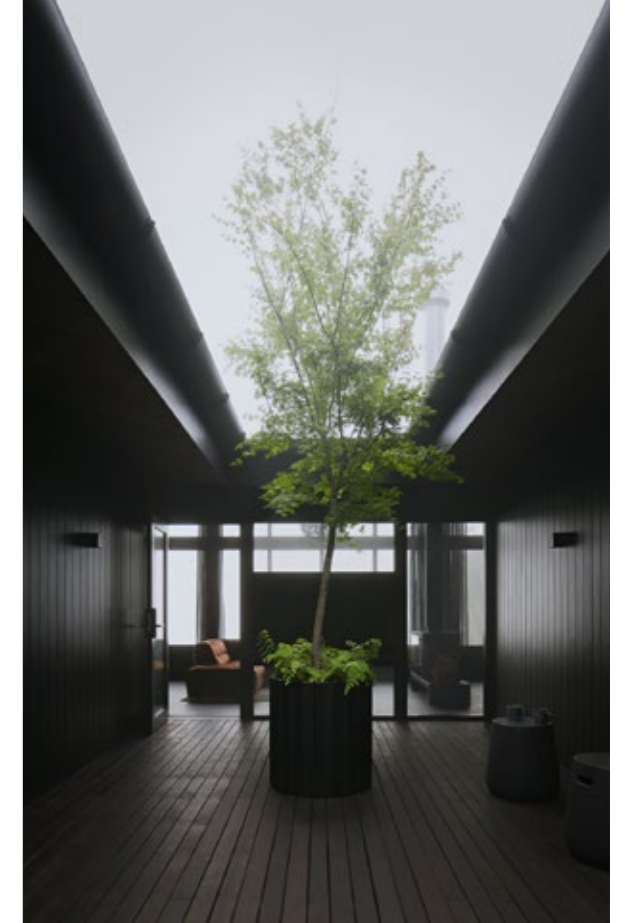
CLOUDVIEW

BY
PAUL UHLMANN
ARCHITECTS

PHOTOGRAPHY: RAVENS AT ODDS
& BROCK BEAZLEY PHOTOGRAPHY

Cloudview is a two-bedroom mountain retreat on an escarpment in Springbrook. On approach, it sits modestly in the landscape, surrounded by dense tropical cloud forest, yet commanding a spectacular view over treetops towards the coast. Entry is via a central courtyard, which offers enclosure in contrast to the sweeping views beyond the threshold. The perfectly efficient U-shaped plan provides separation for the bedroom suites. Extensive glazing encloses the living space to take advantage of the views and breezes. This flexible space acts as both connector and verandah, offering protection and comfort from cold winters and high rainfall, while allowing occupants to observe and immerse themselves in the natural surroundings.

A purposefully restrained palette of dark tones subdues the structure and highlights the forest beyond. The soft hues of natural timber ceilings provide warmth, while moody blue-black tiles are offset by sturdy brass fittings, adding sumptuous depth to the bathrooms. The clarity and economy of the cabin's planning, robust construction, and thoughtful detailing form a rigorous architecture that illustrate the architect's deep understanding of the site and environment. Evocative and restrained, Cloudview offers far more than 'just enough' in an affordable two-bedroom retreat.





COMMENDATION FOR RESIDENTIAL
ARCHITECTURE HOUSES – (NEW)

TIMBIN HOUSE

BY
CONRAD GARGETT

Timbin House sets up a retreat for multiple families in a coastal setting and is designed to accommodate the immediate natural environment as well as deal with severe weather conditions. With sleeping accommodation at ground level, communal living above, and an accessible rooftop leading to a sky deck, the robust concrete structure sensitively weaves around the existing coastal landscape to minimise tree removal and make usable balcony pockets. Timber and brass joinery insertions contrast with the raw concrete structure, and the façade can be opened to create a sense of abiding in the treetop environment.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





COMMENDATION FOR RESIDENTIAL
ARCHITECTURE HOUSES – (NEW)

CLIFFHANGER

BY
JOE ADSETT ARCHITECTS

PHOTOGRAPHY: CAM MURCHISON

Cliffhanger House is an outstanding achievement in creating a landmark project that seamlessly integrates contemporary design with the rich cultural and historical context of Toowoomba. Built on a challenging landscape characterised by a landslide overlay, the architecture demonstrates exceptional problem-solving skills in creating a functional and liveable home within this unique context. Its finely considered design elements and purposeful material selections create a functional living space that seamlessly integrates with the natural surroundings, making it a truly remarkable example of residential architecture in Toowoomba.





THE JOB & FROUD AWARD
FOR RESIDENTIAL ARCHITECTURE
- MULTIPLE HOUSING

HABITAT ON JUERS

BY
REFRESH* STUDIO
FOR ARCHITECTURE

PHOTOGRAPHY: SCBP

Habitat on Juers is recognised for its groundbreaking design and commitment to community, sustainability, and affordability. This social-housing project challenges conventional notions of what can be achieved when these three pillars are given equal priority. The development comprises 16 accessible units arranged in a village-like setting, centred around a shared garden space that emphasises compactness and fosters a socially, environmentally, and economically conscious living environment.

The architectural scale of the development responds sensitively to the neighbouring built form, transitioning from single-storey terrace houses along the street to double-storey at the rear, ensuring privacy and visual harmony. The carefully choreographed entry sequence guides residents through landscape spaces and open/covered walkways that lead to their individual units. While the units maintain a low-density visual appearance, they embody a sense of autonomy akin to traditional freestanding homes, coupled with the added dignity of communal living and shared gardens. With its exemplary design, commitment to sustainability, and capacity to foster ontological security for its residents,

Habitat on Juers sets a high standard for missing middle housing and presents an opportunity to attract market investment in this housing typology. The project represents a significant milestone in achieving the Q-Design vision and demonstrates how thoughtful architecture can contribute to creating inclusive and liveable communities.





AWARD FOR RESIDENTIAL
ARCHITECTURE - MULTIPLE HOUSING

TURNER AVENUE HOMES

BY
PUSH AND DAVID PENNISI

Turner Avenue Homes is an innovative approach to addressing the contemporary housing crisis through the implementation of the missing middle housing strategy.

Situated in an inner-city residential suburb full of rich character housing stock, the project exemplifies sensitive densification by master planning the site to include one street-front detached home and three attached homes at the rear. This design approach harmonises with the scale and context of the surrounding residential area, showcasing a thoughtful integration of medium density housing.

Overall, Turner Avenue Homes stands as a remarkable example of attentive and contextually sensitive multi-residential architecture, offering a sustainable and inclusive housing solution within an established community.

PHOTOGRAPHY: JENNIFER HILLHOUSE





COMMENDATION FOR RESIDENTIAL
ARCHITECTURE - MULTIPLE HOUSING

LABRADOR SOCIAL
HOUSING

BY
COX ARCHITECTURE

This development is a skilful demonstration of 'density done well' and is an exemplar for the wider development industry. The scaled transition from two storeys at the street to five at the rear reflects the surrounding mixed-use context and respectfully manages the scale in relation to the adjoining residences. A landscaped courtyard forms the heart of the project, orienting movement and fostering a sense of community.

Apartments are designed intelligently for climate, and the spaces between provide moments of joy, connection to landscape, and opportunities for social interaction. Units are clustered in offset groups, admitting breezes and framing long, generous views to the Broadwater and distant mountains.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





THE DON RODERICK AWARD
FOR HERITAGE ARCHITECTURE

WARWICK EAST STATE SCHOOL – NATIONAL SCHOOL BUILDING

BY
CONRAD GARGETT

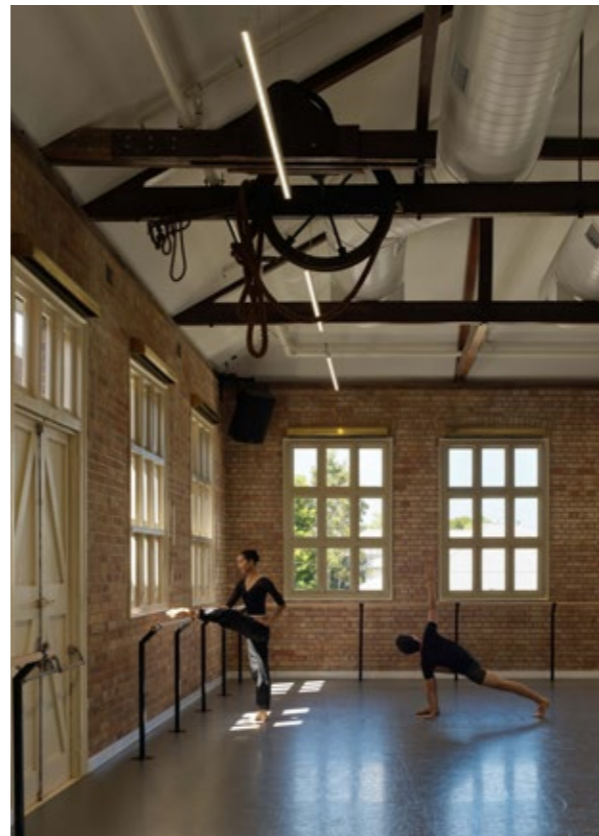
The restoration of the Warwick East State School has revived this state-listed heritage building, breathing new life into one of Queensland's oldest surviving school buildings while significantly increasing its flood-resilience. Built in 1864, the hand-pressed brick building has endured the test of time and embodies the rich educational heritage of the region. However, its historical significance was marred by the devastating impact of floods, which had caused significant damage to the structure.

The restoration project embarked upon by the Warwick East State School has not only preserved the building's original character and architectural integrity but has also fortified it against future flooding events. Expert craftsmanship has meticulously restored and repaired the hand-pressed brickwork, reinvigorating its historical charm.

The intricate details, ornate facades, and unique architectural features have been painstakingly revitalised, ensuring the building continues to serve as a visual testament to the past. This award recognises the tireless efforts and vision of the Warwick East State School in revitalising this iconic structure, preserving its legacy for future generations, and reinforcing its enduring importance in the community.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES





AWARD FOR HERITAGE ARCHITECTURE

THOMAS DIXON CENTRE

BY
CONRAD GARGETT

As a revered heritage site, the Thomas Dixon Centre holds significant cultural and historic value for the region. Through a program of meticulous restoration and adaptive reuse, the Centre has been sensitively transformed into a dynamic space that seamlessly combines the preservation of its architectural heritage with the demands of modern functionality. Beyond its role as a heritage site, the Thomas Dixon Centre now serves as a catalyst for wellness, art, and performance in the State of Queensland. Its thoughtful, adaptive reuse has transformed it into a vibrant hub where the Queensland Ballet and Brisbane's artistic community can thrive.

PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES



THE KARL LANGER AWARD FOR
URBAN DESIGN

HERSTON QUARTER REDEVELOPMENT STAGE 1 AND 2

BY
HASSELL

Category Sponsor



PHOTOGRAPHY: SCOTT BURROWS & DAVID CHATFIELD

The urban strategies developed for the Herston Quarter successfully navigate an existing site with steep terrain and heritage overlay. The approach reorganises the precinct, revitalising existing heritage buildings, accommodating new buildings, and establishing future sites through the removal of redundant building stock. A clever insight to remake the terrain has created a new open space with reorganised access to the adjacent heritage buildings. A green court becomes a new civic address at the site's highest point. Large public steps, a glazed lift, and a bridge signal and manage equitable north-south connections along the steepest and most difficult terrain. The topographical reconfiguration establishes accessible plateaus for future building sites and connection to a new east-west colonnade along a contour that connects it to the greater hospital beyond. The edges are activated, permeable, and transparent; open spaces are green, and the landscape is lush and cooling; and park and city views are defended and retained.

The finishes are robust and high quality and heritage aspects are visible and respected. Herston Quarter connects to the immediate and broader city through its proximity to adjacent transport networks, bringing amenity to its users and the public. This forthright urban design on a difficult site supplies opportunities for new accommodation and commercial usage that encourage activation and public access, clearly establishing the Quarter's new future as more than a health precinct.





COMMENDATION FOR URBAN DESIGN

HERITAGE LANES,
80 ANN STREET

BY
WOODS BAGOT

Heritage Lanes makes new connections through a previously impenetrable site, opening fresh opportunities for permeability through the western fringe of the Brisbane CBD. The two publicly accessible lower levels work together to make multiple volumetric links and connections that take advantage of the natural light afforded by the tower offset above.

Heritage Lanes provides plenty of alternative forms of public engagement and amenity in a private site amongst heritage remnants, with landscape and vehicular access also cleverly integrated into the site's public realm.

Category Sponsor



PHOTOGRAPHY: TREVOR MEIN





COMMENDATION FOR URBAN DESIGN

YOUR HOME & LIVING GUIDELINES

BY MORETON BAY REGIONAL COUNCIL

Your Home & Living Guidelines is a wonderful initiative by a local authority to engage and inform the public about good design principles for new residences through a suite of independent design guides.

The booklets can be expanded or adapted on demand and cover ever-increasing key issues such as environmental design, landscaping, flood resilience, etc. The use of simple, clear language, reference images, and diagrams provides the public with benchmark aspirations that raise the bar and increase awareness of good design principles for new building projects.

Category Sponsor



PHOTOGRAPHY: MBRC





THE HARRY MARKS AWARD
FOR SUSTAINABLE ARCHITECTURE

THOMAS DIXON CENTRE

BY
CONRAD GARGETT

Category Sponsor



PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES

The Thomas Dixon Centre is the vibrant new home of the Queensland Ballet Company in West End, Brisbane. A contemporary addition complements the complex restoration and adaptive reuse of a heritage listed former boot factory. Both building and operations optimise the health, wellbeing, and performance of the Queensland Ballet's dancers, staff, and company, with restorative spaces and support programming. Catering for physical fitness, nutrition, mental health, injury prevention, treatment, and recovery, the comprehensive suite of facilities includes a gym, medical consultation rooms, and a rehabilitation studio.

The pursuit of WELL platinum certification was a natural fit for the project's social and environmental sustainability ambitions. Hazardous materials were painstakingly removed from the heritage fabric, and a new renewable energy system includes 40 kW solar power, 71 kW solar water heating, and 50,000 L of rainwater storage. Enhanced mechanical ventilation, with air pollutant filtration and monitoring, filtered natural light, and circadian lighting design support wellness, comfort, and productivity. Roof terrace gardens provide access to nature, and a street level garden terrace contributes to the neighbouring community.



Further, the project's universal design philosophy transcends mere physical access to offer dignity, safety, and comfort to those representing a much broader definition of diversity, with gender neutral bathrooms and noise reduction strategies such as a sound-isolated seating area in the theatre.

The Thomas Dixon Centre ventures beyond the core business and art of the Queensland Ballet Company to build connections with the wider community. By focusing on the holistic wellbeing of people and community, this exemplar transcends conventional measures for sustainable building performance.





THE HAYES & SCOTT AWARD FOR
SMALL PROJECT ARCHITECTURE

UNIVERSITY OF QUEENSLAND CRICKET CLUB MAINTENANCE SHED

BY
LINEBURG WANG WITH
STEVE HUNT ARCHITECT

PHOTOGRAPHY: DAVID CHATFIELD

The University of Queensland Cricket Club Maintenance Shed is a small project playing a larger game. Sited on a prominent landscape flanking the cricket club's main oval, the project inherits great responsibility with respect to the campus' prized landscape amenity. Quick to recognise this, the architects have championed a response that compliments the site in a meaningful way. The project's abstract, monolithic form rests quietly on the site, offering itself as a backdrop to the landscape, its grey envelope a natural companion to the silver trunks of the foregrounded eucalypts. Texture and pattern combine with shadow and depth, establishing interest and curiosity while honouring the project's subtle objectives.

Through a highly tenacious and collaborative approach, the architects have led the wider project team through countless external challenges to realise the project with rigorous intent. After identifying the common concrete block as one of the few suitable and locally available materials, the architects set about reimagining concrete block construction, deploying an innovative system that integrates structure and screen in a cost-effective and delightful manner. This project exceeds expectations, showcasing the profession's unique and exceptional capacity to produce the most triumphant of outcomes under the most constrained of circumstances.





AWARD FOR SMALL PROJECT
ARCHITECTURE

MINDEROO CENTRE PLASTICS AND HUMAN HEALTH

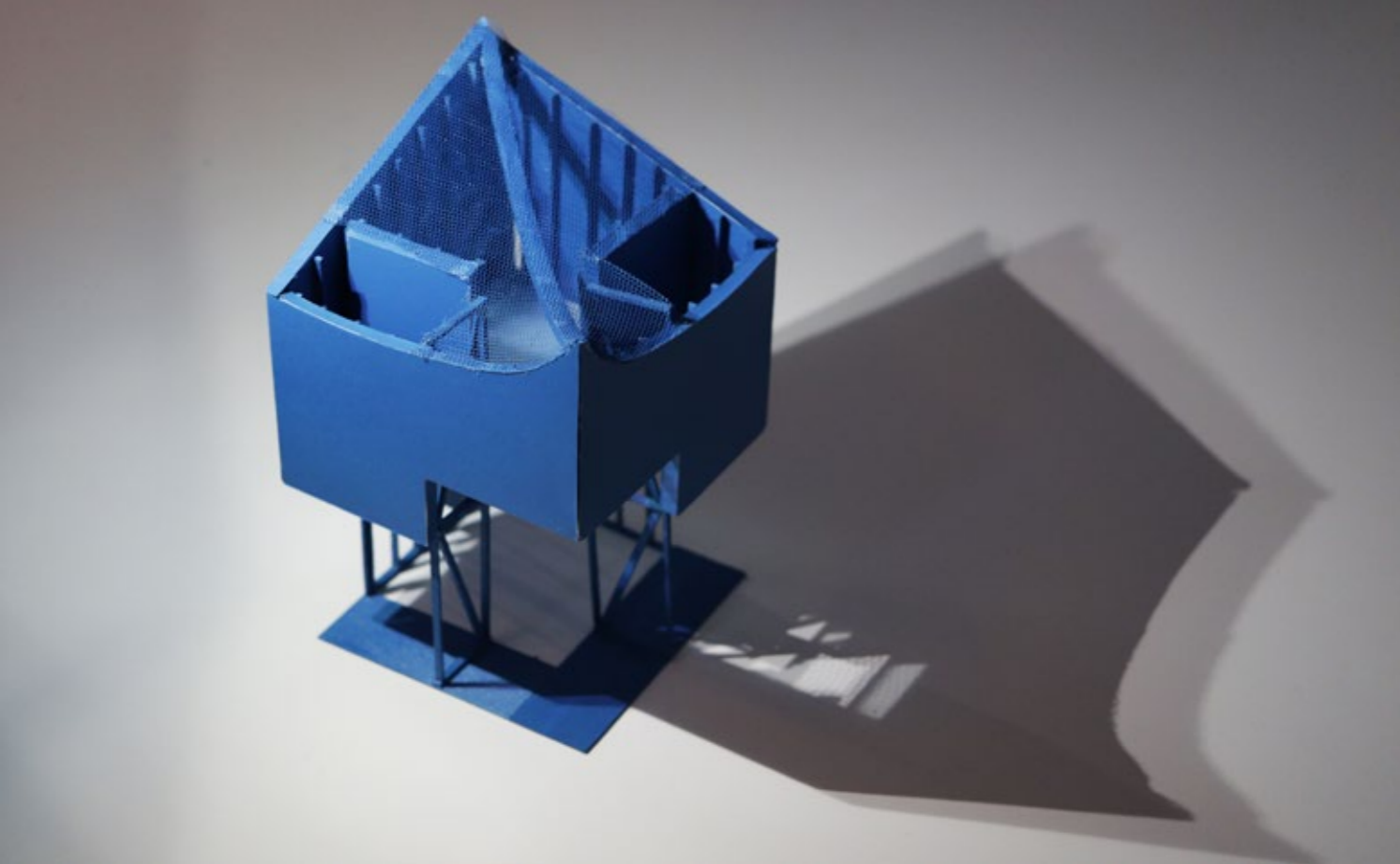
BY
M3ARCHITECTURE

PHOTOGRAPHY: UQ PHOTOGRAPHY

The Minderoo Centre demonstrates the skill of the architect in researching and delivering for technically complex project requirements. This project is not about beauty; it's about process, knowledge, and capability, and the architect has harnessed all of these to dig deep and meet functional scientific requirements for a nanoplastic and human health laboratory that is free of plastics and other contaminants.

The ability of the architect to go 'back to basics' and test every element of the design and construction, from floor to walls to ceilings to equipment, in order to remove all plastic shows a commitment to the demands of a tenacious brief for a unique and world-leading research facility.





COMMENDATION FOR SMALL
PROJECT ARCHITECTURE

BLUE BOWER

BY
PHORM ARCHITECTURE
+ DESIGN
WITH SILVIA MICHELI
AND ANTONY MOULIS

PHOTOGRAPHY: PHORM ARCHITECTURE
+ DESIGN, DAVID CHATFIELD

A conceptual project that explores the possibilities of making temporary urban shelter, and already recognised in international design exhibitions, Blue Bower explores lightweight, low cost, and transportable prefabrication techniques, challenging public notions of refuge and resilience in the urban context. Recreated in the University of Queensland's Great Court, Blue Bower's distinctive monochromatic blue elements distinguish it as a piece of urban furniture that serves the public.





COLORBOND® AWARD
FOR STEEL ARCHITECTURE

THOMAS DIXON CENTRE

BY
CONRAD GARGETT

Category Sponsor



PHOTOGRAPHY: CHRISTOPHER FREDERICK JONES

The modernisation and amplification of the Thomas Dixon Centre has been conceived as a series of interconnected spaces, each with a unique interior experience. The building program is organised around a central 'street', flipping the expected sequencing of spaces: backstage activities are foregrounded, and the theatre occupies the rear of the building. The curtain has been pulled back and the visitor is invited to witness the intricacies of a ballet production. The costume workshop provides a stimulating backdrop to the ground floor lobby area and visitors are given glimpses into the studio rehearsal spaces throughout the building.

The theatre has been sensitively designed to foreground both the performances and Judy Watson's exquisite artwork, which occupies the floor planes and takes on new characteristics when seen from the multiple vantage points located vertically throughout the volume of this space. The original heritage building has been carefully restored, modernised, and made accessible, and is lightly joined to the new volume. References to the building's various previous incarnations are made throughout the interior, which has been finely detailed. The ground floor offers itself to the local community, with both ends of the heritage volume housing hospitality offerings and a publicly available changing places facility—all gestures that foster a sense of collective ownership that is rarely seen in cultural institutions of this scale.





COLORBOND® AWARD FOR STEEL
ARCHITECTURE – COMMENDATION

CROCODILE HUNTER LODGE

BY
WD ARCHITECTS

Category Sponsor



PHOTOGRAPHY: AUSTRALIA ZOO – KATE BERRY

Crocodile Hunter Lodge translates the well-known and loved Australia Zoo playfulness into a refined high-end dining and café experience with skillful restraint. Rammed earth walls are a delightful feature throughout the internal spaces of this reimagined 'agricultural shed', with subtle references to landscape providing an enduring record of the collaborative partnership between architect and artisan.

The dining nooks feature new and recycled materials from the local district, and these careful spaces and the custom lighting authentically ground this project. Numerous zones have been created for large and small groups, and diners feel connected to nature-based animal enclosures, both internally and externally, through seamless integration. The commercial aspects of the project are expertly handled to support the experiential while not losing sight of the whole.





EMAGN PROJECT AWARD

HABITAT ON JUERS

BY
REFRESH* STUDIO
FOR ARCHITECTURE

Habitat-On-Juers is an affordable social housing project that sets a precedent for socially responsible design for the 'missing middle' typology—higher density housing that appears lower in density. The project is both sensitive to and cohesive with the local context and creates an environment rich with shared amenity that residents can be proud of. At a planning level, the site is organised to create clusters of buildings that delineate public and private zones and maximise passive shading and ventilation opportunities. Strategic decoupling of vehicles from individual residences has created opportunities for central biophilic zones that serve as valuable shared amenity for each dwelling.

The project's success is testament to that of the collaborative team, with significant involvement from EmAGN members who were able to draw on past expertise in order to navigate complex client/stakeholder engagement and construction processes to achieve environmentally and economically sustainable outcomes. Cross Laminated Timber forms the primary structure of the dwellings, and its thermal properties work to reduce the building's running costs and improve the comfort of residents. While using CLT was a first for this client, it enabled prefabrication of components to increase construction efficiency on site and overall resulted in the project costing no more than if traditional construction techniques had been employed.

The material palette relates to the local context through low brick wall landscaping; double brick walls within the units also contribute to the thermal comfort performance.

The jury commends this team and its EmAGN members on realising a project that sets the calibre for the design of the missing middle typology, demonstrating the capacity of a project to incorporate innovative technologies to achieve socially responsive and sustainable design outcomes.

Category Sponsor



PHOTOGRAPHY: SCBP



QUEENSLAND PEOPLE'S CHOICE AWARD

ST. MARY'S CATHOLIC COLLEGE - HUGH O'BRIEN CENTRE

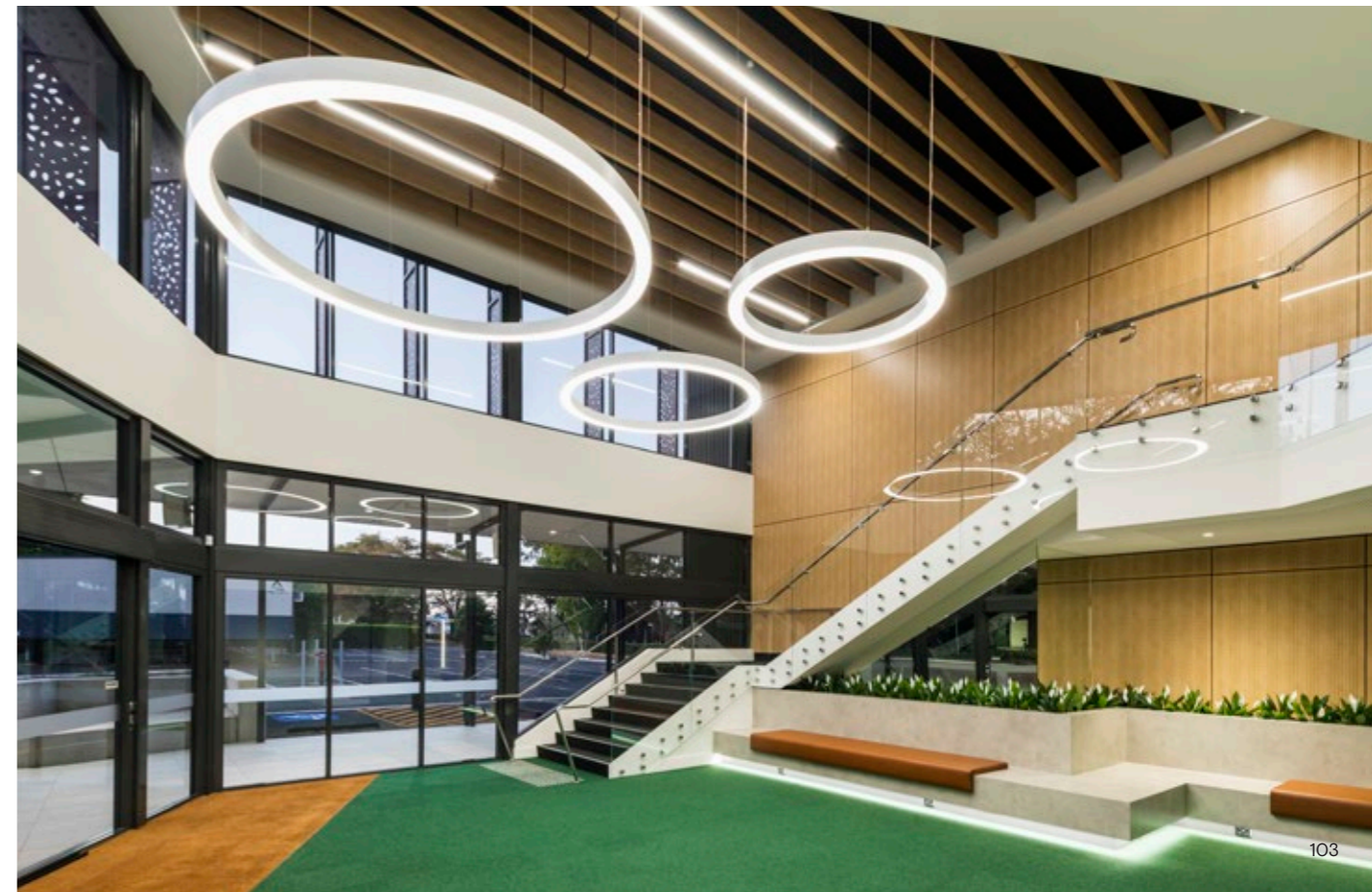
BY
CLARKE AND PRINCE
PTY LTD

PHOTOGRAPHY: ANDREW WATSON

The Australian Institute of Architects Awards program offers an opportunity for public and peer recognition of the innovative of our Queensland Architects. The program also provides the Institute with a valuable mechanism to promote architects and architecture within Queensland, across Australia and Internationally. Queensland's Awards program showcases each region with a regional awards event and prizes.

The People's Choice Awards is voted by the public as part of the awards program, at regional, state and national level.

The Jury congratulates the People's Choice Winner on receiving this award of public recognition at Queensland State level.





SOCIAL IMPACT HONOURABLE MENTION

STUDENT CENTRAL

BY
HASSELL

Student Central is a bright and welcoming space that provides outstanding social benefit by normalising University of Queensland student welfare and counselling services. Centrally located on campus, it is inviting, inclusive, and easily accessed.

A landscaped terrace invites social interaction, while frameless glazed doors provide seamless connection between the outdoor terrace and the quieter support spaces within. The flowing interior provides cleverly layered zones of calm and privacy, conceived as 'rooms within a room', supporting psychological wellbeing as well as respecting cultural preferences. The generous spaces and quality of finish elevates user experience, celebrating students as valued clients, central to the function of the university. This project upholds a new model of care for Student Services at UQ.

PHOTOGRAPHY: SCOTT BURROWS & DAVID CHATFIELD





EMERGING ARCHITECT PRIZE

CARLY MCMAHON

BY
COX ARCHITECTURE
BRISBANE

Carly McMahon has been a ceaseless advocate for the architectural profession since her graduation, achieving exemplary outcomes, both within the industry as a practitioner and a volunteer, and more broadly, across multiple states. She has consistently placed herself into positions of little personal gain, advocating and acting to demonstrably improve the industry for others, whether they be students, graduates, emerging architects, or experienced practitioners. Carly is an 'unsung hero': the type of person that is necessary for the proper functioning of the profession, but also the type of person that is rarely rewarded or acknowledged.

Carly has demonstrated excellence in her work on the Tasmanian Chapter Council and Education Committee, as well as the EmAGN Committees in both Tasmania and Queensland. Her original passion for architectural education emerged from some personal concern that she and many of her colleagues would 'not be practice eady' on graduation, resulting in her conducting research to inform approaches for bridging the gap between university and practice. This passion continued into her advocacy, which was key in establishing a state-based mentorship scheme, now nationwide, and a regular role for an architectural graduate on awards juries.

Carly has had a fundamental role in a wide range of industry events, including EmAGN initiatives, a Tasmanian architectural conference, and creative direction of several Institute State Awards evenings.



Carly's architectural abilities are evident in the strong portfolio of prize-winning projects she has accrued in her decade of working in nationally renowned architectural studios. Her commitment to a collaborative approach to projects is reflected in her personal ethos, 'Leadership doesn't mean being in charge. It means listening, learning, teaching, collaborating, communicating, building others up, speaking up when others can't, having a seat at the table, and affecting change where you can'.

Her strong work ethic, values, and commitment have been recognised by both employers and colleagues, and she was duly rewarded as a National Winner of the 2019 Dulux Study Tour. For her admirable, consistent, and selfless dedication, Carly McMahon is the worthy winner of the 2023 Queensland Emerging Architect Prize.





National
Architecture
Awards



Australian
Institute of
Architects