

dulux study tour experiences 2022

bek verrier's personal highlights, professional insights + overall outcomes



I acknowledge the traditional custodians of the land on which we work, build and inhabit. I extend my respects to their Elders past present and emerging.



overview

australian dst tour 2021–2022

after two postponed tours with revised dates, destinations and itineries the 2021 + 2022 winners were keen to join forces and embark on a jam-packed australian tour spanning from southern tasmania to the northern territory.

big thanks_ to my fellow dst winners for the great company, endless archi observations, insightful conversations + most importantly for the new friendships + connections across the country.

sam mcqueeney_qld	elizabeth walsh_tas
tahnee sullivan_qld	madeline sewall_vic
keith westbrook_tas	carly martin_nsw
bek verrier_tas	simon rochowski_nsw
	nick roberts_nz

thanks to dulux + australian institute of architects_ for your persistance in arranging this unique australian tour and for your endless energy in herding 9 architects up and down the continent

peter wood_dulux	mai huynh_aia
alison mahoney_dulux	abbey czudek_aia
cameron o'brien_dulux	

I have broken this report down state by state and identified key observations that seemed to connect the individual pieces of architecture not only to each other but to their place.

tasmania

12th may – 16th may 2022

moss hotel_circa morris-nunn chua architects
#theBarn_liz + alex
krakani lumi wakalina_taylor and hinds architects
partners hill_practice visit
sunnybanks house_core collective
shearer’s quarters/ captain kelly’s cottage_john wardle
killora bay_lara maeseele
leigh woolley_architect and urban design consultant
fort nelson_ esmond dorney
MONA_fender katsalidis architects

sydney

16th may – 20th 2022

simpson-lee house_glenn murcutt
green square library_matthias hollenstein
joynton avenue creative centre_peter stutchbury
smart design studio_practice + house visit with william smart
the nicholson galleries, chau chak wing museum_studioplusthree
cleveland rooftop_adam haddow
durbach block jagers_office visit with camilla block
renato d’ettorre_practice visit with renato d’ettorre+belinda brown
phoenix central park gallery_durbach blockjagers + jwa
welsh + major_practice visit with chris major and david welsh
barangaroo house_collins and turner
punchbowl mosque_ angelo candalepas
glebe house_chenchow little
SRG house_studio johnston
sydney opera house_architectural tour

darwin + kakadu

20th may – 24th may 2022

welcome to country
george brown botanic gardens visitor centre_hully liveris
ajar architects_practice visit with jo rees
sidney william hut_jo rees
troppo architects_practice visit with jo best
troppo house_troppo
troppoville tours_katy moir + troppo architects
rossi architects_practice visit with rossi kourounis
bowali visitor centre_glenn murcutt and troppo architects
nawurlandja lookout for sunset
guluyambi cultural cruise
ubirr rock art site
david bridgman architects_practice visit with david
benny burnett house myilly point_benny burnett

tasmania_quiet buildings

12th may - 16th may 2022



captain kelly's cottage_
where every built form has a **story to tell**



sunnybanks house_
moments in steel



shearer's quarters/ captain kelly's cottage_john wardle
sunnybanks house_core collective
moss hotel_circa morris-nunn chua architects



modest, robust buildings, **quietly nestled** into the wild +
rugged tasmanian landscape were a consistent observation
made of the pieces of architecture visited in our first two days on
tour in southern tasmania.



the buildings were **generous** with their connection to the broader
landscape, always looking outwards whilst providing a warm and
cosy interior that welcomed the everyday occurrences of family
life. **nothing was too precious**



moss hotel_
wilderness wakeups

tasmania_crafted by hand

12th may - 16th may 2022

MONA_fender katsalidis architects
partners hill_practice visit
shearer's quarters/ captain kelly's cottage_john wardle
sunnybanks house_core collective
killora bay_lara maeseele



slow architecture, made
by many hands, made
with love



"sketching in steel"
_john wardle



the homes were
filled to the brim with
family collections,
welcoming ownership
and **occupation** by the
owners.



I observed that good architecture
allows people to live **with** the
house; not just live in the house

MONA marina abramovic counting the rice_
the repititious use of the hand creates a
meditative state, **repitition**, relaxation, repeat



a celebration of **local craftsmanship** and
the drive to source local materials was
certainly a strong focus for many of the
architects we spoke to in our tasmanian
tour.

evidence of the **handmade** was seen
in not only the built fabric of the
architecture but in the many beautiful
objects it housed.

golden local timbers contrasted
against beautifully folded steel detailing
highlighted the relationship observed
between the **robust** and raw exteriors
of the buildings vs. the warm and soft
interiors experienced within.

sydney_ consistency of material

16th may - 20th 2022

simple and **consistent** material palettes were a common thread woven throughout many of the projects explored in sydney. the refined detailing provided a canvas for **light + shadow**.

restraint in material. built compositions were distilled to only three or four key materials. clarity + simplicity through **rigious refinement**.

smart design studios galvanised roof, a new version of an industrial building... providing the **continuation** of materials used in the surrounding industrial context explored in a contemporary way.

glenn murcutt stated that we as architects need to do **ordinary things** extraordinarily well.

simpson-lee house is an exemplar piece of architecture showcasing how both standard and custom profiles can be playfully expressed in cut, folded, tapered, bolted and welded arrangements - each recording a process of relentless refinement.

chenchow little spoke to us about striving for **singular** pieces of architecture with an **overall strategy**

nature is the painting

“materials are able to locate a place and a time”_ simon rochowski when talking about his highly considered chau chak wing museum exhibition fit-out at the nicholson galleries. the architectural strategy was to display the artefacts as they were originally seen.

both william smart + glenn murcutt spoke to us about celebrating the **natural elements**. william was curious about the space between the vaults in his home, much like the light between the trees

230 110 190 170

smart design studio_studio/ house visit with william smart
simpson-lee house_glenn murcutt
the nicholson galleries_studioplusthree
glebe house_chenchow little
sydney opera house_architectural tour


sydney_ sculptured ceilings

16th may - 20th 2022

joyous ceilings were consistently experienced in the sydney leg of the tour.

repetitious structural systems beautifully composed continuously surprised us all upon entering the architecture for the first time. delightful.

I was so inspired to see the commitment and resolution of the architect(s), engineer(s) + maker(s) all coming together.

gals. 
bride shade work create

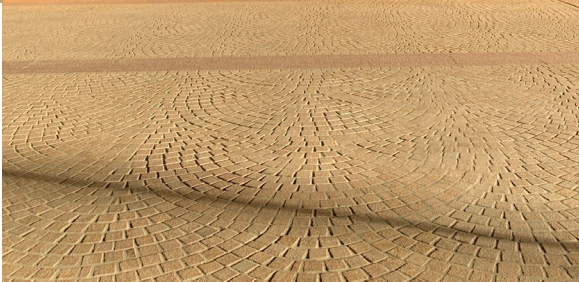
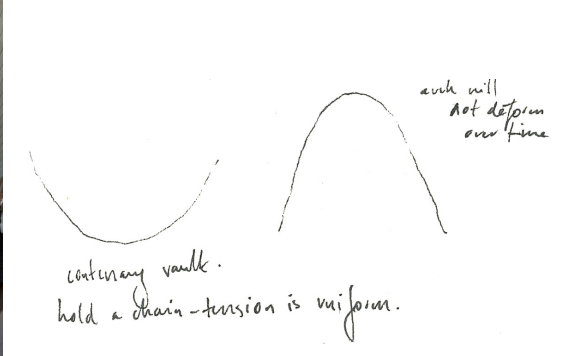


smart design studio + house_william smart
joynton avenue creative centre_peter stutchbury
sydney opera house_architectural tour
punchbowl mosque_angelo candalepas
the nicholson galleries_ _studioplusthree
phoenix central park gallery_durbach blockjaggers



I always found myself **looking up** in sydney... sydney the city of sculptured ceilings + celebratory/ **experimental** roof forms...

perhaps utzon set the tone for this.



strive for **buildings with spirit_**
camilla block

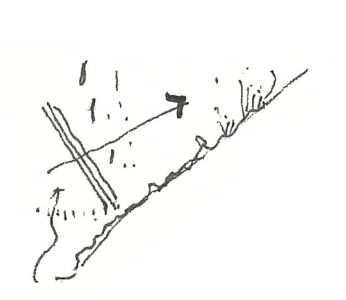


artefacts laid out as they were originally seen



sydney_ gardens taking over buildings

16th may - 20th 2022



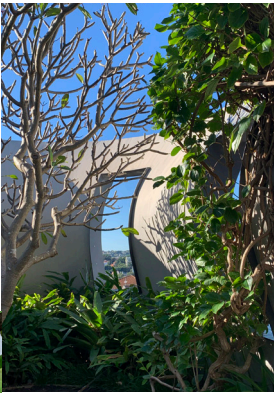
as we travelled further north the importance of the garden began to play out in both the private and public architecture we visited.

luscious greenery was not an after thought, but key to providing **private sanctuaries** that cooled the interiors and adjacent external spaces. gardens continually created additional rooms with **furry edges**. the architecture encouraged strong and thoughtful connections to both designed gardens and wild landscape.

a moment that stands out, aligned to this observation, was the design of the windows at the simpnson-lee house. whilst standing at the kitchen bench your eyes are shifted up the hill to follow the natural slope of the cascading landscape. *“when it rains the ventilation captures the smell of the bush”*_glenn murcutt.



glenn murcutt spoke to us about buildings being the backdrop to nature, when discussing the 30 year old simpson-lee house he stated *“I don’t want see the house from world heritage sites”*



glebe house_chenchow little
SRG house_studio johnston
simpson-lee house_glenn murcutt
phoenix central park gallery_durbach blockjaggers + jwa
durbach block jaggers_office visit with camilla block



“leave a legacy of flora and fauna” glenn murcutt

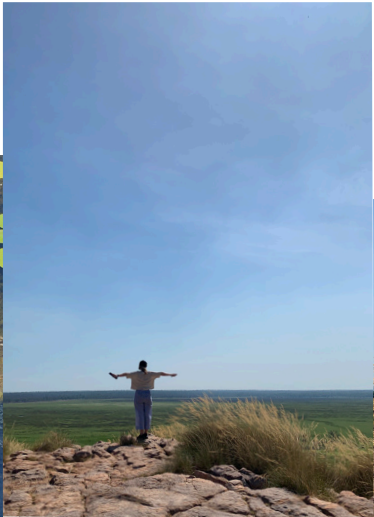


darwin + kakadu_ country as friend

20th may – 24th may 2022



welcome to country
nawurlandja lookout for sunset
guluyambi cultural cruise
ubirr rock art site

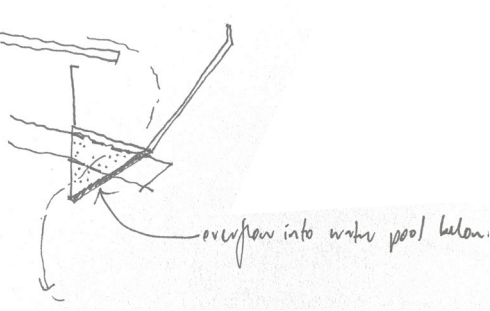


a local larrakia man james provided a warm welcome to country and stated *“everyone is welcome on our land, we are the most multicultural city in australia... you have come by way of the larrakia land. you will hear the voice of larrakia ancestors. when you leave, the larrakia message will stay with you”.*



after a huge four days in sydney, we work early to venture north to garrmalang/ garramilla (darwin). for many of us, this was the first time we had touched down in this part of asutralia and the 37-degree heat was an abrupt wake up. our city footwear was unceremoniously replaced with flip=flops as we settled into a slower pace for our four days in nt.

we met with a handful of practicing architects_troppo, hully liveris, rossi architects, ajar architects, who all expressed their commitment to listening and learning from the first nations voices of the salt-water people, who harbour a deep understanding of their country. through listening, they aim to design buildings that protect people from the severe climatic conditions of this region and aspire to work with landscape and climate rather than against it. these commitments became a common thread that ran through the many conversations in the practice and project visits that followed .



ubirr rock art site which depicts traditional first nations foods and tells stories about law and creation, with paintings up to 20,000 years old. I loved how the paintings were so ancient yet so contemporary and abstract. a privilege to view.



nawurlandji lookout for sunset, red earth turned into red sky_ we all agreed a trip highlight.



‘rivers window’ guluyambi cultural cruise east alligator river, such a spectacular part of the world and a gateway to arnhem land.



worn rock showing thousands of years of mixing paint_ ubirr rock art site



darwin + kakadu_ skins that breathe

20th may – 24th may 2022

day two in darwin kicked off with a visit to troppo architects office where architects jo best and katy moir (a dst alumni) welcomed us into their open-air meeting room. the office occupies an old public housing building nestled in tropical suburbia and the importance of the practice’s connection to people and place became instantly apparent. jo spoke of the alterations made to the clumsy original brick building, which is now well shaded, well ventilated and makes the most of water collection and vegetation to provide a comfortable working environment for her five staff. it’s always inspiring to see architects leading by example in their own practices!



katy and jo shared heart-breaking stories about the battles of building in this region, where the legislation creates barriers to implementing climate responsive design **“there is no mechanism in the nt to sign off passive design,”** explained jo.

the cookie-cutter housing development stock currently occupying the top-end, prevalent after the devastation of cyclone tracey, is analogous to the humble eski - their heavy materiality, heavy energy use and lack of flexibility make keeping them cool as difficult as trying to keep a picnic lunch of mud crabs and nt draft stubbies cool on a sweltering 37-degree at the nightcliffe foreshore.

according to katy and jo, there is a need for modern top-end suburbia to shed its thick skins, simplify its construction methods and get back to basics.



“you cannot compete against nature”
_jo best



- troppo house_troppo
- david bridgman architects_practice visit with david
- ajar architects_practice visit with jo rees
- sidney william hut_jo rees
- troppo architects_practice visit with jo best
- troppoville tours_katy moir + troppo architects
- bowali visitor centre_glenn murcutt/troppo architects



with this in mind, we were primed to visit troppoville, a collection of homes exemplifying this ideology and well loved by the local community.

these homes are made for shade, where walls would be there are trees, instead of roofs there are leaves. walking through the homes, built in the 80’s, we were reminded of our conversations with hully who just a day earlier had told us that **“to live in darwin you need a really good garden and a house that works.”**

