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2022
DULUX
STUDY
TOUR
HOBART
MUSSELROE BAY
BRUNY ISLAND
SYDNEY
BLUE MOUNTAIN
~~DARWIN~~
~~KAKADU~~

Images captioned page 8

TO BEGIN

The 2022 Dulux Study Tour was held for the first time ever on home soil, exploring the architecture and landscapes of 3 cities. The larger than usual group of emerging architects converged on the cities of Hobart, Sydney and Darwin to explore a diverse array of design studios and buildings. 'Staying local' was clearly an advantage from the outset; studios visited were also friends and colleagues, architecture became personal and intimate. Rather than drawing parallels to my own architecture work, the connection felt intertwined and certain.

While the focus of the tour was on emerging architects and current architecture, it must be acknowledged that architecture and place shaping have existed on our continent since time immemorial.

I acknowledge and pay my respects to Aboriginal and Torres Strait Island peoples as the First Peoples of these lands and waters. I acknowledge these Traditional Custodians for their wisdom, and connection to the land, water and seas, and recognise that these sovereign lands and rights remain unceded.

Our contemporary architecture practices in Australia must continue to be shaped and informed by the ways of being, knowing and doing which have come before.

Writing this reflective piece, some weeks after the completion of the tour, I am drawn to four themes which I felt best captured this time.

Generosity in the time given by all that we met with, and the knowledge shared.

Comradery between both Tour participants and the architects we visited – who were frequently friends and acquaintances.

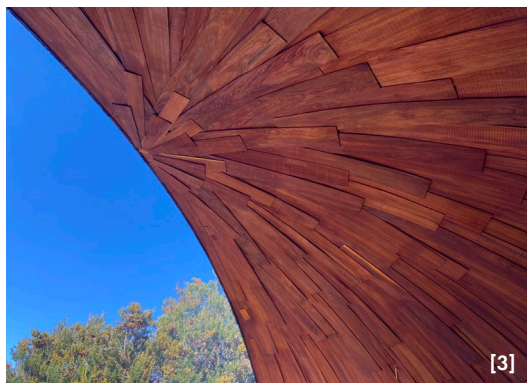
Ambition from all involved – not in a competitive way – in a way where all are striving to achieve their best and pushing the limits of what is possible.

Relevance, from our first local tour and the ongoing connections forged within the Australian architecture community that will carry forward into the future.





HOBART & TASMANIA



Thursday 12th May – Circa

Morris-Nunn Chua Hotel Tour (Alex Nielsen), theBarnTAS (Liz Walsh and Alex Nielsen), Welcome dinner

Friday 13th May – Krakani Lumi

(Taylor and Hinds), Partners Hill office visit, Dulux Alumni drinks,

Saturday 14th May – Sunnybanks

House (Core Collective), Shearer's Quarters and Captain Kelly's Cottage (John Wardle), Killara Bay by Lara Maesele

Sunday 15th May – Dorney House

(Keith), Hobart Tour with Leigh Wooley, MONA and Faro Restaurant

The first day of the Dulux Study Tour was no small undertaking, with a journey from Hobart to the far north east of the island via small plane and helicopter. After landing in the paddock at Musselroe Bay followed by short bus ride we were greeted by our guides Cody and Jake from wukalina.

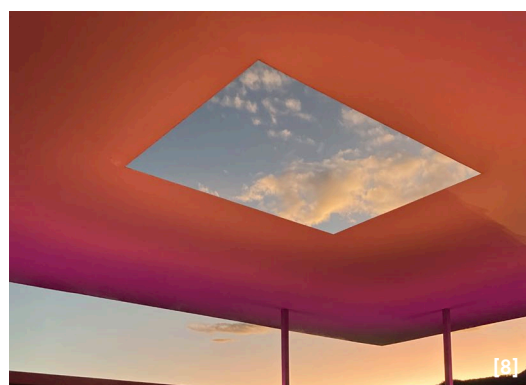
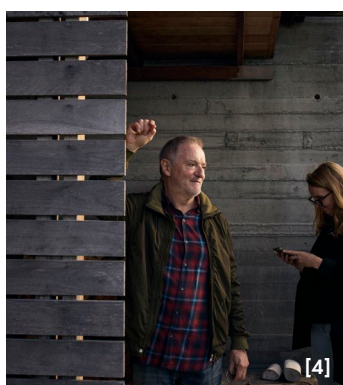
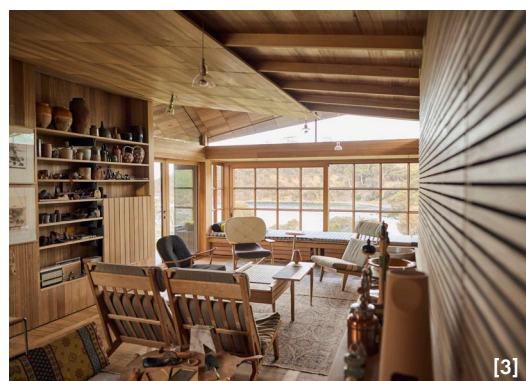
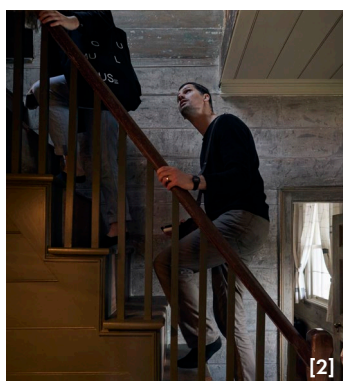
The sun was shining as we hiked through the coastal terrain, with stops along the way where Cody and Jake described plants and medicines used by the Traditional Owners. Arriving at krakani lumi (place of rest), a standing camp located amongst shrubland, it was clear that this architecture was inseparable from the country for which it was created. The cluster of buildings hover delicately above the ground, connected with narrow raised boardwalks threading between. The accommodation huts are minimal, just enough room for sleeping. Walls fold up and canvas zips open to reveal the domed interior lined with richly coloured strips of overlapping timber. The walls even have holes built into the walls, allowing local birds to inhabit the structures

alongside their human counterparts. The central element to krakani lumi is the larger gathering space and amenity building. The gathering space has a magnetic draw with its half-dome structure, and central fireplace. Cody conducted a smoking ceremony to rid each person of negative energies, before sharing some objects and stories with the group. krakani lumi is one of those magical places where time seems to stretch and warp, then all too soon we were heading off again. It felt like a lifetime had passed within the time that we were there.

The return helicopter ride had us skimming over treetops back to Hobart, where we visited the office of Partners Hill, before heading to Dulux Study Tour Alumni drinks. This was a key element to be repeated at each of the destinations, and a unique part of a local tour, where the current participants were able to meet previous prizewinners. These networks are invaluable and cannot be underestimated – arguably the most powerful and long lasting aspect of the trip.

The next morning saw the group heading for a series of project visits – to Sunnybanks House by Core Collective, John Wardle’s Shearer’s Quarters and Captain Kelly’s Cottage, as well as Lara Maesele’s Killora Bay House. At each, we were shown through the project by the architect responsible, offering an intriguing and valuable insight into the work. Clients welcomed the group with open arms, eager to share their design passion and experiences of the places on offer. This day epitomised the spirit and generosity of the Australian architectural community. Drawings and details were shared, material availability discussed, planning constraints revealed; all in a way which were directly relatable to my own architectural projects. There can be no question of the value of the local connection.

The final day in Hobart saw us visiting the Dorney House at Fort Nelson – an icon of Tasmanian modernist architecture. A very personal connection to Dorney House had fellow study tour participant, Keith Westbrook, giving us a tour of his former home. This was to be one of three experiences during the course of the trip which saw a Study Tour participant giving a tour of their own work. Liz Walsh generously opened up her own home at thebarnTAS, and later in Sydney we would be taken through the Nicholson Collection at the Chau Chak Wing Museum by Simon Rochowski. The comradery of these experiences brought a richness to the tour, and filled me with admiration for the talent of those around me.



SYDNEY

Monday 16th May – Simpson-Lee House (Glenn Murcutt)

Tuesday 17th May – Green Square Library (Matthias Hollenstein), The Grounds of Alexandria, Smart Design Studio Apartment and Office (Smart Design)

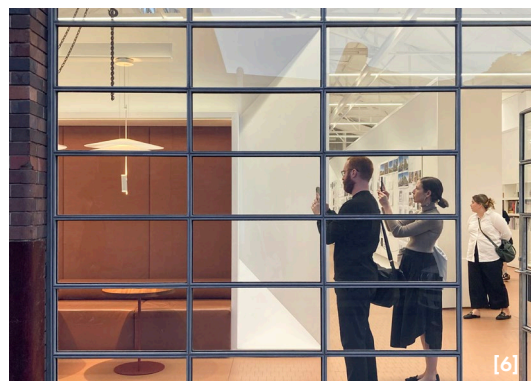
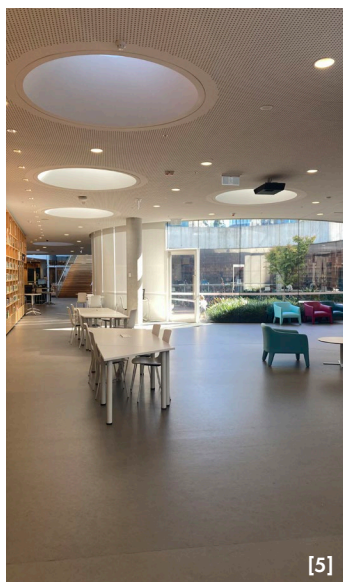
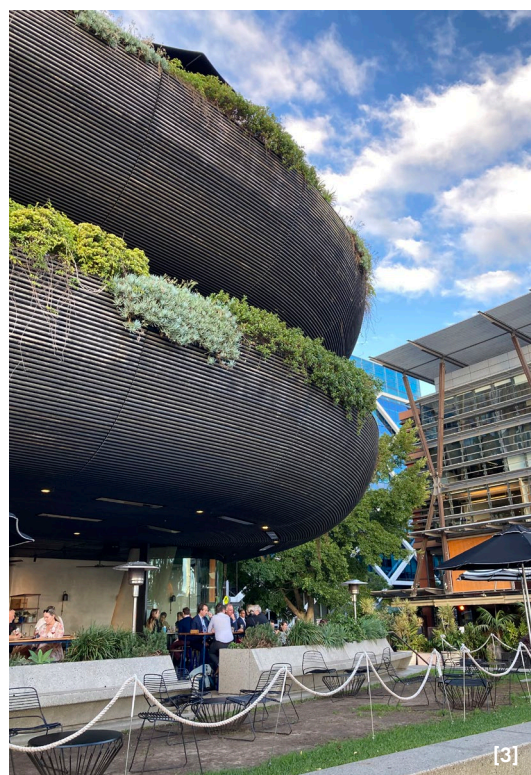
Wednesday 18th May – Durbach Block Jagers Practice Visit, Renato D'Ettore Practice Visit, Welsh and Major Practice Visit, Barangaroo House by Collins and Turner

An early morning Hobart to Sydney flight was followed by a bus ride into the Blue Mountains, in a pilgrimage to visit a seminal work by Australia's only Pritzker Prize winner – Glenn Murcutt.

The awe of the group at meeting this living legend was palpable. The Simpson-Lee House has miraculously survived recent encounter with a ferocious bushfire – so close, that some of the decking boards bear the charred scars. The architecture itself, however, remains unaffected and timeless. The concepts on which the house was built; relationship to landscape, climate, topography, prospect and refuge are clearly written into the

design language. There is a great joy in finally visited a project which I have often viewed in architecture books and magazines. While studying at university, one class required me to redraw Glenn Murcutt's construction details, with a new detail examined with the lecturer every week. To see it in person is therefore something of a spiritual experience.

A similar mood had struck me while visiting with John Wardle at the Shearer's Quarters. This was a project whose images and drawings I had pored over as a student. To discover something new about these projects, and to finally experience the architecture first-hand is a surreal feeling.

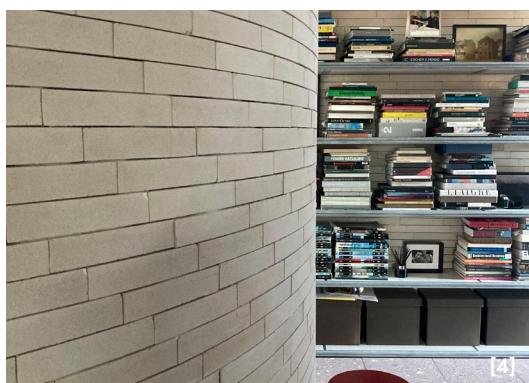
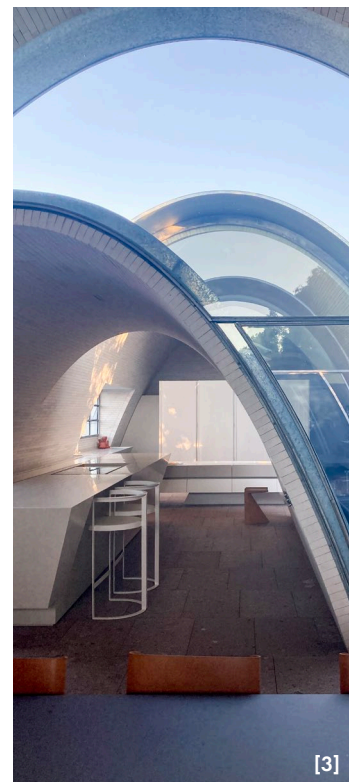
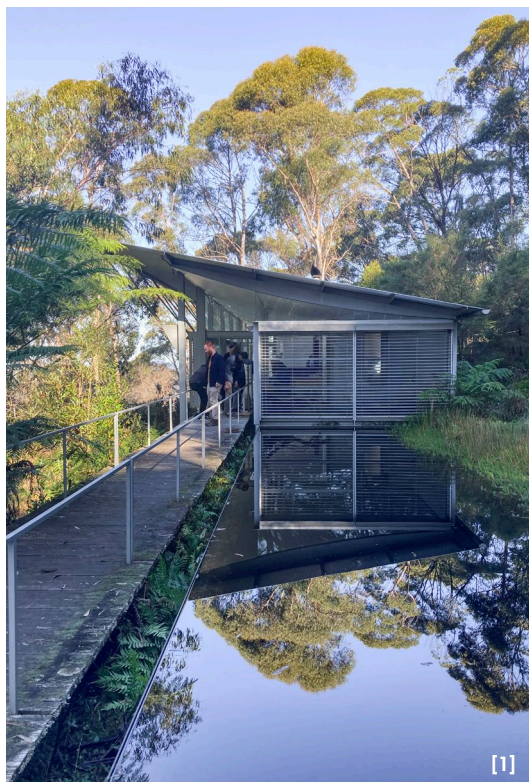


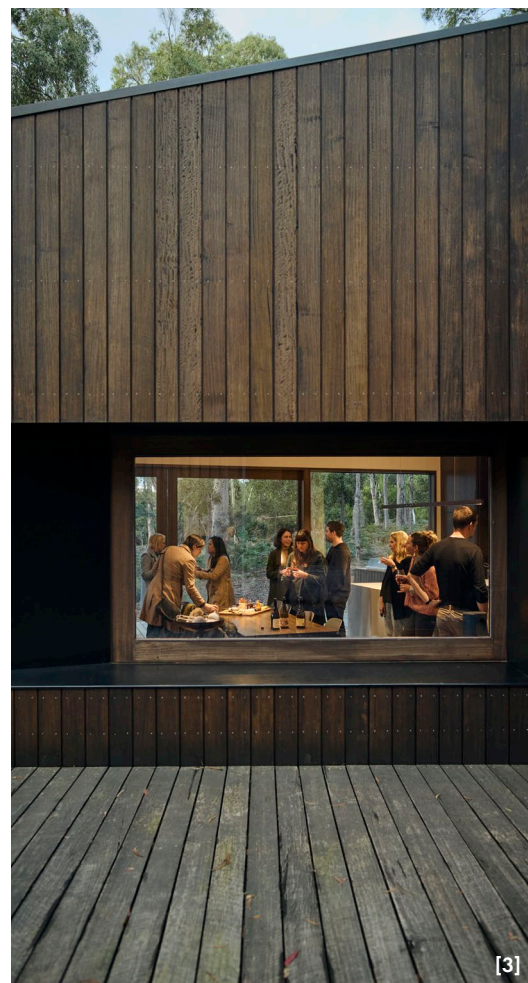
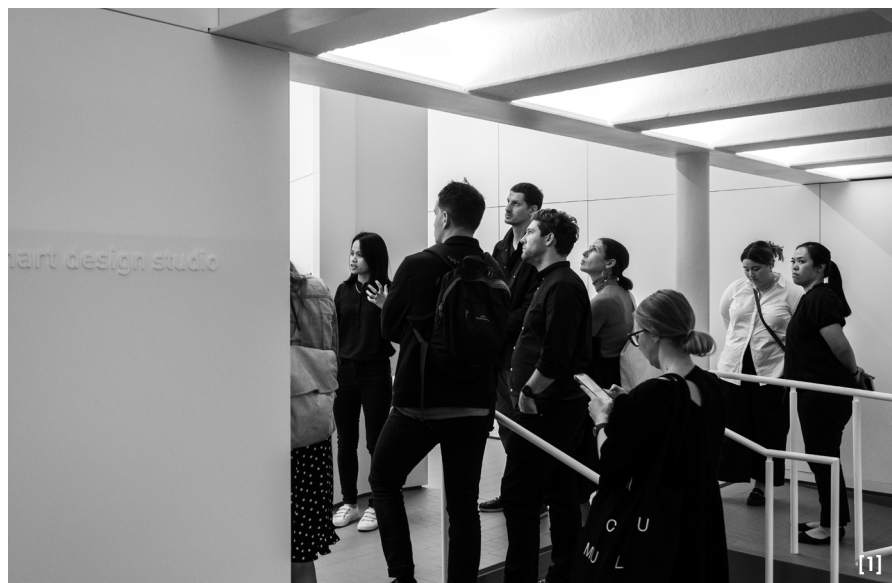
The next couple of days in Sydney saw a change in emphasis. There was a focus around practice visits; namely Durbach Block Jagers, Renato D'Ettore, Welsh Major and Smart Design Studio. At each location, we met with Directors and staff, and were given insights into the running of architectural businesses, with revelations both about challenges as well as highlights. From fees to councils, construction detailing to budgets, design experimentation and managing staff – no topic was too difficult or sacred to address. I found it interesting that even these practices, that I view as incredibly successful, are constantly adjusting, changing, growing and learning. The offer was extended by many of the practices – ‘Stay in touch’, ‘Come visit again’ – incredible generosity from some of Australia’s most revered practitioners.

Each evening at dinner, the conversations with fellow tour participants turned to the type of architectural practices that we saw ourselves leading, and the lessons that we felt had been imparted.

A design highlight during our time in Sydney was the meticulously detailed apartment by William Smart above his Smart Design Studio office. The delicately arched overlapping vaults contained a series of spaces which were dazzlingly beautiful. The paraphernalia of everyday life had been reconsidered and restructured so as to focus on the purity of space, material and light.

A cautionary covid test brought my Dulux Study Tour to an abrupt end after just a couple of days in Sydney. Fortunately I was the only one of the group affected. While in isolation I did have the unique opportunity of seven days in isolation to consider the experiences of the tour that had occurred.





GENEROSITY, AMBITION, COMRADERY, RELEVANCE

With the benefit of reflection, and time to recover from covid, the value of the Dulux Study Tour experience only becomes more apparent. The first local tour highlighted the strength of the Australian architectural community, and the comradery and generosity displayed by all. Knowledge is shared between practitioners with grace and goodwill.

I mentioned at the beginning the theme of 'ambition' – each practice we met and project we visited strives to do better, be innovative and experimental, and push architecture further. During discussions at dinner on the tour, we diagnosed this as a sense of 'permanent dissatisfaction' within many architects. However, this wasn't seen as a negative attribute, but rather that there is a real determination and desire in the architects we visited to do their very best – for their clients, the public, the communities

they are impacting, and for the landscape their architecture will become part of. It reinforces for me why this profession holds so much potential to ultimately make better places for us to live in.

The final theme of 'relevance' was obvious from the beginning – a local tour allows participants to draw parallels to their own practices and architecture as so many of the surrounding conditions are familiar. I suspect in years to come, I will return to the lessons learnt over these few days frequently and with fondness. The intertwined stories of Australia's First Nations Peoples were a particularly pertinent and unique thread to follow.

THANK YOU AND GOODBYE SEE YOU SOON!

My sincere thanks to the Australian Institute of Architects, and to Dulux for having made this tour possible. To Mai and Abbey – your organisational skills at herding our XL group between tight deadlines was incredible. Also to your caring and grace when I did become unwell, I am indebted. To Alison, Pete and Cam – thank you for your comradie and insights from a non-architectural perspective.

Finally, though, thanks must go to Keith, Madeline, Liz, Nick, Sam, Bek, Simon and Tahnee – brilliant travel companions, bright minds and lots of laughs. I'm sorry I wasn't able to say goodbye properly to you all, and I hope our paths cross again very soon. The Dulux Study Tour is an immense experience, and I feel humbled to have been part of such a group of peers.

Photos by author unless otherwise noted

P1 Cover

North East Tasmania

P2 To begin

1. Smoking ceremony at krakani lumi, by Taylor and Hinds.
2. The Tasmanian wilderness
3. Appreciating place, North East Tasmania

P3 Tasmania

1. krakani lumi, by Taylor and Hinds. Photo by Madeline Sewall
2. krakani lumi, by Taylor and Hinds. Cultural artefacts, wukulina cultural experience
3. krakani lumi, by Taylor and Hinds. Curved lined soffit.
4. Shearer's Quarters by John Wardle Architects. Photo Remi Chauvin.

P4 Tasmania

1. Captain Kelly's cottage by John Wardle Architects. Photo Remi Chauvin.
2. Captain Kelly's cottage by John Wardle Architects. Photo Remi Chauvin.
3. Captain Kelly's cottage by John Wardle Architects. Photo Remi Chauvin.
4. John Wardle. Photo Remi Chauvin.
5. MONA by Fender Katsalidis.
6. James Turrell's 'Amarna' at MONA

P5 Sydney

1. Green Square Library by Studio Hollenstein in association with Stewart Architecture and Hassell. Photo Alexander Mayes
2. Green Square Library forecourt by Studio Hollenstein in association with Stewart Architecture and Hassell. Photo Alexander Mayes.
3. Barangaroo House, by Collins and Turner.

4. Green Square Library and Plaza by Studio Hollenstein in association with Stewart Architecture and Hassell. Photo by Alexander Mayes.
5. Green Square Library and Plaza by Studio Hollenstein in association with Stewart Architecture and Hassell.
6. Smart Design Studio office, by Smart Design Studio.

P6 Sydney

1. Simpson-Lee House, by Glenn Murcutt.
2. William Smart.
3. Smart Design Studio Apartment by Smart Design Studio.
4. Smart Design Studio Apartment by Smart Design Studio.
5. Smart Design Studio Apartment by Smart Design Studio.
6. Renato D'Ettore explaining his model.

P7 Themes

1. Smart Design Studio by Smart Design Studio. Photo Alexander Mayes.
2. Shearer's Quarters and Captain Kelly's Cottage by John Wardle Architects. Photo Remi Chauvin.
3. Killara Bay House by Lara Maesele. Photo Remi Chauvin.

P8 Thank you

1. krakani lumi, by Taylor and Hinds
2. Group photo at Green Square Library, by Studio Hollenstein in association with Stewart Architecture and Hassell. Photo by Alexander Mayes.

