



Australian
Institute of
Architects

Marion Mahony Griffin
Prize Winners
1998 - 2022



The Marion Mahony Griffin Prize is awarded annually to acknowledge a female in the field of architecture for a distinctive body of work. Established in 1998 by the NSW Chapter, it aims to acknowledge the significant contribution of women architects to the profession across a number of industry platforms including architectural education, journalism, research, professional practice and theory, as well as for built architectural work.

The adoption of the name of Marion Mahony Griffin recognises her invaluable contribution to the combined effort of Walter Burley Griffin and Marion Mahony to the architecture of Australia.

We would like to acknowledge the First Nations people of the lands on which we live and practice, and to pay our respects to their Elders, past, present and emerging. We would like to acknowledge the 60,000+ years of continuous cultural connection to this land and its waters, by Aboriginal and Torres Strait Islander peoples, whose knowledge as Traditional Custodians is incredibly rich - its importance to the future of this continent and surrounding islands, for a shared, sustainable way forward, should never be underestimated.

Candidates should display attributes across the following criteria:

Displays personal and professional attributes befitting of the award namesake, eg adventurous, creative, original and independent thinker, cross disciplinary, collaborative, resilient.

Shows a broad participation and commitment to the profession, evidenced by activities such as participation in professional committees, juries, talks and lectures, teaching or other roles in higher education, and contribution to publications. A commitment to the development of others, whether through mentoring, sponsorship, education, or other means of support.

Influence and impact on the built environment through a significant body of work of five or more years.

A lack of previous formal recognition by or ineligibility for other awards.

1998 - 2022

Past Winners

1998	Dr Jennifer Taylor , LFRAIA	2010	Jan McCredie
1999	Anne Higham , LFRAIA, MICOMOS	2011	Caroline Pidcock , LFRAIA
2000	Joan Domicelj , AM	2012	Julie Cracknell
2001	Diane Jones , LFRAIA	2013	Professor Helen Lochhead , LFRAIA FRIBAHon, AIAHon AILA MPIA FAICD
2001	Christine Vadasz , FRAIA	2014	Bridget Smyth
2002	Dr Elizabeth Farrelly	2015	Justine Clark
2003	Louise Cox , LFRAIA, RIBA, FRSA, Hon JIA, Hon RAIC, Hon FKIA, KIRA, Hon FNZIA, Hon FCARM, Hon FAIA, Hon FUAP, AO, AM	2016	Professor Desley Luscombe , FRAIA
2004	Susan MacDonald , RIBA MP AI ICOMOS	2017	Jocelyn Jackson , FRAIA
2005	Beverley Garlick , LFRAIA	2018	Oi Choong
2006	Dr Anna Rubbo , LFRAIA	2019	Abbie Galvin , FRAIA
2006	Kim Crestani , FRAIA	2020	Noni Boyd
2007	Wendy Lewin , FRAIA	2021	Dr Kirsten Orr , FRAIA
2008	Andrea Nield , FRAIA	2022	Rachel Neeson
2009	Dr Catherine De Lorenzo		

1998

Dr Jennifer Taylor

Jury Citation

Jennifer Taylor has without doubt, created an outstanding body of architectural work in the areas of both architectural writing and education. She is one of the foremost pioneers in the study and recognition of Australian architecture.

As a lecturer and Associate Professor at the University of Sydney over a period of 28 years, she has instilled in her students a high regard for intellectual endeavour and a pride in Australian architecture. The consistent quality of her lectures and her bus tours of architects' houses in Sydney will long be remembered by architects. Like Marion Mahony, Jennifer has pursued her

career with relentless intellectual rigour and devotion. Whilst she has a worldwide reputation for her work, it could also be said that like Marion Mahony, she has not had the degree of acclaim her work deserves, due in part to her unassuming nature. Hopefully this award will remedy this situation to some extent. It is hoped that Jennifer will continue her research and writing for a long time to come.



'Like Marion Mahony, Jennifer has pursued her career with relentless intellectual rigour and devotion.'

Reflection

'I believe in living life to the full.'

Dr Jennifer Taylor
12 April 1935 – 7 December 2015

Vale Jennifer Taylor, ArchitectureAU

Indesign Luminary: Jennifer Taylor, Indesign Live

Obituary: Jennifer Taylor, Architecture Bulletin

Remembering Jennifer Taylor, archiparlour

1999

Anne Higman

Jury Citation

The Marion Mahony Griffin award for 1999 has been awarded to Anne Higham, from State Projects of the NSW Department of Public Works and Services, in recognition of her work as stonework coordinator within the Heritage Group of State Projects.

She has brought both passion and innovation to the role. Following the repair of several individual stone buildings in the 1980s, a long-term program was established for the repair of major government sandstone buildings within NSW.

Since then she has been involved in a number of scientific investigations related to the project and these investigations are leading the industry in terms of sandstone research. She also has been involved in local and international conferences where the industry has been informed of her work.

Anne's passion for stone is also conveyed to students in her lectures at various universities. Her students are enthralled by her enthusiasm.

Anne is currently assisting in the production of an educational video to record the work of the equally inspirational Public Works stonemason George Proudman. It is expected to reach a much wider audience. In 1993 Anne Higham and the Heritage Group won the Institute Greenway and Lachlan Macquarie Awards for the Stonework Program. The Stonework Program has attained such a distinction through dogged perseverance, an innovative application of economics and technology, and an architect's love for the stone buildings of Sydney.



'An architect's love for the stone buildings of Sydney.'

Reflection

Anne was the recipient of sixteen State and National Awards over a 47 year career. Anne has had extensive experience in all aspects of architectural design and project management as project architect as well as experience in all aspects of town planning, urban and landscape design, environmental planning, heritage management and conservation projects including economic appraisal, plus documentation, contract supervision, construction management and project management.

Architectural projects include office buildings, library buildings, sports and recreation buildings, old peoples housing, commercial and industrial buildings, low, medium and high density housing, shopping centers, supermarkets, schools and education institutions in addition to interior design and restoration work. Client relations experience ranges from federal, state and local government departments as well as dealing with private, corporate and quasi-Government institutions.

Anne Higham is a specialist in the conservation of historic buildings who worked for the NSW Department of Public Works and Services from 1987 to 2003. The 1999 Marion Mahony Griffin Award recognised her work as stonework coordinator with the department, developing a long-term strategic plan for the conservation of government sandstone buildings in NSW.

She undertakes research and technical advisory services and has extensive experience in heritage conservation.

She worked until her retirement in December 2011 as the heritage architect for the NSW Chapter of the Australian Institute of Architects and as a specialist stonework advisor to conservation consultants and government departments.

2000

Joan Domicelj

Jury Citation

This year the jury has selected Joan Domicelj to receive the Marion Mahony Griffin Award. Joan's work reflects a long commitment to the built environment as a democratic site of creativity and social responsibility, carried out in national and international arenas. In this she is an inspiration and a role model to professionals and lay people alike. Joan is a heritage advisor and cross cultural mediator. She graduated in architecture at the University of Sydney with first class honours and was awarded the University Medal. Following this she studied urban design at the University of Edinburgh. Her work has since developed in several different areas and in each her work has been distinctive. Joan is also a former assessor in the Land and Environment Court.

Joan Domicelj has taken a significant role on many state, national and international committees of the built and natural environment. While a member of the State of the Environment Advisory Council of NSW

and the Heritage Council of NSW, she redefined the ways in which we think about heritage evaluation, emphasising the links between the cultural, natural and socio-economic environments and change. She has taken these ideas into national organisations such as the Australian Heritage Commission and ICOMOS Australia, as well as international organisations like International ICOMOS and ICCROM. Joan has successfully argued for a major rethinking of the role of the built environment by developing new ways of understanding the past. She has been a member of the Australian Heritage Commission, chair of ICOMOS Australia and Vice-President of ICOMOS Paris and is currently Australia's delegate to ICCROM.

As a teacher of architecture and planning in the 1970s she introduced the ideas of ecological thinking to these disciplines. Joan continues to lecture on heritage matters at universities and conferences worldwide



'Any gender concerns are ones of human rights, not capability.'

Reflection

She is appreciated for her intellectual generosity and her ability to help others realise their capacities.

As principle consultant, chief editor and co-author, Joan Domicelj worked on the two world heritage nominations for the Sydney Opera House 1995-96, and the Greater Blue Mountains, 1998. The nominations deal with the built, cultural and the natural environments and have been widely praised for setting new standards of argument and presentation, and have greatly enhanced appreciation for these places.

This award celebrates an outstanding career, and the consistent application of a humanistic and ethical approach to the environment.

Architecture led me to urban design, planning and then, inevitably perhaps, to cultural and natural ecology – just as for Patrick Geddes and both Marion Mahony and Walter Burley Griffin, long before.

All those fields are about 'Understanding the place' (to reference JS Kerr, 'The Conversation Plan'), including its physical evolution, its climate, its biology, its botany and its people, in depth, before entering the excitement of creativity in response to it and the custodianship of its development at any particular point of time.

In my long experience, women and men have shown the same capacity for the thoughtfulness, imagination and inspiration required. Any gender concerns are ones of human rights, not capability.

2001

Christine Vadasz



'Architecture has given me the most rewarding life, and I feel blessed.'

Jury Citation

The Marion Mahony Griffin Award differs from other Institute awards in that it recognises a distinctive body of architectural work carried out over a period of at least five years. The award recognises that a 'body of work' may take various forms, for example in 'the area of architectural journalism, research, professional practice and theory as well as for built architectural work.' Consideration is also given to whether the nominee has a philosophy or approach in sympathy with that of Marion Mahony Griffin's own work.

This year's jury comprised of Shelley Indyk, Beverley Garlick, Anna Rubbo, Kirsten Orr, Joan Domicelj and Adrienne Kabos. This year two distinguished practitioners share the award: Christine Vadasz and Diane Jones. In the view of the jury, both meet the criteria in different but complementary ways and demonstrate a breadth of professional accomplishment.

Christine Vadasz lives and works in Byron Bay, and is the recipient of a number of design awards including the NSW President's Award (1984) and the Architecture in Environment Award (1999). Her practice has been mainly domestic. Organic and sustainable principles developed in residential design were later applied to award-winning tourist developments, and to her teaching and lectures.

Reflection

Like Marion Mahony Griffin, Christine and Diane have worked collaboratively to achieve better results, have made a practice of helping recent graduates and students learn their profession, and have achieved excellence in a profession which is still to a considerable degree a man's world.

I began studying architecture in 1964 in Adelaide. I totally loved it! But it was a struggle with only two girls to 70 boys, plus all the lecturers were male. It seemed normal then but I was constantly harassed. I was told that I was wasting space by being there - I'd only get married.

After graduating, I went to Sydney and worked with builders and carpenters, doing renovations and landscaping. I was determined to understand all aspects of my work beyond the office desk.

Architecture has given me the most rewarding life. From living where I want to live, building my own home, travelling to beautiful places, making good friends

2001

Diane Jones

Jury Citation

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Diane Jones is an associate at Peddle Thorp and Walker, where she has worked since 1990. Within this large corporate office, she has established a small studio working primarily in the field of civic/public buildings and masterplanning. She has a sustained interest in architectural conservation and contemporary design in public architecture.

Like Marion Mahony Griffin, Christine and Diane have worked collaboratively to achieve better results, have made a practice of helping recent graduates and students learn their profession, and have achieved excellence in a profession which is still to a considerable degree a man's world.



'Empathy, evidence-based research, design-led innovation, and multi-disciplinary collaborations.'

Reflection

Clear design intentions realised in all aspects of a project frame Diane's approach to practice. Specific to each project, these intentions are informed by empathy, evidence-based research, design-led innovation, and multi-disciplinary collaborations, all guided by a strong sense of responsibility to the wider community and environment.

In addition to practice (Executive Director of PTW Architects since 2014), Diane is an adjunct professor, built environment UNSW, co-convenor of the Court of the Future (research) international network and has begun a practice-based PhD.

Diane is committed to advancing active interactions between the profession, industry and universities. Her team has undertaken the role of principal industry partner for five ARC Linkage grants which have tested empirically the influence of architecture on people's wellbeing and cognitive abilities.

Diane contributes to professional, industry and government committees and advisory panels. Recent and current appointments include UDIA Seniors Living and Alternative Housing Committee. Diane is an invited member of the NSW Government Architects Design Review panel and the Advisory Council BE UNSW.

2002

Dr Elizabeth Farrelly



'Elizabeth captures the joy and delight of architectural and urban space in words.'

Jury Citation

The Marion Mahony Griffin Award is an important award acknowledging the significant and varied role women play in the profession and art of architecture. It differs from other Institute awards in that it recognises a distinctive body of architectural work carried out over a period of at least five years. Consideration is also given to whether the nominee has a philosophy or approach in sympathy with that of Marion Mahony Griffin's own work.

This year's jury comprised Kirsten Orr, Beverley Garlick, Diane Jones, Adrienne Kabos, Christine Vadasz and David Brown.

The jury has selected Elizabeth Farrelly to receive the Marion Mahony Griffin Award this year. Elizabeth is a Sydney-based writer and professional critic who has contributed almost 20 years' architectural criticism to the *Architectural Review* and the *Sydney Morning Herald*.

Just as Marion Mahony Griffin conveyed a sense of delight in architecture through her design and drawings, Elizabeth captures the joy and delight of architectural and urban space in words.

In Sydney, Elizabeth stands out as an intelligent voice in the debate about the quality of the city and its buildings. She writes about often controversial and complex issues with wit and grace, providing valuable insights and engaging equally with the profession, the public, politicians and bureaucrats. Elizabeth is prepared to take a strong stand in her pursuit of excellence in the built environment: she is more than happy to confront those who run for the writ in preference to engaging in debate. She has also made significant contributions through her political activities, teaching and speaking engagements.

Reflection

Australia is extraordinarily urbanised, even within a rapidly urbanising world. Yet we continue to make cities in a way that both intensifies climate change and renders us more vulnerable to its effects – fire, flood and drought. Our metropolitan cities and even our sweet regional towns are still doing sprawl, devouring precious farmland for housing. Our governments, meanwhile, bellowing the INFRASTRUCTURE! war cry, foster more and more private motorways, encouraging this fossil-fuel folly in order to line the pockets of the toll-road operators.

In so doing they destroy public institutions, degrade public parks, sell public assets, flog public housing, degrade public transport and allow corporate profiteers to exploit public land. Reducing delight in our neighbourhoods and amenity in our streets and squares, they strive, it would seem, to tip us into extinction crisis.

Modern cities embodied the triple fallacy that land, energy and air were limitless and costless. The neo-Liberal mindset, within which we self-conceive not as citizens but as consumers, wants us to obsess over our rights and desires but ignore our civic duties in order to intensify that dangerous solipsism. This must change, before it is too late. Against this damaging mentality my latest book, *KILLING SYDNEY*; the fight for a city's soul, offers paths of resistance.

KILLING SYDNEY; the fight for a city's soul is published by Picador Pan Macmillan in April 2020.

2003

Louise Cox

Jury Citation

This year the award goes to Louise Cox. Louise's distinguished career is marked by achievement in three distinct areas of architectural endeavour; professional practice; contributions to the profession through active participation in the Institute, the Board of Architects, and other state and national committees; and the advancement of architecture in the international arena. In all she has excelled.

Professional practice: Louise's career in practice spans some 34 years during which time she developed skill and expertise in building procurement, documentation and coordination of the construction process. She is an avowed team player as well as a team leader, and acknowledges the pleasures and benefits of the mutual exchange of knowledge and skills. She thinks of herself as a strategic planner and builder. Her career in practice was primarily in the office of McConnel Smith and Johnson (1968-1997), where from 1980 she was a director.

Contributions to the profession: Louise Cox has a remarkable record of service to the profession. She was the first woman to become the National President of the Institute (1994-1995), and the first woman NSW Chapter President (1988-1990). She has served on almost 30 state and national boards or committees in a range of professional

areas. Through this work, Louise has acted in the interest of the profession and the public it serves. Most recently, through DOCOMOMO as well as the Institute, she has become involved in national heritage. In her own words she has sought to 'give back to the profession that nurtured her.'

International Work: Louise was elected as the Union of International Architects Councillor for Region IV (Asia and Oceania) in 1996, and since 1999 has taken a key role in the development of UNESCO-UIA Charter for Architectural Education and the associated Education Policy Paper. The Charter addresses urbanisation as one of the most pressing global issues, and challenges universities to educate students so that they can contribute to a socially and environmentally sustainable built environment. Since 2000 Louise has also contributed to the UNESCO-UIA Validation System, which together with the Education Policy was ratified at the 2002 XXII UIA Assembly in Berlin. In 2002 Louise was elected UIA Vice President for Region IV.

Louise has been indefatigable in her dedication to architecture and architectural education. She brings persistence, enthusiasm, vision and not a little humor to her work. She will no doubt continue to forge new territory.



'Louise brings persistence, enthusiasm, vision and not a little humour to her work.'

Reflection

Australia's First Nations people have shown us the way regarding caring for our country, our rivers and our forests etc. To date we are still not listening properly and what did we get this summer? Terrible forest and grass fires on top of the country being completely disabled by drought, the like of which has not come together for a long, long time. Now we have dust storms and floods as well in the same areas.

Why did the British when they first landed in Eastern Australia think the countryside was like a big English park, while our First Nations people managed the landscape to provide food, to catch fauna, to provide a good balance, using systematic slow burning techniques in winter?

We must all listen and learn and go forward together. 60,000 years of experience is a great legacy to follow and we all have much to learn.

Through working with UN-HABITAT I learned and now understand that architects have a great responsibility to act as a catalyst to empower others to move forward and regain their place as equals in society. A little encouragement and sharing of knowledge goes a long way to move all societies forward, to respect and to learn from each other. The more we share the more we learn and the better we can all create sustainable environments.

2004

Susan MacDonald

Jury Citation

Amongst a field of strong and impressive candidates, the jury selected Susan MacDonald, Assistant Director of the Heritage Office of NSW for the 2004 Marion Mahony Griffin Award. Susan is a passionate advocate of high quality outcomes in the built environment, and is a facilitator and role model in heritage spheres not only within NSW, but also at an international level. Author of many informative and practical technical publications for the heritage industry, she promotes the preservation of architecture from the second half of the 20th century – a timely initiative.

Trained as an architect at the University of Sydney, where she also obtained a degree in fine arts, Susan has a masters in conservation studies awarded jointly by ICCROM Rome and the University of York. She is admired for her creative leadership and an ability to reflect and act with wit, style and a no-nonsense manner. A generous mentor to colleagues, she provides an outstanding role model of a working mother in a demanding executive position, with a strong commitment to the public good. Whilst fulfilling her role as a senior architectural conservator at English Heritage, Susan was secretary of DOCOMOMO UK between 1991-98. She was also a visiting lecturer at the Architectural Association (Conservation) and the Institute of Advanced Architectural Studies at York, and has presented at a number of international conferences. Susan returned to Sydney and joined

the newly restructured Heritage Office in 1998. Since then she has been involved extensively in policy making, and is able to communicate with politicians, architects, builders, local council, archaeologists and colleagues at all levels. Susan brought a consciousness of 20th century heritage to an organisation that was yet to examine more recent buildings. She initiated interest in the cultural values of whole landscapes that have been created by, and evolved in response to, human activities. Susan also brought to the Heritage Office an understanding that concepts of sustainability could be applied to built heritage as well as natural environments. Susan's appointment as Assistant Director in 2003 has ensured that these approaches have continued to be nurtured within the Heritage Office and Heritage Council. In this role she has worked on improving safety, accountability and flexibility of the working environment, supporting women's issues and other progressive programs within the workplace. She continues to foster an open, consultative, objective and rational approach to managing assessments with her stated aim of 'taking the community with you'. Susan has initiated many significant projects, such as the State Heritage Register Listing of the Sydney Opera House. Susan is intent on disseminating knowledge, especially with regard to engendering respect and acknowledgement of the past in developing the future. The impact she has already made is significant and we look forward to what the future holds.



'Passion for the historic environment and its stewardship.'

Reflection

My lifelong passion for the historic environment has been core to my thinking about contemporary design and how it can shape our world. My current role at the Getty Conservation Institute is a culmination of previous experiences working as an architect and in public sector heritage organisations in Australia and England. This has brought me into contact with the multitude of professionals and communities that work together to influence change in the built environment and has provided for a rich and rewarding career. This work has provided incredible opportunities to work at the policy level and in practice, to foster vision and undertake research, to write, to spend time in the field and to engage in training future generations of built environment professionals. The role and scope of architecture as a professional pursuit and as a vehicle for sustainable change is something I intend to continue to explore, and I am continuously thankful that I found it.

I have been fortunate in having many important role models and mentors, from the strong women in my family to the inspiring women that have touched my professional life, including many fellow MMG winners, and of course the men in my life, who have made it all possible.

My present work takes me to many extraordinary places around the globe, where I am constantly reminded that our interactions represent a mere speck in the life of such places. Our actions thus need to be humble, to acknowledge our momentary presence and to touch the ground lightly, with care, beauty, compassion, creativity and most of all with respect for the ingenuity of humankind.

2005

Beverley Garlick

Jury Citation

Beverley Garlick is the recipient of the 2005 Marion Mahony Griffin Award. She is the director of Beverley Garlick Architects and for more than 30 years has been committed to serving the profession and promoting the participation of women in architecture in Australia,

Beverley's dedication to architecture is remarkably similar to Marion's and she has made what Marion calls 'the greater effort'. In addition to juggling the demands of a busy, small practice, Beverley chairs the SEPP 65 Design Review Panel for the Southern Sydney Region, is a NSW Chapter Councillor, chair of the NSW Education Committee, a regular mentor of various state and national visiting panels to schools of architecture, and a frequent contributor to the Architecture Bulletin. As chair of NSW Education Committee, Beverley has been instrumental in involving practitioners on the committee. Her committee has streamlined the reporting process for state visiting panels, developed the architectural education debates that often pit practitioners against academics, and has recently established a sub-committee to look at architectural research with emphasis on research related to practice.

In 1994, Beverley was the first woman to receive a NSW Chapter award in a non-residential category for her role as project architect for Petersham TAFE. The recognition conferred by this award was hard won.

For Beverley, as a young female architect working in a predominantly male NSW Government Architect's Branch, her experience was that she had to be determined and prepared to challenge her colleagues in order to retain control of the project from design to completion. At a time when the feminist movement was probably at its height, the Sydney Morning Herald reported her award and made much of the difficulties faced as a woman: first she had to convince the department that she was capable of managing on site and could arrange suitable care for her child, then she had to cope without the support normally provided to architects embarking on a major construction project for the first time.

Beverley is a staunch supporter of women in the architectural profession, chairing the Women in Architecture Task Group from 1996-1999, representing the group at Chapter Council and agitating for greater involvement of women on Institute committees. She established the 'Talks x 2' series and, with the support of David Brown, was also responsible for inaugurating the Marion Mahony Griffin Award. One hopes that young women starting in the architectural profession today do not take for granted the opportunities they enjoy and continue to strive for equality when difficulties arise. One hopes also that men recognise the advantages of allowing women to contribute fully to the architectural process and profession because the benefits are mutual. Beverley is a very deserving



'Beverley's work is responsible for inaugurating the Marion Mahony Griffin Prize'

Reflection

When you start a new job and you have a bare site and a bare drawing, that is the most exciting thing. That keeps me going; I always love that process of design.

Whilst you are doing all these other things in practice, I do really love designing and drawing. To have a client that is happy is the most satisfying thing. The best projects are when you've got a good client, a good architect, a good engineer, a good everything else and they all work together.

During my time as chair of the Women in Architecture Task Group, according to an Association of Professional Engineers, Scientists and Managers Australia (APESMA) survey in 1996, 15 per cent of Institute members were women, approximately seven per cent of registered architects were women, not many women had their own practices, there were very few women in managerial positions in larger practices, and their remuneration was substantially lower.

On the positive side the percentage of women graduates in 1996 was 41.5 per cent. At that time it suggested women architects were nowhere near to fulfilling their potential capabilities.

The Women in Architecture Task Group was established by Kaye Remington in 1995 as a means by which more women could become involved in the Institute of Architects and have more voice in the profession. Intended to be a group with a limited life, until such time as women architects are fully represented in all aspects of the profession, the objectives of the group were to investigate more thoroughly the situation of women architects in the profession and to take measures to increase their involvement and representation. Happily much has changed since 1996 and although we continue to strive for improvements much progress has been made.

2006

Dr Anna Rubbo

Jury Citation

This year, two candidates were particularly outstanding, contributing in distinct ways through the aligned fields of education and practice. The common thread in both candidates was their commitment to the social and cultural dimension of architectural practice; foregrounding the capacity of this profession to contribute to social justice and welfare. We have decided to award them both.

Dr Anna Rubbo's multifaceted career is outstanding and has been progressively developed through her wide ranging contributions to architectural education. Anna's work combines architecture, culture and participatory practices in cross-cultural and global contexts. This has particularly been demonstrated by way of:

- taking strong, relevant social agendas and real clients into design studios.
- participating in a UN task force concerned with the living conditions of slum dwellers.
- taking related international social agendas further afield through the Global Studio in Istanbul, Turkey in 2005 and Vancouver, Canada in 2006.
- setting up and running the thought provoking and enriching Thursday Night Talks that have been offered free to students, staff, architects and the general public since 1995.

- being a founding editor of the Architectural Theory Review (with Adrian Snodgrass) which has provided much needed space for the promotion of theoretical architectural issues in Australia.

Working within the tertiary education sector, Anna has successfully grappled with contemporary administrative and budgetary pressures. These difficulties have not deterred her from pursuing her ideals, instead, they have inspired interesting approaches. Anna has created many opportunities to collaborate with colleagues, students and architects from institutions across Australia and internationally. This has enriched the content of the projects and the involvement of the participants. Additionally, Anna is a recognised scholar of Marion Mahony Griffin - her research in this area has helped to ensure Marion's more accurate recognition in Australia and the USA. Anna cites a sympathy with Marion's approach to life and her philosophy, and feels that she similarly continues to extend herself and challenge her comfort zone in the pursuit of her ideals. In her capacity as a senior female academic in this state, Anna has contributed to the education of many architects. She has been a strong supporter of women in the profession of architecture and is a friend and mentor to many. Her impact on the profession of architecture has been and continues to be very positive and deserves the recognition of the Marion Mahony Griffin Award.



'What initially drew me to MMG was her ability to speak truth to power.'

Reflection

Since receiving the MMG Prize I have undertaken a number of projects that have in diverse ways brought me back to MMG's ideas and thinking. In 2015, the Elmhurst Historical Museum in Chicago invited me to develop an exhibition on MMG. This allowed me to re-purpose several decades of academic publishing on MMG for a general public.

What initially drew me to MMG, and which I highlighted in the 2016-17 exhibition, were her forthright opinions about environmental sustainability and creative collaborations, her ability to speak truth to power, and some of her big picture thinking. Anticipating the personal is political is professional MMG believed 'One of the greatest schools for thinking is one's friendships.' I couldn't agree more.

Three collaborative projects owe something to MMG's thinking: the 2005-12 Global Studio, a 'think-and-do-tank' that encouraged design students and

professionals from over 35 countries to 'partner' with the urban poor so that as professionals they might work more effectively with underserved communities; the People Building Better Cities exhibition (2013-15) that took Global Studio and its approach to ten countries and 18 cities, and my current project, Accelerating the SDGs through the Local Project Challenge which profiles 110 local projects from 39 countries that engage with the Sustainable Development Goals.

LPC awards were announced at the 2020 UN Habitat World Urban Forum where, for the first time, there were more women speakers (56%) than men, and gender equality in cities was covered extensively. With 70% of the world's population expected to live in cities by 2050, the changing role of women and climate change, SDGs 5 (Gender Equality) 11 (Sustainable Cities and Communities) and 13 (Climate Action)

2006

Kim Crestani

Jury Citation

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Kim Crestani is a dynamo of energy and enthusiasm, who has shown through her trail-blazing career how women can positively impact on the profession in their own way. Her contributions have been diverse including: private practice, teaching at all of the architecture schools in Sydney, and participating in the Institute, other professional groups and government advisory panels. Kim has always taken a unique path, ensuring that the achievement of affordable, quality design is at the forefront.

After Kim graduated from architecture in the mid-1980s, she set up her own practice in Parramatta to bring good design to the western suburbs of Sydney. She has built on this contribution through her participation as an advisor on the Inner West Council's Design Review Panel on residential flat buildings and SEPP 65 legislation. The advice from these panels has been instructive

not only for the proponents of the designs submitted but also for the council's assessment staff and elected representatives. In the early-1990s when the architecture profession was in recession, Kim, as a NSW Chapter Councillor, created the small practice network. This group, which has continued to grow and strengthen, provides a relevant way for architects running their own small practices to connect with others and share experiences and information. Kim's office is based on the principles that: there should be good life/work balance; each member of the office (or family) should contribute to the outcomes that she 'choreographs'; and they should be producing quality design for affordable prices to enrich people's lives. Her many long-term staff, two Institute merit awards for low budget projects, and multiple HIA and MBA awards demonstrate her success in this area. Several of these awards were given to projects Kim developed herself - showing her ability to walk the talk when she wants to see her ideals realised. Kim's latest venture - the Pod System - reveals her progress in bringing streamlined, affordable design to a wider group of people.

Kim has been an important mentor to many young female architects. She is a strong role model in both her practice and teaching. Her relative youth bodes well for continuing influence and we consider her well deserving of the Marion Mahony Griffin Award.



'A dynamo of energy and enthusiasm, who has shown how women can positively impact in their own way.'

Reflection

Time certainly passes so quickly. The past 14 years have been incredible. My practice and way of working in the profession has morphed into what I now call a 'portfolio career'. I have come full circle: setting up my original practice at Parramatta in 1984 when there were very few architects, then being appointed to the Parramatta Central Planning Panel in the 1990's, and now Parramatta's first City Architect. This role has been extraordinary with the completion of some 25 + Design Excellence Competitions, including Parramatta Square, the new Civic, Cultural and Community Building and the Aquatic Centre. My mother asked me 'When will Parramatta be finished?' and I said 'Never'. Architecture is an amazing profession where it is an honour to work with incredible International and Australia-based architects as entrants, Jury members and advisors, to ensure the City of Parramatta evolves. In February 2019, I was appointed to the competition jury for the Powerhouse Precinct and will be on the design integrity panel for the duration of the project.

I have been a senior executive in the NSW Public Sector; the principal manager Architecture and Station Precincts for the North West Rail Link Project. I am a member of the Design Review Panels for Sydney Metro; both Stadiums in Parramatta and Sydney; Westconnex; Brisbane's Cross River Rail and recently Western Sydney Airport Design. For the private sector, I have been appointed to the design excellence jury for Atlassian's Sydney Headquarters at Central. In 2016 I was awarded the UTS Alumni Award for Excellence UTS Design, Architecture and Building Faculty and was proud to deliver the Occasional Speakers address to UTS Graduates in 2016. The past 20 years have been amazing: one of six practices to design Newington Village for the Sydney Olympics; working in the NSW Premiers Office for the NSW Nation Building + Jobs Plan Taskforce; being in the ABC television series 'In the Mind of the Architect'; and guest on Radio National's The Comfort Zone. I look forward to the next chapter of this career and to promoting the highest quality built form and public domain.

2007

Wendy Lewin

Jury Citation

Wendy Lewin is a registered architect in NSW and Victoria and an associate of the Institute. Her body of work to date, represents a distinctive and multifaceted contribution, delivered through the practice of architecture, involvement in architectural education and service to the architectural profession. Wendy has been engaged in the design and production of architectural projects for 27 years.

She began her career at Ancher Mortlock and Woolley Architects (1979) and was Associate Director, 1983-86. She worked on large-scale developments across a range of building types. She co-founded Lewin Tzannes Architects in 1986. As director, she was in charge of numerous residential and commercial commissions, taking particular interest in material refinement and detailing of architectural components, including furniture elements. In 1993, she established her private firm, Wendy Lewin Architect, and for the past 14 years has worked as a sole practitioner and also in association with Glenn Murcutt. Collaborative practice has allowed Wendy to engage with larger scale projects and public programs. She and Murcutt were co-designers of the Arthur and Yvonne Boyd Centre (with Reg Lark), their own house in Mosman, the Education Centre for the University of Wollongong at Moss Vale, and Lightning Ridge Opal and Fossil Museum. The collaboration between Glenn Murcutt and Wendy Lewin is a productive one.

Their dialogue and exchange during the design process is facilitated by their working methods. They are both known for their exceptionally fine pen and pencil drawings, a mode of architectural documentation that is now quite rare. A highly skilled producer of drawings - in ways not dissimilar to Marion Mahony Griffin - Wendy prepares a substantial number of working drawings.

These information rich documents, capture her interest in the discovery and detailed description of 'how everything works'. Wendy has a long-term involvement in architectural education. Her emphasis on materiality and 'making' are noteworthy. Wendy's two-fold expertise as practitioner and educator underpins her recent appointment as a member to the advisory committee for Masters Degree Design Program Sustainability Stream at the University of Sydney. Wendy has contributed actively to the profession, serving as a jury member for Institute Chapter Awards in 1982, 1984, 1989 and 2001, and mentoring young architects. Past students attend to her encouraging yet challenging criticism, and ability to motivate and guide the development of imaginative, elegant and workable solutions. Since 2004, in her role as a founding member of the Australian Architectural Association (AAA), Wendy has made an important contribution to the promotion of architectural discipline. She is currently the Vice President of the AAA. Wendy Lewin brings integrity, commitment, rigour and modesty to her professional work and is generous in the sharing of her knowledge - qualities that characterise this award's namesake, Marion Mahony Griffin.



'Ability to motivate and guide the development of imaginative, elegant and workable solutions.'

Reflection

Wendy Lewin is a fellow of the Australian Institute of Architects and currently heads her own architecture studio. Since graduating in architecture from the University of Sydney she has held leading positions in private practice and is the recipient of State, National and International awards for her built work and contribution to architecture, education and the profession. Her projects include residential, mixed use, cultural and educational facilities. She contributes to the public discourse on architecture through her varied advisory and curatorial roles - national symposiums, and national and international exhibitions - was a creative director for the 2008 Australian exhibition at the Venice Architecture Biennale and curator of the 2018 Architecture Exhibition at the Mori Sky Gallery, 'Australia Now' 2018, Tokyo,

for the Department of Foreign Affairs and Trade.

Wendy is committed to design education and for over 30 years has taught at various universities including the University of Sydney, UNSW, UTS and was a visiting professor at Hong Kong University. She has chaired and participated in numerous state, national and international architectural design competition juries, including most recently the Powerhouse Parramatta design competition, and has been appointed to the Design Integrity Panel for the life of this project. In

2008

Andrea Nield

Jury Citation

Since completing her Bachelor of Architecture degree at the University of Sydney in 1976, Andrea Nield has been continuously involved in the design and implementation of a broad range of national, and more recently international, architectural projects. For more than 25 years Andrea worked within the framework of both large and small architectural studios. She began her career at Lawrence Nield and Partners and held the positions of secretary and director from 1975 to 1998. In 1998 she co-founded Andrea + Lawrence Nield. Until 2003 the substantive focus of her work was the realisation of hospitals, schools and community health facilities within the urban context of Sydney and its greater metropolitan area. Since that time Andrea has drawn on her extensive organisational and architectural experience to direct large-scale humanitarian design programs. She is one of the few architects in Australia who is professionally involved in this field. She works in areas where resources are scarce, and innovative and sustainable design practices can make significant differences to people's lives.

She became the NSW Director of Architects Without Frontiers in 2003 and in 2006 became the founding director of Emergency Architects Australia. Andrea works in an open-space model of business and practice, where a diverse community of participants are connected to designers, architects, engineers and allied non-government organisations around the

world. Responding to the real needs of endangered communities, her work involves advocating good design as an important element in humanitarian public policy. She also develops disaster mitigation strategies and coordinates the design and implementation of building programs. Emergency Architects are on the ground as soon as a country asks for emergency assistance - they survey building damage and provide cost evaluations for reconstruction. Emergency Architects stay with the project, working with local professionals and communities to ensure the work is executed correctly and transparently. Although chronically under-funded, their mentoring and training programs ensure sustained achievement in the field.

Following the 2006 Boxing Day tsunami and the earthquake in the Solomon Islands, Emergency Architects Australia recruited architects to work in Sri Lanka, Pakistan and Java, secured funding for the construction of 260 houses in Aceh, and designed prototypes for infrastructure and schools in the western provinces of the Solomon Islands. It is this latter period of work in particular that has brought distinction to Andrea's reputation and to her contribution to the architectural discipline. In awarding Andrea Nield the 2008 Marion Mahony Griffin Prize, the jury recognised her significant commitment as an architect and advocate for humanitarian programs in architectural practice.



'Architects can play a vital role in providing assistance for post disaster recovery and help rebuild our communities.'

Reflection

Women have studied architecture, often against their teachers' or parents' wishes, as I did. Studying architecture at The University of Sydney, I had to drive taxis and work in restaurants, to pay my way. On graduating I joined the City of Sydney office in Pyrmont at the moment of great change in the city. Despite the fact that I was pregnant, which at that time usually meant a woman had to take leave or resign, I was supported for the job by a senior male planner at the City. In Pyrmont I championed industrial buildings and together our team saved both the hydraulic pumping station and the building that became the Powerhouse Museum. In 1973 Lawrence and I started Lawrence Nield and Partners in Balmain.

The Asian tsunami triggered my interest in helping people in emergencies. I envisioned that Emergency Architects Australia (EAA) – allied with Patrick Coulombel's newly formed French equivalent 'Architectes d'urgences' – could assist in the Pacific region after disasters, providing architectural solutions for post disaster recovery and sourcing

international funding. The process was to work with local people as they knew local materials and had building knowledge but needed financial support and assistance with better ways to build back stronger with the knowledge of safer earthquake structures.

I started EAA with generous support from the City of Sydney. Engineers provided pro-bono construction assistance, first in Banda Aceh after the tsunami, then in Java, the Solomon Islands, Timor Leste and Papua New Guinea on EAA reconstruction projects.

Significantly we were called by the community of Narbethong in Victoria after the Black Friday fires to assist them build a community centre, so that the community could stay together. BVN agreed to provide architectural services pro-bono and the building received an Institute award.

I thank the many individuals and practices that worked far beyond the call of duty or fees.

2009

Dr Catherine De Lorenzo

Jury Citation

Dr Catherine De Lorenzo is a Senior Lecturer at The University of New South Wales and has been teaching architecture students since 1975, joining the faculty of the built environment in 1987. Her professional contribution represents a distinctive and multifaceted approach to architectural education focused on community-based and interdisciplinary design studios.

In her various leadership roles within the faculty, she has used her cross-disciplinary strengths to mentor colleagues and postgraduate students. She is an informed and incisive critic and writer on architecture and has been published widely. Through her research and writings she has presented her understanding of architecture, and urban art and design to readers in many disciplines.

Dr De Lorenzo was a founding member of the Creative Village Committee (1990-1995) of the then Arts Council of NSW. She also helped devise and run complementary interdisciplinary studios for UNSW students. These studios provided a unique opportunity for faculty students from architecture, landscape architecture and planning to join with fellow students from art and design at the College of Fine Arts, to work closely with communities in identifying local design needs and then translate these into integrated urban design concepts.

Grounded in the humanities, especially art and architectural history, De Lorenzo's research straddles public art and design, photography, and Australian-European cultural exchange. She regularly presents papers at national and international conferences, and in the past ten years has published numerous papers in a wide range of scholarly and professional journals. This expansive range of outlets is matched by her concerted approach to engage with colleagues in co-publishing research.

Her work with the Dharriwaa Elders Group at Walgett, and other Indigenous groups; her ongoing research projects; her love of travel; her dedication and enthusiasm to learn more about her passions of art, photographic and architectural history, and her strongly demonstrated desire to bring these more clearly into our view, show that there is much more to come.

In awarding Dr Catherine De Lorenzo the 2009 Marion Mahony Griffin Prize, the jury recognise her ongoing significant commitment as a lecturer, historian, researcher, writer, and advocate of interdisciplinary teaching and practice.



'We need to embrace the wisdom of our ancient land and reach out to each other across differences and connectedness.'

Reflection

I am an art historian whose early experiences in academia were with people from the humanities, creative arts and social sciences. An exposure to cross-disciplinary arguments proved formative. Once I moved into architecture at UNSW I expanded my core art history to include cross-disciplinary studios, and researched-based undergraduate and postgraduate subjects. My research straddles Australian art historiography, Australian photographic history, Australian/European photographic exchange, and contemporary public art, many addressing cross-cultural themes. As a result, my publications are scattered through many disciplinary journals. Recently I co-authored 'Australian art exhibitions: opening our eyes' (T&H, 2018), which looks at the impact of curatorial strategies on Australian art history; and a chapter on Max Dupain's photos of

Bruce Rickard's architecture, in 'Bruce Rickard: A Life in Architecture' (New South Books, 2018). My current research looks at collections and exhibitions of Australian photography and art in Paris, and the architectures that housed them. I have served on the editorial boards of History of Photography, Design and Art Australia Online, and Visual Studies, and am currently on the editorial advisory board of the Journal of Art Historiography. I am currently an adjunct professor at Monash Art Design and Architecture, Melbourne.

I believe we need to embrace the wisdom of our ancient land and reach out to each other across differences and connectedness.

2010

Jan McCredie

Jury Citation

In her current position as manager of City Strategy and Urban Design for Wellington City Council in New Zealand, Jan McCredie continues to effect urban change based on a strategic, design-based approach, and to marry this with a more streamlined planning process. Jan's 37 years of practice includes work for the NSW state government, local government, and private enterprise in private practice, with a focus on urban design. She graduated from the University of Sydney in 1971 with a master of architecture and diploma in town and country planning (1975). She first worked for Ian Mackay and Partners, before specialising in urban design at the NSW Planning and Environment Commission, followed by four years at the City of Sydney Council, and a stint in London.

She completed a Master of urban design in 1989 and joined City West Development Corporation (now the Sydney Harbour Foreshore Authority.) While there, she co-authored (with Edward Alexander) the Urban Design Strategy for the Ultimo-Pyrmont Master Plan Areas, a landmark Sydney planning document. Later at Auburn and Hurstville City Councils Jan developed site-specific design codes for the densification of the Hurstville town centre.

From 1999 to 2002 she was Director of the Urban Design Advisory Service of the NSW Department of Planning, responsible for initiation and delivery of the NSW Coastal Design Guidelines and the Premier's Design Quality Program, including SEPP65, which aims to improve design quality of residential flat buildings of three or more storeys. In 2007 Jan was appointed group manager urban design at Manukau City Council in New Zealand, where she implemented planning instruments founded on design-based controls as distinct from the one-size-fits-all approach to zoning.



'Jan McCredie continues to effect urban change based on a strategic, design-based approach.'

Reflection

Jan McCredie is a highly celebrated and respected urban designer, planner, and architect.

She has made a significant professional contribution through her roles in the private sector, state and local governments over the past 35 years, and is an expert in urban design and the relationship between urban design, planning and architecture.

Holding a masters degree in Architecture and urban design and a diploma in town and country planning, she is a passionate advocate of the role of design as a basis for innovative urban outcomes. The Marion Mahony Griffin Award in 2010 recognised a lifetime commitment to urban design, passion as an educator, and her integrity and vision.

Jan has been an associate of the Institute since 1990 and a fellow since 2009. She has received numerous awards for planning documents, projects and publications, including the Australian Urban Design Award for her work on Pyrmont Point. In 2006 she served as the NSW executive officer for the Planning Institute of Australia. She is an invited guest speaker at national and international conferences, and a panel judge for major architectural and planning competitions.

In awarding Jan McCredie the 2010 Marion Mahony Griffin Prize, the jury recognised her lifetime commitment to urban design in government as a developer of frameworks, guidelines and standards, as a passionate educator (as both university lecturer and tutor), and as a private practitioner and promoter of good urban design through her active involvement with the Australian Institute of Architects and the Planning Institute of Australia. At a time when both architecture and planning have become compromised by the political process, it is timely to honour the work of a practitioner whose integrity and vision still lights a path to the future.

2011

Caroline Pidcock

Jury Citation

Caroline Pidcock graduated from the University of Sydney with a BSc(Arch) in 1984 and BArch(Hons) in 1987. She held a number of positions between 1984 and 1992, including with Allen Jack + Cottier Architects. Between 1987 and 1989 she worked in London for Jestico & Whiles. In 1992 she started her own architectural practice in Sydney. Pidcock - Architecture + Sustainability is a practice working to excel ecologically sustainable architecture and advice. The firm has won numerous awards, and most recently joined BlueScope Steel in a successful bid to design 'resilient' housing for the Insurance Council of Australia.

Caroline is a passionate advocate for, and educator in, sustainable architecture. Her small architectural practice in Redfern has a large portfolio of projects exemplifying her core beliefs that the construction industry's growing demands to improve environmental performance, make it essential to integrate environmental and sustainable requirements into building design at the earliest possible stage, and address them properly during construction.

As NSW chapter president from 2002 to 2005, Caroline contributed to a new Architects Act and brought the issue of sustainability firmly onto the agenda. She initiated a forum for women architects called

Women in the Profession, and, as chapter president, gave the President's Award to the practice that demonstrated the best workplace policies in respect of retaining women in the workforce.

Caroline has contributed to the education of future architects. She has been a lecturer at the University of Newcastle, tutor at the University of Sydney, and adjunct professor at the faculty of built environment at the University of New South Wales.

Caroline has been active on many committees and authored numerous articles for various magazines. Her interviews on radio and television, and participation in discussion panels amount to countless presentations promoting the profession in general, and sustainability in particular.

In awarding Caroline Pidcock the 2011 Marion Mahony Griffin Prize, the jury recognised her lifetime commitment to architecture and sustainability, as well as her commitment to improving the involvement of women in the profession. Her leadership as a promoter of best practice design makes her an outstanding example of what women can inspire to and achieve in architecture.



'I am now focusing on our profession realising its important creative role in addressing the climate emergency.'

Reflection

Since starting my own practice in 1992, I have been exploring what green, sustainable, regenerative design means. This has been a rich and varied journey that most recently has led me to explore and fall in love with biophilic and regenerative approaches to design. They involve working with a broad range of people to develop a deep understanding of place and culture. This enables us to creatively realise the potential and energy of the systems we work within and create meaningful and multisensory connections with nature. I believe this approach offers wonderful solutions for how we can co-create the living futures we need.

At the start of 2018 I closed my office and moved to being an agile, sole practitioner, enabling me to focus on how to accelerate meaningful and impactful action on climate change. My work in this area made me realise this would become increasingly important and urgent. Even with this prediction, the summer of 2019/2020 was shockingly devastating. I am now focused on harnessing my experience to date to help our profession realise its important creative role in addressing the climate emergency we are facing.

2012

Julie Cracknell

Jury Citation

At the ground level of the Camperdown premises of Cracknell and Lonergan Architects (CLA) is a comprehensive library of the histories and stories of suburbs, sites, streets and buildings in Sydney, and indeed many New South Wales towns. Begun in 1992, when CLA was commissioned to design Tranby Aboriginal College in Glebe, Julie has continued to build and maintain the library, which is regularly accessed to inform research for heritage and conservation plans for CLA projects, as well as for many other architectural firms in Sydney.

Additionally, artists, especially Aboriginal artists, seek out CLA library to locate out-of-print publications on rock carvings and early waterways, because the library - with its often rare books, reports, ephemera, plans, images and related material - also has extensive holdings on Aboriginal Sydney. This important resource, one of several which Julie weaves into her role as Practice Manager, typifies the understated ways in which her quiet, informed and expansive understanding of architecture suffuses her projects addressing heritage, community (especially Aboriginal) and public art.

CLA has a reputation and desire for working proactively with curators and artists, especially Indigenous artists. When Hetti Perkins and Brenda L Croft were commissioned by the Australia Council for the Arts to curate the prestigious Australian Indigenous Art Commission within the built fabric of Jean Nouvel's Musée du quai Branly, Paris, they recommended CLA as the support team (2003-2007).

The City of Sydney's project recognising Aboriginal heritage in the public domain is founded on the Eora Journey research co-authored by Perkins and Cracknell (2010-2012).

Tenacious yet delicate threads linking research, heritage, design, community, and the public domain in Julie's characteristically understated CV reveal an expanded sense of architectural practice.



'Tenacious yet delicate threads linking research, heritage, design, community and the public domain.'

Reflection

The 2019 Prize night was imbued with goodwill – by the nature of the prizes, its direction by women, its grounding by Indigenous presence and its architectural setting – between inside and outside. These special recognition prizes dwell in the periphery of the Architecture Awards, each initiated with determined will, the recipients not always architects.

The Marion Mahony Griffin prize honours her 'gifts' to architecture, her democratic ideas (testing bureaucracy, her spiritual focus and her social and environmental responsibility for an informed architectural/planning response) – fitting with the Indigenous landscape. Acknowledgement remains relevant and meaningful.

The Reconciliation Prize is responsive to the gifts of Indigenous leadership, generosity and patience, of resilient responsibility to ancestral custodianship, of shared stories. First Nations leaders in the field of architecture direct action to 'de-colonise', find 'connectivity' and nurture 'truth-telling' (Uluru Statement from the Heart), to liberate a culturally inclusive, socially, ecologically and environmentally responsible, meaningful way forward.

2013

Prof Helen Lochhead

Jury Citation

The 2013 jury was privileged to receive nominations from a superb group of women architects, all of whom fulfilled the requirements of this prize. The jury selected Helen Lochhead to receive the Marion Mahony Griffin Prize.

Helen is currently the Director of Strategic Developments at the Sydney Harbour Foreshore Authority (SHFA). She has over 20 years of involvement in the design of the public realm in Australia. Helen has worked tirelessly to achieve design excellence in the public sector working on architectural, urban design and landscape projects. Through her role on committees, design review panels and competition juries, and from within local council and state government agencies, she has worked determinedly, managing to extricate herself from procedural inertia and the daily difficulties of working in a bureaucracy to make design quality and sustainability important considerations in major capital works projects. Prior to accepting a secondment as the director of strategic developments at SHFA, Helen had attained the position of assistant government architect

in the Government Architect's Office (GAO), a position she has held since 2007. In this role she championed the promotion of women architects within the GAO, and has played an important role in mentoring graduates. She has taught at three of Sydney's universities and is currently an adjunct professor at the University of Sydney.

One of the considerations in giving this prize is that the work be in sympathy with the work of Marion Mahony Griffin. The Griffins often worked at a master planning level, seeking to achieve social improvements by creating a new form of suburbia that was more responsive to the landscape and topography than the standard colonial street grid. Working at the master planning level is a key theme throughout Helen's work, thus we consider her to be well deserving of the Marion Mahony Griffin Prize.



'Step out of your comfort zone, and up into the opportunities that leadership brings.'

Reflection

I have had a lifelong passion for the design of the public realm and so have sought out projects and roles with a public interest agenda. This has given me a rich and varied career, shaping a vast range of public projects, from schools to public spaces through to urban regeneration and city improvement programs. However, it has been through the leadership roles I've had in recent years where I've had the ability to make the most impact. Here I have been able to set agendas, influence decision makers, support talent, shape policy and priorities, as well as design and deliver projects. I recognise that I would not have been able to do what I have without taking on the double-edged sword of stepping up. With this opportunity comes responsibility to others and on the upside, the ability to create opportunities for others.

Through my current roles as dean at UNSW faculty of built environment and national president of the Australian Institute of Architects, I have been able to take this opportunity and run with it.

When I joined UNSW in 2016, as the first female dean in the university, women were under-represented in leadership roles, hence missing the opportunities these bring. I have been able to use my position to proactively support women through affirmative policies, shared leadership opportunities and fostering pathways to promotion. In parallel, I have facilitated education and leadership opportunities for the next generation of women in architecture, establishing scholarships, mentoring and work placements. I pledged to ensure 50 percent of leadership roles would be held by women by 2025; this year, we met this goal. At the Institute we've shown leadership in climate action and the bushfire response, upskilling members through advisory notes and CPD and hosting Architects Assist, an online platform connecting over 3000 architects to people in need. So, my takeaway is: step out of your comfort zone and up into the opportunities that leadership brings. Here you can make a broader impact in your world.

2014

Bridget Smyth

Jury Citation

Bridget Smyth is a distinguished recipient of the 2014 Prize in recognition of her outstanding commitment to improving cities as places for people. This is demonstrated not only through her public projects but also in her collaborative approach to facilitating countless strategies, masterplans and programs focused on urban transformation. Bridget's approach to art, architecture and urban design are in sympathy with the vision of Marion Mahony Griffin in many ways. Importantly, she has involved herself in a broad range of cultural, educational and professional activities that extend beyond her professional practice.

A few years after completing her architecture degree at the University of Melbourne, Bridget took up the position of senior urban designer

at Wallace Floyd Associates in Boston. There she worked on the Central Artery/Tunnel Project - a major city-building and transport infrastructure project. She also undertook a masters in design studies (urban design) at Harvard University, graduating in 1992, and returned to Australia to take on the role of director, urban design for the Olympic Coordination Authority. There she commissioned and directed the design of Olympic venues and the public domain of Olympic Park.

Bridget has been design director for the City of Sydney since 2001, providing strong leadership in the transformation of Sydney and the shaping of the city's sustainable future. In particular, she has been one of the key drivers behind the promotion of public art as a major enhancement of the urban environment.



'We represent the potential of individuals whose passion and skills in architecture have the power to address the pressing issues of our time.'

Reflection

It is an honour to stand with the collective community of the MMG Prize recipients. We represent the potential of individuals whose passion and skills in architecture and design have the power to address the pressing issues of our time affecting cities and regions – resilience, affordability, social inclusion, climate change and liveability.

For the past 30 years I have pursued a career in architecture and urban design with a focus on public domain and infrastructure projects. Currently in my role as city architect/ design director for the City of Sydney I have the privilege of managing a range of urban design, strategic and special projects, including leading the development and implementation of Sustainable Sydney 2030. Our built environment matters – buildings, landscapes and cities shape our daily lives and affects us all.

My work in Sydney has been a highly collaborative process seeking to improve the quality of life for all who tread this extraordinary country.

2015

Justine Clark

Jury Citation

The jury were unanimous in awarding Justine Clark the 2015 Marion Mahony Griffin Prize. Justine is an independent architectural editor, writer, researcher, curator and convenor. She graduated in architecture from the Victoria University of Wellington and has a masters in architecture by research from the University of Auckland. Among various current roles, Justine is the editor of the website Parlour: women, equity and architecture; is a senior research fellow at the University of Melbourne and is a member of the Victorian design review panel. Justine was also an active member in the ARC research project 'Equity and Diversity in the Australian Architecture Profession: Women, Work and Leadership' (2011-2014) and is a former editor of Architecture Australia where her work encompassed the curating, commissioning and production of 66 issues.

Justine shares many personal qualities with this prize's namesake. Her ongoing participation and ever-evolving contribution to the profession has had a significant influence on both the practice and discourse of architecture. She has been continuously active in promoting architecture to a wider audience and has through many different forums shown her ability to build dialogue among different constituencies.

As an editor, Justine has demonstrated strong support for emerging contributors and architectural practices as well as seeking to give voice and advocate for social justice and gender equity issues. The jury specifically acknowledged the personal sacrifice and drive required for Justine to sustain her ongoing involvement with national feminist initiatives in the practice and profession of architecture, as an independent contributor to a collaborative research team.



'Give voice, and advocate for social justice and gender equity issues.'

Reflection

I was thrilled to receive the Marion Mahony Griffin Award – particularly as I had no idea I had been nominated. It was a delightful surprise and I was pleased to be a recipient of one of the few awards that recognises architectural contributions beyond the production of buildings.

I was also very proud to join an inspiring group of women. Some people see women-only prizes as a kind of secondbest. For me this couldn't be further from the truth – look at the amazing lineup of women who have been recognised through this prize. This is very fine company to keep, not to mention Marion herself! But I also agree with Dr Karen Burns that such prizes are also an important political act, and we must support them as we work to address inequity.

The talk associated with the prize was also an opportunity to reflect on my own rather haphazard career as a form of practice. I am not an 'Architect', but I do practice within the field of architecture. And

I try to practice 'on' that field too – in the old sense of 'to practice', being 'to scheme or plot'. That is, I try to shift and change it, often in small ways and sometimes in quite ambitious ones. I am interested in the contested nature of the architectural field, in the construction of the discipline and the profession, and in how we might change it and to what end.

There are other resonances between the prize and my work – at Parlour we named Marion's List, our online register of women in the built environment, after her. This honours Marion as one of the many early women who cleared paths to enable us all to be here today, and it values the diversity of her experience, which we see mirrored in the many women on the list. To quote Karen again, 'She was a polymath: a brilliant architectural renderer, a building designer, an office manager, a landscape designer, an urban/suburban designer, a writer and a political organiser. And she could carry off wearing a Tutankhamen turban to a garden party.'

2016

Prof Desley Luscombe



Jury Citation

One of the longest serving deans of the built environment, professor Luscombe has been a courageous leader, role model and mentor for staff and students over 36 years of teaching and scholarship.

Professor Luscombe has led programs of architecture at UNSW and UTS, undertaken internationally significant scholarly work on architectural representation and was founding editor of Fabrications, the Journal of the Society of Architectural Historians, Australia and New Zealand.

Her creativity and vision for architecture can be seen in her educational legacy, her advocacy for design excellence within the UTS Campus master plan her contribution to the Institute as NSW chapter councillor and editor of Architecture Bulletin, and her ongoing role in Campbell Luscombe Architects, of which she was a founder.

The jury noted professor Luscombe's significant contribution to the profession as a mentor, teacher and advocate. She has shaped two leading universities, and inspired generations of Australian architects who see in professor Luscombe the same strength, resolve and determination as the award's namesake.

Reflection

Thoughts just short of the grave....

Resilience: Wear a string of pearls if you need extra armour. My string of pearls had a name: 'the pearls of imperviousness'. They helped a lot when facing a tough job. I could focus on feeling their warmth. I rarely wear them now.

Capacity to prioritise:
Memory games will sharpen your focus.

Braveness: 50% of your decisions will be right; 50% of your decisions will be wrong; and 30% will be recoupable - pick your mountain to die on.

Listen to those around you.

Learn from experience: Where can you affect the future? Reach out to those with experience.

Trust others: Their successes will come to you.

Perseverance: Stick to the course.
Understand the investment.

Notes taken by a note taker during Professor Desley Luscombe's International Women's Day 2017 Breakfast address.

2017

Jocelyn Jackson



'The challenge of climate change, limited resources and doing more with less will lead to design innovation.'

Jury Citation

Few exemplify such a sustained commitment, enthusiasm and dedication to the profession of architecture as the 2017 recipient of the Marion Mahony Griffin Prize, Jocelyn Jackson.

A pioneer for women in leadership positions in practice, Jocelyn has been a Director of Tanner Architects, and now TKO Architects, for close to thirty years. Her talent for architecture was highly awarded as a student and over her career, she has prepared an impressive portfolio with particular strengths in urban and architectural design in the sectors of education, commercial, community,

institutional, residential and adaptive reuse. Always striving for excellence, this continuous body of quality work demonstrates a consistent energy and capacity to push boundaries and experiment with new concepts.

The jury was particularly impressed with Jocelyn Jackson's tireless mentorship and advocacy for an architectural culture. Recognised as a leader and specialist beyond our profession, her voice on decision making boards for institutions and client bodies has ensured the thoughtful consideration and championship of good design for the built environment.

Reflection

Recalling the wonderful feedback I received from colleagues and friends after being awarded the Marion Mahony Griffin Prize in 2017, I'd like to reflect on my long career in this great profession. Being a practicing registered architect for 45 years, I've noticed some aspects of the profession have changed little and others significantly. What's not changed significantly is that we still see graduates and architects working long hours, even with the huge changes in technology and communication. This puts incredible stress on them, affects their life work balance and sees them leaving the profession or changing to other design related careers. The process of design documentation and building in some sectors has remained unchanged, except that it all has to be completed faster, costs more and is being built by contractors, some without the skills and knowledge of those building 20-30 years ago.

My early years in the profession, at a time where there were few women graduates was enhanced by the incredible support and opportunities when working with Philip Cox and his partners. Young architects need mentors and support; women architects need support from their male and female colleagues to progress in the profession. Unfortunately young women architects often need to work harder than their male colleagues to be noticed as opportunities don't come from sitting back and waiting.

The future holds many challenges and opportunities. The challenges of climate change, limited resources and doing more with less will lead to design innovation in architecture. Sustainability in the way we live and build needs to be challenged. Thankfully we are now seeing a profession starting to engage in this agenda and participating for real change.

2018

Oi Choong

Jury Citation

Oi Choong's impact on the built environment and generous contribution to colleagues make her a most worthy recipient of the 2018 Marion Mahony Griffin Prize. Oi trained in architecture but her talents are not limited to the production of buildings. She has come to be known as one of Australia's most recognised landscape architects responsible for the production of some of our most glorious public spaces. Oi is driven by the belief that landscape architecture is vital in enhancing the identity, sustainability and the prosperity of communities.

Oi held a distinguished career as head of the NSW Public Works landscape and environmental design section before establishing the practice CONTEXT in 1990. Oi's illustrious portfolio encompasses major civic projects in Australia and internationally, including: the transformation of Circular Quay; Mt Tomah Botanic Gardens; major projects for Australia's Bicentennial celebrations; the Sydney Olympics master plan; Pyrmont Ultimo public domain; Walsh

Bay redevelopment; the UNSW Mall; Kuching Waterfront in Sarawak, Malaysia; and Centennial Parklands Ponds Interpretation Trail - to name a few.

Oi has been both role-model and mentor for many women in the architecture and landscape architecture professions. Her generosity and positive style of leadership has endeared her to colleagues, collaborators and clients. In a career spanning four decades Oi has collaborated with hundreds of architects working across the public and private sectors. Through projects, Oi has influenced emerging designers by modelling a form of leadership underpinned by quality design outcomes over personal egotism; utterly authentic presentation and voice; negotiation skills which are always considered and respectful; her gift to draw out talent in others; and always valuing the contribution of all team members regardless of status or experience.



'The experience has taught me more about our global similarities than our differences. The collective ambition to make our cities more green, equitable and sustainable.'

Reflection

Trained as an architect and landscape architect, I have enjoyed the opportunity to combine both professions throughout my career. Each has informed and enriched the other, allowing me the opportunity to work locally and abroad, and to learn and collaborate through mutual respect, across many cultures and disciplines.

The experience has taught me more about our global similarities than our differences, in particular, the collective ambition to make our cities more green, equitable, liveable and sustainable. Locally, this translates not only to the need for more enlightened ways to improve our urban infrastructure, but how we manage and protect our depleting resources, protect our fertile soils for food production, and promote greater understanding and respect for our shared heritage and Indigenous landscapes.

The unprecedented bushfires, storms and floods of the past summer have forced us to reconsider the social, economic and environmental consequences of our past actions and 'inactions' in dealing with

country. As designers and stewards of our built and natural landscapes, we need to realign our values and land management practices, and to literally 're-learn' our whole continent .

We need to search for community and environmental sustainability through new forms of citizenship and engagement related to new ways of using the land. We need to reframe our cities and ecological predicament by learning from the achievements of Aboriginal land management and to reimagine new landscapes which are productive, sustainable and imbued with beauty and spirituality to inspire and heal.

To make a difference, architects and landscape architects must continue to collaborate as active designers in focussing on what we want to fight for, rather than just what we want to fight against. Working together, we have the opportunity to take leadership in an era of accelerating change, to stay relevant and create a better world .

2019

Abbie Galvin

Jury Citation

Abbie Galvin is an inspiration to her profession and widely considered an architect for her generation. The recipient of more than 40 state, national and international awards over a 25-year career, Abbie's design portfolio spans public, urban, health, research, defense, education, commercial and workplace projects, all with her distinct knack for bringing a fresh approach to common challenges.

Abbie resonates the benefits of diversity for delivering design excellence. She is a firm believer that building typologies benefit from exposure to other sectors; that experts in their field will always learn something from amateurs; and that innovation, at its core, springs from cross-disciplinary conversation and collaborations.

Alongside an exemplary design career, Abbie is also distinguished by her outstanding advocacy for the profession. She was instrumental in the creation of Sydney Open more than 20 years ago, to this day, a highly anticipated annual event which unlocks the doors of the city's most treasured buildings.

Abbie regularly presents at conferences; is active in architectural education; has sat on numerous juries, nationally and internationally; and participates in design advisory panels, most notably the Sydney Opera House and the inaugural NSW Department of Planning and Government Architects Office.

Despite her devotion to architecture, Abbie is admired by her peers for achieving that which eludes many in the profession - balance. She prioritises time to pursue her love of knitting and weaving; for running and marathons; and for family and friends. Her colleagues recognise her for retaining grace under pressure, bringing focus to discussion while including different voices, all peppered by a humorous warmth.

At the time of awarding the Marion Mahony Griffin Prize, Abbie Galvin was a principal at BVN. Since this date, her appointment as the Government Architect NSW has been announced, making her the first woman to hold the position since it was created more than 200 years ago. Without doubt Abbie will continue to champion a public domain and architecture that breathes an authenticity and integrity, positively affecting the daily life of our state.



'A public domain and architecture that breathes an authenticity and integrity positively affecting the daily life of our state.'

Reflection

A few years ago I responded to questions about reality, knowledge and inspiration – what feeling do you get when a project starts to become real? Architecture gives us an extraordinary opportunity to explore and experiment with thoughts and ideas and ultimately to have those thoughts and ideas built. This transformation from the drawn idea to the built object or space is amongst the most mind blowing, humbling and at times terrifying experiences. I still pinch myself when a building or a space begins to form – when someone has had enough confidence in us to let this happen, the ultimate privilege. The feeling of responsibility is quite awesome – as architects we are given a huge role in shaping the built environment, in creating buildings and spaces that serve as places to live and work and be in, that sit within our cities and become a part of our world. My aspiration is to design buildings that become part of the history and form of their place, in which people instinctively feel good, and that have a sense of dignity. Is knowledge more powerful than inspiration?

Where do you look to for inspiration?

We assess architecture from many aspects

simultaneously - aesthetically, historically, functionally, personally, emotionally, and I think the design process works at simultaneous levels also. It is a continual interplay of feeling and logic, between relational and rational thought, and allows intuition to sit alongside reason with impunity. However, I am immediately drawn to 'place' as a starting point - the power of what's around us - in an aim to create a building that has an aura of its intended place, and a relationship to its context, be that an urban, spatial, historic or a social one.

Working with others in a genuine dialogue, one that is truly immersed in discussion and interrogation, is also inspirational. In our need to give attribution to the single genius, we dangerously oversimplify the creative process. Too often architecture is seen as a sole endeavour, when in fact it is mostly one of extraordinary collective participation. Brian Eno coined the word 'scenius' – the intelligence of a whole, of an operation or group of people'. It suggests an ecology of talent and ideas that create a quality of work more indebted to the friction between collaborators than to the work of any single artist.

2020

Noni Boyd

Jury Citation

Dr Noni Boyd is an architectural historian and heritage specialist who has focussed her career on researching, documenting and demonstrating the value of architecture and heritage in the Pacific. Her PhD thesis focused on the work of NSW Government Architect Walter Liberty Vernon and her Masters thesis, which considered the historical development and conservation of a section of Gloucester Street in The Rocks, received the SHFA Conservation Prize.

The depth of Noni's contribution to architectural heritage is extensive, and she has frequently collaborated with public service and private practice, education and publications providing specialist heritage research to assist the design and development of buildings in Australia and the South Pacific. Noni is known for her advocacy for adaptation not demolition of modern public buildings & public housing. Her work on an Australia ICOMOS Burra Charter Practice Note on Heritage & Sustainability has contributed to reducing emissions & progression towards Net Zero. Throughout her career she has worked with various heritage associations from the World Heritage Centre to the National Trust of Australia (NSW) and was a founding member of the Australian Working Party of DOCOMOMO who authored many publications, including a notable feature on the historical importance of Sirius Apartment building the Rocks, a prominent example of Brutalist architecture in Australia. Noni was a coordinator of the AIA NSW Chapter Heritage Committee from 2011-2016,

maintaining the Chapter's Digital Archive, Biographies of Architects, and Register of Twentieth Century Buildings. Noni has also contributed to a range of national and international books, journals and publications, including detailed biographical research of significant practitioners and was on the Editorial Committee of the Architecture Bulletin NSW from 2011-2016.

In addition to being an architectural researcher and historian, Noni has contributed in the service of advocacy and culture – helping professionals and lay-people understand the deeper significance of architecture, place and Country, and persuasively arguing for its appreciation, interpretation and protection. Her work in the analysis of cultural landscapes has provided a deeper understanding of multiple layers of meaning and symbolism within both architecture and the environment, that speaks to the significance in the layering of history to consider all who have cared and inhabited a place. As an exemplary architectural historian, Noni is distinguished by her endless knowledge of architecture and her generous capacity to share this with others. Dr Boyd is held in high esteem by the architectural profession, generations of students and her many collaborators. She is often the first point of call for those looking to find the deeper story of parts of our city and its architectural fabric, an architect who must be recognised for the value and breath of her contribution to the profession.



'I would like to see the profession of architecture move in a direction that demonstrates stewardship of the built environment.'

Reflection

I am honoured to be included in this magnificent series of women, all of whom have dedicated their careers to the improvement of the built environment. The profession remains a challenging one for women and their career path is not always straightforward. Personally I have been incredibly fortunate to work with a number of the MMG winners and have experienced their dedication to the overall discipline of architecture and to the quality of individual projects. These women were not afraid to question why?

Much of my work has focused on the analysis of the existing built environment and in working out how it can be adapted, promoting retention not demolition. What is currently being wasted or lost, in terms of traditional knowledge and skills, building materials and components and embodied energy is a constant theme in much of my work. Much of my writing has been to query the rapid replacement cycle of buildings and to advocate for adaptive reuse.

In tracing the evolution of places over time to identify patterns of use, inclusions and exclusions, I have come to understand the lack of stewardship of the environment generally, both natural and built. Through recent collaborations, I have begun to understand something of the feeling of loss experienced by the Aboriginal people.

I would like to see the profession of architecture move in a direction that demonstrates stewardship of the built environment. Architects should be more conscious of the impacts of design choices and not waste entire buildings. As we have been reminded for some time now, there is no Planet B.

2021

Dr Kirsten Orr

Jury Citation

Dr. Kirsten Orr is an remarkable ambassador of the architectural profession, as a talented student, a leader, an advocate, an educator, an administrator and an architect. Creative in her approach to every task she takes on, Kirsten's energy, compassion, enthusiasm and humility has an enduring effect on others, inspiring those in her orbit to always do their best, and displays personal and professional attributes befitting of the award namesake. Kirsten holds a B. Arch from the University of Technology, was awarded the University Medal and the Architects Medallion by the NSW Architects Registration Board in 1995 and a PhD from University of NSW.

Kirsten is adventurous in her advocacy, comfortable to explore varied career paths to tirelessly campaign in the foreground and background over many issues. These include the status of architectural education; heritage; supporting and promoting women within the profession; identifying student talent, opening networks to boost flourishing careers; and promoting and regulating the practice of architecture in NSW. Kirsten is a creative, original, and independent thinker.

Her varied career as academic, dean and now registrar exemplifies her capacity for a cross-disciplinary approach which relies on positive collaborations to achieve a clear goal – to make a measurable difference in facilitating a thriving built environment and architectural culture. Kirsten remains a source of inspiration to all within the profession, a champion, a sponsor, a mentor, a role model, a career guide, and a trusted listener.



'As an inherently multidisciplinary pursuit, I believe architecture encapsulates the ethos of society at a particular point in time.'

Reflection

My unusual career as an architect, academic and now Registrar at the NSW Architects Registration Board has been shaped by being an enthusiastic participant – always leaning-in to challenges and saying 'yes' to unexpected opportunities. My extensive contributions to committees of the Australian Institute of Architects were particularly formative.

Being a registered architect is fundamental to my identity, despite being an academic for most of my career - joining UTS full-time in 2006 then the University of Tasmania in 2016. Architectural practice and stints as an owner-builder shaped my 'learning-by-making' teaching approaches and sparked my passion for engaging students in applying emerging technologies to transform their design and construction approaches. My research stretches from Nineteenth Century Australia to today, when emergent technologies are transforming material culture and challenging how architects contemplate and manipulate architectural form, structure, and material. At U'Tas, I applied design thinking skills I previously took

for granted and discovered these could be leveraged in my leadership roles to motivate and inspire people and realise the (endless) rhetoric in tangible results.

As an inherently multidisciplinary pursuit, I believe architecture encapsulates the ethos of society at a particular point in time. If architects are to remain relevant in the current context of increasing regulation, we must commit more strongly to increasing our expertise in detailed design and project execution. Contract documentation must be reconceptualised as an extension of the design process, not relegated to a later 'stage', by others. The poetic vision of our architectural concepts can only fully mature when designs are allowed to be completely developed, to be detailed and technically resolved. Architects must be more tenacious and resist handing over to others, who might write great specifications but lack design skills and are often not registered architects.

2022

Rachel Neeson

Jury Citation

Rachel is a remarkable architect. Through her practice she has transformed the way a generation practices architecture, encouraging us to be curious, sensitive, playful, collaborative, and most importantly, brave enough to challenge the status quo.

While Rachel's body of work is well known and rightly celebrated in its own right, it is her gendered experience of the world that distinguishes her personal approach to her craft. Her exceptional work has opened doors for a generation of women, swaying the perception of female architects in the profession.

Her contributions to the profession have been rich and varied, raising the profile of architecture through publications, panels, awards, competitions and exhibitions. Rachel has used her roles on juries, design advisory panels and in the media to set high standards and influence design outcomes that enhance both the profession and the communities we serve. Her work in mainstream media has also served to make architecture more visible and demonstrate its worth to a wider audience.

As a founding female business owner, Rachel stands apart as one who has genuinely influenced the direction of our profession.

As Marian Wright Edelman said: "You can't be what you can't see".



'Architecture is the work of many – a team of alchemists - working to evolve and realise a project together.'

Reflection

Every time I climb the 100 metre wide steps of the Sydney Opera House, upwards onto its broad platform, I feel the anticipation of something special – of arrival, of ritual, of spectacle, and of view. And when I join a crowd on these same steps, the materiality of the platform disappears, becoming an incline of bodies all sharing in the great space of this outdoor auditorium facing back towards the sandstone cliff of Tubowgule. And sometimes these same steps are a simple meeting place with my friends – a seat.

Architecture is an alchemy. It layers onto the past and projects a future – optimistic. One never knows at the beginning quite how it will take shape – brave. It starts with observation, a way of seeing. Seeing is listening, tracing, measuring, and drawing, which is all bound into being. It is a transmutation of place, environment, culture, material, light, imagination, and usefulness.

Architecture is the work of many – a team of alchemists - working to evolve and realise a project together. It involves a diversity of people, particularly working within the public realm - the individual and the collective – building and supporting the city.

Aspiring to an architecture that hosts life in its expansive richness. What a fulfilling life pursuit!

'Each generation is under obligation not only to do its own work but so to teach the succeeding generation as to cause progress.'

- Marion Mahony Griffin



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