

OLD
ARCHITECTURE
AWARDS
2021



National
Architecture
Awards



Australian
Institute of
Architects



CONTENTS

QLD
ARCHITECTURE
AWARDS
2021

| | | | |
|----|---|----|--|
| 04 | PRESIDENT'S MESSAGE | 56 | RESIDENTIAL ARCHITECTURE – HOUSES (NEW) |
| 05 | MESSAGE FROM THE JURY CHAIR | 68 | RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING |
| 06 | 2021 JURY MEMBERS | 74 | HERITAGE ARCHITECTURE |
| 10 | EMERGING ARCHITECT PRIZE | 56 | URBAN DESIGN |
| 12 | QUEENSLAND MEDALLION | 78 | SUSTAINABLE ARCHITECTURE |
| 14 | COMMERCIAL ARCHITECTURE | 84 | SMALL PROJECT ARCHITECTURE |
| 20 | EDUCATIONAL ARCHITECTURE | 90 | ART IN ARCHITECTURE AWARD |
| 36 | INTERIOR ARCHITECTURE | 92 | COLORBOND® AWARD FOR STEEL ARCHITECTURE |
| 40 | PUBLIC ARCHITECTURE | 96 | ENDURING ARCHITECTURE AWARD |
| 48 | RESIDENTIAL ARCHITECTURE – HOUSES (ALTERATIONS AND ADDITIONS) | | |

COVER IMAGE: CAIRNS PERFORMING ARTS CENTRE
COX ARCHITECTURE | CHRISTOPHER FREDERICK JONES

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CHAPTER AWARDS PARTNERS



FROM THE QLD CHAPTER PRESIDENT



MICHAEL LAVERY PhD AIA
QLD CHAPTER PRESIDENT

This year I would like first to talk to our clients. One of the key ingredients for a project is trust. Trust that the way;

- you and your family will live
- your workplace engages
- students will learn
- health and well-being is imparted

and/or

trust that the way in which; recreation, food, faith, culture, art, sport and public space are all experienced, is in the hands of someone who can deliver what you want as well as what you need. (We know that for the very best outcomes something unexpected and invaluable might also be delivered)

Regardless of this year’s results I genuinely hope that as a client you feel rewarded by the trust that you have placed in your architect and by your association with the profession more broadly.

To put the value of these awards in perspective it may assist to look at a number of the jury’s core assessment criteria.

These include;

- the response of the work to the client’s needs
- the sustainability and environmental impact of the work
- the value outcome of the work and the effectiveness of decisions related to financial issues
- the relationship of the built form to context and place
- the projects conceptual framework and ideas; and
- the project’s public and cultural benefits

Whilst the experience of great architecture can be difficult to describe, as you can see the awards criteria illustrates that the rigour and value of the very best work is well-defined, with much of it based in the pragmatic.

For every project that achieves the level of excellence required to win a State Award it is clear that the client has had a key role. Your trust, your collaborative input to the process and your tangible

support of both the project and your architect makes you one of architecture’s most valuable and valued advocates. On behalf of the profession, I would encourage you to continue to tell others your story so that they may benefit from your lived experience of architecture by seeking out their own, and I would again like to say – thank you!

Finally a thank you to our jury chair Eloise Atkinson, deputy chair Shy Tay and state jurors Lada Bodnaruk and Dirk Yates. Standing with them are another 60+ regional jurors. In what has been another testing year there is no greater challenge than to judge the work of your peers. Your commitment and rigour has not gone unnoticed. On behalf of all AIA members, thank you.

All that is left for us to do now is celebrate Queensland Architecture . . .

MESSAGE FROM THE JURY CHAIR



ELOISE ATKINSON FRAIA
2021 QLD JURY CHAIR

This year marks the 35th year of the Queensland Architecture awards program. Even a global pandemic could not disrupt the history and commitment that ensures, except in extreme situations, that every project is physically experienced. While it has been a great privilege to work with the jury, the highlight has been the opportunity to visit all regions across Queensland. Regional jurors experienced buildings during the height of the pandemic, but sadly the State Jury missed out in 2020. This year we’ve been able to visit projects as far north as Cairns, as far west as Winton and as east as Minjerribah.

There were fewer projects entered this year than in previous years. But the quality was such that over half were shortlisted for the State awards. Education projects have been particularly strong this year, and there have been particularly impressive public buildings in the regions.

A number of themes have emerged this year-perhaps the most significant being the commitment ‘to do more with less’. For some projects this has been out of necessity. But even for those projects with healthy budgets, clients and architects have worked to build just what is needed.

Across all categories and all regions, we’ve witnessed a strong embrace of vegetation and landscape. We have seen lush green foliage and bush gardens integrated into commercial, education and public projects as well as the residential projects.

As the 2021 Gold Medallist, our colleague Don Watson reminded us in his acceptance speech – risk is at the core of architectural practice – and removing or avoiding that risk is a recipe for mediocrity and irrelevance.

We need to thank all clients for embarking with us on the risky, but rewarding experience of creating a better built environment. During the visits we’ve witnessed the trust between architects and clients and the collective pride that brings, usually forged through jointly resolving the challenges that inevitably arise when taking risks.

Residential projects often foster strong personal relationships between client and architect. This year, a feature has been what are demonstrably close relationships with clients on large and complex education, corporate, and State and Local Government projects..

I would like to thank my fellow jurors Shy, Lada and Dirk for their insight, intelligence commitment, candour and good humour. The awards generally and the peer review process specifically is genuinely democratic. Colleagues at a regional level and across different categories engage in Socratic discussions with the State jury – all nested in a spirit of professionalism, genuine intellectual challenge and ultimately, the acceptance of outcomes.

If we’re not challenging ideas to achieve the best outcome, then we’re not doing our jobs. The awards are in some way a manifestation on a larger scale of what we all do every day in the design process.

The awards program recognises the best of Queensland architecture and allows architects and their clients to celebrate and showcase the value and merit of excellent design. It has been an honour to hear the stories throughout Queensland of how projects came to be, the challenges and the joy for both architects and clients and in so many cases the difference that good design has made to the lives of not only the clients but the wider community.

JURY 2021



DIRK YATES
SPECULATIVE ARCHITECTURE

Dirk Yates leads the multi-disciplinary studio practice Speculative Architecture, specialising in the design and delivery of public buildings and integrated artworks.

Dirk has a background in visual art, formerly being a co-director of the art gallery The Farm (2002-2004), and co-editor of the art publication Local Art (2003-2004). His practice in visual art, with an interest in plays on visual perception, critical reflection in social settings, and materials operating to enhance sensorial reception, led him to his study and practice of architecture.

Speculative Architecture has developed projects with organisations including the Queensland Government, Brisbane City Council, Museum of Brisbane, Diocese of Toowoomba Catholic Schools Office, and the Institute of Modern Art. In acknowledgment of design excellence the Corps à Corps courtyard commission at the Institute of Modern Art was short-listed for the Australian Urban Design Awards, and won the 2018 Queensland state award for Art & Architecture from the Australian Institute of Architects.

Dirk has also received scholarships, grants, and funding from the Australia Council for the Arts, Australian Institute of Architects, British Council, and Arts Queensland.

JURY 2021



LADA BODNARUK
CONRAD GARGETT

Lada Bodnaruk is a Brisbane based architect with over 16 years of architectural experience. A Principal at Conrad Gargett studio, during her professional life Lada has played a vital role across a broad range of projects including various building types, ranging from health and aged care to education and infrastructure projects.

Over the past few years Lada has shown interest in heritage restoration works embracing the challenge of adaptive reuse and bringing new life to the existing buildings.

Lada’s curiosity and experience in master planning and urban design particularly, in consideration made for large health and education campuses. Finding a balance between practice and teaching, Lada has been regularly tutoring in design, contextual studies and technology and science subjects at local university.

She has a strong interest in mentoring and professional development, looking at each project beyond the building walls and considering social, economic, psychological, future aspects of each new development.



ELOISE ATKINSON FRAIA
DEICKE RICHARDS

Eloise Atkinson is a Brisbane based architect and Director of the cross-disciplinary design practice Deicke Richards. She has been involved in the AIA awards in a number of roles including Deputy Chair, State Jury member, Brisbane Jury Chair and Jury Chair for multi-residential in the regional awards.

Eloise has almost 30 years experience in the design and advocacy for public and affordable housing, working with local and state government, community organisations and private developers. She has been able to advocate for well-designed affordable housing through her role as Independent Chair of BHC, Queensland’s largest not for profit housing developer. She has served on the board for over 14 years.

Eloise’s broad knowledge of housing and development models informs current work within Deicke Richards for seniors living and aged care clients. She also works with education clients across the Catholic, Independent and State sectors with a particular focus on collaborative master planning work.

Eloise is a Churchill Fellow and is committed to working with clients who might not otherwise access professional design advice.



SHY TAY
QUEENSLAND URBAN DESIGN
AND PLACES PANEL

As a respected design industry leader, Shy approaches architecture and urban design with energy and an emphasis on place making and city shaping. In 2019 he was appointed as a member of the Queensland Urban Design and Places Panel providing state agencies and local governments with independent expert advice on the design of major infrastructure and urban-planning projects, delivering better outcomes for Queensland communities.

Shy has a strong interest in designing authentic places that are relevant to the local context. His engaging, well designed spaces create connections with the community that develop memorable experiences in areas such as transport infrastructure, retail precincts and master planning.

He enjoys working in close collaboration with clients and consultants to create the best outcome for all involved.

Shy has played key roles on many city shaping projects including: Brisbane International Cruise Terminal, a world class purposed built mega cruise ship terminal approved through the State Government Market Led Proposal process; co-authoring the New World City Design Guide: Buildings that Breathe for Brisbane City Council; the \$550m Smith Collective, Gold Coast the largest urban renewal project which served as the 2018 Gold Coast Commonwealth Games athletes’ village; and a number of large scale urban renewal schemes across Southeast Queensland.

2021 REGIONAL JURORS

Andrew Gutteridge (Chair)
Arkhefield
Residential – Multiple Housing

Andrew Costa
Richard Kirk Architects
Sunshine Coast

Anne Rigby
Buchan
Urban Design & Public Architecture

Cameron Bruhn
University of Queensland
Central QLD

Cate Meehan
KO&Co Architecture
Educational Architecture

Chloe Parer
Mode
Residential – Houses (New)

Christopher Gee
Coast Arc
GCNR

David Gole (Chair)
Conrad Gargett
Heritage

David Stefanovic (Chair)
David Stefanovic Architects
North QLD

Dion Seminara
dion seminara architecture
Residential – Houses (Alts and Adds)

Edward Haysom
Haysom Architects
Commercial Architecture

Emma Scragg (Chair)
Emma Scragg Architect
Residential – Houses (Alts and Adds)

Fiona Cross
Real Architecture Pty Ltd
Residential – Multiple Housing

Greg Kratzmann
DDWM

Graham Nottle
Arkhefield
Residential – Houses (New)

Graham Richardson
Graham Richardson Associates
Sunshine Coast

Hang Chung Ling
Woods Bagot
Commercial Architecture

Harm Hollander
Conrad Gargett
DDWM

Ian Mitchell
Mitchell Desgn
Interior Architecture

Jacqueline Paton
Brisbane City Council
Buildings that Breathe

Jacque Maestracci
Macksey Rush Architects
Educational Architecture

Jeffrey Kerr
Townsville Council
North QLD

Jeremy Salmon (Chair)
Jeremy Salmon Architect
Residential – Houses (New)

John Clarke
Parish Clarke Architects
Heritage

John Deicke
Deicke Richards
Educational Architecture

John Hay
Fulton Trotter Architects
Small Project Architecture

Julie Lawrence
Plot Architecture
Residential – Houses (New)

Kai Chua
DKO Architecture
GCNR

Kate Abbett
WallaceBrice Architecture
Commercial Architecture

Keaton Evans (Chair)
Guymer Bailey Architects
Sustainable Architecture

Kelly Geldard
bureau proberts
Interior Architecture

Lea Lennon
Lea Lennon Pty Ltd
Sunshine Coast

Leah Lang (Chair)
Leah Lang Architects
GCNR

Lisa Moore (Chair)
AND Architecture
Sunshine Coast

Madison Ducat
McLellan Bush Architects
Small Project Architecture

Marie–Anne Ammons
Department of Environment and Science
Heritage

Matt Riley (Chair)
Tonic Architecture + Design
Interior Architecture

Michael Hodges
nettletontribe
Interior Architecture

Munju Takalkar
GHDWoodhead
Sustainable Architecture

Omar Barragan
Brisbane City Council
Buildings that Breathe

Paolo Denti (Chair)
IpentArchi
Small Project Architecture

Phillip Lukin
Wilson Architects
Urban Design & Public Architecture

Rebecca Champney
nettletontribe
Residential – Houses (Alts and Adds)

Rebecca Moore (Chair)
Conrad Gargett
Urban Design & Public Architecture

Roger Maccallum
MacCallum Planning & Architecture
North QLD

Roger Mainwood (Chair)
TPG Architects
Far North QLD

Simon Moisey
Conrad Gargett
Residential – Multiple Housing

Sussan Cressey
Sussan Cressey Architects
Residential – Houses (New)

Suzy Syme
Open Architecture Studio
Sustainable Architecture

Tanya Golitschenko
Hassell
Sustainable Architecture

Timothy O’rourke (Chair)
UQ School of Architecture
+ Tim O’Rourke Architect
Educational Architecture

Wayne Greenland
Habitat Studio
GCNR

Wendy Hay
Fulton Trotter Architects
Residential – Houses (Alts and Adds)

Stephanie Keays (Chair)
Stephanie Keays Architect
DDWM

Paul Curran (Chair)
Push Architects
Commercial Architecture

Brian Hooper (Chair)
Brian Hooper Architect
Central QLD

Ann Wason Moore
GCNR

Leah Horstmann
Tropic Studio
Far North QLD

Andrew Lane
Indij Architecture & Design
Far North QLD



EMERGING ARCHITECT PRIZE 2021

TAMARIND TAYLOR

Tamarind engages, educates, and advocates as an expert in the promotion of heritage architecture to the broader public whilst contributing to the architectural profession through research, thought leadership and as a mentor for emerging architects.

This is exemplified by her nuanced heritage-focused work across multiple institutions and disciplines; providing valuable accessible research and raising public awareness in an area of growing cultural importance.

Tamarind's commitment to excellence in practice and her leadership qualities are also evident. This is seen through her position as an associate and heritage project lead at Conrad Gargett, her volunteer work in Myanmar with the Yangon Heritage Trust, and as a researcher with

contribution to international heritage journals. She is also currently working on the documentation of modern heritage buildings for the DOCOMOMO Queensland Register, and as has been a consistent mentor in both practice and teaching, through her involvement with EmAGN.





QUEENSLAND MEDALLION

CAIRNS PERFORMING ARTS CENTRE

COX ARCHITECTURE

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES

The Queensland Architecture Medallion is the highest honour in the awards program and is selected from all the named Awards. The award, now in its second year, is bestowed upon a project of an exemplary standard.

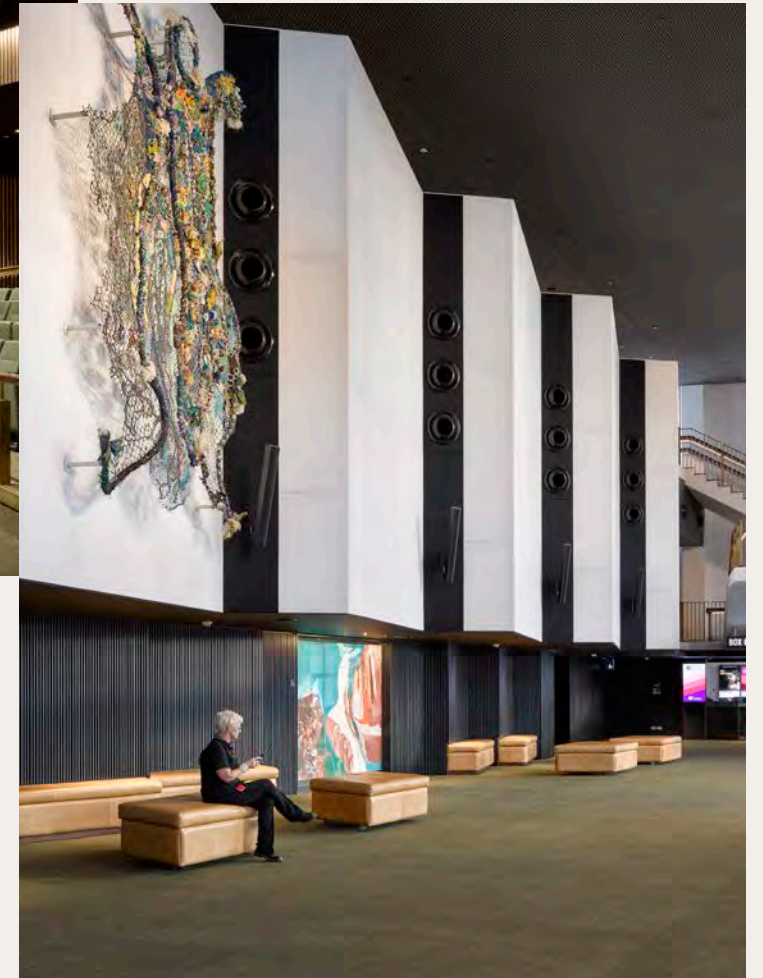
The 2021 Medallion is presented to CA Architects and Cox Architecture in collaboration for the Cairns Performing Arts Centre (CPAC).

Together with the Munro Martin Parklands, CPAC creates a new arts precinct for both the city and the Far North Queensland region. The building has a quintessential Queensland character, celebrating its tropical location as well as the region's cultural diversity. The complex and highly technical building is beautifully detailed

and delivers unprecedented and functional flexibility for a regional performing arts centre.

The building benefits from the collaboration between the two architectural practices, who have a strong working relationship, bringing both expertise and local knowledge to the project.

CPAC is a significant cultural asset for the city enabling a diversity of cultural experiences and stimulating economic growth. It is already a building that has become part of the city fabric and of the community. The client, Cairns Regional Council should be commended on its foresight, courage and commitment to delivering a building of excellence for its residents and the broader region.





THE BEATRICE HUTTON AWARD
FOR COMMERCIAL ARCHITECTURE

12 CREEK STREET THE ANNEX

BVN ARCHITECTS

Situated at the gateway of Brisbane's Golden Triangle business precinct, The Annex exemplifies Brisbane City Centre Master Plan's vision of an open, vibrant city. The buildings form, façade treatments, landscape, and spatial structure celebrates the adjacent historical fig grove and Brisbane's wonderful sub-tropical climate.

The tower form is grounded on a highly permeable public domain with plinths and seating arrangements that are 24/7 accessible providing areas to eat, meet, and connect under the fig-tree-canopy inspired soffit. The fig tree's shape and underlying textures inspire the detailing throughout, lending a richness to the building's form and materiality.

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES

An interconnecting egress stair rising from the street level to an exclusive landscape roof terrace, links 12 boutique levels to form a contemporary connected workplace. The Side core configuration maximises natural light and views, within the tenancy, to the Brisbane river and surrounding context. The landscape roof terrace provides a high-value amenity for users as well as enhanced outlook for neighbouring buildings.





AWARD FOR COMMERCIAL
ARCHITECTURE

LAND 121 FACILITIES PROJECT, LAVARACK BARRACKS

BVN ARCHITECTS

The Land 121 Facilities Project skilfully transcends tightly regulated financial, functional and governmental design requirements to create a well-balanced and humanised facilities to support, maintain, and sustain the new vehicle fleet for the Australian Defence Force.

A Strict palette of low maintenance materials and a consistent suite of robust detailing is carefully deployed across nine individual buildings with varied functions. The environmental performance of the buildings is commendable, emphasising mixed mode cross flow, natural lighting and responsive sun shading strategies to reduce reliance on air conditioning in the dry tropical climate.

Covered interstitial spaces between regular functional areas offers flexibility and adaptability for casual interaction and informal activities.

A successful exercise of restraint and skilled delivery with potential for rollout on other sites.

PHOTOGRAPHY
SCOTT BURROWS





COMMENDATION FOR COMMERCIAL
ARCHITECTURE

111 CAMPBELL STREET
SIMS WHITE ARCHITECTSA

Positioned on the fringe of the Toowoomba CBD, 111 Campbell Street is inspired by regional vernacular architecture and the city's rich heritage. An exemplar development for urban renewal the project provides a high level of amenity and mixed use, is an transitioning suburb, that is appealing for residents, visitors, businesses and investors. The building design and siting is responsive to Toowoomba's distinctive temperate climate.

Natural ventilation creates a comfortable environment all year round with minimum heating or cooling required. An active ground plane ensure synergies are maximised with regards to retail, circulation, and street activation.

PHOTOGRAPHY
SALT STUDIOS



**FORTITUDE VALLEY
STATE SECONDARY
COLLEGE**

COX ARCHITECTURE

Fortitude Valley State Secondary College is the first vertical school in Queensland. Teaching spaces stretch over eight storeys that embrace the central multi-storey void. This space includes lushly landscaped external learning and socialising spaces. The notion of the playful, imaginative treehouse is strongly evident in the massing and the individual pods to each floor. The abundance of the soft landscaping assists in blurring the boundaries between inside and out, while providing an opportunity for quiet, private space within the central, open public spine.

Outdoor teaching and learning spaces are created throughout the tight urban campus. They provide a variety of contemporary learning environments that allow for great flexibility as the school embraces new and experimental teaching models, meeting the changing educational needs of its students.

The material palette is mature and playful, elegant, and fun aiming to increase student comfort within this large vertical knowledge precinct and encouraging curiosity, innovation, and collaboration.

The new campus design includes the reuse of the former school building on Brooke Street allowing the new high school to be connected to the original primary school. It is refreshing to see the strong connection the campus is making with its urban context, celebrating its location in the Valley, and utilising the wider city for educational opportunities.



PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES



AWARD FOR EDUCATIONAL
ARCHITECTURE

BRISBANE GIRLS GRAMMAR SCHOOL SCIENCE LEARNING CENTRE

M3 ARCHITECTURE

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES

Despite its very prominent presence on the Brisbane skyline, BGGS Science Learning Centre has a quiet presence within the heritage context. On entering the building, the design ideas of science and cosmology become evident within the circular atrium, open to the sky. The funnel like vertical void is naturally ventilated and its curvature offers a wonderfully surprising contrast to the square external form. Within the atrium and under the oculus, the trio of stairs rotate from grid north to solar north to magnetic north robust stairs offering a practical learning opportunity as well as a sculptural piece.

Below the four science floors there is a floor of general classrooms and a flexible function space that continue a science theme but this time through the celestial

realm. On the lowest level, undercroft space has been cleverly utilised to expand the campus's HPE offering by opening onto Victoria Park.

The building offers a striking façade to the surrounding neighbourhood while creating an intimate and inspiring space within the school that does what all good education buildings should do- it invites enquiry and curiosity from students.





AWARD FOR EDUCATIONAL
ARCHITECTURE

**ST RITA'S COLLEGE
TRINITY CENTRE**

M3 ARCHITECTURE

St Rita's College's Trinity Centre is a five-storey building submerged into the southern side of the site with genuine consideration of its neighbours.

The building successfully manages a number of levels on the hilltop campus improving accessibility across the site. The lower two floors include classrooms with a triple-height foyer above connecting the flexible auditorium and a range of performing arts spaces. The lower-level classrooms opened to the south and include clever slab cutouts that allow for natural ventilation and beautiful southern light. The wide circulation zones allow for flexible student learning and well-loved break out spaces.

The performing arts component of the building includes a state-of-the-art auditorium with a flat stage and natural light that enhance the multi-purpose nature of this room. The music practice and performance spaces are the envy of any school music programme with sizes and an acoustic requirement finely designed to suit different musical ensembles.

With its comfortable, mature but playful interiors, the building meet the College's brief to celebrate and inspire its students.





AWARD FOR EDUCATIONAL
ARCHITECTURE

JCU IDEAS LAB

WILSON ARCHITECTS
WITH CLARKE AND PRINCE

PHOTOGRAPHY
ANDREW WATSON

JCU Ideas Lab is a dramatic addition to the series of iconic building on the Cairns Campus. The building is wrapped in a 'folded' Teflon fabric that speaks to the innovation encouraged within the building. As its name suggests the Lab is a space for start-up companies to work with community partners to translate ideas and research into commercial products and processes. All design decisions have been made around improving connectivity and transparency and to create real maker spaces.

The focus of the building is to bring people from a range of backgrounds and industries together and this is encouraged through a welcoming open plan ground floor. Interactive activities take place in the impressive three storey room with its

spectacular wall of tropical tendril hanging plants that are planted both inside and outside and provide a genuine sense being in the tropics. The external screen reduces both heat and glare into the workspaces and the building has achieved. The colour palate throughout the building is bold and brings life and legibility to the spaces that can have quick turnover or occupants.

The JCU Ideas Lab is still in its infancy, yet it has already become a beacon for innovative collaboration in the region and is making a significant contribution to economic growth.





COMMENDATION FOR EDUCATIONAL
ARCHITECTURE

**KURRAJONG – CENTRE
FOR SENIOR LEARNING,
THE SPRINGFIELD
ANGLICAN COLLEGE**

FULTON TROTTER ARCHITECTS

The new Senior Learning Centre at Springfield Anglican College sits within the beautiful bushland campus. The building, designed to create a learning environment to assist the transition of years 11 and 12 to life at university, is the next stage in the College's master plan. The planning is deceptively simple and allows for a variety of teaching and learning modes as well as unobtrusive supervision.

Kurrajong is beautifully detailed with a tranquillity to the spaces that is achieved through the mature finishes and colour selections.

PHOTOGRAPHY
SCOTT BURROWS





COMMENDATION FOR EDUCATIONAL ARCHITECTURE

INDOOROOPILLY STATE HIGH SCHOOL 6FC BUILDING

HAYBALL PTY LTD

Indooroopilly State High School has a long history of a school of excellence and the new learning centre delivers on the promise to be innovative and inclusive.

The new building sits comfortably within the site of magnificent gumtrees, is cognisant of its neighbours and provides extraordinary views and connection to the significant asset of the school ovals. The hero is the courtyard and bridge that bring together students in a playful and nurturing space but also allows for a variety of formal and informal learning areas.

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES





COMMENDATION FOR EDUCATIONAL ARCHITECTURE

MARY RICE EARLY LEARNING CENTRE

M3 ARCHITECTURE

Elongated and cellular, the existing 1980s building has been cleverly opened up and transformed into series of friendly and welcoming early learning spaces. The interior pallet is neutral, simple, sustainable, and engaging, while the scale and thoughtful detailing is clearly appropriated for little children.

The journey of first five years of life is mapped out along the meandering axis through the building with contiguous and strong connection to the generous landscaped outdoor spaces.

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES





COMMENDATION FOR EDUCATIONAL
ARCHITECTURE

ST PATRICK'S COLLEGE
EAST PRECINCT

M3 ARCHITECTURE

St Patrick's College was founded in 1878 and is located on the prominent site on the Townsville foreshore. The new building makes a significant contribution, not only to the College in terms of new facilities for the library, classrooms and specialist spaces for music, drama and dance, but also to the wider community.

In practical terms it provides a new auditorium that can have a wider community use, but it also creates a façade that while subtly telling the story of the Sisters of Mercy through the beautifully designed screen of lace, the Mercy cross and the rose, invites enquiry and intrigue,

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES





THE GHM ADDISON AWARD FOR
INTERIOR ARCHITECTURE

MARY RICE EARLY LEARNING CENTRE

M3 ARCHITECTURE

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES

The Mary Rice Early Learning Centre is a successful adaptive re-use of an underutilized site and building. The project 'rescued' an unremarkable building from demolition by addressing planning and structural constraints with thoughtful spatial rearrangement and creative removal of fabric, to open opportunities to repurposing. The result delivers a comfortable and stimulating early learning environment for the children to learn through experience.

The architects used the metaphor of city place making as a planning framework to support the social, physical development, and behaviour patterns of the children. Corridors become streets, being places to display artworks, adding vibrancy to the circulation spaces. Activity rooms are conceived as a collection of public spaces

where planned interaction occurs. All activity rooms are connected to the large outdoor landscape which offers further nature play opportunities and connection to the gardens.

The careful and playful assemblies of materials and pattern making, referenced from the existing site, adds a layer of wayfinding and fun to an interior setting that inspires the imagination for children and parents alike.



TRANSURBAN
COX ARCHITECTURE

Transurban's biophilic Brisbane office is a successful collaboration between the architect, designers and client. The result is a workplace reflective of Transurban's global presence and culture, imbue in a sub-tropical setting.

Graceful curves in the plan form, orchestrates a series of meeting pods and interstitial spaces catering for collaboration and contemplation. The resolved materials pallet and landscape design, complemented by panoramic views of the city skyline, amplifies the connection with nature and place.

An interconnecting atrium and internal stairs create an open focal point for the interior, promotes connectively between different spaces across the three floors and bring daylight into the deep plan. wUnlike typical workplace design, the workstation density is low, and a high proportion of space has been dedicated to share spaces that promote interaction and collaboration.

This is a case study of contemporary workplace design, that emphasises biophilic design and sustainability, provide choice to support a variety of activities, enable and connect with seamless technology, inspire creatively and innovation, and foster a sense of community.

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES





THE FDG STANLEY AWARD FOR
PUBLIC ARCHITECTURE

CAIRNS PERFORMING ARTS CENTRE

CA ARCHITECTS
AND COX ARCHITECTURE

Cairns has a proud history of delivering a high-quality performing arts programmes to its community and visitors. However, its existing facilities could not attract many touring shows. CPAC delivers a state-of-the-art building that reflects the city's commitment to delivering the best for the Cairns and FNQ community. The complex and highly technical building creates unprecedented and functional flexibility to support not only more performances but more variety in the type of performances.

The building is undeniably of it's place reflecting the colours, filtered light, lush vegetation and lifestyle of the wet tropics. The external screen and concrete soffits create a generous outdoor room extending the volumetrically complex foyer space.

With a servery that opens up both internally and externally, this space feels welcoming to the wide range of patrons that CPAC attracts. The building and its landscape generously contribute to the street both in performance mode and on 'dark days'.

CPAC is a significant cultural asset for the city – a public building that will enable more cultural experiences and as well as economic growth.

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES





AWARD FOR PUBLIC ARCHITECTURE

WALTZING MATILDA
CENTRE

COX ARCHITECTURE

The fire that destroyed the old Waltzing Matilda Centre in 2015 was an enormous loss for the town of Winton—a loss of artifacts, of history and a loss of visitors. The new building not only delivers a purpose-built museum to celebrate Banjo Paterson’s bush ballad, but through its unique architectural expression has created much curiosity and excitement for both locals and travellers.

The Centre embraces its important location on the main street with its dramatic form and subtly introduces the Waltzing Matilda musical score in the battened screen. The raw, earthy expression through both materials and form reflects the harsh and dramatic landscape that inspired Paterson and continues to amaze all those who visit.

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES



**SURGICAL, TREATMENT
AND REHABILITATION
SERVICE (STARS)**

HASSELL

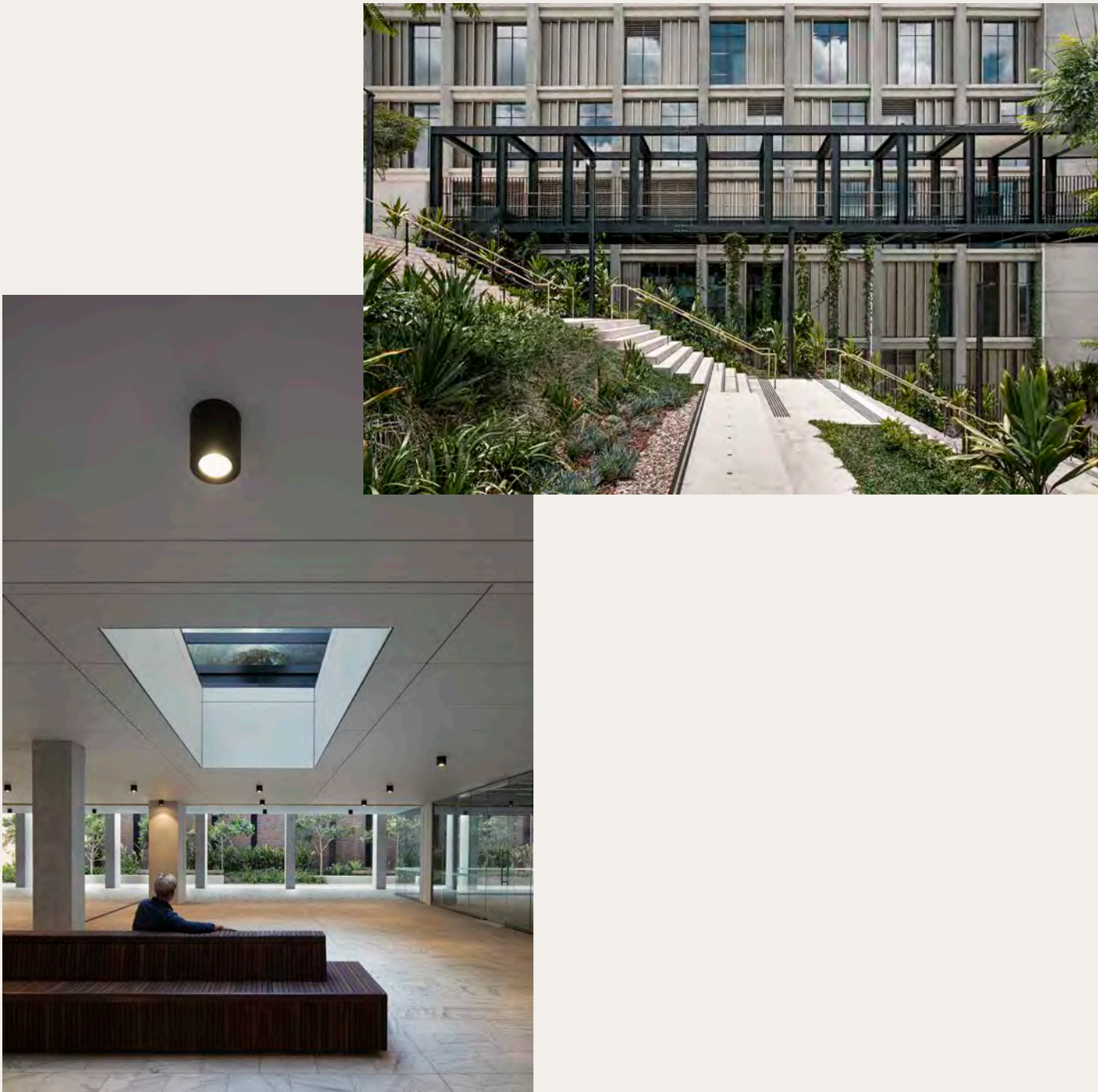
The new Surgical, Treatment and Rehabilitation Service (STARS) is the first stage of the Herston Quarter, an ambitious project to deliver a mixed-use community which will cater for health, residential, commercial, and retail development. The building has a formal and ordered expression that creates a sense of permanence with a scale that doesn't overwhelm.

The lower acute facility creates an environment more conducive to healing and recovery through the use of less clinical materials and access to light and landscape. Despite the complexity of the programme, clever planning allows visitors to orientate themselves throughout the building through external views. The interior therapy and recovery spaces take advantage of full height windows and spectacular views. Warm tones, natural materials and careful detailing sets the facility apart from most hospital environments.

While the full benefit of the landscape on the broader site it yet to be realised, the known health benefits of providing opportunities for patients to both engage with and look into the landscape has been achieved with the lush internal courtyard.

STARS seeks to improve the patient and visitor hospital experience and establishes a strong precedent for welcoming people into the new precinct.

PHOTOGRAPHY
DAVID CHATFIELD





COMMENDATION FOR PUBLIC
ARCHITECTURE

QUEENSLAND COUNTRY
BANK STADIUM

COX ARCHITECTURE AND
COUNTERPOINT ARCHITECTURE

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES

In the rugby league obsessed city of Townsville, the new Queensland Country Bank Stadium has been embraced by the community. The new location has given the venue a much-improved relationship to the CBD and the architecture reflects this with a horseshoe shaped bowl that generously opens its magnificent roof structure towards the city.

This 25 000-seat stadium is a catalyst for change and growth in the city. It has been designed with the patron at its core while ensuring economic sustainability through the flexibility to host games, large concerts, and multiple functions. The mix of spaces and venues throughout the stadium provides unique experiences for the general public, corporate visitors and enthusiastic members.

As the visitor moves through the multiple levels, views of the field, the important local landmarks of Castle Hill, Magnetic Island and Mt Stuart ranges are skilfully framed to orientate the visitor and create a sense of place. The striking roof is impressive in its simplicity despite the cyclonic conditions and the extraordinary spans. It has been designed to be reduced to its most simple and logical form creating great value for the publicly funded project.

This is an international stadium that beautifully reflects its tropical regional setting.





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

BECK STREET

LINEBURGWANG

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES

The Beck Street residence makes an intriguing delight of the building's location in a flood prone area, while enhancing the qualities of an existing 1960s brick and hardwood framed home. The concrete and brick base of the refurbishment, constrained by an overland flow path and sewer that run through the site, enables the lower level of the house to be permeable to flood waters. Defined with a palette of red and terracotta, the base is cool and robust, moderating the light and temperature in an inventive and very effective response to Brisbane's sub-tropical weather and hydrology.

In retaining the existing garden walls and house, the design manages an enhanced connection to the ground and beautifully landscaped gardens that is unexpected on

a site constrained by minimum habitable floor levels. Beyond the sophisticated strategy in managing the site's ground plane, the home is anchored about the verticality of established gum trees, giving form to rooms, and developing an upper-level palette of silvers and greens.

The orientation of rooms, screening walls, and openings in the walls and roof carefully moderate the light, breezes, and outlook. Details are striking in their simplicity and nuance, enhancing the functional needs of a home that is a delight to reside in.





AWARD FOR RESIDENTIAL
ARCHITECTURE - HOUSES
(ALTERATIONS AND ADDITIONS)

CLAYFIELD FERN HOUSE

PAUL BUTTERWORTH
ARCHITECT

The Clayfield Fern House reconceptualises the ubiquitous strategy of adding a back-deck to a traditional Queensland house. Existing car garages and sheds are removed and accommodated within the undercroft of the house, freeing up the north-east area of the site for play spaces and gardens. The existing kitchen is repositioned, enabling the rear wall of the house to be opened-up, providing a greater connection between the existing living spaces and the backyard.

A voluminous two-storey, timber-battened, room is added to the rear of the existing house. The materials and proportions of the new work complement the existing timber house and reinvigorate the adjacent rooms with improved daylight, access to breezes and outlook. The refurbishment makes

simple adjustments to the planning of the house that provide significant improvements to accommodate contemporary amenity within the scale of the existing structure.

A unique entry experience is created for the residents with the arrival into the protected outdoor enclosure that is both landscape and a room within the home. There is a delightful play of light and shadow in the addition that is reminiscent of traditional fern houses, familiar in sub-tropical gardens, that is celebrated here in an inventive and unique outdoor living room.





COMMENDATION FOR RESIDENTIAL
ARCHITECTURE - HOUSES
(ALTERATIONS AND ADDITIONS)

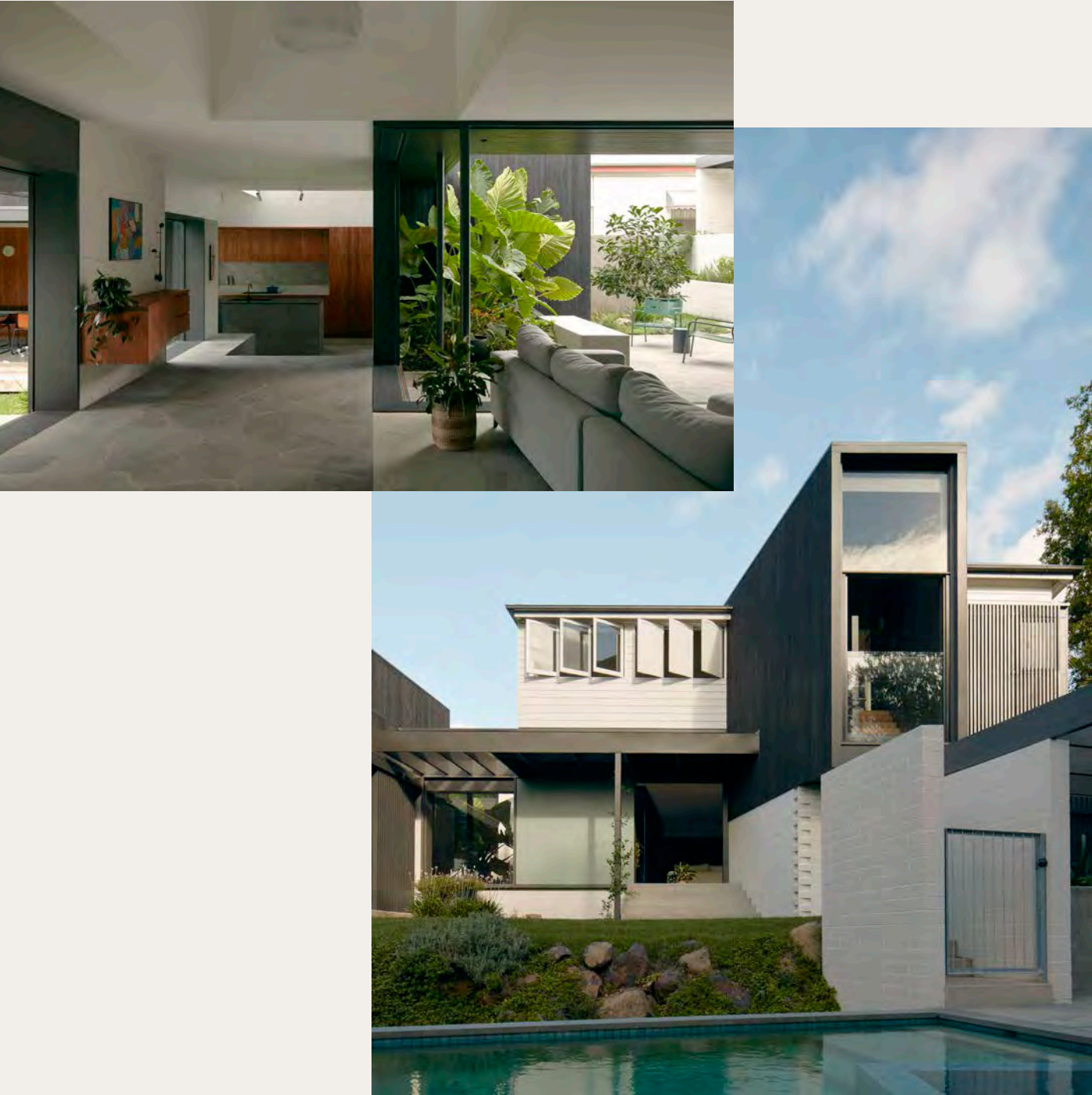
POINCIANA HOUSE

NIELSEN JENKINS

The Poinciana House creates a series of landscape rooms, formed by the edges of the refurbished and newly constructed built forms, that delightfully embed this home into the site. The new elements of the house - the carport, fireplace, kitchen, and pool, are pulled apart to form a series of outdoor spaces, each with a distinctive characteristic for favoured orientation, sociability, and use by adjacent interior spaces.

The existing timber house is enhanced through simple yet ingenious details that improve security and ventilation while also constructing protected views towards Mt Coot-Tha to the west.

PHOTOGRAPHY
TOM ROSS



THE TERRACE

SHAUN LOCKYER ARCHITECTS

The Terrace refurbishes a 1930s heritage-listed home, designed by Charles H. T. Griffin, and constructs a new wing to accommodate contemporary living spaces. The design embraces the forms and materials of the existing building, providing an addition that is both distinctive and complimentary to the pairing of historical and contemporary architectural styles. An airy and light-filled connection is made to the garden and north-east aspect of the site.

An enjoyable juxtaposition between the old and new roof forms reorientates the adjacent existing, interior-focused, rooms towards the social spaces of the house and garden.

PHOTOGRAPHY
SCOTT BURROWS





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

RIVERBANK HOUSE

WILSON ARCHITECTS

PHOTOGRAPHY
ALEX CHOMICX

Positioned high on the edge of the St Lucia Reach of the Brisbane River, the Riverbank House is orchestrated between the steep landscape of the river edge and a private courtyard for a family in a suburban setting.

The design connects the living areas of the new home, through the restored landscape of the riverbank, to the water's edge. The maintenance of remnant stairs and garden walls, along with the integration of native plantings, firmly imbed the new building into the historically layered landscape.

Large, parallel, concrete walls define a cavernous territory through the site that gives a distinctive form to the house and to the courtyard orientated towards the north. Cool, protected, and with a direct connection to the landscape, the lower level of the home is reminiscent of the

understorey of highset Queenslander. The pond to the edge of the courtyard reflects northern light onto the ceiling of the living space as a playful doubling of the river beyond.

A timber brise-soleil wraps the elevated bedrooms, modulating daylight and privacy, making a distinct presentation of the family home to the street.





AWARD FOR RESIDENTIAL
ARCHITECTURE - HOUSES (NEW)

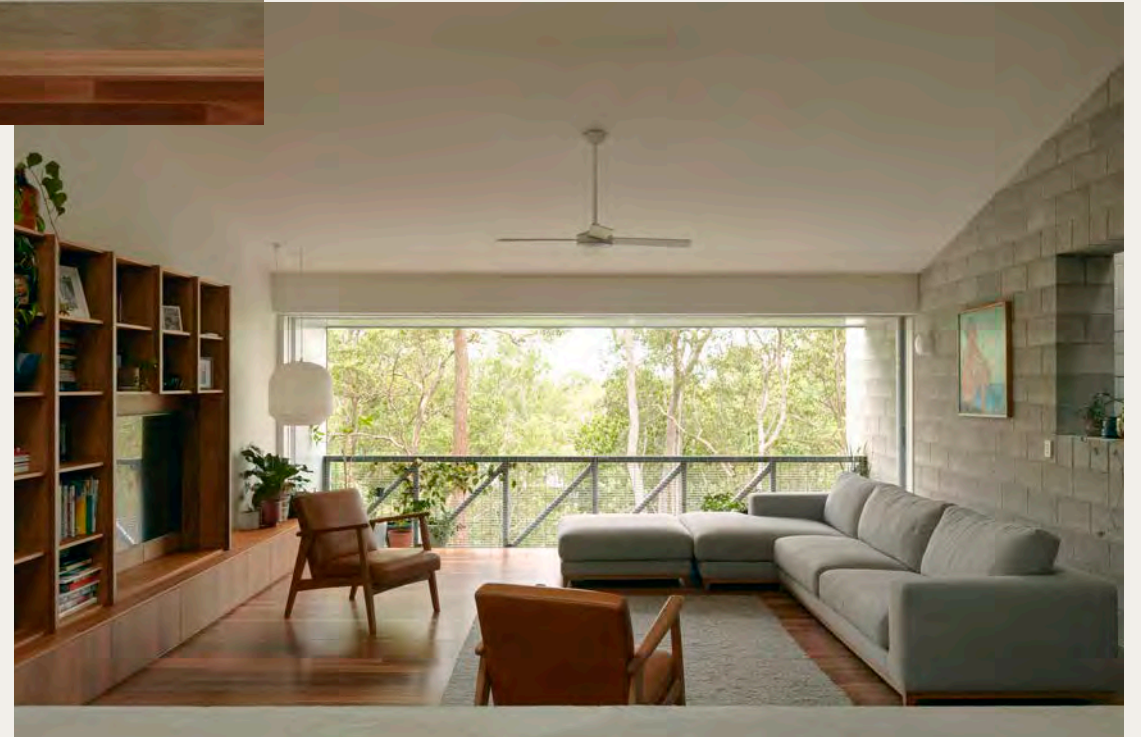
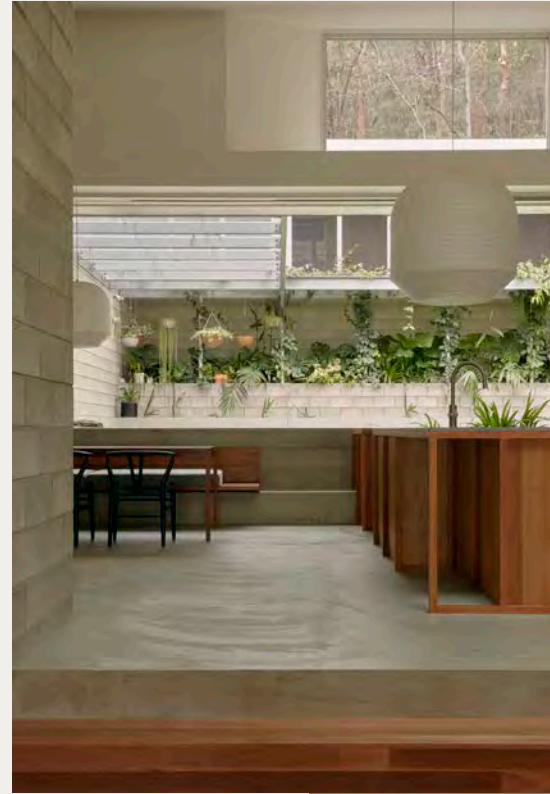
MT COOT-THA HOUSE

NIELSEN JENKINS

Set on a steep bushland block of a dry, gum, eucalypt forest, the Mt Coot-tha House is imbedded with ideas of connection and refuge within its immediate environment. A central staircase, largely in parallel with the slope of the site, is delightfully expressed as a bold blockwork axis at the scale of the adjacent gum trees. High level windows afford a variety of well-positioned views towards tree canopies and far-off views of the broader landscape, while carefully crafting a diffused daylight that softly illuminates the limited number of materials that have been used.

By stepping the plan of the home with the site, a lush green courtyard is formed between living spaces that is consistent with the volumes of the interior spaces.

Climatically and visibly distinct to the adjacent bushland this verdant landscape, held within the plan of the building, offers a welcome contrast to the adjacent dry and steep bushland. The relatively prosaic materials of concrete-block and galvanised steel are employed in an economical construction method that eschews bespoke details in favour of crafted volumes, the control of daylight, and integration of landscape in the design.





AWARD FOR RESIDENTIAL
ARCHITECTURE - HOUSES (NEW)

LONG ROAD HOUSE

JAMES RUSSELL ARCHITECT

PHOTOGRAPHY
TOBY SCOTT

The Long Road House is situated at the southern edge of Tamborine Mountain, bordering a subtropical rainforest and creek. The delight of this dwelling is the composition of a set of spaces that are more veranda-like, in their method of enclosure, screening, and occupation, than conventional rooms. The materials and form of the house is reminiscent of a farmhouse or rural shed that has been adapted with camping techniques that improve the mediation of the environment while being economically constructed and simply connected to the site.

The arrangement of the house forms a large courtyard that is wrapped by shade cloth, providing protection from the sun and insects. The protected courtyard is a focal point for the life of the home,

accommodating outdoor cooking and gatherings along the edges of the building. The upper level of the house is elevated to the canopy of the adjacent trees affording an opportunity for prospect and refuge.

The lower-level bunkrooms and bathroom open out towards the creek providing a close connection between the more intimate areas of the home and the activities of the rainforest.





COMMENDATION FOR RESIDENTIAL
ARCHITECTURE - HOUSES (NEW)

BAKER BOYS BEACH HOUSE

REFRESH*DESIGN

Perched on a hillside of Minjerribah, overlooking the Pacific Ocean, the Baker Boys Beach House provides a platform for multiple families to gather and share holidays together.

Taking its form from the arrangement of local campsites, supporting generous communal areas and deconstructed washrooms, the house accommodates a variety of gathering spaces to enjoy and illuminate the benign environment of the island. Living areas promote an unencumbered view towards the ocean, while also being nestled into the bushland of the hillside.

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES





COMMENDATION FOR RESIDENTIAL
ARCHITECTURE - HOUSES (NEW)

TWIN HOUSES

JOHN ELLWAY

As a pair of elevated houses on a subdivided site, Twin Houses is an elegant example of infill development in a middle-ring suburb of Brisbane. Through the employment of modular and economic construction techniques the project prioritises the integration of landscape, access to light and breezes, and social connectivity from within the home and to the street.

The design allows for simple future adaptability to create additional enclosed spaces, as may be required, and employs landscaping to mediate light, dust, and privacy.

PHOTOGRAPHY
TOBY SCOTT





COMMENDATION FOR RESIDENTIAL
ARCHITECTURE - HOUSES (NEW)

LAS PALMAS

TIM DITCHFIELD ARCHITECTS

Overlooking the Noosa River, Las Palmas is inspired by the style of Palm Springs mid-century modernism and the employment of this style's qualities in a sub-tropical environment. The central living area, conceived of as a lanai, makes an exceptional connection between the courtyard, sheltered by concrete walls and horizontally banded roofs, and the garden that steps to the river's edge.

The home is remarkable in providing a careful balance between the client's desire for a private refuge that also affords a prospect towards the river and a generous connection between indoor and outdoor spaces.

PHOTOGRAPHY
SCOTT BURROWS



THE JOB & FROUD AWARD FOR
RESIDENTIAL ARCHITECTURE –
MULTIPLE HOUSING

ALONDRA RESIDENCES

BVN

Designed for outdoor living and inspired by nature, the Alondra Residences aim to foster a sense of community living and active lifestyle for seniors within a visually connected garden setting.

Lush gardens extend vertically on every level through the central green spine offering interstitial spaces for social interaction and retreat. A range of social uses including library, BBQ, and resident function area are nested within this vertical verdant landscape that is elevated with a prominent outlook to the neighbourhood. The eight-story building's bulk and composition are appropriately scaled and aggregated, providing a sensitive contribution to the surrounding low to medium-density neighbouring buildings.

Alondra Residence is a good example of the vertical small house model targeted at the new consumers in retirement living who are accustomed to a higher standard of living compared with generations past.

These sub-tropical homes are bright, airy, and built for residents to age in place with all apartments designed to exceed Liveable Housing Design Guidelines Gold standard.

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES



CORNWALL STREET
AFFORDABLE HOUSING

KO&CO ARCHITECTURE

Cornwall Street Affordable Housing sets the standard for high density sub-tropical affordable housing. It is an exemplar development model of government and community housing sector partnerships delivering good quality, affordable, housing for the state. Situated in an emerging neighbourhood renewal area of Buranda, the project delivers a suitable contextual response to the constrained site.

The naturally ventilated building provides a sanctuary of comfortable private living spaces for residents, enhanced with small scale common areas at each level that promote social interaction and neighbourly connection.





COMMENDATION FOR RESIDENTIAL
ARCHITECTURE – MULTIPLE HOUSING

DOOR 42
PUSH ARCHITECTS

Door42 is a successful social housing demonstration project delivered by the Department of Communities, Housing and Digital Economy in partnership with the Office of the Queensland Government Architect. This project provides a well-designed, homely, and secure environment for at-risk youth seeking refuge. Within a landscape orientated environment, the design successfully manages the different functional requirements of consultation and living spaces that necessitate different levels of privacy.

A supportive community-living place has been established with freedom and opportunities for residents to develop social cohesion. The site planning arrangement maximizes passive solar design and cross ventilation for rooms orientated around a central, shared, outdoor activity space.

PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES



CHAMBERS HOUSE

SHAUN LOCKYER ARCHITECTS

The restoration and addition to the 1975 Rodney Chambers heritage-listed house, seeks to ensure that this significant architectural gem continues to delight its residents. While the modest addition and the reconfiguration of spaces meets the requirements of the clients, they do not compete with or overwhelm the original experimental design. A number of small insertions integrated and concealed services and attention to the original material pallet celebrate and reinforce the design ideas.

The house is a prominent landmark on Teneriffe Hill and the new work ensures that this rare exemplar of modernism remains relevant and liveable well into the future.



QUT CAMPUS
TO COUNTRY

BVN

Campus to Country is a strategy to help the Queensland University of Technology's decision making when developing its two campus to reflect, acknowledge and celebrate the relationship between the university's built environment, Aboriginal people and place.

Campus to Country is an overlay for QUT's master plan. It is intended to have a practical application to demonstrate how future built form can give staff, students, and visitors a spatial experience of Country.

The spatial framework developed outlines four elements- prompts, tracks, typologies, and pallets. The work beautifully maps the tracks and sites of cultural significance across both campuses showing how these areas were occupied prior to colonisation.

Framework plans were then developed for each campus based on the stories, journeys, and history of the Turrbal and Yugara people. The diagrams and carefully chosen exemplars, describe each of the spatial interventions which align with significant cultural features.

QUT has one of the largest cohorts of Indigenous Australian students and this work goes a long way to ensuring that the university's built environment is one that is inclusive and welcoming. It seeks to reflect the culture and history of Indigenous Australians and particularly to understand the land which QUT inhabits.





THE HARRY MARKS AWARD FOR
SUSTAINABLE ARCHITECTURE

JCU IDEAS LAB

WILSON ARCHITECTS
WITH CLARKE AND PRINCE

JCU Ideas Lab is innovative three storey building with good interconnection between the three storey collaborative spaces. The engaged sustainability principles target LEED BD+C v4 Gold rating evident through the provision of well insulated cladding materials, extensive screening, and the use of greenery throughout.

The building strongly responds to the tropics and in addition incorporates significant energy saving systems and water efficiency features. Sustainable and delightful, JCU Ideas Lab building is a great example of the architectural outcome respectful of its context, occupants and tropical environment.

PHOTOGRAPHY
ANDREW WATSONW



BIG SMALL HOUSE

POD
(PEOPLE ORIENTED DESIGN)

The Big Small house embraces the principles of “*The Least House Necessary*”, delivering a modestly sized home designed for sustainable tropical living.

The house is orientated and sited to maximise passive cooling, capture breezes, and connect to the lush tropical landscape. The narrow plan, generous openings, central void and clerestory windows allows the light filled house to naturally ventilate keeping occupants comfortable year-round.



PHOTOGRAPHY
BELINDA ALLWOOD



PHOTOGRAPHY
NIC GRANLEESE





COMMENDATION FOR SUSTAINABLE
ARCHITECTURE

MODWEST, THE UNIVERSITY OF QUEENSLAND

DRUMMOND ARCHITECTURE

ModWest is one of the most recent addition on University of Queensland's St Lucia Campus. This contemporary teaching and learning facility have been designed and built within a year to respond to the immediate demand for collaborative student spaces on the campus. There is a five-year plan to disassemble the entire structure and reuse at UQ's Gatton campus.

This sizable demountable and modular building is manufactured in Australia from largely local materials and is highly functional, cost effective solution. It responds to the University's demand for collaborative, large and flexible teaching and learning flat floor spaces arranged in the V-shaped plan that encapsulates private outdoor deck area.

The colour and texture of the proprietary cladding façade panels was carefully selected to allow the building to nestle into the site which sits in close proximity to the historically significant Forgan Smith forecourt.





THE HAYES & SCOTT AWARD FOR
SMALL PROJECT ARCHITECTURE

**JAMES COOK
UNIVERSITY CENTRAL
PLAZA**

COX ARCHITECTURE AND
COUNTERPOINT ARCHITECTURE

PHOTOGRAPHY
COX ARCHITECTURE

JCU's Central Plaza is a charismatic addition to the Townsville campus that provides a pivotal public space within the University's master plan. Located at a nexus of the University's cross campus links, as part of a larger connected walkway system, the plaza makes a welcome engagement with the adjacent creek riparian and a nearby water feature, improving the thermal comfort of this gathering space.

The plaza contains a pavilion with a dramatically shaped canopy, offering shade, shelter, and a form of campus identity. The pavilion has a modest footprint, accommodating small gatherings, and carefully extends its program into the adjacent landscape to operate as a stage for large events and performances.

The roof canopy of the pavilion, developed from two connected but opposing tapering vaults, was conceived by the architects as a means to reflect the history of the University and its engagement with the community. The compelling geometry and cultural intent of the canopy is amplified by the integration of the artwork "After the Flood" by Quandamooka artist, Megan Cope. The artwork illustrates how environment, identity, and geomorphology are interwoven over time, and reinforces the design attributes of this memorable gathering space within the centre of the campus.



DOGGETT ST
SHOWROOM

CAVILL ARCHITECTS

Located on a busy corner block in a light industrial area, Doggett St Showroom is a beautifully composed building that contributes significantly to both streetscapes. The corner block offers two separate entries which have been cleverly handled so the upper and lower levels can be connected or separated.

The existing timber cottage was lifted and renovated to create a charming workspace that could be returned to a living space. The undercroft delivers a light filled flexible space that can be additional living space for the upper floor or can be occupied independently for commercial use. Key to this project is the integration of landscape that in various locations adds surprise, connection, and liveability to this compact project.

The architects' desire to retain the outcrop of Brisbane tuff firmly grounds the project in its place. The permeable brick screen to the west not only provides sun protection and privacy for the ground floor space but brings the landscape into the internal space creating an extraordinary tranquillity it what could be a harsh and noisy environment. The restrained material palette adds to both the serenity and focus on the landscape elements.

This project has transformed an unremarkable cottage that had little elationship to its two frontages, to a beautifully detailed and spatially sophisticated building that engages architecturally and socially with both streets.



PHOTOGRAPHY
CHRISTOPHER FREDERICK JONES





COMMENDATION FOR SMALL
PROJECT ARCHITECTURE

ULSTER LANE

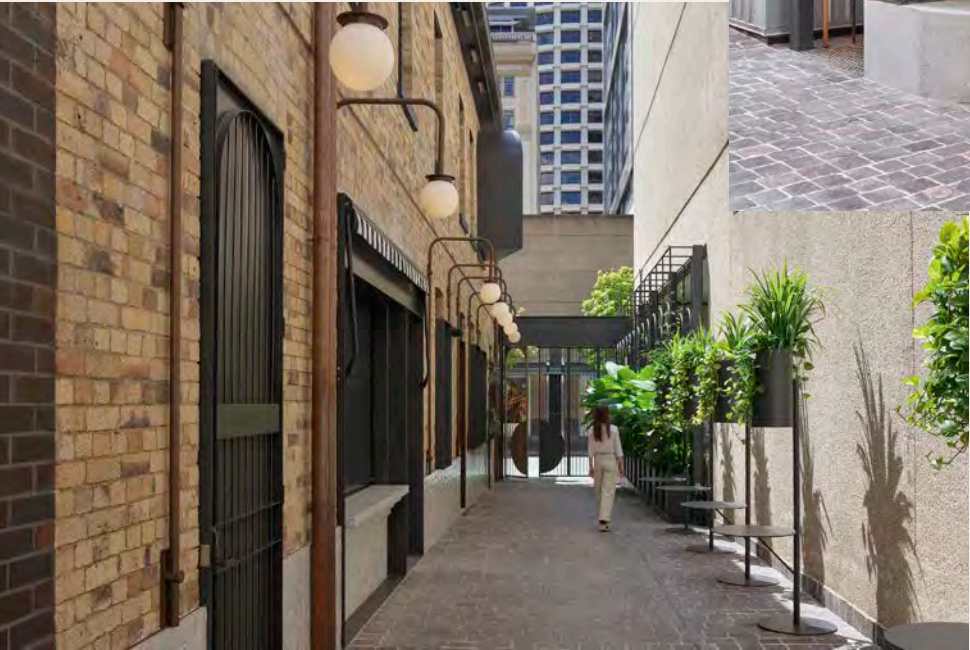
CAMERON & CO ARCHITECTURE

Ulster Lane offers surprise and delight for those who discover it. The lane has been cleverly transformed from essentially a driveway and service court into a vibrant and intimate space for gathering, eating, and drinking. The laneway also provides access to the upper floor tenancies creating an address for these spaces and ensuring movement and activity through the space.

Layers of the building fabric are peeled back allowing visitors to experience the grittiness of the brickwork juxtaposed with the fine detailing of the lights, the new stairway, and amenities.

Ulster Lane will invigorate this part of the city both during the day and night and give visitors a much-loved glimpse into our heritage.

PHOTOGRAPHY
TOBY SCOTT





ART AND ARCHITECTURE

**JAMES COOK
UNIVERSITY CENTRAL
PLAZA**

COX ARCHITECTURE AND
COUNTERPOINT ARCHITECTURE

JCU's Central Plaza is an exemplary project in demonstrating a valuable engagement between an artist, curator, fabricator, and architect to integrate an artwork in a public building. The roof canopy of the pavilion was conceived by the architects as a means to reflect the history of the University and its engagement with the community. Developed from two connected but opposing tapering vaults, the geometry of the roof produces a memorable space that is fluid and spatially complex. Amplifying this dramatic volume is the incorporation of the artwork "After the Flood" by Quandamooka artist Megan Cope, constructed of 479 printed panels.

Through the use of old military maps of the Townsville coastline Cope has imagined a future landscape of the Townsville area. Changes to the tideline, caused by sea level rise connected to climate change, create consequences for the local rainforest ecosystems and reef environments. The canopy is reimagined as a wave to demonstrate how environment, identity, geomorphology, and mapping are interwoven over time, and to act as a reference point for students and members of the community committed to learning about Gurrumbilbarra and Thul Garrie Waja Country.





COLORBOND® AWARD FOR STEEL
ARCHITECTURE

LAND 121 FACILITIES
PROJECT, LAVARACK
BARRACKS

BVN

PHOTOGRAPHY
SCOTT BURROWS

Delivered under the LAND 121 program, the new precinct for the 3rd Combat Services Support Battalion comprises a total of nine buildings. The collections of buildings accommodate a variety of functions which are consolidated into larger multi-use buildings.

Building forms are simple and economical, with sophisticated manipulation of a restrained palette of materials to achieve well resolved detailing, applied in a well-considered, standardised approach throughout the precinct.

Materials and finishes are contextual with recent projects at Lavarack Barracks, reinforcing a cohesive visual quality to all elements of the Barracks.

Profiled zincalume cladding and steel is integral to the architectural expression, and meet sustainable design objectives, including natural ventilation and enhanced daylighting.





COLORBOND® AWARD FOR STEEL
ARCHITECTURE COMMENDATION

MODWEST, THE UNIVERSITY OF QUEENSLAND

DRUMMOND ARCHITECTURE

ModWest at the University of Queensland is a fine example of a smart building that was designed and delivered within a year in response to the immediate demand for collaborative teaching and learning spaces.

The building uses Colorbond insulated sandwich panel that is locally manufactured and readily available material that enabled efficient, cost effective and rapid installation. The versatility of the Colorbond product, careful selection of the finish, colour and micro V-Rib texture have given this temporary demountable building a sense of permanency that allows it to sit comfortably within the historically significant Forgan Smith forecourt.

PHOTOGRAPHY
PAUL JONES





COMMENDATION FOR THE ROBIN GIBSON AWARD FOR ENDURING ARCHITECTURE

CHURCH STREET PUBLIC HOUSING 1995

PARISH O'NEILL, COX RAYNER AND BLIGH VOLLER

Completed in 1995, the Church Street Public Housing project set a new standard in the delivery of social housing and arguably urban housing more generally in Queensland.

Up until the early 1990s public housing in Queensland was a mixture of detached family dwellings, barrack-style lines of row dwellings and some deck access walk-up apartments often sideways down the block.

The 42-apartment “Church Street project” in Fortitude Valley, located in a largely commercial and rundown suburb on the fringe of the CBD, was both a strong statement about architectural and urban design intentions and a catalyst for residential buildings and regeneration of the area.

The site opposite the historic Valley Pool has two street frontages: two very busy, noisy, roads and a third quieter street facing a heritage-listed church. In an innovative move, three architectural practices were commissioned for the project; Parish O'Neill, Cox Rayner and Bligh Voller. The approach created genuine diversity in the architecture, with each practice designing two of the six three-storey buildings that edged the streets and a new small park, delivering legibility and residential grain while supporting the potential for partial future sale, should that become appropriate.

Some apartments took aspect and address with their balconies turned towards the quiet street and a newly constructed small park, while others carefully shielded



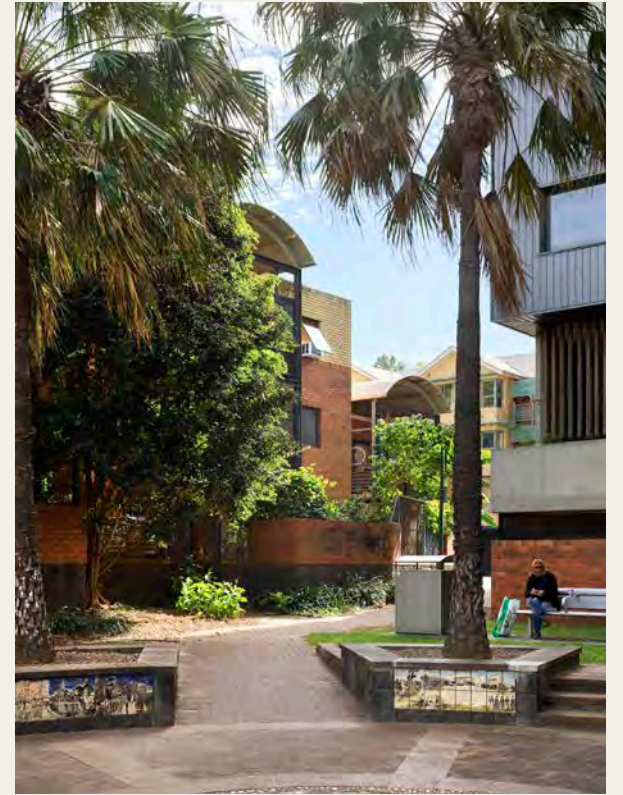
sensitive areas from the noisy roads by facing inwards. The new park encompassed the mature fig trees that flanked the site and enhanced several of the heritage listed WWII air-raid shelters, looking to show that a modest city park could greatly improve the amenity of the neighbourhood.

The project continues to showcase exceptional design through its response to ideas of territory and privacy, creating community through ‘eyes of the street’, and the use of “local” materials and detailing in a subtropical climate.

As rental affordability plummets throughout Australia and social housing appears scarce, it is important to be reminded of the fundamental need for not only thoughtfully designed inner urban housing and

especially well-designed publicly funded housing but also the importance of design leadership and innovation in support of a better Queensland.

A number of people have contributed to the information supporting this submission but in particular the Jury would like to thank John Byrne for his insights and context. John was Director: Special Projects in the Queensland Department of Housing, Local Government and Planning from 1991-1996 and was instrumental in the re-invention of public housing during this time.



QLD
ARCHITECTURE
AWARDS
2021

