

SA  
ARCHITECTURE  
AWARDS 2024

 Australian  
Institute of  
Architects





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Chapter President’s Message



**KIRSTIE COULTAS**  
SA CHAPTER PRESIDENT

Being involved in the Architecture Awards Program is a wonderful privilege, providing the opportunity to connect with the amazing professionals who contribute to creating better environments for our community. The 2024 South Australian awards program provides the opportunity to pay homage to the great work that the profession has delivered and to encourage excellence in the future.

Architects add incredible value to society; it is important to advocate for the profession, academia and architects promoting good design in allied fields. The calibre of entries this year delighted jury members and has resulted in a record number of projects being recognised.

The Institute’s Awards Program is an opportunity to celebrate exemplar architecture, highlighting the remarkable talent we have here in South Australia, and to demonstrate the impact of well-considered built form in fostering community, wellbeing and vibrancy. This publication, the SA Awards exhibition at Adelaide Airport, and the other activities that occur as a result of the Awards communicate this message to the wider profession, and the public.

I would also like to thank all those involved in the planning and delivery of the Awards Program. Significant effort and resources are invested by entrants, staff, jurors and partners to make the Awards happen; thanks to all who have contributed this year.

**Kirstie Coultas**  
Chapter President

Awards Director’s Message



ERIN CROWDEN  
AWARDS DIRECTOR



STEPHEN WARD  
DEPUTY AWARDS DIRECTOR

2024 saw some positive changes in the Awards. It saw more entries than previous years, engagement both within and outside the profession was higher and we have welcomed new jurors and entrants into the program. While all of these are great individually, when combined, they represent an exciting time for members and for architecture in this state. Increased engagement can only amplify the spread of good architecture, expanding reach to the wider public. New opinions, ideas and experiences are always welcome to further deepen the collegiate discourse amongst peers.

As I have now had the good fortune to be involved in the Awards program from many viewpoints (entrant, volunteer, winner, juror, and now Awards Director), I have thoroughly enjoyed the opportunity to learn more about the process and have come away with an increased admiration for the amount of work involved in curating and delivering the program year after year. For this, an enormous amount of recognition for our Institute Chapter Staff is deserved, along with those who have generously donated their time as volunteers on jury presentation day, along with jury members and jury chairs.

While being involved is a time commitment, the ability to hear architects, designers, and clients talk with such passion about their project and then visit these spaces – many not accessible to the general public – is a priceless experience. I cannot recommend it highly enough.

A few shared themes have woven through commentary about many of the winning projects. Most notably these include the ability of architecture to uplift and foster real connections with the wider community, resisting an obvious move in favour of a stronger design outcome, collaboration and shared values between parties. Perhaps the most interesting theme for me, was observing how the spirit of humbleness and generosity has found its way across many of the juries and category winners this year.

I see this as a meaningful demonstration of the impact great architecture can have, regardless of project size, scale or budget. It is a great indicator of what is to come for South Australia.

Erin Crowden  
Awards Director

2024 Jury

AWARDS DIRECTORS

Erin Crowden, Proske Architects  
– Awards Director

Stephen Ward, Senior Lecturer in  
Architecture, University of South Australia  
– Deputy Awards Director



CITY OF ADELAIDE PRIZE

Yaara Plaves, Hames Sharley – Jury Chair

Ilia Houridis, Director City Shaping

Nathan James Crane, Independent,  
DIA SA/NT Chair

Matt King, URPS

Janelle Arbon, JPE

Sarah Feijen, Guildhouse



COMMERCIAL ARCHITECTURE,  
HERITAGE & SMALL PROJECT

Susan Phillips, Phillips Pilkington – Jury Chair

Matt Rundell, Stallard Meek Flightpath

Anthony Orlando, Woods Bagot

Chloe Howarth, ODASA

Meils Postlewaight, Fielders



2024 Jury

EDUCATIONAL ARCHITECTURE

Wayne Grivell, Swanbury Penglase – Jury Chair  
Vi Truong, studio gram  
Tom Hamper, Phillips Pilkington  
Tim Hastwell, Stallard Meek Flightpath  
Emily Paech, TCL



INTERIOR ARCHITECTURE

Mladen Zujic, Architects Ink – Jury Chair  
Maegan Scott, Black Rabbit  
Ben Pitman, Studio Nine  
Sara Horstmann, Das Studio  
Brian Parkes, Jam Factory



RESIDENTIAL – NEW HOUSING  
& MULTIPLE HOUSING

David Burton, Williams Burton Leopardi – Jury Chair  
Gianni Francisco, Cox Architecture  
Heather Wasley, Grieve Gillett Architects  
Victoria Clarkson, Das Studio  
Sarah Taylor, Brickworks



2024 Jury

RESIDENTIAL –  
ALTERATIONS & ADDITIONS

Katica Pedisic, UniSA – Jury Chair  
Jet O'Rourke, Cumulus  
David Brown, BB Architects  
Lauren Rollison, Cohere PM  
Katrina Swiatczak, AWS



PUBLIC ARCHITECTURE  
& URBAN DESIGN

Jeremy McLeod, Breathe – Jury Chair  
Thomas Masullo, Woods Bagot  
Emma Wood, JPE  
Sasha Radenovic, ODASA  
Bronwyn Marshall, Architect, Designer, Writer



SUSTAINABLE ARCHITECTURE

Ryan Horsnell, Troppo – Jury Chair  
Valentina Baldizzone, DaSH  
Michael Rawlings, Detail Studio  
Rebecca Short, Renewal SA



EmAGN PROJECT AWARD

Chris Morley, Echelon Studio  
Zorawar Basur, Brown Falconer  
Sally Wilson, Archaea



2024 Jury

COLORBOND® AWARD  
FOR STEEL ARCHITECTURE

Mark Amos, Bluescope Colorbond  
Yaara Plaves, Hames Sharley  
Susan Phillips, Phillips Pilkington  
Katica Pedisic, UniSA  
Wayne Grivell, Swanbury Penglase  
David Burton, Williams Burton Leopardi  
Jeremy McLeod, Breathe  
Ryan Horsnell, Troppo



SA ARCHITECTURE MEDAL

Erin Crowden, Proske – Awards Director  
and Chair  
Ashely Halliday, Ashely Haliday Architects  
– 2022 SA Architecture Medal recipient  
Kirstie Coultas, SA Chapter President  
Peter Dungey, Distinguished Member



EMERGING ARCHITECT PRIZE

Anthony Coupe, Mulloway  
Miranda Spencer, DesignInc  
Chris Morley, Echelon Studio



ENDURING ARCHITECTURE AWARD

Anthony Coupe, Mulloway  
Rob Cheesman, Retired (Cheesman)  
Elaine Davies, Retired (DaSH)  
Adrian Evans, Retired (JPE)  
Lolita Mohyla, Mohyla Architects  
Lu Balsamo, Retired (Hassell)

SA  
ARCHITECTURE  
AWARDS  
2024



CITY OF ADELAIDE PRIZE

## 60 KING WILLIAM STREET

by  
COX ARCHITECTURE

Traditional Owners: Kurna People

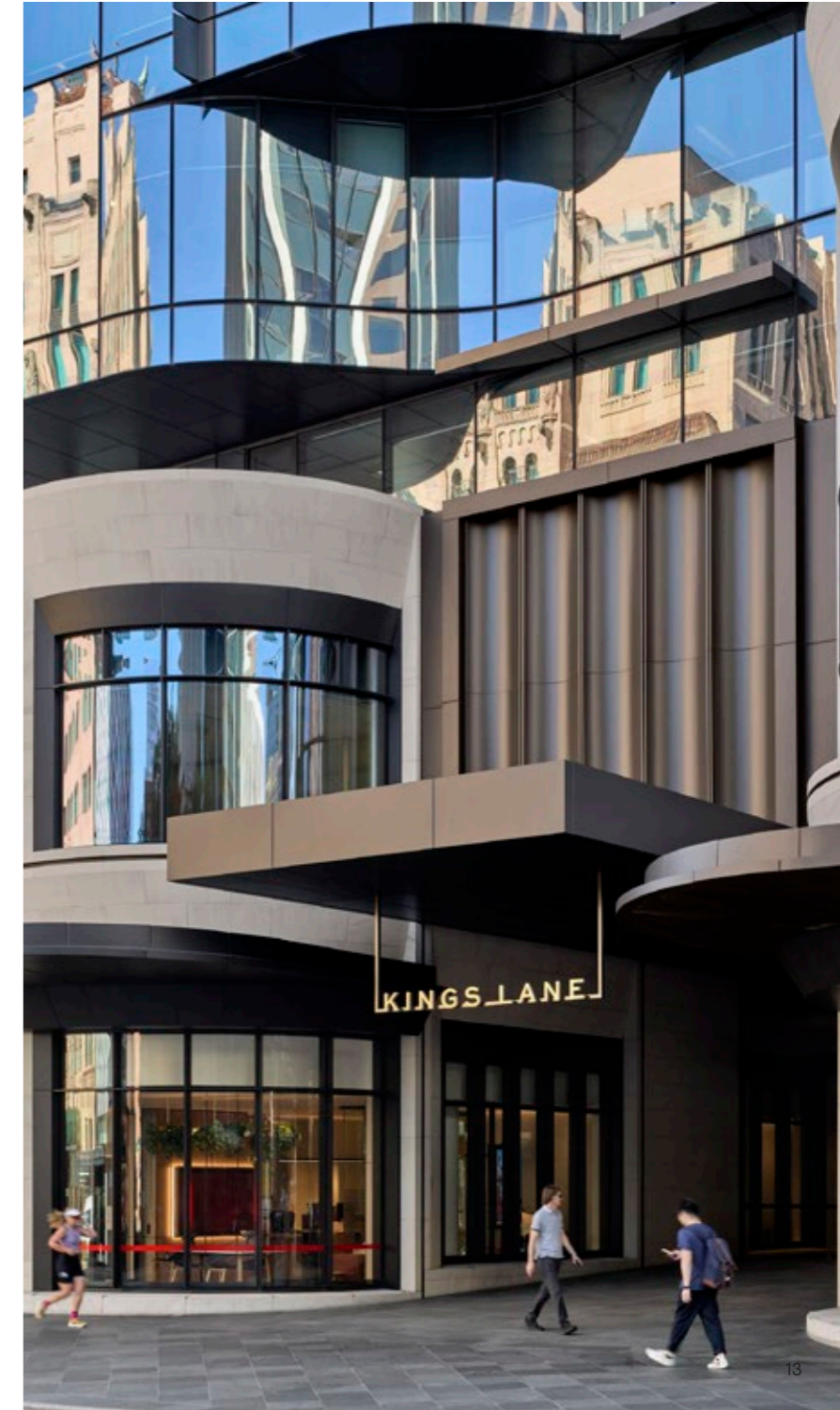
Builder: Built

Photographer: Peter Clarke

An impressive addition to King William Street and James Place, the elegance and quality of 60 King William delivers strongly on its conceptual framework and intentions, respectfully enhancing public experience in the precinct. The podium references the context of scale of both frontages and grounds the tower.

The jury were impressed by the consideration of user experience, with design aspects that reflect the established culture of both sides of the building – grand civic and commercial on King William Street and fine grain retail and cafes on James Place. The creation of Kings Laneway between the two provides activation, supports diverse use, and fosters pedestrian circulation.

As more tenancies become occupied, additional activation of the building will continue to enrich its contribution to the city fabric over time.





## COMMENDATION FOR CITY OF ADELAIDE PRIZE

## FRIDA & DIEGO: LOVE & REVOLUTION EXHIBITION

by  
GRIEVE GILLETT  
ARCHITECTS

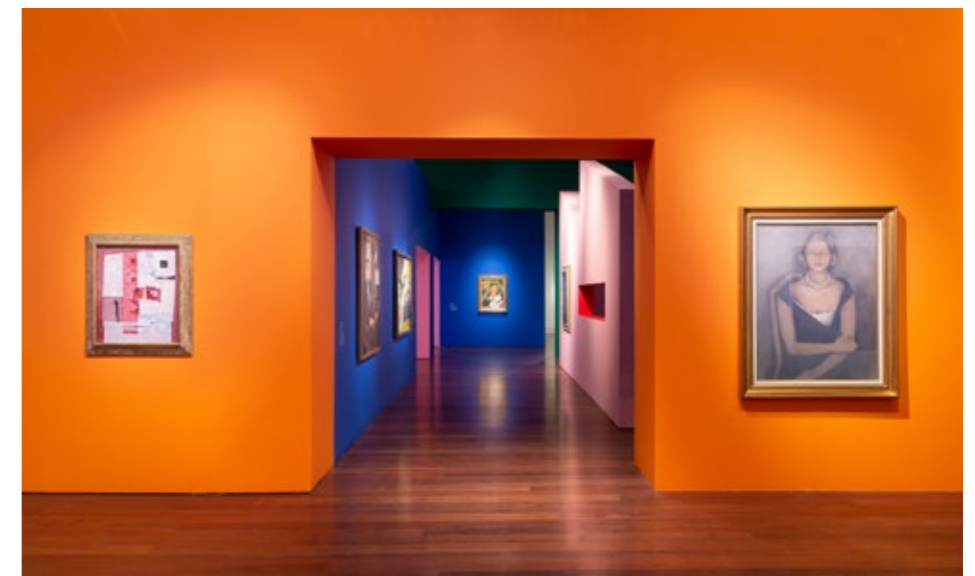
Traditional Owners: Kaurna People

Builder: AGSA Fitout Team

Photographer: Saul Steed

This colourful and vibrant exhibition showcased a strong collaborative approach.

Working with AGSA curators and collection representatives, GGA's architectural vision resulted in a meaningful and immersive experience. The partnership with the Adelaide Economic Development Authority provided a valuable extension of the exhibition to create a walking trail in the city, raising awareness and enticing visitation and engagement with a larger audience. We acknowledge the success of this exhibition as a cultural drawcard to Adelaide and applaud the team's vision.





CITY OF ADELAIDE PRIZE  
– PEOPLE'S CHOICE

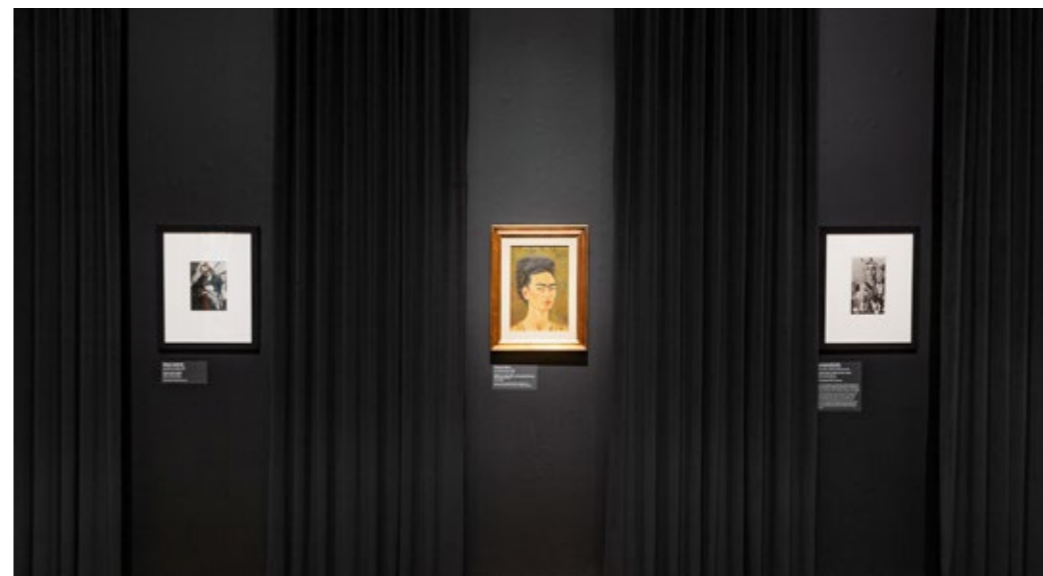
## FRIDA & DIEGO: LOVE & REVOLUTION EXHIBITION

by  
GRIEVE GILLETT  
ARCHITECTS

Traditional Owners: Kurna People

Builder: AGSA Fitout Team

Photographer: Saul Steed





## COMMENDATION FOR COMMERCIAL ARCHITECTURE

### SOUTHERN OCEAN LODGE

by  
MAX PRITCHARD GUNNER  
ARCHITECTS

Traditional Owners: Unknown

Builder: Gildail Developments

Photographer: George Apostolidis

Rising from the ashes of Kangaroo Island's catastrophic fires, Southern Ocean Lodge has been rebuilt; celebrating the best of it's past, with subtle improvements.

Guests enjoy an immersive experience in nature, enjoying expansive views while cocooned within the warm, sculpted stone and timber interiors. Improvements in room design to enhance views and new self-contained accommodation options, together with a sophisticated approach to landscaping to better manage fire risk, create a memorable guest experience that exceeds the original.





## COMMENDATION FOR COMMERCIAL ARCHITECTURE

### 60 KING WILLIAM STREET

by  
COX ARCHITECTURE

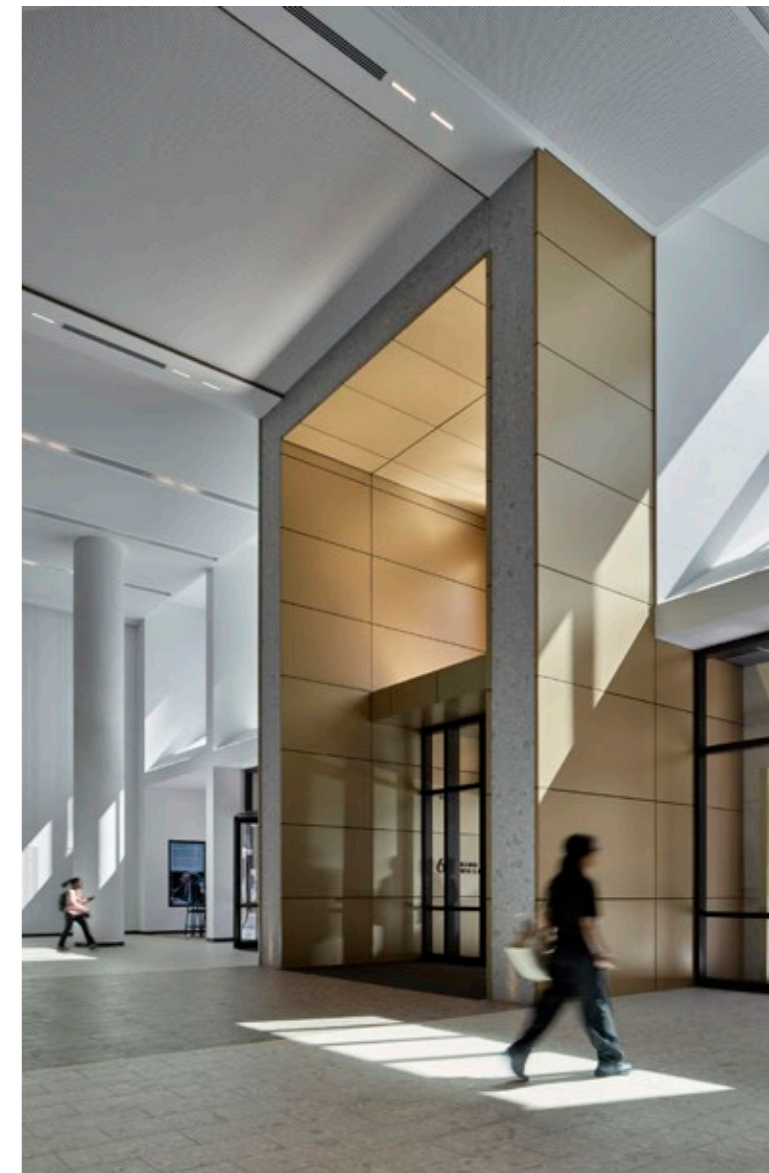
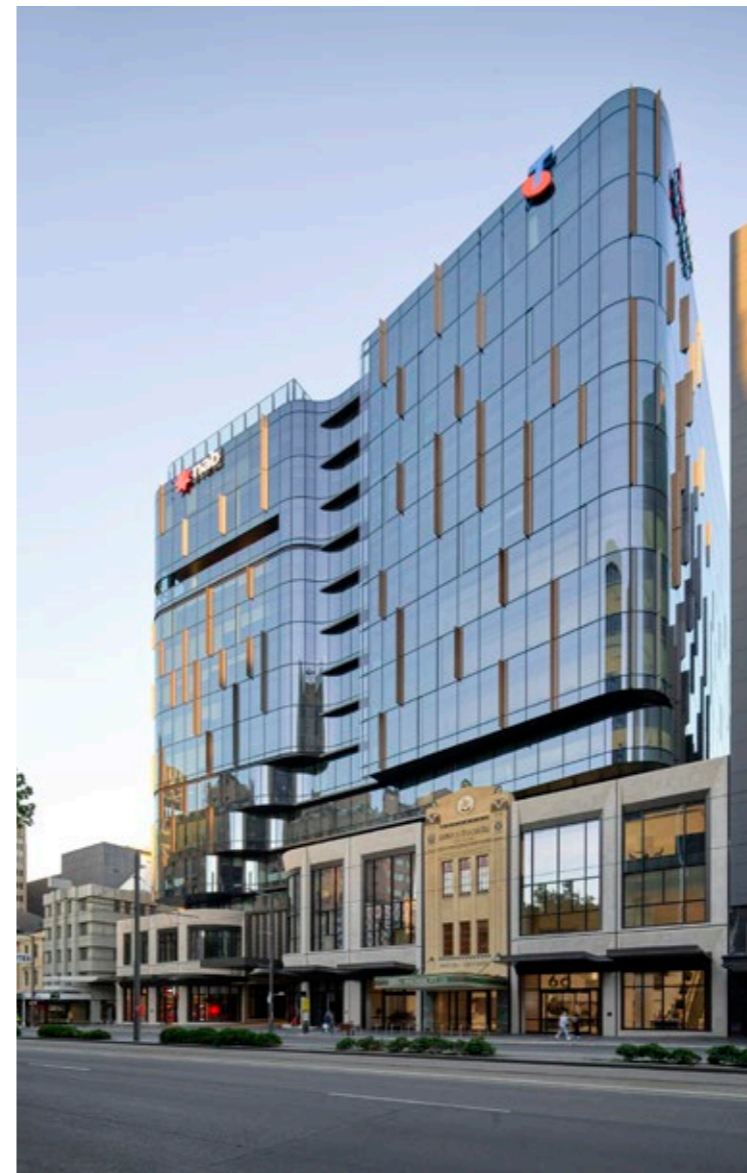
Traditional Owners: Kurna People

Builder: Built

Photographer: Peter Clarke

60 King William Street sets a new benchmark for office design, integrating industry-leading sustainability, wellness, retail and office functions, delivering a quality commercial outcome on Adelaide's premier boulevard.

This landmark mixed-use development celebrates its context through the careful restoration of the heritage listed Sands and McDougall façade and podium design, and successfully mediates between the intimate scale of James Place and the King William Street precinct. This fine example of contemporary commercial architecture enhances Adelaide's urban fabric and economic future.





THE DR JOHN MAYFIELD AWARD  
FOR EDUCATIONAL ARCHITECTURE

## SCOTCH COLLEGE PURRUNA SPENCER NEWTON CENTRE

by  
HAMES SHARLEY

Traditional Owners: Kurna People

Builder: Badge Construction

Photographer: David Sievers

An unassuming elevation to Blythewood Road, largely concealed behind an existing olive hedge, belies the conceptual and technical skill that is demonstrated in the Purruna Spencer Newton Centre at Scotch College. The Hames Sharley design team has skilfully considered a topographically and contextually challenging site.

The design respects the residential interface to the south, while celebrating the relationship to the established College to the north, the College's 'farm' immediately adjacent, and views towards the Adelaide CBD. The terraced landscape along the northern boundary ties the building to its environment, while the generous internal atrium, materials and detailing further enhance the sense of connection to nature.

The achievements of the Purruna Spencer Newton Centre extend beyond the physical elements, and the architects are to be applauded on their commitment to embedding First Nations consultation and principles within the design. They have also demonstrated a commitment to attaining a level of sustainability that sets a new benchmark for projects of this type. This is not a building that shouts out its achievements, but it confidently exemplifies the many ways in which architecture, at its best, can cater for the well-being of its users, the wider community, and the environment.





AWARD FOR EDUCATIONAL  
ARCHITECTURE

MARNKUTYI PARIRNA  
THEATRE

by  
DETAIL STUDIO

Traditional Owners: Kurna People  
Builder: Mossop Construction and Interiors  
Photographer: David Sievers

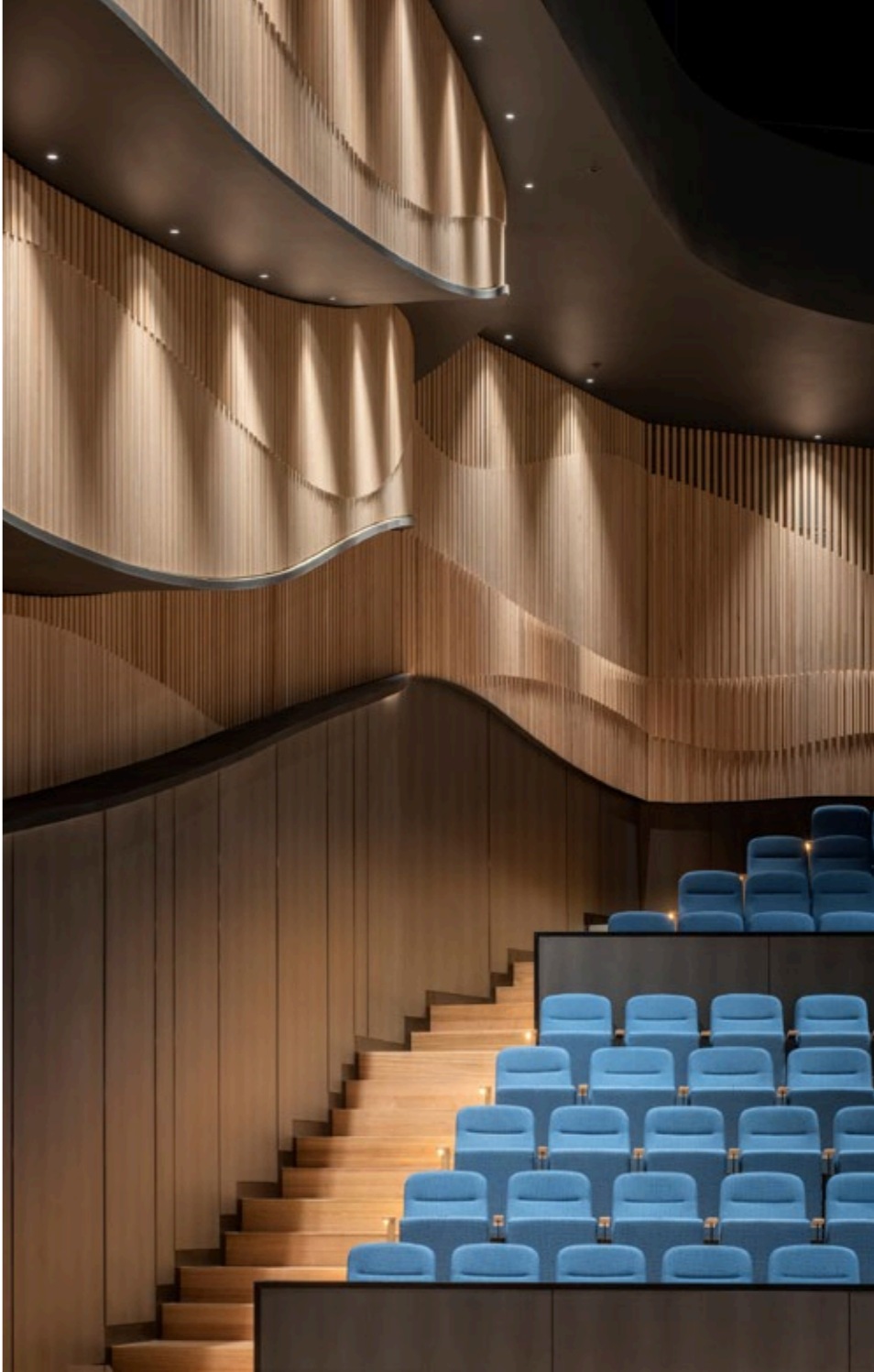
In creating a regional hub for performing arts, Detail Studio has carefully crafted a technically complex project into a nuanced building that sits harmoniously within its landscaped context. Meaningful First Nations involvement within the design team has delivered genuine and robust, site-specific outcomes that address the convergence of three rivers and the totemic Emu. The elegant and pared-back material palette with a consistent motif both internally and externally, celebrate Kurna stories and understandings of Country.

Acoustic linings appear to float seamlessly, draped to create a volume that embraces theatre-goers while they enjoy the spectacle.

The surge in student involvement post-opening highlights the success of a thoughtful brief and the responsive and sophisticated architectural execution. Providing educational opportunities for students across all facets of performance and production, the Theatre nurtures budding talent in on-stage performers, as well as those who prefer to be behind the scenes.

Nimble handling of budgetary requirements delivered a series of exceptional facilities. These include professional-grade sound and lighting systems, multimedia integration with live streaming capabilities, adaptable staging arrangements, a convertible orchestra pit, and a resilient sprung stage.

Detail Studio's achievement transcends the initial scope, delivering a venue that epitomizes grace and dignity while accommodating diverse demands.





## AWARD FOR EDUCATIONAL ARCHITECTURE

# NAZARETH CATHOLIC COLLEGE: KIDMAN PARK CAMPUS

by  
RUSSELL & YELLAND  
ARCHITECTS

Traditional Owners: Kurna People

Builder: Kennett Builders

Photographer: Sam Noonan

Nazareth Catholic College's Kidman Park Campus offers a significant new senior school facility as part of its multi-campus R-12 college. Working on a restricted 'brownfield' site, the Russell and Yelland team has maximised the use of space, with the College contained within a single U-shaped building, wrapping around a central courtyard.

Taking cues from the site's market garden past, the curved sandblasted precast concrete and perforated mesh façade present a minimalist and clean finish to the building envelope. With a strong institutional presence, the building generates a sense of pride for the school community.

A café located at the entry, open to the wider school community, is a welcome arrival to the campus. Connected to the landscaped courtyard, the café serves as a central heart to the school, promoting meeting and collaboration.

The spatial programming has been well allocated with clear delineation between key learning areas. A central corridor flows seamlessly around the inner courtyard, giving rise to opportunities for informal gathering and interaction between staff and students as they transition between classes. Learning spaces are highly flexible, connecting to open breakout areas and allowing for individual study; preparing students for a transition to higher education.





## COMMENDATION FOR EDUCATIONAL ARCHITECTURE

### CABRA DOMINICAN COLLEGE: ANGELICO CENTRE

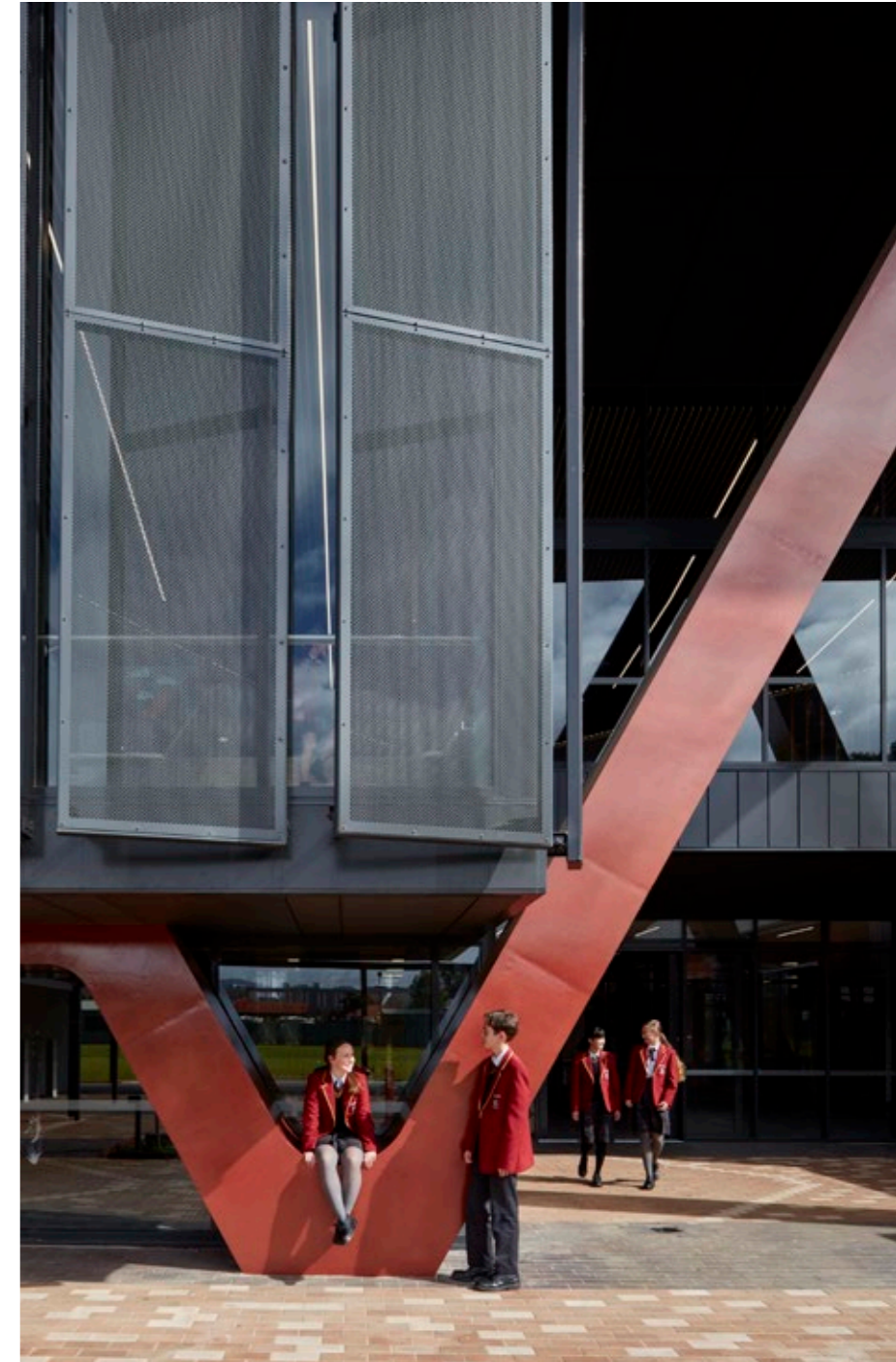
by  
RUSSELL & YELLAND  
ARCHITECTS

Traditional Owners: Kurna People

Builder: Kennett Builders

Photographer: Sam Noonan

Located on the site of a previous structure in a constrained location, the Angelico Centre addresses a need for new art, design and technology facilities at Cabra Dominican College. The design expression is distinctive and unique but also sits compatibly with the neighbouring structures; both recently built and heritage listed. The large structural element at the entry draws reference from heritage forms on the site while also acting as a memorable visual and physical statement.





## COMMENDATION FOR EDUCATIONAL ARCHITECTURE

## SPRINGBANK SECONDARY COLLEGE

by  
THOMSON ROSSI

Traditional Owners: Kurna People

Builder: Cook Building

Photographer: David Sievers

Thomson Rossi's design team has adeptly re-envisioned two wings of a 1960s school building, leveraging its inherent strengths while catering for the unique needs of the College's diverse student cohort. Meticulously detailed identities and material palettes in each wing foster pride and a sense of belonging.

Seamless covered transitions between indoor and outdoor spaces ensure accessibility, safety, and visibility. Varied spatial environments empower the College community, providing interest, agency and choice for students and staff alike.





## COMMENDATION FOR EDUCATIONAL ARCHITECTURE

### ST PETER'S COLLEGE BIG QUAD REJUVENATION

by  
MATTHEWS ARCHITECTS

Traditional Owners: Kurna People

Builder: SARAH Constructions

Photographer: Aaron Citti

The Big Quad development at St Peter's College breathes new life into Australia's oldest continually used learning space. The redevelopment of a senior study hub provides a refined learning environment, meeting the needs of contemporary education while maintaining the culture of the College.

Flexibility in the interconnected spaces allows mixed modes of teaching not previously possible in the cellular classroom structure. The reimagining of the Big Quad creates a sense of student ownership, accessible to students outside normal operating hours.





## COMMENDATION FOR EDUCATIONAL ARCHITECTURE

### STRADBROKE PRIMARY SCHOOL – EARLY LEARNING HUB

by  
DAS STUDIO

Traditional Owners: Kurna People

Builder: SARAH Constructions

Photographer: David Sievers

Nestled against the backdrop of the Fourth Creek walking trail and a mature Eucalyptus canopy, this new development unfolds with a spacious veranda and integrated learning spaces. Clever reuse of an existing floor slab expanded the project scope to include the upgrade of neighbouring classrooms. A direct external connection to the new building is established through a bold yet contextual colour palette.

A well-considered floor plan links learning spaces to a central communal area, featuring delightful architectural detailing and expression.





## COMMENDATION FOR EDUCATIONAL ARCHITECTURE

### ST JOHN'S CAMPUS REDEVELOPMENT

by  
BROWN FALCONER

Traditional Owners: Kurna People

Builder: SARAH Constructions

Photographer: Bash

The St John's Campus Redevelopment embraces architecture as a facilitator for learning and community. Driven by a philosophy of connectivity and sustainability, the design utilises nature-inspired elements. The new classroom building evokes a 'treehouse' charm, with the colour palette inspired by the adjacent mature gum trees. Sustainable principles are apparent, including adaptive reuse and the provision of eco-friendly materials.

The design prioritises student comfort and engagement, creating dynamic spaces for learning; fostering curiosity and a deep connection to nature.





## THE DAVID SAUNDERS AWARD FOR HERITAGE ARCHITECTURE

## UNISA ENTERPRISE HUB

by  
SWANBURY PENGLASE

Traditional Owners: Kuarna People

Builder: Hansen Yuncken

Photographer: Sam Noonan

Recognised as one of the earliest remaining intact reinforced concrete buildings in South Australia, 9 Light Square – a Local Heritage Place and former hospitality venue – has been successfully revitalised to accommodate the research and industry enterprises of UniSA.

The Enterprise Hub is an excellent example of adaptive reuse of a heritage building. The successful reinterpretation results from the Architect's comprehensive understanding of the building's historical layers. It also demonstrates how a building's history can be revealed and respected, without compromising the functional requirements of a client's brief.

New building insertions are a deliberate contrast to the original reinforced concrete structure, creating a clear distinction between old and new. The spaces created work in harmony with the building's physical history and transformation over time, encouraging a sense of discovery throughout. Subtle modern insertions complement key historic features of the original building, which are seamlessly integrated within the new fitout. These include the brass 'bird cage' that marked the entry during the building's nightclub phase.

This project has given a previously underutilised and dilapidated building a new life. The revelation and articulation of the original building and its former uses enhance the amenity and experience for occupants and the wider community.





## THE ROBERT DICKSON AWARD FOR INTERIOR ARCHITECTURE

### COX ARCHITECTURE ADELAIDE STUDIO

by  
COX ARCHITECTURE

Traditional Owners: Kurna People

Builder: Shape

Photographer: Timothy Kaye

The jury was impressed the way Cox Architecture Studio breaks every stereotype of the office typology. The hierarchy between public and private space is dissolved at entry. Heralded by the absence of a formal reception, the intention to create a collaborative, communal environment is visible from the outset.

The driving design principles of Community, Wellness and Craft foster a place of calmness and reflection, which is also home to an energetic design studio. Space is arranged in neighbourhoods with flexible functions. These are linked by an internal public street shaped with clay brick and natural fibre walls, which are used for communicating and displaying works in progress.

The Public Forum is one of the heroes of the project. Embraced in brick, it engages with the wider studio community much like a town square. It is a place to reflect, engage, communicate, and celebrate.

Particularly impressive is the architect's dedication to 'doing more with less'. The decisions to remove the superfluous and focus on the essential is not only sustainable but celebrates the space through expression of the building's primary structure. The exquisite use of sustainable locally sourced materials and artisan pieces generate a identity and sense of place. The project demonstrates Cox's sophisticated, rigorous and restrained architectural sensibility.





## AWARD FOR INTERIOR ARCHITECTURE

### FUGAZZI BASEMENT

by  
STUDIO GRAM

Traditional Owners: Kaurna People

Builder: Built by Ben

Photographer: Timothy Kaye

Fugazzi Basement epitomises warmth, ambiance, and thoughtful detailing. The transformation of a dormant and hidden ancillary area into a versatile function space, embodies Studio Gram's balance of creativity with functionality.

At the heart of its charm, bespoke timberwork, meticulously crafted into intricate wall panels and furniture, showcases a deep respect for craftsmanship. The rich timber with its soft curves creates intimacy, accentuated by thoughtfully placed, warm lighting and soft furnishings.

Cosy yet sophisticated, with a little bit of play, the experience of space is heightened by carefully orchestrated material changes that play with light and shadow, adding drama and depth. The use of mirror wall panelling enhances the illusion of space as well as adding a touch of intrigue, concealing services in a tight space. Through curated furniture, reflective surfaces, marble, geometric patterns, and subtle shifts in ambiance, Fugazzi captivates visitors with its visual allure.

Fugazzi Basement stands proud with its own identity, whilst also paying homage to Fugazzi's established brand; ensuring a cohesive experience that feels both familiar and novel. Elevating Adelaide's culinary landscape, Fugazzi Basement is a nostalgic and captivating journey through the amalgamation of 'experience-driven' hospitality and exquisite design.





## AWARD FOR INTERIOR ARCHITECTURE

### MG HOUSE

by  
WILLIAMS BURTON  
LEOPARDI

Traditional Owners: Kurna People  
Builder: Wetherward Construction  
Photographer: Caroline Cameron

MG House embodies a delicate and respectful approach to the renovation of a historical terrace, creating a functional and elegant home that seamlessly blends old with new. Working within the building's original footprint and subtracting only a small portion of the existing structure, the addition to the home's rear elevation works hard as the junction between inside and out; upstairs and down.

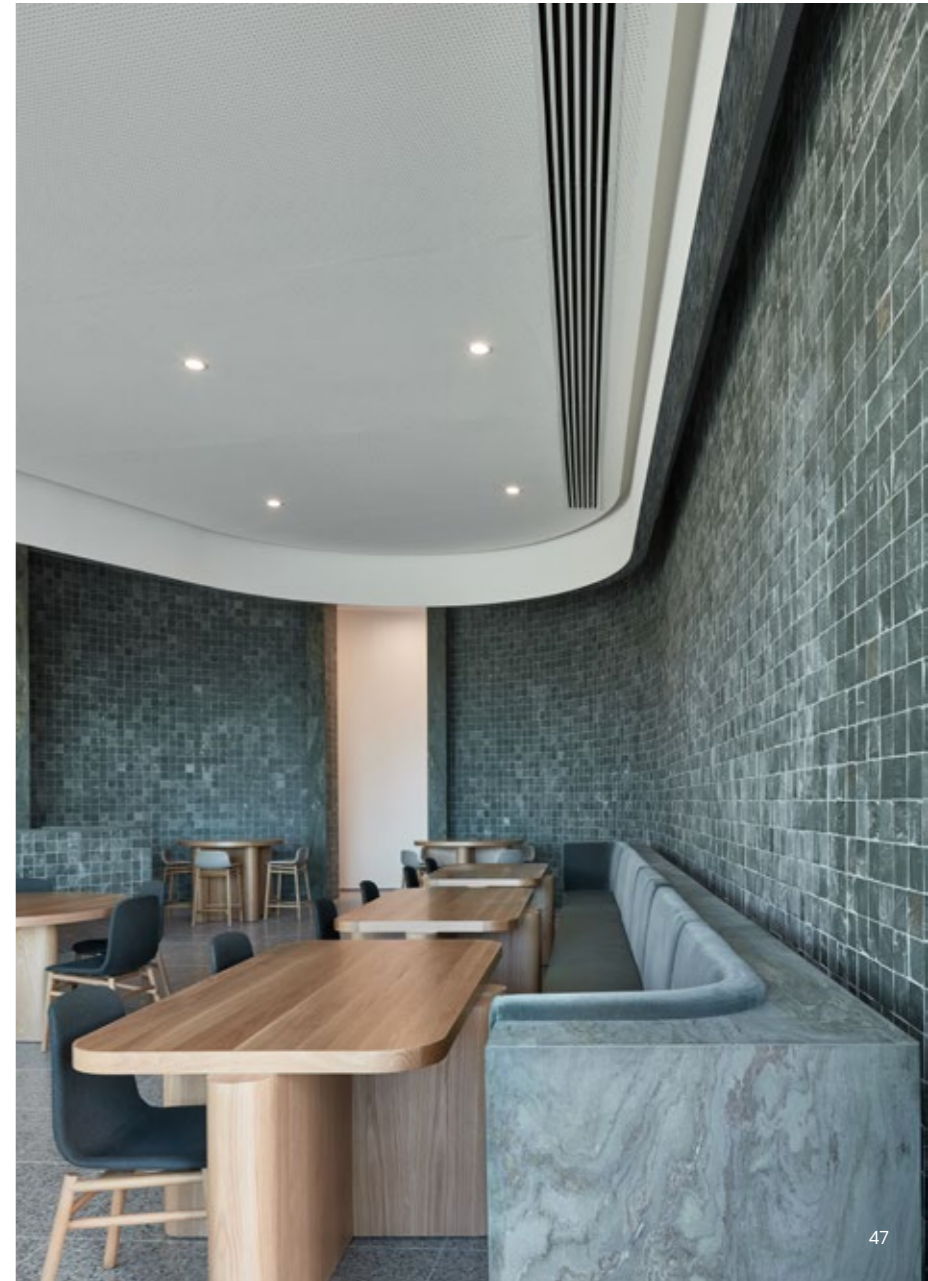
Glazed floor to ceiling sliding doors open the finely detailed kitchen to the client's beloved rear garden; floating out over the vegetation, the foliage just beyond reach. A practical split-level entry cleverly provides generous and gentle vertical circulation, unlocking the home's internal programming and allowing space to be redistributed where it is most valuable.

Working within the structured grid of the symmetrical terrace archetype, internal walls have been strategically punctured, providing a procession of interconnected spaces. This reveals distant views and allows daylight to permeate through the length of the home.

A subtle and refined interior palette of soft grey stone, rich timbers and patinated brass enhance the home's inherent charm with honesty and texture.

MG House stands as a testament to Williams Burton Leopardi's masterful design sensibilities and commitment to honouring the past while embracing the future.





## AWARD FOR INTERIOR ARCHITECTURE

## EVERGREEN COMMUNITY PRECINCT

by  
WALTER BROOKE

Traditional Owners: Kurna People

Builder: Kennett Builders

Photographer: Sam Noonan

The interior design of the Evergreen Community Precinct is a successful blend of functionality, harmony, and timeless elegance. The innovative circular floor plan, which cleverly segments the building into its primary uses, optimises spatial efficiency while creating adaptable spaces for both intimate ceremonies and large gatherings.

Thoughtful furnishings provide comfort and dignity to visitors during their moments of reflection and commemoration. Views to internal gardens further enhance the atmosphere, inviting visitors to connect with nature and find moments of peace.

The use of limestone walls and accents, echoing the monolithic exterior, infuses the interiors with a sense of solidity and serenity. These elements contribute to the design's visual cohesion but also evoke a tranquil mood conducive to solace and contemplation. Whether in the formal reflection rooms with their timber highlights, the inviting café space featuring dark forest greens, or the jewellery-box mirror detailing of the florist corner, the interior design exudes a sense of grace and reverence.

By seamlessly integrating clever functionality with thoughtful design elements, the interior spaces of the Evergreen Community Precinct serve as a testament to the power of architecture to uplift the human spirit and foster meaningful connections within a space of remembrance and celebration.



## COMMENDATION FOR INTERIOR ARCHITECTURE

### TIWU KUMANGKA (BLACKWOOD LIBRARY AND COMMUNITY CENTRE)

by  
DESIGNINC

Traditional Owners: Kurna People  
Builder: Schiavello Construction (SA)  
Photographer: David Sievers

Tiwu Kumangka cohesively combines a flexible community centre with a 21st-century public library. Clearly defined functional spaces are logically organised around a light-filled central entry void. In the wider context, the void is aligned with pedestrian thoroughfares planned for the upgraded park to the north and a council-led development to the south.

The use of warm tones, earthy textures and curves throughout ties the interior to the local landscape and creates an inviting sense of calm in a highly activated public space.





## THE JACK MCCONNELL AWARD FOR PUBLIC ARCHITECTURE

### EVERGREEN COMMUNITY PRECINCT

by  
WALTER BROOKE

Traditional Owners: Kurna People

Builder: Kennett Builders

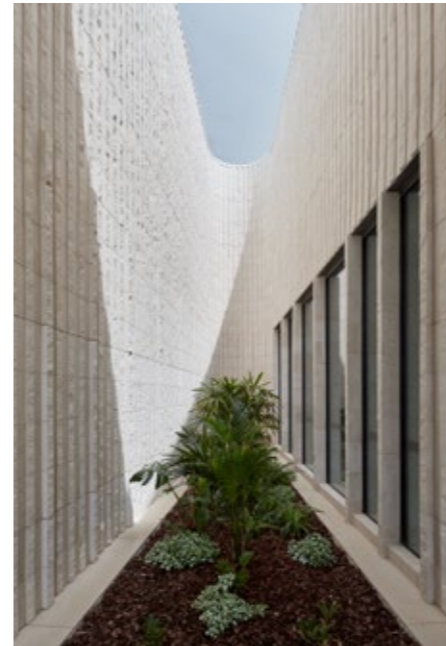
Photographer Sam Noonan

Evergreen Community Precinct embraces a holistic and encompassing approach that physically anchors the architecture within its context and community. Thresholds that would typically separate public and private are buffered to dissolve the perception of the site as purely being an 'end of life' destination into one of connection and a shared community asset.

The strong civic focus extends well beyond the site and invites the changing demographic of the area onto the grounds, with circular paths ushering movement throughout and the curved outline of the building removing any notion of front or back. The form acts as a democratic symbol, representing its varied and non-denominational patronage and neighbourhood - with a mission to destigmatise places of burial.

The client's commitment to deliver a world-leading, quality precinct is heightened through innovative design and the texture and solidity of the materials, which convey permanence. Materials and systems also deliver on the objective to lessening the facility's environmental footprint.

Consistency in quality, detailing and restraint across the entire site reinforces the building as a sculptural landmark and as a totem for celebrating life through bringing people together. With the aim to strengthen community bonds well before the final 'curtain call', this is architecture that truly facilitates connection.





## AWARD FOR PUBLIC ARCHITECTURE

### TIWU KUMANGKA (BLACKWOOD LIBRARY AND COMMUNITY CENTRE)

by  
DESIGNINC

Traditional Owners: Kurna People  
Builder: Schiavello Construction (SA)  
Photographer: David Sievers

Forming part of a larger masterplan to enhance the site as a core meeting place, Tiwu Kumangka, combines the primary functions of the existing Library and Community Centre into one. Spread across two levels and contained within the one building, the integrated amenity caters for users of all sizes, ages, and accessibility levels. Specific areas for quiet reflection, focussed and group work are balanced by larger spaces for play and learning.

On approach, the overall form feels domestic in scale, and continues a similar rhythm seen in nearby structures. The deliberate decision to contain the overall volume ensures its presence remains welcoming and unimposing. The dedicated community hall on the upper level pulls the public into the space, with an adjacent deck for access to natural light, air and an expanded audience when needed.

The present and future electrification approach impressively considers the wider area in a broader context – using scale and positioning as both an education tool in promoting the shared resource. The allowance for a community battery, together with the integrative landscape design across the site, proposes an enduring public place within a transformative urban context.





## AWARD FOR PUBLIC ARCHITECTURE

### YATALA LABOUR PRISON REDEVELOPMENT

by  
GRIEVE GILLETT ARCHITECTS  
IN ASSOCIATION WITH  
GUYMER BAILEY ARCHITECTS

Traditional Owners: Kurna People

Builder: Mossop Construction + Interiors

Photographer: David Sievers

Yatala Labour Prison Redevelopment integrates a treatment methodology that is clearly underpinned by dignity, humanising the correctional process. This approach benefits all stakeholders – prisoners, staff, and visitors.

Extensive global research has informed the integration of natural light, appropriate acoustic treatment, access to open space, which embeds agency for those in custody. The planning and flow between spaces has clear tactical reasoning, generating a calmer environment. Integration of contemporary residential, education, health, biophilic and commercial standards sees the physical environments created calm those most vulnerable. Improved emotional health and lessened agitation is the result.

The use of improved technology supports more passive surveillance, leading to greater staffing efficiencies. Transitioning away from more familiar correction methods, the public interface is built upon a 'hard out, soft in' approach, reinforcing separation and protection. Within the bounding walls, there is another layer of public vs private created with layers of transparency, access and variances in scale defining function and levels of passivity. In an already pressurised system, the approach aims to avoid habitual relapse into crime, stimulating a rehabilitation mindset.





## COMMENDATION FOR PUBLIC ARCHITECTURE

### MEMORIAL DRIVE CENTRE COURT STAGE 2

by  
COX ARCHITECTURE

Traditional Owners: Kaurna People

Builder: Kennett Builders

Photographer: Dan Trim | Bianca Marron

Memorial Drive Centre Court Stage 2 links seamlessly to the existing Adelaide Oval logistically and formally. The retained heritage facade, archways, and ivy-covered walls pay homage to the past. Flexibility and innovation underpin the design, enabling use for sport-specific events, training and the daily operations of Tennis SA, as well as live music events and functions throughout the year.

The project adds to the activation of the precinct and delivers a greater municipal value to the City of Adelaide.





THE JOHN SCHENK AWARD FOR  
RESIDENTIAL ARCHITECTURE – HOUSES  
(ALTERATIONS + ADDITIONS)

SUNKISSED HIGGINS

by  
RADS

Traditional Owners: Ngarrindjeri People  
Builder: 4 Life Constructions  
Photographer: David Sievers

An eye-catching addition to the Fleurieu surf coast, Sunkissed Higgins is a striking beach shack with a heart of gold. Resisting the obvious move to demolish the existing humble brick residence and go up and out, RADS have cleverly provided new living spaces that nestle harmoniously around the existing home.

A skate-ramp edged driveway leads you inside, signposting the whimsy at the core of this home. A succulent-dotted courtyard provides a focal point to the entry, while the sunken, sun-drenched, crazy-paved living room and the functional open kitchen bookend each side and anchor each wing. The humble bedroom proportions are enriched with clever timber joinery and highlight the unmatched views of ocean and sky.

The changing nature of the outside landscape is an ever-present protagonist in this home, whether in the delightful detailing of the ensuite portal window to enable weather (and surf) gauging, or the bold move of the ombre pink tones of the façade that merge perfectly, every now and then, with the sunset.

A masterclass in parsimonious design, Sunkissed Higgins is bold, beautiful and – due to its generosity to its neighbours, community and neighbourhood – sure to be beloved long into the future.





## AWARD FOR RESIDENTIAL ARCHITECTURE - HOUSES (ALTERATIONS + ADDITIONS)

### HOUSE IN THE CITY

by  
JAMES ALLEN ARCHITECT

Traditional Owners: Kurna People

Builder: Build Theory

Photographer: Christopher Morrison

Challenging the status quo of Adelaide villa adaptations, House in the City successfully reinterprets the villa archetype with a design response celebrating continuity and change.

Designed for a retired couple leaving the country, the new pavilion - with Dutch gable roof and bagged masonry is thoughtfully articulated. A new internal courtyard between the transformed villa and additions provides a contemplative threshold.

Steel framed windows articulate new perspectives from within the original villa and evoke an industrial edge. Balancing innovation with convention, steel bi-fold doors and integrated screening flexibly open to north facing outdoor areas and an ancillary building of complementary materials and expression. These new openings ensure that life is lived fully within both new and old components.

While the addition is modest in scale, flexible joinery components and concealed storage lined in hardwood timber cultivate warm dynamic spaces. The use of ceramics, quartzite and stainless steel is both precise and robust, reflecting the client's country home origins transposed within a metropolitan context.

Restraint in building form paired with meaningful restoration ensures House in the City demonstrates the value of change, and its own viability as more than just a house away from home.





## AWARD FOR RESIDENTIAL ARCHITECTURE - HOUSES (ALTERATIONS + ADDITIONS)

### BLACK BOX

by  
ARCHAEA

Traditional Owners: Kurna People

Builder: Quigley Building

Photographer: Sam Noonan

Black in nature as well as name, Black Box sits in balanced contrast with its white-painted existing dwelling. The family heirloom car, a red 1935 Singer LeMans, once belonging to the owner's grandfather, further adds a striking pop of colour against this interplay of black, white and leafy green Malvern backdrop. This careful balance of black/white, public/private, clean lines and subtle curves is clearly articulated through the architecture and the bold yet considered interiors.

Retaining much of the existing footprint, the addition hugs the building and reinstates the once lost connection with outdoors. The planning carefully considers the existing Willow Myrtle, pool and modern garden studio to maximise siting and outlook.

The entertainer's kitchen and living space, with striking black ceilings and textural black features, is contrasted by the white gallery wall showcasing the family's art collection. A curated collection of gin sits proudly on display within joinery at the 'entertaining' end of the luxuriously long kitchen bench, and a collection of guitars creates another striking artwork in the study clearly showcasing the families love of art and music.

Black Box's yin and yang approach celebrates a successful partnership with their Architect. The result is a home that enriches the everyday for family, providing a delightful place to live and entertain.





COMMENDATION FOR RESIDENTIAL  
ARCHITECTURE - HOUSES  
(ALTERATIONS + ADDITIONS)

GOLDEN ELM HOUSE

by  
KHAB ARCHITECTS

Traditional Owners: Kaurua People

Builder: Custom Built Projects

Photographer: Peter Barnes

This mid-century Beaumont addition celebrates sunlight and vistas of the city from the front veranda through to the gracious golden elm tree in the garden. Old and new connect through white batten cladding, beginning at the stairs from the newly connected basement and transforming to an internal partition between old and new. A kids' wing contains three bedrooms, offering flexible configurations and operable walls, and opens to the elm via their own deck. Golden Elm enables interactions between spaces, residents, and the spectacular natural surroundings.





COMMENDATION FOR RESIDENTIAL  
ARCHITECTURE - HOUSES  
(ALTERATIONS + ADDITIONS)

BUNG TOOTH

by  
KHAB ARCHITECTS

Traditional Owners: Kaurua People

Builder: Pringle Builders

Photographer: Sam Noonan

Part Bungalow, part saw-tooth roof, Bung Tooth is a light-filled addition on a north-facing block in leafy Fullarton. The creatively reimagined saw-tooth roof allows this dark interwar Bungalow to embrace its south facing aspect, creating bright rear living spaces that look out onto a cleverly raised pool and landscaped courtyard garden.

Exposed brick, natural timber joinery and ceilings, polished concrete and timber floors give this well-planned addition a warm inviting feel and assist in integrating it into the existing house.





COMMENDATION FOR RESIDENTIAL  
ARCHITECTURE - HOUSES  
(ALTERATIONS + ADDITIONS)

JD HOUSE

by  
ARCHITECTS INK

Traditional Owners: Kurna People

Builder: Aura Custom Projects

Photographer: Sam Noonan

This deceptively simple and restrained addition forms the rear of a symmetrical bluestone fronted house in St Peters, incorporating elegant, pared-back detailing typical of projects by Architects Ink. The ultra-thin rear verandah separates the all-glass base of the addition from the weathering cedar clad top, providing all-year living. Internally the rational planning and articulated ceiling volumes cater to human scale with comfortable spaces enhanced by timber joinery and high-level windows, inviting natural light and connecting garden aspects to the interiors.





**THE JOHN S CHAPPEL AWARD FOR  
RESIDENTIAL ARCHITECTURE - HOUSES  
(NEW)**

**THREE GARDEN HOUSE**

by  
**PARABOLICA**

Traditional Owners: Peramangk People

Builder: GQC Homes

Photographer: Pier Carthew

Three Garden House stands as a testament to the power of thoughtful design amidst the backdrop of housing supply and affordability challenges. The design and delivery of this home exemplifies how quality, architect-designed housing can thrive in our growing suburbs without compromising on design excellence or amenity.

What truly sets Three Garden House apart is its ability to be built by volume builders while maintaining a sense of bespoke craftsmanship. It's courtyard-home planning allows external and internal views, connecting to the garden from every room. From the deliberate finishes to its generosity to the street, every aspect feels meticulously resolved. This approach is not just considered but also exhilarating, offering a promising vision for new suburban housing.

More than just a house, Three Garden House embodies familial care, being crafted by a son for his parents to comfortably age in place. It ingeniously blends the concept of a garden within a house within a garden, creating a harmonious sanctuary.

In recognition of its innovative design, thoughtful execution, and potential to disrupt the standardised approach to market housing, Three Garden House is awarded the Named Award as a beacon of hope in our quest for better living spaces for everyday Australians.





AWARD FOR RESIDENTIAL  
ARCHITECTURE – HOUSES (NEW)

CARRICKALINGA SHED

by  
ARCHITECTS INK

Traditional Owners: Kurna People  
Builder: Owner Builder  
Photographer: Corey Roberts | Thurston Empson

On approach it's easy to miss Carrickalinga Shed, which was the intention behind the design. The brutal location – 55 acres of former dairy farm, overlooking the coast with strong winds and fire risk – demanded a unique outcome, and one that encapsulated its rural setting.

Galvanised iron, reminiscent of prosaic farm sheds and 19th Century homesteads, encase this square building, while the planning layout is inspired by the Italian Postica, allowing a masterfully framed progression of vistas. Stepping inside the front entrance, a low, eave-sheltered garden invites you to take a breath and admire borrowed views in all directions, with is enabled by the “single” room depth.

The kitchen welcomes you with the warmth you would expect of a country farmhouse, with space for multi-generational gatherings and accommodation making you instantly feel welcome. The robust and simple materials and details throughout provide a conciliatory and structured backdrop to the owner’s eclectic collections.

Moveable screens to accommodate seasonal change add an industrial element whilst embracing sustainability in this off-grid dwelling. The result is a robust, exciting and compelling building which will be full of laughter for many years to come.





## AWARD FOR RESIDENTIAL ARCHITECTURE - HOUSES (NEW)

### HENLEY BEACH HOUSE

by  
STUDIO GRAM

Traditional Owners: Kurna People

Builder: Adelaide Built

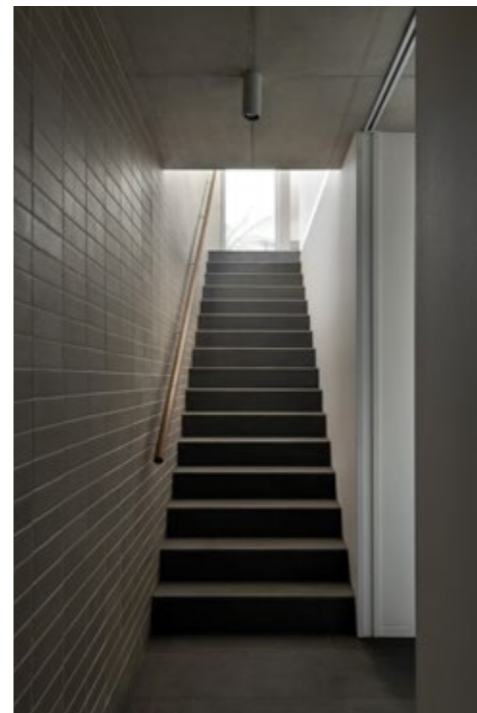
Photographer: Timothy Kaye

Henley Beach House successfully responds to emerging multi-generational living requirements through its clever adaptation to challenging site conditions. Straddling a heavily graded and narrow site, the house is effectively split over two levels providing the ability for each level to be used independently when required.

The lower level, accessed via Military Road would typically be regarded as the primary and formal frontage for the home. The 2-storey white gable form quietly contributes to the series of coastal row houses and provides direct entry to fully contained 2 bedroom living quarters downstairs.

The upper floor is predominantly accessed from the rear lane serving as the convenient daily entry. The arrival experience and upper level is thoughtfully executed through clever spatial planning and considered use of materiality, such as the bluestone tiling which weaves the journey from the lane, through the house and into the living areas. The insertion of a centralised courtyard offers both levels natural daylight and frames views to the Norfolk Pines and beyond.

Henley Beach House exemplifies how architecture can positively respond to ever-changing housing needs with a commitment to designing homes that are thoughtfully arranged, honest in presentation and of the highest quality.





## AWARD FOR RESIDENTIAL ARCHITECTURE - HOUSES (NEW)

### COAST HOUSE

by  
SKEIN

Traditional Owners: Kaurua People

Builder: 4Life Constructions

Photographer: Sam Noonan

Coast House is a celebration of architectural craft that showcases the beauty of pure, well considered architectural form and detailing. Skein have skilfully created a bespoke sanctuary that oozes coastal coolness – a family home tailored to embody the personality and lifestyle of its owners.

The front façade serves as a captivating prelude to the refined architecture that awaits within. Designed with a focus on thoughtful spatial planning, the home is divided into two well-proportioned wings, allowing for the duality of public and private spaces. Deliberately placed openings invite the surrounding landscape indoors, offering a glimpse of the treetops, which become an integral part of the living experience.

Operable facades provide a playful approach to light and shade, encouraging the owners to forge a tangible connection with the building. The use of locally milled recycled timber reflects the architect's and client's thoughtful approach to the reuse of materials, providing warm hues and rich textures typical of the surrounding landscape.

Coast House's authenticity is undeniable. What meets the eye is a true reflection of craftsmanship. The home is an exemplar project that embodies a sense of place, and those who reside within.





## COMMENDATION FOR RESIDENTIAL ARCHITECTURE - HOUSES (NEW)

### OAK GULLY HOUSE

by  
MAX PRITCHARD GUNNER  
ARCHITECTS

Traditional Owners: Peramangk and Kaurna  
People

Builder: Urban Habitats

Photographer: Anthony Basheer

Oak Gully House provided MPG opportunity to work with a previous client. It embodies a continuing affinity between Architect and Client, clearly informing the brief for a growing family. A deceptively simple house that champions “quiet architecture”, Oak Gully embraces its beautiful setting, celebrating the rolling southern garden as well as revised and detailed northerly courtyard spaces. Flow is delightful and a no-frills approach to detailing and material selection provides an honest and warm house that exudes a sense of home.





## AWARD FOR RESIDENTIAL ARCHITECTURE - MULTIPLE HOUSING

### MESA ALDINGA BEACH

by  
ARCHITECTS INK

Traditional Owners: Kurna People

Builder: Krivic

Photographer: Sam Noonan

An update on the traditional Terrace Row House concept, Mesa demonstrates generosity not only to its owners, but also to the public realm. By creating rear access to each home, the presentation to the Aldinga Esplanade is free to celebrate its connection to the beachside locale through exceptional integration of landscaped elements. The building's plan-form mimics a flock of birds in flight, allowing each terrace a level of external focus and privacy.

A robust but welcoming material palette and carefully considered detailing that prioritises "first fix" finishing, balances a logical flowing plan. The simple level change between the "jetty" and the bedrooms on the ground floor creates an ambiguous and highly appropriate sheltered space that could be inside or out.

Generous in size, Mesa does not overwhelm. Thoughtful consideration of volume delivers generously scaled rooms, counterpointed by compression and coziness where appropriate.

The result is a delightful series of spaces connected to their location. an exemplar for terrace housing in a coastal environment, Mesa stands out through its uncompromising adherence to modernity, but, more importantly, through its acknowledgement and consideration of its impact on the public realm.





## AWARD FOR SMALL PROJECT ARCHITECTURE

## FRIDA & DIEGO: LOVE & REVOLUTION EXHIBITION

by  
GRIEVE GILLETT  
ARCHITECTS

Traditional Owners: Kurna People

Builder: AGSA Fitout Team

Photographer: Saul Steed

The exhibition “Frida & Diego: Love & Revolution” for the Art Gallery of South Australia (AGSA) is a vibrant testament to the passion, love and beliefs encapsulated in Frida Kahlo and Diego Rivera’s art. Bold and inspiring, the design honours the artists’ lives and the artistic community which they participated in and enriched.

The collaboration between AGSA and Grieve Gillett Architects (GGA) for this ground-breaking exhibition transformed the gallery space into a vibrant homage to mid-century Mexico. A seamlessly merged vision between AGSA and GGA’s architectural expertise resulted in a culturally immersive experience. They successfully captured the essence of Frida and Diego’s artistic world through the use of bright colours, textures and strategic lighting, which cast evocative shadows, to enhance the narrative and engage visitors on a deeper level.

Displaying a commitment to sustainability, GGA creatively reused materials from previous exhibitions, such as the vinyl flooring, with the intention for further reuse on future exhibitions. The bold architectural features, attention to detail and celebration of the artists helped draw record crowds to the exhibition, exceeding revenue expectations and delivering an iconic experience. The exhibit immersed Adelaide, interstate, and international visitors in a vibrant portrayal of mid-century Mexican art and culture.





## COMMENDATION FOR SMALL PROJECT ARCHITECTURE

### ESCA INMAN VALLEY

by  
DAS STUDIO

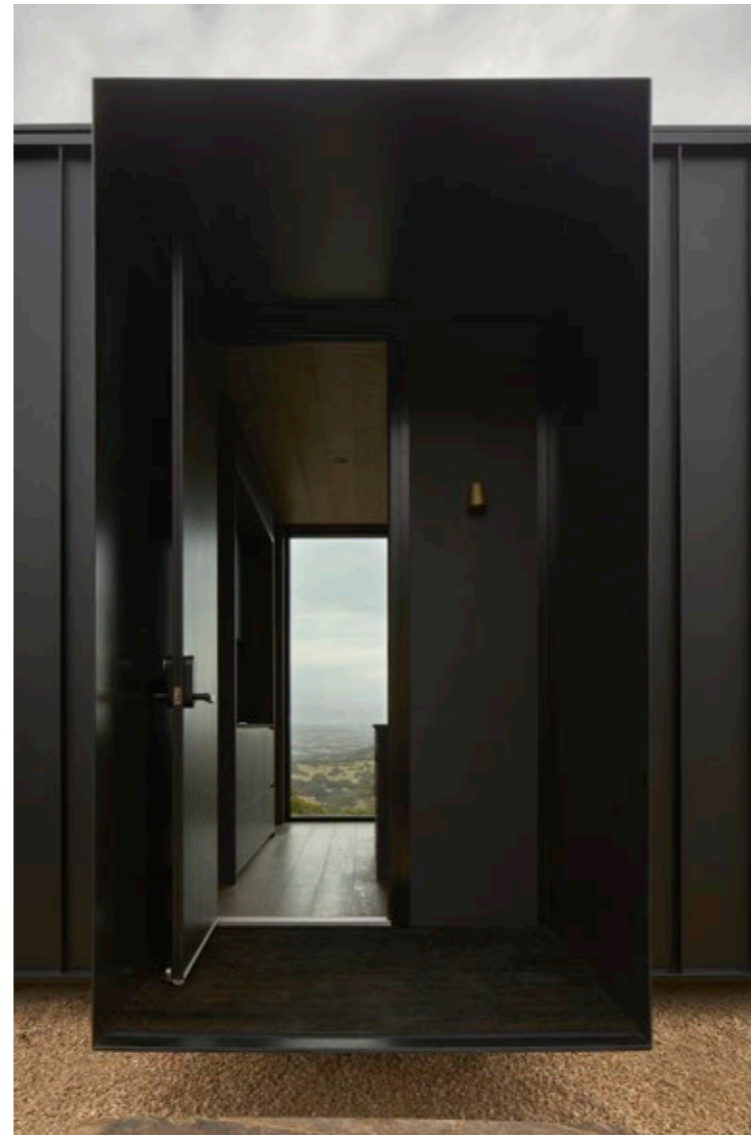
Traditional Owners: Kurna People,  
Ngarrindjeri and Permangk People

Builder: Cook Building

Photographer: Anthony Basheer

Esca is a modular accommodation suite nestled in the remote Inman Valley. Through careful siting, Esca appears to delicately hover over the earth, seemingly floating above the terrain. Crafted off-site, it reflects meticulous design and minimises on-site impact.

Esca embodies self-sufficiency and safety, operating entirely off-grid and equipped with a dedicated fire bunker. Internally, expansive glass invites users to embrace the natural beauty of its surrounds. Artisanal pieces, including bespoke stools, light fittings, and custom towel rails enhance the guest experience.





## THE DERRICK KENDRICK AWARD FOR SUSTAINABLE ARCHITECTURE

### ARUP ADELAIDE

by  
WALTER BROOKE

Traditional Owners: Kaurna People

Builder: Shape

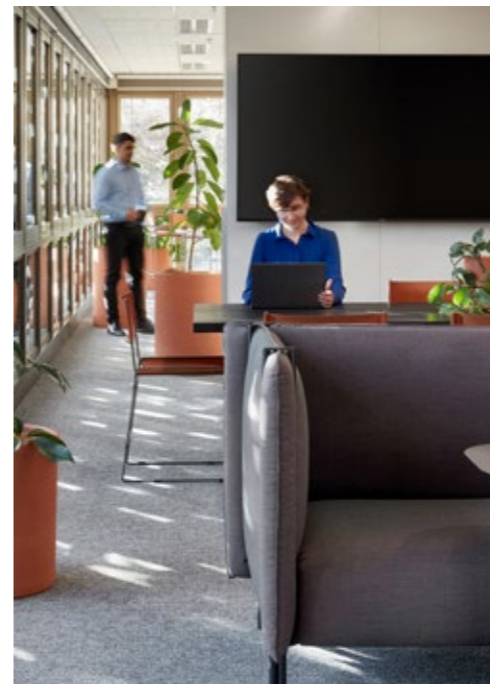
Photographer: Sam Noonan

In Adelaide's CBD, the Arup Workplace emerges as a beacon of sustainability. This innovative fit-out revitalises existing office stock and sets a new standard, transforming a conventional space into a sustainable exemplar. The client's commitment to 'A Better World' was the driving force behind this project, which aimed to create a workspace fostering employee health and wellbeing at its core.

The Arup Workplace aspired to achieve Living Building Challenge (LBC) Certification; a rigorous standard rarely attained by office fitouts. The project team embraced the ambitious goals, but also surpassed ESD benchmarks by significantly reducing new materials, promoting innovative reuse and recycling of existing materials, integrating biophilic design principles, and eliminating toxic materials. The project also successfully met a stringent 90% landfill diversion requirement, exemplifying a holistic commitment to sustainability.

The sustainable opportunities, lessons learned, and outcomes are thoughtfully showcased throughout the workplace, employing cleverly designed displays that educate, inspire, and encourage proactive actions toward environmental stewardship within the office and the wider community.

The ARUP Workplace showcases beautifully designed spaces and promises sustainability through innovative, pioneering architecture. This project demonstrates how thoughtful design can redefine sustainability standards in the built environment for a better world.





## AWARD FOR SUSTAINABLE ARCHITECTURE

## SCOTCH COLLEGE PURRUNA SPENCER NEWTON CENTRE

by  
HAMES SHARLEY

Traditional Owners: Kurna People

Builder: Badge Construction

Photographer: David Sievers

The architecture of the Purruna Spencer Newton Centre welcomes the community, as well as providing a haven for secondary school students.

A central staircase connects learning spaces to a wellness facility. It also creates an indoor amphitheatre where students can congregate, attend talks, or receive announcements in an engaging and interactive setting.

Plants play an important role in both shading the building and allowing views of nature to promote wellness. Early consultation with local Kurna knowledge-holders was sought to provide advice on naming and referencing the flora and fauna that surround the Centre.

Materials feel classic and calm, and were carefully selected with attention to their environmental impact and to ensure that they will endure the anticipated design life. The combination of a solar system, high efficiency, double-glazing, and all-electric building services means that this Centre has a minimal carbon footprint.

Rather than looking inwards, this facility has partnered with YMCA to allow community use of the pool and fitness centre outside of school hours, and also provides a potential refuge for future climate conditions. Its design embraces the principles of regeneration, embedding the philosophy that a building can give back to community, rather than simply consuming resources.





AWARD FOR SUSTAINABLE  
ARCHITECTURE

CARRICKALINGA SHED

by  
ARCHITECTS INK

Traditional Owners: Kurna People  
Builder: Owner Builder  
Photographer: Corey Roberts | Thurston Empson

Sited in an isolated and beautiful, yet hostile, location above Carrickalinga, this project sits comfortably, with form and materials drawn from the environment and earlier buildings. The dwelling not only responds to and embodies the locality and its conditions but magnifies the beauty of the surrounding environment.

The design allows the occupants to live in different spaces of the house during the day and night, effectively tuning their lifestyle to the local climate characteristics. This provides comfort through passive design and active means. The dwelling also connects inside and out, so that all who experience this special place gain a greater appreciation of the land and the climate.

Inspiration for the design of this dwelling was drawn from many of the great concepts of classical design. The result is a seamless building encircling an open internal courtyard, providing a sheltered microclimate that can be enjoyed when the surrounding climate is pushing the extremes.

This innovative home seamlessly integrates sustainability into its design and site operations, harnessing renewable energy for power, heating, and cooling. Implementing efficient reuse and recycling systems and incorporating on-site resource management enable its inhabitants not only to live sustainably, but to flourish within their means.





## COMMENDATION FOR SUSTAINABLE ARCHITECTURE

### SUNKISSED HIGGINS

by  
RADS

Traditional Owners: Ngarrindjeri People

Builder: 4 Life Constructions

Photographer: David Sievers

Nestled on the foreshore of Middleton, Sunkissed Higgins embodies the essence of its seaside locale, seamlessly weaving itself into the vibrant local narrative. The project's environmental impact was minimised by opting to renovate the original house instead of demolishing it. Newly formed spaces are 'Just Right', with a building footprint only using what the family needs to function.

Passive design principles, with multi-layered insulation, ensure occupant comfort. A solar battery system has covered the energy needs of the family during summer heatwaves.





## THE GAVIN WALKLEY AWARD FOR URBAN DESIGN

## GLENTHORNE NATIONAL PARK – ITYAMAITPINNA YARTA VISITOR HUB

by  
PHILLIPS | PILKINGTON  
ARCHITECTS + T.C.L WITH  
KARL WINDA TELFER

Traditional Owners: Kurna People

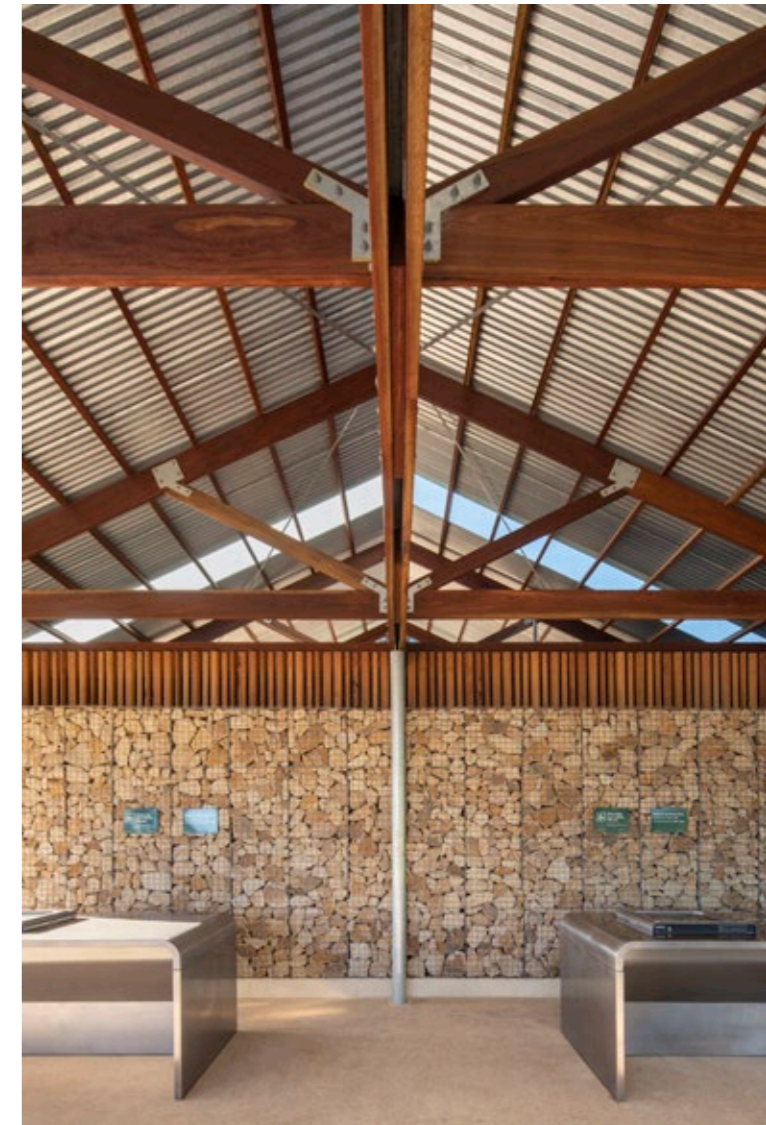
Builder: Neo Infrastructure | Cook Building |  
Climbing Tree

Photographer: David Sievers

Set within an early settlement site with a heritage overlay, ruins of the existing homesteads and working sheds remain, setting the tone for the proposal. The new pavilions sit at flattened breaks within the sloping terrain amongst a newly conceived urban context of meandering nature play and commissioned First Nations artworks. Educational and informative, the story of place is evident throughout, with the new forms allowing for various groups to meet, gather and remain protected from the elements.

Integrating cooking, cleaning, dining, and toilet facilities along a fully accessible pathway, pavilions sit comfortably within the surrounding context, underpinned by an impressive electrification plan. Comprised of robust and resilient materials that reference the unique Australian flora, the forms in their simplicity represent some of the earliest understandings of shelter.

The clear integration between the architect, landscape design and build teams is apparent in a consistent approach that integrates biophilic design to enhance community wellness. The re-direction of the water-flow directly through the centre of the site both connects the wetland regeneration and creates a structural spine, with the pavilion forms acknowledging the past chapters of the site and balancing present use.





## THE JACK CHEESMAN AWARD FOR ENDURING ARCHITECTURE

## ST PETER'S COLLEGIATE SCHOOL SCIENCE, TECHNOLOGY AND ART CENTRE

by  
GEOF NAIRN ARCHITECTS

Traditional Owners: Kurna People

Builder: Civil & Civic

Photographer: Nicolette Di Lernia

The SCPS Science Technology and Art Centre was the first stage of a campus masterplan, also involving Geof Nairn Architects, to be realised. Located on a constrained site, the existing science building remained operational during construction of the new building. It was then comprehensively refitted to provide 12 laboratories.

The project realises the SPCS ethos to 'cherish history while embracing the ever-evolving landscape of education'. The new building is clearly of its time, with saw tooth roofs and glazed facades providing ample natural light. The siting, roof pitch and rendered walls defer to adjacent sandstone buildings.

Internally, the well-served and thoughtfully planned art and technology spaces remain largely unchanged 25 year later. The laboratories, which combine theory and practical areas – an emerging idea at the time – also retain their fitout. This is a testament to the highly resolved design response which reflects the school's needs.

Environmental systems were also advanced and include solar and wind power generation, water harvesting, movement controls, consideration of embodied carbon and HVAC design to optimise indoor conditions and operating costs. Systems were exposed to enable student monitoring and study.

The brief was for a facility that would serve multiple generations. The project continues to deliver.





COLORBOND AWARD FOR STEEL  
ARCHITECTURE - COMMENDATION

CARRICKALINGA SHED

by  
ARCHITECTS INK

Traditional Owners: Kurna People  
Builder: Owner Builder  
Photographer: Thurston Empson | Corey Roberts

Carrickalinga Shed celebrates rural vernacular architecture. Its simple form belies the sophisticated detailing and operable façade, designed in response to the exposed site. Following visits to existing farm buildings in the area, the decision was made to clad the home's roof and walls with BlueScope Heritage Galv. While this product is not warranted for this application, the architects have detailed the building to facilitate sheet replacement should this be necessary, and the client is delighted with the robust aesthetic which will weather over time.





# EMAGN PROJECT AWARD

## CABRA DOMINICAN COLLEGE: ANGELICO CENTRE

by  
**RUSSELL & YELLAND**  
 ARCHITECTS

Traditional Owners: Kurna People  
 Builder: Kennett Builders  
 Photographer: Sam Noonan

The Cabra Dominican College: Angelico Centre is recognised as this year’s winner of the EmAGN Project Award; a unanimous decision by the Jury.

The presentation strongly demonstrated Russell & Yelland’s commitment to fostering the professional development of its entire team. The whole Practice should be proud of this, as it is a highly commendable approach which the Jury are confident will have a compounding effect for many years to come.

The procurement of this project reinforced the early successes of Russell & Yelland’s dedication to such an intentional process. Rhiana Bell, the project lead and a beneficiary of past project experience and professional development, was empowered with a unique skillset to steer the project with confidence. She also maintained an approach of providing continual support, along with a platform for significant contribution, to the broader team.

The specific collaborative dynamic between Rhiana Bell and Georgie Jackman, with its clear flow of guidance and reciprocal learning, further exemplified this focus on nurturing talent.

As a result, the built outcome not only displays design excellence, but coupled with the exceptional guidance and demonstrated impact on younger team members, it sets up the Practice and team for future success. This makes the Angelico Centre a very deserving winner.





## SIR JAMES IRWIN PRESIDENT'S MEDAL

FELICITY SANDO, FRAIA  
AND ANTHONY COUPE,  
FRAIA

MULLOWAY STUDIO

Photographer: Aaron Citti

Having spent some time looking back over the careers of this year's co-recipients, there is an extremely clear focus on community, identity, and place, which is central to both their practice and their broader professional engagements. It gives me great pleasure in recognising Felicity Sando and Anthony Coupe as the corecipient's for the 2024 Sir James Irwin President's Medal.

Shortly after graduating, and while working at different practices, they formed Copal Design, working on a pro-bono basis to design a community and interpretive centre in the Lacandon Rainforest, Mexico. This was informed by an exhaustive consultation process with the Lacandon Maya community to understand the cultural and ecological context.

It is fair to say that this experience kicked off the enduring partnership that has now spanned over 30 years. Mulloway Studio was established in 1996 with colleagues Stephen Loo and Jen Schmidt, and while the practice has evolved over time, they have never looked back.

The work of their practice speaks volumes within the South Australian context, as well as interstate. Mulloway has been recognised for their contributions to cultural heritage, urban design, interpretive and exhibition design, conservation and architecture, receiving



awards from the Institute, ALIA, DIA, UDIA PIA and others. Awarded projects include Harts Mill at Port Adelaide and No1 Pump Station in WA.

Locally, and outside of practice, they are both actively engaged with the legacy of our profession through their involvements with teaching at University, ongoing participation with the SA Chapter, ICOMOS and Parlour and generous contributions to the Adelaide Fringe. The list goes on.

However, it is with a genuine humbleness that Mulloway Studio play on an international stage. Many in South Australia may not be fully aware of the significance and prominence of their representation of the quality outcomes that Australian designers can achieve. Anthony and Felicity have been represented at the Venice Architecture Biennale in 2008 and 2014, and most recently Anthony was an integral member of the Creative Director team for the 2023 Venice Biennale Australian Exhibition – Unsettling Queenstown.

The exhibition was a collective outcome by the whole Creative Director team, including Emily Paech, also of Mulloway, with support from many individuals behind the scenes. However, the outcome was one that exemplifies the philosophical focus of Mulloway Studio's work, exploring sense of place, and cultural identity.

Ultimately, it is their shared commitment that enables Felicity and Anthony to pursue these symbiotic endeavours – a diverse and highly respected local practice as well as a suite of associated activities that explore and showcase Australian Architecture locally and internationally.

These thoughtful, and sustained contributions to practice and the wider architectural conversation can only further the importance and relevance of our profession, of which we are all beneficiaries. Congratulations again to Felicity Sando and Anthony Coupe of Mulloway Studio as the 2024 co-recipient's of the Sir James Irwin President's Medal.



SA ARCHITECTURE MEDAL

EVERGREEN COMMUNITY  
PRECINCT

by  
WALTER BROOKE

Traditional Owners: Kurna People  
Builder: Kennett Builders  
Photographer: Sam Noonan

This year’s jury has bestowed the Chapter’s highest honour on two projects that epitomise excellence in design and community integration. This decision was reached following robust discussion of the relative merits of the shortlisted projects and the impact that the projects will make on the public perception of the value of architecture. While very different in scale, location and function, Evergreen Community Precinct by Walter Brooke and Sunkissed Higgins by RADS both stand as exemplars of innovation, sustainability, and social cohesion, occupying a distinctive niche within their respective contexts.

Evergreen Community Precinct redefines conventional notions of a funeral and burial site, transcending its primary function to become a vibrant communal space. The café has become a meeting place for locals, there is a children’s play space and people are booking the function spaces for weddings and other gatherings. And, of course, funeral services are held in the tranquil, reflective interior.

Walter Brooke’s design ethos is eloquently expressed through the seamless blending of public and private realms. This is a physical manifestation of the client’s objective to promote inclusivity and unity. The organic form, variety of spaces and thoughtful circulation pathways invite interaction, fostering a sense of belonging for diverse users. Skillfully designed to be seen in the round, service spaces are subtly and seamlessly integrated.

Moreover, the project’s commitment to environmental stewardship and material permanence set a new benchmark. The precinct brings people together to live and celebrate life and to consider death as part of life’s journey.





## SA ARCHITECTURE MEDAL

### SUNKISSED HIGGINS

by  
RADS

Traditional Owners: Ngarrindjeri People

Builder: 4 Life Constructions

Photographer: David Sievers

In counterpoint to the sculptural, public building of the Evergreen Community Precinct, Sunkissed Higgins by RADS captivates with its ingenious adaptation of an existing beach shack into a compact, contemporary family home on the Fleurieu surf coast. Eschewing conventional teardown-and-rebuild approaches, RADS shows a profound respect for both the existing built fabric and the environment.

Playful elements, from the skate-ramp driveway to the sun-drenched living spaces, evoke a sense of joy and connection to its physical and community surroundings. The articulated plan will also support multigenerational living in the future if required. Through clever planning, meticulous detailing and an astute awareness of its surroundings, Sunkissed Higgins is an outstanding example of what can be achieved when client and architects' values align.

It provides a canvas on which life can be lived to the full.

Evergreen Community Precinct and Sunkissed Higgins both define architectural excellence, seamlessly integrate with their diverse communities and pushing the boundaries of sustainability and innovation. Their collective recognition underscores the transformative power of generosity in architecture in two very different building typologies and contexts, and the varied ways in which architecture adds value.



SA  
ARCHITECTURE  
AWARDS  
2024