

WESTERN AUSTRALIAN
ARCHITECTURE
AWARDS 2024



Australian
Institute of
Architects





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From the WA Chapter President



SANDY ANGHIE RAIA
WA CHAPTER PRESIDENT

Thank you to everyone who participated in the 2024 WA Architecture Awards. As always, the projects highlight the incredibly diverse work of Western Australian architects – from CBD high rise One The Esplanade at Elizabeth Quay by Hassell to the 105-meter Dwaarlindjirraap Suspension Bridge in Dwellingup by Iredale Pederson Hook Architects and ARUP.

The 2024 Awards showcase the best of our changing built environment as we move towards a more sustainable future. Key themes include design that appreciates and considers Country, generosity towards the broader community, a respectful approach to alterations of existing buildings, and innovative approaches to sustainability and higher density living.

Of the 63 total entries, 25 were in the residential categories, highlighting the leadership role of architects in the conversation on the future of housing in WA. Hope Street Housing by Officer Woods with MDC Architects exemplifies the potential of medium density, while vittinoAshe's loppolo is a case study in quality of space over quantity, a tiny 45sqm new home with a 24sqm footprint.

There were a significant number of regional projects in the 2024 Awards – from Esperance to Geraldton, South Hedland, Albany, Yallingup, Eagle Bay, Busselton, and Kalgoorlie. These projects showcase the significant impact of Western Australian architects across the state.

Special thanks to our dedicated Chair of Juries, Greg Howlett, and to all the jurors for their time and commitment to the judging process. So much of the Institute's work is done by our members, volunteering their time to support the profession.

Thank you again to everyone involved in the 2024 WA Architecture Awards. All of the projects are worthy of celebration for the contribution they make to the people who occupy them and the communities in which they are located.

From the Jury Chair



GREG HOWLETT LFRAIA
WA JURY CHAIR

I am delighted to have been asked by our Chapter President, Sandy Angie, to be Chair of Jurors this year.

The awards program is something that I have been vocal about for many years and some of what I am writing here is from an article I wrote jointly with Don Bailey 25 years ago.

Nothing has changed but sometimes it is worth repeating as some of the basic tenets become blurred with the effluxion of time.

The awards are not just about the recognition of individual buildings and their authors, but it is (arguably more importantly), about the marketing of our profession.

The awards program is intended to focus community attention on architecture, and on architectural excellence.

Through attainment of wide media exposure, regionally and nationally, the awards programme is intended to promote public participation – joining with architects in a celebration of architecture.

I believe the awards system at the professional level, is intended to sharpen debate on differing ideologies and throw into relief the current state of the art of architecture.

By letting the public also share in the process through media coverage and soliciting a response, we can reinforce public confidence in architects and at the same time truly understand ourselves what the current state of the art is.

Alternatively, we run the risk of reinforcing the very cynical view of the awards system in the community where many in the public and, indeed, some colleagues view the awards as a self-congratulatory process, a kind of corporate narcissism whereby architects pontificate on what is good architecture, without any apparent concerns for the views of the man and woman in the street.

The RAIA awards must guard against the awards becoming, and being seen as, a vehicle for encouraging and perpetuating a clique of architectural prima donnas; rather, it ought to be a mechanism for portraying architects as quietly competent facilitators in the building/ planning process.

I am pleased to say that while this year we may have had fewer entries than previous years because of the pandemic, the reduction of quantity had no effect on the level of quality. The “state of the art” here in WA is in great shape.

The jurors across the board indeed had their work cut out and I thank them all for their contribution which I know includes a significant commitment of time.

I would also like to thank our many sponsors for their generous assistance. In terms of Institute resource allocation, the awards program constitutes a major component of the annual budget and it would not be possible without their support.

Lastly, congratulations to all the award winners in 2024!

2024 Jury

GEORGE TEMPLE POOLE
& ENDURING ARCHITECTURE

Greg Howlett LFRAIA (Chair) – Director/
Principal, Cox Architects
Sandy Anghie RAIA – President WA;
Sandy Anghie Design
Seán McGivern RAIA– Director, Kerry Hill
Architects
Claire Tyrrell – Business News

THE BRIAN KIDD ENABLING
ARCHITECTURE PRIZE

Toni Neck RAIA (Chair) – Director/
Principal, thinkE Design
Amanda Hendry RAIA – Associate
Director, Senior Architect, SPH
architecture + interiors
Sarah Corderoy RAIA – Associate,
Cameron Chisholm Nicol

COLORBOND® AWARD FOR
STEEL ARCHITECTURE

Dimmity Walker FRAIA (Chair) – Director/
Principal, Spaceagency
Amanda Hendry – SPH architecture
+ interiors
Sarah Corderoy RAIA – Associate,
Cameron Chisholm Nicol
Ian Thow – Specialist, Bluescope

COMMERCIAL ARCHITECTURE

Jimmy Thompson (Chair) – MJA Studio
David Bennet RAIA – Associate, Hartree
+ Associates Architects
Julia Kaptein RAIA – Nic Brunsdon
Kaylee Hyland – Specialist, Rondo

EDUCATIONAL ARCHITECTURE

Kellie McGivern RAIA (Chair) – Design
Manager, Hesperia
Mitchell Cook RAIA – Klopper & Davis
Bret White FRAIA – Director, Cox Architects
Doug Stewart – Specialist, AWS

EMAGN PROJECT AWARD &
SMALL PROJECT ARCHITECTURE

Yang Yang Lee RAIA (Chair) – Project
Architect, Woods Bagot
Sharaan Muruvan RAIA – Architect, Cox
Architects
Pru Hancock – Architect, MJA Studio

HERITAGE

Warren Kerr LFRAIA (Chair) – Director/
Principal, Hames Sharley
Lara Watson RAIA – DPLH
Brandon Pratley RAIA – Director/Principal,
Griffiths Architects
Flavia Kiperman RAIA – Director/Principal,
Element Advisory

INTERIOR ARCHITECTURE

Jimmy Thompson (Chair) – Creative
Director, MJA Studio
David Bennet RAIA – Hartree + Associates
Architects
Julia Kaptein RAIA – Project Architect,
Nic Brunsdon

MONDOLUCE LIGHTING AWARD

Sean McGivern RAIA (Chair) – KHA
Emily Van Eyk RAIA – Director/Principal,
Mt Eyk
Finnbar Ingram – Architect, Place Fabric
Daniel Wojcik – Specialist, Plexus
Engineers

PUBLIC ARCHITECTURE
& URBAN ARCHITECTURE

Adrian Iredale RAIA (Chair) – Director/
Principal, Iredale Pedersen Hook
Phil Gresley FRAIA – Director/Principal,
Gresley Abas
Amanda Ainslie RAIA – Senior Associate,
Cox Architects
Adam Johnson-Kain – Specialist, Fielders

RESIDENTIAL ARCHITECTURE
– HOUSES (ALTERATIONS AND
ADDITIONS)

Eva Sue RAIA (Chair) – Principal, Woods Bagot
Fernando Faugno RAIA – Director/Principal,
Cox Architects
Mitchell Cook RAIA – Associate Architect,
Klopper & Davis

RESIDENTIAL ARCHITECTURE
– HOUSES (NEW)

Eva Sue RAIA (Chair) – Woods Bagot
Fernando Faugno RAIA – Director/Principal,
Cox Architects
Tiffany Molloy RAIA – Project Architect, DMG
Clive Bergamaschi – Specialist, Midland Brick

RESIDENTIAL ARCHITECTURE
– MULTIPLE HOUSING

Dimmity Walker FRAIA (Chair) – Space Agency
Natalie Busch – Principal, Hassell
Andrew Hagemann RAIA – Director, AHA
Rana Schuller – Specialist, Dulux

SUSTAINABLE ARCHITECTURE

Ross Donaldson (Chair) – EPM Experimental
Jessica Beaver – Associate, MJA Studio
Andrew Boyne – Director, Andrew Boyne
Architect
Living Edge



THE GEORGE TEMPLE POOLE AWARD

BOB HAWKE COLLEGE
STAGE 2

by
HASSELL

Traditional Owners: Whadjuk people
of the Nyoongar nation
Builder: PACT Construction Pty Ltd
Photographer: Peter Bennetts

Bob Hawke College Stage 2 is a sophisticated synthesis of context and program, showcasing a diverse array of skills in its composition. As a vertical secondary campus, it is layered from the ground to the sky, while also providing a deeply textured material response to the wider community.

The central entry, illuminated by Sharyn Egan's beautiful artwork, serves as the focal point, integrating with the existing campus and urban surroundings, inviting students and visitors through its iridescent glow.

The building is clear, legible, and cohesive, with a seamless organisation of scale and volume that flows effortlessly through its linear form.

The interface with the bounding bushland has formed spaces to allow creative engagement through the performing and visual arts. Large rehearsal, studio and preforming spaces are located at lower ground yet, through control of the section they engage almost entirely with the ground plane through transparency and careful integration with the landscape.

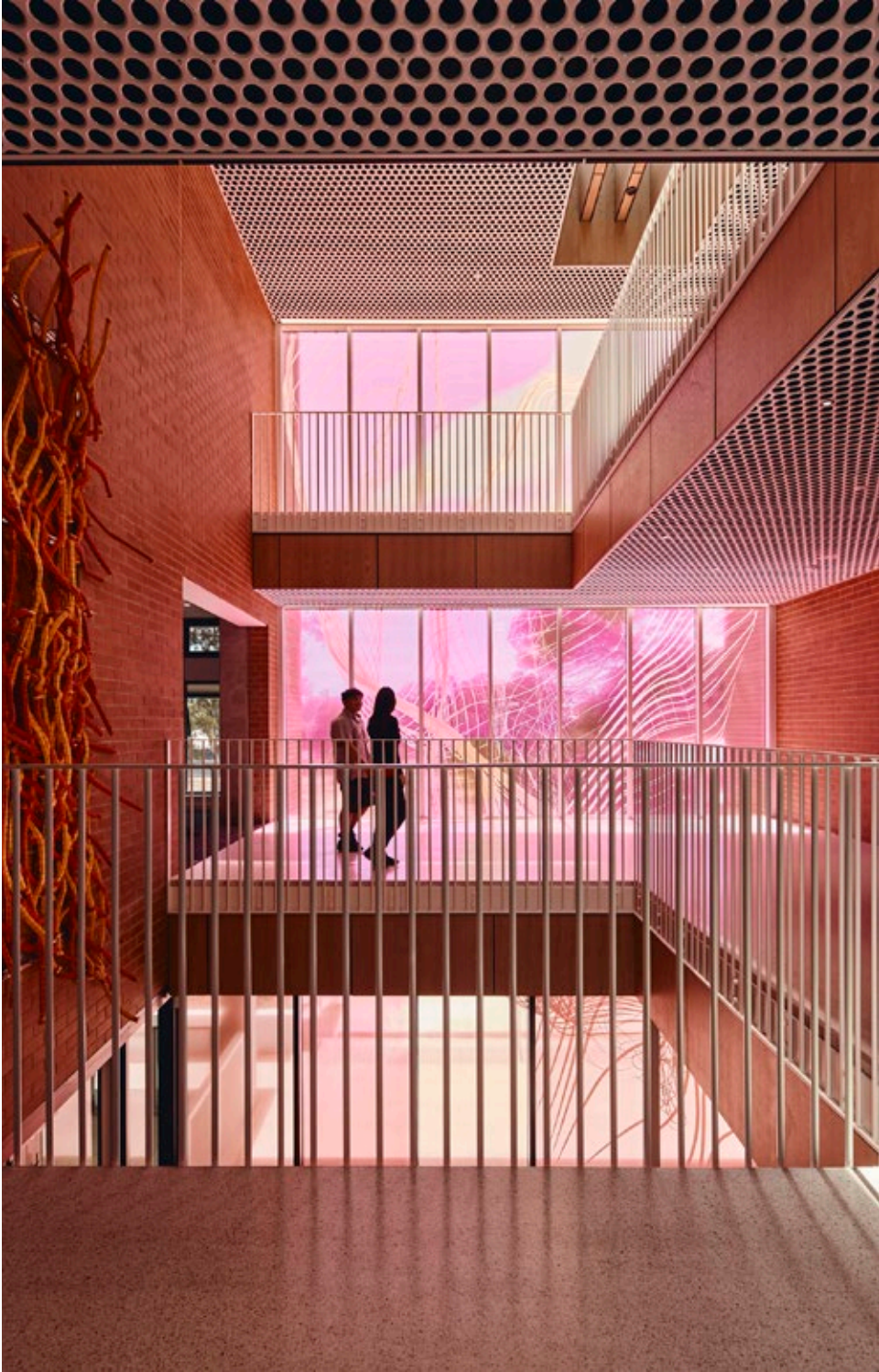
The granular nature of the landscape at ground level has been researched and executed to provide a variety of textures and spaces for teenagers to learn and socialise.



The classroom spaces are elevated to the upper floors, diverse and continuous, sharing expansive common spaces.

These offer transparency and views to the surrounding landscape through the carefully detailed facades. Again, the interplay of plan and section allows generosity of volumes to the teaching spaces where learning can be engaged with on various levels. This culminates in the expansive rooftop terrace which overlooks the Bushland Canopy and the City beyond.

Stage 2 of Bob Hawke College has completed this campus with a crescendo of complex architectural modulations, brought together under a progressive typology for contemporary learning.





THE BRIAN KIDD ENABLING ARCHITECTURE PRIZE

SPINIFEX HILL PROJECT SPACE

by
OFFICER WOODS

Traditional Owners: Kariyarra
Builder: Cooper and Oxley
Photographer: Robert Frith

Spinifex Hill Project Space is an exemplary representation of a building based in empathy that empowers the end user. The subtle and intelligent design responds to the specific needs of the artists by respecting their culture, understanding how they produce artwork, maintaining kinship avoidance rules, and reinforcing a connection to country whilst also creating a building that is adaptable to many purposes and protects artwork during extreme cyclonic weather events. It's considered design provides privacy for the artists to work, in addition to giving a professional stage equivalent to any urban setting to exhibit their work.

The built form enables the artists autonomy and provides opportunities for the transfer of culture, self-employment, education in the sale and exhibition of art, and enhanced self-esteem.

The self-determination created has flowed on to the artists families and the wider local community – who have embraced the space as a meeting place, education space, social space, entertainment space and importantly a place for all.





**COMMENDATION FOR THE BRIAN KIDD
ENABLING ARCHITECTURE PRIZE**

**EAST METRO RESIDENTIAL
FACILITY**

by
WHITEHAUS

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Swan Group

Photographer: Robert Frith

The considered design and pragmatism of East Metro gives respect and dignity to women who are escaping violence, abuse and neglect.

Through trauma-informed design and careful planning, a home-like setting has been created for women of diverse cultural backgrounds where they feel welcomed and safe without emphasising the necessary integrated layers of security that is provided.

Residents are empowered through subtle and empathetic design inclusions enabling occupants to feel both protected and engaged to rebuild their lives.





COMMENDATION FOR THE BRIAN KIDD ENABLING ARCHITECTURE PRIZE

HALE STREET ALTERATIONS & ADDITIONS

by
PHILIP STEJSKAL
ARCHITECTURE

Traditional Owners: Whadjuk people of the
Nyoongar nation

Builder: Talo Construction

Photographer: Acorn Photo

This home is a thoughtful response to the challenges and opportunities of a steep site for aging clients whilst also providing infill density by creating a mini community to foster socialization and connections.

Aging in place has been well-thought-out in the planning for its adaptability to the owner's changing mobility, as well as in material selections for minimised future maintenance and operating costs.

This enables the owners to remain in their much-loved local community and maintain their lifestyle during retirement.





**COLORBOND® AWARD FOR
STEEL ARCHITECTURE**

**SPINIFEX HILL
PROJECT SPACE**

by
OFFICER WOODS

Traditional Owners: Kariyarra
Builder: Cooper and Oxley
Photographer: Robert Frith

Spinifex Hill Studios achieves a beautiful resolution to the challenges and priorities of a cultural offering in a remote location, punching well above its weight in delivering accessibility and opportunity for cultural engagement for the Kariyarra people's artistic community.

Conceived 'in the round', the enigmatic form references both the poetic grace of the eyelash verandah roof and the sturdy utility of the rural shed, simultaneously presenting civic scale to the street while gently dipping down towards the garden courtyard.

The building siting, the articulated boundary fence and the relocated steel-awning artwork combine forces in an architectural sleight of hand that transforms an existing loosely arranged garden space and artists' studio into a taut composition across the whole site that carefully calibrates spatial, cultural and economic considerations.



A judicious, spare material pallet achieves an unexpected and striking urban presence, transforming humble corrugated steel cladding into extraordinary architecture.

The gallery is well-planned, services and back-of-house areas are discretely arranged to support the multipurpose space, which accommodates other social and cultural events for the community.

The project embodies an elegant economy of structure, energy efficient services and confident materiality, and is a practical, inclusive, social, and generous addition the South Hedland township.





COLORBOND® AWARD FOR STEEL
ARCHITECTURE – COMMENDATION

DWAARLINDJIRRAAP SUSPENSION BRIDGE

by
IREDALE PEDERSEN HOOK
ARCHITECTS AND ARUP

Traditional Owners: The Pinjarup and Wilman
Aboriginal people

Builder: Bocol Construction

Photographer: Peter Bennetts

The Dwaarlindjirraap Suspension Bridge is the result of a successful collaboration between the architect, client, structural engineer and builder.

The elegant simplicity of form and disciplined response to pragmatic concerns, including equitable access, flood, fire, biodiversity and cultural heritage of the river; yield an unexpected poetry.

The custom but repetitive fabrication of the weathering steel structure, tilts, cranks and fillets at the edges, creating a landmark form that exudes a quiet strength, harmoniously sited amongst the beauty of its environment.





THE ROSS CHISHOLM AND GIL NICOL AWARD FOR COMMERCIAL ARCHITECTURE

ONE THE ESPLANADE

by
HASSELL

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Multiplex

Photographer: Peter Bennetts

One the Esplanade is a fine addition to the Perth CBD and one that confidently embraces a prominent corner of the evolving Elizabeth Quay Precinct.

The building's contribution through its Architecture can be experienced both at a city scale when viewed in the round and intimately at pedestrian scale, its tapering form in Elevation and Plan is both elegant and generous at these contrasting scales.

From first principles this building makes clear sense. At ground level the Plan bends to accommodate a substantial Moreton Bay Fig tree to the East under which new public space is created, this shape is reciprocated on the West and these forms help funnel pedestrians into lobbies, restaurants and commercial functions.

The towers side core configuration limits undesirable Northern light to the efficient 2,000m² floorplates whilst prioritising access to views of the adjacent river and parkland.



The most impressive parts of this project though are its commitment to integration of Whadjuk Nyoongar cultural stories and its commitment to Sustainability, both of which set new standards for Commercial buildings in Perth.

Projects such as One the Esplanade take considerable perseverance, dedication and care from the design team to achieve exemplary outcomes. The Architects deserve be congratulated on the Commercial success of this excellent building.





AWARD FOR COMMERCIAL ARCHITECTURE

ONENINETY

by
DONALDSON BOSHARD
WITH REZEN STUDIO

Traditional Owners: Whadjuk people
of the Nyoongar nation
Builder: Valtari
Photographer: Jack Lovel

OneNinety is a clever project that achieves a lot for our city through a re-thinking of what a corporate lobby experience could be. The project deftly re-organises a 40-year-old building's front of house and back of house spaces – to create a 'living laneway' which facilitates a critical North-South link through a city block whilst encouraging foot traffic past new commercial tenancies.

The key move of replacing a defunct porte-cochere with a lush North-facing Courtyard and Hospitality tenancy, brings welcome relief and activation to the Laneway and the counter-move of bringing retail to St. Georges Terrace heralds a potential new beginning for our city's primary commercial street.

Modifications to the existing building's façade have focused on removing unsympathetic additions and subtly reinforcing the design intent of the original structure. These careful modifications combined with the club-like interiors of the lobby have successfully repositioned the building within the CBD office market, increasing its desirability for lease and thus importantly extending the building's design life. OneNinety sets a clear example for others to follow.





THE HILLSON BEASLEY AWARD FOR EDUCATIONAL ARCHITECTURE

BOB HAWKE COLLEGE STAGE 2

by
HASSELL

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: PACT Construction Pty Ltd

Photographer: Peter Bennetts

Integrated with existing parklands, Bob Hawke College Stage 2 represents a significant departure from traditional educational infrastructure, embracing a holistic, community-centered design approach. Through integration of functionality and a deep understanding of the local context, it establishes an environment that transcends learning, fostering social interaction and authentic community integration.

The extension of the central circulation spine orchestrates a deliberate journey, guiding individuals from the academic entrance at Roberts Road in the South to the public-facing address in the North. Through a series of lush landscape courts, this journey culminates at the glazed entrance along Subiaco Road, adorned with the captivating indigenous art by Sharyn Egan.

The ephemeral light emanating from this artwork serves as a symbol of cultural significance and as a navigational marker, guiding visitors horizontally and vertically through the space.



Planning and program resolution demonstrate spatial innovation while accommodating the evolving needs of learning landscapes. Flexible spaces are interwoven with traditional teaching areas, fostering collaboration, creativity and generating an immersive experience in nature.

Addressing built and contextual challenges, the design prioritises landscape preservation, enhances the student experience, and ensures adaptability, resulting in thriving learning environments that evolve with the community's needs.





The elegant tensile truss and large open academic collaboration space, presents as a modern approach to educational workplace design with open terraces and glazing, promoting campus transparency and inclusion. Natural ventilation and strategic screening promote sustainability and comfort.

Enhancements to the library and classroom blocks foster collaborative learning, with operable walls facilitating flexible use. Specialist contributions, including vibrant murals and sculptures, enrich the campus narrative.

AWARD FOR EDUCATIONAL ARCHITECTURE

JOHN XXIII COLLEGE

by
TRCB

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Crothers Construction

Photographer: Robert Frith

John XXIII College (JTC), nestled within a verdant landscape, has been a cornerstone of educational merit since its inception in the late 1970s. Whilst Architect Tony Brand's original design, steeped in tradition, laid the groundwork with its enduring architectural form and material palette, TRCB has played a pivotal role in shaping its evolution. The recent campus masterplan exemplifies this collaboration, breathing new life into the campus and presenting a step change for its evolution. A reorientation of the campus entry creates a striking new point-of-arrival, marked by a jewel-like entry sequence.

The administration building stands as a testament to the school's vision of refined, collaborative spaces with a nod to tradition. The materials and form draw inspiration from the traditional vernacular of the existing campus, ensuring continuity and cohesion. Its carefully considered scale and proportions harmonise with the surrounding context, while its meticulous detailing reflects both rigor and elegance, showcasing how the campus can evolve while respecting its rich history.





AWARD FOR EDUCATIONAL ARCHITECTURE

PIARA WATERS SENIOR HIGH SCHOOL – STAGE 1

by
WITH ARCHITECTURE STUDIO

Traditional Owners: Whadjuk people
of the Nyooongar nation

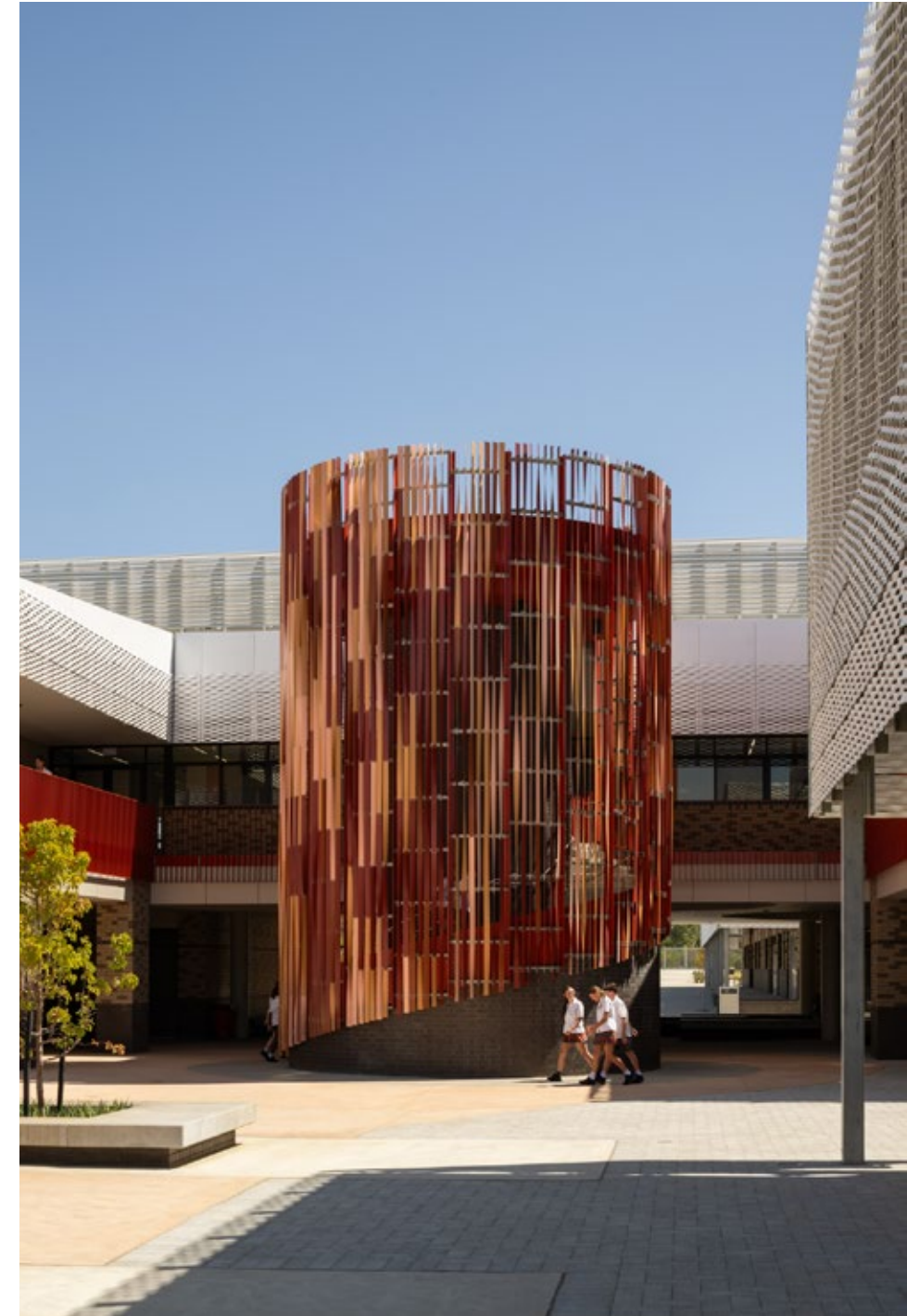
Builder: Perkins Builders

Photographer: Dion Robeson

Piara Waters Senior High School – Stage 1 embodies a forward-thinking architectural approach within a burgeoning suburban setting. Its architectural design, guided by clear planning principles, ensures both functionality and adaptability for future growth. The campus's architectural identity is accentuated by bespoke architectural features including the creative environmental shade-screening and vibrant public art installations, reflecting both a connection to the local context and as visual markers for legibility and movement.

The cafeteria acts as a lively social nexus, encouraging student interaction and recreation, while an innovative approach to programmable space generates additional opportunities including shaded walkways for students traversing the campus. This student-orientated approach enhances the overall educational environment, fostering a profound sense of belonging and well-being.

Piara Waters SHS fosters a dynamic learning campus with its multiplicity of flexible learning and meeting spaces. These spaces, coupled with the campus's inviting central meeting area and civic address, creates a high standard for educational infrastructure in suburban communities.





COMMENDATION FOR EDUCATIONAL ARCHITECTURE

TL ROBERTSON LIBRARY REFURBISHMENT

by
HAMES SHARLEY AND
SCHMIDT HAMMER LASSEN
ARCHITECTS IN ASSOCIATION

Traditional Owners: Whadjuk people
of the Nyoongar nation

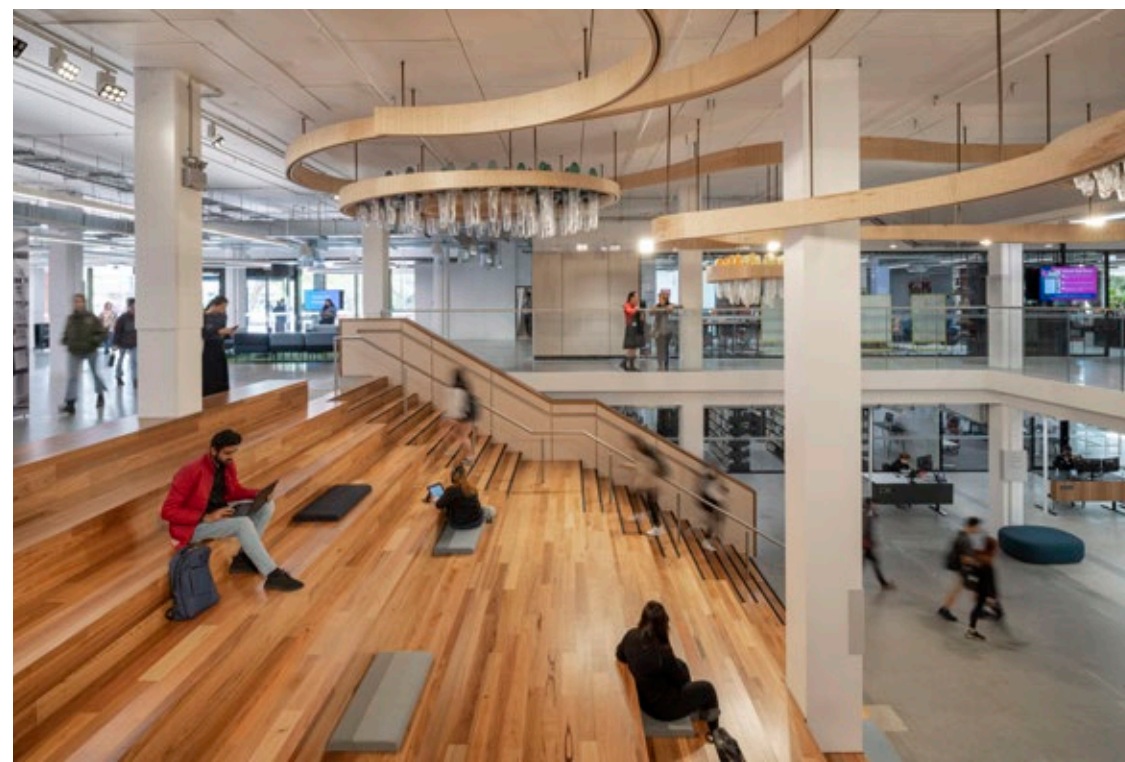
Builder: Perkins Builders

Photographer: Dion Robeson

The TL Robertson Library Refurbishment stands as a transformative project at the heart of Curtin University's historic Perth Campus. With its roots in brutalist architecture, the 1972 building presents a visionary redesign to adapt to changing educational landscapes. The new architectural skin, characterised by punctuated glazed openings and perforated weathering steel, enhances the building's aesthetic appeal while increasing natural light and connectivity with the surrounding environment.

The refurbishment reimagines the library as a vibrant hub, prioritising social connection and community engagement over traditional book preservation. With the realignment of the front door, the library now boasts enhanced permeability and accessibility, fostering a dynamic learning environment for its diverse student body. By blending modern amenities with the historic brutalist structure, the refurbishment breathes new life into the campus, serving as a dynamic hub for academic excellence and collaborative learning.

The addition of the upper floor explores a unique opportunity akin to a room in the treetops, providing panoramic views and a serene atmosphere for study, contemplation and gatherings. These enhancements, along with the sustainable design features and community-centric approach, redefine the library as a modern beacon of learning and collaboration.





EMAGN PROJECT AWARD

VAN WYK RESIDENCE

by
KLOPPER & DAVIS
ARCHITECTS

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Insideout Building

Photographer: Studio CK

Van Wyk Residence is a testament to a strong collaboration between architecture and client, incorporating the client's South African family memories and confident relationship to the outdoors and street interaction.

Klopper & Davis Architects empowered Mitchell Cook to be engaged in the project from early schematic design through to practical completion as project lead under the guidance of the directors and allowed Mitchell to develop leadership, management, and client relationship skills enabling him to broaden his understanding of architecture across different phases.

The project commenced in 2018, with Mitchell initially involved as a graduate, working closely with the client and City Planning staff to craft a site-responsive design whilst also meeting client requirements and gaining enough experience throughout the Construction Documentation & Contract Administration phase, to obtain architectural registration. With this project, he established BIM documentation workflows for the practice to be followed on by other staffs, as well as leading site visits with the client and builder to resolve construction issues.

Van Wyk Residence is an excellent example of the benefits of practice empowering a member of the EmAGN demographic to meaningfully contribute to the project and practice throughout all stages of the architectural process.





EMERGING ARCHITECT PRIZE

EMILY VAN EYK MT EYK

Photographer: Dion Robeson

Emily is both an emerging practitioner operating Mt Eyk as well as a consistent educator at UWA. Her contribution at practice involves community for disadvantaged groups through Health Habitat projects in Central Australia, Place of Healing for Sister Kate's Home Kids Aboriginal Corporation and working with housing provider Building Friendships as well as for financial sustainability through project such as Peta's House. She has also completed a collaborative project for Fremantle Biennale 2020, the camera obscura. Her current projects include a school, a community center, art gallery, and land care facility.

She has been featured in Perth Design Week, 3 over 4 under, Design Freo, The Conversation and Hearing Architecture podcast, involving in Cohen Connect and frequently collaborating with SONA and EmAGN.

Professionally, she is a member of Expert Reference Group for AACA, and chairs University Engagement Group under ACA, and currently developing the UWA School of Design Cultural Awareness action plan.

A persistent champion of social architecture in both practice, education and community, Emily is the deserving winner for this year's WA Chapter Emerging Architect Prize. Congratulations Emily!



Peta's House | Mt Eyk | Photographer: Dion Robeson



RICHARD ROACH JEWELL AWARD FOR ENDURING ARCHITECTURE

THE FORMER CBH BUILDING

by
SUMMERHAYES
AND ASSOCIATES

The former CBH Building in West Perth is a fine piece of architecture which received national recognition for the architects, Summerhayes and Associates, when completed in 1968 – receiving the RAIA Bronze Medal.

The six-storey building has full-height floor to floor glass walls to the north and south, bookended by solid off form concrete walls to the east and west. The glass walls are tinted and double-glazed, with an opening sash to enable access to assist with façade maintenance.

Built in the tradition of Le Corbusier's great works, with freestanding, precast concrete brise-soleil screens, the north screen is subtly different to that on the south to acknowledge the different sun angles. The northern louvres are turned down to protect the glass from the summer sun penetration while that on the south is turned up to maximise light and outlook to the Harold Boas gardens opposite.

The building's planning and approach to passive solar design principles was not only advanced for its time but could well be an exemplar for consideration by young architects today.

The CBH building was Heritage-Listed in 2015, and we are delighted to award it the 2024 Richard Roache Jewell Award for Enduring Architecture.





MARGARET PITT MORISON AWARD FOR HERITAGE

THE OLD CORNER STORE SUBIACO

by
PAUL HOFMAN ARCHITECT

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Buckingham Redevelopment Co..

Photographer: Andrew Pritchard Photography

The Old Corner Store is a pre-eminent example of how heritage architecture can be repurposed to achieve the specific needs of its current owner, in this case a niche perfumer.

Originally constructed circa 1922 as a two-room butcher's shop, from 1925 it operated as general store until the late 1970s, when alongside the growing popularity of supermarkets, the property evolved to be purely residential.

Although the property had fallen into disrepair in more recent years as one of only five surviving examples of inter-war corner store architecture in the precinct, the property was heritage listed by the City of Subiaco in 2015.

The primary objective was to conserve and adapt the existing accommodation, and to add new living and creative studio spaces wrapped around a northern courtyard and aromatic garden. The final design is possible only through retention of the existing. The reinstatement of the bull-nosed veranda, garage parking for three cars and an independent zone above the garage for visiting artists in residence completed the design in an exemplary manner demonstrating what can be achieved when architect, builder and client work harmoniously together.

The Jury considers this diligently conserved and sensitively developed property to be a worthy recipient of the 2024 Margaret Pitt Morison Award for Heritage.





AWARD FOR HERITAGE

WARDERS' COTTAGES
BLOCK W2 FREMANTLE

BY
MATTHEW CRAWFORD
ARCHITECTS

Traditional Owners: Whadjuk people
of the Nyoongar nation
Builder: Buckingham Redevelopment Co.
Photographer: Dion Robeson

The challenge facing any adaptive re-use of sensitive heritage buildings is to ensure that not only does the significant fabric get retained and conserved but that the character of the building is not lost. Warders' Block W2 achieves this balance through the adaptive reuse of the existing structure erected in 1853, while inserting modern elements required for its current use in a manner that does not swamp or hide the historic fabric.

The project's primary goal was to extend the Warders Hotel by adding 12 rooms to the boutique establishment while preserving the heritage fabric of the cottages. The incorporation of an external elevated walkway and a new service structure in the north/east corner exemplifies the delicate balance between modern functionality and historical preservation.

Central to the adaptation was the concept of maintaining a connection between the warders' cottages and the Fremantle Prison. Mindful of the heritage value, all new structures have been meticulously placed to minimise impact, ensuring an uninterrupted view corridor between the prison and the cottages. The selection of materials and construction methods sourced from the local Fremantle area has further integrated the new elements into the urban fabric, harmonising the old and the new resulting in an adaption that is both architecturally and commercially successful.





COMMENDATION FOR HERITAGE

TOMICH HOUSE

BY
MARK JEAVONS ARCHITECT
WITH OHLO STUDIO

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Assemble Building Co.

Photographer: Jack Lovel Photography

The Tomich House, one of Iwan Iwanoff's most distinctive designs, features an intricate façade of curved elements with a unique floorplan characterised by arced walls radiating from a central cylindrical core. Originally completed in 1971 with a series of small additions by Iwanoff in the 1970's, it was changed with a significant three-level extension in 1986 without his involvement.

Informed by research into Iwanoff's work, the renovated house now seamlessly blends old and new, while achieving an outcome that embraces the core of Iwanoff's design with modern amenity.





THE JULIUS ELISCHER AWARD FOR INTERIOR ARCHITECTURE

TOMICH HOUSE

BY
MARK JEAVONS ARCHITECT
WITH OHLO STUDIO

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Assemble Building Co.

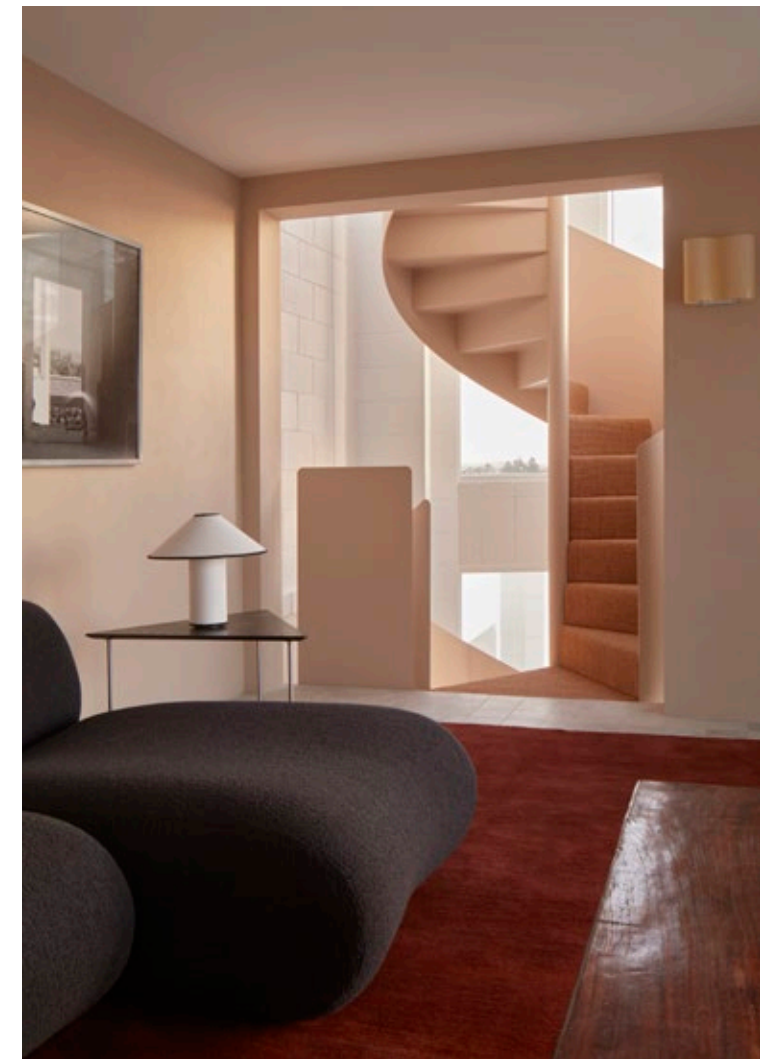
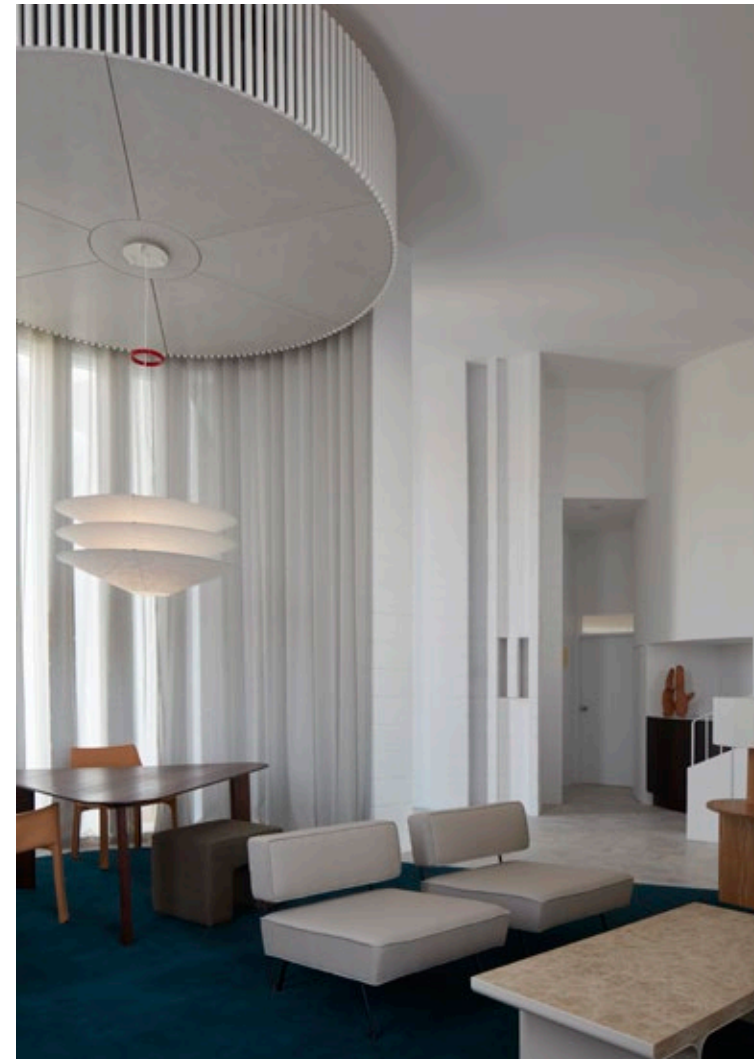
Photographer: Jack Lovel Photography

A commission to restore and re-imagine the Interiors of a project such as the Tomich House by Iwan Iwanoff comes with a huge responsibility to the legacy of Architecture in this state. In this instance the design team have collaborated seamlessly to turn a once famous party house into a calm, modern home full of delight.

The Interior commission involved careful re-planning and sense-making of an at-times awkward and wildly organic floorplan, the insertion of new joinery items to make oddly shaped rooms functional, the creation of interior devices that cleverly disguise and integrate services, as well as selection of loose furniture and art.

It is clear that the in-depth Heritage research undertaken by the design team has helped them right the wrongs created when a three-level extension was added in 1986 without the involvement of Iwanoff's studio. Interior spaces which for a long period had become landlocked are now light-filled through a considered re-programming and previously uncomfortable access between multiple floors has been made convenient.

The most pleasing result of the Interiors is how the design team resisted the potential urge for these spaces to compete with the flamboyant exterior built form, instead they play a complimentary and respectful counter role of mediation. This project represents a complete synthesis of Interior Architecture's most important elements.





AWARD FOR INTERIOR ARCHITECTURE

ONENINETY

by
DONALDSON BOSHARD
WITH REZEN STUDIO

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Valtari

Photographer: Jack Lovel Photography

OneNinety demonstrates the transformative power of an Interior to reposition an entire existing building and blend together a variety of different new programs into a welcoming and club-like atmosphere.

A series of successful Interior devices have been utilised to manage the length and height of the space as well as transition the user from Street to Interior to Courtyard to Laneway. These devices include a datum of dark timber running both sides of the length of the volume, this datum capturing recessed booths and high bars as well as discreetly hiding the storerooms and toilets of the hospitality tenancy.

Above this datum line concealed lighting casts across a colour-contrasting polished plaster, pleasingly removing glare from eye level. A suspended chain-mail lantern hovers over the service bar and work club meeting zone creating a focus point of tactility and warmth in the centre of the space as well as mediating the contrasting horizontal materiality.



The selection of Western Australian Granite and celebration of marble from the Pilbara are prominent elements of the Interior space. OneNinety is a cohesive example of a human-centred design approach to a corporate lobby experience which considers the use of the space for short or prolonged periods by both worker and visitor.





COMMENDATION FOR INTERIOR ARCHITECTURE

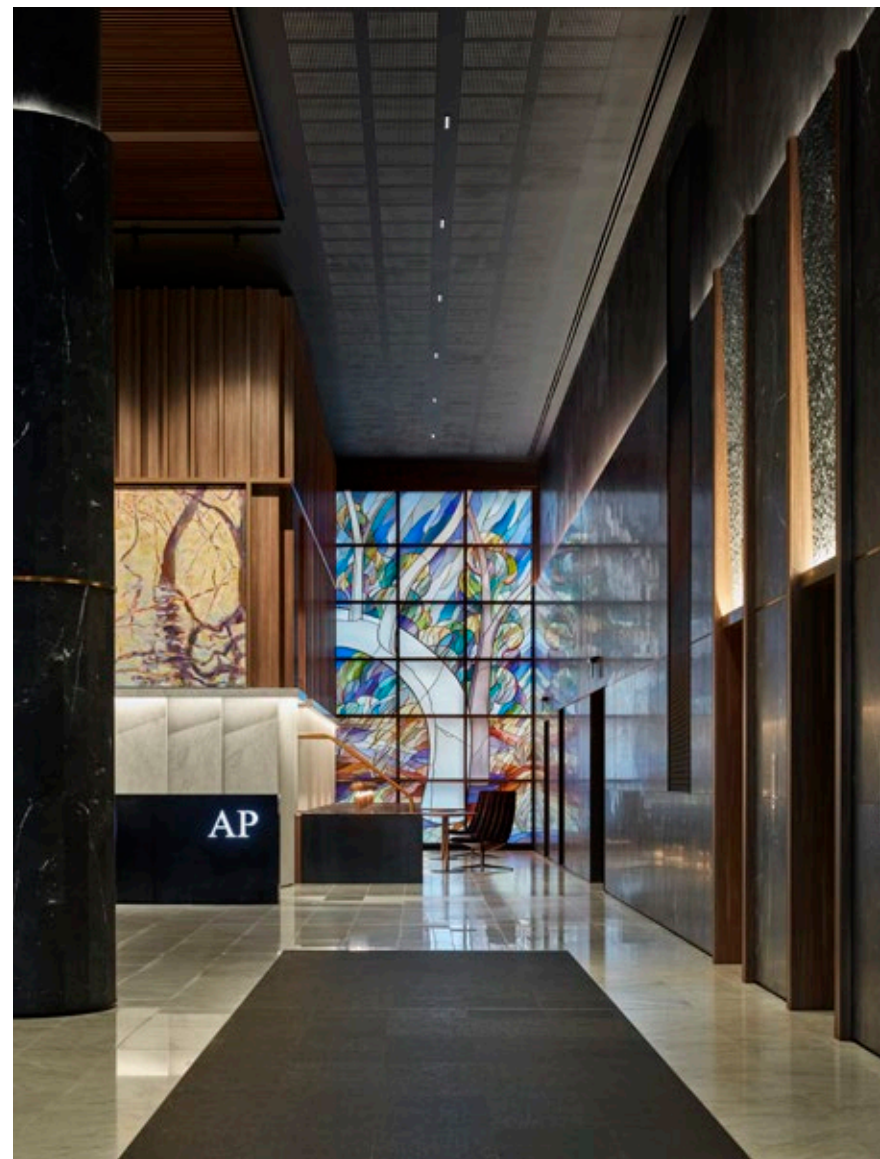
AUSTRALIA PLACE LOBBY REFURBISHMENT

by
COX ARCHITECTURE

Traditional Owners: Whadjuk people
of the Nyoongar nation
Builder: Hoskins Contracting
Photographer: Jack Lovel Photography

The refurbishment of the Lobby at Australia Place is a well-crafted and highly considered Interior intervention – which elevates what was a tired corporate lobby into luxurious boutique hotel-like experience for the user.

The discovery and reveal of a once-hidden Robert Juniper stained-glass window by the design team creates a powerful focal point of light and colour at the rear of the space, which compliments the moody atmosphere of the lobby itself. Material texture and format have been carefully detailed and reward the astute returning user.





MONDOLUCE LIGHTING AWARD

AUSTRALIA PLACE LOBBY REFURBISHMENT

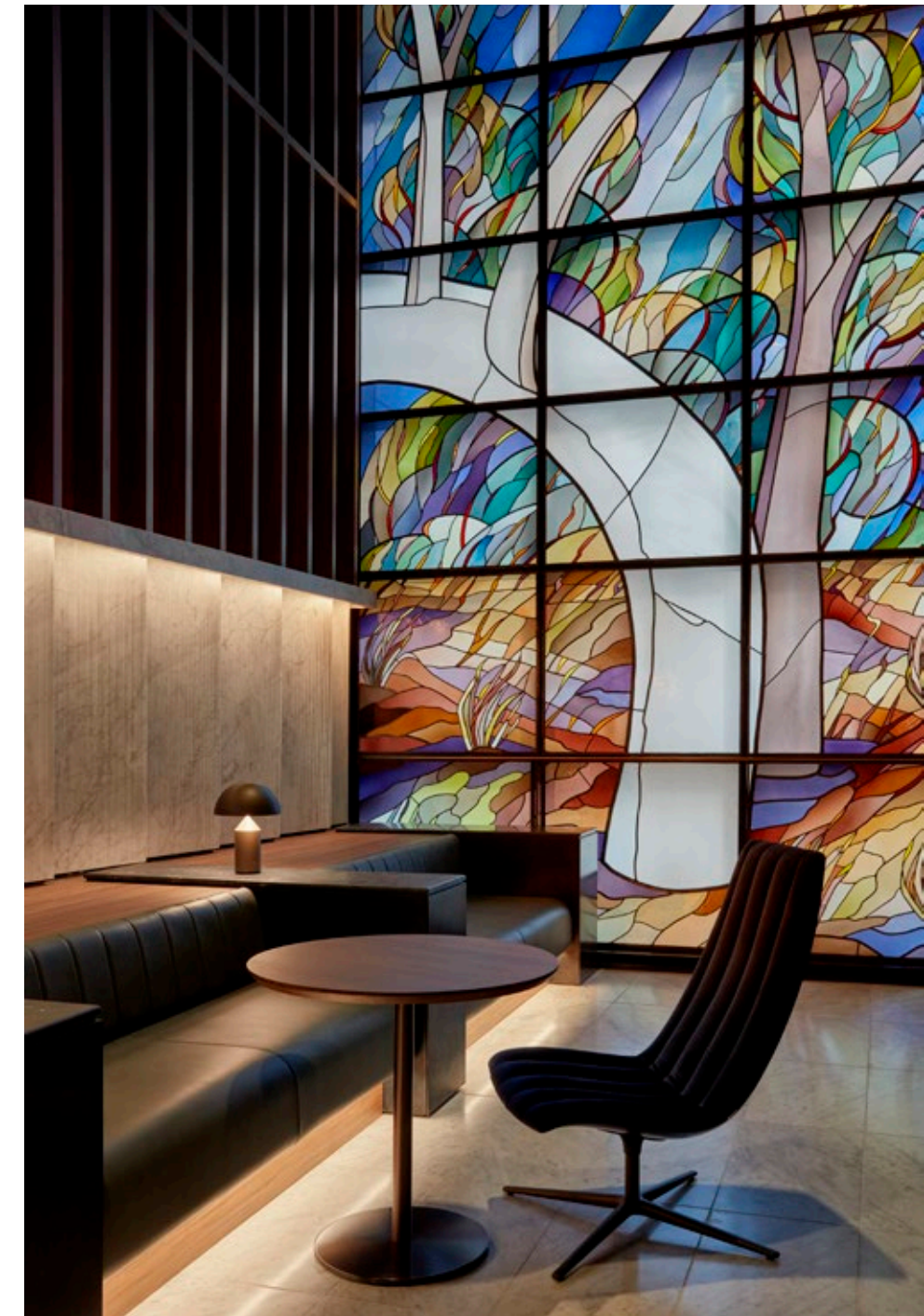
by
COX ARCHITECTURE

Traditional Owners: Whadjuk people
of the Nyoongar nation
Builder: Hoskins Contracting
Photographer: Jack Lovel Photography

Australia Place Lobby Refurbishment uses applied lighting as the essence of the concept for this augmentation of a tired 1980's foyer into a layered understanding of scale, light, and materiality. Giving much-needed presence to the street, this urban room has been enlivened through a careful application of materials and sophisticated detailing of lighting.

Lighting scales the space creating a datum which lowers perspective and affords comfort at the base levels of the volume. Rhythmic lighting elements and deep contrast frame the beautiful stained-glass composition. The materials and lighting selections work in unison to softly fold the light away, offering guests an intimacy and richness in small pockets within a greater space. The central warmth irradiates to the external canopy, and extends towards and engages with the street.

A refurbishment that moves away from the bright and the nauseating, towards the sensory and the calm, in which shadows are as important as the light itself.





MONDOLUCE LIGHTING COMMENDATION

ER PAVILION

by
VITTINOASHE WITH BRENDAN
MOORE, MELISSA CAMERON,
SYRINX AND ICS AUSTRALIA

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: ICS Australia

Photographer: Robert Frith

Er Pavilion is an ephemeral moment, though it has created a permanent impact on education, sustainability, and society. The applied lighting reflects the subtleties and nuance of the overall design intent to respond to place and describe complex systems which could sustain and enhance life.

The lighting offers a backdrop to the gathering place, and is itself, performative. At the end of its existence, the lighting is simply returned, intact, to its maker.





THE JEFFREY HOWLETT AWARD FOR PUBLIC ARCHITECTURE

RAVENSTHORPE CULTURAL PRECINCT

by
PETER HOBBS ARCHITECTS
WITH ADVANCED TIMBER
CONCEPTS AND INTENSIVE
FIELDS

Traditional Owners: Wudjari
Builder: Devlyn Construction
Photographer: Johnathan Trask

The Ravensthorpe Cultural Precinct creates a generous, engaging and thoughtfully resolved sequence of public spaces. The building performs the role of a new heart to the town that is inclusive and invites residents, visitors and tourists to participate in passive and active recreation. It forms a new meeting place to support both informal and formal activities while supporting people of all ages and ability.

There is rigour and restraint in the exploration of the use of timber, finding economical and pragmatic solutions in the structural solution – but there is also delight in the atmospheric quality that results from this material exploration. Spaces are carefully entwined between interior and exterior, bound by illuminated and variously proportioned verandah spaces.

A long, street-facing verandah creates a welcome point to the facility while completing a historic pattern of street frontage. Public facilities are placed to support adjacent park activities and tourists visiting to rest and recharge. The building's form bridges disparate buildings of country sheds and historic town-based structures.

An outdoor and partially covered auditorium and performance space is strategically embedded into the design allowing informal use on a day-to-day basis between formal events. This is a building that is rigorously public, quietly confident and a proudly embraced asset to the community.





AWARD FOR PUBLIC ARCHITECTURE

BALDIVIS DISTRICT SPORTS COMPLEX

by
SITE ARCHITECTURE
STUDIO

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Crothers Construction

Photographer: Dion Robeson

The Baldvis District Sports Complex creates a connectivity between interior and exterior rarely encountered in such facilities. The main sports hall allows continual views to existing mature trees and sky while allowing visitors to visually participate in the on-court activities while being safely protected by surrounding mesh.

The environmental principles of natural light and ventilation combined with fragmented views embedded in the main hall, simultaneously connect users to nature finding a balance of rigorous on court activity and personal recovery and reflection.

The main hall is carefully and simply detailed to create an appearance free from distraction and charged with a balance of materials, illuminated polycarbonate contrasted with timber warmth.

External materials are robust and applied with just the correct extent of applied finishes and form to create attention and connection to surrounding landscape and moments of delight.



The undulating canopy strategically manages scale while binding building elements and providing protection. The extrusion of canopy into the main sports hall is a moment of brilliance that further connects the individual to the outside environment.





AWARD FOR PUBLIC ARCHITECTURE

SPINIFEX HILL PROJECT SPACE

by
OFFICER WOODS

Traditional Owners: Kariyarra
Builder: Cooper and Oxley
Photographer: Robert Frith

The Spinifex Hill Project Space provides a much-needed space to professionally exhibit the work of aboriginal artists while crafting flexibility to support local programs and events. Officer Woods Architects have rigorously responded to the brief with a building that is pragmatically flexible, inventively detailed and spatially generous.

As with many of Officer Woods projects, they offer a generosity that extends beyond the expectations of the brief. The Spinifex Hill Project Space opportunistically extracts more from the available budget and program, creating a space that is flexible and specific, durable and soft, poetic and practical.

Site parameters and authority policies are transformed from potential constraints to become the catalyst for creative solutions. Building form follows site boundaries and maximum height permitted announcing the facility to the public with a sense of intrigue and quiet confidence not to compete with the adjacent sports centre.

Scale is carefully controlled to subtly shift from the scale of the surrounding town to the community of painters. Internally this scale shift creates opportunity for large-scaled works to be exhibited, flowing seamlessly and succinctly to intimate experiences.

External material is taut and carefully detailed and restrained, making the familiar unfamiliar while responding to cyclonic conditions with inventive solutions that conceal services and provide protection.





**THE PETER OVERMAN AWARD FOR
RESIDENTIAL ARCHITECTURE – HOUSES
(ALTERATIONS AND ADDITIONS)**

CITY BEACH HOUSE

**BY
MORQ ARCHITECTURE**

Traditional Owners: Whadjuk people
of the Nyoongar nation
Builder: Encon
Photographer: Givlio Aristide

From a 1980's house to a transformative and sustainable family home: City Beach House combines the expertise and craft of the architect and structural engineer/ client to deliver an exemplary adaptive re-use project that retained 90% of the existing building envelope; involved a complete remodeling of the interior; the addition of a terraced landscape under a suspended canopy; and a few daring structural moves – Holistically, the result re-imagines the aspirations and possibilities of this awards category.

MORQ's signature poetics and passive design ethos are consciously detailed and infused throughout the house and the existing gardens are incorporated as a visual scene that wraps the building, dramatically revealed through large frameless openings in a choreographed journey.

Raw and textural, the brick floors and lime render to the walls and ceilings create an enduring and monolithic canvas for the owners and their young family to personalise and curate their everyday activities.



City Beach House is a robust and functional home that embodies warmth, clarity, beauty and purpose, ensuring every space is equally approachable and utilised. It is architecture that works for the family and for the environment whilst also hosting a memory of the neighbourhood streetscape.





AWARD FOR RESIDENTIAL ARCHITECTURE – HOUSES (ALTERATIONS AND ADDITIONS)

SIX CHIMNEY HOUSE

by
VOKES AND PETERS

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Hugo Homes Pty Ltd

Photographer: Christopher Frederick Jones

More commonly, new additions to the rear of an existing property are prioritised for the functions of the modern family, sometimes leaving the original house to politely recede as a mere gesture and often diminishing the heritage and cultural value that was once held. Architect Vokes and Peters have taken a different response that goes beyond answering the brief to expand the family home.

Six Chimney House embodies an adaptive re-use approach that retains as much of the existing heritage-listed interwar bungalow as possible, and the floor plan reorganised as the social heart of the home. A key concept supporting this philosophy locates the communal kitchen and dining space to the former front bedroom, where daily life now overflows onto the front terrace inviting a dialogue with the neighbourhood.

Internally, new insertions are mindful and beautifully detailed. Partition walls are re-imagined as bespoke freestanding joinery designed equally to divide and display – these glass vitrines elevate domestic objects whilst also allowing natural light and sightlines through the house.



The façade of the new double storey bedroom wing is punctured to offer a glimpse of the six chimneys that adorn the old terracotta rooftop. All rooms orientate towards the Perth skyline to further reinforce its place within the city and contribute to a richly layered and contemporary residential experience.





COMMENDATION FOR RESIDENTIAL
ARCHITECTURE – HOUSES
(ALTERATIONS AND ADDITIONS)

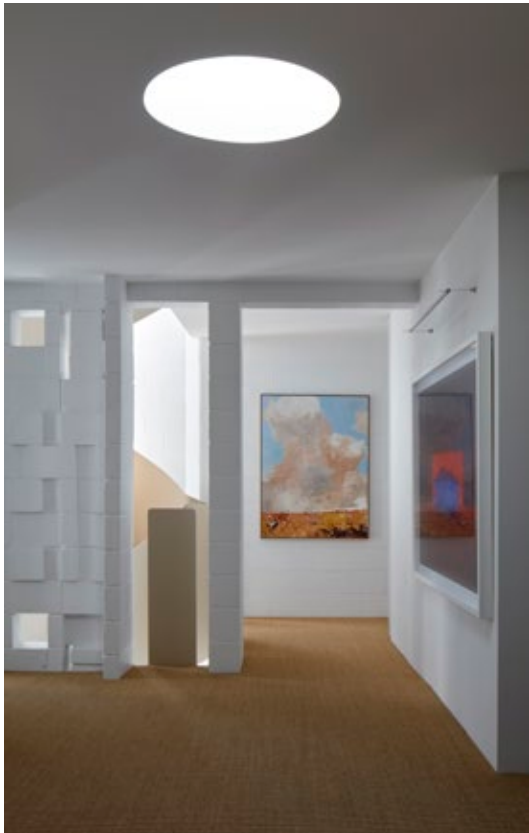
TOMICH HOUSE

by
MARK JEAVONS ARCHITECT
WITH OHLO STUDIO

Traditional Owners: Whadjuk people
of the Nyoongar nation
Builder: Assemble Building Co.
Photographer: Jack Lovel Photography

As iconic for hosting lavish parties as it is celebrated for its distinctive architecture, Tomich House embarked on a journey to revitalise both aspects from a dilapidated state. Guided by technical and creative responses informed by research into architect Iwan Iwanoff's original vision conceived in 1971, the success is attributed to the symbiotic partnership between the Architect and Interior Designer.

While the full extent of the works and investment may not be immediately apparent, its legacy will continue through the lifestyle that this unique residence offers, and the continuation of the building's cultural heritage will be appreciated for decades to come.





**COMMENDATION FOR RESIDENTIAL
ARCHITECTURE – HOUSES
(ALTERATIONS AND ADDITIONS)**

BURT STREET

by
**KATE MOORE
AND GIAN TONOSSI**

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Complete Construction WA

Photographer: Nicholas Putrasia

Architects Kate Moore and Gian Tonossi describe their home as ‘an experiment in small spaces and big tables’. Despite maintaining the largely unchanged floorplan of the 1890s Fremantle cottage, the addition of a mere 2-meter extension has enhanced the programming of the entire home.

Opening onto an intimate courtyard that is bordered by a new <25sqm studio structure along the rear boundary, the three spaces form a cohesive relationship transforming the possibilities and functions across the 205sqm site. Through holistic planning and an innovative approach to space utilisation, levels, and volumes, this project showcases how small and crafted interventions can yield remarkable results.





THE MARSHALL CLIFTON AWARD
FOR RESIDENTIAL ARCHITECTURE
– HOUSES (NEW)

PROCLAMATION HOUSE

BY
STATE OF KIN

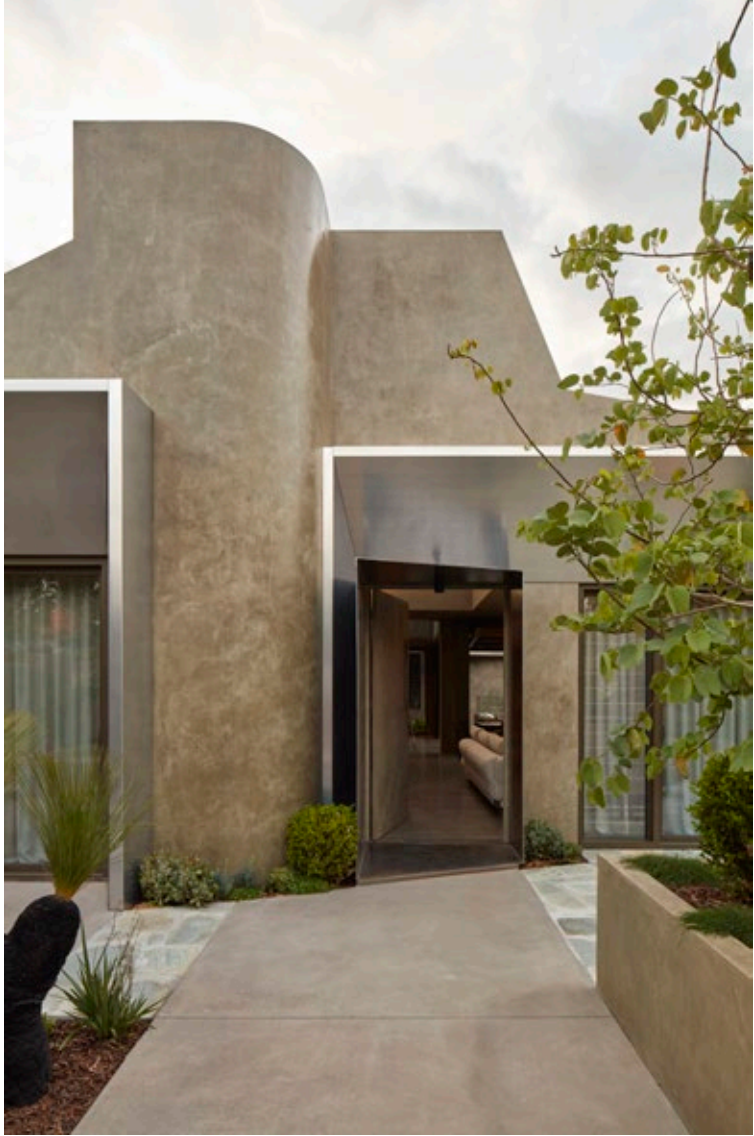
Traditional Owners: Whadjuk people
of the Nyoongar nation
Builder: State of Kin Construction
Photographer: Jack Lovel

Proclamation House stands as a sculptural contribution within Subiaco’s residential landscape. Redefining the city’s stringent planning norms with avant-garde forms, the transformative explorations reinterpret classic proportions to create a unique and coveted multi-generational home.

Internally, Proclamation House achieves a seamless fusion of materiality and form, offering the owners an immersive residential experience. The approach to materiality practices restraint and innovation; a hemp-based render with sustainability and wellbeing properties is applied to both the interior and exterior of the home, imbuing a timeless aesthetic.

The modest floorplan offers seamless transitions and a generosity experienced through gentle but defining shifts in light and unexpected volumes. A series of courtyards are integral to the overall volumetric composition of the house, each serving a distinct purpose.

A discernibly bespoke quality permeates every detail, reflecting the meticulous execution of the design intent that is evident throughout.



The result is an innovative, original and indulgent response to the client brief, which simultaneously exhibits a reductive elegance. Proclamation House is a testament to State of Kin’s exceptional blend of creativity and sophistication.





AWARD FOR RESIDENTIAL ARCHITECTURE – HOUSES (NEW)

27 RULE STREET

by
OFFICER WOODS

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Portrait Custom Homes

Photographer: Robert Frith

Inspired by the upside-down beach house typology, 27 Rule Street purposefully engages with both the neighbourhood streetscape and the expansive view beyond.

Architects Officer Woods' intuitive design approach to the site and context has resulted in a modest, yet impactful architectural statement that is executed with technical refinement. Working intuitively with the sloping site, the architecture offers a big gesture to the neighbourhood by sharing a vista through the house to the view. Although compact and deceptively simple, the floor plan features a fluidity and structure that balances social interactions with the community on verge-side without compromising the privacy of its inhabitants.

Integrity is at the heart of the project. The architecture effortlessly integrates principles of aging in place, passive sustainability, and the use of robust, high performing and authentic materials. Quietly enriching the lives of those who engage with it, 27 Rule Street represents timeless minimalism, with considered investment in all the right places.





COMMENDATION FOR RESIDENTIAL ARCHITECTURE – HOUSES (NEW)

IOPPOLO

BY
VITTINOASHE

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Element Builders

Photographer: Rob Frith

Architects Vittino Ashe have successfully delivered a unique and site-sensitive approach to small-scale residential accommodation within an established neighbourhood by testing boundaries.

Ioppolo is a clever sculptural folly combining local indigenous storylines and layered purpose. Standing fiercely independent from the main residence, its 4.5sqm x 4.5sqm footprint spans three levels, linked by an internal spiral stair, delivering an abundance of charm and functionality.

Personifying a local historical character “Gypsy” Ioppolo embodies a rebellious and playful spirit grounded in social culture.





**THE HAROLD KRANTZ AWARD
FOR RESIDENTIAL ARCHITECTURE
– MULTIPLE HOUSING**

VICTORIA HOUSE

by
**MJA STUDIO AND FINESPUN
AND PLACE LABORATORY
WITH PALASSIS**

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: PACT Construction

Photographer: Dion Robeson

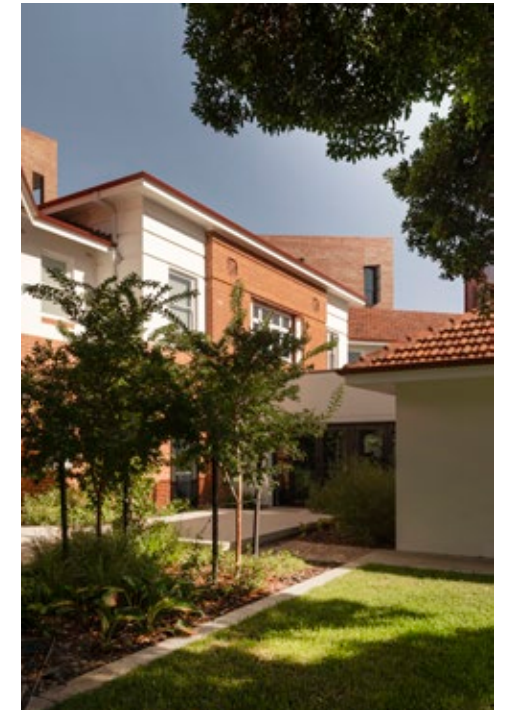
Victoria House is underpinned by a conceptually bold design strategy that masterfully engages with the original scissor plan of the State heritage-listed former Infectious Diseases Hospital.

It succeeds in being respectful of the heritage building while offering confident geometric forms that establish a clear dialogue between past, present and future. The cleverly planned landscape conceals a basement carpark allowing a generous public interface, retaining mature trees and providing connection to a variety of landscape spaces on all sides.

Throughout there is a focus on pedestrian movement and social connection via the publicly accessible food and beverage and commercial spaces on the ground level, multiple shared garden spaces, intimate courtyards and open-air access galleries. Robust face brickwork is elevated by excellent formal and detail resolution that gives delight across all scales, bringing together distinct architectural histories.

Spatial planning across all apartment types offers concise, legible, well-proportioned spaces, utilising the 'scissor plan' to achieve aspect, privacy and cross ventilation.

The team are congratulated on a fruitful collaboration resulting in a project that succeeds in delivering sustainable, livable and desirable dwellings, while also enhancing neighbourhood amenity in an emerging precinct.





AWARD FOR RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING

KIORA

by
KHA

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Jaxon Construction / PACT Construction

Photographer: Ryan Brown / Nicholas-Putrasia

At Kiora Kerry Hill Architects have crafted a space that instils a sense of safety for its residents and fosters a meaningful connection to the surrounding community and to one another.

A seamless integration of the new building with the front heritage house, demonstrates a keen sensitivity to the site's historical context. Meticulous planning of each apartment ensures a sense of spaciousness, with a considered flow between rooms specifically supporting the needs of its aging residents. Light penetrates deep into each apartment.

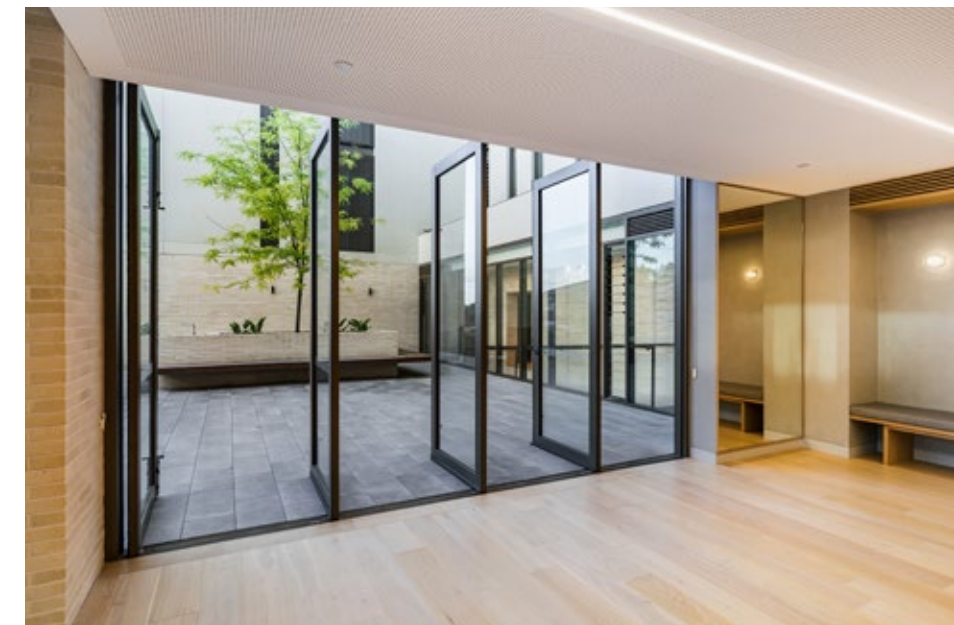
Spaces feel fresh and contemporary – a perfectly restrained canvas for the colourful life and personality of its residents.

Kiora employs honest materials; attention to detail is evident through integration of structural elements, executed with precision to achieve a considered balance between form and function.



The design of shared spaces is particularly noteworthy, corridors and communal paces encourage social interaction among residents, fostering a sense of community and belonging.

This project sets a high standard for multi-residential design that makes an important contribution to the neighbourhood.





COMMENDATION FOR RESIDENTIAL ARCHITECTURE – MULTIPLE HOUSING

HOPE STREET HOUSING

by
OFFICER WOODS ARCHITECTS
AND MDC ARCHITECTS

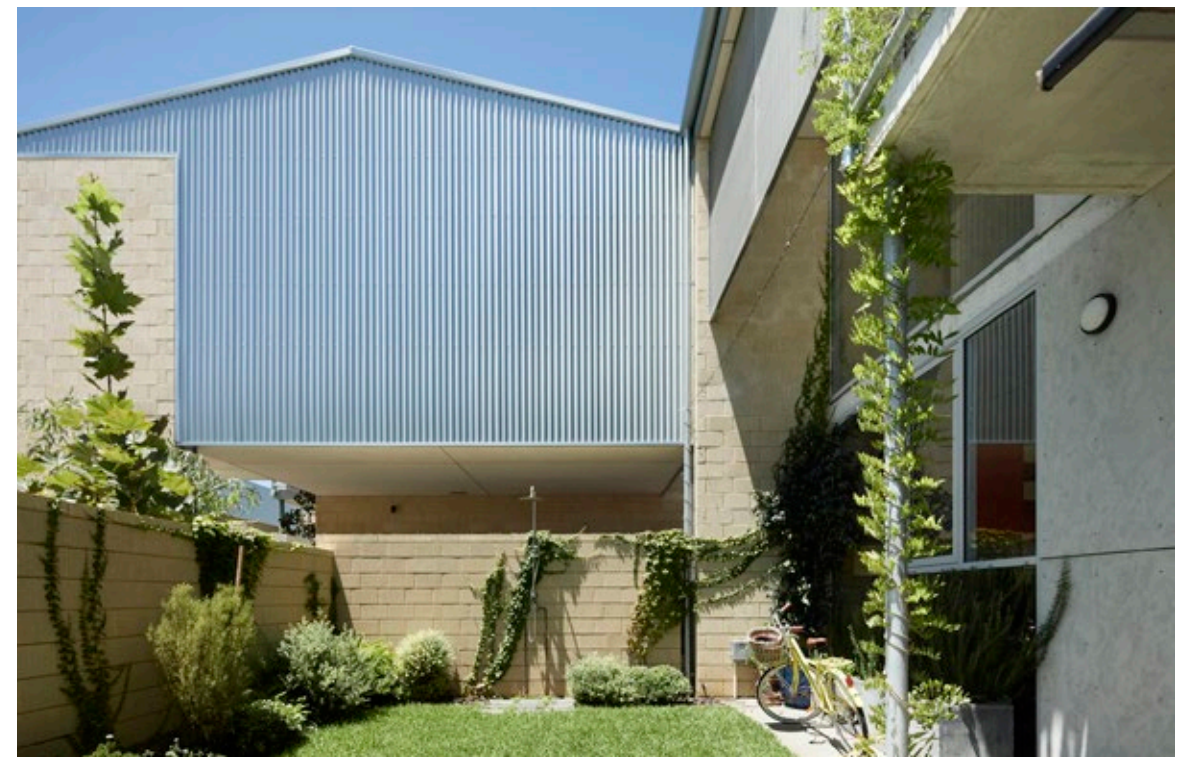
Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Bruce Construction Design

Photographer: Robert Frith

Hope Street Housing explores a contemporary update to the terrace housing model, but with a strong environmental and social overlay.

The collaboration on this project has worked extremely well and there's a sense of pursuing a common goal, from the considered approach to site planning, through to spatial interplays with air and light evident in the terraces interiors, economic detailing, a robust use of common building materials, as well as anticipating future-proofing the likely amorphous change through use over time.





**THE IWAN IWANOFF AWARD FOR
SMALL PROJECT ARCHITECTURE**

**DWAARLINDJIRRAAP
SUSPENSION BRIDGE**

by
**IREDALE PEDERSEN HOOK
ARCHITECTS AND ARUP**

Traditional Owners: The Pinjarup and Willman
Aborginal people

Builder: Bocol Construction

Photographer: Peter Bennetts

Dwaarlindjirraap Bridge has developed to be the local landmark in Dwellingup, crossing over Murray River for a mountain bike trail upgrade project by the Department of Biodiversity, Conservation and Attractions – forming a part of the larger Munda Biddi trail.

Built out of uncoated weathering steel, the bridge tower appears as gate whilst paradoxically blends itself with its natural setting of trees. The bridge is designed with minimal material and interruption to existing flora and fauna and in respect of the river edge and site of cultural significance, while also balancing against robustness, fire, and flood resistance.

The repetition of steel stanchions echoes the rhythm of tree trunks of the surrounding forest, and the almost invisible stainless-steel rope mesh balustrade allows significant visibility across the bridge. Looking at, traversing, and looking from, the bridge allows a new visual and spatial experience to engage with Murray River and its dynamic environment by cyclists and pedestrians with differing accessibility needs.

This project exemplifies the outstanding contribution architecture can make to infrastructure as well as in the natural landscape setting such as that of a National Park, improving the cultural value of the environment.





AWARD FOR SMALL PROJECT ARCHITECTURE

BREAD LOCAL AMENITIES

by
ORIELLE PEARCE DESIGN

Traditional Owners: Kapa Kurl Wudjari

Builder: Artique Built

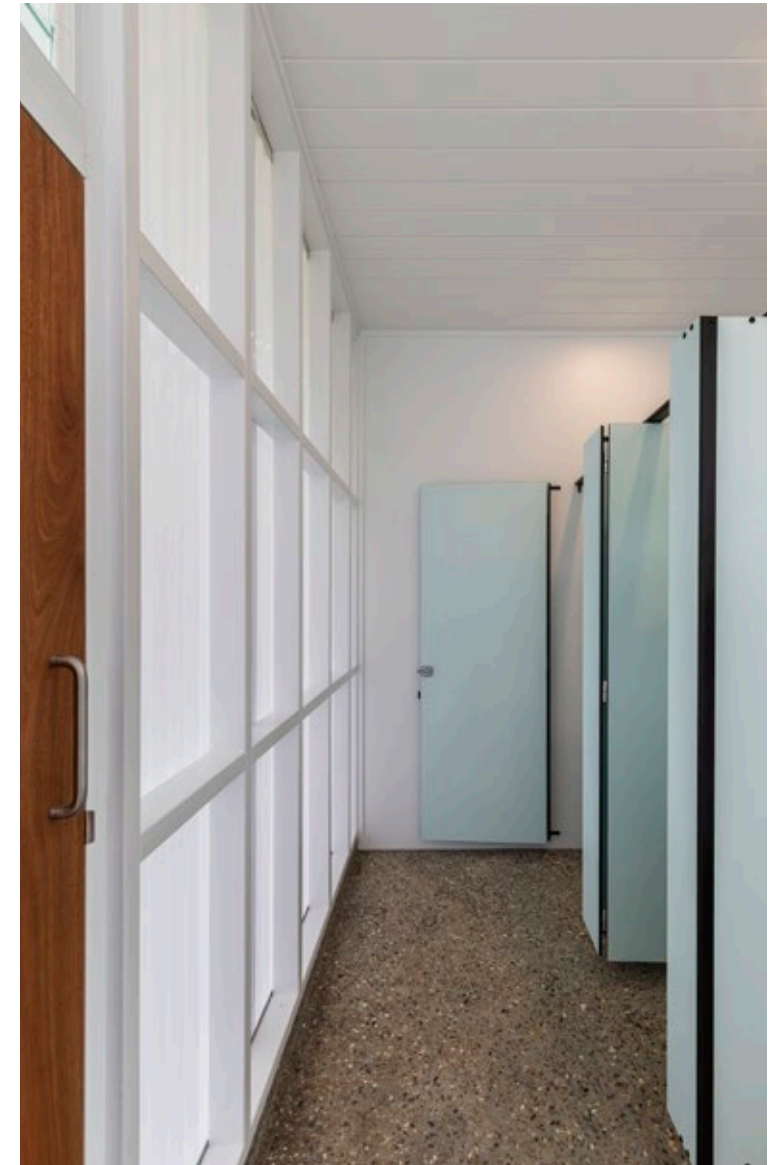
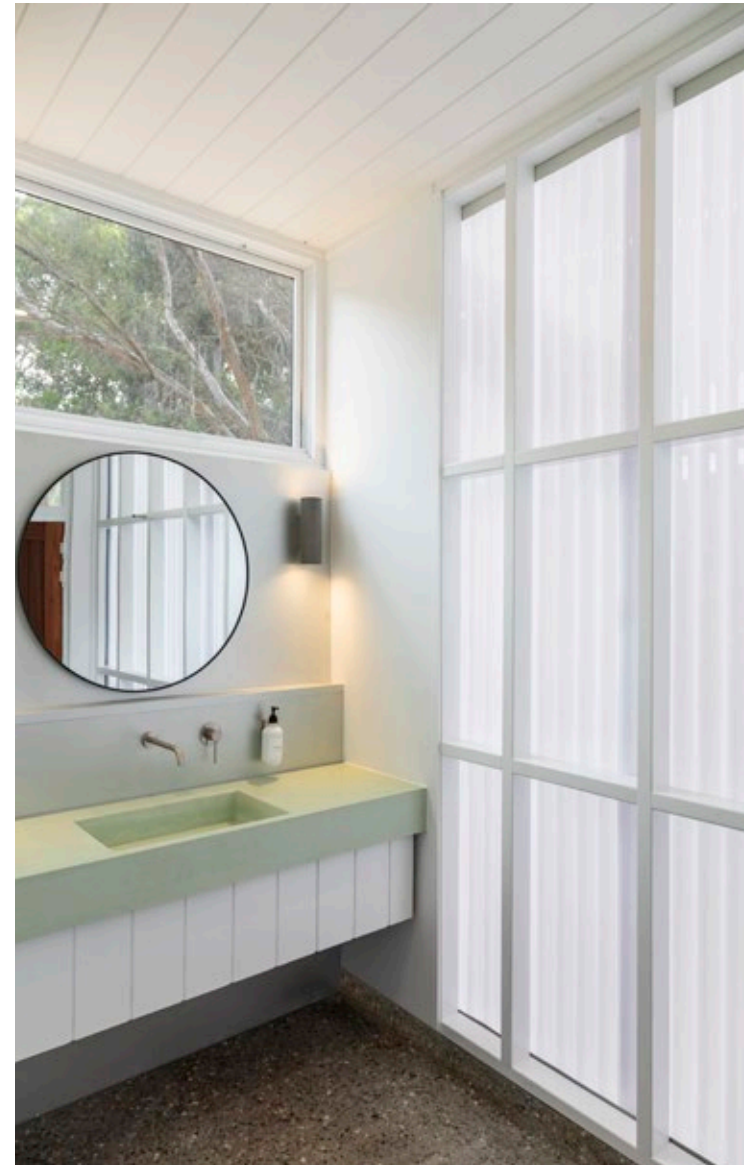
Photographer: Lucy Vincent Photography

Bread Local Amenities is a beautiful small toilet block sitting amongst gum trees, built to support and improve the amenity of the growing Bread Local Bakery, which is located in Esperance.

Humble in its materiality of corrugated sheet, rustic steel and spotted gum doors, the project references memories of the rural farmhouse setting. An open frame steel veranda above the gravel path frames views of the surrounding trees and offers a waiting outdoor space to the amenities.

Inside the structure is a delightful generous tall volume of space uncommon to amenities, bathed in natural diffused light from polycarbonate cladding in its honest expression of painted timber structure. Highlight windows allow views to trees and welcoming cross ventilation of natural airflow.

The white interior is offset by soft colours of blue and green reminiscent of Esperance's geography and flora and fauna. All in all, Bread Local Amenities is a pleasing addition that architecture can offer in enriching a small authentic hospitality experience in the country.





COMMENDATION FOR SMALL PROJECT
ARCHITECTURE

ER PAVILION

by
VITTINOASHE WITH BRENDAN
MOORE, MELISSA CAMERON,
SYRINX AND ICS AUSTRALIA

Traditional Owners: Whadjuk people
of the Nyoongar nation
Builder: ICS Australia
Photographer: Robert Frith

Er Pavilion is a fleeting ephemeral structure created as a gathering space
for story and performance for the 2023 Fremantle Biennale.

The project pulls together an impressive feat of collaboration between Aboriginal
engagement, artist, environmental scientist and university. Begun and laden with
local references of stories and urban characteristics, Er Pavilion manifests itself
as a transient assemblage of mesh shade sail and light structure with incorporation
of light, art, and infrastructure with reclaimed materials.





THE WALLACE GREENHAM AWARD FOR SUSTAINABLE ARCHITECTURE

RAVENSTHORPE CULTURAL PRECINCT

by
PETER HOBBS ARCHITECTS
WITH ADVANCED TIMBER
CONCEPTS AND INTENSIVE
FIELDS

Traditional Owners: Wudjari

Builder: Devlyn Construction

Photographer: Johnathan Trask

Ravensthorpe stands out for its being so clearly intentional in its goal for achieving its sustainability aspirations. It is particularly notable for the design pathway the architects employed to achieve those goals.

The disciplined application of analytical tools (such as a bespoke computational modelling platform) provided for an iterative sequencing of the design and construction options. This has resulted in minimising the volume of the timber in the structure, envelope and cladding. The 'dematerialisation' has therefore not only minimised the quantity of material but also the total embodied carbon and the overall cost.

The modelling was extended to detailing facilitating the factory prefabrication of the components and their transport to the remote location, thus reducing on site construction time and labour requirements, further reducing the embodied carbon resulting from the construction phase.

The building does more with less and much of the success occurs between the volumes: a community performance space within the courtyard with the addition of a stage, a covered flexible space used for markets and community events beneath an open roof connecting different elements.

The Ravensthorpe Cultural Precinct provides us with a clear picture of the practice of architecture required to meet our profession's challenges in meeting its obligations for our role in decarbonising the construction industry.





AWARD FOR SUSTAINABLE ARCHITECTURE

CURTIN UNIVERSITY – TL ROBERTSON LIBRARY REFURBISHMENT

by
HAMES SHARLEY AND
SCHMIDT HAMMER LASSEN
ARCHITECTS IN ASSOCIATION

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Lendlease

Photographer: Dion Robeson

The TL Robertson Library refurbishment is a case study in the retention of the value of existing buildings and being refreshed to accommodate the changing needs of university education.

Libraries have undergone radical changes in their programmatic requirements through changes in pedagogy and the impact of the digital age.

The repurposing of the interior has been achieved by a minimalist approach, resulting in a lower embodied carbon outcome. It also means any future repurposing will require less wastage in its refitting.

The Library has achieved a 6 Star Green Star Designed Assessment certification – understood to be the State's highest score to date of 83 points and is anticipated to achieve a 6 Star (World Leadership) classification.

There is a wide variety in the designers' sustainable design initiatives:

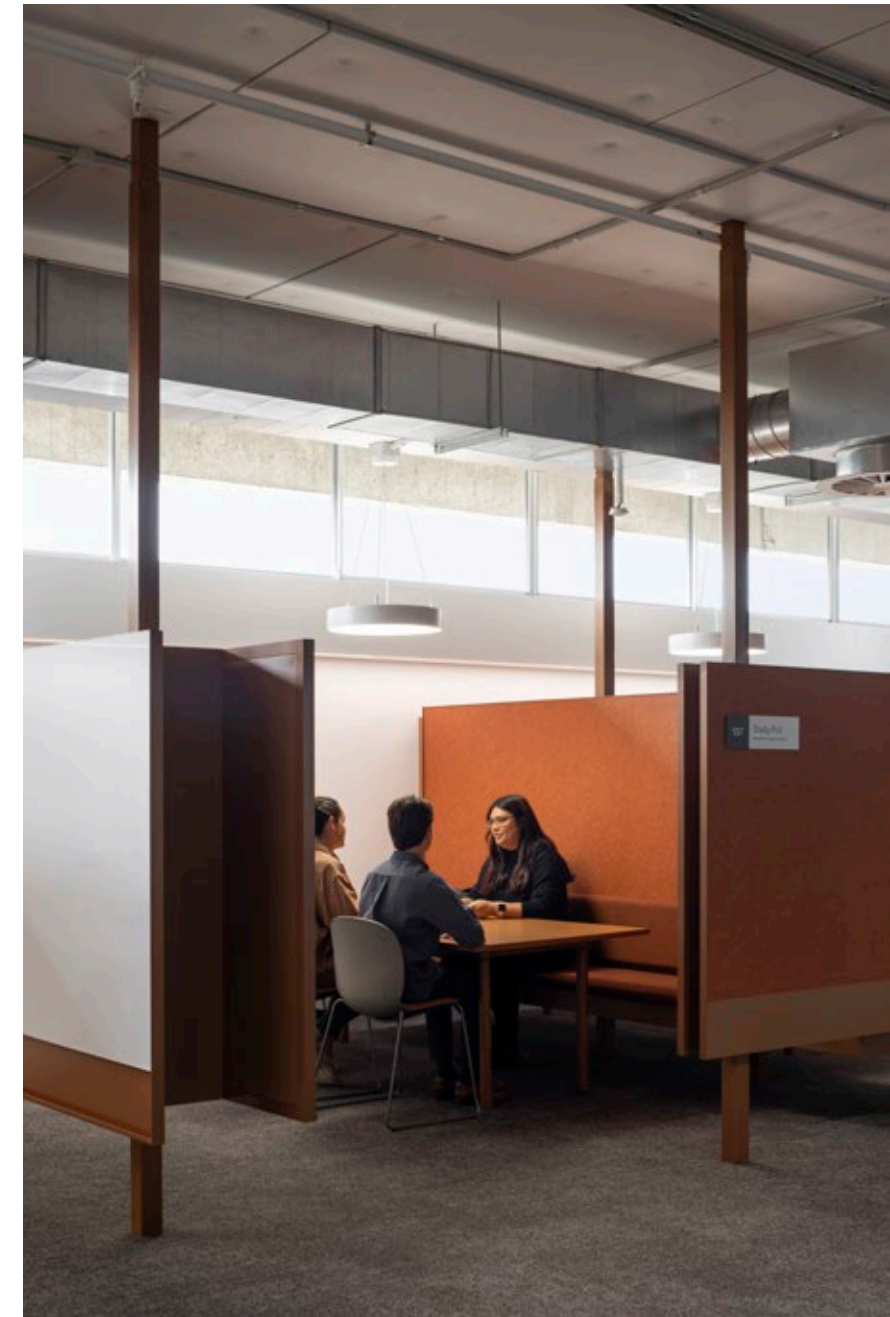
- All timber products had to provide FSC certification.
- Suppliers were asked to provide EPD certificates.



- Products required sustainable certification.
- Local sourcing of materials.
- Use of salvaged materials and materials with high percentage of recycled content.
- Monitoring of materials through the construction process to ensure no substitutions

Whole of Lifecycle Assessment (LCA) has produced a 40% reduction against comparative buildings.

Particular attention has been given to diversity in accommodating students and the building now draws in over 7000 students daily, reflecting a significant increase in utilisation.





COMMENDATION FOR SUSTAINABLE ARCHITECTURE

ER PAVILION

by
VITTINOASHE WITH BRENDAN
MOORE, MELISSA CAMERON,
SYRINX AND ICS AUSTRALIA

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: ICS Australia

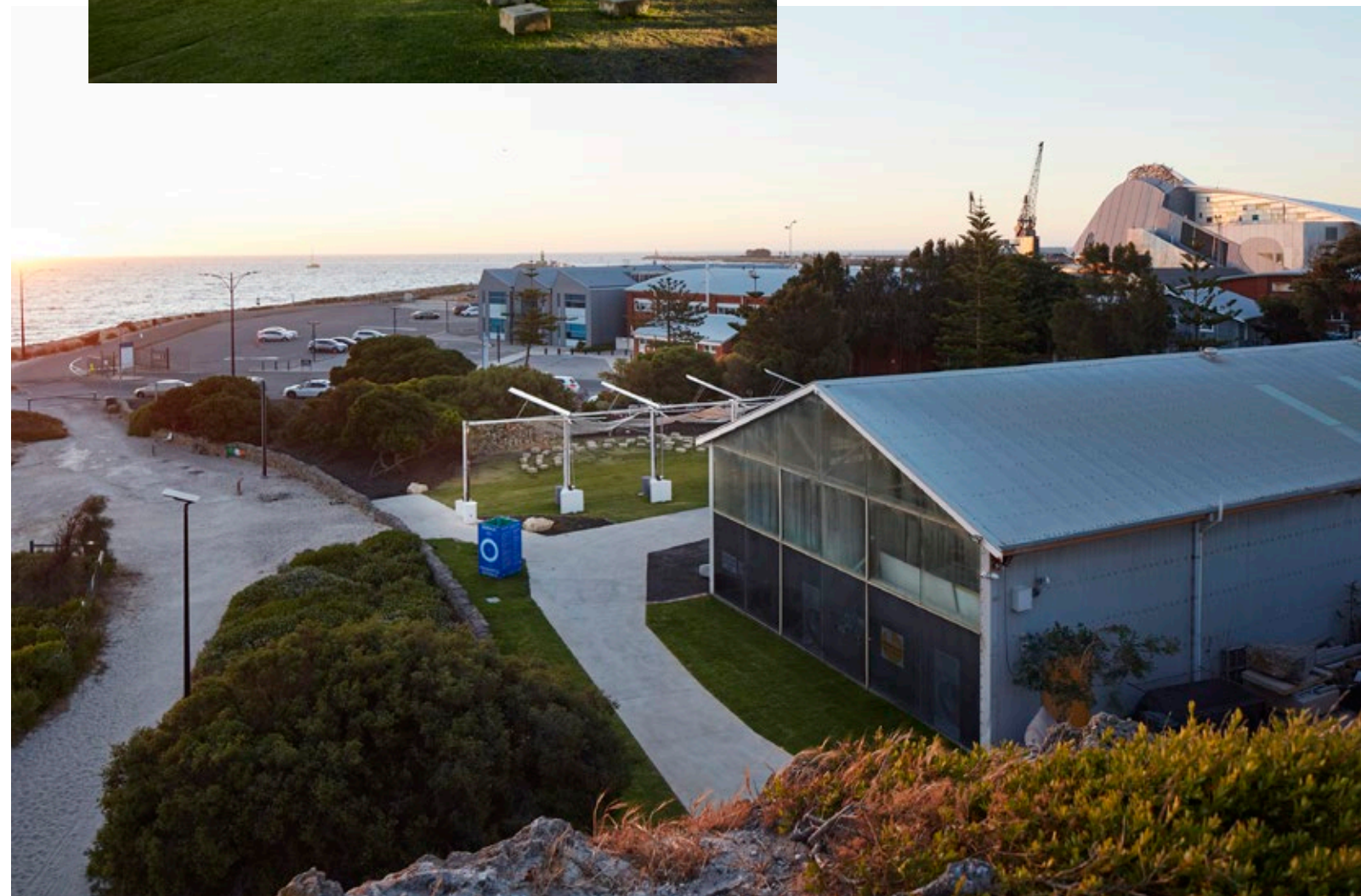
Photographer: Emma Daisy / Robert Frith

The Er temporary pavilion encapsulates the essence of the 'circular economy' where ultimately everything stays permanently in the construction lifecycle producing a potential for a near zero carbon impact.

In this project, the architects went to extreme lengths to source existing materials and components and to ensure they were reused again after the life of the project.

It became a 'test case' for guiding future design practice. Even though the project itself had a short lifespan meeting the needs of a festival, the architects employed a highly novel approach to meeting the requirements for a public gathering space, speaking of its location at the Fremantle foreshore, the heritage of the location and Perth's reliance upon desalination.

The project is highly poetic in its narrative, has touched the landscape upon which it sat lightly and left no footprint.





COMMENDATION FOR SUSTAINABLE ARCHITECTURE

HOPE STREET HOUSING

by
OFFICER WOODS ARCHITECTS
AND MDC ARCHITECTS

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Bruce Construction Design

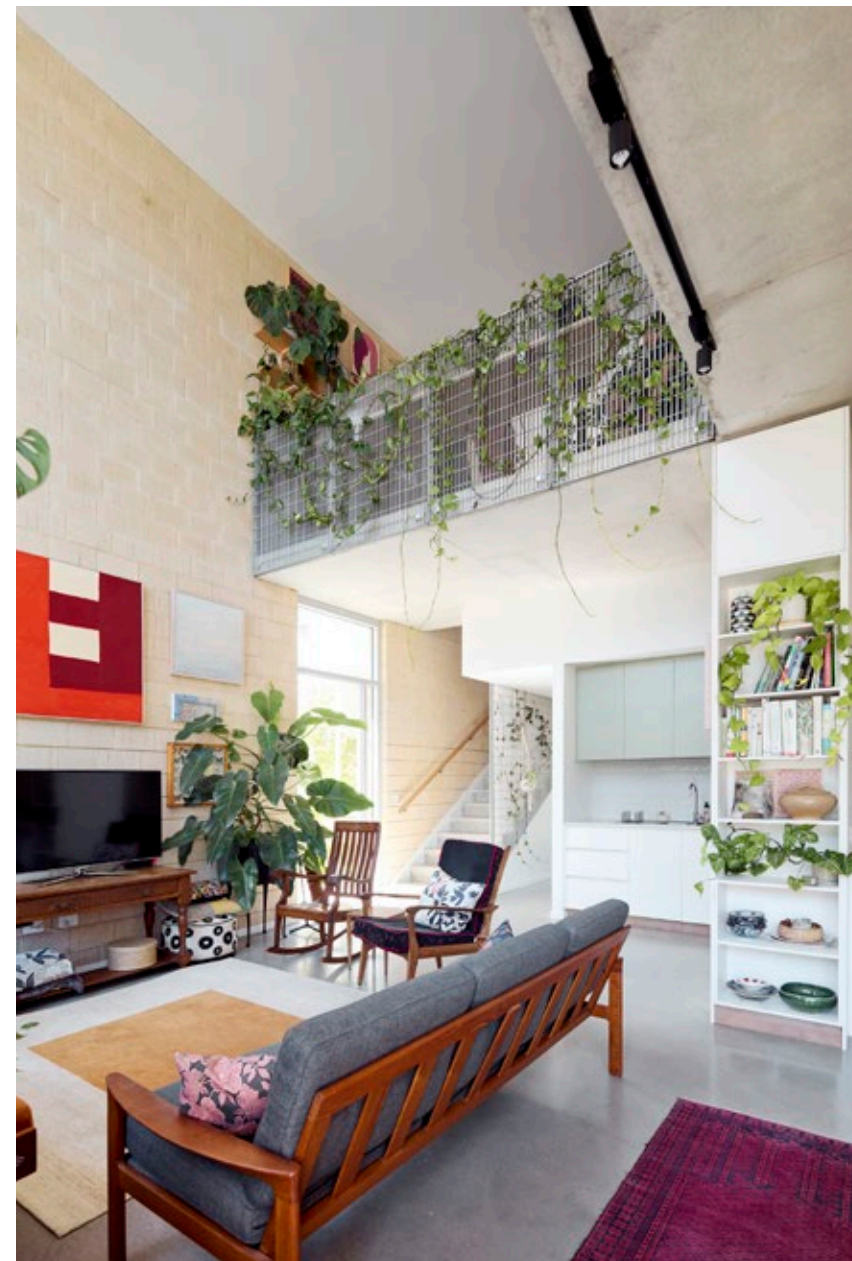
Photographer: Robert Frith

Densification of our suburbs is critical in the decarbonisation of our cities.

The Hope Street Housing project is a signpost for fresh typologies meeting this and also the latent demand for variety that is not typically being met by conventional models. These demands include smaller and more affordable housing aligning with the variety of households in our community. Affordability comes with smaller footprints and also an “economy of means” where less material and finishes are used.

This economy of means aligns naturally with lower total embodied carbon.

The project is also a reminder of the value of sound passive design practice to economise on the operational energy consumed.





THE JOHN SEPTIMUS ROE AWARD
FOR URBAN DESIGN

ONENINETY

by
DONALDSON BOSHARD
WITH REZEN STUDIO

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Valtari

Photographer: Jack Lovel

OneNinety delivers a groundbreaking transformation in commercial lobby design, establishing an intimate, exclusive ambiance that transcends traditional workplace boundaries. This project revitalizes overlooked CBD spaces with a meticulous, contextual approach, seamlessly integrating retail and hospitality functions.

The ‘Living Laneway’, a thoughtfully curated sequence of experiences, extends from the Terrace through a dynamic lobby to a lush urban courtyard, ultimately connecting to Hay Street via an upgraded rear gateway.

The project breathes new life into the urban fabric by replacing ground-level facades with full-height glazing, fostering greater street-level engagement and eliminating dead spaces. The western façade’s picture windows create a dialogue with the Cloisters precinct and a heritage fig tree, while dark granite cladding harmonizes with the precinct’s bluestone paving.

Designed to blur the lines between work and leisure, OneNinety offers warm, adaptable spaces ideal for spontaneous collaboration for more than just tenants.



The addition of an exclusive ground-floor café and wine bar, alongside one of the CBD’s few landscaped courtyards, redefines the space as a “third place” beyond conventional workplaces.

Emphasizing sustainability, the project upcycles the existing building, upgrades systems for efficiency, and incorporates rooftop solar and rainwater capture.

OneNinety sets a new benchmark in lobby refurbishment, enriching the urban experience for tenants and visitors alike.





AWARD FOR URBAN DESIGN

HOPE STREET HOUSING

by
OFFICER WOODS ARCHITECTS
AND MDC ARCHITECTS

Traditional Owners: Whadjuk people
of the Nyoongar nation

Builder: Bruce Construction Design

Photographer: Robert Frith

The Hope Street Housing project exemplifies innovative urban design by integrating 28 medium-density houses into the suburban fabric of White Gum Valley. Prioritizing a balance between diversity of form and a cohesive identity, the project features two rows of north-facing homes, ensuring optimal solar access, natural light, and ventilation. Generous setbacks provide deep soil zones for gardens, enhancing pedestrian permeability adjacent green spaces. The mews configuration promotes community interaction within a lively landscaped laneway, while minimizing vehicular impact with just two crossovers.

The project enriches the public domain by creating a richly vegetated public pocket park and upgrading adjacent verges, fostering community engagement and urban biodiversity. Thoughtful articulation of housing and gaps for pedestrian and cycle access ensures seamless integration with the existing suburban context. Demonstrating a sensitive approach to density, the design respects the area's openness and informality, featuring large native trees, purposeful forms, and welcoming entry points.



With a strong focus on sustainability, all mature trees were retained, 41 new trees planted, and an average NatHERS rating of 7.7 stars achieved. This project not only doubles the density of the site but also creates a resilient community, showcasing a replicable typology for addressing Perth's density challenges while maintaining high environmental and social standards.



WESTERN AUSTRALIAN
ARCHITECTURE
AWARDS 2024



Australian
Institute of
Architects

