

A

The
Architect
WA
Community
Edition

S/S 20





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ARCHITECT: Grieve Gillett Andersen

CONTRACTOR: SA Construct

BUILDER: Sarah Constructions

PROJECT SPECIFICATION:
2020m² of Finesse Prominence™

COMPLETED: 2019

ACCOLADES:

2020 SA Architecture Awards:

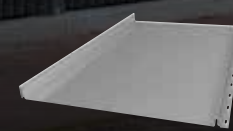
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- COLORBOND® Award
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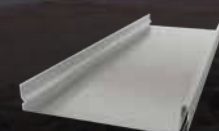
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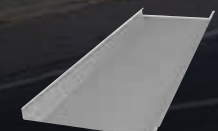
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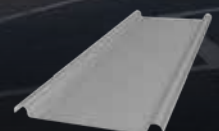
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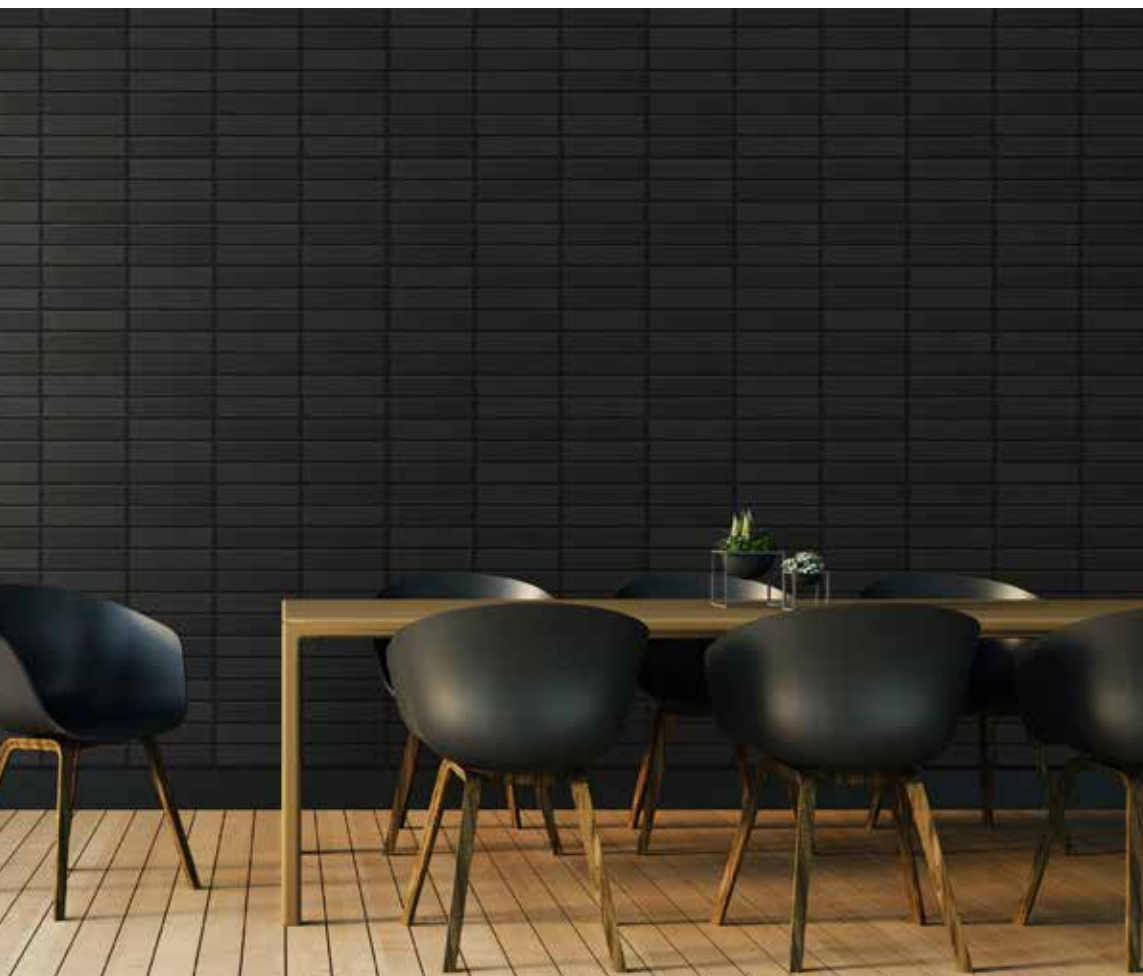


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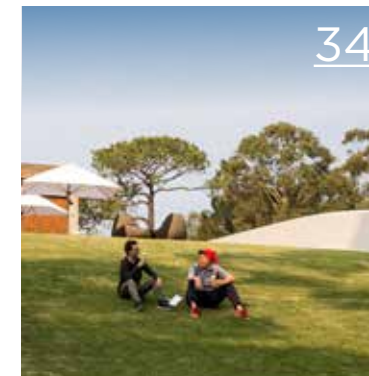


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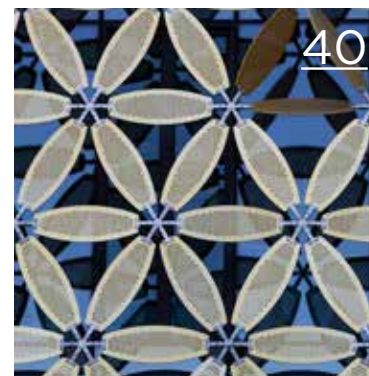
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Australian Institute of Architects

The Australian Institute of Architects is the peak body for architecture in Australia representing over 11,500 members globally, committed to raising design standards and positively shaping the places where we live, work and meet.

'The Architect' is the official publication of the Australian Institute of Architects - WA Chapter. This Spring/Summer 2020 edition focuses on the idea of Community, featuring a broad range of West Australian public and commercial architecture projects.

Kedela wer kalyakoort ngalak Wadjak boodjak yaak.
Today and always, we stand on the traditional land of the Whadjuk Noongar people.

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FOREWORD



From the State Manager

Australian Institute of Architects

The role of West Australian architecture is at the forefront of this Community edition of The Architect. Architecture is, after all, more than the walls around us. It's the vessel for our lives and our communities. Great architecture amplifies our sense of place and empowers us and the communities in which we live.

From what has been a turbulent and uncertain year for many (especially for our brothers and sisters in Melbourne), living in the WA bubble has been a fortunate blessing – we continue to live our lives, work and play. We have also been privileged with an influx of stimulus programs allowing us to positively plan for our future and reconnect to our homes, neighbours and our 'WA local'.

The 'WA local' occupies over 32 percent of the landmass of Australia (2,527,013sqm) – by far the largest, most diverse state – with architecture that responds accordingly, with resilience, flexibility and innovation. In this edition of The Architect we are pleased to feature projects located across WA – from Perth through to Northam, Geraldton, Wickham and Pingelly.

As our border begins to open, let us not lose focus of our heightened sense of identity, interconnectivity and patriotism. We need to celebrate our city and home and maintain an excited outlook for the future. We are, after all, in the lucky country.

Thank you to our editor Sandy Anghie and the team of contributors for their hard work in leading the second publication in the new format, with an expanded target audience. We also thank for their continued support our major patron, Fielders, and all of our publication advertisers: Rondo, Loam, Living Edge, Midland Brick and Boral Concrete.

Beata Davey



From the President

Australian Institute of Architects

This edition of The Architect started life with a focus on commercial work, but quickly morphed into one that deals with community. The events of this year, defined by catastrophic bush fires and the COVID-19 pandemic, have brought into focus the importance of our community and how we all draw strength from the local – from family, colleagues, neighbours and the clubs we belong to.

From a built environment perspective, density remains a polarising issue throughout the Perth community. We need more listening and a more nuanced approach to the introduction of new planning policies – and through our work as architects we need to be champions of the benefits of density including more green spaces, greater amenity and walkable communities. The soon to be released Medium Density Planning code and the Precinct Planning code are steps towards addressing some of the community's concerns.

But our involvement in these discussions shouldn't be limited to our work alone. We as architects should participate in forums and debates. It's wonderful that a number of our members have joined the democratic process and represent their communities on local council. In particular, shout out to Sandy Anghie, the editor of this magazine, on being elected Deputy Lord Mayor of the City of Perth.

As far as our own Institute community goes, it was wonderful that during the crisis this year we were able to provide financial assistance to our members and to nimbly transition our CPD events and awards to online spaces. So congratulations to Beata Davey and her team for doing such a wonderful job in creating meaningful online engagement.

It has been a difficult year, but we emerge from it stronger and with a greater sense of our future direction. Let's carry our sense of community forward and see where it can take us.

Peter Hobbs



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Rachael Bernstone is a journalist who writes for various publications. She is also the founder of Sounds Like Design, a communications and business strategy agency for Architects.

FROM THE EDITOR



The Projects we present in this **Community edition of The Architect** celebrate the spirit of architecture in our Western Australian community, from local coffee shops through to regional recreation centres – bringing people together, across our great State.

Welcome to our Community edition of The Architect magazine. This edition, my second as editor, marks a shift in direction for the magazine – in both its content and its readership. In the following pages you will see the breadth of projects WA architects are involved in across our State – from local cafes, restaurants and bars, through to volunteer and bicycle hubs, university buildings, community centres, adaptive re-use projects and urban renewal – and, of course our new WA Museum Boola Bardip.

In this edition, we are also pleased to feature a series of interviews. We hear from some of the key people behind the highly anticipated new WA Museum Boola Bardip – including Hon David Templeman Minister for Local Government, Heritage, Culture and the Arts; Alec Coles, CEO of the WA Museum Boola Bardip; and architects Peter Dean from Hassell and Paul Jones from OMA. There are interviews with Marion Fulker, CEO of the Committee of Perth, and Sandra Brewer, Executive Director of the Property Council, as we gain their insights on our City.

As is the tradition with The Architect, the stories in the magazine have been written by architects, kindly volunteering their time and talent to write about their colleagues. We were also fortunate to have two experienced journalists contribute stories, and an architect edit the plans for publication – all working on a voluntary basis. Thank you to all of our volunteers. Thank you also to our graphic designer, Felicity McDonald, who again has worked tirelessly to reimagine the look of the magazine, and Studio Field who created our new masthead.

At the time I took on the role of editor in 2019 the world was quite a different place. Now, in the midst of a global pandemic, perhaps this magazine is even more relevant – as we think about the importance of our community and the many forms of architecture that brings us together. We hope this “Community” edition of The Architect provides you with inspiration and that you enjoy our stories, with their varied styles and points of view.

Let us know what you think.
Write to me editor@thearchitectedwa.com

Sandy Anghie



Willing
COFFEE

BEANS SOURCED FROM LOCAL, NATIONAL AND INTERNATIONAL ROASTERS

SINGLE ORIGIN AND FUTURE ROASTERS CHANGING WEEKLY AND AVAILABLE FOR HOME

ESPRESSO:
BLACK OR WHITE A14.5
SOY, ALMOND, RACONANI, L1 SHOT 0.5

FILTER COFFEE
WATCHBERRY A14.5

OTHER DRINKS
ICED COFFEE, CHOCOLATE, OHI
HOT CHOCOLATE
CHAI A14.5

TEA
100% LEBI 4.5
ENGLISH BREAKFAST, EARL GREY,
PEPPERMINT, SENCHA GREEN,
LEMONGASS & GINGER

SPARKLING
WATER 4

JUICE
ORGANIC COOLD PRESSD

WILLING COFFEE
OHLO STUDIO



WORDS: CLARE RYAN
PHOTOGRAPHY: PATRICK SCHUTTNER

Although small, this 36 sqm interior packs a punch. Nestled in the historic suburb of Guildford, Willing Coffee by **OHLO Studio** is unique to the area, yet in harmony with its surrounds. It employs both masculine and feminine design cues – to create a feeling of clarity and spaciousness on a tight footprint.

Willing Coffee is housed in a new residential development in Guildford, which uses dark brick and curved openings in a palette that rests harmoniously in the neighbourhood. Jen Lowe of Ohlo Studio was tasked with completing the ground floor coffee shop interior.

“One thing Guildford has is a great old-fashioned feeling,” explains Jen. “Many venues in the area have beautiful old existing shop fronts using natural timbers. We wanted to create something of quality that responded to this history and the building itself.”

The thoughtful interior by Ohlo Studio acknowledges the local charms and quirks of Guildford by effectively combining traditional and contemporary materials and forms to create a unique interior that is modern, warm and inviting.

While the space is small, the brief was big – to create a classic Italian inspired café, designed like a jewellery box, with an interior that heavily referenced the client’s love for coffee and family history in cycling.

“We wanted to avoid the very clichéd cycle-café genre of bikes on a wall, so we opted to use references from cycle and coffee machinery design instead. In this way, it was more about subtle references combined with a great collection of cycling books on the shelves,” explains Jen.

Inspired by early industrial designs from the 50s and 60s, Jen combined textures and rich materials to create a contemporary café experience that gives a nod to a period gone by.



“I wouldn’t call it a classic Italian interior,” says Jen. “The interior takes cues from diners and classic Italian espresso equipment of the post war period and uses these in a contemporary way. While some detailing such as the parquet floor has a traditional feel to it, much of the detailing, especially the combination of materials and details is contemporary. We sought to capture the texture and intimacy of a local Italian bar without actually mimicking it.”

A striking Persian Red Travertine counter is the key feature in the intimate space. The colour and texture of this remarkable stone creates a warm and inviting atmosphere and is combined with a minimal palette of stainless steel and European Oak.

Jen says the minimal palette is the perfect balance of warmth and coolness.

“Often less is more, especially since there are so many working elements in a café. When the people, food, equipment and books are all crammed into a tiny space there is already so much life,” she explains.

The brief called for beautiful, customer facing storage to house cycling paraphernalia, as well as a collection of books, magazines and papers for customers to peruse.

At the time of design, Jen and her team were inspired by the post-war design period. This era was influenced by space travel and the vast growth in technology that introduced household equipment to suburban homes. Design was both tech and feminine, to appeal to the suburban housewife. This balance of masculine and feminine is evident in the design.

The curved bar detailing is Jen’s favourite design feature of Willing Coffee.

“The forms of the design, such as the curve on the bar and the shelving unit were not rounded for decorative purposes, they respond to the language of the existing building, as well as the detailing in the espresso and cycling equipment we were referencing,” explains Jen.

“The most important sustainability feature is our response to the existing neighbourhood. It’s such a beautiful heritage suburb that anything that felt cookie cutter or chain-store-like would sit really poorly in the neighbourhood.”

The Willing Coffee interior design is a nod to Italian culture and cycling history, while still boasting a timeless contemporary aesthetic that will stand the test of time.

WILLING COFFEE

ARCHITECT

Ohlo Studio
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www.ohlostudio.com

DESIGN TEAM

Jen Lowe
Josh Hills

BUILDER

Willing Homes; completed
August 2018

SITE

110 Terrace Rd, Guildford, Western
Australia; 36 sqm interior, 12 sqm
exterior

SUPPLIERS

Floors

Planet Timbers Euroboard oak
parquetry

Lighting

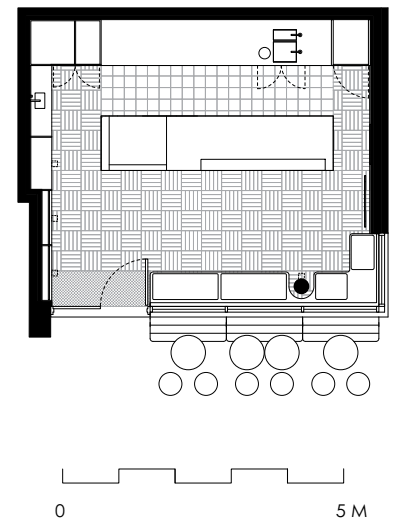
Living Edge Rich Brilliant and Willine
‘Queue Direct’ lamp; Radiant Lighting
Faze Side wall lamps; Vintage
‘staff’ pendant from Angelucci in
Melbourne

Stone

Persian Red Travertine from Bernini

Stools

R4 R6 stools from Rigmarole Design





DILLY DALLY
BENSON STUDIO



WORDS: PIP SMITH
PHOTOGRAPHY: JESSICA WYLD

When approached by the new owner of this landmark site, **Benson Studio** saw the site and the moment in time for Subiaco as a unique opportunity to connect with the past and embrace the future.

Comparing the hospitality precinct of Subiaco to the diurnal cycle, with the pre-GFC days of long business lunches and Subiaco Oval as the mecca for 40,000 hungry and thirsty footy fans now things of the past, many might mistake Subiaco for being at dusk, with the long night ahead. But transformation is starting, and it seems Subiaco is in the early hours of a brand-new morning.

Both the iconic Subiaco Markets and Oval sites have been razed with new landmark developments on the way, the Subi Hotel is under new ownership with a refurbishment planned, and Juanita's, Lulu La Delizia and Fenway are just a few of the exciting prospects the area has to offer. And, of course, succeeding the old Witch's Cauldron restaurant: Dilly Dally.

By getting involved in the refurbishment of the building which housed a cultural cornerstone, just as the precinct was starting to find its new feet, architect Michael Benson and the Dilly Dally

crew (general manager Patrick Ryan and sommelier Jeremy Prus) recognised the chance to increase the diversity of offering in Subiaco and to be a part of its evolution.

Michael's design intent for the refurbishment comprised two strong yet seemingly opposed themes: transformation and familiarity, with the resultant form walking the tightrope between the two.

The transformation of the space is exquisite: the new façade creates a bold yet playful street presence with bright terracotta colours soaking the front elevation and splashed throughout the interior. Lighting is a subtle yet intimate mix of floor lamps, recessed LED strips, wall-mounts and festoon lights. The furniture is a similarly charming blend of matching and mis-matching secondhand pieces, offering seating options from long high bar tables to secluded corners for two.

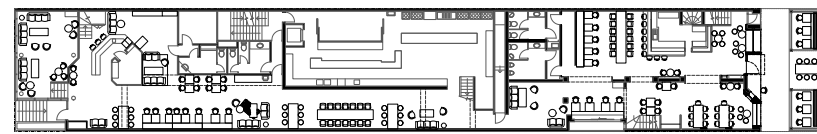


Balanced against these changes is a respectful connection not only to the building's preceding use, but to Subiaco itself – its heritage and community. Michael researched the original structure and façade during design, and deliberately ensured the new insertions remained respectful of what was there previously: the height of the new front windows replicate the old shop front; deep reveals in the windows (which can double as window seats) reference in plan the old planter boxes which used to sit on the street front; plaster has been pulled away to reveal the original brickwork; the original timber boards and concrete floors have been stripped back and partially sanded, but not sealed or polished; and some parts of the kitchen and restrooms haven't been touched by the refurbishment, still in impressive condition from decades of careful maintenance.

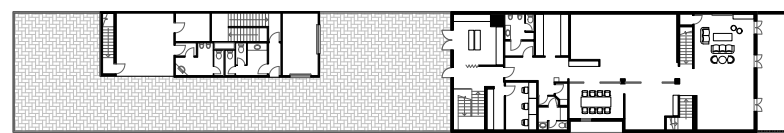
Nurturing connections to what was there previously also enabled another design goal to be achieved – the budget. Michael has been delightfully thrifty, with clever consideration of what the structure, infrastructure and finishes needed to bring about the feeling of change. Painted plywood is embedded where original floorboards were damaged, load-bearing walls have been retained where possible, and much of the extensive kitchen and bar infrastructure has been re-used. Careful decisions and compromises both during design and construction have enabled a cost-effective realisation of the design intent.

The artwork for the project is a carefully curated mix of over 50 commissioned pieces, including a mural by local Aboriginal artist Jade Dolman depicting the Noongar significance of the area, and 3 artworks created in a collaboration between Michael Benson and David Spencer which are "all found objects from the demolition of the site". Some of the old restaurant's brass wall lights remain, with bare globes replacing the opaque lamps; and thick black marks have deliberately been left over one wall where the original kitchen cooker would have been.

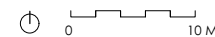
While the space is still evolving, like Subiaco itself, the design has certainly achieved a balance between transformation and familiarity with this charming, delightful insertion. As Michael summarised: "The space isn't the same, it's totally different. But the connection to everything that went before is strong."



GROUND FLOOR PLAN



FIRST FLOOR PLAN



DILLY DALLY

ARCHITECT

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DESIGN TEAM

Michael Benson
 Rab Al Hanbali
 Olivia Peel

CONSULTANTS

Structural Engineering: Talisman Consulting
 Lighting Design: Benson Studio
 Art Consultant: David Spencer

BUILDER

Assemble Building Co; completed 2019

SITE

87 Rokeby Road, Subiaco, Western Australia;
 590 sqm site; 1,500 sqm build

SUPPLIERS

Furniture

Furniture Options

Tiling

Original Ceramics

Paint

Dulux

Timber Panelling

Porta Timber

BOSTON BREWING
DESIGN THEORY





WORDS: JAMES FRENCH
PHOTOGRAPHY: DION ROBESON

Occupying a ground-floor tenancy in a new mixed use multi-residential building in Victoria Park, the space presented a blank canvas and a unique set of challenges for the creation of a brewery by **Design Theory**.

Victoria Park offered a logical location for the first metropolitan outpost of this popular brewery, with the family behind Boston Brewery having strong ties to the area. The new venue's situation also offered a serendipitous connection to their flagship Denmark brewery, with the Albany Highway address marking the beginning of a journey to the South Coast.

The project brief required the new venue to honour the core values of the Boston brand – that of artisan craft with a focus on the handmade. With the Denmark brewery functioning as a working venue, its utilitarian character was to be translated into a simple, no-fuss design for the new venue, one that could stand alone and develop its own character and identity whilst still belonging to the Boston family.

The considered application of materiality throughout the project is key to its success, with materials used to build character and atmosphere – a common thread in Design Theory's work. Burnished brickwork and bespoke metalwork afford a patina that speaks to the artisan craftsmanship found in the production of Boston's beer. Tiles, recycled hardwood and leather nostalgically reference the pubs of old. Pops of vivid colour along with layering of textures and materials create depth, while picture rails, dados





and skirting add further to the overall character and atmosphere of the venue – successfully compensating for the lack of existing built fabric the designers had to build upon.

The judicious selection of furniture throughout the project adds to the welcoming and familiar character of the space. Staples of pub dining rooms like banquets and half rounds finished in plywood and leather instill a sense of comfort. The furniture pieces selected throughout are generous and forgiving, from the use of handmade leather seatpads on plywood boxes to robust picnic benches in the alfresco area. The specification of the classic Sebel Hobnob chair in dark blue within the dining room achieves a subconscious familiarity that would remind many visitors of their school days.

Fundamental to the spatial articulation of the tenancy is a feature fireplace which serves as the centre-point of the venue - a key axis around which the planning is structured. The fireplace punctuates the space and offers visitors the option to turn left towards the dining area, right to a casual bar, or upstairs to the mezzanine level, thereby subtly delineating spaces with different functionalities, and allowing the venue to cater to a broad and varied audience while working as a cohesive whole.

On the ground floor the bar commands a strong visual presence from the entry, taking cues from traditional pub configurations. Upstairs the mezzanine level provides additional floor area and introduces a more intimate space with its own mood and energy. The deep blue colour palette, highly tactile finishes and separate bar create an area that stands alone yet remains connected to the wider venue. The mezzanine also serves to punctuate the double height volume of the tenancy and establishes a juxtaposition of space by dropping the ceiling height over the casual bar area.

Design Theory's response to the brief has resulted in an interior that is sophisticated yet welcoming, with a depth of materiality that skillfully belies the venue's age. The space pays homage to the traditional Australian pub, referencing the vernacular of numerous local watering holes in the area to create a venue that is warm and familiar.



BOSTON BREWING

DESIGNER

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DESIGN TEAM

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 Lisa Reeves
 Daniella Catalano

CONSULTANTS

Structural Engineering: Stantec

BUILDER

Aurora Project Group; completed December 2019

SITE

660 Albany Highway, Victoria Park, Western Australia; 486 sqm site; 566 sqm tenancy

SUPPLIERS

Art

Liam Gnaden

Furniture

Koskela
 Sebel
 District
 Living Edge

Decorative lighting

Plumen
 DCW Editions
 Barn Light

WANJU MARR
MJA STUDIO





WORDS: JONATHAN SPEER
PHOTOGRAPHY: DION ROBESON

Designed by **MJA_studio**, Wanju Marr, Whadjuk for “welcome hand”, was built to accommodate the wide-ranging activities of the Kings Park volunteers.

Kaarta Gar-up, or Kings Park, has a special significance in our collective consciousness. It has been a significant gathering place for the Whadjuk people, and enjoyed by all in our community across generations and cultures.

An important ingredient of the rich diversity and love of this special place is the over 500 regular volunteers from four volunteer groups: the Friends of Kings Park, Kings Park Volunteer Guides, Kings Park Volunteer Master Gardeners and the Honour Avenues Group.

The Friends of Kings Park, in recognition of the incredibly important and passionate work of these volunteers, has provided a beautiful addition to the built form of Kings Park through Wanju Marr – providing offices, workshops, internal/ external meeting places, BBQ’s, parking and landscaping.

The building, as Mark Ciesielski, MJA_Studio Project Director, describes, “was conceived as a building of simple forms expressed through devices of joining and separation to itself and the adjacent Garden Staff Quarters.”

The adjacent Staff Quarters, a Donaldson and Warn design from circa 2001, with its simple form and refined details provided design cues for Wanju Marr. “Our approach in relating the two buildings is one of companionship”, Mark explains. “The buildings work together with the existing gable and truss forms of the Staff Quarters, providing a common reference where the buildings function together not competing on scale or embellishment.”

Nestled on the demarcation of the native bushland to the north and the more formal

garden designs to the south, part of the success of the building is due to the fact that legislation restricts the clearing of native vegetation within the park. This limited the placement of the building, as Mark explained, “to the west of the Quarters within an existing clearing elongated along the east-west axis.”

This elongated plan allows for a varied program of two externally accessed workshops, buffering the minor western exposure, centrally located amenities, two separate offices and a large kitchen and internal meeting room. Bridging Wanju Marr and the Garden Staff Quarters is another large outdoor BBQ area, also an outdoor meeting space, which serves as an area where volunteers, staff and the general public, accessing the adjacent walking track, might co-mingle.

With a simple material palette of jarrah, steel and glass, the building is rigorously detailed to produce a refined and thoughtful result with elements such as concealed fasteners ensuring the purity of the form.

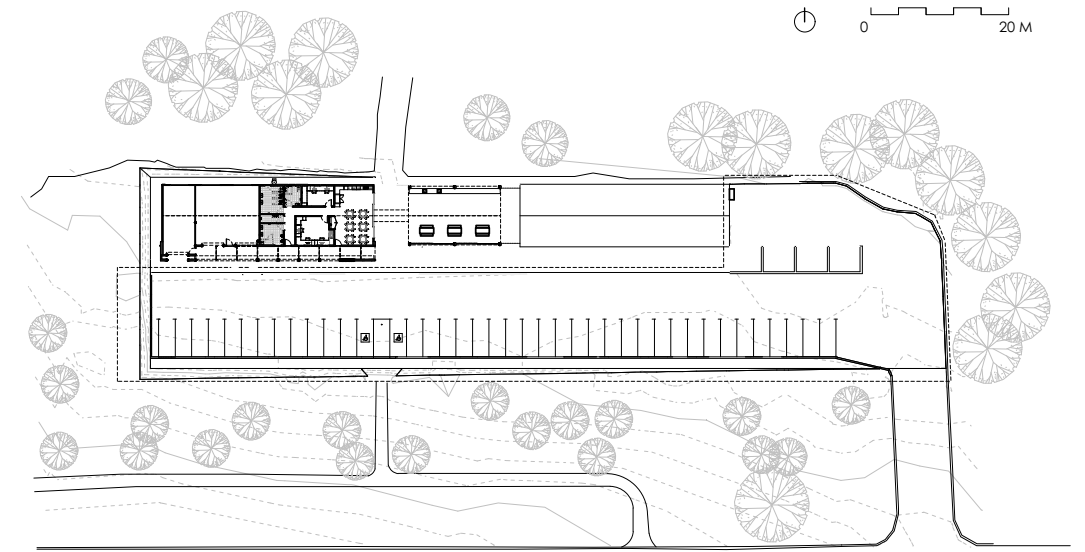
There is real warmth in the jarrah cladding boards wrapping the southern façade of the building. The modulated rhythm of this elevation is, as Mark describes, “defined by vertical shadow lines that frame the uniqueness of each board. This module continues to the jarrah flitch posts.” The

post widths introduce an added layer of syncopated voids in an eventual dissolution of form as the jarrah portico opens up to the south.

The galvanised sliding screens in front of the BBQ area bring a delightful touch of whimsy and animation to the façade, functioning as wind and privacy screening, controlling southern views towards the Memorial Park and heightening the transparency of this outdoor space.

The beautiful outcome of Wanju Marr, which also employs an impressive array of sustainability measures befitting its context, was recognised in the 2020 AIA WA Chapter Awards, Small Project Architecture, with a Commendation.

In a place so deeply loved, the Kings Park volunteers provide an invaluable service, sharing their love of nature and our place in it. In providing this dedicated space, Patrick Gorman MP distilled this notion well when he said, at the opening event for Wanju Marr that “by investing in our volunteers, we are investing in the future of Kings Park and the Western Australian community.”



WANJU MARR

ARCHITECT

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DESIGN TEAM

James Thompson, Mark Ciesielski,
Prudence Hancock, Kuei-Jyun Mao,
Ash Blackwell, Sandra Reynders

CONSULTANTS

Project Manager: Plan E
Structural and Civil: BPA Engineering
Electrical: CDEP
Lighting: JSB Lighting
Hydraulic: TJ Peach
Mechanical and ESD: ND Engineering
BCA: Code Group
QS: Construction Cost Management
Australia
Bushfire Management Plan: Bushfire
Prone Planning

BUILDER

Western Projects; completed August 2019

SITE

Lovekin Drive Kings Park, Western
Australia; 288m2 sqm build

Funded by a \$2.4 million grant provided
by Lotterywest to the Friends of Kings
Park under the Botanic Gardens and
Parks Authority

ROCKS

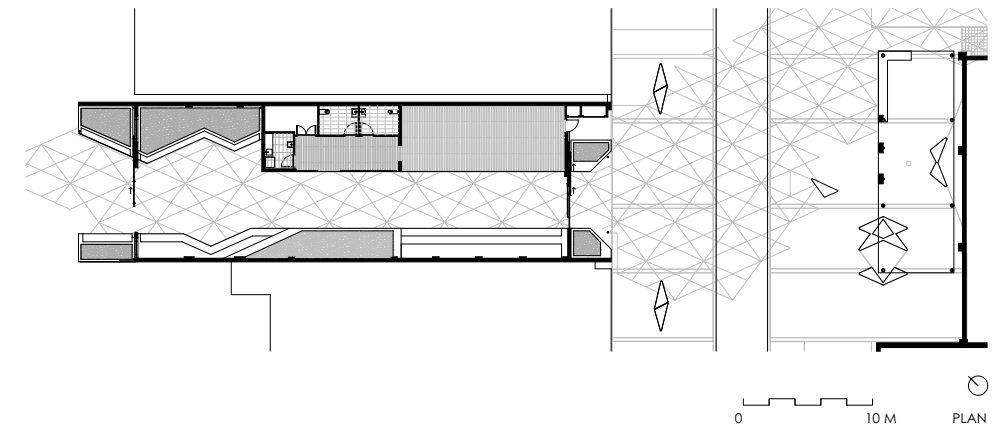


THE ROCKS
TAYLOR ROBINSON CHANEY BRODERICK



Intended to create a link between Geraldton's main street and foreshore, The Rocks Laneway by **Taylor Robinson Chaney Broderick Architects** successfully stitches together disparate parts of the town with a procession of overlapping and varied community spaces – providing a new emphasis for the centre of the City of Greater Geraldton.

WORDS: ANDREW BOYNE
PHOTOGRAPHY: SCOTT LANG / GRAEME GIBBONS



A city literally built on coastal dunes, Geraldton has traditionally turned its back to the sea and focused inward towards its more urban streetscapes. Marine Terrace, the city's primary shopping strip, runs parallel to the sea less than 200m from the water's edge but reveals little of its unique location in either views or forms.

Contemporary development of the Geraldton foreshore, including new playgrounds, park space, community facilities and hospitality venues, successfully embrace the coastal qualities of Geraldton and provide great amenities. However the development did not engage with the existing town fabric, and resulted in a townscape with two distinct, and disconnected emphases.

To connect the foreshore and Marine Terrace, the City of Greater Geraldton proposed the redevelopment of an existing newsagency building called "The Rocks". While the initial brief called for the renovation of the building, the project expanded via a successful collaboration between the City, urban and landscape designers UDLA, architects Taylor Robinson Chaney Broderick and artist Trevor Richards, resulting in a vibrant new pedestrian spine running from the foreshore, across Marine Terrace and to Chapman Road via a previously derelict laneway.

The most remarkable achievement of the project is that it accomplishes a valuable urban design outcome with almost no new built fabric. It is a project of subtraction – the removal of impediments that were breaking up the urban vibrancy, and the introduction of superficial treatments that layer history, identity and meaning over what is left.

The original Rocks building was gutted and stripped back to the rafters, roof sheet and raw brick. It now provides a throughfare along the laneway axis, and also a covered community space for concerts and events.

The old derelict laneway has been painted with a riot of pink, black, white and yellow – floor, walls and just about everything else – designed by Trevor Richards to echo the famous Geraldton wildflowers. The pattern bleeds up Marine Terrace and flows through The Rocks building, tying the whole composition together.

Perhaps the most intriguing component of the project is a skeletal structure that stands on the corner of the laneway and Marine Terrace. In a previously forgotten pocket park, Taylor Robinson Chaney Broderick have installed a ghost office that approximates the proportions of the original post office that once stood on the site, incorporating lost history to give the streetscape cultural depth.

This layering of meaning through superficial and light-touch initiatives is incredibly economical. The design team has created a rich, practical, meaningful space, one which contributes to local identity, to community unity, and significantly improves the urban fabric – all without wastefully deploying unnecessary materials, labour or cost. When combined with proactive community programming managed by the City of Greater Geraldton, this space presents a very high value outcome for a relatively modest investment.

We should take note of what has been achieved here. Genuine discussions about sustainable design shouldn't just be focused on solar panels and water collection, but should explore how we can do more from less, and contribute to the community for generations to come. The creation of rich, layered, and loved spaces, that get well used for many years ensures maximum benefit from limited resources. The Rocks Laneway is a demonstration of this approach. It is truly sustainable design.

The Rocks Laneway was awarded the John Septimus Roe Award for Urban Design at the 2020 Western Australian Architecture Awards.

THE ROCKS LANEWAY

ARCHITECT

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DESIGN TEAM

Fred Chaney
Josh Mangan
Ashleigh O'Neill

CONSULTANTS

Landscape: UDLA
Structural Engineering: Arup
Electrical: ETC
Public Art: Trevor Richards

BUILDER

Geraldton Building Services & Cabinets; completed September 2019

SITE

Marine Terrace, Geraldton, Western Australia; 630 sqm site; 630 sqm build

KEY SUPPLIERS

Exterior cladding – Mortlock Timber





WORDS: DR EMIL JONESCU
PHOTOGRAPHY: DION ROBESON / SAMUEL HESKETH

In its unwavering commitment to maximising impact beyond its inherent function, the Curtin Bicycle Hub designed by **Place Laboratory** and **Coniglio Ainsworth Architects**, in conjunction with Curtin University, delivers in spades.

Through the provision of highly integrated, inclusive, and functional architecture, the built form narrative of the Curtin Bicycle Hub seamlessly integrates into the fabric of the Creative Quarter of Curtin University's Bentley campus – adjacent to the arts, humanities, and engineering disciplines. The Bicycle Hub forms a critical component of the Creative Quarter's new facilities and amenities, providing opportunities for extended activation for students, staff and visitors.

Director of Coniglio Ainsworth Architects, Andrew Ainsworth, reflects on the close collaboration with Place Laboratory, who worked with Curtin University and AMR & Associates to establish the master plan for the new precinct. In 2015 Coniglio Ainsworth Architects were invited to work together with Place Laboratory on the design of the Bicycle Hub and adjunct facilities.

The project required extensive work and stakeholder engagement across the University to establish the framework for the project,

allowing the design team to meet the functional brief for the Bicycle Hub, and to determine an appropriate physical site within the new locale. Andrew notes that intra-and-inter-precinct infrastructure were analysed to ensure a balanced dialogue between the new and existing broader context.

The green roof terrace landscape over the Bicycle Hub and its intersection at the ground plane provides a functional insertion and a meaningful way to activate and connect the space physically, visually and socially – and also provides excellent insulating properties for the 'semi-subterranean' building. Andrew explained that "this adaptive, flexible design allows for outdoor lectures and movie screenings and, given its elevated stature, is a nexus for natural interaction with pedestrian foot traffic, gameplay, and serves as an informal seating area for functions in the precinct".

The Bicycle Hub delivers far more than its specific user function of secure storage and end-of-trip facilities. "The design aimed

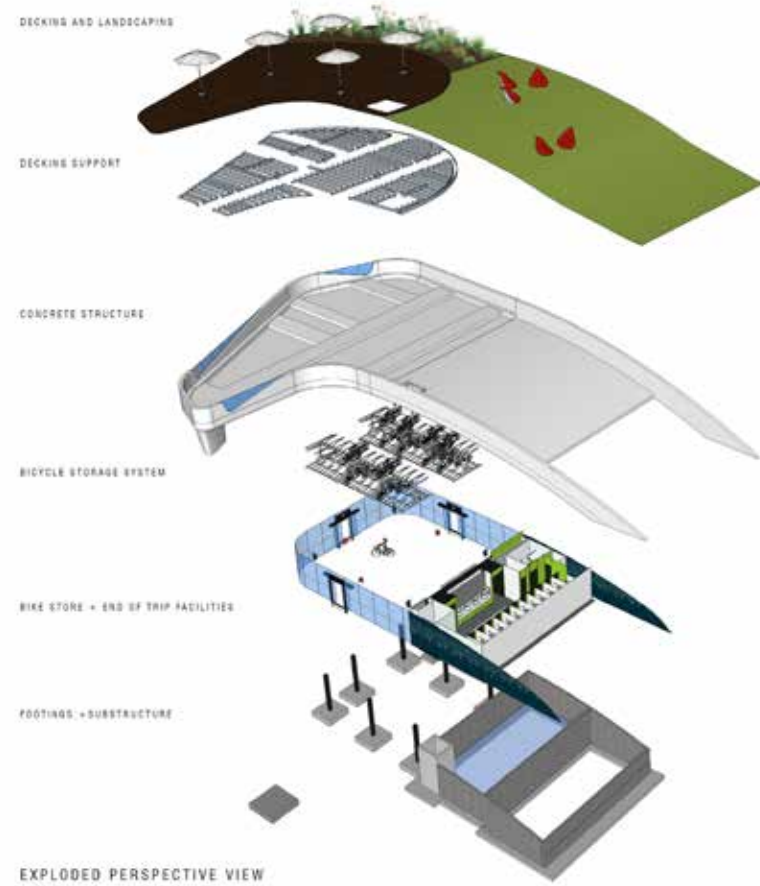




to create a seamless transition, with a strong counterpoint to where it was located”, said Andrew. The sublime curvature achieves this juxtaposition with ease – its lines emanating from and intersecting with Sir Charles Court Promenade (South), and transitions through to the extended roof plane. Andrew affirmed that “we felt the visual connection from the taller buildings surrounding the precinct that would look down upon the terraced landscape was as important a factor to consider as the spatial relationships at the ground interface for visual amenity. We didn’t want to create just another roof to look down on from the buildings above.”

The Bicycle Hub’s contours inspire connections at varying levels due to the accentuated relationships it forms with surrounding buildings, both at the terrace level and as it intersects pathways and vegetation at the ground interface. The smooth concrete curves of the single external column draw sensuous lines that connect the ground plane to the sustainable, insulating terrace above – a design attribute that exceeds performance expectations.

The Curtin Bicycle Hub was awarded The Jeffrey Howlett Award for Public Architecture at the 2020 Western Australian Architecture Awards. It also garnered significant local recognition as an exemplar for future state government infrastructure, and has drawn international distinction. Andrew said “the project was selected for the 2019–2020 Amsterdam Bicycle Architecture Biennale, and we were invited to Amsterdam to present the project in person, which was well received.”



CURTIN BICYCLE HUB

ARCHITECT

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DESIGN TEAM

Coniglio Ainsworth – Andrew Ainsworth (Project Director), Matthew Coniglio (In-House Verification), Jonathan Scull (Project Support), Frederick Chan (Project Support)

Place Laboratory – Anna Chauvel (Project Design Director), Shlomit Strum (Project Delivery Director)

CONSULTANTS

Structural & Civil Engineering: Terpkos Engineering Pty Ltd
 Electrical Consultant: BEST Consultants
 Hydraulic Consultant: Hutchinson and Associates
 Signage & Public Art Design: Fuel Creative
 Building Surveyor: JMG Building Surveyors

Mechanical Engineering: Steens Gray & Kelly Pty Ltd
 Quantity Surveyor: Altus Page Kirkland
 Project Management: AMR & Associates

Lift Engineering: Elevator Direction
 Irrigation Consultant: Hydroplan
 Materials Scientist: Zedcon Scientific Services

BUILDER

National Projects WA; completed March 2018

SITE

Curtin University, Kent Street, Bentley, Western Australia; 860 sqm build (320 sqm ground floor, 540 sqm roof terrace)

SUPPLIERS

Civil & Concrete Works: Westcon Contracting
 Earthworks: Allday Construction
 Electrical: Shamrock Electrics
 Mechanical: Jako Industries
 Hydraulics: Cooper & Jones
 Structural Steelwork: Ital Steel
 Waterproofing Installation: Polyseal
 Waterproofing Supply: Ardex
 Irrigation: Waterlink
 Landscape: LD Total
 Ceilings & Partitions: Profix Projects
 Toilet Partitions: Rynat
 Painting: Mill Sign & Painting Service
 Signage: Kingman Signage
 Lifts: City Lifts
 Tiling: Crosby Supply & Fix
 Lockers: Schiavello Systems
 Bike Racks: Velopa
 Bike Repair Stand: ALL4CYCLING Pty Ltd
 Glazing & Glazed Doors: Metro Glass
 Imaging Glass: Cooling Brothers Glass Company
 Paving Installation: Lightning Brick Pavers

EZONE
HASSEL





WORDS: REINETTE ROUX
PHOTOGRAPHY: DOUGLAS MARK BLACK

The UWA Ezone Student Hub by **Hassell** is designed to connect people and learning. It integrates new and existing built forms while developing a new western gateway into the Crawley Campus through an activated space, where the outside is welcomed in and the inside is expressed outwardly.

When we reminisce about our University experience, we often refer to a collection of memories we've curated over the years – those of afternoons spent languidly lying on the grass, dappled sunlight cast over our faces as it flickers through the trees, accompanied by discussions on new ideas, the people in our circle and our plans for the future. We think of time spent dragging our feet between classes with friends, enthusiastically leaving those classes, or even stealing a moment of solitude.

Rarely do we recall the hours spent inside attending classes – and if you were an engineering student at UWA in years gone by, the hours lost inside closed and disconnected buildings with limited natural light. So for the team at Hassell the task at hand was this: how do we connect an existing building, with seemingly little life left, to a new building in a way that is unanticipated yet obvious? Their solution was simple: you bring the outside in and draw the inside out.

The UWA campus is known for its grand northern entrance with the iconic Winthrop Hall welcoming students to the next chapter of their life and acting as a backdrop for countless graduation ceremonies.



By contrast, UWA's eastern entrance acts as a soft transition from the banks of Matilda Bay, offering a more inconspicuous arrival. However, there has never been a real welcome at the western edge of the campus – until now.

From the refurbishment of the existing building through to the introduction of the learning steps, we see the inception of flexible learning spaces and what have been defined as 'pause points' – breaks in the vertical circulation of the new building that encourage serendipitous conversations, as well as providing an opportunity for the outside to sneak its way in.

The clever use of landscape in this project taps into memories of afternoons spent lazing outside between classes. It works to redefine the transition space from class to casual and blurs the lines between inside and outside. While the landscaped spaces encourage activation beyond classrooms, the envelope of glazing draws people in. Students and passers-by are enticed by what lies within the building, with the impressive research equipment used by the engineering faculty on full display. This draws interest from those observing externally and, at the same time, creates a light and dynamic space for students using the equipment, encouraging curiosity and collaboration from a broader learning and research community.

The façade, with its interlocking geometry tied into the primary building structure, references nature, mathematics and the engineering being taught within. This feature, which can only be described as a magnetic performance piece, draws on the memory of dappled sunlight using an ancient sun-symbol imprinted in concrete walls across campus. Sunlight and views filter through gold anodised 'petals' fixed at different angles to manage heat and glare, optimising the building's performance.

UWA Ezone pays homage to nature as muse with the organic nature of the veil acting as the perfect final act to a well-considered, well-designed space that embodies the concept of any time, any place learning – and proves that architecture itself can be a textbook for the learners within.



EZONE

ARCHITECT

Hassell
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DESIGN TEAM

Catherine Lindsay, David Gulland, Felix Oefelein,
 John O'Brien, Natalie Busch, Sam Travers, Reuben Bourke,
 Richard Marton, Samantha Bosward

KEY CONSULTANTS

Structural/ Civil Engineering: Pritchard Francis
 ESD: Full Circle Design Services
 Hydraulic/ Mechanical/ Electrical Engineering: Stantec
 Landscape: Hassell

BUILDER

Perkins; completed April 2020

SITE

Fairway, Crawley, Western Australia; 10,659 sqm build

The image shows an interior architectural space. The ceiling is a dark, grid-like structure with recessed lighting strips that glow with a bright blue light. Below the ceiling is a wall made of white bricks. A large section of the wall is painted with vibrant, diagonal stripes in shades of orange, purple, and light blue. To the right, two solid blue doors are set into the white brick wall. A horizontal window with a black frame and a metal grate is positioned below the colorful section. The overall aesthetic is modern and industrial with a pop of color.

125 MURRAY STREET
COX ARCHITECTURE



WORDS: SALLY WEERTS
PHOTOGRAPHY: ROB FRITH

For the renovation of 125 Murray Street, the design team at **Cox Architects** was committed to the notion of expressing the honesty of materials and rejuvenating the existing building to create a distinct and memorable form in its city context.

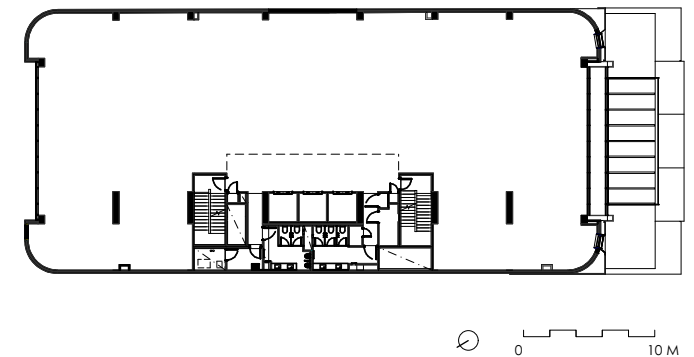
Heritage has become popular in recent Perth projects, reacquainting us with areas of the city that previously sat in the shadows. This resurgence in reclaiming the city's heritage is evident in projects and organisations like the 'Historic Heart' that look to the east of our city for greater connection, both physically and metaphorically, to the stories and buildings of our past.

Located near the entrance to Perth's culturally significant east end, the existing building at 125 Murray Street wasn't afforded the same endearing characteristics and charm as some of its neighbours. Suffering many of the hallmark features of a late 70's low rise office tower, the building's thick curved cream brick facade and deep set slot-windows appeared almost impervious to the city, much less the sky. The client had clear aspirations for the project, seeking a fresh, unconventional approach to the typology of inner

city workplace design. While dragging in natural light was a high priority, they were also committed to the notion of expressing the honesty of the materials and rejuvenating the existing building to become distinct and memorable in its city context.

This pursuit was well aligned with the design team at Cox Architects. Project Director, Bret White, is well accustomed to the endeavour of uncovering a building's story, which is palpable in his description of the project and more broadly in his clear passion when it comes to discussing heritage and our city. He describes their design process as almost archaeological in its nature; a rigorous study that required unpicking the architecture brick-by-brick to "understand the DNA of the building". In Perth, bringing in the wrecking ball is quite often the default approach, however this project sought a more sustainable outcome with the design team





undertaking a meticulous process of unveiling the building's layers in order to "extrapolate its essence and bring it into 2020".

A crucial step towards understanding the existing building began with a study of the laneway linking Murray Street with Hay Street. This vehicle passage provided an informal link through the city and, in its rejuvenation, Cox have offered greater permeability between building and street while reinforcing the connection through to Cathedral Square. In its transformation the laneway has become a popular meeting place for local car clubs as well as a conduit for the city wanderer. What began as an exercise in careful restraint in architectural intervention has yielded urban spaces that are generous and make deliberate connections to the city.

Transforming the building to become more permeable was carefully interrogated in section as well as plan. Across all nine levels the interior spaces that were once dimly lit and inward facing are now accentuated with natural light and framed views. The priority given to connecting to the exterior at each level has really paid off. The sense of volume and light makes it difficult to recall the once dark and condensed interiors, something Bret attributes to a "nimble" approach to the design process, responding to the

building's key issues with intensity, rather than "trying to do too much and spread too thinly".

Among its most noteworthy successes, this project demonstrates a true commitment to the notion of rejuvenation with a resiliency to the common pressures and limitations of budget, brief and program; all familiar challenges in the task of transforming a city building-by-building, project-by-project.

For Bret and his team, practising design with an acute awareness of the social, urban and economic impacts of each and every intervention is a responsibility taken on with every project. In this sense, 125 Murray Street has begun to define 'heritage' in Perth as something that is much more than architecture categorised by a type or period, and rather as the value found in every building's story, its contribution to place and the shared collective memories it holds.

125 Murray Street was awarded The Ross Chisholm and Gil Nicol Award for Commercial Architecture at the 2020 Western Australian Architecture Awards.

125 MURRAY STREET

ARCHITECT

COX Architecture
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pippa.hurst@cox.com.au
Instagram: @coxarchitecture

DESIGN TEAM

Steve Woodland (Principle Director), Greg Howlett (Project Director), Bret White (Design Director), John Lee (Project Architect), Jonathon Chong (Architect), Edwin Tee (Architect), Dominique Tiller (Interior Designer)

CONSULTANTS

Project Manager: Savilles Australia
Town Planner: PTS Town Planning
Building Surveyor and Fire Engineering: JMG
Structural, Façade, Civil Engineering: ARUP Engineers
Mechanical Engineering: Geoff Hesford Engineering

Electrical, Comms, Security, Lifts: BEST Consultants
Hydraulic Consultant: Ionic Design Australia
Wet Fire Services: North Point Consulting
ESD, Nabers, Section J: Full Circle Design Services
Acoustic Consultant: Herring Storer Acoustics
Surveyor: RM Surveys
Waste Management: Encycle

BUILDER

BUILT; completed January 2020

SITE

125 Murray Street Perth, Western Australia;
6,200 sqm refurbishment

SUPPLIERS

Stone Supply

Absolute Stone, CDK, Marble & Cement

Ceramic Tile Supply

Myaree Ceramics, Original Ceramics

Polished Plaster

Polished Plaster Co.

Painting

DULUX

Lighting feature to lobby

Mondoluce

Timber decking

Austim

Bathrooms

Reece, Sussex Taps

Door hardware supply

Parker Black

WICKHAM COMMUNITY HUB

GRESLEY ABAS





As beautiful as it is harsh, the Pilbara is a striking land of colours, textures and contrasts. The Wickham Community Hub, designed by **Gresley Abas**, is a deliberate response to this rugged landscape.

WORDS: CASSANDRA SIMPSON
PHOTOGRAPHY: ROB FRITH

Located approximately 30 km north of Karratha, the Pilbara town of Wickham was originally established by Cliffs Robe River Iron Associates as a closed company mining town in 1970 to house company employees and their families. In 2012, Rio Tinto commenced a major town expansion of Wickham to support the expansion of the Cape Lambert port and rail facilities and the town is now a diverse community jointly administered by the City of Karratha and Rio Tinto.

The design, documentation and delivery of the Wickham Community Hub was, from the very start, inclusive of the local community, the City of Karratha and Rio Tinto to ensure that the services and facilities it provides have a strong focus on community integration and complement the surrounding precinct.

A representative group was formed from each stakeholder and user group to facilitate a democratic community consultation process. "This provided the grassroots connectivity with the community," says Philip Gresley, co-founding director of Gresley Abas, "so that we could make sure that we were listening to, and taking account of, the needs of the various groups who would ultimately use the facility."

In response to the community's requirements, Gresley Abas has created a unique contemporary community facility in the heart of Wickham that brings together a diverse range of people and uses under a single roof. The modern and efficient community hub provides flexible, multi-use facilities to connect and activate the community, particularly those with families and children. It houses the Wickham Library, The Base (a dedicated youth space for 11-25 year olds), an external youth space with shaded skate park and associated seating / activity area, an early learning centre and a variety of multi-purpose rooms available for hire for community or commercial purposes.

The new building acts as a catalyst creating stronger engagement in the town. It has been integrated with the existing facilities in the broader sporting precinct adjacent to the site and, as part of the project, Gresley Abas refurbished the adjacent squash centre and existing town hall to further accommodate the various community groups throughout the town.

The innovative and sustainable built form sits lightly on the landscape and is integrated with it as much as possible. Gresley Abas has delivered a low lying, single storey, horizontal structure that respects the horizontal contouring indicative of the surrounding landscape. It has been designed as a strong, hard carapace that protects and insulates a soft underbelly of user areas. The thoroughfares and pathways follow the interconnected swales that dominate the region and the colours of the underbelly reflect aspects of the surrounding landscape. "We drew inspiration from the colours found in a local creek bed," says Philip, "the red dirt, the soft greens and golds of the vegetation."

The building design responds to the harsh, hot and humid climate of the area and the understanding that comfortable external spaces promote community activation. Due to the sometimes extreme heat, the services and non-habitable functions are situated along the northern elevation. The habitable, useable spaces are located on the south of the building, opening up into a series of connected, shaded areas. A series of flexible and adaptable spaces are linked by an open weave of external pathways throughout the hub that capture the breeze and direct function and flow. These legible pathways and entry points encourage incidental community interaction whilst being shaded from the hot Pilbara sun and cooled by captured breezes.



The materials used by Gresley Abas are familiar, yet contemporary. They are not only able to withstand the Pilbara's harsh climatic conditions, but also reflect the local vernacular. Wickham is located within a Category D Cyclonic Area so steel was used both for its structural properties and its aesthetic appeal. The strong steel carapace protects the users from both the harsh Pilbara heat and cyclones. This robust external shell is juxtaposed with the useable areas protected by it. A sense of softness and warmth has been created by the external use of colours that represent aspects of the landscape. Internally, this use of colour and texture is combined with the warmth of plywood to create a variety of playful and inviting spaces.

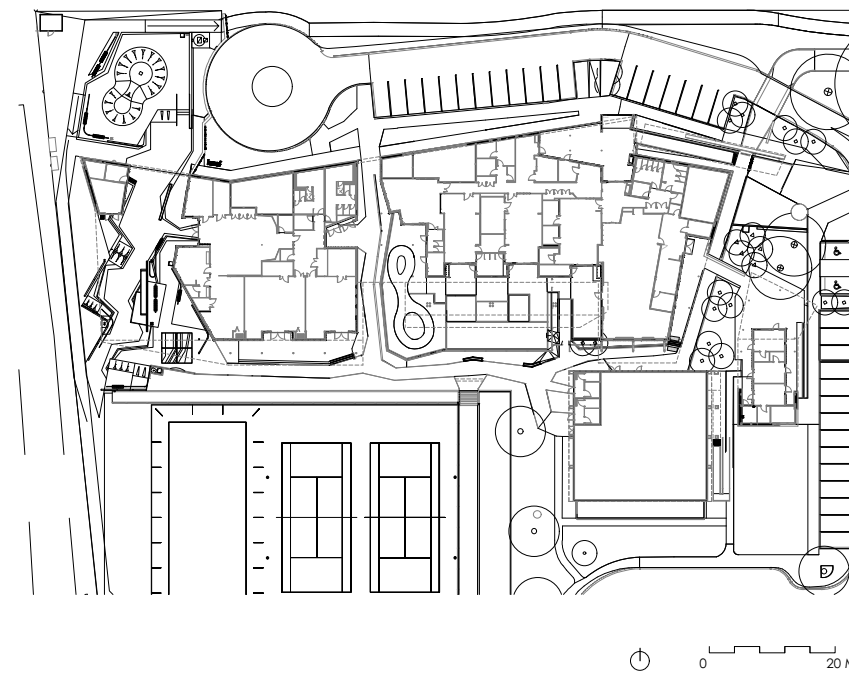
The carapace has no gutters. Instead, the building has a symbiotic relationship with the surrounding landscaping. This is a deliberate landscape response to a climate which is water sensitive. Water run-off is directed to, and collected by, a series of swales that have been integrated into the landscape design.

Gresley Abas has experience with the harsh Pilbara environment and welcomes the design challenges it presents. Having previously designed the Dampier Community Hub and the Pilbara Vernacular House, it had looked at existing structures and designs to inform

how best to deal with climatic challenges "The utilisation of passive design solutions such as cross-ventilation really work in this environment," says Philip, "and the integration of a structure with the landscape, for example, by the use of berms, also informed our low-lying design, not only from a cooling perspective, but also as a means to protect its users from cyclonic weather events."

Life in the Pilbara is defined by its rugged landscape and the communities that live there. Gresley Abas has delivered an innovative and functional facility that has a true sense of place. It integrates the community and natural environment in a way that will activate the heart of Wickham for many years to come.

The Wickham Community Hub received the Colorbond Award for Steel Architecture at the 2020 Western Australian Architecture Awards.



WICKHAM COMMUNITY HUB

ARCHITECT

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 Instagram @gresleyabas

DESIGN TEAM

Philip Gresley
 Tanya Jones
 Alex Quin
 Filipa Matos
 Ryan Deyonker

CONSULTANTS

Structural & Civil Engineering: Wood and Grieve
 Landscape: UDLA
 Skate Park: Enlocus
 Mechanical, Electrical and Hydraulic: Alpha Zeta

BUILDER

CWD; completed April 2019

SITE

Carse Street, Wickham, Western Australia; 2,750sqm build

SUPPLIERS

Cladding and Roofing

Colorbond Steel

Steelwork

Metro Steel

Floors

Forbo, Marmoleum

Exterior cladding

Swiss Pearl

**PINGELLY RECREATION
AND CULTURAL CENTRE**

IREDALE PEDERSON HOOK
and ATC STUDIO





WORDS: DOMENIC TRIMBOLI
PHOTOGRAPHY: PETER BENNETTS

Receiving the George Temple Poole Award at the 2020 Australian Institute of Architects WA Awards, **iredale pedersen hook architects and ATC Studio** quote this project as “the largest timber building in Western Australia since World War II and the largest civic building since 1920.”

Drying wheat, luminous yellow canola fields and sheep herds scattered amongst a landscape of ancient granite boulders and glistening metal farm sheds. This is the Wheatbelt town of Pingelly during the spring and summer months, about 160km south-east of Perth. In many ways, it’s difficult to recognise the vast bushland that historically dominated this area with hardwood tree species prior to being cleared for agriculture. So, while Pingelly’s predominantly timber Recreation and Cultural Centre (PRACC) might, at first glance, seem at odds with the vernacular masonry and steel buildings in the town, it is entirely fitting to its *genius loci* – ‘spirit of place’.

Despite its recognised benefits, proposing timber as a construction material for any major build is rarely bereft of public misconceptions. Termites, rot and maintenance will invariably

form the basis of initial client questioning. It was no less here. Subsequently, together with ATC Studio director Patrick Beale, a project group from the local shire visited several persuasive examples of contemporary timber based civic architecture constructed in Melbourne before committing to the project.

PRACC’s most discernible architectural qualities are its tectonic structural expression and warm tones of extensive timber cladding and decking. Along with materials salvaged from former structures on the site, it was a supply of locally grown yellow stringy bark previously destined for sale as firewood that was appropriated for much of the project. Further, milling these hardwood logs exclusively for the project, rather than with intent of commercial sale, in assorted standardised sizes yielded greater material efficiency. Equally, rather than relying on a regular (and costly)





regime of re-oiling, over time much of the exterior timber will be allowed to weather and develop its own naturally protecting grey-silver tones that should complement the metal clad agricultural buildings in and around the town.

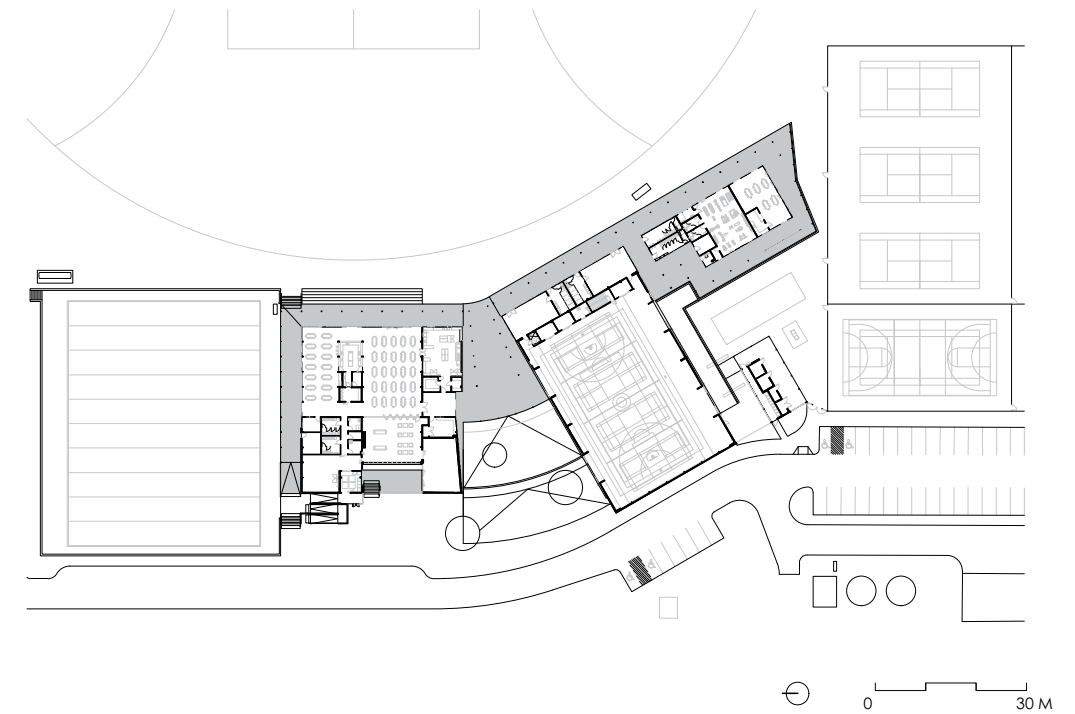
Hugging the south-west corner of a multipurpose playing field, the planning consists of two large volumes that provide for a sports hall and function centre, as well as a gymnasium that are all linked together via an extensive veranda. The veranda itself works exceptionally hard to perform many roles simultaneously: providing shade for spectators, protecting the timber clad walls from the elements and playing host to many community events and outdoor dinner parties. By placing most of the circulation into the veranda spaces instead of consolidating the design brief into one large building, not only reduces internal floor area and ongoing demands on building maintenance but also zones and maximises the passive cooling potential of the fenestration and roof ventilation that can be achieved in the more physically active internal spaces.

From the outset, much of PRACC was developed in consultation and prefabricated with the same Melbourne based specialist fabricator – Timberbuilt. It was here that a combination of engineered timbers were selected for the build, including LVL

(laminated veneer lumber), glulam and plywood – all with a view to keeping everything as lightweight and proficient as possible as well as meeting the local earthquake zoning regulations. Therefore, hollow sectioned box-beams rather than solid timber was favoured for the structural framing design. The timber floor, wall and roof frames were pre-fabricated and then typically dry-fitted together (there are minimal mechanical fixings in this project), insulated and clad on a site already prepared by WA based contractors with concrete stumps.

With a real sense of honesty in architectural expression that resonates with the town, the local community have greatly embraced this project. Pleasantly, timber is very much a part of this place again.

iredale pedersen hook architects and ATC Studio received the George Temple Poole Award, the Wallace Greenham Award for Sustainable Architecture and the Architecture Award for Public Architecture, at the 2020 Australian Institute of Architects WA Awards.



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Mechanical Engineer: DB Consulting
Electrical Engineer: BEST Consultants
Hydraulic Engineer: PJ Wright & Associates
Building Surveyor: Milestone Certifiers
Structural Engineering: Scott Smalley
Partnership with Bruce Hutchings,
Timberbuilt Solutions

BUILDER

Structural Timber supply and fabrication
by Timberbuilt Solutions
SIME Building & Construction; completed
November 2018

SITE

Somerset Street, Pingelly, Western Australia;
4860 sqm build

SUPPLIERS

Cabinetwork

Artra

Floors

Art of Timber

Windows and Doors

LGA WA

Exterior cladding

Timber cladding milled and supplied by
Inglewood Products Group

Exterior Cladding, Decking, Interior flooring and panelling

Milled and supplied by Inglewood
Products Group.
Logs supplied by Forest Products
Commission, Western Australia.

WA Museum Boola Bardip

WA Museum Boola Bardip designed in joint venture by international design practices Hassell + OMA and delivered in partnership with managing contractor Multiplex, opened to the public on 21 November 2020. In the following pages are three perspectives on the new museum: from the Hon David Templeman Minister for Local Government, Heritage, Culture and the Arts; Alec Coles, CEO of the WA Museum Boola Bardip; and Peter Dean (Hassell Principal and Design Director) and Paul Jones (OMA Regional Director).

WORDS: SANDY ANGHIE

PHOTOGRAPHY: PETER BENNETTS / MICHAEL HALUWANA

Honourable David Templeman MLA. Minister for Local Government; Heritage; Culture and the Arts

For Minister Templeman, overseeing the new WA Museum Boola Bardip has been one of the major highlights of his time in government so far. “When we came into government there were fiscal issues to be addressed, and all projects were analysed to determine whether they should be delayed or paused”, Minister Templeman said. “However, I was extremely pleased to see the new museum progress.”

From an architecture perspective, Minister Templeman believes the new museum is a remarkable achievement in terms of design – particularly given the challenges of the constrained site and the existing colonial buildings. “The design was required to preserve the structure and integrity of the colonial buildings that had housed the museum for most of their lifetime, but also deliver a modern building and modern galleries for the new future of the museum”, Minister Templeman said. “I think the result is a magnificent marriage of old and new.” A few examples include the new City Room which

is spectacular in scale while respectful to the Old Gaol dating from the mid-19th Century, and perhaps Minister Templeman’s favourite element, the refurbished Hackett Hall, originally built in 1913, which now houses the museum’s famous blue whale exhibit.

In addition to addressing our recent heritage, Minister Templeman is pleased to see the new museum embrace our Indigenous history and culture through architecture, the galleries and landscape. “It’s fitting that the opening exhibition is Songlines”, Minister Templeman said. “The new museum will be an important place for learning about Indigenous culture and heritage.”

Minister Templeman has been a regular visitor to the museum site since work began in 2017. “There is an easy free flow from gallery to gallery, space to space”, he said. “And the flexibility of these spaces will enable the new museum to be well used – not just for exhibitions but also events.” In particular, Minister Templeman looks forward to seeing the new museum integrated into the programs of events such as the Fringe Festival, Perth Festival and the Awesome Festival.



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In addition to the remarkable architecture of the new museum, Minister Templeman also points out the significance of the fact that despite Covid-19, the new museum build and fit out continued, and was completed on time. “The pride of the people working on this project is evident”, said Minister Templeman. “Everyone has put in a fabulous effort to create something special.”

With great anticipation for the new museum – not just locally, but from interstate and overseas – Minister Templeman sees the potential for the new museum to become the western entry point for international touring exhibitions. “We are well positioned to take advantage of our place in the world to tell our own story and the stories of others”, he said. “The new museum will be a must do for people to learn more about this beautiful state and the world. People will be so proud.”

The completion of the new museum also marks the start of an exciting new chapter for the Perth Cultural Centre. “We now need to make sure that all of our cultural icons – the Art Gallery of Western Australia, the State Library, the State Theatre and PICA – are enhanced, and work together”, said Minister

Templeman. The \$20 million allocated to the Cultural Centre through the Perth City Deal to enhance the space is a great start, and Minister Templeman looks forward to seeing the creation of better linkages and greater permeability in the Cultural Centre. “Ultimately we want to see a space that’s safe and vibrant, embracing families and older folk – creating a focal point and a beating heart for our City.”



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Alec Coles
CEO of the WA Museum Boola Bardip

The journey started for Alec Coles in 2010 when he arrived in Perth. There had been a previous scheme for a new museum at the East Perth Power Station, but when the Barnett Government was elected the decision was made to locate the museum in the Perth Cultural Centre.

Alec spent his first two years in Perth working with colleagues to build a business case for the new museum to secure funding. They did this and in May 2012 then Treasurer Christian Porter announced that the Government would proceed. Planning then started in earnest.

The initial business case was prepared by Hassell. The Project Definition Plan involved Sydney-based practice, Johnson Pilton Walker. Once the project began in earnest CODA was then appointed as the State’s adviser in relation to the preparation of the brief for the design competition.

Managed by Strategic Projects within the Department of Finance (formerly in the Department of Treasury),

the managing contractor model was selected as the preferred procurement model. This involved going to the market for tier one building contractors, which would then engage architectural teams.

The Government received a fantastic response with submissions from all over the world. From the submissions received, three were selected to proceed to an “Interactive Tendering Process”, these being: Multiplex with Hassell+OMA; Doric with Jean Nouvell / Cameron Chisholm Nicol / Parry and Rosenthal; and John Holland with Foster + Partners / Hames Sharley.

After a 5 month process, with regular meetings with each team to develop and hone the proposals, Multiplex with Hassell+OMA won the contract. Alec said “they answered the brief so well”.

The museum had developed four key principles:

- People First – by the people, with the people, for the people;
- Uniquely West Australian – reflecting a unique sense of place;
- Design excellence – of the highest impact, quality and functionality; and
- Activated museum – a museum that lives.

“We wanted a distinctive building”, Alec said, “but not an edifice that put people off visiting. Our new museum is a huge, impressive attraction but it’s also truly permeable. It’s a place for people to gather, to just wander in and experience. We wanted to literally, and metaphorically, turn the museum inside out. They have achieved this, and this is what is so impressive about the design.”

Alec notes the great support and enthusiasm for the project from both current Minister David Templeman and former Minister John Day.

Multiplex took over the site in September 2016. “The hoardings went up, but there was little to be seen for 18 months due to the extensive geotechnical and ground works”, Alec said. It was Christmas 2017 when the new museum started rising out of the ground, and then it progressed quickly.

There were a couple of curve balls along the way – both caused by budget pressures. The first was the loss of the basement and 500 sqm of gallery space from the original design. The second was the loss of free admission due to budget pressures. Alec openly admits the loss of free admission was crushing for him.

There were a number of reasons why free admission was so important. First, it was part of the philosophy of the museum and, in fact, admission had always been free. Secondly, charging a fee for entry would reduce repeat visitation to a museum that will need many visits to fully experience all that it has to offer. Thirdly, admission fees exclude those sections of the community least able and / or willing to pay. Fourthly, the building had been designed to be absolutely permeable, so that you could enter the museum from

any direction. Finally, and most importantly for Alec, was the feeling of compromised integrity. “We had done an enormous amount of engagement – with over 54,000 people consulted, including 60 Aboriginal language groups. All of this discussion happened on the basis that the museum was for the people – free for everyone.”

Alec is delighted that the McGowan Government has guaranteed free admission to the new museum for everyone for at least the first 18 months, and for children ongoing.

Spending much of his career working in museums, Alec had observed that you can often have a beautiful building that doesn’t function well as a museum. But this is not the case here. “We have a museum that is a brilliant, dramatic building but also functions very well.”

Alec’s top 3 design features of the new WA Museum Boola Bardip are its permeability and accessibility, the subtle and inviting colour palette of aluminium, brass, copper and glass, and the clever integration of old and new. “There are 5 buildings from the 1850s to 1913 and the way they are linked with the new – horizontally and vertically – is genius”, Alec said.

Alec is particularly proud that the new WA Museum Boola Bardip has been listed as one of the top 10 “most anticipated buildings set to shape the world in 2020” by CNN. A fantastic recognition.

At the time of going to print, the new WA Museum Boola Bardip has just opened with its first exhibition, the National Museum of Australia’s “*Song Lines – Tracking the Seven Sisters*” – the first venue in a major world tour.

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Peter Dean
Hassell Principal and Design Director
and
Paul Jones
OMA Regional Director

In 2015, the Hassell + OMA team, and three international architects, in joint venture with West Australian based practices, were shortlisted for an interactive tender process for the new museum. “It was a first in the architecture community for these 3 Pritzker Prize winning architects – OMA, Norman Foster and Jean Nouvelle – to be competing against each other”, said Peter Dean, Hassell Principal and Design Director.

Following the intense interactive tendering process, managing contractor Multiplex, in partnership with its international and Australian architecture team of Hassell + OMA, was awarded the contract to design and construct the new museum. “OMA mobilised an Australian based team for the Museum, enabling Hassell and OMA to work in collaboration as one team in Perth. We have learned a lot from each other during this process, working with our respective strengths which together has influenced the design in many positive ways. This helped create a museum that responds

strongly to the local context and circumstances with global relevance. The Museum is both local and international in nature”, said Paul Jones, OMA Regional Director.

There is no doubt that the competition and the international architects involved have resulted in the new museum becoming a globally recognised and anticipated project – helping to create an international identity for the new museum even before its opening. However, the architecture and landscape of the project is very much connected to place – to its site, the original heritage buildings, the city and, importantly, Indigenous culture.

In terms of heritage, the project did test some of the boundaries of heritage but it was done in a holistic way and stakeholders appreciated this. “The complexity and diversity of interactions between old and new, and how it all works as a collective to deliver the big idea, are what makes this project successful”, said Peter.

The big idea is an outdoor room – the “City Room” – a unique, undercover, public space at the heart of the museum in which people can gather. This sheltered outdoor space was created through the addition of the new structures to the existing museum buildings



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– including a large volume cantilevered over Hackett Hall. Designed for public events and gatherings, the City Room effectively inverts the museum, creating a central focal point from which visitors can see into the various galleries – Hackett Hall, the Indigenous Gallery, Beaufort Gallery, Jubilee Gallery, Continuous Cultures – at once inviting the public to explore the exhibitions, and encouraging them to linger in the space outside. “Activities at the City Room aren’t prescribed, and we expect it to be a space for all, activated by cultural and civic functions of the Museum and beyond”, said Peter. “It is also a key spatial orientation and experiential element that provides a conscious relationship between the museum entry, internal circulation, and the surrounding streets and wider precinct.”

Celebration of our City and state’s Indigenous history and living culture starts in the City Room and continues throughout the new museum. In particular, a “connection to country” has been created at each of the 6 entry points to the new museum – with unique materials from Wadjuk country creating a sense of physically touching the land. Paul explains how the landscape becomes part of the story telling. “While native plantings on the James Street mall respond to

the heritage buildings, inside the landscape is designed with indigenous forms - including 12 seats representing each Nyoongar mob, and a sand and fire pit for smoking ceremonies.”

There are many subtle references to place within the new museum’s material palette. For example, the gold seam which runs through the building via the materiality of the stairs and slab edges references the very first object in the museum’s collection – a piece of quartz with a gold seam. The blue cladding behind the escalators forms another band, referencing water and ripple movements. On the outside, the façade provides a blank canvas for future storytelling.

With the new museum just a week away from opening at the time of writing this story, the team is excited to see the building filled with people to bring it life. “We are hopeful that this new icon in Perth will become a favourite place for gathering in the city”, said Paul. They also want people to be proud of it. “It is a triumph of West Australian talent – of the many people who have worked on this project for the past decade”, said Peter.

Perth & the World Centre for Indigenous Culture

Interview with Marion Fulker, CEO Committee for Perth.

WORDS: SANDY ANGHIE
PHOTOGRAPHY: HOLLY FULKER

What is missing in Perth? According to Marion Fulker, something “quintessentially Perth”.

Sydney has the Opera House. Melbourne has Federation Square. Perth needs its own place – a place for people to be proud of, a place for people to gather, a place that is instantly recognisable.

Marion notes that when the people of Melbourne were surveyed about Federation Square they either loved it or loathed it. Those that loved it did so because it’s the meeting place for the community – for the nativity countdown, launches and major events. “The architecture falls into the background and facilitates meeting and gathering,” Marion said. The Opera House is the same. Think of the New Years’ Eve fireworks display in Sydney.

Perth now has 4 key locations – Elizabeth Quay, Forrest Place, Yagan Square and the Cultural Centre – but according to Marion we haven’t yet worked out what the purpose is for each. We need to get this right.

The new WA Museum Boola Bardip which opened in November will add purpose to our Cultural Centre. But what is next?

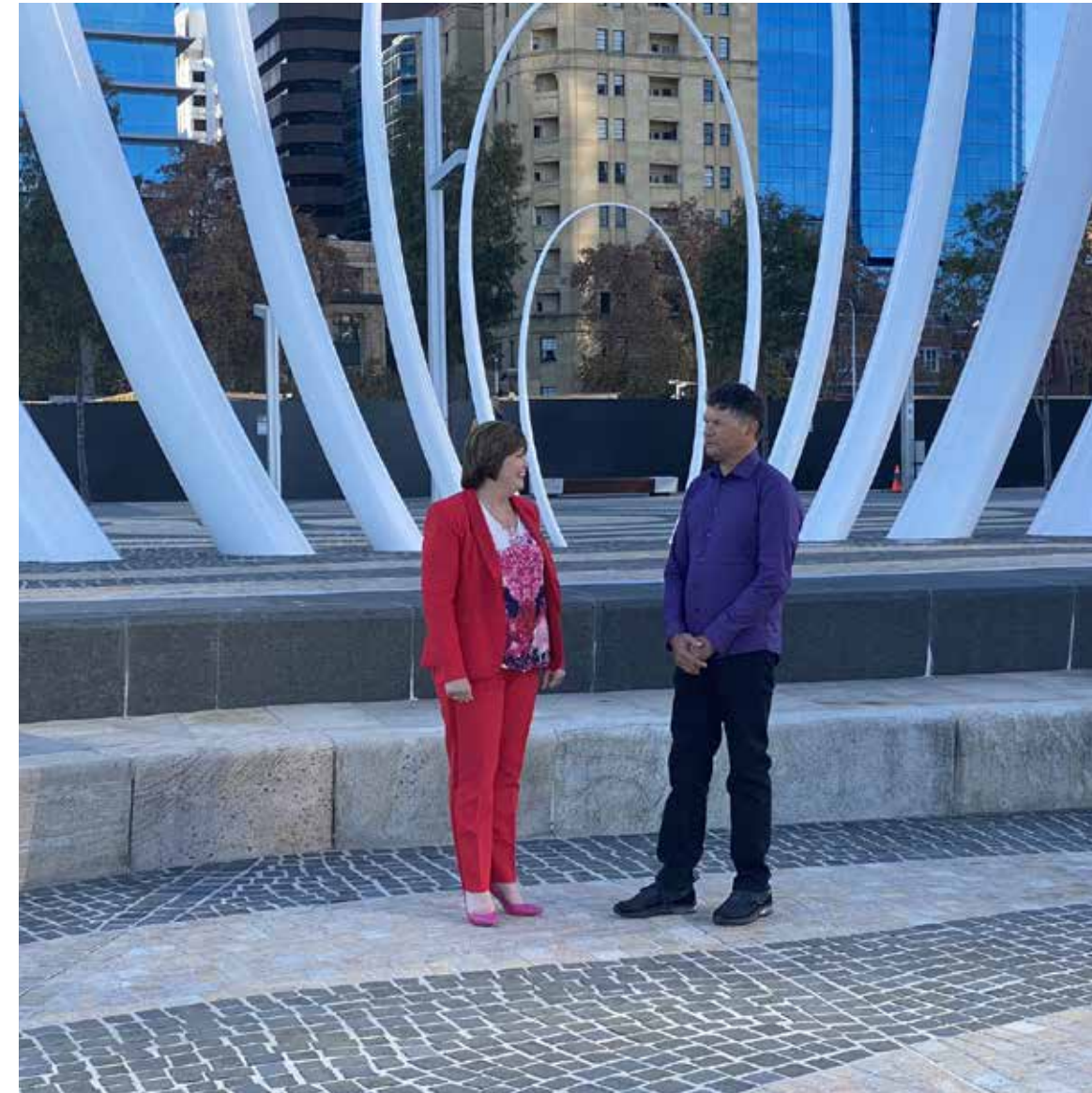
Marion believes a World Centre for Indigenous Culture should be Perth’s next big thing – and this should happen in the next decade. “Given everything happening in the world at the moment, now is the time,” said Marion. “WA is the place for people coming together and a World Centre for Indigenous Culture would speak to this.”

\$2 million in funding was announced by the State Government in August to start the planning for a National Aboriginal Cultural Centre and a further \$2 million came as part of the Perth City deal. Marion believes consultation should start now to determine how to best represent the world’s oldest living culture. She also believes the private sector would support the project, but the government first needs to commit to it.

In Marion’s view, this next big public project should be built to a vision and not a budget. “As a conservative city, we often build to a budget and lower our expectations accordingly”, Marion says. “However, the Perth Stadium was built to a vision – as was the Perth Arena. Both successful projects. If we spend hundreds of millions we should leave a legacy that lasts for generations. We should always have in mind that the project is for both now and the future – so people should be able to say it’s a great project, that it was money well spent by the government of the day.”

In terms of the architecture, Marion observes that Perth is recognisable for its landscape so a World Centre for Indigenous Culture should speak to this. “In the Committee for Perth’s recent Hashtag Perth research project, Perth people identified with landscape rather than its buildings”, Marion said. “So what we build must be sympathetic to that. The building must reflect the landscape – the colours and textures of Perth and Western Australia. It must have a sense of place.”

Marion has also considered precedents for the project. “I have travelled the world looking for something like



MARION FULKER AND RICHARD WALLEY AT THE SPANDA SCULPTURE, ELIZABETH QUAY.

this, and it doesn’t exist”, she said. “But there are things we can learn from a few examples globally. The National Museum of the American Indian in Washington has a café with food from various regions and language groups – an example of living culture. While the United States Holocaust Memorial Museum in Washington shows how a museum can challenge you. One room contains a seemingly simple display of a large Perspex box the size of a small swimming pool. It is filled with shoes from people taken in the holocaust – babies shoes, children’s shoes, men’s work boots and women’s heels, thousands of them all piled on top of each other ... No words are needed but its impact is powerful.”

In Marion’s view, the World Centre for Indigenous Culture is the opportunity for Perth, and Western Australia, to be the city in Australia that acknowledges, respects and

celebrates Indigenous peoples and their cultures. It must be a rich cultural exchange and also highlight the issues we still face – deaths in custody, youth suicide, and the impacts of the stolen generation. “We need to face up to the things that are difficult, and we need to be exposed to things we are ignorant about so that we can move forward as one”, Marion said. “Indigenous culture is so rich and people are so wanting to share it.”

“Now is the time for well-intentioned white people like me to step aside so that the appropriate cultural engagement can take place”, said Marion. “I’ve been fortunate to have been guided by Dr Richard Walley OAM on this journey. He along with so many other Aboriginal people want to lead this process to create something unique in its ability to delight, inspire, educate and reconcile.”

Covid-19 and the City

WA State Manager, Beata Davey sat down with Property Council Executive Director, Sandra Brewer to discuss the future of Perth, COVID-19 stimulus, working from home, and women leaders.

WORDS: BEATA DAVEY
PHOTOGRAPHY: DAVID BROADWAY

The Property Council has released its position in response to COVID-19 stimulus – what have you seen implemented well, and where do you believe the State Government needs to focus in the next round of stimulus, to ensure private development continues and thrives in Western Australia?

SB: The COVID-19 crisis has caused all leaders, both in industry and government, to consider the source of future economic growth. The disruption to aviation, tourism and education has been profound, and the impacts will last for years.

The immediate response by Federal and State Governments to focus on the health of the community was paramount. The experience over the world has proven our Premier and Health Minister consistently made the right decisions – which has set the economy up to be resilient while so many countries continue to battle against COVID-19.

The immediate support provided to the residential sector to support jobs has had a powerfully positive impact. Commercial property faces more challenging circumstances, especially given the costs property owners have had to bear to support their tenants through this time – no other industry has been asked to provide such significant financial support to private businesses.

The Property Council produced a report with NS Group in June 2020 called 'Emerging Stronger Together' to advise the State Government on how to leverage the property industry to support WA's economic recovery. With one in three West Australians drawing a wage directly or indirectly from the property sector, a recovery in confidence and investment is imperative to support thousands of skilled workers. In the report, the Property Council put forward ten ideas to unleash our industry's potential to support WA's economic recovery and future prosperity.

These ideas include promoting Perth to the world as a place to do business, leverage public funds by partnering with the private sector, and diversifying the WA economy.

Further discussion included the potential of the new WA Planning Reforms, in particular the temporary expanded approval powers of the Western Australian Planning Commission in the review of 'significant developments'. This opt-in pathway has resulted in new projects over the value of \$20 million being brought forward. The reform has increased certainty and has allowed many developers access to international funds, bringing jobs and investment into the WA economy.

Ideally, what is your vision for the future of Perth?

SB: Perth is already fantastic, and our lifestyle is the envy of the world. The expansiveness of our river, bushland reserves and blue sky is incredible. The challenge is to grow our population and prosperity without losing what we have. Many of the basics of our city are in place – the investments in the CBD including the Stadium, Elizabeth Quay and Yagan Square spring to mind. My vision would be for a City filled with more people enjoying these places and supporting our economy.

As agreed by both the Property Council and the City of Perth, a strategic plan is required to ensure future success. It is proven that the property and architectural markets respond well to long term plans, as it creates confidence within the market for future planning. The 20-year plan with Infrastructure WA and the Perth City Deal has brought strategic direction to Perth for the next 10-20 years by accessing Federal, State and private developer funding to introduce future transformative projects.

What key projects and policies should be adopted by the State to encourage both growth and development, and a focused vision for the future?

SB: I'm a believer that small policy changes can unleash investment and growth. The government doesn't need to deliver just big key projects or policies to encourage private investment. Each week I meet with property owners who tell me that they are willing to invest to kickstart their next big project. However, they face obstacles caused by things as minor as outdated parking policies and approval timelines that destroy feasibilities.

I'm optimistic and supportive of the potential growth and development that could be unleashed by the Perth City Deal. It is an opportunity to generate jobs, diversify the central Perth economy, activate the CBD, promote better transport connectivity, provide a more flexible approach to urban design, and create additional affordable and social housing.

As a woman in leadership in the property sector can you identify key pivot points in your career that have enabled you to step up to the position you are in today?

SB: My career started in a recession. When I graduated



youth unemployment was 20%. Getting my first 'real job' took nine months and was achieved by lobbying every company I wanted to work with. I mention that because I think it is just as hard for young graduates these days, and I'd love to be able to say to them that it will get better.

This job, as Executive Director of the Property Council, was the intersection of two of my passions and certainly wasn't the target I had early on. I had a career in Marketing, including a job as the Global Strategy Planner for M&M's! But I also had a passion for politics and public policy which I explored in my free time and served in voluntary positions. In this role, I get to combine communications, advocacy and be part of the political process.

Do you have any advice or tips for women who aspire to be in leadership positions in the sector?

SB: I'm a mother of three boys. When they were little, I stayed in the workforce, albeit with decent baby-breaks and working part-time. If you can, lean on your partner/family and stay connected to work – the continuity maintains networks and retains opportunities.

Good design sells itself

By **Rachael Bernstone**

PHOTOGRAPHY: DION ROBESON / JOEL BARBITTA / EDGE VISIONARY LIVING / ROBERT FRITH / FONGE

A diverse selection of new multi-residential projects demonstrates that Perth architects and their developer clients are challenging the status quo, to deliver sustainable growth and liveability in existing suburbs.

Some of Perth's early attempts at increasing density by way of infill housing in existing suburbs have produced poor design and environmental outcomes, and resulted in the creation of new homes that don't enhance a sense of community in streets and neighbourhoods. Think battle-axe blocks; multi-unit housing where driveways usurp landscaping; and the NIMBY response to medium and high-rise proposals in some of the city's most desirable residential areas.

The State Government is currently addressing many of these issues via its Design WA Apartment, Precinct Design and Medium Density policies, which aim to lift the design quality, amenity and environmental credentials of new multi-residential projects.

According to architect and Australian Institute of Architects WA President Peter Hobbs, the cost of multi-residential construction is the overwhelming impediment to broadscale improvements. "Quite simply, the cost of single story cottage construction is half the price of medium density, so it comes down to simple maths," he says. "Also, we have a very obtuse planning system with design review, JDAPs, hostile councils and sometimes NIMBY-ism."

"The political power of large land developers and large volume home builders places huge inertia in the system not to change," Peter adds. "And the current stimulus packages have overwhelmingly supported this sector. We would have preferred more policy settings helping medium density development."

Given this operating context and the current constraints, it's particularly gratifying to see some developers and their architects delivering new multi-residential projects that herald a more sustainable future.

Four such examples – three of them entrants in this year's WA Architecture Awards – showcase the ways that good design can balance multiple competing concerns and constraints to produce the best outcome for site and climate; and residents and the wider community.

"Hillam Architects feels highly optimistic about the future of multi-residential housing in Perth," said Felipe Soto, who designed the firm's Botanical project in Subiaco. "The city's housing industry is in a state of flux, with planning and architectural framework constantly evolving to address issues of affordability, diversity and urban sprawl, and this is contributing to an exciting environment in the multi-residential sector that is reflected in the city's changing skyline.

"We feel positive about the continuous integration of progressive planning policies that aim to bring people together in vibrant urban centres and increase density along transport corridors," Felipe added, "and also about the implementation of SPP 7.3 Volume 2 – Apartments [the new planning policy], which makes a positive contribution to ensuring the quality and liveability of multi-residential dwellings throughout Western Australia."

→
BOTANICAL / HILLAM ARCHITECTS
PHOTO: EDGE VISIONARY LIVING





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BOTANICAL / HILLAM ARCHITECTS
PHOTO: EDGE VISIONARY LIVING

Felipe believes that good design delivers two main benefits to the market in the form of quality buildings that developers want to invest in, and that people want to live in. “Perth has been a ‘suburban city’ for a long time, with many people unfamiliar with multi-residential living,” he said. “So the provision of good quality and well-designed development is key in the further adoption and investment in multi-res in our city.”

At Botanical, Hillam set out to redefine apartment living by taking advantage of the inner city location and parkland setting. Conceived for the local downsizer target market – retirees, empty nesters and mature age singles in the 65+ age group – this six-storey building contains 82 apartments.

A resort-style rooftop includes a 25-metre infinity edge swimming pool and spa, sauna and steam room, fully equipped gym, outdoor cinema and residents lounge and dining area, with city views.

These facilities for residents and their guests are intended to foster a sense of community within the building. And the building’s verdant appearance – with

trellised facades, cascading planting and extensive landscaping with mature trees specifically cultivated for this project – make it a welcome addition to the neighbourhood.

The same can be said of a new low-rise apartment development in the heart of Fremantle’s historic West End: the Social on Henry project by Matthews Scavalli Architects occupies the footprint of the former Fremantle Social Club.

“Handled well, these types of projects can provide much needed density within established areas while not affecting the amenity of existing residences,” says architect Sally Matthews. “Our Henry Street project sought to retain an element considered of social importance while allowing us to develop behind the façade. This ensured that the street fabric of the area was retained, while injecting a new and more dense built form within an area rich in amenity.”

A commercial tenancy at ground level is topped by 19 two and three-bedroom apartments above. Each apartment boasts views, natural light and cross ventilation, while a common roof terrace enjoys views across the Indian Ocean and port.



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The upper levels are wrapped by a patterned screen – incorporated under the state government’s ‘percent for art’ scheme – which provides privacy and connection to the street and links to the urban setting. The architects collaborated with local artist Eveline Kotai to create the screen, which features a series of geometries that represent every shape in the natural world.

The screen serves multiple roles in the design: it casts shadows within the apartment interiors; enables residents to respond to changing light conditions throughout the day; and the movement of the sun across the pattern – and the opening and closing of panels – animates the building from the street.

“This project emphasised the importance of art in the urban realm for us,” Matthews says, “and we’d like to see the ‘percent for art’ scheme retained, in the face of rumours that it may be shelved to assist economic recovery.”

These two examples demonstrate that great design, generous landscaping and integrated artwork are relatively straightforward to incorporate in market-rate apartment projects. However, the additional cost pressures that present in lower cost developments mean that design quality is sometimes compromised.

This makes the following two projects all the more remarkable.

Stock Road Grouped Housing by MJA Studio which received the Architecture Award for Residential Architecture – Multiple Housing at the WA Architecture Awards, provides a viable alternative to Perth’s traditional infill housing models. The original 1940s house on a 686m2 block in Attadale was demolished to make way for three new homes, which respond to site and context, and incorporate efficiencies that promote affordability and buildability.

And, in contrast to many new developments – where the site is razed – an existing peppermint tree was retained to provide shade.

“Our project at Stock Road aimed to challenge the accepted pattern of the triplex typology by strategically attacking its deficiencies,” said MJA design director Jimmy Thompson. “We sought to demonstrate the ability to increase individuality, long term flexibility, access to natural light and ventilation, and the extent of open space and planted areas, while maintaining a cost-effective square metre rate for construction.”

↑
STOCK ROAD / MJA STUDIO
PHOTO: DION ROBESON

←
THE SOCIAL ON HENRY /
MATTHEWS SCAVALLI ARCHITECTS
PHOTOS: JOEL BARBITTA



↑ STOCK ROAD / MJA STUDIO
PHOTO: DION ROBESON

↗ CUMMINS STREET /
PETER HOBBS ARCHITECTS
PHOTO: FONGE

→ CUMMINS STREET /
PETER HOBBS ARCHITECTS
PHOTO: ROBERT FRITH

The three homes are separated by courtyards across multiple floors, which help to reduce the development's overall bulk. They also feature flexible ground floor plans – open to outdoor spaces on two sides – catering for home / work lifestyles and ageing-in-place.

The project was delivered on a tight budget by repeating elements across all three units; using off-the-shelf fittings and fixtures; and expressing construction materials throughout. The result? Three low maintenance, affordable and low impact dwellings.

“This project allows people to right-size out of a larger detached home without losing some of their key benefits,” Jimmy says.

He says that architects need to advocate for better design outcomes to all affected stakeholders, not just their own profession and colleagues.

“This means elevating the conversation with the general public beyond just height or number of stories, into debates around existing and future context, build quality, architectural form, user amenity, sustainability and the concept of tangible or measurable community benefit,” Jimmy asserts. “To a certain extent NIMBYism can be defused by the delivery of consistently great

buildings and the communication and celebration of these as not just case studies but the established norm.”

Peter Hobbs is doing just that, both through his architectural projects and as President of the Institute of Architects WA. His 15 Cummins Street project – a 20 apartment development for the Department of Communities – represents a new direction in the delivery of affordable, shared equity and Homeswest housing.

“Our project is pretty simple and we managed a low construction cost, which in turn led to low sales prices, which meant it sold quickly,” Peter says. “The apartments are small but well designed and have a sense of spaciousness. And the landscape was extremely important.”

Similar to MJA's Stock Road project, affordability was achieved via tight planning, careful engineering to minimise structure, and stripped back finishes such as unpainted concrete soffits, unpainted galvanised metal work and bagged fast-wall blocks. The internal floor plans are modest, but higher-than-usual ceilings and white-washed walls contribute to an airy and spacious feel.



Located in a Willagee street of mostly single residential homes, this larger building was carefully designed to blend in. It comprises two buildings separated by a planted courtyard walkway, which leads into a central landscaped and tree lined courtyard, from which residents access their apartments.

This generous courtyard creates a micro-environment between the two buildings and a sense of privacy for each dwelling. Landscape has been themed around the native coastal flora, and includes limestone batters in lieu of retaining walls.

Peter shares the upbeat outlook expressed by all the architects whose projects are showcased here around the future of medium density housing in Perth.

“I'm an optimistic fellow and there are a whole lot of policy drivers that will force more medium density multi-residential,” he says. “We are reaching a practical limit on sprawl, and I think the outer markers of Mandurah and Yanchep have been set.”

Peter believes that architects should continue to provide well designed, sensible, and cost effective spaces. “I think we will need to be prepared to really strip back our designs to make them cost effective,” he says. “Because good design sells itself.”



On Affordability

By **Ken Adam** APTC (Arch), Dip TCP (B'Ham), LFRAIA, LFPIA, FAIUS

Ken Adam is probably best known as the author of the Residential Design Codes (the R-Codes), and as Chairman and spokesman for the urban think-tank City Vision. Ken graduated in architecture from Perth Technical College in 1964 and in planning from the University of Aston in Birmingham UK in 1968. After some years in the Public Works and Town Planning Departments of WA, he established his own practice as an architect and planning consultant in 1974. He retired from full time practice in 2012.

This article follows on from the article in our previous edition by David Krantz ("Affordable Housing Ideas" The Architect A/W 2020) which considered 3 issues – the cost of housing; the need for increased housing densities in older residential areas to ameliorate urban sprawl; and the imperative for more appropriate subdivision of housing land. These issues have pre-occupied me and my practice for many decades. In this article I continue the discussion started by David.

Affordability: It's the land, stupid!

Housing affordability has become a major social issue. Architects, understandably, have been focussed on the housing design side of this issue. They have been instrumental recently in pursuing concepts such as the "Baugruppen" and other communal housing ideas, and have been involved to some extent in the design of social housing.

However, architects have played a limited part in affordable housing in the private sector – since the days of Krantz & Sheldon's and Buckeridge's rental flat developments on the one hand, and a relatively brief period in the 1960s on the other, when some very skilled architects teamed up with enlightened project builders. This is a pity, because the creativity and ingenuity of architects should be invaluable in the affordable housing field.

Having said that it needs to be clearly understood that *the essential problem at the heart of housing affordability is no longer the cost of building houses but the cost of the land they sit on*. This begins with the cost of land at the urban fringe – the traditional territory of family first homebuyers – but extends to the cost of land for redevelopment in the middle suburbs. Not well recognised is a very simple fact: that *every new house at the fringe more or less automatically adds to the value of every better located dwelling or piece of land*. This makes it vital both to deal with the cost of housing at the fringe – and to become serious about curbing urban sprawl.

Affordability at the fringe: new residential subdivision

The house used to cost much more than the land, but now the house is much bigger and better-equipped and the land is much smaller, and yet the land now costs as much as, or more than, the house. Go figure.

From the late 1920s subdividers of residential land were required to give up, free of cost, 10% of the land for open space, as well as the land for the subdivision roads, but were not, for some decades, required to build the roads or supply water, sewer, or any other services, or land for other public purposes such as school sites. Road construction and services

were provided by the local authority and servicing agencies and the cost was met from rates, levied over all metropolitan properties. Among other things, this meant that existing properties, whose values were automatically enhanced by the subdivision, contributed towards the cost. It was an equitable system. Building blocks were cheap and plentiful, so much so that people could afford to hold their land for years while they saved for a house or even kept land for their children.

This situation prevailed until about the mid-1960s. In 1956 my parents built a modest house of about 85 sqm on a quarter-acre (1000 sqm) lot in Nedlands, near UWA, hardly on the urban fringes. At that time, the house, sans carport, cost significantly more than the land. However, since then the balance of costs of a first homebuyer's house, as between the cost of the house and the cost of the land, has undergone a remarkable reversal – as developers took on the cost of providing services, and transferred these costs to their customers.

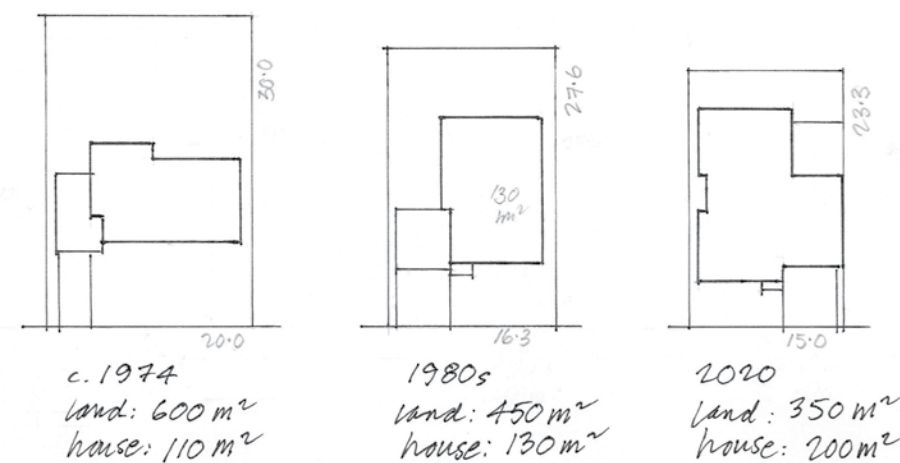
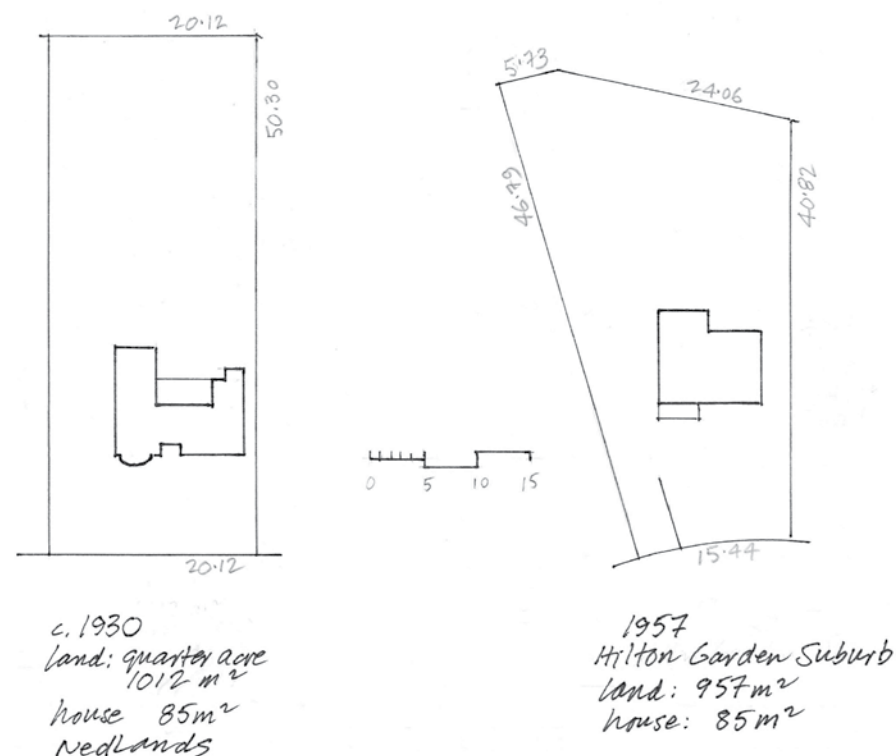
In 1973 I was instrumental in a State government review, "Standards and Conditions for the Subdivision of Residential Land in the Perth Metropolitan Region". The Review was aimed at increasing affordability for first homebuyers while rationalising standards for development (lot sizes and road reserve widths, especially) and developer contributions for land and infrastructure costs. By then these contributions included giving up of land for primary school-sites as well as for roads and open space and provision of subdivision roads, water and sewer. This was on the basis that the public infrastructure agencies were no longer able to raise the funds they needed to meet their wider commitments and community expectations.

At that time, the top-selling first homeowner's houses of a prominent project builder were single-storey, four-bedroom houses of approximately 104 sqm with single carports. The State Housing Commission was building three-bedroom houses of approximately 97 sqm. The house had grown about 15% in area since the 1950s, and was better equipped, but the land had already shrunk by as much as 40%, to as little as 600 sqm. The Review showed that 380 sqm was adequate for a 100 sqm house, but conservatively recommended a new minimum lot size of 450 sqm. The development industry responded immediately, and this rapidly became a norm.

Move on to the present time. Now the typical first homebuyer house is bigger again, typically around 150 sqm plus double garage, very well-equipped and built, and sitting on an even smaller (say 300 sqm) lot.

Consider the changes from 1960 to the present: the house is more than 50% bigger and much better equipped, the land is a third the size and yet the land, which used to cost less than the house, now costs as much or more.

Increased costs aside, there is a compelling need for the design of residential subdivision to be more closely attuned to the design of houses and especially their orientation. Project builders' highly standardised house designs appear to take no more account of orientation than do the highly standardised lots they are built on. This has to change. In this regard Krantz has pointed to the considerable economic and other merits of narrow, north-south oriented lots, which I will consider further in a future article.



Redevelopment in older residential areas

Calls for redevelopment at enhanced densities in older residential areas (lately termed the “missing middle”) have been made by both architects and town planners since the 1970s, at least. At that time it was called “urban consolidation” but the aims remain the same: to reduce urban sprawl and its associated disbenefits; to provide more choice and diversity in housing and social composition; and to promote more affordable housing generally.

The first comprehensive study of the issue in WA, carried out by the Australian Institute of Urban Studies, yielded the 1983 report “*Housing Policy in the Perth Region: Density and Form*”. Among other things, the report recommended locational criteria for redevelopment at higher densities. Inevitably, access to public transport featured prominently among them. State level policies for enhanced densities since have tended to focus overwhelmingly on the density/public transport nexus. Most recently it is encouraging to see that attention has turned towards the comprehensive urban design and development of whole precincts centred around railway stations, with the active involvement of state agencies.

However, most middle area redevelopment will still occur through numbers of individual, less coordinated, smaller-scale projects, without the benefits of large scale or form-based master planning, let alone lashings of public money.

To achieve affordable residential redevelopment requires a plentiful supply and choice of suitable sites, available to “developers” (who may be you or me) at a price sufficiently high to entice existing residents to sell, but cheap enough to provide scope for affordable housing. Ultimately this requires convincing local residents not only of the inherent desirability of more diverse and denser development, but that it can be achieved without loss of local amenity and social character. In turn that requires two things:

- sensitive selection of areas that are intrinsically suited to specific forms (e.g. high-rise apartments or townhouses) of residential redevelopment; and
- presenting the public with attractive and convincing models of redevelopment.

There is a need for sensitive zoning and planning rules designed to encourage the desired variety and forms of housing, based on an understanding of how the

physical characteristics of the area – the size, shape, topography and orientation of the original building lots – will profoundly influence the potential outcome. Also, optimal redevelopment – in terms of both quality and yield, and not only in the case of high-rise or larger developments – frequently requires the assembly of two or more original lots. Local planning controls should incentivise the amalgamation or joint development of adjoining lots, typically by allowing higher density where it can be shown to produce better outcomes. I am not convinced that most local authority planning officers are up to the task, which requires a range of skills.

Where do architects fit into this?

I think the profession, probably through the Institute’s Urban Design Committee, should be advocating strongly for a much better nexus between planning (the principles governing both residential subdivision and the rules governing residential development) and the actual design of housing. The increasing involvement of architects on design advisory panels also offers an opportunity for architects to have an influence beyond simply critiquing development applications, by commenting on the broader implications raised by those applications.

Architects have largely ceded the design of project houses to building designers. Surely it is time to regain this ground?

There is an important role, also, for architect-led research, to demonstrate model developments – typology studies – to meet typical redevelopment situations. Such studies would provide valuable input into development control rules. They begin, inevitably, with the variations of lot width, depth, and orientation common to particular localities.

I am encouraged by indications this year that the state planning agencies¹ are thinking along these lines. Even better, the indications are that north-facing living spaces and gardens are featuring seriously in their thinking. Let’s hope they continue on this design-sensitive path.

¹ Refer Department of Planning, Land and Heritage – Design WA State Planning Policy – SPP 7.2 Precinct Design, Medium Density Policy (Draft to be released) and SPP 4.2 Activity Centres (Draft)

Bill Hames

A waterfront site has generated such a strong interpretation of place that Villa Flavia by Bill Hames could not be built anywhere else.

WORDS: CASSANDRA SIMPSON
PHOTOGRAPHY: KELLY PILGRIM-BYRNE

Bill Hames needs little introduction. Founder and chairman of leading architectural firm, Hames Sharley, his work in Perth and across Australia is well known, from the Bell Tower on the banks of the Swan River to the innovative Harry Perkins Medical Institute.

What is less well known is that at 15 Bill was enrolled at Le Fevre Technical School in Adelaide with the intention of becoming a mechanic. It was here that, on a whim, Bill chose to enrol in after school art classes run by the school's art teacher. Bill remembers sitting at the water's edge, drawing boats and his teacher asking him what he wanted to be. When Bill replied that he was going to become a mechanic, his teacher commented that his drawing skills would be going to waste and that he should become an architect. Not knowing what an architect was or what one did, Bill went to the library to find out. He decided that he might enjoy that line of work and his architectural journey commenced.

As a graduate, Bill started out designing pergolas and residential additions and building the occasional house. After designing around 20 homes, he decided to expand his horizons and was awarded a scholarship to study urban design and planning at Harvard University in Boston. His quest for knowledge continues today and is entrenched in the ethos at Hames Sharley.

"Architects have a lot to contribute," says Bill. "We should always seek to add design value. Our role goes beyond merely designing a built form that meets a client's brief. We should question the brief. We need

to interrogate the proposed spaces and should not be afraid to challenge the norms."

It is through challenging the norms that Villa Flavia, Bill's personal project, has delivered such an immersive experience. The design and build of Villa Flavia became Bill's outlet and, at times, distraction, for 15 years. "I did a lot of sketches," says Bill, "most of which were thrown away. I was working with the worst client I had ever had. Me. Everything had to be detailed down to the last millimetre."

Bill has a passion for design and observing how people relate to space. Studying urban design changed his approach fundamentally. He draws upon Kevin Lynch and his seminal work *Image of the City* when he refers to how people orient themselves around a city and obtain a sense of place and location. He has drawn these broader concepts into the design of Villa Flavia. In designing the villa, he started with the site. "I looked at how the site fits in to its context, what makes it fit in, and then started to celebrate this connection," says Bill. "I incorporated environmental cues into the built form so that it could not stand anywhere else."

Named in honour of his wife, and incorporating symbolism from her home in Rio de Janeiro such as the Burle Marx patterned waterfall tiles on the northern façade and a pebble pattern on the garage roof, Villa Flavia is an experiment in duality. Its built form is juxtaposed with the surrounding landscape yet, walking through the house, one feels connected with nature.



Two volumes, a glass and steel pavilion on the north and an enclosed box on the south, are separated by a rough hewn concrete dividing wall. A narrow, pebble based waterway running alongside the wall is reminiscent of a Japanese garden. It falls into the infinity edged swimming pool next to the canal and directs visitors into the house and towards the water and conservation area that sits across the canal. The concrete wall and stream separate the living areas and private areas.

The separation of zones in the house is reinforced by the use of large openings cut through the concrete wall and small stone bridges – which symbolise both the individual's journey, and the built form's transformation between the public and private. This duality continues in the use of materials and subtle nuances throughout. The textured concrete, symbolising the old, is juxtaposed against the sleek modernity of steel and glass.

Villa Flavia is constructed over three levels. The ground floor uses a two storey glass wall to frame the canal and conservation area and houses the entry, living and dining areas and kitchen. Here, the waterways almost form part of the villa and visitors have the feeling that they are standing on the bow of a boat. An indoor/outdoor fireplace links the indoors with the outdoors. On the southern, enclosed side of the concrete wall are two bedrooms and the residence's utility areas.

The first floor is accessed via floating timber steps which are cantilevered out from the concrete dividing wall. This floor houses the master bedroom and ensuite together with a living room and balcony which extend out over one of the ground floor alfresco areas.

Stepping down from the ground floor, the lower ground floor, sitting just 100mm above the canal wall, is the games area with table tennis and other games and



easily accessible storage for kayaks and a boat. Roman stairs lead into the water.

Bill drew from his experience in the commercial space by using a post-tensioned concrete slab. "My decision to use a post-tensioned concrete cantilevered slab was challenged," he says, "but I didn't want any visual obstruction to the view from the ground floor living areas. It is a construction method routinely used in commercial builds so I didn't see why we couldn't use it here."

"I believe that sustainability in architecture should be a given," says Bill. And Villa Flavia is no exception. The residence has been designed to be comfortable in all seasons. In winter, the dividing concrete wall captures the winter sun and, together with the stone floors, becomes a heat sink. Operable external aluminium louvres can be lifted and rotated to provide solar protection according to the time of year and time of day

or can be retracted completely and concealed. Each room has been designed to enable cross-ventilation through the use of glass louvres.

Villa Flavia has been created as, and will continue to be, a multi-generational family home. It has a textural composition that will age over time and will become part of the landscape that defined its form.

In the meantime, you will most likely find Bill in his favourite place, relaxing out the front, glass of wine in hand, drawing. In a way, he has gone full circle, his architectural journey bringing him back to where he started as a 15 year old in Adelaide sitting on the water's edge, drawing.

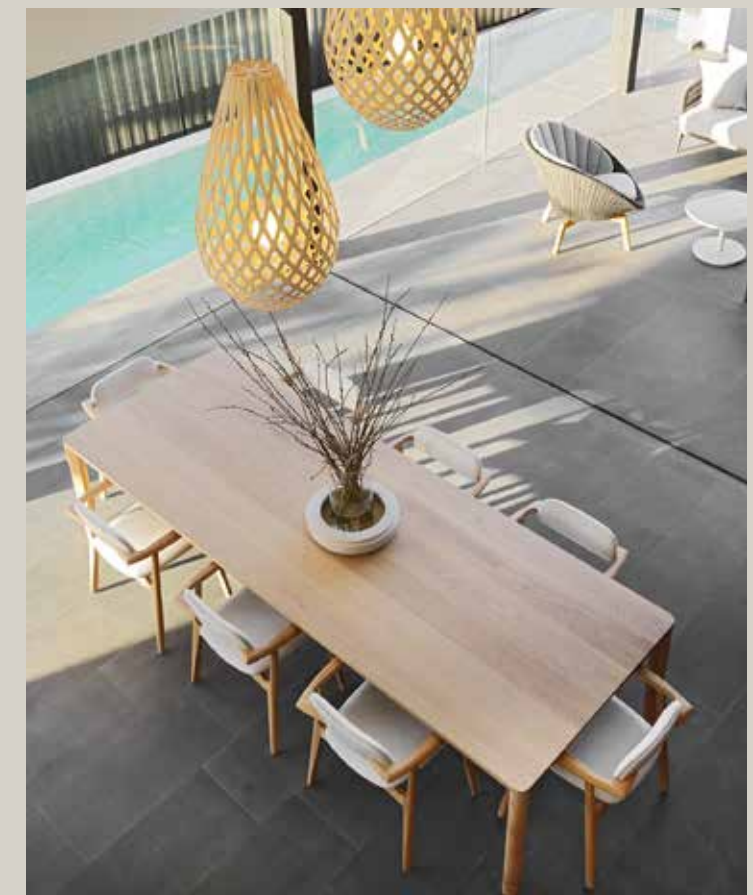


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spaceagency: Creating a sense of place

spaceagency approaches each project with a rigour and attention to detail that allows it to deliver projects instilled with a sense of history, currency and longevity.

WORDS: CASSANDRA SIMPSON
PHOTOGRAPHY: MARCOS SILVERIO / BARRY WILLIAMS / MICHAEL PATRONI

Founded by director Michael Patroni, spaceagency is a multi-award winning design based architectural practice engaging in a wide range of architectural projects across the residential, hospitality and commercial sectors.

“We work in the now, understanding the past, but looking to the future,” says spaceagency director Dimmity Walker. “At the start of every project we work with the client’s vision but also explore the historical, social, physical and political context of the place in order to identify its uniqueness. We, as architects, have a social responsibility to not only deliver good design, but also a sustainable built form and a connection with the community. We always seek to contribute to the experience of the place.”

Three of spaceagency’s most recent projects stand out for their connection to community. Each an adaptive reuse project with the aim of bringing community together, spaceagency approached them in a similar way. “We wanted to embrace the story of the place, not only the built form, but its context, over time. We didn’t want to take the buildings back to a single point in their history, but, instead, reveal aspects of their life at different points during their lifetime,” says Dimmity. “Everything that has taken place in the intervening

years between construction and where the buildings are now contributes to the story, the experience. We see our role as adding layers to continue the story, not end it.”

spaceagency recognises that each place is unique and occupies a unique place in history. In each of The Rechabite, the Farmers’ Home Hotel and Coogee Common, spaceagency’s design response has been to expose and restore the original building fabric whilst maintaining the integrity of the original structure. And, although the result may look simple, it was an approach that was, at times, incredibly challenging.

Rechabite Hall was a particularly challenging project. Originally built in 1925 by the Independent Order of Rechabites and used by the Temperance movement which promoted total abstinence from alcohol, the hall has had multiple uses over its lifetime. The reinvention of the building was completed in November 2019, after four years of work focussing on the adaptive reuse and refurbishment of spaces that had been redundant, dilapidated and in disrepair. The Rechabite is now a multi-use performance space offering entertainment and hospitality venues and housing a unique live performance space wrapped with suspension bridge tiers over three levels.

→
THE RECHABITE - NORTHBRIDGE
PHOTO: MARCOS SILVERIO





A big program had been proposed for The Rechabite, all to fit within a comparatively small structure that had not been designed for these uses or to accommodate so many patrons. And, from a compliance perspective, a lot of time and effort was put in to ensuring that the resulting structure was compliant without compromising the integrity of what was to be retained. Old features were used in new ways without being detrimental to the fabric of the building.

Similarly, the Farmers' Home Hotel in Northam, which was completed in February 2020 integrates the past. Originally built as general store in the early 19th century, the building has had several identities including, coincidentally, being associated with the Temperance movement, and finishing its past life as the Shamrock Hotel, a longstanding Northam meeting place and landmark. spaceagency's design response responded to both the well-developed story of place and the Victorian era details of the heritage fabric with a contemporary interpretation to engender a new level of amenity and sophistication. The grandeur of the building's stone walls, wide hallways, arches, elaborate

cornice moldings, high ceilings and grand timber stairs have been respectfully retained, revealed and added to in an understated manner that celebrates the layering of old and new.

Somewhat ironically, the hotel's wine bar has been named the 'Temperance Wine Bar' in recognition of the building's history with the Temperance movement and is just one physical manifestation of the property's story.

The third project, Coogee Common, is a project focussed on the local, the organic, the ethical and the artisanal. "Our design response had to respect this intent and the social and environmental context surrounding it", says Dimmity. It is these finer details that not only contribute to the bigger picture and the project's intention, but illustrate the practice's integrity. spaceagency respected the ethos of the project and acknowledged that in order to be authentically local, sustainable, ethical and artisanal, the refurbishment and renovation must be approached in the same way.

← ↑
FARMERS' HOME HOTEL - NORTHAM
PHOTO: BARRY WILLIAMS



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COOGEE COMMON - COOGEE
PHOTO: MICHAEL PATRONI

Although working with something existing brings with it a set of constraints, spaceagency took the theme of adaptive reuse further with Coogee Common, embracing a culture of no waste. Salvaged joinery and window frames from a part of the building that was demolished were repurposed and used to screen the kitchen area. The new build was formed largely of recycled rammed concrete (recycled building waste which is often treated as rubble). Where possible, materials were sourced locally. Recycled timber from North Fremantle's Dingo Flour Mill was used. "Just as Coogee Common's menu focuses on provenance," says Dimmity, "the provenance of the materials we used in the refurbishment was equally as important."

spaceagency does not seek to recreate. Instead, it focuses on revealing what is there - even if this means that in order to add layers to the building's narrative, physical layers are stripped away. Layers of the building's history are peeled back, not knowing what will be found. In this regard, Dimmity recalls another project which started as a demolition and rebuild brief. "When we started looking at the brief, we began by exploring the historical, physical, political and social context of the place. As we investigated what lay beneath, something told us that the client's vision could be better achieved by stripping back some of the layers of disrepair, revealing the building's past and preserving its integrity. We put this to the client, who shared our vision, and we saved a little piece of history."

spaceagency's work on heritage buildings shows both a restraint and respect that has continued the buildings' narrative and has enabled the resulting built forms and spaces to tell the story of their history and how their uses have changed over time. The buildings'



flaws and weaknesses, and their stains and scars, have been celebrated rather than erased. Instead of hiding the building's history, what was once broken has been put back together in a way that brings the built form to life and has enabled it to adapt to modern use.

In the retention of the old and incorporation of the new, spaceagency has reflected the local vernacular in a familiar, yet contemporary way. The future has been interwoven with the past to interpret and communicate the built forms' history. Each is now ready for a new chapter.

Dumas House Conservation

The Dumas House conservation was a large scale exercise in the conservation of a mid-twentieth century building which provided some valuable lessons for future conservation of buildings of the period.

WORDS AND PHOTOGRAPHY: PHIL GRIFFITHS

Dumas House was the result of a desire for government to focus a large part of their civil service in one location and a subsequent design competition won by then government employees Finn, van Mens and Maidment.

Of the five towers that were planned at the time only Government Offices, later renamed Dumas House, was built. It opened in March 1966 and originally housed the Public Works Department, who moved from the Barracks and a number of other locations around the city.

The building was steel framed with fire protection, concrete protection to the exterior, built up membrane roofs, precast concrete spandrel panels, faience block panels to the ends of the building, terrazzo cladding to columns and Tyrolean soffits. A number of failures were exhibited over time which led to its conservation, the most dramatic of which was detaching sections of spandrel panel, giving rise to parts as large as 3 kgs falling a number of floors.

Prompted by the more obvious failures, a more detailed investigation was undertaken of the building envelope with the overriding aim to have a conservation outcome and a building that would be stabilised for a further 50 years.

Investigations revealed building defects that arose from a combination of factors including design, changes to design during construction, poor construction practice and materials reaching the end of their design life in the case of waterproof membranes.

Remediation was undertaken off mast climber platforms that were moved sequentially around the building.

The precast spandrel panels were designed as stainless steel reinforced monolithic exposed aggregate elements. In fact, they were made with unprotected steel reinforcement, a very thin layer of concrete protection and an applied exposed aggregate finish. Inadequate cover caused carbonation and there was failure of the panel aggregate surface and of the concrete itself.

The simple solution was to remove all of the failing panels and replace them with panels made to the original specification with Xpex added to improve water proofing qualities, which took some time to achieve to ensure the quality of the finish. A new levelling and fixing system was devised to achieve a more positive fixing system. Concrete repairs were also required in preparation for loading up the new panels.



Similar problems occurred with the concrete encasement to the steel where there were lapses in quality control for reinforcement placement and there was also a concern of cement aggregate reaction that might have arisen from contaminated sand and aggregate.

The faience blocks were also failing, there was water ingress, mortar loss and the manner in which the blocks were tied to the inner leaf was inadequate. All blocks were removed and replacement matching blocks produced. Again, achieving the quality was a lengthy project, but ultimately the required outcome was achieved and a new tie back system devised to ensure the same kinds of failures did not recur.

The podium slab was very finely designed so it did not have the capacity to carry the loads being imposed on it. This led to slab flexing, joint and membrane failure, together with tile failures. All of the material was taken up and podium slabs set to reduce the sand load, with relaying of slab and replacement of tiles in a matching tile, made by the same company who produced the original tiles.

Similar issues were identified on the sunshade decks, including breakdown of the waterproofing and asbestos tiles that were designed to protect the membrane. The decks were repaired, new membranes applied and new tiles made to match the existing.

Next came the terrazzo column cladding slabs which were fixed with pins and adhesive, covering asbestos overspray and caulking. Panel removal conducted in trials resulted in chipping and breakage. Under the cladding there was water ingress from the pins, drummy concrete and corroding exposed reinforcement. Remediation included reinforcement treatment, some scree replacement, enhanced water proofing, new stainless steel fixings and new panels to match the existing.

There were other more minor measures taken to complete the task.

The end result is a Dumas House that looks very much like it did on opening day.



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Client Georgiou

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Contractor, Walls & Steps MG Group

Landscape Architects TCL and UDLA

Civil & Structural Engineers Arup

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