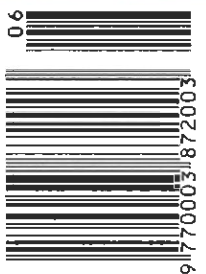


Architecture

Australian

RAIA NATIONAL AWARDS 2001. SIR ZELMAN COWEN AWARD FOR PUBLIC BUILDINGS MELBOURNE MUSEUM, DENTON CORK MARSHALL ROBIN BOYD AWARD FOR RESIDENTIAL BUILDINGS HOUSE, DONOVAN HILL ARCHITECTS WALTER BURRILL GRIFFIN AWARD FOR URBAN DESIGN LINE OF LODGE UNIVERSITY OF SOUTH AUSTRALIA LACHLAN MACQUARIE AWARD FOR HERITAGE MANSION HOTEL - WERRIBEE, WOOD MARSH ARCHITECTURE WITH RICE & SKINNER ARCHITECTURE AND INTERIOR DESIGN AWARD FOR INTERIOR ARCHITECTURE MANSION HOTEL - WERRIBEE, WOOD MARSH ARCHITECTURE WITH RICE & SKINNER ARCHITECTURE AND INTERIOR DESIGN AWARD FOR COMMERCIAL BUILDINGS ANSETT SYDNEY DOMESTIC TERMINAL REDEVELOPMENT, BLIGH VOLLER NIELD AWARD FOR SUSTAINABLE ARCHITECTURE VELODROME, RYDER ASSOCIATE ARCHITECTS AND RYDER SJPH ARCHITECTS COLORBOND AWARD FOR USE OF STEEL KARIJINI NATIONAL PARK VISITOR CENTRE, WOODHEAD INTERNATIONAL BDH SPECIAL JURY AWARD ARCHER HOUSE, CRAWFORD ROSEVEAR ARCHITECT SPECIAL JURY AWARD JENKINS/ROBSON HOUSE, ANDREW NOLAN ARCHITECT COMMENDATION FOR PUBLIC BUILDINGS UNIVERSITY OF TASMANIA FACULTY OF ARTS PRECINCT PETER ELLIOTT ARCHITECTS COMMENDATION FOR PUBLIC BUILDINGS KARIJINI NATIONAL PARK VISITOR CENTRE, WOODHEAD INTERNATIONAL BDH COMMENDATION FOR RESIDENTIAL BUILDINGS OPEN THE RIVER..., LACOSTE + STEVENSON ARCHITECTS COMMENDATION FOR RESIDENTIAL BUILDINGS JOHNSON - KROON RESIDENCE, TAYLOR ARCHITECTS STUDIO COMMENDATION FOR URBAN DESIGN ST JAMES STATION ENVIRONS, LAHZ NIMMO ARCHITECTS WITH CITY PROJECT COMMENDATION FOR COMMERCIAL BUILDINGS RICHMOND OFFICE AND STUDIO, NEIL + IDLE ARCHITECTS COMMENDATION FOR HERITAGE FORT DENISON, ALEXANDER TZANNES ASSOCIATE RAIA NATIONAL AWARDS 2001. SIR ZELMAN COWEN AWARD FOR PUBLIC BUILDINGS MELBOURNE MUSEUM, DENTON CORK MARSHALL ROBIN BOYD AWARD FOR RESIDENTIAL BUILDINGS HOUSE, DONOVAN HILL ARCHITECTS WALTER BURRILL GRIFFIN AWARD FOR URBAN DESIGN LINE OF LODGE UNIVERSITY OF SOUTH AUSTRALIA LACHLAN MACQUARIE AWARD FOR HERITAGE MANSION HOTEL - WERRIBEE, WOOD MARSH ARCHITECTURE WITH RICE & SKINNER ARCHITECTURE AND INTERIOR DESIGN AWARD FOR COMMERCIAL BUILDINGS ANSETT SYDNEY DOMESTIC TERMINAL REDEVELOPMENT, BLIGH VOLLER NIELD AWARD FOR SUSTAINABLE ARCHITECTURE VELODROME, RYDER ASSOCIATE ARCHITECTS AND RYDER SJPH ARCHITECTS COLORBOND AWARD FOR USE OF STEEL KARIJINI NATIONAL PARK VISITOR CENTRE, WOODHEAD INTERNATIONAL BDH SPECIAL JURY AWARD ARCHER HOUSE, CRAWFORD ROSEVEAR ARCHITECT SPECIAL JURY AWARD JENKINS/ROBSON HOUSE, ANDREW NOLAN ARCHITECT COMMENDATION FOR PUBLIC BUILDINGS UNIVERSITY OF TASMANIA FACULTY OF ARTS PRECINCT PETER ELLIOTT ARCHITECTS COMMENDATION FOR PUBLIC BUILDINGS KARIJINI NATIONAL PARK VISITOR CENTRE, WOODHEAD INTERNATIONAL BDH COMMENDATION FOR RESIDENTIAL BUILDINGS OPEN THE RIVER..., LACOSTE + STEVENSON ARCHITECTS COMMENDATION FOR RESIDENTIAL BUILDINGS JOHNSON - KROON RESIDENCE, TAYLOR ARCHITECTS STUDIO COMMENDATION FOR URBAN DESIGN ST JAMES STATION ENVIRONS, LAHZ NIMMO ARCHITECTS WITH CITY PROJECT COMMENDATION FOR COMMERCIAL BUILDINGS RICHMOND OFFICE AND STUDIO, NEIL + IDLE ARCHITECTS COMMENDATION FOR HERITAGE FORT DENISON, ALEXANDER TZANNES ASSOCIATE

Nov/Dec 2001 \$10.95 NZ \$13.50



91770003872003

Architecture Australia

Editor Ian Close

Assistant Editor Justine Clark

Managing Editor Sue Harris

Staff Editors Julie Oliver,
Stephanie Pearson

Art Director Michelina Evangelista

Publisher Ian Close

Contributing Editors

Sam Auckland, Richard Blythe, Gregory Cowan,
Peter Droege, Philip Goad, Kate Hislop,
John Hockings, Andrew Nimmo, Michael Rayner,
Kerstin Thompson, Paul Walker, Paula Whitman

Contributing Photographers

Patrick Bingham-Hall, Brett Boardman,
Richard Eastwood, Gernit Fokkema,
John Gollings, Bart Majorana, Trevor Mein,
Sam Noonan, Sharrin Rees

Advertising Manager Carolyn Winton
Winton Media, Melbourne

Advertising Enquiries

Vic & Qld Carolyn Winton
Ph (03) 9596 8904
Fax (03) 9596 8913

NSW Victoria Hawthorne and Lana Golubinsky
Ph (02) 9380 7000
Fax (02) 9380 7600

WA Helen Glasson Ph (08) 9381 7766

Architecture Media Pty Ltd

ACN 008 626 686

Level 3, 4 Princes Street,
Port Melbourne, Victoria 3207

Ph (03) 9646 4760

Fax (03) 9646 4918

3 Manning Street, Potts Point

New South Wales 2011

Ph (02) 9380 7000

Fax (02) 9380 7600

Email publisher@archmedia.com.au

Internet <http://www.archmedia.com.au>

Printing

PMP Print, Brisbane

Colour Separations

Graphic Skills Pty Ltd, Brisbane

Subscriptions

Annual subscriptions (six issues):

SA58 in Australia, SA105 Asia/Pacific air.

SA125 for the rest of the world

air (Australian currency) from:

Architecture Media Pty Ltd

Level 3, 4 Princes Street

Port Melbourne, Victoria 3207

ISSN 0003-8725

Member Circulations Audit Board



© 2001, Architecture Media Pty Ltd

Architecture Australia

is the official magazine of the Royal
Australian Institute of Architects. The RAI
is not responsible for statements or opinions
expressed in Architecture Australia, nor do
such statements necessarily express the
views of the RAI or its committees.

Architecture Media Pty Ltd

is an associate company of the
Royal Australian Institute of Architects,
2a Mugga Way, Red Hill, ACT 2603

AM
architecturemedia



RADAR

Headlines 14

Architectural news flashes

Interior 18

The Recollection Room

Event 22

Beijing/Perth Urban Design Forum

Heritage 24

Postwar heritage and sustainability

Projects 26

Recent schemes and completions

Books 30

New documents of note

AWARDS

RAIA Award 2001 42

Jury comment

Sir Zelman Cowen Award for Public Buildings 44

Melbourne Museum
Denton Corker Marshall

Robin Boyd Award for Residential Buildings 46

D House
Donovan Hill Architects

Walter Burley Griffin Award for Urban Design 48

Line of Lode
University of South Australia

Lachlan Macquarie Award for Heritage 50

Mansion Hotel – Werribee, Wood Marsh Architects
with Rice & Skinner Architecture and Interior Design

Award for Interior Architecture 52

Mansion Hotel – Werribee, Wood Marsh Architects
with Rice & Skinner Architecture and Interior Design

Award for Commercial Buildings 54

Ansett Sydney Domestic Terminal Redevelopment
Bligh Voller Nield

Award for Sustainable Architecture 56

Velodrome
Ryder Associates Architects and Ryder SJPH Architects

Colorbond Award for the Use of Steel 58

Karijini National Park Visitor Centre
Woodhead International BDH

60 Special Jury Award

Archer House
Craig Rosevear Architect

62 Special Jury Award

Jenkins/Robson House
Andrew Nolan Architect

64 Commendation for Public Buildings

University of Tasmania Faculty of Arts Precinct
Peter Elliott Architects

65 Commendation for Public Buildings

Karijini National Park Visitor Centre
Woodhead International BDH

66 Commendation for Residential Buildings

Open to the River...
Lacoste + Stevenson Architects

67 Commendation for Residential Buildings

Johnson – Kroon House
The Architects Studio

68 Commendation for Urban Design

St James Station Environs
Lahz Nimmo Architects

69 Commendation for Commercial Buildings

Richmond Office and Studio
Neil + Idle Architects

70 Commendation for Heritage

Fort Denison
Alexander Tzannes Associates

COMMENT

Foreword 5

Letter from the RAI President

Shelley Penn at the DPWS 76

Shelley Penn's time as design director

Margaret River's Architecture of Terroir 80

Landscape, architecture and vineyards

Obituary 84

Sir John Overall and Paul Reid

Letters and Fixes 88

Readers write

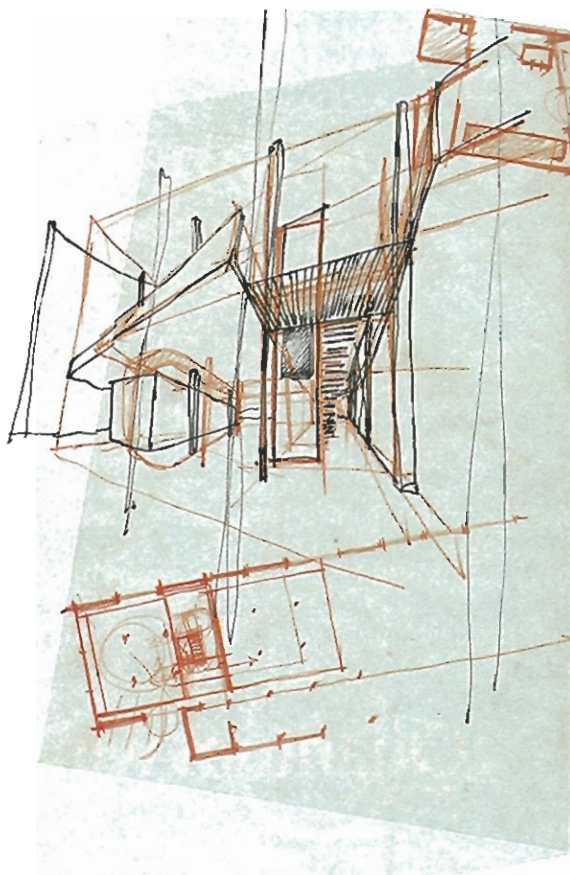
RAIA Calendar 90

Essential dates



Shelley Penn at the DPWS

Shelley Penn recently finished her tenure as design director at the NSW Government Architect's Design Directorate. Gerard Reinmuth looks at the strategies and structures she developed, while Ben Hewett offers a personal account of the process.

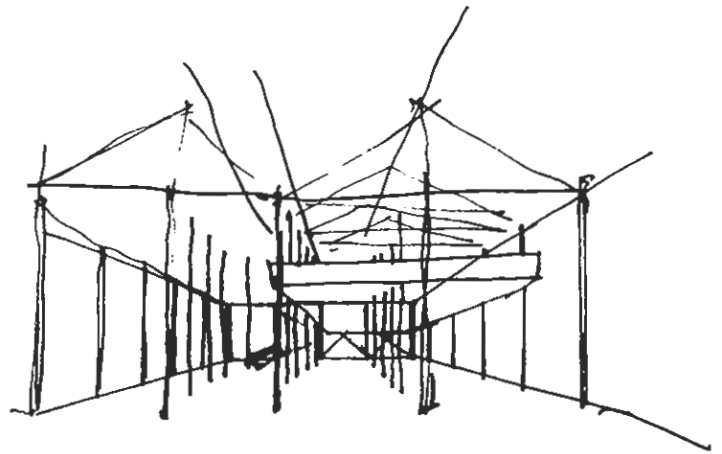
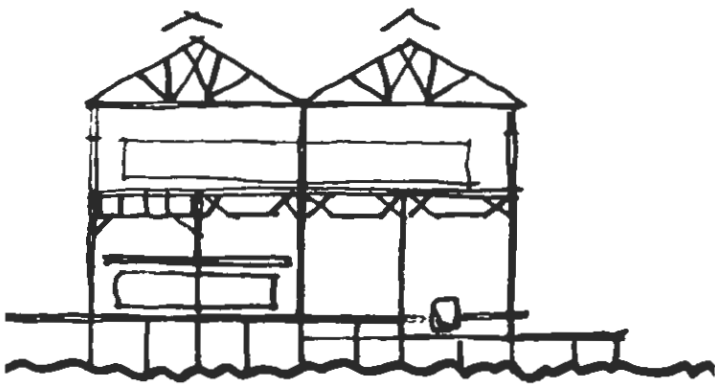


The Government Architect's office, within the NSW Department of Public Works and Services, is a curious animal. Politically driven, and politically accountable, the DPWS – in both its role and the structure necessary to support that role – is quite unlike most successful “design-driven” architectural practices, which often represent autocracies, or, at the very least, benevolent dictatorships. The political constraints under which the DPWS operates (often required to control external influences beyond the immediate context of the architectural project) increase the already difficult task of producing architecture of consequence.

With the appointment of Chris Johnson as Government Architect in 1996, the DPWS looked set to change. Johnson has retained a real enthusiasm for his profession, underpinned by an infectious curiosity that sees his interests switch between the benefits of web-based project delivery, the nature of 19th century urbanism, the impact of mandalas on the planning and structure of Indian cities, and more. In addition, Johnson came to DPWS with a strong sense of the gravitas of his role, and of the lineage of NSW Government Architects before him. He seemed intent on raising the profile of both the position and the department to its previous highs.

Johnson's most obvious strategy for transforming the architectural output of the DPWS was the creation of the new position of “design director” within the Government Architect's Design Directorate (GADD) – his own “department-within-a-department”. A rotational appointment, the design director was seen as an opportunity to regularly inject the department with new input from some of Australia's finest practitioners, raising the bar within the department while exposing private practitioners to the political, social and strategic machinations necessary for the procurement of public buildings.

The first design director came in the form of the double-headed team of Lindsay and Kerry Clare. Their appointment coincided with the commencement of a number of pre-Olympic projects, promising a focused period with clear results in a short time. The Clares effectively closed their Sunshine Coast office to move to Sydney, quickly establishing something of an “office-within-an-office” at the GADD, perhaps inevitably



so given their long partnership and finely tuned collaboration. The Clares also bought a particular momentum and focus to DPWS as the inaugural holders of the role and in their open use of the appointment as a vehicle to shift from their domestic Queensland practice to a larger-scale mode of operation within Sydney.

In mid-2000, Johnson appointed Melbourne architect Shelley Penn as the second design director. Penn came to Sydney having run her own practice for a decade and having established a well-earned profile and professional respect through both her teaching and a series of beautifully considered residential alterations and additions. Penn's appointment came as a surprise to some, who had anticipated a change in direction for the GADD after the Clares, who had also cut their teeth on small-scale projects. Penn was younger, had run a smaller practice, and had limited experience on public buildings.

That Johnson's first two design directors have come from domestic practice indicates the paucity of young architects with recognised experience in the public realm. The contribution of younger practitioners within large practices is often invisible. Consequently, professional recognition of younger architects remains the domain of the sole practitioner, and it is to these practices that Johnson has turned. This pattern is of some concern, suggesting little depth within the commercial practices working in the public realm.

Penn arrived to a DPWS unsettled by the exclusivity with which the Clares had operated and suspicious of a "little known" Melburnian (in the best tradition of the Melbourne-Sydney axis, news of Penn had hardly travelled north of the border). The momentum provided by new projects that had greeted the Clares had also evaporated, and there was little in the office to kick-start Penn's involvement. These issues, along with Johnson's intention of modifying the role to suit the strengths of his new incumbent, ensured Penn's tenure as design director would take a different form to that of her predecessors.

Despite the scale of Penn's previous work, her architectural drive stems from a

sophisticated, philosophical level of enquiry into the nature of society and the potential of architecture to impact upon and improve the human condition. Penn moved to Sydney disillusioned by the relentless demands of a small practice focused on high-quality work and questioning the contribution of the small project to society and culture as a whole. The timing of the GADD appointment was perfect, providing an opportunity to investigate what it is to work within the public realm and to reflect on this experience while considering her future.

Penn focused on an exploration of processes and the potential for improving the quality of design from within the DPWS machine, becoming involved in the design and implementation of office structures that may, in some way, inform the modus operandi of the office. This exploration was, again, driven by Penn's strong social sensibility, and focused on existing DPWS processes and their potential to draw the best out of the substantial human resource within the department, leading to a stronger collaborative sensibility focused on the production of better buildings. Penn hoped to "transform the view (within the DPWS) about the role", repositioning the design director as a facilitator, focused on the dialogue between private practice and government.

It will be no surprise to those who have experienced both forms of practice that Penn, like the Clares, found the adjustment from small practitioner to government operative problematic. Penn is a serious architect who practices in the hope of making a positive difference to the lives of those who occupy her buildings, regardless of scale. This seriousness brings with it a level of intensity that does not always sit comfortably within a government's architecture office. While Penn's reputation is based on an oeuvre of residential work under \$500,000, a DPWS graduate may be given a \$2 million school to design and document: the mindset, effort, quality expectations, constraints, demands and process between the two models varies enormously.

This intensity has meant, for Penn, an economy and focus in her work where every line, every presentation, is an exploration focused on realising a built work. However, in government, Cabinet directives and ministerial pressures can result in the need to

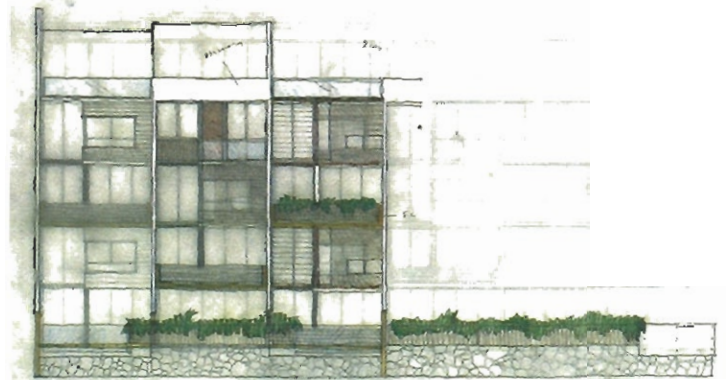
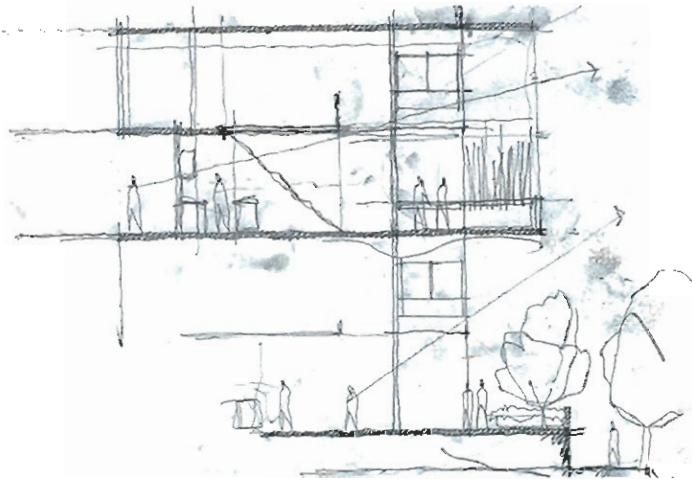
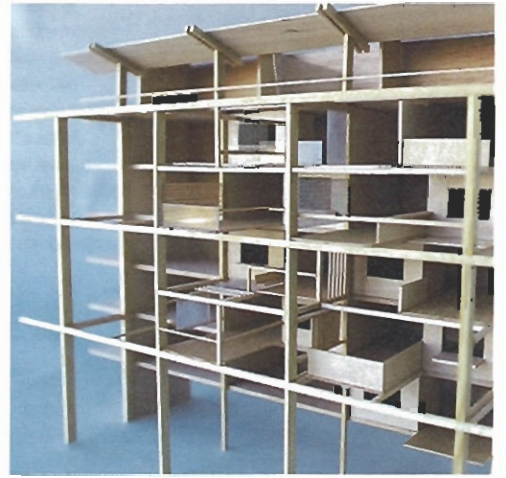
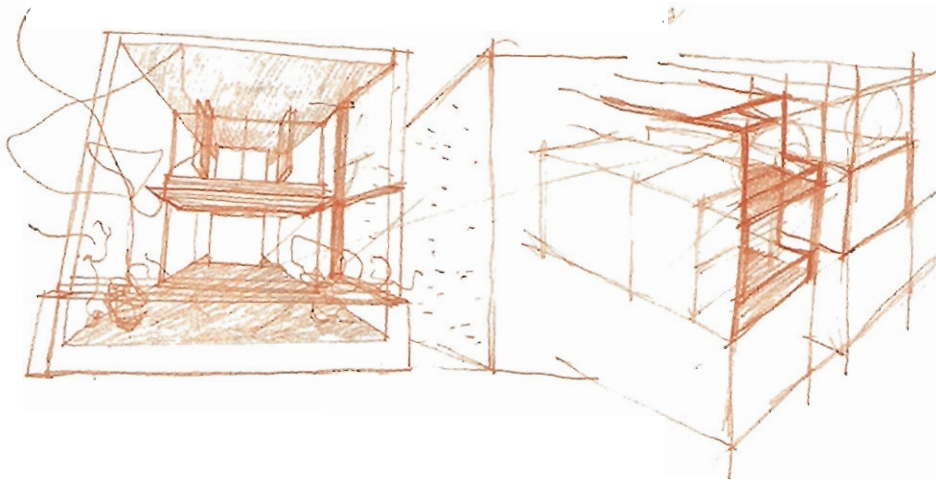
This page, below Montage of the Lakemba Railway Station. Bottom Investigative sketches, by Shelley Penn, for the Flexible Component Design Range. Opposite page Development work for the Garden Apartments concept. Top left Sketches by Shelley Penn. Centre and bottom Drawings by Ben Hewett and Peter Poulet, developing the ideas initiated by Penn.



design and present projects "immediately" for political purposes. Johnson excels in this role, switching between twin guises – both a consultant to government and the director of a business. Beyond Johnson's skill at handling these demands, he genuinely seems to enjoy the "lightness of touch" that comes with having to attend two cabinet meetings, an Olympics briefing and to design a train station by lunchtime. For Penn, this did not make sense as a method for making fine architecture given her previous experiences working within a tightly controlled, highly focused practice environment.

With Penn's departure in the middle of this year to give birth to her son, Harry, another transformation in the role has taken place with the appointment of Peter Poulet. Poulet has been promoted from within the department. This is an important move. It recognises that considerable talent exists within the DPWS itself and that this talent can (and should) be instrumental in making better buildings. Poulet, who has worked closely with both previous design directors, may also take a critical role in liaising between them and the department. Johnson hopes to continue the dialogue he commenced with the Clares and Shelley Penn, gradually building a family of people and ideas around the GADD that will ensure its central place within architecture in NSW for some time to come. *Gerard Reinmuth is a director of Reinmuth Blythe Balmforth: Terroir* ■

Shelley Penn is a thoughtful, poetic architect, with a fundamental concern for how people inhabit space and how they use a building in a contextual sense. The role that Shelley played as design director was twofold. She was involved as a project architect on projects including Lakemba Railway Station and Pier 2/3 Walsh Bay. Most of her work, however, was with others in the office – either in a design review role or as part of a team. This included investigative work with MVRDV on "Port Cities", the Flexible Component Design Range for the NSW Department of Health, competitions for Reconciliation Place and Ultimo Pool, the "Garden Apartments" concept, and the Government Architect Pattern Book. A source of a great number of our conversations within the office in regard to these projects was the consideration of, and compassion for,



the human experience in relation to architecture. When working with people in the office Shelley encouraged them to push themselves further, while supporting them – allowing them space to maintain a confidence with their work.

The “Garden Apartments” concept is one of a number of initiatives that Chris Johnson set up in response to the Premier’s call to raise the quality of apartment design. It takes the idea of large areas of outdoor living, normally associated with detached housing, and appropriates it for apartments. We spent some time exploring the idea, and investigating the repercussions of large outdoor living spaces off the ground. The elegant simplicity of Shelley’s ideas meant that finding an order to our investigation was very straightforward. The clear articulation of these ideas has ensured the intention has easily carried through into our ongoing work with garden apartments.

The open-minded, ordered and critical approach Shelley brings to her work is also evident in feasibility work done for Pier 2/3 Walsh Bay. Strong ideas of defining existing and new as discrete elements enable the integrity of the existing structure to be read. The new is also expressed with its own language, thereby complementing the existing.

To a large degree Shelley redefined the role of design director. Her willingness to make the role work as support to not only the Government Architect, but also to DPWS architects, meant a lower profile as “design architect”. However, it also meant that Shelley’s role within the department was far reaching, as her critical skills could be brought to more work and more people. Understandably, this was a difficult role for someone used to running their own practice, but it brought a unique perspective to the office, helping to foster a confidence in our approach to our work within the constraints of a large government office. Shelley stood for design excellence, and was an inspiration to all of us.

Ben Hewett is a design architect with the Government Architect Design Directorate, NSW Department of Public Works and Services in which Peter Poulet is the new design director. He worked with Shelley Penn during her period as design director and with Lindsay and Kerry Clare for part of their tenure as design directors ■

