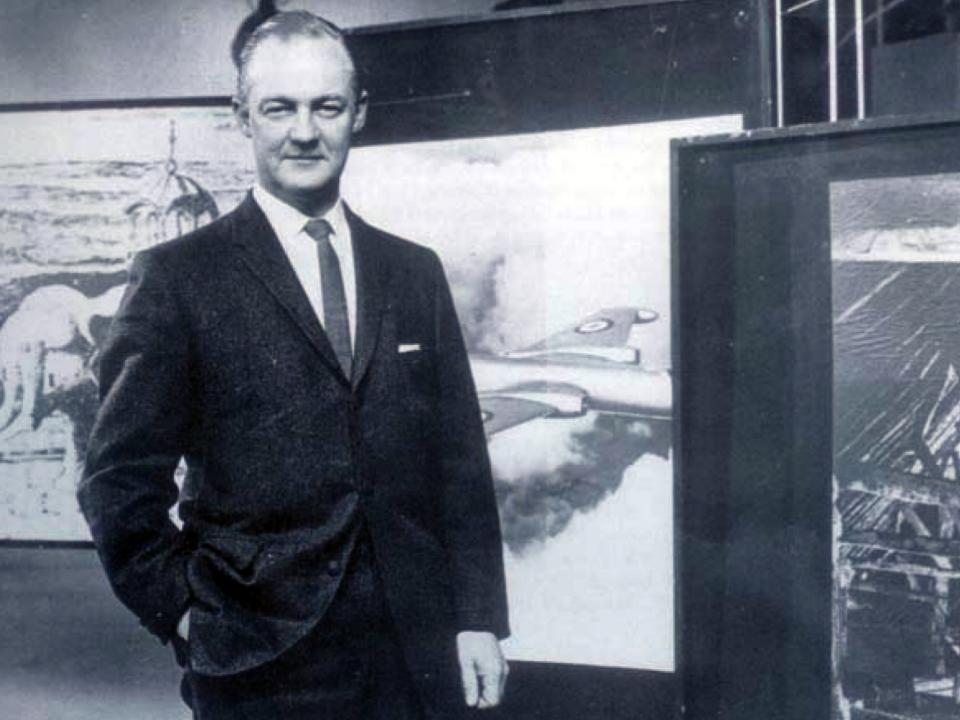
are we advocates or activists?



UTS Advocacy subject Stuart Harrison 3 Oct 2012 what are the new tools available to architects?







ADDICTED TO FAME

WHY DICKO LOVES THE SPOTLIGHT, BOOZE AND *IDOL* **GREEN GUIDE**



theage.com.au \$1.40 Back to basics plan for

By FARRAH TOMAZIN EDUCATION EDUCATION

schools

PRIMARY school children would spend less time on physical education, languages and music under a radical curriculum revamp to be considered by state and federal governments.

In a bid to "unclutter" an wercrowded curriculum, Australian principals have called for English, maths, science and history to be the four "core" sub-

jects taught in prep to year 6. But the plan is contentious, with health experts, parents and educators worried the move could be detrimental in light of the childhood obesity crisis.

"It's understandable that schools focus on academic standards but, ultimately, children will perform better when all their other needs are being met as well, including their social and health needs," said Tom Gill, executive officer of the Australasian Society for the Study of

Under a draft charter released vesterday by the Australian Primary Principals Association, English, maths, science and Australian history would be the only 'guaranteed' subjects in the curriculum.

The remainder of the programs offered, from music and sport to "add-ons" such as dental hygiene and financial literacy, could be deemed "unessential" and given loss time in the class.

tects is designing a Melbourne landmark for Docklands that will be Australia's greenest and most expensive office and housing

lraqi-born, London-based Zaha Hadid will oversee the design of a spectacular \$1.5 billion scheme earmarked for Col-

Property and State Government sources say Government approval looks likely for the proposal. It consists of four buildngs - Docklands' tallest tower and elaborate civic spaces over two sites and on decking over Wurundjeri Way.

The scheme was recently pre-

Ms Hadid's work is variously described as ultra modern, supremacist and utopian. A major influence was pre-Stalin Soviet constructivism. She gained international fame with her design for The Peak country club in Hong Kong in 1983. Once known as an architect whose work was often

tory in Leipzig, Germany; and a National Centre for Contemporary Arts in Rome.

Royal Australian Institute of Architects Victorian president Philip Goad described Ms Hadid as a "colourful, larger-than-life figure" who would bring much needed "style and finesse" to Docklands, "Docklands could do

occupy the site once earmarked for the failed Grollo Tower. The proposal includes sophisticated water features and extensive use of recycled materials. A Government source said the proposal was so green it would

deserve an eight-to-12-star Continued NEWS 2

magazines?

SMUDGES

Editor: PETER CORRIGAN

Distribution Advertising: COLIN EGGLESTON

An Agonizing Reappraisal

Mr. I VERNERY, INARGINAL SPEECH TO NATIO

In Merch, 1952, the last issue of SMUDGES as a broadshe timped on to the local scene. A Mr. Peter Burns amounced with -ferrour -comparable to the Second Coming of the Messiah, that a new publication entitled "Smudges — ARCHITECTINE AND ARTS" (always a curious distinction) would now be presented in magazine form containing approximately twenty-four pages. With admirable restraint and due modesty he disclosed the new editorial policy.

"Without wishing to appear pedantic, the publication will endewour to give a general view of the past, present and future of cultural achievement in Australia," Mr. Burns concluded, flushed and optimistic with reference to "a great future".

It is not the wish of this edition of SMUDGES to detreet from Mr. Barns' grandious display of egoins and highly commendable student naivity; as the actual history of this mink student publication is under a cloud. However, this final ringing call, followed by the subsequent creak is indicative of the sad decay of the fine ideal that once was SMUDGES. It is not surprising that the Student mouth has been full of beer and not protest for over ten years. On investigating "SMUDGES and the young Architect" (the new schizophrenia). September.—1051, the end is postroadod. The expectant reader is confronted with a Film Review . . . concerning an eighty-year-old Counters Rancoshaya (Edith Evans).

"Who by selling her soul many years before obtained the secret of winning at cards."

But a Captain of Engineers (Mr. Anton Walhrook)
"Determines to wrest it from her. With the help of
the Countess's young companion, he manages to enter
the Castle, and tires to obtain the secret at pistol point.
She diet — of fright."

"The delicate symbolism of the escaping birds in the final scene is equally restrained and really ingenious."

The reviewer (Peter McIntyre) leaves no doubt as to his sincerity in dealing with this film. (Obviously written by Mrs. Radcilfie for Barry Humphries.) But one could be excused for feeling that this type of article might have been more suitably deposited in a Farrago. Some of these last SMUDGES make grey reading in retrospect.

The FORMULATIVE years, 1937-1941 (Robin Boyd), were awash with enthusiasm and causes. The £3,000 libel case of 1941, with its sparing and final settlement out of court. The Toorak Village under fire.

a hot bed of Architectural corruption . . . that maudlin riot of half timbered, crennelated erections . . ."

The edition on housing, a copy of which was sent to Canberra to the Minister for Labour and National Service, Mr. Holt: a sympathetic reply being received in time to be added to the final copy.

The immediate post-war era, 1946-1949 (that Laughing Cavalier, Neil Clerchan), leaves an impression of Jewelled Journalism and true militancy. A Committee convend to investigate architectural education (Professor Levis to the new Chair of Architecture). The Beauloft Prefab. versus the Myer Housé wrangle with the subsequent muscle dexing in the down-town press. This post-war.

era of students produced for world consumption "Victorian Modern" (written by Robin Boyd), at 12/6 a copy. Funds were raised by issuing debeutures among the V.A.S.S. Committee. It took twelve months to collect the material, to have two hundred photographs engraved, to write the book. A quote from SMUDGES, July, 1947:

"It is not a History Book, nor a text book, nor a magazine. We believe it is a rather different and entertaining combination. It tells the story in words, photographs and drawings, of the Victorian Building, as it has groun through one hundred and eleven years."

Graham Bell was launched at the 1946 Bule Print acchanal.

For ten years now SMUDGES has existed only in the memories of the rearguard idealists as the oscillated through "life" in the "Profession". V.A.S.S. did provide a newsheet in the 50's to co-ordinate the many facets of, its social life (but this yellow paper did little clee). Then, "Slate" rose "... like a phoenix from the ashes of SMUDGES".

Except for articles by Don Fulton on Architectural education and Philip Sargeant on "New Brutalism", the entire series came to nothing but perdantry and pomposity in the realism of "Truth" and "Beauty", with an odd shout from an occasional architectural Osborne. "Slate" will be ruefully remembered for the sheer banality of its architectural expression and its wilful failure to promulgate standards of design.

e.g. "Bouquet to LE JARDIN CAFE in the basement of the Austral Buildings, 117 Collins Street.

Concrete vaults have been left unrendered and painted light green." "Slate", Vol. 2, No. 4 — 1957.

By 1959 V.A.S.S. had succumbed to a scandal, and its overloaded feet of clay. All this in an era of vulgarity and building that could be compared with the feverish civic pride of the bonanza years.

However, in this Year of Grace 1961, the MUASC. Committee thaving avant garde tendencies) has decided in its wisdom to rake over the old coals—and make History. (The Committee is aware of the problems and pitfalls associated with starrections.) It seems fitting that this New Millennium should be commenced with some soul searching in the form of a clarification of principles; rather than beating the tub for bright new programmes to "bridge the gap of public awareness", and other similar hadly bruised causes. It is with a season humility that the following is presented in relation to the hopes and aspirations for "SMUDGESS", 1962.

"Criticium is the prerogative and stimulant of Art. Today, despite unprecedented dissemination of news and culture by the ratio and the press, criticism is practically dented the Mother of the Arts. The building columns of our duily press do not fulfit this warnt. They associate induscriminately the good with the bad, their descriptions and remarks are often trite, and mislaoding, invariably flattering, and (is it ethical to admit?) generally emposed in the Office of the Architect responsible!

"Maybe the quietly smug tendencies of the profession and the affections of so many buildings erected in the name of art, are due to just that lack of public criticism." "SMUDGES", Vol. 1 — No. 1, 1939.

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Managing Editor Elizabeth Raut

Magazine Coordinator Tammy Papalia (03) 9654 8066

Guest Editor/Layout Stuart Harrison Design Stuart Harrison, Gina Levenspiel

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RAIA Victorian Chapter 1st Floor, 41 Exhibition Street, Melbourne Telephone 03 9654 8066 Facsimile 03 9650 3360

RAIA Web site: http://www.architecture.com.au Victorian Chapter e-mail: vic@raia.com.au

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SUMMER 2003

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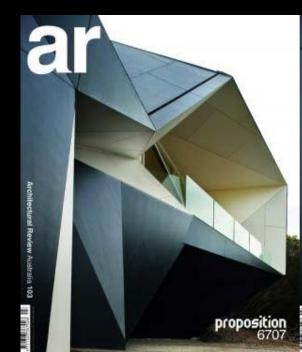




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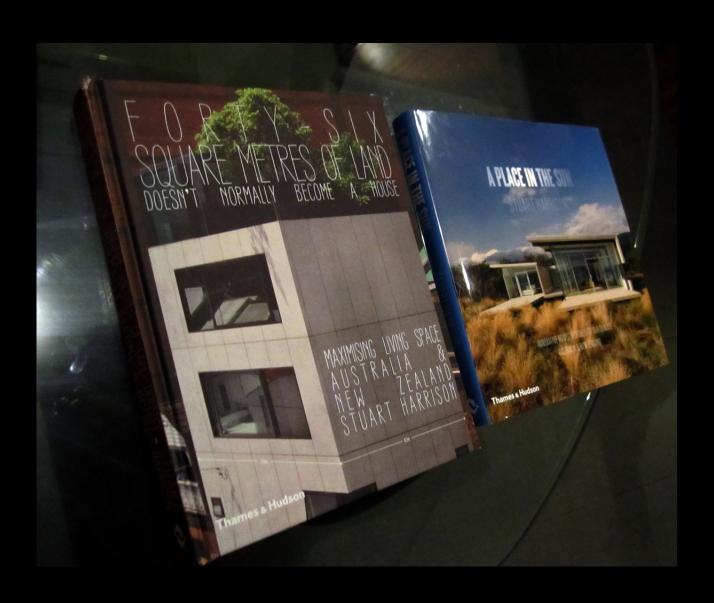








books?







Melbourne's built environment pegs particular periods in its history. Its buildings evidence aspects of the city's social and economic past: through the highs of the Marvellous Melbourne years down to the troughs of the Depression, and now to the current concern for the environment, which has resulted in an apartment-tower deluge.

Melbourne architect, lecturer and broadcaster Stuart Harrison walks us down the city's spine and loops around its fringe, highlighting prominent buildings that have become landmarks of the city's being.

MELBOURNE BY DESIGN STUART HARRISON

Much of Melbourne's excellent architecture is focused in the city centre, along the Swanston St-St Kilda Rd spine and in a loop around the edge of the city grid that was laid down by Robert Hoddle in 1837. Visible down Swanston St, and along St Kilda Rd, is the iconic Shrine of Remembrance (p77). Built to commemorate WW1, it was recently the subject of an excellent contemporary renovation by cutting-edge local architects Ashton Raggatt

McDougall (ARM), whose other projects include the controversial (and bright green) RMIT Storey Hall (Map pp230-1; 344 Swanston St) and the redevelopment of Melbourne Central Shopping Centre (p81).

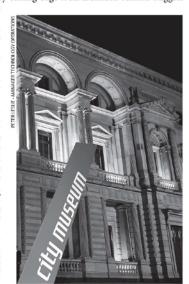
The QV (p65) development takes up almost a whole city block but has used new laneways, emulating the successful shopping lanes that date from late-19thcentury Melbourne. QV was also designed by several of Melbourne's best architects. The black QV2 (Map pp230-1; cnr Swanston & Little Lonsdale Sts) residential 'slug', by McBride Charles Ryan, is perched on the edge of the State Library forecourt, one of Melbourne's best public spaces, a sort of grass beach. The State Library (1856; p65) itself is a fine classical building - the highlight is the glass-domed reading room (1913). The library launched the career of Joseph Reed, who went on to become the most influential Victorian-era architect for Melbourne's skyline.

The Melbourne Town Hall (p64) is another classical institution by Joseph Reed, in French Renaissance mode, and featuring a temple-like portico that enters into the spine of the building. The section of Swanston St opposite the Town Hall is a dense urban block, built up to the old 40m height

limit imposed by the then government. The Capitol Theatre (Map pp230-1; 113 Swanston St), built in 1924, is the work of Walter Burley Griffin and Marion Mahony Griffin, two Chicago architects who moved to Australia after winning the competition to design Canberra, the nation's new capital. The Capital Theatre's crystalline ceiling is perhaps the most amazing of its type in the world, and a must-see. Featuring a coloured light show, the space is now owned by RMIT University and used for lectures and part of the Melbourne International Film Festival. Free tours run once a month; phone 9925 1773 for exact dates.

The two corner buildings of this block are by Marcus Barlow; Manchester Unity (1932; Map pp230-1) and the Century Building (1938; Map pp230-1) show the influence of Chicago and New York, with their commercial modern take on the Gothic style. The latter is





Old Treasury grandeur: now the City Museum (p62)

Weaving its way from Yarra's Edge to the Docklands, Webb Dock Bridge (opposite) was inspired by Koorie fishing traps

less decorative, in line with post-WWII principles of abandoning decoration. The former ICI building, now Orica House (Map pp230-1; 1 Nicholson St), on the eastern edge of the city's grid was the city's first purely abstract, glass curtain-wall skyscraper. Finished in 1958, it evaded the 40m height limit by moving just outside the grid. Bates Smart and McCutcheon designed the well-preserved glass slab, which still has the original tropical-feeling garden at ground-floor level.

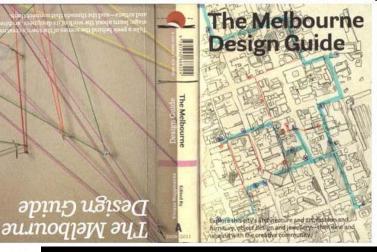
The Nicholas Building (Map pp230-1; cnr Swanston St & Flinders Lane), designed by Harry Norris in 1926, is a classical palazzo (grand building) in terracotta tile. Built as a demonstration of the wealth of the Nicholas family, the building today is full of artists' studios and designers. Having managed to escape being turned into apartments, it's one of the few unrenovated buildings of its type left in the city.

Southward over the Yarra on Princes Bridge and onto St Kilda Rd is the Arts Centre (p77), a suite of cultural buildings dating from the '60s and '70s designed by legendary local architect Sir Roy Grounds. The National Gallery of Victoria (p76) is his masterpiece. It was recently renovated by Italian Mario Bellini to become NGV International, Key features such as the famous water-wall entry have survived along with the amazing stained-glass ceiling by Leonard French in the Great Hall. Local tradition is to lie down on the carpet in this almost medieval modernist public room and stare up at the ceiling. Nearby are some of the best recent institutional buildings: the Australian Centre for Contemporary Art (ACCA; p66) by Wood Marsh Architects, the exceptional Centre for Ideas at the Victorian College of the Arts (VCA; Map pp230-1; 234 St Kilda Rd) by Minifie Nixon and the School of Drama (28 Dodds St), also part of the VCA, by Edmond & Corrigan. A trip into the Royal Botanical Gardens will reveal the Sidney Myer Music Bowl (Map p237), a brave work of 1950s' engineering whose 'sound-shell' roof projects sound out to the surrounding lawn.

Buildings on the loop around the edge of the city can be seen from the free city circle tram (p66). Federation Square (p78) is both part of this circuit and a key point along the spine. It has been the city's main architectural talking point for visitors and locals alike since opening in 2002. Opposite the fine baroque Flinders Street Station (1911; p75) - Melbourne's principal suburban train station - Fed Square was designed by LAB Architecture Studio and features allusions to complex geometry and a desert-like material palette, using Western Australian sandstone in conjunction with zinc, glass and steel. The square itself

ARCHITECTURI









Living in Australia and New Zealand in new more than even along a laping to me marge more than even along a laping to me marge metromanent. A blood attention is a seatmanibility grows and had bloog menty ratings become more attingent, or divistors more designed, or divistors more designed, and destroy and passes between and more of division. Proventhe more, beautier of voqedo Queenaland to the or more beautor of the more of any town in deviate as the design of the division of the more of the division of t



terraces on a site just over the typical quarter acre blook. The houses are organised around their outdoor spaces; courtyards that bring light into both the living and bedroom levels. The building smaller and more space-efficient homes, ground floor front room, connected to the street, can be used in different ways, such as a home office or semi-independent suite for stay at home kids or grandparents. The flexible living options and considerable size give these dwellings the aimenting options and considerable size give these dwellings the aimenting result in the most innovative results, such as the 4B square metre empty carpark in Surry Hills Sydney on the cover, which





▶ Thames & Hudson





This pocket of space, in the back lanes of Sydney's inner Surry Hills, was formerly used as a parking lot for three cars. It has given way to a small house, a mini-tower in which verticality has been embraced. Built with commercial buildingsystems, there is a directness and beauty in its finishes and simplicity. A structural pre-cast concrete perimeter performs the dual function of support and aesthetic.

The stack of spaces is configured as a vertical journey from entry to reflection. The ground floor is given over to doors—the front and garage. The entry leads to the dim but beautiful staircase, and the ascent begins. Lighting is provided by inset LED lights cast into the finely cantilevered stair treads. The garage can be used as such or converted into a home office, an extra bedroom or even a small tenancy-it's a flexible space that interacts with the street, allowing for different uses, given the compact bathroom under the stairs.



Site area — 48m²

The first floor is about privacy—changing, sleeping and washing—with a bedroom and bathroom behind sliding doors. The extensive use of large, square dark granite tiles starts here and continues up through the house. Timber cupboard doors add a material variation and warmth, and clever use of the hallway space for storage keeps the bedroom free of clutter. Inside the bedroom, a corner window punches through the precast concrete shell, giving a view down the laneways.

The next two levels are the traditional living zones. The second floor is perhaps the simpler, an open level with a central couch and lamps. Here, the true size of the site is apparent—a 6 by 7 metre rectangle. A large window in this room gives views over to the north and west. This big opening, repeated on the level above, features a glazed sliding window with a low sill, to make the most of the aspect. Its counterpart on the level above shows how the view changes one level up. This level is the realm of cooking and eating—an open kitchen and dining area, with slick white joinery along one side and a contrasting black box containing the rangehood.











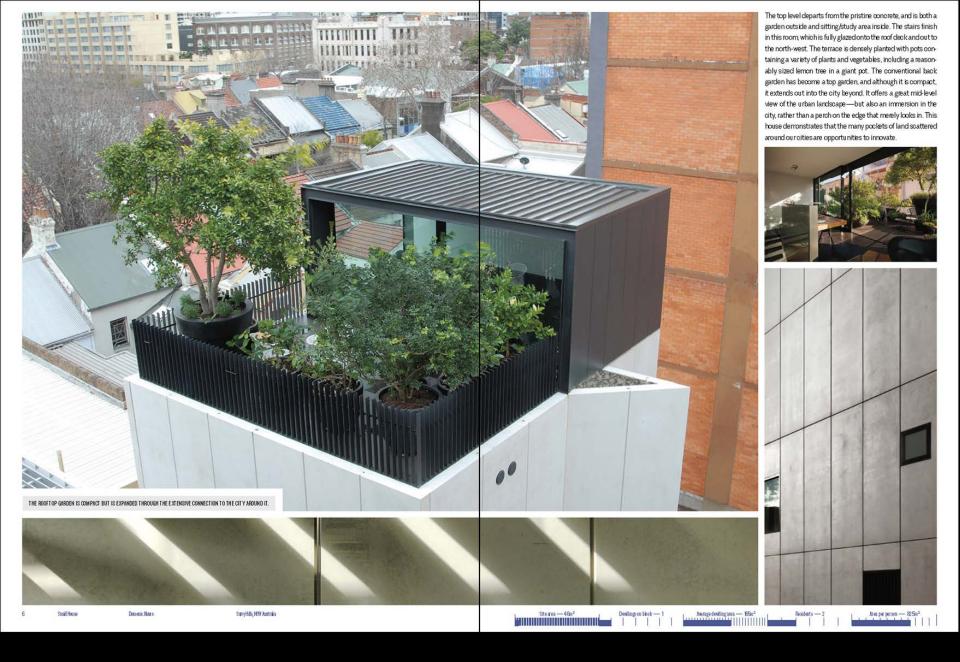
THE VERTICAL HOUSE SITS ON AN URBAN LANEWAY CORNER AND COVERS FIVE LEVELS ON A FORTY-SIX SQUARE METRE SITE.

Site area — 46 m²

Average dwelling area —

Residents —

Area per person —









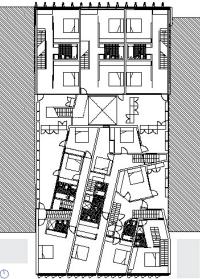








The genius of this project is the way it treats the ground floor. Sooften, the ground floor in an apartment building is given over to carparking and a small fover space for pedest rianentry. This not only results in the rejection of the street, but also causes a separation between the apartment interior and carparking. Here, pedestrian and carentry are merged into one amade—an "internal street" in the building that connects the main road and the laneway at the rear. The 'oracy' paved aread is inherently urban, and becomes more so through the handling of the required double carparking as garages with glazed till typudous, like shop fronts.



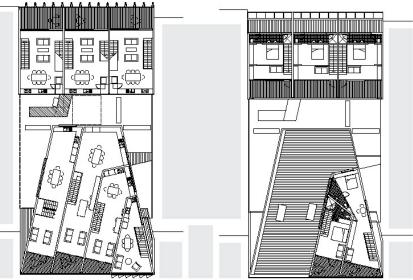
The garages can be used for other purposes—home office, studio or even shop—as a double car space in a well-connected inner urban location such as Fitzny is somewhat unnecessary. Pedestrian entries to the apartments are immediately adjacent to the garages, and these contain stairs to each dwelling. Of the seven, the three facing Kerr Street are essentially the same and form a street building. The rear laneway building is more complex—four apartments facing south to the city that have been formed into a wedge shape to enable views back to the Melbourne skyline for those at the front. The angling of the apartments at the rear results in clever interlocking of spaces across levels. Lile the front apartments, these follow a pattern of bedrooms on the first floor, living on the second and a main bedroomon the top floor, for those that go to four levels. Of the rear four dwellings, two stop at three levels—further creating a viewing slice' to the city.







THE FORM OF THE BUILDING IS SHAPED AT THE REAR TO ALLOW VIEWS TO THE CITY FROM APARTMENTS AT THE FRONT.



Site area — 64Um²

Dwellings on block — 7

Average dwelling area — 160m²

Hesidents — 3

Area per person — 50m²

Fitzroy Apartment's

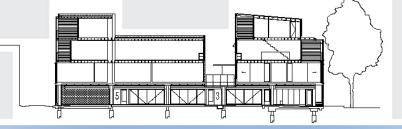
tments NMBN/ArchitectureStudio

Pitznog VIC Australia

The Kerr Street frontage is more flexible. On the ground level, custom steel decorative entry gates make the foyer feel like a mini plaza. Above the ground the language changes significantly, however, with a series of black steel screens that open onto decent-sized balconies. These screens allow occupants to control the north light into the apartments, as well as brilliantly animating the façade with crafted metal-work. The custom-designed flat steel panels shimmer with their metallic finish and gain rigidity through a pressing pattern that is almost Art Nouveau in inspiration. On the western brick wall into the laneway, lines of red glazed brick inscribe the surface. Rarely does a contemporary multi-residential projectoross over so well: house and apartments, brick and steel, human and industrial uses.







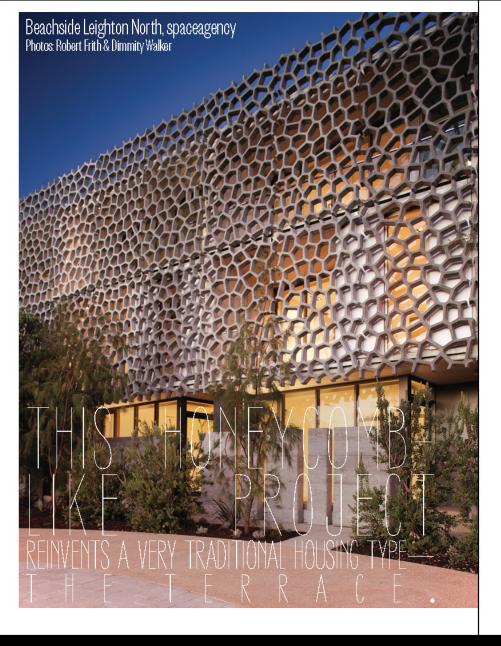


















It is suited to the specific conditions of the site and addresses the limitations of the traditional terrace, mainly the lack of light and sense of space. This new terrace is at Leighton Beach, a former inclustrial and transport area just north of Frementhe. The site is close to a typically pristine Perth beach, opposite a train station and only minutes from Fremantle, Western Australia's port-side urban hub.



"THE DETAIL OF THE SCREEN IS DERIVED FROM ABSTRACTED IMAGES OF NEARBY ERODED LIMESTONE FORMATIONS. THE POETIC FORM CONTRIBUTES TO A UNIQUE SENSE OF PLACE."—DIMMITY WALKER

The seven terraces designed by space agency are part of a larger development designed by Kerry Hill Architects. The development comprises mainly apartments, whereas these terraces maintain the important element of townhouse-based density—each dwelling has its own front door. Indeed, these have two, one on the rear courty and side within the main development, and the other on the eastern street side. This edge, where the railway line and Stirling Highway pass by, is particularly busy.





The overarching design approach was to wrap these reinvented terraces with a giant screen of hore yournlo concrete panels, which sit just out from the façade. This provides visual screening into the house as well as mediating the harsh east and west Perth sunlight. The depth of the honeycomb screen creates a shading effect, and makes it read more like a pattern. The screen also seeks to unify the terraces as one large building, a traditional device interracing often a classically styled series of terraces was designed as one grander classical building. This ambiguity between the individual and the whole is enoapsulated in the word 'terrace', which refers to both one terrace and the larger building.



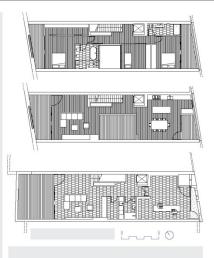


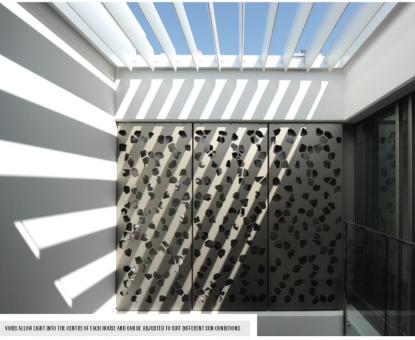


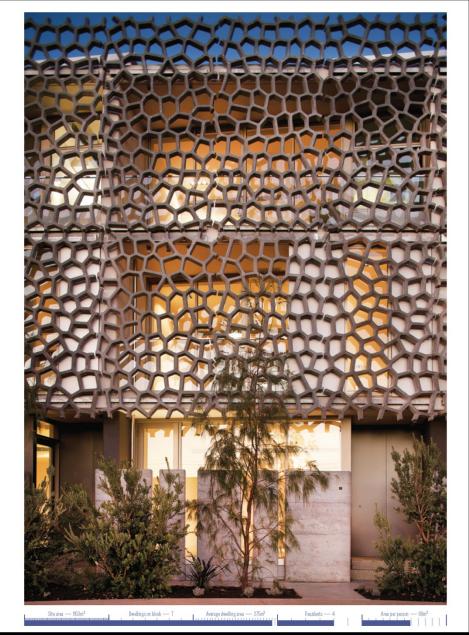


Each townhouse has the same internal arrangement, except the northern dwelling, which is mirrored and slightly reconfigured to handle the corner, the screen wrapping around. The fit of the screen is looser here as it pulls away from the main building to create a deeper outdoor space on the prominent corner. Terraces are never very wide. At about 6 metres, these are typical of the generous terraces of the 19th century, but planned inside cleverly for a variety of different family scenarios. A central courtyard runs through two of three levels, bringing light and ventilation into the middle of the house. Sunlight is modulated into the courtyards through a mechanical louvre system as part of the roof, reducing summer sun heat gain.

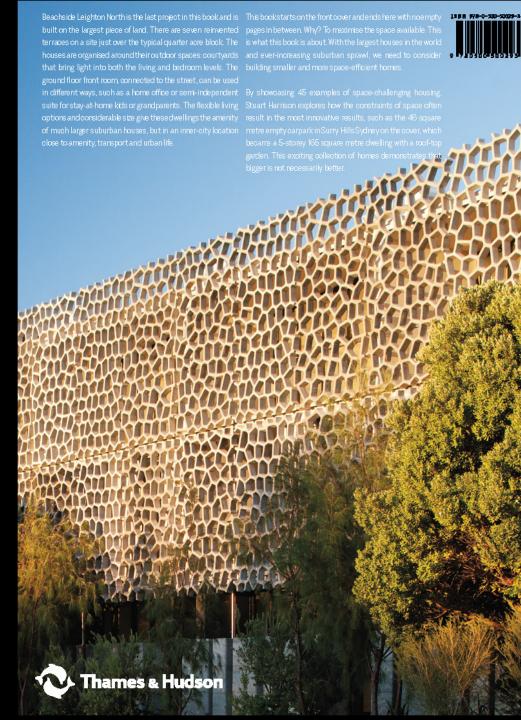








Beachside Leighton North spaceagemoy Leighton Beach, WA Australia



innovation?



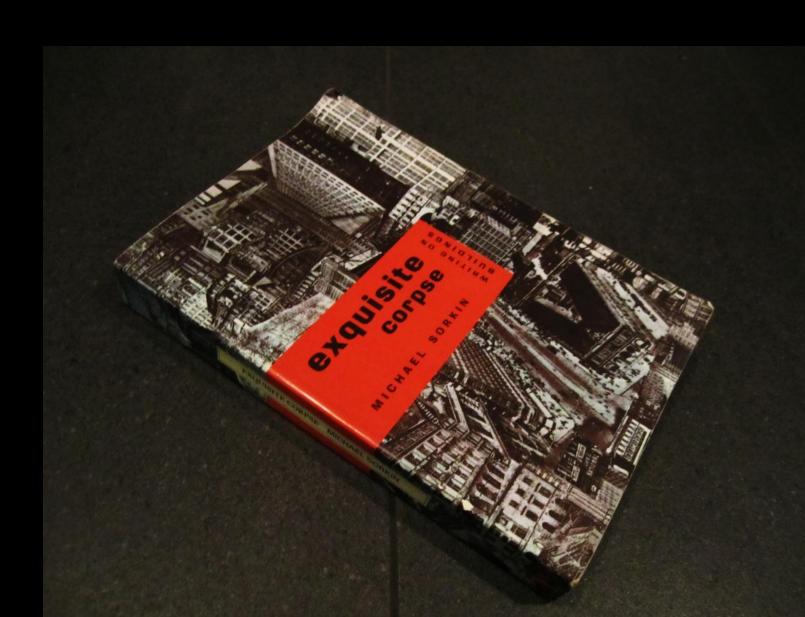
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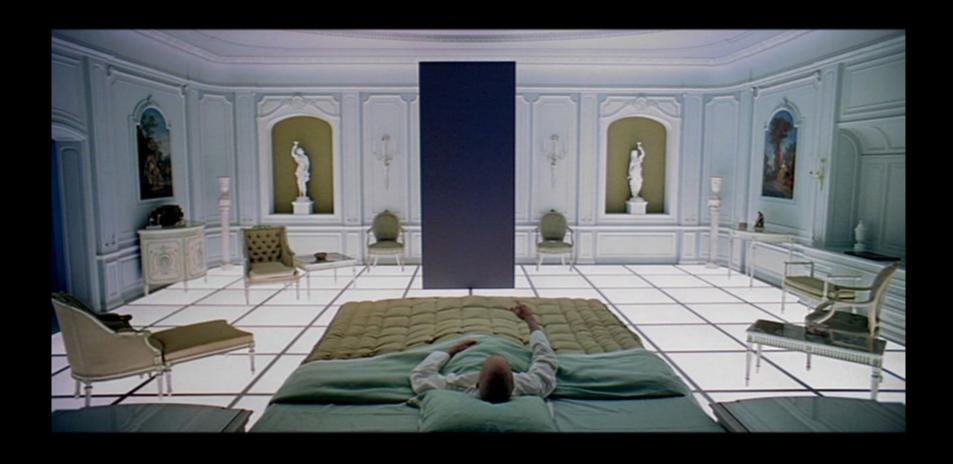
writings on buildings?



writing on buildings?



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publicity?



















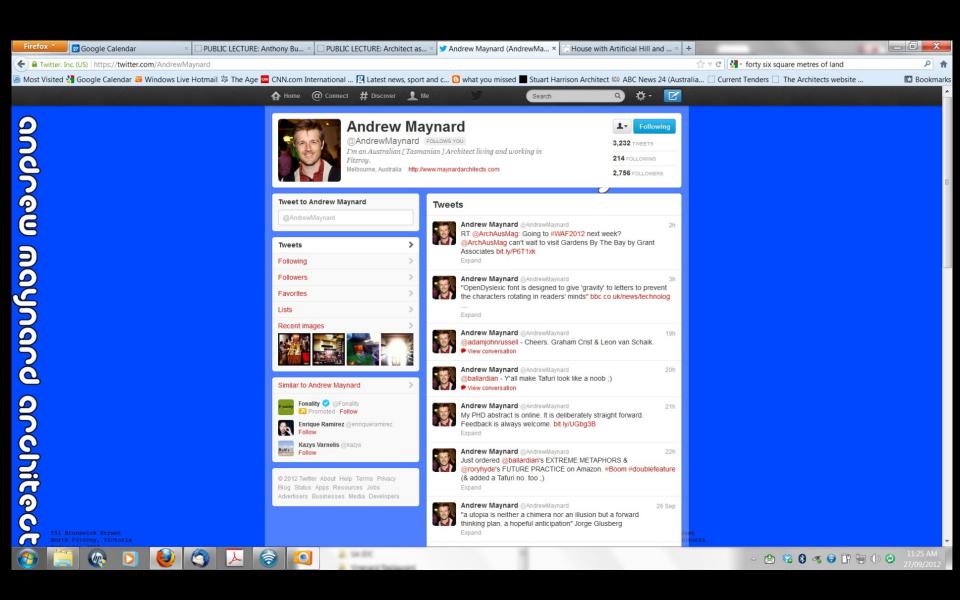






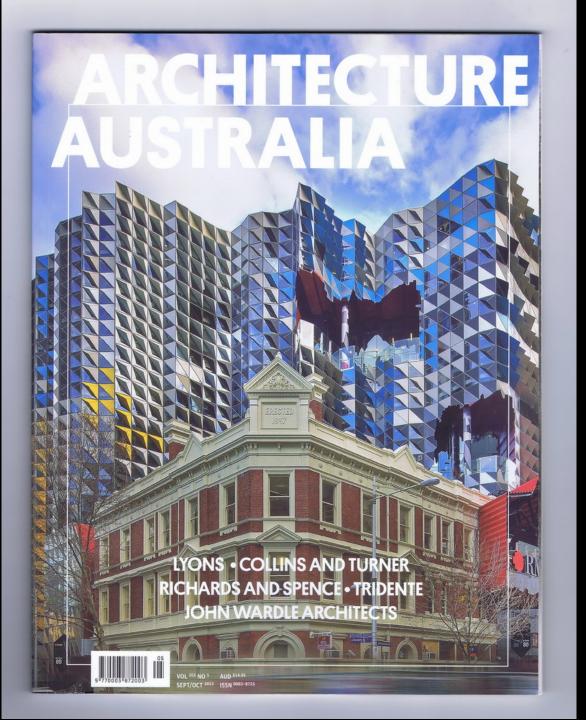


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contest?









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OPEN COMPETITION FOR THE NEW AUSTRALIAN VENICE BIENNALE PAVILION



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OPINION

The Australian Pavilion in Venice: art over architecture, or privilege over opportunity?

June 23, 2011



Author: Christine Phillips

A closed competition for the new Australia pavilion in Venice shows that art still takes precedence over architecture. Worse still, it smacks of elitism.

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On 1 June 2011, at the 54th Venice Art Biennale, the Australia Council for the Arts announced plans for a new Australian pavilion in the Venice Giardini to replace the current pavilion designed by Philip Cox. A new pavilion is a great opportunity for Australian art and architecture. Unfortunately, the Australia Council 'does not envisage a public competition.' As announced in *The Age*, the pavilion design will be the result of a closed competition with the final design chosen 'by invitation, from a small hand-selected group of Australian architects.' This is disappointing news. A closed competition promotes an elitist view of the profession and will not ensure the best result for the pavilion and the display of art and architecture. Imagine Australia without the Sydney Opera House or Federation Square. Imagine Berlin without the Jewish Museum, Paris without the Pompidou Centre or Chicago without the Tribune Tower. These are just a few of the many great examples that were outcomes of open architectural competitions.

We believe the design should be the result of an architectural competition that is open to all Australian architects. Architectural competitions provide a space for experimentation and innovative outcomes. They allow for a broad range of responses, ensure the best functional and design outcome and have launched the careers of many architectural practitioners.

An open competition would also broaden public interest in Australia's participation at the Venice Biennale, offering great potential to engage the public in a conversation about what Australian art and architecture can offer international audiences. The Venice Biennale is a major event on the international art and architectural calendars. The Australia Council considers the Art Biennale to be 'the most important and prestigious event on the international contemporary arts calendar, and is the oldest and largest established biennale in the world.' Many significant artists have exhibited at the Art Biennale (currently in its 54th iteration), including Sidney Nolan and Rosalie Gascoigne, and the current pavilion has served its purpose showcasing the work of Arthur Boyd, Howard Arkley and Patricia Piccinini to name a few. More recently, at the Architecture Biennale

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Morrison Bar & Oyster Room

Located on George Street in Sydney's CBD, the Morrison Bar & Oyster Room is a slick new hospitality venue that reinvigorates the site of the former Brooklyn Hotel.

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- Middle Park House
 - Georgette table lamp



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Interview: Jenni Carbins

Keryn Hughes: I just read the article on Matilda and was very interested. Then for the ultimate disappointment by

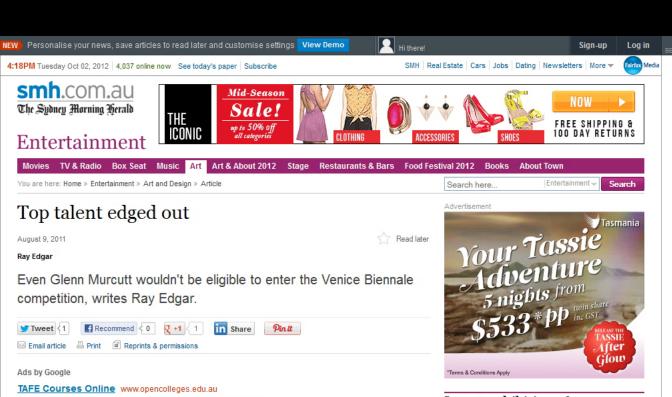
Build it, and they won't come

The Worst of Perth: Dash designs is yet another in the endless examples of bad architect websites. Andrea! It's

Prahran Residence

Brian Ashworth: Kitchen means a bit of visual clutter to





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Glenn Murcutt would like to be in the running to design a new Australian Pavilion in Venice, but doesn't qualify under Australia Council rules. Photo: Brendan Esposito





all of the above