

THE ARCHITECT

MARCH / 09

WOMEN IN ARCHITECTURE

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- 02 / LEONIE MATTHEWS
- 03 / NERIDA MOREDOUNDT
- 04 / SALLY MATTHEWS
- 05 / JODIE SANDERS
- 06 / HAMES SHARLEY
- 07 / HASSELL
- 08 / KELLY RATTIGAN
- 09 / CARLY BARRETT

+ VittinoAshe / PENDAL & NEILLE / CURTIN & UWA 5TH YRS ...



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WA State President

Rod Mollett LFRAIA

I begin by congratulating Ralph Hoare, Maxine Canning and Tony Ednie Brown on their re-election to Chapter Council and to new councillors, Fred Chaney and Brad Cook. I extend my sincere commiserations to Gerard Siero. Gerard has been a significant contributor to Chapter Council over many years and his dedication and wise council will be missed. However, I know Gerard will continue to contribute through his involvement with the Small Practice Group, Urban Design Committee and Environment Committee. Dick Donaldson has retired from Chapter Council and again I thank him for his very significant contribution.

The ballot for nationally elected members to National Council has recently been held and two Western Australian architects, David Karotkin and Gerard Siero contested the ballot. Unfortunately both were unsuccessful but I congratulate both candidates for putting themselves forward and encourage them to try again. On behalf of the membership I also extend congratulations to Warren Kerr on being awarded an Order of Australia for his service to architecture.

The new year has brought with it a marked change in circumstance to that enjoyed by the profession just a short 12 months ago. A change in government and the global financial crisis has impacted dramatically on the profession and construction sector generally. I for one, was aghast by the palpable political manoeuvring of the previous state government in calling an early election, knowing that a change of government, whilst at that time a remote possibility, would result in a review of and a delay in releasing the capital works programme. This is exactly what has occurred and unfortunately, the situation has been significantly compounded by the Global Financial Crisis. What we have now is a substantially reduced state capital works programme and a federal stimulus package that in real terms appear to provide limited opportunity for the architectural profession. Whilst both the State and Federal Government are focused on significantly increasing the number of public housing units, the time frames allocated to their delivery will mean adoption of procurement processes that severely limit architectural input and sound urban planning principles.

With respect to the education rollout, the Building Management Works - Department of Treasury and Finance, has little option but to bypass the traditional planning and design process, and adopt a fast-track methodology to meet the ridiculously short implementation programmes. Whilst providing work for the construction industry and addressing the long ignored public housing shortfall, I fear that design quality, livable urban precincts, long term social benefit and sustainability will be casualties of such an approach.

As for the insulation initiative one can only lament the fact that the vast majority of homes are not designed by architects. If they were there would be no reason for such an extravagant use of taxpayer's money. While one cannot deny the sense in encouraging the retrospective installation of insulation, it is of great concern that because a large proportion of homes in Australia ignore such basic principles of orientation and shading, the initiative will be of limited value.

From my perspective it appears the short-term political imperative

“Whilst providing work for the construction industry and addressing the long ignored public housing shortfall, I fear that design quality, livable urban precincts and long term social benefit will be casualties of such an approach.”

again takes precedent over the long-term social benefit. Despite my obvious misgivings about the political process, we continue to lobby the relevant ministers in the State Government and Heads of Departments, to encourage the early release of the State's capital works programme and to secure a more significant role for our members in the roll-out of the Federal Government's stimulus package.

Rod Mollett LFRAIA



Editor

Brad Cook RAIA
Archicentre WA State Manager

Welcome to the very first electronic issue of The Architect and the first of 2009. This positive step heralds a new beginning for The Architect in becoming for the first time in its history - due to its reformation into an electronic format - financially self-supporting. It is interesting to note that other state chapters also compile state based newsletters/journals, however they typically contain considerably less content and are not electronically available. This therefore makes The Architect the very first of its kind in becoming electronic which enables a substantially increased readership figure, improved marketing for advertising while also being environmentally responsible due a non-paper based format. We welcome constructive comments on how you believe this very first issue is being received and how we can improve in providing a critical discourse on architecture and the architectural profession of Western Australia.

From conversations with colleagues, the end of 2008 couldn't have come fast enough. All members have felt the effects of the Global Economic Crisis and will need to remain vigilant to remain in practice as the 'bust' continues. Additionally it will be a trying time for young graduates from the University of Western Australia and Curtin University in finding employment in an industry that remains in shock with redundancies still being made.

A need to diversify the type of work a practice undertakes is becoming apparent with a significant increase in practices enquiring and tendering on architectural work from Building Management Works. Conversely the fees for architectural commissions is becoming fierce and somewhat untenable due to the lack of available work and an over-supply of architects ready to drastically lower their margins to secure their future. This is problematic in that it conveys a message to clients that as Architects we are ready to heavily reduce fees in face of competition and may lead to practices, large and small, running into financial ruin.

We strongly believe that the services that Architect's provide must be protected to ensure a future for the profession as a whole. Likewise architectural fees need to reflect the true commercial value of our services if we are to maintain a strong professional presence as lead consultant within the construction industry.

“Conversely the fees for architectural commissions is becoming fierce and somewhat untenable due to the lack of available work and an over-supply of architects ready to drastically lower their margins in an attempt to secure their future.”

On a positive note the public perception of the architectural profession is improving as is evidenced by the attendees to the 2009 Archicentre Seminars that cover subjects such as; Sustainability, Home Renovations, Home Buying and Pest Control. As some members know, Archicentre provides numerous architectural services that range from Building Inspections to Design Reports with the aim to bridge the gap between the architectural profession and clients that would otherwise not think of employing an architect due to real or assumed financial (fee based) perceptions. This is an excellent service to both the general public and members of the Australian Institute of Architects as it provides clients on a short service contract that can be expanded to a full-fee commission if the clients wish to proceed past schematic/feasibility design. Currently the conversion rate indicates that approximately 30% of design reports are converted to full-fee commissions.

This issue themed, Women in Architecture, has been specifically devoted to documenting the pivotal contribution that women architects have and continue to make to the architectural profession in Western Australia. There are numerous challenges facing women architects that are typically not faced by their male counterparts - childbirth is but one example. Therefore the introduction of this issue and the valuable contributions by exemplar women architects will further elucidate a short history of what being a woman architect can provide for clients, practices, the general public and the women architects themselves. Thank you to all contributors for their efforts in bringing this issue together.

Lastly I would like to thank Midland Brick, Monduluce, Concept Products and The Bowman Bureau for their pivotal support of The Architect. It is with the gracious support of sponsors that The Architect is in existence and will provide further benefit to all Australian Institute of Architects WA Chapter members.

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State Manager
Meino Mirkva

Happy New Year to all, I hope you enjoyed the break over the Christmas period and welcome back to a new year that promises to be positive in light of the Global Financial Crisis faced during 2008. While we keep hearing the bad news about the economy it is heartening to see that the Federal Govt has created a stimulus package of \$42m to assist in the building of more affordable sustainable housing, more schools, libraries, multipurpose halls and to upgrade existing premises. The Institute has been heavily involved in discussions with the relevant government departments and has had discussions with Ministers Troy Buswell and John Day to promote the necessity of utilizing architects in these projects and not promoting templates of schools or assembly areas, which would produce drab architecture.

A group of architects also got together to brainstorm ideas as to packaging a number of projects and to assist in pushing the projects through in a timely manner. Hopefully, it will result with more jobs for architects and their staff as well as better architecture.

Sponsors

Congratulations to Mondoluce, Heritage Council of WA and Department of Treasury and Finance - Building Management and Works (formerly Dept of Housing and Works) who have attained a ten year relationship with the Institute. They are continuing with us and we hope to have them with us for many years to come.

We welcome back Colorbond, Scoop Publishing, the Laminex Group, Midland Brick and look forward to continue working with them. A special welcome to our new sponsors BASSETT, Davis Langdon, Sinclair Consulting, Corporate Theatre and Public Creative who are joining us. It's great that they are with us and we look forward to a lengthy relationship.

West Australian Local Government Association (WALGA)

We are visiting with the West Australian Local Govt Association to discuss the delays in approvals for buildings and to consider ways to reduce the times.

Conclusion

As you can see this is our first electronic version of the Architect. Congratulations to Brad Cook, our editor, who has put so much effort into making the journal work. Any ideas to assist in making the journal even better would be gratefully received. That's all for now.

FORWARD PLANNING . . .

MARCH

02	Monday	Labour Day
04	Wednesday	Practice Tutorial
06	Friday	Award Entries Close
11	Wednesday	Practice Tutorial
18	Wednesday	Practice Tutorial
25	Wednesday	Practice Tutorial
31	Tuesday	President's Cocktails

APRIL

01	Wednesday	Practice Tutorial
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10	Friday	Good Friday
13	Monday	Easter Monday
27	Monday	Anzac Day
29	Wednesday	Local Council Update

MAY

20	Wednesday	Documentation - <i>Mark Bray (Davis Langdon)</i>
28	Thursday	Housing - <i>Simon Anderson & Jean-mic Perrine</i>

JUNE

01	Monday	Foundation Day
09	Tuesday	Awards Exhibition Opening
19	Friday	Awards Presentation Evening
30	Tuesday	ABIC Contracts - <i>Update</i>



Chairman

Bruce Callow RAIA

We hope you had an enjoyable break over the Christmas period and are gearing up for a prosperous year ahead, world financial crisis aside.

Continuing Professional Development Framework

The Board has been busy developing a Continuing Professional Development (CPD) Framework. The draft CPD framework was sent to all architects seeking comments from the profession. The Board received over 20 submissions regarding the proposed CPD framework. These submissions are currently being considered by the CPD sub-committee which will recommend appropriate changes to the Board for ratification. The CPD framework is expected to be implemented from 1 July 2009.

Generally, the feedback has been supportive of the CPD framework, even though establishing a policy that suits every individual's needs is difficult. The Board has tried to achieve a framework that is flexible enough to be adapted to the variety of situations architects find themselves practising in and which they can apply professionally to their own circumstances.

Board Award

For those of you who have not heard, Ron Bodycoat was the recipient of the 2008 Board Award. The Board confers this award upon a person they believe to have enhanced public confidence in the standing of the profession, and/or promoted public awareness of the profession and the activities of the Board. In making the award, the Board seeks to recognise the contribution that a person has made above and beyond meeting their normal professional and career obligations.

It is widely acknowledged that Ron has made a major contribution to the architectural environment, in particular his involvement in the area of heritage architecture and other public roles interfacing with such organisations as the National Trust, Local Government, the Australian Institute of Architects, media, education bodies and numerous not for profit organisations.

In coming weeks, the Board will be calling for nominations for the 2009 Board Award. If you know someone who has made a valuable contribution to the profession, please nominate them for this prestigious award.

Supporting Graduates

The next round of the Architectural Practice Examination is about to commence. In order for graduates to successfully complete the Architectural Practice Examination they need to be exposed to, and have experience in the competencies necessary for registration. Recently it has come to the Board's attention that some candidates have found it necessary to change employers in order to get the required experience and because their requests to employers for assistance has fallen on unsympathetic ears.

If you employ graduates, please be aware of your responsibility to tutor and train young graduates. Training and mentoring graduates can also gain you CPD points, if structured appropriately.

New Look Website

The Board is about to undertake a major upgrade of our website. A key feature of the new website will be the capacity to search the Register electronically. The new website will allow us to easily keep the information timely and up to date, and will include the latest forms/information sheets for easy downloading.

Board Elections

The Board is composed of ten Board members. Four are elected by architects, six are appointed by the Minister for Housing and Works, including four community representatives and two architects. The terms of two of the elected Board members will be expiring in a number of months, so soon you will be receiving nomination papers for Board elections. If you are interested in becoming involved with the Board, please consider nominating for the elections.

Changes to Register

Since the last newsletter, the following changes have been made to the Register.

New Registrations

Albanese	LC	(2281)
Baker	JK	(2266)
Brewster	RA	(2282)
Chaney	FC	(2267)
Chong	KP	(2276)
Collins	BJ	(2277)
Corns	SJ	(2283)
Currie	RJ	(2284)
Davey	C	(2263)
De Jong	JA	(2285)
Drewe	JR	(2286)
Fragomeli	KA	(2287)
Juengling	DJ	(2264)
Kidd	BF	(2269)
Klimczak	B	(2288)
Ling	HL	(2289)
Martin	D	(2290)
Mascaro	AP	(2298)
McGann	LM	(2268)
Mizen	SJ	(2291)
Morris	S	(2292)
Nicolaou	M	(2270)
Petley	MI	(2278)
Ravenscroft	AJ	(2279)
Tan	WL	(2265)
Truscott	KA	(2293)
Tsen	SM	(2294)
Tseng	YC	(2295)
Vokes	SA	(2271)
Weir	DM	(2272)

Re-Registrations

Babich	PK	(1612)
Gogos	EE	(2076)
Manser	RB	(996)
Monaghan	HE	(1820)
Reilly	PE	(895)
Sanders	DW	(757)
White	JKL	(634)

Non Practising to Practising

Edwards	NA	(2067)
Gilovitz	M	(870)
McLure	KW	(862)

Non Practising

Arndt	CR	(309)
Bedford	GR	(738)
Blackbee	SJ	(759)
Cairnes	RA	(1795)
Chandler	DA	(944)
Feilman	MA	(176)
Harry	JV	(1451)
McKinnon	JL	(736)
McMillan	AE	(249)
Palmoja	KG	(314)
Petricovic	SJ	(947)
Smith	D	(404)
Stoney	AJ	(607)
Szczepaniak	M	(2059)

Removed from Register for

Non Payment of Fees

Blair	JAL	(473)
Green	HC	(579)
Hanlin	TJ	(1347)
Kelsall	DM	(396)
Mattieson	JS	(410)
McDonald	EL	(231)
McKenna	I	(1440)
Northover	JA	(559)
Purich	WJD	(294)
Whitaker	EJ	(230)
Wishart	PR	(755)

Resignations

Huggins	NJ	(1908)
Little	ND	(403)
Loftus	NF	(646)
Schulz	TJ	(1861)
Smit	H	(1205)
Waller	EL	(387)

Deceased

Fitzhardinge	JB	
Rosenthal	KG	(212)



MERGE State Representative

Todd Paterson

An intimate discussion on Creating Civic Places with Richard Johnson, the recipient of the Australian Institute of Architects 2008 Gold Medal, was the idea behind the inaugural Merge / EmAGN 2008 Gold Medal Event in Perth. This was one stage of a national tour that Richard was taking to discuss his life's work with emerging architects as part of the greater Gold Medal Talks.

Merge had 20 emerging Architects arrive on the night for a casual chat with Richard about his work whilst relating it to major civic architecture projects in Perth. We requested expressions of interest from people to respond to the EmAGN monthly email. Congratulations to Steven Feast and Diego Eguiguren who responded and won a select invite to the event.

Guests were greeted with wine, and later in the night catered food arrived for all to enjoy. Chairs were arranged in a semi circle facing a projector screen, with all the food and wine in the middle on a table for people to help themselves. Prior to the event we undertook some background research into Richard's work to familiarise ourselves with his experience. We recognised that Richard was prominent in civic architecture. Based on this we decided to prepare a slide show that would explain Perth's recent civic projects, a subject all invited guests would be familiar with. We also asked the committee to provide a few base questions that would help guide a conversation with Richard. The idea was to get all attendees involved in an intimate discussion with Richard.

Richard showed a photographic presentation of his work orchestrated to a beautiful musical piece by the Estonian composer Arvo Part entitled Spiegel im

Spiegel - literally interpreted as mirrors in the mirror referring to the infinity of images he presented.

This was followed by a 5 minute presentation by Paul Edwards from Merge on some of the major Perth projects currently being considered or under construction. A great discussion flowed as gently as the red wine It was started with a leading question relating to the Perth projects for Richard to comment on. This soon led onto a range of tangents from there, with all guests asking some poignant questions as they sprang to mind. This enabled a gentle flow of discussion on a range of topics about Richards own projects, to the need for government architects at all levels.

As the night was drawing on we thanked Richard for his talk and invited people to stay around to continue drinking and eating and talk to Richard some more.

Merge would like to formally recommend that the event be held on an annual basis. It is a very rare opportunity to speak with such experienced and recognised Architects on such an intimate level.



O.A.M. AWARD FOR LEADING W.A. ARCHITECT

Warren Kerr LFRAIA

One of the leaders of the architectural consortium responsible for the design of the new Fiona Stanley Hospital, Professor Warren Kerr has been appointed as a member of the Order of Australia in the Australia Day honours list.

Professor Kerr, a Director of Hames Sharley architects received his award for service to architecture through leadership roles in a range of professional organisations and contributions to the planning and design of major health facilities.

His current project load includes the redevelopment of Rockingham Kwinana District Hospital, the development of the business case for the proposed new Midland Hospital, the development of a Master Plan for Osborne Park Hospital and Hames Sharley's participation in the architectural consortium responsible for the planning and design of the new Fiona Stanley Tertiary Hospital.

In addition to his role on these health projects, Warren Kerr has been the WA and National President of the Australian Institute of Architects, the National Chairman of the Australian Council of Built Environment Design Professions

(the peak body for architects, engineers, quantity surveyors, landscape architects, urban designers and planners in Australia) and during 2007 was appointed by the Commonwealth Government to head a review examining the future of the built environment design professions in Australia.

Professor Kerr, as a specialist in the field of healthcare architecture is a Board member of the UNSW research centre (responsible for developing the national health facility guidelines for Australia and New Zealand) and the UWA research Centre for Built Environment and Health. He also heads the Health Architecture Committee for the Institute of Architects in Western Australia. In addition, he represents Australia on an international work group examining ways of improving hospital planning and design and is a member of the Editorial Review Board for the pre-eminent research journal in this field published in the USA.

Throughout his career, Professor Kerr has combined his architectural practice with his interests in research and teaching. As part of his on-going role in the Institute of Architects, Professor Kerr has initiated an intern program for young WA architectural graduates providing them with employment and training following their graduation from university.

In addition to his formal qualifications in architecture, Warren has a Masters Degree in health administration and is a part-time Visiting Professor in the Faculty of the Built Environment at the University of NSW.

VALE JEFF CONSIDINE 1949-2009



DICK DONALDSON

I have had the pleasure of knowing Jeff, appreciating and valuing his friendship for over 35 years. I first met Jeff in our student days and we maintained a friendship where our lives crossed paths many times over the years. This brief account of Jeff's architectural career comes from my personnel experience and observations, discussions with his brother Errol, friends and colleagues, and outlines Jeff's broad and extensive contribution to West Australian architecture. Errol told me that his interest in design and construction began in his early teens when he won a competition for the design of a War Memorial for the local RSL in Doubleview, so his career actually started at the age of 14 and his love of architecture lasted all his life.

After completing secondary school at Scarborough Senior High School, he worked at the Public Works Department from 1966 in the Schools Office Research and Development Group for 3 years and studied drafting at Leederville Technical College. Jeff joined Peter Hunt Architect in 1970 for a period of 8 years and studied architecture part time at the Western Australian Institute of Technology, now Curtin University. Projects varied from housing, office to school projects, where he demonstrated an instinctive natural talent for design and began to develop this ability in earnest. Peter recalls "that he was bursting with enthusiasm and worked endless hours to achieve the best design", something that also lasted throughout his life.

After a holiday in Europe in the mid seventies he returned to work with Peter Hunt, He later spent a short time at Forbes and Fitzharding then teamed up with Wayne Horner and Laurie Scanlan to create Horner Scanlan Considine in the late seventies.

"The Subiaco Hotel Redevelopment that was a collaborative effort with Phil and Paul Morris, and as most people would know, has been enormously successful from the first day it opened and continues to be a popular meeting point and social hub in Subiaco."

Jeff undertook a variety of work mainly for developers including group residential and commercial developments. One project I particularly liked was the Karoo Street Group Housing in South Perth, conceived like a compact village, where each unit had its own individual plan and particular quality. It was tightly planned around a central garden and waterway, maximizing the development potential of the site and good for the developer, but creatively designed so the spatial quality and outlook was also maximized for the benefit of the new owners. Jeff's designs included offices in Hay Street Subiaco; a passive solar design office in Rokeby Road and the offices that Considine and Griffiths later occupied in Forrest Street Cottesloe.

Phil Griffiths joined Horner Scanlan Considine around 1983 and in 1984 they departed and Jeff and Phil formed the partnership Considine and Griffiths Architects. The main project on board was the redevelopment of Fremantle Town Hall and St John's Square that came out of a conservation study of

Fremantle that Phil had undertaken. The Town Hall restoration project was later to win an Australian Institute of Architects Award for Conservation in 1987.

Over a twenty one year partnership with Phil, Jeff completed many diverse projects from urban design and master planning though to public, cultural and education projects, private houses, multiple residential housing, hotels, offices, commercial and industrial buildings, heritage conservation and heritage adaptive projects and interior fit-outs and won numerous architectural and industry design awards.

There are too many project to name but some of the highlights that demonstrate Jeff's particular attitudes and interests include; *The Lalor House* in Bicton that won an Australian Institute of Architects design award in 1986 that Jeff considered one of his best houses. It was a rational modernist design incorporating passive solar design principles; *Edith Cowan University* in Joondalup included the second suite of buildings on Campus consisting of the Computer Studies Building, a Lecture Theatre, Student Guild Building and Student Amenities Building addressing the lake and providing a great facility and comfortable gathering point for the students. The Student Guild Building and Student Amenities Building both won Australian Institute of Architects Awards for environmentally sustainable design, that was always a passionate interest of Jeff's and was a practice high point; *The Harris River Dam Buildings* in Collie that Jeff considered a fantastic opportunity to work on a different building type in a beautiful remote bush land setting where he coordinated all the technical/ hydraulic components into a logical clean aesthetic. *Buchan House* in South Perth, *Yanchep Hotel* Redevelopment, *Dardanup Pump Station* and *The Pemberton Hotel*, that Jeff considered one of his best projects, where he made specific reference to its context through an assertive use of timber. It won an Australian Institute of Architects Design Award and also a Timber Industry Award in 2008.

The Subiaco Hotel Redevelopment that was a collaborative effort with Phil and Paul Morris, and as most people would know, has been enormously successful from the first day it opened and continues to be a popular meeting point and social hub in Subiaco. The design opened up the traditional compartmentalized hotel into a variety of contemporary dining and socializing experiences. During this period Jeff also designed and built his first home in Park Street Trigg, later adding another residence at the rear, each time subcontracting the work out and physically pitching in and getting his hands dirty, as he also did assisting the builder with the practice's new offices in York Street Subiaco, that won an Australian Institute of Architects Design Commendation.

Jeff and Phil parted ways in 2005 and Jeff continued with his own practice completing projects that include; *The East Perth Redevelopment Authority Offices* (EPRA) in Northbridge was the redevelopment of the Old Lindsay Street Bakery where Jeff demonstrated exemplary conservation practices and sustainable development principles. It was a combination of new and old – Jeff's preference to be bold, by adding new expressive forms, but respecting and being sympathetic to the existing building. This also won an Australian Institute of Architects Design

Award in 2008.

At times his work has been eclectic, he has never been afraid to try something out, look at a new approach, or mix forms and materials in ways that others may not consider, generally to the surprise and delight of his clients and building users. Every time I had the pleasure of visiting one of his projects there was always something that made it stand out, something that impressed me, whether it be the siting that made it contextually appropriate, the interesting planning or adventurous form, or a particular detail that took my eye and made me think how inventive and resourceful the solution was.

Jeff came from a modernist base, with an appreciation and respect of history and the qualities of historic buildings but a preference for a contemporary approach. His interest and appreciation of art and music also fused with his architecture. From an imaginative conceptual vision where he gave consideration of the overall broad issues, to an inventive approach to detailing through a thorough understanding of materials, Jeff was a creative individual with an intuitive sense of design.

Strong and determined in pursuing his ideas and what he believed to produce the best piece of architecture that he could, Jeff would rarely give in until he was satisfied he had done the best for the 'art of architecture' as well as his client. He would often say that he had this fantastic idea to pursue that was just right for a particular project, there may be some tricky constraint, or it may initially appear to cost too much, but he would persevere and in most cases find a way to achieve it. As a result, he produced some excellent pieces

“Jeff had to fight a battle over a period of 7 years with critics and opponents of the ideas and slow progress due to inadequate funding, where at one time there was threat of demolition, however he overcame all the obstacles and he did it pro bono because it became a personal creative obsession.”

of architecture highly regarded within the architectural profession and broader community.

Jeff would get people on board, bring them around to his way of thinking through his persuasive abilities, enthusiasm and infectious desire to achieve a great outcome, whether it was to convince a client or cajole a sub-contractor he would nurture the project into fruition. The design and protracted procurement of the *Cottesloe Sundial and Terrace* was one such project that exemplified Jeff's generous contributions to West Australian culture where he donated hundreds, maybe thousands of hours of his time to make the project happen after winning a design competition run by the Cottesloe Town Council during the 1988 Bicentennial. Jeff had to fight a battle over a period of 7 years with critics and opponents of the ideas and slow progress due to inadequate funding, where at one time there was threat of demolition, however he overcame all the obstacles and he did it pro bono because it became a personal creative obsession. It won a Western Australian Civic Design Award and a prize in the World Sundial Triennium in Italy in 1993. The site is now one of Perth's most photographed locations, especially for weddings I understand, a magnet for tourists and sightseers and now a loved local landmark. The sundial and terrace remain a testament to Jeff's spirit of inspiration, hard work, determination and sheer persistence.

What a tremendous bloke, What an engaging person to have had a conversation with, always interesting, never dull, with a dry, sometimes cynical sense of humor, fun to party with, and had an open attitude towards current trends where he was always looking for an edge. Jeff had an optimistic attitude

about the potential of each project he embarked upon and belief in the power of ideas, with a challenging mind, while questioning and sometimes confrontational that on occasions got himself into trouble but was always resilient and sharp enough to get out of it. What an enthusiastic, strong and persistent approach to getting the best job done. All the qualities of a creative thoughtful designer.

Jeff Considine was a truly dedicated architect who will no doubt be remembered for his valuable contribution to architecture in Western Australia.

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FOREWORD - WOMEN IN ARCHITECTURE

BRAD COOK

Denise Scott Brown, Gae Aulenti, Anne Tyng, Francine Houben and Itsuko Hasegawa - all of these extraordinary architects have changed the face of architecture on a global scale. So why is it then that within and external of the profession one typically chooses to specifically label architects of the female gender with a different tone? Could it be that architectural intellect is traditionally thought of as exclusively the 'property' of men? Do we require a redefinition of architecture for it to become non-gender specific, both in a professional and intellectual paradigm? These are questions that are now regularly asked within the architectural profession with little real evidence of a positive result.

If we are to learn it is typically accepted it is best to learn from others, test ideas, explore possibilities - never accept the status quo. Therefore a quick circumspect of leading women architects on the international stage may be in order.

Denise Scott Brown teamed up with well-known theoretician and architect Robert Venturi and produced some of the 21st centuries enigmatic manifestoes including the well received and potent *Complexity and Contradiction in Architecture*. *Gae Aulenti* has designed numerous buildings, however, its not only buildings that she dedicates her talents to - furniture, lamps, sanitary fittings are to name but a few. Truly a leader of design in Milan, Italy, that includes clients as diverse as the Musee d'Orsay art gallery, Olivetti and Fiat. *Anne Tyng*, a close associate of Louis Kahn for many years, has completed extensive research into the architectonics of form, mass and the role mathematics (esp. 'chaos theory') plays in our understandings of architecture. She was integral in the design of Yale Universities' Art Gallery in New Haven, Jewish Community Centre at Trenton in New Jersey and student dormitories at Bryn Mawr College in Philadelphia. *Francine Houben*, one half of the delft-based practice Mecanoo. Francine's passion for the improvement of Dutch public housing and public spaces has earned her national and international acclaim for leading the formation of numerous working groups that lobby government and stake-holders on the importance of increasing the quality of architecture of public housing. And lastly, the enigmatic yet quiet, Itsuko Hasegawa. There are very few publicly known women architects in Japan - a very male dominated society if there was one. Itsuko Hasegawa followed a path favoured by most Japanese architectural graduates by working for the reknown Kiyonori Kikutake - close colleague of Kenzo Tange. There are but only a few national recognised women architects in Japan, namely Kazuyo Sejima (SANAA), Momoya Kaijima (Atelier Bow-Wow) and the colour-coded Yui Tezuka (Tezuka Architects). All these women made in-roads into a very male dominated society and profession, however they have brilliant careers that has flourished time and time again. It may be that persistence is an important key in prevailing.

All contributors within this feature have provided enormous benefit to the quality of architecture in Western Australia. Some dealing with contemporary residential architecture, others experts in heritage architecture with many giving of their valuable time and energy to the education of architectural students. There are also demographical differences within the contributors ranging from early career architects to others that have been in practice for many years. Some with children, others without - but all vehemently proud and truly professional architects.

I believe that women architects bring a truly refreshing and diverse set of skills and qualities to the making of architecture, with value that can at times be easily underestimated by colleagues. From my heady days as a student the different underpinnings of mass, form, colour, light, texture were commonly

articulated by women students with such great depth and intuitiveness. Is this because women can perceive a depth of architecture, a different existentialism, a kind of substance that controls our experiences, which us male counterparts find difficult to grasp?

The number of women architectural students has steadily increased over the preceding fifty years to that of almost a 50/50 ratio to male architectural students. However it is the dramatic decline in registration and middle career practitioners/academics that is alarming. Naturally the responsibilities for these same women when they begin their architectural education to that when becoming mothers and wives can certainly account for their decline in the architectural profession.

In closing I propose, boldly, that in light of the articles written on and by women architects in this issue of *The Architect* that we become open to suggestion, open and receptive to new ways of knowing, to better inform the making of architecture. Because as we all know, the making of architecture is indeed the product of team-work - no individual reference is required.

THE BEGINNING / A FEMALE ARCHITECTURE STUDENT IN THE 1960'S

MAXINE CANNING

So, how was it different, studying architecture then compared to now, especially for a female? Well life in general was different of course in the early 1960's, and most especially, very different for females. The expectation was to dabble with nursing, teaching or bookkeeping until you got married, preferably to the doctor or the boss. In fairness, I expect it was difficult for some academics (always male) to cope with a change in the status quo, namely having a female in the class/tute /studio. I suppose also, it might have been difficult to seriously consider a viable career for a woman in the very blokey building game. So I guess there were some mitigating factors for the trials confronted in the journey through tertiary education and into the architectural profession.

Don't get me wrong, there was definitely loads of fun along the way. When you come from an all girl family (daddy was a workaholic and besides, little girls twist their fathers around their little fingers) and you've only ever been to an all girls school, arriving at a university campus in your late teens is going to be one hell of an eye opening experience. On top of that, all of a sudden in the '60s it was peace, love and freedom.

You know, we did a lot of new and different things; things that especially women had never done before. Speak of freedom! We wore miniskirts and psychedelic colours and plastic clothes and screamed for the Beatles. Then we were hippies with all that entailed, Germaine Greer and women's liberation, Rolling Stone (magazine - and the group), health food, Pink Floyd, love not war, safe sex, marihuana, protest marches, moratoriums and sit-ins.

So how did this manifest in our architectural education. It helped that we were a small faculty, and consequently we all knew each other. This made for a wonderful camaraderie which was an important part of our university life and our wanting to work in studio. People in my year made a very avant-guard movie in their spare time, with The Stones 'Satanic Majesties' as back-up music.

We watched mankind's first step on the moon on a black and white telly in John White's tutorial, followed by building rockets which we fired from the Sunken Gardens. The studio at night had a cloud of smoke blanketing the ceiling from test fuels (the night watchman would walk in and say "I see nuzzing!"). The last rocket was fired from the end of the jetty below Jack Kent's (award winning Grounds Kent Architects) parents' house at an end of year celebration. We blew up the jetty.

One year there was a brilliant student conference in Perth with the likes of Buckminster Fuller and thus was born our interest in constructing geodesic domes. We took one to a weekend party at Marcus Collins (another award winner) parents' holiday house. Waking up in our big geodesic dome to the (very loud) strains of Grace Slick singing White Rabbit was memorable.

The T-square ball, held in the Embassy ballroom in the City was always special. We wore wildly wonderful gowns, and I remember someone's arm languidly waving a lily from inside a coffin carried somberly across the dance floor. And the time at the Prosh Ball when someone rode a motorbike up the stairs and around the room. It was all a bit different.

Then there were the Ghost House shows. My dad had some land at Medina with a big, derelict house; venue for more parties. We had 3 parties there, each bigger than the next. We 'renovated' the house; for example one room was painted black, windows and all, except for a frieze below the cornice which said 'beat your crazy head against the sky'. There were lilies (draped languidly) from the light fittings. As our fame spread, it seemed like the whole of the university rocked up. We cooked sheep on spits and uni. bands offered to play for free. We came back the day after the third 'show' to clean up and there it was, a charred heap. We'd burnt the house down.

There was a down side. Prejudice against female architectural students in Perth in the 1960's was a real bummer. I have been told to my face that I should not think that architecture was a career for a woman and that I was a floozy. Then there were the failures. In the inaugural year of architecture at UWA, the sole female student was failed. (She now runs her own architectural practice - in the Eastern States). Ditto the second sole female student of the following year, it was me. The third year, sole female student, failed. All of us ended up going to another university to graduate.

Then there were the times that you were given the cold stares by staff because you went to Steve's with the guys. Shocking! But all of this has been documented in every profession. At the time, it really hurt, and I reckon that it took about ten years after graduation before I felt that I was no lesser a person than the guys with whom I'd graduated.

If anyone had told me then that I could run my own architectural practice, teach at university, be an Australian Institute of Architects Chapter councillor and become a life fellow - and loving it - I wouldn't have believed it in a pink fit.

So who's a lucky gal?



MY BRILLIANT CAREER

LEONIE MATTHEWS

After graduating with a Bachelor of Architecture from Curtin University of Technology in 1992, I finally registered in W.A. as an architect in 2002. I was allocated the registration number 1901 and was struck by the symbolic significance of this. 1901 is the year of federation of the Australian states, the year that non-aboriginal women were granted federal voting rights and the time when Margaret Pitt Morrison, 'a child of federation', was born and who in 1924 became the first woman to register as an architect in WA. 1901 is also the year Miles Franklin's book *My Brilliant Career* was published. This classic Australian semi-autobiographical novel tells the story of a young woman who rejects the social expectations for women to marry by pursuing a career as a writer.

In Australia women began entering the architecture profession at the beginning of the twentieth century. In 1902 Florence Taylor became the first professional woman architect after completing her articulated training. However, the careers of women and their participation in the profession at both a local and national level have not been widely acknowledged nor understood.

"The architectural partnership of Jacobsohn and Pitt Morrison produced a number of 'modern' designs, with simple forms and materials, for furniture, speculative homes and private residences in the Nedlands area, and 'Marginata' flats in Perth."

The first book on this topic, written by Julie Willis and Bronwyn Hanna, *Women Architects in Australia 1900-1950* was published in 2001. In the preface of this book the authors acknowledged that their work had relied on a number of earlier research projects including my own undergraduate thesis "Women in Western Australian Architecture 1920-1960" completed in 1991. This was the first major study of Western Australian women architects and the findings were based on interviews with women who had been involved in architecture during this period, as well as interviews with their families and associates, and through the sourcing of documentary evidence. It is primarily from this study that I would like to present a brief historical overview of the careers of three prominent Western Australian women architects; Margaret Pitt Morrison, Nancy Allen and Margaret Feilman.

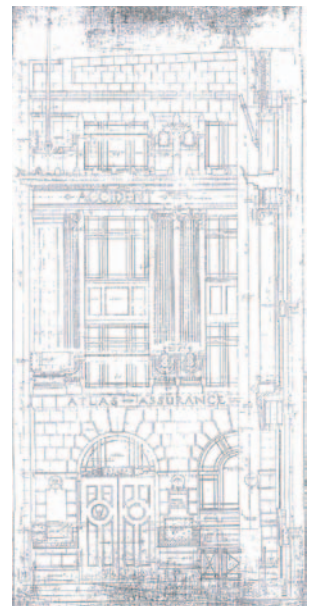
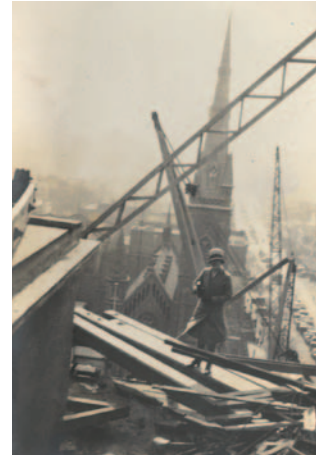
Margaret Pitt Morrison's (1900-1985) architectural career spanned over 64 years as a practitioner, educator and historian. Medicine had been Pitt Morrison's first career choice, albeit one that could not be financially supported by her parents, however, a chance meeting around 1920 with Reginald Summerhayes, an articled pupil at the time and son of architect Edwin Summerhayes, changed the course of her life. Pitt Morrison recalled 'it wasn't conceived that a girl would want to take up architecture,' and that her, 'previous education... had been all to[wards] snaring a husband ... and rearing a family.' There was no formalised course in architecture in W.A. until 1946 and architects received their "training" by paying for indentures with an established practice. According to Pitt Morrison 'it took an awful lot of persuasion on my parent's part, my father's part to come around to this,' however, the result was that in April 1920 she commenced her articulated training with Edwin Summerhayes.

After an "improver" year Pitt Morrison moved to Melbourne in 1926 where she worked for a number of practices, including A. & K. Henderson, and studied at the University of Melbourne Architectural Atelier. Pitt Morrison returned to Perth in 1929 and for the next two years was employed by the architect F. G. B. Hawkins. During this time she was assigned to detail and document the design of the Atlas Assurance Company Office, one of the first reinforced concrete framed buildings in Perth.

With the worsening affects of the Depression after the United States Stock Market Crash in 1929 Pitt Morrison was forced to leave Hawkins practice. For a short period Pitt Morrison "kept house" for her brother Don until she was invited to join the "Poster Studios", a small commercial art business established by the enterprising, but out of work architects, Harold Krantz, John Oldham and Colin Ednie-Brown. Despite the Depression the business was successful employing up to 20 architects and artists.

Pitt Morrison returned to practice after the Depression and in 1934 worked in association with Harold Krantz on the design of the Myola Club in Claremont. Over the next few years she worked predominately for Oldham Boas and Ednie-Brown completing the interior detailing of the Adelphi Hotel (1936) (demolished 1970s), the remodelling of the Karrakatta Club (c1936) (demolished) and the detailing of the Emu Brewery (1936-1938) (demolished).

While Pitt Morrison was working for Harold Krantz in the late 1930s she met Heimann (Heinz) Jacobsohn, a





German, Jewish refugee. Pitt Morrison recalled that “we agreed in a great many things with regard to technical design, architectural history ... and so we decided ... that we would get out and carry on our own practice.’ The architectural partnership of Jacobsohn and Pitt Morison produced a number of ‘modern’ designs, with simple forms and materials, for furniture, speculative homes and private residences in the Nedlands area, and ‘Marginata’ flats in Perth.

With the outbreak of the Second World War the partnership was short lived and in 1942 the practice was closed. Initially Pitt Morison was appointed as a Camouflage Officer with the Commonwealth Department of Works and then as an architect with the Allied Work Council. Jacobsohn joined the Australian Infantry Forces and was transferred to Queensland where he practised after the war.

In 1948 Pitt Morison returned to Perth, after working for the Melbourne architect Vivian Taylor, and accepted a teaching position in the newly established architecture course at Perth Technical College. Until 1962 Pitt Morison taught architectural history and was the first year “studio master”.

From 1967 to 1971 Pitt Morrison was employed as Assistant Research Officer in the City Planners Department of the Perth City Council. Her final role was to be as a Research Assistant and then Research Fellow at The University of Western Australia (UWA) in the School of Architecture and Fine Arts, a position she held from 1971 until her death in 1985. Her major accomplishment during this time was the important publication in 1979 of *Western Towns and Buildings*, co-edited with John White. This book continues to be the only comprehensive study of 19th and 20th century Western Australian architecture. Nancy Allen (1908- ?) became an articulated pupil of Eales and Cohen in 1927 remaining there for another three years after registering as an architect in 1932. During the time of her articles W. G. Bennett was made a partner. It was with Bennett that Allen formed a long standing working

relationship and when Bennett established his own practice in 1935 Allen joined him. W. G. Bennett is best known for the many hallmark “moderne” buildings that the practice produced in the late 1930s including the Plaza Theatre and Arcade, Perth (1937), Raffles Hotel, Applecross (1937), Lord Forrest Olympic Pool, Kalgoorlie (1938) and Beverley Town Hall and Picture Gardens (1938). The practice also completed a number of residential projects in this style. Jean Bold, who was the secretary from 1935 to 1940, recalled that Allen was ‘good at domestic work’ and that she had a ‘good practical knowledge.’ In 1937 they completed the Dyer Residence at 27 The Esplanade, South Perth, (demolished 2005). Mrs Dyer maintained that Bennett was the architect but that Allen, ‘did most of the work, supervising and drafting,’ and that ‘Miss Allen was wonderful climbing around on scaffold, ordering people around.’

During the war Nancy Allen served with the Allied Works Council and worked with other women architects including Margaret Pitt Morrison and Zoie Bennett, as well as the designer/draftswoman Heather Guy in the architectural section of the Works and Services Branch W.A.

Allen returned to practice with W.G. Bennett after the war and became an associate alongside her brother Douglas Allen. By 1962 they had both become partners and the firm became W. G. Bennett, Allen and Allen. Barbara Sewell, a former secretary, recalled that Bennett had the ‘contacts’ and ‘got the jobs’ but that Nancy Allen ‘ran the practice.’ After Bennett died in 1977, Allen continued to work until she closed the practice and retired in 1981. While generally Bennett has received most of the credit for the work of the practice, a number of designs has been attributed to Allen including the heritage listed Manjimup Infant Health Centre (1946) and Paxwold House, Lesmurdie (1957).

Margaret Feilman (1921-) began her career, as an architect and the first qualified town planner in W.A., in 1938 as the only woman to undertake an architectural cadetship with the Western Australian Government. Whilst a high

“I was only sixteen when I matriculated, I was too young to go to university... there was a big look around to see where I could get some training ... so that is how I changed over and I think it was my interest in drawing and the visual that brought me to architecture.”

school student at Perth College, Feilman had intended to study law but as it turned out: 'I was only sixteen when I matriculated, I was too young to go to university... there was a big look around to see where I could get some training ... so that is how I changed over and I think it was my interest in drawing and the visual that brought me to architecture.' While completing her cadetship Feilman also undertook a Bachelor of Arts, majoring in history and economics at UWA, graduating in 1943. Feilman registered in 1945 and then moved to "the eastern states" and was introduced her to what she considered to be 'the broader canvas of Town and Regional Planning.' The first of the positions she held was with the Brisbane City Council and then at the Victorian Department of Works in the newly created town planning section. In 1948 she received a British Council Scholarship to complete a Diploma in Town and Country Planning at the Newcastle Upon Tyne School of the University of Durham, graduating in 1950. Feilman returned to Perth in the same year and established the practice Margaret A. Feilman, Architect and Town Planner. Feilman was frequently invited to deliver public lectures and she considered these as an opportunity for 'educating the public as a whole on the need for better planning.' She recalled that in late 1950: 'I was asked to speak at the Hall of the Institute of Engineers in the Gledden Building ... That talk of mine launched the Town Planning Institute here. It was a very crowded meeting and in retrospect I wonder at the young architect planner facing all the professional people of Perth.'

In 1952 Feilman secured her first major commission, the design of Kwinana New Town, to establish a town to house the employees of the oil refinery and steelworks that were being constructed nearby. According to Feilman environmental considerations were a priority for the project: 'we had this wonderful, beautiful timbered limestone ridge between us and the industrial area. So it was very clear where the town needed to go and I set out to preserve that ... I don't think those environmental aspects were really understood on any scale [at the time].' The project attracted widespread attention and established Feilman's reputation as a town planner at a local and national level.

The town planning work of Feilman's practice has tended to overshadow the architectural projects and less is known about this work and very little has been published. A notable exception is the Dowerin Town Hall project published in *The Architect W.A* in 1963.

Feilman has made significant contributions to the development and awareness of both the natural and built environment not only as a practitioner but also through her community service. Feilman was a founding member of the National Trust (W.A.) in 1959, a commissioner of the Australian Heritage Commission (1976) and after her retirement from practice, in 1983, she became the Chair of the Town Planning Board (1984-1986). Feilman's

contributions to the fields of planning and heritage and conservation have been widely acknowledged, including the awarding of an OBE (1981) and an Honorary Doctorate of Architecture from UWA (1989).

A growing interest in the history of town planning in Australia has seen a renewed focus on Feilman's work as a planner. In 1995 Robert Freestone described Feilman as 'the most distinguished Australian woman planner,' however; Feilman did not dwell on her pioneering role as a woman: 'I really didn't worry about that. I got on with what I had to do... people came to me to have their work done. Came to me as a consultant because I could produce the goods and they really weren't concerned whether I was male or female.'

Since the publication of *My Brilliant Career* there have been significant shifts for women and their ability to pursue a career. It is no longer considered unusual for women to become architects or enter any number of fields that were once male dominated. In the architectural profession these shifts have happened slowly and gradually, some may say too slowly and too gradually, however, what can be recognised is that we owe a great deal to the significant contributions made by the "brilliant careers" of women architects like Margaret Pitt Morrison, Nancy Allen and Margaret Feilman.

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WOMEN IN ARCHITECTURE

NERIDA MOREDOUNDT

Periodically articles are written and seminars attended about 'women in architecture'; that we still require a separate examination of the issue and that 'men in architecture' is rarely, if ever, the subject of such debate is an interesting topic in its own right. Don't get me wrong - I am delighted to be a 'woman in architecture', and to write about some of this experience, particularly as this year is the 70th anniversary of the acceptance of the first woman architectural cadet (Dr. Margaret Feilman) into the Public Works Department of Western Australia.

When I commenced studying architecture in the mid-1970s, there was literally only one female in each of our design tutorial groups of ten. By the mid-1980s, women made up fifty percent of the student body – a dramatic difference. In the late 1980s, I presented a seminar at Sydney University on women in architecture, which, in hindsight, was overly optimistic about the opportunities for women in architecture and the impact that we might have on the profession.

I thought by now that there would clearly be equality, but the evidence presents a different picture. In its 2005-06 annual report, the NSW Architects Registration Board detailed the number of registered architects and only 20% these were women. The age breakdown shows some glimmer of hope for the future in that women account for 45% of the under 30 age group. In Western Australia, the Board does not include a gender or age breakdown in its annual reports, however a study of the Architects Register (published on-line by the Board), shows that the proportion of women has risen over the last two decades from 7% in 1987, to 22% in 1997 and in 2006 reached 30%. This sounds like an improvement, and indeed it is, but one look at the architectural corporations – where all the action is – finds that as of August 2008 only 6% of the nominated architects are women.

“... how do the majority of women practice architecture, particularly the many that do not register: do they do it quietly from home for their friends as ‘designers’; do they take roles in government departments or institutions that offer flexibility; do they opt out of taking the front seat in the practice because they can.”

Does this matter? Is it important that women are now graduating from our architecture schools at (slightly) higher numbers than men and yet the practice of architecture remains dominated by men. Is it a 'man's game'? In my final year at Sydney University we were constantly visited by all the 'big names' in architecture looking for the up and coming talent, one of these was a woman, Louise Cox, now president of the International Union of Architects, who took a few minutes to explain to me that I would not get anywhere in architecture without 'acting like a man'. I don't know if this is still her view, but I was shocked at the time and have contemplated what this has meant to me over the years since then.

Have I 'acted like a man' to become a registered and a nominated

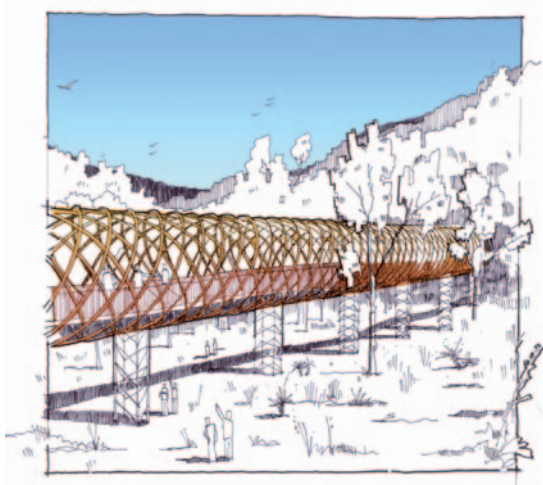
architect and what does that mean? In some ways I can clearly see that I have, particularly in terms of my family life as my husband took the part-time work option to allow me to dedicate the considerable hours required to acquire the expertise I have today. He, as it turns out was joined by less than 1% of Australian fathers in this activity. The most recent Australia Bureau of Statistic's study found that, in comparison, over 35% of mothers work part-time. This dependence on part-time work by women is uniquely Australian and undoubtedly influences the potential career paths of women, because if they have children only 25% work full-time as opposed to 92% of men.

Given these constraints, how do the majority of women practice architecture, particularly the many that do not register: do they do it quietly from home for their friends as 'designers'; do they take roles in government departments or institutions that offer flexibility; do they opt out of taking the front seat in the practice because they can. There are many questions to be answered. Do women like to work collaboratively and prefer not to be known as the 'ego-driven' architect that often characterises the public perception of architects and, if they do, is this a positive opportunity for the profession, which still largely operates in the 'master – apprentice' paradigm. Are there better ways than disappearing from sight during child-bearing years or have we not had the time to see that things will be different when all these women reach the peak age of creativity for architects - in their fifties and beyond. Maybe in another twenty years we will find that all these different paths for women in architecture have made our profession richer.

Ultimately at this stage in my career I, like many of my cohorts, see myself and am (mostly) perceived by others as an architect and not, as happened to the pioneer practitioners, as a 'woman architect' and this I think is a good thing. However, in my view, the continued under-representation of women in the architecture profession is problematic. In one study (RIBA, 2003) this was found to be partially due to limited opportunities for creativity and challenges. However, it is not a gender issue alone, it strikes at the heart of the architectural experience, which, at its best, is the creative expression of the individual and collective mix of rationality and poetry that is architecture. This same study found that if the reasons that many talented female graduates left the profession were remedied, it would benefit men as well and isn't that a good thing.

A BALANCING ACT / ARCHITECTURE AND FAMILY

SALLY MATTHEWS



I had a fantastic time at university, yes challenging, yes, severe lack of sleep, but an opportunity to take up and absorb information from people who have been doing this a lot longer than me. Whether I ultimately agree with what they think or disagree with them, I do like to listen to their points of view and teachings, as it can only add to my knowledge.

The adjustment from the sporadic hours and days at university to the constancy of working 'office hours' at a commercial firm was quite dramatic and of course, I was confronted with being at the 'bottom of the pile again.' I found myself asking, what exactly did I do at university for 5 years! I felt as though I did great course but ended up working in a different profession.

"I am now confronted with two things I love, a family and a rewarding working life, either of which, I could completely immerse myself in to the detriment of the other."

It took me a while to land my first job, I think I had about 10 interviews, work was a bit thin on the ground in the mid 90s (and I suspect it's heading back that way). I was immersed in the reality of nutting out the designs, grounding them, making them 'buildable' and accurately documenting the whole process. Like all journeys its ultimately rewarding, though it is a long road from the beginning to end. At some stage along the way I needed to make time for a life to be

lived and enjoyed.

Over the next six years, due to the economic times, I worked at quite a few firms (six or so) both in Perth and over east. I relished the opportunity to experience different commercial structures, work cultures, architectural approaches and firm sizes – it was a great grounding for starting your own practice. This is where I find myself now, almost 10 years on in our own business.

Along the way, I married a fellow who was ultimately destined to become an architect also, so I fear the conversation within the household can be slightly limited on occasion! Naturally, we decided to start our own practice at the same time as I was having my first baby and we were demolishing half the house, but hey life goes on!

As each year passes our client list has grown and the practice has got busier - though I'm not sure that was quite the plan as the idea was to start our own practice to spend 'more time with the children'.

We now have 2 beautiful girls and I am very happy about that. Now the real skill kicks in to strike the balance between a successful professional career and being an "available" Mum with a reasonably under control home life. Of course, a very supportive husband more than helps - but I don't recall taking the worklife balance course at university and I find the guide books a bit few and far between!

I have to say that day to day the 'balance' we achieve is a tenuous one and has to be constantly re-evaluated. I am now confronted with two things I love, a family and a rewarding working life, either of which, I could completely





immerse myself in to the detriment of the other. One thing to be noted that the advent of children makes you highly efficient in all aspects of time management, future employers take note, the professional female with children is a well refined machine of effective productivity! Time is certainly a rare commodity!

I find myself becoming more involved in the profession. I have joined the Architects Board and am an examiner for the Architectural Registration Exams. When presented with these opportunities I tend to think, 'how hard can it be'? I'm keen to make a contribution to my profession so I'm happy to go along. My involvement has led to invitations to other professional bodies and has been a bit of an eye opener to the intricacies of bureaucracy. To be honest, there are a lot of rules and processes out there to be adhered to - perhaps slightly more complex than necessary - humans seem to have a talent at making life complicated for themselves. It seems inevitable with so many humans around.

Well, at the moment things are going well and seem to be reasonably 'under control', though this is very much a temporary situation which requires constant re evaluation.

Architecture has opened a lot of doors for me. I have met great people along the way (both ladies and gents) and have worked on very interesting projects, some which have made it through to realisation and some which haven't quite 'popped out the other side.' I have included one such effort below...

The project is the Jarrahdale Heritage Park. A project, to create a park that would be a tourist attraction for Jarrahdale, as well as reveal the high heritage values of the Jarrahdale area for the visitor.

The project is made up of elements or nodes, an amphitheatre, an elevated walkway, a lookout tower, toilets and picnic shelters. These elements of the overall park are linked by trails which take the walker through heritage routes of significance and differing scales of vegetation. The bridge structure a 'woven' timber truss, (engineered by Capital House), takes the user across the site and

into the trees. An iconic structure to enhance the Jarrahdale identity.

The trail then links the walker to the amphitheatre, (with Newforms Landscape Architects), capturing and displaying built artefacts of the site, providing larger seating areas for picnickers and intimate zones for the smaller performances. The amphitheatre steps down beneath the gums to the creek and a low key bridge of 'fallen logs' to continue the trail. The picnic shelters provide a sense of enclosure and protection from the expansive landscape. The eastern end of the site holds the lookout tower which allows the viewer to look over and make sense of the journey. The tower design borrows from the distinctive decorative timberwork that permeates the Jarrahdale timber cottages. All the pieces of the puzzle make use of materials that are intrinsic to the site and story to be told.

A project that sits drawn up ready to build.... Sigh...one day...

Just a quick overview of 'where I'm at' and I hope you have a rewarding architectural experience and channel the occupation to suit your lifes' choices.

IN THE MIX / MOTHERHOOD, ARCHITECTURE & HOUSING ESTIMATES

JODIE SANDERS



Back in 2003, I was a new mother – and was trying to work out how to have it all – be able to run a successful architectural practice and be able to be a great mum to my lively, lovely toddler. I was not finding it easy, given that I was so used to working long hours on a project, doing whatever it took to get the job done in a short time frame. My father had been a successful architect and had always worked long hours, and that’s what I thought it always took to be able to produce the best result. At one point I was ready to give up on architecture all together, and was considering teaching, which I thought would be a more “mother-friendly” profession.

Then something fortuitous happened, knowing my dilemma, the wonderful ladies at the Australian Institute of Architects had given out my name to a company called Estates Development Company. They were looking for an architect who would be interested in working part time as a consultant for their Housing Estate – Harbour Rise at

“... I am able to use my design skills and create great places for people to work, all the while being able to be with my young children for the majority of the week.”

Hillarys.

I got the job, and it turned out to be one of the best decisions of my career as an architect so far. For the next few years I successfully was able to combine motherhood with being able to contribute to a unique housing estate that I was, and am, very proud of. From the perspective of

being a woman in architecture, it was a way of being able to use my architectural skills that allowed me to work part time while raising a family, and still be able to make a difference in the community.

A bit of background – Harbour Rise Estate was initiated by Fiona Roche, the CEO of Estates Development Company (EDC). EDC had owned the prime beachfront property land since 1948 and in the 1990’s Fiona engaged a design team consisting of urban planners Taylor Burrell Barnett, architect Sharni Howe, and landscape architects Plan E, to create a design that was to be a radical departure from the layout of surrounding cul de sac estates. Fiona has a great passion for urban planning and architecture, so the combination of this and an expert design team resulted in the creation of an innovative, vibrant coastal community, that stands as an early demonstration of the “Livable Neighborhoods Community Design Code”.

The design team recognized early on that some level of control over the built form would be required if Harbour Rise was to become the pioneering, contemporary Harbour village it was envisaged to be. At the time of commencement, the housing market was still dominated by the “Tuscan” theme. The design team of Harbour Rise sought to create a more native West Australian response to Coastal Housing. So, a set of Covenants were developed on the basis of “Classic Coastal Housing”. These covenants stipulated building elements such as setbacks, privacy, solar design, building heights, construction materials, diversity in the faÇade design, garaging, open space, landscaping and





servicing. House designs for each lot were then legally required to comply with these Covenants. This was a bold undertaking as these were the most stringent covenants required by any private development in Perth.

That's where I came in; to meet with the landowners and house designers before and during the design process to assist in fulfilling on designing in accordance with the Design Guidelines. Sharni Howe of Sharni Howe Architects began the process and I took over the role in 2003.

This turned out to be a great opportunity to meet with a broad range of home owners, many of whom would not normally work with an architect. I was able to work with them, and their builders and designers to create something original and practical, that had a distinct local character. This was very satisfying as an architect. I was also proud to be able to demonstrate the value of engaging an architect in designing a new home to a much broader base of people than I would normally be able to reach.

The result has been a great success, both financially and architecturally. The houses in the Estate stand together as a whole. I found that overall people really appreciated to be able to be part of the bigger design concept of the estate and were eager to take advantage of the architectural advice and guidance that was provided, all provided free of charge by the developer. Also, in 2007, the Urban Planning Institute of Australia (UDIA) awarded Harbour Rise with the UDIA Award for Excellence (Residential Development more than 250 Lots) at both state and national level.

In 2008, the Estate is almost complete. I would advise anyone interested in urban planning and architecture to visit and see how it is possible for a developer with a bold vision of providing leadership in design can bring that vision to life, true to the original concept.

I have also discovered that it is possible to combine raising a young family and a career as an architect – I now work two days a week as a contractor for another architectural company, Interiors Australia. Again I am able to use my design skills and create great places for people to work, all the while being able

to be with my young children for the majority of the week. I also still have my architectural practice working a few hours per week with one of the builders from Harbour Rise Estate, liaising with his clients to create architecturally designed homes, given that it worked so well at Harbour Rise Estate. What a wonderful profession to be in, to be able to have that flexibility and privilege to really be able to impact people's lives in a positive way.

THE BIG CATS OF HAMES SHARLEY

HAMES SHARLEY



“I would encourage anyone with a passion for architecture or urban design to pursue their goals regardless of age or gender.”

It was Friday night drinks at Hames Sharley when the old adage that ‘managing architects is like herding cats’ was bantered about. It is true, architects regardless of their age or gender are very similar to cats. They are fiercely independent, don’t listen (most of the time) and hang around roof tops every now and again to discuss the nine lives they believe they have. At Hames Sharley the cats are diverse. A third of them are women, they do not differentiate themselves by gender and they are treated as professionals with equal standing to their male peers. Featured in this article are six women who make up part of the Hames Sharley litter. Each is at a different stage of their professional career and together they share their stories about working in the evolving world of architecture.

Rachel Seal graduated in Architecture in 1981. Her first job paid \$40 a

week. Long days were filled with printing huge sets of tender documents on an ammonia print machine, making coffee, selecting bathroom tiles and revising drawings with a razor blade. After a few years in residential architecture and building, Rachel joined Hames Sharley in 1986 as a registered Architect. A few women worked in the drawing office but male clients and consultants were the norm. Networking and marketing was about golf days, long lunches and all-male client boardroom meetings. Rachel remembers “one client quietly asked that I not work on his project as he didn’t feel comfortable using colourful language around me”. Always included and encouraged and bailed out when necessary, the ‘sink or swim’ approach at Hames Sharley allowed us freedom to gain experience in all aspects of Architecture.

Today, after some years of retail and commercial experience, and with

the support of Hames Sharley, Rachel is an Associate balancing family life with three days work, which includes urban design of town centres and health and education campus planning. Her observation on women in architecture never falters and is filled with contagious wit. "At university in the 70's, as 1 of 2 girls in the class, we joined in with the boy's humour and antics: no choice really. Later in the 90's, younger women in the practice looked at me sideways: they didn't tolerate such behaviour, demanded better treatment and wore high heels. Today, there are more women in all areas of Hames Sharley's practice, we often meet women as consultants and clients, technology has freed us geographically, projects often go slow over school holidays and the boys still open doors for us.

Anna Evangelisti is also a mother and works full time at Hames Sharley. While studying architecture at UWA, Anna was concerned about opportunities for mature female graduates. She was pleasantly surprised to find the situation entirely opposite. "Hames Sharley has given me the opportunity to be involved in a wide range of projects and situations allowing me to develop new skills while at the same time draw on previous experiences and life skills. I would encourage anyone with a passion for architecture or urban design to pursue their goals regardless of age or gender." Anna has now worked in this field for over three years and her greatest ambition is to see sustainable design

"As architects, we have chosen to work in a field where we cannot work in isolation. It is essential to be confident interacting with the male dominated engineering teams and on construction sites."

incorporated into all areas of future development. "As architects, we have chosen to work in a field where we cannot work in isolation. It is essential to be confident interacting with the male dominated engineering teams and on construction sites."

Upon graduation Nicole de la Motte found the thought of working for a large commercial practice intimidating. "The studio culture that we had developed during the lengthy time at university was intimate and promoted the fierce exchange of ideas. I had assumed that this was not part of the philosophy of large practices." The thought of engaging with a swarm of engineers and walking onto large commercial building sites was also overwhelming. Nicole's early work was with a small multidisciplinary practice and an established boutique practice, documenting residential and small commercial projects.

Nicole came to Hames Sharley following a phone call from William Hames who suggested she "needed to get her hands dirty with some commercial work". The opportunity within Hames Sharley to venture across the disciplines of architecture, landscape architecture and urban design was appealing. Today Nicole has earned her place as a design architect and works on projects ranging from \$100 million hospitals to \$5 million Child Care Centres. More importantly she has developed skills required to participate in large project teams. "I was wrong to assume that large practices do not offer studio environments. At Hames Sharley we ensure that projects are rigorously discussed, and the exchange of ideas is constant." Relationships she has forged with fellow male architects and engineers have also been invaluable breaking down barriers making it "more comfortable at times being the only skirt wearer sitting around a board table!"

If there is someone who knows anything about the industry it is Jessika Hames daughter of William Hames, Executive Chairman and founder of Hames Sharley. "Growing up with architecture in the family makes it an almost predetermined career outcome and I did my best to avoid it as years of weekends on buildings sites as a child hadn't inspired me. I never imagined that I would end up working as an architect at Hames Sharley but, as they say, architecture is an old man's profession and something I value now more than

ever is the knowledge to be gained from working with my 'old man'." After graduation Jessika went overseas, and worked in a small architectural firm

"They say that architecture is an old man's profession, a life long learning curve, and something I value now more than ever is the knowledge to be gained from working with my 'old man'."

in London for some time. Since joining Hames Sharley 5 years ago, Jessika has worked on a diversity of project types from high-rise office developments to a War Memorial. Recently married, Jessika shares "I am at the stage of my life where if I decline a glass of wine someone will inevitably ask 'Are you pregnant?' Yet in the current high paced market, we have the opportunity to gain so much experience at such a rapid rate that I am certainly not ready to stop just yet. Working at Hames Sharley, Jessika is relieved that her job can be flexible and has no intention of stopping her burgeoning career. "I know that I will maintain a role in architecture throughout motherhood. I hope to make architecture an old woman's profession too."

As a recent graduate of architecture Kylie Douglass is still learning about the industry. Currently assisting on the \$100 million redevelopment of Rockingham Kwinana District Hospital, Kylie believes "Hames Sharley seems to treat recent graduates with equality giving them the same jobs to do. Differences occur from skill level rather than gender here". With the ambition to one day open up her own design firm, Kylie noted during her university years that women architects dominated the classrooms and lecture halls however only make up a very small percentage once actually out in the field. "I think they move on to other related areas of work such as graphic design so I guess senior female architects are still considered unusual." Sharing a similar view is Melanie Binks who says "although there are less senior female Architects it is still nice to see an even mix of male and female architects coming through and giving it a go."

Working for Hames Sharley as a work experience student for three years, Melanie like her female colleagues is working on diverse projects including Fiona Stanley Hospital and Century City proving that women are not limited but given the opportunity to expand their knowledge and skills in all areas. "I don't believe women are restricted at all in the architectural industry of today's society. In both the workplace and at university, as far as I've seen we're given equal opportunity in all areas. I would find it hard to pinpoint an area where attitudes have been different toward me because I'm a woman."

If there is one thing that all six women share in common, it is their passion for architecture and their aptitude, strength and determination to succeed in this demanding profession. For some of the bigger cats, the journey has been filled with amusing stories and for others; stories are only starting to take shape as exciting and challenging opportunities become available. A common thread running through their careers is their workplace. The Hames Sharley herd of architects is diverse yet they all work together regardless of age and gender to produce some of the most influential work in Western Australia. Not too bad for a bunch of big cats really.

*They're often found hanging round building sites
They can draw and design like any boy might
They're happy to entertain cost variations
But don't relish writing tender specifications*

*Because HS cats are and HS cats do,
HS cats do and HS cats would,
HS cats would and HS cats can,
HS cats can and HS cats do*

REARVIEW / SO, WHAT IS IT LIKE TO BE A WOMAN IN ARCHITECTURE?

HASSELL

People are attracted to the profession of architecture for different reasons. Is the architecture experience different for females as opposed to males? I could hypothesise for days, but instead I asked 4 HASSELL architects, at different stages of their careers, about being a female within the architectural profession.

Felicity Hamzah - Architect (graduated 2004) – working in Architecture

Why did you get into architecture and what keeps you there?

FH A love of science and art lead me to architecture. Having said that, I remain here because I am interested in how space is a backdrop to people's lives and memories and how it can influence change and create new opportunities.

What is the advantage or disadvantage of being a female architect?

FH Advantage – The only way to learn architecture is to ask lots of questions, and we are not afraid to do this or learn by trial and error. Women are also open to working things out collaboratively which often leads to new and exciting outcomes and a positive team environment.

Disadvantage – Often I am the only women in a meeting of 10 men, sometimes it's a bit intimidating but most of the time it makes me work harder.

Is the stereotype still alive and has your gender been an issue for you?

FH Not really, we have great women role models at work, who show that women can be as valued, professional and effective as men at any job.

What was it like to be a graduate?

FH Going on site for the first time was a bit scary, but I found that site personnel were quite encouraging if you just get in there and give it a go. I think if you have good attitude it doesn't matter if you are a man or a woman.

Natalie O'Grady – Graduate of Architecture (graduated 2004) – working in Landscape Architecture

Why did you get into architecture and what keeps you there?

NO I can't remember when it was that I decided to study architecture, but I also can't remember ever wanting to do much else. I know it sounds very 'Miss Universe'; but I like to

think we are making this world a better place to live in.

What motivates you about working in the field of architecture?

NO In the office I have a bit of an 'in between' position. I have strayed from my original Architecture education into the realm of Urban Design, where I am currently studying a Masters. Urban design is so much more than just a master plan; it is the glue that holds cities together. It's about developing strategies and systems to make cities work, to be occupied, to be managed and to grow or contract, this is what motivates me.

Are women more collaborative?

NO Sitting just to the left of traditional architecture has allowed me to see the enormous complexities that go into shaping our cities. Projects now are usually too complex to be dealt with individually. I think the ability to understand many perspectives and their needs is a huge asset, but I don't see it as only a female trait.

What was it like to be a graduate?

NO Upon graduating on the traditional path of, getting a job with an interesting, small, stylish architectural firm, doing medium sized jobs, a smart work wardrobe and lunching with friends, I had no idea how hard the real world of work actually was!

Toni Kerr –Architect (graduated 1994) – working in Architecture, Associate

Why did you get into architecture and what keeps you there?

TK I believe it was inevitable as I designed and built many 'cubby houses' and planned towns for my 'dinky' (match-box) cars. It was all about creating places and spaces and the resultant impact and effect they had on you. My motivation today is still the same, only the "cubby houses" have got bigger.

What are the differences if any between male and female architects?

TK I don't believe there are specific differences between male and female architects. I have noticed that female architects present several options instead of one concept and seek approval/acknowledgement that they are doing the right thing more than their male counterparts. I do enjoy the



growing 'mix' within the office as more women are remaining in the design field or re-entering it after children.

Is the stereotype still alive and has your gender been an issue for you?

TK I believe within and between architects gender is a non-issue. The instances where I have felt that I was seen as a female before an architect have been only occasional and were more prevalent early in my career and only rarely now.

What was it like to be a graduate?

TK Jobs were scarce and precious, expected and actual hours were ridiculously long, wages started around \$18K or \$10/hr, and the "wave roof" was in vogue.

Caroline Diesner –Architect (graduated 1987) – working in Interior Architecture, Principal

Why did you get into architecture and what keeps you there?

CD For the indecisive in me, it was a great mix of 'art' and 'science', so I never considered anything else. The profession has kept its promise of constant inspiration, contrast, and providing a constantly changing paradigm.

Can you have it all, kids and a career?

CD For me, I couldn't have it all, even pre-kids...I just didn't have it together or know what I wanted...but I enjoyed what I was doing and put the effort in and I think the same is true now. There are always competing interests and demands on your time, and ultimately it is a question of priorities and what is important to the individual.

Is the stereotype still alive and has your gender been an issue for you?

CD I personally have never found gender to be an issue, and have been fortunate in always having been respected and treated professionally. I have wondered however at the 'mix' at the meeting room table whether in client, consultant or site meetings that there is still a significant bias to males.

What was it like for you as a graduate?

CD I moved to Canberra and joined the federal government when they still had an architectural department, one which designed and built public works projects nationally and internationally. Although it was gradually being dismantled, it was a great time in terms of opportunities and experience.

INNOVATION IN PRACTICE / WHEN, HOW AND WHY?

KELLY RATTIGAN

Working as a woman in architecture, is a matter I spend a decreasing amount of time reflecting on. Rather, the issues surrounding the nature and structure of the profession itself, is something I consider more and more. As a young (ish) practitioner emerging in a fluctuating market the challenge is always how to innovate in a profession which is slow to respond. The other significant challenge is ensuring information provided by architects is considered critical to the outcome of the project and a compulsory component of any built scheme.

I was recently impressed by the veil of importance the legal profession place on their work practice and delivery of information. I rang an office recently and was told, by the 'legal secretary', the 'legal team' was unavailable as they were 'preparing for trial'. I relayed to my staff this enlightening experience and explained I was initiating a new office protocol. I continued to be impressed by the business and management structures this law office had in place (probably pretty standard to most) and suggest that perhaps a way forward in innovating the architecture business is to look closely at other professions for new modes of working.

Straying back to women in architecture I would like to relay a fascinating biography of an American female architect, Anna Wagner Keichline (1889 – 1943). It was discovered at an early age she had a natural talent for carpentry and mechanics and was given by her parents a purpose built workshop with the best carpentry equipment money could buy. After winning prizes for her wood work projects from the age of 14, she was encouraged to study mechanical engineering at Pennsylvania State College.

A year later she transferred to Cornell University to embark on an architectural degree. In 1920, she became Pennsylvania's first registered female architect, and went on to receive seven patents (six utility patents and one design patent) over the course of her lifetime. This included a kitchen sink (1912), kitchen 'units' (1926) and a folding bed for apartments (1929).

Her best know invention was a building component she designed known as the 'K Brick.' "Keichline's 'K Brick' was an inexpensive, light, fireproof clay brick that could be used for hollow wall construction. It could be filled with sound-proofing or insulating materials, making it versatile and efficient. The 'K Brick' would lead to the development of today's concrete block."

Anna patented this design in 1927 and continued to design over 24 commercial buildings and residences

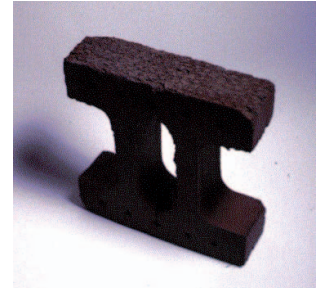
spanning central Pennsylvania, Dayton, Ohio and Washington D.C. Anna also published research articles on air conditioning that incorporated her patented 'K Brick'.

Aside from these considerable achievements in her architectural career, Anna continued to impress. Not only did she own, drive, and repair her own automobile, work tirelessly as a suffrage advocate, she was also appointed as a special agent with the military intelligence during World War I.

Her application letter which assisted in her military appointment included the following, "Am twenty-eight and physically somewhat stronger than the average. Might add that I can operate and take care of a car. The above might suggest a drafting or office job, but if you should deem it advisable to give me something more difficult or as I wish to say more dangerous, I should much prefer it. You have asked for my salary in order to rate me. . . last year my fees amounted to something over six thousand", (approximately \$92,000 today).

Sadly Anna only lived to the age of 54, with many of her accomplishments achieved at a time before women even had the right to vote. Most importantly she did not allow herself to be limited by conventional attitudes and expectations.

Sadly, for female architects, I found most of this information published by the Engineering department of Massachusetts Institute of Technology, Inventor of the Week Archive and by Nancy J. Perkins, great niece of Anna Keichline, an industrial designer.



THE GAP / QUESTIONS OF QUALITY IN THE WORKPLACE

CARLY BARRETT



Qualified female architects have been around in Perth since the 1920's, with this benchmark rapidly approaching its 90 year milestone its important for the WA chapter of the Architect to question what is the role of "Women in Architecture"?

If you look around the Architectural schools in Western Australia it is difficult not to note just how many women make up the student body, yet statistics in the work place are very different... I call this "the gap". "The gap" exists between this large number of women studying architecture and the relatively small amount of women in the profession, especially those who are registered or who have senior roles within their office.

"So what is the role of 'Women in Architecture'? Is there are measurable difference between the graduates of the 1920's to now? Is our role really any different to the male of the species? Is it that we approach our job roles differently?"

I have often asked myself whether "the gap" can be explained away by the pure mechanics of the body along with the cultural, emotional and physical aspects that occur post-menarche. Or could it be a sinister plot derived by the male species to limit the capacity of women to excel outside the kitchen? Or even worse, are women self-sabotaging with destructive behaviour that is limiting both themselves and other women around them???

I decided to ask people within my acquaintance (from Architecture and Landscape Architecture – both men and women) to comment on the "the gap" in order to establish some objectivity (and assuage my concerns of a global conspiracy):

"The architects I have known both men and women, have not possessed skills or lacked them just because of their gender. I have known men to express sensitivity and intuitiveness and women to have a brilliant grasp of 'built form mechanics', where the cliched view may (years ago) have assumed the opposite stereotypical gender based instinctive traits. Similarly there are

lazy thinkers that are both, and highly ambitious, hard working types form both sexes. The need to prove ones-self "thing" that some women may have had during past decades of male dominated professional circles has subsided, and in architecture, as in life, women, seem to outnumber men. "

"I think you have to comment on flexible work arrangements for women who have children. There are certainly architects that I have come across who's work reduced hours to balance the motherhood/career thing. Architecture does seem to be able to handle this better than landscape (not that I am complaining) – I think I am in an unusual position in being able to maintain a fairly flexible work arrangement. At my stage of life and career, I think it is the biggest issue affecting women at the moment. I have been told that inflexible work arrangements are the biggest reason that women leave landscape architecture."

"... I do think and know that women don't get the same attention as men in architecture and I am happy to know that the number of female architects and designers is increasing and that it may change the way it is looked at. A higher number of female architects are an important matter for increasing the quality of the architect's work. When women's experiences as women are a part of the work process the humanitarian aspect increases and gives important value to the profession. "

"Women don't work so well together, so their design outcomes may be unique and special because of that, or crap, because they wont listen to another opinion... Women may be more confident than a lot of guys because in fact it's the guys dont feel threatened by other guys, (and most of our clients are men)."

Based on the comments above (and my own experience) I surmised that women were confronted by three predominant factors working in the industry:

1. How do I achieve an "equal" level of success in the workforce ?
2. How do I balance family in an industry that demands constant rigour and commitment?
3. How do I reconcile my intuitive nature and my commitment to design with the technical and contractual knowledge demanded of me?

Conspiracy theories aside; biologically women are fundamental to the continuation of human life – this is a role that women are becoming increasingly in control off. However the reality is that males in the industry are not weighted by the ticking of a proverbial clock, thus in my mind there is no doubt they are at an advantage. But I am not discounting us yet!

Tick tock. Tick tock. Tick tock...

Women are proving themselves just as capable as men across various aspects in the industry. Slowly but surely more women are becoming stronger figures in various firms around Perth, taking up greater roles in defining the built environment around us.

Tick tock. Tick tock. Tick tock..

So what is the role of "Women in Architecture"? Is there are measurable difference between the graduates of the 1920's to now? Is our role really any different to the male of the species? Is it that we approach our job roles differently?

Without condemning myself to the stake, may I suggest that perhaps the key to assessing the role of "Women in Architecture" is not to assess the role of "Women" in architecture. Maybe we (as in the industry) need to redefine the idea of equality in the work place if we intend to achieve it? Maybe then we can start to close "the gap".

Tick tock. Tick tock. Tick tock...

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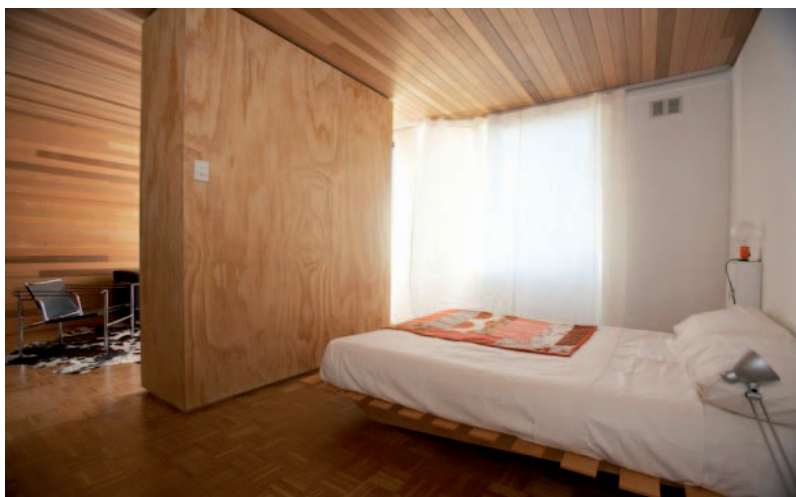
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Most Western cultures live beyond their means and our culture of accumulation is testimony of a tradition of wealth and excess. We live in a world that is struggling to keep up with us and is giving us the signs that it can't bear us forever. As architects we maximise plot ratios and minimise setbacks. In Perth, if we look back only half a century, there was a genuine attempt at affordable housing that coincided with the large influx of European immigrants. It remains as evidence of a modesty and restraint that is generally uncommon today. While the increase in apartment living near the city is making a little impact on the consumption of land and expansion of the city, the apartments of today speculate on inner city living for the upper middle classes.

The small flat featured in this article is one of 40 in this four level North Perth block. It has 37.5 sqm of usable floorspace, a humble one bedroom unit rationally planned along a common access balcony to the North with striking

“With the escalating pressure on land, so much of our architectural heritage is being demolished to make way for bigger and better things (mostly they just turn out bigger).”

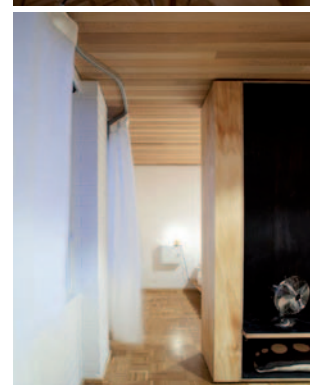
city views to the South. The architects/owners gutted the whole interior and used economical materials to redefine and reconfigure the rooms, creating continuity throughout and increasing the perception of spaciousness. Katherine

Ashe and Marco Vittino carried out the design and the construction, hand-crafting, restoring and assembling every component of the refurbishment; plumbing and electrical work being the only exceptions.

The fundamental strategies behind the project can be summarised as follows: expanding the space by removing all un-necessary doors; introducing a ceiling of natural cedar that covers the original straw ceiling, connecting all the rooms, continuing as the entry wall and tying itself to the original parquet floor; fabricating plywood cabinetry with black stained inner faces in each of the rooms to further reinforce the singular identity of the whole interior; utilising and adapting low cost industrial fixtures as the kitchen bench, bathroom basin and bedroom wardrobes, and creating a curtained linen wall that allows both openness and views as well as the possibility of soft and intimate enclosure.

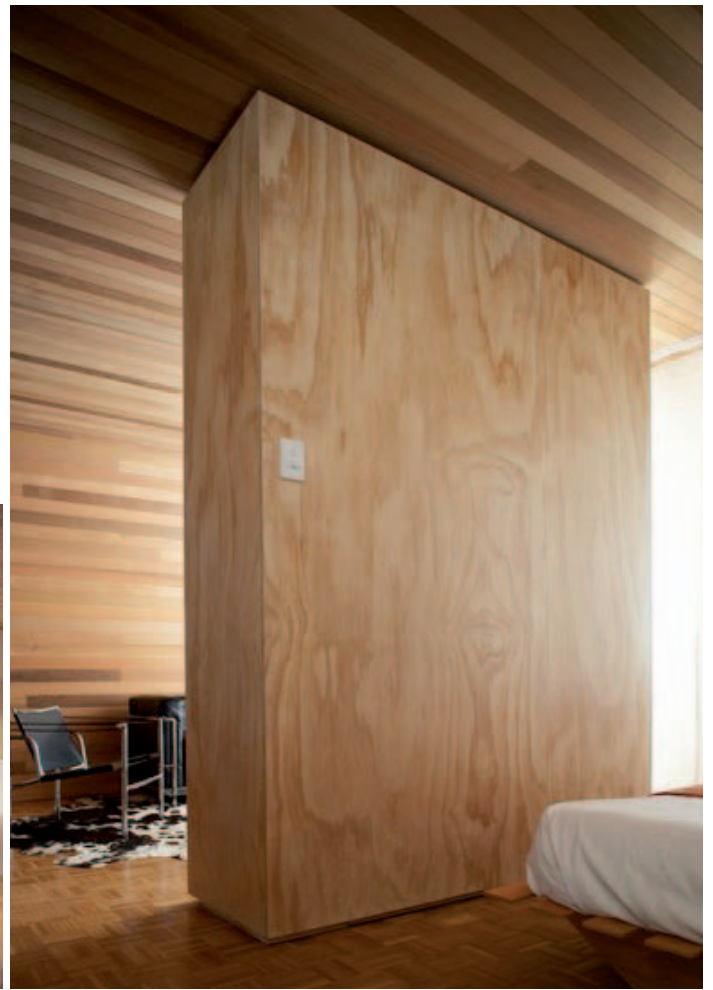
The interior is clearly focused on quality above quantity, but the material palette is essentially economical, illustrating what can be achieved with minimal means. The smell of undressed cedar is perceivable even outside the front door, the beeswax sealant on the cabinetwork feels silky to touch and the linen drape bellows with the seabreeze. These minute things remind us that even with limited means we can strive for quality. The cost of the refurbishment amounted to \$20,480.55 plus about 600 hours of work by the architects.

With the escalating pressure on land, so much of our architectural heritage is being demolished to make way for



bigger and better things (mostly they just turn out bigger). But fortunately, many of these post-war blocks of flats are strata titled and not such easy targets for developers. These flat roofed, brick and concrete blocks stand proud in many inner-city suburbs and are generally still looked upon as eyesores in a sea of stand-alone dwellings. Through these architects' eyes they are testimony of an era, great examples of our local interpretation of modernism. Their rational planning and solid construction makes them a sensible choice for recycling. Their locations are usually close to transport, amenities and the city. It seems to make sense but only time will tell.

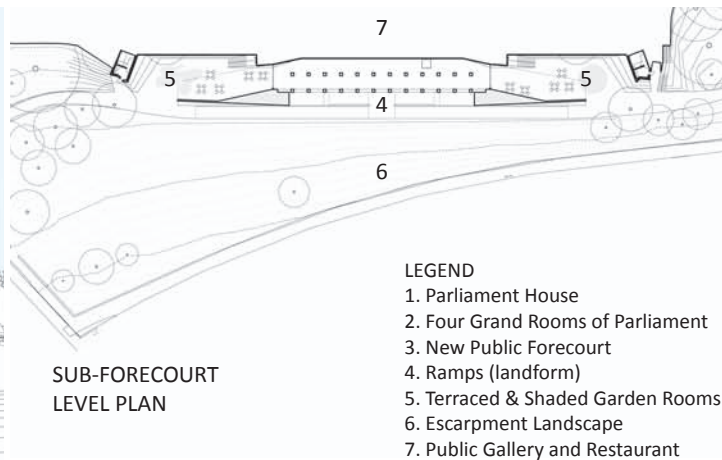
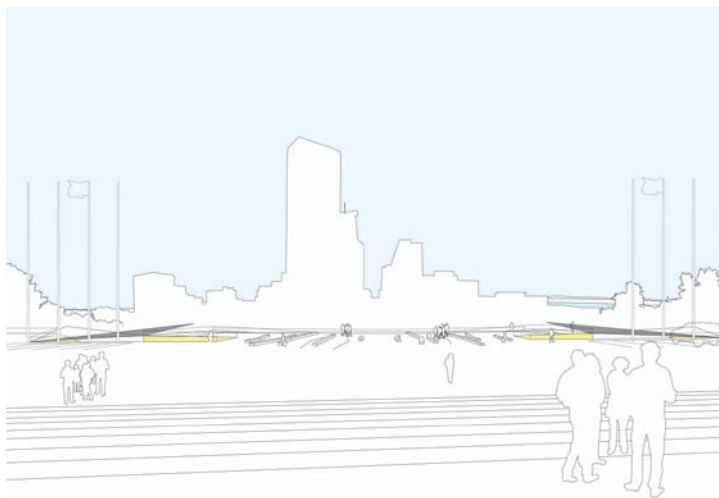
Katherine Ashe is a lecturer at Curtin University and Marco Vittino is a lecturer at UWA, together they run a small architectural practice called VittinoAshe.



PARLIAMENT HOUSE / FORECOURT & FOUNTAIN REDEVELOPMENT

PENDAL & NEILLE ARCHITECTS

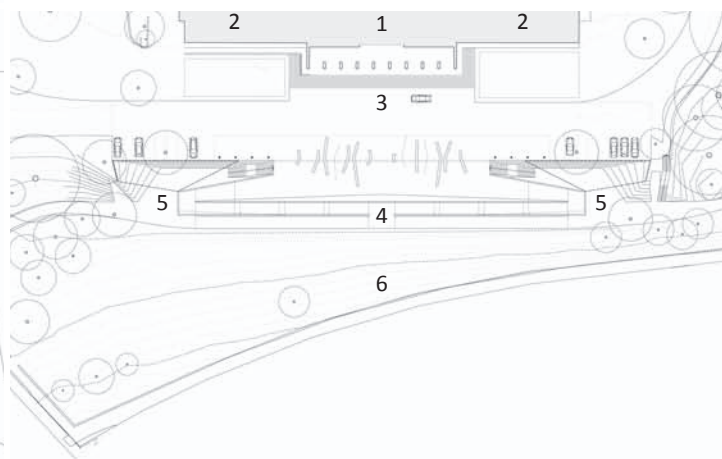
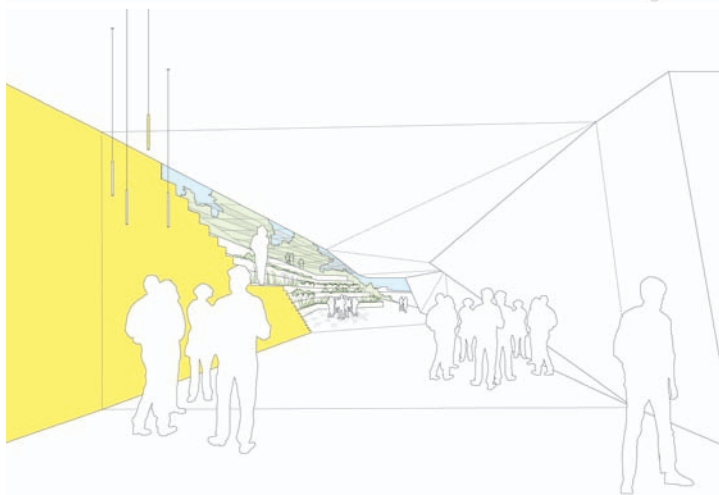




SUB-FORECOURT
LEVEL PLAN

LEGEND

1. Parliament House
2. Four Grand Rooms of Parliament
3. New Public Forecourt
4. Ramps (landform)
5. Terraced & Shaded Garden Rooms
6. Escarpment Landscape
7. Public Gallery and Restaurant



FORECOURT LEVEL PLAN

In February 2008 Pental and Neille won a Design Competition run through the Department of Housing and Works for the redevelopment of the forecourt, fountains, gardens and plinth-building at the western boundary of Parliament House, Perth. This project aims to reaffirm the formal visual axis from Parliament House to the city, and a landform connection to the escarpment upon which it rests. The interior of Parliament House is determined by its 'Four Grand Rooms'. Each a refined and intense vessel- The Legislative Council, Legislative Assembly, Member's Library and Member's Dining Room.

For reasons of cost the existing plinth building is retained and extended or re-surfaced enabling the new project to gain traction.

The upper forecourt is cleaned-out, parking and flag poles are pushed to each side allowing the portico of the Van Mens-designed elevation to dominate the address to the city. This public surface is finished in Mundaring Granite blocks, marking it as a place for public gathering, protest and ceremony. This surface captures all stormwater allowing it to be cleaned, stored and injected back into the aquifer below. We like to think that this space will be full of busy life on some days, and wonderfully still on others.

Placed at each end of the forecourt are two lace-like structures alerting the participant to the existence of another world below. These structures rest above terraced-garden rooms, places we consider to be the 5th and 6th Grand Rooms of Parliament. One form of access into these rooms is via cascading stairways. These outdoor rooms terminate the north and south ends of a new public gallery and restaurant. These outdoor rooms are kept in dappled shade by the lace-like

structures above, and by the native terraced gardens at their edges. These spaces are held by large overhanging wings (shielding them from the intense noise of the freeway).

These wings form the high-points of the cross-ramps set in front of the new public gallery and restaurant. These ramps contribute to the project in numerous ways. Conceptually they form a kind of terraced landform, allowing the forecourt to rest upon the escarpment. The ramps provide a long, unfurling experience for all to encounter- from the footpaths of Hay and Malcolm Streets, to the new terraced-garden rooms and then to the forecourt above. At a conceptual level this express inclusiveness connects to ideas of democracy and access to the broad Parliamentary Precinct for all. We hope this project goes ahead, fingers crossed.

THE METROPOLITAN ECOLOGY / STRATEGY AND SPECULATION TO GUIDE THE TRANSFORMATION OF PERTH INTO THE 21ST CENTURY

STEVEN A. SMYTH / 5th Year - Curtin University

The contemporary city of Perth is held together by a connective tissue of infrastructure, developed within a unique period in history. Industrial efficiency has allowed significant growth, with cheap resources fueling the machine of efficiency. The resultant city is exemplar of massiveness and distinct masses.

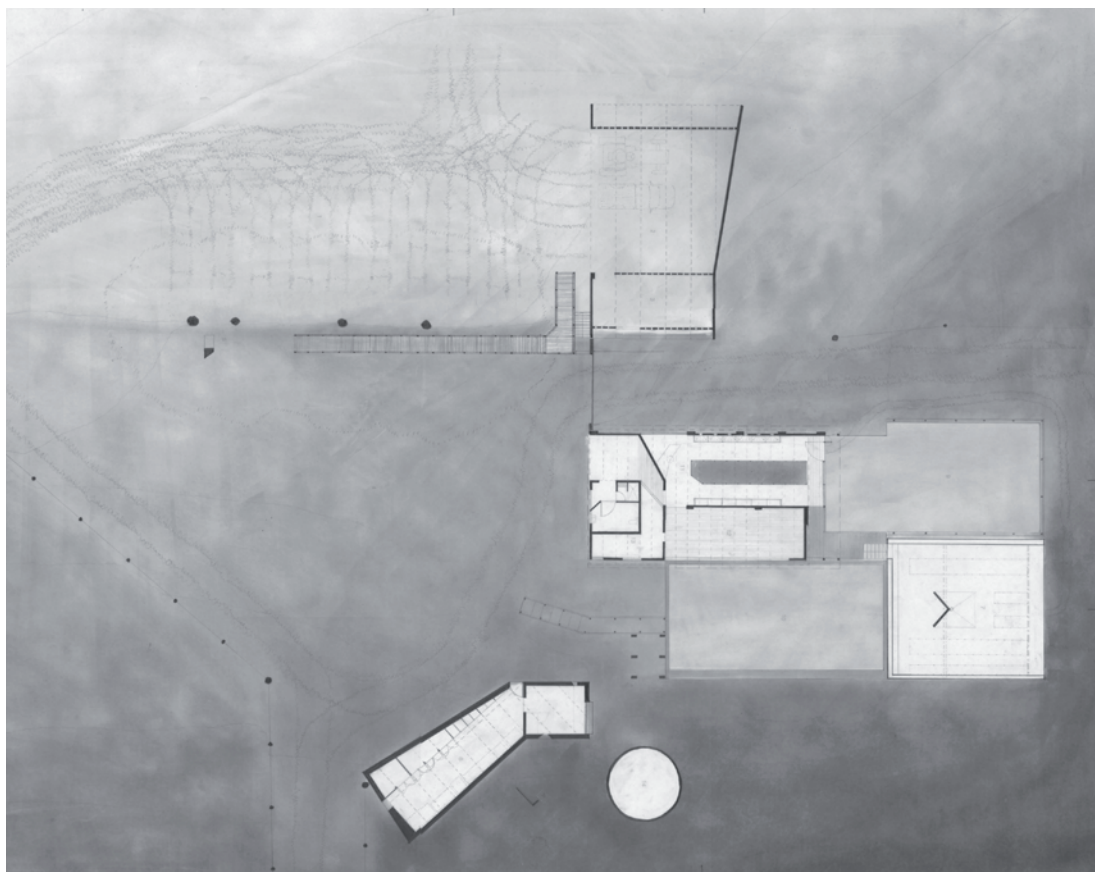
This has led to a situation of crisis, a contemporary city continuing to swell with little respect for the landscape that offers it sustenance, identity and expression. The scenario of resource scarcity for a sprawling city like Perth is daunting; the landscape of mass can transform, re-connecting the fragmented contemporary city with its many ecologies and biology's, allowing the evolution of the city to continue into the 21st century.

The project explores the possibilities afforded by opposing the inevitability of the city of mass, developing an architectural strategy of weakness, lightness and time, engaging the idea of 'doing almost nothing'. The landscape of voids created by the 20th century city creates opportunities for spatial interventions. The proposition of a new typology of infrastructure, binding the experience of the city of mass into a biological metropolis. These interventions behave like acupuncture creating opportunities and conditions for future events, relationships and architectures, becoming the catalyst for a larger transformation.



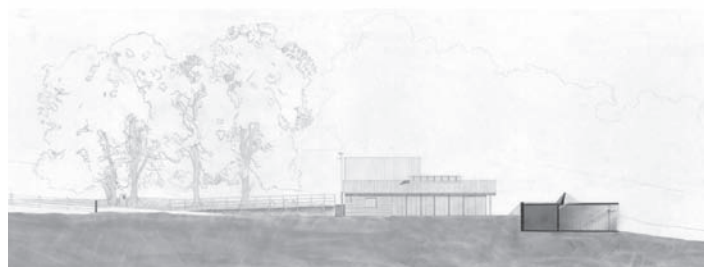
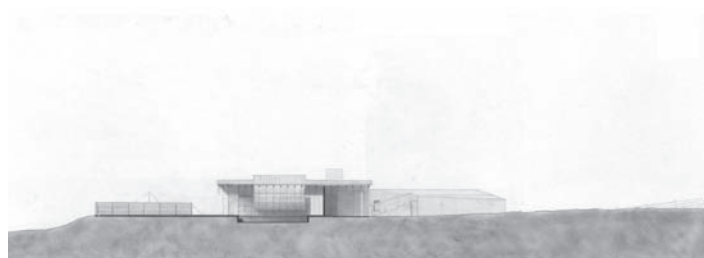
DESIGNING WITH IDENTITY & TIME IN THE FERGUSON VALLEY / AN OLD DAIRY IN A NEW ARCHITECTURAL ENSEMBLE FOR AN ORGANIC FARM

KATE FERGUSON / 5th Year - Curtin University



This research responds to past and present identities of the Ferguson Valley, Western Australia, and speculates about possible future identities. A disused 1950s dairy - representing 20th Century productive agriculture identity - is reused in a contemporary architectural ensemble to service a new organic farm. The program protects the valley's productive identity; provides for the storage, processing and distribution needs of an increasing number of hobby farmers; and suggests deep care and respect for the land. There are community facilities, a shop and farm walking trails that encourage visitors to investigate the agricultural landscape.

The design is part of an ongoing narrative of change, with the converted dairy at its heart. The new buildings radiate out into the landscape; concurrently architectural pieces in themselves, a constellation of new parts, and a layer in the physical narrative of the place. They have fundamental spatial essences (cave-like, linear, airy/shimmery), and are made simply, quietly, with care. The design rejects throw-away consumerist culture, appreciating instead the beauty found in connections: to the local earth and trees the buildings are made from, to the people who made them, to the morning and evening, to the seasons, the land, the light and rain and wind.



EXPERIENCES OF THE EVERYDAY / CITY AS CINEMA REALNESS AND SAINT GEORGES TERRACE

SHANE WINTER / 5th Year - Curtin University

There are moments in life often so fleeting that they appear to be unimportant yet are able to celebrate the drama of the everyday and the realities of existence; heat expelling from a brick wall, the glistening of fresh rain upon asphalt road, the shifting of light across a darkened surface. To be able to stop and wait is crucial to the experiencing of such phenomena as it is within these times that we allow ourselves a greater opportunity to experience itinerant / ephemeral moments.

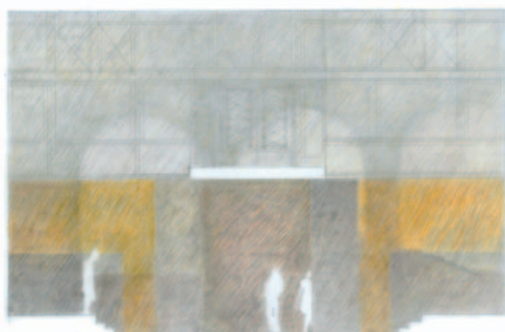
This dissertation is a reading of St Georges Terrace based within a romantic paradigm and an idea of the city as cinema. The romantic above all else celebrates a disregard for rational thought and the reading of the city as cinema through the romantic lens allows for a truthfulness to be exposed and celebrated. The project investigates the permanent fixtures of the city (registered heritage buildings) and the relationship to a continually shifting street/cityscape. A layering of this information - direct sunlight and shadow, the shifting of winds, people and vehicles and the patterns of habitation inherent with the newly

established programmes formulate an understanding of where the two worlds of the static and ephemeral coincide. As a process of speculation, the design negotiates an appropriate response to its location by exposing and celebrating the innate characteristics associated with each of its sites.

The design outcome is the addition of three public rooms to Perth's CBD; a Reading Room within the former Treasury / Post Office; a Wash Room for the Former Royal Insurance Building and a Smoking Room beneath the Cloisters. The rooms celebrate a convergence of the ephemeral and momentary (light / shadow, wind, vehicular / pedestrian movement & habitation) against the static qualities of the existing heritage buildings. It is the quality of this coming together that informs the programme and the associated experience of each; an enduring darkness of the smoking room broken by the exchange between light and tobacco smoke; the passage of morning sunlight combining with steam from the shower stalls of the washroom; the registering of light through the existing envelope of the reading room.



WASH ROOM



SMOKING ROOM



READING ROOM



GRAYLANDS REDEVELOPMENT / REFORMING THE SPATIAL AND CULTURAL NATURE OF THE MENTAL HEALTH CARE FACILITY

CLARE PORTER / 5th Year - University of Western Australia

This honours folio was an investigation into the relationships between the current state of mental health practice and research, set against its historical precedents, in order to update the built model that services the care of the mentally ill. Through a study of the psychological and environmental needs of those with a mental condition, I investigated how the built environment through these could be influential in the process of recovery. My strategy was involved with how one could humanize the complex with a more appropriate architectural expression. Similarly, I was concerned with what were the environmental and spatial principals of happiness and comfort and what could the implications of these factors be on a Mental Health Institution.

Through a typological study of the asylum over history it is possible to suggest that the early asylums focus on its architecture was its primary failure. It followed the notion that the body, if subjected to the rational environment of the asylum, would be reprogrammed. As these social and scientific attitudes towards mental health have changed over time, so then should the infrastructure that supports it. My purpose was to design an 'asylum' that could better respond to this contemporary reasoning.

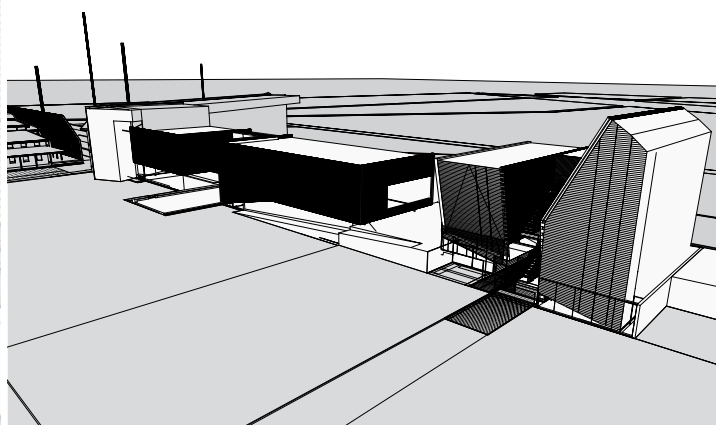
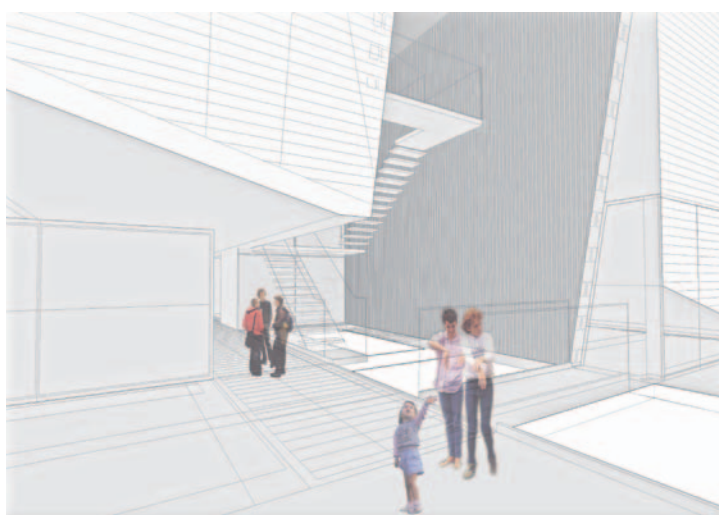
The Western Australian government is currently in the process of a mental health planning reform and has identified the need to reduce the length of stay in inpatient facilities through the provision of stronger community-based services and localized hospital beds. Their policies outline several trends including: consolidation of the health care system and integration with hospitals, deinstitutionalization; and a reduction of stand alone acute inpatient beds.

Following this move, my project was involved with one question: As ward are filters out into the suburbs, what is left of the institution of mental health. The buildings that service the domain of mental health care have been decentralized and disintegrated into parts so much so that they no longer have the capacity to fulfill their social obligations. This social role of the mental institution for families,

patients and the community is vital. The mental institution is not about salvation but instead provides a place of support and therapy. The building provides a safe world where patient and family can find support, not promise of a cure. These facilities are not just for the patients but provide an interface between the patients and their family, the staff and the general community.

The site chosen was The Graylands Hospital Campus as it contains a range of health care buildings representative of the spectrum of the changes in attitudes to, and the treatment of, mental illness in the State since 1904 in Australia. The Graylands Hospital Campus is the remaining portion of the wider site once occupied by The Claremont Hospital for the Insane, established in 1904 to replace the then existing asylum at Fremantle. Despite some demolition these heritage buildings were incorporated into the scheme.

This project considered Graylands as both a site-specific project but also as a more global idea about the future typology of mental health care facilities, and how they could better respond to contemporary practice. The 'asylums' engagement with its landscape is the one architectural constant across the history of the mental health building. Following this a central landscape corridor was inserted through the new campus to act as a public outdoor room, cut into the landscape. This move behaves like an internal street or town square around which all the programmatic elements are arranged. Activities spill out into this new public realm composed of gardens and water bodies to create a central oasis. Along this axis forms a synergy between patients and staff fostering exchange and reducing social stigma. This gesture also informs also the architectural treatment of the campus. The edge between the program and this new public square is articulated enclosing small private courtyards and public voids. Through these thresholds a series of sensory environments are created.



UWA SPORTS PARK / BOUNDARY + SURFACE + EDGE + LANDSCAPE

JESS BURGAR / 5th Year - University of Western Australia



The project is a new sport research and training facility for the University of Western Australia. Located at the McGillivray Oval sporting precinct, the 2,700sqm building houses both public and private facilities, administration, education & research, sporting clubs, strength, conditioning & rehabilitation services. The project explores the key ideas of boundary, edge, surface and landscape, and looks at the relationship between sporting user groups.

The UWA Sports Park is located in Mount Claremont, approximately 7km west of the CBD. A complex site totalling 33 hectares made up of bushland, sporting facilities and playing fields, it includes a diverse mix of stakeholders; these consist of UWA, the State Government, private schools, environmentalists, the community as well as a range of sporting bodies and providers.

Perth's inner western suburbs are filled with educational and health institutions forming a distinctive arc from the UWA Crawley campus in south to the McGillivray Sports Park in the north, however, due to a lack of continuity in the urban fabric, this relationship of this 'knowledge infrastructure' is difficult to perceive on the ground. UWA has an expansion master plan dubbed 'Univer-City' – to connect this knowledge infrastructure thereby creating the 'Arc of Knowledge'; as part of this Univer-City expansion, the UWA sports park is currently the subject of a redevelopment master plan, creating an anchor for the northern end of the arc. It is here, with the proposed development of McGillivray, that this project is anchored. It would give UWA sports clubs and facilities such as Life and Physical Sciences access to world class athletes and facilities, providing for fitness training, education and research.

Different sporting user groups (such as research, education, administration, training, clubrooms, players, health and rehabilitation) are seldom housed within a single facility; this project aims to juxtapose these user groups and encourage interaction between them. Located geographically in the centre of the sports park, the project accommodates UWA education and research,

administration, as well as fitness and training facilities for university sports and other organisations. It is a hybrid building – a mix between a state Institute of Sport training facility, university research facility and a community hub. The focus of the project is the surrounding playing fields – picking up on the idea of sport as performance; the facility will be integrated into, and become part of the landscape as a research, support and 'back-of-house' complex for what is occurring around it.

The functional objectives of the scheme are focused around giving UWA a sustainable presence at the redeveloped Sports Park. To retain existing trees, replace the existing facilities and provide new ones to integrate education and research with training and fitness and the playing fields – a place to watch, observe, research and participate in sport. This juxtaposition of different sport related user groups aims to show they can all be accommodated by a single facility and not only work in harmony, but benefit from interaction with one another. The precinct will become a sporting sub-campus for the university – a catalyst for the desired expansion.

The most common link between the theory of sport and architecture are the ideas of boundary, edge and surface. The main theoretical objective is to investigate the relationship, boundary and edge condition between architecture and landscape. Exploring the idea of boundary through materiality, thickness, transparency and permeability, and examining the effect the edge condition has on relationships between inside/outside, observer/event. Looking at how a building can be integrated into, and become part of, the landscape, and how this building then controls the perception of its internal spaces and surrounds.

In architectural design terms these objectives manifest in the building being largely sunk into the ground, and transparent, to give the impression of a continuous landscape and view portal through the structure; the building being comprised of sliding planes that enclose space and direct users; and the misalignment of walls, floor and roof to make the enclosed space ambiguous.

HERDSMAN BUSINESS PARK / MIXED-USE OVERLAP

PAUL EMPSON / 5th Year - University of Western Australia

Not quite industrial, rather suburban business park, 6km from CBD. The project researched possible development scenarios for Herdsman Business Park in keeping with the idea that the area will continue to become an alternative to Perth's CBD for the central location of major businesses.

The main focus of this research was the introduction of a significant resident population whilst retaining the existing fabric and its current function. An attempt at plurality, the project explores how public space for numerous uses could be created within a fabric originally designed for one particular use. Over the length of the project the urban structure of the site was studied in depth and from this study strategies were devised to achieve the objectives of the project from a strategic planning approach. These include:

- *Maintaining the existing functions and built fabric*
- *Preservation of current lot configurations & right of ways*
- *Reclamation of private carparks, shared accesses & temporal spaces for public use*
- *Reinforcement of spaces by building the edges with new uses ie. residential & essential services*
- *Feedback & the invigoration of new programs for the site*
- *Entire development conceived as a storm water treatment system replacing current systems draining into adjacent wetlands. System designed as amenity.*

In a further investigation, the same objectives were then explored through independent development of a single lot and the design of a mixed-use building. The design incorporated a layered approach to the site comprising a typical street-front, carpark/new access route, essential services & rear activation [horizontal components] and residential units [vertical component]. On one hand, the strategies that come out of this research are modest although in applying these to renew the current conditions of the Business Park significant difference would be made in that it would facilitate a multiplicity of uses within the current planning framework.

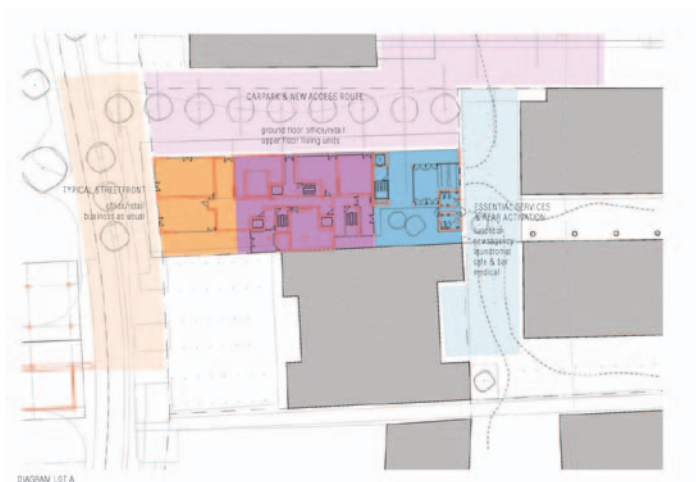


DIAGRAM LOT A

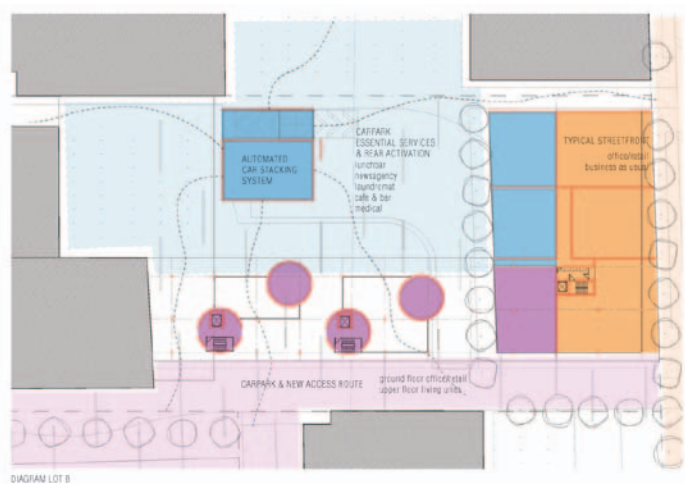
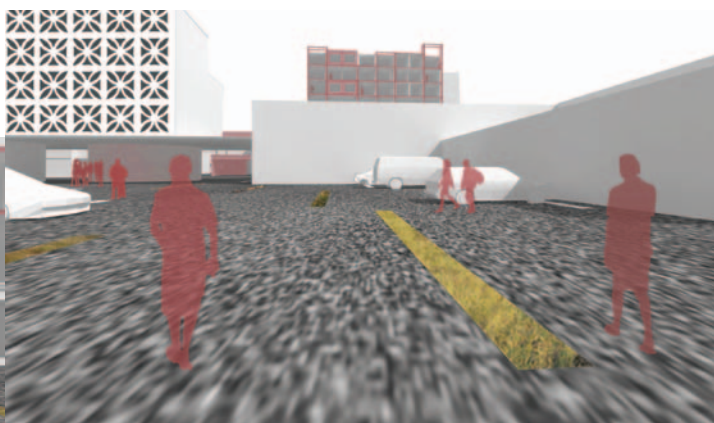


DIAGRAM LOT B





TAYLOR

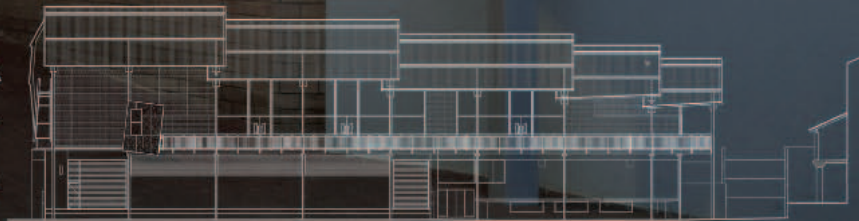
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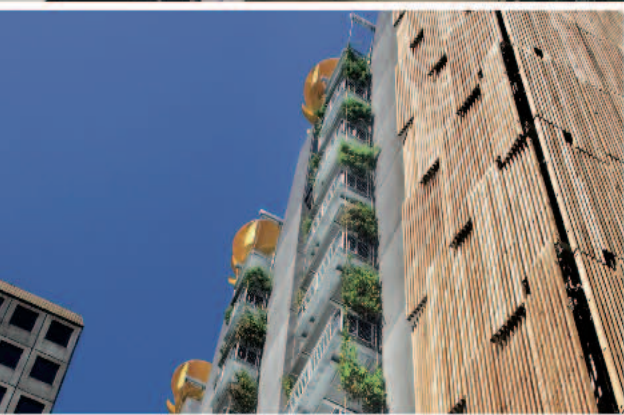
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