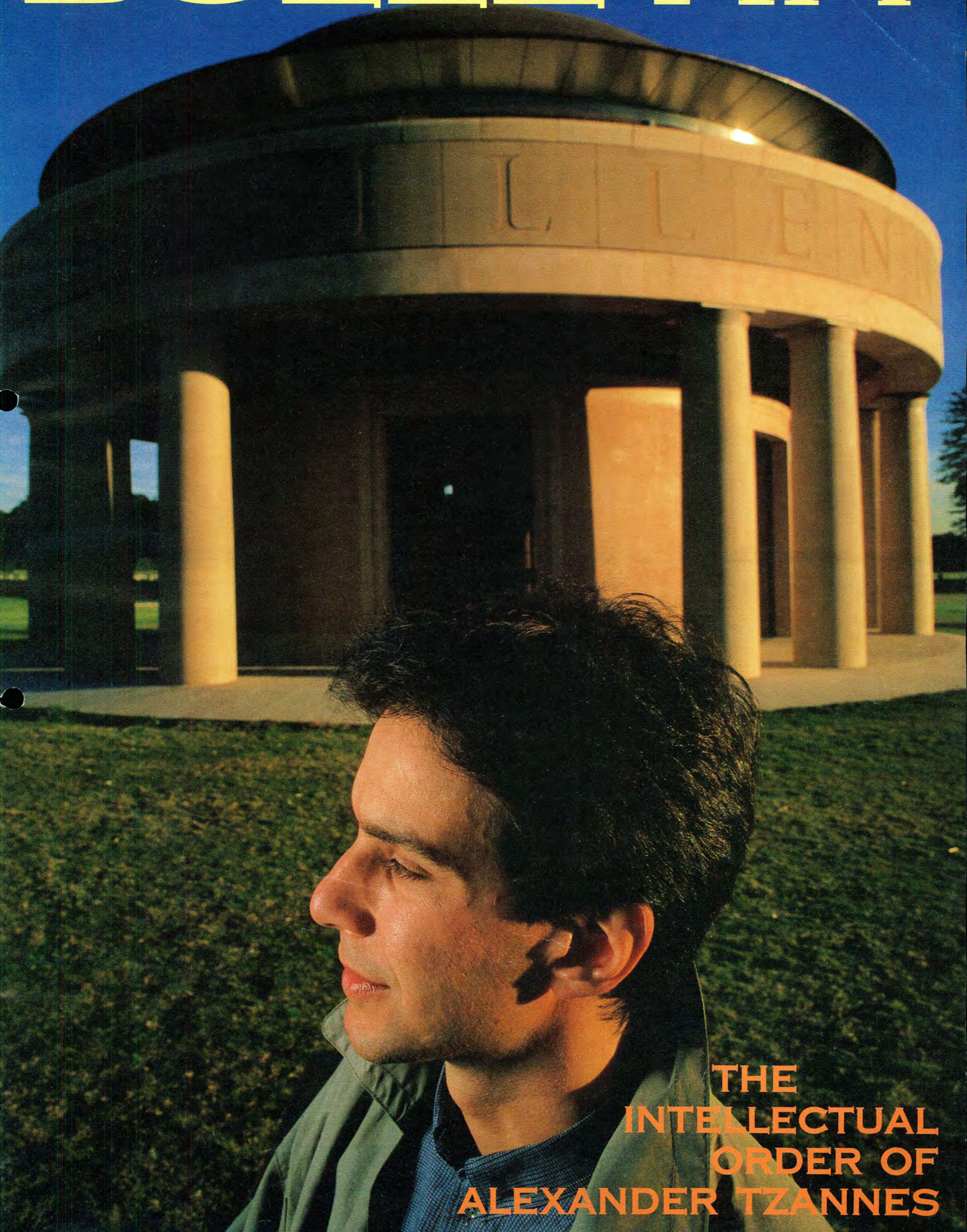


ARCHITECTURE 

1988

BULLETIN



THE
INTELLECTUAL
ORDER OF
ALEXANDER TZANNES

NOW YOU HAVE SEEN THE LIGHT



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- All the brasswork of the A.C.-Lewis fountain in the Opera House forecourt.
- More than 50 flights of structural steel fire stairs (The Leading Stair) in the Pitt Street Hotel.
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SULMAN AWARD NSW PWD Architectural Division, J W Thomson, Government Architect Lionel

Glendenning, Principal Architect for **POWER HOUSE MUSEUM**



MERIT 1 NSW PWD

Architectural Division, J W Thomson, Government Architect, Special Projects Branch Andrew Andersons,

Assistant Government Architect Byron Harford, Project Architect for **THE PARRAMATTA CULTURAL**

CENTRE



2 Lawrence Nield + Partners Australia Pty Ltd in association with the NSW PWD

Architectural Division J W Thomson, Government Architect Special Projects Branch Andrew Andersons,

Assistant Government Architect for **THE SYDNEY COVE PASSENGER TERMINAL**



3 NSW

PWD Architectural Division J W Thomson, Government Architect Special Projects Branch Andrew Ander

sons, Assistant Government Architect, Geoffrey Larkin, Project Architect for **THE STATE LIBRARY OF**

NEW SOUTH WALES



4 Allen Jack + Cottier Partnership Pty Ltd for **APPLE COMPUTER**

AUSTRALIA PTY LTD NATIONAL HEADQUARTERS, Frenchs Forest



5 Alexander Tzannes,

Lewin Tzannes Pty Ltd in association with the NSW PWD Architectural Division J W Thomson, Govern

ment Architect Special Projects Branch Andrew Andersons, Asst. Government Architect for **FEDERATION**

PAVILION GREENWAY AWARD Howard Tanner & Assoc. Pty Ltd for **BELGENNY FARM**,

Camden Park



MERIT

Clive Lucas & Partners Pty Ltd for **THE CONSERVATION OF**

DUNDULLIMAL, Dubbo

WILKINSON AWARD

Alexander Tzannes, Lewin Tzannes Pty Ltd for

HENWOOD HOUSE



MERIT 1

Philip Cox, Richardson Taylor & Partners Pty Ltd **CARDY**

HOUSE



2 Terry Dorrough for **SWIFT HOUSE**, Palm Beach



3 Allen Jack

+ Cottier Partnership Pty Ltd for **NANKERVIS HOUSE LLOYD REES AWARD** Conybeare,

Morrison & Partners for **STREET FURNITURE** NSW PWD Architectural Division J W Thomson, Govt Arch.

Special Projects Branch Andrew Andersons, Asst. Govt Architect in association with Allen Jack + Cottier

Partnership Pty Ltd Conybeare Morrison & Partners Hall Bowe & Webber Pty Ltd Lawrence Nield + Part

ners Australia Pty Ltd for **CIRCULAR QUAY REDEVELOPMENT** NSW PWD Architectural Division J W

Thomson, Govt Architect Health Building Branch C W Johnson, Principal Architect Hugh Spence for

SYDNEY HOSPITAL, Macquarie Street Facades NSW PWD Architectural Division J W Thomson, Govern

ment Architect Special Projects Branch Andrew Andersons, Assistant Government Architect in association

with Conybeare, Morrison & Partners for **MACQUARIE STREET UPGRADING STAGE II**



MERIT 1

NSW PWD Architectural Division J W Thomson, Govt Arch Special Project

Branch Andrew Andersons, Assistant Govt Architect, John Moran, Project Architect for **BICENTENNIAL**

DECORATIONS AND ILLUMINATIONS



2 NSW PWD Architectural Division J W Thomson

Government Architect Lorna Harrison, Landscape Architect for **BICENTENNIAL PARK**, Homebush Bay

ARCHITECTURE AND THE CITY

Cultural awards shape the past, even as they are gesturing towards the future. They must look backwards in order to prosecute their task of spotlighting significant contemporary artefacts — in the process necessarily constructing official history.

From this posture, contorted to focus always over the shoulder, awards have the effect of leading from the rear. This is not a negative criticism so much as an observation that awards are conditioned by current values and attitudes. The vanguard can be evaluated only after it has become part of mainstream thinking.

This year's awards signal the profession's ease with urban architecture. This has been a long time coming. It's at least two or three generations since architects were at all confident about their role in cities: in the meantime, the cities — in Australia as elsewhere — were systematically relinquished to the ministrations of planning technocrats and the cynical manipulations of multinational capital.

Of course, architects didn't suddenly panic one day and take their T-squares off to the suburbs. They reacted to the gradually shifting social sensibilities and technical developments of the times (as architects still find themselves constrained to do). The suburbanisation of the Australian city was ordained by various forces: new transport networks, the popular dream of a freestanding house and

garden somewhere far from congested slums, a repugnance for the city expressed throughout Australian literature from its earliest poems and stories.

Similarly, renewal of interest in the city has sprung from forces that owe little to architecture-led philosophy or vision. It wasn't architects who waved a flag for inner-city rejuvenation and the delights of metropolitan life. The influences of travel abroad, migrants, a redrawn image of the ideal pattern of life (with generally smaller families), and resentment of hours spent commuting, all prompted people to look closely at neglected suburbs like Paddington, Kings Cross, Balmain. People moved back to the city before architects did.

Architects have been lagging behind social ideas by about 10 years. They remain as hand-maidens, able to react to and serve but not to orchestrate or initiate the dynamic factors that determine the prevailing cultural climate. It's almost impossible, for example, to imagine there might be a presiding *architectural* diktat for the development of the CBD.

Moreover, architecture's own internal discourses are limited to the external (and largely indifferent) agents that exercise power — whether political, economic, or moral. Inevitably it is they, and not architects, who set the agenda for what is considered desirable and feasible to construct in the built environment.

It's chastening to reflect on how irrelevant architects have become, even within their own discipline. If they are to lessen the response time between current social and cultural values and architectural ideas, architects have to up their game considerably. Unless they want to persist in leading from the rear, they must tackle head-on the issues of reading the culture, interpreting social trends, evaluating the wider range of forces that individually determine what gets built.

In their universities and magazines, architects must put forward hypotheses which are systematically tested through design work, competitions and buildings — in order to develop theory. Until they develop theory — cogent statements of intent and vision — architects are doomed to continued irrelevance. It is the cultural dimension of architecture — not the over-emphasised technical world of CAD systems and management techniques, of FSRs and cost-benefit analyses — that is finally more significant to society.

In the light of this harsh critique, the degree of burgeoning confidence among architects as they claw back their lost ground as urban professionals is heartening to observe. Several awards this year reflect the idea that the city is the rightful domain of architectural activity.

It is an important realisation for the profession to accept, and not before time. For the

A VIEW FROM AFAR

Having been involved in architecture awards in Victoria and the ACT for more than five years it was interesting to attend the NSW Chapter Awards Night at the end of this year's RAAI convention. It was a well organised event with good visuals (but why do we believe the AV people who tell us we need the the dramatics of loud background music?)

However it is easy to criticise detail and having been involved in these sorts of events I know what a lot of effort it is for everyone with little thanks afterwards.

Sitting here now a week later and trying to cast my mind back so as to comment on these awards I ask myself — what was memorable?

Well the Bicentenary year certainly produced a large group of strong submissions ably led or supported by the NSW Government Architect. From afar it looked like a swansong although JW Thomson was at pains to suggest otherwise. The urban design totality with the Overseas Terminal and Macquarie Street standing out, is significant in consciously developing visually strong

linkages. A city depends on these for its legibility. Bicentennial Park looked fun, but as Ken Woolley said it needs some imagination to understand what it will be like — a constant trial for landscape architects. By contrast the immediacy of the architectural forms of the Macquarie Street decorations stand out. The Powerhouse Museum is obviously very popular and impressed the jury enough to give it the Sulman Award — I am sure they are right but I haven't seen it finished and the slides didn't seem to do it justice. Similarly it was hard to

the makings of a manifesto

past two decades, Australian cities have been moulded by forces that are substantially disinterested in such ephemeral criteria as sense of place, public domain, or civic propriety. They have built the city as office tomb. Now suddenly in Sydney we are witnessing how positively architecture can stamp the city with a powerful aesthetic vision based on just such values — eliciting, for once, broad public acclaim and pleasure in the urban environment. Circular Quay and the Overseas Passenger Terminal, The Bicentennial Park, Power House Museum, and the recovery of Macquarie Street as an urban boulevard are triumphant civic initiatives which could not be countenanced by the commercial sector's niggardly concept of development in the city.

The NSW RAIA Chapter Awards are made in four categories: the Sulman Awards for public buildings, the Wilkinson Award for residential work, the Lloyd Rees Award for urban design, and the Greenway Award for conservation.

The field of contenders for awards was unusually strong. Also (except in the residential categories), there was a preponderance of government-backed urban projects — either work by government architects or in conjunction with private practices.

The 1988 Sulman Award has been won by Lionel Glendenning's Power House Museum.

Merit Awards in this category included the Overseas Passenger Terminal and the Federa-

tion Pavilion — both buildings which in any other year would take the major prize.

In the housing category, the Wilkinson Award went to Alex 'Tzannes' Henwood House — while it might equally have gone to, say, the Nankervis House, which won a Merit Award. The Lloyd Rees Award for urban design went to the combined Circular Quay and Macquarie Street renovations. In their absence, it might just as well have been made to either the Bicentennial illuminations or the Bicentennial Park at Homebush, both of which took Merit Awards.

This consistent pattern of high quality winners and equally high quality merit awards may well not be sustained in future years. The piquant irony is the Public Works Department which championed Sydney's bold and successful urban gestures has been quietly dismantled. It has been reorganised on private sector lines — NSW Inc — with paramount emphasis on notions such as user pays, cost benefits and project management. The effect of this ominous realignment of priorities will be that the quality of the 1988 urban awards contenders is guaranteed to be remembered as a rare and wonderful aberration.

The reason is simple. The new management strategy of the PWD divorces design — which is the cultural dimension of architecture, the bit that responds to society — from the physical production of buildings. When design is

separated from fabrication, a critical element of architecture is lost. Architecture resides not in the fantasy of the sketch but in the built reality of the detailing. (This has a lot to do with the fact that architects reach their full creative stride in middle age, after they have accrued the experience and wisdom to concentrate all their willpower on rigorously controlling the process of building).

You have only to read Ken Woolley's jury report to realise the extent to which the quality of detailing is regarded as the stuff of architecture and the ultimate measure of a fine building.

The Government Architect, J.W. Thomson, mentioned in his speech at the Awards how the PWD was attracting young design talent with the sort of projects that had just won awards. But the point is that this work is directed and executed by senior architects — and both Andrew Andersons and Lionel Glendenning have resigned in the face of the progressive emasculation of the PWD's Architecture Division.

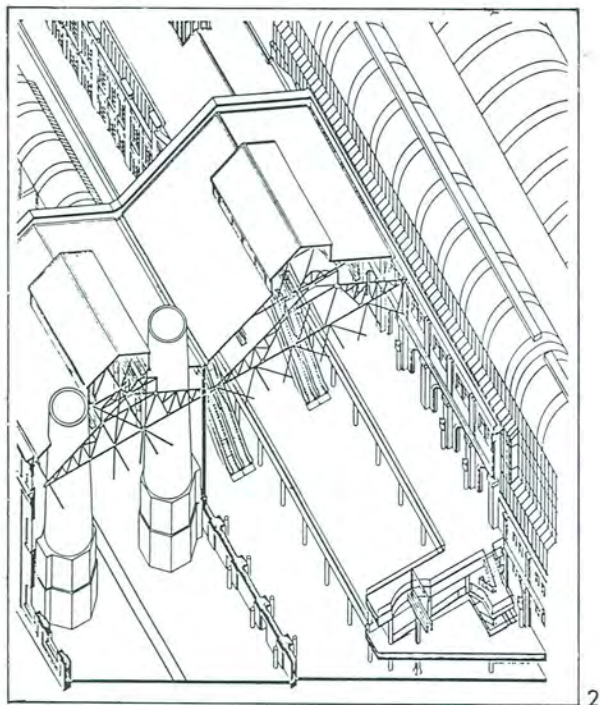
The 1988 RAIA Awards mark the end of an era in NSW. The profession needs to consider the gravity of what has occurred in the PWD. The RAIA holds collective responsibility for public architecture, and the most vigorous protest is required now if the momentum of high quality urban design is to be maintained.

**HAIG BECK +
JACKIE COOPER**

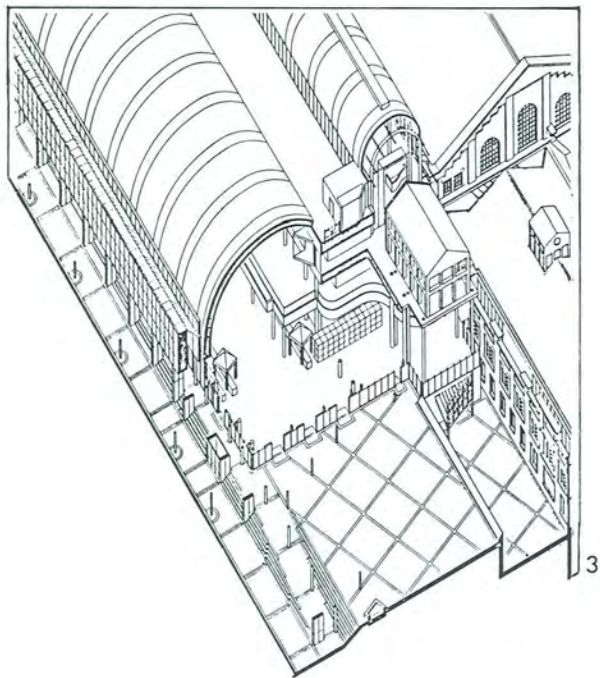
separate the Swift House from others in the slides of the housing category.

But to me, shining through it all, was the confident but restrained elegance of the two Tzannes buildings — the Federation Pavilion and the Henwood House. The clarity and legibility of both was strong enough to read on slide and in detail it looked as if the same skilled hand had carefully worked each building through. I enjoyed the formality and the intellectual ordering of the designs.

**JOHN DENTON —
en route to Hong Kong**



2

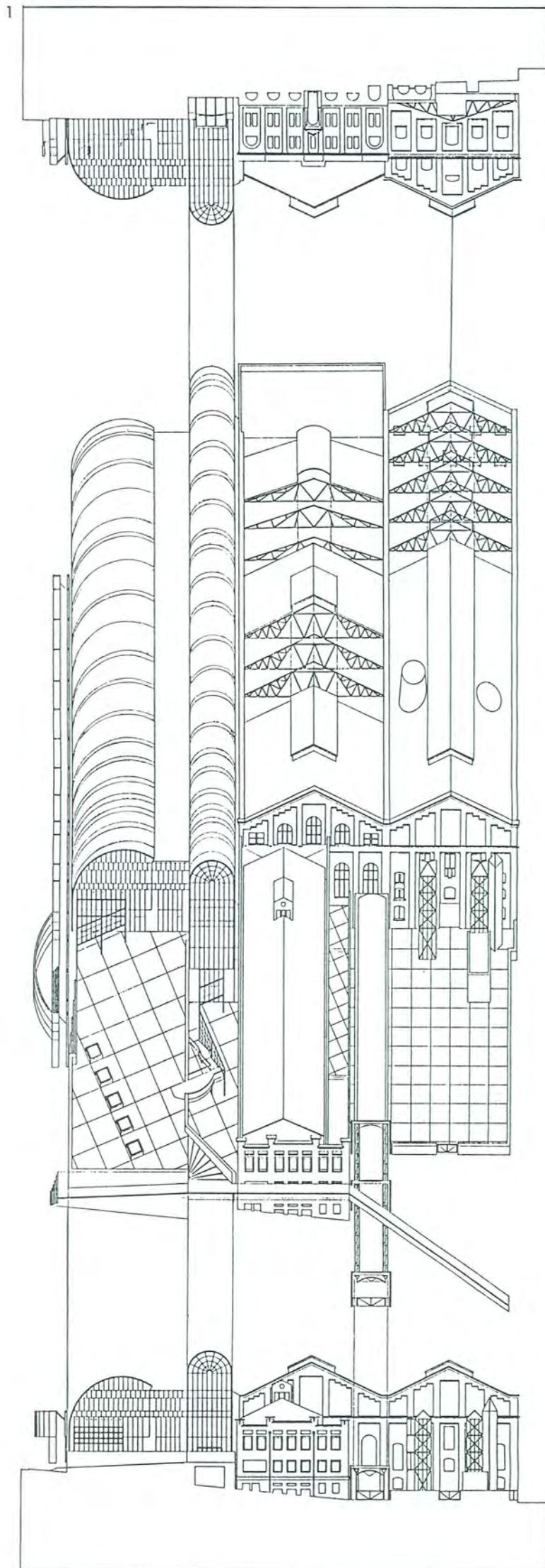


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1 Power House axonometric plan

2 Exhibition Halls

3 Forecourt and entry axonometric



POWER HOUSE MUSEUM

A great popular success which appears to owe as much to the building and its exhibitry design as to the contents themselves. Four old power-station buildings of varied character are joined by the insertion of stepped floors surmounted by two vaulted halls, one glazed and one covered-over. A colonnade, corner plaza and rear courtyard complete the ensemble. The internal arrangement cleverly exploits the fall of the site and the floors of the halls, to provide a sequence of overlapping views. Across the stepping down of the volumes runs a long ramp system, passing tall exhibits at various levels.

The old buildings are in the functional tradition, most apt for the historical technology of many of the exhibits. This character is enhanced by much of the new detailing which is very direct and, in the new sections is a successful adaptation of high tech. A variety of long and high, low and wide, dark and light spaces admirably serves the great range of exhibits. Much of the immediate success and impact of the museum is due to the design of the exhibitry, the collaborators deserving commendation in this award.

Externally the great brick halls of the old buildings have an enormous presence in important views from Darling Harbour and the city, matching in scale the wool stores and warehouses of the district. The new buildings have a much lighter construction in glass and metal, some of it brightly coloured and the new forms are large, bold and simple. They succeed in establishing an extra identity and a consistency of character out of their contrast of form and weight. From the main approaches in Ultimo, the new buildings are positive and assert a striking presence in form and colour, a welcome point of emphasis in the otherwise busy industrial traffic.

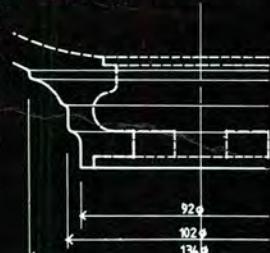
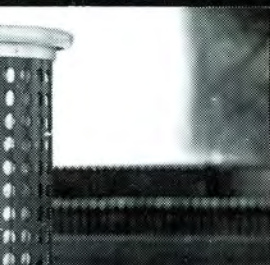
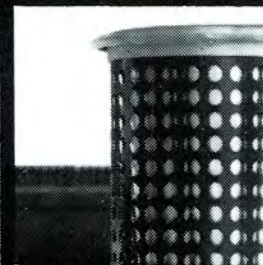
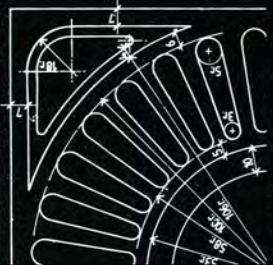
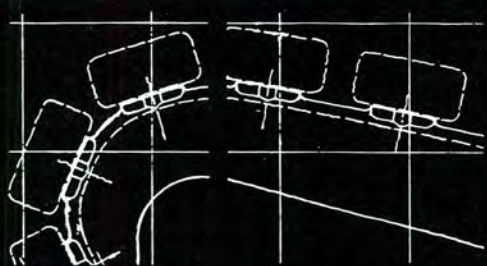
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RAIA 1987

Merit Award
for Urban Design

**Q.V.B.
BUS SHELTERS**

RAIA 1988

Lloyd Rees Award
for Outstanding Urban Design*

STREET FURNITURE CIRCULAR QUAY MACQUARIE STREET SYDNEY HOSPITAL

*Awarded in association with NSW Public Works Department

AILA 1988

National Award in
Landscape Excellence*

**CIRCULAR
QUAY**

AILA 1988

National Civic
Design Award*

**CIRCULAR
QUAY**

1,2,3 Apple Headquarters



1



2



3

JOHN GOLINGS

APPLE HEADQUARTERS

These buildings present a fresh, bright and cheerful image both to the outside world and the users, which seems very appropriately related to the product. Offices, display and conference areas and a warehouse form a close-knit group with

light, elegant and colourful detailing, particularly in the steel structure, sunshading, awnings and handrails. The conference area is expressed as a separate contrasting masonry block, with clever use of the obligatory ramp access to form a substantial base.

THE FEDERATION PAVILION, CENTENNIAL PARK

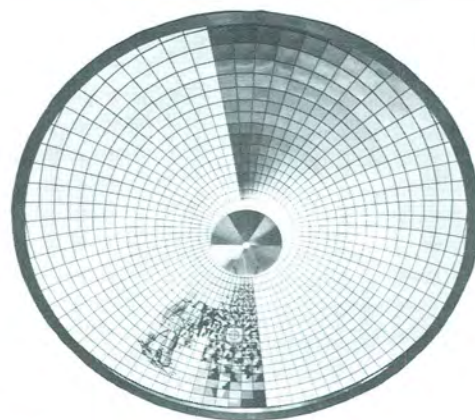
While a small and exquisitely detailed building, this is a bold and vigorous statement in the landscape and which it is called upon to do in the tradition of park structures. The result of a competition

to commemorate the Federation in the Bicentennial Year, Tzannes scheme adopted the classical landscape tradition of a pavilion or rotunda, enclosing the existing stone monument and acting as a focal point in a landscape of the romantic tradition. The rotunda is a

domed peristyle, set on a natural valley axis reinforced by the placement of a part amphitheatre, part terrace and belvedere at its highest point. In adopting such a proven, traditional type of park monument, the architect took on a specially difficult task of making a



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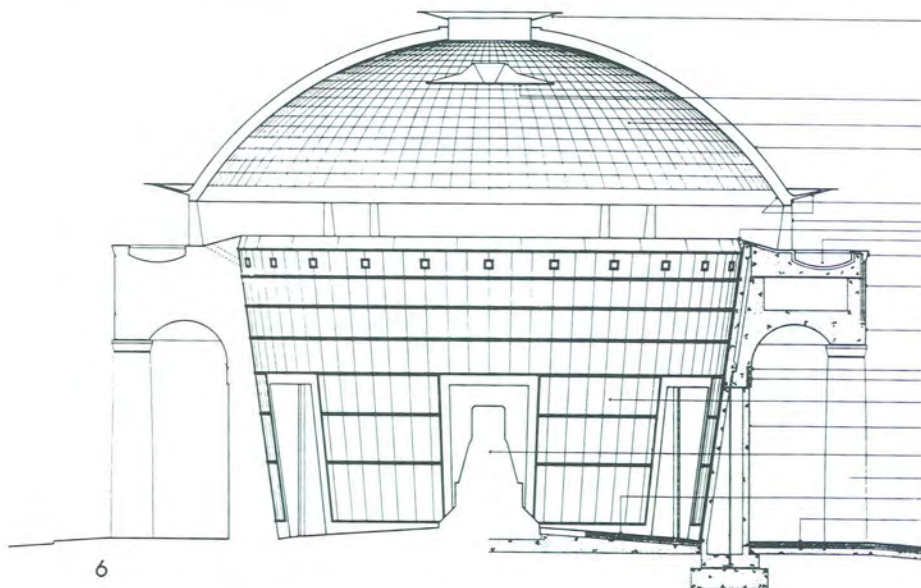


4 Federation Pavilion

5 Detail — stone and dome

6 Section Federation Pavilion

5



6

SULMAN MERIT

10 State Library

11 State Library plan



10

MAX DUPAIN

7,8 Parramatta Cultural Centre

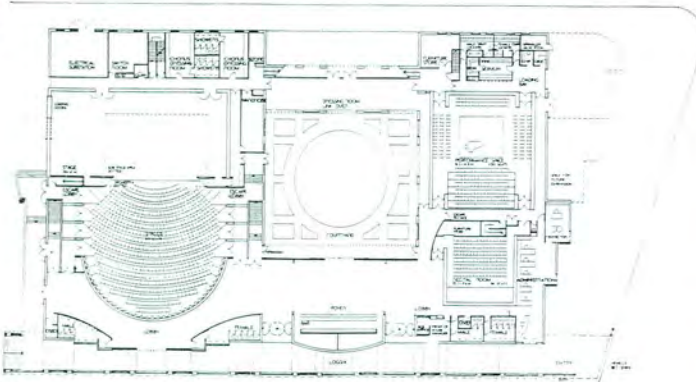
9 Plan Parramatta Cultural Centre



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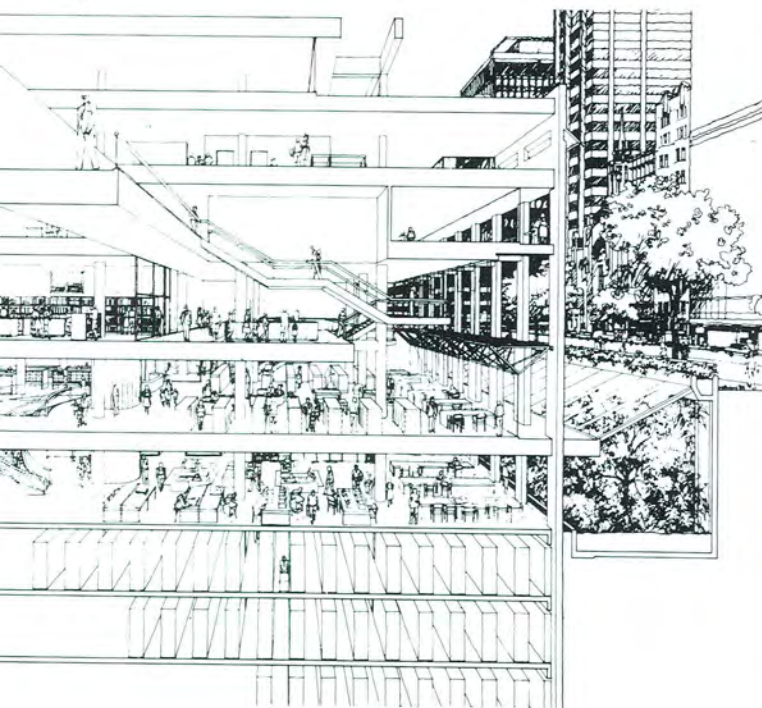


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fresh statement. With the unusual spacing and almost archaic proportion of the columns, the dome floating rather than bearing down, the canted walls and many other carefully off-beat devices, the design succeeds in that regard. It needs to be appreciated that this is

purely a monument, with no functional programme other than a symbolic one, yet it is a building of great impact and significance. Its quality is such that many of the larger, complex public buildings viewed this year were hard pressed to match it.

11



PARRAMATTA CULTURAL CENTRE

While comparatively simply finished, the buildings have a civic character and are particularly handsome as a group seen across the river, this impression being gained from the massing of stage, foyers and ancillary rooms of various heights. A small internal courtyard opens from the foyer and serves to orientate the audiences of the different performance spaces, the largest of which is a horseshoe plan, multiple balconied theatre with a large stage. This theatre is hardly luxurious in finish yet manages to demonstrate the continuing validity of the traditional form in terms of sightlines, acoustics, proximity and general character.

OVERSEAS TERMINAL

This is also a very accomplished handling of the reduction of an outdated and now oversized terminal building to something better scaled, more lively and useful and certainly more sympathetic to the character of the adjoining historic Rocks area despite remaining in strong contrast to it.

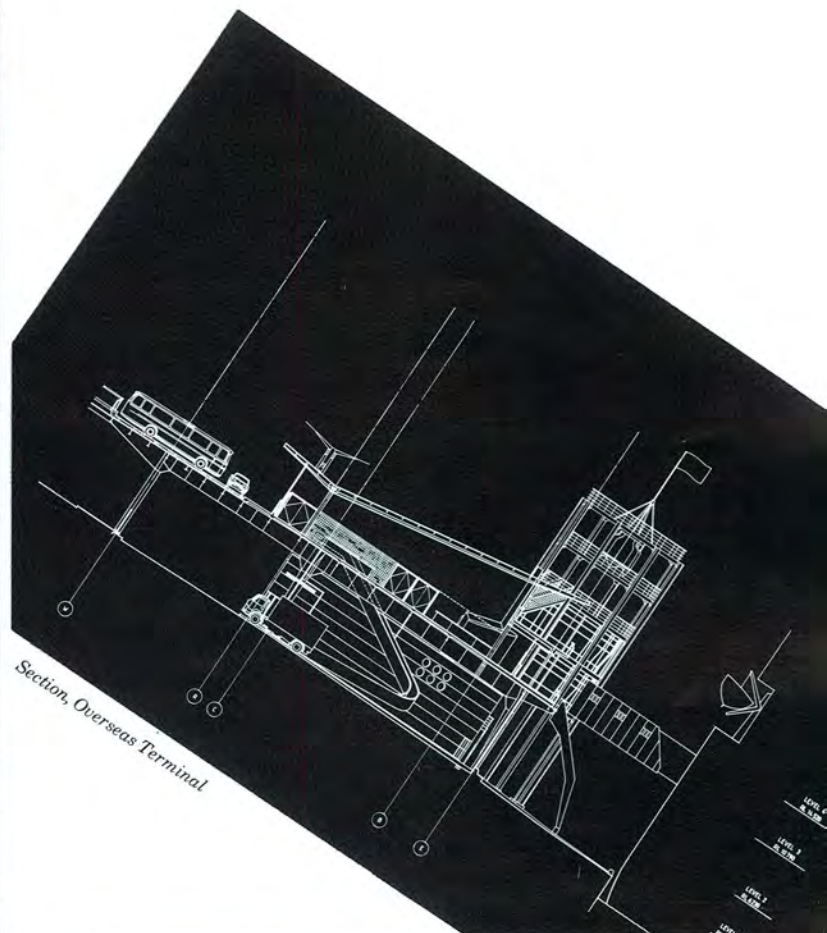
The original steel structure has been brought more into prominence, enhanced by colour and the addition of more dynamic elements in the same manner. Various canopies, escalators, stairs, restaurants and plant room structures make up an expressive and stimulating complex while the extra open space gained around and upon the building is a valuable addition to the ever-crowded Quay area.

STATE LIBRARY

The new wing of the State Library is linked underground and by a bridge to the old sandstone building in Macquarie Street and completes the composition of old and new buildings which includes the Parliament. To Macquarie Street the lower levels present a transparent volume roughly matching blank sandstone mass of the old buildings, an effective inversion which is also striking at night, while some difficulties are apparent on handling the upper levels as a dynamic form in the streetscape. The underground spaces are extensive and very well handled with top-lit wells and glass courtyards.

9

ARCHITECTURE BULLETIN



Section, Overseas Terminal

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