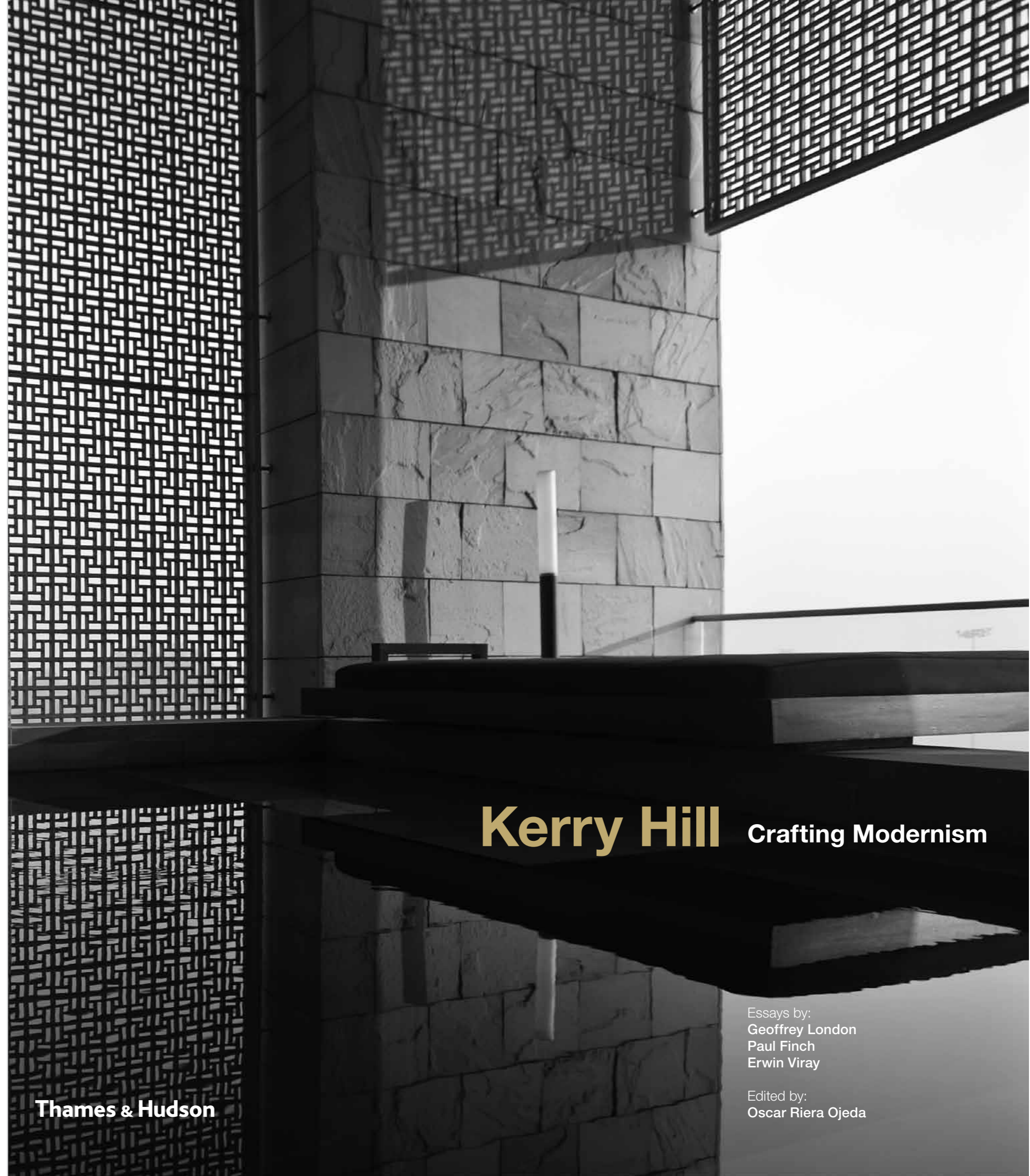


Kerry Hill

Crafting Modernism



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Essays by:
Geoffrey London
Paul Finch
Erwin Viray

Edited by:
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 **Thames & Hudson**





The Nature of a Practice

Geoffrey London

Kerry Hill has spent the last forty years based in Asia from where he has developed a formidable international practice, Kerry Hill Architects. He has won numerous awards, including the Singapore President's Designer of the Year, the Singapore Institute of Architects Building of the Year, the Aga Khan Award for Architecture, the Gold Medal from the Australian Institute of Architects, and the Order of Australia.

Despite this impressive array of awards and honours, Hill is an unassuming man. Tall and patrician, an ex-Australian Rules Footballer, he bears its common legacy of bad knees. He often wears a Buddhist bracelet, a very different legacy, from the local temple near Armitage Hill, his glorious working property in Sri Lanka. Like the kindly and dutiful Prince of Salina from Lampedusa's *The Leopard*, embracing local custom and obligations with grace and understanding, Hill moves easily between the various poles of his life, quietly devoted to and highly respectful of local particularities. And this has been a distinguishing aspect of his architecture – he has learned from the local, adapting and developing his own distinctive approach.

Kerry Hill Architects is one studio in two locations. The primary studio is in Singapore and a more recent second studio is a five-hour flight away, in Fremantle, Western Australia. There is considerable cultural diversity among the employees, many of whom have travelled across continents to work with Kerry Hill and have been with the practice for long periods of time. The office has nurtured a number of very good architects who have gone on to establish substantial careers. Two such past associates, Wong Mun Summ and Richard Hassell, wrote a citation for the Singapore President's Designer of the Year in 2010, an Award won by Kerry Hill, in which they noted:

The office had a healthy collegiate atmosphere and a great group of people, with the result that debate raged, alternatives were pushed, and everyone critiqued everyone else's work. It was great fun and also damn hard work. It was always about architecture, architecture, architecture. At the time it seemed this atmosphere was natural to an architectural practice, but after running our own firm, we have realized that such an atmosphere must be created, and there is some alchemy required to consistently generate such commitment and passion from an always changing group of young architects. This magic dust came from Kerry, without doubt, and perhaps the single greatest thing we learned from Kerry is that architecture has to sail above all else, and if you believe this, somehow everyone, and everything else, comes along for the ride.¹

Kerry Hill has two practice partners. Justin Hill, related only by surname, joined Kerry Hill in Singapore in 1981 and became a partner in 1990. A Tasmanian who studied architecture in Adelaide, Justin is an active participant in all the practice projects but, with his strong background experience as a founding director of Singapore's Theatreworks and one of their leading set designers, was an important contributor to the design of the State Theatre Centre in Perth. The other practice partner, Simon Cundy, studied architecture with Justin in Adelaide and is a highly skilled design documenter, able to bring design intentions to built reality and, with this ability, has been a most effective mentor for young architects in helping them to resolve technical issues in both studios. Simon was invited to manage the Fremantle studio after the practice won the State Theatre Centre competition. This project brought together the skills of the three partners and they each performed a significant role in its delivery.

Both Justin and Simon share Kerry's great affection for Sri Lanka and, together, they have recently bought and restored an early 19th century townhouse set on the ramparts of the

¹ From the WOHA citation for President's Design Award 2010, Designer of the Year.

south coastal fort of Galle. Sri Lanka benefitted from Justin's philanthropy after he established a foundation to build and run a medical clinic for children in the aftermath of the 2004 tsunami. In addition, the practice provided full architectural services for the clinic at no cost.

Kerry Hill is matter-of-fact when he describes the way the studios operate:

As far as I'm concerned, we just go to work each day and try to produce good buildings. We're an informal office, quite social – and this flows over into the way we work.²

The way the studio works is an important aspect of their resultant designs. Hill suggests that there is usually a single central idea generated for each project. This often comes quickly and is then tested through a slow process that involves developing layers of increasing levels of design resolution.

Hill initiates and explores design solutions mainly through the use of simple small ideograms drawn in blue pencil. He sees this technique as a mental exercise that allows ideas to emerge. They are highly abstracted diagrams reduced to a very few lines that contain the kernel of the central informing architectural idea and the ordering strategy to be used. Often, the diagram in plan appears to be interchangeable with the diagram in section and is suggestive of how the architecture is to be assembled.

The diagram for the Ogilvie House (2002³), on Sunshine Beach in Queensland, is an example of how the very first idea for the house is described in blue pencil – a solid back wall turning its back to the neighbours, corners that support the contained space, opening the house up to the view and providing protection from cold south-easterly winds – and then realised in a final plan that is very closely related. IMAGES 1 & 2 Hill suggests that most of the practice's resolved plans are very close to their generative diagram.

The early diagram is given to a colleague who then develops basic hard line drawings. Hill, whose computer skills are limited, sits with the employee and they explore rough massing drawings which "do not normally show openings or materiality at this stage, they are like plasticine models, all one colour, just massing".

From the massing renders, the sketch then starts to develop a life of its own:

...to be layered with the additional ideas that come into play – materials, opening sizes, proportions, how light enters the building, cross ventilation – all the things that make a building. IMAGES 3 & 4

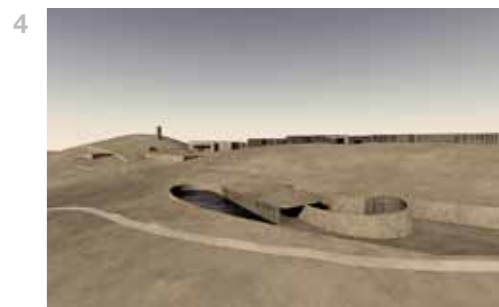
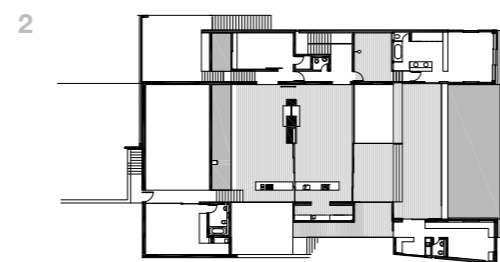
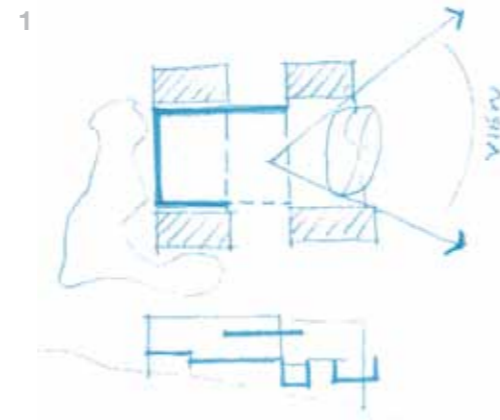
Projects that are not initiated by Hill's blue pencil sketches start through a process of discussion with a staff member, both of them throwing out suggestions, talking their way through a design.

The studio develops numerous full rendered drawings for their own internal use as design tools that allow decisions to be reached. They have in-house professional renderers in Singapore and in Fremantle and while they work, Kerry Hill sits alongside them, asking for changes in materials, proportions of openings, and testing options...

It is rare for a design to undergo significant change once the direction has been set – instead, it is a continuous evolution from the earliest sketches. Competitions can be the exception but any real change of direction occurs very early in the design process.

² The cited quotes and recollections by Kerry Hill were recorded in a series of interviews conducted with the author at Armitage Hill, Sri Lanka, in July 2011.

³ All building dates in the text refer to the year of completion.



Physical models form a consistent and critical part of Hill's way of working. Ken Lim is the long-serving in-house model-maker and his exquisitely made working models provide the early means of testing the three-dimensional qualities of a project. Often, the models are fragments, the 'body parts of buildings' and a number of models are made for a single project – for instance, 10 models were made for the ITC Sonar (2003) in Kolkata. **IMAGES 5-7** In other instances, the model becomes a means of respecting or treasuring the design, as in the Ogilvie House where the owner requested that his original model, more than ten years old and slightly damaged, be repaired. Hill replaced it with a new model.

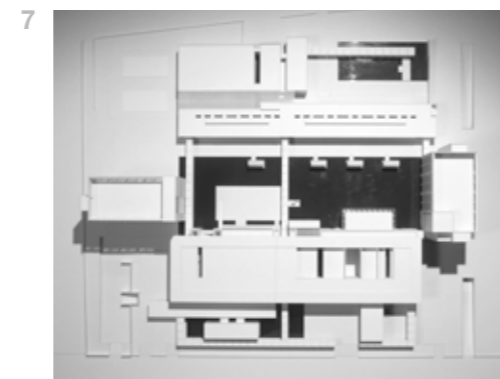
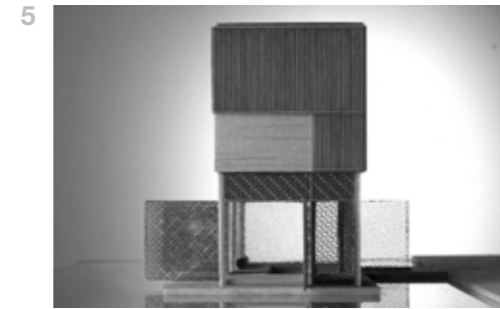
The resorts and hotels that comprised the early part of the practice's work allowed Kerry Hill to work in a slow, deliberate way, unhurried by the normal demands of commercial practice. It was a privileged position, hard-won, but challenged more recently by the requirements of the competitions they have entered. Nevertheless, design development (DD) is a stage of design that remains fully honoured in the studio, the stage during which the design is realised in all its potential. As a result, the plans are refined and reworked through numerous iterations to the point where they appear deceptively simple and can assume a sense of inevitability. Detailing and materials selection undergoes a similarly rigorous process of refinement and paring back, ensuring that all aspects of the project closely match the original intent of the design. This level of paring and refinement is a shuffling towards order that assumes a level of abstraction, Modernist in source, with a concern for continuity of space, the articulation of independent major elements of wall, opening, screen, and roof, and a palette of very carefully resolved, minimalist details.

Kerry Hill observes that

...in some countries you could build from our DD drawings. Our construction documents are often notated DD drawings because a lot of our work is located elsewhere, away from our home base and our consultants are often dispersed – lighting designers in Japan, structural engineers in Singapore, landscape architects in Lebanon, all working on one project – so, we have to develop and coordinate all services into a building before we commit the design to a set of 'for-construction' drawings.

As part of the studio commitment to quality control, Hill spends considerable time on site visits and, when this is not possible, has photographs emailed to keep him informed of site progress. The practice ensures that they have a significant presence on site during the course of a project's construction.

Hill's work is marked by a commitment to order and geometry, careful orchestration of spatial sequence, use of the courtyard giving equal importance to interior and exterior space, refined detailing and selection of materials, strong control of light, and value given to the experiential. Hill pursues the development of a simple but disciplined plan early in the design process, allowing the focus then to move on to other aspects of the building. This strategy arose from lessons learnt from Louis Kahn with his focus on the discipline of planning and, through that, his capacity to develop a pervasive spatial order. Hill also admires Kahn's ability to manipulate materials and light, to link the modern with the archaic, and the way he was able to distil complex building programs into strong simple forms. If Kahn is the most constant and pervasive influence for Hill, others are willingly acknowledged: Le Corbusier in the strength of his original ideas and the fidelity to those ideas, Mies van der Rohe in the abstraction of his planning and pursuit of simplified forms; Frank Lloyd Wright in his focus on clearly defined hierarchical axes and the layered, overlapping massing. And all of these architects share with Hill a willingness to allow their work to be enriched by understanding and embracing architectural traditions of Asia. Hill's work, calm and serene, is a sophisticated hybrid of the West and the East.



Although Hill's architecture is clearly and deeply concerned with the traditional architectural poetics of space, light and materials, he is more comfortable talking about the pragmatic aspects of his buildings: "I would prefer to explain our architecture through the experience of our buildings rather than through theoretical speculation. I think it is for others to explain and expose." This book is an attempt to explain and expose.

STARTING OUT

In 1971 Kerry Hill accepted a job in Hong Kong. He moved from a known and comfortable life as a young architect in the suburb-dominated city of Perth, Western Australia, to work in the urban intensity of a large Asian city. At that time, Asia was widely regarded as the place that Australians flew over on their way to Europe.

It was a brave move, a life-changing move, motivated by the need to recover money lost in an uncharacteristic weekend gamble on the stock market. It resulted in an enduring love affair with Asia, triggered by the magical island of Bali.

Chance and a willingness to create and be open to chance have continued to play an important role in Kerry Hill's architectural and personal life.

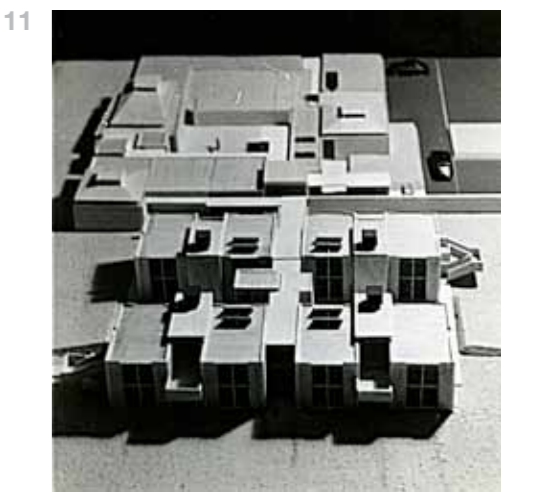
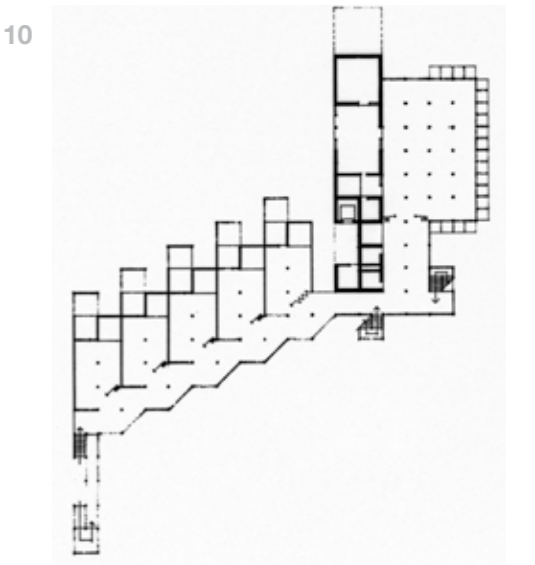
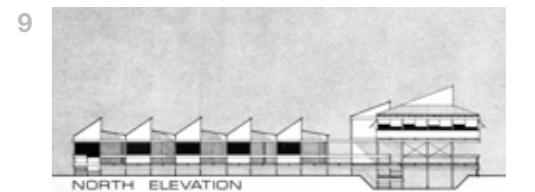
Hill's early architectural education was in Perth, first at the Perth Technical College and subsequently at the newly established Faculty of Architecture at The University of Western Australia.

Hill valued being encouraged to develop an individual design approach as a student rather than being required to follow a prescribed direction. He points to evidence of his own set of interests emerging in a 1967 project completed during his studies, an early testing of design themes he still holds to be important. The design was for a shopping centre in Broome, a characterful town in the tropical north of Western Australia, and the themes explored by Hill included the transformation of traditional building forms, the considered juxtaposition of heavy and lightweight structure, and the use of building elements to mediate climate. **IMAGES 8-10**

This understanding of the important role of his own early work and what it exposed compels Hill always to ask to see the student work of those applying for positions in his studio. He believes it is important for young architects to maintain a belief in their own early reactions and suggests that if they don't have any student work to show or if they consider it unimportant, he would not normally employ them.

As a student Hill worked for Kierath and Waldron Architects, skilled designers known best for their clinker brick houses in Perth. Hill was allowed a free hand in the practice's design of additions to the Redemptorist Monastery in North Perth, a carefully controlled composition in off-form concrete and deep panels of clinker brick. **IMAGE 11**

Hill met Jeffrey Howlett at the bar in the Adelphi Hotel where the well-known architect was a regular and larger-than-life figure. Subsequently, after graduation, Hill joined Howlett and Bailey Architects, a practice that was formed as a result of their winning the 1961 competition to design Council House, a refined, astutely planned glass prism enfolded in distinctive T-shaped sunshades, and hoisted above the ground by marble-clad beams and columns. At the time of its construction it was a civic emblem of Perth with its optimism, its modernity, and its future. **IMAGE 12**



Two hotels for GHM, hotel managers of the Datai, followed in Indonesia: the compact modern forms developed for the Chedi, Bandung (1994) on Java [IMAGE 30](#) and the linear village-like complex in Ubud (1996) on Bali. [IMAGE 31](#) These two projects made less overt reference to traditional forms and are suggestive of what followed in the next phase of Hill's work. The Bandung planning and the resultant forms bear a close relationship to the early work of Frank Lloyd Wright, with the hotel designed in the manner of an expanded Prairie House.

These were important early projects for Hill, establishing a repertoire of forms and approaches to the designing of resorts and hotels. These design strategies are further developed in three substantial projects in India, Dubai and Taiwan.

The ITC Sonar (2003) is an urban oasis intended by the client to contribute to the re-establishment of Kolkata to its former place as the most modern city in Asia. [IMAGE 32](#). Nevertheless, the expectation was for a hotel in the grand Victorian manner and it took nearly two years to convince the client otherwise.

Kolkata has a rich heritage of colonial buildings which are seen by Kerry Hill as a paradigm for building in the tropics, offering a balanced juxtaposition of heavy and lightweight elements, both containing and opening up. He has sought to modernise this in the ITC Sonar while also drawing on climate mediating devices and local construction technique and craft traditions. For example, the louvres, GRC pigmented with brick dust, were made in Bengal and have a rustic quality of hand crafted building technique rather than the precision of the terracotta version made in Europe. These local versions were also one third of the cost. [IMAGE 33](#)

Hill makes the point that the luxury experienced in his projects comes from their spatial quality and 'generosity of spirit'.

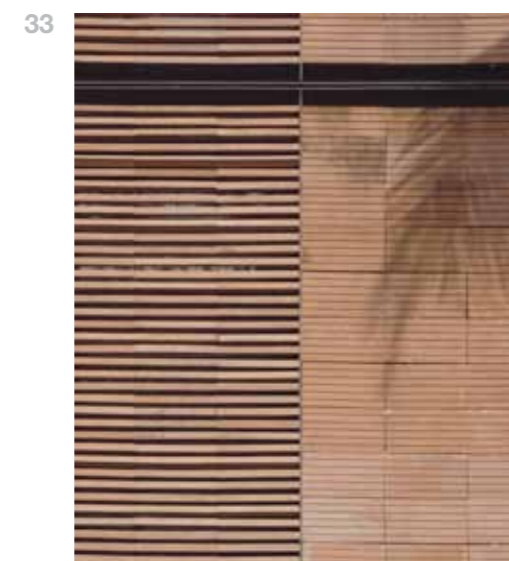
Double-layered screens provide an ever-changing quality of light entering the interiors and, similarly, the gold leafed decorative interior screens transform throughout the day and night in response to lighting conditions. Large planes of white walls with small openings, the use of brise soleils, diagonal ramps, curved space and overhanging parasol roofs are all reminiscent of Le Corbusier and his legacy in India. But layered onto these references is a rich use of materials, a confidence in forming generous volumes and their interconnections, a crispness in detailing that acknowledges local limitations, and a robust set of formal juxtapositions that carry the clearly emerging stamp of the practice.

Desert Palm (2002) in Dubai was to be an expansive resort complex developed from the Bedouin client's passion for horses. Courtyards, water and geometry, were the recurring elements in the planning, while, for Hill, the limited palette of "blank walls, a few openings, a screen, and a source of water or a reflection pool", cued the formal approach. Forty houses and one prototype hotel suite were completed before the project was prematurely halted.

Throughout the Dubai project the courtyard is the key architectural element. Courtyard volumes are used compositionally as a critical part of the plan organization process and to establish hierarchical relations between forms. In this project the use of the courtyard links directly to Islamic precedents as a moderator of climate and a refuge from the harsh exterior.

The hotel suite that was built is rich in ideas and form, a test bed for later Kerry Hill projects. Contained within a square of high walls, the highly controlled geometry of the plan carves the space into private and shared courtyards of shade, dappled sunlight, water and stone – an oasis of earthly paradise. [IMAGE 34](#)

The use of the courtyard in Kerry Hill's work has been developed as a consistent architectural strategy. Most pragmatically, the courtyard has provided the means to create a controlled climatic environment in extreme climatic areas. Many Hill projects have made



extensive use of the courtyard for this purpose but have also drawn on the courtyard as a means of creating another, idealised, world. The form has also been utilised as a sophisticated device for negotiating both cultural and physical differences. Its use as a mediating mechanism contributes significantly to a remarkable architectural consistency in the work of the practice despite the wide variety of climatic zones, geographic locations, and program requirements.

The traditional Chinese courtyard house forms the basis of the design for the villa suites of the Lalu (2002), a hotel on a spectacularly steep site overlooking Sun Moon Lake in Taiwan. The rooms and courtyards are formed into walled compounds and arranged in a manner quite different from the Dubai suites: there is an absence here of symmetrical order, there is the provision of substantial fireplaces because of the cold, and there are more intimate and hidden courtyard spaces. [IMAGE 35](#) The buildings for the hotel were cut into the cliff face which was deepened into a ravine and the resulting volume is used as a spectacular non-air-conditioned circulation space. [IMAGE 36](#)

The commission for the Lalu came about as a result of the owner having stayed earlier at Amanusa and, although it did not come to pass, he had every expectation of his hotel also sporting a Balinese thatch roof. As a postscript, following the recent 10th anniversary celebrations for the Lalu, Hill produced this 'after dinner' sketch for the owner, an encapsulation of the key architectural elements of the hotel:



Amankora (2004-7) comprises five Aman lodges built in the remarkable setting and unique culture of the Himalayan Kingdom of Bhutan. The design and construction of these lodges was a labour of love for the studio spread across almost 15 years. Kerry Hill selected each of the sites, assisted with government approvals, designed the buildings, their interiors and furniture, and provided on-site supervising architects.

The government is strongly committed to the retention of the uniqueness of Bhutanese culture and has clear requirements that all new buildings respond closely to the traditional forms, specifying such details as opening sizes and decorative elements.

The practice has worked with the utmost respect for these requirements and designed a set of simple almost austere components that are assembled in response to the demands of the selected site and the project brief. The resultant lodges are calm and monastic, Bhutanese in form and spirit. [IMAGES 37-38](#)

The traditional mud building technique is replaced by the use of earthquake resistant and maintenance-free stabilised earth, the technical skills of which were learned from Giles Hohnen who had initiated and refined this form of construction in the Margaret River region of Western Australia. So tradition is retained in the material selection but transformed technically.



The Amankora experience extends over the five lodges and their distinctive settings and is linked by a single road across the breadth of Bhutan providing guests with a highly privileged introduction to this astonishing land-locked, mountainous country.

Located in the heart of the Indian capital, the Aman New Delhi (2009) is a mix of hotel and apartments. The complex is rigorously orthogonal in its planning and in the classical arrangement of its spare, trabeated walls that are opposed to large planar walls of Gangapur stone. This complex also has the feel of a re-occupied ancient ruin with the later insertion of glass reinforced concrete (GRC) screens in the tall spaces between the closely centred columns. These screens respond to local climatic conditions in providing filtered light and allowing natural ventilation, but they also refer to the traditional Jali and take advantage of a successful local GRC industry. *IMAGE 39*

This discussion of resorts designed by Kerry Hill has been partial – there are others built and unbuilt that form skilful variations on the approaches outlined. In the early work, architectural themes emerge that remain in the later work. Projects like the Beaufort Sentosa in Singapore (1991) and the Amanusa in Bali (1992) adopt the forms of their host culture, stripped of specific cultural reference but responsive to location, climatic conditions, local construction skills and availability of materials. Steeply pitched pavilion roofs – hipped and often thick-thatched, deep verandas, shaded walkways, large shallow pools of water, all assembled in formal axial arrangements, mark this early work. Apart from the hotels in India, these resorts are invariably in beautiful, exotic locations and have been widely regarded as part of an architectural lineage initiated by Geoffrey Bawa and Peter Muller. This can be recognised in a shared response to location through climatic strategies, the use of materials, and the form of construction used.

The design concerns were embedded within the rarefied genre of the luxury resort in isolated locations, removed from the complexity of urban settings and the architectural issues which that condition generates.

For a period, the resort work formed the entirety of the practice and Hill reflected on how this work affected their way of designing:

We developed an approach to planning that centred on the spatial qualities of our buildings. It was about breaking down the overall mass. The planning started to simplify, to become more disciplined, to set up hierarchies of function and spatial sequence. As our belief in the value of open space strengthened, our ability to control its varied qualities increased. We arrived at a point in resort design where we knew how a resort functioned in every respect, and weren't therefore troubled with this issue – we knew we could make it work. This gave us the design freedom to put things together in a number of different ways – and to focus on the architecture. I couldn't do it with a hospital – it comes with the experience of a building type.

The resort projects enabled the practice to develop a range of ideas and approaches, to refine and distil to the point where these ideas have become robust and widely applicable, resistant now to a single building type, accommodating and adaptable to a variety of settings. The resorts allowed the time to test, develop, and gain confidence in design decisions and the making of spaces. They also allowed the development of a way of working; a process of design, that has clearly affected the formal resolution and clarity of the practice's subsequent buildings.

But, as Hill observed, "...when you have completed one hotel and then a second, all of a sudden you are perceived as a specialist and hotels then become the work of the practice." It would have been easy for Hill to continue in the trajectory of ever more refined resort architecture, but he was determined to challenge himself through broader engagement and deeper testing.



NEW BUILDING TYPES

Though based in Singapore, the practice's work had been mostly located elsewhere. Genesis, a mixed use building completed in 1997 on the site of the architects' early studio space on busy Bukit Timah Road, attracted considerable local attention for Hill. Genesis was designed to a tight developer's budget as a contemporary version of the four traditional Singapore shop houses it replaced, with the section and plan working together cleverly in a series of interlocking volumes.

The building envelope – height, form, plan, and section – is all in accordance with Singapore Urban Redevelopment Authority planning guidelines. These guidelines imposed a set of tight restrictions that Hill had not dealt with before. Nevertheless, the design was strongly informed by the previous resort work and the well-practised responses to location, tradition, and materials.

In re-evaluating a local building type, Genesis was a project that engaged with urban cultural issues. The design incorporated the deep light wells and ventilation shafts of traditional shop houses and introduced a modern interpretation of the external screen – a filter of light and noise and a controller of airflow and outlook. The large, operable timber screens, contained within a carefully composed steel structural grid, cover the top four floors of Genesis, boldly forming the dominant legible surface of the building. *IMAGE 40*

This building introduced a new repertoire for Hill: designing for the urban commercial condition and the design of housing.

The Singapore Cricket Association Pavilion (1999) *IMAGE 41* and the entrance plaza to the Singapore Zoological Gardens (2003) were other important projects in the evolution of the practice because of their civic dimension and also because of the use of more abstracted and consciously sculpted forms.

The Zoo entrance plaza, a striking tropical place of welcome and orientation, uses elements familiar from the resorts – the arrival portico, an organising courtyard, a reflection pool, and colonnaded walkways to provide legibility and shelter – but they are rearranged and enlarged to perform the public roles of ceremonial marker and gatherer and distributor of people.

In the same year that Genesis was built, the studio completed the Cluny Hill House (1997) in Singapore, the first of the practice's individual houses and the beginning of a recurring and productive engagement with houses. As with the tropical resorts, the Cluny Hill House was designed as a series of one-room deep pavilions that allow for cross-ventilation and arranged to form a contained compound of protected courtyards. Hill pursued this design with the intent of making it a contemporary version of the pre-war black-and-white colonial houses in Singapore, the house type which had proven over time to be successfully responsive to the local climate. The house is now demolished, having made way for a much larger house designed by others.

For the same client, the practice completed the Ooi House (1997) in Margaret River, Western Australia. Marking a return to Australia, this was Hill's first work there since the Brisbane hotel was completed in 1990. *IMAGE 42* Very different from the Cluny Hill House, the Ooi House comprises two parallel pavilions. The northern pavilion, of steel and glass, contains the living spaces and has a large skillion roof opened up to the northern sun, cooling summer breezes, and wonderful views of a National Park. The southern pavilion is built of stabilised earth, turning its back on the cold south-westerly winds, and contains the bedrooms. It was this experience with stabilised earth that motivated its use in the Bhutan Aman lodges.

The Mirzan House (1999) in Kuala Lumpur is, in many respects, a mini resort, a tranquil and ordered oasis; a powerful contrast to the jungle beyond. The principal organising device is a long shaded spine, a 'promenade architecturale,' flanked by a black granite reflection pool that runs the length of the spine and helps with cooling. *IMAGE 43*



The Ogilvie House (2002) at Sunshine Beach in Queensland is set high above the beach. Three sides form a buffer to the outside world, bordering the stepped platform of the large living space, a space that is many spaces, rich in its ambiguities between the boundaries of inside and outside, between covered and uncovered, and offering close and distant views of water from the fourth side. It is a space of great calm, which, like an instrument, is able to be tuned in response to a specific living purpose and weather condition. This house, generated from an acute sensitivity to the particular conditions of place is, like Genesis, a well-resolved exercise in the volumetric complexity that underpins later and larger work. *IMAGE 44*

The Garlick Avenue House (2005) is, in many respects, a Singapore version of the Sunshine Beach house, but without the ocean view. Instead, it establishes a peaceful tropical sanctuary, a calm refuge for its owners who lead intense working lives. The formal and functional composition is an essay in refined control, a distillation of Kerry Hill's search to reinvent his themes and strategies for architecture in tropical settings. *IMAGE 45*

Apartment blocks have provided the scale to enable a number of the experiments conducted in the houses to be further developed. The three-dimensional complexity of the Ogilvie House is extended in the Soi 53 Apartments in Bangkok (2004). *IMAGE 46* As with the house, generous and interlocked internal volumes are contained in a series of orthogonal screened boxes. The tropical devices used in the Garlick Avenue House are also used here, but extended further in the way they are ordered and honed to form a tropical jewel of a building with soft filtered light, water reflections, and induced air movement. These factors, together with the carefully controlled geometry and limited selection of natural materials, have produced an architecture of great calm.

The early houses and apartment blocks were valuable projects for the practice, forming test beds for a range of design ideas and strategies that have been developed subsequently in larger projects of different building types. Hill has recognised the important role that the houses have performed over the years and, although houses rarely make business sense for the practice, he has made a conscious decision to have at least one house in the studio at any one time.

These projects, together with a more direct engagement with the city, were critical in the evolution of design work within the practice.

COMPETITIONS

Resorts and hotels provided Kerry Hill with a reliable consistency of work and a vehicle through which he was able to develop a way of designing and an approach to architecture that formed the base for all of the work that has followed.

Continuing his determination to broaden the practice and engage with more civic and public work, Hill decided to enter the risky world of competitions. The practice has enjoyed a high success rate and winning the competition for the State Theatre in Perth enabled a return to Australia with the establishment of a full studio in Fremantle.

The involvement with competitions was initiated by the large Perth-based construction company, Multiplex, when they invited a pairing of Australian and international architectural practices to enter a limited competition for the development of the Ocean Beach Hotel site in Cottesloe, Western Australia. Kerry Hill Architects won the competition (2001) in association with Architectus. The mixed use project proposed a new beachside destination for this Perth coastal suburb. *IMAGE 47* Appropriate to its beachside location, the unit designs provided an adjustable exterior skin through the use of screens, allowing modulation of both climate and privacy.



Ironically, Hill had contributed to the design for a development on the same site while working with Howlett and Bailey in Perth thirty-five years earlier. Neither project went ahead.

After the Multiplex competition, Kerry Hill Architects entered and won a two-stage competitive process run by the University of New South Wales for the design of their new overseas campus in Singapore (2005). *IMAGE 48* The practice was to have contributed to the development of the masterplan through a major building commission and then have ongoing involvement in the commissioning of other architects on the campus. The project was fully documented and piling had started on the site when the University decided not to proceed – this was regarded by Hill as an enormous lost opportunity for the studio.

Because the University of NSW project consumed, for an extended period, so much of the practice's time, Hill had almost decided not to enter the competition for CentreStage (2005), the new State Theatre complex in Perth. But the prospect was too compelling – a competition for a cultural building in his home city and with the chance to utilise the considerable theatre expertise of his practice partner, Justin Hill.

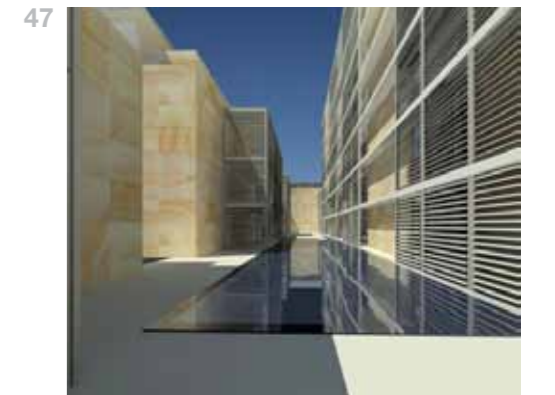
The two-stage international competition was sponsored by the State Government of Western Australia, with the first stage open and anonymous. Kerry Hill Architects won the second stage, giving them a perfect record of three competition entries and three wins. This project, however, was the first to be built (2010).

The distinguishing aspect of the practice's design is the stacking of the two theatres on top of one another. This strategy has released area on the tight corner site for an outdoor performance space and, internally, created considerable performance flexibility through the adjacency of the black box theatre and the main rehearsal space, which are linked through large acoustic sliding doors. The design engages with its setting in the way it layers a series of abstract boxes that increase in scale from the two-storey street fronts to the white illuminated fly tower in the centre of the site, intended as the glowing heart of the Perth Cultural Centre. *IMAGE 49* The new complex is carefully inserted into the existing heritage buildings that were required to be retained, with a tall folded black steel entrance canopy to the corner, a tough urban addition to what has been a tough neighbourhood.

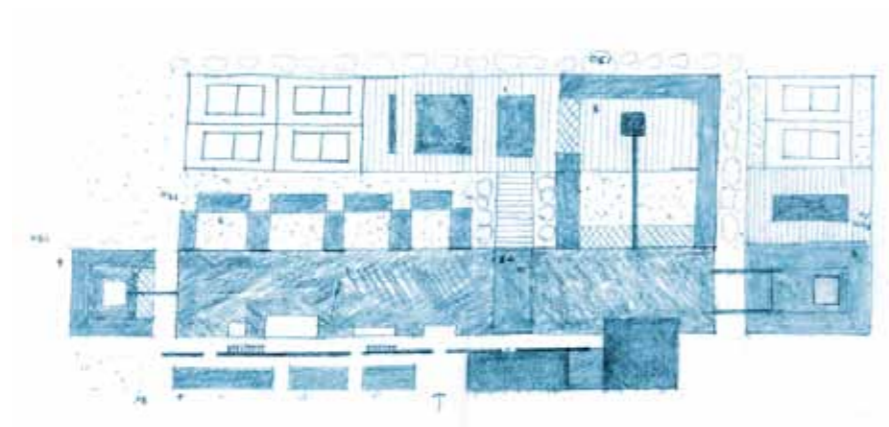
The complex has been embraced in Perth as a major cultural addition to the city, both in terms of its state-of-the-art theatre facilities and the urbane architecture that provides a new civic benchmark.

As a result of winning the State Theatre the practice was invited to enter a limited competition for the Darat King Abdullah II Performing Arts Centre in Amman, Jordan. *IMAGE 50* This invitation signalled a move by the studio into the new waters of European competitions and an introduction to several major European architectural practices. Kerry Hill Architects was the only non-European practice invited to enter and, for Kerry Hill, it was illuminating to learn how the competition process works in Europe and how pervasive it has become. He observed that the architects are well remunerated for entering and that competitions form a key and programmed part of their practice. It was also interesting for Hill to note that, while his practice took its cues from local forms and materials, the Europeans used the competition as a means of continuing the development of their current architectural preoccupations. The competition created, for Hill, 'a real edginess' and the chance, as a result of attending joint briefings and staying in the same hotel in Jordan, of establishing new architectural friendships. As Hill acknowledges, "...the experience of competing against five of Europe's top architects was worth every minute of it."

Zaha Hadid won this competition but, as a result of his participation, un-envisaged opportunities were created for Kerry Hill. Because of a strongly favourable reception to their



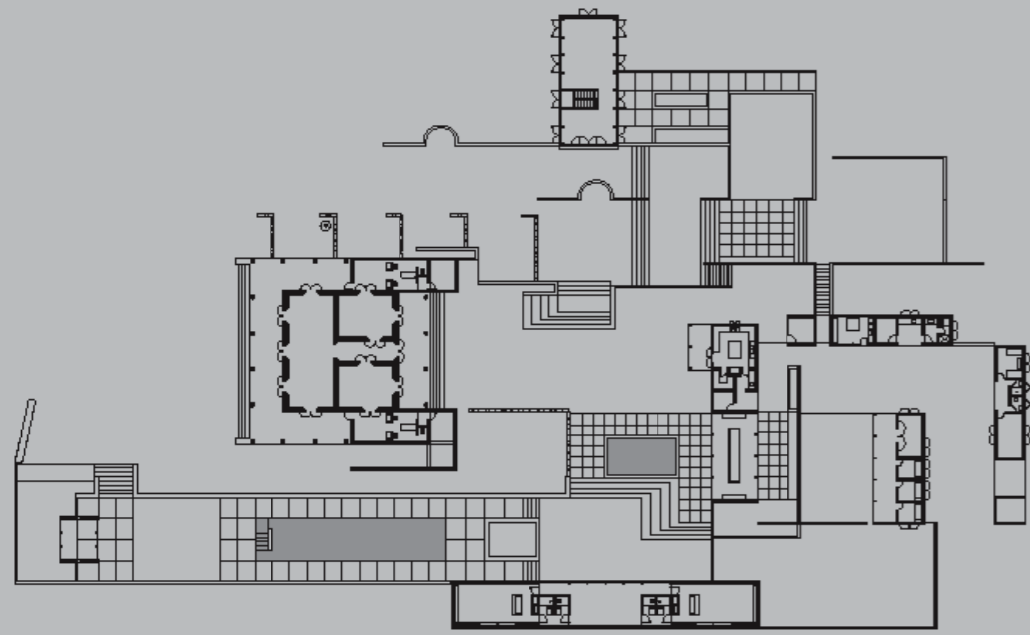
Footprints



'The most unifying strategy in our work is the plan.'

'Our plans have their roots in Modernism on the one hand and in ancient precedents on the other, where the plan is often derived from an idealised diagram of spatial order.'

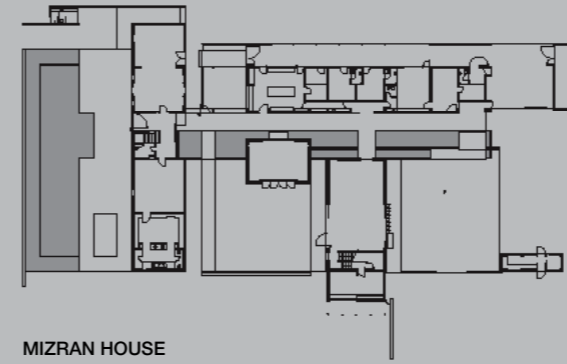
Kerry Hill



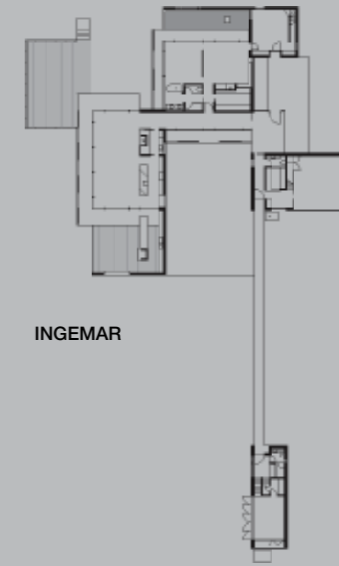
ARMITAGE HILL



GENESIS



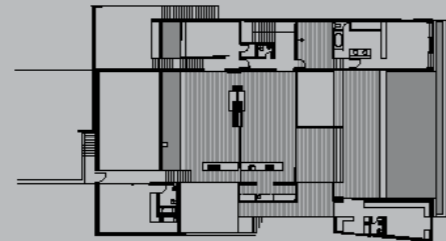
MIZRAN HOUSE



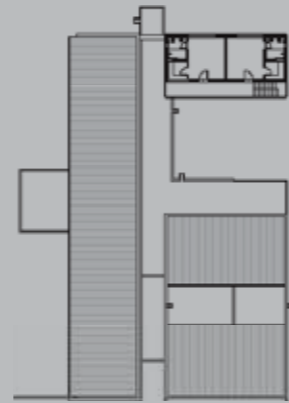
INGEMAR



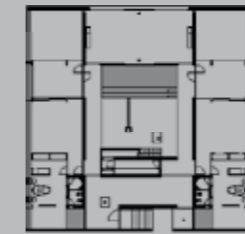
GARLICK AVENUE HOUSE



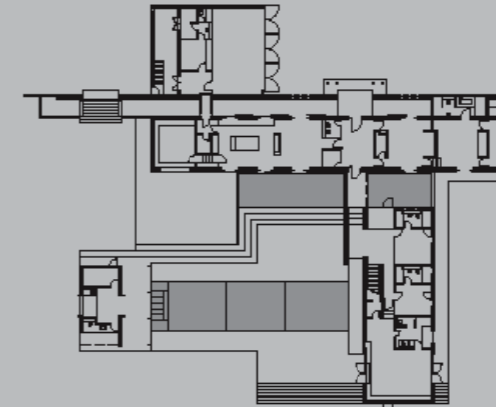
OGILVIE HOUSE



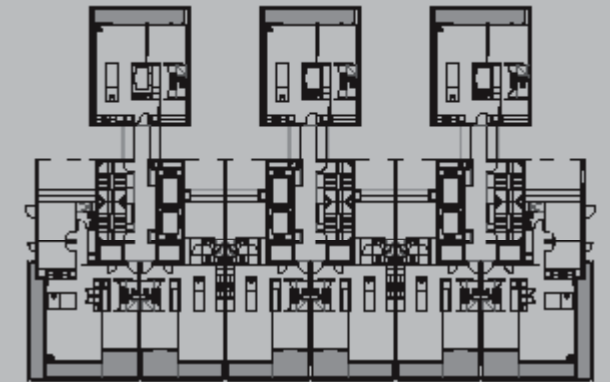
AMELEAN HOUSE



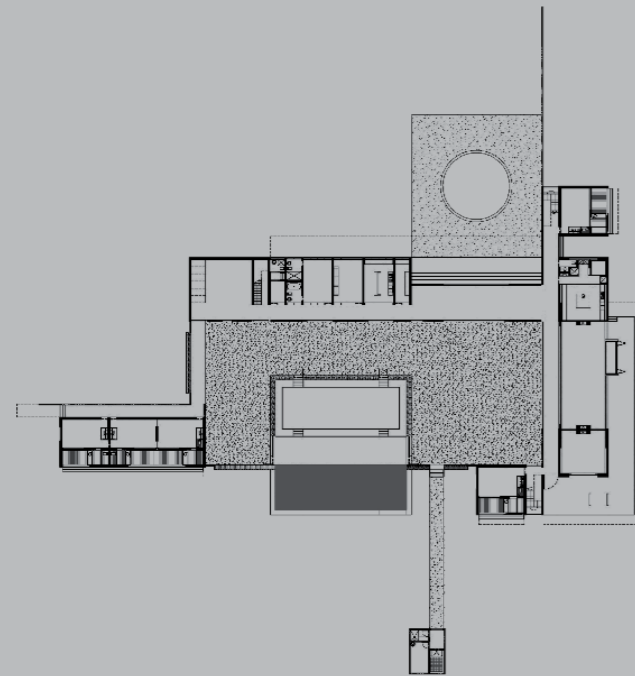
DESERT PALM



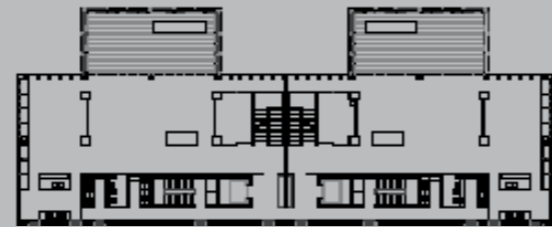
CLUNY HILL HOUSE



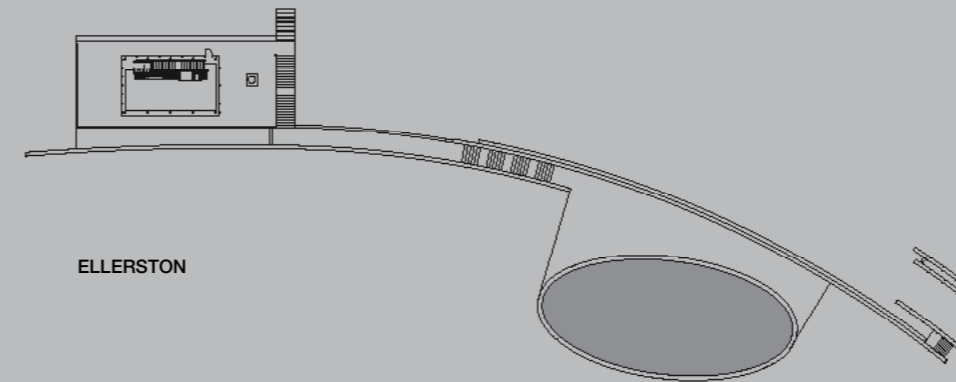
MARTIN NO. 38



SMORGON HOUSE



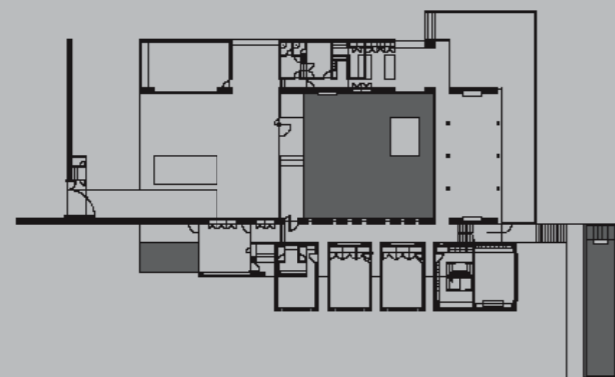
SOI 53 APARTMENTS



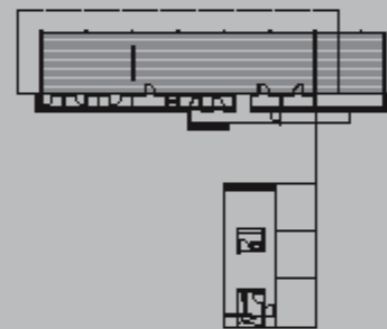
ELLERSTON



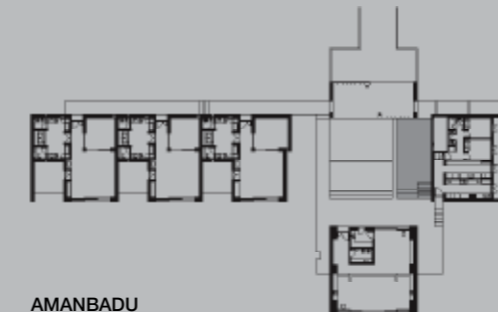
OOI HOUSE



TAN SRI CHUA RESIDENCE



LOT 5 WALLCLIFFE



AMANBADU



LA ALGARRABOSA

Selected Works

1992–2012

The Datai	48
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Cluny Hill House

Singapore
1996-1997



The Cluny Hill House was conceived as a contemporary version of the pre-war Singapore black-and-white colonial 'bungalow', a house type which has proven over time to be well adapted to the equatorial climate. Like the black-and-whites, Cluny Hill combines a heavy base with a lightweight upper floor and a one room deep plan that is designed to maximise cross-ventilation.

The house consists of two pavilions set perpendicular to one another, a service block and a small pool building placed within a terraced plaza. Together they form a sequence of sheltered courtyards offering controlled views and creating a naturally tempered environment.

Timber screens provide the means for mediating contact with the outside world. On the lower floor they slide to reveal openings set in masonry walls while upstairs the screens pivot on a horizontal axis with the assistance of a pneumatic hinging system to reveal a continuous strip of adjustable glazing. Terracotta paving tiles are laid flush on inclined planes to form the large hip roofs of the pavilions.

The house was recently demolished to make way for a denser housing development.



This page, above: Large sliding screens open to a reflecting pool. **Below:** Operable screens modulate natural light and ventilation within the living space. **Right:** Sections.

Opposite: The architecture is a balanced juxtaposition of masonry and timber elements.





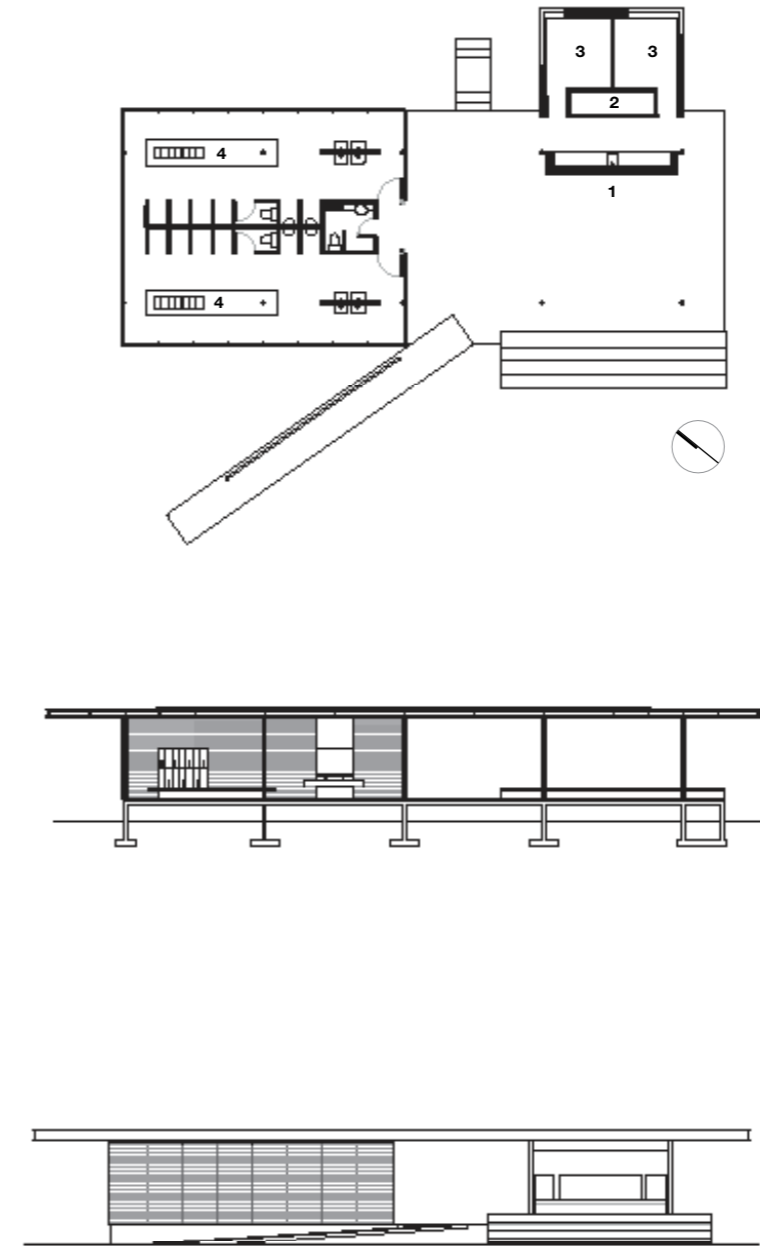


Opposite: An angled ramp adds ceremony to the journey of the batsman to the crease.

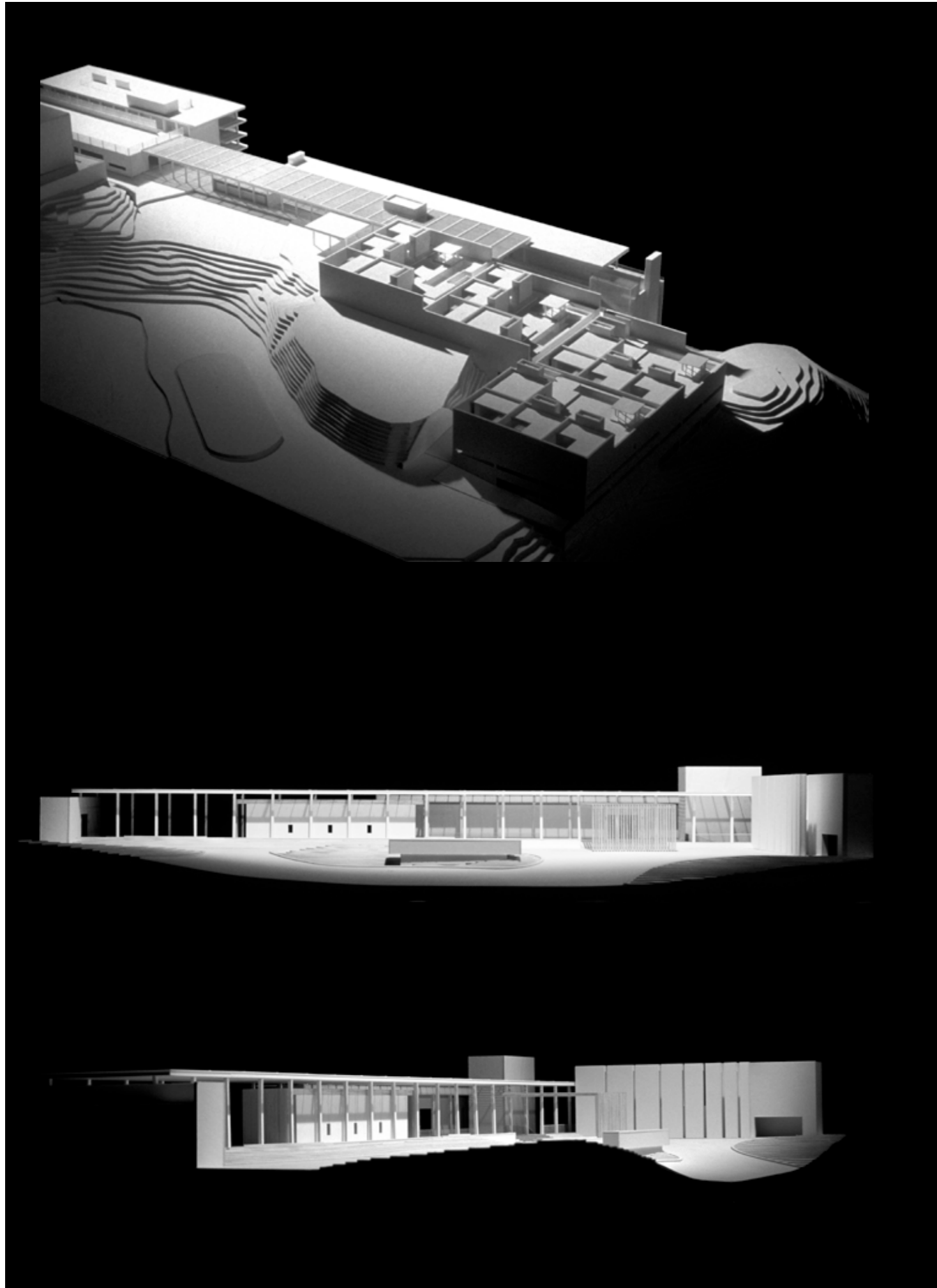
Legend: 1) Open pavilion, 2) Snack bar, 3) Umpire Changing room, 4) Changing room.

This page, above right: The changing rooms open onto the covered social space. **Below right:** Timber screens provide privacy, natural light and ventilation to the changing rooms.

Above left: Floor plan. **Middle left:** Section through the pavilion. **Below left:** Southwest elevation.



Following Spread: The stairs, tiered seating, bar and ramp are treated as sculptural elements placed on or against the raised rectangular podium.



Opposite, above: Aerial view of the study model from the northwest.

Below: Close-up of study model showing the arrival concourse.

This page, left: The retail space is a timber-clad box, inserted into the arrival concourse. **Right:** The arrival area is a balanced juxtaposition of timber, stone and glass elements.



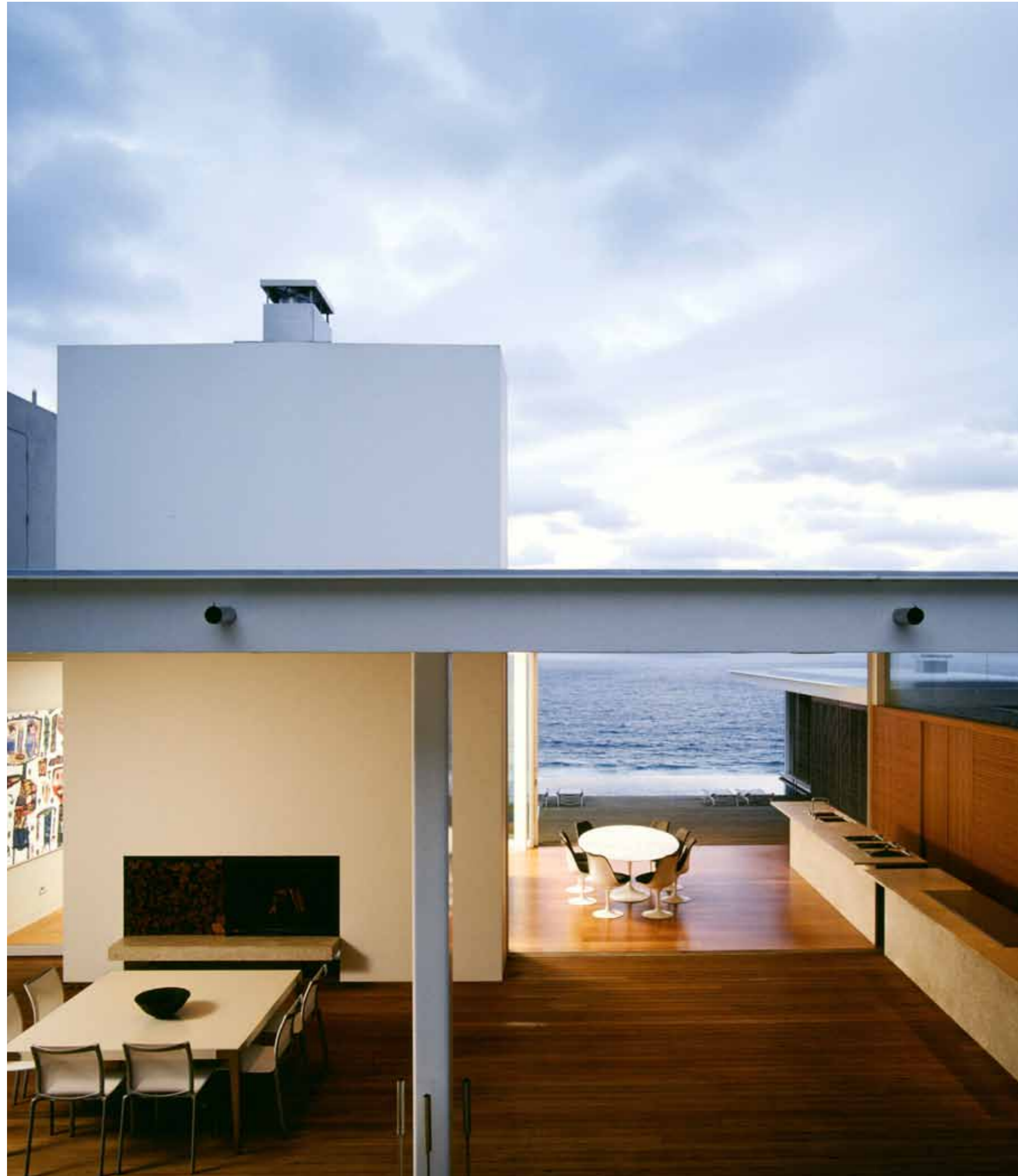


Opposite: Interior view of the lobby lounge.

This page, left: The internal screen for the lobby lounge is plywood gilded with gold leaf. **Right:** The appearance of the screen is transformed by the changing light during the course of the day and night.







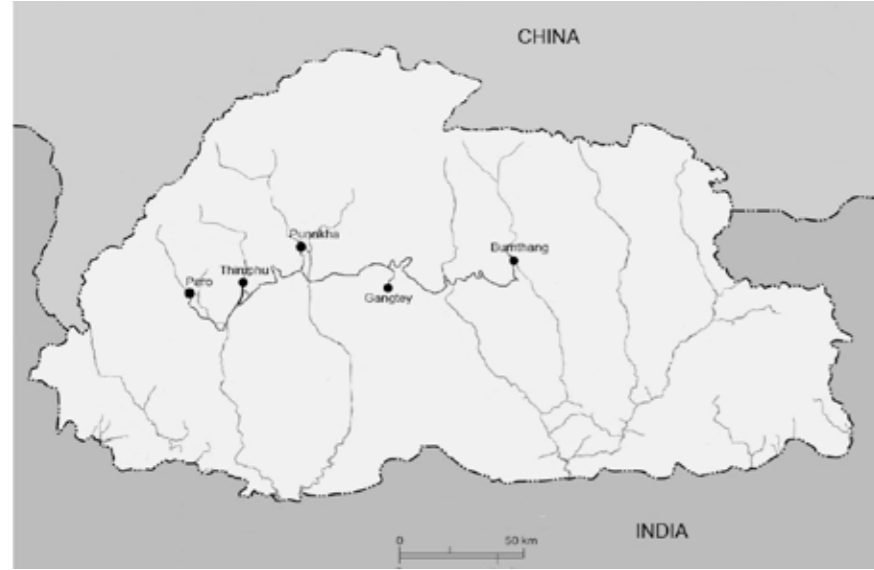
Opposite: The space is rich in ambiguities - between inside and outside, floor and water, covered and uncovered, open and enclosed.

This page: The house is entered through a gallery at the lower level.



Bhutan and Amankora

Bhutan
2002-2007



Bhutan is a small Himalayan Kingdom bounded by Tibet to the north and Assam to the south. Sikkim lies to the west. It is roughly the size of Switzerland, has a population of around 700,000 people and mountains that rise to 7,300 m. It is also the only remaining country in the world in which Mahayana Buddhism is the official state religion – and it is culturally unique. In Bhutan, as in many rural societies, there are really only two traditional building types, religious, in this case fortified monasteries, and domestic, which are mostly farmhouses made by the people who live in them. The architecture can be both decorative and beautifully simple.

We have designed six small lodges across the country ranging from 8 to 24 rooms each. I personally selected the building sites over a period of 7 years and construction is now complete at five locations.

We have designed a set of standard components that manifest in plan according to site and program. Their roof form adopts the traditional 11-degree pitch, common to all Bhutanese buildings. They are built in thick, mass wall

construction, using either stone or rammed earth, depending on their location and, where possible, they are largely devoid of decoration. The buildings are simple, at times monastic.

We have replaced the local rammed mud with reinforced stabilized earth structures that are earthquake resistant and maintenance free. Here, tradition is technically transformed but the material connection is retained. But only just. On a flight into Bhutan I sat next to an important Lama (a Rimpoche), who was also the director of the National Archives. He asked what I was doing there. I told him and he replied “Ah yes, I’ve been to see your earth walls, they are very beautiful. But tell me, do you have to use those mechanical rammers.” I told him I thought so and he replied – that’s no good for Bhutan because traditionally, the women of the village compact the mud with their feet while singing and chanting traditional songs – that is how Bhutanese folklore is perpetuated. I felt very uncomfortable and rang a contractor in Perth immediately after we landed. He said it would be ok, but you can’t afford to do it in Australia. I told the Lama with a sigh of relief.

The interiors are lined with plywood – a box within a box. One lodge includes the restoration of a traditional Bhutanese farmhouse. Our only intervention here is to place furniture designed in our office within the old building. New buildings are of rammed earth to differentiate what is old and what is new.

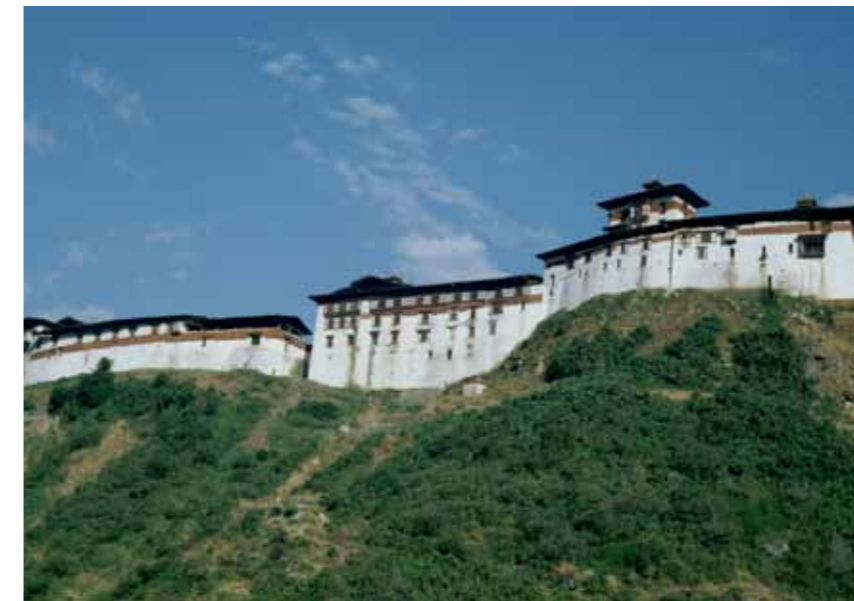
In all, the Bhutan project has been difficult but rewarding. Not least of all because it has taken 12 or more years. There is great temptation to abstract the essence of what one feels to be Bhutanese in spirit rather than what is seen as being Bhutanese. The government however is clear in its directive that all buildings must look Bhutanese and this is to be taken literally, through written guidelines, complete with opening sizes and decorative elements. So our buildings are able to push the boundaries in only a small way here. For now, perhaps that’s better for Bhutan.

*Kerry Hill
September 2010*



Opposite, above: Amankora may be considered as one project in five locations. The remote lodges are connected by a single road. **Below:** The corridor in the Punakha Dzong.

This page, above: View to the Himalayas. **Below left:** Wangdue Phodrang Dzong. **Below right:** A traditional Bhutanese farmhouse.

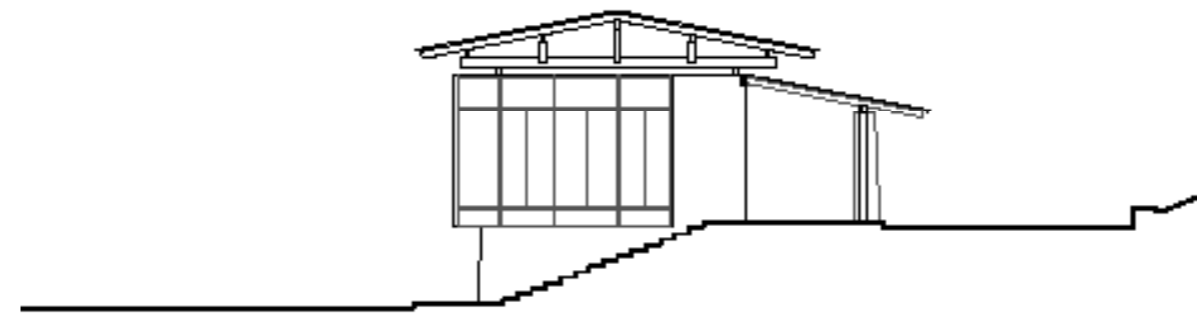
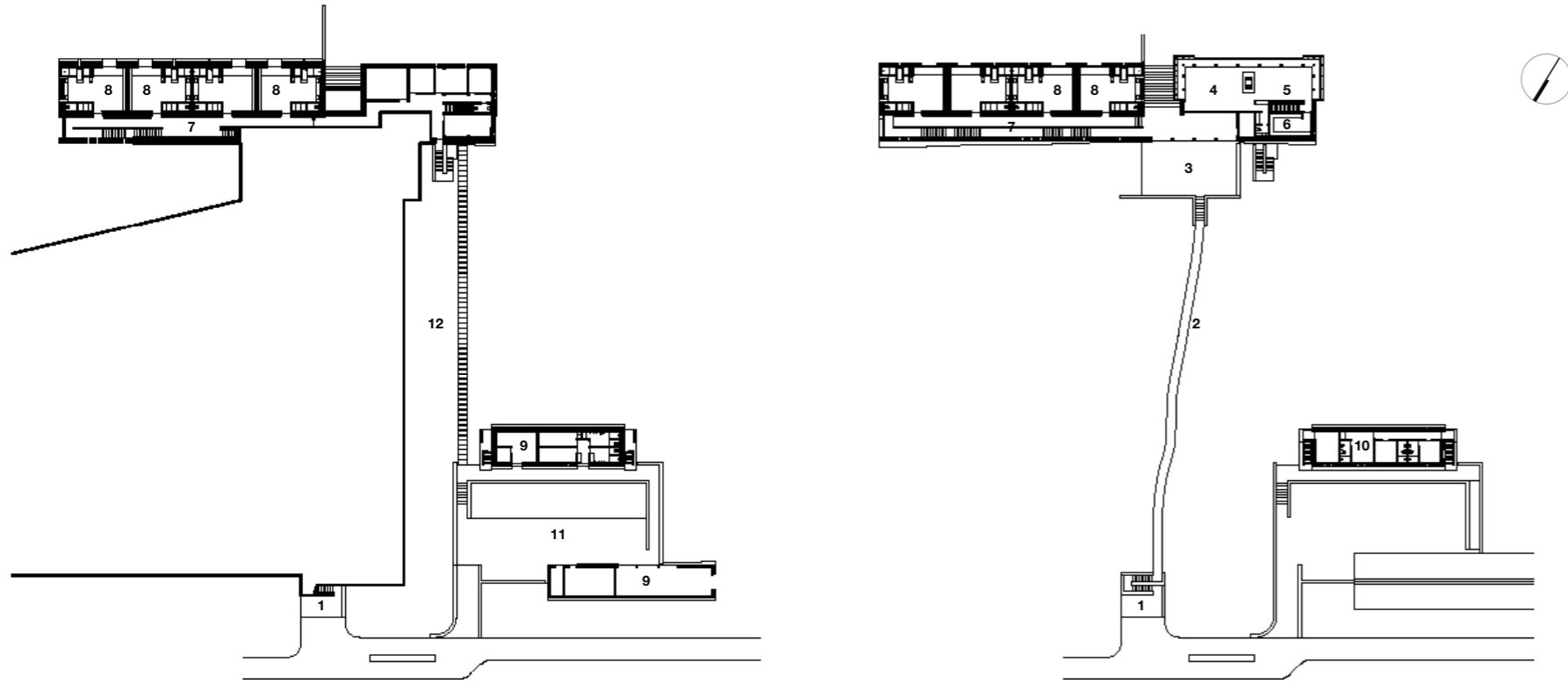


This page, above left: Level 1 floor plan. Above right: Level 2 floor plan. Below: View of the lodge upon arrival from the forest.

Opposite, above: Public spaces and guestrooms are housed in a singular building form. Below, left: Section.

Below, right and following spread: The living room offers magnificent views of the valley.

Legend: 1) Drop off, 2) Forest walk, 3) Arrival court, 4) Living, 5) Dining, 6) Kitchen, 7) Guest gallery, 8) Guestroom, 9) Back of house, 10) Staff accommodation, 11) Service courtyard, 12) Service walkway.







Opposite: Suites are reached by a 75 metre long stone-walled gallery.

This page: Light and views are admitted through carefully composed slot openings.



This page, left: Filtered light animates the main colonnade.
Above right: A guest suite veranda.
Below right: Jali screens are cast in glass reinforced concrete.

Opposite: Each guest suite has a private plunge pool within a two-storey high volume.





This spread: The acoustic design of the main theatre relies entirely upon direct sound-reflectance. The warm timber paneled surfaces that line the body of the auditorium perform a vital acoustic function.

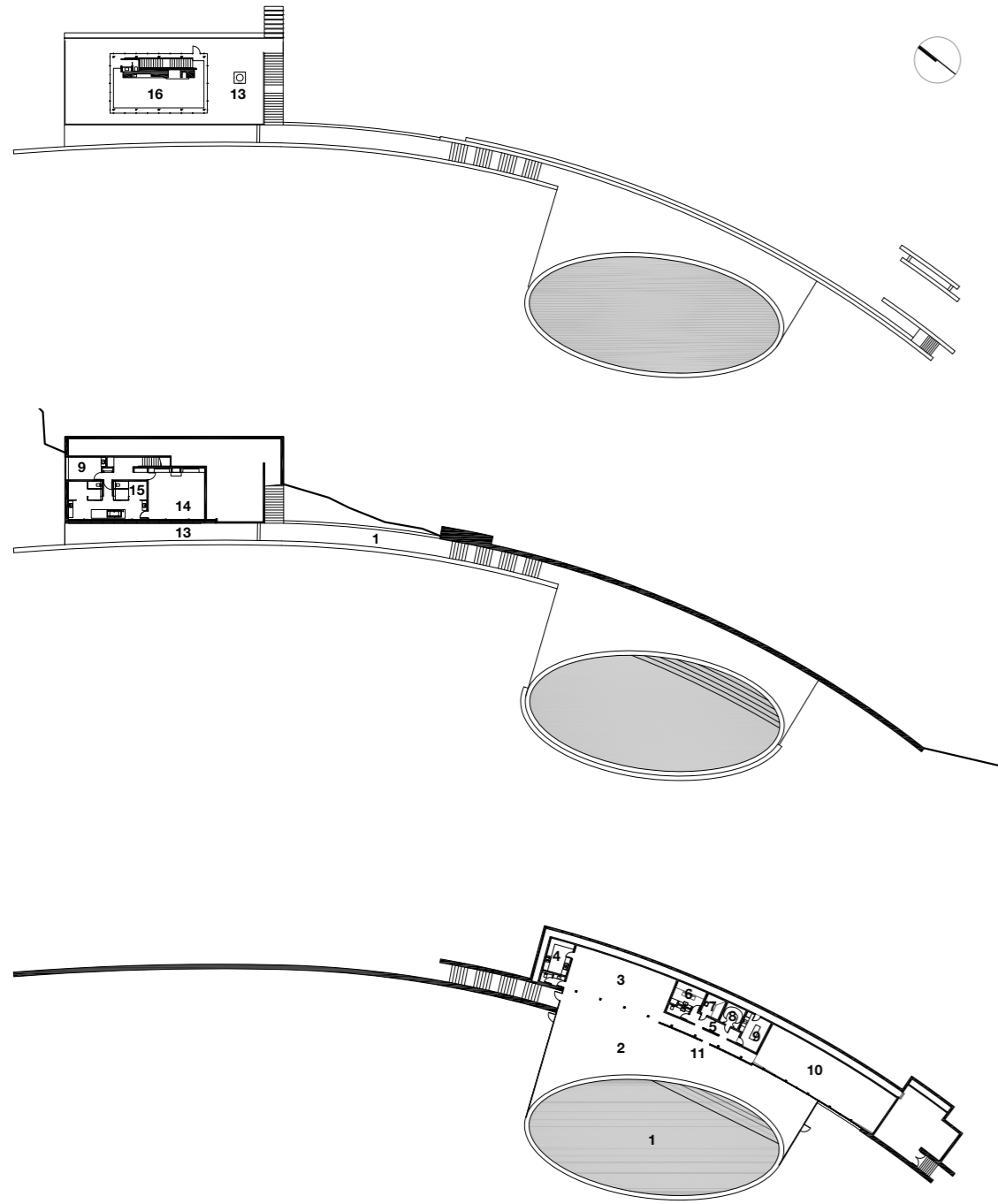


This spread: *The main theatre foyer at night.*

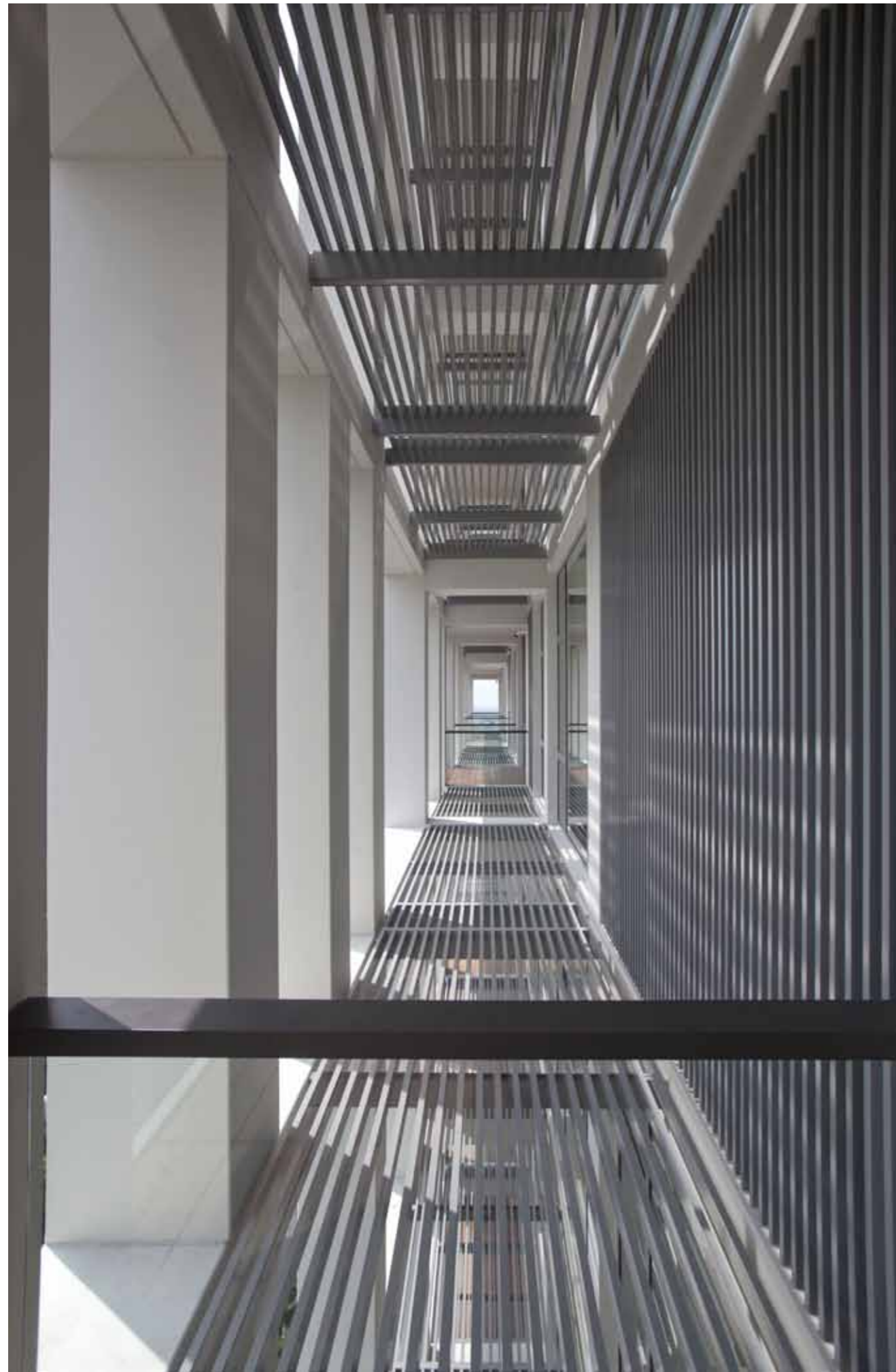


This page, above: Level 3 floor plan.
Middle: Level 2 floor plan.
Below: Level 1 floor plan.
Opposite: Study model.

Legend: 1) Path to pool pavilion,
 2) Pool terrace, 3) Loggia, 4) Kitchen,
 5) Outdoor shower, 6) Change room,
 7) Sauna, 8) Steam room,
 9) Massage room, 10) Gym,
 11) Gallery, 12) Pool, 13) Terrace,
 14) Bedroom, 15) Ensuite,
 16) Enclosed Terrace.







This page: The space between the apartment façade and the brise-soleil is inhabited with shading devices and balconies.

Opposite, above: From the porte-cochère a portal frames an axial view of the colonnade. **Below:** Daylight penetrates the parking basement through incisions in the ground plane.





Opposite: White glass screens the pool pavilion.

This page: The pool pavilion appears to float jewel-like above the lotus pond.



Amelean House

Colombo, Sri Lanka
2007-2010

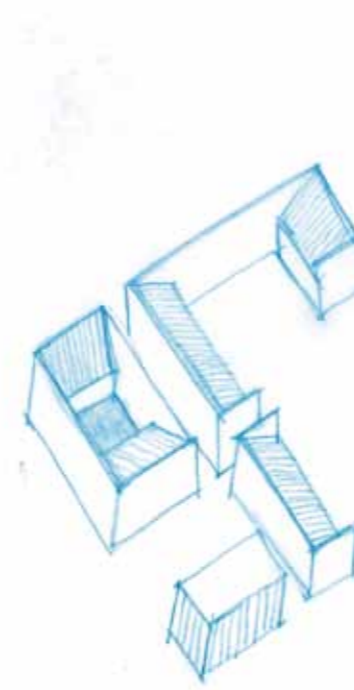
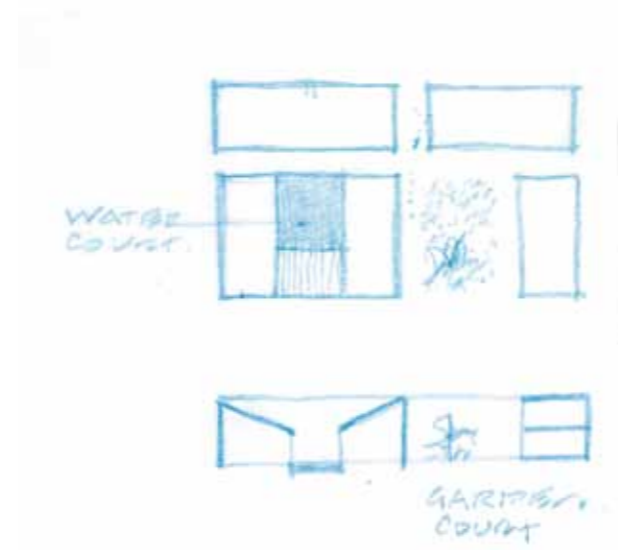


The Amelean House is located in the leafy Cinnamon Gardens suburb of Colombo. The client's brief was for a 'house within a house'. The greater house includes entertaining areas, a study, a reception area and bedrooms for visiting guests and children. A more private, inner area includes the rooms required for daily family life. As a result the house possesses the contained and intimate feel of an apartment when the parents are alone but can be opened up to host larger gatherings.

The plan is organised around three courtyards; a garden, a pond and a paved motor court. The motor court is to the rear of the house and is accessed via a laneway with the entrance provided by a porte cochère. The public areas of the house; living, dining and guestrooms are placed around the garden court and are linked with a covered veranda that is furnished for entertaining. The water court is the heart of the private family area around which are arranged the family room, kitchen and master suite with a private veranda for sitting by the pond.

The spatial experience of the house can be radically transformed by opening the walls of the dining and family rooms, allowing long multi-layered views between the garden and the water courts, linking interior and exterior in one expansive ground-plane.

The building section and structure helps to differentiate the character of these two courtyards. The roof of traditional Sinhalese clay tiles slopes down into the water court where the height of the low eaves is a key to the intimate feeling of the space. Conversely, the high point of the roof dictates the elevation to the garden, which appears as a six metre high masonry wall giving impressive proportions to this more public area. Within the garden court a crisply detailed two storey ironwood-clad box containing the guestrooms forms a softer counterpoint.



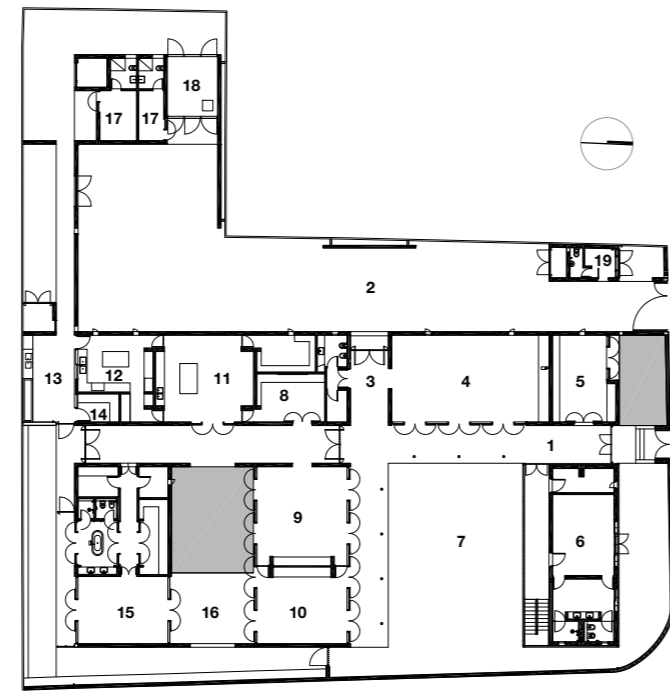
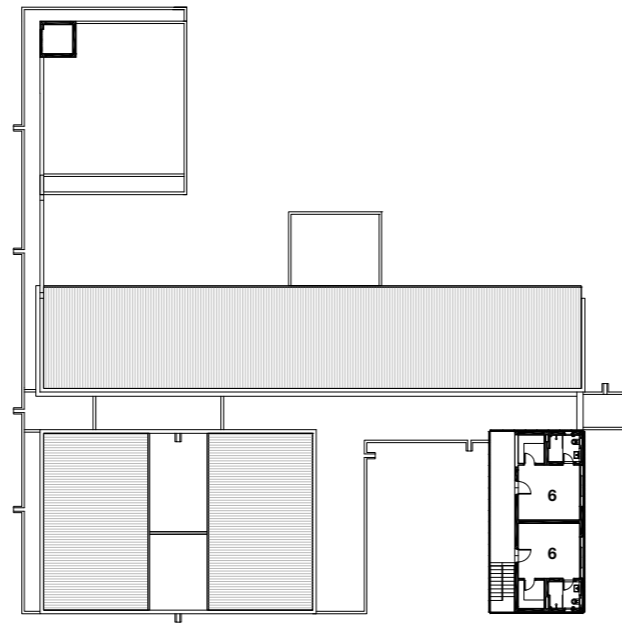
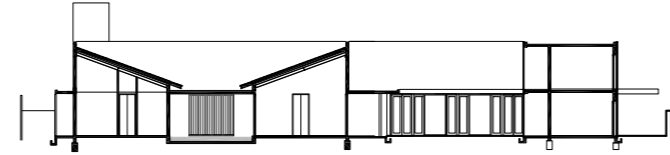
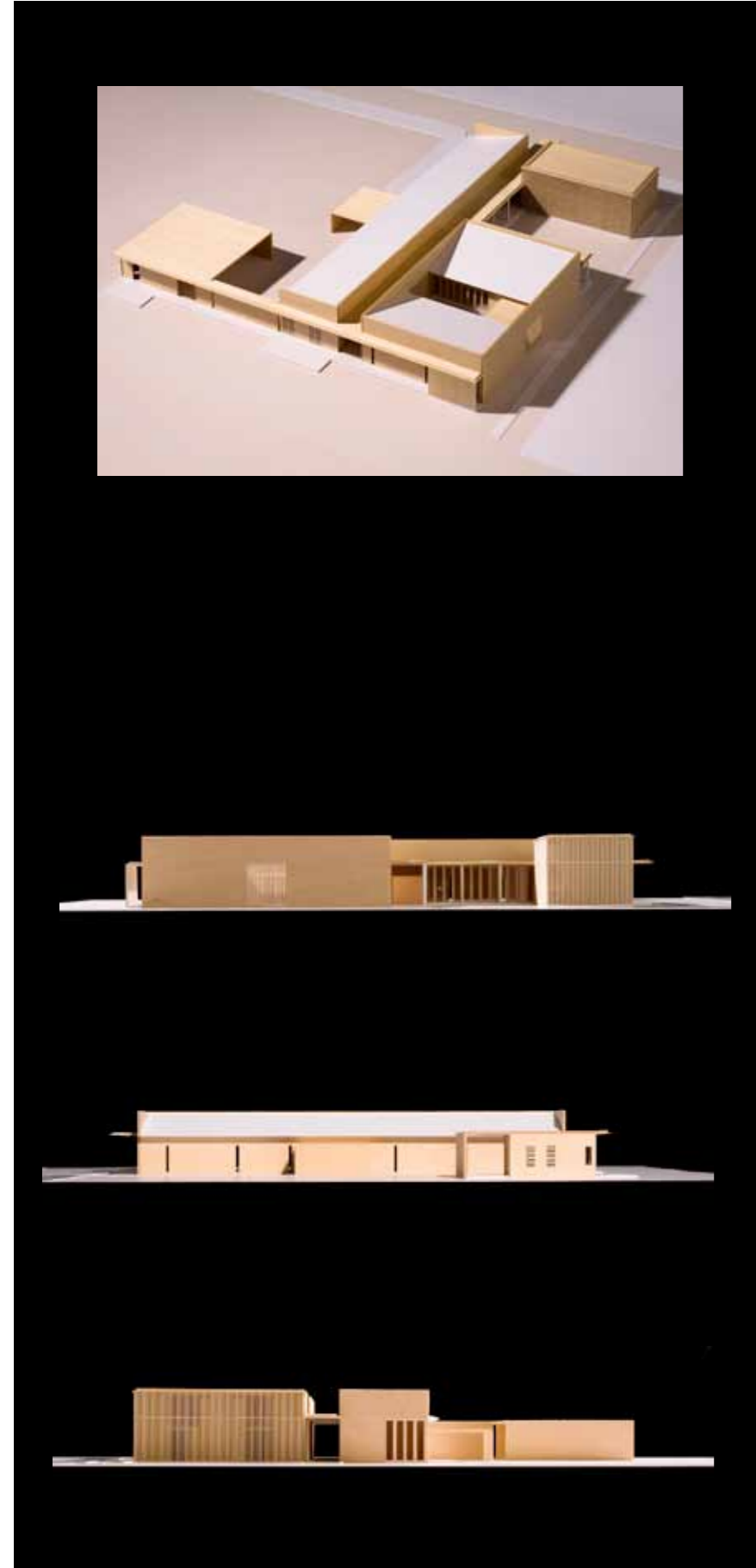
This page: Detail of the ironwood screen to the guest pavilion.

Opposite, above: The elevation to Gower Street. **Below:** The timber-screened guest pavilion has its own distinct identity.



Legend: 1) Entry, 2) Porte-cochère, 3) Side entry, 4) Living, 5) Study, 6) Guest suite, 7) Courtyard, 8) Media room, 9) Dining, 10) Family room,

11) Dry kitchen, 12) Wet kitchen, 13) Wash room, 14) Laundry, 15) Master suite, 16) Veranda, 17) Staff, 18) Service, 19) Guard house.



Opposite, left: Study model.
Above right: Section. **Middle right:** Upper floor plan. **Below right:** Ground floor plan.

This page, above: View of the guest pavilion from the roof of the main house. **Below:** The water court is the heart of the family area.



This spread: *The living and dining areas extend to verandas that are centred on the garden court.*



Ingemar

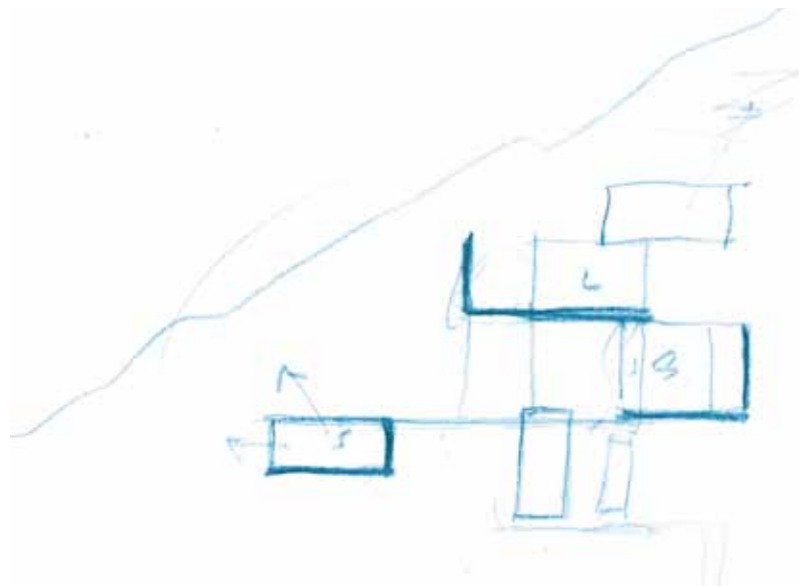
Margaret River, Western Australia
2007-2012



Ingemar is set within four hectares of pristine bushland with views towards the Margaret River. Total immersion within this rich and ever-changing natural environment was the overriding objective for the design.

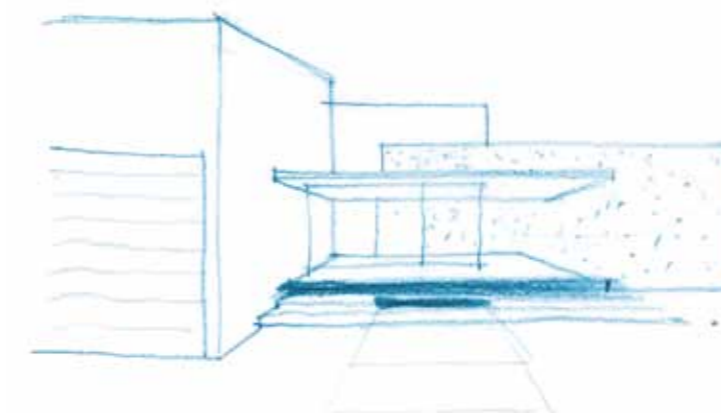
The house has five discreet living areas and associated courtyards. The living spaces are simple timber-clad boxes, laid gently upon the topography to create a dispersed plan in which rooms have the feeling of being surrounded by nature and the life of the bush can weave freely across the site.

Each courtyard has a different character that amplifies the varying qualities of day and season. Deep, screened verandas expand the living spaces into the surrounding landscape, blurring the edges of the architecture. Where the ground falls away from the house to the north, the living areas become elevated, placing the occupants at the level of the surrounding tree canopy and permitting views of the river beyond. A remote split-level guest pavilion within the trees offers a place of retreat for visiting family and friends.

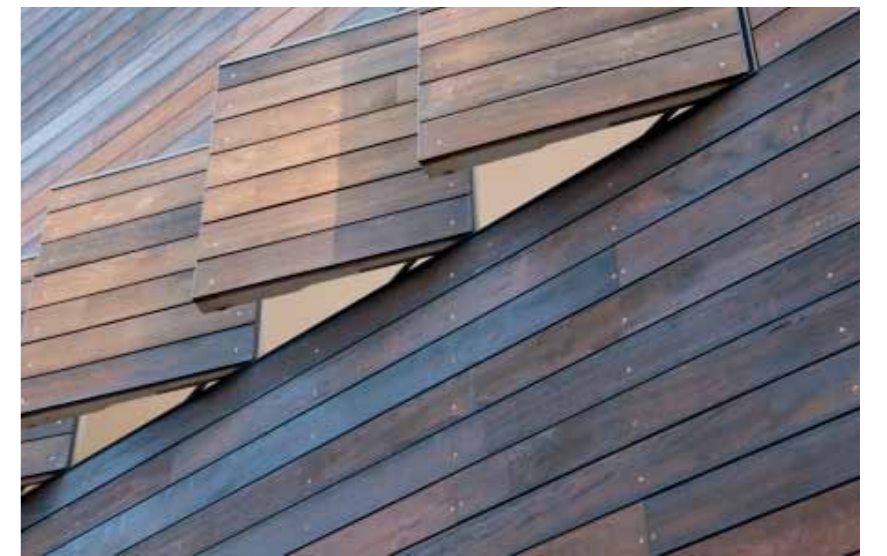


Opposite: The house is a composition of horizontal planes and simple timber-clad boxes.

This page: The entrance and study pavilion.





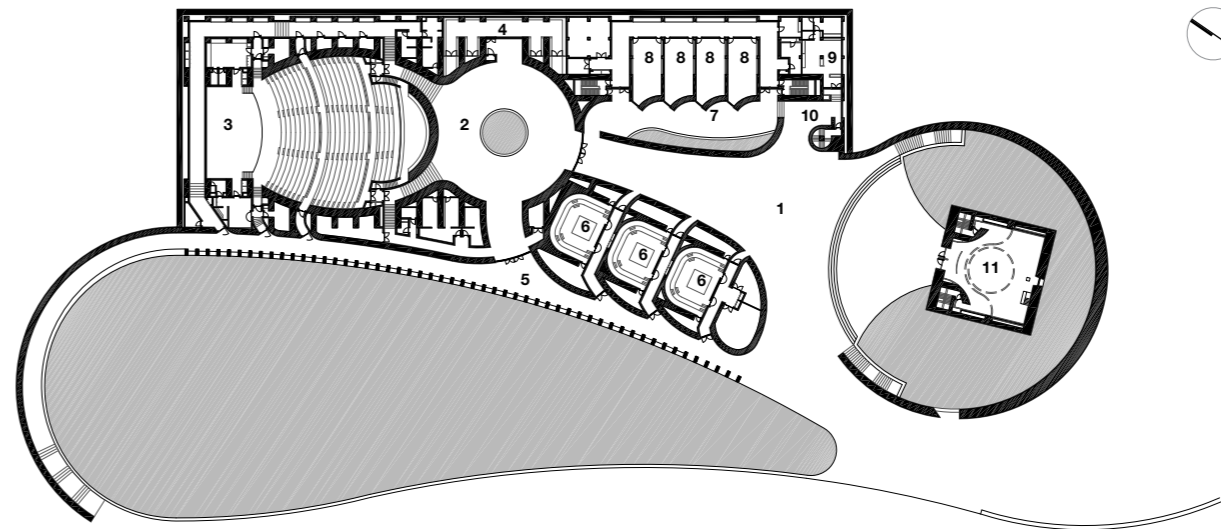
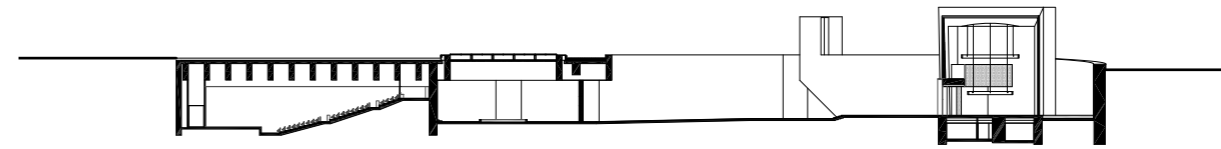
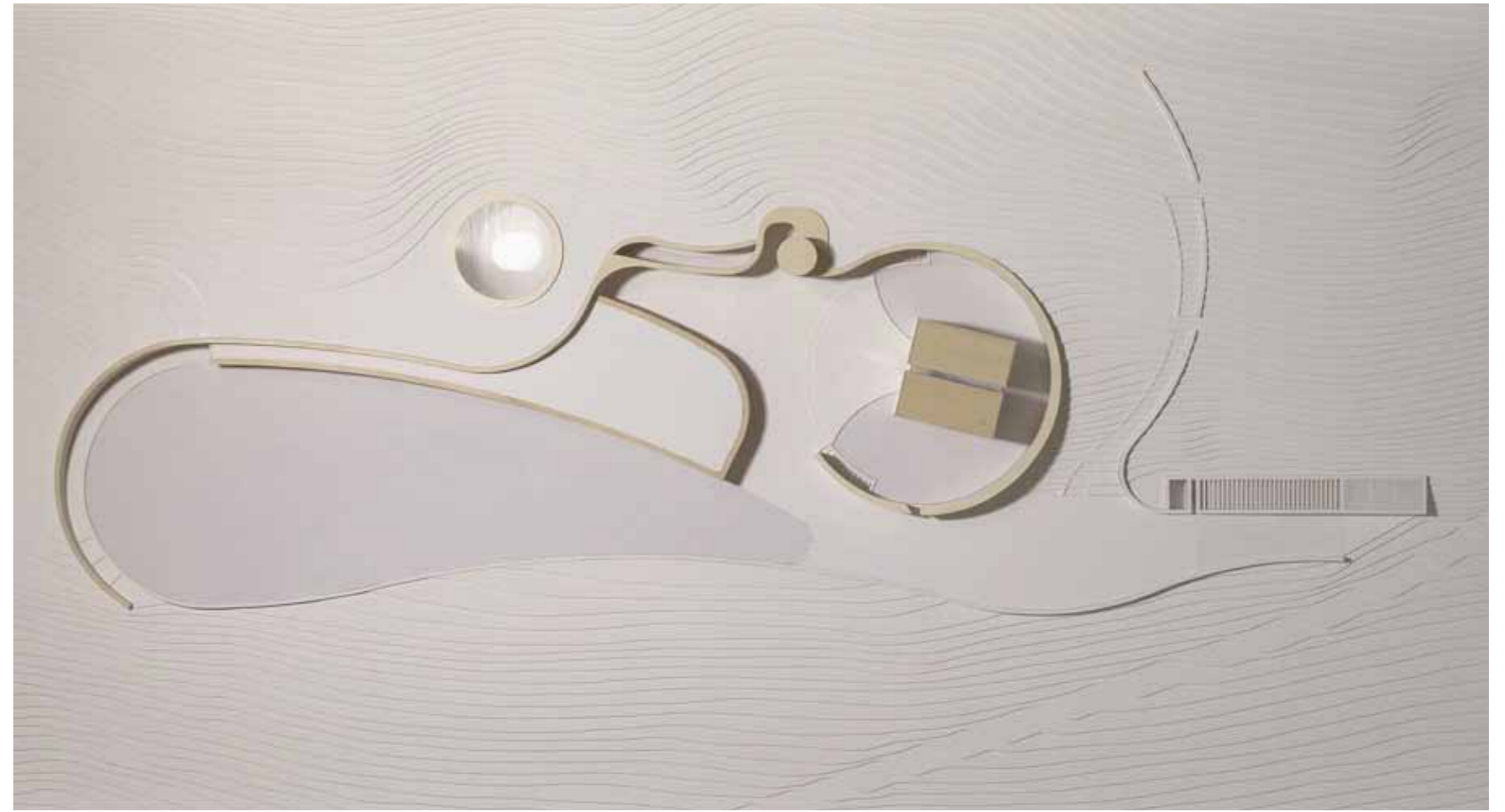


Opposite and above: *The guest pavilion stands alone but is physically connected to the main house. Below left:* A guest bedroom. **Below right:** Shuttered openings to guest pavilion.



'In the tropics, there are many overcast and dull days, so our aim is not to exclude the sun, but to invite it in, through a series of filters.'

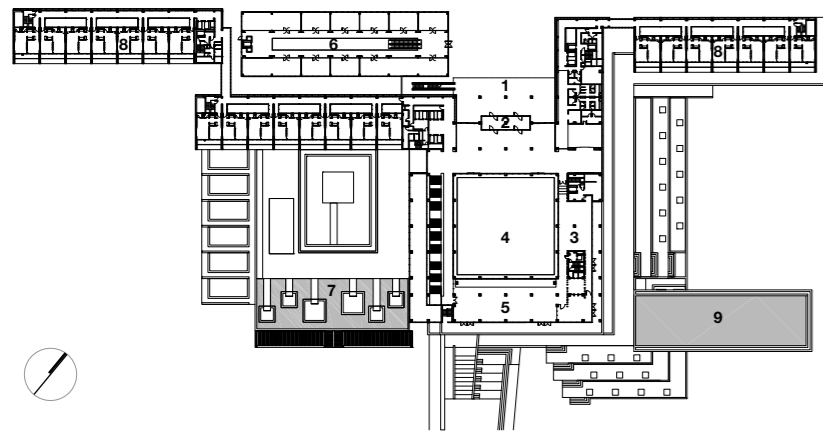
Kerry Hill



Opposite, above: Study for the mosque interior. **Below left:** The freeform lines of the plaza contrast with the order inherent in the planning of the campus. **Below centre:** Composition study of the theatre centre entry. **Below right:** The shaded colonnade alongside the theatre.

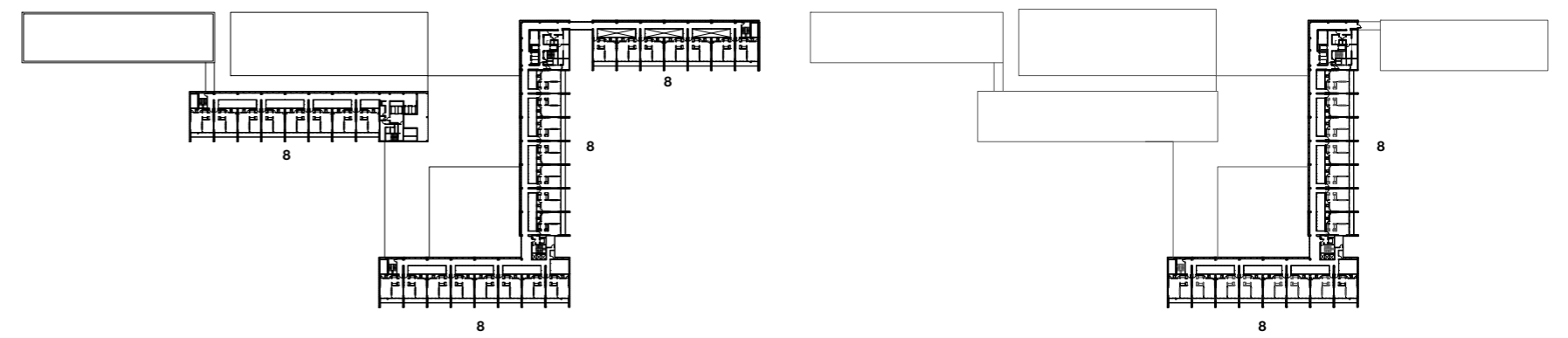
This page, above: Study model of the theatre centre and mosque, plan. **Middle:** Section through cultural centre. **Below:** Cultural centre floor plan.

Legend: 1) Entry court, 2) Foyer, 3) Main theatre, 4) Museum & shop, 5) Gallery, 6) Sand model theatre, 7) Court, 8) Computer laboratory, 9) Iman's residence, 10) Minaret, 11) Mosque.



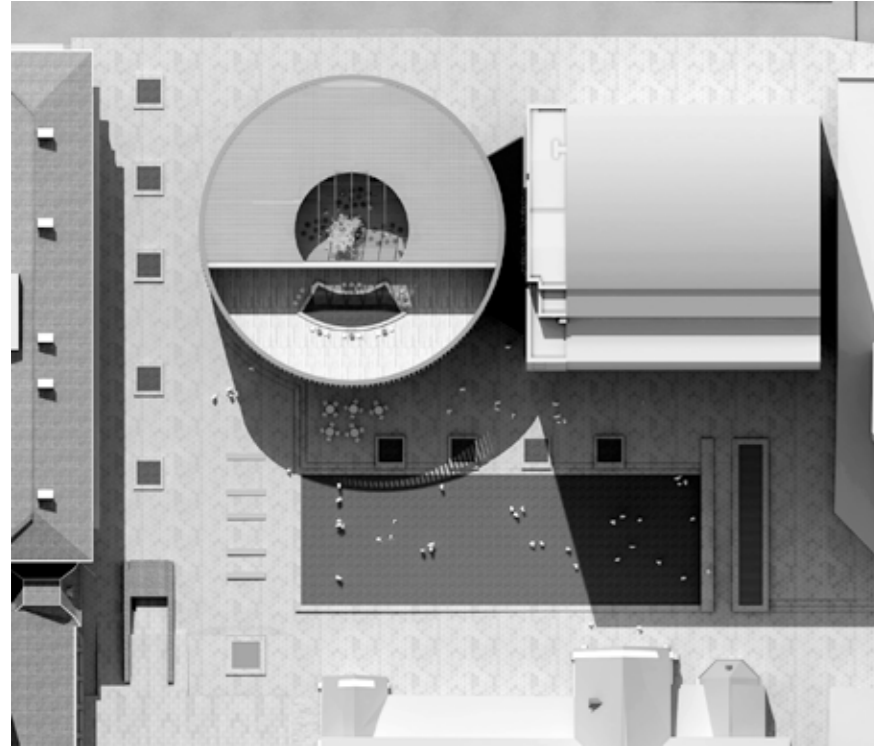
Above: Guestrooms are distributed in three low corten-clad blocks, resting upon a stone base that contains the public functions.
This page, below: Level 4 floor plan.
Opposite, below left: Level 7 floor plan. **Below right:** Level 11 floor plan.

- Legend:** 1) Porte-cochère, 2) Main entrance lobby, 3) French restaurant, 4) Stone garden, 5) Lobby lounge, 6) Retail block, 7) Water lounge below, 8) Guest suite block, 9) Main swimming pool below.



City of Perth Library and Plaza

Perth, Western Australia
2011-2015



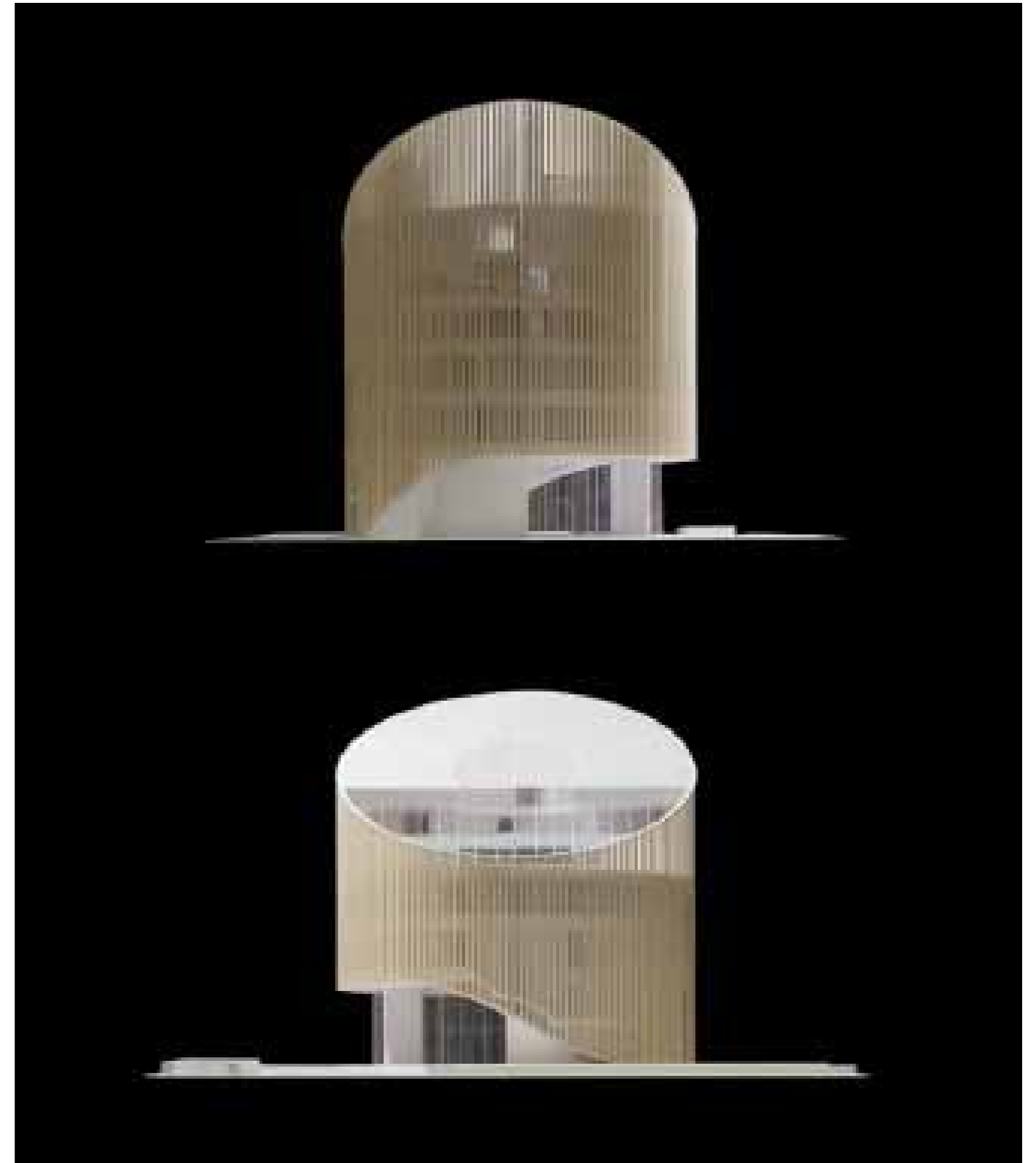
This competition-winning design will be built on a complex urban site above an existing parking basement, adjacent to some of Perth's finest heritage buildings. Responding to this context, the building is cylindrical in form. The upper profile is defined by a diagonal truncation that allows winter sun to enter the public plaza and gives the library an appropriate scale as it addresses the heritage buildings. The cylindrical form allows an architectural reading of the building as a discrete object; a new contribution to the surrounding urban milieu.

The library façade, of glass panels and stone fins, is at once solid and transparent, reinforcing the civic qualities of the building while providing a lightness and delicacy to the form. At the ground level, this hybrid stone and glass skin peels away to reveal a transparent entry foyer visually connected to the street and the plaza.

The main public staircase wraps the perimeter of the cylindrical volume, between the building skin and main collection floors. At the core of the building is the triple-height reading room. This screened volume receives filtered sunlight across the collection floor galleries. The main collection floors become quieter and more scholarly at the upper levels. The uppermost floor opens onto a generous terrace which has views to the public plaza and the heritage buildings to the south. The children's library occupies the fifth level and is arranged around a double-height winter garden, the central element of which is a single tree—a reference to idealized origins of storytelling below a tree in the shade. The interior is characterised by warm timbers and filtered light, reinforcing the atmosphere of quiet reflection.

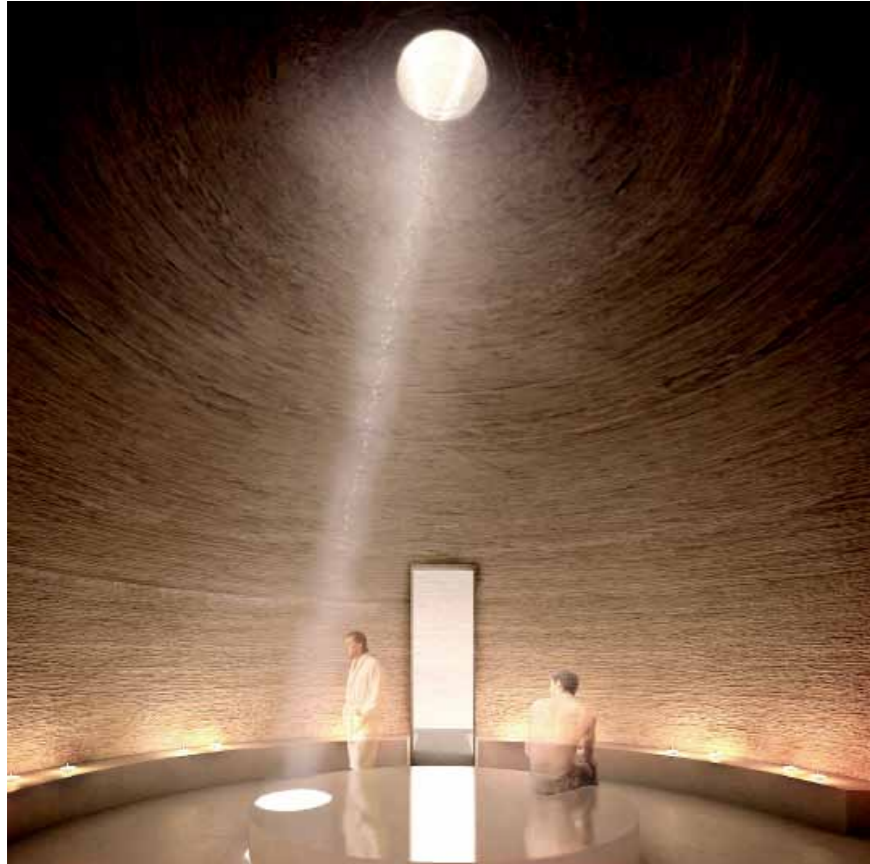
This page: Solar study showing sunlight penetration into the public plaza.

Opposite: Study model.



Desert Resort

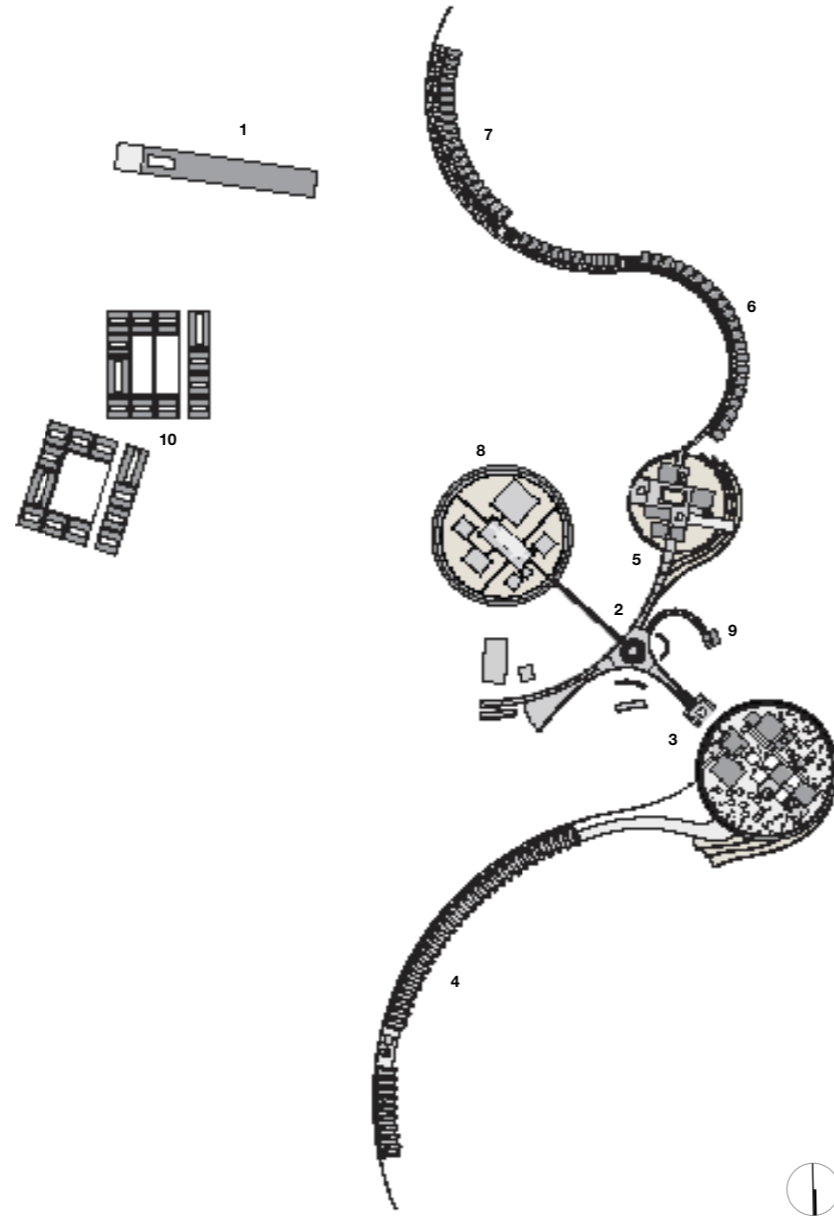
Qatar
Unbuilt, 2011



The client's aim with this ambitious project is to create a destination resort on a remote and pristine peninsula. The topography of the site is gently undulating desert which becomes more rugged at the coastline and is interrupted by brooqs, wind-sculpted structures of eroded sandstone. The masterplan responds to this powerful site with an equally powerful idea—that of creating contained, subterranean worlds, pure geometrical shapes inscribed into the desert with stone retaining walls. Three large circular oases form the spa, the hotel and a botanical garden. Water and greenery, contained in this way, are not squandered but are used sustainably to create a rich sensory environment. The surrounding earth cools naturally while screens, canopies and narrow streets provide shade.

From these oases, paths lead to a series of villas and suites which follow the arc of the coastal dunes, each unit enjoying unobstructed sea views. The dune contours are manipulated where necessary to conceal these buildings from view and shelter them from the sand-laden desert winds.

The three oases are linked by narrow, excavated streets which come together in a central plaza. Providing shade and shelter during the day, this plaza will come alive under the night sky with performances, dining and markets, creating a sense of community within the emptiness of the desert.



This page, above left: Natural daylight penetrates the hamam. **Below:** Studio site visit. **Above:** Masterplan.

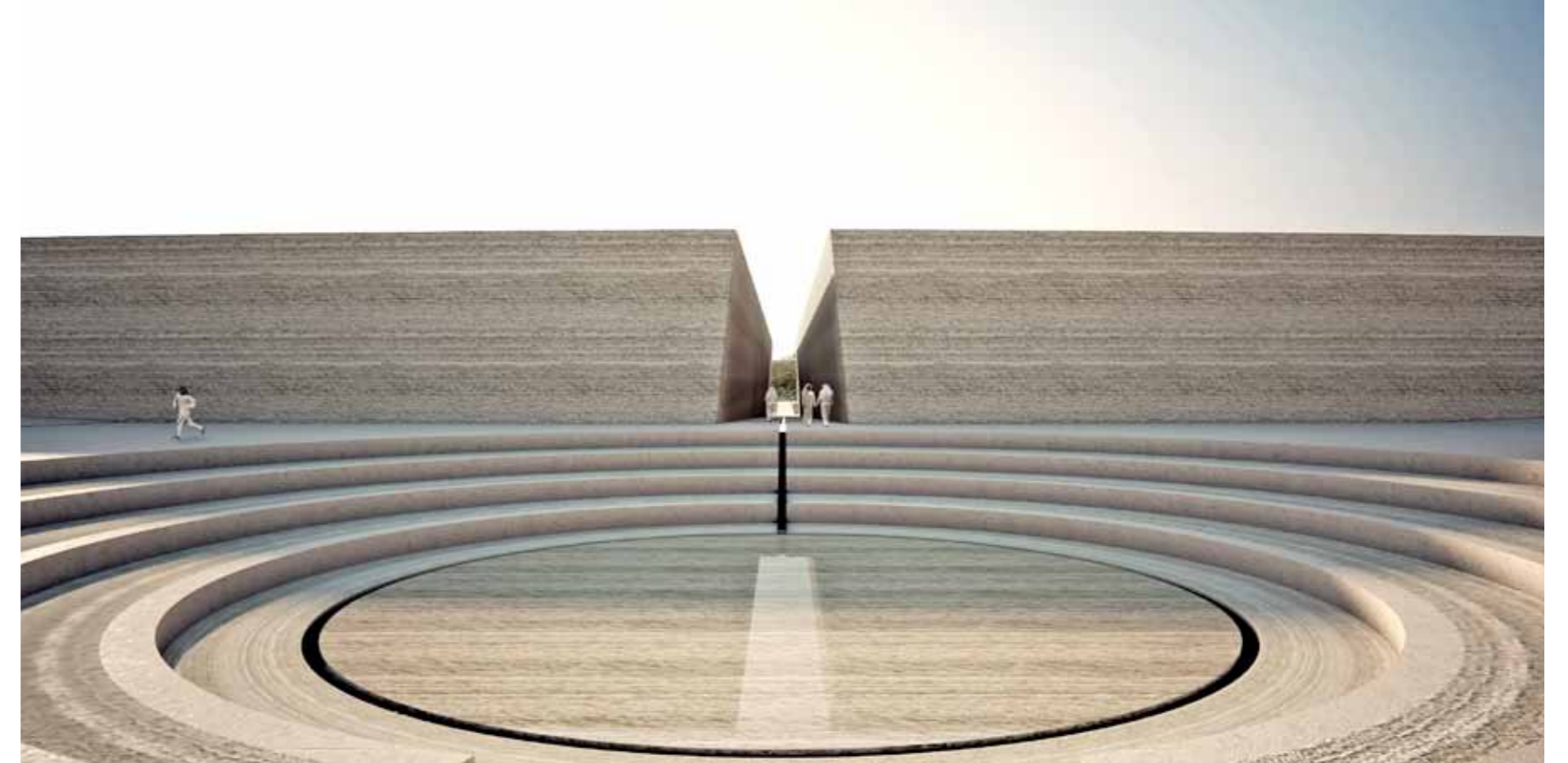
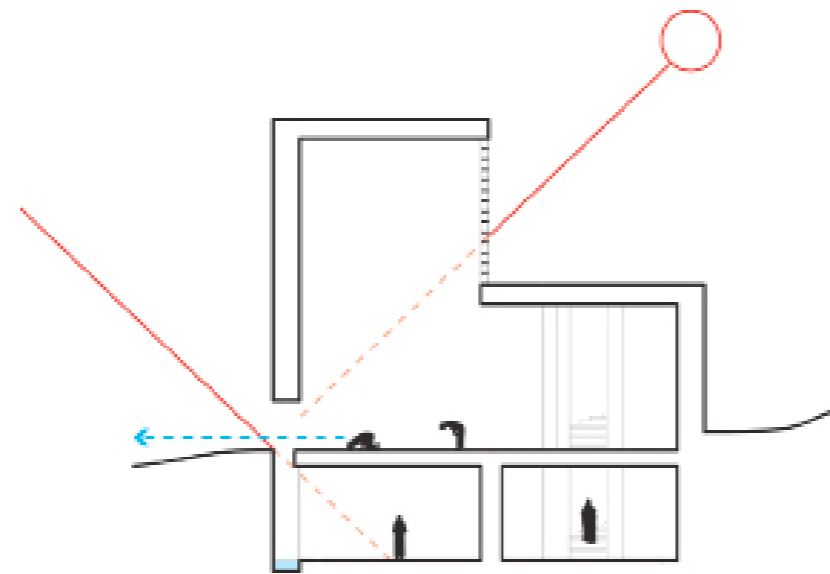
Legend: 1) Entrance and visitor centre, 2) Public square, 3) Hotel and spa, 4) Hotel guest suites, 5) 4-star resort, 6) 4-star guestrooms, 7) Beach chalets, 8) Botanic gardens, 9) Mosque, 10) Staff accommodation.

Opposite, above: The swimming pool creates a visual link to the landscape beyond the hotel wall. **Below left:** Forms are inspired by the wind-sculpted landscape. **Below right:** Native meadow grasses help to stabilize the coastal dunes.



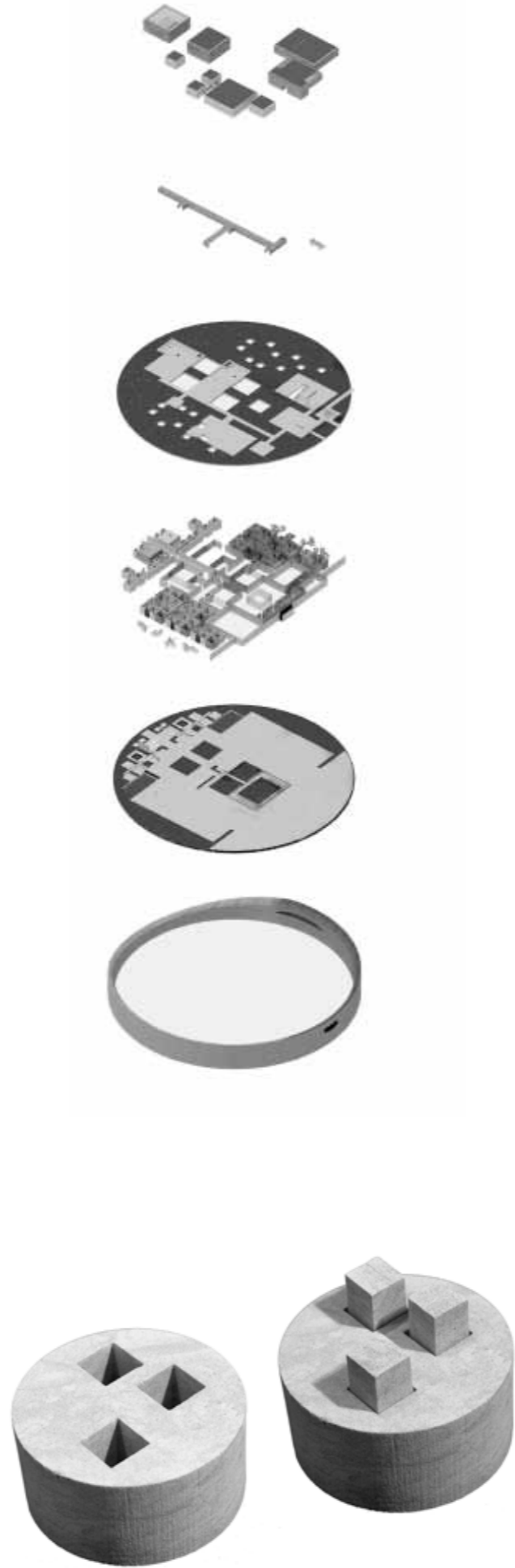
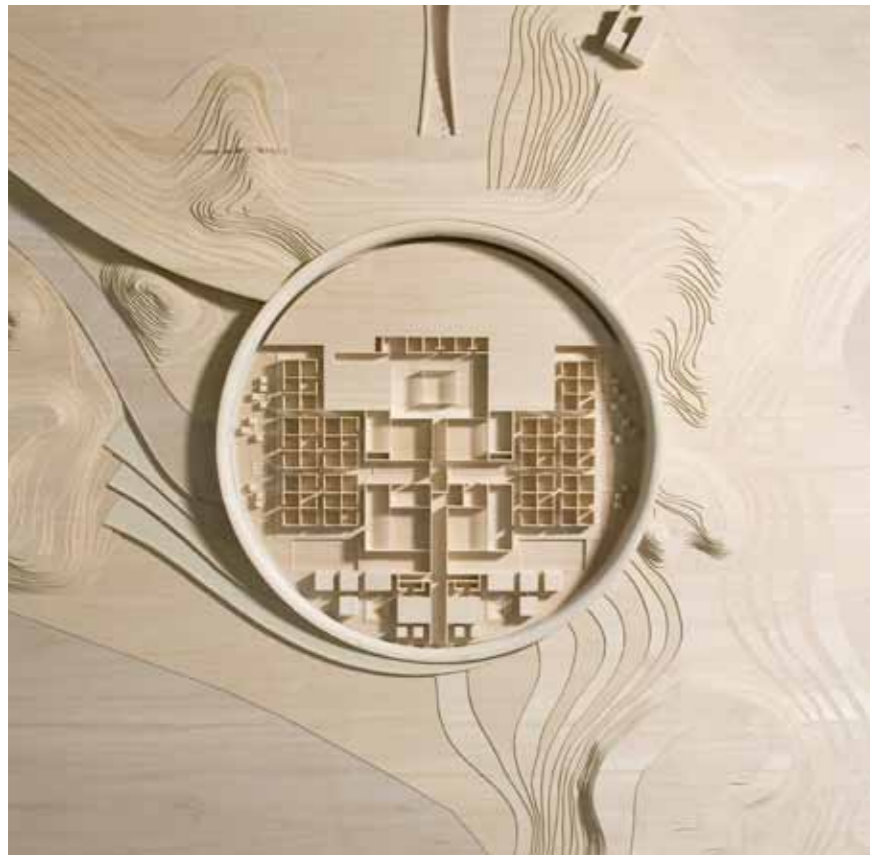
This page, above: View towards the village centre and mosque. **Below left:** The mosque is a calm rectilinear volume, with a single low-level slot window framing a sea view. **Below right:** Section through mosque.

Opposite, above: Model of the hotel with botanic gardens beyond. **Below:** A narrow street leads to the botanic gardens from the village centre.



This page, above left: Model of the hotel above and below ground. **Above right:** Axonometric study of the hotel and spa. **Below right:** Concept model showing positive and negative spaces.

Opposite, above: Sunlight, often filtered through the water above, creates atmospheric subterranean spaces. **Below:** The public areas of the hotel are placed within an expansive circular reflection pool.

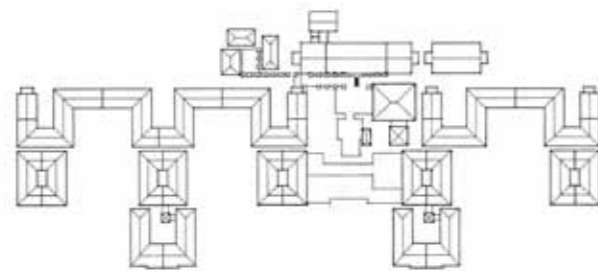


Chronology



1979
Jimbaran Bay Resort Hotel, Bali, Indonesia
Unbuilt

A 275 room resort hotel located in south Bali. The project was suspended during construction and was later demolished.



1980–1986
The Darwin Centre, Darwin, Australia

Developed on an inner-city site in Australia's northernmost capital, the Darwin Centre is composed of two main components; a performing arts centre and a 275 room hotel. The arts centre includes two venues; a 1100 seat lyric theatre and a 250 seat studio. The hotel incorporates a large convention facility.



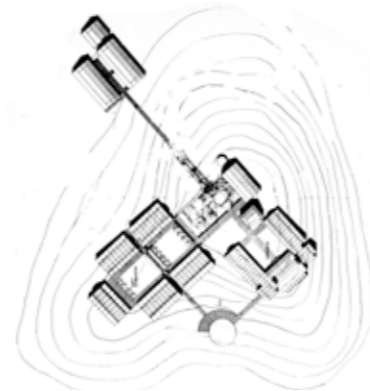
1982
Hyatt Kopindo, Ujung Pangang, Indonesia
Unbuilt

1983
Tugu Pratama Building, Jakarta, Indonesia
Competition, First Prize, Unbuilt

1986–1990
The Heritage Hotel and Port Office Building, Brisbane, Australia

The high-rise Heritage Hotel is located on the banks of the Brisbane River, adjacent the Queensland Botanical Gardens. Its two wings are designed with single loaded corridors affording all 275 rooms views of the river. The heritage-listed Port Authority building, designed by F.D.R. Stanley, has been fully restored and incorporated into the public areas of the hotel.

1986
Curtis Island Resort, Queensland, Australia
Project



1987–1991
The Sentosa, Singapore

This hotel is situated within 23 acres of parkland on the island of Sentosa, south of the city of Singapore. The design provides 275 guestrooms within a series of interlinked low-rise buildings to take advantage of the views over the landscape, towards the city and over the busy Straits of Singapore. The architecture makes reference to the many British military buildings remaining on the island, a legacy from its former use as a military garrison.

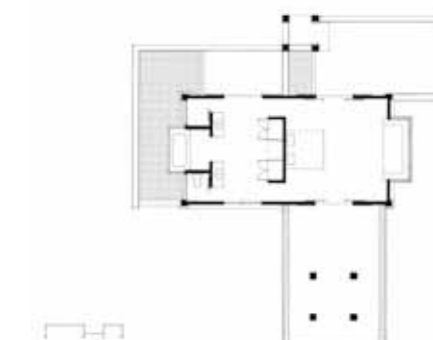
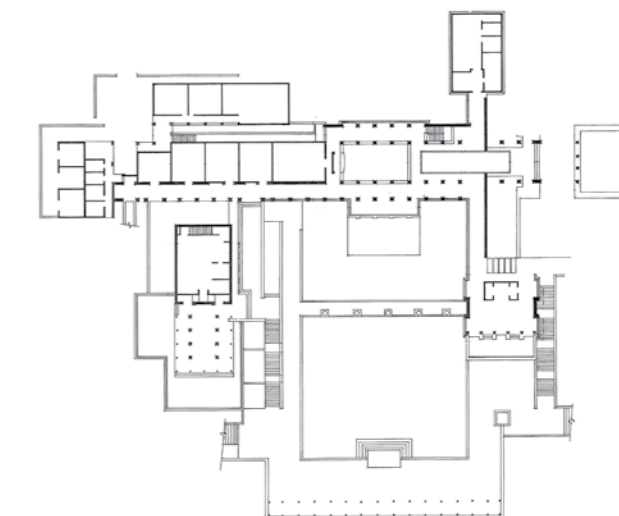
1987–1991
The Sukhothai, Bangkok, Thailand

The Sukhothai is a 275 room luxury hotel located in the Sathorn area of central Bangkok. It is approached through a narrow laneway lined with klongs, (canals), which were once widespread throughout the city. The project unfolds in a series of interlinked buildings with obvious but restrained references to Thai architectural traditions. Courtyard spaces provide a sense of calm and refuge from the surrounding noise and bustle.



1989–1992
Amanusa, Bali, Indonesia

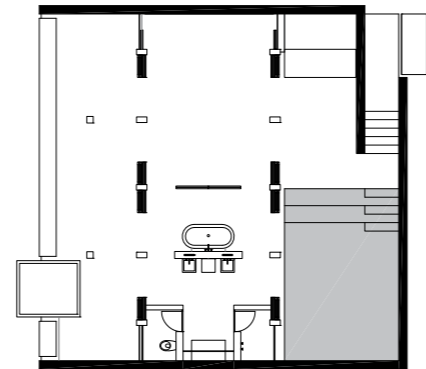
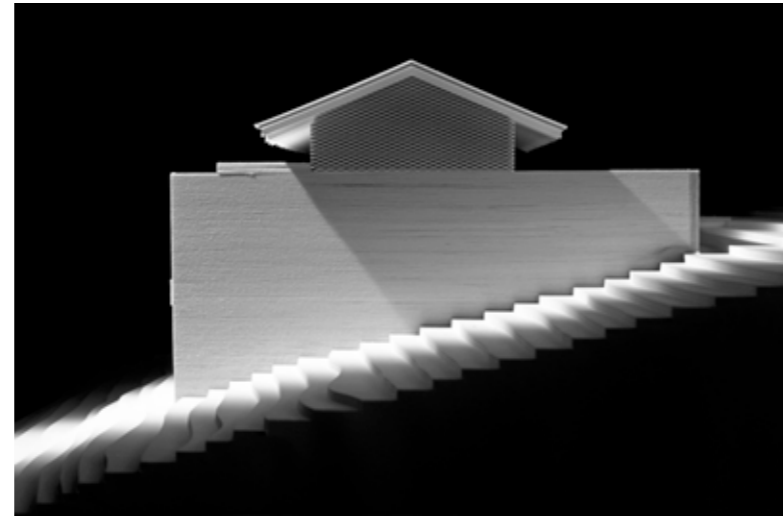
Amanusa is a 30 suite Amanresort, located on a hillside overlooking the beach of Nusa Dua. This was the first small luxury hotel built for Adrian Zecha of Amanresorts. The hotel also overlooks the Bali Golf Club, and the development now includes a number of private villas.



2000–2004
Amanwella, Tangalle, Sri Lanka

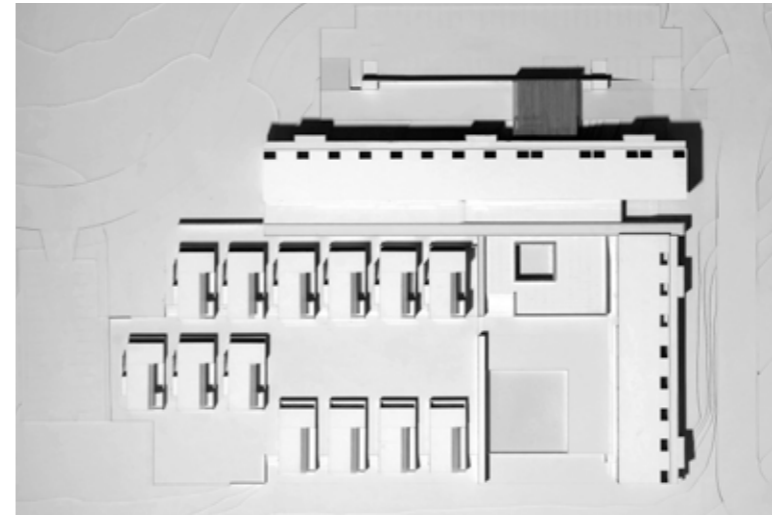
This 30 suite resort hotel is located on a steep hillside site overlooking a stunning private beach in southern Sri Lanka. The site's beauty and strong sense of place emanate from an existing coconut grove adjacent to the beach. This has been left untouched.

The suites are designed as individual villas, formed by a masonry perimeter wall. The placement of the roof across this walled enclosure determines the zoning beneath. This results in three simple spaces; the entry court with private pool, the sleeping and bathing zone and the veranda, open to the ocean view. Sliding glass doors on either side of the pavilion provide the option of natural cross ventilation and also protection from the strong monsoon winds.



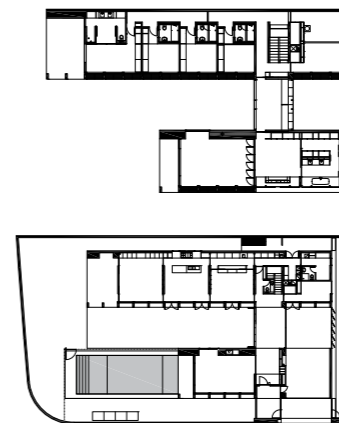
2000
Casuarina Beach Resort, NSW, Australia
Unbuilt

A mix of villas, apartments and a hotel designed to complement a larger development of architect-designed single houses on a coastal site in northern New South Wales.



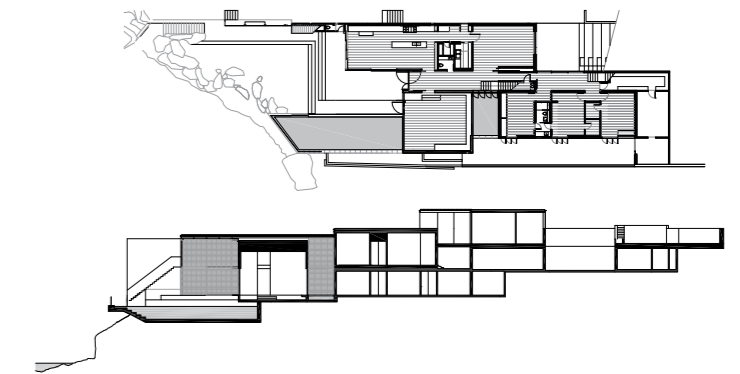
2001
Good Residence, Melbourne, Australia
Unbuilt

An inward-looking residence on a corner site in the inner suburb of Toorak, in Melbourne.



2001–2003
Triguboff House, Sydney, Australia

A private house located in the waterfront suburb of Vaucluse, overlooking Sydney harbour.



2001–2004
Amangalla, Galle, Sri Lanka

The project comprised the restoration of the oldest hotel building in East Asia, The New Oriental Hotel, built in 1683 as a British Army officers' mess, located within the historic Galle Fort. Renamed Amangalla, the building reopened following the 2004 tsunami and now operates as a luxury hotel and forms an important part of the social focus of the town of Galle.



Contributors Biographies

Author Geoffrey London

Geoffrey London is the Winthrop Professor of Architecture at The University of Western Australia and a Professorial Fellow at the University of Melbourne. He is also the Victorian Government Architect, having previously held the position of Western Australian Government Architect for five years. He is a Life Fellow of the Australian Institute of Architects and an Honorary Fellow of the New Zealand Institute of Architects.

He has written extensively on architecture in Australia and on procuring innovation in architecture. He has served on and acted as Chair of many architectural design award juries and a large number of competition juries. He is regularly invited to direct and participate in design workshops and design reviews and has acted as a consultant on numerous architectural and urban design projects.

He studied architecture at the University of Western Australia and the Architectural Association School of Architecture in London. He studied fine art at the Western Australian Institute of Technology.

Essay Paul Finch

Paul Finch is programme director of the World Architecture Festival; he is deputy chairman of the UK Design Council and chairman of Design Council CABA (Commission for Architecture and the Built Environment); and editorial director of the *Architectural Review* and *Architects' Journal*.

Born London in 1949 he took a history degree at Selwyn College, Cambridge, before going into journalism. He was deputy editor of *Estates Times* (now *Property Week*), 1976-1983; editor of *Building Design*, 1983-94; editor of the *Architects' Journal*, 1994-1999, and editor of *The Architectural Review* 2005-2009.

He was a commissioner at CABA, and deputy chair, 1999-2007, and chair, 2009-2011. He chaired the Olympic Design Review panel from 2006-2012. He has been joint editor of *Planning in London* since 1992.

He received an honorary FRIBA in 1994; an honorary doctorate from the University of Westminster, 2004; and an honorary fellowship from University College London, 2006. He is an honorary fellow of the Royal Incorporation of Architects in Scotland; an honorary member of the Royal Society of Architects in Wales; and an honorary member of the British Council for Offices. He was awarded an OBE for services to architecture in 2002.

Essay Erwin Viray

Erwin Viray is Professor of Architecture and Design at the Kyoto Institute of Technology, Japan. He has been Editorial Associate of *a+u* (Architecture and Urbanism), Tokyo since 1996.

He obtained a BS Arch (cum laude) from the University of the Philippines in 1982, a Master of Engineering in Architecture at the Kyoto Institute of Technology in 1986, and a Doctor of Engineering in Architecture at the University of Tokyo in 1991.

Erwin Viray was formerly Assistant Professor in the Department of Architecture at the School of Design and Environment of the National University of Singapore (NUS) before taking up the position of Professor of Architecture and Design at the Kyoto Institute of Technology in July 2011. He was appointed Head of the Graduate School of Architecture Design in March 2012.

He is also Design Critic of Architecture at the Harvard University Graduate School of Design (GSD) in Cambridge, MA, USA.

He has received awards from the Council of Europe Swedish Institute Scholarship (1986), Japan Foundation Fellowship (1990), and the Kyoto City Appreciation Award (2001).

Erwin Viray was a member of the jury of the Zumtobel Award for Humanity and Sustainability and of the Asia Architecture Olympiad in 2009, an award ambassador for the Holcim Award for Sustainable Construction, a member of the planning and management board of TOTO Gallery Ma, and a jury member for the Singapore President's Design Awards 2012.

Editor Oscar Riera Ojeda

Oscar Riera Ojeda is an editor and designer based in Philadelphia, Singapore, and Buenos Aires. Born in 1966, in Argentina, he moved to the United States in 1990. Since then he has published over one hundred books, assembling a remarkable body of work notable for its thoroughness of content, timeless character, and sophisticated and innovative craftsmanship. Oscar Riera Ojeda's books have been published by many prestigious publishing houses across the world, including ORO editions, Birkhäuser, Bygghuset, The Monacelli Press, Gustavo Gili, Thames & Hudson, Rizzoli, Whitney Library of Design, and Taschen. Oscar Riera Ojeda is also the creator of numerous architectural book series, including *Ten Houses*, *Contemporary World Architects*, *The New American House* and *The New American Apartment*, *Architecture in Detail*, and *Single Building*. His work has received many international awards, in-depth reviews, and citations. He is a regular contributor and consultant for several publications in the field.

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SINGAPORE
Established 1979

FREMANTLE
Established 2006

Crafting



Throughout the design process, small scale models are produced. These working models provide an early means of testing the three dimensional qualities of the projects. Often only the 'body parts of buildings' are made.

In crafting these models over the past sixteen years, more than one thousand knife blades have been used. Ken Lim, the studio's in house model-maker, has kept every one of them.



Exhibitions

From Pillar To Post:
Architectural Projects
by UWA Graduates
Cullity Gallery, the University of Western
Australia
Perth, Australia
1996

Global Ends:
Towards The Beginning
Toto Gallery Ma, Tokyo, Japan
2010

**Deutsches Architektur
Zentrum:**
Living The Modern
Australian Architecture
Berlin, Germany
2007

**International Interior Design
Exhibition**
Taipei, Taiwan
2011



Photographic Credits

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