



Brand New



# Brand New

**NH**

NH ARCHITECTURE  
LEVEL 7 CANNONS HOUSE  
12-20 FLINDERS LANE  
MELBOURNE

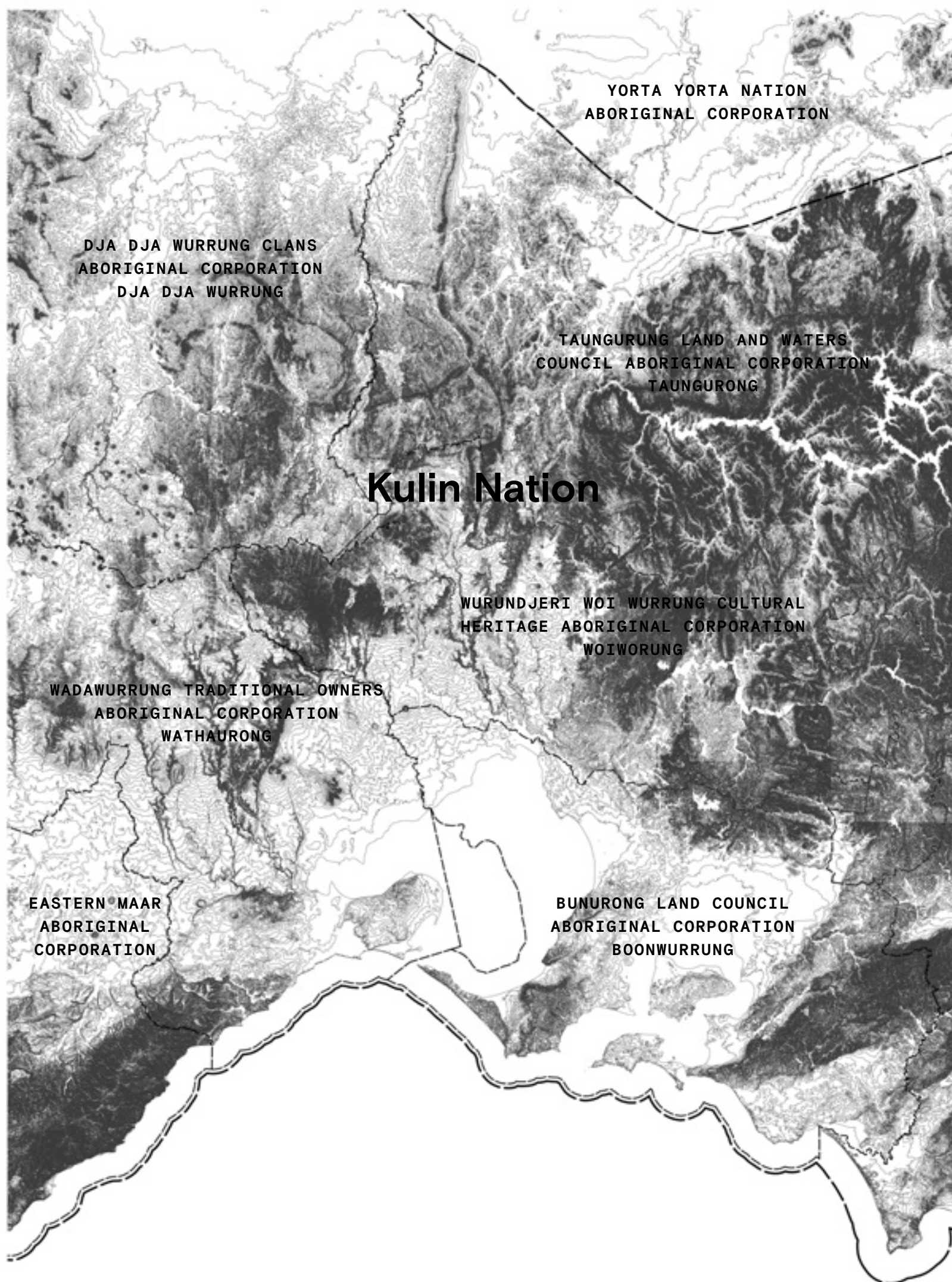
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INFO@NHARCH.NET

NH Architecture proudly acknowledges the Traditional Owners and Custodians of the land on which our studio sits, the Wurundjeri Woi Wurrung people of the Kulin Nation. We pay our respects to their Elders, both past and present.

We acknowledge all neighbouring Kulin Nation groups, including the Boon Wurrung people and their Elders, both past and present.

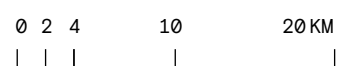
We acknowledge that sovereignty was never ceded, and that First Nation people lived in harmony with the lands and waterways for tens of thousands of years and continue to do so to this day.



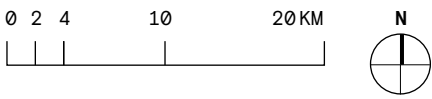
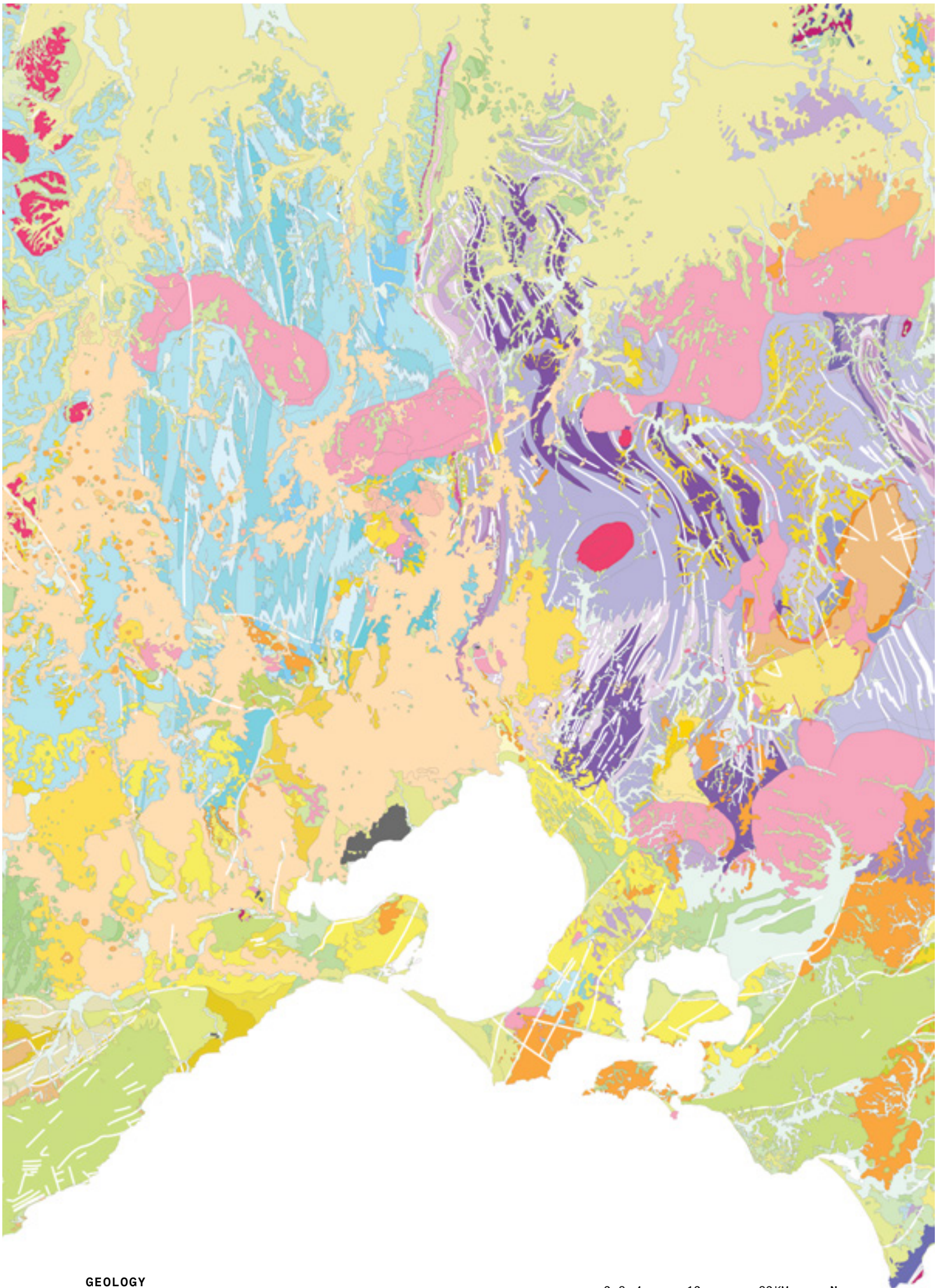


**TRADITIONAL OWNER LANGUAGE GROUPS**

VICTORIAN ABORIGINAL HERITAGE COUNCIL:  
[HTTPS://ACHRIS.VIC.GOV.AU/WEAVE/WCA.HTML](https://achris.vic.gov.au/weave/wca.html)









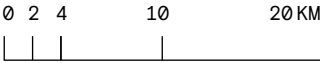


**ECOLOGY**



Dense Vegetation

Sparse Vegetation









Architecture is traditionally described through the lens of form and space. But architecture also occupies time. In this instance, not old or new, or the clock-time so conveniently measured by our phones, but by the liminal space of collective memory and potential futures. This ensures the pursuit of ‘newness’ in architecture is as dangerous as Homer’s attraction to the alluring song of the Sirens.

SO, HOW DO YOU MAKE SOMETHING BRAND NEW?

The exhibition explores this proposition through a series of six NH projects, recently completed and in mid-flight. Most notably the redevelopment of the Queen Victoria Market and Arts Centre Melbourne. Both endeavours engage the challenges of respecting Naarm’s ecologies, geographies and multiple histories whilst foregrounding each project’s onward journey.

Architecture is a slow art form with long gestation periods followed by the chaotic act of designing and making. When created at the scale of public and city architecture, it involves respect for Country, an array of collaborators, a network of disciplines and the demands of multiple decision makers.

The exhibition reveals how the NH Studio has developed a working method using tactics, strategy and tools to deal with large-scale legacy projects. Where ideas are located between formative concept drawings and the rebounding pragmatics inherent in a project’s construction. In this nonlinear process, knowledge can be generated simultaneously at different junctions of a problem. Design can therefore equally occur within the pragmatics of a construction program as in the theoretical realm of applied research.

To quote the title of a recent exhibition by American artist Cy Twombly, it is the process of ‘Making Past Present’.

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# Arts Centre Melbourne

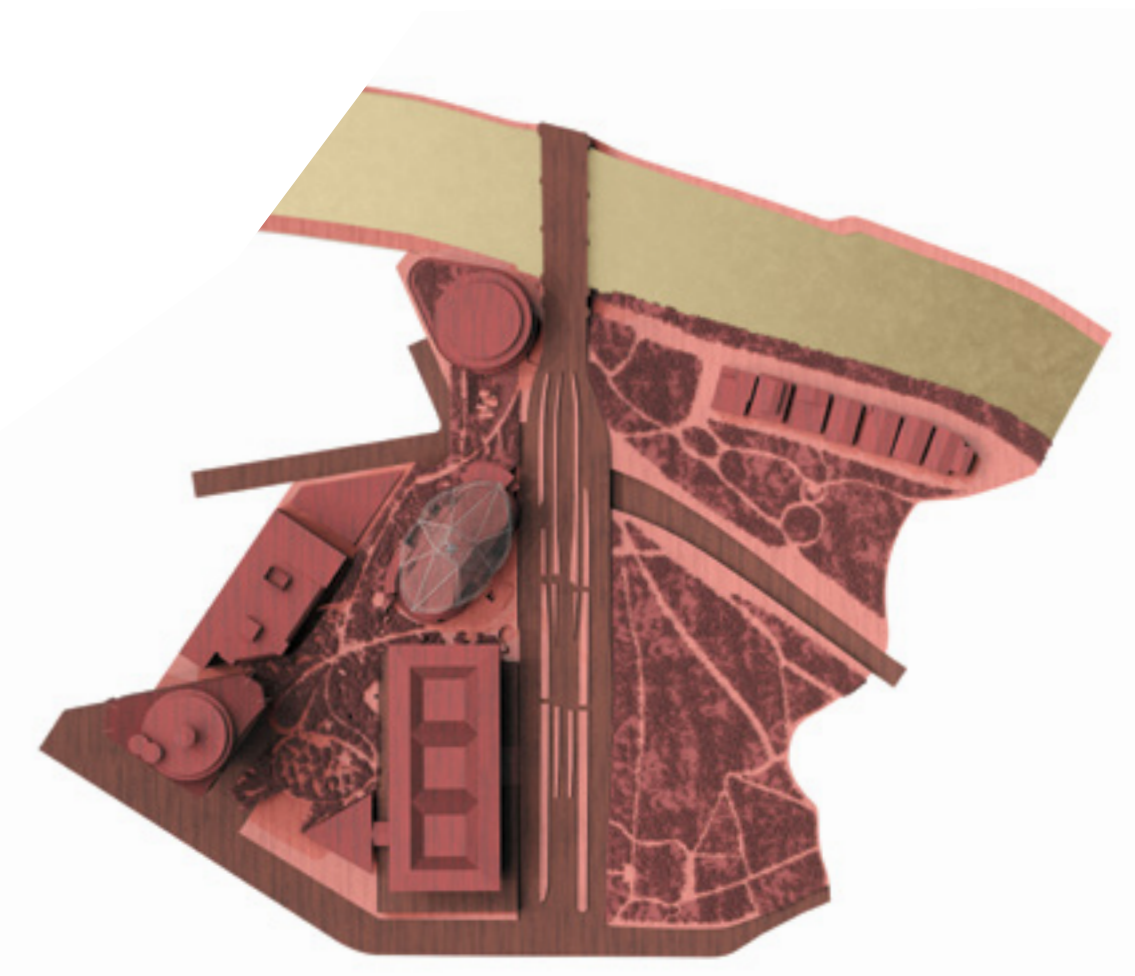
The Theatres Building is located on the banks of the Birrarung (Yarra River) in Naarm/ Melbourne, the land of the Wurundjeri Woi Wurrung people of the Kulin Nation. The word Birrarung means 'River of mists' in Woi Wurrung, the traditional language of the Wurundjeri Woi Wurrung people. The name refers to the river as it was before Europeans came to Naarm and irrevocably altered the natural flow of its waters in the 1880's. Before this, the section of Birrarung that is now home to Queens Bridge (originally known as the 'falls bridge') was dominated by an impressive outcrop of Volcanic Basalt that formed between 820,000 and 1.2 Million years ago. This was a time when volcanoes north of Naarm erupted and released tones of molten lava to flow downstream towards the bay.

The forming of the Arts Centre Melbourne site:

In the early 1940's, government officials and parties had called for a new gallery and cultural centre to be situated in Melbourne. Various possible locations were reviewed in and around Melbourne's CBD. In 1944 a report was submitted to the government, recommending the triangular shaped site to the south of Princes Bridge, known as 'Wirth's Park' be the site for the gallery and cultural centre. This site has had an arts history since the early 1900's, most notably the site of Wirths Circus, until Sir Roy Grounds was appointed as the architect in 1959 for a masterplan of the site which would lead to the development we know today as the Arts Precinct.

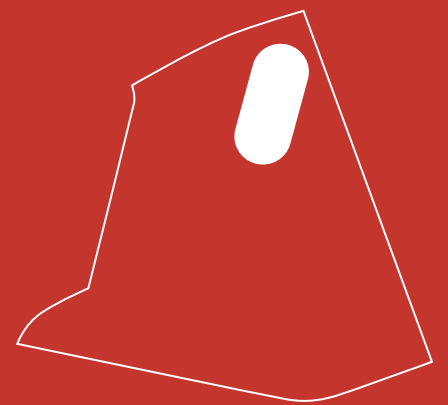
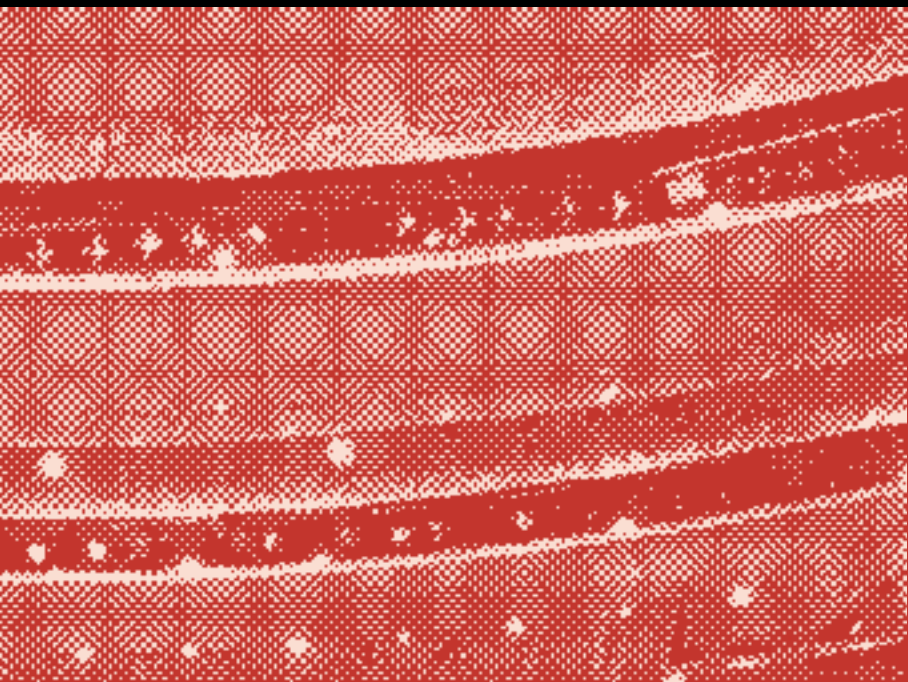
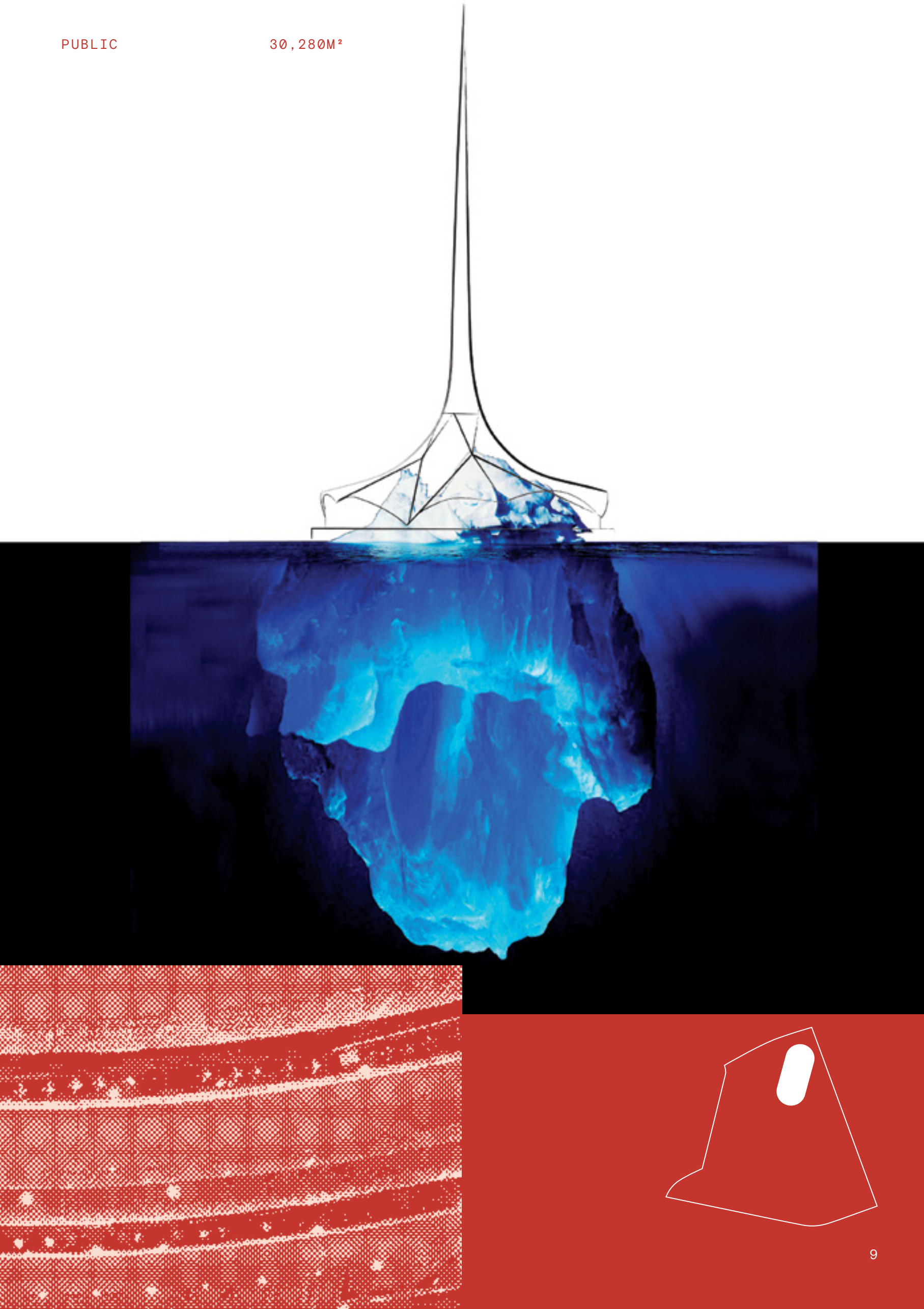
The original plan was to put the theatres and concert hall underground in one building, topped by a copper-sheathed spire. It soon became evident, however, that the cost would be prohibitive. Ongoing geographic difficulties of the site, where thousands of years ago a river had flowed, also forced the Building Committee to revise their plans, moving the concert hall to a separate site and raising the theatres halfway out of the ground. Construction of the Theatres Building began in 1973, initially estimated to take 5 years. However, due to various challenges, it extended to 11 years, finally opening in October 1984.

The Theatres Building is built on Coode Island silt - the soft, unstable remnants of a watercourse that flowed through the area thousands of years ago - and its basement is seven metres below the water table. Special anti-corrosion and uplift treatment was required to securely anchor the building, including concrete and steel piles, and 100mm square steel rods anchored 40 metres into the surrounding bedrock, each with a continuous electrical current running through it to prevent corrosion.



PUBLIC

30,280M<sup>2</sup>





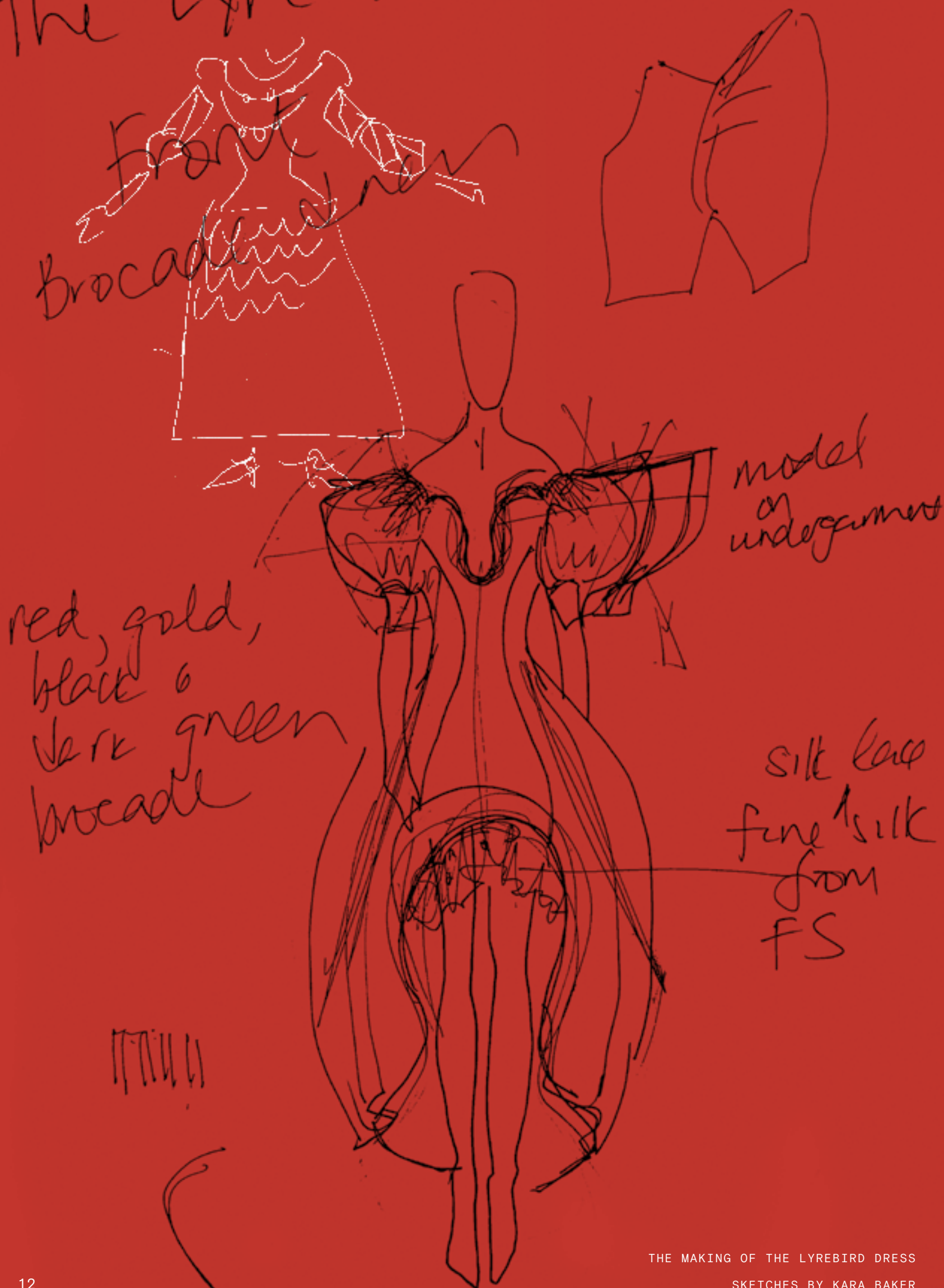








# The Lyre Bird Dress







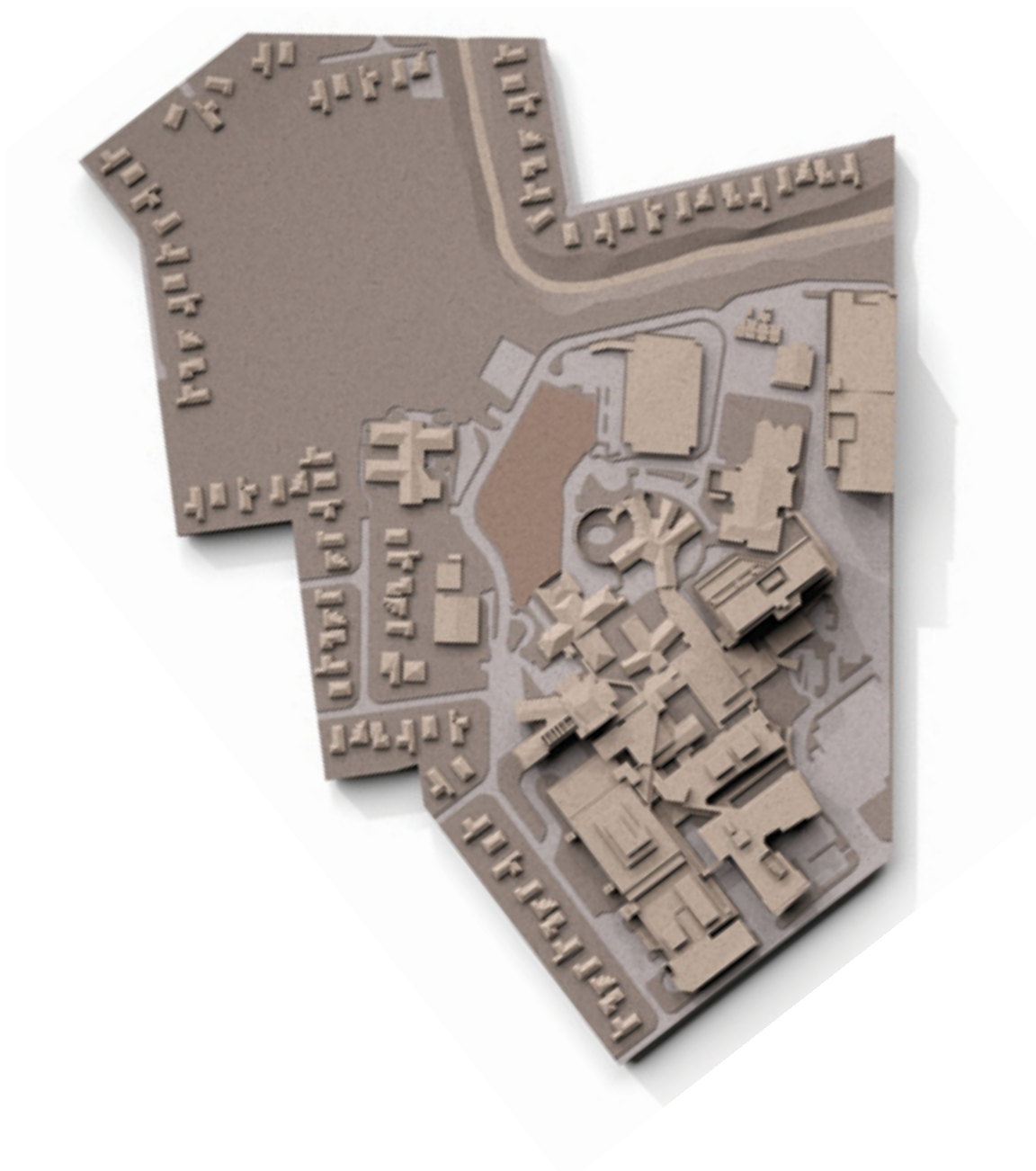


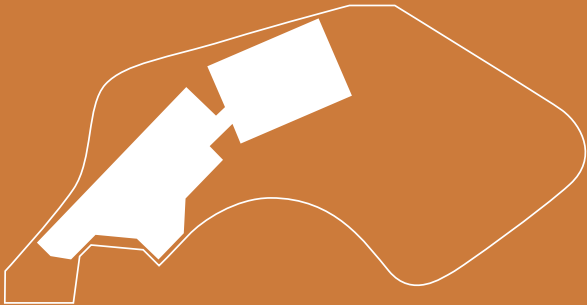
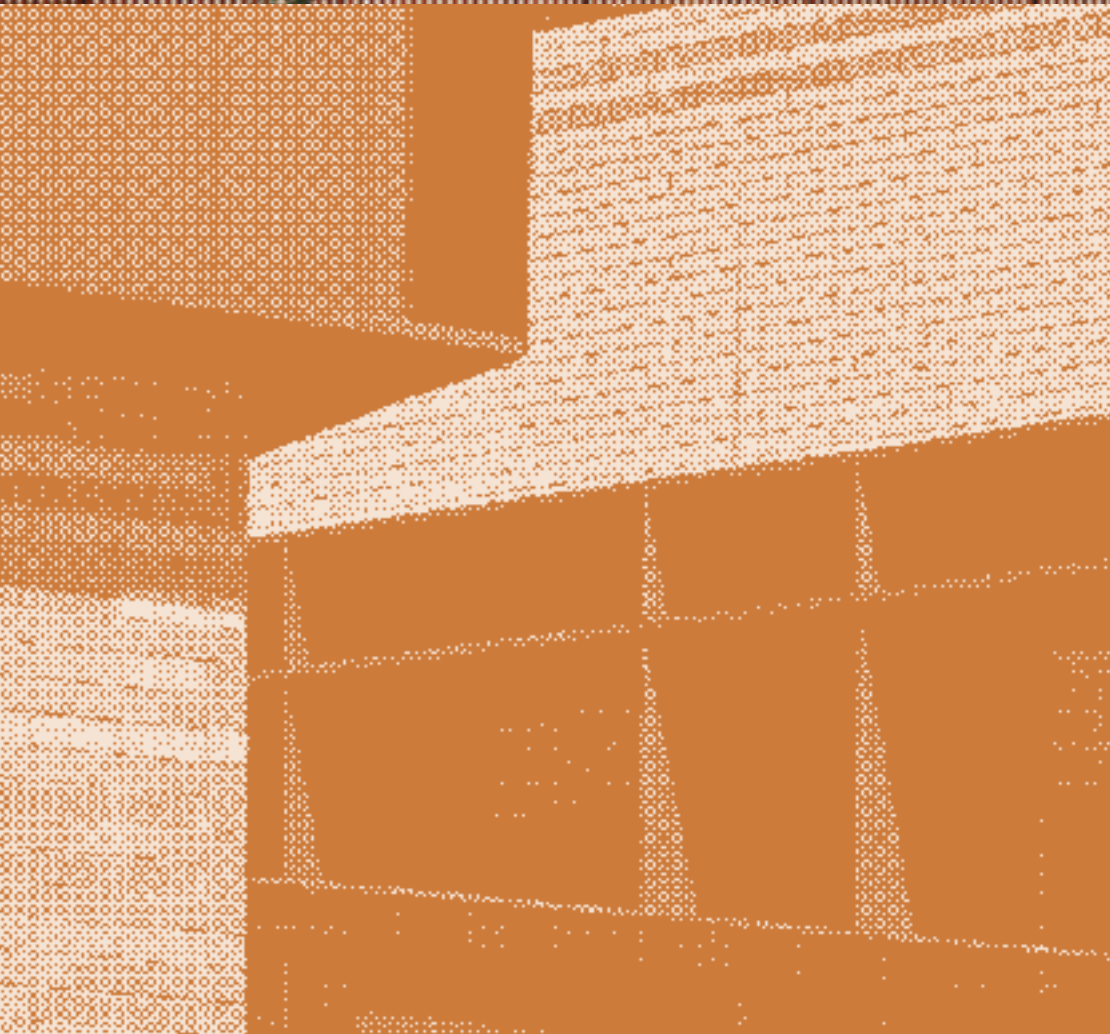
# Sunshine Mental Health & Wellbeing Centre

Sunshine Hospital is situated in the suburb of St Albans which lies within the area of the Kurung-Jang-Balluk and Marin-Balluk clans of the Wurundjeri Woi Wurrung people. The Marin-Balluk people were the custodians of the land from the Maribyrnong River to Kororoit Creek. Stony Creek, which frames the corner of Sunshine Hospital, was utilised by three neighbouring Koori clans for meetings and gathering food. There are 157 registered Aboriginal archaeological sites in the area, with artifacts and skeletal remains dating back thousands of years. Stone and bone artifacts, scarred trees, and silcrete quarry sites have been found along the Maribyrnong River, Taylors Creek, and Steele Creek.

European settlement began in the 1830s, and after the gold rush, a land boom developed in Victoria. Alfred Padley and the Cosmopolitan Land and Banking Company bought many small farms and subdivided them for suburban allotments. Padley funded a station, naming it St Albans, which officially opened on 1 April 1887.

In the 1920s, two nursing sisters established St Andrews hospital in Albion, later renamed Sunshine and District Community Hospital in 1946. It amalgamated with Western General Hospital in 1986 to form Maribyrnong Medical Centre. The original hospital closed in 1989, replaced by Sunshine Hospital in St Albans. The Maribyrnong Medical Centre became Western Hospital. During the 1970s, Footscray Psychiatric Hospital was established nearby. In 1995, services were moved to new wards at Sunshine and Werribee. Western Hospital joined the Western Health Care Network in 1996, expanded in 1997, and formed Western Health with Sunshine and Williamstown hospitals in 2000.

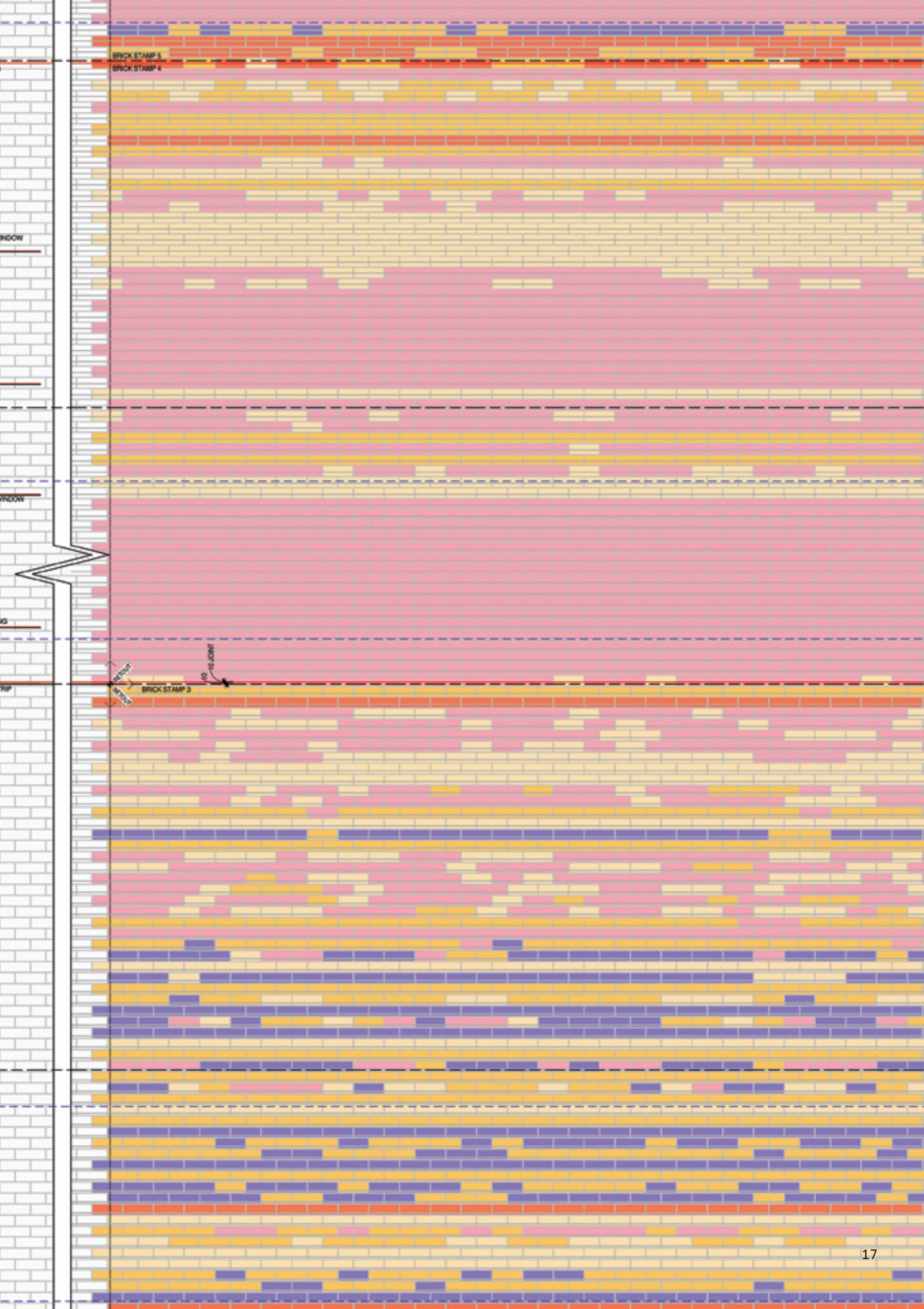














# Tarakan Street Social & Affordable Housing

In Heidelberg West, Wurundjeri Woi Wurrung Country, sits Tarakan Estate of approximately 1.3 ha. Heidelberg's geology is primarily influenced by the Birrarung (Yarra River) which has shaped the landscape over millions of years. The area is underlain by sedimentary rocks from the Silurian period which date back over 400 million years ago. Sandstones, siltstones and mudstones is the primary characteristic of these rock types. Over millions of years, these sedimentary layers have evolved through erosion, folding and faulting, all of which contribute to the gentle undulating hills and valleys of topography we see today.

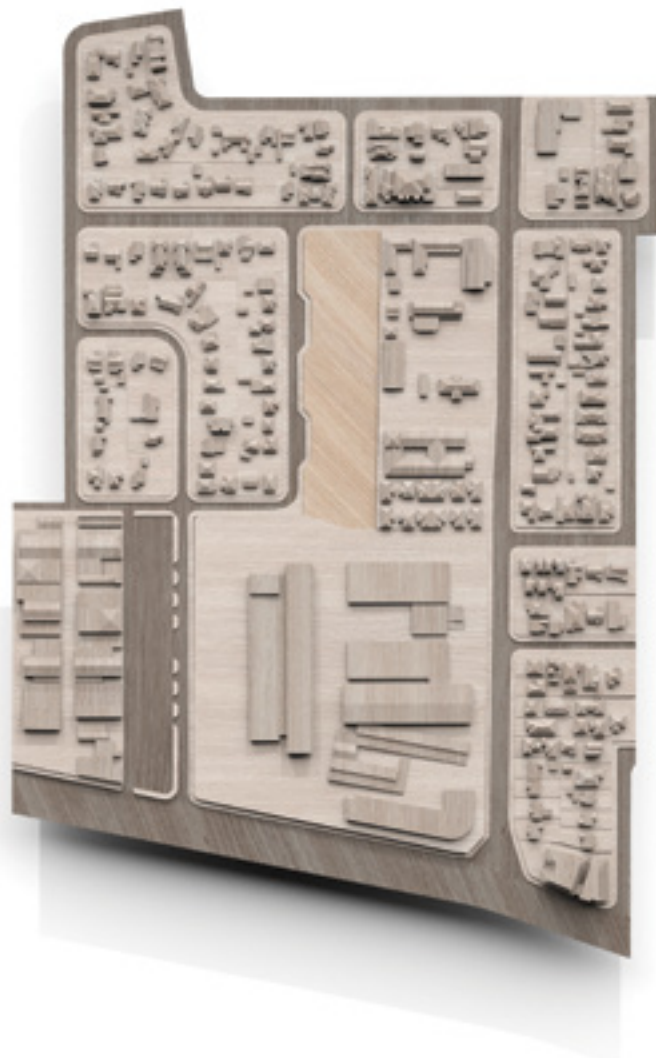
The land is particularly fertile due to its proximity to the Birrarung, with rich, loamy soils allowing vegetation to thrive in this area before European settlement.

The ecology within this area was closely tied to the Birrarung, supporting a large span of diverse habitats for flora and fauna. It is understood that the Traditional Owners of the land, the Wurundjeri Woi Wurrung people of the Kulin Nation, had a deep knowledge of the land and ecology, allowing for continued sustainable harvest of flora and fauna, whilst enabling these ecosystems and biodiversity to thrive.

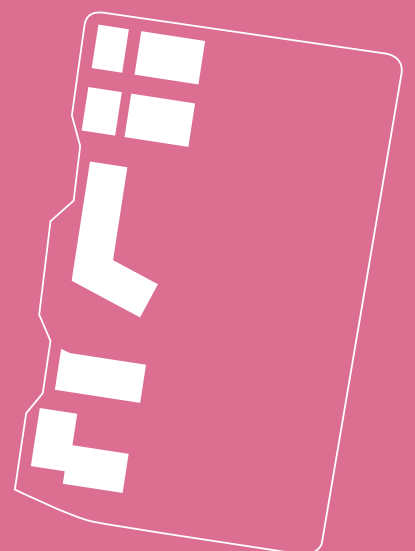
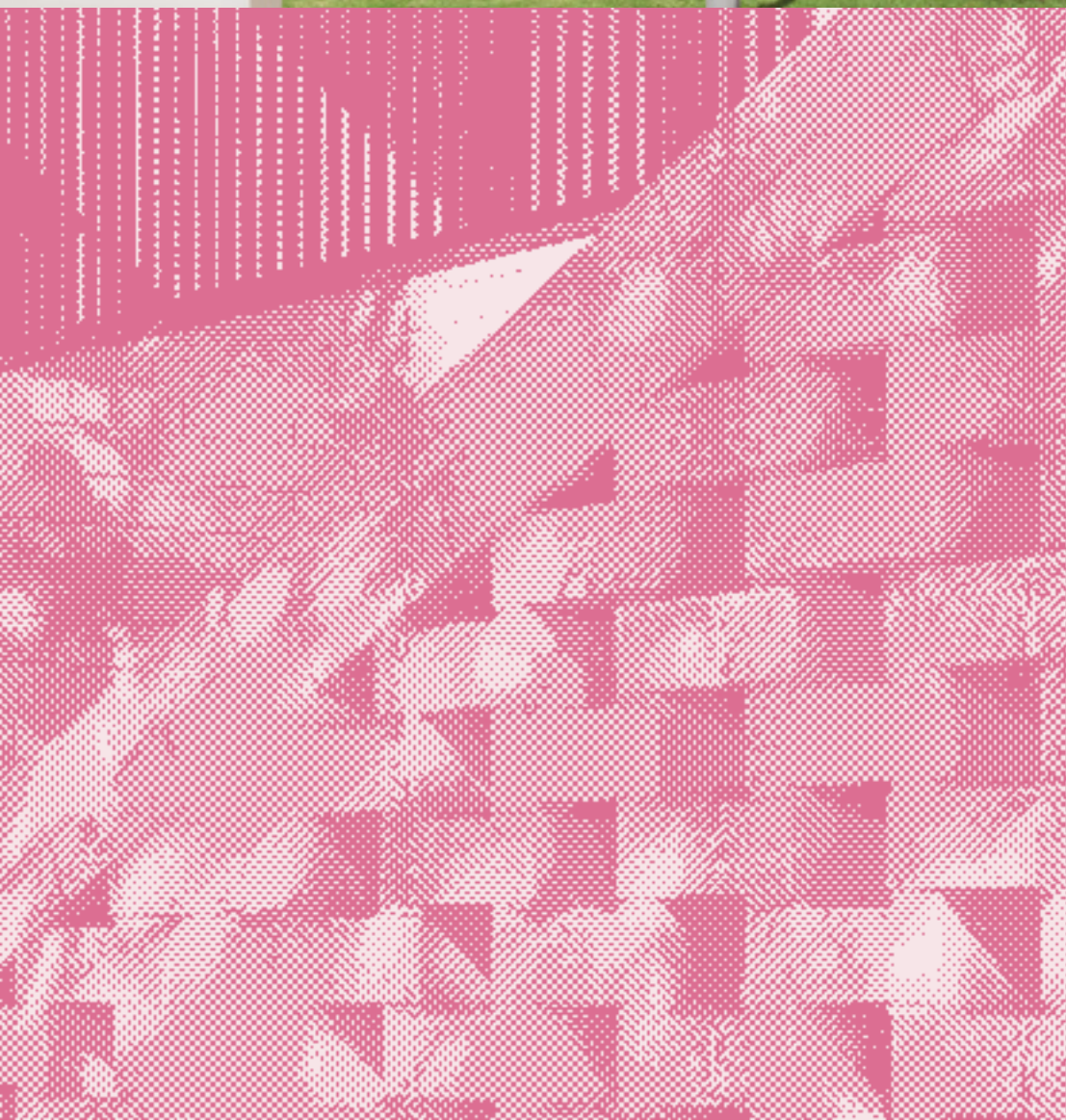
European settlers first arrived within the area of Heidelberg during the 1830's and used the land for farming and agriculture. The land was given the name Heidelberg after the German City of Heidelberg, which reflects the common thread of places within Melbourne and Victoria being named after European cities and towns by the settlers.

With the gold rush roaring through Victoria in the 1850's, the population significantly grew in parts of Melbourne, including Heidelberg. With this population growth the agricultural hills and flora slowly transformed to a more suburban environment.

With Melbourne winning the bid for the 1956 Summer Olympics, the city required additional infrastructure to successfully hold the Games. An Olympic Village was chosen to be built within the suburb of Heidelberg West due to its proximity to the main Olympic venues, making it convenient for the athletes to travel to and from their events. The suburb at the time also had ample space for construction of the village. Post Games, the village was converted into public housing to assist with the housing shortage the city was facing.

















# Queen Victoria Market & Gurrowa Place

At the time of settlement, Victoria was home to at least 20,000 people from the many clans of the Kulin Nation. These groups had oral histories which account for massive shifts in the ecology of the place – and stories which explain its very mixed geological makeup.

The Market site has always been a complicated threshold. It sits at the border of the hard basalts that form Flagstaff hill and the shifting siltstones of the flatland created by the Birrarung's changed courses and many tributaries. When the site was surveyed it created an interruption to the pattern of the Hoddle grid, with the site aligned to the northern suburbs which would house the city's working classes but scaled to the wide commercial blocks of the city.

Over time the city surrounding the site changed, with small incursions and compromises which began to erode the fabric of the market. Policy changes enabled the demolition of large parts of the colonial city. A new asphalt carpark consolidated the open-air space to its south, replacing half of the Franklin Street Stores. The car had become a fundamental part of Australian life. The city quickly became a place of work and the expanding suburbs a place to live.

When Postcode 3000 was announced, Melbourne had only just begun to reckon with the effects of these postwar years. An idea of urban living was capitalised on by more and more overseas investment in Melbourne's stable real estate market.

The city is still trying to reckon with these diverse histories – as well as prepare for an uncertain future. When considering how to contribute to this milieu we have tried to connect our present back to the start of the story in order to create an inclusive and expansive narrative for the future.







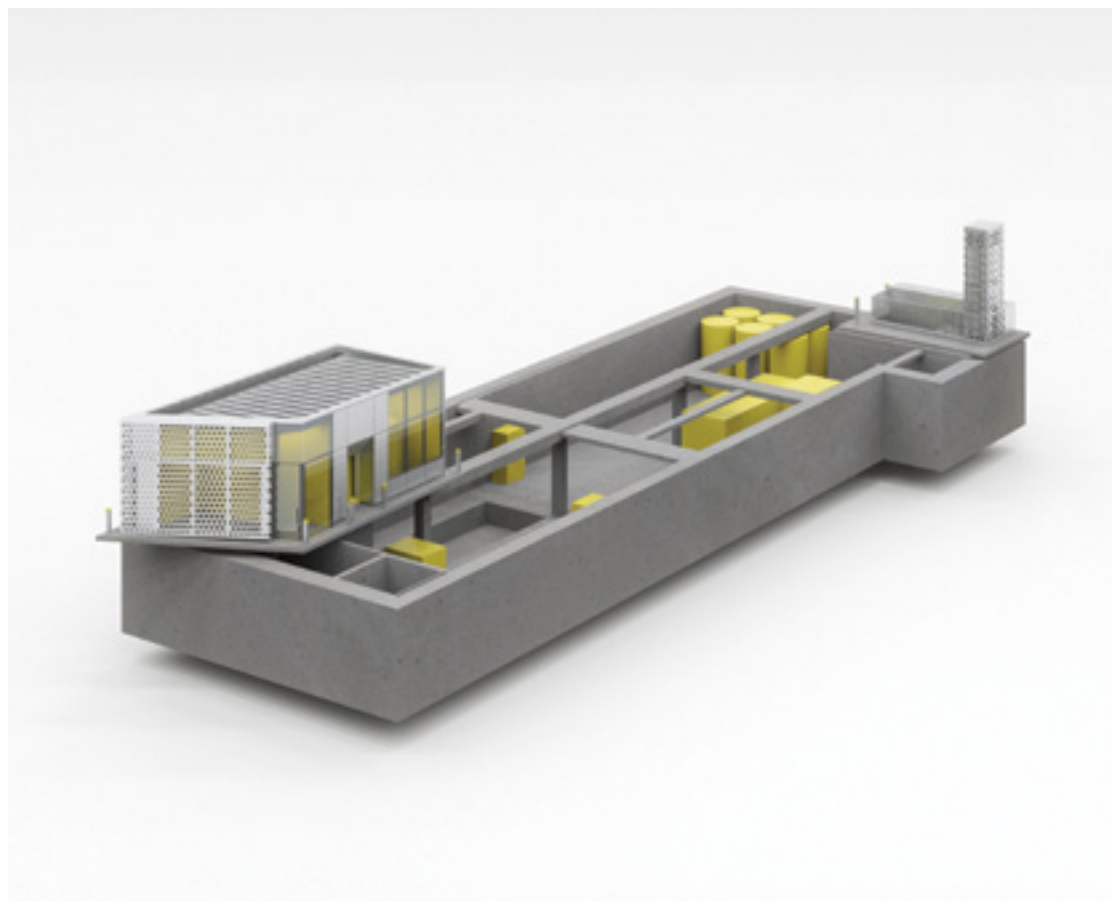








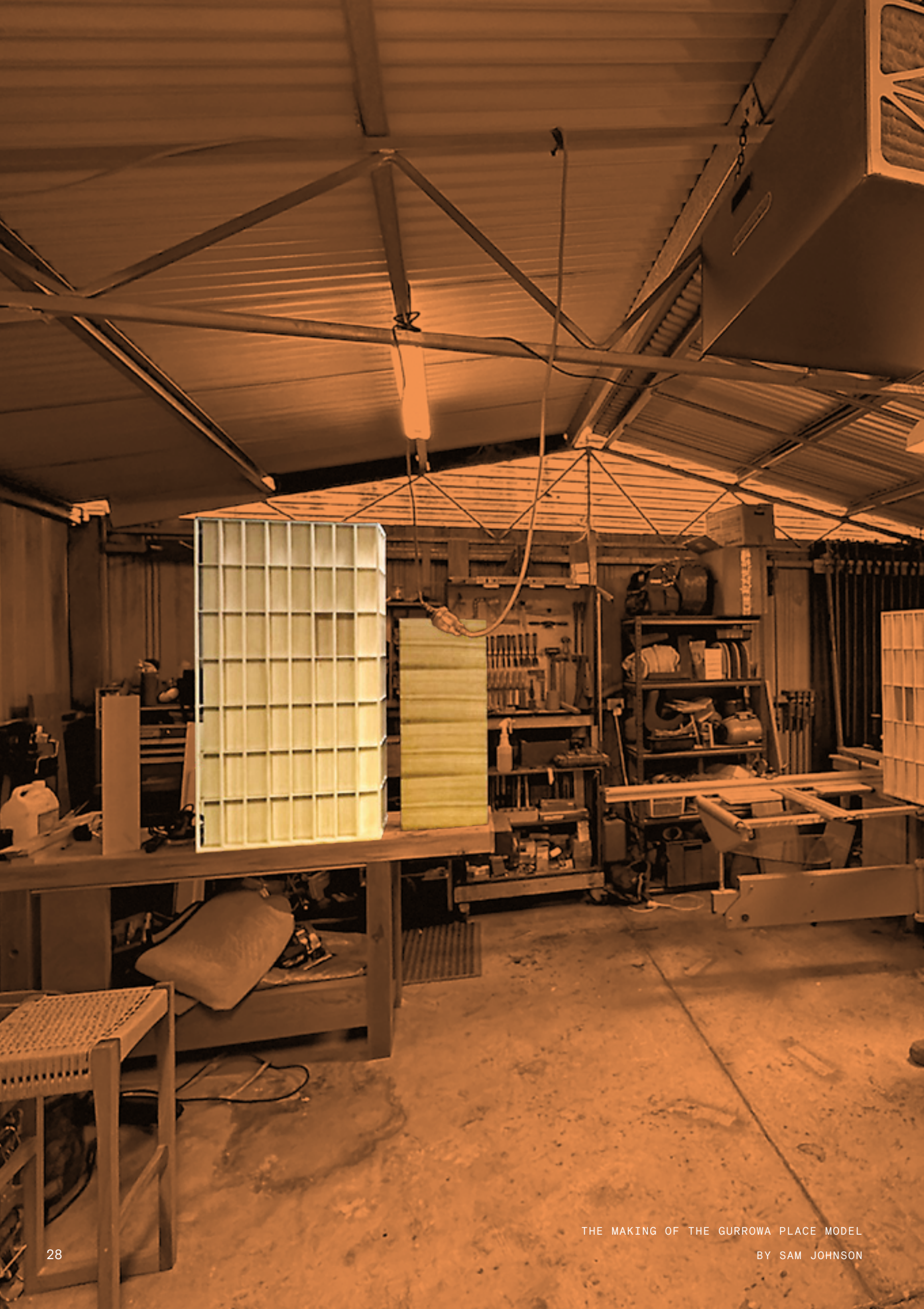














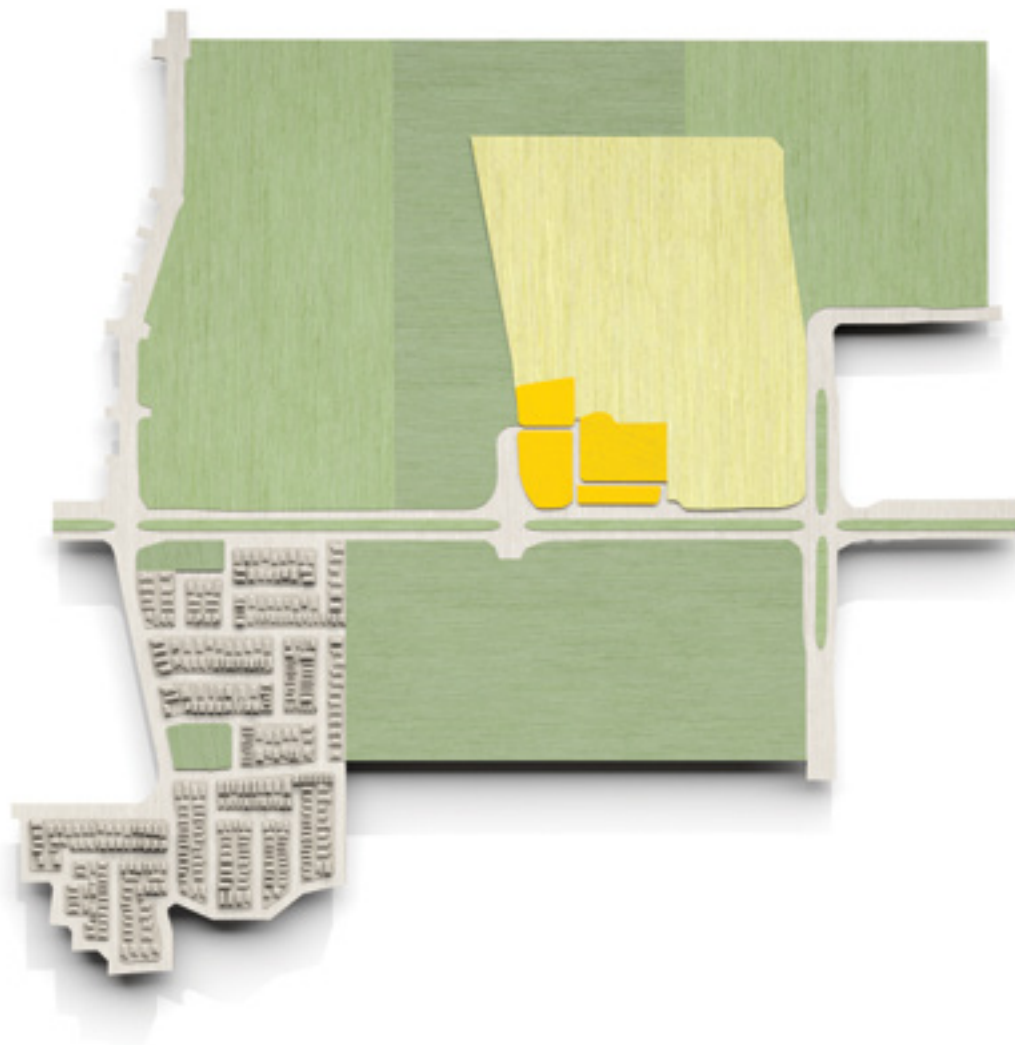


# Merrifield City

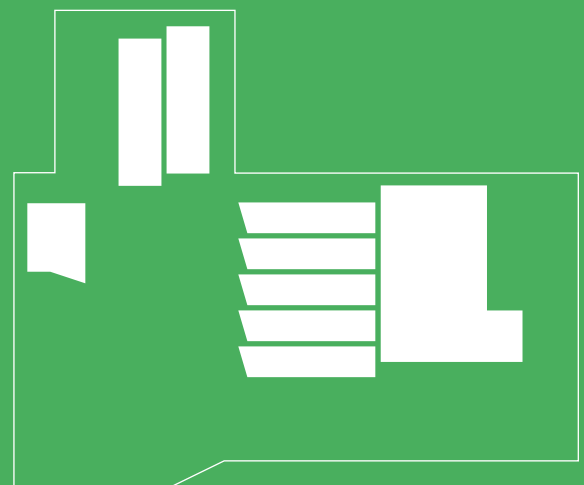
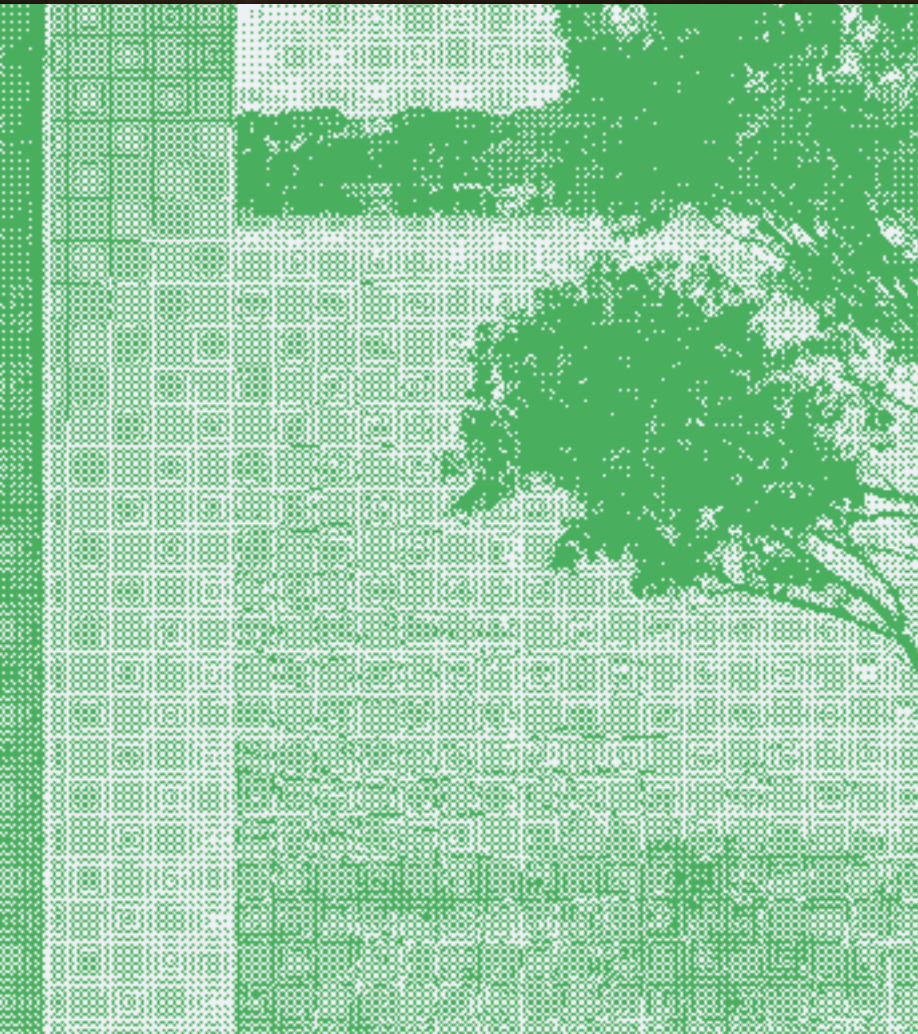
The site sits at a threshold between newer sedimentary geologies and older volcanic activity. North-south fingers of sandstone and siltstone of the Central Victorian Uplands have been exposed by tectonic uplift and sit at a high elevation in the flat basin of the Victorian Volcanic Plains. At the base of these fingers – and along its valleys – wetlands had formed to support a dense mosaic of low woodland vegetation that interlocked with the ancient basalt grasslands of the area. This was a managed landscape that still bears the design of controlled burning and agricultural practice.

The Traditional Custodians of this land are the Wurundjeri Woi Wurrung, which include the existing family members of the Gunung-Willam-Balluk clan. This language group is one of five that make up the Kulin Nation who are estimated to have inhabited the area for 42,000 years. A population of approximately 20,000 people lived in this nation at the time of European settlement in the 1830's.

The millennia of land management techniques employed by First Nations people – coupled with the rich mineral quality of this vast flatland – made for incredibly desirable soil for farming. Hard hooved European livestock quickly trampled this ground – and together with typical food crops – has contributed to the near erasure of the many native grass species of the Plains. The area still supports farming practices today, but in 2010 the Metropolitan Growth Boundary was pushed out to include Mickleham as part of adjustments under the 'Delivering Melbourne's Newest Sustainable Communities' strategy. With it came a rapid population growth in the area and a major expansion of residential and commercial development within the northern corridor of Melbourne.















# Stony Rise

Limilinaturi is situated on the western bank of Paranapple. It is located within the Tommeginne territory, on the lands of the Pirinilaplu Clan of the Palawa Nation. Palawa are the original peoples of Lutruwita (Tasmania). First presence can be dated back 40,000 years ago.

A land bridge has allowed linkage between Tasmania and the mainland. However, Tasmania then became a remote island when the sea rose to flood the plain, leaving Palawa people in isolation for over 10,000 years. As a result, Palawa culture is distinct from mainland Australian Aboriginal cultures.

Tasmania was first named 'Van Diemen's Land' by Dutch explorer, Abel Tasman in the 1640s. In the first decade of the nineteenth century, the settlement on the island expanded rapidly with an influx of transported convicts, free settlers and capital from the British. Relations between the Aboriginal Tasmanians and the British settlers soon grew into violence, a period recorded as the 'Black War', encroaching upon homelands and hunting grounds.

With the 'Friendly Mission' campaign led by the George Augustus Robinson, most of the remaining First Nation Tasmanians were forcibly removed and relocated to Wybalenna on the Furneaux Islands in the east of Bass Strait by 1835.

The name 'Tasmania' became official in 1856. As the smallest of the six colonies, it has established an economy that relied heavily on trade with its strong farming, whaling and mining industries as well as income from intercolonial tariffs.

The general Quoiba area was formerly known as Spreyton Station, where Quoiba itself was a railway siding from the station. 'Quoiba' means wombat. Quoiba was gazetted as a locality in 1962. With the opening of Ovaltine factory in Quoiba in 1943, Heinz establishing their vegetable processing facilities in 1950, the area has then grown into an industrial suburb seen today.

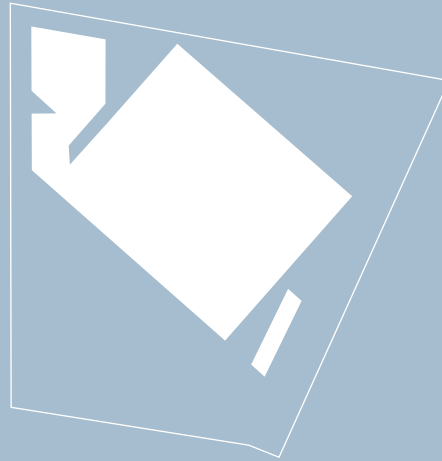






COMMERCIAL

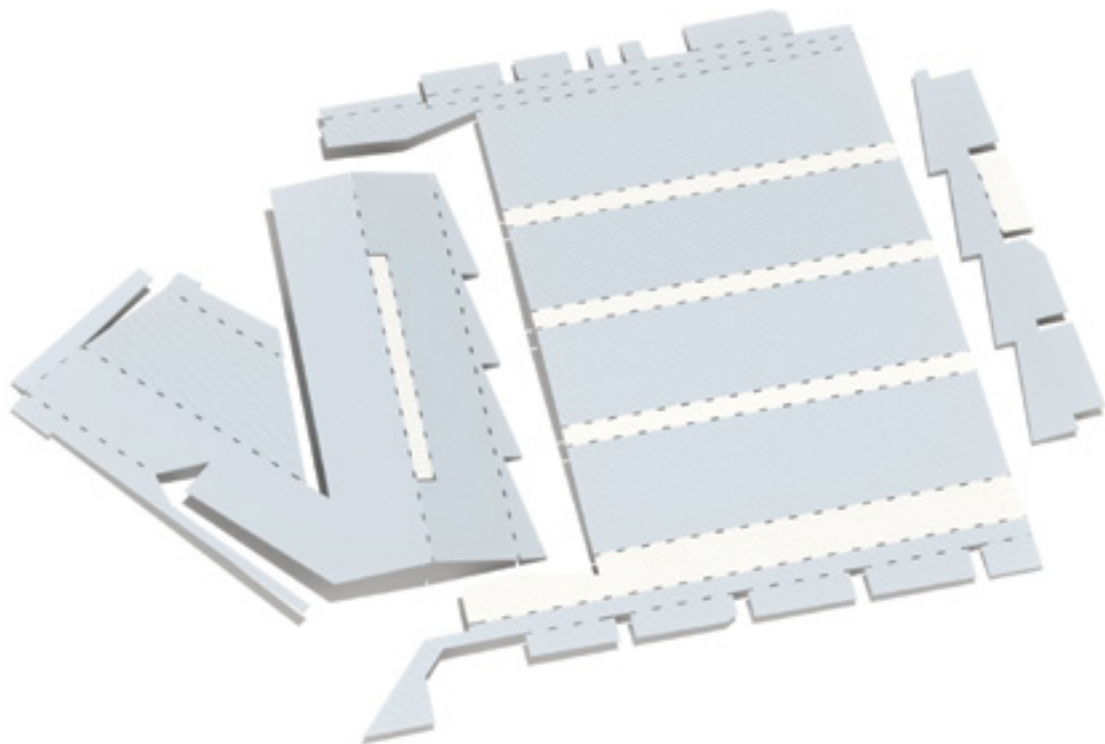
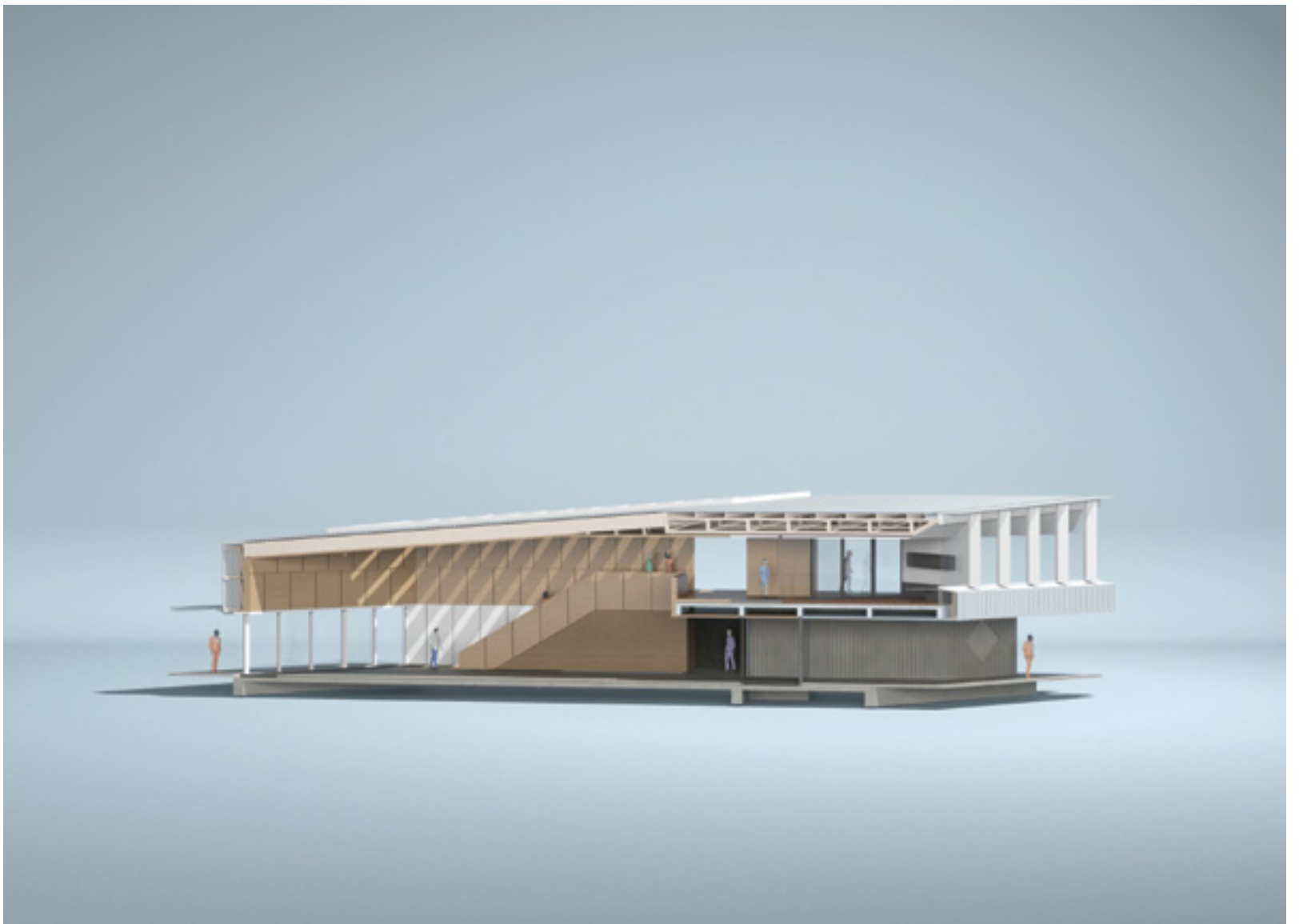
12,695M<sup>2</sup>













# NH Architecture



The NH studio is a place of creativity through collaboration and exchange. It provides agency for ideas both temporal and ephemeral with outcomes not limited to a single dogma. This makes defining the first 20-year life of the practice as elusive as capturing the single outline of a speeding bullet train. What has remained constant however is our studios privilege to work on country, across many urban contexts, and within the ever-evolving collective culture of Australian Architecture.

Our work has also developed a reoccurring resonance and formal expression which allows for a fleeting moment of reflection. The flashing radiance of Myer's golden skyline; the view across the waters of the Birrarung through the folded glass facades of Melbourne Convention Centre; a big-box retailer with a roof adorned by an abstract expressionist painting; and the strident geometries of Margaret Court and Kia Arenas broadcast to a global audience, all confirm our desire to celebrate both place and people. Equally, each urban outcome has respected the dignity and importance of the local, the actual and the incidental, the bend in a site boundary, the overlay of a statutory setback or the input of engaged stakeholders are all embedded in our built outcomes.

The next phase of the NH Studio is already in progress. The rejuvenation of the historic Queen Victoria Market, the new urbanism of Gurrowa Place and the renewal of Arts Centre Melbourne will be revealed over the coming years as part of Naarm's continuing evolution and reimagining. In short, we will continue to seek optimism through design.

The future is a great experiment, and we intend to be there.

20 years 2004-2024>





MCEC STAGE 1



MYER



QV



COSTCO

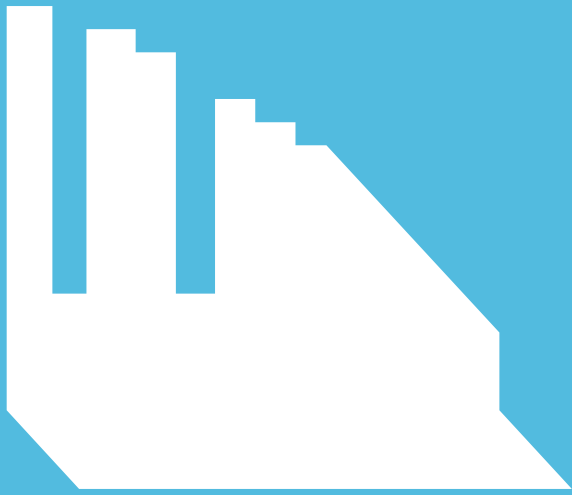


CENTREPIECE

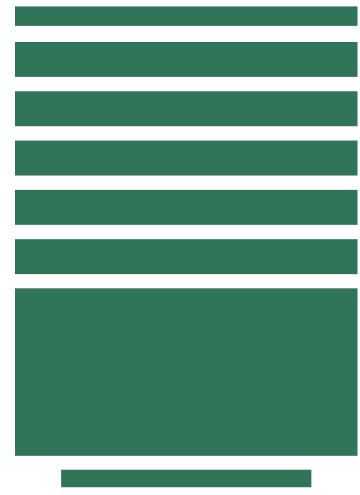


MARGARET COURT ARENA

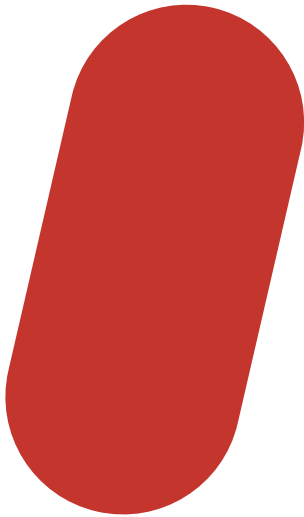




GURROWA PLACE



QVM



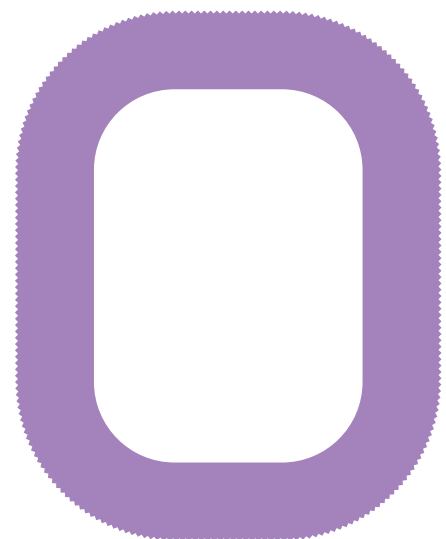
ACM



TARAKAN ST



MCEC STAGE 2



KIA ARENA







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AMY SNOEKSTRA	DAVID O'REILLY	JAMES HAYWARD	LISA GERSTMAN	OLIVIA ROMERT	STUART KNOX
ANA CHAY VELAZCO	DAVIS WATTS	JAMES MCLENNAN	LISA MAN NGAN	OSHANI	SUMMER BOWEN
ANAIS CRAIG	DEAN BOOTHROYD	JAMES PEARSE	LIZA SHRESTHA	OZCAN UNAL	SUSAN DOUMTSIS
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ANITA SAIJAH	DOMINIQUE POZVEK	JASON COPE	LUCY WARNOCK	PHILIP BOWEN	THANH TAN TRAN
ANN MENDOZA	DOMINIQUE TANG	JASON LEE	LUCY WILLIAMS	PHILIPPA HODGE	THIHOA GILL
ANNA LEE	DOUGLAS WAN	JEANIE YAU	LUI VIOLANTI	PHOEBE KING	THOMAS BELCHER
ANNE CEREZO	DUANGKAEW BANGSAKUN	JEFF KAMENEK	LUIS SORRENTINO	PIERS VAN ZANDVLIET	THOMAS DENHAM
ANNIKA LAMMERS	EA JIN YOU	JEFFREY XU	LYNDON HAYWARD	PINO LIMOLI	THOMAS ECKERSLEY
ANTHONY ANTONIOU	EDMUND LAU	JENNA DUNT	MAHSHID SHAKERZADEH	QUAIN ZHOU	THOMAS SHEEHAN
ANTONIA RIBONI	EDWARD MCDONALD	JENNIFER ALLEN	MALISSA NORDIO	RACHEL LOK	THUYAI CHUNG
ANTONY HAHN	EDWARD TANG	JENNIFER CHEN	MALISSA TORI	RACHEL MCKEE	TIBO LAZENNEC
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AYRINE KWAN	ELIZABETH SCARFE	JESSICA RENNIE	MARIA SANCHEZ	RATHYANA RENTHAWA	TINA SUSANTO
BAILEY WILLIAMSON	ELLA FRIEDRICH	JESSICA SANDERS	MARIE CHIODO	RAYMOND FEILE	TOBY FLAYE
BARBARA BAMFORD	ELLEN COMELAB	JESSICA SIMONS	MARIEKE VAUGHAN	REBECCA CHOONG	TOBY MCELWAIN
BELINDA NINCEVIC	ELLY ABRISHAMI	JESSIE CARUS	MARIOLA KESY	REBECCA DAVIS	TOM NELSON
BEN HOLLAND	EMILY AQUILINA	JOANNE CAPALDI	MARK PRUNTY	REBECCA HUSSEY	TONY ALLEN
BEN PUDDY	EMILY DAVIES	JOEL FRANCISCUS	MARK PURSLOW	RICHARD GALLOWAY	TONY PARKER
BENITA LIEW	EMILY GILFILLAN	JOHAN VAN SCHAIK	MARNI ELDER	RICHARD MORRELL	TRONG NGUYEN
BENJAMIN STRONG	EMILY KNOX-KNIGHT	JOHN BLIGHT	MARTIN HEIDE	RICK JORDAN	TUESDAY TELFORD-PERKINS
BENJAMIN VERZIJL	EMILY VON MOGER	JOHN HARPER	MARZIA DELLA GRAZIA	RIMINI FITZGERALD	VALENTINA BELAY
BERNADETTE CAHILL	EMMA LIPPMAN	JOHN PANDAZOPOULOS	MATT CALDAR	ROBERT CRAGG	VEE KORJARUNCHIT
BILL BOTELHO	ESTHER SLADE	JOHNATHON BATCHELOR	MATT PIRRIE	ROBERT GRIFFITHS	VICTOR WONG
BLAIR PARKINSON	FABIAN JUNGBECK	JOSEPH GENTRY	MATTHEW DEVLIN	ROBERT JANKY	VICTORIA MURPHY
BRONWYN MURPHY	FELICITY HURLING	JOSEPH REYES	MATTHEW LOCHERT	ROBERT VALE	VIKEN BEYLERIAN
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CECILIA COOK	GEUNYU KIM	KATE GOOD	MICHAEL PRATO	SAM GARDINER	ZIV BERKO
CHAD HARRISON	GIACOMINA MARIA ORO	KATE HATTY	MICHAEL STRACK	SAM KEPALA	
CHANTHOEUN KEO	GLENN FLEISHER	KATE JENKIN	MICHAEL WU	SAMUEL BLAKE	
CHARLES HARWOOD	GRACE MANDER	KATIE AMOTT	MICHELLE SAIT	SANDY ABRAHAMS	
CHEAN CHENG ONG	GRACE MCKELLAR	KEITH WOODHOUSE	MIEKE VINJU	SARAH BOX	
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ARTS CENTRE MELBOURNE  
SNØHETTA  
DEVELOPMENT VICTORIA  
LENDLEASE  
MAPCO  
CREATIVE VICTORIA

**QUEEN VICTORIA MARKET & GURROWA PLACE**

CITY DESIGN STUDIO (CITY OF MELBOURNE)  
LENDLEASE  
KERSTIN THOMPSON ARCHITECTS  
3XN AUSTRALIA  
SEARLE X WALDRON ARCHITECTURE  
OPENWORK  
MCGREGOR COXALL  
LOVELL CHEN  
SCAPE  
URBIS  
TRETOWAN ARCHITECTURE  
SARAH LYNN REES  
TRACT

**TARAKAN STREET SOCIAL & AFFORDABLE HOUSING**

HOMES VICTORIA  
BIRD DE LA COEUR ARCHITECTS  
OPENWORK  
TRACT  
UNITING HOUSING

**SUNSHINE MENTAL HEALTH & WELLBEING CENTRE**

VICTORIAN HEALTH BUILDING AUTHORITY  
NTC ARCHITECTS  
LENDLEASE  
WESTERN HEALTH  
GROVE  
ARTS ELEVEN

**MERRIFIELD CITY**

QIC/MAB

**STONY RISE**

FAIRBROTHER



**LYREBIRD DRESS CREATOR**

KARA BAKER - MELBOURNE/NAARM

MELBOURNE COUTURIÈRE KARA BAKER (KARA BAKER COUTURE) HAS BEEN PART OF THE COUNTRY'S FASHION LANDSCAPE FOR MORE THAN FOUR DECADES. BAKER'S FIRST LABEL SIRENS (1984-1992) BOUGHT FAME AND ACCLAIM IN THE 1980S AS A YOUNG, INDEPENDENT DESIGNER - SO MUCH SO, HER EARLY WORK WAS INCLUDED IN THE '200 YEARS OF AUSTRALIAN FASHION' AT THE NATIONAL GALLERY OF VICTORIA AND EXHIBITED IN 'FASHION: THE CONTEMPORARY ART' 1989 AT THE VICTORIA & ALBERT MUSEUM IN LONDON. RIGOROUSLY TRAINED IN NEW ZEALAND, BAKER HAS ALSO WORKED IN COSTUME DESIGN AND HOUSES IN CHICAGO, LONDON AND ANTWERP, WHILE HER EXPERTISE HAS ALSO BEEN DRAWN ON AS A FASHION DESIGN LECTURER AT RMIT IN MELBOURNE AS WELL AS A FASHION TREND FORECASTER IN THE FASHION OFFICE OF MYER.

**GURROWA PLACE MODEL MAKER**

SAM JOHNSON - MELBOURNE/NAARM

SAM IS A HIGHLY SKILLED CABINET MAKER KNOWN FOR HIS METICULOUS CRAFTSMANSHIP AND CREATIVE FLAIR. FOR OVER A DECADE HE HAS CRAFTED CAPTIVATING FILM SETS FOR MAJOR PRODUCTIONS AS WELL AS CREATING FINE, HIGH-END FURNITURE AND CABINETRY. SAM COMBINES TECHNICAL EXPERTISE WITH ARTISTIC VISION, DELIVERING STUNNING WORK THAT REFLECTS THE RICH TRADITION OF HANDMADE CRAFTSMANSHIP.







**NH Architecture**