



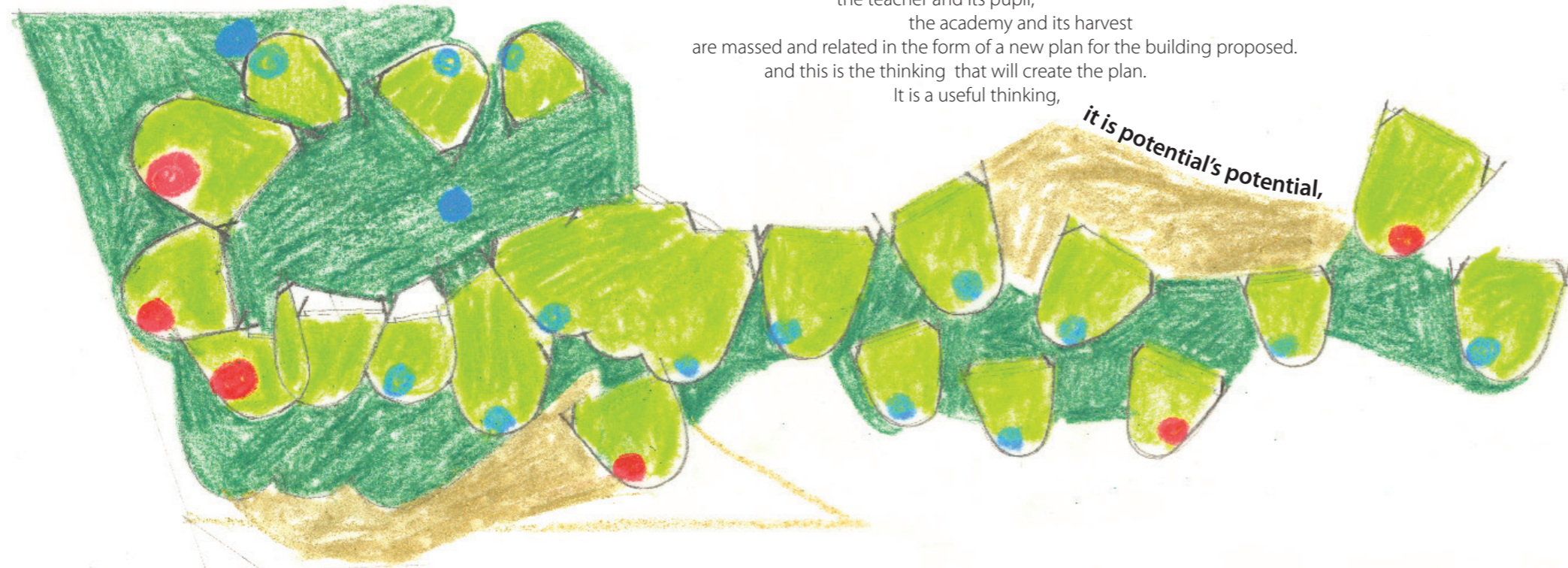
1.

The long burnt shadow of light in a winter's park gives joy to a city; brings nature to space.

In these long shadows on fertility, there is an absence of starkness and yet the lush green nature at the shadow presents promise to the light that it describes.

That promise is like the promise of youth in every place, it can only have a momentary life, a momentary potential.

We cannot capture it but for its memory.



potentiality  
veritas  
many  
form

et

potential  
utilitas  
one  
formed

A youth's potential, equally, cannot be harnessed other than for that moment which is present in the mind of the observer, the teacher;

The educator who will glean it forever if he/she sees it; The lecturer who will forever be haunted by the potential.



2.

seed

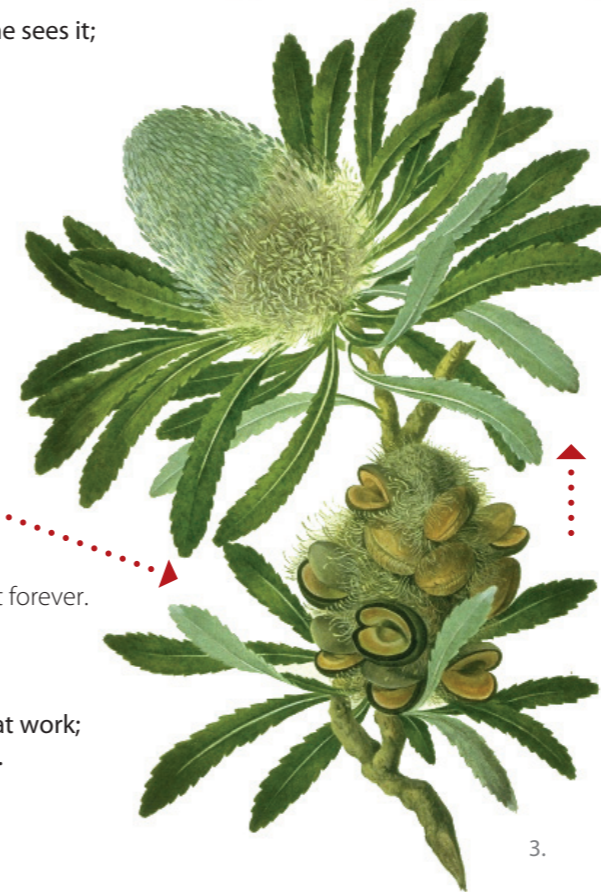
Potential is only able to be seen in this light with these circumstances; at the long shadows of eternal light that are lost forever.

We must arrest the momentary opportunity; this visceral, primitive space; to see the brilliance in every forming mind; the ephemeral brilliance at work; Which is a practical promise; within the realms of all people.

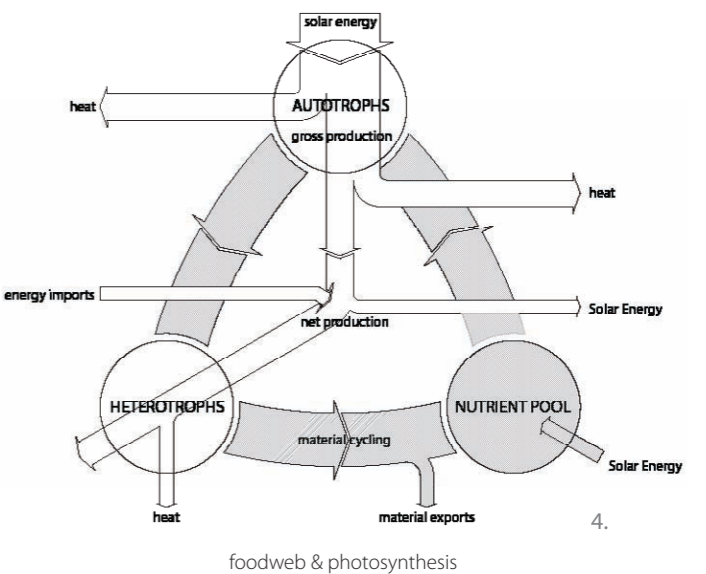
*"Veritas et utilitas" (truth & usefulness)*

Form can be given to this thinking whereby the seed and its spawning, the teacher and its pupil, the academy and its harvest are massed and related in the form of a new plan for the building proposed. and this is the thinking that will create the plan. It is a useful thinking,

it is potential's potential,



3.



4.

foodweb & photosynthesis

There is truth in the omnipresence and omniscience of the seed and the flower, the student and the educator,

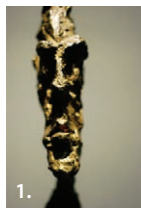
the shadow and the light.



5.

1. Newly Born, Green Shadows, Flickr, 2009,
2. Banksia Ericifolia Seed
3. Miller, John Frederick, Banksia Serrata National History Museum UK
4. Eugene P Odum, Components of the Ecosystem, University of Georgia USA
5. A Candalepas, Abstract Sketch, Sydney 2009.





- Alignments may conduct the order of this place in universal themes;
- the alignment of significant stars in the universe that anchor the place in its earthly space
  - the offering of availabilities as would be made in a city of availabilities where a young person is able to search and find the specific desires to follow for the rest of his/her life.

**Physical Cosmology** refers to the stars and considers the largest structures of our universe to seek the answers to our creation. It is the study of the largest-scale structures and dynamics of our universe and is concerned with fundamental questions about its formation and evolution. The Copernican principle, which sees the celestial bodies in a whole picture and assumes that all universal bodies behave in similar ways, identifies that we are but one part of a greater whole.

**Quantum Physics** considers the smallest structures of the universe. In this science, energy is not continuous but comes in small discrete units where elementary particles behave both like particles and like waves whose movement is random. Heisenberg's uncertainty principle in quantum physics sees that it is impossible to know concurrently the position and momentum of a particle. The more accurately we position a particle in space, the less precise the measurement of its momentum and vice versa.

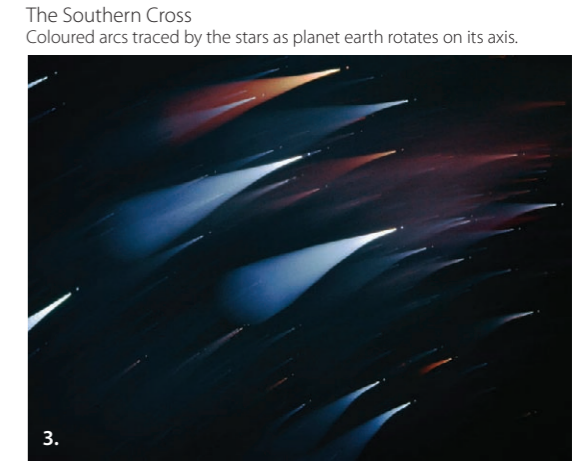
There is a paradox of purpose; whilst focusing inward there must be an outward projection; image must therefore be related to act and the use reflected in the expression of the place; the use embodying the finite nature of the earthly forces and the infinite nature of heavenly desires.

In this way, the inevitable corruption of the spaces must be self-healing; an embodiment of the 'deal' between the difficult learning and the selfish desires of mankind. Big things and small things must be made available here. Details and generalities. All the possibilities in the strangely finite universe.

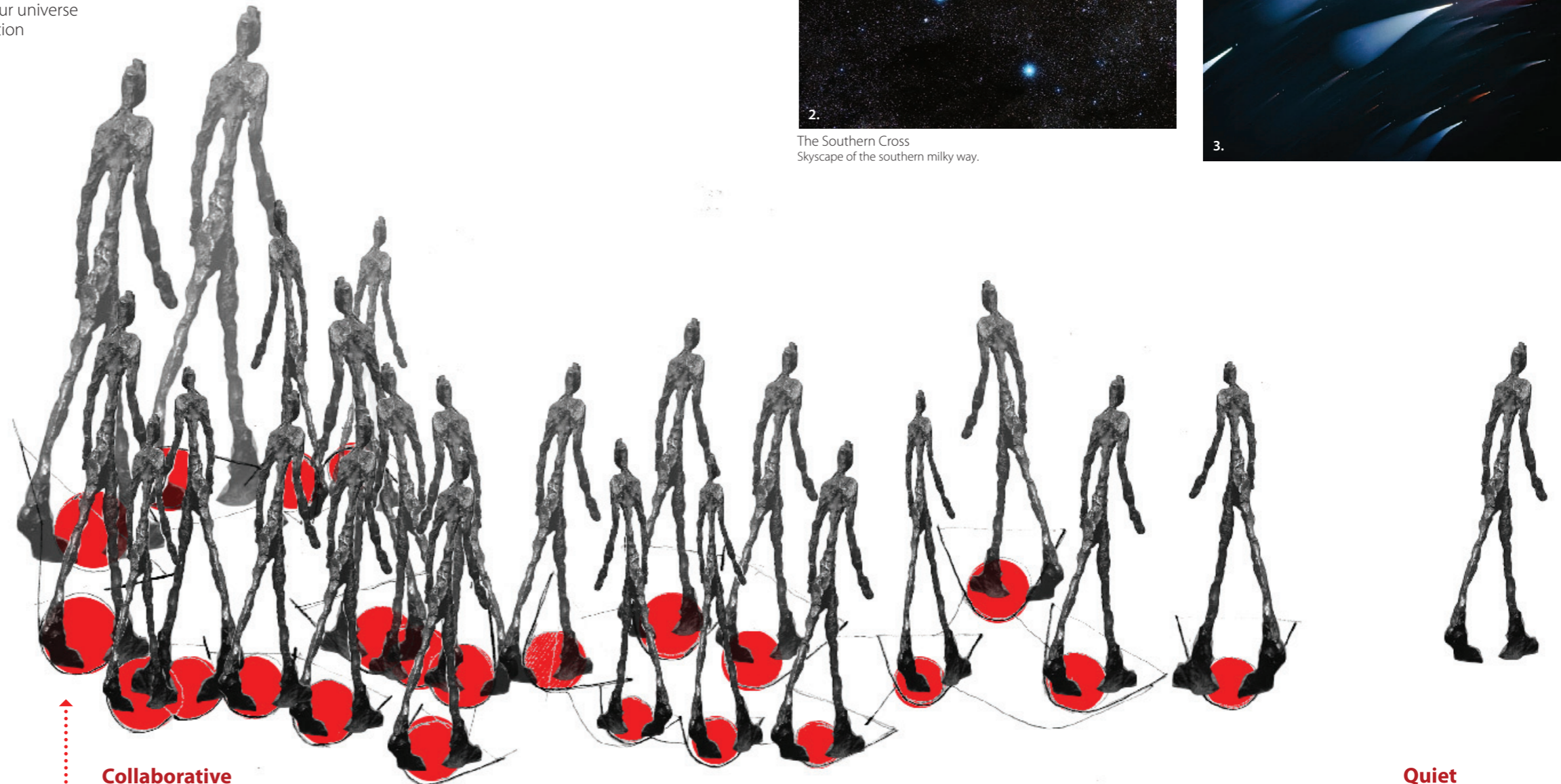
There is a paradox as well as a reciprocal relation. On the one hand the universal must consider the finite and on the other hand the finite must rely on the universal; At the same time, to see what exists on earth, we must research the universe. The academy is no different to the scientific world; science must search elsewhere for the answers to itself.



2. The Southern Cross Skyscape of the southern milky way.



The Southern Cross Coloured arcs traced by the stars as planet earth rotates on its axis.

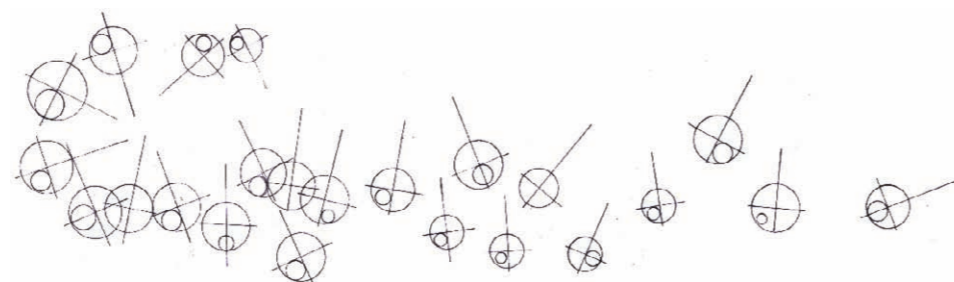


**Collaborative  
Physical Cosmology  
Universal**

**Quiet  
Quantum Physics  
Finite**



1. Giacometti's Face Sculpture shows how similar we all are and yet distinguish subtle differences, 'Giacometti', Maeght Foundation, 2006
2. NASA images, 2009
3. NASA images, 2009
4. Natural Rock Caves, United States of America, Flickr, 2009
5. Ancient manmade arches in Morocco, Flickr, 2009



**Constellation Form**

Ancient forms of cave and light, can start to decree that forms must be simple and firm, solid and ancient; this place should be immediately ancient in its principles of construction.

The spaces are composed for the habitation of disassociated individuals as would there be a space for an actor in a theatre; disassociated but engaged, disassociating but engaging. Some will be the chorus and some the protagonist.

We, dealing with the entry of space into our knowledge at a time when space can no longer exist alone and at a time when space can no longer exist without the knowledge of the wall that describes it or the time which captures it.

Our desire in this context is to produce an architecture without a tense.



5. Manmade

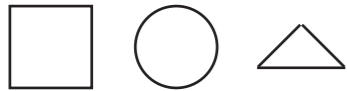


The building is inserted into a city; a place of possibilities; eventualities and realms. Forces of corroboree and disassociation locate the forms appropriately in space. We are always dissatisfied with the city; it is a proper human condition to be dissatisfied for the purposes of excellence. Are there ever enough public spaces in a city which would want to inspire human interaction, human activity, human love, human suffering?

In any building we can relate the spaces of a city with the spaces of that building. In a house, we can see that the living space is a public room, a public hall, the corridor a road, the bedroom an entire house.

The design studio must be a cosmos of possibilities in the sense that a cosmos is all the parts required for usefulness.

There are the spaces which are collaborative and the spaces which are singular in any place of learning; such enterprise can deal with this dilemma in a democracy of forms. A circle and a square in Euclidian simplicity can relate to even further dates where there can be seen an order of infinite possibilities found in these simple shapes.



Each room becomes the universe in an altered state of possibilities.

Layered possibilities of the whole and parts shown omnipresently. The imperfection of perfectness can exist in this place. In music, one must never play exactly what is on the score. In drawing lines, one must measure the distance in a grid but place the line on the page by sight. In building, space 'unordered' becomes more 'ordered' by attrition; our effort wearing away to polish the Aristotelian stone.

(Aristotle stated that the polished stones in a river bed had seen all weathers to become the way they had become; the primary moment of significance is the present moment in any organism as in the stone for this is the moment that is making it)



Nothing focuses effort more than the need to create the final form on the built of materials; This form should reflect the possibilities which are most relevant; evidenced by proof of intent; determined by a logic; bound by the spatial circumstance space; obviating poor outcomes by research and constant search of the answer. We search and **find** art here; we do not **make** art here.

The city must enter into the site and the site must then become the city. The room must then become the city



1. Matrioshka Dolls, Flickr, 2009  
 2. Medieval City Plan, Flickr, 2009  
 3. Robert McCarter 'Louis I. Kahn', 2005  
 4. Plan of Berlin, Aldo Rossi, 'The Architecture of the City', 1982  
 5. Stonehenge, Flickr, 2009



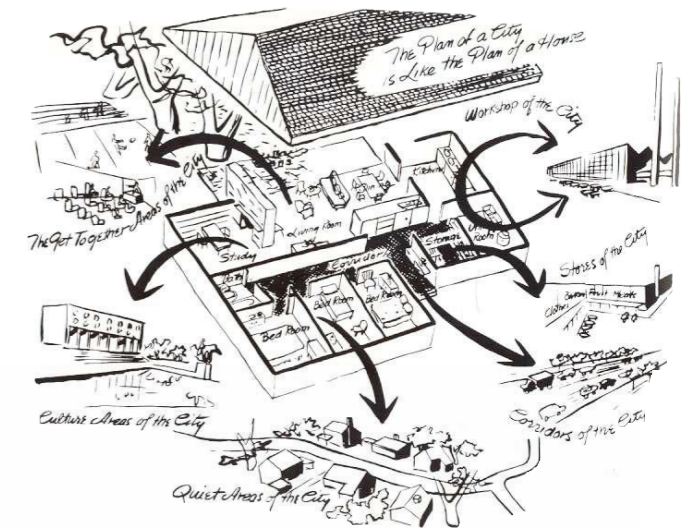
Like a set of Russian dolls all parts turn to infinity in the aorist.



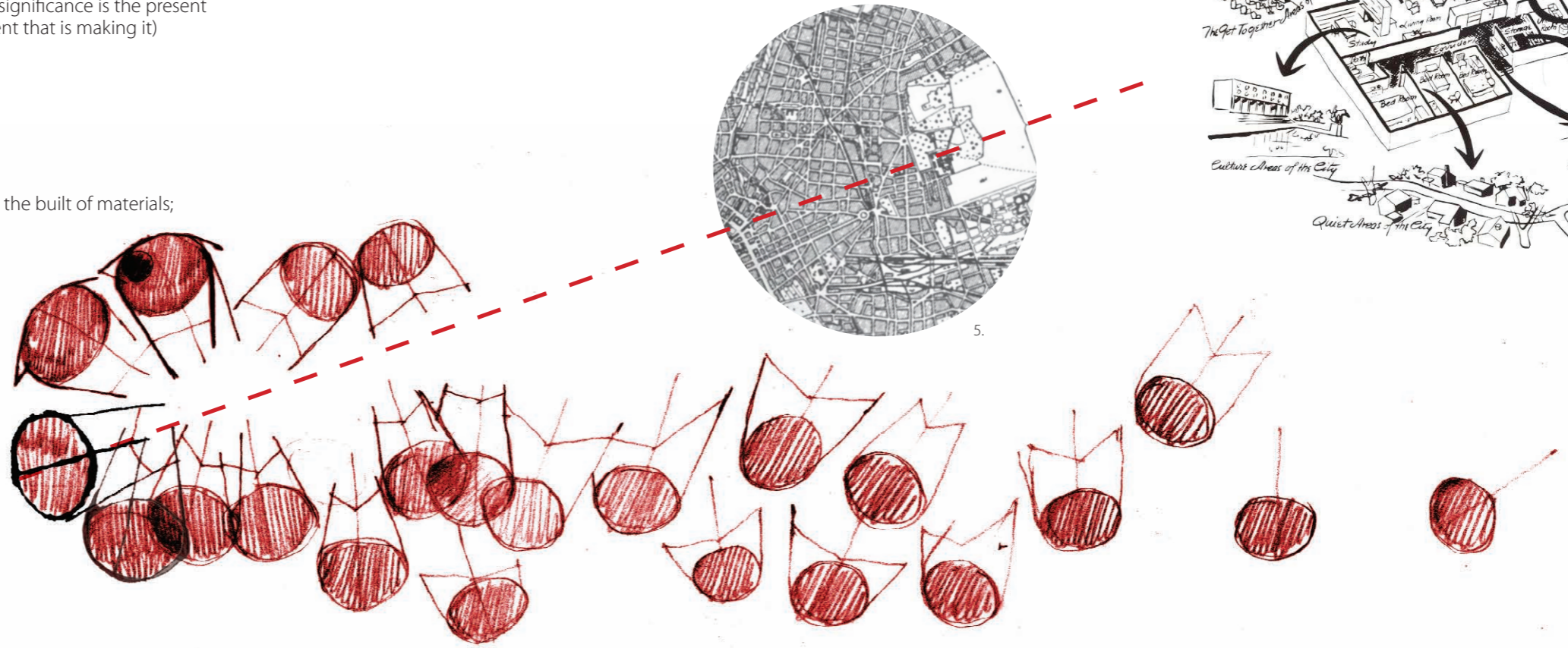
or like Kahn's "a city is like a house".



2. Zwolle Cityplan



3. Plan City-house Louis Kahn



**Whole**  
**Inside**  
**Inward Focused**  
**Polished**  
**Raw**

**Parts**  
**Outside**  
**Outwards Projecting**  
**Rough**  
**Weathered**

1. Matrioshka Dolls, Flickr, 2009  
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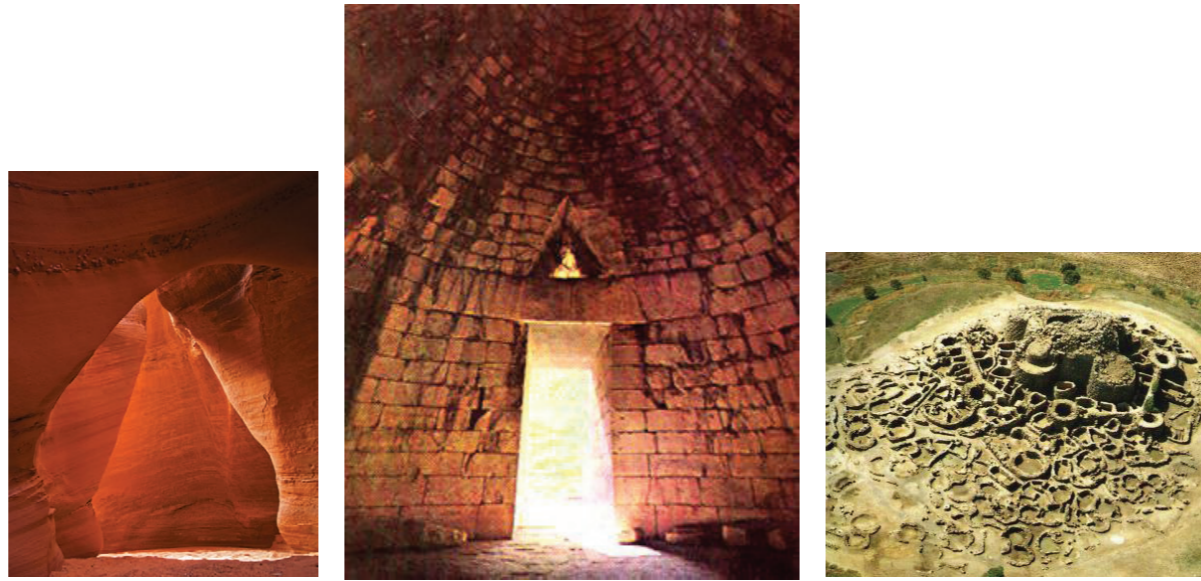
There should be no 'technology' in the studios.  
We can use natural light; we can ask for natural water and harness our own energy for running the place.

No electricity; just matter; walls and masses describing the light.

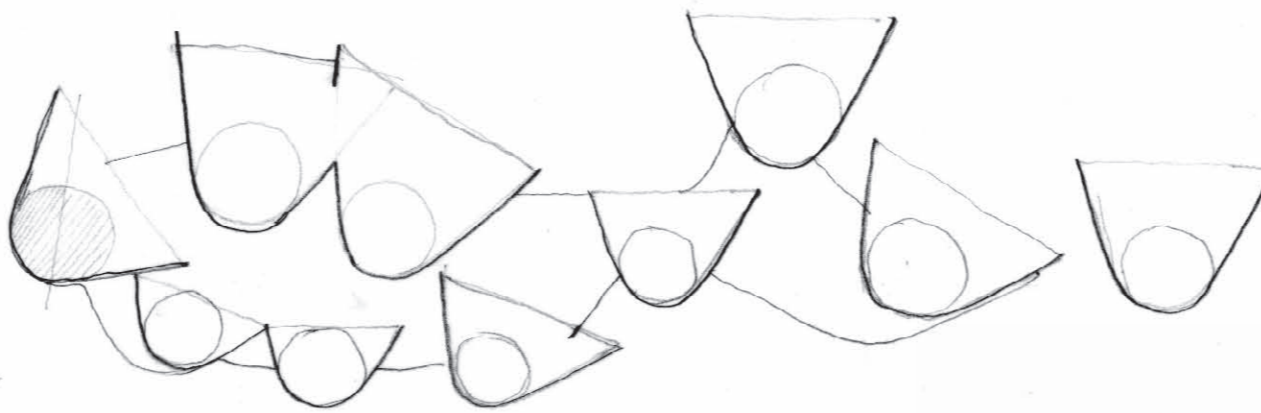
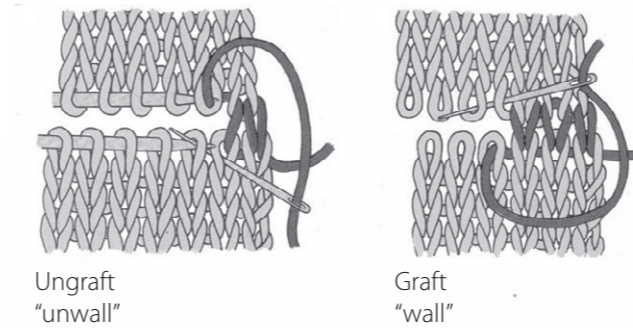
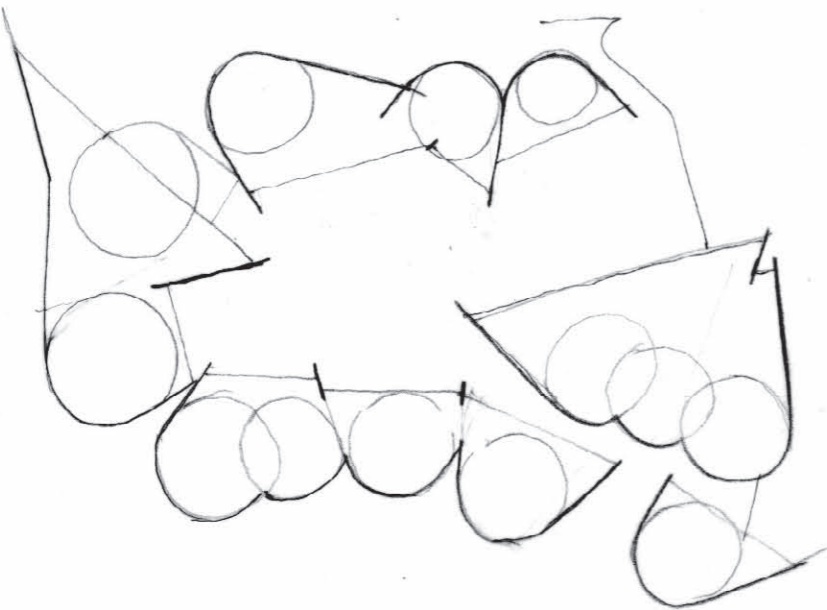
No walls in the studio space; just stone, tilting away to open the space making it one then two then four then a hundred rooms that are considered as one.  
No windows in the studio space just walls that fall to allow the emergence of a courtyard; top lit for light to enter at all times and yield the gallery of forms that can emerge.

Surrounded by night; the day becomes visible again.

Sir Arthur Keith highlighted in a series of experiments that grafting demonstrated the propensity for "all living organisms to unite when brought into contact with one another, although they are of different structure" From this time, it has become possible to create operations as complex as heart transplants to simple everyday operations as grafting grape vines.



Rocks ..... Walls ..... A hundred rooms considered as one



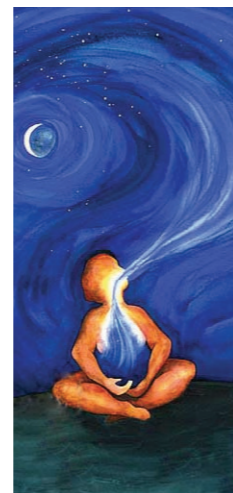
Graftings

**"Grafting** is a method of asexual plant propagation widely used in agriculture and horticulture where the tissues of one plant are encouraged to fuse with those of another. It is most commonly used for the propagation of trees and shrubs grown commercially.

In most cases, one plant is selected for its roots, and this is called the stock or rootstock. The other plant is selected for its stems, leaves, flowers, or fruits and is called the scion. The scion contains the desired genes to be duplicated in future production by the stock/scion plant.

In stem grafting, a common grafting method, a shoot of a selected, desired plant cultivar is grafted onto the stock of another type. In another common form called budding, a dormant side bud is grafted on the stem of another stock plant, and when it has fused successfully, it is encouraged to grow by cutting out the stem above the new bud.

For successful grafting to take place, the vascular cambium tissues of the stock and scion plants must be placed in contact with each other. Both tissues must be kept alive until the graft has taken, usually a period of a few weeks. Successful grafting only requires that a vascular connection takes place between the two tissues. A physical weak point often still occurs at the graft, because the structural tissue of the two distinct plants, such as wood may not fuse. "



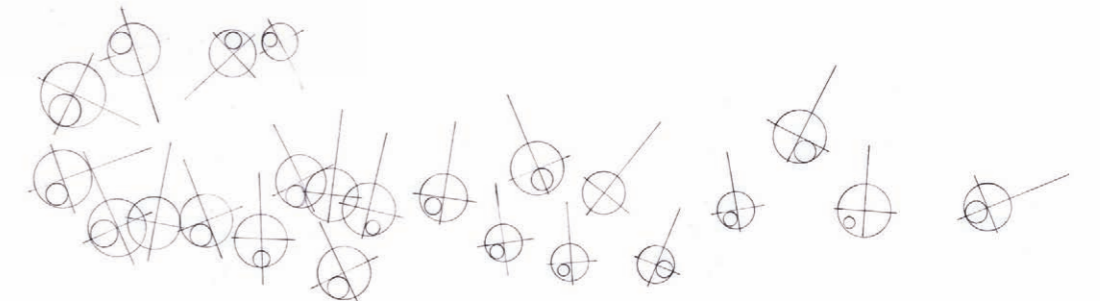
Growth and knowledge is natural and intervened  
The path of thinking is a path of nourishment  
The bloom is dependent on other latent and apparent circumstance.  
And the environment is part of natural growth through learning.

The building should breath like a living organism. It should breath:

**"Breathing** takes oxygen in and carbon dioxide out of the body. Aerobic organisms require oxygen to create energy via respiration, in the form of the metabolism of energy-rich molecules such as glucose. The medical term for normal relaxed breathing is eupnea.

Breathing is only part of the processes of delivering oxygen to where it is needed in the body and removing carbon dioxide waste. The process of gas exchange occurs in the alveoli by passive diffusion of gases between the alveolar gas and the blood passing by in the lung capillaries. Once in the blood the heart powers the flow of dissolved gases around the body in the circulation.

As well as carbon dioxide, breathing also results in loss of water from the body. Exhaled air has a relative humidity of 100% because of water diffusing across the moist surface of breathing passages and alveoli."







**COMPARABLE PROJECTS COMPLETED**

CANDALEPAS ASSOCIATES + SJB

- Pyrmont Point Housing Competition 1st place \$40,000,000
- Pindari Development (Multi- Residential Housing) \$38,000,000
- 61 York St (Commercial Office Tower) \$20,000,000
- All Saints Grammar School Competition 1st place \$18,000,000
- Lamia (Mixed-Use Commercial and Residential) \$4,000,000
- 219 Castlereagh St Sydney (Commercial) \$20,000,000
- Propylaea Pyrmont (Multi- Residential Housing) \$22,000,000
- Bathurst Street (Masterplan) \$80,000,000
- Little Bay Redevelopment (Masterplan) \$110,000,000
- Rosedale Development (Masterplan) \$200,000,000
- 40 Albert Rd (Multi- Residential Housing) \$4,000,000
- CBW (Mixed-Use High Rise) \$200,000,000
- Glebe Harbour Housing (Multi- Residential Housing) \$65,000,000
- Hawthorn Office (Commercial) \$80,000,000

- MSMC Multi Media Centre (Mixed use) \$70,000,000
- Moonah Link Clubhouse (Sports Facility) \$20,000,000
- New Quay (Mixed-Use) \$500,000,000
- Mount Scopus College Performing Arts Centre \$10,000,000
- RACV Country Club Masterplan (Hospitality \ Lesisure) \$70,000,000
- St Margaret's Masterplan (Mixed-use) \$ 75,000,000
- ID Apartments (Multi-Residential Housing) \$40,000,000
- Commonwealth Games Village Park \$200,000,000
- Louisa Road (Multi-Residential Housing) \$15, 000,000
- Holocaust Research Centre (Educational) \$5, 000,000
- BWM Import Centre (Retail \ Industrial) \$20, 000,000
- Martha Cove (Mixed-use) \$20, 000,000
- Medina Adelaide (Adaptive Reuse - Hospitality) \$30, 000,000
- Rhodes (Residential Masterplan) \$500, 000,000

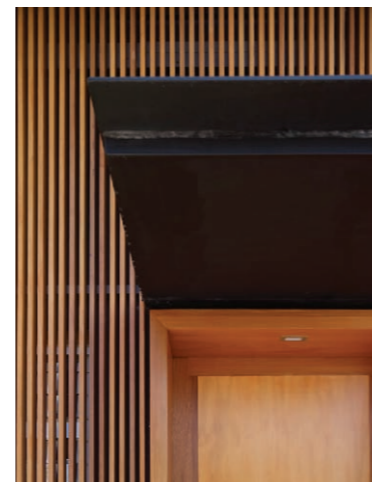


**ARCHITECTURAL PROJECT TEAM**

**Angelo Candalepas** - Director (Candalepas Associates) graduated from the University of Technology and in his first year of practice, won an international competition for housing in Pyrmont. The project is the recipient of various awards. Between 1994 and 1999 Angelo won and was shortlisted in numerous international competitions such as the National Museum of Australia Competition, the ACI competition, the College of Fine Arts Competition for the University of NSW and Bathurst



Street, Sydney Competition. In 1999 Angelo established Candalepas Associates. The company under his leadership has won many awards, been exhibited both nationally and internationally and is widely published in national and international journals, books and electronic media. Angelo has taught and lectured at various Universities in Australia including the University of Technology (Sydney), the University of Tasmania, The University of Sydney, The University of Queensland, and The University of Newcastle. In 2003, Angelo was appointed Visiting Professor of Architecture at the University of New South



Wales. **Adam Haddow**, - Director (SJB Architects) was awarded the 40th Anniversary Churchill Fellowship in 2006 to study alternatives to conventional models of urban design. The Fellowship took him to the United States, Columbia, Denmark, Germany, Holland, the United Kingdom, France, Austria and Japan. This sabbatical has allowed the seeding of much future collaboration within both professional and academic Architectural realms. Adam is a 'Future Directions' committee member of the Property Council of Australia and a Councillor of the NSW chapter of the Australian Institute of Architects where his emphasis is furthering the discussion and debate about the future vision of our cities. Adam has written for a number of publications including

State of the Arts, Architectural Review and Arts and Medicine. He is a Director of SJB Architects NSW and SJB Planning NSW of which he helped establish in NSW in 2000 and 2005 respectively. He is a registered Architect in Victoria and NSW and has tutored at the University of Melbourne and the University of Technology (Sydney). Adam holds a Bachelor of Architecture with first class honours from the University of Melbourne, being awarded the Penelope and Edward Bilson Scholarship for Design Excellence in 1997 and being short listed for the 1999/2000 RAI National Biennale Award. Adam has been exhibited in a number of exhibitions and has designed sets for both stage and television productions.

**PROCESS FOR ENGAGEMENT WITH THE CLIENT / PREFERRED PROCESS OF COLLABORATION**

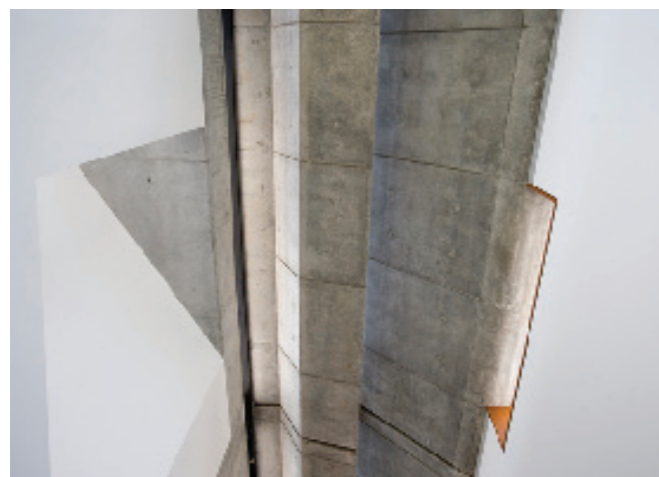
Architecture is an infliction of the soul, a calling to make buildings, places and spaces which raise the spirit of the community. As practitioners, public buildings provide an opportunity to make an offering to society, an offering which speaks of hope, beauty, delight and surprise. This is a responsibility we relish. As individuals we pursue interests, toil with ideas, we make markings on a page. As a studio we make buildings, collaborating to realise dreams, ideas and aspirations. We physically create. We consider projects not by size but by the quality of our clients and their dreams and aspirations. We relish the opportunity to lead and be led, to grow and to inspire, to propose and to listen. A budget is not an arbitrary figure; rather it is the mark of an opportunity. It is an investment in ideas and independent of size, is an expenditure which deserves attention and balance. Our project budgets range from meagre dollars to the hundreds of millions. Our role is to allocate the available funds in a manner which will realise the most remarkable outcomes. Light, warmth and breeze are free; the cost lies in the capture, the sculpting and the refraction. Beauty, delight and surprise lie rarely within a budget, more often within volume, procession, reveal and an ability to imagine. The realisation of our work and our collaboration as practitioners is rooted in a studio environment of experimentation, testing, debating, proposing, making and sculpting. We immerse ourselves in the act of architecture which involves as many stakeholders as we can understand to exist. Our staff and offices are registered with the Architects Registration Board of Victoria and New South Wales. We undertake mandatory and voluntary professional development. Our offices are individually members of the Australian Institute of Architects A+ network. We understand and appreciate the formality of appointments and relationships; it is essential. Day to day our process is open and collaborative, not bureaucratic nor shackled by too many cooks.



**RESOURCES**

Candalepas Associates & SJB Architects have the significant resources of two multi disciplinary practices with specialist expertise in interior, architecture, planning and design. The Melbourne presence for the project will be coordinated at the offices of SJB working in close partnership with both Sydney offices.

Candalepas Associates	20 staff
SJB	120 staff
<b>Registered Architects</b>	20 staff
(NSW BofA Reg)	5773
(ARBV Reg)	15679



We collaborate with our clients and users with a desire to glean, understand, learn and inspire. This project will be led by Angelo Candalepas (Director Candalepas Associates) and Adam Haddow (Director SJB Architects). While collectively our offices employ over 150 staff across 2 states, our commitment to the project is personal. We will be working with you day to day, meeting to meeting, drawing to drawing and model to model. We will involve some of our favourite collaborators from within our office but we will keep the project team precise, small and engaged. We will work from all of our offices and we will encourage you to visit, sometimes interstate where we will capture you for a number of days of discussions and deliberations. We want this process to be special. Our client is the public, our contract will be with the University and our relationship will be with the Faculty; our responsibilities are varied and we seek to understand them in order to best place the University in a position of greatness as a client that will enable not prohibit the best results. Through testing we believe a sense of certainty, exactitude and an open mind on the behalf of all those engaged will benefit the project; where we seek the best answer. Nothing is assumed, nothing is foreshadowed and nothing is left to chance except the magic of the architecture itself.







**CANDALEPAS SELECTED AWARDS**

- 2009 AIA NSW Chapter Short-listed Nomination in Architecture Awards - All Saints Primary School (judgement pending)
- 2009 AIA NSW Chapter Short-listed Nomination in Architecture Awards - Kensington House (judgement pending)
- 2009 AIA NSW Chapter Short-listed Nomination in Architecture Awards - 61 York Street (judgement pending)
- 2009 AIA NSW Chapter Short-listed Nomination in Architecture Awards - Pindari Apartments (judgement pending)
- 2009 World Architecture Festival Barcelona - Commercial Category Shortlist - 61 York Street
- 2008 RAI NSW Chapter - Architecture Award - 'Lamia'
- 2008 RAI NSW Chapter - Architecture Commendation - 61 York Street
- 2007 RAI NSW Chapter - Architecture Award - Cullen / Aalhuizen House
- 2007 RAI NSW Chapter - Architecture Award - the Messy House
- 2007 RAI National Awards - Shortlist - the Messy House

- 2006 RAI NSW Chapter - Architecture Award - Wentworth St Randwick
- 2006 RAI NSW Chapter - Architecture Commendation - Castlereagh St Offices
- 2006 Randwick Council - Architecture Award - Wentworth St Randwick Urban Design Task-Force of New South Wales
- 2006 - Commendation for Residential Building - Wentworth St Randwick NSW Board of Architects - Byera Hadley Travelling Scholarship Recipient
- 2005 Short-listed Nomination in NSW RAI Architecture Awards - St Lucy's School Wahroonga
- 2000 RAI NSW Chapter - Architecture Commendation - Oxford Street Development
- 2000 Dulux Colour Awards - National Grand Prix Winner and Individual Category Winner - Oxford Street Development
- 1999 Property Council of Australia - National Award for Urban Design - Pyrmont Point
- 1997 Inaugural National Urban Design Award - Canberra
- 1995 Winner - National Design Competition for Pyrmont Point Housing



**SJB SELECTED AWARDS**

- 2009 South East Melbourne Development - Outstanding Medium Density Housing Development - 30 The Esplanade St Kilda
- 2008 Planning Institute of Australia - Transport Planning Award - Footscray Station Precinct Planning and Urban Design
- 2008 Housing Industry of Australia - Residential Apartment Project of the Year - Louisa Road
- 2007 Churchill Foundation - 40th Anniversary Churchill Fellow - Adam Haddow
- 2007 Housing Industry of Australia - Residential Apartment Project of the Year - Cammeray Road
- 2007 Property Council of Australia - Innovation & Excellence Award for Sustainable Development - 40 Albert Road
- 2007 Urban Development Institute of Australia - Victorian Awards Award for Excellence for Urban Renewal - Tribeca East Melbourne
- 2006 UN Australian Association World Environment Day Awards Green Building Category - 40 Albert Road
- 2006 RAI Victoria Chapter - Sustainable Architecture Award

- 2006 RAI National Chapter - Sustainable Architecture Commendation - 40 Albert Road
- 2006 Banksia Environment Awards - Built Environment Award - 40 Albert Road
- 2005 City of Port Phillip - Design and Development Award - 40 Albert Road
- 2004 South Australian Department of Environment and Heritage Minister's Award for Outstanding Contribution - Edmund Wright Heritage Award - Medina Grand Adelaide Treasury
- 2004 South Australian Department of Environment and Heritage - Heritage Places Award- Medina Grand Adelaide Treasury
- 2004 Adelaide City Council - Commendation for Excellence - Medina Grand Adelaide Treasury
- 2003 Glebe Harbour Urban Renewal Competition - Winner
- 2002 Rhodes Urban Masterplan Competition - Winner
- 2000 St. Margaret's Redevelopment Competition - Winner
- 2000 RAI Victoria Chapter - Commercial Architecture Award - New Quay



**CANDALEPAS RECENT PUBLICATIONS / EXHIBITIONS**

- 2009 '10x10x3' featuring Pindari, York Street, All Saints and Messy House - (Phaidon Press)
- 2008 Monument Magazine - Windsor Street Paddington
- 2008 Architectural Review - 61 York Street
- 2008 Cubes Magazine(Singapore)- Cullen/Aalhuizen House
- 2008 Exhibition of Models at the Venice Biennale (8 Models)
- 2008 Included as one of NSW's 100 most influential people - Sydney Magazine (Sydney Morning Herald)
- 2008 AAA Tour - 61 York Street
- 2008 Historic Houses Trust Tour - Propylaea Pyrmont
- 2008 Listed in 2008 'Who's Who' NSW State Edition
- 2008 Exempt and Compliant Development Codes - the Messy House (NSW Government Press)
- 2008 Vogue Living - the Messy House
- 2008 Architecture Australia - Distasio Venice Biennale Design Competition
- 2008 Historic Houses Trust - Propylaea

- 2007 Houses Magazine - Cullen/Aalhuizen House
- 2007 Architectural Review - The Messy House
- 2007 Next Wave - Emerging Talents in Australian Architecture Davina Jackson (Thames and Hudson)
- 2006 Houses Magazine - Practice Profile
- 2006 Historic Houses Trust - the Messy House
- 2005 Exhibition of Architecture at Customs House
- 2002 Australian Architecture Now - Davina Jackson and Chris Johnson Thames & Hudson
- 2002 Architectural Review - Essay, The Sydney Opera House
- 2002 Architectural Review - Essay, Glenn Murcutt's Pritzker Prize
- 2002 Architectural Review - Essay, Housing and SEPP65
- 2001 New Australia Style 2 - John Gollings and George Michell (Thames & Hudson)
- 2001 Inclusion in Government Architect's Pattern Book for Residential Design under SEPP65
- 2001 Architectural Review - Penrith Railway Station
- 2000 Architectural Review - Oxford Street Development

**CANDALEPAS SELECTED LECTURES**

- 2008 RAI Newcastle Talk
- 2007 Keynote Speaker - RAI National Architecture Conference
- 2006 RAI Tuesday Night Talk about the firm's work
- 2006 Art Gallery of NSW Talk about the firm's work
- 2006 UNSW lecture on firm's work
- 2003 RAI Monday Night Talk about the firm's work
- 2002 The University of Newcastle lecture on firm's work
- 2002 UTS lecture on firm's work
- 2000 QUT lecture on firm's work
- 2000 Guest Speaker - RAI National Architecture Conference
- 1998 Urban Design Seminar - University of Sydney Master class
- 1998 The University of Newcastle lecture on firm's work
- 1998 RAI Monday Night Talk and Project Tour
- 1997 Guest Speaker - RAI Country Division Annual Conference
- 1997 Speaker Urban Design Forum - Government Architect's Conference
- 1996 Guest Lecturer at UTS -Recent Work

**SJB RECENT PUBLICATIONS / EXHIBITIONS**

- 2007 Next Wave: Emerging Talents in Australian Architecture Davina Jackson, Thames & Hudson Featuring, St Margaret's, Glebe Harbour
  - 2006 (inside)- 40 Albert Road
  - 2006 Indesign - Royce Hotel
  - 2006 Houses Magazine - Freshwater Apartment
  - 2006 (inside)- the Eastern Hotel
  - 2006 Venue Magazine - the Bourbon
  - 2005 Architectural Review - St Margaret's
  - 2004 (inside)- Practice Profile
  - 2004 Set Design - Lexus Inside Film Awards (2002-2004)
  - 2000 Theatre Stage Design - 'No Understanding Anytime' - Melbourne Fringe Festival
  - 1999 Architects as Artist Exhibition - Reserve Bank of Australia
- Regular contributions to - Architectural Review, NSW RAI Architectural Bulletin, State of the Arts Magazine

**SJB SELECTED LECTURES**

- 2008 2050 Future Built Environment Summit - Canberra
- 2008 Australian Innovation Festival - Sydney
- 2008 UNSW - Department of Criminology
- 2005 Property Council of Australia - Future Directions in Residential Design
- 2005 UTS Future Sydney Public Lecture
- 2004 States of Mind International Conference - Tasmania

**SJB SELECTED INTERIOR AWARDS**

- 2008 AHA Hotel of the Year - Winston Hills Hotel
- 2008 AHA Bar of the Year - Drift Bar at Ravesis
- 2007 AHA Best Redeveloped Accommodation Hotel - Royce Hotel
- 2006 Master Builder's Association - Hospitality Builder to \$5m - Dolphin Hotel
- 2005 AHA Best Redeveloped Hotel - the Woolwich Pier Hotel
- 2005 AHA Special Judges Award - the Collingwood Hotel
- 2004 IDAA Awards - Residential Interior Winner

