

FRONT-END WEB DESIGN (11056)

SEMESTER ONE, 2021.

ASSESSMENT ITEM 1: PROJECT 2 (RESPONSIVE WEBSITE)

DUE: 8pm, 7 MAY 2021.

STUDENT ID: U3162412

Introduction

The aim of this rationale is to provide insight into the development process of my responsive website, Churchill House. The purpose of my website was to increase public awareness about the significance of Robin Boyd's Churchill House, in Canberra. My target audience consisted of people over 20, who were interested in architecture, design, cultural heritage, etc.

Firstly, I will reflect upon my project. Secondly, I will compare my final website and original sketches. Lastly, I will briefly annotate a list of resources I found helpful while creating my website.

Reflection

While building my website, I had to be mindful of how text heavy my content was. I focused on using my typography to increase readability and accessibility of my website, and its textual content. For example, I used left-aligned text for the main content because it increased readability, providing a consistent straight left edge “where users can return their eyes to after completing each line” (Trevelyan, 2017).

Initially, I believed that I had created a strong visual hierarchy using size, font, colour, alignment, and proximity. However, I realised that I failed to appreciate the importance heading alignment, vertical space, and font pairing in managing user experience. I found that small changes, such as centring my `<h2>` elements, with an increased vertical space, out-of-alignment to the main text, significantly improved the visual hierarchy of my content, and assisted in guiding my users' experience.

During the development of my website, I also discovered that I did not like the use of sharp edges on my rectangular elements, including the navigation, main content, and images, as I found it difficult to focus. Upon further research, I found that it takes less cognitive effort “to see rounded rectangles than it does to see sharp-cornered ones” and make maps and diagrams easier for users to follow (Bryant, 2016). Following this, I implemented slightly rounded corners on these elements, to improve user experience. I remained mindful that

extremely round corners would “oversaturate my design”, and be inappropriate for my targeted audience (Bryant, 2016).

Prior to creating my website, I failed to appreciate the potential impact a small mistake in my code could make, and how much time and patience went into the development of a responsive website. During the development of my website, I discovered that small mistakes, such as a missing or additional comma, colon, semicolon, and bracket, could interfere with the content of my entire website. For example, I spent several days trying to get the changes I made in my media queries to work on my website. To my frustration, I discovered that a single missing bracket at the end of my hamburger menu, prior to my media queries, had been the cause. This particular experience, and many similar ones throughout the development process, made me appreciate the importance of attention to detail, and regularly validating my code.

Comparison

I found that my final website, compared to my original design sketches, was very similar. For example, the structure of the home page, and other features in the original sketches, including the use of a sticky header, left-aligned logo, hero content, and a fixed width, were used in my final website. I was surprised by the importance, and number, of images used in my final website. Prior to developing my website, I failed to appreciate how the layout of my design would change when adapted to mobile, tablet and different desktop formats. Initially, I assumed that larger tiles of text would be appropriate, given that the target audience consisted of people over 20, who were interested in architecture.

Once I began making my website responsive, I realised that the layout was too textually dense and clustered. This would potentially impede upon any user’s ability and desire to process the content effectively, resulting in a poor user experience. I discovered that images not only captured a user’s attention and provided a strong indication of what the site was about, thereby increasing the user experience, but could also be used to break dense content into smaller chunks of information, which could be processed “more

effectively” by the user (Babich, 2017; Bernbach, 2014). Images, in my final website, were crucial in improving user experience and engagement with the content. In the future, I will endeavour to pay greater attention to the relationship between visual elements and the main text.

I found that the main differences between my original sketches and final website occurred in my header and navigation. Initially, I planned to create contrast between the header, footer, and main content by using different background colours to make it easier for the user to identify elements. While this was effective, I found that the inclusion of other small changes made a big difference, not only to the visual appeal of my website, but also its readability and accessibility (Avila, 2020). These small changes included the use of a box shadow on the header to create greater contrast between the sticky header and main content, and the inclusion of a hamburger menu, to prevent users from being overwhelmed and distracted by the information on smaller screen sizes (Tran, 2019).

Annotated Resources

Visual Hierarchy

Interactive Design Foundation. (n.d.). *Visual hierarchy*. Interactive Design Foundation.

<https://www.interaction-design.org/literature/topics/visual-hierarchy>

This resource is incredibly useful, particularly in the early development and design of my visual hierarchy. It clearly explains what the principle of visual hierarchy is, and its role in user experience. The resource provides its readers with a list of properties that can be changed to improve a visual hierarchy, and the potential benefits.

Typography

Cronin, M. (2009). *10 principles of readability and web typography*. Smashing Magazine.

<https://www.smashingmagazine.com/2009/03/10-principles-for-readable-web->

[typography/#:~:text=Borders%20can%20help%20guide%20the,shouldn't%20be%20too%20large.](#)

Cronin explains the role of readability in relation to web design usability. He provides a comprehensive explanation of different typography terms, such as density of text and line-height, and how they impact readability.

MDN Web Docs. (n.d.). *Line-height*. MDN Web Docs. <https://developer.mozilla.org/en-US/docs/Web/CSS/line-height>

This resource was incredibly useful because it explains what the line-height property does and gives users the opportunity to use a CSS Demo to see how different values effect how the line-height is displayed. Furthermore, it addresses the role of the line-height property in relation to accessibility concerns.

Cope, S. (2016). *Line-height*. CSS-Tricks. <https://css-tricks.com/almanac/properties/l/line-height/>

This resource provides examples of how different values can be used in the line-height property. For me, this resource was particularly useful because it provided a more comprehensive explanation of the benefits of using a unitless line-height, which I ended up implementing in my code.

Layout of Main Content

W3Schools. (n.d.). *HTML <figcaption> Tag*. W3Schools. https://www.w3schools.com/tags/tag_figcaption.asp

This resource provides a succinct explanation of the definition and usage of the <figcaption> tag, as well as examples. This resource made me realise that the <figcaption> tag was not appropriate for the layout of my home page content.

Cope, S. (2011). *Float*. CSS-Tricks. <https://css-tricks.com/almanac/properties/f/float/>

Cope provides clear instructions on how the float property can be used for positioning of elements, such as images. She highlighted that it can be used to float

an image and wrap text around it, and also identified potential errors that may occur.

CSS-Tricks. (2018). *Justify-content*. CSS-Tricks. <https://css-tricks.com/almanac/properties/j/justify-content/>

This resource is incredibly useful in the development of a responsive website, it demonstrated how the justify-content property could be used to align images and paragraphs within a flexible box layout. It also provided links to other resources that explained how different properties could be used in a flexible box layout.

Rounded Corners

Bryant, K. (2016). *Rounded corners and why they are here to stay*. Design modo. <https://designmodo.com/rounded-corners/>

This resource was extremely useful, the author not only explained the benefits of rounded corners for user experience, but also provided examples and an explanation of the coding involved in CSS.

Subramaniyan, S. (2020, September 19). *The rounded user experience*. Prototypr.io. <https://prototypr.io/post/the-rounded-user-experience/>

This resource is useful for people that are unfamiliar with the use of rounded corners. The author, Subramaniyan, clearly explains the psychological studies underpinning the use of rounded corners, and also the “what, why, when, and where of roundness in user experience”.

Media Queries

W3Schools. (n.d.). *Media queries*. W3Schools. https://www.w3schools.com/cssref/css3_pr_mediaquery.asp

This resource clearly explained the definition and usage of a media query and provided the user with the opportunity to experiment with CSS examples.

Media Queries. (n.d.). *Media queries*. Media Queries. <https://mediaqueri.es/>

This resource consists of a collection of websites that are great examples of responsive design. These examples were incredibly useful, as they demonstrated the potential ways that elements and properties can be changed to create a responsive website.

Avery, J. (2014, October 28). *Why you don't need device specific breakpoints*. Article.

<https://responsivedesign.is/articles/why-you-dont-need-device-specific-breakpoints/>

Avery provides a succinct explanation as to why device specific breakpoints should not be used in media queries.

Hamburger Menu

Pumpkin Web Design Manchester. (2018). *Advantages of the hamburger menu in web design*. Pumpkin Web Design Manchester.

<https://www.pumpkinwebdesign.com/web-design-manchester/advantages-of-the-hamburger-menu-in-web-design/#:~:text=As%20users%20become%20distracted%2C%20and,have%20a%20problem%20finding%20it>

This resource explains the benefits of implementing a hamburger menu in a web design, specifically focusing on the advantages relating to user experience.

Toh, W.S. (2021). *2 steps simple responsive pure CSS hamburger menu*. Code Boxx.

<https://code-boxx.com/simple-responsive-pure-css-hamburger-menu/>

This resource consists of an informative tutorial about creating a hamburger menu.

Toh provides examples of both the requisite HTML and CSS, which are able to be downloaded and amended.

Bibliography

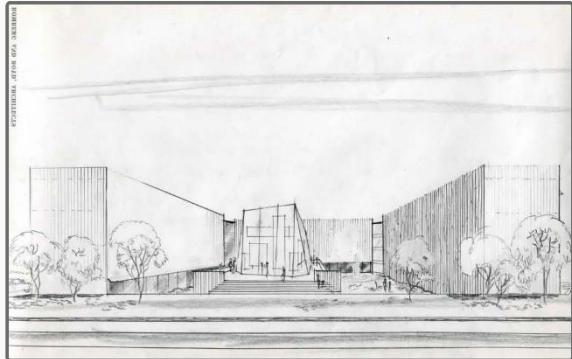
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- Babich, N. (2017, January 18). *More than just pretty: How Imagery drives user experience*. Smashing Magazine. <https://www.smashingmagazine.com/>
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<https://www.smashingmagazine.com/2014/08/avoid-overwhelming-users-lessons-from-high-school/>
- Bryant, K. (2016). *Rounded corners and why they are here to stay*. Design modo.
<https://designmodo.com/rounded-corners/>
- Tran, T. (2019, March 12). *10 pros and cons of the hamburger menu (with examples)*. Inside Design. <https://www.invisionapp.com/inside-design/pros-and-cons-of-hamburger-menus/>
- Trevellyan, S. (2017, November 28). *Centred text vs flushed left*. Trevellyan.biz.
<https://trevellyan.biz/centered-text-vs-flush-left/>

Appendix

index.html

CHURCHILL HOUSE

Home History Architect Place



Churchill House: A Brief Introduction

Churchill House, at 218 Northbourne Avenue in Braddon, was designed by Robin Boyd for the Winston Churchill Memorial Trust of Australia in 1969-70, and construction was completed in 1971. It was Boyd's last major commission, and he died prior to its completion. It is one of a small number of larger designs produced by Boyd and was Canberra's first brutalist building.



Several components make up the complex. The main building, with east and south wings; the separate north wing or pavilion; the central pool and a rear carpark. The main building forms an L shape, and with the north wing it encloses a courtyard with a large ornamental pool. The main building is three storeys high with a four-storey lift tower at the southeast corner. The north wing and the carpark are two storeyed.

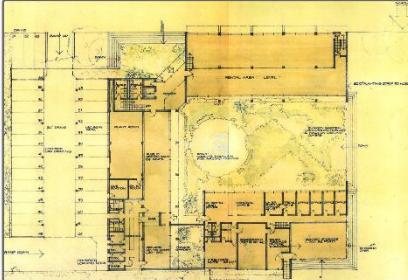
Although it has undergone some alterations over the years, the building still displays key features of the brutalist style with its large areas of blank wall and use off-form concrete, sloping structural fins and precast concrete non-loadbearing wall panels, precast fins for sun protection, and vertical slit windows. Churchill House displays a fairly restrained form in comparison with the major Canberra buildings that followed in this style: the Cameron Offices, the National Gallery of Australia, and the High Court of Australia.



This website was produced by students in the Faculty of Arts & Design, University of Canberra, 2021

CHURCHILL HOUSE

Home History **Architect** Place



History of Churchill House

Purpose

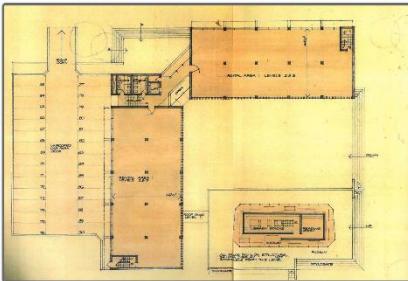
Churchill House was built by the Winston Churchill Memorial Trust of Australia. The Trust began consideration of erecting a building of its own in 1967 and formed a building committee in 1968. In 1969, it acquired a lease for land on Northbourne Avenue, the current site, and engaged the architect Robin Boyd to design the building.

The building was to provide offices for the Trust and in addition was to provide rental office accommodation for commercial tenants as a means of generating income for the Trust. Features of the original design included:

- a glass exhibition pavilion, on the site of the current north wing, which housed a display on the work of the Trust;
- the flat roof area of the east and south wings which was intended to be a roof terrace; and
- accommodation in the building included a board room, dining room, reception area, bar and kitchen.

Overall, the cost of the works was approximately \$1 million. The building was officially opened on 14 April 1972.

Boyd died in 1971 before completion, and W K Williams was engaged by the Trust as its site representative to replace Boyd.



Architect

Robin Boyd CBE HFRAIA (1919-1971) is a noted Australian architect. Boyd was a member of a prominent artistic family, and combined a career as an architect, author and critic (Clerahan, 1993). He was strongly influenced by the Modern Movement, and deeply interested in the development of Australian architecture. Boyd is often remembered best for his domestic architecture, as well as his books, but he also produced designs for larger scale works, such as in the case of Churchill House. Boyd was awarded the Gold Medal by the RAIA in 1969, and made an honorary fellow in 1970.

Boyd was strongly influenced later in his career by the post-war concrete architecture produced in Japan (Taylor, 1990:80). This Brutalist style is evident in the design for Menzies College Student Housing (1968) and in the design for Churchill House. In this latter phase, Boyd was seeking larger scale projects, although with only limited success.

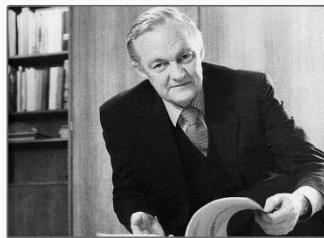
Architectural Style

Churchill House is one of a number of Canberra buildings designed in the Late Twentieth Century Brutalist style. These include:

- National Gallery of Australia, 1971;
- Cameron Offices, 1976;
- Canberra School of Music, 1976; and
- High Court of Australia, 1980.

Churchill House is an early example in this context, and one of only two examples of an office building. While Brutalism has been described as an ethic rather than an aesthetic (Banham, 1966:10), both office buildings display a more restrained form compared to the other buildings, several of which were intended to portray a distinctive image in the national capital.

This website was produced by students in the Faculty of Arts & Design, University of Canberra, 2021



Robin Boyd

Background

Robin Gerard Penleigh Boyd (1919–1971) was a nationally and internationally renowned architect. He was also widely published and appreciated as an architectural critic. In 1953 Robin Boyd, Roy Grounds and Frederick Romberg formed the practice of Grounds, Romberg and Boyd, which became a leading architectural firm in Melbourne. The firm also practised extensively in Canberra.

Although the three partners were prominent as individuals, the firm maintained a strong design unity. Some buildings revealed the hand of one or more of the architects, but in general the firm developed a corporate style, combining the philosophies of the trio and representing the advanced building of that era. They often worked or supervised on each other's projects. Their work was a distinctive Australian form of the International Style, then called Contemporary (Clephan, 1992).

Boyd joined the National Capital Planning Committee (NCPC) in January 1968 as one of two architectural experts, the other being Professor Gordon Stephenson from Western Australia. Boyd and Stephenson were charged with creating a statement of civic design philosophy that would form the basis of the NCPC policies relating to the Buildings (Design and String) Ordinance 1964. These policies would guide the aesthetic, development principles and layout of buildings in the National Capital areas of Canberra.

**Architectural Career**

Boyd had a prolific output of architectural designs, books and articles. He wrote over 700 articles for journals and newspapers, presented a TV series on Modernism and was the author of *Victorian Modern: 111 Years of modern Architecture in the State of Victoria, Australia* (1947); *Australia's Home: Its Origins, Builders and Occupants* (1952); *The Australian Ugliness* (1960); *Kenzo Tange* (1962); *The Walls Around Us: The Story of Australian Architecture* (1962); *The Puzzle of Architecture* (1965); *New Directions in Japanese Architecture* (1968); *Living in Australia* (1970); and *The Great Great Australian Dream* (1972) posthumously.

Boyd's architectural work is mostly known through his residential designs; in particular, he is known for his ability to design houses that would meet client needs, solve site problems, and still retain architectural integrity. The designs were heavily influenced by the functional and international styles of architecture and became known as the Melbourne regional style. It was light, simple and elegant and unmistakably modern (Architecture Today 1972; Saunders 1972; and Serle 1995).

Boyd's residential designs that are registered on the ACT Heritage Register include:

- Manning Clark's House, 11 Tasmania Circle, Forrest (1952);
- Fenner House, 8 Monaro Crescent, Red Hill (1953); and
- Flittringham House, 12 Marawa Place, Aranda (1968-69).

He is also credited with the following designs in the ACT:

- Dr Hilary Rodke House, Bellbird Street, Deakin (1954);
- Zoology Building ANU (1952);
- three houses in Vasey Crescent, Campbell (1961) (Grounds & Boyd);
- W.G. Verge House, 204 Monaro Crescent, Red Hill (1963);
- 204 Monaro Crescent, Red Hill (1964); and
- Zoology Building ANU (1963-8).

**Criticisms and Commendations**

In the 1960s, Boyd started to move away from the glass box functionalism of the International and Melbourne regional styles, arguing that it had a limited range of expression and instead tried, somewhat unsuccessfully, to land large prestigious commissions for advanced high-rise buildings. He submitted many designs, but few were successful. Those that did win tended to be of a more moderate size, such as the Menzies College at La Trobe University and Churchill House. Taylor (1990:80) notes that Boyd's interest in Brutalism was heavily influenced by his travels in Japan and he became known as the chief advocate in Australia for the "vigorous, concrete buildings of post-war Japan". She goes on to highlight that his own attempts at major Brutalist designs show "a somewhat crude, inexpensive, Brutalist aesthetic". Consequently, Boyd's later buildings are disappointing.

Commentary in architectural journals and on works on Boyd focus on his residential designs and larger Melbourne based buildings. References to Churchill House mention that he was working on it at the time of his death and the most favourable account comes from Serle's 1995 biography that noted that it was his "only new work of any consequence" (p.308) and that tenders for "Boyd's innovative design for Churchill House were surprisingly low" (p.309). Rosehead (2017) notes that "...Boyd's works and writings from 1960-1967 depict a relatively consistent commitment to a universal modernism tempered through a regional lens...exemplified in the earlier Zoology Building", while his later work demonstrates a stark change of focus and a less coherent whole, with the different facades of Churchill House showing a different compositional treatment as a result of "...Boyd's experimental bent and abandonment of an integrated and universal modernism".

Boyd received the Royal Australian Institute of Architects Gold Medal in 1969 and was awarded a Commander of the Most Excellent Order of the British Empire (CBE) in 1971 for his services to architecture and government. In the same year, he died suddenly from a stroke while recovering from an anaesthetic as part of treatment for an infection. As a result, his work on the Former Churchill House had to be completed by another architect, Bill Williams, who had been employed by Boyd to work on the project under the supervision of a more experienced architect, Neil Clephan (who later designed the second storey of the north wing to replace the glass display pavilion) (Serle 1995).



Description

Churchill House was designed by Robin Boyd for the Winston Churchill Memorial Trust of Australia in 1969-70, and construction was completed in 1971. The building is an example of the Late Twentieth Century Brutalist Style (1960) with its large areas of blank wall and off-flame concrete.

The building is located on a corner site, the main entrance facing the east and south towards the adjacent university buildings, the pool area to the west, and the car park to the north. The building consists of three wings, each with a different height. The main block is of three stories with a four-storey lift tower at the southwest corner, the north wing of two stories, and the car park is one storey.

Main Building

The main building displays several different colour and textures. The elevations facing onto the pool area feature thin, light-coloured off-white concrete panels set back to the ground level, and recessed vertical panels on the upper two floors. Coloured glass projects at an angle and relatively low, with the overall effect being of closely spaced vertical fins. Beside the fins are narrow, short windows protected by thick steel overhangs.

The south and west elevations are considerably in character having long horizontal sections of dark-coloured glazing on mineral block metal frames, with colour-coordinated grey concrete spandrels between stories. The base course of the elevation is a large section block-coated steel beam. Several white-painted air-conditioners are located on the south elevation. The black steel walls of the wings and the lift tower are off-form, timber-textured concrete with thick mortar lines.



At the junction of the two wings are the foyers for each floor as well as the service cores along the lift. Apart from the off-white concrete walls of the service elements, the foyers are enclosed in black metal panels which enclose the full height of the building. As the wings rise above the ground floor, the wings are central but lower than the remaining two stories. It is simple.

The building has concrete slab floors, with some other suspended or finished in tiles. Some interior walls are concrete, off-the-concrete similar to the exterior. Other walls are light-colored plaster. There is a mixture of ceiling treatments off-white concrete, suspended ceilings and solid wood. Many of the interior finish appear relatively plain and unadorned. The ceiling of the main hall has been painted and appears to be graded concrete with a decorative finish.

North Wing

The north wing replicates an earlier version on the same location. The current version is a two-storey structure with a flat metal roof and set behind a parapet. The wing has an enclosed steel colonnade which supports the roof and encloses the walls and set back from the main building. The roof is a single plane with a slight cantilever, supported by thin steel columns, similar to the roof of the south wing. There is an enclosed link between the north and south wings at the ground floor level.



Pool Area, Carpark and Landscaping

The pool area is lower than the surrounding site, and so is mostly enclosed by the wings. It has three levels of a sunken courtyard. The pool area is reached by a large flight of stairs leading from the main entrance, and features a pond which borders a large, raised central island which is reached from a set of steps or bridge steps. The island has concrete paving, planter beds and green brick walls, and the surface is also set in red sandstone slabs of the Winston Churchill.

The car park is constructed in off-form concrete, with walls displaying the texture of the timber formwork.

Churchill House has a number of landscaped areas. At the front breath of the building is an open lawn area where there are mixed native-woody plantings. The pool area contains numerous trees and shrubs, again of mixed native-woody species. A small court yard on the southeast of the main building features lawns.

Statement of Significance

Churchill House is a good example of the Late Twentieth Century Brutalist style, 1960s, although it seems key features as follows:

- Large areas of dark walls, especially the west wall of the south wing.
- Off-white concrete such as the west wall of the south wing and the panels of the south and east wings.

In addition, it displays a number of the other features of this style:

- Abstraction of materials, being the structural steel members supporting the glazing at the junction between the east and west wings.
- Recessed concrete non-loadbearing panel, being the cladding to the wings facing the pool area.
- Recessed fins for sun protection above.
- Vertical steel windows, often being a layer of the cladding on the wings facing the pool area.



Churchill House is one of several Canberra examples of this style, and one of only two which display a restrained form reflecting, perhaps, a more conservative approach to the style because of the intended office use. The unique architecture of this building may have influenced the development of certain groups, particularly in relation to their understanding of Late Twentieth-Century Architectural Styles. Furthermore, Churchill House has interest for its association with the prominent architect, Robin Boyd. The building was his last major completed project.

The building generally appears to be in fair to good condition. However, a number of changes have been made which diminish its integrity, including:

- The replacement of the original glass panes with the east and north wings, albeit with a very similar design.
- The removal of glass and door in several locations which had been set back from the south elevation.
- Some or the interior floors appear to have been modified, and
- There are a number of overhanging sun-mounted panels to internally.

None the less, the building retains substantial components and details of the original design.

This attribute is the hero content of the loading page. The hero content will consist of an image from the source contents folder.

The website will have a left aligned logo. The logo will provide the user with visual feedback, indicating that the logo can be clicked on. The cursor will change into a hand pointer when hovering over the element. Furthermore, the logo will follow the convention that when clicked on it will redirect users to the homepage.

This will be a sticky header

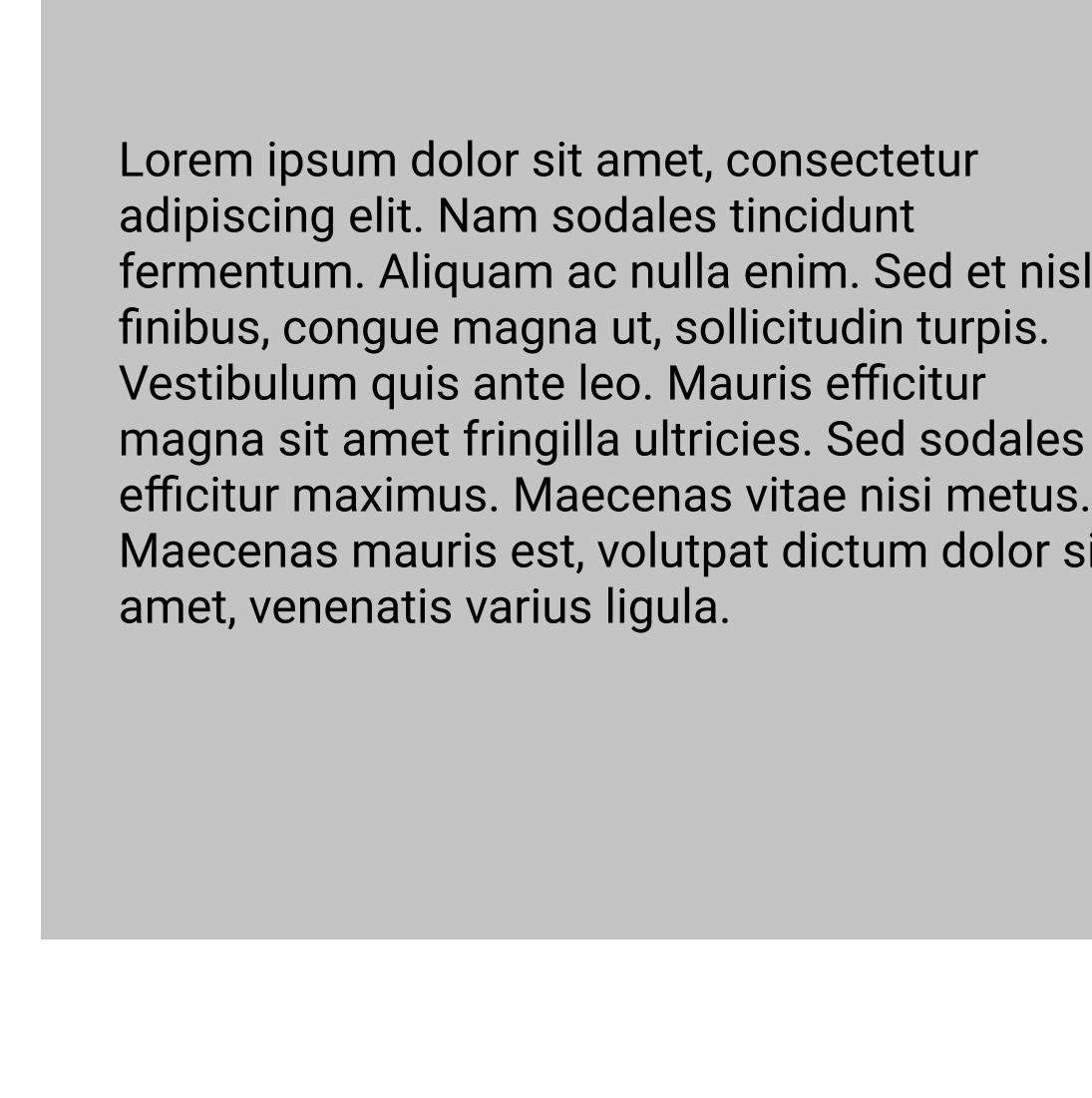
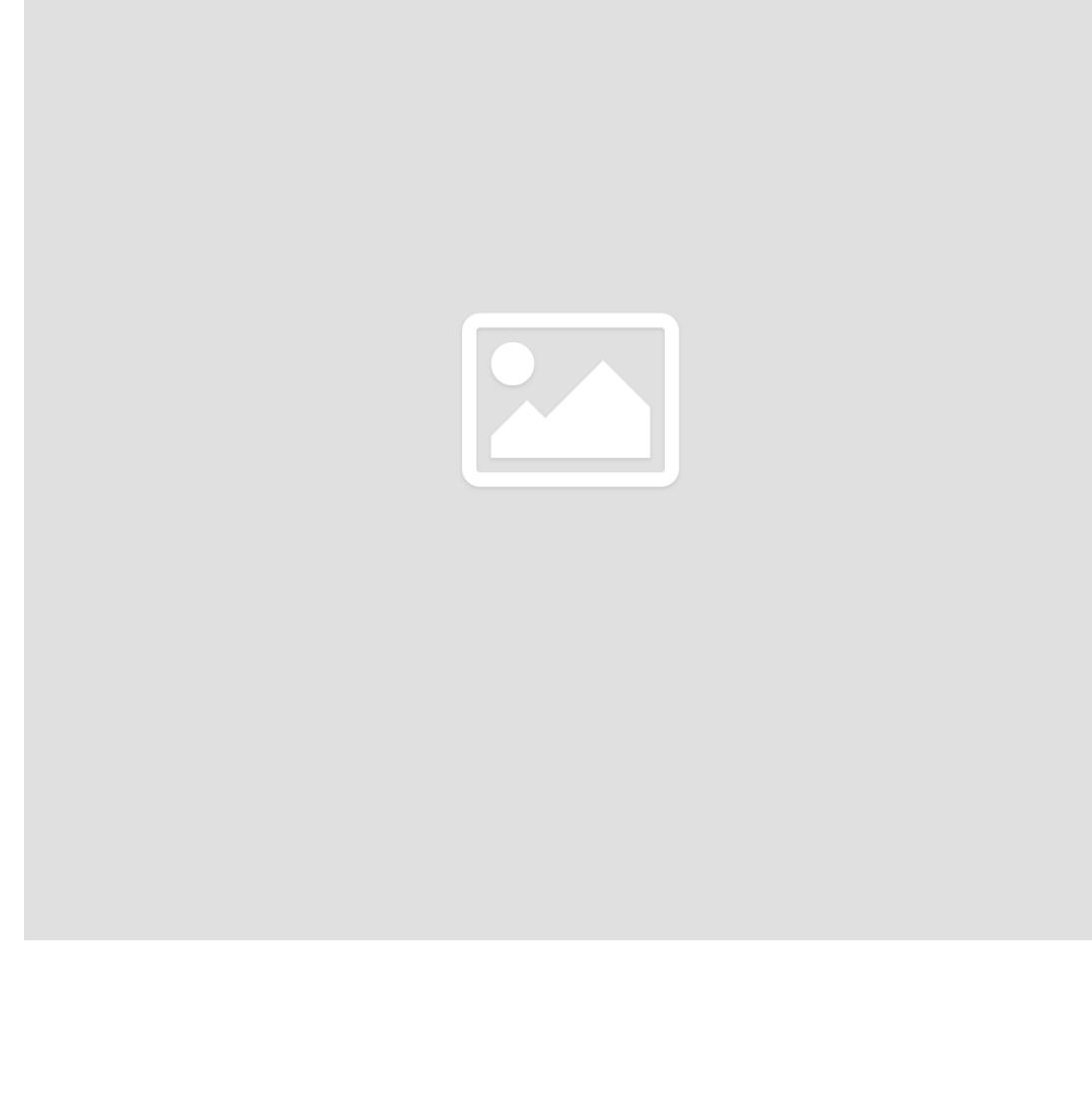


These tiles of text will contain small amounts of concise introductory information about Churchill House.

CHURCHILL HOUSE

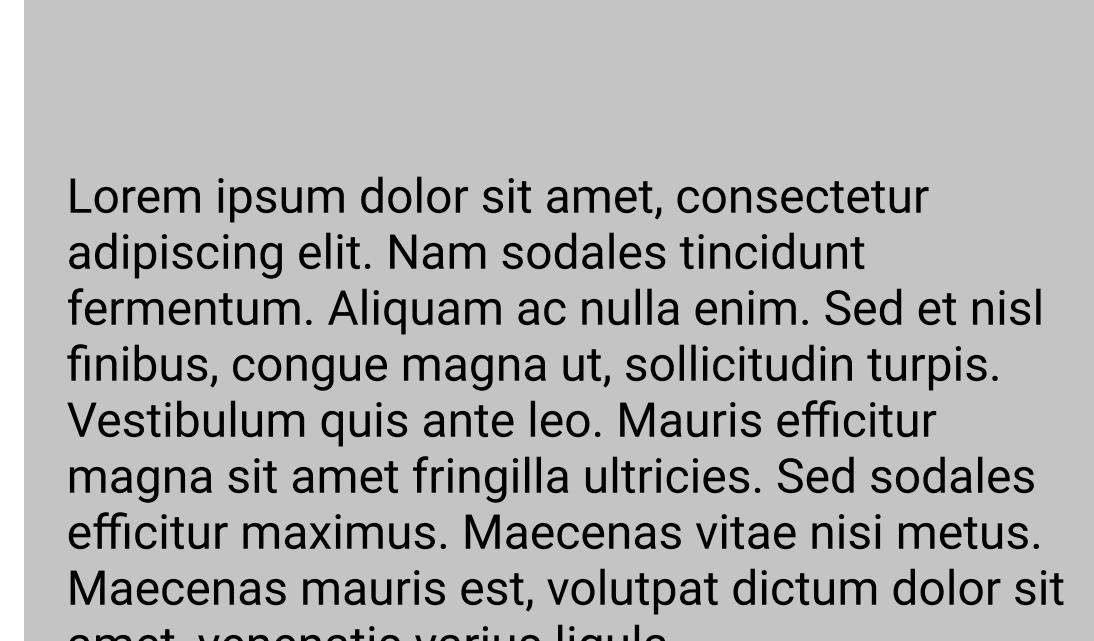
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Negative space to create contrast between the hero content and written content.

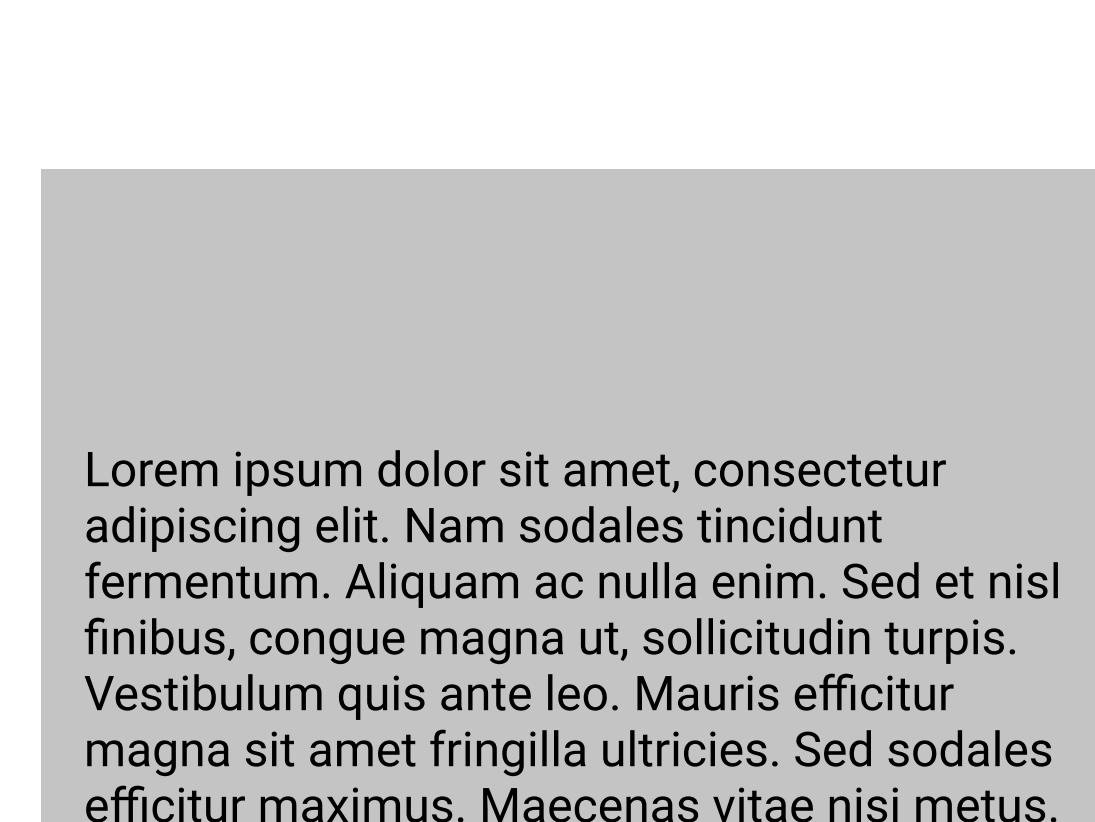
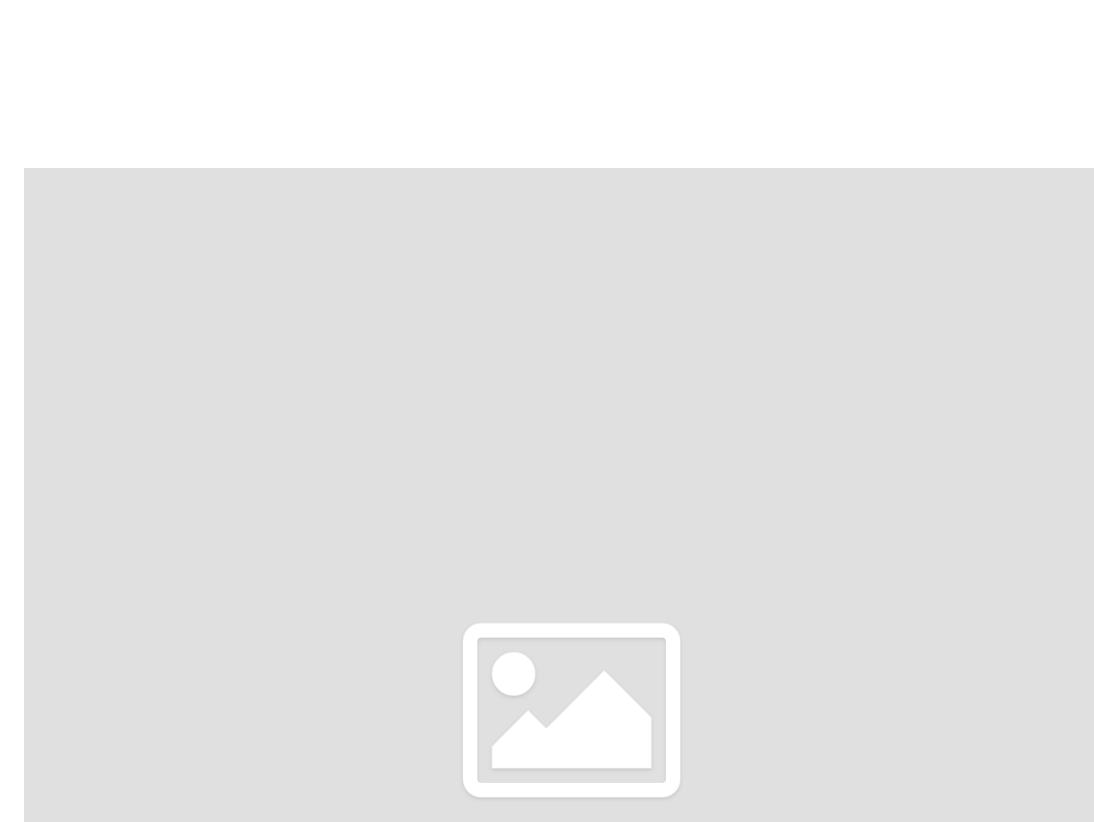


Text Tile 2 Content:
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Leading will be used to increase the legibility and readability of the text.



Text Tile 3 Content:
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam sodales tincidunt fermentum. Aliquam ac nulla enim. Sed et nisl finibus, congue magna ut, sollicitudin turpis. Vestibulum quis ante leo. Mauris efficitur magna sit amet fringilla ultricies. Sed sodales efficitur maximus. Maecenas vitae nisi metus. Maecenas mauris est, volutpat dictum dolor sit amet, venenatis varius ligula.

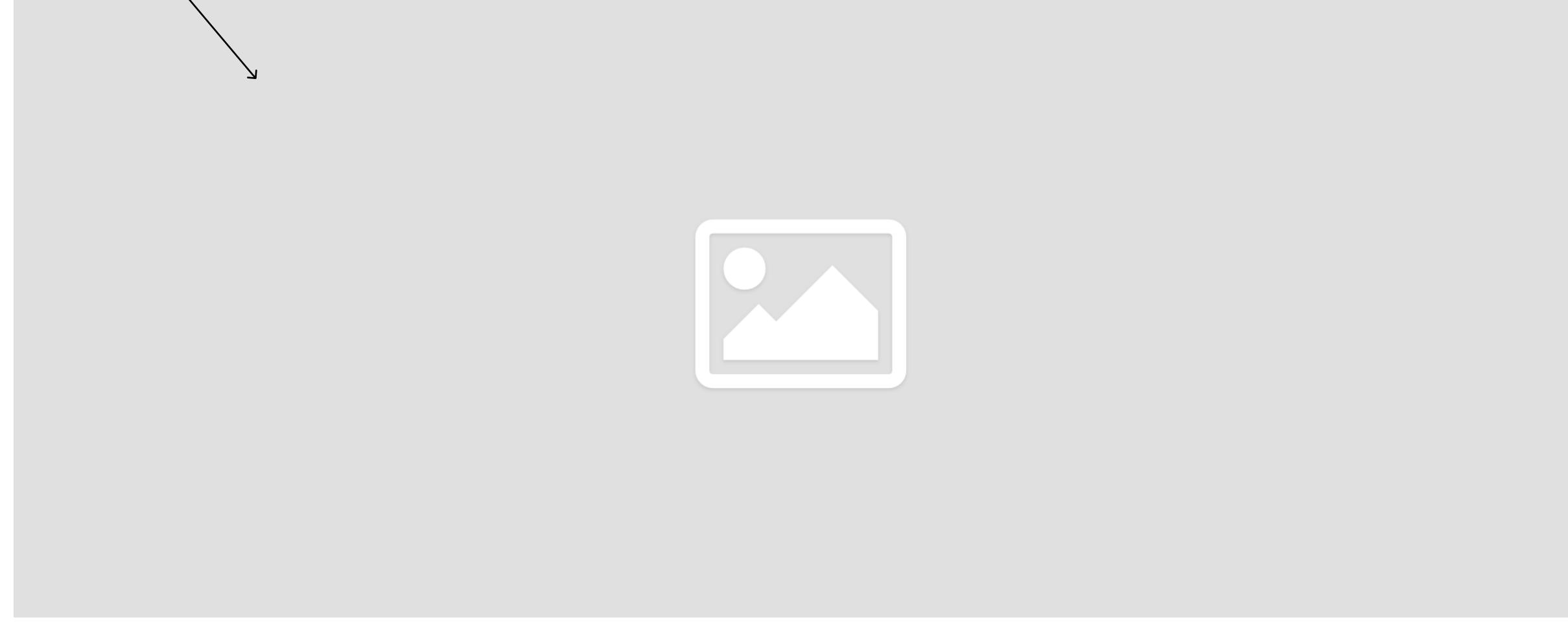


Text Tile 4 Content:
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam sodales tincidunt fermentum. Aliquam ac nulla enim. Sed et nisl finibus, congue magna ut, sollicitudin turpis. Vestibulum quis ante leo. Mauris efficitur magna sit amet fringilla ultricies. Sed sodales efficitur maximus. Maecenas vitae nisi metus. Maecenas mauris est, volutpat dictum dolor sit amet, venenatis varius ligula.

This attribute is the hero content of the loading page. The hero content will consist of an image from the source contents folder.

The website will have a left aligned logo. The logo will provide the user with visual feedback, indicating that the logo can be clicked on. The cursor will change into a hand pointer when hovering over the element. Furthermore, the logo will follow the convention that when clicked on it will redirect users to the homepage.

This will be a sticky header



This section will include general background information and the statement of significance. The information will be rewritten for Project 2.



Negative space to create contrast between the hero content and written content.

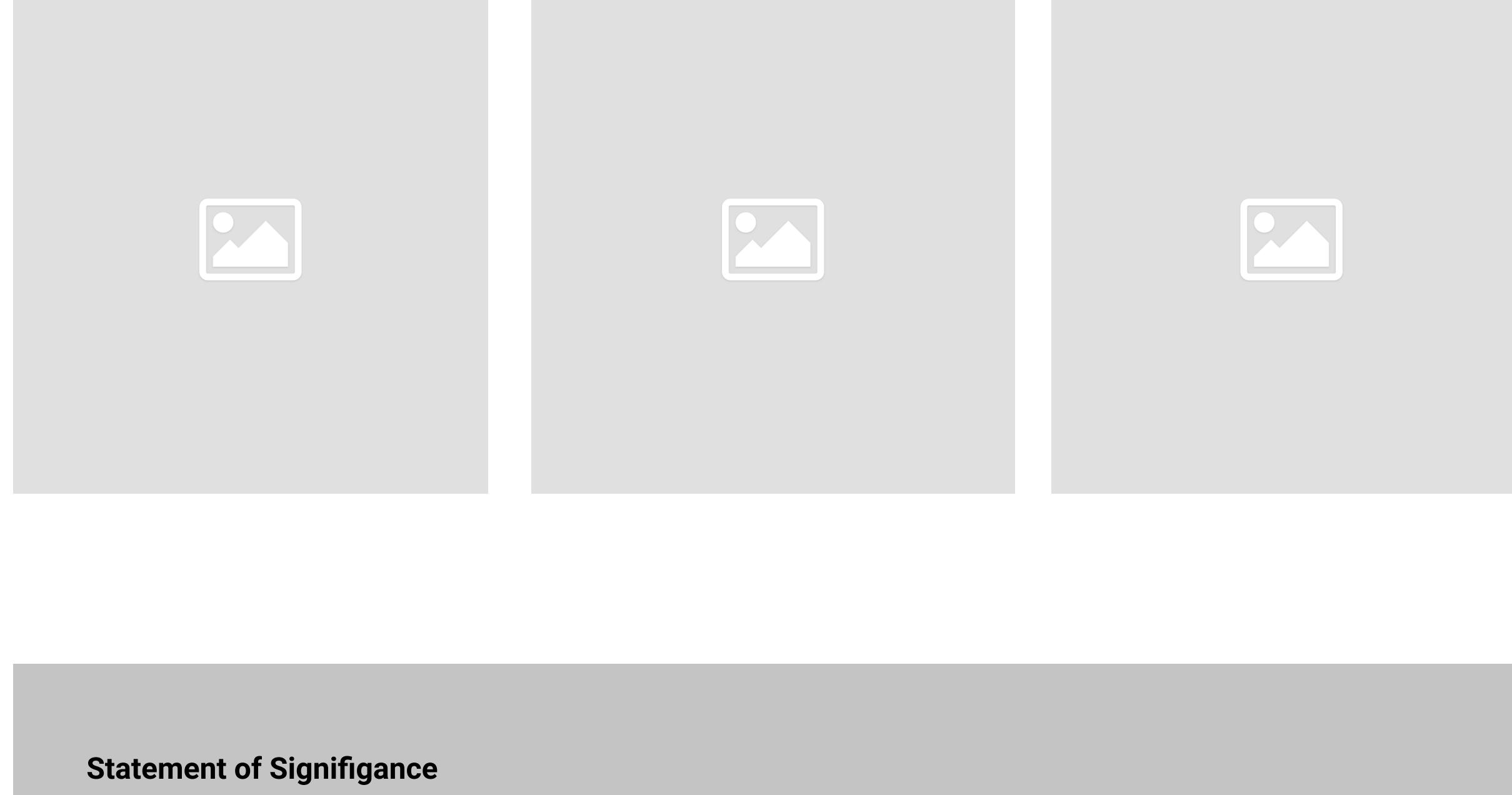
Churchill House

Churchill House, at 216 Northbourne Avenue in Braddon, was designed by Robin Boyd for the Winston Churchill Memorial Trust of Australia in 1969-70, and construction was completed in 1971. It was Boyd's last major commission, and he died prior to its completion. It is one of a small number of larger designs produced by Boyd and was Canberra's first brutalist building.

Several components make up the complex. The main building, with east and south wings; the separate north wing or pavilion; the central pool and a rear carpark. The main building forms an L shape and with the north wing it encloses a courtyard with a large ornamental pool. The main building is three storeys high with a four storey lift tower at the southeast corner. The north wing and the carpark are two storeyed.

Although it has undergone some alterations over the years, the building still displays key features of the brutalist style with its large areas of blank wall and use off-form concrete, sloping structural fins and precast concrete non-loadbearing wall panels, precast fins for sun protection, and vertical slit windows. Churchill House displays a fairly restrained form in comparison with the major Canberra buildings that followed in this style: Cameron Offices, National Gallery of Australia and High Court of Australia.

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Statement of Significance

Churchill House is a good example of the Late Twentieth Century Brutalist style, (1960-), displaying several key features as follows:

- Large areas of blank wall, especially the west wall of the south wing.
- Off-form concrete, such as the west wall of the south wing and the spandrels to the south and east wings.

In addition, it displays a number of the other features of this style including: sloping structural fins, precast concrete non-loadbearing wall panels, precast fins for sun protection, and vertical slit windows. Churchill House is one of several Canberra examples of this style, and one of only two which display a restrained form reflecting, perhaps, a more conservative approach to the style because of the intended office use.

The architecture of this building may contribute to the education of designers in their understanding of Late Twentieth-Century Architectural Styles.

Churchill House has interest for its association with the prominent architect, Robin Boyd. The building was his last major commission.