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ARCHINITE 2025

GALA DINNER DANCE
22 NOVEMBER 2025

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MESSAGE FROM THE PRESIDENT, SLAIA

On behalf of the 2025 committee, I extend a warm welcome to all members of SLAIA, their families, friends, our valued sponsors, and distinguished guests. As we gather toward the end of the year, it's a pleasure to celebrate the achievements and spirit of the past two years while raising funds for our scholarship program.

This Gala Dinner Dance comes nearly three years after our last reunion - a long-awaited occasion to reconnect, share experiences, and strengthen the friendships that form the heart of our association.

My heartfelt thanks also go to our sponsors for their generous support. Your involvement enables architecture students at the University of Moratuwa to continue their studies, a reminder that tonight's celebration carries a deeper purpose. Special thanks to Ranjith Arunashantha for his dedication to coordinating the scholarship program. Events such as tonight's Dinner Dance are vital in maintaining funds to support students in need.

We have also welcomed many new members into the association. We are delighted to have you join our growing community. This growth is vital for SLAIA, bringing new perspectives, opportunities for young members to learn and connect, and a shared responsibility among senior members to mentor and inspire the next generation.

Finally, I extend sincere thanks to the Dinner Dance subcommittee, the general committee, and all volunteers who made this event possible. Your enthusiasm and teamwork truly embody the spirit of SLAIA.

Wishing everyone an enjoyable and memorable evening.

SHEHAN RODRIGO
PRESIDENT, SLAIA



HIGHLIGHTS FROM THE LAST 2 YEARS

I SINCERELY THANK OUR PAST PRESIDENTS FOR THEIR LEADERSHIP AND THE INITIATIVES THEY CHAMPIONED. THEIR COMMITMENT TO OUR VISION, PROFESSIONAL DEVELOPMENT, AND THE SOCIAL BONDS THAT MAKE OUR COMMUNITY UNIQUE HAS BEEN INVALUABLE TO SLAIA'S CONTINUED GROWTH.

OVER THE PAST YEAR, WE ENJOYED SEVERAL MEMORABLE GATHERINGS - INCLUDING THE LAKE HUME TRIP, FAMILY PICNICS, THE PADURU PARTY, DR. PREMATILAKE'S GUEST TALK, AND THE OPEN HOUSE MELBOURNE TOUR, WHICH SHOWCASED THE CITY'S ICONIC ARCHITECTURE. I KNOW SIMILAR GATHERINGS AMONG OUR INTERSTATE MEMBERS HAVE BEEN EQUALLY SPECIAL. THESE OCCASIONS REFLECT THE TRUE SPIRIT OF SLAIA, A FORUM FOR SRI LANKAN ARCHITECTS TO CONNECT, NETWORK, AND BUILD LIFELONG FRIENDSHIPS.

2025 SLAIA Raffle Prizes

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\$10**

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**SECOND
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\$250 Hopper Joint restaurant voucher
Aus Sports Museum & MCG Tour family pass
Morning Tea Giftbox Hamper

**THIRD
PRIZE!**

Moonlit Wildlife Sanctuary family pass
\$80 Paradise Road restaurant voucher
Glen Moray Single Malt Scotch Whisky bottle

**FOURTH
PRIZE!**

\$200 Dulux paint voucher
Luna Park Melbourne, family pass
Glen Moray Single Malt Scotch Whisky bottle

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plus a ✨
\$400 Outdoor
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All raffle proceeds support our Scholarship Fund, helping students excel and empowering the next generation.



SLAIA

SRI LANKA ARCHITECTS IN AUSTRALIA INC.

Sri Lanka Architects in Australia (SLAIA) is an incorporated association of Sri Lankan architects residing in Australia.

A person with a degree in Architecture or Built Environment (whether they are in active practice or not) of Sri Lankan ethnicity, resident in Australia, and who supports the Purposes of the Association is eligible for SLAIA membership, subject to their application being approved by the committee.

OUR VISION

1. Provide a forum for its membership to come together in solidarity, to strengthen and promote friendship and goodwill.
2. Raise funds for agreed charitable causes.
3. Support and promote activities related to the architectural profession and facilitate events that will benefit members to enhance skills and expand their professional and social network.
4. Refrain from using SLAIA as a forum to gain any financial advantage or as a tool for individual business promotion nor as a platform to promote any political or racial affiliations.
5. Promote cross cultural architectural links between Sri Lanka and Australia.



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MESSAGE FROM



DEPUTY VICE-CHANCELLOR UNIVERSITY OF MORATUWA

It gives me great pleasure to pen this message to the Sri Lanka Architects in Australia on behalf of the University of Moratuwa. We extend our heartfelt gratitude for your generous scholarships and financial contributions towards supporting architectural education in Sri Lanka.

Your commitment to uplifting and empowering future generations of architects is very much appreciated. These scholarships not only provide vital financial assistance but also serve as an inspiration to students, encouraging them to pursue excellence and innovation within the field.

The opportunities created through your support have enabled students to broaden their horizons, gain exposure to global practices, and showcase their true potential. Such initiatives leave a lasting impact, shaping confident, capable professionals who will contribute meaningfully to both national development and the international architectural community.

By investing in education and nurturing young talent, you continue to strengthen the architectural profession and foster meaningful connections between Sri Lanka and its global community. We sincerely appreciate your generosity and vision.

A handwritten signature in blue ink, appearing to read 'D.P. Chandrasekara', written in a cursive style.

Prof. D.P. Chandrasekara
Deputy Vice Chancellor
University of Moratuwa
Moratuwa

SLAIA SCHOLARSHIP PROGRAM

Among the many ambitions of SLAIA, one motive is to assist selected Architectural students at the University of Moratuwa who need support to continue their studies without financial stress. With this expectation, a scholarship programme was launched in 2014 with a few scholarships. Now, SLAIA offers eight (8) scholarships each semester, totalling 16 scholarships per year. The system is set to invite new applications at the beginning of the second semester of Level 1 students in August-September each year to select four (4) new eligible students for scholarships. Selected students are receiving their funds for four (4) consecutive semesters until completion of their first semester of Level 3.

SLAIA is committed to continuing this scholarship programme, ideally with additional scholarships due to the higher number of applications received every year. While it is a great happiness to offer scholarships to the selected students, elimination of the majority of suitable applicants always leaves a depressing feeling, as only 25% -30% of the applicants are ultimately chosen for the scholarships based on the current SLAIA fund allocation.

Each financial member of SLAIA, those who sacrifice their valuable time in organising and participating in fundraising events, and those who donate directly to the SLAIA scholarship fund, deserve to enjoy the happiness of this great cause of SLAIA, as well as the recipients of the scholarship.

On behalf of the members, the SLAIA Scholarship Committee acknowledges the continuous support provided and the annual selection process conducted by the Staff of the Faculty of Architecture, University of Moratuwa.

Let's continue the scholarship program in harmony.

Ranjith Arunashantha

SLAIA Scholarship Program Coordinator



MESSAGE FROM DEPARTMENT OF ARCHITECTURE, UNIVERSITY OF MORATUWA

At this wonderful occasion of the Annual Dinner Dance of the SLAIA, I would like to extend my heartfelt thanks to the contributors for their generous financial assistance towards the education and well-being of the students in the Bachelor of Architecture (Hons) programme at the University of Moratuwa.

In addition to the financial aid provided to 4 students encountering financial hardships in each of the levels, One, Two, and Three over a period of four semesters, SLAIA also sponsored one student to attend an international architecture workshop in Shanghai, China which took place in July 2025. The workshop offered valuable exposure to global trends in the field and allowed our students to display their talent on an international stage.

On behalf of the staff of the Department of Architecture, I wish to express my sincere gratitude for this invaluable support.

Dr. Nadeeka Jayaweera

Senior Lecturer, Department of Architecture
University of Moratuwa

STUDENT NOTES

I sincerely thank the Sri Lanka Architects in Australia (SLAIA) for offering me the financial assistance through your scholarship scheme. As an undergraduate architecture student, this support means a lot to me. It helps me manage my academic expenses, buy study materials, and focus more on my design work without financial stress. Your generosity not only eases my journey but also inspires me to work harder and give back to the community one day. Thank you once again for your kind support and encouragement.

Student 1

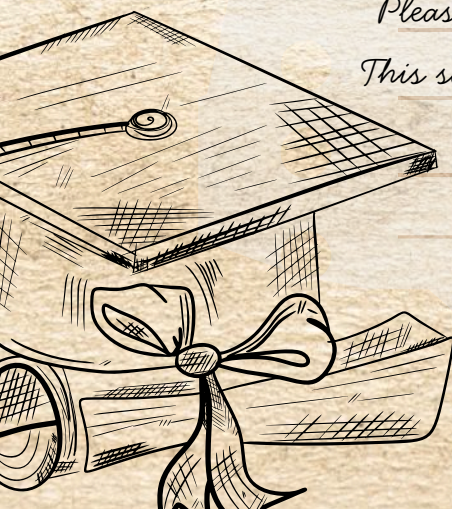


I am writing to express my heartfelt gratitude for granting me the SLAIA Scholarship, which I have been receiving since my first year. This support has been a great relief to me both financially and mentally, allowing me to continue my studies with focus and motivation.

At the beginning of my academic journey, I was truly concerned about balancing my education with the financial difficulties my family and I were facing. Your generous assistance eased that burden and gave me the confidence to pursue my goals without fear.

Please accept my sincere appreciation for your kindness and generosity. This scholarship has not only supported my academic and economic needs but has also given me encouragement and hope for the future.

Student 2



IS IT STILL POSSIBLE FOR ARCHITECTS TO TAKE LEAD ROLES WITHIN THE CONSTRUCTION INDUSTRY?

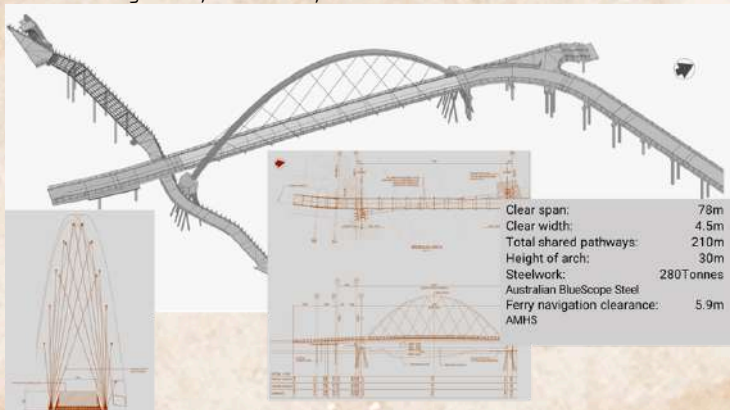
There is well-documented evidence that architects played a lead role in delivering large scale building projects throughout history; even until the latter half of the twentieth century. Since then engineering and related disciplines underwent diversification and specialisation, planning and building regulations and contracts became more complex, the escalating litigative nature of the industry increased exposure to professional liabilities project managers with engineering and cost planning backgrounds became prevalent. With these significant changes, architects (more often than otherwise) have been gradually relegated to providing very limited services to developers and high-end contractors in the delivery of design & construct projects.

The author, a product of University of Moratuwa (1996-1982), having worked both in Sri-Lanka and internationally in the private sector, experienced these changes firsthand. Somewhat disillusioned with the direction that the profession was heading (and with some skepticism), I joined City of Parramatta Council in Sydney as a Project Manager in September 2012. Capital projects in local government generally tend to be relatively simple and mundane and anything out of the ordinary has the risk of not materialising due to lack of political will and direction, budget constraints, risk aversion and usual preference for the path of least resistance.

The Alfred Street Pedestrian & Cyclist Bridge across Paramatta River (project managed by the author from inception to completion spanning almost 7 years (and being subject to Covid-19 implications) defied and overcame such challenges. Completed in October 2023 at an all-inclusive cost of \$19.85M, it is the first true diagonal arch bridge designed and constructed in Australia.



A key requirement of the design brief was that the bridge acts as an iconic river gateway to the city of Parramatta.



| | |
|-----------------------------|-----------|
| Clear span: | 78m |
| Clear width: | 4.5m |
| Total shared pathways: | 210m |
| Height of arch: | 30m |
| Steelwork: | 280Tonnes |
| Australian BlueScope Steel | |
| Ferry navigation clearance: | 5.9m |
| AMHS | |

The relatively simple form of diagonal arch bridges can be considered a minimalist design with an emphasis on simplicity and refining performance and functionality of structures by reducing designs to their essential elements. It has the potential to achieve clarity, efficiency and harmony, with an emphasis on clean visual lines. However, such designs can pose significant technical and practical challenges in the form of increased complexities, difficulties and very high risks associated with design and construction aspects. It requires a high level of advanced engineering analysis, complex calculations and extensive testing to ensure safety, performance and reliability of the structure.

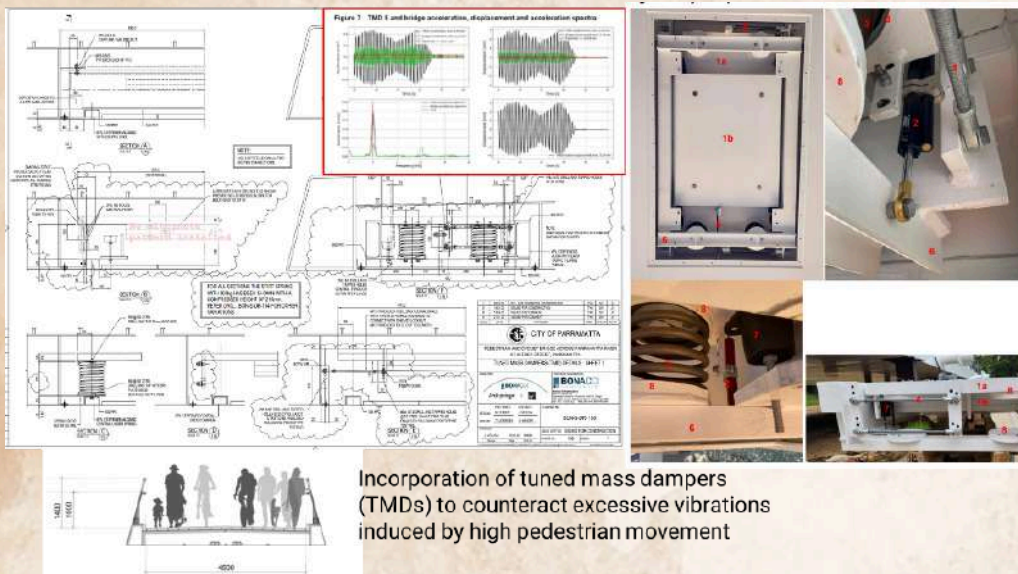
The lead consultant for engineering and bridge architecture was Bonacci Infrastructure + Archipelago and the main contractor was Abergeldie with the steel fabrication by S&L Steel.

Delivering a very high level of 'value for money' (duly acknowledged by Council's business owners), the project cost in this instance was not a true reflection of the significant complexities associated with the engineering design, multiple stakeholder engagement and coordination, multiple statutory approvals, submissions to external funding agencies, prolonged public tender processes to engage design consultants and the contractor and close coordination with the construction team to identify a cost effective and feasible methodology.



Lessons learned within a framework of ongoing and proactive risk management procedures, people skills and practical project management principles used here can be equally applied to relatively high value projects.

The successful delivery of Alfred Street Bridge demonstrates that architects with their holistic training together with a deep understanding of the design fundamentals have the capability to take lead roles (even in highly specialised engineering projects) to achieve good outcomes within a very competitive construction industry.



It also indicates that careers in the local government sector can be very rewarding and hopefully the authors' experience will inspire young architects to develop and diversify their skills for potential employment in the project management sector.

Alfred Street Bridge won the Engineering Excellence Award at the Institute of Public Works Engineering Australasia (IPWEA) State Conference in April 2025.



Hemantha Wijewardane (HB)



As part of our commitment to exploring Melbourne's architectural and cultural heritage, SLAIA participated in this year's Open House Melbourne—an annual event celebrating design, history, and innovation across Victoria's iconic spaces. The initiative opens doors to landmark buildings and fosters conversations on how architecture shapes civic identity. Our journey included three remarkable sites: the South Melbourne Theatre, ANZ Gothic Bank, and the State Library of Victoria—each with a unique story of heritage, performance, and public learning, all united by a shared commitment to place and community.



The tour began at the South Melbourne Theatre, a contemporary venue showcasing the vibrancy of Melbourne's arts scene and the value of adaptive reuse in fostering community engagement.

Next was the ANZ Gothic Bank-an exquisite example of 19th-century Gothic Revival architecture that reflects the city's gold rush prosperity and ambition.

The final stop, the State Library of Victoria, blends Victorian heritage with modern design, demonstrating how historic institutions can evolve while preserving identity. Each site highlighted architecture's ability to tell stories, shape communities, and bridge past and present-principles that continue to inspire our design approach.



LALITH MALLAWARACHCHI

PROJECT: WOODCROFT COMMUNITY CENTRE

Woodcroft, Blacktown City Council LGA, NSW.

The project was managed by Lalith from inception to delivery on behalf of Blacktown City Council
2019 Architect : Carter Williamson Architects

Contractor : Westbury Constructions Construction cost: \$4.5M

Project Overview

Woodcroft lake in Sydney's western suburbs is one of the more extraordinary parks anywhere in the city. A little oasis made out of an old brick pit that closed in the late seventies in the middle of Doonside - a working-class suburb 40km's west of Sydney CBD. The people love the park despite some of the poorer urban conditions - the result of suburban planning that was less considered for people and more about the car.

Woodcroft Neighbourhood Centre is designed as a catalyst for urban change and renewal. 'Our building is the first move that we hope will lead to many more fixes to the urban errors of a 70's suburban plan, as the park and local environs become more people focussed; more walkable, and less dominated by the car.' says the Architect Shaun Carter



AWARDS RECEIVED



IPWEA (NSW) Engineering
Excellence Award for Multi
Disciplinary Project Management



The DOV Design Awards - Silver
award in the Architecture -
Community & Civic Category.



DRIVEN x DESIGN Sydney Design Awards 2020 --
Gold Award - Public & Institutional



designed by carter williamson architects together with the blacktown city council, the structure of the woodcroft neighbourhood centre is expressed in brick, concrete, timber and steel - fabricated to be warm, textural and robust. inside, the center performs at a range of scales to accommodate its diverse programming.

three core sections are gathered under the distinctive serpentine roof, whose rise and fall reflects the different volumes of interior space. the roofline can be read on many levels - from a continuous, enveloping surface, or as an architectural gesture. its form is drawn from the internal program of rooms and spaces, the rise and fall of their differing volumes of space. voids created by the undulating roofline are infilled with white opalescent polycarbonate that diffuses daylight, and glows at night.



In plan, the woodcroft neighbourhood centre is organized into three primary sections. the offices and a smaller community room face out toward the street while the main hall is oriented toward the lake. these two sections meet at the tall centralized foyer and through-site link, the building's main circulatory node. between the community room and the collection of offices and consulting rooms, a walled courtyard offers a quiet, intimate outdoor space as an antidote to the center's larger gathering spaces.



Image Credit : Brett Boardman or Ben Guthrie

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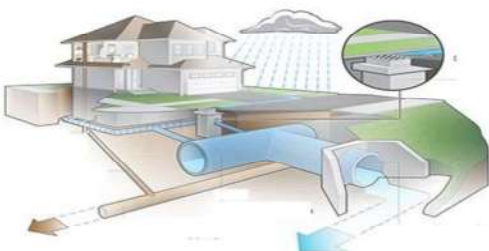
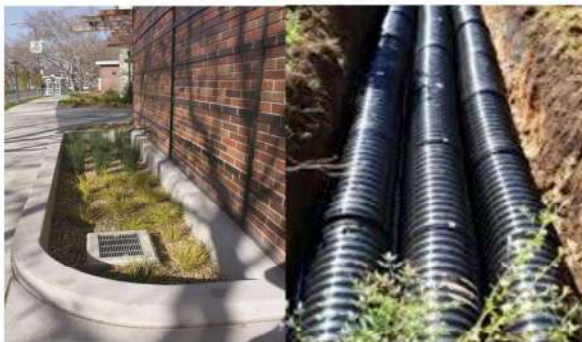
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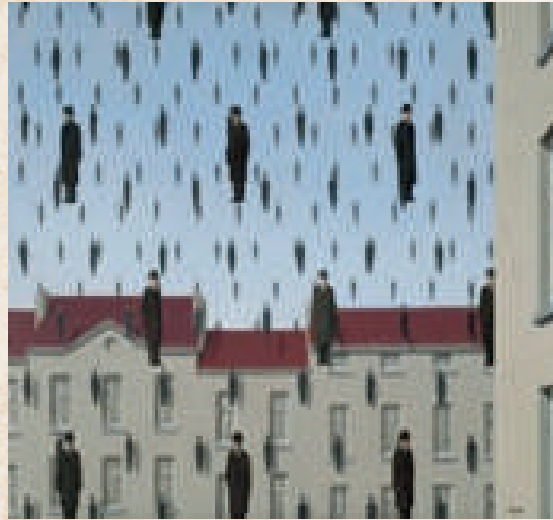
RUVINI SILVA

STUDIO:ARCHITECTURE AFTER ART, MASTER OF ARCHITECTURE, UNIVERSITY OF MELBOURNE, FINAL STUDIO, 2014

Project: The intention of the studio was to study an artist of your choice and create a project that was inspired by the artists' body of work and philosophy. I selected Magritte as my artist and the project was a conceptual hotel located in the heart of the city.

Information about artist: Magritte

Magritte's paintings often depict scenes that are out of the ordinary and evoke a sense of mystery. They make the audience question its meaning. They have a poetic composition and are often a mix of both realistic and stylistic brushstrokes. The paintings' strangeness manages to shock and surprise the viewer.



It is these qualities in his work that labelled him as a surrealist painter.

In many ways there was a strong distinction between the surrealists and Magritte. The surrealists most often produced work in hope of finding answers by producing artwork without having an agenda before production. Magritte on the other hand always knew what the finished work would look like before work was commenced. The distinction between them can be termed 'Fancy' and 'Constructive Imagination'. Magritte's art doesn't

depict the fantastic, rather it is an unusual juxtaposition of everyday objects and images. (Sylvester, 1992)

"To be a surrealist means barring from your mind all remembrance of what you have seen, and being always on the lookout for what has never been"- Magritte

We often perceive the world as being outside. But the world is actually a mental representation that occurs within ourselves. Magritte's paintings try to bring our attention to the relationship between the exterior and interior. In his painting series known as Human Condition, he often depicts an exterior view that is partially covered by a painting. The view is always taken from the interior and suggests that the artist is looking out through the window out to the world. He makes us believe that we know the external scene by rendering the image on the canvas the same as the exterior. However, the view is hidden and we will never know for sure what the canvas is hiding. (Hammacher, 1985)

Magritte is constantly unveiling the hidden relationships between everyday objects and mental images through

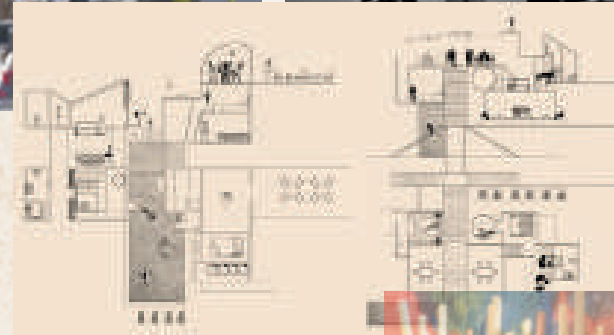
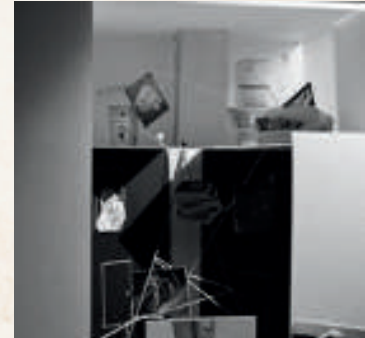
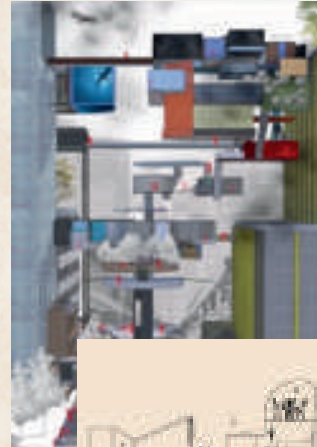
composing them in a manner which asks the viewer to question the image. Unlike the surrealists there was order within the mysteries he evoked.

He liberated objects from names and their social, moral and linguistic contexts and brought new life to a tired and banal view of the contemporary world.

References

Sylvester D., 'Magritte', Mercatorfonds, 1992, Brussels

Hammacher A. M., 'Magritte', Abradale Press, New York, 1985



The project:

You can go from grocery shopping to getting a massage to having yum cha all within 5 minutes of walking. In the same amount of time, you can go from crossing a hectic highway, to a tree lined park into a brightly lit department store. The Metropolis or the city is our personal cinema, a spectacle which we are all uniquely immersed in. It is simultaneously both empowering and overwhelming. This project explores the phenomenon of having an overload of sensorial stimulation imposed upon its inhabitants in rapid succession. It tries to capture the playful and unpredictable nature that is experienced within fast paced metropolitan life. Similar to Magritte's method of creating shock or surprise through the juxtaposition of everyday objects in strange compositions, the project juxtaposes varying programmes and spatial qualities in rapid succession. The project proposal is a hotel, in which there are three types of rooms. The Standard, the Superiors and the Deluxe. In an attempt to reflect on the nature of life in the metropolis, guests are met with unexpected experiences at each turn as they continue to live in this mysterious presence within the city. At its most exclusive level, the Deluxe suites, the hotel hovers above the ground, solid and heavy emphasizing its isolation. Engulfed by activity, guests at this level are constantly aware of the presence of other lodgers but are unable to ever physically come in contact with them. This effect begins to invert itself at the Superior rooms where guests come in contact with other guests at certain points. As the hotel reaches the ground plane it scatters across the city camouflaging itself within public space. Guests are now constantly in contact with each other as well as the city.

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We extend our sincere appreciation to our generous sponsors for your invaluable support towards the ARCHINITE 2025. Your contribution has played a vital role in making this event a memorable success.

Your commitment to uplifting the architectural community and celebrating professional fellowship is truly inspiring. We deeply value your partnership and look forward to continuing this collaboration in the years ahead.

Thank You for Your Support
-ARCHINITE Dinner Dance Committee 2025

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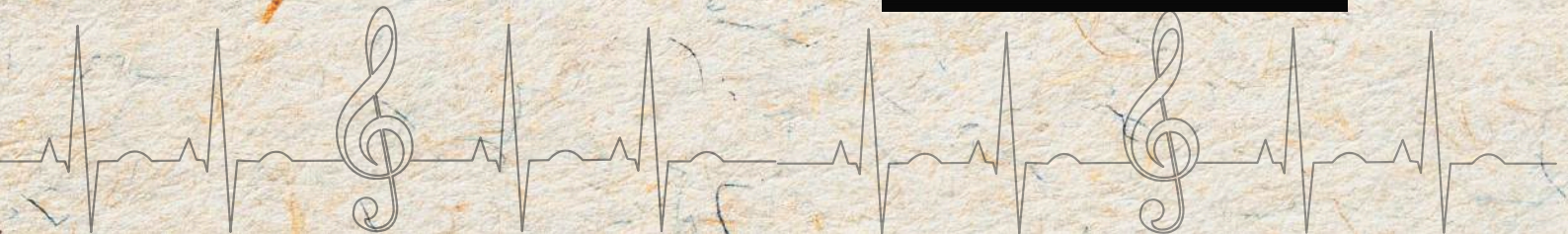
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PROGRAMME

ARCHINIGHT 2025



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| 7.30 pm | LIGHTING OF OIL LAMP AND WELCOME SPEECH |
| 7.45 pm | MUSIC TO GET YOU IN THE MOOD BY MAJESTY |
| 8.15 pm | GROUP PHOTO |
| 8.45 pm | DINNER IS SERVED |
| | RAFFLE DRAW WINNER ANNOUNCED |
| 9.45 pm | GET TO KNOW OUR VALUED SPONSORS |
| 9.30 pm | DOOR PRIZE WINNER ANNOUNCED |
| 10.00 pm | DANCE THE NIGHT AWAY WITH |
| 11.00 pm | BEST DANCE(S) ANNOUNCED |
| 0.00 am | CALL IT A NIGHT |

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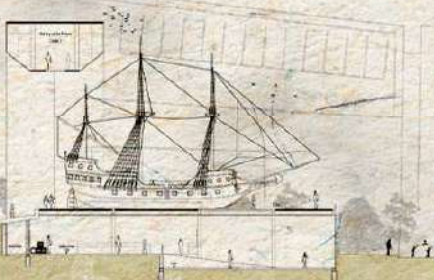
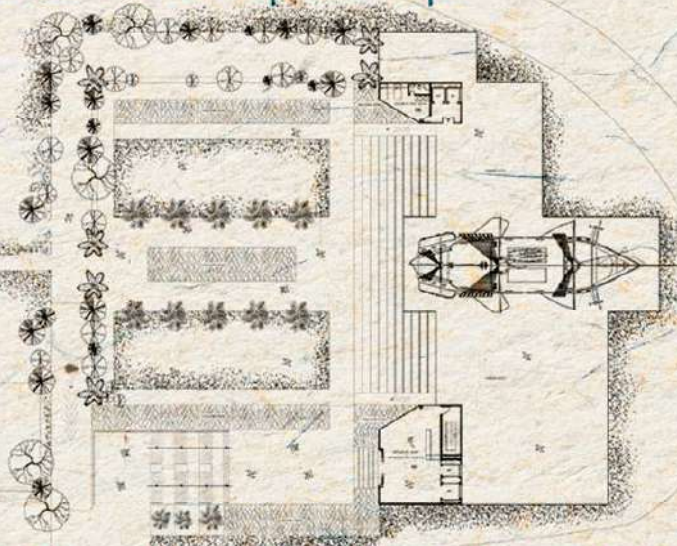
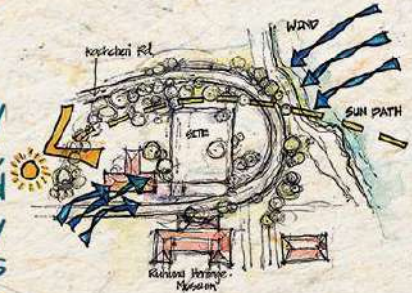
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SLIIT School of Architecture - Sri Lanka

Awarded the Valentine Gunasekara Memorial Award in 2018, for the best comprehensive design project of the year. The project stands as a testament to design that honors history, celebrates place, and aspires toward a resilient future for Hambantota.

Conceptually framed by "Theertha" (Meaning - a journey through the time). The project weaves together past, present, and future. Inspired by the philosophy of Yin and Yang, its architectural form balances the weight of history with aspirations for progress, where darker elements symbolize heritage and lighter, elevated forms express hope and renewal.



The Maritime Exposition Museum is a conceptual and architectural journey that narrates the evolution of Hambantota from its historic maritime glory to its emerging future as a global port city. The design translates the theme A Journey Towards Prosperity through time into spatial form, where architecture becomes an experiential bridge between the past, present, and future.



நம்பிக்கை தகவல் THE PLEASURE PERIPHERY அம்ச சிமாவ இன்பம் வரம்பு THE LOCAL LENS ஒத்திசைவு புத்தகம் A GOLDEN OPPORTUNITY அன்புப் பார்வை A GOLDEN OPPORTUNITY ரன் ஓட்டத்தைப் போன்றான வரம்புப் FOREIGN EXCHANGE போட்டி



16. Do you wish to use economical building materials in your construction, such as rammed earth, etc. The building would be just as strong and waterproof as others. It means a great reduction in building cost.

நானா
சாக்கிவன்
சுட்டிப் பாண்டி
காரனா



ശതകൃത കഥയും ഐക്യ നവതലവും ഓരോ കെട്ടിടവും

PRIOR CONDITION | BUSINESS AS USUAL | ARCHITECT'S AGENCY? | THE STATUS QUO →



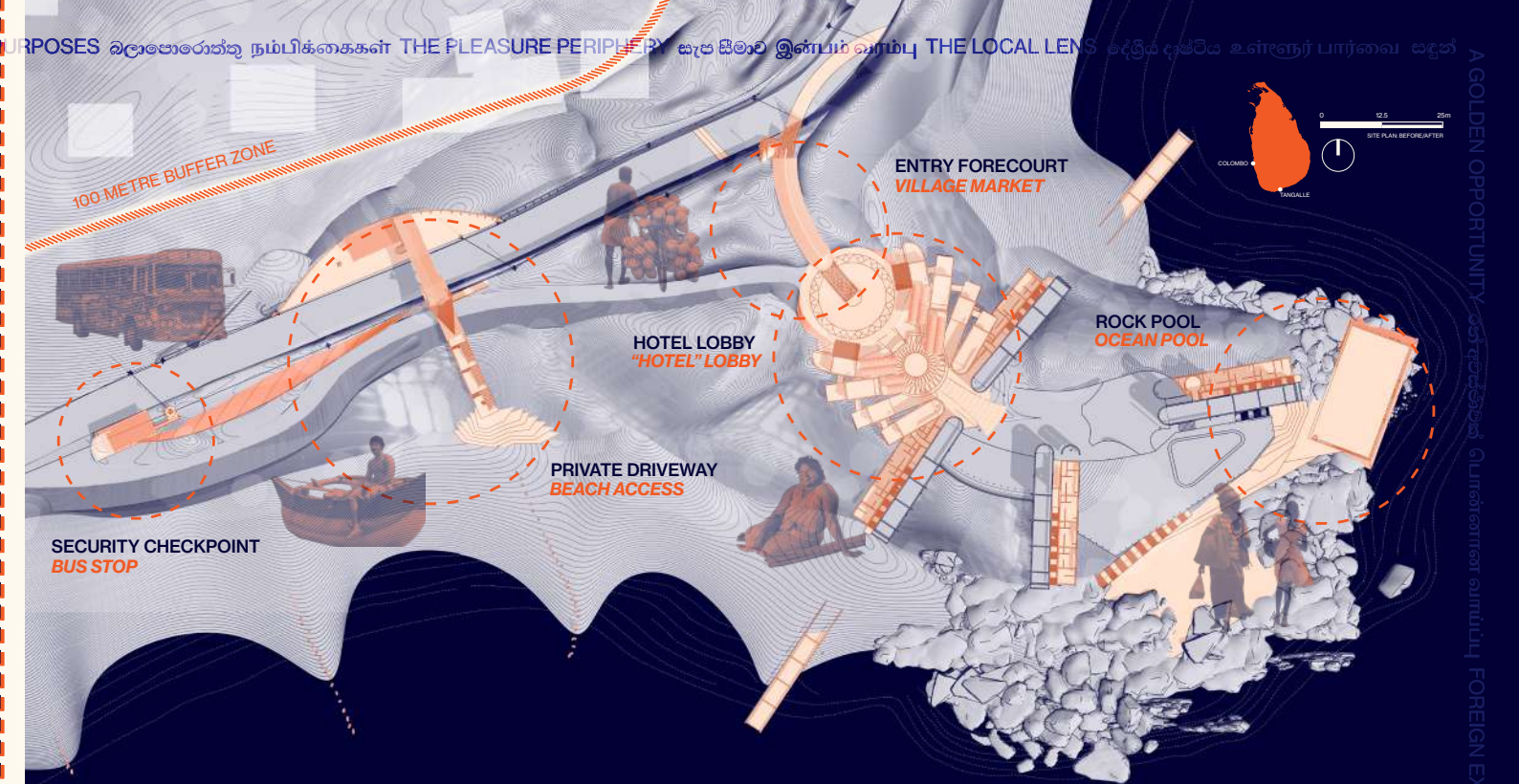
On that Boxing Day twenty years ago, cricket connected us across the ocean. But then we heard about strange things – the sea had receded, and it was coming back. A village was wiped off the map, and a hotel was to be built in its place.

Each wave of the 2004 Tsunami offered something different. The first offered fish, the second offered death, the third offered billions of dollars. Survivors joked that a **golden wave** had arrived. In the wake of disaster – what role do we as architects and mouthpieces of policy play in entrenching inequality through built form?

Amidst competing interests, we are worn thin, leading us astray from the civic good that we can (and should) do. In Sri Lanka, the reconstruction of destroyed homes (but not hotels) was prohibited within 100m of the coastline. Twenty years later, an enforced 'tabula rasa' now serves the tourist industry by hand and foot instead.

Hotels now replace fishing villages; private development replaces public amenity. This project imagines how formal instruments of power – such as the government gazette – could ennoble architecture along the "pleasure periphery" to exist beyond the value bestowed by tourists.



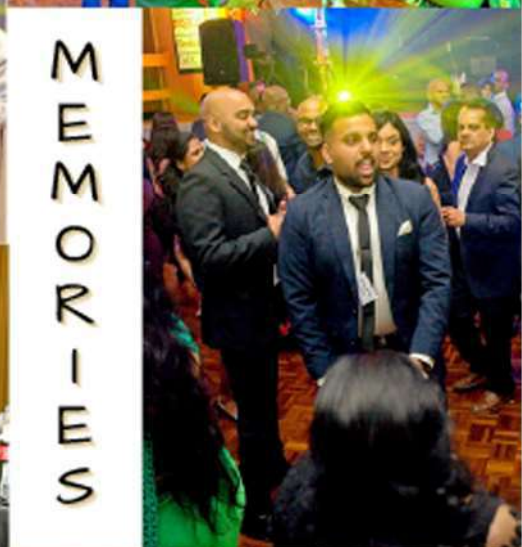


SANDUN JAYASINGHE
RMIT Master of Architecture Major Project 2024
Supervised by Professor Mark Jacques (OPENWORK)
Recipient of the Leon van Schaik Peer Assessed Major Project Medal

ரன் டேலன் a golden wave தங்க அலை



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TRIP TO LAKE HUME RESORT



SLAIA members enjoyed a weekend retreat at Lake Hume Resort, NSW, from 17-19 May 2024. Set by the tranquil lake, the event offered relaxation, connection, and fun. Friday began with check-in and a casual welcome over tea and snacks. Members mingled, shared laughter, music, and dancing. The evening's highlight was a spontaneous sing-along led by Chandima Jayathilleke on guitar, creating a warm and lively start to the weekend.





Saturday began with breakfast, followed by a refreshing hike to Lake Hume, where members relaxed and enjoyed nature. After a quick lunch, everyone joined in friendly outdoor games.

That evening, members dressed in colourful outfits for a themed BBQ dinner and group photo session. The night was filled with singing, laughter, and games, reflecting the strong sense of togetherness.

Sunday wrapped up with a relaxed breakfast in the cabins before farewells were exchanged and the lakeside retreat came to a close.



The Lake Hume getaway was more than a retreat - it was a celebration of friendship, creativity, and shared experiences. With laughter, music, and teamwork, it reminded us of the value of connecting beyond work. We returned home not just with memories of scenic views and fun moments, but with a renewed sense of community and belonging.

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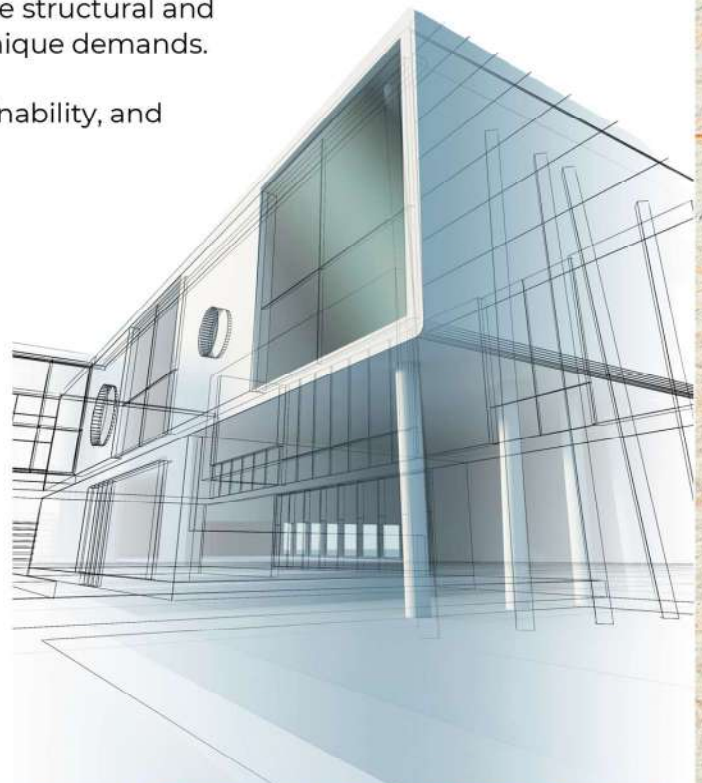
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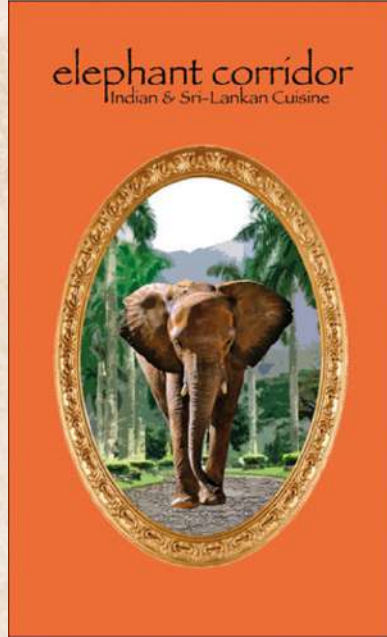
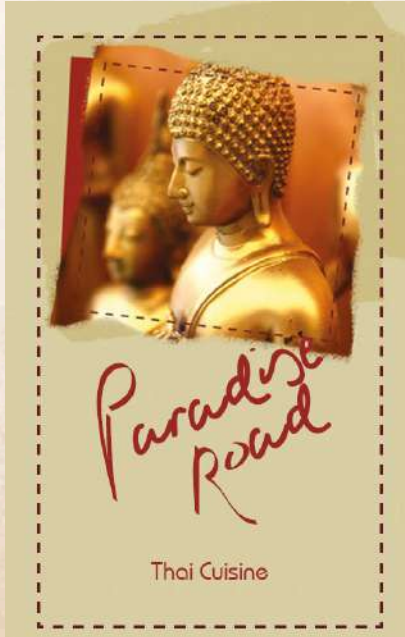
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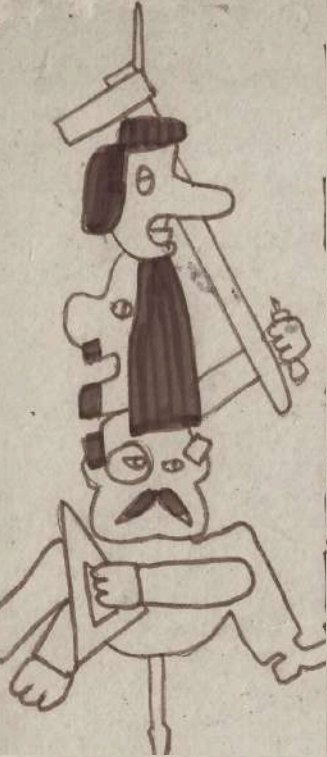
0410 063 648

chandana@ranshe.com.au

www.ranshe.com.au







STORY OF

"HIERACHY" was a souvenir put together for the Architecture Faculty Dinner Dance in 1979. It contained caricatures and poems composed by second-year students, humorously depicting both themselves and the academic and allied staff of the Faculty of Architecture."

HIERACHY

NURSERY RHYMES, JUST TO BEGIN WITH.....

On the brand new Dean of Arch
With a quick step he does March
He marches up the corridor
And he marches down again
When he is up,
he is up
And when he is down,
On his way he asks he is down
Each one he meets
"Well, what have you got now?"



Ban Baa Lakshman,
have you any Bristol?
Bears with glee endowments,
dental

In safari kit
New head of the dept.
A cabaret he says is the
gem in the crystal

Little boy blue, come see
this design
Fabulous Fantastic Marvellous
is it?
Dressed in clothes of styling
divine
Always in a hurry, always in
haste

Shirani has her little lambs
With whom she has been
charged
Landscape Lady,
her kids are crazy
Does she think
there'll be a flood?

Ambalamé - Nimal, Nimal
What's in your turn
- Cpl? Pol?
A new pop with
a new top.
New Master Plan
job.

Ranjith is gonna
sit in a corner
Grumbling "You lazy lot"
He'll show us a slide
And give us a ride
And say "I'm mamma's
only pride"

Sumane is our artist's model
With a weakness for the birds
For their saucy tales he'll tell
Lisping out the words.

Sandhanayake is the
of that country called
On Saturdays brings his
To office, trailing behind

DETAIL OF A

Lal Bal
Was a lonely soul
A lonely soul was he
S.E.C. he left
To be with the wife
Now he says
"It is Okay for

Kamal is our little boy
Always spreading light & joy
His name is pronounced Camel
- Now become immortal.

NON - ACADEMIC VERSES



Hagan - Ali, cricket fan
From Rajpalaya bails,
Hides a radio in his drawer
To hear's contemporary bails

Weerasooriya our photo - man
Busy with this job or that
Shuts himself up in the dark room
- With some gadget he's messing about.

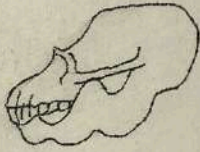


Wife is the office's mod - boy
Patched designs and all
Dates a girl who is so coy
At the Pollepitiya ball.

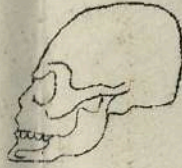


PROGRAMME

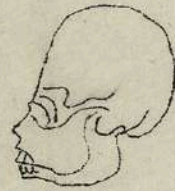
Just Evolve



APE



MAN



ARCHITECT

And Revolve



26

Alas, what a waste of Rotring ink. A
Beard is grown, not painted on -
he does not realise. Long hair he
grows to be as
Beautiful as the girl next door. Seen
vacation - jobbing with his
tongue out at Malderiya Post Office
Awaiting customers who use it to wet stamps.



Keeping his feet clean - always
in shoes. He loves
Upto date clothes (with buttons
on pockets and all)
Never stops if he starts talking.
Visits a "Batch-mate"
outside the Archi-dept, But
always
"Aluppu" - bored.

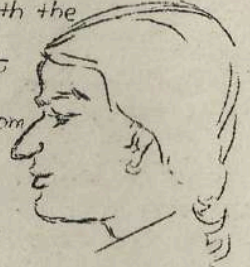
Rendezvous she keeps with the
mysterious man on
Kottawa bus. But,
take it

Easy, there's another whom
you designs
mesmerize
U.C.C. is another tale.

Perhaps we shouldn't
talk too much of

We will lose Rene - machang's annual
invitation to Pannipitiya on
8th Jan

30



Seen "floating among clouds" at
last year's social

Is said to be attending dance
classes, to do better
this year

Refuses to travel in cars
as there is no cross-
ventilation

Dreams of sitting
under a tree, singing

Amaradeva's song in a
village far, far, away.

36



Licensed to drive tractors, but
colour blind

Entered Archi-dept that he may
"go abroad". His brother

Is known to use a fork to adjust hair;
he prefers to use the hand.

Theoretical sportsman, and originator
of the theory on getting

A girl "without losing self-respect"



Youthful beard of two hairs
he sprouts. Captain

Of 31st lane Marbles team.

Great karateka but, he cries
when he speaks

And speaks when he cries

Is terrifically fond of curd and honey,
which her

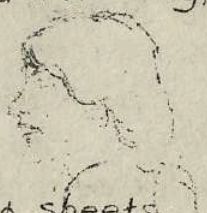
Nandamma keeps for her
knows as Pinky in

Days of yote.

Is fond of lending backing sheets

Recently promoted upstairs

At boarding place.



PUZZLES

TEST YOUR KNOWLEDGE WITH SOME ARCHI-BRAIN TEASERS

WORDFIND

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| V | I | N | S | U | L | A | T | I | O | N | R |
| G | A | N | O | I | T | A | V | E | L | E | L |
| T | M | R | C | H | A | S | E | E | L | P | L |
| L | T | E | I | S | A | R | K | I | N | G | D |
| P | E | D | U | A | O | A | U | D | A | G | N |
| L | T | N | W | T | T | I | M | R | R | N | |
| A | C | E | A | I | I | I | T | N | E | E | G |
| N | O | T | L | M | R | O | O | T | L | N | E |
| N | L | I | L | R | A | A | T | N | I | D | R |
| I | U | D | P | E | P | U | B | D | U | N | O |
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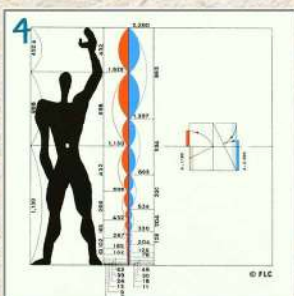
COLUMN
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CHASE
PERMIT
TENDER
VARIATION
INSULATION
GUTTER
CLADDING
PLANNING
ELEVATION
WALLPAPER
SARKING
DDA
PBDB
EOT

WHO AM I?

1. I am a famous modernist architect who designed the Villa Savoye and believed that a house is "a machine for living in." - Who am I?
2. I am the Australian architect who designed the iconic Sydney Opera House, recognised for my sculptural white sails. - Who am I?
3. I am the architect known for creating Fallingwater, a house built over a waterfall that perfectly blends with nature. - Who am I?
4. I am a female architect who became the first woman to win the Pritzker Architecture Prize, known for my futuristic and fluid designs. - Who am I?

TRIVIA

1. What does the acronym CAD stand for?
2. Who designed the new Sri Lankan Parliament House?
3. Which Australian architect wrote the book 'The Australian ugliness'?
4. Which architect drew the modular man (seen below)?
5. Who designed the Sydney Opera House?
6. Who was the famous Sri Lankan artist whose Batik Designs can be found on the ceiling of Bentota Beach Resort designed by Geoffrey Bawa?
7. Which year was the Revit software first released?
8. What is the tallest building in Melbourne?
9. Who is responsible for designing Canberra?
10. What is functional use of a gargoyle?
11. Which famous architect did the below painting?
12. What are the three major classical orders of architecture that describe the form and decoration of Greek and later Roman columns?
13. Which architecture style is the Chrysler building in New York?
14. Which American state is Fallingwater (by Frank Lloyd Wright) located in?
15. Which historic First Nation cultural site located in Gunditjmarra Country in Victoria attained UNESCO heritage status in 2019?
16. Who is the architect in below photograph?



Answers
1. Computer Aided Design
2. Geoffrey Bawa
3. Robyn Boyd
4. Le Corbusier
5. Jørn Utzon
6. Ena De Silva
7. 2000
8. Australia 108
9. Walter Burley Griffin and Marion Mahony Griffin
10. Rainwater drainage
11. Zaha Hadid (painting is Metropolis)
12. Doric, Ionic, Corinthian
13. Art Deco
14. Pennsylvania
15. Budj Bim
16. Louis Kahn

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OUR INTERSTATE MEMBERS & COMMITTEE

SYDNEY



Our interstate members continue to shine with their enthusiasm and sense of community. It's inspiring to see them gather, celebrate, and strengthen their bonds with those around them.



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PERTH



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Ridhma Perera



Nalin Perera (WA)



Shaminda
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Theo Sujaraj
(NSW)



Thusitha
Devapriya (SA)

ACKNOWLEDGEMENT

The SLAIA President and Committee wish to express their sincere appreciation to the following for their generosity and contributions to the success of our Dinner Dance:

- Our generous sponsors for their invaluable support.
- All those who contributed advertisements for the souvenir.
- Dr. D. P. Chandrasekara, Deputy Vice Chancellor, University of Moratuwa, for sending us a message.
- Dr. Nadeeka Jayaweera, Senior Lecturer, Department of Architecture, University of Moratuwa, for providing the student messages, the Shanghai workshop photo, and her own message.
- Lalith Mallawarachchi, Ruvini Silva, Hemantha Wijewardane, Sandun Jayasinghe, Kumudu Jinadasa, Lahiru Padmasiri, and Kanchana Senasinghe for their valuable articles and outstanding work on the souvenir.
- Sashini Fernando, Charith Eriyagama, and Thilini Jayakody for creating the event collage pages and graphics.
- Yuvani Jayatillake for serving as our MCs tonight.
- The "Majesty" band for their entertaining music.
- The management of Cathie's Lane Receptions for providing the venue and the waiting staff.
- BlueTulips Creative Photography for covering the event.
- Prasanna Marage for preparing the digital presentation.
- Rasika Jayatileke, Asanka Jayawardane, and Malal Athauda for organising the raffle prizes.
- Kithsiri Aponso & Malcolm Samararatunge for helping secure our generous sponsors & advertising contributors.
- Rohan Prathapasinghe and Keerthi Fernando for their guidance and leadership.
- Hiran Leitan, Wathsala Sepalage, and Indira Jayasinghe for their assistance in organising the event - from booking the venue and managing ticket sales to supporting key decisions.
- Minuteman Press Spencer Printers for printing the souvenir.
- And last, but certainly not least, a very special thank you to Ridhma Perera and Yuthika Iddagoda for putting together this wonderful edition of the souvenir, and to Manel Laphir for coordinating and providing her invaluable leadership in delivering it.

Thank you!

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