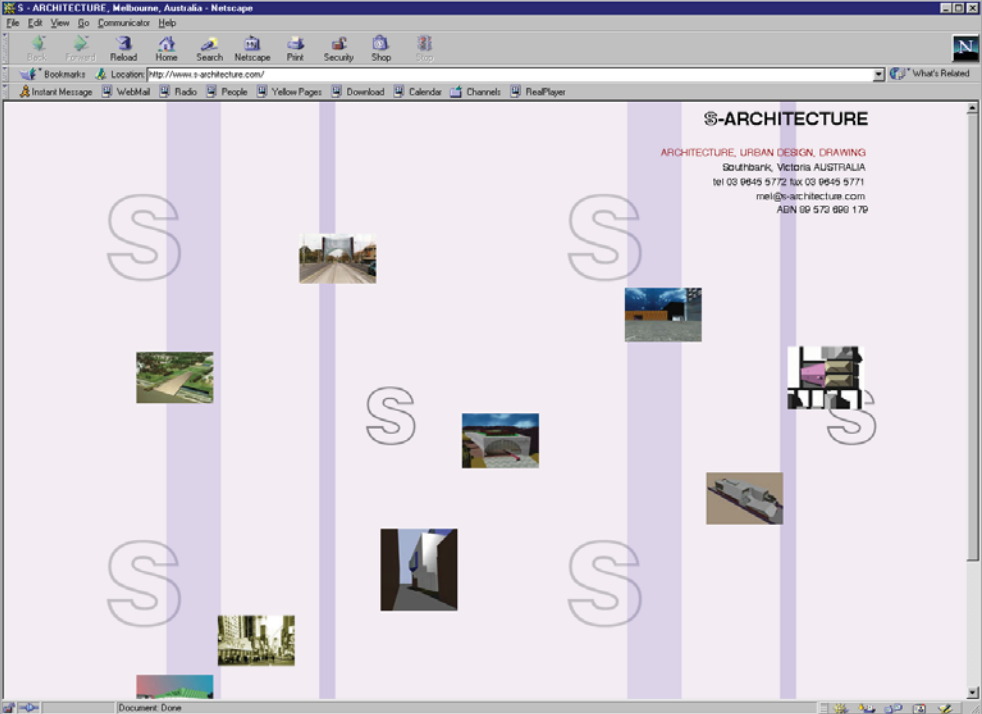


SMALL JOBS (House Extension and Studio, St. Kilda)



S-ARCHITECTURE
formed september 1999
in South Melbourne
tel 9645 5772

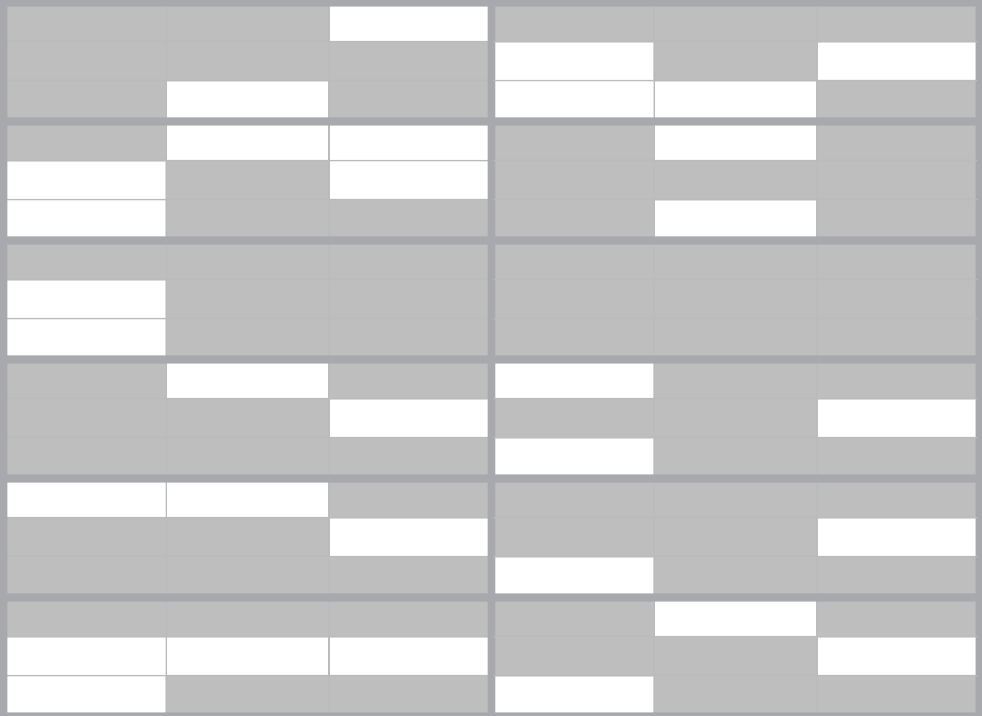
PARTNERS:



S

S

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SMALL

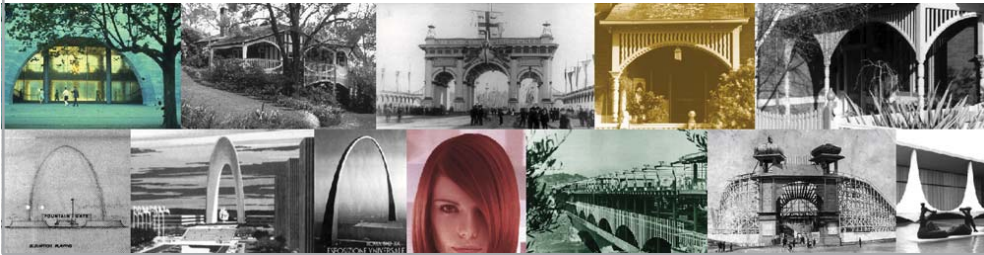
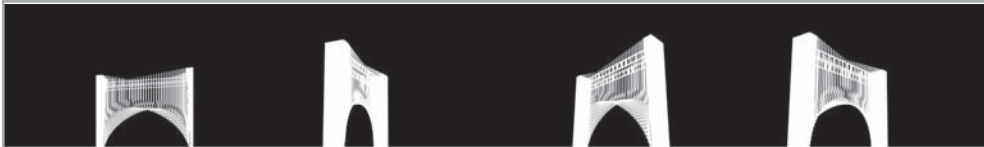
How big is small ?
In Koolhaas' text S,M,L,XL, the S section contains a 24 house project of three levels. Our Small projects vary in physical size, but share a relatively small investment of time. Our small practice is characterised by a lot of small exercises - recurring ideas, simultaneous ideas, short attention spans.

What possible roles and relationships exist for a small building in the city ?
It is obvious to us that a building's urban stature is not merely physical. Like the surrealist map of the world, the city of our minds distorts the small to giant scale, and makes the large disappear. And of course many parts of our city contain primarily small buildings. Apart from CBD's, our cities are mostly made of small buildings.

What is the scope of a small project ?
We like to recognise the limited scope of a small work, compared with something much bigger. In other words, a little building need not be more intricate - rather, more like a large building shrunk down. We prefer several ideas on smaller scale, rather than small details making the big picture.

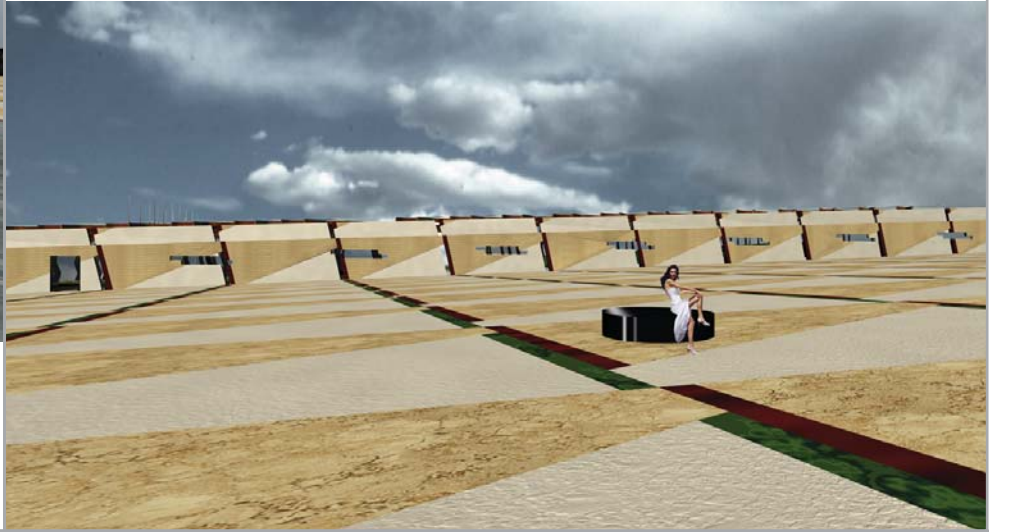
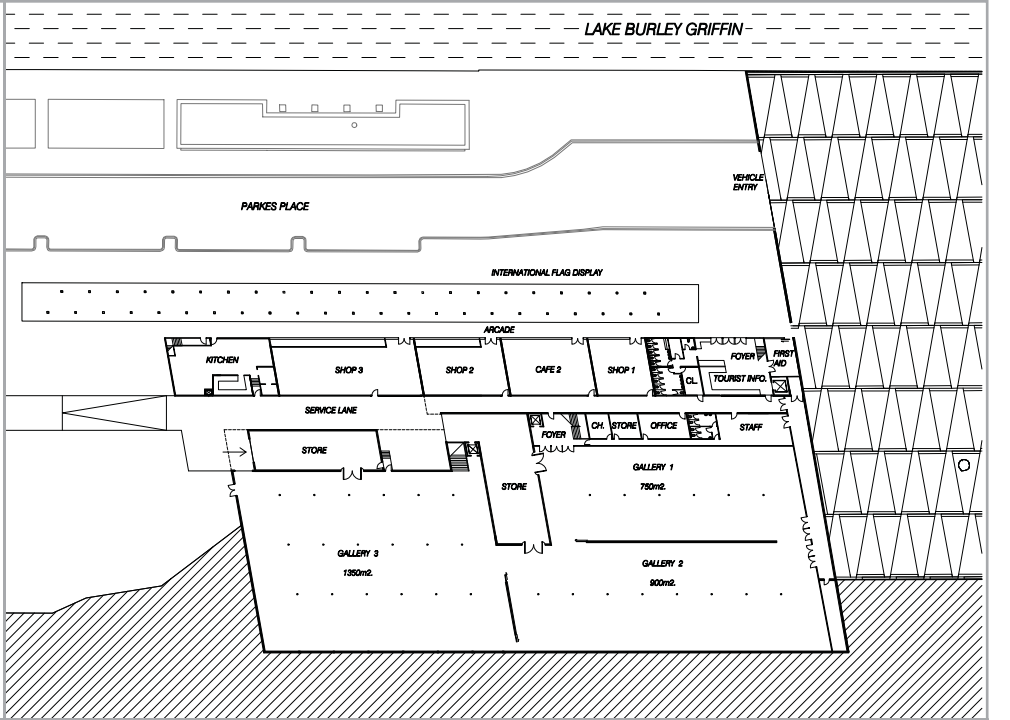
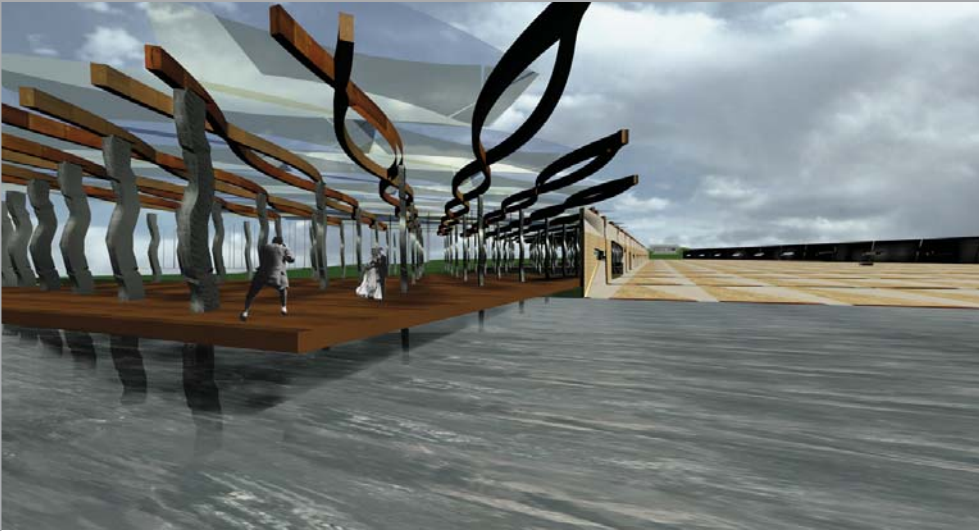
Do ideas have a scale? Yes
We have a consistent interest in the copied or the re-used. Perhaps less for a desire to test an original, but for an indifference to invention. It is important in these projects also that the sampling involves a forcing of an object into a much smaller context. This occurs as a miniaturisation, a flattening, wrapping an object onto a smaller one, placing an object in a more constrained context. This comes about through working on small projects, but suggests our refusal to let go of some bigger potential object.

Mirroring is a small idea. It is a basic form of copying - a quick operation which is most effective on an object which is small enough to read quickly, and perhaps less interesting where there is a lot of it, or is coupled with repetition. We have attempted in these exhibition panels, to treat very evenly the projects to compare them, possibly in a scaleless way - through density rather than size.



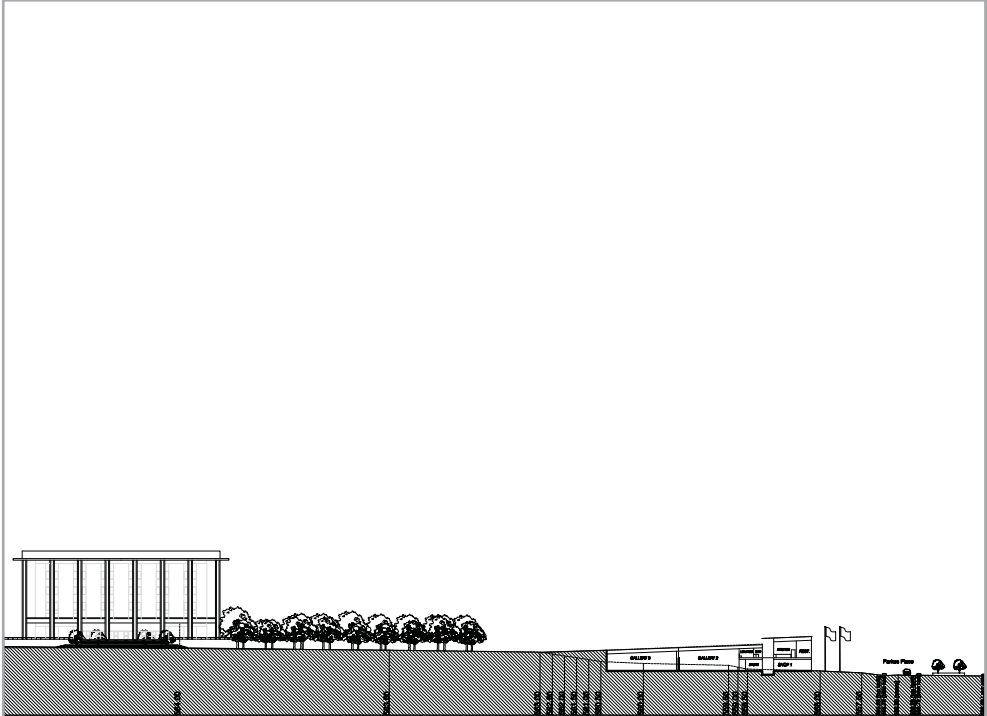
ARCH

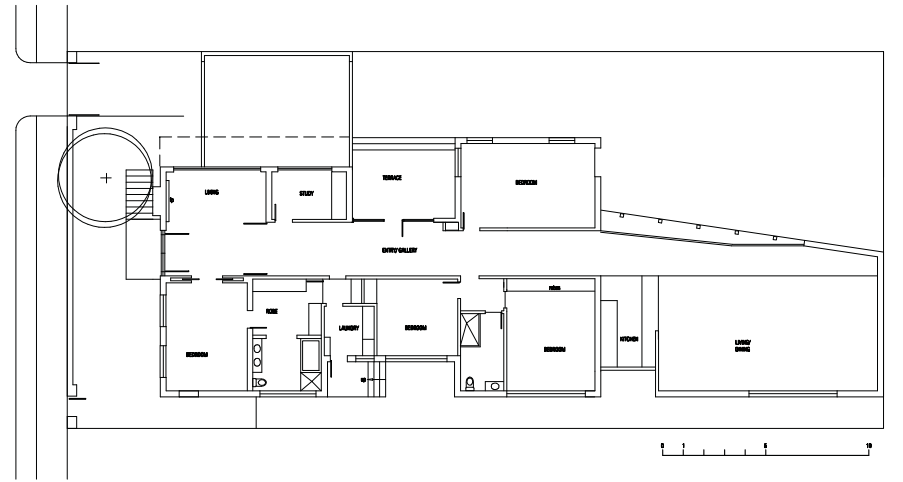
JOB Federation Arch Competition, Melbourne
IDEA re-working of the local arch through a historical filter
THEME An arching web of reflective steel purlins is suspended between two thin tapering dark steel towers. The solid steel towers carry the hanging steel frame, and the lighting for the lacy series of fine members - the steel frame bends and parts to carry an arched glass skin - lining the complex curved surface of the underside, providing a momentary weather cover.
The two towers are with inscribed with the names of every locality in Victoria; textured hand-welded text, writing at its most economic. The text is small and not intended to be read from a distance. The giant steel arch curtain, illuminated from the towers shimmers in an animated myriad of moire-pattern shadows reflections, suggesting a complex and bright future for the State and the Country for which it is the cultural heart.
The arch suggests itself as part of a lineage, another in the series of celebrational arches of Federation, and the entant Luna Park entry, built only a few years after Federation. There are 100 triangulated faces of glass, 50 gold and 50 green, 50 good years and 50 bad.
The asymmetry of the opening is intended as a theatrical gesture of parting. The curtain being raised off the stage, a flamboyant hairstyle parted over a grinning face. Some giant hands are opening a view and grooming, in anticipation of an announcement, of a new act.
The repeated vertical members forming an arch is a technique of the Federation House, but also refers to an unfinished construction. Images cited as examples are Wright's Marin County Civic Center, and the Luna Park arch, under construction and waiting for a skin. In their similarity both the optimism of the unfinished civic project and the romantic, nostalgic hope of the Federation domestic is invoked.
TEAM Stuart Harrison, Graham Crist
STATUS no placing in competition
TIME september 2000



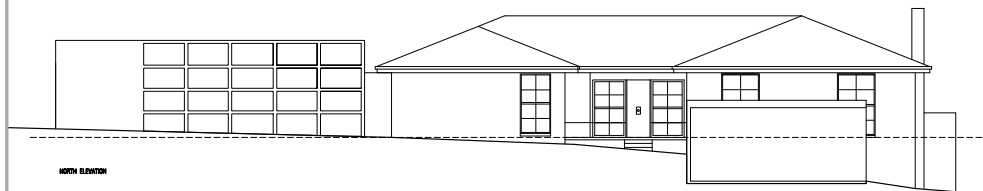
CAN

JOB Public Place, Canberra
IDEA re-investigating the widsweppt plaza and the forms of a failed nation
THEME The Public Plaza (Stage One): The space proposed seeks to powerfully reinforce the Canberra Condition-the expansive horizontal scale, the defining Land Axis and the gently rising topography. The plaza serves a desire for a highly monumental open Place at the junction of the land axis and Lake Walter Burley Griffin. It is a space designed for major events, accessible to the vehicle, and scaled heroically for the lone individual.
The trapezoidal form broadens at the lake's edge, and reflects the forecourt of the new Parliament. At the same time, the form creates a foreshortened perspective from the lake, reading like a grand entry to the old Parliament. The gently rising plan meeting the lawn at the land end runs directly into the water of the lake, creating a hard paved beach - a metaphorical shore, a landing place.
The Beauty Spot: A single raised plinth element within the space provides a general purpose service facility for gatherings, and an exception to the light coloured ground plane. A black stone plinth provides a soapbox dais, a large seat, and enclosed points for power, water, data, gas and rubbish.
The ground surface is a large scale tessellation of trapezoids in off-white concrete panels, with inlaid strips of green marble and red glass. The East and West flanks of the plaza are built up in walls of the same surface, defining the space laterally, providing protection and a sense of being contained, and enhancing the reading of the space as an object in itself from outside.
The National Pergola: A second public space is proposed as part of stage 2, and providing a contrasting type of space to the plaza. Conceived as a monumental form of the domestic pergola, the space is less formal, covered, and projects onto the lake to form a timber jetty.
The ground surface is the dense crushed rock of urban parks, following natural contours. Set on this is a forest of columns and a weave of timber beams supporting a translucent polycarbonate roof. To the west of this space is a screen of Lombardy Poplars, planted as an extension of the existing avenue of trees, and providing windbreaks and screening.
The Buildings: Galleries and retail facilities are consolidated into a complex adjacent to the plaza, aimed at minimising the impact on the open site, and reinforcing the tradition of large building elements. As one element, the Exhibition Spaces bury into the natural bank and are grassed over, becoming invisible from the Parliament side. The shop, cafes, and restaurants form a separate two level strip facing the lake from behind the line of international flags. A two level circulation strip connects the two parts, providing efficient service access below, with visitor circulation above. The three exhibition spaces proposed are intended as flexible gallery rooms, which can operate quite independently, or as one series of connecting halls. These are accessed via a lobby on the lakefront strip (which also contains visitor information and facilities) as well as from an upper level walkway running at grade from the high end of the plaza.
Pathways: The project expands beyond the site boundaries with pedestrian paths defining links between other facilities. A series of paved strips define paths from the new plaza to King Edward Terrace around the reflection pools. Additionally, a network of straight and wandering paths create an axis between the National Library and the High Court of Australia, incorporating a second, lesser ramp to the forecourt.
TEAM Graham Crist, Stuart Harrison, Vicky Lam, Stasinos Mantzis
STATUS lost competition
TIME may - june 2000





S



COMO

JOB house renovation and extension, South Yarra
IDEA fashionable backyard from fascist headquarters

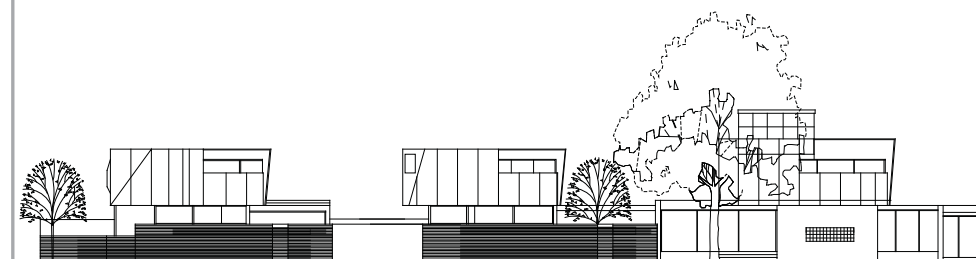
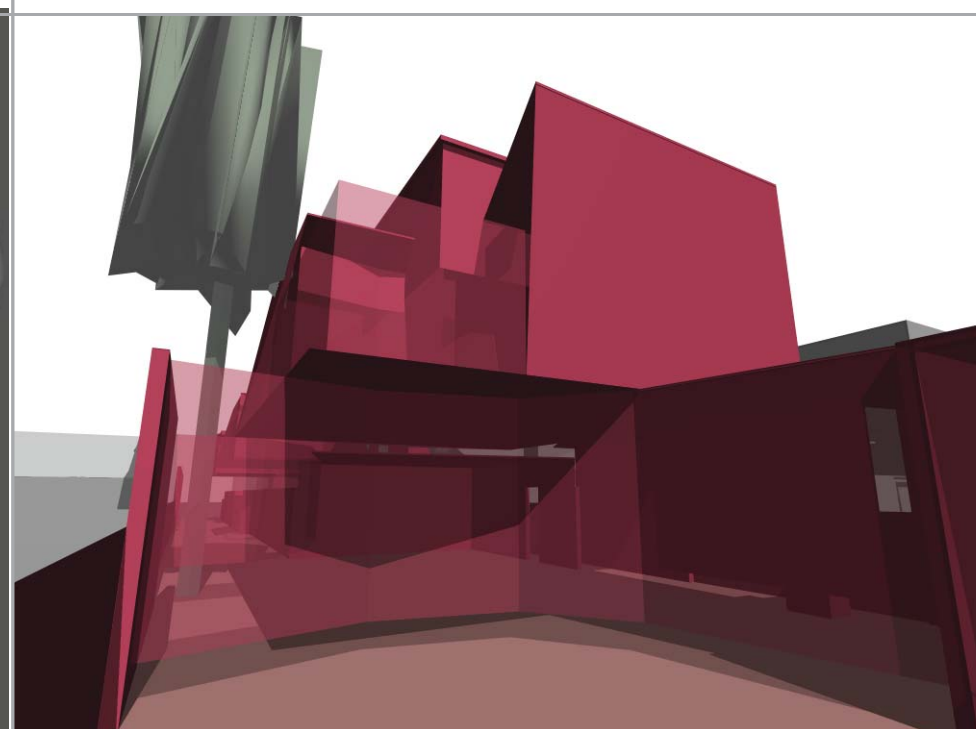
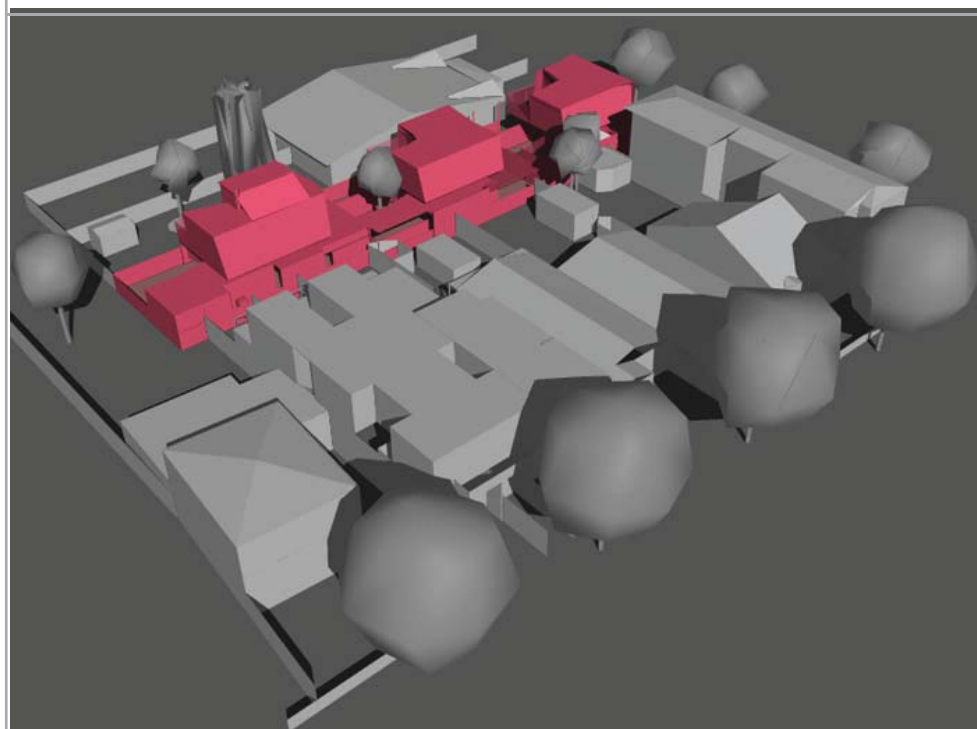
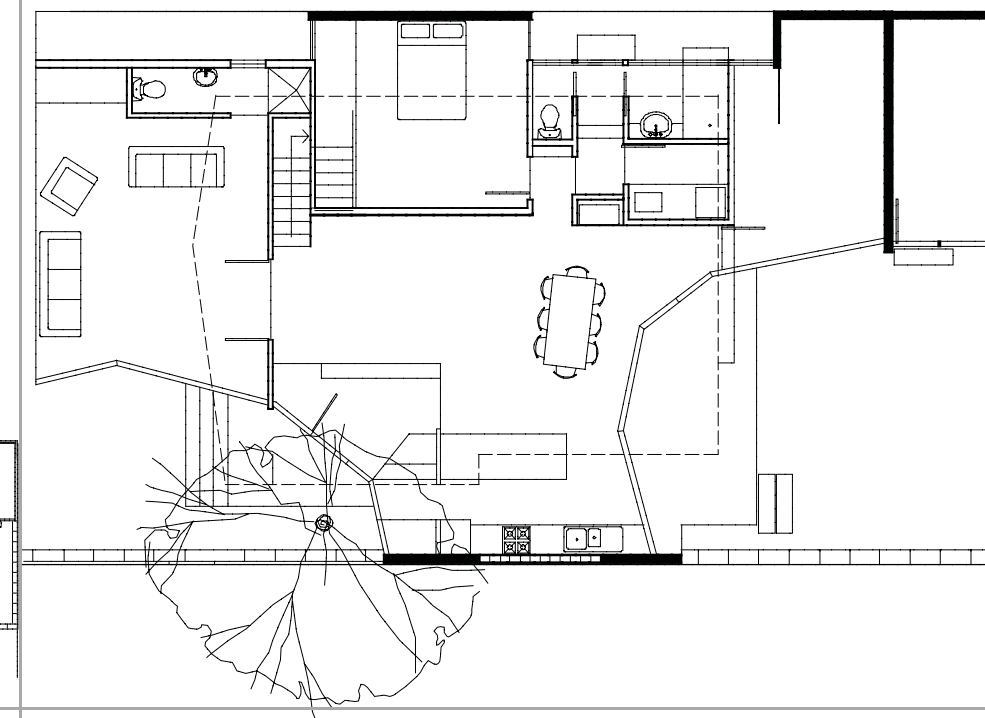
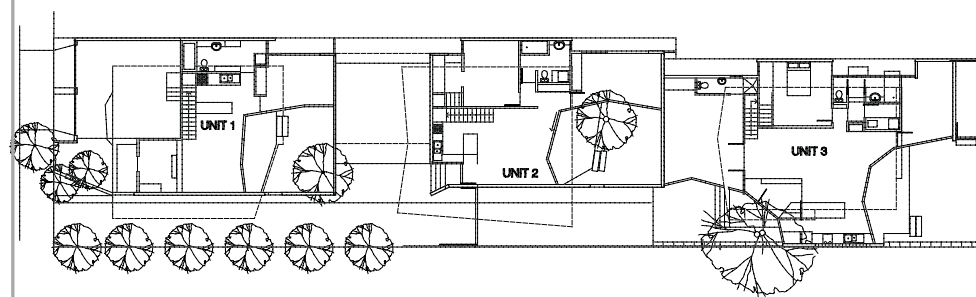
THEME Terragni's Casa del Fascio and Arkely's house paintings form the two formal players, one forming a new extension in strong contrast to the existing an domestic, the other intensifying the domestic language of the house, away from the white extension. The Terragni sample is a miniature, much smaller, and compressed into a backyard. The planning of the house is realigned to exaggerate existing hallway into a long gesture, a corridor of power, running the length of the building.

TEAM Graham Crist, Stuart Harrison

STATUS sketch design

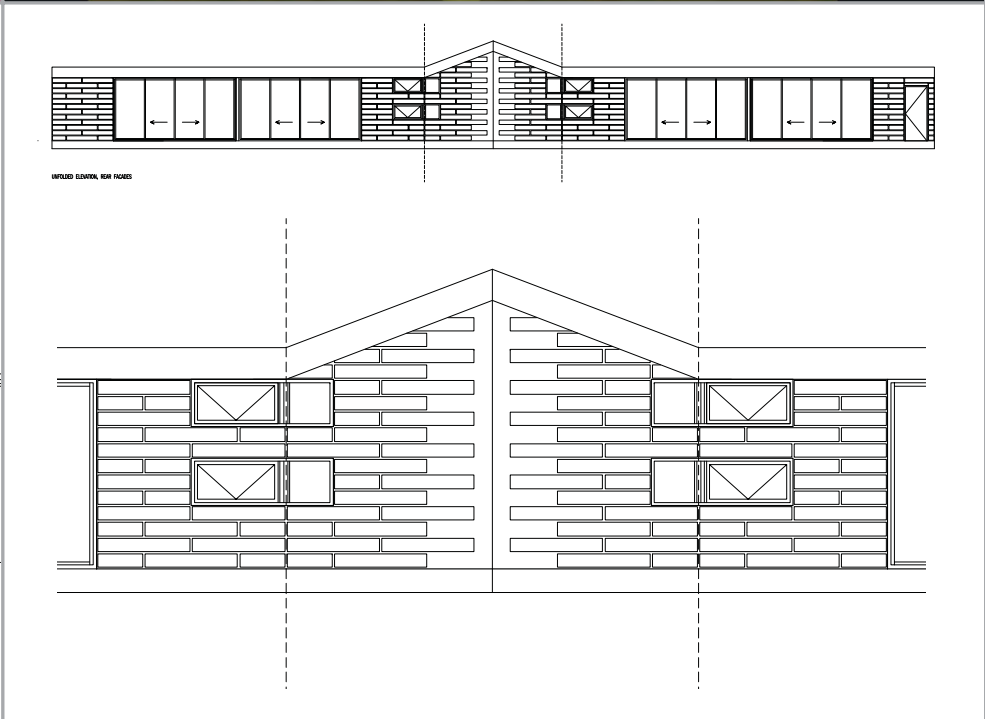
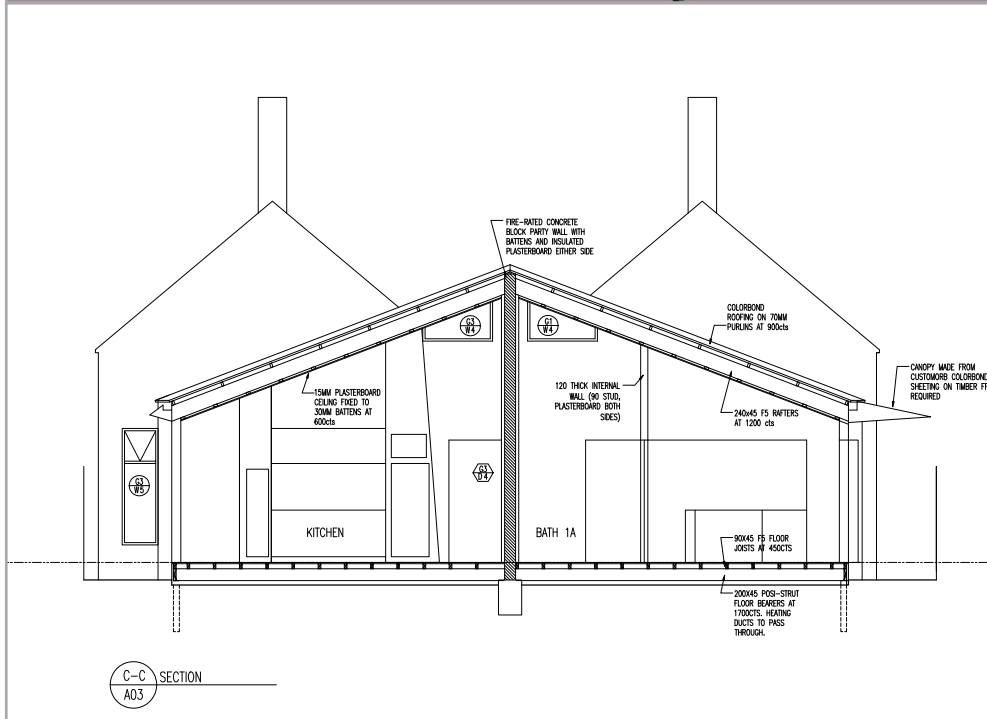
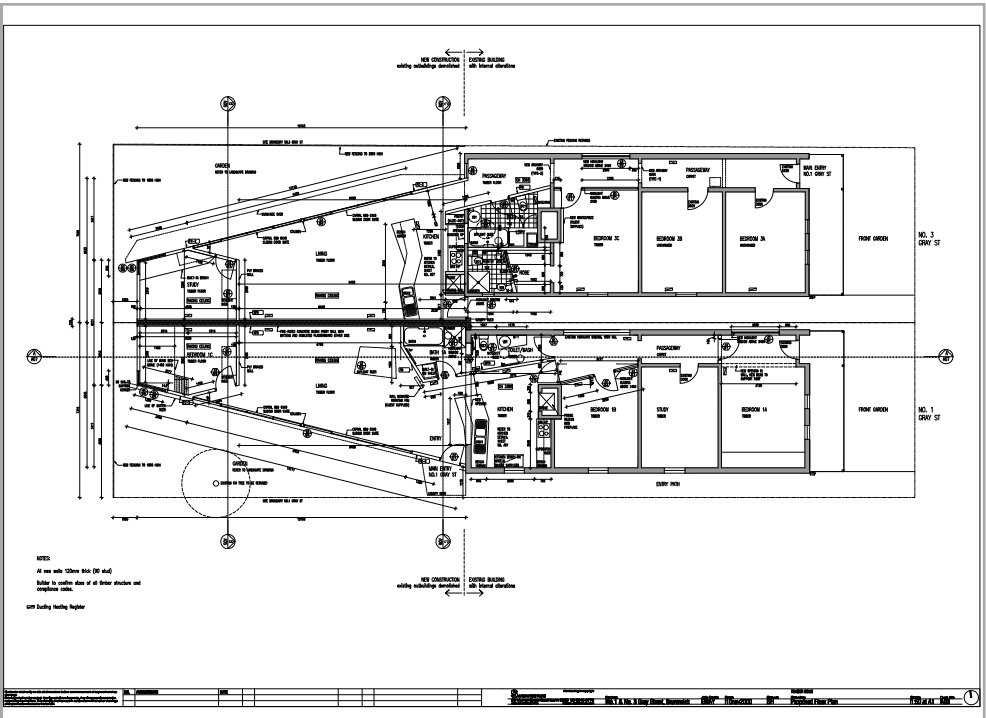
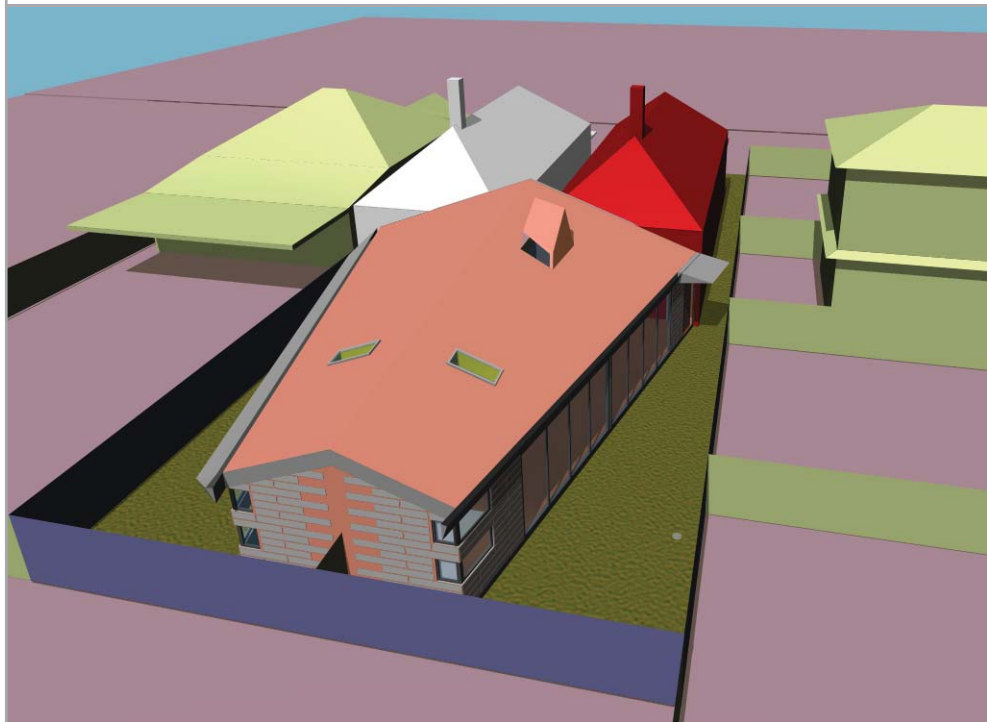
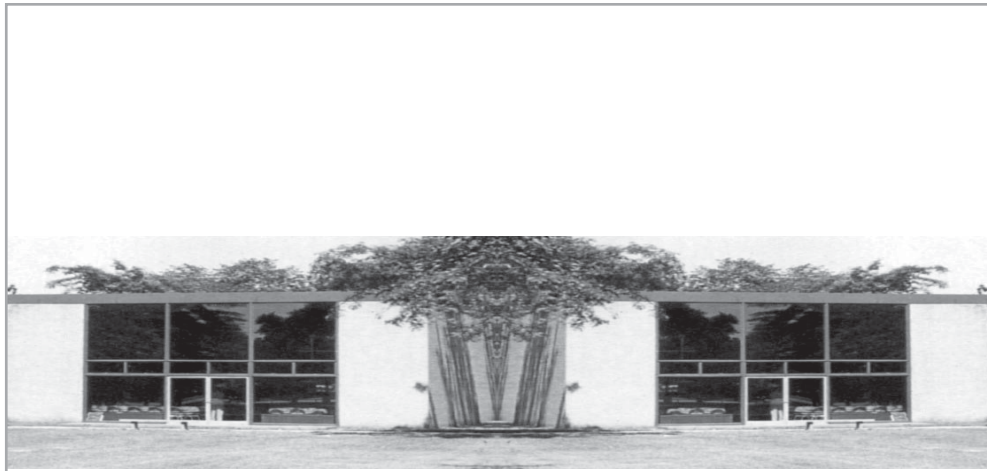
TIME july 2000 -

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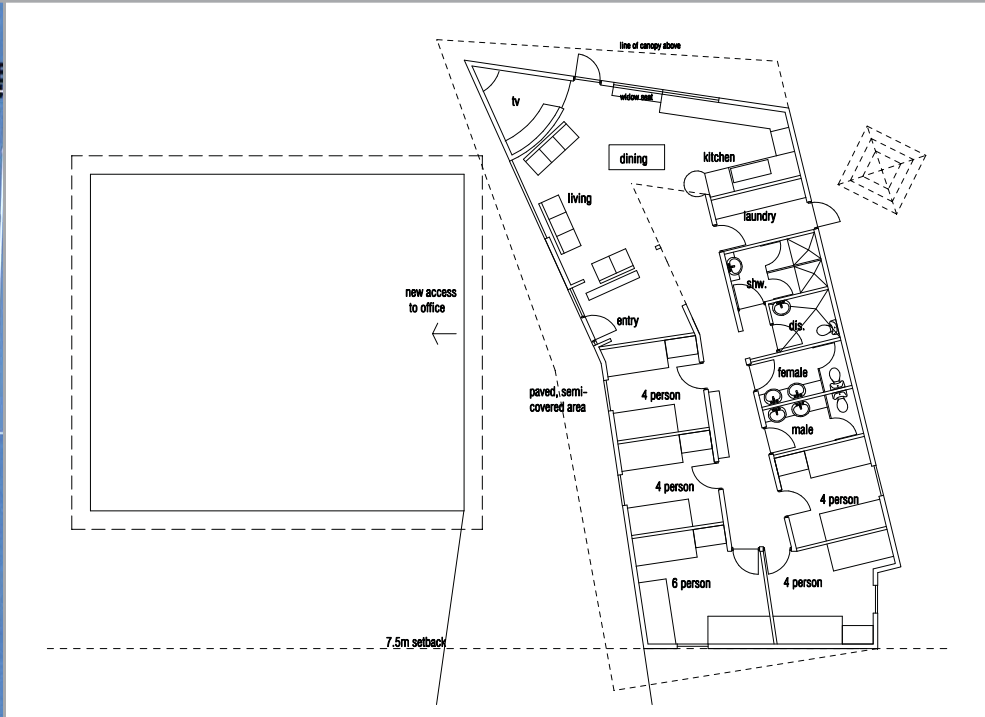


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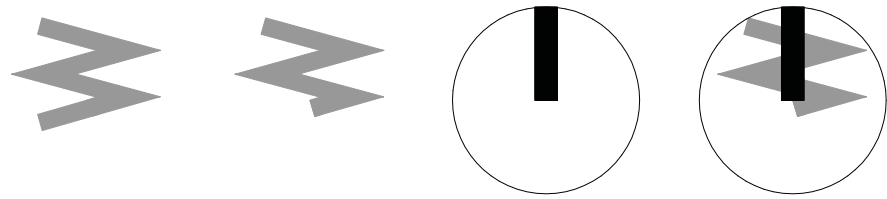
JOB three dwelling development, Elwood
IDEA mansard roofscape onto courtyard Miesian mat
THEME Howlett's West Australian courtyard houses form a chief reference for their abstraction of the upper floor into a mansard roof. These roofs are small versions of the Howlett's, used as separate pavilions identifying separate houses, rather than as a single long villa. The Good Design Guide establishes much of the planning - outdoor space set at prescribed minimums, density at prescribed maximum. envelopes at prescribed maximums. The courtyards are conceived as holes bitten out of the ground floor mat, and portions of this mat forming the dwellings.
TEAM Graham Crist, Stuart Harrison
STATUS planning permit application and revisions in progress
TIME march 2000 -



GRAY
 JOB two adjoining house extensions, Brunswick
 IDEA big gesture in small places
 THEME mirroring, Mies's Chapel, the big view and the colonial frontage
 TEAM Stuart Harrison, Graham Crist
 STATUS at tender
 TIME march 2000 -



JER
JOB backpackers' hostel, Jervis Bay, NSW
IDEA bent line as armature for a small NGV
THEME the bent line as plan device, the cheap thin pavillion with short spans; arch entry either NGV or chinese restrurant; memory of the staggerred 45 degree wall; Venturi's North Penn Visiting Nurses Association Headquarters; HMAS Jervis Bay; the painted sign on the outback roof reworked as soffitt.
TEAM Stuart Harrison, Graham Crist
STATUS terminated after sketch design
TIME october 1999

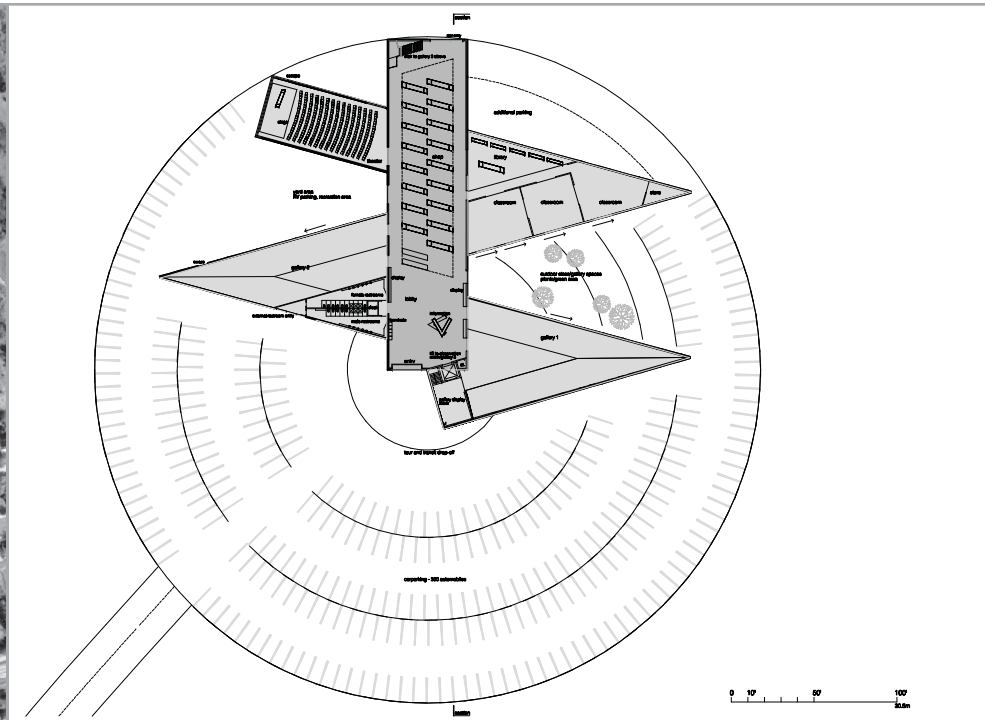


FOR WEST KENTUCKY, THE BIG 'W'

W BECOMES N
RAISING ONE ARM INTO THE AIR

THE NORTH POINT,
A SYMBOL OF ORIENTATION

COMBINED FIGURE,
A BIG SCALE GESTURE



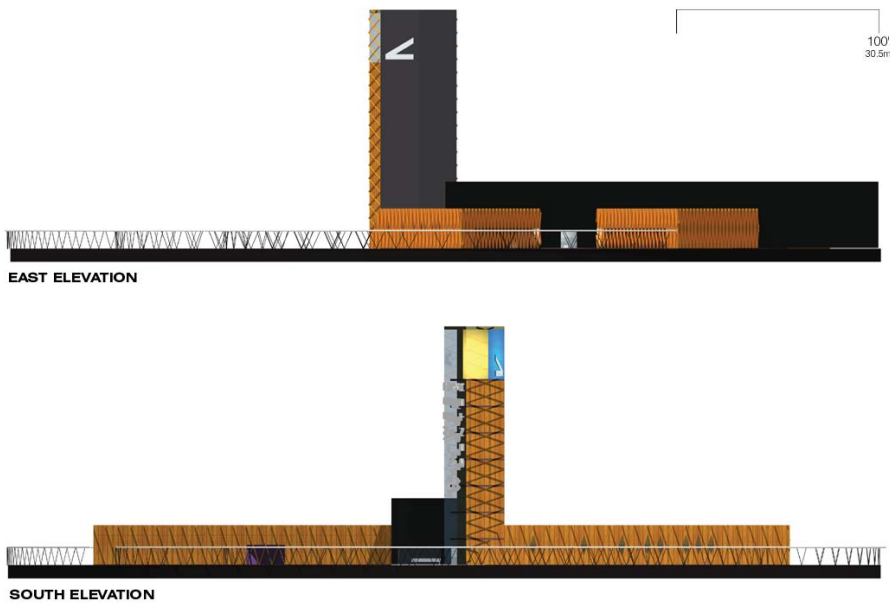
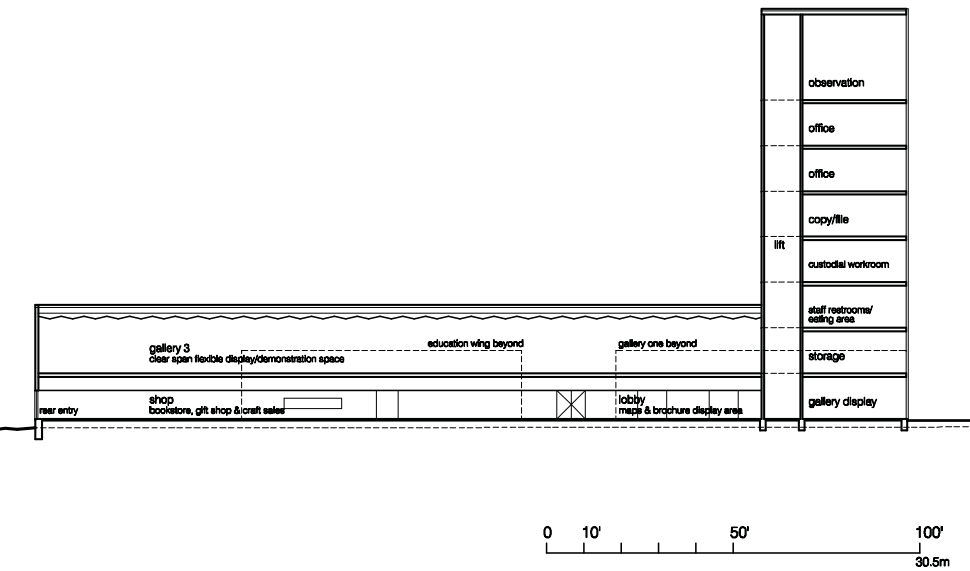
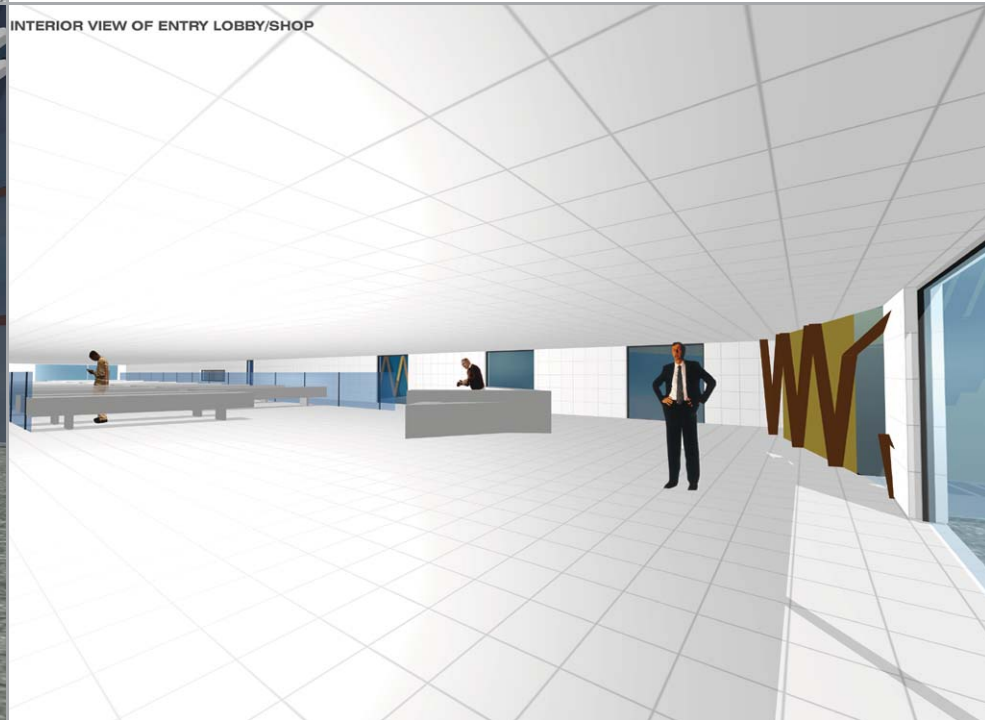
AERIAL VIEW TO NORTH-EAST



VIEW TOWARD MAIN ENTRY DOOR



INTERIOR VIEW OF ENTRY LOBBY/SHOP



KEN

JOB Heritage Visitors' Centre, West Kentucky, USA

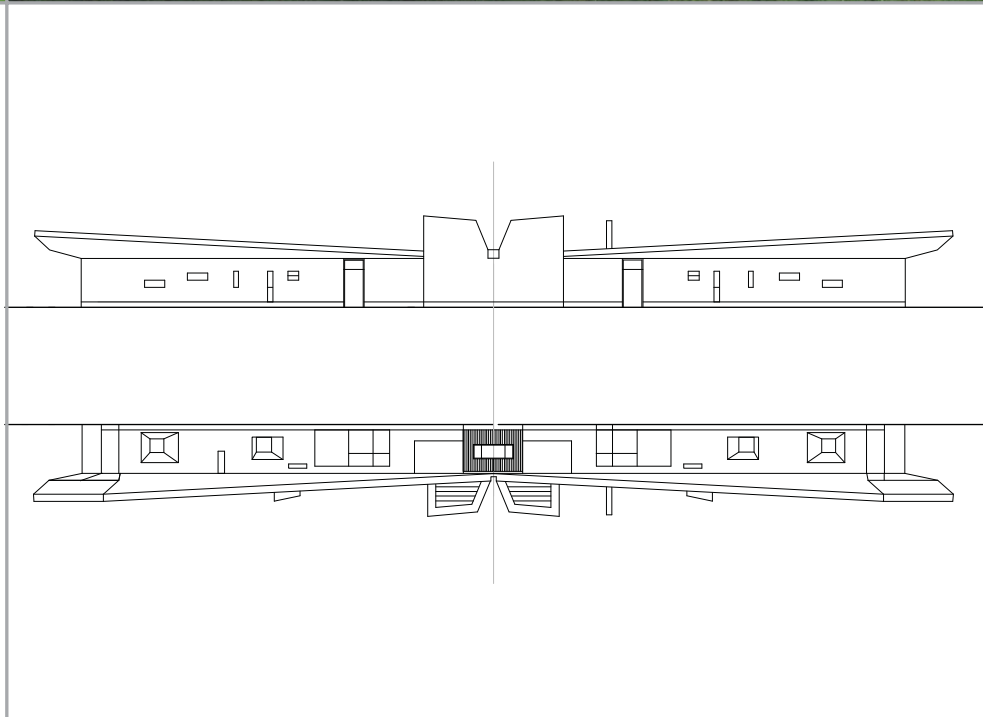
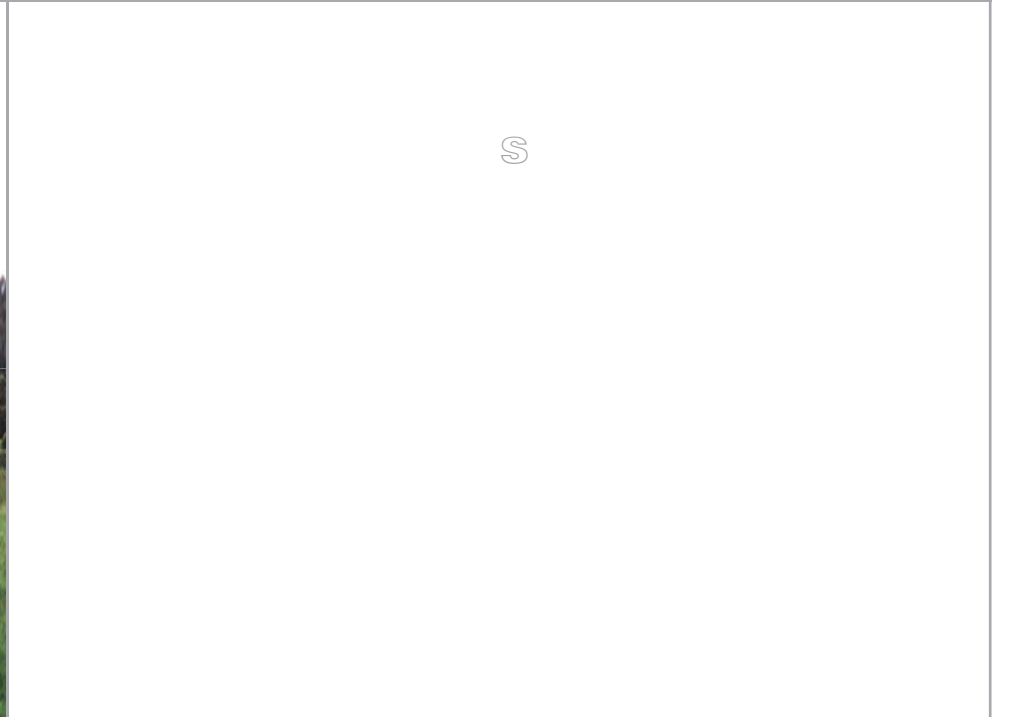
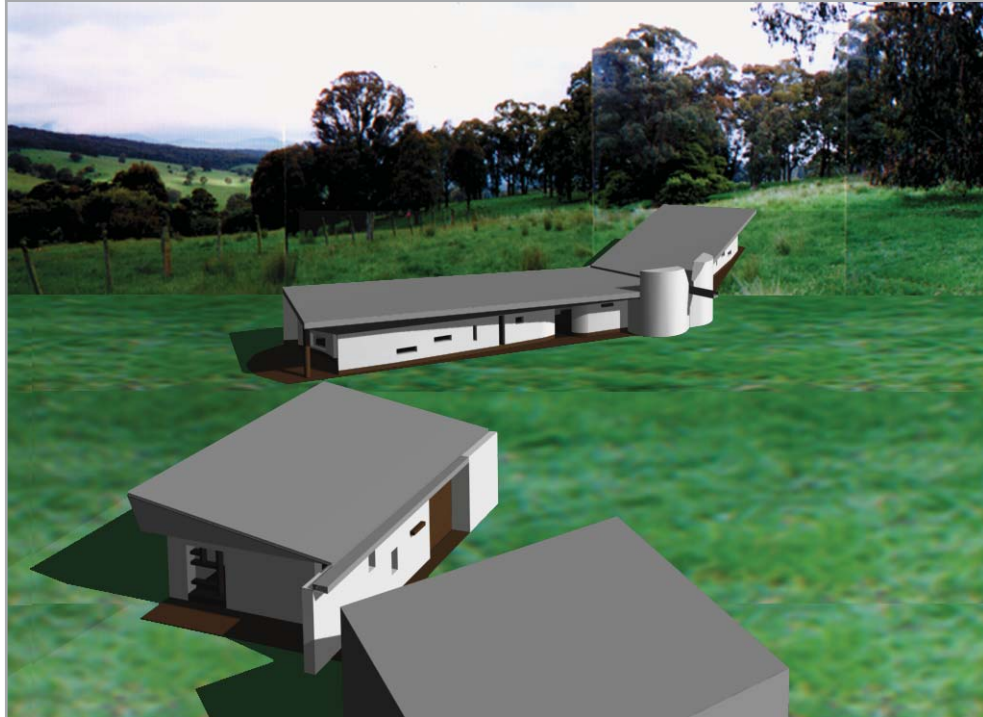
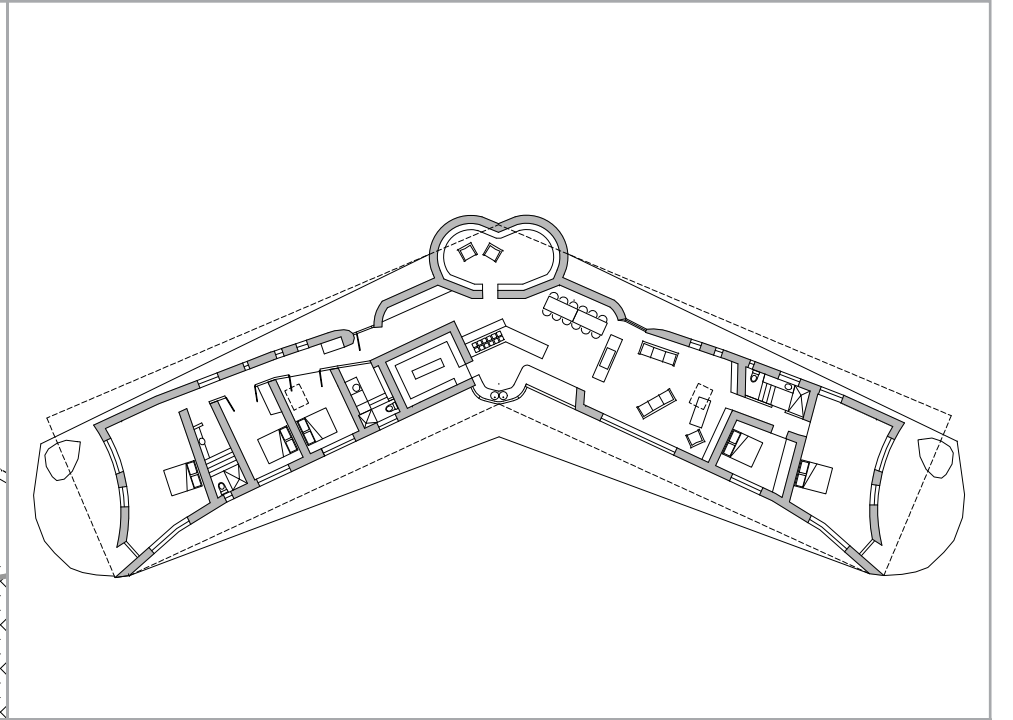
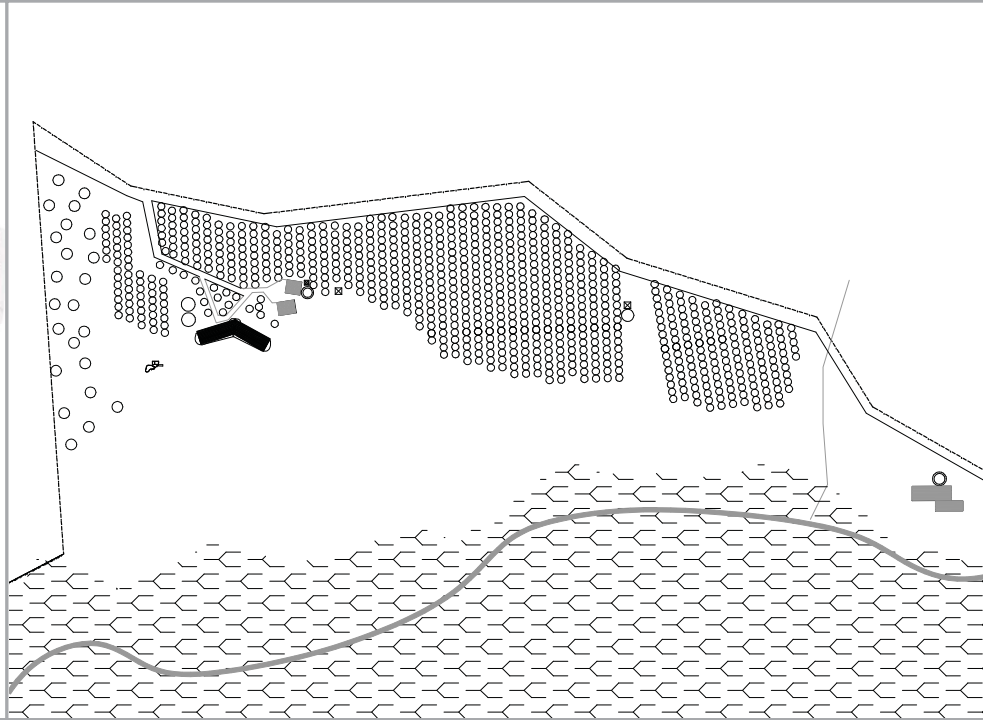
IDEA big dumb plan gesture as plural framework

THEME big straight letters, the N, W, M, K, X, V; the 2001 monolith/the shadow box; the missing/secret facility in the american landscape; the north point as reductive symbol, the landing pad/crop circle, carparking as figure, the sundial, the tower/sign, ambiguity between bent line/deep plan, mirroring.

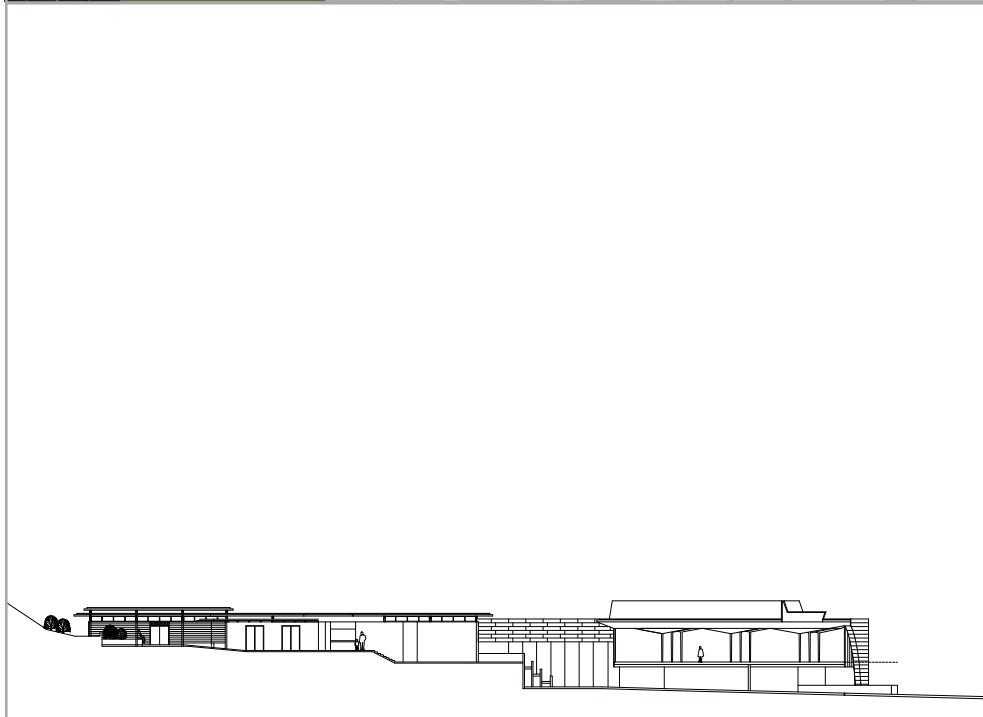
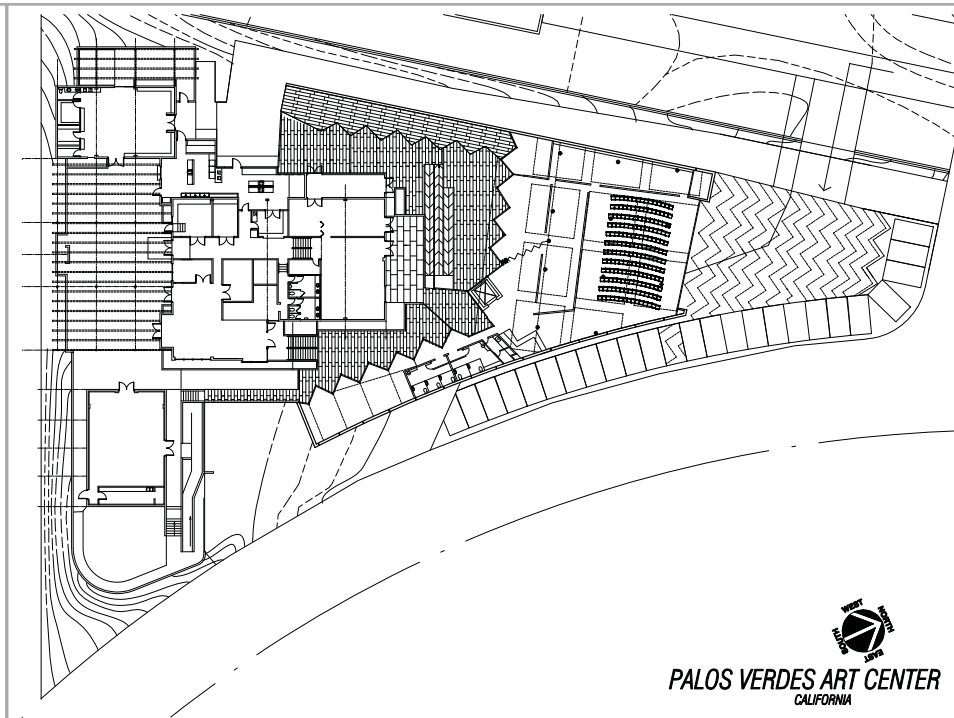
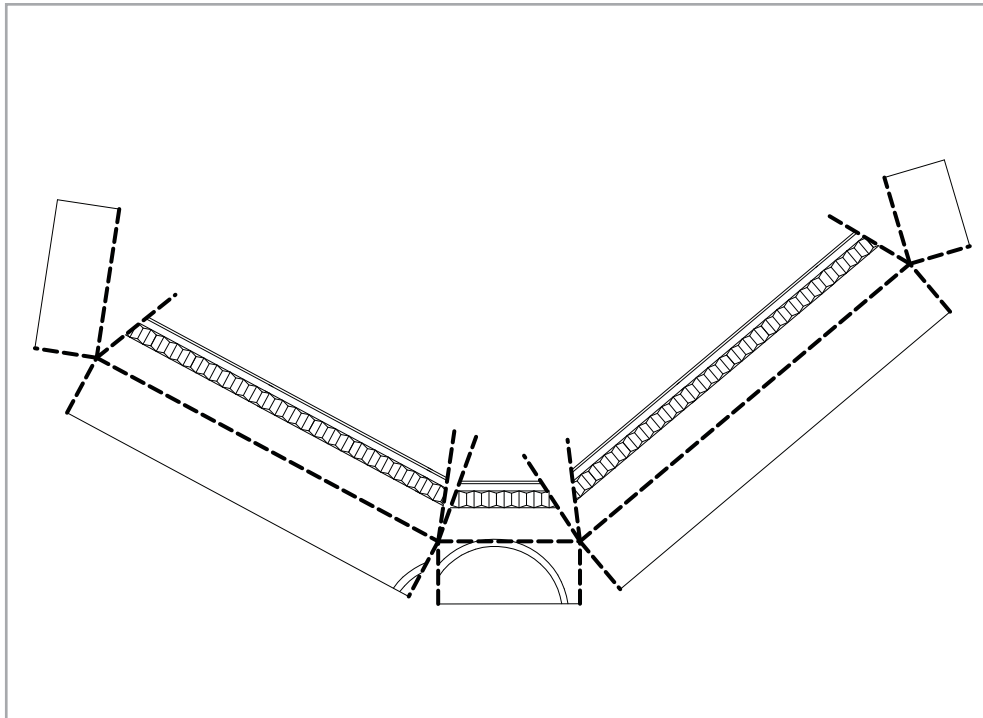
TEAM Stuart Harrison, Graham Crist, Marcus White

STATUS lost competition

TIME march - august 2000



MER
 JOB strawbale olive farm project, Merrijig, Victoria
 IDEA architectural parallels to the low energy thick wall-touching the earth heavily.
 THEME the Ronchamp sample begins as a form of cultural recycling, its cue coming from the massively thick rendered walls of the strawbale construction method. This is explored in a series of buildings - an olive pressing shed, a house, and guest house. The house examines an obsessive symmetry through mirroring- a symmetry ardently resisted at Ronchamp but latent in Robin Boyd's Blott house, its plan read as a mirrored slab, rather than a bent one. The reproductions also vary in their resolution - at its lowest res. engendering a straightening up. As a kind of eco-farm, the project explores real environmentalism rather than its image, or its symbol, rejecting the lightweight steel pavilion in favour of water recycling, power generation, and insulation through mass.
 TEAM Graham Crist, Stuart Harrison
 STATUS planning permit application in progress
 TIME september 2000 - 2005 (est)



S

PALO

JOB Palos Verdes Art Center, California

IDEA another cultural export

THEME melbourne NGV surface made smaller via wrapping over a smaller box. The language of the new building is derived entirely from this one troubled precedent.

"The building is plainly an enjoyable place for the public. The scale has been skillfully controlled so that the monumentalism, which could all too easily bother the interior of such a building is avoided. The surface materials are confined to yellow carpet and white walls, with an occasional zinc wall and black steel columns. Scale, colour-warmth and acoustics contribute to a comfortable and admirable environment."

"The new building has the feel of a miniature of something colossal, a gift wrapped in zinc, set at the feet of the familiar gallery, coming from somewhere else.... like the Statue of Liberty in reverse."

"The existing buildings are thoroughly reworked internally to enlarge departments, and create distinct zones for administration, artists, and public galleries, while retaining the informal ambience."

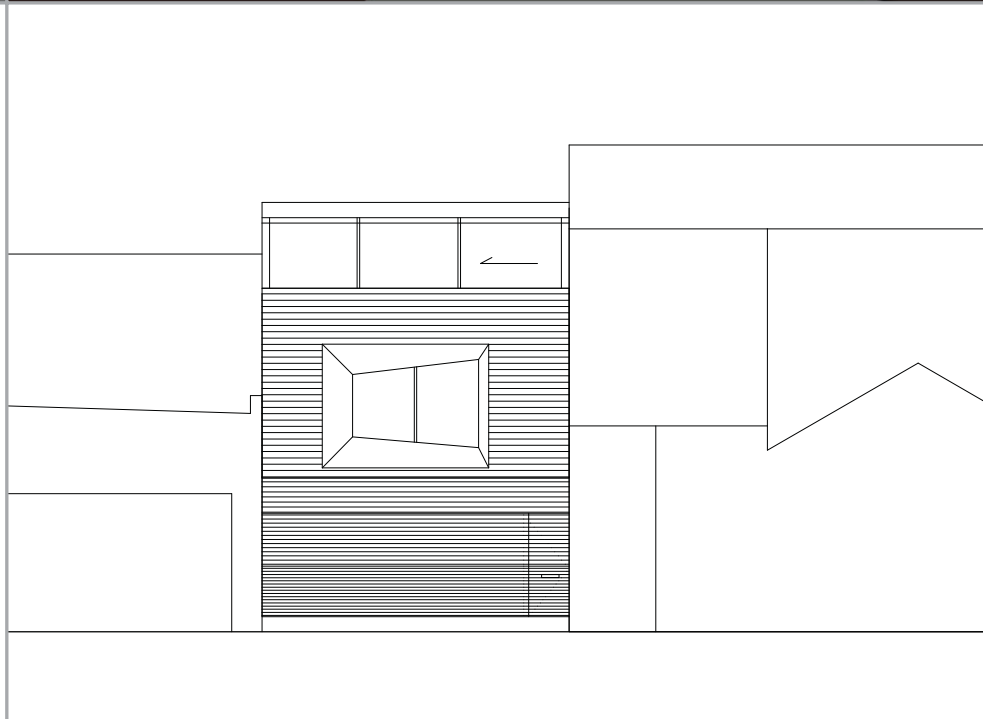
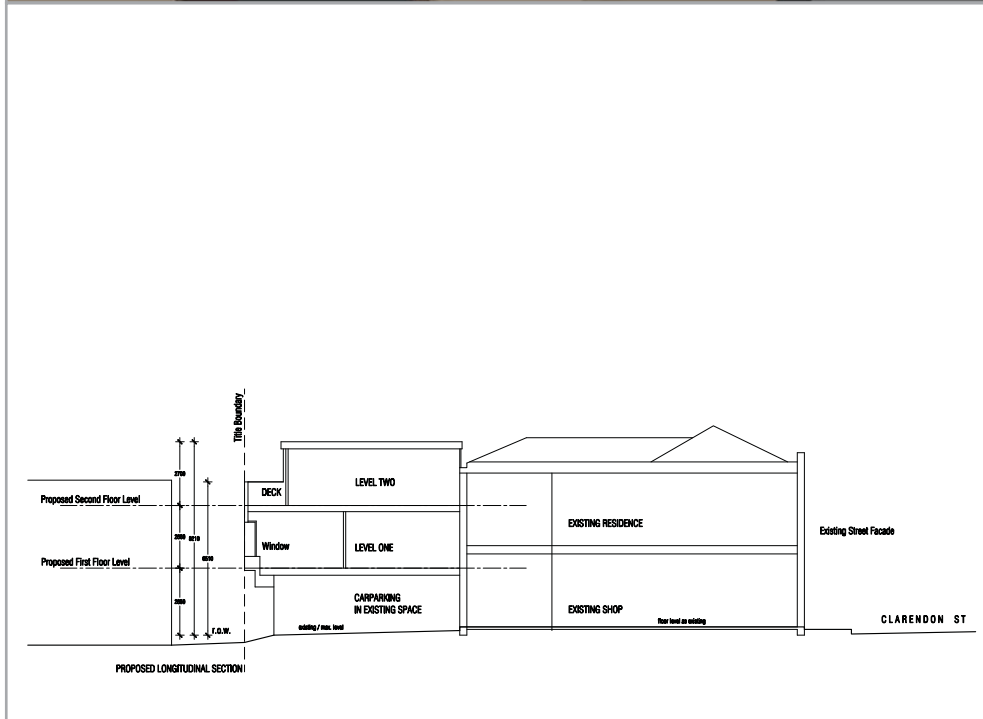
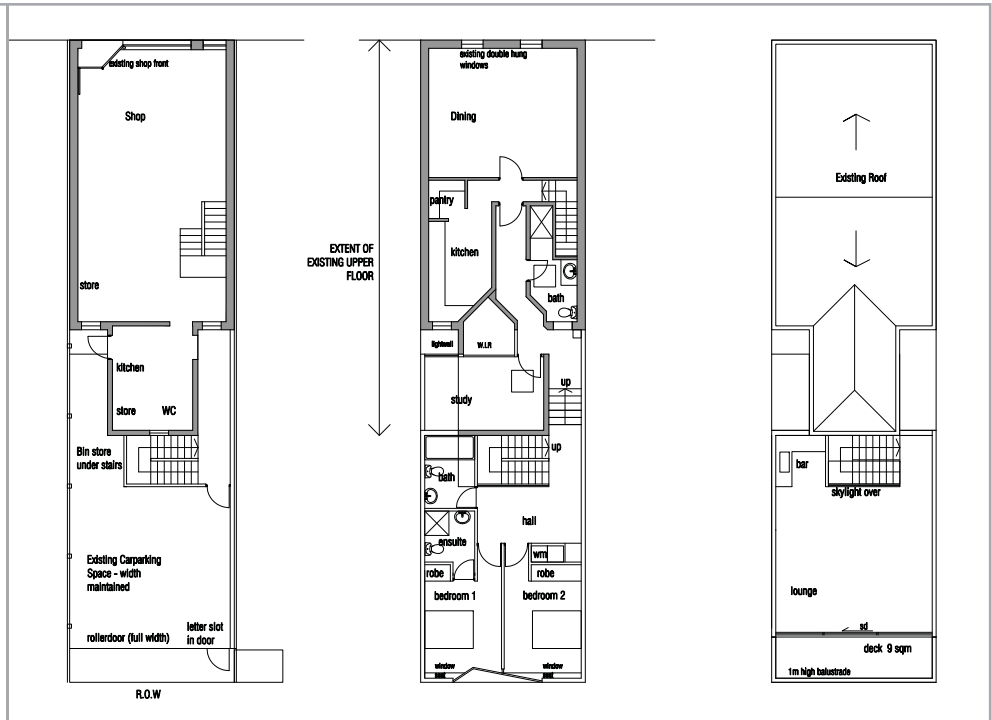
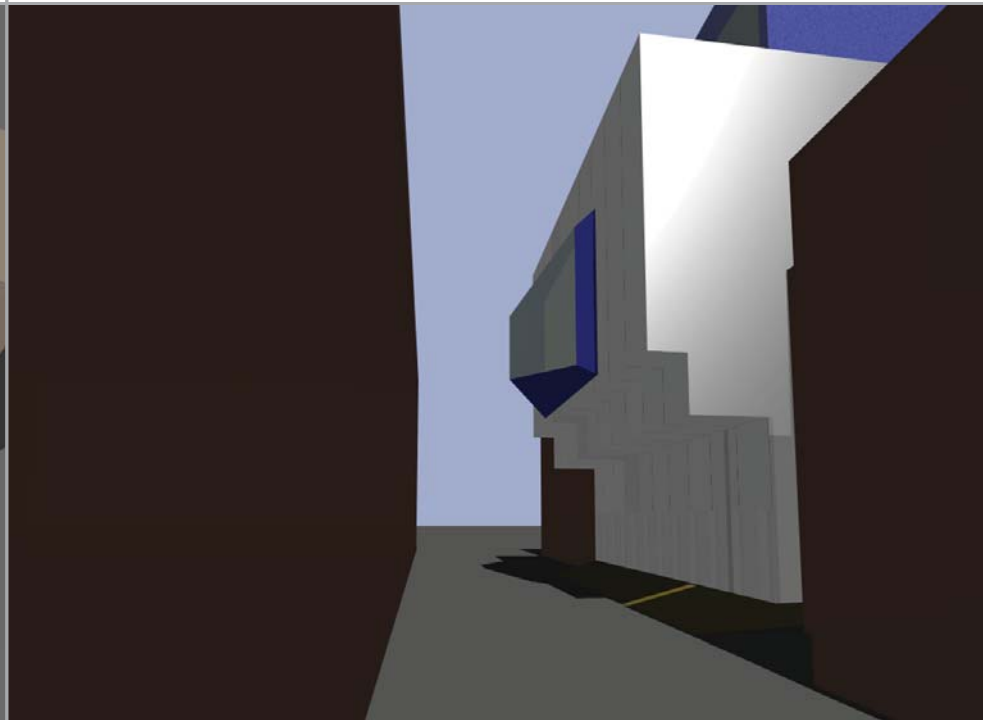
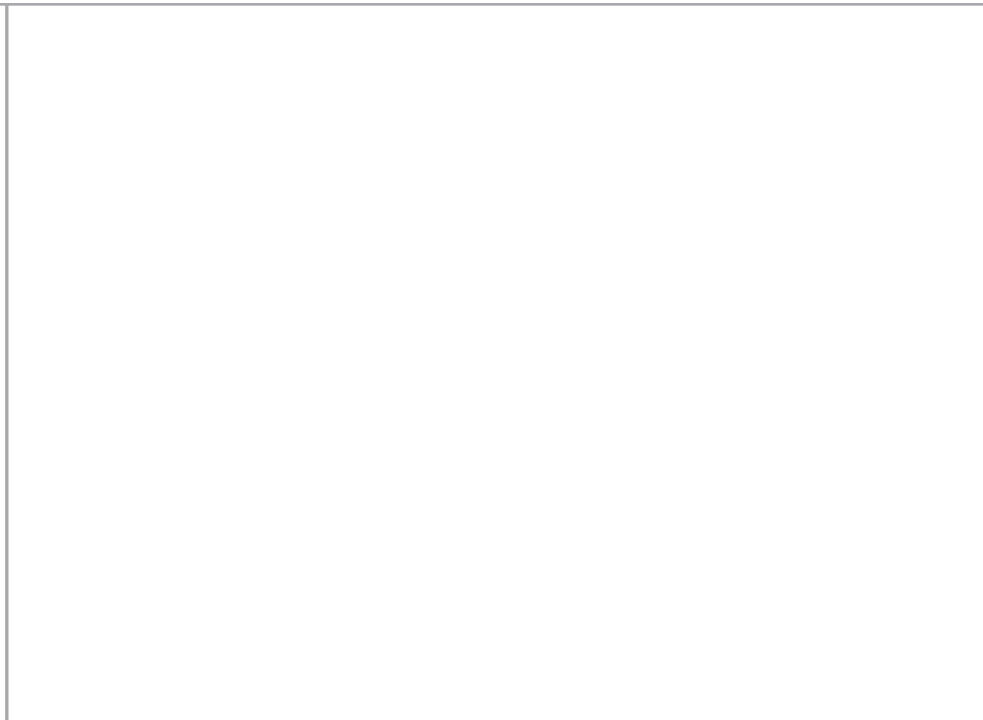
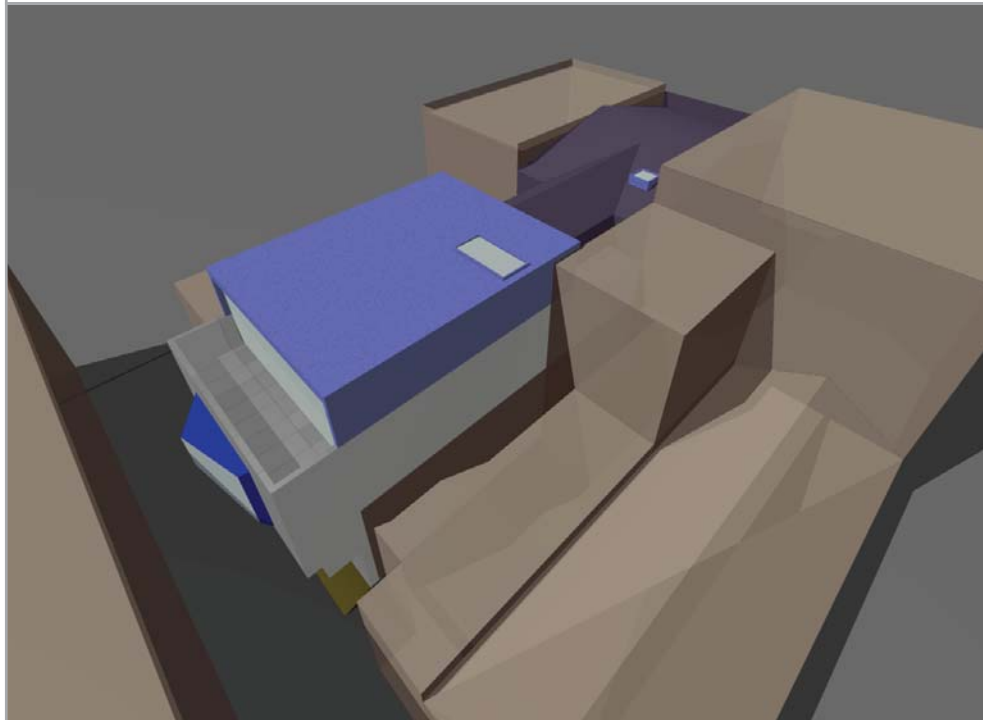
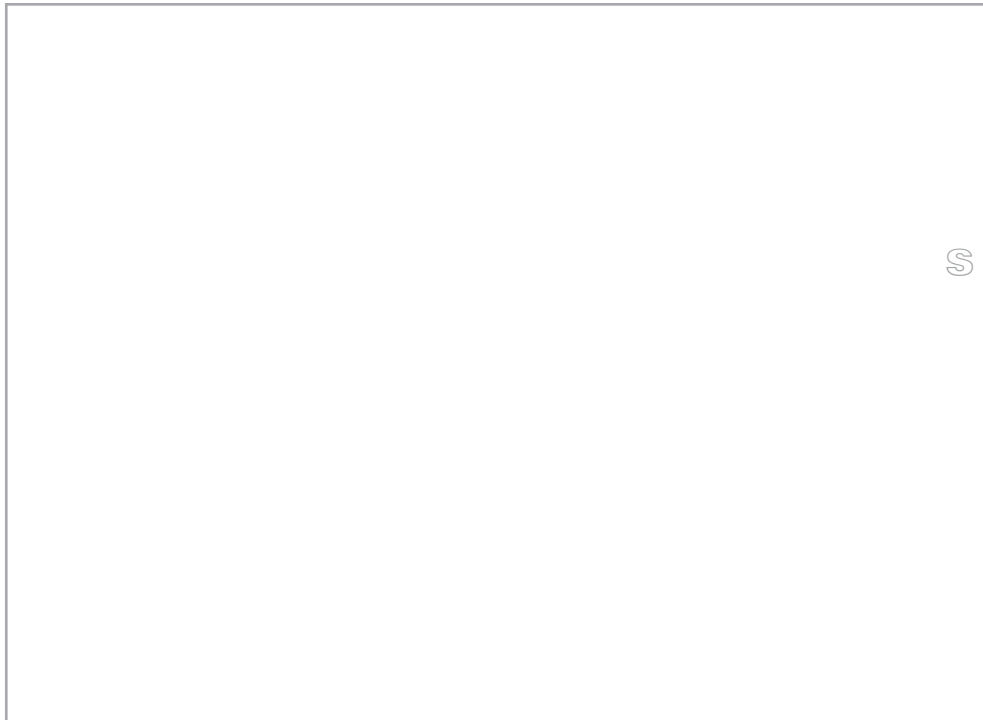
"It is impossible to find the right 'ism' to which this building belongs. Opinions range from Romanesque, through Classicist to Brutalist. But none of these adequately place it in the right pigeon hole."

"Either the designer is making no new statement, or the critic is blind."

TEAM Graham Crist, Stuart Harrison, Michelle Hamer, Keith Tan

STATUS lost competition

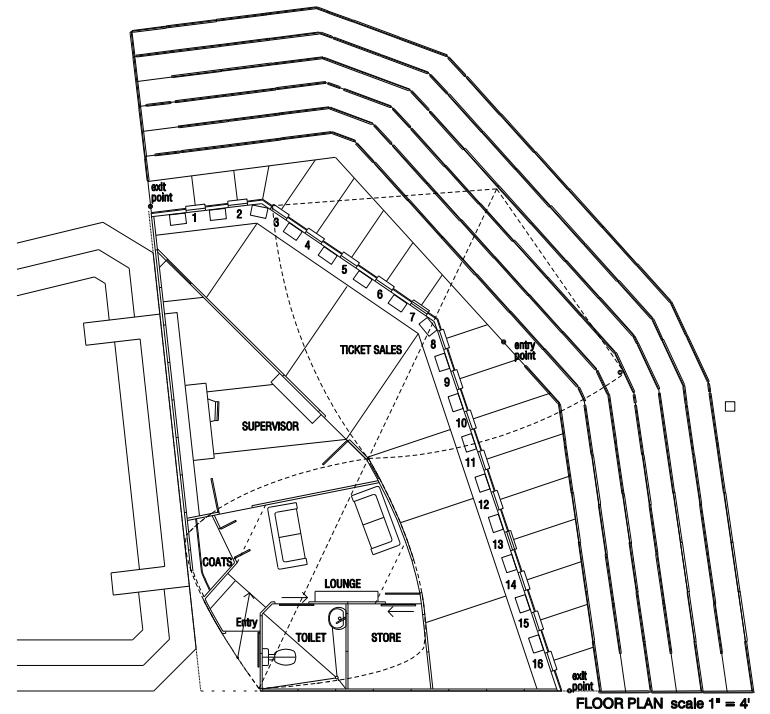
TIME april - july 2000



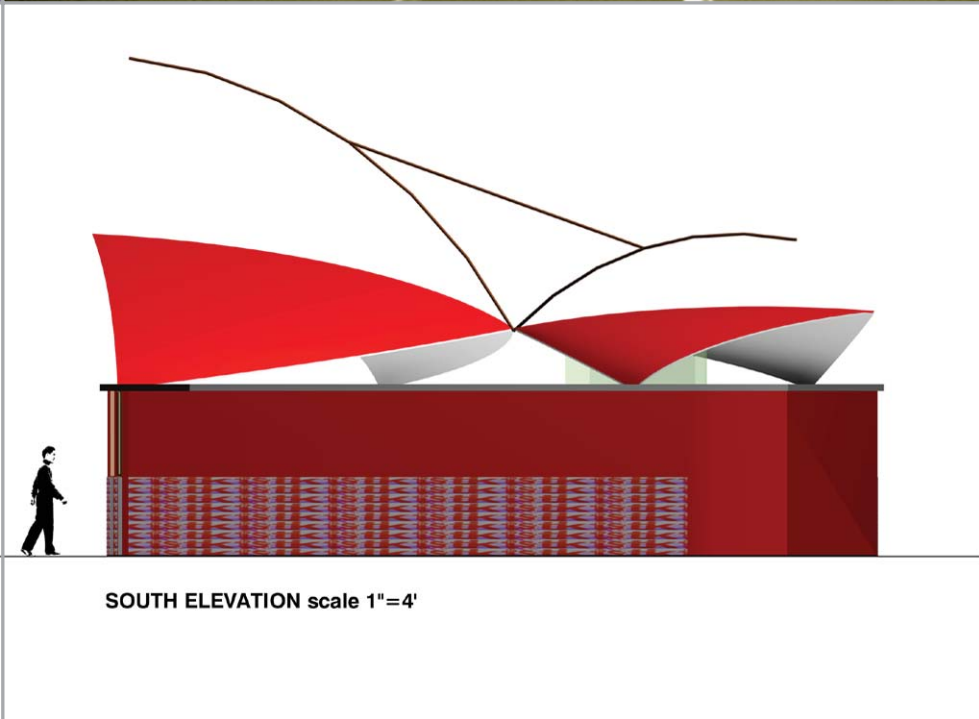
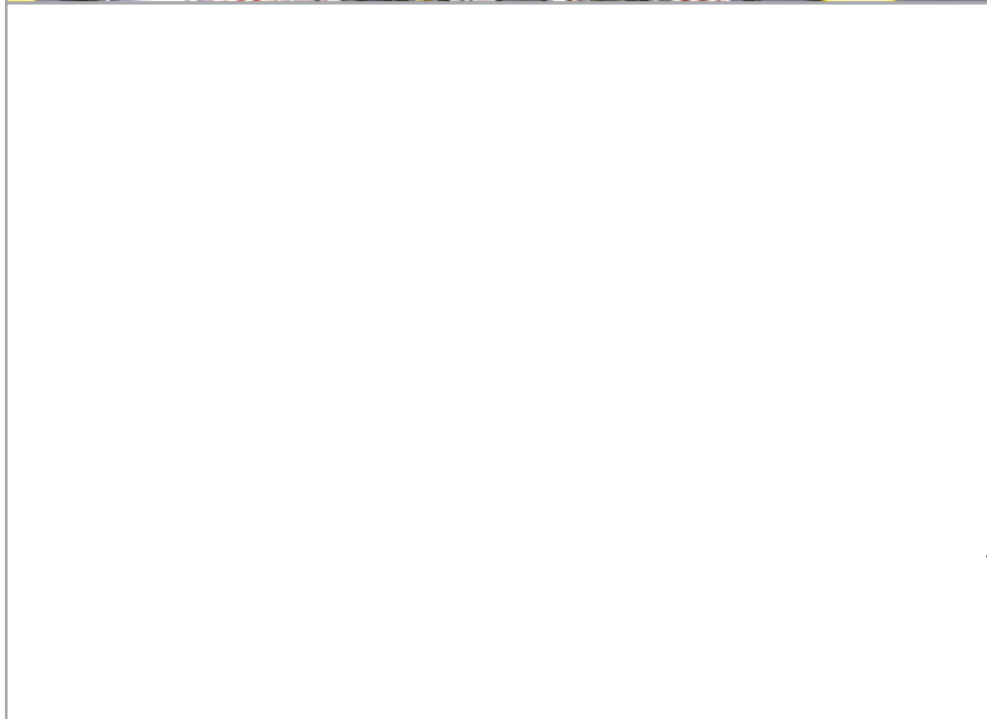
PAM
JOB extension to caretaker's residence, South Melbourne
IDEA american icon squashed into back lane
THEME Marcel Breuer's Whitney museum and its reproduction - in the tradition of its re-use at the New York New York Casino, Las Vegas. The Breuer chosen not only to test its monumentality minatursed into a small lane facing a brothel, but its cantilevered section, and cranked bay window straining for an outlook to the street. Clad in galvanised steel, its spangled surface attempting a light version of granite.
TEAM Stuart Harrison, Graham Crist
STATUS planning permit approved, job ceased.
TIME march 2000 - october 2000



S



FLOOR PLAN scale 1" = 4'



SOUTH ELEVATION scale 1" = 4'

TKTS

JOB theater ticket booth, Times Square, NYC

IDEA cultural export - fringe culture reverse

THEME The Sydney Opera House reconstituted as the Big Apple, made smaller, and exported. This references Venturi's 1984 Big Apple scheme for the same site as well as Utzon's description of the Opera house geometry in terms of the skin of an orange.

The object is a low functional box in which the ticket windows front the plaza space in a bent line. Sitting on this is the large (opera house) second roof, which forms a big identifiable icon, and a canopy, which cantilevers out over the plaza. Strict height requirements meant the opera house shells were heavily squashed in the process.

The plaza is formed by the 47th Street/Broadway corner and contains an open gathering space and dense queuing lines. People gathering on this corner face the window façade and look up into the underside of the brightly illuminated and image projected canopy.

TEAM Graham Crist, Stuart Harrison

STATUS lost competition. One of five Australian entries (Australian winner)

TIME november 1999