













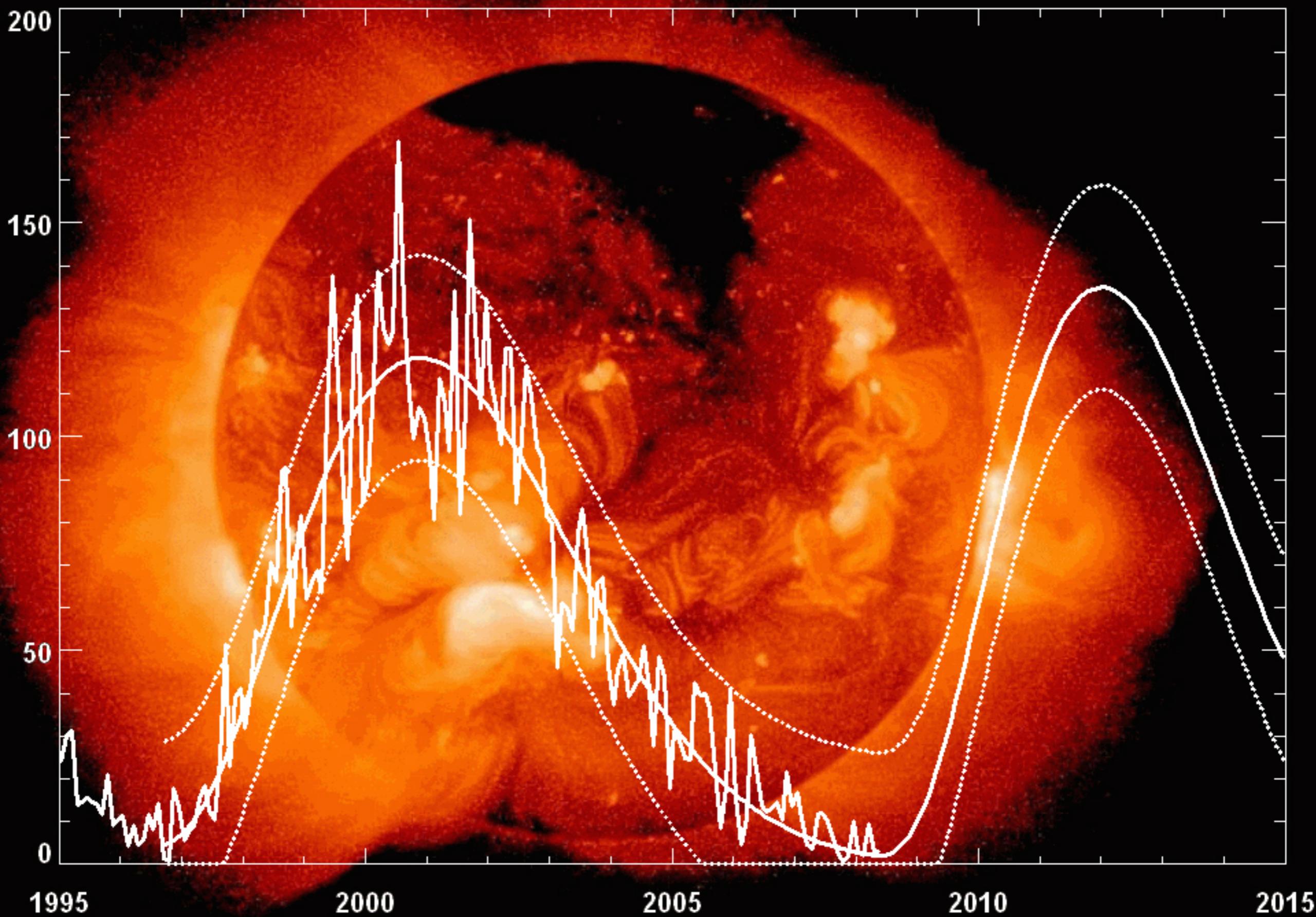
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Architecture is an old idea. Better, greener, life-cycled costed buildings can be part of a sustainable future.

Cycle 23-24 Sunspot Number Prediction (June 2008)



The background of the album cover features a hand holding a dark bottle, possibly beer, against a backdrop of intense orange and yellow flames or a setting sun. The light from the right side creates strong highlights and shadows on the hand and the bottle.

Fatboy Slim

HALFWAY BETWEEN THE GUTTER AND THE STARS

PARENTAL
GUIDANCE
EXPLICIT LYRICS

About the Author
Stuart Harrison is an architect with over 20 years experience in architecture and interior design. He has lectured at the University of the Arts London and the Royal College of Art, and has also taught at the Royal Institute of British Architects. He is a member of the Royal Society of Architects and a registered member of the Royal Institute of Chartered Surveyors. He is a Fellow of the Royal Architectural Institute of Canada.

Foreword
By Stuart Harrison
Architect, Writer
& Founder of Studio 1000



A PLACE IN THE SUN
STUART HARRISON



Thames & Hudson

A PLACE IN THE SUN

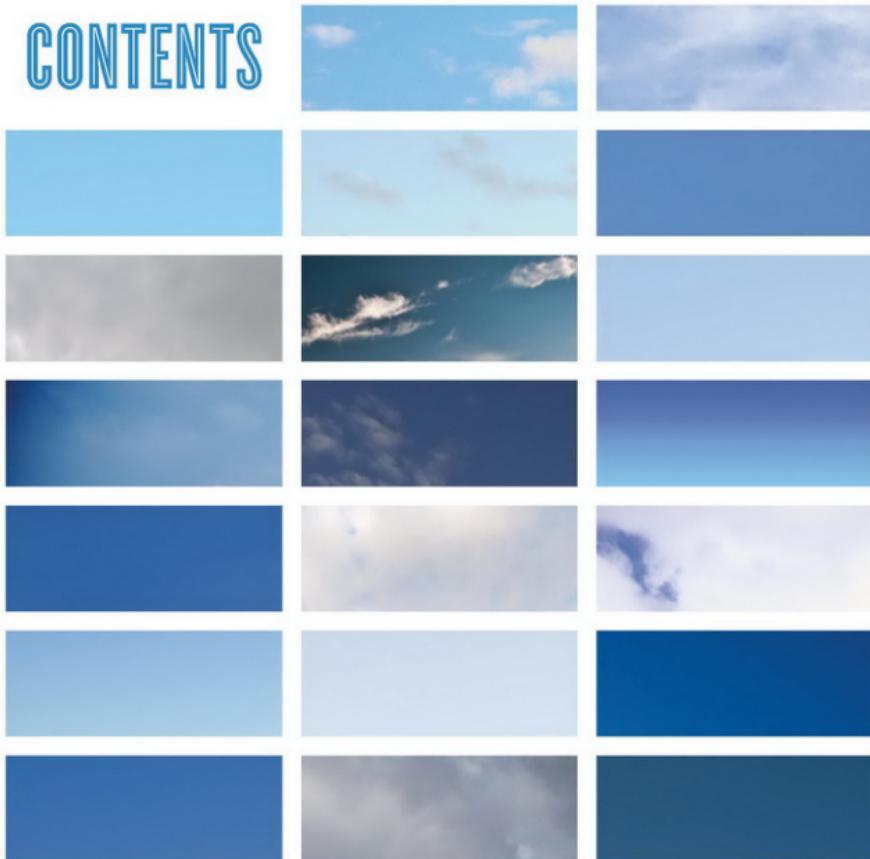
Set in New Zealand's South Island, this book explores the author's architectural philosophy and his approach to creating environments that reflect the natural beauty of the landscape. It features a series of buildings designed to harmonize with their surroundings, from a simple cabin to a modern residence, all set against a backdrop of mountains and sea.

The book also includes a foreword by the author, who discusses his passion for architecture and the importance of design in our daily lives. It is a must-read for anyone interested in architecture, design, and the natural world.

Stuart Harrison's architectural philosophy is one of simplicity, elegance, and respect for nature. His designs are informed by traditional architectural principles and modern materials, resulting in buildings that are both functional and aesthetically pleasing. This book is a testament to his vision and his ability to create spaces that are truly "a place in the sun".

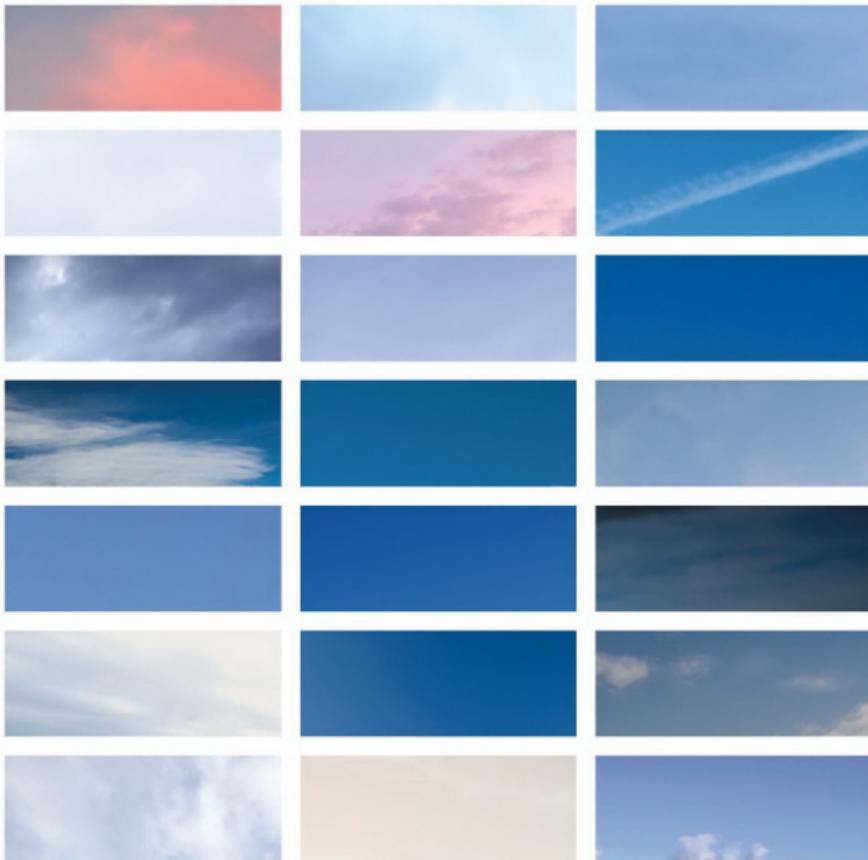
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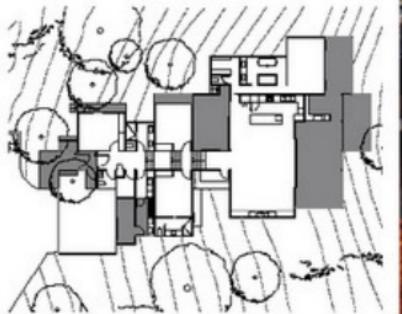
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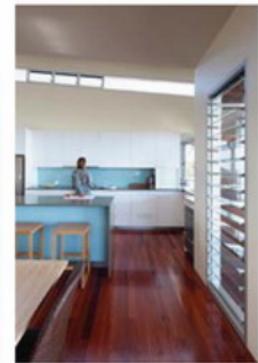
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© BARK DESIGN



B HOUSE

DONOVAN HILL

Set on a rise in the hilly landscape east of Brisbane, this Acropolis-like house introduces strong linear elements whilst filtering and controlling light through a variety of means, particularly through timber and brick screening. The composition of the house is two main linear elements – the house itself which faces north-east, and a swimming pool and outdoor plinth that runs perpendicular to the house. These create strong rectangular, orthogonal lines in a steep natural landscape.

A winding driveway brings you to the top of a small hill surrounded by bigger ones. Upon arrival, the house is essentially below you, and the focus is the beautiful forested surrounds. The top deck of the house is a roof garden. Sitting within is a timber pavilion, an independent and privileged room. This is a flexible use space that can be used to provide refuge from the rest of the house, for guests, for study or reflection. The unassigned use is reflective of the nature of contemporary living; it is about quality of space rather than prescribing its use. A shallow moat at its north side introduces the theme of water. The expressed structure of the roof and horizontal screening shows mastery of material and detailing, and alludes to the hill monasteries of Japan.





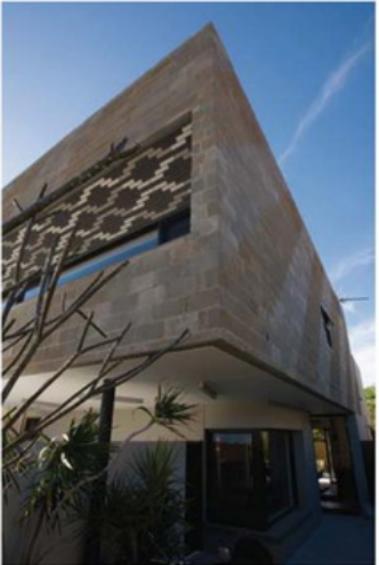
THE BIRDS OF THE BRITISH ISLES

SANCTUARY PLACE

JAMES RUSSELL

The Brisbane River winds its way southwest through suburbs of the expanding capital of Queensland, through to newer suburbs and new houses, where many people build their dream home. This often doesn't involve an architect, but here in Fig Tree Pocket, a family wanted a better quality of life in the walls that surrounded them and chose one of Queensland's leading architects to design their house. James Russell is a keen believer in the ability of houses to strongly engage with the outdoors and the importance of the local environment, and here his principles were tested in the context of everyday suburbia.

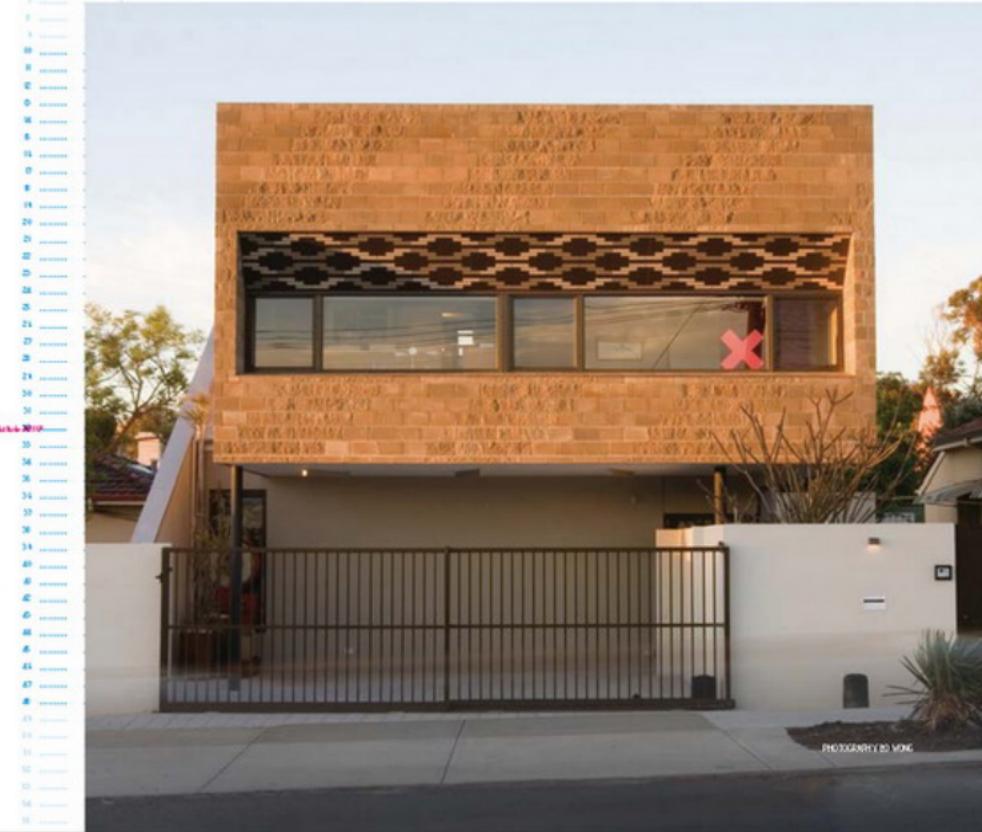




HOUSE SB
CODA STUDIO

Facing south on Fremantle's South Street, House SB turns its back to the busy road at ground level, but opens up as it gets higher and finishes with a roof deck over the whole house. On a tight site acquired from a neighbour, the architects of CO DA Studio have located the living spaces downstairs, facing north into the sun and garden. The lounge areas are in behind the wall facing the street and further from the rear yard, giving the kitchen and dining the best north light exposure. Some sitting spaces don't necessarily need an enormous amount of light, depending on the importance of the television, this one concealed in smart red cabinetry. The wall to the rear courtyard garden is extensively glazed and a bi-fold door system connects the indoor and outdoor gathering spaces.

A PLACE IN THE SUN





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'The prosaic courtyard plan is set in exact alignment with the small vineyard that covers the top of the hill. The roof floats free on all sides and was conceived as a powerful silhouette, breaking the horizon in a repeated pattern of geometric folding of both light monitors and verandah edge.'

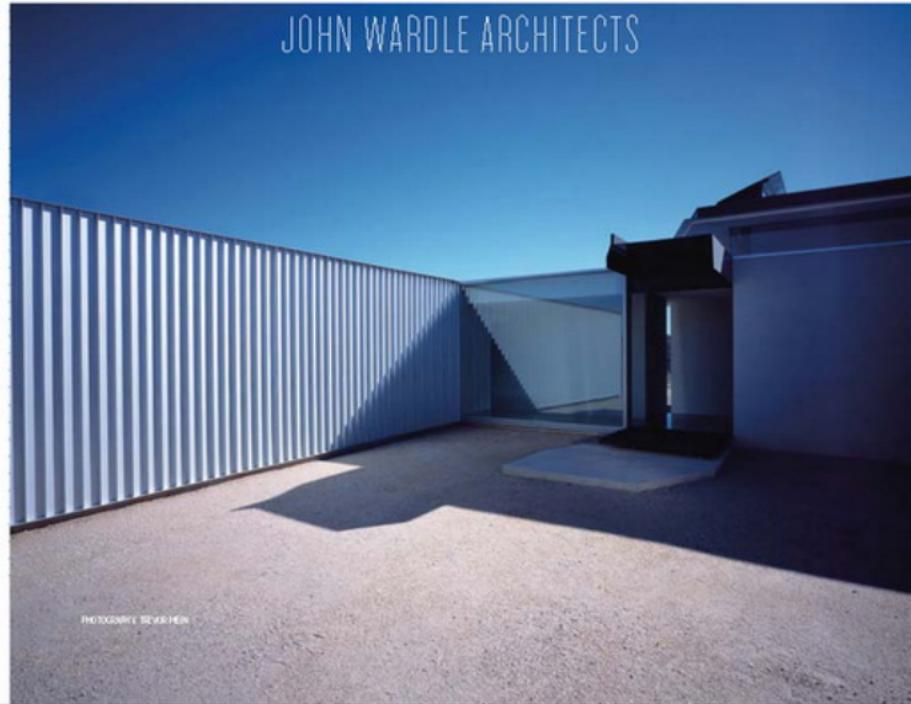
John Wardle

Kyneton is just over an hour north-west of Melbourne in a reasonably flat, cleared rural landscape. The natural shading that the native landscape would have once given is mostly lost. This hybrid type house by John Wardle uses a jagged shading method through its distinctive flowing roof to bring shade back to the place. The house had a proven contemporary living or gastronomy – an open living pavilion with extensive north-facing glazing, and two bedroom wings – a master bedroom suite and a guest block. These wings form the house into a 'C' shape, which creates a courtyard on the south side, a protected entry's piece which frames the sky. Two smaller courtyards are cut in the house between the separate wings, and as a result we can see the architect's aim – to create a courtyard and pavilion house neatly meshed together.

The courtyard is deceptively simple and abstract, the walls clad in concrete and Zincalume Longline profile roofing – a relatively basic material but sharply articulated through vertical ribbing, casting tall shadows. A slice of the view to the north is given through vertical slots approaching the black steel entry canopy as you walk from the sun into the shade.

卷之三

KYNETON HOUSE
JOHN WARDLE ARCHITECTS



SMOKEYTOWN HOUSE

JUDD LYSENKO MARSHALL

Smokeytown is 20 kilometres north of Victoria's old gold mining city of Ballarat, now a growing regional centre. It's a small place, one of those great Australian towns that has no real centre, just a road intersection and a few scattered houses – plenty of space, trees and beauty. Architects Judd Lysenko Marshall have made a house rich in form and material, surrounded by trees. Its design language is robust – large thick rusted steel planes form super-shells to shade and protect indoor and outdoor living zones. It recalls some of the sculptural work of Richard Serra, whose use of large abstract planes of pre-rusted steel has inspired many. Here, pre-rusted Corten steel has been used to clad the exterior, a single system for walls, overhangs and sunshades – an approach concerned with reducing the amount of materials needed to make a great house, an exercise in the potential of one material. The pre-rusted steel was welded together by local tradespeople, the rust itself forming a protective coating, so no painting or other protection is required. It is a hardy material originally developed for shipping containers, and has a rich texture and quality.





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TURN POINT LODGE

TENNENT + BROWN

Despite being only 75 kilometres due east of Wellington, this house is extremely remote. It sits on a dramatic headland within the Pelorus Sound, which forms part of the extensive Marlborough Sounds, a fragmented collection of spectacular mountains and water bodies on the northern tip of New Zealand's South Island. There is no direct road connection from the site to the mainland, and as a result the construction of the house proposed unique challenges in getting building materials and workers to this location. Remarkably, the decision was made to use a helicopter to airlift pre-made components of the house, for assembly and finishing on the steep site.

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PHOTOGRAPH BY PAUL PICHÉ

BEACHED HOUSE

BKK

In Victoria, BKK have been perfecting a two-sided house type that faces both views and the north sun. This house is on the edge of a sleepy fishing and farming town that sits south of French Island, on Western Port Bay. The farming land is flat and grassy and slopes steadily into the port. Approached from the south via a straight and unpaved country road, the house maintains its solidity as you arrive. The simple flat grass and gravel ground leads to the central entry, formed by a bungalow-like volume clad in folded zinc. Concrete blockwork walls to both sides also create a solidity that transforms as the house opens on the other side to the north and lets in the key sunlight of the middle of the day.



'Entering this home begins with the decision to leave the city. Carefully sited in response to prevailing conditions, there is a sense that the home has been washed ashore and then embedded into the terrain, anchored against the elements'

Julian Kosloff

PHOTOGRAPH BY TERESA BENNETT



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CLOUDY BAY HOUSE

1+2 ARCHITECTURE

Bruny Island is at the south of Tasmania, and Cloudy Bay is on its southern tip. As we travel further south, the resistance to the sun lessens, and it is welcome more often than not. The architectural language can be seen to be more open – certainly the case with this house that sits right above the bay's beach looking south out toward the water and peninsula either side. This is a predominantly natural landscape, partially farmed previously, with both an openness and ruggedness that characterises the southern islands of Australia and New Zealand.

This elegant house designed by Hobart-based 1+2 Architecture uses two tapered pavilions and shows a mastery of detail and refinement. It is a development of the double pavilion model, where the two strips of sleeping and living program offset each other with some form of connection between. Here this is the protected entry space that provides access to either of the two pavilions. Also created in this central gap on the south side is an enclosed courtyard, a sheltered deck accessed from the main living space that is protected from strong winds.

PHOTOGRAPH BY THOMAS WERRETT

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