



DCM









Harrison & Crist



Edmond & Corrigan



GOOD BAD UGLY TV



Magazines

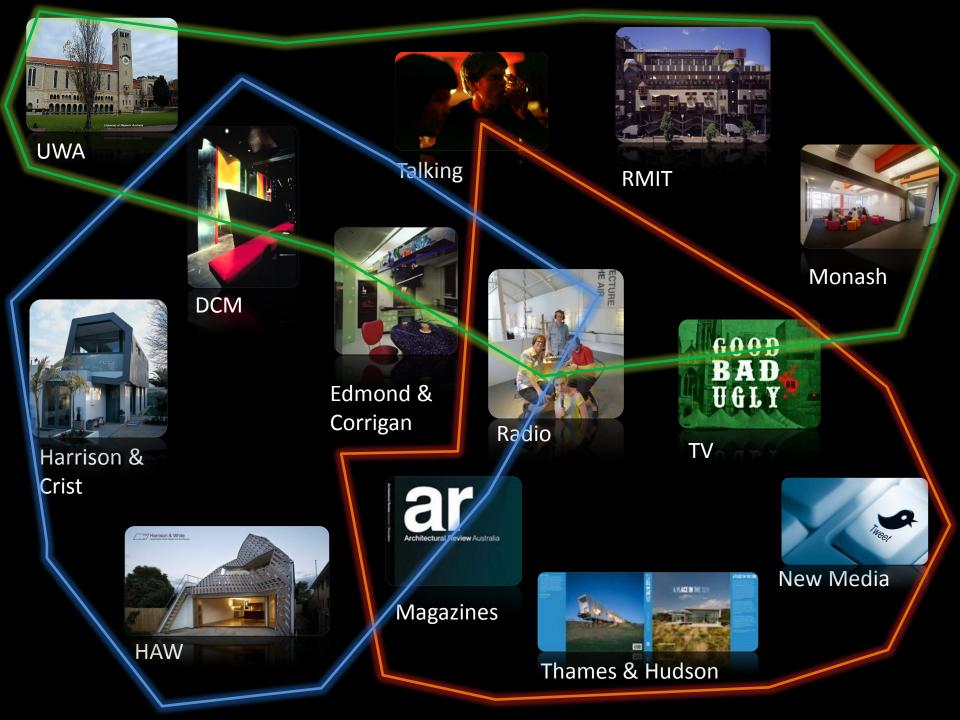


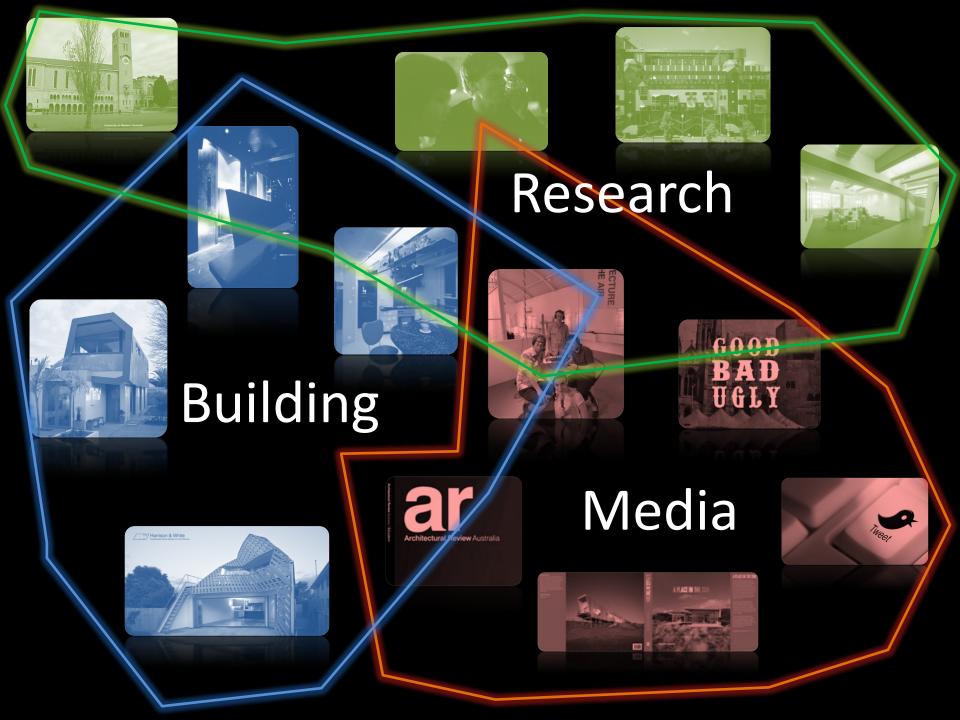
Thames & Hudson



New Media





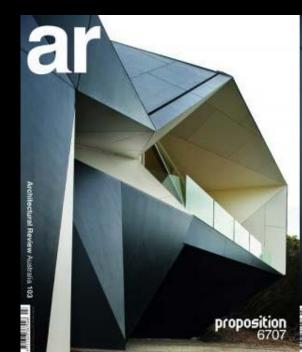




SOCIAL SPACE



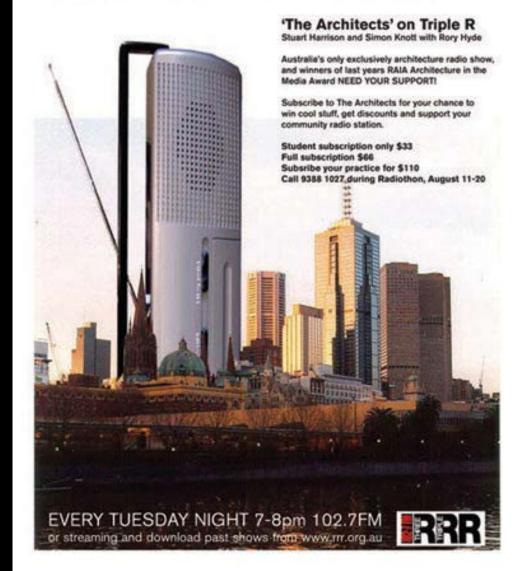








ARCHITECTURE ON THE RADIO









SUBSCRIBE DURING THE RADIOTHON SHOW **TUE 14 AUG 7-8PM CALL 9388 1027** 3RRR 102.7FM and www.rrr.org.au





3RRR 102.7FM and www.rrr.org.au







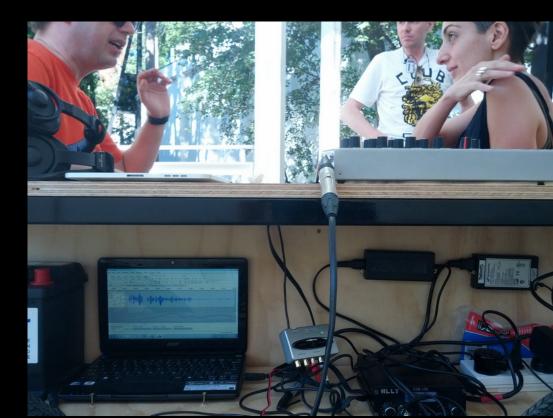








#radioarchitects



























A PLACE IN THE SUI

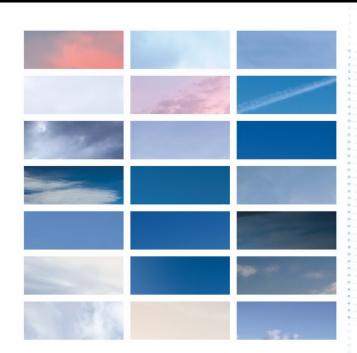




Living in Australia and New Zealand in new more than even along a laping to me marge more than even along a laping to me marge metromanent. A blood attention is a seatmanibility grows and had bloog menty ratings become more attingent, or divistors more designed, or divistors more designed, and destroy and passes between and more of district. Proventhe more, beautiful diving described in more district. Proventhe more destroy has been destroyed. Queen land to the former beautiful division designed in the more destroyed and destroy









SANCTUARY PLACE JAMES RUSSELL

The Brishane River winds its way southwest through suburbs of the expanding capital of Queensland, through to never suburbs and new houses, where many people build their dream home. This often doesn't involve an architect but here in Rg Tree Focket, a family wanted a better quality of life in the wells that surrounded them and chose one of Queensland's leading lights to denign their house. James Russell is a leaen 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





HOUSE SB CODA STUDIO

Facing south on Fremantie'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 declower the whole house. On a tight site acquired from a neighbour, the architects of CODA Studio have located the biring spaces downstains, facing north into the run and garden. The lounge area is behind the well facing the street and furthest from the rear yard, giving the kitchen and dinning 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 countyard garden is extensively glazed and a bi-fold door system connects the indoor and outdoor gathering spaces.

APLACE IN THE SUN





(-) HOUSE - STEPHEN COLLIER - NEW SOUTH WILES - LATITUDE -33.93*



AFLACE IN THE SUN

APLACE IN THE SUN

BEACHED HOUSE BKK

In Victoria, BKK have been perfecting a two-sided house type that faces both visws and the north run. This house is on the edge of a sleepy fishing and farming town that sits south of French Island, on Western Fort Bay. The farming land is flat and graspy and slipe seamlessly into the port. Approached from the south via a straight and unparedcountry road, the house maintains its solidity as you arrive. The simple flat grass and graved ground lead to the central entry, formed by a bunker-like volume cladin folded rine. Concrete blockworkwalls 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 smilght of the middle of the day.











CLOUDY BAY HOUSE 1+2 ARCHITECTURE

Sruny Islandis at the south of Tasmania, and Cloudy Bay is on its southern tip. As we travel fur ther south, the resistance to the run lessens, and it is welcome more often that not. The architectural language can be seen to be more open – certainly the case with this hourse that sits right above the bay's bach looking south out toward the weter and peninvulas 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 I+2 Architecture uses two tapered parallons and shows a mastery of detail and refinement. It is a development of the double parallon model, where the two strips of sleeping and living program offseteach other with some form of connection between. Here this is the protected entry space that provides access to either of the two parallons. Also created in this central gap on the south side is an enclosed courty and, a sheltered deck accessed from the main living space that is protected from strong winds.

terraces on a site just over the typical quarter acre blook. The houses are organised around their outdoor spaces; courtyards that bring light into both the living and bedroom levels. The building smaller and more space-efficient homes, ground floor front room, connected to the street, can be used in different ways, such as a home office or semi-independent suite for stay at home kids or grandparents. The flexible living options and considerable size give these dwellings the aimenting options and considerable size give these dwellings the aimenting options and considerable size give these dwellings the aimenting options. The most innovative results, such as the 4B square metre empty carpark in Surry Hills Sydney on the cover, which





▶ Thames & Hudson

The first floor is about privacy—changing, sleeping and washing—with a bedroom and bathroom behind sliding doors. The extensive use of large, square dark granite tiles starts here and continues up through the house. Timber cupboard doors add a material variation and warmth, and clever use of the hallway space for storage keeps the bedroom free of clutter. Inside the bedroom, a corner window punches through the precast concrete shell, giving a view down the laneways.

The next two levels are the traditional living zones. The second floor is perhaps the simpler, an open level with a central couch and lamps. Here, the true size of the site is apparent—a 6 by 7 metre rectangle. A large window in this room gives views over to the north and west. This big opening, repeated on the level above, features a glazed sliding window with a low sill, to make the most of the aspect. Its counterpart on the level above shows how the view changes one level up. This level is the realm of cooking and eating—an open kitchen and dining area, with slick white joinery along one side and a contrasting black box containing the rangehood.











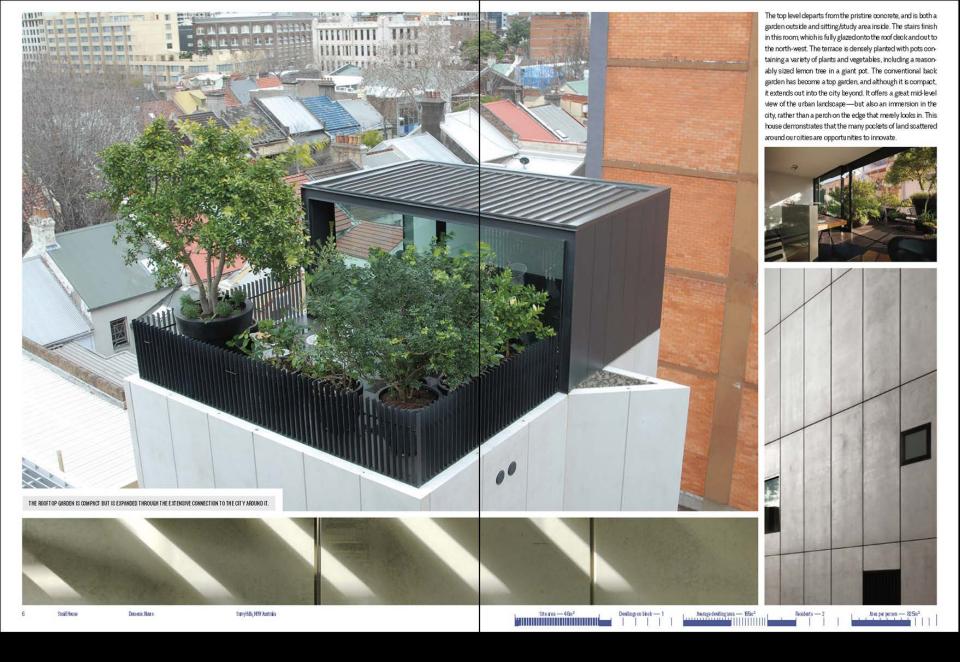
THE VERTICAL HOUSE SITS ON AN URBAN LANEWAY CORNER AND COVERS FIVE LEVELS ON A FORTY-SIX SQUARE METRE SITE.

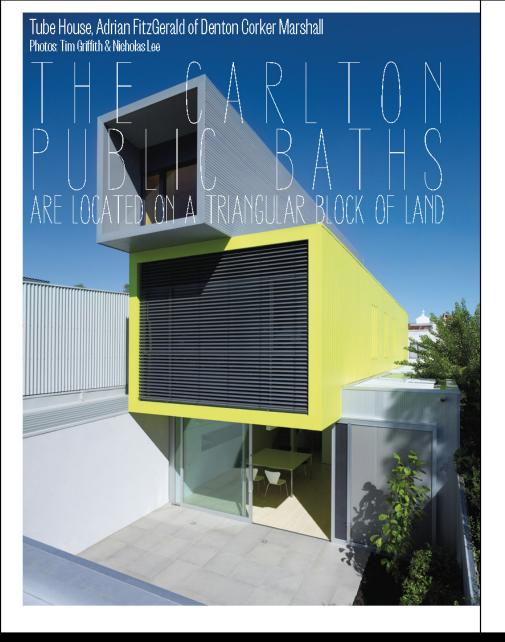
Site area — 48 m²

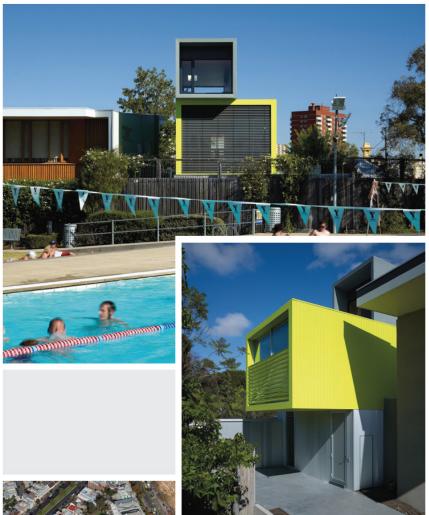
Average dwelling area —

Residents

Area per person —







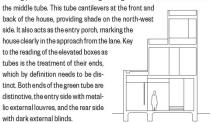


The tube is a successful device for directing views—these are from both ends, towards the street and into the backyard. Openings through the sides can be minimal, as the sides are either on the boundary or in close proximity to neighbouring properties. The tubes are stacked so that they are flush on the east side and terraced on the west, allowing light access into the neighbouring backyard. Planning guidelines often require that light access to neighbouring gardens be preserved, but are rarely interpreted in a clear architectural idea derived from such guidelines. There was no need to maintain light access on the eastern side, where a recent two-storey infill development had no backyard.



Colour is vitally important in adding a glow and clarity to the expression of the project-particularly the radiant lime-green of the middle tube. The green-painted composite timber cladding is used externally and internally, forming part of the soffit and ceiling of the ground floor as the underside of

back of the house, providing shade on the north-west side. It also acts as the entry porch, marking the house clearly in the approach from the lane. Key to the reading of the elevated boxes as tubes is the treatment of their ends, which by definition needs to be distinct. Both ends of the green tube are distinctive, the entry side with metallic external louvres, and the rear side with dark external blinds.

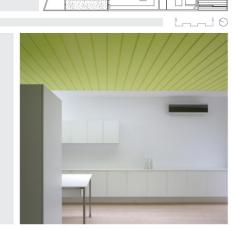




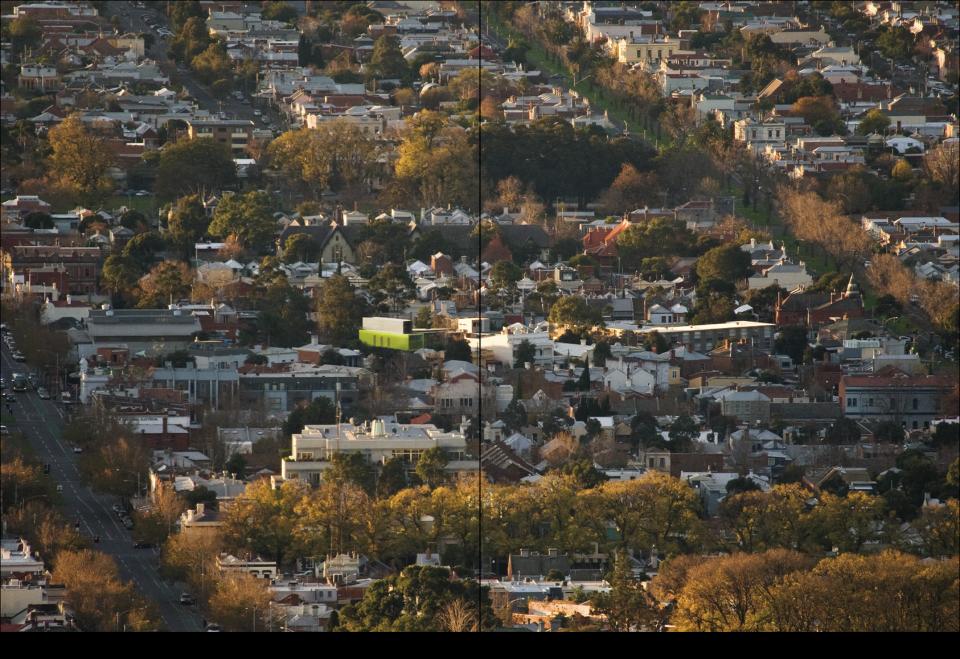


The success of this design is a result of clarity of the idea and its execution. Each tube is clad in a different material-aluminium on the ground, timber in the middle and steel on top. Internally, the materials are restrained to white walls, white joinery and timber flooring on the ground floor. Hoop pine plywood wraps the interior of the top level on floor, walls and ceiling, to make an internal tube experience. The top tube is staggered from the other two to articulate its difference-cantilevering on the rear side and recessing back from the front. This is the studio and, at 2.4 metres wide and 2.4 metres high, it is the minimum width and height of a 'habitable' room in Australia. Despite these minimum dimensions, it works—it is a long space, and makes the most of the key idea of the house, a tube-like extrusion that extends beyond itself. A great view over the pool and the surrounding context is created, the space of the house becoming far greater when shared.





Carlton, VIC Australia





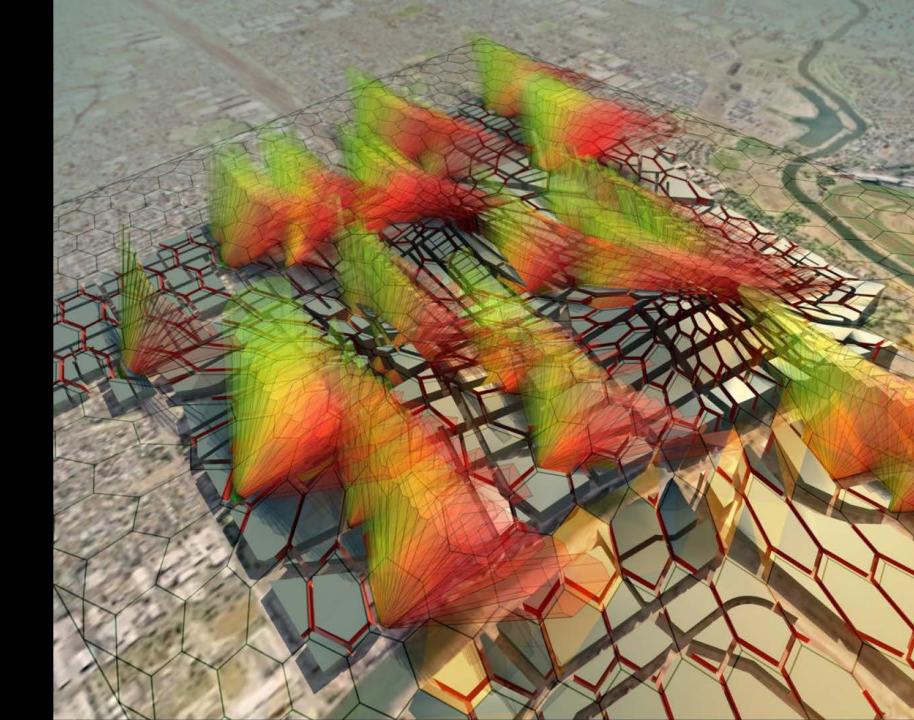
Foyn-Johanson House 2009-10

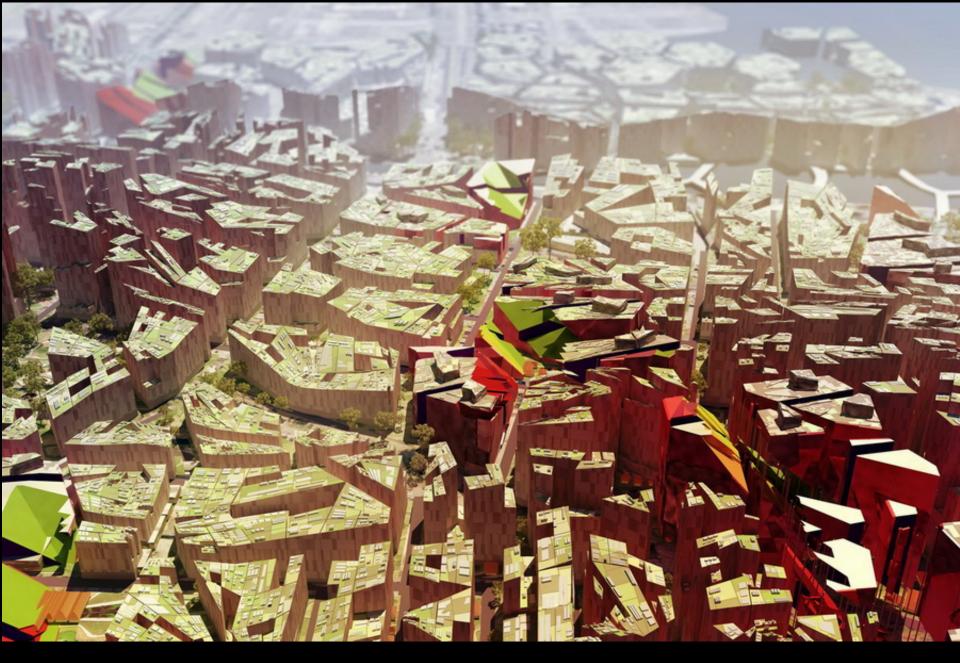












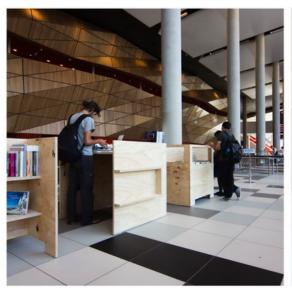




















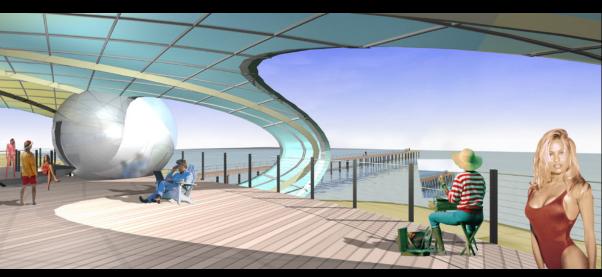


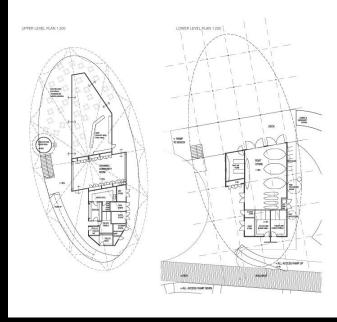






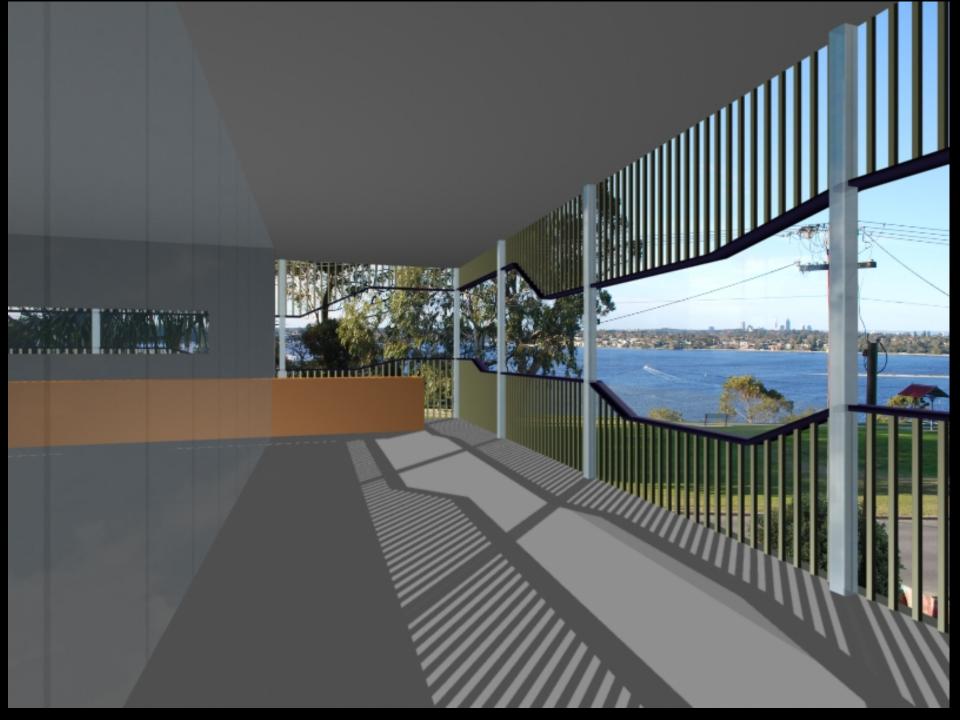




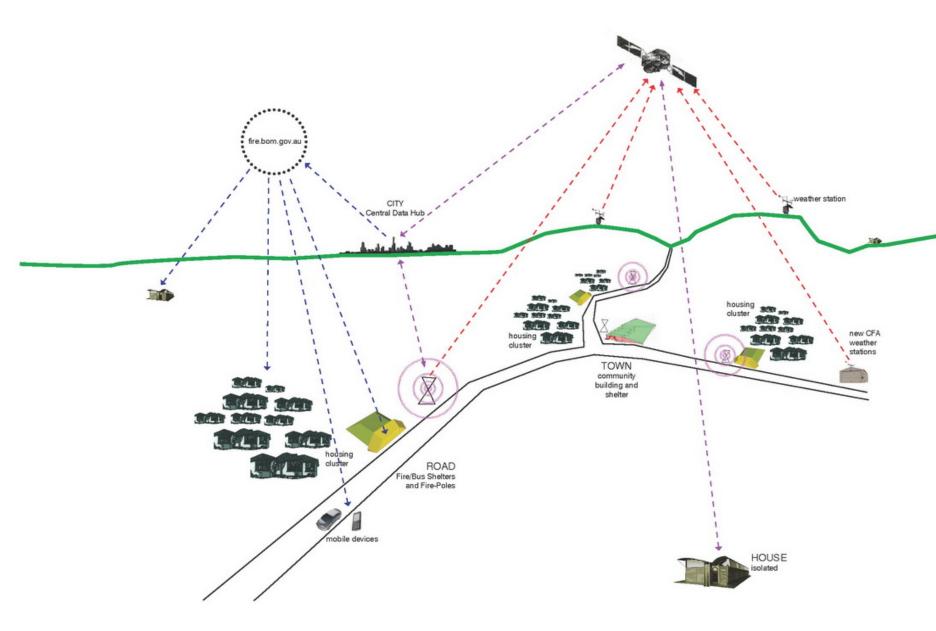




















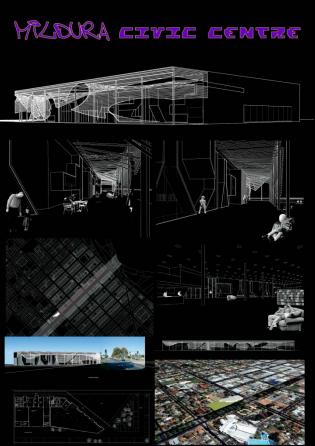


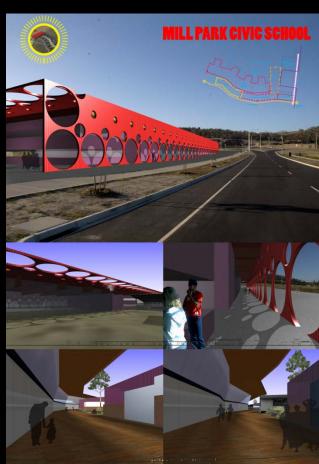


Masters by Project, 2003-2007

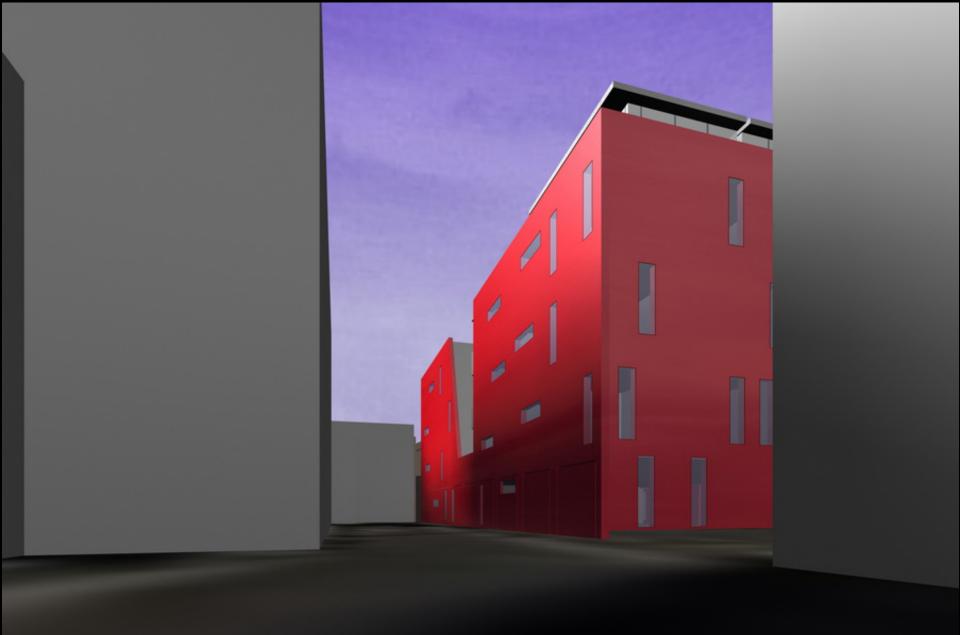














Shadow Cabinet, 2005











Preston City Oval 2010-11







