

Talking and Making

Stuart Harrison

University of Sydney 29 September 2011













Harrison & Crist



Bars



Radio







Magazines



Coffee Table Books



What are the tools of the contemporary architect?

magazines

SMUDGES

Editor: PETER CORRIGAN

Distribution Advertising: COLIN EGGLESTON

An Agonizing Reappraisal

In March, 1952, the last issue of SMUDGES as a broad-abest limped on to the local scene. A Mr. Peter Burns-mounded with ferview comparable to the Second Coming of the Messiah that a new publication entitled "Smodges— ARCHITLUTURE AND ARTS" (always a curious distinction) would now be presented in magazine form containing approximately twenty-four pages. With admirable restraint and due modesty he disclosed the new editorial policy.

"Without wishing to appear pedantic, the publication will endeavour to give a general view of the past, present and future of cultural achievement in Australia," Mr. Burns concluded, flushed and optimistic with reference to "a great future"

It is not the wish of this edition of SMUDGES to detract from Mr. Burns' grandiose display of egoism and highly commendable student naivity; as the actual history of this mink student publication is under a cloud. However, this final ringing call, followed by the subsequent croak is indicative of the sad decay of the fine ideal that once was SMUDGES. It is not surprising that the Student mouth has been full of beer and not protest for over ten years. On investigating "SMUDGES and the young Architect" (the new schizophrenia), September, 1951, the end is portended. The expectant reader is confronted with a Film Review . . . concerning eighty-year-old Countess Raneoshava (Edith Evans).

"Who by selling her soul many years before obtained the secret of winning at cards.

But a Captain of Engineers (Mr. Anton Walbrook) "Determines to wrest it from her. With the help of the Countess's young companion, he manages to enter the Castle, and tries to obtain the secret at pistol point. She dies — of fright."

"The delicate symbolism of the escaping birds in the final scene is equally restrained and really ingenious.

The reviewer (Peter McIntyre) leaves no doubt as to his sincerity in dealing with this film. (Obviously written by Mrs. Radcliffe for Barry Humphries.) But one could be excused for feeling that this type of article might have been more suitably deposited in a Farrago. Some of these last SMUDGES make grey reading in retrospect.

The FORMULATIVE years, 1937-1941 (Robin Boyd), were awash with enthusiasm and causes. The £3,000

libel case of 1941, with its sparing and final settlement out of court. The foorak Village under fire.

"a rotten row ... an aborted, wormy slut a hot bed of Architectural corruption ... that maudlin riot of half imbered, crennelated erections ..."

The edition on housing, a copy of which was sent to Canberra to the Minister for Labour and National Service, Mr. Holt: a sympathetic reply being received in time to be added to the final copy.

The immediate post-war era, 1946-1949 (that Laughing Cavalier, Neil Clerchan), leaves an impression of Jewelled Journalism and true militancy. A Committee convened to investigate architectural education (Professor Lewis to the new Chair of Architecture). The Beaufort Prefab. versus the Myer House wrangle with the subsequent muscle flexing in the down-town press. This post-war era of students produced for world consumption "Victorian Modern" (written by Robin Boyd), at 12/6 a copy. Funds were raised by issuing debeutures among the V.A.S.S. Committee. It took twelve months to collect the material, to have two hundred photographs engraved, to write the book. A quote from SMUDGES, July, 1947:

"It is not a History Book, nor a text book, nor a magazine. We believe it is a rather different and entertaining combination. It tells the story in words, photo graphs and drawings, of the Victorian Building, as it has grown through one hundred and eleven years."

Graham Bell was launched at the 1946 Bule Print

For ten years now SMUDGES has existed only in the memories of the rearguard idealists as the oscillated through "life" in the "Profession". V.A.S.S. did provide a newsheet in the 50's to co-ordinate the many facets of its social life (but this yellow paper did little else). Then "Slate" rose ". . . like a phoenix from the ashes of

Except for articles by Don Fulton on Architectural education and Philip Sargeant on "New Brutalism", the entire series came to nothing but pedantry and pomposity in the realms of "Truth" and "Beauty", with an odd shout from an occasional architectural Osborne. "Slate" will be ruefully remembered for the sheer banality of its architectural expression and its wilful failure to promulgate standards of design.

e.g. "Bouquet to LE JARDIN CAFE in the basement of the Austral Buildings, 117 Collins Street.

Concrete vaults have been left unrendered and painted light green." "Slate", Vol. 2, No. 4 — 1957.

By 1959 V.A.S.S. had succumbed to a scandal, and its overloaded feet of clay. All this in an era of vulgarity and building that could be compared with the feverish civic pride of the bonanza years.

However, in this Year of Grace 1961, the M.U.A.S.C. Committee (having avant - garde tendencies) has decided in its wisdom to rake over the old coals—and make History. (The Committee is aware of the problems and pitfalls associated with resurrections.) It seems fitting that this New Millennium should be commenced with some soul searching in the form of a clarification of principles; rather than beating the tub for bright new principles; rather than beating the tub for bright new programmes to "bridge the gap of public avareness", and other similar hadly bruised causes. It is with a southin famility that the following is presented in relation to the hopes and aspirations for "SMUDGES", 1962.

"Criticism is the prerogative and stimulant of Art.
Today, despite unprecedented dissemination of news and country, despite unpirecedented assemination of news and culture by the radio and the press, criticism is prac-tically denied the Mother of the Arts. The building columns of our daily press do not fulfil this want. They associate indiscriminately the good with the bad, their descriptions and remarks are often trite, and misleading, invariably flattering, and (is it ethical to admit?) generally composed in the Office of the Architect responsible:

"Maybe the quietly smug tendencies of the profession and the affections of so many buildings erected in the name of art, are due to just that lack of public criticism." "SMUDGES", Vol. 1 - No. 1, 1939.

VOL. 12, No. 71

NOV. 1961

Official Journal of the Royal Australian Institute of Architects Victorian Chapter

Print Post Approved PP 381667-00206

Editorial Committee: Chair: Virginia Kirton, Dennis Carter, Stuart Harrison, Gina Levenspiel, Reg Rippon.

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Printing Bowden Printing Pty Ltd

Advertising Victoria - Harry Black & Associates (03) 9820 2995 South Australia - Media Pool (08) 8364 4678

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views of the RAIA or its committees unless expressly stated.

ISSN 1329-1254

RAIA Victorian Chapter 1st Floor, 41 Exhibition Street, Melbourne Telephone 03 9654 8066 Facsimile 03 9650 3360

RAIA Web site: http://www.architecture.com.au Victorian Chapter e-mail: vic@raia.com.au

Architect Victoria

SUMMER 2003

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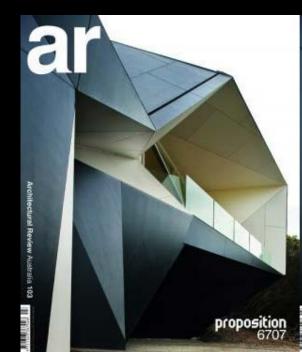




SOCIAL SPACE





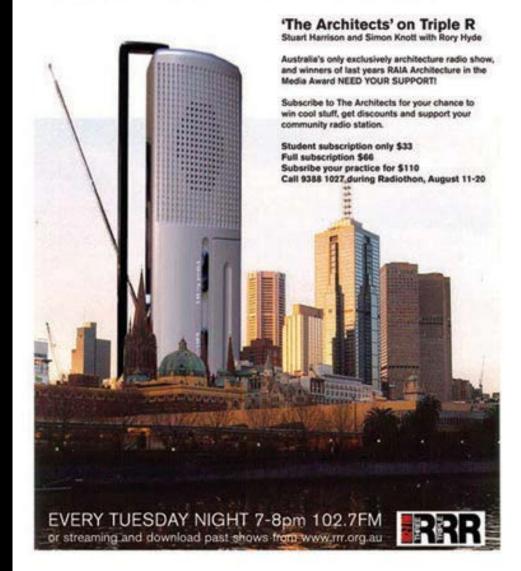








ARCHITECTURE ON THE RADIO



RRR The Architects: Building of the Week

Lomond Hotel 1888

Oakden, Addison & Kemp 225 Nicholson St & Blyth St East Brunswick

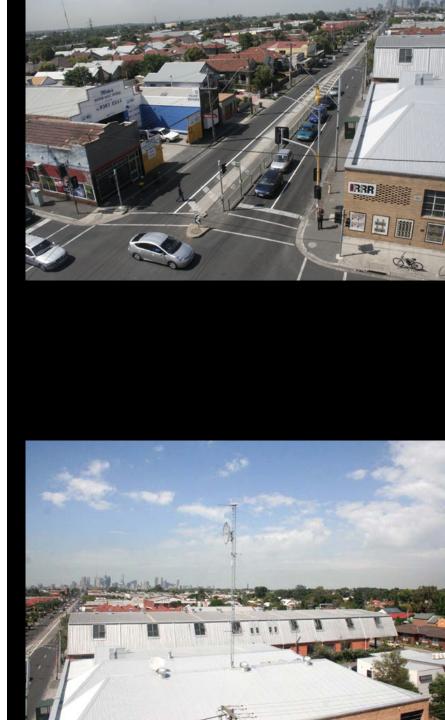


The Lomand Hotel, renamed in the 1930's, was originally called the Albert Hotel after Prince Albert, husband of Queen Victoria. It was one of the "grand" hotels drawing its main customers from the South Brunswick Brickyards, primarily Bufler's Brickyard located further north on Albion St. The Lomand was built during the land boom of the 1880's in a then sparsely populated East Brunswick.

The building is comprised of three levels plus a cellar. The style is loosely influenced by the German Renaissance. The footprint of the building occupies the entire corner with the exception of a rectangular setback on the Blyth St elevation creating a small verandah. This footprint is then extruded upwards three levels without any further set back on any of the levels. The verandah does not repeat on the second or third level leaving a vertical open setback. Cornices articulate each level on the exterior and result in a more ornate cornice at the top of the third level. The windows repeat around the street elevations and their treatments change per level. The first level has arched windows

with coloured glass, cornices and mock keystones. The second level has rectangular windows with cornices and mock pediments. The third level has arched windows similar to the first level however do not feature colored glass.

The firm of Percy Oakden, G. Addison & Henry Kemp was formed in 1887 with Mr Addison managing the Brisbane branch of the firm. Oakden, Addison & Kemp were a prominent practice in Melbourne with a large folio of work comprising hostels, hotels, houses, banks, schools, churches, factories and warehouses. Unfortunately much of their work has not survived, including 49 Elizabeth St, built in 1888, one of the tallest buildings in the world at the time standing 12 storeys high. Some further works of note are the Francis Ormond Building La Trobe St wing and tower block (RMIT building 1) 1892, Queens College (The University of Melbourne) 1888, Orrong Hotel 1888 and the Exhibition Buildings in Brisbane 1891.











TUE 14 AUG 7-8PM CALL 9388 1027 3RRR 102.7FM and www.rrr.org.au





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



TUE 19 AUG 7-8PM







tv



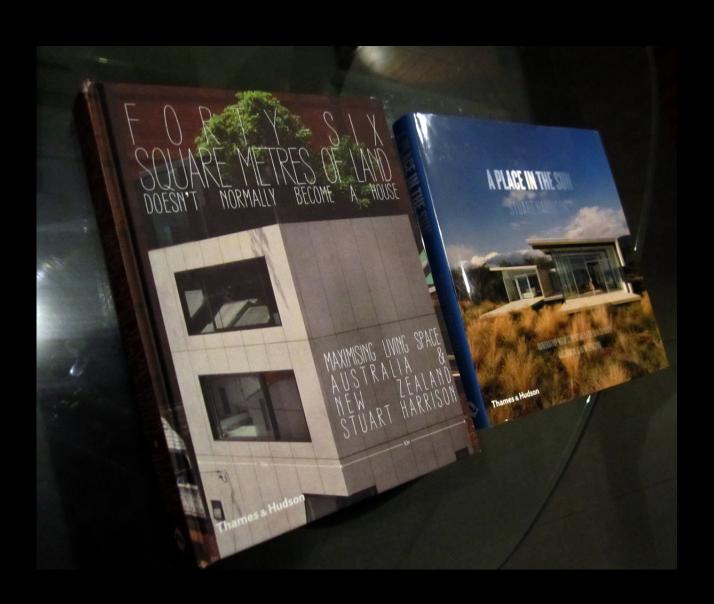








books



Melbourne's built environment pegs particular periods in its history. Its buildings evidence aspects of the city's social and economic past: through the highs of the Marvellous Melbourne years down to the troughs of the Depression, and now to the current concern for the environment, which has resulted in an apartment-tower deluge.

Melbourne architect, lecturer and broadcaster Stuart Harrison walks us down the city's spine and loops around its fringe, highlighting prominent buildings that have become landmarks of the city's being.

MELBOURNE BY DESIGN STUART HARRISON

Much of Melbourne's excellent architecture is focused in the city centre, along the Swanston St-St Kilda Rd spine and in a loop around the edge of the city grid that was laid down by Robert Hoddle in 1837. Visible down Swanston St, and along St Kilda Rd, is the iconic Shrine of Remembrance (p77). Built to commemorate WW1, it was recently the subject of an excellent contemporary renovation by cutting-edge local architects Ashton Raggatt

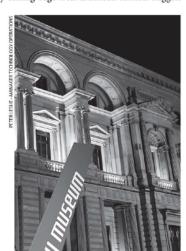
McDougall (ARM), whose other projects include the controversial (and bright green) RMIT Storey Hall (Map pp230–1; 344 Swanston St) and the redevelopment of Melbourne Central Shopping Centre (p81).

The QV (p65) development takes up almost a whole city block but has used new laneways, emulating the successful shopping lanes that date from late-19thcentury Melbourne. QV was also designed by several of Melbourne's best architects. The black QV2 (Map pp230-1; cnr Swanston & Little Lonsdale Sts) residential 'slug', by McBride Charles Ryan, is perched on the edge of the State Library forecourt, one of Melbourne's best public spaces, a sort of grass beach. The State Library (1856; p65) itself is a fine classical building - the highlight is the glass-domed reading room (1913). The library launched the career of Joseph Reed, who went on to become the most influential Victorian-era architect for Melbourne's skyline.

The Melbourne Town Hall (p64) is another classical institution by Joseph Reed, in French Renaissance mode, and featuring a temple-like portico that enters into the spine of the building. The section of Swanston St opposite the Town Hall is a dense urban block, built up to the old 40m height

limit imposed by the then government. The Capitol Theatre (Map pp230–1; 113 Swanston St), built in 1924, is the work of Walter Burley Griffin and Marion Mahony Griffin, two Chicago architects who moved to Australia after winning the competition to design Canberra, the nation's new capital. The Capital Theatre's crystalline ceiling is perhaps the most amazing of its type in the world, and a must-see. Featuring a coloured light show, the space is now owned by RMIT University and used for lectures and part of the Melbourne International Film Festival. Free tours run once a month; phone © 9925 1773 for exact dates.

The two corner buildings of this block are by Marcus Barlow; Manchester Unity (1932; Map pp230-1) and the Century Building (1938; Map pp230-1) show the influence of Chicago and New York, with their commercial modern take on the Gothic style. The latter is



Old Treasury grandeur; now the City Museum (p62)



Weaving its way from Yarra's Edge to the Docklands, Webb Dock Bridge (opposite) was inspired by Koorie fishing traps

less decorative, in line with post-WWII principles of abandoning decoration. The former ICI building, now Orica House (Map pp230–1; 1 Nicholson St), on the eastern edge of the city's grid was the city's first purely abstract, glass curtain—wall skyscraper. Finished in 1958, it evaded the 40m height limit by moving just outside the grid. Bates Smart and McCutcheon designed the well-preserved glass slab, which still has the original tropical-feeling garden at ground-floor level.

The Nicholas Building (Map pp230–1; cnr Swanston St & Flinders Lane), designed by Harry Norris in 1926, is a classical palazzo (grand building) in terracotta tile. Built as a demonstration of the wealth of the Nicholas family, the building today is full of artists' studios and designers. Having managed to escape being turned into apartments, it's one of the few unrenovated buildings of its type left in the city.

Southward over the Yarra on Princes Bridge and onto St Kilda Rd is the Arts Centre (p77), a suite of cultural buildings dating from the '60s and '70s designed by legendary local architect Sir Roy Grounds. The National Gallery of Victoria (p76) is his masterpiece. It was recently renovated by Italian Mario Bellini to become NGV International. Key features such as the famous water-wall entry have survived along with the amazing stained-glass ceiling by Leonard French in the Great Hall. Local tradition is to lie down on the carpet in this almost medieval modernist public room and stare up at the ceiling. Nearby are some of the best recent institutional buildings: the Australian Centre for Contemporary Art (ACCA; p66) by Wood Marsh Architects, the exceptional Centre for Ideas at the Victorian College of the Arts (VCA; Map pp230–1; 234 St Kilda Rd) by Minifle Nixon and the School of Drama (28 Dodds St), also part of the VCA, by Edmond & Corrigan. A trip into the Royal Botanical Gardens will reveal the Sidney Myer Music Bowl (Map p237), a brave work of 1950s' engineering whose 'sound-shell' roof projects sound out to the surrounding lawn.

Buildings on the loop around the edge of the city can be seen from the free city circle tram (p66). Federation Square (p78) is both part of this circuit and a key point along the spine. It has been the city's main architectural talking point for visitors and locals alike since opening in 2002. Opposite the fine baroque Flinders Street Station (1911; p75) – Melbourne's principal suburban train station – Fed Square was designed by LAB Architecture Studio and features allusions to complex geometry and a desert-like material palette, using Western Australian sandstone in conjunction with zinc, glass and steel. The square itself

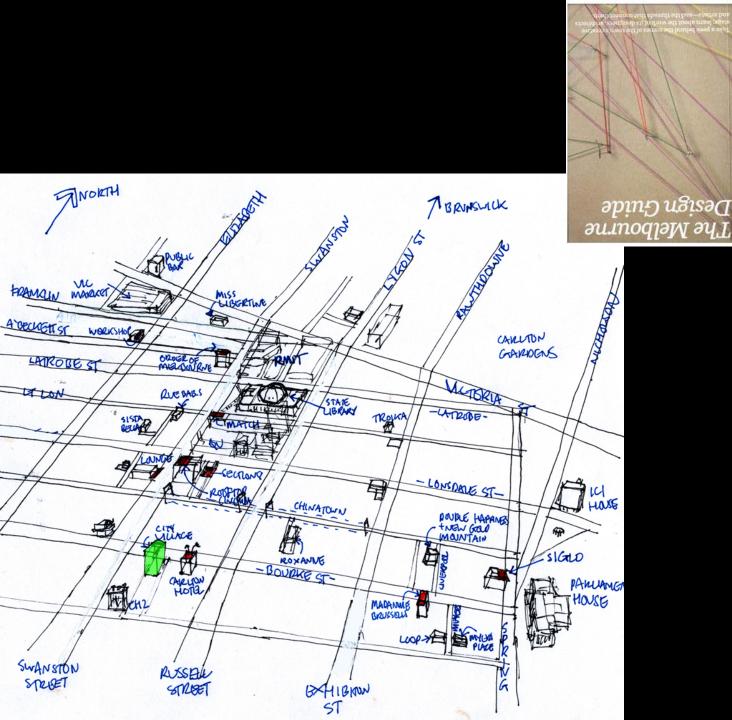
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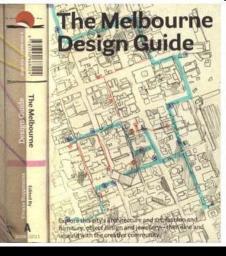
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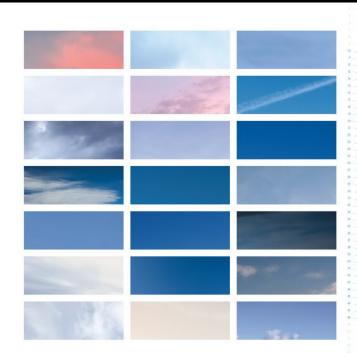




Living in Australia and New Zealand in new more than even along a laping to me marge more than even along a laping to me marge metromanent. A blood alterned in an astandarding growing and had bloog menting ratings become more artifagent, or divistors man design with the evintement is missel to make living spaces, better to expect Queenal and more distinct. Proventhe more, beautiful memory distinct in the property design and the first through the passes of the market provides in the design belief or one present provides in the design blood ones, present provides the design all both is laternessy with the main.







ORN REACHMOSE - BARK DESIGN - QUERKLAND - LITTROSE -24259*

APLACE IN THE SUN













B HOUSE Donovan Hill

Set on a rise in the hilly landscape east of Brisbane, this Acropolislike 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 expentially below you, and the focus is the beautiful forcested 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 reduce from the rest of the house, for guests, for study or reflection. The unassigned use is reflective of the nature of contempor ary living, it is a hour quality of space a wher than prescribing its use. A shallow montal its north side introduces the themsed water. The expressed structure of the roof and horizontal screening shows mastery of material and detailing, and alludes to the hill monasteries of Japan.





- B
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SANCTUARY PLACE JAMES RUSSELL

The Brishane 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 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*

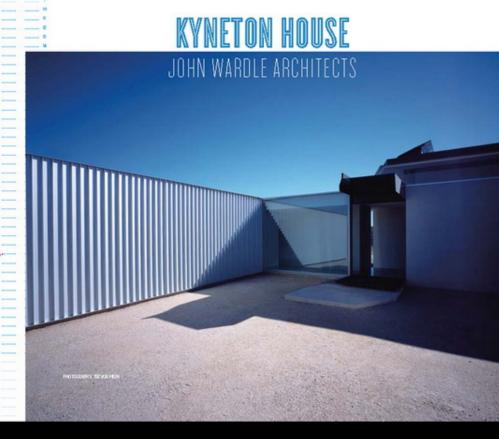


AFLACE IN THE SUN



Ryneton is just over an hour north-west of Melbourne in a reasonably flat, cleared rural landscape. The natural shading that the nature landscape would have one given is mostly absent. This hybrid type house by John Wardle uses a jagged shading northod through its distinctive floating roof to bring shade back to this place. The house had a proven contempor any bring or gasiastion—an open livin gawn lion with extensive north-facing shating, and two bedroom wings—a master bedroom suite and a guest block. These wings form the house into a "C shape, which creater a courty and on the south side, a protected entry space which frames the sky. Two smaller courty and on the south side, a protected entry space which frames the sky. Two smaller courty and on the south side, a protected entry space which frames the sky. Two smaller courty and on the south side, a protected entry space which frames the sky. Two smaller courty and an aresult we can see the architects aim—to create a courty and and passilion house neatly now ged to gether.

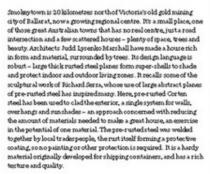
The courty or dis deceptively simple and abstract, the walls clad in concrete and Zincalume Longline profile roofing - a relatively basic material but sharply articulated through its vertical ribbing, casting fine tall shadows. A slice of the view to the north is given through vertical slots approaching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



SMOKEYTOWN HOUSE JUDD LYSENKO MARSHALL













TURN POINT Lodge Tennent+ Brown

Despite being only 75 kilometres due east of Wellington, this house is extremely semote. 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. Bernarkably, the decision was made to use a helicopter to air lift pre-made components of the house, for assembly and finishing on the steep site.



APLACE IN THE SAN 217

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 stits south of French Island, on Western Fort Bay. The farming land is flat and graspy and slips seamlessly into the port. Approached from the south via a straight and unpavedcountry road, the house maintains its solidity as you arrive. The simple flat grass and gravel 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 punifyfit of the middle of the day.











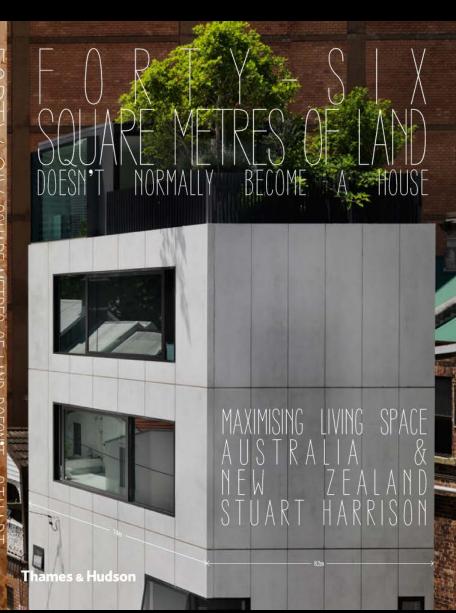
CLOUDY BAY HOUSE 1+2 ARCHITECTURE

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 result in the most innovative results, such as the 4B square metre empty carpark in Surry Hills Sydney on the cover, which





▶ Thames & Hudson





This pocket of space, in the back lanes of Sydney's inner Surry Hills, was formerly used as a parking lot for three cars. It has given way to a small house, a mini-tower in which verticality has been embraced. Built with commercial buildingsystems, there is a directness and beauty in its finishes and simplicity. A structural pre-cast concrete perimeter performs the dual function of support and aesthetic.

The stack of spaces is configured as a vertical journey from entry to reflection. The ground floor is given over to doors—the front and garage. The entry leads to the dim but beautiful staircase, and the ascent begins. Lighting is provided by inset LED lights cast into the finely cantilevered stair treads. The garage can be used as such or converted into a home office, an extra bedroom or even a small tenancy-it's a flexible space that interacts with the street, allowing for different uses, given the compact bathroom under the stairs.



Site area — 48m²

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.











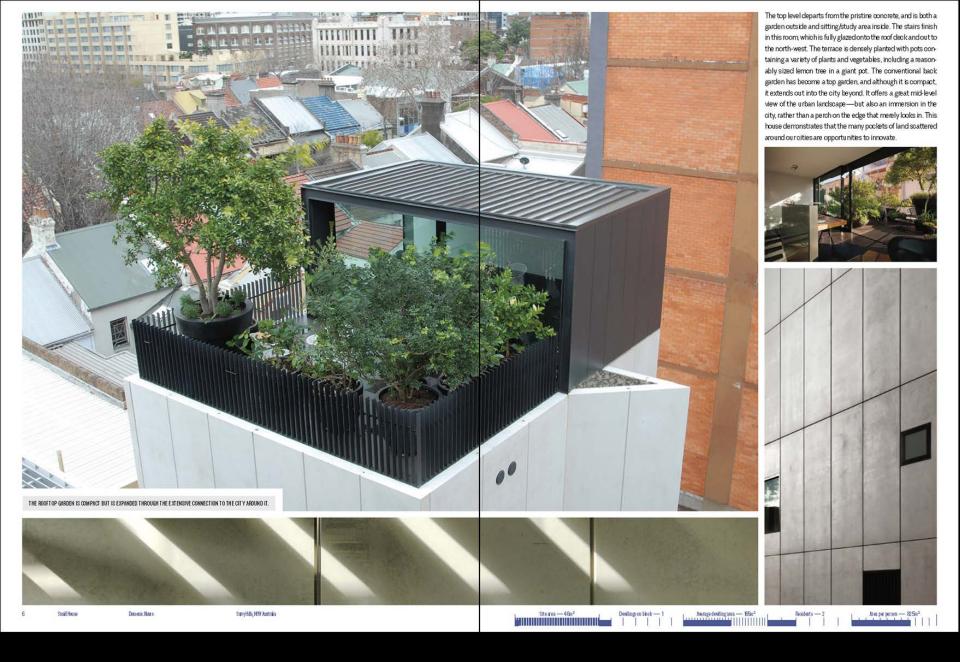
THE VERTICAL HOUSE SITS ON AN URBAN LANEWAY CORNER AND COVERS FIVE LEVELS ON A FORTY-SIX SQUARE METRE SITE.

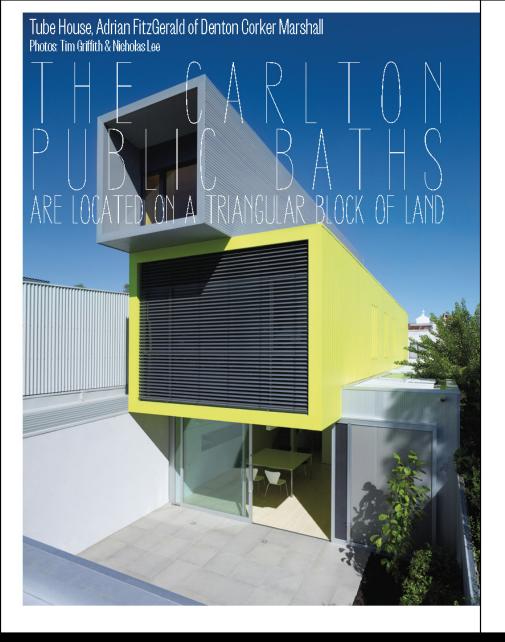
Site area — 48 m²

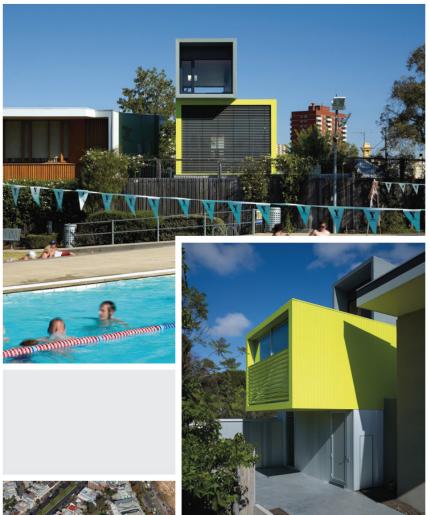
Average dwelling area —

Residents —

Area per person —







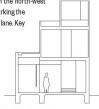


The tube is a successful device for directing views—these are from both ends, towards the street and into the backyard. Openings through the sides can be minimal, as the sides are either on the boundary or in close proximity to neighbouring properties. The tubes are stacked so that they are flush on 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

the middle tube. This tube cantilevers at the front and 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.

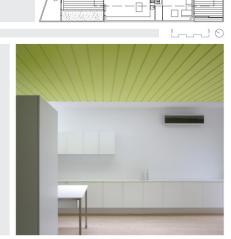


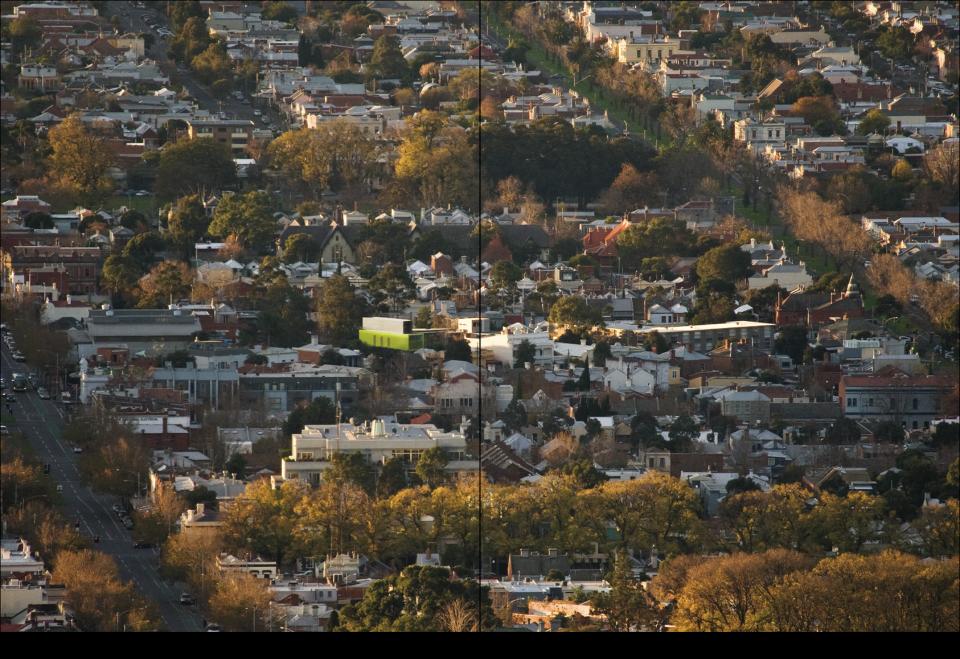


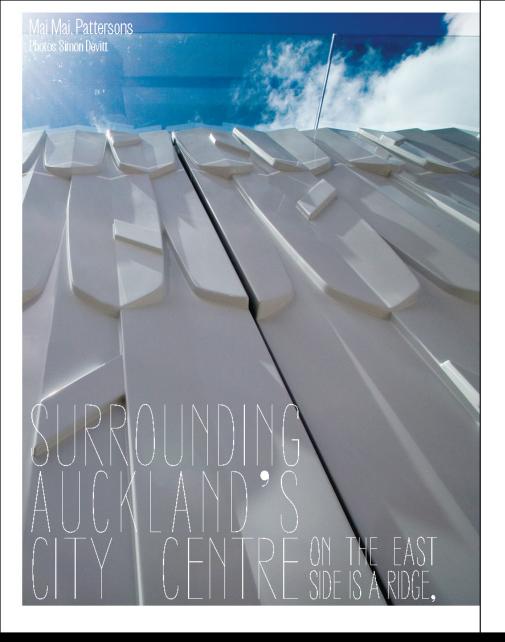


The success of this design is a result of clarity of the idea and its execution. Each tube is clad in a different material-aluminium on the ground, timber in the middle and steel on top. Internally, the materials are restrained to white walls, white joinery and timber flooring on the ground floor. Hoop 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.









"originally known as Te Rimu Tahi. This ridge runs through the suburb of Porsonby, and the main road runs along the ridge. Crouching at the end of a quiet suburban street behind Porsonby Road, this remarkable house presents a modest white wall to the street, right on the site boundary. This one-level wall with a relief patternon its white moultings reads as a beautiful fence, behind which the city may be glimpsed. At night the function of this wall transforms from one of hiding to one of revealing, as it becomes a literal screen—images are projected from the building opposite onto the wall, almost like a drive-in oinerna screen. Images range from New Zealand flora and fauna to the house interior, revealing the inside and its amazing view. This immediately sets up the theme of revelation that is present throughout the dwelling.



Entry for people and cars is through this wall. Openable panels conceal a front door and carparking, the latter in the form of a car lift that connects to a lower level, cleverly creating two carparking bays in the space of one. The house is split over these two levels, taking advantage of the land as it falls away. The top floor is at street level. As soon as the front is opened the view to the city beyond is revealed. As you walk through this upper living level the view widens, becoming everything, as the city unfolds.

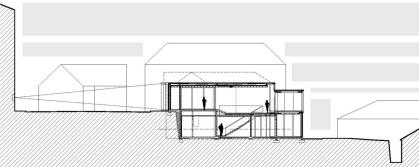
"PRIVACY AND ENGAGEMENT, CONCEALMENT AND DISPLAY, IDENTITY AND BELONGING, FROM THESE TENSIONS, THE MAI MAI CREATES HARMONY, IN A SHARED SENSE OF PLACE"—ANDREW PATTERSON



Indeed, the house is inseparable from the city that it overlooks. The main lounge space, contained within a lanai—a patio-type space—is a glazed pavilion sitting seemingly beyond the edge of the house and hovering over the landscape as it falls away. The extensive transparency is created through the use of glass, but subtle moves are the key to its success. The lanai is elevated slightly from the main floor level, so that it appears to be an independent object. The lower ceiling height creates definition within the lanai itself and assists this appearance of independence. A solid wall and a linear fireplace add internal warmth to the little space, so that it is both expansive and intimate at the same time.







Ponsonby, Auckland, New Zealand





The lower level of the house is more private, with two bedrooms, a bathroom and a very interior cinema room. This space acts as circulation for the other rooms, its rounded corners exaggerating its internal nature. With no windows it is the opposite of the open living space above—more like a cave. The two bedrooms connect back to the outside, facing east in the garden, with the main bedroom sitting directly below the lanat.

The views to the city, and the strong relationship that is formed with the urban context, are similar to those in 'city view' apartments, as is the spatial efficiency seen here. Significantly, however, this dwelling retains the qualities of a house in terms of outdoor spaces, offering a courtyard near the entry and a terrace on the lower level that opens into the rear garden. In this way, the dwelling draws on the best of both—aspect and external space. In the mornings, the easterly view captures the sun rising over Auckland's skyline. A new day, the city revealed.

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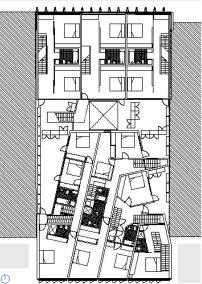








The genius of this project is the way it treats the ground floor. So often, the ground floor in an apart ment building is given over to carparking and a small foyerspace for pedestrian entry. This not only results in the rejection of the street, but also causes a separation between the apartment interior and carparking. Here, pedestrian and carentry are merged into one arcade—an 'internal street' in the building that connects the main road and the laneway at the rear. The 'orazy' paved aroade is inherently urban, and becomes more so through the handling of the required double carparking as garages with glazed tilt-up doors, like shop fronts.



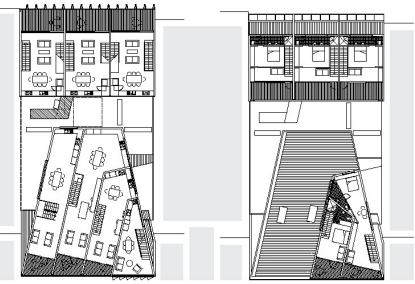
The garages can be used for other purposes—home office, studio or even shop—as a double car space in a well-connected inner urban location such as Fitzroy is somewhat. unnecessary. Pedestrian entries to the apartments are immediately adjacent to the garages, and these contains tairs to each dwelling. Of the seven, the three facing Kerr Street are essentially the same and form a street building. The rear laneway building is more complex—four apartments facing south to the city that have been formed into a wedge shape to enable views back to the Melbourne skyline for those at the front. The angling of the apartments at the rear results in clever interlooking of spaces across levels. Like the front apartments, these follow a pattern of bedrooms on the first floor, living on the second and a main bedroom on the top floor, for those that go to four levels. Of the rear four dwellings, two stop at three levels—further creating a viewing 'slice' to the city.







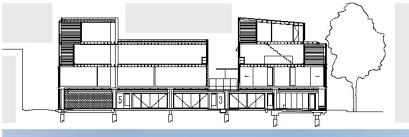
THE FORM OF THE BUILDING IS SHAPED AT THE REAR TO ALLOW VIEWS TO THE CITY FROM APARTMENTS AT THE FRONT.



The Kerr Street frontage is more flexible. On the ground level, oustomsteel decorative entry gates make the foyer feel like a mini plaza. Above the ground the language changes significantly, however, with a series of black steel screens that open onto decent-sized balconies. These screens allow occupants to control the north light into the apartments, as well as brillantly animating the façade withorafted metal-work. The oustom-designed flat steel panels shimmer with their metallic finish and gain rigidity through a pressing pattern that is almost Art Nouveau in inspiration. On the western brick wall into the laneway, lines of red glazed brick inscribe the surface. Rarely does a contemporary multi-residential projectoross over so well: house and apartments, brick and steel, human and industrial uses.













"THIS PART OF HITZROY IS A MIXTURE OF SMALL-SCALE TERRACE HOUSING AND LARGER LIGHT INDUSTRIAL BUILDINGS WHICH HAVE BEEN USED BY CAR MECHANICS, PANEL-BEATERS, SPRAY PAINTERS AND THE LIKE."—NIGEL BERTRAM



Site area — 640m²

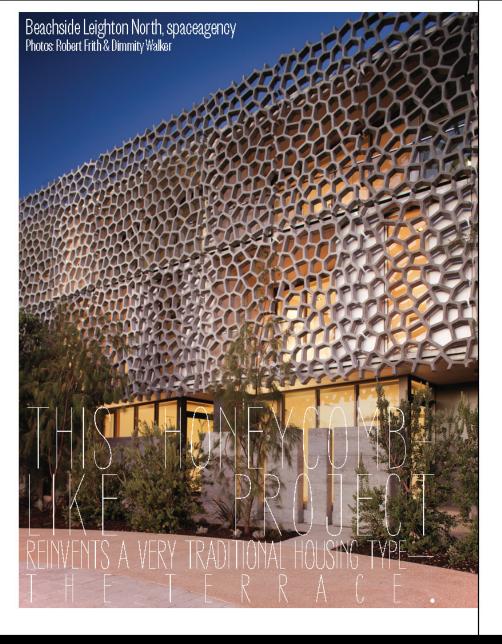
Dwellings on block --- 7

Average dwellingarea — 160m²

Residents — 0

Area per person — 51m²









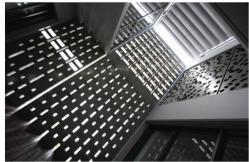


It is suited to the specific conditions of the site and addresses the limitations of the traditional terrace, mainly the lack of light and sense of space. This new terrace is at Leighton Beach, a former inclustrial and transport area just north of Frementhe. The site is close to a typically pristine Perth beach, opposite a train station and only minutes from Fremantle, Western Australia's port-side urban hub.



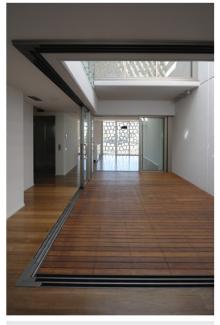
"THE DETAIL OF THE SCREEN IS DERIVED FROM ABSTRACTED IMAGES OF NEARBY ERODED LIMESTONE FORMATIONS. THE POETIC FORM CONTRIBUTES TO A UNIQUE SENSE OF PLACE."—DIMMITY WALKER

The seven terraces designed by space agency are part of a larger development designed by Kerry Hill Architects. The development comprises mainly apartments, whereas these terraces maintain the important element of townhouse-based density—each dwelling has its own front door. Indeed, these have two, one on the rear courty and side within the main development, and the other on the eastern street side. This edge, where the railway line and Stirling Highway pass by, is particularly busy.



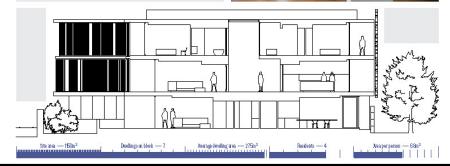


The overarching design approach was to wrap these reinvented terraces with a glant screen of horeycomb concrete panels, which sit just out from the fagade. This provides visual screening into the house as well as mediating the harsh east and west Perth sunlight. The depth of the honeycomb screen creates a shading effect, and makes it read more like a pattern. The screen also seeks to unify the terraces as one large building, a traditional device interracing; often a classically styled series of terraces was designed as one grander classical building. This ambiguity between the individual and the whole is encapsulated in the word 'terrace', which refers to both one terrace and the larger building.



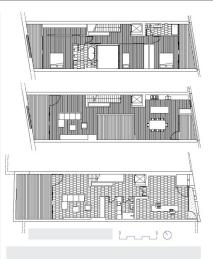


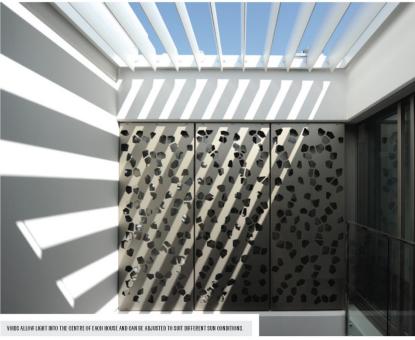




Each townhouse has the same internal arrangement, except the northern dwelling, which is mirrored and slightly reconfigured to handle the corner, the screen wrapping around. The fit of the screen is looser here as it pulls away from the main building to create a deeper outdoor space on the prominent corner. Terraces are never very wide. At about 6 metres, these are typical of the generous terraces of the 19th century, but planned inside cleverly for a variety of different family scenarios. A central courtyard runs through two of three levels, bringing light and ventilation into the middle of the house. Sunlight is modulated into the courtyards through a mechanical louvre system as part of the roof, reducing summer sun heat gain.



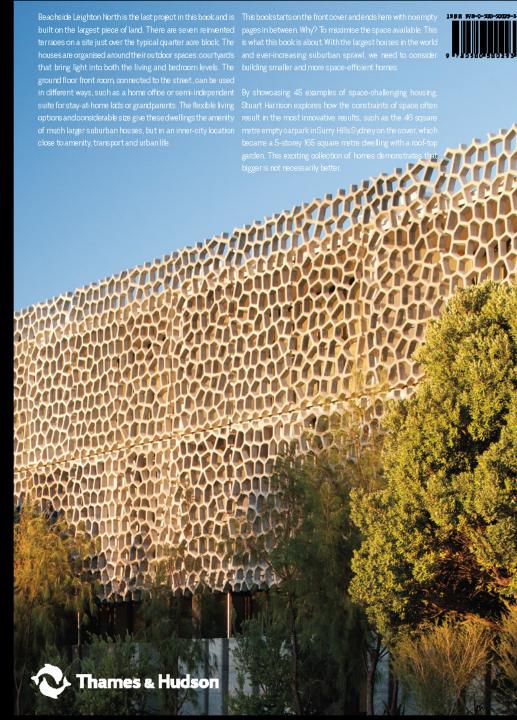






Beachside Leighton North spaceagenroy Leighton Beach, WA Australia

Ste area — 1160m² Dwellings on blook — 7 Average dwelling area — 276m²



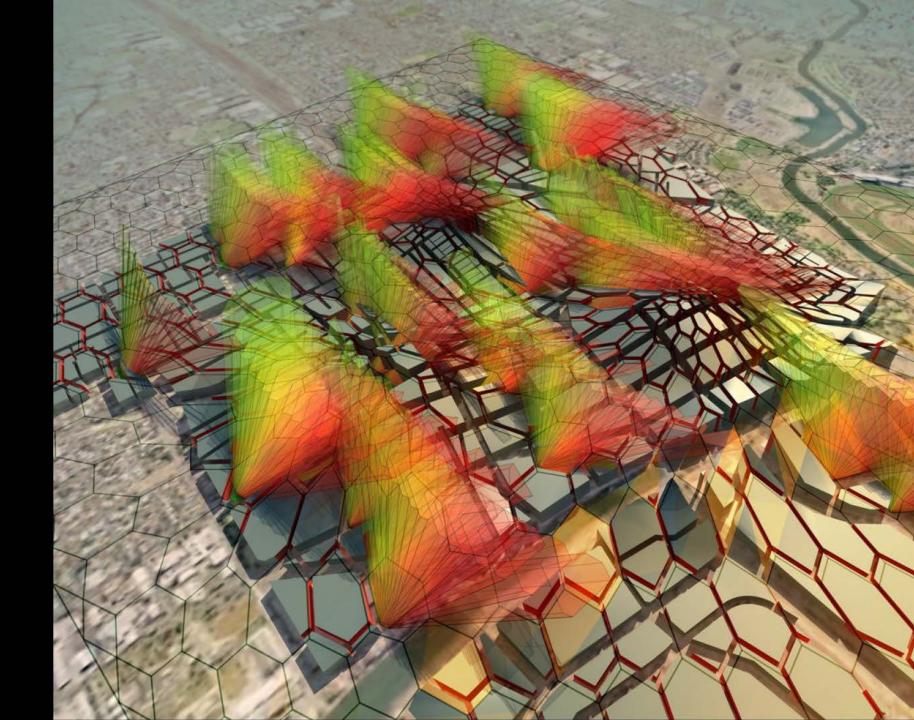
houses

















2002 HOUSE ST. LEONARDS

Archaect: s-architecture sonsen Builder: CJ & DJ Builders Engineer: Antonov & Snashall

Street second

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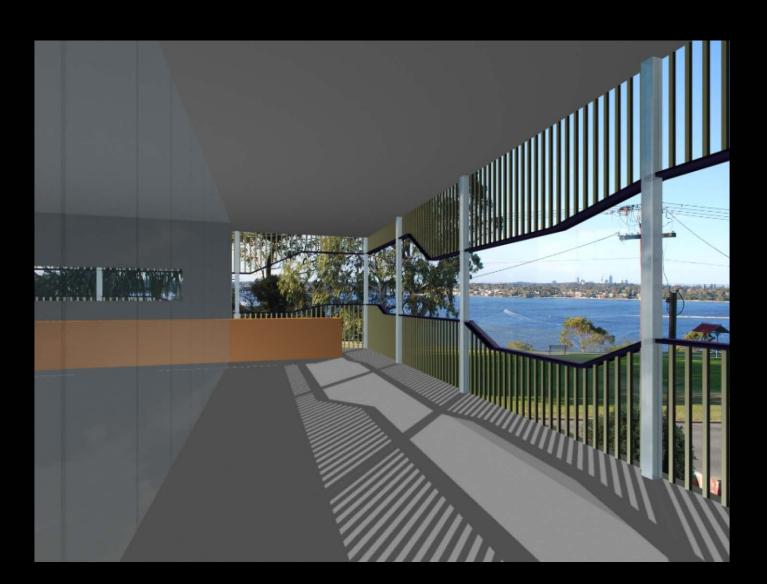
















rooms





















arcades





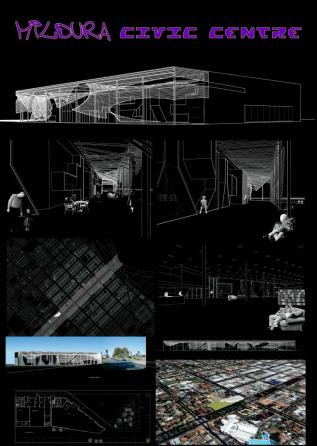


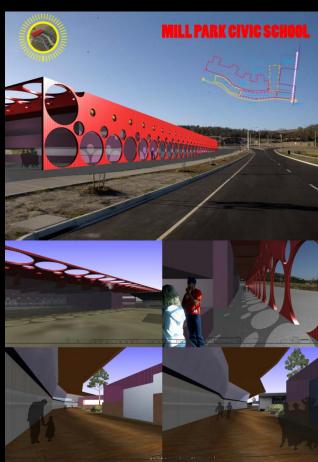


Masters by Project, 2003-2007

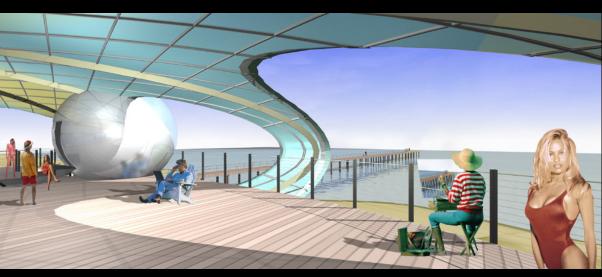


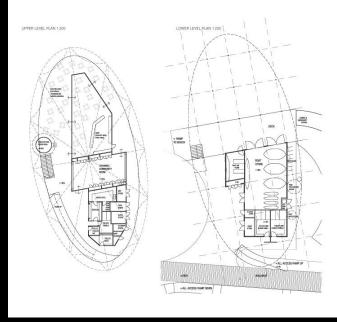






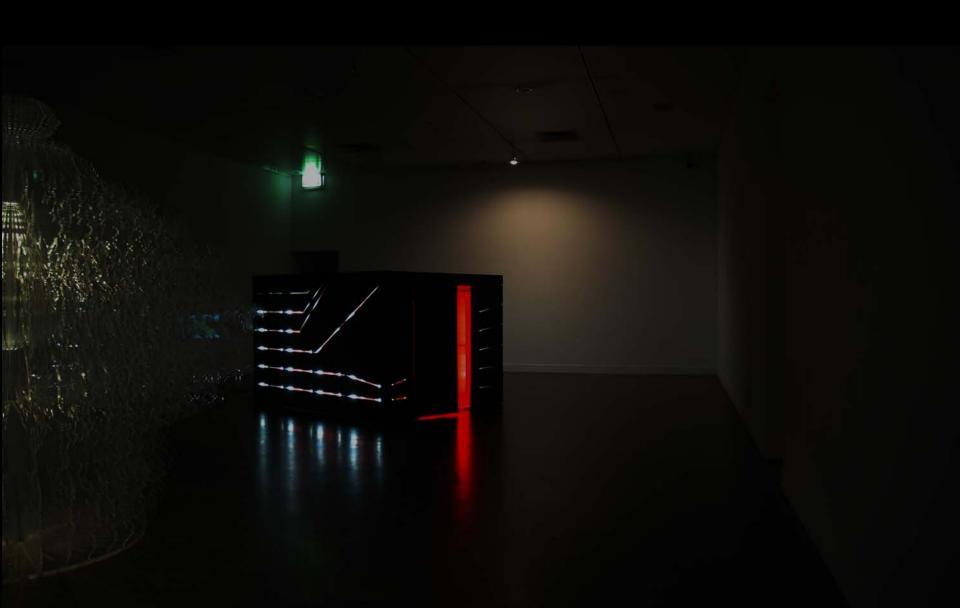








pavilions



Shadow Cabinet, 2005





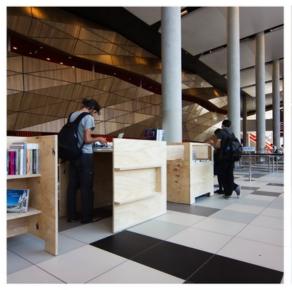




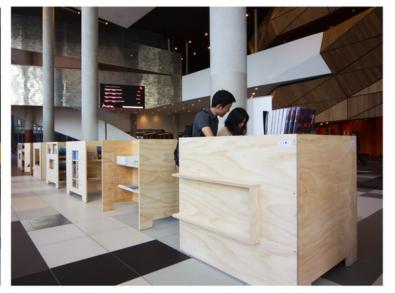












Preston City Oval 2010-11















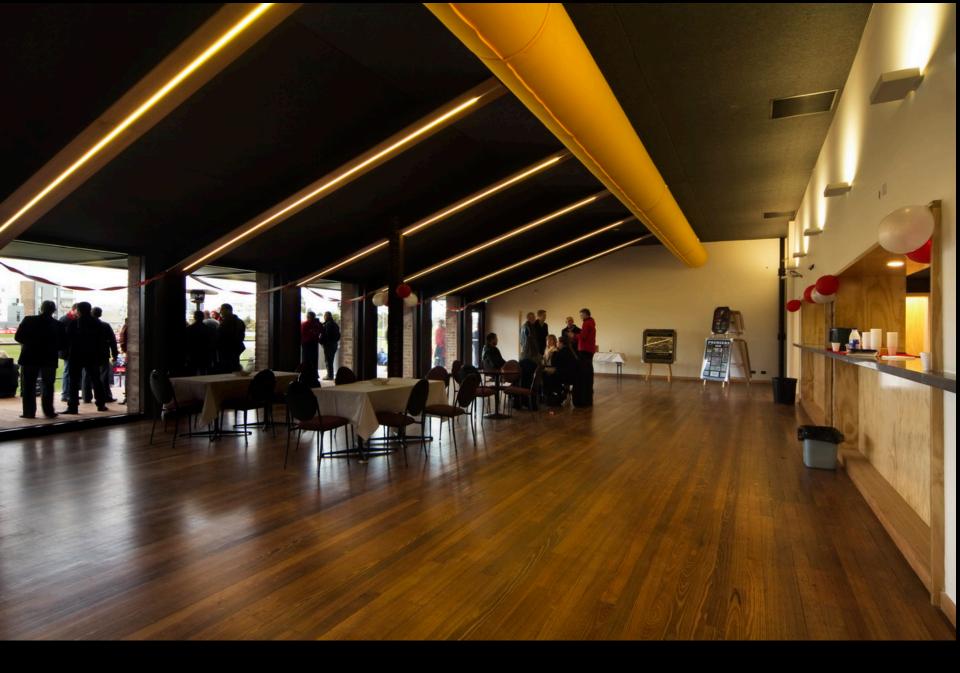














promoting architecture

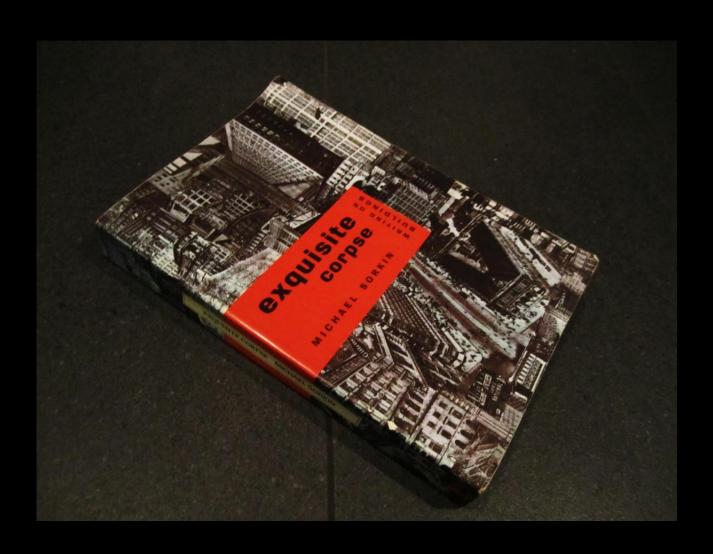


WANT LONGER LASTING BUILDINGS?

Design to the sun Get an architect See the future

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

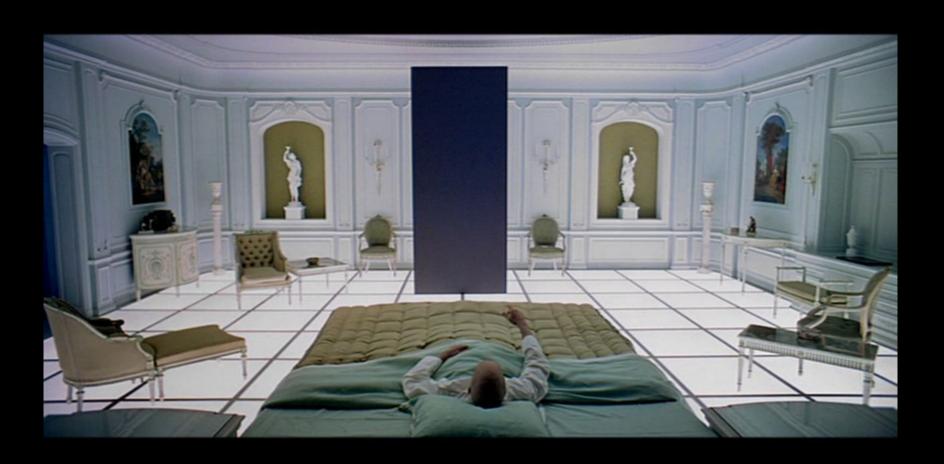
writing on buildings



Are we advocates or activists?







THE NEW PLANS **NEW INDIGENOUS ART GALLERY EXTENSION NEW OCEANIC** ART GALLERY **NEW ASIAN FEDERATION** ART GALLERY SQUARE

non-committal about the idea, but did not rule it out.

"Melbourne is recognised as Australia's cultural capital, and there is lots of exciting thinking about what the future might hold," a Government spokeswoman said.

Building over the rail yards was dreamt about and debated for decades before the Kennett government finally decided in the mid-1990s to build Federation Square, between Swanston and Russell streets.

Construction giant Grocon has since proposed decking all the way to the MCG as part of its failed bid for the contract for the

More space should help NGV function better

IT WAS just under five years ago that the National Gallery of Victoria opened its \$100 million site at Federation Square. The new building came with a long-winded name, The Ian Potter Centre: NGV Australia, and a lot more space — four galleries on the ground floor dedicated to indigenous art, and two floors for the Australian art collection.

"With all this space, we're really doing justice to the collection," gallery director Gerard



wing attached to our building

permanent Australian collec-

"The building was not designed for temporary exhibitions," Vaughan says.

"So the top floor is constantly being taken down and put up again. This is time consuming and it slightly compromises our mission."

His solution is to build a new wing for indigenous art on the platform over the railway yards, doubling the present leries for Asian art, double the space currently held at St Kilda Road, and three galleries for Oceanic art. He would like to collaborate with Museum Victoria on the venture. The museum's collection includes historic Oceanic and indigenous art, whereas the NGV has been collecting in these areas for only the past 25 years.

View of Flinders Street rail yards (top left), an Age artist's impression of proposed extension over rail yards (above), draft plans (left).

Although the linking of Asian, Oceanic and indigenous art makes geographic sense, the the gallery's contemporary Asian art collection. The NGV's sudden interest in contemporary Asian art seems curious. The NGV has lagged behind the likes of the Queensland Art Gallery, which has long been at the forefront of presenting contemporary Asian art.

Vaughan acknowledges that the NGV is not first in line for State Government funding, especially with the planned \$250 million redevelopment of





ADDICTED TO FAME

WHY DICKO LOVES THE SPOTLIGHT, BOOZE AND *IDOL* **GREEN GUIDE**



theage.com.au \$1.40 Back to basics plan for

By FARRAH TOMAZIN EDUCATION EDUCATION

schools

PRIMARY school children would spend less time on physical education, languages and music under a radical curriculum revamp to be considered by state and federal governments.

In a bid to "unclutter" an wercrowded curriculum, Australian principals have called for English, maths, science and history to be the four "core" sub-

jects taught in prep to year 6. But the plan is contentious, with health experts, parents and educators worried the move could be detrimental in light of the childhood obesity crisis.

"It's understandable that schools focus on academic standards but, ultimately, children will perform better when all their other needs are being met as well, including their social and health needs," said Tom Gill, executive officer of the Australasian Society for the Study of

Under a draft charter released vesterday by the Australian Primary Principals Association, English, maths, science and Australian history would be the only 'guaranteed' subjects in the curriculum.

The remainder of the programs offered, from music and sport to "add-ons" such as dental hygiene and financial literacy, could be deemed "unessential" and given loss time in the class.

tects is designing a Melbourne landmark for Docklands that will be Australia's greenest and most expensive office and housing

lraqi-born, London-based Zaha Hadid will oversee the design of a spectacular \$1.5 billion scheme earmarked for Col-

Property and State Government sources say Government approval looks likely for the proposal. It consists of four buildngs - Docklands' tallest tower and elaborate civic spaces over two sites and on decking over Wurundjeri Way.

The scheme was recently pre-

Ms Hadid's work is variously described as ultra modern, supremacist and utopian. A major influence was pre-Stalin Soviet constructivism. She gained international fame with her design for The Peak country club in Hong Kong in 1983. Once known as an architect whose work was often

tory in Leipzig, Germany; and a National Centre for Contemporary Arts in Rome.

Royal Australian Institute of Architects Victorian president Philip Goad described Ms Hadid as a "colourful, larger-than-life figure" who would bring much needed "style and finesse" to Docklands, "Docklands could do

occupy the site once earmarked for the failed Grollo Tower. The proposal includes sophisticated water features and extensive use of recycled materials. A Government source said the proposal was so green it would

deserve an eight-to-12-star Continued NEWS 2

