





Welcome

FOLIO 01 / 2016

Welcome to the first edition of FOLIO, a magazine devoted to exploring how architectural ideas are made real – to how they are literally materialised in brick, timber, concrete and tile. A biannual print publication by *Brickworks Building Products*, each issue of FOLIO will examine a selection of exemplar buildings to understand why particular materials were chosen for each project, and how they were used to create exceptional architecture. It is a magazine that aims to unpick the thinking and the design processes behind the making of architecture, with a view to both celebrating and demystifying them.

For this the inaugural issue of FOLIO, we have drawn together some remarkable projects. These buildings all demonstrate an approach to working with materials that is not only informed by their traditional applications, but unafraid of innovating with them. Thanks to the carefully curated selection of drawings accompanying each featured project, along with explanations from experienced architectural writers and the architects themselves, FOLIO should prove to be both a source of inspiration and an invaluable reference tool for architect and non-architect alike. We hope you enjoy it.

– Lindsay Partridge

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West House, Melbourne



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Article Ben Morgan Photography Derek Swalwell

Material connections From a pairing of likeminded university friends, *Kennedy Nolan* has grown into an architecture practice esteemed for its innovation with materials and appreciation of their symbolic power.

Cennedy Nolan

[08]

profile Kennedy Nolan

Hanging out in a wine bar in the 1990s, Patrick Kennedy and Rachel Nolan were unwittingly forming emotional connections with materials that continue to inform their practice today. Arriving in the world of architecture following the devastating recessions of the 1980s and '90s, the pair established their practice just a couple of short years after graduating.

Kennedy and Nolan had some definite ideas about architecture, which they couldn't see being expressed anywhere else in the late '90s. The white-painted brick walls of Jimmy Watson's wine bar in Carlton imprinted a certain aesthetic on the minds of the young architects, but more generally they shared an interest in the 'late flowering of modernism in Melbourne' the legacy of Robin Boyd, of which Jimmy Watson's is a part, to Graeme Gunn and beyond, where housing changed and there was 'a new understanding of the craft of building and a close relationship between landscape and the built form.'

Modernism as a style has become fashionable now, but it's the ideas of modernism that have continued to inform Kennedy Nolan's development.

'When someone comes to us and is interested in modernism, we interrogate that to find out what it is they actually like about it - we talk about volumes and relationships to external spaces,' Nolan explains. 'They're things that interest us more than "it should look like this."' While the white-painted bricks of Jimmy Watson's wine bar may have been formative for Kennedy and Nolan, their fascination with materials – like with every facet of their projects – is more about an understanding of juxtaposition and variation.

'When we started the practice in the '90s people were putting a "big family box" on the back of their house, with open living, dining and kitchen; neither of us was really interested in that,' Nolan recalls. 'We were interested in diversity of experience as opposed to just being big, bright, high and loud.'

'We talk a lot in the practice about contrast,' he continues. 'If everything's white, bright and big, you become desensitised to it, so we talk about low spaces and high spaces, bright spaces and dark spaces, loud spaces and quiet spaces. By having this contrast in spaces, you actually feel something.'

This contrast and variation can be seen throughout their portfolio of work, most distinctly in their Park Lane project, which features different heights, scales and materials along its laneway boundary wall.

P.09 St Kilda West House,Melbourne P.10 WestgarthHouse, Melbourne



We're interested in how you can improve family life through an understanding of social interaction rather than purely aesthetics." – *Patrick Kennedy*







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As a substantial addition to an existing residence, the project also demonstrates another preoccupation of Kennedy Nolan's alterations and additions – the establishment of 'second entry'. With older homes, there is often an obvious or dominant entry, which leads guests down a hall and past the 'personal' spaces such as bedrooms. Nolan explains that by establishing a second entry into the living areas, it's possible to maintain and strengthen the private and shared zones.

The architects are also excited by technology – not 'high-tech' bells and whistles, but the pushing of materials within the limits of constructability. 'We're not interested in designing crazy stuff in software that then becomes a palaver to build and basically a stage set – an idea of what's high tech, when really it's all smoke and mirrors. We're more interested in technology for what it can allow you to do.'

When it comes to materials, the practice aims not just to provide distinctive visual detail, but to trigger much deeper connections with place, acknowledging the power of material signifiers. 'The aesthetics for us are really about engaging memory – making memorable places and also provoking memory.' With a well-established staff of 16, the practice has evolved over the years. While there's commonality of thinking, there are now other influences and a broader mix of work - they no longer just work within the high-end residential sphere, but in everything from social housing to retail.

'We're doing the refurbishment of Melbourne Central right now, which is a fairly atypical project for a practice like ours. We've been able to bring something fresh to it, which is what we were hired for, because we're not retail architects or shopping centre architects.'

Kennedy and Nolan both believe a good architect is a thinker – that while they follow their instincts in a lot of their work, these instincts are based on a wider understanding of what materials do; what their acoustic and textural qualities are, their durability, how they age, how they work with other materials, and perhaps most importantly, what they mean or signify to the occupants.

'It's about looking at materials that age in place – that start looking more beautiful or stay the course,' says Nolan. 'We try to avoid using cheap materials that are terrific when you hand the keys over but from then on it's all downhill. When talking about materiality, we would encourage clients to build less, but build with great materials that last.' ● **P.12** Park Lane House, Melbourne



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A tower in a garden

CARLTON WAREHOUSE

Architects Kennedy Nolan Type of project Residential Location Carlton, Victoria, Australia Year of completion 2015 P.14 Removing the contents of the warehouse, and its roof, the architects have created a garden inside the shell – a private sanctuary that satisfies the client's love of gardening and offers refuge from the city outside.

P.16 Drawing describing the south elevation of the new building within the shell of the original warehouse. Image—Kennedy Nolan Architects



A residential building in a commercial shell; a suburban setting with an urban outlook; a tower in a garden – from this confluence of apparent contradictions, architects *Kennedy Nolan* have shaped a remarkably singular building, thanks in no small part to the versatility of brick.

In one of Melbourne's more architecturally eclectic inner suburbs, architect and client have come together to both preserve and reinvent a former warehouse. When Kennedy Nolan was engaged to create a home for a woman who'd spent her life living in periodarchitecture Hawthorn, they were given quite a challenging brief. 'She wanted a warehouse which she could convert', explains architect, Patrick Kennedy. 'What she really wanted was a view of the city, but she loves gardening so she also wanted a garden at ground level - it was quite difficult to reconcile these things.'

The challenge for Kennedy Nolan was merging these two seemingly conflicting elements – one is obviously on the ground and the other is elevated to capture the views. The brief was also for a house that would suit the client's lifestyle, where children and friends could come to stay – a sort of family house – but also somewhere she could grow old; a 'forever' house. 'She also wanted something that would be appealing to other people in the future – not so idiosyncratic that no one else would ever want it,' explains Kennedy.

Their client eventually discovered an old brick warehouse in Carlton. After considering the existing structure, the architects came to the conclusion that they would essentially be retaining and preserving just the four perimeter walls. 'We had a lot more freedom compared to building on a normal Carlton lot because it's in a regular Victorian streetscape, but it's a big volume that has existing planning rights.'

Kennedy Nolan's response was to create a 'tower within a walled garden' – fulfilling the brief for a garden at ground level while simultaneously capturing the views towards the city. However, with this configuration arose the difficulty of movement between the levels. 'The biggest challenge was reconciling living three floors up and trying to have some relationship to the garden. It was an interesting starting point because it made us think of this sort of spiral arrangement,' says Kennedy, referring to the building's plan.

The architects created a pavilion in a garden, removing the contents of the warehouse and its roof, and creating a 'walled garden', inside of which they constructed the new house. 'We thought "How do we connect these things?" So we used the spiral form to move up via terraces as you go through the house; that's the way we could mediate that vertical distance via moving down on larger terraces of different types.'



P.17 View to the building from the street. The architects have retained and preserved the four perimeter walls of the existing warehouse.





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P.18 Kennedy Nolan's new structure responds to the existing architecture of the warehouse. Red brick – with its strong association to the industrial buildings of Melbourne's past – is paired with complementary materials like glass and metalwork.
P.19—1 An upstairs living space merica the internal and external

marries the internal and external,
and captures views of the city beyond. **2** A playful porthole window shows-off the potential of brick, while helping to draw light into the stairwell.



GROUND LEVEL

- 1 2 3 4 5 6 7 8
- Entry Front court Lift
- Bedroom Bathroom
- Laundry Central Courtyard Garage
- 8 Garage
 9 Storage
 10 Lower terrace
 11 Ensuite
 12 Sitting Room
 13 Study
 14 Living
 15 Dining
 16 Kitchen
 17 Deck
 18 Powder Room

- 18 Powder Room



1ST FLOOR





P.20 Plans reveal a trajectory moving from the entry on ground level, up through the living spaces and out to a deck on the second floor, overlooking both garden and city. Image—Kennedy Nolan architects

P.21 The communal spaces are designed to be highly liveable - places that can comfortably host guests, that can adapt as circumstances change, and that would appeal to potential buyers in the future.

2ND FLOOR

()Scale — 1:100 1 2 5m 0



Materially, the new structure had a responsibility to reference and add to the existing architecture of the warehouse. 'The red brick has a strong association with industrial buildings in Melbourne, so that was a really good starting point,' Kennedy explains. 'Giving the building a sense of solidity was really important to us. We also wanted to look at other complementary materials which have those references to industrial architecture, but which also could be adapted to fulfill a particular domestic purpose.'

The team then considered how steel and metalwork was incorporated, approaching the detailing so it was designed, refined and manufactured in a traditional way, but with an aesthetic connection to what we understand of industrial architecture. The architects were able to retain some of the existing roof trusses, preserving more of the building's industrial heritage. 'We had really particular ideas about how we would express the architecture, which was probably of less interest to the client, but she was quite interested in the emotional reactions you can have to materials,' says Kennedy. 'She loved the mass of the brick, and we re-used all of the old Oregon trusses in the joinery and she loved all the timber, all the connections and the warmth and solidity.'

Kennedy notes that his practice has a real affinity with North African and Middle Eastern architecture, which often has a clear delineation between the public and private. 'I love the idea of a really highly charged threshold, where you go from something quite public into something very private over a very short space. That's quite exciting to us, and so the idea of a tower in a walled garden really got us excited. It gives you a sense of refuge - of being in a city, but having this incredible opulence and retreat and silence, like the perfumed garden within the gritty city. Putting the two so closely together just heightens those experiences.'

In reinventing this old warehouse in Carlton, Kennedy Nolan architects made extensive use of the Chapel Red brick from the Nubrik range. For architect Patrick Kennedy, the strong historical association of red brick with Melbourne's industrial buildings was particularly appealing – it enabled him to preserve and respect the building's heritage while adapting it to suit the client's requirements for a multilevel, liveable domestic space. The warmth and versatility of the Chapel Red brick made it an ideal choice. For more information on the **Chapel Red brick** and the Nubrik range, see page 114.



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Article Simon Pendal Photography Peter Bennetts [23]

Upon a precipice

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APPLECROSS HOUSE Architects Iredale Pedersen Hook

Type of project Residential Location Perth, Western Australia, Australia Year of completion 2016

P.22 The house is located at the top of the gently sloping bank of Waylen Bay in Perth and enjoys expansive views of the Swan River.

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Melding ridge, river and garden with masterful brickwork, architects *Iredale Pedersen Hook* have reinvented the English manor house for the unique climatic and geographic conditions of Perth.



P.24 Access to the house is gained from the south through an expansive garden that makes the arrival sequence leisurely and intriguing.
P.25 The house puts the humble,

single brick unit to work in surprising and varied ways.

In early 2008, an industrious and adventurous retired couple commissioned Iredale Pedersen Hook Architects to craft them something akin to a manor house in the leafy Perth suburb of Applecross. Located at the top of the gently sloping bank of Waylen Bay, the land slips northwards into the lazy shallows of the Swan River just west of Point Heathcoate - the reputed 'alternate' site for the city of Perth. Eight years on, and in a near-complete state, this owner-built house of considerable geometric and material complexity speaks quietly but lucidly of its epic process of realisation - of conception, development, testing, on-site adjustment and the occasional battle scar. This house speaks of a client's formidable tenacity and of an architect's intentions to be specific, lyrical and robust.

Propped upon a sandy ridge by two over-scaled steel legs, this shadowy character of rich purplishbrown brick commands its territory. To the south lies an expansive, layered and episodic garden (designed by Carrier and Postmus) that makes the long arrival sequence leisurely and intriguing, gifting momentary glances to house, river and street. Ceremonial but also functional, the garden exists as the place left when the original house – occupied during construction – was demolished, providing the new manor house an appropriate foreground; a graceful, almost semi-rural act from which all else on the project unfolds.

To mentally picture the house, you might start with a simple brick cube of four storeys adorned by a rooftop terrace and swimming pool. The cube is then set one-and-a-half storeys into the sandy ridge. Arrival through the garden occurs from south to north, drifting to the right and in an upward motion, across an inclined brick bridge first made visible through an opening in a grove of flowering frangipani. To the left of this arrival sequence the building is carved away, supported on an immense brick column, and frames the river and its distant bank some kilometres away - expansive distance is held in tension against the immediacy of house, garden and bridge. Both bridge and large-scale frame are masterful acts, putting the single brick unit to work in fundamentally different ways; the former exhibits the ability of brick to be pliable and fluid, the latter trades on brick's innate monumentally. In both situations, the building's darkness of colour reinforces the perception of the whole rather than of the single brick unit.

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Swan River — Erosion Concept Diagram



Propped upon a sandy ridge by two over-scaled steel legs, this shadowy character of rich purplishbrown brick commands its territory.



P.26 To the north, the house forms a ragged cliff of projecting concrete ledges for shade and hollows for shelter.
P.27 Parapets are cranked and adjusted in height to shield the rooftop terrace and pool area from Perth's relentless wind.

Lower floor



Upper floor







5m



Ground floor



Roof



P.29 The eastern wing stretches away from the house's main body to create compact spaces that direct the occupant's gaze outwards.





P.30 Western elevation – windows are kept small and few in number with shrouds drawn out for shade.

Three sides of the 'cube' - west, south and east - are wrapped in the same dark, semi-glazed brick where further experiments in expressive masonry continue; windows are kept small and few in number with shrouds drawn out for shade, mortar joints are shifted to induce subtle but important surface movement, pattern is made in relief to catch light and shadow, and parapets are cranked and

adjusted in height to shield the rooftop terrace and pool area from Perth's relentless wind - and from prying eyes. Like a medieval castle, the small apertures of these three sides elevate the interior to the status of a figment of the viewer's imagination, allowing us to wonder how life plays out within.

[30]

To the north, the manor house reveals its other principal face - a ragged cliff of projecting concrete ledges (for shade), hollows (for shelter) and dry, rocky roof gardens (for solace).

While the large and small scales of the project are readily apparent, it is in the crucial mid-range scale that this immense house comes to life. By stretching the smaller eastern wing away from the house's main body, warped external gestures appear like fissures in a rock face worn away by water, sand, wind and time. In turn, these open up moments of delightful compression within, where the smallest of the house's chambers are tightly held, squeezing interior space and directing the occupant's gaze outwards. Rooms are more like chambers that unravel into each other and occasionally prompt internalized glimpses into other rooms, the garden forecourt, as well as to considerable river views.

The manor house - with its stiff command of grounds and inhabitants - is forced to give way, like all European models must, if they are to be relevant in this part of the world. Ultimately this house is more geological formation than manor, more erosion than addition, richly informed by the material play of Enric Miralles, the nested interiors of Hugo Haring and the hardworking decorative motif of our local master Iwan Iwanoff. Its formal arrangements operate at a primal level - of what it is to arrive, the delight of stolen glimpses, how it feels to stand upon a precipice, how movement through can be celebrated and of taking refuge deep within. This alters the expected relationship of house to garden, evincing the architect's spatial and material mastery.



545 Extent of concrete sun shade Extent of arc 585 560 Arc centre 1 600 Extent of arc scre 670 530 Stack bond s Extent of Arc Arc centre 420 585 Out 560 Arc centre □ 600 Extent of arc 670 آ 530 Stack bond scree R Stack bond Extent of arc 420 585 Outside -+-」 560 Arc centre 」 660 Set-out of curved half bricks

Concrete sunshade plan detail

- Hard wall plaster.
- Upstand to concrete sunshade 2 Brick biscuits to clad concrete
- upstand to sunshade.
- Glareshield insulation 4 Line of brick screen and curved wall
- below (shown dashed) concrete sun shade. R=570mm. 6 Standard face brick to spec
- Format: 230x110x76 Standard utility brick to spec
- 7 Format: 230x90x162.
- Aluminium window.
- Hard wall plaster. 10
- Line of concrete sun shade above. R = 570mm.
- 11 Vary mortar joint width at cavity to accomodate curve. All visible and external joints to be 10mm
- 12 Glazed brick screen. Outer most bricks to be glazed on two sides to create a glazed brick edge. 13 Solid face brick to all irregular
- corners/junctions. Line of half brick set_out. 14
- 15 External brick radius = 585mm 16 External concrete sunshade and plate radius = 570mm
- 17 Brick curve screen from face half bricks 110x110x76. Set out as shown.
- 18 Brick curve screen from face half bricks 110x110x76. Set out as shown. 19 Arc centre
- 20 Solid face brick to all irregular corners/junctions



Iredale Pedersen Hook's 1300-square-metre **Applecross House** employs the Austral **Bricks Elements Zinc** brick in a number of meaningful ways. 'The site is surrounded by neo-Tuscan, federation, modernist houses, generally of a light colour. We desired to create a building that appeared as a large shadow in the context of the surrounding beige buildings,', explains architect Adrian Iredale. 'Our clients desired to create a mansion and a place of permanence, a place that will endure time and remain long after they have left. The Austral Bricks **Elements Zinc satisfies** this, while achieving the design intent noted above.' For more information on Austral **Bricks Elements Zinc** brick, see page 115.

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Article Ben Morgan Photography Peter Bennetts



HOUSE ROSEBANK

Architects Make Architects Type of project Residential Location Kew, Melbourne Year of completion 2014 **P.33** Make Architects responded to space constraints with deep window reveals and integrated joinery, which allow for substantial openings.



P.34 Edges have been 'fattened' to maximise their functionality – the deep window reveal acts as additional interior seating, a display for plants, an outdoor bench seat, and a source of shade.
[35]

In seeing the constraints of an Edwardian house as stimulus rather than barrier, *Make Architecture* developed a series of creative brick solutions that combine old and new to shape a highly liveable space.

In architecture, the best work often emerges from the most difficult and restrictive sites. Constraints force architects to develop solutions and make concessions without compromising on design. When Melissa Bright of Make Architecture took on House Rosebank - an Edwardian home in Melbourne's well-to-do suburb of Kew – the challenges were manifold: a relatively tight budget, a poor existing rear extension, an outdated swimming pool close to the house, drainage issues, different levels... the list went on. 'This substantial house had this tiny lean-to which really wasn't wide enough for a lounge room, and that's where the clients spent most of their time,' Bright recalls. 'The room that looked out onto the beautiful part of the garden was actually the laundry.'

While Make could have done a lot more, the budget and brief required them to keep things as modest as possible, so it was decided the pool would stay, meaning they needed to squeeze the new living spaces - kitchen, lounge, bathroom, laundry - between the pool and the existing house. The overall challenge became abundantly clear: 'We had to try to make it feel spacious without much space. We had to be really efficient with what we did, but so that it still felt substantial enough and right for the existing house, and that it didn't look like a compromise.'

Make's response was to activate 'the edges' of the project, through integrated joinery and deep window reveals. This clever use of the building's walls results in substantial openings, without compromising usable space. 'We're always trying to think about edges that are useful and functional, where walls become more than walls,' Bright explains. 'So a really deep window reveal, becomes shade outside, becomes the place where you can hide external blinds, becomes an outdoor seat, and internally becomes another seat or a spot to put the telly, your books or a nice plant. A lot of the edges in this project are "fattened up."' Many of Make's small-space projects employ extensive joinery in this way, helping them become more efficient by 'fattening and activating' the edges.

The relationship to the existing, Edwardian house was also extremely important to Bright, and heavily informed the material choices for the project – from the black joinery, internally separating the old and new structures, to the warm timber windows and ceilings, and, finally, the brick. 'The charcoal brick was about what felt right with the Edwardian red brick house. We thought it should be different to the existing house, so it seemed like the natural, obvious choice.'



P.35 A 'bird's beak' detail, seen here in option 1, proved the perfect solution to the problem of joining two walls of glazed brick. Image— Make Architecture



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P.36 The site's Edwardian history informs the material palette of the home: timber windows add warmth and contemporary charcoal brickwork sits boldly against the building's original red brick. P.37—1 The plan reveals the way that Make Architecture has worked with the constraints of the site to create a home that feels spacious and substantial. -2 The edges of the new living area – formerly the location of the laundry – open up to create the illusion of a much larger room.







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P.38 In progress: integrated joinery transforms the walls into functional components of the design.

P.39 From beginning to end: this diagram depicts the new volume and additions to the existing Edwardian residence. Images—Make Architecture

[38]

However, the choice of the glazed grey brick threw up its own unique set of challenges. 'We did love the solid grey brick with these chunky window reveals. What's interesting with the brick is the little details that maybe a lot of other people don't really notice.

The plan is on an angle, and the question was 'how do you reconcile or join [two walls of] glazed brick?' Well, you can't just cut them because you see the inside colour. Working through little details of how you turn a corner nicely, we learnt about what's called a bird's beak detail [see diagram page 35]. There's a lot of joy in resolving bits like that and thinking about those little moments.'

Despite becoming known for their outstanding work with brick, Bright explains that no brief starts out with the idea 'let's use brick.' 'We're motivated by delivering context-driven, site-specific buildings that respond to the client brief and budget but also with a real desire to build things that last – and so brick and masonry are a pretty good answer to a lot of those things in the Melbourne context. A lot of the housing stock we're working with is brick or the context is brick and it makes sense, but we're not trying to solely use brick.'

The firm's interest in a diversity of materials was borne out of their part in the 2013 Melbourne Now exhibition, which consisted of an array of material tests, exploring how different products could be used in new and interesting ways within their work. 'I feel we gave the impression of a practice that is engaged with and excited about using different materials that are appropriate for whatever context or project, and that there's more of a material engagement and sense of delight in pushing materials to do something more – something surprising.' House Rosebank is just another example of Make Architecture's fascination with the marriage of materials and liveable space - always with the clients and their way of life at its core.



The reinvention of this Edwardian residence was dependent on Make's creative use of brickwork. The architects contrasted existing red brick with the bold charcoal 'Graphite' brick from the Austral Bricks Elements range, to striking effect. Bricks were used to address some of the challenges presented by the site, and proved to be a versatile and effective solution. The inclusion of a bird's beak detail [see page 35] for joining two walls of the Graphite brick not only demonstrates the architects' innovative approach to design, but speaks to the adaptability of this material. For more information on the Graphite brick and Austral Brick's Elements range, see page 115.



[40]

P.41 Up close: tiles removed from the roof of a dilapidated slaughterhouse, stacked on top of each other to form partition walls.



Article Tessa Connelly Photography Carlos Fernández Piñar

WAREHOUSE 8B

Architects Arturo Franco Type of project Civic space Location Madrid, Spain Year of completion 2009



[42]

Madrid-based architect **Arturo Franco** has reclaimed roof tiles from the exterior of an abandoned slaughterhouse and used them to form partition walls inside, in this imaginative repurposing project that preserves the building's history while looking ahead to its future.



P.42 The former slaughterhouse, now a multipurpose workspace, sits within the Matadero Madrid – a larger complex dedicated to the city's cultural life.
P.43 High internal walls are constructed entirely from reclaimed roof tiles.

'I prefer to think that this project emerged from opportunity – from discovering an opportunity in that rubble,' says Madrid -based architect Arturo Franco of his project, Warehouse 8B. In a remodelling effort hinged on principles of conservation and repurposing, the former warehouse of a dilapidated slaughterhouse was transformed into a workspace for the Matadero Madrid – a public cultural complex dedicated to art, design and theatre.

In the early 20th century, the Madrid City Council commissioned its municipal architect - the prolific Luis Bellido - to design a slaughterhouse and cattle market to serve the city's growing population. By 1930, a set of 48 buildings (covering an area of over 165,000 square metres) had been constructed on pastureland bordering the Manzanares River in southern Madrid. Built predominantly from brick and reinforced concrete, with roof tiles formed from clay, the slaughterhouse was architecturally significant; Bellido valued form as highly as function, and had travelled to Berlin, Cologne and Leipzig to seek inspiration for the design of Madrid's urban pantry.

His aesthetic fused European historicism and romanticism with neo-Moorish architecture – a style which revived the horseshoe arches and abstract brick ornamentation of Iberian architecture and was adopted for many of Madrid's public buildings at the turn of the century.

In the latter half of the century, a royal decree introduced greater regulation on the meat industry; urban sprawl had enveloped the once-rural slaughterhouse, and production at the facilities began to slow. The building gradually fell into disrepair - bricks crumbled, roof tiles were cracked and missing - and by 1996 all divisions of the slaughterhouse were officially closed. One year later, the site was registered in Spain's general urban planning charter, and by 2003 the conversion of the slaughterhouse to a multipurpose cultural hub - or, what Franco refers to as an 'avant-garde cultural engine for the city' - had begun. A handful of the country's leading architects were commissioned to contribute to this exciting space of experimentation, with the remit to conserve and repurpose as much of the original physical material as possible.













P.46 In places, the absence of mortar generates voids through which air, sound and light can freely flow.P.47 Semi-porous walls separate different areas of the workspace, delivering privacy while fostering a sense of the space as shared and open.



 It's an intervention that intends to respect a valid spatial configuration, without adulterating it.'
 Arturo Franco







P.50 The design reclaimed the clay roof tiles of the original building, bringing them inside to form partitions that divided the larger area into an office, a storeroom, and a mixed-use space for functions and presentations.

Arturo Franco's team found Warehouse 8B in a state of neglect. Deteriorated tiles had been removed from the roof and placed inside the building, tells Franco, and 'mountains of tile, timber, cladding and granite slab rubble [were] piled up waiting to be taken to the dump'. In recasting this warehouse – decrepit, but of 'great spatial interest' – into a workspace for arts management, Franco prioritised patching the thin, hollow bricks and carrying out extensive structural reinforcements.

'It's an intervention that intends to respect a valid spatial configuration, without adulterating it', explains Franco. In this spirit, he reclaimed the original clay roof tiles, bringing them inside to form partitions that divided the larger area into an office, a storeroom, and a mixed-use space for functions and presentations.

The tiles, when stacked on top of each other, produce 'walls,' but the deliberate absence of mortar in some of the columns generates a lattice pattern - small gaps where air, sound and light can freely flow through. This effect – which renders the different areas of the warehouse separated, but not segregated - is a good example of how Franco's innovative use of tile fundamentally shapes the way that users inhabit the space. Each area has a purpose and the tile partitions trace these provinces, delivering privacy but allowing for ventilation and openness; a sense of the space as shared and collaborative.

Franco likens the logic of his project to that of Swedish architect Ralph Erskine's 1941 undertaking 'The Box', a small home constructed from salvaged materials, which necessitated and engendered an innovative use of space. 'It is bioclimatic,' Franco says of his own project, 'because the tile contributes to the thermal and acoustic comfort, and it's sustainable because it reinvents itself with what it has within range.'

Franco has not only reinvented the space – playing with sound and natural light, and giving new life to the building that once literally sustained Madrid – he's also reimagined the way clay tiles can be used, making the exterior internal, and creating a vertical structure with a material that's typically laid flat or on a slope. Tiles are among the most ancient of building materials and are ubiquitous in southern Europe, and while Franco's project certainly exists within this architectural tradition, it also rebels against it.

'It's a classic concept...that has nothing to do with classicism,' he says, 'Against the intended traditional "national" style that Luis Bellido applied to facades, in this case, on the inside, the style is diluted [and] ceases to be heir of the old Madrid School.'

There's an appealing circularity to Franco's project; a gratifying intersection of history and innovation. In a warehouse where pelts and salted meats once hung to dry, there now lives a multipurpose workspace for Madrid's arts sector. The function is different, but the tiles remain the same. ●



In this repurposing project, Madridbased architects Arturo Franco present a novel, interesting application of roof tiles. The existing roof tiles of an abandoned slaughterhouse have been brought inside to form partition walls that divide the different areas of the workspace. When stacked on top of each other, the tiles produce perforated walls through which light, air and sound can flow. Bristile Roofing's La Escandella range continues the classic traditions of European tile making, offering a range of elegant tiles that could be used for a number of conventional – or experimental – projects. See page 118 for more information.

[51]





10 WILDE STREET Architects SJB Architects Type of project Multi-residential Location Potts Point, New South Wales, Australia Year of completion 2015 **P.30** The south-facing facade presents bold masonry blockwork strewn with veiled pop-out baclonies – a design detail which ensures privacy for both the residents of the Wylde Street apartments and their neighbours in the surrounding buildings.

[53]

An apartment building by *SJB Architects* in Sydney's Potts Point employs concrete masonry to gracefully balance the 20th century character of its neighbouring buildings with contemporary design.



P.54 The building's north-facing facade extends horizontally
a wide, open glass gesture with sweeping panoramic views.
P.55 These balcony screens, delicately folded, offset the formal gravity of the masonry work with a sense of play and movement.

[54]

Few areas have the rich symbiotic relationship of Kings Cross, Potts Point and Elizabeth Bay, cosily stitched together above Sydney Harbour along the spiny ridgeline of Woolloomooloo Hill. One of the Australia's most densely populated areas, it's also one of the richest in terms of Australian social and architectural histories.

Sitting high on the ridge, Kings Cross: forever synonymous with the city's strip clubs and brothels, crims and cronies, the marginalised and homeless, along with the brave, bohemian, and eccentric. A rich melange of life clustered around Darlinghurst Road. The area's social history and inhabitants, overall, outweighing interest in the often fine buildings housing them.

But slide harbour-wards down Wylde and Macleay Streets and the focus reverses, shifting effortlessly from human canvas to architectural, to Potts Point and Elizabeth Bay and a gracious urban fabric that speaks clearly of the area's grand origins. Accommodating some of the city's most impressive residences over the past 200 years, it's home to arguably the nation's most significant collection of early 20th century apartment buildings – Kingsclere, Byron Hall, Wychbury and Macleay Regis among them.

Newly and neatly sewn into this rich tapestry of statement masonry is 10 Wylde Street, a recently completed seven-storey, 22-apartment residential development unmistakably inspired by, and respectful of, the area's unique heritage. Designed by SJB Architects, 10 Wylde Street is a contemporary interpretation of the forms and brickwork typical of its surroundings. As SJB design architect Charles Peters points out, it also presents as 'vaguely schizophrenic,' boasting three very distinct facade treatments, developed in direct response to a challenging set of site constraints.

These included privacy issues to the south, with the steeply sloping block overlooked by an imposing high rise apartment building, and heritage issues to the north - the terrace houses of Wyldefel Gardens, regarded by many as the most modern example of residential architecture in Australia when built, being the immediate neighbour. Simultaneously, it was important any new building possess a strong street-facing presence in keeping with the local vernacular, and that it optimise a site offering spectacular, sweeping views of the city and harbour to the north, east and west.

SJB's response was to stretch the building east-west with the block. To the north, the building is thrown wide open as a horizontally expressed glass box with panoramic views, and modernist references evoking Wyldefel Gardens. To the south, it is closed down as an almost solid horizontal wall of masonry punctuated with veiled pop-out balconies, ensuring privacy for both buildings. To the street and to the east, it adopts an appropriately formal, vertical expression of masonry and glass.





Blockwork was chosen for both context and longevity, to age gracefully in a building designed, like its neighbours, to endure.













5th

floor







YYYYY





6th floor





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P.59 Both east and west facades feature bold roman profile blockwork – a treatment which responds to the local context, while lending the building a contemporary edge.

[59]



Blockwork was chosen for both context and longevity, to age gracefully in a building designed, like its neighbours, to endure.





• • •

This street facade twists on a brickwork and sandstone plinth, allowing the ground floor to align with the street edge while providing a landscape buffer. Transparency and fine detail characterise the northern elevation, which faces the harbour. Thin aluminium framing, slender columns, and finely detailed slab edges, which mirror those of adjacent mid-century buildings, provide a lightness that balances the gravity of the masonry elements.

Both east and west elevations boast roman profile blockwork, elegantly slim floor-to-ceiling steel framed French doors and softening tapered columns. Used as a 'glove,' the blockwork gives depth and proportion to the east, south and west elevations, while 'holding' the northern. Peters says it was chosen, like all materials on the build, for both context and longevity, to age gracefully in a building designed, like its neighbours, to endure.

Concrete capping blocks were cut lengthwise to produce a masonry unit slightly shorter and shallower than a standard brick, but about twice the length. Generally used for capping blockwork walls, the material offered a smooth (but not perfect) finish, a consistency of colour and a density suitable for use as an exposed facade. 'The intent was always to design a building that responded to the surrounding buildings in its texture and materiality, while still being contemporary, and this was achieved in part through the use of a concrete rather than clay brick.'

'The grey of the concrete provides a restrained, neutral contrast to the black and copper detailing,' continues Peters. 'The long, slender "roman" profile of the brickwork also contributed to this sense of understated, classic materiality – the rhythm and texture of the horizontal joints being further accentuated by raking the horizontal joints while leaving the vertical joints flush.'

The architects chose copper for its natural weathering qualities and to provide a visual warmth to offset the blockwork, with folded details giving the building a sense of being handcrafted. The copper, butterfly-like balcony screens offer not just ventilation and privacy, but joyous plays of light and a perception of flight and movement. Steel-framed windows on the west and east elevations combine fine detail with the unique weight and tangibility of steel; large aluminium-framed sliding glass panels to the north mirroring the dimensions of the steel.

Internally, SJB interior design director Jonathan Richards has designed spaces to feel 'unambiguously elegant,' timeless and slightly classic, creating a calm sense of arrival and procession as you transition from space to space.

Arriving into one of two lobbies, occupants move through a sculptural, industrial space into a breezeway offering privacy, ventilation and the indoor/outdoor experience of arriving into a house rather than apartment.

Apartments themselves offer the perception of formal-cum-contemporary order, generosity, space and light. White walls, solid oak parquetry floors in a herringbone pattern, slimmer-than-slim steel-framed French doors, deep thresholds. Simply beautiful, beautifully simple. Nothing 'schizophrenic' about that.

[61]



The Wylde Street design responds to the architecture of the surrounding midcentury brick buildings through the texture and materiality of concrete unit masonry. Ordered in 'Ash', the 'Roman profile of the blocks contributes to a sense of understated, classic materiality to the building. Austral Masonry supplied a specially made 40mm high bullnose block for the project, with a double bullnose curve for the outwards facing edge of partition walls and a single curve for the building's corners, both with a curve radius of 60°. Over 100,000 blocks were supplied for the project. For more information on Ash masonry block and Austral's Solitary Smooth range, see page 119.



Article Mark Kennedy Photography Matthew Gianoulis

[63]



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LANEWAY HOUSE

Architects 9point9 Architects Type of project Residential Location South Townsville, Queensland, Australia Year of completion 2015 **P.63** In a street of classic Queenslander homes, the entry to Laneway House is bold, but not overbearing.

[64]

In a street dominated by quintessential Queenslander homes - weatherboards, verandahs and highset timber stumps - Laneway House by 9point9 Architects is distinct, yet unimposing.

As one of Townsville's earliest suburbs, the streets of South Townsville have a particular charm. A historic subdivision pattern of narrow lots with rear laneways endures, creating an idiosyncratic mix of lightweight character houses, backyard sheds, overgrown fences and mango trees. Despite some minor regeneration over recent years, residual elements of the suburb's humble, working-class origins remain relatively undisturbed.

Within this context, you could easily miss the simple street frontage of the Laneway House by 9point9 Architects. Located a short stroll from a series of boat ramps, the muted colours, raw finishes and simple form could almost be mistaken for a boat shed. Yet, on entry up the discrete side path, the subdued exterior of the house unfolds into a surprisingly lofty, generous and rich series of interior spaces, wrapped around a private courtyard.

P.64 Wall detail P.65 Raw, washed-grey masonry lends the space an industrial edge. The site is long and narrow, stretching between the main street frontage and one of the historic rear laneways. Designed by Zammi Rohan and his team at 9point9 Architects, the site planning responds directly to this condition by splitting the house into two separate pods on either side of a central courtyard space. The streetside pod contains two bedrooms, a bathroom, laundry and the open plan living and kitchen spaces, the latter of which open directly out to a covered dining terrace. A covered walkway wrapped in translucent polycarbonate cladding links to the rear pod, which contains the master bedroom suite and a simple double carport connecting to the laneway at the rear.

By framing a central, private landscape space as the focus of the house, the architects have created opportunities for amenity, privacy and a feeling of generosity in the relatively tight context of the long and narrow lot. This mode of planning is an urban strategy that finds counterparts throughout

Australia yet, as this project shows, it is also an eminently suitable tactic here in the tropics. The courtyard is currently a simple lawn space that benefits from the backdrop of mature trees across neighbouring backyards. Plantings and a shade tree have been planned to further enrich the space.



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MATERIAL - ELEMENT

- AWF Aluminium window frame
- CBW Concrete blockwork FCS Fibre cement sheet
- INS Insulation (Aircell)
- PAK Packing as required
- PBL PUR Plasterboard wall lining Purlin (Timber)
- Steel flashing SFL SHL Shadowline
- SRS Steel roof sheeting
- SWB SGB Steel wall batten
- Steel gutter bracket TWB
 - Timber wall batten Timber cover strip (Spotted gum)









North Wall — Lounge, Laundry, 2nd Bedroom







P.68 In progress: in the midst of construction. Image—9point9 Architects

- Clearly, the relationship formed
- between the owners and their
 - architects in this project has been particularly productive. The clients, a young couple, have brought a great deal of personality to the design, and have been able to translate these ideas into reality by working with an architectural practice whose ethos was aligned with their own.

From the outset of the project, the owners were committed to the idea of using fairfaced blockwork and polished concrete floors as the basis of their interior material palette, and these early decisions became fundamental to the design of the house. According to Rohan, the appeal of blockwork lay in the rawness and authenticity of the material. The couple had a fondness for the warehouse and loft style homes that are common in cities like New York, which often feature contrasting raw and finished materials.

9point9 Architects has used a combination of three block types - standard, smooth and half-height - to give the blockwork walls a subtle variety of texture and form. Black or white plasterboard walls and doors sit in bold contrast with the masonry, and timber textures and colours have been introduced in plywood soffits and veneer joinery units, lending warmth to the interiors and balancing out the raw simplicity of blockwork and polished concrete.

Although the blockwork walls are a simple and expeditious construction system, achieving a finish quality suitable to a domestic interior required increased planning in construction. Throughout the build process, it was critical to ensure that the blocks were laid accurately, that services were carefully coordinated, and that the mess of other trades was minimised. There is no opportunity to patch or repair fairfaced blockwork walls at the end of a project.

Due to the narrow lot, the external side walls do not have eaves and are therefore exposed to direct sunlight. This created the potential problem of increased heat load transferring through the blockwork walls into the house. The architects addressed this by overlaying the blockwork walls externally with a layer of reflective insulation, cavity battens, and pre-finished compressed cement cladding panels. As a result, the blockwork walls remain cool and help to moderate the internal temperatures of the house. The joints of the cladding panels are covered with unfinished hardwood battens that will gradually weather to silver and add to the direct simplicity of the construction details.

The house offers a great variety of spatial experiences. The raking ceilings of the lofty main spaces follow the pitch of the skillion roofs, allowing the introduction of highlight glazing, and views to the sky. In the main pod, a series of skylights have been seamlessly inserted by substituting sections of roofing for polycarbonate corrugated sheeting. Internally, the skylights are framed with black painted plywood 'boxes' featuring an additional layer of twinwall polycarbonate to minimise heat load.

Presented with a tight budget and a constrained site, 9point9 Architects has approached the design task with enthusiasm and confidence, delivering a generous contemporary home. By situating the key open spaces at the centre – rather than the edge – of the house, the court-yard plan differs greatly from the archetypal Queensland tropical house, yet it is a model that complements smaller lot sizes and contemporary ways of life, and as such, it could well become more widespread in years to come.



In this Queensland residence, 9point9 Architects has used Austral Masonry's Grey Block to give the softness of the domestic space an industrial edge. A combination of three block types - standard, smooth and half-height - imbues the walls with a subtle variation in texture, and the grey hue integrates seamlessly with the black, white and timber interior palette. This clever application of fairfaced blockwork evokes the raw aesthetic of a loft-style New York City apartment, while shaping a home that is eminently suited to a tropical climate. For more information on Grey Block and Austral Masonry's range, see page 119.

[69]






Open system

NARANGA AVENUE HOUSE

Architects James Russell ArchitectType of project ResidentialLocation Gold Coast, Queensland, AustraliaYear of completion 2016

P.70 A solitary crepe myrtle tree, shooting up inside the walls of the home, changes the use and understanding of the domestic space.

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A house on the Gold Coast by *James Russell Architect* flips a conventional building system on its side, literally, to develop a new approach to residential construction with potentially wide-ranging application.



P.72 A view from the spacious yard to the semi-enclosed, protected house beyond.
P.73 An internal forest permits a trace of the outside to exist within these glazed, semi-private walls.
P.74 Standard bricks have been flipped 'on-edge' to create thin breeze-blocks, forming a perforated wall that encourages the flow of light.

[72]

This house by James Russell triggers so much nostalgia for me. It is located in a suburb of the Gold Coast, where my parents have lived the past twenty years, and where my family have spent Christmas holidays since the early seventies.

I remember what the Gold Coast used to look like – particularly in the suburbs of Mermaid Beach, Broadbeach, Isle of Capri and Chevron Island. I remember houses that were open and breezy and that weren't like other houses at all. There was a lot of brick and stone and glass walls and fibro and flat roofs and butterfly roofs and lawn and breeze blocks – A Single Man meets The Brady Bunch.

The early years of the Gold Coast offered a culture free of conventional rules, where new ideas could flourish. Thinking back, I wonder if the Gold Coast gave Australia its own version of the mid-century Case Study Houses of the United States, which saw new housing typologies designed for a smarter, more positive future.

The Case Study Houses of California aimed to address things such as affordability and basic human amenity, and they were designed to be reproduced so the design was accessible to more people. Jamie Russell likes addressing the same matters. In his words, 'I like to tackle the suburbs.'

The two key spaces in the diagram of the house are the kitchen and the internal forest, a double height exterior space containing a crepe myrtle tree. The house hinges around the social space of the kitchen. From the kitchen, you look to the sitting room through the crepe-myrtle, you access the front yard, you access upstairs.

As Russell describes: 'The house sits between forest (place for picnics) and pool/lawn (swimming, robe, cigar and Bellini). The house is more a protected area, secure but open to sky, patio, covered service and indoor.' He had me at Bellini.

A tree sits inside the walls of the house and profoundly influences the perception and use of the domestic spaces. This internal forest space allows the house to be enclosed and private at once. It acts as a filter between the house and the street, bringing dappled light into the interior.

It is easy to understand a room if you can prescribe a function to it – living/cooking/dining – but the spaces we love the most are the ones with no specific use. Think of a verandah, a courtyard, a walled garden, a garden folly. These are spaces where there is no 'job to do' but they offer prospect and possibilities - things important to us. I think there is a human disposition to seek out such spaces. Russell's buildings embody this impulse. A huge proportion of their building footprint is attributed to unprescribed space. To do this well takes skill and requires the architect be attuned to both the poetic and practical possibilities of space.

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Naranga House is a unique twist on brick veneer construction, where the typical 50mm cavity is expanded to become a 300mm micro-veranda.





[77]

1	Flashing
2	Quad gutter
3	Customorb zincalume
4	Insulation & sisalation
5	90x45mm framing
6	Stainless steel brick ties
7	25mm plywood
8	Pine truss
9	Bricks
10	200mm hardwood joist
11	250mm hardwood bearer
12	Concrete slab
13	Vapour barrier
14	Sand Laver
15	Earth
16	100mm ag drain with geotechnical sock
	10 to 20mm gravel around
17	50 x 6mm duragal equal angle
18	Yellow tongue flooring
19	T+G cladding
20	16mm melamine
21	G. James sliding doors/windows
22	Ceiling battens
23	76mm CHS
24	Solid core door
25	Door roller guide
26	6mm foughened glass panel
27	45x19mm cover strip
28	FC cladding
29	42x35mm pine barren
30	18mm compressed FC
22	Materproof Membrane
22	Aluminium anglo
33	150 x 50mm bardwood
34	
36	Brickwork
37	Timber battens
38	25011B
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P.76—1 Ground plan – a generous amount of negative space and the house, undisturbed and sheltered, within. —2 First floor plan.
P.77 Wall detail.







• • •

Architects are good at criticising or dismissing the Australian project home, but few engage with alternative ideas. Rather than being simply a bespoke design, this house is part of Russell's ongoing interest in an approach to house construction that could potentially be reproduced as a system. He doesn't have an expectation of revolutionising the housing industry, but rather contributing in a way that architects can – through experimentation.

As Russell puts it: 'I know working in this area is incremental but I think some of our time should keep going into what is affordable and hopefully in a small way this will impact on a greater group as mass builders take up bits and pieces.'

And so comes the most innovative layer of this project: the technical aspects of its construction. The exterior wall detail is a version of brick veneer construction, whereby the interior timber frame holds the external brick in place. It is a masonry house and also a framed house with a unique twist on the brick veneer construction idea, in that the typical 50mm cavity is expanded to become a 300mm micro-veranda. The house was constructed by the client, a builder, and was possible with only minor on site administration by the architect.

The external walls are painted timber studs with aluminium angles fixed to them. The angles help support the external brick skin. The bricks are standard extruded bricks, but turned 'on-edge' to make a thin breeze-block. This creates a 110mm-thick perforated wall. The thinness of the brickwork enables good light penetration and acute sight lines through the wall.

I love seeing work like the Naranga Avenue House, an innovative re-invention of the breezeblock wall but one founded in sound practice. The technical ideas in this house have enabled a wonderful spatial condition of openness and enclosure at once. They remind me of why breezeblock walls are so loved, but they remind me too of the original buildings of the Gold Coast, their openness and their optimism. ●

In the Naranga Avenue House, James Russell Architect has used bricks imaginatively and intelligently, to stunning effect. The warm climate and laidback lifestyle of the Gold Coast called for a home that encouraged idleness; a relaxed, airy home, abundant in light. The architect's response was a fresh reinvention of the breezeblock – the La Paloma Grande brick in Miro has been laid 'on-edge' to produce thin perforated walls, supported by an interior timber frame. More delicate than traditional brickwork, these walls resemble lace, or mesh, and permit sunshine and fresh air to flood the living areas of the home. For more information on the Miro brick and Austral Brick's La Paloma range, see page 115.





[81]

Play of light

SPEIGEL HAUS

Architects Carterwilliamson Architects Type of project Residential Location Alexandria, Sydney, Australia Year of completion 2015 **P.80** An ensemble cast: brick, concrete, timber, steel and glass join forces in this magical residential project.



[83]

Carterwilliamson Architects brings together an ensemble cast of brick, concrete, timber, steel and glass in a sparkling residential homage to the magic of Europe's travelling music salons, the Spiegeltents.



P.82 The luminous Bowral blue brick hints at the dramatic space that lies beyond the threshold.
P.83 A cruciform mirrored void, cut high into the roofline, casts playful streams of light across the interior space.

For those familiar with them, Spiegeltents conjure up visions of smoky cabaret and circus acts, burlesque and moody blues. Cloaked in canvas, mirror and leadlight, these travelling music salons – a relic of the 19th century – still pack them in at festivals worldwide. They are also the unlikely inspiration for a new Sydney house by Carterwilliamson Architects.

'The Spiegeltent [mirror tent in German] at the Sydney Festival is always a little bit magical for me,' says principal Shaun Carter. His Spiegel Haus design not only gave his clients a robust house for their theatre of family life with teenage children and a string of visiting overseas relatives, it also expresses an idea Carter has been testing for some time: the use of a cruciform, mirror-lined void, cut into the roofline, to funnel light deep into a house's interior.

'We'd used the void in earlier projects, but never lined it with mirrors, either because the clients weren't sure about it, or the budget didn't allow. So Spiegel Haus is the first time we've seen the idea fully realised. It brings light into the heart of the plan, just as we'd hoped, but it adds incidental skyward views, and casts trails of light across walls and floors in ways we hadn't anticipated.' Spiegel Haus is in Alexandria, one of several post-industrial suburbs in Sydney that are in rapid transition as the city sprawls in all directions. Within a streetscape of warehouses, apartments, cottages and a garagelined rear lane, the new building forges a strong identity, linking past and present through materiality and form.

Carter demolished the garage at rear, while preserving the facade of an existing cottage on the site and wrapped a new two-storey volume of brick and steel around it. He excavated a basement level to accommodate some of the program, leaving a generous rear garden, and fortified the lane behind it with a garage and studio, also in brick and steel.

On one side of the street façades, a tower-like extrusion of plate steel rises up two storeys, shaped a little like a butterfly wing in plan. This language of unity and separation defines the interior planning. The central void demarcates the long kitchen/dining zone as an open public space, with the more discrete play room and living room tucked either side of the staircase. Similarly, the upstairs children's rooms are separated from the master suite by the void.

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P.84—1 The kitchen and dining area celebrates the warmth and robustness of timber. -2 From the garage-lined rear lane, the house boasts a strong presence. **P.85** Plans of the basement, ground floor, upper floor and roof (top-bottom) present the various stages upon which family life plays out: from a concealed cellar in the basement, to communal living and recreational areas on the ground floor, and onto the upper floor – a tranquil space – with light-filled bedrooms and a pocket sundeck tucked behind the existing roof parapet, perfect for a brief moment of escape.









5m

Natural materials do something else we never see: they breathe. That's important in a building that aspires to sustainability.

• • •

Outside, the void continues – lined not in mirror, but in glass mosaic tiles. Interior and outdoor living spaces blend easily, offering differing degrees of shelter and warmth depending on the season and the number of family in residence at any one time. With private access off the laneway, the studio is used in a variety of ways: as a guest room, teenage retreat or home office, while the basement offers a hideaway with a quiet room for billiards, a cool cellar, a laundry, and a plant room.

'Planning flexibility in both the house and studio means the family can spread out or gather together without disrupting the ebb and flow of daily life,' says Carter. 'Designing for a young family meant anticipating how the plan could adapt and change over time to meet different needs and uses for different generations, to avoid the need for future renovations.'

Guided by his training as an engineer, Carter likes to expose the structural fabric of his buildings where possible. In this instance, the core palette of brick, concrete, timber, steel and glass is used variably to define different zones and functions in the building. 'We used a Bowral blue brick for the main boundary walls – its high ore content gives it a lustrous finish that helps repel grime. We wanted a concrete floor downstairs for durability and thermal mass, but used timber upstairs because that level is on a timber frame. The stairwell's grey ironbark bleeds out at each level to articulate the circulation.'

The applied finishes follow a similar logic. 'We tend to see tiles as thin bricks, and bricks as thick tiles in a compositional sense. Anywhere we carved into the building exterior at the rear, we tiled it in black; which continues the reflections of the mirrored void outside. Inside, we lined walls and ceilings in whitepainted V-board to soften and calm the building down. It's definitely an ensemble.'

Natural materials do something else we never see: they breathe. That's important in a building that aspires to sustainability. Environmental measures here include a 5KW photovoltaic array to power the house; solar hot water; underground tanks that harvest rainwater for garden irrigation, washing machine, and toilets; hydronic heating in the concrete floor and an air reticulation system that draws warm air down from the clerestory into the basement and back again, through ducting concealed in the stairwell. Airconditioning is a backup for the few extreme days each year.

Among the many joyful surprise moments in this house are a pocket sun-deck upstairs behind the old roof parapet; a window seat tucked into the kitchen's butterfly window, the glint of glass tiles on the garage laneway wall, and the ever-shifting shards of light produced by the mirrored void.

'What we do as architects is work with space and light,' says Carter. 'Spatial complexity and material skill are the gifts we bring to planning, so I think we really have to work them.' **P.87** The sculptural stairwell – the core of the home – bleeds out at each level to define vertical circulation.





For Carterwilliamson Architects, the Bowral Blue brick was an aesthetically harmonious addition to the material palette of Spiegel Haus. In this project, all of the material elements perform a discrete function, but in perfect symbiosis. The high ore content of the Bowral Blue yields a lustrous finish that amplifies the architect's spellbinding play of space and light, and adds to the theatricality of the home. For more information on the Bowral Blue brick and the entire Bowral range, see page 116.



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Article Amelia McPhee Feature photography Peter Bennetts



ELIZABETH QUAY

Architects Ashton Raggatt McDougall Architecture and Taylor Cullity Lethlean
Type of project Public space
Location Perth, Western Australia, Australia
Year of completion 2015 **P.89** Elizabeth Quay's island and bridge (the latter designed by Arup), from above. Visitors are encouraged to complete a circular journey through the space, progressing from land to water, where the elevated deck invites views of the river's edge and CBD. Image—Jacaranda Photography



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Through careful planning and judicious material selections, Elizabeth Quay by **ARM Architecture** and **Taylor Cullity Lethlean** reconnects Perth to the pleasures and opportunities of its river.

Perth has long wrestled with the question of how to connect with its waterfront. According to University of Western Australia academic Julian Bolleter, who recently launched an exhibition and book on the subject, submissions for the site where the Swan River meets the CBD stretch back to 1833 when John Septimus Roe, the first Surveyor-General of Western Australia, proposed 'a magnificent topographically interesting public park on the river's edge.' In 2007, the state government held a closed competition to design a masterplan for the site of Esplanade Park that could well have resulted in yet another fruitless scheme relegated to history. Instead, in January of this year the initial phase of what's now known as Elizabeth Quay by Ashton Raggatt McDougall and Taylor Cullity Lethlean has opened, marking a critical development for the identity of the city and its connection to the water.

The masterplan's pivotal elements are the pedestrian links between St Georges Terrace and the Swan River via two new promenades, essentially elongations of the existing Howard and Sherwood streets. These extend the city grid, while opening up unobstructed sightlines to the water and a new island and bridge, which the quay surrounds. The masterplan will gradually take the form of a new city block – the next phase of construction is a series of high-rise, mixed-use buildings. This new precinct acts as a central transport node. It contains a Transperth ferry terminal (which signals its location with an array of blue fins, its rooftop), the Elizabeth Quay train station, and cycle and vehicular thorough-fares that link to the existing north-south infrastructure. As a network, it creates numerous opportunities for people to pass through or gather at Elizabeth Quay and social activity here is bound to increase, as the realised design is persuasive as a public place.

Kukame McKenzie, project architect at ARM Architecture, explains that the concept underpinning the design is the 'abstraction of ripples in water.' The designers expressed this idea in form of the hard and soft landscapes. Perhaps most dramatic are the sinuous line patterns of the stone paving setts (reminiscent of Roberto Burle Marx's Copacabana), painstakingly handlaid in alternating colours throughout the quay. Contractors were instructed to lay each sett with just enough variation in height to cast shadow and texture, but not too much to cause a trip hazard.

The hard landscape is a series of slim terraces, or 'ribbons' in McKenzie's terms, which unfold upwards from the water in a subtle flow of level changes. It forms a distinct and tactile topography, urging visitors to traverse countless circuits around the island, bridge and promenades.

P.90 Large-profile, straight lengths of Jarrah - native to Western Australia – form a deck that ties the Swan River to the urban landscape of Perth's CBD. Image—Brickworks **P.91** Visitors' explorations are guided by a series of slim 'ribbons' that emerge like wavelets from the water. **P.92** Families splash and play in the water feature – a literal, participatory coalescing of land and river. Curved Jarrah decking mirrors both the undulations of the stone paving and the rippling water of the Swan River beyond.

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P.94—1 Diagram describing sightlines from the city to the water and vice versa. —2 Diagram describing the extension of the city grid into the quay. —3 Pedestrian and bike connections through the quay. —4 Rerouting of car traffic is shown here in green. P.95 In progress: stone paving setts are meticulously hand-laid to form a striking patterned mosaic walk. Images—ARM Architecture

At high tide, water laps at the edge of the timber deck, making it possible to reach out and skim your hand across the surface.

Materials are robust and applied raw, from a selection of granite, concrete, metal and timber - a palette designed to last the 100-year lifespan of the project. The designers have resolved each component of the terraces pathways, plinth seating and barriers - to convey a sense of movement and even weightlessness in the materials (in juxtaposition to their essential heaviness). The corners of the granite seating are soft and rounded, and the stone is honed to highlight its swirling gold veins. Bases of the form-concrete barriers and the timber batten seats embedded within the barriers at intervals are detailed with negatives, so that these elements appear to hover.

At the edge of the deck, large-profile lengths of jarrah have been cut and laid in straight sections to articulate faceted contours, in a conceptual response to the river below. The rhythmic planks of the decking further emphasize these contours. At high tide, water laps at the edge of the timber deck, making it possible to reach out and skim your hand across the surface.

The architecture, in fact, encourages the visitor to get close to the water. The combined treatment of material and form creates a sequence of spaces of grand and intimate scales, offering many orientations and views across the river. At irregular intervals, a pedestrian exploring a circuit may unknowingly walk across a perforated metal segment of pathway, which cantilevers over the water. This 'splash deck,' as ARM Architecture calls it, does exactly as it says and wants to catch you out at high tide. Another playful water feature, located at the northwest corner, was conceived by the design team as a 'skin of water that extends the river further inland towards the city.' Ultimately, a sense of the Swan River is inextricable to the experience of Elizabeth Quay.

The island, imagined by the designers as an 'annex of Kings Park,' is planted abundantly with Western Australia's most representative and striking species. The intention is to provide green contrast and relief to the adjacent hard landscaping. The separation of the island intensifies the subliminal experience of the texture, scent, colour and sounds of the native flora for the visitor.

The circulation sequence progresses from the island to the bridge (the latter designed by Arup), as it draws the visitor out onto the Swan River via a broad, elevated deck, suspended between two, counter balanced arches. From the vantage of the bridge, the designers have choreographed a totally new, unexpected view back to Elizabeth Quay and the CBD immediately beyond. It's a design move that perfectly encapsulates the masterplan's ambition and the next chapter for Perth: the unity of river and city.

As ARM Architecture's Kukame McKenzie explains, Elizabeth Quay's decking was made from Jarrah timber in part because of the material's historical associations with the Swan River, which the quay embraces. Jarrah is native to the southwest of Western Australia and it was once known as Swan River mahogany, because of the similarity of worked jarrah timber to Honduras mahogany. It is very durable and water resistant, making it a choice structural material for bridges, wharves and ship building. The Auswest Timbers Green Structural Jarrah used here was supplied with logs harvested and sourced from sustainably managed forests by the Western Australian Government's agency, the Forest Products Commission. For more information on Auswest Timbers Jarrah, see page 120.

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MONASH EARTH SCIENCES GARDEN Architects Rush Wright Associates

Type of project Public space Location Monash, Melbourne, Australia Year of completion 2015 **P.96–7** The Earth Sciences Garden was created to showcase key features of the geology and geomorphology of Victoria, Australia, in an outdoor learning environment.

An arcadia of stones

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The new *Monash Earth Sciences Garden* is a landscape that teaches – through juxtapositions and adjacencies of natural stone, gravels, brick pavings, wood and plantings, gravel and soil, visitors can experience the geology and ecology of Victoria, Australia, in microcosm.

P.98 A map of Victoria defines the regions represented in the garden.
P.99 Fragments from the natural world are precisely recreated to reflect ecological relationships in a kind of didactic landscape, which can both teach and provide respite from campus routines.

The new Monash Earth Sciences Garden by Rush Wright Associates represents a rare disruption of landscape architecture's governing orthodoxies. Most contemporary landscape architecture work seems to oscillate between the timeworn conceptual poles of the natural on the one hand and the civic on the other, whereas the Earth Sciences Garden radically asserts another conceptual framework, one in which ideas - and lots of them - are used to create a landscape of unusual complexity, meaning and didacticism. The garden was created to showcase key features of the geology and geomorphology of Victoria, Australia, and to establish an outdoor learning environment for the study of Earth Sciences. Rocks, stone and brick pavements, gravels, mulches and plantings are all designed to echo the environments of specific regions of the state.

In this respect, the design team has referred to the Earth Sciences Garden as 'semi-natural', whereas it might equally and more accurately be described as 'semi-artificial'. Of course this unease, this endless negotiation between the artificial and the natural, will always be at the heart of the landscape discipline, but it is rarely so explicitly foregrounded and so consciously exploited as in the design of this new work. At every point in the visitor's experience of this landscape, or held within their frame of view, they are confronted by constructs both 'natural' and 'artificial'. Fragments from the natural world are precisely recreated to reflect the ecological relationships between a rock, the earth or a plant species. Simultaneously, though, artifice might confront the visitor in their peripheral vision, through the exaggerated adjacency of another fragment – the immediate juxtaposition of desert and highland, or coast and lake, or national park and national park. Each of these fragments is powerfully emblematic of a remembered experience, like a hike in the bush traversing over half-buried rocks or a brittle walk through desert dunes and scrub. Their juxtaposition is rendered as a scientific arrangement, a necessary conceit of the brief perhaps, so that the design has the quality of a 'systems garden' of rocks, each speaking to each other from their place in geological taxonomy a landscape literally metamorphosed or not.

Detailed paving plan 07

Detailed paving plan 12

Paver colour key

P.102 Geology students are able to learn from the various formations, observing and measuring the simulated micro condition to understand the macro landscape it represents.

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We can also experience this landscape outside of the frame of the landscape architecture discipline, because it is a didactic 'learning landscape'. The architectural and landscape disciplines have interpreted the idea of a learning landscape many ways in recent years, but here it gains a distinctive psychological vitality and consonance. Notions of the artificial and the natural can be equally paired against notions of the authentic with the virtual experience. The success of the Earth Sciences Garden is that it effectively conflates these ideas of experience with an idea about pedagogy, using the conception of simulation (or learning by doing). All landscape designs are, in their own way, simulations, but here the simulation is made explicit by the way geology students are able to learn from the various formations, through observation and measurement of the micro condition to understand the macro landscape. But the experience of simulation also offers much more as an addition to the extended campus landscape, with this garden's physical nearness and narrative shifts disrupting the dominant, city-like landscape of the Clayton campus. The garden is like a small, hyper-intense experience that pushes its landscape momentarily into the foreground of a visitor's experience before other landscapes enter again into the background of campus routines. In being so, it not only meets the brief to act as a place for fieldwork, in the sense of research and observation, but is also a site within the wider campus for a kind of fieldwork for the mind, a place for thinking as well as doing.

A third idea is also at work – one of compression. This is both a conceptual compression of multiple ideas into a singular landscape, an episodic compression of Victorian landscapes collapsed into a small

physical space, and a narrative compression of what lies beneath the earth's surface - vast physical forces acting over millennia, hidden from view, but here represented through an arranged geology. For architects, the idea of compression is a constantly present condition, as strategies must always fit within the confines of the architectural object. In landscape architecture, the opposite is often true - landscapes, even enclosed ones, are conceptually borderless and unbounded. What distinguishes the Earth Sciences Garden is that its compression is both part of the direct physical experience of multiple landscapes (the form of the river, the lake of the high country, the sand of the west, and the cycle of water as a dynamic presence), as well as being a design compression of ecology, form, mapping, scientific knowledge and language. Rather than creating the impression of a geology theme park, then, the design actually achieves the opposite as a result of this compression – as a singular yet entangled experience of the visual, haptic and speculative worlds.

It would be regrettable if this extraordinary landscape were received by visitors only as a specific response to an unusual and challenging university brief for a didactic landscape, rather than for what it actually is: a landscape design in the fullest sense that the landscape architecture discipline can expand itself into; a fertile arcadia of stony ground and variegated experiences. It is a master work of one of Australia's leading creative landscape architecture practices.

Disclosure—Carey Lyon is a director of Lyons, which was responsible for the design of the new Green Chemical Futures Building at Monash University, immediately adjacent to the Earth Sciences Garden.

In the design of the Monash Earth Sciences Garden, Rush Wright Associates used Bowral London pavers in five earthy tones - Brahman Granite, Chestnut, Maple, Regency Grey and Silver Sand. Michael Wright explains that 'The brick pattern is a tracing of a geological survey map. Brick was chosen here for its colours, durability, and origins in naturally sourced clays and sands... The material has been highly successful as a very long-lasting, integrally-coloured material with a very long design life, able to withstand vehicle loads, but being well-scaled and suited to a pedestrian environment.' For more information on the **Bowral London paver** range, go to page 117.

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Article Leanne Amodeo Photography Brendan Homan

Romance and rigour

ANTICA

Designer Genesin Studio Type of project Hospitality Location Adelaide, South Australia, Australia Year of completion 2016 **P.105** The interior recalls the vaulted ceilings, secret piazzas and paved laneways of Napoli's old centre.

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In Adelaide's Antica Pizzeria e Cucina restaurant, *Genesin Studio* have employed brick and dark steel to create a finely crafted interior that evokes the shady, cloistered laneways of Napoli's ancient centre.

P.106 Genesin Studio's design for Antica is resolutely Italian, but with a contemporary twist.
P.107 Walls, floors, bench seats vaulted ceilings and planters are covered in slim, taupe-coloured handcut bricks – some 60,000 of them. Adelaide is a city with no shortage of Italian restaurants, cafes and continental delis. Some of the best food can be found in the suburban precincts of King William Road in Hyde Park, The Parade in Norwood or Campbelltown's Lower North East Road. In the CBD, the places to go are Rundle or Hutt Streets, where an abundance of hugely popular Italian eateries are a reminder of the burgeoning café culture of the 1990s.

Within the past couple of years, restaurateurs have ventured away from the main strips and opened establishments in less recognised locations. These new hospitality venues are distinguishable for their unexpected settings and exemplary fit-outs, which have become a valuable commodity in Adelaide's shifting design landscape. Where many of the older restaurants and cafes are looking a little tired, the latest offer high-end detailing, inventive finishes and refined schemes. If Studio Gram led the charge with their interior design for Osteria Oggi, then Ryan Genesin has set a new standard of craftsmanship with his fit-out for Antica Pizzeria e Cucina.

Genesin's brief for the Italian eatery was to create a 'younger', more cosmopolitan version of owner Anthony Crea's existing restaurant on King William Road. The Adelaidebased founder of Genesin Studio had to firstly contend with the not altogether sympathetic Morphett Street location, which lacks atmosphere, although it's literally around the corner from busy Chinatown and the bustling Adelaide Central Market. So Genesin had to make it a destination and the interior had to be strong enough to stand out from its mostly commercial surrounds.

His driving design concept was based on Crea's personal background. As Genesin explains, 'Anthony's family is from Naples and we wanted to create a modern Italian theme that references the history of Naples and captures a sense of nostalgia, but is also very much embedded in a metropolitan setting.' The northern Italian city's gated laneways serve as inspiration for Antica's facade, which is clad in blackened steel grates; an unexpectedly dramatic addition to the streetscape that provides security as well as shading from the harsh western light.

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P.108—1 To visually vary the interior's limited material palette, the design incorporates eight different applications, from brick bond on the floor and bolstered brick on the bar's base to vertical stack bond and fluted brick on the walls.

-2 The uniform application of brick lends an invitingly warm, cloister-like ambience to the interior.

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SECTION A - TYP. MAIN BAR

TYP. MAIN BAR BRICK SETOUT PATTERN



- While Genesin extends the blackened
- steel inside on the bar surrounds and open kitchen, his material palette for the 300-square-metre interior is primarily brick. All the walls, floors, vaulted ceilings, bench seats and planters are covered in the same type of slim, taupe-coloured handcut brick; some 60,000 of them.

The material's repetition and resulting uniform appearance lends the space visual impact and is undoubtedly the fit-out's most compelling design expression. 'We just thought about all the things that come to mind whenever anyone mentions old Italy – the vaulted ceilings, secret piazzas, paved laneways – and tried to incorporate elements of them into the interior in a modern way,' says Genesin. The vaulted entry starkly contrasts the exterior with an invitingly warm, cloister-like ambience that could only have been achieved with a uniform material application. It opens out into the main 'piazza', where thoughtful zoning of the coffee station and bar, dining area and open kitchen overcomes the boxiness of the plan. Genesin ensures the theatre of the kitchen is clearly visible throughout front-ofhouse by providing a clear circulation path from entry to rear. It's intimate without compromising on spatiality.

To visually vary the interior's limited material palette, he incorporates eight different applications, from brick bond on the floor and bolstered brick on the bar's base to vertical stack bond and fluted brick on the walls. The craftsmanship is meticulous – as is typical of Genesin's signature style – and the resulting patterning adds subtle flourish, saving the scheme from falling flat. 'So while everything is brick on brick on brick,' he says. 'These patterns inject a sense of poetry into the overall design.' The level of material detailing is extended to the use of a full mortar in matching coloured grout to achieve a full joint that presents as a clean, flush finish.

However, the sophistication of Antica's scheme is fully realised in the elegant blade walls, which are highlighted by TossB-designed wall lights. Genesin's overall lighting selection also showcases the brick and his furniture selection is complementary.



Antica's facade is an unexpectedly dramatic addition to the streetscape that provides security as well as shading from the harsh western light.



Barnaby Lane's Tanner woven leather chairs emphasise the material's sandy accents. And the Platek Flamingo wall lights and Tangerine bar stools and dining chairs by Resident (all in black) pick up on its silver undertone, as does the blackened steel.

Genesin had to also respond to the brick in another way to enable a highly functional design. 'Although this material was key for the concept to work visually, we understood that putting all these hard finishes into a hospitality venue, where patrons are trying to have a conversation over a meal, is an acoustic no-no,' he explains. So the dining area's acoustically engineered ceiling is perforated, offering a moment of calm pause reiterated in the kitchen, which is also sans-brick.

Antica's materiality is rigorous yet restrained and Genesin has thoughtfully invested artisanal values into a space that can still be described as cosy. His use of brick resonates so strongly because of an honest approach that doesn't rely on gimmickry, but rather champions craftsmanship and a fine attention to detail.

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Genesin Studio employed Bowral Bricks' Simmental Silver brick throughout Antica in a range of different patterns. The silver undertone of the brick is beautifully offset by blackened steel and dark fixtures and fittings, which, together with the variegated surfaces of the brick patterns, lends an appropriately chiaroscuro quality to this Italian restaurant interior inspired by Naples' old centre. For more information on the **Bowral Simmental** Silver brick and the entire Bowral range, see page 117.

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Nubrik Series

Product name	Acland Cream	Belmore Grey	Burwood Blue	Burwood Chapel D Blue Red Te		Lygon Coffee	Spencer Tan	
Length x Width x Height (mm)	230 x 110 x 76	230 x 110 x 76	230 x 110 x 76	230 x 110 x 76	230 x 110 x 76	230 x 110 x 76	230 x 110 x 76	
Units per m2	48.5	48.5	48.5	48.5	48.5	48.5	48.5	
e'Factor (mm/m)	< 1.2	< 1.2	< 1.2	< 1.2	< 1.2	< 1.2	< 1.2	
Characteristic Unconfined Compressive Strength (f'uc) (MPa)	> 13	> 15	> 15	> 15	> 13	> 13	> 15	
Cold Water Absorption (%)	< 9	< 10	< 7.5	< 7.5	< 9	< 9	< 7.5	
Initial Rate of Absorption (IRA) (kg/m2min)	1.0 - 2.5	0.7 – 1.7	1.3 - 3.0	1.0 - 2.5	1.0 - 2.5	1.0 - 2.0	1.3 - 3.0	
Durability Class	General Purpose	General Purpose	Exposure Grade	Exposure Grade	General Purpose	General Purpose	Exposure Grade	
Solar Absorptance Rating	Medium	Medium	Medium	Medium	Medium	Medium	Dark	

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NUBRIK

For almost a century, Nubrik presses have been moulding the outstanding bricks that make up this premium selection. The Nubrik series boasts a classic elegance, and a variety of rich colour blends and subtle face textures that are ideal for residential and commercial projects.

These bricks are made from clay and have been kiln-fired to lock in their colour and strength. This process causes each run to differ slightly, resulting in appealing colour variations.

CUSTOM

Shaped and custom-made bricks are used in conjunction with standard bricks to create distinctive architectural features. With the durability and colour-fastness of conventional bricks, shaped bricks add detail and appeal to base brickwork, window sills, step treads, free-standing walls and parapets. A full selection of shaped bricks is available in most Nubrik colours.

REFER

Carlton Warehouse Kennedy Nolan Architects Folio 1, Page 26

RANGE DETAILS

State: Victoria Place of Manufacture: Victoria

Austral Bricks Elements Range

Product name	Graphite (Vic)	Zinc (WA)		
Length x Width x	230 x 110 x	230 x 110 x		
Height (mm)	76	76		
Units Per m2	48.5	48.5		
e'Factor (mm/m)	< 1	< 1		
Characteristic Unconfined Compressive Strength (f'uc) (MPa)	> 20	> 12		
Cold Water Absorption (%)	<7	< 6		
Initial Rate of Absorption (IRA) (kg/m2min)	0.3 - 1.5	1.5		
Durability	Exposure	Exposure		
Solar Absorptance Rating	Dark	Dark		

Elements are an impressive, stylish and innovative architectural range of cutting-edge bricks that look sensational when used extensively throughout projects, or as an accent among conventional bricks or other materials such as glass, timber and steel. Perfect for contemporary design or for imbuing an older building with a modern touch, the Elements range features a number of rich, semi-glazed options that will make any project shine.

REFER

House Rosebank Make architects, Folio 1, page 32 Applecross Residence Iredale Pedersen Hook architects Folio 1, page 22

RANGE DETAILS

State: Victoria; Western Australia Place of Manufacture: Victoria; Western Australia

Austral Bricks La Paloma Range

With the finest European style and sophistication, the La Paloma range of bricks are perfect for transforming the interior or exterior of any space.

Choose between bright, fresh whites and dramatic blacks to add a touch of style to any project. The natural colours and textures are incredibly versatile: create bold facade contrasts, patterns, or use one colour extensively throughout for a classic elegance.

REFER

Naranga Avenue House James Russell Architect Folio 1, page 70

Product name	Gaudi			Miro			
Length x Width x Height (mm)	230 x 110 x 76	230 x 110 x 50	290 x 110 x 50	230 x 110 x 76	230 x 110 x 50	290 x 110 x 50	
Units per m2	48.5	70	56	48.5	70	56	
e'Factor (mm/m)	< 0.5			< 0.5			
Characteristic Unconfined Compressive Strength (f'uc) (MPa)	> 20			> 15			
Cold Water Absorption (%)	< 5			< 6			
Initial Rate of Absorption (IRA) (kg/m2min)	< 0.8			< 0.8			
Durability	Exposure			Exposure			
Solar Absorptance Rating	Dark			Light			

Bowral Bricks Range

Product name	Bowral Blue		Bowral Brown		Brahman Granite	Capitol Red		Chillingham White		Gertrudis Brown	
Length x Width x Height (mm)	230 x 110 x 76	230 x 110 x 50	230 x 110 x 76	230 x 110 x 50	230 x 110 x 76	230 x 110 x 76	230 x 110 x 50	230 x 110 x 76	230 x 110 x 50	230 x 110 x 76	230 x 110 x 50
Units Per m2	48.5	69.5	48.5	69.5	48.5	48.5	69.5	48.5	69.5	48.5	70
e'Factor (mm/m)	< 1.2	< 0.5	< 0.5	< 0.5	< 0.5	< 0.8	< 0.5	< 1.0	< 1.0	< 0.5	< 0.5
Characteristic Unconfined Compressive Strength (f'uc) (MPa)	> 15	> 20	> 12	> 15	> 15	> 8	> 12	> 10	> 10	> 12	> 12
Cold Water Absorption (%)	< 10	< 6	< 10	< 10	< 10	< 12	< 10	< 14	< 14	< 10	< 10
Initial Rate of Absorption (IRA) (kg/m2min)	2.0 - 8.0	3.0 - 6.0	3.0 - 8.0	3.0 - 6.0	3.0 - 8.0	3.0 - 8.0	3.0 - 6.0	3.0 - 8.0	3.0 - 8.0	3.0 - 8.0	3.0 - 6.0
Durability	Exp.										
Solar Absorptance Rating	Dark	Dark	Dark	Dark	Dark	Medium	Medium	Light	Light	Dark	Dark



Bowral Bricks first began producing this popular range in the early 1900s, and many decades later continues to manufacture dry-pressed bricks and pavers using traditional craftsmanship techniques.

The nature of manufacturing provides them with extremely low moisture expansion, making them a very stable building material.

Available in a wide colour range – from earthy terracottas and creamy browns, to subtle golds and the classic Bowral Blue – to suit a variety of projects.

CUSTOM

Bowral dry-pressed bricks are available in standard shapes as well as sculptured custom shapes, allowing you to add individuality to both the interior and exterior of your development. From bullnose bricks, to cants and plinths, culverts and radials for projects requiring curves or arches, and a variety of sculptured decorative bricks –the Bowral dry-pressed range is broad enough to offer an original design solution to any project.

REFER

Spiegel Haus

CarterWilliamson Architects Folio 1, page 80

RANGE DETAILS

State: National Place of Manufacture: New South Wales

Note—technical data correct at time of printing

Guernsey Tan	Limousin Gold	Murray Grey		Renovation Gertrudis Brown		Shorthorn Mix		Simmental Silver		St Pauls Cream
						1 Standard				
230 x 110 x 76	230 x 110 x 76	230 x 110 x 76	230 x 110 x 50	230 x 110 x 76	230 x 110 x 50	230 x 110 x 76	230 x 110 x 50	230 x 110 x 76	230 x 110 x 50	230 x 110 x 76
48.5	48.5	48.5	69.5	48.5	69.5	48.5	69.5	48.5	69.5	48.5
< 1.0	< 0.5	< 0.5	< 0.5	< 0.5	< 0.5	< 0.6	< 0.5	< 1.0	< 0.5	< 0.5
> 10	> 8	> 12	> 15	> 12	> 15	> 12	> 15	> 12	> 12	> 10
< 10	< 10	< 10	< 10	< 10	< 10	< 12	< 12	< 10	< 10	< 12
3.0 - 6.0	3.0 - 8.0	3.0 - 6.0	3.0 - 6.0	3.0 - 8.0	3.0 - 6.0	3.0 - 8.0	3.0 - 6.0	3.0 - 6.0	3.0 - 6.0	3.0 - 6.0
Exp.	Exp.	Exp.	Exp.	Exp.	Exp.	Exp.	Exp.	Exp.	Exp.	Exp.
Medium	Dark	Medium	Medium	Dark	Dark	Medium	Medium	Medium	Medium	Light

Bowral London Pavers Range

REFER	Product name	Brahman	Chestnut	Maple	Regency	Silver			
Monash Earth Sciences Garden		Granite			Grey	Sands			
Rush Wright									
Associates				The Eastern					
Folio 1, page 96									
RANGE DETAILS	Length x Width x Height	230 x 114 x 65 (mm)							
State: National	Dimensional category DPA2 DPA1								
Place of Manufacture:	Average weight unit (kg)	3.5							
New South Wales	Pack size	500							
	Cold Water Absorption (%)	< 6	< 10	< 10	< 10	< 10			
	e'Factor (mm/m)	< 0.5	< 1.0	< 0.5	< 0.5	< 0.5			
	Durability class	Exposure grade							
	Liability to effloresce / Lime pitting liability	Slight	Slight						
	Breaking load (kN)	> 10	> 10	> 10	> 10	> 8			
	Abrasion resistance (cm3)	n/a	< 12	< 12	< 7	< 12			
	Slip resistance	P5							

Bristile Roofing

LA ESCANDELLA EUROPEAN CLAY ROOF TILES

Replicate the elegance of European clay roof tiles with the La Escandella range from Bristile. Manufactured and tested to withstand a wide range of weather conditions, this diverse selection of tiles will add a refined touch to any building project.



Product name	Curvado	Curvado Glazed	Marseille	Planum	Visum3	Innova	Vienna	Medio Curva
Min pitch	15° with Sarking, 20° without Sarking	15° with Sarking, 20° without Sarking	15° with Sarking, 20° without Sarking	15° with Sarking	25° with Proctor Membrane	15° with Sarking, 20° without Sarking	15° with Sarking, 20° without Sarking	10-27° with roof sheets, 27.1+° with batten installation
Optimum Set Out	400mm (+/- 5mm)	400mm (+/- 5mm)	398mm (+/- 5mm)	370mm (+/- 5mm)	193mm (+/- 3mm)	395mm (+5/- 75mm)	395mm (+5/- 75mm)	n/a
First Batten (top of batten)	370mm	370mm	370mm	360mm	206mm	380mm	380mm	n/a
Dimensions	470mm x 286mm x 75mm	470mm x 286mm x 75mm	466mm x 260mm x 55mm	450mm x 280mm x 32mm	280mm x 480mm x 35mm	460mm x 255mm x 30mm	460mm x 255mm x 30mm	varies according to colour
Weight	3.9kg	3.9kg	3.6kg	3.6kg	3.85kg	3.4kg	3.3kg	varies according to colour
Layed	Straight Bonded	Straight Bonded	Cross Bonded	Cross Bonded	Cross Bonded*	Straight or Cross Bonded	Straight Bonded	Straight Bonded
Tiles per m ²	11.4	11.4	11.1	11.3	11.9	11.5	11.5	varies according to colour
Cuts per LM	3	3	3	3.5	8	3	3	16
Ridges Per LM	2.5	2.5	2.5	2.5	2.5	2.5	2.5	2.5
Batten per M2	2.9	2.9	2.9	3.2	5.8	2.9	2.9	2.9

*(water-course high bead in line with central frog)

Austral Masonry Grey Blocks

Austral Masonry Grey Blocks are the 'workhorses' of the building industry, available in a variety of shapes and sizes to

suit every kind of building project.

excellent sound and temperature

insulation, and they have a low

temperature-controlled kilns.

in all popular size formats.

attractive features - they're affordable,

weather and termite resistant, they offer

environmental impact because they don't deplete limited natural resources and because they're cured in low-energy,

This extensive selection includes solid and cored units, fractions, fire-rated blocks,

lintels, pilasters, and special-purpose units

This range of blocks boasts a number of

Product name Grey Block 200mm Range Full **Half Height** Range Hollow Half Hollow Length x 390 x 190 x 390 x Width x 190 x 190 x 90 x 190 190 Height (mm) 190 Units Per Pallet 90* 90† 180* 144† 180* 180† Approx Weight (kg) 14.0* 14.8† 8.6* 8.5† 7.3* 7.1† f'uc (MPa) > 15 > 15 > 15

*Cairns product / †Ayr product

REFER

Laneway House 9point9 Architects Folio 1, page 62

Austral Masonry Solitary Smooth Range



Perfect for everything from a seaside residence to larger commercial projects, the Austral Masonry Solitary Smooth range of blocks are low maintenance, but abundant in character and appeal.

Masonry blocks offer a host of benefits: sound insulation, weather resistance, termite resistance, affordability, and a high thermal mass which slows the transfer of outside temperature fluctuations to indoor living spaces, reducing the energy costs associated with heating and cooling devices.

The Solitary Smooth range is available in a neutral palette of colours: charcoal, ash, beach and polar. Combine with the Solitary Split Face range – which boast a natural, random texture – to create stunning feature walls.

REFER

10 Wylde Street SJB Architects Folio 1, page 52

Auswest Timber Jarrah Range

Jarrah is the Aboriginal word for 'Eucalyptus marginata', which is one of the most common species of eucalyptus tree and native to Western Australia. Hardwearing and incredibly strong, Jarrah is a proven performer when used in structural applications. The long, straight trunks of the tree make its wood a reliable construction material, capable of spanning long distances with a minimal amount of support.

Auswest Green Structural Jarrah is perfect for use in bridges and wharf timbers, railway crossings and sleepers, power pole cross arms and mine timbers, as well as light construction projects such as roofing timbers and pergolas. Green Structural Jarrah is graded in accordance with Australian Standard 2082-1979 to stress grades F8, F11 or F14.

SUSTAINABILITY

Auswest Timbers is supplied with logs harvested and sourced from sustainably managed forests by the Western Australian Government's agency, the Forest Products Commission. The Forest Products Commission has implemented an environmental management system that has been certified as complying with the requirements of the international standard AS/NZS ISO 14001 and in January 2009 achieved certification to the Australian Forestry Standard (AFS).

REFER

Elizabeth Quay Ashton Raggatt McDougall Architecture Folio 1, page 88

Species	E.marginata
Common name	Jarrah
Origin	Found only on lateritic soils in the southwest of Western Australia
Colour	Light pink to reddish brown
Workability	Relatively easy to work with common woodworking tools
Durability class	Class 2: Jarrah is a highly durable hardwood with natural flame – resistant properties. When used in exterior applications it exhibits excellent termite and rot resistance.
Hardness	5.7kN
Density - Green	About 1200kg/m3
Strength group	54
Modulus of rupture	68MPa
Modulus of elasticity	10,000 MPa
Maximum crushing strength	36 MPa
Grades	Structural 1,2 and 3
Sizes	Contact your local Auswest Timbers representative for size availability.





[#1]

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