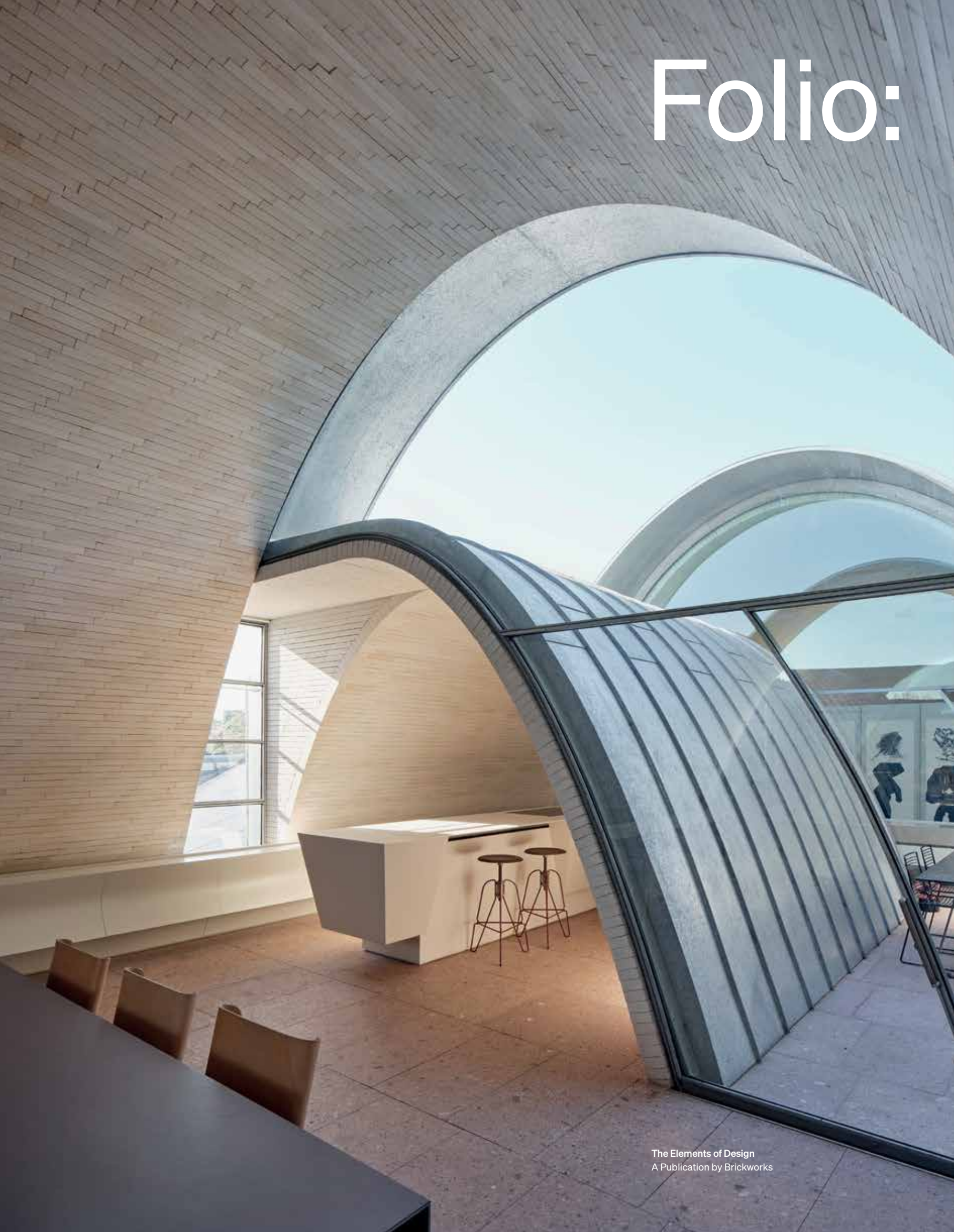


Folio:



The Elements of Design
A Publication by Brickworks



Welcome to the fifth edition of Folio: a magazine by Brickworks where we highlight how materiality both inspires and influences great architectural design. As Australia's leading manufacturer of premium quality building products, Brickworks' purpose and ethos is simple – to create beautiful products that last forever. We're committed to making products that are sustainable, long lasting and resilient, no matter the conditions, and this commitment ensures we remain the unrivalled leader in the building products space.

As with previous issues of the magazine, we've chosen projects that similarly strive for excellence. In this issue, we showcase some of the best and most innovative uses of these products by architects including Candalepas Associates, Smart Design Studio and Lyons, as well as a practice spotlight on Antony Martin of MRTN Architects. For the first time, we've also taken the opportunity to include a selection of standout projects from North America.

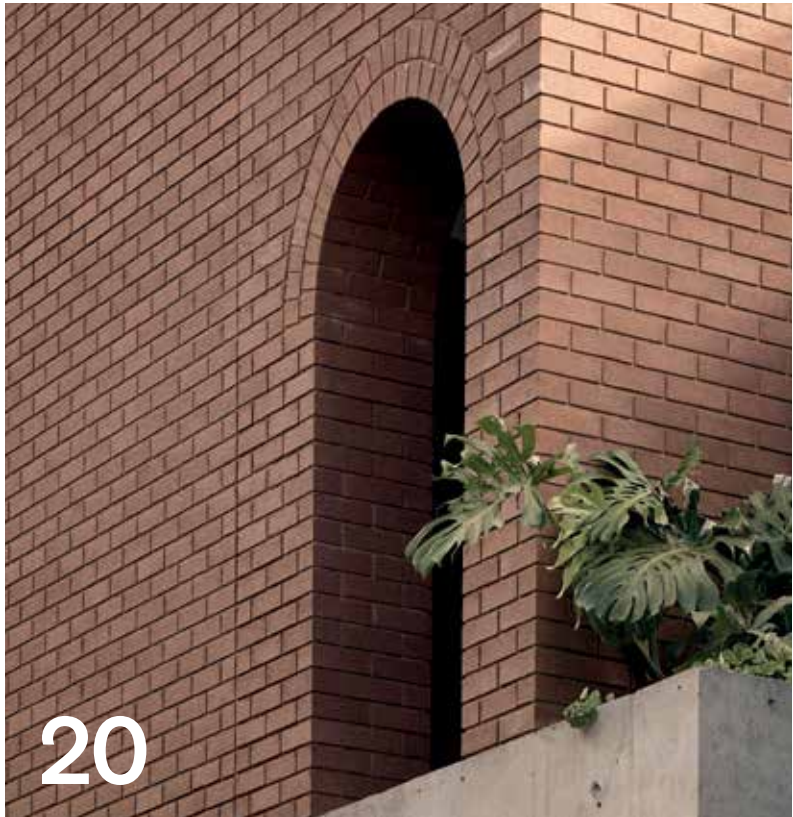
In today's world, we know sustainability is key to good design and unsurprisingly all of the projects that are featured here reflect that understanding. Decreasing our impact on the planet is a responsibility we all share, and reducing emissions and mitigating operational effects is imperative for any business. As well as striving for sustainability, Brickworks also supports triple-bottom-line sustainability, through the generation of employment with local manufacturing, sales and distribution. This has proven to be particularly important in recent times, and Brickworks is proud to be able to service customer demands without leaning heavily on overseas manufacturing and product imports.

Whether you're in the business of architecture, looking to commission an architect, or just passionate about good design, Folio: can be a source of inspiration and an invaluable reference tool. We are thrilled to be able to showcase the work of the talented architects and designers working towards a better built environment for all of us, just as we are proud to have been able to support them in achieving those goals. We hope you enjoy the issue.

Lindsay Partridge AM
Managing Director
Brickworks

Edition 5

04	Profile: Antony Martin MRTN Architects	114	Guildford Grammar Boarding House With Studio
12	Loyalty Business Park RAAarchitects	122	Jolyn Place BVN
20	Fish Lane Town Square Richards & Spence	130	Mount Eliza House MRTN Architects
30	511 Botany Road Candalepas Associates	138	Riverside Green Hassell
38	Rentoul RAD-Studio	146	Melbourne Connect Woods Bagot
46	Teracota Alexandria Bennett Murada	154	New York State Equal Rights Holiday Centre nARCHITECTS
54	Curtin University Midland Campus Lyons + Silver Thomas Hanley	160	Wegmans Hall Kennedy & Violich Architecture
62	52 Reservoir Street SJB	168	5 Franklin Place ODA New York
72	Stokes 14 Smart Design Studio	176	Filson Historical Society de Leon & Primmer Architecture Workshop
90	Mainview Boulevard Family Learning Centre Canvas Projects	185	Folio Elements
98	San Damiano College Fulton Trotter Architects	201	Colophon
106	Hotel Verge Cumulus Studio		



Profile:

Words:
Stuart Harrison

Photography:
Dave Kulesza; Derek Swalwell

Antony Martin

We find Antony Martin mid-career – a fertile period of both experience and innovation. MRTN Architects, the practice he formed in 2012, focuses on residential projects and, to date, has created a suite of excellent houses. Trained at the University of Auckland, Martin moved to the energetic Melbourne of the mid-1990s where he was a graduate architect at Denton Corker Marshall and Wood Marsh Architecture before a formative eight years in New York working for David Howell on a finer grain. It was here he honed in on well-crafted residential design.





Since then, MRTN Architects has developed a portfolio of projects defined by a remarkable sense of materiality and warmth. Indeed, each is like a lesson on how to use a material. Whether it be brick, concrete block, timber or tin, materials are foregrounded in their natural state to help form the building's presence.

'Our approach to the materials for a project is established early in the design,' explains Martin. 'They are not applied at a later date to predetermined plan and section. For us, the materials that make up our projects are not a "finish", but instead a fundamental basis of the design.'

Whilst there is a rigour in the use of materials, it's also in elements such as fixtures, tiles and furniture that are valued by clients – or, what can be called the 'moments' of a project. Martin has done this by forming a wide range of relationships needed to make great work: those with builders, suppliers, makers, staff and other professionals. The studio and workshop he set up with Ross Gardam in Melbourne's Brunswick is a perfect example, home to MRTN Architects and other leading designers in different fields.

The studio's portfolio spans Melbourne, regional Victoria, NSW and New Zealand. As in the case with bespoke architecture, each site is different in terms of history, topography and people. Considering the context of the site is evident in every project, especially in those outside of the city.

Two houses at Venus Bay, in coastal Victoria, are a case in point. The Venus Bay Bach ('bach' being a distinctly New Zealand term for 'a beach house') sits on an undulating site; the house creates an internal terrace landscape to deal with the topography and to connect the house to the wider landscape. In contrast, Hide House sits elevated, bending around to make the most of the view over the flat estuary. Hide House opens up views underneath it; whereas, you can see over the lower Venus Bay Bach upon approach. In both cases, the context of the sites has been carefully considered and drawn in.

Martin works in the legacy of great housing in Australia: 'I am always interested in the broader architectural context – particularly great modernist houses. For Mount Eliza, for example,

[1] Architect Antony Martin in Frankston Mid Century Modern. Image by Dave Kulesza.

[2] Exterior, Nulla Vale House. Image by Peter Bennetts.

- [3] Interior, Frankston Mid-Century Modern. Image by Dave Kulesza.
- [4] Interior, Fairfield Hacienda. Image by Peter Bennetts.



[3]



[4]

I was interested in the relationship of site and the stepped floor plan of McGlashan Everist's Fern Tree House (1969) in Tasmania and the materiality and framing of views between rooms in Harry Seidler's Gissing House (1972).'

Other influences that are apparent include American legends Robert Venturi and Denise Scott Brown (and their embrace of vernacular forms, such as the gable); Robin Boyd in Melbourne; and the modulated modernism of The Sea Ranch in California, USA (Charles Moore et. al.).

The richness of the firm's sources – a cultural citizenship of sorts – leads to quality outcomes that are rendered in considered materials. Whilst each project is different, particularly in form, there are commonalities in the projects that come from years of practice, including Silvertop Ash cladding, American Oak veneer, Italian tiles, Tretford carpet, Miglas windows and concrete blockwork. All these elements are fused together to support a bigger idea.

MRTN Architects houses often foreground a way of doing a roof, and we see a full range of roof types deployed, such as gable, half gable, hip, skillion, flat, butterfly, or sometimes a combination. Generally these are used to form an association with other buildings and for their spatial qualities inside – the ceilings normally follow the roof lines to create variation below. This plays out particularly well in The Fairfield Hacienda, in which the timber ceiling folds up and down to reflect the roof above.

The simple gable treatments of the house at Nulla Vale and the Daylesford Long House talk to their regional locations, but also the economy of means in agricultural buildings. They are sheds, but not a slave to the vernacular. The house at Nulla Vale is an essay in brick and how it's used in the country. In Carlton Cloister, an inner-Melbourne project, brick is dominant, but at a more intimate level as walling, floor and seating edges. The brick treatment here is so complete it feels like you are almost inside a brick.

House Under Eaves, an earlier project in New Zealand, is explicit in being formed through roofing, and starts an interest in overhangs, shadows and eaves that extends to the more recent Mount Eliza House. Roof overhangs, and their celebration, address a more



immediate need in modern building to shade windows. The basic principles of good passive solar design are evident in MRTN's dwellings – and orientation is a driver. The Fairfield Hacienda is a great example, with north to the street side a front courtyard quite radically defines the front of the house. Concrete blockwork is used here for the first time to great effect, both externally and internally.

Understanding living, its rituals and patterns is essential for designing a house. Good design involves listening to owners and making spaces for them. Martin does this with a strong sense of connection to his clients, a personal level of familiarity and engagement that goes a long way to resetting stereotypes about residential architects.

In the increasingly image-based world of design publications, depth to a project is increasingly rare, as is the ability to zoom both in and out, and to see the micro and the macro. Martin has been exploring precedent, context and materiality his whole career – architecture is the act of bringing these things together. We wait for what's next.

[5] Exterior, Mt Eliza House.
Image by Derek Swalwell.
[6] Interior, Mt Eliza House.
Image by Derek Swalwell.



[6]

Words:
Stephen Lacey

Photography:
Michael Nicholson

[1]

Out of the box

Loyalty Business Park
by RAArchitects

Location: North Rocks, Sydney
Year of completion: 2020

Landscape architect: Sprout Studio
Principal contractor: Kane Constructions

With careful attention to detail and the use of robust materials, RAArchitects has produced a storage warehouse that not only looks the goods, but will stand the test of time.

Loyalty Business Park

If you take a drive around the industrial estates of North Rocks near Parramatta, you'll find few aesthetically pleasing sites. Instead, street after street of chain-wire fences surround Pebblecrete-clad warehouse units, and there are a smattering of smash repair shops with crumpled cars waiting out the front.

But then you come to 16 Loyalty Road and the Loyalty Business Park. And it changes your entire perception of what a warehouse storage unit can be. Its architect Joseph Alliker, director of RAArchitects, is more familiar with designing multi-residential apartments and cutting-edge houses from Castlecrag to Vaucluse than a storage unit. Indeed, one of his coastal homes at Bundeena was shortlisted for a handful of gongs, including the 2019 Sustainability Award by the Australian Institute of Architects.

So when he was approached to design a warehouse storage facility, Alliker was understandably a bit shocked.

'There were a few chuckles in the office,' he admits. 'But then I thought, "Great, this is an opportunity to learn about a completely new typology." And let's face it, half the fun of being an architect is doing different things.'

Alliker adds, it was 'a compliment that the client trusted us, despite us having had no experience in this area.' The client, whose family owns the business park, just happened to be an architect himself and so was onboard when it came to the practice's elevated ambitions for the job. 'He gave us quite a lot of scope, which you normally wouldn't get with an industrial building,' says Alliker. 'He was open to our ideas to create something a bit more special than your typical warehouse storage building.'

Cruising down Loyalty Road, the first thing you notice is the gleaming rooftop of the subterranean cafe. Clad in shimmering 'copper penny' Longline metal that was left over from a multi-residential project, the cafe shines like a beacon beckoning in hungry tradies.

Then you notice the warehouse itself. There are 10 units in total, but it's the five at ground level facing the street that garner the most attention. Alliker designed a pattern of boxes in the precast concrete panels, suggesting that this is a place where stuff will be stored. Austral Precast was great,' says Alliker. 'They helped us to come up with an inexpensive way of creating the pattern. Otherwise the client wouldn't have gone for it.'

[1] Precast concrete panels on the exterior of each of the 10 units hint at their interior's intended purpose.
[2] The warehouses are a standout amidst industrial estates in the area.





[3]

- [3] Copper penny Longline metal cladding was used for the cafe.
- [4] The cafe stands out above street level to welcome visitors.
- [5] Original clinker bricks were salvaged from the previous site and reused in spaces like the courtyard.



[4]



[5]

Clad in shimmering 'copper penny' Longline metal that was left over from a multi-residential project, the cafe shines like a beacon beckoning in hungry tradies.

In the Austral Precast factory, the panels were cast face down on metal plates on which 10 mm-thick plywood squares were laid out to create the coarse off-form shapes. Openings were also done at the factory, while the box-shaped culvert pieces were poured on site. The result exalts the building far beyond its neighbours.

As the complex is owned by a family business, they wanted something that would last a long time and require little to no maintenance. Precast concrete was a sensible option.

Construction was also exceptionally efficient. A slab was poured and left to cure for a week, during which time the precast panels arrived on site. Then a crane was enlisted to lift them into place, with the roof holding everything together. The ground-level units feature glass sectional-panel lift doors to allow light to flood the interior.

‘The whole process was super-fast and super easy,’ says Alliker. ‘Sure it would have been cheaper to construct the whole thing from metal cladding, but it wouldn’t have gone the distance, and it never would have looked as good as this.’

The way the panels were finished also took into consideration the client’s requests. ‘We had the warehouse units sprayed with a water repellent,’ explains Alliker, ‘so not only should they last for a lifetime, any dirt and grime should wash off.’

Step inside the units and the structure is exposed. The infill walls are constructed from concrete panels and block work. At 200 square metres with six-metre ceilings and a four-and-a-half-metre door clearance, these are the maximum dimensions allowable before it is considered a two-storey structure.

Alliker admits the lack of finishes is less to do with architectural purity and more to do with affordability and giving tenants the option to change things around as needed. ‘The building is zoned for storage, but it may end up as a boxing gym or semi-retail,’ he says. ‘It’s much too nice for a warehouse.’ ■

- [6] Eastern elevation
- [7] Southern elevation
- [8] Recessed boxes and projected windows define the warehouse facade.



[8]



[6]



[7]

Loyalty Business Park

Materials in Use Austral Precast



Austral Precast was used for the panels on the facade of the units to make up the box-like pattern. It was a cost-effective option that allowed the designers to realise their vision.

Colours in use

- Precast facade

For more information on
Austral Precast → p.187

Materials In Use

Feature



Paved paradise

Words:
Justin Twohill

Photography:
David Chatfield

Fish Lane Town Square by Richards & Spence

Location: South Brisbane, Brisbane
Year of completion: 2020

Landscape architect (planting): RPS Group
Principal contractor: SHAPE Australia
Developer: Aria Property Group

Fish Lane Town Square is a refined public project by Richards & Spence that contributes strongly to Brisbane's evolving city character.

- [1] Climbers and an abundance of ferns are features of the landscape design.
- [2] The bricks chosen evoke the warmth of the Australian landscape.
- [3] The once overlooked underpass is now a vibrant, green oasis.

Brisbane's cultural precinct of QPAC, GOMA, the State Library and the Queensland Art Gallery lines the southern bank of the Brisbane River as it winds its way through the city. This precinct provides a wonderful public and cultural asset, drawing people to the area – and with that, the vibrancy that makes cities desirable places to live.

Brisbane is booming. Currently, it has the highest growth rate of any Australian city. This has had an impact on the grain of the city – in areas such as West End and South Brisbane, residential towers are replacing the rambling boarding houses, workers' cottages and industrial buildings.

Some wish this change would occur at a slower rate, or at a more considered scale. Remnants, however, are there in parts of the city; they hold the potential to become cherished and celebrated.

Fish Lane in South Brisbane is such a place. It's a laneway that services during the day, a collection of old and new with unplanned qualities, allowing a shortcut between the cultural precinct and West End. In recent years, the laneway, with landscape design by RPS Group, has undergone renewal. Public art was incorporated in a meaningful way; bars, cafes and other tenancies have established themselves; and the laneway has come to life, particularly at night and on weekends.

Fish Lane Town Square is the most recent addition to this renewal. Carefully and skillfully designed by Richards & Spence for Aria Property Group, it is an intriguing project. What was once a neglected space, now offers the city a different type of public place, a meeting point and an urban setting to sit, relax and people watch.

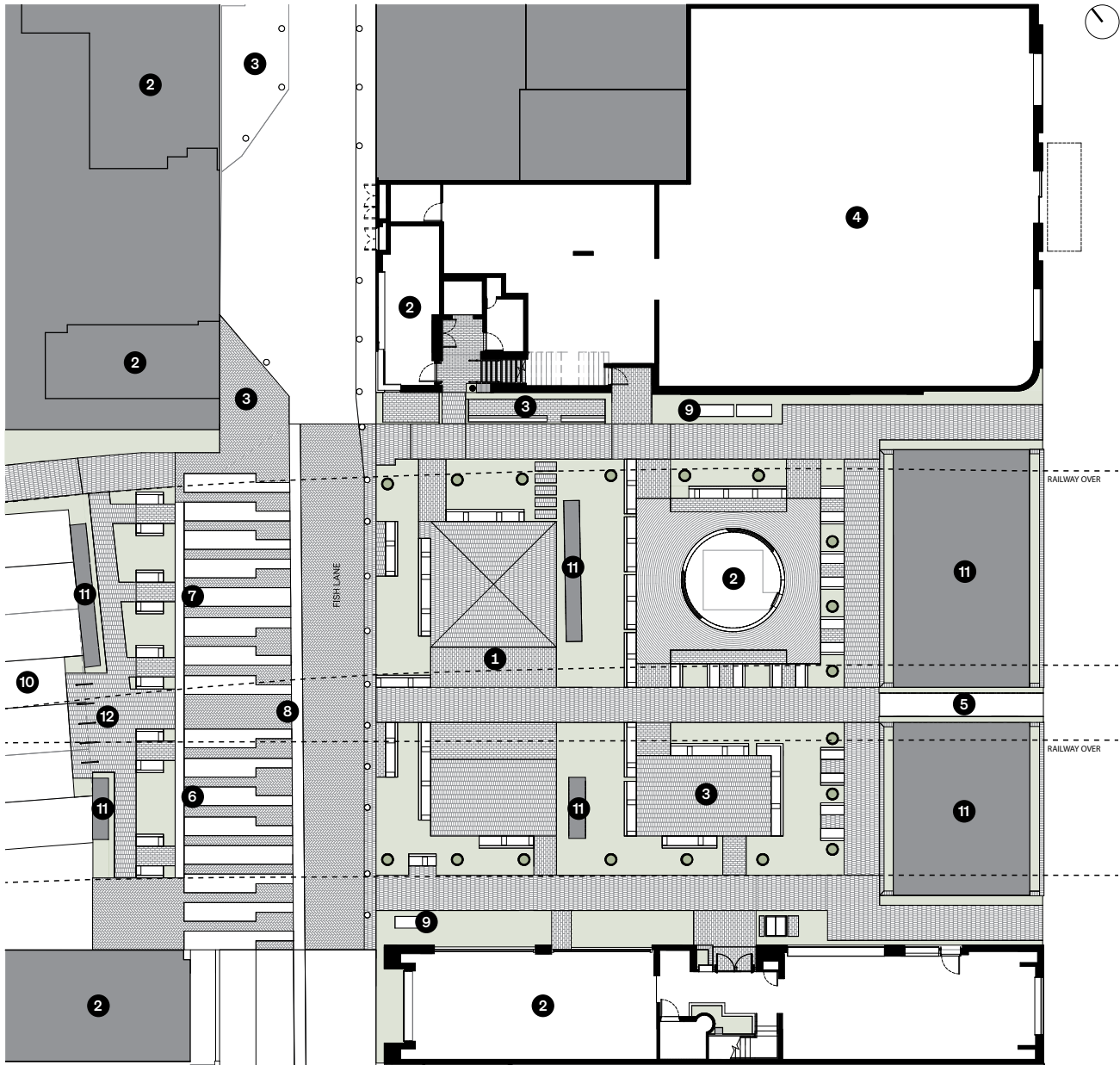


[3]

Fish Lane Town Square

[4] Fish Lane Town Square Site Plan

- 1. Public Square
- 2. Hospitality Tenancy
- 3. Outdoor Dining
- 4. Retail Tenancy
- 5. Site Timeline
- 6. Public Pick Up / Drop Off
- 7. Commercial Loading
- 8. Pedestrianised Laneway
- 9. Art Display – Vitrines
- 10. Existing Car Park
- 11. Existing Railway Buttress
- 12. Bicycle Parking



- [4] Fish Lane Town Square Site Plan.
- [5] Retail areas are a welcome addition to the space.
- [6] Seating encourages visitors to stop and enjoy the surroundings.



[5]



[6]

Fish Lane Town Square

Fish Lane Town Square



[7]

- [7] Hospitality spaces have helped bring this previously unloved underpass to life.
- [8] The architects have explored and celebrated the language and detailing of brickwork.
- [9] The landscape design uses more than 3500 varieties of subtropical plantings to create a lush urban oasis.

It is important to remember that, until recently, this space was an unloved car park. The architecture, landscape and materiality are all impressive, but it is perhaps the urban gesture that is most compelling.



[8]



[9]

The site is not typical: it is a series of leftover spaces and is highly constrained. It fronts Fish Lane, a busy busway on Melbourne Street and is dissected by a rail overpass. Sites like these are often put in the too-hard basket, but Richards & Spence challenged these constraints to produce an outcome that is cohesive and rich. In many ways Fish Lane Town Square is not one project, but a series of smaller ones. Two thin masonry buildings run between Fish Lane and Melbourne Street, and act as edges to the outdoor space, which is sheltered by the rail overpass. There is a circular cafe/bar and considered hardwood seating distributed throughout the space, which creates more intimate areas.

The design of the square knits in well with the surrounding urban fabric and the brickwork continues the masonry language of the locality. The materials palette is restrained: red bricks, red pavers, raw concrete, painted metal, river stones, hardwood seats and bollards. It's a beautiful sight when combined with the lush plantings and off-form concrete of the overpass. As the subtropical plantings, which include 3500 varieties, such as native violet, birds nest ferns, blue ginger and over 70 Australian tree ferns establish themselves, the square is taking on a life of its own and will continue to change with the seasons.

When walking up and down Fish Lane, the brickwork relates seamlessly to both old and new, and the pavers spill out and blur the edge of pedestrian territory. Richards & Spence have explored the language and detailing of brickwork: enjoying moments that provide relief within facades, depth to window recesses, test the skills of trades and have tipped their hat to architectural influences like Carlo Scarpa. Windows are detailed so as to not compromise the brickwork and provide moments within the overall composition of the buildings.

It is important to remember that, until recently, this space was an unloved car park. The architecture, landscape and materiality are all impressive, but it is perhaps the urban gesture that is most compelling. It recalls other unused spaces within the city, and what potential they hold in creating places and connections for people where previously there were none. ■

- [10] Windows were designed to complement not compromise the effect of the brickwork.
- [11] The square is an inner-city sanctuary and will continue to evolve.



[10]



[11]

Materials in Use
Bowral Bricks &
Nubrik Pavers



To remain sympathetic with the existing landscape, Bowral Bricks in Capitol Red and Nubrik custom pavers were used for Fish Lane Town Square. This simple yet elegant brick makes a bold statement, and when paired with the Nubrik pavers created a warm and inviting palette.

Colours in use



For more information on
Bowral Bricks → p.187

For more information on
Nubrik → p.188

Materials
In Use

Words:
Stephen Lacey

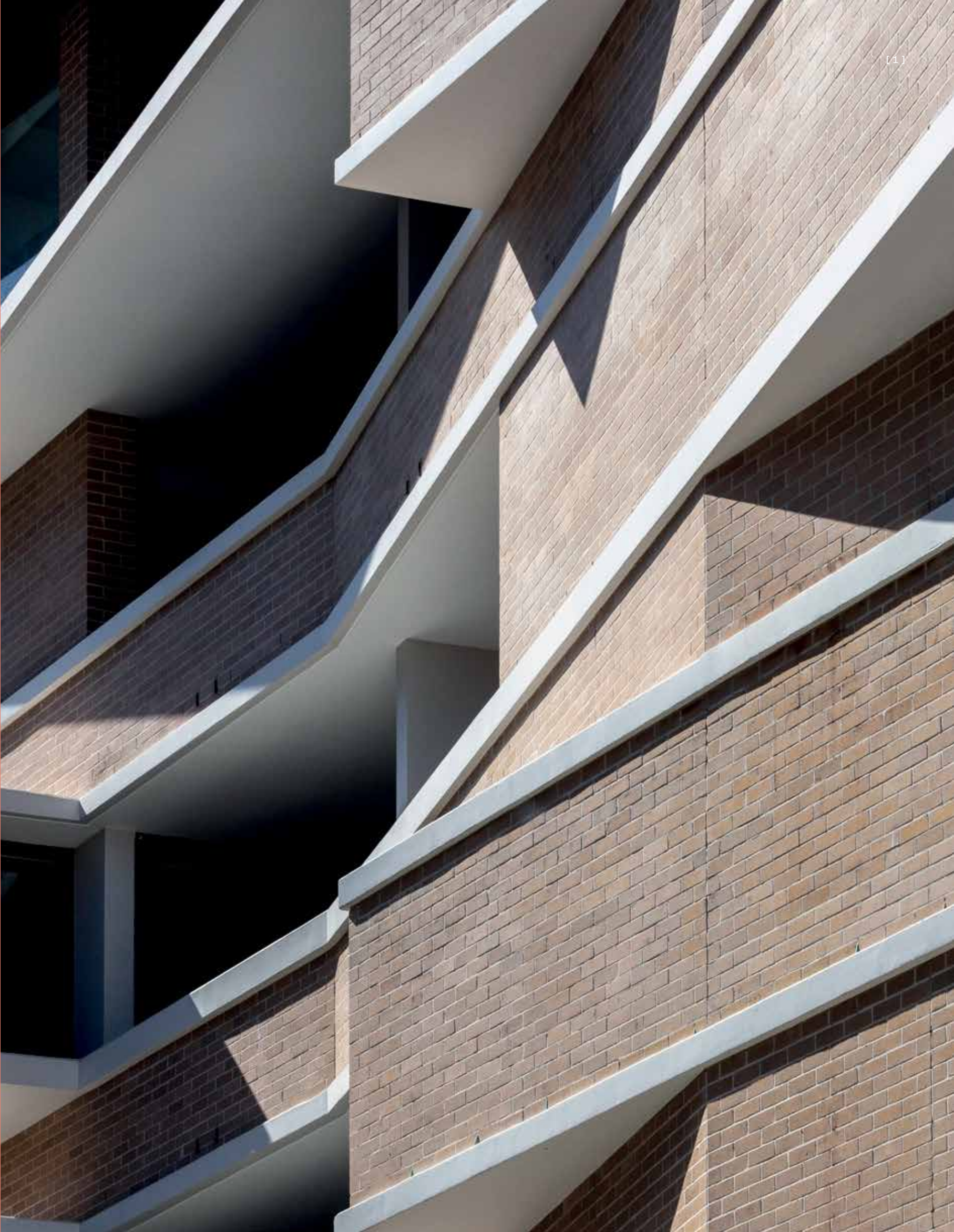
Photography:
Brett Boardman

Light and shade

511 Botany Road
by Candalepas Associates

Location: Zetland, Sydney
Year of completion: 2020

Landscape architect: NBRS Architecture
Principal contractor: Waterside Constructions (Aust)
Developer: Lateral Estate



‘Creating beautiful work is the only relevant act in architecture, for architecture does not reach a level of art without the aesthetic dimension.’
— Angelo Candalepas

Driving through Zetland, it’s difficult to believe that this was once the site of the Leyland car factory where the much-maligned P76 was built. Nowadays, the gritty factories that dominated the landscape have all but gone. Zetland, which is part of the Green Square renewal precinct, is on track to become the most densely populated area in Australia with a predicted 22,000 people per square kilometre by 2030. But where will they all fit?

Hopefully in quality apartments like SOHO at 511 Botany Road.

SOHO was designed by Sydney architect Angelo Candalepas, best known for the Punchbowl Mosque, a modern masterpiece for which he picked up the 2018 Sulman Medal for Public Architecture. His work is driven by the holy trinity of aesthetics, ethics and material – and to Candalepas designing an apartment block was as considered a project as the award-winning mosque.

[1] SOHO at Botany Road is an exemplar of aesthetics and material use.
[2] Intricate patterning is a characteristic of Candalepas’s design language.

‘There’s nothing humble about the apartment block,’ he says. ‘I don’t find any difference between the effort put into the mosque and ... this building. They [both] still must bring joy to those that are experiencing them. The mosque is about mysticism and shadow. While an apartment building should be about light and joy.’

When you arrive at SOHO, it’s the response to the scale and language of the surroundings that immediately impress. At its rear, overlooking Tosh Lane, the southern facade steps down to create a happy transition from the mix of traditional and modern terrace houses in the adjacent street. A dozen mature gums – proudly standing up to 30 metres high – were retained and soften the laneway boundary, which is delineated by an old brick wall retained from the site’s previous life as a factory.

[2]



‘It’s a beautiful thing to see how time is shown as the light changes on the shading and shadow of those forms.’

[3]

The aspect from Sonny Leonard Street (the main northern facade) is indicative of the strong design language for which Candalepas is known. This dynamic form, with its ‘woven’ effect where one section of the brickwork ‘stitches’ into the next part is intended to direct your eye horizontally and into the distance. Panels of ‘hit-and-miss’ brickwork on the first-floor balconies provide shade, airflow and privacy from the street while shutters made from slender aluminium tubes (finished in powder-coated white) add further privacy, as well as helping to delineate the base of the building from the upper levels. There are 90 apartments in total, and all but the ones on the ground floor are accessed by open corridors – again allowing for the flow of light and air.

Candalepas was awarded the project following a competitive tender through the local council. The council and the client (a build-to-rent developer) appointed an independent jury who assessed the entrants based on their response to promoting design excellence and innovation. ‘I think we met those goals through the layers of thinking in the work. And the deep understanding of how it would be made ... right from the start,’ says Candalepas.

One such innovative detail is the use of futuristic curvilinear panels on the building’s eastern facade. Manufactured from poured concrete and painted in vivid white, the panels stand out in a neighbourhood characterised by sharp edges and boxy residential blocks. The idea behind the panels was centred on space, time and light – and how the curvilinear forms change with those three variables. ‘It’s a beautiful thing to see how time is shown as the light changes on the shading and shadow of those forms,’ Candalepas remarks. ‘Plus, I think curved shapes simply make humans feel more comfortable.’

- [3] The curvilinear panels are a key feature of the building.
- [4] Candalepas admits to driving the builders crazy, testing paint colours so that each facade responded to its context.



[4]

Its sobering to think that less than five years ago none of these apartments were here. The architect's design rationale was driven in part by the area's rich and varied history, and yes, even the Leyland P76 plant. 'We needed to think about the materials of the area, and how that area had been built up through many years of fabric,' Candalepas explains. 'We wanted to import a kind of tactility that is measured through the use of brick.'

'Brick is a beautiful material in that it can't be perfectly made,' he explains. For SOHO, a dry-pressed Bowral Brick in St Pauls Cream, a sandstone colour, was used. 'I think it's very relevant in Sydney to reflect what's underneath the ground. Every single brick is slightly different in colour and that gives a variety of shades, and in parts it can even be variegated.'

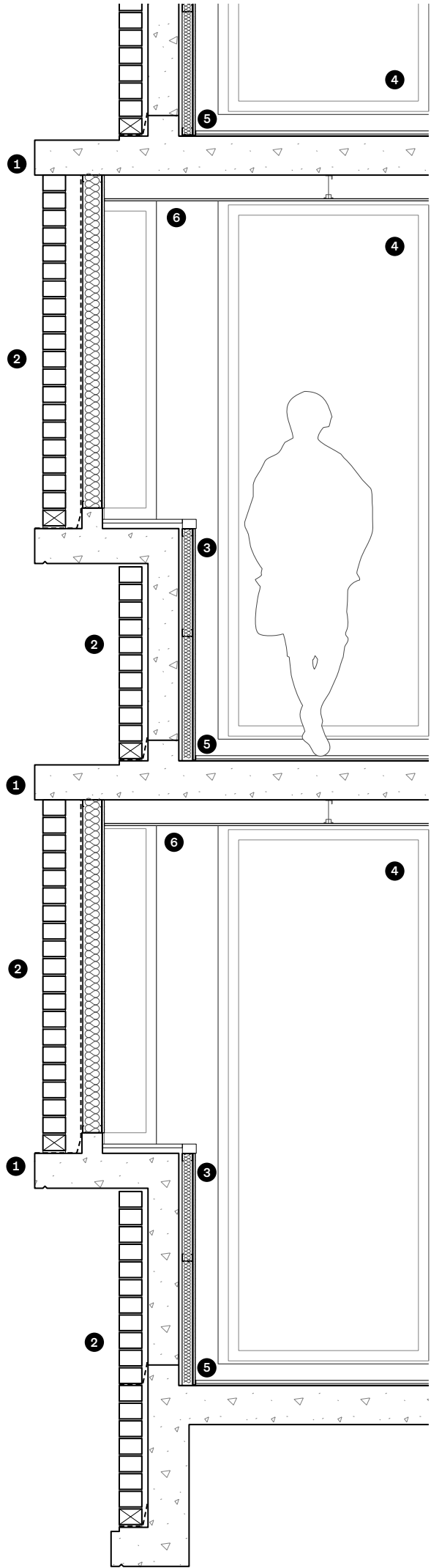
Candalepas says 'the way it absorbs the sun' is the other great quality of brick. 'Imagine if you are brick, you're there holding the sun in, enjoying the day, but you're also creating shelter for the people inside.'

And at the end of the day, that's the goal. Providing a place of refuge for residents, or as Candalepas eloquently puts it: 'providing them with a sense of well-being, a sense of refuge and a sense of prospect.' ■

[5] The Bowral Bricks used have a textural quality, which Candalepas describes as 'like velvet when you run your hand against them'.
[6] Detail of the brick facade.

[6] Brick Facade Detail

- 1. Painted In-Situ Concrete Slab
- 2. Dry Pressed Face Brick
- 3. Plasterboard Lining
- 4. Aluminium Framed Glazing Suite
- 5. Timber Floor Finish + Acoustic Underlay
- 6. Suspended Plasterboard Ceiling



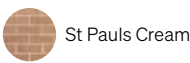
Materials in Use

Bowral Bricks



These dry-pressed bricks in a sandstone colour, St Pauls Cream, were a perfect ode to Sydney's architectural past. They have a granular patina and textural quality that matched the tactility the project's architects wanted to achieve.

Colours in use



For more information on Bowral Bricks Bowral 76 → p.187

Materials In Use



L3

L2

[5]

511 Botany Road

511 Botany Road

Words:
Jo Russell-Clarke

Photography:
David Sievers

[1]

Room with a view

Rentoul,
A House on Two Stones
by RAD-Studio

Location: Adelaide Hills, SA
Year of completion: 2020

Landscape architect and contractor: Habitat Landscaping
Build contractor: Cavallaro Building Services

Rentoul nestles into a sloping suburban block at the base of the Adelaide Hills. Developed by RAD-Studio from a concept that placed two brick-shaped ‘stone’ volumes on the site, the rigid and carefully stacked forms are ornamented by subtle material textures, garden green and the play of seasonal shadows.

In 2017, RAD-Studio was approached by a new client. The commission for a large family home came after what director Chris Rowlands calls a ‘round one’ portfolio of smaller alteration and addition projects that had garnered some exposure through AIA award submissions. Even though ultimately not successful, public interest moved the practice to a new level.

The client had already purchased land and demolished an existing house when Rowlands first visited. The leafy but architecturally unassuming suburb offered little inspiration; however, the wider location and views were special. ‘It was a blank canvas with a really nice view to the hills just beyond,’ explains Rowlands.

He was surprised to see that most of the local houses had little relationship to the hills or greater site context so exploiting those visual connections was a must in the new build.

The client’s brief was simple: a three-bedroom home. Early conversations about single or double storey led to concepts taking advantage of the two-metre slope. Three iterations were developed exploring the idea of two large ‘stone’ volumes placed on the site, linked at ground level and topped by a second storey of bedrooms. The rear volume, housing a cellar, was nudged into the rise. ‘It’s a big house at around 400 square metres, so it was a good idea to leave space for a north-facing garden and build upward,’ says Rowlands.

The volumes created a rigid overall geometry, albeit buried into the eastern slope and angled to capture northern sun. Utilities were located to the south and social spaces were prioritised to the north with views to the garden and trees beyond. Private spaces were suspended across the top of the grounded stones, shaded by suspended aluminium battens.

[1] The primary bedroom uses similar tones to the home’s exterior palette.
[2] Aluminium battens add privacy to the bedrooms on the upper level.



[2]

[3]



- [3] The home wraps around the outdoor entertaining space.
- [4] The living and dining areas were designed for family living.



[4]

Externally, the form was intended to be smoothed, even smothered, by vegetation with garden plants beginning to overtake edges at the base and sides. Ornamental grasses froth against the base of a wall and Rowlands hopes the client will come around to the idea of a roof garden someday.

The design plays with building materials and texture in a greyed monochromatic palette. 'The advantage of that approach was to draw on the hills beyond so when it's green it's complementary and when it's dry and dusty there is still a relationship,' says Rowlands. 'It's not competing or working with only a particular time of year.'

A carefully considered use of brick on the ground floor was crucial to creating distinctive, naturalised textures. A variety of bricks from the Austral Bricks San Selmo range were chosen to achieve a mottled appearance. In fact, the mix of grey-blue, rather than typical red-pink, bricks resembles variations found in local stone cuttings in the landscape. 'We spent some time on site with brickies looking at how much of each type was mixed where,' recalls Rowlands of achieving the hit-and-miss patterning.

Internally, brick also provides drama, capturing the changing light on a north-facing wall. The internal-external brick piers line up with the external white splayed columns on concrete plinths, and the fireplace hearth is slotted between piers with a brick surround. 'The aim of the play of sunlight and texture is to make it feel light – you don't read it as monolithic.'

In addition to variations of material, texture and colour, a feature side wall directing views to the hills was patterned by extruding chosen bricks. Those in the soldier courses of Flemish bond protruded by around 30 mm. The effect resulted in a combination of colour variations and also shadow-lines created as bricks were pulled away. Rowlands believes it works well as background to the garden that grows through and beyond the side path, and envisages climbers growing up it, too, like natural stone.



[5]



[6]

The qualities of these big vertical planes is a perfect foil for shadows. The existing eucalypts on the street cast shifting patterns on the patterned brick, which read so well because of their simple breadth. Shadows are cast too from an overhang of vertical aluminium battens – a standard product used in a customised installation. In places where the striped shadows overlay the brick, a trick of the light makes stretcher bond seem Flemish. At night, internal lights inversely cast the batten shadows back across the garden. The atmospheres generated by such detailed, changeable light make the idea of smothering the bold form of the house in vegetation seem a far too simple vision.

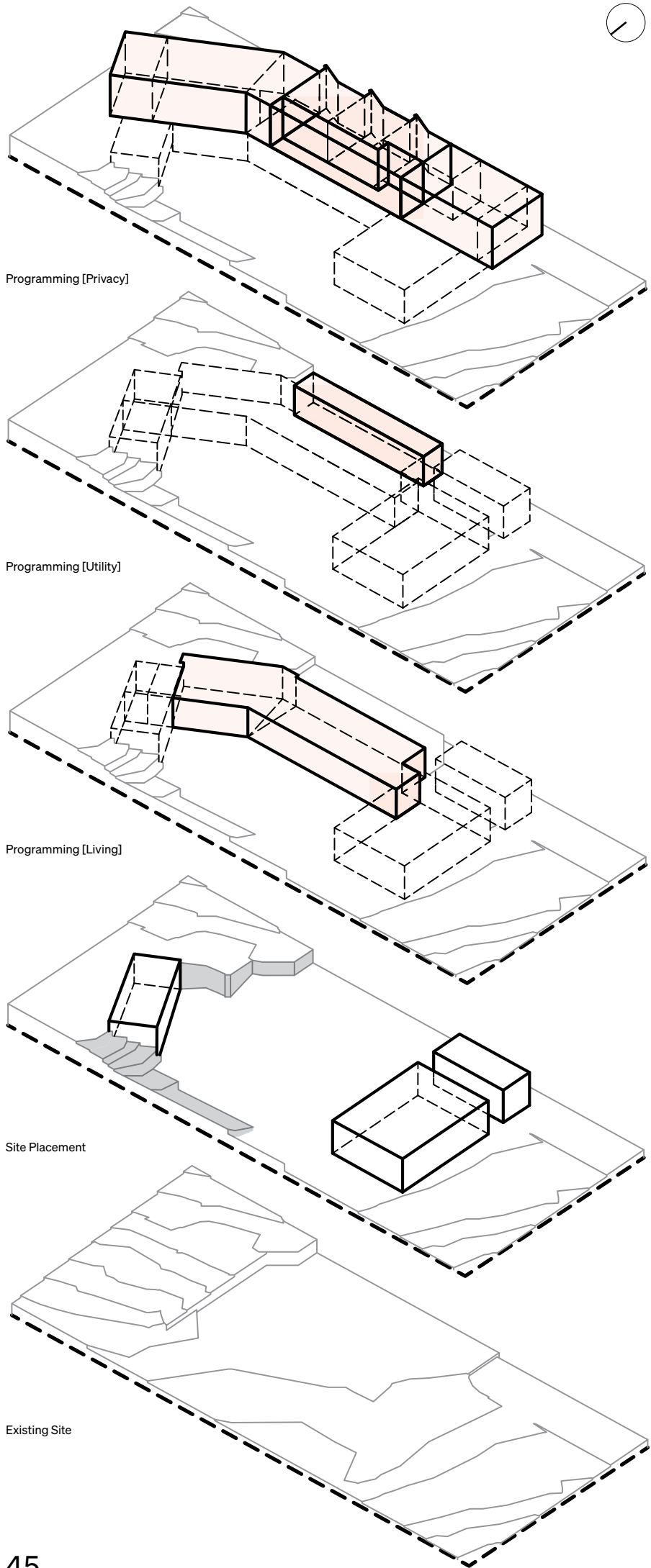
The client is one of few words, but Rowland has been pleased to get feedback, in particular on thermal performance as the design employed strong passive thermal techniques.

‘It’s good for us to hear how they are finding it in cooler and hotter months, and see that our overhangs are doing what they should do.’ Solar heat gain from winter sun and efficient slow burning from a combustion fire heats the whole place, aided by a central void for passive ventilation. ‘From all accounts it’s working well,’ says Rowland with a grin.

Beyond the admirable and comfortable application of passive design, this house has provided living spaces enlivened by material detailing that draws in the landscape and hills beyond. The experiences to be had in this spacious home reference a seasonal delight in the colours and light of a bigger place. ■

- [5] Light and shade at play on the sun deck.
[6] Greenery softens the volumes and makes the house feel at one with the surrounding landscape.
[7] Axonometric diagram.

[7]



Existing Site

Site Placement

Programming [Living]

Programming [Utility]

Programming [Privacy]

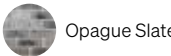
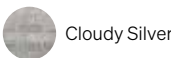
Materials in Use

Austral Bricks
San Selmo
Smoked Range



Charmingly rustic, Austral Bricks’ San Selmo range has an organic quality. Varieties from the Smoked Range were used to achieve a mottled appearance and recall the range of stone cuttings found in the area surrounding this home.

Colours in use



For more information on
Austral Bricks San Selmo → p.189

Materials In Use

Words:
Penny Craswell

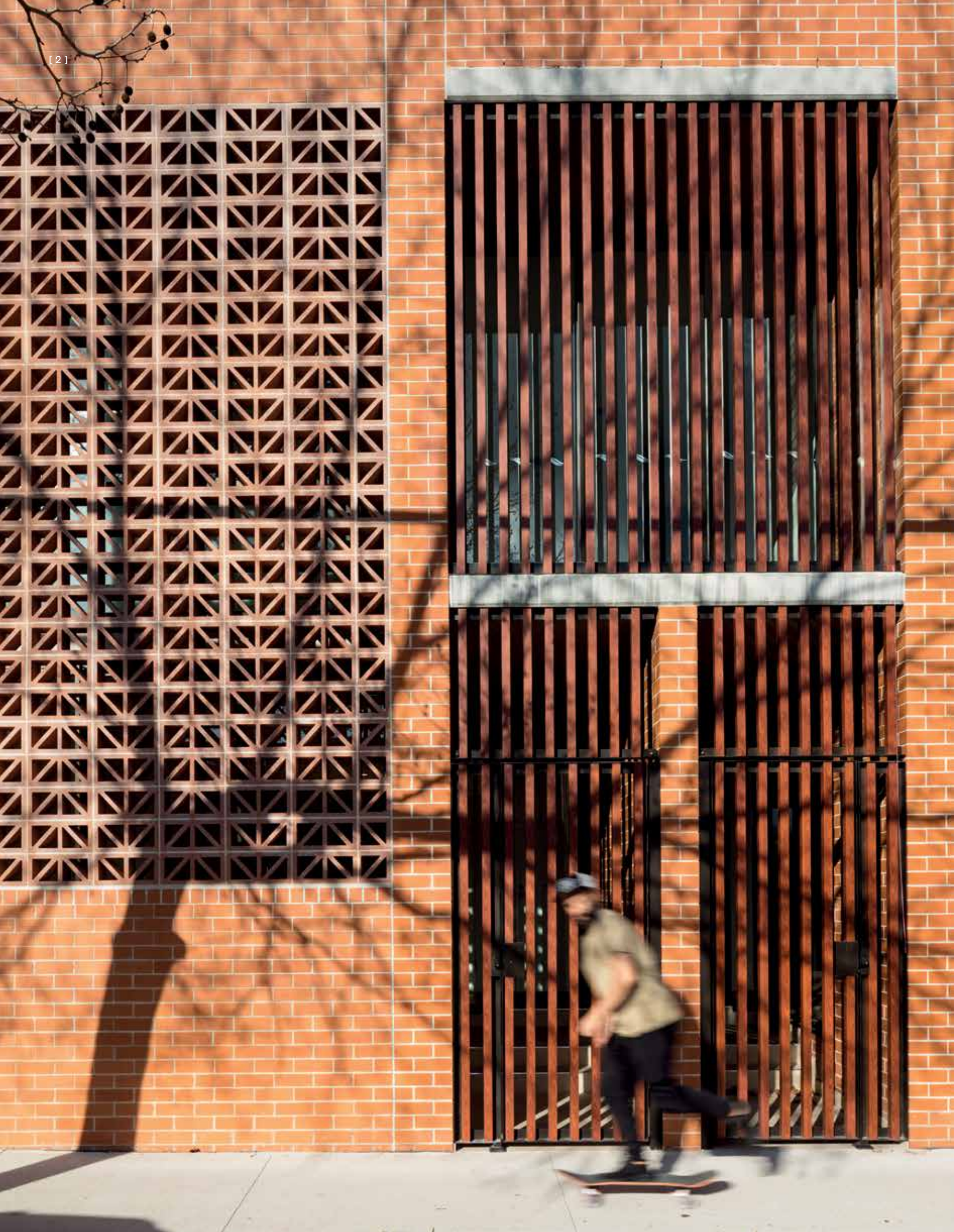
Photography:
Brett Boardman

Embracing the outdoors

Teracota Alexandria
by Bennett Murada Architects

Location: Alexandria, Sydney
Year of completion: 2020

Landscape architect: Arcadia Landscape Architects
Principal contractor: Cemento Group
Developer: LIVStyle Group



[2]

- [1] The street-facing facade was designed as a “terracotta” filigree.
- [2] In addition to the terracotta-coloured breezeblock, steel and hardwood timber were also used to create a screening wall.

With an aesthetic inspired by Spanish terracotta and an internal courtyard that brings light and conviviality to shared living spaces, this townhouse and apartment complex by Bennett Murada Architects is a far cry from the jammed-in, poorly built apartment blocks seen too often in Australia’s major cities.

Teracota is built in a part of the world where many streets are lined with 100-year-old row houses; meanwhile, others are being rapidly filled with new high-density apartment blocks. For architect John Wilkin and his team at Bennett Murada Architects, this project takes some of the best elements from the larger-grain, character-filled houses of the local area and reinterprets these in a new block where the townhouses and apartments are more spacious, both inside and out. All in all, the Teracota complex includes 12 terraces, seven two-bedroom apartments, eight three-bedroom penthouses above, two one-bedroom apartments and a retail space on the corner, currently in planning to become a cafe.

The site, a triangular block bound by Mitchell Road on one side and the quieter Wassall Lane on another, already had two existing buildings – a corner two-storey retail space (previously a Commonwealth Bank) and an old warehouse that was once used in the 1990s as a recording studio for bands like U2 and the Red Hot Chili Peppers. Bennett Murada adapted the first of these for reuse, while taking cues from the buildings’ form and materiality as inspiration for the new parts of the building. The height of the retail building, in particular, offered a height for the solid brick perimeter of the building, while the penthouse apartments peep out over the top of the complex set back from the street.

The aged red brick of the retail building also provided inspiration for the red brick of the development. Although another inspiration was terracotta itself. ‘We came across this beautiful Spanish terracotta tile that was being imported into the country and we got very excited about using this as a filigree screen to the street on Mitchell Road,’ explains Wilkin.

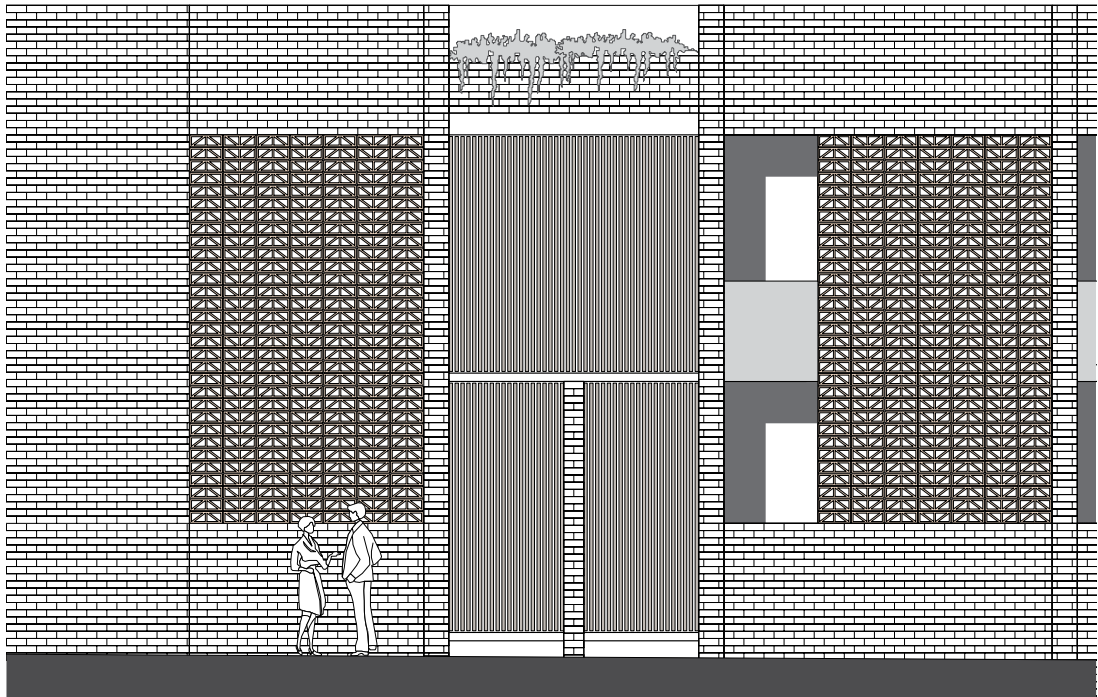
In the end, the terracotta screen that the architects had in mind was not realised – it wasn’t strong enough to be load-bearing and had to be replaced with a breezeblock. But thanks to GB Masonry, the colour of the breeze block was able to be matched to a traditional terracotta colour and, alongside a terracotta-coloured brick, the design intent was retained.

However, terracotta became the inspiration for the entire project, and provided a name for the development – spelt the traditional Spanish way – Teracota. ‘That’s the correct spelling and it created a talking point,’ says Wilkin.



[3]

- [3] Privacy and engagement with the street were key factors in the design of the main facade.
- [4] Detail of the western elevation.
- [5] Western elevation.
- [6] The project is all about balance – including the balance between architectural aspiration and the commercial necessity of inner-city housing.



[4]



[5]



[6]

Along Mitchell Road, a road with some car and foot traffic, the building presents a strong boundary to the street with varying levels of permeability through brick, breezeblock, gates and openings creating a visual and physical barrier for residents. ‘The outside needed to be solid and serious, composed and quiet,’ says Wilkin. It also creates a series of private and semi-private front balconies and courtyards to the street, an interstitial zone.

But the real courtyard is in the centre of the block, inaccessible to the general public. Here, each townhouse has its own backyard that then leads to a communal space in the centre where neighbours can have conversations and enjoy the sun. Recycled brick laid underfoot like cobblestones and the communal atmosphere are reminiscent of communal living spaces in Spain or Italy. Where the outside is hard to the street, the interior of the building is more textured and layered as well as more conversational and open. Wilkin and his team did a lot of work to make sure that no-one felt overlooked – windows face away from each other while also being positioned to make the most of light and cross-ventilation as a passive sustainability measure.

This is a building of layers. On top of the historic brick from the existing two buildings, the new build features two types of brick – the red Symmetry Terracotta brick and the faded red Governor Gipps, both from Austral Bricks. These work alongside GB Masonry’s specially coloured Wedge concrete breeze block and Alabaster concrete block to create an interplay of different materials, while the recycled brick on the ground floor of the central courtyard creates a sense of character.

It has taken a long time for this project to come to fruition – it was the first meeting Wilkin had when he set up his architecture firm Bennett Murada in 2015 and was only finished during COVID in 2020. But the time it’s taken to get the project just right can be seen in the success of creating a multi-residential project that goes above and beyond, creating a space that’s not only liveable but desirable. ■

[7] Soft light permeates through the breeze block.
[8] The complex’s central courtyard is a peaceful common space.



[8]

Where the outside is hard to the street, the interior of the building is more textured and layered as well as more conversational and open.


Materials in Use


Austral Bricks & GB Masonry



When plans for a terracotta screen fell through, the architects turned to GB Masonry Wedge Breeze Block. Paired with Austral Bricks in Symmetry Terracotta, the vision for a red brick design that matched the site’s previous life was realised.

Colours in use

 Symmetry Terracotta

 Governor Gipps

 Wedge Breeze

 Alabaster

For more information on Austral Bricks Symmetry → p.195

For more information on Austral Bricks Governor → p.189

For more information on GB Masonry Concrete Breeze Blocks → p.190

Materials In Use



[7]

Civic pride

Words:
Rachael Bernstone

Photography:
Douglas Mark Black

Curtin University Midland Campus
by Lyons + Silver Thomas Hanley

Location: Midland, WA
Year of completion: 2019

Landscape architect: PLACE Laboratory
Principal contractor: PS Structures
Developer/Client: Curtin University



Curtin University’s new Midland Campus by Lyons + Silver Thomas Hanley features finely crafted brickwork that draws together a series of disparate influences in a holistic, harmonious way.

Located just 18 kilometres north-east of Perth, Midland has a rich industrial history thanks to the Midland Railway Workshops – the ‘most intact example of an early 20th century railway workshop in Australia’, according to a 1994 heritage conservation plan.

This series of handsome brick buildings and their associated elements served as a major industrial and economic hub from 1904 to 1994. The Metropolitan Redevelopment Authority (now called Development WA) began redeveloping this precinct in 2000. This new health-sciences building is the first structure within a planned new campus for Curtin University, which ties into a broader plan to reinvigorate the area as an education and medical precinct.

Designed by Lyons + Silver Thomas Hanley, Curtin’s Midland Campus provides a contemporary interpretation of the ancient craft of bricklaying. According to Lyons Director James Wilson, the design for this building – which accommodates fourth- and fifth-year Curtin Medical School students, as well as those from other health disciplines, including nursing, occupational therapy, physiotherapy and speech pathology – drew inspiration from several key narratives.

‘Firstly, it has to be seen within its context because the Railway Workshops are sublime,’ Wilson remarks. ‘They are so big and vast; we spent hours walking around admiring the brickwork details, the amount of care in them and how civic buildings used to be built with a certain type of craftsmanship.’

That appreciation for craftsmanship and local history led the architects to eschew materials often found in newer civic buildings, such as brick snaps on concrete panels and aluminium-facade panelling.

The choice of external materials also paid homage to the original Curtin campus at Bentley. Laid out by public works architect Vin Davies in the 1960s, Davies established the university’s signature architectural style of bricks and off-form concrete.

‘Curtin has a great heritage of fantastic architecture using concrete and brickwork, so that was a marriage made in heaven,’ says Wilson. ‘We started looking at brise-soleils, breezeways and corbels – and the traditional craftsmanship that goes with those – but we also wanted to introduce some elements that seemed to defy gravity to create a more contemporary form.’

[1] Curtin’s Midland Campus connects ideas from Indigenous stories, the Railway Workshops and the university’s original Bentley campus.

[2] Ngook, the beehive sculpture, symbolises Indigenous medical ingenuity.





[3]

- [3] Visitors are welcomed through the main entrance by a Nyungar phrase – 'Kya Wandju Wandju'.
- [4] The interior features some colourful elements like the sunny powder-coated yellow framework of the staircase.
- [5] Western elevation.

To that end, the building incorporates hidden steelwork that provides structural integrity and contributes to 'the magic of it', such as the brutal concrete canopy that juts out on an angle and the giant angled facade, where brickwork extends to the top parapet in a way that defies gravity. 'We wanted to make this a new typology, one that used brickwork in contemporary ways,' Wilson says.

The brick brise-soleils act as a veil around the building, delivering abundant natural light to the interiors while providing protection from the harsh sun. Large expanses of external walls are broken up and animated by textured perpendes, which create a shadow play that shifts across the day and throughout the seasons.

Wilson says that working with skilled bricklayers was an important consideration from the outset. The architects identified two preferred bricklayer sub-contractors before the main contractor was engaged to ensure the desired level of craftsmanship was achieved.

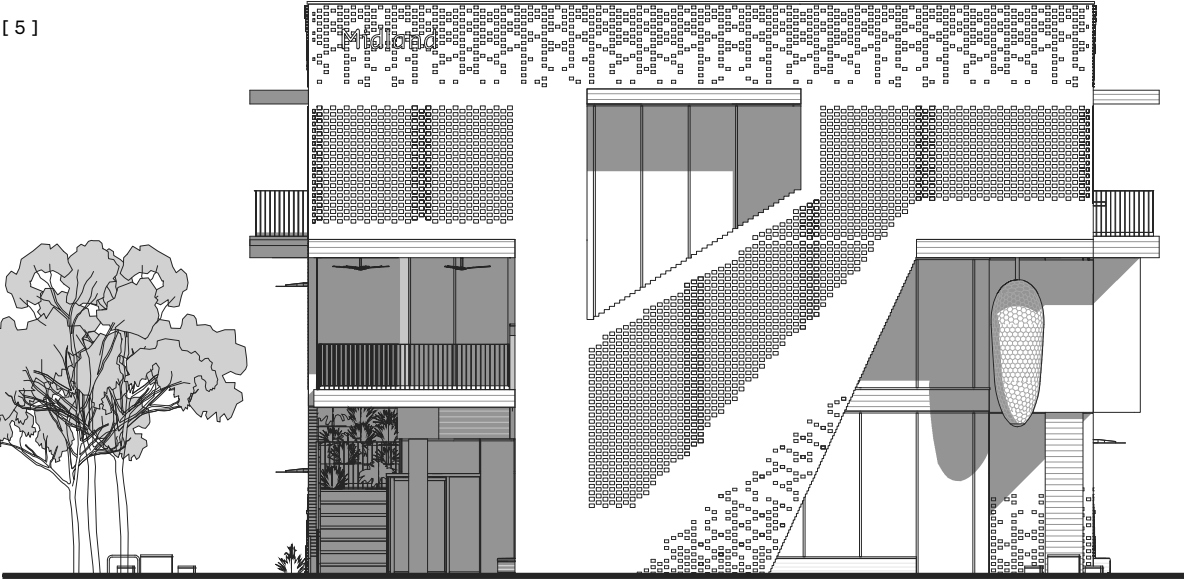
'Our client was right with us throughout that process, and we built prototypes with Curtin's architecture and construction school to test the mortar and so on,' he says. 'Also, in terms of construction sequencing, half of the building is a normal brick facade, and the other half is separated from the main glass walls, so the bricklayers were able to take more time with those elements.'

The building's finely crafted brickwork and obvious attention to detail ensures that it sits comfortably within its heritage context, while the angular cut-away forms and contemporary appearance provide subtle hints about the high-tech teaching and learning spaces inside. The bricks extend into the interior of the building to add character in various ways: sometimes, the external walls fold inwards to provide a textural complement to carpeted floors and upholstered surfaces while in other spaces, the brise-soleil sections provide a sense of containment without impinging on sightlines.



[4]

'We started looking at brise-soleils, breezeways and corbels ... but we also wanted to introduce some elements that seemed to defy gravity to create a more contemporary form.'



[5]

Balconies project outwards from the two upper floors towards key vistas within the wider precinct – including Centennial Place, Blacksmith Lane and the biodiversity corridor that lines the nearby Helena River – drawing staff and students outside for teaching and relaxation purposes.

This connection to the surrounding landscape arose from the design’s third major influence: incorporating a strong Indigenous presence. This is evident throughout the building from the moment one crosses the threshold, where a Nyungar welcome – ‘Kya Wandju Wandju’ – is embossed into the concrete lintel above the door.

‘When we met with the Indigenous stakeholders, via the Centre for Aboriginal Studies at Curtin, they talked about the use of colour and the representation of flora and fauna, but they were also keen for the materials to be true and honest,’ says Wilson. ‘So, the concrete was left raw and the bricks were naturally fired – not glazed – as a way of being true to those materials.’

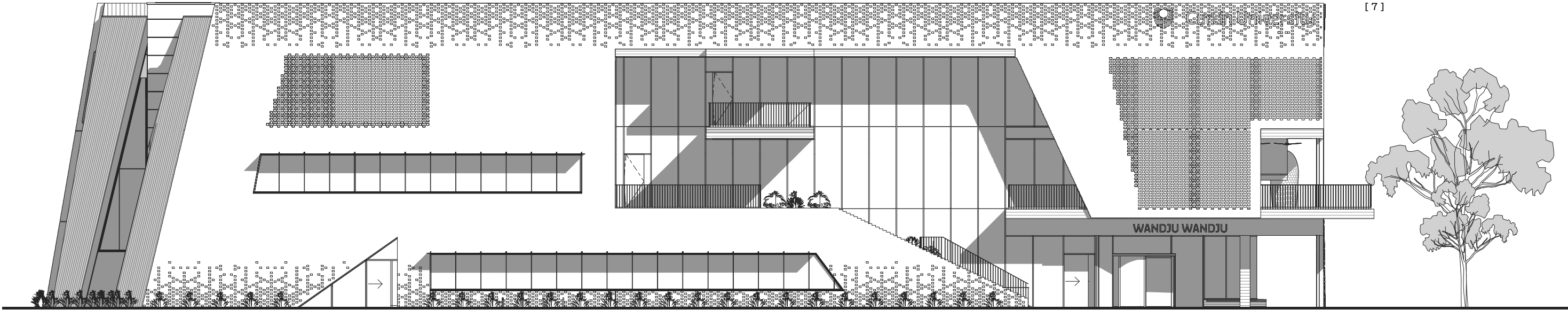
Indigenous artist Justin Martin worked in collaboration with artists from Milne & Stonehouse to create three major public artworks for the project, including a large-scale (12 × 6 m) painting that was ceramically printed onto the northern glass facade. This piece tells the story of Aboriginal innovation through the gathering of honey. The second piece, a large golden beehive sculpture titled *Ngook*, symbolises Indigenous medical ingenuity. On the building’s southern side, which boasts generous views to the Helena River bushland, a yarning circle sits beside the university’s medicinal garden, which features local indigenous plants.

For Wilson, the Midland Campus exemplifies architecture’s ability to respond to multiple sources of inspiration in a holistic way. ‘The reaction has been wonderful,’ he says. ‘There were many stakeholders involved and it’s unusual for them to be so ecstatic with the result, but this [project] captured the ability of architecture to really connect ideas.’ ■

[6] The ceramically printed Indigenous artwork on the building’s northern facade.
[7] Northern elevation.



[6]



[7]

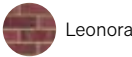
Materials in Use

Austral Bricks Traditional



Austral Bricks Traditional paid homage to the brick history of Curtin University’s Bentley campus. Its traditional appearance, founded on the weathered style of WA’s rustic homesteads, was used here in a creative way and is a fitting tribute to the old-meets-new vision for the Midland campus.

Colours in use



For more information on
Austral Bricks Traditional → p.190

Materials In Use

Words:
Penny Craswell

Photography:
Brett Boardman

52 Reservoir Street
by SJB

Location: Surry Hills, NSW
Year of completion: 2021

Developer: Cornerstone Property group
Contractor: Growthbuilt
Landscape: Black Beetle Pty Ltd

Fresh Connection

SJB’s new office block at 52 Reservoir Street is a splendid addition to Sydney’s Surry Hills in glistening blue-green brick, which has also gifted the city a valuable new laneway.



[2]

- [1] 52 Reservoir Street's scalloped southern elevation makes for a striking addition to Surry Hills.
- [2] A gate at the southern entry to the new laneway at 52 Reservoir Street allows this generous new pedestrian thoroughfare to be closed at night.
- [3] The new laneway is just wide enough for pedestrians, but brings natural light deep into the heart of this office block on a tight inner city site.



[3]

A series of gentle concave curves clad in a sparkling blue-green brick create a distinctive front facade at 52 Reservoir Street, an eight-story office block in Sydney’s Surry Hills that otherwise embodies a rational, quiet approach to architecture. Lead architect Adam Haddow and his team from SJB won the design competition for their scheme, which also includes one key insertion—a new laneway for pedestrians.

Although introducing a thoroughfare did mean a loss of net lettable area, developers Cornerstone Property Group saw the benefits of this move. Creating a lane here brings light into the centre of what could have been a dark site thanks to a very narrow facade to the north, buildings to the east and west and the main facade facing the south, where there is less sunlight.

As well as letting in light, the introduction of this laneway means pedestrians are able to use it to get from Reservoir Street to Foster Street. For Haddow, this particular feature was, at least in part, personal—when he lived near the back of this site many years ago, he was often frustrated by the lack of a laneway here. “When the competition came, I said, ‘Right, we are putting a laneway in,’” he says. “It’s the most annoying concave corner in Sydney that you can’t get through.”

The lane is narrow, only large enough for pedestrians, and was inspired by some of the narrow ‘gaps’ in the historic precinct of The Rocks, like Nurses Walk. Another benefit was that the history of the brick wall adjacent is now revealed, showing its patina and history. “You can see how the city has grown and been demolished, revealing the old fabric of the city. I find that really beautiful,” says Haddow.

The building itself has a rational, rectilinear design, with one long rectangular floor per storey, and services (including lift, stairs, kitchens and bathrooms) all contained within one lift core to the eastern edge of the building. This means that the workspace is free from columns, with a hard-wearing functional concrete floor and timber ceilings to absorb sound. Large windows to the south on every floor bring in a diffuse light, while the curved shape of the facade and windowsills creates beautiful shadows inside.

If the building itself is practical, the facade is its peacock tail, in modulating hues of bright blue and green. Created in a custom colour thanks to Brickworks, this is a thin brick that has been mechanically-fixed to the facade via an aluminium rail. The brick was inspired by the design team's love of handmade pottery and glazes. "We had been looking at handcrafted pottery basins and asked if Brickworks could do so something like that. They said, 'absolutely, let's do it,'" says Haddow.

- [4] Southern elevation of 52 Reservoir Street.
- [5] The subtle curves of the brick-clad facade make for a beautiful play of light and shadow, internally and externally.

52 Reservoir Street



If the building itself is practical, the facade is its peacock tail, in modulating hues of bright blue and green. Created in a custom colour, this is a thin brick that has been mechanically-fixed to the facade via an aluminium rail.

[6]



- [7] The office interiors are comprised of hard-wearing concrete floors with timber ceilings to absorb sound.
- [8] Thanks to its rational planning and construction, the building's workspaces are free from columns.
- [9] 52 Reservoir Street politely borrows its proportions and material palette from nearby buildings—but with a twist.



[7]

[8]



[10] The blue-green custom glaze of the bricks was inspired by the design team's love of handmade pottery.

[11] Tenants enjoy access to a lush roof garden with striking views over the Sydney cityscape.

The colour was the result of a back and forth process, with samples sent over from Italy for the design team to review. The final selection includes a range of bright blues and sea greens. Why these colours? I asked Haddow. "It's the sky and Sydney and happiness," says Haddow. "It's probably quite personal, but we just loved it." Finding the right colour for the grout was the next challenge, but, after much back and forth with the bricklayers, a charcoal blue was selected because it blended rather than contrasted with the bricks, meaning the final look was "less like pixels on a background and more like a velvet fabric."

The shape of the facade is also what gives 52 Reservoir Street its characteristic look. There is a slight concave curve that runs along the front of the building, creating a subtle sense of movement, like shallow waves in what could have been a completely flat facade. Above the height of the surrounding brick buildings, the same curved facade continues for two more storeys, but here the concrete structure is revealed, and at a step back from the street. "It's like a head coming up over the top of a jacket," says Haddow.

SJB's design of 52 Reservoir Street is both respectful of its surroundings, with its new laneway and homage to nearby brick warehouses, and not afraid to take a risk, with its peacock blue facade. Haddow and his team have achieved a design that is not jarring but is unmistakably contemporary. He describes it as a building that is "intriguing but not arresting". An intelligent and delightful addition to the cityscape. ■



[9]



[10]

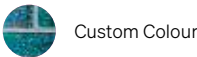
Materials in Use

Austral Bricks
San Selmo Range



For architect Adam Haddow, the blue-green colours of this custom glaze brick are pure sunshine, Sydney and happiness.

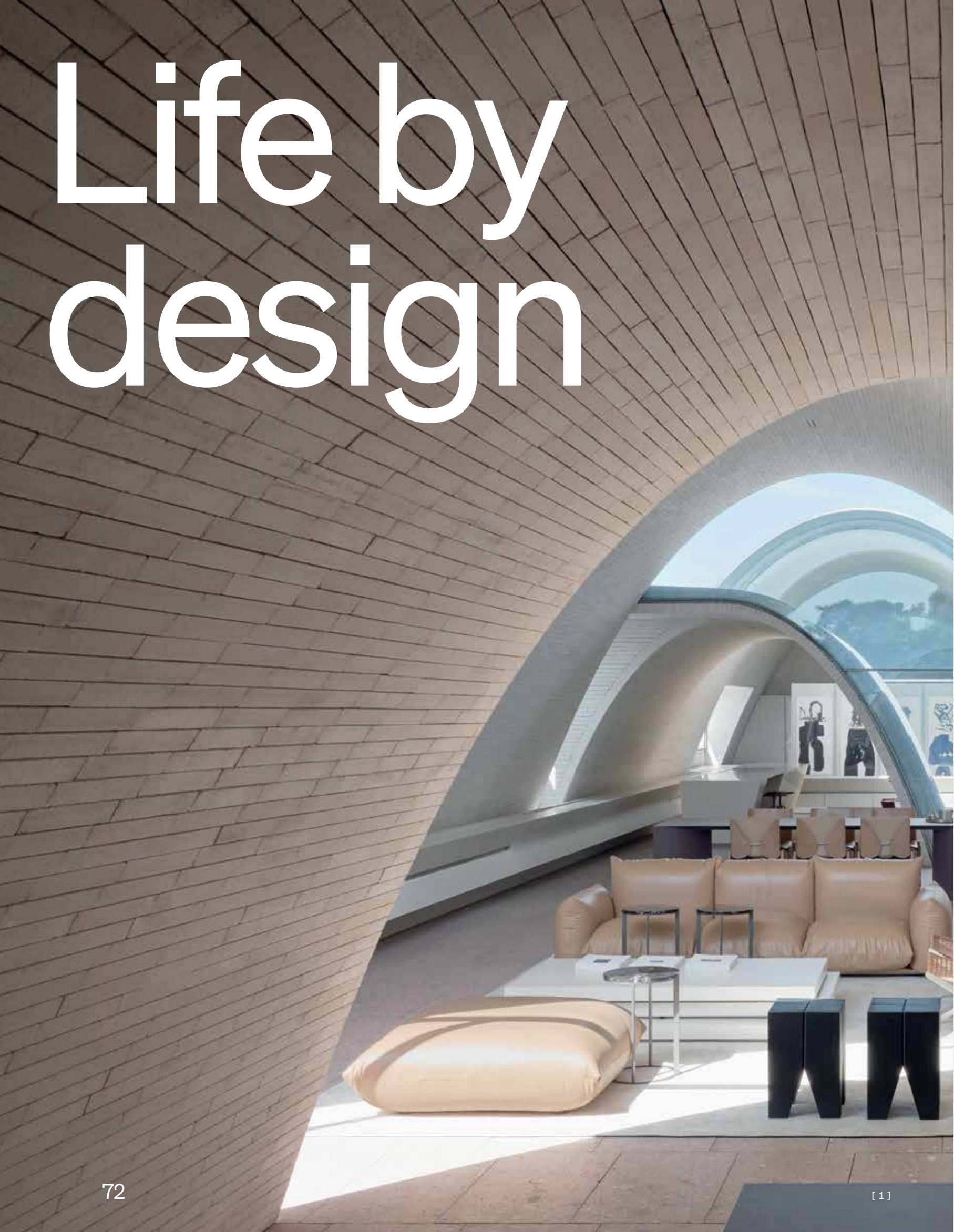
Colours in use



Custom Colour

For more information on
Austral Bricks San Selmo → p.189

Materials In Use



Life by design

Words:
Penny Craswell

Photography:
Romello Pereira

Stokes 14 by Smart Design Studio

Location: Alexandria, Sydney
Year of completion: 2019

Landscape architect: Christopher Owen
Principal contractor: AJ Bristow & Sons
Developer: William Smart and John Adcock

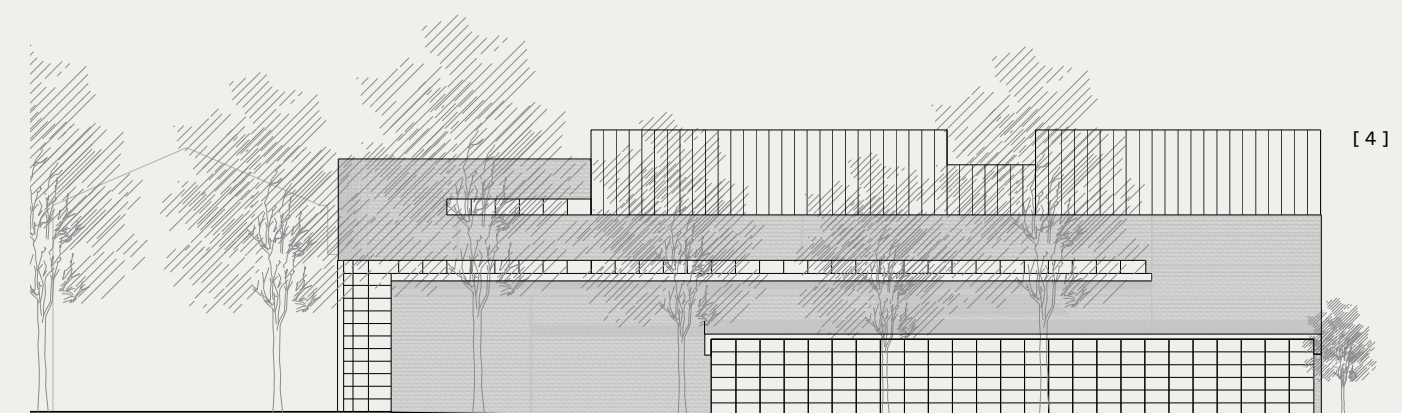




[3]

- [1] A peek into the home of architect William Smart.
- [2] The brick vault arches that seemingly defy gravity.
- [3] The building is full of intrigue from the street level inwards.
- [4] Street elevation.

Stokes 14, Smart Design Studio's new headquarters, is a building that embraces adaptive reuse and includes a spectacular, refined and elegant new build, combining old and new with the use of a common material – brick.



[4]

Working from home is nothing new for architect William Smart of Smart Design Studio. Stokes 14, his new workplace and home in Sydney's Alexandria, continues the practice from his previous building in Surry Hills of living and working in the same space. 'People always used to query me about that, but since COVID, [they] realise it's not hell combining work and living,' says Smart. 'I feel like a caretaker – like the grocer who lives upstairs from his shop.'

This description paints a very different picture from Smart's reality. What could have been a basic adaptive reuse of an old warehouse in a semi-industrial suburb is actually a building that not only represents best practice in sustainability (including collecting its own water and generating its own power via 225 roof-mounted photovoltaic panels), but also includes moments of architectural wonder.

To house his 40 or so staff, Smart retained the existing 1950s warehouse and transformed it into a large, light-filled room inspired by the main gallery of the Museo Canova in Possagno, Italy. Like the gallery, where white-on-white interiors create a calm energy while also being 'pleasantly cluttered' with white sculptures, the studio's mainly white interior has a similar sense of peacefulness. Five rows of long desks, one for each of the studio's specialist teams, run across the middle of the space, divided by shelving that neatly houses architectural models, white study models and materials for projects. A line is drawn around them by four 14-metre-long freestanding joinery blocks, which hide the materials library, model workshop, and kitchen and amenities areas at the periphery of the room. These internal "walls" also act as pin-up boards for sketches and documentation drawings.

'Instead of marble sculptures, we have cardboard architectural models,' says Smart. 'I want people to feel comfortable here. It's not an office where you have to pack up at the end of each day. You're surrounded by things that inspire you and that promote conversation.'

In the warehouse space, the industrial flavour of the building – brick walls, a saw-tooth roof, high ceilings with industrial trusses and clerestory windows – is fully on show. However, for the front 20% of the building, which includes a reception area and a mezzanine of meeting rooms overlooking the studio, the architect had to start from scratch to replace a series of unsafe and inadequate additions. These new spaces are also white.

The mezzanine is accessed by a white cable bannister that forms elegant geometries. Outside, the front facade is a thing of beauty. La Paloma, a dark-coloured Spanish brick, features in a series of curves that peel out near windows, doorways and awnings. This effect was achieved with real bricks, not brick tiles, tied to a steel frame to create a curve at 40 degrees to the vertical. While these shapes recall the scooping forms of the concrete facade of Smart's Indigo Slam project in Chippendale, here the design is more subdued, intimate and recessive to the street.

- [5] The reception area is one of the building's new spaces.
- [6] Terracotta tiles laid without grout run underfoot throughout the building, connecting the new to the old.



[5]



[6]

Stokes 14



Stokes 14



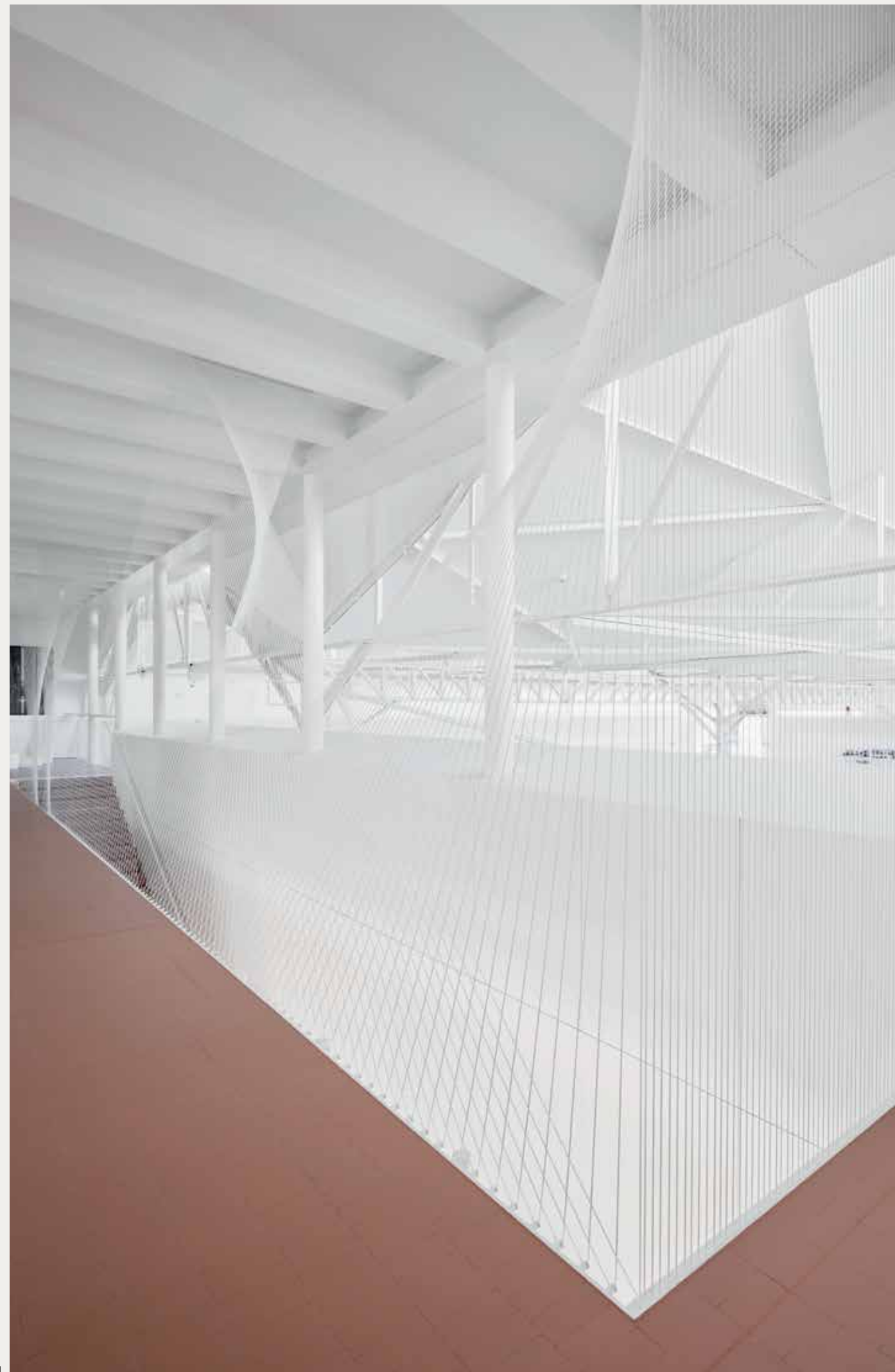
- [7] The open plan office has five rows of desks, one for each of the specialist teams.
- [8] Informal meeting spaces on the periphery of the office.
- [9] The materials library and model workshop.
- [10] A white cable bannister on the mezzanine.

[8]



[9]

Stokes 14



[10]

Stokes 14



[11]

- [11] A sliding door leads out to the balcony of the home.
- [12] Four self-supporting brick vaults form the rooms of the private apartment upstairs from the studio.

[12]





[13]

- [13] Smart had the imagination to push boundaries, and to create vaults and curved facades using brick.
- [14] A prototype of the internal arches was created to ensure they would stand up to the task.
- [15] A gallery was the inspiration for the office space but could also describe Smart's private sanctuary.



[14]

'I want people to feel comfortable here. It's not an office where you have to pack up at the end of each day. You're surrounded by things that inspire you and that promote conversation.'



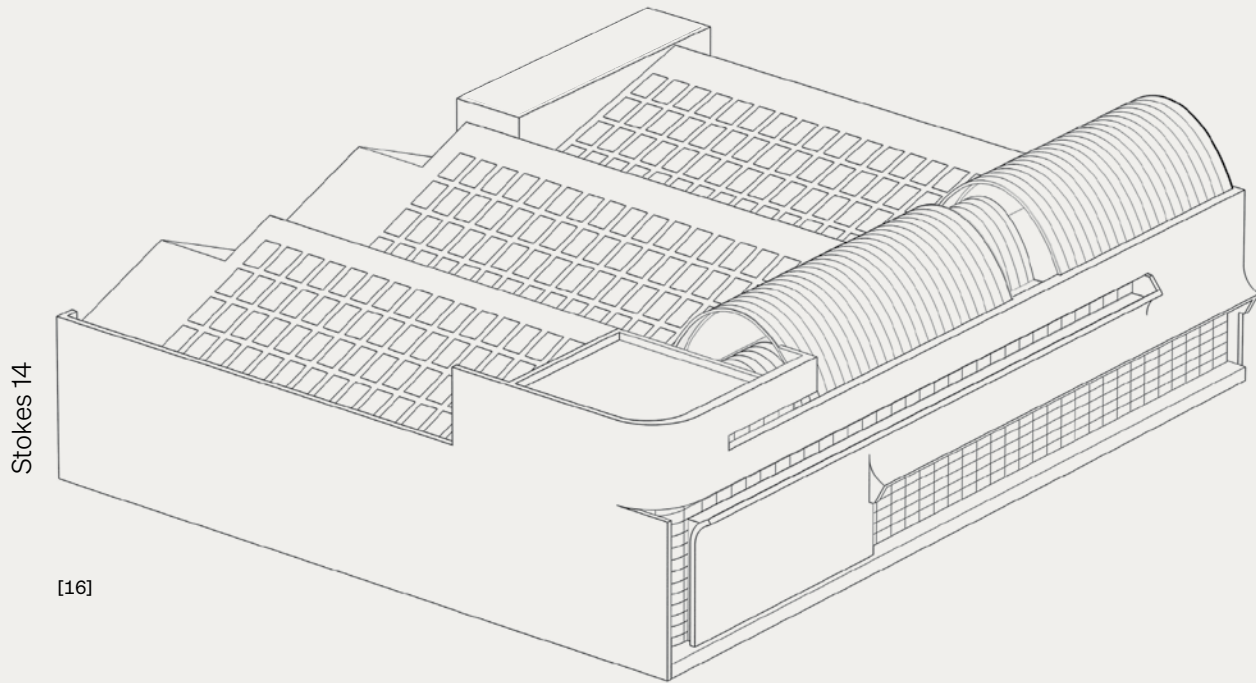
[15]

Unlike the humble shopkeeper’s apartment, the living quarters, which run the length of the top floor of the new addition, are exceptional. This space is accessed by a spiral staircase that can be entered from the outside or from the office at ground level. Climbing the stairs, all in curving brick, small artworks are dotted here and there, until you reach the apartment with its four self-supporting brick vault arches offset from one another to create rooms and openings. These vaults are breathtaking, forming a catenary shape: a mathematical shape made when you hold a chain from both ends. The way the bricks have been laid is self-supporting, with a thin layer of concrete sprayed on the top and galvanised roof sheeting above. Rather than laying the bricks offset by half, they were offset by only 50 mm which gives a riffling effect. To make sure the vaults were structurally sound, Smart worked with Dave Pigram at the University of Technology Sydney who built and destroyed a full-scale prototype of one of the arches at their Botany Laboratory.

These brick vaults are the heroes of the apartment, which does not feature traditional internal walls or doors apart from an insertion that divides the master bedroom from the bathroom without touching the walls or ceiling, and provides privacy for the toilet and shower. Large windows and sliding doors leading to an outside balcony are formed by offset vaults, while the kitchen cupboards and refrigerator are all low so as not to interrupt the long lines of the architecture. A small nook behind the spiral staircase forms a guest bedroom and bathroom, again with no doors to interrupt the flow.

Spending time in this space feels like you are somewhere special – a gallery or a museum, perhaps – which is ironic considering a museum was the inspiration for the workspace, not the living spaces. Despite this sense of being awed by the architecture, it never feels alienating. Instead, it’s cosy and well proportioned, if unusual. Smart describes how the design even surprises him: how the walk from the bed to the bathroom in the middle of the night is an opportunity to view the moon through the windows beside a vaulted arch.

Far from the green grocer making do living among the cabbages, Smart’s “home office” is a study in how to design for a good life: a serene workspace, a tasteful home and a homage to great architecture. ■



Stokes 14

[16]

- [16] Axonometric drawing of the innovative studio.
- [17] The curves of the building's facade echo its interior.
- [18] Floor plans.
- [19] The brickwork vaults form a catenary arch.



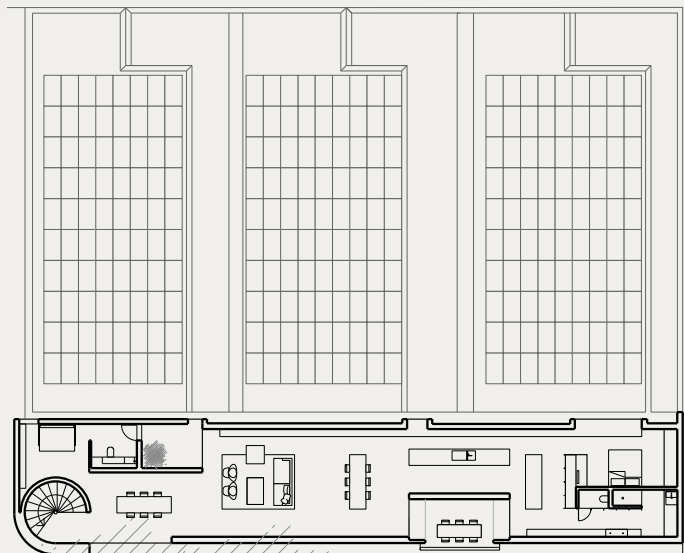
[17]

Stokes 14

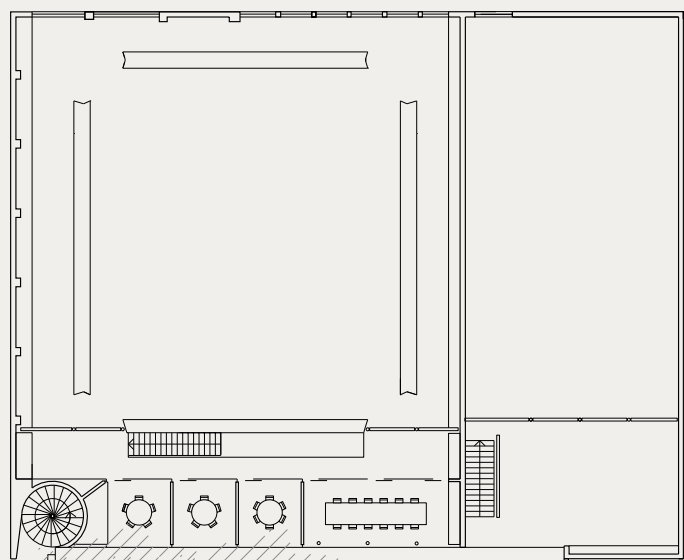
[19]

[18]

Third Floor

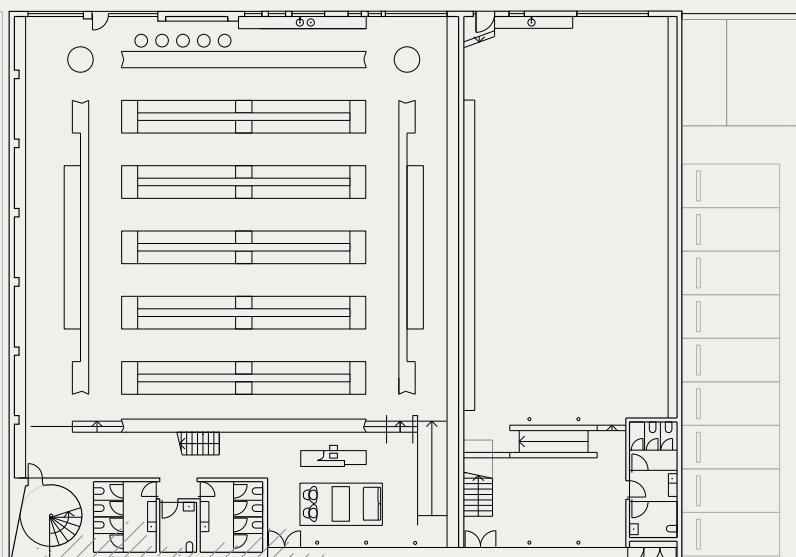


Second Floor



Stokes 14

Ground Floor



0 5000 10000

Materials in Use Bowral Bricks & Austral Bricks



Brick is the championing material of this architectural wonder. La Paloma, a Spanish, dark-coloured brick, was used to full effect on the building's facade, where the bricks were tied to a steel frame to create a curve at 40 degree to the vertical. Inside and Bowral300, both superior-quality bricks, echo the elegance of the overall design.

Colours in use



La Paloma Azul



Chillingham White

For more information on
Bowral Bricks Bowral300 → p.191

For more information on
Austral Bricks La Paloma → p.191



Words:
Tobias Horrocks

Photography:
Peter Bennetts

Mainview Boulevard
Family Learning Centre
by Canvas Projects

Location: Truganina, Melbourne
Year of completion: 2020

Landscape architect: ACLA
Principal contractor: Melbcon
Developer: Wyndham City Council

Building community



Jeff Gabriel understands the value of good design in community centres. Canvas Projects, the firm he co-founded, specialises in them. In fact, they work almost exclusively in areas on the fringes of metropolitan Melbourne, in so-called ‘growth corridors’, where new estates are rapidly being developed.

- [1] The Mainview Boulevard Family Learning Centre pushes the established architectural language of its suburban setting.
- [2] The brick exterior features a three-dimensional pattern.

The Mainview Boulevard Family Learning Centre in Truganina, which also services the neighbouring western suburbs of Tarneit and Derrimut, is one such example. The 2016 census reported that 70% of Truganina’s residents spoke a language other than English at home – and those languages are diverse. Fostering a sense of connection and shared identity is such an important task here.

As an immigrant himself from India by way of Adelaide, Gabriel describes the typical circumstances people face in these new suburbs. ‘I know what my parents valued – big, clean, cheap. There’s an abundance out here, and they’re sold this idea, but it’s very let down by the infrastructure.’

Without local community facilities like this one, the only places to gather would be the shops – private spaces requiring money and a car to get there. Instead, the Mainview Boulevard Family Learning Centre is a place where parents can drop their kids off, stay for a free coffee and perhaps meet a stranger doing the same thing. ‘Suddenly networks of community develop without the council having to resource it,’ explains Gabriel. At least, that’s the shared goal here of client and architect.

There are, of course, many obstacles, not the least of which is funding. It’s not easy working at the low-budget end of government projects. The architects faced restrictions in material choices and even formal moves like curving walls required persuasion. Canvas Projects put a lot of effort into the architectural expression; they were determined to offer the local community a building that didn’t simply express, as Gabriel puts it, ‘how quickly and cheaply we can build’.

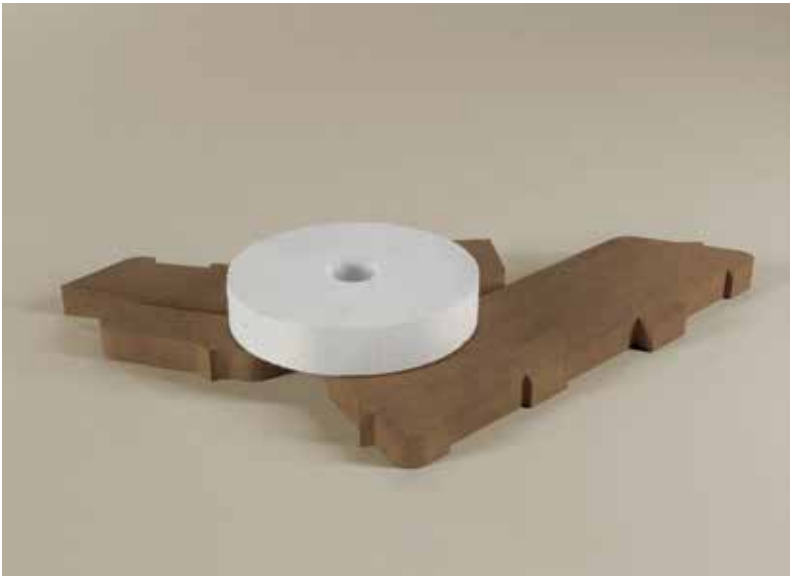
The execution of the project’s chosen material – brick – was ambitious. The architects’ construction drawings went as far as specifying the position of each individual brick. The bricks were carefully selected and all manufactured by Daniel Robertson from Tasmania. The bricks are woven together in a complex pattern that features a protruding three-dimensional texture. Some have gnarly smashed ends, an echo of 1960s Brutalism or, perhaps, the earlier Arts and Crafts movement of the late-nineteenth century that was interested in raw honesty in construction and countering the poor effects of industrialisation.



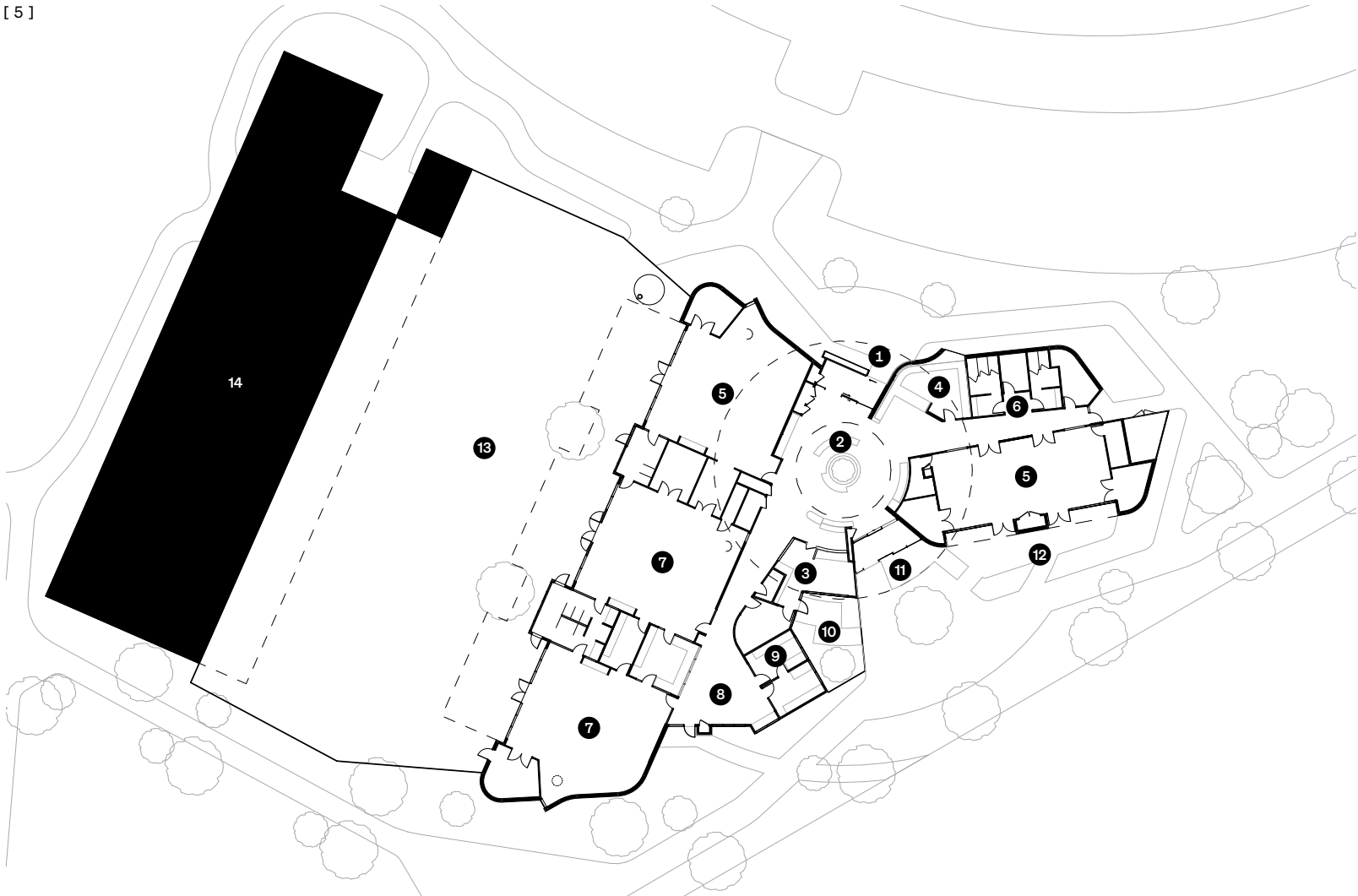
[3]

[3] A native fig adds a sense of calm to the central gathering space.
[4] A model of the centre.
[5] Site plan.

[4]



[5]



0 | 5m | 10 | 20

- | | |
|------------------------|--|
| 1. Main Entry | 8. Early Years Foyer |
| 2. Foyer | 9. Consulting Suites |
| 3. Administration | 10. Staff Courtyard |
| 4. Community Kitchen | 11. Southern Entry |
| 5. Community Room | 12. Community Gathering Space |
| 6. Amenities | 13. Kindergarten External Play Space |
| 7. Kindergarten Room 1 | 14. Early Years Transportable Building |



[6]

Exposed brick construction speaks of the human hand and its process of assembly in a way that the precast tilt-slab concrete panels commonly employed in projects of this type do not. The curves here also operate on a visceral level, but they are welcoming and draw the visitor into the building's heart. The triangular site had no clear front and no obvious public face. 'It's a building in the round. You can come at it from all sides,' says Gabriel. The circular drum above the central gathering space provides a consistent identity from all approaches. The miscellaneous activity rooms and health consulting suites are arranged in three wings, irregularly sized to suit their functions, with a central meeting point where all the circulation intersects.

Here, the architects have placed a native fig with seating underneath it. Whilst it isn't Buddha's Bodhi tree, the gesture is universal and the invitation to pause is clear. The part of the brief labelled '10% circulation' is where the architects can really add value; the interstitial space without a clearly defined function, or pre-determined form, is where they are free to manipulate space in a way that encourages people to interact and build on the theme of community.

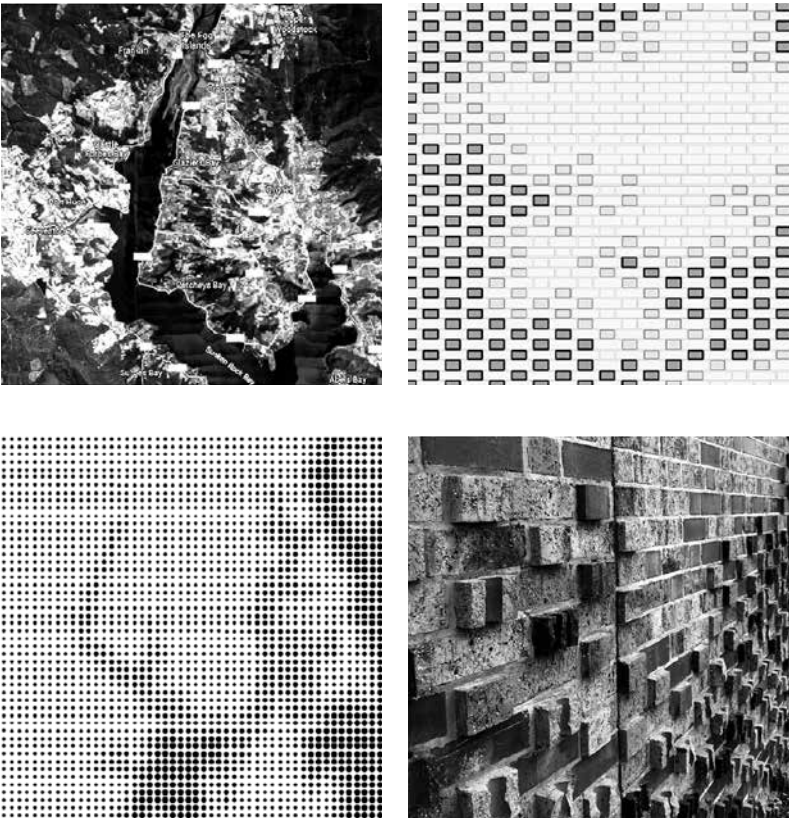
Having spent many years working for other firms, the partners of Canvas Projects have invested a lot into their first built project. Not only have they embedded stories in the brickwork, and layered references in the pattern that may never be fully understood, but built a space that operates on multiple levels. Gabriel wanted to control what the building meant, to have it express something about the place. The resulting project may be small, but it has big architectural ambitions and, as importantly, adds real, tangible value to the community it services.



- [6] With no clear "front", the building can be entered from multiple sides.
- [7] Two types of brick were used to form the pattern on the exterior.
- [8] Reference images for the brickwork.



[7]



[8]

Materials in Use

Daniel Robertson Hawthorn



Daniel Robertson Hawthorn in Cambridge and Surrey bricks were used to form the centre's woven, textured facade. Just as the range's moniker references the Hawthorn brick used in many historic Melbourne homes, the centre's architects wanted to similarly pay homage to the area where their project is located.

Colours in use

- Hawthorn Cambridge
- Hawthorn Surrey

For more information on Daniel Robertson Hawthorn → p.192

Materials In Use

Words:
Sheona Thomson

Photography:
Scott Burrows Photographer

San Damiano College
by Fulton Trotter Architects

Location: Yarrabilba, Queensland
Year of completion: 2021

Landscape architect: Guymer Bailey Architects
Principal contractor: Midson Construction (Queensland)
Developer: Brisbane Catholic Education

Oasis for learning



At Yarrabilba, a master-planned town situated between Brisbane and the Gold Coast in a natural valley surrounded by ranges, San Damiano College designed by Fulton Trotter Architects is an exemplar of place as a powerful teacher.

When education is place-based, the local environment is fully involved. In fact, it becomes the integrative context for learning and engaging students physically, intellectually and emotionally. San Damiano College's namesake is the church, monastery and cross of San Damiano, a small hill town in Assisi, Italy, and the birthplace of St Francis – patron saint of animals and ecology.

The ethos of Catholic education has for some time embraced the integration of environmental consciousness in the curriculum. However, since Pope Francis' 2015 encyclical, *Laudato si': On care for our common home*, more schools have taken up the mantle and modeled 'integral ecology' through the expression of the school setting. With architecture such a fundamental medium for expressing values, school design is a prime opportunity to nurture this ethos.

- [1] The design of San Damiano College is underpinned by respect for its natural surrounds.
- [2] The use of terracotta tiles and brick give the college a sense of being established long ago.



San Damiano College

San Damiano College



- [3] Buildings are connected via a series of walkways.
- [4] Site plan.
- [5] The design of the college has a village-like atmosphere.
- [6] Metal cladding on the outer ring of buildings is distinct from the warmer materials palette used in the inner ring.

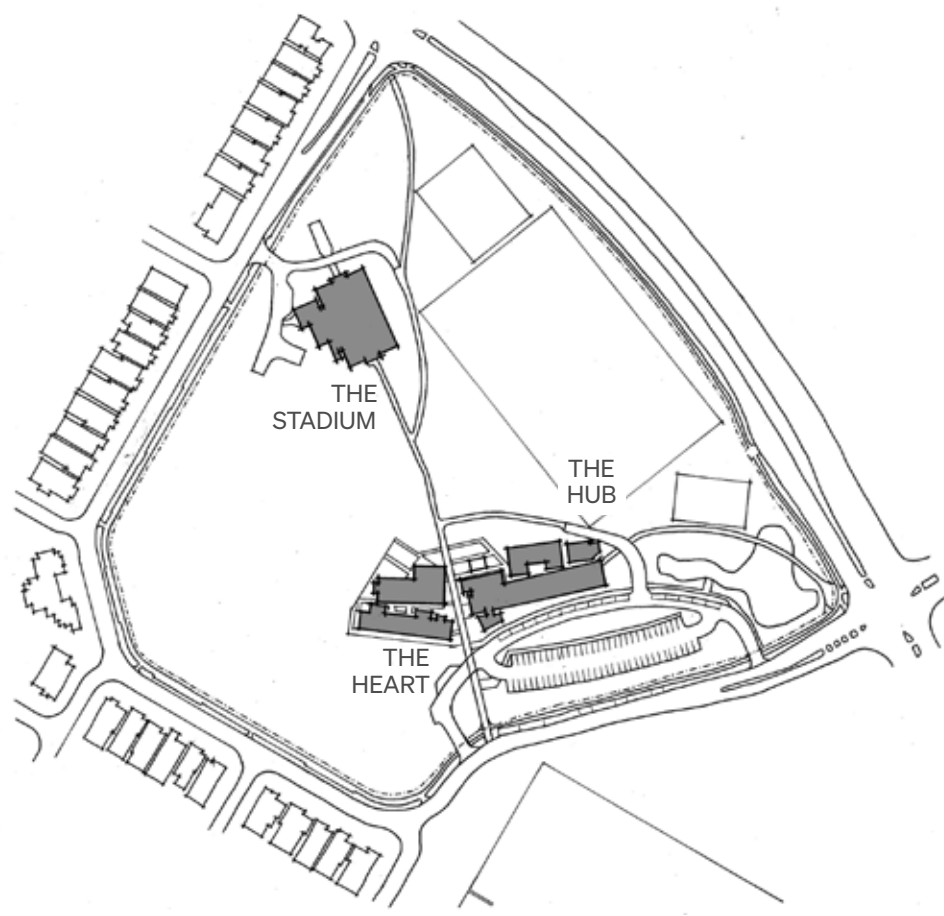
[3]

Master-planned to be constructed in stages over several years, architect Mark Trotter describes composing the school's built identity as 'like putting the pieces of a puzzle together' in which there is order, but not a strict formality. Recalling lessons from his university days about the urban layouts of Italian hill towns, Trotter refers to this planning approach as 'controlled higgledy-piggledy'.

'The college master plan has the church at the centre, drawing lines into the site like an Italian piazza,' he explains, 'and connecting from the church out to the community via the same visual route.' Specialist and general learning buildings are arranged around this symbolic heart in two concentric layers. The inner layer gives form to the piazza and is memorably expressed through a materials palette of brick, terracotta and ceramic tile. Metal rooves and cladding in the outer ring of buildings will contrast with this inner layer.

The first buildings to be constructed, situated in the inner layer, were school administration and general learning areas. The buildings were designed for adaptability, so they can be flexible spaces until the complete vision is realised and specialist learning areas are in place. In keeping with the overall master-planning concept, the arrangement of buildings is purposefully 'deformalised'.

'We can sense spaces out of parallel,' explains Trotter. 'When things are not rectilinear, it activates something in our brains, and we become more alert.' This forced perspective animates the landscaped in-between spaces while framing views to the ranges surrounding Yarrabilba to the east, south and west.



[4]



[5]

'The college master plan has the church at the centre, drawing lines into the site like an Italian piazza, and connecting from the church out to the community via the same visual route.'



[6]



Paying homage to the spirit of Assisi, materials were also selected to ‘make the college feel more established, creating an imaginary sense of history’. In particular, the use of terracotta tile and brick was extremely significant to ‘evoking another place and time, and the hometown of St Francis’.

Amongst the black and grey tiled rooves of Yarrabilba, itself a community-in-becoming, the vision for San Damiano College is underpinned by the Franciscan ethos of love and care for the natural world. The constructed environment of the college, its interwoven architecture and ecologically restorative landscape design, and the sustainable practices embedded within it will hopefully also nurture this spirit in the daily lives of its students. ■

- [7] The roof profile is sharp and clean.
- [8] Administrative and learning areas were designed to be flexible, so they can be used in a number of ways until the final build is complete.
- [9] The college features piazzas where students and staff can sit and socialise.



[8]



[9]

Materials in Use

Bristile Roofing & Austral Bricks



A mix of lightly textured and smooth bricks from Austral Bricks Symmetry and Everyday Life ranges suited the clean lines in this project. Kiln-fired terracotta roof tiles from Bristile Roofing's La Escandella range in a mix of hues create striking rooves with a nod to the European sensibility of the college's design.

Colours in use

- Marseille, Jaspee Roja
- Marseille, Roja
- Marseille, Burnt Ochre
- Marseille, Granite
- Symmetry, Paprika
- Everyday Life, Stimulate

For more information on Bristile Roofing La Escandella → p.192

For more information on Austral Bricks Symmetry → p.195

For more information on Austral Bricks Everyday Life → p.195

Materials In Use

Words:
Helen Norrie

Photography:
Anjie Blair

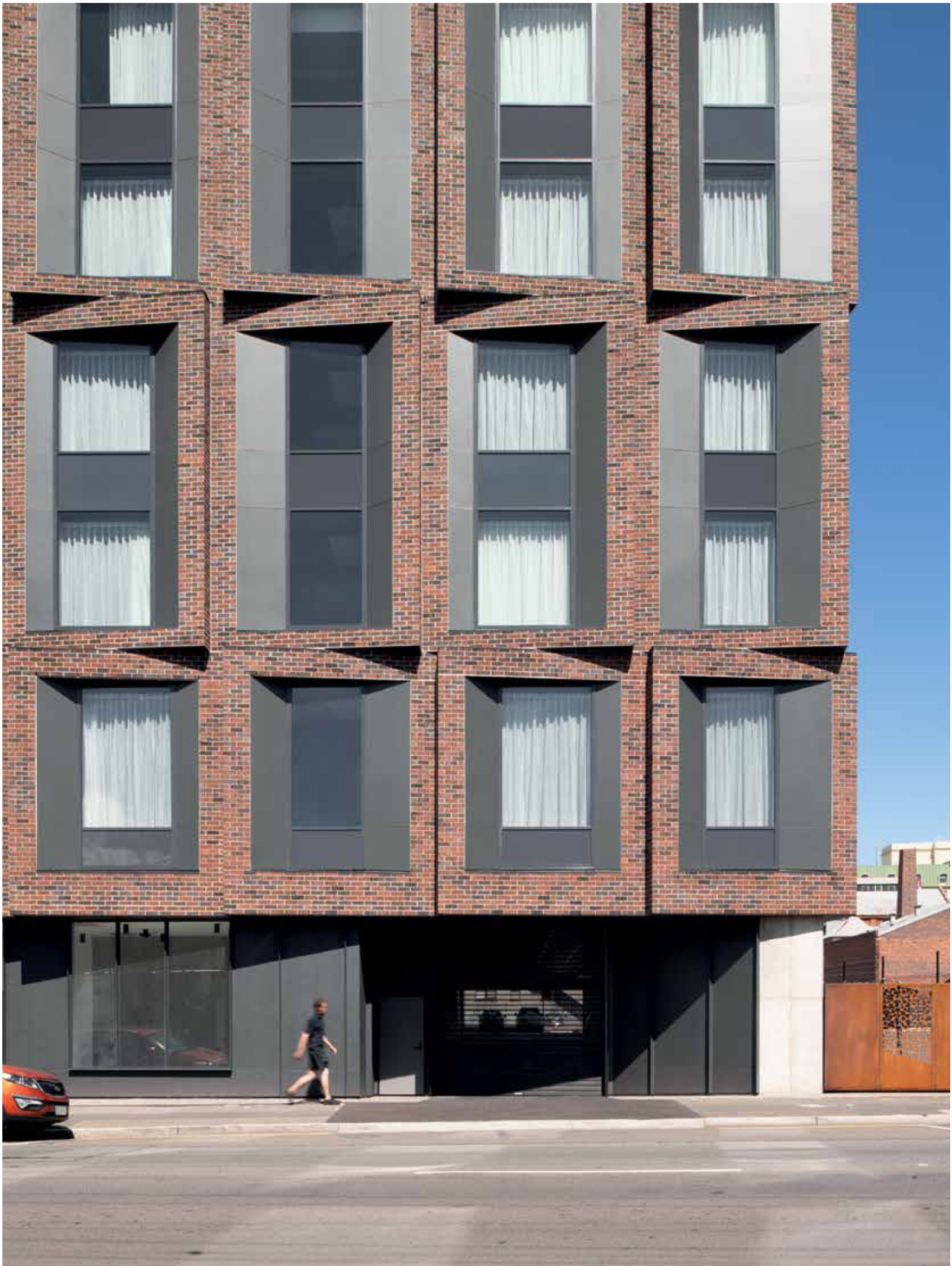
Warm welcome

Hotel Verge
by Cumulus Studio

Location: Launceston, Tasmania
Year of completion: 2020

Landscape architect: Lindsay Campbell Landscape Services
Principal contractor: Fairbrother





Hotel Verge

Hotel Verge

- [1] The bricks for Hotel Verge in Launceston were produced using sawdust from the Tasmanian timber industry as fuel to fire the kilns.
- [2] Drones were used to map the views from each floor, so that every room benefited from both natural light and the view.

Hotel Verge by Cumulus Studio draws on Launceston’s rich legacy of brick buildings, while embracing a new approach to material and form.

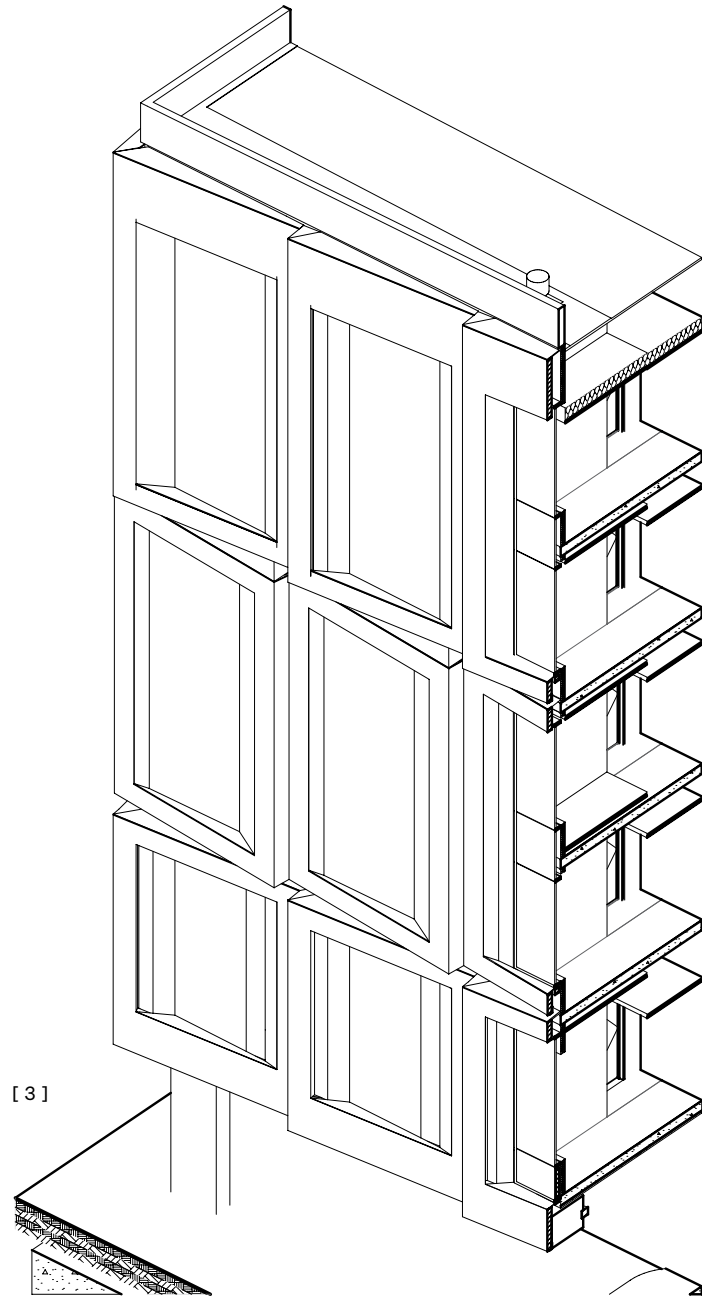
In Tasmania, there’s a wry saying that it seems like the 1980s never happened. While the rest of Australia was demolishing fine old colonial buildings and constructing new postmodern ones, Tasmania was in a recession caused by a confluence of issues. The Apple Isle’s eponymous industry collapsed when Britain joined the European Common Market in the early 1970s; protests against the Franklin Dam in 1982, which saved key wilderness and led to the formation of the Greens party, resulted in the cancellation of the hydro-electric scheme; and mining was affected by fluctuating international markets and mechanisation that led to rising unemployment. There was no money to build or demolish, so the rich built environment of Tasmania’s colonial cities remained intact. By the time the economy started to revive in the early 2000s, the state was able to draw on lessons learned in other places about the importance of the past for informing future development.

Jump forward to 2021 and domestic tourism has become a central driver of Tasmania’s economy, leading to a demand for more accommodation options, particularly mid-rise hotels in city hubs like Hobart and Launceston. Addressing this shift in scale in a way that is complementary to these cities’ historical contexts presents an interesting challenge – one Cumulus Studio has deftly explored in Launceston’s Hotel Verge.

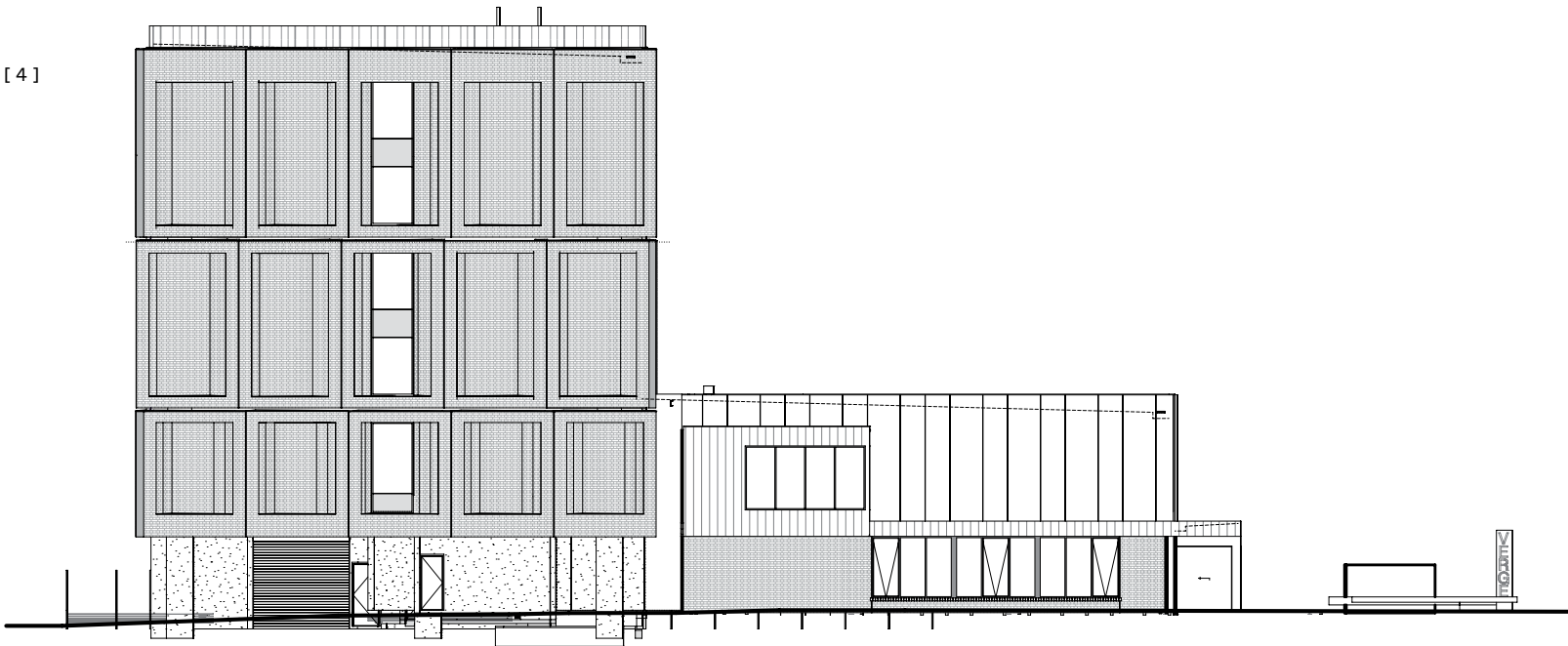
Launceston is the third-oldest city in Australia and widely celebrated for being one of the country’s most intact early cityscapes. In contrast to Hobart, which developed around sandstone escarpments that were quarried to create the city, Launceston drew on local clay reserves to create a series of wonderfully detailed brick buildings. Many of its key civic buildings were constructed from clay excavated from adjacent sites. As the city developed, the brick pits were filled in to form generous parks, around which the city continued to grow. By the early twentieth century its town centre had been established with a ring of brick saw-tooth-roofed industrial buildings around its edge.

The double-height window and faceted brick facade treatment of Hotel Verge reduces the perceived scale of the six-storey, 86-room hotel. This facade responds as the sun changes position, with each face reading differently as light and shadow move around the building. The materiality makes connections to Launceston’s past, but the carbon-neutral certified bricks from Daniel Robertson, produced at the plant at nearby Longford, offer a nod to the future.

- [3] Facade axonometric.
- [4] South eastern elevation.
- [5] The hotel's raw interiors are a nod to Launceston's industrial heritage.
- [6] The city's industrial periphery.



[3]



[4]

Hotel Verge



[5]



[6]

Hotel Verge

Located across the road from the majestic Albert Hall, built in 1891, and adjacent to a row of brick Victorian terrace houses, the architecture is underpinned by reducing the scale of the building along the main street. A landscaped forecourt provides both pedestrian and vehicular access to the site, and a two-storey block, which houses the foyer, cafe and small-scale conference facilities, creates a foreground to the taller building behind. From within the double-height entry foyer, a view to the cupola of Albert Hall is framed through an upper-level window. Visual links to the city are the focus of the dining and meeting spaces on the lower levels, too.

The connection to Albert Hall recurs in the lift lobby on each level, and a full-height window at each end of the double-banked corridor provides daylight and views in opposite directions across the city. A raw material palette of concrete, timber and steel is yet another link to the industrial heritage of the city. The off-form concrete interiors of the suites are complemented by a timber dado to accommodate power and data. Strip lighting provides a wash of illumination, enhancing the spatial character of the rooms. The lush effect of these details belies the reality that the spaces are designed for maximum efficiency of the building’s services.

Building new in this historic context requires a careful approach to the scale, materiality and character of the city. Hotel Verge is a considered response to this challenge. Restrained but generous, it provides wonderful places of repose with views over the city – the trace of the brick pits evident in tree canopies of the parks beyond. ■



[7]



[8]

- [7] Timber detailing and exposed concrete give the hotel rooms a luxe industrial vibe.
- [8] All the beds are proudly Tasmanian made.
- [9] A moody palette is used in the hotel bathrooms.
- [10] The spectacular timber-lined staircase is a focal point.



[9]



[10]

Materials in Use

Daniel Robertson Hawthorn Range



Launceston and the Daniel Robertson Hawthorn range share a rich history. Not only were the bricks used at Hotel Verge produced locally in Longford at the Austral Bricks factory, but they were fired in kilns powered by sawdust from Tasmanian timber mills.

Colours in use



Tan



London

For more information on Daniel Robertson Hawthorn → p.192

Materials In Use

Words:
Hayley Curnow

Photography:
Ed Janes; Jessica Witt

Home away from home

Guildford Grammar School
Co-Ed Boarding House
by With Architecture

Location: Guildford, WA
Year of completion: 2021

Landscape architect: Four Landscape Studio
Principal contractor: FIRM Construction



Nestled in the north-west corner of Guildford Grammar School’s expansive grounds in Western Australia, With Architecture’s co-ed boarding house skilfully responds to the surrounding landscape and heritage of its site.

- [1] Guildford Grammar School’s boarding house overlooks the Swan River wetlands.
- [2] A lemon-scented gum is a central point of the site.
- [3] The administration building makes use of traditional brick.



[3]



[2]

As the first independent boys’ school in Western Australia to convert to a co-educational institution, the project is the result of a national competition to consolidate junior and senior boarding into a new facility, while accommodating the first cohort of girls. Five architectural practices were invited to nominate a boarding house site in stage one and follow with a design response in stage two: comprising 202 beds, together with supporting recreational and social areas, heads of boarding residences and administration services.

The awarded architecture practice, With Architecture, selected an underutilised site at the ‘back end’ of the campus, which was dominated by transportable buildings and fencing. This was a consequence of the school’s aggregation of growth. ‘There was an opportunity to improve the site and completely address the western extent of the campus by facilitating meaningful connections to place,’ explains Geoff Warn, the director of With Architecture.

Bordered by sprawling Swan River wetlands and recreational areas to the north, the site directly engaged with the landscape, and had scope to elevate Guildford Grammar’s formal street presence along Terrace Road. These conditions, combined with the positioning of an established lemon-scented gum in its centre, informed a split plan of two boarding house pavilions connected by an open courtyard.

The southern administration building reinterprets the scale and character of the surrounding heritage architecture. The two-storey building, containing the administration offices, parents’ lounge, medical suite and Heads of Boarding apartments, aligns proportionally with the adjacent “Henn’s House” and draws on a familiar palette of traditional red brick. The campus’s banding of white render, seen in windowsills, lintels, keying around doors and horizontal banding at floor and window levels, is reworked with contemporary inflections, maintaining a subtle uniformity to the school’s public frontage.



[4]

The boarding house accommodation is contained in a bold contemporary form, signifying a shift in program and character. 'Three wings cantilever into the airspace, allowing the building to float gently above the flood plain,' says Warn. The building's lightness is enhanced by the use of terracotta Terraçade TN cladding – a tonal and contemporary take on the campus's traditional brickwork.

The building's fenestration reinterprets the composition of the eastern chapel's Gothic architecture. The warm clay cladding is interspersed with vertical bands of reflective curtain walls that mirror the ephemeral qualities of the landscape throughout the day. Internally, the winged floor plates offer flexibility to group the boarding cohort in various organisational arrangements, while drawing natural light into each bedroom.

Conceived as a "home away from home", the interiors have a nurturing, domestic sensibility in both scale and finish. Or, as Warn describes, the design intention was 'breaking down the institutional nature of what these places tend to be'. Warmth and tactility is felt in the use of timber in ceilings, wall cladding and joinery, and the use of natural hues inspired by the landscape.

'The application of colour assists with wayfinding while remaining complementary enough to accommodate the individualisation of key areas within the residential wings,' Warn explains. Dedicated lounges for common use, recreation and media-based activities support the boarders' needs to socialise, learn and play, while at the tip of each wing, north-facing social hives offer commanding views across the wetlands.

[4] The warm terracotta-coloured cladding used on the boarding house was chosen for its similarity to the natural landscape surrounding the building.
[5] Sections of the boarding house.



[5]



[6]

Connections to the landscape are maintained at plaza level, where views to the wetlands are extended as one enters and exits the complex. A tiered amphitheatre links the central courtyard on the Terrace Road level with the lower plaza, enhancing connectivity and maximising usable outdoor space for student social activities. The development also unlocks pedestrian connections to the eastern part of the campus on both levels, allowing for a direct and safe pedestrian experience to the student tuck shop and schoolhouses.

Following With Architecture's value for the narrative of place, the Guildford Grammar School Co-Ed Boarding House effectively reinterprets the grain of the school's heritage vernacular by tempering connections between old and new. 'The school is delighted at how comfortably the new building sits in its context,' says Warn. While courageous in form, the boarding house is underpinned by a sensitivity to proportion, material and detailing. This has not only become a catalyst for further consolidation and development at Guildford Grammar School but sets an aspirational benchmark for other educational developments in the state. ■



[8]

Materials in Use

Terraçade TN 1200

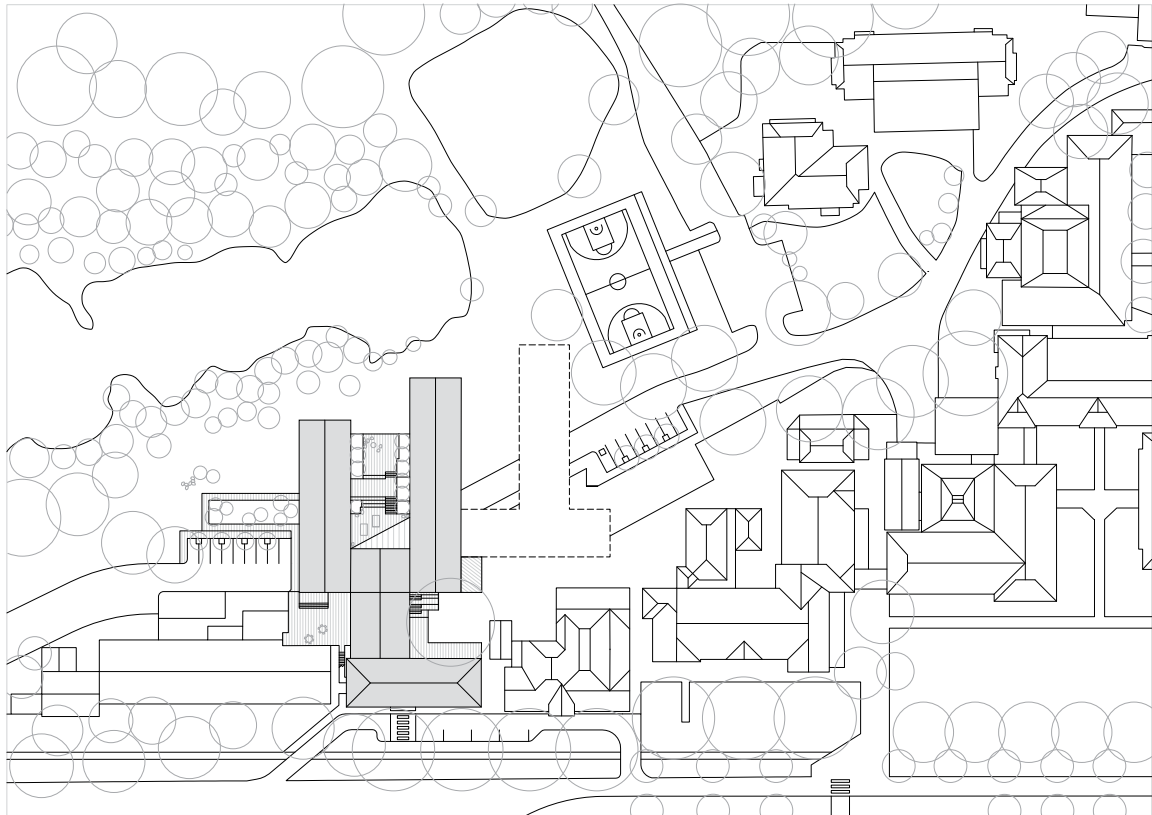


The Smooth range of Terraçade TN is a colourfast, low-maintenance cladding system, perfect for streamlined designs like the terracotta-coloured boarding house at Guildford Grammar School.

Colours in use



For more information on Terraçade TN 1200 → p.193



[7]

- [6] The boarding house is a bold form but doesn't overwhelm the beauty of its surrounds.
- [7] Site plan.
- [8] One of the communal spaces.
- [9] The palette for the student accommodation is grounded in natural materials.



[9]

Materials In Use

Words:
Stephen Lacey

Photography:
Barton Taylor and Katherine Lu

Jolyn Place by BVN

Location: Rosebery, Sydney
Year of completion: 2021

Landscape architect: Site Image
Developer: Toplace Group

The Italian job

[1]

In a suburb of “look at me” architecture, BVN’s Jolyn Place in Sydney’s Rosebery is a quietly confident standout.

In the first part of the 20th century, Rosebery became Sydney’s model suburb for housing and industry. One of those early industries was devoted to making lollies that kept generations of kids in the dentist’s chair.

The sprawling Sweetacres factory employed some 1000 workers and invented the iconic Aussie Mintie in 1922, Jaffas in 1931 and Fantaes in 1939. Nowadays, there are three streets in Rosebery named in tribute to its sweet history. There are even proposals for a new 5750-square-metre green space, Allsorts Park, to be named in honour of the popular Sweetacres’ Licorice Allsort. The landscape design for the park is inspired by the colourful Allsorts, layered in pink, yellow, orange, white and black.

However, a kaleidoscope of colour was the last thing on BVN principal Matthew Blair’s mind. In 2015, the architect had won a City of Sydney Design Excellence competition to come up with a large apartment complex for developer/builder Toplace just a few streets away from where the old Sweetacres factory once stood.

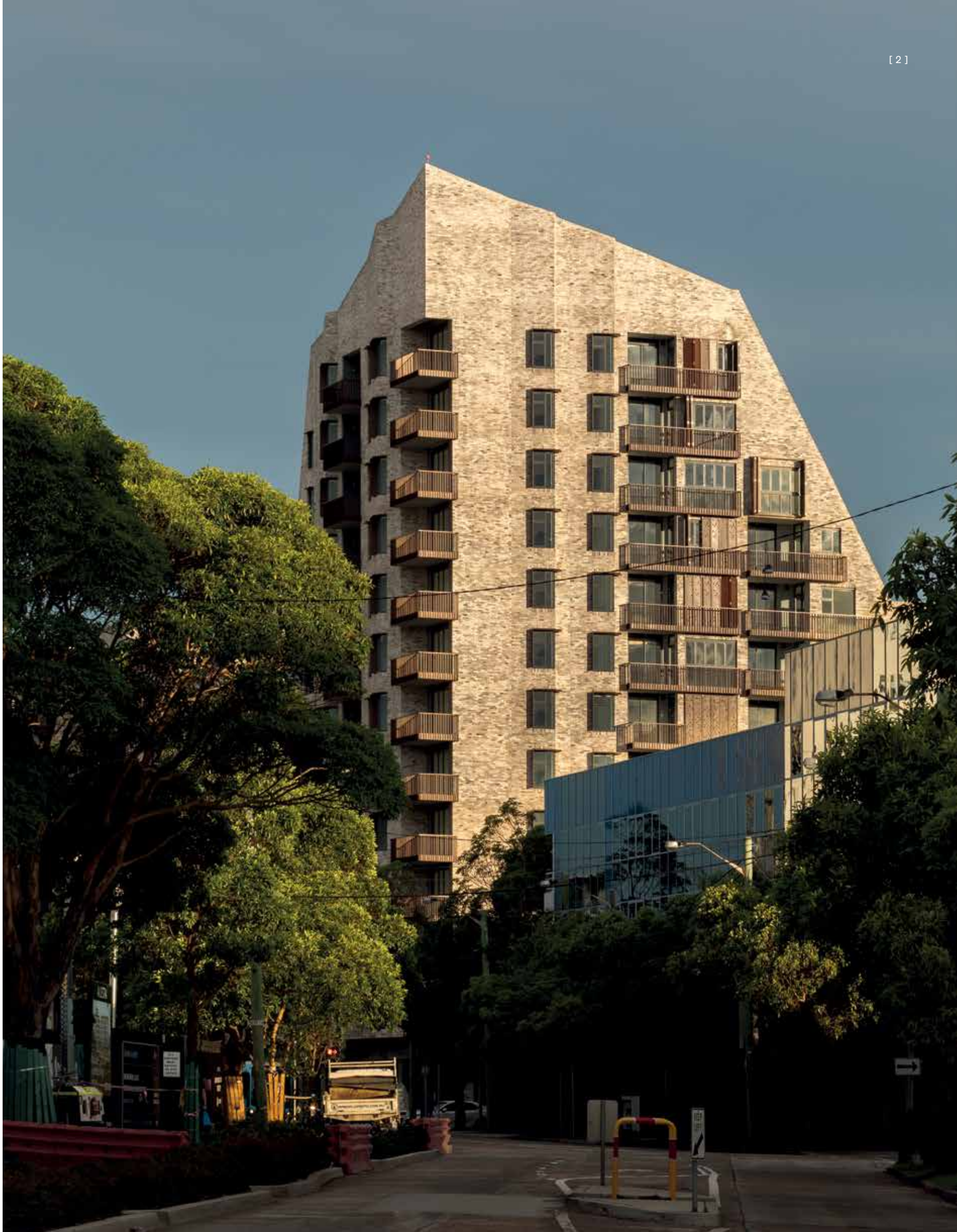
‘There were a number of residential buildings under construction at that time, and still are, in the Rosebery, Zetland, Waterloo, Green Square zone,’ says Blair. ‘Pretty much all of them were clamouring for attention, sticking bright coloured bits all over their facades and using different materials. The last thing we wanted to do was create another Licorice Allsorts building.’

For Blair, brick was the obvious solution. He had used the material extensively over the past decade; his first brick building was a police station in the ACT. ‘Brick is a fantastic material because of its permanence, massivity, physical and visual texture, its performance as an enclosure, its legacy in history and its consequent resonance with people,’ he says.

It would be presumptuous to assume that by choosing one material, it would make such a large project (virtually an entire block) appear even larger. In fact, it had the opposite effect. ‘It actually recedes into the streetscape,’ says Blair. ‘And it provides a solidity that some of the buildings around it don’t seem to have. They look like they’ll be gone in 20 years time, whereas this one looks like it will be around for a thousand years.’

- [1] Jolyn Place has a strong street presence thanks to its bold brick facade.
- [2] The exterior uses a variance of greys and silvers, enough detail to give it interest without compromising on the sophistication of the building.

[2]





[3]

The next question was which brick? Blair's team went through an extensive process, looking at everything on the market and taking into account colour, proportion and shape. Nearby, the old Royal South Sydney Hospital was built from a heavy reddish brick and Blair didn't want to go down that path.

'We were looking for something that was relatively pale so it wouldn't appear overly grim in the streetscape,' he says. 'We didn't find a local brick that we thought had enough richness, visual texture and diversity to suit something of the scale we were after. Whilst we liked the idea of using a single material, we didn't want it to be completely uniform the whole way through.'

Blair worked with Austral Bricks to source three bricks from the San Selmo 'Smoked' Collection. The brick is produced by a family-run brickworks in northern Italy, renowned for its traditionally kiln-fired face bricks.

'It takes a particular process to make them, and they had that richness of shape, not quite a 70s clinker brick but heading in that direction.'

At around the same time, BVN was enlisted to design the Australian Tax Office building in Gosford, NSW. Blair decided to utilise the same San Selmo Smoked bricks for the construction.

One of the striking elements of Jolyn Place is the unusual stepped facade. While it is reminiscent of the industrial forms which once dominated the area, it is also driven by the need to break up the overall scale of the building to the streetscape, while creating a wrap-around roof terrace. The terrace is tiered and provides different areas for different groups to use at various times.

Terraces have been planted out with native shrubs, grasses and trees, all endemic to the area. When the foliage becomes more established the greenery will begin to spill over the facade. 'As you are driving down to the airport, you'll notice this building with "green hair" coming out of its top,' Blair says.

- [3] The rooftop garden will become more established as the plantings mature.
- [4] A stepped facade is a defining characteristic of the design.
- [5] The public courtyard services the building's residents, as well as visitors to the retail outlets on the ground floor.
- [6] Axonometric diagram of the complex.



[4]



[5]



[6]

Part of the beauty of the San Selmo Smoked brick is the way that light plays off it throughout the day, creating a dynamic surface of light and shade. Hit-and-miss brick detailing helps to further break down the overall massive nature of the building as do bronze metal sunscreens and balustrades.

The building’s complicated geometry saw the need for some skilled bricklaying. ‘The bricklayers did an extraordinary job of making all the details come to life. They demonstrated real craftsmanship,’ says Blair.

In total there are 340 apartments, ranging from studios to three-bedrooms. Sixty of the apartments are serviced. The 14-level tower in the north-west of the development has two penthouses. Both offer sweeping views back across to the Sydney CBD, eastern suburbs, Parramatta and Botany Bay.

At ground level is a central courtyard. Retail around the perimeter of the building opens inward to the courtyard and outward onto the footpath. ‘Sure it’s a stretch,’ says Blair, ‘but it’s sort of like an Italian village piazza where everyone is sitting around and chatting and you’re surrounded by the residential and retail.’

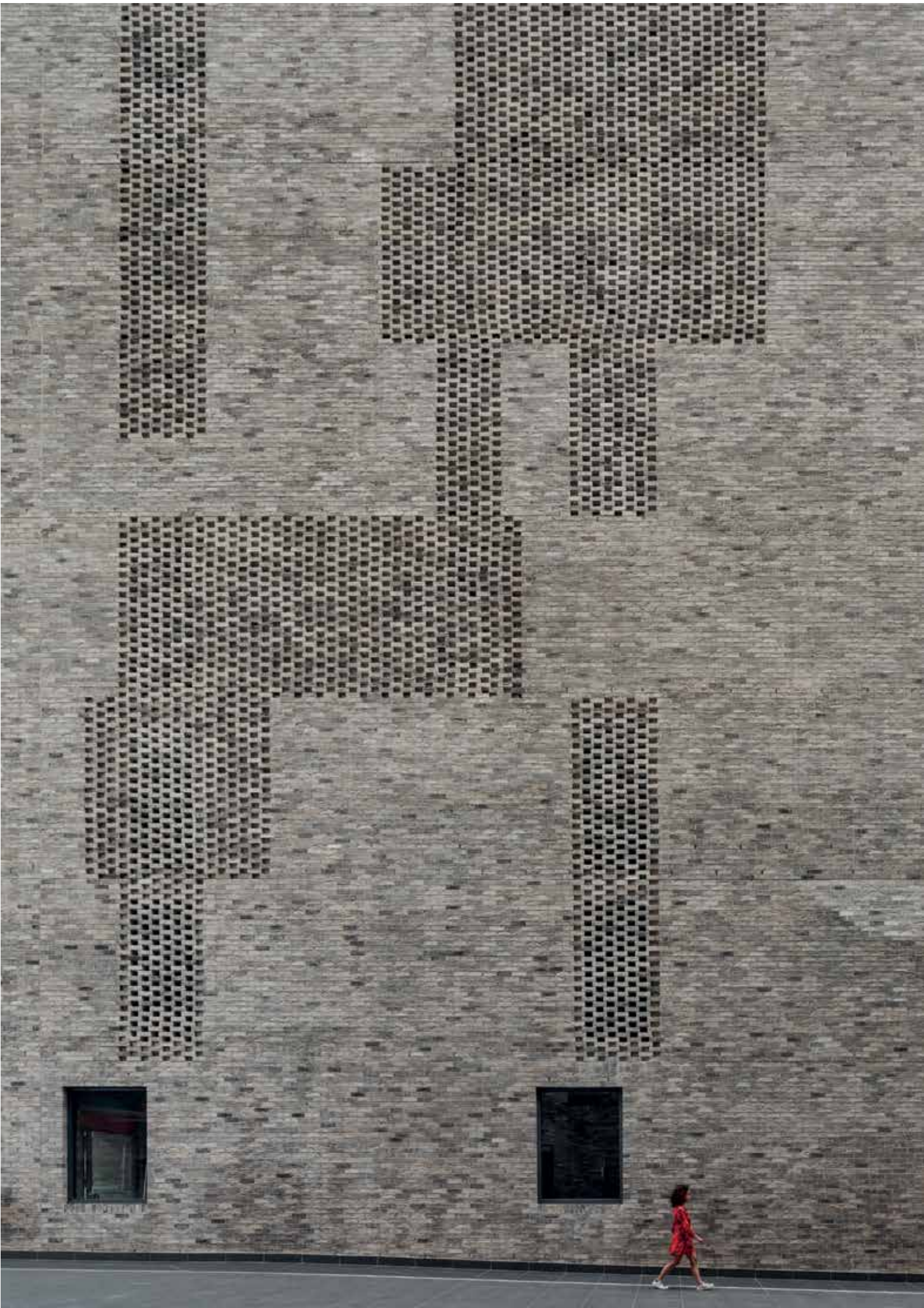
One of the key elements of the project is that once surrounding sites are developed, it will form part of a vital north-south/east-west, public link via the courtyard.

Jolyn Place has become a welcome addition to what will soon be one of Australia’s most densely populated areas. And unlike many of its neighbours, it has good solid roots. ‘Jolyn is very anchored. It’s grounded; it’s not touching the earth lightly. And I think that’s a good thing.’ ■

- [7] The architects enlisted an Italian brickworks, San Selmo, to supply the building’s kiln-fired face brick, that Austral Bricks now represents.
- [8] Hit-and-miss brickwork breaks up the mass of the volume.



[7]



[8]

Materials in Use
Austral Bricks
San Selmo
Smoked Range



Austral Bricks San Selmo ‘Smoked’ collection boasts subtle variations in colour and texture. At Jolyn Place, these qualities help break down and soften the scale of the building in the streetscape.

Colours in use

Cloudy Silver

Grey Cashmere

Opaque Slate

For more information on
Austral Bricks San Selmo → p.189

Materials
In Use

Words:
Stuart Harrison

Photography:
Derek Swalwell

[1]

Homeward bound

Mount Eliza House
by MRTN Architects

Location: Mount Eliza, Victoria
Year of completion: 2020

Landscape architect: client
Builder: Saltwater Builders

Leaving the city became popular in pandemic times, but for one family the decision was made before it all went awry. Having selected part of a newly subdivided site in Victoria’s Mount Eliza, they called upon Antony Martin of MRTN Architects to design their new home base.



[2]

- [1] Shadows of the raking black eaves cut across the facade of Mount Eliza House.
- [2] The home’s entry leads directly from the carport.
- [3] The deep eave above the entry doubles as a subtle carport.
- [4] Indoor-outdoor living was a priority for this family home.



[3]

Approaching the site the three new houses, built in a row on the grounds of a large Mount Eliza estate, round a gentle street corner. Only one seems to invite you in; only one offers views through to what is beyond. It’s a generous welcome and the building’s deep eave brings you to the front door. The roof above forms a combination entry porch and partial carport, but doesn’t read as being for cars – a welcome distinction to the houses on either side.

This house is in fact two buildings, and the material palette – concrete block, timber cladding, black roofing and soffits – reveals itself straight away. A studio sits just beside the entrance to the main house; the gap between the structures frames a view to the garden and beyond. The studio is a flexible outbuilding – just a room and a bathroom, which was used as a combination of guest bedroom and home office during the pandemic.

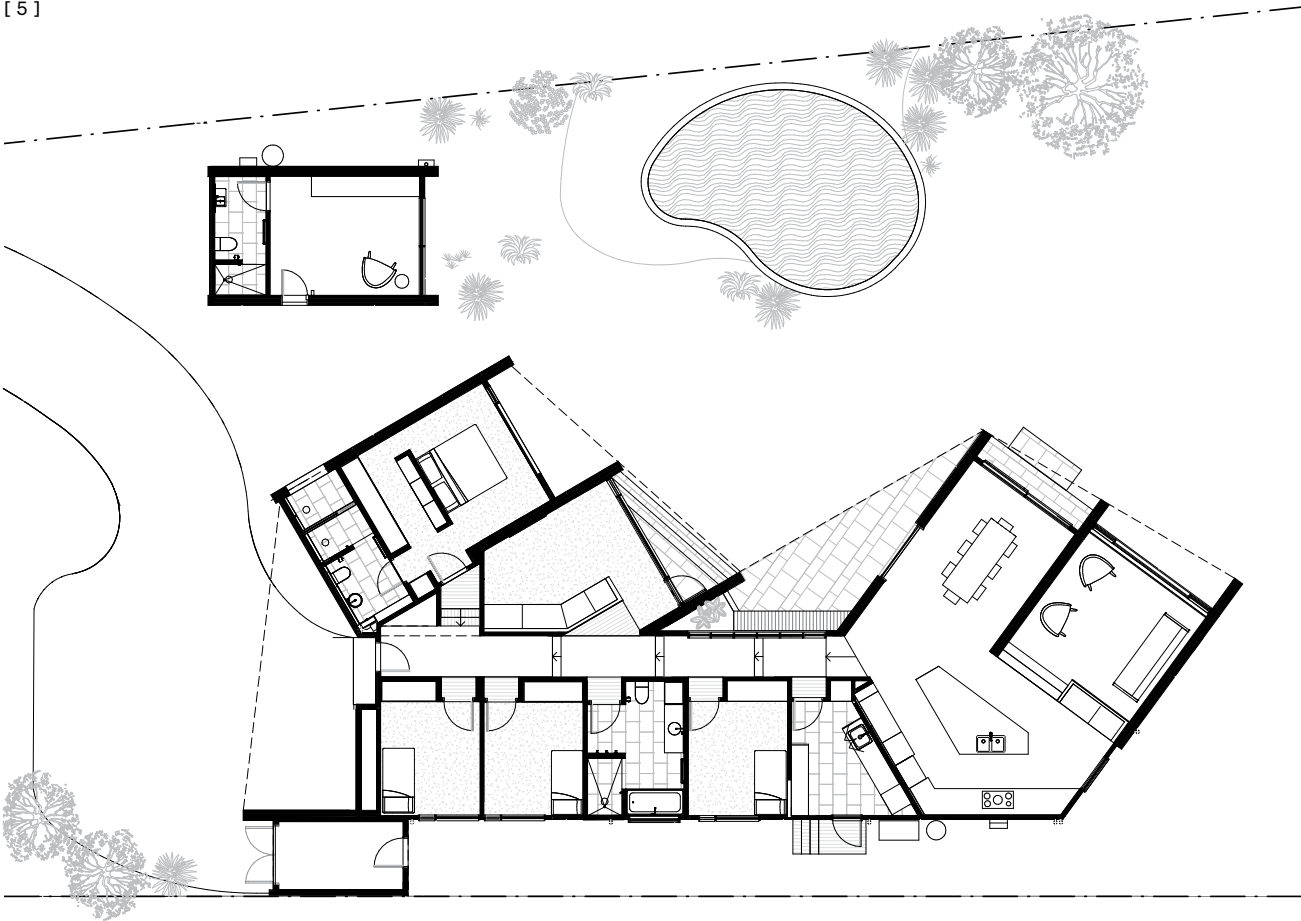
Even though it’s a big site, only the top third is useable. The rest literally falls off a cliff. The house does a great job of making the most of the area available to it, leaving a generous amount of space around the house, especially outside the living areas. The single-storey house is connected to its gardens – but still has a great scale to it, thanks to blockwork-blade walls and deep eaves.

‘I think it’s common, perhaps even typical, when considering a site with such a wonderful view of the sea and the distant city to maximise access to the view through an expanse of glass – to create overscaled spaces that all share the same outlook to the view,’ says Martin. ‘We were interested in how we could also vary the view perspective throughout the house.’ And the house does shift views through the use of the blockwork-blade walls. The roof is a single plane and allows for a series of raking eaves to shade openings and, being all black, creates a wonderful contrast with the blockwork and timber.

A fascinating floor plan, with several key orientations at play, the house carefully considers site, circulation and aspect. Its geometry resolves itself at key moments which talk to the act of living: at the entry a triangular recess provides a place for bags; while in the kitchen the large island bench is the gathering point for cooking, working and the bustle of family life. ‘What we really tried to do was create a house that was a family home by week and beach house by weekend,’ Martin explains.



[4]

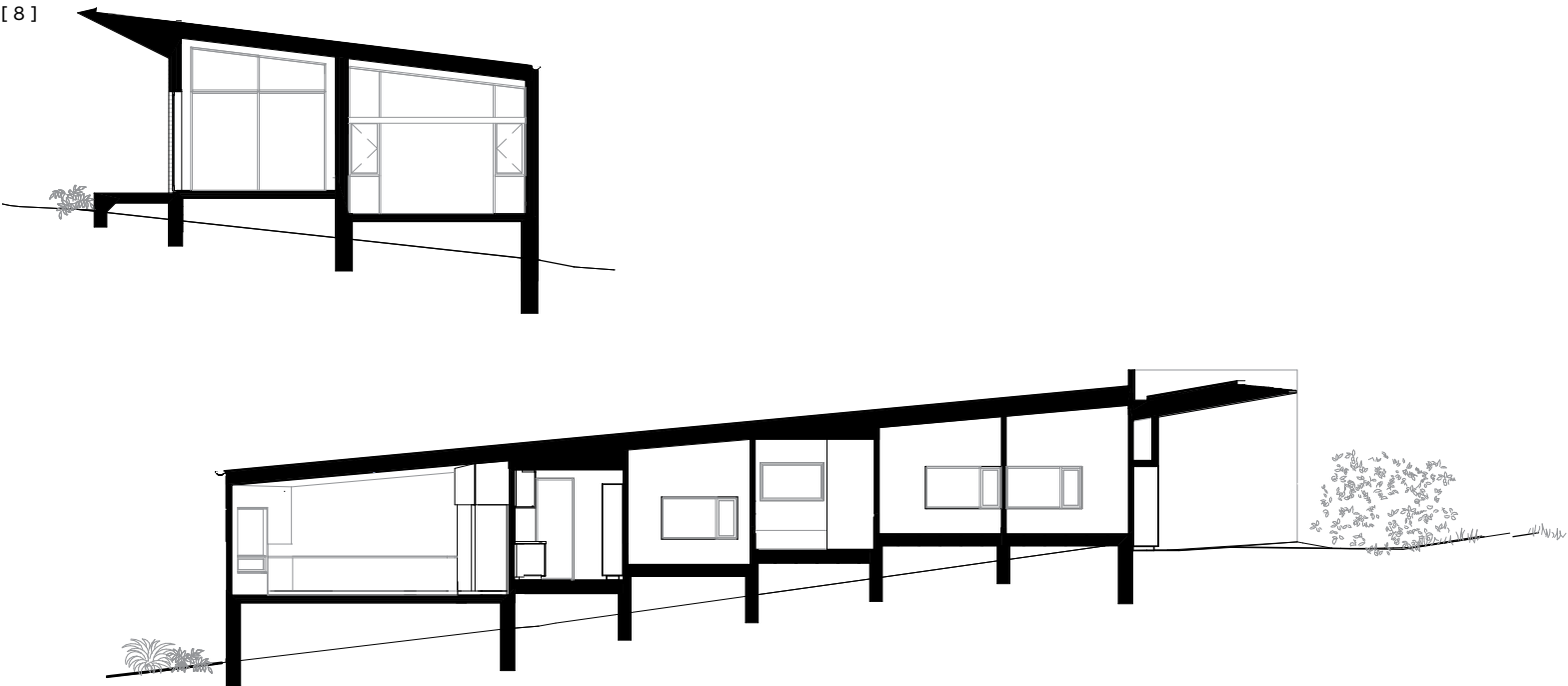


- [5] Site plan.
- [6] In living areas the blockwork dominates, sitting between a relatively simple slab and a white plasterboard ceiling.
- [7] Expansive windows connect the home to the surrounding landscape.
- [8] Sections of the home.



[7]

[8]



[6]

Spatially, the house uses a semi-open plan for the primary living area. The main living space is separated from the kitchen through a level change and joinery; whilst between the living and dining areas, a blockwork-blade wall both connects and separates the spaces via a large opening in the wall. Set at just the right height, this allows for connection whilst standing, but separation when sitting at the table. All the while, expansive north-facing glazing brings the view and sunlight in.

Secondary spaces (the kids’ bedrooms, bathroom and laundry) are organised down the east side; living spaces to the north; and the master and a second living space staggering out into the garden and towards the view. It’s all tied together with the series of concrete blockwork-blade walls, which pass from outside to inside. The concrete walls anchor the house but also subtly reveal one of its best details – the regular masonry block outside changes to honed-faced block inside, exuding warmth whilst maintaining connection. In several rooms, the concrete block changes to plasterboard, in a clever detail that saves money whilst still creating a strong connection from inside to out.



[9]

Making a good corridor is always hard – and here the circulation spine is so successful that it might be the best space in the house. A series of steps introduces the idea of terracing, which allows the house to follow the site, and modulates the experience. There is light – at the end of the corridor, but also along the way, through the second living space, which opens outward north into the garden. The main view, through the primary living spaces, is only revealed at the end of this corridor. It’s a special view, through a creek valley out to Port Phillip Bay, but also looking north. It’s a rare combination of outlooks – and further enhanced by the city in the distance, left but not forgotten. ■

- [9] The corridor lined with timber and burnished slab steps underfoot.
- [10] Honed-faced block and plasterboard are used in harmony in certain areas of the home.



[10]

The concrete walls anchor the house but also subtly reveal one of its best details – the regular masonry block outside changes to honed-faced block inside, exuding warmth whilst maintaining connection.

Materials in Use
GB Masonry



An understated and elegant family home relies on similarly understated materials like GB Masonry. In Mount Eliza House, the beauty of this blockwork and its natural aggregate shines through.

Colours in use



For more information on GB Masonry → p.190

Materials
In Use



Words:
Margaret Fraser

Photography:
Scott Burrows

Green heart

Riverside Green
by Hassell

Location: South Bank, Brisbane
Year of completion: 2021

Generous civic spaces have been a hallmark of Brisbane’s South Bank Parklands since its inception. In 2017, a 6816-square-metre site, previously occupied by a cluster of restaurants that were destroyed in the 2011 Brisbane floods, was gifted back for public use by the South Bank Corporation. This land sits at the very centre of the site – and the goal was to open up what its architect Hassell describes as a ‘new green heart for the Parklands’.

Aptly named Riverside Green, the brief was about continuing the legacy of South Bank as a ‘people place’. Daniel Kallis, Hassell’s Senior Associate, explains the design ‘emerged organically and offered an amazing opportunity for [Brisbane’s] growing population.’

Kallis was determined the redevelopment would have a degree of subtlety, allowing it to speak for itself. ‘We didn’t want to create a competing “thing” when the harbour and the river are the heroes of the piece already,’ he says. Instead, Riverside Green’s central positioning and generous proportions have established a powerful point of connection within the Parklands.



[1] The bustling South Bank promenade.
[2] The pavilion at Riverside Green.

The pavilion is a simple and elegant shade device that does not compete with the landscape. A pitched copper roof rests on a network of slim steel poles and is punctured with two large skylights.

[3] The pavilion features a pitched copper roof.
[4] Looking out to the Brisbane River.



[3]



[4]

The Brisbane River lies to the east of the Green and a wide swathe of lawn marks the site's southern section, with the wildly active playground and public beach beyond. The theme of gathering continues to the west with the performance amphitheatre, or Piazza, and the treasured Grand Arbour: a meandering walkway of curly steel trellis poles cloaked in flowering bougainvillea. The north heralds an encroaching mass of cool rainforest, which Hassell has extended by 650-square-metres with extensive plantings, including 55 mature trees. As Kallis notes, 'The active spaces to the south and the passive spaces to the north gave us room to breathe in the centre. We wanted to explore a series of spaces that talk to our subtropical climate.' The new green spaces and materials play with contrasts of deep shade, bright sunlit exposure and rampant vegetal texture so familiar to subtropical environs.

The lawn draws the river deep into the site and allows for large public gatherings for events like Riverfire – the fireworks display during the Brisbane Festival. Low concrete ledges create horizontal contours in the slope and provide seating, and generous timber benches serve as resting points near the river. The lawn is complemented by a deeply shaded outdoor pavilion, or 'civic deck', and a rainforest grotto. Between the lawn and the deck, a wide stone stairway and pathway, ceremonial in proportion, draws the eye to the river. A series of small sculptures and a water rill edge the pathway, created by contemporary Indigenous artist Elisa Jane Carmichael, a Ngugi woman from Quandamooka Country. 'Water is Life' honours the significance of water to First Nations people and recalls the original creek of the place.



- [5] People have a sense of ownership of the deck space, regularly moving the furniture and settling in for the view.
- [6] The space is a fantastic addition to the South Bank Parklands.

[5]

The pavilion is a simple and elegant shade device that does not compete with the landscape. A pitched copper roof rests on a network of slim steel poles and is punctured with two large skylights. 'It settles into the bosque of trees,' says Kallis. 'The copper will patina with age and denotes a civic nobility. At night, its reflective qualities are beautiful.' Its timber floor is in keeping with the subtropical deck, or shaded verandah motif. Elsewhere, UrbanStone granite in Juparana and Coffee were used to pave the stairway and circulation paths, lending a warmth and texture devoid of the usual civic greyness.

Already a sense of ownership of the deck is clear, with people regularly moving the furniture and settling in for the view. Adjacent is the shady sunken grotto. Here the floor is paved with Victorian Bluestone in irregular shapes, and the rainforest has been extended as its backdrop. Overhead, the hanging gardens of lush endemic species cascade down towards a central raised pond. 'The plants can be interchangeable and curated as a horticultural display over time,' says Kallis.

It is apt that the poetic words of an early convict observer are engraved in the concrete seating ledge of the grotto, providing a paean to nature that the space honours.

'A tangled mass of trees, vines, flowering creepers, staghorns, towering palms, giant ferns and ... beautiful and rare orchids.'

The Parklands have long served a broad range of demographics and activities, both during the day and at night. Riverside Green continues, captures and enhances this activity.

'It's Brisbane's backyard,' says Kallis. ■



[6]

Materials in Use

UrbanStone

Australian

Granite



Granite was a logical choice for this green oasis. However, the selection of colours from the UrbanStone Australian Granite range – Juparana and Coffee –elevate the materials choice by adding warmth underfoot and complementing the planting scheme.

Colours in use

Juparana

Coffee

For more information on UrbanStone Australian Granite → p.194

Materials

In Use

Melbourne Connect
by Woods Bagot

Words:
Stephen Lacey

Photography:
Trevor Mein

Location: Carlton, Melbourne
Year of completion: 2021

Landscape Architect: Aspect Studios
Technology Partner: Arup

Centre of excellence

Helmed by Woods Bagot, the site of the old Royal Women's Hospital Melbourne has taken on new life as a centre for innovation.



- [1] Woods Bagot Principal Hazel Porter enjoys using brick because of its longevity and how it reflects great craftsmanship.
- [2] Melbourne Connect is spread across multiple buildings and connected on level one by a "superfloor".
- [3] The site borders Melbourne's Swanston and Grattan streets.



[3]

From the moment it opened in 1858, the Royal Women's Hospital in Melbourne was known as a place of firsts. It was the first Australian hospital to train nurses and midwives; it hosted the southern hemisphere's first televised demonstration of an operation for students; and in 1980, Australia's first test tube baby, Candice Reed, was born at the hospital. Melbourne Connect, which stands on the site of the old hospital, is similarly a place of innovation and firsts.

After the hospital closed its doors in 2008, the 8000-square-metre site on the corner of Swanston and Grattan streets, was purchased by the University of Melbourne. Initially the university had plans to incorporate the original 12-storey building into its ambitious expansion program. Helicopter flight path restrictions and hazardous materials in the facade made retaining the old hospital impossible, so a design competition was held in 2016 to come up with a bold new plan.

The winning entry was developed by Woods Bagot in a consortium with developer, Lendlease. 'The brief was to create Australia's first innovation precinct; to integrate the university's school of engineering with industry, so that not only could industry have access to the engineers, but also would pay for rent on the space,' says Hazel Porter, Principal at Woods Bagot. 'Being a first, we had to do quite a bit of research to make it happen. Lendlease was great to work with. They travelled overseas to visit some existing innovation precincts, such as Cornell Tech in NYC.'

The project required some 17,000 square metres be dedicated to the school of engineering, and its academic staff and research partners. A further 10,000 square metres was to be allocated to all of the industry partners and start-ups. Other elements include a Froebel childcare centre, student residences (which prioritise accommodation for visiting academics and their families), maker-spaces and an engineering fabrication studio, a couple of cafes, retail space, a mini-mart and the Science Gallery – Australia's first, and part of the acclaimed Global Science Gallery Network.

In terms of the overall form, Melbourne Connect approximates the traditional university quadrangle, where the buildings are pushed to the street front to create a welcoming open space (oculus) in the middle for gathering. The oculus is Wi-Fi enabled and equipped with bean bag chairs for lounging. Porter says the public have access to Melbourne Connect at the activated ground plane which is open 24/7. Apart from relaxing in the oculus, one of the most popular reasons to visit is the Science Gallery.

'It's a really cool crossover between art and science; a creative laboratory,' she says. 'It has some pretty quirky stuff going on, the demographic is pitched at 15 to 25 year olds, so it's looking at getting young people interested in science and art, and making it fun.'

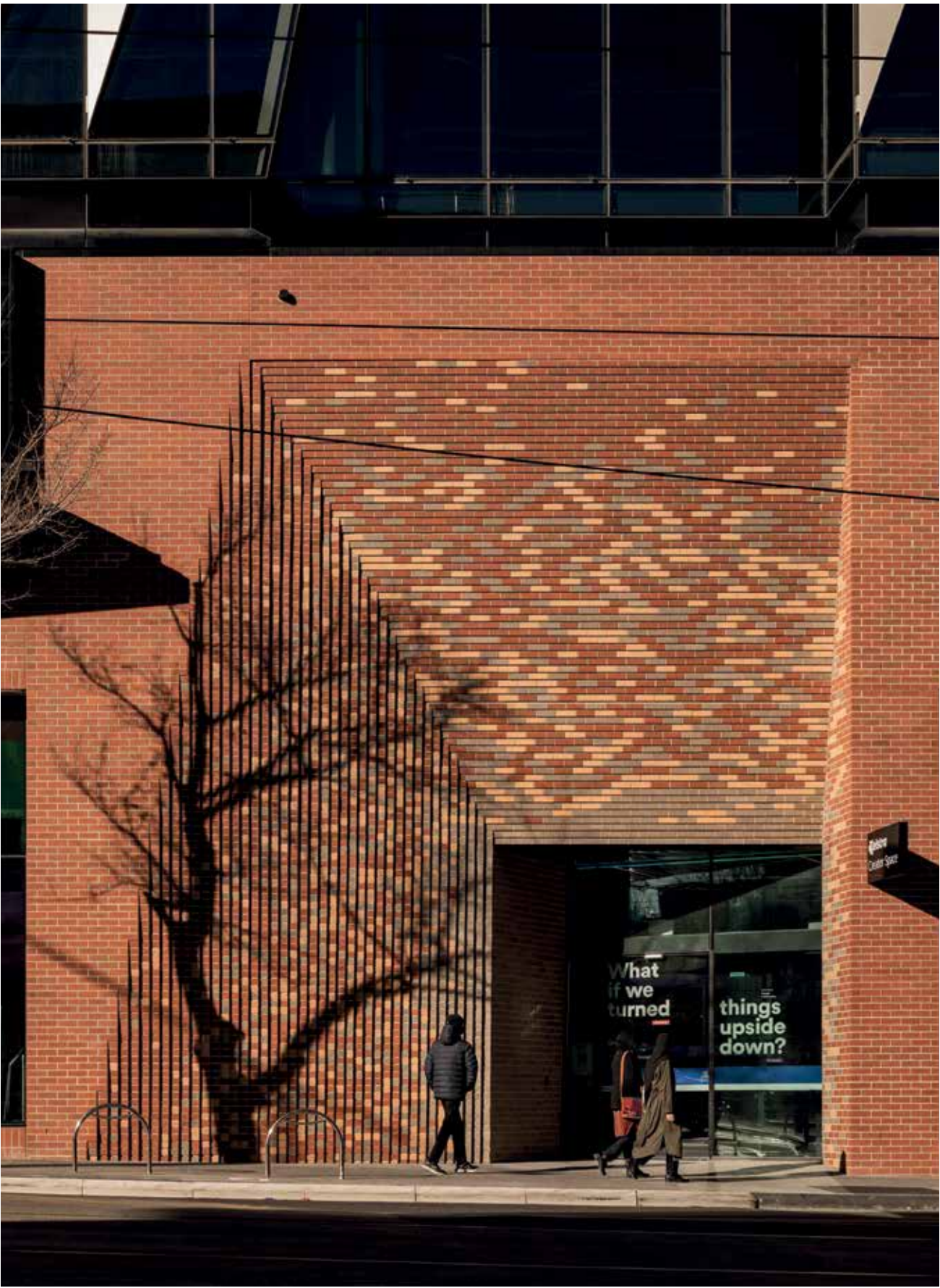


[4]

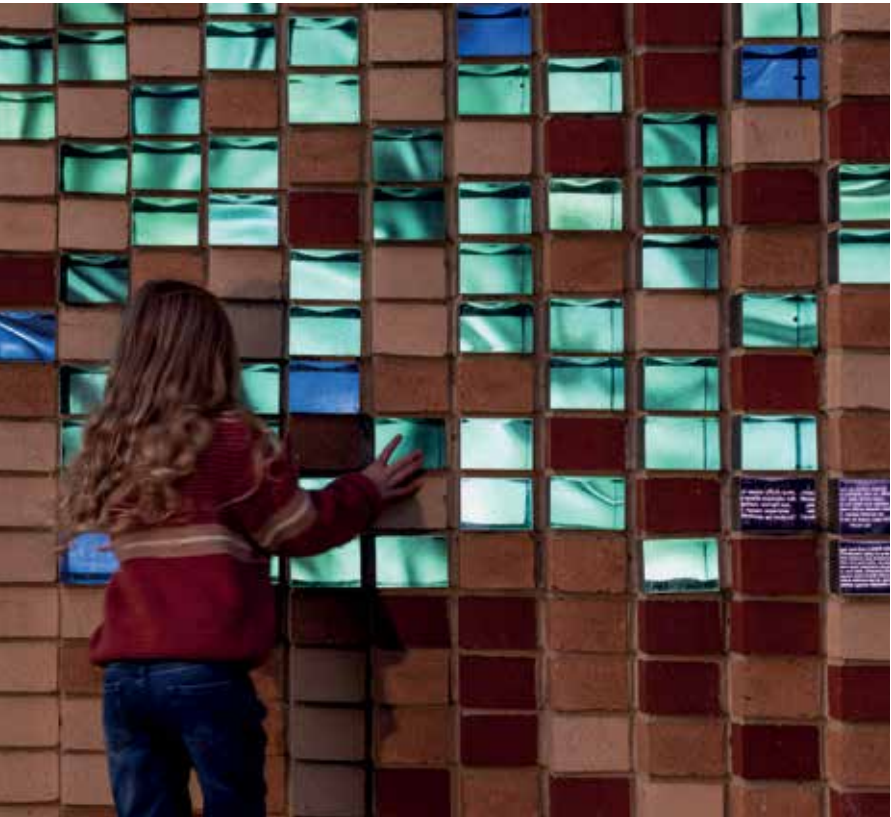
- [4] The central courtyard is a meeting point between the five buildings.
- [5] This outdoor space, or Womin-djerring ('come together'), anchors the precinct.
- [6] Brick has been used to form a pixelated effect.



[5]



[6]



[7]

- [7] The entrance to the Science Gallery features Austral Bricks' Venetian Glass Bricks.
- [8] The popular Science Gallery.

Woods Bagot had hoped to use the old bricks from the Women's Hospital for the walls of Melbourne Connect. However, after a pallet was sent off for stress testing, they were deemed not up to the task. Instead, it was suggested they would be perfect for paving in the oculus. More than 22,000 bricks were repurposed, incorporating the footprint of the old hospital into the new design.

Creating a material connection with the surrounding area (Carlton is full of traditional terraces) was also considered. The main podium is a combination of Nubrik Chapel Red and Burwood Blue. 'We mixed them up randomly to create beautiful variation and texture, we didn't want the podium looking too flat.'

Porter was adamant that bricks played a major part in the project.

'I'm originally from Western Australia, where almost every house is made from brick,' she says. 'It's robust and honest. The modular brick itself is quite small in scale, but on mass it has a monumentality to it. This monumentality lent itself perfectly to the Melbourne Connect podium, and we used it up to around three-storeys.'

The Swanston Street entrance features an interesting pixel map of Acland Cream and University Grey, providing a sense of creative energy at the threshold of the building.

'The Acland Cream is as close as we could find to the original hospital bricks,' says Porter. 'And the University Grey, which is actually quite a brown colour, is the same brick that has been used all over the main campus. It was nice to make that connection.'

The entrance portal to Science Gallery on Grattan Street uses a more complex pixelated pattern, comprising Chapel Red, Burwood Blue, Acland Cream and Avalanche (white). Also added to the mix were solid glass bricks from Austral Bricks' Venetian Glass Collection. Led by a collaboration between Woods Bagot and Arup, the media facade of digital bricks is a complex piece of technology developed with collaborators across engineering, research, technology, architecture and media.

'I managed to get a few of the Venetian Glass Bricks into the studio and we were playing around with them and I said we've gotta use these somewhere, they are beautiful,' says Porter. 'We interspersed more than 200 of them into the mix and worked with Arup to slot some digital screens behind them, so it's essentially an artwork. They are really quite spectacular and it's the first time they have ever been used like this.' Yet another example of this project's innovation. ■



[8]

Materials in Use

Austral Bricks & Nubrik



The architects found the monumental and civic qualities of brick to be a perfect fit for the Melbourne Connect podium, with brick used here from ground level up to three stories.

Colours in use

- Arctic Crystal (polished)
- Chapel red
- Acland cream
- Burwood blue
- Avalanche
- Wolf

For more information on Austral Bricks Venetian Glass Bricks → p.194

For more information on Nubrik Traditional → p.188

For more information on Nubrik Artisan → p.188

Materials In Use

Words:
Clare Jacobson

Photography:
James Ewing / JBSA

[1]

Rich history

NYS Equal Rights Heritage Centre
by nARCHITECTS

Location: Auburn, NY
Year of completion: 2018

Landscape architect: EDR
MEP: OLA Consulting Engineers
Client: City of Auburn, NY State Parks

nARCHITECTS used brick at the NYS Equal Rights Heritage Centre to help gain acceptance for the project. But the site for the 697-square-metre centre came with a history – both good and bad.

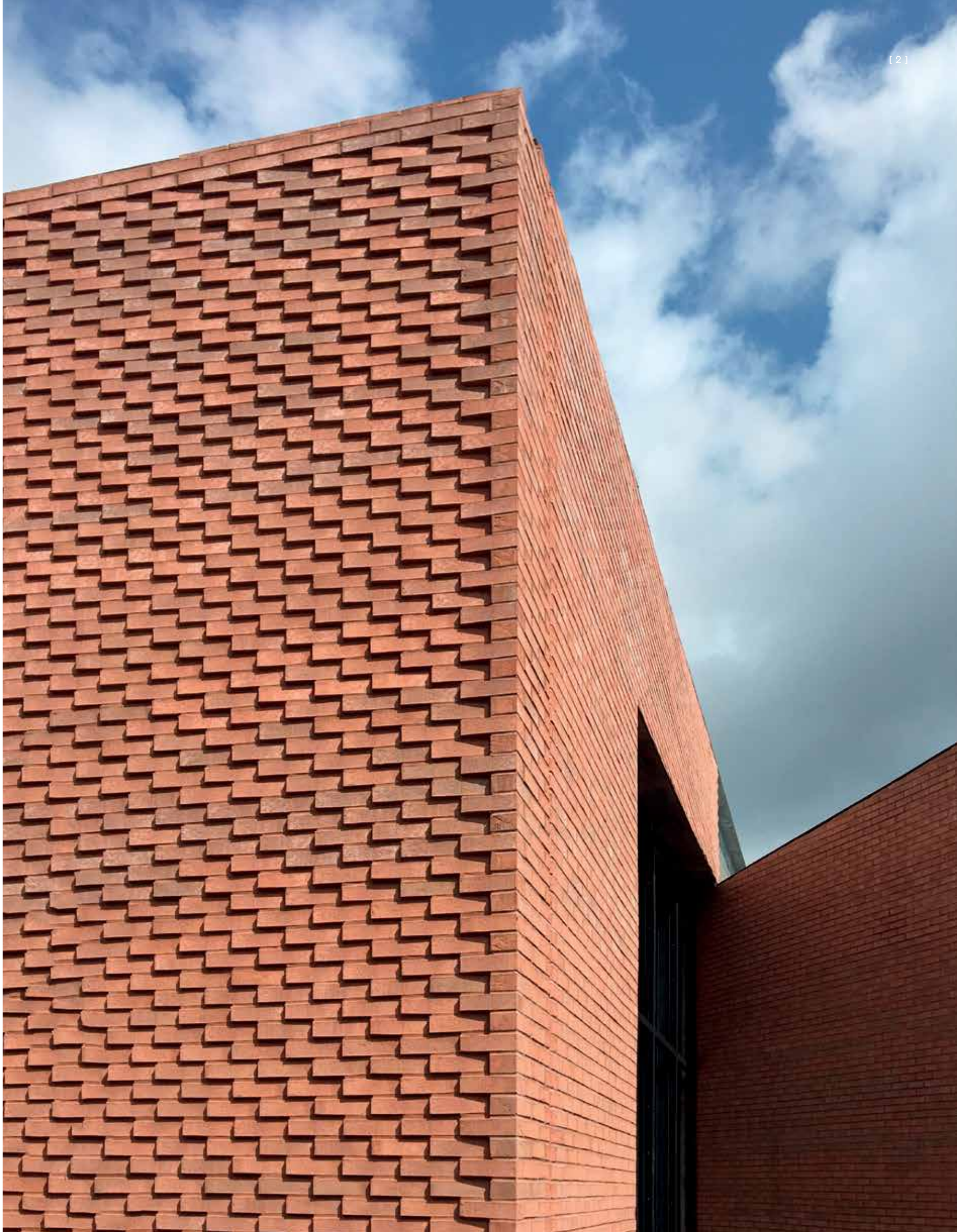
The centre was surrounded on three sides by buildings that are important to the city of Auburn: the Seward House Museum to the south, Memorial City Hall to the east and Westminster Presbyterian Church to the west. On its north side, a concrete 1980s-era parking garage is a less-beloved building. And as the most recent project that the city of Auburn had commissioned, it was not a good precedent for the centre.

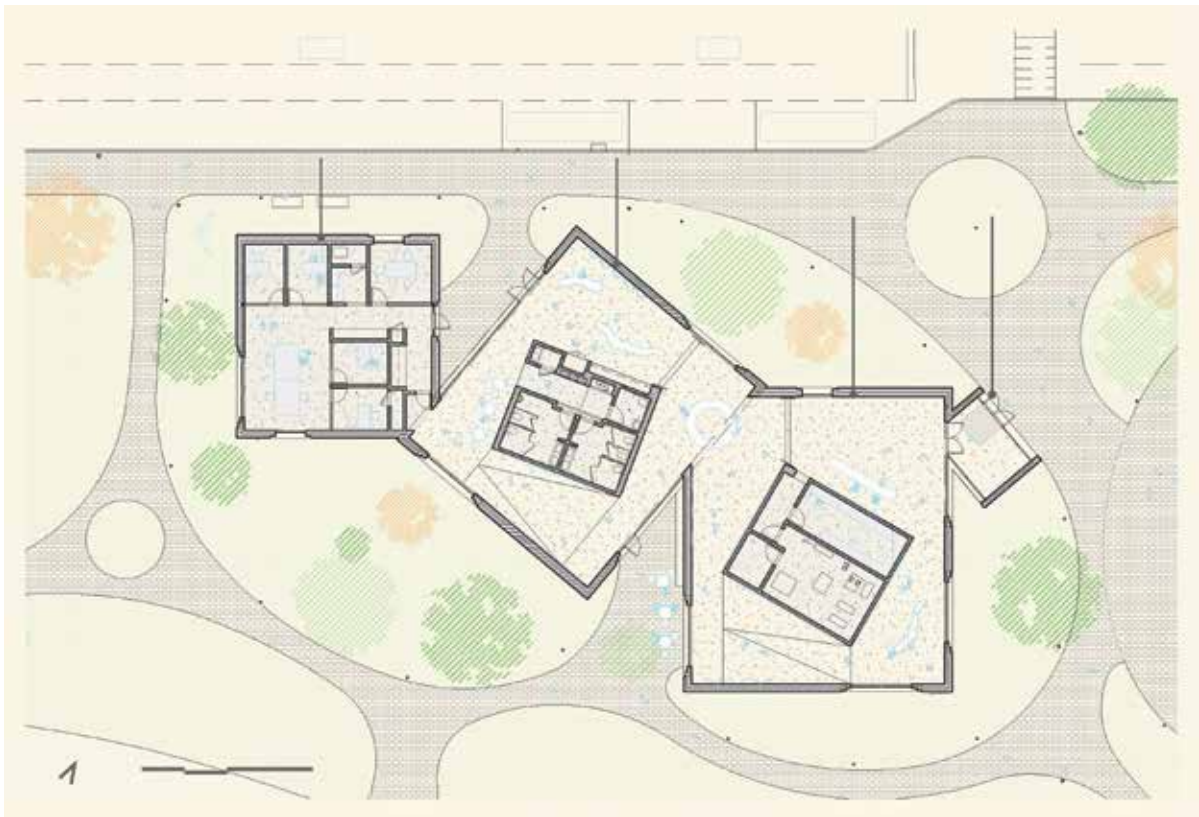
The designers, nARCHITECTS, looked at local conditions in an effort to win over Auburn’s residents. They documented the many brick Federal-style buildings in the area. ‘I even snooped around and picked up brick chips, put them in my pocket and brought them home,’ says the firm’s co-founder Eric Bunge. From this research nARCHITECTS found a brick well suited to the project – ‘a pink brick that is very close to some of the brick colors we found in Auburn, but also a little bit different,’ says Bunge. ‘I think our clients were very excited about it – that brick would address some of the concerns of the residents about having a new building in a very important spot.’

[1] The centre is located in the city of Auburn, NY.
[2] Winter Rose brick laid at a ten-degree angle.

The brick is set both in standard courses and with some unique detailing. On the north and south facades of the building’s central volume, nARCHITECTS laid the brick at a ten-degree angle. These projecting bricks produce a pattern with deep shadows. Thin brick setbacks frame the sides of some of the large windows. ‘We were thinking of a loose interpretation of the shutter,’ says Bunge, ‘the way that the window doesn’t quite terminate within a wall as in a modernist wall puncture.’ Both details help to break up the large expanses of brick that are necessary in exhibition buildings.

[2]





[3]

- [3] Site plan.
- [4] Angled volumes allow views from interior to exterior brick walls.
- [5] Exhibition space with window onto historic Auburn.



[4]



[5]

Materials in Use
Glen-Gery
Sioux City Brick
River Series



There are plenty of reasons to build with Sioux City Brick. That's partially because there are also plenty of options when it comes to color, texture, and shape. So whatever your project needs, you have plenty to choose from. Available in more than 100 color variations.

Colours in use



For more information on
Glen-Gery Sioux City Bricks
River Series → p.197

Materials
In Use

The centre serves as an introduction to New York sites connected with the struggle for equal rights. It contains exhibition and community spaces, a Taste NY market and offices. Its three primary volumes are angled into each other so that, in some places, a view from within one volume looks onto an exterior wall of another, and then into an interior space. 'So the brick is a very important interior material, in a way,' says Bunge. 'The colour is so beautiful – that pink. In certain lights, it reflects this warm glow into that interior.'

Windows also look out onto the historic buildings around the site. In fact, the volumes are positioned to frame views of these buildings and new landscape features. nARCHITECTS worked with landscape architects to redesign the site, a former parking lot that residents were reluctant to lose, into a pedestrian space. 'Now it's a much-loved plaza that's used for performances, farmers' markets – all kinds of events connected to the centre,' says Bunge, 'but also, really, it's the living room of Auburn.' ■

Words:
Clare Jacobson

Photography:
Kennedy & Violich Architecture
(KVA Matx); Donna Chiarelli; John Horner

[1]

High-tech design

Wegmans Hall University of Rochester
by Kennedy & Violich Architecture (KVA)

Location: Rochester, NY
Year of completion: 2017

Structural Engineer: BuroHappold Engineering
MEP & Envelope: IBC Engineering
Civil Engineer: T.Y. Lin
Contractor: Welliver
Client: University of Rochester

Red brick may seem ubiquitous in university buildings. Its regular rhythm and color palette symbolize many college campuses, especially in the northeast United States. Yet when Kennedy & Violich Architecture (KVA) was assigned 53-DD brick as a material for Wegmans Hall at the University of Rochester, the firm did not see this as a restraint.



Wegmans Hall

- [1] Projecting bricks on the facade of the building are a reference to streaming data.
- [2] View from the southeast corner.
- [3] The hall is a hub of high-tech activity.



[3]

KVA, says principal Frano Violich, often works with materials in unconventional, conceptually based, innovative ways. A standard brick like 53-DD, he says, ‘opens the possibility of what we call “misusing” a material – creating conditions that make you ask questions.’

Wegmans Hall’s Goergen Institute of Data Science inspired this misuse. KVA expresses the high-tech nature of the institute by detailing the building facade with irregular brick patterns meant to suggest streaming data. Header bricks project as much as eight inches from Flemish bonds to form a pattern of dots that appear to be saying something, if only we could read the 0–1 binary code.

Through 3-D modeling, KVA designers developed the specific scheme for the position and extension of the headers. The result allows for dynamic shade and shadow, so that the bricks act as a sundial of sorts on sunny days. And during Rochester’s infamous winters, the protruding headers are accented by a coating of snow. The pattern ‘allows a visual performance to happen,’ says Violich. ‘The brick pushes toward a crescendo as you move.’ This is especially striking above the main entrance, where sunlight from the south activates the brickwork to create a dramatic effect. The north wall has a similar 3-D-modeled climax facing the path to the university’s landmark Rush Rhees Library.

Wegmans Hall



Wegmans Hall

[4]

The pattern ‘allows a visual performance to happen,’ says Violich. ‘The brick pushes toward a crescendo as you move.’ This is especially striking above the main entrance, where sunlight from the south activates the brickwork to create a dramatic effect.

- [4] Projecting bricks also act as a sundial.
- [5] The 53-DD brick was embraced for its raw aesthetic.



[5]

Wegmans Hall

Wegmans Hall’s computer-generated design relied on old-fashioned craftsmanship for its execution. KVA had planned to lay the headers simultaneously with the stretchers, but the building’s lead brick contractor, named Ta, told Violich that the projecting bricks would impede his team’s work. He suggested temporarily inserting dry-laid brick headers flush with the stretchers. Once the wall was set, these were replaced with the projecting bricks. Violich acknowledges the benefit of working with experienced bricklayers on this job. With the efficiency of these workers in mind, KVA designed just four brick pattern segment types. These four were flipped left to right and top to bottom to give diversity to the facade.

KVA was not looking to produce a machined aesthetic in this building for machine learning. The firm had used brick in a very clean design; their Tozzer Anthropology Building for Harvard University necessitated extruded brick for extreme precision. But at Wegmans Hall the architects embraced the raw, mottled look and feel of the wood-molded 53-DD brick. They even replicated its imperfect character in interior materials – poured concrete floors, raw steel stairs, and CNC-routed plywood walls. The latter, used for the auditorium’s acoustic walls, revive the pixelated aesthetic of the facade. KVA punched them with holes for both aesthetics and purpose: walls with fewer holes reflect sound, and those with more holes open to speakers behind them.



[6]

Irregular holes are repeated for Wegmans Hall’s second-story office windows. The non-bearing brick here suggests the paper-thin characteristic of punched windows, which Violich compares to an early computer punch card. This brick section of the facade somewhat counterintuitively sits above a glass base holding multi-floor collaboration zones. Violich appreciates the irony. ‘The skin became a kind of wrapper,’ he says, ‘that was then lifted up to reveal the base, and then the base became base-less.’ The University of Rochester’s president, thankfully, liked this architectural play. And this spirited innovation is in line with KVA’s attitude toward Wegmans Hall’s brick. ‘When presented with something that is a standard,’ Violich says, ‘it offers the possibility for an unlikely condition for the material to find itself.’ ■

- [6] The unconventional use of brick is a detail the university’s president thankfully enjoyed.
- [7] Although futuristic in appearance, the construction of the brickwork relied on old-fashioned craftsmanship.
- [8] Exterior view from southeast.

[7]



[8]

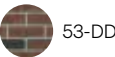
Materials in Use

Glen-Gery Sioux City Bricks Molded Colonial Series



For over a century, Glen-Gery molded brick has elevated architecture both great and small. With unprecedented ease and brilliance, this brick showcases our commitment to implementing new technology while honoring artisanal methods of the past.

Colours in use



For more information on
Glen-Gery Sioux City Bricks
Molded Colonial Series → p.196

Materials In Use



Layer by layer

Words:
Clare Jacobson

Photography:
ODA New York; Donna Chiarelli;
Pavel Bendov; Frank Oudeman

5 Franklin Place
by ODA New York

Location: New York, NY
Year of completion: 2015

Architect: ODA New York
Client: El-Ad Group

ODA New York plays up the sculptural quality of brick in 5 Franklin Place. For this 34,472-square-metre apartment building, the architect curves and layers brick to produce an elaborate three-dimensional effect.

- [1] 5 Franklin Place has a sculptural quality.
- [2] The Broadway facade has brick columns reminiscent of cast iron.
- [3] Detail of brick at window surrounds show some of the twenty-three special shapes used.

Part of the sculptural expression lies in intricate brick laying, which combines stock brick set in a basket weave on the building's flat vertical surfaces with custom-made curved brick set in stack bond on its projecting window surrounds. The surrounds frame double-height windows and thus, give a vertical emphasis to the facade. To ensure a truly sculptural posture, ODA New York concealed the brick hanging system so that no shelf edges appear.

Lighting and layering make the vertical members of the window surrounds appear as thin, curved columns. Set between large expanses of glass, the black "columns" cannot help but remind viewers of the cast-iron facades prevalent in the building's Tribeca neighbourhood. Cast iron's use in North American architecture was pioneered by James Bogardus (1800–1874) as a lightweight, fire-resistant material. He and other architects used it during the late 1880s on Tribeca and SoHo merchant buildings, and these structures are beloved remnants of New York's past. The material allowed large windows for merchants' shops, just as 5 Franklin's thin brickwork permits ample light into its one-bedroom lofts and five-bedroom duplexes.

'We were looking for a modern approach to traditional brick,' says P. Christian Bailey, ODA New York founding principal. 'Brick is a heavy material, but we went for an articulation that has a light feeling to it.'





[4]

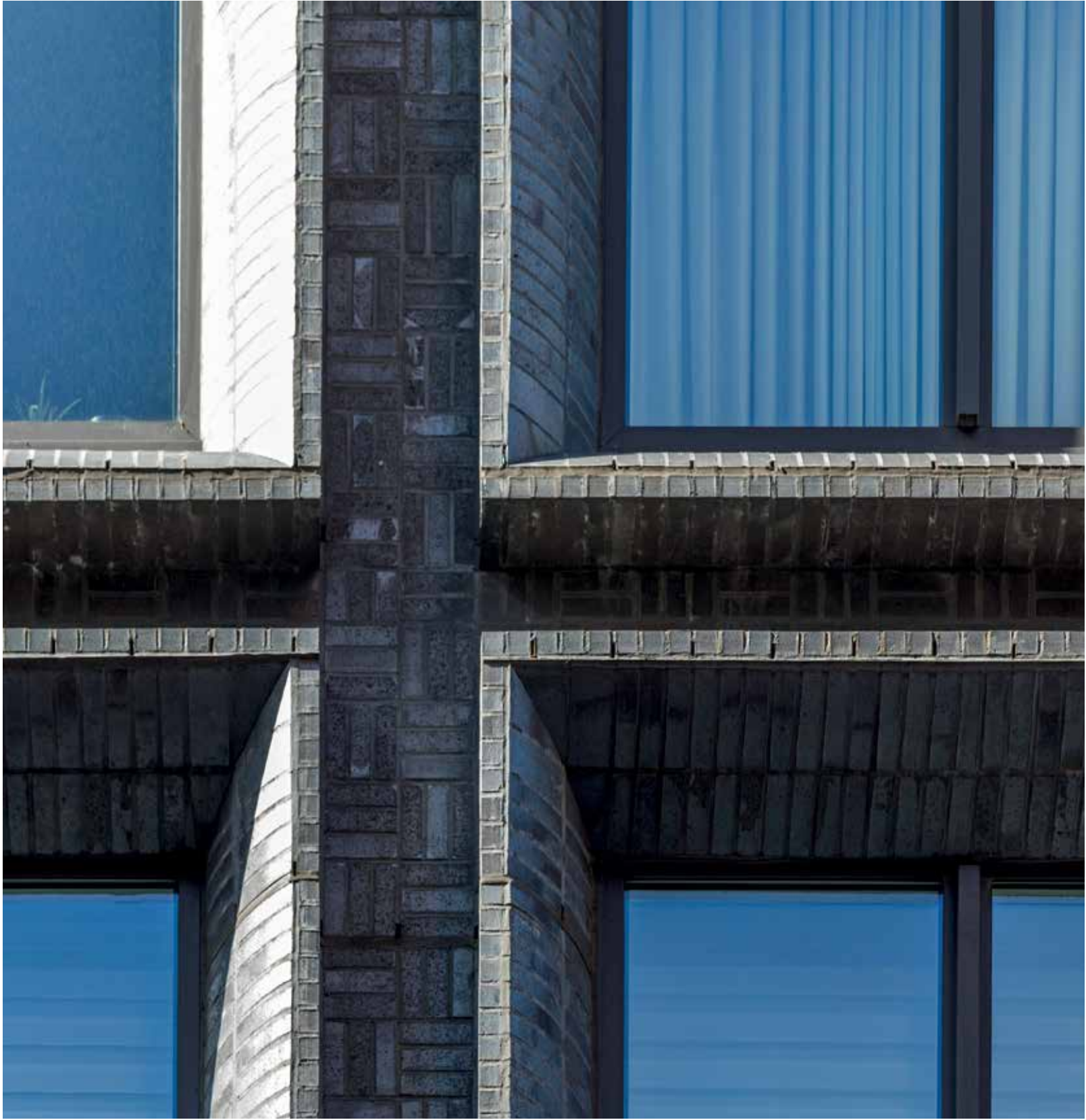
- [4] The eastern corner of the building and its Broadway neighbour.
- [5] Detail of the facade.
- [6] Curved brick set in stack bond features on the window surrounds.

Lighting and layering make the vertical members of the window surrounds appear as thin, curved columns. Set between large expanses of glass, the black “columns” cannot help but remind viewers of the cast-iron facades prevalent in the building’s Tribeca neighbourhood.

5 Franklin Place



[5]



[6]

5 Franklin Place

5 Franklin’s neighbourhood has, in addition to many cast-iron buildings, several older brick structures. These include two red-brick commercial buildings adjacent to the site. (One literally leans 30.5 cm into the site, according to Bailey.) Instead, ODA New York chose a black brick – Ebonite – for the new tower. ‘It has an iron spotting and an amazing glow at different times of the day,’ says Bailey. The brick catches the sunrise on the building’s commercial facade on Broadway and the sunset on its private entrance on Franklin Space, a cobblestone-lined alley on the border of the Tribeca landmark district.

This western face contains the formal front plaza marked by Kings, a sculpture of stacked gold crowns by artist Roy Nachum. Three stone arches that mimic the lines and colour of the brickwork frame the door to the lobby. The north and south walls of the square are the party walls of adjacent buildings and thus, offer direct comparisons of the older brickwork of the neighbourhood.

The entrance square serves an additional function – shortening the length of the building site by 9 metres allows more natural lighting to the centre of its 15 × 30 m block. This setback – in addition to the Jenga-like geometries at the building’s upper floors, the bold 2.5 metre cantilever hanging over the extent building to the north, and core circulation positioned in the south of the building – enables a rather simple plan. By opening up 5 Franklin on three sides, ‘it basically turns the midblock building into a corner lot building,’ says Bailey. This light-filled, sculptural building with nods to its historic neighbours is a welcome addition within the dense fabric of Lower Manhattan. ■

[7] Detail of the brick facade.
[8] View of the south corner of the building.



5 Franklin Place

[7]



[8]

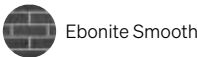
Materials in Use

Glen-Gery Sioux City Brick Cosmopolitan Series



There are plenty of reasons to build with Sioux City Brick. That’s partially because there are also plenty of options when it comes to color, texture, and shape. So whatever your project needs, you have plenty to choose from. Available in more than 100 color variations.

Colours in use



For more information on
Glen-Gery Sioux City Bricks
Cosmopolitan Series → p.196

Materials In Use

5 Franklin Place

Words:
Clare Jacobson

Photography:
de Leon & Primmer Architecture Workshop

Community spirit

Filson Historical Society Campus
by de Leon & Primmer
Architecture Workshop

Location: Louisville, Kentucky
Year of completion: 2017

Landscape architect: MKSK
Principal contractor: Wehr / Realm
Structural engineer: Tetrattech
Contractor: Wehr / Realm





[2]

Curved brick shutters, a flat roof and full-corner glazing might not immediately suggest a historically sensitive new building. But at the Owsley Brown II History Centre, a 5710-square-metre addition to Old Louisville’s Filson Historical Society Campus, respecting history is more than an applied aesthetic.

- [1] Large expanses of flat brick are juxtaposed with curved brick shutters.
- [2] The exterior of Carriage House.
- [3] The lobby of Carriage House.
- [4] The research room in Ferguson Mansion.
- [5] The front entrance of the 1905 Ferguson Mansion.

‘Before we designed anything,’ says Ross Primmer, co-founder and principal of de Leon & Primmer Architecture Workshop (DPAW), ‘we did a lot of research about the history of Old Louisville.’ This research informed DPAW’s work and directed what the architects did not do. ‘We knew that we were dealing with historic characteristics and features, but it was important that we did not present a false sense of history,’ says Roberto de Leon, co-founder and principal of DPAW. ‘On the one hand we had to be contextually sensitive to what existed, but we were really careful not to mischaracterise what was historic.’



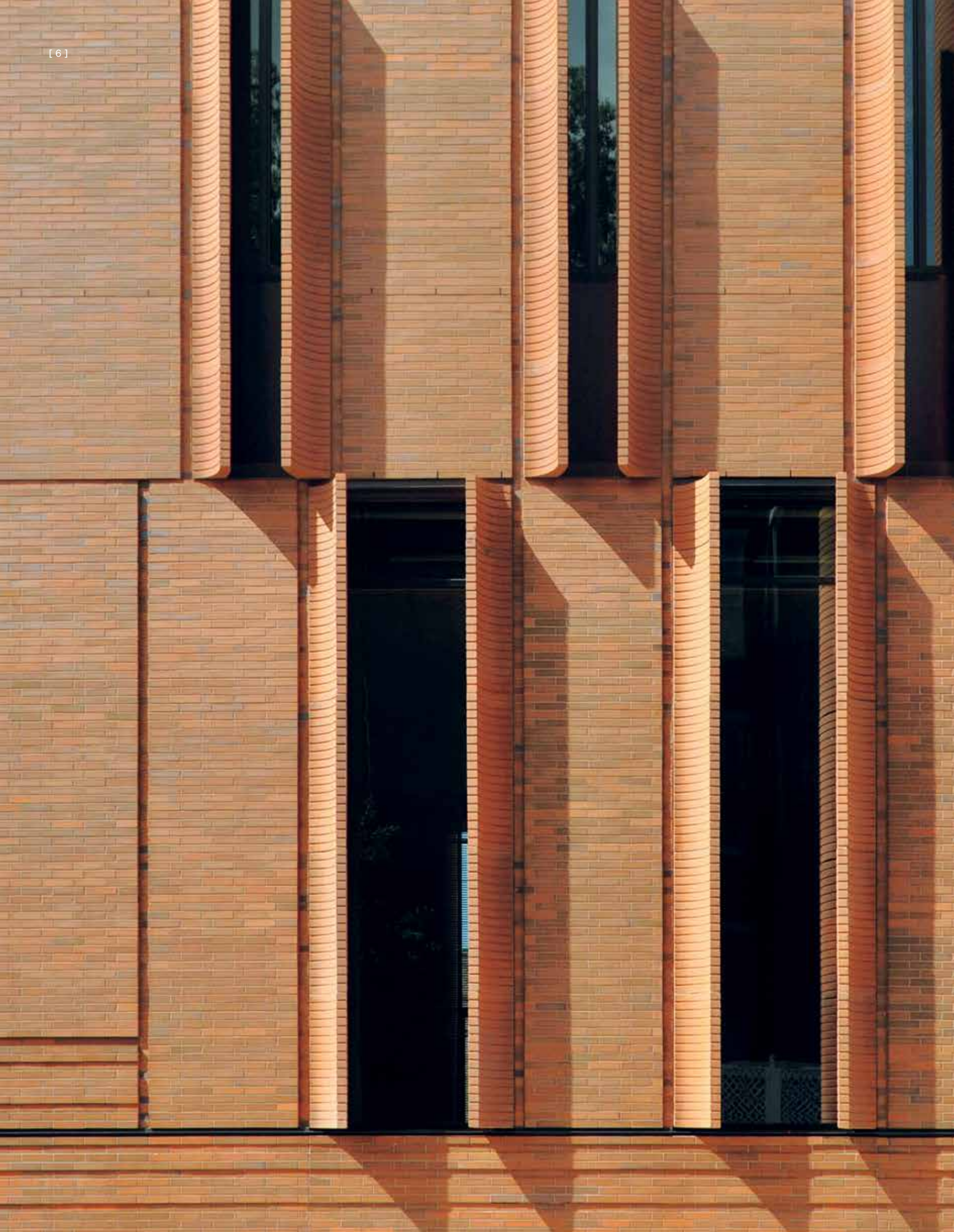
[3]



[4]



[5]



[6] The curved brick shutters are a reference to the terracotta of the windows on buildings in the area.

[7] The northwest corner of the Owsley Brown II History Centre.



[7]

DPAW began their work on the campus – a complex comprising, in addition to the new history centre, the 1905 Ferguson Mansion and its adjacent carriage house – by spending a year researching the houses in its nine-block area within the Old Louisville neighbourhood. The designers found that the Italianate and Beaux-Arts brick residences were built between 1895 and 1905 by developers, and so all had similar materials, proportions and massing. DPAW replicated these systems at the history centre. ‘The division of proportions, windows and elements is literally based on the historic residences that are predominant within this neighbourhood,’ says de Leon.

The architects brought the existing material palette of brick to their work and then used it in a non-traditional way. ‘The brick is non-load-bearing; it’s about veneer and layering,’ says de Leon. ‘So we had the freedom to express a new way of building today.’ Large, flat, brick expanses alternate with windows detailed with curving brick shutters, which are meant to reference the terracotta surrounds of windows on neighbouring buildings. DPAW adds a similarly playful detail on the main interior staircase: a wood veneer handrail mimics the profile of hand-carved balustrades common to Old Louisville homes.



[8]

These contemporary aesthetics are part of a larger effort to make the Filson Historical Society meet 21st-century ideals. The society, once known as the Filson Historical Club, wanted to move from an exclusive to an inclusive persona. DPAW’s design helps this with a new public plaza, glazed street entrance, exhibition spaces that can be glimpsed from the outside, archives that are open to visitors and two large event spaces (designed for lectures, says de Leon, but popular for weddings). An elevated pedestrian walkway connecting the Ferguson Mansion, the carriage house and the history centre is almost a built diagram of the society’s intention to be inclusive. DPAW took special care to fit the pedway’s zig-zagging bridge into the existing structures in a way that did not damage historic details and can be easily removed in the future.

DPAW credits the success of the project to another type of inclusivity – its inclusive process. ‘We built a very slow argument for this building. It didn’t just appear,’ says Primmer. The architects worked with Filson’s staff and board of directors, community leaders and various city approval agencies to discuss their ideas and their unique approach to history. They even included Louisville’s Landmarks Commission as part of their team during the interview process. ‘When the Owsley Brown II History Centre was finished,’ says Primmer, ‘there was no neighborhood group that stood back in shock and awe and said, “Where did this come from?”’ ■

- [8] Southeast corner of Owsley Brown II History Centre with pedestrian bridge to Carriage House.
- [9] The staircase has a handrail that mimics the profile of hand-carved balustrades.



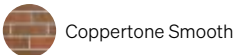
[9]

Materials in Use
Glen-Gery
Sioux City Brick
Cosmopolitan
Series



There are plenty of reasons to build with Sioux City Brick. That’s partially because there are also plenty of options when it comes to color, texture, and shape. So whatever your project needs, you have plenty to choose from. Available in more than 100 color variations.

Colours in use



For more information on
Glen-Gery Sioux City Bricks
Cosmopolitan Series → p.196

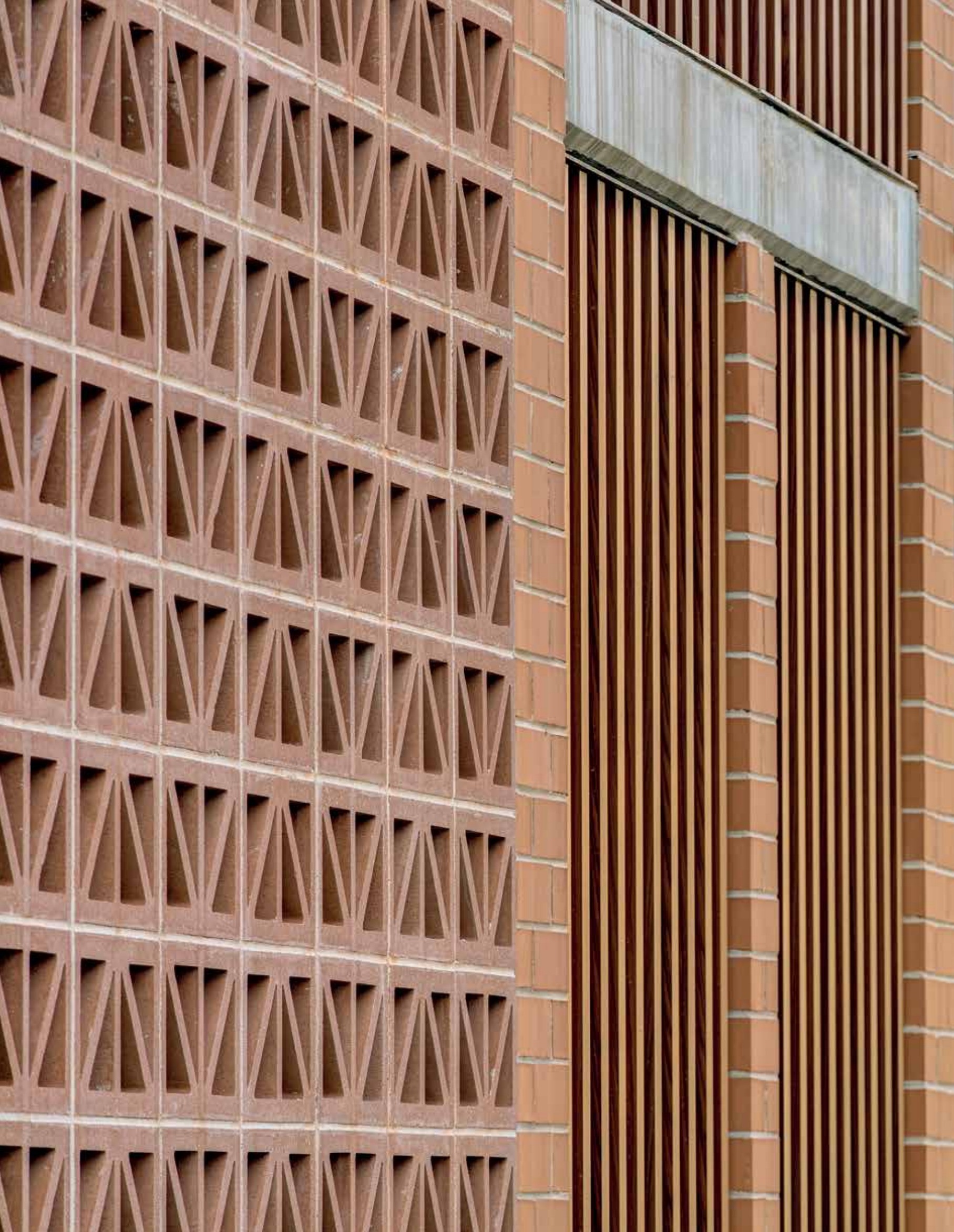
Materials
In Use



Folio Elements

Featured Brands

Austral Precast
Bowral Bricks
Nubrik
Austral Bricks
GB Masonry
Daniel Robertson
Bristle Roofing
Terraçade
UrbanStone
Glen-Gery Sioux City Bricks



Austral Precast Precast Facade

Suitable for use as a facade, functional wall or an ideal solution for structural load bearing applications. Solid Wall and Double Wall offers limitless creativity combined with a magnitude of functional construction advantages.

Refer to

Loyalty Business Park by RAA Architects → P.12

Bowral Bricks Bowral 76

These distinctive dry pressed bricks made at our Bowral plant have been used in many of Australia's most admired and historic buildings. With their unique granular patina and tactile aesthetic, Bowral Bricks are highly prized by customers, architects and designers alike, and set the standard for design and integrity. Their sharp edges and inherent character combine with the distinctive Bowral clay colours to create what can only be a Bowral Brick.

Refer to

Fish Lane Town Square by Richards & Spence → P.20

511 Botany Road by Candalepas Associates → P.30

Colours Available

 Chillingham White	 Shorthorn Mix
 Simmental Silver	 Murray Grey
 St Pauls Cream	 Bowral Brown
 Hereford Bronze	 Renovation Gertrudis Brown
 Limousin Gold	 Gertrudis Brown
 Captiol Red	 Brahman Granite
 Embassy Red	 Bowral Blue

St Pauls Cream shown here



Nubrik

Traditional

100 years is enough time to establish a tradition, and time enough to prove a point. For a century or more Nubrik’s brick presses have been moulding solid, authentic pressed bricks in this premium selection. With their crisp, sharp edges Nubrik Traditional bricks exude quality and will endure for generations to come. Their elegance and honesty, rich colour blends and pressed face textures make them extremely popular with the discerning architect, builder and homeowner.

Refer to

Melbourne Connect by Woods Bagot → P.146

Colours Available

- Acland Cream
- Domain Terracotta
- Chapel Red
- Belmore Grey

- Lygon Coffee
- Burwood Blue
- Spencer Tan

Chapel Red, Acland Cream and Burwood Blue shown here



Nubrik

Artisan

Nubrik Artisan draws inspiration from Victoria’s frosty alpine environments with their palette of cool grey contemporary winter hues. This range combines a modern grey colour palette with the traditional quality and cachet found in genuine pressed brick. Suitable for both external facades that make a bold statement or as moody internal features, the Nubrik Artisan range perfectly complements modern living, style and design.

Refer to

Melbourne Connect by Woods Bagot → P.146

Colours Available

- Aurora
- Avalanche

- Tundra
- Wolf

Avalanche and Wolf shown here



Austral Bricks

San Selmo

The unique San Selmo range of Smoked, Reclaimed, Textured and Raw Corso embodies the beauty of brick. With hues that transition from light to dark, tactile finishes, and sizes from conventional to distinctive, the San Selmo range suits all contemporary projects and environments.

Refer to

Rentoul by RAD-Studio → P.38

Jolyn Place by BVN → P.122

Colours Available

Smoked Range

- Cloudy Silver
- Grey Cashmere
- Opaque Slate
- Wild Storm

Reclaimed Range

- Reclaimed Original
- Aged Red
- Limewash

Cloudy Silver, Grey Cashmere and Opaque Slate shown here



Austral Bricks

Governor

Robust, down-to-earth, authentic sand stock brick, the much-loved Governor range is made from quality materials using traditional manufacturing methods. Governor adds cachet to your home with their uneven and folded form, capturing the colours and textures of classic heritage brickwork.

Refer to

Teracota Alexandria by Bennett Murada → P.46

Colours Available

- King
- Wakehurst
- Haigh
- Denison

- Darling
- Gipps
- Blanc
- Foveaux

Gipps shown here



GB Masonry

Concrete Breeze Blocks

Contemporary style created in concrete. The Breeze Block collection is the perfect solution for those seeking a distinctive walling option that offers a unique aesthetic and ventilation








Refer to

Teracota Alexandria by Bennett Murada → P.46

Colours Available

- Porcelain
- Nickel
- Pewter
- Pottery

Shapes Available

-  Arc Breeze
-  Cloud Breeze
-  Diamond Breeze
-  Wedge Breeze
-  Flower Breeze
-  Circle Breeze
-  Linear Breeze

Wedge Breeze in Pottery shown here



Austral Bricks



Traditional

The qualities of Australia's hardworking WA pioneers find expression in our Traditional range, which features the tumbled, weathered styles of WA's rustic homesteads. The collection comes in a variety of colours and is ideal for your Federation or heritage-style home.

Refer to

Curtin University Campus Midland by Lyons + Silver Thomas Hanley → P.54

Colours Available

- | | | | |
|---|---------|--|---------------|
|  | Leonora |  | Mundaring Red |
|  | Menzies | | |

Leonora shown here






Austral Bricks
La Paloma

Spain and the artistry of Dali, Picasso, Miró, give inspiration to the soft white and charcoal black bricks of La Paloma and La Paloma Rustico. Characterful, eye-catching and steeped in heritage, they express two striking colours found in the spectrum of fired clay colours, transforming buildings into works of art.

Refer to

Stokes 14 by Smart Design Studio → P.72

Colours Available

- | | | | |
|---|------------|---|--------|
|  | Castellana |  | Azul |
|  | Miro |  | Romero |

Azul shown here



Bowral Bricks


Bowral300

For added elegance and simplicity, the Bowral300 range provides an even longer version of the Bowral50, taking the effect to the next level. These bricks are rare and intended to make a statement about quality and design for superior projects that occupy a class of their own.

Refer to

Stokes 14 by Smart Design Studio → P.72

Colours Available

- | | | | |
|---|-------------------|---|----------------------------|
|  | Chillingham White |  | Shorthorn Mix |
|  | Simmental Silver |  | Murray Grey |
|  | St Pauls Cream |  | Renovation Gertrudis Brown |
|  | Hereford Bronze |  | Gertrudis Brown |
|  | Bowral Brown |  | Brahman Granite |
|  | Limousin Gold |  | Bowral Blue |
|  | Capitol Red | | |

Chillingham White shown here









Daniel Robertson Hawthorn

Daniel Robertson bricks made in Tasmania have achieved the enviable goal of Carbon Neutral certification under the Australian Government’s National Carbon Offset Standard. This range echoes the iconic Hawthorn brick that gives so many of Melbourne’s historic inner city homes their distinct character. The Hawthorn range captures red, tan and brown base clay colours, and is further highlighted with dark and strong blue char and black frit, giving its bricks a rich historic ambience. When combined with Daniel Robertson’s heavy textured face, the result is that no two clay bricks are the same, lending it a truly unique, handmade aesthetic.

Refer to

Mainview Boulevard Family Learning Centre by Canvas Projects → P.90

Colours Available

 Cambridge	 Black
 Red	 Surrey
 Tan	 London
 Oxford	

Cambridge and Surrey shown here



Bristle Roofing La Escandella Marseille

Bristle Roofing’s La Escandella terracotta roof tiles have developed a reputation for achieving the highest quality colours and finishes of any terracotta tile in the Australian market.







Not all roofing materials are created equal. Meticulously crafted from natural material and kiln fired to solidify their form, these terracotta roof tiles offer ever lasting beauty for your home.

Originating from France, the Marseille tile offers versatility and simplicity in a classic style terracotta roof tile.

Refer to

San Damiano College by Fulton Trotter → P.98

Colours Available

 Amber Haze	 Burnt Ochre
 Roja	 Slate
 Jaspee Roja	 Granite

Jaspee Roja, Roja, Burnt Ochre and Granite shown here



Terraçade TN System


















Offering a colourfast, low maintenance cladding system in four unique finishes and a vast range of colours, Terraçade TN has an option to suit your style.

The uncluttered, minimalist lines lend themselves to bold architectural statements, complementing underlying shapes and forms with streamlined refinement. This ceramic facade system offers architects and builders design flexibility, ease of installation, superb durability and a quality finish that provides endless design options.

Refer to

Guildford Grammar Boarding House by With Studio → P.118

Colours Available

Smooth Range	Glazed
 Sandy	 Brilliant White
 Raglan	 Brilliant Grey
 Gibson	 Brilliant Red
 Tanami	 Brilliant Green
 Sturt	 Brilliant Blue
 Simpson	 Brilliant Black
Sandblasted Range	Watermark Range
 White	 Larapinta
 Cream	 Impara
 Black	

Gibson shown here








GB Masonry GB Honed

Embrace the elegance of this block as its subtle sparkle of natural aggregate shines through. Limestone, Pebble and Nickel are just a few colours that comprise the elegant and versatile colour range of GB Honed.

Refer to

Mount Eliza House by MRTN Architects → P.130

Colours Available

 Porcelain	 Nickel
 Limestone	 Pewter
 Pebble	

Nickel shown here



UrbanStone






Australian Granite

The natural origins of the Australian Granite collection tell a tale rooted in the very ground from which it is forged – a tale of strength and elegance that is naturally evocative of the Australian landscape. A beautiful and enduring feature of any contemporary design, it is bold, unbreakable, and timelessly regal.

Refer to

Riverside Green by Hassell → P.138

Colours Available

 Garnet Ice	 Desert Rose
 Austral Coffee	 Austral Black
 Austral Juperana	

UrbanStone Juperana and Austral Coffee shown here



Austral Bricks






Venetian Glass Bricks

Venice – historic city of bridges and canals, art and artisans. For centuries, Venetians have been producing magnificent glass pieces of every description. Our new range has all the features you’d expect in coloured designer glass – brilliance, transparency, sophistication.

Refer to

Melbourne Connect by Woods Bagot → P.146

Colours Available

 Arctic Crystal	 Golden Amber
 Aqua Marine	 Smokey Quartz
 Blue Sapphire	

Arctic Crystal in polished finish shown here



Austral Bricks

Symmetry

A question of balance. The specially developed Symmetry range perfectly suit clean, crisp and precise architectural designs and is also suitable for smaller projects and decorative brickwork. Their simple smooth finish assures a clean line that enhances the functionality of brickwork as architectural form.

Refer to

Teracota Alexandria by Bennett Murada → P.46

San Damiano College by Fulton Trotter → P.98

Colours Available

 Terracotta	 Earth
 Portland	 Paprika
 Asphalt	

Terracotta shown here



Austral Bricks





Everyday Life

Everyday life is interesting, varied and about home – feeling comfortable. This versatile range is a suite of bricks with a lightly textured finish that’s full of modern, natural colours of clay, making it easy to design your new home or project with style.

Refer to

San Damiano College by Fulton Trotter → P.98

Colours Available

 Engage	 Stimulate
 Leisure	 Freedom

Stimulate shown here










Glen-Gery Sioux City Brick

Cosmopolitan Series

The Cosmopolitan brick series is the perfect complement to any contemporary design. With its range of dark neutral toned bricks it pairs well with stone, or timber, providing an understated, monochromatic backdrop for design and finishing statements

Refer to		
5 Franklin Place	by ODA New York	→ P.168
Filson Historical Society	by de Leon & Primmer Architecture Workshop	→ P.176

Colours Available	
Velour Finish	Smooth Finish
 Toasted Fine Art	 Toasted Fine Art
 Badlands	 Badlands
 Coppertone	 Coppertone
 Midtown Ironspot	 Midtown Ironspot
 Mountain Shadow	 Mountain Shadow
 Fine Art	 Fine Art
 Black Hills	 Black Hills
 Vintage Black	 Vintage Black
 Ebonite	 Ebonite



















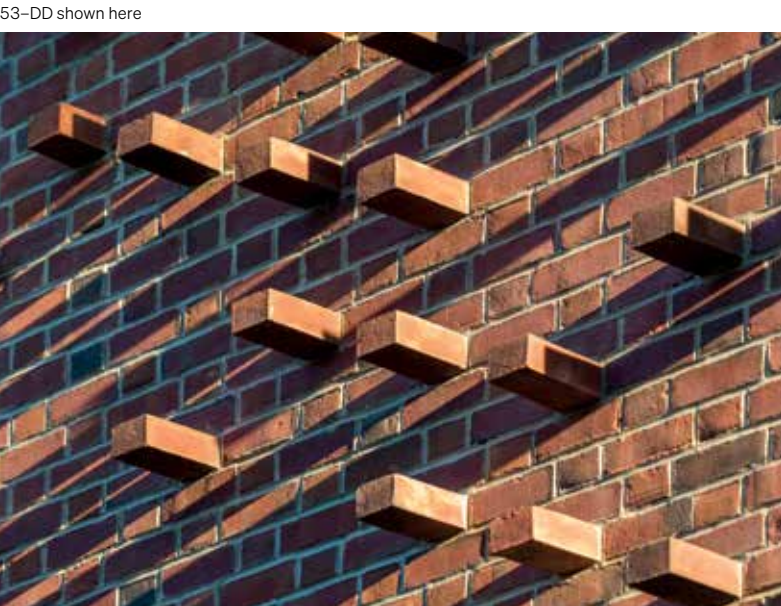
Glen-Gery Sioux City Brick

Molded Colonial Series

True, tried and tested, the Colonial Molded range offers traditional colors and textures, making it the perfect brick for classic architecture. These bricks pair well with modern elements for a unique old, but new charm. Enjoy adding substance and quality to your project.

Refer to		
Wegmans Hall	by Kennedy & Violich Architecture	→ P.160

Colours Available	
 Danish +	 Catawba
 Danish "1776"	 52-DD
 1-HB	 56-DD
 26-HB Redburn	 Antique Red
 4-HB	 53-DD +
 26-HB Flashed +	 53-DD "1776"
 350-M	 51-DDX +
 250-M	 50-DD
 47-HB	








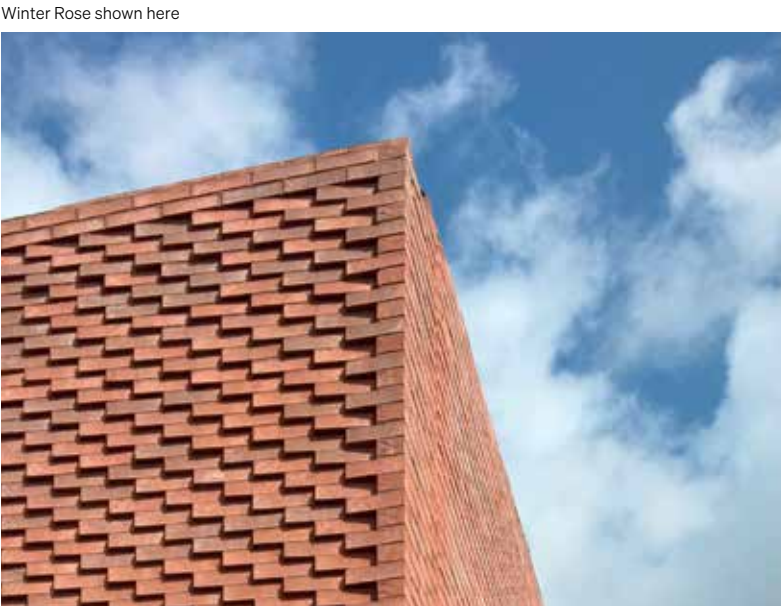
Glen-Gery Sioux City Brick

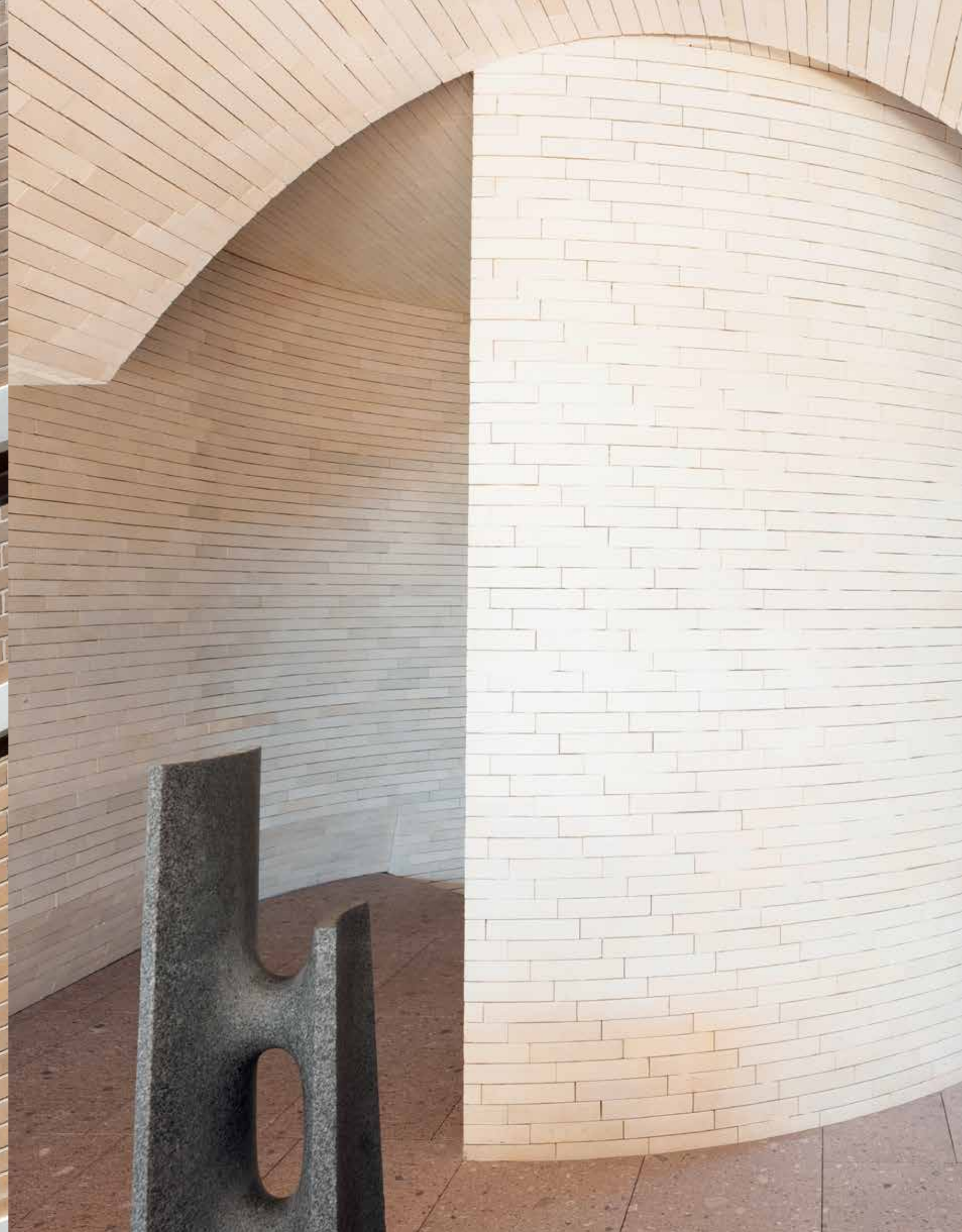
River Series

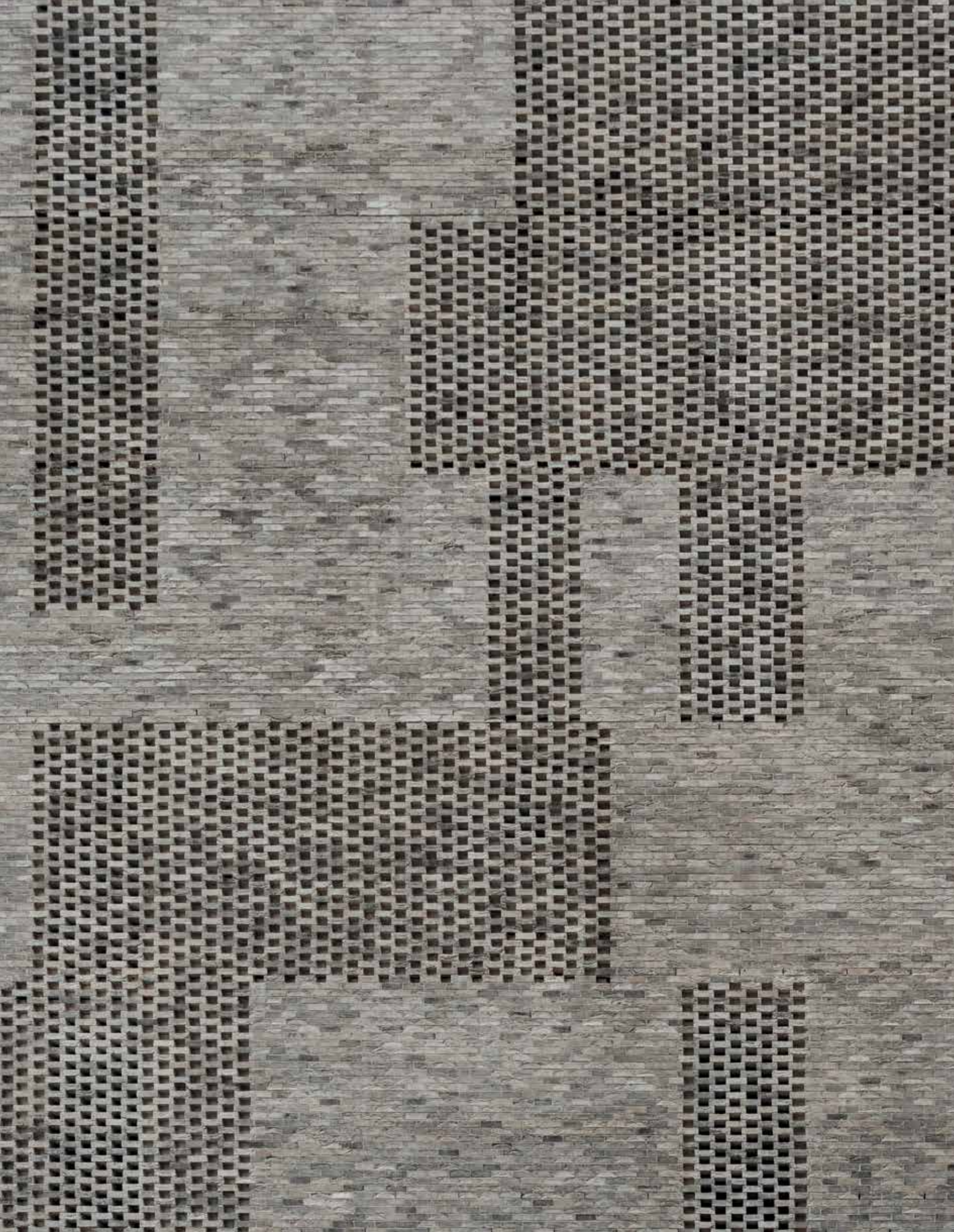
Reminiscent of waterways throughout the Midwest, the Sioux River Series reminds us of rocky formations and flowing water. Showing their versatility, Sioux River's earthy colours work beautifully with different mortar joints and finishes, an expression of your individual style.

Refer to		
NYS Equal Rights Heritage Centre	by nARCHITECTS	→ P.154

Colours Available	
 Casablanca	 Celtic Grey
 Antique White	 Hawthorne
 Aztec White	 Driftwood
 Grayhawk	 Crimson Pointe Velour
 Winter Rose	







Contributors

Rachael Bernstone is a journalist and advocate for good design. In 2002, she completed a Master’s of Architecture History and Theory, and in 2003 she won a Churchill Fellowship to research Sustainable and Affordable Housing in the UK, Finland, Sweden and the USA. She advocates for #climateemergency targets and affordable housing in Australia.

Penny Craswell is a design writer, editor and curator. Her first book *Design Lives Here: Australian Interiors, Furniture and Lighting* was published by Thames & Hudson in 2020. Her most recent role was Creative Strategy Associate at the Australian Design Centre and Co-Director of Sydney Craft Week. She is also a former Editor of *Artichoke* magazine and Deputy Editor of *Indesign* magazine. Penny is based in Sydney and her blog is ‘The Design Writer’.

Hayley Curnow is a Melbourne-based interior designer and writer with a contemplative approach to architecture and design. She has a background in academia, interiors, exhibition and installation design and regularly contributes to a range of architecture and design publications. Hayley finds delight in the finer details of a project and is particularly interested in the way interior spaces can shape our everyday experience.

Margie Fraser is a freelance design writer and editor whose contributions cover architecture, art, landscape architecture and interior design for both Australian and international journals. Her interests in travel, food and design are documented in her blog, ‘More Margie’. In the not-for-profit sector, she has participated as a board director in arts and social service organisations, advocating for arts funding and social justice for disadvantaged women.

Stuart Harrison is an architect and Director of Harrison and White. He has worked extensively in public radio, TV, architectural history and authored three books on housing. He is a former host of *Restoration Australia*, and advocates for good design and the re-use of buildings.

Tobias Horrocks worked at John Wardle Architects before becoming a ‘cardboard architect’. His practice, Fold Theory, has produced award-winning designs ranging from furniture to trade show stands and large sculptural installations. He occasionally lectures and tutors in architectural design, theory and history at universities around Australia. He lives in Ballarat in regional Victoria.

Stephen Lacey has a Master’s in English from The University of Sydney, where he was awarded the Arthur Macquarie Travelling Scholarship. He has published three novels (*The Tin Moon*, *Sandstone* and *Henry Loves Jazz*) and been shortlisted for the Commonwealth Writers Prize. As a journalist his feature articles have appeared in many national and international publications. Stephen is interested in design, architecture and cacti.

Helen Norrie is an architecture and design academic at the University of Tasmania. She is the founder of the Regional Urban Studies Laboratory (RUSL), a collaborative practice-led research project that engages directly with councils and communities to examine urban design, cultural and social issues in Tasmania towns and cities.

Dr Jo Russell-Clarke is a senior lecturer at the University of Adelaide, School of Architecture and Built Environment. She is a registered landscape architect and Fellow of the AILA with a keen interest in works that reflect and respond to their local environments.

Sheona Thomson is a Brisbane-based design educator and freelance writer. She values any opportunity to describe and share the responsive and innovative approaches of architects and designers in southeast Queensland.

Justin Twohill is the director of Buro Two, a small design-focused studio based on Bundjalung Country in Northern NSW. He also teaches at the Abedian School of Architecture at Bond University.

Edition number 5
Published 2022

A Brickworks Building Products publication, published under contract by Uro Publications Pty Ltd, 5/30 Perry Street, Collingwood Vic 3066

© 2022 Uro Publications and the individual contributors.

The information herein is given for general guidance and does not replace the services of professional advisers on specific projects. Local or state regulations may require variation from the practices and recommendations contained in this publication.

ISSN: 2206-8333

Editorial design:
Moffitt.Moffitt
Managing Editor:
Tahlia Anderson

Featuring:

MRTN Architects. RAAarchitects.
Richards & Spence. Candalepas
Associates. RAD-Studio. Bennett
Murada. Lyons + Silver Thomas Hanley.
SJB. Smart Design Studio. Canvas
Projects. Fulton Trotter Architects.
Cumulus Studio. With Studio. BVN.
Hassell. Woods Bagot. nARCHITECTS.
Kennedy & Violich Architecture.
ODA New York. de Leon & Primmer
Architecture Workshop.

Edition 5