HOUSES

Edited by Mark Cleary

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11th & Hill Residence

Santa Monica, California, USA

TROUT STUDIOS

From the exterior, a striking deep-blue colour and multiple metal roofline sets the stage for a playful and unusual design. Dryvit, a colour-impregnated cement-like material, clads the building; its brilliant colour is stable so that no repainting will be necessary. Low cement walls with custom-designed redwood-and-steel fencing enclose the landscaping of Mexican weeping bamboo, lavender, rosemary, flax, chamomile, sage and jasmine. Cement walk is accented with blue glass marbles and cast-iron brad-point stars.

Interior rooms are delineated more by changes in flooring materials than by constructed walls. Bamboo flooring defines the living room, home office and den, while raised-coin, non-PVC rubber resilient flooring is set in a curved pattern in the kitchen and dining areas.

A large curved wall with lighted niches displays a collection of art pottery. Other collections accommodated by design include cast-iron toys, guitars, sculptures and photography.

Photography: Tom Bonner













103 Residence

Brisbane, Queensland, Australia

PUSH

This house is located on the Brisbane Corso, on a narrow site fronting the Brisbane River. The river frontage of the site faces northwest and enjoys spectacular views, primarily to the Eleanor Schonell bridge, the first bridge in Australia designed exclusively for buses, cyclists and pedestrians.

Responding to the site conditions, the wedge-shaped plan of the house was established on a diagonal axis that extends from the street frontage through to the river boundary. The aim of this configuration was to reorient the narrowly constrained site to the more desirable northern aspect and views beyond as well as provide rooms at the front of the site with views of the river.

The house is divided into a number of zones, which can be clearly interpreted in the building's form. Service zones to both floors, including bathrooms, kitchen and laundry are accommodated in a series of rendered block cells that extend along the south boundary of the site, forming the spine of the house. Banks of full-height louvres set between each of these cells ensure that natural light and ventilation in the house are maximised.

Interior and exterior living areas to both floors are focused towards the river. A high-level, wedge-shaped roof floats lightly over the upper-floor clerestory

glazing, opening these spaces up to the north. Extensive glazing ensures a strong connection with the river and views beyond. Sunlight is controlled by a series of external automated louvre blinds.

The entry, bedrooms and study are located centrally and are bound by large block fin walls that reinforce the axial nature of the plan. These spaces enjoy views back to the front yard through full-height glazing set between the fins. The master bedroom and garage present a sculptural frontage to the street. The master bedroom is accommodated in a Rheinzinc-clad box that cantilevers over the block-walled garage. The room enjoys views to the river and front yard through a large slot window on the northeastern elevation. Apart from this slot window, the street frontage is void of any fenestration in response to the site's direct proximity to a busy T-intersection.

The house structure consists of a primary reinforced concrete block and steel frame with timber infill framing. The building is finished externally with a combination of rendered block work and Rheinzinc metal cladding.

Photography: Jon Linkins







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