

MONUMENT⁵⁵

ARCHITECTURE & DESIGN

FLASH DANCE

HERZOG & DE MEURON

GOLD MEDAL WINNER
CORRIGAN AT THE VCA

WHITE KNIGHT
JOHN PAWSON

SOFT SELL
MILAN COLLECTION

CREATIVE TENSION
DALE JONES-EVANS

PLACE MAKING
WIM WENDERS

JUNE/JULY 2003
AUDS16.45 [INC GST]
NZS17.50 [INC GST]
RMS29.90
SNGS15.90 [INC GST]
PRINT POST APPROVED
PP 233867 00013

ISSN 1320-1115



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Herzog & de Meuron
Laban Centre
photography: Dennis Gilbert (View)

CREATIVE TENSION

Dale Jones-Evans continues to shape the direction of residential development in inner-Sydney's Surry Hills. Heavy metal makes an intriguing reference point for his latest project, METALIKA.

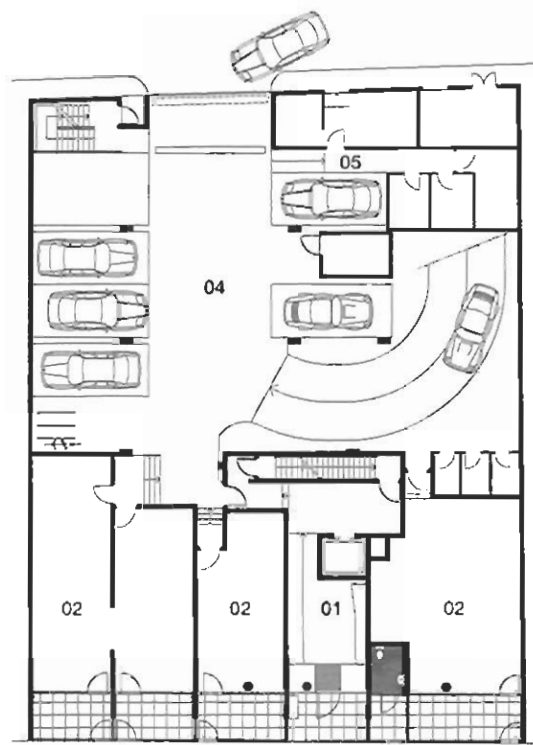
Review Gerard Reinmuth Photography Paul Gosney



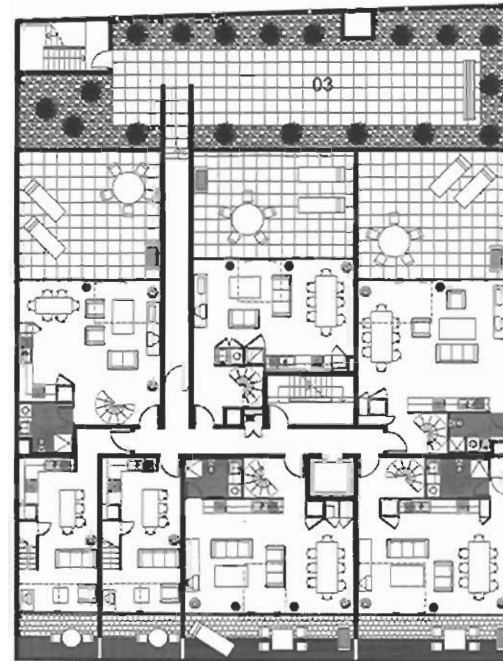
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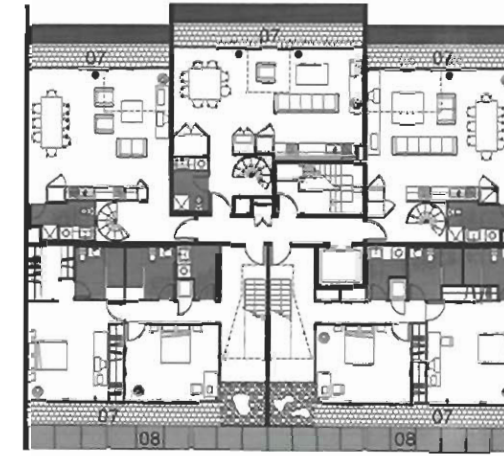
Ground Floor Plan



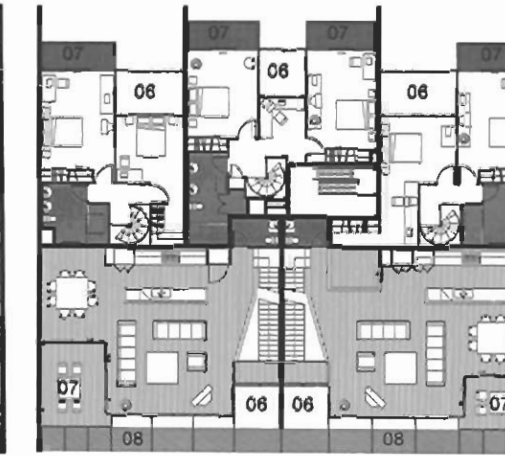
First Floor Plan



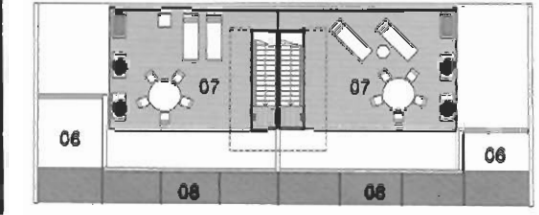
Second Floor Plan



Third Floor Plan



Fourth Floor Plan



Roof Floor Plan

- 01 Lobby
- 02 Commercial
- 03 Common Court
- 04 Car Parking
- 05 Services
- 06 Void
- 07 Terrace/Deck
- 08 Privacy Screen

DALE JONES-EVANS has become something of a fixture in the inner-Sydney apartment development scene, completing half-a-dozen or so apartment developments in and around Surry Hills over the past few years. In a property market dominated by an all-white, homogenised and pasteurised product of varying quality, Jones-Evans' work provides a clear alternative. Even Jones-Evans' presence in this market is something of a surprise, given he is one of the most interesting architects practising in the city. With a few notable exceptions, interesting architects don't seem to do a great deal of small development projects. Jones-Evans' pursuit of parallel careers in painting, property development, art installations, and a great deal of travel around the

country, is handled with an agility and dexterity that flies in the face of a profession that spends much of its time searching for the ultimate 'ouvre detail. For this reason, his involvement in development is important because developers, consumers and architects benefit from exposure to alternate, innovative and challenging solutions.

However, when one considers that many of Jones-Evans' projects have been self-funded – leaving only a few in the way of normal commissions – one realises how limited opportunities are for those wishing to work in this milieu but outside the square. Jones-Evans' apartment projects are further restricted by the consistency of their location and type. Nearly all have been within the same few blocks in Surry Hills, and

most are conversions to warehouses or new infill projects with limited means for external expression. This level of typecasting is curious given that his initial attraction to Sydney 10 years ago was for its extraordinary landscape and his love of surfing – interests that must be hard to express in such an internalised and restricted oeuvre.

METALIKA is the latest Jones-Evans project, a 12-unit development in Buckingham Street. In the age of incessant 'branding' of developments, METALIKA is an unusual moniker, bestowed by the architect's own office and named after the band of similar name. Given Metallica's music – an innovative, incredibly distorted, thick soup of noise made by only three guitars and one of the world's fastest

drummers, punctuated by extraordinarily fast guitar solos – an encounter with the architectural version was always going to be interesting.

The design process was decidedly 'normal', with Jones-Evans offered a project that already had a DA (Development Application) but offered little in terms of spatial or material opportunities. Jones-Evans rationalised the planning and circulation to completely eliminate corridors on two of the four levels then used the found space to make larger apartments and completely recomposed the façades and materials. The overall diagram remained due to the pragmatics of the existing DA, even though Jones-Evans maintains that he would have tackled the overall form and massing differently

if given the project afresh. Instead, he settled for a series of "Section 96" amendments to the original design that, at least, allowed him to make the adjustments noted above – and evolved into a project worth doing.

This unremarkable start continues in one's first encounter with the project from the street, a classic infill elevation made distinctive via the use of a grid of expanse balconies and screens that almost disappear into the grey render and grungy surrounds. The foyer is understated, a concrete room featuring an upholstered seat and column and four naked fluorescent tubes, but is typical of the hotel-like entries to most contemporary residential developments. This is the first of a series of 'Hopper'-like set pieces that

punctuate one's visit to the project as vignettes in and among the more conventional aspects of the apartment's general configuration.

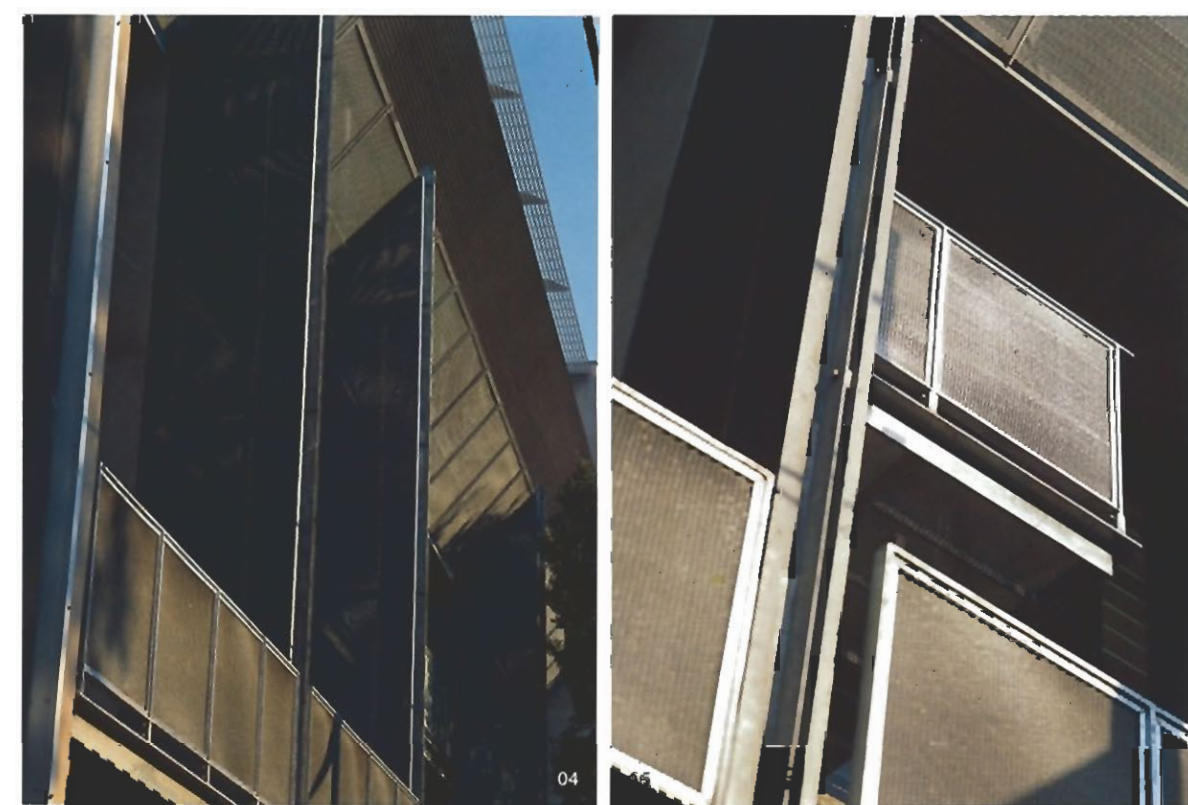
By the time one reaches the sexy, brown/black corridor spaces of the apartment levels, the thirst increases for a Metallica-esque punch of sound, form or sensation. The entry to each apartment reveals more subtle treatment – a raw palette of terrazzo floors and off-form concrete ceilings augmented by coffee-coloured paint (latte or short black, depending on the apartment) and timber-veneered kitchen joinery. While not particularly arresting, this is certainly radical in the Sydney apartment market, all the more so given that concrete surfaces are left off-form with rust stains and other

marks such as lighting setouts and stringline strikes all left in place.

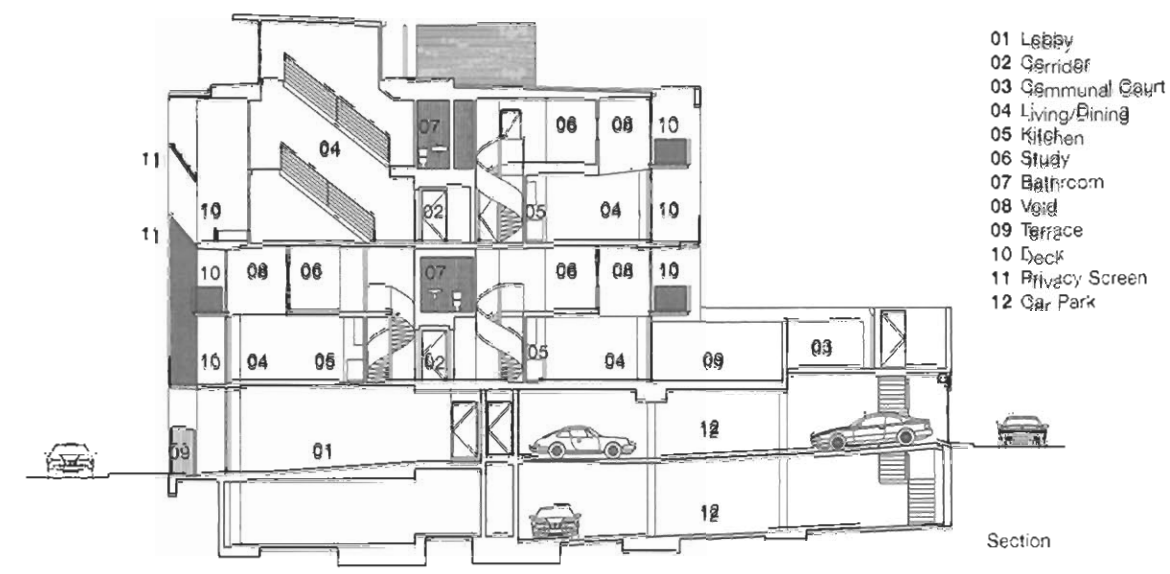
The main feature of the internal planning of all apartments is the deliberate and controlled gradation from dark to light as one moves from the entry and service areas at the rear of the apartments towards the façade. Jones-Evans has used this technique in previous projects (*Margaret River House*, *Monument 41*) but here, the experience is graded further via the all-black, dimly lit bathrooms at the rear and the installation of expanse balconies and screens at the street. The bathrooms are very, very sexy spaces, relishing in the sensual nature of the activities they harbour, while the screens work well in providing semi-private balcony spaces with the ability

to sense colour and movement between apartments. There is certainly nothing 'heavy metal' about these screens, configured and detailed as they are with great delicacy and sensitivity. They provide an excellent manifestation of Jones-Evans' interest in the qualities of semi-transparency and the refraction of light inherent in ocean waves.

This basic palette and planning strategy is reconfigured throughout the varying apartments to give a total of four major dwelling types. These include the ubiquitous upper-level penthouses, standard two-level apartments and, my favourite, the courtyard apartments, which open onto a walled courtyard finished in a monochrome palette of render >>



- 01 Street entry lobby
- 02 Lobby
- 03 Common terrace
- 04 Metallic façade
- 05 Detail of metallic façade
- 06 Eastern elevation by night
- 07 Western metallic elevation by night



- 01 Lobby
- 02 Corridor
- 03 Communal Court
- 04 Living/Dining
- 05 Kitchen
- 06 Study
- 07 Bathroom
- 08 Void
- 09 Terrace
- 10 Deck
- 11 Privacy Screen
- 12 Car Park

>> and concrete pavers. A communal garden has been located at the rear of the development. It's a serene yet severe space that promises much but, unfortunately, lost key elements such as soft landscaping in the last-minute cost cutting.

While it is clear to an architect's eye that the development budget was typically lean, Jones-Evans has handled this restriction well, knowing where to spend more attention to detail in the interests of a greater illusion of luxury or effect. He cites his experience on his own developments as an important factor, equipping him well to handle the ebbs and flows of

capital around the project and the required negotiations to secure monies for key elements and finishes.

If METALIKA earns its name anywhere, it is in the basement car park, where the ceiling has been left exposed as an extraordinary sculpture of sandstone and concrete. This is one of Jones-Evans' favourite spaces within the development, and understandably so. One can only imagine the results if he was given similar license by the developer in regard to the remainder of the project. Overall, METALIKA is not unlike a later album from the aforementioned group – all the elements are there but the diehard fans

remain slightly unsatisfied, hoping for something a bit harder, a bit bigger. But, as Jones-Evans says with a shrug, "that's development".

The tension felt in METALIKA of a bristled and slightly restricted Jones-Evans indicates the current trajectory of his oeuvre. A series of recent projects, some of which are currently on-site, suggest that Jones-Evans is currently shifting through the gears very quickly. A combination of greater opportunity and a more considerable synthesis between his painting, travelling and architectural work is evident in a series of new projects that, for this writer at least, are eagerly awaited. [6]

Project Name METALIKA
Architects Dale Jones-Evans Pty Ltd
Interior Designer Dale Jones-Evans Pty Ltd
Project Team Dale Jones-Evans, Jane Madeline Finolli, Paul Meyers, Maki Yamaji & Kathryn Mellaender
Construction Manager BEKVIN Investments
Builder Southern Cross Constructions (NSW)
Engineer van der Meer Bansen Pty Ltd
Accredited Certifier Moran Developments Pty Ltd
Geo Technical SME Testing Services Pty Ltd
Acoustic Richard Hoggie & Associates
Traffic Woodgates Pty Ltd
Hydraulic, Mechanical Timar Partnership Pty Ltd
Planner ABS Planning Pty Ltd
Sub-contractors DGP Lighting Pty Ltd
Budget \$4.9 million
Time to Complete 12 months
Council South Sydney City Council
Client Charon Pty Ltd
External Materials Galvanised steel mesh and structural steel, cement render and off-form concrete, black powder-coated windows, glass, black concrete pavers and bluestone screenings, galvanised reinforcing bar lenses
Interior Materials Off-form concrete floors, ceilings and columns, structural steel, painted cement render and plasterboard walls, bamboo floors (penthouses), black tiled vinyl glass mosaic & honed black granite bathrooms, timber veneer kitchens, white laminated laundry
Fixtures and Fittings T&B Shade Blinds, Madinge 16mm rails & W6 holders; lights by 4 SIDE, LúmasCapó, Austral, Pierre, Tigris, Mofibo Luce; signage by Dale Jones-Evans Pty Ltd, VIC's Caroma, Garolma Ledá vanity basins, Bufavit vanity basins, Taps Nobili, Smeg appliances, Oliveri sinks
Hardware Lobby leaf handle & sign by Dale Jones-Evans Pty Ltd, door furniture by LEAGE
Artworks Lobby leather seat, column & light installation by Dale Jones-Evans & Kathryn Mellaender

