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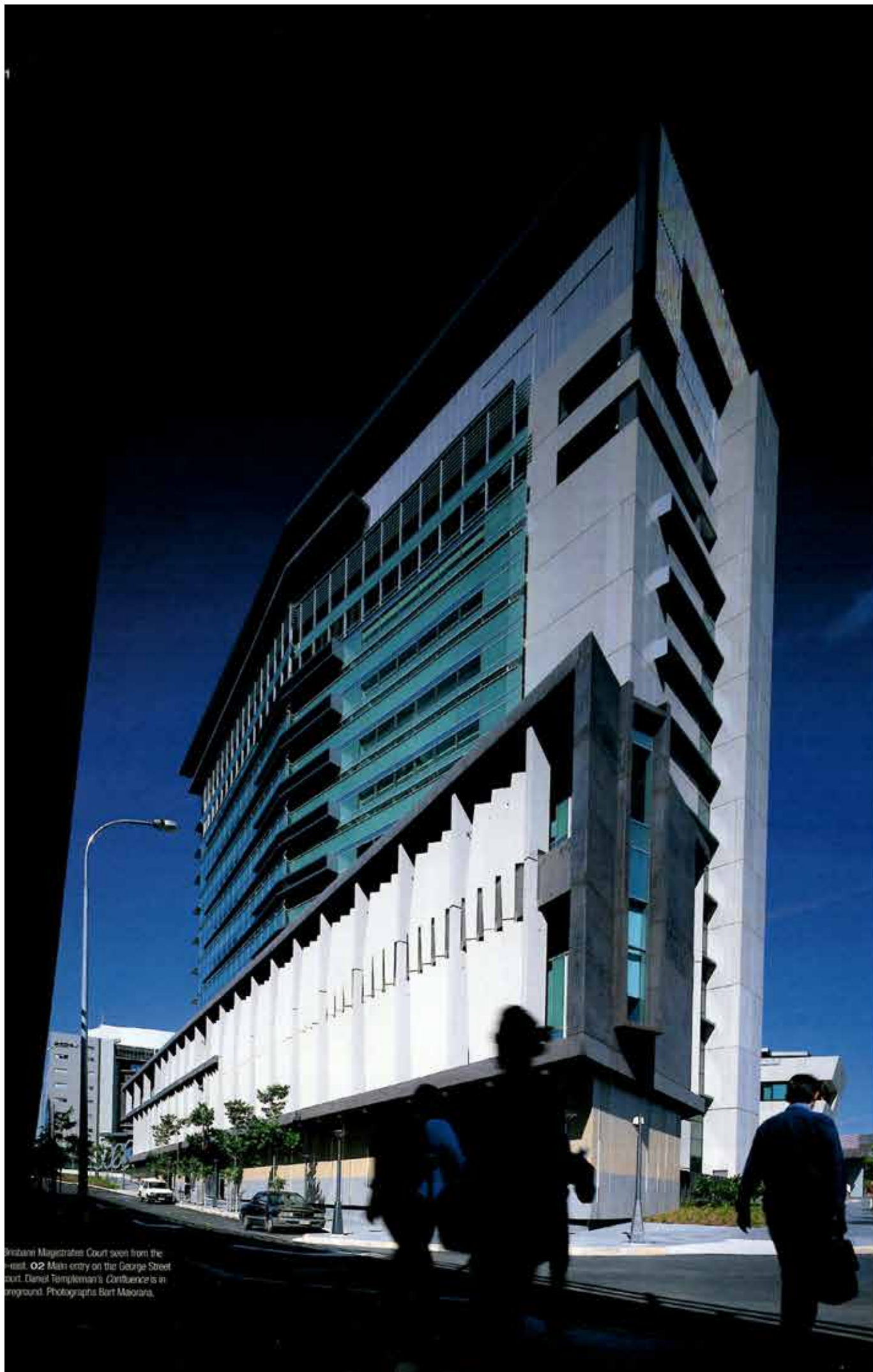
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IN LOVE WITH THE OPERA HOUSE

**ALEX POPOV APARTMENTS ADDISON HOUSES
BRISBANE MAGISTRATES COURT PHILLIPS/PILKINGTON SIX DEGREES**



Sritani Magistrates Court seen from the west. 02 Main entry on the George Street court. Daniel Templeman's Confluence is in foreground. Photographs Bert Macorata.

BRISBANE MAGISTRATES COURT

WITH AN AMBITIOUS URBAN STRATEGY, COX RAYNER AND AINSLEY BELL + MURCHISON'S MAGISTRATES COURT ALSO EXPLORES A PROCESS-BASED APPROACH TO THE INTEGRATION OF ART AND ARCHITECTURE.

REVIEW SHEONA THOMSON, ANTONY MOLLIS · PHOTOGRAPHY STEFAN JANNIDES, DAVID MAIORANA



EAST ELEVATION 1:1500



NORTH ELEVATION 1:1500



WEST ELEVATION 1:1500



SOUTH ELEVATION 1:1500

Some of the artworks included in the court building under the auspices of the Art Built-in programme.

05 *Cast and Elevation*, by Bruce Reynolds, in the entrance foyer. **06** *Detail of blur between*, by Sebastian Di Mauro, in the level 6 waiting area.

07 *Breezeway Lattice* by Barbara Heath, courtroom doors and lift lobbies. **08** *Untitled* by Guy Parmator, with *Test Patterns for Hope No. 5* by Eugene Carchesio beyond, on the pedestrian ramp to Roma Street.

09 *warm earthy urban human calm*, by Freya Pinney, in the entrance foyer. **10** *Confluence* by Daniel Templeman, on the George Street forecourt.

11 *Witnessing to Silence* by Fiona Foley, on the Roma Street forecourt. Photographs Stefan Jannides.



ension of the ramping ground plane over Roma Street. The other part of this strategy
he connection to Southbank via a major pedestrian bridge. This link would clearly
plement the Cox Rayner-designed Goodwill Bridge at the southern end of the river
ch, forming a circuit that would string together a series of cultural and recreational
les of the city with further connections to the surrounding inner suburbs. Conceptions
risbane's urbanity and its "livability" are writ large in the idea of connectivity and the
te Government is currently planning for the bridge's implementation.

At ground level, spaces are organized out of the play between the constructed
gonal of the site that situates the greater urban connector and the orthogonal edge to
bot Street that engages the CBD grid. Above ground the triangular site plan produces
uilding of equivalent shape formed from two "walls" of court and interview rooms
led apart from one another with a public foyer in between. The foyers on each level
e glazed ends between the walls, producing a space that is longitudinally
isparent. Conventionally the court building type is associated with closed forms, deep
in which we might imagine that justice is dispensed in airless, friendless interiors.
e that conventionally imagined plan form is inverted with courts on the periphery and
interior space made public and hollowed out. The visual openness achieved by this
onventional plan form is striking; particularly so for the fact that we live in such
curity conscious" times, in which openness seems difficult to argue for and achieve.
it light and view can be made present in all spaces (whether they be courts or foyers)
s something psychologically important to lessen the potentially alienating distinction
ween an "inner sanctum" of justice and an outer public/everyday world. That said, the
hreshold between inner and outer retains a rightful significance and is duly
nowledged, at an unusually subtle, sensual and tactile level. For example, on entering
courtrooms, it is indeed surprising to reach for the patterned and perforated
nless steel door handle, a commissioned work by the artist Barbara Heath, and to
the way it prickles against the skin just enough to draw you into the present moment
le indicating the heightened place of crossing from the everyday world into the
cial. This work, entitled *Breezeway Lattice*, refers to the fanlight screens above the
rs of a traditional Queenslander, and in so doing implicates another resonant (and
haps more familiar) site of passage and transition. Here the conceptual range of the
st and an inclination towards subtle social commentary and observation assists in
culating a potent architectural moment.

In the process of realizing the building, collaboration seemed to take on a collegiate
ect, as artist, builder and architect worked together in various supportive ways to
ieve mutually satisfying outcomes. The shared ambition for the revelation of process
: developed architecturally as a layering of elements, particularly of the facade, and
i in the tactility of finishes and tectonic expression. Layering and tactility are mirrored
uce Reynolds' work *Cast and Elevation* in the ground-floor foyer, a curious
ixture of materials – old lino, carpets and laminex – pressed into or revealed upon a
crete surface. Like a remnant of some prior construction on the site, this was a work
the builders openly delighted in fabricating alongside the artist.

If one was to more broadly survey the experience of the Art Built-in process since
policy's inception, one would not likely find the same unanimity as is displayed in the
jistrates Court project. Despite this experience, questions remain as to the efficacy of
relationship between art "built-in" and the architecture that hosts it, and indeed the
al impact of the hybrid that results. Those interested in this nexus need to stay tuned
e Art Built-in policy is currently under evaluation by an expert reference group
ired by Professor Michael Keniger with a report due to government soon.

TONY MOULIS IS HEAD OF ARCHITECTURE IN THE SCHOOL OF GEOGRAPHY,
MINING AND ARCHITECTURE AT THE UNIVERSITY OF QUEENSLAND. SHEONA
MASON IS A LECTURER IN ARCHITECTURE IN THE SCHOOL OF DESIGN AT QUT.



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BRISBANE MAGISTRATES COURT

Architect Cox Rayne Architects in association with Arup
Bell + Murchison Architects—design architect Michael
Rayne, Tim Morgan (Cox Rayne), Terry Morrison (AB+M),
project architect Jeffrey Dennis (Cox Rayne), David McCubie
(AB+M), project team Carl Davies, Shane Harwell. Project
manager Project Services. Structural and civil engineer
Rajini Reddy Partners. Electrical, mechanical, lighting,
services, environmental and communications engineer
Norman Disney + Young. Hydraulic engineer Steve Paul and
Partners. Facade engineer Arup. Landscape architect
Consultants. Acoustic consultant Ron Purdie. Quantity
consultant Rice Hunt. Programming Research Coordinator
Partnership. Builder Walker Construction Group Queensland.
Building certifier Philip Dixon + Associates.

12 The Brisbane Murr Court, within the Brisbane
Magistrates Court. The Murr Court sentences adult,
indigenous offenders in a court that allows for input
from indigenous communities. 13 The Magistrates
Library and commercial area. 14 Entrance foyer, with
resplendite by Judy Watson seen on the left. Photographs
Bart Macrene. 15 Detail of cast aluminium
Elevation by Bruce Reynolds. Photograph Szejan Jennings.