



This 180-square metre house is set on five acres of bushland at Tinderbox, 20 minutes drive south of Hobart on a site overlooking native treetops and the Derwent River beyond. The site's topography is varied and does not lend itself to a single 'built form' idea, but rather a series of forms generated by the fall of the site, the surrounding hills and the client's need for separation between the living and the sleeping areas.

A layering of contrasting materials – warm natural timber boards and cold masonry walls – identify and soften the entry area, while

combined they act as a barrier to the roadway. They cradle the occupant, shielding them from passers-by and terminate with glazed ends, as the masonry runs past the glass emphasising their power, and opening the view from within.

The main living area has an open feel, with spaces separated and defined through differing overhead ceiling planes and the varying depth of threshold condition to the outside. The bedrooms are housed over two split levels and are connected to the living space by an amenities link. Splitting these levels from the main level of the building creates

a closer physical and, more importantly, psychological connection between the two.

The building accommodates the ever changing Tasmanian climate through form, orientation and detail at the glazed ends. Its narrow modular arrangement, allows living spaces to face north and circulation spaces to run along the south. This ensures deep solar penetration during the winter months and easily controlled heat gain during the warmer months, through simple cross ventilation principles, providing a naturally comfortable and energy efficient house in a moderately cool climate.

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mirror systems_

Mirror Systems is an Adelaide practice concentrating on creating generic archetypes. The emphasis is on avoiding the picturesque sentimentality that makes architecture appear innocuous and affirming, in the most reductive and polemical way, the pure force that propels Australian society. Special attention is given to lighting effects that aspire to descriptions such as aquatic, celestial and mineral. They are indebted to religious inspired literature where the common person glows in a divine light from unspecified sources. Beyond these concerns, the architectural object itself is designed as a mini-epicentre inseparable from the bland contemporary megalopolis, which, in the case of Adelaide's architectural trends, has found its alibis in tidy juvenile modernism, and a distinctly local hybrid of bourgeois quasi-classicism and Gone with the Wind romanticism.

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paul morgan architects_

Paul Morgan Architects produces architecture for the public realm, and aims to explore and redefine architectural typologies. PMA is a design-led practice that takes an expressive and critical approach to create innovative projects for ambitious clients.

The practice was established in 2003 following on from Morgan McKenna and builds on experience gained in educational, government, housing, urban design, master planning and commercial projects completed in Melbourne, regional Victoria and Asia. The practice has an office in Zhengzhou, which is the base for projects in China.

The aim of the practice is to transform architectural typologies through exploring the expressive potential of the brief and form. The complexities of the brief led to an experimental process in each project. For example, a critique of the traditional 'chalk and talk' style university laboratories has led to a series of student focused computer studios where syndicate groups and self learning scenarios are articulated via ovoid pods, 'kitchen table' workstations and double helix umbilicals. Separately, in current residential designs, analysis of the dynamic environmental forces acting on coastal and inland sites has led to the development of 'performance shells' - where the buildings' skins are modelled and deformed as a result of the effects of wind forces and solar movement.

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noxon giffen_

Noxon Giffen is a Sydney-based architectural practice that was established in 2004. The office is currently working in Sydney, Melbourne and Adelaide on a variety of projects including a veterinary clinic, cheesery, some small government

projects and a number of urban and country residential projects.

Justin Noxon and Darren Giffen have worked with internationally and locally acclaimed offices including Foster and Partners in London. Their collective experience encompasses a diverse range of project types including aviation, education, commercial and both single and multi-residential.

The practice emphasis is on the inventive use of materials, the qualities of light and the relationship between the building and its surroundings. Each project is an original interpretation of the site, client, brief and budget. A rigorous design process involves investigation, collaboration and consultation, and recognises the realities of tight budgets and programs.

Noxon Giffen aims to create simple and timeless architecture that enriches the human experience and contributes to a socially and environmentally sustainable future.

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o.d.r. (of diverse residue)

Our investigations into architecture are primarily concerned with the conditions of the social, political and cultural - utilising these ideologies in the process of articulating our thoughts and beliefs to deliberately effect an architectural outcome. Our concerns, therefore, are to extend architecture beyond tectonic formalism. We are uninterested in stylistic outcomes. We want to imagine something outside that which we know. We begin our projects by setting propositions and ideas to test. Is it a cultural, social or political response we desire? The proposition may be obvious or not.

We also understand that a proposition can often only be read from a critical distance, so the embrace of rhetorical referential meaning is saturated in our projects. By this act, we try to make the proposition didactic. If our responses are coloured, they are so for a reason: if something seems misplaced, it is deliberate; if an idea is absurd, it is for reason, debate and entanglement.

Our interests lie in the ingredients more than the taste. The taste is for others to indulge, engage and hopefully question. Ultimately through our processes, we try to provide possibility and opportunity, as opposed to certainty and the absolute. We engage controversy and debate outside of the tectonic, to leave an aftertaste, sweet or bitter, but certainly with some residue.

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rowan opat architects_

Rowan Opat Architects was established in 1998. The practice has evolved over a period of intense building activity. Budget limitations and expectations have increased while site constraints have remained the same. In parallel, heritage overlays have proliferated. The practice has developed a means of working in hitherto unimaginable spaces. This design practice has a broad spectrum of experience and current work, and is very familiar with heritage overlays and heritage listings. Rowan Opat is a tutor at RMIT in the Architecture and Design department.

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Painted brickwork has been repainted in the colour of the bricks, and similarly a further surface texture was

introduced by rough casting the existing garage.

Interiors are designed to provide a colourful separation from the grey urban exteriors. Wherever possible original building fabric is retained and the distinction between old and new expressed. Inclusion of spa, dishwasher built-in desk, television cabinetry and large external deck enhance the liveability of an otherwise compact unit.

In the final stage, a verandah was added to match photos of a pre-existing turn of the century verandah. The photos determined the form and detail, however, some design freedom was permitted in allowing the verandah to wrap around the corner to provide shelter to the shop entry. Project team: Rowan Opat and Nathan G Marshall.

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owen and vokes_

We are primarily interested in the making of rooms informed by human occupation, and ideas of enclosure and comfort.

We prefer to make plain buildings of humble materials that are free of mannerism, to distil the potency of enclosure.

We value traditional architectural practice and building methods for they endure. The aesthetics of austerity, not to be confused as modernist dogma, reflect our cultural resistance to fashionable affectation.

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preston lane architects_

The practice was formed in 2004. With offices in Hobart and Melbourne (Daniel Lane in Hobart and Nathanael Preston in Melbourne) we are exposed to different opportunities and environments, allowing each of us to contribute a range of experiences to our clients and our architecture, along with the opportunity to have an 'outsider' review and challenge our evolving concepts.

We are currently interested in the concept of our buildings consisting of three key elements: inner, in-between and outer. The inner and outer skins are pushed and pulled revealing apertures and thresholds that create in-between spaces. This in-between space, the 'threshold', is fundamental in the integration of our buildings and their 'place'. Through careful selection of materials, depicting these skins, the transition from outside to inside is a sense evoking experience.

Our design methodology is an evolutionary process as we listen, understand and learn. We look forward with excitement to every new commission, as a means to pursue these ideas.

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quinton-margalit architects_

Quinton-Margalit Architects was formed in 2001 by Ted Quinton and Harry Margalit. Initially our common interest lay in uncovering and reinterpreting the everyday modernism to be found in Sydney buildings of the 1960s and 70s.

This has expanded into more contemporary concerns: updating the formal vocabulary of our work while still holding to the basics of site- and program-specific design that facilitates the good life. At present none of our schemes are alike, a characteristic we hope to maintain. Although derived locally, we also aim to test our inclusive approach in exotic localities.