APPENDIX 1
selected projects
The original house is post war on a steep site with mature dense vegetation. As a south facing slope surrounded by trees, there was very little access to sunshine in winter. The deck, (stage 1-1998), is a remote structure to intercept winter sun. From the house it is a desirable destination – warm in winter and leafy in summer.

Stage 2 brief required two rooms for two young adults – daughters of the ‘client’. A concept was developed whereby two client groups were established; father daughter; mother daughter. As it was accepted that the length of time each daughter would remain at home was impossible to predict, each room was designed to be a bedroom at first, and then an office and studio for mum and dad respectively when vacated by the daughter(s). The concept signified the importance of this critical period in family life – the co-existence of 4 adults on the cusp if diminishing. It also gave opportunity to reflect on the changing needs of parents and children.

The conceptual framework saw the evolution of 3 main spaces.

- A room in the garden
- A room seamlessly part of the house
- A connecting space

Other significant issues included; the treatment of the surfaces of the garden room to multiply the perception of the landscape, the preservation of the feeling of the open undercroft, reaction to the ‘build in under’ which too often is hampered by excavation and retaining costs and results in inhospitable spaces with disregard for the excavated edge(s), the introduction of an element to establish a release from the undercroft in two directions and suggest the existence of cut earth in the remaining sub floor area; traditional ‘social planning’ with public spaces breaking down into semi-private, private, and very private.

The three interventions (deck, undercroft, garden room) occupy the backyard in very different ways, influencing each other and the existing house, establishing new micro-contexts.
lower floor plan

1 bedroom / studio
2 laundry
3 bathroom
4 stair
5 undercroft

Legend:
0 1 2 3 4 5m
upper floor plan

1 office
2 entry
3 bed
4 bathroom
5 living
6 stair
7 dining
8 kitchen
9 deck
10 carport
1 entry
2 living
3 stair

section

0 1 2 3 4 5m
Squat the world! Occupy abandoned space! 
Rent is theft.

**In Loving Memory**

The old meatworks next to the Mater Hospital. I reported there with friends till Feb 98. We lived in the locked down part of the complex and also the empty house next door (you had to climb through a trap door here to get inside). Someone stole the copper piping one night and we broken teenagers, I had to climb on top of the rusty roof, now before the front in order to access the car and my leg fell through, lucky Dave was the sun shone through the hole, where my leg fell through. We had a pink bow in the dressing room once.

**In Loving Memory**

_Her Majesty’s Theatre_

_Letitia_ 87 or _Something_

Up the Rickett old nothing, to find little little room, the stage manager's a king. Here comes _Richard III_ with that very short dressing room (like little clothes). Wooden stairway up to dressing rooms. No curtains stop up to stage. Dressing rooms - must stand small. Across to _Midsummer Night's Dream_ - must stand small. People can stand up and walk or sit. _Othello_ - must stand small. _Hamlet_ - must stand small. _The Tempest_ - must stand small. _The Merchant of Venice_ - must stand small.

"Cloudland"

**In Loving Memory**

I attended my very first school dance at Cloudland aged 6-7 years old. My mum had let me wear my cousin's 'Little Bo Peep' costume for the event. My mother re-modelled the dress into a 'princess' dress. On the way out of the door my father—a baker and maker—had the idea to thread 2 chrysanthemum head (not hampers in the barn) to make a hoop! I felt like a princess after that. *Angel Henn*, 22nd November, 2008.

**In Loving Memory**

I remember the first time I visited Yangaba and marvelled that I, as an immigrant in 1976, was so welcomed by the Greenlanders. It was a magnificent building, like a wedding cake, steep, internally considered and generous. I have grieving that I will never be able to gift it there again, that I am repaid by the people of Greenland. (And Moller has a letter to here).
This stage was a catalogued piece for the GoMA exhibition entitled Optimism, to facilitate a broad range of events. The connections between live acts, Brisbane, politics and architecture were drawn upon, and distilled into the idea of a grave stone commemorating the deceased cultural buildings of our city.

The piece has 2 sides; one with the true fonts of the deceased carved into the face – a place for public reflection. The other side faces the metaphorical burial area - on this face, the names of the places are mashed, like the collective memory of these places, skewed by the politics and emotion surrounding their removal. The text is akin to graffiti – a defaced gravestone. The irreverence of this is perpetuated by performers such as Ed Keupper dancing on the grave. As the backdrop to live acts, media events and tv broadcasts, this side of the gravestone is an act of willful propaganda.

This Brisbane place for public gathering was destroyed on Monday 23 February 2009. The events and connections made during its life now reside in memory. It is possible to lament the passing of buildings from various points of view. Perhaps the most powerful is the affect upon the idea of cultural continuum – the idea that the physical can connect people through time.

The legacy of this project is a collection of “In Loving Memory” cards. Immediately adjacent to the work, visitors to the grave were invited to write to the family (all of us) of the deceased (things past) as one would in the passing of a loved one. Thousands of cards were collected including;

“The old tree on Coronation Drive and behind – the Arnotts Biscuit Factory. The smell – oh, that smell!”

“Go ask some indigenous people what parts of the land they miss before you cry about the Shingle Inn etc.............. Spew”

“Bellevue Hotel R.I.P. no thanx to J.B.P”

These fragments will be collated and used to reflect upon the cultural and social effects of physical discontinuity in the hope we may learn something about ourselves as we move forward with ‘inevitable change’.

ARSEN ATAKE
Cure the Hot Hotel

Elevation

Arson Attack

Hotel Leveled

Fesibility

Land Value
Festival Hall
Cloudland
BELLEVUE HOTEL
SKATE ARENA
THE VICTORY HOTEL

elevation

0
1
2m
The proposal promotes cycling by siting the structures at the main entry. The bike shelters incorporate a lightweight structure and brick façade appropriate in the context of the predominately brick Burton and Garran Hall forecourt. The frugal structure reinforces the notion of economy present within the culture of cycling, whilst also being suited to the construction skills of available maintenance staff at Burton and Garran Hall.

Detailed from galvanized tube using proprietary couplers, triangulation is used to generate structural economy. There are two layers of protection: a roof and a chainwire outer surface that gathers and stretches conforming to the triangulated substrate. A creeper is proposed to overtake the chainwire, resulting in a faceted green landscape behind the “Canberra Red” brick wall.
Barcaldine’s Tree of Knowledge Memorial re-instates the amenity of the original tree and the tree’s role as a public place.

The building has several civic roles. Re-instating the plaza around the tree re-establishes the location as a place of public gathering. The presence of the building creates a gateway to Barcaldine as it forms part of the railway station’s entry sequence. At the scale of the highway it acts as a signpost and at night as a lantern for the town.

The scale of the structure and the form created within, is based on the extent of the tree’s canopy between 1890 and 1905. The shape of this internal canopy is defined by approximately 3,600 individual timber members. All timber is recycled and third party certified for chain of custody.

The project re-instates a place of public gathering, the extent of the original canopy is re-defined, gentle movement is again visible overhead and with shadows on the ground, the amenity of the original tree is regained. With the relic tree looking on, old stories can be told and events remembered. As an experience, this is also a place where new memories can be created.

BARCALDINE TREE OF KNOWLEDGE MEMORIAL

photos by Brian Hooper and Jon Linkins
M16 nut and locknut and 40 dia washer galvanised finish.

Painted shs rail. 18 dia round holes at 300mm centres on topside of rail along length of rail.

M16 thread tapped on 16sq rod:

16mm square holes at 300mm centres on underside of rail along length of rail.

16sq rod

6CFW all around

Bird proofing

Steel saddle with eye connections for bolts. Saddle made from M12 rod.

Eye connection 1x M12 bolt and nut and 40dia washer, galvanised finish (1 washer at timber, 1 washer at nut, to both sides).

125 x 125 x 1800 timber

Timber chamfer - paint face

Typical hanging detail
BRISBANE GIRLS’ GRAMMAR SCHOOL CREATIVE LEARNING CENTRE

This new six-storey building for Brisbane Girls Grammar School (BGGS) brings together the Art, Music, Drama and Technology facilities of the prominent inner city school, into a single Creative Learning Centre (CLC). The centre also accommodates significant new social spaces, hall, performance and exhibition rooms, and kitchen / refectory.

Conceptually, the project is understood as an open-ended exploration of the notion of ‘making connections,’ in response to the social, educational, inter-disciplinary/collaborative, cultural, civic, functional and creative roles and aspirations held for the building. The idea of making connections can be understood at many levels of the brief and design, with new connections being made within the building, between disciplines, between the new CLC and the rest of the school, between BGGS and the adjoining Brisbane Grammar School (BGS), and between the school and the city.

The building is conceived as both two halves, and as one whole. The eastern wing of the building, containing public spaces, gathering points and circulation, is designed around a central vertical void that contributes significantly to the social spaces in the school, and has a strong relationship to the existing landscape. Its outermost edge is carved out to maintain views from, and create a connection to the school’s foundation buildings sited on Gregory Terrace. This gesture has also created the ‘K’ shaped columns that have become an iconic image of the new building. The western wing on the other hand is a horizontally layered, user appropriated, series of flexible spaces for teaching and learning. The horizontal expression of this wing meets the vertical language of the eastern wing at the central void – a dynamic space of circulation, social encounter and informal learning.

The search for ways to ‘make connections’ is hoped to continue beyond the design of the facility itself, and into its use and occupation, as staff and students find ways of collaborating and using the building to its full potential. As such, the approach avoids a definitive or complete conception of the project, allowing the project to be defined and redefined by its successive groups of occupants, enabling others to make connections of their own. This flexibility and promotion of user-determined outcomes encourages independent thinking - a fundamental tenet of creative practice.
level 5
creative technology

level 6
visual art

1 balcony
2 store
3 work area
4 group work
5 studio
6 staff room
7 void
8 art court
9 retreat
10 multi-media
This scheme was prepared for an invited competition for Brisbane Grammar School’s (BGS) new Learning Hub. As the first major building on the historic school campus in decades, the project was significant in redefining the school’s image and campus facilities for the 21st century.

Two issues were identified as greatly important to the scheme, and were to influence many aspects of the design planning and detail.

1. The site, and most notably, the significant existing landscape and historic avenue of fig trees on the chosen site.
2. The pedagogical aspirations of the brief.

At its broadest level, the design responds to these two issues in a single strategy. The minimisation of the building footprint establishes minimum landscape disturbance and enables maximum internal connectivity between the briefed functions. The result is a compact and lively series of social spaces, surrounded and defined by the landscape context.
1 office
2 existing building
3 boarders' lawn
4 study
5 deliveries
6 plant
7 collection
8 publications
9 book returns & handling
10 prof. dev. library
11 foyer

level 3
1 teaching
2 print & av collection
3 theatre
4 study

section

0 5 10 15m
The Brisbane North Eye Centre is a two-storey building and specialist fitout for an eye clinic and day surgery above retail tenancies. Previously site to The Dawn Theatre (1928-2005), this project explores ideas of context and place and is part of a move to deliver healthcare in less clinical environments. At the time of developing the design two environments stood out as appropriate references: the site’s previous use as a picture theatre and the single residence. The plushness of the “picture theatre” and the comfort of the domestic are translated into this project through unexpected detailing techniques and material use, to create a new place suitable to the context of site and the delivery of healthcare. Examples of new detailing techniques include the use of commercially available domestic timber trims such as: cornices, handrails and picture rails. Clustered in continuous runs, whilst still vaguely recognisable as timber trims, these elements take on a “curtain” like feel. This outcome references both the domestic condition and the theatre. This is visible particularly in joinery pieces such as the reception desk and in joinery located at the transition between wall types. Colour plays an important role in this project. Warm colours and soft transitions dominate public areas. This approach increases the sense of domestic comfort, adds to the sense of the theatre and reduces high levels of contrast, common in more clinical fitouts, to create an environment which comforts the patients’ eyes. For the meeting room, a high contrast palette is used to provide staff a break from the visual softness of the centre’s public areas. The east facing screen continues the curtain motif. This gesture positions the building as a form of signage on Gympie Road. On the street, at the scale of the pedestrian, brickwork detailing and a pressed metal soffit reference local conditions and provide a connection to the original Dawn Theatre awning. The typology of the two storey shop / office is revisited in this project. Appropriate climatic solutions are sought through the extension of the upper roof and the separation of the screen from the wall. This allows the quality of the public space to be improved by increasing connectivity between the street and both levels of the building.
1 carpark entry
2 carpark
3 proposed building
4 existing building

site plan

0  5  10m
1 board room
2 office
3 consult
4 waiting
5 amenities
6 entry
7 lift
8 store
9 void
10 reception/ records
11 optometrist
12 consult
13 pre-screen
14 ffa
15 pre/ post operation
16 recovery
17 theatre
18 decontamination
19 cssd
20 fields
21 courtyard

floor plan level 2
east elevation

north elevation

section

1 consult
2 pre-screen
3 office
4 retail
5 store

0 1 2 3 4 5m
The original house at Patrick Street, Milton (circa 1900) is a small workers cottage (refurbished in the 1960s) on a small site (253sqm) in a small street. The masterplan approach for this project was to preserve the existing small scale relationship between the house and site whilst adopting a strategy for heightening the latent connectivity between the street, site and internal space of the house.

The stage 1a entry forecourt mediates between the internal dwelling functions and the public urban functions of Patrick Street by providing space for a vehicle to park and for neighbours to meet. A window seat projects into the forecourt acting as a filter between domestic and urban activity, allowing occupants to survey the street and capture winter, morning sunlight. The retained portion of the original verandah is redefined as a children’s nursery clad with fiberglass acting as a lantern to the street.

The stage 1b rear yard landscape is divided into a utility yard on the south edge and a play / entertaining space on the north edge. The utility yard contains drying space and a covered external workshop which doubles as an intimate external dining space. The play / entertaining space connects to the internal living space via a deck which is shaded by a pre-existing overhanging tree.

The stage 2 internal alterations take the form of a number of built insertions in the retained primary structure of the house. These insertions engage with the environmental character (sunlight/shade, warmth/coolth, aspects) and existing physical character of the space (structure, surface, construction) whilst also accommodating necessary functional artifice. This technique allows seemingly incongruous functions to coexist side-by-side to maximize available internal space. The insertions are broken down into the following elements: the urban / domestic interface, the northern edge, the bedroom filter and the utility wall.
1. yard
2. workshop
3. deck
4. service yard
5. utilities
6. kitchen / dining / living
7. bed
8. study
9. nursery / spare
10. carport / forecourt

floor plan
1 kitchen / dining / living
2 bed
3 utility
4 service yard

section
Memorial has the capacity to raise one set of (cultural) values over another. Rather than promoting a specific ideology, this proposed memorial seeks to engage the visitor from their own perspective, and to provoke thought, to add richness and personalisation to the experience of remembering.

Monument, memorial, community.

To find relevance today in the landing of Cook at Kurnell Point, we can look at Cook’s arrival as the beginning a new journey. That is; where Cook’s journey arrived, collectively ours begins.

It is right to reflect, to question and to appraise our own journey. (Individually/Collectively) It is also important to look forward, to chart our journey’s course and where necessary, to take the opportunity to re-align ourselves.

All Australians are invited to write about journey. Each of these stories and hopes are then folded into the form of a paper boat and an envelope, posted and collected at Kurnell Point. On the anniversary of Cook’s arrival the paper boats (biodegradable) are released, en masse, at Kurnell Peninsular.

This is a unifying act that is a symbol of both diversity and community. This idea takes the opportunity to reflect on our path to this point and to plan our way forward as a larger connected group, to generate new paths and to start new journeys.
A Meeting. a Moment.

The moment Captain Cook stepped ashore on Ku-ring-gai, the future of Australia changed. This proposal for the Captain Cook Memorial attempts to mark this significant event in history - a moment, a meeting - within a national park setting. It is a place of remembrance and celebration, a time by the seaside for the moment, a point of origin, the appearance of a ship at sea, and the first meeting of two cultures at the Ku-ring-gai shores.

Thus, change and transition, environmental issues, and challenges, all in a reflection, emerge as a process to commemorate this important moment for the indigenous people, the first contact, and the future. The sculpture's design acknowledges the significant location of the collapsed Bronte, while the smaller piece marks a path of the site, leading back towards the point at which Captain James Cook anchored anchor, the site where the sculpture sits is turn a dark sentinel of the Enlightenment.

As a whole, this proposal endeavours to create a new moment in which the image of the ship becomes visible for future visitors. Thus, these sculptural works play with notions of memory, experience, and remembrance - and are intended to be both a reflection of the image of the Enlightenment, as well as a collection of change and environmental land

change imagery reinforced in the future. The park's sculptural elements will continue to evolve over time, and the indigenous people's story and cultural heritage are the greater area of the Ku-ring-gai.

In this way, the memorial creates a link between the moment of contact and the future of the local community. As a place of reflection, connections can be made between past and present, indigenous and non-indigenous Australian, the past and future of a new moment and new meeting points in time.
Memorial has the capacity to raise one set of (cultural) values over another. Rather than promoting a specific ideology, this proposed memorial seeks to engage the visitor from their own perspective, and to provoke thought, to add richness and personalisation to the experience of remembering.

This proposal for the Cook Memorial marks this significant event without judgment, opinion or glorification. It does so by returning us to the moment of arrival, the appearance of a ship at sea, and the first meeting of two cultures at Kurnell point. Sixteen sculptural objects, just offshore, remind us of how unusual the appearance of a European ship at sea must have been for the indigenous people of the area. Likewise, the dark concrete sculptures evoke the new and unfamiliar forms of the Australian coast and landscape for the arriving Europeans. The outermost object marks the location of the moored Endeavour, while the smaller pieces track a path to the shore. Looking back from the point at which Captain James Cook stepped ashore, the sixteen sculptures align to form the Endeavour. At this point, the moment of landing, more than 200 years hence, becomes a new moment at which the image of the ship becomes visible for visitors today. These sculptural works play with notions of perception and perspective. They are experienced as both a figurative image of the Endeavour, as well as a collection of strange and phenomenal landscape objects scattered in the shallows.
GOLD COAST ARTS CENTRE FLY TOWER

What is a surface that can evoke a sense of the (performing) arts in the cultural context of the Gold Coast? There are many clichéd interpretations of the culture of the Gold Coast. In this proposal there is no attempt to provide a definitive take on this issue. Rather, this approach is intentionally evocative and ambiguous. As such it is possible to read the outcome in any number of ways and with potentially polarized opinions or emotions.

Convex mirrors are arranged in a radial pentagonal geometry. This particular pattern has been devised as it is able to be set out mathematically, yet it possesses a dynamic quality due to the coincidence of the radial/pentagonal grid. It is proposed that the circles which set out the mirrors be painted on the fly tower in three shades of charcoal paint. The result is a filigree under-layer to the mirrors themselves. Together, the mirrors and paint redefine the tower in a way that is both singularly expressive and complex within itself. It is thought that the surfaces would be spot lit in the evenings using white and coloured light to good effect.

Through its mirrored surfaces, the tower will reflect its physical surroundings in round miniatures. From one direction this will be the lake and the towers of Surfers Paradise, and from the other, the distant mountains. It will be alive in some light and recessive in others.

As such, it will mean different things to different people. It will have its matinee mood and its night life. To some people it will recall mirror balls, sequins and glomesh... To others it will appear progressive, contemporary and fluid... It may also appear to be theatrical, jewellery-like, or as a new art piece... It may just have a subliminal effect in tuning peoples experience to the occasion of visiting the arts centre. In any case it walks the fine line between serious and folly without condescension, slapstick or conservatism.

These interpretations oscillate between high and low culture. Rather than determining for others any single view of what the culture of the Gold Coast is, the scheme attempts to provoke other people to find connections between the façade and the cultural landscape of the Gold Coast. Both literally and metaphorically the proposal reflects the physical context and personal interpretations of the Gold Coast back to the viewer.
The site is a remnant residential building sitting within a semi-industrial precinct of Brisbane’s inner-city. The industrial context is accepted as it exists, and is introduced onto the site and into the downstairs public spaces of the office, in contrast to private working spaces upstairs.

The additions and alterations are created out of spatial, architectural and social agendas, rather than precious attitudes to materials and the existing built fabric.

The office operates as a place for the development of the individual, and for the collaborative development of design, theory and practice. Individuality is the cornerstone of the practice, yet through collaboration, the acts of individuals become blurred. In this context, boundaries and definitions are explored. The result is a sequence of spaces that are linked/separated via ‘threshold’ detailing to reinforce the organisation principles in the practice.

Thresholds exist at a number of levels; individuals, pairs of individuals, working office/public office, office building/site, site/street, street/suburb, suburb/city. As well as joining/separating, these thresholds attempt to make sense of the peculiarities of the remnant building and its equally peculiar surroundings in the following ways;

A folded concrete plate sits off the building’s undercroft, separated by a margin in local bluestone. A visitor steps off this mannered palette of local materials into the undercroft’s entry alcove.

The undercroft explores scale, comfort and pleasure within the context of the industrial. The undercroft is a transition space that insulates and filters the outside world from the studio space.

Dark turns to light at the level of the upstairs floor finish. The planning of the upper floor working area operates in varying degrees of collective and individual privacy, as an expression and requirement of our architectural process. At the communal core of the scheme, all old walls are removed to make way for the common stair and collaboration table. Nevertheless, the individual rooms retain their identity through the use of deep thresholds over the head of the corridor openings and across the central spine. There remains a sense of entering sequential rooms, maintaining the identity of individuals along this path, as well as one of the collective.
existing upper floor plan

existing lower floor plan

1 stair
2 store
3 driveway
4 carpark
5 office
6 entry
7 tea room
8 bathroom
MAGNETIC ISLAND DEVELOPMENT

This mixed use development on Magnetic Island, off the coast from the North Queensland city of Townsville, continues the recent development of a new commercial heart for the island at Nelly Bay. Located adjacent the ferry terminal, the design addresses two key views of it, and responds accordingly with two different external treatments.

First, from the ocean approach to the island, a southern view of the building reveals the ‘inside’ face of the unit party walls, that are designed to both cut out summer sun as well as focus views to the south. These are proposed to be clad in granite, reflecting the geology of the island. From a distance, the building appears as a singular mass sitting between the green water and stone/ green landscape of the hill behind.

Once at the ferry terminal, the ‘outside’ face of party walls are revealed. These faces are not visible from the ocean but present back into Nelly Bay now very much a commercial hub. Here the grain of individual units is revealed, and each party wall is painted with a letter from the nautical flag alphabet. These flags spell out a message taken from Robert Louis Stevenson’s Treasure Island – ‘this is a handy cove and a pleasant sittyated grog shop.’ This comment is made by Billy Bones as he surveys his new surroundings in search of shelter, prospect, and adventure.

The flags also add vibrancy to the commercial heart of the Bay, and are located above the commercial component of the development that includes numerous tenancies, and appropriately, a new pub beneath the text ‘grog shop’.
NUDGEE COLLEGE PURTON BUILDING SCIENCE LABORATORY REFURBISHMENT

There are three primary spatial contexts which define the Purton building. These are: the exterior expression, the laboratory space and the circulation spaces.

The exterior expression of the building in the campus is governed by the Nudgee College colour strategy for the external building appearance which was instituted in 1973. This strategy seeks coherence between buildings on the campus through the use of consistent colour (Dulux Nudgee Cream and Red). Understanding the need to render the building to remedy decaying brickwork it is proposed that the primary exterior faces of the building accept a “Nudgee Cream” finish.

The laboratory space is a controlled setting used for focussed inquiry by didactic or practical means. This suggests a neutral space free of distraction where the activity of science becomes the focus (i.e. experimentation and display).

The circulation spaces (stairs and corridors) are spaces of transition. Transition between the exterior expression (real world) and the laboratory space (controlled context of scientific enquiry). Both of these contexts are colour neutral environments (cream and white/black respectively). To illuminate the experience of transition, contrast is sought between the two neutral environments and the transition space. i.e. a vibrant/complex/stimulating coloured/textured space.

In education, scientific inquiry creates a dynamic world view for a student, with each new inquiry shifting previous perceptions. i.e. What the student learns in the laboratory transforms their world view and in turn their world view shapes their further inquiry. The transition spaces (stairs and corridors) between the two spheres (real world and controlled laboratory) can illuminate this dynamism by heightening the shifted perception of space when viewed in the context of another space. Coloured dots screen printed on the glazing in the corridor creates an interference of colours causing the viewer in the lab to see the colours shift in the corridor space.

It is said that boys learn more effectively via self discovery of knowledge through experiment rather than by didactic means. In keeping with this the building is not deterministic in its message.
level 2

level 3

1 laboratory
2 GLA
3 preparatory room

0 5 10m
NUDGEE COLLEGE TIERNEY HALL REFURBISHMENT
This project establishes an engagement between the existing geometric and suggestive building forms outside, and the insertion of the new theatre & drama rooms inside.

Rather than ignoring or trying to overwhelm the existing building (which was neither affordable nor practicable), this approach works with its somewhat strange and unique collection of external forms. More than this, the existing forms generate the new architecture and interior experience of Tierney Hall.

This approach can achieve continuity (and intensification of these forms) from outside to inside, and a fit between new and old parts of the building. The notion of continuity is not intended to suggest a copy of the existing forms or materials, but the initiation of a dialogue with them.

It can also reconcile the theatre as an architectural type, with the existing building's architectural language of strong, simple geometric forms. These formal and decorative strategies are intended to be used in a playful, mysterious, atmospheric and space-making ways – that is, as a ‘theatrical’ re-interpretation of the exterior.
level 1 floor plan

1 drama studio
2 drama link
3 north foyer
4 lobby
5 ticketing booth/bar
6 stage wing north
7 main drama theatre
8 amenities lobby
9 pwd amenities
10 male amenities
11 female amenities
12 cleaners
13 comms/security
14 south foyer
15 storage
16 auditorium
level 2 floor plan

1 north mezzanine
2 north plant mezzanine
3 sound booth
4 auditorium
5 south mezzanine
6 store
7 south plant mezzanine
PAPER WALL
The brief was to utilise materials made available by sponsors (colorbond and laminate), with an undefined budget (some thousands of dollars) and assembled by a volunteer contractor. The theme promoted by the RAIA Qld Chapter President was the ability of architects to produce accessible and affordable design. Installation was limited to two hours.

Several observations were made: whilst donated materials were at no cost to the institute, they were at a cost to the industry and the environment; utilisation of building materials and a contractor spoke more of ‘building industry’ (as opposed to the architectural profession); two hour installation time was a limiting issue; the president’s agenda was fundamental.

The aim was to produce temporary architecture depicting an architectural process – the inception of ideas, presentation of ideas, experimentation with ideas, and the manifestation of ideas into a spatial effect. The A1 paper sheet was chosen as an appropriate building unit to represent the architectural profession. A wall as a backdrop was concluded as an appropriate subject. The A1 sheet was used to prepare concepts and drawings, showing how to make the wall using the sheet. Drawings were used to make the wall physically and provide all necessary documentation for its construction. The front face was faceted, clean white and geometric. When front-lit, these properties were explored. When back-lit, the printed working drawing and folding process used to make the wall were revealed – colourful, organic and enigmatic. Two lighting modes were used to signify formal and informal proceedings.

Paper was the communicator and building unit, concept and spatial effect, illuminated with light exploring its attributes and exploiting its richness.

In 2005, the wall was built for a second time, as a backdrop for a wedding in Melbourne.
plan above hanger

plan through paper

front light elevation

back light elevation
QUEENSLAND UNIVERSITY OF TECHNOLOGY HUMAN MOVEMENT PAVILION

The brief was for the low cost provision of amenities, one teaching space, stores and a covered outdoor space. The site provided was adjacent (but some distance from) an existing green Titan shed on the main playing field adjacent to the rear campus entrance.

The first formative decision was to “accept the unacceptable.” This meant working directly off the end of the existing shed, as opposed to making a new building entirely removed from it as briefed. This allowed us to present the complex of facilities as a single entity, and work with the relatively inexpensive construction technique of the Titan shed. This was done with a continuous billboard-like white fascia that tied the new and old parts together, providing a deeply shaded verandah edge to the building. The green ‘camouflage’ colour of the existing shed was continued across the new additions, and into the interior, merging it with the landscape at the edge of the field, while the more conspicuous white fascia floats above.

From this point, design considerations turned to the visual quality of the building, and its perception from and across the green playing field. While its construction technique is simple – even crude in its detail – the perception of the hovering white fascia from afar could become bold, playful and experimental. Hence, visual artist Dirk Yates was invited to collaborate on the project due to his work and interest in issues relating to perception. This collaboration began in the conceptual phase of the project, enabling the integration of both disciplines into a singular expression.

Through this process, the fascia evolved to include a number of references to perception, and in particular, the perception of time and movement in sport. In the same way as many traditional sports pavilions include time pieces to measure the duration of a game, or the speed of a race, the Human Movement Pavilion fascia illustrates the passage of time in hours, days, months and seasons. Through translucent panels that glow green in varying intensity over the days and months, and shadow-casting elements that specifically catch the summer sun, the passing of time is made visible. Other fascia elements are designed to appear white in the frontal and long-distance perception of the building, yet reveal their hidden yellow colour as one moves around and across the field at oblique angles. In this way, the building engages with the passing of time, and with the physical movement and play on the field.
1 existing sporting oval
2 human movement pavilion

site plan
ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS
CHRISTMAS CARD

The design of the RAIA 2005 Christmas message seeks meaning in the engagement between the sender and recipient to lift the ubiquitous Christmas card out of the ordinary. The tactile opportunities of the communication method and the ability to communicate design matters representing the RAIA's work were inherent in the brief. These aims are pursued with the strengths of traditional mail;

- Traditional mail contains a string of tactile moments that can be heightened for both the sender and recipient. The choice of implement for writing is made deliberate and thoughtful marks are therefore encouraged. The acts of sealing and unsealing the envelope are specific. Recognition of something that is not received every day is evident. The tactile nature of the folded paper is explored. Standard expectation gives way to pleasant surprise with the first glimpse of the message. Hidden greetings and personalization lie within.

- As the envelope unfolds the message in card form becomes central. The generic message of the card then gives way to personal greetings which are more like a letter. The letter can then be made card again.

- As the greetings and the sequence of events fades, there is opportunity to study the print. (Further joy is in the detail.) It is then possible to understand that the messenger has provided for uses beyond the simple conveyance of a greeting. Display is possible as is activity and even further transformation. The card can be transformed into a small icon of the Christmas season.

This last act gives the card (now a christmas star) an opportunity to move the engagement beyond the sender and recipient into new communications between the recipient and 3rd parties, previously unrelated to the communication chain.

photos by m3architecture
wishing you a wonderful CHRISTMAS from the queensland chapter of the ROYAL AUSTRALIAN INSTITUTE of ARCHITECTS

private communication
SMALL AUSTRALIAN PROJECTS TEA TOWEL

The roast chicken in the oven says, amongst other things: ‘Welcome home’, ‘Sunday roast’ and ‘You’re part of the family’... a family and kitchen icon.

When asked to design a tea towel for Small Australian Projects, we understood the context of the tea towel in many homes across the world, was one of dressing up the oven door.

Based on these 2 observations we asked the question: what more would you want to see on or about the oven, than a chicken 24 hours a day 7 days a week.

SMALL AUSTRALIAN PROJECTS MILLPOND MIRROR

m3architecture’s collaboration with a specialist glass forge has allowed the characteristics of glass to be stretched to their limits in the design and production of the millpond mirror for SAP. The mirror expresses the liquid properties of glass, capturing the moment a still pond is disturbed. The result is unique in that no other clear or mirrored glass piece in the world is known to have convex and concave curves in harmony with a continuous flat surface, in a repeatable and stable format. This design represents a concept piece supported by the most innovative techniques in glass forging.

Functionally the piece provides multiple opportunities:

• A makeup mirror and dress mirror in one.
• As furniture, the mirror has the capacity to magnify and highlight feature pieces such as; a vase of flowers, a sculptural piece, or the light and intensity of a candelabra.
• The piece is able to be integrated with wall linings and cladding.

Each mirror is forged by hand and as such each piece is individual. Traces of this innovative hand made process are visible in the peaks of the ripples.
THINK BRICK ABOUT FACE COMPETITION
‘Home Game for the Local Hero’

For this invited competition, we were asked to explore the theme of colour use in brickwork. Our scheme proposed a community shelter (including a roofed seating area, BBQ facilities and a basketball half-court) set on a park between suburban homes and a local shopping centre. It is intended to offer residents a place for formal and informal gathering, and uses colour to provide a new reading of the Australian (suburban) landscape and the mass-produced brick veneer homes that dominate much of our post-WWII suburbia.

The proposal has five key elements constructed in brick, including two walls that re-construct the works of well know Australian artists – namely the landscape paintings of Fred Williams and the suburban imagery of Howard Arkley. Underpinning these references to the Australian built and natural landscapes is a conceptual and pragmatic framework that defined our strategy for colour use. Most notably, we attempted to reinforce that bricks are earthly and that colour is region specific according to clay deposits. To further emphasize the point of regional specificity, we chose bricks offered by a single local manufacturer which led to a number of important project outcomes. First, it illustrated the potential of a limited colour palette to achieve a range of graphic outcomes and to carry conceptual content. Second, it demonstrated these possibilities for colour without relying on bricks transported over large distances – a common practice in Australia with a significant environmental impact. Finally, it sought to initiate a region specific architecture emerging from the colour possibilities of locally made brick, reinforcing a sense of place in the homogenous expanses of suburbia.

The scheme was awarded joint first prize in the 2008 About Face Awards.
UNIVERSITY OF QUEENSLAND CENTRE FOR MARINE STUDIES LABORATORY

A stated brief requirement for the Centre of Marine Studies (CMS) laboratories refurbishment, “achieving an extremely low capital cost”, had a defining effect on the design approach and outcomes for this project.

Strategies normally employed for insertion works to conservation structures are utilized here in a subversive way to express both new and old and to make comment on specific budgeting and procurement processes. An architectural expression rooted in the principles of heritage work is used to draw parallels and highlight differences between the issues of cultural value and minimising capital cost. Material normally regarded as expendable and prosaic is redefined as precious.

Junctions of existing and new are expressed as are the building technologies used to put them in place. The new is defined and dated by a single colour palette that creates vitality against the existing finishes and at the same time marks a larger pattern of insertion, re-use and the history of past functions.

Parallel with this theory the re-use of large portions of existing built elements and fittings allowed for tangible environmental savings.

Economic rationalism has dominated political and social landscapes for some time. Here the management technique is turned to the users advantage by providing unexpected, interesting and responsible outcomes. It is also hoped the work encourages debate about the visible signs of current value systems within the industry and at large.

It seems appropriate that a discourse questioning accepted industry practices and values should occur within a University environment, an environment sustained by rigorous research, questioning, debate and review.

photos by Jon Linkins
1. geo laboratory  
2. marine botany laboratory  
3. office  
4. aquaria  
5. balance equipment  
6. micro  
7. post-doctorate office  
8. coastal management admin  
9. coastal management lab  
10. coastal management office  
11. sensory laboratory  
12. foyer  
13. amenities

level 8 floor plan

reflected ceiling plan

floor finishes plan
UNIVERSITY OF QUEENSLAND CHEMISTRY BUILDING
LEVEL 6
As just one in a series of major laboratory refurbishments throughout the University of Queensland’s chemistry building, the concept for the project was to establish an identity and image for the user group on this level, among the proliferation of new and necessarily white labs. This was achieved by enhancing the existing corridor that runs the entire length of the fitout, dividing laboratories from research offices, and by applying a striking black and white striped graphic to this circulation space. The graphic forms an exaggerated perspective upon arrival at the floor, and a distinctive backdrop to both the offices and laboratory spaces that flank it.
1. office
2. corridor
3. pwd amenities
4. research laboratory
5. equipment room
6. plant
7. chemical store

floor plan

10m scale
corridor elevations

0 1 2 3 4 5 6 7m
The building is the result of a masterplan by m3architecture to accommodate the upgrade and expansion of facilities for the School of Animal Studies at the University of Queensland’s Gatton Campus. This campus comprises approx 900 Ha of agricultural facilities and has historically focused on an agricultural curriculum. It is located in the Lockyer Valley - a significant crop farming district in South East Queensland. The periphery of the campus is rural and the university complex merges seamlessly into the surrounding farms. However, the core of the campus is dense and urban, containing 1970’s brick institutional buildings, mostly planned around a ceremonial walkway. Buildings addressing the walkway are composed of sculptural forms juxtaposed against simple orthogonal backgrounds.

The master planning process illustrated the need for new facilities at the rear of the existing Animal Studies complex, as well as a new pedestrian circulation spine off the ceremonial walkway. In conceptual terms, the new building takes cues from the existing walkway as a sculptural counterpoint to its ‘back of house’ neighbours.

The project brief outlined requirements for a PC2 laboratory facility accommodating 40 students, and became the first built stage of the masterplan, sited prominently on the new pedestrian spine. Consequently, the context influenced the facades, conceived as a counterpoint to both the sterile building interior and neighbouring buildings. The brick skin involved Ashley Paine, and was used to further a series of ‘self portraits’. It is constructed from 2 brick types with a range of bolster cut and laying techniques, with a material link to the predominantly red brick campus.

In the building, science and art sit alongside each other, expressed as parallel yet separate disciplines.
1 prep room
2 student lab
3 cold room
4 plant
5 existing laboratory
6 existing animal house

floor plan
The Science Learning Centre is a new fitout that accommodates non-structured learning and allows a base for first year science students. The science faculty’s objectives required a flexible, personalized space, marketable as a place for young people interested in science, with a memorable aesthetic. The outcome is a new way of socialising and peer to peer learning in which students are afforded flexibility and perceived ownership of university space.

Individual overhead lamps with pull cords allow users to appropriate the space by controlling the quality of light. The aesthetic of these fittings dominates the space, emphasising the individuality of the user and acting as a place-making device.

Non-traditional services runs and fittings encourage inhabitants to question outcomes, part of the scientific process.

The floor and built-in joinery finishes compliment the fernery and jacaranda’s to the north and eucalypts to the south. New glazing and reflective window jambs were added and brick sill’s lowered, enhancing views and the quality of natural light as well as reflecting landscape into the room.

Loose furniture is white, against a dark floor, in order to highlight inhabitants use.
UNIVERSITY OF QUEENSLAND STEELE BUILDING
SEMINAR ROOM

The brief for this small fitout was to turn an existing tiered lecture theatre within the University of Queensland’s 1940’s built Great Court, into a flat floored seminar room with loose furniture for flexibility. Creating a non-tiered room was essential – however the stripping bare of decades of layers of detail in favour of new and ‘better’ was called into question.

The proposal identified the elements of the existing fabric which contributed to the sense of history felt within the space. These elements were re-used in utilitarian ways to protect their future. Importantly, the selected re-use also sought to highlight the object or artefact, drawing attention to aspects of the fabric which may have passed unnoticed in the past life.

Hence, the existing tongue and groove floor became new desks, old desks became window dressings, and bench seating became become acoustic absorption on the ceiling. In addition to this, the painted wall datum was preserved, as well as the lighting system, chalkboard and signage.

The old desks were upturned and placed on runners and are free to move on the walls about the space to control light and ambience. In their open position, sitting alongside the windows, they appear as deep reveals. The glancing light highlights decades of graffiti in relief. After installation one piece of graffiti became particularly apparent and appropriate to this project – “Question Everything” to which someone has responded “Why?”. 
VOLBROKER FITOUT
This project was an office fitout for Volbroker: a futures trading company. The tenancy was located on level 27 of the Chifley Tower in Sydney with views to Sydney harbour. The common spaces (tea room and meeting room) are located at the edge of the building to afford the view to all employees. The main trading office is open plan separated from the common space by a screen, constructed from electrical cable tray sections.
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