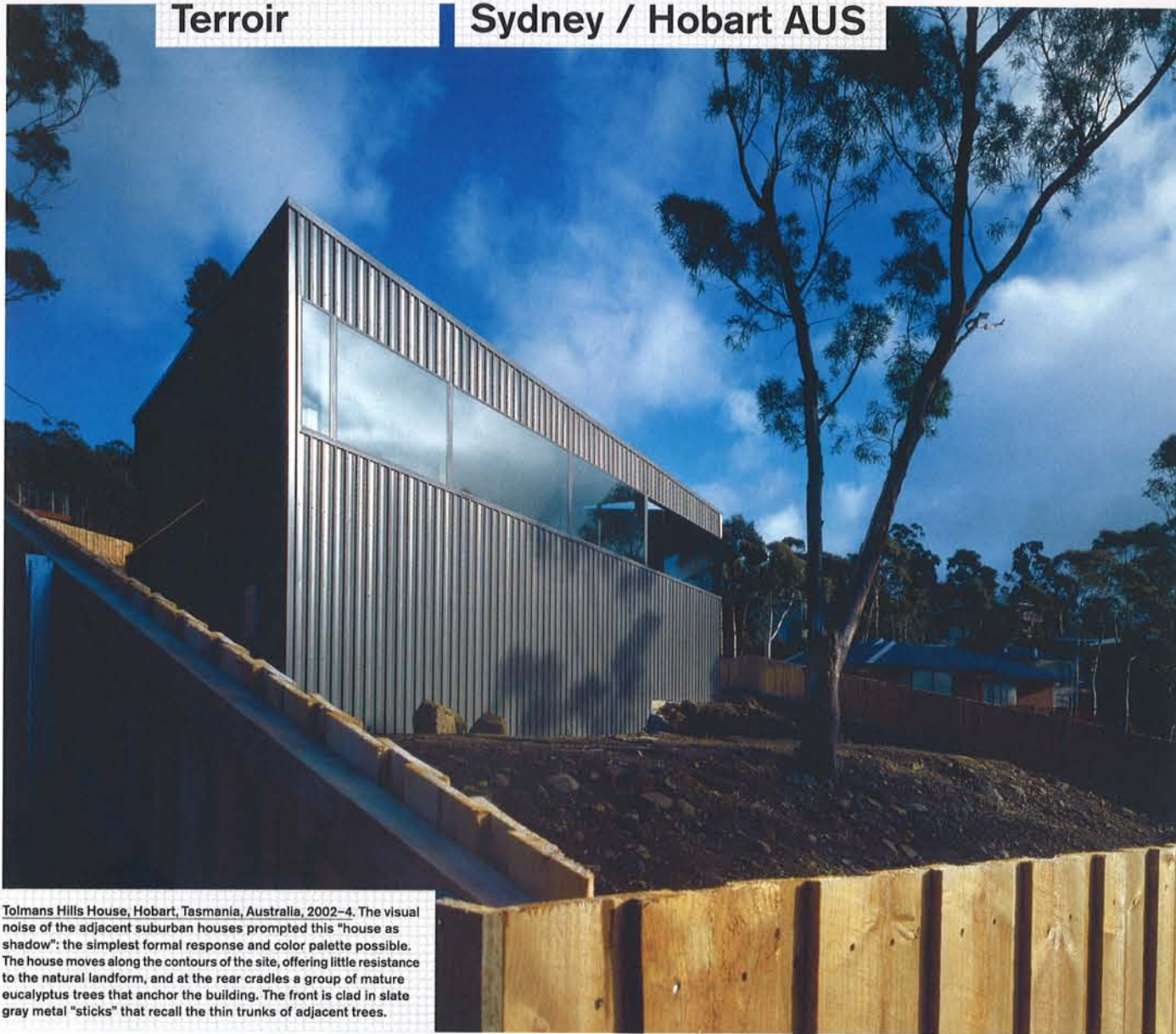


NOV 10 1968

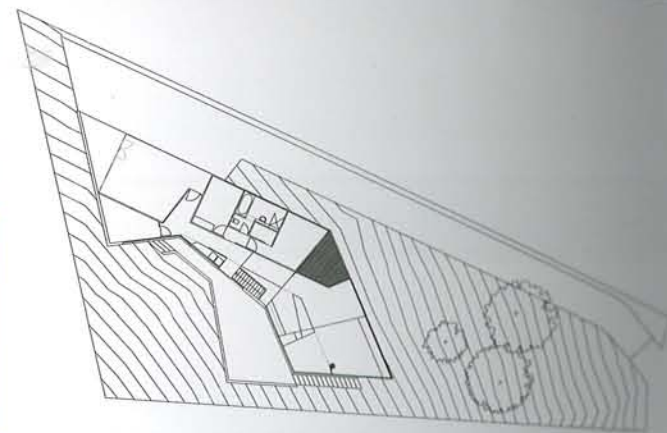
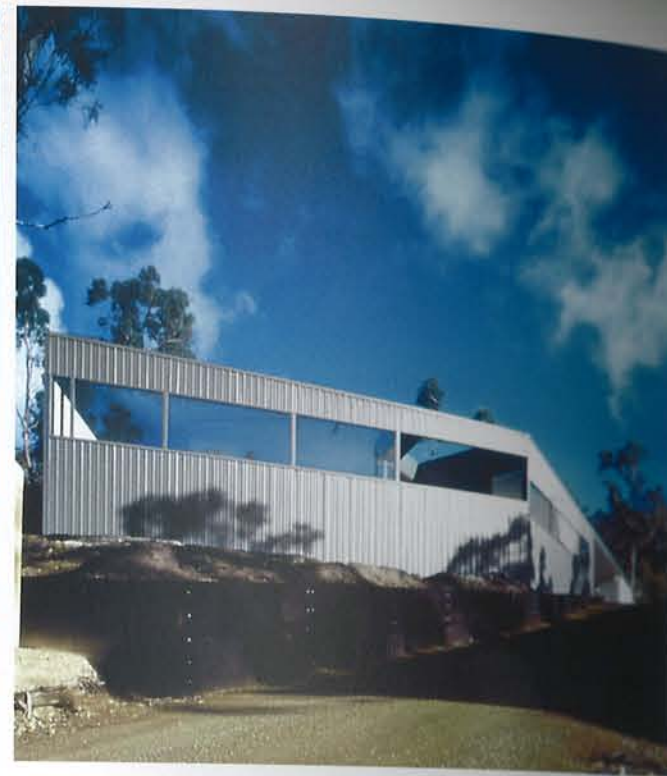
COLORED PEOPLE

CONCRETE

PHILADELPHIA



Tolmans Hills House, Hobart, Tasmania, Australia, 2002-4. The visual noise of the adjacent suburban houses prompted this "house as shadow": the simplest formal response and color palette possible. The house moves along the contours of the site, offering little resistance to the natural landform, and at the rear cradles a group of mature eucalyptus trees that anchor the building. The front is clad in slate gray metal "sticks" that recall the thin trunks of adjacent trees.



Terroir was established a decade ago by three Tasmanian architects commuting between offices in Tasmania and Sydney and, in the space of ten years, has produced a wide portfolio of projects across varying scales and building types. The architects' work moves fluidly between research and education, publishing and criticism, and encompasses collaboration between architecture, design, art, and philosophy.

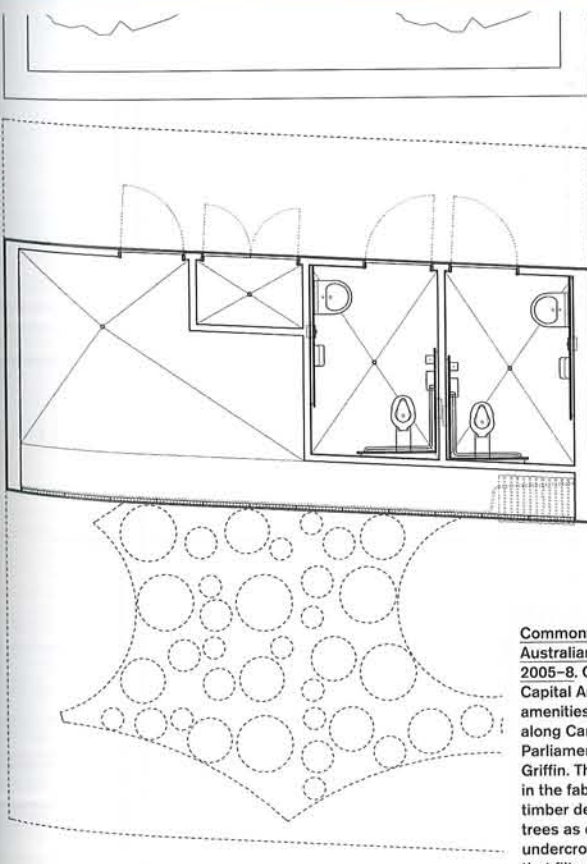
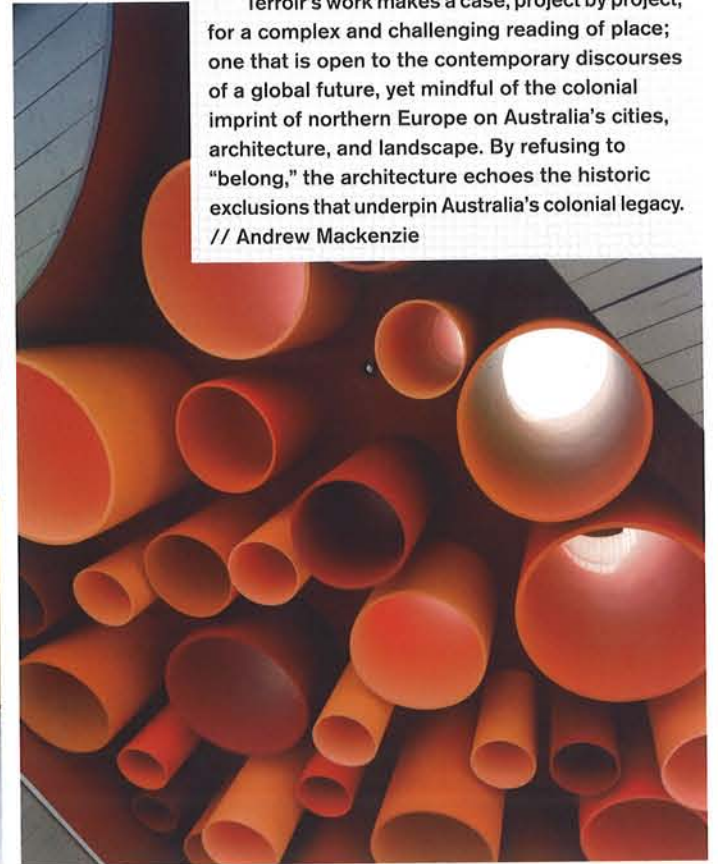
As one might expect from the name of the practice, taken from the notoriously complex French viticultural term, Terroir's work demonstrates a charged engagement with site and context, defined as including—but not limited to—the immediate landscape, orientation, and topography of a given project. Peppermint Bay, a restaurant, tourist destination, and observation point located in rural Tasmania, represents a key expression of Terroir's architectural ambition to negotiate the dichotomies of native and imported, natural and man-made, monumental and intimate, journey and destination. A long, low undulating roof plane galvanizes the building's many elements, creating one flowing contiguous form. In counterpoint, in plan, a line unfurls, delineating a journey born of the existing contours of the land and suggesting a labyrinth or ceremonial progression. Combined, these elements create a range of interactions between enclosure and the surrounding expansive landscape—a constructed wilderness.

Commonwealth Place Kiosks is a modest, recent project in Canberra, set within the giant empty spaces of mandated civic pride, surrounded by processional axes and bunkered monumental institutions. Amid the fabricated pastoral order of sloping grassy banks, placid lakes, and avenues of trees, two awkward, unnatural forms stand out, unwilling to accept or engage the invented landscape that surrounds them. The kiosks, by not blending in, insist on their own artificiality, thereby exposing the artificiality of the parklands, and indeed, of pastoral Australia.

Terroir's work makes a case, project by project, for a complex and challenging reading of place; one that is open to the contemporary discourses of a global future, yet mindful of the colonial imprint of northern Europe on Australia's cities, architecture, and landscape. By refusing to "belong," the architecture echoes the historic exclusions that underpin Australia's colonial legacy.

// Andrew Mackenzie

Commonwealth Place Kiosks, Canberra, Australian Capital Territory, Australia, 2005–8. Commissioned by the National Capital Authority to provide public amenities, the two small kiosks are located along Canberra's axis connecting the Parliament to the edge of Lake Burley Griffin. Though the blunt forms stand out in the fabricated landscape, stark gray timber detailing subtly recalls the nearby trees as does a rich autumnal colored undercroft created by painted PVC tubes that filter and disperse light.





Peppermint Bay, Woodbridge, Tasmania, Australia, 2002-3. This project, which includes a restaurant, bar, events space, specialty shop, and sculpture garden, was created as a threshold for visitors to the stunning landscape south of Hobart. The building is conceived as a continuation of the picturesque journey along the southern Tasmanian peninsula.





Liverpool Crescent House, Hobart, Tasmania, Australia, 2004–5. The house is a blunt cube on the exterior, with a contrastingly intimate interior. This play on contradiction is repeated in the spatial concept. Interiors are given the qualities of an exterior, for example by using zinc-coated sheet steel as ceiling linings and applying exterior render finish to interior walls. Floor-to-ceiling glazing also creates a vertiginous relation to the exterior.

