

THE PRACTICE OF PRACTICE 2



RESEARCH IN THE MEDIUM OF DESIGN

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TERROIR

as a state

of mind

Scott Balmforth &

Gerard Reinmuth

Our practice was four years old when invited by Leon van Schaik to undertake the RMIT Master program in late 2003. By the time we commenced in late 2004, we had been fortunate to complete a number houses, small commercial projects and our largest project at that time, Peppermint Bay.

The opportunity to reflect on these buildings and to then work through the issues raised in real time as we worked through new projects aligned with our impatient drive to progress the practice. Simultaneous with this opportunity, our co-Director Richard Blythe commenced a PhD in the same program while we arranged for an Associate of the practice to be enrolled in an embedded research in practice pilot program at RMIT's Spatial Information Architecture Laboratory. Thus began an intense period for a young practice which at the time constituted 12 people.

The perfect alignment of this opportunity with a particularly serendipitous level of development has been a consistent theme during conversations with alumni of the program and is a hallmark of van Schaik's curation of it. As the three years of the program unfolded, we completed a suite of projects that had begun prior to commencement of the Masters while also starting new ones. This activity saw our practice double in size during the process.

Although we entered the program to focus on the projects, from the start we could not escape the intense interest from visiting critics in how we work. Thus, this aspect of the practice became dominant in our progression through the Masters, with discussions of projects always nested within a discussion of our collaborative design process. That we work from alternate locations seems to add further wonder to spectators watching us complete each other's sentences throughout every presentation.

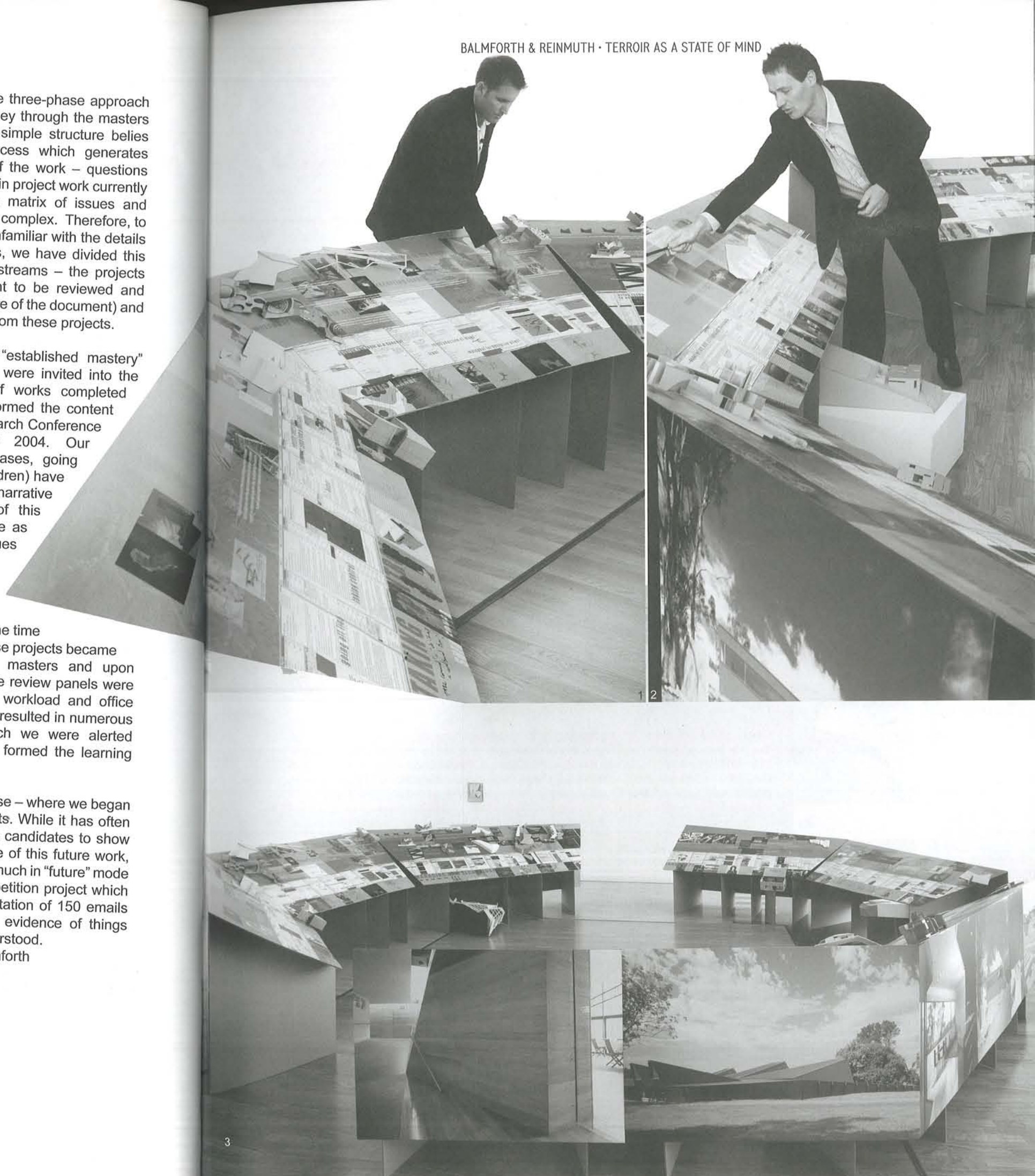
This document then, is also evidence of that process. We work as one in the studio – that is, coming from our own perspective but completing works in which the role of an individual is not apparent. Our couplet contains a verbose and generative one and a more focused and precise one – but our deployment is perhaps different. Our level of collaboration and co-authorship permeates every aspect of the practice. There is simply no such thing as a "Gerard project" or a "Scott project". The minute such a distinction could be made would be the minute that the practice folds in on itself and disintegrates.

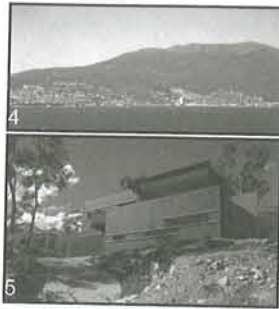
This document follows the three-phase approach which structures the journey through the masters program. However, this simple structure belies the complexity of a process which generates questions from reviews of the work – questions which are then addressed in project work currently underway. The resulting matrix of issues and projects can become quite complex. Therefore, to assist the reader who is unfamiliar with the details of how this process works, we have divided this account into two parallel streams – the projects (which provide the content to be reviewed and which thus provides the core of the document) and the issues which emerge from these projects.

Phase 1 reflects on the "established mastery" on the basis of which we were invited into the program. This consists of works completed prior to 2004 and which formed the content for our first Graduate Research Conference presentation in October 2004. Our enchainments (in some cases, going back to experiences as children) have always formed part of the narrative around the presentation of this work and are included here as the first set of emergent issues for further reflection.

Phase 2 consists of an edited collection of projects which commenced around the time of GRC 2 in June 2005. These projects became the subject matter of the masters and upon which interrogations from the review panels were made. The intensity of the workload and office expansion during this phase resulted in numerous errors of judgment to which we were alerted and the resolution of which formed the learning experience.

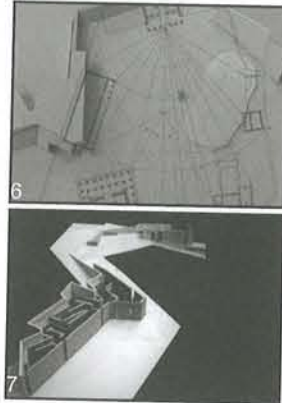
Phase 3 is the projective phase – where we began to speculate on future projects. While it has often been the practice of Masters candidates to show an actual project as evidence of this future work, we opted to keep things very much in "future" mode by focusing on a single competition project which generated a cathartic presentation of 150 emails from the design process as evidence of things learnt and things yet not understood.
Gerard Reinmuth / Scott Balmforth





TRANMERE HOUSE
HOBART, TASMANIA 2000

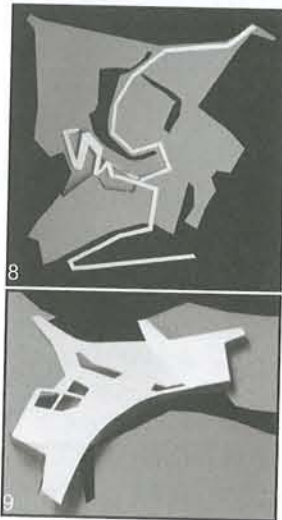
The site is on the eastern shore of the Derwent River, looking across the river to the city of Hobart. We visited together, the day after Gerard returned to Tasmania from a year overseas and the first visit after the establishment of our practice. Gerard remembers a sense of wonder at the setting of the house – a wonder instilled by his detachment from Hobart. The “clarity” with which Gerard was able to “see” the site characteristics and context. The abstraction of the view into five linear bands - trees (foreground), river (middle ground), Hobart foothills (distance) and Mount Wellington beyond – set a basis for the design approach.



CANBERRA LIBRARY AND STUDIO
CANBERRA, ACT 2000 - UNBUILT

An art critic required a library for his 17,000 volumes while his partner required a sculpture studio on a sloping site within a small valley on the outskirts of Canberra.

The “story” of the project expanded from the focused, “rule-based” diagrams of early houses, to a suppler story involving input from clients and a greater reliance on intuition. In this case, the sculptor’s interest in Greek and Mesopotamian art led to reflections on Doxiadis’ analysis of the constellation of buildings which form Greek sanctuaries to reorder the two buildings. The centrally organised composition which resulted – based around a “propylaea” in the original house - is embraced by two varying end conditions: library to the east and studio to the west, joined by a long wall guillotined in to the landscape.



MØENS KLINT
MØNS KLINT, DENMARK 2002 - COMPETITION ENTRY

This competition was for a museum celebrating the history Denmark and located in a dramatic landscape setting on top of chalk cliffs overlooking the ocean. In asking why people go to Moens Klint to look out over the sea and collect fossils, we concluded that the answer lies in the complex relations of body, landscape and culture.

This painting by Friedrich’s is interesting since it is painted from the perspective of the viewer looking over the top of the cliff, ie immersed in the experience of landscape and the sublime rather than a more rational ‘view’ back to the cliffs. ‘What is the experience of the place?’ rather than ‘what does it look like?’
Richard Blythe email to Gerard and Scott, 11 December 2001

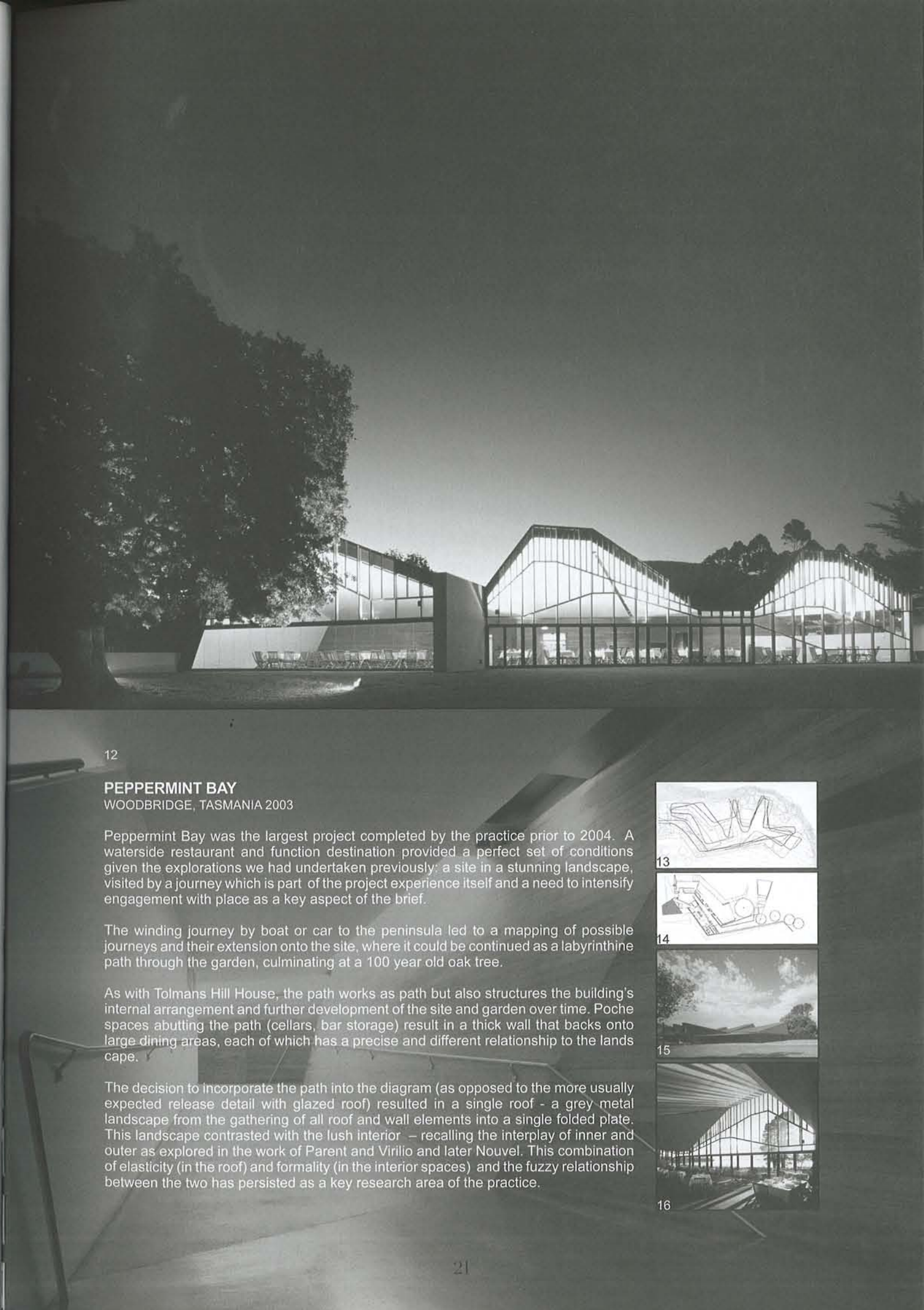
Design explorations were concerned with movement and the geological history of the site through its formation and erosion. Models of a path – as opposed to models of a building itself – was an event understood at the time as key moment in the development of our design method. Overlaid on these were models of other open ended, speculative “ideas” such as glacial movement across the chalk surface.



TOLMANS HILL HOUSE
HOBART, TASMANIA 2003

Located in the hills above Hobart, the site has a sweeping view of the Derwent River and placed within an array of new houses exhibiting individual “expressions”. Continuing investigations within the practice into paths and lines within the landscape led to a path from the road below, up to the garage/entry and then winding around back on itself along the contour to an elevated position which offered the best vantage for the view. The external form is a “house as shadow”, to respond to the hillside residential development by the simplest formal response and colour palette possible. The clipped nature of this diagram - a single container with a clearly defined boundary and minimum threshold - reinforces the defensive relationship to the adjacent suburb.

To produce a very economical project for a young couple, where by necessity the external envelope was kept very taut and direct in its construction and materials, this project also revealed to us the potential of the uncanny object in the landscape leading us on a path that would develop via the work of Geoffrey Crewdson and others.



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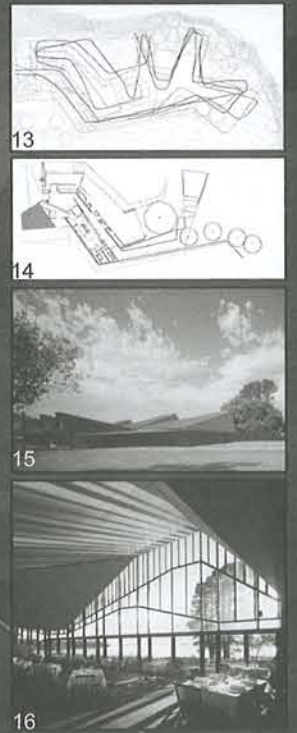
PEPPERMINT BAY
WOODBIDGE, TASMANIA 2003

Peppermint Bay was the largest project completed by the practice prior to 2004. A waterside restaurant and function destination provided a perfect set of conditions given the explorations we had undertaken previously: a site in a stunning landscape, visited by a journey which is part of the project experience itself and a need to intensify engagement with place as a key aspect of the brief.

The winding journey by boat or car to the peninsula led to a mapping of possible journeys and their extension onto the site, where it could be continued as a labyrinthine path through the garden, culminating at a 100 year old oak tree.

As with Tolmans Hill House, the path works as path but also structures the building’s internal arrangement and further development of the site and garden over time. Poche spaces abutting the path (cellars, bar storage) result in a thick wall that backs onto large dining areas, each of which has a precise and different relationship to the landscape.

The decision to incorporate the path into the diagram (as opposed to the more usually expected release detail with glazed roof) resulted in a single roof - a grey metal landscape from the gathering of all roof and wall elements into a single folded plate. This landscape contrasted with the lush interior – recalling the interplay of inner and outer as explored in the work of Parent and Virilio and later Nouvel. This combination of elasticity (in the roof) and formality (in the interior spaces) and the fuzzy relationship between the two has persisted as a key research area of the practice.



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LANDSCAPE/PHASE 2 Growing up in and now practicing in Tasmania provides a rich environment in which to explore the relationship of architecture and landscape. The particular characteristics of Tasmania's sublime landscape – its uncanny quality, labyrinthine structure and unique formal characteristics had underpinned many of our projects to date, particularly those featured in Phase 1.

Phase 2 was critical in expanding our understanding of the manner in which we approached "landscape" and its importance on our design process, which often features repeating metaphors for operative effect that are derived from natural occurrences.

For instance, the metaphor of a glacial action first entered our work in the Moens Klint competition due to a real connection to the historic glacial action. However, the usefulness of this metaphor to achieve particular formal and organisational effects has resulted in its frequent re-appearance since. The sublime quality inherent in the frozen movement of these "realised" natural metaphors promoted Tom Kvan to reflect on the role of time in the work. His reflection was acute given our interests in working across histories and time in an effort to create the present and project a future in the same moment.

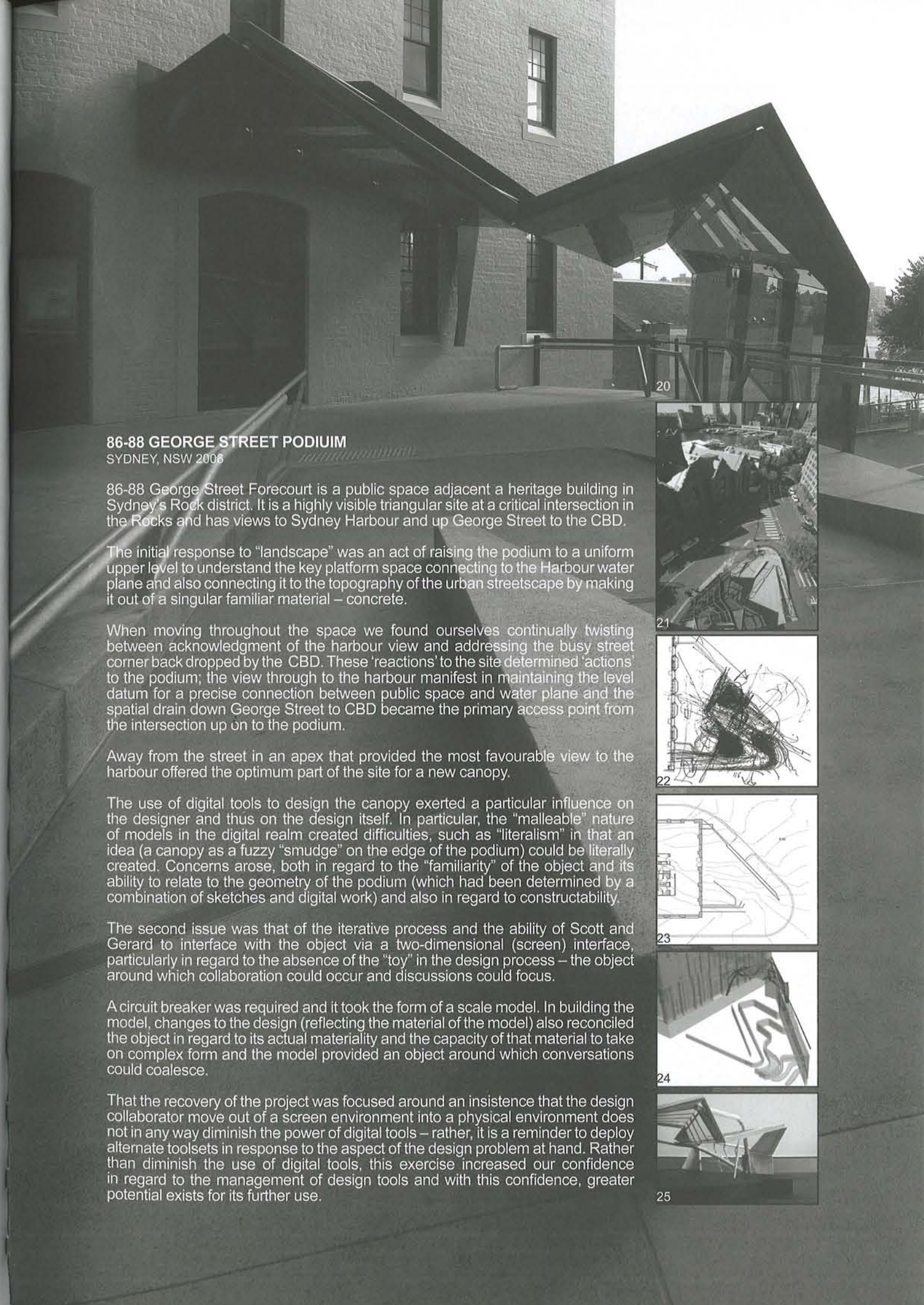
"Time is curiously absent from the projects....blunt toys are static, there's an absence of time."
Tom Kvan, GRC6, June 2007



FISH 349
HOBART, TASMANIA 2005

In this transformation of a former grocery store into a contemporary fish café in the North Hobart commercial strip, we have attempted to modify existing fabric in a manner that brings new clarity to its place in the extended landscape of Elizabeth Street. This major Hobart street originates at a dockside pier, passes through the CBD and extends through North Hobart and beyond to the north, negotiating the dominant topography of Hobart and its suburbs.

The street's "line" found its way via folds, twists and nooks into the new interior armature and positions diners relative to passing pedestrians and vehicles. In this way the external space of the street is folded into the intimate space of a commercial interior in such a way that the interior is experienced as an extension of that urban condition.



86-88 GEORGE STREET PODIUM
SYDNEY, NSW 2006

86-88 George Street Forecourt is a public space adjacent a heritage building in Sydney's Rock district. It is a highly visible triangular site at a critical intersection in the Rocks and has views to Sydney Harbour and up George Street to the CBD.

The initial response to "landscape" was an act of raising the podium to a uniform upper level to understand the key platform space connecting to the Harbour water plane and also connecting it to the topography of the urban streetscape by making it out of a singular familiar material – concrete.

When moving throughout the space we found ourselves continually twisting between acknowledgment of the harbour view and addressing the busy street corner back dropped by the CBD. These 'reactions' to the site determined 'actions' to the podium; the view through to the harbour manifest in maintaining the level datum for a precise connection between public space and water plane and the spatial drain down George Street to CBD became the primary access point from the intersection up on to the podium.

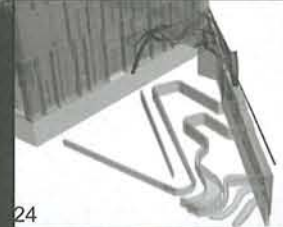
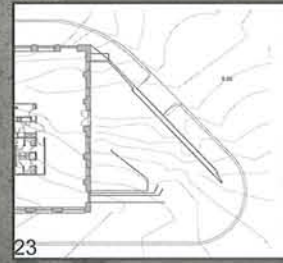
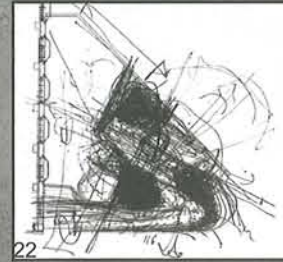
Away from the street in an apex that provided the most favourable view to the harbour offered the optimum part of the site for a new canopy.

The use of digital tools to design the canopy exerted a particular influence on the designer and thus on the design itself. In particular, the "malleable" nature of models in the digital realm created difficulties, such as "literalism" in that an idea (a canopy as a fuzzy "smudge" on the edge of the podium) could be literally created. Concerns arose, both in regard to the "familiarity" of the object and its ability to relate to the geometry of the podium (which had been determined by a combination of sketches and digital work) and also in regard to constructability.

The second issue was that of the iterative process and the ability of Scott and Gerard to interface with the object via a two-dimensional (screen) interface, particularly in regard to the absence of the "toy" in the design process – the object around which collaboration could occur and discussions could focus.

A circuit breaker was required and it took the form of a scale model. In building the model, changes to the design (reflecting the material of the model) also reconciled the object in regard to its actual materiality and the capacity of that material to take on complex form and the model provided an object around which conversations could coalesce.

That the recovery of the project was focused around an insistence that the design collaborator move out of a screen environment into a physical environment does not in any way diminish the power of digital tools – rather, it is a reminder to deploy alternate toolsets in response to the aspect of the design problem at hand. Rather than diminish the use of digital tools, this exercise increased our confidence in regard to the management of design tools and with this confidence, greater potential exists for its further use.



BLUNT AND FINESSED / PHASE 2 A key observation bought to us as a result of the critical comments during this program was that our work existed between the two poles of "blunt" and "finessed" – with a growing tendency to be the tendency toward "bluntness" by pushing the extreme logic of an idea whilst opening up the space for the "finessed".

This had resonance also in our constant and familiar working through cardboard models and even in topological closed objects that were becoming increasingly familiar project references such as

the stealth bomber. This realization was reinforced by our efforts to manage new technology, as our frustrations with computer imagery and their diffusion of the design intent resulted in a desire to make cardboard models in the computer.

In addition, a strong desire still exists to actually "hold the model" and wonder what it holds, playing with them, "toying" with them. Hence the further revelation that our work consists of "blunt toys" – a term coined by Leon van Schaik.



LIVERPOOL CRESCENT HOUSE

HOBART, TASMANIA 2005

This house is a blunt cube on a steep, south-facing site west of the Hobart CBD, an uncanny object which responds to the landscape around Hobart with a restrained external formal language which is underpinned by the limited materials palette. Darkened and unforgiving, its a gesture of the occupants privacy (26).

This external brevity is contrasted with a surprisingly rich and intimate interior (27). Public spaces of this interior are "carved" from the blunt block that establishes the house position on the site and are compressed by the more private functions - toilet, bathroom, bedroom etc - that occupy the solid components remaining from this carving action and which remain connected to from the base.

The precise understanding of putting buildings together in the Tasmanian marketplace in the ensuing years had contributed to a tightness in detail and acceptance of a tough, uncanny exterior (where the money is spent keeping the water and cold out!) in favour of a rich interior that belies the eventual economical project.



ACTON PARK HOUSE

HOBART, TASMANIA 2005

This house is a low-lying long, dark object placed centrally on a rural subdivision allotment in anticipation of the preservation of distant views and amenity when adjacent allotments in the foreground are developed. The stretched form responds to the low-lying landscape around Hobart Airport with which it seeks to engage. The reality of the suburban subdivision which this project is situated anchors an interest in the uncanny. The large scale allotments contribute to the aspiration for "rural" living, but in fact only amplifies suburban issues such as lack of privacy and the enchainment to maintenance of manicured "front lawns".

The subtly tapering exterior seeks to disappear, stealth-bomber like, in to the shadows of the adjacent mature pine trees and is a non-material background upon which a level of finessing - profiled gutters, flashings and even the applied satellite dish are among elements added-on in a "toy-like" manner (28).

The exterior is contrasted by a dramatic interior, where all spaces have a share of the view, each setting the occupant up in a different relationship to the external environment. At two points, the tightly-packed interior is pulled apart, where the occupant is "exposed" to the outside and the outside seeks to flow through unabated (29).



COMMONWEALTH PLACE KIOSKS

CANBERRA, ACT 2006

The brief required small amenity buildings to be located in the foreground of old Parliament House. Thus, the design proposition was an exploration of the tensions that exist within the brief itself. How does one install public amenities just meters from the central axis connecting our Parliament and lake?

The uncanny nature of the planned city and the formal nature of the setting resulted in small, blank timber boxes that read as sculptural installations within the Parliamentary Triangle. The choice of timber relates the boxes to the trees and foreshore walk adjacent while the taut geometry resonates with the monumentality of the built context. The potential for absurdity when Griffin's overarching geometry of the city plan is pushed to the limits, exploited in small adjustments to these seemingly regular objects that, when seen at close range, defy explanation. The uncanny silence of the objects (31) is counterpointed by a surprise - the hidden system of coloured tubes – based on the tonal range of the autumn leaves - which filter light in a dispersed manner, a scaling up of the dappled shade of the trees adjacent (33).

Real things are trusted for a shared understanding during a design discussion between us. An extract from Gerard's sketchbook reveals a moment of trust in a real thing in our design conversation. In this instance a chocolate bar is readily understood by both as having the desired cellular character for the tubes (32).

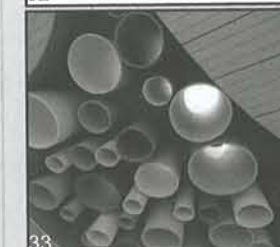
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TAKING CONTROL / PHASE 2 When commencing the program we were in the early stages of understanding how to take a design process between the three Directors – in whom it had essentially been to date – in to a realm that involved multiple “hands”, acknowledging that we were unable to retain total control over the many levels of designing in our expanding office in such a direct way.

Thwarting of our design process was witnessed in some projects where the utmost authority was generously vested with project architects and lead to our understanding of the need to “take control” at key moments – not as a domineering management approach but to assist the project in clarifying and moving forward.

Taking control is generally in the manner of a project’s underlying concept or “story”, as often the project has run off course from its agreed

understanding. An “armature” to around the project such as a clear “story” or conceptual position was necessary when the project was placed in the hands of more people within the office, many of whom had limited experience with the manner in which we had previously operated. Also, the clearly articulated design position could be beneficial in the collaborative approach with clients, favoured over more personal critiques that suffer in the absence of an agreed over-arching position.

The act of taking control is manifest in the “remoteness” afforded by having a Director in each office and thus distanced from the day-to-day issues surrounding a particular problem and thus preventing the Director or staff in that circumstance the opportunity to truly reflect on the problem in light of the over-arching design intent. To “take control” we take ourselves offline in a sense; removing ourselves from the pressures and distractions of daily practice.

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ANZAC PARADE AMENITIES CANBERRA, ACT 2006

The project was for visitor amenities for Anzac Parade – Australia’s commemorative avenue. We placed them at the junction with cross streets at the midpoint of the avenue (35). Collaborating with a senior but relatively new team member, a conceptual position was reached where the siting enabled repair of the urban realm to repair the cross street’s disruption of the avenue and its bordering landscaping.

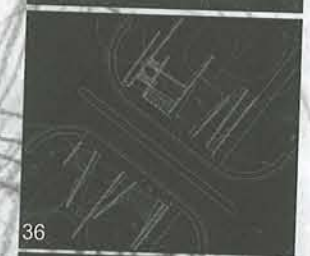
Lines were literally drawn across the intersection – as a direct and considered response to the conceptual strategy – and the building emerged as a landscape object occupying these lines (36, 37). However, we regarded the result as a facsimile of a TERROIR project. While the outcome resulted from a genuine and faithful attempt to operate within the practice idiom, the danger emerged that it could become a parody of the practice approach.

The decision was taken to terminate the development of this design and reconsider the project again from the agreed conceptual position. This occurred when Scott and Gerard were lecturing in Brisbane. Distance from the practice provided space to make this review – taking control of the project in exchanges where the subconscious was allowed to take hold as projects were radically rethought outside the pressures and “rational” nature of daily practice.

The result was more lyrical than the original and more reliant on supple connections. The desire to connect across the intersection was rethought in terms of the project site and its predominant blue gums. The constraints resultant from these trees (no work inside the root-ball area) led to a mapping of these root-balls to ascertain the buildable area. The geometry which resulted – a set of circular intersections between these mapped constraints – inspired the development of additional “virtual” trees to define the allocation of concept and program (38).

A number of realisations emerged during the reflection on this process. Problems associated with staff working within a perceived “Terroir idiom” were understood. The need to encourage staff to work within the logic of the idea (as opposed to a perception of how we might solve a problem) was recognised. Secondly, the value of “offline” sessions between Scott and Gerard, to collect thoughts and “play” with the idea, was reiterated.

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MANAGING NEW TECHNOLOGY TOOLS / PHASE 2 The introduction of new technology into the practice of architecture is neither new nor specific to our practice. Rather, our deliberate lack of an ideological position on technology has had its benefits, with new tools and methods picked up in a relatively pragmatic manner and incorporated into the existing design processes. For example, the tyranny of distance between Directors resulted in a rapid transfer of facsimiles between offices in our early days, which developed into an email-based design discussion with inherent benefits of multiple-recipients. The potential to extend this email discussion further with digital drawings from Tablet PCs located us as an early adopter of this technology.

Given the comfort with which these adoptions of new tools occurred, a change in mode – via an intense focus on technology – created a productive disruption. This “intense mode” came in the form of our sponsorship of a new PhD program – embedded practice – run by Mark Burry / SIAL at RMIT and featuring a member of the practice as a student in the first intake

Thus for the first time, technology became “an issue”. The intense level of experimentation was bound to create difficulties and these became a subject for reflection and discussion during the Masters program. Design processes were enhanced, then thwarted, as our design process evolved from a sturdy basis into a place of extreme experimentation.

The results were varied, and this variance itself became a problem, despite the highlights. While searching for a way to retrieve some stability within our system, Tom Kovac (penultimate GRC presentation, June 2007) made the following observations which, considering his awareness of contemporary technology in design we have no reservations in reciting here. Kovac noted that our practice “works with technology, through technology” and “our work is beyond technology” – it’s about trusting humanness – technology can aid us but not inform us.

86-88 GEORGE STREET FOYER SYDNEY, NSW 2006

The foyer refurbishment of a state listed heritage building in Sydney’s historic Rocks precinct was conceived as a bridge from George Street to the existing lift core. Initial investigations of a Scarperian “tub” gradually evolved into a singular folded concrete tube.

The need for regular presentation to the client resulted in a heavy reliance on the digital environment as a design tool given the ability to quickly produce three-dimensional outputs. At its most extreme, this led to the focus of design discussions around renderings from that model reviewed on screen and led to a loss of design control – by the simplification of the design process to a series of manoeuvres in response to two-dimensional outputs, and the feeding of these outputs back to the client who exerted further impact in addition to locking down certain aspects of the design as a result of conclusions made in response to these representations.

When this was realized, a process of design recovery was implemented, focused around an insistence that the design move out of a screen environment into a physical environment. The focus on physical models led to consideration of the conceptual operations driving the resolution of the foyer diagram rather than more pictorial “view” related design adjustments and discussions. Having gone back to physical models, the design collaborator was then able to return to the digital realm and produce a sort of “cardboard” model in virtual space. This new model contained the intelligence of the physical model and its operative qualities without diminishing the potential of the digital realm to extend the development of the design in ways that would not be possible without it.

“... do a cardboard model on the computer!” -Gerard to collaborator.

This project was important in terms of understanding a productive means of taking control – and one which preserves the design climate of the practice while also ensuring a level of curation of the process by Directors. This is an important result for a practice which does not desire expansion without confidence that design quality will be compromised, while simultaneously desiring that staff in an expanded practice can operate in a meaningful way and with a high level of ownership over projects.

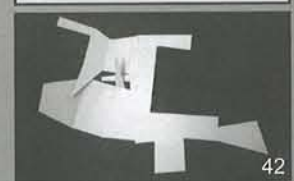
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The competition for the Czech National Library in Prague took on a critical importance in the Masters program, providing a "real time" opportunity to reflect upon Phase 2 but to capture these reflections via the use of the design mode in which we operate. This mode – based around a multi-locational collaboration held together via an intensive use of email – proved a perfect mechanism whereby the reflections on Phase 2 could be put into action.

In then reflecting upon the emails of the Prague process, we made two further discoveries:

A fuller understanding of our design process (because of the amount of emails on record). This is opposed to Phase 2 where, without the full evidential account of the design process, we "saw" far less. Thus, there were no longer separate areas of enquiry but rather a wide family of issues that needed further curation to be understood.

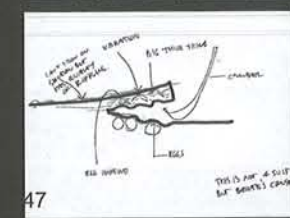
We also saw - in a direct evidential way due to the account - our "emotional intelligence" captured and playing out in the design process. Thus, this aspect of the process emerged as a cornerstone of our "reflected practice" in its own right.



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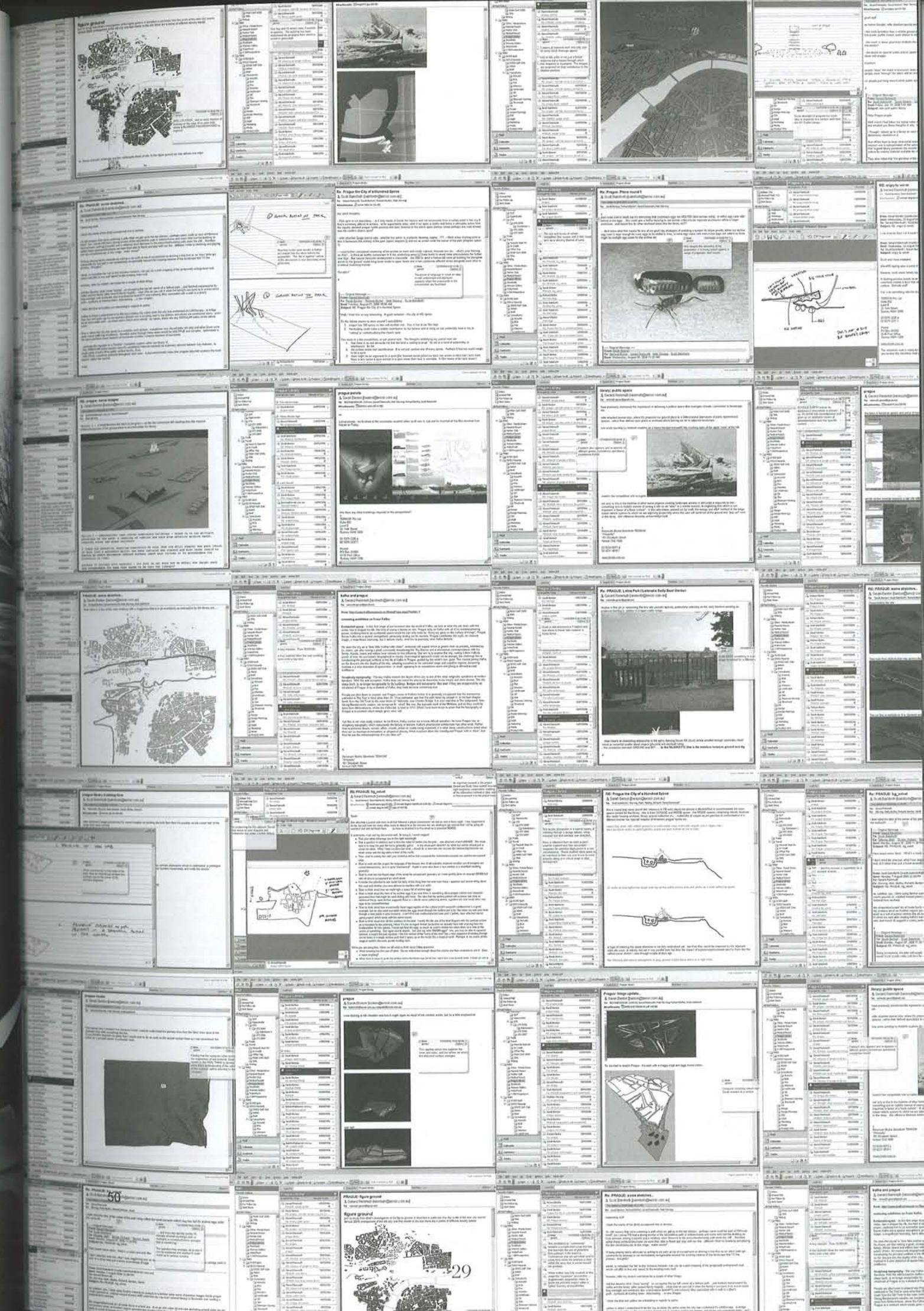
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CZECH NATIONAL LIBRARY
PRAGUE, CZECH REPUBLIC 2006 - COMPETITION

TERROIR's proposal for a new national library and archive of Czech literature in Prague was based on the way in which the archives containing a nation's literary endeavours would be configured in response to both the public library containing them and the parkland setting in which it is located on Letna plain above the old town of Prague (46). The concept was conceived as an imaginary topography drawn from the park itself and attempted to speak of the very character of Prague and Czech culture, described in the following text which accompanied our entry;

Archives contain secrets, histories yet to be challenged and re-presented. New contexts surprising and even horrific. The idea of the archive is not situated in the preservation of this material however but in the moment of its opening up - of revealing, of bringing a new light to things that have lain still for so long, protected. Like eggs - eggs that contain the potential horror of the metamorphosis of history as much as they contain its hope.

Prague is a city of dark tucks and folds; the folds of valleys that protect a castle, dark histories over laying creativity, and like the blackness of the black theatre of Prague it is these shadows, this blackness that intensifies the appearances of this city. These are the secrets of an archive tucked under the corner of the velvet blanket of the park, clustered in the shadows made below the fold. Their existence is revealed via ruptures in the park's surface, while their potentiality emerges as each cracks open in the lightness of the moment.



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REAL TIME REFLECTION As explained in the introduction to this section, the competition for the Prague Library took on a critical importance given the "real time" opportunity it afforded for a reflection upon Phase 2 in the context of a projection forward into a new project. Thus, this competition offered something of a model – completed during the masters – as to how we might project forward.

The competition for the Prague Library provided this real-time reflection opportunity in the form of our email records of the design process. A review of these 600 or so emails used in the competition focused on the "trigger moments" that might provide some insight into how issues addressed in Phase Two had been addressed.

However, in searching for evidence of these issues, an unexpected discovery was made – that the pluralistic and layered nature of our multi-authored design process defies such a simple ordering method. At its most extreme, each one of the 600 emails could be said to contain its own clue, its own issue, such that the issues of Phase 2 expanded to a number in the hundreds.

To the right is a map of the various issues raised, but re-ordered via a new, meta-organisational method. Having made this new summary, four headings emerge as areas of enquiry for the practice in design mode, each with significance:

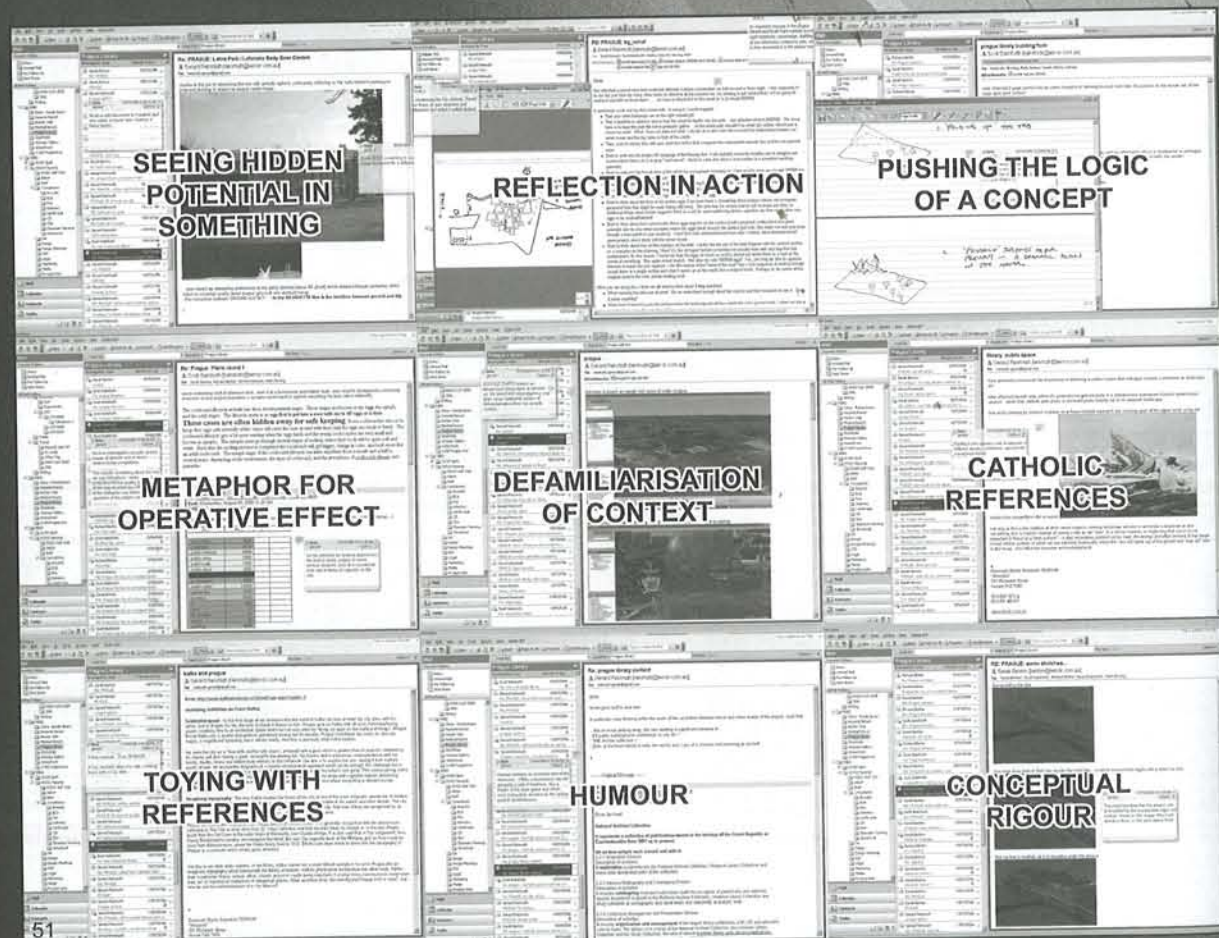
LANDSCAPE/CONTEXT remains a major area of enquiry and a foundation for all projects;

CONCEPTUAL OPERATIONS have developed over the life of the practice to consist of a range of methods of enquiry, always expanding but also aware of the history of methods previously used;

TAKING CONTROL signifies a new awareness of the timing and methodology via which Gerard and Scott need to curate the design process in an expanding office; and

EMOTIONAL INTELLIGENCE is a completely new discovery, explaining in simple terms the "character" of the design process and thus acts as a great signifier as to office culture generally.

With these four areas now understood, a clear description of the depth, character and particular skills involved in TERROIR's design process had emerged. Projecting forward, we are left not with a series of techniques or design processes but with a sense of the design environment as a whole.



Seeing hidden potential in something

LANDSCAPE/CONTEXT

defamiliarising the context

Seeing the problem

Normative process

blunt toys

Pushing the logic of a concept

Avoiding contrivance unless it comes from within the story

CONCEPTUAL OPERATIONS

Toying with references

Metaphor for operative effect

Using technology ('tools') to understand operative effects

Conceptual rigor

Reflection in action

Toying with ideas (testing the absurd against pragmatic issues)

Productivity in the 'for' and 'against' argument

Reflection on knowledge

Catholic references

Negotiation and collaboration protocols

TAKING CONTROL

Traffic police

Managing new technology/tools

humour

Weak intelligence

Built-in etiquette

EMOTIONAL INTELLIGENCE

Going off line

Mutual respect

Conversational email

Giving direction

trust

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IMAGE + CREDITS

- Gerard Reinmuth (Photo: Shannon McGrath)
- Scott Balmforth (Photo: Shannon McGrath)
- Masters exhibition ring, October 2007. (Photo: Shannon McGrath)
- View of Derwent River and Mount Wellington, Hobart (Photo: Gerard Reinmuth)
- Tranmere House (Photo: Richard Eastwood)
- Model of Library and Studio; overlaid plans of Acropolis, Athens
- Model of Library (foreground) and Studio (rear)
- Moens Klint model
- Modeling the 'glacial body'
- Tolmans Hill House (Photo: Brett Boardman)
- View to living space, Tolmans Hill House (Photo: Brett Boardman)
- Exterior night view, Peppermint Bay (Photo: Brett Boardman)
- Site design sketch, Peppermint Bay
- Floor plan, Peppermint Bay
- Exterior rear view, Peppermint Bay (Photo: Brett Boardman)
- Interior: dining room, Peppermint Bay (Photo: Brett Boardman)
- Elizabeth Street, North Hobart
- Street View, FISH349 (Photo: Brett Boardman)
- View from entry to dining room, FISH349 (Photo: Brett Boardman)
- Podium and canopy, 86-88 George Street (Photo: Brett Boardman)
- The Rocks, Sydney (Photo: Brett Boardman)
- Sketch plan, 86-88 George Street Podium
- Topography study, 86-88 George Street
- Detail of digital proposal for canopy structure, 86-88 George Street
- Model of canopy (balsa and cardboard), 86-88 George Street
- Exterior, Liverpool Crescent House (Photo: Ray Joyce)
- Interior view down stair to entry, Liverpool Crescent House (Photo: Ray Joyce)
- Exterior night view, Acton Park House (Photo: Ray Joyce)
- Exterior night view, Acton Park House (Photo: Ray Joyce)
- Detail of light tubes, Commonwealth Place Kiosks (Photo: Brett Boardman)
- Exterior, Commonwealth Place Kiosks (Photo: Brett Boardman)
- Sketch of aero bar section
- Light tubes, Commonwealth Place Kiosks (Photo: Brett Boardman)
- Sketch, Anzac Parade Amenities
- Site, Anzac Parade Amenities
- Early plan, Anzac Parade Amenities
- Early model, Anzac Parade Amenities
- Digital image developing the idea, Anzac Parade Amenities
- Foyer, 86-88 George Street (Brett Boardman)
- Unfolded cardboard model of foyer, 86-88 George Street
- Folded cardboard model of foyer, 86-88 George Street
- Digital model of foyer and core, 86-88 George Street
- Early digital concept development images, 86-88 George Street
- Foyer, 86-88 George Street
- Digital rendering of exterior, Czech National Library
- Site plan, Czech National Library
- Sketch, Czech National Library
- Model, Czech National Library
- Digital rendering of interior, Czech National Library
- Collection of emails exchanged.
- More emails
- Digital rendering of exterior, Czech National Library

PROJECT INFORMATION

- TRANMERE HOUSE PROJECT DATA:** CLIENT: Mr. Todd Burrows. PROJECT BRIEF: Private residence. PROGRAM: 3 bedrooms, living/dining, kitchen, children's area, study. SIZE: 270sqm BUDGET: \$350,000. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth.
- CANBERRA STUDIO+LIBRARY PROJECT DATA:** CLIENT: Mr. John McDonald. PROJECT BRIEF: Library and Sculpture Studio (addition to existing residence). PROGRAM: Private Library and Artist's Studio. SIZE: N/A. BUDGET: \$600,000. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Tamara Donnellan.
- TOLMANS HILL HOUSE PROJECT DATA:** CLIENT: Mr. Sam Gorringer. PROJECT BRIEF: Private Residence. PROGRAM: 2 bedrooms + Study, 1 bathroom, Living room with adjacent children's playroom, kitchen and adjacent dining room, external deck, rear courtyard, garage and storage. SIZE: 230sqm. BUDGET: \$260,000. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Daniel Lane, Paul Sayers, Sonia Aitken.
- PEPPERMINT BAY PROJECT DATA:** CLIENT: Mr. Simon Currant. PROJECT BRIEF: A waterside function venue, at the core of a multi-faceted tourism development, comprising a wharf side cruise centre in Hobart, high speed multi-purpose cruise vessels. PROGRAM: 100 seat function room, 100 seat dining room, Public accessible wine cellar, Public bar with adjacent outdoor terrace, Kitchen (capable of catering for functions serving 400 persons), Delivery and storage facilities (incl table/seating storage to rear of function space), Provodere/retail outlet, Toilet facilities, Separate food and beverage cool rooms SIZE: 1,050sqm. BUDGET: \$1,900,000. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Sarah Benton, Paul Sayers, Rolf Svendsen, Daniel Lane.
- FISH 349 PROJECT DATA:** CLIENT: Mr. Nick Kalimnios. PROJECT BRIEF: Redevelopment of an existing delicatessen into a café/restaurant. PROGRAM: New commercial kitchen, back of house storage and cool room, new entry/service area, dining room, patron facilities including new male/female/equal access toilets. SIZE: 268sqm. BUDGET: \$430,000. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Matt Skirving, Paul Sayers, Justin Hanlon, Nic Fabrizio, Alex Reed.
- 86-88 GEORGE STREET PODIUM PROJECT DATA:** CLIENT: Sydney Harbor Foreshore Authority. PROJECT BRIEF: Redevelopment of existing heritage listed building. PROGRAM: Outdoor public area. SIZE: 215sqm BUDGET: Part of \$7,000,000 redevelopment. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Tamara Donnellan, Justin Hanlon, Matt Skirving, Robert Beson, Moritz von Stuenzner, Nic Fabrizio, Shaun Miller.
- LIVERPOOL CRESCENT HOUSE PROJECT DATA:** CLIENT: Maria Di Noia & Rolfe Brimfield. PROJECT BRIEF: Private Residence. PROGRAM: 3 bedroom + study, Kitchen and adjacent dining room, living room, rear courtyard, lower level garage, storage, and utility room. SIZE: 246sqm. BUDGET: \$390,000. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Paul Sayers, Sophie Bence, Nic Fabrizio, Danica Taylor, Sam Nichols.
- ACTON PARK HOUSE PROJECT DATA:** CLIENT: Mr. Anthony Bratt. PROJECT BRIEF: Private residence. PROGRAM: 3 bedroom, 2 bathroom, kitchen and adjacent dining room, living room, outdoor terrace, garage, storage, wine cellar. SIZE: 275sqm. BUDGET: \$400,000. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Sophie Bence, Danica Taylor.
- 86-88 GEORGE STREET FOYER PROJECT DATA:** CLIENT: Sydney Harbor foreshore Authority. PROJECT BRIEF: Redevelopment of existing heritage listed building. SIZE: +/- 50sqm. BUDGET: Part of \$7,000,000 redevelopment. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Tamara Donnellan, Justin Hanlon, Matt Skirving, Robert Beson, Moritz von Stuenzner, Nic Fabrizio
- ANZAC PARADE AMENITIES PROJECT DATA:** CLIENT: National Capital Authority. PROJECT BRIEF: Public Amenities. PROGRAM: Equal access toilet facilities, shade structures, undercover seating areas and water fountains. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Tamara Donnellan, Natalie Ward, Mads Dines Petersen.
- 86-88 GEORGE ST CANOPY PROJECT DATA:** CLIENT: Sydney Harbor foreshore Authority. PROJECT BRIEF: Canopy over external dining area. BUDGET: Part of \$7,000,000 redevelopment. PROJECT TEAM: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Tamara Donnellan, Sarah Benton.