

holding a fragment

Architectural attitudes to space

memory

A PLACE OF CONTEMPLATION



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Architectural attitudes to space

A travelling exhibition prepared by the
Tasmanian School of Art Gallery Committee
University of Tasmania

This project was assisted by the
Commonwealth Government
through the Visual Arts Board
of the Australia Council.

PARTICIPATING ARCHITECTS

WALLY BARDA
GREG BURGESS
NORMAN DAY
BRUCE GOODSIR
JENNIFER HILL
PETER JENSEN
CORBETT LYON
CAMERON LYON
IAN McDOUGALL
RICHARD MUNDAY
GARY O'REILLY
IAN ROBINSON
KAI CHEN
ALEX SELENITSCH
DES SMITH
MICHAEL VINEY
MARK WILLETT

The exhibition was first shown at the
Tasmanian School of Art Gallery,
University of Tasmania: Mount Nelson Campus,
18 April to 14 May, 1983.

INTRODUCTION

Paul Zika

Concern with space is not peculiar to architects, but basic to architecture is the determining of place and the articulation of space. To highlight these pre-occupations within an art gallery context is difficult, if indeed possible! The works themselves cannot be located in the gallery, although existing works can be documented. However this documentation does not convey the physicality and volume of the original – models alter the scale, drawings employ a coded unfamiliar language, and photographs strongly effect the viewers' perception of the whole. Nor do we have the ability to experience the actual place. Consequently architects have been invited to submit proposals which are in themselves the work. Can architects, however, effectively address themselves to the problem of manipulating spaces using only two dimensional means to convey their deliberations, and still remain within the parameters of architecture? In this transference of media do other facilities and skills predominate? Furthermore, the participating architects are not constrained by a particular predetermined site or function, although both are integral aspects of the solution. The place should be of a contemplative or reflective nature, where the space itself illicitly that response. Practical constraints have been removed, and the usual guidelines of an architects brief reversed in order to concentrate on how architects evolve a space. The exhibition will endeavour to highlight the decision making process in determining an essential element of architecture, rather than providing replicas or illusions of structures.

Twenty-five architects were invited to submit proposals. The submissions were to be made in two dimensional form on the equivalent of two A1 size sheets of paper, with an accompanying statement. The fifteen submissions received constitute the exhibition and are contained within this catalogue.

PLACE, SPACE AND PROCESS. A COMMENTARY.

David Saunders

It is an uncommon event to ask Architects to reveal the process rather than the product. It is additionally challenging to ask for a work on paper which is itself the work, "rather than providing replicas or illusions of structures."

Very few architects are accustomed to joining in the art gallery system; even simple exhibitions of architectural drawings are, sadly I think, rare occasions.

The responses to Paul Zika's briefing, which he gave personally and by way of the statement you see reproduced here, meet him in many different ways, at varying points in the range of his requests.

The contributors were asked to reveal architectural attitudes to space, and to have in mind a place of contemplation. Two of them have chosen to represent a very early moment in the process toward those ends. Norman Day, with his 'Truth' and 'Fantasy' refers to exercising the mind, preparing for what will follow. Robinson and Chen offer one, white, calligraphic character upon a black ground, a quotation from Hokushi and (in their written statement) a 'Listing of Ingredients'. As Frank Lloyd Wright is quoted as saying, 'The blank sheet is the one most full of promise'.

Ian McDougall's can be compared with those, in suggesting a way of preparation (gazing in a bathroom mirror and basin) but there is also his wry humour in showing that an architect takes even such a *place* as that and solemnly examines its geometrical profundities.

A review of the fifteen works could continue individually, moving from those three, with their oblique hints, toward the more specific, more evidently architectural cases. More revealing, I think, is that some collective points emerge.

One point which emerges from the exhibition as a whole, is that most of these architects are very conscious of the world beyond their own creations. Architectural space, they say, is space within a larger space, a new space within a pre-existing space. That comes through clearly from BarDA (man within geography) Robinson and Chen (man, the tree, the moon), Goodsir, (building,

landscape, bush), Hill, (path from private court to public park), Smith, (architectural master works beyond personal viewing windows), Jensen (Transition/Solitude, a sequence of experiences), and in two very different ways (both emphatic on this point), the Lyons and Michael Viney.

Corbett and Cameron Lyon invoke the case of a new suburban development set down on an open plain. The walls of the houses take on a double role, being the objects within the large space and the enclosures for people inside them; doorways are significant thresholds.

Michael Viney's drawing describes nothing of the larger space, but his accompanying statement says it is a gully of rocks, trees and water, and that a "contour walk" is the approach to his construction. His *place* is a viewing platform. It is tightly contrived and self-sufficient, nevertheless an object within a large landscape.

The second point on which there is a rather solid collective agreement interests me especially, and it is a logical sequel to that first point, that sense of the universal taking over from the local. It is a negative point, an absence of something I expected. There are almost no examples of the old classics, the specially *architectural* spaces. No domed spaces, no theatre-like spaces, no carefully proportioned rooms or halls or church-like interiors. The nearest approaches are Bruce Goodsir's little interior (it is a sauna, I have persuaded myself) and the main room of Greg Burgess' Chapel complex (a design dated 1981, so evidently not evolved for this particular occasion, though relevant enough to it).

The experiences favoured by these contributors in the place of those static places, come in series and in loosely connected fragments. *Place* for these people is not found in a special single space but by movement and discovery, or else (as with Wally BarDA and with Alex Selenitsch) by viewing points in a world of perspective drawings, in which the viewer is not within the significant space but is, rather, a voyeur external to it. Incidentally, two more

contributors, Des Smith and the Lyons, hint at perspective drawing systems. It may well be true of some architects that this medium contains the message.

Now to return to what seem to me the three main points raised by Paul Zika's briefing — the sense of *place* the articulation of *space* and his hope for illumination of "the decision making process . . . rather than replicas or illusions of structure". The third point has not come through strongly. It is offered in the most obvious form by Greg Burgess' panel of pages-from-a-notebook. Something of it can be discovered in the "architectural vocabulary" which Richard Munday drew, also in the Ingredients which are listed by Robinson & Chen, in the account of sequential experiences written in poem form by Peter Jensen, and in one or two others.

Perhaps a lesson is to be learned from that. To ask architects to reveal their processes is probably a more difficult request than Paul Zika imagined. They may not recognise them, they may prefer to keep them private, or undescribed. And to make it specially challenging Paul Zika hoped the process would be revealed in the drawings, not just described in the statements. A double achievement of self-insight and of graphical revelation.

Who came closest to a full and revealing response to that challenge? To choose, first, the one who definitely did not, it is Michael Viney. I name him because in other ways his piece is stunningly admirable. In a charming way his piece works, both as technical information and as two beautiful sheets of drawing. But it is a product, not the process, which stands revealed.

I am inclined to nominate Jennifer Hill. Her pathway of experiences, with its diagrams and symbols for enclosures, for objects and for planted areas, is for me the most suggestive account of a person in the process of creating a rich arrangement of spaces adding up to a place of strong character. The incidental use of graphical tricks, the Escher-like ambiguities, is spice to the real food.

The other possible nomination would be Mark Willett's exposition on an existing

urban place, the Glenelg jetty area, and how he would modify it to intensify its 'palindromic' nature. That unique and very personal aim is diverting enough, but one hesitates to see in it any of the more general messages which the occasion seemed to require.

In conclusion, perhaps the most important thing to say is that a desirable precedent has been established. We have been rewarded by the effort Paul Zika put in to visiting and inviting these architects to participate. His thoughtful choice of people who might understand his aims and respond to them has succeeded. It is to be hoped that it will not stop here.

A valuable dialogue between artists and architects, and among architects, has been initiated, and can be expanded.

David Saunders is Professor of Architecture and Chairman of the Department of Architecture at the University of Adelaide. Prior to his appointment in that post he was for ten years the architect member of the Power Institute of Fine Arts, Sydney University. An earlier academic post was at the University of Melbourne, Architecture Department.

EXPECTATIONS, PLANES AND OTHER DETERMINANTS OF SPACE

John Lewis

As an exploration of architects' attitudes to space this exhibition has undoubtedly produced some exciting results. It should be said at the outset, however, that this success does not lie in the drawings themselves but rather in the ideas they contain. Only a few of the exhibits work in both ways.

Some of the contributors apparently became absorbed in their own contemplations for they did not address the brief. Among these are those who undertook designs for buildings that only incidentally define spaces. The greatest majority of the works though, are tied together by a rich fabric of ideas about space.

Strongest amongst these is the idea that space, being an illusion interpreted in the mind, is susceptible to the prestructures which exist there. That is, the very perception of space is influenced by culture and individual experience. As Barda succinctly put it in his statement: "A sense of place seems to emerge from an inevitable collision - that of Expectation and Revelation."

The Lyon & Lyon scheme employs such an expectation directly to achieve its effect. A brick wall with window and door openings usually evokes the expectation of interior space beyond. By creating such a wall and making it double sided, they hoped to set up an uncomfortable looping back which would throw into question preconceptions about the connections between inner and outer space.

The Barda scheme uses the device of a picture plane to deceive the expectation of perspective and thereby stimulate an impression of the once great crater Canobolas by exaggerating foreground details. In this scheme the observer's position is fixed and the space is projected through a picture plane.

The Robinson/Chen submission offers the reverse of this. Here the object, being the moon, is fixed (relatively) and the observer moves his position in order to project the moon onto the branches of a tree which in this way acts as a picture plane. Through his movement the observer creates an intricate spatial pattern that could be described precisely in either a horizontal or vertical plane. This is a

true place of contemplation, without enclosure, but nonetheless created by the articulation of space.

The above works deal with space as an open-ended reference frame. In other works space is treated virtually as a solid entity. O'Reilly's is one such work. Here we are presented with a pair of image 'blocks' within which are suspended fragments like fruit in jelly. The curving wall in the background then seems to enclose a space beyond. This models well the solid space of the house within the open space of the garden.

Dealing with the same house/garden relationship in a completely different way is the Hill submission. She reveals the spatial sequence as being a layering of planes. This notion comes through in the exhibition as being a pervasive spatial tenet of the contributing architects. It is the same as Hilderbrand's proposition that the mind aggregates the elements of vision about picture planes at varying depths opposite the perceiving eye.

This view is consistent with the architectural graphic conventions of plan, section and elevation. In fact, a belief in Hilderbrand's proposition could be said to arise purely from the conditioning caused by a lifetime of working in this format.

Support for Hilderbrand's proposition can be found in Viney's work. His drawings provide a comprehensive key to the planar constructs by means of which the spaces can be understood.

The role of expectation in spatial perception is also employed in Viney's work. He creates a 'room', a 'bridge' and a 'platform', all constructions which one would expect to be able to physically occupy, but he then denies entry to them. The observer is led, therefore, to make the journey in his mind. Having begun the journey in this way he is then free to continue on out into the landscape at will. The net effect is to give these axes virtually physical force. This leads to the impression that the construction would act like a powerful spatial telescope/microscope (there is even a lens!)

One can also find in this work an inter-

EXPECTATIONS, PLACES AND OTHER
DETERMINANTS OF SPACE

play between the treatment of space as a solid entity and as an open framework. The cylindrical vertical shaft is at once an open space of infinite height and the almost tangible core of the construction.

In this scheme, as in those of Hill, Chen and O'Reilly, evidence too can be found of the Cubists' pursuit of simultaneity. The observer is kept removed from the implied spaces and axes so that the mind is set in motion around the construction forming an impression not from one viewpoint but many. The omission of the seat at the end of the horizontal axis confirms this denial of a central viewpoint.

Architects have been given here an almost unique opportunity to explore their ideas in an exhibition not directly concerned with buildings. It should not be surprising then if some of the works appear to be presented in a self-conscious, even pretentious manner.

For those who can look beyond this, there are many serious attempts here, by artists sophisticated in the use of space, to come to terms with their medium and it is a medium with relevance to all artforms.

John Lewis is an architect presently working in Hobart

ARCHITECTURE AND THE OPPORTUNITY TO ACT

Leigh Woolley

Two dimensional architectural works are almost as rare as gallery exhibitions of architecture.

It is not often that architects can allow themselves the luxury of creating a two dimensional expression as "the work" itself. This exhibition however is not only important because it allows the opportunity to express a personal position by those invited to submit. It comes at a time when the general debate of issues in architecture is decidedly low. For *irrespective* of the individual works the exhibition can be used to create a dialogue between a poorly provided-for public and a generally self interested profession. The role and indeed the meaning of architecture, quite apart from being eternal conundrums, demand substantiation from time to time . . . Perhaps for an expectant public there will be disappointment in the work?

Many of the places of contemplation are romantic detached retreats clouded from popular interpretation by the architects elitist codes. The potential to elaborate an architectural position has deliberately been avoided in some instances, and in others obscured, other than for the "architectural literatii."

The challenge here is not so much the created place, or the enclosing of space but the will, and the commitment, to contemplate. The architectural intervention is, if you like, this act. But this role, this architectural imperative will not be conveyed by the debasing of symbolically shared beliefs. Indulgent architectural tangents which avoid taking a stance, or the creation of environments which have no social context are mere doodles where direction is demanded. In a society increasingly divided by those protective of information and power the sharing of insights and the demystifying of professional codes must transcend egoism. Just as there is "no originality except on the basis of tradition", historicist and even regional references can be powerful antidotes to cultural alienation.

Accountability, creativity and quality are hallmarks of both the three-dimensional architectural product and the two

dimensional exhibition work. The contradictions, dualities, and particular cultural spatial representations contribute to the forces which have shaped them and the spirit inherent within. It is disturbing therefore that anti-urban sentiments, so important to resolve if architecture is to regain a proper social dialogue, are in evidence in a number of the works. The dynamic forces which create the city are those which spawned architecture - to deny them analysis is to retreat from social reality.

This is not however to deny the quality of presentation and interpretation generally in evidence. The problems of conveying complex spatial ideas and conceptual programmes in a single drawing is immensely difficult. The architectural experience is not usually that of simultaneity as the methodology of the design process usually expresses itself sequentially - whilst responding to the envisaged experience of the built object in time.

If however the most public of all the arts is to re-establish itself, then the differentiated images of both the city and its architecture must be made homogenous. From this initial exhibition one is left feeling there is room indeed for this to develop.

Leigh Woolley: Currently works as an Urban Designer in Hobart. Through involvement in community based forums he seeks to broaden public debate of architectural issues.

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This project was assisted by the Commonwealth Government through the Visual Arts Board of the Australia Council.

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Printing

Specialty Press Pty. Ltd.

Acknowledgements

The Tasmanian School of Art Gallery Committee wishes first to express its strong appreciation to all participating architects who have supported the project and prepared special proposals. The Committee is also indebted to the following for their help and assistance.

Hobart Architectural Co-operative
John Lewis
Gai Melick
Glen Murcutt
David Saunders
Leigh Woolley
D.M. Zika

Catalogue published by the Tasmanian School of Art, University of Tasmania

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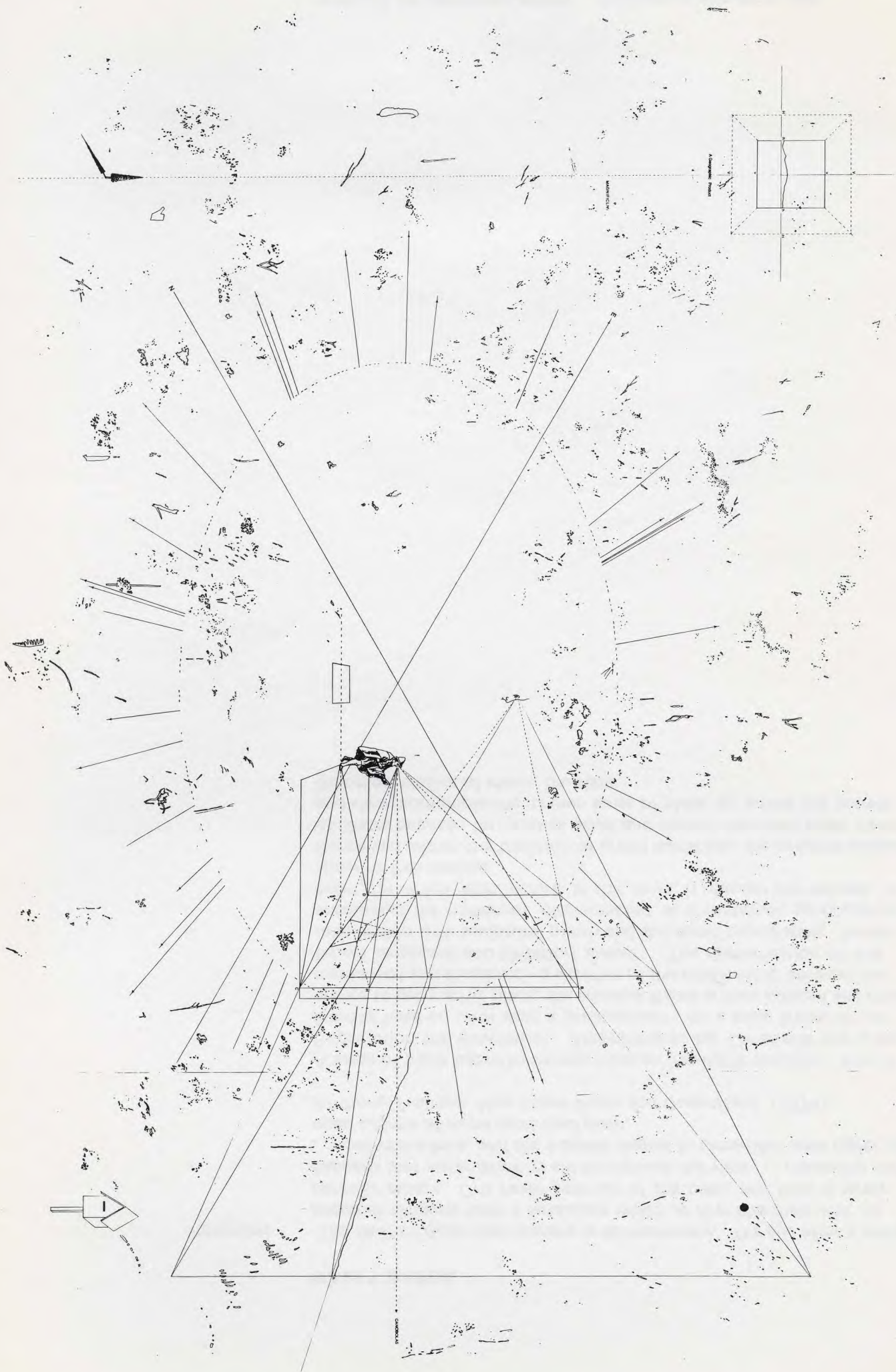
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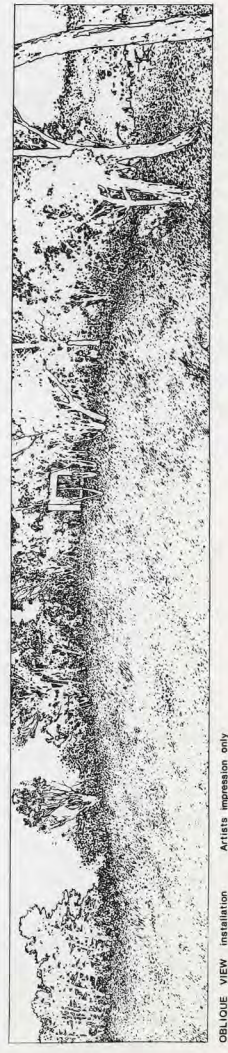
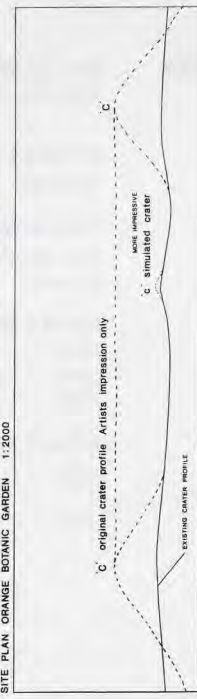
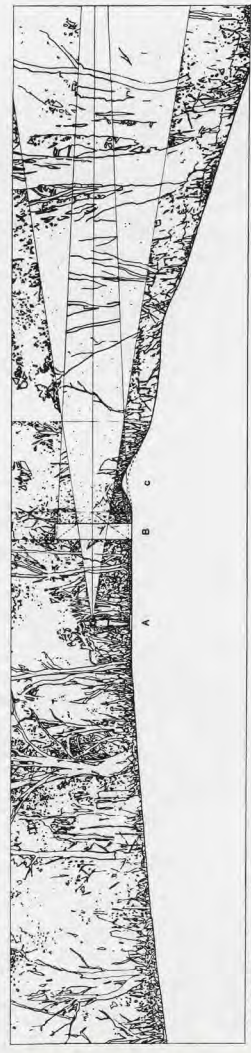
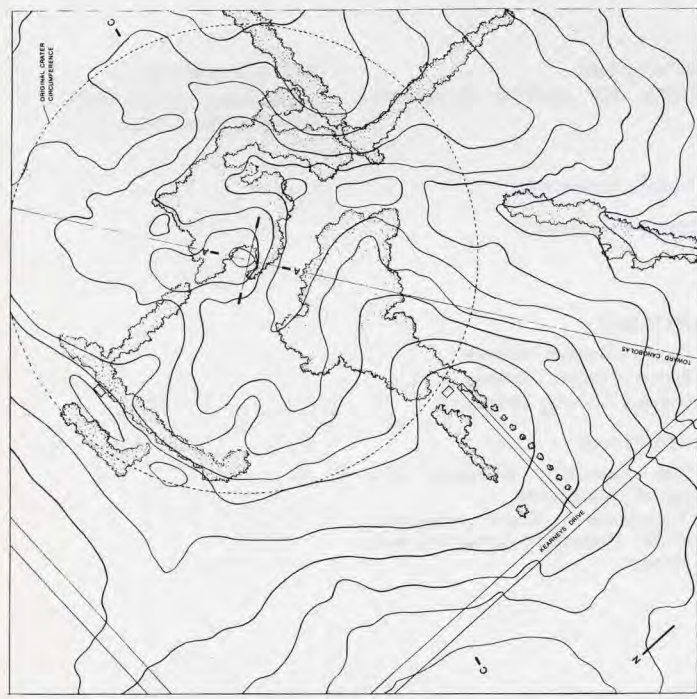
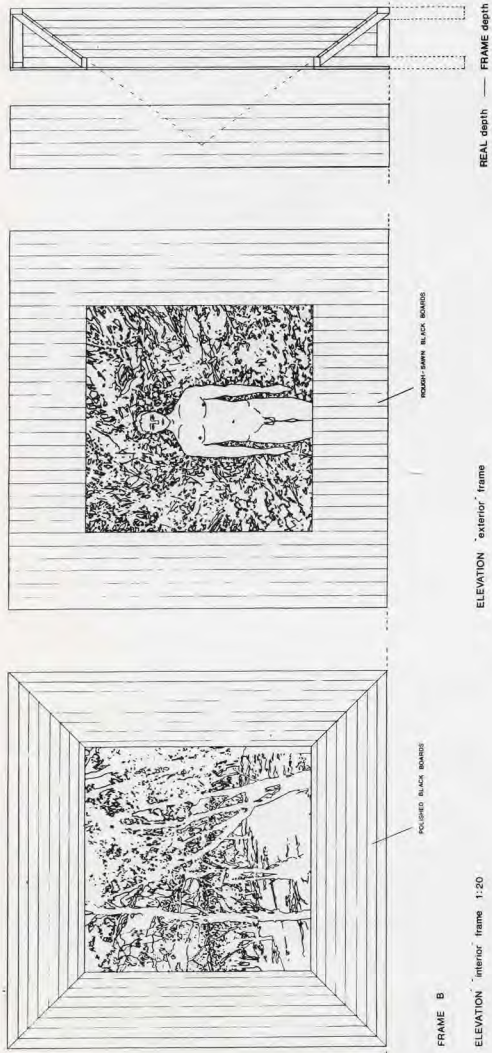
WALLY BARDA

Statement *The fault of Australian scenery is its monotony. The eye after a while becomes fatigued with a landscape which at first charmed with its parklike aspect. One never gets out of the trees, and then it rarely happens that water lends its aid to improve the view . . . unceasing trees . . . become a bore, and the traveller begins to remember with regret the open charms of some cultivated plain.*
Anthony Trollope *New South Wales and Queensland* (1874)

A sense of place seems to emerge from an inevitable collision - that of Expectation and Revelation. *Attempting to see Canobolas* one is confronted head-on with such a predicament. As a basic frame of reference to geographic place, the window frame is here isolated and monumentalised as a threshold - a signifier of the relationship between (exterior) landscape and (interior) viewer. The dramatisation of this relationship with sculptural plinth and simulated topographic *frames* . encourages the notion of *place-making* as a continual, participatory event, for which *architecture* in this sense, is reduced and refined, to allow its free passage.

Conceived within the tradition of grand landscape, the projects subject oscillates between foreground detail and distant mountain peak, viewer and view, contemplating its own sense of place, by luring one toward that most elusive of ideals, the vista.





The site survey considered of gathering factual, objective information about the site. Information was gathered about: the geological origins of the area, topography, soils, climate, original and existing vegetation and man-made elements. Site appreciation included various subjective assessments and value judgments about the site, the things on it, and frequently, things beyond the site.

WALLY BARDA

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Victorian State Library

STUDIES

1975-80 Sydney University

PROFESSIONAL TRAINING

B.Sc.(Arch.)

B.Arch.

SOLO EXHIBITIONS

1979 Watters Gallery, Sydney

1980 Watters Gallery, Sydney

1982 Watters Gallery, Sydney

GROUP EXHIBITIONS

1981 '1st Australian Sculpture Triennial', Melbourne

1981 'Landscape - Some Interpretations', Tasmanian School of Art, Hobart

GREG BURGESS

Looking up
into the night sky
the stars in our eyes;

O P E N I N G

the light entering silently;
stirring our souls,
calling us
home to the sun.

Statement

To understand the origin and purpose of life in its myriad forms and in its totality is an ancient aspiration of the human being. It sustains our journey towards wholeness.

The architect has a uniquely powerful medium in which to make, celebrate and share this journey.

Architecture lives and functions in the field of gravity, but its source and the experience of it, take place in the field of light.

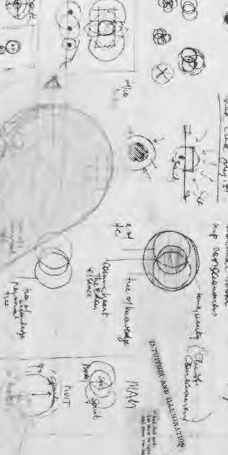
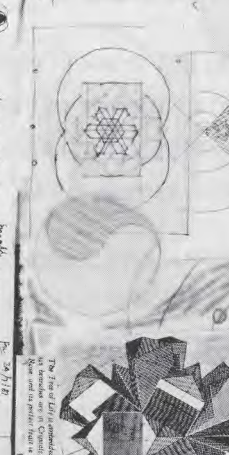
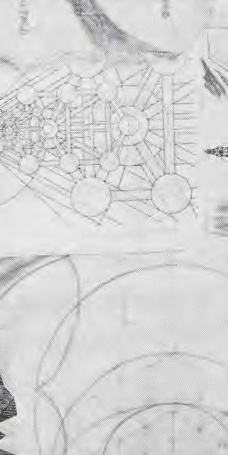
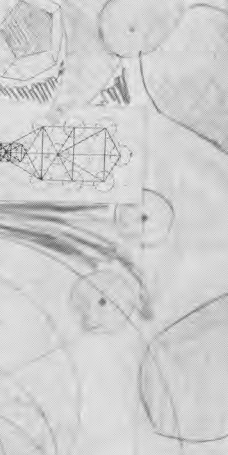
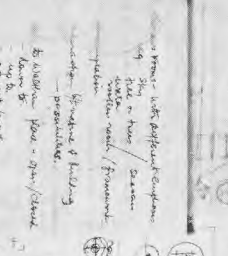
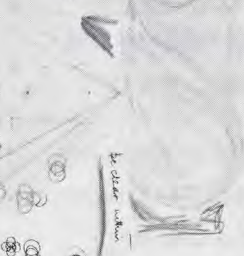
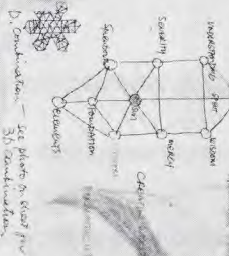
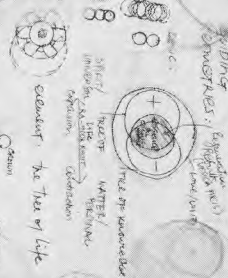
Between these fields of movement occurs - of space in becoming - of space creation and destruction.

At the threshold between them, architecture is born.

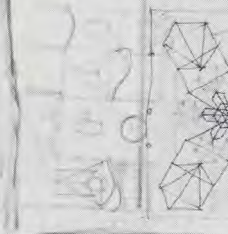
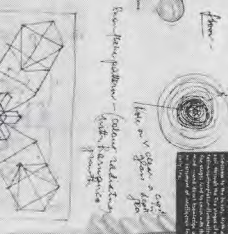
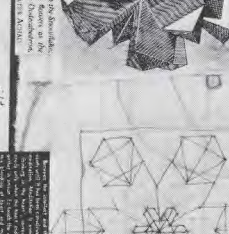
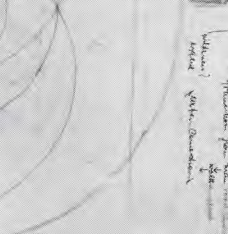
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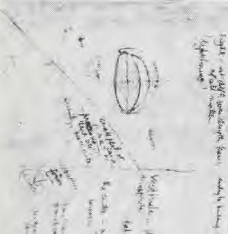
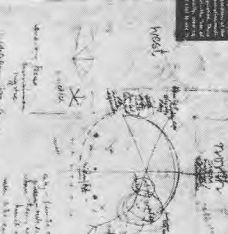
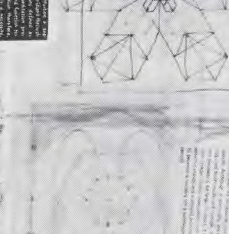
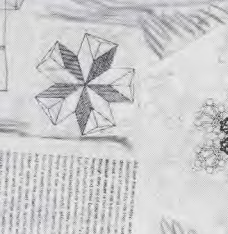
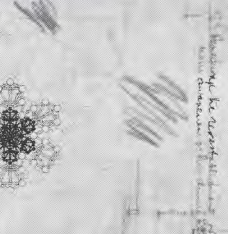
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The light source is the sun...
The light source is the sun...
The light source is the sun...



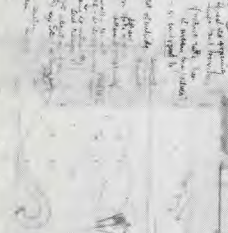
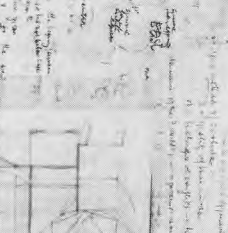
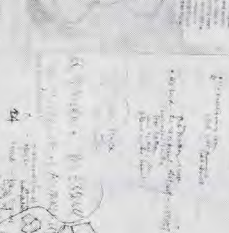
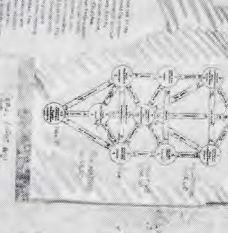
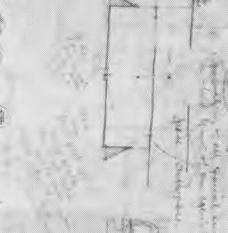
Point
Matter
Energy
The point is the center of the universe...
The point is the center of the universe...



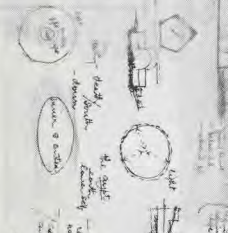
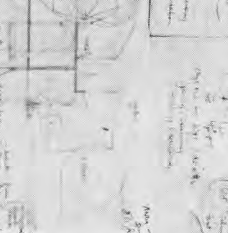
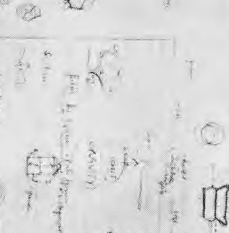
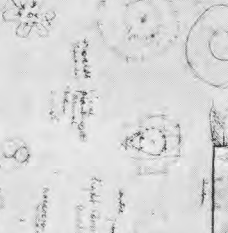
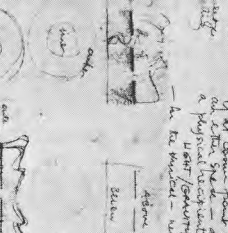
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The point is the center of the universe...
The point is the center of the universe...



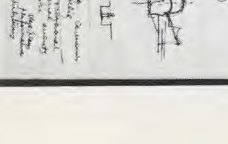
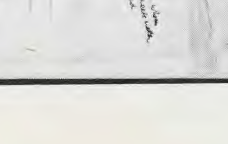
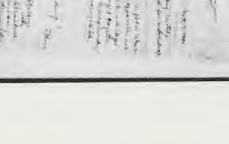
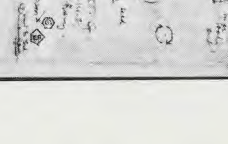
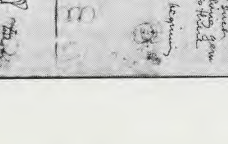
Point
Matter
Energy
The point is the center of the universe...
The point is the center of the universe...

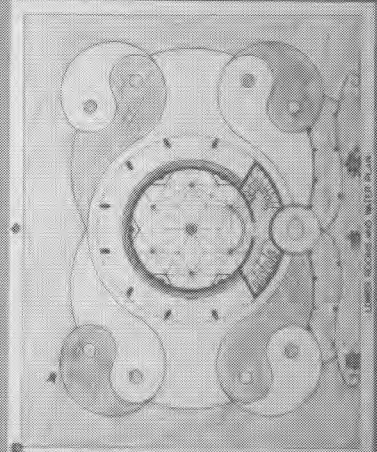
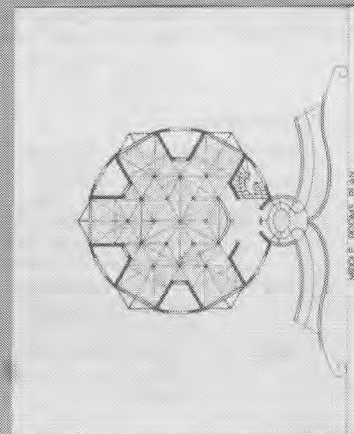
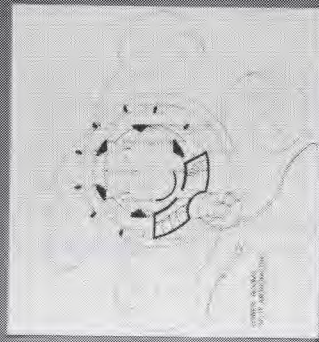
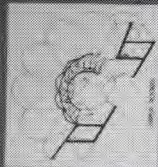
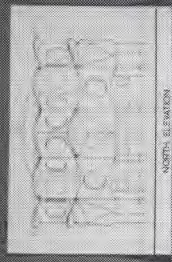
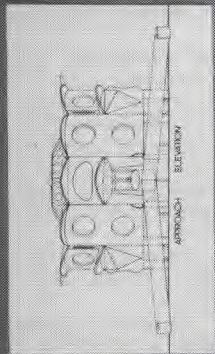
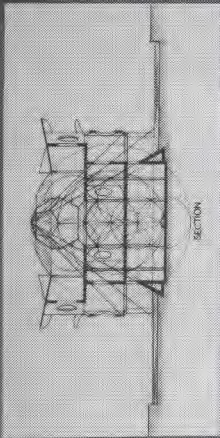
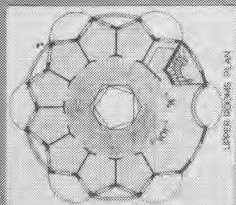
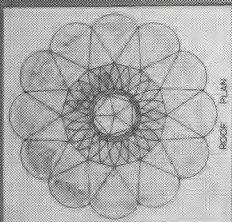


Point
Matter
Energy
The point is the center of the universe...
The point is the center of the universe...



Point
Matter
Energy
The point is the center of the universe...
The point is the center of the universe...

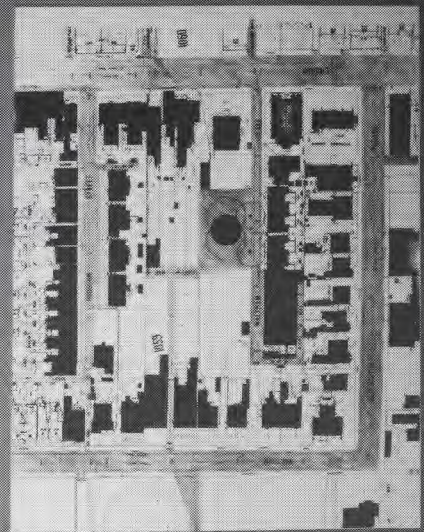




A PLACE of CONTEMPLATIONTM
Architectural Attitudes To Space
MEDITATION CHAPEL
CENTRAL GLASS DESIGN COMPETITION 1991

ABSTRACT

With space a profusion of meditative forms, representing proximity and distance, unity and the fabric of an communal realm. The structure is a meditation space, using a simple, rounded form, a hexagonal void, a central vertical element, and a central void, to create a sense of unity and distance, and a sense of community. The structure is a meditation space, using a simple, rounded form, a hexagonal void, a central vertical element, and a central void, to create a sense of unity and distance, and a sense of community.



GREG BURGESS

Born 1945 in Newcastle N.S.W.
Currently living and working in Melbourne

STUDIES

1970 Bachelor of Architecture Melbourne University

PROFESSIONAL TRAINING

1968 Office of Peter Skole Overgaard Architect and Planner, Copenhagen
1968 Office of Farmer and Dark Architects, London
1971 Office of Edgard Pirrotta Architect, Melbourne
1971-2 Office of Jackson and Walker Architects Melbourne

PARTNERSHIPS/ COLLABORATIONS/ PRACTICE

Private practice established 1972

GROUP EXHIBITIONS

1979 4 Melbourne Architects with Peter Crone, Norman Day, Edmond and Corrigan, Powell Street Gallery, Melbourne
1980 Pleasures of Architecture Conference, 'The Completion of Engehurst', Sydney
1981 'Next Wave' Students Convention, C.C.A.E. School of Environmental Design, Canberra
1983 'More than a Past' - A recent Architectural History of Hawthorn, Hawthorn City Art Gallery
1983 'Old Continent, New Buildings', Australian Contemporary Architecture, travelling Exhibition to Europe, England and America

EXHIBITION INSTALLATION DESIGN

1981 'Aboriginal Australia' (with Christopher Palmer) for the Australian Gallery Directors Council (Melbourne Installation only)
1981-82 'Treasures of the Forbidden City - Chinese Paintings from the Ming and Qing Dynasties - 14th-20th Century' Australian Tour for the International Cultural Corporation of Australia Pty.Ltd.
1982 'Jiangsu - Victoria's Sister State Art and Craft Fair', Melbourne Exhibition Buildings Conference Centre for the Premiers Department Victorian Government.
1982-83 'Japan-Masterpieces from the Denitsu Collection', Australian tour for the International Cultural Corporation of Australia Pty.Ltd.

TEACHING

Oct.1979 Guest presentation of work Victorian Chapter RAIA Annual General Meeting
Mar.1970 Guest lecture Melbourne University, 'Approaching an Architecture of Wholeness'
Nov.1980 Guest presentation of work to the N.S.W. Chapter of the RAIA Sydney
1981 Guest presentation of work at the 'Next Wave' Students Convention, Canberra

COMPETITIONS

1977 'Low Energy House' Competition
1980 Stockman's Hall of Fame and Outback Heritage Centre
1981 'Meditation Chapel' - Central Glass Competition, 'Japan Architect'

SELECTED BIBLIOGRAPHY

1976 'Modern Houses Melbourne', Norman Day (Book)
1979 An Exhibition by four Melbourne Architects - three reviews. Cathy Peake; Philip Drew; Michael Anderson, 'Transition' Vol.1 No.2
1979 'Architects throw off the greyness and add humour' Professor Patrick McCaughey, 'The Age', Sept, 15
1979 'The Urban Vernacular', Peter Ward, 'The Australian', Oct.13-14
1980 'The Completion of Engehurst' - the work of 20 Australian Architects. 'Fabricating Engehurst', Andrew Metcalf. 'Verg'n on the Absurd', Neville Quarry, 'Architect in Australia', Jan.82 Vol.71 No.1
1980 'Renovate', John Baker (book)
1980 'Housing 80' - RAIA Housing Awards
1981 'Aboriginal Australia', Graeme Pretty, 'COMA' - Bulletin of the Conference of Museum Anthropologists No.8 Sept.1981
1981 'Vital Art of the Past', Jeffrey Makin, 'The Sun', March 1981
1981 'A Mastery of Simple Forms' Robert Rooney, 'The Age', 23 March 1981
1981 'Australian Stockman's Hall of Fame and Outback Heritage Centre Competition', 'Transition' Vol.2 No.1 March 1981
1981 'Visual Excitement of Harmony with Nature', Terry Smith, 'National Times', April 5-11, 1981
1981 'Ming and Qing Painting in Australia: the Ecstasy and the Frustration', Dr. Pierre Ryckmans (alias Simon Leys), 'Financial Review', April 24, 1981
1981 'A Brush with Chinese Philosophy', Mary Eagle, 'The Age', 1 Dec. 1981
1982 'Some Notes on Recent Melbourne Architecture', Andrew Metcalf, 'Architecture in Australia', Jan.1982 Vol.71 No.1
1983 'Housing 83' RAIA Victorian Chapter Housing Awards

NORMAN DAY

Statement

I have taken the submission to mean one of a display shown on a gallery wall which has little to do with an explanation of another space - in the way of a normal architect's sketch. In other words, the submission before you is the thing itself. It's very pragmatic, I think.

On the two boards I show one view of contemplation which is a standard eye teasing test, not an invention by me, which is a false view of contemplating because, although the eye is diverted and the mind tricked into thinking things are not as they seem, it is purely physical and occurs due to the limitations of our visual systems.

It is therefore a falsehood.

The other board is simply replicated, even a child could copy it, and is the sort of thing doctors of our psyche use to help people relax and contemplate.

I therefore see the act of contemplation as one that is held in the mind and can be made to happen by self-control, anywhere, using a technique such as the one I show. For me, that contemplation is the act of gazing so the mind may meditate, or muse or study. It is the act of mentally *looking* rather than the first board which is the act of physical trickery.

It is truth.

I also imply some humour in the last instruction but it is not meant to be taken as a glib *watch the birdies* but one which is real and useful. Those who see the display may choose to take it either way, I don't mind.

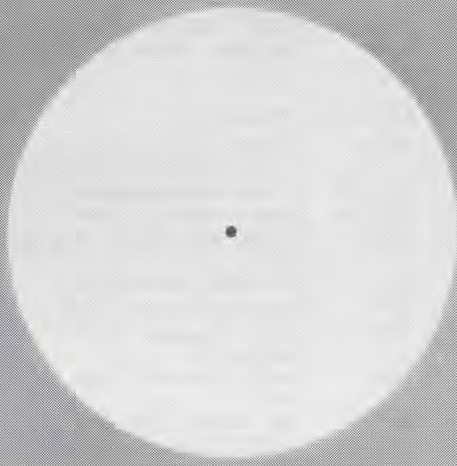
FANTASY
1. STARE AT THE SPOT
2. DISC SHAPE WILL
DISSOLVE
3. STARE AT CROSS —
REDISCOVER DISC

Day '83

TRUTH

1. DO NOTHING
2. THINK NOTHING
3. RELAX
4. BREATHE EVENLY
5. CONCENTRATE ON THE SPOT
6. LET YOUR BODY GO
7. FEEL ALL YOUR WEIGHT
8. CONTEMPLATE
9. WATCH THE BIRDS

day '83



NORMAN DAY

Born March 25, 1947 in Melbourne
Currently living and working in Melbourne

STUDIES

1970 Graduate Degree in Architecture,
Melbourne University

PROFESSIONAL TRAINING

1967-71 Romberg & Boyd Pty. Ltd. (with
Robin Boyd)

1970-71 Romberg & Boyd Pty. Ltd. (with
Prof. Frederick Romberg)

PARTNERSHIPS/ COLLABORATIONS/ PR- ACTICE

1971-73 Day Davey Pty. Ltd.

1971- Norman Day Pty. Ltd.

SELECTED COMPETITION ENTRIES

1979 Archives Building, Canberra

1979 Parliament House, Canberra

1980 Stockman's Hall of Fame, Queen-
sland

1980 RAIA 'Engehurst', Sydney

1981 Shinjuku 'House of Twentieth
Century'

EXECUTED PROJECTS

1970- Domestic Houses (Victoria, South
Australia & New South Wales)

1971-73 Private Hospital (Malvern)

1972-74 Private Hospital (Hawthorn)

1976 Nurses Aid School (Warrackna-
beal)

1977 Art Gallery (Collingwood)

1977 Restaurant (South Yarra)

1977 Office Recycles (North Fitzroy,
Melbourne)

1978 TAFE: Victorian State Strategy
Plan

1979 Aged Persons Homes (Rochester)

1979 TAFE: Horsham Region Strategy
Plan

1980 School Library (Preston)

1980 Newhaven College: Masterplan

1980 Newhaven College: Building Pro-
grams

1981 Town Houses (South Yarra, Too-
rak)

1981 Arts Complex (Ballarat)

1981 School Strategy Plan (Preshil)

1982 Apartment Block (Gold Coast,
Queensland)

1982 Infill Houses (North Fitzroy)
Ministry of Housing

1982 Rosebud Telecom Exchange
(Dept. of Transport and Con-
struction)

BIBLIOGRAPHY

By the Architect

Published writings in
'Modern Houses Melbourne' 1976 B. Zouch
Publications (Melbourne)

'From Less to More: Australian Architecture
from 1966-1982' (to be published during
1982)

'Australian Art Review' 1982, Warner, Syd-
ney

Regular Architecture Critic

1977- 'The Age'

1979- 'Sydney Morning Herald'

1978- ABC Radio

1982- ABC TV 'Nationwide'

Published writings (a selection)

'Architect'

'Architect Australia'

'National Times'

'The Age'

'Sydney Morning Herald'

Melbourne University Magazine

'The Great Divide' (Preston TAFE)

'Aluminium Today'

'Domus' (Italy)

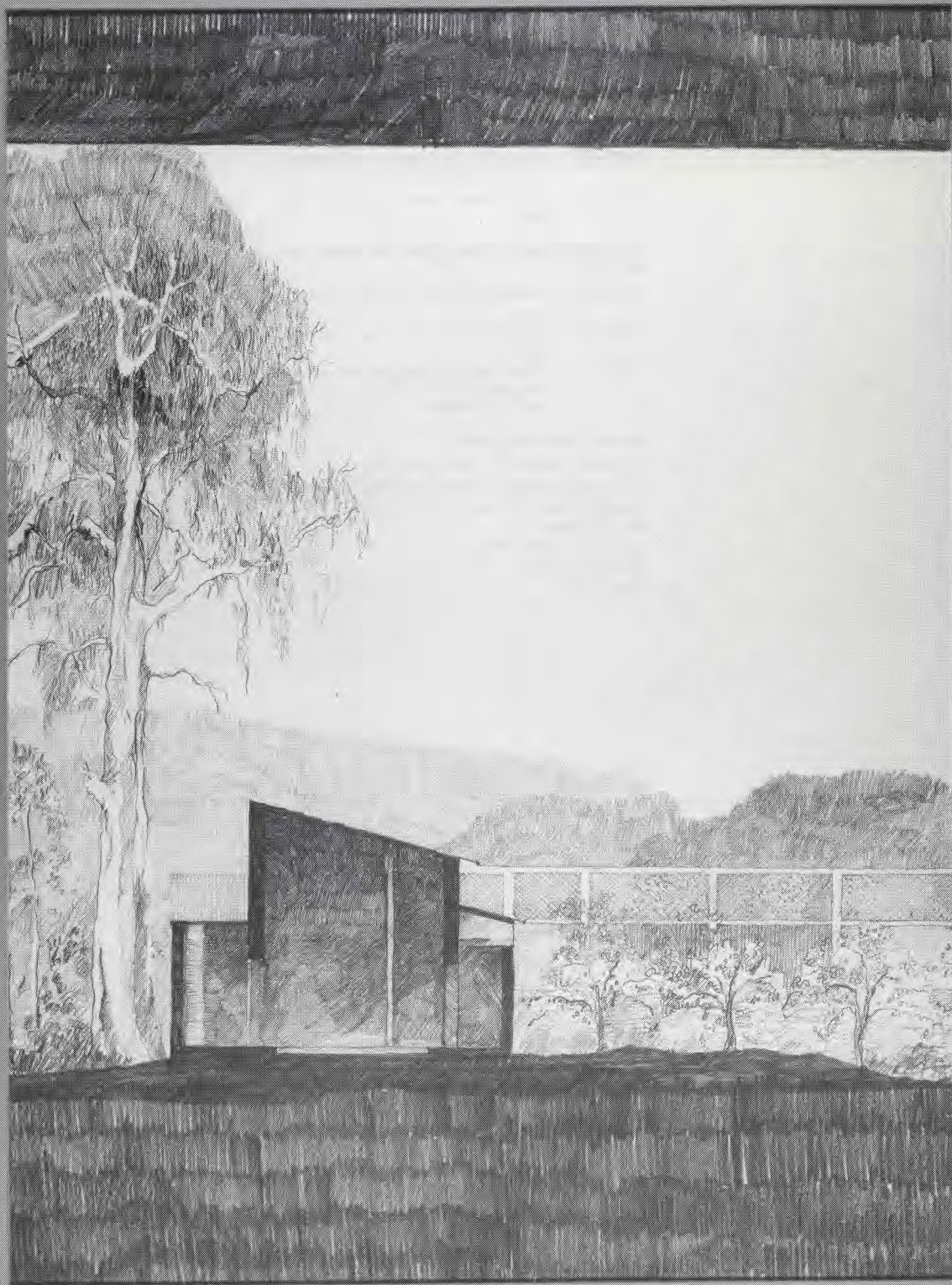
BRUCE GOODSIR

These are drawings of qualities of architectural space which have been of interest to me in recent building designs.

The relationship between space in nature; often of monumental expansive scale, with complexity, intricacy and softness in form; and space in architecture, with a geometry of organisation and construction, of a diminutive scale, and simplicity of form.

The controlled penetration of light into architecture develops a softness and luminous quality to the space. I enjoy the expression of light in architecture space with a layering of form, reflection off forms, dark space with brilliant sunshine outside.





BRUCE GOODSIR

Currently living and working in Launceston and Hobart

STUDIES

1967 Bachelor of Architecture (Hons),
University of Queensland

PROFESSIONAL TRAINING

1967-69 Architectural assistant in Brisbane
Sydney and Melbourne

1970-73 Dry Halasz Dixon, United King-
dom

**PARTNERSHIPS/ COLLABORATIONS/ PR-
ACTICE**

1973-79 Goodsir, Baker, Wilde, Queens-
land

1979-82 Bruce Goodsir, Mt. Nebo, Queen-
sland

1982 Teaching Architecture Design and
Construction, T.C.A.E., Launces-
ton and Hobart

EXECUTED PROJECTS

Bethany Home for the Aged, Rockhampton
TAA Flight Catering Centre, Brisbane
Gympie Civic Centre
North House
Parslow, Elsley House
Goodsir House
The Forkes

JENNIFER HILL

Statement

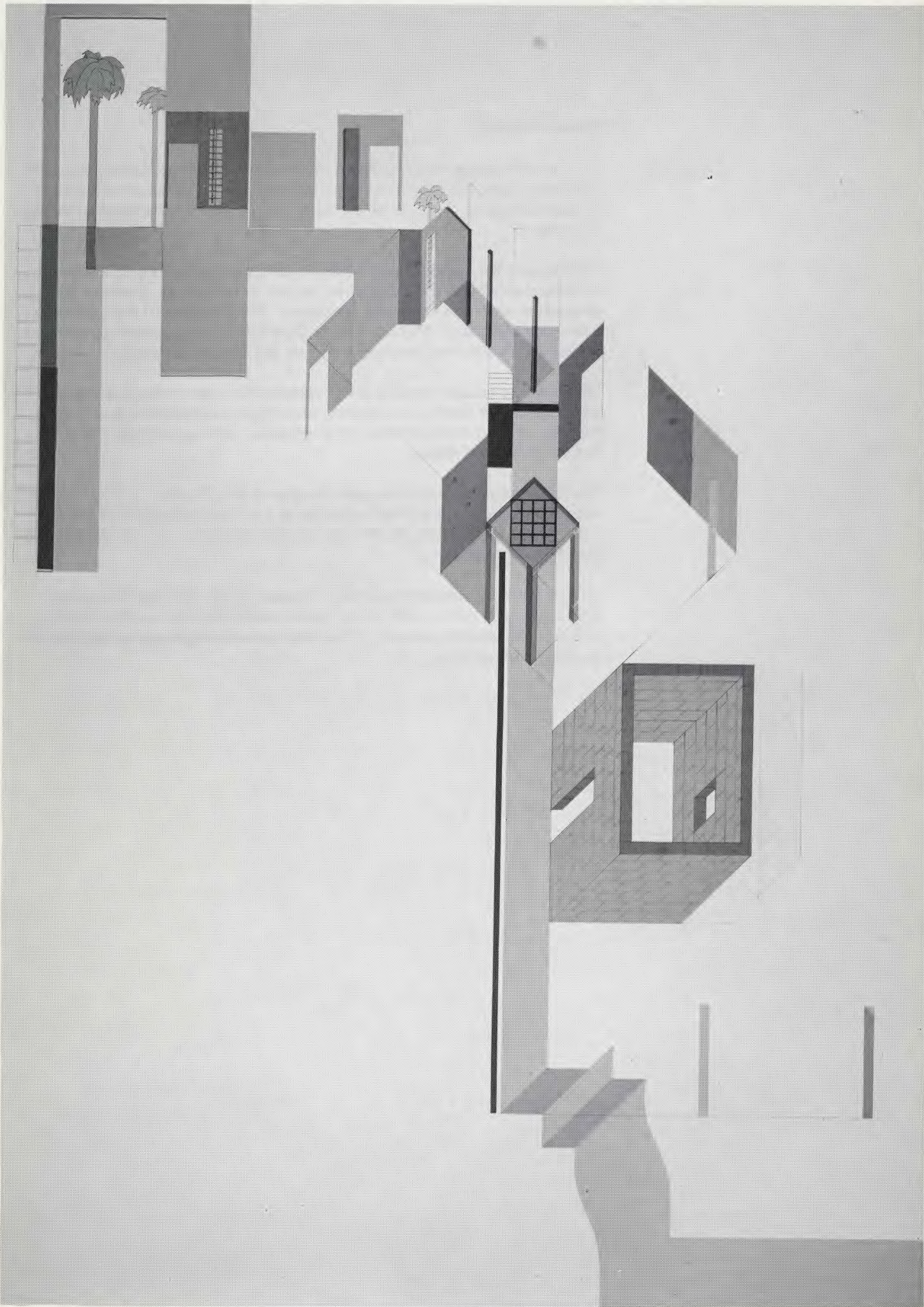
The need for escape from the city has traditionally manifested itself in a distancing from the city to an arcadian setting, that distance being both physically large in the case of the Villa Rotunda or insignificant as in the Villa Pia.

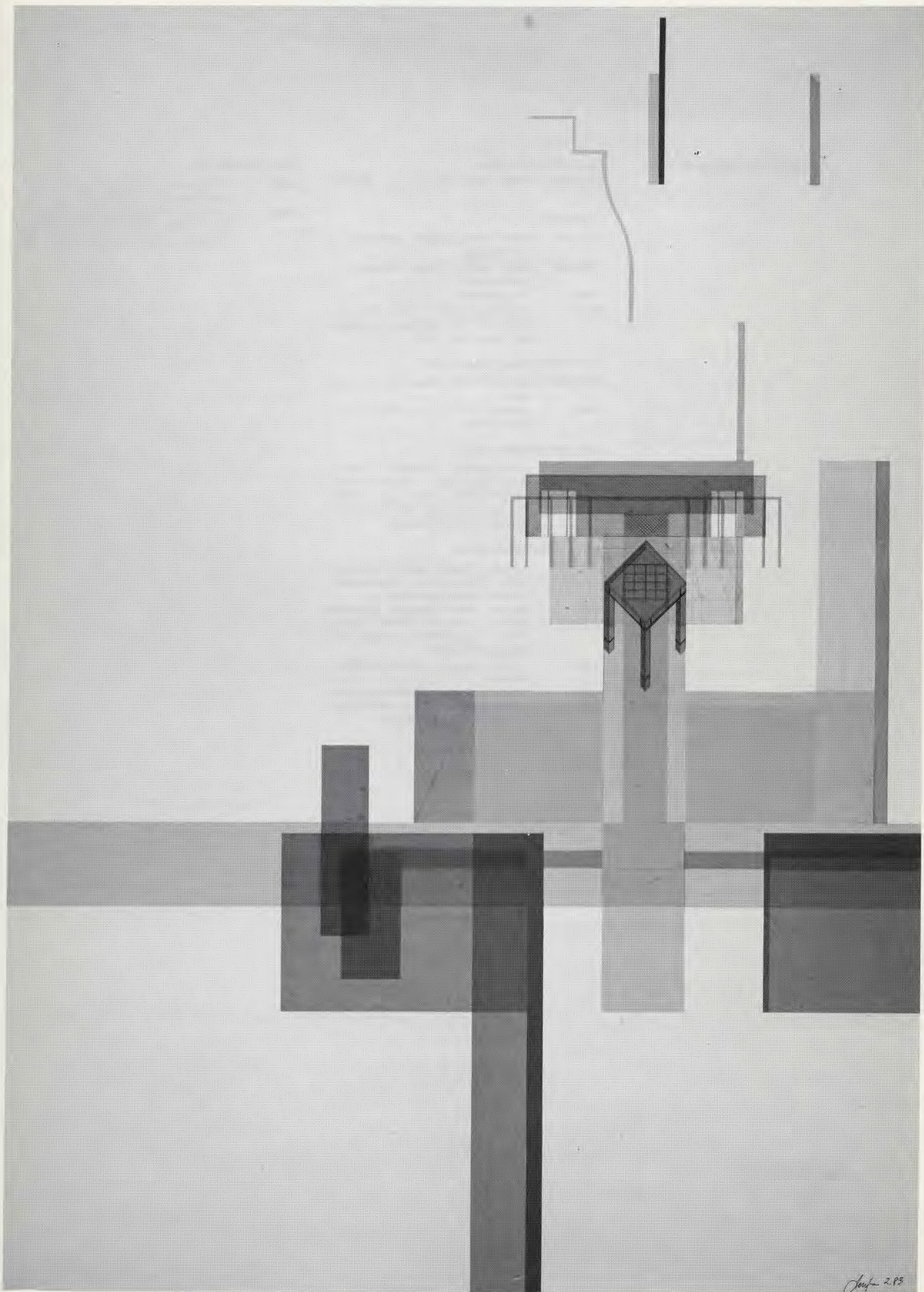
The struggle for space between the city and garden has prompted the investigation of the contemplative garden in reduction, allowing its association with the inner city residence. The isolation of the garden remains prevalent such that continuity does not occur between garden and landscape, disallowing encroachment on the ideological eden.

The desire to escape the city is still relieved through distancing though this is no longer literal but implied, such that a progression occurs from the city, as built environment, to an arcadian setting, through the architecture of the residence.

The presence of an adjoining park heightens this illusion leading from an initial solid exclusion of the landscape to a filtered exclusion at the first point of contemplation, to its final non participatory surrounding of the contemplative garden.

This progression becomes a series of spaces, which through the ambiguous treatment of the wall plane, resolve themselves in a series of climaxes while leading onward to the final culminating experience - man at the centre of arcadia.





Jeuf 2.95

JENNIFER MAREE HILL

Born 1958 in Sydney
Currently living and working in Sydney

STUDIES

- 1976-78 New South Wales Institute of Technology
- 1980-82 New South Wales Institute of Technology
- 1983 To graduate
- 1979 European Study Tour - The response of the building to nature and the urban fabric

PROFESSIONAL TRAINING

- 1976-82 Public Works Department (Sydney)
- 1982 Visiting Tutor - Sydney College of the Arts

GROUP EXHIBITIONS

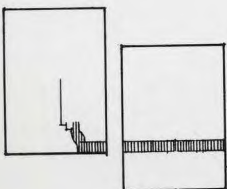
- 1982 'Architectural Projects - Palladian Regenesi's'. Fourth Biennale of Sydney (with Gary O'Reilly and Richard Terry) at the Italian Cultural Institute

EXECUTED PROJECTS

- 1980 Arcadia Public School, Arcadia, NSW (Public Works Department - Project Leader Jennifer Hill)
- 1981 Manns Road Special Purposes School, Gosford, NSW (Public Works Department - Project Leader Jennifer Hill)
- 1981 Malouf House, Concord, NSW - Project
- 1982 NSW Permanent Building Society Housing Competition (with Gary O'Reilly) - Bojahra House

BIBLIOGRAPHY

- 1981 'And on the beach' 'Architectural Bulletin' 10:81 - 24
- 1982 'Palladian Regenesi's - an Italian experience' (with Gary O'Reilly) 'Architectural Bulletin' 4:82 - 19



hanging arrangement

PETER JENSEN

Statement

. . . dip . . . dip . . .

From somewhere inside . . .

cold ripples burst into life

hum of the last rays

. . . blue and pink . . .

Across the lake - away now from the city

noises melt into haze.

Bolt of light over the water

into the eye - into the mind.

Green marks the steps

concrete and sure, rising from the depths

wind regenerates the surround of aging timber

death becoming eternity.

Look back - reflection

horizon beyond vision

. . . floating . . .

small birds feed where the trees meet the water.

Turn to enter . . .

dimness awakes new possibilities

eyes acclimatize - but to a new light

. . . pure and unimpeded . . .

The water laps below

and somewhere above . . .

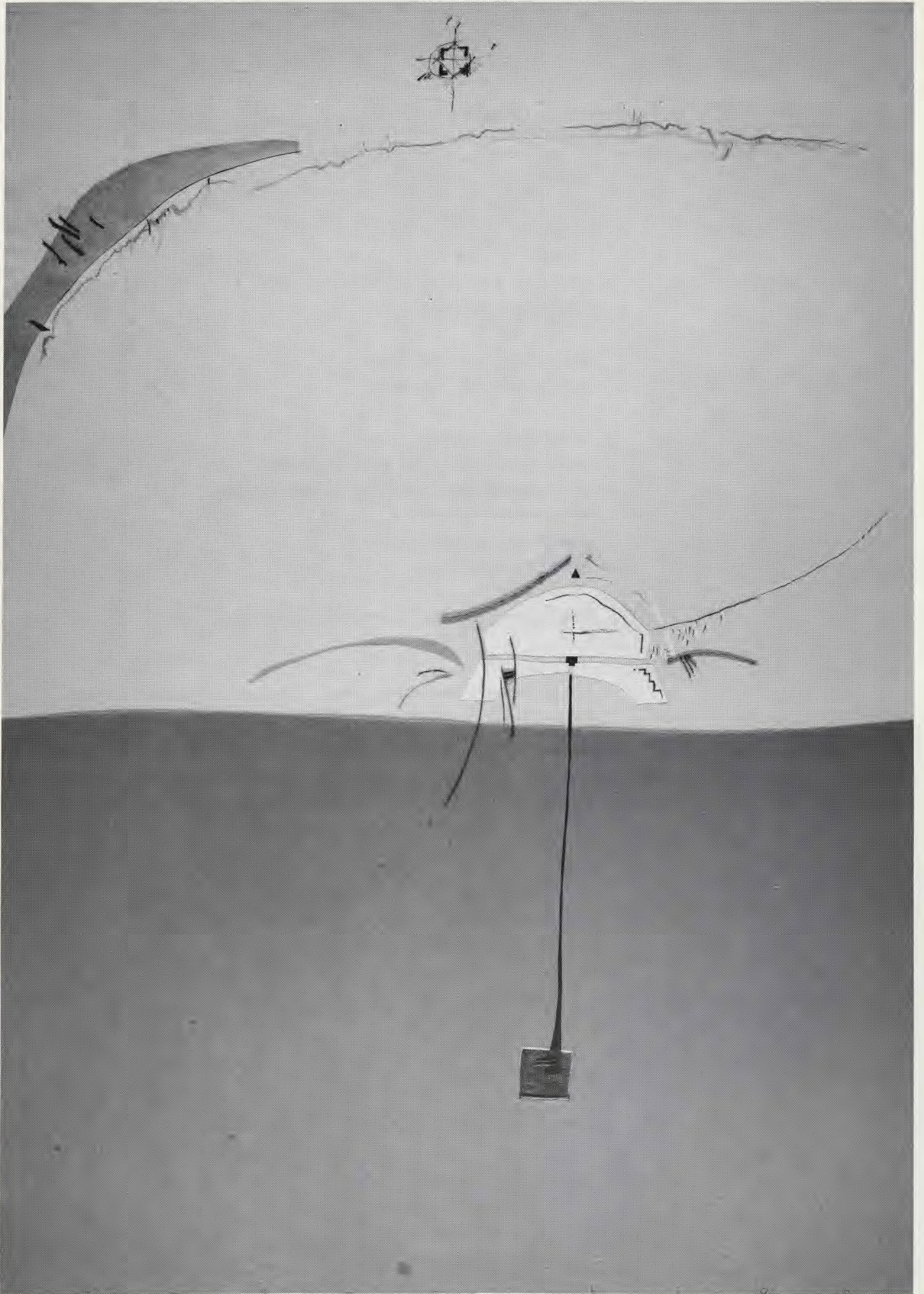
the stars are shining.

The body relaxes . . . gently

while the mind continues further

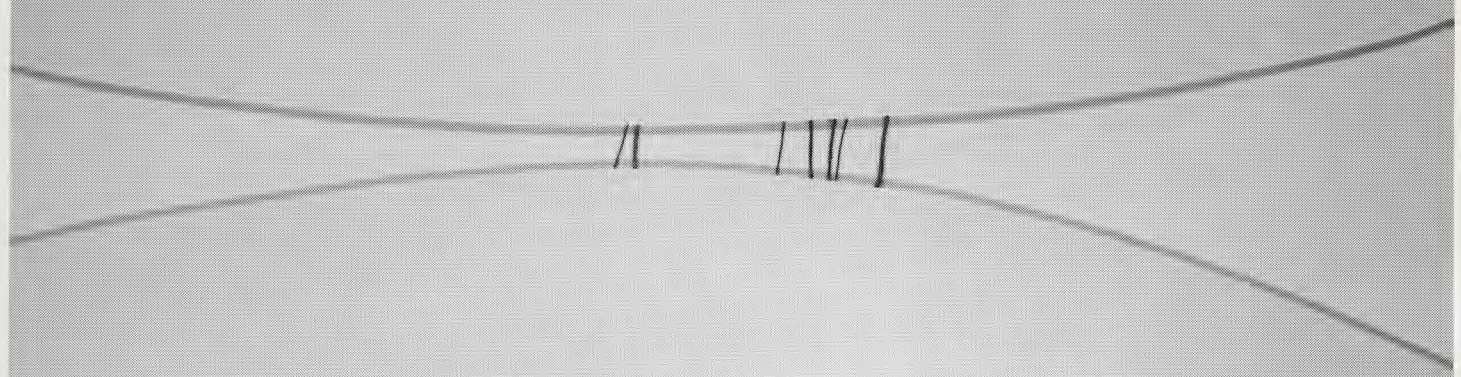
rays now shine from inside

illuminating the horizons of the mind.



left side image: 820 x 575mm

25



PETER JENSEN

Born 1955 in Richmond, Melbourne
Currently living in Abbotsford and working
in Richmond

STUDIES

1973-80 Bachelor of Architecture, Royal
Melbourne Institute of Technol-
ogy

1978 European Study Tour

**PARTNERSHIPS/ COLLABORATIONS/ PR-
ACTICE**

1980- Collaboration with Greg Burgess
Architect

**CORBETT LYON
CAMERON LYON**

Statement

As architects deriving meaning and validity from our work from the world as found, we concern ourselves here with making possible contemplation in the everyday. We reject the notion that architectural form and space are able, in themselves to elicit a contemplative state and concern ourselves with the making of a place of which they form part. In our work we seek not to determine or confront but to make opportunity through strong physical interventions which interpret or explain the nature of a place and afford new meanings. Our rules and forms derive from the particular circumstance but the intent of our work remains the same.

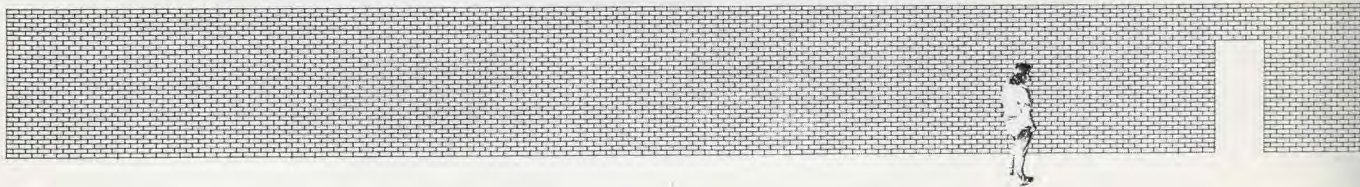
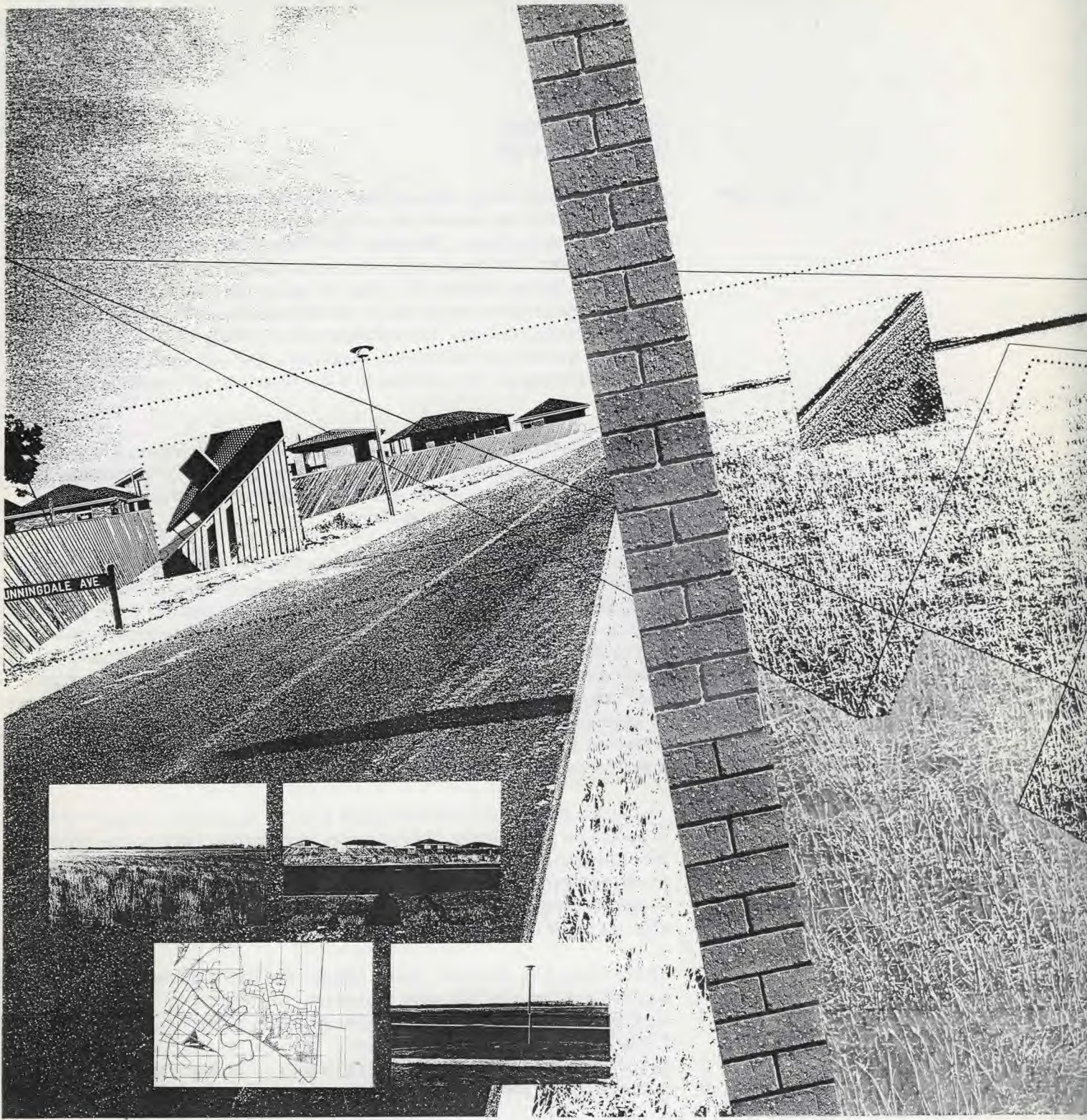
Our chosen situation consists of a housing estate's arrival on a landscape of directionless extension. These two orders articulate the character of the place. Their relationship extends no further than sharing the same ground; it is both neutral and alien.

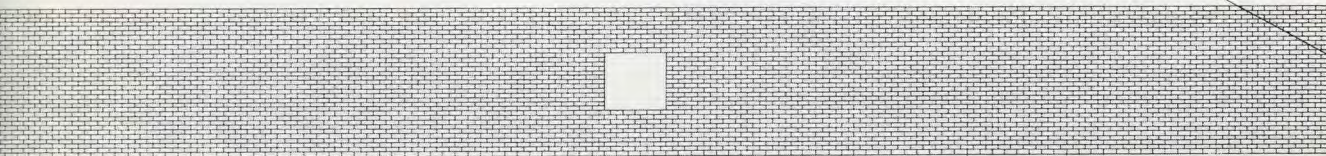
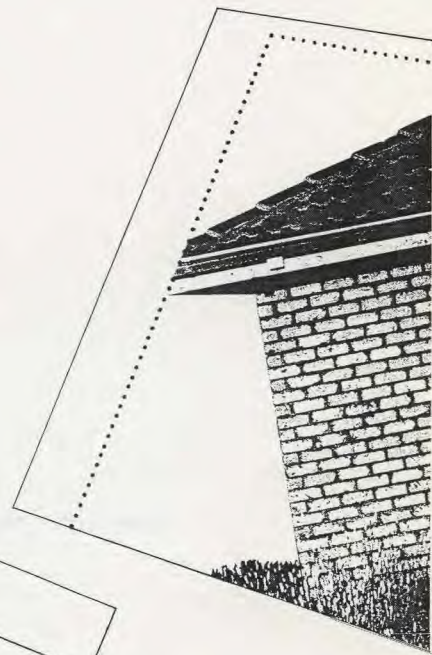
This project is about making an intervention in the amorphous realm between these two orders. A wall, more or less arbitrarily placed between them, extending as line in the landscape, concretizes a powerful duality out of the existing neutrality, bringing to presence settlement and landscape on either side of the wall. The door and the window, attempting to resolve this new duality, set up new spatial relationships and contextual meanings for the place. The explicit either-side becomes an implied inside-outside. The wall and openings become a datum of reference for contemplating the adjacent presences of either side and make perception of the existing reality more vivid.

The wall's straightness de-emphasises specific enclosure in favour of implied spatial boundaries. Our interests focus particularly on the point of interiorization of space - the point at which the wall shifts in meaning from object in the landscape to wall as enclosure or spatial boundary. From the settlement the landscape is outside; from the other, the wall attempts to interiorize the vast and continuous landscape.

The threshold at the door, which focuses the intent of the work and becomes the reason for the wall, represents the meeting of inside and outside; the point at which you feel the presences of both but are in neither. Entry and exit occur simultaneously. The wall, as a built artifact, is at the scale of the landscape and act abstractly. Through its brickness it accommodates the scale of man and concedes familiarity.

This project is an exception to our work which is very much about architectural space as the result of enclosure, about definite insides and outsides and the circumstantial incongruities of form and space. But like our work, in this project the architecture is focused at the wall.





CORBETT LYON

Born 1955 in Melbourne
Currently living and working in Melbourne

STUDIES

- 1979 Bachelor of Architecture with First Class Honours, University of Melbourne
1980 Master of Architecture, University of Pennsylvania

PROFESSIONAL TRAINING

- 1979-81 Venturi Rauch and Scott Brown, Architects and Planners, Philadelphia and New York

GROUP EXHIBITIONS

- 1980 'Atlantic City, Beaches, Boardwalk & Boulevard', Urban Design Studio Work at University of Pennsylvania, Cooper Hewitt Museum of the Smithsonian Institute, New York City, N.Y.
1981 'Proposal for Columbus Circle', Young Architects of the Institute for Architecture and Urban Studies, New York Cultural Centre, May 1981
1982 'Project for Victoria's Sesquicentennial', International Biennale for Young Architects, Paris, September

PROFESSIONAL ASSOCIATIONS

Member Royal Australian Institute of Architects
Member Teaching Staff (Design), School of Architecture, University of Melbourne
Member Young Architects, Institute of Architecture and Urban Studies, New York
Member Half-Time Club of Victoria

AWARDS

- 1974,75,76, 78 Norris Scholarships, University of Melbourne
1978 Stephenson and Turner Medal, University of Melbourne
1979 I.T.T. International Fellowship to U.S.A.
1980 Schenck-Woodman Travelling Fellowship Design Competition, 2nd Place, University of Pennsylvania

CAMERON LYON

Born 1957 in Melbourne
Currently living and working in Melbourne

STUDIES

- 1980 Bachelor of Architecture with Honours, University of Melbourne

PROFESSIONAL TRAINING

- 1977-80 Ministry for Conservation, Environmental Design Section
1980-82 Perrott Lyon Mathieson Pty.Ltd.

GROUP EXHIBITIONS

- 1982 'Project for Victoria's Sesquicentennial', International Biennale for Young Architects, Paris, September

PROFESSIONAL ASSOCIATIONS

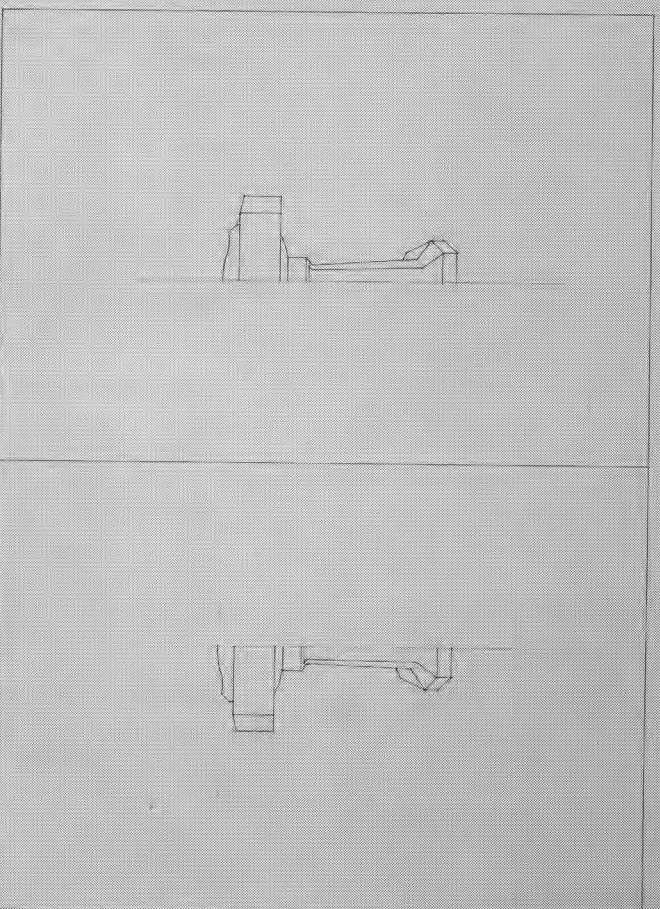
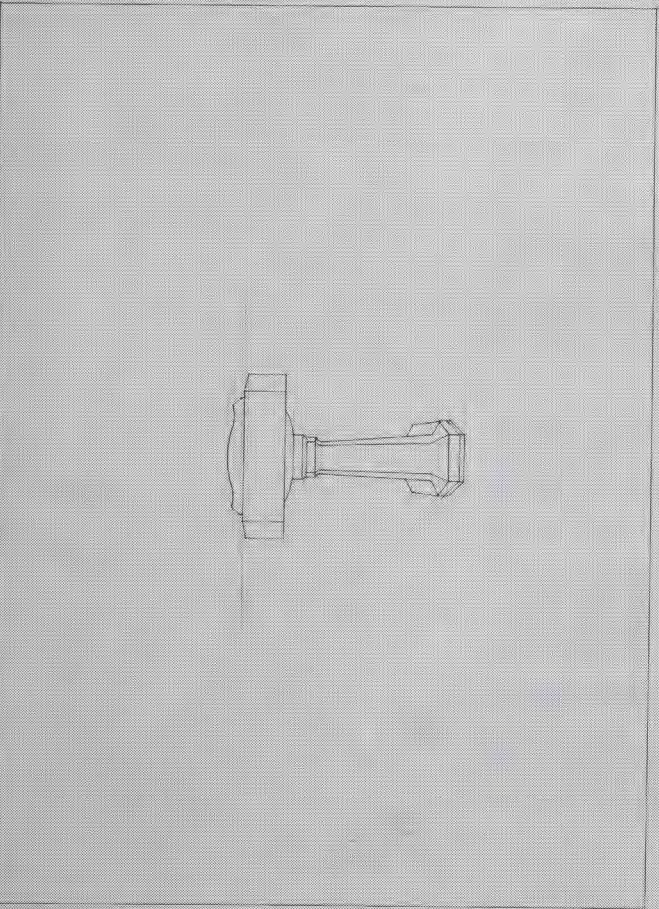
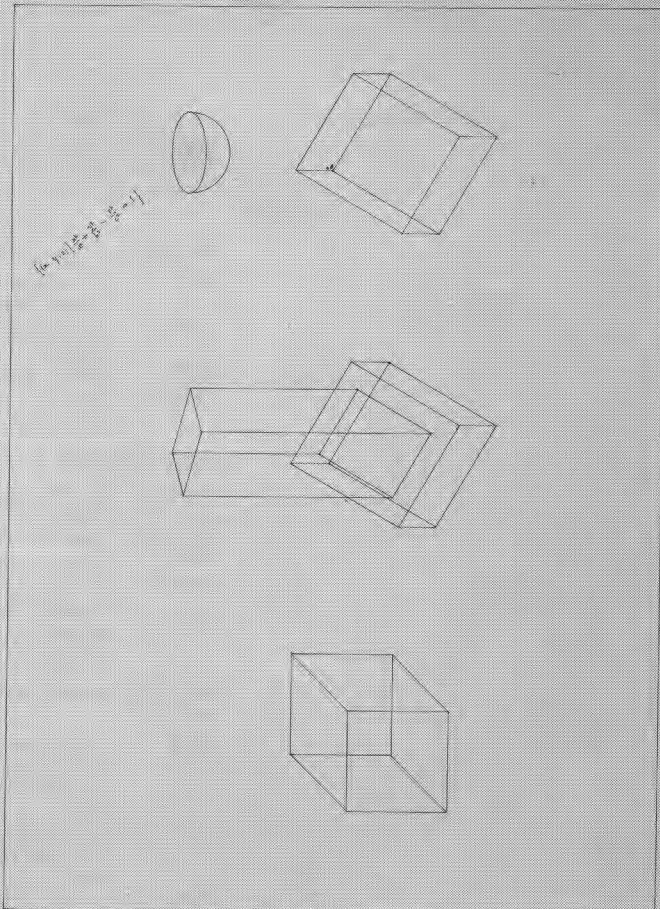
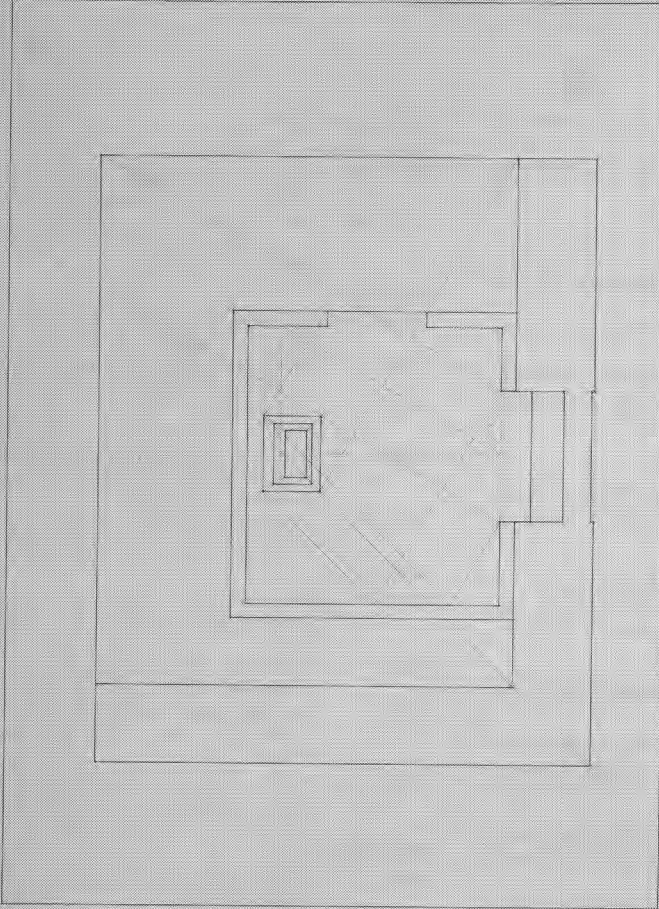
Member Royal Australian Institute of Architects
Member Half-Time Club of Victoria

IAN McDOUGALL

Statement The 'Object' has been drawn, dissected, analysed, located, and constructed. The explanation is a mirror since contemplation is most often self referential.



right side image: 575 x 820mm



IAN McDOUGALL

Born May 1952 in Gawler, South Australia
 Married to Gillian, 1973
 Currently living and working in St. Kilda,
 Melbourne

STUDIES

- 1970 University of Adelaide, B.Arts course (discont.)
- 1971-73 University of Adelaide, B.Architecture
- 1975 ditto, B.Architecture (discont.)
- 1976-78 R.M.I.T., Melbourne, B.Architecture (graduated 1979)

PROFESSIONAL TRAINING

- 1975-76 South Australian Housing Trust: 'Southern Area Study'
- 1976-80 Max May Pty. Ltd.
- 1974 Council Labourer
- 1970-75 Formed and lead Rock Band
 During the time 1976-80 also worked with K. Borland, P. Corrigan and P. Crone

PARTNERSHIPS/ COLLABORATIONS/ PRACTICE

- 1979 Transition Publishing..with Richard Munday to publish the critical architectural magazine 'Transition'
- 1979 Half-Time Club..with Grant Marani, the founder and first chairman
- 1980- Private Practice..involved in variety of domestic, commercial and public projects

GROUP EXHIBITIONS

- 1980 'Stockmans Hall of Fame', Longreach, Qld.
- 1981 'Games Architects Play', 'The Age', October
- 1981 'Next Wave Conference', RAlA, Canberra
- 1982 Exhibition of Contemporary Australian Architecture to Europe and U.S.A., Australia Council, London, Paris, Milan, New York, Los Angeles
- 1982 RAlA (Vic) Award Winners Exhibition, President's Award to 'Transition' Magazine

EXECUTED PROJECTS

- 1979- 9 Issues, 'Transition' Magazine
 - 1979 (With Max May) Sports & Community Centre for Collingwood City Council (\$500,000 unbuilt)
 - 1980 (With Max May) Sports Centre for Collingwood City Council (\$150,000 built)
 - 1978-79 New Army Camp, Wodonga (\$20 million, unbuilt: Thesis)
 - 1981 Kensington Community Health Centre, Melbourne (\$350,000 to be built)
 - 1981-82 Rocca House, Adelaide (\$52,000 completed)
 - 1981- Private House, South Yarra (\$50,000 complete May 1983)
- Many alterations to existing houses.

BIBLIOGRAPHY

Radio Shows: 3RRR-FM

- Oct.1979 With Grant Marani, 'The Parliament House Competition'
- Jun.1980 With Howard Raggatt, Ivan Rijavec, 'Parliament House - The Winners'

Lectures

- 1979 'Visibility & Myth in the Land of Oz', Half-Time
- 1980 'What is Architecture', May 1980, University of Melbourne
- 1982 'New Work', RAlA (N.S.W.) Chapter Headquarters, Sydney
- 1982 'The Architecture Australia Work' with Howard Raggatt, Richard Munday - Half-Time
- 1981-82 Part-time Advisor, Royal Melbourne Institute of Technology

Articles

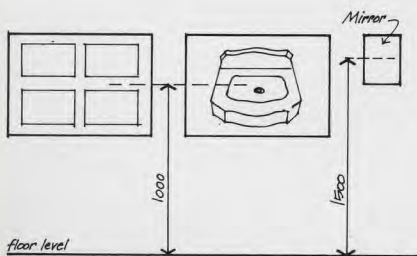
- 1980 Norman Day, 'Transition Could Become 80s Oracle', Feb. 'The Age'
- 1980 Kai Chen, 'Renovations Promote a Casual Life', June, 'The Age'
- 1981 Paul Heinrichs 'An 80s Oracle for Architects', Feb. 'The National Times'
- 1982 Andrew Metcalfe 'Some Notes on Recent Melbourne Architecture', Jan. 'Architecture Australia'

Ian McDougall

- 1980 'Home could be a work of art', 'The Age', 21 June
- 1982 'The Good, The Bad and The Eyesore', 'The Age', November
- 1982 'Rocca House', 'Helter Shelter', 1982 Issue

In Transition

- Vol.1 No.3 Editorial
- Vol.1 No.4 Glenn Murcutts Houses
- Vol.2 No.1 Stockman's Hall of Fame Entry
 Peter Crone Adds to Kevin Boyd
- Vol.2 No.2 Editorial
- Vol.2 No.4 Howard Raggatt's Quintessential House Competition Entry



hanging arrangement

RICHARD MUNDAY

Statement

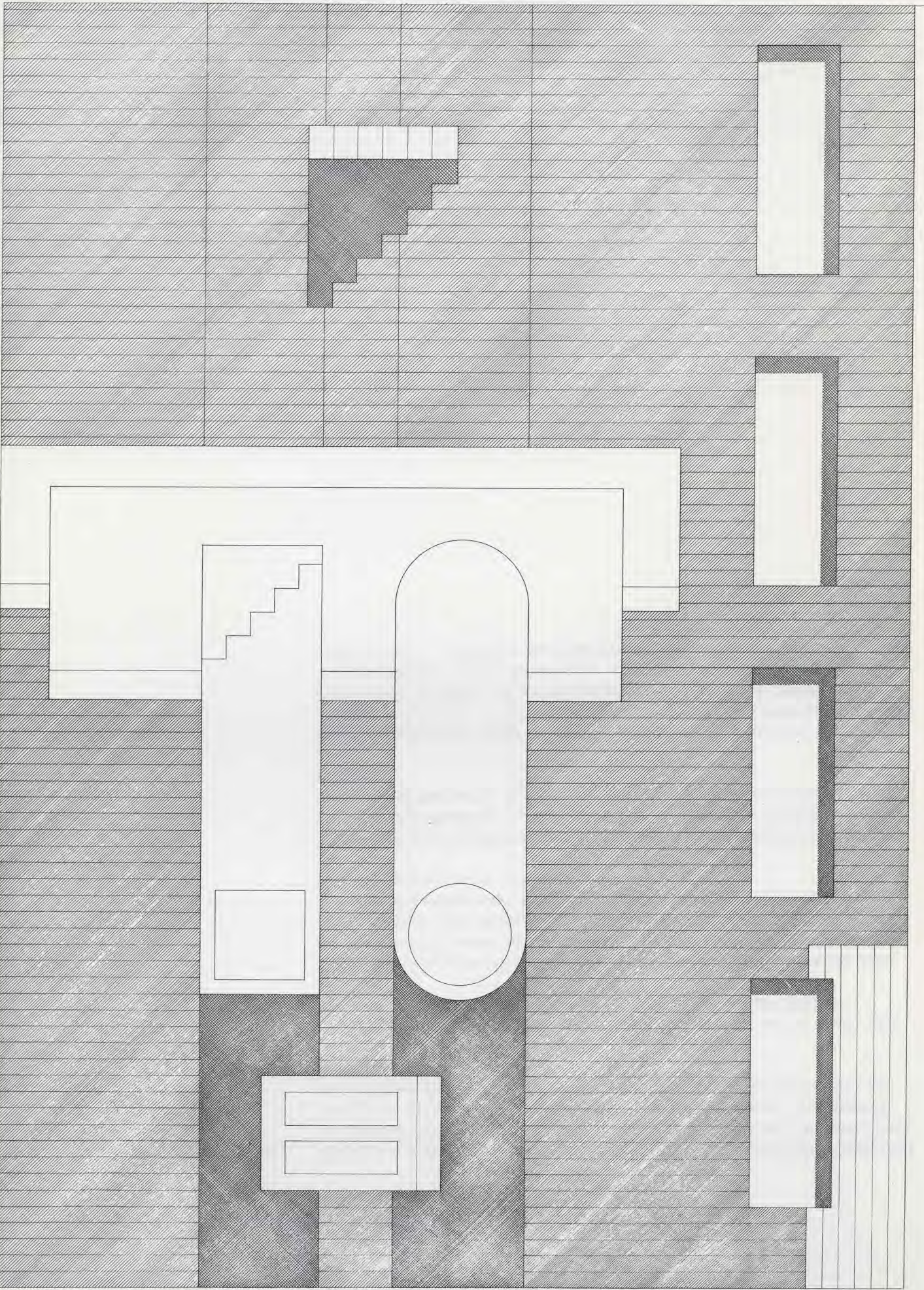
When you draw a window it is usual to begin with a rectangle. Until that rectangle is elaborated or surrounded in a particular way with other lines it is just a rectangle. Only you know that it is a window. It is general, an area bounded in a particular way, having specific dimension but no specific scale.

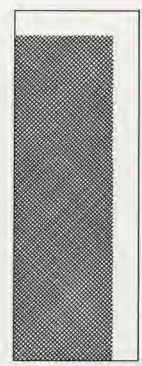
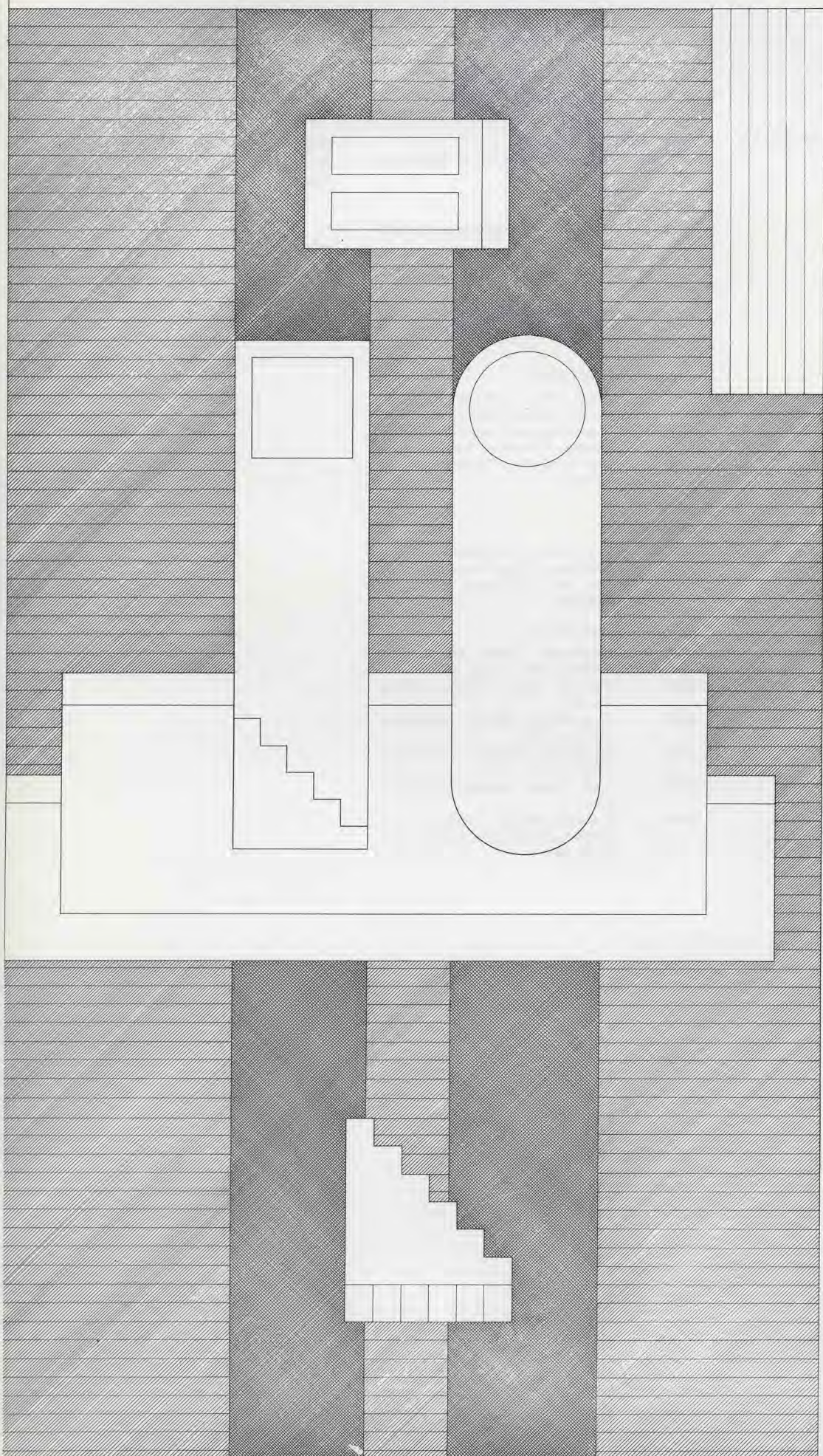
Architecture is just a pattern, a configuration, until it can be read - just as words are just sounds until their specific meanings are known.

These drawings comprise an architectural configuration. In it the parameters of architecture are acknowledged and employed as its constituents - that is, the vocabulary of walls, openings, steps, shadows, materials - but the content of these is reduced in the drawings to enable only their general forms to operate.

Thus there is no representation, no reference to a situation beyond the frame of the drawings, no illusion, no code, no scale, no meaning or significance in the parts. But there is the pattern, and the pattern is architectural.

I did not speculate about the brief's intentions. I chose not to see the wood for the trees. I did not think that my ideas on contemplation were interesting, of value, or worth developing. I sought a definition of *contemplation* in the dictionary: *the action of beholding . . . of mentally viewing* . I thought that was interesting.





RICHARD GEOFFREY MUNDAY

Born 12/6/53 in Adelaide
Currently living and working in Melbourne

STUDIES

1978 Bachelor of Architecture, Adelaide

PARTNERSHIPS/ COLLABORATIONS/ PRACTICE

Co-editor and publisher with Ian McDougall of the critical architectural journal 'Transition'

GROUP EXHIBITIONS

1981 'Next Wave Conference', Canberra - Projects and Ideas
1982-83 'Contemporary Australian Architecture, Travelling Exhibition by the Australia Council' - Two Houses

AWARDS

1982 The President's Award for Young Architects, Royal Australian Institute of Architects (Victorian Chapter)

EXECUTED PROJECTS

1980 MacDonald Coach House Conversion, South Yarra, Vic.
1981 Munday Beach House, Middleton S.A.
1981 McDonough House Additions, Carlton, Vic.
1982 MacArthur House Additions, Dingley, Vic.
1982 Aver House Additions, Carlton, Vic.
1981- 2 Family House, Kangarilla, S.A. (under construction, client's name withheld)

SELECTED BIBLIOGRAPHY

On the Architect

'1982 'Some Notes on Recent Melbourne Architecture' by Andrew Metcalf, 'Architecture Australia', Jan.
1982 'Ideas, Ideas' reply to Andrew Metcalf, by Richard Munday, 'Architecture Australia', May

By the Architect

in 'Transition' Vol.1 No.1 Editorial
Vol.1 No.2 Editorial
Vol.1 No.4 Editorial
Vol.2 Nos 3/4 Editorial
Vol.3 No.1 Editorial
Vol.1 No.1 'Greene and Greene: Architecture as a Fine Art'
Vol.1 No.2 'Supermannerism - New Attitudes in Post Modern Architecture'
Vol.1 No.4 'Delirious New York'

GARY O'REILLY

Statement Part I

The place to where one retreats mentally is seen within the context of urban conditions where the frantic complexity of our lives slows down to envelop some of those more romantic notions of life.

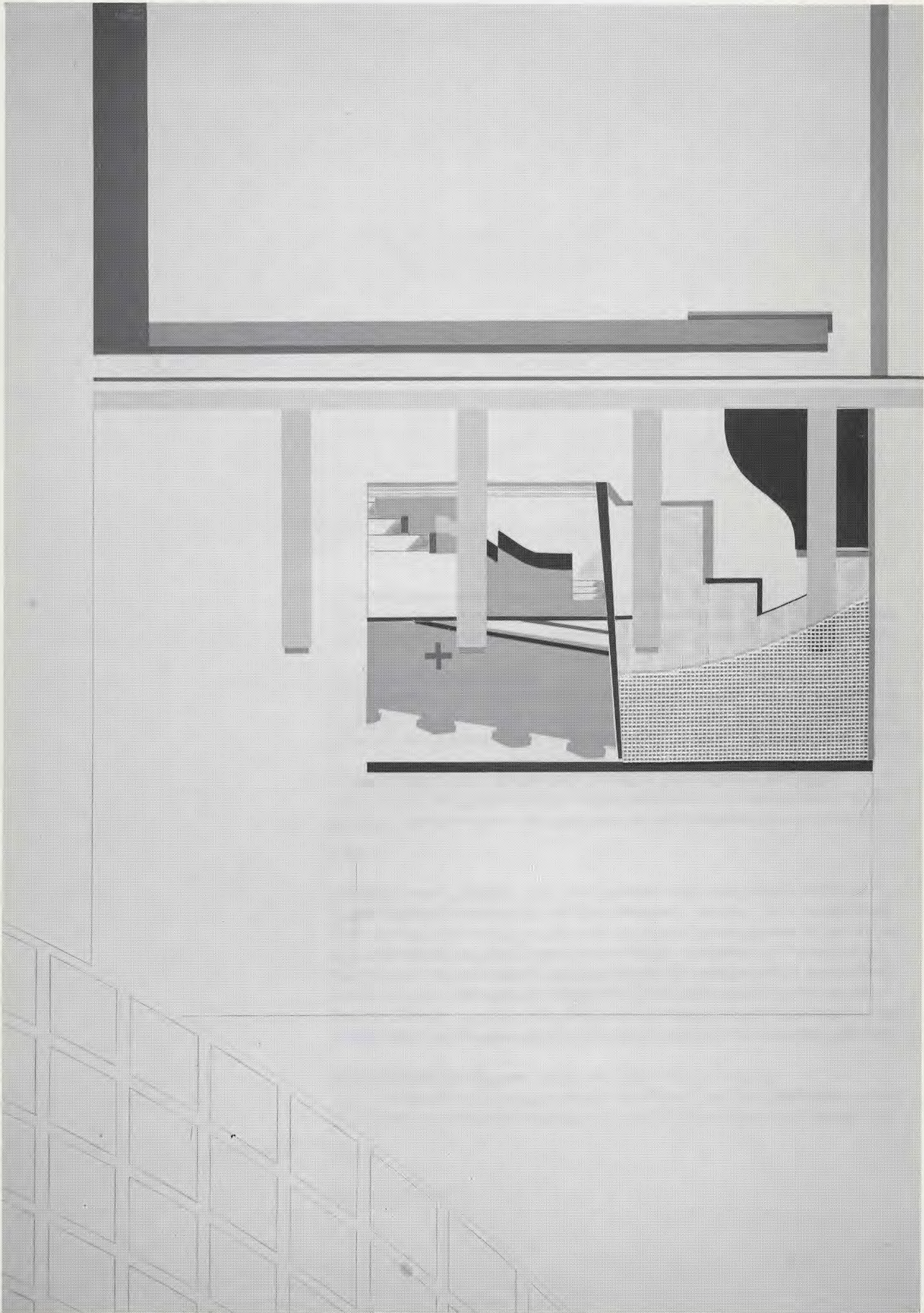
Historically the garden has offered walled serenity to the comings and goings outside. Within such gardens the exotic, since the early eighteenth century has offered a persuasive lure over much of our contemplative time, where rather than providing for mere escapist diversions, the stimulation of one's mind was possible. However in providing for this romanticism, even today, does not deny the existence of an underlying ordering mechanism, on the contrary, present is an articulated struggle, quite familiar - but one allowing individual stimulation.

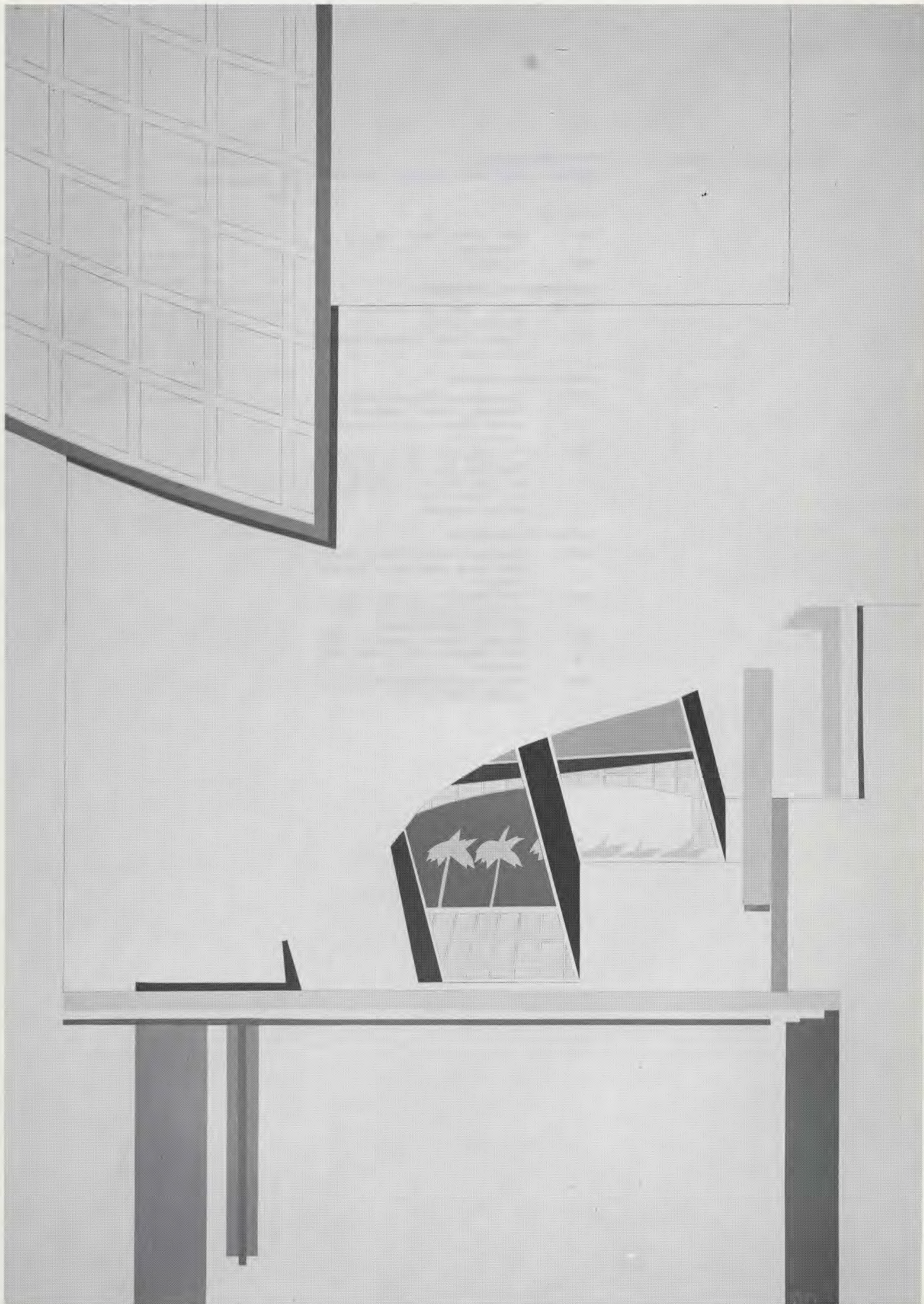
Part II

Both the reality of our world as well as the perceived (or illusionary) side, relate specifically to our understanding of the architecture, as an understanding of it relative to a position - specifically our own.

Here we are presented not with architecture, but a representation, somewhat altered from what would be its actual state. Nevertheless, present is the struggle - forced into a pair of specific images, yet multitudinous and fragmented in nature.

Throughout however, as it cannot be denied, we hold on to that underlying romantic image-encapsulated in taking ones cocktails under the stars and palm trees - a cultural condition.





GARY ROBERT O'REILLY

Born 1958 in Sydney
Currently living and working in Sydney

STUDIES

- 1977-82 New South Wales Institute of Technology
1983 To graduate

PROFESSIONAL TRAINING

- 1978-82 Phillip Cox & Partners P/L (Sydney) - June
1982 Visiting Tutor - Sydney College of the Arts

GROUP EXHIBITIONS

- 1981 'Architectural Projects' (with Ken Kennedy, Peter Davidson and Russell Olsson), at the Departure Lounge
1982 'Architectural Projects - Palladian Regenesi's', Fourth Sydney Biennale of Sydney (with Jennifer Hill and Richard Terry), at the Italian Cultural Institute

EXECUTED PROJECTS

- 1980 Stockman's Hall of Fame, Queensland (with Greg Anson, Richard Terry)
1982 NSW Permanent Building Society Housing Competition (with Jennifer Hill) - Bojahra House
1982 Bojahra House, Blaxland NSW (with Jennifer Hill) - under construction
1982 Rath House, Blaxland NSW (with Jennifer Hill) - current

BIBLIOGRAPHY**On the architect**

- 1981 'Architectural Exhibition, Sydney 1981', Criticism One - Andrew Metcalf 'Transition' Vol.2 No.2, June
1981 'Architectural Exhibition, Sydney 1981', Criticism Two - Mark Jackson 'Transition' Vol.2 No.2, June

By the architect

- 1981 'Architectural Exhibition, Sydney 1981', (with Ken Kennedy, Peter Davidson and Russell Olsson), 'Transition' Vol.2 No.2, June
1982 'Palladian Regenesi's - an Italian experience', (with Jennifer Hill), 'Architectural Bulletin' 4:82 - 19

IAN ROBINSON
KAI CHEN

Statement

A BRIEF LISTING OF INGREDIENTS

accurate	in exact conformity to truth performed with care	nature	essence or ultimate form
appetite	an inherent or habitual desire or propensity for gratification or satisfaction	order	the way the world works
attention	steady application of consciousness	origin	point of ultimate beginning whence something rises, flows or emanates
beauty	perfection of form	penetrate	permeate
capacity	power of mind	perception	apprehension of any modification of consciousness
centre	point of origin	place	In the world. I filled up a place which may be better supplied when I have made it empty
clarity	directness, precision of thought	reality	actual existence
conception	the capacity of forming abstractions or grasping the meaning of symbols	scale	bigness - smallness, distance
consciousness	intuitive perceived knowledge	space	the unlimited room or place extending in all directions and in which all things exists
consumption	the act of consuming or destroying	strength	clarity of definition
cosmos	the universe conceived as an orderly and harmonious system	structure	interrelation of parts
death	absence of growth	symbol	an object or act that represents a repressed complex through unconscious association rather than through objective resemblance or conscious substitution
dignity	intrinsic worth	texture	a basic scheme or structure
distortion	pervverting that essentially real	time	time present and time past are both perhaps present in time future
down	towards or below the horizon	up	yours; towards a higher place, level or state
earth	the third planet in order from the Sun	value	by the existence of things we profit by the non-existence of things we are served
economy	conciseness in realisation	vertical	line or direction rising upward toward a zenith
elegance	$e = mc^2$	volume	mould clay into a vessel from its not being
enclosure	the act of delineating, surrounding or enveloping	wisdom	ability to discern inner qualities and essential relationships
energy	the realised state of potentialities		
fantasy	formation of images or representations in perception or memory		
form	the basis constituting the condition for the existence of any given nature or quality		
growth	to advance towards maturity		
horizon	the great circle in which the earth meets the heavens		
horizontal	parallel to the horizon		
humanity	the totality of attributes distinguishing man from other beings		
humour	that quality in a happening, an action, a situation, or an expression of ideas which appeals to a sense of the ludicrous or absurdly incongruous		
infinity	that which is not only without determinate bounds, but which cannot possibly admit of bound or limit		
intent	clear and definite singleness of purpose		
knowledge	the condition of appreciating reality		
light	something that makes vision possible		
mind	the complex of man's faculties involved in perceiving remembering, considering, evaluating and deciding in contrast variously with body, heart, soul and spirit		

Experimenting
I hung the moon on various
Branches of the pine
Hokushi

KIKUCHI
YASUICHIRO

2-1

IAN ROBINSON

Commenced architectural training in 1970 at the School of Architecture, University of Melbourne. On completion of 3rd year, worked in London for 6 months and later spent the next 18 months travelling through Europe, the Middle East, India and South East Asia. In private practice since 1975.

KAI CHEN

Commenced architectural training in 1971 at the School of Architecture, University of Melbourne. Graduated with honours in 1978. In private practice since 1979. Jury member of the RAlA. (Vic Chapter) Architecture Awards 79 - Housing. Architectural Design 4 tutor at the University of Melbourne since 1980.

ROBINSON CHEN PTY. LTD. - EXECUTED PROJECTS

Van Giffen Renovation, Boronia
Toomey Renovation, Warrandyte
Geh Renovation, Eltham
Robinson Renovation, Menzies Creek
Kings House, Tecoma
Ryan House, Mt. Martha
Stafford House, Park Orchards
Hadley House, Park Orchards
Graham House, Upwey
Dell House I, Mt. Martha
Church Restoration, Richmond
Rowlands House, Mt. Macedon
Menzies Creek Fire Station, Menzies Creek
Wilson Renovation, Richmond
Wheeler Renovation, Richmond
Accountants Office, East Malvern
Peel House, Rye
Perkins Renovation, Mitcham
Delaney Renovation, Richmond
Cooke Court Child Care Centre Renovation,
Richmond
Gillard Renovation, Richmond

ALEX SELENITSCH

Statement *Drawing Attention to Real Space*

What opens up contemplation is one's attitude, and the spatial preparation for attitude is *posture*.

In the past we knelt before art, now we stand before it. The vulnerability of kneeling has given way to the pride of standing.

Vision and position are connected by *perspective*. Despite various space/time revisions, this technique remains a most potent tool for drawing attention to real space. It is what you see if you stand still. The world in a moment, completely spatial, completely timeless.

In this work, the image used to denote 'perspective' is Piero della Francesca's painting *The Flagellation*. This didactic renaissance work uses a generating viewpoint to simulate the vision of someone who is *kneeling*. In this gallery, an image of this painting is hung at normal gallery level, to be viewed by someone who is standing: the large gold rectangle below it takes up the real space position of the original painting.

This gallery/wall/artwork relationship is the chapel/altar/altarpiece made secular, and made aesthetic. It is our ana-aesthetic.

Literally, we are up, against the wall.

the spatial catalogue:

stimulus



holding a fragment



memory

ALEX SELENITSCH

Born 1946 in Regensburg, Germany
Currently living and working in Melbourne

STUDIES

- 1969 Bachelor of Architecture, Melbourne
1970 Diploma of Architecture (G.I.T. Geelong)

PROFESSIONAL TRAINING

Worked for Commonwealth Department of Works, Victoria;
Reg Grouse Pty. Ltd.;
Milton Keynes Development Corporation, U.K.

PARTNERSHIPS/ COLLABORATIONS/ PRACTICE

Sole practitioner since 1976

SOLO EXHIBITIONS

- 1969 Strines, Melbourne
1970 Pinacotheca, Melbourne
1973 Pinacotheca, Melbourne

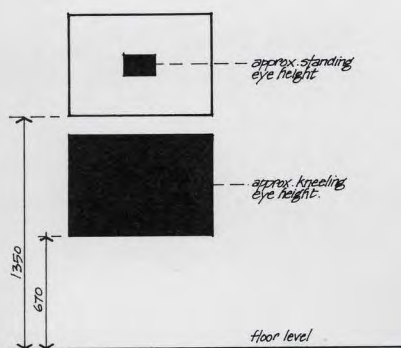
GROUP EXHIBITIONS

- 1971 Pinacotheca, Melbourne
1972 Pinacotheca, Melbourne
1981 27 Niagra Lane, Melbourne

SELECTED BIBLIOGRAPHY

- 1979 'On the earth's surface', pamphlet, Faculty of Architecture and Building, RMIT
1981 'On/In/Out of print', in 'Aspect', Vol.4 No.4
1982 'Visual Structures', in 'Architect' (RAIA Victorian Chapter), June
1982 'On Howard Raggatt's House, writing the drawing on building', in 'Transition', Vol.3 No.1

Has taught at G.I.T. Geelong; University of Melbourne; and is currently Lecturer in Communication and Design in the Faculty of Architecture and Building, RMIT

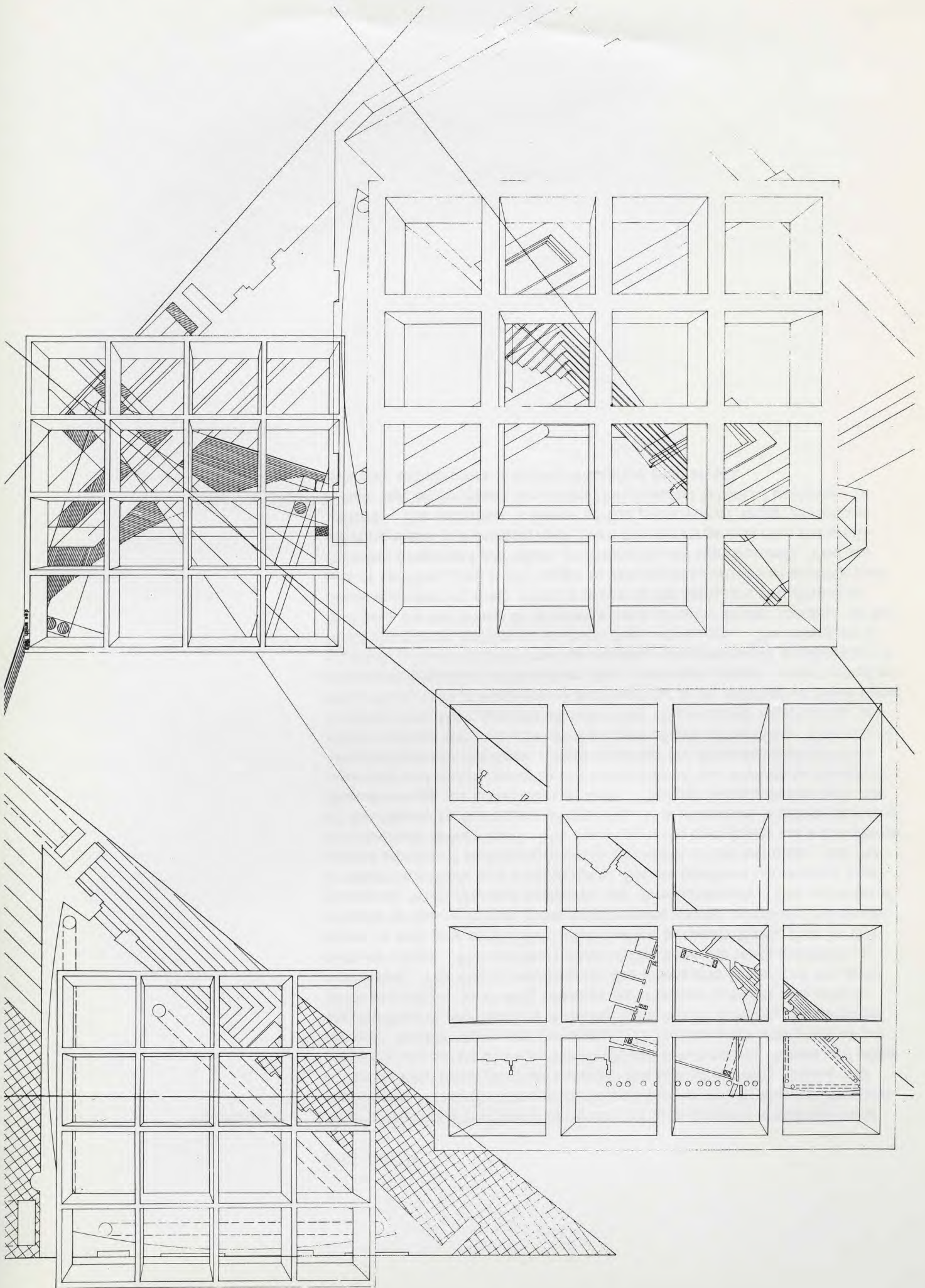


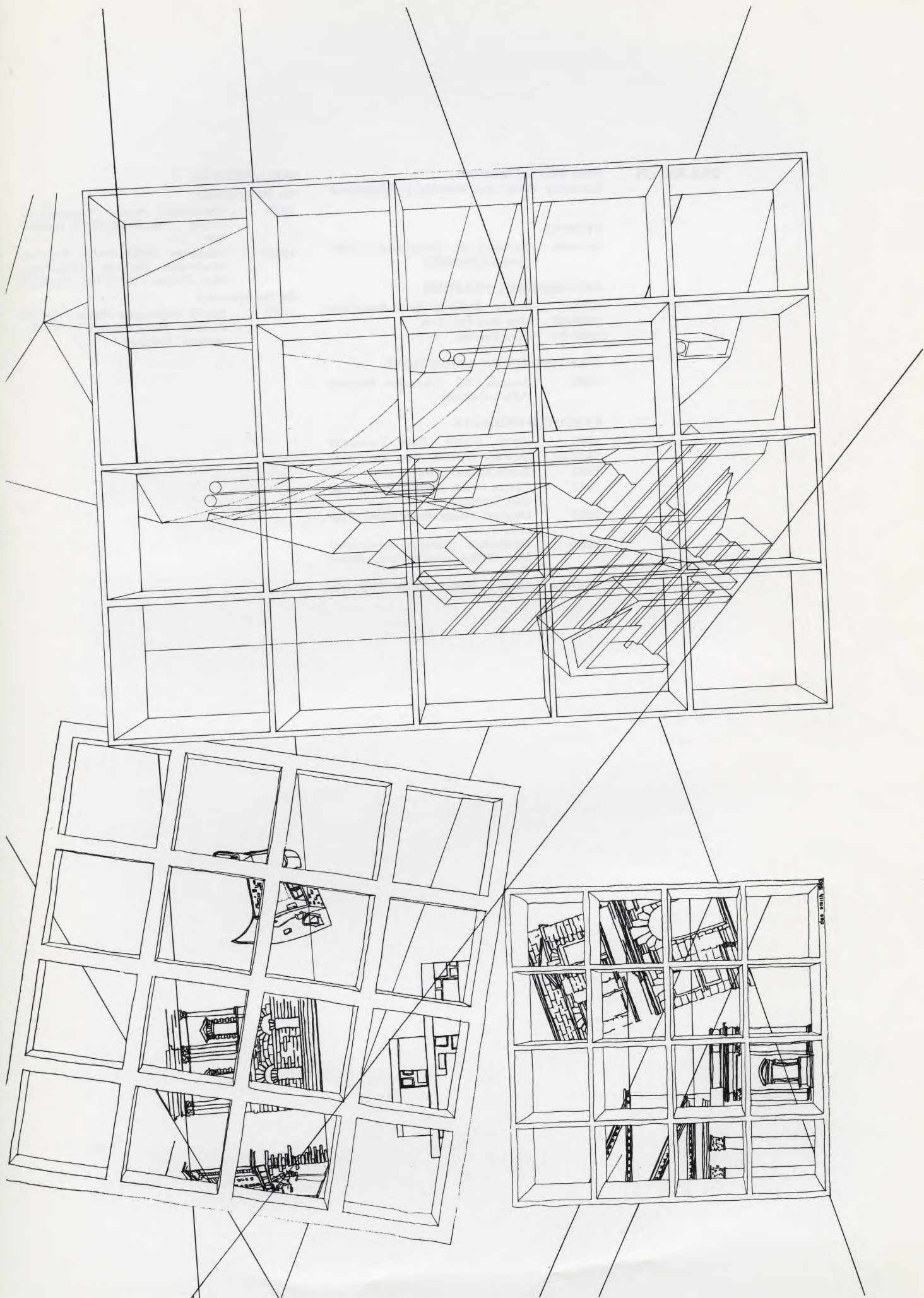
hanging arrangement

DES SMITH

Statement

Architecture is bits of building which, to you, become meaningful and significant. Through interpretation you 'see' meanings and significances in the relationships you read between the bits of building. Space and place are categories of these meanings and significances. Space and place are with the beholder, not the object. To isolate space and place as pre-occupations of architecture is taking them out of context. It construes them as a means to an end, whereas architecture is means and ends in one parcel. The bits of building are the means and the end of the architectural object. The architect must realise when he takes a column, a beam, a wall and establishes relationships between them, that in this singular action he makes these relationships spatial, symbolic, particular, structural, from physical materials, etc. simultaneously. The architectural object is holistic and autonomous. Pre-occupations concerning interpreted aspects of architecture are in the realm of the beholder, not the architectural object itself. The accompanying two sheets are a transferral of this theory to the object of drawing. If architecture is bits of building then drawings, are collections of lines. Through interpretation you *see* meanings and significances in the relationships you manage to isolate as existing between the lines. These drawings are the collections of lines which indicate the positions of the edges of bits of building. The bits of building have been positioned according to perceived relationship between them, thus it is a piece of architecture, in an attempt to make these lines more precious to the viewer they have been placed *under* a grid to establish a frame of reference for viewing, (the grid too is a collection of lines) the bits of architecture which they *announce*. The intention is that you, via the frame of reference, look directly at the '*content*' of the drawing under the grid. What is drawn is the positions and shapes of bits of building, and if you begin to see pre-occupations of architecture then the drawings have taken on meanings and significances. You are eliciting these *pre-occupations* from the drawings and thus the architecture. The architect is aware of the potential of these *pre-occupations* but all he leaves for others (inhabitants) is bits of building. In this way architecture is more a discipline than an art.





DES SMITH

Born 1955 in Melbourne
Currently living and working in Melbourne

STUDIES

1974-80 Bachelor of Architecture, Melbourne University

PROFESSIONAL TRAINING

1977 Kevin Borland and Associates
1978-80 Max May Pty. Ltd.
1980-81 John Patrick

SELECTED GROUP EXHIBITIONS

1982 Awards '82 Victorian Chapter RAI, October

EXECUTED PROJECTS

1977 Smith House, East Doncaster
1978-80 McVilly Studio, East Doncaster
1982 Tutor House, Eltham
1982 Parkes House (renovation) & Gazebo, Clematts
1982 Mitchell House (renovation), Fitzroy
1980- Mushroom Records Administration Office (renovation), Albert Park
1982-83 Graczyk House, South Melbourne

BIBLIOGRAPHY**On the Architect**

1979 Parliament House Competition Entry - 'Transition' No.2, December
1982 Victorian 1982 RAI Awards: Mushroom Records Administration Offices - 'Architect' October

By the Architect

1982 South Melbourne House - 'Helter Shelter' No.2, R.M.I.T. 'Architecture', October

MICHAEL VINEY

Prologue 'The sensory cortex is a storehouse of past impressions. They may rise into consciousness as images but more often, as in the case of spatial impressions, remain outside central consciousness. Here, they form organised models of ourselves, which may be called schemata. Such schemata modify the impressions produced by incoming sensory impulses in such a way that the final sensations of position or of locality rise into consciousness charged with a relation to something that has gone before.'

(Head 1920)

'The contrast between mans capacity to move through material and metaphysical spaces and his physical limitations is the origin of all human tragedy.'

'The line as symbol of will and infinity.'

(Klee 1923)

Statement The scheme offers a project for someone with the inclination to construct on a site offering potential and image content, and stems from the prologue as notion and whim.

The content of the scheme involves the idea of continuity in nature and the contrast of the rigidity (and movement) of the constructed object placed in the landscape.

The scheme is geometrically arranged against intuition to achieve pleasure without artificiality.

Site

A gully site of rocks, trees and water selected for its particular vision.

Pattern

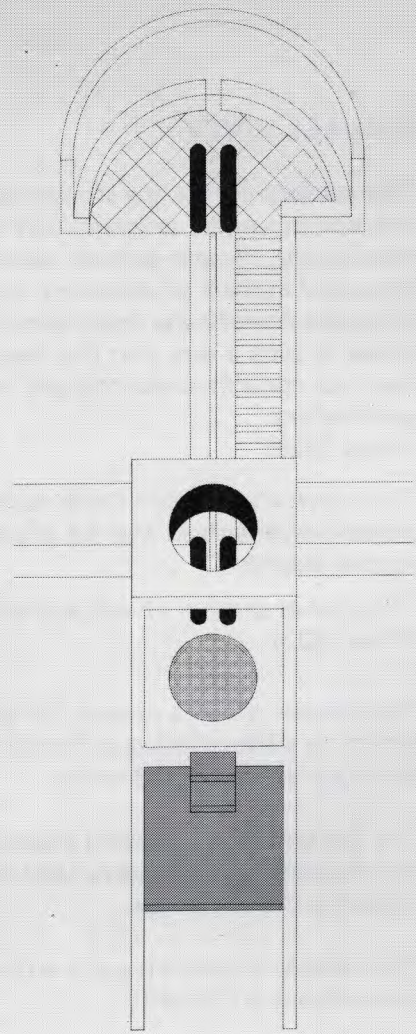
Contour walk, stair, pavilion, bridge, semi-enclosed and open platforms.

Surface

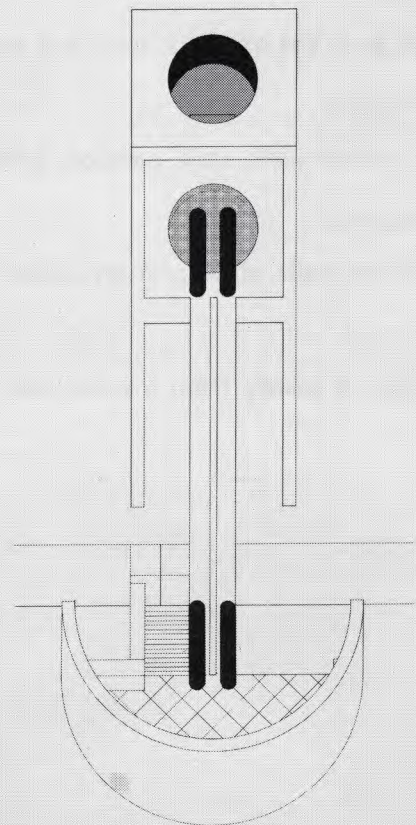
White walls, glass, primary colour to generative forms.

Image

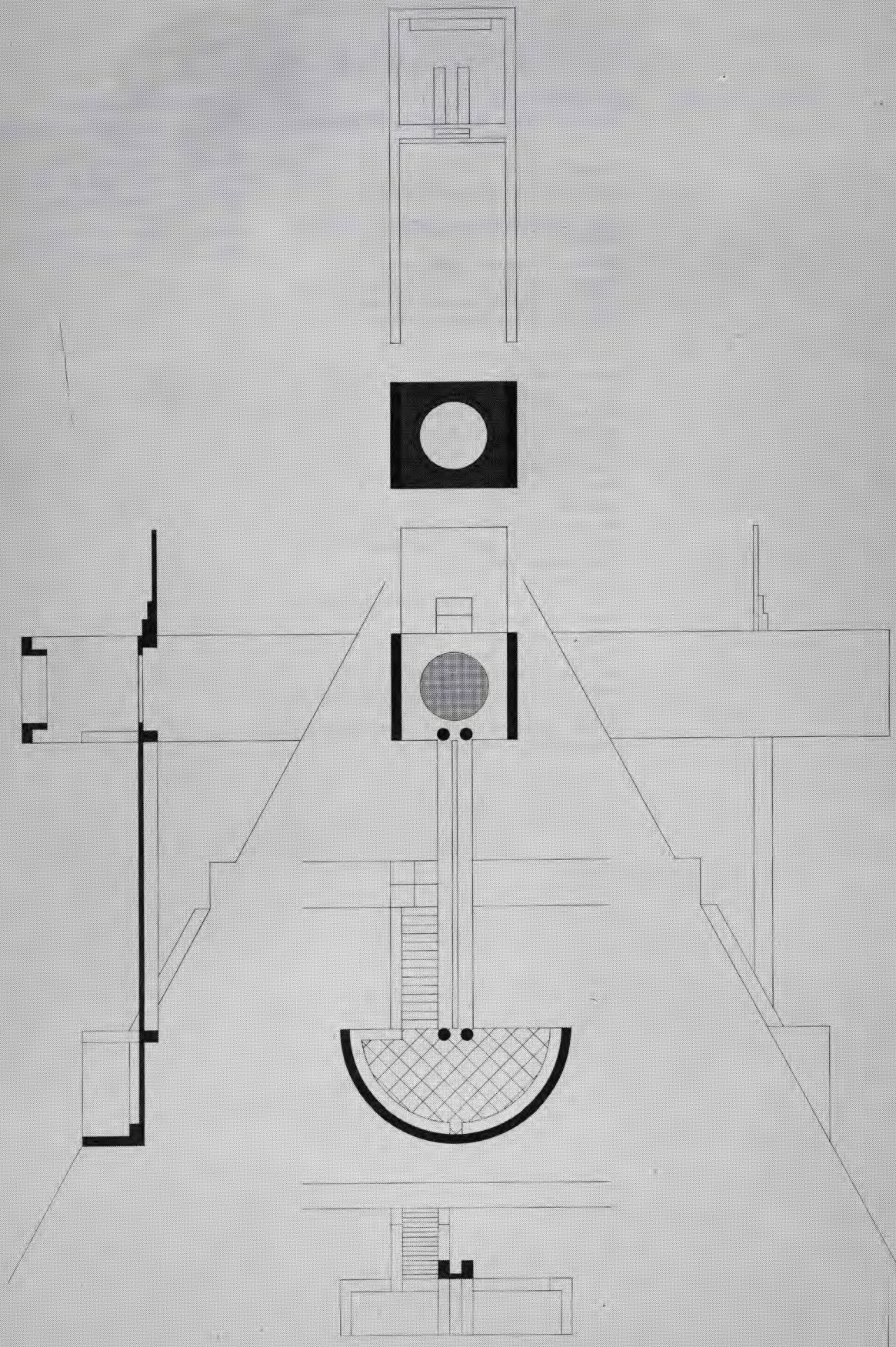
Nature seance from a structured lineal movement and sight pattern.



PROJECTION 2



PROJECTION 1



PLAN SECTION & ELEVATIONS
1/100

MICHAEL VINEY

Born 1939 Hobart
Currently living and working in Tasmania

STUDIES

Diploma of Architecture, Hobart

PARTNERSHIPS/ COLLABORATIONS/ PRACTICE

1957-69 Architect Assistant, Hobart
1969-73 Associate R.J. Ferguson, Perth
1974 Design Consultant, Hobart
1975 Private Practice, Hobart

EXECUTED PROJECTS**W.A. in association:**

Terrace Houses, Lockridge
Waterfront Cottages, Rottne
Student Guild Building WAIT
PE Centre St. Hilda's School
Social Sciences Building & Lecture Theatre
UWA

Tasmania:

Wm Holyman & Sons Office Building
Viney House - James Blackburn Triennial
Design Award 1982
Cattell House
Credit Union of Tasmania Hobart and Burnie
Green Gate Restaurant
Headquarters Antarctic Division
Scots Child Care Centre
Bay View Villas Holiday Units
University Centre alterations, University of
Tasmania
Various planning studies and trademark
designs for corporate clients

SELECTED BIBLIOGRAPHY

1980 'Architecture in Australia', November
1980, 81 'Architect'
1981 'The National Times', August 16
1982 'Constructional Review', February
1981 'Art and Australia', December
1982 'The Examiner', August 18

MARK WILLETT

Statement

After considering the invitation to submit for a Place of Contemplation, *which are in themselves the work*, it was decided to structure the project by making a heuristic reference to palindromes (not unlike the method used for a portmanteau building).¹

Within the process of investigating palindromes, Glenelg, a suburb of Adelaide was chosen firstly for its name and subsequently the ideas or work became the site - a reversal of the usual process. After spending a weekend in Adelaide (for the first time) it was found that Glenelg, apart from its name, strangely exhibited inherent palindromic qualities. Also the days that were arbitrarily chosen to visit Glenelg coincided with the much celebrated event called the *Birdman Rally*.²

So a programme of constructed elements has been proposed for the site. These elements respond to the existing nature of Glenelg and are meant to highlight the mystery of this *palindrome city*.

Programme

Existing

- . Semicircular esplanade
- . Non axial pier
- . Non axial monument to Hindmarsh and Wakefield
- . Pier Hotel (immediately south of square)
- . Town Hall with clock (immediately north of square)
- . 14 pontoons beyond end of pier

Proposals

- . Row of trees flanking tram stop
- . Cuneate hedge (wedgehedge)
- . Circular screen with horizontal warp
- . Skewed screen
- . Matrix 7 x 7
- . Palindromic tower structure
- . 14 heroic statues

Some Notes on Palindromes

- . The Dictionary definition of a palindrome is a word, verse or sentence that is the same when read backward or forward.
- . A concept that does not apply to Chinese calligraphy.
- . Some palindromes are inherently palindromic in concept e.g. level, minim, noon, civic and Glenelg.
- . A sideways look at symmetry.

1. A Portmanteau Building

This was a project worked on in 1979 based directly on a linguistic process or structure rather than a geometric syntax.

2. Birdman Rally

Held annually at Glenelg. Competitors attempt to glide 50 metres from the Pier without mechanical aid.

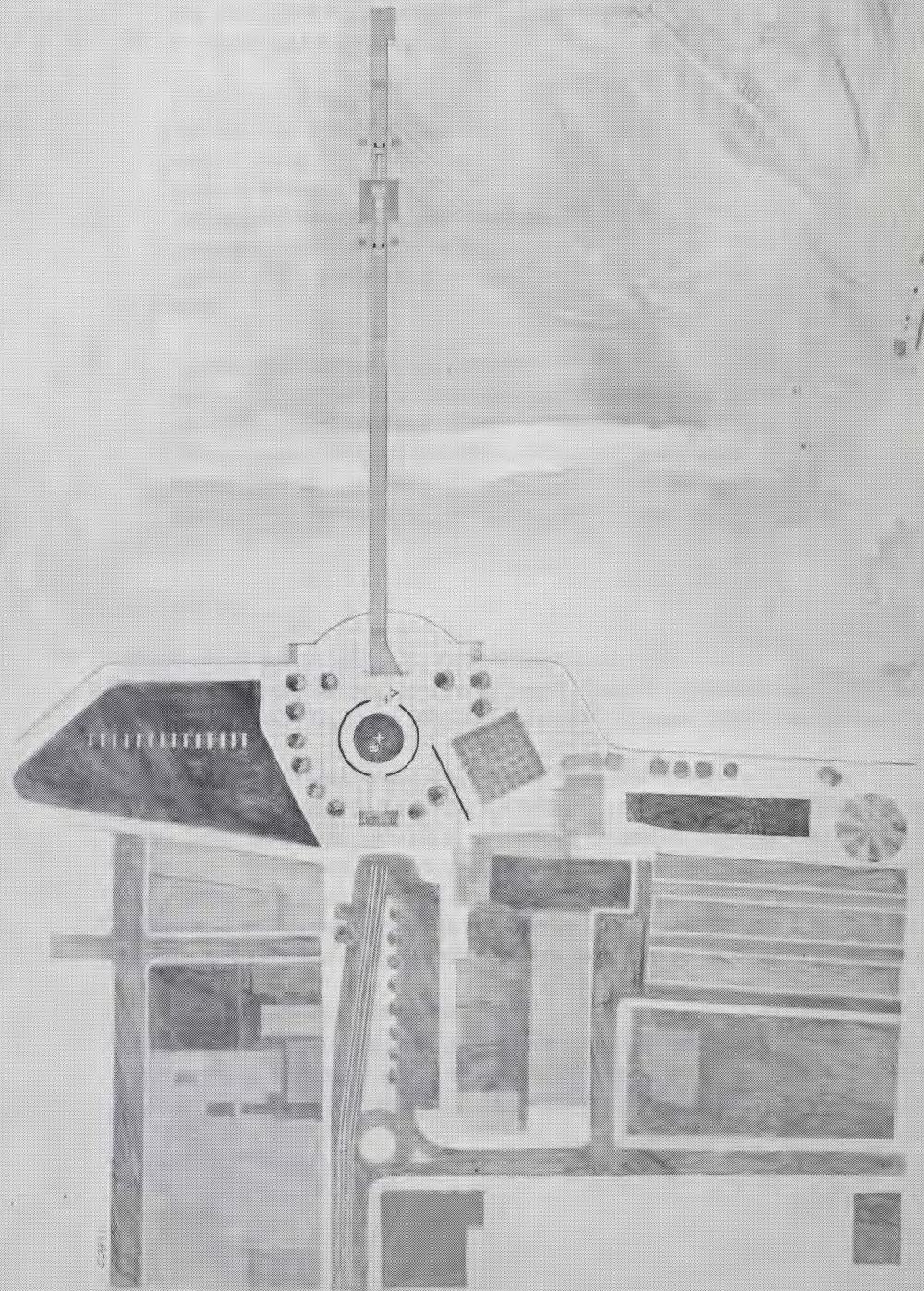
NB: *Anna Blume* was written by Kurt Schwitters. An extract from this poem has been quoted in the work.



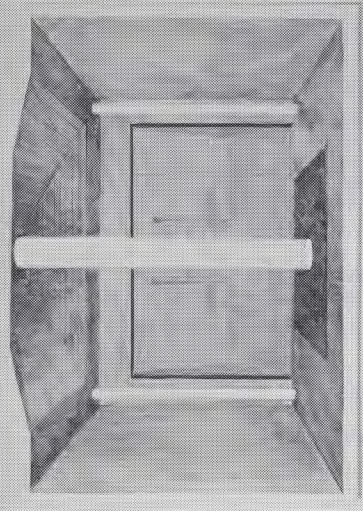
From the above, it is seen that Admiral's statement is correct. The above is the essence of information given to me. It is noted that the above information is correct as far as the above information is concerned. It is noted that the above information is correct as far as the above information is concerned.

The above information is correct as far as the above information is concerned. It is noted that the above information is correct as far as the above information is concerned.

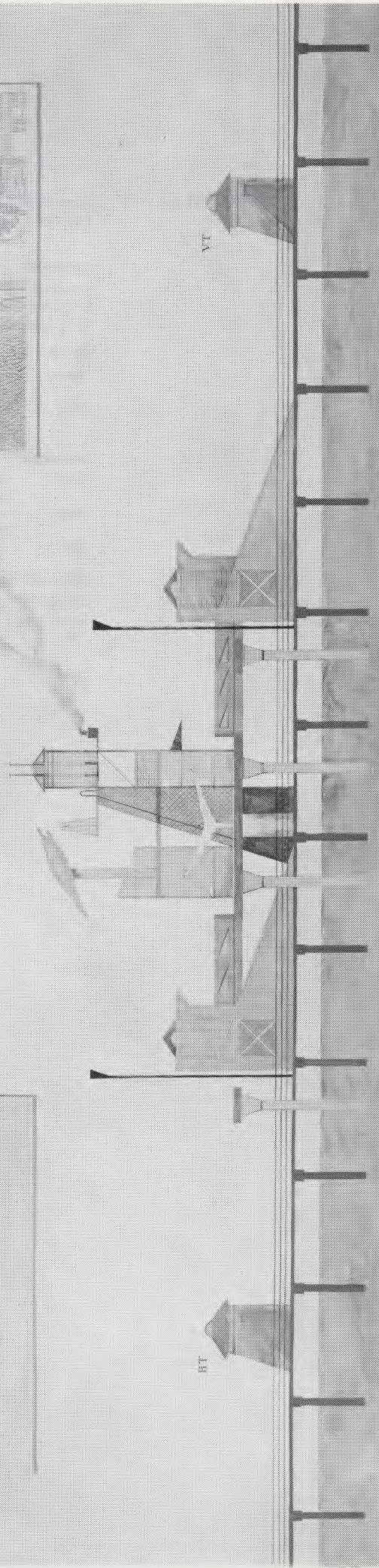
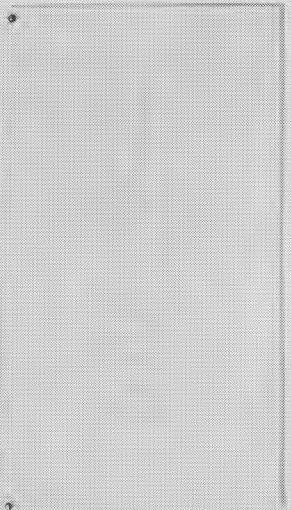
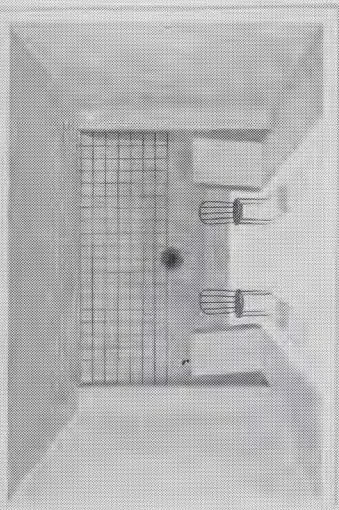
The above information is correct as far as the above information is concerned. It is noted that the above information is correct as far as the above information is concerned.



Vertical Time: Experiencing the return at noon



Horizontal Time: Looking back again



MARK WILLETT

Born 1952 in Sydney
Currently living and working in Sydney

STUDIES

Bachelor of Architecture (with first class honours) New South Wales Institute of Technology

SOLO EXHIBITION

- 1980 'Backyard Relief' Exhibited own studio
1981 'Just a Thought/Process', Gallery A, Sydney

AWARDS

- 1979 Awarded Byera Hadley Testimonial Award for Design
1980 UNSW Travelling Art Scholarship
1981 Still Life Prize at RAS

COLLECTIONS

University of New South Wales Library Collection

stimulus



A travelling exhibition prepared by the
Tasmanian School of Art Gallery Committee
University of Tasmania Mt Nelson Campus