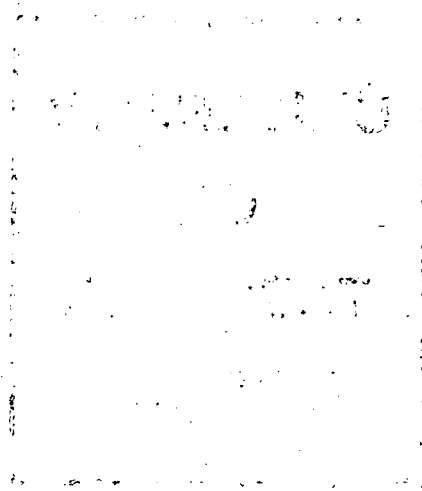# TOURIST ARCHITECTURE FOR TASMANIA'S LANDSCAPE:

Architects' Responses to the Natural Landscape

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(B. EnvDes)

Submitted in fulfilment of the requirements for the degree of

MASTER OF DESIGN

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Launceston, Tasmania, Australia

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IN MEMORY

Rory Spence
1949 – 2004

Critic, historian, architect, teacher and friend.

"Just do what the place wants you to do."

- Peter Zumthor, 'The magic of the real', International Lecture Series, Sydney 2004

ACKNOWLEDGEMENTS

DECLARATION
STATEMENT OF AUTHENTICITY

This thesis contains no material that has been accepted for the award of any other higher degree or graduate diploma in any tertiary institution. To the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

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PREFACE

I am very fortunate to have been offered the chance to work on a study such as this. The challenge of combining my enthusiasm for Tasmania, the natural environment, tourism and architecture in one research project has been met with interest since the onset of the study, and I am most grateful to Dr. Zbigniew Bromberek for inviting me to undertake the research.

The focus of this thesis has changed since its conception. Initially, the study was to be based on a research project funded by the Collaborative Research Centre for Sustainable Tourism (STCRC). The study concentrated on tourist architecture and infrastructure for wilderness and the impact it has on these natural areas. Two research papers developed from the initial direction, one of which was titled 'Visitor impact on Tasmanian wilderness'. I presented this at *Taking Tourism to the Limits*, an international tourism conference held in Hamilton, New Zealand in December 2003. At the beginning of 2004 the path of the research was modified. Industry bodies such as Tourism Tasmania, in addition to many Tasmanian architects and designers, are becoming increasingly aware of the importance of how the architecture of tourist facilities (including accommodation and visitor information centres) enhances the 'Tasmanian' experience.

Thus, this study investigates how place-based architecture responds to Tasmania's natural landscape and it is my contention that only those architects with thorough/deep knowledge of Tasmania can produce place-based Tasmanian architecture. Prior to undertaking the research, I believed that only those architects, who had either grown up in Tasmania or those who had lived here for many years, could design for and respond well to Tasmania's landscape. This contention, however, was to be proved incorrect.

Further, two pieces of advice from my Bachelor of Environmental Design lecturers still remain clear in my mind. First was how to design successful architecture on a natural site. This entailed visiting the site regularly, seeking to understand how it works at different times of the day and year. Only then can a building be successfully sited, using the natural patterns of the land and the sun's movement to its advantage. Second was guidance from Terroir's Richard Blythe, a lecturer at the School of Architecture. While undertaking a design project for an aboriginal museum in second year, Richard would reiterate the importance of the 'fire pit' as a meeting place for the aboriginal people, and the notion of gathering, telling stories and relaxing. This, of course, became a central focus of my own design. These issues are now woven through this thesis.

A B S T R A C T

KEY WORDS: *identity, landscape, phenomenology, place, place-based architecture, regionalism, Tasmania, tourist architecture.*

Tourism in Tasmania has increased rapidly over the past five years, with visitor numbers swelling by 73% between 1998 and 2004. Tourism is vital to Tasmania's economic and social wellbeing and has resulted in an unprecedented growth in Tasmanian tourism infrastructure. The rise of tourism has led to the call for improved facilities, which are sensitive to and acknowledge the natural landscape, to enhance the 'visitor experience'. Additionally, this growth requires an increase in the number of facilities, such as accommodation and visitor centres, to support visitors' needs. Therefore, it is timely for local authorities, planning bodies and architects to consider the architectural design and placement of these facilities.

This study investigates how architectural solutions for tourist developments can derive from, and interpret, Tasmania's landscape. It examines six case studies of tourism facilities located near or in Tasmania's natural landscape: Ken Latona's Bay of Fires Lodge and Cradle Huts, Morris-Nunn & Associates' Strahan Visitor Centre and Forest EcoCentre, and Terroir's Peppermint Bay and the Hazards Development for Federal Hotels & Resorts.

There is no existing theoretical framework for interpreting the work of Tasmanian architects and their response to the natural landscape. As a result, a set of four criteria, derived from Kenneth Frampton's concept of 'Critical Regionalism' (1985), has been employed to assist with the review and evaluation of each case study. These are *response to site* (landscape), *culture, climate* and *materiality*. In identifying the architectural response to the landscape through the case studies examined, similar threads and concepts were identified, first within each pair of buildings by each architect, then across all six case studies.

As a result of the case study analysis, the following recommendations can be made for future design of tourist architecture in natural landscapes. First, it is vital to understand and learn from the site; effective architectural responses came from those architects who spent time on the site prior to and during the design process. In doing so, these architects were able to identify the best site for the building, which came from an understanding of the key features of the site, such as topography, vegetation, aspect, orientation, climate and *genius loci*. Second, it is important for architects to understand the climate and solar access across the site throughout the year, as light is a key element in Tasmanian architecture. Third, it is

imperative that architects design buildings with a minimal building footprint and little impact on the site. This provides the option for deconstruction: to dismantle and remove the building at any time, leaving no trace.

Fourth, the use of locally sourced and produced materials, such as timbers, stone and steel is recommended, as this reduces embodied energy and transport costs, and provides an enhanced sensory experience for tourists, through touch, smell and vision. Finally, and most importantly, the intuitive response of the architect must be respected and his or her suggestions of response to site and surrounding landscape. It was found that while architectural responses to the natural landscape were different, each architect responded intuitively to the individual sites.

The findings of this study suggest that a 'Tasmanian experience' can be provided for visitors, with minimal disturbance to precious and natural landscape, through a careful and sensitive understanding of and response to site.

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ACRONYMS & ABBREVIATIONS

AA   *Architecture Australia*

ATIA   Australian Tourism Industry Association

BFL   Bay of Fires Lodge

STCRC   Collaborative Research Centre for Sustainable Tourism

CH   Cradle Huts

CTDP   Cradle Tourism Development Plan

DPWH   Department of Parks, Wildlife and Heritage – now Tasmanian Parks and Wildlife Service

DTSR   Department of Tourism, Sport and Recreation – now Tourism Tasmania

HD   Federal Hotels & Resorts Hazards Development

FEC   Forest EcoCentre

FT   Forestry Tasmania

NP   National Park

PB   Peppermint Bay

SVC   Strahan Visitor Centre

TES   Tasmanian Experience Strategy

TPWS   Tasmanian Parks and Wildlife Service

TVS   Tasmanian Visitor Survey

TWWHA   Tasmanian Wilderness World Heritage Area

TDF   Tourism Development Framework

TDK   Tourism Development Kit

TT   Tourism Tasmania

USNPS   United States National Parks Service

VC   Visitor Centre

G L O S S A R Y

Accommodation
Facilities used to lodge visitors at a destination. The most common forms in Tasmania are hotels, motels, bed and breakfasts, lodges, cabins, and hostels.

Built Environment
The components or activities within a tourism destination that have been created by humans. These include infrastructure and superstructure of the destination, as well as the culture of its people, the information and technology they use and the culture they have developed (Goeldner *et al.* 2000).

Climate
The general weather conditions of the region (including the way in which light is used in the building, as this is an important factor in Tasmanian architecture).

Cluster
A critical mass of competitive tourism product including one or more major attractions in a concentrated geographical area (Tourism Tasmania 2004).

Critical Regionalism
Not so much a style or clearly defined school of architecture, the theory accepts the importance of international, or global, influence on local cultures (after Frampton). However, it argues that these influences must be mediated through regional and local influences also.

Cultural Landscape
Can be divided into two parts: the physical (generally farms and cities, or, in the case of Tasmania, Aboriginal people and early convict settlements, and subsequent modification) and the experiential (referring particularly to the political climate and to a lesser degree, the historical landscape).

Culture
Refers generally to the customs, civilisation and achievements (history) of a place or region at a particular time. This can also include how humans have shaped and used the land, particularly the Aboriginal people of Tasmania.

Development
Modification of the environment to whatever extent and application of human, financial, living, and non-living resources to satisfy human needs and improve the quality of human life (Goeldner *et al.* 2000).

Ecology
The study of how organisms fit into their home: the relationship between the living and non-living parts of the environment. From the Greek word *oikos:* house or place to live (Australian Academy of Science 1994).

Eco-tourism
Nature-based tourism that involves education and interpretation of the natural environment and is managed to be ecologically sustainable (Commonwealth Department of Tourism 1994).

Environment
All aspects of the surroundings of human beings both cultural, natural and man made, whether affecting humans as individuals or in social groups (Goeldner *et al.* 2000).

Experience

Memorable occasions/interactions that engage people in a personal way and connect them with a place – in Tasmania, it's the people and their ideas. At the very least an experience must be positively engaging (Tourism Tasmania 2002).

Genius Loci

Place of origin, spirit of place: *genos* - beginnings (ancient Greek), *locus*, i [masculine] - place (Latin); a Roman concept.

Identity

The quality or condition of being a specific person or thing, referring to the individuality of this phenomenon.

Infrastructure

The facilities, assets and plant that support the delivery of tourism experiences (Tourism Tasmania 2002).

Landscape

Originally introduced as a technical term for painters in 1598, it is essentially a human and historical construct, referring to environments that are largely cultivated and managed by humans.

Localism

A preference for what is local, or an attachment to a place as specific location - a cultural construct.

Materiality

Refers to the use of local materials and how they have been use applied to the building, incorporating craftsmanship, detailing and how they respond to the landscape.

Modified Landscape

Landscape that has been significantly altered by humans.

National Park (NP)

Protected area, managed mainly for ecosystem protection and recreation (IUCN 1994).

Natural Landscape

Landscape that is largely vegetated, especially with (Tasmanian) native and endemic species. The preferred term for 'wilderness' in this study (see *Wilderness*).

Phenomenology

A philosophical approach concentrating on the study of consciousness and the objects of direct experience (Oxford Australian Dictionary, 3rd edn. 1997).

Place

Can be broken down into two schools of thought: *physical place* (one's physical surroundings, a specific location, located within space) and *experiential place* (based upon experience and memory). Refers to Tasmania's natural environment, people and their stories (Tourism Tasmania 2002).

Regionalism

The loyalty of the local inhabitants to the interests of a particular region, and the use of regional characteristics, such as locale, custom, or speech, in literature or art; or, in this case, architecture is also an important aspect of the term

Sense of Place

The least tangible identity of place, sense of place is essentially a conceptual idea about a feeling one has for a place (see *Genius loci*).

Site

The surrounding vegetation, topography and salient features of the immediate landscape.

Sustainable Development

Development that meets the needs of the present without compromising the ability of future generations to meet their own needs (ATIA 1990).

Sustainable Tourism Tourism that is developed and managed in such a way that all tourism activity which in some way focuses on heritage resource, be it natural or cultural, can continue indefinitely. In other words, it does not detract from efforts to maintain that resource in perpetuity (European Federation for Nature and Natural Parks 1992).

Sydney School A school of architectural thought established in Sydney in the 1950s and early 1960s. It sought to describe the regional architecture of Sydney and reinforce the 'organic' (Sydney) versus 'functionalist' (Melbourne) debate. Also known as the 'Nuts and Berries School', for its use of natural and local materials and harmonious response to landscape.

Tasmanian-ness A term based on the concept of the Tasmanian identity (for example its architecture), and what it means to be Tasmanian, "One's own *Tasmanian-ness...*" (Also written as *Tasmanianness*).

Tasmanian Regionalism

The design outcome as guided by: response to local site (in particular, certain Tasmanian qualities in the landscape and land form), climate, local culture and the use of local materials.

Tourism Clusters A critical mass of competitive tourism product including one or more major attractions in a concentrated geographical area and which often interacts with other industry clusters; for example, the Tamar Valley wine cluster (Tourism Tasmania 2002).

Tourism The theory and practice of touring or travelling for pleasure. The business of attracting tourists and providing for their accommodation and entertainment, the business of operating tours (Oxford English Dictionary, 2nd edn. 1989).

Tourist A person who travels from place to place for non-work reasons. By United Nations definition, a tourist is a person who stays more than one night and less that one year in a place (Goeldner *et al.* 2000).

Tourist Facilities Provisions and services developed especially to provide residents and visitors with entertainment, activity, learning, socializing and other forms of stimulation that make a region or destination a desirable and enjoyable place (Goeldner *et al.* 2000).

Tasmanian Visitors Survey (TVS)

The TVS provides a profile of the characteristics, travel behaviour and expenditure of international and domestic visitors to Tasmania. The survey also gathers information on the travel patterns of Tasmanians out of their home state.

Visitor The preferred term for 'tourist' in this study (see *Tourist*).

Visitor Centre A facility that provides services and information, while orientating, educating and entertaining visitors.

Wilderness

An area, that together with its plant and animal communities, is in a state [that is] substantially unmodified by humans or their work (*New South Wales Wilderness Act* 1987). Wilderness is far from being a place that stands as separate from humanity.

CHAPTER 1

INTRODUCTION

1.1   RESEARCH BACKGROUND

The provision of tourism facilities in Tasmania's natural landscape is a new activity. These facilities were introduced primarily as a means for visitors and locals to engage in a 'wilderness experience' after Tasmania's unique natural areas gained national and international media attention with ongoing environmental concerns. Newsbreaking issues included the damming of Lake Pedder and later, the successful campaign to save the Franklin River in the early 1980s. In 1982, the Franklin River gained World Heritage Area status from United Nations Educational, Scientific and Cultural Organization (UNESCO), as an area exhibiting outstanding natural qualities.

Towards the end of the 1980s, political debate focussed on the exploitation of Tasmania's natural environment by the tourism industry. Concerns were raised about insensitive development, or any development at all, as this had the potential to devastate the value of natural areas (Drew 1989), thus potentially undermining a positive and unique visitor experience. However, to accommodate the influx of visitors to the State, pressure continued to mount for the development of tourist accommodation and visitor facilities in remote natural areas. Natural areas and National Parks were obvious targets, due to their global recognition for environmental and scenic value.

Tourism in Tasmania has increased steadily over the past five years, with numbers rapidly increasing in 2004 as a result of increased ferry and aircraft capacity. With the reduction in traditional industries, such as mining, tourism is important to Tasmania's economic and social wellbeing and there has been unprecedented growth and investment in Tasmanian tourism and infrastructure in recent years (Tourism Tasmania 2002b, 2003c & 2004a). The rise has led to the call for improved tourism facilities, and an increase in the number of these, in natural areas to support visitors' needs. Now is the time for Tasmanian tourism developers to consider architectural outcomes when creating unforgettable experiences in the island's natural environment. Tourism Tasmania (the State Government tourism body), in concert with local architectural practices, is becoming increasingly aware of the importance of the 'Tasmanian experience' on offer to tourists. Tourism Tasmania (2004a) believes that if the

architecture reflects the unique qualities of Tasmania (landscape, culture, materials) it can ultimately enhance the visitor experience.

The notion of 'Tasmanian' architecture, regionalism and place-based design has become foremost in many contemporary Tasmanian architects' minds. Tourism operators, who wish to provide a truly Tasmanian experience, understand this may be further enhanced by the architecture of their facilities. This study seeks to examine how architects respond to the natural landscape and other Tasmanian qualities through built form.

In recent times, Tasmania has gained a reputation for world-class architectural design. Recently, two Tasmanian buildings, the Design Centre by David Travalia and Richard Leplastrier (Launceston, 2002) and the Bay of Fires Lodge by Ken Latona (Ansons Bay, 1999), were named in the top 1000 modern buildings in the world, in the *Phaidon Atlas of Contemporary Architecture* (2004). Both are examples of what is considered great modern Tasmanian architectural design, and they are public buildings, used regularly by tourists.

This thesis presents six case studies designed for in Tasmania's natural landscape, two each by three architects/architectural practices. The case studies presented are: Ken Latona's Bay of Fires Lodge and Cradle Huts; Morris-Nunn & Associates' Strahan Visitor Centre and Forest EcoCentre; and Terroir's Peppermint Bay and Hazards Development for Federal Hotels & Resorts. The selected case studies are not indicative of the overall variety of tourist architecture in Tasmania's landscape, as this study chose examples in or close to the natural landscape only. They do, however, represent a cross section of socio-economic user-groups and building typologies.

Three of these case studies have received the prestigious RAIA Tasmanian Chapter John Lee Archer Triennial Award: the Strahan Visitor Centre, Bay of Fires Lodge and the Forest EcoCentre. This is judged over a three-year period and awarded tri-annually in recognition of the highest quality new public building in Tasmania.

There is no existing theoretical framework for interpreting the work of Tasmanian architects and their response to the natural landscape. As a result, a set of criteria derived from Kenneth Frampton's concept of 'Critical Regionalism' (1985), are employed to assist with the evaluation of each case study examined in the study.

It is not known whether tourist architecture, designed specifically to respond to the landscape can enhance and provide an authentic visitor experience of Tasmania. Consequently, this study will begin the process of acknowledging this gap in the research, while recognising the

research already undertaken by Tourism Tasmania for their 'Brand Tasmania' marketing of the State (see www.brandtasmania.com.au).

1.2   RESEARCH AIMS AND OBJECTIVES

The broad aim of this study is to focus on tourist architecture in Tasmania's natural landscape, and to gauge how architectural solutions have responded to this landscape. It seeks to determine how architecture responds specifically to Tasmania's landscape as a place, from which broad, non-prescriptive recommendations are made. However, this study is open-ended and does not aim to create a set of guidelines for the design of tourist facilities, as these become outdated as attitudes and values change.

The research process was designed to fulfil the following specific aim:

To gauge and assess existing and speculative architectural responses to Tasmania's natural landscape, in relation to site, climate, local culture and materials.

The following objectives were developed to achieve this aim:

1. Undertake a literature review, examining the concepts of place, identity and landscape - with particular reference to Tasmania;
2. Develop a database of existing tourist facilities, with the intention of narrowing the list to six major case studies that represent diverse tourist facility typologies and a diverse tourist market, and which are located in proximity to varying natural landscapes in Tasmania;
3. Conduct interviews with architects to collect data on their response to the Tasmanian landscape through the built form and the associated design process;
4. Interpret transcribed data collected from interviews;
5. Undertake qualitative analysis of the data;
6. Present findings; and finally
7. Make recommendations, and suggest areas for future research in this field.

1.3   LITERATURE REVIEW: AN OVERVIEW

Extensive literature exists on place, landscape and tourism. However, limited data exists on tourist architecture that has been built specifically for the Tasmanian landscape and how

these buildings respond to the State's natural landscape. Therefore, the thesis was initiated with a literature review that is discussed in Chapters 3 and 4. This review concentrated mainly on the concept of place and identity, and landscape in Tasmania. Place, landscape, wilderness and architecture are essentially four highly symbolic and loaded terms, as the definitions are multiple and complex. Consequently, due to the scale of this study, the scope of each topic was constrained and an overview of each is presented.

The proceedings from the 1989 conference 'Architecture in the Wild: The Issues of Tourist Developments in Remote and Sensitive Areas' essentially initiated the literature review on building in sensitive and natural areas. The conference was held at Cradle Mountain and many Tasmanian architects presented papers on their own experiences of designing for these areas. This provided valuable background data for the study.

Six case studies (built and unbuilt) in Tasmania's natural landscape were carried out in this study. Analysis of journal articles and transcripts from interviews with architects formed the core source of data for these case studies. Various documents, supplied by relevant government departments (such as Tourism Tasmania) were reviewed, including conference papers and reports, as there is currently little information published on Tasmanian architecture and its relationship with place. McNeill's *Architecture from the Edge: the 20th century in Tasmania* (2002), is the only significant reference on Tasmanian architecture and regionalism written recently. Therefore, this text provided a crucial underpinning for this study.

Frampton's notion of Critical Regionalism (1985) has been appropriated in the form of 'Tasmanian Regionalism' (introduced in Chapter 6). Frampton (1985 & 1997) points out that critical regionalism is not so much a style or clearly defined school of architecture, rather a 'critical category'. In the second edition of *Modern Architecture: a critical history* (1985), Frampton introduces the idea of Critical Regionalism and develops a set of seven features that characterise the idea, some of which have strong parallels with this study. The criteria used in this study to assess the case studies (Chapter 7) have also been adapted from Frampton. They are: response to *site, climate, materiality* and *culture*.

More recently, Frampton has become interested in tectonics, or the poetics of construction, and how Critical Regionalism might be related more specifically to this issue. He explains that it was his trip to Australia in mid-2004 that motivated him to think further about this relationship. It was during this trip that Frampton was commissioned to conduct a critical analysis of Australian architect Glenn Murcutt's work.

The influence of Murcutt on each architect in the case studies is significant in this research. Ken Latona and Robert Morris-Nunn studied under Richard Leplastrier and Murcutt in Sydney in the 1970s, where the 'Sydney School' approach influenced the teaching. The 'Sydney School' approach has indirectly influenced each member of Terroir. Terroir also collaborated with Murcutt on the Hazards Development, although Murcutt distances himself, saying that he is to remain a silent collaborator on the project.

A number of Tasmanian artists and literary writers are referred to in this thesis. One of Tasmania's most respected intellectuals and social analysts, academic and essayist Dr Peter Hay, provides perhaps the most critical insight into Tasmania as a place and its identity – albeit, at times, his essays stand as controversial. Hay's collection of essays, *Vandiemonian Essays*, are "inevitably, passionately of this world of Tasmania" (Flanagan, in Hay 2002: 172) and thus were important to this study. Historian and writer Richard Flanagan describes Hay as an 'inexplicable polymath native' of Tasmania. Flanagan additionally provides insight into the erroneous view of Tasmania's wilderness as a Romantic idea; in *Death of a River Guide* (1996) he indicates disdain for the commodification of Tasmania's natural landscape for tourist enjoyment. Other contemporary artists referred to include: Margaret Scott (author and poet), Philip Wolfhagen (artist), Peter Dombrovskis (photographer), Olegas Truchanas (photographer) and Scott Millwood (film maker); while the works of nineteenth century artists John Gould and Haughton Forrest are also referred to.

1.4   THESIS STRUCTURE

This thesis contains nine chapters. Chapter 1 introduces the thesis, providing relevant background information pertaining to the study. Chapter 2 outlines the methodology and methods adopted for the study. Phenomenology has been employed as a means of understanding how architecture is experienced. This methodology was chosen for the concept of hermeneutical phenomenology, developed by Heidegger, which is used to interpret ontological meanings in literature and interview transcripts. Chapters 3 and 4 present a literature review, which provides the background information that anchors this study. Chapter 3 focuses on definitions and terminology that underpin the chapter and the remainder of this study, most notably of place, identity and regionalism. It begins with a general discussion of the elements and concepts of place and identity, later focusing on these notions in reference to Tasmania and 'Tasmanian-ness'. The term 'regionalism' is introduced in the chapter and briefly discussed in relation to place and identity. Chapter 4 provides an investigation of Tasmania's natural landscape and how it is drawn on as a context for tourist facilities. It begins by presenting an overview of the term 'landscape',

followed by the examination of two predominant landscapes in Tasmania - wilderness/natural landscape and modified/cultural landscape. A discussion on supporting tourist development in the natural landscape concludes the chapter.

Chapter 5 examines tourist interest in Tasmania and its natural areas. The chapter discusses tourism in general terms, before considering Tasmanian tourism specifically. Tasmania's natural landscape as a base for tourism is also examined. Chapter 6 broadly examines regionalism and tourist architecture for Tasmania's natural landscape. The term 'Tasmanian Regionalism' is applied to this study to denote the 'regional' response to Tasmania's natural landscape. This chapter establishes the criteria (broadly adopted from Frampton) that have been used to assess each case study. Chapter 7 presents and examines six Tasmanian-based case studies – two buildings each by Ken Latona, Morris-Nunn & Associates and Terroir – five of which are built projects and one that is an unbuilt, speculative project. Each case study is examined and assessed against the four criteria established in Chapter 6.

Chapter 8 presents the findings from the case studies in Chapter 7. This is done in two parts. The first part individually examines the case studies in relation to the problem statement and the aim, as addressed at the beginning of Chapter 1. The second part identifies key themes and ideas across the work of all architects. Chapter 9 concludes the thesis. First, a review of the thesis is provided, after which the limitations of the study and possibilities for future research to be undertaken is given. Finally, the chapter proposes recommendations to guide future design of tourist architecture in Tasmania's natural landscape.

Finally, a number of appendices are presented. These provide additional supporting data for Chapters 3, 4, 5 and 6. Appendices E1 to E6 provide project details and background information for each of the case studies presented in Chapter 7. Further, Appendix F2 presents each interview transcript in full. The information is presented under headings for easy reference and keywords and themes are identified for each case study (as undertaken in Stage 1 of data analysis).

CHAPTER 2

THEORETICAL FRAMEWORK
AND METHOD

2.1   INTRODUCTION

This chapter describes the research approach adopted for the study – the research methods and the phenomenological methodology. A review of the approach is given, detailing the research design, data collection and methods of analysis employed. Methods for data collection and analysis are also discussed, in reference to textual interpretation of existing texts and interview transcripts. This study uses six case studies to examine architectural response of tourist facilities to Tasmania's natural landscape. The scale of the study influenced the choice of case studies presented in this study significantly. The process by which the case studies were chosen is outlined, and the method for data analysis is then described.

Three important themes run through this thesis. The first is *regionalism*, adapted from Kenneth Frampton's Critical Regionalism (1985), from which a set of four criteria were developed, and against which the cases are assessed (these are discussed in greater detail in Section 2.4 of this chapter). Regionalism is introduced in Chapter 3 in relation to identity, localism and Tasmanian-ness, or the Tasmanian identity. It is further examined in Chapter 6 in terms of architecture and design. The second theme is the work and influence of Australian architect Glenn Murcutt, whose work is synonymous with the 'touch the earth lightly' approach to design. Murcutt's thoughts on place and landscape are elucidated in Chapters 3 and 4, while his work and design philosophies are discussed in greater depth in Chapter 6. Third, the concept of *phenomenology* is introduced and discussed in this chapter in terms of how it relates to the study.

The study of experience of place and the architectural design process are inherently descriptive. As such, a qualitative methodology and the phenomenological approach have been adopted as means for understanding and analysing the data. Phenomenological research is "derived from first-person reports of life experiences" (Moustakas 1994: 84). This is

To gauge and assess existing and speculative architectural responses to Tasmania's natural landscape, in relation to site, climate, local culture and materials.

METHOD

THEORETICAL FRAMEWORK

Phenomenological Method ←→ Phenomenological Theory

Hermeneutics (Interpretation of texts) ←→ Phenomenological Inquiry

DATA COLLECTION ←→ Methodological Approach (Qualitative Research)

Textual Analysis   Interviews

CASE STUDIES → **DATA ANALYSIS**

Stage 1
(Identify key words in each case study)

Stage 2
(Identify key words in each pair of case studies*)

Stage 3
(Identify common themes across all case studies)

Data Findings

Check findings against statement

CONCLUSION

Figure 2.1 – Research Design Diagram (full study)
* the pair of case studies by the same architectural practice

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important in this study and analysis of journal articles, monographs and interview transcripts was undertaken, to obtain this information.

This study employs one specific phenomenological approach, which is examined in this chapter. Hermeneutics is the interpretation of texts, including literature and interview transcripts. It is crucial in this study, as it was necessary to first analyse existing journal articles and relevant papers on each case study, prior to undertaking interviews. The interview transcripts were then rigorously analysed. The case studies were assessed against their response to local site, culture, materiality and climate, which Frampton (1985) identifies as key factors in a regionalist response to place. Key themes and words were highlighted and grouped during the reading and analysis of existing literature on each case study and the interview transcripts.

2.2   THEORECTICAL FRAMEWORK - PHENOMENOLOGICAL APPROACH

Phenomenology is the 20th century philosophical movement dedicated to describing the structure of experience as it presents itself to human consciousness. The meaning of phenomenology is derived from the Greek *phainomenon* (an 'appearance') and *logos* ('reason' or 'word' – reasoned inquiry). Accordingly, phenomenology is the act of reasoned inquiry that ascertains the essence of human experience. However, phenomenology is not a singular school of scholarship, nor is it a uniform discipline in philosophy (Stewart & Mickunas 1974). The approach has developed from philosophy and has now been adapted for use in other fields, including: psychology, the history of religion, literary and art criticism, and architecture (Seamon & Mugerauer 1985).

Phenomenology, in its simplest terms, is the interpretive study of human experience in the world; it aims to examine human experiences, meaning and situations. Phenomenologists, however, examine forms of symbols and understandings that convey meaning to a person or a group's way of experiencing (Seamon 2002) and this is important to this study, in terms of experiencing the subtle, non-physical aspects of architecture.

Phenomenological inquiry, or approach, is concerned with the essence of phenomena – it interprets subjective data in an objective manner. It rejects the quantitative approach in favour of the qualitative, as the quantitative method does not adequately treat the nature of human consciousness (Stewart & Mickunas 1974). There is not a clear, singular path into and through phenomenological inquiry (Stewart & Mickunas 1974; Spielgelberg 1975;

Moustakas 1994). Most studies using this method observe and record 'lived experiences' from human subjects in the life-world. They investigate experiences people have 'lived' through or are 'living' through (*existentialism* – the concept of 'being'). The researcher collects these 'lived experience' descriptions as participants recall events and feelings from past experiences. As Merleau-Ponty (1989) asserts, the world is not what individuals think, but what they live through.

Phenomenological inquiry can be explored and studied in terms of the following areas: methodology, methods, writing, practice and sources of meaning (van Manen 2002). Phenomenology is placed within the methodology of qualitative inquiry.

Qualitative research does not possess a singular analytical perspective. It is an act of inquiry aimed at creating meaning in the world (Brizuela *et al.* 2000). Groat and Wang (2002) outline a general process for qualitative research, on which this study is based, as follows:

- data collection;
- data analysis (decoding/reduction);
- data interpretation; and
- conclusion.

Norberg-Schultz (1997) understood that descriptive accounts of places can only be qualitatively analysed. He writes that as they are

> ... *qualitative totalities of a complex nature, places cannot be described by means of analytic, 'scientific' concepts. As a matter of principle science 'abstracts' from the given to arrive at neutral, 'objective' knowledge. What is lost, however, is the everyday life-world, which ought to be the real concern of man in general and planners and architects in particular* (1997, in Lipsanen 2001).

Response to and personal accounts of Tasmania, place, landscape and architecture are all experiential anecdotes or descriptions and this study relies on the subjective views of architects, artists and writers. This methodology, therefore, is appropriate for this study, as the concept of place and each architect's response to landscape are inherently qualitative phenomena.

While Groat and Wang (2002) have discussed a general process for qualitative research, phenomenological psychologists have also established a clear set of empirical procedures and techniques for existential phenomenology (see Table 2.1). Von Eckhartsberg (1998b: 21) states that the heart of the existential approach is "the analysis of protocol data produced by the researcher (respondents) in response to a question posed by the researcher that pinpoints and guides their recall and reflection".

Table 2.1   The Four Process Steps for Existential Phenomenology

Step	Description
Problem/Question Formulation	The Phenomenon – identify the phenomenon in which the researcher is interested
Data Generating Situation	Collecting Descriptions - gather descriptive accounts from respondents regarding their experience of the phenomenon
Data Study Procedure	Explication, or Data Reduction - carefully study the respondents accounts, with the aim of identifying underlying commonalities and patterns
Presentation of Results	Formulation – present the findings, both to the study respondents (form of debrief) and fellow researchers

(*Source*: based on von Eckhartsberg 1998b)

Moustakas (1994) has also developed methodological procedures for conducting qualitative phenomenological-based research. These are similar to those of von Eckhartsberg (1998b), whose steps can be suitably employed for this study. Drawing from Moustakas (1994), von Eckhartsberg (1998b) and Groat and Wang's (2002) processes and steps, the following procedure is applied to this study:

1. Discovering a topic and question that involves social meanings and significance.
2. Conducting a comprehensive review of the professional and research literature.
3. Developing a set of questions or topics to guide the interview process.
4. Conducting and recording person-to-person interviews, focusing on the background topic and question.
5. Organising and analysing the data to facilitate development of individual textual and structural descriptions and a synthesis of textual and structural meanings and essences (hermeneutical approach).

A significant criticism of phenomenological inquiry is the issue of its trustworthiness, or reliability (Seamon 2002; Smith 1993). In order to ensure reliability, the researcher must approach the topic and associated data with objectivity. Smith (1993) adds that the researcher may misinterpret the author's words – they can fall victim to 'ideological distortion'.

2.2.1   HERMENEUTICAL-PHENOMENOLOGICAL APPROACH

Hermeneutics (from the Greek word for 'interpretation') is the branch of knowledge that deals with the theory and practice of interpreting, particularly that of interpreting texts. It developed as a complementary approach to phenomenology and emphasises interpretation and language (Seamon & Mugerauer 1985). The hermeneutical-phenomenological approach concerns itself with investigating human experience, as it is expressed through speech (recording interviews), writing (texts, journals) or art (the work of architects and designers) (Stewart & Mickunas 1976; Bleicher 1980; Smith 1993; Moustakas 1994; Mugerauer 1992; Minichiello *et al.* 1990 & 1995). Data analysis is commonly undertaken using thematic analysis of qualitative data. The key aspect of this approach is that the author of the text is not available for comment and that the meaning of an expression lies with the author. Therefore, the researcher must establish alternative methods to find meaning through the text (Smith 1993; Seamon 2002).

According to von Eckhartsberg (1998b: 50) the hermeneutical process involves one embedding oneself in the process of

> *... getting involved in the text* [and] *one begins to discern configurations of meaning, of parts and wholes and their interrelationships, one receives certain messages and glimpses of an unfolding development that beckons to be articulated and related to the total fabric of meaning. The hermeneutic approach seems to palpate its object and to make room for that object to reveal itself to our gaze and ears, to speak its own story into our understanding.*

One challenge of this method is whether it is possible to "render accounts of subjectively intended meaning objectively in the face of the fact that they are mediated by the interpreter's subjectivity" (Bleicher 1980: 1). Smith (1993) notes the 'theoretical' background the reader brings to the interpretation process ultimately shapes the reader's own understanding of the motivations and intentions of others. In this lies the problem of what values and interests the researcher might bring to the interpretation process. However, this may be overcome if the researcher ensures that they pursue the *hermeneutic circle* – a constant movement through the text, alternating back and forth between meanings, within which the identified expression lies; that is, to understand the parts we must understand the whole, and *vice versa* (Bleicher 1980; Smith 1993; Moustakas 1994; Minichiello *et al.* 1990 & 1995).

2.3   CASE STUDIES

Yin (1994: 13) provides the following definition of a case study: "an empirical inquiry that investigates a contemporary phenomenon within its real life context, especially when the boundaries between phenomenon and context are not clearly evident". Case studies are appropriate for this study as they provide greater insight into rich data on specific examples of the subject under study. Selection of appropriate case studies and determination of a research framework had to be undertaken. Due to time and funding restrictions and the nature of the data analysis and cross-comparative methods employed, the number of case studies was reduced, from the original list of twenty-two possible case studies, to six buildings.

The six case studies used for the study are located in several different Tasmanian natural landscapes and are representative of a broad-ranging socio-economic tourist market. Three architects are represented, with two buildings each. This was important in terms of understanding and gauging different design approaches to and philosophies about the Tasmanian landscape.

Two sets of criteria were developed for the case studies. First, criteria by which case studies were selected were developed from the review of literature. The projects were selected according to the following criteria:

- Relevance - designed within the last 20 years;
- Location - in/near natural landscape (wilderness);
- Relevant and rich data – the architects' response to the Tasmanian landscape (site, culture, climate and materiality is well-documented); and
- Well-respected development (based on anecdotal evidence/awards won).

Second, a set of four criteria by which the case studies were assessed was determined. The case studies were assessed against their response: to local *site, culture, materiality* and *climate*, which Frampton (1985 & 1997) identifies as key factors in a regionalist response to place. These are discussed further in Chapter 6.

Five of the case studies are built examples of tourist architecture. One case study is a speculative, unbuilt project. Federal Hotels & Resorts' new development at Coles Bay, on the East Coast, was in the documentation phase at the time of writing. Due to the fact that this case study has not yet been constructed and occupied, the response to each criterion is based solely on current drawings and data supplied by the architects. This data might therefore be considered architect-biased. However, the brief was the first of its kind to

specifically call for a 'Tasmanian outcome' and is therefore an important addition to the case study review.

2.4   DATA COLLECTION

The research in this study was conducted over a two-year period. Literature was sourced extensively from the University of Tasmania Libraries, and documentation and reports from Tourism Tasmania, while the Internet provided otherwise hard-to-source theses, journal and newspaper articles and conference papers. The collection and examination of existing literature – monographs, journal and newspaper articles – was undertaken as the initial component of the study.

Additional lecture transcripts relating to tourism and design in Tasmania and the case studies were sourced from a forum on tourism and design, titled 'A Tourist Design Vision', which was held during *States of Mind 04 | Design Evolution*, a student-organised architecture and design conference held in Launceston and Hobart, Tasmania, in July 2004. Forum panelists included: Scott Balmforth (Terroir, Tasmania), Jane Foley (Tourism Tasmania), Leigh Woolley (architect, Tasmania), Robert Morris-Nunn (Morris-Nunn & Associates, Tasmania), Maureen Wheeler (founder of *Lonely Planet*, Melbourne), Jerry de Gryse (landscape architect, Tasmania) and Dillon Kombumerri (Merrima Aboriginal Design Unit, NSW). The forum presented a unique opportunity to listen to a local and national perspective on the future of design for Tasmanian tourism.

Data collection for the case studies was conducted in two stages. First, a literature search was undertaken to source existing data. Once this was completed, the texts were analysed (by the hermeneutical approach) and appropriate data collated. Patterns were then identified in the texts and interview transcripts and from here, links between projects and architects were highlighted and established. From the gaps identified in the literature pertaining to the case studies, a series of questions was developed for the second stage. The second stage was the collection of further qualitative data in the form of interviews with the architects of the case studies.

Interviews are an important means of qualitative data collection (Bogdan & Taylor 1975; Silverman 1993; Groat & Wang 2002). Bogdan and Taylor (1975: 103) note that most subjects are not 'found'; rather, they become 'known' to the researcher during the course of the research process. This is also the case in this study, as the researcher already had made

personal contact with each subject prior to requesting an interview and through his or her writing and works.

Interviews are considered to be a key component in the study as they provide insight into a largely unknown subject area. The interview involved the architects being asked a series of questions about their design response to the Tasmanian landscape and the designer's experience of Tasmania and Tasmanian tourist facilities - a gap that had been detected in the literature review. The questions asked at each interview evolved from a list of eleven questions developed in the initial stages of the research, in order to find and extract relevant data relating the study (see Appendix F1 for the initial research questions). The questions were re-examined for the interview process and the number reduced to four, which related specifically to the concepts of place, regional identity in architecture, and the architect's response to the Tasmanian landscape and place.

Interviews took place between September and November 2004. Prior to the interviews, the subjects were provided with and signed an *Information Sheet* and *Consent Form*, each of which described the purpose and nature of the project (see Appendix G1).

Those interviewed for the study were the architects of the case studies under review. After giving their consent to be interviewed, the architects participated in an informal, tape-recorded interview, which was conducted in-person at the architect's place of work. Participation in the study was entirely voluntary. The subjects were able to withdraw from the interview at any time without explanation, as per the consent advice. However, the three architects consented to, undertook and later approved transcripts of their interviews.

Given that the interview subjects provided vastly different perspectives on the research topic, the most suitable way to elicit information was by structuring open-ended interview questions for each project architect (Minichiello *et al.* 1990 & 1995; Singleton, Straits & Straits 1993). In order to strive towards an 'openness' in the subjects (for their ideas and opinions to be expressed freely and openly) the questions were designed for open-ended answers (Spiegelberg 1982; Morse 1994).

The questions asked at each interview evolved from a list of eleven questions developed in the initial stages of the research, in order to find and extract relevant data relating the study (see Appendix F1 for the initial research questions). Based on the gaps identified in the literature review, the questions were re-examined for the interview process and the number reduced to four, relating specifically to the concepts of: place, regional identity in architecture, and the architect's response to the Tasmanian landscape and place. Each

interview included the following standard questions, while project-specific questions were also asked for each building:

- "How do you see landscape?"
- "What is the role of design?"
- "Is there any 'Tasmanian-ness' in your designs?"
- "What specific traits/aspects of Tasmania's natural landscape are inherent in your designs?"

2.5   DATA ANALYSIS

A qualitative research approach was appropriate for the analysis of in-person interviews undertaken with architects. The inaccuracies caused by reliance on recollection and intuition can be eliminated through the production of transcripts (Heritage 1984). Thus, each interview was recorded and transcribed. The interview transcripts were then taken through a rigorous process of coded analysis to extract each architect's response to the natural landscape. Identification of key themes and ideas in the interview datum was an effective method of analysis (Neuman 2000). Miles and Huberman (1994) explain that if researchers are alert while undertaking the interpretation of a transcript, ideas and reactions of what they are doing will 'well up' steadily.

Analysis of data was undertaken in three stages, each stage using the hermeneutical method, while repetition of particular words was highlighted to stress their importance. Key themes and words were highlighted and grouped during the reading and analysis of existing literature on each case study and the interview transcripts.

The first stage was to identify key words and ideas in the literature and interview transcripts of each individual case study. The second and third stages were a process of comparative analysis. The second stage involved key words and themes to be highlighted and compared between the pair of case studies of each architect's approach. The case study pairs are: Cradle Huts and The Bay of Fires Lodge, by Ken Latona; The Strahan Visitor Centre and the Forest EcoCentre, by Robert Morris-Nunn; and Peppermint Bay and the Hazards Development, by Terroir. Third, common themes and ideas were identified and compared across all six case studies and between the three architects. This stage involved analysis of each architect's interview transcripts and the existing written analysis of their buildings. This highlighted similarities and differences in each architect's approach, thus recognising key elements and themes that run parallel through each case study. The common themes are initially highlighted in Chapter 7, while the results are presented in Chapter 8. Table 8.7

provides an overview of common themes identified and 8.8 presents a brief analysis of each architect's response to the common themes.

From the results of the final stage, a set of non-prescriptive recommendations for the future of tourist developments was developed (see Chapter 8).

2.6   SUMMARY

This chapter established the theoretical framework and methods that support this study. The theoretical framework underpinning the qualitative research undertaken is the hermeneutical-phenomenological approach. This approach, which is the practise of interpreting texts, is crucial for this study as the interview transcripts form the core of the data for the case studies, and their subsequent analysis. Case studies were used as a means to provide greater insight in the specific built examples used in the study. Finally, data analysis comprised three stages, in which key words and themes were first identified, and then grouped to form the basis of the non-prescriptive recommendations in Chapter 8.

CHAPTER 3

PLACE, IDENTITY AND REGIONALISM IN TASMANIA

3.1   INTRODUCTION

The aim of this study is to gauge and assess how 'place-based' architecture responds to Tasmania's natural landscape. It is important, therefore, to understand the concept of place, if place-based architecture is to fit harmoniously in the natural environment. In order to understand Tasmania as a place and to further interpret its identity (and this phenomenon in landscape, tourism and architecture) place and identity must first be understood.

This chapter examines and reviews various studies of 'place' and 'sense of place'. The concept and study of place can be approached from many directions. However, two fields of scholarship that commonly refer to place are geography and philosophy (particularly phenomenology), which includes Relph's concept of *insideness* and *outsideness* (1976). The review provides insight into the ways of understanding and explaining Tasmanian place and sense of place, before discussing the concept of Tasmanian-ness, or the Tasmanian identity. Tasmanian-ness is related to regionalism, a term which underpins this study. This section also highlights examples of Tasmanian artists' notion of 'sense of place', exploring how Tasmanian artists portray Tasmania's identity through different artistic media, including art, writing and photography. Many Tasmanian artists have their roots firmly in the island's political history, topography and landscape, and create their work 'specific to place'. This sets up a foundation for understanding an architect's response to place and landscape. Architecture can be considered to be large-scale art and it is important to understand how artists perceive their own identity, as this can essentially influence their own work. Finally, the chapter concludes by highlighting the relationship that place and identity have with landscape (Chapter 4), tourism (Chapter 5) and architecture (Chapter 6).

3.2   PLACE AND SENSE OF PLACE - AN OVERVIEW

The concept of *place* is contentious and crosses many disciplines. In the English language, place has many definitions, or meanings. As a noun, place commonly refers to a particular part of space occupied by a person or thing, or one's home or dwelling. As a verb, it means to locate. Place can be occupied by a person either socially or spatially.

There are many aspects to the meanings ascribed to place, including cultural, symbolic, biological, emotional and political (Buttimer 1980). Place derives from the very nature of human thought, identity and experience (Malpas 1999) and Relph defines this approach as "fusions of the natural and human world [which] are significant centres of our immediate experiences of the world" (1976: 141). Further, places are "basic elements in the ordering of our experiences of the world; ... the essence of place lies in the largely unselfconscious intentionality that defines places as profound centres of human existence" (Relph 1976: 43).

Norberg-Schulz (1971), Relph (1976), Pallasmaa (1994) and Malpas (1999) concur that place as the totality of things. Malpas (1999: 19) writes that it is the "focus where we experience the meaningful events of our existence", while Pallasmaa explains that experience "implies the acts of recollecting, remembering and comparing" (1994: 37). Similarly, Tuan suggests that place is a subjective notion relating to human engagement with the world around him/her. He describes place as the

> ... *centre of meaning constructed by experience. Place is known not only through the eyes and the mind but also through the more passive and direct modes of experience, which resists objectification. To know place fully means both to understand it in an abstract way and to know it as one person knows another* (1975: 151).

Place is essentially formed by experience. In his other work, Tuan observes: "As we get to know it better (we) endow it with value" (1977: 6), while Lukermann writes that "knowledge of place is a simple fact of experience" (1964: 168).

Place also positions "man in such a way that it reveals the external bonds of his existence and at the same time, the depths of his freedom and reality" (Heidegger 1958: 19). A recurring idea in all texts reviewed is that physical place is a specific location, located within space. However, Heidegger's assertion that to be is to be in place would suggest that place is located where humans dwell, rather than locating place as a specific position in space.

Therefore, place can be broken down into two categories: *experiential place* (based upon experience and memory, and supported by Lukermann 1964; Norberg-Schulz 1971; Tuan

1975 & 1977; Relph 1976; Dovey 1979; Casey 1993; Pallasmaa 1994; Malpas 1999) and *physical place* (a person's physical surroundings, a specific location, located within space).

In the phenomenological study *Place and Placelessness*, Relph (1976) establishes seven modes of *insideness* and *outsideness*, which were developed to discuss the varying degrees to which people experience place (refer to Table 3.1). They range from *existential outsideness* (an alienation and uninvolved reaction to place) through to *existential insideness* (the most intimate connection to place).

Table 3.1   Modes of Insideness and Outsideness

Mode of Experience	Characteristics of Experience
Existential Outsideness	Involves a self-conscious and reflective uninvolvement, alienation from people and places, homelessness and of not belonging.
Objective Outsideness	The intentional dispassionate attitude towards places in order to consider them selectively in terms of their locations or as spaces where objects and activities are located.
Incidental Outsideness	Describes a largely unselfconscious attitude, compared with the intellectual intent of objective outsideness, in which places are experienced as little more than background or setting for activities and are quite incidental to these activities.
Vicarious Insideness	To experience places in a second hand or vicarious way, that is, without actually visiting them, yet feel a deep involvement.
Behavioural Insideness	Consists of being in a place and seeing it as a set of objects, views and activities arranged in certain ways and having certain observable qualities.
Empathetic Insideness	Involves a deliberate effort of perception to understand a place, to which the person may be an outsider and through openness and empathy come to recognise its essential patterns and meanings.
Existential Insideness	The most fundamental form of insideness that is the very foundation of the place concept, in which a place is experienced without deliberate and self-conscious reflection, yet is full with significances. It is an experience a person knows when they are in their own region or community.

(*Source*: based on Relph 1976)

Likewise, in *Consuming Places*, Urry (1995) is fascinated by the sociology of place and how people experience social relations. However, he is quick to add that places "are not clear and obvious entities" (Urry 1995: 1), and that the concept of place is not a simple viewpoint. Urry concedes that the understanding of a place and experience of place

> ... *cannot be undertaken without, first, possessing a thorough knowledge on its theoretical background. There are many cultural and social theoretical positions that might help us understand the concept of place. However, they do not go into the intricate nature of the human-environment relation nor do they begin to encompass the diversities of place* (1995: 1).

It has been established thus far in this study that place can be physical or experiential. However, there exists a subtle quality to place that transcends human perceptions of the merely physical attributes of place. It cannot be attributed to a specific feature; rather it emerges from a 'whole'. It is the concept of *sense of place* and it is the least tangible identity of place, arising from an intimacy with place and experienced by means of dwelling.

Sense of place or *genius loci* refers to the spirit of place, or the character and atmosphere of the qualities of place. *Genius loci* is the Roman concept of the guardian spirit of all things. In the natural landscape it is projected and endowed, while in the human-made context it is the process of symbolism. Norberg-Schulz (1980), a key theorist in elucidating the concept of *genius loci*, describes it as the sense people have of a place, which is understood as the sum of all the physical and symbolic values in the human and natural environments. *Genius loci* is the nature of a shared experience which confirms individual phenomenal experience or meaning. The term has become associated with the concept of the 'character' of a place (Jackson 1994).

Similar to 'place', 'sense of place' is based upon experience and develops as a person engages with the spirit of a place. Dovey (1979) and Casey (1993) explain that place is the experience between person and landscape. American geographer J.B. Jackson also believes that 'sense of place' is "one of the ways in which we identify the peculiar characteristics of a landscape and its inhabitants" (in Hough 1990: 1). However, 'sense of place' is not a local, but a universal phenomenon.

Sense of place is directly influenced by a person's experience and cultural background. People have and will always search for meaning in place. Time promotes an emotional connection with the land. Individuals are linked to place in varying ways and people can share and experience the same place in vastly different ways. There are many examples of inspiring poetry and prose about the land and the ephemeral nature of its relationship with individuals.

While the spirit of a place involves physical attributes, such as topography and social activities, it is essentially a conceptual idea about a feeling one has for a place; and despite changes that occur in a place (either naturally or through human modification) the spirit of place persists (Relph 1976). Relph also writes that the "spirit of place that is retained through changes is subtle and nebulous, and not easily analysed in formal or conceptual terms" (1976: 48).

When our sense of place is challenged, we are left to deal with a *sense of placelessness* (Relph 1976). When distinctive features, such as mountains, harbours and local architectural icons are removed from the immediate context, a place can become anonymous. This is the case with many suburbs in cities throughout the world, which leave a visitor with a sense of placelessness. Dislocation is another term by which this phenomenon is described. Hough asserts that it can be

> ... argued that purposeful design has done more to generate placelessness than to promote a sense of place. The new forces shaping the landscape are no longer small and local in scope but are great in scale and consequence (1990: 179).

Durrell's claim supports that of Hough (1990). He argues that some regional communities are doing little to promote 'sense of place' through their interpretation of and built response to the natural landscape. According to Durrell, there are places where

> ... you feel that the inhabitants are not really attending to and interpreting their landscape; whole peoples or nations sometimes get mixed up and start living at right angles to the land, so to speak, which gives the traveller a weird sense of alienation (1969: 161).

It is reasonable, then, to suggest that existence in a place is forged largely by an unconscious connection. Ultimately, place is identified with meaning. Relph observes that human intention should be comprehended as the bond between people and the world that contributes to meaning (1976: 42), while Heidegger (1971) explains that existential place is the concept of *Dasein* − his term for 'being-in-the-world'; or the nature of existence is that self-conscious human beings uniquely possess and accept things, as they exist. This connects us to the world, which is to exist. Nothing exists unless it exists in place: to *be* is to be in place. It includes environmental relationships humans create as they dwell. To dwell is to live as an inhabitant; alternatively, to 'dwell *upon*' is to think, speak or write at length about (Heidegger 1971).

Heidegger states that the spaces

> ... through which we go daily are provided for by locations; their nature is grounded in things of the type of buildings. If we pay heed to these relations between locations and spaces, between spaces and space, we get a clue to help us in thinking of the relation of man and space (1971: 154).

Accordingly, Lukermann proposes that "location plus everything that occupies that location is seen as an integrated and meaningful phenomenon" (1964: 170). Entrikin maintains Heidegger's idea of location, suggesting that 'placeness' is not universal, rather concrete and specific to location. He writes that when "considering place in its most objective sense of location, each such place is distinct simply because of its relative location. No other place has the same location and in this sense each place is unique" (Entrikin 1991: 16).

Heidegger exemplified the human-environment relationship by studying the way we deal with surrounding objects in everyday life. He tried to reground human existence, and this has implications for spatial and architectural practice – the importance of boundary and opening, the spirit and aura. Like Heidegger, from whom he draws inspiration, Norberg-Schulz establishes the notion of existential space in terms of a spatial framework. He suggests that buildings are a concretisation of this framework. In Norberg-Schulz's view, a place is "therefore a qualitative, 'total' phenomenon, which we cannot reduce to any of its properties, such as spatial relationships, without losing its concrete nature out of site" (1977: 3).

Hough suggests that in the "context of contemporary life, the sense of identity and place is unique and significant in the shaping of the human environment" (1990: 2) and that "identity can hold cultural, environmental and social significance" (1990: 19). Seeking what is unique and distinctive is what tourism relies upon. Chapter 5 will further discuss this assertion.

3.3 TASMANIAN PLACE AND IDENTITY: THE CONCEPT OF 'TASMANIAN-NESS'

Identity is the quality or condition of being a specified person or thing, referring to the individuality of this phenomenon. Identity develops over time and is a complex phenomenon acquired by involvement and, to a lesser degree, appearance (Crobsy 1965). However, according to Norberg-Schulz ,human "identity presupposes the identity of place" (1980: 22).

Tasmania is a cultural microcosm located within the Australian cultural macrocosm and, as such, has developed its own local identity, which might be termed an 'island mentality'. This identity has been referred to as *Tasmanian-ness* (also written as *Tasmanianness*. However, for the purpose of this study, the former shall be used). The term's etymology is uncertain; the definition is also unclear. Writers, artists and filmmakers have made reference or alluded to Tasmanian-ness; however, a clearly articulated description is not apparent in their works (Flanagan 1996, 1997, 2001; McNeill 2002; Hay 1996, 2002; Millwood 2003, in Murdoch 2003; Ancher 2004). Tasmanian artists and designers contribute to a lively trans-national

culture in Tasmania, a State largely populated by people who share a love for, and delight in, artistic response to living on a small island.

Until recently, Tasmanians have been defensive about being viewed as being 'different'. The population has desired an identity similar to that of mainland Australia (Hay 1996). Film director Scott Millwood applauds writer Richard Flanagan for encouraging Tasmanians to recognise Tasmania's individual values and qualities, stating that he has been "instrumental in altering that cultural denial, in recognising that localism and place are important" (in Murdoch 2003). Likewise, academic, essayist and poet Pete Hay expresses a devoted passion for this place, Tasmania. Flanagan lauds Hay's efforts to celebrate Tasmanian culture and identity. He writes that Hay's writings convey that Tasmania possesses an identity and place of its own, that "... this island is a separate country, with different values, traditions and sensibilities than the mainland to which it is presently constitutionally joined" (Flanagan, in Hay 2002: 172). Both Flanagan and Hay are zealous supporters of Tasmanian localism.

Localism is a preference for what is local or an attachment to a place as specific location. It is a cultural construct. Similarly, in general terms, *regionalism* also refers to loyalty to the interests of a particular region, and the use of regional characteristics, such as locale, custom, or speech, in literature or art. In the case of this study, local influences on architecture are also an important aspect of the term. There are many parallels between localism and regionalism in this study.

Frampton (1985) believes that the concept of a localised, or regionalist, culture is a contradiction. He argues that throughout the world, cultures have undergone 'cross-pollination' as the modern world has developed, as economically, small countries and cultures also have to address the concept of globalisation. Frampton (1985: 315) further explains that in modern times, local or regional cultures could simply be "locally inflected manifestations of 'world culture'". Colquhoun challenges Frampton's position on regionalism, writing that

> ... *regionalism exists as part of the unconscious ideologies underlying current practice and is connected to the actual political economic situation whose modalities are only indirectly related to any supposedly indigenous culture. It is the result of a complex interaction between modern international capitalism and various national traditions ingrained in institutions and attitudes* (1989: 207-208).

This suggests that regionalism is becoming obscured as the phenomenon of globalisation spreads and that, in some instances, regionalism and world culture can be interpreted as a similar thing (Colquhoun 1989; Walker 1991). In fact, it is often asserted that globalisation has desensitised people to the concept of place and local identity (Riceour 1961; Crosby

1965; Frampton 1985, 1997; Hough 1990). Local and regional cultures are therefore drawing elements from different cultures throughout the world and local identity is becoming less specific to place.

It is often difficult to comprehend why some attach meaning to place and what their experiences might be. As Tuan (1977) observes, places gain value and meaning over time. For many architects, designers, artists and writers living in Tasmania, a unique connection to place is felt. This 'sense of place' is evident in much of their work, with many visitors gaining some level of familiarity with Tasmania before they visit the island. This is achieved not only through marketing strategies, but also through the creative work of Tasmanian artists and writers.

In *Architecture from the Edge – the 20th century in Tasmania* McNeill (2002) explores Tasmanian-ness in architecture, examining influences such as geographical isolation, climate and landscape. Local tales, the climate, the topography and Tasmanian light influence many Tasmanian designers, as they express Tasmania through artistic media. These artists include Philip Wolfhagen and Richard Flanagan, who explore their own understanding of the island through painting and writing respectively (the transcript of an interview by Pollyanna Sutton on ABC *Arts Online* with Wolfhagan, titled 'An Islander's Song of the Sea', can be found at ABC Arts Online: http://www.abc.net.au/arts/visual/stories. The transcript was originally uploaded on the 14th April 2003).

Flanagan's own Tasmanian-ness enables him to describe through literature Tasmania, its people, its moods and culture – its character, as only an existential insider could (refer to a synopsis of *Death of a River Guide* in Appendix 3.1. Extracts from this novel are drawn upon later in the study). Similarly, photographers Olegas Truchanas and Peter Dombrovskis, both of whom migrated from the Baltic States after World War II, demonstrated a reverence for the largely unseen island wildness in their photographs. Truchanas observed that there is "a sense of a reclamation through my imagination of that place" (in Murdoch 2003). Relph defines this 'second-hand' experience as *vicarious insideness*:

> *Artists or poets in depicting place* [can] *convey something of what it is to live there, to give a sense of place, particularly if that place corresponds with what the observer or reader has experienced* (1976: 52).

In *Vandiemonian Essays* (2002) Hay labels Tasmanian-ness as a 'Vandiemonian spirit' (refer to a synopsis of *Vandiemonian Essays* in Appendix 3.2). 'Vandiemonian' refers to the name Tasmania was formerly called by early settlers – Van Diemen's Land. The island was

first discovered in 1642, by the Dutch navigator Abel Tasman, who named it in honour of his employer Anthony van Diemen, the governor of Dutch possessions in India.

Millwood admits to coming to terms with his own Tasmanian-ness while directing the film 'Wildness' (2003):

> *I call it the dichotomy of Tasmania. There is a sense of incredible beauty but it's underpinned by a really dark destructiveness. I think that's what it means to be Tasmanian. It's both these things. I think that's what defines its culture* (in Murdoch, 2003).

In his foreword to Margaret Scott's *Collected Poems*, Philip Mead explains that Scott migrated from England as a young woman and initially responded to the Tasmanian landscape negatively. She found it unwelcoming and alienating. She has since come to love the landscape intensely. In this sense, Tasmania has shaped her into a poet who is deeply concerned with two fundamental axes of human existence: memory and locality (2000: xiii). This contributed to Scott's own sense of Tasmanian-ness.

As identified by the examples above, community identity in Tasmania is largely a vernacular construct. However, Hay (1996) argues that it also tends to be populist and superficial and that it is rarely self-critical or reflective. Therefore, the intellectual must be influential in the construction of this identity, and that future generations must also be willing to engage in the creation of the Tasmanian identity (Hay 1996).

3.4   PLACE, IDENTITY AND LANDSCAPE IN TOURISM AND ARCHITECTURE

In order to begin to understand the concept of place, it is useful to review it in light of other related concepts: landscape is considered one of the most important. Landscape is a construct perceived by the act of seeing. According to Raivo (1996), landscapes are a subjective interpretation of our environment – they are dependant on human values and meanings particular to a culture (in Lipsansen 2001: 12). While place remains the same, landscape may constantly undergo changes. Landscape is an important geographical focus that is considered to be phenomenological, as it has varied interpretations and connotations (Meinig 1979; Nogue i Font 1993). Human engagement with the land or landscape is instrumental in creating a sense of place. The Aboriginal people of Australia and the Maori of New Zealand are united with the land through genealogy, stories and a physical connection. However, these people believe that development in their landscape can destroy the 'spirit of place', thereby cutting ancestral links with the land (Menzies & Challenger 2002).

Influences that embody regional architectural identity and 'uniqueness to place' – such as the use of local building materials and a response of built form to immediate and local landscape and climate – are becoming obscured in today's society (Hough 1990). Technology has seen universally sourced materials available at the local hardware store, while machines have created artificially controlled micro-climates within buildings, thus relieving the necessity of having to access the context and climate. Much of our urban and natural landscape has been denied a sense of place, as these landscapes have been subjected to universal standards in design (Hough 1990; Hay 1996). However, the indigenous landscape is often the greatest influence for local architecture.

Tourists seek what is different from their own regional identity and distinctive to the visited area. Few visitors arrive at a destination, or place, devoid of preconceived expectations. Norberg-Schulz (1997) indicates that a visitor arriving in a foreign city will experience 'sense of place' only if that place exhibits its own identity (in Lipsansen 2001). The process of arrival, including travelling through a landscape, places the destination in a context. In addition, Norberg-Schulz (1997, in Lipsansen 2001) suggests that a city should be consistent with its natural surroundings to 'take its place' and meet the expectations of the traveller. Hough similarly argues that the "identity of the contemporary city is largely dependant on the character of its indigenous landscape" (1990: 88). While Norberg-Schultz and Hough place the mentioned references within the urban context, the same concept might be applied to a natural landscape setting. Goeldner, Ritchie and McIntosh describe a destination to be "primarily and unchangeably characterised by its physiography (the nature and appearance of its landscape)" (2000: 25). Chapter 4 examines Tasmania's natural landscape as a context for tourist architecture.

Place and 'sense of place' are arguably essential components in most successful architectural designs. Dovey believes "place or 'sense of place' is often seen as the product of the architectural process, the designer manipulates space in order to create place" (1979: 3). Crosby claims that architecture and buildings should promote identity in a region. Architectural identity can be described as the architecture that represents the way of life 'culture', tradition, political and socio-economic conditions of a region. Charles Moore asserts that the "basic function of architecture is the creation of place" (1965, in Lyndon *et al.* 1962: 32) and Dovey agrees, suggesting that the architectural design process "is an attempt to create place or 'sense of place' through the arrangement of spatial relations" (1979: 60). It is also important to consider sensitive treatment of sites and the use of local materials. If these qualities are taken into consideration, experience of place is heightened,

and can result in the feeling of 'sense of place'. The essence of architecture, therefore, has long been embodied in a 'sense of place'.

3.5   SUMMARY

This chapter has established that while place can be either physical or experiential, it is almost impossible to provide a singular definition. It is evident that place is not merely a location, but a specific location, imbued with meaning and memory for an individual. Place may be described as a concrete term for our lived environment or locations of experience. But it is foremost a qualitative phenomenon, as it is not experienced in an objective manner – it is lived through.

Place has been described as the centre of meaning constructed by experience and, as Pallasmaa explains, 'experience' refers to the act of 'collecting, remembering and comparing'. There are varying degrees to which people experience place, and in 1976, Relph termed these 'insideness' and 'outsideness'. Likewise, sense of place is based on experience, although people can draw upon previous influences. However, sense of place is the least tangible identity of place, generally arising from an intimacy with place, and this bond develops over time.

Although McNeill refers to Tasmanian-ness in architecture, the term will be discussed in Chapter 6 under the title 'Tasmanian Regionalist', Regionalism as Tasmanian-ness refers more specifically to identity of a place and its people, rather than to objects in the place. In general terms, *regionalism* refers to loyalty to the interests of a particular region, and the use of regional characteristics, such as locale and custom. Influences such as geographical isolation, the climate, landscape, local tales, the topography and Tasmanian light have, for a long time, influenced many Tasmanian designers and architects and this will be discussed further in Chapter 6 and in direct reference to each case study in Chapter 7.

CHAPTER 4

TASMANIA'S NATURAL LANDSCAPE AS CONTEXT FOR ARCHITECTURE

4.1 INTRODUCTION

This chapter provides an overview of Tasmania's natural landscape and how it has been used as a context for tourist facilities. The chapter begins by presenting an overview of the term 'landscape', including various uses and definitions of the term. Following this, two predominant landscapes in Tasmania are examined. They are 'wilderness/natural landscape' and 'modified/cultural landscape': an historical overview of landscape and wilderness is provided before validating the use of 'natural landscape' in place of wilderness. However, since this study is predominately concerned with the natural landscape, only a brief description of the modified/cultural landscape is given. Tasmania's natural landscape as a context in which to site tourist architecture is examined next. Finally, a discussion of how existing tourist development has integrated with the natural landscape is provided.

Landscape is of particular relevance to architecture and development. Edwards (2001) argues that the natural landscape has become the newest tool in the design process, while Frampton (1991) states that the role of landscape is considered to be an essential tool in the development of architectural form. Scully (1991:7) suggests that the way humans see themselves in relation to nature is "fundamental to all cultures". He further explains that there are three relationship humans can have with nature:

> ... the first fact of architecture is the natural world, the second is the relationship of human structures to the topography of the world, and the third is the relationship of all these structures to each other (1991:7).

Extensive literature exists on landscape and wilderness. From pre-Biblical times to contemporary cultures, humans have long had associations with both. There is no universal definition of either term, though they may be seen in two parts – the physical and the cognitive (or human concept). Historically, wilderness has been symbolic, cleared, protected, and represented in art and literature. Prior to the 18th century, wilderness was unpopular; however, by the late 19th century, wilderness was depicted in much art and literature as having positive qualities. During the 20th century and still today, wilderness is perceived in myriad ways.

4.2   LANDSCAPE: AN OVERVIEW

The term *landscape* was used from 1598 as a technical term by painters. Its etymology derives from the Dutch word *landschap*, meaning 'region, tract of land'. The word acquired an aesthetic meaning and was later employed to describe a genre of art (Jackson 1964, in Tuan 1979). Since the term's conception, landscape has long since been associated with human activity in a natural context. It has traditionally conjured up images of tracts of land· in the country, of ecological integrity and of an admiration for nature.

In Chapter 3, it was established that landscape is a construct perceived by the act of seeing. It is a subjective interpretation of our environment, dependant on human values and meanings. In the English language, landscape is considered to be a view of natural inland scenery taken from one point of view, as well as a piece of country scenery. The contemporary definition is inclusive of human modification: "a tract of land with its distinguishing characteristics and features, especially considered as a product of modifying or shaping processes and agents" (OED 1989, 2nd Ed). Meinig (1979) explains that landscape is a practical term used by painters, architects, geographers, earth scientists and historians. From here, it has developed to have many meanings. For example: "Gardens and landscapes were, from the Renaissance through to the 18th century, expressions of intellectual ideas and cultural perspectives" (Birksted 1999: 2).

Similarly, Hough, remarks that the "shape of the land is a product of natural history" (1990: 26). In *The Cultivated Wilderness or, What is Landscape?* Shepheard poses the following question to a friend: "Is wilderness just landscape without humans?" To which the friend replies: "There is no landscape without humans. Never has been. You don't *get* landscape until you get humans" (Shepheard 1997: 12). It can be presumed, therefore, that landscape does not exist *in absentia* of humans.

In his essay 'The American Ideology of Space', Marx (1991) chooses to substitute the term 'landscape' for 'space'. He argues that space is an important component of landscape and architecture, and that both these phenomena are most important forms by which humans experience and shape the spaces they inhabit. Further, Tuan notes that landscape is the ordering of "reality from different angles" (1979: 90). Marx explains that the term 'space' may also

> ... remind us initially that landscape is a physical entity whose meaning and value
> we construct and for which we have a variety of other names: land, topography,
> terrain, territory, environment, cityscape, countryside, scenery, land (1991: 62).

Marx further argues that the term space does not carry preconceived notions of "inescapable pictorial sense of place" (1991: 62) – the association the word had with landscape since the early 17th century (when it initially came into the English language).

Relph (1985), however, limits the term landscape to being used in the analysis of the visual surroundings. As such, it is important to also define the term *environment* in relation to landscape. The environment is inherently *inclusive* of humans, while landscape *surrounds* us (Australian Academy of Science 1994). Humans tend to be more physically detached from the latter. Rather, we have an emotional attachment to landscape, as it is dependant on human values and meanings and is a construct of the mind (Tuan 1979: 89). Landscape is defined by our vision – it is a subjective, visual interpretation of our environment (Raivo 1996, in Lipsansen 2001: 12). While humans stand *apart* from landscape, they live *as part* of the environment - as living organisms inside the environment. Therefore, humans are never really part of landscape and will continue to interpret landscape as an entity that can be altered, as the sense of vision permits. It is this altering of the landscape that allows the insertion of development, or the 'built environment'.

4.3   TYPES OF LANDSCAPE

Shepheard (1997) notes that while places in the world can look the same, landscapes and their characteristics tend to be location specific. The forces of human modification and nature have, in the past, created characteristic and distinctly identifiable landscapes. In *The Interpretation of Ordinary Landscapes*, Meinig (1979) argues that the term landscape is attractive, important and ambiguous. However, on the contrary, Hough (1990) believes much of our contemporary landscape is considered unattractive and far removed from what, in the past, has been considered beautiful. This is in particular reference to urban, suburban, industrial and farming landscapes, all of which have been significantly modified, and contain little or no *nature.*

Tasmanian architects perceive landscape in various ways. Robert Morris-Nunn (2004) sees the landscape in two parts, both of which are equally important. One is the physical, natural landscape (incorporating wilderness) and the other is the cultural landscape. He says:

> *Generally I see the landscape in two parts. The first is the physical landscape and the other is the cultural landscape, and I see them both as being equally as important. It varies, but the cultural landscape is often as important to me as the physical one. I am not just talking about old buildings and the like, but ideas such as the way the land itself was previously used. I am interested in all the cultural*

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baggage that comes from a particular location, which makes it quite different from other specific places and, as well, act as indicators of events in the broader landscape. Add this together with the specifics of the climate, and all other factors that go together with that, and one creates in very different ways in relating to the landscape than just to the immediate location (Morris-Nunn 2004: 1).

Ken Latona describes landscape as an emotional response:

You can cover all the literature on landscape but it's an emotional response to place. There's no such thing as landscape in a fixed way. It is always a response, you know, based on what you had for breakfast as much as the character of the ecology of the area. And the emotional response is what you get just to be able to play with (Latona 2004: 1).

This chapter explores two key types of landscape – natural and modified/cultural - both of which exhibit unique qualities and offer unique experiences, and both of which are difficult to define as separate entities. Hough describes the relationship between natural and modified landscapes:

Natural landscapes lend themselves to unmistakable differences and identity between one another, as they are shaped by the biophysical processes that shape the landscape. Human landscapes (and settlements) are the result of culture modifying and imposing its needs on natural or wild places (1990: 2).

Wilderness and natural landscape are difficult to define as two separate types of landscape, as their definitions and ideas merge. Section 4.3.1 provides an initial review of 'wilderness' followed by further examination of the 'natural landscape'. However, these terms are used in conjunction with each other due to their contested natures. All 'natural' landscapes are, to some extent, modified or influenced by humans. The modified, or cultural, landscape is then briefly discussed.

4.3.1   WILDERNESS / NATURAL LANDSCAPE

Wilderness, as a type of natural landscape, is a highly contested term. It can be both 'physical' and about 'individual cognitive' perceptions. The 'physical' refers to a place where nature can work and evolve undisturbed by human activity, while cognitive takes into account wilderness as a human concept, which is bound by history and assumptions. Wilderness is within human culture and has many values: including aesthetic, spiritual, symbolic, personal. Many people have thoughts of wild, unspoiled land, relatively absent from human influence. In a pristine state, wilderness refers to landscapes devoid of human intervention.

Through history, there have been various perspectives on wilderness. Prior to and during the 18th century, wilderness was the antithesis of 'good' and 'tame'. It was unpopular and words such as 'desolate', 'savage', 'deserted' and 'unpredictable' were synonymous with the term. Cronan (1997) notes that in its raw state, wilderness had little to offer the civilised man - it was a wasteland of time – and a place to be dreaded. By the 19th century, this idea had changed significantly and wilderness was described as beautiful, an Eden. Exponents of the Romantic Movement believed 'untamed wilderness' was aesthetically appealing (Macnaughten & Urry 1997). Artists (such as Glover and Forrest) and authors (such as Wordsworth and Thoreau) commonly portrayed it as inspiring and positive.

Flanagan (1991) notes that new settlers in Tasmania cleared and reduced 'wilderness', thus forcing it to conform to the Picturesque. In the 20th century, the definition bears similarities to the perceptions of the 19th century, alluding to a pleasant experience, rather than implying negative connotations (Cronan, 1997). The modern definition of wilderness is a region of a wild or desolate character, where one might wander or lose one's way. The latter definition firmly places humans in this highly contested natural landscape.

Today, wilderness is perceived in many ways. Wilderness is not something that can be defined scientifically or biologically. It has long been romanticised, portraying the belief of a sublime experience, a place in which to search for one's self – an idea that can ultimately help the human psyche. Schama suggests that wilderness is a cultural construct, writing, "of course the healing wilderness was as much the product of culture's craving and culture's framing as any other imagined garden" (1996: 7). He adds that wilderness neither locates nor names itself; rather, humans carry this act out. They try to tame, name and, in a sense, fence off areas that are considered significant, much as they would confine a garden.

Wilderness can be likened to a garden of sorts. The *Australian Concise Oxford Dictionary* (1997) defines wilderness as "desert, uncultivated and uninhabited tract ... part of a garden left wild". Walker (1991) argues that there is an idea that regional architecture can be manifested as a 'bounded domain' – in a sense, a *hortus conclusus*, or enclosed garden (ibid). Frampton says "any kind of critical practice worthy of the name would have to concern itself with a new relationship between artefacts and nature" (1987: 117). Blythe (2002) suggests that Tasmania's 'wilderness' might merely be a garden, or a container in which to nurture the human condition; an 'ideal' garden, so to speak. He claims such landscapes are 'gardens', as these natural environments are largely cultivated and managed by humans, as a large garden might be (Blythe 2002: 52). Such 'gardens' though, might be conditioned and managed purely for tourist interest, presenting predominantly false images to those who come to Tasmania to see the 'wilderness' at the end of the earth.

Ironically, in order for there to be 'wilderness', there must first be a human in a 'non-wilderness' environment defining what wilderness might indeed be and not be. Further, by this argument, one must also have visited 'wilderness' to understand what is being defined. If Shepheard's argument is again highlighted, that is "... before there were humans, the world was in a state of wilderness" (1997: 10); the implication is that once humans have been in and altered 'wilderness', then it no longer exists, as it has for so long been conceptulised. Rather, there is only natural landscape.

Like wilderness, nature, or the *natural landscape*, is not an easily, objectively definable term. Rather, it is contested and nebulous, constructed by different socio-cultural methods and means. MacNaughten and Urry (1998) suggest there is not *one* type of nature, but *many* natures.

Cronan (1997) has addressed in his research the complexities of wilderness. He argues that although in the past, wilderness has been seen as being apart from humans, it is far from being a place that stands *separate* from humanity, as "it is quite profoundly a human creation" (28). The notion that nature and the natural landscape is devoid of human-manipulation, has been questioned by Meinig (1979), deGryse (1989), Hough (1990), Marx (1991), Scully (1991), Flanagan (1991 & 1996a), Schama (1996), Cronan (1997), Shepheard (1997), MacNaughten and Urry (1998), Birksted (1999), Leaman, (2001), Blythe (2002), Reinmuth, Blythe and Balmforth (2002), Whitmore (2003), Latona (2004) and Morris-Nunn (2004). Few landscapes have been unaltered by humans. As Hough notes:

> *Few environments, if any, however, can be viewed in isolation to humankind. The necessity of adapting to and modifying the environment is as fundamental to all societies as it is to the non-human environment* (1990: 32).

Shepheard believes that wilderness "is the world before humans were in it", cultivation "is everything we've done since" and that landscape is the outcome of what we have done (1997: vii). Reinmuth, Blythe and Balmforth (2002) also describe wilderness as being substantially modified by humans,

> *... acknowledging that this land is not an empty, unmarked wilderness but as the oldest known place of human occupation and by which it has been substantially modified* (online).

Further, Tasmanian Aborigines shaped the landscape in Tasmania for thousands of year prior to European settlement. Since early settlement in Tasmania, images of landscape have rarely been devoid of human intervention.

Likewise, Flanagan (1991) believes that the notion that of Tasmanian Wilderness World Heritage Area (TWWHA) as supposedly untouched by humans is an erroneous view. Notable Tasmanian artists John Glover (1767-1849) and Haughton Forrest (1826-1925) painted Tasmanian landscapes in which people are present, both the Aboriginal people of the island and the new settlers (see Figure 4.1 and Figure 4.2 below).

Figure 4.1 & 4.2 - Natural landscapes of Tasmania with images of people present
Glover (left) shows the aboriginal people of Tasmania in a forested landscape in the north of the island, and Forrest (right) depicts early settlers on the Franklin River in the depths of the west coast rainforests. Humans seem insignificant in comparison with the monumentality of the wilderness.
Source: Figure 4.1, 'The River Nile, Van Diemen's Land, from Mr Glover's farm', Lynn (1977) Figure 4.2 'The Franklin River', Brown (1982).

Flanagan (1996b) also comments that not all early settlers were sympathetic to the pre-European cultural and historical landscape of Tasmania. He argues that in the 19th century an ambiguous view of the Tasmanian wilderness was created by middle class scientists from Britain (Flanagan 1991). However, some artists' depictions of Tasmania's 'wilderness' are similarly ambiguous. Flanagan describes 19th century Romantic paintings of Tasmania's southwest by William Charles Piguenit (1836-1914) as devoid of the culture that has essentially shaped the Tasmanian wilderness in the past two hundred years. He comments that the images

> *... depict the south west as if after a terrible apocalypse: empty and silent. They show a country remarkable not for its ecology or for the people that have been violently expelled from it, but only for its sweeping, dramatic landscapes that seem to possess no past and no future. With his images of the south west begins the process of recreating the region in a Romantic image – a beautiful land empty of people* (1996b: 193).

Similarly, in his interpretation in the Strahan Visitor Centre, Flanagan (1996b) claims that 'white' scholars have insisted on the non-existence of Aboriginal interpretation. He suggests that this extends from the idea that these scholars are "imprisoned within their own

preconceptions of the south-west as an alien land hostile to human kind" (1996b: 192) and how the area has been 'locked up' by the European conceptions of beauty (1996b).

Figure 4.3 & 4.4 - Conforming to the Picturesque - Cataract Gorge Reserve, near the centre of Launceston.
Early settlers transformed the natural landscape into beautiful English gardens (Figure 4.3, left). The formal, maintained gardens are surrounded by, and sometimes blur with, the endemic vegetation of the area's dry sclerophyll forest (Figure 4.4, right). This forest type is commonly referred to as 'the bush', which has been defined as 'country in its natural uncultivated state'. This type of landscape is common throughout the east and north east regions of Tasmania.
Photos: Nina Hamilton

Much of the information in Section 4.3.1 suggests that wilderness as a natural landscape ceases to exist in contemporary society and that all landscapes have been, to some extent, modified. Hough writes that so much of "our contemporary landscape, in fact, seems too unattractive and out of step with established views of what is beautiful" (1990: 1). However, for visitors to experience the natural landscape, development and infrastructure must be considered to support their needs. This further shifts the natural landscape into a modified landscape.

4.3.2   MODIFIED / CULTURAL LANDSCAPE

Modified landscapes were seen to offer little or no experience of nature, as many of these landscapes are now viewed as urban or farming regions. Since few landscapes have remained untouched by humans, the majority of landscapes are now modified. This idea that landscape is a result of human manipulation of the earth is not new. Shepheard (1997) describes landscape as a series of incidents coming into being, to slowly for us to see, suggesting that the cultivation and reshaping of our land has been practised for some time. He further believes that "our predominant landscape strategy now is the economic

exploitation of the earth" (1997: xiv). However, many natural landscapes in Tasmania are being threatened by poor development, commercial exploitation (from tourism developers) and increased accessibility. Therefore, the

> ... *perceptual distinction between what is urban and what is rural is a nostalgic view held by city dwellers who, seeking rural quiet or cheap real estate, are themselves the cause of its disappearance* (Hough 1990: 2).

While some significantly modified landscapes are considered ugly, surprisingly, some are regarded as beautiful, or, at least, as possessing qualities which are of interest to visitors. One such example is Queenstown and its surrounds, on the west coast of Tasmania. Formerly temperate forest, all vegetation was killed and soils eroded through the action of air pollution from smelters downwind of the nearby Mt Lyell copper mines. Waterlow describes it as "a constant reminder of the ghost of industrial despoliation" (1989: 1). However, in a catalogue for an exhibition of contemporary Tasmanian paintings held in 1989, entitled 'Genius Loci: Spirit of Place', Wolfhagan writes that it is a "landscape almost sublime in its desolation" (in Waterlow 1989) (see Figures 4.5 - 4.7). Ironically, this landscape now features as a major Tasmanian tourist attraction and is part of the West Coast tourism precinct.
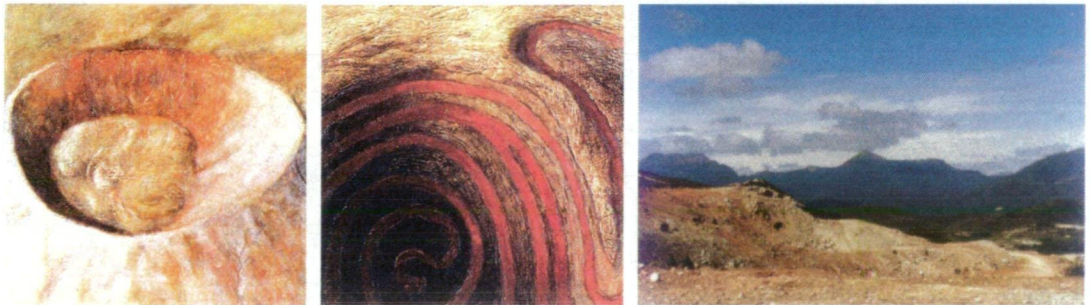
Figure 4.5, 4.6 & 4.7 - Queenstown (west coast Tasmania).
Figures 4.5 and 4.6 (left, centre) are paintings from Philip Wolfhagan, 1989 (Untitled). The 'sublime' qualities of the landscape can be seen in these images. Figure 4.7(right) shows a photograph of the physical landscape, without the whimsical, subjective view. The natural landscape of the west coast is evident in the background.
Source: Figures 4.5 and 4.6,Waterlow (1989); Figure 4.7, Oldham (1998)

One significant modified landscape is the *cultural*. Lewis (1979) argues that *cultural landscapes* are those made by humans. They can generally be divided into two types – the physical cultural landscape (modified by humans, such as farms and cities) and the experiential cultural landscape (such as the political and historical). Physical cultural landscapes are durable to humans, as they have been purposefully developed for humans, by humans. Landscape often has cultural and heritage values and Sheapherd writes that for the

> ... *entire twentieth century we have relied on politics to shape the world. We have thought that social planning would make us a new landscape, but we never reckoned on the power of machines to make landscapes we didn't anticipate ... The point of*

dwelling on landscape now, at the end of a century when the question asked right at the beginning – What is appropriate? – is still unanswered (1997: 10).

As noted in Chapter 3, people search for a place they can relate to – a place, or landscape unscathed by the global market and commodification. Urry (1990, 1995) provides erudite analysis of the culture of tourism and subsequent the commodification of place. Hough points out that globalisation has desensitised some people to the concept of place:

> *The influences that at one time gave uniqueness to place – the response of built form to climate, local building materials and craftsmanship – are today becoming obscured as technology makes materials universally available and as climate is controlled by artificially modifying the interior environment of buildings* (Hough 1990: 2).

However, as observed earlier in this chapter, and in contradiction of Hough's view, while places in the world can look the same, landscapes and their characteristics tend to be location-specific. Many extremely modified landscapes have evolved from the anthropocentric view that nature is a resource for fulfilling human needs. Human decisions, therefore, have priority over the needs of other species.

Appendix B1 provides additional information on Tasmania's natural landscape, including an overview of vegetation types. It is important that this is discussed, as vegetation can have a direct influence on the design of a facility. The topography and climate of a landscape, which denote vegetation type, can also play a crucial role in affecting the architectural outcome. In Chapter 3, Tasmanian artists' perceptions of sense of place were discussed. An exploration of the same artists' depictions of Tasmania's natural landscape follows. Again, this establishes a foundation from which to build an understanding of how an architect might respond to the natural landscape.

4.3.3 DEPICTING TASMANIA'S NATURAL LANDSCAPE

This section provides an overview of several ways in which Tasmania's natural landscape has been depicted by artists. A more detailed description of artists' responses can be found in Appendix B2. Tasmanian artist Nick Glade-Wright (2002) explains that the "foundation of my work is the natural environment in which I find myself. The landscape has always been a container for my senses and a vehicle to explore my own nature". Many artists working and living in Tasmania share this view.

For 200 years, since European settlement, Tasmania's natural landscape has been depicted in many artistic media, including painting, photography, literature, sculpture and film. Many Tasmanian artists have their roots firmly in the island's political history and landscape

(Waterlow 1989), creating their work specific to place. Some artists have chosen to present images of landscapes without the presence of humans (Dombrovskis, Wolfhagen, Glade-Wright, Masaaki, Boam), while others have chosen to explore the landscape with human subjects (Truchanas, Glover, Forrest). (See Figures B2.1 to B2.3 in Appendix B2 for images of Tasmania's natural landscape by Dombrovskis, Truchanas and Wolfhagen. Also refer to Figures 4.1 and 4.2 for works by Glover and Forrest).

There are many paradoxes that are integral to the way in which artists explore and portray the Tasmanian landscape - familiar and alien, individual and universal, specific and generic. Author and poet Margaret Scott affirms this dualism: "Tasmania is a place of weird contrasts and fierce polarities" (in Scott 2000: xiii). This also applies to the landscape (topography) and the climate. The island has been popularised by images depicting a beauty and serenity that visitors *expect* to experience when they visit Tasmania. However, this view of the so-called 'real Tasmania' is a highly romantic one and many people are caught unprepared, both physically and mentally, to handle the changes in conditions. Flanagan describes this phenomenon, in *Death of a River Guide*:

> *Despite their assertions that this is the most beautiful country,* [they] *are already feeling a growing unease with this weird alien environment that seems so alike yet so dissimilar to the wilderness calendars that adorn their lounge rooms and offices* (1996a: 20).

Images of Tasmania and written material on it are largely what convince a visitor to visit the island. These preconceived ideas and images is what they expect to see and experience. These depictions are subjective visions from the artists' own reading of the landscape, as each presents works that show what is important to them. However, their works continue to influence and shape preconceived notions of Tasmania's natural landscape. This idea is discussed in further detail in terms of Relph's notion of insideness and outsideness in Chapter 5.

4.4 MANAGING IMPACTS OF TOURIST DEVELOPMENT IN TASMANIA'S NATURAL LANDSCAPE

Tourism in Tasmania's natural landscape has social, environmental and cultural impact. Ceballos-Lascurain (1996) broadly identifies two categories of impact on the natural landscape due to tourism: *direct* and *indirect*. Direct impact is caused by the physical presence of tourists in the area. Indirect impacts are caused by processes related to construction, operation, or indeed, the very existence of the infrastructure built to cater for tourists and their activities. It requires services and facilities to accommodate use by visitors.

Infrastructure has been introduced to such environments to minimise impacts, while encouraging visitors to observe and gain appreciation for the unique area (Eagles & McCool 2002).

'Infrastructure' describes the basic facilities and services required to support the functioning of a community. Facilities provided for the user further enhances the site's ability to provide greater safety and recreation opportunities (Eagles & McCool 2002). The aims of providing infrastructure in the natural landscape include:

- increasing capacity for tourism;
- enhancing recreation opportunities;
- support for visitor safety;
- maintaining the health of air, soils and water;
- protecting and maintaining ecological integrity; and
- supporting cultural integrity.

While increased utility of natural areas enhances regional employment and provides a firmer footing for investment and development of nature-based activities, it can also have a detrimental effect on the landscape (Hamilton 2003). In addition, both developers and land managers are restricted in their decision-making by the lack of consistent guidelines for low-impact service provision. A review of the literature indicates there is limited guidance for tourist operators, designers and developers regarding services and systems for required infrastructure in natural areas and damage minimisation strategies. There is significant scope for the improvement of current guidelines and of existing infrastructure and future developments as the demand soars (Hamilton 2003). Randall (2003) in the Launceston newspaper *The Examiner* reported that in the future all major tourist development may cease in National Parks (NP) and the TWWHA, and only the fringes of these areas will be developed.

In 1985, Cradle Mountain NP was zoned into four categories for development: visitor services, recreation, natural and wilderness (Burgess 1989). The visitor services zone incorporated two park centres, while the recreation zones included all-day walk areas, as well as the six-day Overland Track. Writing at that time, Burgess (1989) envisaged that all major tourist facilities would be located on the boundary of the park, while only the visitor centres would be within the park. New zoning restrictions were put in place in July 2003. In 2004, access through the Overland Track was further restricted to a maximum of 10,000 walkers per annum. This categorisation identifies development to be undertaken but does not necessarily identify management of this development. International standards of NP

classifications include the IUCN NP and Ontario Provincial Park classifications (see Appendix B3).

Paul Pholeros, Michael Tawa and Nick Opie (1994) collaborated on the eco-tourism guidelines for South Australia, *Eco-tourism: a South Australian Design Guide for Sustainable Development*. The guide contains guidelines for "development, management and a range of other information pertinent to the establishment and operation of ecotourism ventures. It should assist anyone seeking information about sustainable development and best practices" (Pholeros, Tawa & Opie 1994: preface).

The *South Australian Design Guide* establishes and directs architects, developers and designers to consider particular requirements from the outset of the design process. Site protection is the main issue to be considered. Additional factors to be considered are visitor needs, materiality and technology appropriate to the site and context. If appropriate sustainable design principles are adhered to, they can inform design results so the resulting building has minimal impact on the environment and the landscape in which it sits. The *Guide* suggests visitors

> *... should be provided with pre-arrival and post-departure information. Pre-arrival information would introduce and orient visitors to the place – ecology, uniqueness and fragility; and the development – its layout, operation, infrastructure and building systems* (Pholaros, Tawa & Opie 1994: 19).

Similarly, the Australian Tourism Industry Association (ATIA) has developed the *Environmental Guidelines for Tourist Development* (1990) in natural areas (refer to Appendix B4). The guidelines have been set out by the 'Code of Environmental Practice for the Tourism Industry' and recommend that a number of steps should be considered when planning, constructing and managing tourism-related development. In the foreword to the guidelines, Moore (1990) notes the natural environment is the primary asset for the rapidly expanding tourism industry. Additionally, the 'Valdez Principles for Site Design' suggests recommendations for sustainable development.

Tourist developments in the 'wild' once adopted the attitude of "taming, going out and trying to change [the wilderness]" (Goodsir 1989: 90). However, exponents of 'green' architecture and ecologically sustainable development (ESD) have since been a driving force for many new eco-developments in or near natural areas. Bzowy (1989) believes it is the responsibility of the architect and developer to direct, guide and educate the public on how to minimise the impact of buildings and infrastructure on the natural environment, and architects alone do not determine the way in which sites are developed – factors including

the client, councils and building regulations place constraints on the architect (Cox 1994). The United States National Parks Service (USNPS) suggests that

> ... *site design is a process of intervention involving the location of circulation, structures, and utilities, and making natural and cultural values available to visitors. The process encompasses many steps from planning to construction, including initial inventory, assessment, alternative analysis, detailed design, and construction procedures and services* (1994).

Sustainable site design reinforces the interconnection of all elements within the landscape, through 'responsive design integrated with interpretive and cultural objects' (USNPS 1994). Many tourist developments in the natural environment are in remote locations. Site selection, site access, site-adaptive design considerations, construction materials and methods and native landscape preservation should be acknowledged in terms of site design in these locations, particularly in Tasmania's unique natural landscape.

4.5 SUMMARY

Authors of literature on wilderness and landscape suggest that both are human and historical constructs. Through history, wilderness has been altered, cleared and, finally, it has been built in and near. Wilderness has long been considered a romantic idea, and is perceived as revered. Thus, the act of building in or near wilderness is controversial. Landscape, however is defined as "a tract of land with its distinguishing characteristics and features, especially considered as a product of modifying or shaping processes and agents" (OED, 1989, 2nd Ed). Due to the contentious nature of the term 'wilderness' and lack of clear definition, *natural landscape* is the preferred terminology for this study.

Landscape is defined by our vision, in the sense that it is a subjective, visual interpretation of our environment. This is also true of architectural response to landscape: it is essentially the architect's own subjective interpretation of the landscape around him/her. Humans are never really part of landscape and will continue to interpret as an entity that can be altered, as the sense of vision permits.

Few landscapes have been unaltered by humans in contemporary culture. Saying that something is natural is not necessarily associated with good or positive thoughts from the human perspective, and not all modified associations, such as 'artificial', are unpleasant. In this study, 'natural landscape' refers to landscape substantially unmodified by humans.

Edwards (2001) argues that nature is the newest tool in the design process. Often, this landscape is inclusive of infrastructure, as it provides a safer and more informative experience. However, if the infrastructure is poorly considered, negative impacts occur on the human experience. Similarly, if the infrastructure is well designed, then the modified intervention can be considered a positive alteration to the natural landscape. Tasmanian landscapes are predominantly unique to this place. Therefore, future additions to Tasmania's landscape should go through a well-considered process before the design is implemented.

Visitors can experience a variety of cultural, heritage and recreational activities in Tasmania's many landscapes. It is through developed recreation and tourist infrastructure that the Tasmanian landscape can be greatly utilised as a recreational and educational resource. Direct impact from visitors on the natural landscape can be lessened by well-managed infrastructure. If the infrastructure provided is not managed correctly or is misused, the consequences of both direct and indirect impact on Tasmania's natural environment could be extensive and irreversible. All bodies managing natural areas must ensure minimal impact through infrastructure and tourist development.

CHAPTER 5

TOURISM INTEREST IN TASMANIA

5.1   INTRODUCTION

Chapter 5 examines tourist interest in Tasmania and its natural areas. The chapter begins by discussing tourism in general terms, before considering tourism in Tasmanian specifically. This includes visitor numbers to the State, an overview of Tourism Tasmania's 'Tourism Development Framework' and cluster planning, and the visitor experience in Tasmania, before exploring Tasmania's landscape as a base for tourism. Next, the chapter explores the social, economic and cultural benefits tourism provides for local communities. Finally, Relph's notion of insideness and outsideness is discussed with reference to tourism and the tourist experience, and, in particular, preconceived notions of a 'destination'.

Following the increasing public awareness of ecotourism in recent years, tourists are in search of authentic experiences that include people and the environment (Nelson 1994; Ballantyne 1995; Woods & Moscardo 1996; Tourism Tasmania 2002a, 2003c). The ideal visitor experience is considered to be when the visitor and the host community see the experience as realistic (Cooper *et al.* 1998). Tourism generally responds to the local culture, seeking to present the cultural, and often physical, features of the region.

Tourism Tasmania (TT) is the government tourism body in the State. Information supplied by TT includes the Tasmanian Visitor Survey (TVS) and associated reports. The TVS presents to the general public data on annual visitor statistics. All statistics are presented in simple tabulated form. These surveys have recently extended to written answers, which have helped TT better ascertain the growing needs and wishes of the tourist market in Tasmania. TT (2003a) and Balmforth (2004a) note that as Tasmania is an isolated state, it is particularly important to success of Tasmanian tourism that the TVS successfully captures outgoing visitors and obtains important feedback.

5.2   **SCALE AND TRENDS IN TOURIST INTEREST IN TASMANIA**

Tourism is a socio-cultural construct involving the traveller and the host community (Murphy 1985) and the underlying force is supply and demand (Murphy 1985; Arup 1989). Recently, global tourism and consumer behaviour has undergone a major change, as more specialised and segmented tourist markets have developed globally (Murphy 1985; Cooper *et al.* 1998; Holden 2000; Sharpley & Telfer 2002). The change has occurred in response to trends towards the 'experience-based' holiday, which has led to 'special interest tourism' (Weiler & Hall 1992; Douglas, Douglas & Derrett 2001). Visitors are now seeking real, or authentic, experiences that include people, the community and the natural environment (Nelson 1994; Ballantyne 1995; Woods & Moscardo 1996; TT 2002a, 2003c). Visitors have become increasingly interested in not just visiting the destination, but also in the overall experience – participating in, learning about, discovering and being included in everyday activities (Novelli 2003). It is this concept of 'the experience' that has recently led TT to develop new marketing and branding strategies.

Tasmania has experienced unprecedented growth in tourism over the past five years, so that it has become one of the largest industries in the State (TT 2002b). Tourist destinations have long been promoted through advertising in newspapers, magazines, television, radio, word-of-mouth, travel brochures (McIntosh & Goeldner 1986; Goeldner, Ritchie & McIntosh 2000) and, more recently, the Internet. The tourist industry in Tasmania is fortunate, as there is a leading edge tourism authority, TT, which has clearly articulated a well-developed set of structures to set the agenda for tourism in the State (de Gryse 2004). The island's appeal as a holiday destination is complemented by increased and more efficient air and sea access (TT 2004a). There has been a significant increase in sea travel since the introduction of a second ferry between Devonport and Melbourne in November 2002 (TT 2003b), and a third between Sydney and Devonport in 2004.

In many regional areas of Australia, nature is a prime attraction for visitors (TT *et al.* 2000) and Tasmania's natural environment places the island in a leading position as a prime ecotourism destination (Department of Tourism, Sport and Recreation (DTSR) 1994). Today, most respondents to the TVS cite the natural environment as the main reason for visiting the island. The State continues to be marketed internationally as an island of 'pristine wilderness', through tourist brochures, travel documentaries and environmental campaigns (for example, www.discovertasmania.com.au). One respondent to the TVS writes that, "Tasmania has been so untouched by people (re rainforest intact etc.). It is terrific to come to such a natural State" (TT 2004a).

Another wrote:

> *One of the most striking features of Tasmania, I believe, are the National Parks,*
> *World Heritage areas, State Reserves and State Forests. These should be extended.*
> *This would preserve them for future generations and protect/foster a valuable*
> *Tourism Industry. I believe this is what attracts most international visitors to Tassie*
> (TT 2004a).

It is not surprising then, that Tasmania's unique and largely pristine environment draws visitors to the State, thus enhancing natural experiences. Tasmania's natural environment is a major attraction for visitors for many reasons: the extent of the natural areas, the uniqueness of Tasmania's flora and fauna, the variety, quality and accessibility of the natural environment and its accessibility to facilitate ecotourism (DTSR 1994).

5.2.1   VISITOR NUMBERS TO TASMANIA

Statistics from the TVS suggest that an estimated 790,000 international and interstate visitors came to Tasmania in 2003/2004 (TT 2004c), compared with 576,000 in 2001/2002 (TT 2002c) (the total number of visitors includes: scheduled air and sea, cruise ship, navy ship, and Singapore charter flight visitors). Numbers have further increased over the past 12 months, due to increased airline capacity and the introduction of extra shipping across Bass Strait. Visitation to the state's national parks has also steadily increased in most areas (TT 2003c). In the TWWHA and National Parks, recent visitor numbers have exceed 750,000 per annum (TT 2003e). This figure includes visitation by local Tasmanians. Another factor is the rapidly growing popularity of nature-based and ecotourism. Private operators are now providing visitors with personalised tours to Tasmania's 'wild' areas. Forestry Tasmania has established its own State forest visitation programs, for example Dismal Swamp (north west) and the Tahune AirWalk and Styx Valley (both in the south west).

5.2.2   TOURISM DEVELOPMENT FRAMEWORK AND CLUSTER PLANNING – AN OVERVIEW

In 2003, TT developed 'Cluster Planning', which has since influenced recent tourist developments. The need for Tourism Development Framework (TDF) Cluster Planning evolved from the recognising a growing tourism demand in key locations around the state. The Tasmanian Development Kit (TDK) (TT 2004a) identifies current clusters, potential clusters and major touring routes within the State. This growing market places pressure on existing public and private infrastructure (TT 2003a).
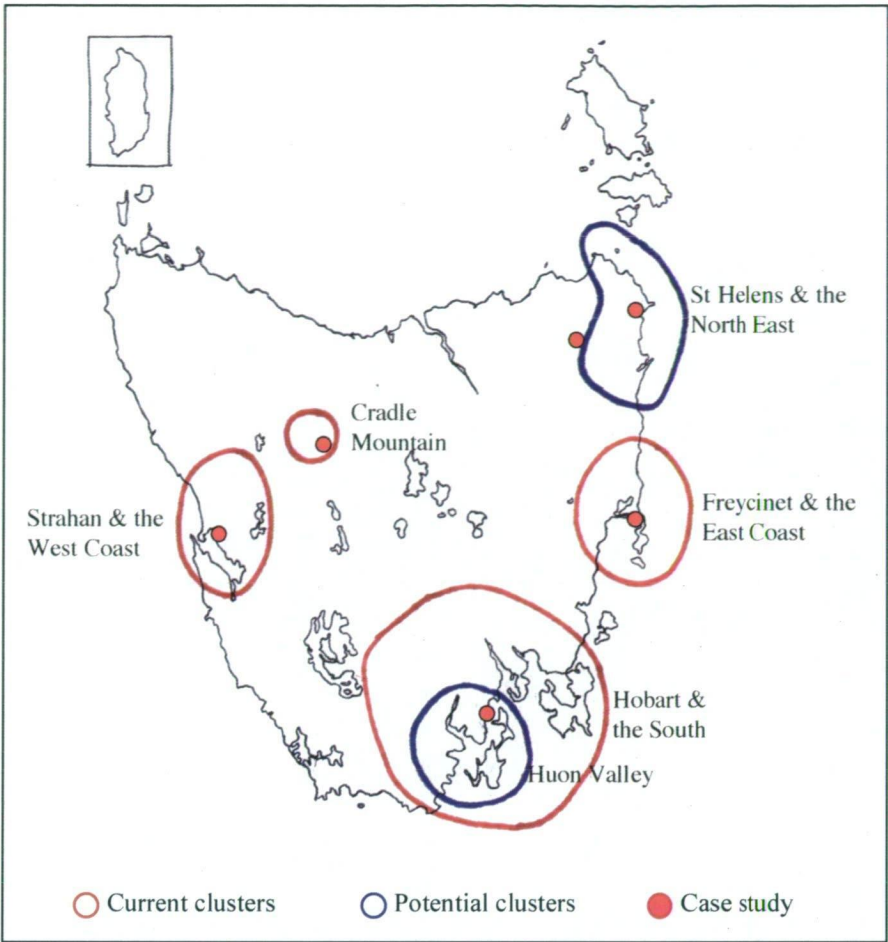
Figure 5.1 Tourism Development Framework – Clusters and Planning.
The map shows the location of each case study in relation to the clusters identified by TT.
Source: TT (2003c)

The six case studies presented in this study are located within three clusters (where current development is thriving) and two potential clusters (refer to Figure 5.1 for location of case study projects).

Table 5.1   Marketing Brand Principles

	Key Elements
Brand Essence	unforgettable natural experiences
Core Value	warmth, authenticity, originality
Benefit	rejuvenating journey
Attributes	nature, history and heritage, food and wine
Emotional Values	connection, romance, nostalgia

(*Source*: TT 2003c)

There are currently branding exercises being carried out in many clusters. TT defines a 'cluster' as "a critical mass of competitive tourism product including one or more major

attractions in a concentrated geographical area" (TT 2004a). Engaging in community discussions with local residents has allowed TT to establish the core values, the essence and natural, cultural and historical assets of each cluster (see Table 5.1). Further, TT believes this research will enable future promotion of cluster areas to be first class and aims to address the needs of the tourists and locals. By understanding the value and essence of an area, recommendations can then be established to help further improve the quality and experience of tourist developments.

There are also a number of developments planned for the immediate future within each identified cluster and potential cluster (TT 2004a).

5.2.3   THE TASMANIAN EXPERIENCE

TT's 'The Tasmanian Experience: Creating unforgettable natural experiences' contains the following statement about the 'Tasmanian experience':

> *Connection with place, quality infrastructure and personalised service are vital to the success of any holiday, but it is interpretation and engagement that make the difference between a pleasant break and unforgettable experience* (TT 2002a: 6).

Unforgettable experiences are those that engage visitors with a combination of interpretation and context (TT 2002a). Visitors to Tasmania are seeking sustainable and environmentally sensitive experiences, in the state's natural areas. Suitable infrastructure, (including visitor/information centres and accommodation) must be carefully considered and designed to provide for and enhance an authentic Tasmanian experience (see Appendix 5.1 for further information).

There is little literature written specifically about authenticity and the Tasmanian experience. TT (2001, 2002, 2003) has undertaken research over the past four years seeking to identify core issues relevant to 'great' and 'authentic' holiday experiences. TT observes that the local community support is "integral to the development of a vibrant tourism sector ... engagement with locals is fundamental to the experience for visitors" (2002a: 9). Foley (2001) explains that ultimately, authenticity "must be of the place or relate to the place" (in Fallon 2001: 120).

TT has identified three core attributes that describe the 'Tasmanian experience'. *Nature, Culture & Heritage* and *Food & Wine* are marketing strategies that have increased awareness of and visits to the state. The 'Tasmanian Experience Strategy' (TES) (TT 2002a) emphasises the need to integrate these three core visitor appeals to create an extraordinary

and unforgettable authentic holiday experience. An additional focus on *presentation,* *interpretation* and *customer engagement* has strengthened these attributes. However, in a time of relatively inexpensive global travel, these appeals are not sufficient reasons for high-spending holidaymakers to choose Tasmania (TT 2002a).

The TES states that experiences are "memorable events or interactions that engage people in a personal way and connect them with the place – Tasmania, its people and their ideas" (TT 2002a: 4). This view is supported by Hough who writes that there is a search for "natural, historic and cultural patterns in the landscape that appeals to visitors. Looking for what is distinctive and different is what tourism is all about" (1990: 3).

TT is already poised to market exceptional and unforgettable experiences to affluent travellers with the money to spend on holidays (TT 2002a). Five visitor categories have been identified:

- international holidaymakers;
- visitors who tour the State;
- those taking short breaks;
- visitors with special interests; and
- those who occupy a niche in the tourism market.

There are four identified layers that make up an exceptional holiday experience: Place, Infrastructure, Service and Interpretation. The Tasmanian experience can be further enhanced by quality accommodation, transport and activities, friendly and efficient service, and interpretation provided by networks of knowledgeable and engaging personalities (TT 2002a: 4). Interpretation provides the engagement that turns a holiday into an experience (TT 2002a: 10).

5.2.4   TASMANIA'S LANDSCAPE AS A BASE FOR TOURISM

The natural environment has been an attraction in Tasmania for several decades. The issue of international 'green' politics began with the establishment of the world's first 'green' party (United Tasmanian Group – UTG) in Tasmania in the early 1970s. This was compounded by the success of the international campaign to save the Franklin River. Backed by green support, the Tasmanian Conservation Foundation (TCF) was formed in the 1980s. However, there were ongoing environmental issues after the damming of Lake Pedder and successful campaigning to save the Franklin River (Hamilton 2003). In 1982, the Franklin gained World Heritage Area status from UNESCO, as an area exhibiting outstanding natural qualities.

These controversial issues brought national and international media attention to Tasmania and its wilderness areas. Drew (1989) notes that towards the end of the 1980s, political debate focussed on the exploitation of Tasmania's wilderness by the tourism industry - concern was voiced about insensitive development (or any development at all), as it had the potential to destroy the value of a natural area. Pressure mounted for the development of tourist accommodation and facilities in remote wilderness areas, to accommodate the influx of visitors to the State (Drew 1989). Natural landscape areas and National Parks (NP) were obvious targets, due to global recognition of their environmental and scenic value. This view on development remains prevalent today. In 2003, the pressure began mounting for any new tourist development in Tasmania to be outside NPs and Tasmanian Wilderness World Heritage Area (TWWHA) boundaries (Randall 2003).

Tasmania's natural environment is one of the last remaining ancient Gondwana-like landscapes in the world. The super-continent Gondwana was an ancient landmass that existed approximately 200 million years ago and comprised Australia, Antarctica, South America, Africa and the Indian Subcontinent (White 1994). Ancient flora species that existed on the landmass are still found in Tasmania – these include myrtle or beech (*Nothofagus gunnii* and *Nothofagus cunnighamii*), man fern (*Dicksonia tasmanica*) and some bryophytes (mosses and liverworts) (Kirkpatrick & Backhouse 1985; Jarman & Fuhrer 1995; Kirkpatrick 1997; Reid *et al.* 1999).

As a result of this unique natural environment, tourism in Tasmania has seen a rapid increase in recent years. The island's rare, natural environment is the largest single attraction for visitors, especially international, to the state (Caples 2001a; TT 2002a). Some come as day-trippers with cameras and some as 'wilderness' lovers, who paddle, climb and appreciate the surroundings in which they immerse themselves. *The New York Times* ran stories on Tasmania in 2003, praising the small island's beauty and natural environment. Bonner (2003) applauds Tasmania as an island destination in that it is

> ... an island of mesmerising and pristine beauty, few people and a reputation for tolerance ... Half the island is protected as natural parks, with wild rivers, some of the world's tallest hardwood trees and miles of empty beaches (in Stevenson 2003: 9).

The key to Tasmania's natural environment is accessibility. However, Drew (1989) states that while Tasmania is, on the one hand, a pristine beauty, on the other, it is a marketable product – a commodity that can be abused. Latona (2001) supports this view: "You have to say the environment is a good marketable commodity now" (in Spindler 2001: 89).

Consequently, increasing visitor numbers amplifies pressure on the State's natural places and on other facilities.

The increasing effect of tourism in natural areas and cities was already being felt globally by the late 1970s (Bosselman 1978). A recent global trend towards commercial tourism and outdoor recreation has increased use of protected natural areas (Archer 2000). Tourism has benefited from concerns about disappearing wilderness (Vadasz 1994); for example, the awareness of wilderness in Tasmania has increased recently, thus magnifying interest in nature-based tourism. As noted in Chapter 4, Shepheard (1997) believes "our predominant landscape strategy now is the economic exploitation of the earth" (xiv). As a result, many natural landscapes are being threatened with commercial exploitation and increased accessibility the world over. Similarly, tourism in Tasmania has resulted in the commodification of the natural environment – an environment that is a financially profitable commodity.

While Flanagan's book *Death of a River Guide* (1996a) is literary fiction, it is clearly analogous to Tasmanian culture and history in the 'wilderness'. The following excerpt highlights Flanagan's disdain for the commodification of Tasmania's natural environment, as he describes:

> ... *trips down the Franklin as a youth in the 1970s, when they experienced each day with a surprise, when people remembered the river as a whole, not as a collection of named sites that could be reduced to a series of photographs. But that was when the Franklin was unknown, when it was the province of only a handful who were interested in it for its own sake* (Flanagan 1996a: 252).

To help protect the natural environment from such commodification, the Tasmanian Parks and Wildlife Service (TPWS) developed a 4-year plan, the 'Nature Based Tourism Development Program', which was conceived in 2000 and ran until the end of 2003. All projects undertaken in the program ensured that the environment was protected during and after all development, while also educating users to interact with the environment in a sustainable manner. The program addressed issues related to significant Tasmanian Aboriginal sites and the protection of rare and endangered plant species.

The program was successful in improving both community and tourist awareness of the importance of conservation and presentation of the natural wilderness (TPWS 2003). It has helped and benefited local communities with the provision of recreational, educational and interpretive opportunities and infrastructure, as well as a means of telling the story of local culture and heritage (TPWS 2003).

5.3 VISITOR BEHAVIOUR AND RELPH'S CONCEPT OF 'INSIDENESS' AND 'OUTSIDENESS'

Interacting and engaging with local residents adds a *fundamental* element to the visitor experience (TT 2003a). Visitors to Tasmania are seeking sustainable and environmentally sensitive experiences in the state's natural areas. Therefore, suitable infrastructure (for example information centres and accommodation) must be considered carefully to provide and enhance the Tasmanian experience. Professor Sam Ham, Director of Communications and Information Technology Ontario (CITO), University of Idaho, argues that no longer is

> *... interpretation in Tasmania seen as simply entertaining fact giving. Rather, it is seen as the heart and soul of the tourist experience – as the moulder and shaper of the bonding that takes place between tourists and place* (in TT 2002a: 6).

A visitor never *belongs* to the place they visit. According to Relph (1976), they are *outsiders*. Many are *incidental outsiders,* as they experience place merely as a background. However, Relph (1976) also argues that visitors will occasionally become *behavioural insiders* – they make observations about the place and local activities that occur there, as opposed to involving themselves in these activities. The insider/outsider is not clearly defined, as is the resident/visitor. There are modes of *insideness* achievable by both parties.

There is a distinction between a tourist and a traveller (from the French *travail* – to work). More affluent people will tend to travel, as they are independent-minded, and there is more effort, more time and more expense required. A traveller, Relph (1976) says, can be an *empathetic insider* – they make a deliberate effort to perceive the place; to get to know it longer, as they traditionally remain in the one place for longer.

The preconceived notion of place is referred to as *vicarious insideness* (Relph, 1976); that is, second hand experience without visiting the destination. Many people, such as the characters in Flanagan's novel *Death of a River Guide*, may experience *vicarious insideness* before they visit the Tasmanian wilderness. Artists and writers can convey something about Tasmania and what it is to live here, through their works. They convey a 'sense of place'; a mode achieved primarily by means of art, photography and writing. However, this initial 'sense of place' or notion of place can be short-lived. While most of Tasmania's 'wild' environment in the south-west is inaccessible, those areas that are accessible are no longer a 'real' experience for the visitor.

5.4 SUMMARY

Tasmania's natural landscape positions the island as a leading destination for ecotourism and nature-based activities, and tourism in the state has facilitated and developed around the commodification of the natural environment. It is this landscape where opportunities for tourist development lie. However, poor planning and design, inadequate infrastructure, misuse and unregulated tourism development can destroy the very environment that attracted visitors in the first instance. Therefore, it is timely to consider architectural design when planning tourist facilities in Tasmania's natural landscape.

In the early 1980s pressure began mounting for the development of tourist accommodation and facilities in remote wilderness areas, and this pressure remains prevalent in 2005. In the past ten years, there has been a conscious decision to develop sustainable and environmentally sensitive facilities in the natural landscape. Chapter 6 discusses regionalism and Tasmanian architecture, before developing a set of four criteria against which the case studies are to be assessed. Further, the chapter considers architectural responses to Tasmania's natural landscape in general, with particular reference to sustainability and sensitive design.

CHAPTER 6

REGIONALISM AND TASMANIAN ARCHITECTURAL QUALITIES

6.1   INTRODUCTION

This chapter provides an overview of Tasmanian architecture and tourism architecture in Tasmania's natural landscape. First, Kenneth Frampton's concept of Critical Regionalism (1985) is discussed in terms of its application to this study, before the assessment criteria are developed (Section 6.3). Next, the notion of a regionalist response in relation to Tasmanian architecture is examined, after which an introduction to, and overview of, Tasmanian architectural qualities is addressed. Finally, the chapter looks broadly at architectural responses to Tasmania's natural landscape, including a short review of visitor centres and visitor accommodation and how architecture can be integrated with natural areas.

At this point, the distinction between regionalism and Critical Regionalism must be made, in terms of this study. Regionalism refers to a preference for and loyalty to the local inhabitants to the interests of a particular region, and the use of regional characteristics, such as locale, custom, or speech, in literature or art. It is a loaded term in relation to architecture, for a response to what is local and includes materials, culture, history, topography and climate.

'Critical Regionalism' differs significantly from 'regionalism'. The former is not so much a style or clearly defined school of architecture. Rather, Critical Regionalism accepts the importance of international, or global, influence on local cultures (after Frampton), arguing that these influences must be mediated through regional and local influences also. It is a literal critical response or evaluation of regionalism.

6.1.1 INTRODUCING ARCHITECTURE

The act of 'dwelling' can only take place within a defined space (Heidegger 1954). Therefore, architecture confines space so humans can 'dwell', thus constructing a structure for our existence (Rasmussen 1964). To dwell is to live as an inhabitant (Heidegger 1971), while a home or house is often referred to as a 'dwelling'. Crosby (1965) also notes that the architect is responsible for designing something that provides a place for situations to happen and that they can create the situation. Architects often find themselves dealing with design concepts and concerns such as: scale, geometry, light, boundary, space, perspective, texture, frame, circulation, edge, solid and void, threshold, place, sustainability, ecology and social usefulness (Birksted 1999: 3). All of these concerns are important when considering a design for tourist use.

Functionally, tourism architecture provides for the needs of the visitor by containing information and interpretation facilities and accommodation (Jacobs, Dovey & Lochert 2000). Additionally, these facilities represent, at some level, local and regional ideas. These can be expressed architecturally primarily through response to site, culture, climate and materiality.

6.2 CRITICAL REGIONALISM AND ITS APPLICATION TO THIS STUDY

This section presents a short overview of Critical Regionalism in an architectural context. This will provide a platform on which to develop a set of criteria against which each case study can be assessed, after which Tasmanian architectural qualities are discussed.

Frampton points out that Critical Regionalism is not so much a style or clearly defined school of architecture. Rather, it is a "critical category oriented towards certain common features" (1985: 327). Frampton writes that Critical Regionalism

> *... may find its governing inspiration in such things as the range and quality of the local light, or in a tectonic derived from a peculiar structural mode, or in the topography of a given site* (1989: 17).

The theory accepts the importance of international cultural influence, responding to concerns regarding globalisation and ideas of the universalisation of cultures. While Ostwald (2000) argues that these influences must also be mediated through regional and local influences, Critical Regionalism is based in the notion that there is a universal 'cross-pollination'

between cultures (Frampton 1997: 314-315). Rather than a 'regionalist' contextual palette, Critical Regionalism suggests the use of a modernist palette. This should be applied in such a manner so that those experiencing the architecture may notice the encroaching influence of the global on the regional (Frampton 1997).

Parallel to Ostwald's (2000) notion, in their essay 'The Grid and the Pathway' (1981), Tzonis and Lefaivre write,

> *Regionalism has dominated architecture in almost all countries at some time during the past two centuries and a half. By way of general definition we can say that it upholds the individual and local architectonic features against the more universal and abstract ones* (in Frampton 1989: 17).

They further suggest that Critical Regionalism 'is a bridge over which any humanistic architecture of the future must pass" (in Frampton 1989: 17). Frampton acknowledges the term 'critical regionalism' as being coined by Tzonis and Lefaivre in 1981.

Table 6.1   Frampton's Critical Regionalism and its association with this study

	Description
Place-based	Point 2 – Critical Regionalism manifests itself not as a free-standing building, but rather as an established domain or a 'place-form'. The architecture should be formed onto and into the site such that it gathers a physical boundary around it.
Site & Climate	Point 4 – Critical Regionalism is regional in that it emphasises certain site-specific factors, including the topography and the way in which light plays on the building (climatic response).
Materiality	Point 5 – Critical Regionalism stresses the tactile as much as the visual (also see 'Hapticity and Time', Pallasmaa 2000). These sense-based factors include: level of illuminations; the sensation of heat, humidity and cold; aromas from different materials in varying volumes; the tactile sensation of different finishes of materials.
Culture	Point 6 – Critical Regionalism attempts to use 'reinterpreted' vernacular elements, both local and occasionally foreign. "… it will endeavour to cultivate a contemporary place-oriented culture without becoming unduly hermetic…" (327).

(*Source*: adapted from Frampton 1985)

While Tzonis and Lefaivre are considered responsible for the term, the philosophical basis for Frampton's Critical Regionalism grew from Paul Ricoeur's essay 'Universal Civilization and National Cultures' (1961). Ricoeur implies that regional cultures must retain their own identity in a time of globalisation and universal influences. Frampton's critical writings, however, concentrate on the failings of 20th century modern architecture. From this research, he attempts to determine new, alternative methods and philosophies for the realisation of improved principles in the built environment. By the mid 1980s, Frampton developed the theory of Critical Regionalism (1985), characterised by a set of seven features (see Appendix D1), four of which have been appropriated in this study. In conjunction with this, in his

essay 'Towards a Critical Regionalism: Six points for an architecture of resistance' (1989), Frampton describes six ways in which regional architecture can oppose the advances of 'universalisation', under the following headings:

1. Culture and Civilization
2. The Rise and Fall of the Avant-Garde
3. Critical Regionalism and World Culture
4. The Resistance of the Place-Form
5. Culture Versus Nature: Topography, Context, Climate, Light and Tectonic Form
6. The Visual Versus the Tactile

However, Frampton's notions of Critical Regionalism have shifted since his interpretation in 1985. He has become more interested in tectonics, or the poetics of construction, and how Critical Regionalism might be related more specifically to this issue. This is a point Frampton initially presented in the third point on Critical Regionalism, writing that it "favours the realization of architecture as a *tectonic* fact rather than the reduction of the built environment ..." (1985: 327).

This shift was due in large to his dislike of the manner in which architecture has recently become dominated by 'fashion' trends and the "spectacular image" (in Gusheh 2004: 98). Similarly, in 1989, Murcutt stated that *not* following the latest fad could work to the advantage of the architect (in Drew 1999). Furthermore, McNeill adds that style and fashion "may mark an era but it is the underlying ideas which carry forward" (2002: 111). The evolving architectural language of an architect's body of work is more important than an eclectic body, designed for specific moments and trends, with little continuity tying the designs together.

It is a combination two of six points above (3 and 5) and four of the seven features of Critical Regionalism from which parallels can be drawn for this study (see Table 6.1). Table 6.1 highlights those areas of interest to the study from Frampton's Critical Regionalism, in relation to the built environment. The four highlighted points have been adapted as criteria and utilised in Chapter 7, which presents the case studies' response to the landscape against each criteria.

6.3 DEVELOPMENT OF ASSESSMENT CRITERIA FOR USE IN THIS STUDY

Consequently, the criteria adapted from Table 6.1, for use in this study, are response to *site* (landscape), *climate,* local *culture* and *materiality*; all of which are prominent factors in regionalism. Table 6.2 establishes the criteria and provides a description of why each has been included, after which further explanation of why each has been included is discussed.

Table 6.2   Assessment criteria developed for this study

Criterion	Description
Site	Refers to the features of the surrounding and immediate landscape. Site must be understood in terms of the natural conditions of the place. This is based on features such as the topographical landscape, continual changes in vegetation and light, both in an annual cycle (Jivén and Larkham 2003). The form of the building often derives from the response to the site, including factors such as topography, vegetation, aspect, orientation and *genius loci.*
Climate	Refers not only to the weather conditions of the region, It also takes into account the way in which natural light is used in the building, as this is regarded an important factor in Tasmanian architecture (McNeill 2002) and Taylor (1984), Frampton (1985, 1989), Murcutt (in Drew 1999) and Ostwald (2000) acknowledge the use of natural light as essential. McNeill (2002), Latona (2004) and Morris-Nunn (2004) acknowledge the unique quality of light in Tasmania.
Local culture	Refers generally to the customs, civilisation and achievements of a place or region at a particular time. This can also include how humans have shaped and used the land. The inclusion of 'local culture' as a criterion is validated by observations made in Chapter 4, which established that natural landscape is not devoid of human modification. The largely human construct 'cultural landscape' encompasses historical use and associated modification to natural areas in Tasmania. Local culture has and will continue to influence architectural design in Tasmania, as equally as the existing natural landscape. Latona (2004), Morris-Nunn (2004) and Balmforth (2004b) each acknowledge the influence of the local Tasmanian culture, how the land has been used in the past and how it has influenced their own designs.
Materiality	Refers to the use of local materials and how they have been applied to the building, incorporating craftsmanship and detailing. Acknowledged by Taylor (1984), Frampton (1985, 1997) and Ostwald (2000).

Taylor observes the following about 'Australianness', or an Australian identity in buildings (the origins of which lie in the 'Sydney School' approach of the 1950s and 1960s) around Sydney:

> *The climate was respected, the potential of local materials recognised, and the inherent merit of indigenous flora and local topography exploited. The result has been an Australian house* (1984: 79).

Taylor acknowledges climate, the use of local materials, culture (the merit of indigenous flora) and site (local topography), all of which address the criteria developed for the assessment of the case studies. These observations serve to reaffirm the adaptation of

Frampton's points into criteria for use in this study, as well as the influence of the 'Sydney School' approach to design (see Chapter 7.2).

At this point, it is appropriate that regionalism should be briefly discussed once more. In Chapter 3, the term was introduced and discussed in relation to place and identity. In this chapter, these concepts shall be examined in terms of the built environment. Although throughout the world much of the surrounding built fabric is always, in some way, influenced by regional culture (Walker 1991), Hough discusses the notion of loss of local identity in terms of the built environment:

> *The influences that at one time gave uniqueness to place – the response of built form to climate, local building materials and craftsmanship – are today becoming obscured as technology makes materials universally available and as climate is controlled by artificially modifying the interior environment of buildings* (1990: 2).

Further, Walker (1991) argues that any discourse on regionalism should certainly belong to the region from where it came. Tasmanian architecture has evolved and formed an identity of its own. In recent years, it has quickly gained an international reputation, bearing local qualities and a 'Tasmanian' identity.

6.4 TASMANIAN ARCHITECTURAL QUALITIES - A CRITICAL REGIONALIST RESPONSE

While there is no defined term for the Tasmanian Critical Regionalist response, it can be compared with South-East Queensland Critical Regionalist School developed by architect and academic Peter Skinner, and is similarly based on Frampton's concepts (Katalin 2001). Likewise, the 'Sydney School' was developed in response to regional ideas in the Sydney area. The term 'Tasmanian Regionalism' has been adapted in this study to describe the specific attributes to which architecture in Tasmania responds. Typical elements in a regionalist architectural response include: use of local materials, colour and textures, local craft traditions, and a particular focus on environmental and lighting characteristics of the area (Ostwald 2000). Ostwald identifies a number of key architects who have developed regionalist works. These include, Alvar Aalto, Tadao Ando, Luis Barragán, Glenn Murcutt and Jørn Utzon.

Murcutt (1989, in Drew 1999) contends that there is no such thing as an Australian building. However, he responds to regionalism by stating, "I would like to see our buildings responding to the part of the world they are in" (in Drew 1999: 79). Taylor, though, suggests in the

... world arena of modern architecture, Australia occupies a fringe position, closely attuned to and affected by developments elsewhere yet sufficiently remote to retain an identifiable regional attitude (1990: 11).

Architectural identity can best be described as architecture that represents the culture, tradition, and political and socio-economic conditions of a region. Jackson and Johnson (2000) write that products of human creation undeniably express their circumstances and minds, and this is no truer than in architecture. However, influences that have denoted regional architectural identity and 'uniqueness to place' (local building materials and response of built form to immediate and local landscape and climate) are fast becoming obscured in today's society (Hough 1990: 2). Goeldner, Ritchie and McIntosh (2000) explain that the built environment is an important dimension of the tourism phenomenon and that it includes the culture of the host region. Jackson and Johnson note that,

Australians often claim that their buildings 'have no style' ... Australian architecture more often reflects the personal styles and social conditions of its creators than the poetic ideal of 'genius loci' – a unique sense of place arising from weather patterns, geography and history of site (2000: 7).

Jackson and Johnson (2000) also explain that despite climatic differences and a lack of familiarity with others' works, architects are still successfully realising similar architectural ideas in different places. Katalin (2001) observes that in the past few decades there has been increased attention given worldwide to the preservation of cultural identity. Architecture is believed to play a significant role in this phenomenon. Furthermore, as Australia is a 'young' country, there has been great emphasis on this issue (Katalin 2001). More recently, this concern has been highlighted in Tasmania, which has resulted in the pursuit of a 'design' style specific to Tasmania, including architecture and timber furniture.
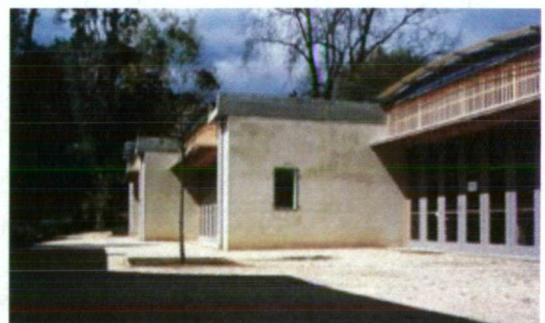
Figure 6.1 & 6.2 - The Timber Design Centre, Launceston (2002) by Richard Leplastrier and David Travalia.
The new public gallery is contemporary addition to the original Price Memorial Hall (1895). The architects' intention was to create a building that exuded an identity for Tasmania.
Photos: Leigh Woolley (in Spence 2003)

The Phaidon Atlas of Contemporary World Architecture (2004) presents over 1000 projects built after 1998. Two examples from Tasmania are listed – The Bay of Fires Lodge, Ansons Bay (1999) by Ken Latona (a case study of this building is presented in Chapter 7.3 and Appendix E2) and The Design Centre, Launceston (2002) by Richard Leplastrier and David Travalia (see Figures 6.1 & 6.2). The significance of these listings is enormous, as it serves to highlight the world-class contemporary architecture emerging from Tasmania. John Ancher acknowledges this (2004):

> *Conceptualising a Tasmanian house has become the perennial challenge for Tasmanian architects... Although Queensland architects have a famous vernacular language to interpret in contemporary architectural terms, Tasmania's architects have no clear regional equivalent upon which they can develop a housing typology for today* (64).

Since European settlement in Tasmania, a series of architectural styles and trends have been imported and modified. It is only more recently, though, that a 'Tasmanian' architectural response has emerged. McNeill (2002) acknowledges that Tasmanian qualities began to be manifested in Post Modern architectural design in the state. In *Architecture from the Edge – The 20th Century in Tasmania* (2002), he identifies a number of categories in which Post Modern Tasmanian architecture can be placed. These include, 'Place-based' design, 'Abstraction', 'Contextualism', 'Recycling and Reuse', 'Story-telling', 'Collaboration' and 'Conservation'. The most significant category for this study is place-based design, and McNeill also refers to this idea as being 'regional'.

From the 1960s there emerged in Australia what has been termed Australian Modern. There are many fine Tasmanian examples that retain the timber-based building tradition prevalent in the State (Forward 2004). In the 1970s, McNeill was particularly interested in local Tasmanian influences and timber traditions, as the use of timber as a substitute for other materials is an important Tasmanian architectural feature.

Through adapting ideas from the site, the local culture and materials, Tasmanian architecture often 'tells a story'. There is a certain Tasmanian-ness in architecture that begins with a Tasmanian narrative: local tales, the climate, the topography and 'Tasmanian' light have had an influence on all designers. Head of Architecture at Melbourne's RMIT, Professor Leon van Schaik, describes Morris-Nunn's approach to architecture as 'story-telling' (in McNeill 2002). McNeill observes that Tasmania's

> *... cool climate and dramatic terrain have produced a landscape and quality of light that has always had an impact on its artists and photographers. Architects cannot but help being influenced in a similar way. Even those designers who strongly*

favour international ideas in their work still reflect the local context and exploit the magic generated by the light (2002: 11).

Towards the end of the 20th century, Tasmanian designers started to explore 'universal' discourse in relation to the local island context, while still developing a 'sensitive local response' (McNeill 2002). Frampton (1985) also acknowledges the importance of international cultural influence in local architecture, as long as the influences are mediated through regional and local ideas. Tasmania's position on the geographical and cultural edge is a generator of a unique perspective on world design and McNeill asserts that

> *... Tasmanian architects continue to apply international ideas in a regional setting in a manner which transcends the isolation of the island. Their architecture demonstrates creative thinking from the edge of the world* (2002: 105).

McNeill's assertions run parallel to the notion of Critical Regionalism.

Tasmania's architectural identity is not an obvious one. Each region of the state differs in terms of climate, topography and slight variations in culture. There has long been a timber and forestry tradition in the state. While today much of the timber cut from our forests ends up as woodchips on the Asian market, to be resold to local paper manufacturers, some of our finest timbers, such as Blackwood and Huon Pine, have been used in contemporary furniture design and some architectural detailing. Historical examples of timber architecture can be found throughout the state.

Figure 6.3 & 6.4 - Old timber mountain huts (alpine) on Cradle Mountain.
Figure 6.1 (left), Ducane Hut, exhibits a horizontal timber cladding method, while Figure 6.2 (right) shows shingle-style vertical cladding. Both have a high pitch roof, typical of high altitude areas with high snowfall.
Photos: Kate Hamilton

Many outhouses and sheds in farming areas and mountain huts were constructed from local timber (see Figures 6.3 & 6.4). This early architecture was largely defined by access to the building (roads and tracks), water availability (ground or collected) and building resources (sandstone, stone and timber). The type of materials was further restricted by transport.

Alpine and sub-alpine huts were constructed predominately of timber, as it was easily sourced and light to transport.

Contemporary architectural design in Tasmania also exhibits a wide use of timber. In many parts of the world, timber is used as a framing material and is hidden once construction is completed. In Tasmania, however, many timber buildings have had the timber left exposed, so the detailing and the character of the raw material can be seen. Ken Latona's lodge at the Bay of Fires and Robert Morris-Nunn's Forest EcoCentre at Scottsdale are both examples that show timber as the structure internally and externally.

6.5　　　ARCHITECTURAL RESPONSE TO TASMANIA'S NATURAL LANDSCAPE

It is appropriate that ways in which architecture can be integrated into Tasmania's natural landscape are explored at this point. For aboriginal people throughout Australia, spatial meaning and awareness was often in the physicality of the surrounding landscape, rather than in shelter (Jacobs, Dovey & Lochert 2000), while Cox (1994) believes that architects have a long tradition in appreciating the natural values of sites and are therefore responsible for designing in a way in which is sensitive and appropriate to the site, its use and other factors. Gunn (2002) states the decision making process is fairly straightforward when developing tourism operations. However, she notes that the key factor, the tourist, is rather ambiguous in nature, as their use of a site and building is unpredictable.

Finance, building codes, time, client's brief, and architect and client personalities are often the driving forces behind building design (Bennett, Wakeman & McGuire 1991). According to Ballantyne and Uzzell (1999), architects and planners must also consider context or location, as appearance and siting are essential to a facility's success. Bennett, Wakeman and McGuire (1991) view the Western world as largely anthropocentric, with American architects particularly reflecting these values. Van Wagtendonk (1985, in Bennett, Wakeman & McGuire 1991) identifies three considerations that can help assess a site's fragility and potential suitability for development in natural landscapes:
- rarity – the site's ecological, geological and visual uniqueness;
- vulnerability – the site's susceptibility to human interference, including that during the building process; and
- recuperability – the site's possibility of recovery unassisted by people.

Frampton (1991) uses the term *organic* to describe a sensitive, ecological approach to the placement of a building on site. He is referring to the way in which conflicting elements, such as orientation, wind direction, slope gradient, watertable and demands of access, can be integrated, so that the building sits in harmony with its site and the 'picturesque' aesthetic qualities are not spoilt. Murcutt (1984) describes his architecture as conveying "... something of the discreet character of elements in the Australian landscape, to offer my interpretation in built form" (in Drew 1991: 7). In Australia the expression 'touch the earth lightly' (now synonymous with Murcutt) derives from an Aboriginal expression that cautions humans to avoid disturbing the natural landscape any more than is necessary. Drew (1991) asserts that it may also allude to the sacred character of the landscape. Additionally, he observes that Murcutt approaches building in the landscape from two polar principles. He refers to these as 'Thoreauian' (after *Walden*, first edition, 1854), which describes the two years spent by Thoreau living in solitude by the edge of Walden Pond) and 'Powysian' (after Welsh writer John Powys). The former is an outlook that "attributes to nature a rational deposition and a profound and all embracing order" (Drew 1991: 54). On the other hand, the Powysian approach is intuitive and poetic.

Vadasz (1994) observes that the designer has a responsibility to direct their

> *... energies to preserving the site, to look at the natural forms of the land, the way nature has shaped it through movement of water and erosion and to allow the design to follow and respond intuitively to these influences. Designing for tourism in natural areas of high conservation or scenic value, has to follow a similar process if we are to preserve the integrity of the place we are entrusted with* (43).

She adds that the designer "has to become less masterful and less inclined to imposing God-like architectural solutions" (Vadasz 1994: 34). In order to be able to place a structure successfully on a natural site, the architect has to spend time on the site (McHarg 1967, 1992; Murcutt 1983 (in Drew 1999), 1989 (in Drew 1991); Vadasz 1994; Latona 1994, 2004; Balmforth 2004b; Morris-Nunn 2004).

Although Tasmanian designers and architects live in an isolated island environment, they work and immerse themselves in an inspirational landscape. The Tasmanian landscape is unique in its aesthetic and characteristics. Initially, Latona came to Tasmania to pursue architectural and tourism projects. He describes his first impression of the Tasmanian landscape:

> *How could anybody 'design' for this place, let alone construct, operate and manage structures in accessible locations with severe climate conditions... Initial designs were cautiously produced, given full credence to the quality of the natural environment and the relative unimportance of architectural design for (in essence) tourists* (Latona 1994: 32).

Initially Tasmanian architectural practice Terroir was set up based on the Tasmanian landscape and context and the inspiration it provides for architectural design and speculation. The three directors were raised on the island and profess to an intimate relationship with various parts of the state's wilderness. They write that buildings

> *... in context provide the opportunity to explore a meeting between the imperative to respond to place and the specific architectural vocabulary of the practice. We see this as perhaps the ultimate manifestation of architecture, the manifestation of Terroir* (Reinmuth, Blythe & Balmforth 2002).

In addition, local architect Bruce Goodsir describes how site is the driving inspiration for many designs in Tasmania's landscape:

> *The natural site is incredibly exciting, particularly the folding land forms, the vegetation, space to the horizons and the sky, the colours and light and the dreams of future habitation* (1989: 89).

The interconnected relationship between site, architecture and people is significant. As Goodsir writes, "[t]he way we relate to each other, the way we relate to nature, the tourism industry, the way people relate to the surrounding environment, is important" (1989: 89). Further to this, Pearson believes, "architecture should incorporate the harmonious integration of people with landscape" (2000: 75).

Initially, in the mid eighties, development in Tasmania's natural environment was relatively new. Ken Latona was approached in 1985 to design accommodation huts in the newly conceived TWWHA in the Cradle Mountain – Lake St Clair NP (see Chapter 7.3 & Appendix E1). At this time, the terms 'eco-tourism' and 'sustainability' had neither been commercialised nor popularised, consequently allowing the architect to validate development in the WHA.

All development in the wilderness has impacts and architecture is no exception. Many architects can find building in nature exciting and challenging, due to the varied site conditions and constraints; these include: excessive space, changing landscapes and native vegetation. Previously, many developers have neglected to consider the long-term effects a building might have on its immediate surrounds. Recently, TT and Tasmanian architects have assumed that minimal impact on the immediate context may enhance visitor perception, thus they leave satisfied that they have experienced Tasmania's natural environment and the research supports this assumption (TT 2002a & 2003c).

6.6   SUMMARY

This chapter provides a background discussion of Frampton's concept of Critical Regionalism (1985) and its application to this study. The application of Frampton's concept afforded a platform from which to develop a set of criteria against which the case studies would be assessed and gauged. From Frampton's concept, a set of four criteria was developed against which the response of each case study to Tasmania's natural landscape will be assessed and gauged in Chapter 7. These criteria have also been reinforced by Taylor's interpretation of regional qualities:

1. response to site (landscape);
2. climate;
3. response to local culture; and
4. use of local materials

Architectural identity is architecture that represents a place and its culture and there are some distinctive Tasmanian characteristics in the architecture of this place. Murcutt, though, contests that there is not an 'Australian' architecture. Rather, there is architecture that responds to the qualities of the landscape through the built form. This view is applicable to architecture in Tasmania. McNeill acknowledges that Tasmanian qualities are manifested in Post-Modern architecture. However, towards the end of the 20th century, many Tasmanian architects began to explore international ideas in relation to the local context. Some of the State's most successful architecture has developed from this juxtaposition of ideas, which responds to Frampton's Critical Regionalism.

The interpretation of Tasmania's natural landscape through architecture is crucial in enhancing the Tasmanian tourism experience. Tourist facilities should aim to provide a link between the landscape and visitor, while maintaining sensitivity to the natural landscape. Next, Chapter 7 examines six case study responses to Tasmania's natural landscape.

CHAPTER 7

CASE STUDIES IN
TASMANIA'S NATURAL LANDSCAPE

7.1   INTRODUCTION

This chapter presents the findings of the interviews and an analysis of literature relating to the case studies. The research question of the thesis, as identified in Chapter 1, is how tourist architecture has responded to Tasmania's natural landscape, in terms of response to site, climate, local culture and materials. The aim of the research is thus to gauge and assess existing and speculative architectural response to Tasmania's natural landscape in relation to the problem posed. A discussion of the findings from this chapter is found in Chapter 8.

As previously introduced, this study focuses on six case studies in Tasmania's natural landscape. The projects are: Cradle Huts (CH) and Bay of Fires Lodge (BFL) by Ken Latona; Strahan Visitor Centre (SVC) and Forest EcoCentre (FEC) by Morris-Nunn & Associates; and Peppermint Bay (PB) and Hazards Development for Federal Hotels & Resorts (HD) by Terroir (refer to Table 7.1 for project, location, date of construction and architect details foreach case study). The Hazards Development was awarded to Terroir for their submission to Federal Hotels & Resorts as part of a competition held in 2003, which was open to Tasmanian practices only.

While the selected case studies are not indicative of the overall variety of tourist architecture in Tasmania's landscape, they do represent a cross section of socio-economic user-groups and building typologies. At a functional level, the case studies essentially provide for tourist needs by housing visitor interpretation services and accommodation. They also serve to represent, at some level, Tasmanian ideas, which are expressed architecturally primarily through response to site, culture, materiality and climate, and symbolic associations with form. In most cases, architectural discourse celebrates the buildings as examples of 'Tasmanian' architecture, which responds to the place and natural landscape.

To better understand the case studies, a brief background about the architects and their views on Tasmania's natural landscape is provided. Each pair of projects is then discussed and

compared in terms of the theoretical perspective, environmental principles and response to the natural landscape.

Table 7.1   Case Studies by Location, Date of Construction and Architect

	Location	Date	Architect
Cradle Huts	Cradle Mt/Lake St Clair NP, Central	1987/ 1995	Ken Latona and Joan Masterman
Bay of Fires Lodge	Ansons Bay, NE Coast	1999	Ken Latona
Strahan Visitor Centre	Strahan, West Coast	1992	Morris-Nunn & Associates with Kevin Perkins and Richard Flanagan
Forest EcoCentre	Scottsdale, North East	2002	Morris-Nunn & Associates
Peppermint Bay	Woodbridge, South	2003	Terroir
Hazards Development	Coles Bay, East Coast	2006	Terroir

In chapter 6 a set of four criteria were established, based on Frampton's ideas of Critical Regionalism and place-based design (refer to Table 6.1). They are,

- *Site* - Relationship of the project to its site and context (landscape);
- *Climate*;
- Response to *local culture*; and.
- *Materiality*.

Each case study's response to the landscape is further assessed and compared against these criteria under 'Building Design' (see Section 7.0 in Appendices E1 – E6).

Site refers to the features of the surrounding and immediate landscape. Site must be understood in terms of the natural conditions of the place. This is based on features such as the topographical landscape, and continual changes in vegetation and light, both in an annual cycle (Jivén and Larkham 2003). The form of the building often derives from the architect's response to the site, including factors such as topography, vegetation, aspect, orientation and *genius loci*.

Climate refers not only to the weather conditions of the region, but also takes into account the way in which light is used in the building, as this is regarded an important factor in Tasmanian architecture (McNeill 2002), owing to the quality of light and the need for passive solar heating due to Tasmania's southern latitude. Both Frampton and Murcutt also acknowledge the use of natural light as essential. The *local culture* of a region refers generally to the customs, civilisation and achievements of a place at a particular time. This

can also include how humans have shaped and used the land. Finally, *materiality* refers to the use of local materials and how they have been used in the building, incorporating craftsmanship and detailing.

It is interesting to note the idea of the continually evolving language of an architect. Frampton (2004) discusses the way Murcutt's work "engages a series of ideas and constructional tropes that are carried over from one project to another and are transformed in the process" (in Gasheh 2004: 98), and contends that the evolutionary process is a very important aspect of any architect's body of work.

7.2　　　AN OVERVIEW OF THE ARCHITECTS

In order to better understand something of the architecture chosen for the case studies, one should begin to understand a little of the background of the architects themselves. Ken Latona and Robert Morris-Nunn originally came from New South Wales, and were educated in Sydney in the early 1970s under the influence of the 'Sydney School' philosophies, from which the concept 'touch the earth lightly' emerged (Drew 1991, 1999; Spence 2000; Clark 2001; van Schaik 2003; Latona 2004; Morris-Nunn 2004). Latona and Morris-Nunn later chose to practise in Tasmania.

The 'Sydney School', or 'Nuts and Berries School', was an architectural movement established in Sydney in the 1960s. The movement contradicted the International Style of Harry Seidler in Sydney (from the 1950s to 1970s), and sought to create 'organic' houses, which were heavily influenced by the late works of Frank Lloyd Wright and Brutalism. While it is contentious to refer to the 'Sydney School' as a distinct style, the architecture at the time was considered to be a regional response to Sydney. This architecture was characterised by harmonious integration with the natural landscape setting and local climate, and use of local and natural materials (Taylor 1981, 1984, 1990; Fung 1985; Callister 1987). Architects Ken Woolley, Peter Muller and Peter Johnson were well-known contributors to the regional style that the 'School' embodied in the 1950s and 1960s and Robin Boyd and Milo Dunphy undertook early critical writings on the 'Sydney School' (Fung 1985; Callister 1987). However, Australian architectural historian Jennifer Taylor has contributed most significantly to literature on the 'School'.

In the 1970s the 'Sydney School' approach taught students an ecologically sensitive design approach and a poetic understanding of place, as exemplified by Murcutt, Leplastrier, Peter

Stutchbury and Paul Pholaros. In Australia today, the 'Sydney School' approach still dominates thinking about buildings in 'wild' landscapes. This is significant to this study, as the context for the case studies is Tasmania's natural landscape. Murcutt is known internationally for conceiving a sensitive, place-based Australian architecture, underpinned by strong social and environmental concerns (Drew 1991). Latona has also adopted this ecologically sensitive design approach and understanding of place (Spence 2000; Clark 2001; Spindler 2001).

On the other hand, the three directors and founders of Terroir (formed in 1999), Scott Balmforth, Richard Blythe and Gerard Reinmuth, were all born in Tasmania. Balmforth and Blythe completed their five years of architecture study in Tasmania, while Reinmuth transferred to Sydney after three years and completed his final two years of architectural education in Sydney, under the influence of the 'Sydney School' teachings (Blythe 2004). However, until the mid 1980s, there was a strong association between the Department of Environmental Design (now the School of Architecture) at the Tasmanian College of Advanced Education (now the University of Tasmania) and the 'Sydney School', through Barry McNeill and Richard Leplastrier. During this period, students were inspired to make conscious decisions about responding to the natural landscape through design. This influence is prevalent in the design philosophies of each director of Terroir. With the exception of Reinmuth, who is now based in Terroir's Sydney office, the architects live and work in Tasmania.

Ken Latona is an environmental planner and architect, and director of Cradle Mountain Huts and Bay of Fires Walk - two of Tasmania's unique environmental tourism experiences. He was responsible for the planning, design, construction, management and operations of both Cradle Mountain Huts and Bay of Fires Lodge Walks. He describes his initial response to Tasmania (he first came to the island in the late 1970s) as an experience in which,

> ... I was swamped by the landscape. National Estate documentation, heritage studies and management plans drew me in deeper, only to realise the insignificance of these totems against the power of the natural environment of this place. And yet the more you looked the more you saw that the landscape where modified (as in many parts) was done without an understanding of what I like to call the rhythm of this landscape – because this land is alive and beats with a strong slow pulse (1994: 32).

After what Spindler (2001) describes as a 'disillusioned' decade following his education, Latona turned his interest towards ecologically responsible architecture for tourism in 1985. The architect discusses his response to, and position on, sustainability in his designs in remote natural environments in Tasmania, explaining,

There's a 'mob' among Australian architects who are focused only on design. The other half is saying we're interested in design to a certain point, but we believe we have bigger responsibilities to the future of the planet, so we want to design in a sustainable way. Sustainability means the maintenance of biodiversity (in Spindler 2001: 92).

McNeill (2002) describes Latona's designs, particularly Friendly Beaches Lodge and BFL, as demonstrating the fine design qualities of local timber. In this respect, Latona's work resonates with that of Murcutt. For example, Dovey describes Murcutt's architecture as "strongly place-based within a naturalist ideal of a retreat to nature" and that he is "especially good at controlling flows of heat, light and air; treating the building envelope like a second skin with layered roofs and 'walls that breathe'" (2002: 38). The influence drawn from Murcutt can be clearly seen in BFL: through the remote natural location; simple, long planning; the minimal material palette; and its 'touch the earth lightly' approach to construction. McNeill (2002) also observes that Latona's use of timber in a single-framed technique has more in common with traditional Queensland and NSW vernacular, than with that of Tasmania. Murcutt predominately designs for clients and sites in NSW.

Morris-Nunn is director of Morris-Nunn & Associates, a Hobart-based architectural practice that devotes itself to exploring new ways to produce high quality design (Morris-Nunn 2004). The practice has also been involved in some recent major cultural projects in Tasmania, including the transformation of the Henry Jones IXL building on Hobart's Constitution Dock into Henry Jones Art Hotel (2004) and most recently (2006), the practice won Federal Hotels & Resorts' competition for a new accommodation development near the Port Arthur Historic Site. Morris-Nunn & Associates has been involved in a number of design projects for tourism in collaboration with local artists and craftspeople.

While Latona has taken much of the 'touch the earth lightly' philosophy on board (Spence 2000), Morris-Nunn has cast aside much of Murcutt's teachings of 'touch the earth lightly'; rather he draws upon inspiration directly from Tasmania's physical and cultural landscape, a parallel aspect of Murcutt's philosophy (Morris-Nunn 2004). He believes that the architectural form is not so much understood and viewed through the physical senses but rather, as Blythe (2000) points out, Morris-Nunn creates buildings in a similar way to Schama's principles for reading the landscape, that is they are "... the work of the mind ... built up as much from the strata of memory as from the layers of rocks" (Schama 1996: 6).

Morris-Nunn (2004) sees the landscape in two parts, the physical landscape and the cultural landscape, both of which are of equal importance. He further explains that his perception of cultural landscape refers not only the 'old buildings', but also encompasses ideas such as

how the land itself was previously used. He asserts that his own inspiration for designs is intuitive in both the physical (natural) landscape and the cultural landscape. Finally, Morris-Nunn (2004) explains that he sees

> ... a mixture of the two ideas as fundamentally important, and I try to find what exactly it is which is particular to place and makes it different, and this underpins all the different sorts of things I do in different places.

Neither Latona nor Morris-Nunn grew up in Tasmania, and it is interesting to note that their approach to designing in Tasmania differs from that of Terroir. Balmforth (2004a) explains that Terroir did not intentionally set out to specialise in tourism architecture. Rather, as a practice, they see tourism as an opportunity to create interest in Tasmanian architecture. He adds that this idea is essentially the core of Terroir's philosophical approach to design, noting,

> ... you can see the overall context... and the sort of landscapes which we grew up in, which is inescapable. So in terms of 'we are Tasmanians', there is a whole regional argument of 'do you produce Tasmanian buildings?' and the easy one is 'of course we do, we are Tasmanians' but it doesn't mean that we are wholly inspired by producing a regional building (Balmforth 2004a).

Balmforth (2004b) explains that Terroir's desire to respond to the Tasmanian landscape is not just at the 'ubiquitous landscape copy that turns into a building' level. Instead, they believe they respond at many different levels. They have explored these ideas through installation projects, in collaboration with Tasmanian artists. They write that large-scale public art "enables our practice to explore the balance between architecture, culture and landscape. Our work is underpinned by the marks we make in the landscape" (Reinmuth, Blythe and Balmforth 2004b).

A public art project undertaken by Terroir and Tasmanian artist John Vella in 2002 ('Orange Line') focused on an intuitive reading of the landscape (Figure 7.1). Commenting on this project Balmforth (2004b) explains that

> ... it was just a very good opportunity to show an intuitive reading of the landscape and there is this whole sort of rationale behind it in we think it goes beyond merely the orange tape stretched between a couple of trees in the landscape... and what this was about was talking about the artist's sketch... the qualities of the sketch and how in the end that is the most pure form of the architects' writing.

Figure 7.1 & 7.2 - 'Orange Line', Terroir with John Vella (2002) and *Sheddings #1 and #2* from 'SHAREDRENOVATION', Terroir, Simon Ancher and Jessica Ball (2003).
Figure 7.1 (left), the intuitive reading of the landscape with 'Orange Line' resulted in orange tape stretching several kilometres from highway to vineyard. Along the course of the path, the tape wove in and out of trees in the natural landscape. Figure 7.2 (right), the basic forms of SHAREDRENOVATION is reminiscent of the folding roof plates from both Peppermint Bay and the Hazards Development.
Source: Figure 7.1, Terroir Pty Ltd; Figure 7.2, CAST (2004).

Another project undertaken by the firm, with Tasmanian furniture designer Simon Ancher and artist Jessica Ball, 'SHAREDRENOVATION' (2003), explores the form of a prefabricated shed (Figure 7.2). The project addresses questions about pre-packaged 'off the shelf' design and contemporary urban and suburban architecture, offering an alternative series of structures, or sculptures. The basic forms of the sculpture in the pieces titled *Sheddings #1 and #2* are reminiscent of the folding roof plates from Terroir*'s* Peppermint Bay and the Hazards Development.

Tasmania's natural landscape has played a crucial role in the design and development of each case study, each of which is discussed below.

7.3 CASE STUDIES 1 & 2
KEN LATONA
CRADLE HUTS & THE BAY OF FIRES LODGE

Cradle Huts (CH) and the Bay of Fires Lodge (BFL) by Ken Latona represent a sustainable overnight experience in two of Tasmania's more remote natural landscapes. Latona established Cradle Mountain Huts guided tours of Cradle Mountain/Lake St Clair NP in the late 1980s. This provided a rare opportunity to build private lodges in an NP. He used many of the skills learnt in constructing site-sensitive, autonomous buildings later in the BFL, which primarily uses the same sustainability principles as CH and Friendly Beaches Lodge. CH and BFL are a way of connecting the visitor with Tasmania's unique natural landscape (Spence 2000; Clark 2001).

Latona's initial reaction to placing buildings in a natural landscape which was still largely untouched was, "… how could anybody 'design' for this place, let alone construct, operate and manage structures in [in]accessible locations…?" (1994: 32). However, he rose to the challenge and the result is Cradle Huts, designed by Latona and Joan Masterman, which comprises five individual huts scattered along the Overland Track. The Track winds 60 kilometres through Cradle Mountain/Lake St Clair National Park in central Tasmania. Four huts were constructed in 1987 and a fifth was completed 10 years later. Since 1987, Latona has planned, designed, constructed and continues to manage Cradle Mountain Huts. In 1999, he again planned, designed and constructed another building in a sensitive natural landscape, resulting in the Bay of Fires Lodge.
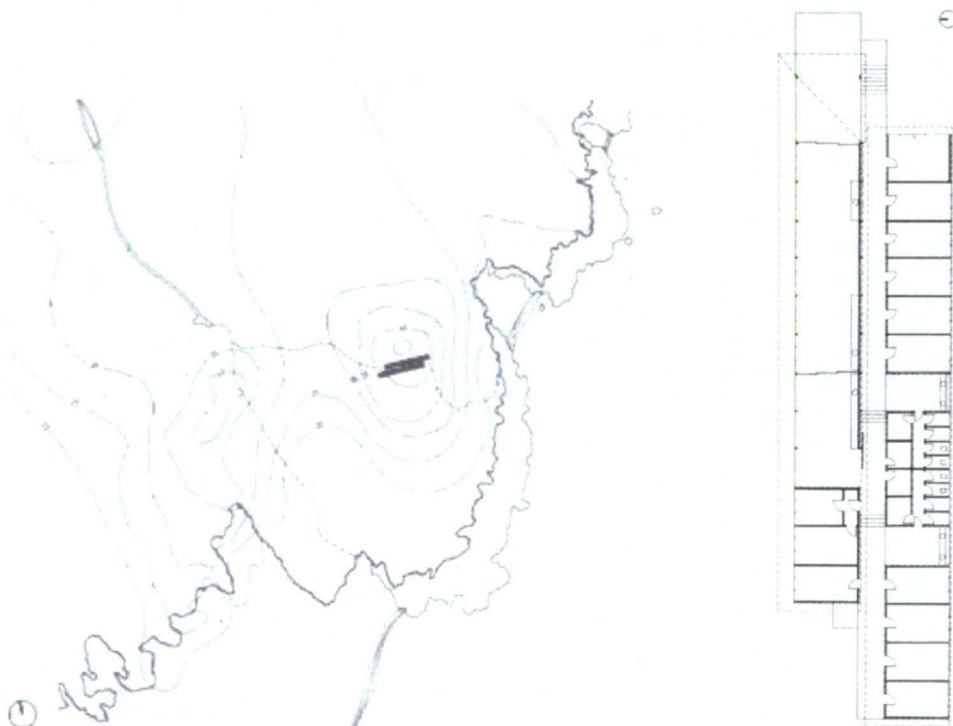
Figure 7.3 & 7.4 – Bay of Fires Lodge, site plan and floor plan
Bay of Fires Lodge comprises two long timber pavilions, which sit atop Bailey's Hummock on the edge of the ocean at the Bay of Fires.
Source: AA (2000)

Latona comments about his architectural response to place,

> *You can get the environmental criteria right, but you can miss the head, heart and the gut stuff, the emotional response to place. If you walk into a place and it affects you in some way, then it's probably a pretty successful piece of architecture. When it lifts the spirit, you know* (in Spindler 2001: 90).

He further comments about his response to Tasmania specifically:

What's distinctive about Tasmania is that it's all so immediate and all so sort of visual and accessible. And you've got the comparisons between landscaped units that sit right next to each other, and the weather patterns reflect that far and large.

The biggest thing for me here is the scale and the quality of light here. They're intangible, but you actually see things in a totally different way in this particular neck of the woods than you do anywhere else. Largely, that's sort of climatic and also environmentally driven, the quality of air we breathe et cetera (2004: 2).

Built in 1999, BFL is located north of Ansons Bay on the edge of Mt William National Park in far northeast Tasmania. The building is sited on a coastal freehold site, which is of high nature conservation value and is of significance to the local Tasmanian Aboriginal community. Both aspects drove the final design. Latona comments that the design not only responds to the 'environmental things' of the site, but also to the culture: "the rich social landscape in terms of the Aboriginal stuff that's there" (Latona 2004: 3).

Figure 7.5, 7.6 & 7.7 – Cradle Huts, Overland Track, Cradle Mountain/Lake St Clair NP
The Overland Track winds through NP/TWWHA, which has very varied topography and alpine vegetation throughout. Cradle Huts are located at five sites along the Track, all of which differ from one another. However, four huts are based on a standard design (see Figure 7.22 for a plan), while the fifth, constructed later, is different (see Figure 7.20). Figure 7.7 reveals the monumentality of the landscape in which the huts appear insignificant – the hut is circled.
Photos: Figures 7.4 & 7.5 Kate Hamilton; Figure 7.6 Cradle Huts Pty Ltd

The site and building are located on the highest headland in the Ansons Bay area, locally described as Bailey's Hummock, which overlooks the Bay of Fires and is predominately

vegetated with casuarinas. Nestled behind this vegetation, the building is shielded from view in all directions except for the east window, which faces the Bay of Fires and Tasman Sea. Consideration has not only been given to the structure's environmental impact on the site, but also the visual impact.

Many journalists have, with little negative criticism, described BFL. Clark writes that on "Australia's Tasmanian coast, Ken Latona's rugged yet elegant Bay of Fires Lodge brings style and simplicity to eco-tourism" (2001: 104), while Underwood notes that, "[w]ith extraordinary elegance and economy, this visitors' centre was inserted into a unique, untouched landscape" (2001: 66). Additionally, Spence points out that 'entrepreneurial architect' Ken Latona's

> ... latest eco-trekking lodge, at the Bay of Fires in Tasmania, is his finest production yet. Standing on the crest of a hill, his long, double shed overlooks a dazzling coast from under a folded roof (2000: 41).

Equally praised, in each article, is the landscape in which BFL sits (see Figures 7.8 and 7.9). Uniquely adapted to the site, the pure extruded form of the building sits in deliberate contrast to the boulders on site, making the beautiful site the focus, rather than the building (see Figures 7.3 and 7.4).
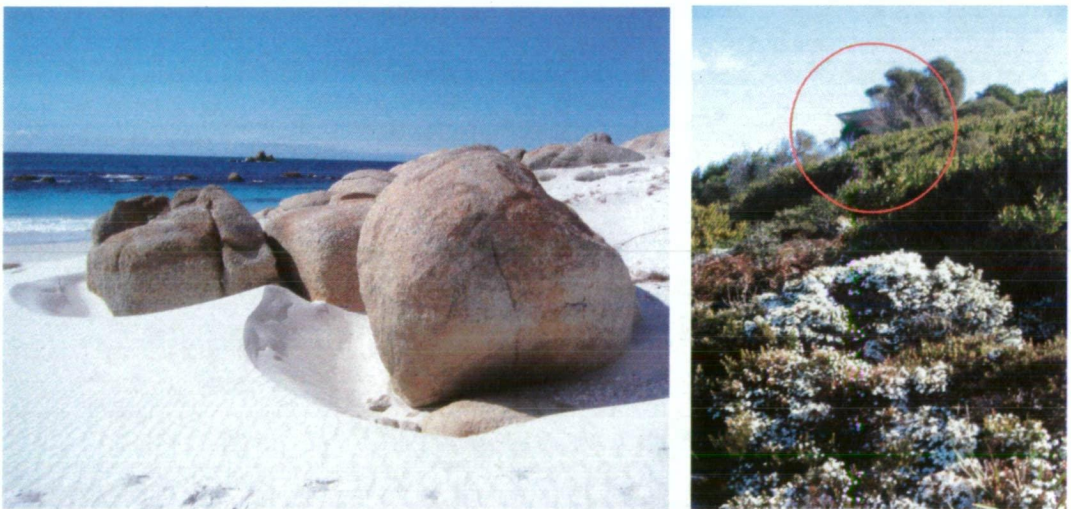
Figure 7.8 & 7.9 – Bay of Fires Lodge, north east coast of Tasmania – landscape context
Bay of Fires is lauded for it's clean, largely isolated beaches. The dense coastal vegetation is typical of the north east coast of Tasmania, including banskia and casuarinas. Bay of Fires Lodge is barely visible from the beach – the large eastern eave is circled.
Photos: Peter Booth

Latona calls each building a 'shed', after Glenn Murcutt who "started this idiom, the timber-and-tin-shed thing" (Latona in Spindler 2001: 89). Spindler adds, "the concept [touch the earth lightly] is uniquely of this place" (2001: 89) - ('this place' meaning Australia). Latona explains that through Murcutt he learnt that the "Australian landscape is so unusual in world

terms, and so diverse in itself, that if you don't pay attention to the details of that landscape – you don't have architecture that fits" (in Clark 2001: 106).

Interestingly, Murcutt was a jury member for the RAIA National Awards in 1993, the year Latona's Friendly Beaches Lodge received the national award for commercial building. Murcutt observed, "[s]imple, minimal construction is employed throughout ... The clear, simple spaces are all made richer by beautifully realised detailing, framed views, flow of spaces, simple but beautiful furnishings" (in McNeill 2002: 94). This statement could be applied to the physical attributes of the BFL, although Latona's latest design has evolved since 1993.
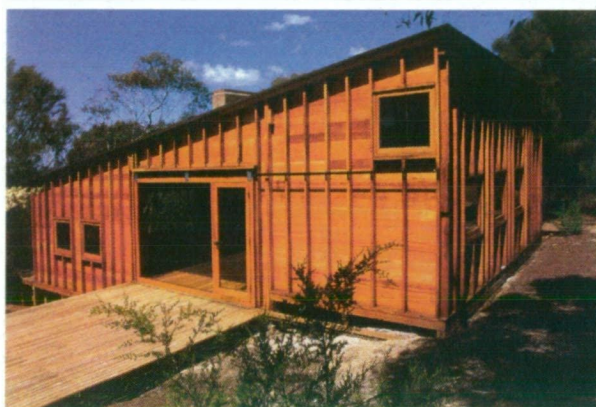
Figures 7.10 & 7.11 - Friendly Beaches Lodge (1993) and Bay of Fires Lodge (1999), by Ken Latona
Latona's Friendly Beaches Lodge (Figure 7.10, left) provided a platform from which Bay of Fires Lodge (Figure 7.11, right) evolved.
Photos: Figure 7.1 Leigh Woolley (in McNeill 2002); Figure 7.4 Simon Kenny (in Spence 2000)

Spindler observes that in the natural Tasmanian environment, "Latona's structures become living, breathing things that could [by design] be felled as easily as the Tasmanian gum trees of which they are built" (2001: 90). Of equal importance to the construction of each building is the ability to *deconstruct*. Due to the sensitive nature of the sites and the changing and evolving attitudes towards building in conservation areas, the buildings have thus been designed to accommodate future removal. Spindler writes, "... each building can be easily taken away whenever upstaged by time or nature" (2001: 89). The construction has allowed for a methodical removal process except for footings, which can be trimmed to ground level to allow revegetation of the site. In choosing an already cleared site, should the building be removed, the site will quickly return to its pre-construction condition.

There are no unsightly roads, water or sewage pipes, or electrical lines in or out of each site, as both CH and the BFL are self-sustaining, autonomous structures. Through the use of sustainable materials (plastic water and sewerage tanks and pipes are used, as these have a

longer life span than other materials used for such purposes) and the employment of non-polluting services, such as energy-efficient solar power, composting toilets, grey-water treatment systems and rain collection from the roof, each structure has been 'gently' placed in the landscape. The buildings have been constructed using minimal disturbance methods, while maximising the visual connection with the surrounding vegetation and landscape, and the ocean for the BFL. Spindler notes there is a "lack of favoritism" in Latona's shed's views, that the "bush is framed with as much care as the ocean, which in most places would be given the primary stage" (2001: 90).

The environmental appropriateness and environmental impact of the buildings on the sites was the prime responsibility of the designer. As Spindler writes, there are

> ... *buildings that desecrate their sites, and structures that pollute, and developers who leave the land worse off than they found it. Latona has dedicated his life to reversing those conventions, and he's passionate and articulate on the subject* (2001: 86).
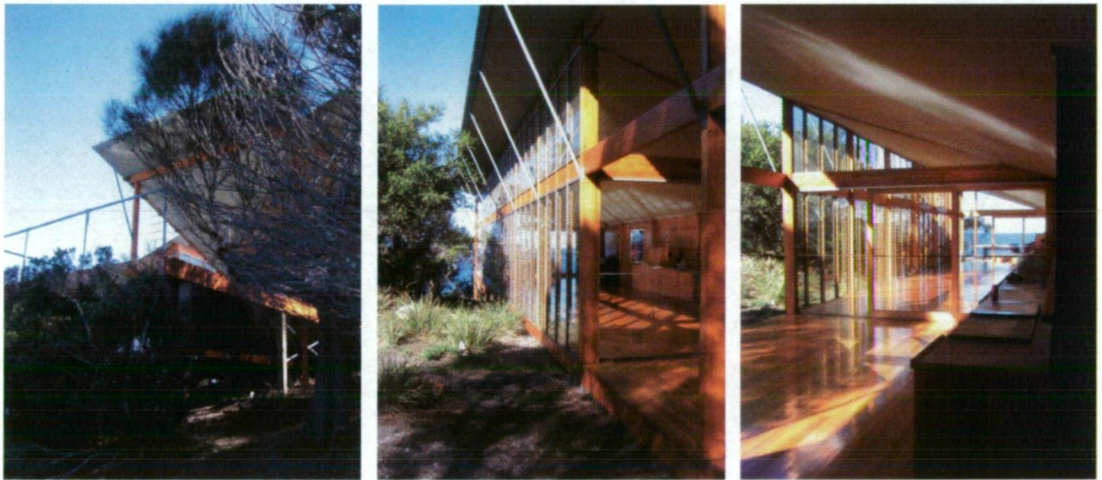
Figure 7.12, 7.13 & 7.14 – Bay of Fires Lodge, vegetation growth up to building edge and interior.
Vegetation growing right up to edge of building; large eaves; simple, repetitive timber structure; large areas of glass louvres for cross-ventilation;
Photos: Peter Booth

Latona stresses that the aspects carefully considered included such issues as: services (waste water, toilet), the building footprint, ancillary site impacts (access tracks, garbage) and site clearing. Visual impact is often over looked when designing for the natural environment, but Latona considered this aspect from the start of the design process. The building footprint was of great importance. Latona wanted each hut to have as little impact on the site as possible, so that each could be dismantled and removed at any time, with the intention that it would appear that the hut had never existed. Latona was also thoughtful of the placement of every hut on each site. Low impact construction techniques were adopted due to the fragility of the soil and the sensitive ecology of the area. He states, "... if we had changed the

biocharacteristics of that area, we'd have been finished, and rightly so" (Latona, in Spindler 2001:92).

The general planning of each development differs significantly. As noted, BFL has been greatly influenced by the architecture and planning of Murcutt. Spence writes that Latona's "elegant sheds are another fine addition to the growing Australian genre of the open pavilion", but that they also have, "an economy, utter simplicity and directness which is refreshing" (2000: 46). This Australian genre of the open pavilion is typical of Murcutt's architecture (Drew 1991, 1999; Fromonot 2003).

Figure 7.15 & 7.16 – Bay of Fires Lodge, view from eastern deck and eastern
The deck is an extension of the interior floor plate and extends out to greet the sea.
Photos: Peter Booth

Spindler notes that "Australians love the bush, and there is a long history of families walking together, a nomadic, ancestral ritual, which is why, if you want to sleep within Latona's walls, you have to hike to get to them" (Spindler 2001: 89). Latona believes that 'nomadic instincts still lie dormant in us' (Spence 2000: 42). As such, he suggests that a guided-walk through the area might provide visitors with some form of remote link with these ancestral origins (Latona 1994; Spence 2000).

The BFL maintains the characteristic of camping and Spence (2000) suggests that the austerity and layout of the building subtly acknowledges ancestral roots to the land. This is one reason why Latona was so fastidious about camping on and experiencing the site at various times of the year to understand how the aboriginal people may have used it, especially regarding the use of the land in a sustainable manner.

Figure 7.17 & 7.18 – Cradle Huts, Barn Bluff Hut (left) and Kia Ora Hut (right)
Barn Bluff hut sits in thick vegetation, while the dull colours of the materials and reflections of the surrounding area on the windows blend the building with the landscape. Kia Ora Hut is the latest addition to Cradle Huts. The design is contemporary and the overall form differs from the original huts. It sits in open woodland and buttongrass vegetation, as opposed to being 'hidden' in denser scrub.
Photos: Kate Hamilton

While four huts were built in 1987 and a fifth in 1995, CH is a quality facility that adheres to the aspirations of the 2003 Cradle Tourism Development Plan (CTDP), which states that Cradle Mountain NP is, "a place with world-class natural and cultural values, where quality facilities and experience are promoted, provided and managed in a sustainable manner" (CTDP 2003). A three-year negotiation process for CH saw the following environmental principles take hold:

- Environmental impact and identifying sites of environmental appropriateness (prime responsibility).
- Visual impact.
- Scale.
- Autonomy of services.
- Construction possibilities.

BFL has taken a similar approach to CH. The siting, form, building materials and construction process have all been influenced by the landscape, while also influencing how the design connects with the site and protects the landscape. In the architect's statement for the National RAIA architecture awards, Latona writes that the

> ... *cultural, natural and visual qualities of the site demanded that the building be responsible located, constructed and operated to ensure there was no diminution of these values. The site, selected after 12 months of inspections, analysis and agony, is stunning* (in *AA* 2000: 66).
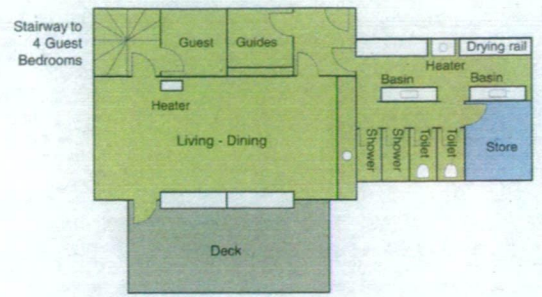
Figure 7.19 & 7.20 – Cradle Huts, Pine Forest Moor Hut and typical floor plan of the older huts
All services are transparent at each hut. Timber boardwalks around each hut prevent damage to the sensitive soil and vegetation at each site. Plastic water tanks and pipes have been used for autonomous water supply system. While plastic is not considered to be an 'environmentally friendly' material, its use in such an environment allows long-term use, as other water-holding materials may corrode.
Photo: Kate Hamilton; *Plan*: Cradle Huts/Bay of Fires brochure

Design and environmental principles employed in BFL include:

- Small forms in the landscape, to decrease visual impact.

- Low profile

- Stepped to follow natural levels and is below the existing tree canopy, so as not to be seen.

- Building 'rests' in the landscape – derivative of the quality of the place.

- Constructed of lower grade Tasmanian hardwood – does not exploit scarce natural resources of Tasmania, such as temperate Tasmanian rainforest timber.

Timber is used exclusively for the entire structure of CH. Plantation softwood was used for framing, and external and internal cladding, while Oregon frames were used for the roof and floor, to provide structural stability. Similarly, BFL contains a minimal material palette. Timber post footings support the structure while tongue and groove hardwood flooring sits upon laminated bearers. The upper structure consists of laminated post and beam construction with an externally expressed vertical stud frame. Tasmanian Oak tongue and groove boards clad the inside of the stud frame and provide cross bracing. Galvanised RHS steel struts, which are bolted to the vertical timber columns, support the large roof overhang. Internal and external ceilings are lined with plasterboard. The northern and eastern façades of the building consist largely of bays of glass louvred windows. The southern elevation is partially glazed with adjustable louvres and Tasmanian Oak tongue and groove infill panels. Corrugated iron was used for roofing of each structure; this is screwed to a timber structure of each building. The roof pitch follows the line of the wind-clipped trees, which reduces wind loads on the lightweight structure.
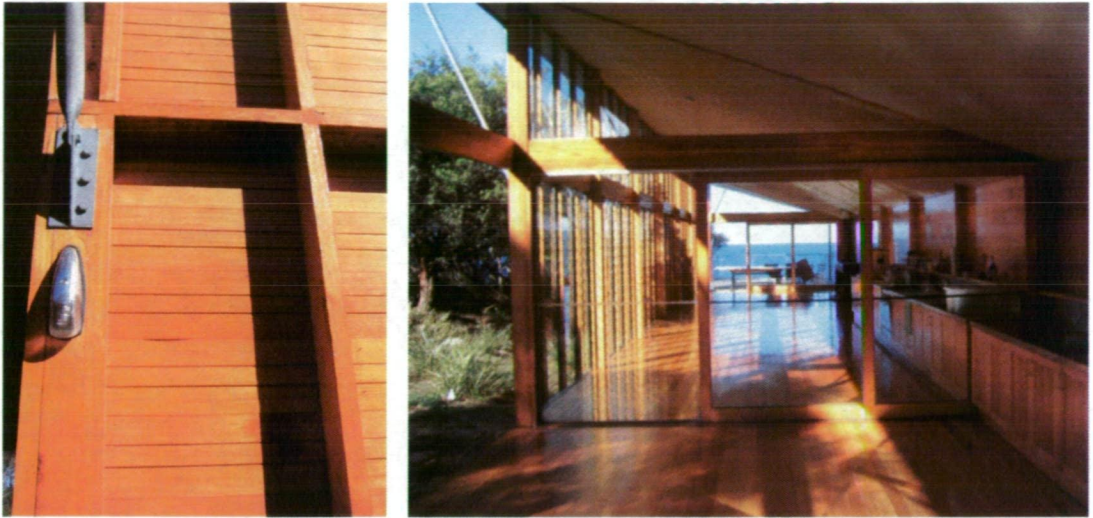
Figure 7.21 & 7.22 – Bay of Fires Lodge, minimal material palette and timber construction and detailing
Similarities can be identified between the construction, materials and detailing of Bay of Fires Lodge (Figure 7.21) and Friendly Beaches Lodge (7.10). The timber frame is predominately exposed with louvre and glass infill on the northern façade (Figure 7.22). Large areas of glass and undercover decks act as blurred thresholds between inside (building) and outside (nature).
Photos: Peter Booth

Through sympathetic site planning and an intelligent approach to servicing, and though simple in plan and construction, both Cradle Huts and the Bay of Fires Lodge successfully address the complex programmatic brief set for each. Simple, minimal construction methods have been employed for both projects. BFL takes this one step further and presents beautiful detailing. Each hut frames particular views with care.

The concept of 'minimal disturbance, maximum view' has been successfully implemented in each design. Latona (2001) explains that there "has to be a sustainable factor in all of these so we aren't mucking up the place" (in Spindler 2001: 90); it is these simple ideas that have made Bay of Fires Lodge not only a beautiful piece of architecture, but also a successful one. Although Cradle Huts has also adhered to these ideas and carries them out successfully, the architectural solution was less important, thus not as accomplished as Bay of Fires Lodge.

The philosophy of Cradle Huts and Bay of Fires tour companies of 'respect for place' is demonstrated through minimal impact track and hut practices, as well as educating the visitors on the importance of the Tasmanian natural environment. Initial designs were cautiously produced, giving full credence to the quality of the natural environment and the relative unimportance of architectural design essentially for tourists. While the architectural solution for Cradle Huts was secondary to the ecological imperatives, perhaps each building acts simply as a window frame through which to provide a view into Tasmania's natural landscapes along the Overland Track; which, in essence, responds to the landscape by connecting visitors visually to the natural surroundings of the National Park.

7.4   CASE STUDIES 3 & 4

MORRIS-NUNN & ASSOCIATES

STRAHAN VISITOR CENTRE & FOREST ECOCENTRE

The Strahan Visitor Centre (SVC) and the Forest EcoCentre (FEC) by Morris-Nunn & Associates are examples of Visitor Centres (VCs), in which the idea of creating an 'artificial environment inside a human-made envelope' was employed. They are also conservatories, which Morris-Nunn has experimented with in response to Tasmania's cooler climate:

> *The opportunity to create this building type is only possible here in Tasmania; you wouldn't do them elsewhere in Australia, as it gets far too hot. With conservatories, the Greenhouse Effect and the relative coolness outside for most of the year, all works to give real benefits, and so the battle is to get them to stay cool enough on hot days* (Morris-Nunn 2004:).

Morris-Nunn approached the interpretation in each visitor centre from very different positions. The SVC plays an important role in Strahan's tourism industry and the facility is considered to be unique and set apart from other VCs in Tasmania, and Australia, due to its controversial interpretation and design (Flanagan 1996b; Fallon 2001; Morris-Nunn 2004). The FEC (described as a 'building inside a building') acts as both a regional office space and headquarters for Forestry Tasmania in the north east of Tasmania and as a visitor information centre for locals and tourists.

Located on Macquarie Harbour on the west coast of Tasmania, Strahan was the major port for the mineral fields of the 19th-century, handling more cargo than any other port in Tasmania. Today, Strahan is the tourist 'gateway' to the TWWHA and the Franklin River. The Forestry Commission and the Department of Parks, Wildlife and Heritage commissioned the SVC, in 1991. At a cost of $1 million, the SVC opened just eleven months after the project was commissioned. The SVC sits on the wharf near the town's centre, between a sawmill and a wood chopping arena. With that in mind and the history of forestry and pining in the area, it is appropriate that the building is predominately constructed of local timber.

The SVC houses a conservatory and provides an innovative and unique local educational experience for visitors to Strahan and the TWWHA (Johnston 2001). Similarly, the FEC provides community and tourism facilities for the area. As Norrie notes, that new centre

> *... has reconfirmed Scottsdale as a destination on Tasmania's tourist trail. By making a place that acts as a catalyst for tourism, it demonstrates how a single building can expand possibilities for understanding a place. The EcoCentre has*

become an important part of the community, acting as a tourist information centre for the region with enthusiastic voluntary staff keen to pass on local knowledge of the area (2003: 76).

Morris-Nunn & Associates' FEC, built in 2002, is located on the edge of the township of Scottsdale, in northeast Tasmania. The FEC was originally designed for a site on the opposite side of Scottsdale, but was relocated shortly after the design was completed and documentation had commenced. The original site was in a large open parkland setting, while the building's new context, on the outskirts of Scottsdale's 'suburbia', maintains a strong visual link to the natural landscape and fields surrounding the town.

The overall concept for the design of the FEC evolved from a long line of 'conservatories' designed by Morris-Nunn & Associates who, for many years, has been exploring the potential for glasshouses, where solar gain can be usefully incorporated in Tasmania's cooler climate (Johnston 2001; Spence 2002; Morris-Nunn 2004). The SVC was the architect's first attempt at such a building in Tasmania. Each building has advanced the ecological possibilities inherent in this particular building type, with the FEC as the latest building designed in this manner (Johnston 2001). The basic objective of the building was to achieve significant energy saving goals and Forestry Tasmania (2004) pointed out it is a unique, ecologically sustainable building and that is the first of its type in the southern hemisphere.

Figure 7.23 & 7.24 – Strahan Visitor Centre, exterior form and interior
Both the exterior and interior show the ad-hoc juxtaposition of ideas, material and display elements. The structure can be clearly read from both within and outside the building.
Photo: 7.23 Morris-Nunn & Associates; 7.24 Leigh Woolley, in McNeill (2002)

It was envisaged that the form of the SVC would be integrated into the existing historic context in which it was to be sited. The style of the building derives from traditional elements that were part of the area's history and Blythe (2000) applauds Morris-Nunn's ability to cleverly juxtapose fragments and simulations of both built and natural environments into the SVC. With a combination of horizontal timber, corrugated iron and pine poles, the SVC's form has derived from the '*ad-hoc* traditional sheds' of the west coast

region (Figure 7.23). On the wall facing the main street, curved timber boards wrap around the building, like a clinker boat. The ridge beam is a complex steel truss, bearing some resemblance to the structure of a keel hull (Blythe 2000). Morris-Nunn has also alluded to the notion of the SVC as a kind of 'boat':

> *The idea of trying to create a building that was a sort of Noah's ark of fools; that was ready to float off next time there was a flood, with the concept coming out of trying to make something real that was not there* (Morris-Nunn 2004: 2).

Morris-Nunn and Flanagan worked closely on the project as it was being drawn up. They wanted to ensure that Flanagan's interpretation of the local area and its history was embedded in every aspect of the built fabric (Flanagan 1996b; Morris-Nunn 2004). Flanagan describes the SVC as a building that is about telling stories, or powerful expressions, rather than a mere container in to which meaningless liquids might be poured. He also explains that the SVC works on five levels: economically, socially, culturally, physically and intellectually (Flanagan 1991) (refer to Table 7.2). The building has also been described as an 'anti-museum' (Flanagan 1996b) and the world's first 'magic realist' building (Spence 1993; Flanagan 1996b; Blythe 2000; Morris-Nunn 2004).

Table 7.2   Aims of the SVC

	Description
Economically	persuading visitors that the west coast and Strahan are worth staying in for longer than one day
Socially	design professionals and artists working with the local community to create a facility that is from and of the place in which it is located, rather than an imposition from outside.
Culturally	providing a showcase for Tasmanian art, craft and design that is rooted in 'sense of place'
Physically	encouraging people to explore environments with all their senses; not just through a camera viewfinder. It contains a rainforest and various sculptural installations, all designed to be touched, heard, smelt and climbed over.
Intellectually	making people move beyond perceived preconceptions about the WHA, empowering them to explore the area in their own terms

(Source: Flanagan 1991)

Flanagan (1996b) explains that the 'anti-museum' concept relates to the method of creation, the approach taken, the design and the political position the SVC takes. He argues that together the outcomes of these elements challenge not only the notion of what constitutes an exhibition, but also visitor attitudes and knowledge pertaining to Tasmania's south west (Flanagan 1996b). It is in this respect that the SVC is considered a controversial Visitor Centre.

Spence describes the SVC as 'an ark with a novel inside' (1993: 39), while Blythe (2000) refers to it as an 'exterior container' building. Architecturally, the form of the SVC is ambiguous and *ad-hoc*, creating a response to both the physical and metaphysical cultural landscape, and the natural landscape of the west coast. Johnston writes that the building "takes its cue from the *ad-hoc* traditional sheds and is a combination of pine poles, horizontal timber boarding and corrugated iron" (2001: 86). Blythe (2000) says that despite the eclectic, *ad-hoc* nature of the form, the architectural function (of enclosure and support) can be clearly read.

Figure 7.25 & 7.26 – Strahan Visitor Centre, interior
The Centre accommodates displays and references to many aspects, or layers, of the west coast's past and present culture.
Photos: Morris-Nunn & Associates

According to Flanagan, the Strahan Visitor Centre is believed to be the world's first 'magic realist' building (in Spence 1993; Flanagan 1996b; Morris-Nunn 2004). Roh first used the term 'magic realism' in 1927 to describe a genre of meticulously realistic German painting that depicted imaginary scenes, thus re-ordering reality for the viewer (in Blythe 2000). Morris-Nunn and Flanagan have rearranged pieces of Strahan and the west coast's culture (reality) as images and displays, thus evoking place-based memories, especially for the local community. However, Blythe argues that while this has been undertaken, Morris-Nunn's architecture "inspires acts of revisiting memories of a lived past rather than acts of fanciful escapes" (2000: 95).

Flanagan (1996b) further describes the building as having many layers, or skins, each representative of the west coast. The first skin is the building itself, the second is the physical setting, or rainforest plants within the building, and the third skin refers to the interpretation.

This last layer can then be further broken into seven themes, all written as a separate exhibition, each of which has a different physical structure.

The SVC is considered controversial due to its interpretation of the the area's history and geography and its design. Martin Flanagan adds that he believes the SVC is "the most radical piece of public art in Tasmanian, possibly Australian, history" (2002: 127). This is due in large to the interpretation developed by his brother and the *ad-hoc* nature of the architecture. Richard Flanagan writes that the "building's physical structure and the interior were conceived from the outset as one, rather than a building with a flexible exhibition space..." (1996b: 182).

As noted in Chapter 4, there are many paradoxes that are integral to the way in which artists explore and portray the Tasmanian landscape. As state, Millwood likened his own Tasmanian-ness to "... the dichotomy of Tasmania. There is a sense of incredible beauty but it's underpinned by a really dark destructiveness" (in Murdoch 2003). The work of Morris-Nunn is no exception. The notion of polarities is evident in the SVC. The interpretation accommodates displays juxtaposing elements from a rainforest, aboriginal histories, the Hydro Electric Commission, piners, greenies and suburbia. The SVC has become the embodiment of Strahan's history (Blythe 2000).

Flanagan (1996b) describes the SVC as having 'violent polarities', particularly in the materiality - which includes timber, rock, steel, glass and corrugated iron - and Flanagan's interpretation. He describes the building's polarities as follows:

> *The building is itself an expression of the ongoing conflict between the natural and the industrial that is so characteristic of the south-west. Its almost violent polarities – steel, wood, rock, glass, corrugated iron – convey a sense that the Centre itself is not seeking to be some New Age touchie-feelie building in which one can become at one with the wilderness, but rather a building that is seeking to understand and explore some of the great conflicts that have shaped the area – physically, intellectually, aesthetically* (Flanagan 1996b: 182).

Blythe further adds that the SVC is a 'totalisation' of Strahan, which is divided by politics, race and, more recently, tourism. Again, this is an example of the opposing tendencies in Tasmanian culture, from which artists and architects draw reference.

This dichotomy is also expressed in the FEC. Morris-Nunn (2003) reveals the building is 'very much a product of current political climate in Tasmania', that is, the largely polemical 'Green (conservationists) *vs* Forestry Tasmania (the felling of Tasmanian native forests)', which continues to divide much of Tasmania. Therefore, Morris-Nunn's involvement as

architect for the FEC was controversial. However, he concedes that while he does not accept FT's forest practices, he hopes his involvement as an architect will ultimately create a landmark building with positive values for Forestry Tasmania (Morris-Nunn 2003).
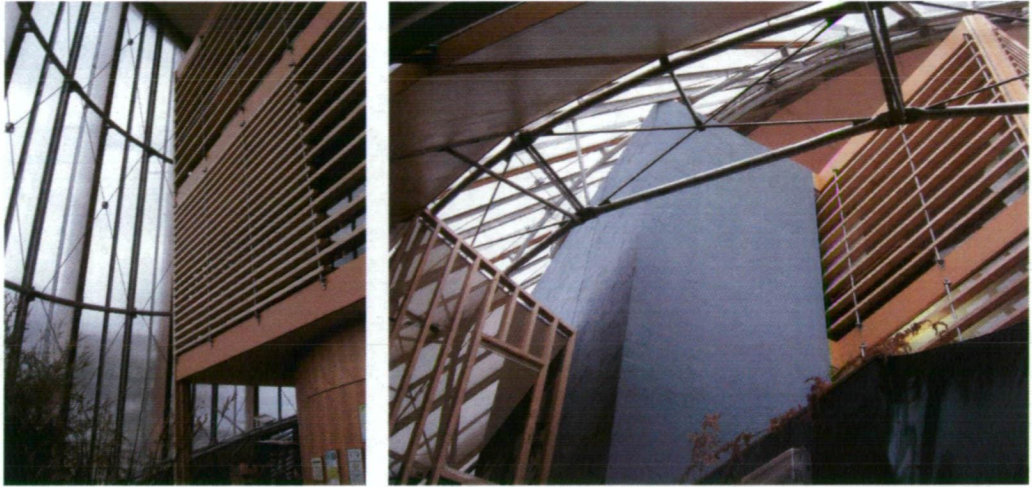
Figure 7.27 & 7.28 – Forest EcoCentre, a building inside a building
The Forest EcoCentre is multi-layered, which is denoted through the use of materials and form. With a cubed office block inside a conical, lightweight skin, the building has been described by some as a 'building inside a building.
Photos: Nina Hamilton

Morris-Nunn points out that the FEC is a building that is different to most traditional buildings, explaining that the architectural expression of the building shifts away from the idea of a traditional office building. Initially, FT intended two buildings to be placed on the site – one for offices and another for a VC. The structure is, in fact, two buildings - one inside the other. It is an inclined cone, in which an orthogonal three-storey structure in housed. This internal structure contains offices on the upper two levels and a visitor centre at ground level. By combining two buildings in one, the architect has created a built 'identity' for FTand the town of Scottsdale. The building has been described by many as 'building within a building' (Johnston 2001; Spence 2002; Morris-Nunn 2003, 2004; Norrie 2003; Forestry Tasmania 2004) (see Figures 7.27 and 7.28).

A basic requirement of the brief for the FEC, on the other hand, was to demonstrate innovative use of *Pinus radiata*, which would ultimately become a showplace for the possible results of softwood plantation practices in Tasmania (see Figures 7.29 and 7.30). The design for the FEC applies and condenses a number of design aspirations into a single building:

- The practical use of sustainable softwood products, especially *Pinus radiata*;
- The application of sustainable passive building concepts; and
- The creation of a landmark building with positive values for Forestry Tasmania.
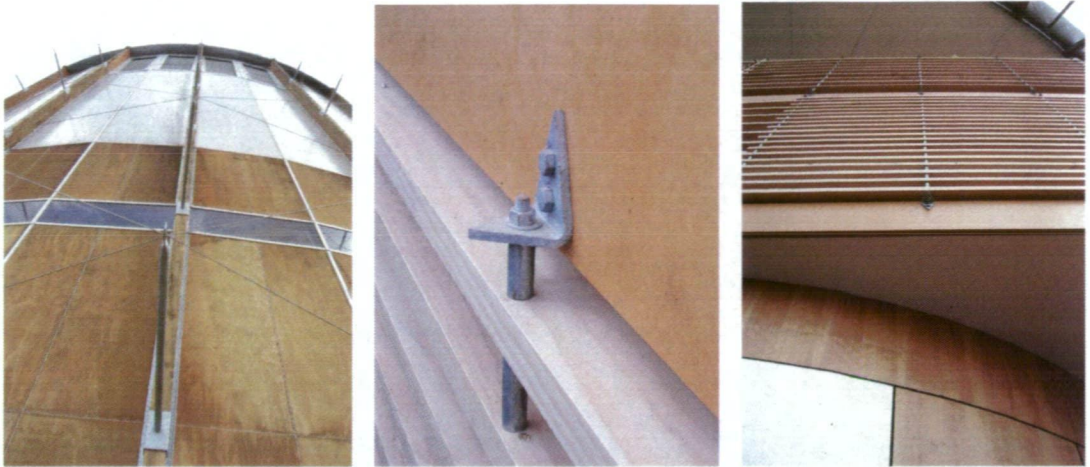
Figure 7.29, 7.30 & 7.31 – Forest EcoCentre, practical and innovative use of plantation timbers
The brief for the Forest EcoCentre called for the practical and innovative use of plantation timbers. This has been achieved with the incorporated use of steel products. Figure 7.29 shows the exterior of eco-pine sheets and polycarbonate cladding and which are tied together with a lightweight galvanised steel pipe frame. Figures 7.30 and 7.31 show the internal structure, which is timber and steel with Radiata pine slats wrapping horizontally around the office blocks.
Photos: Nina Hamilton

The design has been successful in creating a temperate internal microclimate. The jury citation for the 2003 National RAIA Award for Sustainable Architecture noted that forestry products have been used in 'an exemplary fashion'. Additionally, the citation noted the project's

> *... experimental approach to ventilation, day lighting and air movement defines the iconic architectural character of the project (AA 2003: 70).*

The Forest EcoCentre is 'an intriguing' addition to the surrounding landscape. Norrie (2003) suggests that the building fits within the existing familiar typology of rural buildings, where out-buildings and farm sheds sit in contrast to the cleared open paddocks. Disputing this, Morris-Nunn (2003) explains the FEC is unusual in that is *does not* have a normal contextual or visual relationship to its site. He points out that the building was originally designed for a site on the other side of the town, but was relocated shortly after the design was completed and documentation had commenced.

The isolation of the original open treed park area made the architect "... feel quite comfortable with the notion of dumping this very alien architectural form onto a specific site, as it sat very comfortably in its grassy glade" (Morris-Nunn 2004: 3). However, Morris-Nunn explains that by the time the building was to be relocated, the design was so strong that it could "physically withstand being picked up, twisted around and plonked down again on

the other side of town" (Morris-Nunn 2004: 3)   (Figure 7.32 and 7.33). Despite this assertion, the architect is unhappy with its new location.

The external form was inherently determined by the desire to create largest possible enclosed internal space in relation to the external surface area:

> *The building wasn't designed so much about the direct contextual relationship with its immediate landscape, as its basic architectural form came from trying to produce the maximum volume for minimum surface area. But the very fact that it was to be initially sited in the parkland gave me more freedom to do different things rather than the landscape being a constraint that actually confined the initial design thoughts* (Morris-Nunn 2004: 3).

Figure 7.32 & 7.33 – Forest EcoCentre, landscape context
Visually, from a distance, the EcoCentre does not appear to sit independent of its rural semi-urban context. However, up close, the shape and materials seem almost alien against the native vegetation (eucalypts)
Photos: 7.33 courtesy of Morris-Nunn & Associates; 7.34 Nina Hamilton

Norrie, though, suggests the FEC is symbolic of a tree stump in a barren clear-felled forest landscape. She writes that the

> *... resounding memory the building provokes is the visual association that has been attributed to it by some, that of a tree stump in a felled landscape, allowing us to ponder that, in more than one way, the building can be considered as a symbol of forestry's contribution to the environment* (Norrie 2003: 76).

GROUND FLOOR PLAN 1:400

SECTION THROUGH ENTRY 1:400

FIRST FLOOR PLAN

SECOND FLOOR PLAN

0 1   3   5

KEY
01   Entry
02   Information
03   Reception
04   Display
05   Cafe
06   Interpretation
07   Forestry offices
08   Meeting
09   Void
10   Thermal vent
11   Hot room
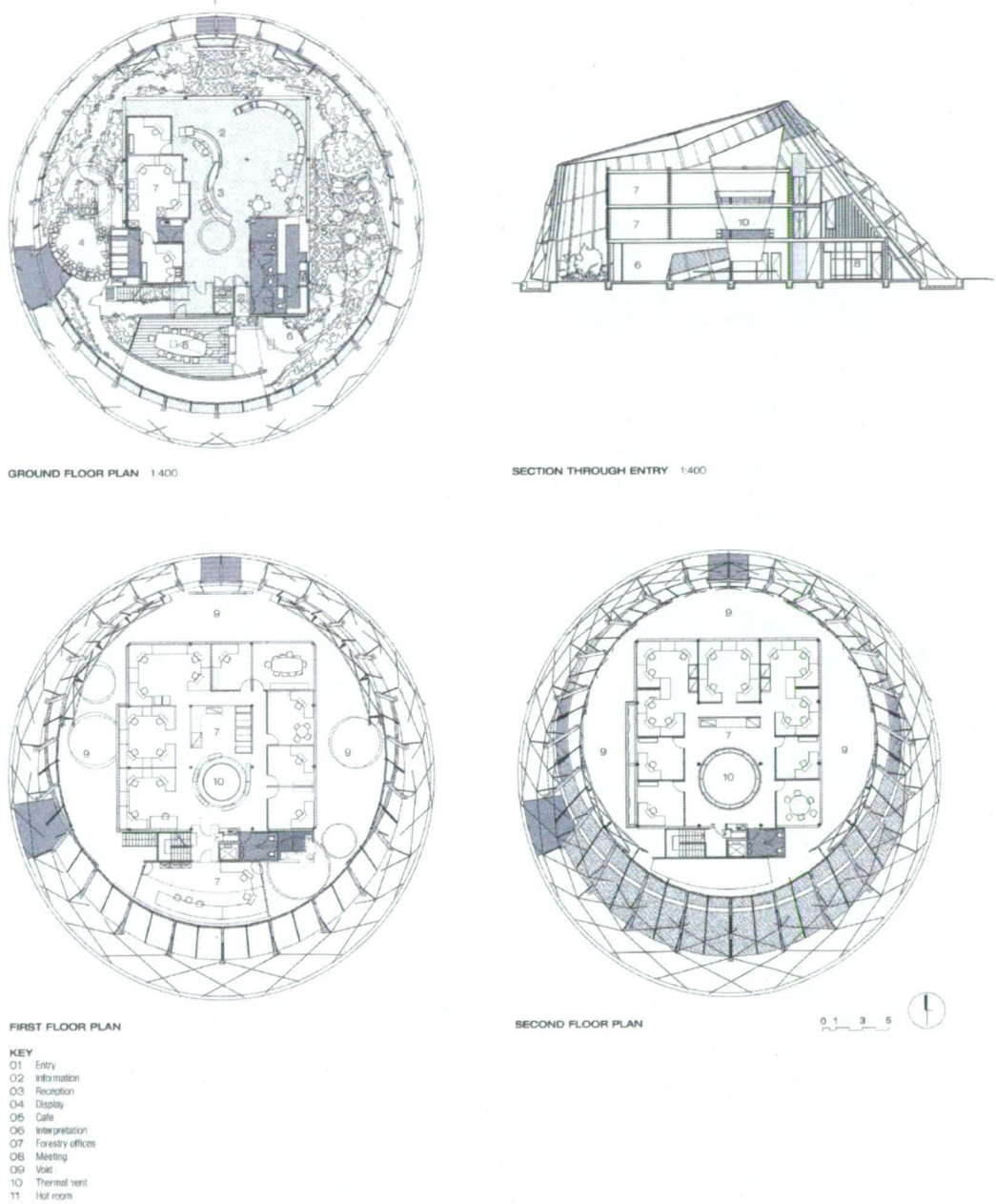
Figure 7.34 – Forest EcoCentre, plans and section
Shows the contrast between the conical form of the exterior with the cubed office block housed within the cone. On the ground floor native vegetation has been planted around the inside of the cone, while the visitor area is located under the cubed office block.
Source: Morris-Nunn & Associates, in Norrie (2003)

Figure 7.35 – Forest EcoCentre, cross section
The section shows the two building forms, one inside the other, and the fan system through the centre of the building.
Image: Morris-Nunn & Associates
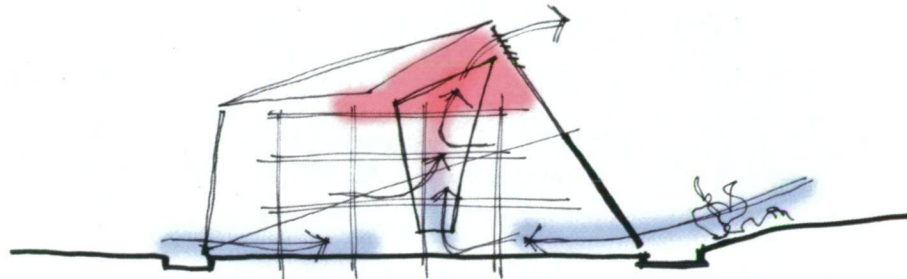
SUMMER.
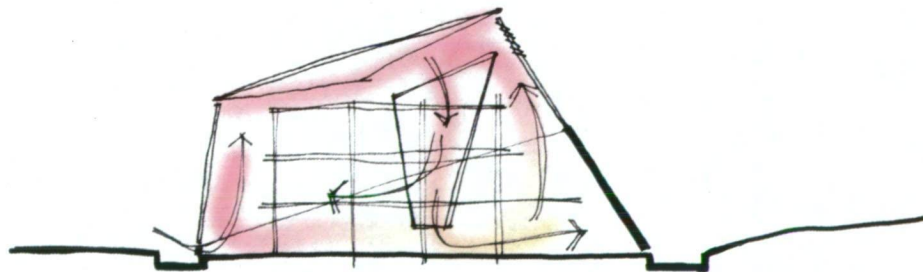
WINTER.

Figure 7.36 & 7.37 – Forest EcoCentre, air movement through the building
In summer (7.36, top), warm air is extracted up through the fan and expelled out the top, while cool air is drawn into the building via opening metal louvres at the base of the outer skin. In winter (7.37, bottom), warm air that has risen is pumped back down into the building, via the fan system.
Images: Morris-Nunn & Associates

This is, however, a unconfirmed perception. Morris-Nunn (2003 & 2004) maintains the form of the FEC was initially conceived as a cone made from pine, or a pinecone. The architect writes that the "theoretical-best shape would have been a sphere, but the truncated conical form provides an acceptable practical alternative" (Morris-Nunn 2003). Still, he does acknowledge the references to a tree stump, which, he says, is symbolic of Forestry Tasmania's logging activities. He further adds that, either way, the building form creates a powerful visual statement that cannot be ignored (Morris-Nunn 2004). Nonetheless, Norrie's description of "an object in the landscape that creates an iconic gateway" is quite appropriate for either position (2003: 74).

Morris-Nunn explains that his use of glasshouses is a direct response to the cooler climate in Tasmania. Ultimately, the FEC project has enabled new ideas in 'high-tech green' to be tested developed in everyday situations. In spite of this, the systems employed in the building have not performed as planned. This fault is due to the incorrect specifications from the company who supplied the polycarbonate cladding. Unfortunately, this has resulted in the need to install a small mechanical air-conditioning unit.

While his buildings sit in the context of small townships, Morris-Nunn has pulled the natural landscape *into* his buildings. He accomplishes this by transplanting the native flora from the surrounding natural landscape into his conservatories.

7.5   CASE STUDY 5 & 6
TERROIR
PEPPERMINT BAY & HAZARDS DEVELOPMENT FOR FEDERAL HOTELS & RESORTS

The two case studies by Terroir represent a built project and an unbuilt, speculative project. Peppermint Bay (PB) was completed in 2003 and was the first large-scale public building by Terroir. The Hazards Development (HD) was the winning entry in a competition for a new resort at Coles Bay for Federal Hotels & Resorts, and in early 2006 it was in the early stages of construction.

Balmforth (2004b) points out that Terroir is interested in "turning our sketches, which is sort of this intuitive response in this way equally to the Tasmanian landscape, into a built form". This is the process by which both PB and HD evolved. Reinmuth, Blythe and Balmforth (2003a) explain that the design for HD developed from an analysis of the key characteristics

of the site – geology, landscape form and climate – from which a series of written strategies and diagrams evolved.

Further, Balmforth explains that Terroir is trying to

> ... *provide a very sophisticated way of reading the landscape that is not based on gimmick ideals, but is actually based on really providing mechanisms* [sic.] *which people and visitors can understand the landscape or environment better* (Balmforth 2004b).

However,

> ... *it wasn't only the Tasmanian landscape we try to sit back and try and emulate, or try to respond to. It's influence beyond that. The idea of the labyrinth, and probably what is important about the labyrinth is that it does refer to a lot ... Labyrinth is very much this threshold where you consistently tick backwards and forwards to eventually arrive at a point and it's that notion about being on a very prescribed path but never knowing what is ahead ... having opportunities and other interactions but then not really knowing exactly what is ahead* (Balmforth 2004: 3).

It is this notion of labyrinth that underpins the development PB, which is the latest development by tourism entrepreneur Simon Currant. Although PB is located in a largely modified landscape on the northern edge of Woodbridge on the D'Entrecasteaux Channel, in South East Tasmania, it predominately takes its cue from the natural landscape surrounding the town, which dominates the view. The new building sits on the footprint of the original public bar that sat on the waterfront at Woodbridge. Current engaged Terroir as the architects and PB was the first large commercial project the practice undertook. From the outset of the project, both Terroir and Currant desired a building that was as much an iconic building as it was part of the landscape experience. Three solutions were considered: renovating and extending the existing public bar; seriously modifying the interior and exterior of the existing public bar; or, demolishing the existing public bar and designing a new building. Both architect and client opted for the last solution.

Although PB and HD appear to have similar profiles and forms, the driving ideas behind each project differ substantially, due to significant differences in the sites (Balmforth 2004b). The roof form of PB essentially grew from the layering effect of the hills and the graduation of colours as they sit further back towards the horizon is a key factor in the designs. Balmforth (2004b) notes the

> ... *degrees of scale of the Tasmanian landscape, where you sit here and look out the window to the views of West Hobart, Mt Nelson and then eventually somewhere behind is Mt Wellington, and just getting that layered effect. A quality which gets an end result.*

He further explains about PB:

> *The roof form ... was the most ubiquitous of the Tasmanian landscape and carries with it some very obvious references to the Tasmanian landscape with something that developed through a process. It actually underpinned the whole thing, a phase underpinned by the journey and not necessarily the desire to create this form* (Balmforth 2004b: 3).

Movement to and around the site is something that Terroir believes underpins the intuitive solution and they have incorporated this as part of the initial design process for both PB and the HD. While both projects have a prescribed path, Terroir suggests the way in which people do walk around the site is reminiscent of the natural, or even nomadic, response to 'just walking', and sensing the site.

The original building (a public bar) at Peppermint Bay was demolished to make way for a new building. It provides a threshold between visitors and the landscape of the Huon and Channel regions (Reinmuth, Blythe & Balmforth 2003a). The design was conceived as a "singular 'landscape' element – a micro-landscape" located in an area renowned for the quality of its natural features (Reinmuth, Blythe & Balmforth 2003b). Terroir writes that the project continues the firm's exploration of "the potential for architecture to provide thresholds between physical, cultural and psychological realms (after Bachelard) via the parallel conception of architecture as landscape" (in van Schaik 2003: 66). Balmforth (2004b) further notes that from the "outset the desire was for a building that was as much part of the landscape experience as an iconic building" (see Figures 7.38 & 7.39).
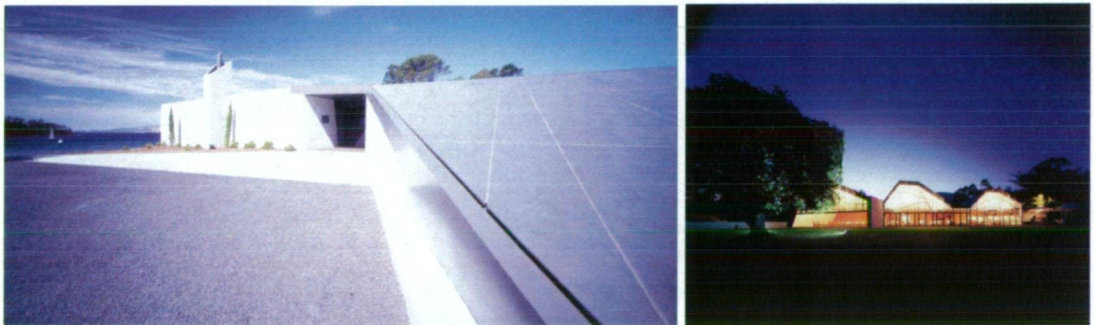
Figure 7.38 & 7.39 – Peppermint Bay, exterior form
Figure 7.38 (left) shows the first view of the building from the carpark, which is the primary entry point. Figure 7.39 (right) shows the building at night, revealing the 'humps' that reflect the topography of Tasmania's natural landscape.
Photos: Brett Boardman, courtesy of Terroir Pty Ltd.

1. ENTRY
2. PROVIDORE
3. BAR
4. WALKWAY
5. STORES
6. KITCHEN
7. DINING ROOM
8. FUNCTION ROOM
9. FISH RACE
10. HERB WALL
11. OAK TREE

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terroir

Reinmuth Blythe Balmforth

Proprietor	Simon Currant
Project	Peppermint Bay
Drawing	Floor Plan
Date	October 2002
Scale	1:500

| Dwg No | 023320-M-02 |

Figure 7.40 – Peppermint Bay, plan
The long timber-clad element is the 'z' labyrinth running through the centre building, while also denoting thresholds between circulation and eating areas. The openings through the element take on a low-key response to the exterior folding form of the building.
Image: Terroir Pty Ltd.

WEST ELEVATION

NORTHWEST ELEVATION

SOUTHWEST ELEVATION

NORTHEAST ELEVATION

Reinmuth   Blythe   Balmforth

terroir

Proprietor:	Simon Currant
Project	Peppermint Bay
Drawing	Elevations
Date	October 2002
Scale	1:500
Dwg No:	023320-M-01
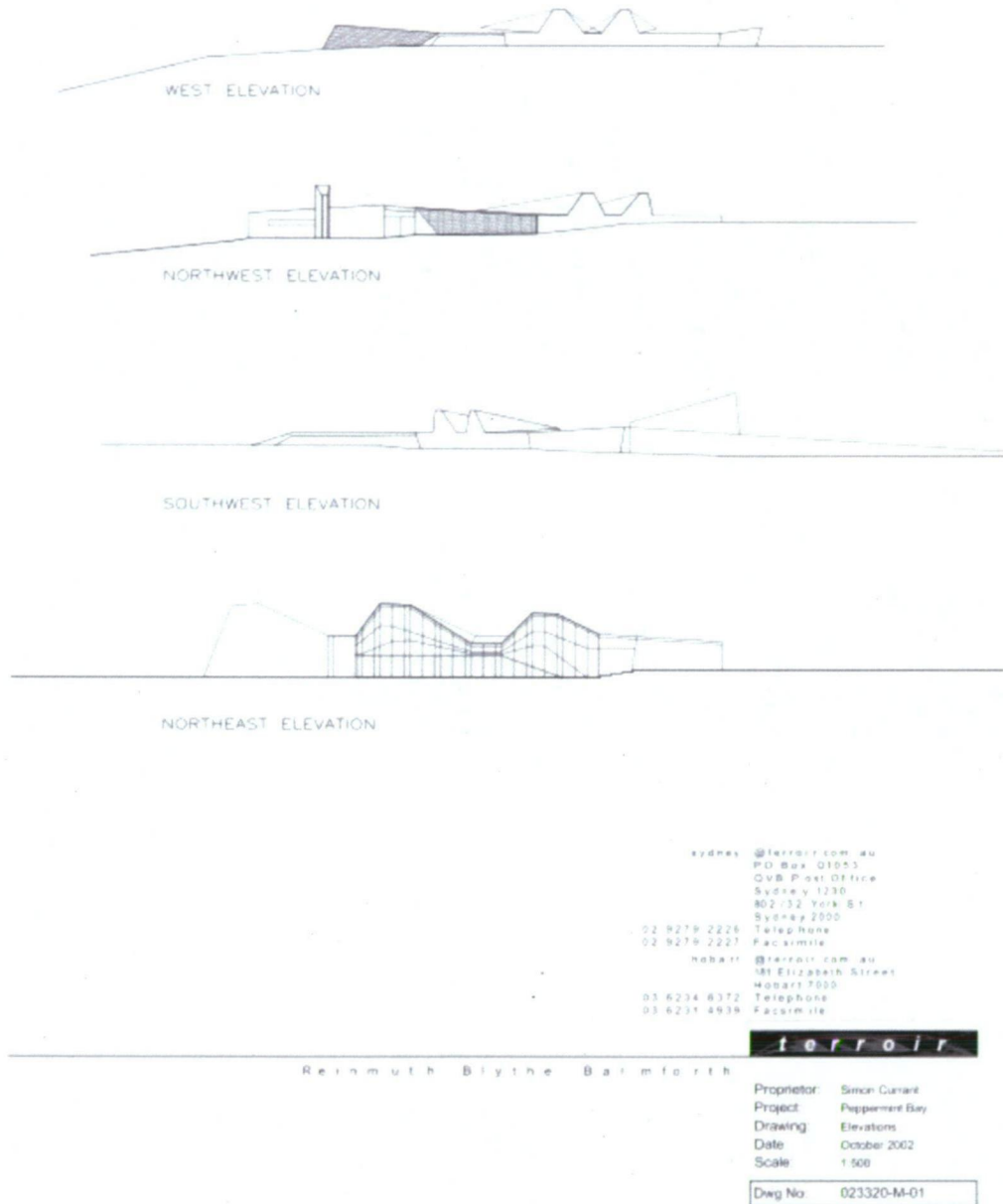
Figure 7.41 – Peppermint Bay, elevations
The elevation profile has been taken from the movement and form of the surrounding hills and mountains of sout- east Tasmania.
Images: Terroir Pty Ltd.

PB reads as a single entity in the landscape. The fenestration pattern on the large windows increases towards the top. The pattern has derived from the form and geological patterns of mountains in Tasmania (see Figures 7.40 & 7.41). Van Schaik notes that the building, "resonates with the tree patterns on the hills beyond" (2003: 68), while Balmforth (2004b) explains that one visitor saw the pattern on the front façade as the changes in the topography of a Tasmanian mountain – the myriad layers of vegetation and geological formations, even as you ascend only one hill. It also serves as a strategy for solar efficiency into the building by reducing glare on the north and northeast facades. In the main dining area, light also filters through a large oak tree that is close to the building. There is to be a similar fenestration pattern on the glazing on the eastern façade of the HD.

Figure 7.42 & 7.43 – Peppermint Bay, fenestration pattern, interior
Figure 7.42 shows the building's profile from within, with the reference to the topography of a Tasmanian mountain apparent in the fenestration, while 7.43 shows the views from within the building across the Channel to Bruny Island.
Photos: Brett Boardman, courtesy of Terroir Pty Ltd.

Terroir refer to the inclined grey roof of PB as a grey metal landscape. This metaphor conjures up images of the dull green-grey hills and mountains in the distance that are typical of the Tasmanian landscape. Balmforth (2004b) describes the roof form of PB as carrying some very obvious references to the ubiquitous Tasmanian landscape: this form developed throughout the design process, and was underpinned by the concept of journey through the site. Influence for the roof form also came from sources beyond the landscape. The form also derived from Terroir's aim to create drama in the gathering areas (bar, dining rooms), by creating large volumes, which admit light into the building. Many internal walls and some floor surfaces denoting a threshold at PB are lined with horizontal Tasmanian oak tongue and groove boards (Figures 7.44 and 7.45). The colour of the building blends with the dull greys and greens of the surrounding hills and landscape, and from the opposite side of the Channel, the visitor can view a 'literal' reading of the landscape in the building. Additionally, the northern side catches the reflection of the sky and Channel and at certain angles, the hills in the background rest between the roof forms and the whole building appears to 'melt' into the landscape.

Balmforth (2004b) describes the 'labyrinth' concept behind PB as the "threshold where you constantly tick backwards and forwards to eventually arrive at a point. It's that notion about being on a very prescribed path but never knowing what is ahead ...". He makes reference to the orange line project through to bush (refer to Figure 7.1) as a literal idea of journey and labyrinth, while PB is more conceptual. Terroir acknowledge Zumthor's notion of leaving a building without knowing if you have seen it all, which Balmforth (2004b) says is a nice quality and reminiscent of the Tasmanian landscape. It is anticipated that this will also be a feature of HD.
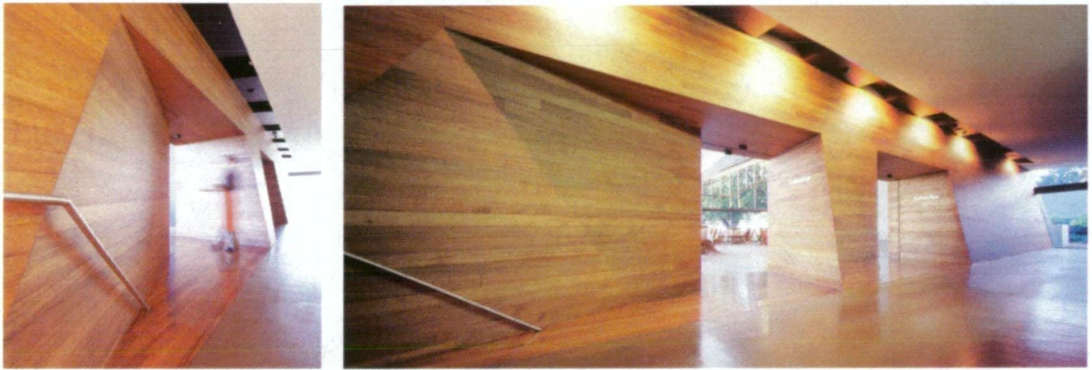
Figure 7.44 & 7.45 – Peppermint Bay, timber interior
The long timber-clad element is the 'z' labyrinth running through the centre building, while also denoting thresholds between circulation and eating areas. The openings through the element take on a low-key response to the exterior folding form of the building.
Photos: Brett Braodman, courtesy of Terroir Pty Ltd.

The site for HD is located two kilometres south of Coles Bay on the east coast. Only a beach and single road connect the site with the town. The dominant feature of the site is the view across the bay to The Hazards on the Freycinet Peninsula. The initial site selection process (for the building footprint) went through a number of stages and solutions, before settling on what Terroir terms 'A Tasmanian Solution', which they say is 'something completely unique'. This solution provides:

- optimum site;
- maximum landscape;
- minimum building;
- minimum impact;
- maximum view; and
- public space and intimate place;

The practice sought the expertise of Murcutt on the project. Murcutt is known internationally for 'inventing' a sensitive, place-based Australian architecture underpinned by strong environmental and social concerns. Reinmuth, Blythe and Blamforth (2003a) write: 'A

continued collaboration with Murcutt would stamp the authority of one of the truly exceptional architects of international level on the project.' Although Terroir collaborated with Murcutt on the project, Murcutt has distanced himself, stating that he is to remain a 'behind the scenes' collaborator on the project.
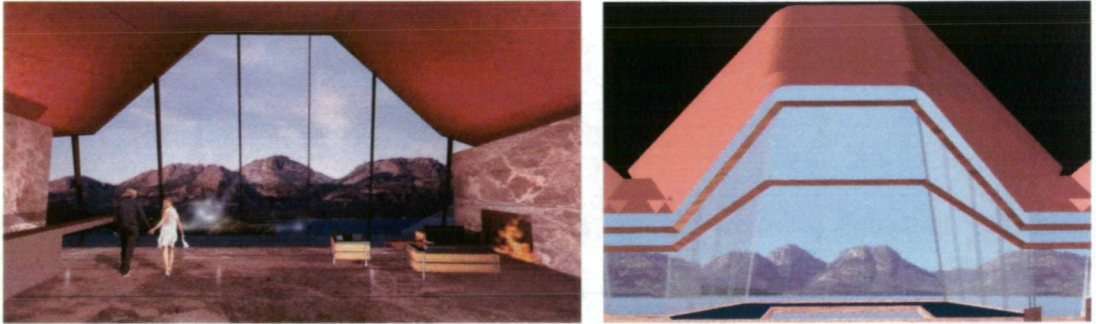
Figure 7.46 & 7.47 – Hazards Development, interior renders
The profile of each of the four major public spaces takes its cue from the form of The Hazards range across the bay. Figure 7.46 (left) shows the immediate view of The Hazards from the foyer, a space in which the dominant material is stone.
Images: courtesy of Terroir Pty Ltd.

The resolution of the environmental issues on site and within the building was considered important, both visually and scientifically. This included such options as minimal impact on the site; a building that visually complements the site; and all waste, water and energy issues must be addressed in accordance with best ESD practices. However, the majority of the guest rooms will be built *into* the side of the site, thus giving the impression of minimal building footprint. This process will require significant excavation and earth works, which will have significant impact on the site and may therefore be considered environmentally undesirable. Additionally, the aspect of these rooms will be east facing. Therefore, it is assumed the afternoon sun and light (both of which are crucial in Tasmanian design, particularly in winter) will not penetrate the guest rooms. It will be interesting to note the environmental aspects of the project once it is built.

Key ideas behind the HD include:

- Entry, with an immediate view to the Hazards
- The inclusion of stone and water into the design, as these natural elements are predominant in the Freycinet Peninsula landscape
- The outdoor fireplace, which the architects hope will capture the essence of building – a unique, natural, warm experience, responding to the nomadic tendencies within us.

Balmforth (2004b) explains that the whole site is about stone and water. They became the two key design generators in the project. The Hazards were formed from pink granite, a

natural phenomenon that runs geologically up the east coast of Tasmania and also into a strip in the northeast. Consequently, the local stone industry will be utilised in the development.
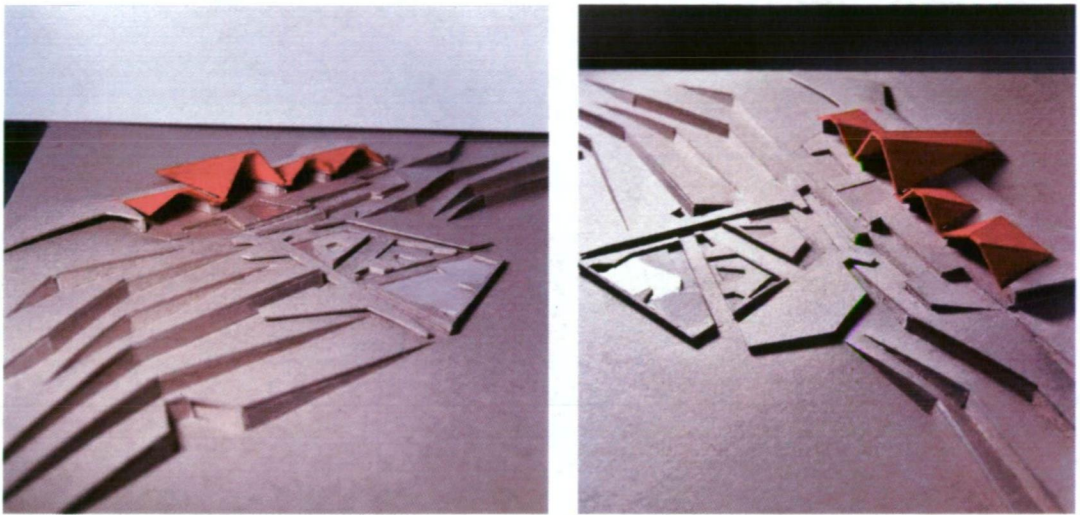
Figure 7.48 & 7.49 – Hazards Development, model of exterior form and landscape
There are similarities in form and landscaping between the Hazards Development and Peppermint Bay.
Photos: courtesy of Terroir Pty Ltd.

The idea is that visitor will arrive at the building and The Hazards will be in full view in the middle ground and the profile of the building will be in the foreground and therefore visitors will have an immediate response to the place and landscape. Three humps of The Hazards influenced the profile of the building, although it was not intended to be a mirror image of the mountains, rather to resemble them in a non-literal way. Terroir manipulated the form to their intuitive reading of the landscape and the proposed project was to accommodate four humps, one for each of the four key public realms – foyer, bar and two restaurants. The plan is similar in form to the elevations, a subtlety that may go unnoticed by many visitors.

Terroir was aware that Coles Bay was not the place for a building with a 'rolling bull nosed roof', as Tasmania's hill lines have a certain cragginess to them, and the two forms would have clashed (Balmforth 2004b). Each guest room has only a view of the Hazards and Coles Bay, as the arrangement of these rooms is linear, and each line is parallel to another. The building sits back into the site. The view of the foreground (the roof of the lower level) is of pink granite and the water and the immediate foreground will be crushed rocks with pin-cushion plants. Balmforth (2004b) explains that this is a classic Dombrovskis image of the Hazards. Terroir is interested in this interplay between foreground, middle ground and background: such ss the relationship between the 'insignificant' pin-cushion plants and the monumentality of the Hazards (see Figure 7.50). Terroir says this interplay is not only indicative of the Tasmanian landscape, but also serves as the architects' own understanding of the landscape (see Figure 7.51).

Figure 7.50 & 7.51 – Photograph by Peter Dombrovskis (Spring flowers of Austral Noonflower, Tarkine, date unknown).
This image presents the notion of intimacy and monumentality that is the key to Terroir's own understanding of the Tasmanian landscape.
Source: 7.50, West Wind Press (1998); 7.51, Terroir Pty Ltd.

The forms of the two buildings are very similar when first inspected. However, closer inspection reveals that they are very different buildings. The Hazards Development has grown and evolved from Peppermint Bay, as has Terroir's own exploration of landscape form and its relation to building form. Different theoretical perspectives and influences have been drawn upon for each project, although more evident place-based references are apparent in the Hazards Development, through its direct reference to the surrounding and immediate landscape. However, it is clear that both buildings have characteristics of Critical Regionalism, in that there is a strong international influence driving the regional response.

It is difficult to gauge the Hazards Development's response to the Tasmanian landscape as it is yet unbuilt. However, Terroir believes that the outcome will succeed in responding to what the brief called for – a 'Tasmanian' resort with unique characteristics.

7.6   SUMMARY

This Chapter presented three pairs of case studies – one pair each by Ken Latona, Robert Morris-Nunn and Terroir. Relevant data were provided concerning the response of each case study to the criteria developed in Chapter 6. A number of repetitive and common themes were identified between each pair of case studies (by each architect) and common themes that linked all six case studies were also identified.

The repetition of key themes largely driving each project included: *understanding the site, the evolution of the architects' ideas and process* from the earlier buildings to the most

recent, the *influence of Glenn Murcutt and the Sydney School* on each of the architects, *influence of international discourse* on the architects and their designs and the *incorporation of Tasmania's cooler climate into the design*. These ideas are initially presented in Table 8.7 and the response of each architect to them is presented in Table 8.8.

Next, Chapter 8 presents the results in three parts. The first in relation to Stage 1 of data analysis (identifying key ideas in each case study in response to the criteria), the second in relation to Stage 2 (identifying the key ideas within each pair of case studies) and finally, Stage 3 (identifying common themes across all case studies).

CHAPTER 8

DISCUSSION:
RESULTS AND OVERVIEW OF THE FINDINGS

8.1   INTRODUCTION

This chapter presents the findings from Chapter 7, from which a set of non-prescriptive recommendations for the design of future tourist facilities has been developed. Results are provided for each of the three stages of data analysis employed in this study and described in Chapter 2 (refer to Figure 8.1 for method of data analysis). The findings are presented in three parts. A qualitative approach to data analysis was appropriate for this study and data analysed consisted largely of descriptive journal articles and interview transcripts. First, the response of each case study to Tasmania's natural landscape is presented, using the criteria developed in Chapter 6. Next, a brief analysis of common ideas within each pair of case studies is presented, and finally, common themes across all case studies are identified and an analysis undertaken.

The first part (Stage 1– Chapter 8.2) provides a descriptive evaluation of how each building performed against the identified criteria, the results of which are presented in Tables 8.1 - 8.6. The criteria essentially allow for the assessment of strengths and weaknesses in each case study in light of the aims of the study. The second part (Stage 2 – Chapter 8.3) establishes common ideas identified between each pair of case studies by the three architectural practices.

The final part (Stage 3) of data analysis (Chapter 8.4) presents the key themes highlighted across all six case studies and as identified in the interviews with the three architects. These themes are:

- Understanding the site;
- The evolution of architectural ideas;
- The influence of Glenn Murcutt and the Sydney School;
- The influence of international discourse within a regional context; and
- Response to Tasmania's cooler climate.

These themes are presented and discussed in terms of the case studies and the interview transcripts. Table 8.8 provides an overview of common themes identified, while Table 8.9 presents the individual response of each architect to the themes.

This is followed by a general discussion of the findings of the study, after which recommendations for future projects are presented. Finally, conclusions are drawn from the data presented throughout the study. These findings will be discussed in terms of the primary aim of the thesis.
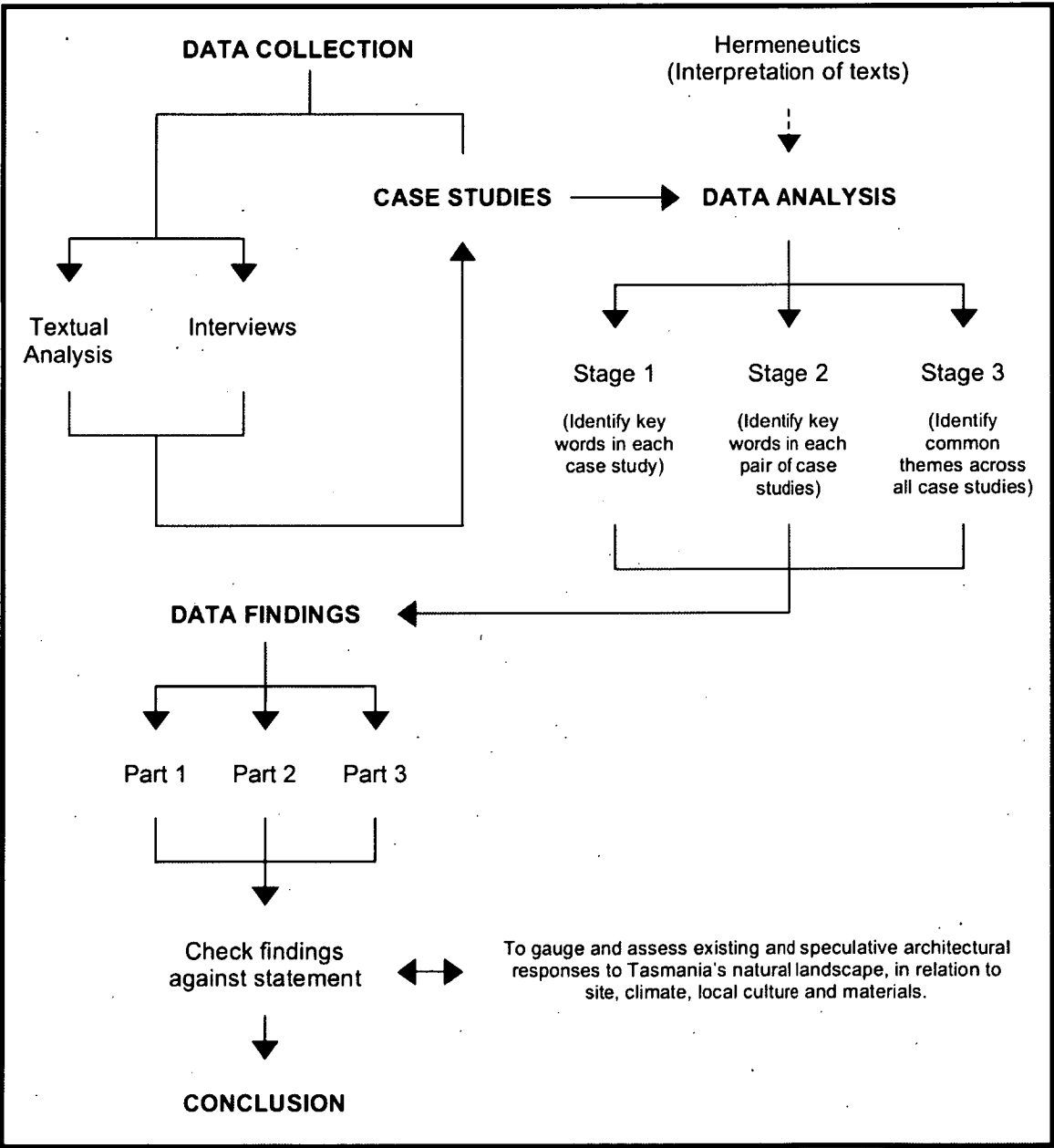
Figure 8.1 – Research Design Diagram (method of data analysis) shows the method of data analysis employed (three stages), resulting in the presentation of findings (in three parts) and subsequent conclusions drawn.

8.2 PART ONE

ARCHITECTURAL RESPONSE TO TASMANIA'S NATURAL LANDSCAPE – ANALYSIS OF CASE STUDIES

As identified in Chapter 7, the interpretation of the Tasmanian landscape through architecture is crucial to the enhancement of the Tasmanian experience and tourism facilities must provide a link between the landscape and the person experiencing the landscape. Architects and planners must consider the surrounding context, as the building's appearance and siting are essential to its success.

At a functional level, each of the case studies examined essentially provide for the needs of the tourist by housing visitor interpretation services and accommodation. They also serve to represent, at some level, Tasmanian ideas, which are expressed (architecturally) through response to site, culture, materiality and climate, and symbolic associations with form.

The six case studies used are located in several different natural landscapes in Tasmania and are representative of a socio-economically varied tourist market. Three architectural practices are represented by two buildings each, as this was important in terms of understanding and gauging different design approaches to and philosophies about the Tasmanian landscape.

It has been demonstrated that each case study responds to regionalist ideas, and if Frampton's list of Regionalist factors in design (that is: response to site, climate, local culture and materials) is taken into consideration, some buildings perform in a more informed manner than others, in their response to Tasmania's natural landscape. Other factors, such as colour, scale, form and sensory experience, develop from the intuitive response criteria, and were addressed in Chapter 7.

The focus of this study is to investigate how place-based architecture responds to Tasmania's natural landscape. Individuals are also linked to place in varying ways and people can share and experience the same place in vastly different ways. Therefore, different architectural responses to Tasmania's natural landscape were anticipated. Next, a descriptive evaluation of how each case study performed against the criteria is presented. (See Appendices E1 to E6 for full case study details, including detailed descriptions of the response of the case studies to each criterion).

Scottsdale was a big stump and I thought that was terrific!" (Morris-Nunn 2004: 6). However, the Centre aims to educate the public on sustainable forestry practices through the innovative use of materials in the construction.

There are many paradoxes integral to the way in which artists and architects explore and portray the Tasmanian landscape and Morris-Nunn is no exception. The architect reveals the Forest EcoCentre is 'very much a product of current political climate in Tasmania' - the largely polemical 'Green (conservationists) vs. Forestry Tasmania (the felling of Tasmanian forests)'. He concedes that while he does not accept their forest practices, he hopes his involvement will reassure the public that eventually Forestry Tasmania can adhere to better environmental practices.

Materiality   Morris-Nunn says that the building is not a timber building in its purest form. Rather, it was intended that the EcoCentre would show the role of plantation softwoods in relation to other materials. An essential part of the brief from Forestry Tasmanian called for practical and new uses of sustainable, arsenic-free plantation timbers, especially *Pinus radiata*, to be incorporated into the building. Timber is used as an integral material for the overall structure.

Materials include: structural laminated timber; steel; laminated eco-pine sheets (*Pinus radiata*, treated with non-arsenic based preservative; locally sourced from outside Scottsdale); lightweight galvanised steel pipe frame; polycarbonate sheets; CCH eco-ply; and metal louvres. The internal structure is timber and steel with pine slats wrapping horizontally around the office 'cube'.

Morris-Nunn points out that the Forest EcoCentre is a building that differs from most traditional buildings. Initially, Forestry Tasmania intended two buildings to be placed on the site – one for offices and the other for a visitor centre. The structure is, in fact, two buildings – a building inside a building. The three-storey timber-clad office 'cube' for Forestry Tasmania sits within the inclined conical shell (or pinecone) of the Visitor Centre. The ground level houses the Visitor Centre, which includes a gift shop, café, information desk and a variety of interpretive installations about current and past forestry practices in Tasmania.

The building form creates a powerful visual statement that cannot be ignored by visitors to the facility. While the design was intended for a different site, the building fits into its current site with little visual conflict. It responds well to the criteria set out by Forestry Tasmania, including the ways in which the interpretation and the building itself aim to educate the public on sustainable forestry practices through the innovative use of materials in the construction. The building is unique in its approach to ecologically sustainable design. Although post-occupancy mechanical air-conditioning has been installed, the design has been successful in implementing new high-tech green technologies.

8.2.4   FOREST ECOCENTRE

Architect: Morris-Nunn & Associates

Located in Scottsdale, in northeast Tasmania, the Forest EcoCentre was originally designed for a site on the opposite side of Scottsdale, but was relocated shortly after the design was completed and documentation had commenced. The original site was a large open parkland setting. However, while the current site is located on the fringe of the town's urban development, the building maintains visual links with the natural landscape and fields surrounding the town. The Forest EcoCentre acts as both a regional office space and headquarters for Forestry Tasmania in the north east of Tasmania and as a visitor information centre.

Table 8.4   Architectural Response of Forest EcoCentre to Tasmania's Natural Landscape

Criteria	Description of Response
Site	The building was designed for an open treed area, isolated from other buildings: "The isolation made me feel quite comfortable with the notion of dumping this very alien architectural form onto a specific site, as it sat very comfortably in its grassy glade" (Morris-Nunn 2004). However, Forestry Tasmania swapped sites after documentation, much to the disappointment of the architect. The building now sits in an open field on the outskirts of the southern side of Scottsdale.
	Endemic vegetation from northeast Tasmania has been planted in the gap between the outer and inner skins. This was completed as part of the interpretation of the local area, visually reinforcing the notion of timber as a renewable resource.
	The external form was inherently determined by the desire to create the largest possible enclosed internal space in relation to the external surface area. Morris-Nunn explains that the best shape would, theoretically, have been a sphere. Nevertheless, the truncated conical form provides an acceptable practical alternative. He argues the EcoCentre is intended to be a 'cone made from pine', or a pinecone. This is a reference to the Radiata pine plantations in the area.
Climate	The overall concept for the design of the Forest EcoCentre evolved from a recent history of 'conservatories' designed by Morris-Nunn & Associates who, for many years, has been exploring the potential for glasshouses, where solar gain can be usefully incorporated into buildings to deal with Tasmania's cooler climate (Johnston 2001; Morris-Nunn 2004).
	The main objective of the EcoCentre was to achieve significant energy savings. Through experimental 'high-tech green' technologies, the building responds well to the local climate and is naturally ventilated. In winter, temperatures at Scottsdale often fall below zero degrees, with up to two months of severe frost. In summer, daytime temperatures normally sit around 20°C, with some days reaching 30°C. The building responds well to the local climate and is naturally ventilated. 30 sq.m of metal louvres at the base of the external, conical skin allows fresh air to be drawn into the building and an additional 30 sq.m of metal louvres at the highest level allows hot air to be exhausted out. Air movements differ dramatically in winter and summer.
	The building is small and, due to the largely transparent outer skin, little electric lighting is required during the day, as there is adequate natural light. Although post occupancy mechanical air-conditioning has been installed (due to incorrect specification ratings for the polycarbonate sheets by the manufacturer), the design has been successful in developing new high-tech green technologies and creating a temperate internal microclimate.
Culture	A major point of contention is that the Forest EcoCentre symbolises much of Tasmania's natural landscape as it stands today – large clear-felled areas due to Forestry Tasmania's logging activities – that is, a stump. Although this label was not the architect's intention, he notes, "I was happy when the locals decided that

visitor centres and instead have developed an independent typology. The Strahan Visitor Centre is a distinctive, innovative and place-based design. It creates unique experiences, evoking the spirit and sense of place, in a way acting as a memorial to the varied, and at times controversial, history of the west coast. The materials additionally contribute an understanding that this building is part of the natural landscape, which it represents. The Strahan Visitor Centre provides an innovative and unique local educational experience for visitors to Strahan and the World Heritage Area.

8.2.3   STRAHAN VISITOR CENTRE

Architect: Morris-Nunn & Associates

The Strahan Visitor Centre is imbued with references to Strahan's past and the natural environment of the west coast, most notably in the materials and construction methods. It might be said that the Centre is a piece of public art that presents images and artefacts from areas of the west coast that very few visitors would see first hand. There are many-layered responses to each criterion.

Table 8.3   Architectural Response of Strahan Visitor Centre to Tasmania's Natural Landscape

Criteria	Description of Response
Site	While the Strahan Visitor Centre is not located directly *in* the natural landscape upon which the building is based (it is located adjacent to the Franklin River in the World Heritage Area), the centre strives to cater for 90% of visitors to Strahan who do not visit the 'west coast wilderness'. The building derives its form from the local landscape, which is largely inaccessible, and is represented through the physical and written interpretative media within the centre.
	The physical structure and interior were conceived as one from the outset – as opposed to a building shell housing a flexible exhibition space. The form has been drawn from adhoc traditional sheds, combining pine poles, horizontal timber boarding and corrugated iron.
Climate	The concept of the conservatory responds directly to the cooler Tasmanian climate. Morris-Nunn has explored the potential for glasshouses, where solar gain can be usefully incorporated in Tasmania's cooler climate, for many years. The Strahan Visitor Centre was Morris-Nunn & Associates' first attempt at such a building in Tasmania.
	One half of the centre has completely glazed walls and roof. This forms a conservatory that houses a natural forest environment. Open eaves and ridge ventilation was initially found to have an unfavourable effect on the vegetation. The draft has since been reduced, which has improved plant growth and user comfort. The natural vegetation inside was transplanted from its natural environment to the Centre as a growing natural rainforest. An artificial creek was created to replicate the natural ecosystem.
Culture	The building is about polarities and is considered an expression of the ongoing conflict between the 'natural' and the 'industrial' that is so characteristic of the south-west. This is also characteristic of Strahan, which is divided by politics, race and, more recently, tourism. The fragmented, 'cruel', very battered interior refers directly to the harsh events of Tasmania's west coast – aboriginal, penal, pining and mining. The architect worked in collaboration with and used the diverse skills of a wide range of Tasmanian craftsmen, artists and writers.
Materiality	The materials are a mix of the various elements from Strahan's varied past, which are juxtaposed to form the building. All materials used are those that have been used in the area since the early settlers built in the area in the 1800s to modern times. They include glass, steel and local stone and boulders, which were sourced from the natural landscape on the west coast. Vegetation inside is all native, with many endemic species from the region.
	On the main exterior wall facing the street, curved timber boards wrap around the building, like a clinker boat. The ridge beam is a complex steel truss and resembles the structure of a keel of a hull.

The architect has chosen to largely ignore conventional orders in architecture: Morris-Nunn and Flanagan reject the Modernist minimalism aesthetic of many conventional 'museums' or

Materiality	Constructed largely of locally produced timber and glass, the materials and construction reflect the characteristics of landscape in which the building is placed. Horizontal timber cladding imitates the horizontality of the ocean and land. Clark (2001) notes that the timber detailing appears 'just off the saw', which he says, seems appropriate for the place. The timber allows the building to blend into the vegetation and it becomes almost invisible from the beach and nearby Ansons Bay.

Materials include: Treated pine post footings; Tasmanian Oak tongue and groove hardwood as flooring, internal and external cladding; laminated posts and beams; corrugated iron roofing sheet; northern and eastern facades of the building consist largely of bays of glass louvred windows; and the southern facade is partially glazed, with adjustable louvres. Additionally, plastic water tanks and sewerage pits are buried. |

Nestled behind the vegetation, the building is shielded from view in all directions, except for the east window, which faces the Bay of Fires and Tasman Sea. Consideration has been given to both the environmental impact on the site and the visual impact for visitors. However, Latona's use of treated pine footings will have long-term negative impact on the soil and vegetation on the site.

Latona has appropriated the notion of 'touch the earth lightly' architecture. The Bay of Fires Lodge provides simple, but very upmarket accommodation in a remote coastal area of Tasmania. It acts as the end point of a four day guided walk along the north east coast. The late Tasmanian architect and academic Rory Spence (2000: 46) described it as a "formalised communal camping experience for urban visitors".

8.2.2	BAY OF FIRES LODGE

Architect: Ken Latona

The Bay of Fires Lodge is located north of Ansons Bay and on the edge of Mt William National Park on the far north-eastern coast of Tasmania. The building is located on a coastal freehold site, which is of high nature conservation value, and is of significance to the Tasmanian Aboriginal community. The site and building are located on the highest headland in the Ansons Bay area, which overlooks the Bay of Fires. The Bay of Fires Lodge primarily uses the same sustainability principles as Cradle Huts and Friendly Beaches Lodge.

Table 8.2   Architectural Response of Bay of Fires Lodge to Tasmania's Natural Landscape

Criteria	Description of Response
Site	Latona camped on the site prior to designing and construction. Siting, form, building materials and the construction process have all been influenced by the landscape. These factors have also influenced how the design connects with the site and protects the landscape. The use of large areas of louvres and glass sliding doors blurs the threshold between inside and outside, additionally enhanced by the large decks on the eastern side.
	The longitudinal planning of the building was also dictated by the existing clearing on the site. Only three trees were removed for the footprint. The vegetation is allowed to grow to the edge of the building envelope. The building is barely visible as walkers arrive, as it is screened by the natural casuarinas.
	The single skin construction exposes stud frames, which might imply a strong abstraction of the surrounding tree trunks. The horizontality of the building lies in the finely grooved face of the external timber cladding, which emphasises the length and low profile of the building, as it shoots through the vegetation and peeks out on the east façade. Laminated beams and the glass louvres also imitate the horizon across the ocean. The skillion roof pitch follows the line of the wind-clipped trees. The large deck on the eastern side allows the visitor to seek out the view of their journey along the coast.
Climate	The Bay of Fires Lodge has been designed primarily for conditions during the warmer, summer months, when Bay of Fires Walks operates. The extensive use of glass louvres acts in two ways: for sunlight penetration and cross-ventilation. The long plan of the building facilitates solar gain and allows for cross ventilation. 1200mm eaves shield the louvred walls from direct sun penetration during summer. The roof above the eastern deck peels away to allow for maximum sun penetration in winter, should the building be used at this time.
	The north-east and east coasts of Tasmania are generally the warmest and driest regions of the State. Consequently, large outdoor decks have been incorporated, which become an extension of the inside. The skillion roof form is pitched north, allowing for maximum sun penetration in winter, particularly at the east end, where the roof folds up, allowing a sunny aspect on the deck and in the communal room. The louvres and central walkway allow for natural cross-ventilation. This also provides greater connection to the outside. The act of creating a building that sits low in the vegetation shelters it from coastal winds.
Culture	Cultural references include nomadic intentions (use of the land and 'touch this earth lightly' philosophy) and Tasmanian beachside shacks (small holiday houses). The Lodge maintains the characteristics of 'camping', or sleeping within nature, which subtly acknowledges the ancestral roots of the aboriginal people to the land. Additionally, it reminds people of the strong links between landscape and nomadic people, hopefully engendering links between the environment and the visitors. The architect was particular about camping on and experiencing the site prior to designing and construction. This allowed him to understand how the aboriginal people may have used it, especially regarding the use of the land in a sustainable manner.

views into Tasmania's natural landscapes along the Overland Track. The Cradle Huts tour company's philosophy of 'respect for place' is demonstrated through minimal impact track and hut practices and educating visitors on the importance of Tasmania's natural environment. The architect believes that "people go to these places to see the places. They don't go to see fancy buildings. The architecture can be quite humble" (in Spindler 2001: 92).

Cradle Huts was the architect's first attempt at designing a building in Tasmania's natural landscape. Nevertheless, simple, minimal construction methods have been employed and through sympathetic site planning and an intelligent approach to servicing Cradle Huts successfully address the complex programmatic brief. The isolation of each site meant that the huts could not function using conventional infrastructure. Thus, autonomous systems were employed.

8.2.1   **CRADLE HUTS**

Architect: Ken Latona

The Cradle Huts are located along the Overland Track, which runs through Cradle Mountain/Lake St Clair National Park, which is also part of The Tasmanian Wilderness World Heritage Area. This area covers approximately 20 per cent of the land area of the island of Tasmania, or 1.38 million hectares. The huts offer overnight and day accommodation in the Tasmanian Wilderness World Heritage Area, during which visitors encounter the natural environment of Tasmania without destroying the ecological balance and features of the area.

Table 8.1   Architectural Response of Cradle Huts to Tasmania's Natural Landscape

Criteria	Description of Response
Site	An environmental impact assessment dictated how each hut was placed on its site. The sites were chosen to avoid areas of ecological and cultural significance. Moving a couple of the huts meant they didn't fit properly with the site, but very important parts of the vegetation were saved. Latona points out that the environmental impact assessment worked in favour of the environment, not people's comfort, and as such, the architecture was subservient to nature.
	Other key concerns for Latona were ensuring the huts created a minimal footprint (no excavation required) and that the huts could be easily dismantled, while creating minimum visual impact in the landscape, with maximum visual connection to the landscape. Clever siting (visually), smaller forms, low profile, buildings 'nest' in the landscape – derivative of the quality of the place. There is no obvious reference to the surrounding landscape in the form of the building (replicating topographic form).
Climate	As a consequence of the huts' siting being determined by the environmental impact statement, only two of the five huts are oriented north. The huts are located in mountainous area of central Tasmania, where the climate is generally cooler, with snow during the winter months. However, tours through the Overland Track by Cradle Huts run through the warmer months only, from October to March, to avoid severely inclement and unpredictable weather. The roofs are high-pitched, which is typical of areas with snowfall.
Culture	There is reference in each hut to old timber mountain huts in Tasmania of the early 1900s, some of which still stand in the Cradle Mountain/Lake St Clair National Park. There is a distinct pattern of verticality in the taller vegetation and mountain summits. Unfortunately, Latona has designed the huts with timber cladding that runs horizontally. In spite of this, the horizontality might take reference from the culture of old timber mountain huts (see Figures 6.3 and 6.4).
Materiality	The huts are constructed from similar materials to that used for mountain huts in the area since the 1800s. The basic palette and use of materials provide for unobtrusive structures in the landscape. Timber has been predominately used, including lower grade Tasmanian hardwoods (so as not to exploit rainforest timbers), and plywood. Other materials include: plantation softwood for framing and external and internal cladding; Oregon frames for the roof and floor, to provide structural stability; and corrugated iron for roofing.
	Plastic water tanks have been used for autonomous water supply. While plastic is not considered to be an 'environmentally friendly' material, its use in such an environment allows long-term use, as other water-holding materials may corrode.

While the architectural solution for Cradle Huts was secondary to the ecological imperatives, each building may simply provide a series of window frames through which to provide

8.2.5   PEPPERMINT BAY

Architect: Terroir

From the outset, the architect and client desired an iconic building that was part of the landscape. While this was Terroir's first large-scale commercial building, the practice has been successful in creating an iconic architectural form, according to architectural critics.

Table 8.5   Architectural Response of Peppermint Bay to Tasmania's Natural Landscape

Criteria	Description of Response
Site	The architects refer to the building as 'a grey metal landscape'. This metaphor conjures up images of the dull green-grey hills and mountains in the distance that are typical of the Tasmanian landscape in this region. The folded roof form of Peppermint Bay carries some very obvious references to the ubiquitous Tasmanian landscape – this form developed through the process, a phase of development underpinned by the concept of journey through the site. Influence for the roof form also came from sources beyond the landscape. The form also derived for the fact that Terroir wanted to put some drama in the gathering areas (bar, dining rooms), but creating large volumes, which let light into the building. The building's colour and profile are direct references to this landscape. The fenestration on the glazed façade is reminiscent of the geological and tree patterning of many Tasmanian mountains. This large glazed wall allows for visual connection to the D'Entrecasteaux Channel and Bruny Island, plus exterior reflections from the surrounding landscape visually soften the steel surfaces. The northeast wall opens to the grass, allowing the inside/outside threshold to be blurred.
Climate	The fenestration patterning serves as a tool for solar efficiency in the building — allowing low winter sun to warm the building while effectively acting as a barrier against the high, hot summer sun. Electrical lighting is not required during the day, as the large areas of glass allow adequate sun penetration. However, there is little natural lighting in the service core of the building. Large doors and ground-level openings also allow for natural cross ventilation of the larger eating spaces on warmer days.
Culture	There is little data to suggest the physical building has taken cues from the local culture. There is a strong aboriginal history in the area (particularly in the nearby area of Oyster Cove). More recently, boat building, fruit orchards, wood-turning and fresh produce have become tradition. However, while the development promotes local and Tasmanian produce, there is no evidence in the building's physicality. Terroir based the building primarily around the concept of journey and labyrinth, drawing ideas from international discourse (a reference to Critical Regionalism). The idea of journey through the does, however, extend to the experience, of either driving or catching the ferry, of travelling from Hobart to the building.
Materiality	The use of Tasmanian hardwood in the building is clever. The long timber-clad wall — the 'z' labyrinth — running through the centre building denotes thresholds between circulation and eating areas. The openings through this wall take on a low-key response to the exterior folding form of the building. The wider use of floor surfaces also provides clear articulations between the different spaces in the building. Materials included: steel framing; zincalume guttering; Colorbond roof; cement sheets; plasterboard; concrete and carpeted floors; painted timber – fenestration; and tongue and groove Tasmanian oak (*E. regnans*) boards.

Industry and tourism bodies have promoted this project as a very good example of Tasmanian architecture and its initial response to Tasmania's natural topography lends itself well in the building. The project was largely driven by international theory, and therefore lacks some of Tasmanian qualities evident in the other case studies undertaken in this study.

8.2.6   HAZARDS DEVELOPMENT FOR FEDERAL HOTELS & RESORTS
             Architect: Terroir

This case study is a competition-winning project (currently in the early stages of construction). The brief called specifically for a 'Tasmanian' outcome. The initial site-selection process went through a number of stages and solutions, before the client and architect settled on what Terroir term 'A Tasmanian solution'. This solution, they say, is 'something completely unique', and provides optimum site, minimum impact of the site, maximum view, minimum building and maximum landscape.

Table 8.6   Architectural Response of The Hazards Development to Tasmania's Natural Landscape

Criteria	Description of Response
Site	The building's profile resembles the cragginess of the humps of The Hazards. The plan is similar in form to the elevations, a subtlety that may, however, go unnoticed by many visitors. The building sits at the back of and into the site and guest rooms run in four parallel tiers, each of which has a view of The Hazards and Coles Bay. The view of the foreground (the roof of the lower level) is of pink granite and the water and the immediate foreground will be crushed rocks with pincushion plants - a classic Dombrovskis image of the Hazards. Terroir is interested in the interplay between foreground, middle ground and background - such is the relationship between the 'insignificant' pincushion plants and the monumentality of the Hazards. They say this interplay is very indicative of the Tasmanian landscape. The form evolved from the notion of 'architecture as landscape'. The competition solution provides a design that addresses optimum site usage, minimum impact of the site, maximum view to The Hazards and Coles Bay, minimum building and maximum landscape – the architects call this a 'Tasmanian solution'. The profile resembles the cragginess of the humps of The Hazards. Each guest room and all public areas have a view to The Hazards, the inspiration for the design.
Climate	Large areas of glass on the eastern side will allow solar gain in the morning and the stone floor surfaces should retain the heat during the day. This also allows natural sun penetration into the building. While all guest rooms are set back into the site, maximising natural insulation, the rooms are located on the east, and will thus receive morning light, rather than midday or afternoon sun, which is crucial in Tasmania during winter. Therefore, it is assumed that mechanical heating will be employed in the design. This is not an environmentally sensitive option and increases running costs. The east coast is the warmest area of Tasmania and it is a pity Terroir have not utilised this opportunity.
Culture	Movement to and around the site underpinned the intuitive solution, and which is reminiscent of how the aboriginal people might have used the land.
Materiality	The whole site is about stone and water, and as such these became the two key ideas in the project. The Hazards have been formed from pink granite, a natural phenomenon that runs geologically up the east coast of Tasmania and into a strip in the northeast also. As such, the local stone industry will be incorporated into the construction of the development. Floor, some wall surfaces and outdoor landscaping will feature stone.

The Hazards Development is Terroir's second large-scale commercial project to be built. However, it seems a far more considered response to Tasmania's natural landscape than Peppermint Bay. Coles Bay and The Hazards provided a specific landscape from which to develop an architectural solution and as such could be sited in no other location.

It is difficult at this stage to assess this case study appropriately as it has not yet been constructed. However, it was selected because the brief was the first of its kind to specifically call for a 'Tasmanian outcome' and is therefore an important addition to the case study review. It will be of value, in terms of ongoing research in this field, to undertake an assessment of the building post-completion to compare results.

8.3 PART TWO

ANALYSIS OF COMMON IDEAS ACROSS EACH PAIR OF CASE STUDIES

Part 2 of the data analysis involved identifying common ideas that tied each case study pair together. This was undertaken by noting repetition in the text examined – existing literature and the interview transcripts. Table 8.7 presents the findings of this analysis, while the key words for the individual cases studies can be found in Appendix E1 to E6. There are distinct differences in the ideas of each architect and their architectural response to Tasmania's natural landscape.

Table 8.7   Common Ideas Across Each Pair of Case Studies

Architect	Buildings	Common Ideas
Latona	Cradle Huts/ Bay of Fires Lodge	minimal impact, eco-tourism, sustainable, small-scale, autonomous, minimal impact on sensitive sites, use of local timber, 'touch the earth lightly'
Morris-Nunn	Strahan Visitor Centre/ Forest EcoCentre	sustainability, ecologically sustainable, energy efficient, use of local timber, dramatic form, interpretation of Tasmanian culture, response to political climate, habitable conservatory, controversial
Terroir	Peppermint Bay/ Hazards Development	iconic project, reading the Tasmanian landscape, landscape form, fenestration pattern, dramatic form, predetermined paths through the site and building

Each pair of buildings stands independently of the other pairs. While the common ideas identified in each differ quite significantly from each other, parallels can be drawn between the architects. There are similarities in the response of Latona and Morris-Nunn in terms of sustainability - although each architect demonstrates individual ideas of what this might mean. Further, parallels can be drawn between the buildings of Morris-Nunn and Terroir in their attempts to create dramatic responses, which stand both separate from, and in harmony with, the landscape context in which each project is sited.

However, while there were key ideas between each pair, specific ideas were also identified within the individual case studies. After consideration of the environmental aspects of Cradle Huts, Latona simply sought to 'provide shelter', while Bay Of Fires Lodge emphasises the nomadic notions of 'gathering around a fire' and 'intermittent use' that are reminiscent of how the land was used previously by the Aboriginal people. This suggests that Bay of Fires Lodge also responds to the cultural and natural landscape.

Similarly, the Strahan Visitor Centre responds strongly to the idea of responding to cultural and natural landscape of the region in which it sits (west coast). It is the Centre's response to the culture of the west coast on which the design was based. The Strahan Visitor Centre has also been described as a 'book inside and arc'. Likewise, the Forest EcoCentre has been described as 'a building within a building', suggesting that both projects by Morris-Nunn consist of a outer shell, inside of which the key ideas and concepts are housed. The interior of the Strahan Visitor Centre acts almost as an academic or theoretical response to Tasmania's west coast.

Ideas specific to Peppermint Bay and the Hazards Development are based around the particular theory and ideas behind each building. Peppermint Bay evolved from and around the concepts of 'labyrinth', 'journey' and 'community', while the Hazards Development includes 'water', 'granite (stone)', 'pathways' and 'monumentality/intimacy'; the last point of which has been explored extensively by Terroir, both through the photography of Dombrovskis and through their own understanding of Tasmania. The theory behind the Hazards is less conceptual and based more on nature: water, stone and the monumentality of the surrounding landscape (The Hazards).

While each of the buildings stands as a separate design, there are ideas that are interwoven and inextricably link all projects. Next, Section 8.4 presents the foremost common themes identified across all architects and projects.

8.4 PART THREE

ANALYSIS OF COMMON THEMES ACROSS ALL CASE STUDIES

This study primarily looks at architectural response to landscape. In Part 1 of data analysis, it was demonstrated that each case study responds differently to the natural 'landscape'. Factors such as the architect's background (place of upbringing, place of education and the subsequent ideas and the theories taught) may play a critical role in the architectural outcome. Through data collected in the literature review and the interviews, the response to each criterion was gauged.

In Chapter 7 a number of common themes that ran through the works of each architect and essentially tied all the case studies together were identified and established. As in Stage 2, these common themes were identified through repetitions in the texts examined. The themes were:

- Understanding the site
- Evolving architectural language
- The influence of Glenn Murcutt and the Sydney School on each architect
- Influence of international discourse
- Response to Tasmania's cooler climate in the design

First, a brief overview of each theme identified is presented in Table 8.7. Following this, Table 8.8 provides data linking each architect to the themes identified, and finally the data presented in each table is summarised.

Table 8.8   Overview of Common Themes Identified

Key Theme	Description
Understand the site	Through the assessment of the case studies it became clear that each architect provides a different and unique response to Tasmania's natural landscape. The architects have undertaken acts such as walking around the site (all), camping on the site (Latona), exploring the upper reaches of the Franklin River (Morris-Nunn) and sketching their initial reaction to the place (all), in order to understand how they might best understand and design for the site and landscape. Understanding the site comprises both the natural and cultural elements of the landscape. Morris-Nunn says each is as important as the other, as past history and culture has often determined the form of many natural areas in Tasmania.
Evolution of architectural ideas	It is interesting to note the idea of the 'continually evolving' language of an architect. The longer each architect stays in and designs for Tasmania's natural

	landscape, the more their understanding of and relationship with the landscape deepens. The architects have taken into consideration lessons learnt from previous projects; discarding negative aspects, while drawing upon those ideas that were successful, and developing them accordingly.
Influence of Murcutt & Sydney School	The 'Sydney School' philosophy still dominates thinking about buildings in 'wild' landscapes. Latona and Morris-Nunn originally came from New South Wales, and were educated in School in the early 1970s, the influence of the 'Sydney School' teachings. Murcutt and Leplastrier taught both, before they later chose to practise in Tasmania. The three directors of Terroir were influenced by the teachings of the Sydney School whilst studying in Tasmania. However, Reinmuth transferred to Sydney to complete his final two years of architecture.
Influence of international discourse	Frampton explains that in present times, local or regional cultures could simply be "locally inflected manifestations of 'world culture'" (1985: 215), adding that the concept of a localised culture is a contradiction. McNeill (2002) asserts there is a Tasmanian tradition of designing with international ideas, which are expressed in the local context. While each architect has a strong understanding of Tasmanian place and the landscape, they are also aware of broader national and international ideas, some of which they have drawn upon. These ideas are based on Critical Regionalism.
Response to Tasmania's cooler climate	McNeill (2002) asserts that the quality of light and the cool climate of Tasmania are an influence on many architects working in Tasmania. Large areas of glass allow natural sun penetration into buildings, which both naturally illuminates and passively heats indoor spaces, especially in winter. Additionally, wide eaves and fenestration patterning on glass prevents summer sun penetration, while allowing for winter sun. Louvres and other openings allow for natural cross-ventilation in the warmer summer months. At least one of these methods has been incorporated in each case study.

Table 8.8 provided a general overview of the response to each theme identified. These were:

- Understanding the site and each architect's subsequent architectural response, each of which was different;

- The evolution of each architect's ideas from one project to the next;

- The influence of the Sydney School and Glenn Murcutt, and the thoughts on designing and building in natural landscapes;

- The influence of international discourse and ideas on Tasmanian architects, which has been identified by both McNeill and Frampton (Critical Regionalism); and finally

- The response of each architect to Tasmania's cooler climate and the unique quality of light, and incorporating these aspects into each case study.

Next, Table 8.9 provides a brief analysis of each architect's specific response to the common themes presented in Table 8.8.

Table 8.9   Analysis of Architects' response to Common Themes Identified

Key Theme	Architects' Response
Understand the site	**Latona** – camped on the site at Bay of Fires for 18 months on and off to gauge the best site for the building, the patterns of the vegetation and how the land was used by aboriginal people. He learned and understood the varying natural ecosystems on the Overland Track in order to place each hut sensitively into the landscape. **Morris-Nunn** – explored the upper reaches of the Franklin River on a raft with author Richard Flanagan to better understand the natural environment to be depicted in the Strahan Visitor Centre. **Terroir** – members of each design team walked at some length around each site in order to understand the lie of the land, vegetation and the natural flow and movement, thus creating paths. Rough sketches recorded these intuitive responses, which are reflected in the final designs.
Evolution of architectural ideas	**Latona** – through sustainable building, construction and management practises in remote natural landscapes there is an obvious evolution of Latona's ideas through his buildings **Morris-Nunn** – through a line of conservatories, Morris-Nunn has developed ideas regarding the use of Tasmania's cooler climate for both heating and cooling purposes (refer to Lindsay Johnston's article 'Greenhouse Effect' 2001). **Terroir** – through the exploration of translating the Tasmania landscape into architectural form – 'landscape as architecture'
Influence of Murcutt & Sydney School	**Latona** – educated by Murcutt in Sydney in the 1970s. Latona has, like Murcutt, developed sensitive, place-based designs that are underpinned by strong environmental and social concerns. **Morris-Nunn** – like Latona, Morris-Nunn was educated by Murcutt in Sydney in the 1970s. He has drawn from this a deep need to understand the natural landscape of each site. **Terroir** – Murcutt and the 'Sydney School' approach has influenced each member at some time during their education. Murcutt collaborated with Terroir on The Hazards Development.
Influence of international discourse	**Latona** – while there is no specific data to suggest Latona has been influenced by international discourse, similarities can be drawn between his work and internationally renowned architect Murcutt **Morris-Nunn** – travelled extensively to northern Europe to explore the ideas and parameters of conservatories in cooler climates. He uses the information learned and

employs and experiments with similar ideas specifically to Tasmania's climate.

Terroir – influenced by the theoretical works and writings of architects and theorists such as Steven Holl, Peter Zumthor, Marco Frascari, Carlo Scarpa and Bachelard, whom they acknowledge openly.

Response to Tasmania's cooler climate

Latona – The simple use of large areas of glass and louvres allows in Bay of Fires Lodge for both cross ventilation and heating in summer, while wide eaves prevent over heating in mid summer. Smaller areas of glass in Cradle Huts help retain heat in the cooler alpine area.

The use of glass louvres windows in Bay of Fires not only allows ample ventilation; it also provides connection to the outdoors and surrounding landscape.

Morris-Nunn – for some years, Morris-Nunn has been experimenting with conservatories developed specifically for the cooler climate of Tasmania. He claims that the opportunity to "create this building type [conservatories] is only possible here in Tasmania; you wouldn't do them elsewhere in Australia, as it gets far too hot. With conservatories, the Greenhouse Effect and the relative coolness outside for most of the year, all works to give real benefits, and so the battle is to get them to stay cool enough on hot days" (Morris-Nunn 2004).

"I think that the general climate of the place, the fact that it actually gets cold here... is important to my basis of thinking" (Morris-Nunn 2004).

Terroir – the expansive use of glass in both Peppermint Bay and The Hazards allows for passive heating, while the fenestration patterns on the windows act as sun-shading devices. Natural cross-ventilation methods have been employed in Peppermint Bay.

Similarities can be drawn between those architects used in this study and Murcutt and The Sydney School's dedication to place-based architecture and the ideas behind it. The evolving language, intimate understanding of the site and understanding of how to incorporate climate into the design all come from the architects' own experience and understanding of place and the landscape. This was discussed in depth in Chapter 3. The 'evolving language' is evident in the works of the architects presented in Chapter 7. The ideas in the later buildings of each architect have been informed by the earlier work, and the later buildings are therefore more refined. It is the thoughts that run through each architect's work that essentially form the core ideas behind Critical Regionalism.

8.5   DISCUSSION OF THE FINDINGS

The aim of this study is to gauge and assess how 'place-based' architecture responds to Tasmania's natural landscape. It was important, therefore, to understand the concept of place and landscape, if place-based architecture is to fit well in the natural environment. 'Place' and 'landscape' are highly complex terms and concepts. The complexities of both place and landscape result from a deep entrenchment in the human psyche, which is constituted through experience over time. Chapter 3 identified that many Tasmanian architects and artists create their work 'specific to place' and have their roots firmly in the island's political history, 'sense of place', topography and landscape. This discussion set up a foundation for understanding an architect's response to place and landscape. However, there must be some affinity with the landscape and place, which develops from a long-standing connection with place, and which each architectural practice used in this study has developed to successfully design for *this* place (Tasmania).

This study has established that landscape is a construct perceived by the act of seeing; that it is a subjective interpretation of our environment, dependant on human values and meanings. This is also true of architectural response to landscape: it is essentially the architect's own subjective interpretation of the landscape around him/her. Humans will continue to interpret the landscape of landscape as an entity that can be altered as the sense of vision permits. The contemporary definition is inclusive of human modification: "a tract of land with its distinguishing characteristics and features, especially considered as a product of modifying or shaping processes and agents" (Oxford English Dictionary 1989). It is this altering of the landscape that allows us to insert development, or the built environment.

Landscape is of particular importance in relation to architecture and development. Edwards (2001) says that the natural landscape has become the 'newest tool' in the design process, while Frampton (1991) notes the role of landscape is considered an 'essential tool' in the development of architectural form.

In this study, landscape was broadly divided into two types: wilderness/natural and modified/cultural. The United State National Parks Service (1994) identified that the two types do not stand as separate entities: rather, they are interconnected on many levels. Sustainable site design reinforces the interconnectedness of all elements within the landscape, through responsive design integrated with interpretive and cultural objects. Each architect has, to some degree, drawn upon this notion of the interconnected relationship between both natural and modified landscapes. They acknowledge the cultural aspects of the land as being as important as the natural landscape itself. In particular, this juxtaposition of

both landscapes is evident in Morris-Nunn's Strahan Visitor Centre and Latona's Bay of Fires Lodge.

The term 'Tasmanian-ness' has been associated with architecture. The term, however, refers more specifically to identity of a place and its people, rather than to objects in the place. Nevertheless, this study broadly associates Tasmanian-ness with 'Tasmanian Regionalist', which refers to a loyalty to the interests of a particular region, and the use of regional characteristics, such as locale and custom. In this case this particular region is Tasmania. Influences such as geographical isolation, the climate, landscape, local tales, the topography and Tasmanian light have, for a long time, influenced many Tasmanian designers and architects.

Murcutt concurs with this view that a 'Tasmanian' architecture does not wholly exist, claiming that there is no such thing as an Australian building – rather that he "would like to see our buildings responding to the part of the world they are in" (in Drew, 1999: 79) – a 'Tasmanian' architecture does not wholly exist. Ideas are loosely driven by international ideas (Critical Regionalism). Rather, there are Tasmanian qualities in the architecture for this place - an approach to design which draws from an intuitive response to the place. It is not necessarily about the building being Tasmanian; it is more about the intuitive response of the architect to that place, no matter where that place might be.

Latona agrees with Murcutt, stating that his own architecture is not 'Tasmanian'. Rather, he approaches design in any place in a similar manner, specifically for that place, with a regionalist design response. Nonetheless, the outcome engenders a Tasmanian 'spirit of place'. Parallels between the works of Glenn Murcutt and Latona's Bay of Fires Lodge are apparent – the remote natural location; simple, long planning; the minimal material palette; the use of glass louvres windows to allow ample ventilation and connection to the outdoors; and the 'touch the earth lightly' approach to design. Drew describes Murcutts's architecture as "...strongly place-based within a naturalist ideal of a retreat to nature" and that Murcutt is "especially good at controlling flows of heat, light and air: treating the building envelope like a second skin with layered roof and 'walls that breathe' " (2002: 32). Bay of Fires embodies these ideas beautifully.

This description might also provide a basic description of Morris-Nunn's conservatories – after all, Morris-Nunn was educated and influenced by Murcutt at the same time as Latona. Morris-Nunn, however, acknowledges the idea of Tasmanian-ness in his buildings, particularly in reference to the use of conservatories in the cooler climate, and to drawing upon Tasmania's varied history and placing fragments of it into his work, as he does in the

Strahan Visitor Centre. Tasmanian-ness also conveys the idea of opposing tendencies in Tasmanian culture; particularly in regard to politics, race, forestry and more recently, tourism. This is clearly seen in both case studies by Morris-Nunn. The architect hopes, however, that any Tasmanian-ness within his buildings is not seen as a series of clichéd references.

Contrary to Latona and like Morris-Nunn, Terroir openly promotes the idea of Tasmania-ness within both Peppermint Bay and The Hazards. The practice has based its philosophical approach to design on the architects' experiences of Tasmania's natural landscape and its many distinct features. Balmforth (2004a) said that in terms of being 'Tasmanians', there is then the regional question of 'do you produce Tasmanian buildings?'. His response was that the easy answer is 'of course we do, we are Tasmanians'. This does not, however, mean that the aim of producing a 'wholly' regional building always inspires Terroir. However, their response to Tasmania's natural topography is immediately recognisable in the dominant folding roof forms of both case studies used. The folding form, has, in effect, become the practice's signature architectural feature: "The roof form ... was the most ubiquitous of the Tasmanian landscape and carries with it some very obvious references to the Tasmanian landscape" (Balmforth 2004b).

Regionalism is a broad term and not easy to contain; therefore by responding intuitively to the landscape and place, a 'regionalist' outcome can evolve. A regionalist response has the flexibility to draw upon foreign or international discourses, whereas the term 'Tasmanian' as a specific style lends itself more to a hermetic response, comprising only aspects that are typical of, and perhaps 'endemic' to, Tasmania.

In conducting the analysis of each case study, it was first necessary to develop a set of criteria, by which each case study was assessed. The criteria were parallel to the tenets of Frampton's Critical Regionalism (1985).

Neither Latona nor Morris-Nunn was raised in Tasmania, yet both architects respond to Tasmania's natural landscape with the intuitive sensibility of those who were raised here (for example artists Richard Flanagan or Philip Wolfhagen). This additionally raises the notion of whether one has to be 'Tasmanian' to design a 'Tasmanian' building. My original contention (as stated in Preface [ii]) was that that only those architects who had either grown up in Tasmania, or those who had lived here for many years, could design for and respond well to Tasmania's landscape. This does not mean that one must be raised in Tasmania. McNeill asserts that the quality of light and the cool climate have influenced architects working in Tasmania and will continue to do so. Additionally, both Latona and Morris-Nunn recognise

the quality of light in Tasmania as being different from that in other parts of Australia, while Balmforth did not make direct reference to such qualities.

Latona and Morris-Nunn design specific to the place, while drawing from universal ideas from wider sources. They both have a strong understanding of Tasmanian place and the landscape, which they have developed since arriving in the State. Morris-Nunn responds in many ways to the underlying cultural issues that have served to shape Tasmania's landscape, including natural areas. Latona very much responds to the environmental aspects of this place, in addition to having a firm understanding of how the land on which he has built has been used in the past, by the Aboriginal people.

While each architect has acknowledged the dominant landscape, not all have responded with a dominant insertion into the landscape. Latona describes the natural landscape in Tasmania as immediate and visually accessible, and has chosen to leave the landscape as dominant. However, both Cradle Huts and the Bay of Fires Lodge have minimal visual impact on the landscape and are largely 'camouflaged' by the vegetation.

With the Forest EcoCentre, Morris-Nunn describes the Forest EcoCentre as an 'alien' architectural form in the landscape. However, post construction, the local residents of the Scottsdale area have related the form of the Centre to that of a tree stump, thus tying the building directly to its landscape. The use of a dominant object in the landscape relates to comments made by Morris-Nunn regarding the effect the immediacy of Tasmania's landscape had upon him when he first arrived, as an alien himself. The uniqueness of the domineering landscape has been the driving force behind his and Terroir's designs. Terroir, who states that the overall landscape context is inescapable; however it has also employed the dominant object in both Peppermint Bay and The Hazards Development.

While Terroir predominantly designs for the Tasmanian landscape, they additionally draw upon many theoretical writings and engage in much international discourse, which is particularly evident in Peppermint Bay. It is interesting to note that the brief for the Hazards Development called specifically for a 'Tasmanian' outcome; however, the response to local Tasmanian culture is not obvious. Coles Bay and The Hazards provided a specific landscape from which to develop an architectural solution. As such, the building could be sited in no other location than the one for which it was designed. However, while the building has responded very well to its site and the surrounding landscape, it is difficult to assess this case study appropriately, as it has not yet been constructed. Therefore, it will be interesting to undertake an assessment of the building post completion, to compare results. Terroir openly promotes Tasmanian-ness and a link to the landscape in its designs.

Although Terroir stress that Peppermint Bay and the Hazards Development provide completely different approaches to the design and the evolution of the form, the 'humps' of both buildings look very similar. They have, in effect, become the practice's signature architectural feature. It will be interesting to see if Terroir continues to design with similar forms or profiles, or whether it will explore new forms that respond equally well to Tasmania's natural landscape.

There are many factors that influence and affect the final design outcome. These include: the architect's background (discussed in Chapter 7.2), the client, the building type and, of course, the landscape (discussed in Chapters 4 and 6). The architects of each case study have had to deal with myriad issues, including those listed above.

Bennett, Wakeman and McGuire (1991) listed finance, buildings codes, time, client's brief, and architect and client personalities as some of the many complexities driving building design. Many tourist developments in the natural environment are in remote locations and building in these landscapes poses many challenges. The United States National Park Service (1994) proposes the following aspects should be acknowledged regarding site design in these locations, and this is particularly relevant in Tasmania's unique natural landscape: site selection, site access, site-adaptive design considerations, construction materials and methods, and native landscape preservation. Likewise, factors such as place, landscape and culture have, for a long time, influenced Tasmanian architects and designers, including: geographical isolation, the climate, landscape, local tales, topography and the unique Tasmanian light.

Another factor affecting the design outcome has been the client. Latona was his own client, architect and builder, which is said to be a difficult situation. Morris-Nunn primarily worked with the controversial Tasmanian company Forestry Tasmania on both case studies. He collaborated with Richard Flanagan to design the Strahan Visitor Centre for the Tasmanian Forestry Commission (now Forestry Tasmania), and Tasmanian Parks and Wildlife Service (regarded as perhaps the most controversial visitor centre in Australia), while the Forest EcoCentre for Forestry Tasmania has also been regarded as controversial; in particular, references have been made to its form being liken a tree stump. Terroir's client for Peppermint Bay was tourism entrepreneur and developer Simon Currant, who is also Chairman of the Tourism Council of Tasmanian, while The Hazards Development is the latest addition to the growing number of hotel developments owned by Federal Hotels & Resorts.

Architecture should enrich the human spirit with its contemplation of landscape, culture and nature. Tasmanian architects strive for architecture that sits intelligently within the natural landscape. The architects, in their own way, have been honest to Tasmania's natural landscape. Hence the case studies respond both sensitively and critically to Tasmania's landscape, and exude a freedom from restraints and formalism in the style, while maintaining a connection with the landscape at all times.

8.6 RECOMMENDATIONS FOR FUTURE TOURIST DESIGNS

After completing the research for this study and undertaking the six case studies, the following recommendations can be made for the future designs of tourist architecture in natural landscapes. The four recommendations are based loosely on the findings presented in Section 8.4 of this chapter, which identified common themes evident across all six case studies.

8.6.1 RECOMMENDATION ONE: UNDERSTAND AND LEARN FROM THE SITE

Recommendation: *Effective architectural responses came from those architects who spent time on the site prior to and during the design process. The architects' first hand experience gave them an understanding of the site's topography, vegetation, aspect, orientation, climate and* genius loci *which then allowed them to identify the best site for their buildings.*

When designing for any place or landscape, an architect should 'unearth' and understand the meaning of the landscape in which the design is to sit and incorporate the culture and history of the site. The building should try to sit in harmony with the natural features and varying elements of the site, such as culture and history.

It was established in Chapter 3 that knowledge of place and sense of place develop over time, through experience. Knowledge of place and 'sense of place' develop over time. Each architect improves their understanding of Tasmania as a place the longer they live here and their own understanding helps inform their architectural response to the natural landscape. To better acquaint themselves with their sites, the architects walked around the site at different times of the day and year and camped on the site for extended periods. They also instinctively explored the land. Both Morris-Nunn and Latona both said that this helped them to better understand how they might best design for the site and landscape.

Through the assessment of the case studies, it became clear that each architect provides a different and unique response to Tasmania's natural landscape. This conclusion was based on an intuitive reading of both the immediate and wider landscape contexts in which the case study was to be sited. In all instances, the landscapes had a direct influence on the outcome of the design, particularly physically. This recommendation is further validated by Glenn Murcutt's 'Powysian' approach to design, which is an intuitive and poetic response to the

natural landscape. Murcutt further 'offers' his personal interpretation of the landscape through built form by incorporating discreet elements of characteristics of the site.

8.6.2 RECOMMENDATION TWO:
DESIGN WITH MINIMAL IMPACT ON THE SITE

Recommendation: *Design a minimal building footprint that has little impact on the site. This allows the building to be dismantled and removed at any time, with the intention (it would appear) that the building had never existed.*

The buildings should be constructed in such a way that they can also be dismantled easily. Due to the sensitive nature of the natural landscape and the changing and evolving attitudes towards building in natural areas, buildings should be designed to accommodate future removal. In choosing already cleared sites, should the building be removed, the site will quickly return to its pre-construction condition. The construction methods employed in Latona's Cradle Huts and Bay of Fires Lodge have allowed for a methodical removal process except for footings, which can be trimmed to ground level to allow revegetation of the site.

The Aboriginal people across Australia lived in harmony with the land, leaving little disturbance in the natural landscape. It is not unwise, then, to suggest that architects should consider the aboriginal approach to building – simple shelters, local materials, design for local climatic conditions and touching the earth lightly.

8.6.3 RECOMMENDATION THREE:
USE LOCAL MATERIALS

Recommendation: *Use locally sourced and produced materials, such as timbers, stone and steel. This reduces embodied energy and transport costs, and provides an enhanced sensory experience for tourists, through touch, smell and vision.*

Historical examples of timber and stone architecture can be found throughout the state. Many outhouses and sheds in farming areas and mountain huts were constructed from these locally sourced materials. Timber has been used almost exclusively for the entire structure of Cradle Huts, the Bay of Fires Lodge, the Strahan Visitor Centre and the Forest EcoCentre, while materials, such as glass and steel, have been used for detailing and additional structure.

8.6.4   RECOMMENDATION FOUR:

DESIGN WITH THE CLIMATE

Recommendation: *Understand the climate and sun availability across the site throughout the year, as light, passive heating and natural ventilation are key elements in Tasmanian architecture.*

McNeill asserts that the quality of light and cool climate of Tasmania are an influence on architects. Additionally, both Latona and Morris-Nunn recognise the quality of light in Tasmania as being different to that in other parts of Australia. Large areas of glass act as a method of natural sun penetration into buildings, which both natural lights and heats indoor spaces, especially in winter. Louvres and other such openings serve as a means of natural cross-ventilation in the warmer summer months. At least one of these methods has been incorporated in each case study.

Morris-Nunn has experimented with conservatories for the cooler climate exploring the potential for sustainable glasshouses, where solar gain and cross-ventilation can be usefully incorporated in Tasmania's cooler climate.

8.7 SUMMARY

There are many factors affecting and contributing to the variety of architectural responses discussed in this study. These factors include the architect and their background, the client, building type, site and landscape type. Two design approaches have become apparent in light of an examination of each case study building, each of which is as valid as the other.

The first presents the building as a dominant insertion in the landscape, as expressed by Terroir, and to a lesser extent, Morris-Nunn. Terroir's initial visual interpretation of Tasmania's physical natural landscape can be easily read as a response to the distinctive topography of Tasmania. This is particularly true of the reading of The Hazards in the development on the east coast. Although Morris-Nunn's responses appear alien, as independent objects, the odd forms sit in agreement with the context in which they are sited. The second approach pushes for a minimal visual and physical intrusion in the landscape, as is the case with Latona's projects.

The recommendations offered in this chapter derive from, in particular, the common themes that were identified across all case studies and that data presented in Tables 8.8 and 8.9.

CHAPTER 9

CONCLUSION

9.1 CONCLUSION

In this chapter, conclusions are drawn from the data presented throughout the study, and the primary aim of the thesis is discussed in terms of these findings. The aim of this study was to gauge and assess how existing and speculative 'place-based' architecture responds to Tasmania's natural landscape. It was important, therefore, to understand the concept of place, to determine whether or not Tasmania's place-based architecture fits well in the natural environment. This was achieved through the analysis of six Tasmanian buildings in terms of their response to site, climate, local culture and materials used. It was appropriate that ways in which architecture can be integrated into Tasmania's natural landscape be explored, in the context of the aims of the study.

Chapter 2 established the theoretical framework and methods that supported this study. The application of the hermeneutical-phenomenological approach, or the interpretation of texts, as the theoretical framework underpinning the qualitative research was crucial to the study. It sought to provide in-depth analysis and interpretation of the interview transcripts, which formed the core of the case study data. Subsequently, the information established from the analysis of the transcripts was used as a means to provide greater insight in the specific built examples used in the study. Additionally, from Frampton's concept and later development of his ideas on Critical Regionalism, a set of four criteria were developed, against which the case studies' response to Tasmania's natural landscape was further assessed and gauged.

Due to the complex nature of the study, it was essential to conduct a literature review. The review considered relevant literature, which has introduced and examined the concepts of place, identity, landscape, tourism and architecture. These were examined with particular reference to Tasmania. Following this process Chapters 3, 4, 5 and 6 established a sound platform from which the case studies could be reviewed and presented.

Chapter 3 established that place can be either physical or experiential, and that it is imbued with meaning and memory for an individual. Sense of place, however, is the least tangible aspect of identity of place, generally arising from an intimacy with place and this bond

develops over time. Architectural response to landscape is essentially the architect's own subjective interpretation of the landscape around him/her. The architects whose work is presented in this study have developed their own architectural language in response to Tasmania's natural landscape. This arises from their own personal encounters and connections with the landscape, especially from specific landscapes on the island, and from each architect's educational background.

Tasmania's natural landscape positions the island as a leading destination for ecotourism and nature-based activities, and tourism in the state has facilitated and evolved around the commodification of the natural environment. Visitors can experience a variety of cultural, heritage and recreational activities in Tasmania's many landscapes. Through the development of recreation and tourist infrastructure, the natural landscape can be effectively utilised as a recreational and educational resource.

It is in this landscape that opportunities for tourist development lie. However, poor planning and design, inadequate infrastructure, misuse and unregulated tourism development can destroy the very environment that attracted visitors in the first instance. Therefore, it is timely to consider architectural design when planning tourist facilities in Tasmania's natural landscape.

The interpretation of Tasmania's natural landscape through architecture is crucial to enhancing the Tasmanian experience. Tourist facilities should aim to provide a link between the landscape and visitor, in doing so these facilities must be sensitive additions to the natural landscape.

Although Tasmanian designers and architects live in an isolated island environment, they work and immerse themselves in an inspirational landscape. The Tasmanian landscape is unique in its aesthetic and characteristics, and often architects find themselves juxtaposing many distinctive Tasmanian characteristics in the architecture of this place. 'Architectural identity' refers to architecture that represents a place and its culture. Each of the six case studies shows varying architectural responses to the qualities of the place and landscape through the built form.

Additionally, each architectural approach differs in terms of the landscape type in which it sits, the type of building requested by the clients and the architects' background. Therefore, identifying common themes across all case studies is the best means by which to draw conclusions. The common themes were first identified in Chapter 7 and discussed at greater length in Chapter 8.

It was only after the interpretation and analysis of the interview transcripts and existing written data on each case study, in light of the study aim, that patterns emerged. Subsequently, common themes across all case studies were identified and established, which formed the core of Stage 3 of data analysis. These findings were presented in Chapter 8.

All development in the wilderness has irreversible impacts and architecture is no exception. Many architects find building in nature (changing topography and vegetation) an exciting and challenging opportunity. Previously, many developers have neglected to consider the long-term effects a building might have on its immediate surrounds. In contrast, architects have had a long tradition in appreciating the natural values of sites and have special expertise in designing in a way in which is sensitive and appropriate to the site, its use and other factors.

There are many factors, including the architect, client, building purpose, site, and so on, that contribute to different architectural outcomes. Two design approaches have become apparent in light of examination of each case study. The first presents the building as a dominant insertion in the landscape, as expressed by Terroir and to a lesser extent, Morris-Nunn; for example, Terroir's initial visual interpretation of the physical natural landscape can be easily read as a response to the distinctive topography of the natural landscape. The second approach pushes for minimal visual and physical intrusion in the landscape, as is the case with Latona's projects.

It is difficult to suggest specific recommendations for future tourism development in Tasmania's natural landscape. Placed-based tourist architecture should ultimately encourage visitors to contemplate, appreciate, engage with and sense the context in which the building sits. Through understanding how architects have responded to Tasmania's natural landscape, it is hoped that appropriate and beneficial recommendations and principles have been presented, which will inform new tourism developments around both Tasmania and mainland Australia. If the recommendations suggested in Chapter 8 are adhered to, it is anticipated that 'place-based' architecture can be produced. This, in turn, can enhance tourist experiences of Tasmania. However, if facilities are hurried through the design process, and are built with little regard for good design and the enhancement of visitor experience, the outcome may ultimately be detrimental to the tourism sector in Tasmania.

The findings of the study suggest that a sustainable and natural experience of a natural destination can be provided for visitors, with minimal disturbance to precious and natural landscapes, through a careful and sensitive understanding of and response to site.

This study has served two purposes. The first is to initiate an understanding of architects' responses to Tasmania's natural landscape, with the intention of generating a set of recommendations to guide future design of tourist facilities. The second is to acknowledge the existing gap in research on the subject, therefore inviting further research on the subject area.

This study is, however, by no means an exhaustive exploration of the topic being researched, nor is there a comprehensive, single solution to the question. That this study could be expanded into further research in the future is indicative of the gap in current research in this area.

CHAPTER 9

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Due to the complex nature of the study, it was essential to conduct a literature review. The review considered relevant literature, which has introduced and examined the concepts of place, identity, landscape, tourism and architecture. These were examined with particular reference to Tasmania. Following this process Chapters 3, 4, 5 and 6 established a sound platform from which the case studies could be reviewed and presented.

Chapter 3 established that place can be either physical or experiential, and that it is imbued with meaning and memory for an individual. Sense of place, however, is the least tangible aspect of identity of place, generally arising from an intimacy with place and this bond

develops over time. Architectural response to landscape is essentially the architect's own subjective interpretation of the landscape around him/her. The architects whose work is presented in this study have developed their own architectural language in response to Tasmania's natural landscape. This arises from their own personal encounters and connections with the landscape, especially from specific landscapes on the island, and from each architect's educational background.

Tasmania's natural landscape positions the island as a leading destination for ecotourism and nature-based activities, and tourism in the state has facilitated and evolved around the commodification of the natural environment. Visitors can experience a variety of cultural, heritage and recreational activities in Tasmania's many landscapes. Through the development of recreation and tourist infrastructure, the natural landscape can be effectively utilised as a recreational and educational resource.

It is in this landscape that opportunities for tourist development lie. However, poor planning and design, inadequate infrastructure, misuse and unregulated tourism development can destroy the very environment that attracted visitors in the first instance. Therefore, it is timely to consider architectural design when planning tourist facilities in Tasmania's natural landscape.

The interpretation of Tasmania's natural landscape through architecture is crucial to enhancing the Tasmanian experience. Tourist facilities should aim to provide a link between the landscape and visitor, in doing so these facilities must be sensitive additions to the natural landscape.

Although Tasmanian designers and architects live in an isolated island environment, they work and immerse themselves in an inspirational landscape. The Tasmanian landscape is unique in its aesthetic and characteristics, and often architects find themselves juxtaposing many distinctive Tasmanian characteristics in the architecture of this place. 'Architectural identity' refers to architecture that represents a place and its culture. Each of the six case studies shows varying architectural responses to the qualities of the place and landscape through the built form.

Additionally, each architectural approach differs in terms of the landscape type in which it sits, the type of building requested by the clients and the architects' background. Therefore, identifying common themes across all case studies is the best means by which to draw conclusions. The common themes were first identified in Chapter 7 and discussed at greater length in Chapter 8.

It was only after the interpretation and analysis of the interview transcripts and existing written data on each case study, in light of the study aim, that patterns emerged. Subsequently, common themes across all case studies were identified and established, which formed the core of Stage 3 of data analysis. These findings were presented in Chapter 8.

All development in the wilderness has irreversible impacts and architecture is no exception. Many architects find building in nature (changing topography and vegetation) an exciting and challenging opportunity. Previously, many developers have neglected to consider the long-term effects a building might have on its immediate surrounds. In contrast, architects have had a long tradition in appreciating the natural values of sites and have special expertise in designing in a way in which is sensitive and appropriate to the site, its use and other factors.

There are many factors, including the architect, client, building purpose, site, and so on, that contribute to different architectural outcomes. Two design approaches have become apparent in light of examination of each case study. The first presents the building as a dominant insertion in the landscape, as expressed by Terroir and to a lesser extent, Morris-Nunn; for example, Terroir's initial visual interpretation of the physical natural landscape can be easily read as a response to the distinctive topography of the natural landscape. The second approach pushes for minimal visual and physical intrusion in the landscape, as is the case with Latona's projects.

It is difficult to suggest specific recommendations for future tourism development in Tasmania's natural landscape. Placed-based tourist architecture should ultimately encourage visitors to contemplate, appreciate, engage with and sense the context in which the building sits. Through understanding how architects have responded to Tasmania's natural landscape, it is hoped that appropriate and beneficial recommendations and principles have been presented, which will inform new tourism developments around both Tasmania and mainland Australia. If the recommendations suggested in Chapter 8 are adhered to, it is anticipated that 'place-based' architecture can be produced. This, in turn, can enhance tourist experiences of Tasmania. However, if facilities are hurried through the design process, and are built with little regard for good design and the enhancement of visitor experience, the outcome may ultimately be detrimental to the tourism sector in Tasmania.

The findings of the study suggest that a sustainable and natural experience of a natural destination can be provided for visitors, with minimal disturbance to precious and natural landscapes, through a careful and sensitive understanding of and response to site.

This study has served two purposes. The first is to initiate an understanding of architects' responses to Tasmania's natural landscape, with the intention of generating a set of recommendations to guide future design of tourist facilities. The second is to acknowledge the existing gap in research on the subject, therefore inviting further research on the subject area.

This study is, however, by no means an exhaustive exploration of the topic being researched, nor is there a comprehensive, single solution to the question. That this study could be expanded into further research in the future is indicative of the gap in current research in this area.

APPENDIX A1

SYNOPSIS OF *DEATH OF A RIVER GUIDE*
Richard Flanagan 1996

Beneath a waterfall on the Franklin, Aljaz Cosini, river guide, lies drowning. Beset by visions at once horrible and fabulous, he relives not just his own life but that of his family and forebears. In the rainforest waters that rush over him he sees those lives stripped of their surface realities, and finds a world where dreaming reasserts its power over thinking. As the river rises his visions grow more turbulent, and in the flood of the past Aljaz discovers the soul of his country (Flanagan 1996a: back sleeve).

A river guide makes a desperate choice: In order to save the life of one of his passengers, he must sacrifice his own. Trapped under the rapids, he begins a new journey. He floats down a new river, one in which the most magical things occur, and he is thrown back farther and farther into his own history - his genealogy and the characters in it coming to life in his own mind. Death of a River Guide by Richard Flanagan tries to make a case for the interrelationship that exists among all people: If this Tasmanian has ties to such a collection of men and women, then so do we all.

Aljaz Cosini is a normal man with many regrets and he revisits many of them during his travail. Couta Ho, the woman he loved, is a major player in this river trip he takes in his own head. His Aunt Ellie is also quite a character, and as characters go, Flanagan has some real control and feeling for the females in Aljaz's past and present. However, the language in general is so flowery that it is difficult to maintain a grip on the emotional intensity that the characters are supposed to be feeling.

Describing an old woman's face as "a dried-up apricot" is mundane, a student's way of describing a face that has seen many of the less opportune sides of life. There is this sort of language throughout the book and it feels amateurish, particularly when reaching for the heights of the magic realism that Aljaz is experiencing. *Death of a River Guide* has arms too short to box with the power and tenacity with which its protagonist struggles in his situation. The story is good, but the way it is told lacks the fervor a reader would expect from something as dire as a life or death tale.

A P P E N D I X   A2

SYNOPSIS OF *VANDIEMONIAN ESSAYS*
Peter Hay 2002

Reviewed by Natasha Cica (2003): http://www.onlineopinion.com.au/view.asp?article=389.

Book review: localised and personal but a timely call for a better world

Pete Hay's latest book *Vandiemonian Essays* is like one of those boxes full of Tasmanian chocolate truffles on sale for tourists at Hobart airport. Bittersweet, some crumbly round the edges, and you're never sure exactly what you'll find inside when you bite. Plus you really need to pace yourself and allow time to digest.

The human communities inhabited by Hay are also well stocked with these qualities: in his home city of Hobart, surrounding his quiet holiday shack at Rat Bay on Bruny Island, and in the lively trans-national space inhabited by people who share a love for the writing and being of small islands. So *Vandiemonian Essays* does its intended job, which is to convey something of the unusual state of Tasmanian-ness.

Except Hay doesn't call it Tasmanian-ness. More romantically, he labels it Vandiemonian spirit. In his afterword to Hay's book, fellow Tasmanian Richard Flanagan says this is "the sentiment firing black and convict resistance". Hay himself calls it dissidence, "moving within a subterranean oppositional flow". This, in opposition to a mentality equally rooted in the place that is Tasmania, that of a still-colonialist elite "sustained by a hidebound, mediocre official culture, one characterized by a mentality of cringe, seeing the source of all cultural value and human ingenuity to lie elsewhere, and defining its role as 'agent' to distant economic and social 'betters'".

Unsurprisingly, then, this book doubles as a revolutionary tract against the worst that market-driven globalisation can bring to - and take from - the edge-places of our planet like Tasmania. By day, Hay is an academic at the University of Tasmania, where he teaches mainly in the area of environmental thought. He was also founding convener of the Ecopolitics Association of Australasia, and in 1989-90 advised the Tasmanian Minister for Environment and Planning during the historic Labor-Green Accord government. These serious professional personae inform *Vandiemonian Essays*, but not so that the reader feels whacked over the head.

Instead, Hay elegantly provokes the reader and makes her think. The essays open small

eclectic windows onto Hay's intensely personal and political world. They bend gender, culture, time and place. In one, Hay offers the reader a slice of ANZAC stripped of clattering jingoism: in writing of his father's internment on the Burma Railway, as a member of Sparrow Force, he tells a powerful story about mortality, silence, and the enduring complexity of loving relations between men. In another, he confesses his own biophilia, expressed in an unreasoning and unfashionable love for the squat, cheeky Xanthorreia (grass trees) of Rat Bay.

Another essay talks longingly of cold and abundant Tasmanian water, a description I read with homesick pangs of my own, turning Hay's pages in my heat-bleached backyard in the aftermath of Canberra's January bushfires. Yet another describes the work of Chinese Tasmanian Jane Quon - ecological marine artist, owner and operator of a fishing/diving charter business on the East Coast, and Superfine Merino woolclasser - the granddaughter of "a very strong woman - and she had to be" who was "cut by her family for marrying a 'celestial'".

Vandiemonian Essays is not only provocative, it is timely. As we all sit in the moral shadows of 9/11, the Bali bombing, Woomera, the Iraq war, and who knows what next, Hay's thoughts on the meanings of evil and humanity deserve particular attention.

Hay explores evil through the story of the slaughterous wreck of the Dutch ship Batavia in Western Australia in 1629, intertwining its darkest threads with the (yes, celestial) love poems of thirteenth century Afghan Muslim poet Jelaluddin Rumi. And Hay stares down the myths and monsters of Port Arthur - every Tasmanian's heart of darkness - to pose difficult questions about remembering, denial and violence.

As for humanity, Hay calls bluntly for "a rearguard action [to be] fought for the values of sociality, fellow-feeling, and interpersonal decency and against the callous, dispassionate, greed-applauding propaganda of the market". The style of that call is likely to mean *Vandiemonian Essays* will never be a bestseller of the blockbusting kind, in our time of disproportionate reward for churning out words more soothing and mincing. But it will also mean this book will attract a band of people - Mainlanders as well as Van Diemonians - fiercely loyal to its message and author. Because Hay's writing is born of the mindset he celebrates - always a bit daggy and peripheral, like a blue singlet at a cocktail party - but sure enough of itself to speak its truth plainly ... and bugger the consequences.

APPENDIX B1

TASMANIA'S NATURAL LANDSCAPE – VEGETATION TYPES

In 1936, Charles Darwin wrote:

> *Another day I ascended Mt. Wellington; I took a guide with me, for I failed the first attempt, from the thickness of the wood. Our guide however was a stupid fellow, and conducted us to the southern and damp side of the mountain, where the vegetation was very luxuriant; and where the labour of the ascent, from the number of rotten trunks, was almost as great as on a mountain in Tierra del Fuego or in Chile* (in Hancock 2004: 24).

Tasmania's remote natural landscape has remained largely unchanged since European settlement in the late 18th century. With the demise of steam ships in the late nineteenth century, Tasmania's role as an international port on the Great Circle route became defunct. The island remained isolated from much of the world, until aircraft and shipping made it possible to 'shorten the distance' between continents, allowing greater access to previously unvisited places worldwide, in particular, Tasmania.
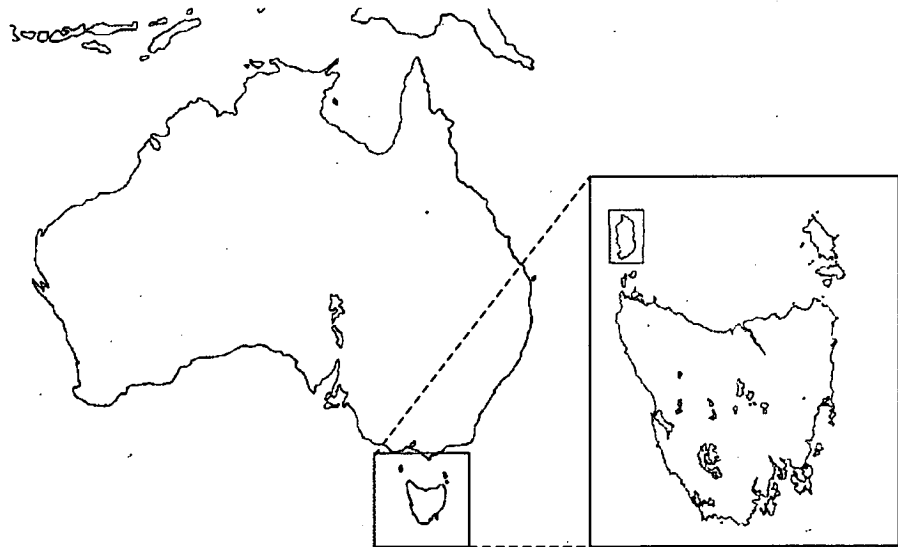
Figure B1.1   Map of Australia showing the position of the island of Tasmania situated to the south east of the mainland Australia.
Source: Hamilton (2003)

Tasmania is largely a hilly and mountainous group of islands located off the south east of mainland Australia (see Figure B1.1). It falls into the cool-temperate climate zone, and exhibits many unique natural landscape ecosystems. There are natural areas, such as temperate rainforest, extensive heath lands and buttongrass moorlands, that have been altered little by humans. While many parts of Tasmania's natural landscape remain fragile, many areas through the midlands and on the east coast were altered significantly when the

the first European settlers arrived at the beginning of the 19th century (refer to Figures B1.2 & B1.3). Introduced flora species were planted to create a familiar experience in a foreign, hostile environment.
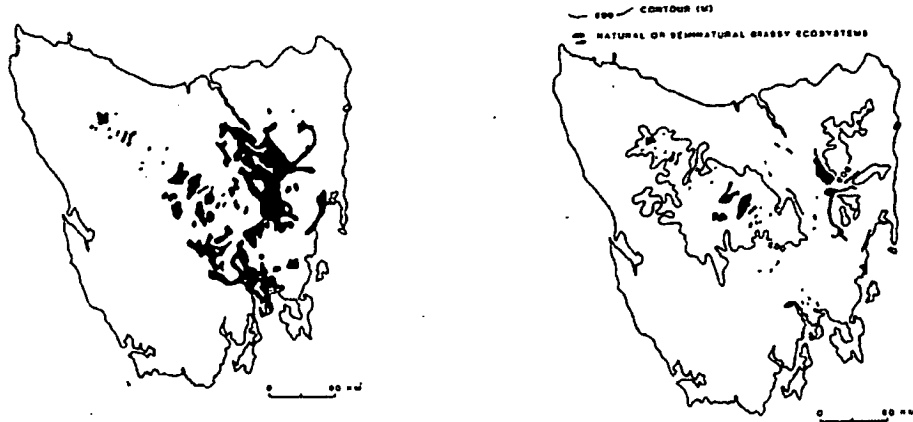
Figures B1.2 & B1.3   Grasslands and grassy woodlands in Tasmania, circa 1800 (Figure B1.2) and circa 1985 (Figure B1.3). The shaded black areas show grasslands and grassy woodlands, which have been cleared and degraded significantly in . the past 200 years.
Source: Kirkpatrick, Gilfedder and Fensham (1988: 22)

Reserves cover more than one third of the island's land mass and the south and north of the State vary distinctively – climatically, geographically and topographically (Leaman 2001). The Tasmanian landscape consists of a large diversity of vegetative habitats. This is due, in large, to wide ranges of altitude, soil fertility and water availability (Jackson 1999). The vegetation and topography of the western side of Tasmania has much in common with south-west New Zealand and Los Glaciares in Argentina (Jackson 1999; STCRC 1996). It is in the variety of natural landscapes that the greatest opportunities for nature-based tourism development lie. Each landscape and vegetation type 'offers' a unique visitor experience.

The Tasmanian Wilderness is one of the last remaining temperate wilderness areas in the world. Within the reserve are extensively glaciated landscapes, pristine catchments, a profusion of threatened rare and endemic plants, a complex mosaic of vegetation - buttongrass moorlands, rainforest, alpine and sub-alpine, blackwood swamps, eucalypt communities and undisturbed stands of millennia-old endemic pine, including the Huon Pine, which is one of the oldest tree species in the world (see Figure B1.4).

TASMANIA
VEGETATION TYPES

Derived from VEGETATION OF TASMANIA 1:500 000 compiled by J. B. Kirkpatrick and K. J. M. Dickinson 1984

Legend:
- Dry sclerophyll
- Wet eucalypt
- Rainforest
- Alpine vegetation
- Subalpine mosaic
- Dry coastal vegetation
- Moorland and scrub
- Native grassland
- Cleared land as at 1960

16
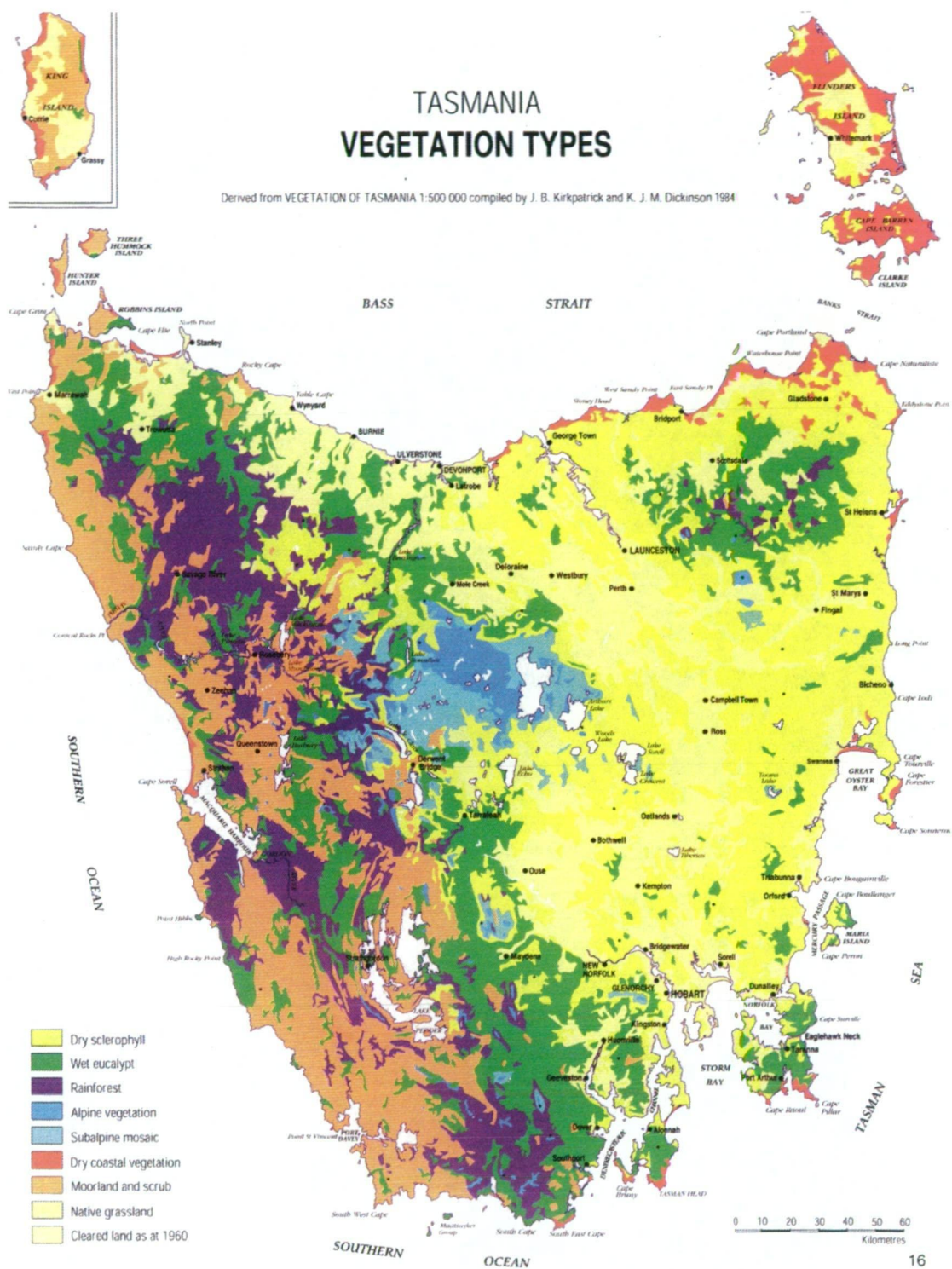
Figure B1.4 Vegetation Types in Tasmania showing the variations that are influenced considerably by climate and altitude. The west coast has a higher rainfall to the east coast, which has resulted in significant areas of rainforest and moorlands, while the east coast is substantially dry sclerophyll forest and coastal vegetation.
Source: Kirkpatrick and Dickinson (1984), in Reid *et al.* (1999).

Tasmanian vegetation falls into three broad categories (Jackson 1999):

- austral montane;
- temperate rainforest; and
- sclerophyll forest.

These categories can be further broken down into:

- rainforest;
- wet sclerophyll;
- dry sclerophyll;
- dry woodlands;
- moorland, sedgeland and scrub;
- alpine and sub-alpine;
- wetlands; and
- coastal vegetation.

Figure B1.4 shows the types and location of vegetation types in Tasmania. Kirkpatrick and Dickinson (1985, in Reid *et al.* 1999) however, use slight variations for some terms.

A discussion paper released in 1994 by the Department of Tourism, Sport and Recreation titled 'Ecotourism: Adding value to tourism in natural areas', suggests that the state's many natural landscapes are easily accessible and offer excellent settings for a diversity of experiences (19). It is important, then, that future design for tourist development responds appropriately to each landscape. If this is undertaken, the visitor will leave feeling they have had a unique and authentic experience in that landscape.

During the past thirty years, issues have been raised regarding tourist access and development in remote and sensitive environments. 'Architecture in the Wild', a conference held at Cradle Mountain in 1989, presented papers dealing with this subject. The initial motivation behind the conference developed from concerns regarding Tasmania's 'wilderness'. As Bzowy (1989: 99) reminds us "unless a concerted effort is made to control and manage our precious resources, these areas may simply cease to exist".

A P P E N D I X   B2

ARTISTS' DEPICTION OF
TASMANIA'S NATURAL LANDSCAPE

Further to discussions in Chapter 3, which highlighted examples of Tasmanian artists' notions of 'sense of place', this Appendix explores how many of the same artists, and others, portray Tasmania's natural landscape through different artistic media, including art, writing and photography. Many Tasmanian artists have their roots firmly in the island's political history, topography and landscape (Waterlow 1989), and create their work specific to place. Flanagan (writer) and Wolfhagan (artist), both born in Tasmania, express the landscape and culture through creative media. Unlike Wolfhagen, who often presents semi-realistic works, Paul Boam captures the raw, abstract beauty of Tasmania's natural landscapes. Tasmanian artist Nick Glade-Wright (2004) explains that the "foundation of my work is the natural environment in which I find myself. The landscape has always been a container for my senses and a vehicle to explore my own nature". Perhaps the most celebrated artist to depict Tasmania is John Gould (1767-1849). Lynn (1977) describes him as 'the father of Australian landscape painting', further noting that he was interested more in the details of the landscape than capturing the overall spirit of the land.

There are many paradoxes that are integral to the way in which artists explore and portray the Tasmanian landscape: familiar and alien, individual and universal, specific and generic. Writer and poet Margaret Scott affirms this notion of double polarities, stating, "Tasmania is a place of weird contrasts and fierce polarities". Further, Tasmanian filmmaker Scott Millwood refers to his own Tasmanian-ness as

> ... *the dichotomy of Tasmania. There is a sense of incredible beauty but it's underpinned by a really dark destructiveness. I think that's what it means to be Tasmanian. It's both these things. I think that's what defines its culture* (in Murdoch 2003, 'Born to be wild').

During his career photographer Dombrovskis spent long periods 'in the wilderness' and developed an understanding of and constructed a graphic portrayal of Tasmanian landscapes, founded on a strong awareness of his physical environment. He presented images of primeval landscapes and nature's details, undisturbed by modernity. This connection to place relates directly to Relph's (1976) *existential insideness,* the notion that one possesses a complete and deep identity with place, that it is full of significance (refer to Table 3.1). Dombrovskis said of this sense of place in the 'wilderness', "[w]hen you go out there you don't get away from it all, you get back to it all. You come home to what's important. You

come home to yourself" (in Murdoch 2003, 'Born to be wild'). It is this natural landscape with which one feels empathy. Hough (1990: 15) supports Dombrovskis by suggesting, "[c]limate and vegetation are the most clearly understood expression of a place". However, unlike Drombrovskis, who presented images of Tasmania's wild area without humans, Truchanas, also a photographer, chose to explore similar areas with human subjects enjoying the natural experience in them.

International photographers have also depicted Tasmania's natural landscape with as much sensibility as Tasmanians themselves. Japan's Aihara Masaaki predominately captures landscape in his native country, but a recent trip to Tasmania produced some beautiful works, with both Dombrovskis-like and Truchanas-like qualities (see Boyles 2004).

Figure B2.1 - B2.3 - Depicting Tasmania's natural landscape
Dombrovskis' photograph 'Rock Island Bend' (B2.1, top left) and Wolfhagen's painting 'Archipelago' - panel 3 and 4 (B2.3, bottom) in *absentia* of humans; and Truchanas' photograph (B2.2, top right), with his own children experiencing the natural wonders of Tasmania. Each image presents a calm, almost sublime, depiction of the landscape.
Source: Figure B2.1, Dombovskis & Brown (1983: 81); Figure B2.2, Angus (1975); Figure B2.3, ABC Arts Online (2003)

Specific landmarks that possess marketable qualities are identified and sold to the world on postcards, in calendars and in tourist brochures. These media market Tasmania as a pristine, wild environment. The island has been popularised by images (through photographs, painting, written works, and so on) depicting a beauty and calmness that visitors *expect* to experience. However, this view of the so-called 'real Tasmania' is a highly romantic one.

Many people are caught unprepared, both physically and mentally, to handle the changes in the terrain and weather conditions.

Flanagan (1994, 1996a, 2001) depicts Tasmania's many landscapes in his fiction works. Through his works, Flanagan has portrayed the romantic notion of Tasmania's landscape, while always being aware of something more sinister (a synopsis of *Death of a River Guide* is provided in Appendix A1). He writes in *Death of a River Guide* (1996a),

> *Despite their assertions that this is the most beautiful country, [they] are already feeling a growing unease with this weird alien environment that seems so alike yet so dissimilar to the wilderness calendars that adorn their lounge rooms and offices (20).*

Continuing,

> *That day, the third day of their journey, they paddled their rafts and their paddling took them further into remote country, more days away from any vestige of modern people...*
> *... And it frightened them, these people from far away cities whose only measure was man; it terrified them, this world in which the only measure was things that man had not made, the rocks and the mountains and the rain and the sun and the trees and the earth... only evidence of a further encircling world in which it was possible to be lost and never found and never heard (1996a: 80-81).*

Here, Flanagan expresses his understanding that Tasmania's natural areas have become commodified, and that images of 'romanticised' calm pristine environment and landscapes are used as promotional tools. Similarly, Ian McLean, curator of 'Paradise Lost – Tasmanian Prints, Regionalism, Postmodernity' writes,

> *While Tasmania's natural wonderland has long been under threat of collapse into the economic and cultural imperatives of modernity these same imperatives are responsible for the enormous prestige ceded to 'nature' since the seventeenth century ... places like Tasmania became heaven on earth, the sacred profaned, that is, paradise lost* (in Waterlow, 1989: 1).

The earliest written accounts of Tasmania's landscape date back to convicts and first settlers in the late eighteenth century. Charles Darwin and Mark Twain are amongst those who wrote of their impressions of the island's landscape. In 1836 Darwin wrote:

> *If I was obliged to emigrate I certainly should prefer this place: the climate and aspect of the country almost alone would determine me ... All on board like this place better than Sydney - the uncultivated parts here have the same aspect as there; but from the climate being damper, the Gardens, full of luxuriant vegetables and fine corn fields, delightfully resemble England...* (in Tourism Tasmania 2003d).

Similarly, although some sixty years later, Twain (1897) noted:

...suddenly Mount Wellington, massive and noble like his brother Etna, literally heaves in sight, sternly guarded on either hand by Mounts Nelson and Rumney; and presently we arrive at Sullivan's Cove – Hobart (in TourismTasmania 2003d).

He continues that Hobart is

... an attractive town. It sits on low hills that slope to the harbour - a harbour that looks like a river, and is as smooth as one. Its still surface is pictured with dainty reflections of boats and grassy banks and luxuriant foliage ... How beautiful is the whole region, for form, and grouping, and opulence and freshness of foliage, and variety of colour, and grace and shapeliness of the hills, the capes, the promontories; and then, the splendour of the sunlight, the dim rich distances, the charm of the water-glimpses! (Twain 1897, in Tourism Tasmania 2003d).

The images and writing the visitor sees and reads is what they expect to experience. These depictions are subjective visions from the artists' own reading of the landscape, as each present works that show what is important to them personally and each intuitive response differs from one artist to the next. However, their works (including images on travel brochures and other forms of advertising) continue to influence and shape preconceived notions of Tasmania's natural landscape. In Chapter 5, this idea was discussed in detail in terms of Relph's notion of insideness and outsideness.

A P P E N D I X B3

INTERNATIONAL UNION FOR CONSERVATION OF NATURE AND NATURAL RESOURCES' (IUCN) CATEGORY SYSTEM FOR NATIONAL PARKS AND PROTECTED AREAS

Table B3.1   IUCN'S CATEGORY SYSTEM FOR NATIONAL PARKS AND PROTECTED AREAS

Category	Definition
Category 1	*Strict Nature Reserve/Wilderness Area:* Protected and managed mainly for science and wilderness protection.
Category 1A	*Strict Nature Reserve:* Protected area managed mainly for science.
Category 1B	*Wilderness Area:* Protected area managed mainly for wilderness protection
Category 11	*National Park:* Protected area managed mainly for ecosystem protection and recreation
Category 111	*Natural Monument:* Protected area managed mainly for conservation of specific natural features.
Category IV	*Habitat/Species Management Area:* Protected area managed mainly for conservation through management intervention.
Category V	*Protected Landscape/Seascape:* Protected area managed mainly for landscape/seascape conservation and recreation.
Category VI	*Managed Resource Protected Area:* Protected area managed mainly for the sustainable use of natural ecosystems. .

(*Source:* Eagles & McCool 2002: 19)

ONTARIO PROVINCIAL PARK CLASSIFICATIONS

Table B3.2   **ONTARIO PROVINCIAL PARK CLASSIFICATIONS**

Class Name	Definition
Wilderness	Wilderness parks are substantial areas where the forces of nature are permitted to function freely and where visitors travel by non-mechanised means and experience expansive solitude, challenge and personal integration (IUCN Category IB
Recreation	Recreation parks are areas that support a wide variety of outdoor recreation opportunities for large numbers of people in attractive surroundings (no IUCN equivalent)
Natural environment	Natural environment parks incorporate outstanding recreational landscapes with representative natural features and historical resources to provide high quality recreational and educational experiences (IUCN Category II)
Historical	Historical parks are areas selected to represent distinctive historical resources of the province in open settings and are protected for the interpretive, educational and research purposes (no IUCN equivalent)
Nature reserve	Nature reserves are areas selected to represent distinctive natural habitats and landforms of the province and are protected for educational purposes and as gene pools for research to benefit present and future generations (IUCN Category IA)
Waterway	Waterway parks incorporate outstanding recreational water routes with representative natural features and historical resources to provide high quality recreational and educational experiences (no IUCN equivalent)
Conservation reserve	Conservation areas protect representative natural areas and special landscapes while allowing consumptive recreation, such as hunting (IUCN Category IV)

(Source: Eagles & McCool 2002: 20)

APPENDIX B4

ENVIRONMENTAL GUIDELINES FOR TOURIST DEVELOPMENT – RECOMMENDED STEPS (ATIA)

Source: Australian Tourism Industry Association. (1990). *Environmental Guidelines for Tourist Development.*

Guidelines set out by the Code of Environmental Practice for the Tourism Industry suggest that the following steps should be considered when planning, constructing and managing tourism-related development.

- Take into account environmental issues at the earliest stages of the planning process (i.e. when considering project feasibility)

- Comply with applicable Commonwealth and State legislation and regulations for protecting the environment.

- In the absence of specific regulation, adopt the best practicable means to minimise and ameliorate adverse impacts on the environment.

- Consult with appropriate government agencies and relevant community groups so as to facilitate effective liaison with government and non-government bodies.

- Assess the regional and local environment of the intended development, identify areas of high environmental sensitivity and adopt strategies, including alternative, to avoid or protect such areas.

- Assess the impact of the intended development in terms of its social effects on the local community, particularly where indigenous population is involved, and adopt measures to mitigate any adverse impacts.

- Design facilities to compliment environmental features and to avoid overtaxing the capacity of the environment to absorb impacts.

- Where environmental impacts are unavoidable, design, construct and operate all facilities so as to minimise adverse environmental effects.

- Where appropriate, and following consultation with relevant authorities, prepare an environmental management plan to cover the operational phase of the project.

- Monitor environmental effects and audit environmental performance during the construction and operational phases of the project.

- Provide adequate training to enable employees to recognise the potential implications of their activities and to be equipped and motivated to act in an environmentally responsible manner.

THE 'AUTHENTIC' VISITOR EXPERIENCE IN TASMANIA

The term 'authentic' is difficult to define. Generally, it is defined as 'genuine', 'reliable' or 'trustworthy'. However, a visitor may participate in an authentic experience without it necessarily being genuine. Authentic may also refer to something that is neither counterfeit nor copied.

The review of literature indicates that several authors have touched on the concept of authenticity in tourism (MacCannell 1976 & 1999; Cooper *et al.* 1998; Hashimoto 2002; Sharpley & Telfer 2002; Urry 2002). Hashimoto (2002) notes that the authenticity of a displayed culture of community is a debated area. Most authors largely support this position, as each tends to be critical of the quest for authenticity in tourism. Walker (1991) contends that in relation to the experience of place, an authentic experience is not possible, as our minds are not a *tabula rasa* and we come to a place with previous experiences.

People usually have the intention of going to a place rather than 'ending up' there. A visitor's intention of visiting a place is often triggered or enhanced by television programs or advertisements, tourist brochures, magazine articles, or word-of-mouth accounts. MacCannell (1976 & 1999) notes that visitors have a 'quest for authenticity', while Urry (2002) explains that the visitor is a 'contemporary pilgrim' who seeks an authentic experience in places or locations other than those in which they reside. Many social researchers are concerned that visitors should be given an authentic appreciation of the visited destination (Cooper *et al.* 1998: 305)

Urry's concept of the 'tourist gaze' (1990) explores and describes the manner in which visitors might experience a place. Urry suggests that visitors look for particular 'signs', or landmarks in the landscape. Typically, a 'standard' visitor experience of place is mass-produced, or commodified as most visitors simply seek to have an experience that differs from those in their everyday life, rather than an authentic one (Urry 2002: 3; 11-12). Similarly, Cooper *et al.* (1998: 305) argue that visitors are often falsely given the impression of an 'idyllic fantasy world', which is staged to appeal to the tourism market. Thus, visitors do not experience the real or authentic way of life of the community in which they immerse themselves. However, host communities will quite often have different approaches to the display of their culture (Hashimoto 2002: 221).

Urry (2002) argues that negative impacts can result from trying to create an authentic experience. He notes that indigenous communities and tourism entrepreneurs are induced to

provide more and more 'real' displays for the 'gullible observer' (2002: 9). MacCannell (1973) has termed this phenomenon of constructed experience 'staged authenticity'. As such, the observer is further removed from the local place and its people. Urry explains that over time

... via advertising and the media, the images generated of different tourist gazes come to constitute a closed self-perpetuating system of illusions which provide the tourist with the basis for selecting and evaluating potential places to visit (2002: 7).
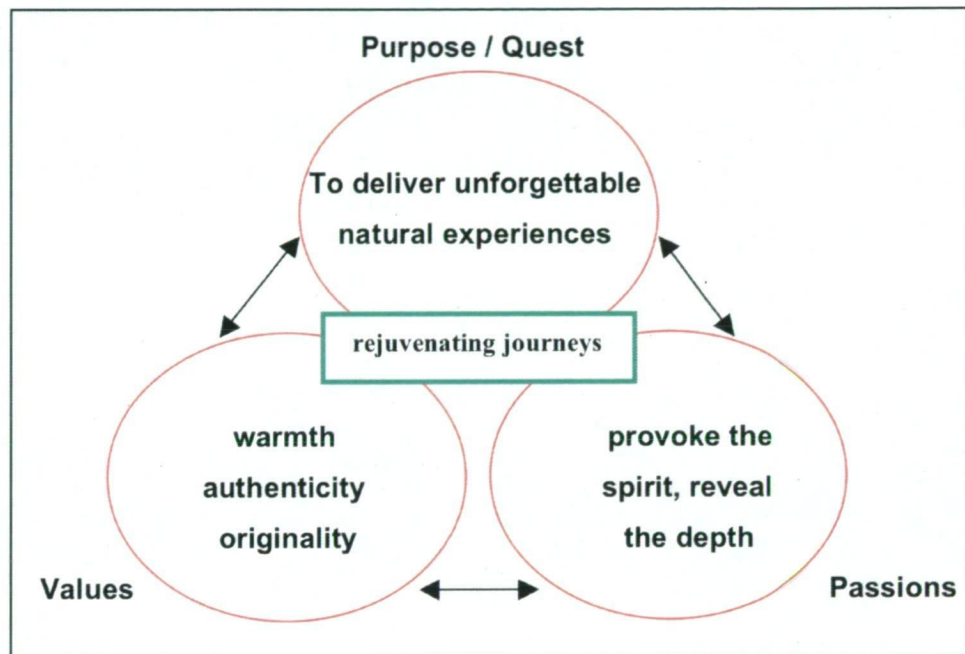
Figure C1.1   Tasmanian Tourism Brand Model (Tourism Tasmania, 2003)

Hough (1990: 14), in contrast, claims, "[w]hat is boring for the resident is quite the opposite for the visitor", thus suggesting that the visitor experience can be authentic without the need for 'constructing' an attraction or place – the authentic experience lies merely in the difference of location.

Similarly, Tourism Tasmania (2002a) claims that an authentic Tasmanian experience includes a connection to place, quality accommodation, transport and activities, and interpretation provided by knowledgeable networks (Visitor Centres) and engaging personalities (see Figure C1.1). The Marketing Brand Principles identify 'authentic' and 'originality' under Core Values, while The Tasmanian Tourism Brand model (2003) is used to ensure there is consistency in all communications with visitors and that positive perceptions are created of Tasmania (Tourism Tasmania 2003a).

In actuality, authenticity is not an objective concept that stands independent of political and social analysis or an individual's value system. Therefore, authenticity relates to experience and it depends on a person's individual perspective: as what is authentic to one person may not be to another.

APPENDIX D1

SEVEN FEATURES OF CRITICAL REGIONALISM

Frampton points out that Critical Regionalism (1985) is not so much a style or clearly defined school of architecture. Rather, it is a "critical category oriented towards certain common features" (1985: 327). The theory accepts the importance of international cultural influence. However, it argues that these influences must also be mediated through regional and local influences (Ostwald 2000).

Although Frampton acknowledges the term 'critical regionalism' as being coined by Tzonis and Lefaivre in 1981, the philosophical basis for his own Critical Regionalism grew from Paul Ricoeur's essay 'Universal Civilization and National Cultures' (1961). Ricoeur implies that regional cultures must retain their own identity in a time of globalisation and universal influences. By the mid 1980s, Frampton developed the theory of Critical Regionalism, characterised by a set of seven features. These are as follows (after Frampton 1985: 327).

1.   Critical Regionalism is a marginal practice, both adapting a critical standpoint of Modernisation whilst also refusing to abandon many of its key aspects. It largely supports small rather than big plans.

2.   Critical Regionalism manifests itself not as a freestanding building, but rather as an established domain or a 'place-form'. The architecture should be formed onto and into the site such that it gathers a physical boundary around it.

3.   Critical Regionalism " favours the realisation of architecture as·a tectonic fact rather than the reduction of the built environment to a series of ill-assorted scenographic episodes". Frampton has become more interested in tectonics, or the poetics of construction, and how Critical Regionalism might be related more specifically to this issue.

4.   Critical Regionalism is regional in that it emphasises certain site-specific factors, including the site topography and the way in which light plays on the building and the response to the climatic conditions of the region.

5.   Critical Regionalism stresses the tactile as much as the visual. These sense-based factors include: level of illuminations; the sensation of heat, humidity and cold; aromas from different materials in varying volumes; the tactile sensation of different finishes of materials.

6.   Critical Regionalism attempts to use 'reinterpreted' vernacular elements, both local and occasionally foreign. "... it will endeavour to cultivate a contemporary place-oriented culture without becoming unduly hermetic..." (327).

7.   Critical Regionalism thrives in those regions that reject the notion of international and universal ideas or standards. It wholly embraces local ideas and cultures.

APPENDIX E1

CASE STUDY 1:

CRADLE HUTS
Ken Latona

COMMON THEMES/WORDS (as identified in Stage 1 of data analysis): *minimal impact, sustainable sheds, eco-tourism, sustainable, small-scale, autonomous, minimalist impact, materiality, provide shelter, 'touch the earth lightly'*

SOURCES: Latona (1994 & 2004: pers. comm.), STCRC (1996), Spindler (2001)

1.0   **NAME OF PROJECT:** Cradle Huts

2.0   **CLIENT/DEVELOPER:** Ken Latona/Cradle Huts Pty Ltd

3.0   **BUILDING TYPE:** 5 Accommodation Huts

4.0   **LOCATION**

The Overland Track, which runs through Cradle Mountain/Lake St Clair National Park. The Tasmanian Wilderness World Heritage Area is one of the largest conservation reserves in Australia. It covers approximately 20 per cent of the land area of the island of Tasmania, or 1.38 million hectares. The area was inscribed on the World Heritage List in 1982, and extended in 1989.

5.0   **PROJECT DETAILS**

5.1   **Architect/Architectural Firm:** Ken Latona

5.2   **Project Team:** Ken Latona

5.3   **Engineer:**

5.4   **Builder:** Ken Latona

5.5   **Year of Completion:** 1987 (first four huts), 1997 (fifth hut)

5.6   Cost: (undisclosed)

5.7   Building area: Each hut is 10m x 10m.

6.0   PROJECT BACKGROUND

6.1   Background

Ken Latona's initial reaction to constructing buildings in a 'place still largely untouched' was, "... how could anybody 'design' for this place, let alone construct, operate and manage structures in [in]accessible locations...?" (1994: 32). However, Latona succumbed to the challenge and the result is Cradle Huts, by Latona and Joan Masterman, which comprises five individual huts scattered along the Overland Track. The Track winds 60 kilometres through Cradle Mountain/Lake St Clair NP in central Tasmania. Four huts were constructed in 1987 and a fifth was completed in 1997. The original four huts are identical and equal in size (100sq.m floor area). Latona (1994 & 2004: pers. comm.) explains that while the huts do not relate directly to their specific sites through form or culture, they are managed and operated in a sustainable manner, specific to each site.

The huts have offered sustainable overnight experiences in the remote TWWHA. Latona's attitude to the design and construction was that the huts would be no more than a safe haven for walkers, and would provide nothing more than basic comfort - the quality of the natural environment and the impact on natural systems was the main priority. Latona also wanted each hut to have little impact on the site, so that they might be easily dismantled and removed at any time (Spence, 2000; Spindler 2001; Latona 2004: pers. comm.). The construction of CH had to be cautiously and carefully considered, as the huts were to be built in the TWWHA. Latona planned, designed, constructed and continues to manage Cradle Huts, a six-day walk along the Overland Track.

6.2   Theoretical Perspective

The architectural solution for the tourists was 'relatively unimportant' and in hindsight, Latona (1994) describes the simple huts as "containers that provide adequate function for 10 guests and 2 guides on a sustainable basis" (32), while Spindler (2001) points out "...each building can be easily taken away whenever upstaged by time or nature" (89).

7.0 BUILDING DESIGN

7.1 Site - Relationship of the Project to its Site and Context (Landscape)

The environmental impact assessment (EIA) dictated the use of each hut site. Consequently, only two of the five huts are oriented north. Latona points out that the EIA worked in favour of the environment, not people's comfort. Planning and construction amongst such complex and changing landforms posed the greatest challenge. Soil types and ecology varied from site to site, including peat morainal ridges (slow decomposition means that the peat can be up to 1000 years old) and areas with a high water table. The fragility of the soil also made it imperative to use low-impact construction techniques (STCRC 1996; Latona 2004: pers. comm.) The footprint for each hut did not require excavation. They are lightweight structures and are positioned on the site in order to avoid changing the hydrology of the area (STCRC 1996).

While each hut is located in a different vegetation type, the four huts constructed in 1989 are identical in size and appearance, while the most recent addition differs slightly in size and plan.

There were further design relations to landscape:

- Identifying sites of environmental appropriateness;
- Visual performance;
- Clever siting visually, so that there is minimal visual impact on each site;
- As buildings they derive from their functional need to shelter;
- Small forms/Low profile;
- Buildings 'nest' in the landscape – derivative of the quality of the place.

Latona (in Spindler 2001) describes the process and result of relocating some huts:

> *Moving the huts meant they didn't fit properly, but you saved a very important part of the vegetation. The architecture has to be subservient. I really believe that people go to these places to see the places. They don't go to see fancy buildings. The architecture can be quite humble* (92).

7.2 Climate

The huts are located in mountainous area of central Tasmania. The climate is general cooler than in other regions of the island, with snow during the winter months.

However, tours through the Overland Track by Cradle Huts run through the warmer months only, from October to March.

7.3 Response to local culture

There is reference in each hut to old timber mountain huts in Tasmania of the early 1900s, some of which still stand in the Cradle Mountain/Lake St Clair National Park. There is a distinct pattern of verticality in the taller vegetation and mountain summits. Unfortunately, Latona has designed the huts with timber cladding that runs horizontally. In spite of this, the horizontality might take reference from the culture of old timber mountain huts.

7.4 Materiality

The materials for each hut are predominantly Tasmanian. Latona's use of lower grade Tasmanian hardwood assures that scarce natural resources of Tasmania, such as rainforest timber, are not exploited. The basic palette and use of materials provide for unobtrusive structures in the landscape. Other materials include:

- Plantation softwood was used for framing, and external and internal cladding;
- Oregon frames were used for the roof and floor, to provide structural stability; and
- Corrugated iron was used for roofing.
- Plastic water tanks and pipes were used for long-term use, increasing the time between needing to replace the systems.

8.0   ENVIRONMENTAL PRINCIPLES

The environmental appropriateness and environmental impact of the site was the prime responsibility of the designer. Latona stresses that the aspects carefully considered included such issues as services (grey and black water), the building footprint, ancillary site impacts (access tracks, garbage) and site clearing. Visual impact is often overlooked when designing for the natural environment, but Latona considered this aspect from the start of the design process. The building footprint was of great importance. Latona wanted each hut to have little impact on the site so that each could be dismantled and removed at any time, with the intention that it would appear that the hut had never existed. Latona was also concerned about the impact on the sensitive ecology of the area, stating "... if we had changed the biocharacteristics of that area, we'd have been finished, and rightly so" (Latona, in Spindler, 2001:92). As such, each structure has been 'gently' placed in the landscape.

Planning and construction amongst such complex and changing landforms posed the greatest challenge. Soil types and ecology varied from site to site, including peat morainal ridges (slow decomposition means that the peat can be up to 1000 years old) and areas with a high water table. The fragility of the soil also made it imperative to use low-impact construction techniques (STCRC 1996; Latona 2004: pers. comm.) The footprint for each hut did not require excavation. They are lightweight structures and are positioned on the site in order to avoid changing the hydrology of the area (STCRC 1996). The construction area of each site was limited and protected against erosion and trampling. The construction staff was required to observe minimal impact techniques, including waste control during the construction process.

Environmentally sustainable options applied to the design and construction:
- Self-sustaining/autonomous;
- Use of sustainable/local materials;
- All materials flown in by helicopter;
- Portable generators and petrol compressors provided power during construction;
- Employment of non-polluting services, such as:
    - Energy-efficient solar power;
    - Composting toilets;
    - Grey-water treatment systems; and

• Rain collection from the roof.

Additional environmental applications:

- The buildings have been constructed using minimal disturbance methods, while maximising the visual connection with the surrounding vegetation and landscape;
- Each hut has a helipad that is constructed from timber - essential for the twice per season delivery of supplies and allows for emergency access if required.

9.0 AWARDS

- 1994 - Environmental Tourism Award (Tasmania)

A P P E N D I X   E2

CASE STUDY 2:

BAY OF FIRES LODGE
Ken Latona

KEY THEMES/WORDS: *sustainable sheds, eco-tourism, simple sheds, sustainable, small-scale, autonomous, minimalist impact, materiality, 'touch the earth lightly', ultimate wilderness experience, roof form, gathering around a fire,*

SOURCES: AA (2000), Spence (2000), Caples (2001b), Clark (2001), Spindler (2001), Underwood (2001), *The Phaidon Atlas of Contemporary World Architecture* (2004), Latona (2004: pers. comm.),

1.0   NAME OF PROJECT: Bay of Fires Lodge

2.0   CLIENT/DEVELOPER: Ken Latona, Bay of Fires Pty Ltd.

3.0   BUILDING TYPE: New (Accommodation)

5.0   LOCATION

The Bay of Fires Lodge is located north of Ansons Bay and on the edge of Mt William National Park on the far eastern coast of Tasmania. The building is located on a coastal freehold site, which is of high nature conservation value, and is of significance to the Tasmanian aboriginal community. The site and building are located on the highest headland in the Ansons Bay area, which overlooks the Bay of Fires. The Bay of Fires is so named because the Aborigines would burn the brush along the coast to 'flush' wallabies and other such animals out to make it easier to hunt them.

5.0   PROJECT DETAILS

    5.1   Architect/Firm: Ken Latona (Launceston)

    5.2   Project Team: Ken Latona and Jonathon Buist (Documentation)

5.3   **Engineer:** Gandy and Roberts Pty Ltd (Hobart)

5.4   **Builder:** Ken Latona, with local trades people, or 'bush carpenters' – builders skilled in the ways of the landscape and region (Clark 2001).

5.5   **Year of Completion:** 1999

5.6   **Cost:** Undisclosed

5.7   **Building area:** Two pavilions, each planned on a 3 x 5 metre structural grid/module, each pavilion and the spine are 27 metres long.

6.0   PROJECT BACKGROUND

6.1   Background

Latona's BFL provides simple, upmarket accommodation in a remote coastal area of Tasmania. It acts as the end point of a four day guided walk along the north east coast. Spence (2000) describes it as a "formalised communal camping experience for urban visitors" (46). Nestled behind the vegetation, the building is shielded from view in all directions except for the east window, which faces the Bay of Fires and Tasman Sea. Consideration has not only been given to the environmental impact on the site, but also the visual impact. Latona adopts the notion of 'touch the earth lightly' tourism and architecture (Spence 2000; Clark 2001; Spindler 2001; Underwood 2001; Latona 2004: pers.comm.). As the site is of Aboriginal cultural significance, the building had to be responsibly located and constructed.

The lodge consists of two parallel pavilions instead of a scattering of huts. The pavilions are stud-framed hardwood or louvre-glazed with metal skillion roofs, separated by an open central walkway. The northern pavilion contains open decks and areas for dining, cooking and relaxing and socialising. The southern pavilion houses the bedrooms and composting lavatories.

BFL primarily uses the same sustainability principles as CH and Friendly Beaches Lodge.

6.2   Theoretical Perspective

Of equal importance to the construction is the ability to deconstruct (Clark 2001; Spindler 2001). Due to the sensitive nature of the site and the changing and evolving attitudes towards building in conservation areas, the building has thus been designed to accommodate future removal. Spindler (2001) writes, "...each building can be easily taken away whenever upstaged by time or nature" (89). The construction has allowed for a methodical removal process except for footings, which can be trimmed to ground level to allow revegetation of the site. In choosing an already cleared site, should the building be removed, the site should quickly return to its pre-construction condition.

7.0   BUILDING DESIGN

7.1   Site - Relationship to Site and Context (Landscape)

The lodge is sited on a high point on the land locally described as Bayleys Hummock, which is vegetated with casuarinas. The building is barely visible as walkers arrive, as it is screened by the natural, pre-existing casurinas. This facilitates solar gain and allows for cross ventilation. Large 1.2 metre eaves shield the louvred walls from direct sun penetration during summer.

Sustainability was an essential concept from the beginning of the project's conception. This idea drove every consideration, including siting, building and the selection of materials and services. The longitudinal planning of the building was also dictated by the existing clearing on the site. Only three trees were removed and the vegetation is allowed to grow to the edge of the building envelope.

The plan of the building consists of two bays separated by a central walkway, "a chute of a hallway that drops off into an endless glowing blue, the ocean as if delivered in a hardwood holder" (Spindler, 2001: 90). The walkway dividing the two volumes allows sun to enter the southern building. The skillion roof pitch follows the line of the wind-clipped trees, which reduces wind loads on the light-weight structure.

The single skin construction exposes stud frames, which might imply a strong abstraction of the surrounding tree trunks. This construction type, while common in Queensland, exposes the timber frame to relatively harsh winter weather conditions. The horizontality of the building lies in the finely grooved face of the external timber cladding, which emphasises the length and low profile of the building, as it

shoots through the vegetation and peeks out on the east façade. Laminated beams and the glass louvres also imitate the horizon across the ocean. The large deck on the eastern side almost demands the visitor to seek out the view of where they have traversed along the coast.

- Low profile
- Stepped to follow natural levels and are below the existing tree canopy, so as not to be seen.
- Building 'rests' in the landscape – derivative of the quality of the place

7.2　Climate

The northeast and east coasts of Tasmania are generally the warmest and driest regions of the island (refer to Appendix B1). Therefore, Latona has incorporated large outdoor decks that become an extension of the inside. The skillion roof form is pitched north, allowing for maximum sun penetration in winter, particularly at the east end, where the roof folds up, allowing a sunny aspect on the deck and in the communal room. The louvres and central walkway allow for natural cross-ventilation. This also provides greater connection to the outside. The act of creating a building that sits low in the vegetation shelters it from coastal winds.

7.3　Response to local culture

Latona's BFL was a similar process to the Friendly Beaches Lodge (1993) on Tasmania's east coast. Each project includes a walk to remind people of the strong links between landscape and nomadic people, hopefully engendering links between the environment and the visitors. Camps (tents) were placed in the landscape as interim solutions while the architect learnt about the place. Latona spent 18 months visiting the site at Ansons Bay, on and off, to make sure the siting and design felt right (Clark 2001; Latona 2004: pers. comm.). Latona (1994) wrote that the time spent on site at Friendly Beaches helped "...acknowledge[d] that nomadic cultures have not impacted on the environment in the same way as cultures developing permanent settlements" (33). A similar strategy was employed for the BFL.

Latona believes that 'nomadic instincts still lie dormant in us' (Spence 2000: 42). Therefore, he suggests that a guided-walk through the area might provide visitors with some form of remote link with these ancestral origins (Spence 2000: 42). The lodge maintains the characteristic of camping and Spence (2000) suggests that the

austerity and layout of the building subtly acknowledge the ancestral roots of the area.

An outdoor eating area sits next to the building, sheltered in the vegetation, provides a campfire, around which visitors gather at night. This act is also reminiscent of the ritual of nomadic tribes gathering. Clark (2001) notes that the only evidence of human interaction with the site is the middens, where the aboriginal people would gather and eat around a fire.

7.4   Materiality

As mentioned in Section 7.1.2, many materials used for the building echo the forms and characteristics of the surrounding natural landscape. Much of the timber is Tasmanian and Clark (2001) notes that the timber detailing appears 'just off the saw', which he says, seems appropriate for the place. Materials and their use include:

- Treated pine post footings support the structure;
- Tongue and groove hardwood flooring sits upon laminated bearers;
- Upper structure consists of laminated post and beam construction with an externally expressed vertical stud frame;
- Tasmanian Oak tongue and groove board clad the inside of the stud frame providing cross-bracing;
- Corrugated iron roofing sheet is screwed to a timber structure;
- Galvanised RHS steel struts, which are bolted to the vertical timber columns, support the large roof overhang;
- Internal and external ceilings are lined with painted plasterboard;
- Northern and eastern facades of the building consist largely of bay of glass louvred windows; and
- South facade is partially glazed with adjustable louvres and Tasmanian Oak tongue and groove infill panels;

8.0   ENVIRONMENTAL PRINCIPLES

"There has to be a sustainable factor in all of these so we aren't mucking up the place" (Latona, in Spindler, 2001: 90)

The basic principles of sustainability were used for the design of BFL - maintaining biodiversity, reducing greenhouse gas emissions and protecting place. The siting,

form, selection of materials and strict management during the construction process meant the building was placed 'gently' into the landscape, while connecting with it.

Two existing clearings on the site were utilised to 'store' materials during construction. All materials were prepared off-site and transported by road from Launceston to Ansons Bay. A helicopter was then used to transport materials from Ansons Bay to the site. The 600kg lifting capacity of the helicopter and the absence of machinery meant small sections of timber had to be flown in for ease of construction. The concept of 'minimal disturbance, maximum view' was adopted.

Environmentally sustainable options applied to the design:
- Self-sustaining/autonomous;
- No unsightly roads, water pipes or electrical lines in or out of each site;
- Use of sustainable/local materials;
- Services were grouped centrally to localise wet areas;
- Employment of non-polluting services, such as:
  - Energy-efficient solar power;
  - Composting toilets;
  - Grey-water treatment systems; and
  - Rain collection from the roof.

9.0   AWARDS

- 2000 RAIA National Commendation 2000 - Commercial
- 2000 RAIA Tasmanian Chapter Award of Merit - New & External Building
- 2001 RAIA Tasmanian Chapter John Lee Archer Triennial Award - New & Extended Buildings
- 2001 State Tourism Award – Most Outstanding Contributor to Tourism Industry

A P P E N D I X E3

CASE STUDY 3:

STRAHAN VISITOR CENTRE
Morris-Nunn & Associates

COMMON THEMES/WORDS: *sustainability, ecologically sustainable, energy efficient, local timber, dramatic form, interpretation of Tasmanian culture, response to political climate, response to cultural and natural landscape, habitable conservatory*

SOURCES: Flanagan (1991 & 1996b), Perkins *et al.* (1991), Spence (1993), Morris-Nunn and Flanagan (1994), Blythe (2000), Fallon (2001), Johnston (2001), McNeill (2003), Morris-Nunn (2004: pers. comm.).

1.0   NAME OF PROJECT: Strahan Visitor Centre

2.0   CLIENT/DEVELOPER: Forestry Commission and the Department of Parks, Wildlife and Heritage

3.0   BUILDING TYPE: Visitor Centre – New Building

4.0   LOCATION

The SVC is located on Macquarie Harbour on the west coast of Tasmania, in the small port town of Strahan. The town was the major port for the mineral fields of the 19th-century, handling more cargo than any other port in Tasmania. Strahan is isolated from much of Tasmania due to dense rainforests in the region. Many convicts were brought to the area and incarcerated on Sarah Island in Macquarie Harbour, as escape was very unlikely. The area has had a long convict, pining and fishing history. More recently, the town has had a strong tourism industry. The SVC is sited on the wharf area on Strahan's main road.

5.0   PROJECT DETAILS

5.1   Architectural Firm: Morris-Nunn & Associates (Design awarded through competition)

5.2 **Project Team:** Robert Morris-Nunn with Richard Flanagan (interpretive designer), Kevin Perkins (furniture designer) and Forward Viney Woollan

5.3 **Engineer:** Gandy & Roberts Pty Ltd

5.4 **Builder:**

5.5 **Year of Completion:** 1991

5.6 **Cost:** $1 million

6.0 **PROJECT BACKGROUND**

6.1 **Background**

The Strahan Visitor Centre (SVC) was commission by the Forestry Commission and the Department of Parks, Wildlife and Heritage, in 1991. At a cost of $1 million, the SVC opened just 11 months after the project was commissioned. The SVC houses a conservatory and provides an innovative and unique local educational experience for visitors to Strahan and the World Heritage Area (Johnston 2001).

The SVC was a collaborative project. A three-person team, consisting of Robert Morris-Nunn (architect, Morris-Nunn & Associates), Richard Flanagan (writing and exhibition design) and Kevin Perkins (landscaping), oversaw and thus largely created the Strahan Visitor Centre (SVC). However, the core group was of the belief that the creation of the VC should not only involve some of Tasmania's 'most acclaimed' architects (including Forward Viney Woollan Architects), but also work in collaboration with and use the diverse skills of a wide range of Tasmanian craftsmen and artists (Perkins et al. 1991). Flanagan (1991) states that the SVC was as much about the process of its creation as much as the function and design (4). Blythe (2000) asserts that Morris-Nunn and Flanagan have chosen to largely ignore conventional orders in architecture – they reject the Modernist minimalism aesthetic of many conventional 'museums' or VCs.

The Centre also plays an important role in Strahan's tourism industry and the facility is considered to be unique and set apart from other visitor centres in Tasmania, and Australia, due to its controversial interpretation and design (Flanagan 1996b; Fallon 2001; Morris-Nunn 2004: pers comm.).

Morris-Nunn and Flanagan (1994) provide an overview of the SVC:

> *The building's physical structure and the interior were conceived from the outset as one, rather than a building with a flexible exhibition space, and the building is itself an expression of the ongoing conflict between the natural and the industrial that is so characteristic of the south-west. Its almost violent polarities – steel, wood, rock, glass, corrugated iron – convey a sense that the Centre itself is not seeking to be some New Age touchie-feelie building in which one can become at one with the wilderness, but rather a building that is seeking to understand and explore some of the great conflicts that have shaped the area – physically, intellectually, aesthetically* (also in Flanagan 1996b).

6.2   THEORETICAL PERSPECTIVE

According to Flanagan, the Strahan Visitor Centre is believed to be the world's first *magic realist* building (in Spence 1993). F. Roh first used the term 'magic realism' in 1927 to describe a genre of meticulously realistic German painting that depicted imaginary scenes, thus re-ordering reality for the viewer. Morris-Nunn and Flanagan have rearranged pieces of Strahan and the west coast's culture (reality) as images and displays, thus evoking place-based memories, especially for the local community. However, Blythe (2000) argues that while this has been undertaken, Morris-Nunn's architecture "inspires acts of revisiting memories of a lived past rather than acts of fanciful escapes" (95).

Blythe (2000) notes that the essence of Magic Realism is evident in Morris-Nunn's architecture with its 'exterior container building and interior world'. He further describes the interior displays as 'condensed cultural landscapes' which engage memory' (94), an overall landscape that has an almost altered reality. Head of Architecture at Melbourne's RMIT, Professor Leon van Schaik has described Morris-Nunn's approach to architecture as 'story-telling', where he matches the design to the users' memories and psyche (in McNeill 2002).

7.0   BUILDING DESIGN

7.1   Site - Relationship to Site and Context (Landscape)

The SVC's physical structure and the interior were conceived as one from the outset, as opposed to a building shell housing a flexible exhibition space. The building is considered an expression of the ongoing conflict between the natural and the industrial that is so characteristic of the south-west. Blythe further adds that the Centre is a 'totalisation' of Strahan, which is divided by politics, race and, more recently, tourism. The SVC's form has been drawn from the ad-hoc traditional

sheds, combining pine poles, horizontal timber boarding and corrugated iron. On the wall facing the main street, curved timber boards wrap around the building, like a clinker boat. The ridge beam is a complex steel truss and bears resemblance to the structure of a keel of a hull (Blythe 2000).

Initially, it was envisaged that the form of the SVC would be integrated into the existing historic context in which it was to be sited. The style of the building was to be derived from traditional elements that were part of the area's history (Perkins et. al. 1991).

7.2 Climate

Morris-Nunn has been exploring the potential for glasshouses, where solar gain can be usefully incorporated in Tasmania's cooler climate, for many years (Johnston 2001; Morris-Nunn 2004: pers. comm.). SVC was the architect's first attempt at such a building in Tasmania.

One half of the SVC has completely glazed walls and roof. This forms a conservatory that houses a natural forest environment. Open eaves and ridge ventilation was initially found to unfavourable effect the vegetation. The draft has since been reduced which has improved plant growth and user comfort. The natural vegetation inside was sedated with hormones before being transplanted from their natural environment to the SVC as a growing natural rainforest. An artificial creek was created to replicate the natural ecosystem.

7.3 Response to local culture

Flanagan (1996) further describes the building as having many layers, or skins – the first skin being the building itself, the second being the physical setting, or rainforest plants within the building, and the third skin refers to the interpretation. This last layer can then be further broken into seven themes, all written as a separate exhibition, each of which has a different physical structure, and all of which respond to the local culture of the area. The SVC provides an innovative and unique local educational experience for visitors to Strahan and the World Heritage Area (Johnston, 2001).

Spence (1993) describes the SVC as 'an ark with a novel inside' (39). Architecturally, the form of the SVC is ambiguous and ad-hoc, creating a response to both the culture and natural environment of the west coast. There are many

paradoxes that are integral to the way in which artists explore and portray the Tasmanian landscape and this notion of polarities is evident in the SVC. As Millwood stated, he likened his own Tasmanian-ness to "... the dichotomy of Tasmania. There is a sense of incredible beauty but it's underpinned by a really dark destructiveness" (in Murdoch 2003, 'Born to be wild'). Morris-Nunn and Flanagan (1994) and Flanagan (1996b) describe the SVC as having 'almost violent polarities', particularly in the materiality and Flanagan's interpretation.

7.4   Materiality

All materials used in the SVC are those that have been used in the area since the early settlers in the 1800s to modern times. Johnston (2001) writes, "[t]he building takes its cue from the ad-hoc traditional sheds and is a combination of pine poles, horizontal timber boarding and corrugated iron" (86). Other materials include glass, steel and local rocks, which were sourced from the natural landscape on the west coast. The vegetation inside are all natives, with many endemic species from the region. Curved timber boards wrap around the building, like a clinker boat and the steel truss ridge beam resembles the structure of a keel hull.

8.0   ENVIRONMENTAL PRINCIPLES

The idea of creating an 'artificial environment inside a human-made envelope' was employed for this project. Morris-Nunn's original concept of thermal heat gain from solar radiation to be 'harvested' and stored for later use, especially heating in winter, was regrettably not used, due to budget restrictions. The heat was to be stored in stone-filled gabions in the basement and released when required. The SVC does, however, provide daytime warmth from the sun in cooler periods, which is retained in the thermal mass of the brick structures inside.

9.0   AWARDS:

- 1995 RAIA Tasmanian Chapter John Lee Archer Triennial Award - New & Extended Buildings

APPENDIX E4

CASE STUDY 4:

FOREST ECOCENTRE
Morris-Nunn & Associates

COMMON THEMES/WORDS: *sustainability, ecologically sustainable, energy efficient, local timber, dramatic form, interpretation of Tasmanian culture, response to political climate, habitable conservatory, controversial, a building within a building*

SOURCES: Johnston (2001), *Architecture Australia* (2003a), *Australian Timber Design* (2003), Morris-Nunn (2003 & 2004: pers. comm.), Norrie (2003), Forestry Tasmania (2004),

1.0 NAME OF PROJECT: Forest EcoCentre

2.0 CLIENT/DEVELOPER: Forestry Tasmania

3.0 BUILDING TYPE: Visitor Information Centre, District Headquaters/Offices - New

4.0 LOCATION

Located in Scottsdale, North East Tasmania, the FEC was originally designed for a site on the opposite side of Scottsdale, but was relocated shortly after the design was completed and documentation had commenced. The original site was an a large open parkland setting, while the building's new context, its current site, maintains a strong visual link the natural landscape and fields surrounding the town.

5.0 PROJECT DETAILS

    5.1 Architectural Firm: Morris-Nunn & Associates

    5.2 Project Team: Robert Morris-Nunn and Peter Walker

    5.3 Engineer: Gandy and Roberts Pty Ltd

    5.4 Builder: Fairbrother Pty Ltd

5.5   Environmental Consultant: Advanced Environmental Concepts

5.6   Year of Completion: 2002

5.7   Cost: $1.97 million

6.0   PROJECT BACKGROUND

6.1   Background

The FEC acts as both a regional office space and headquarters for Forestry Tasmania in the north east of Tasmania and as a visitor information centre for locals and tourists. The FEC was originally designed for an open parkland site on the opposite side of Scottsdale, but was relocated shortly after the design was completed and documentation had commenced. The original site was a large open parkland setting, while the building's new context, its current site, maintains a strong visual link with the natural landscape and fields surrounding the town. Norrie (2003) claims that the FEC provides and interesting contribution to the question of interpretation. The FEC won the prestigious 2004 RAIA Tasmanian Chapter John Lee Archer Triennial Award for Public Building, which is judged over a three-year period and awarded annually to the highest quality new public building in Tasmania.

Morris-Nunn points out that the FEC is different to most traditional buildings. Initially, Forestry Tasmania intended two buildings to be placed on the site – one for offices and another for a Visitor Centre. The structure is, in fact, two buildings - one inside the other. It is an inclined cone, or pine cone (Morris-Nunn, 2003) that houses an orthogonal three-storey structure that contains offices on the upper two levels and a visitor centre at ground level. By combining two buildings in one, the architect has created a built 'identity' for Forestry Tasmania and the town of Scottsdale.

The design has been successful in creating a tempered internal microclimate (AA, 2003: 70). Additionally, the jury citation for the National RAIA Award for Sustainable Architecture noted the experimental nature of the project: "the experimental approach to ventilation, day lighting and air movement defines the iconic architectural character of the project" (AA, 2003: 70). The citation also notes that forestry products have been used in 'an exemplary fashion'.

"The result is a fine building which engages with the polemical issues of 'environmental sustainability', in which Forestry Tasmania is often embroiled" (Norrie, 2003: 74)

"It is a carefully detailed, refined and beautiful piece of architecture" (Norrie, 2003: 76).

6.2   Theoretical Perspective

Norrie (2003) notes that the EcoCentre provides an interesting contribution to the question of interpretation. Morris-Nunn explains that the architectural expression of the building shifts away from the idea of a traditional office building.

It was a basic requirement of the brief to demonstrate innovative use of *Pinus radiata*, which would ultimately become a showplace for the possible results of softwood plantation practices in Tasmania. The overall concept for the design of the FEC evolved from a long line of 'conservatories', which have been designed by Morris-Nunn & Associates over the past (decade). Each building has advanced the ecological possibilities inherent in this particular building type. The basic objective of the building was to achieve significant energy saving goals and Forestry Tasmania (2004) point out it is a unique, ecologically sustainable building and that is the first of its type in the southern hemisphere. Morris-Nunn (2003) also reveals the building is 'very much a product of current political climate in Tasmania'. Norrie (2003: 74) also notes that the result is "a fine building which engages with the polemical issues of 'environmental sustainability', in which Forestry Tasmania is often embroiled"

The project has been described by many as 'building within a building' (Johnston 2001; Morris-Nunn 2003 & 2004: pers. comm.); Norrie 2003; Forestry Tasmania 2004). The design for the FEC applies and condenses a number of design aspirations into a single building:

* The practical use of sustainable softwood products, especially *Pinus radiata*;
* Application of sustainable passive building concepts; and
* Create a landmark building with positive values for Forestry Tasmania.

7.0   BUILDING DESIGN AND CONSTRUCTION

7.1   Site - Relationship of the Project to its Site and Context (Landscape)

The building sits in an open field on the outskirts of the southern side of Scottsdale and Norrie (2003) observes that it looks like an "object in the landscape that creates an iconic gateway" (74). The three-storey timber-clad office 'cube' for Forestry Tasmania's sits within the conical form shell of the Visitor Centre. The ground level houses the Visitor Centre, which includes a gift shop, café, information desk and a variety of interpretive installations.

The Forest EcoCentre is 'an intriguing' addition to the surrounding landscape. Norrie (2003) interprets that the building fits within the existing familiar typology of rural buildings; where out-buildings and farm sheds sit in contrast to the cleared open paddocks. Morris-Nunn (2003) disputes this claim by explaining the FEC is unusual in that is *does not* have a normal contextual or visual relationship to its site. He points out that the building was originally design for a site on the other side of the town, but was relocated shortly after the design was completed and documentation had commenced. However, Morris-Nunn does concede that the building maintains a strong visual link the natural landscape and fields surrounding the town.

The external form was inherently determined by the desire to create largest possible enclosed internal space in relation to the external surface area. Morris-Nunn (2003 & 2004: pers. comm.) explains that the best shape would, theoretically, have been a sphere. Never the less, the truncated conical form provides as acceptable practical alternative. Norrie (2003) suggests this truncated conical form is symbolic of a tree stump in a barren clear-felled forest landscape, writing,

> *...the resounding memory the building provokes is the visual association that has been attributed to it by some, that of a tree stump in a felled landscape, allowing us to ponder that, in more than one way, the building can be considered as a "symbol of forestry's contribution to the environment"* (76).

Morris-Nunn (2003 & 2004: pers. comm.) argues the FEC is intended to be a 'cone made from pine', or a pinecone. Still, the architect also makes note of references to a tree stump, which, he concedes, might be symbolic of Forestry Tasmania's logging activities. He further adds that, either way, the building form creates a powerful visual statement that cannot be ignored.

Endemic vegetation from north east Tasmania has been planted in the gap between the outer and inner skins. This was completed as part of the interpretation of the local area, but also to visually reinforce the notion that timber is a growing renewable resource.

7.2   Climate

In winter, temperatures at Scottsdale often fall below zero degrees, with up to two months of severe frost. In summer, daytime temperatures normally sit around 20°C, with some days reaching 30°C.

The building responds well to the local climate and is naturally ventilated. 30 sq.m of metal louvres at the base of the external, conical skin allows fresh air to be drawn in and an additional 30 sq.m of metal louvres at the highest level allows hot air to be exhausted out. Air movements differ dramatically in winter and summer (see Figures 7.36 & 7.37).

The building gas been retro-fitted with mechanical air conditioning to serve the offices, since the building opened.

7.3   Response to local culture

The FEC provides community and tourism facilities for the area and Norrie (2003) notes that the new centre

> ... has reconfirmed Scottsdale as a destination on Tasmania's tourist trail. By making a place that acts as a catalyst for tourism, it demonstrates how a single building can expand possibilities for understanding a place. The EcoCentre has become and important part of the community, acting as a tourist information centre for the region with enthusiastic voluntary staff keen to pass on local knowledge of the area (76).

There are many paradoxes that are integral to the way in which artists and architects explore and portray the Tasmanian landscape and Morris-Nunn is no exception. As Millwood stated, he likened his own Tasmanian-ness to "... the dichotomy of Tasmania. There is a sense of incredible beauty but it's underpinned by a really dark destructiveness" (in Murdoch 2003, 'Born to be wild'). Morris-Nunn (2003) reveals the FEC is 'very much a product of current political climate in Tasmania', which is the largely polemical 'Green (conservationists) vs Forestry Tasmania (the felling of Tasmanian forests)'. Therefore, Morris-Nunn's involvement as architect for the FEC was controversial. However, Morris-Nunn concedes that while he does not accept

their forest practices, he hopes his involvement will reassure the public that eventually FT can adhere to better environmental practices (Morris-Nunn 2004: pers. comm.).

7.4   Materiality

Morris-Nunn (2003) says that the building is not a timber building in its purest form. Rather, it was intended that the FEC would show the role of plantation softwoods in relation to other materials. An integral part of the brief from Forestry Tasmanian called for practical and new uses of sustainable, arsenic-free plantation timbers, especially *Pinus radiata*, to be incorporated into the building. Timber is used as an integral material for the overall design.

Materials include:

- Structural laminated local timber and steel act in conjunction with each other;
- 70x300mm laminated eco-pine sheets (*pinus radiata*, treated with non-arsenic based preservative) is used as the primary external material (supplied by Frenchpine, a local Scottsdale timber company);
- The eco-pine sheets are tied together with a lightweight galvanised steel pipe frame;
- The outer skin also has polycarbonate sheets;
- Ecoply (outer skin);
- Metal louvres;
- Concealed framing is F5 studwork;
- Internally, there is MDF faced with Radiata pine veneer; and
- The internal structure is timber and steel with Radiata pine slats wrapping horizontally around the office blocks.

8.0   ENVIRONMENTAL PRINCIPLES

"The architecture of the EcoCentre engages visitor in the broader issues of the environment and sustainability by allowing them to experience and understand the principles of passive design in a finely executed and very memorable building" (Norrie 2003: 76).

The idea of creating an 'artificial environment inside a human-made envelope' was employed for this project. The FEC design is based on harnessing natural environmental principles. The building is tilted towards the north, which maximises winter sun penetration. The rear is angled to avoid a cold southern face in winter.

During the cooler months, air within the building is heated via solar penetration into the volume. The air then rises through the central 'thermal chimney', which is located at the core of the office building, and heats the upper level offices. A down-draught propeller then drives the rising heat back down to ground level. In summer, the fan is reversed – fresh air is drawn through the louvres in the external envelope and the fan pushes the cool air throughout the building. The plants also contribute to improving the air quality inside the building.

Morris-Nunn 2003 writes,

> *We hope that what has been created with this project will be demonstrated over time to be a significant step forward in the design of appropriate buildings which can meet ecological goals that we as a society must wholeheartedly begin to embrace.*

9.0 AWARDS

- 2002 Australian Timber Design Award
- 2002 Australasian Lightweight Structures Award
- 2003 RAIA Tasmanian Chapter Commercial Award
- 2003 RAIA Tasmanian Chapter Colorbond Award
- 2003 RAIA Tasmanian Chapter Sustainable Architecture Award
- 2003 RAIA National Sustainable Architecture Award
- 2004 RAIA Tasmanian Chapter John Lee Archer Triennial Award for Public Building

APPENDIX E5

CASE STUDY 5:

PEPPERMINT BAY
Terroir

KEY THEMES/WORDS: *iconic project, complicated brief, reading the Tasmanian landscape, labyrinth, journey, community, fenestration pattern, reading the Tasmanian landscape, garden,*

SOURCES: Reinmuth, Blythe and Balmforth (2003b); Balmforth (2004 & 2004: pers. comm.); van Schaik (2003).

1.0   NAME OF PROJECT: Peppermint Bay

2.0   CLIENT/DEVELOPER: Simon Current

3.0   BUILDING TYPE: Food & Wine Centre, Restaurant (new)

4.0   LOCATION

The new building sits on the footprint of the original public bar that sat on the waterfront at the northern end of Woodbridge, on the D'Entrecasteaux Channel, in South East Tasmania.

5.0   PROJECT DETAILS

    5.1   Architectural Firm: Terroir Pty Ltd

    5.2   Project Team: Scott Balmforth, Richard Blythe, Gerard Reinmuth, Sarah Benton, April Krause, Daniel Lane, Paul Sayers, Rolf Svendsen

    5.3   Engineer: Gandy and Roberts Pty Ltd (Structural, Civic and Hydraulic), Ian Loney (Mechanical)

    5.4   Builder: Fairbrother Pty Ltd

    5.5   Landscape architect: Terroir Pty Ltd

5.6 **Year of Completion:** 2003

5.7 **Cost:** $15 million

6.0 **PROJECT BACKGROUND**

6.1 Background

Peppermint Bay is the latest development by tourism entrepreneur Simon Current. Although PB is located in a largely modified landscape at the northern edge of Woodbridge on the D'Entrecasteaux Channel, in South East Tasmania, it predominately takes its cue from the natural landscape surrounding the town, which dominates the view. The new building sits on the footprint of the original public bar that sat on the waterfront at Woodbridge. Current engaged Terroir as the architects and PB was the first large commercial project the firm undertook. From the outset of the project, both Terroir and Current desired a building that was as much an iconic building as it was part of the landscape experience. Three solutions were considered – renovating and extending the existing public bar; seriously modifying the interior and exterior of the existing public bar; or, demolishing the existing public bar and designing a new building. Both architect and client opted for the last solution.

The development incorporates both the building and landscaping, which becomes part of the whole 'Peppermint Bay experience'. Terroir has revealed that it is interested in turning its sketches (an intuitive response to the landscape) into built form. PB fulfils this interest, and initial sketches have evolved into a stretched 'z' that also emphasises the journey across the site, from the car park to the jetty. van Schaik (2003) comments that it is an effective and direct diagram. The concepts of 'journey' and 'labyrinth' were also driving factors in the design process – the notion of the walking the site and letting the pathways 'find you'. The project has a strong theoretical approach, which has been influenced by international discourse and Terroir acknowledges references to works and writings by Francis Bacon, Stephen Holl and Robert Venturi.

6.1 Theoretical Perspective

The concepts of journey and labyrinth drive the design. Balmforth (2004b.) describes the 'labyrinth' as the "threshold where you constantly tick backwards and forwards to eventually arrive at a point. It's that notion about being on a very prescribed path (journey) but never knowing what is ahead..." He makes reference

to the orange line through to bush as the literal level of journeying and a labyrinth, while Peppermint Bay is more a concept. Terroir acknowledge Zumthor's notion of leaving a building without knowing if you have seen it all, which Balmforth (2004b) believes is a "nice quality" and reminiscent of the Tasmanian landscape.

7.0 BUILDING DESIGN

7.1 Site - Relationship of the Project to its Site and Context (Landscape)

Terroir refer to the building as a grey metal landscape, as an inclined grey roof covers the 'shed'. This metaphor conjures up images of the dull green-grey hills and mountains in the distance that are typical of the Tasmanian landscape. Balmforth (2004: pers. comm.) describes the roof form of PB as carrying some very obvious references to the ubiquitous Tasmanian landscape – this form developed through the process, a phase of development underpinned by the concept of journey through the site. Influence for the roof form also came from sources beyond the landscape. The form also derived from the fact that Terroir wanted to put some drama in the gathering areas (bar, dining rooms), by creating large volumes, which let light into the building.

The fenestration pattern on the large windows increases towards the top and not only reduces glare, but the image is reminiscent of the geological patterns on mountains in Tasmania. van Schaik (2003) says it "resonates with the tree patterns on the hills beyond" (68). The colour softens in the afternoon and the glazed façade, with its fenestration patterning on the northern side, catches the reflection of the sky and Channel. The hills in the background rest between the roof forms and the whole building appears to 'melt' into the landscape. The building reads as one entity with the landscape.

7.2 Climate

The fenestration patterning serves as a tool for solar efficiency in the building – allowing low winter sun to warm the building while effectively acting as a barrier against the high, hot summer sun. Electrical lighting is not required during the day, as the large areas of glass allow adequate sun penetration. However, there is little natural lighting in the service core of the building. Large doors and ground-level openings also allow for natural cross ventilation of the larger eating spaces on warmer days.

7.3 Response to local culture

There is little to suggest the physical building has taken cues from the local culture. There is a strong aboriginal history in the area (particularly in the nearby area of Oyster Cove). More recently, boat building, fruit orchards, wood-turning and fresh produce have become tradition. However, while the development promotes the use of local Tasmanian produce, there is no evidence in the building's physicalilty. The principal responses, instead, have been to the landscape and the architectural theory.

7.4   Materiality

The use of Tasmanian hardwood in the building is clever. The long timber-clad wall – the 'z' labyrinth – running through the centre building denotes thresholds between circulation and eating areas. The openings through this wall take on a low-key response to the exterior folding form of the building. The wider use of floor surfaces also provides clear articulations between the different spaces in the building. The colour of the building blends with the dull greys and greens of the surrounding hills and landscape. Materials included,

- Steel framing;
- Zincalume guttering;
- Colorbond roof;
- Cement sheets;
- Plasterboard;
- Concrete and carpeted floors; and
- Painted timber – fenestration.
- Tongue and groove Tasmanian oak (*E. regnans*) boards

8.0   ENVIRONMENTAL PRINCIPLES

(see section 7.2 - Response to Climate)

9.0   AWARDS

- 2005 RAIA Tasmanian Chapter Award for Commercial Building
- 2004 RAIA Tasmanian Chapter Commendation - Interior
- 2004 Venice Biennale

APPENDIX E6

CASE STUDY 6:

FEDERAL HOTELS & RESORTS HAZARDS DEVELOPMENT
Terroir

KEY WORDS/THEMES: *Hazards, landscape form, reading the Tasmanian landscape, water, granite (stone), iconic, pathways, monumentality/intimacy*

SOURCES: Reinmuth, Blythe and Balmforth (2003a), Balmforth (2004 & 2004: pers.comm.), Reinmuth, Blythe and Balmforth (2004)

1.0   NAME OF PROJECT: Federal Hotels & Resorts Hazards Development

2.0   CLIENT/DEVELOPER: Federal Hotels & Resorts

3.0   BUILDING TYPE: Accommodation (5 star)

4.0   LOCATION

The site for the Hazards development is located 2 kilometres north of Coles Bay on the east coast. Only a beach and single road connect the site with the town. The dominant feature of the site is the view across the bay to the Hazards on the Freycinet Peninsula, Freycinet National Park.

5.0   PROJECT DETAILS

5.1   Architectural Firm: Terroir Pty Ltd

5.2   Project Team Scott Balmforth, Richard Blythe, Gerard Reinmuth, Justin Hanlon

5.3   Engineer: Gandy & Roberts Pty Ltd

5.4   Builder: (as yet unknown)

5.5   Landscape architect: (as yet unknown)

5.6   Year of Completion: (unbuilt) Currently in documentation

5.7   Cost: $25 million

6.0   PROJECT BACKGROUND

6.1   Background

The Federal Hotels & Resorts Hazards development is a speculative response to Tasmania's natural landscape, as it has not yet been built. The design responded to a competition held by FHR, which called for a 'Tasmanian' building, and Terroir responded with a design concept based on the inherent qualities of the landscape. The firm believes this will ultimately result in "a quintessential Tasmanian experience and absolute immersion in the environment" (Reinmuth, Blythe & Balmforth 2003). The profile of the building responds to the 'humps' of the Hazards (the distinctive mountains behind Coles Bay), and is essentially a more refined version of PB's roof form. The idea is that visitors will arrive at the building and the Hazards will be in full view in the middle ground and the profile of the building will be in the foreground and people understand the response to the place and landscape.

The design evolved from an analysis of the key characteristics of the site. These characteristics – geology, landscape form and climate – led to the development of a series of written strategies and diagrams. The project will also play with the idea of monumentality and intimacy in Tasmania's natural landscape, most notable explored in the photography of Dombrovskis.

6.2   Theoretical Perspective

HD began with an intuitive sketch of the landscape, onto which computer overlays were placed to work those ideas up into a design. The form was developed through the notion of (from Reinmuth, G., Blythe, R. and Blamforth, S. 2003a):

- "Architecture must reinforce the icon(ic landscape) = Architecture as Landscape";
- "... A strong concept based in the inherent qualities of the landscape, resulting in a quintessential Tasmanian experience and absolute immersion in the environment..."; and
- "... There is no other way to achieve, simulate or represent this experience. Visitors to the state do not want a 'themed' package – but a 'real experience'".

7.0   BUILDING DESIGN

7.1   Site - Relationship of the Project to its Site and Context (Landscape)

The initial site selection process went through a number of stages and solutions, before settling on what Terroir term a 'Tasmanian solution', which they say is 'something completely unique'. According to Terroir, this solution provides:

- Optimum site;
- Minimum impact of the site;
- Maximum view;
- Minimum building; and
- Maximum landscape.

Detail on each response was not provided on the competition panels. Further, many of the existing eucalypts on site have been removed to provide maximum view.

The three humps of the Hazards – the form of the HD was not intended to be a mirror image of the mountains, but rather to resemble them in a non-literal way. Terroir manipulated the form to their intuitive reading of the landscape and the proposed project was to accommodate four humps, one for each of the four key public realms – foyer, bar and two restaurants. The plan is similar in form to the elevations, a subtlety that may go unnoticed by many visitors.

Terroir were aware that it was wrong to place a building with a 'rolling bull nosed roof' on the site, as Tasmania's hill lines have a certain cragginess to them, and the two form would have clashed.

Each guest room has only a view of the Hazards and Coles Bay, as the arrangement of these rooms is one that runs in a line, and each line is parallel to another. The building sits back into the site. The view of the foreground (the roof of the lower level) is of pink granite and the water and the immediate foreground will be crushed rocks with pin-cushion plants. Balmforth (2004: pers. comm.) explains that this is a classic Dombrovskis image of the Hazards. Terroir are interest in this interplay between foreground, middle ground and background, such is the relationship between the 'insignificant' pin-cushion plants and the monumentality of the Hazards. They say this interplay is very indicative of the Tasmanian landscape.

7.2   Climate

Guest rooms are located on the east, and will thus receive morning light, rather than midday or afternoon sun, which is crucial in Tasmania during winter. . Therefore, it is assumed that mechanical heating will be employed in the design. This is not and environmentally sensitive option and increases running costs. The east coast is the warmest area of Tasmania and it is a pity that Terroir have not utilised this opportunity. However, the rooms are set back into the ground, which should act as natural thermal mass − it will depend on what insulation is specified. Also, the large Large areas of glass on the eastern side will allow solar gain in the morning and the stone floor surfaces in the public zones and should retain the heat during the day. This also allows natural sun penetration into the building

7.3 Response to local culture

Movement patterns to and around the site was something that underpinned the intuitive solution, "The way in which people do walk around the site is reminiscent of the natural response of just walking" (Balmforth 2004b) and perhaps how the aboriginal people might have used the land.

7.4 Materiality

The whole site is about stone and water, and as such these became the two key ideas in the project. The Hazards have been formed from pink granite, a natural phenomenon that runs geologically up the east coast of Tasmania and into a strip in the northeast also. As such, local stone will be incorporated into the construction of the development. Floors, some wall surfaces and outdoor landscaping will feature stone.

8.0 ENVIRONMENTAL PRINCIPLES

The resolution of the environmental issues was very important, both visually and scientifically:

- the building must minimise its impact on the environment
- visually the building needs to compliment its environment
- all waste, water and energy issues must be addressed in accordance with best ESD practices.

A P P E N D I X F1

INITIAL RESEARCH QUESTIONS

The following are the questions noted by the author in the early stages of research. Accompanying these are her thoughts and understanding of the subject matter prior to the literature review.

- **What is Tasmanian?**
- **What is it to be Tasmanian?**
    - o (Sense of Place)
- **What is Tasmanian landscape?**
    - o Cultural, philosophical, natural environment
- **Why do people come to Tasmania?**
- **Who comes to Tasmania?**
- **What experiences do people want in the Tasmanian landscape?**
    - o Unique: landscape, culture, natural experience, sense of place
- **How do people experience Tasmania?**
- **What development suits Tasmania?**
    - o Speculation – what do people want?
    - o Architecture, culture, sense of place, natural environment
- **What is Tasmanian architecture?**
- **How does Tasmanian architecture respond to landscape?**
    - o What has already been designed for the Tasmania landscape?
- **How does Tasmanian architecture have a 'sense of place'?**
- **How can an architect best give a 'sense of place' experience in design?**
    - o Phenomenology: Heidegger tries to reground human experience, which has implications for spatial and architectural practice... the importance of boundary and opening, of spirit and aura.
    - o The building is to 'gather' things: architecture should involve 'thingness' (the material, the tactile, the authentic)
- **What makes places special to us?**
- **True sense of place: do we need a philosophical and cultural outcome in the Tasmania's natural landscape for an optimum architectural experience in Tasmania?**

APPENDIX F2

INTERVIEW TRANSCRIPTS

Appendix F2.1: Interview One
Scott Balmforth (Terroir)

NH: What I am looking at in my research is how to build in response to Tasmania's natural landscape. As you know, Tourism Tasmania is starting to push this to better promote the State. And you are one firm that is really pushing that at the moment in many of your projects, a lot of your commercial work.

So what I'd like you to discuss in terms of Peppermint Bay, the Hazards development for Federal Hotels and (project name deleted) is the following: how you see the landscape, in particular the Tasmanian landscape; what the role of design means to you; to what extent are your buildings Tasmanian; and what specific traits/aspects of Tasmania's natural landscape are inherent in your designs.

SB: Just on you first comment, there is this over-arching comment and much of that you have seen me talk about in the Tourism Tasmania forum...

NH: Can't remember much of it!

SB: And that is the notion about what is the visual experience, what are they searching for and I suppose that applies to architecture and it probably is, and we believe that here its two of, believe the Brand Values and Tourism Tasmania and Brand Tasmania sort of starting it. It's originality, the authenticity and the natural environment is behind their agenda as well. How that applies to us, I suppose is not really, at one level it's a question of whether we are providing a ubiquitous solution and we would argue that we are actually trying to provide a very sophisticated way of reading the landscape that is not based on gimmicky ideals, but is actually based on really providing mechanisms which people and visitors can understand the landscape or understand the environment better. I was fortunate enough to go to the Peter Zumthor talk last night and he made a cracking comment about... Did you get to Sydney?

NH: No. I would love to have gone.

SB: It was just amazing, just amazing. He made some very wretched comments, one of which I jotted down, was "Just do what the place wants you to do", which I thought

summarised just what we want to do. But in the end The Hazards, which we will get into in more detail, and to us the response, the plans and the quality of the landscape is the number one thing to get out of the blocks. We are never going to put a rolling, Murcutt inspired roll, because it just doesn't sit with the landscape. And that is a pretty simple analogy. Turning The Hazards and other projects into things like the Sydney Opera House, in the end it is derived out of an idea and the product allows people to make comments that it reminds them of the sails on the yachts on the harbour. But you are not certain that it was ever that ubiquitous designing that sort of mimicry of Sydney Harbour. So it is probably the defence mechanism coming out, and we believe there is something interesting coming out from the Hazards about the idea of almost this old copper plate that in some ways will be a cast of the landscape in which it is sitting there acknowledging. But that wasn't the driving factor to produce the design. So what we would say is that our desire to respond to the landscape is at a number of levels and not just the ubiquitous landscape copy that turns into the building.

NH: I remember a comment Richard said to our design class in second year, that you cannot mimic the context, that it's not right. Those words have always stuck with me.

SB: This is – I will probably show you – this is a talk Gerard did. 'Source of ninety' it was called in Sydney. I'll keep it light in the Powerpoint presentation and I can pin point if anything strikes you but it is an easy way to flick through it so you can see the overall context – what it is and where our name came from and the sort of landscapes in which we grew up in, which are inescapable.

So, in terms of we are Tasmanians, there is a whole regional argument of do you produce Tasmanian buildings and the easy answer is "Of course we do, we are Tasmanians". But it doesn't mean we are wholly inspired by producing a regional building. Yesterday I was in the Yarra Valley in Victoria with an amazing opportunity derived out of someone that was moved by Peppermint Bay, looking at a landscape that was equally inspiring. This really got us going, so it is a general response to the landscape and the fact that Tasmania has particular similarities to that. So it is not only the large scale settings it is the defensive quality such as Maria Island which is never less part of us and our influence was coming through. Some of the projects I'm going to show you aren't entirely applicable.

So, in response to landscape: this is an interesting one, the orange line. We have mentioned it a few times and we do believe that it has a place within our make up today. We have actually cast aside some of our other projects in favour, in talks like this, because again it was just a very good opportunity to show an intuitive reading of the landscape and there is this whole sort of rationale behind it in we think it does go beyond merely the orange tape stretched

between a couple of trees in the landscape. And what this was about was taking the artist's sketch and Richard has probably explained to you the qualities of the sketch and how in the end that is the most pure form of the architect's writing. What we are interested in doing is turning our sketches – which is sort of the intuitive response in this way equally to the Tasmanian landscape – into the built form.

We got into Peppermint Bay – this is just basically just a snap shot of the process. This is just the introduction. The brief turned out to be very complicated to read. But there was a certain desire for this to be an iconic project; it was starting out fresh. It was a gutsy move on the developer's behalf and the desire to create an iconic building. That was the existing building, that is just, again, a response of criticism levelled at the building and a first part of the project was trying to understand not only the brief, what the client was trying to ask for, but the existing circumstances, we went through three models. One was extending the existing pub, modifying pretty seriously the existing pub and enlarging it or demolishing the existing pub and doing a new building. And through various filters it turned out that the latter was the preferred, economically it had a cultural and historical significance level. From the outset the desire was for a building that was as much part of the landscape experience as an iconic building.

NH: So at what stage in the design process was it thought to knock down the building and create something else?

SB: At the end of the first stage, we seriously put these put these three proposals: this is a summary of probably a month's work. And at each of those stages there was a quantity surveyor giving it a level of costing and the arguments were put back to the client. Probably about two weeks into that and the client was all in favour of this as you can see, demolishing and doing a new building but we still had to go through this process because it was an important one in which to embark on. These are some early sketches, and I suppose the thing that is most graphically represented in Peppermint Bay is that ubiquitous response to the landscape. But it was actually something that develops and what I mean by that is the, one of the big agendas on this was to understand people either driving down or coming by boat and having this as the final mark of the journey. So the journey, the destination and the design quality where people basically come down the Channel by boat. Come into this place, walk around it and arrive at the final destination, and when they leave they just retrace their steps. So the qualities of the landscape is the Derwent Estuary basin level and not at this site. The point at which we thought that has a degree of significance was the existing oak tree, which in the end is really what this whole thing spirals on and fixates at the function room. And at this level the building is showing us two different buildings as part of that journey. The roof

form, which I will get into was the most ubiquitous of the Tasmanian landscape and carries some very obvious reference to the Tasmanian landscape with something that is developed through a process, it actually underpinned the whole thing, a phase underpinned by the journey and not necessarily the desire to create this form and then incorporate that into the building.

NH: I guess that idea of journey is also explored through a number of texts

SB: Also within that we probably, at a reference level, we are quite fluid in that one of the first things we did was read *Mirrors of Infinity*, the French formal gardens of the 17th century and understand their compositions of the pleasure gardens, wilderness applicable to them.

NH: Yes, I remember Richard mentioned that when I chatted to him recently.

SB: Yes, it was Richard's input, which was a very strong departure point, so it wasn't only a Tasmanian landscape that we sit back and try to emulate or try to respond to; it's influence beyond that. The idea of the labyrinth and probably what is important about labyrinth is that it is not a maze, you are always on a predefined path and the notion of a labyrinth and maze are often confused where a maze is, 'do you go left or right?' while a labyrinth is very much this threshold where you consistently tick backwards and forwards to eventually arrive at a point and its that notion about being on a very prescribed path but never knowing what is ahead of you and the switch back quality you get. Whether it is the orange line through the bush at a very sort of literal level or Peppermint Bay, it is very important for us to be on a prescribed path, having opportunities and other interactions but then not really knowing what exactly is ahead. Again the similarities came out in Peter Zumthor's work last night where he referred to a lot of his projects which are about letting the visitor leave not knowing whether they have fully seen everything, which I think is a very nice quality and once again, very much reminiscent of the Tasmanian landscape. Again this is an idea. A very literal one which is a basic diagram which was in fact going on between Gerard and I on again that journey around the site encompassing key elements particularly the mature tress and eventually arriving at the armature. So that is probably the most extreme x-ray of what we are trying to achieve at Peppermint Bay and is part of the greater journey.

Showing various models (photographs) again this is very much a two-stage thing. Just jumping ahead... This is probably a very good slide also, understanding that which at the end we were very much aware of the outline does provide a reference to, when seen from the water, about the building sitting in its context with the hills rolling behind it and how that eventuated was from the desire for rather then just a flat pancake building which would not

give the iconic status that we were wanting to give and put drama into the eventual restaurant function spaces. And the idea about drawing light in which would move straight out of the top, pushed to the front, they then become an opportunity to modulate the front and then the whole thing became galvanised as one and was a very similar step to which we went through with the Hazards where four little shelves became galvanised into one. It is something that we probably haven't looked into in terms of an intuitive response in the desire to in the end galvanise everything to read as a singular entity and as part of trying to place something in the landscape. Once having that freedom, it allowed us to incorporate some extraction vents so they did arise, so they are not sitting out of a pre described solution and not having that flexibility to put things into it.

Here are a couple of D.A. models.

You can see the fenestration pattern. There was the desire to work as a solar efficiency level with a large expanse of glass facing north east to north east facing and how did we respond to that, but what this picture doesn't show is the datum of the water at the other side of the Channel and the rolling hills of Bruny Island and again there is a very sort of literal reading possible to the visitor and if that is the level at which they pick up on the building then that is fine. But the ideas of the degrees of scale of the Tasmanian landscape where you sit here and look out the window to the views of West Hobart, Mount Nelson and then eventually somewhere behind here is Mt Wellington and just getting that layering. A quality which gets an end result.

One guy saw it as the changes in topography as well, when you go up a mountain looking at the changes in the vegetation, the different layers you have just even after one hill.

NH: Simon was really happy with the outcome wasn't he?

SB: Yes, I think so. What Simon was happy with was the general business level – a couple of weeks ago it was nominated as one of the ten best restaurants in Australia in the Weekend Australian. It has just been selected to represent Australia as one of six architects at this year's Venice Biennale. That was pretty big.

NH: That's a great effort for your first commercial building

SB: Again, the competition for Federal Hotels and a very good competition and site and I suppose our response to the competition process was to do, I suppose the way we looked at it was they had a marketing analysis and a brief and it was exceptional and spoke about, the

market they were interviewing were totally in awe of the site but they couldn't understand how they were going to place a 150 room hotel in that environment and that was the challenge we thought of the project. What we did was analyse the development potential of the site. This is the site broken up into four models which we then scrutinised so each block in this represents part of the briefing, so one was the salt and pepper solution, what happens when you scatter one hundred and fifty units of the main building across the site. Then a suburban solution, which is grouping the units but never the less scattered, through to a consolidated one which is more slab and most of the important part of the site or where the biggest views are on offer and then from that. While that was daunting for such a project and for such a site it never the less led us to a solution which we didn't have a name for so we called it the 'Tasmanian solution' and gave it various pros and cons which we thought was relevant. That was part of the process about our thinking of getting our solution.

This is one of our sketches showing that relationship. Again this is probably the sketch that explains the Hazards in its particularly Tasmanian environment in a way, there is a particular cragginess to the hill line and we just knew it wasn't the environment in which to hold something. The idea is people will arrive with the Hazards looming in the middle distance and in the foreground in a building that responds to that and becomes the memory of the place; such as the Hazards and the next couple of slides talk about the early model, the competition model of that. The way we go there was to analyse. We had about seven key points and number one is the whole site up there, which is about stone and water, what materials you use, there is the local stone industry so of course you do it out of that. It's understanding the environment not at the craftsmanship potential level but actually the intuitive and ubiquitous course, stone and water up there, that is all it is and that then goes further into the history of the Hazards and the reason they are pink is because of historic times. The rock came to the surface and the water was pressed up through them and brought with it iron oxide, hence the orange tinge. There is a touch of them in Scottsdale too somewhere. The band continues right up into Victoria. It goes almost from Antarctica right up.

This is again a literal one again where there is a sort of the Hazards, a particular line which is very strong maybe that can inform not only the elevation but also the arrangement and again that has set up a very powerful relationship of embracing that view, which responded to all the marketing brief requirements, the cosiness to the site hence was imagined everyone bedding in to this embracing space.

NH: Would you expect many visitors to see the subtlety of a plan like that in terms of the elevation profile of the building?

SB: Probably, I am not sure whether they would go through the rational understanding of the similar elevation and similar plan but I think it will be powerful enough to sustain itself with its embracing and acknowledgement quality that every space they are in will be geared and opening towards the power before them and again the thoughts of do what the place wants you to do – something that is very important to us in the way that people move across the site and the way you move across the site in the current circumstances were wandering in, wander down through the centre of the building and then beyond had to be the primary gesture as part of our proposal. The maximum viewing equals maximum line, the desire to give everyone a view, the desire to acknowledge the Hazards as a dominant feature meant that they had to stretch the building out to give it maximum line in the landscape. All the rooms are laid out in parallel fashion. This is another interesting one where we have only just scratched the surface of what we are trying to get through in our work, but rather a desire of what we have continually referred to in our work is the work of Peter Dombrovskis in summarising the Tasmanian qualities and that is the powerful, though, uncompromising landscape, underpinned with a pin cushion plant in the foreground and the contract between the monumental mountains and the insignificant plant that we are very much interested in, so reminiscent of the Tasmanian landscape.

NH: It's an island of contrasts really

SB: The idea of the monumental of the major buildings and the major public space but then one being able to find their own place within this and within their own place feel equally as empowered. What that means is that there are graphic overlays of the major public and civic response and then someone finding their own intimacy and then that even transfers down on the view from the room which will be of the Hazards in the background over a foreground of crushed rock, so you will never be looking down onto another unit, and the immediate foreground of that will be little pin cushion plants. So it will be the classic Dombrovskis image of looking at the Hazards.

This is the idea of the steaming hot baths and the idea that that gave when the lights went out at night, creating a sense of drama.

What is interesting and what this is saying is this intuitive response to the landscape underneath there is a sketch that is being worked up with a computer overlay and that is an intuitive solution that we find interesting within our work and that is what eventuated. There are sketches lie that that turned out in our plans that we presented to the competition. This is just an example or a graphic snap shot of the development that has gone on in varying scales

on the roof and the glazing and fenestration and the joinery in the rooms.

NH: Is this all part of the competition or is it the later development stage?

SB: It's the development stage. Nothing you probably haven't heard of before in terms of fenestration. These images just show how what originally started as four taps over the four public features, this is an important one that we are going through the process at the moment on whether to revisit some of the briefing and again the fluidity with which we think we can work is that in the original brief there was a desire for the four key public spaces, the foyer, the bar, the two restaurants. That does not particularly align with the Hazards humps but there was sort of an opportunity to resemble them in a way. What is happening now is that they are saying do we need another restaurant or there about that might suggest an opportunity for three humps and this thing is not rigidly tied in to a mirror or an obvious cast of the Hazards such that we can't accommodate that. It allows us to manipulate our response never the less keeping track of the intuitive response to the landscape.

(Next is a section from the transcript that talks about a project that is to remain unnamed, as it was not used in the study. However, the associated data was important for the study)

SB: ... The movement through the landscape is a combination of that in this aerial photograph and is essentially the way we walked on the site. It is similar to the Hazards being formulated or Peppermint Bay; the movement to the site and around the site, something that underpins this solution is the way in which people do walk around the site which is reminiscent to the natural response of walking around the site and again that is the sort of place that makes you do what you want to do ...

(Back to the transcript as a full document)

NH: I guess it is great getting clients that fit with the firm's philosophies, in order to create an outcome that is very good. That is the sort of thing I am picking up on here: how can we guide the client while they are essentially in a relationship with you with all these other bits and pieces that you do have to take into account. As far as the brief for Federal is concerned, Richard mentioned that you guys did actually have to push them and teach them a few things along the way. Can you explain that?

SB: The brief from Federal for the competition was two documents as you said one was the functional brief which was for a project of this scale and complexity which was smaller than what we had anticipated – about 2-3 pages – where back of house was simply stated 'back of

house'. What was presented in contrast to that was quite a strong and thorough marketing analysis and Federal were in the position where they have the capacity to do very much in depth research into their target market and that was the first stage and it was that document which we particularly responded to. Having won the competition we all went back to school in a way where they further developed that marketing and tried to understand and worked through to understand what the market desired. As part of that we directly contributed the thought about the Tasmanian spa experience as an opportunity and Gerard had just got back at the time after being in Japan where he popped in and out of the Japanese spa experience, and how that might be part of the experience that we could offer that was totally unique at the time. It had been stuck up at Cradle Mountain but we are looking at making this a very individual project at a specific level rather than just a spa facility, whether it is here of far North Queensland. So there was that sort of pushing and what had happened is that the brief has unfolded from a combination of functional and marketing liaison with Federal in the period since.

NH: Thank you, that is fantastic. I have pulled some information from your website, which has provided fantastic information and I have downloaded the competition panels; but it is through conversations that I am getting the most information.

SB: It's interesting in that the desire for this is very much a leader for Tasmanian tourism and so what Peppermint Bay is at one level and the Hazards, the desire for the client is in fulfilling a lighthouse quality, its hopefully a leader for Tasmanian tourism. The Hazards is tapping into a market that that is constantly being referred to, about the quality of experience; people are coming to the state with plenty of money. The hotel, it's probably the first hotel that has matched that expectation and this is looking at taking off. I don't know whether it is of relevance but here is lodge in New Zealand, Huka, which this one is modelled off, particularly for the experience. The architecture is questionable in that it doesn't provide the expectation, it doesn't suit the expectations of the visitor. But the siting, the services, the delivery, at all other levels, are very interesting to look at.

NH: It's exciting seeing projects emerge that are so 'Tasmanian' in their response to the landscape.

I think there is just a level of honesty that in the end, from the first steps that we try to do is be honest to the site and if you are honest that sets up a mechanism that when you are fronting the east coast residents as Gerard did when he submitted the Hazards, you go into that thinking the worst but come away with an overwhelming sense of excitement within the community and I think that is part of being honest with the problem at hand. Those are the

first steps really, the way you read the site, we don't visage and won't encounter any opposition because of an honesty and a respect for the site.

NH; I guess you are almost hiding the development within the landscape as well, because it is obviously not going to be sitting there glaring at you from the road.

SB: Yes, that is what it is about. You wander around the site in a particular manner, you experience that site in a particular manner and at a particular level and detail, so naturally the buildings have to provide that armature.

I can't wait to visit the Hazards!
SB: Neither can we!

NH: It makes me want to stay in Tasmania. I don't have any desire to leave at the moment.

SB: Yes. It is an exciting period, definitely. I was talking to someone in the Yarra Valley yesterday and it rammed home the opportunity that we have. But also the opportunity we have for the future, because the setting of the Yarra Valley transposes at a comparison level, say the Tamar Valley in terms of what they offer in terms of the viticulture but also the experience. We just started picking up on all the clichés about how good we have it here. I think it is very much real when we say that Tasmania is a different place to what it was five years ago when we started – Tasmanian tourism and Tasmania in general has developed rapidly.

At the end of the day we have an amazing respect for people like Jane Foley. I tried to point that out at the convention for tourism ('A Tourist Design Vision' forum) that they have the most challenging job in keeping up and rewriting, re-looking at and re-exciting aspects of Tasmania and in the end the architecture, there is probably another thing at the forum where it was mentioned about tourism design award and that is where we would also say it was the responsibility of architects to do what they do right, and whether that is a lodge in a wilderness setting or part of an urban fabric or whether it is part of anything – it is part of the responsibility that architects have.

Appendix F2.2: Interview Two
Robert Morris-Nunn (Morris Nunn & Associates)

NH: I'd like to start by asking you a number of general questions, then I will get you to talk about response to landscape and Tasmanianness in relation to two of your projects – the Forest EcoCentre at Scottsdale and the Strahan Visitor Centre.

First though, the questions, which are, 'how do you see landscape, in particular the Tasmanian landscape?', 'what is the role of design?', 'to what extent is Tasmanianness in you buildings?' and 'What specific traits/aspects of Tasmania's natural landscape are inherent in your designs?'.

RMN: Generally I see the landscape in two parts. First the physical landscape and the other id the cultural landscape, and I see them being both as equally important. It varies, but the cultural landscape is often as important to me as the physical one and I am not just talking about old buildings and the like, but the ideas such as the way the land itself was previously used. I am interested in all the cultural baggage that comes with a particular location, which makes it quite different from other specific places and, as well, act as indicators of events in the broader landscape. Add the together with the specifics of the climate, and all the other factors that go together with that and one creates in very different ways relating to landscape than to just the immediate physical location.

I had to give a lecture in NSW, one of the RAIA conferences, and one of the other participants was talking about landscape, and for him it was purely physical landscape and he left the cultural part completely out of it. His buildings were all very much a response to the physical landscape. Well, perhaps that is not all true because the corrugated iron comes out of cultural vernacular traditions. Anyway, I see a mixture of the two ideas as fundamentally important, and I try to find out what exactly it is which is particular to this pace and makes it different and this underpins all the different sorts of things I do in different places.

So, in answer to your initial questions on about Tasmanianness, I would like to hope that there is such a thing within my work, but I hope that this is not merely a series of clichéd references, but then some people might disagree with this.

NH: With the references to Tasmaniannes that I have found, my perception is that people of kind of using the term almost willy-nilly.

RMN: I think that the general climate of the place, the fact that it actually gets cold here, quite apart from the physical qualities of the landscape; this too is important to me as a basis of my thinking. We are doing some buildings in Queensland at the moment and we are trying to design some quite different types of buildings up there, which will hopefully involve the natural landscape in a very different sort of way to the projects that we have done down here.

But how you define it, I think that can only ever be intuitive. But in response to the first of the two buildings you asked me about, the landscape for the Visitor's Centre at Strahan was all about the fact that we could not be in it, and we had to make up a story about a place where 90% of the people would never actually visit. Particularly, for Richard (Flanagan) it was to find the ways and means of telling stories of the disposed and finding a voice for all the local people who had never had a public voice before and a lot of what we were actually doing with the design of the interior was actually trying to find ways of bringing those to the surface.

The idea of trying to create a building that was actually a sort of Noah's ark of fools, that was ready to float off next time there was a flood, with the concepts coming out from the notion of trying to make something real that was not there, working with the fact that even when people went up the Gordon River to see the Franklin, they were dropped of at a landing in a swamp and did not actually see the Franklin at all.

There is no way, unless people actually come kayaking down the Franklin, that they will ever get to see the basis for the stories and the reality of the place we are talking about. So we wanted to build something that was mysterious and also tried to create a physical environment so that they might have some sort of intuitive understanding of this remote world. It was not designed as a separate exhibition. For example, we tried to make it quite hard for visitors to get around the interior, and have al sorts of unexpected events happen to them, and somehow use these incidents to confront their accepted ways of thinking. They might get wet, or lost, or whatever. So that sets the scene, our challenging them in different ways, our wanting to show the natural environment as indeed being quite a harsh one and try to build that into the fabric of the building, even though it was a remote landscape that people could never visit. It was a fragmented, cruel, very battered interior.

When we deigned the building, we hoped that the natural vegetation that we transplabnted inside the building would then start to take over the interior, very much like the climax rainforest has done at the lower end of the Crotty railway line. Here, temperate rainforeat trees look lie a very arctic version of the Yucatan Peninsula, with large plants growing on

crumbling brick walls and even abandoned railway carriages having blackwood trees growing up right though the middle of them like crazy planter boxes.

NH: That's the flying carriage where things grows up through the middle...

RMN: This place is not one of the normal tourist spots people go. We were taken there by Parks & Wildlife staff because it was botanically interesting. When we were handed the job, Kevin Perkins, Richard and myself, were given a two day guided tour. Parks had a high powered shark catamaran, and they set out to see how far they could get up the Franklin with us aboard. So Richard, playing tour guide, was taking them up all sorts of rapids and so we got as far up as you could ever get up the River without having to haul boats over rocks as they used to.

After that introduction we had another special trip, when Ricahrd took Kevin and I rafting down the Franklin in a large inflatable rubber duckie. We were able to see the parts of the Franklin were normally you don't get to at all, including the 35,000 year old Kutakina Cave, and it was trying to mentally recreate the landscape, more than anything else, that formed the character of the interior of the building.

The Forest EcoCentre was originally designed to be sited in parkland on the far side of Scottsdale, on the road as you head out towards Derby. It was actually meant for an open, treed space, isolated from all other buildings. That location made me feel quite comfortable with the notion of dumping a very alien architectural form in to a specific site, as it sat very comfortably in a grassy glade.

The fact that the building actually swapped sites after it had been fully documented, largely the result of Forestry trying to save money, happened over my dead body; but by that stage of the proceeding the design was so strong I finally thought that it could physically withstand being picked up, twisted round and plonked down again on the other side of town. The building wasn't designed so mush about a direct contextual relationship with its immediate landscape, as its basic architectural form came form trying to produce the maximum volume for minimum surface area, but the very fact that it was to be initially sited in a parkland gave me more freedom to do different things rather than the landscape being a constraint that actually confined the initial design thoughts.

Both projects are in fact examples of the different ways of creating conservatories: a truncated conical cone (Scottsdale), or else, the very first one as a public building, a simple shallow gabled roof (Strahan).

The opportunity to create this building type is only possible in Tasmania because you wouldn't do them elsewhere in Australia, as it gets far too hot. With conservatories, the Greenhouse Effect and the relative coolness outside for most of the year, all works to give real benefits, and so the battle is to get them to stay cool enough on hot days.

I do think conservatories are a very appropriate building form for use in this state, but our continued use of them as a building type has not come about because of their inherent Tasmanianness.

We are also currently trying to get something happening on the opposite end of the scale, and that is about putting heavy planted sod roofs back on top of buildings and organising them into organic shapes so that the buildings will start to become invisible in the landscape. What we are trying to actually create is an intimate dialogue with the landscape that doesn't alienate like the formal profiles of the traditional building shapes. You work out each project as a unique entity, and I think it really is about trying to fit in with the specific landscape values that one intuitively feels are right for that project.

NH: I guess there is something about your designs, the fact that we haven't seen them anywhere before. They do just kind of 'appear'.

RMN: Well they come from a tortured self! And I think I like thinking about buildings as containers in which a whole lot of other things happen inside, but at least there is an exterior form that can act as a simple envelope.

I think that is a very different way to how other people handle spaces, but it is all in the briefs that one is initially given that allows you to conceive these sorts of things. And they are absolute buggers to try to extend, so there are a whole lot practical reason for not going down that route, just as there are opportunities when you can have a reason to create these sculptured forms.

NH: What about design process? For example, you tried to teach Forestry, but they will only take in as much as they want to include.

RMN: Evan Rolley actually said that Melville Street Forestry Headquarters did do wonders and some Forestry employees had changed their attitudes and values, so that's a good thing. But whether it actually makes much real difference we will see, but I'm not inside the organization to now know.

NH: Was I getting easier working with the same client? Or did you have to approach it completely different each time?

RMN: With Forestry yes, because although the actual people did change, there was always the recurrent person in the form of Kim Creek who, apart from everything else, is in charge of all the buildings which Forestry owns and uses, like office buildings. This is the essential difference between him and Evan Rolley, Forestry's CEO. Evan is responsible for the Tahane AirWalk and Dismal Swamp as they are tourism ventures.

NH: When they (Forestry) give you a brief are they asking for anything specifically, or are they just outlining what is required?

RMN: No the briefs are never very well defined, and in fact for Scottsdale, they actually thought that it was going to be two buildings. One was a tourist visitor centre and then next door there were to be some Forestry offices.

I suppose what I did was pile one on top of the other and encapsulate the offices within the visitor centre envelope. That caused no end of trouble because Forestry wants to keep all their spaces absolutely private and don't want people to see into them all, so the idea of having people wandering around the ground floor and able to look up, so to that degree, the honesty and accountability. The very fact of just how acoustically transparent it in fact turned out to be, all this was a big learning curve for everyone...

(section deleted)

... In summary I think the architectural relationship to landscape has to be done so that it is more than simply trying to pick up something directly out of it.

NH: Such as the little subtleties?

RMN: I was really happy when the locals decided that Scottsdale was a big stump and I thought that was terrific. It hadn't actually occurred to me, but when I was told, it was "Wow, yeah! I am happy with that". I thought it was going to be a pinecone, to be absolutely honest, because it was conical and made out of pine. But I know that as soon as you design a shape that is away from the ordinary, people go and stick their own labels on it. So I was trying to pre-empt the labelling. It wasn't designed as a pinecone. I am really happy with the big stump thing and yes, that was serendipity; it was terrific.

NH: What about the brief for Strahan? How far did you actually push that one?

RMN: The client to whom we reported was a collective group coming from Forestry Tasmania, Parks & Wildlife and the Tourism Department. They already had three or four visitor centres, including Cradle Mountain and a few others, and it was felt that the interpretive side of all these buildings left something to be desired. So initially, the three Government departments, as a collective group, went out with a tender for ideas about interpretation, long before anyone knew what the building was going to look like. Normally architects are involved in designing these places as shells and then someone else comes along later and kits them out with all the paraphernalia, with Parks writing all the history of the local flora and fauna and what is achieved is very much a repetitive way of viewing things.

So with Strahan the three departments tried to break out of the mould. But Richard Flanagan gave them more than they could handle, and so, with Lake St Clair, which was the next visitor centre after Strahan, it was straight back to the old model.

Kevin Perkins and I won the competition that was advertised Australia-wide for interpretation concepts for the Strahan Visitor Centre. We created the idea that there could be different human stories within a natural landscape and that the building would be some sort of conservatory that could have all these things happening within it, becoming, in effect, part of the dialogue between the stories and the landscape.

When they said, "Yes, we like the sound of those ideas, but you need someone else to help you tell the story", at that stage we hadn't actually met Richard Flanagan. Malcolm Wells (who was then one of the senior people in Parks) had known Richard and put him in contact with us, and the three of us got on like 'a house on fire'.

That was the way it actually happened. The building came out of the idea that we wanted landscape, living trees and plants as part of the enclosure, and the stories were all to be about human interaction in the South West.

NH: So if you can't take the people into the wilderness, take the wilderness to the people.

RMN: Yes, you bring as much of the natural elements as you can inside. Richard was happy to try to work with those ideas and they fitted in with his own magical realist learnings in

literature, and he christened the result of our collaboration the world's first magical realist building. That's ok! It's far better to have a label like that than some other labels.

Here is his (Richard's) talk on Strahan, given to a conference on Interpretation. It's basically his essay on the genesis of the ideas, the making of the place and the politics involved.

NH: Thankyou. Just one last question. What year did you set up practice down here? Would this have been one of your first major Tasmanian buildings?

RMN: I had previously worked for Glenn Smith, and as you can see by these drawings, the Strahan project was done in 1992. It was a joint venture with Forward Viney Woollen. They had nothing to do with its conception, but their office assisted with documentation and general project co-ordination. Gerard Reinmuth actually worked on this building whilst he was in Gary's office; the main stairs are his work. (shuffling through papers) These papers have never been filed properly so you can easily find anything useful!

Appendix F2.3: Interview Three
Ken Latona

NH: Basically the main questions I'll be asking are 'how do you see a landscape, in particular Tasmanian landscape', 'what is the role of design', 'is there any Tasmanianness in your design', and 'what specific aspects or traits couldn't you go without without the Tasmanian landscape' - so what is very specific to the place. So, if you want to start talking, or think about them?

KL: Well, you've split it up for me, so pitch the way it's going to be meaningful to you.

NH: Ok, firstly, how do you see landscape then, in the Tasmanian landscape? Because I have actually read when, in about 19—when did you come to Tasmania?

KL: Oh, about 20 years ago.

NH: ... and you said that there was something just amazing about the place as soon as you saw it. It was a paper you did on Ecotourism.

KL: Yeah, ok. Um, what's landscape. The generality is like, you can cover all the literature on landscape but it's an emotional response to place. There's no such thing as landscape in a fixed way, it is always a response, you know, based on what you had for breakfast as much as what's the character of the ecology of an area. And the emotional response is all what you get just to be able to play with. You know, good design, bad design, it all fits in a way that changes the individual. And we get challenged more as architects because we've got more understanding, we've seen more, we know a bit more, so to trash down that. That's glib, and I'm not very good at long-winded answers, but, when you take Tasmania and what's distinctive about Tasmania – do you mind?

NH: No, that's fine.

KL: What's distinctive about Tasmania's landscape is that it's all so immediate and all so sort of visual and accessible, and you've got the comparisons between landscaped units that sit right next to each other, and the weather pattern reflects that far and large. You know the trip down the Midlands where you've got three different types of weather, you know, Tiers on both sides off the Midlands in the middle, you know it's sort of, the part that makes landscape here so powerful is that it's so immediate, and everyone's always challenged by it in some way. Through the fear of landscape, through to the other end which is the great enrichment and enjoyment of landscape. The biggest thing for me here is scale, and the

quality of the light here, there's just, just, they're intangible, but you actually see things in a totally different way in this particular neck of the woods then you do anywhere else. Largely, that's sort of climatic and also environmentally driven, the quality of the air that we breathe et cetera, you know, there's nothing that jogs people here more rapidly then the Forestry burns that take place in Autumn each year, and everybody reacts to that, for the obvious reason that things have changed. It's a scale where you can access everything in an immediacy, it's just amazing. The problem here becomes that not alot of people are prepared to look in detail, and this is a landscape based on detail. So that you've got things like Forestry, which might be – whether you want to enter that debate, and I'm not entering it on that terms – but there's sort of a lack of understanding of the context of Forestry, and a lot of the practices are based on means understanding of machinery and profit rather than them retaining the landscape, so the two activities aren't ?. I don't know, is that sort of ...

NH: Yeah, no, that's fine. What is the role of design?

KL: Well the role of design is to work out where you are, and the only way you can work out where you are is to sort of shut up and look around you, talk to a few people, get some sort of understanding across the broader perspective about what the response to place is. There's the raging debate about the wilderness quality of Tasmania – that's the pointy end, that's the easy end, in a way, it's also the hardest to protect but it's the easiest end to understand. And that's because that's sort of symbolic of the bits that have been left that man hasn't really sort of affected in any way and well all get sort of spiritually enriched out of that – and fear, and sometimes loathing, and – but they're all part of perception, and in a way, they're all sort of in a sense positive perceptions. Um, what's different about Tasmania? That in a small place you've got such a diversity of landscape, and the edges are very sharp, and it sets everything up, like you know, you can move off here into the Tiers off the Midland into the Tiers – things change in a very short distance. That'll do.

NH: Yeah, there's nothing that stays the same for more than about 10 minutes here (laughs) Ok, is there any 'Tasmanianness' in your design, and if so what specific traits?

KL: Well, I'm not Tasmanian —

NH: Yeah, which is –

KL: Um, I'm not sure when people sort of collar things as being particularly one thing or the other, well, I'm sort of amazed at the response to my work here because I just think it's what you do, I don't think its anything that, um, out of the normal just a design like, you know, the

way we're all taught to understand place and then design for those places and to fit, and I suppose what happens with bad design is you've got preconceptions and you don't have enough time to sort of work out what's happening on the site that you're working with. You know, we all come with judgments about things and we all credit them first to a certain degree. The best stuff I've ever thought about was really just to enjoy the place for quite a while, you know, the old thing about the four seasons being how it changes, seeing how it works, see what it is, and then work within that sort of range, rather than come with an idea that – and the worst architecture I've done, not here, is based on perceptions about what the client wants, and what fits the marketplace, and all that sort of stuff – it's junk.

NH: So do you think, coming from – because you were from Sydney, weren't you – do you think coming from Sydney into a foreign place has made it – I don't think easier is quite the word...

KL: Hopefully it increases you're perception because you're in a new place, you're a bit on edge to sort of try and understand it, and you're –

NH: Picking up small things that others –

KL: And you've probably come without the preconceptions like, you know, the social conditioning that goes with landscape, you know, based on all your family experiences, and all your peer assessments, stuff like that, become terribly important and rigid and fix people into quite wonderful patterns for life. You know usually, but at the same time you accept sort of a conditioning that, you know, the Western Arthurs are better than somewhere else that – and that may or may not be true.

NH: So was it you personally that did a lot of the camping on the site at Bay of Fires, or was for that 12 months before that.

KL: Yeah, well, over about an 18-month period it took to get to know that site. It's a relatively small site, about 35 hectares, but within that 35 hectares it's a bigger fit of how you fit within Mount Fugier? And how you fit within the coastal environment. And then, within that, what was happening on the land that you had to sort of select from. And there were numerous – you know, in the space of, I think the maximum dimension from memory is about a kilometre, you know, a kilometre taking a transect from the shoreline through to the back of the property there are all these different things happening, and then finally you have to commit but you have to commit in a way that you know, responds to not only all the environmental things but then that's a very rich social landscape in terms of the Aboriginal

stuff that's there. And so that became a very powerful sort of term, and you know, one of the major reasons Bay of Fires breaks through it all from doing sitting on south facing slopes and all that sort of stuff it's because they want to do alongside what the Aboriginal community did originally sort of dress it up, use it in an intensive way that had evident remains.

NH: How – because obviously, that process of how you sited Bay of Fires, what was the process with Cradle Huts?

KL: Cradle Huts was a different exercise, and it was done along time ago, and that process, for the time was pretty enlightening, because the expression of interest process that, whoever is making the expression of interest determines the general location that they were interested in. And they'd already been established, like the history of the Overland Track, and the night walking track going from A to B to C to D was on the ground and largely reflected that. There were some parameters that the Parks had that they didn't want, they wanted to keep the hub space thing generally together in the same location. So you picked the locations and you made an indication to Parks and then over about a three year period they put their specialists through those locations, and came up with very sort of defined information about all the sort of environmental qualities in those areas and they basically affected the siting of those buildings. So, you know, in sort of strict, custodial terms it was the offices of the Parks and Wildlife Service that could choose sites based on their own understanding from experience and professionalism. And then you came along and in the case of the hub with the history there, and that was a very long period but then they decided that they wanted them constructed very quickly so there wasn't the time to actually go back and design for each site, so there was a generic design determined based on how do you get 10 guests and 2-3 guides in about 100m2 footprint. We were given 3 months to finalise the designs and actually construct. So you know, the standard solution was obvious because of time constraints.

NH: So, is each plan pretty much the same as the other...

KL: Yeah, the four original huts are basically the same plan. They've been internally replanned but one's to be removed so it remains in its original form because it wasn't after all the assessment, the groundwater qualities for the site weren't understood or possibly at that time weren't able to be understood. It may have been in that normal time or period, but that is a very wet site and the hut should be relocated in the future but we won't go there. But once you've got that, and you know, time being the essence of the design process, once you've got that topped, you can actually sit back and think about another angle and learn

about the site in a totally different way, and you know, a client-based driven thing is that here's the site, can I have the design next week? You know, it's just, it's not a speed item and you know, the quality where most (?201?) can be quite slow and it is indeed that, and the understanding of it is probably slower than the reality of the landscape itself.

N.H: You were taught under Rick Leplastrier and Glenn Murcutt in Sydney. What did you learn from them, and what have you brought into your designs?

K.L: The main thing both of them taught you was not to bullshit. I don't know if the Design Studios are still the same, but the preoccupation, and there was the start of the movement which really says, you know, design something that conjures up when you think about a place and how you respond to it, and not what you might see somewhere else and (?209?) into (210?) required, and that was very different because the University of Sydney in the 70s, late 60s, early 70s, was a very traditional school driven by European design movement and these two guys came along and said, no it's not about that at all and you know that certainly is something we're all conditioned by to some extent but it's really about an understanding of faith, and that's where that whole movement comes from. Add sustainability to that understanding and you've got the roots of where we are now, which is pretty important stuff.

N.H: In the article that you did for the New York Times magazine there's one little quote that I keep going back to that serves - "and each building can be easily taken away when it's upstaged, like (?221?) Does that refer to what satisfies and do ...

K.L. It refers to everything. Like if it's a challenge, you know you've got community values saying this is really important, you've got to keep it, you've got to keep it, and I don't disagree with that, but I also have a bigger concern that when architecture is very impermanent by its nature and I quite enjoy the sort of challenge that things relates to a time and a place and then they'll be either adapted or reversed and you know, that will sort follow changing values in the community. I think that's really important, you know, because this was built in 1838 to an English (?231?) doesn't make it important. It makes it important because people actually value it, and just to accept the blind notion that whether you've got something designed by somebody or from some place and that it's particularly important, I don't subscribe to it and that's where the whole impermanent thing comes, particularly when you're working in natural areas where it might be that it's acceptable to leave something there for a limited period and do a certain activity but if the sustainability of that fails, then it should be reversed, and that's really where the whole, for me the whole thing is at. You know we're not really on about, we're not really on about preserving a piece of architecture, we're on about preserving one of the sites that we work with, and the context of the way we

work in those sites.

N.H.: Originally one of the ideas for the thesis was to say this is what people have done, not to create a set of rules, but to create almost a set of non-rules, but then what you just said the whole idea of (?247?) architecture is for a particular time and place so you can't say to somebody this is what you need to do, this is what other people have done for a particular project at a particular time, now it's up to you, make you own judgment about it.

K.L.: But going with that project if something is well done and properly executed, and I suppose, properly explained and understood and fits the concept there's less pressure on to actually remove or change those things because they become part of the fabric. You know all the seminal buildings that we try and save, I suppose, are generally accepted by the community as being important to contemporary community not just because they came from a particular period. And that's where, you know, I figure (??) comes with the heritage mafia. He set up these theories of prescription based on certain buildings and then applied them to everything else, and you know, that's junk. It doesn't allow that great continuum of society which is about change, whether it's architecture or medical science or whatever, it's actually things are revolving all the time and to lock into a frame-work over extensive areas and to say you can't change it is denying the changes that are important to us and that's where the impermanence fits too, because when a thing's redundant you reverse it. I can't remember who the quote was but there was an American architect who once said that's the whole idea of photographic (?268?) pulling it down, because you had the record but you didn't have the obligation of (??) maintaining it, keeping the context the same and in fact you could change.

N.H.: Are there any ideas that you want to talk about on each building that you think are important?

K.L.: Any ideas?

N.H.: Yeah, the ideas behind each building....

K.L.: The ideas behind each building you know, probably differ, and vary in each case, but an idea of sort of taking the time to understand what each site's (????) about, it's paramount to an inspiration, and (??277??) so much in Cradle because of the history that I play, but the sustainability factor's probably as important now as the sort of understanding of site and the understanding of place. But if we don't get that stuff right we change the place that we're sort of in very lightly and very quickly, but put the two together and you've got a very potent thing. Do one to get the other

and you've still got the problems so.....

N.H.: I think it was Jerry de Gryse who said in 1989, so it would have been Architecture in the Wild, he said once you've got development in it a wilderness no longer exists. How would you react to that, seeing you are...

K.L.: That introduces us to the very concept of what wilderness is, and wilderness isn't a natural sort of condition, it's actually something that's a perception by people. So people's perception will differ variably, you know. You take a really urban person and put them in the middle of a wheat field and they're in a wilderness, and you know you get everything on from there. I think the concept of wilderness is really more spiritual and more linked to some of the inadequacies we feel about what we've done to the place, you know, that we've really trashed most of it and it's important to keep parts in wilderness areas and I can never resolve the fact that most wilderness areas are the bits that history has rejected anyway because it's unacceptable, or it's unusable, or you can't dig it up or chop it down, or it's too hard to or whatever. And yet they're the most powerful bits emotionally of the landscape that we've got left, and they're the bits that we've probably rejected originally.

N.H.: So it's very much just a social construct?

K.L.: It's a social construct. I'm not denying the natural values and the importance of them; they're essential, and please don't get me wrong, but then you get wilderness badly used as a term, as you get sustainability badly used as a term, as you get eco-tourism badly used as a term, because in our culture we still don't understand those things, and I include myself in that, very clearly we still haven't come to grips for us, as to what sustainability is all about. I sort of struggle with that on the basis that maybe things like reducing greenhouse gas emissions and maintaining sort of biological diversity are the most important things and it's got very little to do with architecture per se, but you know we all contribute because we're all part of that process that is making a bigger and bigger problem for us.

UTAS INFORMATION SHEET

Date 16th August 2004

Dear Participant

We would like to invite you to be involved in an interview, which is to be undertaken to fulfil the requirements for the degree of Masters in Design by Research. The student undertaking the research is Nina Hamilton.

Title of Investigation: Tourist Architecture in the Tasmanian Landscape.

Chief Investigators

Those involved in the study are:

Chief investigator - Dr Zbigniew (Z) Bromberek, School of Architecture (Lecturer).

Student/research investigator – Ms Nina Hamilton, School of Architecture (Candidate for Masters in Design by Research).

Research co-supervisors - Professor Roger Fay and Dr Catriona McLeod, School of Architecture

Purpose of study

The purpose of the study is to focus on tourist architecture in the Tasmanian landscape and to assess how architectural solutions are derived from and respond to the Tasmanian landscape and culture. It is anticipated the research will ensure that future design for tourism in the Tasmanian landscape will evoke a 'sense of place' and enhance the visitor experience, through the values and attributes of the architecture. With this in mind, we are focusing on the designer's relationship with Tasmania and their response to place (specifically Tasmania). We will also be seeking information pertaining to the design process of specific architectural projects.

Participant Benefits

The outcome of the postgraduate research will result in public documentation for Collaborative Research Centre for Sustainable Tourism and Tourism Tasmania. It is anticipated that architects, designers and tourism operators will refer to the document as a reference tool.

Inclusion and exclusion criteria

You have been selected as a participant in this study for a number of reasons. The study is looking at a designer's response to the Tasmanian landscape. The core of the study is based on the architectural response, and we are seeking designers of various built projects to contribute their knowledge and their response to Tasmania. You have been identified through publicly available information as a designer held in high regard and having a reputation for excelling in Tasmanian design.

Study Procedures

By giving consent to be interviewed, you are agreeing to take part in a tape-recorded interview the length of which will be between 45 minutes and one hour. The interview will involve being asked a series of questions about your design response to the Tasmanian landscape, and the design process of your particular project. The location of the interviews will be at the your workplace unless your preference is different.

A copy of the transcript of the interview will be available to you, and you may edit, modify or withdraw information therein.

Possible risks or discomforts
There are no foreseeable risks or discomforts involved in this study.

Confidentiality
Any interview information obtained will be treated as highly confidential. However, due to the nature of the research you, as the designer, may be identifiable through the information contained in the case study relevant to your built project, in the resulting thesis and public document.

All data (transcript and audiotapes) collected will be kept in a locked filing cabinet, in the School of Architecture for a period of five (5) years. At the conclusion of this period, all data will be destroyed by security paper-shredder, and digital data will be deleted and audiotapes will be erased.

Freedom to refuse or withdraw
Participation in this study is entirely voluntary. You may withdraw at any time without effect or explanation. If should wish to do so, you may withdraw any data you have supplied to date. Consent to participation is evidenced by signing the consent form.

Contact persons
If at any time you would like more information about this project, you may contact either:

Chief investigator:	Dr Zbigniew Bromberek	+61 3 **6324 3502**
Research investigator:	Ms Nina Hamilton	+61 3 **6324 3149**

Ethics Approval
This study has been granted approval from the Human Research Ethics Committee (Tasmania) Network.

Concerns or Complaints
If you have any issues regarding the ethical nature of this study, please do not hesitate to contact the Executive Officer of the Human Research Ethics Committee (Tasmania) Network,

Executive Officer: Amanda McAully +61 3 **6226 2763**

Results of investigation
You will have an opportunity to receive the final report or an executive summary of the findings, by contacting either Dr Z Bromberek or Ms Nina Hamilton.

Dr Z. Bromberek	**Ms Nina Hamilton**
University of Tasmania	University of Tasmania
School of Architecture	School of Architecture
Email: Z.Bromberek@utas.edu.au	Email: Nina.Hamilton@utas.edu.au

UTAS CONSENT FORM

Title of Project: **Tourist Architecture for the Tasmanian Landscape**

1. I have read and understood the 'Information Sheet' for this study.

2. The nature and possible effects of the study have been explained to me.

3. I understand that the study involves the following procedures:

    Agreeing to take part in a tape-recorded interview the length of which will be between 30 minutes to 45 minutes. The interview will involve the researcher asking a series of questions about the tourist facility I have designed for the Tasmanian landscape. I will be asked to answer a series of questions about my experience of Tasmania and Tasmanian tourist facilities.

4. I understand that there are no foreseeable risks involved in this project.

5. I understand that all research data will be securely stored on the University of Tasmania premises for a period of 5 years. The data will be destroyed at the end of 5 years.

6. Any questions that I have asked have been answered to my satisfaction.

7. I understand that I may be identifiable due to my official position or title in the research output of this study.

8. I agree to participate in this investigation and understand that I may withdraw at any time and, if I wish, also withdraw data I have supplied to date.

    Name of participant _____

    Signature of participant _____ Date _____

Statement by the investigator:

9. I have explained this project and the implications of participation in it to this volunteer and I believe that the consent is informed and that he/she understands the implications of participation.

    Name of investigator _____

    Signature of investigator_____ Date _____

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