



uvodnik
esej
predstavitve
intervju
natečaj
kritika
pogovor
predavanje
prevodi

socialna trajnost

john wardle

social sustainability

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Foto: Andraž Kavčič

John Wardle je svoj biro John Wardle Architects ustanovil leta 1986 v Melbournu in od takrat uspešno projektira v vseh merilih, od majhnih domov do univerz, muzejev in velikih komercialnih kompleksov. John Wardle je bil gostujoči profesor na Univerzi Columbia v New Yorku, danes pa občasno predava na Univerzah po vsej Avstraliji in na mednarodnih konferencah. Je dobitnik številnih avstralskih arhitekturnih nagrad, med drugim tudi prestižne The Sir Zelman Cowen Award for Public Buildings. Njegovo delo je bilo objavljeno v mnogih revijah, leta 2008 pa je izšla tudi knjiga, ki strnjeno predstavlja njegovo delo: Volume – John Wardle Architects, ki so jo izdali pri založbi Thames and Hudson.

John Wardle founded his practice John Wardle Architects in 1986 in Melbourne and has designed successful projects of all sizes and magnitudes, from small homes to universities, museums, and large commercial complexes.

John Wardle was a visiting lecturer at Columbia University in New York; he occasionally lectures at universities across Australia and at international conferences. He received many Australian architectural awards, including the prestigious Sir Zelman Cowen Award for Public Buildings. His work was published in numerous professional magazines. In 2008, Thames & Hudson Publishers published »Volume – John Wardle Architects« a book concisely presenting his work.



Središče za učenje in vodenje Nigela Pecka, osnovna šola Melbourne, dokončano leta 2008.
Nigel Peck Centre for Learning & Leadership, Melbourne Grammar School, completed in 2008.

Uvod

Trenutno velja dogovor, da pojem 'trajnostno oblikovanje' razumemo kot odgovor na okoljsko vprašanje, na katerega je mogoče odgovoriti s pomočjo tehnoloških ali oblikovnih rešitev. Alternativni načini razumevanja trajnosti – trajnost kot socialna in kulturna naloga – lahko podajo smerice za ponovno določitev parametrov 'trajnostnega oblikovanja'. Kaj je torej socialna trajnost? Odgovor na to vprašanje iščemo v srcu dela našega biroja, ki je stalno stremenje po arhitekturnem izrazu, ki vključuje ljudi, pa naj gre za prostore namenjene skupnosti (urbani pogoji), skupinsko učenje (izobraževalne institucije) ali družinske domove. Dobra načela ESD (Ecological Sustainable Development – Okoljsko trajnostni razvoj, načela, ki jih je Avstralija sprejela leta 1992 – op. prev.) hitro postajajo splošna pravila, vendar pa je arhitekturno raziskovanje in eksperimentiranje morda v boljši poziciji, da spodbudi širše zanimanje za socialne funkcije ter preformativno in kvalitativno ocenjevanje bivanja.

Introduction

It is current convention to conceptualize 'sustainable design' as an answer to an environmental question which has in turn technological and design solutions. As an alternative, the idea of addressing sustainability as a social and cultural concern might provide another direction in reconceptualizing the parameters of 'sustainable design'.

What might constitute social sustainability?

This question goes to the heart of the work of our practice in a quest toward architectural expression that engages with people – whether this is in spaces for the community (urban conditions) collective learning (educational institutions) or family homes. Good ESD Principles are fast becoming universal regulation, architectural research and experimentation is perhaps better placed to advance broader concerns with society's functions and the performative and qualitative valuation of inhabitation.



Kulturna logika

Center za učenje in vodenje Nigel Peck, osnovna šola (Nigel Peck Centre for Learning & Leadership, Melbourne Grammar School. Slavna Melbournska osnovna šola za dečke se nahaja na lokaciji, ki jo obkrožajo pomembni predeli mesta. Nahaja se na enem najstarejših kampusov v Avstraliji. Šolske zgradbe so na redko posejane okoli športnih površin, ki skušajo s spodbujanjem tekmovalnosti oblikovati značaj dijakov. Spredaj pred glavno fasado zgradbe, za katero je notranje dvorišče iz avstralskega bazalta – Quadrangle, raste več starih dreves. Čez cesto so vrtovi Domain Gardens, ki obdajajo melbournski Botanični vrt. Zgodovinski pomen poudarja silhueta Spominjskega svetišča (Shrine of Remembrance), ki ga vidimo na drugem koncu ceremonialne - družbene osi. Projektna naloga je vključevala projekt za nov vhod v kampus, izboljšanje knjižnice ter dodatno predavalnico in seminarske prostore, ki bodo oblikovali novo središče kampusa, posvečeno učenju.

Glavni del knjižnice je sestavljen iz serije ogromnih jeklenih okvirjev različnih oblik, v katere so vpeta stekla, ki se med seboj prekrivajo in tako ustvarjajo vzorce. Vzorci spominjajo na razne vzorce kamnitih zidakov starejših zgradb na kampusu, od znotraj pa različni okenski okvirji odkrivajo raznolike poglede na zelenje starih vrtov. V paviljonu s knjižnimi policami je spravljena glavna knjižna zbirka, njegova fasada pa je narejena iz gladke opeke, ki je bila, skupaj z načinom zlaganja, oblikovana prav za ta projekt. Opeka je složena tako, da so nekatere od opek položene vertikalno, medtem ko je glavna zidu nekoliko nagnjena, tako da so vertikalno postavljene opeke videti kot hrbti knjig, ki so pogledali skozi površino zgradbe.

Projekt skuša ujeti množstvo različnih pogledov na okolico in na svoj kontekst, tako šolska zgradba postane ekstrovertirano učno okolje, ki svoje dijake usmerja proti mestu, njegovi zgodovini in prihodnosti.

Projekt za **Četrť Waitangi (Waitangi Precinct)**, Nova Zelandija, je mednarodni natečaj, na katerem smo zmagali leta 2006 in še ni zgrajen. 'Razpoke' so bile ena od glavnih tem projekta. Nova četrt v mestu Wellington leži ob pomembni geološki prelomnici, hkrati pa skuša mestno površino razširiti v morje. Projekt odpira prelomnico med zemljo in morjem in ustvari novo vmesno konfliktno področje med njima, ki ni niti trdna zemlja, niti širno morje. Je materializacija pojava, ki je del zgodovine lokacije – torej trk različnih realnosti, različnih kulturnih in zgodovinskih horizontov ter konflikt med različnimi vizijami mesta, ki je vzniknil šele pred kratkim. Prelomnico smo skušali artikulirati, ne pa je prikriti ali premostiti. Geološki pojav je srečno naključje, ki spominja na medkulturno razmerje med Maori in Pakeha (Evropejci).

Cultural logic

Nigel Peck Centre for Learning & Leadership, Melbourne Grammar School. A prominent Melbourne secondary school for boys occupies the site surrounded by important landscapes. It is one of Australia's oldest education campuses. The school itself is sparsely built around lush sporting fields, where the character of students is forged in competition. Several historic trees along its main orientation preface the original bluestone Quadrangle building. Across the road, the Domain Gardens surround Melbourne's Botanic Gardens. History is highlighted by the silhouette of the Shrine of Remembrance visible from the site along its ceremonial civic axis.

The brief for the building was to create a new campus entry, consolidate the school's library facilities and provide supporting lecture theatre and seminar room spaces to forge a new campus heart focused on learning.

The main active body of the library comprises a series of giant oversized steel framed windows of varying shapes with a series of overlaid patterns to glass within. The patterning alludes to the random ashlar block work of the historic buildings on site, while from the interior, the various windows frame differing views to the greenery of the historic gardens beyond.

The book stack pavilion stores the main book collection and is clad in a burnished heater brick with its own bond specifically designed for this component of the project. The bond includes several vertical bricks stacked on end and the main wall folds back to highlight these book-like bricks set into the surface.

The design goes to great lengths to capture the multitude of landscape and contextual views available and so becomes an outward focused learning environment orienting its students toward the city, its history and their future.

Waitangi Precinct located in New Zealand, this project was an International design competition that we won in 2006 that is yet to be realized. 'Fissuring' was developed as one of the primary themes for the project. The precinct of Wellington is located along a significant fault line. It is a site that extends the land, or it could be thought of as a breach opened up between the old land and the sea. It has opened up a new in-between zone, one violently different from the old dry zone and the universal ocean. It materializes a phenomenon that also characterizes the history of the site. That is, the collision of different planes of reality, different cultural histories and horizons – and, of course, more recently the conflict of different urban visions. We proposed to articulate the fault rather than seek to bandage it up or bridge it. The geological event is fortuitously analogous to the bi-cultural relationship between the Maori and Pakeha (Europeans). A defining element of this scheme is the vast linear rock-climbing wall. This many faceted concrete



Središče za učenje in vodenje Nigela Pecka, osnovna šola Melbourne, dokončano leta 2008.
Nigel Peck Centre for Learning & Leadership, Melbourne Grammar School, completed in 2008.



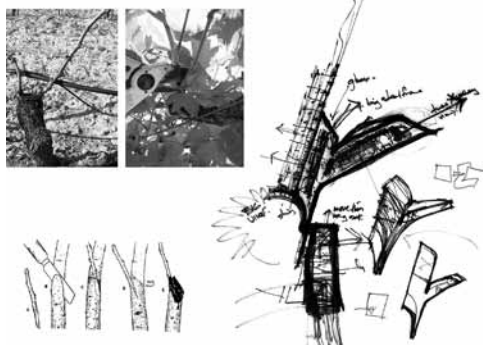
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Četrť Waitangi, Nova Zelandija, natečajni projekt 2006.
Waitangi Precinct, New Zealand, competition project 2006.



Vila Vinograd, Avstralija, dokončana 2004.
Vineyard Residence, Australia, completed in 2004.



Vila Vinograd, Avstralija, dokončana 2004.
Vineyard Residence, Australia, completed in 2004.



Mestne delavnice, Melbourne, dokončano 2006.
Urban Workshop, Melbourne, completed in 2006.

Bistveni element naše rešitve je velika umetna plezalna stena. Stena z mnogo majhnimi površinami se začne kot viseč strm previs, ki določa vhod v majhen park Clyde Quay Park na obrežju. Nadaljuje se v prostor, namenjen plezalcem, ki je zastekljen s prozornim zidom, tako da je mogoče opazovati plezalce, ko vadijo na 45 metrov dolgem in tri nadstropja visokem zidu.

Želeli smo, da bi bila zgradba, ki bi stala na obrobju bivših trgovskih dokov, videti, kakor da smo jo od nekod uvozili (priseljanka, kot so vsi prebivalci Nove Zelandije, vključno z Maori in Pakeha), hkrati pa so jo lokalne razmere naredile za svojo: močni vetrovi z morja so okružili njeno zunanost, potresna prelomnica pa je zveržila njeno obliko.

Upoštevati vse

Vila Vinograd (Vineyard Residence). Vila, zgrajena sredi velikega vinograda, je odgovor na naročnikovo selitev iz mesta na podeželje. Oblika tlorisa hkrati odseva urejeni vzorec vrst trte ter obširni razgled na okoliške kmetijske površine. Artikulacija različnih prostorov izraža prelomnico v naročnikovem življenjskem slogu in njegovo željo po spremembi. Preden se je odločil iz Melbourne preseliti v ruralno področje, se je odločil, da se bo začel ukvarjati z vinogradništvom. V zgodnji fazi projekta je raziskovanje vodilo naše razumevanje odnosa med vinogradi, ki so že bili na lokaciji, in naročnikovo željo po novem prebivališču. Kot osnovo našega arhitekturnega izraza naročnikove življenjske spremembe smo uporabili analogijo med naročnikovo željo po spremembi in hortikulturnim pojmom cepitve na obstoječo podlago. Arhitekturni prevod naše ideje je linearna kompozicija 'javnih' oziroma skupnih prostorov, ki se ujema s pravilnimi vzorci vrst vinske trte. Da bi poudarili status 'cepilne podlage', velika in težka veranda leži poravnano z vrstami trt, tako da ena sama vrsta trsov vodi iz vinograda proti strukturi hiše. Zasebni predeli hiše ležijo v enem samem krilu in predstavljajo 'cepljenca', ki je bil z rezom pritrjen na podlago. Zasebno krilo je oblikovano kot poganjek, ki je orientiran preko roba vinograda proti dolini v daljavi. Odrezana konca podlage in cepljenca nista poravnana in simbolizirata rez vinogradnikovih škarij. Podoben motiv se ponavlja mnogih oblikah arhitekturne kompozicije.

Naročnikova želja, da bi hišo zgradil z uporabo zidakov, narejenih s tehniko steptane zemlje, z vidnimi tramovi, je naš biro popeljala v raziskovanje in prilagajanje materialov in sistemov gradnje, ki presegajo ruralne konvencije.

Mestne delavnice (Urban Workshop), Melbourne. Mestne delavnice so dobile ime po svoji urbani lokaciji in po etosu sodelovanja, ki vlada v njih. Gre za 34 nadstropij visoko komercialno stolpnico z mešano rabo, ki nudi inovativne delovne prostore in mestu v spodnjih nadstropjih omogoča izpeljavo družbene geste. Načrti se prilagajajo

wall commences as a floating cantilevered escarpment that defines a gateway into the small Clyde Quay Park and the water's edge. It continues into the chamber of the Rock Climbing facility and is captured by a sheer wall of glass that allows views of the climbers scaling its 3 storey high 45-metre length.

The resulting impression that we wish to express was for the building to be set on the edge of this old commercial dock as something imported (a migrant like all of New Zealand's residents both Maori and Pakeha) but localized by the elements: the city's powerful maritime winds that appear to erode its surface and the seismic fault that breaches its form.

Observing Everything

Vineyard Residence. Set within a large vineyard this residence translates our clients' move from city to country. The plan form developed responds to both the ordered patterns of the rows of grapevines and the extended views across the surrounding farmland. The operation of the various spaces expresses a shift in their living patterns and aspirations for change.

Their viticultural activities predated their decision to move from Melbourne to live on this rural site. Our understanding of the alignment between the existing viticultural industry of the site and their habitation directed our earliest explorations.

The analogy for a change in their lives of grafting new cultivars onto existing rootstock provided a horticultural equivalent of the clients' intentions for a change in their lives and a basis for our architectural expression. The translation of this idea is a linear composition of the 'public' or communal spaces aligned with the patterns of the vineyard, the accurately set rows of vines.

To reinforce the status of this 'rootstock' the massive veranda structure aligns exactly with these rows to allow a single vine to thread from the vineyard into the structure of the house. The personal zones of the house are contained within a single wing and represent the 'cultivar' placed as an incision into the side of the rootstock. Its inflected form is oriented beyond the edge of the vineyard toward a distant valley. The cut ends of both the rootstock and cultivar are misaligned suggesting the slice of the viticulturalists' secateurs. This becomes a motif used in many forms of the architectural composition.

Our clients' wish to construct their residence from rammed earth and exposed raw timbers started a process of exploration and adaptation of materials and systems well beyond the conventions of rural building.

The Urban Workshop, Melbourne. The Urban Workshop derives its name from its urban setting and the cooperative ethos of the new workplace. Over 34 levels this commercial tower integrates a mixed-use brief, provides innovative workplace environments and offers the city civic gestures in the ground level areas of the building. The Planning of



velikemu arheološkemu posegu, ki je bil potreben na lokaciji. Čeprav je stolpnica komercialne narave, upošteva zgodovinske elemente, torej zgradbe in ulice iz 19. stoletja, se jih spominja, jih reinterpretira ter jim daje novo življenje. Stare ulice, ki so izginile v petdesetih, smo vrnili mestu kot prehode za pešce skozi avlo. Oživiljanje zgradb iz 19. stoletja je dobilo nov namen, arheološke najdbe pa so razstavljene v steklenih vitrinah v avli. Popravili smo del zemljevida Melbournu in ga vrnili njegovi zgodovini, dodali pa smo nove elemente, ki tloris napravijo bolj zgoščen in bolj prepusten. Projekt upošteva izvorno pravokotno usmeritev ulic in spodbuja gibanje pešcev po starih poteh. Javno avlo je najlažje opisati kot notranjo cesto, ki omogoča razglede preko notranjega prostora navzgor proti atrijem zgradbe. Funkcija in življenje v zgradbi sta javnosti na očeh. Življenje zgradbe in njenih uporabnikov se stalno prepleta z življenjem mesta.

Predlagali smo tudi nov skupen prostor po imenu 'Urbana miza' (The Urban Table). Urbana miza se nahaja v avli in komunicira z javnim prostorom v pritličju. Prostor je hkrati funkcionalen in kiparski element, prizorišče dnevnih izkustev, nenapovedanih srečanj in neformalnih dejavnosti poslovnega dela zgradbe, ki jih pritegne z višav in jih zlije z javnim življenjem na ulici. Njegova oblika izhaja iz strukturnega prereza jedra dvigala.

Dva zidova uokvirjata vhodno avlo: eden čipkast in drugi iz avstralskega bazalta. Avstralski bazalt simbolizira javni prostor, saj je tradicionalni material, s katerim so tlakovani javni prostori v Melbournu. Čipkasti zid pa je izdelan iz perforiranega aluminija, vzorec pa predstavlja čipkaste nogavice in se vrača v preteklost, ko je bila to rdeča četrta, sumljivo blizu mestnega parlamenta.

Zgradba Jane Foss Russell, Univerza v Sydneyju (Jane Foss Russell Building, University of Sydney). Projekt smo dobili na mednarodnem natečaju leta 2003. Tema projekta je združitev dveh kampusov Univerze v Sydneyju, ki sta ločena s pomembno prometnico, City Road. Vsak od kampusov ima čisto svojski značaj: na eni strani leži zgodovinsko središče univerze, ki je bila ustanovljena 1855, na drugi pa je sodobnejši del, kjer je večina zgradb iz šestdesetih. Nova zgradba naj bi spojila oba kampusa s pomembno peš potjo za študente, ki bi bila speljana skozi nov javni trg, prav tako namenjen študentom. Tema našega razmišljanja je tudi spoj z mozniki – idealni nevidni lesni spoj.

V začetni fazi načrtovanja smo preučili načrte za univerzo iz leta 1920. Opazili smo, da so predvideli diagonalno križanje poti za pešce, ki pa so izginile v času razvoja univerze sredi 20. stoletja. Ta izgubljeni plan smo se odločili ponoviti v svojem projektu, tako da smo si oblikovne reference spodsodili iz zgodovine kampusa. Na podlagi sposojenega emblema smo razvili strategijo oblikovanja

this vast building was the result of a vast archaeological dig. Although a major commercial development the historical elements, the 19th Century buildings and laneways, were remembered, reinterpreted and given new life. The laneways lost to title consolidation in the 1950s are returned to the city as pedestrian thoroughfares passing through the foyer. Nineteenth Century buildings are revived with new purpose, and the artefacts recovered from the archaeological dig displayed in glass cabinets along the length of the foyer.

This part of the Melbourne map is repaired, and returned to its history, and new elements invented to further the density and fine-grained porosity of the ground plane. The design responds to the site's original rectilinear pattern of lanes and alleys and encourages pedestrian movement along these historical routes. The public foyer is perhaps best described as an internal street with expansive views across the foyer and up into the building's atria. The functions and activities of the building are in view of the public. Its vitality and its people merge with the life of the city.

A new civic living room was proposed and given the name 'The Urban Table'. The Urban Table is located in the lobby and interfaces with the public domain at street level. It is a functional and sculptural element that provides a setting for the daily experiences, impromptu meetings and informal activities of the office, drawn from the heights of the tower and woven into the public life of the street. Its sculptural form was influenced by the Structural Cross Section of the Lift Core.

A Lace Wall and a Bluestone Wall frame the entry foyer. The bluestone suggests a public space paved in Melbourne's traditional material of public thoroughfare. The lace wall is a perforated aluminum wall; its pattern is derived from a lace stocking harking back to when this was one of the city's red-light districts in dubious proximity to the city's parliament.

Jane Foss Russell Building, University of Sydney. *This project was the result of an International Design Competition in 2003. The primary theme for this project is the stitching together of the two campuses of the University of Sydney separated by a major arterial, City Road. Each campus has a distinctly different character – on one side is the historic university centre begun in 1855 whilst the other is more recent with building stock predominantly of the 1960's.*

This building dovetails these two campuses together with a major student pedestrian route intertwined through a new student civic square. The 'wood workers monkey grip' (the perfect invisible joint) became a further theme for arrangement.

The first step toward the current design was a review of the 1920 University master plan. It showed a distinctive diagonal cross arrangement of pathways on the site, of a built plan lost by development in the



Mestne delavnice, Melbourne, dokončano 2006. *Urban Workshop, Melbourne, completed in 2006.*



Zgradba Jane Foss Russell, Univerza v Sydneyju, dokončano 2009. *Jane Foss Russell Building, University of Sydney, completed in 2009.*



Hiša Kew, dolina Yarra Valley, Avstralija, dokončana 2000.
Kew House, Yarra Valley, Australia, completed in 2000.



Hiša Kew, dolina Yarra Valley, Avstralija, dokončana 2000.
Kew House, Yarra Valley, Australia, completed in 2000.

in iz vogalov naše parcele potegnili poti ter jih na sredi združili v novem javnem trgu.

Fasada trga oponaša krošnje starih fikusov, ki rastejo na drugi strani City Road – listje iz zelenega stekla in steklenih plošč različnih barv. Fasada je sestavljena iz dveh plasti: zadaj je stekleno ozadje, spredaj pa vzorec. Ponavljajoč se vzorec na steklu izhaja iz podobe semen avstralskega evkaliptusa in nakazuje organsko rast in razvoj, vendar pa je bil spremenjen v geometrijski vzorec. Fasada z grafiko se naslanja tudi na naše raziskave lokacije v zgodnji fazi projekta, ko smo raziskovali z grafiti porisane zidove. Vzorec diagonalnega križanja se nadaljuje pod novo zgradbo, tako da ustvari veliko vhodno stopnišče v obliki Y, ki povezuje park, poti za študente, novi trg in novo knjižnico. Pod novim trgom se nahaja velikanska nova univerzitetna knjižnica, oblikovana tako, da v hišo nadaljuje topografsko strukturo sosednjega parka ter postane prizorišče novega 'izkustvenega' kraja za učenje.

Prvotna tema povezovanja obeh delov kampusa se nadaljuje na mostu, ki se pne nad pomembno prometnico in nadaljuje izbiro materialov in strukture ostalih delov projekta. Na nek način struktura s svojimi mnogimi povezavami spominja na Plečnikovo Tromostovje.

Izpostaviti znanje drugih – materialnost

V našem biroju že od vedno visoko cenimo izkustveno, tako navzven kot tudi navznoter. Naš proces projektiranja sega daleč preko meja idejnih projektov in vključuje tudi raziskovanje materialov, detajlne načrte, pogajanje za najugodnejše ponudbe v fazi ocenjevanja vrednosti projekta ter neprestano sodelovanje z gradbeniki in ostalimi izkušenimi obrtniki. Eden od glavnih razlogov, da se s projektiranjem ukvarjamo kot z nikoli končanim procesom, je naše navdušenje nad materialnostjo projektov in nad sestavljanjem modularnih sistemov (opeke, vnaprej viliti betonski elementi, steklene stene, lesene deske). Znotraj omejitve sistema skušamo poiskati čim več variacij (detajli, posebne opeke, zapognjene plošče, zaobljeni zidovi iz zidakov iz steptanega blata) raziskovanje spojev med njimi pa izkoristiti kot okvir za naše razmišljanje.

Naše zanimanje za materiale ni odvisno od tega kako redki, luksuzni ali eksotični so, temveč od tega, na kakšen način so obdelani. Naša poraba je odvisna od časa, ki ga namenimo raziskovanju in idejam, od truda ter od preciznosti izdelave, ne pa od denarne in energetske vrednosti ter emisij ogljikovega dioksida.

Naš pristop vedno pogosteje vključuje uporabo materialov, ki so bolj trajnostni (les, recikliran beton, reciklirana plastika), vendar pa se o njihovi naravi sprašujemo na isti način kot prej: skozi detajle. Naše zanimanje za materiale nam omogoča dolgotrajnost, ki je ena od pomembnih komponent ustvarjanja trajnostnega življenjskega

mid 20th century. We 'sampled' this lost remnant for our site, borrowing a reference to the historic campus for this project. A strategy then formed, influenced by this sampled emblem, for pulling together the threads of circulation from the corners of the site to meet in a new public plaza.

The plaza facade takes its cue from the canopy of heritage fig trees across City Road - foliage of green glass and multi-coloured spandrels. This facade is a layered system of glass/spandrel back pan behind the glass/seraphic frit pattern over the glass.

The seraphic frit is a repetitive pattern based upon an abstract seedpod image of an Australian Eucalyptus - suggesting organic development and growth but converted into an exact geometric pattern. The façade-with-applied-graphic is also a reference to our initial investigations of the site and its graffiti-covered walls.

The pattern of the diagonal cruciform continues under the building to form a massive 'Y' shaped entry staircase that links the parkland, primary student pathways, the civic square and the new Library.

Set under the Civic Plaza this massive new University Library is designed to continue the topographical structure of the adjacent parkland into the building to provide the setting for a new 'experiential' learning hub.

To continue with the primary theme of linking the two campuses the materials and systems are reformatted to form the structure of a new bridge that spans the busy roadway. Its original conception of many strands refers to Plečnik's Tromostovje (Triple Bridge).

Exposition of the Skills of Others - Materiality

Our practice has always placed value on the experiential, both internally and externally. Design process stretches well beyond the boundaries of early conceptual stages and encompasses materials research, the detailing of documentation, the negotiation of deals during value management and the constant collaboration with builders and skilled crafts people. A significant reason for this interest in a continuous design process is our ongoing fascination with the materiality of a project – the assemblage of modular systems (bricks, precast concrete panels, curtain walls, timber boards).

Also maximizing variation within the limits of a system (shadow box detailing, special bricks, folded precast panels, curved rammed earth walls) and the incorporation of joinery as a frame for occupation.

This interest in materiality is not related to how rare, luxurious or exotic the material is – it is about how the material is manipulated.

And so expenditure is related to time for ideas and research as well as the effort and craft of making, rather than just capital cost, embodied energy, and carbon emissions.

Our approach is becoming more focused on employing materials that are more sustainable (timber, recycled concrete, recycled plastic) whilst



okolja. Pogosto sodelujemo z umetniki, ki naše področje raziskovanja širijo preko preprostega izražanja 'materiala' ali 'sistema'. Tehnologija je razvita vedno bolje, tako da je postala mogoča uporaba organskih vzorcev organizacije, ki se ne ponavljajo, in to v kratkih časovnih okvirih ter skoraj brez odpadnega materiala med proizvodnjo. Največjo možno kompleksnost je mogoče doseči z minimalnimi sredstvi.

Risbe kot pogovor

Hiša je več kot škatla, v katero pospravimo ostanke življenja. Mislim, da obstaja povezava med estetskim izkustvom hiše in njeno prepustnostjo ter človeškimi čustvi. Estetska doživetja prebivalca hiše se prelijejo v rituale in čustva njihovega vsakdanjega življenja. Ne gre za to, da bi arhitektura oblikovala človeško dramo, bolj za to, da so njene posledice bolj jasne skozi metafiziko arhitekture.

Naročniki nam pokažejo izbrane koščke svojega življenja, s projektno nalogo pa skušamo njihovim potrebam dodati še nekaj ambicije. Ko sestavljajo projektno nalogo, naročniki znova in znova premišljujejo o sebi, prav tako pa tudi mi skušamo premisliti njihova življenja in na novo razumeti zgodbe, ki nam jih zaupajo.

Hiša Kyneton (Kyneton House). Hiša, postavljena v vinogradu v državi Victoria ima preprost tloris, oblika njene strehe pa je zapletena. Ko hišo opazujemo od daleč, vidimo le streho, ki ustvarja njeno silhueto kot geometrično pokrajino, lebdečo nad široko ruralno pokrajino. Ko vstopimo v hišo, so dnevni prostori povezani z zunanostjo skozi okna, ki segajo od stropa do tal, nad njimi lebdeča streha pa oblikuje prostor. Streha je sicer ravna, toda vanjo so vrezana strešna okna, ki so na južni strani zapognjena navzgor, na severni pa navzdol, tako da dajejo senco v notranjosti. Čez dan ima hiša obilico naravne svetlobe. Razrezana ravnina strehe lebdi nad višino zidov v ostalem delu hiše, razlika v višini pa je zastekljena.

Individualne hiše v javno zavest vstopijo kot stalna vsebina človeške pokrajine. Njihova slava je lahko za prebivalce hiš ravno tako ključna lastnost, kot je njen arhitekturni program.

Hiša Diamond Bay (Diamond Bay House). Projektirali smo novo prebivališče z ateljejem za domače delo za dva priznana umetnika. Nastala je hiša, sestavljena iz dveh delov: črnega lesenega studia in zaobljene zidane hiše, ki sta med seboj povezana skozi kuhinjo in rastlinjak.

Streha zaobljenega krila za prebivanje je peta fasada, vidna s ceste. Nagnjena je tako, da prehaja z višine dveh etaž v višino ene same, hkrati pa razkriva diagram dnevnega prostora, ki je prostor stisnjen med dva izbočena zidova. Ta čisto posebni kot tlorisa naguba prostor in zoži poglede, tako da so javni in zasebni deli hiše med seboj ločeni vizualno in prostorsko. Za razliko od naših prejšnjih hiš, ki so bile zgrajene na obali, je ta introvertirana

engaging the same process of interrogating their nature through detail. This interest in materiality has the benefit of longevity, an important factor in creating a sustainable built environment. Working frequently with artists extends our research well beyond the mere expression of 'material' and systems. Technology is improving to the point where scripting allows for non-repeating and organic patterns of organization, within short time frames and with almost zero wastage of material during fabrication. Maximum complexity is achievable within the minimum of means.

Drawings as Conversations

More than a container for the trappings of life [I think] there is a link between the aesthetic experience of a house and its porosity to human emotion. My suggestion is that the occupant's aesthetic experiences of a house fold into the ritual and emotions of their daily lives. This is not to argue that architecture shapes human drama but rather that the resonance of that drama is heightened by the metaphysical qualities of the architecture.

Our clients give us selected insights into their lives and often design briefs with some ambition in addition to their needs. As they reinvent themselves through their design brief, we in turn reinvent their lives with interpretation of selected stories.

Kyneton House. *This house on a vineyard in country Victoria has a simple plan, and a complex roof. This roof is what is seen from the distant approach. It creates a silhouette, a geometric landscape floating within the expansive rural setting. Once inside, floor to ceiling glass connects the main living space with the landscape. The floating roof defines this space. Otherwise flat, it is cut and folded up to form skylights, or cut and folded down to create shade to the north. This creates an abundance of natural light during the day. The incised plane hovers above the roof level of the rest of the house, the gap between ceiling and walls made up with glass.*

It is possible for individual houses to enter into the public consciousness as permanent fixtures in a constructed landscape. Their renown can be as much for the powerful characteristics of their inhabitation as for the intentions of the architectural program.

Diamond Bay House. *Our brief was to create a new house for two highly regarded artists that included studio space for working at home. The result is a house of two parts – black timber studio, and sinuous masonry house – conjoined by a thread of kitchen and greenhouse.*

The roof of the sinuous living wing presents a fifth elevation to the street. The angle of the tilt from two storeys to a single storey allows the eye to perceive the diagram of the living wing: an enclosure between two inflected, cambered walls. This idiosyncratic inflexion of the floor plan crimps the space, tapering views to a slice, creating a spatial and visual separation between public and private zones.



Hiša Kyneton, Victoria, Avstralija, dokončana 2008.
Kyneton House, Victoria, Australia, completed in 2008.



Hiša Kyneton, Victoria, Avstralija, dokončana 2008.
Kyneton House, Victoria, Australia, completed in 2008.



Hiša Diamond Bay, Avstralija, dokončana 2006.
Diamond Bay House, Australia, completed in 2006.



Hiša Diamond Bay, Avstralija, dokončana 2006.
Diamond Bay House, Australia, completed in 2006.

in se odziva na potrebo po previdnem in nadzorovanem prepuščanju naravne svetlobe. Naš pristop k projektu je bil skoraj urban, kar je odsev urbanega načina življenja naših naročnikov.

Obok, ki je odločilni moment našega arhitekturnega izraza, postane očitna šele, ko vstopiš v dnevni/razstavni prostor s kamnitim podom. Obok je pravzaprav dobesedno in metaforično portal, monumentalni vhod, ki predstavlja naročnikove umetniške ambicije, vendar pa je, v nasprotju s pričakovanju, zaseben in notranji. Notranji prostor ima fino teksturo mnogih dodelanih detajlov. Element nizkega stropa oblikuje prehod med črnim lesenim studiem in dnevnim/razstavnim prostorom z belimi stenami. Razlika med notranjim in zunanjim izrazom je očitna. Izkustvo notranjosti se začne v kuhinji oziroma rastlinjaku, kjer te zunanja temna pocinkana obloga pripelje v notranjost obloženo z oranžnim marmolejem in nerjavečim jeklom.

Gradnja dijaloga

Tradicionalna pogodba med naročnikom in arhitektom ne omenja obvez, ki jih ima arhitekt do širše javnosti. Arhitekt mora sam poskrbeti, da s svojim delom ustreza nezapisani pogodbi med seboj in mestom. Ideja trajnosti s stališča socialnega in javnega je stalnica našega dela. Pri vsakem projektu skušamo preplesti različne niti: zgodovino, sodobnost, materialnost, detajle in nove tipologije, če naštejemo le par tistih, ki govorijo o občutenjih krajev, ki so oblikovani trajnostno ter presegajo življenjsko dobo posameznega arhitekta. Gre tudi za debato o ponovnem oživljanju tradicionalnih institucionalnih vrednot, ki so se morda izgubile v pospeških komunikacijske tehnologije in razsutju klasične gradnje v virtualni oblak svetovnega spleta. Ravno ta izguba pa je znova spodbudila potrebo po tradicionalnem javnem prostoru. S svojim pristopom skušamo projekte presojati s te perspektive in zabrisati meje med javnim, komercialnim in zasebnim prostorom, tako da ta postane povezovalac ljudi z mestom in s soljudmi. Naša ideja socialne trajnosti podaljšuje življenjsko dobo naših zgradb, saj postanejo v svojem kontekstu nujno potrebne.

Zgradba Hawke, Univerza južne Avstralije (Hawke Building, University of South Australia).

Zgradba Hawke, ki smo jo projektirali za Univerzo južne Avstralije (UniSA), je bila končana leta 2007. Stoji na ulici North Terrace, zelo vplivni lokaciji, saj gre za kulturno najpomembnejši adelaidski bulvar. Zgradba Hawke na več načinov poudarja povezanost institucionalnega programa univerze z mestnim kulturnim dogajanjem. Fasada, ki gleda na North Terrace, je pazljivo in razkošno oblikovana ter predstavlja protitež obstoječim zgradbam univerze v sosesčini. Silhueta, ki jo je kaže velika in dinamična organizacija univerze, je bila tema našega raziskovanja v idejni fazi projekta.

Unlike our previous coastal houses, this house focuses inward, responding to the need to carefully control the ingress of natural light; the almost urban approach was a reflection of the urban living patterns of the client.

The arch – a defining moment in the expression of the architecture – is only fully perceived after you have moved inside the stone-floored living/gallery space. The arch is a portal, literally and metaphorically. A monumental entranceway, paradoxically private and internal, this portal is representative of artistic ambitions. This space has a fine grain of highly resolved and elaborated details. This low-ceilinged element articulates the threshold between black timber studio and white-walled living/gallery space. There is a pronounced separation between internal and external expression. The internal experience begins in the kitchen/greenhouse element; crafted black zinc external cladding leads to black paint, orange Marmoleum and stainless steel inside.

Constructing Dialogue

The traditional contract between client and architect does not mention obligations that an architect has to the wider civic realm. It is up to the architect to respond in their work to this unwritten social contract between themselves and the city. The idea of sustainability from the perspective of the social or civic is a recurring theme in our work.

We attempt to draw together many threads for a project - history, modernity, materiality, detail, and new typologies, to name a few - that speak to a sense of place that is sustainable well beyond the lifetime of the architect.

This discussion is also about the reinvention of traditional institutional values, that perhaps have been lost in the acceleration of communication technology and the fragmentation of bricks and mortar into the virtual cloud of the web. Because of this loss, a hankering for the traditional public space exists. So our approach is to reconsider a brief from this perspective and blur the traditional lines between public, commercial and private space in a way that connects people to their city and fellows. This idea of social sustainability extends the life of the building by making it relevant to its context.

Hawke Building, University of South Australia.

The Hawke Building for the University of South Australia was completed in 2007. It is prominently located on North Terrace, Adelaide's great cultural boulevard. In many ways the Hawke Building exemplifies this Institution's program of linkage to the city's cultural activities. Articulated and lustrous, the North Terrace façade is in counterpoint to existing adjoining university buildings.

Silhouette as an expression of this vast dynamic institution became a theme for our early investigations.

The façade is constructed from large off-form pre-cast concrete panels made white with titanium oxide. The panel joints are misaligned with the interior



Zgradba Hawke, Univerza južne Avstralije, Adelaida, Avstralija, dokončana 2007.
Hawke Building, University of South Australia, Adelaide, Australia, completed in 2007.



Fasada je sestavljena iz veliki vnaprej vlitih betonskih plošč nepravilnih oblik, narejenih iz belega titanovega oksida. Plošče se stikajo neodvisno od prehodov med nadstropji, tako da fasada skriva organizacijo zgradbe za seboj. Pregibi, površine in stiki med ploščami so enakomerno razporejeni po mozaični fasadi. Okna so iz odbojnega stekla, v katerem se odseva nebo. V stikih med ploščami so nameščeni bakreni elementi, ki bodo sčasoma postali čokoladno rjavi, dež pa bo bakrov oksid odplaknil navzdol po dežnih kanalčkih. Fasada se bo starala na lep način, saj bo dobivala zeleno patino bakra pod vsakim od bakrenih elementov. Na ta način smo skušali simbolizirati dolgotrajnost obstoja Univerze in tako utelesiti njeno javno podobo.

Steklena razpoka na severni fasadi, ki se nahaja za zunanjim betonskim ovojem, skuša doseči podoben učinek, saj je žarek intenzivne modre barve, spravljen zadaj za neprehodnim betonskim ovojem, ki je hkrati prosojen in odbojen.

V spodnjih dveh etažah zgradbe se nahaja novi Samstagov muzej umetnosti (Samstag Museum of Art). Oblikovanje zgradbe ustreza njenemu urbanemu kontekstu, torej omrežju pomembnih prometnic, ožjih ulic in pešpoti, ki so značilne za ta del mesta. Obstoječi kampus, ki je bil dokončan leta 1996, je v svoji podobi zelo enoten. V primerjavi z 'absolutnimi' zgradbami, ki so spravljeni v jasno določenih ovogh, novi trakt neprestano preči meje svoje parcele z ekstremnimi previsi in konzolami. V UniSA so želeli, da bi arhitektura novih zgradb delovala kot protiutež obstoječim zgradbam, jih povezala z mestom in oživila ta del mesta.

Zgradba Kaurna, UniSA (Kaurna Building, UniSA). Zgradba Kaurna je namenjena Šoli za arhitekturo in dizajn Louis Laybourne-Smith (Louis Laybourne-Smith School of Architecture and Design) in Šoli umetnosti južne Avstralije (South Australian School of Art). Štiri etažna zgradba oblikuje nov obraz, ki ga univerza kaže ulici Hindley, pomembni komercialni ulici. Zgradba skuša 'razložiti' svojo akademsko vlogo ter razkazati svojo funkcijo in dejavnosti, ki se odvijajo znotraj. Ponoči igra svetlobe in senc v notranjosti navzven kaže videz živahne institucije v osrčju mesta. Na ta način skuša v javnosti simbolični pokazati, da je odprta, transparentna in zanimiva institucija.

Univerza Victoria (Victoria University) (trenutno v gradnji). Oddelek za znanost rekreacije in šport (Exercise Science and Sport Precinct) ter Learning Commons Project (Learning Commons je program, ki za pomoč pri učenju, ki spodbuja uporabo različnih virov informacij. op. prev.) so projekti za nov del kampusa Footscray Park Univerze Victoria, locirani v središču starega industrijskega osrčja Melbournea. Zgradba, ki bo vhodni portal, bo vizualno, pa tudi fizično, na voljo vsej skupnosti, tako da se naša arhitektura enako

floor levels such that the façade masks the building behind. The folds, facets and insets to the panels are consistently arrayed across the tessellated surface. Windows are highly reflective glass mirroring the sky. Deeply folded copper inserts are set into the recesses in the concrete panels. Over time the copper will turn a chocolate brown colour and the rainwater will shed copper oxide into the rain groove below. The façade will weather gracefully, as a green patina appears beneath each copper insert, signifying the persistence of the institution over time. The University's public face is reified.

The northern façade chasm of glass that sits behind the outer concrete skin is a similar essay – it is a seam of intense blue colour, combining transparency and reflectivity behind the more inscrutable concrete skin.

The new Samstag Museum of Art is housed within occupying the two lower levels. The design of this building responds to its urban context – a network of main roads, narrow streets and pedestrian links that characterize this part of the city. The existing campus buildings, completed in 1996, possess a strong uniformity. Compared to these 'absolute' buildings that are contained within strictly defined envelopes the new works defy their site boundaries with exuberant undercuts and overhangs. UniSA expressed an aspiration for the new architecture to create a counterpoint to the existing campus buildings, and to express their commitment to connecting with the city and revitalizing this precinct.

Kaurna Building, UniSA. The Kaurna Building is home to the Louis Laybourne-Smith School of Architecture and Design and the South Australian School of Art. This four-storey building creates a new face for the university on Hindley Street – a busy commercial strip. This 'explanatory' building reveals the activity it houses and its functional relationships; it is an exposition of its academic program. At night, the play of light and shade from within creates the perception of a living institution in the heart of the city. This presentation to the public realm is symbolic of a shift to a more open, transparent and engaging institution.

Victoria University (presently under construction). The Exercise Science and Sport Precinct and Learning Commons Project will create a new elevation for Victoria University's Footscray Park Campus located in the heart of Melbourne's old industrial heartland. The building will become a portal and a gesture to the community by providing visual and physical access and engagement and the architecture is as much about the space between buildings as the interiors. The new building defines this "city" edge like the walls of a Roman township. This definition provides a strong image of the campus and an address to the outside world. The building has a permeable edge that allows landscape and pathways across and through the new facility.



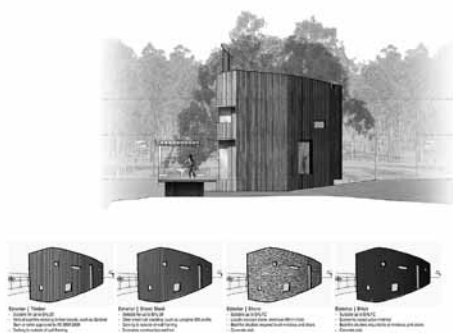
Zgradba Hawke, Univerza južne Avstralije, Adelaida, Avstralija, dokončana 2007.
Hawke Building, University of South Australia, Adelaide, Australia, completed in 2007.



Zgradba Hawke, Univerza južne Avstralije, Adelaida, Avstralija, dokončana 2007.
Hawke Building, University of South Australia, Adelaide, Australia, completed in 2007.



Zgradba Kaurna, Univerza južne Avstralije, Adelaida, Avstralija, dokončana 2005.
Kaurna Building, University of South Australia, Adelaide, Australia, completed in 2005.



Protipožarna hiša – Hiša seme; Avstralija, projekt 2009.
Bushfire House – Seed House, Australia, project 2009.

skrbno posveča tako prostorom med zgradbami kot tudi interjerjem. Nova zgradba določa rob »mesta« na podoben način kot rimska mestna obzidja. Status mestnega obzidja ji daje močno podobo, ki se obrača proti zunanjem svetu. Zgradba skozi svoj prepusten rob spušča poti za pešce in zunanjo pokrajino.

V zgradbi bodo znanstveni laboratoriji, prostori za izvedbo programa Learning Commons in prostori za skupinsko učenje. Univerza Victoria si želi prislužiti pet zelenih zvezdic, po programu Green Star za področje izobraževanja (Green Star je avstralski program podeljevanja zvezdic, glede na okoljsko prijaznost novogradenj in prenov v arhitekturi, ki naj bi arhitekto spodbujal k bolj trajnostnemu oblikovanju. Zgradbe si pridobivajo točke na podlagi različnih kriterijev. op. prev.) Trudili smo se, da bi novo zgradbo pridobili čim več točk na področju 'inovativnosti'. Trenutno se ravno zaključuje gradnja ogromnega podzemnega termalnega labirinta.

Ko smo se odločali o arhitekturnem izrazu nove zgradbe, nas je zanimala vloga nove generacije študentov v svetu, ki se spreminja. Industrija, ki se je prej nahajala na tem delu mesta, je predstavljala najpomembnejšo zaposlitev za cele generacije družin, ki so živlele v okolici, sedaj pa zaradi globalizacije pospešeno propada. Pogoji, v katerih bodo delale sedanje generacije študentov, bodo radikalno drugačni od pogojev, kakršne so imeli njihovi starši. Kot simbol vseh teh sprememb smo si zamislili, da bi v vnaprej ulite betonske fasadne plošče vtisnili serijo vzorcev, ki bi združevali grafične podobe nekdanjih tovarn in podobe zagona, posnete pri znanstvenem raziskovanju športa.

Vključevanje skupnosti

Protipožarna hiša – Hiša seme (Bushfire House – Seed House). Lansko poletje je najhujša in najbolj uničevalna sezona požarov v podrasti v vsej avstralski zgodovini uničila ogromne površine ozemlja, ogromno lastnine in vzela mnoga življenja. Mnogi so prepričani, da sta pogostost in moč teh naravnih katastrof posledica globalnega segrevanja. V avstralski državi Victoria se je zgodilo preko 400 požarov, ki so povzročili obširno uničenje in izgubo velike količine premoženja. V enem samem dnevu je zgorelo 2000 domov, 170 ljudi pa je umrlo.

Mnogi so darovali denar, hrano, obleko in svoje delo, da bi pomagali tistim, ki so izgubili največ. Naš biro je želel pomagati s tistim, za kar smo strokovno usposobljeni – torej s projektiranjem hiš. V knjižnico vsem dostopnih (zastonj) načrtov za hiše smo prispevali svoj projekt, s katerim želimo pomagati tistim, ki to najbolj potrebujejo. S pomočjo 10 sodelavcev, ki so cel teden delali pozno v noč, smo v enem tednu uspeli sprojektirati hišo. Projekt je moral biti preprost, poceni, prilagodljiv, okoljsko sprejemljiv, predvsem pa primeren kot protipožarna zaščita pred požari v podrasti.

Facilities include research laboratories, library learning commons and collaborative learning spaces. The Victoria University is targeting a 5 Green Star rating under the Green Star Education Pilot Tool. A number of significant initiatives are aimed at earning 'innovation' points. Currently at the construction stage the massive subterranean thermal labyrinth is nearing completion.

What interested us when proposing an architectural expression was the education of a new generation of students in a changing world.

The industry that has existed here as the key employer of generations of local families is now in a state of rapid decline due to the forces of globalization. The circumstances of this generations work life will be dramatically different from that of their parents. As a symbol of this we created a series of patterns to be impressed into the precast concrete facades that registered the graphics of a now closed industrial company with the images of momentum recorded in the processes of sports science.

Engaging Communities

Bushfire House – Seed House. Last summer the most intense and devastating bushfire season in Australia's history destroyed vast amounts of land, property, and life. Many believe the increased frequency and intensity of such natural disasters is due to the effects of global warming. There were 400 fires across the Victorian state of Australia, culminating in mass destruction and loss of property. In one single day 2000 homes were destroyed, and 170 people died.

Many people donated money, food, clothing and services to assist those who had lost so much. Our office wanted to assist further by offering what we are professionally trained to do - design houses. We contributed to a 'call-out' for a library of open-source (free-of-charge) house designs to assist those in need. 10 of our staff worked late and long hours to design a house within a week. The design had to be simple, economical, flexible, highly environmentally sustainable, and above all, conform to the most extreme bushfire design standards.

We researched the most optimum form for a bushfire prone house, which we found to be an oval. Such a form offers the least resistance to ember attack and extreme wind which accompany bushfires. The form could then be clad in a variety of external materials ranging from rammed earth and stone, to bushfire resistant timber.

Our design was cost effective, sustainable, and had a degree of flexibility which would enable the end use to have options in the way they used the design. As part of the service, our practice will have a commitment to provide an ongoing service of consultation to prospective users.

Tasmania

Waterview Tree Planting, Bruny Island, Tasmania. For the second year a group of our staff has accompanied me to 'Waterview', a historic farming



Iskali smo najboljšo obliko hiše, ki bi preprečevala škodo v požaru in ugotovili, da mora biti ovalna. Ovalna hiša je namreč najmanj občutljiva na žerjavico in na hude vetrove, ki jih povzročajo požari v podrasti. Oval je možno obložiti z različnimi materiali, od steptane zemlje in kamna do negorljivega lesa.

Naš projekt je poceni, trajnosten in nudi določeno mero prilagodljivosti, ki končnemu uporabniku dopušča izbiro glede načina uporabe. Kot del pomoči se je naš biro zavezal, da bo na voljo za nadaljnje konzultacije z bodočimi uporabniki.

Tasmanija

Pogozdovanje posestva Waterview, otok Bruny, Tasmanija. Že drugo leto zapored se mi je skupina sodelavcev pridružila pri pogozdovanju na posestvu 'Waterview', stari kmetiji na otoku Bruny. V zadnjih šestih letih smo z vsakoletnim pogozdovanjem s sadikami dreves, ki smo jih vzgojili iz semen, najdenih na posestvu, zasadili 5500 dreves. Kot del programa, ki je nastal v sodelovanju z organizacijama Greening Australia in Bushcare ter s programom Zasebnih gozdov (Private Forest Reserve Program) pod vodstvom tasmanskega Oddelka za primarne industrije (Department of Primary Industries), smo ponovno pogozdili velike površine prazne kmetijske zemlje ter zemlje ob morski obali.

Posestvo Waterview, otok Bruny, Tasmanija. Naš biro se trenutno ukvarja z konzervacijo in obnovo kmetije 'Waterview', ki jo je leta 1840 zgradil kapitan James Kelley. Pri tem sodelujemo tasmanskim spomeniškim varstvom, ki sta zaščitila tako kmetijo kot tudi navtično postajo Bull Bay na severnem delu posestva.

Projekti za skupnost, otok Bruny, Tasmanija. V kraju Dennes Point na otoku Bruny blizu Tasmanije JWA pomagamo skupnosti pri izgradnji nove dvorane, ki naj bi postala novo središče skupnosti. Obstoječi prostor smo povečali, tako da smo zagotovili dvakrat toliko prostora za srečanja, galerijo in kavarno/trgovino.

Spreminjanje merila

Ideje, ki se kažejo na enem merilu zgradbe, lahko prilagodimo zgradbam večjega merila. V začetku so rezultati majhni, vendar pa ni nobene potrebe da bi taki tudi ostali, saj lahko spodbudijo večje projekte, če njihov potencial pretiramo preko njegovih meril. Arhitekturni natečaji, pogosto v primeru velikih javnih projektov, iščejo ideje, ki jih je lahko povečati tako, da hkrati ustrezajo tako ambicioznim kot tudi čisto skromnim projektom. Ideje za urbanizem je mogoče skrčiti, da ustrezajo malim prostorom.

Fakulteta za arhitekturo, gradbeništvo in urbanizem, Univerza v Melbournu (Faculty of Architecture, Building and Planning, University of Melbourne). Naš biro je skupaj z Office dA iz Bostona, ZDA zmagal na mednarodnem natečaju za novo zgradbo Fakultete za arhitekturo,

property on Bruny Island to plant trees. This annual planting of trees propagated from seeds collected on the property have contributed to the 5,500 trees planted over the last six years. Substantial areas of the cleared farmland and coastal edge have been re-vegetated as part of an ongoing program devised in consultation with Greening Australia, Bushcare and Tasmania's Department of Primary Industries' Private Forrest Reserve Program.

Waterview, Bruny Island, Tasmania. *Our Practice is currently involved in conservation and restoration works on the 'Waterview' homestead that was constructed in 1840 by Captain James Kelly. We are working with the Tasmania Heritage Council to register both the homestead and the Bull Bay Waling station that is situated at the northern edge of the property.*

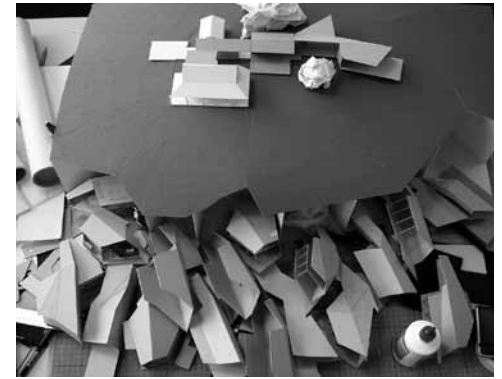
Community Projects, Bruny Island, Tasmania. *At Dennes Point on Bruny Island, off Tasmania, JWA has been involved with assisting the community in the upgrading of their community hall to create a communal hub. The existing space has been doubled in size, providing twice the meeting area already available, a gallery space and a café / shop.*

Shifting Scale

Ideas manifested at one built scale can be exaggerated to occupy a larger scale. Outcomes may start small but do not need to remain so. They can ignite larger scale projects. The potential is exaggerated beyond the scale. Architectural competitions, often for large civic projects, seed concepts that can be enlarged and exaggerated to fulfil both ambitious and modest schemes. Urban ideas can be inflated to occupy small spaces.

Faculty of Architecture, Building and Planning at the University of Melbourne. *Our practice and Office dA from Boston, USA have won an international competition to design a new landmark building for the Faculty of Architecture, Building and Planning at the University of Melbourne. Both practices are known for their respective contributions to formal innovation, the transformation of the building industry, and contributions to the discipline by way of material exploration.*

This new facility for The University of Melbourne will accommodate students from the Bachelor of Environments and the Melbourne School of Design, staff from the Faculty of Architecture Building and Planning, and research projects in collaboration with other Faculties. The building will include dedicated spaces for research into sustainable precinct design and performance, along with studios, lecture theatres, a library, exhibition, and specialist workshop spaces. Within the new building, the next generation of professionals - architects, urban planners, ecologists, public health specialists and environmental engineers - will learn how to work together to make cities, and centres of habitation generally, more sustainable. At the heart of this pedagogical objective is holistic decision making, which in turn



Posestvo Waterview, otok Bruny Island, Tasmanija.
Waterview, Bruny Island, Tasmania.



Škatla za nakit/klubska mizica.
Jewel Box/Coffee Table.

gradbeništvo in urbanizem, Univerze v Melbournu. Oba biroja sta poznana po svojem prispevku k formalni inovaciji in preoblikovanju gradbene industrije ter po discipliniranosti v zvezi z izrabo materialov.

Nova zgradba Univerze v Melbournu bo namenjena dodiplomskim študentom, osebju Fakultete za arhitekturo, gradbeništvo in urbanizem ter raziskovalnim projektom, ki bodo nastajali v sodelovanju z ostalimi fakultetami. V njej bodo tudi prostori za raziskovanje trajnostnega oblikovanja mestnih četrti, ateljeji, predavalnice, knjižnice, razstavnih prostori in delavnice. V novi zgradbi se bodo nove generacije strokovnjakov – arhitektov, urbanistov, ekologov, specialistov za javno zdravstvo in okoljskih inženirjev – učile skupaj oblikovati mesta in naselja, ki bodo bolj trajnostna. Najmočnejši pedagoški motiv je spodbuditi celostno sprejemanje odločitev, ki temeljijo na multidisciplinarnem znanju in sodelovanju med disciplinami.

Naš projekt je bil izbran med 133 prispelimi projekti iz 15 držav. Šest sodelujočih je bilo izbranih, da razvijejo idejni projekt, ki bi kar najbolje izpolnil štiri ključne zahteve programa: zgraditi zgradbo, ki bo pedagoška, ki bo predstavljala akademsko okolje, ter ki bo vključila delovne ateljeje in študentska prebivališča. Če je namen poučevanja intelektualno zapleteno snov pokazati na način, ki jo demistificira in odpre za debato, potem bi morala tudi arhitekturna analogija učenja razvijati 'transparentnost', odkritost in razkrivanje. Tematike razkrivanja smo se držali pri infrastrukturi, gradbenih metodah in pri odkritosti programa.

Zaključek

Prepričanje, da arhitektura spreminja svojo usmeritev, ter da se obrača proč od ekstravagantnega pretiravanja, ki ga je sponzoriral ekonomski razcvet, omogočil pa napredek računalniške in gradbene tehnologije, proti bolj trajnostni, morda tudi strožji arhitekturi, se je že skoraj usidralo na globalni ravni. Glavno je, da so dobre arhitekturne ideje obdržale svojo vrednost, saj na primer strogost samo zavoljo strogosti gotovo ni privlačna izbira. Arhitektura mora ostati pustolovska, optimistična, voljna in nekoliko muhasta. Vprašanje pa je, kako se bo vse to v arhitekturi pokazalo, oziroma še pomembneje, kako se bo nadaljevalo, kako bo arhitektura odgovorila na resen izziv, ki ji ga zastavljajo klimatske spremembe in finančno neugodni časi?

Poleg izkustvenega, skušamo naše projekte oblikovati tako, da se vključijo v okolico ter upoštevajo ideje glede organizacije, ki so se pojavile v pogovorih z našimi naročniki. Pogovori pogosto vodijo do rešitev, ki so hkrati figurativne (na primer, ko se naročnikova pričakovanja in vrednote vpišejo v genetsko zasnovo projekta) in abstraktne (na primer sistematično raziskovanje materialnosti). Pomeni tudi, da so naši projekti estetsko

relies upon broad interdisciplinary knowledge and the capacity to collaborate.

The original submission was selected out of 133 received from 15 countries. Six entrants were then selected to develop a conceptual response to the four key issues of the brief: Built Pedagogy, The Academic Environment, The Design Studio, and The Living Building. If the goal of teaching is to take intellectually complex matter, and re-present it in ways that demystify, reveal, and open it up to debate, then the architectural analogue to that is to devise strategies of 'transparency', revelation, and exposure. This is a constant theme applied to the revelation of programs, infrastructure, and methods of construction.

Conclusion

The idea that architecture generally is undergoing a change in direction, away from the gymnastic and extravagant excesses funded by an economic boom and made possible by advances in computing and construction technology... and toward a more sustainable, perhaps austere, architecture does seem to have gained some traction globally. A fundamental issue is that good architectural ideas will still have currency – austerity for austerity's sake is not an attractive option. There must still be adventure, optimism, wilfulness and whimsy in our architecture. The question is how will this be manifest and more specifically how will this continue, whilst responding to the serious challenges of climate change and financially straitened times?

Beyond the experiential, we design our projects to engage with the civic realm surrounding a site and incorporate organizing strategies based on ideas sparked through conversation with our clients. This will often lead to an outcome that is both figurative (in the way that a client's aspirations and values can become part of the project DNA) and abstract (in the systematic exploration of materiality). It also means that our projects are aesthetically diverse, whilst maintaining a consistency of interests. This diversity, which is an outcome of the desire to tailor each project to its client, site and particular organizational problems, allows room for an increased incorporation of ideas related to sustainability as there is no 'house style'.

So our own architectural language is evolving to incorporate more ideas about sustainability as another thread within a project's weave of ideas.



sicer raznoliki, vendar pa njihova stremenja ostajajo enaka. Raznolikost, ki izhaja iz želje po oblikovanju vsakega projekta glede na naročnikove želje, lokacijo in organizacijske zahteve, daje veliko prostora za vključevanje različnih idej, ki se tičejo tudi trajnosti, saj nimamo nekega 'hišnega sloga'. Naš arhitekturni jezik se razvija tako, da vključuje vse več trajnostnega oblikovanja, ki je postalo ena od niti, ki smo jih vpletli v tkivo naših projektov.

Zaposleni pri John Wardle Architects.
John Wardle Architects staff.

