

# THE HOUSE OF FEATHERS

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A DESIGN PRACTICE OBSERVED,  
DOCUMENTED AND REPRESENTED

M.D. BIRD  
DOCTOR OF PHILOSOPHY  
2012  
RMIT



**THE HOUSE  
OF FEATHERS  
INTERACTIVE PLATFORM  
(WITHIN CD-ROM)**

0.01 Cover image - photograph  
of the author by 3 Deep.

# THE HOUSE OF FEATHERS

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**A DESIGN PRACTICE OBSERVED,  
DOCUMENTED AND REPRESENTED**

**SUBMITTED IN FULFILMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY**

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**SCHOOL OF ARCHITECTURE AND DESIGN  
ARCHITECTURE PROGRAM  
RMIT UNIVERSITY  
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## DECLARATION

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I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and ethics procedures and guidelines have been followed.

Matthew Bird

17th of August 2012

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# ABSTRACT

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This invitational PhD by Project is an exploration and examination of the way in which I practice and how this informs what I know about my atelier, Studiobird. The invitation was an opportunity to enquire after my practice methodologies through the observation, documentation and representation of the projects conceived and developed within my atelier.

As an invited candidate I have produced this document as a comprehensive account of how my practice has mastered a particular way of doing and thinking and how this thinking and doing could be framed and focused by the contemplative lens availed by the undertaking of a PhD. This document illustrates my projects, practice associations and practice methodologies from the position of a 'practitioner'.

Through this PhD undertaking I will expose my architectural practice by way of presenting my liminal research findings as a ritualistic assemblage termed as 'The House of Feathers'. The liminal research encompassed the extremes of conventional and non-conventional architecture.

This assemblage is the embodiment of my practice knowledge, practice methodologies and by way of this PhD, practice revelations. The House of Feathers is further mediated by The House of Feathers Interactive Platform, constructed as a digital tool with which to navigate the principles of composition that designate the surfacing of my practice.

This PhD accounts for the ways in which my thinking and doing constitute the conditions by which I define my practice. I offer both analytical and situated methods of enquiry in the form of a documentation of my practice outcomes and the Interactive Platform as both artefact of the enactment of this practice as ways by which I demonstrate the originality of my practice. This PhD, The House of Feathers addresses the explicit and complex entanglement of thinking and doing that manifest themselves within a design practice and how this approach may be tailored to envisage the future of such practices.



# INTRODUCTION

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I formed my architectural atelier Studiobird with the realisation of my first architectural project, comprising the interior transformation of an apartment rental and called Alphaomega Apartment. Since the completion of this project, Studiobird has produced a range of architectural new build, interior design, installation design and performance design projects which have, individually and as a compilation, advanced a particular model of architectural practice.

In 2009 I was invited by Leon van Schaik to undertake this practice-based PhD by Project doctoral programme within the School of Architecture and Design at RMIT University. The invitation extended an opportunity to further examine my architectural practice by way of observation, documentation and representation of my projects and practice methodologies as they emerged during the advancement and steady progress of my atelier. Thus my practice progressed in association with the undertaking of this PhD, which in itself offered an opportunity to comprehensively model my practice via design research.

As an invited candidate I have produced this document as a comprehensive account of how my practice has mastered a particular way of doing and thinking and how this thinking and doing could be framed and focused by the contemplative lens availed by the undertaking of a PhD. This document illustrates my projects, practice associations and practice methodologies from the position of a 'practitioner'.

This illustrated document, in association with my exhibition and public presentation provides my contribution to the profession of Architecture. The section entitled **CONTRIBUTION TO KNOWLEDGE** accounts for the ways in which my architectural practice, embodied by a particular way of thinking and doing is intrinsic to Studiobird. And yet this section offers itself as a way to evaluate the production of knowledge intrinsic to all practices, as well as investigating the transformative role that such exchanges with other practices might take in the navigation of an often complex array of visual imagery availed by digital platforms.

The assemblage of this thinking and doing has come to be labelled as the House of Feathers and is a metaphor that describes the liminal manner in which I create architectural projects. The chapter **WHAT IS THE HOUSE OF FEATHERS** is an overview of my practice behaviours that passage across key architectural precedents and associated practices.

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Included within this document is a CD-ROM containing a digital file titled The House of Feathers Interactive Platform. This is a visual and annotated cross-section of The House of Feathers that tries to examine a method of presenting the liminal practice behaviours intrinsic to my atelier.

The House of Feathers Interactive Platform is constructed so that the reader might inhabit the gestures particular to my practice. It offers participants the experience of an alchemical fluttering of feathers, that reveal, hide and colour the movements of an expanded cross section through my practice methods, practice mentors and by way of my own built, unbuilt and speculative projects. This Interactive Platform is offered to other practitioners to navigate, reflect and identify their own important practice revelations.

The section **USERS MANUAL TO THE HOUSE OF FEATHERS INTERACTIVE PLATFORM** explains how the Interactive Platform can be employed to navigate between various points of reference, opening new opportunities to describe and examine the behavioural techniques which drive my practice. The reader is encouraged to examine the Interactive Platform after reading this chapter.

The section **THE HOUSE OF FEATHERS INTERACTIVE PLATFORM WITH IAN MCDUGALL** is an example of the navigational possibilities and design ideas which can be derived by using The House of Feathers Interactive Platform. Ian McDougall is an architect and is one of the Founding Director's of ARM Architecture, a high profile architectural firm principally based in Melbourne, Australia. We held an analytical conversation to explore the possibilities by which the Interactive Platform could open up the ways that I consider and go about my practice. We used the Platform to illustrate and enhance the conversation. The interview has been transposed into a transcript and is included within this PhD document.

The chapter **TEN LIMINAL FRIENDS** identifies ten architects and their architectural practices that, by way of their own idiosyncratic practices, suggest other non-conventional architectures. A predominant practice association and theme of 'liminality' is revealed through the identification and examination of my practice mentors.

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The chapter **'BEHIND THE SCENES' PRACTICE METHODOLOGIES** describes twelve ways of thinking and doing that are particular to the way that I practice. I discuss in detail how these behaviours, techniques, phases and tools are unique to my practice and how and when they are employed in the creation of innovative architecture.

**PROJECT MUSINGS** examines twelve projects that have manifested before and during the PhD undertaking and which are conceived as outcomes of my atelier Studiobird. The projects come with a textual description and are illustrated by photography, renders, and architectural drawings. The text reflects upon each project's design ideas, pragmatics and outcomes, whilst also aligning each project with key architectural mentors associations and references described in the chapter **TEN LIMINAL FRIENDS**.

The chapter **I WAS, I AM, I WILL BE** returns to the propositions surfaced by way of this PhD undertaking and which have come to discern The House of Feathers. This chapter takes the form of professional and personal annotations that characterize the genealogy of my practice, the design behaviours that characterize my idiosyncratic mode of practicing and speculates upon future practice propositions.

I **CONCLUDE** with a summary of what has been disclosed by the current undertaking of the PhD and design practice and to what degree this joint endeavour has attempted to encounter the opportune conjunctions betwixt and between the complex configuration that is to practice architecture.

# CONTRIBUTION TO KNOWLEDGE

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This document, the digital version and associate exhibition collects and curates four years of my research and reflection upon my architectural practice and collectively demonstrates my contribution to knowledge. Specifically the identification, collection, categorization and documentation of my design approaches, processes, my design methodologies, constitutes the contribution to knowledge in the field of design practice research.

I have identified my architectural practice methodologies and consequently discovered a number that are unique to my way of practice. The most predominant is the use of the Internet to facilitate a project's initial research, design development and realisation. The Internet is a repository of existing and expanding references. It digitally embodies vast libraries of collected disciplines of information, an interactive source of knowledge that I navigate to collect, inspire and activate new architectural projects.

At a broader level the Internet represents a new visual, social and urbane environment. Scott McQuire describes our contemporary city as a 'media-architecture complex', a result of the Internet's proliferation of spatialized media platforms and their evolved hybrid spatial ensembles.<sup>1</sup> I see the Internet as a liminal city of material possibilities available to my practice to aid in the development of architectural projects. The Internet is a digital evolving and expanding city of visual medias ripe for my collection.

Within this multi-dimensional digital domain I have developed and tamed methodical techniques to forage and gather information to assist in the development of my architectural projects. A repository of information is gathered consciously and haphazardly utilizing my filtering search technique. The skill allows for the possibilities of chance encounters with new material that ultimately redirects the evolution of any given project.

As a consequence of this operational technique the assembled material collects and aids in the development of multifarious assemblages. My architectural projects are the physical outcomes of this Internet based foraging, filtering and assembly methodology.

1. MCQUIRE, S. (2008) The media city : media, architecture and urban space, Los Angeles Sage McQuire, p. vii.



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The practice is liminal and unlike other architectural practice approaches. It occurs between and betwixt conventions, is exercised within a state of a virtual ritual and simultaneously assembles architectural outcomes that are by definition liminal. I label this paradigm as 'The House of Feathers' and is further defined as the embodiment of my practice knowledge, my practice methodologies and ultimately articulates my way of architectural practice.

The House of Feathers is my contribution to knowledge in the field of design practice research. The unique use of the Internet as a design process, further practice methodologies the 'behind the scenes', mentor associations and the clarification of the liminal state of design practice are elaborated and examined throughout this document.

# **CHAPTER ONE**

# WHAT IS THE HOUSE OF FEATHERS?

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The House of Feathers is a metaphor for the way in which my design process seeks to keep all possibilities in play as I design. So the title is a label and refers to my way of designing. In this I am an assembler, a multiplier, a state of collecting, curating and simultaneously experimenting and proposing ideas of space, time and place.

The House is fuelled, sustained and lived within by me. Matthew Bird. An Architect.

The House of Feathers is my way of architectural practice to date, my emerging practice. I am 32 years old. I have practiced officially for 3,681,636 waking minutes so far. I have just begun.

Foraged from various disciplines of art, architecture, film, fashion, interior a multitude of ideas, references and precedents have been applied to furnish The House of Feathers. If it catches my eye, my instinct, my interest, information is accepted, categorized and integrated into the subliminal abutments of The House.

The House of Feathers is esoteric and all in my head. The House is an embodiment of my values and filter of the world. It evolves with an energy reflecting my worldly experiences, relationships and curiosity.

The House of Feathers concurrently discovers, creates and is my way of practice.

# USERS MANUAL

## THE HOUSE OF FEATHERS

### INTERACTIVE PLATFORM

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The House of Feathers Interactive Platform (PDF) digitally articulates an approximation of the alchemic and liminal nature of my House of Feathers. It presents potential alchemical cross-sections of my practice via the assemblage of my realised projects, architectural precedents and associate architectural mentors.

The homepage of the Interactive Platform collages twelve of my important projects in a hexagon formation of triangular feathers. These feathers act as links that will take the user to comprehensive information of the projects. A periphery of smaller hexagon buttons surround this formation, with additional links to ten of my key architectural mentors and thirty-four key architectural precedents.

The hexagon shape reflects my practice love affair with platonic geometries. The hexagon shape can be thought of as a section of a three-dimensional crystal, possessing alchemical properties to propagate further crystalline assemblies.

The feather acts a metaphor to the liminal nature of my practice. My feathers are up in the air and in constant passage between and betwixt ideological traditions and territories. The feathers facilitate the traversing practice of The House of Feathers.

Each feather of the homepage leads to one of a series of specific pages documenting my architectural projects via drawings and imagery. Each project is further augmented with descriptive and reflective text.

Further pages for each project displays multiple link buttons to fundamental architectural project and mentor references. These hexagon shaped buttons are highlighted in pink. Upon selecting a link the user is taken to a new page detailing the reference.

Each selection displays an overview of the reference, including photographs, factual details and a textual reflection of my practice and my project relationships. At the base of this page further smaller hexagon buttons, highlighted in pink, link the reference to further relating projects of mine.

At anytime throughout the journey of the Interactive Platform, the user may return to the homepage by selecting the highlighted pink 'H' hexagon button.

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There is no 'right-way' or 'wrong-way' to interact with the Interactive Platform as the design allows the visitor to navigate through their own decisive link actions. These choices are subjective – reflecting their viewpoint, understanding and interest. Ultimately it is the visitor's worldly experiences, the inhabitation of their own mental sphere that shapes their journey of my Interactive Platform, whilst generating revelations and conclusions about my practice.

On contemplation of my navigation of the Interactive Platform, I have experienced numerous liminal passages between and betwixt an array of my projects, concepts and methods whilst framing my practice within a greater architectural milieu. These contemplative passages mark interconnecting ideological revelations that I have of my practice. The House of Feathers Interactive Platform offers a series of thresholds to research and evaluate my way of practice. The Interactive Platform frames multiple habitual experiences of liminal passages.

The House of Feathers Interactive Platform is an interconnecting platform for multiple passages and intriguing discoveries about my way of practice to manifest. The elaborated, the all-over surface décor, the paradoxical use of decor, the crafting of an architectural 'stagey' experience and many more propositions will be discussed further within my personal and creative musing 'I Was, I Am, I Will Be'.

At this stage it would be worthwhile to be examine 'The House of Feathers Interactive Platform a PDF digitally stored on the enclosed CD-ROM.

# THE HOUSE OF FEATHERS INTERACTIVE PLATFORM WITH IAN MCDUGALL

The following meeting transcript documents an interview I had with Architect Ian McDougall examining my practice with the guide of The House of Feathers Interactive Platform. This transcript represents a 'worked' example of the user navigation possibilities the Platform offers to disseminate my practice content.

Ian McDougall LFRAIA is a founding director of ARM Architecture, Professor of Architecture and Urban Design, University of Adelaide and Adjunct Professor of Architecture, RMIT University.

Ian McDougall together with Howard Raggatt and Steve Ashton founded ARM Architecture in 1986 and have built architectural projects throughout Australia. They have a reputation for design 'outspokenness' with projects deemed to test the norms of architectural culture and of the city and moreover extend possibilities of new building typologies and the iconography of form.<sup>2</sup>

I have a professional history with Ian, having worked for ARM Architecture as a designer both as a graduate architect during the 2007-2009 and registered architect in 2010. Ian kindly agreed to participate within the interview as I felt his background and prior knowledge of my practice would be helpful to furnish a pragmatic and conceptual conversation.

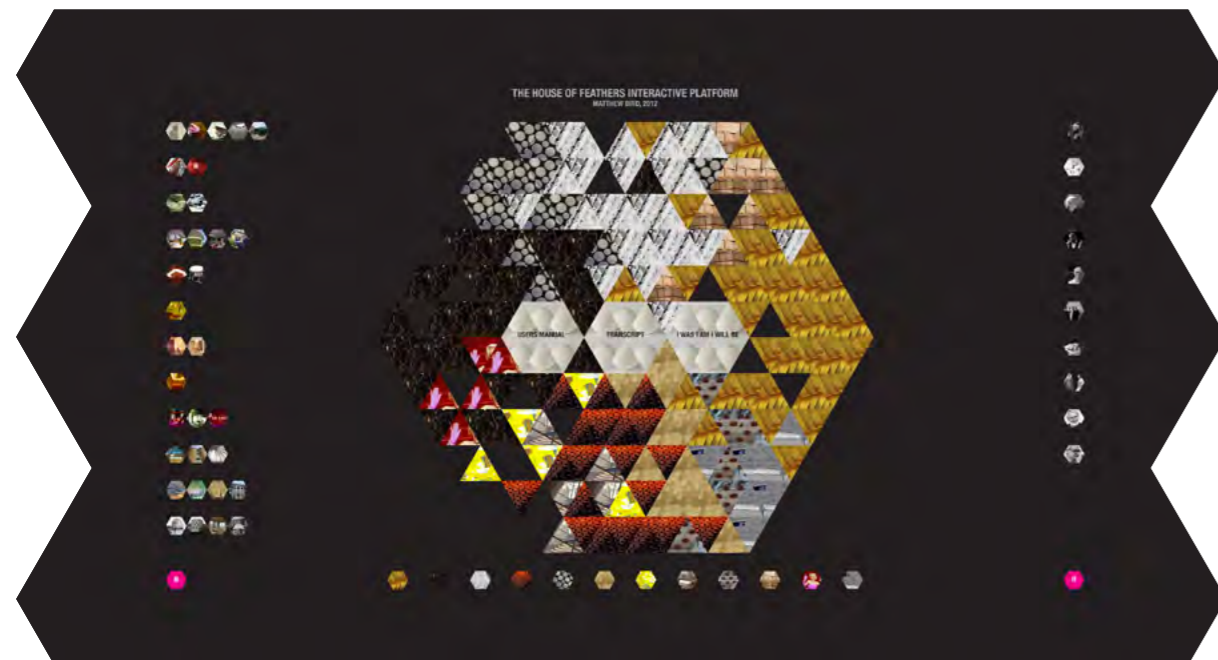
Interview Date: 4th July 2012

Location: Pink Room, ARM Architecture, Melbourne Australia.

**IM** The layout on The House of Feathers is essentially this large hexagonal element in the centre that houses your projects with a peripheral array of smaller hexagons representing your various influences, mentors?

**MB** Yes, the House of Feathers is an interactive network of information about my practice. On selection of a hexagon element further reference information is revealed about my projects and practice.

**IM** Once you get used to the structure and network of the interface the way in which your references crossover into your projects becomes explicit and academic. It is strong in that way. It is not presented in a traditional and dusty academic way but in a way that best reflects your practice behaviour, your 'feathers'.



1.01 Screen print of The House of Feathers Interactive Platform.

2. ARM. (2012) ARM Architecture [Online]. Available: <http://www.australian-architects.com/en/arm/en/> [Accessed 29 July 2012].

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**IM** I can imagine on first glance the interface to a casual observer would not come across as academic. However it is intriguing when you actually delve into the interface you experience the multiple alignments of your work within your defined set of mentors, a lineage that is actually a 'fringe' architectural lineage.

**IM** Interestingly at the recent 2012 Victorian Architecture awards there seemed to be an emerging powerful force within the local architecture community that I will term as 'Wowserism'. I describe this force as a desperate fear of designing anything that is elaborated, anything that is experimental and anything caught in failure. There is a desperate certainty that the work must be 'alright' and 'fit-in'. Consequently all the winning work at the awards was amazingly ideas-shy and therefore mediocre.

**MB** Well maybe everyone is playing it safe due to the current economy?

**IM** Yes but severely safe. Local architects are not just playing it safe in the shallows of the water, they are also not even bothering to enter the water in the first place.

**IM** And then it is amazing to then think about your Alphaomega Apartment that essentially risks everything.

**IM** Alphaomega Apartment was actually the first project in which it occurred to me that your work is original. The material of Alphaomega is beautifully composed, lusciously set and when you deeply investigate, you realise they are made out bits of hosepipe and hubcaps. A highly elaborated enigmatic interior made out of 'junk' for your pseudo client, a reincarnated interdisciplinary artist named Michelangelo.

**IM** The proposition you recently expressed at RMIT University's recent Graduate Research Conference (Winter, 2012) was something that was completely new and yet it is not, as you have delved and associated with what I would deem as a lineage of almost fringe dwellers within contemporary architectural practice and theory.

**IM** The word 'abject' initially describes your work. This is incorrect. It is simply luscious work and yet it is dealing with this discarded material that I find a really strong artist direction. You can juxtapose something that is lush and lustrous and yet it is junk, which is made from discarded elements, offcuts or cheap manufactured stuff.



1.02-03 Alphaomega Apartment by Studiobird, 2008.

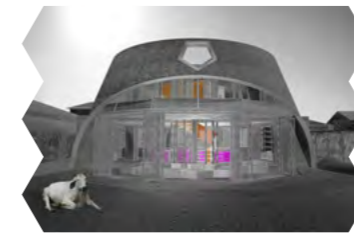
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**IM** My attraction to the work is that you are continuing this fringe architecture lineage. Your unique contribution now, to its further development and importantly not contributing to the current 'Woizzerism' force. So my question is: why have you done that?

**MB** Perhaps it is just a consequence of what I do. As an emerging architect the opportunities that I have accepted and developed have been on the smaller scale and have afforded me, through close client relationships, the possibilities to experiment. The choice to experiment is conscious given my ultimate desire is to manifest 'new' customized space and not generic, boring plasterboard space.

**IM** And then there is your 'The Haveli' project – seemingly a shift in scale and typology to what appears to be the figurative.

**MB** Yes, a young couple's brief for a new home within a conservative Melbourne suburb. This project signals a new architectural scale for my practice, working on a 'new-build' dwelling, designing the entire building, interior, exterior and the landscape. Not a traditional architectural residential project given the clients are Indian and were keen to have a home that reflects their Indian culture, especially the sacred, ritualistic and iconographic formal qualities of temple architecture.



1.04 The Haveli by Studiobird, 2009.

**IM** The form is a combination of suburban texture and almost outer space 'worship' or perhaps slightly cheesy futurist form. It does look like a religious building, shaped with a worship stylized geometry and rendered in a domesticated way but not at all similar to the local generic language of 'pitched roofs and boxes'. Therefore I can imagine the opinions of the conservative neighbours would have been 'alert'.

**MB** Yes alert is a good word to describe the neighbour's initial feedback. The project faced severe opposition from neighbours and the local community due to the unusual design proposal. Town planning considerations were addressed with my clients desire to work with the opposing neighbours and find a mutually acceptable compromise with the couple conscious to live harmoniously within the community.

**IM** At a broad cultural basis, your design language is not mainstream and not conventional. Your work comes across as 'decorative'.

**MB** With the installation project 'Domed' I was interested in exploring the idea of the 'decorative' within an ordinary domestic space. I was keen to experiment and explore 'decors' potential limits and experiential qualities. This was achieved by conceptually intersecting the interior of an ornamental dome with the everyday interior of a vacant and dilapidated inter-war Californian bungalow. I was interested in finding a new territory within the home to decorate and to go beyond the expected of the decorative cornice, ceiling rose and feature wall.



1.05 Domed by Studiobird 2010.

**IM** Definitely with Domed there are implications for future work but I am very intrigued by the 'light' all-over decorative surface technique. Interesting because that is really offensive. It's like 'leery' wallpaper and I can imagine the mainstream finding is so horrible. Leery wallpaper similar to Florence Broadhurst's hand-printed bright and geometric designs, the Sydney designer who was murdered.<sup>3</sup> I do see an all-over and not elemental use of the decorative, avoiding the feature wall or feature light fitting.

3. O'NEILL, H. (2006) Florence Broadhurst: Her Secret and Extraordinary Lives, Australia, Hardie Grant Books, p. 12.

**IM** We have been interested in this for a while, when Howard was doing the front of RMIT's Storey Hall. When it started as raw exposed concrete and then we became interested in casting and therefore came up with the 'cast tile'... the all-over tile.

**MB** Storey Hall is an important building to my initial experiences of Melbourne's architectural scene. I first visited the building as a child and was immediately fascinated, particularly the interior aspects and the auditorium space. On reflection to my own work I can see similar qualities of the 'stagey', the scenographic and lusciously use of inexpensive materials.

**IM** Yes, the interior is crafted from plasterboard, plastic and MDF.

**MB** The glowing plaster geometries of both the auditorium space of Storey Hall and the interior of the Griffins' Capitol Theatre have similar overall decorative qualities and perhaps a pseudo theatrical experience.<sup>4</sup> Both achieve lush experiential qualities by experimentation of inexpensive constituents.

**IM** Our detractors simply use the term 'cheap tricks' and Matthew, I think you are a participant within this arena too!



1.06-07 RMIT Storey Hall by ARM Architecture, 1996.

4. TURNBULL, J. (1998) A Reading of the Griffins' Early Australian Work. In: NAVARETTI, J. T. P. Y. (ed.) The Griffins in Australia and India Melbourne: Melbourne University Press, pp. 48-62.

**IM** All your work is so alluring and there is a delicacy and a visual texture to it that I feel is quite amazing.

**IM** However there is an important issue within the new age of our architectural community that I coined previously as 'Wowserism'. Perhaps this new wave is a result of architects who attempt new ideas and then become unravelled by clients and stakeholders constantly asking too many tiresome questions of 'Why do you do this, for what purpose?' Perhaps with these ongoing questions, architects are becoming disentangled and too afraid to experiment. As an ultimate consequence there is a chastisement of 'please censor your work more'.

**IM** As we both know, there is no linear approach to design. We arrive at these outcomes through a complex design course. The experimentation process can be frustrated by the constant questions of 'why' and having to relentlessly answer or build a commentary, a dialogue to accompany every move is distracting and limiting. My advice is 'manage' the barrage of questions and not let them distract and just keep doing the work.

**IM** To a certain extend ARM's work has been the victim of its own narrative. In some instances, some people say they understand your work because you said 'it was about this idea', to which it is but it is also a result of a whole lot more ideas that perhaps I have forgotten or maybe I will think of next week.



1.08 Zap Apartments by Studiobird, 2010.

**IM** This idea of the elaborated also extends into your project Zap Apartments, in an interesting peripheral vision manner. It is like I have seen this image somewhere before and then I look at it again and it has gone.

**IM** Zap Apartments amalgamates familiar elements into an unfamiliar juxtaposition. Combining the references is the upside of the elaborated experiment as the consequential projects offer a lot of material to view and enjoy and avoid a sense of the void.

**MB** The experience of the void does not interest me.

**IM** The void can be black and empty.

**IM** What is Woven Portrait of a Nest?

**MB** Woven Portrait of a Nest is a self-portrait of various collaged self-reflections including personal artefacts, my handcrafting practice behaviours and abstract elements of my physical identity. I studied the portraits of Howard Arkley and Salvador Dali as starting points.

**IM** The Howard Arkley one is particularly interesting.<sup>5</sup>

**MB** Yes, Arkley's 'Zappo Head' interested me in the perceived primitive references and sense of projected mask and ritual. I questioned my practice ritual, etc.

**IM** What is your practice ritual?

**MB** The ritual of collecting Bunnings materials. Defined as window-shopping where I will 'cruise' the aisles in a semi-hypnotic state of mind, constantly dressing and reimagining materials spatially as one might do when viewing a clothing garment.

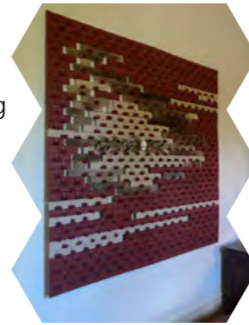
**MB** The self-portrait is similarly a consequence of an extensive iterative handcrafting process, whereby testing various potential arrangements of the collected materials and then finally weaving and securing them in place. Also, the initial operative process to physicalize initial hunches of ideas is a skill that I picked up whilst working at ARM Architecture.

**IM** The consequence of the operational process offers you actions that you may or many not have known about. So perhaps it could be called a quasi rigor or pseudo rigor.

**MB** For me it is helpful as a starting point. Commencing a new project with a mental 'hunch' of an idea that becomes the operative process. In this case, pixelating a photograph of my eyebrow to generate base 'template' geometry.

**IM** This aspect of your practice reminds me of American artist Joseph Cornell who produced 'boxed' assemblages of collected and carefully juxtaposed foraged objects. These boxes displayed visual and spatial experiences in which surface, form, texture and light play together.<sup>6</sup>

1.09 Woven Portrait of a Nest by the author, 2011.



5. ARKLEY, H. (1986) Zappo Head [Online]. Available: <http://www.ngv.vic.gov.au/arkley/education/essays04.html> [Accessed 10 August 2012]. Zappo Head, often regarded as one of Arkley's signature images, can be interpreted as a self-portrait. Resembling a primitive mask, it pulsates with psychedelic colours, and was made by folding a drawing in half to obtain symmetry. The flat, graphic faces of the plastic inflatable toys which Arkley collected were an influence on this work. Arkley himself saw this image as sinister and menacing, perhaps as it alluded to the dark side of his drug use.

1.12 Zappo Head by Artist Howard Arkley, 1986.



1.10 Untitled by Joseph Cornell

6. CORNELL, J. (1948) Untitled (Cockatoo and Corks) [Online]. Private collection Available: <http://www.ibiblio.org/wm/paint/auth/cornell/cornell.cockatoo-corks.jpg> [Accessed 8 July 2012].



1.11 The Tracey Thredbo Project by Studiobird, 2010

**MB** As an example, The Tracey Thredbo Project, is designed not necessarily about the elaborated but with ideas of 'experience' as a driver.

**IM** Well yes, perhaps this is a good way to discuss your work beyond using the term 'the decorative'. The discussion I have with your use of decoration is more around the declaration of war, a declaration against minimalism. Avoiding the tepidity of producing a new building with the desire for nothing to appear. Your work proposes 'loudness' against this lifeless force.

**MB** Before twentieth century modernism removed all decrees of the 'decorative' we did have a mainstream society that embraced 'elaborated space' through the use of the decorative.

**IM** Well it never went away. Throughout the modernist revolution, architects like Bruce Goff were operating and also Australians such as Roy Grounds. If you look at the best of Roy Grounds work, it is modernist but it actually is almost medieval in its texturing. For example with Hamer Hall, the hammered texture to the over-scaled concrete columns or the expressive stitch-weld detailing to the galleries steel fluted columns. It is not minimalist at all; it is decorative in this embodied 'raw' detailing.<sup>7</sup>

**IM** The 'elaborated' decorative and your proposition of the 'experiential' in lieu of the mediocrity of minimalism, alludes to a primal desire for originality. If you look at your client, Phillip Adams Balletlab's works for example.

**MB** Well yes, Phillip Adams, a choreographer and performance-based artist concerns himself with the performative experience based on the desire of producing and experiencing the 'other'.<sup>8</sup>

**MB** The Tracey Thredbo Project was our first collaboration with the project's concept to simulate the experience of a natural disaster, specifically the vibrational transformation energy one might encounter during a cyclone and landslide within an urban setting.

**MB** The resulting installation was designed to simulate this with participants invited to lie under a suspended ceiling structure that would re-configure. The perceived weight of the suspended structure and the dramatically shifting archive boxes offered audiences an experience of this energy.

7. HAMANN, C. (2007) Grounds, Sir Roy Burman (1905–1981) [Online]. National Centre of Biography: Australian National University. Available: <http://adb.anu.edu.au/biography/grounds-sir-roy-burman-12571> [Accessed 8 July 2012].

8. DIMASI, R. (2009) BalletLab Celebrates Ten Years [Online]. Artshub. Available: <http://www.artshub.com.au/news-article/opinions/performing-arts/balletlab-celebrates-10-years-178582> [Accessed 8 July, 2012].

1.12 The Tracey Thredbo Project by Studiobird, 2010





**IM** What is Marilyn Monroe doing in The House of Feathers?!

**MB** This is The Forever House, my future home that I will physically build. The project is in its early concept phase and I have started to collect Google 'trigger' images as references for the project's potential experiential qualities. I have been looking at Hollywood glamour films, in particular Monroe's Gentlemen Prefer Blondes and the performance scene 'Diamonds Are A Girls Best Friend'.

The set's colour, the use of heated red and pink, the dancers movement and ultimately the iconic 'celebrity' nature of Marilyn Monroe fascinate me.<sup>9</sup> However The Forever House will combine numerous 'scenes', Marilyn is just one. The scenes will transform based on my attention span. Ultimately The Forever House will be performative and evolve to my current whim and desire.

**IM** The Erenboim House, appears to be a new house project too with reference to Frank Lloyd Wright...

**MB** Yes, a home for a young and large family in Caulfield. The new dwelling will be their dream home, their 'forever house' too.

**IM** It appears Frank Lloyd Wright's Storer House texture block is a reference for the exterior of the home but also as a motif for the plan.

**MB** The client's brief was extensive, requiring numerous rooms for living, entertaining and sleeping so I knew 'closed rooms' were a given. I devised a system of interlocking boxes as a response. In plan the boxes are rotated on a forty-five degree angle to the suburban block and align the home's interior experience to a northerly and northeasterly solar orientation.

The unique interlocking pattern of the plan was then re-worked to inform further exterior and interior finishes.

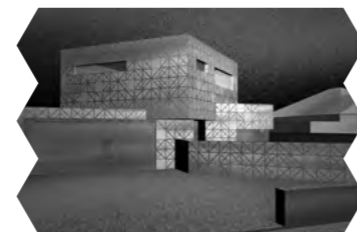
**IM** How do you go about creating this re-worked pattern?

**MB** Working with the aid of CAD software the initial interlocking geometries are iteratively worked through a digital crafting process. I test and manipulate various configurations



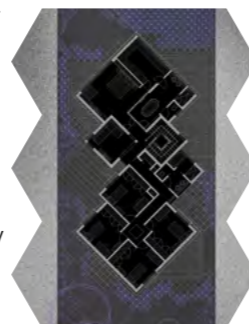
1.13 Gentlemen Prefer Blondes, 1953. Twentieth Century Fox.

9. Gentlemen Prefer Blondes, 1953. Directed by HAWKS, H.: Twentieth Century Fox Film Corporation.



1.14 Erenboim House by Studiobird, 2012.

1.15 Erenboim House by Studiobird, 2012.



of the geometry at differing scales and orientations until I simply 'arrive' at the solution.

**IM** The Lloyd Wright texture block homes were weird for this period and even weirder for him. The homes appear archaic, vaguely temple-like and perhaps even middle-eastern through their all-over use of abstract decoration. It is an 'elaborated' approach to monumentality that avoids the usual monumentality of reductive modernism.

Also the Erenboim House reminds me of the systems used in the early residential works of The Griffins own Melbourne home 'Pholiota' and Iwan Iwanoff's Marsala House both evoking a sense of the handcrafted but in actual fact is machine made. An uncanny paradox.

**IM** This is what you do with your practice and I wonder why people think of it as lunatic fringe?

**MB** 'Lunatic fringe', who said this?!... I believe the drive to produce the work is partly the response of the clients desire for unique identity. The Erenboim House's appearance was extremely important. So the clients desired a unique reflection of their time in the world and were conscious that this reflection would act as their material legacy.

**IM** The patrons of this desire are open to the idea of possibilities. For example, Phillip Adams' patrons and his supporters are fascinated by how far he can go with ideas.

**MB** Perhaps the ultimate and purely fundamental question is simply asking 'What if?'

**IM** And this evokes my early contact with Peter Corrigan – the possibilities of travesties. And where travesties become a redeeming act. Out of so-called travesties one finds value and a hint of joy.<sup>10</sup>

**IM** The lineage of your mentors and precedents within the House of Feathers seems to form an area where apparent travesties turn into beautiful value. For example, Cassandra Fahey's glasshouse with an effigy of Pamela Anderson is a sheer paradoxical travesty.

**IM** So much so I am personally not interested with a hermetic system or practice to generate architecture. I prefer to work with a system where architecture responds to outside influences and takes you somewhere

10. HAMANN, C. (1993) Cities of hope: Australian architecture and design by Edmond and Corrigan, 1962–1992, New York, Oxford University Press, p. 58-59.

1.16 Newman House, Cassandra Fahey, 2000.

completely different. For example, I can see an architectural proposition from conceptual artist's Wim Delvoye's 'D11' or 'Bulldozer Cathedral' where a stainless steel laser-cut and welded utilitarian sculpture has been subverted with delicate surface patterns drawn from northern gothic architecture.<sup>11</sup> At ARM we have used literature, visual art and more broadly Surrealism and Dada art movements for inspiration and to look beyond architecture.

**MB** Well yes, gathering sources beyond architecture. My sources are wide and include avant-garde fashion, the visual arts, set design and film for example. Also the subject site's embodied history and more temporal qualities like light and acoustic movements can act as design inspiration.

**IM** I recently meet with a student who was doing research on our practice from another Australian state and asked the question of why is ARM not interested in the ideas of space. Which was bizarre, so I asked if they had been to any of the buildings. But it occurred to me that the superficial view of the 'elaborative', for example with your Hotel Otherworldly project in which the perceived energy of a project is expended simply on the surface as a moulding and or texture and as a consequence the presumption is the project is not about space. But actually it is entirely about space.

**MB** Explicit of space.

**IM** Hotel Otherworldly and Domed are actually about space. And the influence, illusion and experience of space articulated by the generation on the surface. The Tracey Thredbo Project is entirely about space even though it is essentially a surface laced together.

**IM** It will be interesting to see the Erenboim House's interior experience with many of the rooms you will enter into the corner of the boxes. And interestingly not entering the endless space but rather contained boxed space. I admire Loos' projects especially Tristan Tzara House which is a series of boxes that fit together as a puzzle and therefore articulates a maze like experience rather than endless open space.

**MB** The use of boxes fulfilled the client's practical requirements of useful and efficient spaces and also tight budget concerns. The simple rotation and interlocking of the

1.17 D11 by Wim Delvoye, 2009.



11. DELVOYE, W. (2009) D11. St. Petersburg, Russia: The State Hermitage Museum. D11, with its mathematical symmetry and skeletal tracery, Delvoye's stainless steel bulldozer is a hybrid machine combining the architectural and mechanical, the divine and secular, the feminine and masculine. Deriving its composite parts from gothic cathedrals, the work evokes the representation of divine harmony and cosmological order in northern Gothic architecture and conveys both lightness and density. "D11" functions as an emblem for the removal of earthly temporal constructs in order to allow for human aspirations that reach toward the heavens - an earthmover literally and figuratively. At the same time the work suggests a struggle between the greater glory and power of God, and the unrelenting (and destructive) potential of mortal ingenuity, might, and godly ambition.



1.18 Hotel Otherworldly by Studiobird, 2012.

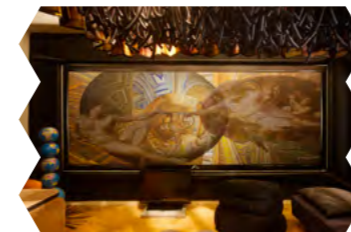
boxes in plan, keeps the pragmatics of space efficient but also creates a multitude of interesting interstitial spaces and yes, maze-like experiences.

**MB** I was recently asked how long I would continue to do this – with the reference to my way of undertaking architectural practice. A shock, as from my perspective there is no time limit.

**IM** The rest of your life! Is this a fear? Is this part of a reaction to the elaborative that is potentially too excessive? The fear that you will eventually lose yourself or get sick of it?

**MB** My reply was simple. My practice behaviour and resulting projects are an outcome of my desire to craft meaningful and experiential space. How I execute this has evolved and will continue to do so. I am excited about tomorrow and where my practice will go.

**IM** Well if you started with your Alphaomega Apartment...



1.19 Alphaomega Apartment by Studiobird, 2008.

**IM** Actually this project hit a message for me that this is a serious exploration of the possibilities of a different aesthetic that others are not exploring at the moment. Together with your references, I thought the work is interestingly experimental and not through an exegesis perspective, rather about craft, material and the physicality of what seems to be an ideologically fuelled class-war debate of decoration. Challenging ideas of minimalism, non-decoration and about taste.

**IM** This takes me back to my issue of the new age of 'Wowserism', as it appears to be in part about taste. It is a taste for spaces that have no taste because the new age is bare and ideas-free.

**MB** I would say excellent projects and excellent spatial experiences should reference and critique the immediacy of the project's time and place. The project should never be bare, rather it should be loaded with ideas referential and explicit signs of the moment. And avoiding at all costs, generic 'timeless' space.

**IM** Well I think we may finally come back to Peter Corrigan's battle cry of more ideas and less refinement.<sup>12</sup>

12. MCDUGALL, I. (2003) 10 Lessons From Corrigan. Architecture Australia, p. 27.

# **CHAPTER TWO**

# TEN LIMINAL FRIENDS

Since my undergraduate studies I have identified ten architects who I classify as important references and mentors supporting my way of architectural practice. These architects and their associated projects are significant since they continue to influence my current practice.

My practice mentors have greatly assisted me in the identification of a predominant practice theme: the creation of liminal experiential spaces. Furthermore, this theme is made manifest through the application of my novel practice methodologies.

Victor Turner, as an authority in anthropology, discusses liminality as the quality of ambiguity or disorientation within the middle period of a social ritual. Participants encounter this period between the point of separation and reassimilation of a coming-of-age ritual, such as a graduation ceremony. A candidate's identity is withdrawn from their sense of time and place through the procession of first stripping of a social status held before the ritual, inducted into the liminal period of transition and finally given a new status and reassimilated into society.<sup>13</sup>

13. TURNER, V. 2008. Liminality and Communitas. The Ritual Process: Structure and Anti-Structure. New Brunswick: Aldine Transaction Press. Turner (2008), p. 81.

This liminal state is where I both practice and manifest my architectural projects. I operate between and betwixt traditions and conventions. I design space from my threshold, defined earlier in this document, as The House of Feathers. The House is a metaphoric construct of my practice behaviours of 'freely' collecting, disseminating material, associating with mentors and consequently assembling architectural space.

As revealed in the **'BEHIND THE SCENES' PRACTICE METHODOLOGIES** chapter of this document, my techniques and methods to create architectural space are mostly alternative and liminal. Notably, my design process methods of browsing the world from above, foraging the Internet for visual triggers and reimagining material conventions with the pretence to physicalize the 'elaborated'.

With the use of The House of Feathers, I manifest liminal counter spaces in response to traditions and rituals of contemporary time and place. Furthermore I have identified ten architects as my key practice mentors, my 'conceptual friends' who also manifest liminal environments in response to their unique moments in time and place. The House of Feathers operates by this association.

The following mentor-by-mentor text illustrates and details my experience, understanding and practice alignment with my mentors. The text further elaborates upon examples of their techniques and methodologies to manifest liminal space that in turn has informed and contributed to my own practice.

Further to this, I have also expanded specific detailed examples of key mentor projects that have informed my own projects within the **PROJECT MUSINGS** chapter of this document.

**BRUCE GOFF**  
**CASSANDRA FAHEY**  
**KENDRICK BANGS KELLOGG**  
**JOHN LAUTNER**  
**PETER MULLER**  
**ARM ARCHITECTURE**  
**CARLO MOLLINO**  
**THE GRIFFINS**  
**VERNER PANTON**  
**PAOLO SOLERI**



2.01-10 Portrait images of mentors sourced from Google Images: (LRTB) Bruce Goff, Paolo Soleri, ARM Architecture, Cassandra Fahey, John Lautner, Kendrick Bangs Kellogg, The Griffins, Carlo Mollino, Verner Pantan and Peter Muller.

**BRUCE GOFF  
USA**

(1904-1982), b. Kansas USA

I first discovered Bruce Goff's unconventional architecture during my undergraduate studies and have never stopped researching and referencing his prolific portfolio of experimental and beyond-belief buildings, especially his housing.

His realised projects are concentrated within the American Midwest and are all client and site specific. Goff's houses are designed using a simple repeating geometries articulating symmetrical planning of form and volume to generate interior focused spatial effects.

His buildings are constructed and decorated with the use of unconventional and inexpensive 'as found' and 'ad hoc' materials. Examples of these materials are scavenged Quonset hut steel structures, boiler tubing, goose feathers, sequins, glass culets, disposable pie plates and Woolworth ashtrays.<sup>14</sup>

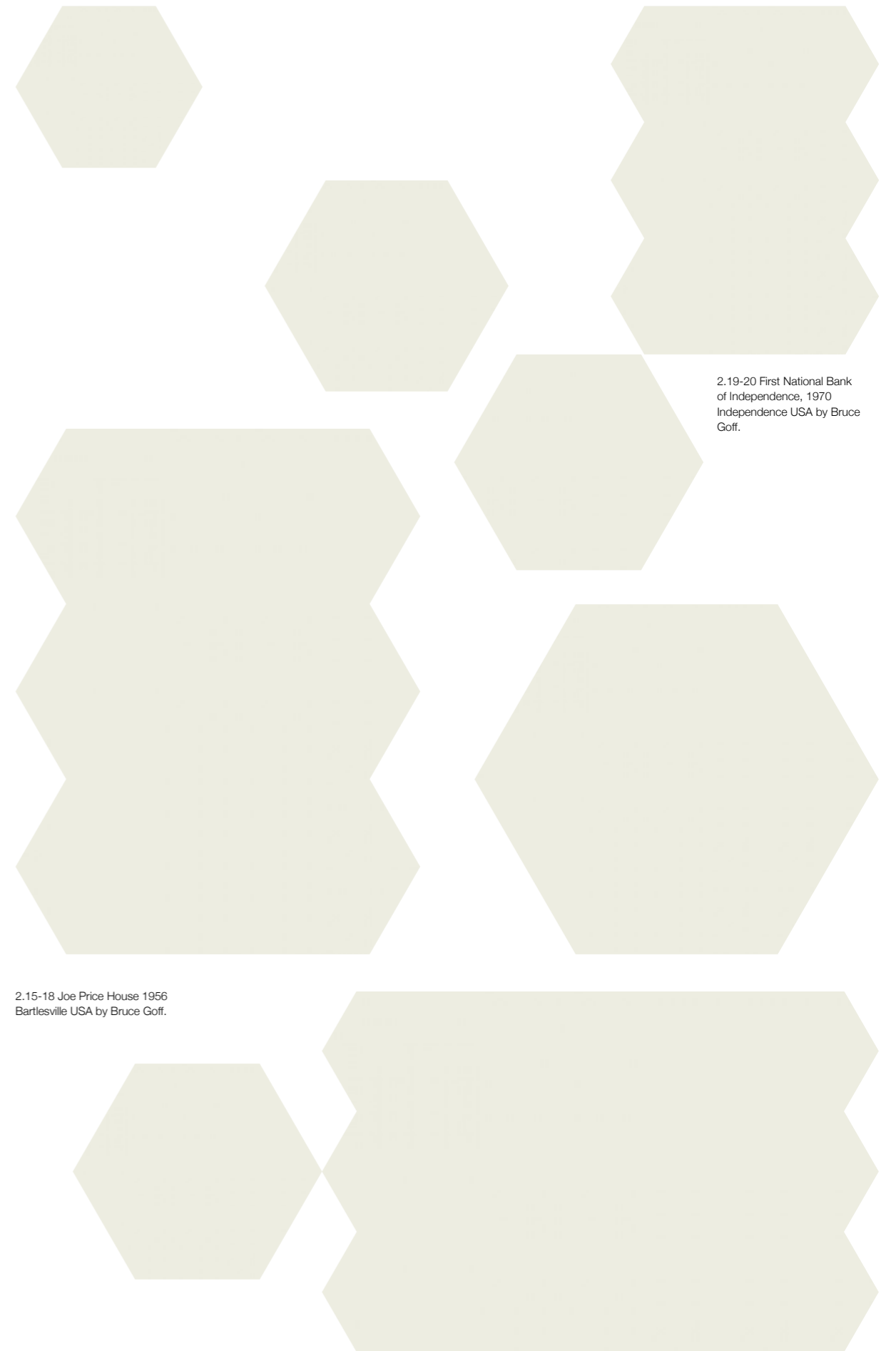
Like Goff, I employ geometries to start generating form with the hunch that these geometries will, over many iterative revisions, develop and reveal a desired spatial design. My liminal technique of scavenging, reworking, reimagining foraged and mass-produced material into decorative 'elaborated space' is a similar technique to that of Goff's.

14. COOK, J. (1988) Bruce Goff. In: EMANUEL, M. (ed.) Contemporary Architects. New York: New York, p. 354.

2.13 Pollock House 1947  
Oklahoma City USA by Bruce Goff .

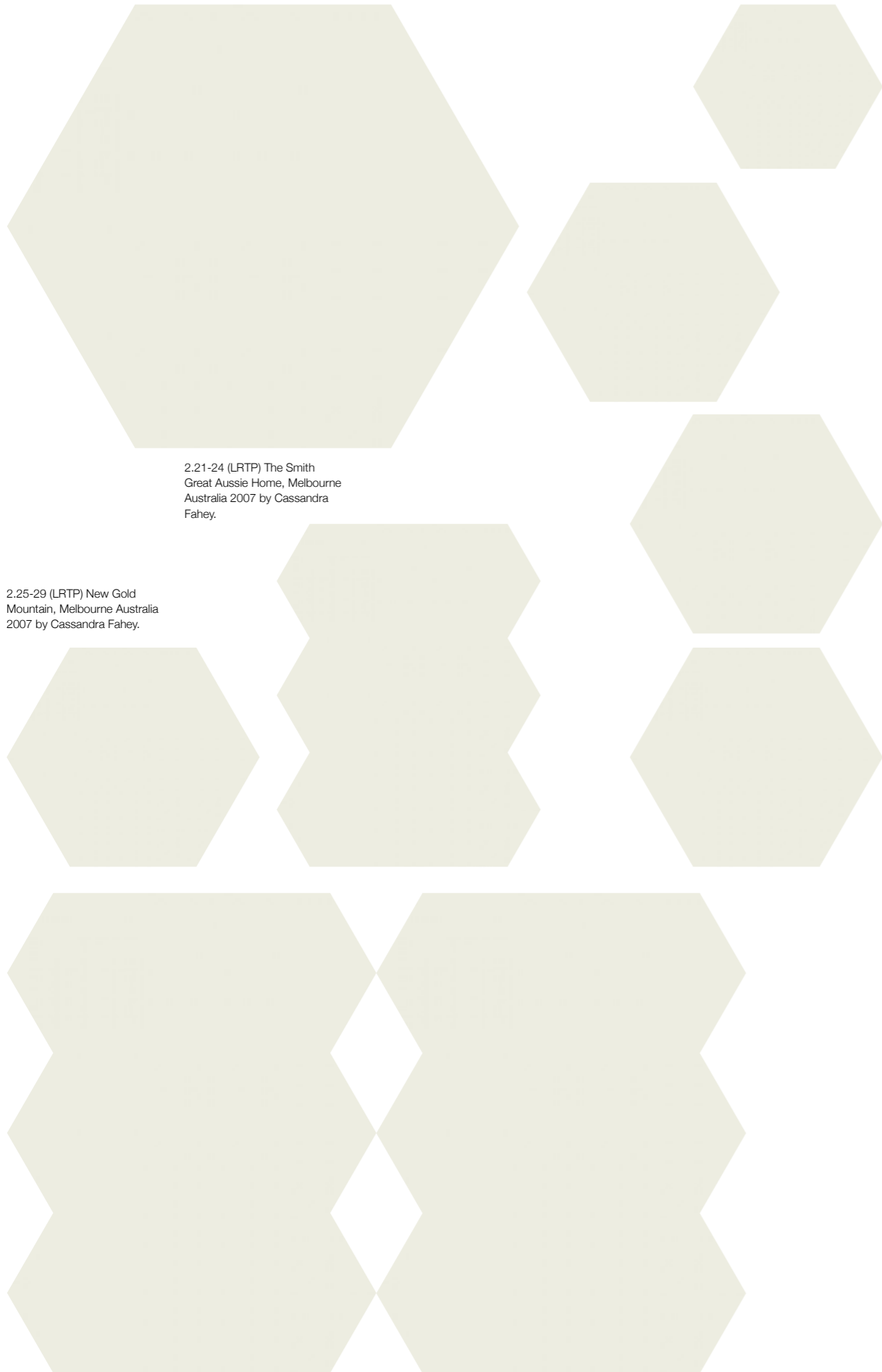
2.14 Nicol House 1966 Kansas  
City USA by Bruce Goff.

2.11-12 Ford House 1947 Auroa  
USA by Bruce Goff .



2.19-20 First National Bank  
of Independence, 1970  
Independence USA by Bruce  
Goff.

2.15-18 Joe Price House 1956  
Bartlesville USA by Bruce Goff.



2.21-24 (LRTP) The Smith Great Aussie Home, Melbourne Australia 2007 by Cassandra Fahey.

2.25-29 (LRTP) New Gold Mountain, Melbourne Australia 2007 by Cassandra Fahey.

15. JURY. (2007) The Smith Great Aussie Home [Online]. Architecture Australia Available: <http://www.architecturemedia.com/aa/aaissue.php?issueid=200711&article=18&typeon=2> [Accessed 15 July 2012].

2.30 Ian Thorpe mural in The Smith Great Aussie Home, Melbourne Australia 2007 by Cassandra Fahey.

## CASSANDRA FAHEY AUSTRALIA

b.1975, Melbourne Australia

During my final architectural undergraduate years I worked with the well-publicized Architect Cassandra Fahey for two years (2004-05) as a student architect and then for two years (2006-07) as a graduate architect. This experience offered me the opportunity to learn and work closely with Cassandra, and ultimately to help produce some of her architectural projects in Melbourne Australia.

Fahey's projects employ a holistic approach to architecture and provoke and question boundaries of space, taste and place. Her projects are developed through countless and diverse references, including architecture, interior, fashion, contemporary art as well as site and context history and cultural epistemologies.

Fahey's projects are full of architectural ambition and provoke new ideas for living, avoiding at all cost, generic and mainstream 'minimalist' approaches. Her projects reflect and celebrate the occupant's lifestyle through an episodic and theatric approach – a series of interconnecting ideas inform various aspects and consequential experiences throughout her projects.<sup>15</sup>

I believe Fahey has supported the development of my 'elaborated' experiment to architectural design. Similarly, my projects are manifestations of many ideas, reference diverse fields and similarly avoid any sense of generic space.

Like Fahey the 'elaborated' is achieved through the application of further embellished strata to enrich the liminal effect of space offering the occupant a journey within multiple layers of orchestrated and theatric experiences. The layers pragmatically manifest as decorative screens, patterned wallpapers, floating installations and custom lighting.



2.31 Lanterns in New Gold Mountain, Melbourne Australia 2007 by Cassandra Fahey.

**KENDRICK BANGS KELLOGG  
USA**

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b.1934 San Diego USA

Kendrick Bangs Kellogg's architectural reputation is highlighted by numerous beautifully designed and crafted houses on the United States west coast. The dwellings are geometric expressions of the 'organic' modern architectural movement, an empathetic philosophy whereby natural processes and formations are used inform design.

Kellogg's signature practice technique is to iteratively manipulate curvilinear and irregular platonic geometries into spatially evocative inhabitations. The spaces are materialized with a degree of permanency – natural timbers, poured concrete and copper are heavily fixed into the site. Kellogg's buildings are studies of layered, segmented and unfolding space.<sup>16</sup>

My architectural practice technique of iteratively crafting space by arraying and manipulating platonic geometries references Kellogg's practice.

16. KAISER, K. (1990) GA  
Houses 29, Tokyo Japan, Yukio  
Futagawa, p. 26.

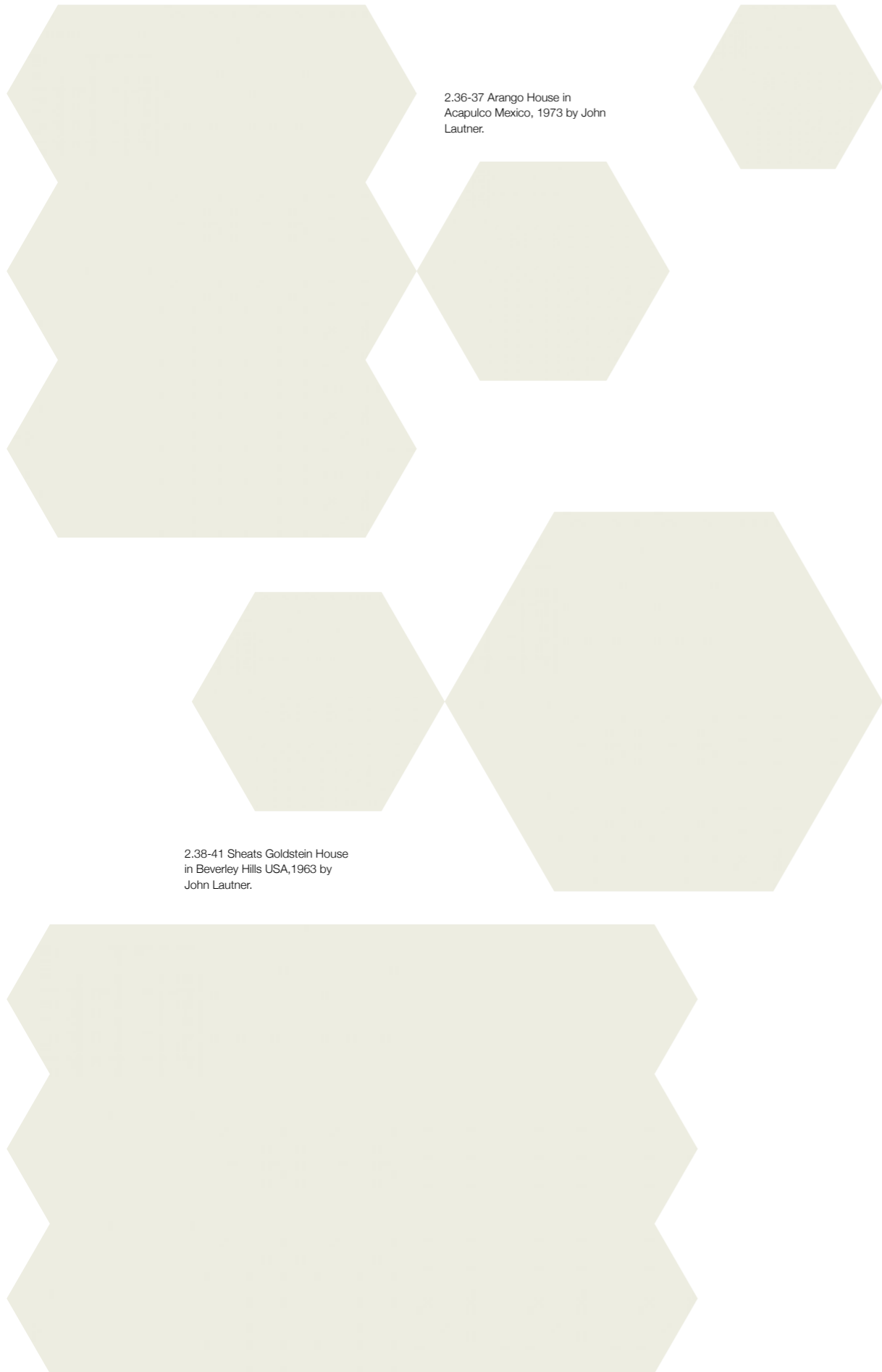


2.32-33 Babcock Residence  
in San Diego USA 1959 by  
Kendrick Bangs Kellogg.



2.34-35 Atoll Residence in La  
Jolla USA 1972 by Kendrick  
Bangs Kellogg.





2.36-37 Arango House in Acapulco Mexico, 1973 by John Lautner.

2.38-41 Sheats Goldstein House in Beverley Hills USA, 1963 by John Lautner.

## JOHN LAUTNER USA

(1911-1994) b. Michigan, USA

John Lautner's buildings follow an organic architectural approach defined by his mentor Frank Lloyd Wright. Lautner's architecture embodies an integrated geometric expressive language, which has resulted from using triangle and circle geometries in various scales and details to a volumetric and beyond-imagination experiential effect.

Lautner's significant projects engage with the greater sense of the landscape – the homes float seemingly above the metropolis, capturing, through an architectural controlled vista, the infinite horizon of urbanity below and the vastness of sky beyond.

Lautner's projects veer away from the then dominant minimalist approach and high art taste of Los Angeles in the mid twentieth century. The astonishing images the projects portrayed included flying saucers, concrete roofs hovering over a hilltop, and dramatic cantilevering concrete waves.<sup>17</sup>

Like Lautner, I employ geometries to create comparable expressive and theatrical architectural form. My platonic geometries share with Lautner, the ability to capture dramatic liminal spaces within, whilst engaging with the wider urban sphere.

17. HESS, A. (1999) *The Architecture of John Lautner* United Kingdom, Thames & Hudson, p. 10.



2.42-43 Wolff House in Los Angeles USA, 1963 by John Lautner.

2.44-45 Elrod House in Palm Springs USA, 1968 by John Lautner.



**PETER MULLER  
AUSTRALIA**

b.1927, Adelaide, Australia

Australian Architect Peter Muller's projects in the earlier phase of his architectural practice (1950s) are examples of an antipodean approach to Frank Lloyd Wright's principles of the organic modern architectural movement. The projects are not direct facsimiles of Wright's principles rather inspired by local Australian conditions of spiritual and cultural references together with indigenous material and context.<sup>18</sup>

Muller's Richardson House completed in 1957 is sited dramatically on a cliff edge overlooking the natural harbor of Palm Beach in northern Sydney. The expressive interior and exterior volumes of the home were initially articulated via Muller's employment of the circle. The circle is also used ornamentally, becoming a motif extensively used throughout the homes finishes, especially the living room's dome ceiling.<sup>19</sup>

The interior of Melbourne's Hoyts Cinema Centre complex is another key Muller project that uses simple geometries to create a spatial ornamental effect. The lobby areas, lined in a repeating rectilinear pattern together with a concentrating timber chandelier creates a liminal ritualizing experience: that of Aztec meets Aussie bush.

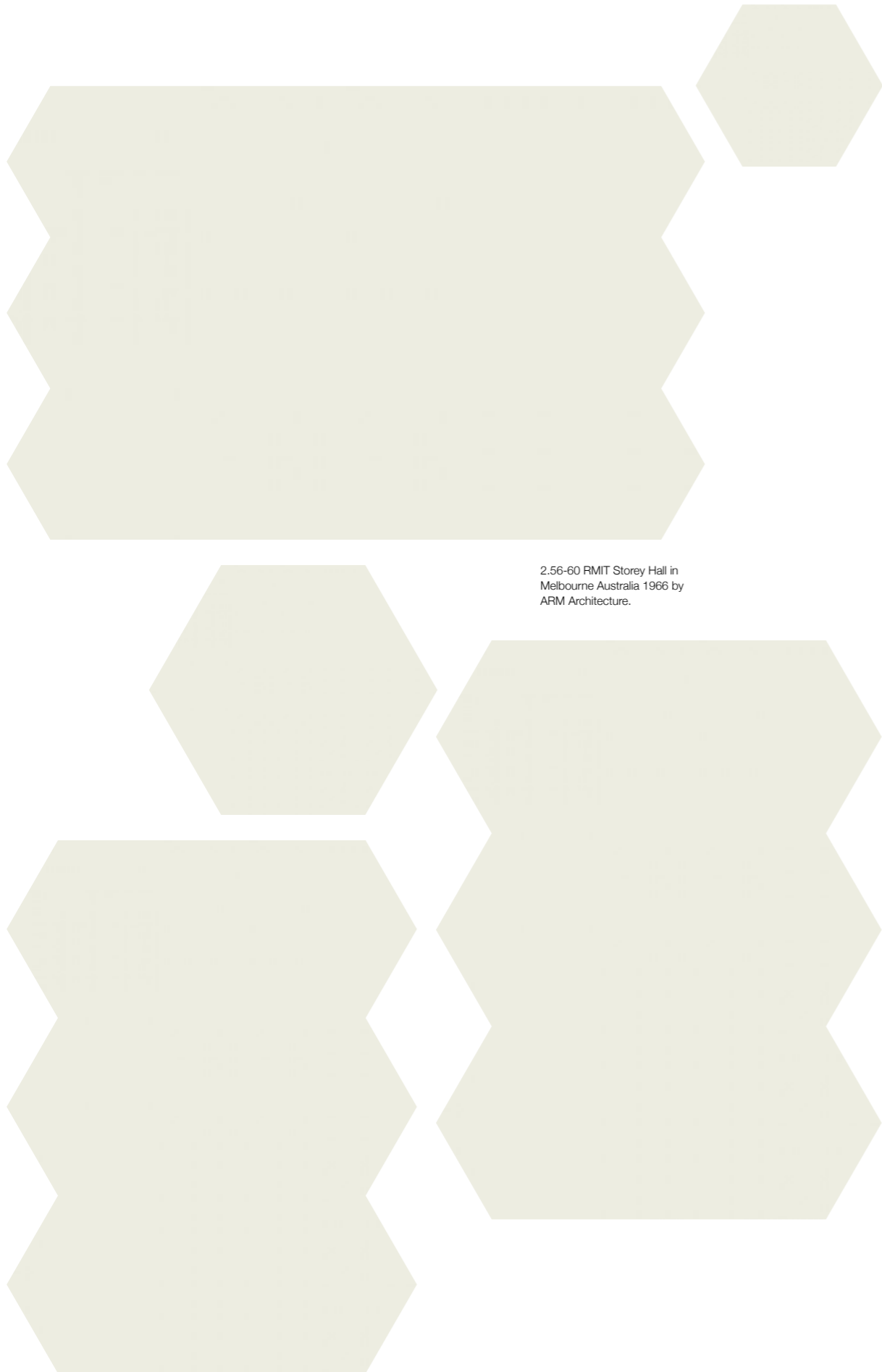
These two Muller projects have helped inspire numerous projects of mine, in particular the technique of using reiterating geometry to create ritualizing experiential space.

18. DREW, P. (1988) Peter Muller. In: EMANUEL, M. (ed.) Contemporary Architects. New York: St James Press, pp. 679-681.

19. Ibid, p. 680.

2.46-49 Hoyts Cinema Complex in Melbourne Australia, 1966 by Peter Muller.

2.50-55 'Kumale' Richardson House in Palm Beach Australia, 1957 by Peter Muller.



2.56-60 RMIT Storey Hall in Melbourne Australia 1966 by ARM Architecture.

20. DAY, N. (1996) Storey Hall. Architecture Australia, Vol 85 No.1, 9. 41.

## ARM ARCHITECTURE AUSTRALIA

Founded 1988 by Steve Ashton, Howard Raggatt and Ian McDougall

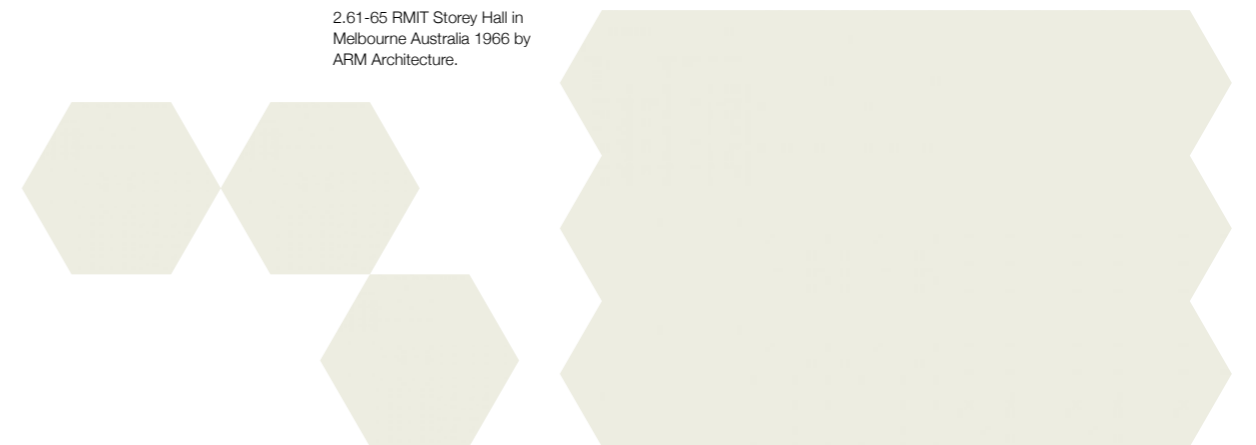
I worked for ARM Architecture as a designer both as a graduate architect (2007-2009) and a registered architect (2010). This was an informative experience for an emerging architect given the firm's reputation for design 'outspokenness', experimental sensibilities and on a more pragmatic front, the opportunity to work across many building scales and typologies.

ARM's RMIT Storey Hall in Melbourne is a specific project that I reference as a clear influence on my own practice and project outcomes. In particular the complex geometric 'Penrose' tile pattern manifesting 'all-over' the street façade and interior. Within the renovated auditorium's interior, the pattern is theatrically posed and immerses the existing spaces, made manifest by low-cost set design materials of chipboard, acrylic and lighting techniques.

Norman Day wrote the building represents an ideologically rich bravado of complex and seemingly disparate references, including The Griffin's Capitol Theatre, chaos theory, the sexual revolution, Einstein's grotto, techno music and many more paradoxes. Ultimately underneath Storey Hall's intense complexity of form colours and materials the building is a celebration of the human condition and also reflects its place and time.<sup>20</sup>

I believe my prowess to create 'moments in time' and not 'timeless space' is through my experiences with ARM and understanding of Storey Hall. These moments are made manifest by architecture that critically addresses the project's social, cultural and political context. These projects rebel against societies' mediocre desire for the minimalist mainstream and deliver lustrous liminal spaces reflecting and perhaps shaping the real society.

2.61-65 RMIT Storey Hall in Melbourne Australia 1966 by ARM Architecture.



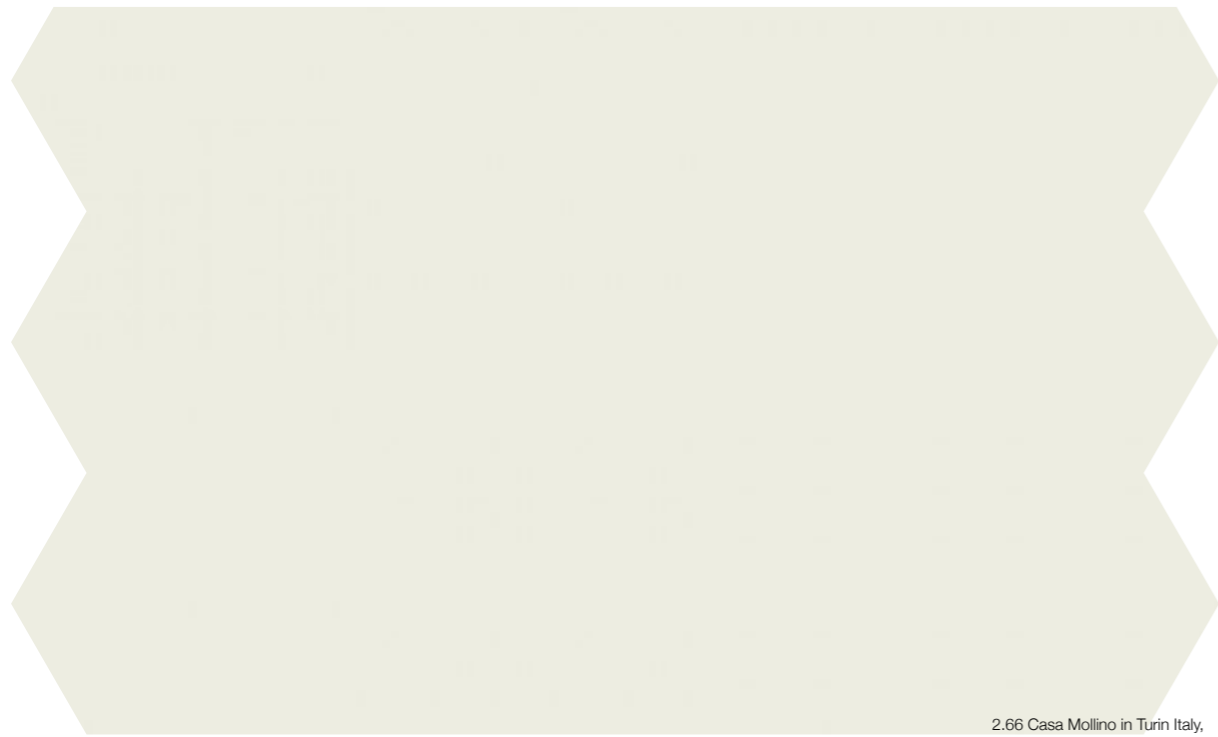
**CARLO MOLLINO**  
**ITALY**

(1905-1973) b. Turin Italy

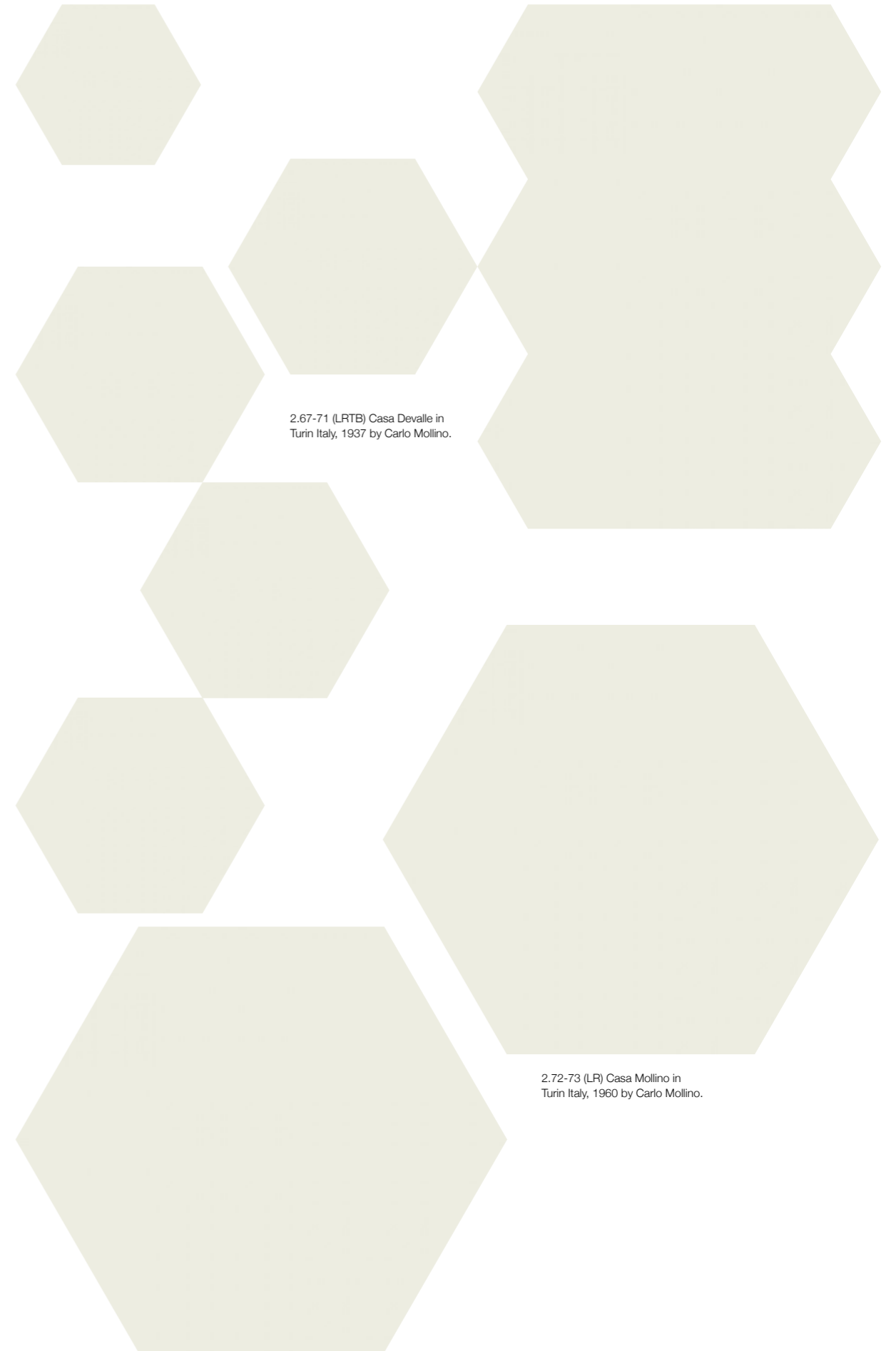
Carlo Mollino was an Italian architect and designer known for apartment interiors, large-scale civic buildings and sculptural furniture. Mollino's sublime apartment interiors were erotically padded and exotically decorated spaces. The apartments were luxuriously appointed with custom made furniture, artist-commissioned murals and padded textured walls and ceilings. The resulting liminal atmosphere was simultaneously immersive and hedonistic.

Mollino's own apartment, Casa Mollino, 1960 in Turin was his last home and designed as a tomb for his afterlife and fit for a Pharaoh. The apartment exhibited all his worldly treasures, including sculptures, artwork, eighteenth century furniture, taxidermies, exotic furs and his collection of rare butterflies. The apartment was padded in velvet and lace fabrics and designed as a self-contained, encapsulating reflection of Mollino's life.<sup>21</sup> Mollino's interior work has helped shape my desire to create and furnish space as a reflection of the occupant's time and place in the world. My own project outcomes reflect the experiential and liminal qualities that his apartments created.

21. BRINO, G. (2005) Carlo Mollino: Architecture as Autobiography USA, Thames & Hudson, pp. 165-169.



2.66 Casa Mollino in Turin Italy, 1960 by Carlo Mollino.



2.67-71 (LRTB) Casa Devalle in Turin Italy, 1937 by Carlo Mollino.

2.72-73 (LR) Casa Mollino in Turin Italy, 1960 by Carlo Mollino.



2.74-80 (LRTB) Capitol Theatre in Melbourne Australia, 1924 by The Griffins.

## THE GRIFFINS USA, AUSTRALIA, INDIA

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Walter Burley Griffin (1876-1937) & Marion Mahony Griffin (1871-1961) b. Chicago USA

Husband and wife team, Walter Burley Griffin and Marion Mahony Griffin were American architects working in partnership on projects constructed in America, Australia and India during the early decades of the twenty-first century. Their legacy draws reference to Frank Lloyd Wright's organic modern principles with Marion Mahony Griffin originally working within Wright's practice.

The Griffins established their Australian architectural practice when in 1912 they won the competition to design Australia's capital city of Canberra. A radial garden city was proposed with Walter Burley Griffin describing the vision of an ideal city of the future.

The Griffin's Capitol Theatre built in Melbourne 1924 is a significant project that many of my own projects reference. A specific design feature is the alabaster ceiling to the theatre hall with its multi-perspectival formations of complex crystalline geometries reflect an organic natural order that is further enhanced by indirect lighting.

Jeff Turnbull terms the experiential quality of the Capitol Theatre's geometric formation and aesthetic as 'architectonics'. This experience results from observing the static resistance of the construction to gravity. The observer sees and feels the geometric rhythms of the parts and joints of the constructional assemblage. The pulsating experience is further evoked from the use of colour-changing lights integrated within multifaceted telescoping ziggurat elements.<sup>22</sup>

22. TURNBULL, J. (1998) A Reading of the Griffins' Early Australian Work. In: NAVARETTI, J. T. P. Y. (ed.) The Griffins in Australia and India Melbourne: Melbourne University Press, pp. 48-62.

I first visited the theatre as a young child and was immediately fascinated by the theatre's full performative effect. The overwhelming immersive, otherworldly and liminal experience was then and is still today an important and influential reference to my practice.

The full effect starts upon entry, moving through a series of low, dimly lit foyer spaces and then one is theatrically 'ascended' into the main auditorium volume from underneath and finally overwhelmed and consumed by the cave-like interior. The Griffins have taught me that the procession of spaces and applied ornament, the application of 'the elaborated' can generate liminal 'stagey' experiences.

**VERNER PANTON  
EUROPE**

(1926-1998) b. Gentofte, Denmark

Better known for his furniture design and especially the famous 'Panton S Chair', Verner Pantan also created interior spaces that were equally experimental an unconventional. Inside existing buildings Pantan's interiors employed platonic geometry and exotic colour in an immersive 'all-over' technique.

Pantan's interiors were typically constructed as temporary installations for expositions and futuristic 'lifestyle' exhibitions. However a number of hospitality and residential interior projects were constructed with his own home in Basel, Switzerland being a standout.

Simply known as 'Private House at Binningen' the home is a conversion of an existing seventieth century mansion with each room uniquely transformed through incredible use of custom wall paper, furniture, lighting and installation elements. Pantan employs geometries in a colorful, reflective and saturating manner. A spectacular ceiling installation within the dining room is made from thousands of shells, backlit and seemingly pulsating.<sup>23</sup>

I operate in a similar manner to Pantan, implementing exotic colour and all-over experimental use of decoration within existing spaces. Liminal, ritualized spaces are created.

2.81-82 (LR) Varna Restaurant in Aarhus Denmark, 1971 by Verner Pantan



23. EPPLE, S. (2000) Verner Pantan as an Interior Designer. Verner Pantan: The Collected Works. Ditzingen Germany: Vitra Design Museum, pp. 194-195.



2.83-85 (LRB) House in Binningen Switzerland, 1972 by Verner Pantan.

2.86-88 (TBLR) Varna Restaurant in Aarhus Denmark, 1971 by Verner Pantan



2.89-93 (LRTB) Arcosanti in Arizona USA, commenced 1970 by Paolo Soleri.

2.94 (B) Woods Residence 'Dome House' in Carefree Arizona, 1950 by Paolo Soleri.

**PAOLO SOLERI  
USA, EUROPE**

b.1919, Turin Italy

Italian Paolo Soleri is an architect, artist and philosopher, notable for his life long commitment to research and experimentation in urban planning, establishing the Cosanti Foundation which is an educational organisation primarily interested in furthering his theoretical positioning of human inhabitation.

Soleri has realised numerous geometrically sculptural, expressive and visionary projects including Ceramica Artsatica Soleimene in the Amalfi coast in Italy, a ceramics factory actually constructed from ceramics.

In 1970 Soleri started construction of a new desert community 'Arcosanti' in Arizona, USA. Planned to house five thousand people within a series of self-sufficient hyperdense buildings and is designed to make efficient use infrastructure whilst maximizing human interaction. The project is especially ambitious given the citizens are physically building the settlement themselves.<sup>24</sup>

24. MCLANE, E. (1988) Paolo Soleri. In: EMANUEL, M. (ed.) Contemporary Architects. New York: New York, pp. 907-909.

Soleri has taught me to be an idealist and an experimenter. He has given me the confidence to materialize and physically construct my visions within any situation, scale or environment.



2.95-97 (LR) Ceramica Artistica Solimene in Salerno Italy, 1953 by Paolo Soleri.

# **CHAPTER THREE**



# BEHIND THE SCENES PRACTICE METHODOLOGIES

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I have reflected upon how I practice and have identified the following twelve design methodologies. These methods are my 'behind-the-scenes' practice techniques or phases to create a given project. It is important to note that each method is utilized when required and maybe reused or reworked numerous times throughout a project's duration.

Notably the practice methodologies of 'Trigger', 'Hovering' and 'Site Exploration' discuss in detail the various techniques of using the Internet to assist in the creation of architectural projects.

- 1. INSTIGATION**
- 2. TRIGGER**
- 3. CONTEMPLATION**
- 4. HOVERING**
- 5. SITE EXPLORATION**
- 6. PROJECT INVESTIGATION**
- 7. CRUISING BUNNINGS**
- 8. HANDCRAFTING**
- 9. DIGITAL CRAFTING**
- 10. PSEUDO**
- 11. GEOMETRIC PATTERN**
- 12. PRESENTATION**

At the conclusion of this chapter is a diagram articulating all twelve practice methodologies chronologically for the project Hotel Otherworldly. This diagram reveals on a daily basis I am engaged with at least one method and at times multiple.





## METHOD THREE - 'CONTEMPLATION'



I contemplate on design aspects extensively during the course of a project's formulation. This can happen at any stage and can occur anywhere – whether I purposefully set time to do so or it may manifest sporadically. These moments are imaginary, with idea generation or problem solving attained with the use of mind imagery. Focused long periods of contemplation may happen whilst I'm swimming and sporadic contemplation time may happen for a short moment, perhaps while doing mundane things like brushing my teeth.

Howard Gardner defines spatial intelligence as the ability to visualize and judge space with the mind's eye. It is a human computational brainpower providing the ability or mental skill to solve spatial problems of navigation, visualization of objects from different angles of space, faces or scenes.<sup>25</sup>

25. GARDNER, H. (2006) Multiple Intelligences: New Horizons, United States of America, Basic Books, p. 14.

Leon van Schaik argues an architect's mental space is the combination of the individual's own ideas of space, their historic experiences of space and involvement within communal mental space. Spatial intelligence ultimately influences the architect's ability to create engaging spaces.<sup>26</sup>

26. SCHAIK, L. V. (2008) Spatial Intelligence: New Futures for Architecture, Great Britain, John Wiley & Sons Ltd. p.9 & p.30.



3.073-074 Harold Holt Memorial Swimming Pool in Malvern, Melbourne Australia. Where I swim every second day.

3.075 Google Images result of the trigger phrase 'spatial intelligence'.

## METHOD FOUR - 'HOVERING'



3.076-077 (TB) Urban Studies Projects for Montevideo, Uruguay, and São Paulo, Brazil. Aerial perspectives by Le Corbusier 1922.



Another method that I utilize is to furnish new ideas is to devote research time seemingly cruising the world via Internet-based two dimensional satellite imagery. On Google Maps and NearMaps I will spend hours hovering at various scales, observing natural and manmade geographies, urban centres and anywhere in the world.

Through a curious mindset I will float over an exotic part of the world and absorb the location's design and layout. Collecting anything that 'catches my eye', such a dramatic building on precarious cliff or perhaps observing planned cities. Any interesting architecture, urbanity or natural geographic information is stored as images. The perceived moving images act as a store of knowledge.

In the 1930s and 1940s Le Corbusier also displayed a similar 'aerial-view' habit of collecting intriguing information, in his case from an aviation perspective. Sitting in an airplane with a sketchbook in hand, Le Corbusier's visual imagery of the world transformed on numerous flights over Russia, South America and North Africa. Witnessing land formation, both natural and manmade, the curvature of the earth, multidirectional flowing rivers and the mosaic of humanity in the formation of land ownership. These experiences ultimately informed a number of revolutionary urban and town planning schemes.<sup>27</sup>

27. BOYER, M. C. (2003) Aviation and the Aerial View: Le Corbusier's Spatial Transformations in the 1930s and 1940s. Diacritics, Vol. 33, 93-116, pp. 93-116.

Recently I hovered above Palm Springs in California and discovered John Lautner's 'Dolores and Bob Hope Residence':



3.078-082 (LR) 'Google Maps' aerial images of Palm Springs, generated by the author.

## METHOD FIVE - 'SITE EXPLORATION'



I collect information about a project's physical site and immediate context to help develop and justify project concepts. This may happen through a more traditional architectural approach such as a detailed site measurement, site mappings of ephemeral qualities and site photography of key features. I will 'camp' out within the subject site (or nearby) for a few days and 'stalk' the site at various times of the day, observing the behaviours of people, cars, weather and wildlife.

At a more extreme level, I will also investigate the site and adjacent area using virtual means. Google Maps and NearMaps are utilized for their ability to reveal various 'user controlled' scales of aerial images and therefore detailed site information. In particular I utilize NearMaps for its further functions of multiple axonometric views and stored chronology of monthly time-based image maps.

The various aspects to this design method called 'Site Exploration' were developed through my formative student and graduate years within the architectural practices of Cassandra Complex and ARM Architecture.

For example for the 'Hotel Otherworldly' project, I checked myself into the subject site for a weekend and without hotel management knowing measured and photographed all aspects of the building:

3.083 Hotel emergency information with a typical hotel floor plan collected.



3.084 Photograph of the subject site of Hotel Otherworldly.



3.085 Photograph of the subject site of Hotel Otherworldly.

3.085-086 (LR) Site measurement drawings of the subject site of Hotel Otherworldly.



3.087-089 (LR) Aerial photographs collected via 'NearMaps' of the subject site of Hotel Otherworldly.



## METHOD SIX - 'PROJECT INVESTIGATION'



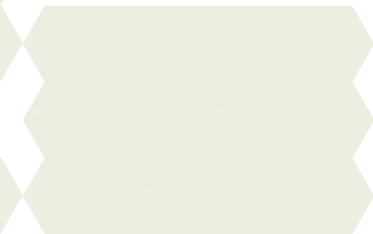
Investigation of the political, economic and social context of the project and the client - assists with the project's design trajectory. This information may manifest in the form of photos, drawings and is collected anyway possible - whether through historic archives, council searches, Internet research and client facilitation. All this information is collected and examined to determine its usefulness.

The various aspects to this design method 'Project Investigation' were also developed during my formative student and graduate years within the architectural practices of Cassandra Complex and ARM Architecture.

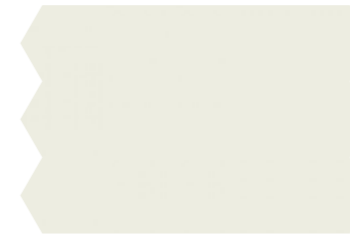
As an example I collected significant historic research for the project Hotel Otherworldly. I examined the site's local history and also international legacy which informed the proposed project's design concepts:



3.090-091 (LR) Local council survey information of the subject site of Hotel Otherworldly.



3.090-091 (LT) Historic images of the subject site of Hotel Otherworldly.



3.092-095 (LR) Conrad Hilton and various hotel projects he developed in Istanbul, Athens and Cairo.



## METHOD SEVEN - 'CRUISING BUNNINGS'



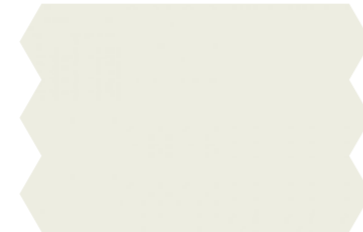
Project ideas develop while I am cruising the aisles of Bunnings Warehouse, which is a hardware 'Do It Yourself' chain store. This cruising can be described as passive 'window shopping' – as I gaze at Bunnings construction materials I am thoughtfully assembling the material into 'other' spatial design possibilities.

The kit of parts and ready-made objects available at Bunnings or other hardware retailers, offers the consumptive shopper materials for practical 'everyday' needs. My reimaginings of these everyday materials is similar to the late 1960s activities of the radical art movement Arte Povera.

Arte Povera, 'poor or impoverished art' is a term that describes a small group of artists who experimented and reimagine 'found objects' into a range of ephemeral art, performance art, installation art and assemblage mediums.<sup>28</sup>

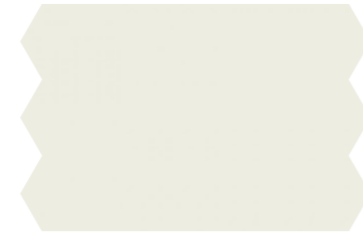
Perhaps Edmond and Corrigan's architecture and theatre set designs could be considered Arte Povera albeit an assemblage of everyday objects in an architectural manifestation. Everyday domestic building elements and symbols such as bay windows and brickwork patterns are reimagined and articulated in a new 'elaborated' stylization.<sup>29</sup>

3.096 Arte Povera exhibition at the Van Abbemuseum in Netherlands. Artist unknown.

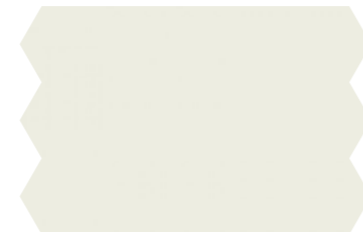


28. CHRISTOV-BAKARGIEV, C. (1999) Arte Povera, London, Phaidon. Christov-Bakargiev, p. 15.

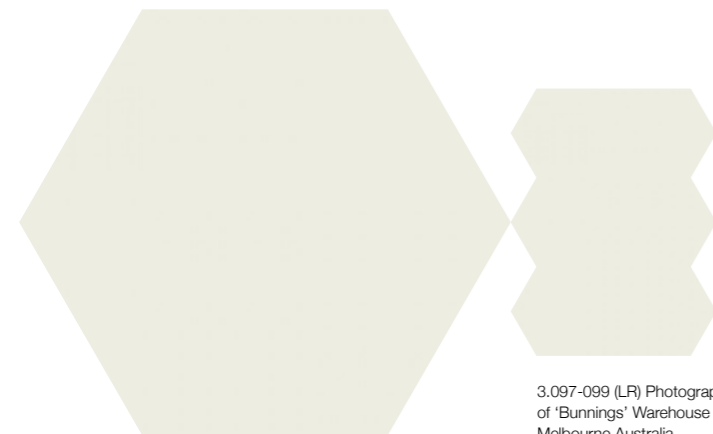
29. HAMANN, C. (1993) Cities of hope: Australian architecture and design by Edmond and Corrigan, 1962–1992, New York, Oxford University Press.



3.097 Axonometric drawing of Athan House by Edmond and Corrigan.



3.097-099 (LR) Photographs of 'Bunnings' Warehouse in Melbourne Australia.



## METHOD EIGHT - 'HANDCRAFTING'



3.100 Photograph of Artist Rosalie Gascoigne at work within her studio, 1997.



An iterative handcrafting process is used to create design project forms, surfaces and objects. Design decisions occur frequently throughout this process with the range of materials and differing formats being tested extensively before the 'finished' outcome is attained.

This handcrafting process references the artistic process of 'assemblage', the making of both three-dimensional and two-dimensional artistic compositions by arranging or putting together found objects.<sup>30</sup>

30. WALKER, J. 1992. Assemblage Art [Online]. Available: <http://www.artdesigncafe.com/Assemblage-Art> [Accessed 10 July 2012].

31. MACDONALD, V. (1998) Rosalie Gascoigne, Australia, The Pot Still Press, p. 33.

Australian artist Rosalie Gascoigne's artworks were created by iteratively handcrafting forged natural and manmade materials. Many intense hours were spent on the labour of cutting, tearing, bending, scrubbing, sorting, grouping, arranging until the 'right' idea and visual effect manifested. For Gascoigne the process of transforming discovered materials into artworks was one of making the experience and sensation of the Australian landscape visible.<sup>31</sup>

3.101-133 (LRTB) Time-lapse photographs of the handcrafting process of Aviary Paradis, 2011.

The time-lapse images below demonstrate the handcrafting process for the two bower nests for my project Aviary Paradis. The process took over one hundred hours:



## METHOD NINE - 'DIGITAL CRAFTING'

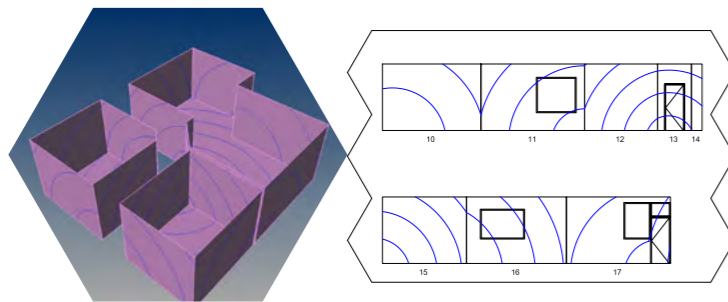


In the description of this method, project ideas are developed digitally, with architectural forms and volumes trialled in CAD software. This process is iterative, with designs evolving through plan, section and three-dimensional volume modelling.

My early experience of the 'operational process' design tool at ARM Architecture has influenced my 'digital crafting' process tool. At ARM I learnt the usefulness of a procedural or 'step by step' digital process to develop architectural form whilst working on numerous projects including RMIT's Green Brain Building 22.

On reflection, my digital crafting and form process commences in a similar operational methodology, however a 'free association' approach tends to dominate with the digital model spontaneously evolving with new ideas without clear logic or connection. The digital architectural model manifests iteratively, with numerous layers of ideas being added or subtracted.

For example the perforated patterned walls of the project 'Domed' were generated partly as an operational process, with a three dimensional metaball intersected with the existing walls of the house and then iterated through the a handcrafting process:



3.137-140 (LRTB) Operational and handcrafting process diagrams and images of Domed by Studiobird.



3.134 Photograph of RMIT's 'Green Brain' by ARM Architecture, 2010.

3.135 Photograph of the subject site of the project 'Domed' by Studiobird in Melbourne Australia.



3.136 Domed by Studiobird, 2010.



## METHOD TEN - 'PSEUDO'



When a client is not available I will develop a pseudo client that helps generate a series of design brief issues and requirements. The pseudo client is given a form and a list of persona characteristics. Throughout the entire design process and especially when leading up to a projects completion, I frequently reflect and test upon my pseudo client's requirements and desires.

3.140-42 (TB) Artist Cindy Sherman's 'Untitled Film Stills', 1977-80.



The pseudo client in most instances reflects my personal interests and behaviours. Not necessarily a self-portrait but perhaps an alter ego or invented protagonist to help develop a project's narrative. In my project 'Hotel Otherworldly' I invented the alter ego 'intergalactic traveller' character, portraying my fantasised self as extra-terrestrial. As a consequence the project outcome evolved to include fantastical and unearthly experiences.



Artist Cindy Sherman has used a similar approach in her 1977-80 photographic series 'Untitled Film Stills'. Sherman portrays sixty-nine ambiguous B-grade movie actresses, foreign film actresses and film noir actresses; physically dressing the part and in most cases photographing herself. Sherman's inventions are not direct facsimiles, rather interpretations and evoke an insignia of the original character and film's environment whilst maintaining her identity. As a result a mirror reversal and metamorphosis of her self took place, challenging the position of artist, model and photographer.<sup>32</sup>

32. SOLOMON-GODEAU, A. (2006) Suitable for Framing: The Critical Recasting of Cindy Sherman, Cambridge USA, MIT Press, pp. 53-64.



3.143 Alphaomega Apartment pseudo 'Michelangelo' by Studiobird, 2008.

3.144 Hotel Otherworldly pseudo 'Intergalactic Traveller' by Studiobird, 2012.

**METHOD ELEVEN - 'GEOMETRIC PATTERN'**



Early project aesthetics are generated through sketching platonic and abstract geometric shapes. These sketched shapes are then transformed into CAD elements to be further formatted and enhanced to become abstract patterns. The patterns inform project design elements and are then further evolved with my hand and digital crafting process techniques.

Verner Panton informed his furniture and interior architecture practice through textile designs, experimenting with simple and complex geometric patterns as a research and testing medium. Collaborating with Swiss textile manufacturer Mira-X in the 1960s, Panton produced a series of textiles as a design process to develop furniture and interior projects. These textiles were later reproduced as upholstery fabric and installation artworks.<sup>33</sup>

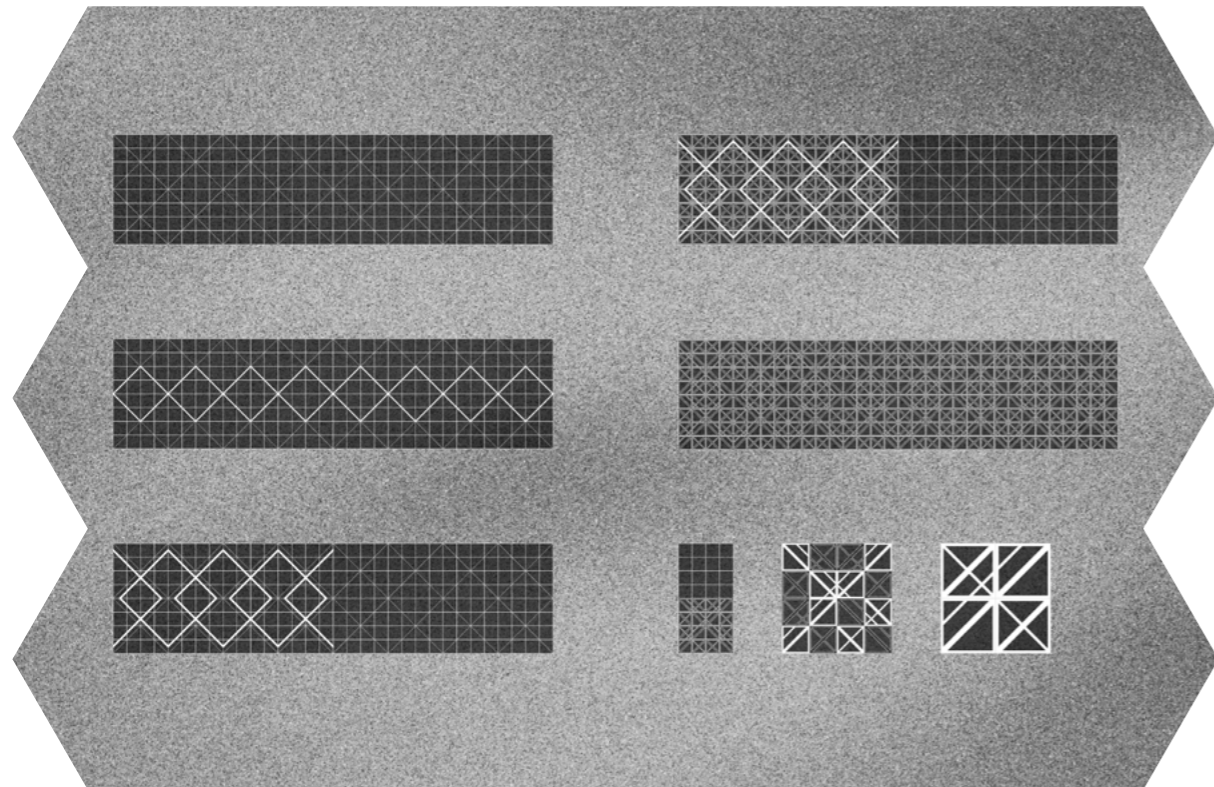
Below is an example of the pattern forming for my project, the Erenboim House. The pattern is expressed both as an external façade finish and forms the floor plans:

3.145 Fabric Prototype 'Snail' by Mira-X and Verner Panton, 1977.



33. BIRKELBACH, B. (2000) Verner Panton's Textiles Verner Panton: The Collected Works. Ditzingen Germany: Vitra Design Museum, pp. 134-155.

3.146 Diagram of pattern iterative formation the project Erenboim House by Studiobird, 2012.



**METHOD TWELVE - 'PRESENTATION'**



Completed design projects are presented and disseminated publically through various media outlets. Professional architectural photographers document my projects and I work closely with editors and writers to articulate the projects brief and outcome.

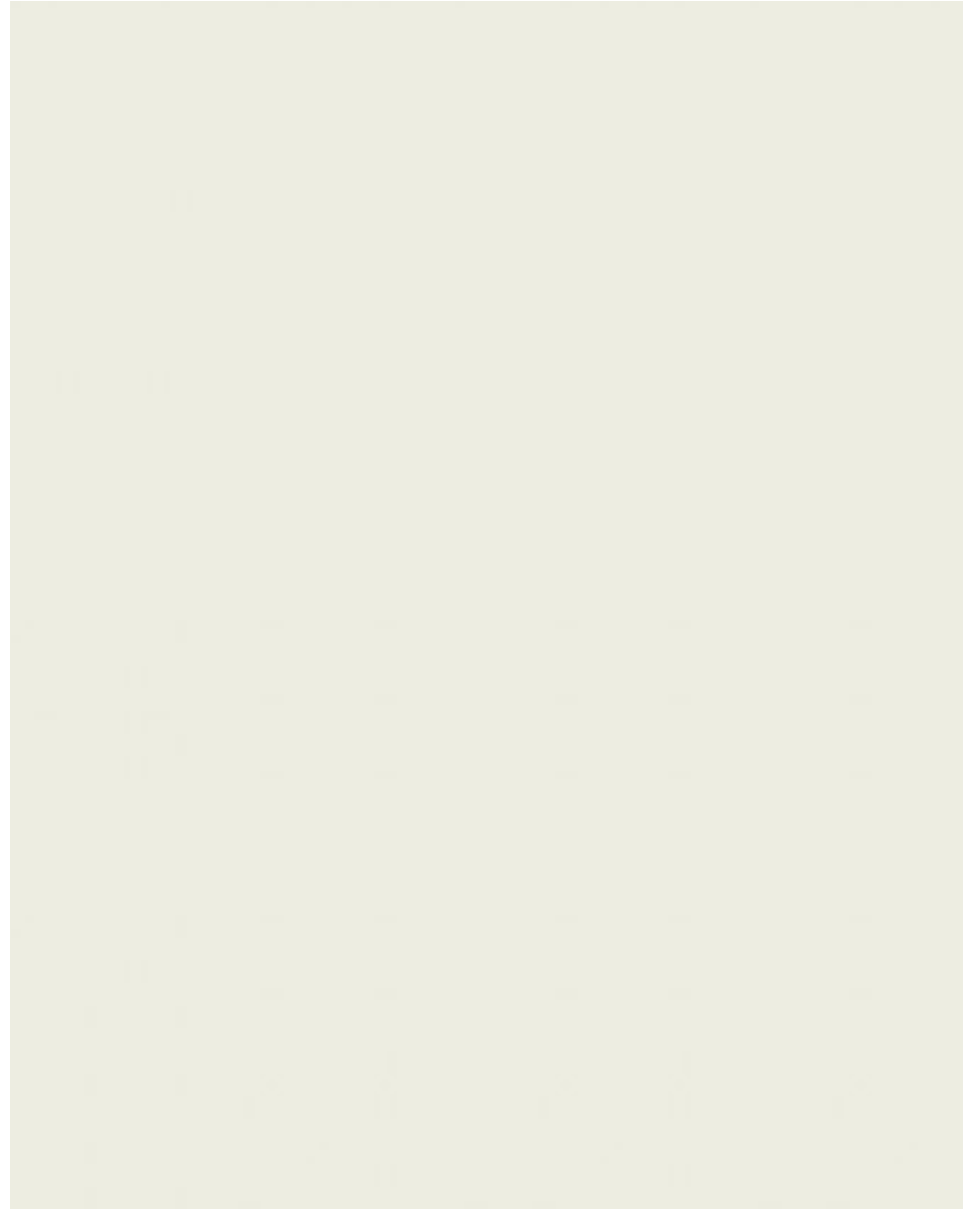
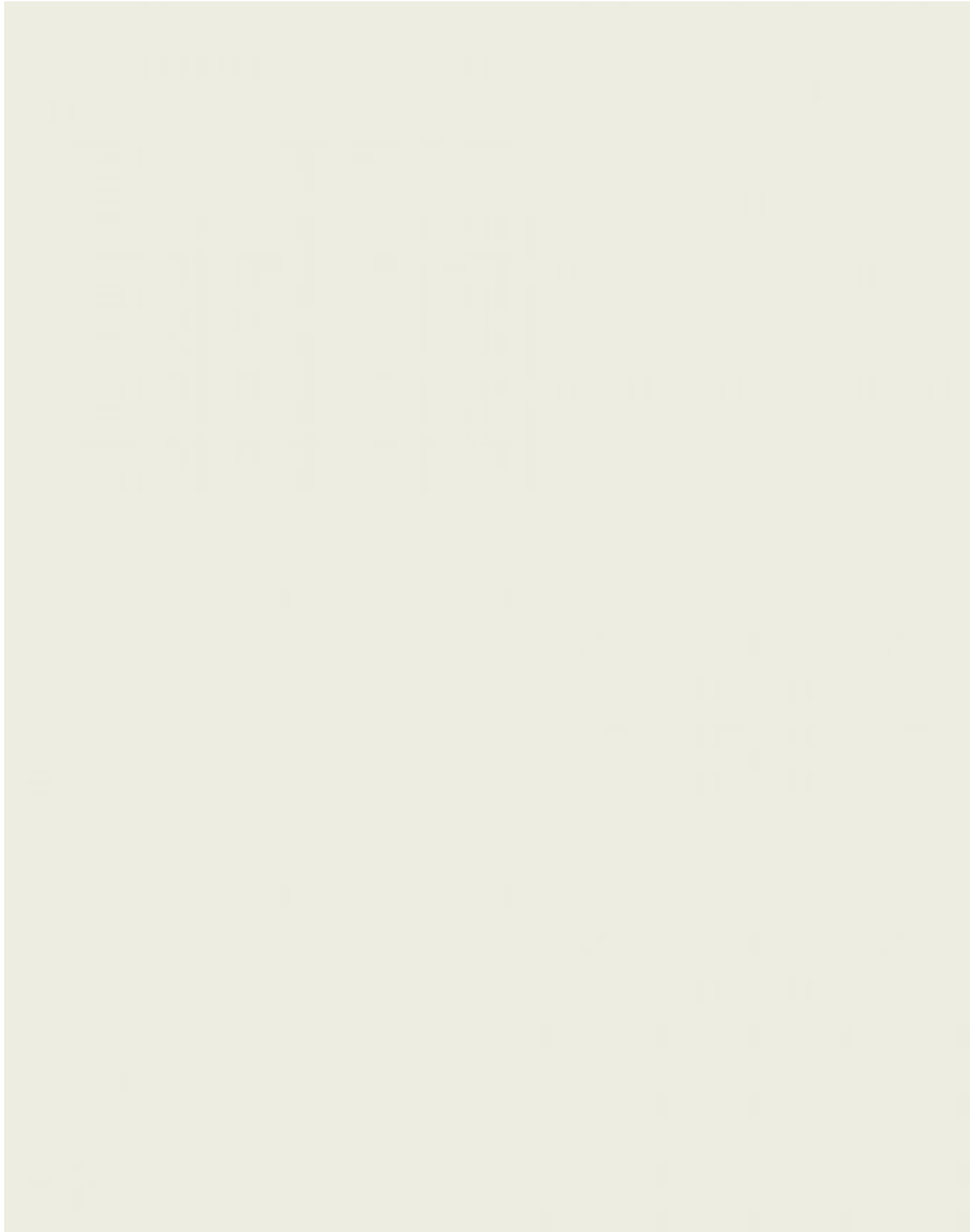
I regularly work with architectural photographers Peter Bennetts and Christine Francis who I trust will document the project's every detail and experience. My projects have been displayed and critiqued within a variety of media forums both nationally and internationally including design magazines, lifestyle magazines, design websites and newspapers.

Constructive commentary provided by the media facilities my desire to broadcast my new practice ideas to the world for feedback. I acknowledge and digest this feedback to cultivate my practice.

The projects that have been disseminated publically have ultimately helped shape my personal perspective on my architectural practice. In particular writer Annemarie Kiely's article on Alphaomega Apartment in Vogue Living strengthened my confidence that the work is valuable and that there is a local audience attentive and critical of experimental and ideas-lead architecture.<sup>34</sup>



3.147-151 (LRTB) Studiobird's Alphaomega Apartment featured in Vogue Living, Australia in 2009.



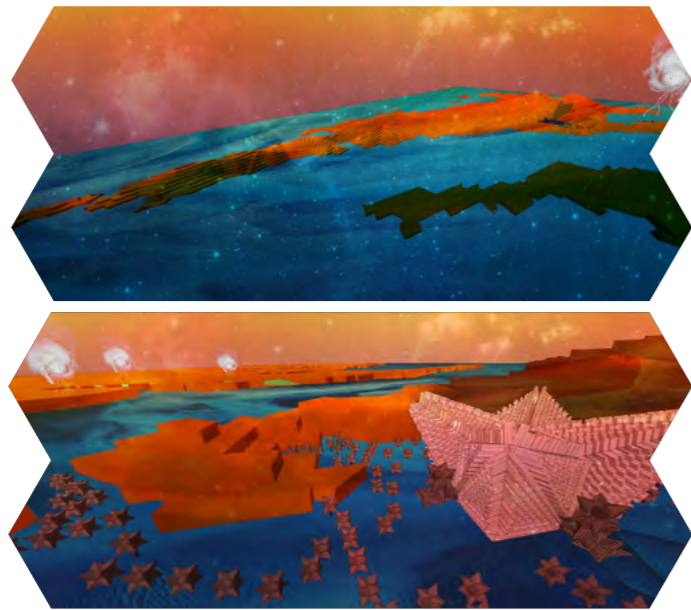
# **CHAPTER FOUR**



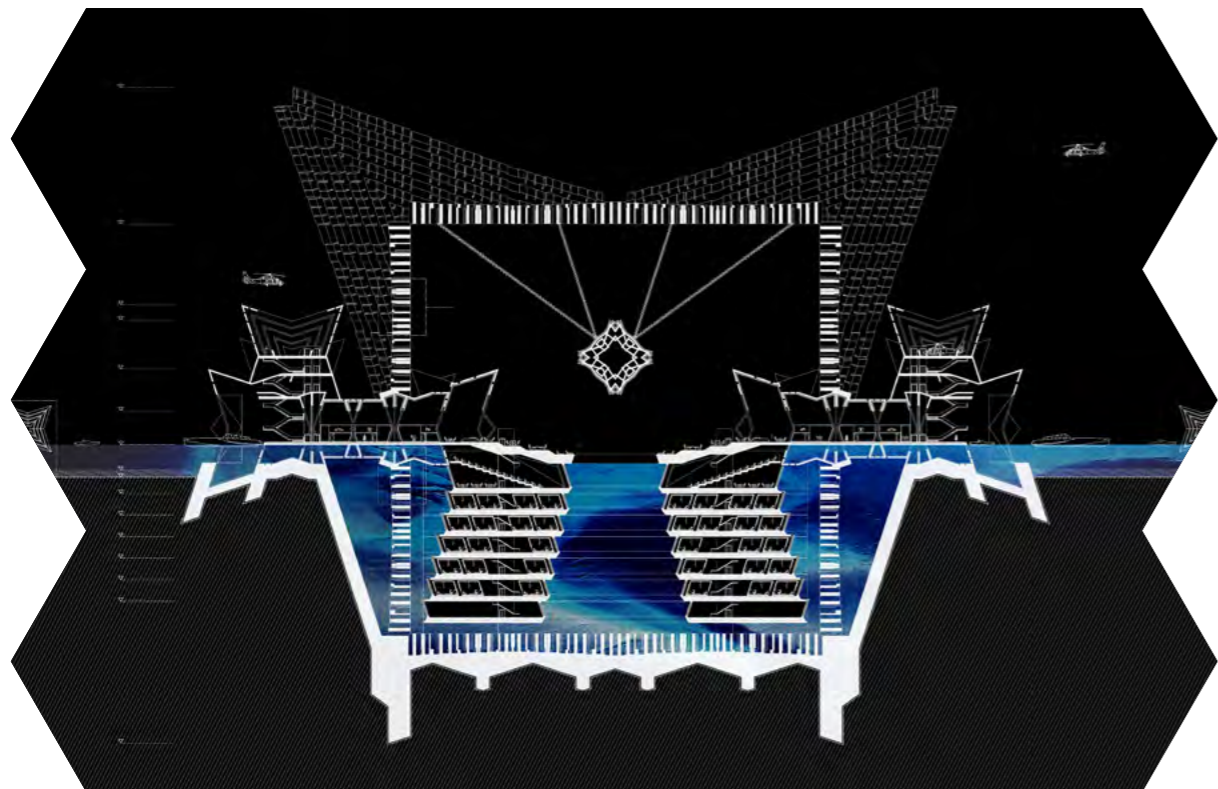
# PROJECT MUSINGS

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The following describes and illustrates twelve of my key architectural projects. The text is a reflection upon each project's design ideas, pragmatics and outcomes. At the conclusion of each project section I have also filtered and described key mentors and architectural references specific to each project. Additionally I have illustrated select 'trigger images' per project that represent further broad references.



4.001-002 (TB) Renders of The Exoticus' exotic Koolan Island location by the author, 2005.



4.009-010 Section and plan (next page) drawings of The Exoticus by the author, 2005.

# THE EXOTICUS

2005

Located within the surreal landscape of Western Australia's Kimberley coastline, The Exoticus manifests as a fantastical resort and a pleasure oasis for the travelling hedonistic.

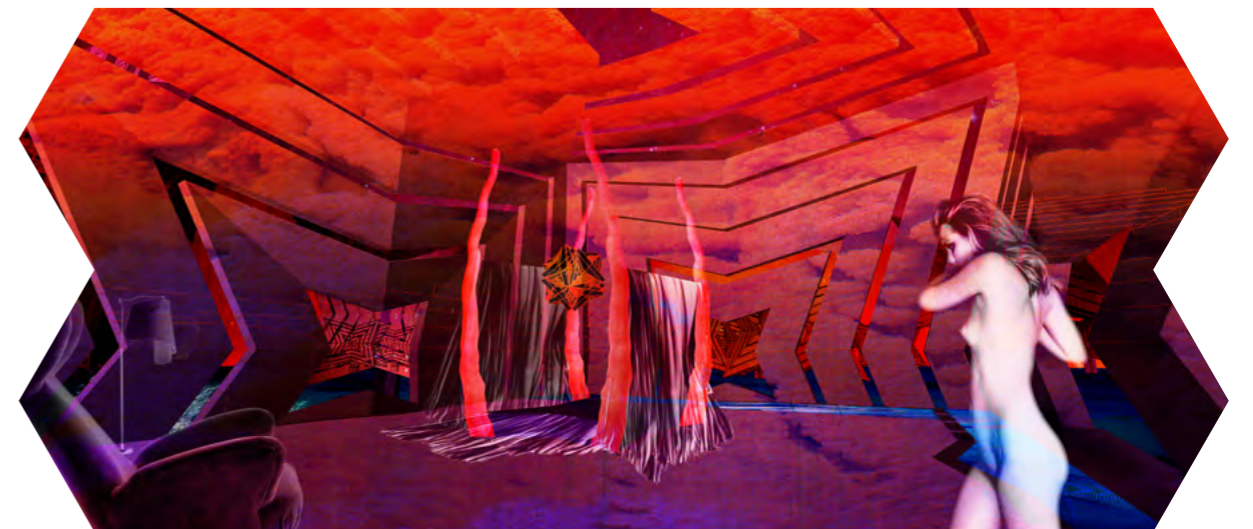
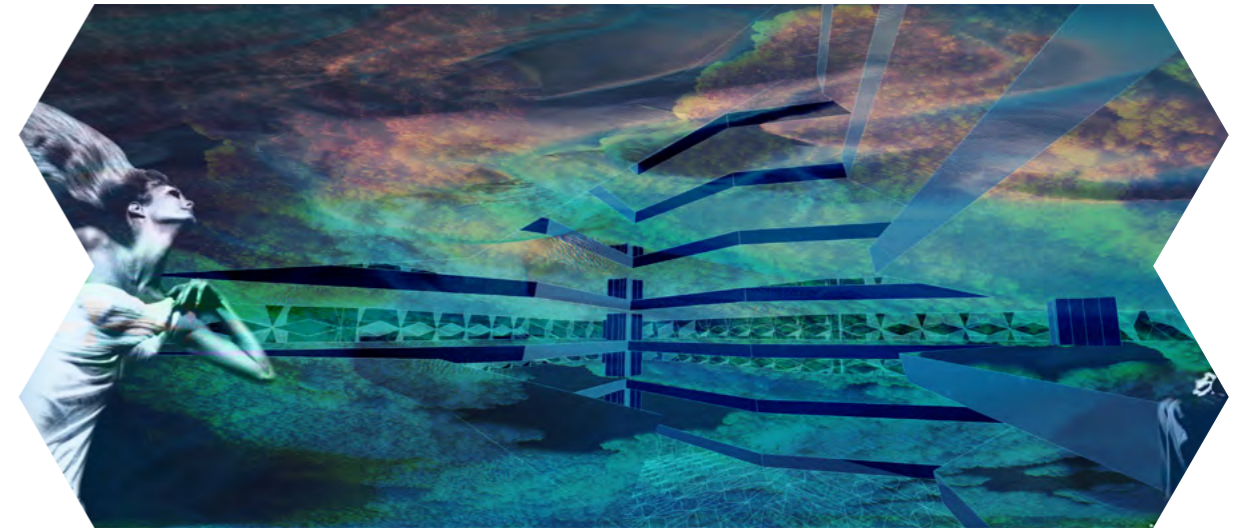
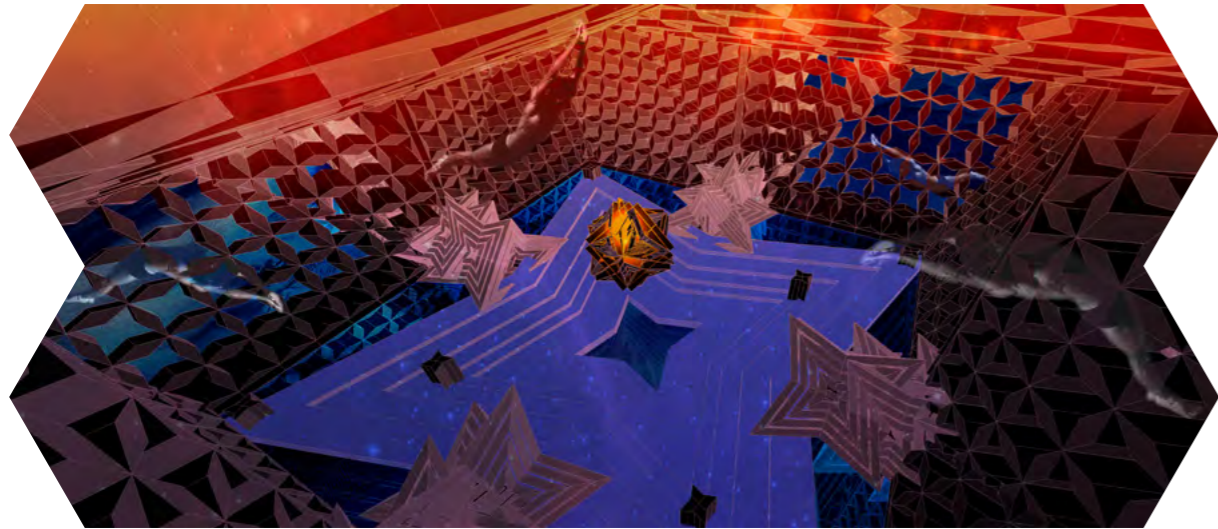
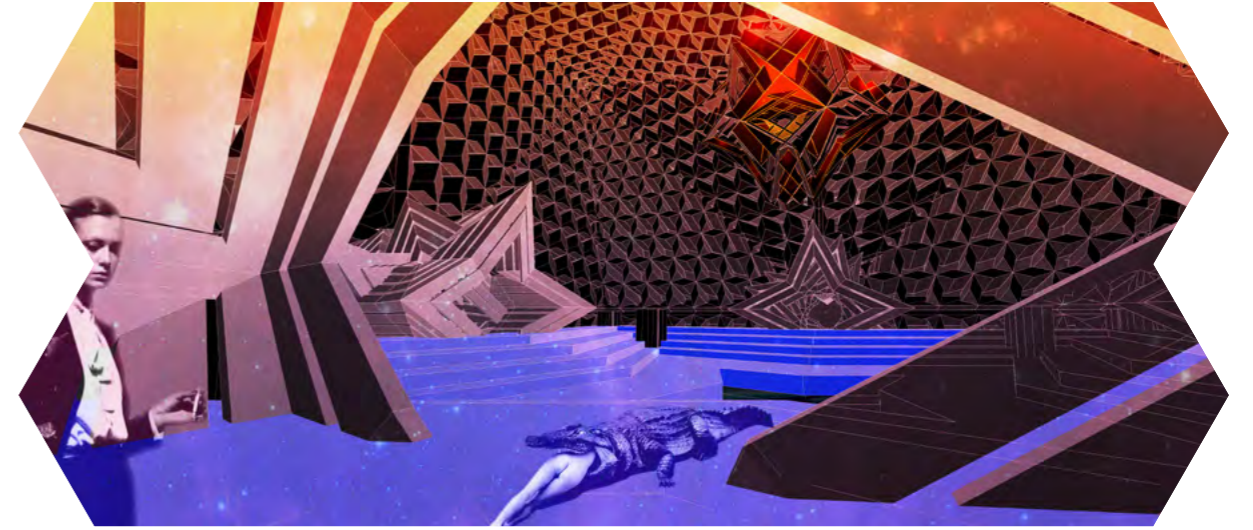
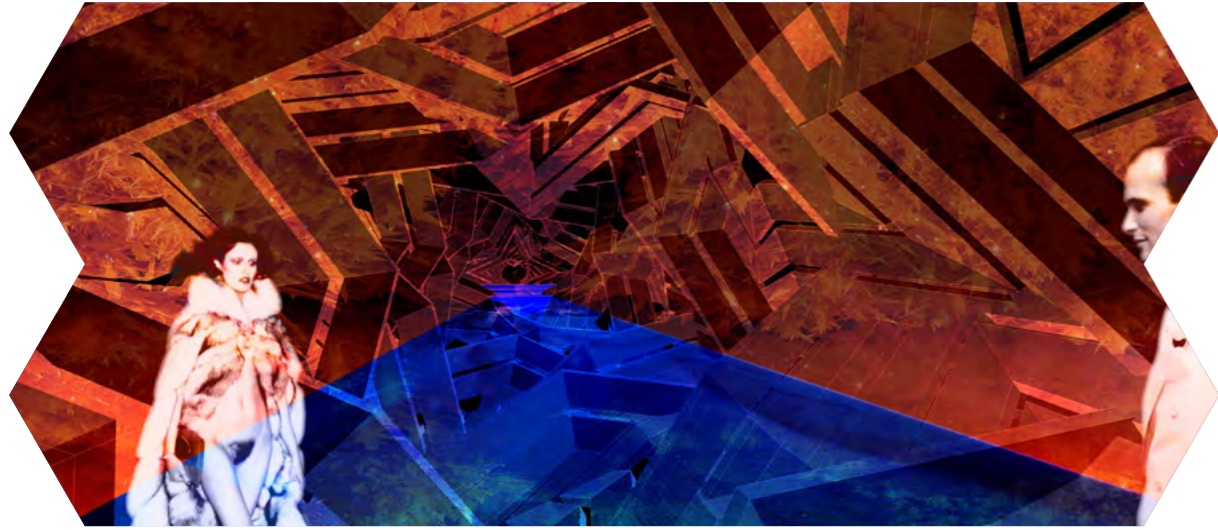
Koolan Island in the Indian Ocean is destined to become the latest exotic holiday location for indulging and experience-seeking travellers. Currently, an open-cut iron ore quarry, the island will be transformed into a luxurious resort with the construction a colossal fortified structure, accommodating visitors within a secure leisure atmosphere, free to gamble, swim and intoxicate. Turquoise blue lagoons, salt-water crocodiles, electrical stormy cyclones, iron-ore scars and extreme tidal currents surround.

Lagoon-style cabanas border the colossal structure, each luxuriously textured and appointed with immersive bedroom quarters surrounded by private plunge pools.



4.002-008 (LRTB) The Exoticus' trigger images: Baroque 'Ideal' Fortress City, The Garden of Earthly Delights by Hieronymus Bosch, Burj al Arab Hotel Resort Dubai, Conrad Maldives Rangali Island, Monument to Newton by Étienne-Louis Boullée, Dome, San Carlo alle Quattro Fontane, Rome by Francesco Borromini Gruppo di Scale (Staircase) by Giovanni Battista Piranesi.





## THE EXOTICUS

### KEY MENTOR & PROJECT REFERENCES

**BRUCE GOFF – JOE D. PRICE HOUSE, BARTLESVILLE USA 1956.** One of Goff's greatest houses inspired The Exoticus' complex forms and pattern together with the proposed use of forged materials. The walls of Joe Price House were constructed with local Kentucky coal and accentuated with shimmering blue and green glass cullet.<sup>35</sup> Likewise The Exoticus proposed to use reconstituted iron-ore to build from and sourced from the local open cut mine on Koolan Island.

35. WEBB, M. 2005. Saving Bruce Goff [Online]. The Architectural Review. Available: [http://findarticles.com/p/articles/mi\\_m3575/is\\_1300\\_217/ai\\_n14809372/](http://findarticles.com/p/articles/mi_m3575/is_1300_217/ai_n14809372/) [Accessed 12 July 2012].

**CASSANDRA FAHEY – THE SMITH GREAT AUSSIE HOME, MELBOURNE AUSTRALIA 2007.** The various complex geometries throughout The Exoticus were in part inspired by the Smith Great Aussie Home which exhibited upholstered and luxuriant Griffin-inspired geometric ceiling and patterned ornamentation to various finishes.<sup>36</sup>

36. PEACOCK, D. 2007. Dignifying Suburbia [Online]. Architecture AU. Available: <http://architectureau.com/articles/exhibition-27/> [Accessed 12 July 2012].

**KENDRICK KELLOGG – ATOLL RESIDENCE, LA JOLLA USA, 1972 & BABCOCK RESIDENCE, SAN DIEGO USA 1959.** The Exoticus sea creature and coral inspired appearance draws upon the Atoll Residence's 'coral atoll in a tropical sea' characteristics which are achieved through the use of sloping lava rock walls and a scallop roof in a semi circular formation.<sup>37</sup> Similarly Kellogg's Babcock Residence's triangulated geometries influenced the complex geometries of The Exoticus.

37. KAISER, K. 1990. GA Houses 29, Tokyo Japan, Yukio Futagawa.

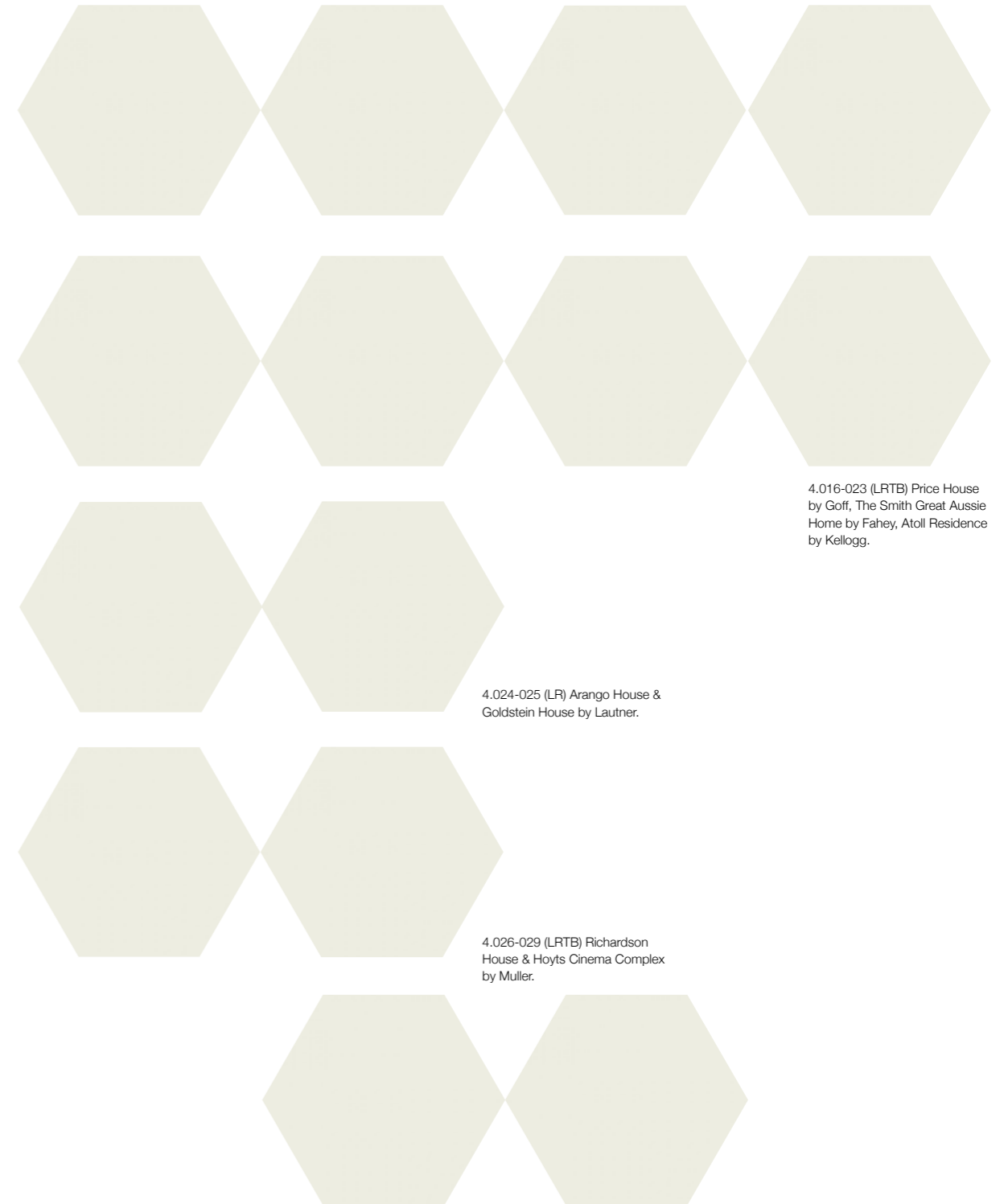
**JOHN LAUTNER – SHEATS GOLDSTEIN HOUSE, BEVERLY HILLS USA 1963 & ARANGO HOUSE, ACAPULCO MEXICO 1973.** The complex 'folded' tessellating geometries of The Exoticus reference the Goldstein House's roof composed of a folded planimetric surface built of triangulated moulded concrete. The exotic location and floating moat pool of Lautner's Arango House inspired The Exoticus' numerous boundary and infinity pools, blurring the edge between sea and sky.<sup>38</sup>

38. OLSBERG, N. 2008. Between Heaven and Earth: The Architecture of John Lautner USA, Rizzoli

**PETER MULLER – RICHARDSON HOUSE, PALM BEACH AUSTRALIA 1957 & HOYTS CINEMA COMPLEX, MELBOURNE AUSTRALIA 1966.** Richardson House employed simple circular geometries to inform the radial floor plan, volume and ornamentation qualities throughout the home. This holistic use of a demarcated geometry is similar to The Exoticus' use of a simple star shape.<sup>39</sup> The over-scaled chandelier designed within Muller's dim, cave-like atmosphere of the Hoyts Cinema Complex acted as an orientating nodal apparatus and reflects the intentions of the 'solarium sun chandelier' designed within the central and enclosed arena space of The Exoticus.<sup>40</sup>

39. DREW, P. 1988. Peter Muller. In: EMANUEL, M. (ed.) Contemporary Architects. New York: St James Press.

40. NATIONALTRUST. 1999. Hoyts Cinema Complex [Online]. Victorian Heritage Database: National Trust Available: [http://vhd.heritage.vic.gov.au/search/natrust\\_result\\_detail/64476](http://vhd.heritage.vic.gov.au/search/natrust_result_detail/64476) [Accessed 12 July 2012].



**CARLO MOLLINO – CASA DEVALLE, TURIN ITALY 1939.** The Exoticus' ultimate bedroom utopia reflects Mollino's Casa Devalle bedchamber.<sup>41</sup> An 'anything goes' hedonistic suggestion is implied through the luxuriously upholstered surfacing and drapery together with a 'sealed', windowless and private interior focus.

41. BRINO, G. 2005. Carlo Mollino: Architecture as Autobiography USA, Thames & Hudson

**THE GRIFFINS – CAPITOL THEATRE, MELBOURNE AUSTRALIA 1924.** The Griffins Capitol Theatre inspired The Exoticus' multi-perspectival tessellated walls and ceilings. The geometrically complex alabaster prisms of the ceiling and walls of the theatre are arrayed with the impression of crystal formations. They mirror and reflect each symmetrically and theatrically 'blend' into liquefied stone through hidden coloured lighting sources.<sup>42</sup> The colossal cave cut and chiselled articulation of geometry is also another reference for The Exoticus.

42. JOHNSON, D. L. 1977. The Architecture of Walter Burley Griffin, Melbourne, MacMillan.

**PAOLO SOLERI – ARCOSANTI, ARIZONA USA, 1970.** The Exoticus references Arcosanti's monumental utopian ambitions, the desire to build a community and self-sufficient infrastructure in an otherwise extreme desert landscape.<sup>43</sup>

43. MCLANE, E. 1988. Paolo Soleri. In: EMANUEL, M. (ed.) Contemporary Architects. New York: New York.

**PHILLIP JOHNSON – FORT WORTH WATER GARDENS, FORT WORTH TEXAS USA, 1974.** Johnson's landscape oasis, a water world of cascading terraces and geometric 'vortex' pools reflects The Exoticus' visionary haven of pleasure-water-spaces influenced by an inward centrifugal radial force. Johnson created a miniature landscape of mountains, forests and lakes in the image of an architect's contour map.<sup>44</sup>

44. MILLER, N. 1979. Johnson Burgee: Architecture, New York, Random House.

**PAUL ANDREU – ABU DHABI AIRPORT TERMINAL 1, UAE 1982.** Andreu's concept for the airport terminal was to create an umbilical point, a discontinuity in space, a vortex located within the interstitial space of travel. Like The Exoticus, the exotic desert location inferred an interior sensibility with both projects designed as shells or caves to protect its occupants from the harshness of the extreme environment.<sup>45</sup> Similarly the two projects are designed as satellites inferring an island utopia, offering the travellers an interstitial pleasure oasis far removed from reality. The interior surreal blue to green transition of coloured mosaic pattern and form is suggestive of a flooded and moving underwater environment reflecting a similar experience of The Exoticus.

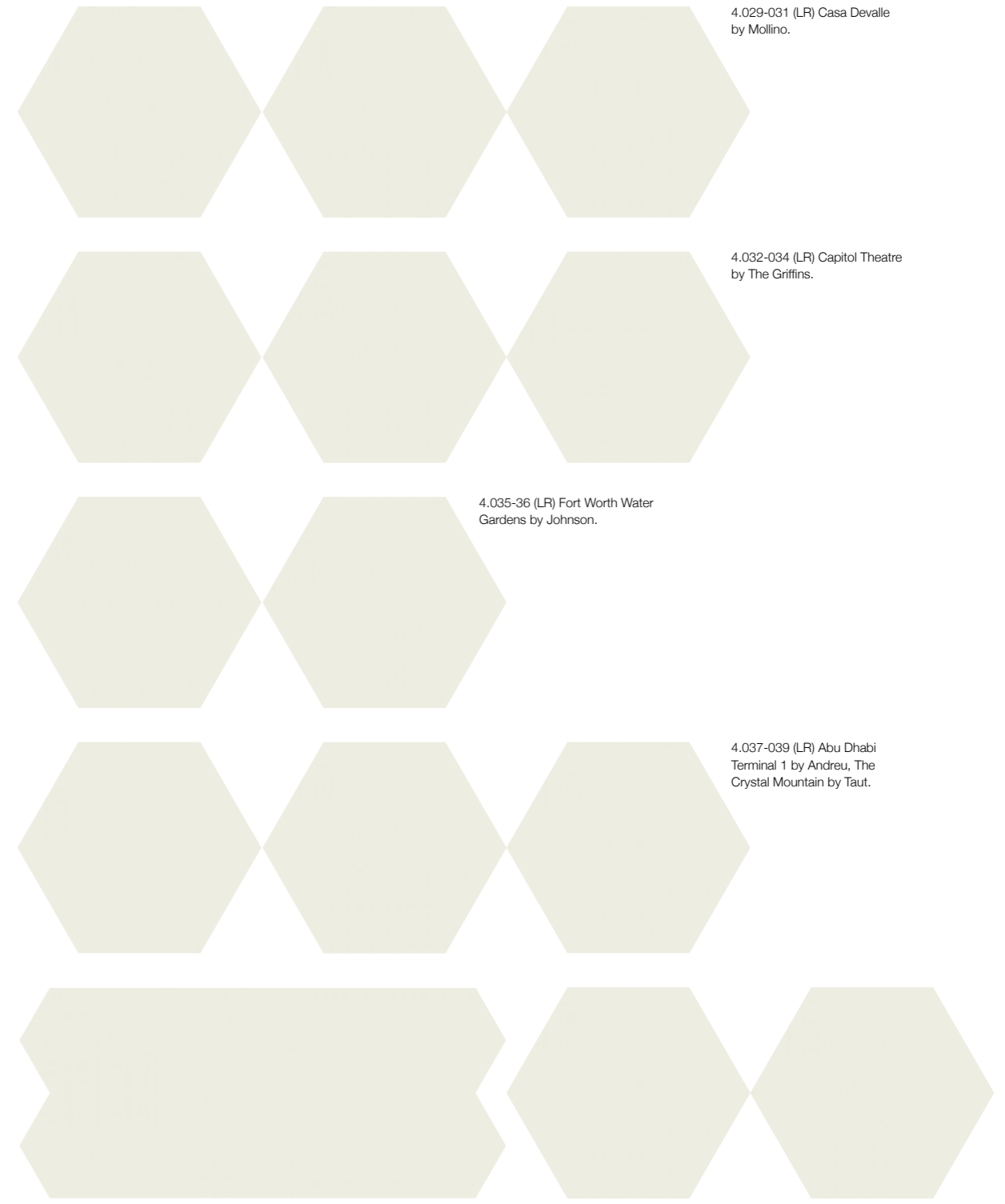
45. JODIDIO, P. 2004. Paul Andreu Architect, Basel Switzerland, Birkhauser.

**BRUNO TAUT – THE CRYSTAL MOUNTAIN (ALPINE ARCHITECTURE).** The artificial and utopian nature of Taut's drawing 'The Crystal Mountain' influenced the manmade nature of The Exoticus. His glazed arcades, crystalline needle pyramids, bridges of glass all in symmetrical and colossal composition reflect The Exoticus' paradoxical artificial 'natural' appearance.<sup>46</sup>

46. SCHIRREN, M. 2004. Bruno Taut: Alpine Architektur, Italy Prestel.

**ADOLF LOOS – ADOLF LOOS APARTMENT, VIENNA AUSTRIA 1903.** Loos' 'feminine' bedroom within his own apartment in Vienna indicates The Exoticus' bedroom fantasy with the overtly textured and immersive use of fabric and natural materials.<sup>47</sup>

47. BOCK, R. 2007. Adolf Loos: Works and Projects, Italy, Skira Editore.



4.029-031 (LR) Casa Devalle by Mollino.

4.032-034 (LR) Capitol Theatre by The Griffins.

4.035-36 (LR) Fort Worth Water Gardens by Johnson.

4.037-039 (LR) Abu Dhabi Terminal 1 by Andreu, The Crystal Mountain by Taut.

4.040-042 (LR) Adolf Loos Apartment by Loos.

4.043 'Glow Michelangelo',  
illuminating self portrait with  
Alphaomega Apartment by  
Studiobird. Digital prints,  
hubcaps and blue LED lights.



## ALPHAOMEGA APARTMENT

2007-08

Creationism. Evolution. Neon. Man. Escape. Nature. Artificial. Everything. Universe. Space. Mediocre. Veneer. Pattern. Set. Costume. Dream. Nightmare. Birth. Death. Reincarnated. Inside. Outside. Watch. Peek. Voyeur. Just Cos. Narcissism. Vanity. Utopia. Dystopia. Dark. Shady. Swallow. Saturation. Beige. Schizophrenia. Are you mad? Soft. Harsh. Pretty. Vulgar. Domestic.

Alphaomega transforms an ordinary Melbourne CBD rental apartment into a client-specific and personalized surreal escape. Drawing from an extreme range of references, from Michelangelo to the Aussie red kangaroo, a domestic retreat materialized.

Ordinary, off-the-shelf materials such as wool twine, bark, diverter hose, stainless steel hubcaps, windscreen blazers, rear-view mirrors and toy world globes are articulated as decorative installation elements throughout the apartment. Alphaomega Apartment discovers ordinary Bunnings' commodities can be rethought, reworked and attain new, metamorphic and bespoke values.

Photography Peter Bennetts



4.044 Alphaomega Apartment's  
site with 'David' window artwork  
by Studiobird. Digital print on  
perforated metal sheets.

4.045 Alphaomega Apartment's 'Cyber Mausoleum' by Studiobird. Installation materials include black diverter hose, car sun shades, black polar fleece, toy world globes, hubcaps, convex mirrors.

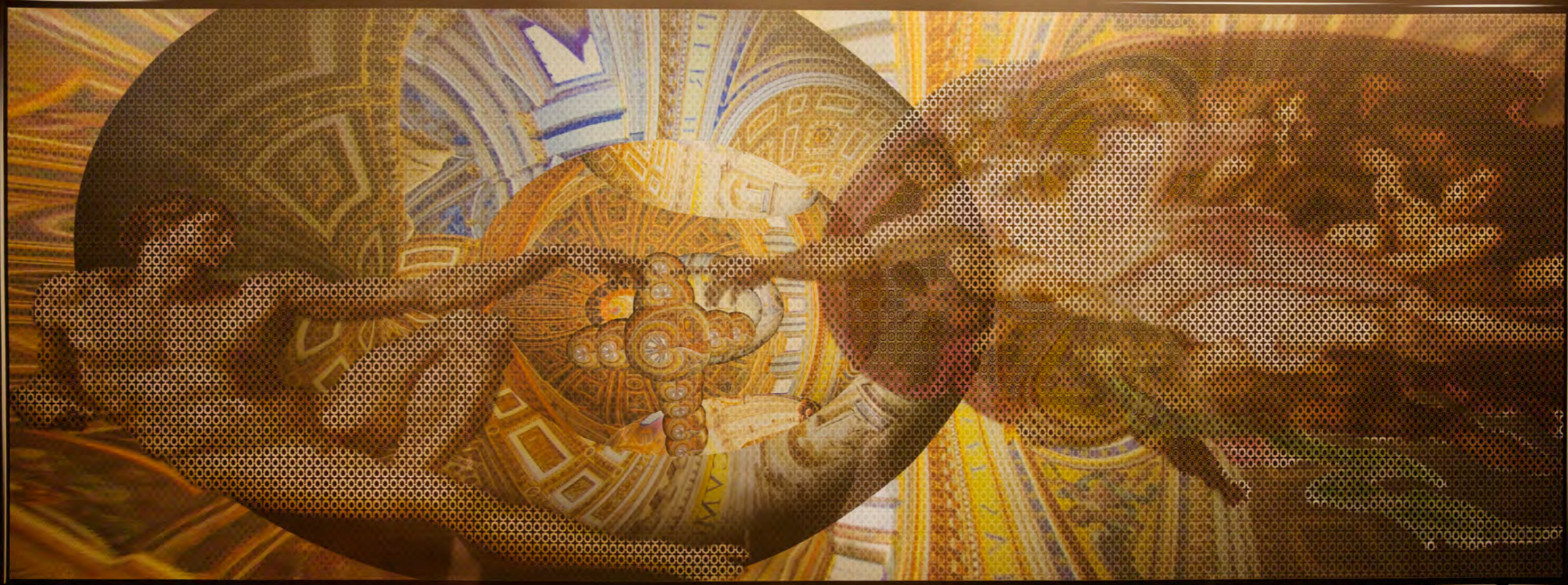




4.046-47 Exterior night view and detail interior view of Alphaomega Apartment by Studiobird.



4.048 Fashioned 'Michelangelo' pseudo within Alphaomega Apartment by Studiobird.



4.049 Alphaomega Apartment's 'Creation of Adam' mural by Studiobird. Digital print on billboard vinyl.

4.050 Alphaomega Apartment's  
'Alpha' bedroom by Studiobird.  
Installation materials include  
teddy bear wool twine and bark.



4.051 Alphaomega Apartment's  
'Immaculate Embryo' by  
Studiobird.



4.052 Detail of bedroom  
installation within Alphaomega  
Apartment.

## ALPHAOMEGA APARTMENT

### KEY MENTOR & PROJECT REFERENCES KEY TRIGGER IMAGES

**BRUCE GOFF – JOE D. PRICE HOUSE, BARTLESVILLE USA 1956.** Goff's interior furnishings and installations to the Joe Price House's hexagonal conversation come living room, reflect the various design aspects to Alphaomega Apartment. The living room was covered in texturally soft goose feathers and a series of suspended plastic strips bathed in natural light shimmering overhead.<sup>48</sup>

**CASSANDRA FAHEY - NEW GOLD MOUNTAIN, MELBOURNE AUSTRALIA 2007.** The handcrafted fabric installation elements, particular the suspended ceiling skirts mirrors Alphaomega's use of suspended elements in both the living room and bedroom. The ceilings in both projects distort the room's boundaries whilst seemingly filling the volume. As a consequence an intoxicating and enveloping interior encapsulates the occupant.<sup>49</sup>

**CARLO MOLLINO – CASA DEVALLE, TURIN ITALY 1939 & CASA MOLLINO, TURIN ITALY 1960.** Alphaomega's suspended ceiling installation and full-length fabric wall coverings within the bedroom, reference Mollino's padded bedchamber interior of Casa Devalle. The seemingly floating and glowing fabrics create a suggestive bedroom, an erotic chamber for nocturnal delights.<sup>50</sup> The 'tomb' design brief evident in Mollino's own apartment Casa Mollino is similar to personal aspirations for my own Alphaomega Apartment. The interiors are decorated with exotic furnishings, custom furniture, personal artifacts, personal treasures and both are inward focusing, distorting the exterior and ultimately become chambers for afterlife journeys.

**GUSTAV KLIMT & JOSEF HOFFMAN – PALAIS STOCLET'S DINING ROOM, BRUSSELS BELGIUM 1911.** The extravagant dining room with integrated mosaic wall murals by Gustav Klimt depicting a dancer and two lovers elude to the detail and narrative of Alphaomega's floating 'Creation of Adam' wall mural. In both interiors the murals decorate a suggestive scene of pleasure and exoticism.<sup>51</sup>

**SIR JOHN SOANE – SIR JOHN SOANE'S MUSEUM, LONDON ENGLAND 1792.** I considered my own home, Alphaomega Apartment as a testing ground for architectural experiment in a similar way Soane treated his home as a 'architectural laboratory', continuously expanding and remodeling the dwelling's interiors.<sup>52</sup> My apartment also references Soane's display practice of decorating the interiors with collected antiquities, artifacts and treasures. In both cases ingenious and theatrical devices such as convex mirrors are used to install and display these elements within tight and encompassing existing spaces.

48. WEBB, M. 2005. Saving Bruce Goff [Online]. The Architectural Review. Available: [http://findarticles.com/p/articles/mi\\_m3575/is\\_1300\\_217/ai\\_n14809372/](http://findarticles.com/p/articles/mi_m3575/is_1300_217/ai_n14809372/) [Accessed 12 July 2012].

49. WEIS, L. 2007. New Gold Mountain: Gold Rush. Inside 62-67.

50. BRINO, G. 2005. Carlo Mollino: Architecture as Autobiography USA, Thames & Hudson

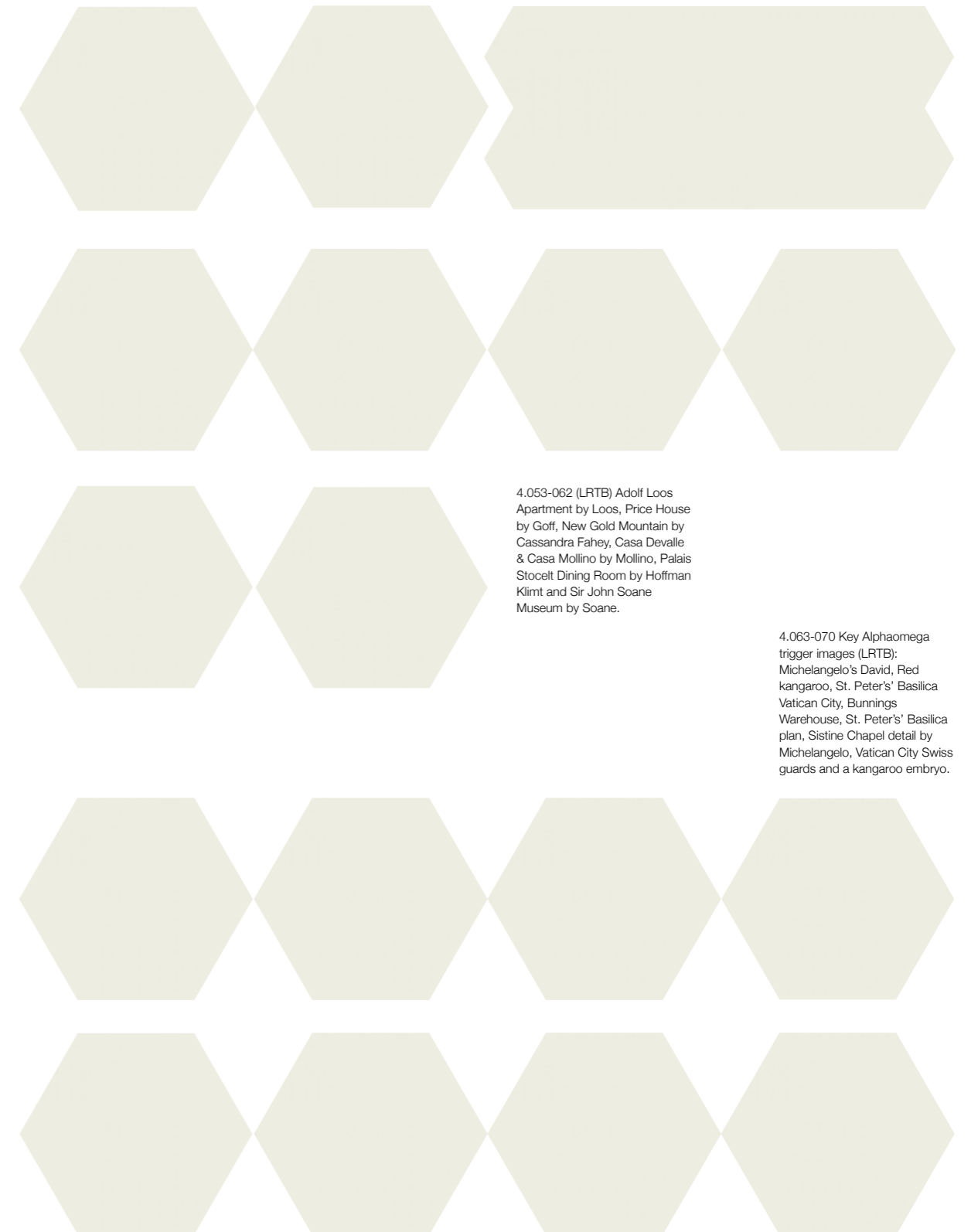
51. SARNITZ, A. 2007. Hoffmann, Germany, Taschen.

52. DARLEY, G. 1999. John Soane: An Accidental Romantic, New Haven, Yale University Press.

**ADOLF LOOS – ADOLF LOOS APARTMENT, VIENNA AUSTRIA 1903.** Alphaomega Apartment's schizophrenia 'birth' and 'death' room-by-room themes reflect Loos' own two-room apartment and the use of contrasting themes.<sup>53</sup> The 'masculine' living room is crafted from dark hardwoods, exposed brick and an oversized fireplace and in contrast, his 'feminine' bedroom is decorated with blue carpet overlain with white angora rabbit skins that extend over the bed and walls covered in suspended white batiste-raye.<sup>54</sup>

53. SARNITZ, A. 2003. Loos, Germany, Taschen.

54. BOCK, R. 2007. Adolf Loos: Works and Projects, Italy, Skira Editore.



4.053-062 (LRTB) Adolf Loos Apartment by Loos, Price House by Goff, New Gold Mountain by Cassandra Fahey, Casa Devalle & Casa Mollino by Mollino, Palais Stoclet Dining Room by Hoffman Klimt and Sir John Soane Museum by Soane.

4.063-070 Key Alphaomega trigger images (LRTB): Michelangelo's David, Red kangaroo, St. Peter's Basilica Vatican City, Bunnings Warehouse, St. Peter's Basilica plan, Sistine Chapel detail by Michelangelo, Vatican City Swiss guards and a kangaroo embryo.

# THE HAVELI

2008-2010

The Haveli was designed to house a three-generational family from India, adopting an existing site in East Malvern, an inner Melbourne suburb. The design approach is holistic to the families perceived evolving lifestyle with a new building, retrofit of an existing building and the introduction of an indigenous, bio-diverse landscape.

The Haveli accommodates both living and working spaces with the concept of working from home rather than commuting and temporarily filling separate, carbon generating office space.

Two small dwellings are proposed. The front, existing weatherboard house will be retrofitted internally to incorporate flexible interconnected living, sleeping and working zones – sliding walls are easily removed to open and or close spaces as required. These spaces will be developed for the older generation and short and long term family guests.

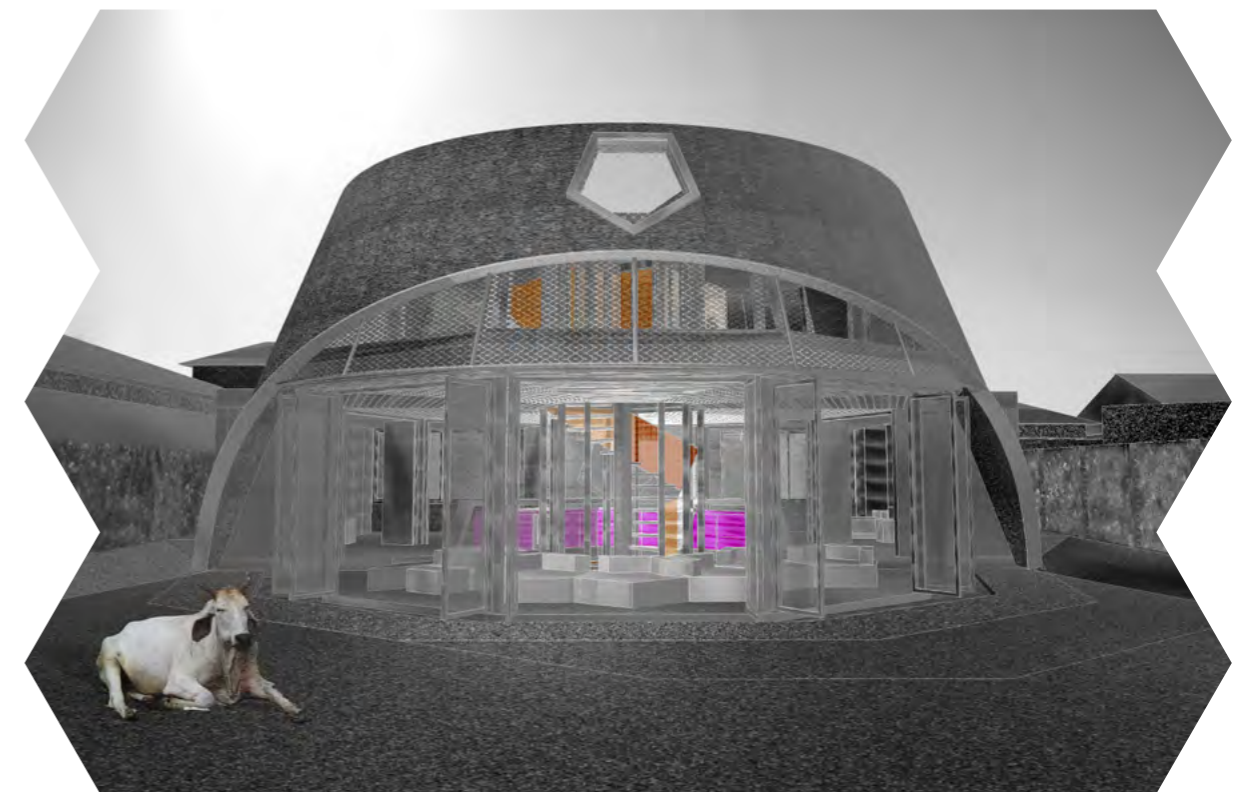
The younger generations of the family will be accommodated at the rear of the site in a new dwelling that is accessed via a central 'communal' courtyard. The lower level of the dwelling comprise open plan living, entertaining and working zones, highlighted with a feature 'boomerang' teppanyaki style kitchen, offering a dining space that integrates a social space for cooking and eating. A glazed large sitting area, with modular furniture protrudes into the northern central courtyard, dissolving the outdoor/ indoor living boundary. Adjacent bedroom wings are proposed to be interchangeable for studies and or larger sitting zones by operable concertina doors.

A central pentagon-shaped staircase, with skylight leads to the upper level. Designed to passively move thermal hot and cold air whilst allowing natural light to radiate through both levels. The upper level accommodates flexible sleeping and reading zones, with a dual bathroom incorporating a communal pentagon 'jewel' bathtub. A balcony is accessed from the bedrooms and staircase, offering an enclosed and private outdoor area bathed in northern light.

The design's tapering circular form, with timber-shingled façade softens the proposed rear dwelling's mass within the green corridor of suburban backyards so contributing to urban land consolidation in a sensitive manner and ultimately population densification.

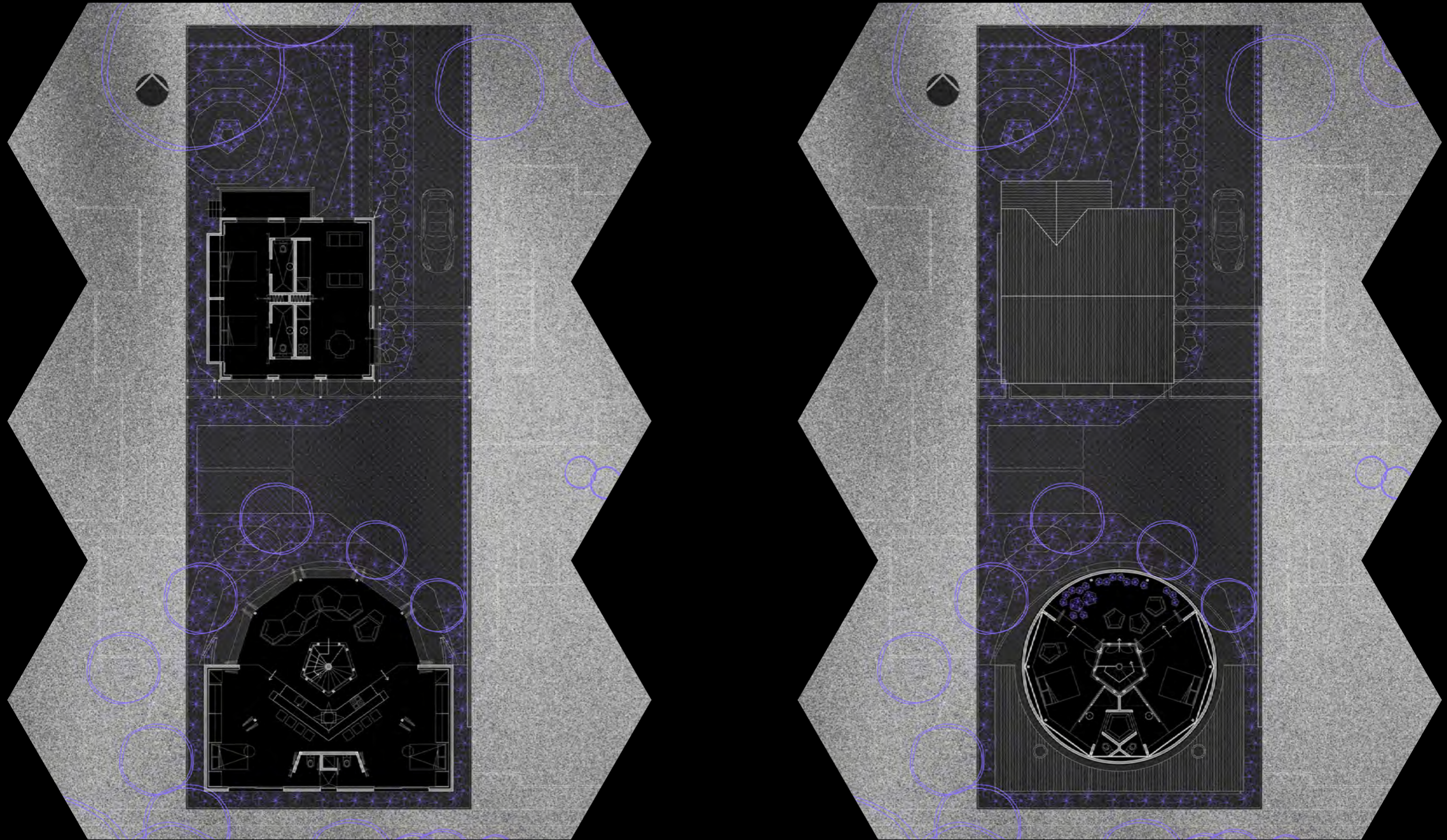
The form and plan also draw upon the future residents' Indian heritage. The word 'Haveli' is derived from the Indian meaning of 'an enclosed space', referring to homes with a central family community courtyard. The courtyard thus becomes a communal outdoor living space for all the members of the family to congregate. The rear buildings symmetrical proportions and jewel-inspired pentagon motifs also refer to exterior and interior atmospheres of Indian temple sacredness. The home will integrate a culturally 'transitory' architectural language, offering the future residents an environment with subliminal cultural references.

Collectively this future Australian home, The Haveli offers an integrated framework of flexible indoor and outdoor lifestyle spaces in addition to intelligent systems suitable for a growing, working, living and entertaining any new Australian family.



4.071 Render of The Haveli by Studiobird, 2010.

4.072-073 (LR) Drawings of the ground and first floor plans of The Haveli by Studiobird, 2010.



## THE HAVELI

### KEY MENTOR & PROJECT REFERENCES KEY TRIGGER IMAGES

**BRUCE GOFF – NICOL HOUSE, KANSAS CITY USA, 1966.** Goff's symmetrical floor plan with a central living room surrounded by radiating multiuse rooms reflects The Haveli's distribution of rooms. The overall form of both houses is based on temple architecture whilst the layered articulation of rooms creates a ceremonial experience. The lightweight structure finished in timber shakes is also similar.

**JOHN LAUTNER – ELROD HOUSE PALM SPRINGS USA 1968.** The round living areas of The Haveli are designed to protrude into the garden courtyard in a similar manner to Lautner's Elrod House. In both projects the dome ceiling floats above and combines with the radial floor plan in which the volume of the rooms seemingly slide into the landscape.<sup>55</sup>

**PAOLO SOLERI – WOODS RESIDENCE 'DOME HOUSE', ARIZONA USA 1950.** Soleri's experimental Dome House in the Arizonian desert is a prototype home for the future and employs a number of ideas in a similar way to The Haveli. Both are partly submerged to sustain the site's embedded thermal condition. Numerous layers of material shroud the homes from the elements and both are constructed of ordinary inexpensive materials.<sup>56</sup> And their floor plans are flexible and allow future adaptation to suit changing occupant requirements.

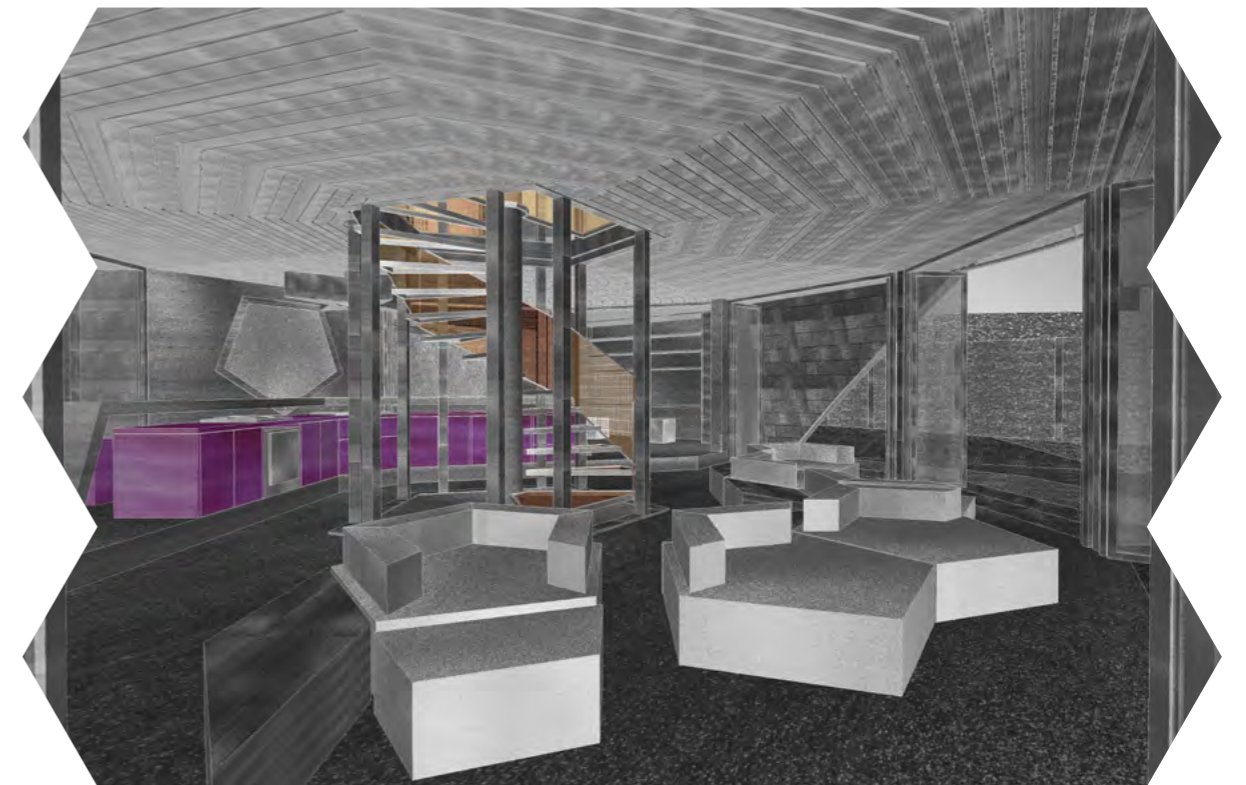


4.074-077 (LR) Nicol House by Goff, Elrod House by Lautner and Woods Residence by Soleri.

55. ESCHER, F. 1994. John Lautner, Architect, New York, Princeton Architectural Press. Escher (1994), p. 159.

56. MCLANE, E. 1988. Paolo Soleri. In: EMANUEL, M. (ed.) Contemporary Architects. New York: New York. McLane (1988), pp. 907-909

4.078-085 The Haveli trigger images (LRTB): Boomerang, Holi festival colours, Eco home, Taj Mahal, Sacred cows, timber shakes, Holi festival colours.



4.086 Interior render of The Haveli by Studiobird, 2010.

4.087 Domed by Studiobird in collaboration with Artist Michelle Hamer, 2010. The installation was crafted using 'offcut' packaging and signage materials.



## DOMED

2010

Collaboration with Artist Michelle Hamer

A key characteristic of Domed was the luxury to not only dream but also actualise what it could be like to treat a traditionally domestic space as an ornamental dome. The sacred space of a dome provides a richness of pattern and detail that is easily lost in contemporary housing. The house, destined for renovation (by Studiobird) provided a rare opportunity to explore ideas of manipulating space without major construction. In an era where many people are attempting to decrease their global footprint, an exploration of the bespoke through detailed manual design is a challenging but important exercise.

Using entirely recycled materials, repetitive patterning techniques were designed and installed in this inter-war suburban bungalow in East Malvern. The result of the re-use of familiar domestic and dome geometries throughout the house is the apparent dissolving of the walls, causing some loss of consciousness of the domestic space. The primarily black perforations are offset by vivid yellows and blues of the sculptured chandeliers affixed to each light fitting.

The pixelated patterns reference the fluidity of curved forms found within domed spaces. As a basic contemporary visual unit the pixel has become increasingly digital. As designers both Michelle and I are interested in the flux state between manual and digital ideas, objects and experiences. Through densely handcrafted ornamentation that strongly reference digital origins everyday understanding of decor and interior is abandoned.

The central oculus, displaced by the existing divisions within the house permits growth and a physical leaning towards the centre by each pattern ring. The impetus towards the oculus also creates a sense of rotation through the space. The shadowing and ephemeral qualities of the repetition within each pattern and material are ultimately manifested through the chandeliers – the naval of each space they gravitate towards the oculus zone.

A sense of the baroque flourishes in this space as one feels drawn in by the movement and revolutions. This designed wonderment, hidden in suburbia, is at once both comforting and mesmerising.

Photography Christine Francis



4.088-089 (LR) Domed by Studiobird in collaboration with Artist Michelle Hamer, 2010. The installation was crafted using 'offcut' packaging and signage materials.



4.090-091 (LR) Domed by Studiobird in collaboration with Artist Michelle Hamer, 2010. The installation was crafted using 'offcut' packaging and signage materials.



**DOMED**

**KEY MENTOR & PROJECT REFERENCES  
KEY TRIGGER IMAGES**

**CASSANDRA FAHEY – THE SMITH GREAT AUSSIE HOME & NEW GOLD MOUNTAIN, MELBOURNE**

**AUSTRALIA 2007.** Fahey's saturated and layered use of two-dimensional patterned ornamentation both internally and externally adorning The Smith Great Aussie Home generates a rich reverberating experience in a similar manner to Domed's all-over surface decoration technique.<sup>57</sup> The inexpensive materials creating New Gold Mountain's floating installation-ceiling elements also reflect Domed's yellow floating chandeliers, in both cases seemingly filling the volume with experientially lustrous texture albeit employing cheap materials.

57. PEACOCK, D. 2007. Dignifying Suburbia [Online]. Architecture AU. Available: <http://architectureau.com/articles/exhibition-27/> [Accessed 12 July 2012. Peacock (2007), <http://architectureau.com/articles/exhibition-27/> [Accessed 12 July 2012]

**ARM ARCHITECTURE – RMIT STOREY HALL, MELBOURNE AUSTRALIA 1996.** The 'stagey' all-over surface technique of applied pattern articulated on both interior and exterior aspects of RMIT Storey Hall is also reflected within Domed. The use of a repeating pattern fixed as a decorative layer creates a lustrous experiential 'affect' and is similar to the use of theatrical props on a set.<sup>58</sup> The embodiment of object references and ideas to inform the design, both architectural and beyond is a similar approach.

58. DAY, N. 1996. Storey Hall. Architecture Australia, Vol 85 No.1. Day (1996), p. 41.

**VERNER PANTON – VARNA RESTAURANT, AARHUS DENMARK, 1971.** Panton's restaurant installation distorts an existing interior in a similar all-over effect which Domed generates. The experience of rotated space is also created in both interiors by the use of central axial apparatuses of seemingly floating parasols of material bordered by surface decoration. Experimentation of colour, texture and material is a key design driver in both projects.<sup>59</sup>

59. EPPLÉ, S. 2000. Verner Panton as an Interior Designer. Verner Panton: The Collected Works. Ditzingen Germany: Vitra Design Museum. Epplé (2000), pp. 194-195

**PAUL ANDREU – ABU DHABI AIRPORT TERMINAL 1, UAE 1982.** Andreu decorates with colour and pattern a central vortex to reinforce the experience of a transient interstitial space; a space in flux and rotation. Domed uses a similar approach with sculptured free-form chandeliers and patterned peripheral ornament to arouse a sense of orbit and transition through ordinary space.<sup>60</sup>

60. JODIDIO, P. 2004. Paul Andreu Architect, Basel Switzerland, Birkhauser. Jodidio (2004), pp. 54-59.

4.090-093 (LR) New Gold Mountain by Fahey, RMIT Storey Hall by ARM, Varna Restaurant by Panton and Abu Dhabi Airport Terminal 1 by Andreu.

4.094-101 Key Domed trigger images (LRTP): Carpet patterns, interior details of Taj Mahal's dome, Hall of the Abencerrajes Alhambra.



4.101-104 (LRTP): Author drawing base pattern, materials, subject site and digital base pattern generated using metaball operational process.



# ZAP APARTMENTS

2010

Zap Apartments proposes that future property developments could be built and adapted within apparently marginalized sites of redundant utility infrastructures.

Zap Apartments imagines the electricity network will be decentralized and the electrical pylon on St Georges Road, Toorak will become a landmark relic of an archaic coal fuelled electrical industry. A new residential building of four exclusive apartments is proposed for the site with the pylon becoming a historic edifice whilst reinventing itself as a passive 'green' power generator.

Fronting the Yarra River, the site is within an affluent inner-city area. It is close to transport and has spectacular views towards both the city and the mountains. Whilst a forty-five metre tall electrical pylon dominates the centre of the site, the existing residential site offers incredible potential to build a series of homes that are desirable and innovative.

A series of protective triangulated roofs sit under the existing pylon and splits Zap Apartments into four identical homes. Each apartment is designed with open multi-purpose living, working and recreation zones. Designed over three levels, each accessible via central staircases with the living zones bleeding into outdoor spaces so distorting the barrier between indoors and out.

Entry is via the car park and bicycle podium level which also accommodates indoor gardens, gym, separate 'media' rooms and guest quarters for each apartment. A communal lap pool is located within the lower podium level where an infinity edge spills into the Yarra River. The 'hot' tub is located directly under the existing electrical pylon, offering the residents interior views of the historic steel structure and surrounding area.

Energy for the buildings could be generated through innovative solar collecting balloons located on the roof and historic pylon together with wind harvesting possibilities.

Zap Apartments draws references from the geometric aesthetics of the existing electrical pylon together with Architect Bruce Goff's work, especially the Joe Price House, Bartlesville, Oklahoma, 1950. Goff's organic architecture uses naturally occurring 'growth of form' as catalysts to a buildings formation.

4.105 Joe Price House in Bartlesville, Oklahoma by Bruce Goff, 1956.



4.106 Wardencliff Tower, New York proposal by Nikola Tesla, 1901-17.

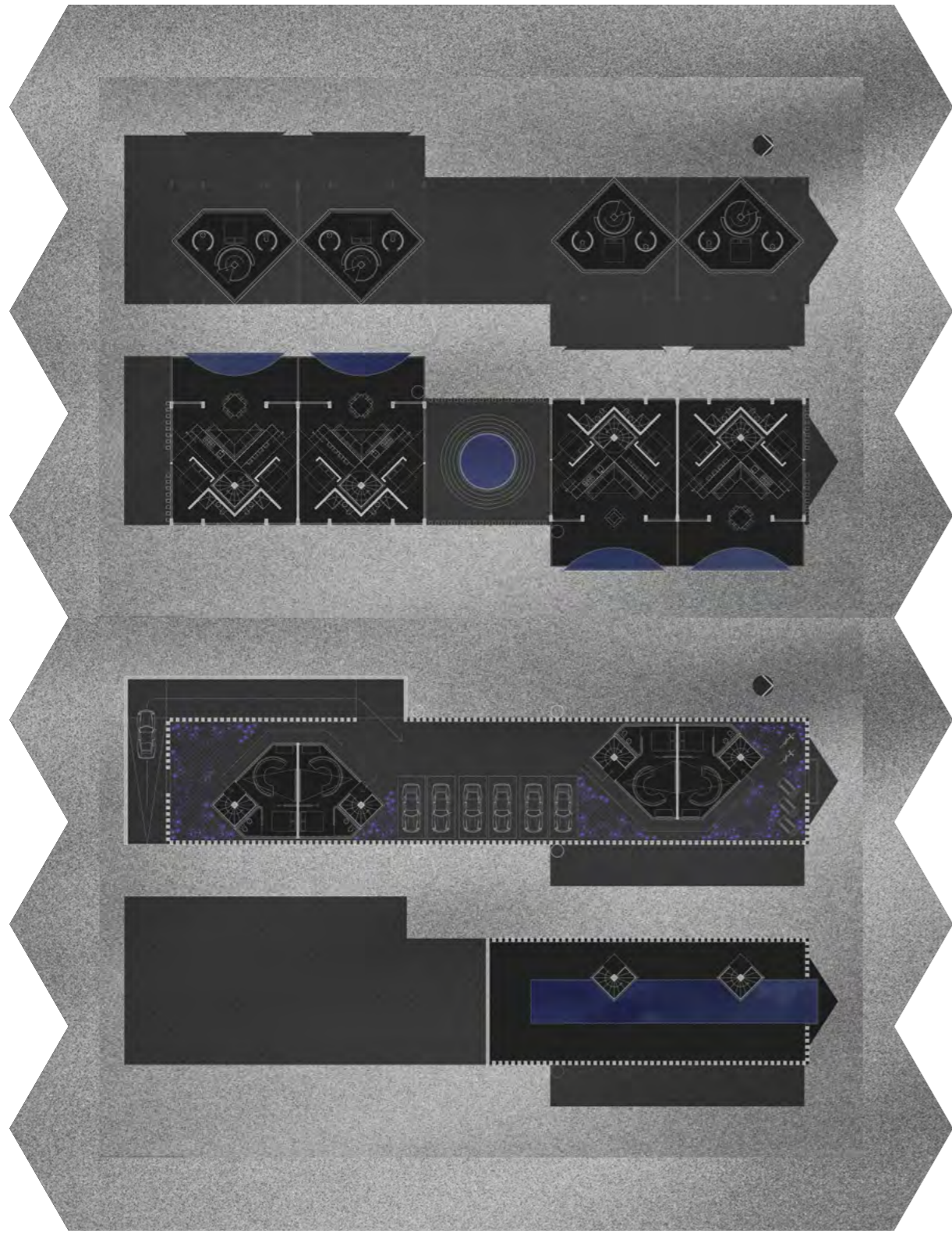


The proposed design also references electrical engineer and scientist Nikola Tesla's 1901-17 Wardencliff Tower in Long Island New York. Tesla proposed a tower and podium community building within an existing suburb to support his vision of transmitting energy and communication via an intercontinental wireless device.

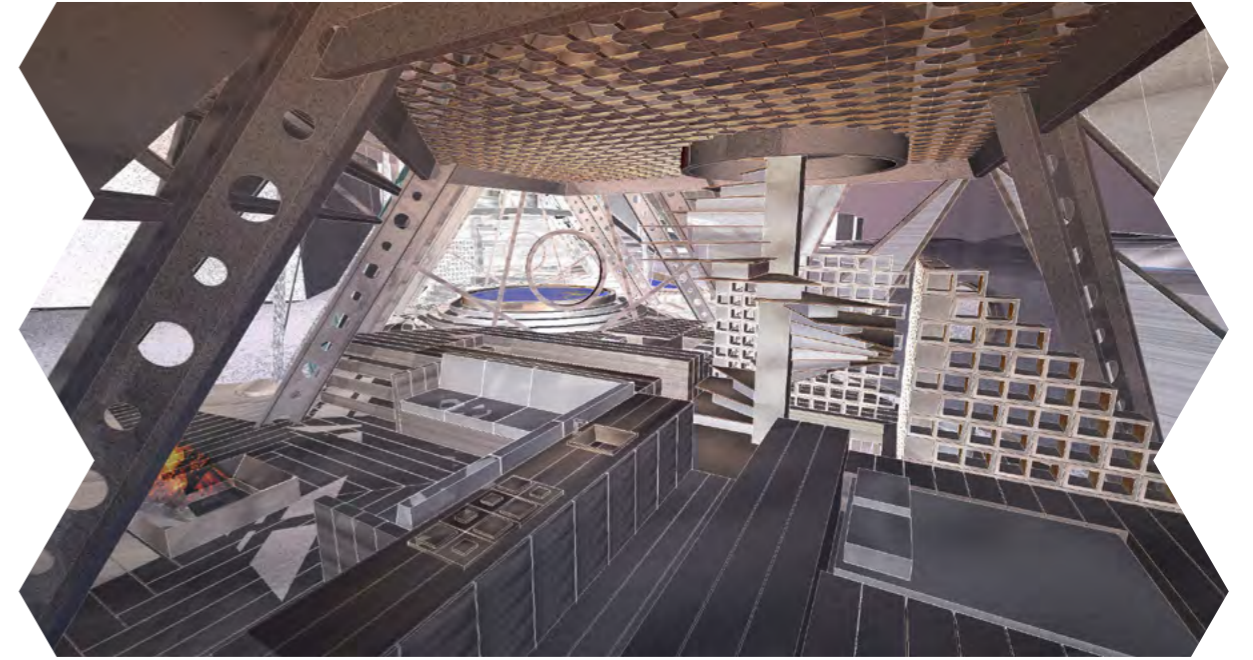
Zap Apartments offers a new way of thinking about sites previously designated for power generation and other utilities. As we become increasingly environmentally conscious in both the design, placement and subsequent developments of such utilitarian space, the multi-use potential of these sites will increase in importance.



4.107 Exterior render of Zap Apartments by Studiobird, 2010.



4.108-109 (TB) Floor plan drawings of Zap Apartments by Studiobird, 2010.



4.109-110 Interior renders of Zap Apartments by Studiobird, 2010.



## ZAP APARTMENTS

### KEY MENTOR & PROJECT REFERENCES KEY TRIGGER IMAGES

**BRUCE GOFF – JOE D. PRICE HOUSE, BARTLESVILLE USA 1956 & DONALD POLLOCK HOUSE, OKLAHOMA CITY, USA 1957.** Both homes of Bruce Goff Price and Pollock reference Zap Apartments through their expressive use of triangulated geometries in both form and plan. The geometries articulate an external protective casement and reinforce the interior as an intimate enclosed sanctuary.<sup>61</sup> The homes are an embodiment of many ideas from a diverse range of inspirations.

61. COOK, J. 1978. *The Architecture of Bruce Goff*, London, Granada. Cook (1978), p. 354.

**KENDRICK KELLOGG – ATOLL RESIDENCE, LA JOLLA USA, 1972 & BABCOCK RESIDENCE, SAN DIEGO USA 1959.** Zap Apartments form relates to Kellogg's Babcock Residence centipede characteristics achieved through the use of repeating triangulated folded forms.<sup>62</sup> Perhaps the projects will scuttle away and adapt to a new site on second glance.

62. KAISER, K. 1990. *GA Houses 29*, Tokyo Japan, Yuki Futagawa. Kaiser (1990), p. 23.

**PETER MULLER – RICHARDSON HOUSE, PALM BEACH AUSTRALIA 1957 & HOYTS CINEMA COMPLEX, MELBOURNE AUSTRALIA 1966.** Richardson House employed simple circle geometries to inform the radial floor plan, volume and ornamentation qualities throughout the house.<sup>63</sup> This holistic use of a demarcated geometry is similar to Zap Apartments' use of a simple perforated triangular shape.

63. DREW, P. 1988. Peter Muller. In: EMANUEL, M. (ed.) *Contemporary Architects*. New York: St James Press. Drew (1988), pp. 679-681.



4.111-117 (LRTB) Joe Price House plan by Goff, Pollock House by Goff, Atoll Residence & Babcock Residence by Kellogg, floor plan and interior of Richardson House by Muller and Hoyts Cinema Complex by Muller.



4.118-126 Key Zap Apartments trigger images (LRTB): electrical pylons, zap signage, Wardencliff Tower Tower, New York proposal by Nikola Tesla, Fort Worth Water Gardens by Johnson.



4.127 Subject site of Zap Apartments by Studiobird, 2010.

4.128 Photograph underneath Tracey Thredbo's tessellating ceiling. Installation materials included cardboard archive boxes, cable ties, pulleys, rope and conduit pipe.



## THE TRACEY THREDBO PROJECT

2010

Collaboration with Artist/ Choreographer Phillip Adams

The Tracey Thredbo Project tested my experiential qualities of a liberating mind, spirit, body with space, place and architecture, with the construction of a tessellating and disembodied installation structure. This experience informed a unique cross-disciplinary narrative between and betwixt an architect and performance artist/ choreographer who was experimenting with human movement, built form with the trajectory of designing interactive 'liberating' spaces.

The culmination of the research was highlighted at an open studio demonstration/lecture which was attended by a mix of academics, dance fellows and architects. A suspended ceiling structure was crafted from 318 cardboard archive boxes and performatively distorted via a series of climatic energy simulations above an unsuspecting audience.

The architecturally designed ceiling was processed through a performative and choreographic theatrical narration. Audience members were invited to participate by resting underneath while the contracting and tessellating ceiling structure reconfigured above through a complex design system of articulating ropes and pulleys. Each contraction simulated an ominous 'disaster' presence of the cyclone, earthquake, landslide and simultaneously alluding to spiritual assertions, confinement and 'other'.

The ceiling was designed and handcrafted using low cost and 'ordinary' construction materials including cardboard boxes, conduit piping, nylons, roping, pulley's and cables sourced from recycle centres and various hardware outlets.

4.129-133 Time-lapse photography of the transformational qualities of Tracey Thredbo's tessellating ceiling.



4.134 Participants under the Tracey Thredbo's tessellating ceiling.



4.135-136 (LR) Phillip Adams demonstrating cyclone energy and detail view of The Tracy Thredbo Project.



## THE TRACEY THREDBO PROJECT

### KEY MENTOR & PROJECT REFERENCES KEY TRIGGER IMAGES

**CASSANDRA FAHEY – NEW GOLD MOUNTAIN, MELBOURNE AUSTRALIA 2007.** Fahey's use of reimagined inexpensive materials articulating various overhead installation elements throughout New Gold Mountain is similar to The Tracey Thredbo Project. The suggestive view 'overhead' is implied with the fluctuating and metamorphosing composition of the installations.<sup>64</sup>

64. WEIS, L. 2007. New Gold Mountain: Gold Rush. Inside 62-67. Weis (2007), pp. 62-67.

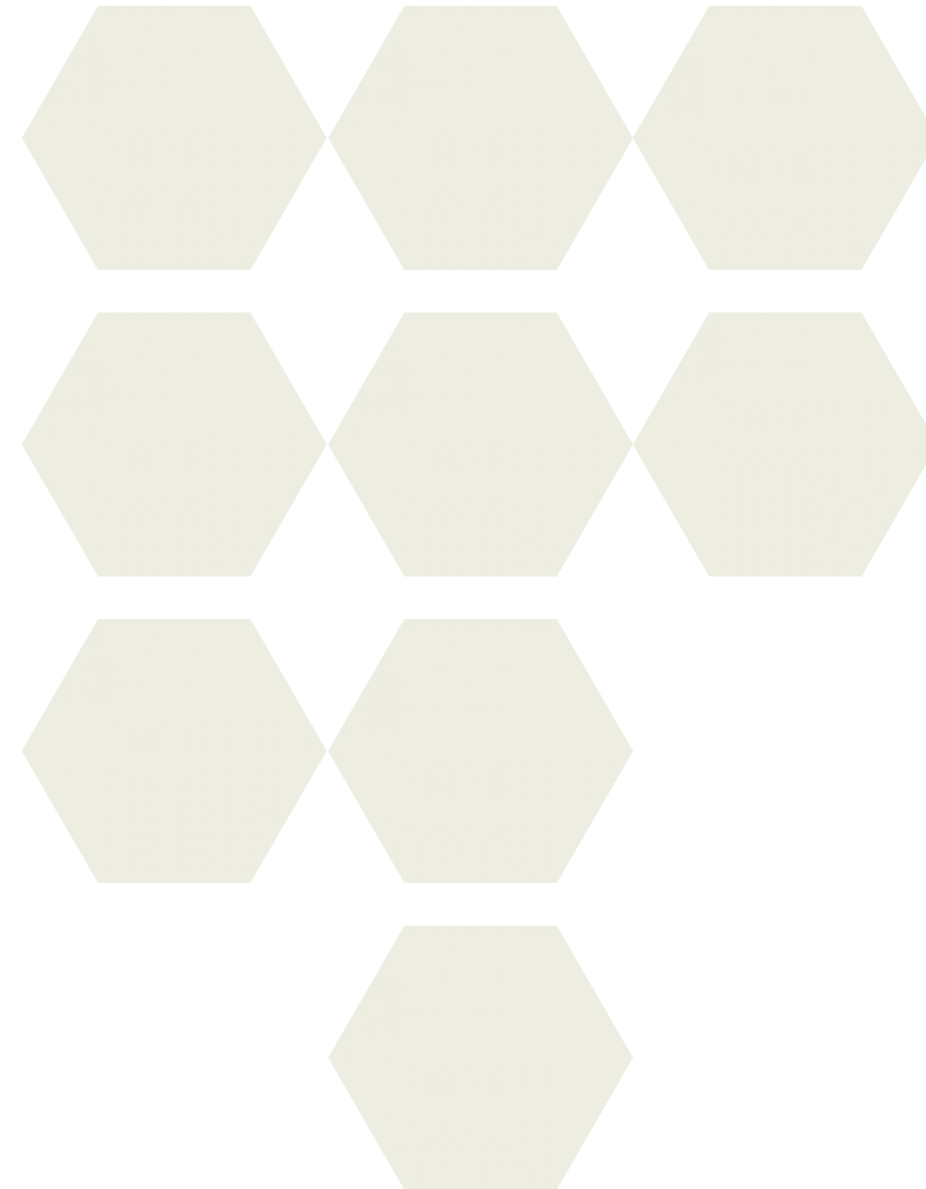
**JOHN LAUTNER – SHEATS GOLDSTEIN HOUSE, BEVERLEY HILLS USA 1963.** The visually arresting tessellated concrete ceiling floats with perceived weight within the Goldstein House. The Tracey Thredbo Project perceived weight is also implied with the use of archive boxes, floating and transfiguring overhead. In both projects the experience of confinement within form is implied by the use of tessellated and heavy materials.<sup>65</sup>

65. ESCHER, F. 1994. John Lautner, Architect, New York, Princeton Architectural Press. Escher (1994), p. 243.

**THE GRIFFINS – CAPITOL THEATRE, MELBOURNE AUSTRALIA 1924.** The Griffin's applied cubic alabaster ornament within the interior of Capitol Theatre offers the cinema patrons an overhead spiritual assertion. Likewise, The Tracey Thredbo Project alludes to a sense of the spiritual with the ceilings floating and transfiguring overhead.

**ARM ARCHITECTURE – RMIT STOREY HALL, MELBOURNE AUSTRALIA 1996.** Storey Hall's interior with the main auditorium is a reference to The Tracey Thredbo Project through the 'stagey' inexpensive use of decorative props floating above the audience. In both projects the use of applied material generates an interactive and visual experience.

4.137-140 (LR) New Gold Mountain by Fahey, Goldstein House by Lautner, Capitol Theatre by The Griffins and RMIT Storey Hall by ARM.



4.141-149 Key The Tracey Thredbo Project trigger images (LRTB): SimCity simulated natural disasters, cardboard box installation, Cyclone Tracy disaster 1974, and the Thredbo landslide disaster 1997.

4.150 Exterior photograph of Neervana Haven by Studiobird, 2010. Two hundred silver serving plates fixed to the exterior of the house.



# NEERVANA HAVEN

2010

Neervana Haven manifests as a luxury Australian coastal holiday home for an Indian couple and their extended family. The home hovers above the iconic Great Ocean Road in Fairhaven, a remote coastal community in southwest Victoria.

The brief was to transform an existing modern timber beach home into richly decorative, 'Indian meets Aussie' coastal experience. The result is a montage of two differing cultural materials and textures with an overriding mythical marine theme.

The bulk of materials were sourced by the owners in India and transported to Australia in their suitcases. These materials, including Indian crystals, pashminas, copper dinnerware, silver serving plates and other unique items were then carefully installed in various configurations throughout the home.

The significant exterior installation of the home is the decorative use of reflective silver plates, shimmering in similar manner to the scales of an ocean fish and starfish whilst recalling architectural ornamentation of Indian palaces.

An interior installation composed of hundreds of handcrafted mobiles, floats within the ceiling space of the upstairs living room. These mystical creatures are made from Indian crystals and anodised heavy-duty construction washers, shimmering in the orbiting sun. Further colourful and decorative aspects furnish the home, ultimately transforming the typified Aussie beach retreat into a subversion of Indian palatial luxury.

Photography Christine Francis

4.151-152 (TB) Neervana  
Haven by Studiobird, 2010.  
Silver serving plates fixed to the  
entrance ceiling.



4.153-155 (TB) Neervana Haven  
by Studiobird, 2010. Ceiling  
installation crafted with anodised  
washers and crystals.

## NEERVANA HAVEN

### KEY MENTOR & PROJECT REFERENCES KEY TRIGGER IMAGES

**BRUCE GOFF – JOE PRICE HOUSE, BARTLESVILLE USA 1956.** Goff's house uses floating strips of plastic illuminated by overhead natural lighting which relate to the ceiling installations of Neervana Haven. Both use low-cost materials and appear lustrous in effect.<sup>66</sup>

**CASSANDRA FAHEY – THE SMITH GREAT AUSSIE HOME, MELBOURNE AUSTRALIA 2007.** The exterior finishes of Neervana Haven are similar to the decorative patterning of The Smith Great Aussie Home. In both projects the applied pattern signifies the homeowners culture and background, layering a sense in time to space.<sup>67</sup>

**SIR JOHN SOANE – SIR JOHN SOANE'S MUSEUM, LONDON ENGLAND 1792.** Through the use of reflective light and mirrors, the theatric display of Soane's personal treasures and artifacts are also evident in the Neervana House.<sup>68</sup> Indian treasures are displayed as installations, whether fixed or floating, shimmer with natural light.

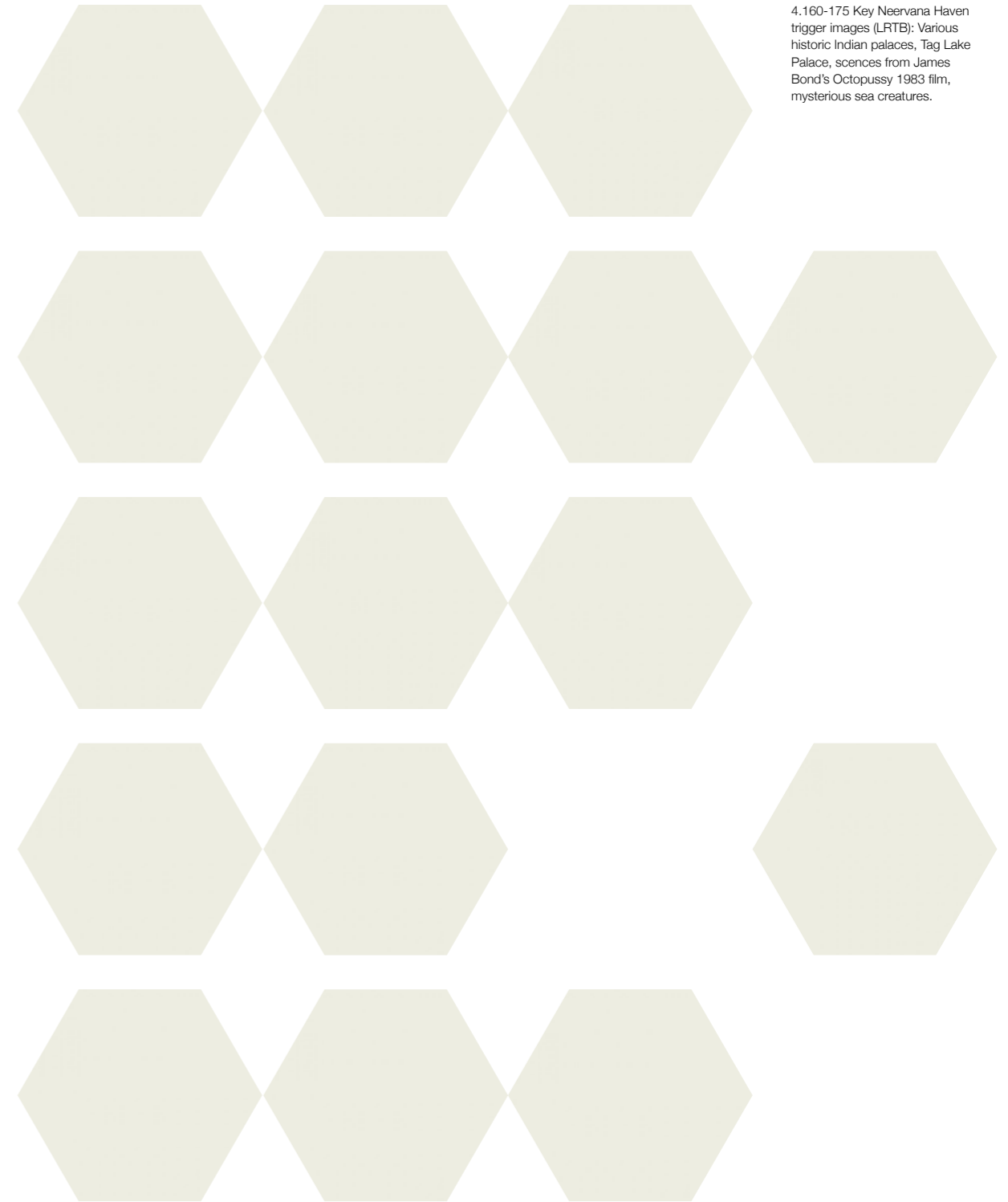
66. COOK, J. 1988. Bruce Goff. In: EMANUEL, M. (ed.) *Contemporary Architects*. New York: New York. Cook (1988), p. 354.

67. PEACOCK, D. 2007. Dignifying Suburbia [Online]. *Architecture AU*. Available: <http://architectureau.com/articles/exhibition-27/> [Accessed 12 July 2012]. Peacock (2007), <http://architectureau.com/articles/exhibition-27/> [Accessed 12 July 2012].

68. DARLEY, G. 1999. *John Soane: An Accidental Romantic*, New Haven, Yale University Press. Darley (1999), p. 306.



4.156-159 (TB) Interior of Joe Price House by Goff, The Smith Great Aussie Home by Fahey and Sir John Soane Museum by Soane.



4.160-175 Key Neervana Haven trigger images (LRTB): Various historic Indian palaces, Tag Lake Palace, scenes from James Bond's Octopussy 1983 film, mysterious sea creatures.

4.176 Woven Portrait of a Nest by the author, 2011. Materials included shade-cloth fabric, fiberglass washers, wallaby fur, bird feathers and a crocodile egg are woven and fixed with cable ties into steel fencing mesh.



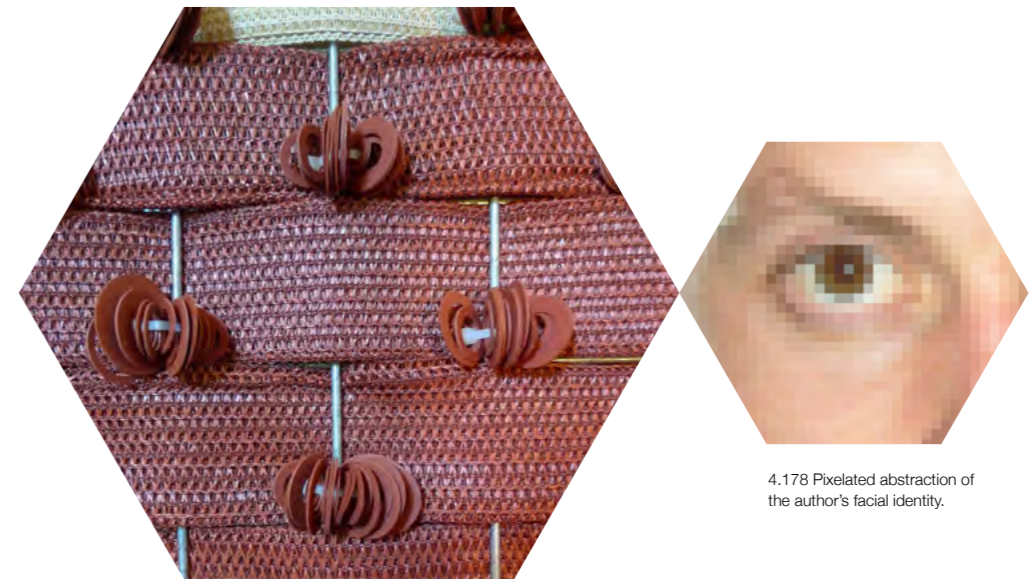
## WOVEN PORTRAIT OF A NEST

2011

Composed of everyday construction materials and sourced from a variety of hardware outlets, Woven Portrait of a Nest is a 'self-portrait' representation of the artist. This self-instigated artwork abstracts the artist's physical image but also images the artist's practice techniques and behaviors.

The overall composition is a cropped and pixelated abstraction of the artist's facial identity and textured with a selection of everyday materials transfigured through an articulated technique of folding, weaving and fixing.

Woven Portrait of a Nest is constructed from a variety of items and artifacts.



4.177 Details of Woven Portrait of a Nest by the author, 2011.

4.178 Pixelated abstraction of the author's facial identity.

**WOVEN PORTRAIT OF A NEST**

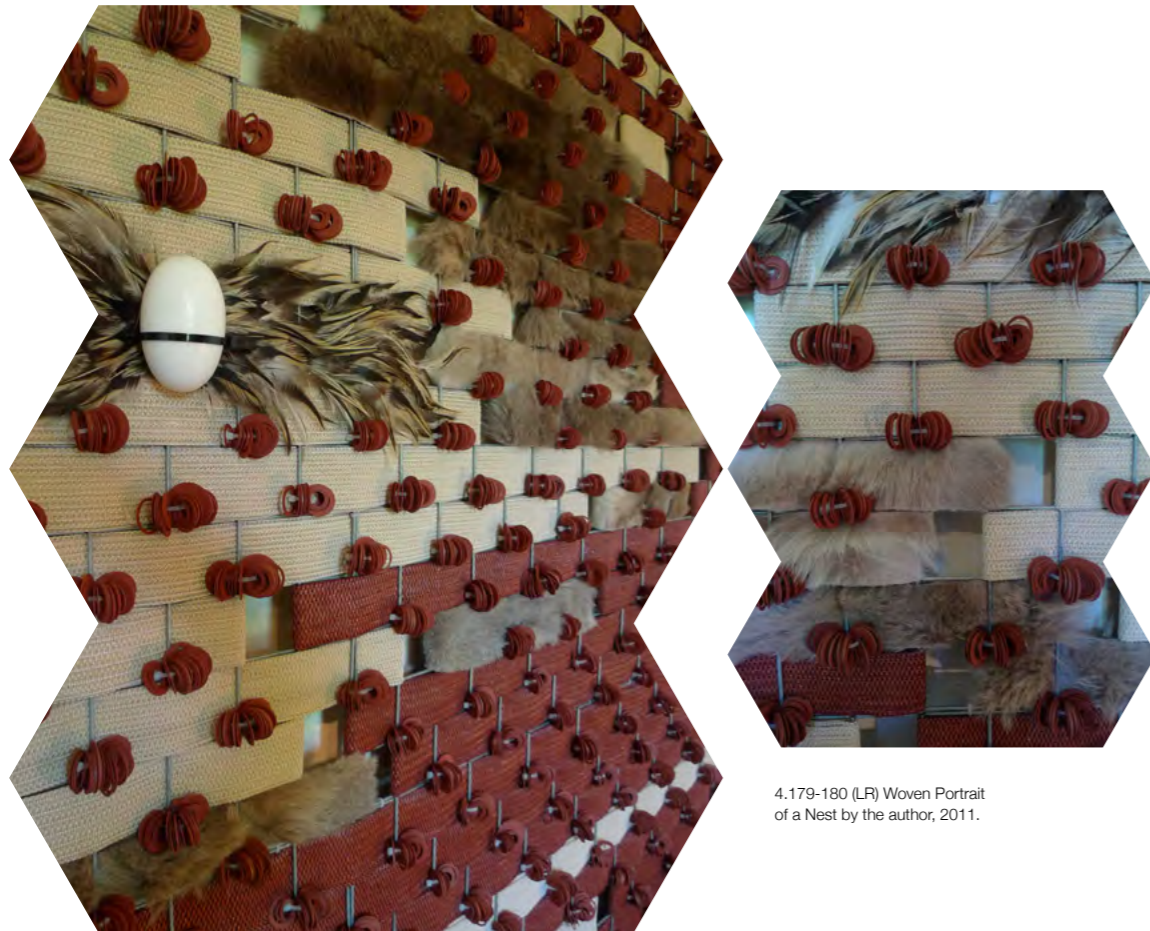
**KEY MENTOR & PROJECT REFERENCES  
KEY TRIGGER IMAGES**

**CARLO MOLLINO – CASA MOLLINO, TURIN ITALY 1960.** Mollino displayed his personal artifacts and treasures throughout his ‘tomb for the afterlife’ apartment in a similar way my foraged material such as wallaby skins, crocodile eggs and feathers have been woven into my self-portrait.<sup>69</sup>

69. BRINO, G. 2005. Carlo Mollino: Architecture as Autobiography USA, Thames & Hudson Brno (2005), pp. 166-169

**SIR JOHN SOANE – SIR JOHN SOANE MUSEUM, LONDON ENGLAND 1792.** Soane’s lifetime of collected treasures are displayed throughout his home and somewhat theatrically with the use of inventive display mechanisms such as mirrors.<sup>70</sup> The collection and display of Soane’s artifacts is a self-reflection of his time and place and likewise Woven Portrait of a Nest is a display of my self-portrait of architectural practice and experience.

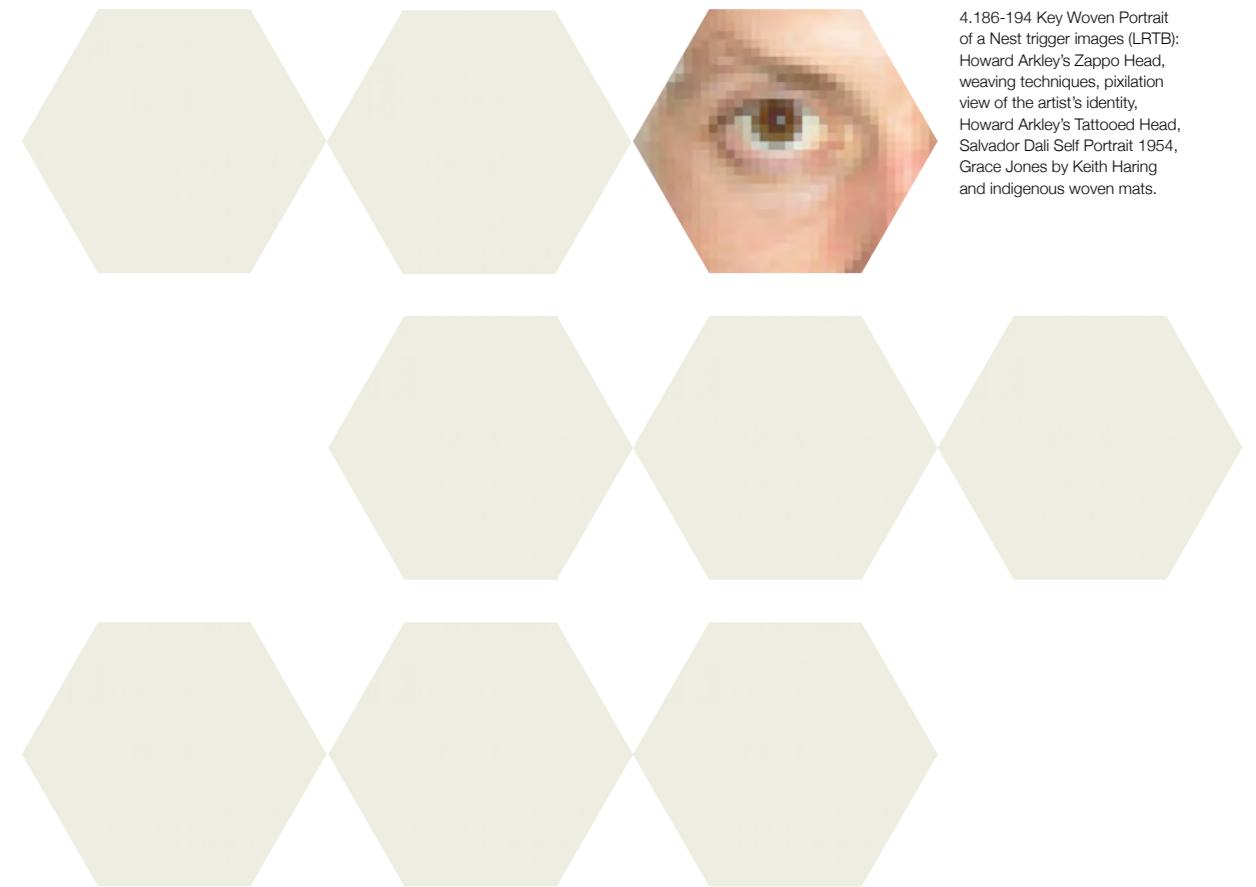
70. DARLEY, G. 1999. John Soane: An Accidental Romantic, New Haven, Yale University Press. Darley (1999), p. 306.



4.179-180 (LR) Woven Portrait of a Nest by the author, 2011.



4.181-185 (LR) Casa Mollino by Mollino and Sir John Soane Museum by Soane.



4.186-194 Key Woven Portrait of a Nest trigger images (LRTB): Howard Arkley’s Zappo Head, weaving techniques, pixilation view of the artist’s identity, Howard Arkley’s Tattooed Head, Salvador Dali Self Portrait 1954, Grace Jones by Keith Haring and indigenous woven mats.

4.195 Aviary Paradis by Studiobird, 2011. Project material include blue automotive hydraulic hose, nylon bird netting, trailer reflectors, cable ties, black creeper mesh, stainless steel washers.



# AVIARY PARADIS

2011

Phillip Adams Balletlab, a contemporary dance performance organisation commissioned the design and construction of a jungle paradise for the finale of their latest work - 'Aviary, A Suite for the Bird'.

'Aviary, A Suite for the Bird is a soaring treatise on the impulse toward spectacle and display, a flamboyant dance performance of exotic birdlife and uncommon adornment... The finale is a staged courtship of avian behaviours and in particular the New Guinean birds of paradise and the bowerbird...' - Phillip Adams

Research included the bowerbird's extraordinarily complex courtship and mating behaviour, where males build a bower to attract mates, often festooned with a variety of brightly-coloured man-made and natural objects. The males spend hours arranging these collections, often colour-coding them to attract females.

The handcrafting creation of the two bower nests replicated the behaviour of the bowerbird by gathering urban materials and reimagining them into alluring spatial and immersive worlds via precise articulation of intuitive pecks, wefts and warps. Recycled materials such as nylon bird netting, hydraulic hose, trailer reflectors, cable ties were hand-woven into black netting via an intuitive if not hypnotic state of mind over a period of three months.

A variety of references informed the anachronistic form and pattern of the bower nests and environment, including Yves Klien's monochrome 'Blue Epoch' artwork 'IKB 191, 1962' (Weitemeier, 1994), modernist Architect Gio Ponti's seashell patterns within hotel Parco Dei Principi (Roccella, 2009), temples & tepees and the weaving habits of New Guinean tribes. The jungle paradise was reinforced with a perforated silver reflective backdrop and green foliage clippings collected from local gardens and erratically dispersed throughout the duration of the finale.

Aviary Paradis can be considered an interior 'performative' environment, a constructed abstract world within a world, a choreographed fantasia derived from varied references and the collaborative relationships of numerous designers. Aviary was premiered to sold-out audiences at Arts House for the Melbourne Festival 2011 and since then has been performed at the Theatre Royal, Hobart as part of MONA FOMA 2012.

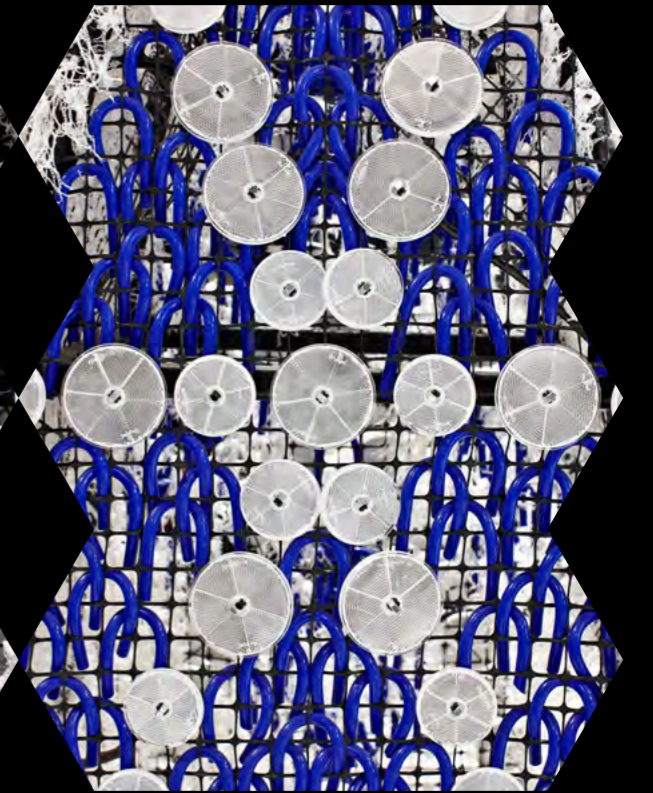
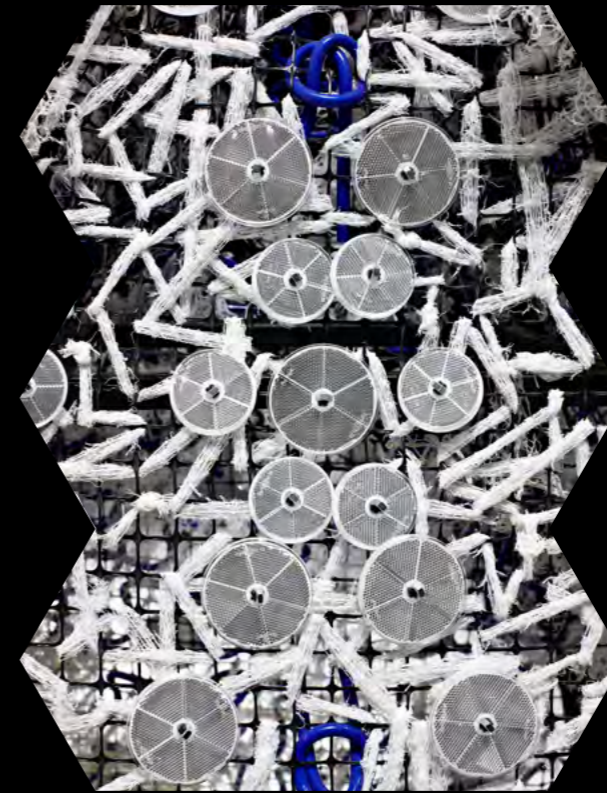
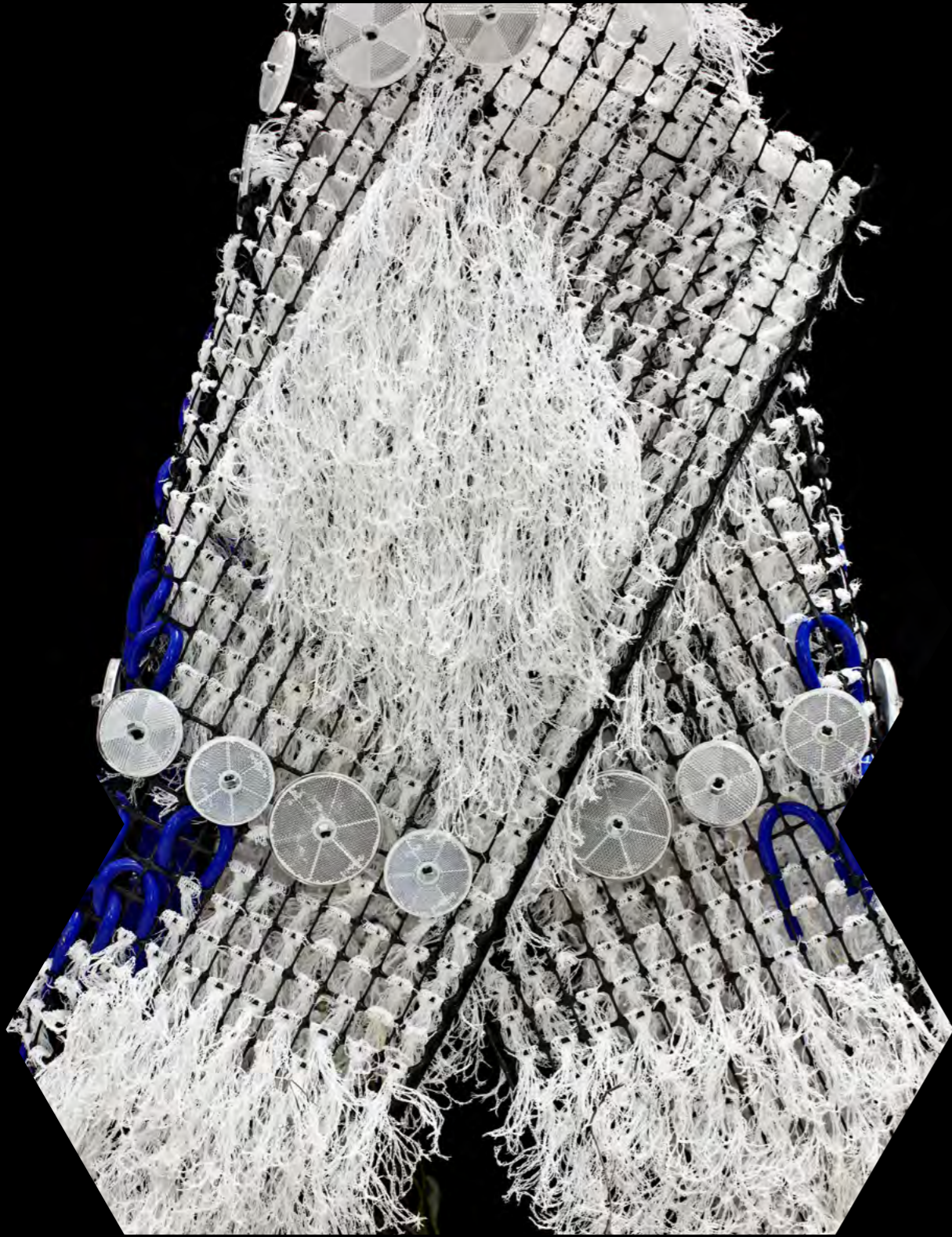
Photography Peter Bennetts

4.196 Aviary Pardis by  
Studiobird, 2011. Performance  
scene.





4.197-199 Aviary Pardis by  
Studiobird, 2011. Details of the  
various weaving patterns and  
techniques.



## AVIARY PARADIS

### KEY MENTOR & PROJECT REFERENCES KEY TRIGGER IMAGES

**BRUCE GOFF – JOE D. PRICE HOUSE, BARTLESVILLE USA 1956.** Goff's experimental and decorative use of foraged material within the Price House, such as ashtrays as ornamental screens and glass culets integrated into the lava rock walls resembles the approach to the use of materials in Aviary Paradis.<sup>71</sup> For example foraged trailer reflectors and hydraulic blue hose are woven into the bowerbird nests.

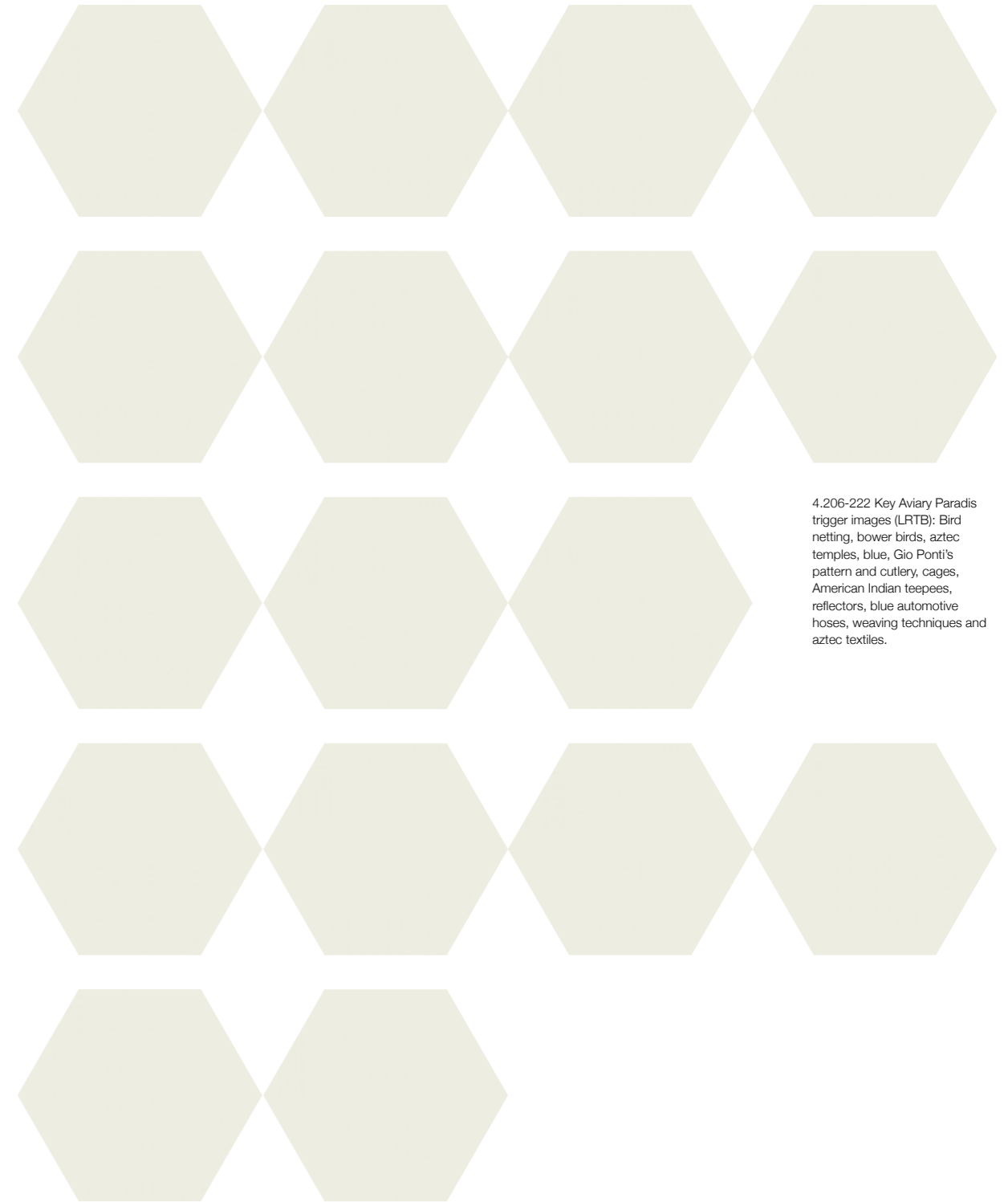
71. DELONG, D. G. 1988. Bruce Goff: Toward Absolute Architecture, USA, The MIT Press. Delong (1988), pp. 140-150.

**THE GRIFFINS – CAPITOL THEATRE, MELBOURNE AUSTRALIA 1924.** The backdrop to the set of Aviary Paradis was designed with Capitol Theatre's ornate alabaster ceiling in mind. The three-dimensional cut and folded 'becks' within the backdrop of Aviary Paradis shimmer and blend into an experiential energy in a similar way the integrated coloured lighting of the theatre's ceiling achieves.<sup>72</sup>

72. JOHNSON, D. L. 1977. The Architecture of Walter Burley Griffin, Melbourne, MacMillan. Johnson (1977), p. 27.



4.200-205 (LRTB) Exterior, plastic tap installation and glass culets of the Price House by Goff and Capitol Theatre by The Griffins.



4.206-222 Key Aviary Paradis trigger images (LRTB): Bird netting, bower birds, aztec temples, blue, Gio Ponti's pattern and cutlery, cages, American Indian teepees, reflectors, blue automotive hoses, weaving techniques and aztec textiles.

# ERENBOIM HOUSE

2010-12

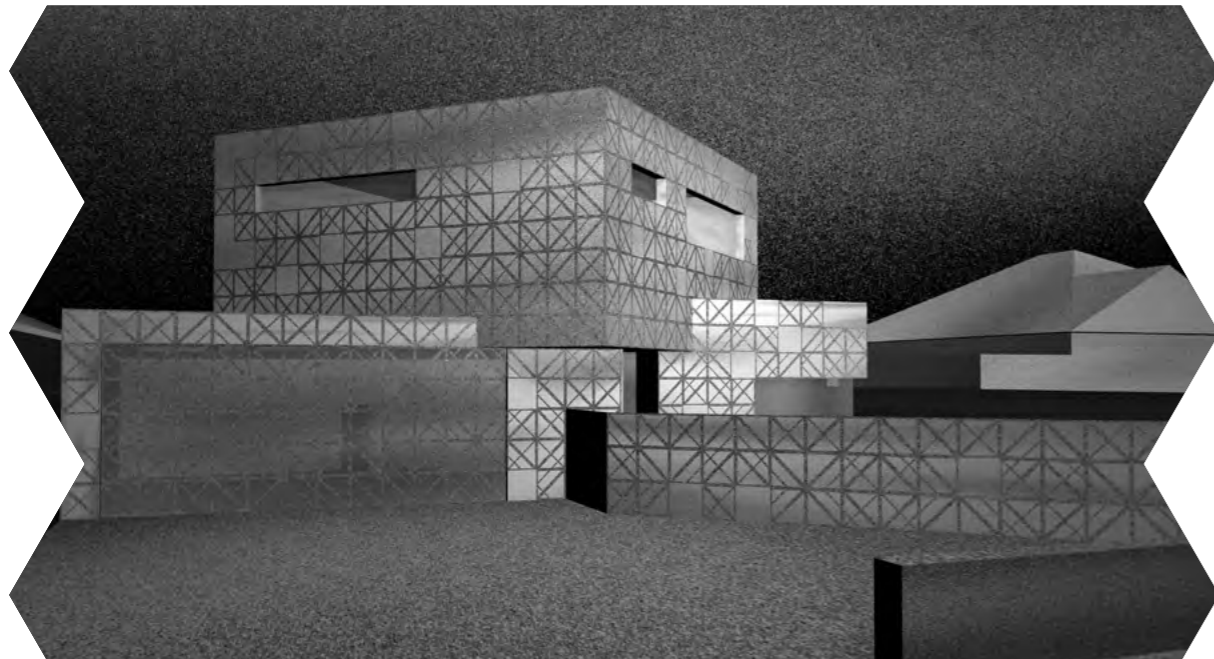
Erenboim House is designed as a new residence for a large family in Caulfield, a leafy southern suburb in Melbourne.

The sighting and configuration of the house is designed to capture the lots skewed, forty-five degree orientation of the northern sun. A series of interlocking cubic units form the various rooms of the house, and windows have been orientated toward northern and eastern views.

The spatial requirements of the new home reflect the domestic lifestyle of the young and growing family – entertaining rooms, living rooms, play room, study, kids bedrooms of equal size and a master suite that includes sleeping, retreating and bathing space. A centrally located kitchen anchors the house, providing a concentrated space for the family to eat and converse.

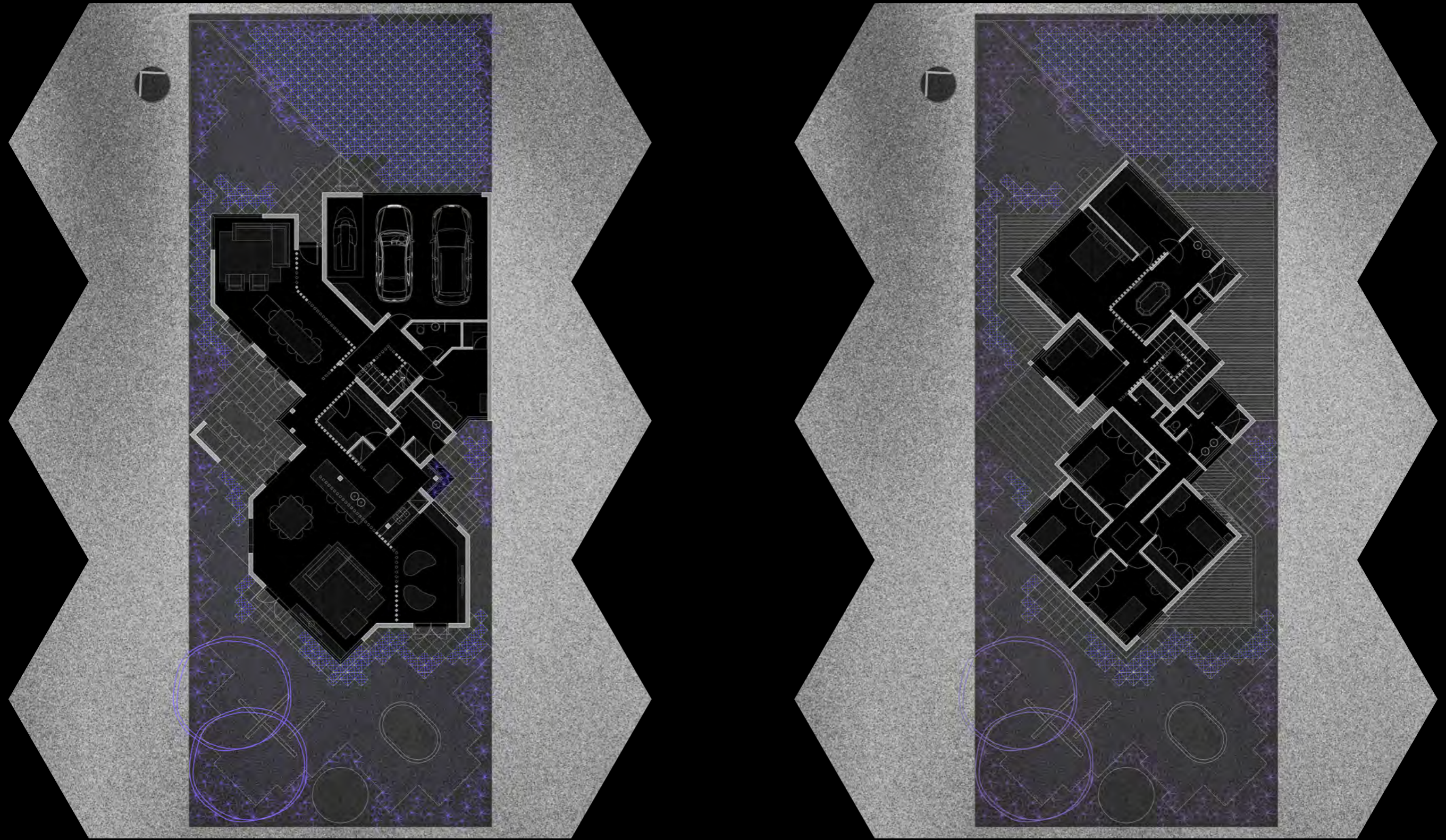
The fortified exterior appearance to the street addresses the family's requirements of a secure looking home whilst the pixelated facade conveys the floor plans' forty-five degree interlocking pattern. An abstract idea of the ornamental materializes in the custom tile façade, drawing reference to Frank Lloyd Wright's early twentieth century texture-block Storer House, Los Angeles.

Further interior finishes integrate the ornamental qualities of the interlocking pattern including the staircase 'light chimney', various room-dividing screens and the kitchen's joinery. Finally, the surrounding landscape, including hard and soft-scaping, play areas and formal spaces, draw upon the interlocking pattern.



4.223 Exterior render of the Erenboim House by Studiobird, 2012.

4.224-225 (LR) Drawings of ground and first floor plans of the Erenboim House by Studiobird, 2012.



## ERENBOIM HOUSE

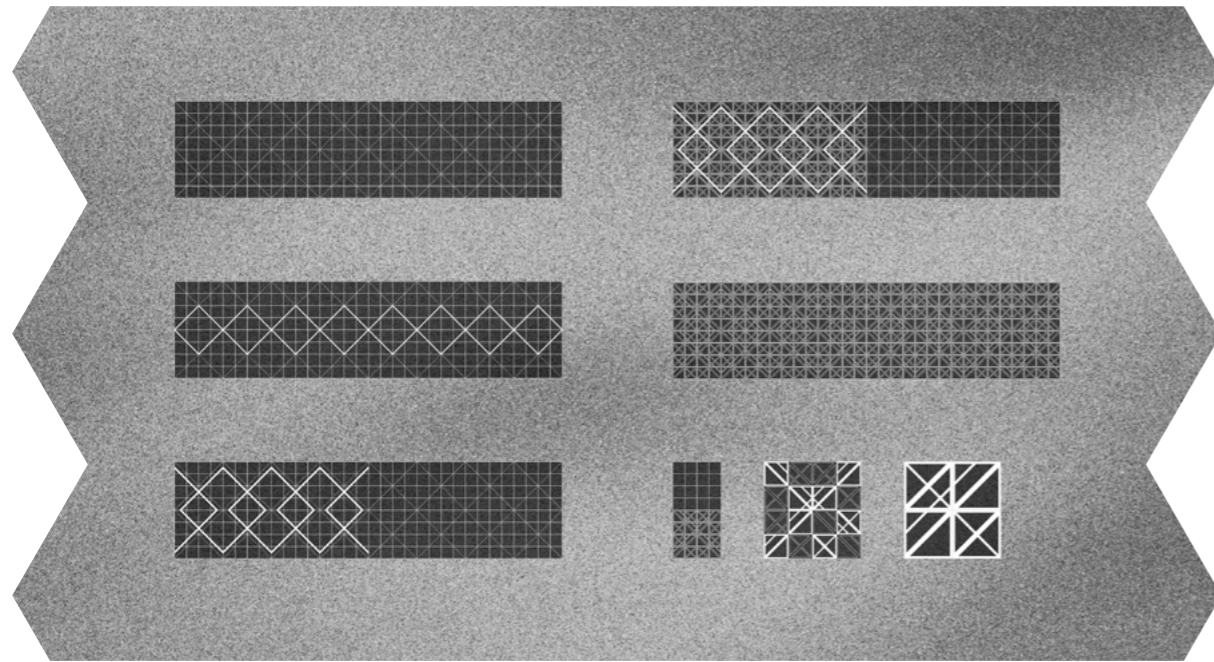
### KEY MENTOR & PROJECT REFERENCES KEY TRIGGER IMAGES

**CASSANDRA FAHEY – THE SMITH GREAT AUSSIE HOME, MELBOURNE AUSTRALIA 2007.** The exterior pattern finish to Fahey's The Smith Great Aussie Home is reflected with the applied ornament to the Erenboim House. In both homes the pixelated repetitive pattern creates an ornamental public display of identity with the suburban everyday generic.<sup>73</sup>

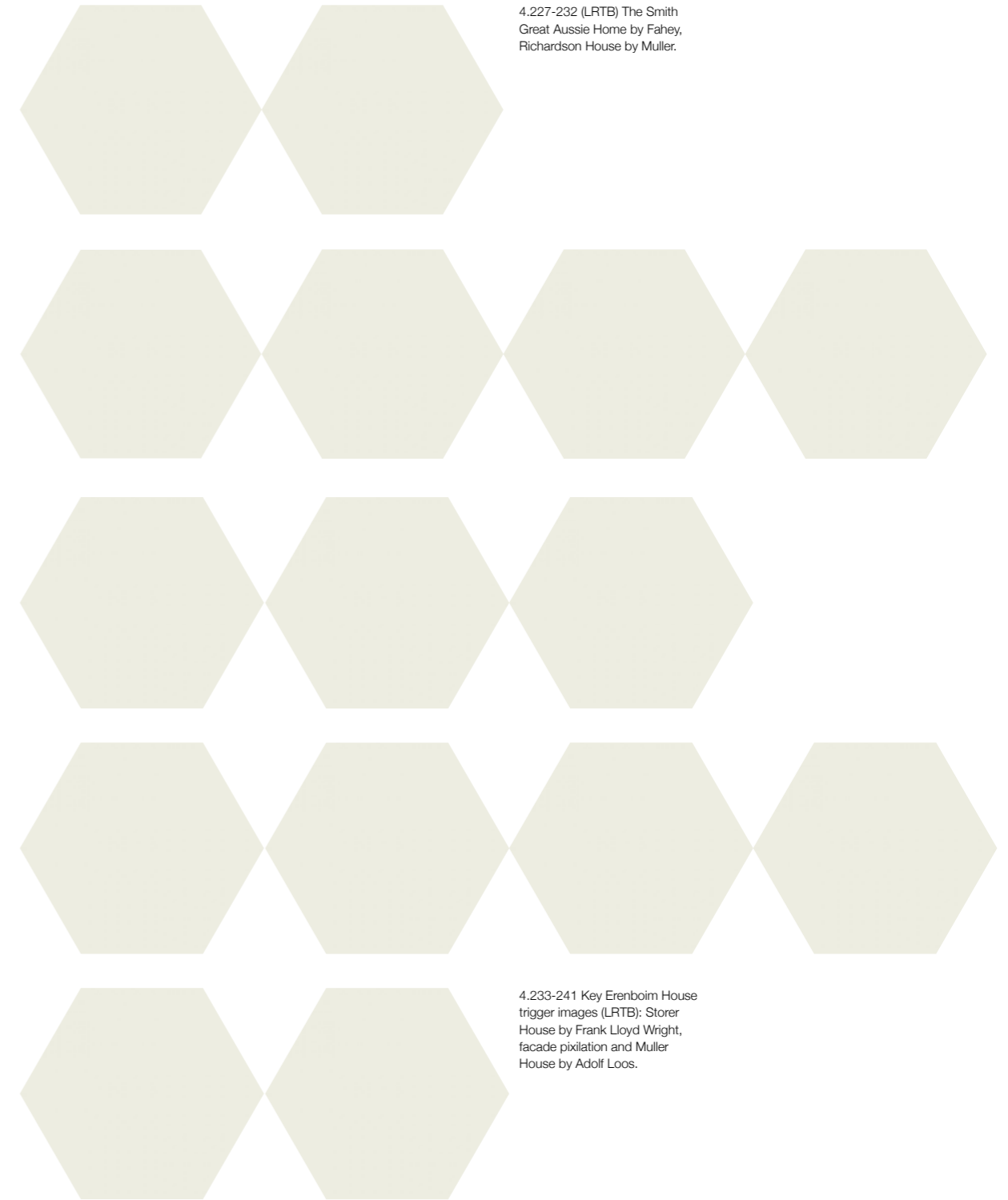
**PETER MULLER – RICHARDSON HOUSE, PALM BEACH AUSTRALIA 1957.** Richardson House employed simple circle geometries to inform the radial floor plan, volume and ornamentation qualities throughout the home.<sup>74</sup> This holistic use of a demarcating geometry is similar to Erenboim House's use of a rotated square shape.

73. PEACOCK, D. 2007. Dignifying Suburbia [Online]. Architecture AU. Available: <http://architectureau.com/articles/exhibition-27/> [Accessed 12 July 2012]. Peacock (2007), <http://architectureau.com/articles/exhibition-27/> [Accessed 12 July 2012].

74. DREW, P. 1988. Peter Muller. In: EMANUEL, M. (ed.) Contemporary Architects. New York: St James Press. Drew (1988), pp. 679-681.



4.226 Diagram of the iterative pattern formation the project Erenboim House by Studiobird, 2012.



4.227-232 (LRTB) The Smith Great Aussie Home by Fahey, Richardson House by Muller.

4.233-241 Key Erenboim House trigger images (LRTB): Storer House by Frank Lloyd Wright, facade pixilation and Muller House by Adolf Loos.

# HOTEL OTHERWORLDLY

2011-12

Hotel Otherworldly manifests within the decay of an existing 1970s landmark Melbourne hotel as a new leisure oasis for the experience-seeking traveller.

This existing hotel has a significant lineage from Conrad Hilton's original 'Hilton International' hotel chain, namely the modernist incredibleness of Hilton Nile, Istanbul Hilton, Tel Aviv Hilton and Hilton Athens. These projects were located in privileged historic tourist areas and were built to luxurious American standards. The modernist form, proportion and grid-like balconies acted as an iconic landmark, showcasing American innovation and the power of the democratic west within eastern exoticism.

Built in the 1950s and 1960s, the buildings were brilliant examples of American air-conditioned aliens landing in major historic centres for the tourist privileged to gaze from the armchair of pleasurable space. The interior spaces, the guest rooms, lobby, restaurants, pools were not devoid of regional reference since the modernist forms were 'decorated' in abstracted geometries that typified the location. For example the Hilton Nile was richly decorated in abstract, handcrafted murals of hieroglyphics.

The Melbourne 1972 version and constructed within affluent East Melbourne takes on Conrad Hilton's principles of a privileged position, multilevel proportions but drastically falls short in all other aspects. The brown brick, balcony-less and generic 'anywhere in the world' interior décor is extremely unpleasant.

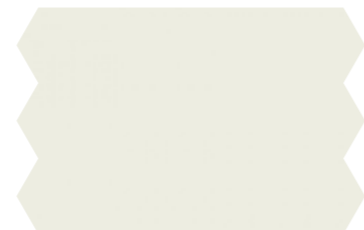
Enter the Hotel Otherworldly concept; reimagine the existing hotel to Conrad Hilton's standards, cosmetically retrofitting all aspects of the building with an Australian textural sensibility and to ultimately design an event, an Aussie exotic experience that transports the traveller into a world of shimmer, wonder and delight.

The retrofit commences with a secret hotel room transformative installation unbeknown to the hotel management. This guerilla-style 'anarchy' activity references the art practice 'Secret Wall Tattooing' where artists create hidden art behind existing hotel room wall hung paintings and mirrors.<sup>75</sup>



4.242 Conrad Hilton and a model of Istanbul Hilton.

4.243 Photograph of subject site.



75. ARTISTDISCLOSED. 2012. Secret Wall Tattoos Blog [Online]. Available: <http://www.secretwalltattoos.com/> [Accessed 15 July 2012]. Artist Disclosed (2012), <http://www.secretwalltattoos.com/> [Accessed 15 July 2012].



4.244 Tel Aviv Hilton by Rechter Zarchi Peri Architects.



4.245 Leaping Crocodile.

Working within an existing typical 'king guest' room, the installation design covers the existing décor with a repetitive trapezoid geometry, architect crafted in various locally sourced materials. The repetitive geometry pays homage to early European modernist facades but subverts as handcrafted bespoke décor with colour and texture referencing indigenous flora, fauna, history and culture.

Native fauna references of fury wallabies and leaping crocodiles which float within folding and illuminating trapezoid wall artworks. The bedroom's gold and green tones reflect the Australian floral emblem of golden wattle and the Aurora Australis (the southern lights) whilst subtly announcing the proud 'Australian Made' colours. Further colours of blue and maroon compliment the gold, to evoke and reference Australia's colonial and the British royal family ties.

The bathroom installation, crafted from thousands of bubble wrap trapezoid forms, articulates a surreal liquid-soap foaming dispersion whilst reminiscent of the reptilian scales of the salt-water crocodile and the texture of the domestic shower curtain.

The bulk of materials was sourced from various DIY warehouse suppliers of everyday and low-cost construction materials, including gold floor underlay, plastic shade cloth and blue anti-slip rubber flooring. Further materials such wallaby furs, automotive leather, brass washers and pink and clear bubble-wrap were sourced from local manufactures as off-cuts. The low-cost materials luxuriously articulate and decorate the entire bedroom and ensuite bathroom.

A local effigy or perhaps an effigy of a future traveller was crafted to guide the process of cutting and weaving over 10,000 trapezoids with over 7000 cable ties.

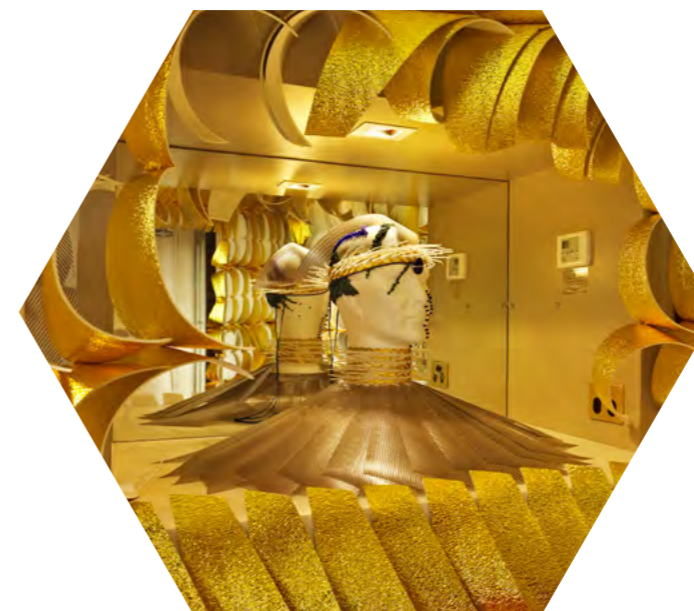
In the near future, the project will continue with the redesign of other aspects of the building, all in a similar cosmetic, textural approach. The exterior will transform with a balcony installation facade, the roof with a new entertaining 'pleasure' deck & pool and the entry/ podium will be revamped. Further interior public areas will be modified with the same textural means, not necessarily changing room shapes significantly but rather modifying those shapes through the use of with décor.

Photography Peter Bennetts

4.246 Hotel Otherworldly by Studiobird, 2012. Installation materials include gold floor underlay, plastic shade cloth and blue anti-slip rubber flooring, wallaby furs, automotive leather, brass washers.



4.247-249 (LRTB) Hotel  
Otherworldly by Studiobird,  
2012. Installation materials  
include gold floor underlay,  
plastic shade cloth and blue  
anti-slip rubber flooring, wallaby  
furs, automotive leather, brass  
washers.





4.250-251 (LR) Hotel  
Otherworldly by Studiobird,  
2012. Bathroom installation  
materials include pink and clear  
bubble-wrap, hand-cut into  
trapezoid shapes.



4.252-254 (LRTB) Hotel  
Otherworldly by Studiobird,  
2012. Green LED's create the  
evening Aurora Australis glow.





## HOTEL OTHERWORLDLY

### KEY MENTOR & PROJECT REFERENCES KEY TRIGGER IMAGES

**CARLO MOLLINO – CASA DEVALLE, TURIN ITALY 1939.** The erotic ‘spaces of delight’ suggested Mollino’s Casa Devalle bedchamber through the use of padded walls and soft textured furnishings reflects Hotel Otherworldly’s overtly textured walls, padded furnishings and explicit use of ambient light.<sup>76</sup>

76. BRINO, G. 2005. Carlo Mollino: Architecture as Autobiography USA, Thames & Hudson Brino (2005), pp. 92-99.

**VERNER PANTON – PANTON APARTMENT, BASEL SWITZERLAND 1972.** Pantan’s use of props throughout his own home reflects the use of installation elements within Hotel Otherworldly. In both projects applied material and saturated colour is fixed to transform the atmosphere and thus alter the experience of space.<sup>77</sup>

77. EPPLER, S. 2000. Verner Pantan as an Interior Designer. Verner Pantan: The Collected Works. Ditzingen Germany: Vitra Design Museum. Eppler (2000), pp. 194-95

**SIR JOHN SOANE – SIR JOHN SOANE MUSEUM, LONDON ENGLAND 1792.** Soane displays his exotic collections and treasures in a similar way to Hotel Otherworldly. Both projects exhibit artifacts in a dramaturgical pose and conjure an entertaining theatre of delightful space for audiences to experience.<sup>78</sup>

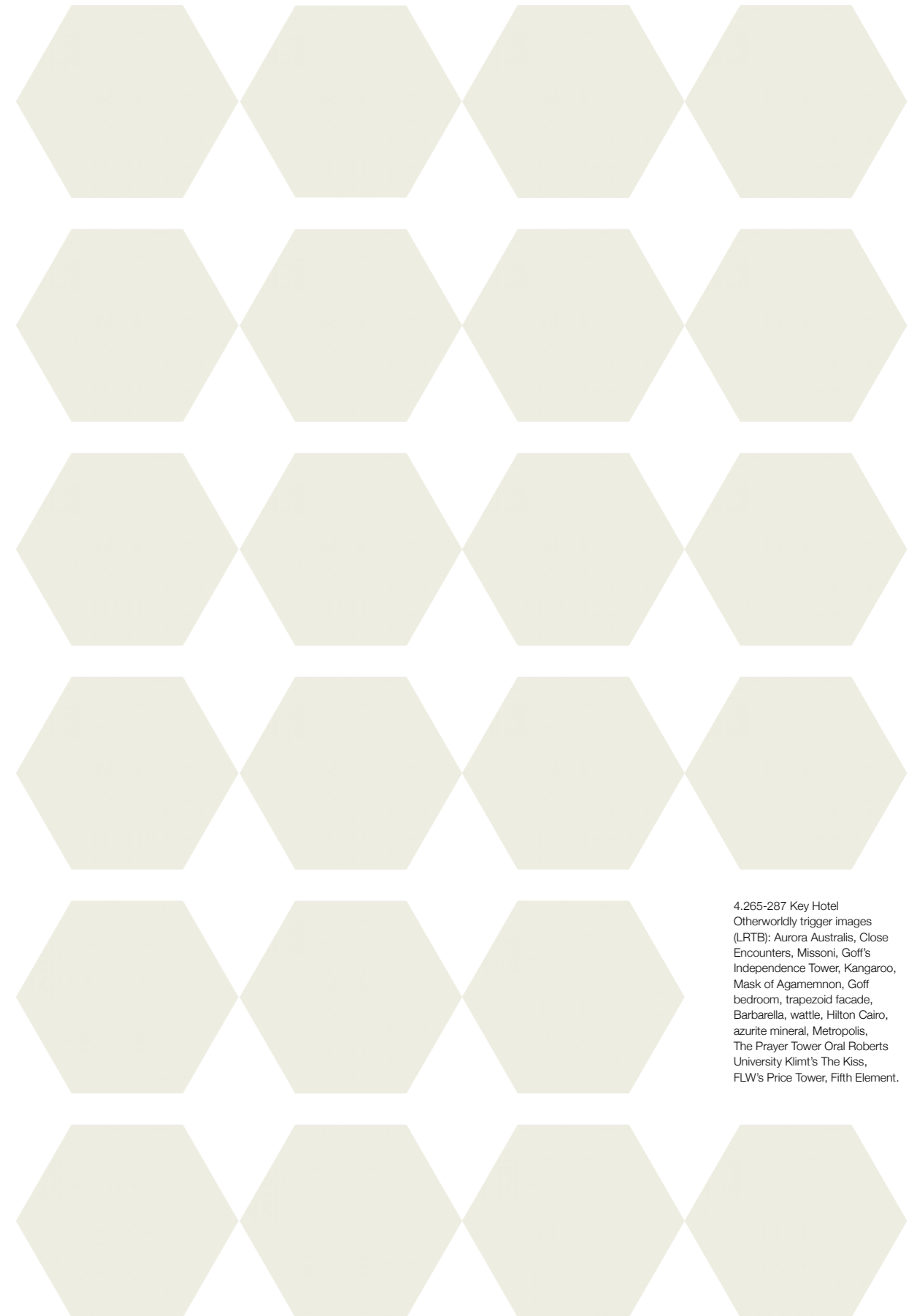
78. DARLEY, G. 1999. John Soane: An Accidental Romantic, New Haven, Yale University Press. Darley (1999), p. 306.

**ADOLF LOOS – LOOS APARTMENT, VIENNA AUSTRIA 1903.** Loos’ bedroom within his own apartment in Vienna is a reference for Hotel Otherworldly’s ultimate bedroom fantasy with the use of all-over and immersive exotic materials and fabrics.<sup>79</sup>

79. BOCK, R. 2007. Adolf Loos: Works and Projects, Italy, Skira Editore. Bock (2007), p. 63.

**PAUL RUDOLPH – KAISER APARTMENT, NEW YORK USA 1967.** The ‘stagey’ all-over use of ornament within the bedroom of Rudolph’s Kaiser Apartment reflects a similar articulation with Hotel Otherworldly. The project’s suspended inexpensive shimmering gold layer covers an existing space to achieve a lustrous bedroom experience.

4.257-264 (LRTB) Casa Mollino by Mollino, Pantan Apartment by Pantan, Sir John Soane Museum by Soane, Kaiser Apartment by Rudolph and Loos Apartment by Loos.



4.265-287 Key Hotel Otherworldly trigger images (LRTB): Aurora Australis, Close Encounters, Missoni, Goff’s Independence Tower, Kangaroo, Mask of Agamemnon, Goff bedroom, trapezoid facade, Barbarella, wattle, Hilton Cairo, azurite mineral, Metropolis, The Prayer Tower Oral Roberts University Klimt’s The Kiss, FLW’s Price Tower, Fifth Element.

# THE FOREVER HOUSE

2012-18

The Forever House is a long-term project that will see the design and construction of a small-scale dwelling in a yet to be determined site in Melbourne. The project is within its infancy and has been instigated by my desire to design and construct my own freestanding home – from the foundations up.

I see this residence as my ‘forever’ home, not a temporary home but rather a permanent dwelling that will be my home forever. I believe the Australian dream to build your own home is still desirable and achievable. However I am not interested in purchasing affordable land in outer ‘no-mans-land’ and do not want to live in a generic shoe-box apartment purchased ‘off the plan’.

I believe The Forever House will be a prototype, a typological example of new-build, small-scale housing located within inner-suburban locations.

Initial thoughts are very much centred on the potential site. I have been ‘hovering’ above Melbourne’s inner-suburbia via satellite imagery, searching for seemingly marginalized or overlooked sites that offer potential for sensitive building densification. Idle tennis courts, flat rooftops and empty backyards look potentially promising.

Further to this I have started to define the pragmatic and spatial requirements of my future home. As a diagram, the overarching concept for a ‘forever’ dwelling would be flexibility to transform and adapt to any lifestyle changes over the course of my life. To be efficient with space – perhaps a single generous space could offer multiple living uses, instead of a numerous ‘unused’ boxes of rooms. The bedroom, living room, bathroom, kitchen could be within a single space but re-configurable with flexible walls and, for example a roof deck garden is also a possible feature.

The home’s potential experiential qualities are also important. I have been looking at Hollywood glamour films, in particular Monroe’s *Gentlemen Prefer Blondes* and the performance scene ‘Diamonds Are A Girls Best Friend’. The set’s colour, the use of heated red and pink, the dancers movement and ultimately the iconic ‘celebrity’ nature of Marilyn Monroe fascinate me.

However The Forever House will combine numerous ‘scenes’, Marilyn is just one. The scenes will transform based on my attention span. Ultimately The Forever House will be performative and evolve to my current whim and desire.

With a constantly growing and evolving population, Australian cities need to start developing and actualizing new ways to house differing socio-economic groups, as well as the growing ‘no kids’ and ‘single’ household communities. The Forever House may be the realised catalyst for this housing revolution.

The Forever House represents my future practice speculation. The next phase and or evolution of my practice will be a shift in architectural typology. Forever House will be a total project, from ground up and not necessarily adapting to an existing interior environment.

4.288-299 (LRTB) Google Maps  
aerial images of searching the  
suburbs for potential sites.



## THE FOREVER HOUSE

### KEY MENTOR & PROJECT REFERENCES KEY TRIGGER IMAGES

As the Forever House is still within the initial design stages the following mentors and projects are my current speculations for the project's desired outcome:

**CARLO MOLLINO – CASA MOLLINO, TURIN ITALY 1960.** The decoration of the interiors of my Forever Home is planned to be similar to the 'tomb for the afterlife' approach, as Mollino had created for his own home in Turin. My personal accumulating artefacts and treasures will be articulated as installations and possibly modifiable within my inspirational room transformations.

**THE GRIFFINS – CAPITOL THEATRE, MELBOURNE AUSTRALIA 1924.** The 'stagey' qualities created through integrated coloured lighting system and the three-dimensional surface of Griffin's geometric alabaster ceiling will influence my project.<sup>80</sup>

**VERNER PANTON – PANTON APARTMENT, BASEL SWITZERLAND 1972.** I will reference Pantan's design approach with his own Swiss home where the interplay of colour, form, lighting and material installation has been employed.<sup>81</sup>

**PAOLO SOLERI – WOODS RESIDENCE, ARIZONA USA 1950.** Soleri constructed the Woods Residence for his parents-in-law himself as a prototype for future small-scale housing typologies.<sup>82</sup> I plan to physically construct The Forever Home myself and experiment with a range of design ideas and materials in a similar approach to that of Soleri.

**SIR JOHN SOANE – SIR JOHN SOANE MUSEUM, LONDON ENGLAND 1792.** Soane's theatric and decorative use circular mirrored surfaces within his small breakfast room creates an illusion of further space and represents an important reference.<sup>83</sup> The Forever House will be physically small in scale and the use of clever mechanisms is planned to generate the illusion of infinite space.

**KONSTANTIN MELNIKOV – MELNIKOV HOUSE, MOSCOW RUSSIA 1929.** Melnikov's own home and architectural studio presents ideas for the design and construction of my Forever House. The dual overlapping cylindrical bodies fortified an intimate interior of circular living and working spaces. The constellation of hexagonal openings filter light into private areas and create an extraordinary chiaroscuro effect internally. The avant-garde home was built using traditional low-cost materials and construction techniques.<sup>84</sup> The home's innovative and radical appearance using simple 'graphic' geometries will be utilized within The Forever House.

80. JOHNSON, D. L. 1977. *The Architecture of Walter Burley Griffin*, Melbourne, MacMillan. Johnson (1977), p. 27.

81. EPPLER, S. 2000. *Verner Pantan as an Interior Designer. Verner Pantan: The Collected Works*. Ditzingen Germany: Vitra Design Museum. Eppler (2000), pp. 194-95

82. MCLANE, E. 1988. Paolo Soleri. In: EMANUEL, M. (ed.) *Contemporary Architects*. New York: New York. McLane (1988), pp. 907-99

83. DARLEY, G. 1999. *John Soane: An Accidental Romantic*, New Haven, Yale University Press. Darley (1999), p. 306.

84. MAGISTRIS, A. D. 2000. *The Cylindrical House-Studio*. In: FOSSO, M. (ed.) *Konstantin S. Melnikov and the Construction of Moscow*. Italy: Skira. Magistris (2000), pp. 90-93.

4.300-305 (LRTB) Casa Mollino by Mollino, Capitol Theatre by The Griffins, Pantan Apartment by Pantan, Woods Residence by Soleri, Sir John Soane Museum by Soane, Melnikov House by Melnikov.

4.306-319 Key The Forever House trigger Images (LRTB): Melnikov House, Marilyn Monroe Diamonds Are A Girl's Best Friend, The Griffins' Gumnut Cottage and Pymont Incinerator.

# **CHAPTER FIVE**

# I WAS, I AM, I WILL BE

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This creative musing describes, through a contemplative and abstract perspective, practice propositions and revelations that have surfaced whilst reflecting upon the way I practice.

Written abstractly and with a self-referential tone, each proposition is divided into three intonations, 'I Was, I Am, I Will Be'. The reflections address moments within my past that have influenced my practice until now, my current practice behaviours and philosophies and finally conclude with speculations upon my future practice hopes.

'I Was' describes moments from my childhood that signal initial practice tenancies, revealing an awareness, sensibility and determination to shape environments. The 'I Am' musings articulate conscious contemplations of my current practice methodologies, techniques and behaviours. How I operate and shape spaces and experiences today. 'I Will Be' speculates upon my future practice ambitions, desires and imaginings of what will likely be my architectural way of practice in the future.

Overall, the musing offers an impression of my practice ideologies, inherent practice sensitivities and practice distinctiveness.



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**I WAS A SANDPIT & CUBBYHOUSE.** My earliest memories were in the sandpit and on the beach sculpting fortress, mansions and metropolises with my brothers. Likewise we built elaborate cubbyhouses and observational platforms on nearly every tree in our backyard. With friends we also performed 'concerts' for parents, dressing up and building theatre sets out of bed sheets and clotheslines.



5.01 Photograph of the author at age nine.

**I WAS A COMPUTER AND VIDEO GAME NERD.** My teenage years were defined by endless hours occupied by computer and video games. I enjoyed productive strategy-based games, those that allowed me to design, build and manage interactive virtual cities and empires.

**I WAS DETERMINED.** From a young age I was determined to become an architect with the desire to design buildings on every continent of the world and to design and help construct a moon colony.



5.02 Earth from the lunar surface.

**I AM STILL DETERMINED.** I am still determined to construct buildings but now under a broader sense. To create 'spatial environments' crafting opportunities that exist beyond the traditional architectural sense. To experiment and create space for human interaction and wonderment.

**I AM INTERDISCIPLINARY.** A range of design disciplines interest me. Architecture, interior, landscape, graphic, set design, fashion, art and installation. As an architect I craft projects within these disciplines either on my own or by collaboration with like-minded designers.

**I AM EXPERIMENTAL.** I live for the 'new'. My practice behaviour and realised projects are outcomes from my ultimate desire to create unprecedented spaces. I invent through an intense iterative process of design. I consciously critique and manipulate spatial form and volume with the 'it has to be original' ego hovering above.



5.03 Hotel Otherworldly by Studiobird, 2012.

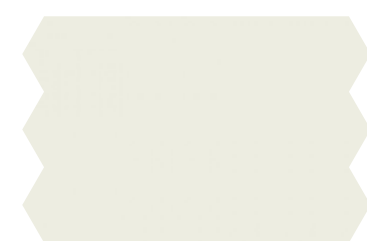
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**I AM PARADOXICAL.** I transform seemingly banal space into luxuriously decorative environments with the use of reimagined 'off the shelf' and everyday ordinary material. Project outcomes are conceived by a desire to transfigure an ordinary plasterboard world into expressively tailored, textured and ultimately extravagant atmosphere. The value and class system of luxury is questioned through the contradictory use of cheap, mass-produced commodities to craft these projects.

**I AM TOMORROW.** I live for, experiment and construct spaces for the future. I believe innovation is achieved through experimentation, pursuing visionary concepts of space and taste through trial, critique and instinct.

**I AM INSTINCTUAL.** I rely on my instinct above anything else. Project decisions are defined by drawing upon my innate hunch. The hunch is informed by my worldly experiences and perceptiveness to the consequences the decision will inform. However I have now come to better understand the way my 'instinct' works through education such as this doctorate research and reflection upon the way I practice architecture.

**I AM OTHERWORLDLY.** My projects metaphysically 'transport' the client, the audience and myself from the 'everyday' world into an 'other' world; a constructed spatial experience of shimmer, desire and otherness. The two worlds are symbiotic, resembling and dependent of one another and ultimately the traveller finds ones-self questioning space, time and place.



5.04 Bedroom within the Price House by Bruce Goff, 1956.

**I AM LIMINAL.** I am interested in threshold environments that exist between and betwixt multiple states of place. This interstitial space typically manifests within static environments and my project outcomes attempt to subliminally cohabit within their omnipresence.

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**I AM IMMERSIVE.** In my realised projects, I attempt to saturate the users visual perception of space. Project outcomes purposefully overwhelm my audience by surfacing existing glimpses of mediocrity with carefully arranged material that surrounds the occupant.

**I AM WOVEN.** My project concepts, creation processes and outcomes can be considered as woven. Project concepts are typically diverse and I interlace differing references. I physically craft my projects by weaving various materials together and the outcomes reveal this process aesthetically.

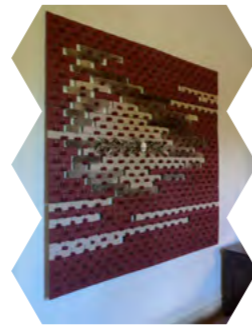
**I AM TRANSITORY.** Project ideas are fleeting because they exist as long as I am interested. For this reason, many initial ideas manifest with a select number engaged to furnish the realised project. Ideas are seemingly fleeting, a consequence of their validity and my attention span.

**I AM CENTRIFUGAL.** All my realised architectural projects gyrate and flux in association with an occulting nodal force. That is a rotating inertia exists, crafted by a central point or energy that is surrounded by interrelating spaces.

**I AM ESOTERIC.** My practice conduct exists within a house where the feathers are always up in the air and never settling. This liminal world is a construct of my personality and reflects my state of being. It is all in my head.

**I AM MULTIDIMENSIONAL.** Unlimited dimensions of scale and perspective define me; I have the ability to travel within multiple atmospheres of cognizance; my resulting architectural projects are manifestations of my worldly and otherworldly states of mind.

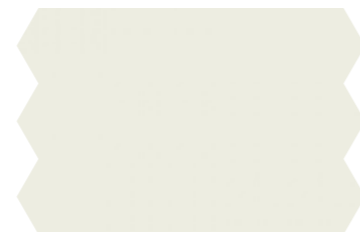
**I AM EVERYDAY ORDINARY MATERIALS TRANSFIGURED.** I cruise the aisles of Bunnings endlessly searching for materials to suit my design projects. This window-shopping process transforms seemingly everyday materials beyond their intended use.



5.05 Woven Portrait of a Nest by the author, 2011.



5.06 Abu Dhabi Airport Terminal 1 by Paul Andreu, 1982.



5.07 Peering Through the Cosmic Sphere. Illustration from 'L'atmosphère: Meteorologie Populaire', Paris 1888, by Camille Flammarion.

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**I AM VISUAL.** My visual perception of 'preference' of matter defines my practice. My judgement behaviours of taste, arousal, and further design decisions are reflections of my innate sensibilities.

**I AM EXPERIENTIAL.** I design 'experiences'. I design immersive architectural environments; responsive spaces that the user can interact within and acquire heightened states of awareness.

**I AM A PLEASURE SEEKER.** My design decisions are made intuitively and underpinning this behaviour is a hunger for space of pleasure. I desire space that is 'everything and anything possible', the space of luxury and the space of ultimate contentment.

**I AM 'STAGEY'.** I design stagey atmospheres. The project outcomes can be considered performative environments, composed of carefully crafted and theatrical scenographic material. Spectators are immersed within a choreographed and staged spatial experience.

**I AM AVANT-GARDE FASHION.** Numerous avant-garde fashion designers interest and inspire my architectural projects. As an example the imaginative and provocative fashion projects of Alexander McQueen. His creations are exquisitely tailored and assemble ideas about race, class, sexuality, religion and the environment.<sup>85</sup> Moreover McQueens's projects challenge and expand fashion conventions and are the product of extensive research and reference beyond the approach of the fashion mainstream.

**I AM VISIONARY.** I always ask 'what if', I am inspired by the 'new' and aspire to create 'original' environments. My projects are experimental, resulting from an extensive design process and may be summarized as intuitive, iterative, liminal and esoteric. My vision is to create occupiable space of today whilst attaining ideals of tomorrow.

85. BOLTON, A., MCQUEEN, A. FRANKEL, S. BLANKS, T. & SUNDSBØ, S. (2011), Alexander McQueen: Savage Beauty, New York, Metropolitan Museum of Art, p. 72.



5.08 5.08 Alexander McQueen Women's Autumn/Winter 2009 "The Horn Of Plenty" from Paris Fashion Week.

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**I AM SCENOGRAPHY.** My theatrical projects are not static objects, rather performing environments of choreographed material, light and activity. The interiors are filmic, with the composition of material and set directing the actor within a controlled and narrated perspective.



5.09 Alphaomega Apartment by Studiobird, 2008.

**I AM REFLECTIVE.** Reflective material and space is titillating. Space-time is in question and the illusion of boundary is objectified. Pure reflection through mirror is monotonous; I prefer reflective space created through inherent materials of transparency, displacement and pattern.

**I AM ATMOSPHERE.** I am concerned with gravity, energy and the intangible. I desire space that distorts my sense of 'which way up'. I prefer to swim within infinite ambiance, hover inside transparent intersecting spheres and ultimately travel interstellar space.

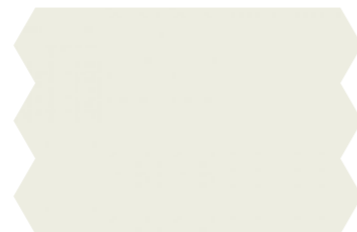


5.10 Orion Herschel Spitzer.

**I AM COLOUR.** I am not a black-clad, minimalist architect. I employ the full spectrum of colour, every shade and every combination. I work with colour viscerally with colour combinations inherent and intuitive. I subvert colour. I experiment with colour. I avoid beige. Beige is so mundane but will work if interspersed with tropical fruit punch orange.

**I AM FILM SETS.** I watch and experience films from all genres for enjoyment. As a consequence the film set-constructions and theatrical scenery inspire my architectural projects. Steven Spielberg's set for his 1977 film 'Close Encounters of the Third Kind' is an example.

Specifically the theatrical and captivating scene of the UFO's hovering and later landing on a manmade purpose built landing strip brought to my attention the full energy and rush which a set design could manifest. The isolated desert location, the use of light and sound on a large electrical billboard, the fantastically designed UFO's and further filmic devices created an 'otherworldly' experience that later helped inspire my architectural project Hotel Otherworldly.

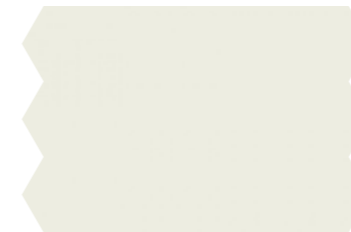


5.11 Scene from Close Encounters of a Third Kind, 1977.

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Other films and film sets that have influenced my architectural world: Metropolis (Fritz Lang, 1927), Lost Horizon (Frank Capra 1937), 2001: A Space Odyssey (Stanley Kubrick 1968), Barbarella (Roger Vadim 1968), A Clockwork Orange (Stanley Kubrick 1971), Logans Run (Michael Anderson 1976), The Man Who Fell To Earth (Nicolas Roeg 1976), Close Encounters of the Third Kind (Steven Spielberg 1977), Alien (Ridley Scott 1979), Blade Runner (Ridley Scott 1982), The Fifth Element (Luc Besson 1997), Apocalypto (Mel Gibson 2006), Curse of the Golden Flower (Yimou Zhang 2006), Tron Legacy (Joseph Kosinski 2010), Melancholia (Lars Von Trier 2011).

**I AM A BOWERBIRD.** Constructing woven anachronistic architectural worlds in a strangely familiar way to my avian friends. I gather urban materials and reimagine them into alluring spatial and immersive experiences via a precise articulation of intuitive pecks, wefts and warps.



5.12 Bowerbird.

**I AM ELABORATED.** Projects are layered assemblies of repetitive units of material. The act of excessive assembly is an act of elaboration. The resulting complex spatial outcomes manifest through intense arrangement and rearrangement of the infinite singularity.

**I AM WHERE I'D RATHER BE.** I construct seductive architectural 'states of minds' to entice clients and audiences to travel across multiple thresholds of stagey and evocative 'where I'd rather be' environments. Ultimately the spectator is transported from the banal of the everyday into the inner realm of shimmer, desire and otherworldliness.



5.13 The Kiss, 1908 by Gustav Klimt.

**I AM SHREWD.** The majority of my completed projects are realised on a beer budget with low-cost or recycled materials. I physically handcraft the spaces typically by myself and at times with the assistance of collaborators to produce champagne, lustrous spaces.

**I AM PLACE & TIME.** My projects are not 'timeless' as they are signs and manifestations of moments in time. The outcomes are assemblages of numerous and diverse ideas and arrive in the form of new architectural territories.

**I AM DEXTEROUS.** I skilfully, physically and digitally craft the projects. I gather urban materials and reimagine them into spatial and immersive experiences via my articulated design process.

**I WILL BE ALWAYS.** To speculate upon my future practice rationally, I believe the current 'design-make' behaviour will continue. I cannot imagine a world where I stop physically physicalizing my spatial projects. However I believe this behaviour will continue to develop in tune with new project opportunities and context I practice within.

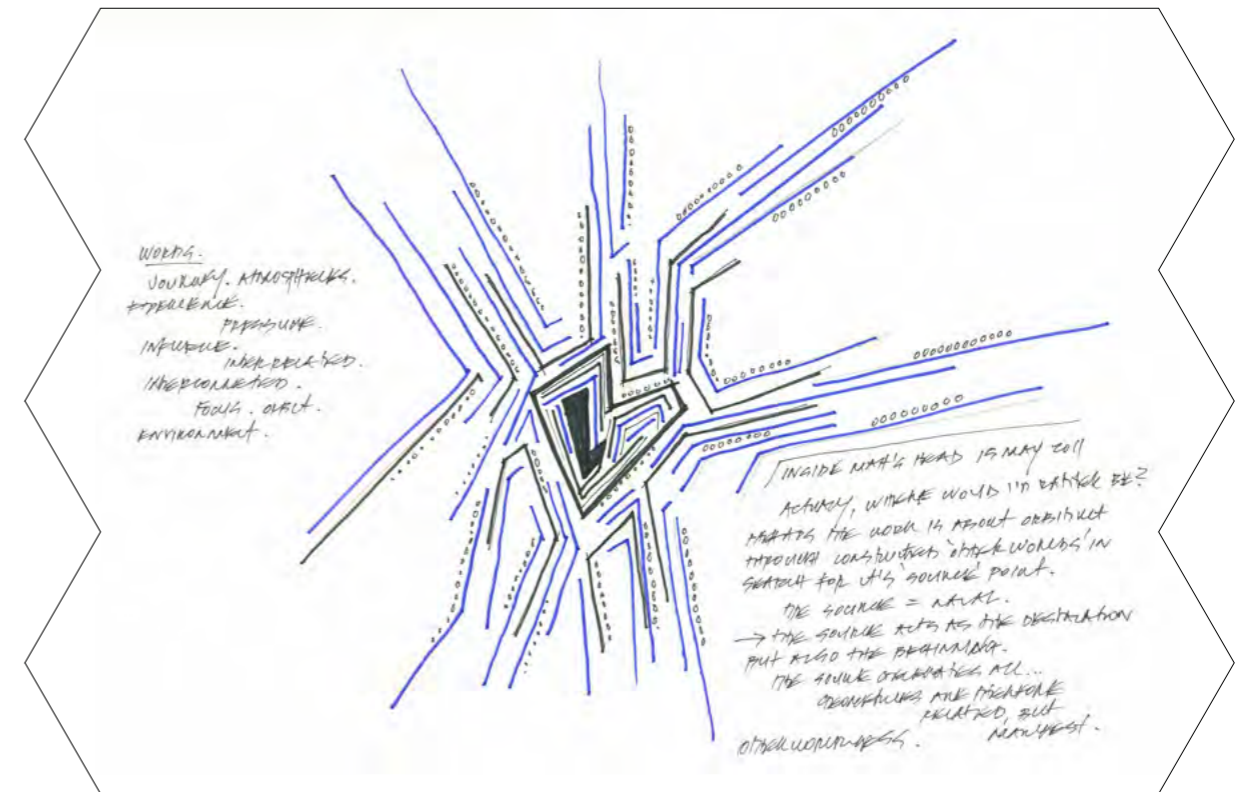
**I WILL BE INTERNATIONAL.** Future projects will be developed and constructed beyond my Australian borders. I will pursue worthwhile international settings, offering a new spectrum of project, context and client opportunities. Anywhere. This excites me, as my alter ego The House of Feathers requires new experiences and references to spawn new projects. A new 'landing site' project is currently being developed with integrated multinational sites and cultures.

**I WILL BE THE FOREVER HOUSE.** I will physically construct my 'forever' home. Forever being forever. This project will shift the 'temporary' paradigm of the majority of my previous projects and practice behaviour. My brain changes gears. So much so I have started surveying potential 'permanent' sites... Suburban redundant spaces like unused tennis courts seem to be the go.

5.14 The Integretron near Palm Springs, California.



5.15 Vacant car park, Luxembourg City, Luxembourg.



5.16 'Revelations' sketch by the author, 2011.

Handwriting reads: Words. Journey. Atmospheres, Experience, Pressure, Influence, Interrelated, Interconnected, Focus, Orbit, Environment. Inside Matt's head 15 May, 2011. Actually, Where would I rather be? Perhaps the work is about orbiting through constructed 'other worlds' in the search for the 'source' point. The source equals naval. Otherworldliness.

# CONCLUSION

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The assembly and characteristics of The House of Feathers was conceived as a reflective metaphor to articulate my architectural practice. I have exposed my practice by way of a liminal undertaking understood as research between and betwixt conventions and exercised through a ritualistic assemblage. The House of Feathers is the embodiment of my practice knowledge, practice methodologies and by way of this PhD, practice revelations. In addition, The House of Feathers is further mediated by the Interactive Platform constructed as a digital tool with which to navigate the principles of composition that designate the surfacing of my practice.

This PhD offers as a significant contribution to architectural knowledge: the delineation of a new mode of design practice that utilises the opportunities provided by the information age.

In particular, The House of Feathers has revealed my practice methods as a technique by which to penetrate these new platforms in pursuit of new architectural conventions that might fathom new architectures. The technique of foraging, collecting and collating references drawn from these platforms is exploited concurrently using analogue techniques that approach material explorations in the same way. The digital and analogue investigations contribute to the development of a project by allowing for the possibility of chance encounters between the digital and analogue and invites the production of innovative architecture that consummates the complex imbroglio.

I have examined and reflected upon twelve of my key architectural projects through the navigation of The House of Feathers. Through this cross-examination I have discovered alchemical references, precedents, mentor approaches and practice methodologies. The House of Feathers operates by my mentor associations and I have identified ten architects as my key practice mentors, my 'conceptual friends' who also manifest idiosyncratic environments. Through this mentor examination, the predominant practice theme 'liminality' was identified. I discovered both my practice methodologies and practice outcomes proliferate liminal passages and experiences. The House of Feathers is the metaphoric embodiment of this practice theme.

My House is composed in the passage of my ritualized techniques, techniques that have come to define my practice methodologies and which concurrently craft the extent of this house betwixt and between mentors and artefacts and disseminates new and potential architectures. My PhD has emerged as the threshold between my current practice and future practice.

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As a result of the engagement The House of Feathers Interactive Platform in conversation with ARM Architecture director Ian McDougall I have demonstrated how the Interactive Platform could be navigated, how the navigation could lead to an opening up of the conversation and how this conversation could then also inform the passage of the Interactive Platform. The Platform offers the participant navigational possibilities between and betwixt various passages of practice content whilst colouring an evaluation of the content.

On contemplation of my own navigation of the digital The House of Feathers Interactive Platform, I have experienced numerous ideological propositions of my practice. Important I Was, I Am and I Will Be revelations have surfaced and this has helped articulate my unique practice methodologies, mentor associations and valuation of my architectural projects. Significant revelations include identification and examination of my 'liminal' practice behaviour, crafting 'elaborated' space and my 'paradoxical' use of materials and references.

These important revelations and further unique revelations have been made manifest by the passage of The House of Feathers Interactive Platform and validates it as a worthwhile practice dissemination and reflection tool. The armature of this Interactive Platform may offer other practitioners the opportunity to navigate, reflect and identify their own important practice revelations.

The undertaking of this practice-based PhD by Project has positioned my architectural practice as one that establishes an architecture of liminality. This PhD has identified my practice methodologies, specifically the methods utilising the Internet are valuable for designing and producing engaging architecture. I will continue to develop my practice and practice methodologies with the assistance of the framework I have established through this practice-based research.

This PhD accounts for the ways in which my thinking and doing constitute the conditions by which I define my practice. I offer both analytical and situated methods of enquiry in the form of a documentation of my practice outcomes and the Interactive Platform as an artifact of, and an enactment of this practice, and as ways by which I demonstrate the originality of my practice.

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Within this PhD, The House of Feathers addresses the explicit and complex entanglement of thinking and doing that manifest themselves within a design practice and how this approach may be tailored to envisage the advancement of practices.

This PhD offers a significant contribution to knowledge through a comprehensive demonstration of my unique modes of design practice.

The House of Feathers: A Design Practice Observed, Documented and Represented.

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Abbreviations: (LRTB) Read images left-to-right, top-to-bottom (TB) Read images top-to-bottom (LR) Read images left-to-right

**0.01** Photograph of author within silver foil by 3 Deep.

**0.02** Photograph of author by 3 Deep.

### CHAPTER 1

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**1.04** Render of The Haveli by Studiobird, 2009.

**1.05** Photograph of Studiobird's Domed by Photographer Christine Francis, 2010.

**1.06-07** Photographs of ARM Architecture's RMIT Storey Hall by John Gollings 1996.

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**1.10** Untitled by Artist Joseph Cornell. Image sourced from <http://www.cavetocanvas.com/>

**1.11** The Tracey Thredbo Project by Studiobird, 2010. Image courtesy of Michelle Hamer.

**1.12** The Tracey Thredbo Project by Studiobird, 2010. Image courtesy of Michelle Hamer

**1.13** Gentlemen Prefer Blondes, 1953. Twentieth Century Fox. Image sourced from <http://richardskipper.blogspot.com.au/>

**1.14** Render of the Erenboim House by Studiobird, 2012.

**1.15** Drawings of the Erenboim House by Studiobird, 2012.

**1.16** Photograph of Cassandra Fahey's Newman House by John Gollings, 2000.

**1.17** Will Delvoye's 'D11', 2011. Image sourced from <http://www.hermitagemuseum.org/>

**1.18** Photograph of Studiobird's Hotel Otherworldly by Peter Bennetts, 2012.

**1.19** Photograph of Studiobird's Alphaomega Apartment by Photographer Peter Bennetts, 2008.

### CHAPTER 2

**2.01-10** Portrait images of mentors sourced from Google Images: (LRTB) Bruce Goff, Paolo Soleri, ARM Architecture, Cassandra Fahey, John Lautner, Kendrick Bangs Kellogg, The Griffins, Carlo Mollino, Verner Pantan and Peter Muller.

**2.13** Pollock House 1947 Oklahoma City USA by Bruce Goff. Image sourced from <http://www.movemodern.com/>

**2.11-12** Ford House 1947 Auroa USA by Bruce Goff. Image sourced from <http://joeyveltkamp.blogspot.com.au/>

**2.14** Nicol House 1966 Kansas City USA by Bruce Goff. Image sourced from <http://www.searinghouse.com/>

**2.19-20** First National Bank of Independence, 1970 Independence USA by Bruce Goff. Image sourced from <http://www.wallpaper.com/>

**2.15-18** Joe Price House 1956 Bartlesville USA by Bruce Goff. Image sourced from <http://www.narrowlarry.com/>

**2.21-24** (LRTP) The Smith Great Aussie Home, Melbourne Australia 2007 by Cassandra Fahey. Photographs by John Gollings.

**2.25-29** (LRTP) New Gold Mountain, Melbourne Australia 2007 by Cassandra Fahey. Photographs by Peter Bennetts.

**2.30** Ian Thorpe mural in The Smith Great Aussie Home, Melbourne Australia 2007 by Cassandra Fahey. Photograph by John Gollings.

**2.31** Lanterns in New Gold Mountain, Melbourne Australia 2007 by Cassandra Fahey. Photograph by Peter Bennetts.

**2.32-33** Babcock Residence in San Diego USA 1959 by Kendrick Bangs Kellogg. Images sourced from <http://www.modernsandiego.com/>

**2.34-35** Atoll Residence in La Jolla USA 1972 by Kendrick Bangs Kellogg. Images sourced from <http://www.modernsandiego.com/>

**2.36-37** Arango House in Acapulco Mexico, 1973 by John Lautner. Images sourced from <http://www.panoramio.com/photo/11571477>

**2.38-41** Sheats Goldstein House in Beverley Hills USA, 1963 by John Lautner. Images sourced from <http://www.designblahg.com/>

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**2.46-49** Hoyts Cinema Complex in Melbourne Australia, 1966 by Peter Muller. Images sourced from <http://cinematreasures.org/>

**2.50-55** 'Kumale' Richardson House in Palm Beach Australia, 1957 by Peter Muller. Images sourced from <http://pc.blogspot.com.au/>

**2.56-60** RMIT Storey Hall in Melbourne Australia 1966 by ARM Architecture. Photographs by John Gollings.

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**2.66** Casa Mollino in Turin Italy, 1960 by Carlo Mollino. Image sourced from <http://www.frenzedwaters.com/>

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**2.74-80** (LRTB) Capitol Theatre in Melbourne Australia, 1924 by The Griffins. Images sourced from [http://architecture.rmit.edu.au/About/Capitol\\_Theatre.php](http://architecture.rmit.edu.au/About/Capitol_Theatre.php)

**2.81-82** (LR) Varna Restaurant in Aarhus Denmark, 1971 by Verner Pantan. Images sourced from <http://www.color-lounge.com/>

**2.83-85** (LRB) House in Binningen Switzerland, 1972 by Verner Pantan. Images sourced from <http://www.verner-panton.com/>

**2.86-88** (TBLR) Varna Restaurant in Aarhus Denmark, 1971 by Verner Pantan. Images sourced from <http://www.color-lounge.com/>

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**2.94** (B) Woods Residence 'Dome House' in Carefree Arizona, 1950 by Paolo Soleri. Image sourced from <http://>

www.materialicious.com/

**2.95-97** (LR) Ceramica Artistica Solimene in Salerno Italy, 1953 by Paolo Soleri. Images sourced from <http://www.arcosanti.org/>

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**3.013** 'Google Images' search field. Image sourced from <http://www.google.com.au/images>

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**3.075** Google Images result of the trigger phrase 'spatial intelligence'. Image sourced from <http://www.google.com.au/images>

**3.076-077** (TB) Urban Studies Projects for Montevideo, Uruguay, and São Paulo, Brazil, Aerial perspectives by Le Corbusier 1922. Images sourced from <http://www.moma.org/collection>

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**3.083** Hotel emergency information with typical hotel floor plan. Author's image.

**3.084** Photograph of the subject site of Hotel Otherworldly. Image sourced from <http://www.tourism.vic.gov.au/piecesofvictoria>

**3.085** Photograph of the subject site of Hotel Otherworldly. Author's own photo.

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**3.092-095** (LR) Conrad Hilton and various hotel projects he developed in Istanbul, Athens and Cairo. Images sourced from <http://upgrd.com/>

**3.096** Arte Povera exhibition at the Van Abbemuseum in Netherlands. Artist unknown. Image sourced from <http://www.vanabbe.nl/>

**3.097** Axonometric drawing of Athan House by Edmond and Corrigan. Image sourced from [http://en.wikipedia.org/wiki/Athan\\_House](http://en.wikipedia.org/wiki/Athan_House)

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**3.136** Domed by Studiobird, 2010. Photograph by Christine Francis.

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**3.140-42** (TB) Artist Cindy Sherman's 'Untitled Film Stills', 1977-80. Images sourced from <http://www.moma.org/interactives/exhibitions/1997/sherman/>

**3.143** Alphaomega Apartment pseudo 'Michelangelo' by Studiobird, 2008. Photograph by Peter Bennetts.

**3.144** Hotel Otherworldly pseudo 'Intergalactic Traveller' by Studiobird, 2012. Photograph by Peter Bennetts.

**3.145** Fabric Prototype 'Snail' by MiraX and Verner Panton, 1977. Image sourced from <http://www.pantonworld.com/>

**3.146** Diagram of iterative pattern of the project Erenboim House by Studiobird, 2012. Author's diagram.

**3.147-051** (LRTB) Studiobird's Alphaomega Apartment featured in Vogue Living, Australia in 2009. Photographs by Earl Carter.

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**4.001-002** (TB) Renders of The Exoticus' exotic Koolan Island location by the author, 2005. Drawings by Matthew Bird.

**4.002-008** (LRTB) The Exoticus' trigger images: Baroque 'Ideal' Fortress City, The Garden of Earthly Delights by Hieronymus Bosch, Burj al Arab Hotel Resort Dubai, Conrad Maldives Rangali Island, Monument to Newton by Étienne-Louis Boullée, Dome, San Carlo alle Quattro Fontane, Rome by Francesco Borromini Gruppo di Scale (Staircase) by Giovanni Battista Piranesi. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.009-010** (LR) Section and plan drawings of The Exoticus by the author, 2005.

**4.010-015** (LRTB) Renders of various interior aspects of The Exoticus by the author, 2005.

**4.016-023** (LRTB) Price House by Goff (Image sourced from <http://www.narrowlarry.com/nlgoff-shinenkan>), The Smith Great Aussie Home by Fahey (Photograph by John Gollings), Atoll Residence by Kellogg (Images sourced from <http://www.kendrickbangskellogg.com/>).

**4.024-025** (LR) Arango House (Image sourced from <http://blog.beasleyandhenley.com/>) & Goldstein House by Lautner (Image sourced from <http://www.designboom.com/john-lautner-sheats-goldstein>).

**4.026-029** (LRTB) Richardson House (Images sourced from <http://pmi.viewbook.com/album/kumale#1>) & Hoyts Cinema Complex by Muller (Image sourced from <http://cinematreasures.org/theaters/30651>)

**4.029-031** (LR) Casa Devalle by Mollino. Images sourced from <http://www.artnet.com/>

**4.032-034** (LR) Capitol Theatre by The Griffins. Images sourced from [http://architecture.rmit.edu.au/About/Capitol\\_Theatre.php](http://architecture.rmit.edu.au/About/Capitol_Theatre.php)

**4.035-36** (LR) Fort Worth Water Gardens by Johnson. Images sourced from <http://architecturerevived.blogspot.com.au/>

**4.037-039** (LR) Abu Dhabi Terminal 1 by Andreu (Image sourced from <http://www.paul-andreu.com/>), The Crystal Mountain by Taut (images sourced from <http://jessicamairs.blogspot.com.au/>)

**4.040-042** (LR) Adolf Loos Apartment by Loos. Images sourced from <http://www.wienmuseum.at/en>

**4.043** 'Glow Michelangelo', illuminating self portrait with Alphaomega Apartment by Studiobird. Digital prints, hubcaps and blue LED lights. Photograph by Peter Bennetts.

**4.044** Alphaomega Apartment's site with 'David' window artwork by Studiobird. Digital print on perforated metal



sheets. Photograph by Peter Bennetts.

**4.045** Alphaomega Apartment's 'Cyber Mausoleum' by Studiobird. Installation materials include black diverter hose, car sun shades, black polar fleece, toy world globes, hubcaps, convex mirrors. Photograph by Peter Bennetts.

**4.046-47** Exterior night view and detail interior view of Alphaomega Apartment by Studiobird. Photographs by Peter Bennetts.

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**4.049** Alphaomega Apartment's 'Creation of Adam' mural by Studiobird. Digital print on billboard vinyl. Photograph by Peter Bennetts.

**4.050** Alphaomega Apartment's 'Alpha' bedroom by Studiobird. Installation materials include teddy bear wool twine and bark. Photograph by Peter Bennetts.

**4.051** Alphaomega Apartment's 'Immaculate Embryo' by Studiobird. Photograph by Peter Bennetts.

**4.052** Detail of bedroom installation within Alphaomega Apartment. Photograph by Peter Bennetts.

**4.053-062** (LRTB) Adolf Loos Apartment by Loos, Price House by Goff, New Gold Mountain by Cassandra Fahey, Casa Devalle & Casa Mollino by Mollino, Palais Stocelt Dining Room by Hoffman Klimt and Sir John Soane Museum by Soane.

**4.063-070** Key Alphaomega trigger images (LRTB): Michelangelo's David, Red kangaroo, St. Peter's' Basilica Vatican City, Bunnings Warehouse, St. Peter's' Basilica plan, Sistine Chapel detail by Michelangelo, Vatican City Swiss guards and a kangaroo embryo. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.071** Author's Render of The Haveli by Studiobird, 2010.

**4.072-073** (LR) Author's drawings of the ground and first floor plans of The Haveli, 2010.

**4.074-077** (LR) Nicol House by Goff, Elrod House by Lautner and Woods Residence by Soleri. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.078-085** The Haveli trigger images (LRTB): Boomerang, Holi festival colours, Eco home, Taj Mahal, Sacred cows, timber shakes, Holi festival colours.

**4.086** Interior render of The Haveli by Studiobird, 2010. Images sourced from <http://www.google.com.au/> images by typing in key reference titles and or trigger words.

**4.087** Domed by Studiobird in collaboration with Artist Michelle Hamer, 2010. The installation was crafted using 'offcut' packaging and signage materials. Photograph by Christine Francis.

**4.088-089** (LR) Domed by Studiobird in collaboration with Artist Michelle Hamer, 2010. The installation was crafted using 'offcut' packaging and signage materials. Photographs by Christine Francis.

**4.090-091** (LR) Domed by Studiobird in collaboration with Artist Michelle Hamer, 2010. The installation was crafted using 'offcut' packaging and signage materials. Photographs by Christine Francis.

**4.090-093** (LR) New Gold Mountain by Fahey (Photograph by John Gollings), RMIT Storey Hall by ARM (Photograph by John Gollings), Varna Restaurant by Pantan (Image sourced from <http://www.verner-panton.com/>) and Abu Dhabi Airport Terminal 1 by Andreu (Image sourced from <http://www.paul-andreu.com/>).

**4.094-101** Key Domed trigger images (LRTP): Carpet patterns, interior details of Taj Mahal's dome, Hall of the Abencerrajes Alhambra. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.101-104** (LRTP): Author drawing base pattern, materials, subject site and digital base pattern generated using metaball operational process. Diagram by the author. Photo courtesy of Michelle Hamer.

**4.105** Joe Price House in Bartlesville, Oklahoma by Bruce Goff, 1956. Image sourced from <http://www.narrowlarry.com/nlgoff-shinengan>

**4.106** Wardencllyffe Tower Tower, New York proposal by Nikola Tesla, 1901-17. Image sourced from <http://thevelvetrocket.com/>

**4.107** Author's exterior render of Zap Apartments by Studiobird, 2010.

**4.108-109** (TB) Author's floor plan drawings of Zap Apartments by Studiobird, 2010.

**4.109-110** Author's interior renders of Zap Apartments by Studiobird, 2010.

**4.111-117** (LRTB) Joe Price House plan by Goff, Pollock House by Goff, Atoll Residence & Babcock Residence by Kellogg, floor plan and interior of Richardson House by Muller and Hoyts Cinema Complex by Muller. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.118-126** Key Zap Apartments trigger images (LRTB): electrical pylons, zap signage, Wardencllyffe Tower, New York proposal by Nikola Tesla, Fort Worth Water Gardens by Johnson. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.127** Subject site of Zap Apartments by Studiobird, 2010. Authors own photograph.

**4.128** Photograph underneath Tracey Thredbo's tessellating ceiling. Installation materials included cardboard archive boxes, cable ties, pulleys, rope and conduit pipe. Photo courtesy of Michelle Hamer.

**4.129-133** Time-lapse photography of the transformational qualities of Tracey Thredbo's tessellating ceiling. Photos courtesy of Michelle Hamer.

**4.134** Participants under the Tracey Thredbo's tessellating ceiling. Photo courtesy of Michelle Hamer.

**4.135-136** (LR) Phillip Adams demonstrating cyclone energy and detail view of The Tracy Thredbo Project. Photo courtesy of Michelle Hamer.

**4.137-140** (LR) New Gold Mountain by Fahey (Photograph by Peter Bennetts), Goldstein House by Lautner (Image sourced from <http://www.arcspace.com/architects/Lautner/>), Capitol Theatre by The Griffins (Image sourced from <http://www.griffinsociety.org/>), and RMIT Storey Hall by ARM (Photograph by John Gollings).

**4.141-149** Key The Tracy Thredbo Project trigger images (LRTB): SimCity simulated natural disasters, cardboard box installation, Cyclone Tracy disaster 1974, and the Thredbo landslide disaster 1997. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.150** Exterior photograph of Neervana Haven by Studiobird, 2010. Two hundred silver servery plates fixed to the exterior of the house. Photograph by Christine Francis.

**4.151-152** (TB) Neervana Haven by Studiobird, 2010. Silver servery plates fixed to the entrance ceiling. Photograph by Christine Francis.

**4.153-155** (TB) Neervana Haven by Studiobird, 2010. Ceiling installation crafted with anodised washers and crystals. Photographs by Christine Francis.

**4.156-159** (TB) Interior of Joe Price House by Goff, The Smith Great Aussie Home by Fahey and Sir John Soane Museum by Soane. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.160-175** Key Neervana Haven trigger images (LRTB): Various historic Indian palaces, Tag Lake Palace, scences from James Bond's Octopussy 1983 film, mysterious sea creatures. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.176** Woven Portrait of a Nest by the author, 2011. Materials included shade-cloth fabric, fiberglass washers, wallaby fur, bird feathers and a crocodile egg are woven and fixed with cable ties into steel fencing mesh. Image by the author.

**4.177** Details of Woven Portrait of a Nest by the author, 2011. Image by the author.

**4.178** Pixelated abstraction of the author's facial identity. Image by the author.

**4.179-180** (LR) Woven Portrait of a Nest by the author, 2011. Image by the author.

**4.181-185** (LR) Casa Mollino by Mollino and Sir John Soane Museum by Soane. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.186-194** Key Woven Portrait of a Nest trigger images (LRTB): Howard Arkley's Zappo Head, weaving techniques, pixilation view of the artist's identity, Howard Arkley's Tattooed Head, Salvador Dali Self Portrait 1954, Grace Jones by Keith Haring and indigenous woven mats. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.195** Aviary Pardis by Studiobird, 2011. Project material include blue automotive hydraulic hose, nylon bird netting, trailer reflectors, cable ties, black creeper mesh, stainless steel washers. Photo by Peter Bennetts.

**4.196** Aviary Pardis by Studiobird, 2011. Performance scene. Photo by Peter Bennetts.

**4.197-199** Aviary Pardis by Studiobird, 2011. Details of the various weaving patterns and techniques. Photos by Peter Bennetts.

**4.200-205** (LRTB) Exterior, plastic tap installation and glass culets of the Price House by Goff and Capitol Theatre by The Griffins. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.206-222** Key Aviary Paradis trigger images (LRTB): Bird netting, bower birds, aztec temples, blue, Gio Ponti's pattern and cutlery, cages, American Indian teepees, reflectors, blue automotive hoses, weaving techniques and aztec textiles. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.223** Author's exterior render of the Erenboim House by Studiobird, 2012.

**4.224-225** (LR) Author's drawings of ground and first floor plans of the Erenboim House by Studiobird, 2012.

**4.226** Author's diagram of the iterative pattern formation for the project Erenboim House by Studiobird, 2012.

**4.227-232** (LRTB) The Smith Great Aussie Home by Fahey (Photograph by John Gollings), Richardson House by Muller (sourced from <http://gallery.mdaa.com.au/>).

**4.233-241** Key Erenboim House trigger images (LRTB): Storer House by Frank Lloyd Wright, facade pixilation and Muller House by Adolf Loos. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.242** Conrad Hilton and a model of Istanbul Hilton. Image sourced from <http://upgrd.com/blogs/damian/hilton-istanbu>

**4.243** Photograph of subject site. Image sourced from <http://www.tourism.vic.gov.au/piecesofvictoria>

**4.244** Tel Aviv Hilton by Rechter Zarchi Peri Architects. Image sourced from <http://www.emporis.com/building/hiltontelaviv-telavivyaffo-israel>

**4.245** Author's own photo of a 'leaping' crocodile.

**4.246** Hotel Otherworldly by Studiobird, 2012. Installation materials include gold floor underlay, plastic shade cloth and blue anti-slip rubber flooring, wallaby furs, automotive leather, brass washers. Photograph by Peter Bennetts.

**4.247-249** (LRTB) Hotel Otherworldly by Studiobird, 2012. Installation materials include gold floor underlay, plastic shade cloth and blue anti-slip rubber flooring, wallaby furs, automotive leather, brass washers. Photographs by Peter Bennetts.

**4.250-251** (LR) Hotel Otherworldly by Studiobird, 2012. Bathroom installation materials include pink and clear bubble-wrap, hand-cut into trapezoid shapes.

**4.252-254** (LRTB) Hotel Otherworldly by Studiobird, 2012. Green LED's create the evening Aurora Australis

glow. Photographs by Peter Bennetts.

**4.255-256** (LR) Author's Exterior photomontages of Hotel Otherworldly by Studiobird, 2012. Photographs by Peter Bennetts.

**4.257-264** (LRTB) Casa Mollino by Mollino, Panton Apartment by Panton, Sir John Soane Museum by Soane, Kaiser Apartment by Rudolph and Loos Apartment by Loos. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.265-287** Key Hotel Otherworldly trigger images (LRTB): Aurora Australis, Close Encounters, Missoni, Goff's Independence Tower, Kangaroo, Mask of Agamemnon, Goff bedroom, trapezoid facade, Barbarella, wattle, Hilton Cairo, azurite mineral, Metropolis, The Prayer Tower Oral Roberts University Klimt's The Kiss, FLW's Price Tower, Fifth Element. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.288-299** (LRTB) Google Maps aerial images of searching the suburbs for potential sites. Images sourced from <http://www.google.com.au/images>

**4.300-305** (LRTB) Casa Mollino by Mollino, Capitol Theatre by The Griffins, Panton Apartment by Panton, Woods Residence by Soleri, Sir John Soane Museum by Soane, Melnikov House by Melnikov. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

**4.306-319** Key The Forever House trigger Images (LRTB): Melnikov House, Marilyn Monroe Diamonds Are A Girl's Best Friend, The Griffins' Gumnut Cottage and Pymont Incinerator. Images sourced from <http://www.google.com.au/images> by typing in key reference titles and or trigger words.

## CHAPTER 5

**5.01** Photograph of the author at age nine by photographer George David in 1989.

**5.02** Earth from the lunar surface. Image sourced from <http://www.sciencephoto.com/media/335381>

**5.03** Hotel Otherworldly by Studiobird, 2012. Photograph by Peter Bennetts.

**5.04** Bedroom within the Price House by Bruce Goff, 1956. Image sourced from <http://www.brynmawr.edu/cities/Cities/imgb/>

**5.05** Woven Portrait of a Nest by the author, 2011. Author's photo.

**5.06** Abu Dhabi Airport Terminal 1 by Paul Andreu, 1982. Image sourced from <http://www.paul-andreu.com/>

**5.07** Peering Through the Cosmic Sphere. Illustration from 'L'atmosphère: Meteorologie Populaire', Paris 1888, by Camille Flammarion. Image sourced from <http://hramezoterije.com/alchemical>

**5.08** Alexander McQueen Women's Autumn/Winter 2009 "The Horn Of Plenty" from Paris Fashion Week. Image sourced from <http://www.alexandermcqueen.com/alexandermcqueen/experience>

**5.09** Alphaomega Apartment by Studiobird, 2008. Photograph by Peter Bennetts.

**5.10** Orion Herschel Spitzer. Image sourced from <http://sci.esa.int/science-e/www/object>

**5.11** Scene from Close Encounters of a Third Kind, 1977. Image sourced from <http://www.imdb.com/title/tt0075860/mediaindex>

**5.12** Bowerbird. Image sourced from <http://nigelfeatherstone.wordpress.com/>

**5.13** The Kiss, 1908 by Gustav Klimt. Image sourced from <http://www.belvedere.at/en/ausstellungen>

**5.14** The Integretron near Palm Springs, California. Image sourced from <http://njinla.com/2012/01/31/the-integratron-landers/>

**5.15** Vacant car park, Luxembourg City, Luxembourg. Image courtesy of Bernard Baumgarten, Artistic Director of Centre de Création Chorégraphique Luxembourgeois (TROIS C-L).

**5.16** 'Revelations' sketch diagram by the author, 2011.

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