

Architects: Bark Design Architects
Design team: Stephen Guthrie and
Lindy Atkin
Client: Stephen Guthrie and
Lindy Atkin
Builder: Ron Scholes Building
Structural engineer: Stefan Prystupa,
Tod Noosa P/L
Planning consultant: Peter Folker
Quantity surveyor: Graham Lukins
Partnership
Landscape: David Mitchell
Steel contractor: Precision Welding P/L
Glazing contractor: McEwans Aluminium
and Glass P/L
Design and construc-
tion: 2000-2001
Area: internal 72m²,
external 28m²
Structure: Hot-dipped galvanised
steel portal frames,
floor and roof framing,
with timber-framed
wall infill.
Materials: aluminium-framed
glazing, plywood
cladding, plywood
floors, ceiling and join-
ery, plasterboard, stain-
less steel, glass, com-
pressed fibre cement
sheet, vinyl and wet
area panelling.
Cost: \$A230,000
Photographers: Peter Hyatt,
Vincent Long

Bark Design



Photographer: Vincent Long

Architects' statement: Our design brief was to make a studio space as the work environ-
ment for our emerging architectural practice
as well as a dwelling – elevated
as a modernist steel and glass pavilion in the
Noosa hinterland. The design strategy
ensures flexibility between a space for work
and a space for living, as well as various com-
binations of both – resulting in a shop-house
typology.

Perched on four steel footings in order
to slot between two mature eucalypts, the
modular 20-metre-long structure of steel por-
tal frames is encased with openable and fixed
glazing on three sides, layered with operable
blinds, framing the broad views of the Pacific

coastline of Queensland's northern Sunshine
Coast. The fourth facade is presented as the
billboard, a plywood-clad wooden box facing
the road, providing privacy, protection from
the western sun,
a desired ambiguity of perceived use.
The solid nature of this form is punctured
by horizontal glass slots, and contrasts
with the northern timber entry platforms and
horizontal roof planes, which provide light-
weight steel framing of the landscape.

The main linear work space was conceived
of as an open verandah with compactly-
scaled service spaces plugging in along its
length. From the main studio platform, folded
plywood stairs ascend past the large shop-

front window box displaying models of past
and current projects, to a mezzanine level
which contains spaces for architecture books,
quiet reading, sleeping and bathing.
From this mezzanine there is a spatial, visual
connection to ventilate the work spaces
below while presenting a cropped horizontal
framing of the hinterland and coastal horizon.

The desired concept of lightly floating
the building above the natural ground plane
(in part, to minimise any disturbance to
the natural ground line) – by using only four
supports – became necessary in order to
maintain the extended root systems of the
two magnificent mature trees.

The modular design was developed using

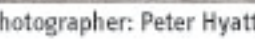
a series of 3,6 and 4,8 metre structural grids
to incorporate the 1200mm standard size
of infill materials for plywood sheet walls,
floors and ceilings. The steel and glass aes-
thetic creates a legible structural order and a
generously proportioned series of simple,
modest spaces.

At every junction, glass surfaces are juxta-
posed cleanly with steel, aluminium, timber
and plywood, giving a clear,
honest expression of the materials and
a simple, legible structure.

Lindy Atkin and Stephen Guthrie



Photographer: Peter Hyatt



The architects write:

'At every junction, glass surfaces are juxtaposed cleanly with steel, aluminium, timber and plywood, giving a clear, honest expression of the materials and a simple, legible structure.'

Each element is given expression; almost nothing is concealed.

This approach of revealing junctions between materials represents a departure from the lightweight construction traditional to this part of Australia, which is based on timber framing using Australian hardwoods.

Unlike steel and glass, timber is an imprecise material: large tolerances are required, and detailing of junctions is based on an aesthetic of concealment rather than one that reveals the connections.

It is not surprising that Lindy Arklin and Stephen Guthrie would select steel, glass and other sheet materials over timber for the structure and cladding, given that the English and Australian architects for whom they have worked all belong to the empiricist engineering tradition that gives formal expression to the logic of modular steel-frame construction.

The provenance of this design can be discerned through the work of Jan Kaplicki and Richard Rogers as well as that of Lindsay and Kerry Clare and Glenn Murcutt.

