

# MONUMENT <sup>72</sup>

ARCHITECTURE & DESIGN

SPACE  
NEW ADVENTURES IN INTERIORS  
CRAFT

HERZOG & DE MEURON  
NATURE STRIP

JOHN WARDLE  
COPPER ART

SARA HUGHES  
LIGHT METRE

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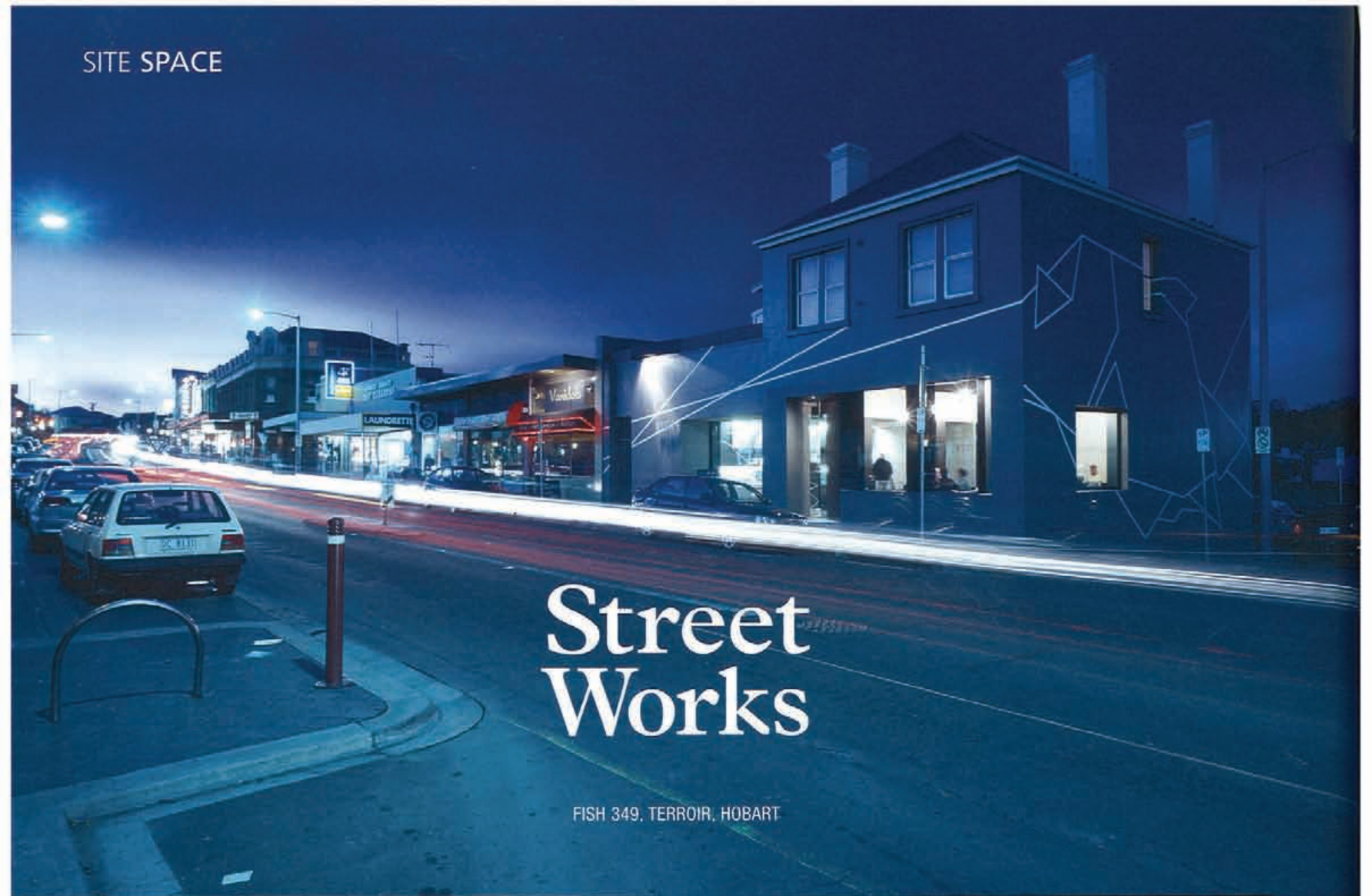
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# Street Works

FISH 349. TERROIR. HOBART





THREE RESPONSES TO street and street culture characterise Fish 349, an adaptive reuse project on North Hobart's café and restaurant strip. The irregularities, slopes, kinks and angles of Elizabeth Street provide the initial inspiration for the shop's character-defining elements, namely, an interior plywood wall insertion and, in turn, Small Rhino's bold exterior graphics.

Though a comparatively small-scale project for architects Terroir, it nevertheless continues their commitment to pursuing a meaningful relationship between architectural theory and design. The three partners – Scott Balmforth, Richard Blythe and Gerard Reinmuth – are all engaged in postgraduate study. Two of the three hold academic positions. Consequently it is ideation and intelligent references that one expects to find in their built work. To date, notably at Peppermint Bay, this has included references to site, place and context.

From the street, the angled lines painted on the exterior walls and continued in adhesive strips on the glazing make a new landmark out of a previously unremarkable pair of buildings, one of which is an old two-storeyed shop/house and the other, a single-storeyed 1960s infill structure.

The basic layout of the old provided the rationale for the

planning of the new, with the original shop being transformed into the dining area (for dine in) and the 1960s annexe into the kitchen, bar and counter area (for take out). A first-floor flat continues to serve as a private space. Toilets are located in a new addition at the rear.

The two main public spaces are differentiated from each other by changes in floor and ceiling material, colour and texture, and by the new dark-stained plywood wall element, which partially encloses the dining area. This wall comprises a series of angled panels, enhanced by splayed windows and doorways, producing a snaking effect that is in contrast to the rectilinearity of the old. The dark-stained ply is continued into a range of other surfaces and equally dark paint is used for the old ceiling joists, now exposed.

Artist Caz Rodwell's large mural in the dining area complements both the exterior graphics and the angular plywood wall. Graffiti-like, it is appropriate for an architecture inspired by the street, particularly for this architecture, the angular lines and muted colour palette of which it further pursues.

**Julia Gatley**

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PHOTOGRAPHY: BRETT BOARDMAN

