



01 Bach with Two Roofs
(2008).

02 Jeremy Smith.



PEOPLE

Jeremy SMITH of Irving Smith Jack

Nelson-based architect Jeremy Smith talks to *Houses* editor Justin Foote about the value of collaboration.

JF: What made you decide to become an architect?

JS: Probably through doing a lot of art at school. I always drew, always liked making things and while I don't think I ever really understood what architecture was, I kind of levitated towards it. Although, I actually did something else before I became an architect.

JF: What was that?

JS: Well, I went to Dunedin and in my first year did my architecture intermediate year and as I could only do one other paper besides that, I chose geology because it had lots of field trips and it looked like fun. Having finished one fantastic year down there I decided I'd better stay for two more – so I ended up doing a degree in geology and then I went on to study architecture and did the next two years. After that I had a bit of a break from university and went and worked for the Institute of Geology and Nuclear Sciences and then after a couple of years I went back to architecture.

JF: Any regrets about not pursuing geology?

JS: No; it wasn't right for me. I got bored looking back millions of years all the time. Architecture looks back too, in terms of learning from what's been done in the past, but within the context of moving forward and I'm much more interested in that than trying to work out what happened 45 million years ago.

JF: How did you become Irving Smith Jack?

JS: I knew Ian (Jack) – we'd done some work experience together – and had met Andrew (Irving) and it just made sense, in terms of setting up an architecture practice together. I've always enjoyed the idea of being able to undertake a wide variety of projects and applying something that you may have learnt on a public project to your next job, which is like a little residential alteration. To be able to do that range of work, you've got to be of a certain size and that's what we've been able to

achieve with the practice.

JF: Do you tend to work independently of each other on your own projects or do you work collaboratively?

JS: We work very collaboratively. The office is set up that way. There's an enormous table down the middle with everyone's desks around it. Everyone has a private workstation facing away from it but when someone's presenting or we're critiquing we're all focused on the centre – so everyone in the office is working on most of the jobs and knows what's going on with every job.

JF: Was that the plan for the business from the start or has it evolved that way?

JS: It's always been that way; I think that's how all of us are as people. That's how we work with clients too, in that we really try to get to know our clients before getting too far into a project with them. It doesn't matter what they bring to the table – whether it's other architects' work, a poem they've written, or whether it's an enormous brief – whatever it is that allows us to start having a discussion about what's important to them and working that back to the why. That's our approach; we work most of our projects back to a question, which then provides a way right through the job, from the very start to the end, critiquing what we're doing as we go as a way of keeping honest to that original intent. And that goes for any job, whether it's a house or a museum.


JF: Do you find that the people who come to you are architecturally savvy?

JS: Generally yes. I won't say all, but most of our clients certainly have done lots of research. Many of them have been to houses we've designed or they've seen them published and they often tend to turn up with questions about them, which is good. Building a house is a big commitment and I think most people these days tend to look around and talk to people – well I hope they do.

JF: Is there a particular style, or architect, that you're personally passionate about?

JS: I've recently returned to university, doing a doctorate, so I've been reading more and more and that's one of the joys of rediscovering architecture in an academic sense. But, as much as anything, you learn from the people you work with and interact with. I've been really lucky in terms of the practices I worked in before setting up here – Malcolm Walker in Auckland and Peter Elliot in Australia, and both of them were just fantastic and you also learn off the people you work with. That's why we work collaboratively here, because we all learn off each other. At the moment we've got a series of projects that we're collaborating on with other practices, so again we're learning off them, which is absolutely fantastic.

JF: You mentioned a doctorate. Are you now looking back on what you've done with a critical academic eye? Are you seeing any common threads?

JS: Yes, absolutely. I have a way of working through how I formulate spaces and then certainly there's a lead right through them and while they go off in little directions – different shapes or different materials and how people live differently – there's definitely an approach to how they present themselves. Personally, and as a practice, we like cardboard modelling. We just do it throughout a job and we often have three or more models of each house, pulling bits off and trying different elements. It's a really good strategy for trying to make each element of a building work really hard – if everything in the building does one job that's okay, but if it does two, that's even better, so we really do try to get each element working hard in the building. And then that runs right through everything. That's not a formal thing, it's an approach thing, and then there's leads through all the houses – well I hope there is. I can see them. 

Read the full interview on architecturenow.co.nz.



2008

Bach with two ROOFS

• GOLDEN BAY •

Four small buildings and the spaces between provide a second home for a young family within a forest clearing overlooking Golden Bay.

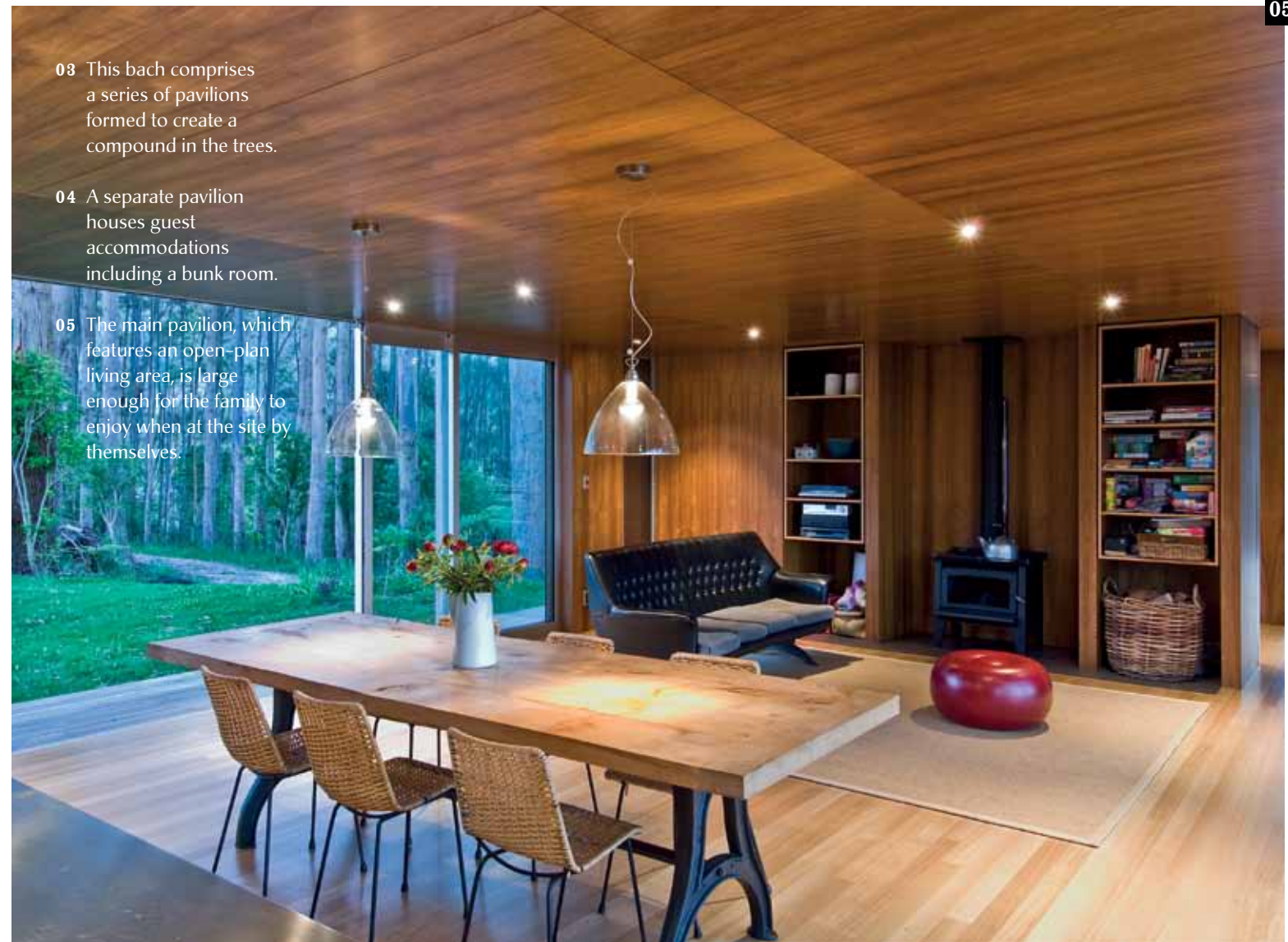
Three buildings are inhabited: the larger for the family, the smaller two for friends or the kids, with peripheral decks to connect to the clearing and fly roofing to protect from the eucalypt trees and to collect rainwater.

The fourth building provides independent amenities to the external spaces, which are controlled in volume by the placement of buildings within and to the edge of the clearing, allowing camping, friends, frisbee...

Materials were chosen to blend with the surrounding bush and the dappled forest light.



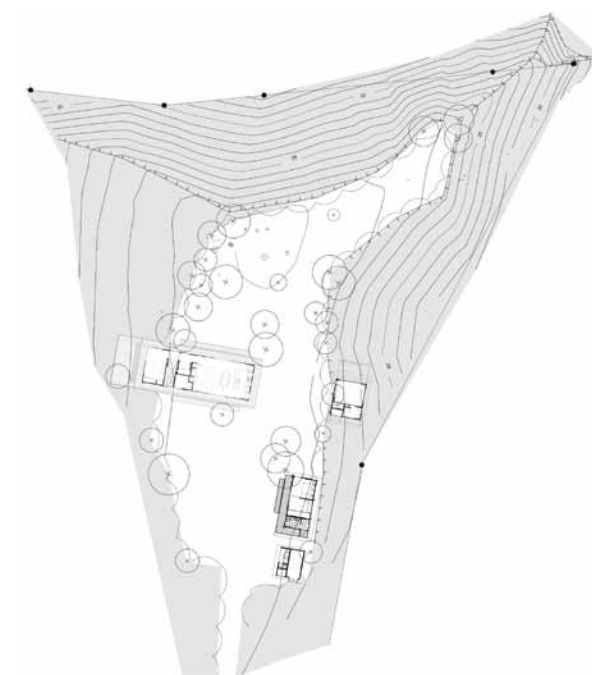
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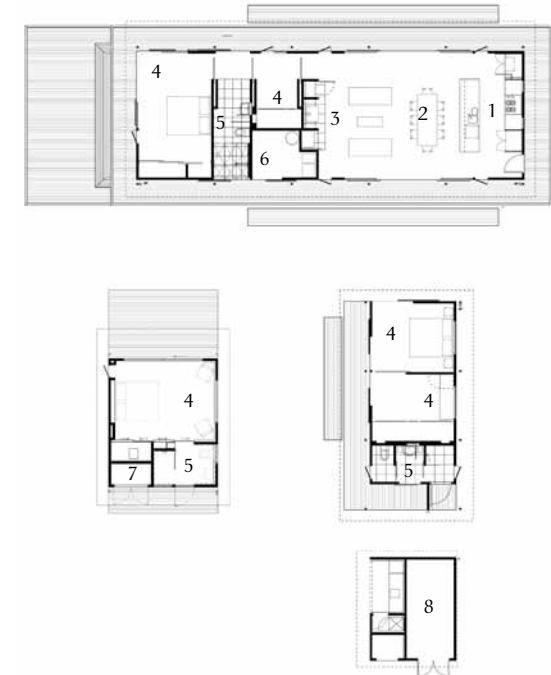
03 This bach comprises a series of pavilions formed to create a compound in the trees.

04 A separate pavilion houses guest accommodations including a bunk room.

05 The main pavilion, which features an open-plan living area, is large enough for the family to enjoy when at the site by themselves.



Site plan



Floor plan

- 1 Kitchen
- 2 Dining
- 3 Living
- 4 Bedroom/
bunkroom
- 5 Bathroom/
ensuite/WC
- 6 Laundry
- 7 Store
- 8 Amenities





06 Tilt-slab concrete panels, more usual on commercial builds, were used to construct this house.

07 Inside, the commercial 'feel' has been softened to create a light-filled family home.

08 Textural layering and the inclusion of natural materials lend an element of visual interest to the façade.



2008

Tilt Panel HOUSE

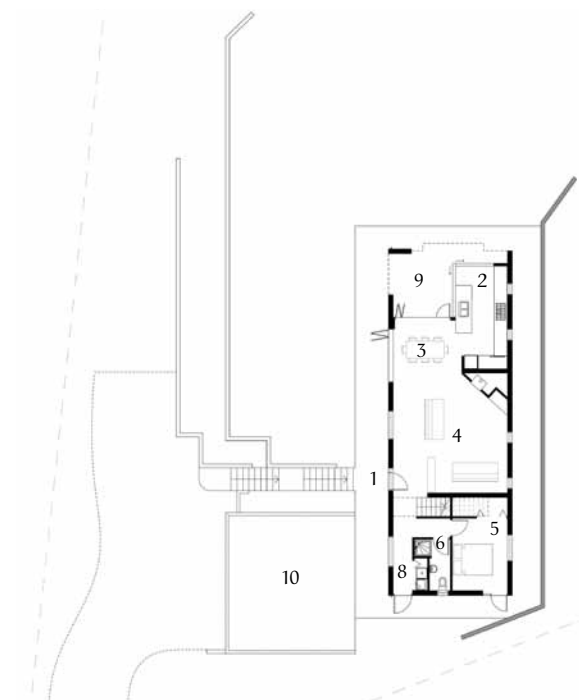
• NELSON •

This family home sits within a new suburban subdivision, bordered by a forest reserve and overlooking Nelson's Tasman Bay.

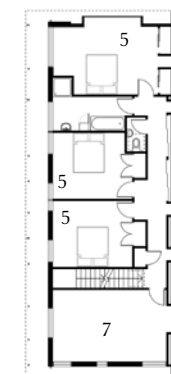
Conceived to provide a durable, cost-efficient and thermally sustainable house solution for a young and creative family, the Tilt Panel House was developed using a commercial approach to fabricating buildings with pre-formed insulated concrete panels.

The industrial structure was then domesticated with applied layering of texture and light to soften and warm as a family home.

The Tilt Panel House received a commendation at the 2009 NZ Concrete Awards: "given in recognition of a residential building of outstanding achievement in the advancement of concrete practice in design, construction, rehabilitation or research."

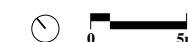


Lower floor plan



Upper floor plan

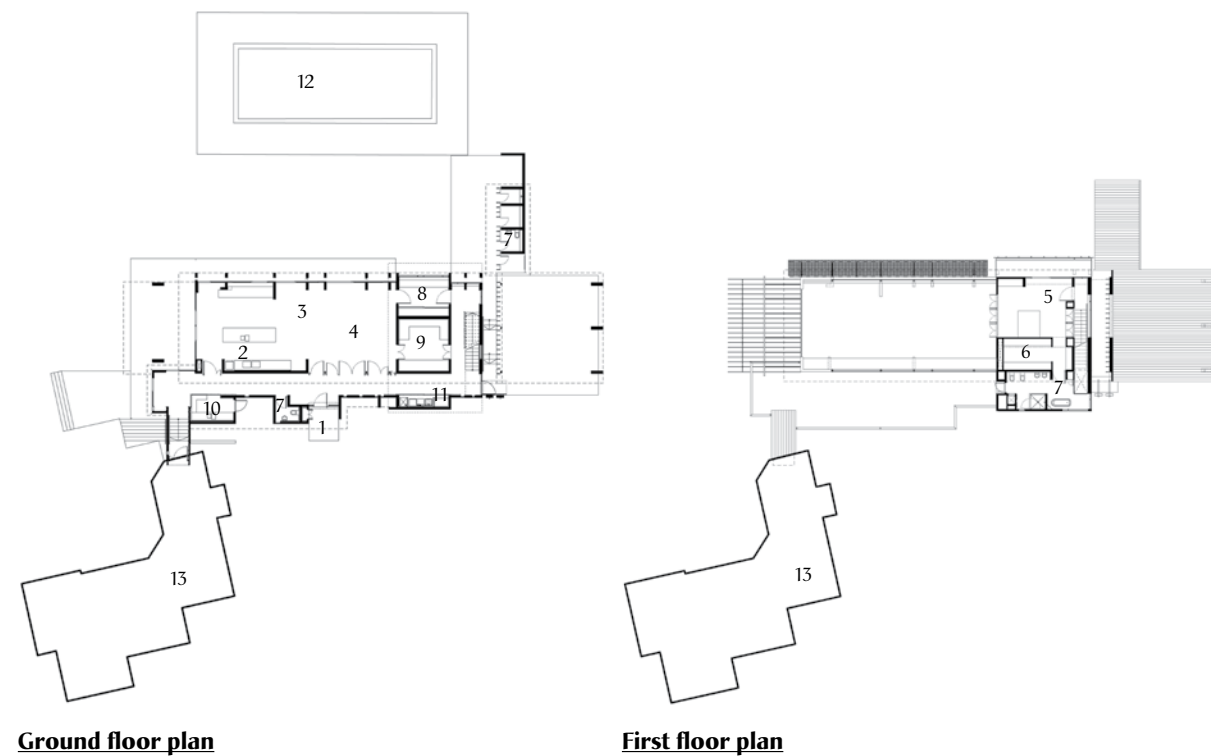
- 1 Entry
- 2 Kitchen
- 3 Dining
- 4 Living
- 5 Bedroom
- 6 Bathroom/ensuite/WC
- 7 Office
- 8 Laundry
- 9 Patio
- 10 Garage



09 Designed as an enclosed verandah, this addition sports a roofline that mimics the nearby mountain range.

10 An ever-changing play of light and shadow imparts a feeling of warmth.

11 The undulating ceiling serves to subtly delineate each space within the open-plan room.



Ground floor plan

First floor plan

- 1 Entry
- 2 Kitchen
- 3 Dining
- 4 Living
- 5 Bedroom
- 6 Dressing room
- 7 Bathroom/ensuite/WC
- 8 Study
- 9 Media
- 10 Bar
- 11 Laundry
- 12 Pool
- 13 Existing house



2010

Mountain Range HOUSE

• NELSON •

Situated beneath the Richmond Ranges, south of Nelson, this new enclosed verandah provides additional living environments for the more important members of a flamboyant inter-generational family.

While the family's existing farmhouse holds tightly contained spaces within perimeter walls, new spaces are open and elongated, and transition the living with the landscape.

Like the mountain range above, the new house folds and concertinas in silhouette and allows the single large space to be articulated through volume.

The timber ceiling lifts and shapes in parallel against the timber floor, flooding the space with warmth and an ever-changing light, while defining sitting, dining and kitchen areas within a single communal space within which all the family can converge and spread out.





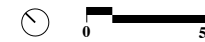
12 The cool, crisp interior of this house belies the harsh environment in which it sits.

13 Designed to provide shelter from the 'Roaring Forties' and comfort during extremes of temperature, this house sits long and low in the land.



Floor plan

1 Entry	5 Bedroom	8 Study	12 Patio	16 Garage
2 Kitchen	6 Dressing room	9 Kitchenette	13 Plant	
3 Dining	7 Bathroom/ensuite/WC	10 Laundry	14 Pool	
4 Living		11 Sauna	15 Carport	



2013

Alexandra Tent HOUSE

• ALEXANDRA •

Surrounded by a landscape of big sky and barren, open ground, this is a house in a frontier environment. Experiencing extremes of temperature interchanging between winter permafrost and summer arid heat, it is set to encourage freedom as a super-insulated and permanent tent within an inland basin.

The house places an externally insulated concrete core, as 'tent', beneath a sheltering 'fly' to articulate an interior.

The programme for the two inhabitants meanders between the edge condition of perimeter hallways to form a collection of hobby and retreat spaces hunkered away from the elements.

It provides an anti-villa approach to offer variance to life's internal pathways when the conditions simply prohibit external activities.

The house then shapes to Antarctica's Roaring Forties' weather to generate a series of intermediary protective spaces, interspersed with pathways and water channels connecting and fingering to the surrounding landscape. The wilderness remains unadorned and wild; fence free.



2013

Offset Shed HOUSE

• GISBORNE •

From a context of accrued, simple, shed-like dwellings in an isolated and south-facing New Zealand coastal surf community, a strategy of sequencing building 'sets' (aka surf) was generated to scale a new form to its surrounds. New 'shed' sets are then counterbalanced to allow for seasonal living, circulation and privacy options, and for variations in wind and sun exposure.

Summer opens and invites in a sense of community, with diagonal movement connecting offset and shaded external spaces. Here, living holds minimal interior use, with summer circulation defining informal house boundaries, and the control of sand.

Circulation then internalises for winter shutdown, with high-level northern openings capturing precious northern light and warmth, and offset forms providing shelter to the southern exposure.

The 'shed' typology follows New Zealand's architectural vernacular, which accrues from rural and isolated beginnings, and the simple, self-erected, elemental buildings are still apparent within these remote provincial communities.

From this new set of 'sheds', timber pergolas and ceilings collate pathways within simple metal and plasterboard linings to efficiently define offset spaces and welcome an eclectic collection of furniture, the coastal community, and surf.



14



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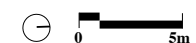
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- 14 Separate yet linked, this beach house can be opened up or closed off depending upon the number of people staying or the weather conditions.
- 15 The seamless transition onto the covered patio extends the living area.
- 16 A central courtyard provides a sheltered outdoor space for group activities.



Floor plan

- 1 Entry/deck
- 2 Kitchen
- 3 Dining
- 4 Living
- 5 Bedroom
- 6 Bathroom
- 7 Shower
- 8 WC
- 9 Courtyard



Irving Smith Jack

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Selected awards

2015: Shortlisted The Plan Awards, Italy for Alexandra Tent House, along with an invitation to present at Perspective 2015 Forum, Milan.

2014: Shortlisted WAF, Singapore for offSET Shed House;

2013: NZIA Gisborne Hawkes Bay Architecture Award (Housing) for offSET Shed House; Shortlisted WAF, Singapore for Alexandra Tent House; NZIA Southern Architecture Award (Housing) for Alexandra Tent House

2011: NZIA Nelson Marlborough Architecture Award (Residential) for Mountain Range House; NZIA Peoples' Choice Award for Mountain Range House

2010: NZIA Nelson Marlborough Architecture Award (Residential) for Tilt Panel House; NZ Wood Timber Design Awards – Residential Architectural Excellence – Highly Commended for Mountain Range House; Trans-Tasman Timber Design Awards – Finalist (Residential Category) for Mountain Range House

2009: New Zealand Concrete Society Concrete Awards – Commendation for Tilt Panel House

2008: NZIA Local Award For Architecture (Residential) for Bach with Two Roofs; NZ Wood Timber Design Awards – Residential Architectural Excellence – Highly Commended for Bach with Two Roofs

Projects

Bach with Two Roofs 2008
Tilt Panel House 2008
Mountain Range House 2010
Alexandra Tent House 2013
Offset Shed House 2013

Photography

Projects: Bach with Two Roofs – Paul McCredie; Tilt Panel House, Mountain Range House, Alexandra Tent House and Offset Shed House – Patrick Reynolds

17 Alexandra Tent House
(2013).

