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# FREYCINET LODGE COASTAL PAVILIONS

Design Notes

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Liminal Studio  
May 2018

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*"We have drawn inspiration from this unique setting to influence the architecture and interiors of the pavilions. The design has taken its cue from the fluidity and layers of the coastal rock formations, the colouring of the rich orange lichen and forms of the nearby bays. The exteriors are treated in a recessive way so as not to compete with this beautiful landscape."*

*Peta Heffernan, Co-founding Director, Liminal Studio*

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## ROLES IN THE DELIVERY OF THE COASTAL PAVILIONS

Liminal Studio conceptualised, designed and delivered the architecture, the interior design and furniture design.

Liminal Studio, co-founding directors	Peta Heffernan and Elvio Brianese
Architecture	Liminal Architecture
Interior Design	Liminal Spaces
Furniture Design	Liminal Objects
Project Manager/Tourism Consultant	Developer and Tourism entrepreneur, Brett Torossi
Builder	Cordwell Lane [Director: Michael Lane]
Joiner	Mint Joinery
Landscape Architects	Rush Wright Associates
Flora and Fauna Consultant	EcoTas Ecology
Aboriginal Heritage and Archaeology	Cultural Heritage Management Australia
Structural Engineer	Gandy & Roberts
Services Engineer	JMG Engineering & Planners
Land Surveyor	Woolcott Surveys
Building Surveyor	Pitt & Sherry
Planner	Ireneinc Planning
Quantity Surveyor	Stehel Consultants
Traffic Engineer	Howarth Fisher & Associates
Artists	Helene Weeding (represented by Handmark Gallery) and Brigitte de Villiers with geologist Bill Cromer

Liminal with the Project Manager, curated the commissioning of the artworks by Helene Weeding, represented by Handmark Gallery and Brigitte de Villiers with geologist Bill Cromer.

## THE STUDIO - SOME BACKGROUND

Liminal Studio is a Tasmania-based, interdisciplinary architecture and design practice, revered for design excellence, creativity and their embrace of collaboration. Their interdisciplinary approach is captured through the Studio's Liminal Architecture, Liminal Spaces and Liminal Objects identities.

'Liminal' means at the threshold; exploring the potential of what can be. This drives Liminal's approach on every project.

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## A SUMMARY – THE DESIGN AND DELIVERY OF THE COASTAL PAVILIONS

Liminal was engaged by RACT Destinations, to deliver nine pavilions to expand Freycinet Lodge's offerings. The Coastal Pavilions provide a point-of-difference to the 60 cabins already established as part of the 1990's development.

Liminal drew inspiration for the new Coastal Pavilions from the fluid silhouettes of the coastal granite rock formations while paying homage to the character of the National Park they nestle into. Floor to ceiling curved windows bring the outdoors in, emphasizing the experience of being immersed in nature. The positioning and interplay of the living room and bedroom wing form an embrace reminiscent of nearby bays, protecting the generous deck and offering privacy to the outdoor bath.

The interiors of the Pavilions are immersed in the warmth of Tasmanian timbers. Offcuts of Tasmanian oak timber, Blackwood and the only plywood to be manufactured locally, totally enwrap the interiors to emphasise a completely Tasmanian experience.



The Coastal Pavilions are the newest accommodation offering at the Freycinet Lodge, set amongst stunning coastlines, the striking Hazards mountains and lush Tasmanian fauna and flora that make up the beautifully unique Freycinet National Park. Photography by Dianna Snape.



The netted hammocks are an innovative solution providing a means of enjoying the beautiful natural setting while keeping views as unobstructed as possible.

Photography by Alistair Bett.

The Tasmanian Oak Delegatensis veneer plywood has not been used as a featured finish before, as it is predominantly used as structural ply and therefore hidden. Using and showcasing utilitarian and natural materials in innovative ways have created a unique atmosphere befitting of its setting.

The black, exterior protective shell is made of Red Ironbark that is charred – referencing the significance of fire, while also increasing the longevity of the timber and ensuring the pavilions are visually discreet. They provide a recessive backdrop to the natural vegetation and stunning, filtered water views.

An experiential highlight is the netted, hammock-like balustrades. Recognising the desire to retain the views that a standard balustrade would interrupt, Liminal devised the unique solution that provides a novel opportunity for relaxing and enjoying the incredible setting.

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## THE DELIVERY AND DESIGN OF THE COASTAL PAVILIONS – MORE IN DEPTH

A challenge presented by the brief to Liminal, was to locate nine pavilions where six of the original waterfront cabins were demolished and still provide a sense of privacy and seclusion. Liminal spent time on site with Landscape Architects, Rush Wright & Associates, Flora and Fauna expert, EcoTas Ecology, and the Project Manager, Brett Torossi, plotting where the optimal placement of the nine pavilions would be while being constrained by existing cabins, lease boundaries, substantial rock outcrops and wanting to minimise impact on the existing vegetation.

Liminal took a design cue from the embracing and fluid forms of the nearby bays as a mechanism to address these constraints. The positioning and interplay of the living room and bedroom pods, shield and embrace the generous deck, while offering privacy to the outdoor bath. The design and ability to mirror the plan to optimise site-specific orientation, helps to take the focus away from nearby neighbours.



The intimate embrace of the nearby Honeymoon Bay was one of the sources of inspiration for the organic form of the pavilions. Photography by Freycinet Lodge.



A holistic approach to the interiors results in a smooth flow of walls, surfaces and joinery, where all small hotel luxuries are available but do not detract from the experience of natural beauty intended. Photography by Dianna Snape.

Joinery has been used sparingly, and where exposed, such as the vanity unit and living room unit, it has been made a feature while being integrated holistically into the design. Liminal worked closely with Mint Joinery who fabricated the carefully crafted pieces. The specialty Tasmanian timber, Blackwood, was chosen for the joinery for its warmth, depth of colour and beautiful grain.

So as not to detract from the stunning views, all condiments, refreshments, mirrors, accessories and luxury items typically associated with reputable resorts, are strategically hidden behind carefully designed cupboard doors that appear to be part of the wall. The doors are fabricated out of the same timber cladding as the walls so as not to interrupt the fluid forms and to ensure all distracting 'clutter' is hidden away - heightening the immersive experience in the Tasmanian landscape.



The 'deconstruction' of the bathroom allows for a generous walk-in shower while maintaining circulation and a fluid transition between spaces.

Photography by Dianna Snape.

The simple colour palette that guided the choice of fabrics respond to the coastal textures and variety of greys, oranges and blues found in the nearby granite rocks, rich coloured lichen and deep blue ocean.

To minimise the pavilions' footprint and therefore resources used, planning uses the circulation space through the pavilion as the circulation space that would typically serve a 'bathroom' separately. The bathroom here is deconstructed allowing each element to be celebrated individually, bathed in natural light and bush or water views, while providing a unique spatial experience.

During construction, Liminal invested considerable time on site working with the builders, Cordwell Lane, resolving details to ensure the design intent was retained and the craftsmanship was fully realised through the expression of the interiors and exteriors. The absence of right angles combined with curved forms, meant that the builders' skills were put to the test. The skill of the builders to achieve the meticulous detailing required, reminds us of what true craftsmanship is.



A simple yet warm and lush colour palette inspired by the surrounding landscape celebrates and flows seamlessly with the natural beauty of site and place.

Photography by Dianna Snape.

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The modest budget meant Liminal reimagined utilitarian and common materials in a featured way. Examples include how the only Tasmanian-made structural plywood was used for the floors and ceilings, and how offcuts of Tasmanian Oak were applied in a random configuration to the walls with different thicknesses, producing beautiful qualities and shadowing as the light shifts and changes.

Liminal worked with the builders to produce prototypes and many samples of wall cladding and flooring with eco-friendly stains to enrich the colouring, so it would complement the carefully used, specialty timber, Tasmanian Blackwood. Liminal always seeks to push the design potential within tight budgetary constraints - to include special features that create drama and create a unique experience, such as the curved glass, Liminal counterbalanced through the innovative use of economical materials.



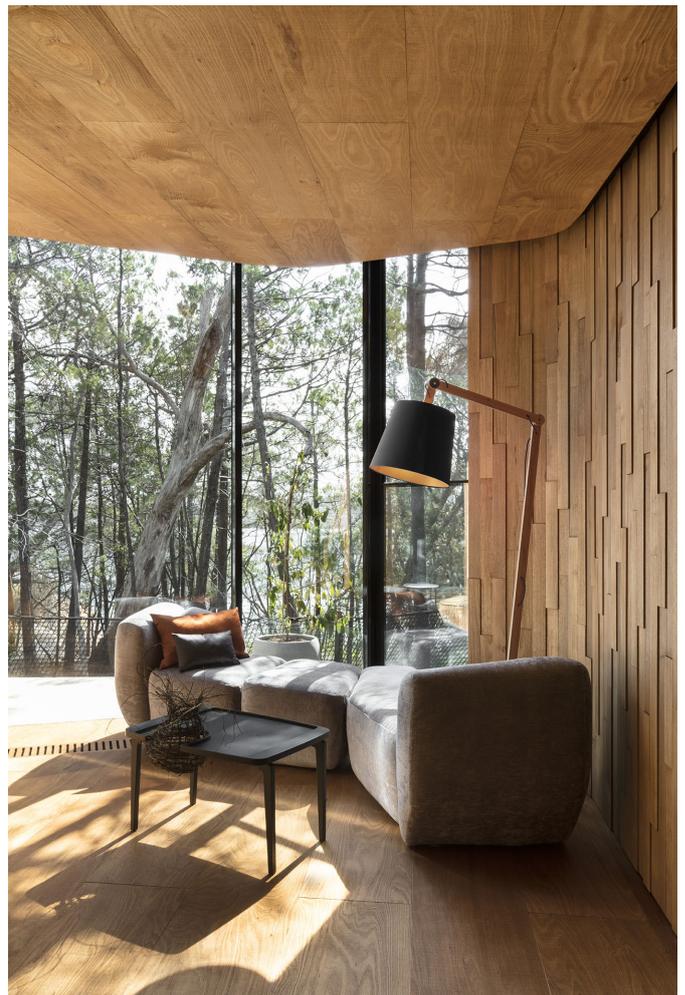
Interiors immersed in the warmth of Tasmanian timbers create a changing spatial landscape of textures and shadows. Photography by Dianna Snape.

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## THE 'PEBBLE' SOFA SUITE

- The sofa suite, bedhead and coffee table were all designed by Liminal Objects – the furniture and product design arm of Liminal Studio.
- The unique design of the pavilions by Liminal, meant that the furniture to be housed within the fluid forms of the pavilions needed to be complementary.
- The interiors including all furniture were Tasmanian designed and made – continuing the Tasmanian immersion, connecting to context and place.
- The design of the sofa suite was influenced by the layering and shaping of the coastal rocks and clusters of rounded pebbles. They respond to the design of the pavilions' curved forms.
- Each individual piece including a chaise lounge, a single seater and ottoman has been specifically designed to work together in multiple configurations depending on the mood of the guest, whether it's lying down gazing out at the filtered light and water views, cuddling with a loved one while reading or watching the TV, or sitting up playing cards or the spy board game provided, using the ottoman as the table. They are designed to be moved around and attention to detail such as the treatment of the concealed 'feet' so the floors remain unscratched is consistent with the rigour that has been applied to the design of the pavilions.
- Liminal was committed to using a local manufacturer. Given that there is nothing standard about the components making up the suite, Liminal worked closely with the manufacturer assisting in the method of construction and framing. This was done through Liminal producing 1:5 scaled models and creating 1:1 prototypes.
- Liminal produced the framing drawings for the sofa suite and introduced a more modern method of construction to the manufacturer, through the use of CNC routed timber sheets that would create the skeletal frame, ready for the layering of different types of foam and upholstery to ensure comfort.



The Pebble Sofa Suite together with the 'muylatina' coffee table nestle naturally into the curves of the living area. Photography by Dianna Snape.

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## THE 'MUYLATINA' (COMING TOGETHER) COFFEE TABLE

- A synthesis of mass production and the handmade; the coffee table and stool suite combines modern nanotechnology with traditional pakana Aboriginal basket making, a celebration of the timeless act of gathering and sharing, and the uniqueness of a place and its people.
- This furniture suite stems from the desire to bring together 40,000 years of pakana culture and 21st century technology to create a collection that encourages people to gather and share, whether it be food, stories or each other's company; a celebration of human connection.
- The basket is based on a traditional diving basket used by the pakana women to gather and collect food. It is woven from the Dodda vine harvested from Tasmania's West Tamar river, a native parasitic plant that attaches and wraps itself around a tree, suffocating its host. The harvesting of this 'pest' serves both nature and the local people.
- Liminal collaborated with pakana Aboriginal elder, Vicki West in developing the basket form. Vicki commences each basket with nine strands of the Dodda vine, symbolising the nine Aboriginal nations of Tasmania. It is the repetition of this process that the basket takes its final form. The vessel is firmly rooted in the uniqueness of the pakana people and 'their' place.
- Embracing and supporting this free-form, organic basket are the precise, smooth, and feminine curves of the coffee table. The table is reminiscent of a humble tray, used to gather, serve and share nourishment. Constructed out of nanotechnological material made of paper and next generation acrylic resins, the table is an outcome of a highly engineered product, extensively researched and tested. CNC routed with minimum human intervention, the suite is manufactured with precision and minimal material wastage.
- Traditional techniques and modern technology come together in harmony, supporting and enhancing one another. Whilst the table is mass produced; characterised by precision, the partnering with the traditional, organic, handmade basket ensures each table a unique character. The two come together in a mutual embrace with the common goal of stimulating conversation, forging connections and the creation of a shared understanding.
- This collaboration with Vicki West and the pakana community pays homage to their age-old craft and proliferates this integral part of their culture, not simply as an artefact to be viewed from a distance, but a tangible and useable piece that has the potential to be an intimate part of everyday life. As a native parasitic plant, the Dodda vine is locally sourced, natural and renewable. The table suite is a culmination and celebration of local artisans, local culture and local resources.
- The components of the furniture suite have been designed to maximise material efficiency. The dimensions of the table, the form of the legs, and the offcuts producing the stool have been designed so each sheet has only 3% wastage. The extremely durable and non-marking material ensures the look of the table is not compromised and extends its lifespan with the consequential long-term benefits of more efficient use of materials and energy. The paper-based nanotechnological material is classified as a non-hazardous material and is certified to be suitable for contact with foodstuffs and meets strict chemical emission limits.

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## FINISHES

### Exterior

Deck: Grey Gum

Balustrade: Black Netting / Walk on Net 5mm PP 45mm mesh / Oxley Net

Glazing: Floor to ceiling clear double-glazed units / Viridian and Australian Curved Glass

Cladding: Eco Timber Group / Shou Sugi Ban charred Red Ironbark

Roof: Colorbond Trimdeck Roof Sheeting / Night Sky Finish

Exterior Entry Wall: Colorbond Nailstrip Cladding / Night Sky Finish

Entry Wall Internal Side: Black stained plywood

Entry Joinery: Black stained plywood with solid Tasmanian Blackwood timber

### Interior

Floor: Tasmanian Oak Delegatensis plywood / Whittle Waxes stain finish

Wall Cladding: Random lengths and different thickness of solid Tasmanian Oak Hardwood / Whittle Waxes stain finish

Ceiling: Tasmanian Oak Delegatensis plywood / Whittle Waxes stain finish

Joinery: Black Fenix NTM laminate and Blackwood timber veneer

Tiles: Charcoal Porcelain Tiles Walls & Floor

Contact Peta Heffernan for any queries: [peta@liminalstudio.com.au](mailto:peta@liminalstudio.com.au)

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