



UNIVERSITY of  
TASMANIA

# INVERESK LIBRARY





## ya pulingina / Hello and welcome to our Inveresk Library

The new Inveresk Library is a place where our students, staff and community can discover and create new knowledges, collaborate and connect with each other.

Our friendly UConnect team, student advisers and Library experts are available on site to assist with your enquiries, and you'll also have access to a diverse range of print, electronic and cultural collections.

The Library is the first of three major buildings coming to life in the new Inveresk Precinct that will be central to the vitality of Launceston and the wider region. The University's transition to Inveresk between 2022-24 is a key initiative of the Launceston City Deal.

The new Library building has been co-designed in consultation with the community, to gather feedback on the vision, detailed design and functionality. Designed by John Wardle Architects and supported by a local workforce from Vos Construction, the building can be found in the heart of the new development and is open and accessible to students, staff and the community.

### Find out more

[utas.edu.au/library](https://utas.edu.au/library)  
[utas.edu.au/transformation](https://utas.edu.au/transformation)

Image credit: Anjie Blair Photography

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## DESIGN VISION

The design for the Library building has been driven by a sense of discovery and the excitement of remapping a historically significant part of the city to create an utterly contemporary learning environment.

As the precinct's centrepiece, nestled between the Annexe Theatre and E.G. Stone building, the Library's sawtooth roof lines and industrial materials ensure a playful and vital dialogue with existing Launceston landmarks is created and maintained.

In deep consultation with community including Tasmanian Aboriginal voices to embed Indigenous experience and knowledge within the spaces, the new addition to the campus establishes a distinct presence with a clear sense of arrival, journey and orientation.

We have been delighted to work alongside the University's Northern Transformation team to individualise elements of the interior to the campus, such as custom carpets, joinery and provide display systems for the art installations and collections.

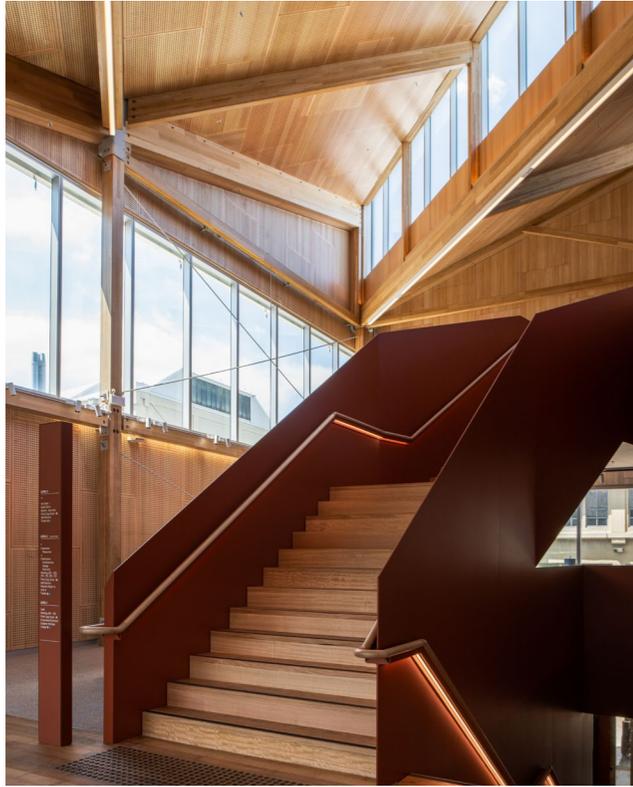
The Riawunna Collection occupies a special place in the building – providing a cultural space for community, collaboration and communication.

The ground floor café will be a welcome and much-loved addition to the campus. The Library features modern, tech equipped facilities and flexible spaces for group, individual, informal and formal learning – a new intellectual heart of the campus.

Designed to be public and inviting, the library is a place where the community, university students and staff, industry partners and enterprise can engage and participate.

 John Wardle  
Architects





## BUILDING A SUSTAINABLE NEW LIBRARY

Sustainability and engagement are key principles embedded in the University's Transformation projects statewide. By collaborating with community and industry leaders, the design and impact of our new buildings is place-based, innovative and sustainable for future generations.

Engagement:	Over 150 individuals involved in the Co-Design process, providing feedback on the vision for Inveresk, building design and functionality (students, staff and community)
Time taken to build:	June 2020 to January 2022 (20 months)
Value of project:	\$23 million, in a partnership between the University and local, state and Australian governments
Number of workers:	300 including contractors and apprentices
Transition from Newnham:	37,000 books packed and moved over two weeks
Sustainable building initiatives:	<ul style="list-style-type: none"><li>- Piles for the foundations are 77 recycled gas pipelines</li><li>- Use of structural and featured timber as a renewable resource</li><li>- Boral Envisia low carbon concrete</li><li>- Passive solar principles e.g. perforated aluminium glazing</li><li>- BCA 2019 compliant for energy efficiency</li></ul>

## WHAT CAN YOU FIND IN THE LIBRARY?

As you enter Level 1, a visual Welcome to Country will connect you to the past and present while giving you a sense of belonging at our Inveresk campus.

As a place-based University, we acknowledge with deep respect the palawa/pakana community as the traditional owners of lutruwita.

Here, you will also find our friendly UConnect staff ready to assist with your enquiries and provide you with access to a range of student support services. These include:

- Help with general enquiries
- Creating ID cards
- Student enquiries such as enrolment, fees, exams, results, progression, graduation and accessing support
- Linking you with a student adviser or Library expert.

TasTAFE staff are also available at the Library to chat about their range of courses.

Cabin Coffee can be found on this floor with a range of café delights, alongside the student kitchen.



On Level 2, our Library staff can provide expertise in information, research and digital skills during face-to-face meetings or via Zoom.

Level 2 print collections include architecture, fine arts and design, interspersed with artwork and objects from our cultural collection.

Discover the Riawunna Centre's wonderful Aboriginal collection positioned in a distinctively welcoming space for all to enjoy.

Level 3 collections include humanities and social sciences, health and science, engineering and manufacturing and education curriculum.

Choose from 324 individual study spaces, 10 meeting rooms with plug and play screens, and casual and collaborative seating across three floors accommodating 108 individuals. You'll have access to power outlets and free WiFi to support your learning.

Community visitors are welcome to sign-up as library members and borrow from our print collection. New technology is helping make borrowing even easier by enabling you to simply scan the book spine to process check-outs and returns using our Radio Frequency Identification (RFID) system.

Alternatively, you can access more than a million online journal articles and eBooks.



## ART IN THE LIBRARY / WAYS OF KNOWING

Art inspires us to ask questions we didn't know needed asking. Art can foster kindness, curiosity, and understanding of people, ideas, and knowledges that differ from what we are familiar with.

Libraries are well recognised for holding knowledge on a range of topics, with experts helping us navigate the world we live in. In recent years, we are reminded that the reality around us keeps changing, quicker than ever before. What we thought we knew is always evolving.

Each of the artworks in this building invites us to show up with humility, softening our established concepts while challenging us to look again with fresh eyes.

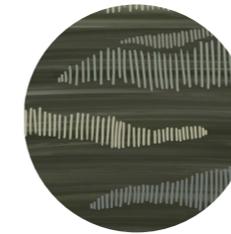
New art commissioned for this building and works from our collections nudge us to ask: what are all the different ways of knowing around us? What can nature, our surrounding lands and waterways teach us? How can we ask better questions, listen deeply, and be open to learning in more ways?

The artwork throughout this building includes feature carpets, a suspended sculpture, cultural objects from the Riawunna Collection, ceramics from the Fine Art Collection, video artwork and an immersive artwork.

## Caleb Nichols-Mansell

Wetlands, muka, and kanamaluka are the first large-scale public artworks and designs by palawa emerging artist Caleb Nichols-Mansell. They are inspired by his deep connections to Country, community, spirit and the many past stories of palawa river journeys.

Commissioned as part of the University's Art in New Buildings program, Tasmanian North-West (patawa / Burnie) based Nichols-Mansell designed seven feature carpets placed prominently throughout the building interweaving the topography of Country and the waterways onto each of the levels of the building. The carpets reflect the grass-toned local wetlands, the blue-grey hues of saltwater Country and the natural ochre pigments inspired by the kanamaluka/Tamar River.



### Wetlands

"Our Old People lived in harmony with the waterways and Country they called home. These wetlands sustained life, provided resources and places to gather. This work represents the changing colours and winding flow of the river, and also the human interference that has followed."



### muka

"muka depicts and pays homage to saltwater Country. Country our community are familiar with and even more so our women who frequent these waters to harvest food and natural resources. The colour palette is feminine, but the lines are strong. Just like our women this design represents strength and beauty. At the right time, on the right tide, Country gives us what we need and not what we want."



### kanamaluka

"kanamaluka reflects the changing colours and patterns found along the kanamaluka/Tamar River. The earthy tones are inspired by our natural ochre pigments found throughout the local region. The free-flowing shapes made by lines represent the winding flow of the kanamaluka and surrounding waterways which provided food and natural resources. The lines are a reference to the reeds and fibres found throughout the kanamaluka the wetlands in which this design is tied to."

## Troy Ruffels

Troy Ruffels was born in Devonport in 1972, is a graduate of the University of Tasmania and the University of Glasgow, spending years travelling, exhibiting, and studying before returning to Tasmania to live.

Troy is a highly awarded artist. His career has led to significant exhibitions in Australia and internationally, with work exhibited in 25 solos, over 200 group exhibitions in over a dozen countries, and a long list of prestigious scholarships, awards, prizes, and commissions. Troy has spent his life committed to the arts and remains fascinated with ideas of place and atmosphere.

Troy's current work investigates how imagination, intuition and experience help us navigate a shared sense of 'being' in lutruwita/Tasmania while exploring the dualities of place that overlap in connecting us to the environment.

His award-winning photography and paintings are held in private and public collections nationally and internationally - locally, The Tasmanian Museum and Art Gallery, The Queen Victorian Museum and Art Gallery, the Devonport Regional Gallery, Burnie Regional Gallery, the University of Tasmania, and State Government Collections.

Troy is a lecturer in Art at the College of Media and Arts, Inveresk, the University of Tasmania and is represented in Tasmania by Bett Gallery Hobart.

## Artist Statement

The concepts that underpin my practice are how imagination, intuition, and experience help us navigate a shared sense of 'being' in lutruwita/Tasmania while exploring the dualities of place that overlap in connecting us to the environment.

My art practice requires that I negotiate the tensions and ambiguities emerging from the interplay of geography and history and consider how this shapes our psyche and lived experience of place. This approach represents a meditation on how place shapes us as much as we shape it.

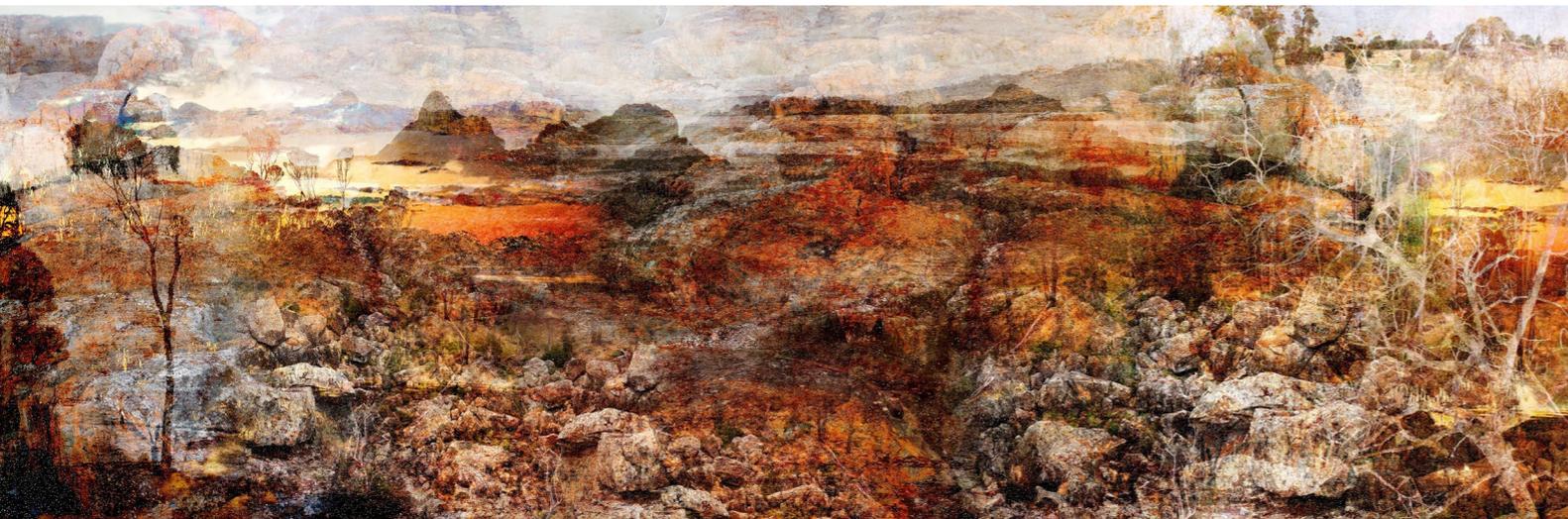
The ancient rock of mountains, the river systems and waterways, the underground networks of caves and hidden spaces, our grasslands and trees, weather alongside us. Through creating these works, I ask what it is to exist and inhabit this place of lutruwita/Tasmania - and by extension, the world?

In 'Weathering at the Edge - Stone, Lichen, River and Sky', the work includes direct and recognisable features, and landmarks of Northern Tasmania - layered images of local waterways, mountains and foliage rest within the image.

Since the COVID outbreak in 2020, there has been considerable commentary about communities and individuals' resilience to withstand adversity. This led me to thinking about how we as individuals and communities' weather. 'Weathering' when considering the verb is a shared experience that binds us and all things together.

We are shaped, nourished and transformed by the atmosphere that envelops us. It is physical, psychological, magical, and spiritual. It is more than resilience and accounts for us being affected and transformed with our community and environment. It is infinite and intangible - and like our form and nature, or like stones and rivers, shaped over time.

'Weathering at the Edge' is a response to all these ideas - linking them to the climate and atmosphere of my home in Tasmania - portraying the intensity of a specific location and moment while also evoking connections to the broader environment we inhabit.



## 1 Les Blakebrough AM

Les Blakebrough (born 1930) is one of Australia's most acclaimed and influential ceramic artists. In a career spanning six decades, he was a founding member of the Crafts Board of the Australia Council, Head of Ceramics at the Tasmanian School of Art and a Principle Research Fellow at the University of Tasmania, establishing the Ceramic Research Unit here in 1990.

Blakebrough has received countless awards and commissions and his works are held in all major public collections in Australia and in many others worldwide. In 2008 he was Senior Tasmanian of the Year and he was made a Member of the Order of Australia in 2013.

Throughout his career, Blakebrough created a range of ceramics, from earthy functional production lines to dramatic one-off pieces. Over several years he developed and trademarked the porcelain for which he is best known, 'Southern Ice'. This snow-white porcelain appears translucent when carved, offering delicate, luminous forms.

The local, natural environment has been central to Blakebrough's work, with leaves and grasses, rivers, kelp, ocean and desert landscapes offering constant inspiration.

'Platter' is a strong example of his work from the 1980s; bold, substantial stoneware, providing a large surface for decoration with organic gestural marks. Square-shaped with rough edges and incised lines, it is coloured with an iron-yellow glaze, evocative of the patterns left by water on a sandy beach or riverbed.

## 2 Jeff Mincham AM

As one of Australia's most prominent ceramic artists, Jeff Mincham (born 1950) was awarded an Order of Australia in 2011 for his services to the visual arts. His work is held in over one hundred permanent public collections including the National Gallery of Australia.

Mincham studied at the Tasmanian School of Art, Hobart in 1970. Beginning with traditional thrown work at the potter's wheel, he progressed to manipulation of surface finishes and firing techniques and was especially interested in traditional Japanese raku firing. His research led to the creation of large, earthenware, coil-built vessels that moved beyond domestic utilitarian objects, with surfaces reflecting the patterns and colours of the landscape around him.

Mincham is noted for tactile, earthy finishes, firing pieces several times and employing treatments such as corrosive textures in his glazes. The Australian landscape is a major source of inspiration, particularly the dry harsh countryside of South Australia where he lives and works.

'Raku Vessel', is made of Feeneys Buff raku clay with a copper matt glaze finish. It is indicative of Mincham's dramatic use of colour and surface treatment on an enigmatic receptacle.

## 3 Gwyn Hanssen Pigott AM

With works represented in gallery and museum collections worldwide, Gwyn Hanssen Pigott (1935-2013) was awarded the Medal of the Order of Australia in 2002 for her service to the arts as a teacher and ceramicist.

After studying fine arts at Melbourne University, Hanssen Pigott developed her understanding of functional ceramics, training in pottery studios in Australia and Europe. She perfected the preparation of clay and raw materials, refining glazes and the process of wood-firing, and her precise and thoughtful pieces evolved through deep consideration of both Asian and European traditions. She moved to Hobart to set up a ceramics workshop in the early 1970s.

Although known for the simplicity and beauty of her domestic objects, it is the elegant 'still life' arrangements of delicate porcelain vessels for which she is most celebrated. Influenced in the 1980s by the paintings of Giorgio Morandi, these arrangements are sculptural artworks, but use the most basic language of everyday pottery objects.

This three-piece set comprising teapot, jug, and sugar bowl is of thrown, wood fired porcelain with oxide decoration and gold lustre; an excellent example of her earlier refined tableware.



1



2



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