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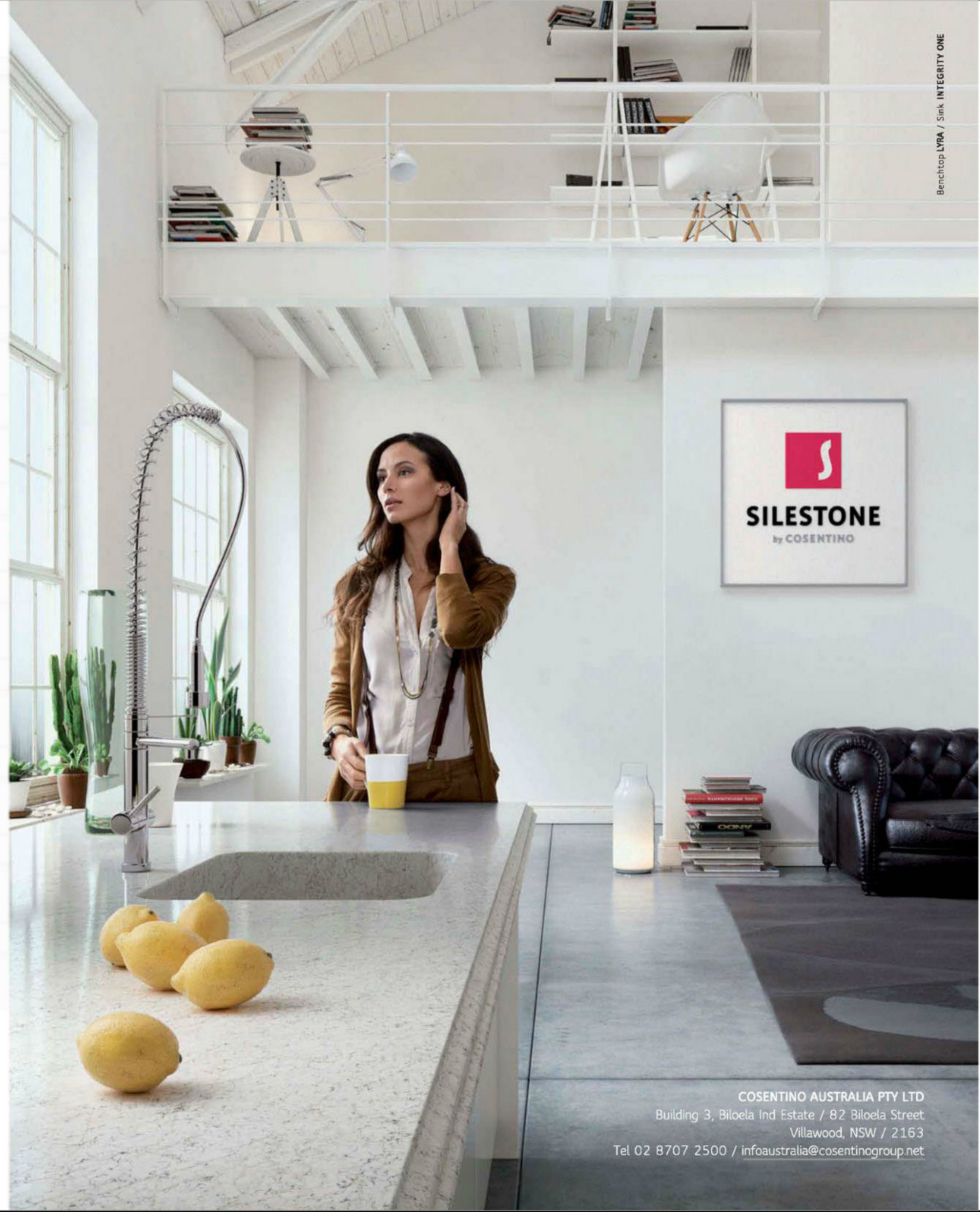
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Houses 90 cover: Stewart House by Chenchow Little Architects. Photography by Katherine Lu. See page 46.



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WELCOME

Enjoy ten outstanding residential projects, a selection of reviews and profiles, and six pages of the latest products for the home.

A house is more than a shelter or place of refuge that protects its inhabitants from the elements. The most rewarding houses provide this protection, while simultaneously allowing a considered connection with the outside world. Often, space is not simply divided between interior and exterior, but rather, a series of interstitial spaces serve as a buffer zone between the two. The placement and type of windows (fixed or operable) is another way of controlling this connection.

Paul Porjazoski of Bent Architecture suggests “the magic of architecture is in defining that balance between protection and prospect. The balance between the home as a shelter and cocoon, and allowing its inhabitants to look out.” In the Kew House (page 122), Paul and his team have aimed to strike this balance – even down to smaller details. For example, a solid balustrade on the street frontage provides privacy, but a small glass panel or “peephole” in it allows a framed view down to the driveway and the street.

Our cover features the Stewart House by Chenchow Little Architects (page 46), which also pursues a balance between protection and prospect. The white-brick house hunkers down into its bushy surrounds, while opening up and framing views of the dramatic landscape.

At Richard Stampton Architects' Czech-Seidel House (page 54), the front garden is framed like a painting with a large, fixed picture window looking into the courtyard from a living space. Fresh air is accessed via a small operable slot opening adjacent to the picture window.

Chelmer House by Bligh Graham Architects (page 68) focuses on a protected outdoor space, where the living areas spill onto the garden via a low deck hovering just above a landscape of gentle terraces. In this instance, the outdoor space is celebrated, but still controlled by the shape of the house built around it.

Katelin Butler
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OUT & ABOUT

01

49 Sheds

27 February – 21 April 2013

If you're around Melbourne, why not take a drive to the Mornington Peninsula Regional Gallery to check out this exhibition based on the rural shed. Ross Brewin's forty-nine photographs are supported by a catalogue that includes an essay by John Wardle, winner of the 2012 Australian House of the Year at the Houses Awards.

mprg.mornpen.vic.gov.au

01



Photograph: Ross Brewin.

02

2013 Houses Awards

Don't forget – entries close 28 March 2013

The Houses Awards celebrates Australia's best houses and apartments across eight categories, with the best house receiving the Australian House of the Year.

housesawards.com.au

03

25th Anniversary Picnic Day at Vaucluse House

17 February 2013, 11.00am – 4.00pm

Join the Historic Houses Trust in celebrating its twenty-fifth anniversary, with tours of Sydney's Vaucluse House and garden, talks in the stables, games for children, live entertainment and gourmet food and wine.

hht.net.au

03



Photograph: Brett Boardman.



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PEOPLE

Penny COLLINS & Huw TURNER of Collins & Turner Architects

Each of the residential projects by Collins and Turner Architects is about the purity of an idea, which has led to a set of highly refined houses.

Words by Maitiú Ward
Photography by Richard Glover

Portrait: Peter Bennetts.

It's not about trinkets, or decorations. It's about materiality," says Huw Turner emphatically, swerving to avoid the glossy panel-work of an oncoming Range Rover. Huw is both knowledgeable and deeply passionate about architecture, characteristics that have no doubt helped to shape the highly refined, singular residential work of Collins and Turner, the practice that he shares with his partner in life and business, Penny Collins. Barrelling down the narrow, congested streets of Sydney's well-to-do suburb of Paddington, though, this intensely focused passion is proving to be a worrying distraction. We're in a rush because Huw has a barbecue with some of his old clients to get to and we have just two hours to tour three of his houses. Fortunately, all of the projects are located in and around Paddington and nearby Bellevue Hill. These lushly vegetated neighbourhoods, many of which enjoy spectacular outlooks down to Sydney's famous harbour, are a long way from the kitchen table in dreary London

where the Collins and Turner architecture practice began.

Collins and Turner's first commission was for a small retreat in rural Bombala, New South Wales. Penny and Huw were working for Foster and Partners' London office when an opportunity came up to design a house for an old friend in Australia. "We were visiting the owner and he said he was going to try to get Glenn Murcutt to design the house," recalls Penny. "We asked that he let us look at it first." Despite the fact that Penny and Huw were living in the UK, with no actual practice to speak of, the owner agreed.

They managed the process over email, with Penny's architect father handling things on the ground in Australia. "We lived a strange double life," Huw recalls. "We dreamt of a shed in a paddock in Australia, when we were up to our necks in building sites in the UK and Germany."

The couple was briefed to ensure the architecture was in keeping with its rural context and, from a distance, it does have an agricultural appearance, reading as

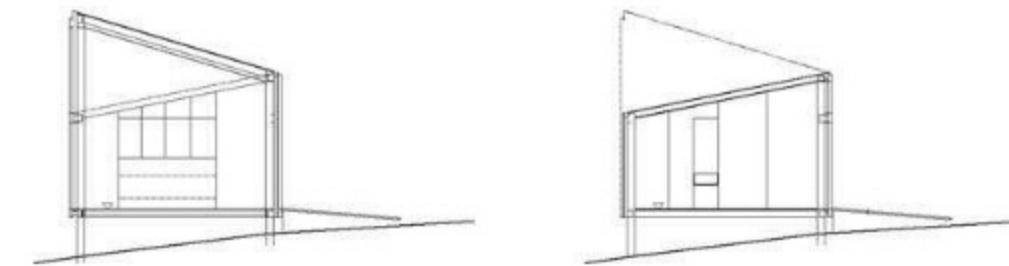
a simple white shed on stilts. But while they hired the same builder who worked on Murcutt's famous Magney House at Bingie Point to construct it, this is no "Murcutt-lite." Up close, the building's formal similarities are more camouflage than homage, its crisp interior of white walls and exposed concrete a reflection of cosmopolitan tastes rather than agricultural precedents. The building, in fact, is an abstraction made manifest – a one-room house with two scales of space within it, a built diagram of high space/low space. "So much of it is about what we can leave out of a project," says Huw. "We like projects that have a very singular vision."

The purity of that vision struck a chord – the house was picked up by international media, and soon after the couple was fielding enquiries from all over the world. Rather than build houses in North America and the like, they decided to make the jump back to Australia and by the turn of the millennium they had set up their practice in Sydney. While their first project was blessed with the kind of isolated and

01 The Bombala Farmhouse was Collins and Turner's first commission. Photograph: Ross Honeysett.

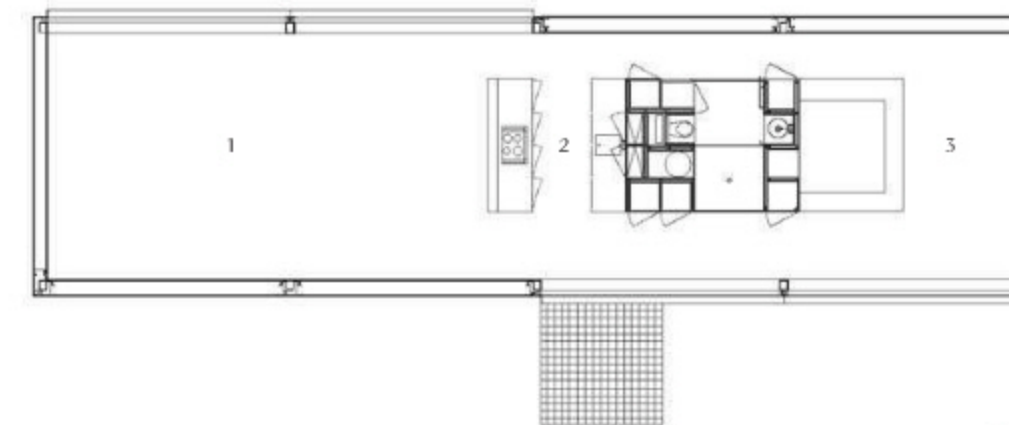
02 The crisp interior of white walls and exposed concrete at the Bombala Farmhouse reflect cosmopolitan tastes rather than agricultural precedents. Photograph: Simon Whitbread.

03 The Bombala Farmhouse is a one-room house with two scales of space within it. Photograph: Mads Morgensen.



Bombala section A 1:250

Bombala section B 1:250



Bombala plan 1:250

- 1 Living
- 2 Kitchen
- 3 Bedroom

01

1999
Bombala FARMHOUSE
• BOMBALA, NSW •



02



03



romantic rural site that architects and feature editors dream of, they now found themselves grappling with the messy complexities of the city – neighbours, planning codes, and of course existing building fabric.

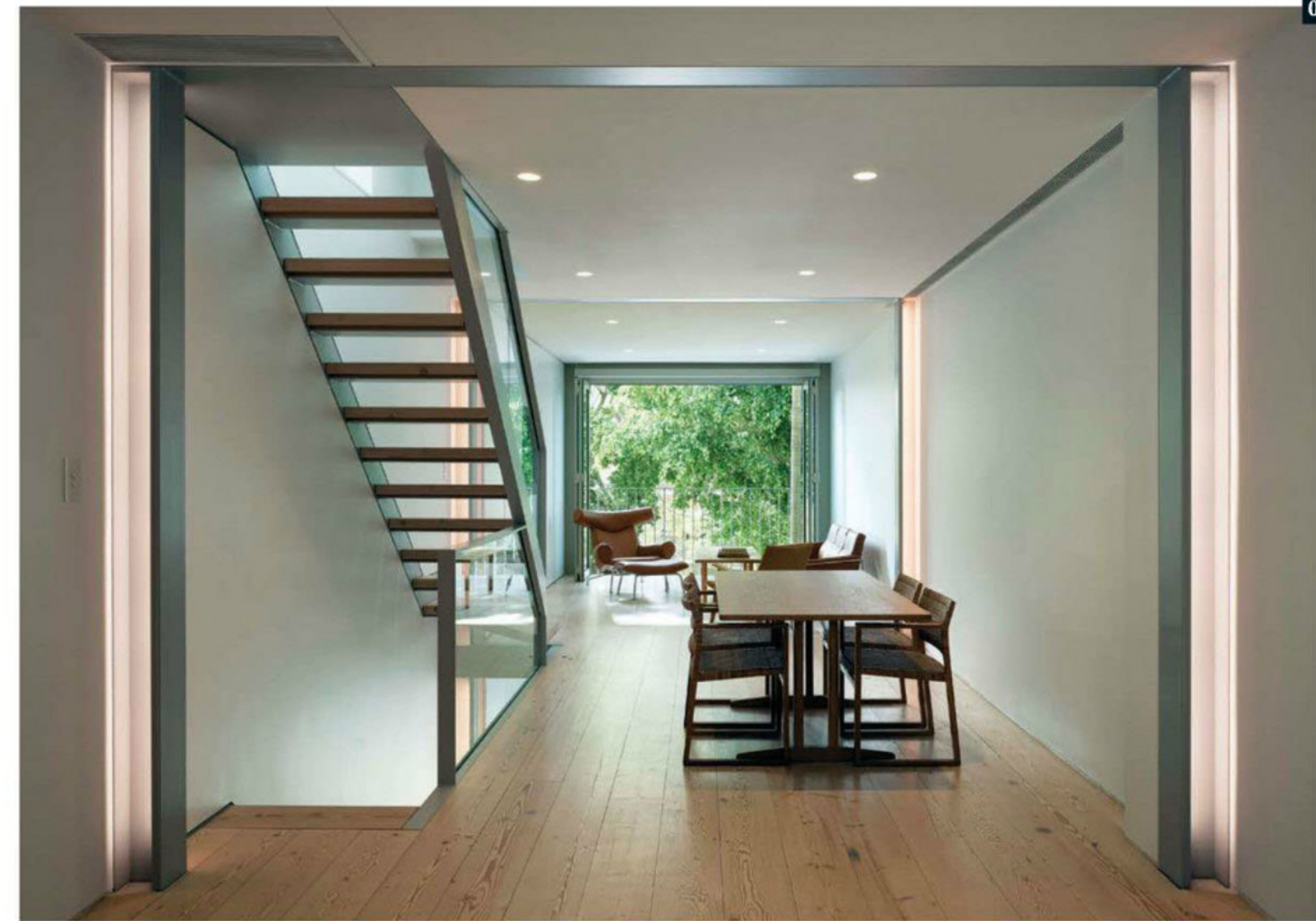
Penny and Huw's projects retained the rationality and environmentally sustainable ethos of the British "high-tech" firms the couple had worked for but they also began to focus on the more haptic, human qualities presented by natural materials. Typical of their output is the Paddington Terrace project, which saw an existing, dark and poky Victorian terrace transformed into a light and airy contemporary dwelling. Most of the building's internal walls were knocked down to allow light and air to filter through the interior. A memory of its original floor plan, though, is retained in the exposed steel structure that both frames the space and demarcates how it was once divided. The coolly rational quality of this intervention is tempered by the use of thick-cut pale Oregon pine as flooring, which both enhances the luminescence of the interior and lends it warmth.

Remarkably, despite the fact that the architects had to grapple with the knotty challenges of heritage overlays, existing building fabric and a dense inner-city location, Paddington Terrace still reads very much as a singular work. This is true of most of the residences that the practice has designed since Bombala Farmhouse, many of which are modifications to city homes. Bellevue Hill House, for example, appears as new but is largely composed of pre-existing structure. In this case the building, a kitsch confection in pink paint and "period" detailing, was blessedly free of heritage constraints. Its bones, however, were perfectly serviceable, and for economical and environmental reasons the practice opted to retain them. The "new" building is a powerful reduction to the bare essentials – a composition of orthogonal volumes and abstractly composed window openings.

More recently, the practice has had an opportunity to stretch its high-tech muscles again. Kharkov House began life as a commission to improve access to a 1920s-era villa, also in Bellevue Hill. Entry to the house, which is perched on top of a sheer sandstone cliff, could only be gained via taxingly steep stairs or a rickety motorized inclinator. After mammoth excavation work, the occupants not only had a brand new glass elevator to whisk them to their



04



05



Paddington lower
ground floor 1:200



Paddington ground
floor 1:200



Paddington first
floor 1:200

04 Despite the challenges of heritage overlays, the existing building fabric and a dense inner-city location, the Paddington Terrace still reads as a singular work.

05 The interiors of the Paddington Terrace have been transformed into light and airy contemporary spaces.

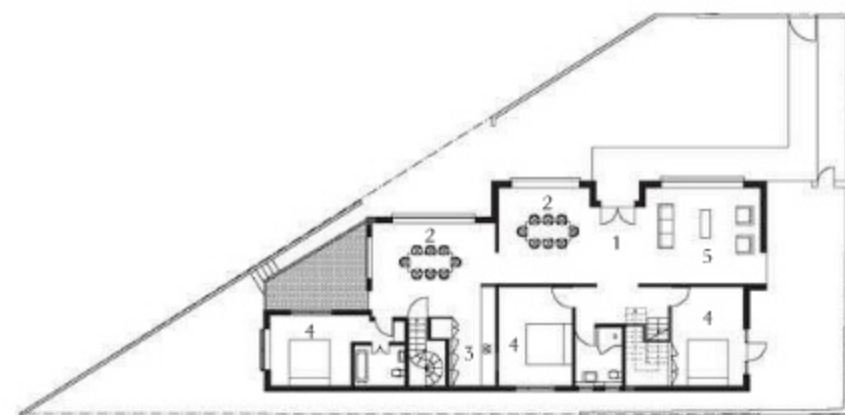
- 1 Laundry
- 2 Kitchen
- 3 Dining
- 4 Living
- 5 Main bedroom
- 6 Guest bedroom
- 7 Terrace



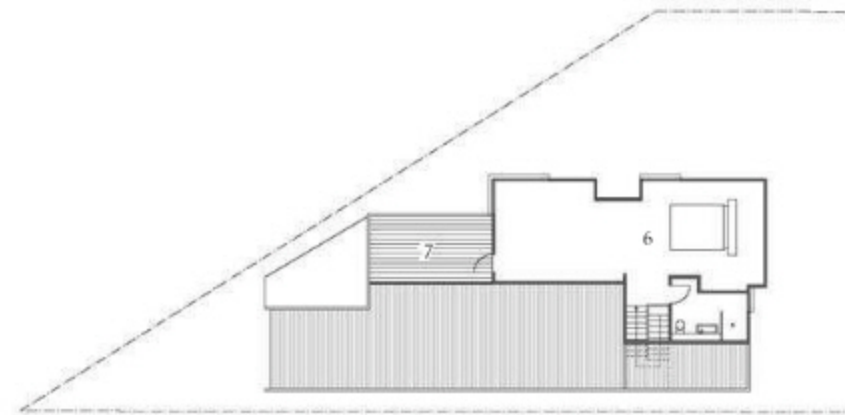
2009
Bellevue Hill
HOUSE
 • SYDNEY, NSW •



06 The Bellevue Hill House reads as a composition of orthogonal volumes and abstractly composed window openings.



Bellevue Hill ground floor 1:400

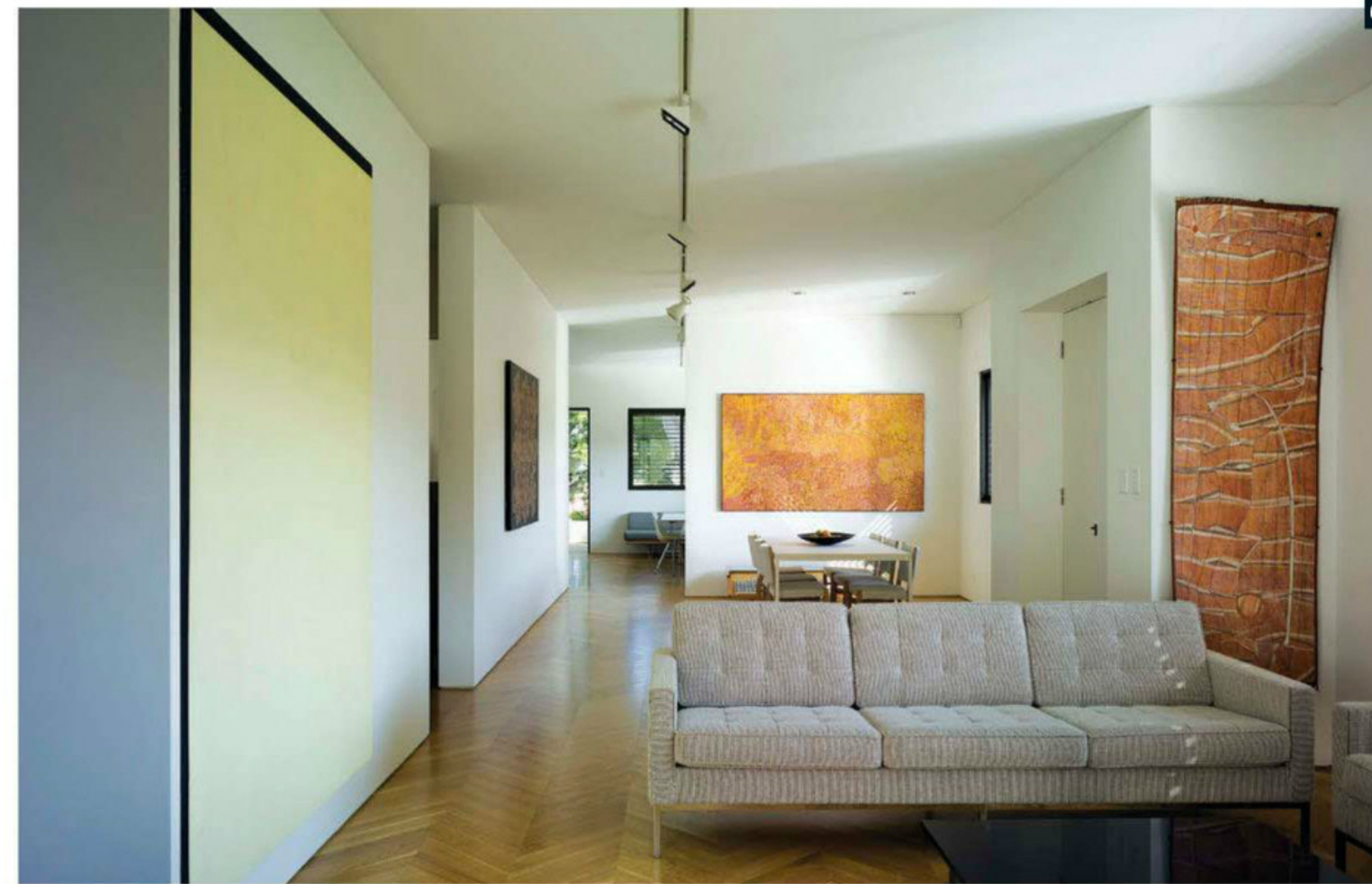


Bellevue Hill first floor 1:400

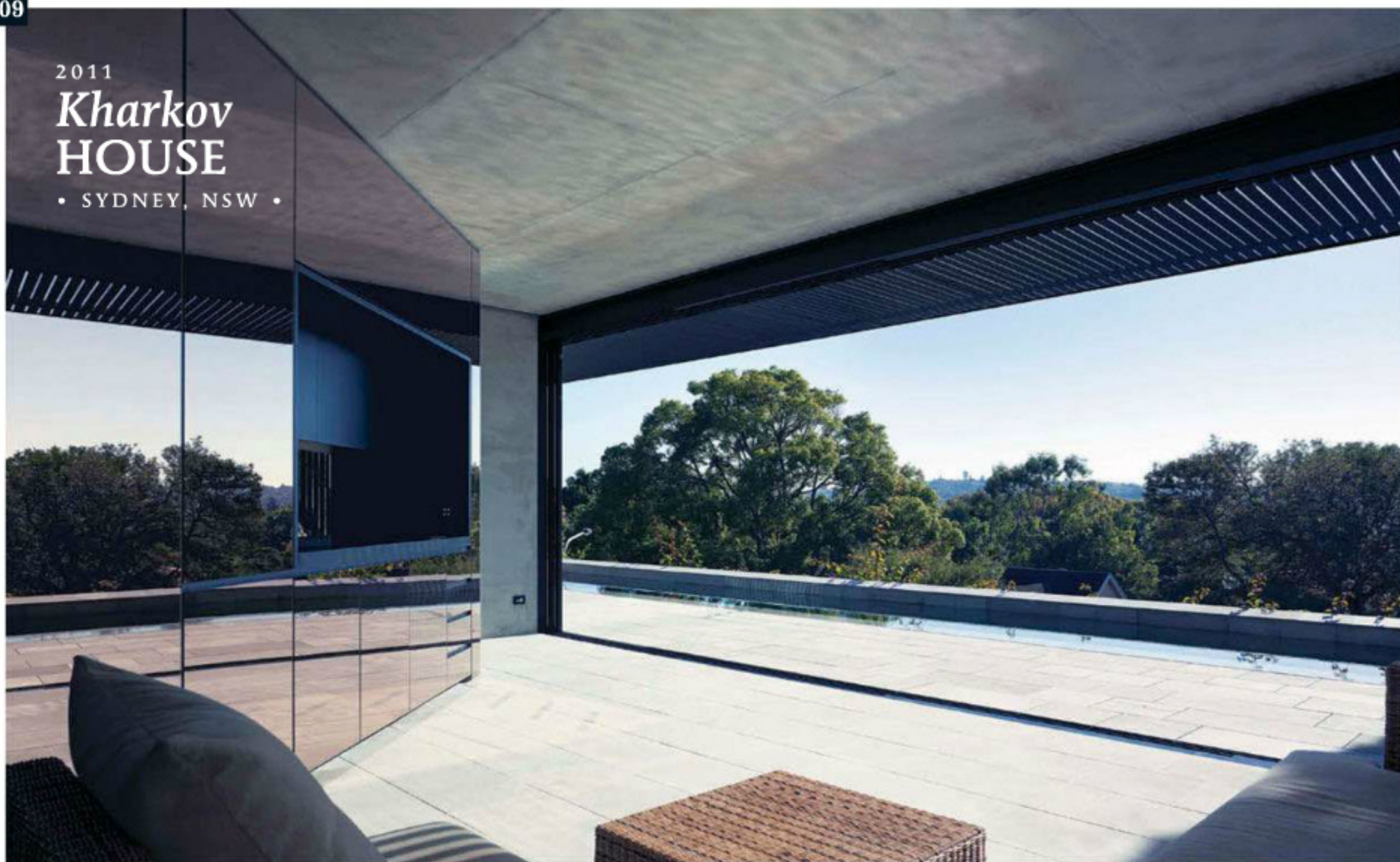
- | | |
|-----------|----------------|
| 1 Entry | 5 Living |
| 2 Dining | 6 Main bedroom |
| 3 Kitchen | 7 Deck |
| 4 Bedroom | |

07 Despite being largely composed of pre-existing structure, the Bellevue Hill House appears new. Artwork: Emily Kame Kngwarreye (background) and John Mawurndjul (foreground).

08 The clean, simple interiors of the Bellevue Hill House feature timber flooring in a herringbone pattern. Artwork: Emily Kame Kngwarreye.



2011
Kharkov
HOUSE
 • SYDNEY, NSW •



09 A new outdoor living space comprising a lap pool, lawn and cabana is embedded in the cliff at the Kharkov House.

10 Perched on top of the sheer sandstone cliff, the original Kharkov House was difficult to access.

11 The new glass elevator at Kharkov House has been designed to preserve the original building's spectacular views.

12 The proposed Cave House is envisaged to hunker down into its setting and features a turf roof. Visualization: Matt Fonda and Sonny Lee.

door but also new outdoor living space by way of a lap pool, lawn and cabana embedded in the cliff. It is the lift, though, that is the star of the show – rather than ending up with clunky, purely functional bolt-on mechanics, the architects sourced something special – a German, machine room-less lift. “The lift came from Germany, the glass from China – it was like a Foster’s office project,” says Huw. “If we hadn’t had those experiences at Foster’s and so on, there’s no way we would have known how to tackle it.” The fact that the lift had no machine room meant the architects could keep its cliff-top entry enclosed in a bespoke glass shell, preserving the original building’s spectacular views. The final outcome, with its high-tech elevator and trimly elegant cabana in black and bronze, is a bit *Thunderbirds*, a bit James Bond – and a far cry from the *Fraggle Rock* jumble Huw recalls first encountering. From messy complexity, Penny and Huw once again managed to craft clarity.

Still, the two can’t help but look back wistfully now and then to their first project

at Bombala. As Huw says, “We often fantasize about building little farmhouses in the middle of nowhere.” Fortunately, they do have at least one project on the boards at the moment that boasts a location as singular as their designs normally are. Named Cave House, it is located in Tuross Head, on the New South Wales coast, on a sloping, bush-clad site with serene views out to a nearby lake. As Huw describes, “We asked the clients to imagine walking through the bush and stumbling upon these rock ledges, the kind that wallabies sleep under, but simply wrapped in glass to become a house.” Hunkered down into its setting with a turf roof, the design is the antithesis of “touching the earth lightly.” Nevertheless, the building is near invisible in its bush surrounds. In Cave House, unlike Bombala Farmhouse and almost all of the work that has come since, what Collins and Turner is proposing is not singular but radically recessive, an anti-monument. Murcutt’s Magney House, ironically, will be just up the road. collinsandturner.com



IN PROGRESS
Cave
HOUSE
 • TUROSS HEAD, NSW •



PEOPLE

OUR PALETTE

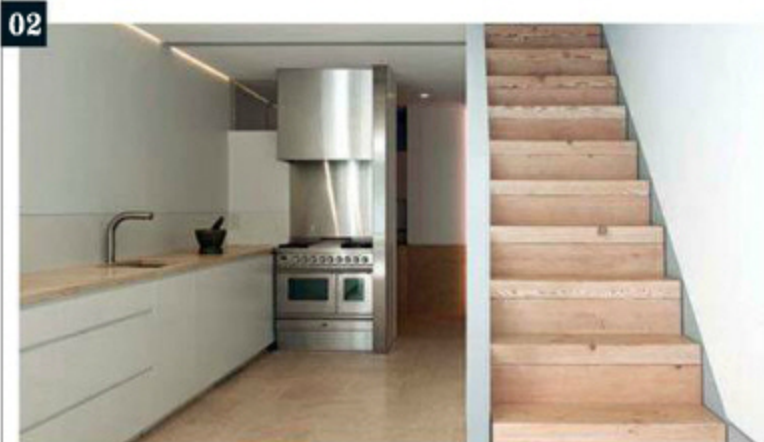
• MATERIALS & FINISHES •

Products, materials and finishes are carefully selected for the highly refined residential projects of Collins and Turner Architects. Here, the team shares a few of its favourites.



01
Fukasawa wall-mount mixer and outlet
Naoto Fukasawa's tapware offers new possibilities for bathroom design by reducing the visual forms of the tapware and allowing an emphasis on the spaces themselves.
rogerseller.com.au

02
Reclaimed oregon
Oregon is a distinctive straight-grained softwood that grows to a remarkable height, allowing for the manufacture of wide, solid boards that are both rustic and contemporary in appearance. At the Paddington House it has been used in flooring, stairs and custom-designed furniture pieces.
aahardwoods.com.au

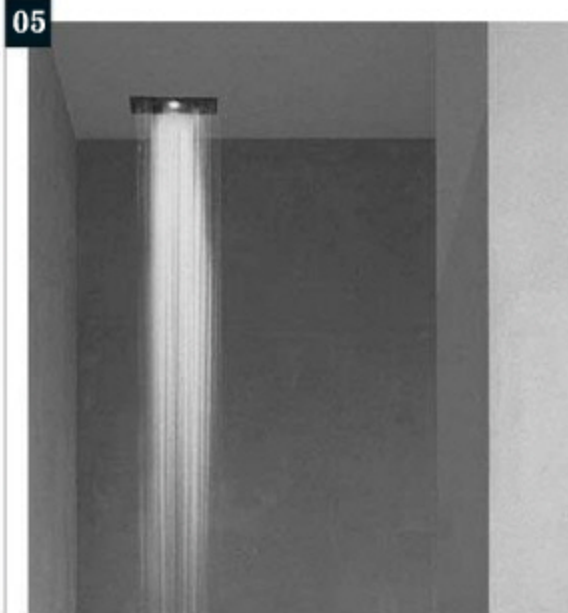


03
FSB bronze and aluminium door hardware
Franz Schneider Brakel door hardware breaks with the tradition of stainless steel hardware and offers a range of new possibilities. Aluminium is softer and warmer to touch, and can be cast into shapes that aren't possible with stainless steel. Aluminium can also be anodized into a range of colours.
hallidaybaillie.com



04
Pietra Antibes limestone
Pietra Antibes is a particularly hard-wearing European limestone with an unusually high quartz content. The hardness of the stone allows for some interesting custom details, such as the basins and Japanese-style bath at the Paddington Terrace.
oceanandmerchant.com

05
Cubo Doccia showerhead
This showerhead has an integrated LED light source manufactured by Viabizzuno. The Cubo Doccia was used at the Kharkov House to create a semi-subterranean bathroom that explores a number of ideas for light and water in a space excavated directly out of rock.
viabizzuno.com



06
Jill chair
This new piece by Alfredo Häberli for Vitra pays homage to the early days of moulded plywood furniture. It also updates the aesthetic by incorporating state-of-the-art plywood technology to create a more organic seat shell.
spacefurniture.com.au

Photography: Richard Glover 02, 04

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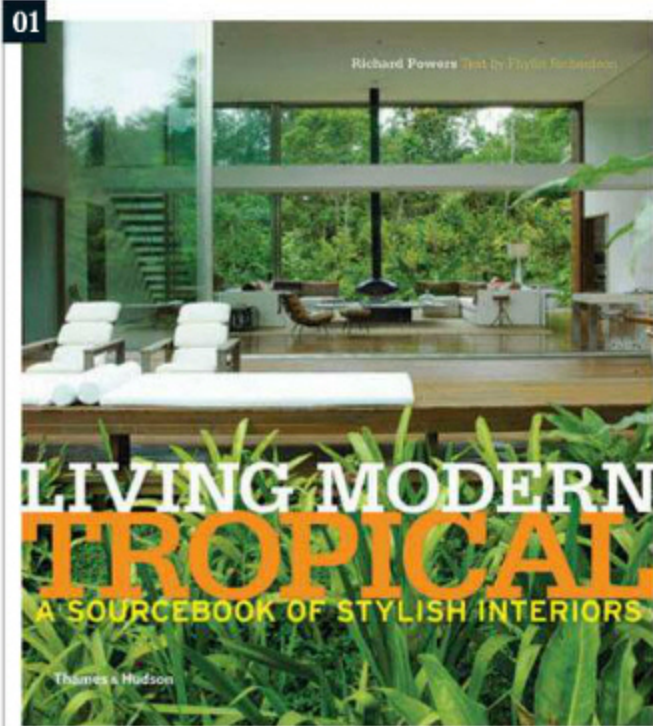
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BOOKSHELF



01 Living Modern Tropical: A Sourcebook of Stylish Interiors

By Richard Powers and Phyllis Richardson (Thames and Hudson, 2012)

PP 320 • RRP \$59.95

Heavy on glossy images but with enough text to guide you through the concepts explored, *Living Modern Tropical* is just as its title states: a source of ideas for interiors in tropical climates. The book is divided into ten sections – including Nature, Architecture, Furniture and Outdoors – with each offering examples of products and designs from various parts of the world. The Details section looks at incorporating natural materials into the interior scheme, in appreciation of the natural environment, while Function looks at the habits of tropical living, the requirements of kitchen and bathroom spaces in humid climates and the best part about having a beautiful, open house: entertaining.

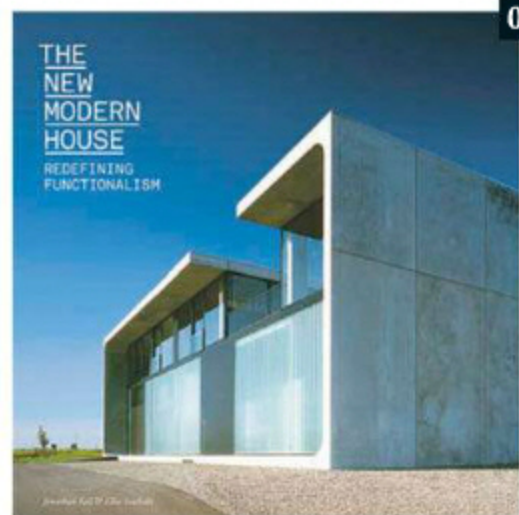


02 Detail in Contemporary Residential Architecture

By Virginia McLeod (Laurence King Publishing, 2012)

PP 240 • RRP \$39.95

From expressions of luxury to a house made almost entirely of plastic, the fifty-plus projects presented in this book are all about the details that make each one unique. The technical and aesthetic importance of details in the development of residential architecture is analysed, as are trends in detailing over recent years. Australian projects include Peninsula House in Victoria by Sean Godsell, and Verandah House in New South Wales by Stutchbury and Pape. The inner workings of these houses are revealed through their detail drawings, which are easily accessible thanks to the CD that comes with the book. This exploration of details is a window into the preoccupations of the architects and gives the reader insight into the stories behind the finished buildings.

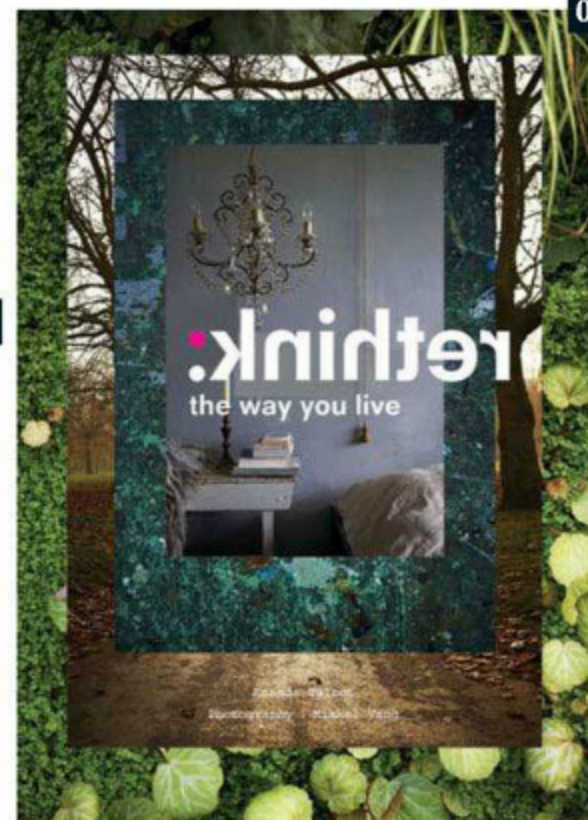


03 The New Modern House: Redefining Functionalism

By Jonathan Bell and Ellie Stathaki (Laurence King Publishing, 2012)

PP 240 • RRP \$39.95

Most residential architecture can be categorized or labelled as being of a particular movement, style or genre. *The New Modern House* looks at what sits outside of these categories – those projects that don't quite fit into a particular box, or which refuse to be labelled. The architecture explored is that which favours substance over style – functional design is combined with straightforward aesthetic. Images of the completed projects and the construction process are combined with plans, sections and working models to give an insight into the thinking behind the designs, and how they were brought to life. Featured projects include Permanent Camping by Casey Brown Architecture (Australia) and Mountain Chalet by EM2N (Switzerland).



04 Rethink The Way You Live

By Amanda Talbot (Murdoch Books, 2012)

PP 312 • RRP \$69.99

When I first picked up this book I spent about ten minutes trying to figure out why there was a small hole through its middle. Some text is punctured and many images have a strange spot in them. I hesitantly held the book up to my face and peered through, and it was at that moment I realized that while the hole is a gimmick, it allowed me to see the world in a different way. *Rethink The Way You Live* asks readers to do just that – to “think again, reflect” about how they live and reconsider how to design their homes. Evocative images, scrapbook-style page layouts, handwritten quotes, personal stories and inspiring designs come together in a solid book that presents a fresh and enlivening vision of the world – and houses – we live in, and what we can do to make them even better.



FK06 ALDEN TABLE

Ferdinand Kramer, 1942/2012

CH04 HOUDINI CHAIR

Stefan Diez, 2009

CM05 HABIBI TRAY / SIDE TABLE

Philipp Mainzer, 2008

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01
“Tuna” basin
Nicknamed “Tuna,” this basin is part of Laufen’s Ilbagnoalessi One collection. Its form ripples like a wave over the furniture element and its top provides an easy-to-clean area for soap.
roca.com

02
Volley range
These chairs, part of the Volley range, were designed by Sydney-based Adam Goodrum and made by Tait in Melbourne. The range also includes stools, a rocking chair and tables.
madebytait.com.au



03
Galuchat wallpaper
Elitis’s luxurious vinyl Galuchat wallpaper, pictured in colour 23, is easy to wash and has excellent UV light resistance. The design is available in colours including oranges, browns and blues.
senecatextiles.com



04
AJ Floor Lamp
The AJ Floor Lamp, designed by Arne Jacobsen for Louis Poulsen, is available in colours such as graphite grey, red, sand and petroleum. The inside of the shade is painted white to provide a soft, comfortable light.
livingedge.com.au



05
Cibo Eco wall-hung vanity unit
This vanity unit is made of bamboo, which absorbs carbon dioxide from the atmosphere and replaces it with oxygen. The minimalist design incorporates moisture-resistant Laminex panels and features a large drawer.
reece.com.au



06
Xetis shower surface
Kaldewei’s Xetis is a new enamelled shower surface that features an integrated wall outlet. The surface, made of 3.5-millimetre steel enamel, is designed for floor-level shower areas and blends neatly with the colours of natural flooring materials.
bathe.net.au

07
Bucky lights
Bucky, designed by Christopher Boots, was inspired by Buckminster Fuller’s work with geometry. The lights are made of blackened steel and are gilded in twenty-four-carat gold leaf.
christopherboots.com

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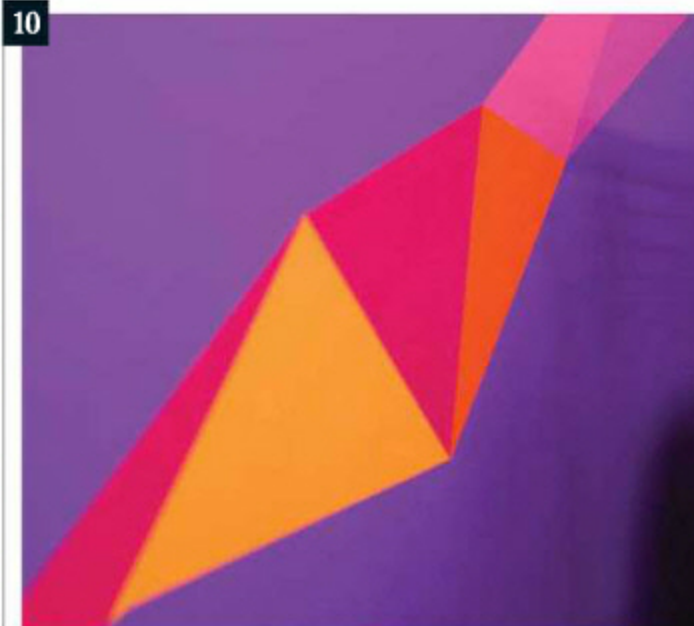
08
Popper pendant
Designed by Andre Hnatojko, the Popper pendant has a beautifully rounded form that is made of spun aluminium and powdercoated in a range of “fruity” colours.
tongueandgroove.com.au



09
Kid collection
This new take on the traditional toy box is part of Agnes et Agnes’s Kid collection, and sees birch plywood cubes put together in an attractive and functional design.
agnesetagnes.com



10
Blur colour palette
Dulux colour forecasters have developed six palettes for 2013: Merge, Seek, Empower, Relaxing Rise, Share and Blur. The bold and daring Blur palette features warm and vibrant hues; pinks and purples contrast with oranges and reds to create exciting combinations. Image: Ella Leoncio for Dulux.
dulux.com.au

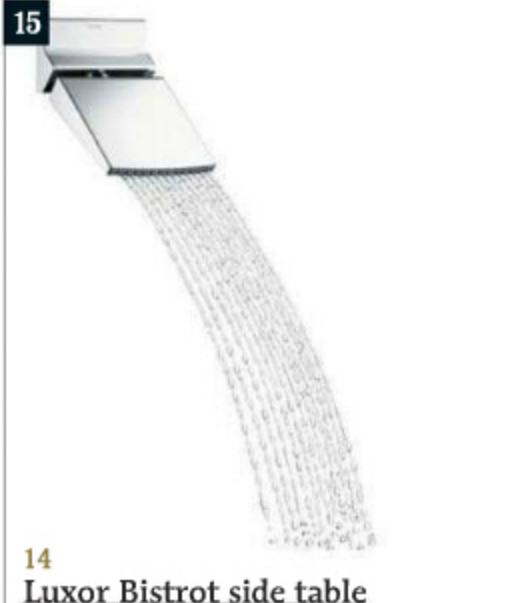
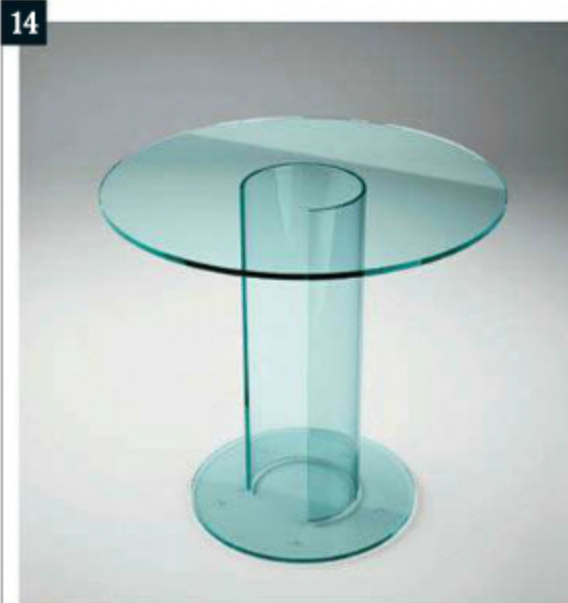


12
Ribbon Lattice cushion
The Ribbon Lattice cushion from Linen and Moore has an eye-catching grosgrain ribbon front – pictured in coral and also available in sage – on a cotton backing.
linenmoore.com.au

11
Tailored Couch
Designed by Ross Gardam, the Tailored Couch was inspired by fine suit stitching. The geometric shape of its oak legs is seen in all items in the collection, which also includes small tables.
stylecraft.com.au



13
Broom chair
Imagine sweeping a workshop floor and creating a chair. That’s the concept behind Broom, a collaboration between Philippe Starck and Emeco that is made of reclaimed polypropylene and discarded wood fibre.
cultdesigned.com.au



14
Luxor Bistrot side table
Designed by Rodolfo Dordoni, the Luxor Bistrot is a simple, welded glass table that is available in transparent glass or with a white-painted backing.
spacefurniture.com

15
Raindance Rainfall shower
A beautiful arc of water is a highlight of this showerhead, which is inspired by natural waterfalls. The Raindance Rainfall has a flat, slimline profile, and splits the water stream into many separate jets, spreading water evenly over the body.
hansgrohe.com

18
Salmon Skin
Studio Becker joinery can now be finished in Salmon Skin, a new covering that is also suitable for walls and doors. The flexible, luxurious material is finished using natural vegetable products.
Image: Loher Raumexklusiv.
studiobecker.com.au



19
Pearl inset basin
The Caroma Pearl inset basin, in vitreous china, features organic lines and a sophisticated look. The basin has a sixty-three-millimetre lip and can be paired with an extended basin mixer.
reece.com.au

16
Simply Woodcare range
Haymes has relaunched its Simply Woodcare range of timber finishes, which includes Uvex, an exterior finish that provides triple-barrier UV protection.
simplywoodcare.com.au

17
Goccia ceiling-mounted faucet
The Gessi Goccia ceiling-mounted faucet, made of chrome on solid brass, features soft contours that invite you to touch. The faucet reaches sixty-three inches high and is available in custom sizes.
abey.com.au



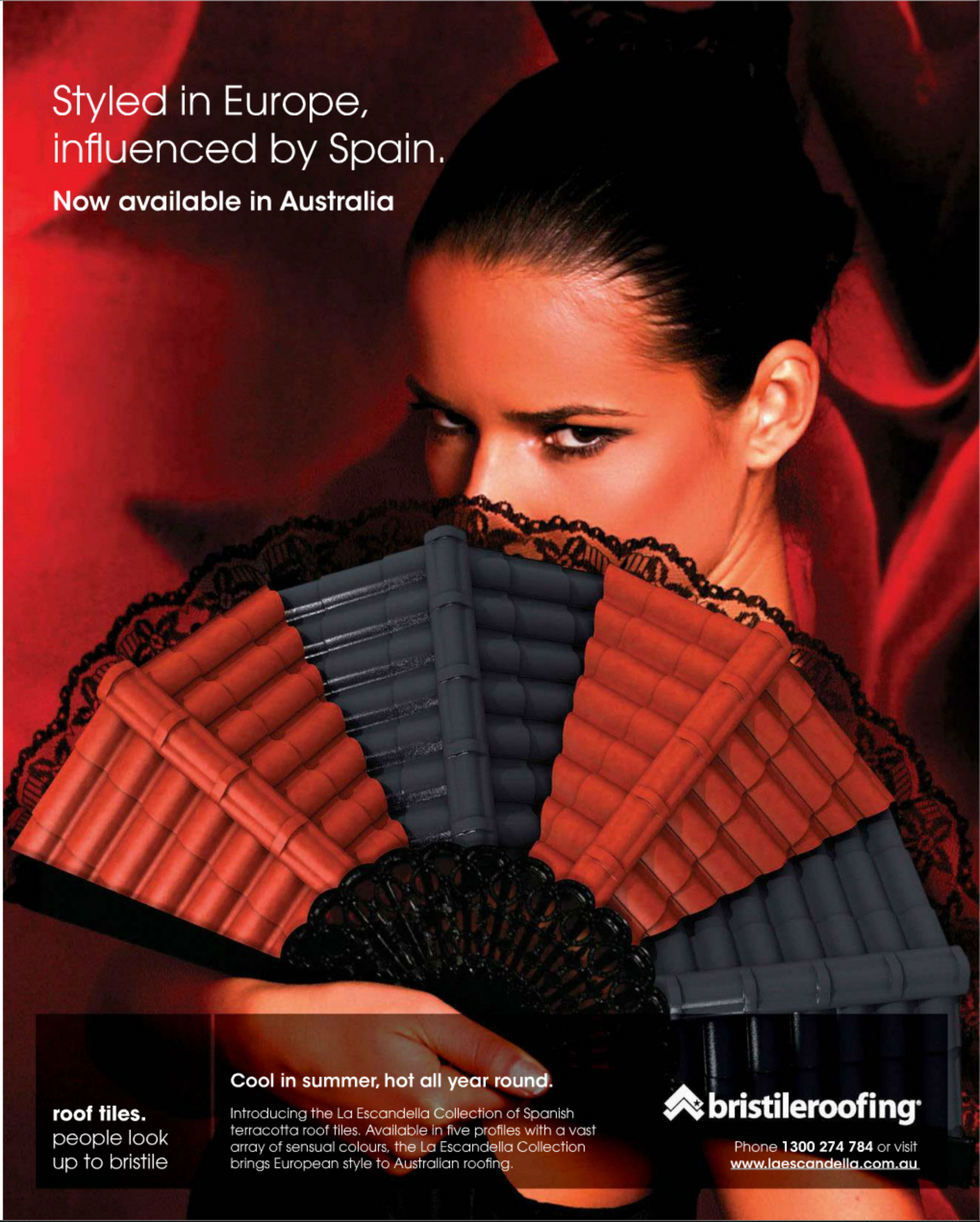
20
Split table
Designed by Staffan Holm, the Split table combines structural solidarity with delicate design: it features legs that are split and bent. It is available in ash, oak or black.
muuto.com

21
Lora light
Soft curves and clean lines create a unique look for the Lora lamp by Weplight, which is made of flexible wood carefully constructed over wire.
halolighting.com.au

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01



02



03



04



01 Adam Cruickshank sitting on one of his dining chair designs.

02 The Mars Ottoman/Stool is available in sycamore or blackwood and in a range of leathers.

03 The Leaf Console is Adam Cruickshank's latest foray into complex surface modelling.

04 The Beso Suspension Light is designed to provide ambient lighting in large, open environments.

STUDIO

Adam CRUICKSHANK

• FURNITURE & DESIGN •

Keenly embracing the possibilities of new manufacturing technologies, Adam Cruickshank has created a series of sensuous design pieces.

Words by [Lynn Churchill](#)
Photography by [Robert Frith](#)

As a contemporary Australian designer, Adam Cruickshank produces work that draws from a complex synthesis of influences, including those absorbed during his travels in India, South-East Asia, Malawi and Zambia, where artisans work intuitively with materials and tools. In particular, though, spectacular memories of the first light of day striking the Namibian desert have transformed his mind's eye, leaving lingering visions of dramatic patterns flowing across the vivid red, unbearably hot dunes.

Since then Adam's speculations on the

possibilities of form and structure, and his crafting of crisply faceted surfaces, have been enabled by his fascination for technology. What drives his design is the capacity of the virtual world to create and test design moves that seemingly transgress the structural logic and symmetry we have come to expect from the world of objects that surrounds us.

Consequently, the process of design and making takes place "virtually," on a computer. With the extreme precision of computer numerical control (CNC) the pieces for assembly are laser cut. Much of the work evolves through prototypes, and obviously, a sound knowledge of material – hardwoods such as maple and walnut, plywood and aluminium – is essential.

Lighting, credenzas, cabinets, tables and chairs have emerged from the precision, innovation and beauty of Adam's smaller, more intricate work in jewellery, particularly his rings and cuffs. The work has been honed during time spent with Jon Goulder at Midland Atelier in Perth and then as artist-in-residence at the Forest Heritage

Centre in Dwellingup, south of Perth. A Department of Culture and the Arts (WA) grant gave Adam the opportunity to focus on a series of pieces for his first solo exhibition, held in August 2012 at the Squarepeg gallery in Fremantle.

All the while, Adam has been refining ways in which to ask for (and receive) "unanticipated" performances from his materials. His pieces defy our expectations of the capacity of structure, surface and light – they seem like choreographed moments in space. We feel compelled to touch. These works are incredibly sensuous – it is our skin that reads (sees) the form, edge, clarity of line, lightness and curve. They bring to mind German philosopher Martin Heidegger's idea that many hands "are the organs of thought" – we sense patterned dunes, distant artisans and complex structures, and we sense that there are futures embedded within each piece.

Adam, who will shortly relocate to Melbourne, is currently working on a series of private commissions. adamcruickshank.com.au

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FIRST HOUSE

House for ART COLLECTORS by MCK Architects

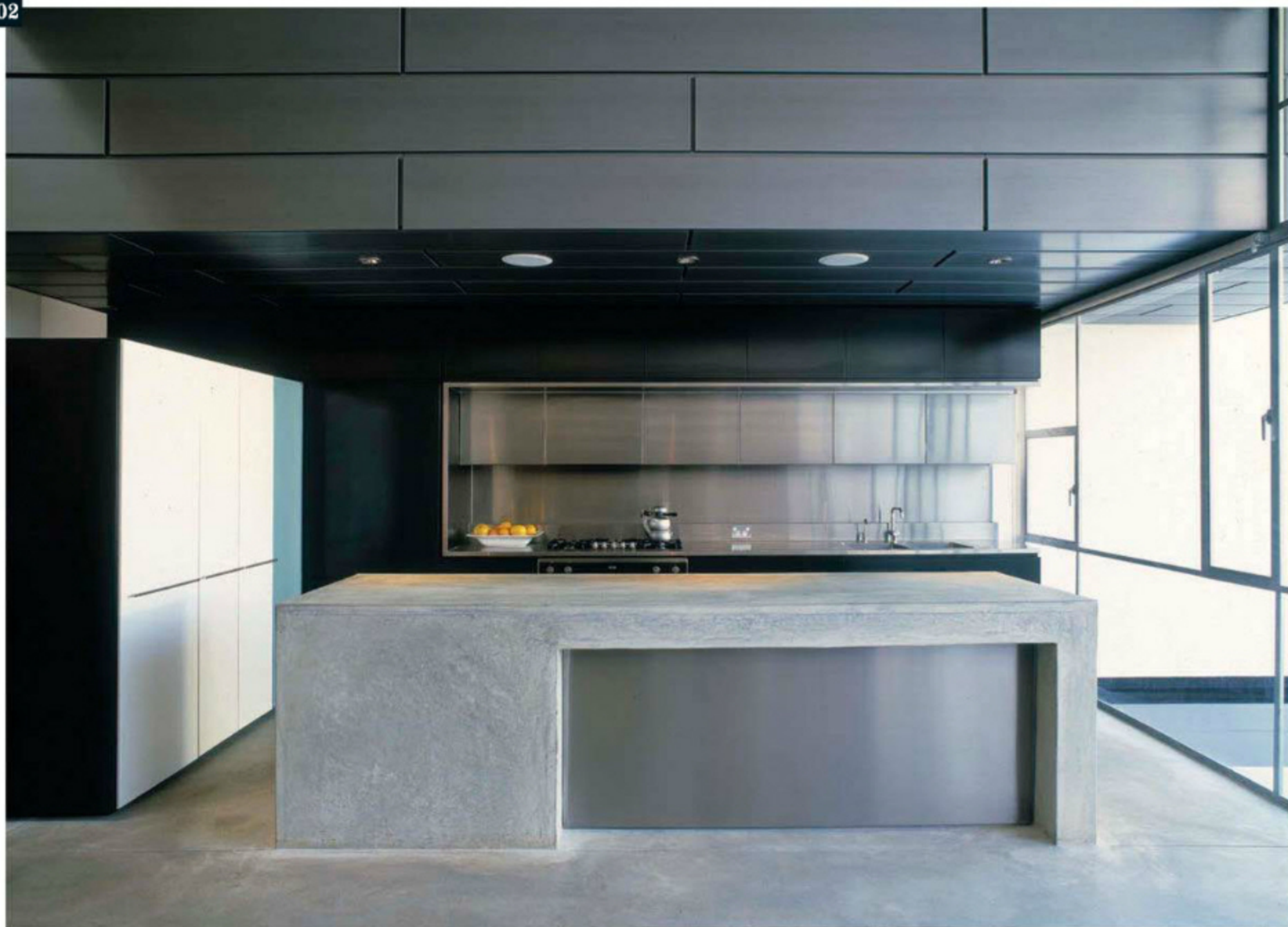
• SYDNEY, NSW •

01 The brief called for a place to live and work and to display the clients' art and book collection. Artwork: Ralph Banson (foreground), Grace Crowley (second from left), Robert Klippel (sculpture) and Gwyn Hanssen Pigott (ceramics).



MCK Architects broke onto the Australian architectural scene by winning a competition to design the House for Art Collectors in Sydney's Woollahra. Seventeen years have passed since that break, and now Mark Cashman reflects on this first project.

Words by Mark Cashman
Photography by Willem Rethmeier



It seems so long ago now, really. In 1996, Rowena Marsh and I were living in, and working from, our Elizabeth Bay Seidler apartment, absorbing Harry, and trying to survive as young, naive but enthusiastic architects. We were, respectively, thirty-four and thirty-one years old, expecting our first child and getting deep into debt.

Unbeknown to us, though, the stars were aligning. A “young architects” issue of an architecture magazine, which featured our practice, had landed on the breakfast table of a couple who were passionate about art and architecture. They wished to build a house on a newly subdivided piece of land – a rare commodity in Sydney’s Woollahra – and invited us to take part in a limited design competition, which we were fortunate enough to win. This was our first “big” commission, and gave us the break we so desperately needed. We are still indebted

to the clients – known as the Art Collectors – for believing in us and persevering through the trials and tribulations of building a new home, of which there were plenty.

We were very “green” when it came to the politics of council planners, neighbours, developers and “wannabe” politicians, at times floundering and seeking guidance from others. Our belief in good design, dislike of authority and conservatism, and stubborn determination – qualities and beliefs that were also held by our clients – got us through, but it took time and we did not start building until three years after being engaged.

The whole project was drawn by hand, pre computer-aided drafting, with reams of butter paper and drafting film, litres of Rotring ink, boxes of clutch pencil leads and packets of razor blades used to scratch out mistakes or make revisions. Our days and nights were spent leaning over drawing

boards; nine-to-five working hours and weekends didn’t mean much. Oh, how things have changed! Looking back, I must admit there was a real simplicity to the design and drafting process, which is evident in the drawings we produced. Our main focus was the design and getting it right. Many sketches were drawn and models made, even a 1:50 model that looked like a modernist dollhouse.

We were fortunate to have clients who understood design and wished to work closely with us, and we enjoyed many discussions with them about finish and detail. These discussions continued into the construction stages – topics included the mixing of half- and quarter-strength paints to achieve the correct tonal composition, and even tile grout that had to be the right colour grey for the gridded wall tiling so that it would have the appearance and subtlety of an Agnes Martin painting.

02 The house is modernist in style, reflecting the clients’ love of modern and contemporary art and architecture.

03 A lap pool extends along the length of the courtyard to the detached studio. Pool sculpture by Sarah Robson.





An obvious and important part of this dialogue with the clients was the placement of the artworks within the house, as well as getting the lighting right, which was a wonderful learning curve for us. We were even privileged to work with artist Sarah Robson, who was commissioned to create the pool sculpture.

The building of the house led us to a relationship with Berg Bros, a building company made up of a Finnish-Australian family that had worked with the likes of Murcutt. The building of this house was a massive experience that was both exciting and frightening. We learnt so much, and we were lucky to have the guidance of the Berg Bros team. I remember the sheer exhilaration when walking onto the site each week, a feeling that has dissipated over the years. Everything was new and challenging and it was ours – a feeling comparable to having your first child.

So the house got built, won some awards and got lots of press, which, luckily for us,

brought us further great clients and projects. This is still an important project for our practice, and is a constant reference. Would we do it differently now? Well, yes, but I must admit the innocence of that episode is invaluable and won't happen again.

At the time of this project our practice was known as Marsh Cashman. Steve Koolloos joined us as a graduate around 1997, and worked on the house before leaving for Europe. On his return he rejoined our group, and had a star role in the photographic record of the house as a swimmer in the pool, unfortunately looking like a corpse at the bottom. Steve later became a partner, forming the triumvirate, and as they say, the rest is history. We have all remained good friends with the clients – the couple known as the Art Collectors – which is a testament to their willingness to work closely with us, and the open communication and solid working relationships formed during the design and building of our first big project. 

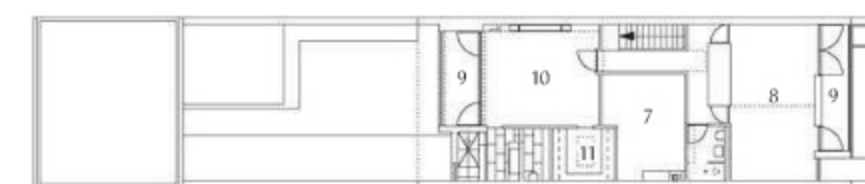
04 The clean lines of the house are carried through into the bathroom design.

05 The gridded wall tiling in the living areas was developed with the clients to have “the appearance and subtlety of an Agnes Martin painting.”

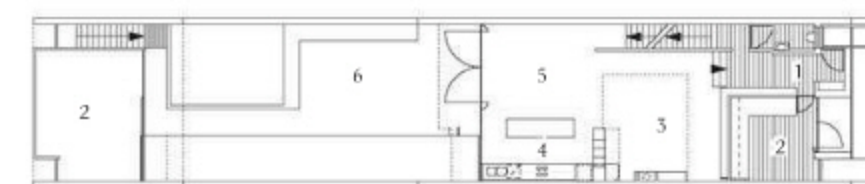
06 A bridge on the upper level connects the guest room with the main bedroom, and hovers above the living room. Artwork: Micah Lexier.

07 The street elevation reads as a bold, white box attached to the adjacent terraces.

- 1 Entry
- 2 Study
- 3 Lounge
- 4 Kitchen
- 5 Dining
- 6 Courtyard/pool
- 7 Void
- 8 Guests
- 9 Balcony
- 10 Main bedroom
- 11 Walk-in robe



First floor plan 1:400



Ground floor plan 1:400



Architect

MCK Architects
Studio 401/104
Commonwealth Street
Surry Hills NSW 2010
+61 2 9211 4146
mckarchitects.com

Practice profile

A practice focusing on residential and commercial projects that are sensitive to context and brief.

Project team

Rowena Marsh, Mark Cashman, Steve Koolloos, Kent Elliot, Francis Falzon

Builder

Berg Brothers

Consultants

Engineer:

Birzulis and Associates

Landscaping:

Barbara Schaffer Design

Planning: City Plan Services

Quantity surveyor: Value

Consulting and Management

Hydraulic engineer:

John Amey and Associates



Client testimonial

"We were really pleased that Poliform had the flexibility to work across its entire collection to meet our renovation needs. Poliform's clever design enabled the team to create an ideal kitchen and living space for our family; they also worked closely with us to find solutions, such as mixing materials that sat comfortably within our budget. We are thrilled with the result and would not hesitate to work with them again in the future."

ANNANDALE HOME

The renovation of an inner-city terrace in Annandale has created a high-quality, practical family home that will stand the test of time.



The clients approached Poliform with a specific brief: to create a functional, beautiful kitchen as an integral part of their home renovation. The house, a former butcher's shop with a terrace behind it, required its connections and the flow throughout its spaces to be re-planned, including work on its front living area, dining room, new kitchen and main living area at the rear.

The kitchen is a major connector between all spaces in the home, and therefore its design was paramount to the success of the overall renovation.

The island bench has become the most important element in the kitchen – a place at which the young family gathers at daily,

and where they can entertain friends. With a tight budget, the Poliform design team worked closely with the clients to create a well-priced kitchen that is beautifully resolved and designed for the daily needs of a growing family.

Design solutions

To create the effect of having a larger kitchen space, in what is a five-metre-wide property, the new kitchen has been designed more like an open-plan living space with storage, a library and a study area for the children. Surfaces feature the blending and layering of finishes, including high-gloss lacquer on the doors and cabinetry. To reduce costs, a textured dark pine melamine

was used on the island bench pullout units.

The open-plan kitchen space features a Poliform Wall System that functions as a study alcove for the children. It includes drawers for filing, shelves on which to display cookbooks, family photos and decorative pieces, and additional storage for crockery and dinnerware.

Clever planning by the Poliform team, combined with the integrated design approach, has created a sense of connection between each side of the open area – details and finishes work seamlessly throughout the space.

The kitchen

- The kitchen design ensures that all

essential elements, such as a pantry and drawers for cutlery and utensils, are comfortably within reach.

- Drawers were designed with extra depth to allow larger items to fit easily.
- All cutlery and utensil drawers are placed in close proximity to the cooking zones and the dishwasher is placed near the wet area for practicality.
- Hidden utensil drawers avoid the usual chaos of the second drawer.
- The pantry features pull-out drawers to maximize storage capacity and allow access from both sides. The fridge is fully integrated to create seamless joinery and maintain a furniture feel to the open living space.

Opposite page top: Poliform worked with the clients to create a beautiful, functional kitchen in which the island bench is a family meeting spot and entertaining hub. *Opposite page bottom:* Surfaces feature warm finishes, such as the high-gloss lacquer and dark pine melamine on the cabinetry. *This page top:* The use of Poliform gloss lacquer finish, which is a five-layer process, ensures long-term durability, ideal for use by families. *This page bottom:* The open-plan kitchen area includes a Poliform Wall System that provides study space, drawers and display shelves.

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PROJECTS

AT A GLANCE



046—052
STEWART HOUSE
by Chen Chow Little Architects



054—061
CZECH-SEIDEL HOUSE
by Richard Stampton Architects



062—067
CITY HOUSE
by O'Connor & Houle Architecture



068—074
CHELMER HOUSE
by Bligh Graham Architects



082—087
BRIGHTON HOUSE
by Greg Natale Design



088—093
THE NEST
by Zen Architects



094—100
AUSTINMER BEACH HOUSE
by Alexander Symes Architect in association with G+V Architecture



108—115
MIDDLE PARK HOUSE
by Kerry Phelan Design Office and Chamberlain Javens Architects



116—121
GRANGE RESIDENCE
by Kieron Gait Architects



122—128
KEW HOUSE
by Bent Architecture

01 This house frames the brilliant blue sky and smoky green angophora forest to the west. The brick plinth of the pool "underlines the view."



PROJECT N°

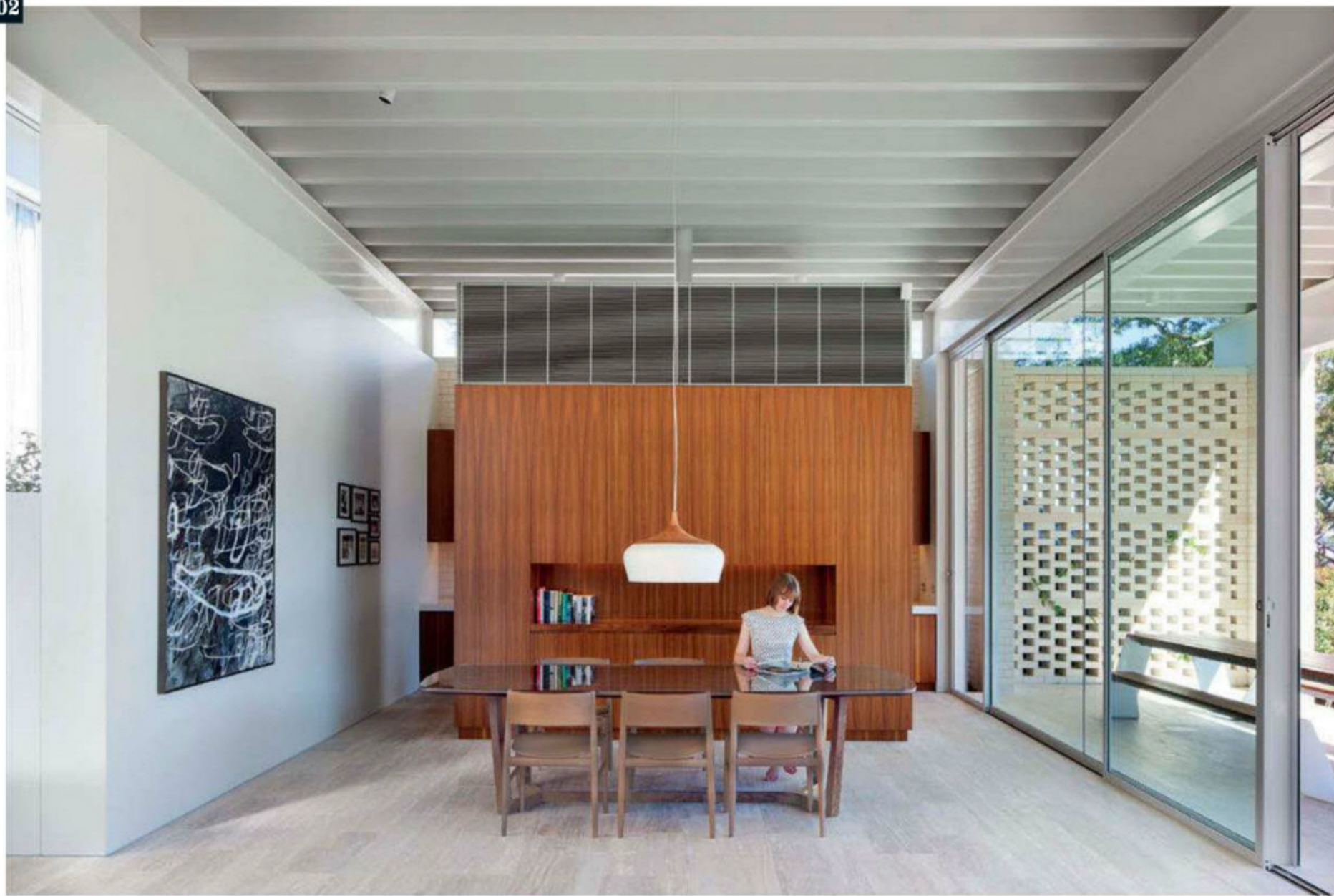
01

Stewart
HOUSE
by Chenchow
Little Architects

• SYDNEY, NSW •

This new white-brick house hunkers down into its bushy surrounds, while opening up and framing views to the dramatic landscape.

Words by David Welsh
Photography by John Collings



02 The neutral tones of the internal material palette create a calming environment.

In the mid-morning sun the Stewart House gleams, sitting low and muscular on the west side of the ridge above Whale Beach, Sydney. The house is unreservedly orthogonal, save for a splayed wall and stair that invites the visitor down the entry hall and into the house. Moving from the harsh sun into the cool light of the hallway provides welcome relief from the building heat of the day. The world at large is for a moment left behind; on entry you feel the purpose of the house is to positively influence how you feel – a noble, yet fundamental motive for any holiday house.

The clearly defined symmetricalness of the house, designed by Chenchow Little Architects, reveals itself past the line of the front door. It helps to give the building strength from the ground up – masonry walls define the building along the north and south boundaries, supporting big broad steel beams that span across the entire width of the house. This layered structure sets up the composition of the house in section, acting as a frame for both the house beneath and the view beyond.

On each side of the hall sits a pair of self-contained guest suites,

each with its own private courtyard and bathroom. The central hall manages the visitor gently down the slope of the land to the main living space at the end of the building, the rear terrace framing the brilliant blue sky and smoky green angophora forest that is the backdrop to the house. It's a dramatic landscape: as you walk down the stairs you can see it coming into view, and even though you know what's in store, it still has the power to make you go "wow" when you get to the bottom.

The big 610-millimetre-deep steel beams and their overlay of purlins and ceiling boards are very much a language that can be seen in mid-twentieth-century modern American houses. Some of the Los Angeles Case Study Houses come to mind, and indeed the client did show the architects images of houses by Richard Neutra and Ludwig Mies van der Rohe as part of the briefing process. The client was also enthusiastic about particular aspects of Chenchow Little Architects' previous work, with one image of its Mason House from 2000 having particular resonance. Jørn Utzon's houses in Mallorca were also part of early design discussions, the influence of which can be seen in the formation of the terrace.



03 The deep structural elements of the roof discreetly house retractable fire shutters.

The deep structural elements of the roof also serve to discreetly house retractable fire shutters that would protect the house in the event of a bushfire. The house is situated within a flame zone; often, the onerous (yet necessary) protection requirements that a house needs in such a situation can dominate buildings constructed under these rules. But here, shutters go unnoticed, ready to be deployed if required.

The use of brick in the house was a response to a key requirement of the client's brief: he wanted a white house. Not just a white-painted house, but a white house. A white dry-pressed brick was sourced as the preferred base material for the walls. White bricks can often seem quite monotone and banal when used en masse; here, however, the architects saw the inherent potential in a material that had the capacity to deliver colour as an implicit material characteristic, as opposed to an applied surface.

Rather than the walls simply being laid in a traditional stretcher bond, they have been composed in layered bands ten bricks high, punctuated with strips of butter-coloured fifty-millimetre bricks. Walls around the courtyards and terrace are articulated further

using a "hit and miss" pattern that allows indirect light to filter through, and in the longer term it will provide a masonry lattice for plants to grow around. The effect of the varied textures, colours and patterns give the walls a depth that could not be achieved through any applied surface. Working between the brick walls, travertine floors complement the articulated brickwork and bring a calming resonance to the spaces throughout the house.

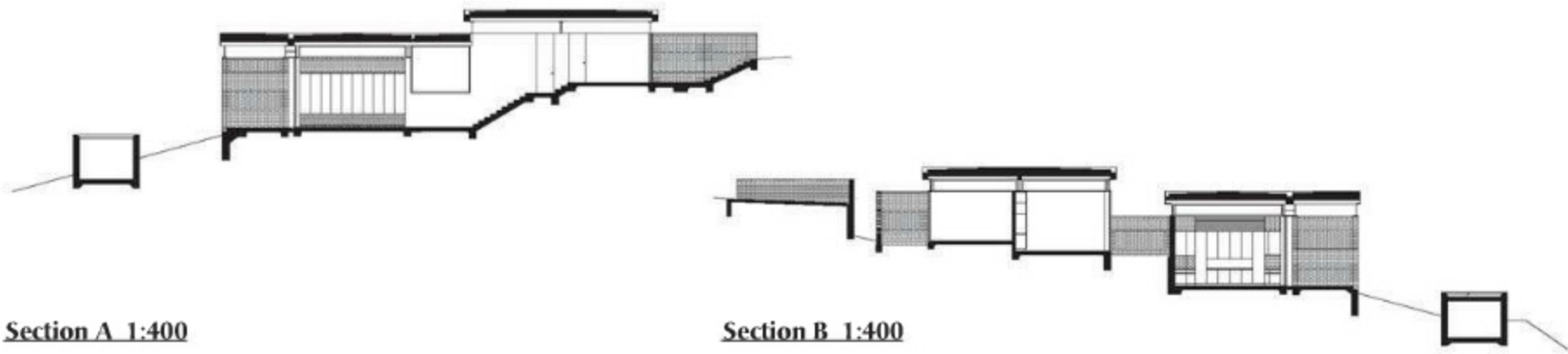
A white brick plinth containing a pool and sun deck sits just beyond the western edge of the terrace. Squint bricks are used to give the plinth a sharp edge along its top, making it appear more as a carved masonry container than a simple brick block. It's an interesting way to bring the vista into the house – the brick plinth underlines the view, grounding the building in its setting and reinforcing the intention that the house is set very much as part of the landscape, responding to, not just hovering above, the natural fall of the land.

White houses can be tricky, often obtrusive animals; the Stewart House, however, is the complete opposite: sophisticated, inviting and articulate. **03**



04 A terraced landscape leading into the site. The brick walls are intended to serve as a masonry lattice for plants to grow around. Photograph: Katherine Lu.

05 The symmetry of the house is clearly defined, and helps to give the building strength from the ground up.



- 1 Carport
- 2 Entry
- 3 Courtyard
- 4 Bedroom
- 5 Living
- 6 Dining
- 7 Kitchen
- 8 Terrace
- 9 Pool
- 10 Pool terrace

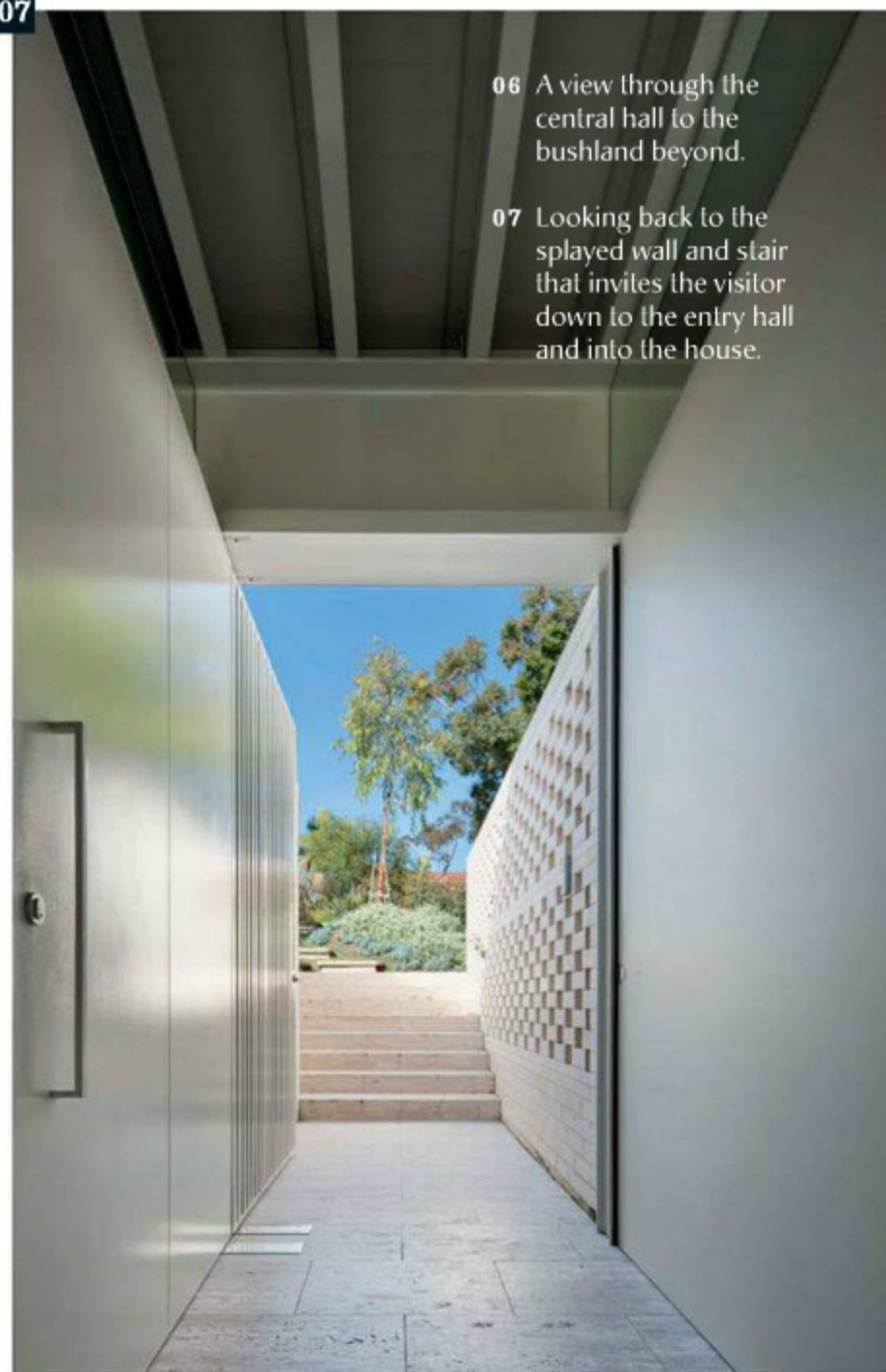


Plan 1:400

06



07



06 A view through the central hall to the bushland beyond.

07 Looking back to the splayed wall and stair that invites the visitor down to the entry hall and into the house.

Architect

Chen Chow Little Architects
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chenchowlittle.com

Practice profile

A practice that has provided architecture and interior architecture services since 1994, and which has a focus on quality design and detailing.

Project team

Tony Chenchow, Stephanie Little, Laura Meyer

Builder

Pacific Plus Constructions

Consultants

Structural engineer: Partridge Partners
Hydraulic engineer: Taylor Consulting
Landscape architect: Spirit Level

Products

Roofing: Lysaght Klip-Lok 700 in 'Bushland'
External walls: Austral Bricks Bowral architectural dry-pressed bricks in 'Charolais Creme'
Internal walls: CSR Gyprock plasterboard, painted
Windows and doors: Svendour Macquarie Suite aluminium sliding doors in "Surfmist"
Flooring: Artedomus 'Travertine Lail' saw-cut internal and external floor tiles

Lighting: Oly Light Pop 07 from ECC Lighting; Sunny Light and Splash downlights from Euroluce; Coco Flip Coco Pendant light; Lumascape garden lights
Kitchen: Caesarstone quartz benchtop in 'Snow'; Miele cooktop, oven and fully integrated dishwasher; Qasair twin-motor rangehood; Fisher and Paykel fully integrated fridge/freezer; Franke undermount sink; Gessi Oxygene tapware from Abey

Bathroom: Caroma Cube wall basin and Cube wall-hung Invisi 2 toilet from Reece; Rogerseller Cafe wall mixer, Waterose Spin Round shower rose, Tonic shower mixer and Architect paper holder; Kaldewei Saniform Plus bath; Madinoz towel rail

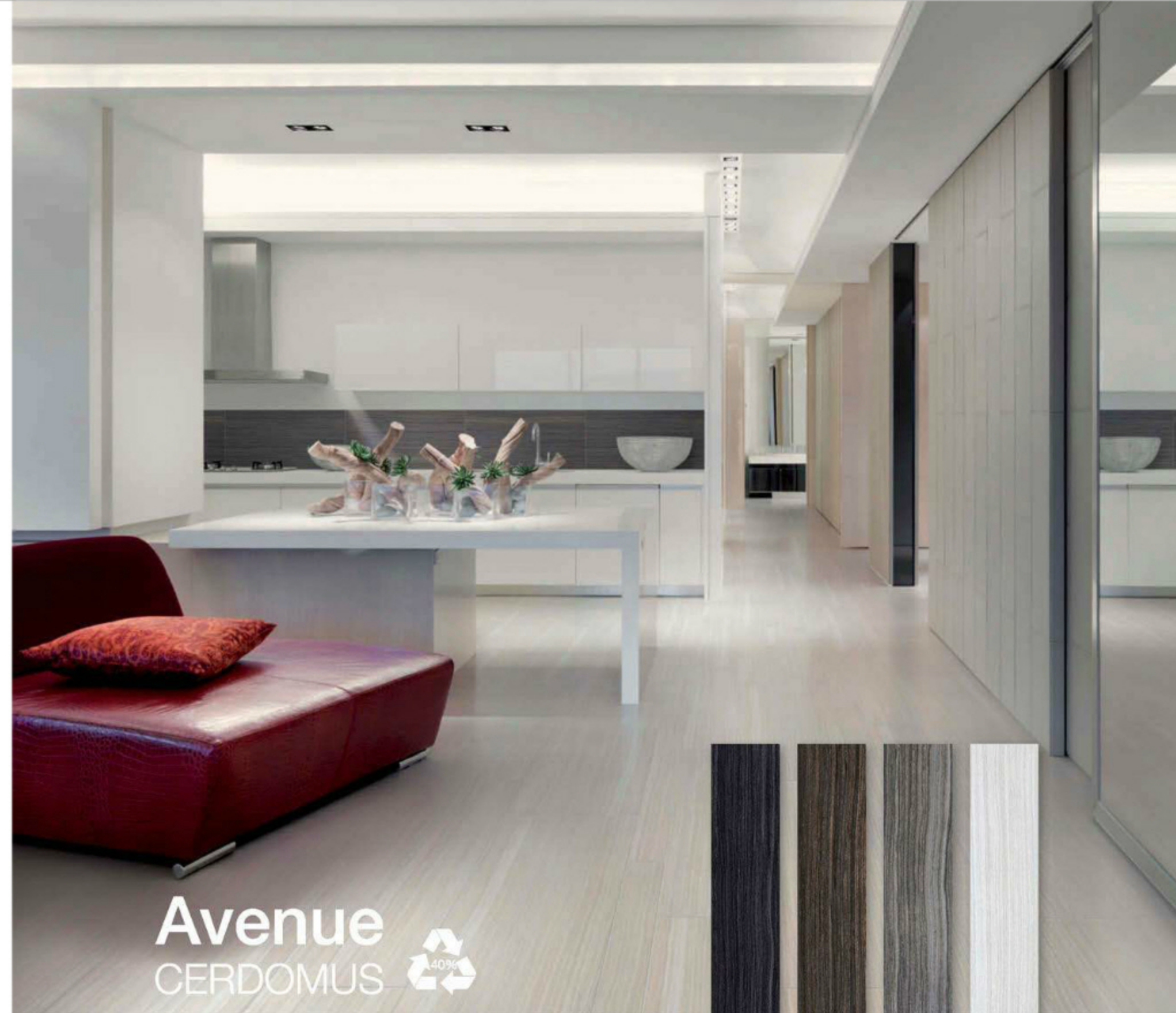
Furniture: Zuster April lounge; Knoll Studio Splay-Leg table and tray from Dedece; Herman Miller Eames walnut stool from Living Edge; Concorde dining table from Poliform; Porro Neve dining chairs from Space Furniture; Extremis 'Hopper' outdoor table from Corporate Culture

Floor area

715 m² site
239 m² floor

Time schedule

Design, documentation: 12 months
Construction: 12 months



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PROJECT N°

02

Czech-Seidel HOUSE by Richard Stampton Architects

• MELBOURNE, VIC •

The original character and charm of this home has been retained through taking advantage of existing opportunities, and adapting the house to suit a contemporary family lifestyle.

Words by Katelin Butler
Photography by Derek Swalwell

Upon entering this family home in the leafy Melbourne suburb of Kew, you mightn't notice that a renovation has taken place at all – and that's where the charm lies. The clients, Peter Seidel and Karen Czech, bought the house five years ago and were “taken by the initial feel of it.” The original house was designed by Godfrey and Spowers (now Spowers) in 1984. Responding to the client's brief that the original aspects of the home shouldn't become a “second cousin” to the new elements, architect Richard Stampton focused on making the most of the existing opportunities. The project is made up of a series of subtle modifications that together create a warm and functional home that makes reference to late 1970s/early 1980s architecture, but which is suited to contemporary family life. Richard uses the example of Asplund's law court extension in Stockholm to explain his approach to this project – the built heritage is preserved, while making way for new use. This is an alternative to the more common approach to a backyard extension, which involves clear articulation between old and new, or a “new box out the back.”



01 Windows have replaced a “heat wall” on the northern facade, opening the home to natural light and views into the garden.

02 A large, fixed picture window in the front room frames the Australian indigenous garden.



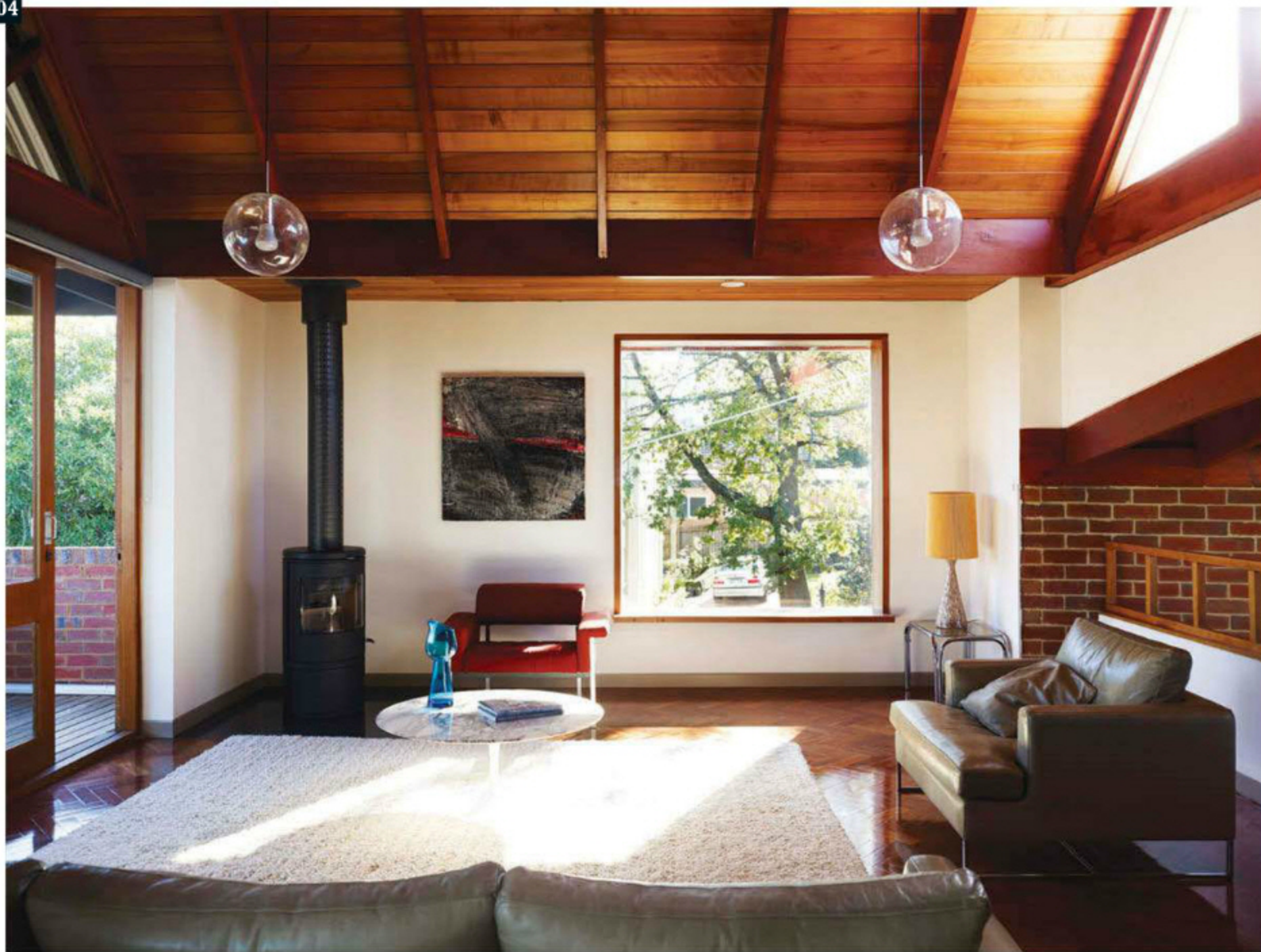
One of the key alterations was to the main kitchen and living area. Interested in sustainable architecture, which was still in its early stages of experimentation in the early eighties, the original architects built a double-skin brick wall on the northern facade with the intention of it functioning as a heat wall. A fireplace was also embedded into this wall, but the design failed to consider access to northern light. The new northern facade is now fully glazed, with views to the pool courtyard and the bushland beyond. Before the clients decided to renovate, they replaced the overgrown English garden with an Australian indigenous garden, assisted by landscaper Robert Boyle. Glimpses into this landscaping are dotted throughout the house. In particular, the front garden is framed like a painting with a large, fixed picture window looking into the courtyard from the secondary living space. Ventilation is achieved via a Louis Kahn-inspired detail that Richard had developed for the Fitzroy Community School Creative Space, which he designed in association with Baracco and Wright Architects (*Architecture Australia* vol 100 no 5, Sept/Oct 2011, 49-54).

An interest in diagonal lines characterized the residential architecture of the 1970s, and is evident in this house in the triangle windows in the dining room and an angled floor plan. Richard has continued this theme by adding triangle skylights in the bathrooms and by resisting straightening out the planning. The new stainless steel kitchen bench sits at an angle to the pantry wall behind it, as well as to the adjacent exterior wall. This kitchen bench is a statement in the family room, and has a depth that allows the children of the house to spread out their homework.

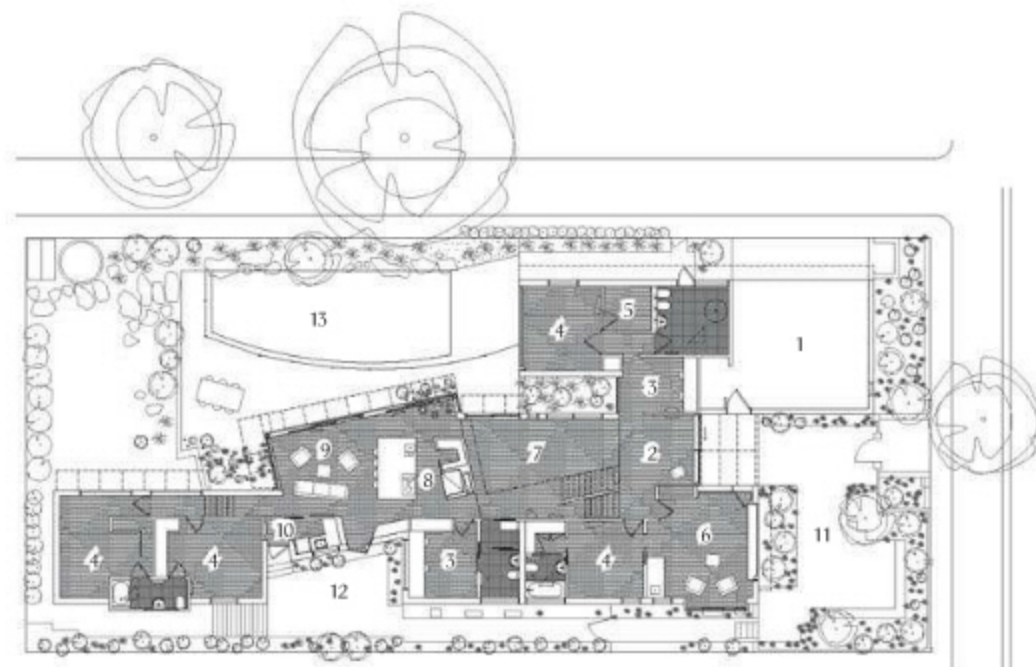
The original plan had a granny flat designed into the front. This has been retained, and although this space can be separated from the rest of the house, it has been amended to become a flexible area that is also suited to day-to-day family activities. For example, a kitchenette has replaced a kitchen to provide more floor area. The kids' pavilion is (as it was originally) zoned to the rear of the site, minimizing noise for elderly family members who may be staying in the granny flat at the front of the site.

03 There is a balance between privacy and views in the open-plan living areas.



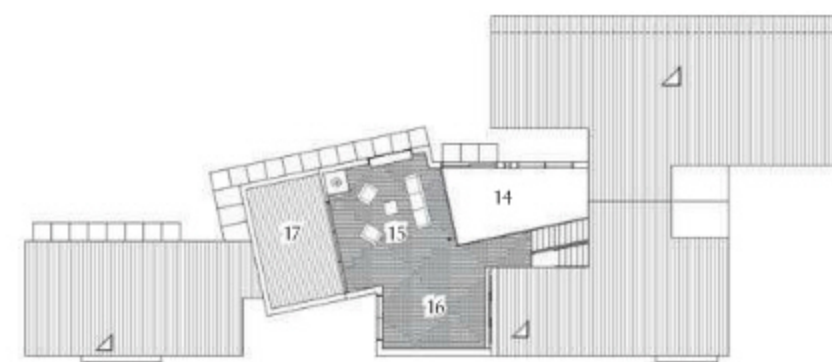


- 1 Garage
- 2 Entry
- 3 Study
- 4 Bedroom
- 5 Robe
- 6 Living
- 7 Dining
- 8 Kitchen
- 9 Family
- 10 Laundry
- 11 Paved terrace
- 12 Courtyard
- 13 Pool
- 14 Void
- 15 Lounge
- 16 Library
- 17 Balcony terrace



Ground floor 1:400

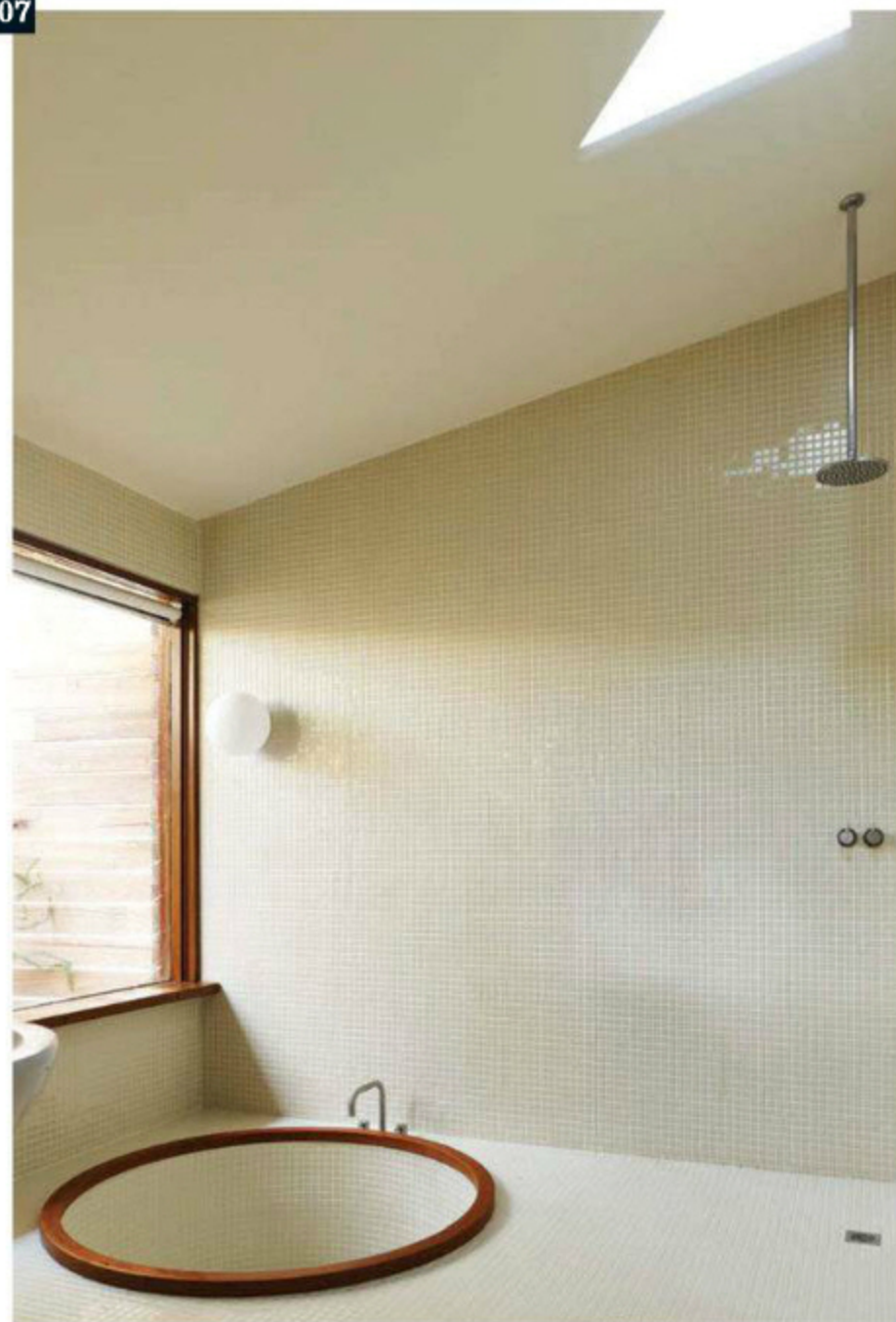
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First floor 1:400

04 Three smaller windows have been consolidated into one larger frame with a window seat in the upper-level lounge room.

05 New Tasmanian myrtle parquetry flooring has been matched to the original flooring.



Upstairs, a formal lounge room extends out to a deck with views to the city skyline. The project's second stage will see this deck become an enclosed winter garden from which to enjoy the view. The lounge room has been refurbished; most notably the three smaller windows have been consolidated into one larger frame with a window seat. From this vantage point, the adults can supervise the children's numerous pool parties.

It was the home's thirty-year-old bathrooms that were the catalyst this renovation project – tiles had started to fall off due to the wear and tear caused by having a family living in the house. The bathrooms have been completely redone, and a more contemporary aesthetic has been achieved here. The provision of natural light and fresh air to these spaces was paramount. Also, with the children's love of pool parties in mind, one of the main bathrooms has been transformed into a public change room for guests.

Richard has been tireless in uncovering the potential of this

home. The render has been removed to reveal the beautiful brickwork underneath, all paint has been stripped to uncover the timber window frames, and the timber parquetry has been extended throughout all the living spaces (slate has been removed). Where extra bricks were needed for the renovation, Richard went to great lengths to match the original brickwork – his client, Peter, notes that it was like detective work to find the right brick. Also, the dropped ceilings have been removed to reveal the materiality and structure of the roof. When combined, these design decisions are almost invisible.

This is a home that is about the family who lives in it, not the big, flashy ideas of the architect. The renovation has only added an extra square metre to the floor area, and all alterations work within the existing footprint of the house. The result is a home that is a perfect fit for a young family, but which retains the character and charm of the original architecture. **00**

06 The series of design decisions is invisible, but almost everything in the house has been "touched" by the architect.

07 All of the bathrooms have been upgraded and have access to natural light and ventilation. Triangular skylights open to the sky.

08 The front door has been transformed into an open, lighter entry point to the house, with views into the double-height living spaces.

Architect
Richard Stampton Architects

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www.richardstampton.com

Practice profile

A small, growing practice focused on high-quality outcomes for multiple project types and budgets.

Project team

Richard Stampton,
Christy Bryar

Builder

Jeff Williams Building Services

Consultants

Engineer: Meyer Consulting
Heating: Nissl Eichert Heating

Products

Roofing: Lysaght Spandek in Zinalume; Velux skylights
External walls: Robinson 'red oxide' bricks
Internal walls: Starvenus 'Bianco New' tiles
Windows: Timba Windows Oregon and Victorian ash frames
Doors: Tasmanian myrtle timber veneer
Flooring: Tasmanian myrtle parquetry flooring with clear stain finish
Lighting: Dioscuri parete/soffitto ceiling lamps from Artemide
Kitchen: Gaggenau glass induction cooktop and glass oven; Qasair exhaust fan
Bathroom: Parisi Mono 54 basin, Spin toilet and bidet; Duravit D-Code bath; Vola tapware
Heating: DeLonghi hydronic heating

Floor area
729 m² site
347 m² floor

Project cost
\$659,000

Time schedule
Design, documentation:
7 months
Construction:
5 months

PROJECT N°

03

City HOUSE

by O'Connor &
Houle Architecture

• MELBOURNE, VIC •

Behind an Arts and Crafts facade in Melbourne exists a new interior that makes clever use of space and provides an ideal backdrop for an impressive art collection.

Words by [Marcus Baumgart](#)
Photography by [Earl Carter](#)

The City House by O'Connor and Houle is a rare creature: a house used as a part-time residence in a location that many would dream of settling in full-time. Virtually nothing of the old house – located in the shell of a relatively narrow, fully attached Arts and Crafts dwelling – remains other than the facade and one idiosyncratically suspended, and now disused, chimney. From the front door back this is a totally new build, and the resultant internal spaces reflect the blankness of the canvas, and bear no resemblance to the historic planning of the original dwelling.

Annick Houle presented the dwelling to me in a matter-of-fact way, choosing not to focus on conceptual “baggage,” as some might. As a result I experienced the house very clearly as a place of things and presences, and not as a place of ideas or concepts. It is not that the ideas aren't there – there is a clear conceptual diagram, evident in the spatial clarity of the architecture. It is more the case that the house is experienced as a series of concrete material experiences, which taken together frame a particular lifestyle.

The ground floor of the dwelling is largely open plan, with a

single services pod positioned just inside the front door. This pod separates the front bay window study area (a relic of the Arts and Crafts facade) from the kitchen and living areas. It contains a toilet and compact laundry, as well as a pantry and other cupboards of various shapes and sizes.

The kitchen is open, with the cooktop tucked neatly beneath the stair to the upper level. A generous central bench accommodates seating and kitchen work, and is topped in white marble. From the kitchen the space flows smoothly around a long table, which is flanked by a shallow side light well with enormous sliding glass doors. It is then on to the living room proper, which faces a small rear yard. The rear wall of the living room, facing due north in an excellent aspect, is framed by another enormous door, this one a pivot – this and a pass door completely open up the living room to the yard.

The sense of space on the ground floor is expansive without being excessive. There is enough room for the space's different functions, and it is all pretty comfortable, but because of its narrowness there is some congenial jostling of shoulders. Having the light well

01 While the living zone is narrow, a central void and large openings to the outdoors help extend the space. Artwork: Dale Hickey, Peter Cole, Paul Parlos.





adjacent to the dining table makes an enormous difference to the sense of containment, and the room does not have the "gun barrel" feeling common to narrow attached terraces.

Vertical space assists with this sense of generosity. A void cuts through the heart of the dwelling, with a lofty two-storey space above the kitchen work area. This generous spatial "chunk" out of the upper level came at the expense of a third bedroom; the resultant two-bedroom plan represents a kind of "underdevelopment" of the site, in itself a luxury. The space separates the main and second bedrooms on the upper level, and a bridge links the two through the void. This void at the upper level is punctuated by a wine cellar, visible through a glass floor beneath the dining table. When the lights are on in the cellar a three-level visual void is traced through the house.

The main bedroom is luxurious without being remotely ostentatious; this might also be a fitting description of the house overall. The second bedroom is of more modest dimensions, and fronts the old upper-level balcony facing the street. Two marble-lined bathing areas are provided on this floor.

A separate studio room that can be used as a work or sleeping

space, and which has its own bathroom, has been constructed in the rear yard over a garage. Access is from the street to the immediate north of the lot.

You could not visit this house without noting the owner's significant art collection. Paintings, prints and sculptures are everywhere in this interior. The art and the architecture have something going on here, and I can't help feeling that the experience of the place would be distinctly different – and perhaps a little bloodless – without the texture and presence of so many good pieces. The two elements of art and architecture exist symbiotically, and in perfect harmony.

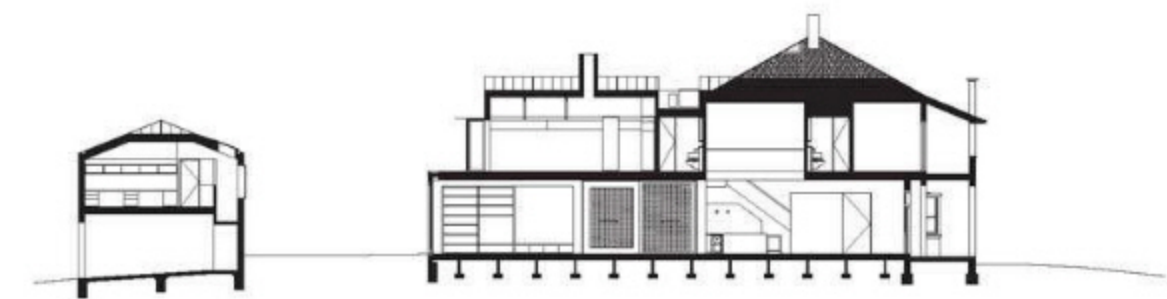
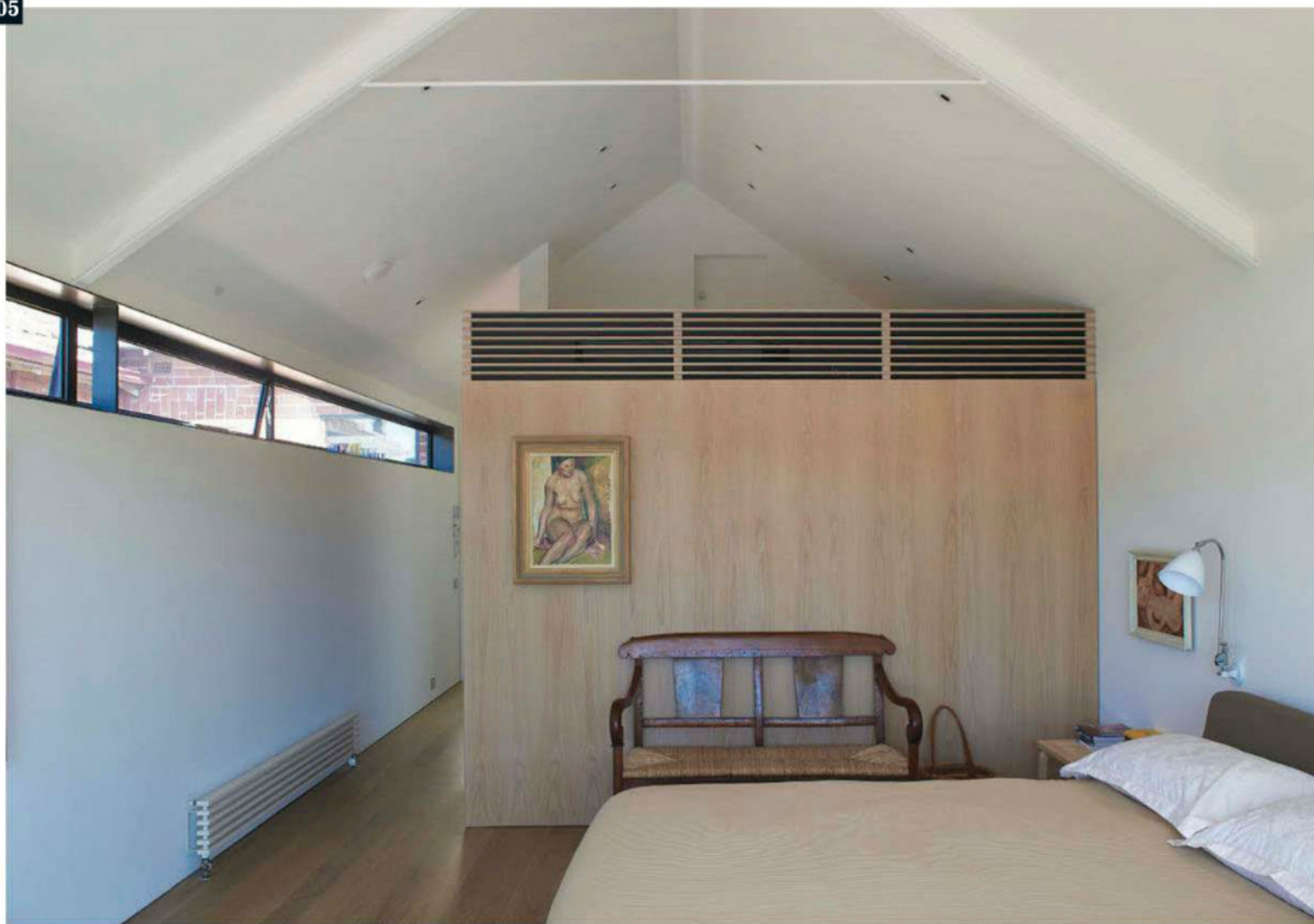
Architecture can sometimes be accused of being arrogant and overbearing, but City House is certainly not an example of this. The balance achieved here is pleasing to the on-off visitor, and I imagine it is equally or more pleasing for the occupants. The combination of the owners' collecting skills and the architects' relatively restrained design approach has resulted in a dwelling founded on that most rare of commodities: exceptional good taste. **04**

02 The original Arts and Crafts facade features a generous arch that welcomes visitors to the new build tucked behind it.

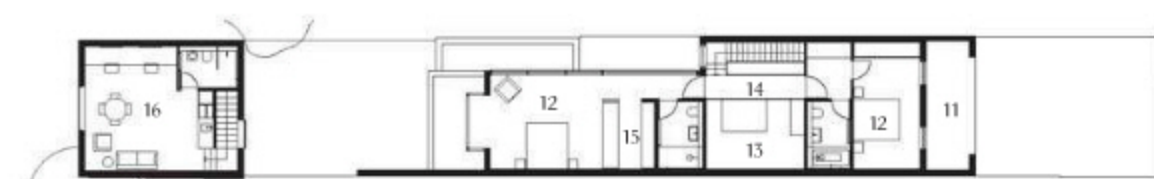
03 The two upper-level bedrooms are linked by a bridge that cuts through a void at the centre of the home. Artwork: Roslynd Piggott (foreground) and Clarice Beckett (background).

04 The open kitchen cleverly uses space, with the cooktop tucked neatly under the stair.

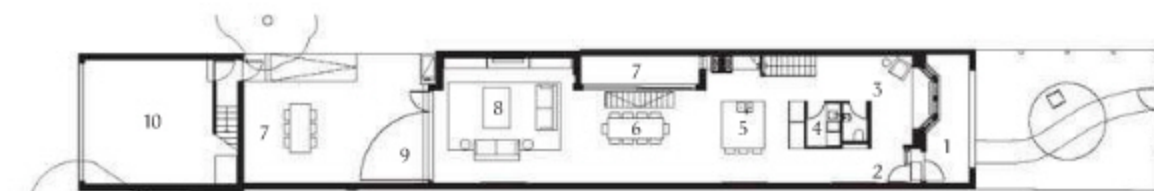




Section 1:400



First floor 1:400

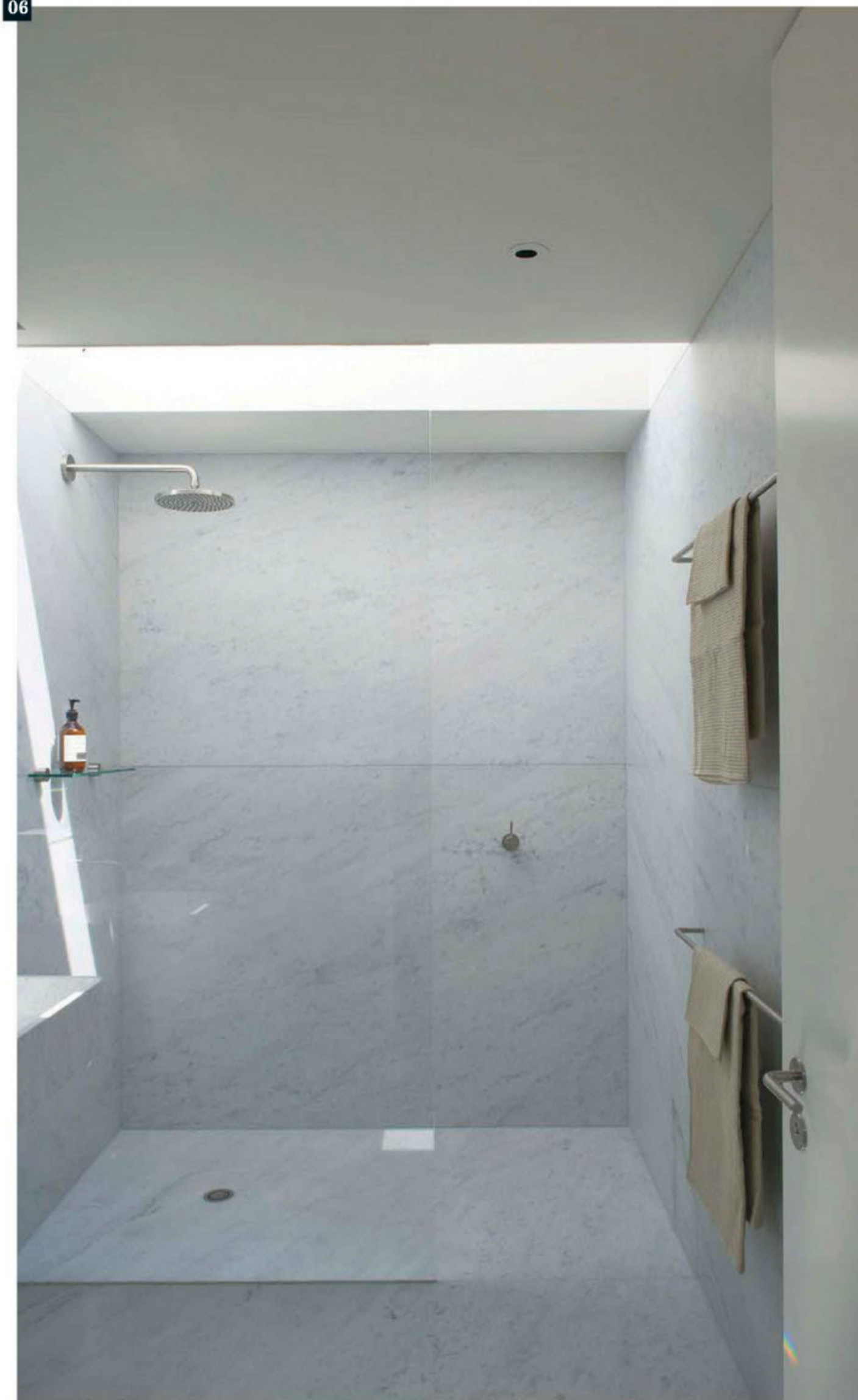


Ground floor 1:400



05 The pitch of the roof is expressed in the ceiling of the main bedroom, with the height offering a sense of spaciousness. Artwork: (L-R) George Bell, Danila Vassilieff.

- 1 Verandah
- 2 Entry
- 3 Study
- 4 Laundry
- 5 Kitchen
- 6 Dining
- 7 Courtyard
- 8 Living
- 9 Terrace
- 10 Garage
- 11 Balcony
- 12 Bedroom
- 13 Void
- 14 Bridge
- 15 Walk-in robe
- 16 Studio



Architect
O'Connor and Houle Architecture
 66 Dow Street
 South Melbourne Vic 3205
 +61 3 9686 7022
mail@oconnorandhoule.com
oconnorandhoule.com

Practice profile
 A small practice specializing in residential work and interior design.

Project team
 Annick Houle, Stephen O'Connor, Mitchell Kedell, Henry Tinsley

Builder
 Smart and Cain Constructions

Consultants
Engineer: Mark Hodkinson
Landscape: Simon Croome Garden Management
Lighting: Erco

Products
Roofing and external walls: VM Zinc Anthra-Zinc
Internal walls: Plasterboard
Windows and doors: Custom timber and steel windows and doors
Flooring: Market Timbers tallowwood flooring
Kitchen: Qasair rangehood; Miele dishwasher; Multyflex Wolf fridges
Bathroom: Vola tapware; Carrara marble

Floor area
 288 m² site
 200m² floor

Time schedule
Design, documentation: 9 months
Construction: 12 months

06 One of two marble-lined bathrooms situated on the upper level.

PROJECT N°

04

Chelmer HOUSE by Bligh Graham Architects

• BRISBANE, QLD •



01 A landscape of gentle terraces is accessed via a low deck, and connects the new "bush house" with the main living zone.

Honest construction and detail have transformed this Queenslander into a light-filled family home where old and new are connected by a celebration of the outdoors.

Words by Margie Fraser
Photography by Scott Burrows



02 The new living space is established beneath an old verandah roof, which features exposed trusses.

In the leafy riverside enclave of Chelmer, in Brisbane's west, time seems to stand still. Grand colonial houses are beautifully preserved; quiet, drowsy streets are picturesquely lined with the thick trunks of camphor laurels (also preserved despite a more recent condemnation as pests). Gardens are prim and proper, and the laurel leaves pick up dots of white light like a mellow Constable landscape. You can almost picture the games of street cricket that might occur between the local lads, and it wouldn't be surprising to see pet dogs still allowed to roam of their own accord, or a greengrocer making home deliveries. It is like a film set for an earlier, more unruffled Brisbane, when suburbia was only a stone's throw from the rural surrounds of cow paddocks and market gardens.

Despite a strong communal pact to preserve, ill-advised additions and "improvements" to some of the older homes are common enough. When architect Chris Bligh was asked to design additional living space at the back of this turn-of-the-century home, his appreciation for its elegant proportions and its happy positioning within the site, and the street, were paramount.

Working with the same trusting clients for the third time meant

that the brief was open. The near-empty-nesters simply required a couple of extra bedrooms for come-and-go adult children, and more breathable living space that would have ready access to outdoor areas. Over many years, the owner had accrued a vibrant collection of art and objects that are carefully and cleverly placed throughout the house, so the requirement for a high level of detail and craftsmanship was also a given.

The front of the house, consisting of a formal arrangement of a bedroom and living room flanking a central corridor, remains intact. The symmetry of the arched central breezeway is reaffirmed, forming a strong axis to the light, white balloon of reconfigured space at the rear. The new living space is established beneath an old verandah roof and replaces earlier adaptations. The lower roof is neatly modulated and ameliorated through the use of long bands of skylights and a system of exposed trusses. A kitchen scullery has been placed on the side verandah to the north, leaving a minimalist workbench as the boundary line between where the old finishes and the new begins. "In creating relationships between the old and the new parts of the building, there was the pragmatic issue of mediating

between the different ceiling heights," says Chris. "In order to push the ceiling as high as possible, we exposed the trusses so as to keep the roof above them thin. It also gave us the opportunity to bring in steel bracing and an industrial aesthetic."

Vertical joint walls are also introduced to the new part at the linking zones, with plasterboard above a high datum line. In general the material palette is simple and neutral, allowing for moments of intensity in details such as the existing marble fireplaces, the drama of raw steel plates for desktops and hearths, and crafted window joinery. As the owner says, she didn't want "schmick."

"The bones of the building are on show here, and carry through to the extension," says Chris. "It's a way of negotiating between the tectonics of the old Queensland, with its typical assembly of parts, and the new building, with its clear and honest construction."

The generous living and kitchen space grafted onto the rear of the house spills onto the garden via a low deck hovering just above the landscape of gentle terraces. A more compressed and precise jigsaw connection is affected between the new living zone and the attached "bush house." This grounded garden shed of sorts forms a filtered side

boundary structure, a walled garden and green lung between it and the side lane address. It houses two bedrooms, a laundry/bathroom, library/television room and study nook. Its wide openings to either side contemplate the wall of greenery in its private courtyard, as well as the shared garden area edged by a pool and deck.

This chthonic space of concrete floors, raw steel and fibrous cement is enhanced through the use of ventilation fanlights. The owners were keen to eschew airconditioning in favour of capturing breezes and maximizing airflow.

While climate has been a driving force in the layout, and the capturing of light and breezes is carefully conceived, the circulation pattern that subtly divides private and public space is equally important to enjoyment of the home. The outdoor space is the celebrated connection point between the more compressed private-bedroom "bush house" and the generous public living areas. The garden is their shared moment and focal point, and the new moment of arrival from the formal entry hall. As a gesture to the supremacy of the outdoors, an existing large pool was cut in half and sacrificed, Solomon-like, to the green walled garden. ■



Section A 1:400



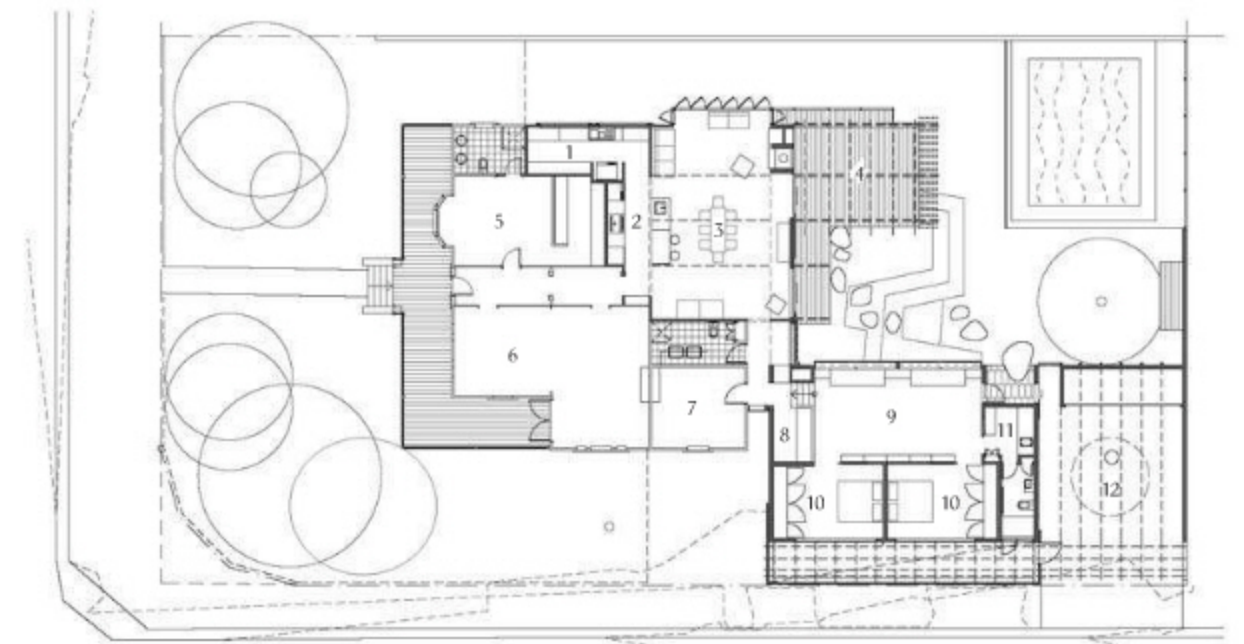
Section B 1:400

03 A minimalist workbench in the kitchen represents the line between old and new parts of the house.

04 The bathroom opens to sunlight and greenery, adding vibrancy to the neutral colour palette.

05 Northern light warms the enclosed courtyard, which is hugged by the house, offering privacy.

- 1 Scullery
- 2 Kitchen
- 3 Dining/sitting
- 4 Deck
- 5 Existing main bedroom
- 6 Existing living
- 7 Existing bedroom
- 8 Study
- 9 Rumpus
- 10 Bedroom
- 11 Laundry
- 12 Carport



Plan 1:400



03



04



05





06 The original home and new addition sit side-by-side and connected, the new section serving as a filtered side boundary structure.

Architect
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blighgraham.com.au

Practice profile
 A small practice dedicated to excellence in residential design.

Project team
 Chris Bligh, Camden Cummings, Douglas Lo

Builder
 GMG Refurbishments

Consultants
Engineer: Bligh Tanner
Landscaping: Steven Clegg Design

Products
Roofing: Bluescope Lysaght Trimdek with Zinalume finish; Bradford R2.5 Anticon foil-lined glasswool blanket; Belray Insulite Double Dome skylight

External walls: James Hardie Scyon Axon and Linea cladding, painted; Hardiflex fibre cement cladding; rendered core-filled blockwork

Internal walls: James Hardie Villaboard; Soundchek plasterboard; MDF VJ lining boards

Windows and doors: RWD Joinery stained timber windows and doors with Resene Woodsman stain; G. James Glass and Aluminium aluminium louvres

Flooring: Tongue and groove hoop pine flooring with lime stain and polyurethane seal; structural floor slab with Hychem Epoxy glaze

Lighting: Concealed fluorescents; Lumascape LED external lighting; Artemide Surf uplights

Kitchen: Smeg six-burner gas hob and electric oven; Qasair rangehood; Asko dishwasher; Fisher and Paykel fridge; Franke Planar undermount sink; Oliveri Nu-Petite sink; Zambesi mixer

Bathroom: Vola shower and vanity mixer; Rogerseller Cosmic Architect towel rails; Caroma Cube vanity basin and back-to-wall toilet suite
Heating/cooling: Daikin ducted airconditioning to existing house
External elements: Eco Outdoor Bluestone free-form steppers

Floor area
 1087.5 m² site
 268.8 m² floor

Project cost
 \$550,000

Time schedule
Design, documentation: 5 months
Construction: 6 months



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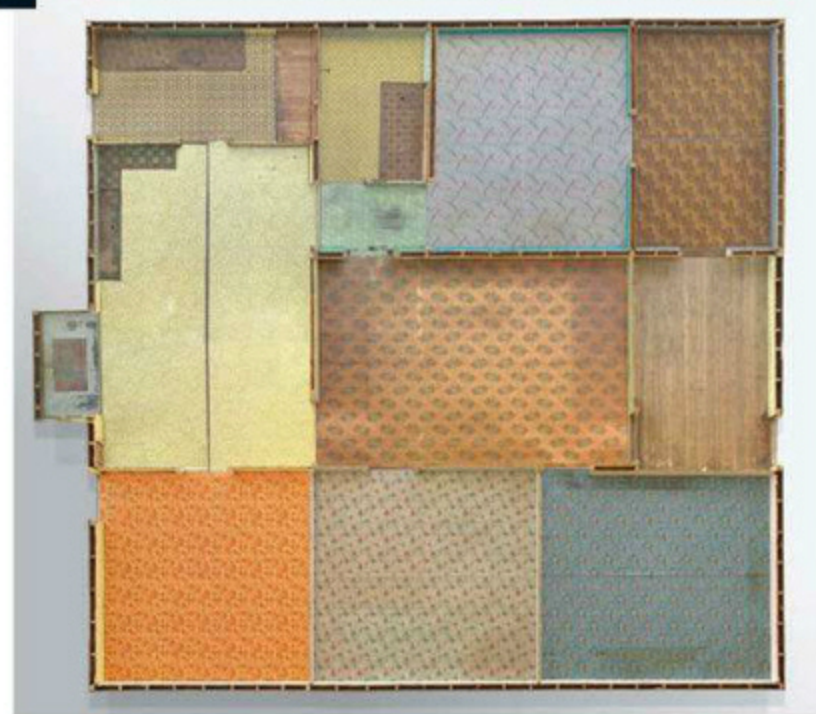
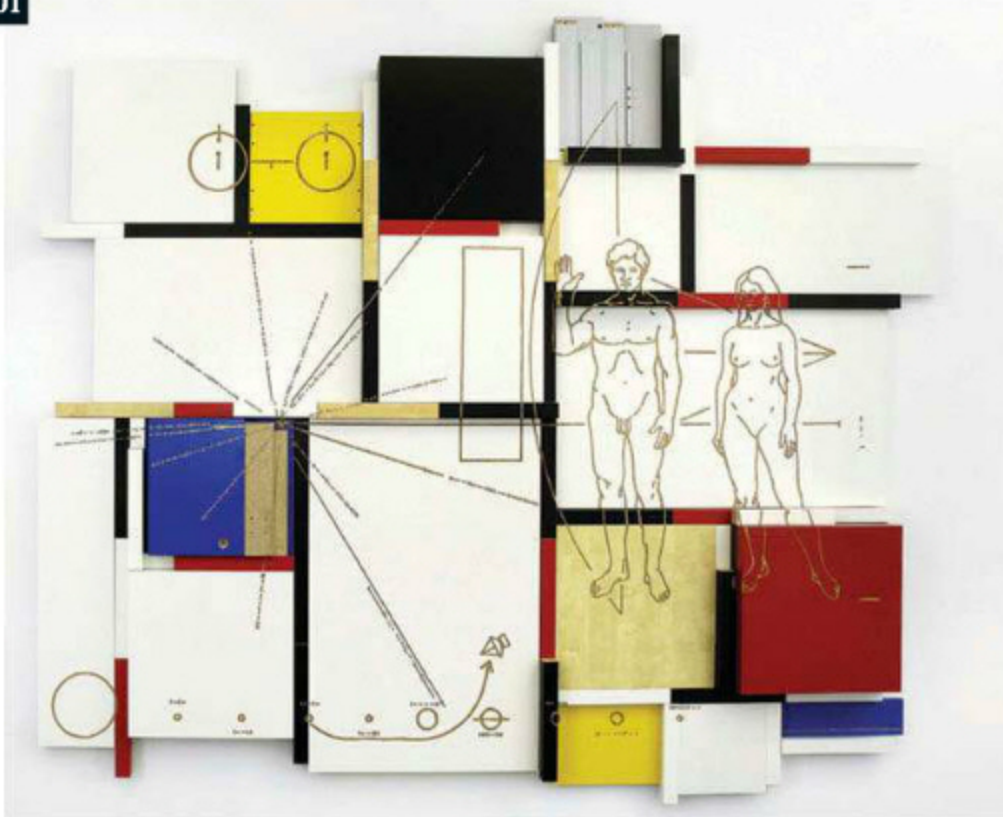
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EXHIBITION

Claire HEALY & Sean CORDEIRO

• REPRESENTATIONS OF HOME •

A survey of one of Australia's leading art duos at the Museum of Contemporary Art in Sydney focused heavily on the concept of home. The work is at times radically ruptured and reconstructed, and questions our understanding of architecture and design.

Words by [Oliver Watts](#)

Claire Healy and Sean Cordeiro elevate and reclaim the mundane. In a recent work, *Drunken Clarity* (2011), broken bottles of beer are painstakingly pieced together by a "weld" of gold and lacquer, like a cloisonné in reverse. Like poets at a suburban barbecue, the artists stand a little apart from everybody else. Where they find beauty and interest they also find points of critique and rupture.

Two installations shown in photographs

in a recent survey of the duo's work, held at the Museum of Contemporary Art in Sydney, represent their most serious forays into the architectural and the home: *Cordial Home Project* (2003) and *Not Under My Roof* (2008). The *Cordial Home Project* is a large neat pile of building material made from one demolished suburban cottage requisitioned by Healy and Cordeiro on the proviso they would take the material away. The material was taken to Sydney's Artspace gallery. Unlike the celebration of built material seen in Tony Cragg's *Stack* (1975), this pile is particular and tells a singular history. If the old home is now demolished but reassembled, what has been lost in its transformation into installation? *Cordial Home Project* examines the differences between mere material, spatial and geographic siting, architecture and the ineffable lived experience of the "home."

In *Not Under My Roof*, a whole floor plate from a farmhouse in Millmerran, Queensland is transferred onto the wall of the Gallery of Modern Art (GOMA) in Brisbane. It is both material and idea: an architectural plan (though 1:1) and an archive; a painting made up of various linoleum floor patterns and the house itself. As with a Vuillard or a Bonnard, we are directly asked to respond to the symbolism of the home. Like an abstract painting, *Not Under My Roof* threatens to engulf us and to come off the wall, swallowing us up with the weight of its own history and material.

The survey, curated by Anna Davis, carefully teases out the social histories and narratives of the material on display, in line with a critical approach to capitalism and its effects on the public and private spheres. In a show that so openly asks for the symbolism of the house to be read

01 *I Hope Tomorrow is Just Like Today*, 2008. In this work, IKEA furniture is arranged "like an oversized Mondrian."

02 *Future Remnant*, 2011. The fossil of a dinosaur is placed against IKEA furniture – "the uncertain present and future versus the known past."

03 *Not Under My Roof*, 2009. A whole floor plate from a Queensland farmhouse is transformed into a painting made up of various floor patterns.

04 *Cordial Home Project*, 2003. A large, neat pile of building material has been made from one demolished suburban cottage.



and restudied, the singular (and negative) reading of IKEA in the work *I Hope Tomorrow is Just Like Today* (2008) does not ring true.

In the work, IKEA furniture becomes an abstract ground for a Pioneer plaque, one of the line drawings made for the Pioneer spacecraft in the 1970s to carry out into deep space in case extraterrestrials wanted to know about us. The artists suggested: "When the Pioneer was launched there was an ideal quest for progress, a time where there was desire for the new, a society that was concerned with change and encouragement for advancement. Now we are living in a time where the notion to seek for change has become obsolete, there is a longing to hang onto a status quo, a universal sameness [represented by IKEA]."

However, on the wall, like an oversized Mondrian, made up of the modernist

primary colours, the connection of IKEA to De Stijl or Bauhaus tenets is clear. When the young Ingvar Kamprad popularized the flatpack his drive may have been utopian and democratic. The designer Terence Conran concedes that "in its way, IKEA is the modernist dream come true."

So, for example, when IKEA furniture is placed against the fossil of a dinosaur in *Future Remnant* (2011) the artists suggest: "The mighty dinosaur highlights the contemporary disposable, mass produced against an historical artefact: the uncertain present and future versus the known past."

Again, it is not clear if this reading is self-evident. The dinosaur, as W. J. T. Mitchell has suggested, is the totem animal of modernity: it is mighty but also extinct, monstrous but also fallible, scientific but deeply culturally embedded, both Barney and the fossil. In this work

it is not clear whether IKEA comes out as the weaker counterpart, nor even the one with the shorter history. With due respect to the artists, IKEA is complex, modern and postmodern, hopeful, fun and utopian, as well as an entity that tyrannically binds us to their Allen key.

The survey show is packed with many material goodies that all ask for close reading, both metaphorically and materially, and idealistically and politically. The show is at its best if we make few assumptions. It suggests a process of relooking at our built environments and the human psychological and cultural baggage that hangs on them. Is it up to designers and architects to show how these deconstructions and redefinitions can help redefine our future places and spaces with hopefulness and vigour?

mca.com.au
artspace.org.au

WHAT'S COOKING



01 FlexInduction cooktop
This sixty-centimetre cooktop features two circular and one large rectangular cooking zones, ideal for multiple pans of varying sizes. It has a power boost function, touch controls and automatic pan recognition. bosch-home.com.au

02 Highland HP6IFC cooktop
This ninety-centimetre, energy-efficient cooktop has temperature sensors that can automatically reduce your pot to a simmer at the moment it starts to boil. winningappliances.com.au



03 Contemporary water filter tap
The Perrin and Rowe Contemporary water filter tap is made from solid brass and plated in chrome or pewter. It can be paired with a Perrin and Rowe underbench filter system. englishtapware.com.au

04 Kesseböhmer Convoy
The Kesseböhmer Convoy works alongside your fridge to provide easy-to-access storage space for dry groceries, keeping them near food in the fridge. It features trays that slide out to reveal what's in your cupboard. hafele.com.au

06 Cocoa Fudge
This delicious blend of rich, warm brown tones is Cocoa Fudge, part of Caesarstone's Classico range. Classico is scratch resistant and waterproof, making it suitable for kitchen and bathroom applications. caesarstone.com.au

07 Antique range furniture pull
Made from solid brass, the 714.128 Antique range furniture pull from Pittella is inspired by old-world European grandeur, and adds a sense of luxury and detail to kitchen joinery. Chemical etching creates an antique-like gold-bronze aesthetic. pittella.com.au



05 Beefeater BUGG
The Beefeater BUGG is a portable universal gas grill that features an eye-catching porcelain, enamel-coated hood in amber (pictured) or graphite. The BUGG has a large cooking space and precise temperature controls, and its gas bottle and wheels are concealed. beefeaterbugg.com



08 i-hood rangehood
Great meals are often cooked to great tunes, and this ninety-centimetre rangehood will get you in the mood to cook. The i-hood is an iPod and iPad docking station, with Bluetooth connectivity and a turbine fan. ilve.com.au

09 Tahi twin-lever mixer
Tahi, designed by Kent Sneddon and the Methven design team, is a chrome-plated twin-lever mixer that allows for individual control of hot and cold water flow at the touch of a finger. methven.com

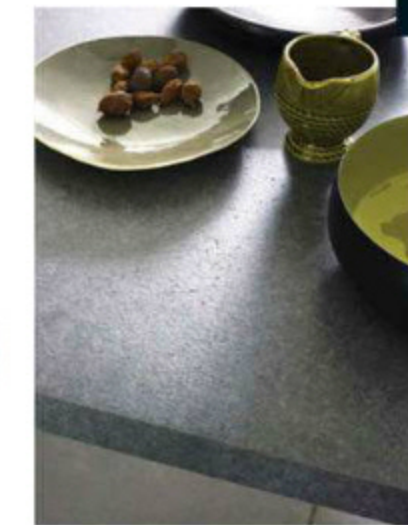


14 Colori Aqua taps
These elegant, arched taps light up the water as it leaves the spout - making the water appear blue when it's cold, clear when warm and red when hot. When the water is hotter than fifty degrees, the red light starts to flash. smeg.com.au

15 Colour Boutique range cookers
The kitchen doesn't have to be a boring space. Belling's Colour Boutique range cookers allow a splash of individuality into the cooking zone, and comes in twelve vibrant colours including pink, deep purple and blue. rangecentre.com.au



10 Bacteriostatic surfaces
Controlled levels of silver ions in Silestone's kitchen surfaces minimize the growth and production of bacteria, meaning tiny hands on benchtops can have extra hygiene protection. silestone.com/oceania



11 Spark surface
Spark, part of the Laminex Impressions range, is a unique textured surface that evokes the natural beauty of quartz embedded in stone. The tactile surface is durable, easy to maintain and reflects light beautifully, adding a shimmer to the space. It is suitable for benchtops and counters. laminex.com.au

12 Combi-steam oven
This new BS 27/28 Combi-steam oven features a grill, allowing the home chef to not only steam, roast and bake, but also grill and grate in combination with convection or steam as required. The oven is easy to clean and has intuitive controls. gaggenau.com/au

13 Lever tap with XI integrated font
Billi's new levered tap option, available in black, brushed and chrome finishes, is simply operated with position-sensitive levers. A new integrated flush-mount font creates modern, clean styling. billi.com.au



PRODUCTS

16

Hamptons-style kitchen

This kitchen, with joinery by Impala Kitchens and Bathrooms NSW, has a pressed-tin Mudgee splashback in a Dulux Bright White finish, paired with a Caesarstone Supernatural benchtop in Frosty Carrina. impala.com.au



17

Companion steam oven

The Companion range steam oven features a child lock for added safety, and can be stacked with a coffee maker, combination microwave oven and compact oven. fisherpaykel.com.au



18

Swan Neck Spout

This sophisticated tap has one lever for filtered water and another for unfiltered water, and an audible electronic filter change reminder. brita.com.au



19



20



21



22



22

Steam Finish Adora dishwasher

The innovative Adora SL dishwasher steam cleans, ensuring dishes are dry and spot free. An automatic function gauges how dirty the dishes are and selects the appropriate program. vzug.com.au



23

Kyton kitchen

Modern thin benchtops, optional glass doors and integrated door handles characterize Poliform's Kyton kitchen, which focuses on versatile, informal living in a personalized space. poliform.com.au



19

Con@ctivity function

The Con@ctivity function allows rangehoods to evaluate information from the cooktop to provide services such as lighting and the required fan speed. www.miele.com.au

20

HydroTap Sparkling

Gone are the days when taps gave just that - tap water. The new Zip HydroTap now offers sparkling water, in addition to boiling and chilled filtered water. zipindustries.com

21

Built-in wine preserver

The Sub-Zero Built-In Wine Preservation Unit can house up to 147 bottles, and each of the two compartments has individual temperature controls. multyflex.com.au

BIG LITTLE BROTHER

Until now, if one had wanted Australia's most stylish and most popular French Door refrigerator, one would have had to accept it at the rather large 900mm width.

Well, we shrunk it. And created the 790mm wide Fisher & Paykel French Door.

All the best bits from its larger brother in an even more convenient size.

Problem solved.



ACTIVESMART TECHNOLOGY



Fisher & Paykel

fisherpaykel.com.au

05

Brighton
HOUSE
 by Greg Natale
Design

• MELBOURNE, VIC •

A quietly opulent house in Melbourne's bayside suburbs showcases the multifaceted sensibility of its architect.

Words by *Niki Kalms*
 Photography by *Anson Smart*

This new project by Greg Natale is actually a renovation and extension, but you wouldn't know it to look at it. The shell of the existing single-storey modernist house is now dissolved into the clean lines of a new monolithic home set on a Brighton corner.

Greg Natale Design is a Sydney-based office of architects and interior designers, but its style is a good fit for a Melbourne sensibility. In fact, this project's monochrome palette and quiet opulence would probably work in most urban environments. Greg has been trained as both an architect and interior designer, and has been able to hone a holistic vision for the project.

With four new homes under construction, a breadth of style is something that Greg is keen to cultivate. In addition, ever aware of the incessant competition within the design profession, his practice is now expanding to develop a range of furnishings and decorative products. In Greg's case, being able to wear many hats has its perks.

The owners of the Brighton House had a longstanding relationship with Greg through their business – Greg's practice has completed several national retail fitouts over the past five years for their very successful cosmetic company. This connection meant that



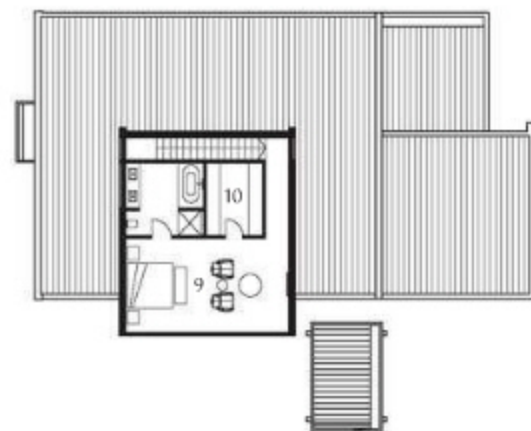
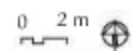
01 The exterior volumes of the home are notated with deftly positioned windows and awnings.

02 A wide hallway with a lime-washed American oak floor splits the ground level. Artwork: Jo Davenport, *Pressed Between Yellow*.

03 A black kitchen uses horizontal details to tie in with the exterior brickwork.



Ground floor 1:400



First floor 1:400

- | | |
|------------|-----------------|
| 1 Entry | 8 Living |
| 2 Bedroom | 9 Main bedroom |
| 3 Study | 10 Walk-in robe |
| 4 Laundry | 11 Garage |
| 5 Kitchen | 12 Store |
| 6 Scullery | 13 Pool cabana |
| 7 Dining | 14 Pool |

04 A stainless steel detailed "X" in the bench is a reminder that the kitchen is a place for experimentation.

05 The artwork *Tiziana Manga* by Charlie Sheard brings a flash of vivid colour to the main living space.

the clients and architect were confident with each other's styles. The ambitious and hard-working couple desired a space of unassuming luxury to meet their career-orientated needs.

A single bedroom, bathroom and laundry were retained from the original 1950s house. A key aspect of the client's brief was to reorientate the house and create a well-defined relationship with the street. Now, a neatly crafted entry combining rendered and exposed brickwork with careful steel detailing defines the street corner. The exterior volumes of the home are notated with deftly positioned windows and awnings, and Greg acknowledges the importance of glass in the project. In fact, a large screen-like window creates an opportunity for a too-public transparency between the street and main bedroom. A playful trick?

The double-entry doors provide a sense of occasion and a wide hallway splits the ground floor and actively divides the ancillary spaces from the main living areas. A lime-washed American oak floor seamlessly ties the spaces together. On one side of rooms includes the bathroom, study, a generous gym and bedrooms. On the other, a large open-plan living-dining-kitchen area feeds into a long lap pool, cabana and outdoor kitchen, highlighting the owner's keen interest in relaxation and entertaining.

The joinery relies on simple black-and-white motifs with small decorative notes. A black kitchen uses a horizontal detail to tie in with the exterior brickwork and small tweaks play with expectation

– for example, the stainless steel detailed "X" in the kitchen bench reminds us that the kitchen remains a place for designerly experimentation.

Upstairs is adults only. The entire floor is designed for luxury and repose; a minimalist, clean pavilion incorporates louvred windows for cross-ventilation into the heady space. The decorative touches are lighter than those seen in much of Greg's other work. Grass cloth wallpaper provides a warmth and texture to the bedroom. The basalt-clad ensuite is an homage, of sorts, to Melbourne's bluestone.

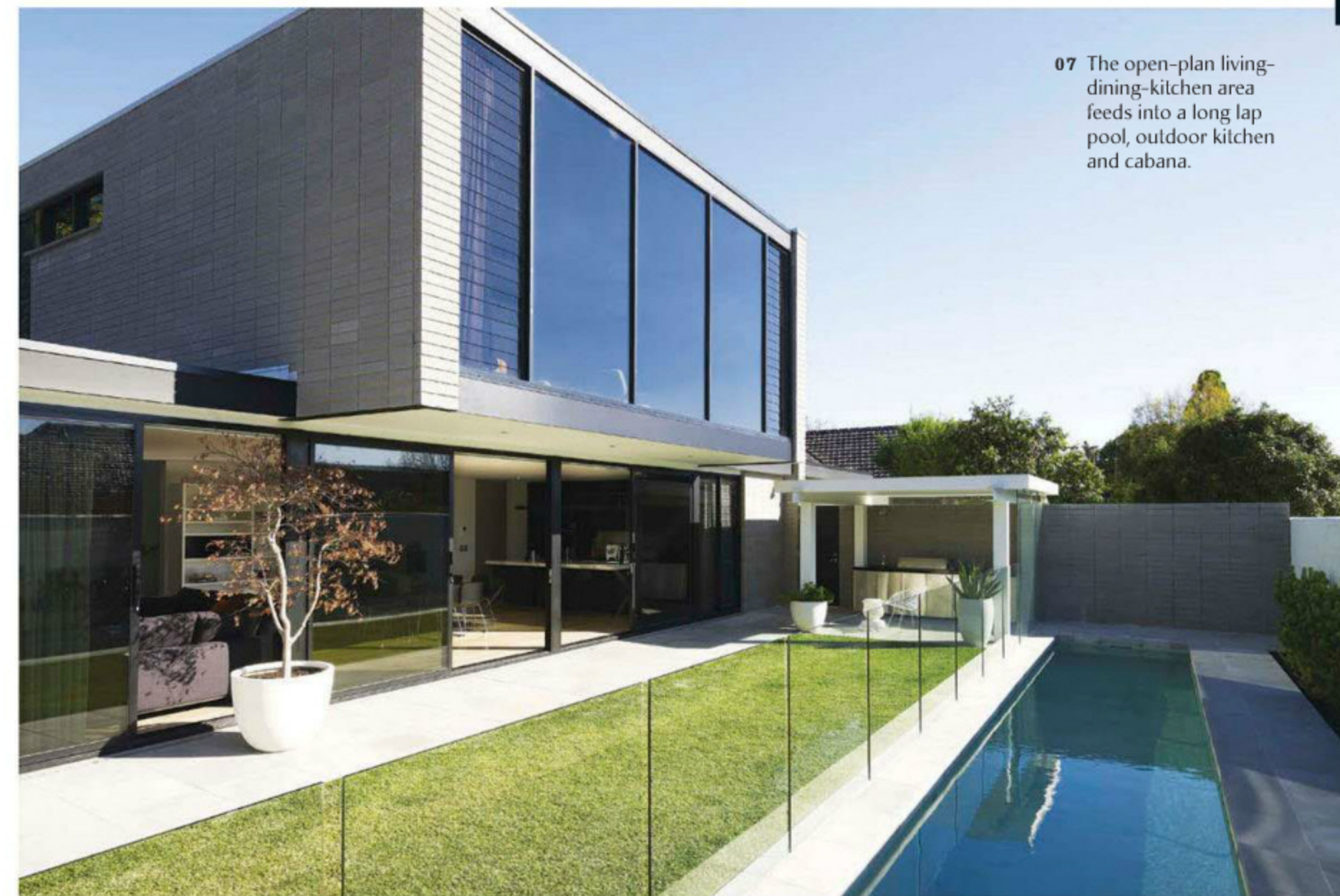
For Greg the home offers an opportunity to showcase some of the larger ambitions of his practice. For example, he has a range of designer floor rugs and carpet currently on the market and is also developing a wallpaper range with Porter's Paints. Stylecraft furniture is releasing two new ranges of furniture with Greg Natale Design: one a 1970s-inspired chrome-based lounge and the other a 1950s-inspired tapered timber setting.

Greg's practice is able to work across a range of scales and material detailing while meeting the needs of the design-savvy client. The ability to work between the retail world and the residential realm means that there is a blurring of the domestic and the brand. And that is part of the sell. Our domestic worlds are increasingly helping us to construct our own identities and as such we invest in them like a business, with equal amounts of expectation, goal-setting and return. **05**

06 Rugs from Greg Natale's collection for Designer Rugs bring warmth to the pristine spaces.



07 The open-plan living-dining-kitchen area feeds into a long lap pool, outdoor kitchen and cabana.



Architect

Greg Natale Design
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Surry Hills NSW 2010
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gregnatale.com

Practice profile

A practice that specializes in residential architecture, commercial and residential interior design and interior decoration.

Project team

Greg Natale, Victor Wong

Builder

Richard Kanze

Consultants

Engineer:
JSC Consulting Engineers
Joiner: High Tech Furniture

Products

Roofing: Bluescope Steel corrugated roofing in Colorbond 'Surfmist'; Bradford ceiling insulation and roof sarking; Lysaght box gutters and downpipes in Colorbond 'Shale Grey'
External walls: Boral smooth-faced half-height block in 'Pearl Grey'
Internal walls: Plasterboard; Designers Guild grass cloth wallpaper from Radford Furnishings; Baresque Pacific Breeze wall covering
Windows: Black powdercoated aluminium frames and sliding frames
Doors: Gainsborough door hardware with chrome plate mirror finish; Dulux Satine enamel paint in 'Lexicon'; full-height solid timber doors
Flooring: American white oak tongue and groove floorboards on battens with Porter's Paints Wood Wash finish in white; Supertuft woollen carpet; RMS Natural

Stone and Ceramics basalt, honed and sealed
Lighting: Allegro Vivace light from Space Furniture; LTS Mono suspended kitchen light from JSB Lighting; Reggiani Sunny Lights in black and Antares Cellular downlights from Euroluce
Kitchen: Miele oven, cooktop, dishwasher and microwave; Qasair rangehood; Abey sink; Caesarstone benchtop; Fisher and Paykel fridge; Astra Walker Flow mixer; High Tech Furniture American oak joinery stained black and finished in 10 percent polyurethane, and Calacatta marble island benchtop and splashback
Bathroom: Rogerseller showerhead, wall-hung toilet and towel rail; White Stone sink and Kaldewei bath from Reece; Holyoake exhaust diffuser; Astra Walker basin set; RMS Natural Stone and Ceramics basalt floors and

walls; High Tech Furniture Bianco Carrara marble vanity top and American oak joinery stained black and finished in 10 percent polyurethane
Heating/cooling: Daikin airconditioning
External elements: Eco Outdoor Arc pavers in 'Sky' with etched finish
Other: Rugs by Greg Natale for Designer Rugs; Knoll coffee tables and Minotti sofa, dining table and side tables from Dedede

Floor area

583 m² site
335 m² floor

Project cost

\$800,000

Time schedule

Design, documentation:
4 months

Construction:
15 months

PROJECT N°

06 The NEST by Zen Architects

• MELBOURNE, VIC •



01 Connectivity between the spaces in this family home was of utmost importance to the clients.

A Californian-bungalow-style home with “good bones” has been renovated using ideas of practicality, efficiency and sustainability.

Words by *Peter Davies*
Photography by *Emma Cross*

There's something pleasantly understated about the facade of this house in Melbourne's Brunswick West. Should you be passing by, there's a fair chance you mightn't even notice it; not because there's anything wrong with it – quite the opposite, in fact. It's a practical and decent-looking derivative of the Californian bungalow. Its exterior style might not change the world, but it has held up well to seventy-odd years of habitation.

It's this same stoicism that endeared the house to Zen Architects. It offered good bones: nicely sized rooms, sturdy construction and a workable floor plan. It would have been churlish to knock it down. Fortunately, making the most of the existing residence aligns pretty well with the Zen approach. Ideas of practicality, efficiency and eking the most out of the existing fabric are threaded through this project.

The client's brief was for a family-centric home that would allow clear connections between each room, with the kitchen as a hub for daily activity. “They actually had the perfect type of brief for us,” says project architect Penny Guild. “They didn't have many must-haves; it was more an emotive brief – how they wanted spaces to feel. We find that much easier to design for – you get to understand where they're coming from.”

The first step was to address connection (or lack of) between the spaces. In its original form, the rear of the house ended a metre or so above ground level, with no easy access to the garden beyond. To fix this, the rear of the house was sliced off to make way for a new rear volume that would step down to better address the outdoor spaces.

The architects retained three original bedrooms, a central bathroom and a lounge room in the front part of the house. The bedrooms didn't need a lot of work, but certainly benefited from the removal of mismatched cornices, the styles of which are from different decades, from room to room. The central bathroom was reworked with new fixtures and slick white tiles, and a compact ensuite, decked out in black tiles and ply, was squeezed into the space between the main bedroom and the boundary fence.

The sitting room received the most substantial update, with an envy-inducing wall-sized bookshelf, replete with sliding ladder, installed along the southern wall. A large window was added to the northern wall and immense sliders were installed in the eastern and western walls, to create a clear flow from the entry hall to the living spaces. It works – there is no hint of the warren-like circulation that sometimes afflicts houses of this era.

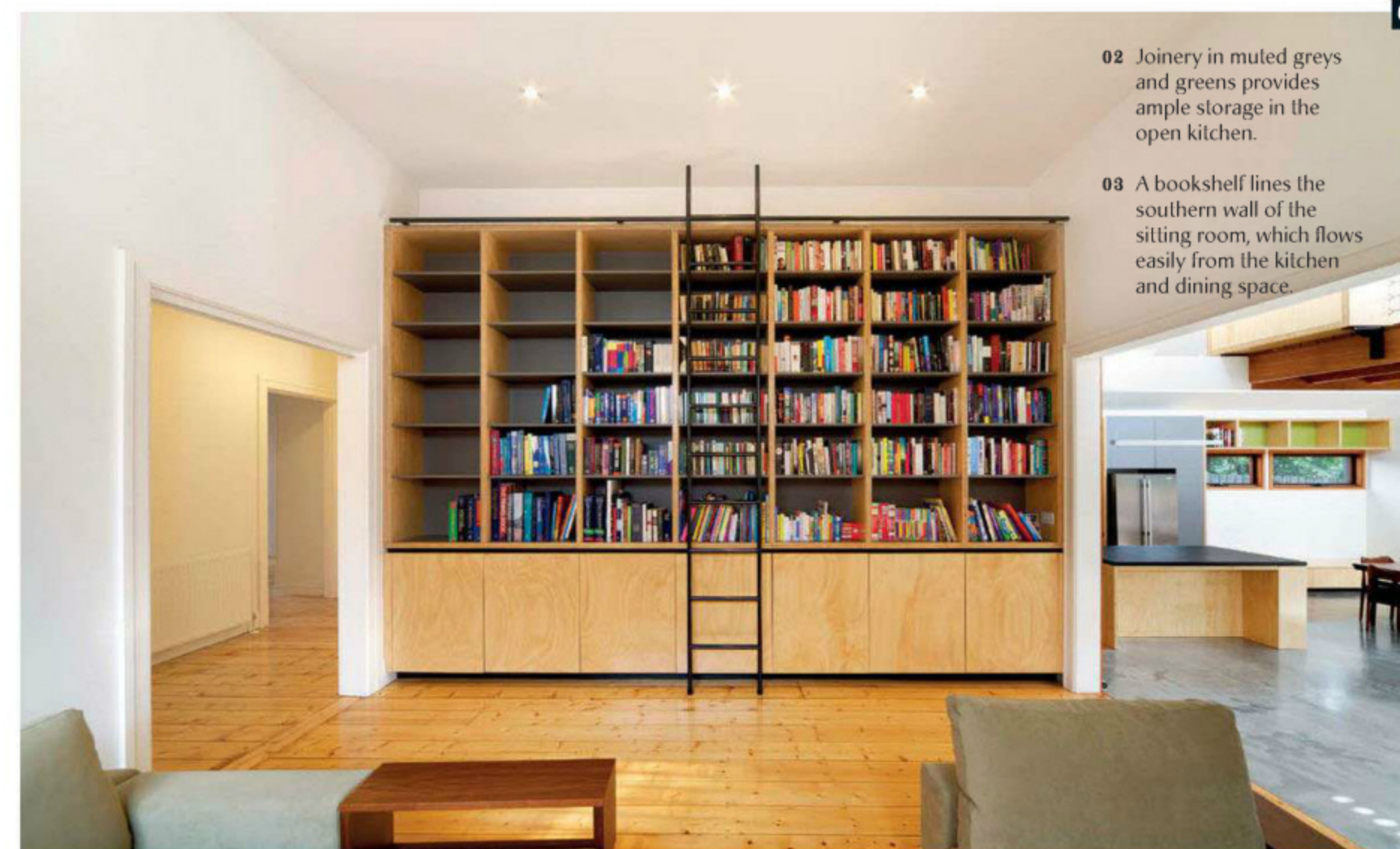
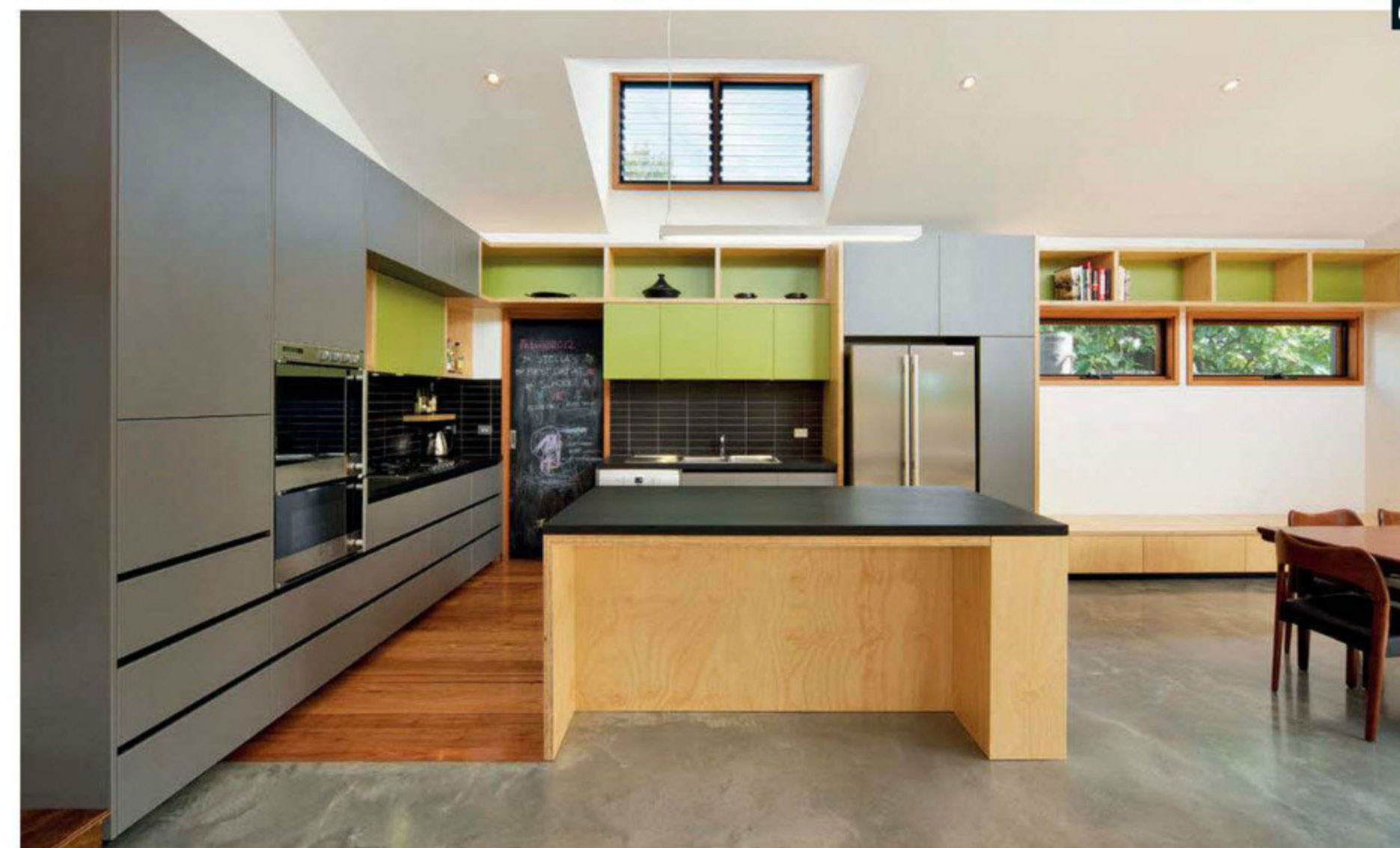
This idea of connection came into play in the new volume, too. Stepping down from the original rooms, the new volume is a carefully proportioned L-shaped space that accommodates a dining zone at the western end, a cosy living room at the northern end and an open-plan kitchen in the middle. Perched above the living room is an eyrie-like study mezzanine. It is an ideal way to keep all these functions in the same volume while allowing a clear separation of activities.

In line with the brief, the kitchen is the hub of the home. A central bench in reconstituted stone faces the living space. It has an unusual, almost textile-like finish, a pleasant change from the high-gloss surfaces of many new kitchens. A bank of appliances occupies the eastern wall, while joinery in muted greys and greens provides plenty of storage, with rows of open cupboards up high for favourite wares. Underfoot, timber floorboards add warmth and help define the zone. Their use is entirely practical. “We use a lot of concrete floors, for mass, but we have a lot of clients who prefer a timber floor in the kitchen,” Penny explains. “It really makes it a lot more practical, a lot nicer to use.”

Behind the kitchen, a walk-through pantry leads into a linear laundry. To eliminate the need for a clothes dryer, heat panels that allow the laundry to double as a drying room have been installed.

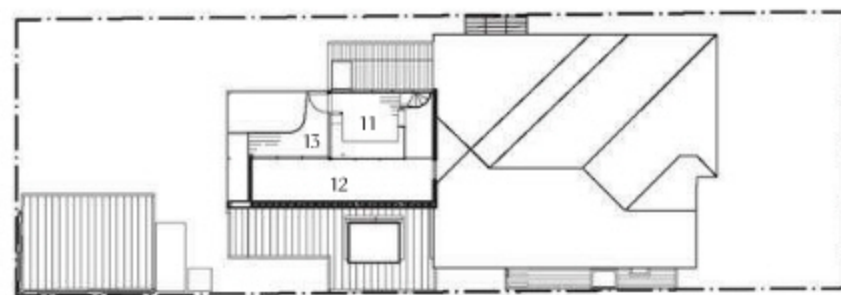
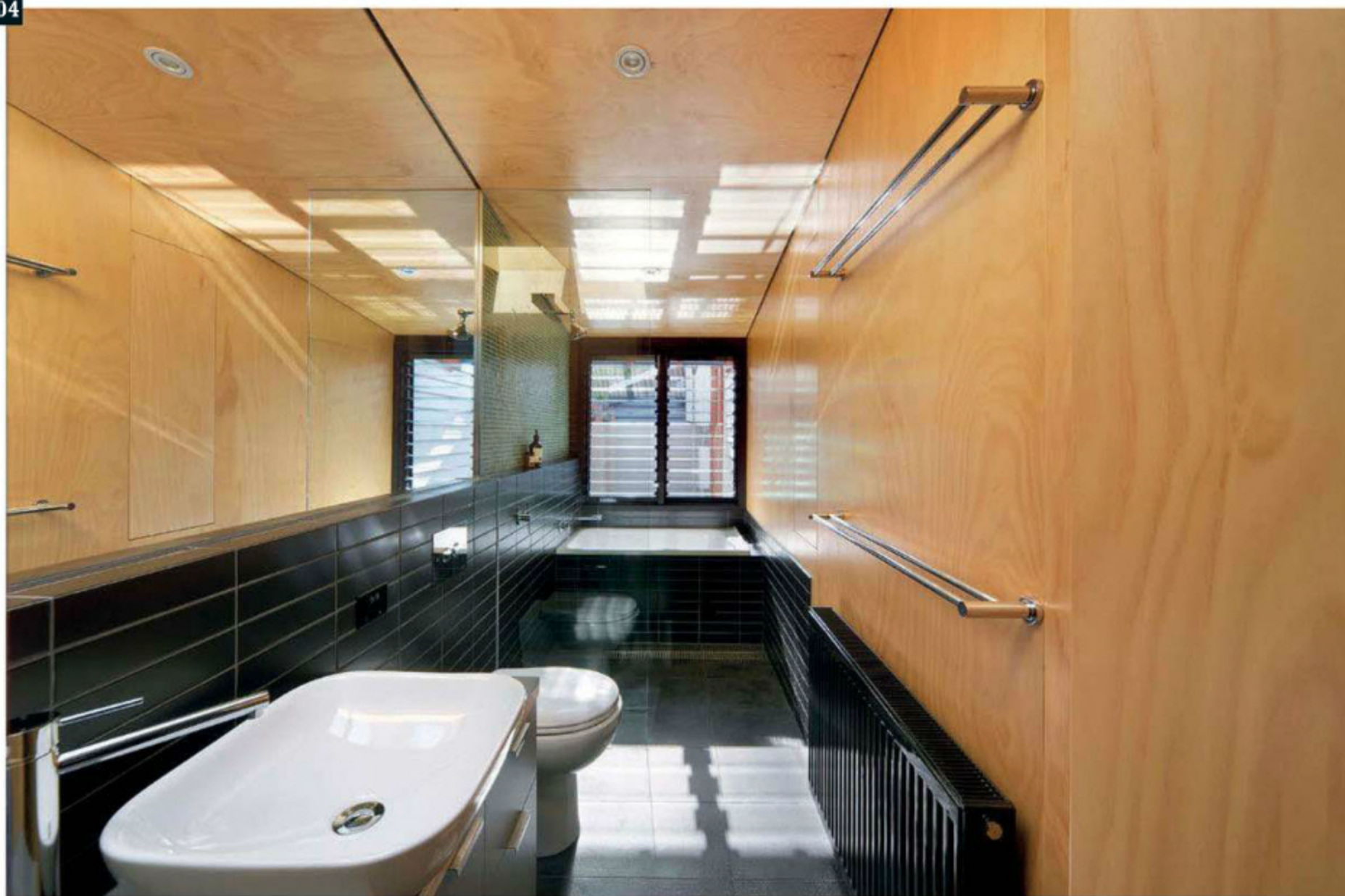
The laundry-cum-drying-room is just one of the sustainable ideas that Zen Architects has employed for the project. There's the concrete floor, of course, for thermal mass. Windows on the northern wall have been carefully sized and configured to allow enough wall space between them for plenty of insulation. The roof rakes steeply from north to south, admitting plenty of northern sun but limiting overshadowing to the southern neighbour. Above the kitchen, a louvred dormer window pushes through the raked ceiling. “We've done these south-facing pop-ups a few times,” Penny says. “They are the most effective thing we've ever done! It's like putting on the airconditioner on a hot day – that little bit of high south glazing seems to create these amazing breezes.”

Beyond the rear volume, an inviting timber deck looks out to a productive raised vegetable garden. Above, a wire trellis crisscrosses the deck, ready for vines to create a shady canopy overhead. It's the perfect spot to while away a lazy afternoon in the shade of the neighbour's fig trees. ☐



02 Joinery in muted greys and greens provides ample storage in the open kitchen.

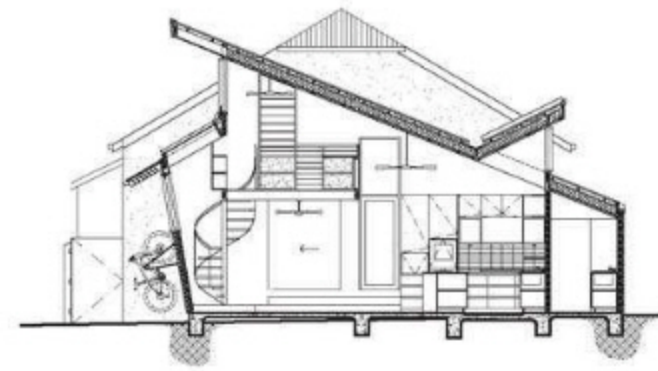
03 A bookshelf lines the southern wall of the sitting room, which flows easily from the kitchen and dining space.



First floor 1:400



Ground floor 1:400



Section 1:200

- | | |
|----------------|------------|
| 1 Entry | 7 Laundry |
| 2 Bedroom | 8 Meals |
| 3 Walk-in robe | 9 Deck |
| 4 Living | 10 Studio |
| 5 Kitchen | 11 Study |
| 6 Pantry | 12 Void |
| | 13 Balcony |



04 A new ensuite in black tiles and plywood was squeezed between the main bedroom and the boundary fence.

05 The sharp angle of the roof makes a strong visual statement, while the high southern glazing opens the home to cool summer breezes.

Architect
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Practice profile
A small firm that specializes in contemporary, sustainable architecture.

Project team
Penny Guild, Ric Zen

Builder
Truewood Constructions

Consultants
Engineer: Keith Patrick and Associates

Products
Roofing: Lysaght Zincalume; Foilboard Insulation Panel and CSR insulation
External walls: Boral plywood; Lysaght Spandek with Colorbond Metallic Facade finish
Internal walls: Painted plasterboard
Windows and doors: Saxon Windows and Joinery windows and doors; Grimes and Sons stain to windows
Flooring: Radial Timber decking; Urban Salvage blackbutt flooring; burnished concrete
Lighting: Beacon Lighting lights; Tongue and Groove Interiors pendant light
Kitchen: Stone Italiana Jaipur Pepper benchtops; Laminex cupboards in 'Sassi' and 'Moose'; Abey chrome mixer; Franke stainless steel sink; Ital Ceramics black tile splashback

Bathroom: Abey chrome mixers; Methven chrome showers; Porcher Studio toilets; Reece White Stone basins; Ital Ceramics green, black and white tiles; Laminex cupboards in 'Moose' and 'Parchment'
External elements: Radial Timber decking and eave lining

Floor area
445.8 m² site
180 m² floor

Project cost
\$468,000

Time schedule
Design, documentation:
12 months
Construction:
10 months

PROJECT N°

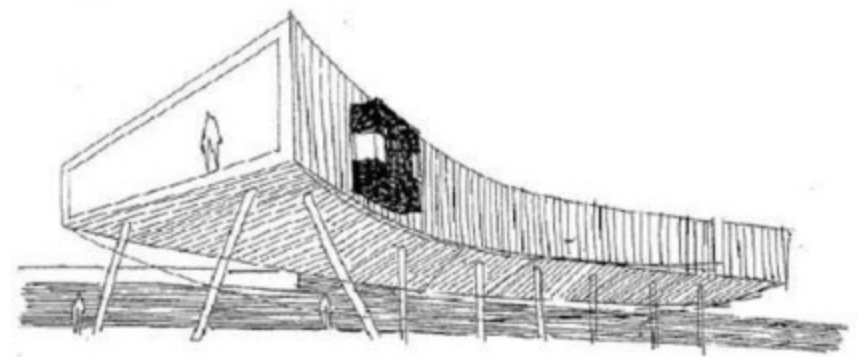
07

Austinmer BEACH HOUSE by Alexander Symes Architect in association with G+V Architecture

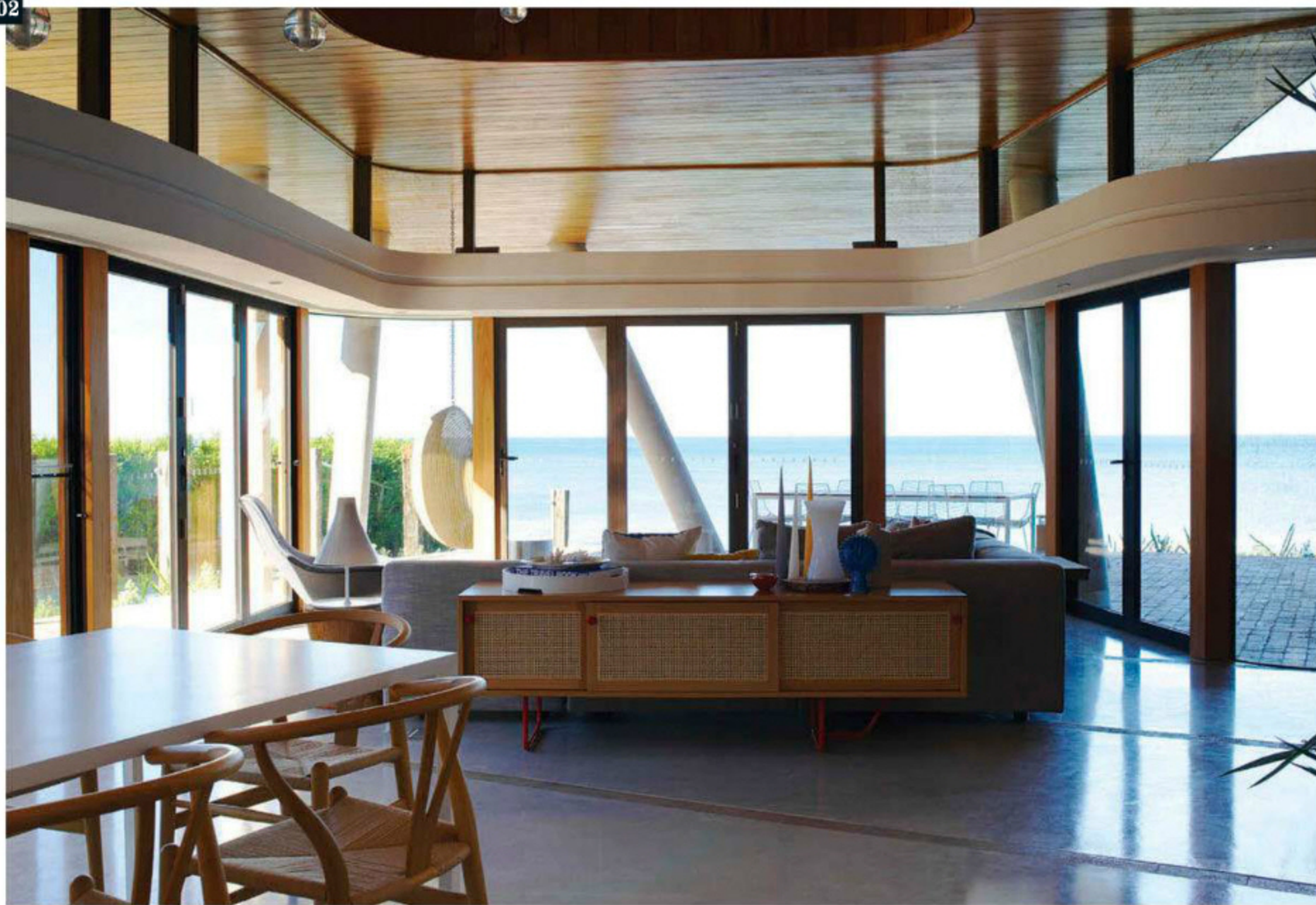
• SYDNEY, NSW •

This new, environmentally sensitive house “almost leaps into the view,” taking full advantage of a prime beachfront block.

Words by Freya Lombardo
Photography by Nicholas Watt



01 An elongated timber box perched on concrete columns curves to reach out towards the view.



Architect Alexander Symes is standing in a privileged position. From the construction site of his current project he is looking across the water to his recently completed Austinmer Beach House. These two projects bookend the beach at Austinmer and bring a new level of environmentally sensitive architecture to the area.

It's easy to be seduced by the prospect of a sea change when visiting this coastal hamlet just south of Sydney's Royal National Park. The clients, having returned to Sydney after stints in Amsterdam and London, sidestepped the metropolitan area to take advantage of everything this coastal hamlet can offer a couple starting a family. After purchasing a prime beachfront block topped with a classic fibro shack, they decided to create a family home that would maximize the aspect onto the water and headland while providing privacy. Environmental concerns were not initially at the forefront of the couple's minds. However, the pairing of Alexander Symes and local master builder Matt Jolley meant their respective abilities with sustainable methodologies were unified, and they have used them to create an efficient, low-ecological-impact home that more than meets the clients' lifestyle needs.

Austinmer Beach House stands tall above the adjacent tiled roofs. According to Alexander, the main aim of the design response was "framing and accentuating the opportunity." Taking the form of an elongated timber box perched on concrete columns, Austinmer Beach House breaks from rigid symmetry through an attenuated curve that almost leaps into the view. The dwelling

is programmed into three distinct elements: the open-plan communal space comprising kitchen and living areas that spill onto a north-facing terrace and lap pool, the floating box that houses bedrooms and bathrooms, and the subterranean loggia that offers a secondary entertaining space complete with wine cellar and courtyard. Each element has a different thermal mass, insulation and shading strategy.

If there is something of a Scandinavian feel to the project, it could be because Alexander spent time studying in northern climes. In fact, he cites both Jørn Utzon and Sigurd Lewerentz as design influences. "I spent a year of weekends drawing the Opera House and realized that the continuity and rhythm of the podium is what makes the sails float and dance ... The same strategy is used in this house," he explains.

Extensive site works created a level platform under which a three-car garage and loggia could be accommodated. Demolishing the cottage necessitated the careful removal of asbestos; remaining materials were sorted into recyclables and non-recyclables. All timbers were reused and suitable brick, stone and concrete were milled and returned to the site to replace aggregate for retaining walls. The rest of the material palette comprises low-OPC concrete, PEFC-certified blackbutt timber for both framing and cladding, recycled brick and reclaimed railway sleepers. Reducing the selection to fewer exposed materials put extra emphasis on craftsmanship.

Elevating the ground plane has meant every space in the new build celebrates either the seascape to the north-east or the mountains to



02 Seascapes views are celebrated through the elevation of the ground plane.

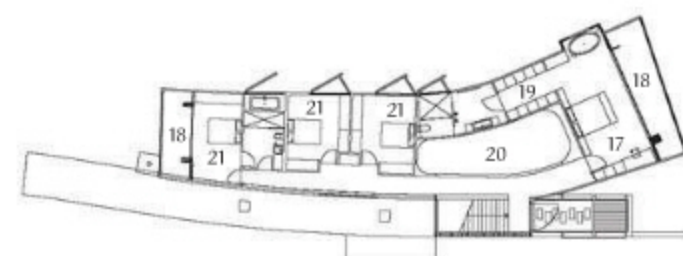
03 The open-plan living space features a six-metre void above the dining table.



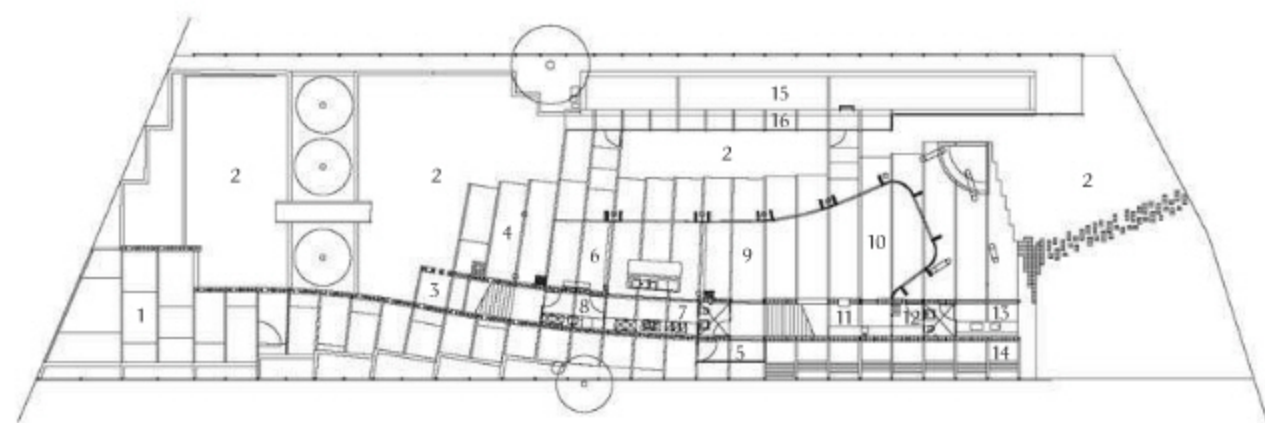
04 This new beach house stands tall above the adjacent tiled roofs.

05 A north-facing terrace and lap pool, like the house itself, reach out to a view of the ocean.

06 Westerly shade screens on the upper level focus attention on the views while ensuring privacy from the street.



First floor 1:500



Ground floor 1:500



- 1 Entry ramp
- 2 Garden
- 3 Covered outdoor drying
- 4 Patio
- 5 Entry
- 6 Living
- 7 Kitchen
- 8 Laundry
- 9 Dining
- 10 Lounge
- 11 Bar
- 12 Store
- 13 Outdoor kitchen
- 14 Outdoor shower
- 15 Lap pool
- 16 Pool deck
- 17 Main bedroom
- 18 Balcony
- 19 Robe
- 20 Void
- 21 Bedroom


the west. These extended vistas help enhance the house's sense of calm, as does a six-metre-high void above the dining table. In the main living area, the thermal mass of concrete and double brick absorbs the winter sun during the day, while the floating box shades the living areas from summer radiation. Temperature sensors concealed in the bulkhead activate eco-powered exhaust vents; essentially, the space acts as a giant lung that automatically breathes out hot air and draws through cooler air. All glazed walls can be opened fully to maximize cross-ventilation. Insulation ensures a stable thermal envelope, and is augmented by underfloor hydronic heating. Upstairs, windows are recessed deeply. Here, Alexander has eschewed traditional top awnings and implemented westerly shade screens that focus attention on the views while ensuring privacy from the street.

In many ways, the house is designed as a landscape, with the materials progressing from inside to outside and vice versa. Alexander has anchored the entry to the south of the site with a 2.4-metre-wide double wall of recycled bricks that provides a continuous landscape element and which houses the kitchen, laundry, powder room and bar keep under the stairwell. Those familiar with Lewerentz' Klippan church might recognize signature patterns and methods of bricklaying that express the qualities of the brick. Alexander's preference for dematerialized surfaces honours

the Swedish architect and supports efforts to reduce the amount of materials and finishes used.

"I don't see a need for additional finishes like plasterboard when exposed timber, brick and concrete have such a robust beauty. I'm more interested in how you can make something exciting in order to reduce its environmental impact," says Alexander, pointing out the way exposed cables are artfully arranged on the ceilings and the way peekaboo holes in the stairwell and drying room add playful interest and break up the mass.

The planting in the garden duplicates the flora of the local area. This landscaping is both symbolic and functional, as the plant species are located in their preferred environments in terms of sunlight, soil depth and wind exposure. Already, the native mix of flora is helping to re-establish the biodiversity of the area – a water dragon has taken up residence in the saltwater pool and adjoining scrub.

When asked how he likes to describe this project, Alexander refers to the residence as "just a beach house." It's a modest response given that the home has been honoured with multiple awards. Ultimately, the home sets a welcome eco-responsive benchmark for the area, especially in terms of the consideration given to designing the form for optimal coastal living, minimizing environmental impacts and improving energy efficiency. 



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Practice profile
 Alexander Symes is a registered architect who also works for Arup in its building envelope team.

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Practice profile
 G+V Architecture is a studio-based practice that offers a range of services in the disciplines of architecture, urban design, interior design, planning and heritage architecture.

Project team
 Alexander Symes, Furio Valich, Marc Orberhauser, Alicia Pozniak, Julian Carrasco, Edwin Venegus.

Builder
 Matt Jolley Builder

Consultants
Services engineer:
 MPI Consulting
Structural engineer:
 Delom Design
Landscaping: Melissa Wilson Landscape Architects
Town planning:
 GSA Planning
Interiors: Maven Creative
Lighting: LightCo

Products
Roofing: Fielders roofing; Air Cell insulation
External walls: Big River Timbers blackbutt with Intergrain Ultra Clear Exterior finish; The Brick Pit recycled Sydney sandstock bricks

07 The use of brick in the project extends into the landscaping.

Internal walls: Big River Timbers blackbutt with Intergrain Ultra Clear Interior finish; The Brick Pit recycled Sydney sandstock bricks; CSR plasterboard with Dulux low-VOC paint

Windows: Hanlon Windows thermally improved Argon windows; Aneela sashless windows with bronze anodized finish

Doors: Acacia Joinery custom doors; MJB Custom Woodworking custom doors

Flooring: Big River Timbers blackbutt with Intergrain Ultra Clear Interior finish; The Brick Pit recycled Sydney sandstock bricks; Descrete Australia OPC alternative, burnished, with brick inlays

Lighting: Bocci custom LED lamps; all other lighting by LightCo

Kitchen: Qasair rangehood; Miele cooktop, microwave combo, warmer drawer and dishwasher; Zip chiller tap; Abey tap; Liebherr fridges; Poliform timber veneer and polyurethane joinery; other joinery by Steve's Joinery

Bathroom: Seido toilet suite with wall-hung pan; Milli tapware; Rettangolo fittings; White Stone basins

Heating/cooling: Edmonds Ecopower and Hurricane vents; LightCo ceiling fans

External elements: Recycled railway sleepers; The Brick Pit recycled Sydney sandstock bricks

Floor area
 750 m² site
 250 m² floor

Time schedule
Design, documentation:
 9 months
Construction:
 24 months



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01 Darcy Clarke.



03 The Cloud is a playful side table in the shape of a stylized Pacific cloud.

02 The Bonita pendant lamp is made by hand from cane using a traditional furniture-making technique. Photograph: Alberto Sanchez.



04 The Ned timber seat is inspired by Ned Kelly and old bush huts. Photograph: Nahravn Feldmann.

STUDIO

Darcy CLARKE

• FURNITURE & LIGHTING •

Darcy Clarke's elegant furniture and lighting pieces are inspired by the beauty found in nature, something he has deeply appreciated from a young age.

Words by [Margie Fraser](#)

Darcy Clarke may well be the first person to call the New South Wales town of Kempsey sexy, but having grown up surrounded by the natural beauty of its spectacular beaches and the area's untouched fishing villages, he was, as a young boy, well and truly seduced. "Kempse(x)y," according to Darcy, had other important attributes for the budding furniture designer: alluring bushland of dry eucalypt and red cedar. It is Darcy's response to the organic and natural that pervades his work today, and which is made palpable in such pieces as the rough-hewn Ned seat. And it is a love

of nature that made the boy sure, by the age of six, that he was going to be an artist.

"I still want to be a painter," he admits, "but I decided I wanted to do something that would make money. I love practical, functional things, so furniture design came naturally."

In 2000, like so many before him, Darcy moved to Byron Bay for a sea change, seeking a slower pace and a re-examination of his basic kit of tools. He had studied architecture and fine arts at the University of New South Wales in Sydney, and admits to having had "no idea about the design industry" when he first launched himself onto the scene. "It was both fun and frustrating," he says. So much so that he recently wrote a self-help business guidebook for artists. The title says it all: *Creating a Difference: Business Tips for Creative People to Become Business People*. The accessible guide came as a response to wanting to filter academic-speak after a particular conference he attended in Fiji, and it also demonstrates Darcy's consistent urge to help others.

The curvaceously elegant Woven lamps marked a distinctive starting point in Darcy's career, and the fascination for weaving has now taken him on a journey of collaboration and study of ancient and traditional weaving methods. He is currently working on a feature lampshade in collaboration with Giringun artists, and learning the techniques from masters such as Abe Muriata.

"It's a dying art, mostly practised by women," says Darcy. "Abe is the only man doing it and is self-taught from watching his mother as a young boy."

Darcy's deep love of the complex spiral structures and fragile beauty of the weavings is tangible. His passion for fibre art has taken him to the Philippines, where he works with craftspeople to create cane pieces like the Bonita pendant lamp.

New technologies get plenty of air-time in the products too, with the Cruzada lamp, made using the process of carbon resin filament winding, being a recent favourite. Kempse(x)y has much to be thankful for. [@darcyclarke.com](#)

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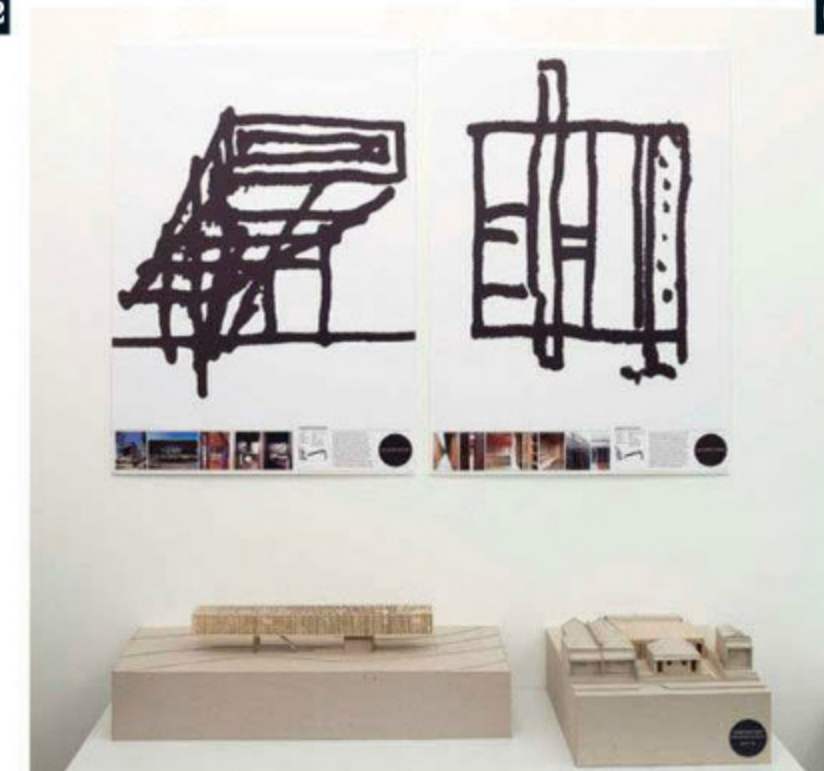


01 The Light House by Peter Stutchbury Architecture under construction. Photograph: Peter Stutchbury and James Stockwell.

02 Sculptural models of Luigi Rosselli Architects' Six Degrees of Separation residence.

03 Models, drawings and photographs of Sean Godsell Architects' St Andrews Beach House and Edward Street House.

02



03

EXHIBITION

Icons by
ICONS

• A SURVEY OF AUSTRALIAN HOUSES •

Curated by Dale Jones-Evans, *Icons by Icons* was an exhibition of drawings, models and images of significant homes by twelve established Australian architecture practices.

Words by Freya Lombardo
 Photography by Paul Gosney

In October 2012, the architectural spotlight homed in on a Redfern laneway in Sydney, where industry luminaries gathered for the opening of *Icons by Icons*. Studio Becker's converted warehouse showroom played host to this understated but important exhibition of singular houses designed by pre-eminent practices.

The line-up included McBride Charles

Ryan, Denton Corker Marshall, John Wardle Architects and Sean Godsell Architects from Victoria; Popov Bass Architects, Durbach Block Jagers, Glenn Murcutt, Ian Moore Architects, Luigi Rosselli Architects and Peter Stutchbury Architecture from New South Wales; and Clare Design and Donovan Hill (now BVN Donovan Hill) from Queensland.

Curator Dale Jones-Evans developed the exhibition from the simple idea of inviting twelve "iconic" architecture practices to exhibit two projects each: one they deemed their most "iconic" built work to date, and another currently in development, in construction or recently realized. Juxtaposing a seminal project with one of their latest gave each practice an opportunity to draw out the consistencies in their design vocabulary and the evolution

of their research into increasingly mature responses to the client brief and site dictates.

At first glance, the installation is reminiscent of A1 pin-ups and scale models by architecture students, but the calibre of practitioners sets the benchmark high. According to Dale, Australian architects design exemplary, world-class houses. "For most Australian architects, designing a house is often where experimentation is at its highest. Many architects hone, conceptualize and leverage their practice off these moments," he says.

McBride Charles Ryan's (MCR) Dome House in the Melbourne suburb of Hawthorn encapsulates this sentiment. The brief for a flexible home led MCR to explore ways in which the pure form of a copper sphere could be partially buried, eroded, subtracted and subdivided to resemble an



04 McBride Charles Ryan's Dome House resembles an incomplete 3-D puzzle. Photograph: John Gollings.

05 Rural and beach escapes by John Wardle Architects – the Vineyard Residence (model and left panel) and the recently completed Fairhaven House (right panel).

06 A model of Clare Residence, Buderim by Clare Design.

07 A model of Northbridge House by Popov Bass Architects.

incomplete 3-D puzzle whose components link dramatically to the garden. The result is a building in which everything is subservient to an all-encompassing idea. It is a house that resolutely announces that it is the antithesis of monotony.

In Peter Stutchbury's practice, Springwater epitomizes his definition of an "essential" building of fewer means and no waste, expressed in an architecture that strives to provide a junction between comfort and consideration, place and perception. Peter's Light House gives an artistic and organic twist to that expression, creating a coastal cliff-top residence capable of enduring the elements while playfully alternating between open and closed, exposed and sheltered and still being anchored to its garden site.

Luigi Rosselli Architects' sculptural models capture the robust materiality and dynamic programming of its Six Degrees of Separation. This three-level residence

atop Sydney's Gordons Bay features exposed concrete and the muscular form of cantilevered terraces that pivot six degrees from a central double-height stairwell gallery.

For more than a decade, Sean Godsell Architects has stretched the imagination of an Australian architecture for the Asian region. St Andrews Beach House and other freestanding properties derive their form by abstracting elements of the outback homestead. The sunroom, breezeway and sleep-out become abstracted verandahs that protect their occupants while deliberately leaving inside and outside spaces ambiguous.

Clients with desires for exemplary rural and beach escapes have also provided opportunities for John Wardle Architects to explore the nature of site-expressive architecture. Vineyard Residence plays on the analogy of grafting new vines onto old rootstock in the programming of the building and framing of verandahs as well as the conscious siting of the house

in alignment with the vines. There is determined craftsmanship in the assembly of rammed earth, steel structural elements and timber detailing that coalesce with the palette of the landscape. In keeping with that vocabulary, Fairhaven House is also scripted by the character of its site. According to John, the pristine coastal landscape, sharply falling topography and panoramic ocean views became the drivers for the conceptual framework for habitation.

As Luigi notes, one of the keys to iconic architecture is finding the spirit of the place and locating it in the building. "Any art has a certain lyrical quality and poetic tension. This is what creates great buildings," he says.

Far from being an end-point definition, Icons by Icons has established a format for surveying a broad range of responses to the call for a new house. Dale plans to tour the exhibition in 2013 and curate a sequel called New Icons by New Icons. studiohecker.com.au



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PROJECT N°

08

Middle Park HOUSE by Kerry Phelan Design Office and Chamberlain Javens Architects

• MELBOURNE, VIC •

Through the skilful handling of natural light and materials, each space in this character-filled home is infused with a distinctive personality.

Words by Peter Davies
Photography by Derek Swalwell

You mightn't guess from its current graceful form, but this house was once on the cusp of demolition. "It was completely ramshackle and it leaked like a sieve," says designer Kerry Phelan.

"But we saw this beautiful Hollywood front and thought how special it was," counters architect Stephen Javens. "You just can't get these sorts of crafts anymore."

The original plan was to demolish the house and start again. But Kerry and Stephen excised layers of renovation – "It's had a really chequered history," Stephen explains – and saw plenty worth restoring. Fortunately, the client didn't need too much persuading to cancel the wrecking ball.

The next chapter of the story saw Kerry and Stephen, after negotiation with the client, live in the house while they designed it – and this is when the project's true potential emerged. "It completely changed our approach," Stephen says.

"The narrative starts as this stream of 1920s ideas," Kerry explains, a concept clear from the minute you enter the house. "We redesigned this front door to give it some nobility and some strength. It is such a heavy facade – anything lighter would have felt a bit lost." Kerry's brother Mark was enlisted to create the striking De Stijl-esque windows and side lights that frame the door. Cresting the stairs is a delicate light fitting by New York designer Lindsey Adelman.

The entry hall connects the two floors. A central corridor bisects each level, running the length of the house. The team has used this axis to delineate the public from the private. On the second floor, the sitting, kitchen and dining spaces are arranged along the eastern side, with the private spaces – the main bedroom and its connected sitting room, dressing room and ensuite – occupying the western

side. The ground floor is divided lengthways too, continuing the separation of private and public.

A key challenge of the project was to address the unmodulated open-plan living spaces of the original layout. "We thought about how to add rooms without destroying the integrity of the walls as they were," Kerry explains. "One thing that we tried really hard to do was to not block any of the light coming through because it was so crystalline."

Kerry devised a deft solution to this space-planning problem – a series of lean, lightweight timber frames that separate the central kitchen from the living room on one side and from the dining room on the other. "It interrupts this space and you get this lovely sense, the notion, of a room," Kerry says.

Finished in a honeyed timber, the framing is a versatile device that is reconfigured for use in various rooms. The frames reappear as a sleek wall unit in the dining room, a simple bar in the lounge and a central shelving element in the dressing room. "The language through the spaces is this open ladder frame that supports a

function. It keeps everything very lightweight," Kerry adds.

Perhaps the project's greatest success is how each space, even without physical enclosure, is infused with a distinct personality. The house's more intimate rooms – whether for solitude or socializing – are well-judged complements to the light-filled living, kitchen and dining zones.


Alongside the stairs there is a neat little two-metre-by-two-metre room, almost a viewing deck, that soaks up the views across Port Phillip Bay from Williamstown all the way to St Kilda. "This is the client's favourite room," Stephen says. "It's a really great folly."

The playfulness of this little room continues at the rear of the top floor, with a neat pair of rooms in perfect opposition. There's a cosy timber-accented bar that extends from the dining room. "This was meant to be quite a masculine space," Stephen explains. "The client wanted this unit at bar height so you could lean on it and relax." The bar's alter ego is a refined champagne lounge just alongside – what might once have been called a conversation pit – wrapped in silk carpet, with timber-panelled walls and a nest of

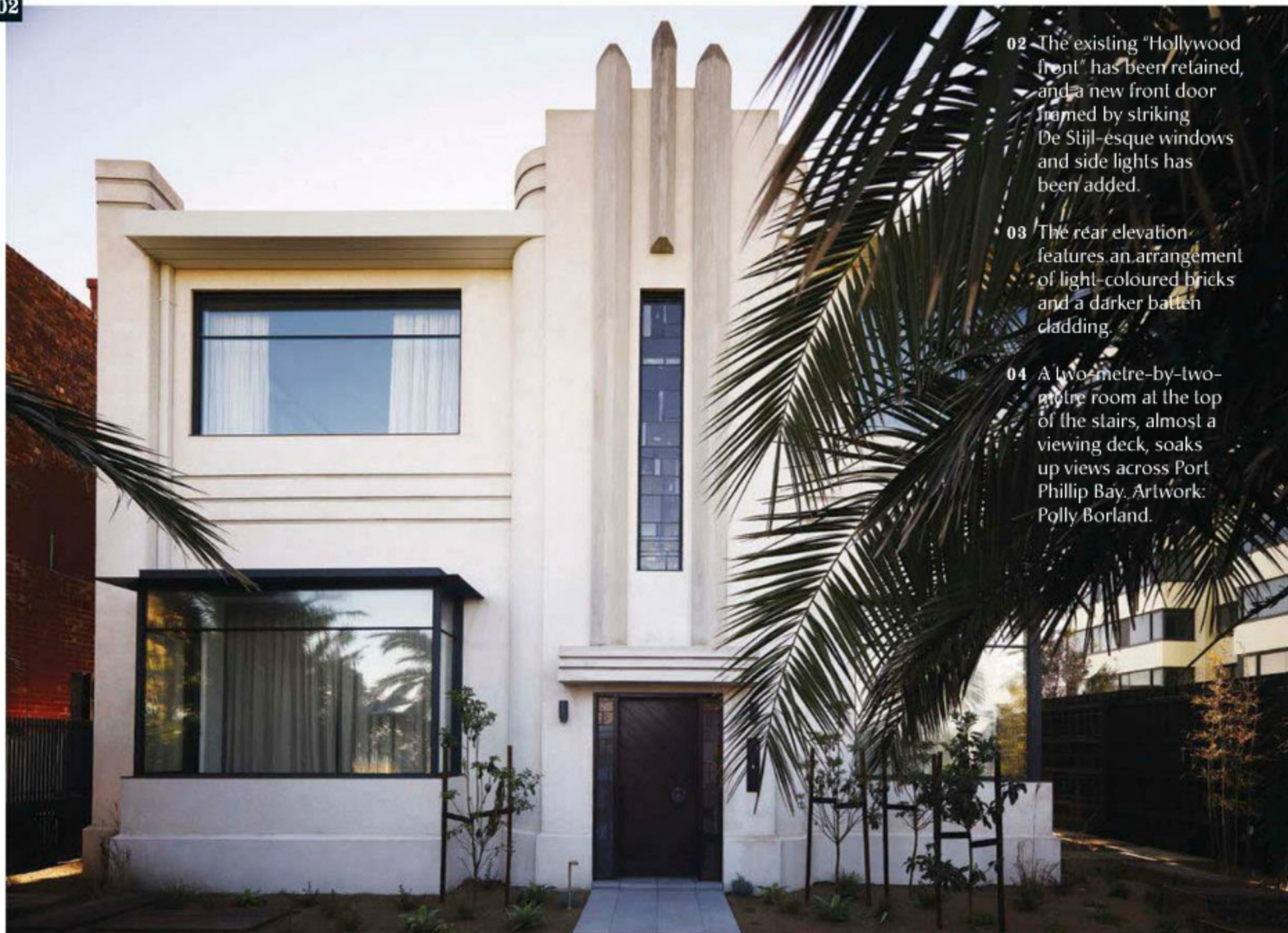
brash orange cushions. "We wanted something that was a bit more seventies," Kerry says. "It's a much more feminine space, this little jewel. The rest of the house is all so open and light. This is a discreet little cocktail lounge," Stephen adds.

The bathrooms and dressing rooms are infused with character too. They are darker and moodier; a move away from the light timbers and white marble of the living spaces with their dark-stained timber and a dramatic rippled brown marble. "I like a moody spot in the house. We all live such public lives; it's nice to have those little darker, cosier spots," Kerry says.

Regardless of function, each of these spaces demonstrates a skilful handling of both materials and light, combining the two to create elegant, inviting rooms.

"The light was the starting point – we wanted to design a house that was beautiful in summer, winter, morning, afternoon, night," Stephen explains. "Wherever you are in the house, you get a view of the horizon. We've been able to maintain that. The overall effect is incredibly calming." 

02



02 The existing "Hollywood front" has been retained, and a new front door framed by striking De Stijl-esque windows and side lights has been added.

03 The rear elevation features an arrangement of light-coloured bricks and a darker batten cladding.

04 A two-metre-by-two-metre room at the top of the stairs, almost a viewing deck, soaks up views across Port Phillip Bay. Artwork: Polly Borland.

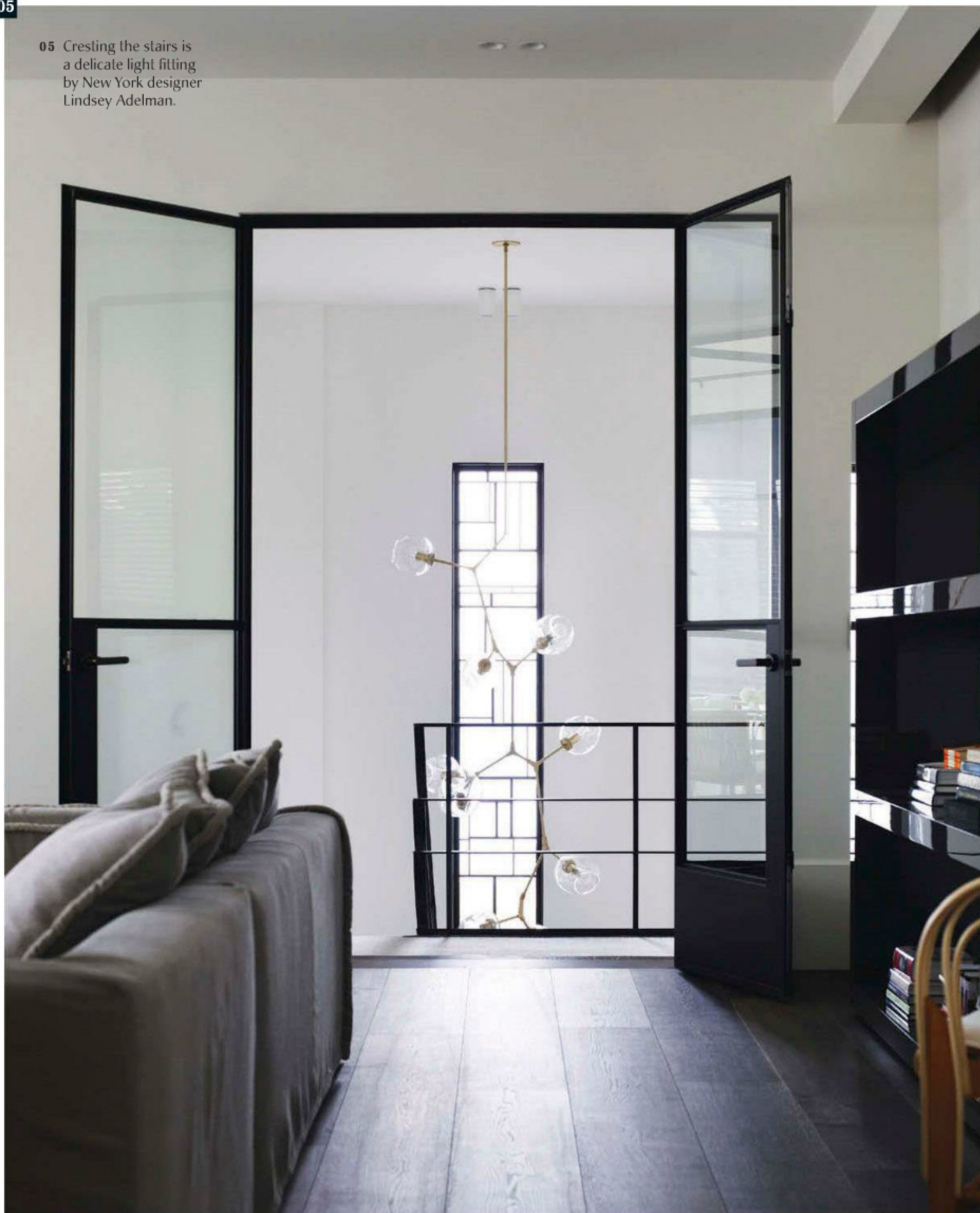
03



04



05 Cresting the stairs is a delicate light fitting by New York designer Lindsey Adelman.

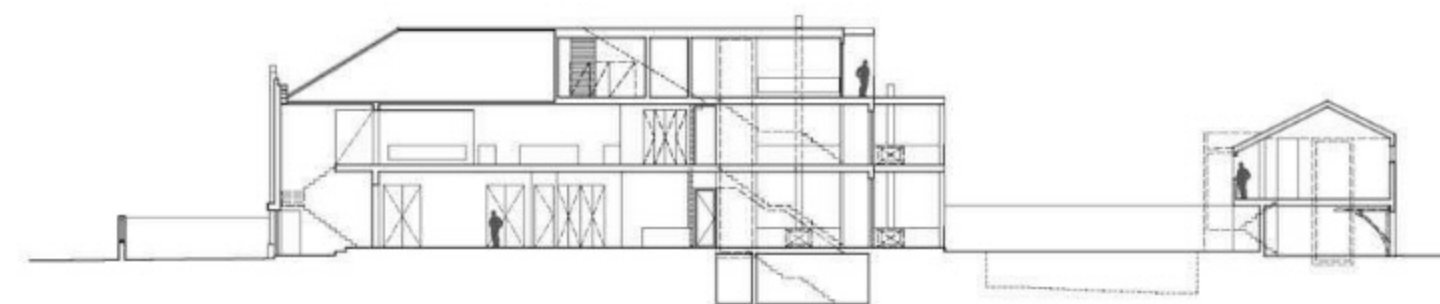


06 Each space within this house is infused with a distinct personality. Seen here is the more formal upper-level living room.



North elevation 1:400

0 5 m



Section 1:400



07 A timber-accented bar extends from the dining room and is "meant to be quite a masculine space."

08 A refined champagne lounge is wrapped in silk carpet and timber-panelled walls.

09 Lean, lightweight timber frames separate the kitchen from the living room.

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Practice profile
 Chamberlain Javens Architects and KPDO are small practices that share a studio. Both specialize in bespoke residential projects.

Builder
 Visioneer Builders

Consultants
Project management: Hazeldene Management
Engineer: BDD Engineering
Landscaping: Julie King
Heritage: RBA Architects and Conservation Consultants

Products
Roofing: CSR Wunderlich Modern French Marseille roofing tiles in 'Charcoal'
External walls: Austral Bricks Charolais Cream bricks; Woodform Architectural shiplap batten cladding; Toscano Roman Render Stucco render
Internal walls: Plasterboard, painted
Windows: PD Joinery custom timber frames; Viridian double-glazed glass
Doors: Skyrange custom steel door frames; Ashwood Design custom timber doors; Bellevue Imports door furniture

Flooring: Harper and Sandilands Royal Oak timber floors in 'Mink'
Kitchen: Miele appliances; Qasair rangehood; Franke sink; Dornbracht taps
Bathroom: Duravit toilets and basins; Dornbracht taps; Kaldewei bath
Heating/cooling: Griepink and Ward Air Conditioning

Floor area
 926 m² site
 1015 m² floor

Time schedule
Design, documentation: 12 months
Construction: 18 months

01 The addition of a covered timber deck was vital in establishing a better connection between the Grange Residence and its backyard.



PROJECT N°

09

Grange RESIDENCE by Kieron Gait Architects

• BRISBANE, QLD •

The “humility and practicality” of this 1950s home have been maintained in alterations and additions that are sensitive to both architecture and place.

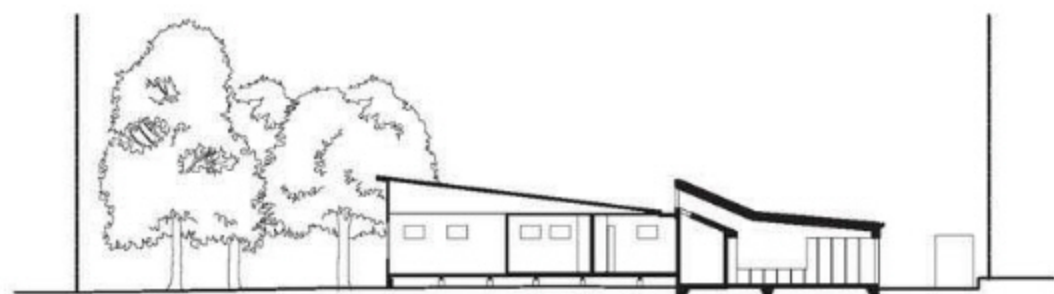
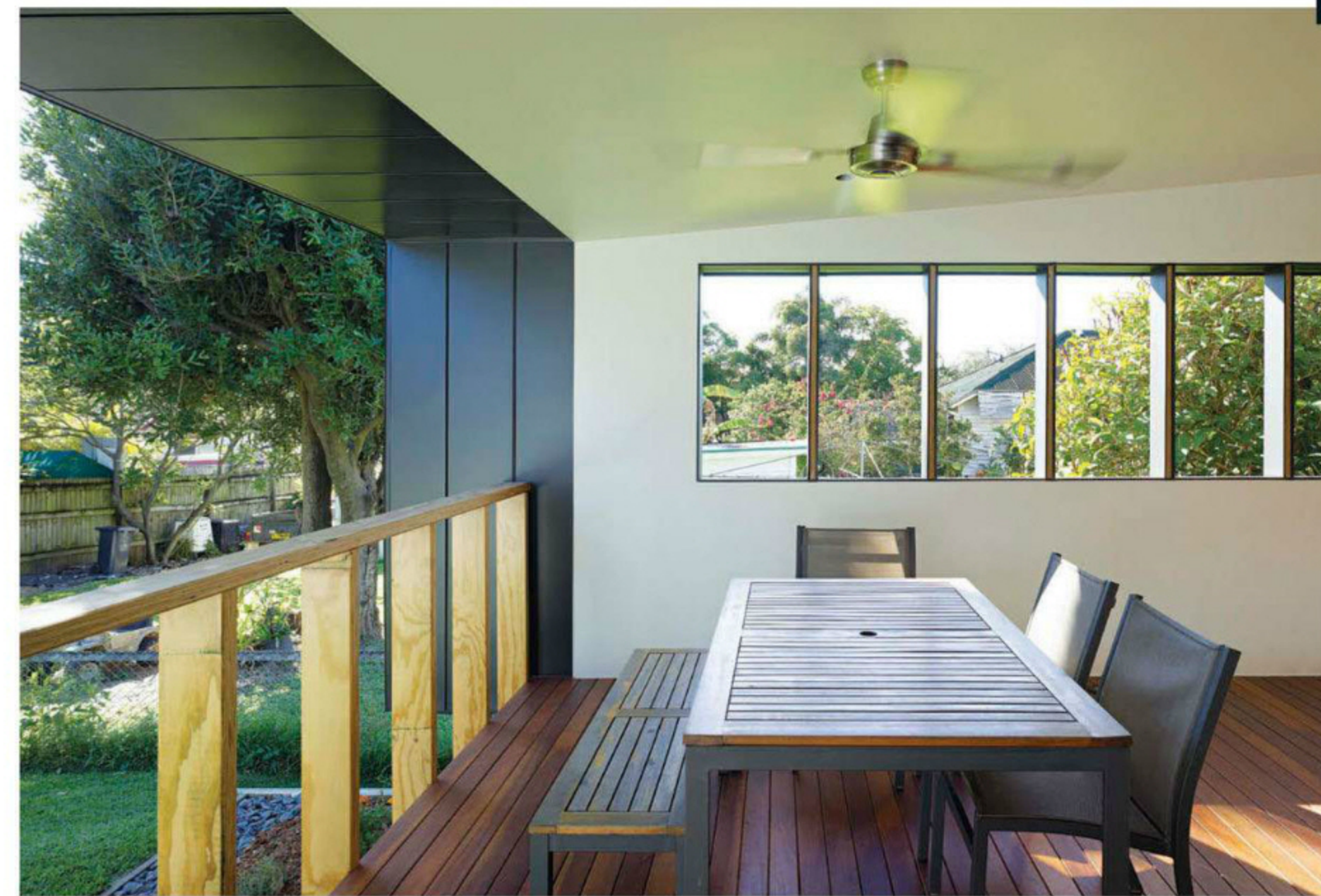
Words by *Michelle Lucas*Photography by *Christopher Frederick Jones*

Not long ago, the view from Grange Residence to its backyard was a familiar suburban prospect. It was an image of dishevelled undergrowth that entangled a neighbour's mango tree, overwhelmed the chain wire fence, engulfed the lawn and restrained itself only enough to clear a path to the rotary clothes hoist. Admiring the outlook now, clients Matt and Jane Scott take pleasure in the changes, which have seen this same piece of territory become something more usable, more accessible and a little less like most backyards that began life in the 1950s.

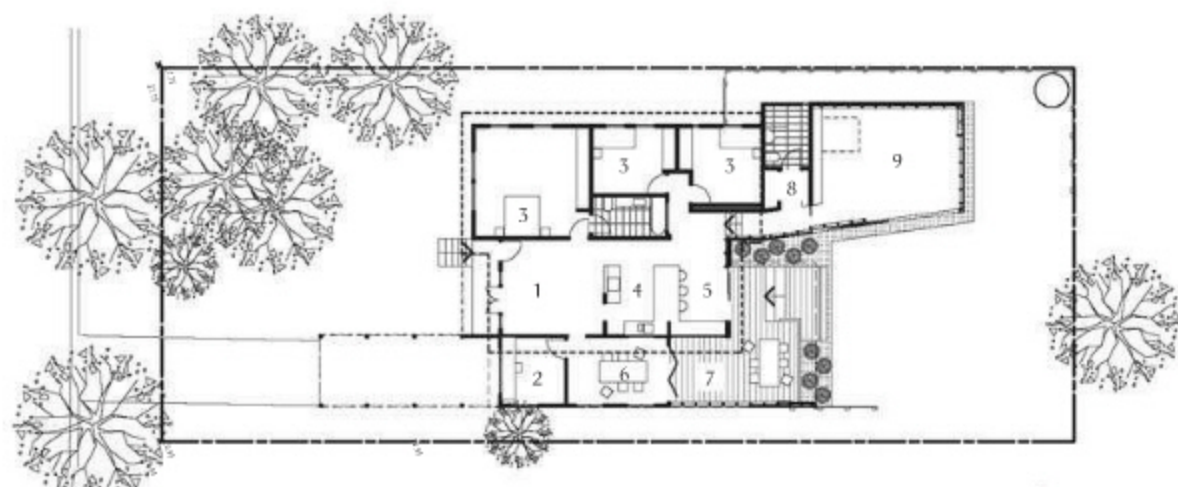
The Grange Residence project is an extension and partial renovation of a three-bedroom, mid-century home in suburban Brisbane. The additions are relatively modest, however, the results are exceptional; the client's aspirations for the project have been exceeded due to the multiplicity of benefits brought about by relatively small changes.

Matt and Jane approached architect Kieron Gait on the basis of previous work he had completed on postwar homes. Their brief was to extend the house into the garden and make a flexible space for living and relaxation that could double as guest accommodation. This has been realized, and a covered timber deck has been added along with other modifications that have helped to better connect the house with the north-facing backyard and improve internal amenity.

The new garden room is conceived as a pavilion. It extends from the rear of the house and is positioned on the western boundary, completing the L-shaped enclosure of the garden. The pavilion houses a new bathroom that serves guests and the children's



Section 1:400



Floor plan 1:400

0 5 m

- 02 Full-height glass sliding doors open to the lawn.
- 03 White-washed walls reveal honey-coloured particleboard, exposed and used as an integrated display ledge.
- 04 The timber deck is an extension of the living spaces, and a terrace from which backyard sport can be watched.

- 1 Reception
- 2 Study
- 3 Bedroom
- 4 Kitchen
- 5 Informal dining
- 6 Dining
- 7 Deck
- 8 Laundry
- 9 Garden room

bedrooms, as well as a large space that has the dual function of living room and guest quarters.

Inside, the pavilion is generously flooded with natural light by means of the south-facing clerestory windows, the translucent walls to the north and east, and glazed, sliding doors that open directly onto the lawn. The bathroom is also lit naturally through the translucent ceiling, which borrows light from the clerestory windows. Louvre windows promote good airflow and the solid western wall keeps the spaces protected from afternoon sun in the summer.

The southern living room wall is a seamless and comprehensive joinery unit that conceals all manner of things, including a double fold-down bed. The adjacent whitewashed walls stop short of the floor to reveal honey-coloured particleboard and the timber wall structure. This expression continues around the reading corner – the vertical rhythm of laminated timber brings warmth and interest to the space, and translucent wall sheeting provides a further material richness. Morning shadows cast by garden plantings animate the interior surfaces and in the evening, the pavilion is transformed into a light box, the exterior emitting a warm glow.

Looking back towards the house from the far corner of the yard, it is difficult to identify the original home beneath the new charcoal zinc roof that encloses it. From here, the formal complexity of the extension is revealed and you can appreciate the cranking roof of the pavilion, the folding roof profiles that shelter and frame the deck, and the balance of solid and void that characterizes the composition. What is apparent, too, is the immediacy of garden access; both the

timber deck and pavilion benefit from their new, direct connections to the outdoors.

The covered timber deck, while effectively an external space, extends and improves the usability of the home's interior spaces. In Brisbane's mild climate it can be used as an additional dining and breakfast room and, with its elevated position, acts as a terrace from which the suburban delights of backyard sport and domestic goings-on can be monitored. The timber steps leading to the lawn capture the morning sun and create an irresistible platform, the perfect spot to stop and read the paper.

The materiality of the architecture has been carefully expressed throughout this project, such as in the solid eastern wall of the deck, which is punctured by rectangular openings and detailed so that the zinc cladding folds to make a neat border and reveal the laminated timber frame. The marriage of timber and zinc is offset to great effect by the surrounding white walls and blue sky. Moreover, the delicate placement of these openings in order to capture the afternoon chorus of cockatoos in the distant trees demonstrates the sensitivities of the project towards both architecture and place.

The original 1950s Grange Residence was a building of humility and practicality. Its charm was recognized in the detail of its front door, its dramatic roof form and its simple and effective floor plan. Despite the transformation, this character has remained intact. Returning the garden to an important domestic place with improved connectivity to the home has made the newer spaces more compelling and the effective whole more delightful. **00**



05 Natural light is important even in the design of the bathroom, which is lit through a translucent ceiling.

06 Honest expression of materials and structure is evident throughout the home, such as in the exposed innards of the reading-corner walls.

Architect

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Practice profile

A small practice that specializes in residential projects in south-east Queensland.

Project team

Kieron Gait, Leah Gallagher

Builder

Anthony Done

Consultants

Engineer: NJA Consulting
Certification: Building Certification Consultants

Products

Roofing: Lysaght Spandek with Zinalume finish

External walls: VM Zinc Anthra-Zinc; Danpalon system in Ice; Finlayson's chamfer boards, painted

Internal walls: Laminex particleboard with Intergrain Ultraclear finish; Hyne LVL studs; Danpalon system in Ice; plasterboard, painted

Windows: Breezway remote louvres, powdercoated; Aneeta sashless double-hung windows, powdercoated

Doors: Capral 900 Series sliding doors, powdercoated

Flooring: Neoflex rubber floor in 'Colour 749'

Lighting: Light and Design Group recessed downlights and concealed LED strip lights; Darkon Architectural Lighting Wyn Step lights; Hunza external spotlights

Bathroom: Stone and Tile Studio Provenza Night floor and wall tiles; Villeroy and Boch Architectura toilet and Subway basin; Grohe Euphoria shower and Eurosmart mixer

Heating/cooling: Daikin wall-hung split-system airconditioner

Floor area

663 m² site
171 m² floor
28 m² deck

Time schedule

Design, documentation:

6 months

Construction:

6 months

PROJECT N°

Kew HOUSE by Bent Architecture

• MELBOURNE, VIC •

01 The ceiling, along with material and colour choices in the open-plan living area, define the different spatial zones and thresholds.



This new home in the leafy Melbourne suburb of Kew engages with the surrounding landscape and provides a balance between protection and prospect.

Words by Toby Horrocks
Photography by Trevor Mein

On a steep hill in leafy Kew, an inner suburb of Melbourne, views to the north overlook a valley filled with large houses and lush gardens. The importance of prospect on this site was obvious to Bent Architecture from the beginning. “I think the magic of architecture is in defining that balance between protection and prospect,” explains director Paul Porjazoski. “The balance between the home as a shelter and cocoon, and allowing its inhabitants to look out ... that’s what we’ve tried to do here, create that balance.” The architects have attempted to create better engagement between what was a “very static object plonked in the middle of the site” and the surrounding landscape.

Kew House was designed for a couple with two young children. Bent Architecture grouped the functional areas into zones and then fragmented the plan, making the living areas “revolve around the courtyard,” as Paul puts it. This strategy of fragmentation is illustrated in the front entry experience. You enter a fissure in the stony base of the ground floor, and the protective mass gives way to glass and light when the door opens at the top of the stairs. The initial views are of the courtyard – the east and west wings of the house create privacy from the neighbours. You are then led to the living areas by an axis of bluestone flooring, emphasized above your head by an unusual ceiling of seagrass matting, and from here the views of the valley open up.

What I have described as an “axis” is more correctly a “gallery,” as Paul calls it, because it wraps two sides of the courtyard. Its materials are intentionally natural in feel, and blend with the garden outside its glass walls. The courtyard is paved in a similar bluestone tile. The boundary between inside and outside is further blurred by a concrete block retaining wall-cum-barbecue bench that penetrates the glass to form an internal bench in the kids’ play area. In the living area the gallery does become an axis by continuing through the space, literally dividing an open plan into separate spatial zones. The spaces each side have higher ceilings that rake in different directions. On one side a clerestory is opened up above the seagrass strip, allowing additional northern light into the dining area. The materials and colours shift at this threshold, too.

This play with scale and material is key to Bent Architecture’s work. Paul recalls studying Steven Holl at university, in particular the renowned architect’s notion of the three scales of design, from large to middle to small (detail). “These things might seem really

trivial, just playing with form, but it is actually quite critical to understand those different scales and how space is experienced,” Paul says. The large and small scales are easy to spot in the Kew House: the large scale is the massing of the building, for instance the way the two upper wings split off from each other and hang above the ground floor without being supported by columns; and the small scale includes the junctions between materials, like the transition between concrete block and black zinc, or between timber and bluestone. And in between? One example of a middle-scale design element could be what Paul describes as a “peephole” in the otherwise solid balustrade to the upper deck. The timber and zinc-clad balustrade provides privacy, but a small glass panel in it allows a framed view down to the driveway and the street. The scenario is a microcosm of the broader themes of the house, striking a balance between protection and prospect.

Paul is less interested in form-making for its own sake, preferring to emphasize a specific response to a brief and site. “The house doesn’t look like anything we’ve done before but that’s the point of our work,” he says. The decision to make the first floor overhang the ground floor resulted from the need to fit a car turning circle below, and to provide adequate backyard space above. “The cantilever is not the kind of a formal gesture that we typically rely on,” Paul says. Other functional triumphs include a parental surveillance spot in the kitchen, from which the children’s play area can be viewed across the glazed courtyard. The family’s future has also been considered – the downstairs area has been designed to operate independently for teenaged children, or perhaps to house aged parents if needed.

Kew contains many modernist houses built in the 1950s and 60s, a period that Paul loves. “Those architects were really breaking new ground when it came to the relationship between architecture and landscape,” he says. Bent Architecture’s choice of black for the external cladding was initially controversial, as the clients had stipulated their dislike for the colour in their brief. However, it was a calculated choice in relation to the leafy surrounds – the dark tone recedes, bringing greenery to the fore. The house presents to the street a dynamic, asymmetrical form that sits well with Kew’s experimental architectural history.

This project works on a number of scales, and demonstrates a keen sensitivity to materials and their textural effects. And to family life; if you ever visit, it’s likely the kids will be watching through their balcony peephole. **02**

02 The two upper wings of the house split off from each other and hang above the ground floor without the support of columns.

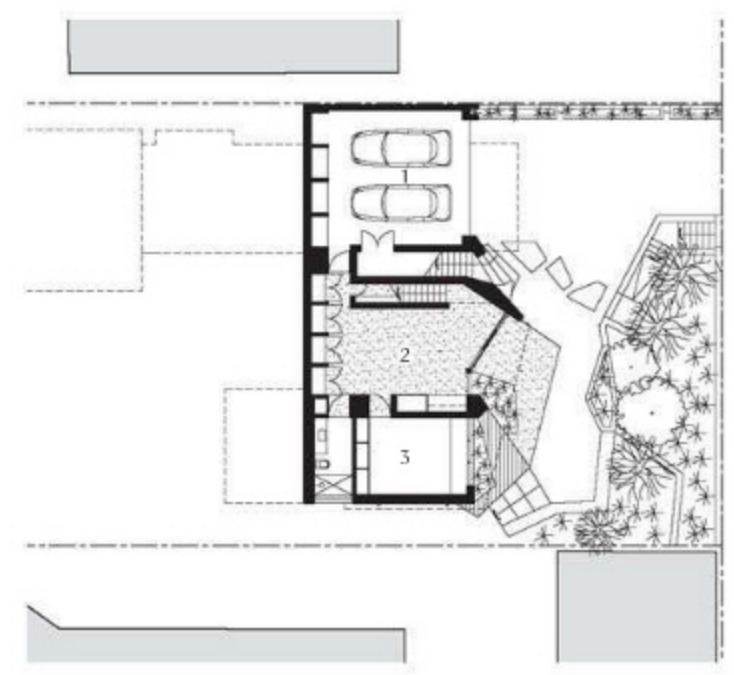
03 The placement of the pool helps to define the corner of the central courtyard.



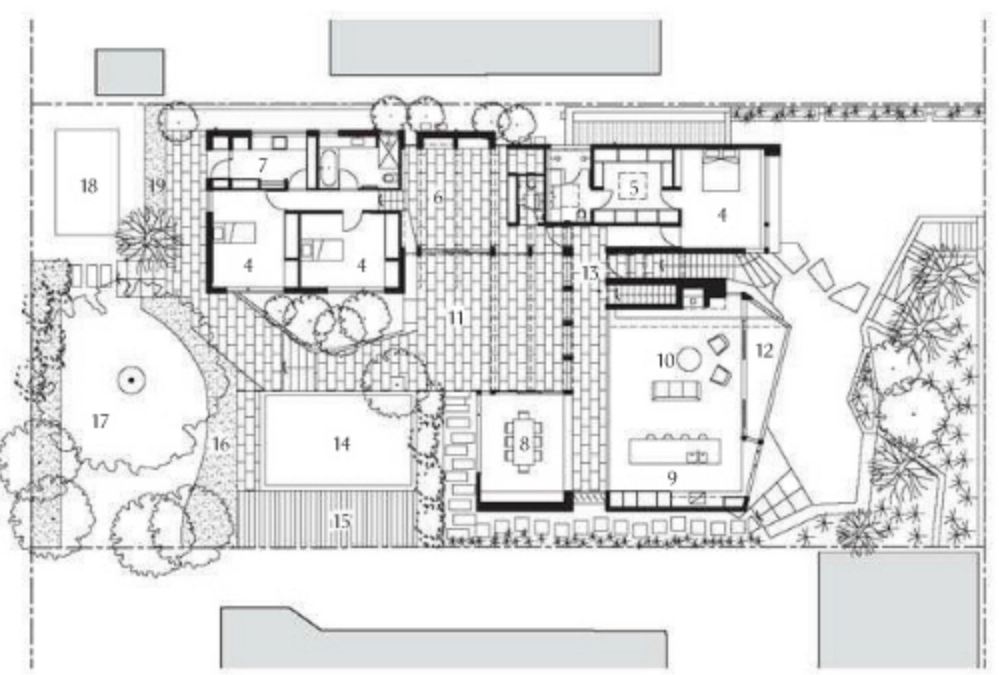


04 The dark tones of the exterior cladding recede, bringing the surrounding greenery to the fore.

05 The northern edge of the living area opens up to views of the valley.



Ground floor 1:400



First floor 1:400



Section A 1:400

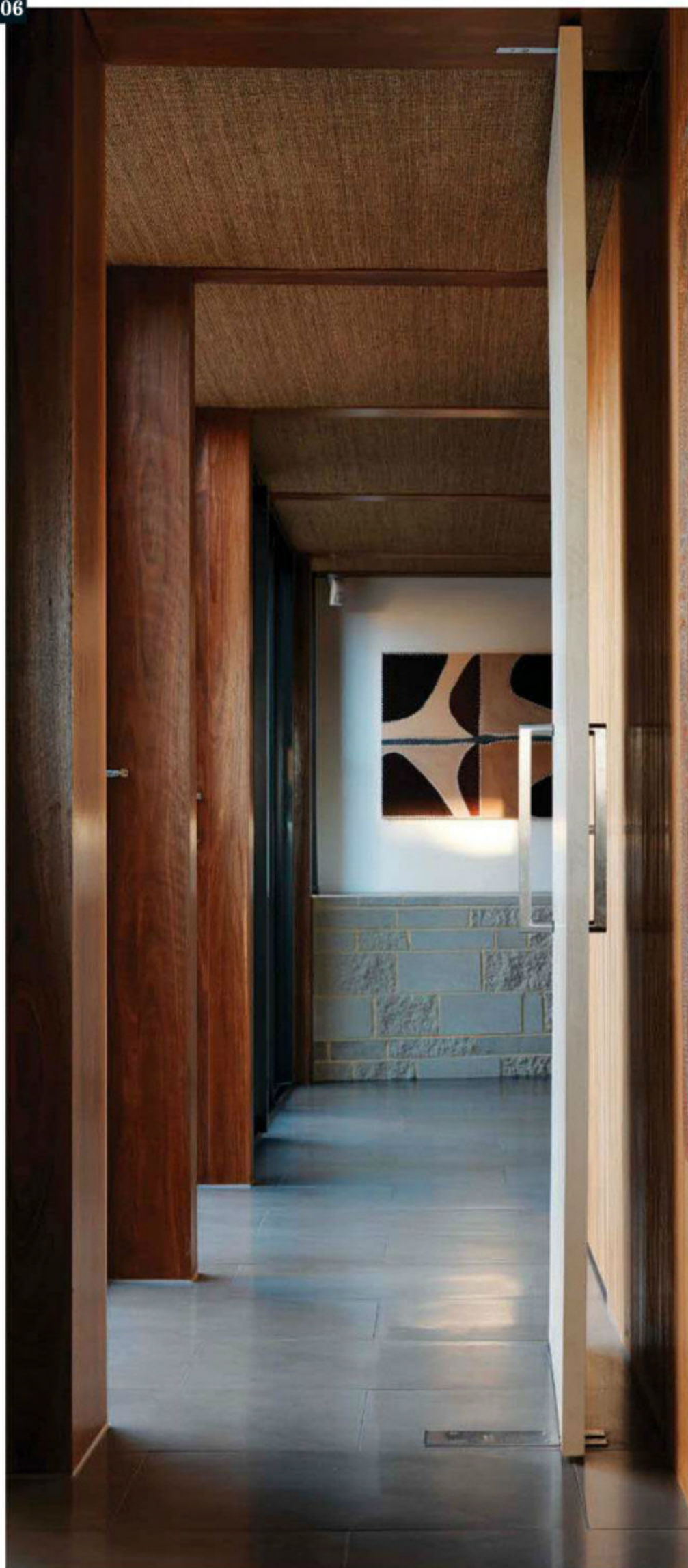


Section B 1:400

- 1 Garage
- 2 Rumpus
- 3 Study
- 4 Bedroom
- 5 Walk-in robe
- 6 Playroom
- 7 Laundry
- 8 Dining
- 9 Kitchen
- 10 Living
- 11 Courtyard
- 12 Deck
- 13 Entry
- 14 Pool
- 15 Pool deck
- 16 Battered lawn
- 17 Lawn
- 18 Trampoline
- 19 Vegetable garden



Section C 1:400



Architect

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Practice profile

A design practice that works across the disciplines of architecture, interiors and landscape.

Project team

Paul Porjazoski, Merran Porjazoski, Fiona Lew, Louisa Macleod, Rocio Sorzano

Builder

JCM Builders

Consultants

Engineer: Clive Steele Partners

Landscaping: Eckersley Garden Architecture

Products

Roofing: Lysaght Klip-lok roof decking with Zinalume finish

External walls: VM Zinc flat-lock recessed-seam zinc cladding; Boral Concrete Designer Block in 'Alabaster'

Internal walls: Boral Designer Block in 'Alabaster'; blackbutt timber cladding; plasterboard

Windows: Rylock thermally improved aluminium window frames; Aneeta double-glazed sashless sliding windows

Doors: Capral sliding door track; Dorma pivot door mechanisms; kiln-dried hardwood internal frames

06 Playing with scale and material is key to Bent Architecture's work.

Flooring: Blackbutt flooring; Perini rectified porcelain tiles; Supertuft carpet; Hanson Construction Materials Terracrete polished concrete

Lighting: Moooi pendant; Artemide Talo Sospensione 180 pendant; Beacon Lighting Ledlux downlights

Kitchen: Miele oven and rangehood; De Dietrich induction cooktop; Liebherr fridge; Bosch dishwasher; Abey undermount sink; Quantum Quartz reconstituted stone benchtop; Gessi tapware; 2-pac polyurethane joinery finish

Bathroom: Hansgrohe showers; Caroma toilet suite and basin; Dorf Arc tapware; Signorino ceramic wall tiles in white; Sisis Waterglass mosaic wall tiles in 'Mocha'

Heating/cooling: Hydronic heating

External elements: Anston Paving Stones pavers and stair copings; Solar Shop Australia solar panels; underground water tank

Floor area

820 m² site
390 m² floor

Time schedule

Design, documentation: 12 months

Construction: 12 months



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REVISITED

Grant HOUSE by Guilford Bell & Graham Fisher Architects

• MELBOURNE, VIC •

Completed in 1986, this is one of Guilford Bell's later works that perfected the "idea of house."

Words by Leon van Schaik
Photography by Dianna Snape

01 A stream of brick paving runs from the arrival courtyard through the house, out to the terrace and down to the lake.





When Guilford Bell designed Grant House (completed in 1986), he was seventy-four years old. The house, in the Melbourne suburb of Officer, is a classic example of a “late work,” a work that sums up in a mellow way the aspirations of a great career. While it has the pared-down simplicity that comes with years of reflection and refinement, and which is common to many “late works,” we must know that it is laden with significant intention. We are in the world of Thomas Mann’s *Death in Venice*, Gustav Mahler’s *Symphony No. 10* ...

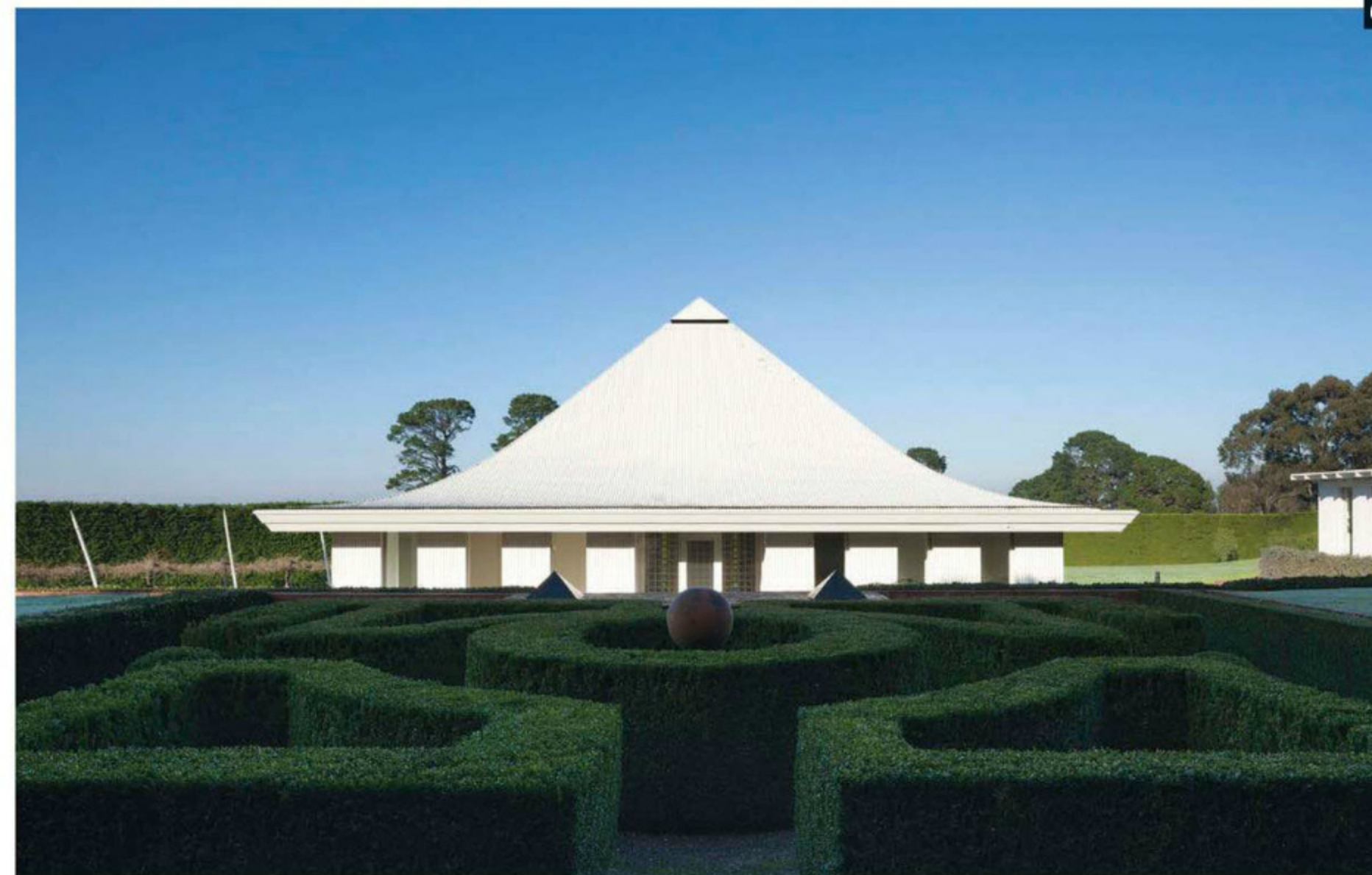
On approaching the site you are presented with a tree-canopied driveway that is framed by hedge banks and which faces a row of garages. Above hovers the shimmer of a white pyramid roof floating ambiguously. Wittingly or not, you arrive on an axis that runs from here through the house, out onto a terrace and down to a lake – an axis that also runs unbroken through more than five hundred years of architectural endeavour from Andrea Palladio (1508–1580), Lord Burlington (1694–1753), Le Corbusier (1887–1965), Louis Kahn (1901–1974),

Charles Moore (1925–1993) and Guilford Bell (1912–1992), and continues in the present with, for example, Environment Design Atelier’s Pyramid Roof House in Yokohama, Japan (2011). In this lineage, the idea has swung from the mainstream of a square plan dissected by cross axes and subdivided into nine spaces, with the central one taking prime place in plan size and in volume, to a deconstructed or syncopated version (Le Corbusier, Kahn, Moore). These diversions have been countered by swings back to a purity that eluded even the mainstream (such as in Bell’s work at Officer). Is this just a mathematical game? What is at stake? Theorist William Lethaby (1857–1931), whose work would have been known to Bell, if not also to the French and American architects, argued through a series of lectures and essays that architecture is the manifestation on earth of our understanding of the universe. He argued that a highly symmetrical form referring to the four cardinal points with a major space at its centre represents a pre-Galilean concept of universal order, referring back to ancient Roman precedent, and to many of the ideas

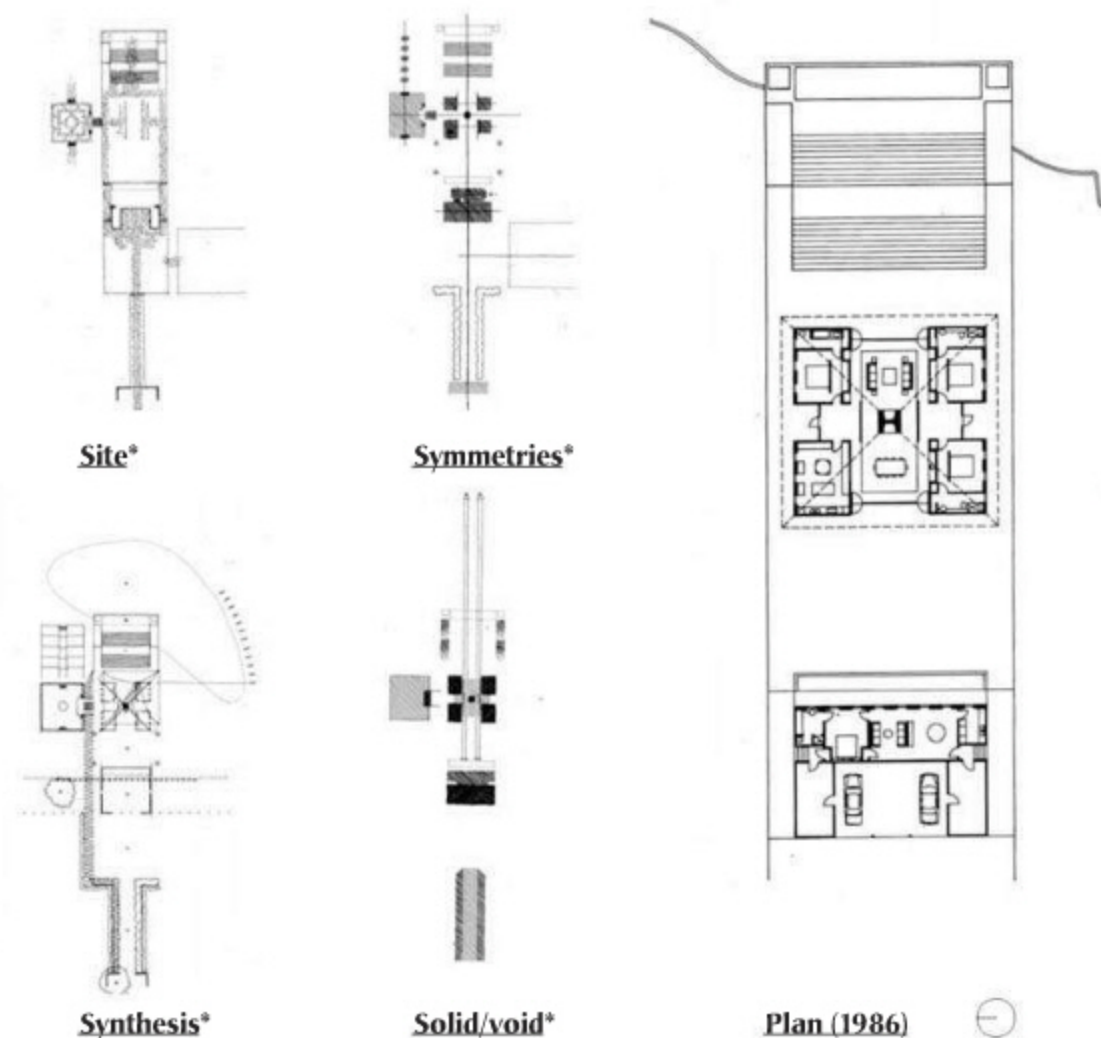
of the centrality of the hearth to dwelling.

When entering Grant House from its side, in the only deviation from the strict axuality of the plan, we discover that as in all the architectural precedents referred to here – except the vernacular – the underside of the pyramid is hollow, with the ceiling cleaved to the roof slopes. A cross axis divides the square plan of the house. On one side it is separated from a twin-square, sunken parterre garden, as if to register the claim for a Renaissance paternity, while on the other side it leads to a terrace that overlooks grass that extends down to the lake, as if to claim kinship with the eighteenth-century naturalizing landscape architecture of Lancelot “Capability” Brown.

Brick paving runs through the arrival courtyard and the house, and then out to the terraces, claiming the same illusory agricultural pedigree as many of Palladio’s villas in the Veneto. Where the axes cross at the centre of the house, a fireplace rises through the high volume of the internal pyramid of space, a hearth at the centre of the dwelling that harks back to the hearth at the centre of the circular plan of the Temple



- 02 A self-contained unit at the back of the garage is connected to the main house by a brick-paved courtyard.
- 03 A variety of moods are created by the different gardens throughout the site, such as this sculpted hedge “maze.” The landscaping was designed by the original clients.



* Grant House analysis drawings by Alex Selenitsch, taken from Leon van Schaik (ed), *The Life Work of Guilford Bell, Architect 1912–1922* (Bookman Press, 1999).

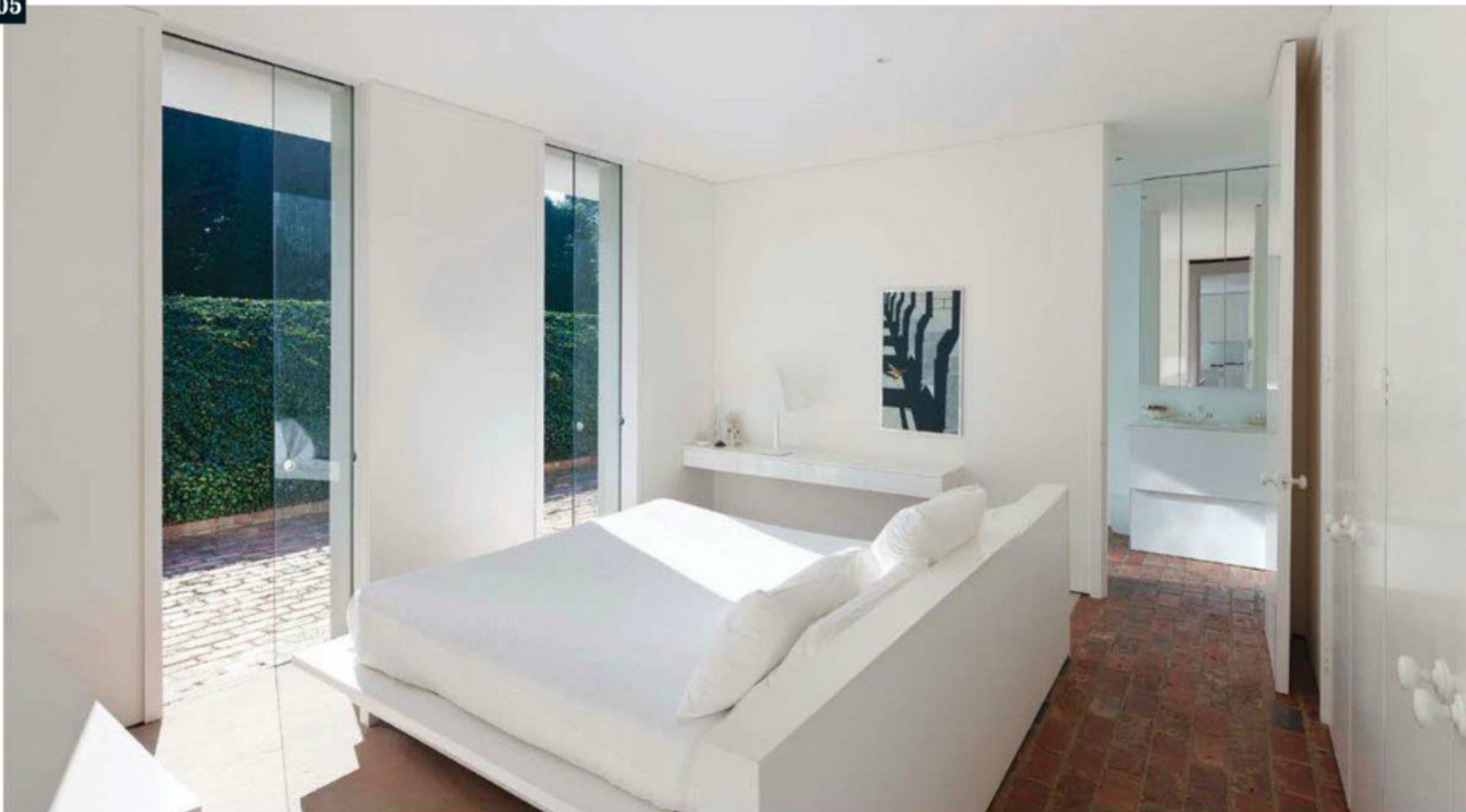
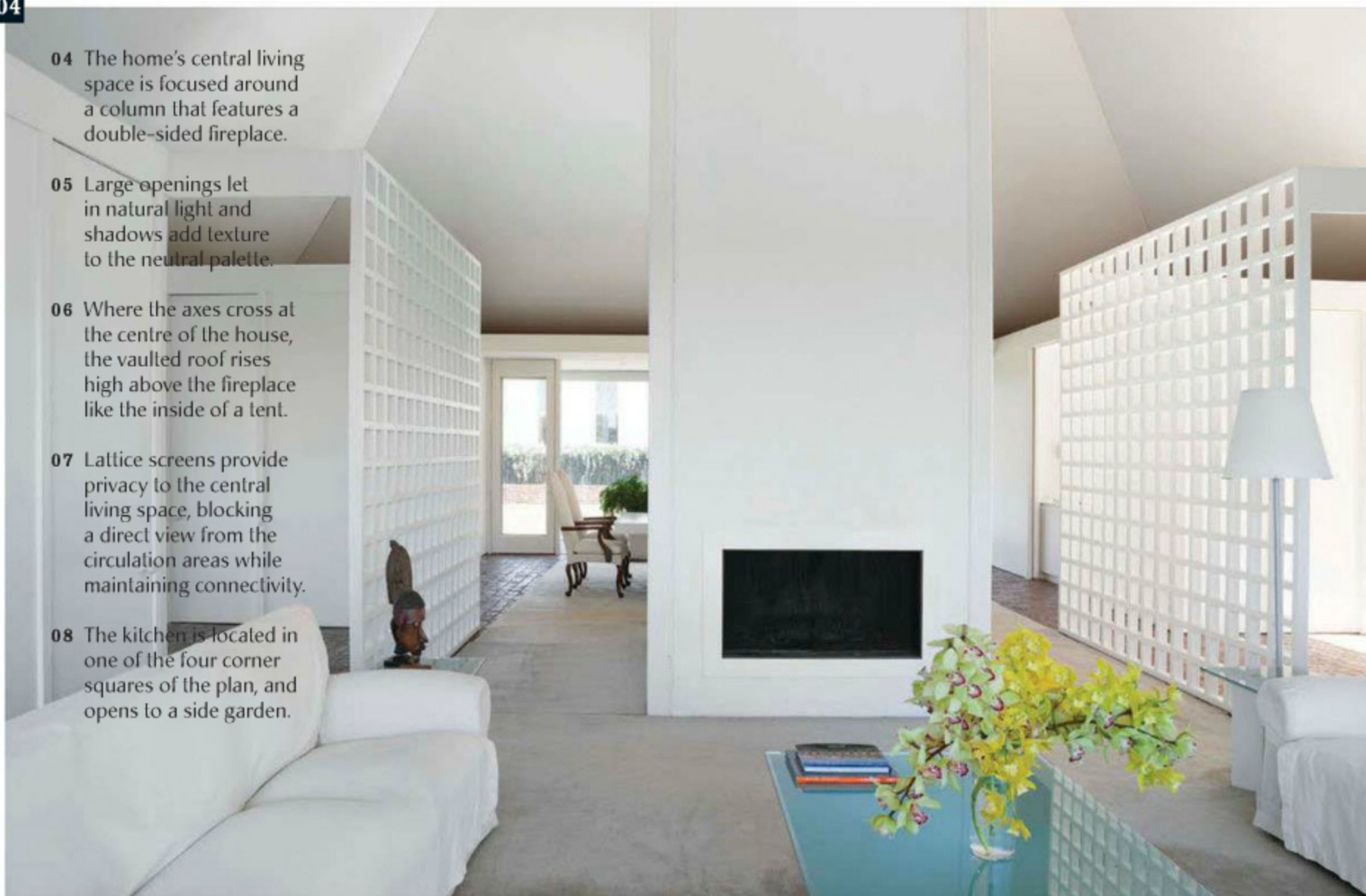
04 The home's central living space is focused around a column that features a double-sided fireplace.

05 Large openings let in natural light and shadows add texture to the neutral palette.

06 Where the axes cross at the centre of the house, the vaulted roof rises high above the fireplace like the inside of a tent.

07 Lattice screens provide privacy to the central living space, blocking a direct view from the circulation areas while maintaining connectivity.

08 The kitchen is located in one of the four corner squares of the plan, and opens to a side garden.





09 The top of the pyramid roof appears to hover behind the garages when viewed from the hedge-framed driveway.

of Vesta in seventh-century BC Rome.

These may seem charged claims to make for a house, but the “idea of house” that Bell perfected in this late work has a lineage going back to Palladio’s Villa Capra La Rotonda (1591), from which, in the newly international Palladian style, Burlington derived Chiswick House (1792). As Colin Rowe showed in his famous essay *The Mathematics of the Ideal Villa* (1976), these “nine squares within a square” plans were synopated slightly by Le Corbusier in the Villa Stein at Garches (1927). He might have elaborated his argument by referring to the way in which Louis Kahn’s design for Trenton Bath House (1955) daringly emptied out five of the nine squares, including the “holy” central one, and roofed the others with their individual, hollowed-out, pyramid roofs. In his own house in Orinda, California, Charles Moore (Kahn’s pupil and apprentice) used a slightly truncated hollow pyramid roof, and then denied its symmetry by locating two differing scale aedicules within it, quite independent of the axes. What all these architects are playing with is an ancient idea of the house as a representation of the universe, a hearth at its centre. When Bell joins this game in Templestowe, Melbourne

in 1972, it is perhaps via the humbler antecedent of a square-plan Queenslander house, symmetrically divided by a front-to-rear corridor and a cross axial breezeway. But he cannot have been innocent of the history above. At his house for the Seccull family (1973) in the Victorian coastal town of Lorne, the pyramid is turned on its diagonal, and the archetypal form is entered playfully on the twisted axis through the carport.

At Officer, we are in the presence of the full gravitas of this “idea of house.” Using Kahnian, thick-wall *poche*, Bell made all the walls appear to be very substantial. Into the “servant spaces” created by this thickness slide the screens that protect the house from the outside: solid, with flyscreens and glazed. The four corner squares of the plan contain bedrooms, a study, a kitchen and services. Nothing detracts from the ancient claim to a centred, stable space, grounded here in the clay of this ancient continent. This is a very profound argument for calm, for continuity of existence in the face of the turbulent, chaotic processes of the universe. Where might the future for this late, powerful restatement of ancient verities lie? Might there not be a lesson for those of us designing apartment buildings without any stake on existence other than the ephemera of “lifestyle”? ■

Architect
Guilford Bell and
Graham Fisher Architects

Architect profile
Although Guilford Bell passed away in 1992, the firm of Guilford Bell and Graham Fisher Architects continues the legacy of classic contemporary designs that convey a tranquility through order, symmetry and simplicity. The office in South Yarra is well known for its rural homesteads and elegant townhouses.

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01



02



01 *Upside Down Again* by Hilde Danielsen takes a simple doorframe and flips it 180 degrees over seven metres.

02 The limbs of Peter Zappa's *The Change Room* align at a particular perspective to outline a bathing box.

03 *Mirador*, by Rachel Cooper and Ivana Kusmanovska, uses ply and perspex to create a dome that captures different perspectives of the ocean and sky.

03



POSTSCRIPT

Sculpture BY THE SEA

• INSTALLATIONS •

This annual exhibition of outdoor installations featured over one hundred sculptures by artists from Australia and across the world.

Words by [Freya Lombardo](#)
Photography by [Catherine McElhone](#)

Sculpture by the Sea's founder David Handley smiles when asked about the relationship between artists, architects and designers, and the exhibition. "There's definitely an element of professional jostling. A lot of architects think of themselves as artists, and a number of artists appear to want to be architects," he says.

Each year from mid-October to early November, Sculpture by the Sea transforms the 2.5-kilometre Bondi to Tamarama coastal walk into an outdoor sculpture park enjoyed by half a million visitors. One of its sister events arrives on Cottesloe Beach in Perth each March, and another expands biennially to Aarhus in Denmark. Given the spectacular locations, it's not surprising that the event attracts a growing number of

architects and designers keen to explore the possibilities of site-specific installations.

This year's program featured a number of complex works. Rachel Cooper and Ivana Kusmanovska's project, *Mirador*, explores the notion of double space. Standing within the *Mirador*, visitors to Sculpture by the Sea were afforded infinite perspectives of the surrounding beachscape and ever-changing skies. Rachel and Ivana are recent graduates of the Master of Architecture program at the University of Sydney, where they seeded their project in the digital lab. "We started with the idea of a heterotopia and wanted to create a space where you could be completely lost in the moment. So we took the idea of a mirror and multiple kaleidoscopic reflections and looked at the ways that could be captured in one modular structure," recalls Rachel.

Mirador's igloo-like form references Buckminster Fuller's geodesic domes and is technically a four-frequency truncated icosahedron constructed using flat panels of ply and slightly smaller mirrored perspex pieces that lock together with struts to form a double-skin perforated dome.

For artist Peter Zappa, a singular perspective is the key to unlocking his work *The Change Room*. Three steel limbs branch out from a single stem and it is only at a particular point that they align to outline a bathing box. Using primary colours, Peter plays on the perception that a simple sketch has come to life in 3-D form.

Norwegian artist Hilde Danielsen is interested in spatial art that creates surprising situations. Her goal in *Upside Down Again* was to take the simple doorframe and flip it 180 degrees over seven metres. By repeating the form and adjusting the angle of each frame, she has arrived at an elegantly torqued volume. "You never know what to expect when you enter a new door ... You suddenly could be upside down and it could feel not quite right or it could end up being quite fun," she muses.

One of the joys of appreciating sculpture is admiring it from multiple angles as you move around it. What better challenge than to create installations that redouble this pleasure by simultaneously celebrating the intrinsic beauty of the outdoor setting. [@sculpturebythesea.com](#)

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