



BEST AUSTRALIAN ARCHITECTURE

EDITED BY GARY TAKLE







Stonehaven Homes - Sackville Rd
Photography by Michael Downes - U A Creative

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*Bottom Left Daryl Pelchen Architects - Cresmont Court,
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*Right Saaj Design - South Yarra House
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Best Australian Architecture

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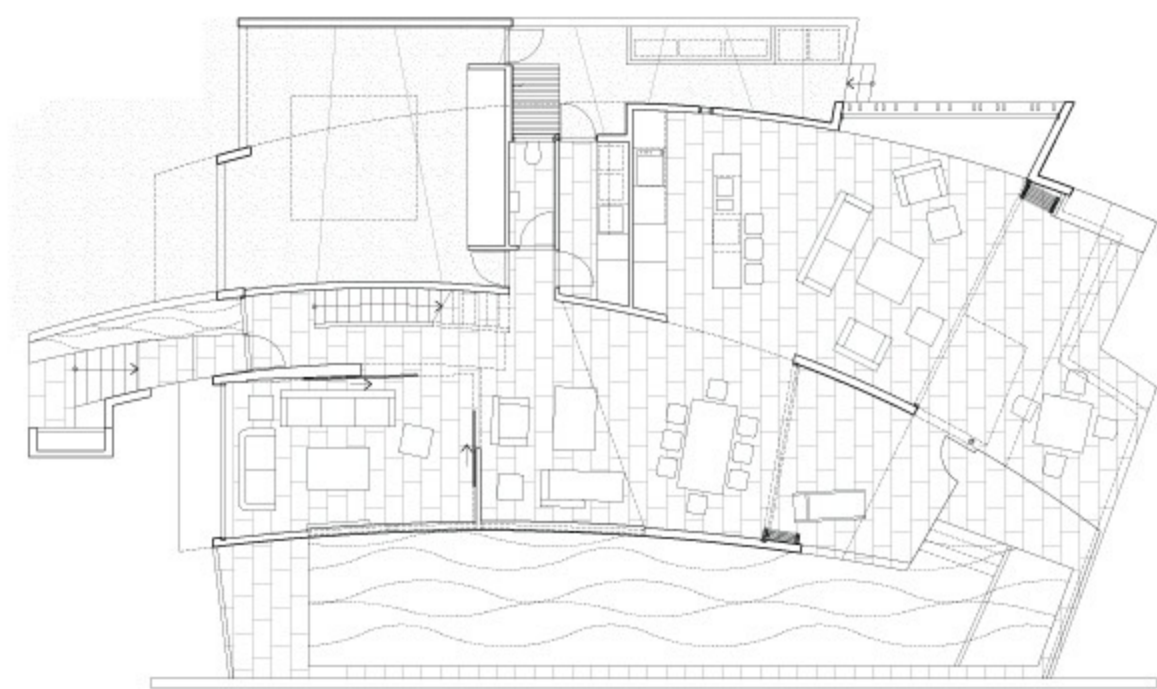
Careful Consideration

The Elysium Community is a masterplanned housing estate at Noosa, a sub-tropical resort town on Australia's east coast.

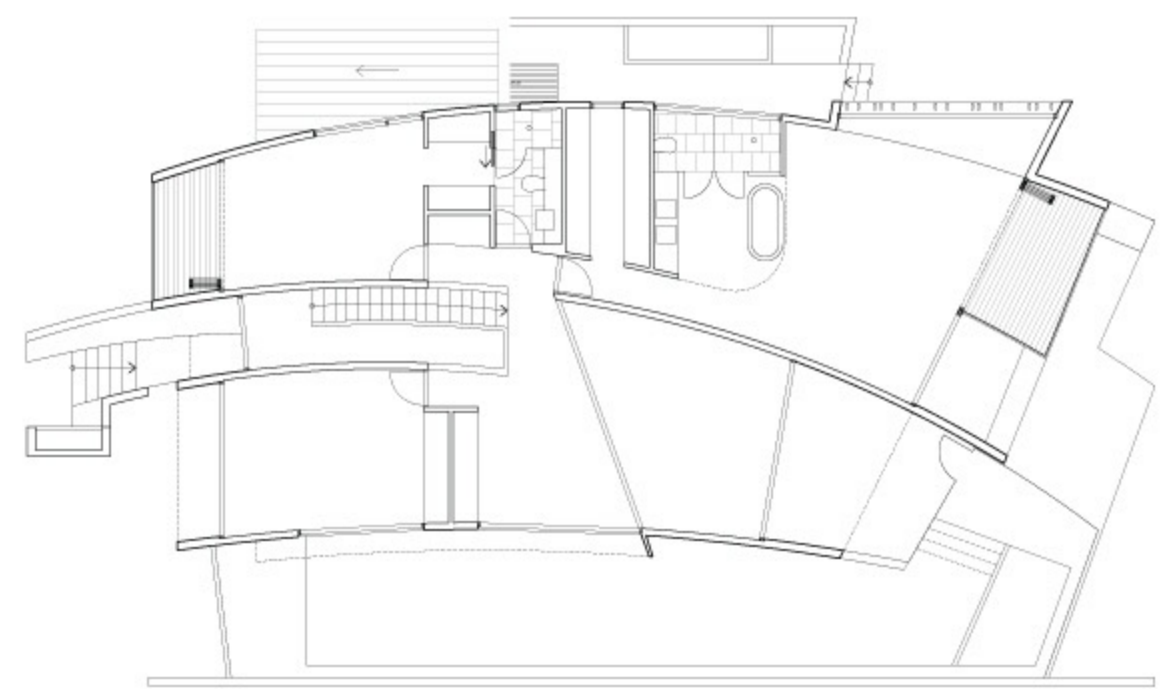




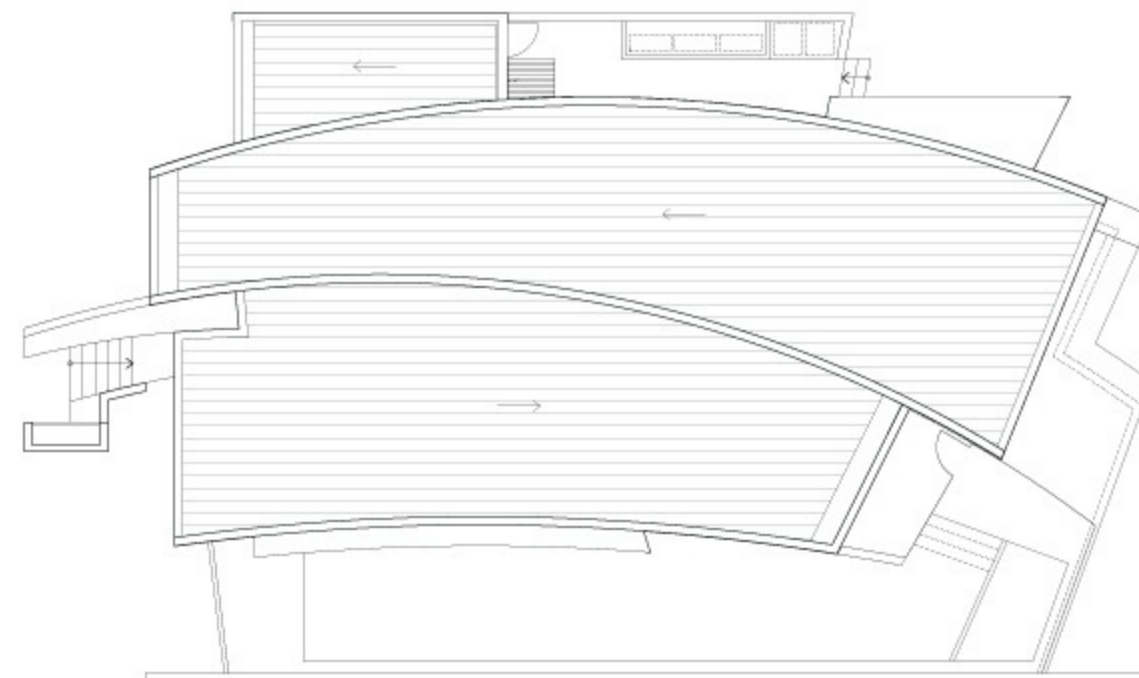
Ground Level



First Level



Roof Level





The site for the house, although relatively small and narrow and with adjoining houses on either side, is particularly advantaged by its address on the south allowing a principally northern aspect overlooking a small park and open space to the north. This is a speculative house, with a minor development brief outlining the preferred overall floor area, number of bedrooms, garages and bathrooms only. The configuration of the space and detailed planning was largely left to the Architect, with an expectation that they would apply their knowledge and experience from private commissions of a similar nature and ensure its appeal to prospective purchasers.

The design in this instance is informed by three key concepts; a spatial experience from a more intimate southern entry, which gently guides, and then embraces the principal north-eastern aspect culminating in significant outdoor entertaining spaces taking advantage of the parkland views; the location of the more hermetic and secondary

spaces to the south and street with the more generous living areas and master bedroom suite associated with outdoor living areas to the north and north-east; and the house as two curved and conjoined forms, which reflects the conceptual progression of entry to the north-east living areas, using conventional building techniques to ensure high constructability and cost effectiveness.

Particular attention has been focused on environmental performance, using high quality insulated boards with a rendered finish for external cladding, attention to cross ventilation, significant sun-shading through deep reveals and closely spaced timber screens, along with low energy fittings and appliances and water efficient hydraulics.

The minimal external space around the house has been carefully arranged for discreet separation and maximum usability including a dedicated service court to the western side of the house, a larger landscaped garden to the north and north-east and a swimming

pool to the eastern side of the house designed as a lap pool and visible from the interior at floor level. The entry to the house from the street separates pedestrian access by a vehicular driveway through a private landscaped court with pool equipment and gas bottles incorporated into the formal design elements.

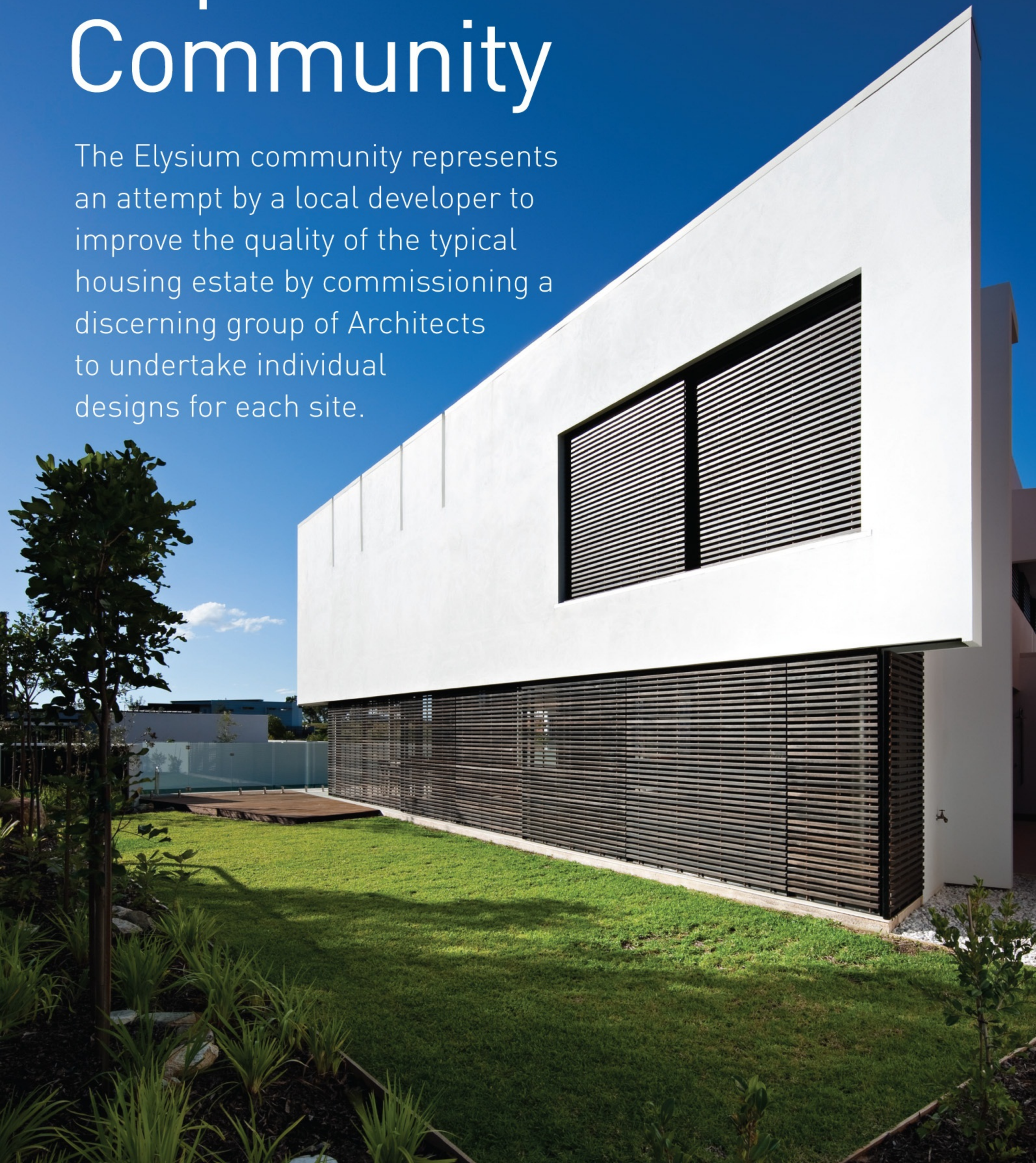
This house offers a relaxed mode of contemporary sub-tropical living with a quality of experience, finish, materials and character which, whilst drawing on the modernist tradition, is particular to its site and a further development of the regional resort typology.

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Photography by Christopher Frederick Jones

Inspired Community

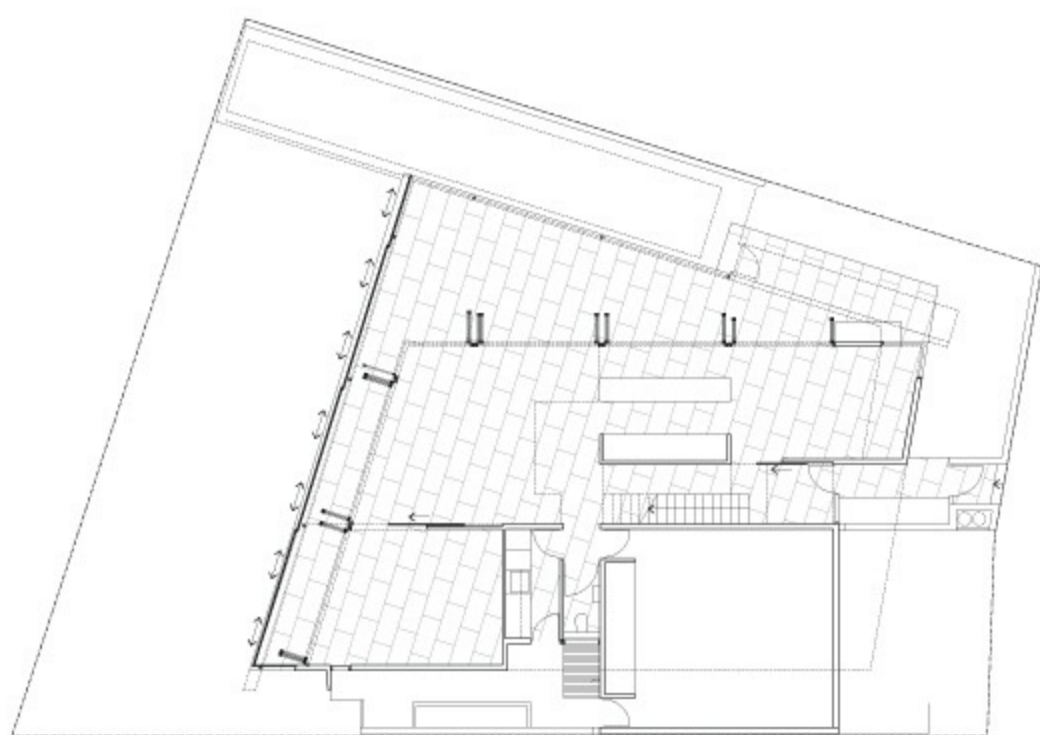
The Elysium community represents an attempt by a local developer to improve the quality of the typical housing estate by commissioning a discerning group of Architects to undertake individual designs for each site.



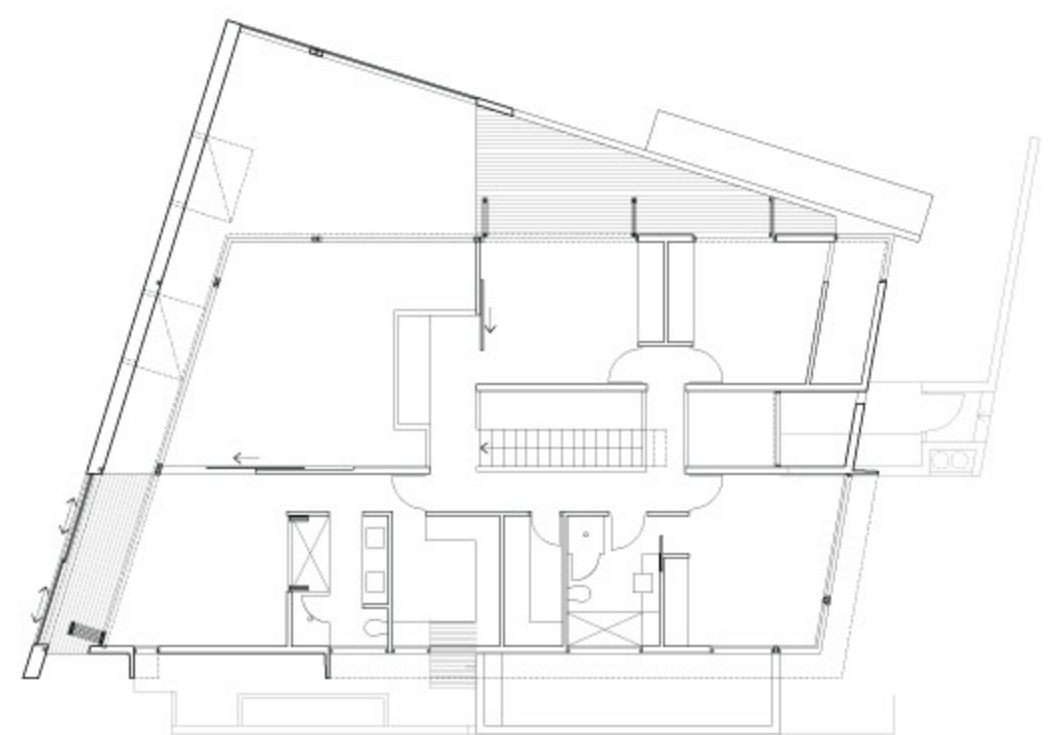




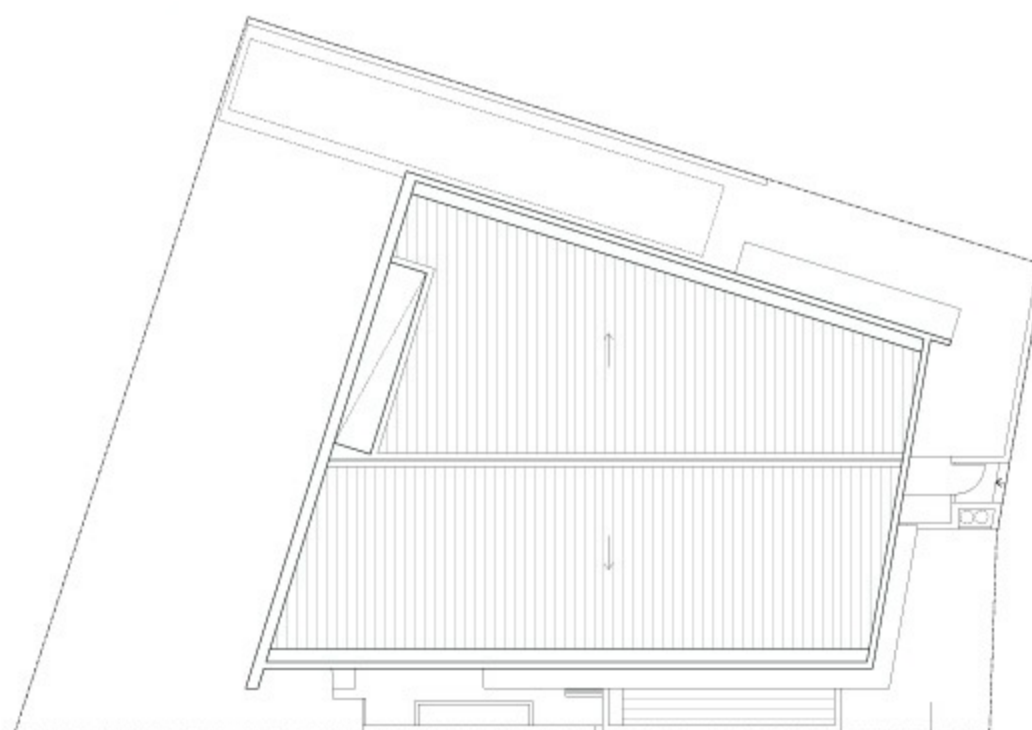
Ground Level



First Level



Roof Level





The brief for these houses is principally based on the expectations of those from the professional and wealthier citizens of Brisbane, Sydney and Melbourne seeking a second home or holiday house in Queensland's Noosa region.

This particular site presented some specific challenges and opportunities. Whilst advantageously it had only one adjoining neighbour to the south, more problematically, the northern boundary addressed a small laneway servicing three other houses, the eastern boundary had very narrow space, and the western boundary, although affording a wonderful outlook to a nature reserve, also faced onto the worst aspect of the sub-tropical western sun, with significant heat and glare issues further complicated by a very wide frontage.

Conceptually, the house is informed by the ideal of focusing principle living areas to the north, whilst ensuring privacy from the adjoining vehicular laneway and

simultaneously taking advantage of the views to the nature reserve. The three key concerns of providing adequate privacy, sun protection from the north and west and deeply shaded outdoor living areas shaped the inclusion of a large, single-storey screen to the upper level, which floats above the more deeply recessed lower levels and incorporates large areas of retractable glazing, affording ambiguous separation between interior and exterior. This screen is then manipulated through cuts, folds and penetrations in response to the upper level's intended uses and lower level's demands for sun shading. Further flexibility for privacy and comfort is facilitated by finely detailed timber screening systems.

The planning ensures that the primary living areas and master bedroom suite take maximum advantage of the views and aspect, while secondary bedrooms and service areas are located to the south and east. A central internal staircase provides easy but discreet access to the upper level bedrooms, as well as

the two-storey high living and dining areas, further facilitating efficient cross ventilation to all spaces.

Within the estate, the house is quite prominent and seen from many vantage points. There is no distinctive 'front'. As such, the house could be perceived as being more of a pavilion, given the elevation and prominence of its location. Accordingly, this exposure and prominence has affected the larger configuration of external landscape, screen walls and house proper as a holistic composition. In due course, the maturing of the landscape will provide a high level of privacy and afford a more benign outlook from the upper level bedrooms in particular.

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Photography by Christopher Frederick Jones



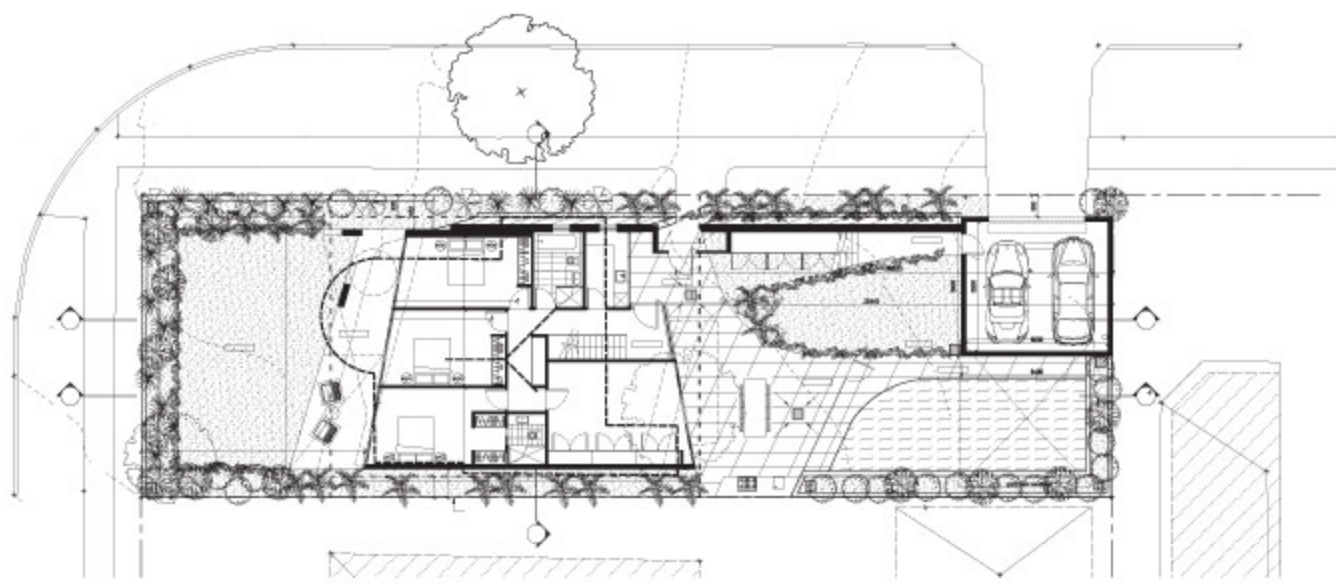
Under the Hood

This family house, facing onto views of the Sydney Opera House and Harbour Bridge, explores a more environmentally sensitive form of design called 'micro design'.

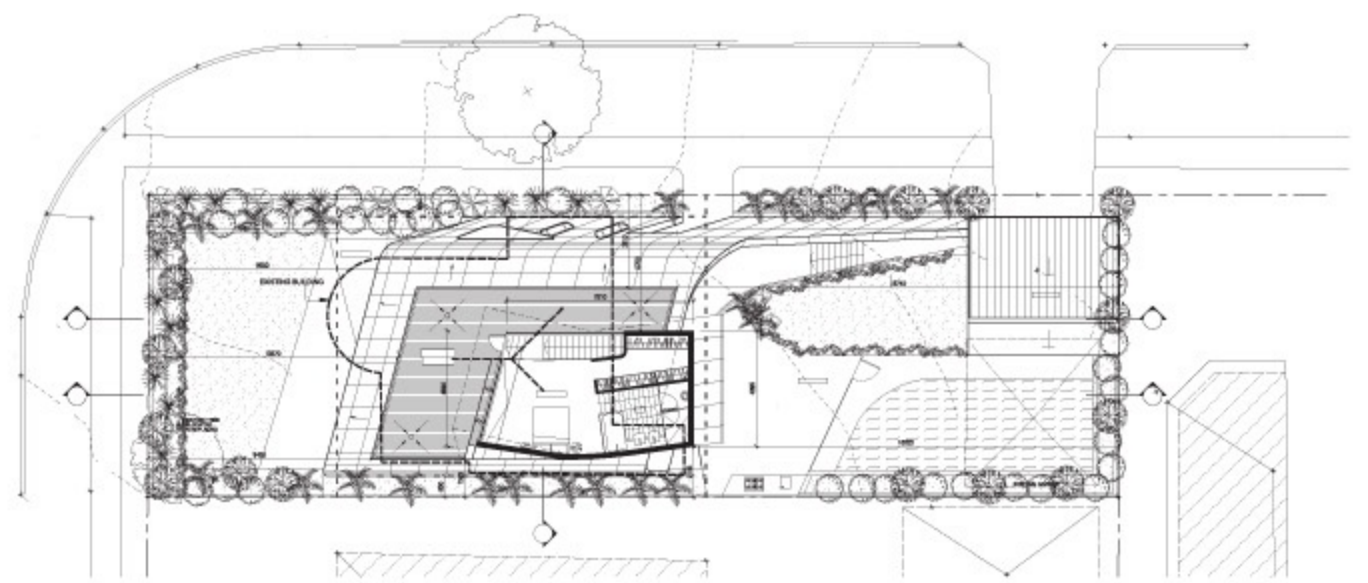




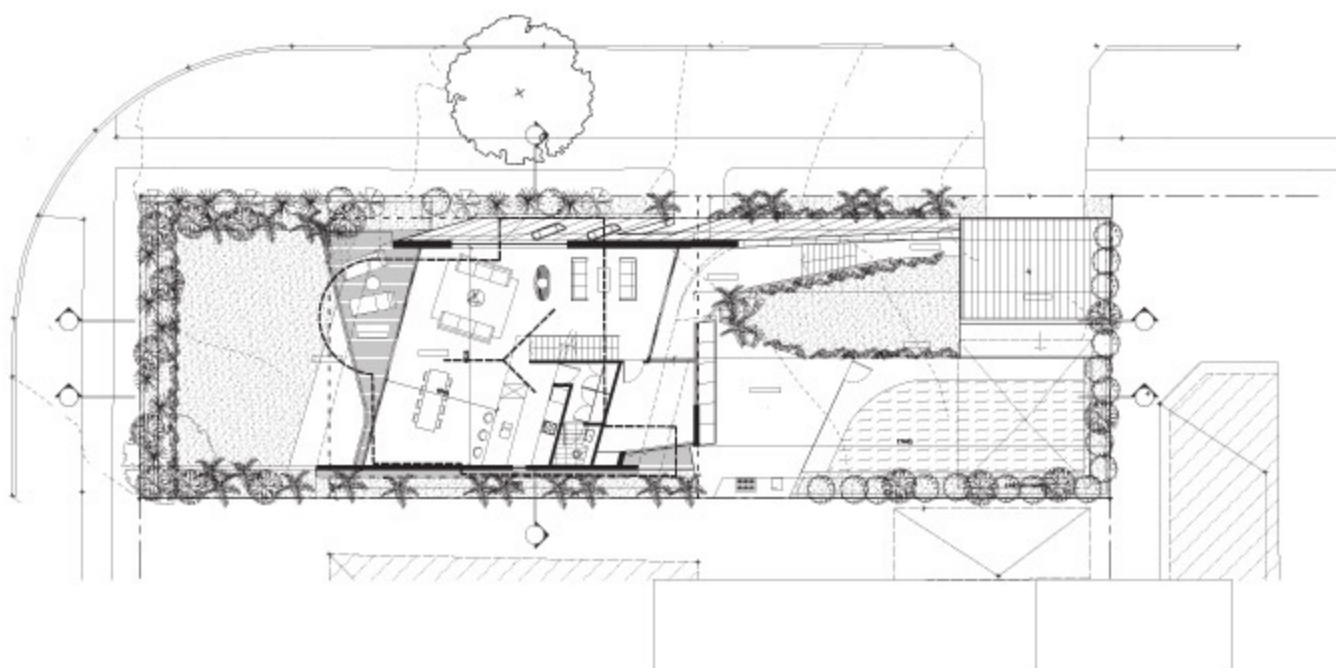
Ground Level



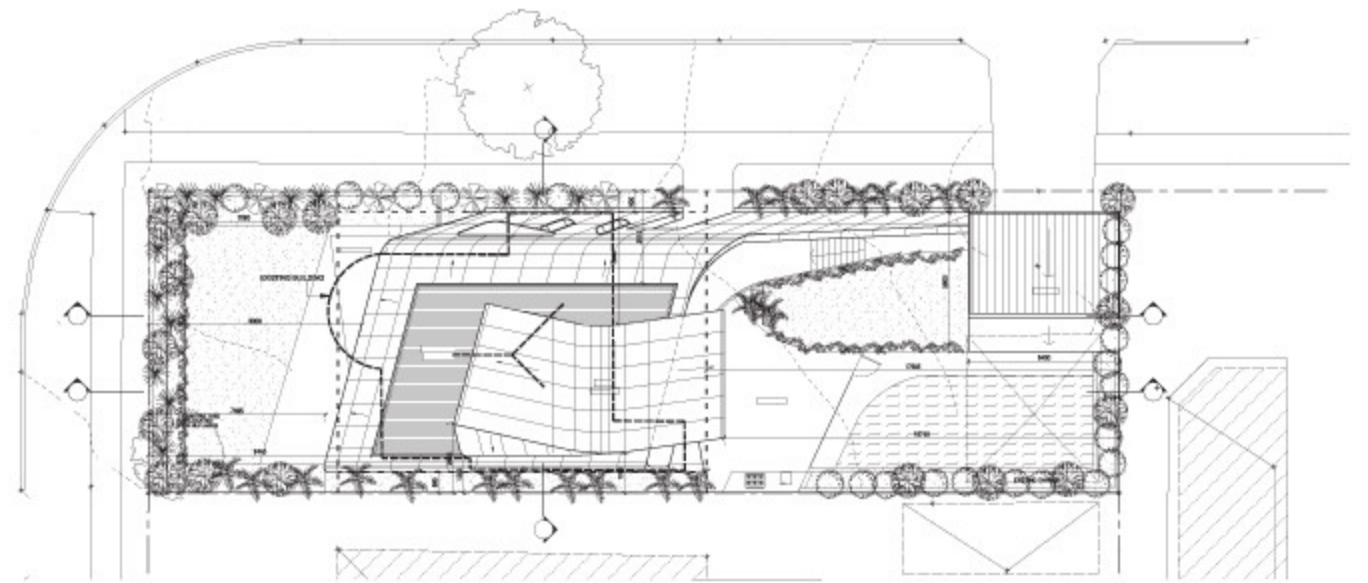
Second Level



First Level



Roof Level





Micro design utilises parametric modelling software that can respond to very small changes to design input criteria. The unique form is a response to the requirements to maintain view and solar corridors.

Tony Owen Partners started by responding to the site with a series of movements that folded and twisted the space, in order to maximise the changes of level, exploitation of view opportunities and potential for connectivity to outside spaces at various ground planes. They created a dynamic model capable of responding to changes in these variables and allowed the conceptualisation to run in real time. This model was then stopped when it was felt that they had a design that satisfied their concerns.

The house has a fluidity of space, which is a direct result of having a strong relationship with the surrounding landscape.

Due to the complex geometry of this house and the need for such fine tolerances, Tony

Owen Partners had to evolve a completely new system of fabrication and assembly. The process began as that of designing a house, but in the end the construction process more closely resembled that of a car.

Early on it became apparent that this house would have to be detailed and documented entirely in three dimensions. The steel frame home is clad in metal panels, which were pre-cut in China. The complex curving structure is like the ribs of the human body and was required to fit within a very slim cladding zone. The tolerances were very tight, so if anything were out by even a few millimetres, the ribs would stick out from the skin. Roughly 12 months were required to finalise the steel chassis. This involved developing the structure as a 3-dimensional mock-up, which was then continually checked to ensure it would fit. This model was then cross-referenced against the computer simulation until both were identical and all junctions were resolved.

In a traditional house the floor and walls are built first and the roof is added. By contrast, the Moebius House was assembled around a chassis, like a car would be. First the chassis is assembled on site. Then the pre-formed metal cladding panels are attached to create a monocoque shell. The house is then wired and plumbed like a vehicle, with the electrical, air conditioning and other services all wired through the chassis. As a further correlation, the kitchen even resembles a dashboard.

Technologically, the Moebius House makes for an impressive demonstration of modern techniques. Aesthetically, it is a contemporary wonder, its flowing forms giving it a unique and inspiring appeal.

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Photography ©Brett Boardman Photography

Sleek & Refined

Graceful composure and a sense of sophistication characterise this Toorak home; designed by Daryl Pelchen Architects and built by McKimm Developments.







If you have ever envisaged what a house inspired by Get Smart might look like, then this Toorak home may just fit the bill.

Cast your mind back to the opening credits' sliding doors sequence and this gives a pretty good idea to the project's standout feature: three sophisticated 3.3m, full-height glass doors fully-automated to slide back and forth at the touch of a button.

That's according to architect Daryl Pelchen, who worked for two years on the contemporary, four-level house with his firm Daryl Pelchen Architects, along with well-known builders McKimm Developments and the owners.

The design brief was to create something purpose built. It needed to visually extend space, harness natural light, be private, and have a strong water component that complemented the enjoyment of Melbourne's temperate weather. Structural steel was also utilised throughout on behalf of the owner, who is an executive at BHP. As a result, high ceilings, natural finishes and wrap-around awnings feature strongly throughout.

"It all looks very simple, but there is actually a lot going on," he said.

The east-west oriented house essentially incorporates formal and casual living areas, study and main bedroom on one level, upstairs mezzanine area, another upstairs level with three bedrooms, family bathroom and study, plus a downstairs laundry, garage and shower area.

Outside, the front garden is landscaped and lit by the award-winning Cycas Design (who recently took a second prize in London's Chelsea Flower Show) and incorporates a stunning custom-made steel sculpture and seven bollard structure.

But it's the rear garden that really sets the tone. Here, the glass-automated doors separate the kitchen and casual living area from a 14m wet-edge lap pool and extensive terracing. Not only do the massive doors serve as a pool fence, but also effortlessly merge indoor/outdoor space. The effect is seamless, noiseless and fabulous.

A further illustration of the brief's water element is here too. By positioning yourself in the kitchen space, there are views of the lap pool on one side, while on the other you can see the Barragan pond at the home's entrance.

The design brief's spatial requirement is also brilliantly applied. Conventions are challenged particularly throughout the clever bedroom wing, where the bedrooms and study wrap around a seemingly central family bathroom. The kitchen is also a good example, where sleek oak veneer cabinetry and shelving is geared to look like a piece of furniture, but actually incorporates a clever hidden butler's pantry. Finally, a wall of stone from Queensland in the formal living area is a striking feature.

For the owners, Sandra Barker and Patrick Szetho, it's been a two-year project that perfectly merges indoor and outdoor space.

"It's like being in Bali. The house is open and there's always light," Sandra said.

For Pelchen, it's the group efforts of the client, builder and architect that have ultimately led to the success of the house.

"It was a privilege to have people like these to work with, and there is a great deal of good will that exists here on this house. A real collective effort," he said.

There is a huge level of commitment required to suspend and piece the dramatic elements in this house so seamlessly, and even with challenges such as installing the automatic doors, the stone wall and the noise levels, the overall effect is a seamless play on light and space where the house can be interpreted and enjoyed in so many different ways, be it day or night.

And with its nomination into the 2007 HIA CSR Housing Awards, the competition had better shape up and Get Smart.

Construction by McKimm Developments.

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Photography by Gerard Warrenner



Dramatic Invention

Architect Roman Franetic of Melbourne's Stonehaven Homes has conceived a dramatic design seamlessly integrating indoor and outdoor living.









Making a bold yet minimalistic statement, this home is comprised of countless luxurious appointments including a library, 8-seat theatre and an impressively large pool situated amongst the extensive outdoor living area.

Created around a steel portal frame superstructure, cantilevers throughout give rise to a breathtaking two-storey home. With emphasis on letting the natural light penetrate the home, an abundance of glazing has been used to make such a thing possible. Fittings and frames are beautifully complementary of the luxury and simplicity exhibited throughout.

A glass curtain wall in the centre of the home completely opens out to stunning entertaining areas on both sides. In addition it opens up the whole length of the property from the front, right through to the pool.

This allows the interior to blend seamlessly with the exterior and create a more comfortable and versatile area for both family and guests.

The remainder of the interior boasts the ultimate in contemporary lavishness on a palatial scale. The main bathroom presents itself as an attractive and functional space with sandstone coloured tiling and modern basin sets. Complete with imported fittings and eco friendly features such as a 45,000 litre underground water tank, this home ticks all the important boxes.

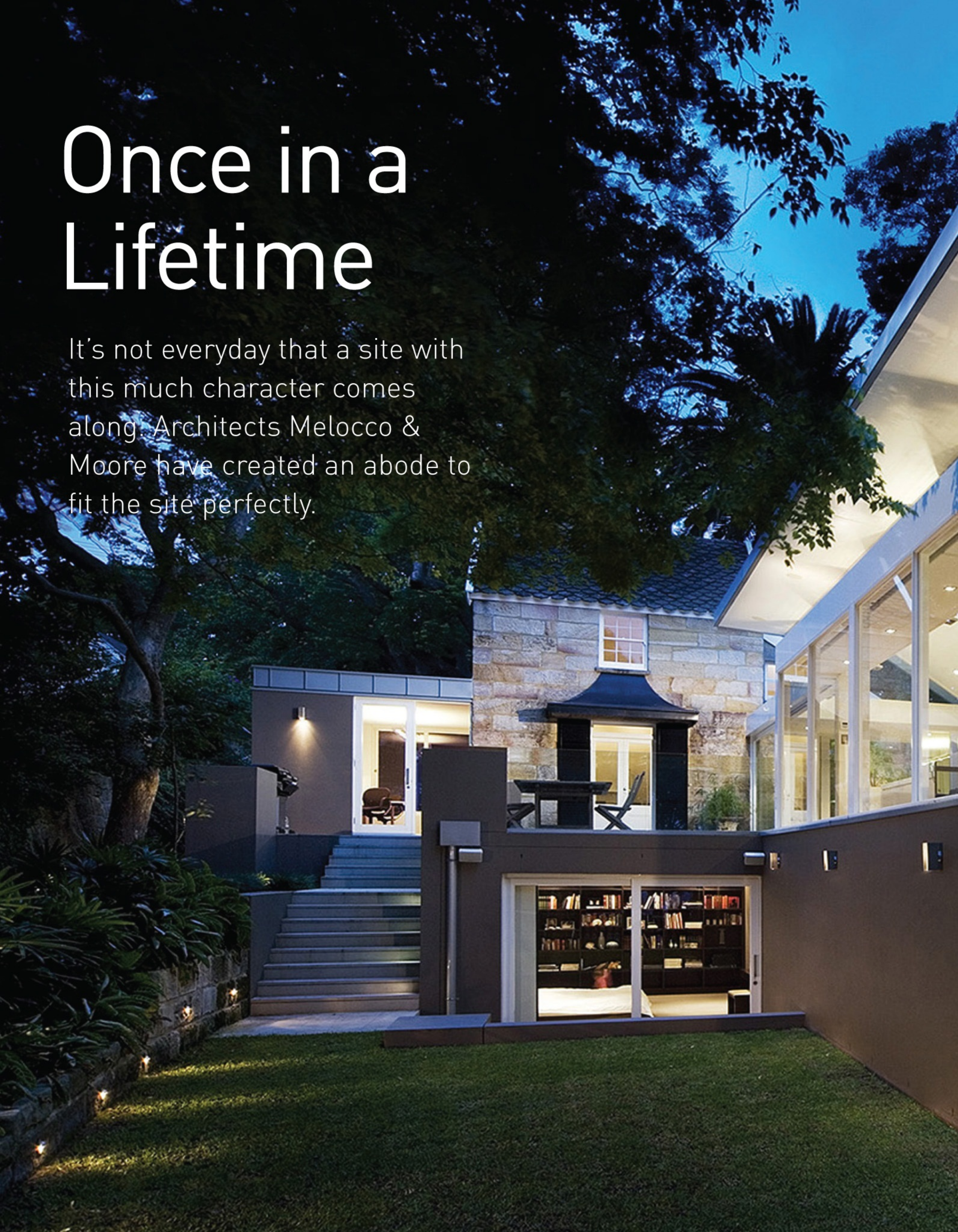
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Photography by Michael Downes - U A Creative



Once in a Lifetime

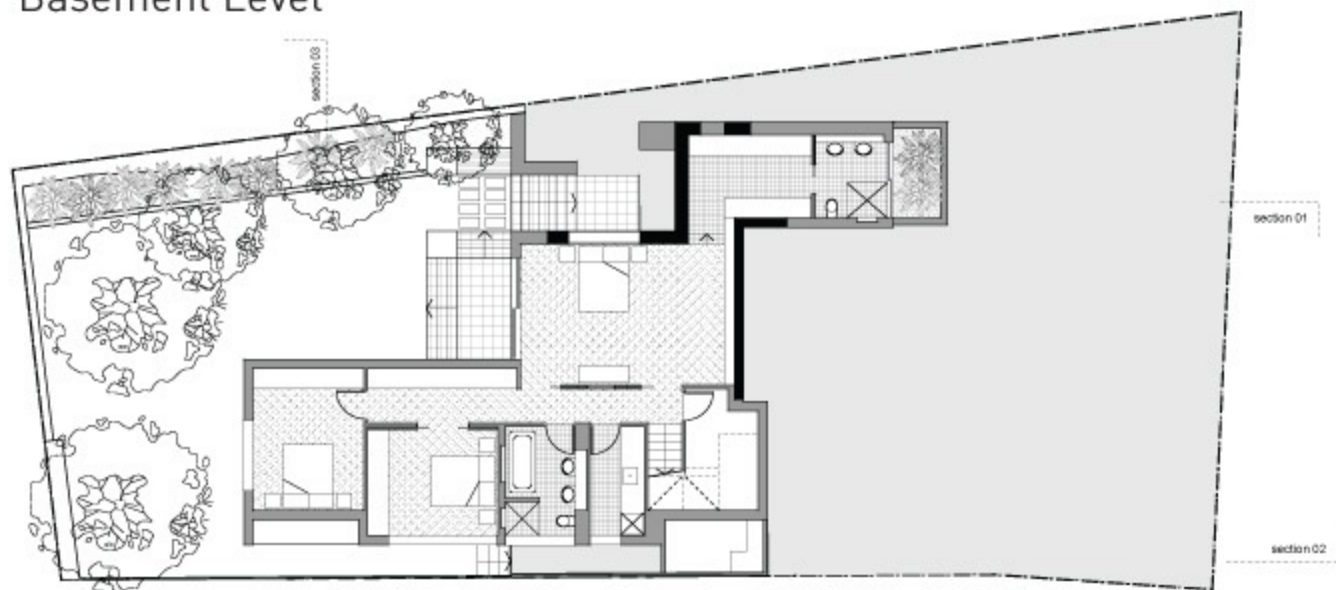
It's not everyday that a site with this much character comes along. Architects Melocco & Moore have created an abode to fit the site perfectly.



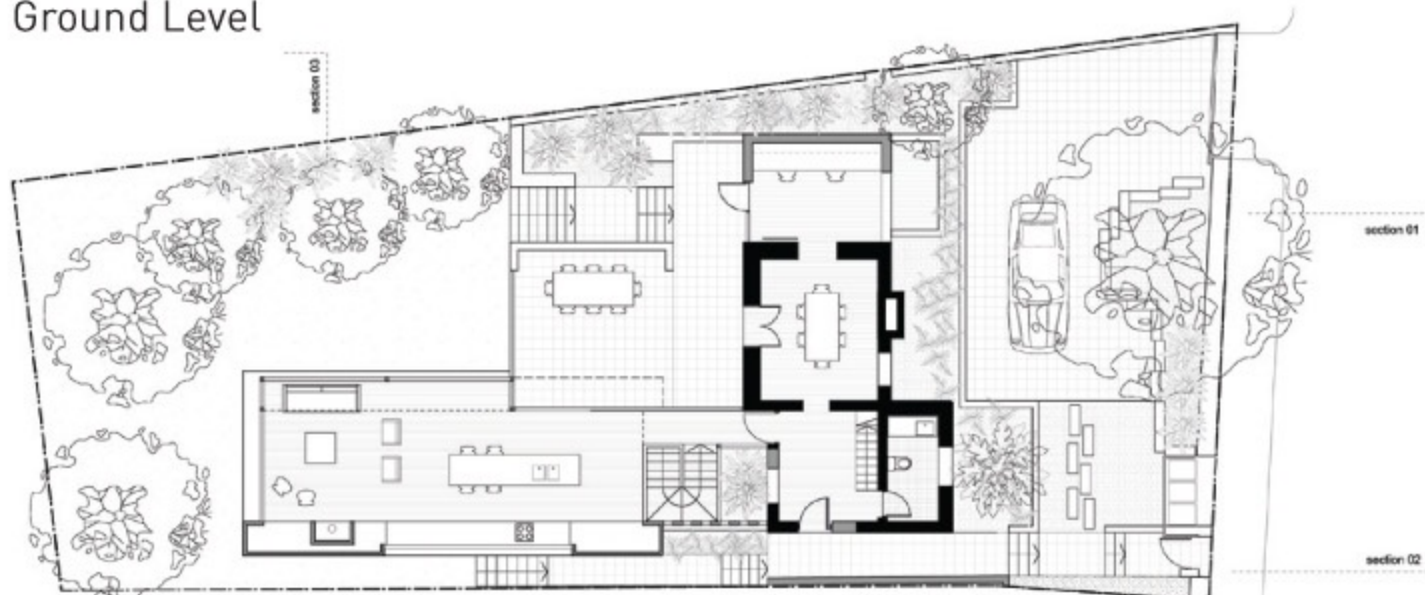




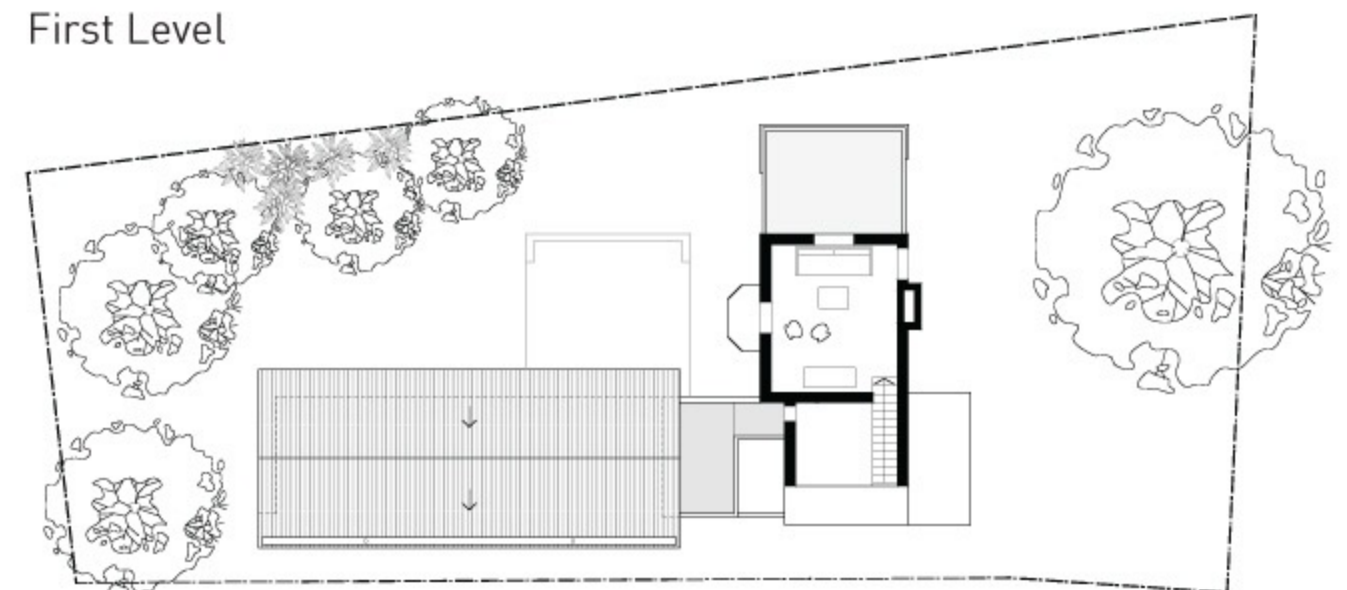
Basement Level



Ground Level



First Level





If it wasn't for the skillion roof of this old sandstone cottage, this heritage re-development in Sydney's Hunters Hill would never have seen the light of day.

The clients bought the cottage and its 400sqm block a few years ago, and chose a particularly challenging site: on an east-west slope with the street at one end and the harbour at the other. With small water glimpses, it was the ideal spot for their family-of-four home.

But the block had its own history, a sandstone cottage with heritage listing. The cottage was originally located on the grounds of a local church, before being moved to its current location and used as a rectory and a worker's cottage. Council approval was needed to develop any further.

Sydney-based architects Melocco & Moore were brought on board, following their work for the client's brother on another similar project.

"The process is incredibly political. There are a lot of maritime villas and their buildings in Hunters Hill, so the people who live there are very protective," architect David Melocco says.

He proposed to build a new, long building perpendicular to the original cottage, to contain the living areas on the ground level, and bedrooms on a basement level. Melocco also planned to add a studio and a sunken main bedroom, the latter serving to connect the old and new elements of the house.

In the end, it was the skillion roof that won over the council.





Melocco took the raking form of the skillion roof on the old sandstone building, and applied its shape to the roof of the newer building, thus creating a strong point of reference between the two.

The new building is impressive. Resting on a solid masonry base containing the bedrooms, the living zone by comparison is lightweight and expressed as a tapering wing clad in zinc. The southern wall curves over the top to taper into a thin roof at its upper reaches, with louvre clerestory windows and floor-to-ceiling sliding doors on the other side pulling the northern light through to the spanning space of the combined kitchen, living and dining areas.

This long southern wall is incredibly functional too. With space an issue, the wall has a built-in fireplace, home entertainment system, kitchen bench and general storage, leaving the remainder of the room open and clutter-free.

The existing sandstone building was hardly touched in keeping with its heritage listing. Some earlier extensions were removed. This involved a telephone call to the award-winning Australian architect Glenn Murcutt, who had designed the add-ons – but Melocco wanted to let the older building “breathe, and allow its history to be read.”

Cost-wise, the owners were extremely lucky. They used their industry building contacts

to effectively build the house themselves. One of the clients is an interior designer as well, so the projections were extremely cost-effective across the board.

The Hunters Hill Council and NSW Royal Australia Institute of Architects were also excited about it, and awarded the Hunters Hill residence three awards for good design in 2006.

“The wider acceptance of the project is what I feel encouraged about. It’s the first time the council had a good design award, and it sets a tone. We are very happy to see these innovative steps,” Melocco says.

The award also begins to address how architecture will be received in the future, according to Melocco.

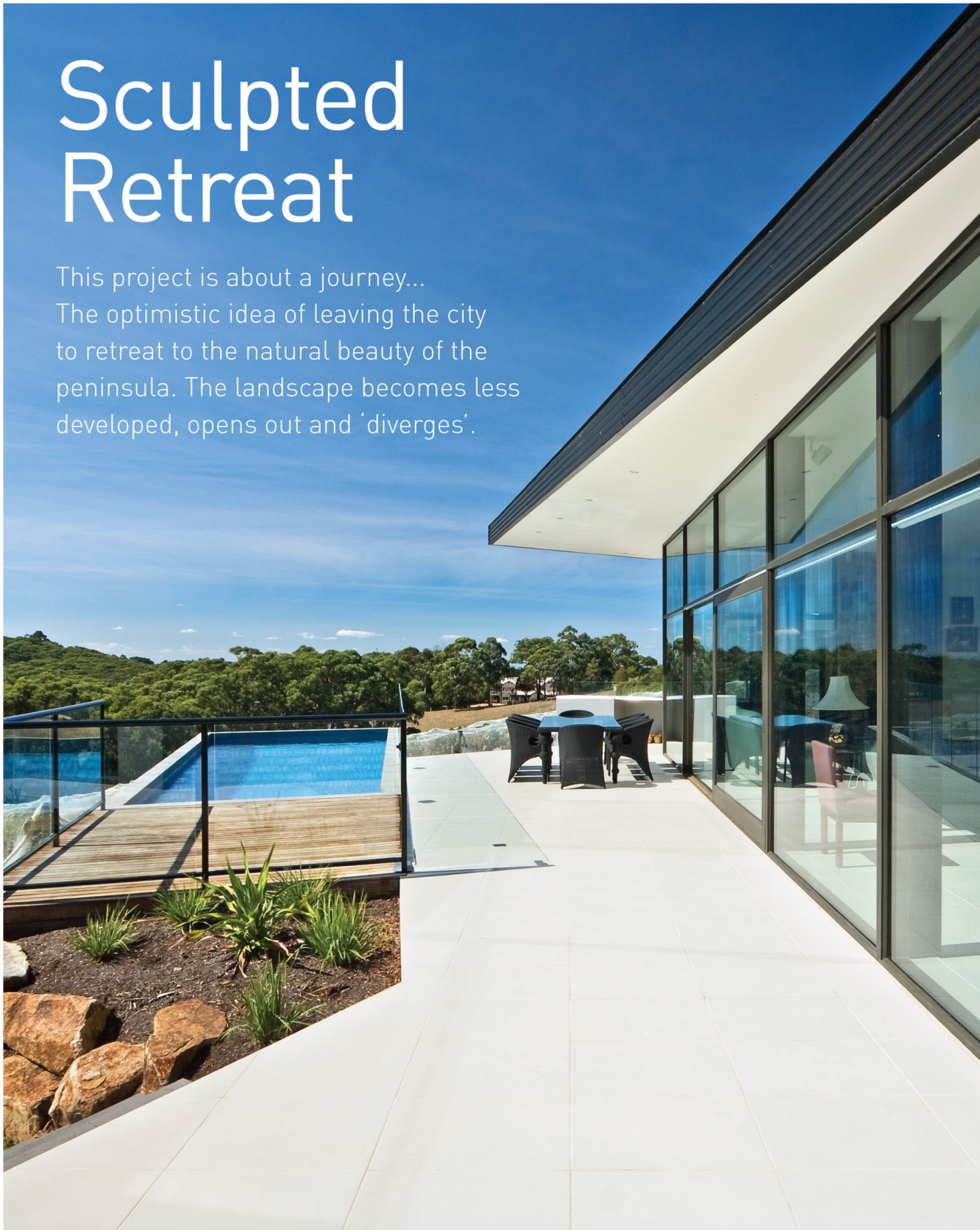
“The question becomes how to mark your place in time without denigrating what’s gone on before. In this case, the main challenge was one of scale, to have a relationship which balanced with the older building.”

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Photography by Paul Gosney

Sculpted Retreat

This project is about a journey...
The optimistic idea of leaving the city
to retreat to the natural beauty of the
peninsula. The landscape becomes less
developed, opens out and 'diverges'.









The plan was to create a part-time peninsula residence for a couple approaching retirement. Progressively this house will become their primary residence. The approach has been to partially submerge the house into the hillside, exploiting the natural 23 metre fall across the site, allowing the form to rise gently out of the ground to the north-west (both in plan and section) and open up to the east. In plan and section the house cranks in an expanding boomerang shape, maximizing north oriented living whilst providing a 400mm thick masonry backbone wall, which protects against prevailing winds and offers a thermal mass to absorb the energy of the afternoon sun.

This boomerang shape is most evident in the dominant roof structure and is clearly visible from the approaching road and driveway. It cranks, lifts and folds in a fluid motion, referencing the natural composition of the site contours, primary tree lines and the distant ridgeline. It is also open ended, with two-pointed skillion roofs that reference flight. The open corridor between the house and the adjacent woodland is often frequented by an abundance of bird life.

The pedestrian entry is flanked on the low side by a horizontal garage that caters for four cars, and on the high side by a visitor's car park. The backbone wall, coloured to reflect the red clay of the area, projects and

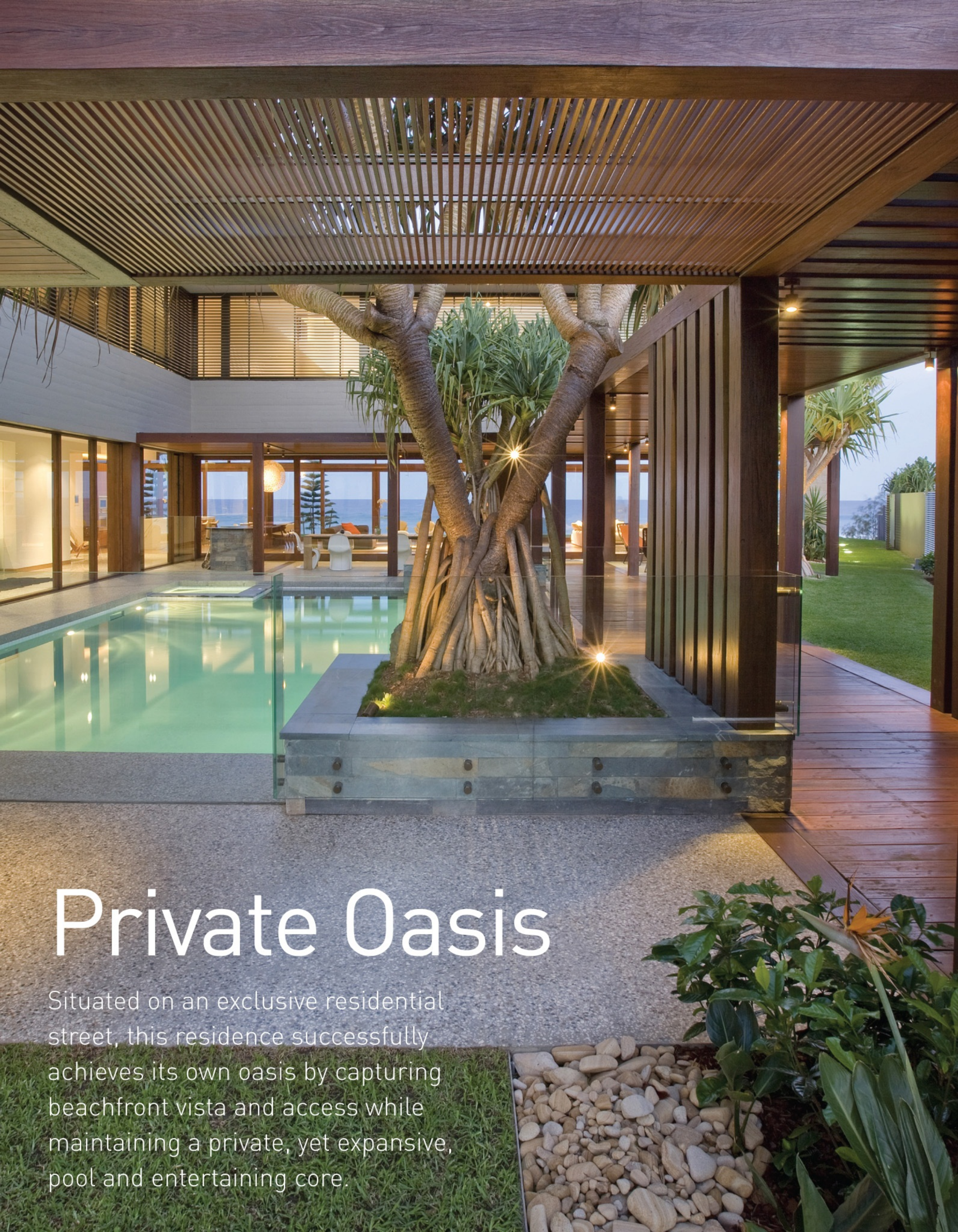
curves to welcome visitors. Masonry stairs lead occupants down to a covered entry, where the ceiling lowers and a cedar door is suspended between two panels of frameless glass.

The entry foyer/gallery is pivotal between the visitor's wing and the communal living areas. Movement towards these areas opens again in terms of space. The large window walls frame the beauty of the natural horizon. The roof forms the house as a singular object within the landscape and organises the three zones of the plan below – the visitor's wing, the central communal living and the main bedroom retreat.

The house's levels are carefully manipulated with that of the excavated landscape to ensure that, from the garage, the level is uniform to all of the living areas as well as the main bedroom retreat. As a requirement of the brief, wheelchair access is possible if necessary. In addition, all rooms have an external view.

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Photography by Patrick Redmond



Private Oasis

Situated on an exclusive residential street, this residence successfully achieves its own oasis by capturing beachfront vista and access while maintaining a private, yet expansive, pool and entertaining core.







This home is designed to accommodate a growing family, multiple guests and frequent entertaining. Entry to the residence is via a recycled timber colonnade and gatehouse that grants covered access to both wings of the house. The street front facing wing accommodates guests generously with their own living area, kitchen and bathroom amenities, with a secondary stair linking to the main media, bar and games room below.

A wide glazed hallway wraps the central courtyard on both the ground and first floor giving scenic circulation past the main amenities whilst providing aesthetic flow, traveling the timber stair. The centralized amenities assist easy access and circulation to ensure a well functioning home. Louvered glazing has been utilized throughout the home to control ventilation by natural breezes. Twenty-five meters of glazing capture the absolute beachfront of the property. This expansive space is catered for by the marble and timber finished kitchen with chef's scullery and abundant cold and dry storage behind.

Multiple dining and living areas are defined by furniture and finishes allowing a fully transformable space if the function so requires. Entertaining the end of the room, a split faced sandstone wall is suspended over the flickering floor level fireplace, visually playing on weight and spatial elements.

The upper level upholds all of the ground floor's quality and design functionality, continuing play with material and space. All of the bedrooms afford beachfront orientation due to the broad width of the property, each with its own ensuite and walk in robe. The private master suite achieves an intimate aesthetic through warm textures as the sandstone wall rises from the floor below to the angled glass skylight directly above the double shower.

Running the length of the eastern façade, a sandstone tiled balcony allows the family to check weather conditions and enjoy the beach aspect throughout the day, utilizing indoor to outdoor spaces. The internal and

external palettes of finishes of natural timbers and stone cohesively create a tropical, modern and comfortable ambience. External finishes of recycled timber, natural stone, and copper allow the property to further develop character over time.

The strategic lighting of the landscape at night creates drama within the timber battens and palm fronds, backed by the ambient aqua glow of the swimming pool.

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Photography by Remco Jansen



Lifestyle Inspired

This two-storey riverfront home is situated on an established residential island that is undergoing rejuvenation on the Gold Coast of Australia.







Intimately designed by the architect for his young and active family, the residence reflects their dynamic outdoor lifestyle and love of the water. With easy access to the river, the house draws towards the southern waterfront while maintaining a playful, but private street façade.

This residence became an opportunity for the office to experiment with fresh ideas and new materials. The brief required maximizing the available natural light of this south facing site whilst focusing internal views to the river and skyline. Open planned entertaining spaces have been designed to cater for regular family gatherings.

The materials used in this residence have been designed to exhibit their variations in texture, finish and form while maintaining a modern aesthetic. Off-form concrete and polished concrete, recycled timber columns and timber cladding, flat render and heavy stucco render and honed and polished stones are used.

Entry to the residence is via a recycled timber

colonnade that runs along the east boundary adjoining the park. It is here that the connection to the water becomes evident as a 25-metre lap pool forms a secure edge to the boundary, acting as a moat between public and private spaces.

Internally the entry volumes quickly expand from single to double storey at its centre to allow natural light to filter throughout. Timber lined ceilings at the entry fold up the void wall to enhance the height of this space. The cantilevered Blackbutt timber and off-form concrete staircase have become a feature, as they enhance the open style of the residence. The flooring changes from a robust bluestone at the entry and void, to a warmer Blackbutt in the family spaces. Exposed, structural off-form concrete elements also add warmth to the interior when balanced with clean lines and warm timber accents.

Living zones are on the lower level while the upper level is reserved for bedrooms and retreats. Separated by the entry void, upstairs is divided into two wings, defining adult and children spaces. The master suite with

open style bathroom maximizes the river and skyline views. The children's wing can be completely closed off, while the balcony to the street front acts as their activity deck. Coloured louvers enclose this area, creating privacy while also allowing cross-ventilation and northern light.

The connection from internal to external spaces is achieved through timber sliding and pivot doors, providing maximum openings. The pool terrace, finished in low maintenance honed concrete, is enclosed by a series of two-storey timber columns supporting a flat roof.

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www.bgdarchitects.com

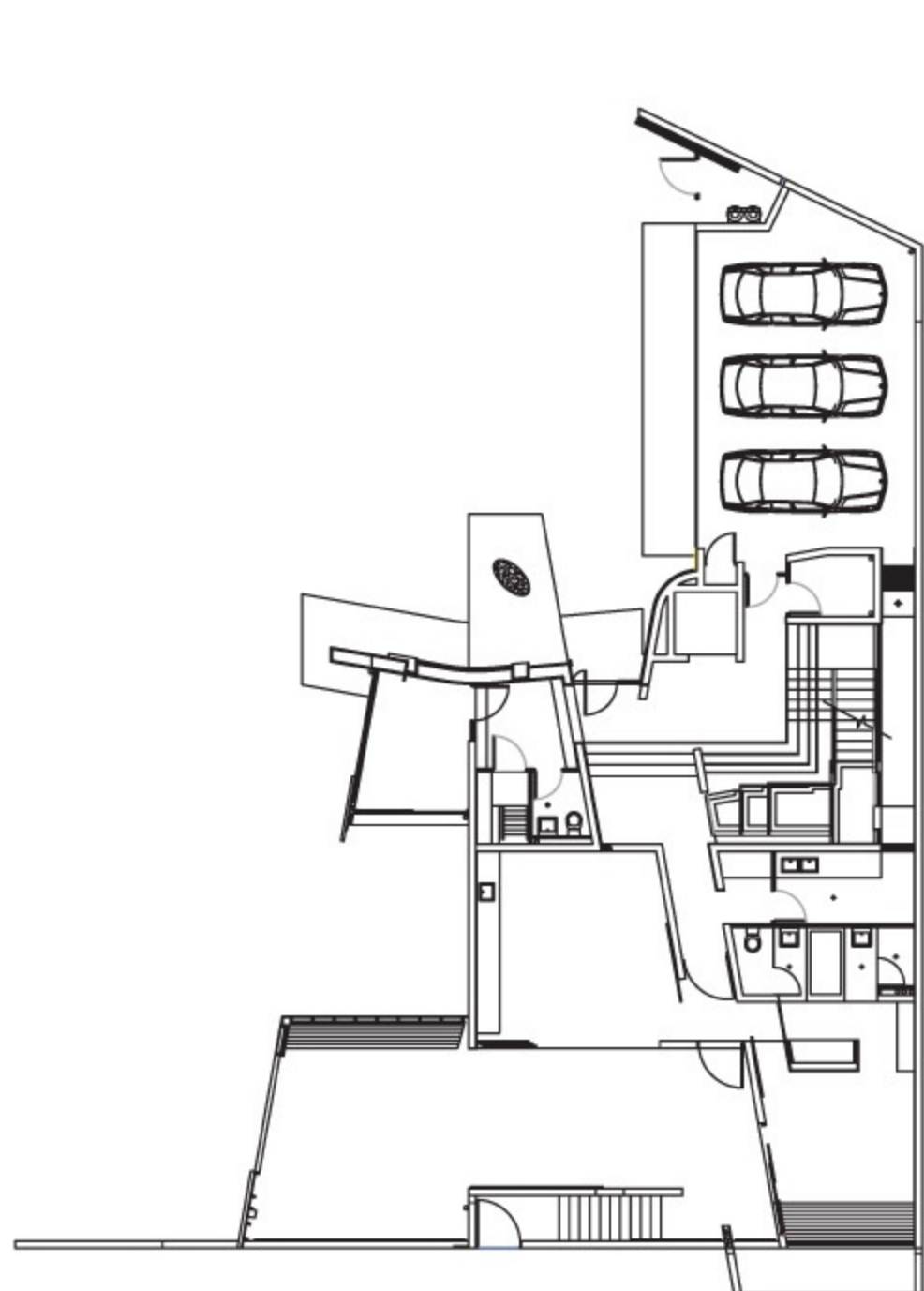
Photography by Remco Jansen



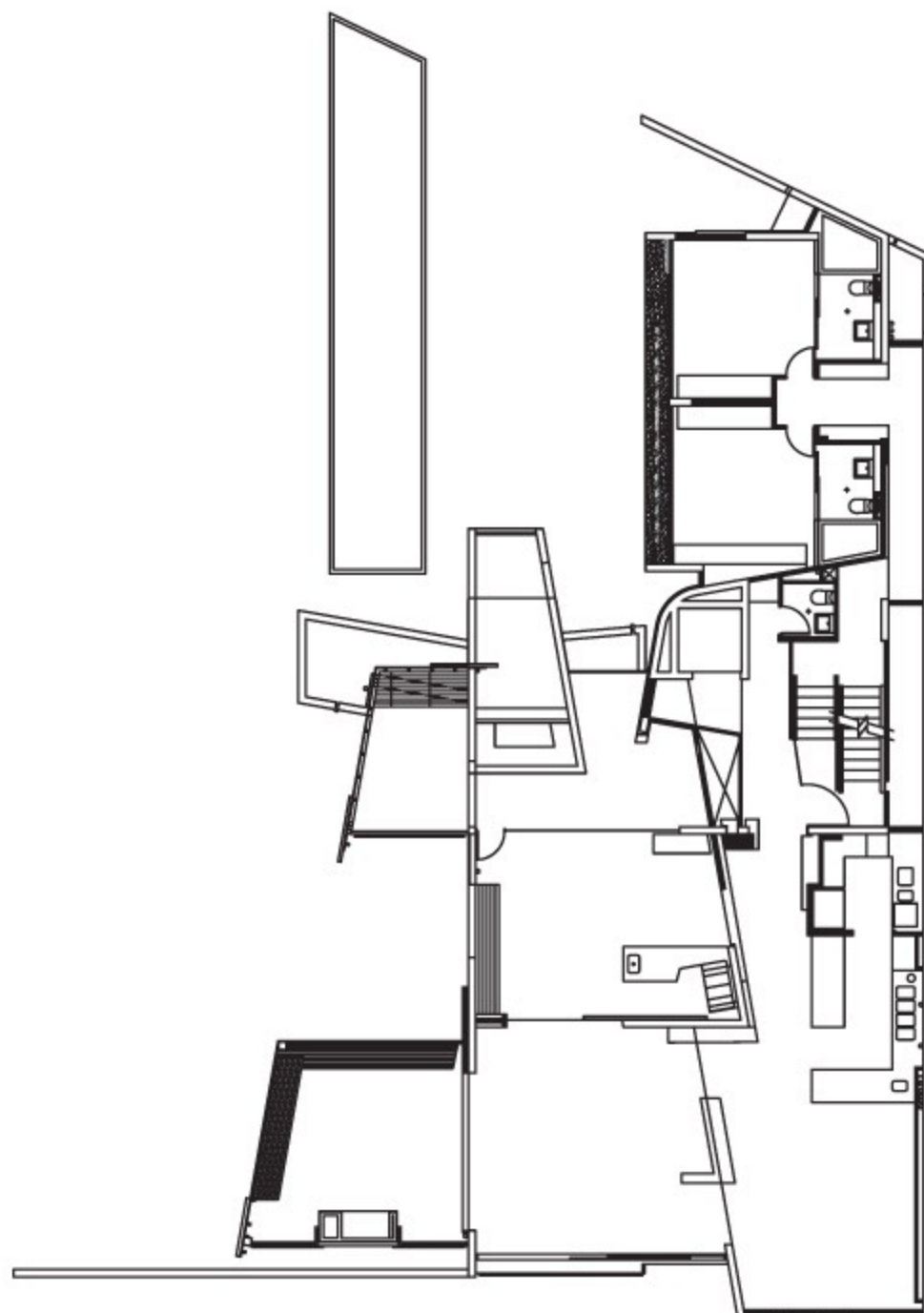
Architectural Opportunities

The Balaam house is a home that explores the opportunities within architecture. The house presents a heavily articulated and screened façade to the north and west while 'peeling' back to the city views over the river to the south.

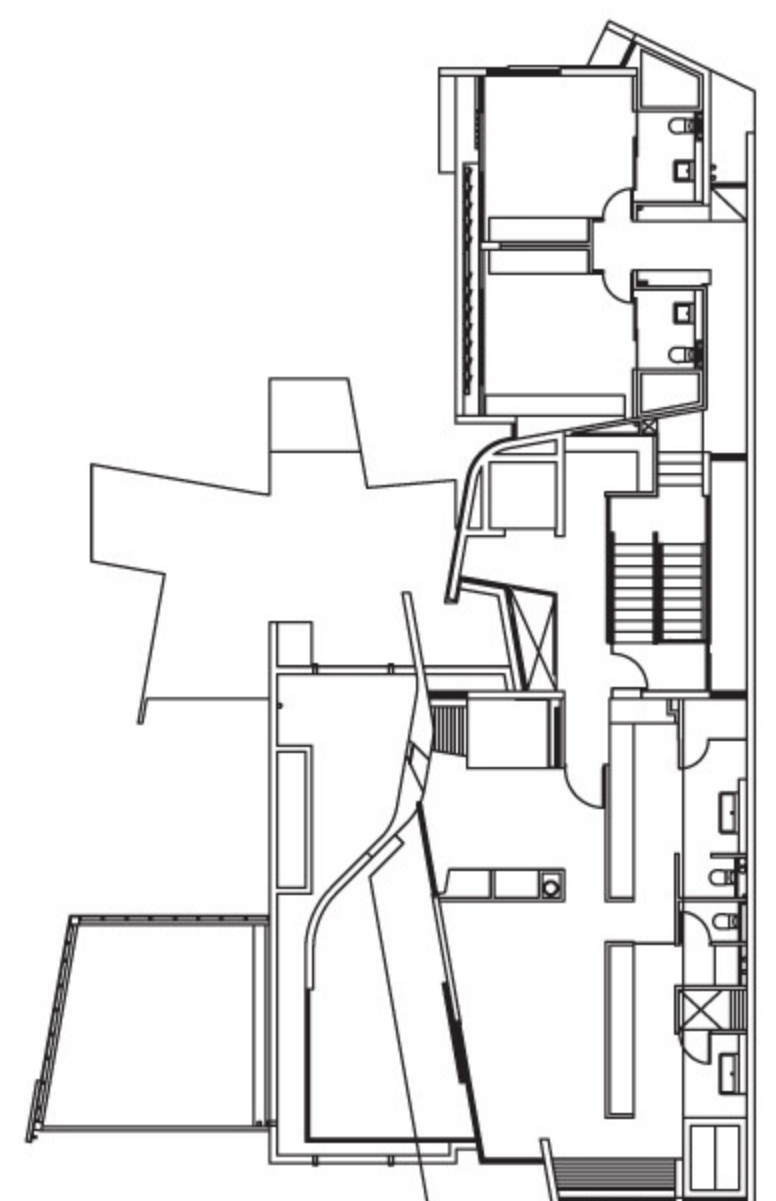




Ground Level



First Level



Second Level



Solid, playful zinc walled elements juxtapose the light weathering timber 'follies' that serve different programmatic needs within the house. The clearly extroverted pool conspicuously cantilevered over the entry is the centre piece for life, play and drama within the house.

The selection of timeless, robust and quality finishes integrates seamlessly from landscape architecture to the interior and is deliberately ambiguous with regard to what is floor, wall or roof. This attitude toward the 'blurring' of function and unpredictability of material is characteristic of contemporary design discourse and manifest in this home.

A limited palette of materials was used in a number of ways. This aspiration of integrity and honesty of material is evident from the external façades of the building in the use of white off-form concrete which is expressed internally in selective panels in contrast to the softness of finishings. The pragmatic choice of materials throughout the home is linked to its purpose in a traditionally modernist

attitude of which this house is unashamedly a product. The counter balance between the tactility of zinc, timber and stone is off-set against the sterility of white plaster, glass and stainless steel, creating interest and unpredictability around every corner.

Rich textures, luxurious palettes and a simple, stylish aesthetic meld to create an expressive and comfortable space. The same palette of materials has been used throughout to reinforce the flowing nature of space which has created a truly liveable home. The house was designed as one environment, and as such, the distinction between interiors and architecture is seamless when considered as a whole.

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Photography by Scott Burrows



Hollywood Dreaming

More akin to the level of luxury you would find in the Hollywood Hills, this Stonehaven home in Melbourne's eastern suburbs is an amazing, contemporary interpretation of a five star resort-style home.





This spectacular modern abode, designed and built by Stonehaven Homes, delivers a healthy dose of modern magic. The house has been tastefully finished at every turn. This is a home that blends together beautifully, with colours and textures skilfully chosen to merge with the classic colour palette.

Although the house maintains a palatial elegance from the moment you arrive at the curb, the living spaces are warm and friendly. The kitchen and living spaces have expansive glass walls providing spectacular views across the pool and tennis court. Inside, the vast open ceiling creates a space that is both large and well lit, adding to the glamorous theme of the home. The shades of the kitchen with the timber-coloured cupboards and the stark white stone workspaces and island bench work a treat. The clever use of a splash back window allows daylight to flood the area.

Every luxury has been considered here. The home is automated through a technologically advanced system that works everything that opens and closes, making life that little bit easier.

The bedrooms, housed in the other end of the home, are away from the living spaces and offer a restful retreat from the normal hustle and bustle of family life. Here there is space for the family to gather or the children to make some noise. The upper decking looks over the pool and tennis court, and is an ideal space for those inhabiting this area of the home to enjoy the great outdoors on a hot summer's night.

With a separate staircase, the main bedroom suite is located at the opposite end of the home. This creates a private space for mum and dad, fitted with all the luxuries that one can expect from this calibre of residence. All bathrooms are reminiscent of a luxury resort.

Outside, the expansive entertainment terrace is complete with a built-in barbeque kitchen, pool, tennis court, and beautifully executed gardens.

The natural slope has dictated the design of this home, from the multi levels of the floor plan to the gentle terracing that contours the hillside. This is a home with integrity, showing that with a little bit of thought you can enjoy a little bit of Hollywood luxury right here in Australia.

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Photography by Michael Downes - U A Creative





Young Modern

This polished house design has functional spaces to accommodate the client's young family and modern lifestyle.



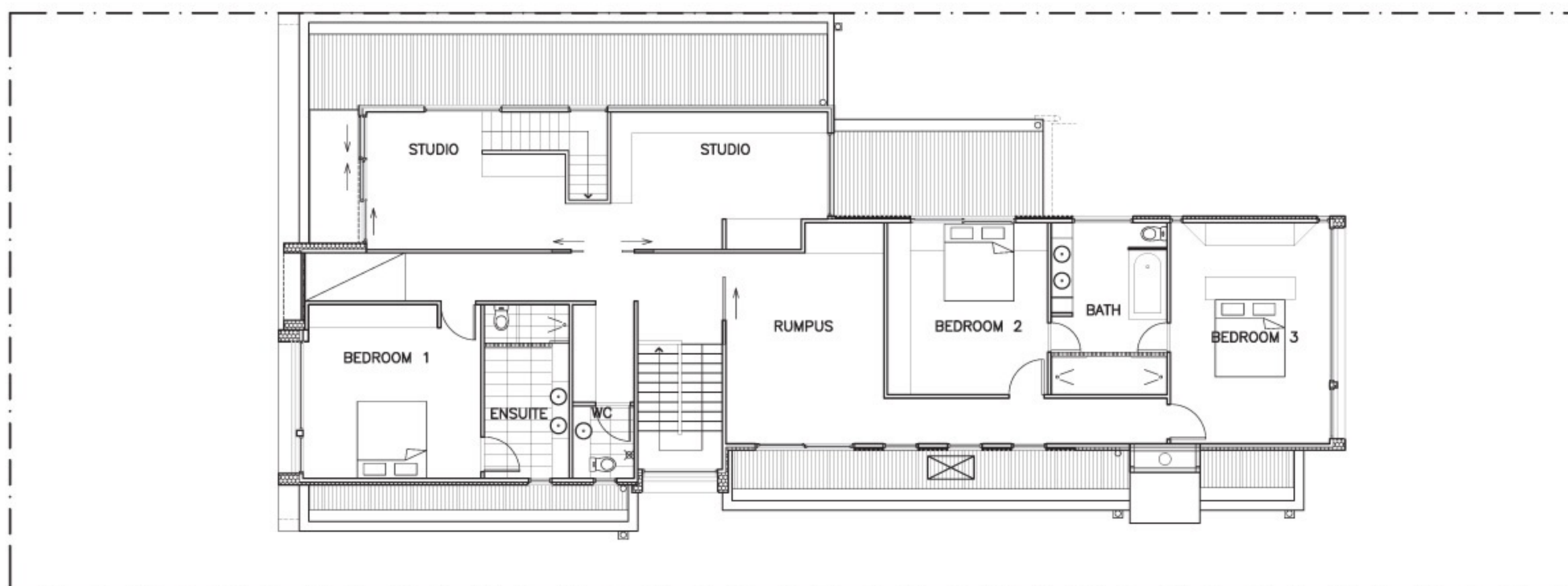


Ground Level





First Level



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Hood House is a contemporary design that serves as a residence, office and a place for the client to relax and entertain guests. The architects have created a design that showcases the client's workmanship as a builder and the design talents of the young practice.

The designers sought to create a house that is modern with open living and functional spaces to accommodate to the client's young family.

As the home is also used for work, the garage has a separate stairway to the office above for privacy. The entrance has a double volume space to create a feeling of entering into a grand open space. As you journey along the house you are greeted by natural light flooding in through the vast openings as

well as light being reflected from the lap pool at the side of the house. The design also aims to blend the indoor and outdoor spaces together and to allow the owners to extend the spaces for entertaining purposes effortlessly.

The architects articulated the exterior form by using different materials to create a contrasting effect such as VMzinc cladding, rendered walls and glass. The main feature for the entrance is the usage of a digital glass with the 'Onyx' stone vein that is opaque by day and translucent at night which makes the house an interesting light box at night. One of the main requirements of the client was to maximize the spaces as the land is small and price is a premium. The result is an opulent home that has it all.

T(a)2 architects is a multi-disciplinary design studio located in Melbourne. They have a diverse pool of experience and work towards creating feasible solutions drawn from the studio's multi-faceted experience and collaborations from other disciplines for each project.

Construction by Hoodcon Pty Ltd.

T(a)2 Architects
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Photography by Andrew Ashton Photography



Memorable Spaces

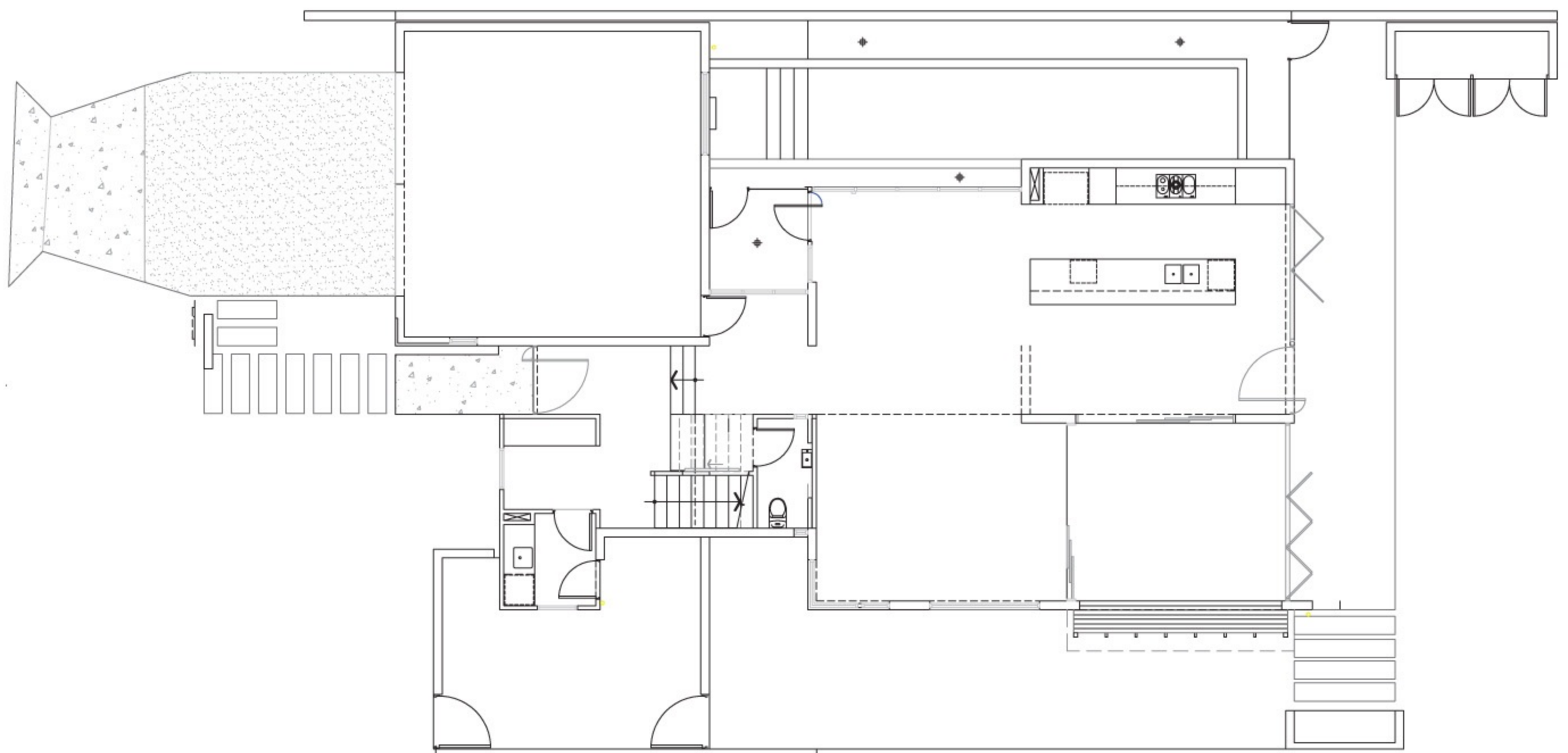
The Elysium house was designed as part of a larger residential estate focused on high quality, bespoke architecture.







Ground Level





The aim was to create a simple, clear form that would not compete with the surrounding designs within the estate while maintaining air, light and space. The result is a house that is in tune with its natural surroundings yet captures the casual, tropical lifestyle of Noosa.

The completed design is two parallel pavilions with the dominant second storey clad entirely in weathering timber. The living is centred around an outdoor room to take advantage of the benign subtropical coastal climate. Flowing down the centre of the home is a vertical spine from which all the rooms hang and engage.

There is a large degree of introversion about the house to deal with the privacy between it and adjacent houses. The swimming pool utilises the full extent of the site and creates an engaging low level internalised vista from the house. It also serves as a cooling device to the living area.

The approach taken in choosing materials was to give preference to durability, low maintenance, nature and freshness. The spaces are clean and simple with textured materials to create interest and provide definition to each element of the house. Blonde timbers are chosen with the intention that they would weather to a silvery grey – reminiscent of the old beachside shacks. Internally, light grey sandstone and warm hued timbers such as spotted gum are chosen for their earthy qualities and natural durability – a response to the surrounding landscape and lifestyle of the clients. The spaces are relatively modest in number and area, which is a reflection of an overt desire to build ‘space’ rather than ‘area’ and to create quality, memorable spaces within.

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Photography by Scott Burrows

Sustainable Country House

This project designed by Sunpower Design won the BDAV Best Environmentally Sustainable Design Award. With a 7-star energy rating, this house is a carefully considered example of environmentally sustainable design.









“Our clients were looking for a refuge from their hectic lives in the city,” said Andreas Sederof of Sunpower Design. “They approached us to design a sustainable, energy efficient country home for them and their two young boys. They wanted it to function as a weekender, with the possibility of becoming their permanent residence in the future.”

“As it was meant to be a refuge for their young family, it had to be low maintenance and have the capacity to accommodate a large extended family and various other visitors.”

The home was designed in three distinct pavilions connected by linkways to provide privacy and some separation from the busy open plan kitchen, dining and living area. The structure is clad in contrasting horizontal and vertical silvertop timber cladding from Radcon with feature timber battens. Large decks have been provided to the main living pod and master bedroom wing with electric winches to enable them to be closed for security protection.

The cladding and decking material has been chosen with utmost respect for the surroundings. Radially sawn Silvertop is left untreated so it can weather and evolve alongside the landscape. The designers’ intent was that the building should feel as if it belongs to the site, and that it be as comfortable in its surroundings as the weathered fence posts or the old windmill. The problem of security was elegantly solved with a clever fold-up deck system that protects the large expanses of glass when the owners are away for extended periods of time. An old windmill on the lake has been restored to pump water up to two old storage tanks, which is then used for irrigation and for fire fighting.

The Judges were unanimous that the project was award-worthy. “The project is a good example of a dwelling which is well designed to respect the environment. The building sits lightly on the land, and is aesthetically pleasing. The construction method, materials selected, orientation of the holiday home

provides a building form with soft impacts on the environment in which it sits,” said the Judging Panel.

The project also won the Best Environmentally Sustainable Design Award. With a 7-star energy rating, this house is a carefully considered example of environmentally sustainable design. “Energy efficient planning and double glazed windows assist in minimising energy consumption, while the use of radially sawn timber cladding is a practical example of minimising materials wastage. The house is independent of mains water supply and has rainwater collection and waste water treatment systems,” said the Judges.

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Photography By Rhiannon Slatter



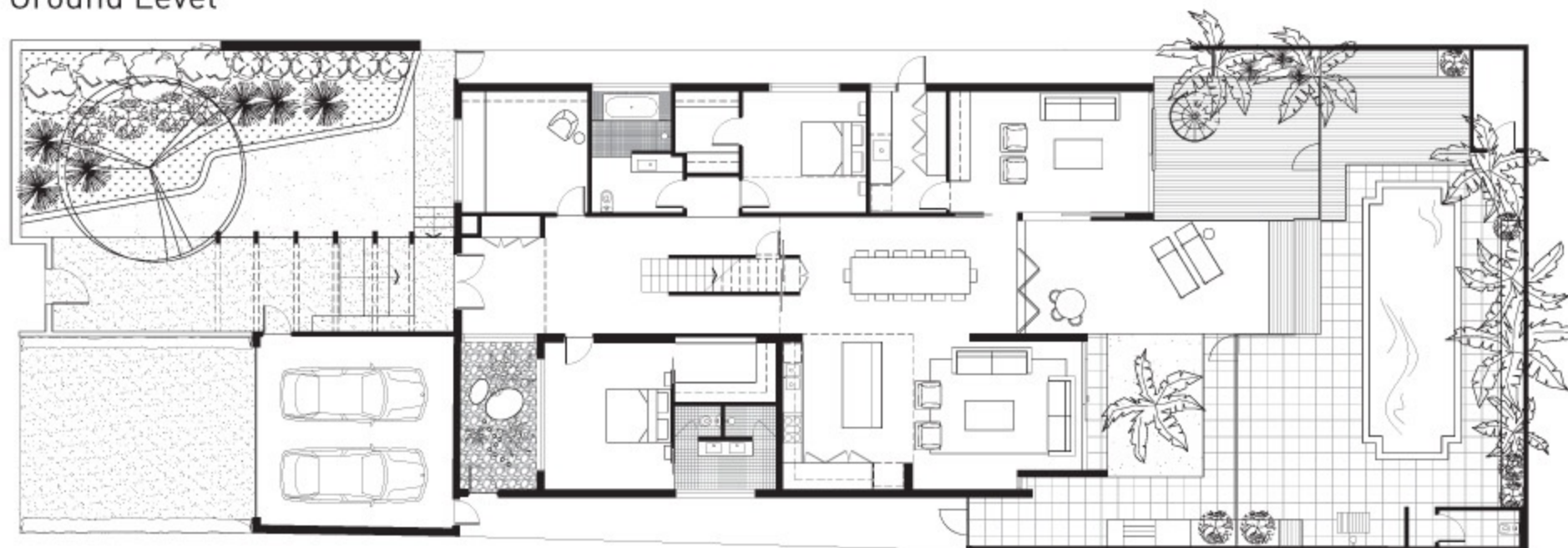
Tropical Turf

The Resort House is a project of transformation, where a dark and dilapidated existing suburban house has been converted into a hidden oasis, abundant with natural light and seamlessly integrated indoor and outdoor spaces.

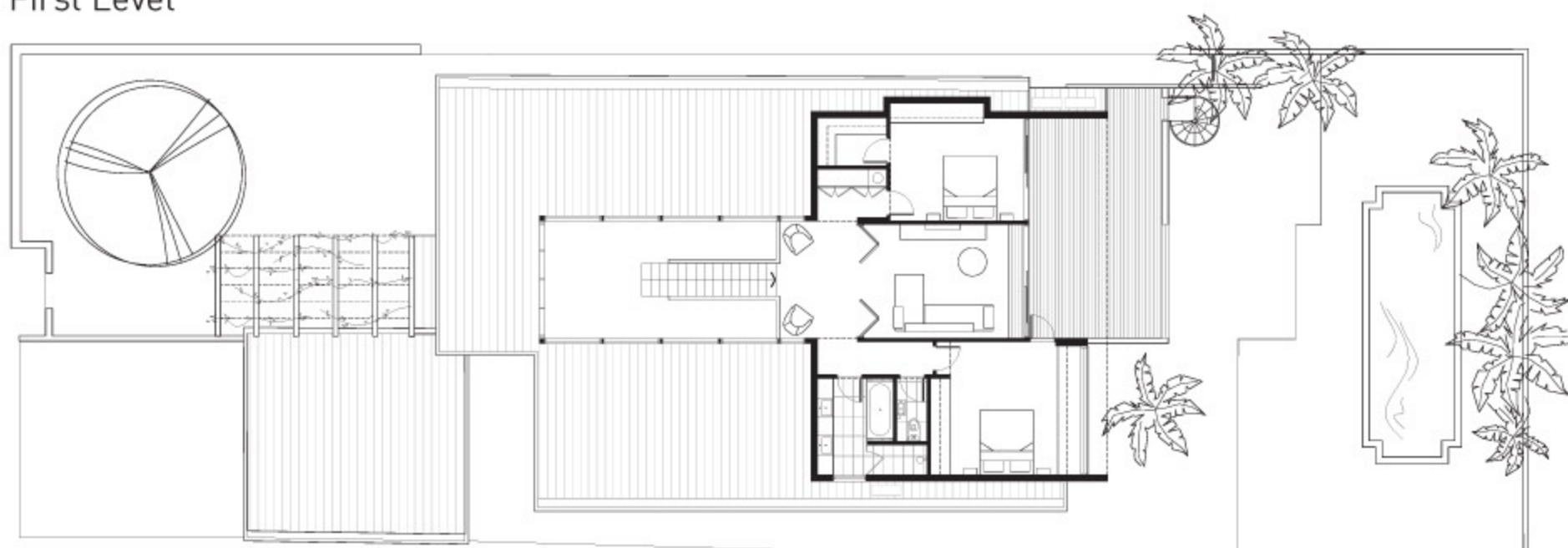




Ground Level



First Level





Having bought the original house for its rear north facing garden and palms, the owner wished for a series of social living spaces with a resort type feel which could be enjoyed with family and friends. Although the inclusion of separate areas for adults, children and guests was necessary, they had to be designed with the flexibility to have a strong, open connection to each other when required.

To achieve this, the plan of the house was simplified through the insertion of a high entry gallery and relocation of living areas to the rear (north), across both floor levels. Highlight louvred windows around the gallery gently illuminate the owners' art collection with southerly light and encourage natural ventilation so that the entire house can 'breathe' during hotter days. Connection to the garden and pool beyond can be controlled through concealed sliding doors. When closed, these sliders separate the more intimate living areas from the gallery and also efficiently insulate against sound and heat transfer.

Similar zoning principles also divide the adult areas from the children's domain above. A large cantilevered deck outside the rumpus room at first floor level overhangs an alfresco area below and is connected to the pool via an external spiral stair. Extensive operable glazing to the northern facade and the continuous flow timber, concrete, stone and marble surfaces strengthen the focus toward the garden and pool and further dissolve boundaries between building and landscape.

The resulting house is a place rich in possibilities and joy, enveloping its inhabitants in a sunny, social sanctuary which embraces the surroundings and thrives in the Australian climate.

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Photography by Colin Page



Cutting-Edge

A breathtaking new development from Saaj Design, the South Yarra project ushers in ideas and concepts of how cutting-edge 'modern' a home can be.





Sitting on the edge of the Botanical Gardens at the end of a quiet cul-de-sac, the modest sized block was in a highly sought after location. The shape was wedge-like, expanding to the north. The site also offered elevated distant views to the northeast, over an adjoining grammar school's playing fields, past the suburbs and then on to the distant Great Dividing Range.

The planned strategy was to locate the primary living areas on the first floor in order to capture the offered views and natural solar gain, tuck the bedroom zones on the ground level and house up to nine cars in a basement (for extended family gatherings) along with tertiary living spaces, a gym and additional storage. With this arrangement in mind, Saaj explored a series of ideas that related to how one continuously moves up and down through these spaces in day-to-day living.

A traditional Venetian rendered surface has been applied to a 'spine' wall, which starts off outside of the house at the beginning of the driveway and sits only half a meter high. This wall progressively increases in scale as it slides under the upper level's mass. On the lower levels, sculpted joinery units are hung off and carved into this wall. It then grows into a cylindrical lift shaft and flows around

a spiral, ribbon-like staircase, culminating on the upper level. This level encases a kitchen pod and powder room, anchoring the entire first floor living.

The upper level appears to hover weightlessly over the glazed ground level plinth below. When viewed from the cul-de-sac, the building form appears to be orthogonal and private. A framed, cantilevered façade addresses the street. It has been formed by thousands of vertically laminated sheets of glass, each with a grazed edge treatment.

Once one enters the house, the headspace becomes almost smaller than it needs to be – you can almost touch the ceiling. The space then expands out to a foyer, surrounded by a series of elliptical and cylindrical forms. A steel, metallic, ribbon-like balustrade (actually made from 9 different pieces of curved steel seamlessly welded together) partially reveals itself. A grazed glass landing above indicates the extent of the stair. Above this, a large elliptical skylight captures natural light, allowing it to flow down to the foyer below.

The living level, which includes a sitting area, meals, kitchen, scullery, powder room

and separate dining room, is book ended. At one end, a custom crafted sheoak timber sideboard is set against the internal surface of the grazed and laminated glass façade. An over scaled frame, faced with mirror, provides an infinite quality to the field of glass. The other end also has a sheoak timber wall, which sweeps into an elliptical shaped cylinder. In this a fireplace has been carved and intersected with a suspended, floating, granite hearth.

For Saaj, being involved with a project like this from the initial discussion just after the property purchase right through to the client's occupation has been a rewarding and unique experience. By forming a close bond to the family and following their needs and suggestions, a new and unique vision has been conceived and successfully executed. The results speak for themselves.

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Photography by Matthew Mallett





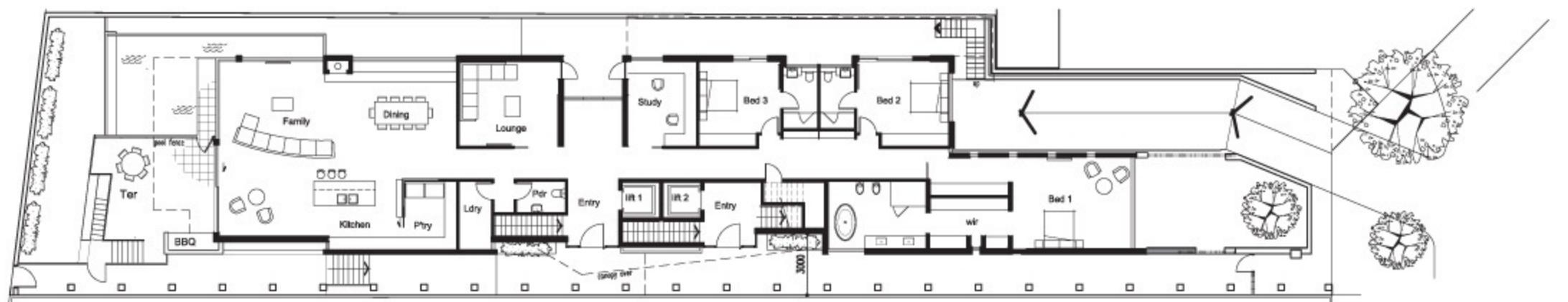
Architectural Revelation

This architecturally designed project in Brighton consists of two, multilevel, completely separate luxury residences, which from the outside appear to one single dwelling.

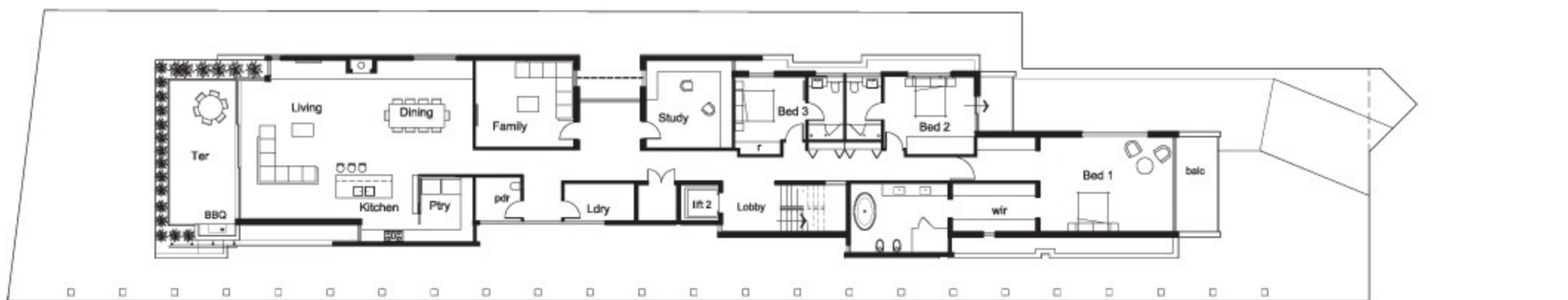




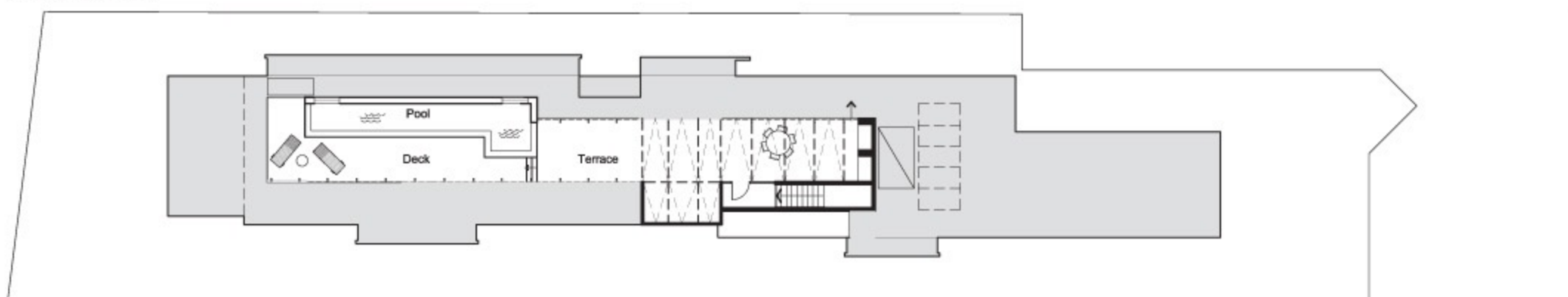
Ground Level



First Level



Roof Level





The modern development faces Port Phillip Bay, contributing to the innovative, interesting and cutting edge residential design popping up in the area, particularly along the bay facing streetscape. The local architectural identity has gradually been shifting from the characteristic Neo-Georgian type buildings, to a highly contemporary and ultra-modern design style. With this development, the bar has been set to a new level.

Bold architectural statements have been emphasised with sharp architectural lines, provocative angles, and robust external finishes. The building also has the added benefit of the block positioning, which allows the front, back and main side elevation to be publicly visible, thus allowing for a holistic design approach, creating visual interest for the entirety of the site.

A construction technique of solid, reinforced concrete and masonry is in response to severe environmental conditions due to the property's proximity to the ocean. External claddings such as copper, zinc and concrete have been selected for their maintenance-free properties and their inherent natural beauty as they age over time. These materials create an earthy and rustic quality to the building,

which allows it to sit comfortably within its natural environment overlooking the Bay and the City.

The development adds value to the block and, more broadly, to the locality by maximising the number of residences on the land without compromising the standard of luxury expected in such an area or the overall architectural integrity. Each home has its own private pool, lift, four-car basement carparking, three or more bedrooms, study, generous kitchen / living / dining areas with full width bay views, and marble ensuites amongst other lavish comforts. It raises the standard of modern architectural class in the surrounding area and stands as a front runner in architectural design and finishes.

Double glazing, natural and recycled materials, and solar heated hot water are amongst the items incorporated into the development to meet with environmental sustainability.

The classy design and high end quality of the extensive built-in joinery in both interiors incorporates everything from the flawless Emporite kitchen and bathroom cabinetry, to the natural Zebrano veneered built-in study joinery and reconstituted timber veneer full

height feature panelling in the entry foyers and lift lobbies.

Luxurious finishes have been employed for the interiors such as natural sandstone cladding to walls and bulkheads, natural marbles and travertines to walls and floors, slump glass and Digiglass splashbacks, and even a liquid metal finish to the full height pivot style entry doors.

Effective attention to detail is evident throughout the interior design, which creates a sense of elegance and understated refinement. Extensive ceiling articulation, full height emporite doors, flush skirtings, concealed fixings, and shadow lines between material and surface junctions work together to create this overall look and feel, resulting in a design that sets the new standard for quality and luxury in the area.

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Photography by Pietro Giordano



Sculptured River Vista

The unique riverside Carroll House has an architectural edge that is tough, sculptured and simple.





A simple 1950s cream brick house once stood on this site in Toorak, Melbourne. Overlooking the Yarra River and set back from a winding boulevard, the site now features a striking three-storey house. Designed by Fender Katsalidis Architects in collaboration with Catalani + Associates, the site required sensitive handling, being on a 100 year old flood plain. "We had to elevate the house just over 1.5 metres above the ground," says architect Karl Fender.

In lieu of a traditional fence, the base of the house was treated as a sculptural form. A zinc cube, containing a barbeque on the front terrace, provides one of several public gestures to the street, as do off form concrete fence walls. And to hint at some of the activity inside, a glass wall of the lap pool abuts the street.

The house was created to be flexible, both in the present and future. Toddlers presently occupy space in the family room on the first floor (delineated by sliding glass doors) and will eventually move into their own bedrooms when the older children move out. "There was no reason to create bedrooms for now and be left with empty rooms down

the track," says Fender. Also flexible is the ground floor of the house, with the kitchen, dining and living areas orientated to the river views and northern deck, while the family room/ computer room is located at the rear of the house. An open carport, accessed by a side driveway, provides an additional outdoor space. "We couldn't have had the garage at the front of the property, being a floodplain. And a blank garage wall to the street wouldn't have activated the street," says Fender.

Conscious of the need for privacy, as well as bringing the outdoors in, the architects opened up the vista to the river, while 'closing down' the aspect on the western elevation with a floor to ceiling concrete feature wall in the living area. To compensate, the architects included a lap pool on both sides of the space. "The skylight brings in sufficient light," says Fender. And although water doesn't flow across the room, bluestone tiles at the edge of the living room provide a connection to the lap pool.

As the house is relatively large (approximately forty squares) and the site is compact, outdoor terraces feature on every

level. The parents have access to a balcony from their bedroom, as do the children from the family room, both of which are located on the first floor. Although the house appears to be two-storey from the street, a third level, containing a large gymnasium is concealed six metres behind a concrete parapet.

Like the façade, which is robust, the interior finishes of the Carroll house are strong and honest. Off form concrete appears in feature walls as well as lining the walls of the staircase. And the kitchen, adjacent to the living areas, incorporates a limited palette of materials: stainless steel, timber and seraphic glass splashbacks. "It's quite a robust house. No parts of the house are out of bounds," says Fender.

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Photography by John Gollings



Benchmark Design



Positioned close to the beach and high enough to enjoy the expansive panoramic views of the Mornington Peninsula heads and the city skyline, this superlative home exploits all this site has to offer.







Designed by Graham Jones Design, this home has an architectural edge that is imaginative and stunning from every angle.

The client design brief was to maximise the site's extensive views from the living zones and the outdoor entertaining space. The design takes full advantage of the fact that the site falls away steeply from the road frontage.

The result is an amazing luxury residence that sets a new benchmark in residential architectural design. The building shape has been designed using two simple boxes, manipulated and layered to create functional spaces and intriguing architectural design. The main body of the home has been rendered in pristine white with soft highlights.

This home features plenty of elements that make it unique. It appears to be floating on water as the walls slightly cantilever over ponds that almost surround the building. The home is made from two pavilions that are joined by a second level bridge. Inside, a spiral staircase winding over the three levels is framed by a picture window at the entry to the home.

Upon entry through a wide pivot door, guests can cast their eyes to the sea views

visible beyond a bridge leading to the second pavilion of the building. To the right of the entry is a spacious office study, which has direct access to the spiral stair, but also opens onto its own large stone terrace. Here is an ideal space to entertain business guests during the summer months. To the left of the entry is a guest powder room with a private toilet and separate wash area, which contains a stunning Joseph Licciardi designed 'wash plane' set into a stone benchtop.

A glass bridge links the two pavilions and is a stunning central feature of the design. The bridge allows traffic movement to each pavilion and garage access below. As the occupants glide through the second pavilion, a frameless glass balustrade conveys the simplicity of the bridge design. Travel along a little further and a narrow void appears to the left with a floating staircase on the right.

The main living room of the home is to the left of the open bridge – spacious and comfortable, a great room for relaxing and entertaining whilst enjoying the ambience of bayside living. Huge glass sliding panels provide a seamless approach to stone tiled terraces overlooking the pool and water gardens.

The kitchen is pared back, minimal, functional and fashionable - simple, yet

sophisticated. It features a butlers pantry, making life a little easier in the kitchen. Maximising the simple theme of this remarkable home, the dining is spacious and practical. A beautiful built-in stone sideboard contains a plasma TV which appears at the push of a button. The remainder of the home is fully-automated and easy to operate,

The home has been designed for entertaining, both inside and out. The living spaces have been designed to open up and flow out into the pool zone. Upper terraces overlook this wonderful pool area - complete with stone work and a black mosaic pool. The outdoor kitchen, all-inclusive with temperature controlled wine fridges, wet-bar and BBQ are under cover and ensure alfresco entertaining at its best.

This home is testament to ingenious design principles and a little imagination from the team at Graham Jones Design.

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Photography by Chris Groenhout



Challenging the Boundaries

The family who purchased this block in Hampton had very clear ideas of what they wanted for their new house.

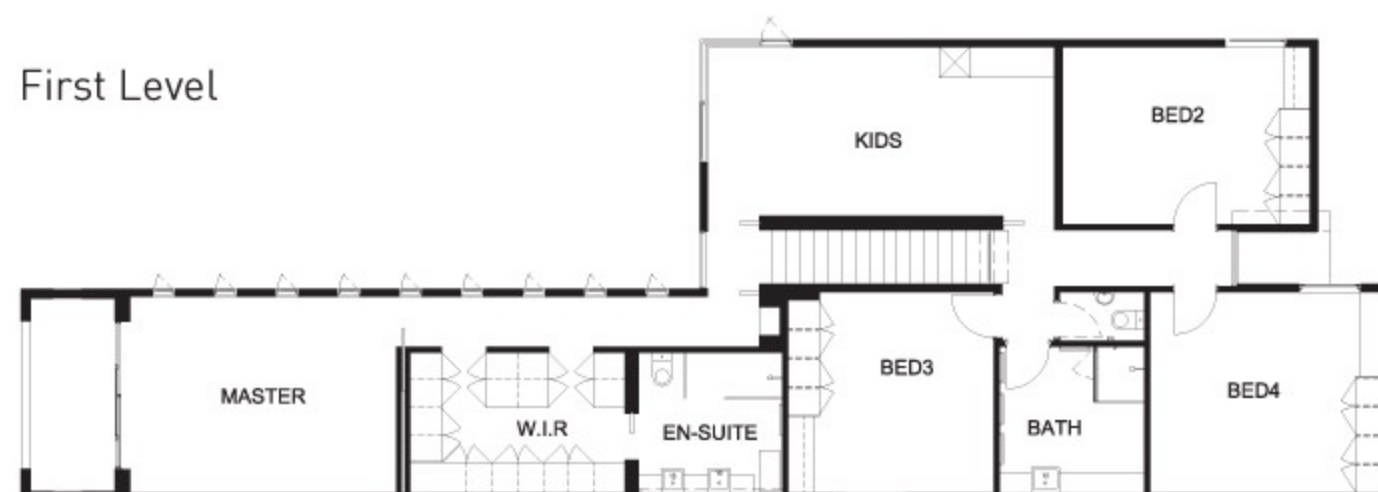




Ground Level



First Level





From the very beginning, the clients presented CBG Architects with a definitive list and plan: double storey, four bedrooms, guest quarters, separate formal and informal living areas, a study with its own corridor library on the ground floor, separated main bedroom, but most of all, privacy between spaces.

In this instance, the challenge for CBG directors Pietro Giordano, Con Bahramis and their team was to create an innovative, contemporary and progressive house where the finished product exceeded the client's expectations.

From street level, privacy is heightened through the extension of the front fence across the main entrance, as well as the deliberate lack of windows in three of the four main components of the façade: a timber veneer panel that conceals the double garage and two cantilevered elements forming the upstairs bedrooms. The fourth component is a curved, bluestone wall with five viewing panels which serves to soften the harder-edged, angular aspects.

It's an impressive façade and the clever design continues inside. The main focal point is upon entry where two full-height, glazed, fragmented windows extend upwards at each end of a long, light-filled corridor gallery space which acts as the spine of the house.

The lower level of the home is arranged on either side of the glass spine. One side is the 'engine room', offering the hustle and bustle spaces of the house – kitchen, study, meals, bathroom, guest quarters and semi-ensuite. The other comprises the more refined, tranquil separate living and dining areas, with a wall of floor-to-ceiling windows and a garden feature overlooking the rear yard.

The kitchen/meals open plan area maximizes the north facing courtyard with large floor to ceiling glazing, and incorporates light colours and materials to compliment the bright and airy outlook in this area. This area in turn opens up to the decked terrace and barbeque area for easy summertime entertaining.

Outside, the house has a commitment to environmental sustainability design (ESD) aspects with grey water recirculation, solar heated water, rain water tanks, and native planting.

Upstairs, the main bedroom has its own gallery corridor with en suite, walk-in wardrobes, balcony, retreat, and is well away from the children's three bedrooms, central bathroom and retreat.

"There is a bit of intrigue in this house. Spaces lead to places, and you could visit a few times and always discover something new," Giordano says.

The cantilevering upper level over this part of the house not only provides an architectural element but also provides shade to the north-facing living area. Another design aspect is the flexibility of the house. The kitchen offers a great example with a full-height, solid moving wall that opens to a scullery and pantry. Similar moving walls are also used in other parts of the house, aimed to easily separate or contain spaces within.

"It's great to have clients who ask you to design a house that challenges the boundaries of architectural form and space while providing solutions to their initial brief."

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Photography by Dianna Snape

A photograph of a modern, single-story house with a white-washed facade. The house features large windows with horizontal blinds, through which interior lights and furniture are visible. A wooden deck runs along the side of the house, and a small garden area with plants is in the foreground. The sky is a deep blue, suggesting dusk.

Optimal Open Plan

With an iconic white-wash rendered façade, this home showcases the best of urban family living in a luxuriously appointed environment.





Situated on a large block, the home is positioned toward the south in order to maximise northern exposure. Open plan-living is taken to the next level in this home, with large sliding doors which are able to be closed to create privacy in certain areas when needed. One of the most attractive features of the home however, is the floor-to-ceiling glass along much of the northern side of the home, allowing an abundance of light to flood in and create the illusion of depth and space. Moving through to the rear of the residence, sliding doors open up to reveal a substantial in-ground pool and immaculate entertaining area capable of being used for large functions or parties.

The ground-floor houses the home office which may also be used as a fourth bedroom. The formal living area features a 4.2-metre-high ceiling with a Jetmaster fireplace and a teardrop-shaped hoop-pine light fitting by David Turnbridge.

A formal dining area and bathroom are situated on the other side of the hallway which leads down to an open-plan meals area and kitchen. A second kitchen is positioned behind this kitchen and allows for catering in the company of guests.

The second level of the home incorporates the remaining three bedrooms. One of which – the master – is separated from the others by a home cinema. Throughout the house, interior decoration is used to create depth, colour, and texture. This is exhibited in the bedroom and formal living areas where wallpaper has been applied.

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Photography by John Wheatley - UA Creative





Modern Nature

Featuring an intriguing red cedar texture, this home from Steen Architects is a fascinating blend of shape, colour and materials.





The brief outlined a need to maximize views, provide accommodation for a holiday house that may at some stage be used as a permanent residence, and the use of western red cedar – a material that the client felt blended in with the surrounding environment and admired the aesthetic as it aged and weathered.

The concept revolved around the existing conditions that the site presented. This took into account the existing vegetation and surrounding built form. The aim was to maximize views to the Great Ocean Road. This resulted in locating the main living areas on the first floor and placing the outdoor entertaining area and pool on the roof. The house had been flipped and with the ground floor has subsequently been used to primarily accommodate the sleeping quarters. The whole building has become accessible. You can walk all over and through

it making it less like a house and more like an object in nature.

The building form splits into two parts separating the master bedroom from the main living. Access is gained to this area by an external walkway. Council guidelines were challenging, but resulted in unique broken forms. The forms in plan appear like a sight line drawing.

The house turns away from the street and presents a blank façade. The façade floats over the site's existing vegetation. Within the site there are a series of blank walls which define view lines, allowing the building to be read as elements located and integrated within the landscape.

Beyond the site parameters the design process revolved around a series of cardboard models. To a certain extent this

material is reflected in the final built form. Like a series of off-cuts placed together to create a uniform structure, the cedar boards then wrap around the structure as if a sheet has been thrown over it. The boards change directions as they wrap around the building. In time each face will weather differently and add another dimension to the form.

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Photography by Lis Bevan



Timeless Shapes

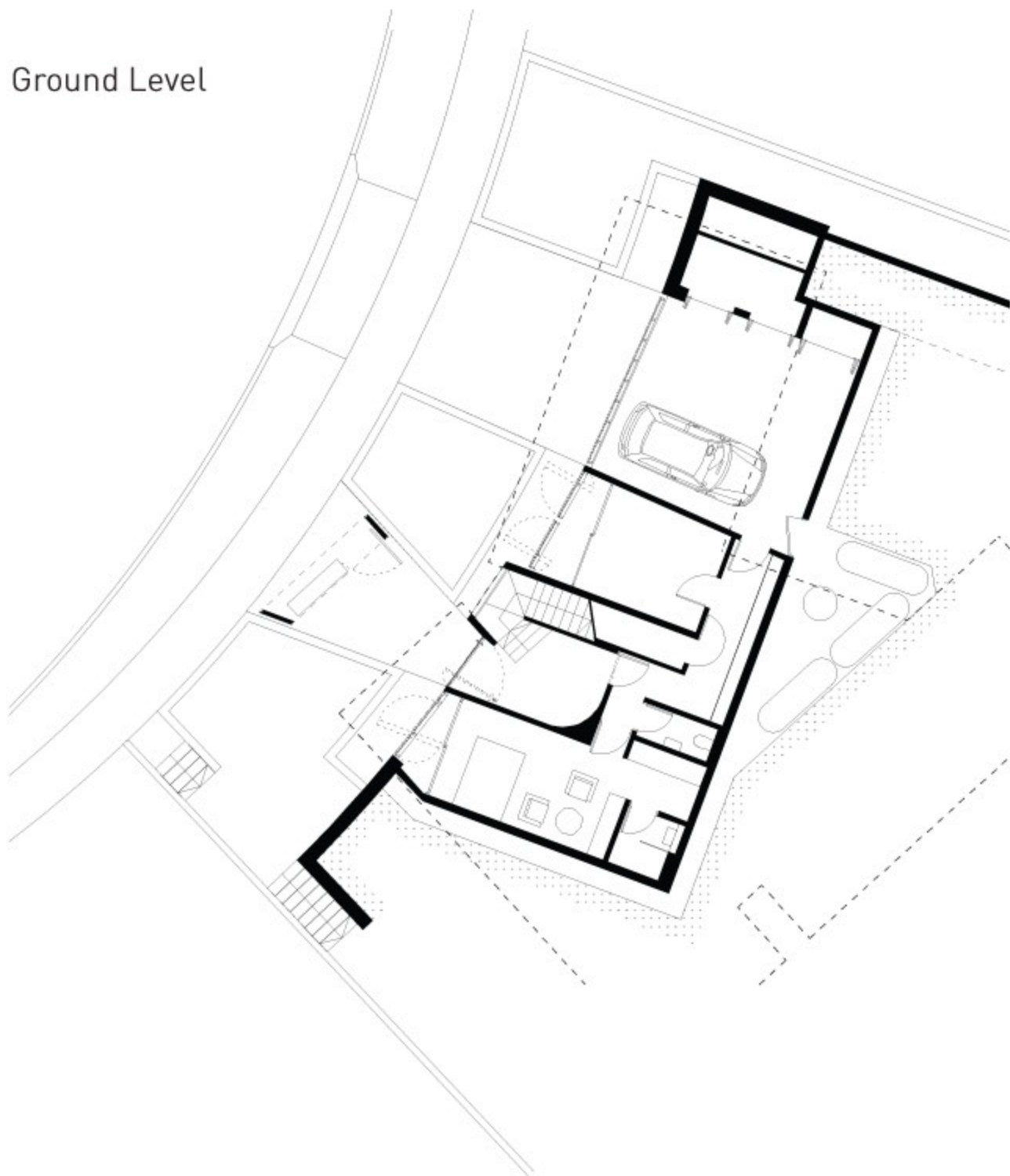
From the outset, the client requested a clever and timeless house designed to create the impression of a high quality house with a sense of luxury but without the unnecessary expense of “top end” or high maintenance finishes.



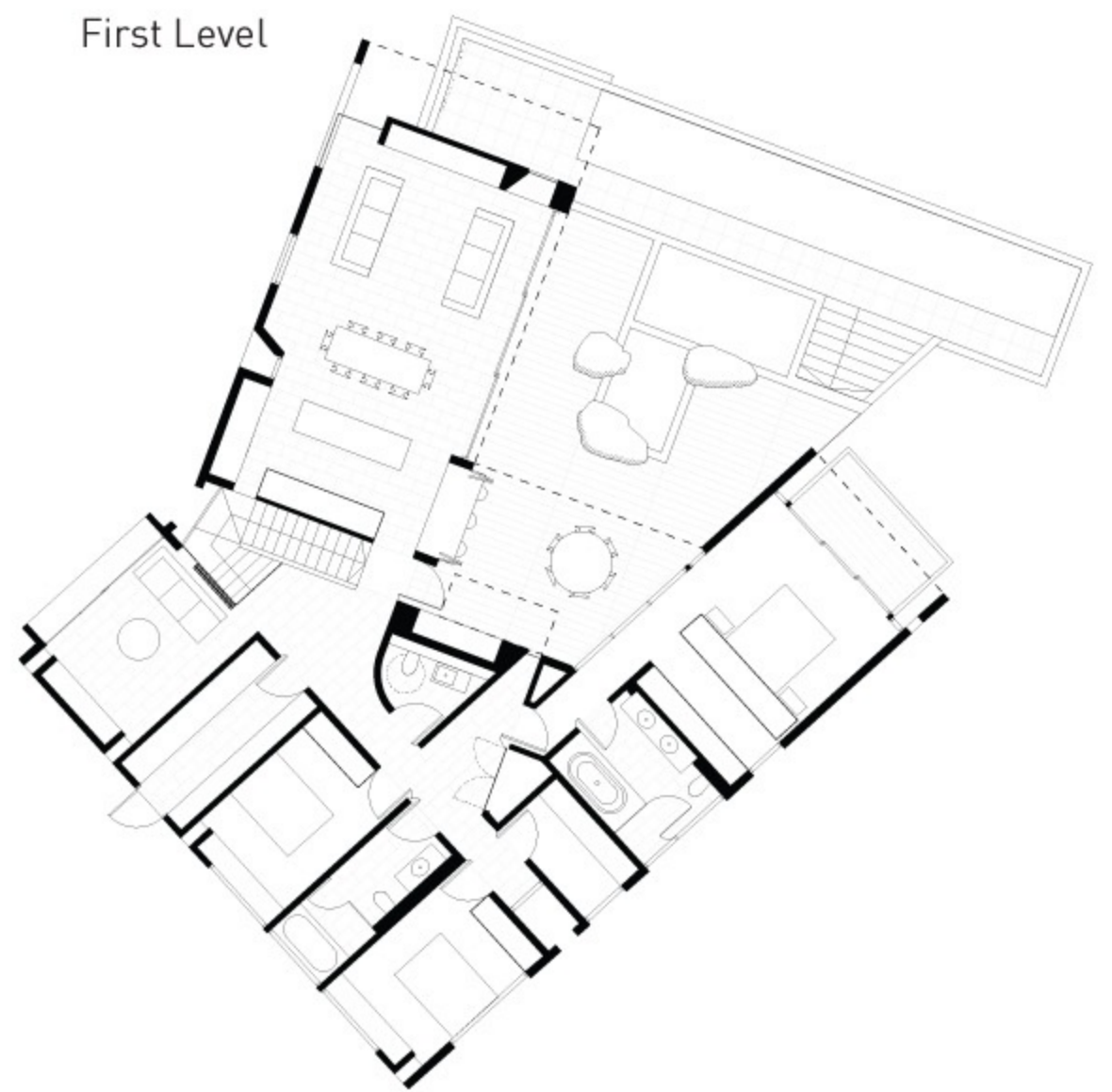




Ground Level



First Level





The home is built on a site that was part of the Australian Defence Force Base on the Middle Head Harbour promontory, and is located within a precinct that until recently was occupied by modest, single storey brick officers cottages. An existing oval and bushland along the Georges Heights ridge form the rear and side boundaries to this site.

Substantial setbacks presented a trapezoidal shaped area that widened towards the north-east. The plan was devised in response to this, consisting of three articulated wings wrapped around an open north-facing courtyard.

Tony Caro Architecture conceptualised the building as an open oyster, with a relatively hard exterior wrapped around a soft centre. The key idea was therefore to place the open courtyard at the centre of the plan, and to spatially share it with the main living spaces. The three core elements of parents suite, children's areas and primary living spaces are expressed in the tri-partite plan. A separate studio, office, storage and garage are situated in the lower base-form.

The sites topography has created a key design opportunity to integrate the building into the site, rather than impose itself upon it. The lower level is recessed and partly clad in sandstone, integrating the dwelling into the diagonally sloping contour and mimics the many natural outcrops that can be seen in the area. This element therefore forms an organic base on which the single storey, floating forms of the upper floor sit.

The west elevation responds to a gentle curve in the street alignment, by offsetting the two façade elements, the entry is articulated and the building form draws the eye around and further along the street.

Passive design principles have been rigorously applied to optimize the thermal performance and reduce the energy and water use of this house. Amongst other techniques, the main façade is of 'reverse brick veneer' construction which insulates the thermal mass of the house maintaining a more stable temperature throughout the year and reducing the need for air conditioning.

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Photography ©Brett Boardman Photography



Excellence in Housing

DDB Homes have created a
masterpiece of white elegance.





With an eye-catching rendered façade including a slatted screen which screams for attention, this home is one which is sure to make an impression.

Emphasis has been placed on merging the indoors with the outdoors and creating a project which encompasses the whole block, rather than just the home. This is something that has been done with impeccable style and the utmost of sophistication. A contemporary verandah has been incorporated into the side of the house. It sits above a generous row of floor-to-ceiling windows and surrounds one side of the large in-ground pool. The lines between interior and exterior have been blurred which allows the outdoors to feel like an extension of the interior.

The ground floor of the residence incorporates three interconnected living zones, which overlook the courtyard mentioned above, while the centre of the home is devoted to housing the kitchen. On the other side of the full height wall of wine storage and display cupboards is the dining area.

Occupants continue to be spoiled in the outdoors with an array of luxuries including an outdoor shower and a third kitchen (in addition to the main kitchen and a fully equipped butler's pantry), featuring an authentic Teppanyaki grill.

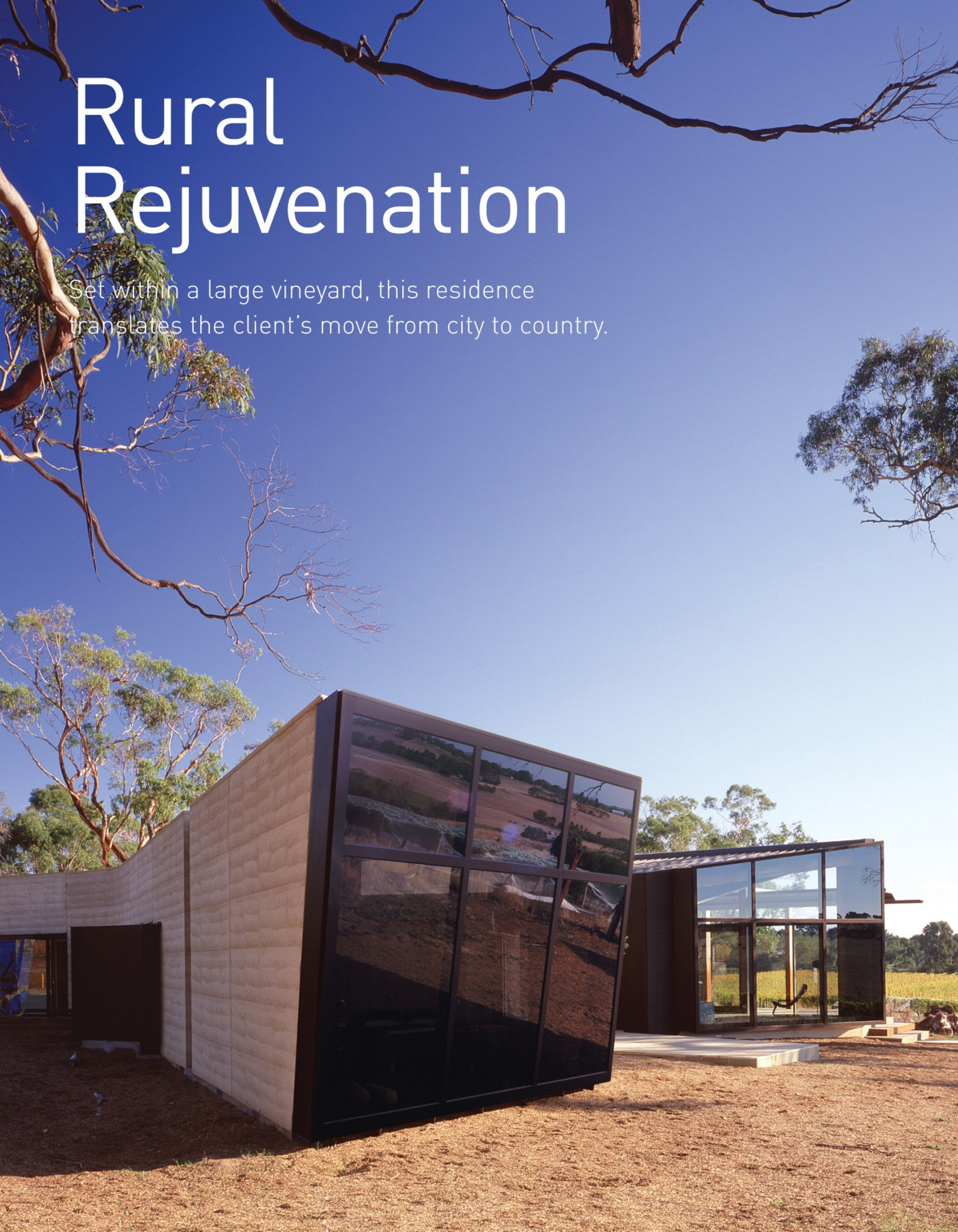
There are also some hidden gems underground. Two concealed concrete water tanks in addition to a third above-ground ensure nearly 100% of the water that falls off the house is captured and recycled. As winner of the Master Builders Association 2008 Excellence in Housing Award for 'Best Custom Home \$600,000 - \$800,000', DDB Homes have truly earned their stripes in creating this iconic property.

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Photography by John Wheatley - UA Creative





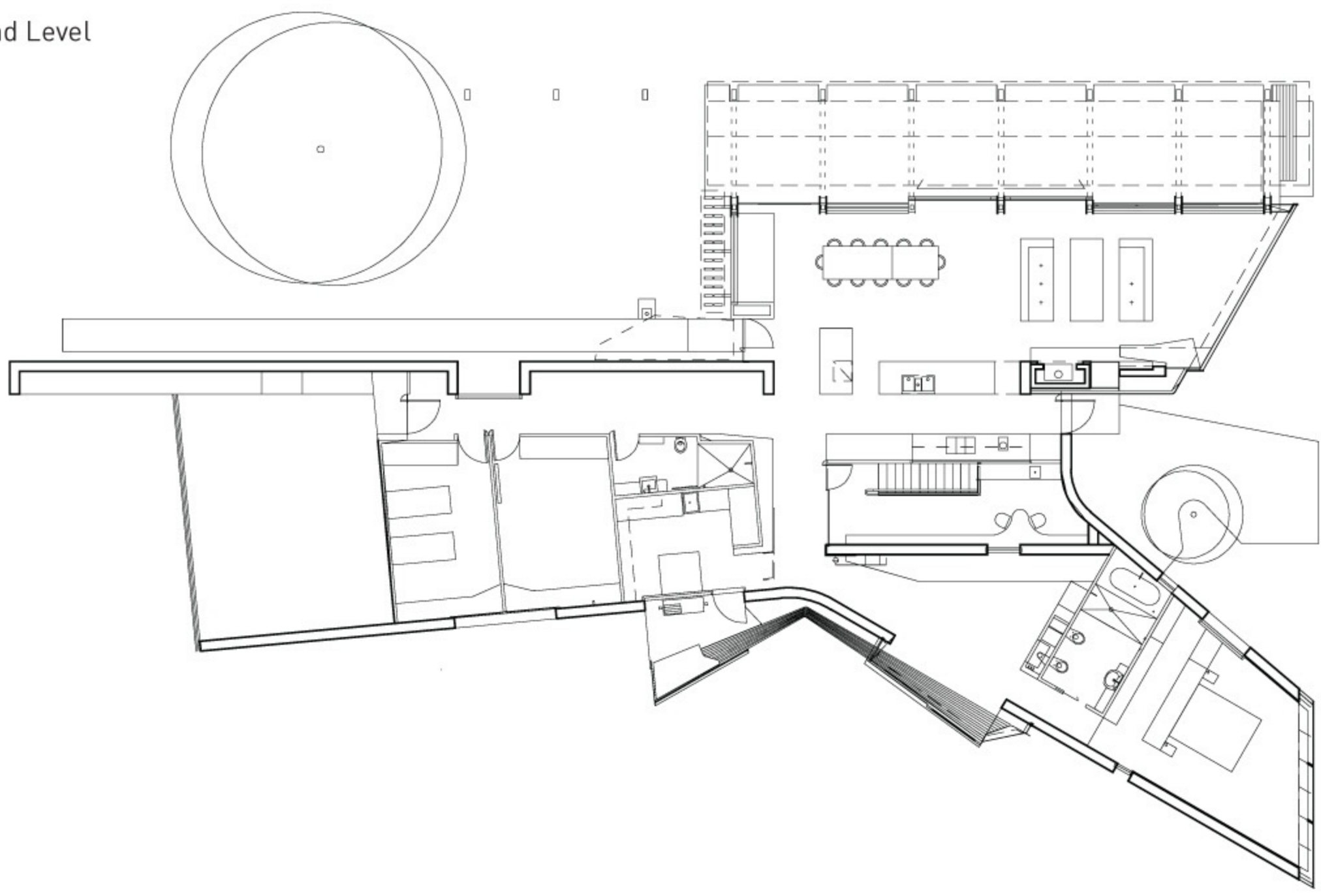
Rural Rejuvenation

Set within a large vineyard, this residence translates the client's move from city to country.





Ground Level





The plan form responds to both the ordered patterns of the rows of grapevines and the extended views across the surrounding farmland. The operation of the various spaces expresses a shift in the client's living patterns and aspirations for change.

The client's wish to construct their residence from rammed earth and exposed raw timbers started a process of exploration and adaptation of materials and systems well beyond the conventions of rural building.

Unlike building within an urban site where a tight perimeter dictates siting, this expansive agricultural landscape provided few constraints. A position within the 24-hectare site was selected amidst a stand of the remnant Manna Gums and Stringy Barks at the edge of the vineyard. This elevated position affords continuous views across the vineyard and surrounding farmland from the east to the northwest.

The two longitudinal elevations contrast in their response to separate visual cues. The north elevation is accurately aligned with the rows of vines and the massive posts that form its verandah structure extend into the vineyard. The inflected shape of the south wall is drawn to frame a view across an adjoining valley.

The construction of the house incorporates standard construction techniques of concrete floor slab, a steel portal frame system and timber framing, with more specialised trades such as rammed earth and wrought steelwork. The more conventional construction methods, such as the steel portal frame system over the living area that systemized the structure, also provided construction and economic benefits. There is an expressed separation of all elements and materials from the rammed earth walls, extending even to the exclusion of all electrical and plumbing services from within.

The timber window frames have been located on the inside of the rammed earth walls to fully reveal the depth of this massive structure. Other elements such as the entry canopy have been expressed as delicate folds, which clip onto the massive walls. The northern verandah canopy is constructed of stainless steel mesh and profiled aluminum panels contoured to the needs of seasonal ingress and exclusion of daylight.

The form of the house has a vigour that defies the inertia of its predominant material of rammed earth.

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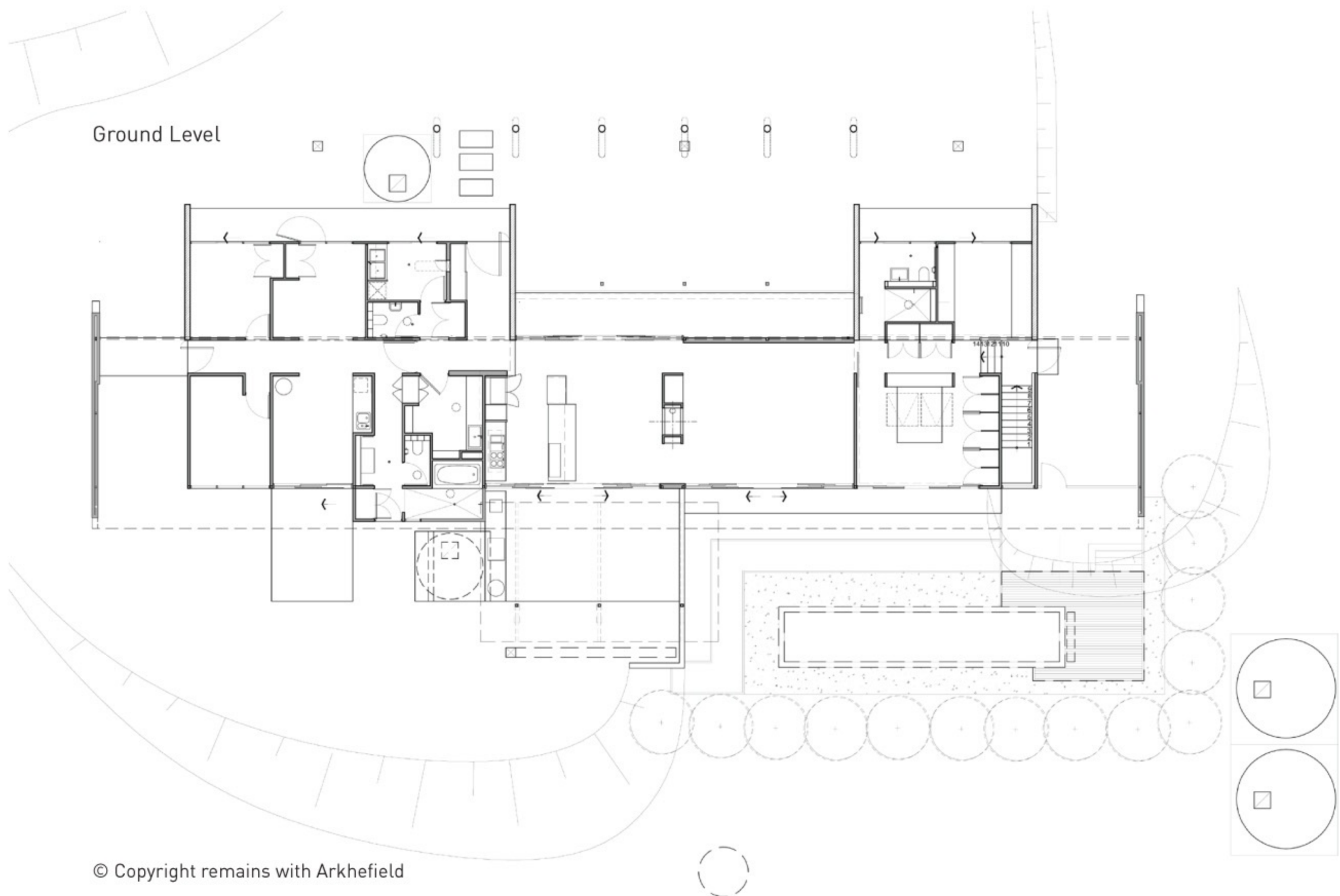
Photography by Trevor Mein - Meinphoto



Connoisseur

The Tobin Winery is located on a North facing gently sloping site on a vineyard in the heart of the Granite Belt. The vineyard merges with remnant scrub that borders a creek while occasional protrusions of the local granite punctuate the landscape.







The house is located at the top of the site, looking down over the vines, road, and creek to the distant hills.

The form of the house was driven by respecting the aspect, framing the view, and the making of place by casting a strong shadow under the continuous overhang. By folding the roof down at both ends, the 'shed' is referenced and the notion of shelter is celebrated and emphasised. The strength and solidity of the helmet roof is a response to the harshness of the climate and toughness of the landscape. As opposed to touching the earth lightly the solid form grounds itself and creates a sense of stability and resilience. Services are relegated to the lower black boxes, with the living/sleeping spaces enjoying the soft southern light through the roof skylight that manifests as a lantern and entry marker at night.

The concept for the overall form originated as a response to the landscape – the linear formation of the vines and the layered nature of the topography. Straying from a

light, feathered, timber and tin structure, this home represents a solid form that grounds itself and is practical in the harsh and unpredictable Australian weather. At the same time however, it frames the picturesque view and captures the beauty of the vineyard – the essence of the location.

The poles, water tanks, awnings and pool employ the 'homestead' strategy to define the external rooms. In time the landscape will grow and ancillary structures will evolve to breath life into the interstitial spaces. This is a unique home, constructed essentially by 'listening' to the environment in which it is located and utilising its natural features to assimilate with it as one.

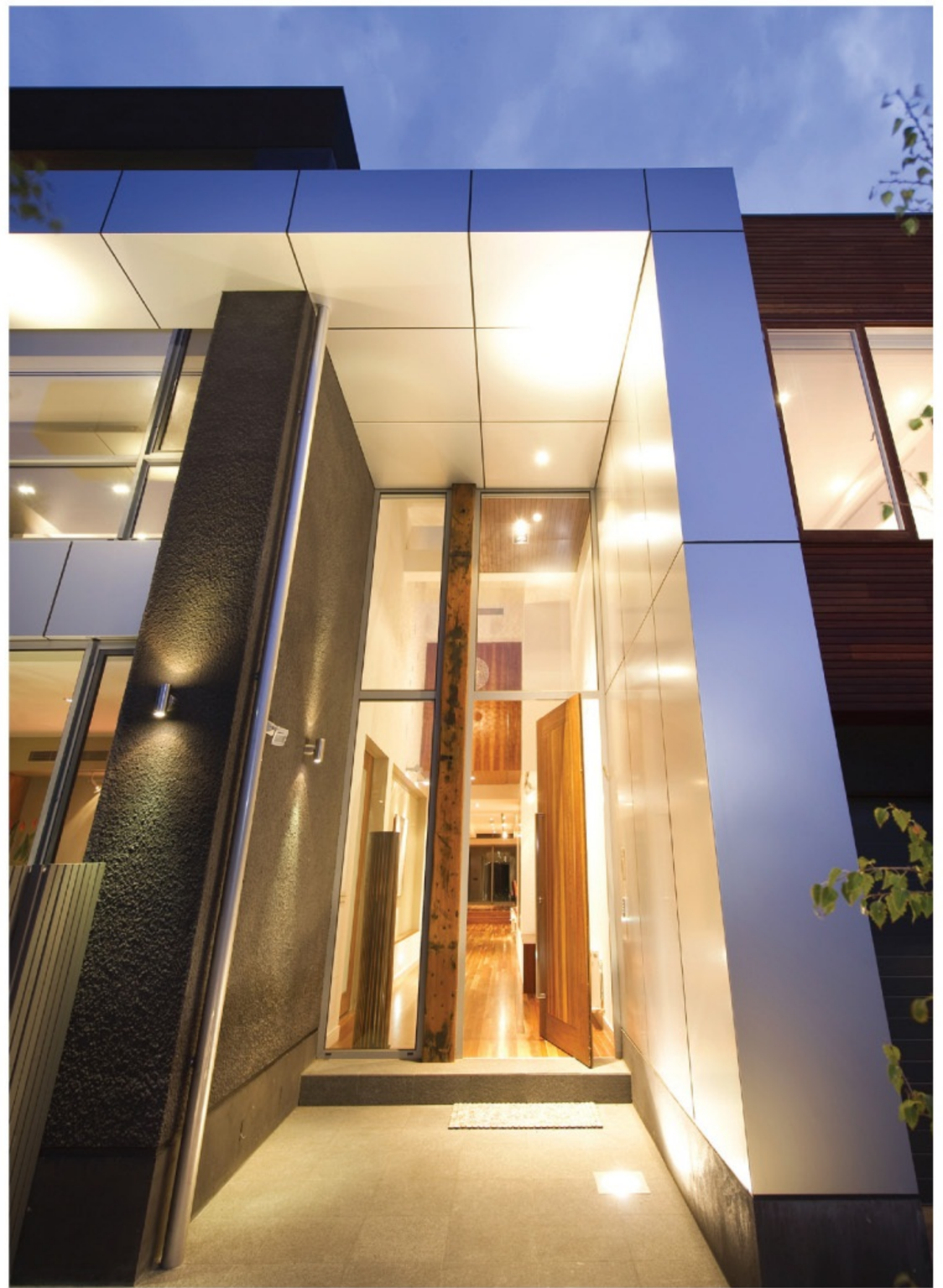
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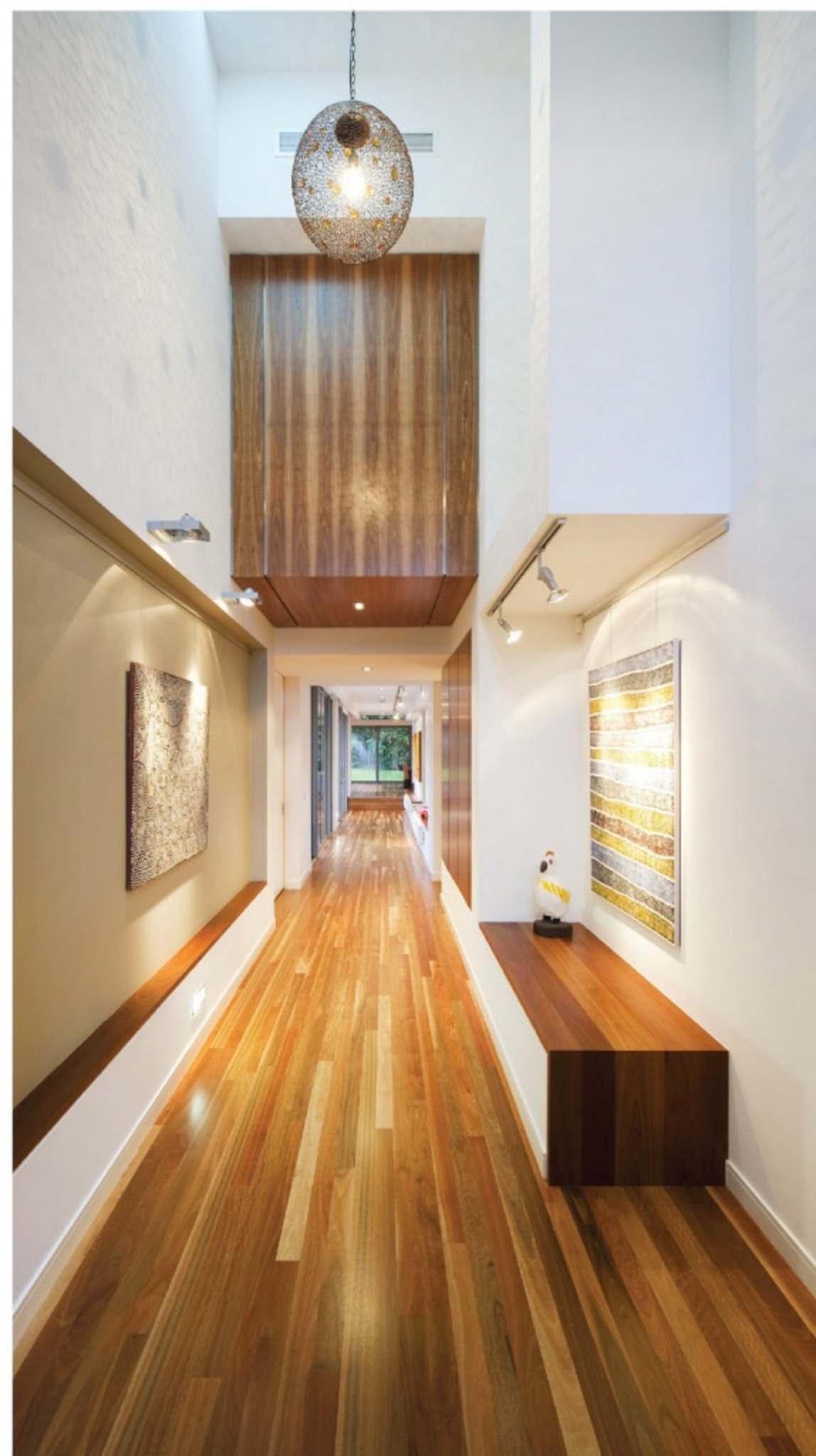
Photography by Scott Burrows



Design In Tune

This is a house designed through the words of a simple song - The Stillest Hour, by Carl Riseley.







The client brief was relatively simple - large open spaces making best possible use of the site, with 2m of fall work, plenty of space to display artwork, as well as seclusion from the children for the adults, while still maintaining a watch over them. The client's desire for feelings of freedom and tranquility were also central to the design – away from the hustle and bustle of city life, but not enclosed entirely in their own space.

That is the significance of the song. The Stillest Hour is when you retreat and are at peace. You are at one with yourself, but part of something bigger. As the lyric says "There's no sound, but there's still a song... With the daylight coming on and on." Imagine a house where you can sit, at any point, and watch the world go by, watch the sun rise through the window, through the roof.

The dwelling revolves around a central courtyard. This enables the parents to see, but not hear the children in the playroom. The benefit of the courtyard was threefold. It allowed a perfect 9m setback to enable the use of clear glass in all windows on both levels without overlooking. In addition it provided the space required for a 12,000L underground water tank and valuable basketball space. The bonus was a concourse, which effectively became an art gallery. Accordingly, it also avoids the requirement for a planning permit and provided a direct view from the family room up into the children's bedrooms via clerestory windows. The exterior is a controlled mixture of spotted gum, roughcast black oxide render and alucobond. All three overlap and meet at perfect intersections. The house is a careful study of geometry and function.

Entertaining is easy when the parents are undercover in their own area, but can look through to see the kids at play in their own courtyard.

Taking the home as a whole, all of the complex individual elements generate a reserved simplicity that has produced an inherently calm, open interior that is private, yet exposed. As a house it's calm and sedate. The clients are hidden from the world, but still open to it. In accordance with the song from which it draws inspiration, the home is best appreciated at the stillest hour...

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Photography By Matthew Mallett



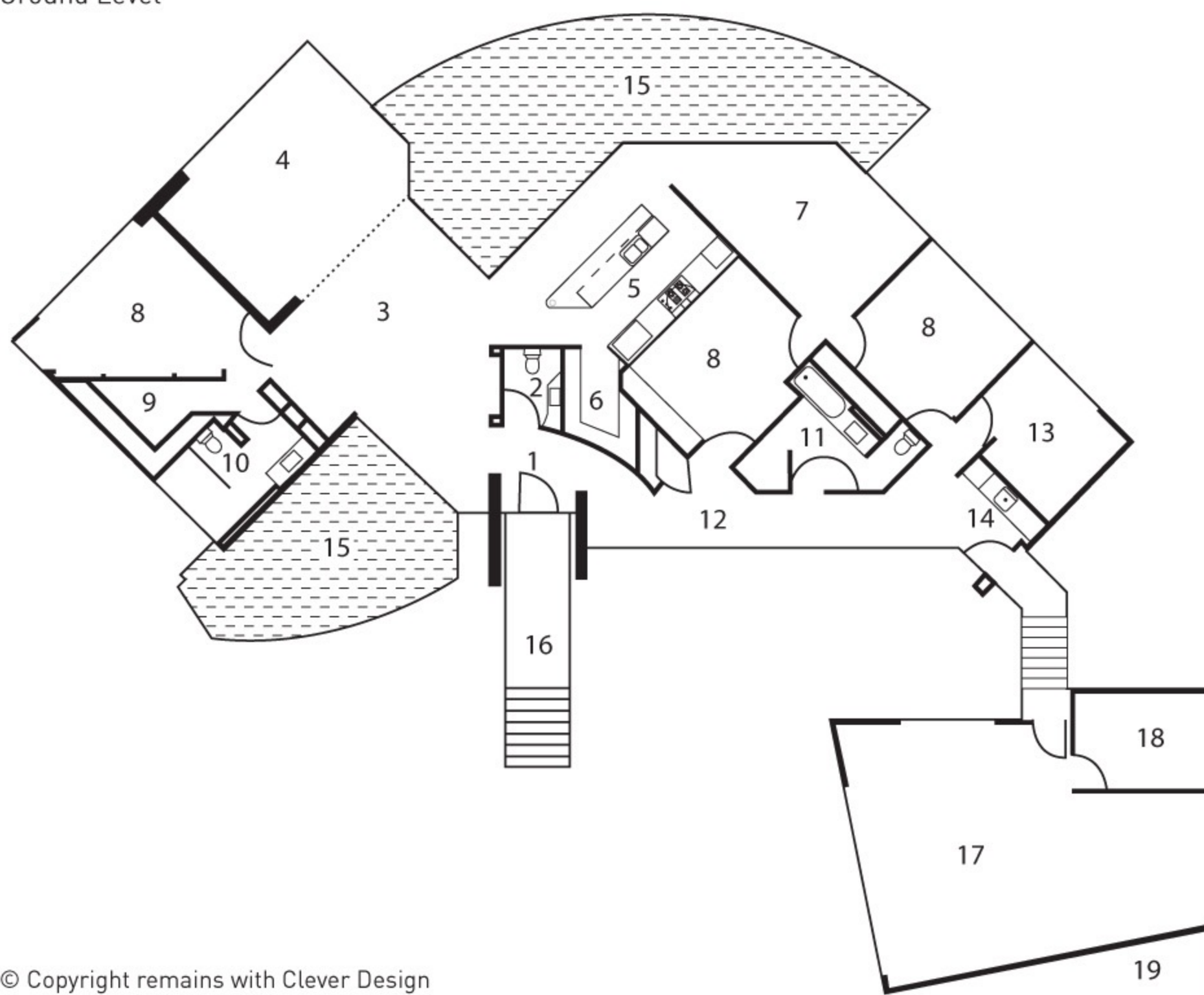
Just Add Water

Designed around its waterfront environment, this Tasmanian home has all the right elements to set a new benchmark in luxury home design.





Ground Level



- 1 Entry
- 2 Powder
- 3 Dining/Family
- 4 Living
- 5 Kitchen
- 6 Pantry
- 7 Sitting
- 8 Bed
- 9 Walk-In-Robe
- 10 Ensuite
- 11 Bath
- 12 Gallery
- 13 Office/Study
- 14 Laundry
- 15 Deck
- 16 Bridge
- 17 Garage
- 18 Storage
- 19 Carport



The prominent residence is situated on a steep sloping site with an idyllic north-facing orientation that commands spectacular views of Frederick Henry Bay and beyond. The client's brief called for a contemporary, single storey open living and functional environment to suit a family with teenagers that also delivered optimum energy efficiency and sheltered external areas for entertaining.

The design solution was inspired by the waterfront location and the simple concept of 'boat bows' represented by the multiple, cantilevered splayed roofs that give the appearance of 'piercing the bay' below.

Sweeping, sheltered decks and extensive use of Viridian's high performance large spanned glazing provide transparency between the interior and exterior living areas while the internal curved foyer walls link the hub of the home to the teenage living zones.

Every element of this home has been considered. The main living zones have been positioned to take advantage of the breathtaking water views.

A seamless transition and invitation to the entry has been created via the sand-textured blade walls, stainless steel perforated bridge and water feature that extends into the foyer and wraps around the southern external façade, creating a tranquil connection to the distant bay.

Inside there are numerous understated features, meticulous architectural detailing and an interesting palette of colours and materials. Notably, the subtle flecks of glass in the thickened dark polished concrete floors complement the modernistic form of this home and provide optimum passive thermal storage.

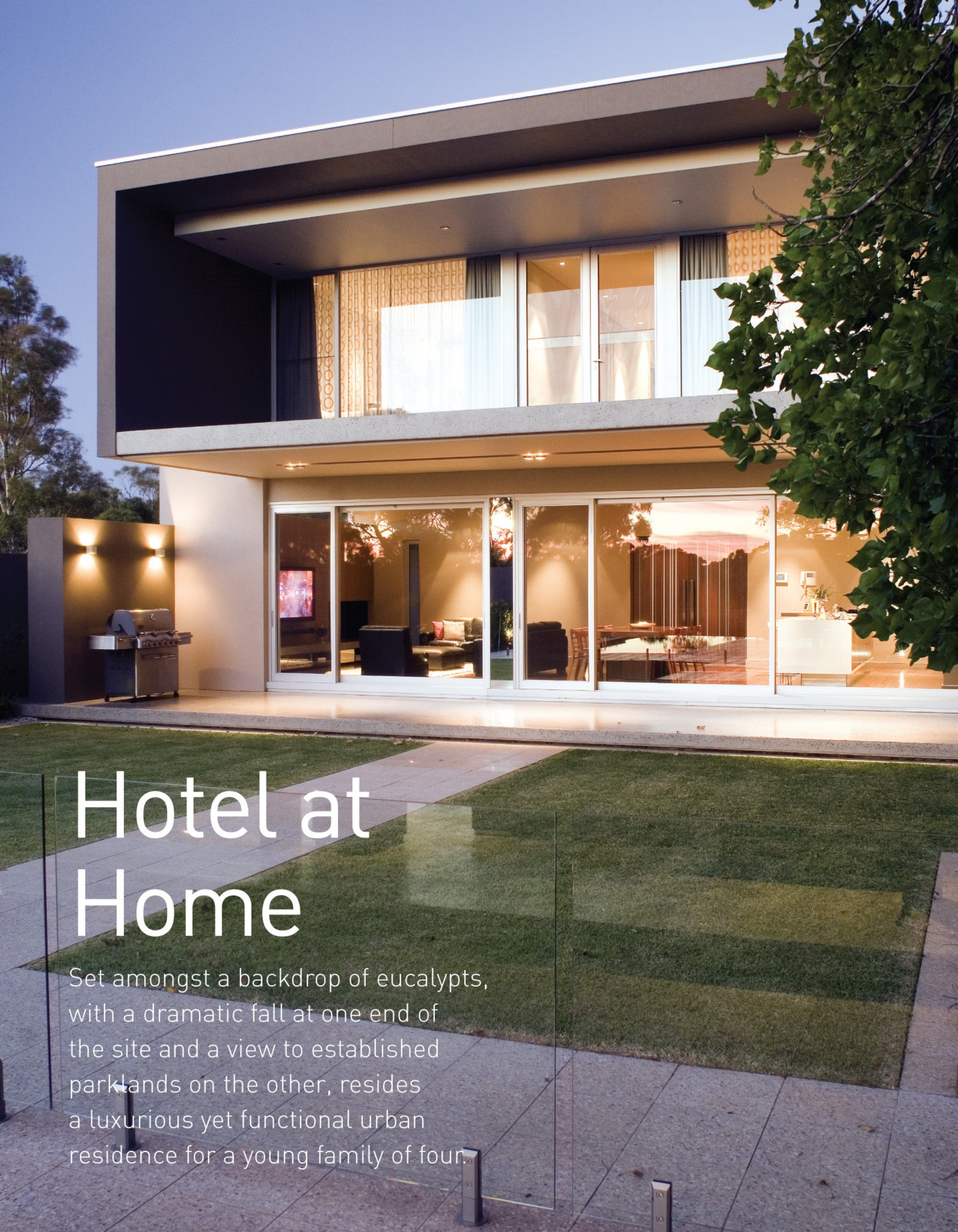
Deliberately, the house orientation and design maximises the entry of the winter sun.

Concealed Michelle Trombe walls provide turbo passive heating to the master bedroom and living rooms. The large cantilevered roofs provide shelter for the multi purpose external entertaining space while strategic placement of functioning windows and stacker doors allows for cross ventilation and free use of the sea breeze.

This contemporary home demonstrates a cleverly considered response to the environment in which the design solution captures world-class views and has given the clients a private, uninterrupted thermally comfortable environment in which to enjoy their family living.

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Photography by Richard Eastwood



Hotel at Home

Set amongst a backdrop of eucalypts, with a dramatic fall at one end of the site and a view to established parklands on the other, resides a luxurious yet functional urban residence for a young family of four.

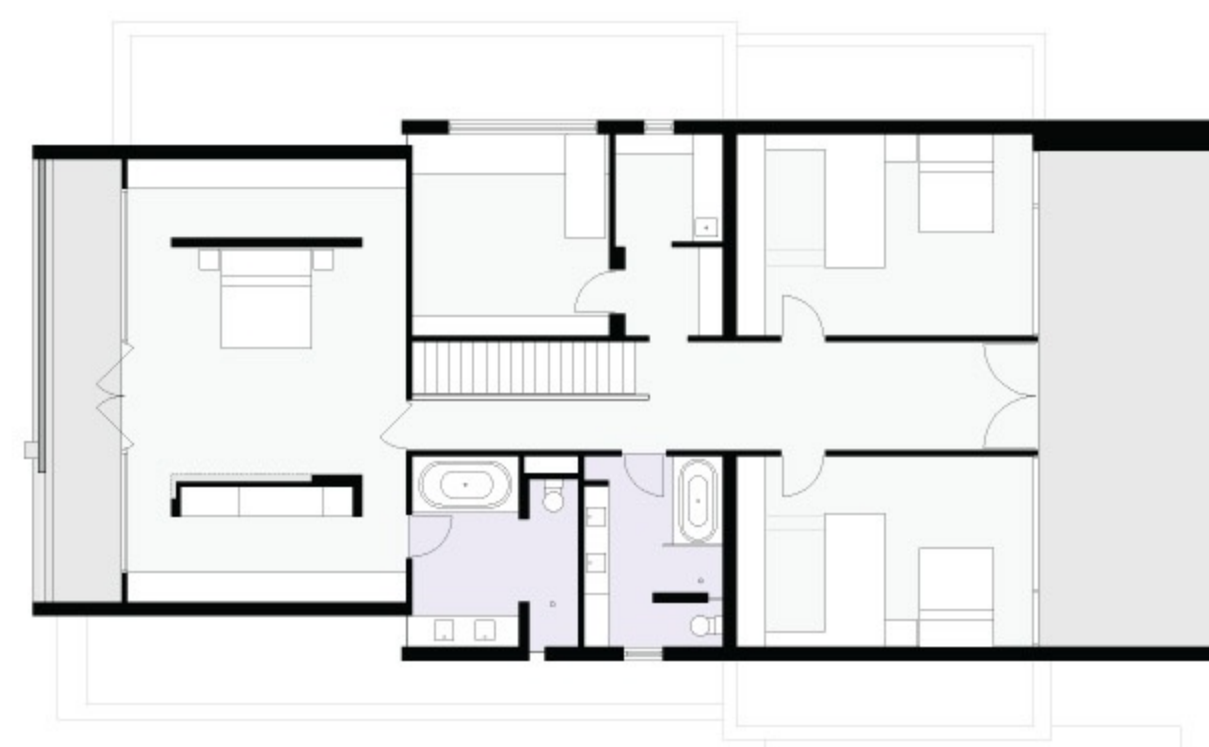




Ground Level



First Level



The design evolved from the dramatic topography, with the aim of maintaining the perception of endlessness. This was to be achieved by means of landscaping and a pool that appears to cantilever into the trees and over the meandering road leading to Adelaide's Waterfall Gully.

The brief called for the creation of a 'hotel' feel throughout the building - achieved with the close affiliation of architecture and interior design and realised without any compromise in comfort and ease of family living. The same sense of design was adapted for the outdoor areas, where luxury was a requirement without hindering practicality, such as the provision of a children's safe play area away from the pool zone.

The outdoor living zone became the commencement point for the design of the main house. A seamless connection between this area and the main residence was achieved with uninterrupted views from the internal spaces on both levels. An illusion of one big open outdoor space is created with the careful placement of a

frameless glass pool fence in relation to lawn and paving junctions. In addition, details from the outdoor elements are reflected in the main residence with floating concrete slabs and cantilevered balconies and terraces, amplifying the infinite view from all main areas.

The building's planning is a simple progression from the entry, past entertainment and amenity areas, the open living sections then on to rear outdoor spaces with the additional flexibility of opening up the rear façade to the outdoor space. The building's layout is straightforward and functional, with no crossover of space or shared uses. The central stairwell floats on a concrete base and mimics previous design elements, with cantilevered treads leading up to a wide gallery passageway. Main rooms branch off this central passageway, acting as the central vista to the dramatic views of the rear garden. These views are maintained from all bedrooms and living areas whilst avoiding overlooking issues through the use of cantilevered balconies and extended blade walls.

The house has been designed with basic principles of energy efficiency. Orientation and sitting was considered to maximise passive solar advantages. In addition, the use of efficient glazing systems, maximising cross ventilation, thermal mass and bulk insulation help assist in minimising reliance on active systems.

Pure forms, a rich palette combining natural materials such as ironbark timber, slate, white veined and deep chocolate marbles with strong design elements such as the floating polished concrete platforms, imbue the house with a warmth, richness and welcoming luxury... The feel of an exclusive hotel with the comforts of a family home.

Architects Ink

Level 1

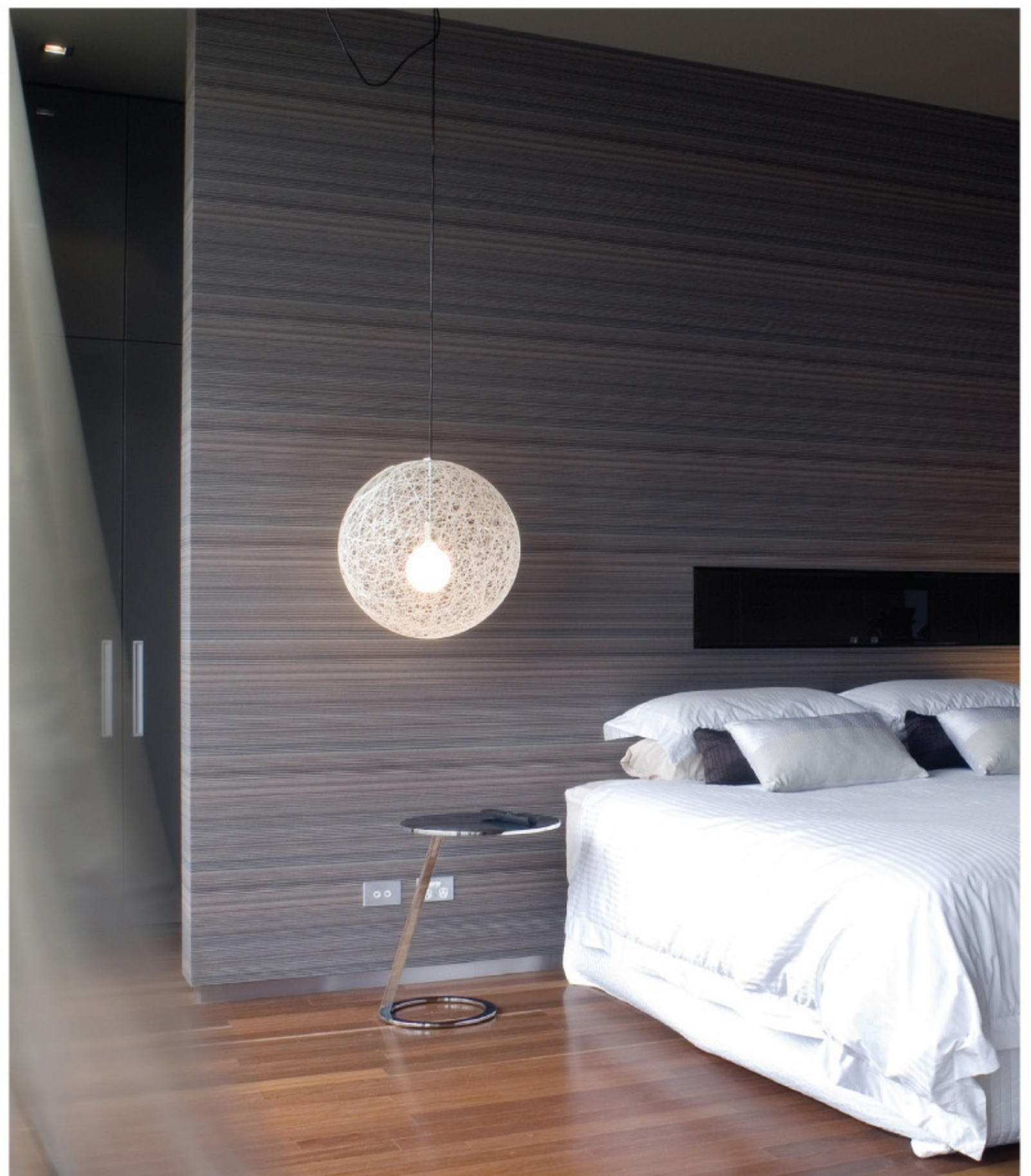
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Photography by Simon Casson





The image shows a modern residential courtyard at dusk. A concrete walkway leads through a lawn area with several plants, including tall, spiky ones. The plants are illuminated by warm, yellow lights. In the background, a modern building with large windows and a flat roof is visible. The building's interior lights are on, and the sky is a deep blue. The overall atmosphere is warm and modern.

The Verandah Residence

During the initial consultation, which was just a casual meet and greet situation, the owner explained that he had seen Distinct Innovations' previous work and trusted them with the creation of his home.





The owner did not want to cloud Distinct Innovations' Luke Van Jour's judgment regarding the design process with any of his ideas, just in case the design did not reach its full potential. His exact words were "This is your creation and I want you to push the limits and create for me a beautiful home. I would like a home that gives me the feeling of living in a resort and everyday must feel like a holiday."

All that was requested from the client was a list of rooms they required, including the approximate sizes of each space. They provided Luke with a very simple brief outlining their main concerns and left him to create the architecture. "I have always been an advocate of sustainable architecture so this was always the mindset and back bone of the design," Luke said.

A lover of steel, rock, glass, timbers and concrete, Luke wanted to package this all

together into the design. "I am a big fan of modern industrial / commercial buildings so I used this as a guide during the design."

To add some warmth and softness to the design he introduced recycled timbers and stone to offset the heavy cold industrial feel of steel. Soft tones and neutral colours were added to the design palette to further enhance this effect. The pool was an integral part of the design process and it was always going to be the centrepiece of the home.

Construction by Build 27.

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Photography by Richard Anthony Photography

Mediterranean in Mind

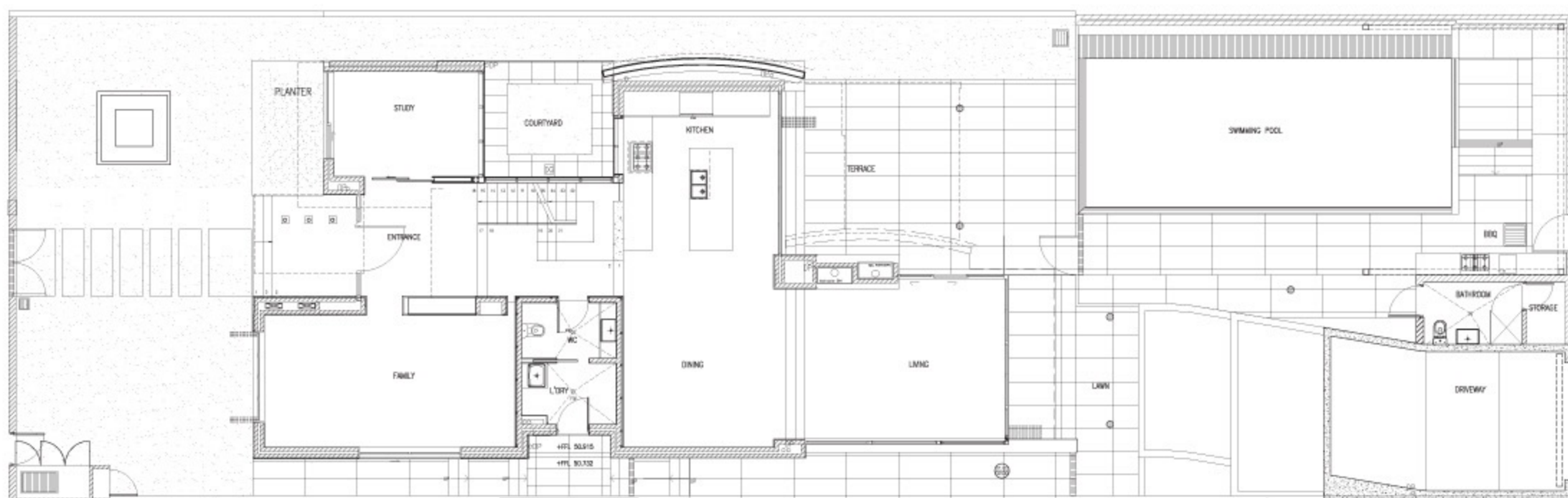
With a design based entirely on the life and history of the client, this home is truly individual.



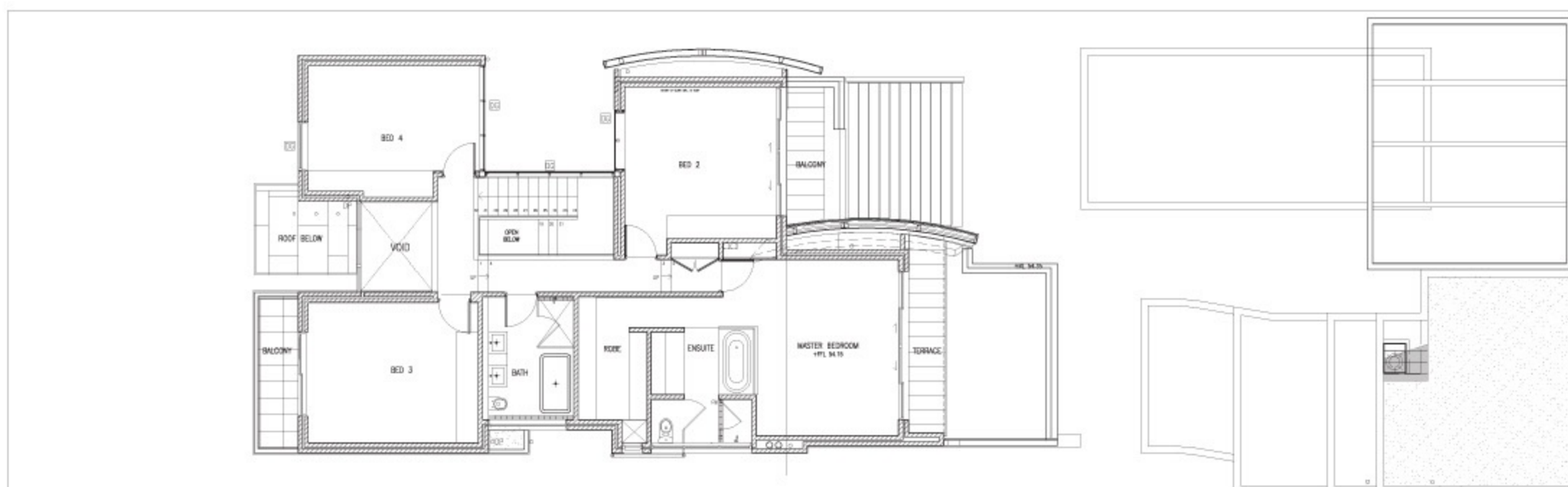




Ground Level



First Level





The client, a concrete contractor who planned to build the house himself, maximizes the use of concrete and solid construction. Because of his heritage, the design was influenced by the materials and forms of Mediterranean Architecture. The curved shell forms for example, reflect the sails of the fishing boats from the Greek Islands. In addition the client does a lot of entertaining and wanted a house which maximized the connection to a large outdoor space.

While the house was intended to be unique, the predominance of homogeneous architecture in its surroundings presented some challenges. As a result, the house has been designed as a series of blocks which modulate the scale and minimize the impact of the house to neighboring areas. It consists of a series of different internal levels, which step up progressively from the street. The house is solid from the street and gradually opens up to be completely open to the rear.

The 'L-shape' of the home provides for the maximization of natural light into living areas, while the central courtyard allows for light to penetrate the middle of the house and also serves to break up the massing of the facade.

One of the main features of this home is the large, central staircase. The original idea for this stair came from the James Bond movie 'Never Say Never Again'. This stair adjoins the central courtyard so it is always bathed in light. In addition, it connects the various level changes in a single fluid sculptural element, utilizing dark polished concrete.

The dominant feature however, is the curved sail-like rear white walls. These walls soften the massing and bring lightness to the house. The walls break up the space and progressively dematerialize the house into a series of cantilevered vertical and horizontal planes to the rear. The home culminates at

the kitchen and living areas of the house which finally dissolve into a large outdoor room for entertaining. This space contains a glass swimming pool with a pool bar and an a minimalist outdoor seating enclosure, fulfilling the requirements of the brief.

The use of mirrors and chandeliers throughout enhances the luxurious lounge feel. To the rear, a terraced market garden enhances the European character of the space, while the indoor/outdoor fireplace works to blur the line between inside and out.

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Photography ©Brett Boardman Photography



Bella Vista

The client, a builder, wanted to create a showcase of contemporary design in the context of a large family home.





The project consists of five bedrooms, two living areas, guest rooms, pool and outdoor living areas.

The building was to have lots of natural light and connect to alfresco living and swimming pool areas. The use of contemporary building materials was to be used to compliment and reduce the scale of the building, whilst being designed for build-ability and street appeal.

The primary challenge in this design was to retain a compact footprint, in order to maximise the landscape open space for the site. The layout was arranged to provide north facing living areas, with self contained guest areas doubling as 'formal' living zones.

The extrusion of double height voids over the living areas provides dramatic volume and light penetration, and a contemporary array of face brick and commercial cladding was utilised. Extensive use of shading devices compliment the building form and help deliver a well articulated design with a strong geometry, framing a bold statement within the streetscape.

This project was intended to be a perfect example of modern materials and concepts,

and create a bold impact within the streetscape. With strong geometric forms and a mixed palette of brick and commercial cladding, this generous home is eye catching yet suitably refined for its domestic setting.

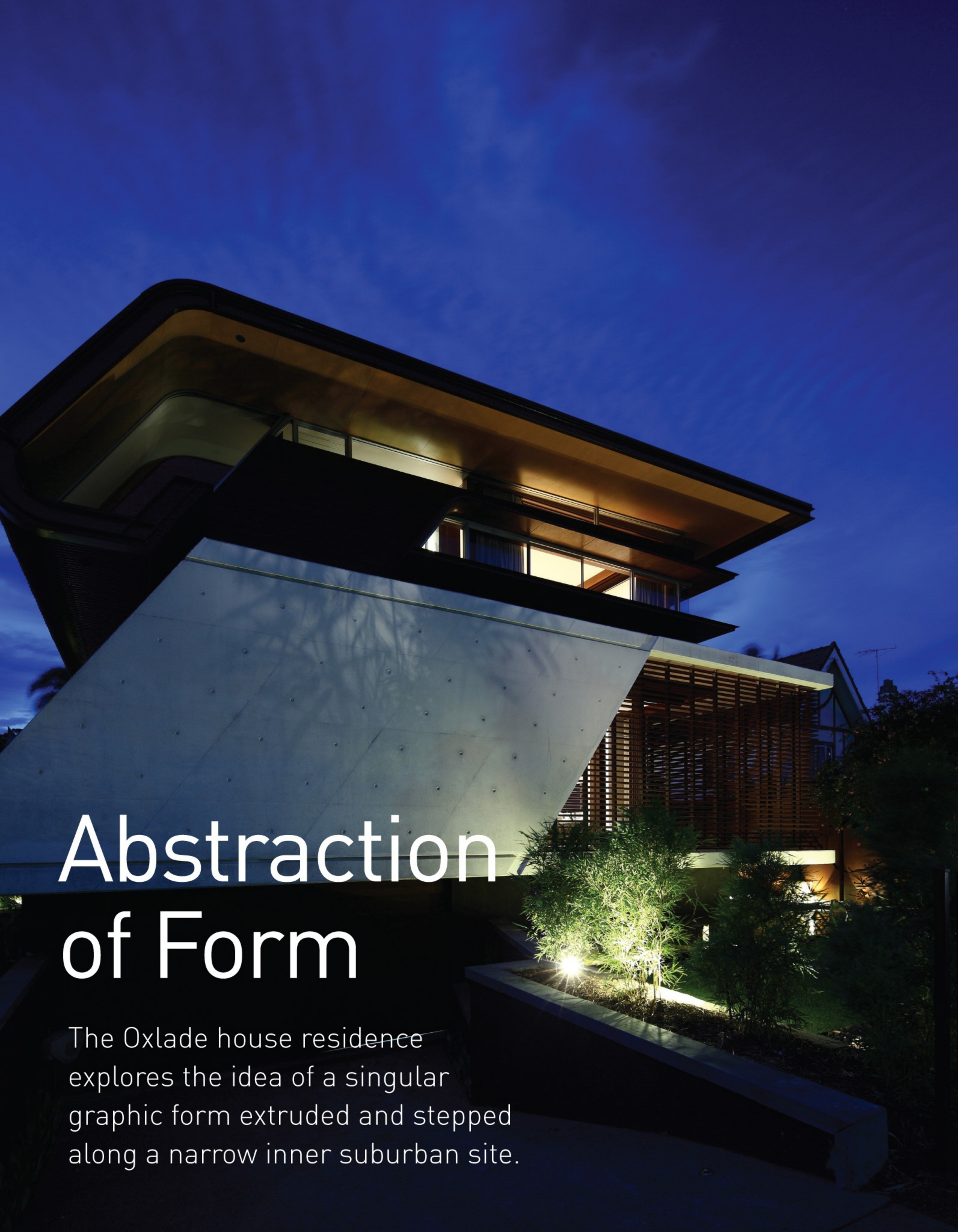
The interior volumes undulate between lofts, light wells and finely detailed bulkheads. The builder has showcased his talents in joinery details and product selection to compliment the design intent. The generous scale of the home has not been lost in the consideration of energy use. The home was designed for passive heating and cooling to create year round comfort and reduce energy usage. As a home the building performs much to the client's satisfaction whilst also creating a showcase of contemporary design, building materials and techniques.

Construction by Gremmo Homes.

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Photography by Ian Mainsbridge

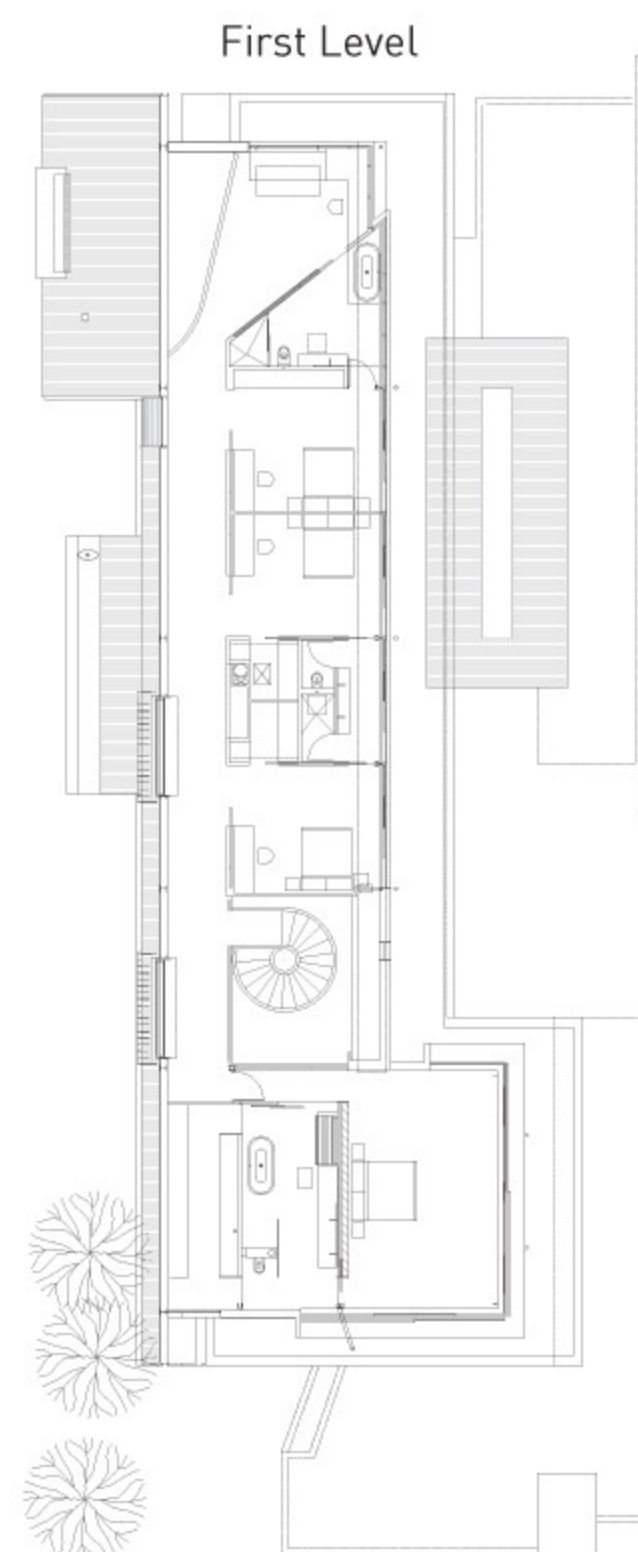
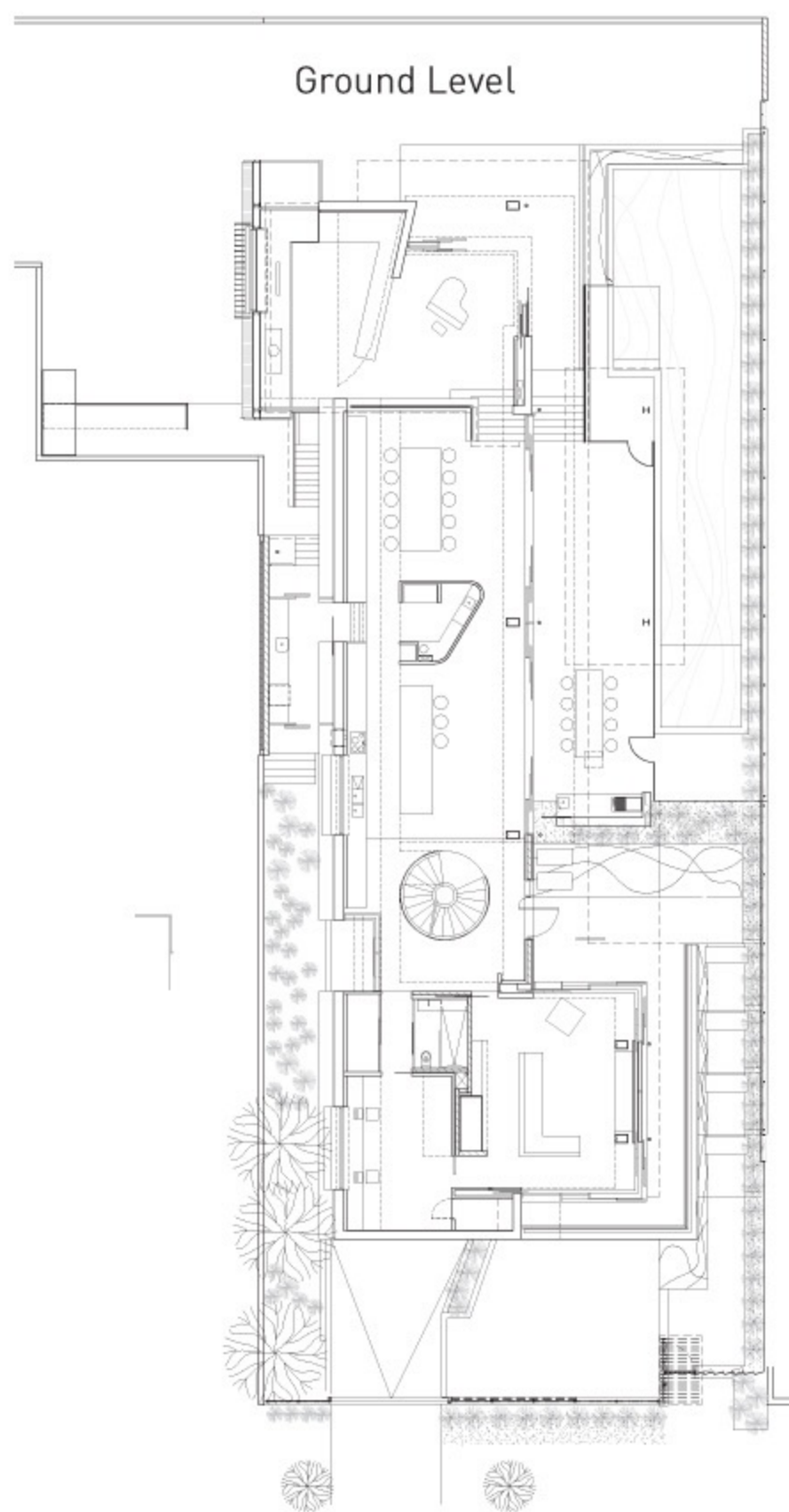




Abstraction of Form

The Oxlade house residence explores the idea of a singular graphic form extruded and stepped along a narrow inner suburban site.







The internal spaces are captured by a boldly sloped rear concrete wall and steel roof. These elements create an armature to the rear whilst the full northern frontage visually and physically extends out into the external living spaces.

Whilst unapologetically contemporary in its expression, the house is an abstraction of traditional housing typologies of a legible expressive roof form capping a grounded heavy weight base. A finer palette of crafted screening and cladding materials made from copper, timber and steel add texture and detail to soften the forms. An uncluttered, open planning arrangement maintains the clarity of the dynamic section internally and allows the focus to remain on the outdoor living areas.

This house continues the pattern of contemporary and eclectic urban renewal elements added as infill to New Farm's existing Character Housing fabric. The provision of a filtered veranda to an elevated living room along the street frontage ensures an engagement with the street is maintained despite the sequestered environment created beyond the garden wall. The adjoining living room envelope is conceived as one generous space punctuated by a few key sculptural building elements.

A creative and collaborative approach with the client, builder and subcontractors generated these bespoke sculptural objects which include a steel plate spiral staircase and a dramatic three metre cantilevered kitchen bench. Whilst the design created is

a bold, distinctive concept, it also functions as a comfortable and robust family home. The use of natural materials and crafted detailing contribute to a relaxed, liveable environment that engages the outdoor living areas with all spaces.

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Photography by Scott Burrows

A Private Affair

This ultra-modern Sorrento home offers far more modern homeliness than meets the eye.









The brief given to Jerry Wolveridge of Wolveridge Architects was based on a simple request to keep privacy pivotal. Designed as a family holiday home for grandparents to share with their children and grandchildren, this 4-bedroom home caters for all the modern creature comforts while ensuring that this residence keeps the outside out and family living in.

Situated on a street corner, the site itself played a central role in the home's architectural inspiration. "In order to fulfil the client's brief to keep privacy a fundamental aspect of the design, we designed the home to 'turn its back' on its street views," says Wolveridge. High walls, hard surfaces and a series of modular fascia form a barrier to the outside. To make the most of the site, the house follows the contours of the land.

Wolveridge worked with MRB Construction to create a home that merges with its environment, while ensuring the house retains a linear form.

Wolveridge undertook a timeless approach in his design of the home and opted for neutral,

earthy colours for its exterior. A variety of materials and textures such as steel, dark timber cladding, ebony stone and marble-honed finishes give the house its unobtrusive edge. The same neutral tones and finishes continue the earthy palette into the interior. Woodwash flooring blends beautifully with the dark and light stone visages.

Seen as the spine of the house, the hallway separates the living areas from the bedrooms. An interesting element of this house is its lack of street-facing windows. To infuse the interior with loads of natural light, while maintaining the client's desire for privacy, the hallway is lined with two continuous skylights. "These skylights provide a great amount of natural light," explains Wolveridge.

The living area is an open-plan design where all areas flow seamlessly together. In the lounge, two black recessed areas in the wall serve more than to contrast the white brilliance of the kitchen. "The rectangular recess houses a fireplace, while the square recess is a window seat. These are quite deceptive, but effective in design," comments Wolveridge.

In stark contrast to the warmer tones of the lounge area, the kitchen enhances the interior's minimalist stance. "The cubical form of the kitchen in a glossy finish relates to the interior spaces," adds Jerry.

The interior's minimal and subdued palette is broken by a vibrant orange artwork that leads the eye towards the courtyard. "The courtyard is suggestive of how the architecture changes from more protective on the outside to comforting on the inside," explains Jerry. A large overhang serves as both a strong design feature and provides shade for the area.

While privacy may have been central to the house's design, it's the clever use of light, space and features that have turned it into a home that exudes family cosiness.

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Photography by Derek Swalwell



Urban Chameleon

They say you can't judge
a book by its cover.

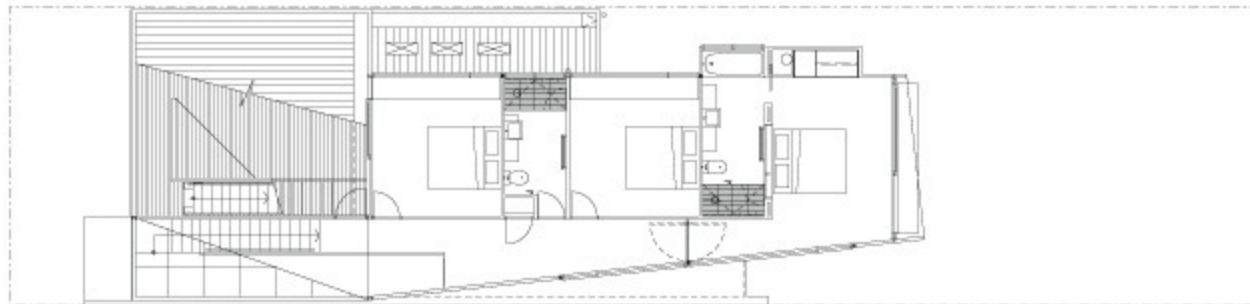




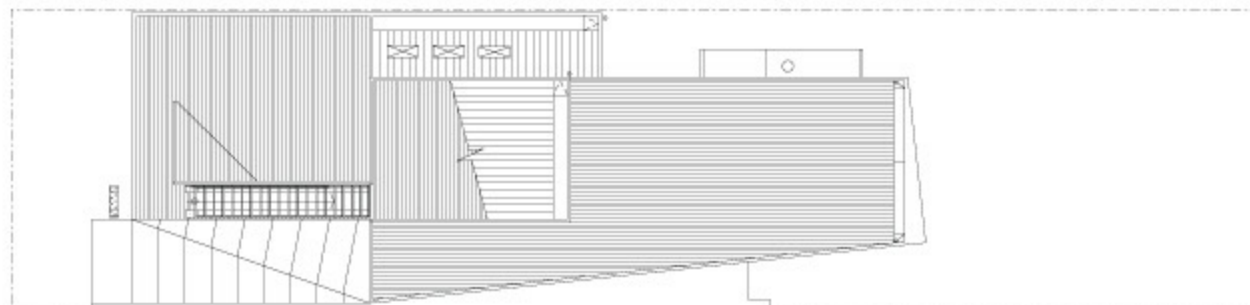
Ground Level



First Level



Roof Level



Architects Jackson Clements Burrows (JCBA) have done just that however, with their widely acclaimed residential development in Tyson Street, Richmond. "We were prepared to go out on a limb and the boundaries were pushed. This house arose from a unique situation and in that sense it's a one-off," Jon Clements (a director of JCBA) said. The brief was simple.

"Basically I wanted a new three-four bedroom house with off-street parking for two cars," the owner David says.

However, with the area's historical overlay and the council wanting to preserve the house owing to what it believed was its significant streetscape contribution, JCBA needed a fresh approach to appease council. They also wanted to make a comment about the heritage process as a whole.

Starting from scratch, the effect of the new two-storey modern house is most brilliantly observed at street level. By superimposing the exact image and size of the previous house onto a glass envelope, JCBA appeased the council by surreally conforming to the form, scale and detail of its neighbouring buildings. In doing so, they also addressed interesting issues of non-conformity, anti-

quality, memory and context in a surreal, juxtaposing way.

Inside, the house has a number of design features. The glass façade diminishes the effect of the upper roof deck, which takes in views of the MCG, Botanic Gardens, City skyline and Richmond Hill. The brief was filled to allow for a double garage and front entrance, which it does brilliantly.

"The house narrows on the block as you walk through it providing additional garden space either side at the rear that also allows light in to the back rooms. As the house narrows it provides a greater feeling of space at the back of the house with garden on both sides," David says.

Behind the glass façade, the modern house is spread over two levels, with the living, kitchen and study or fourth bedroom downstairs, and the three bedrooms and outdoor decking upstairs. Plans to include a balcony to the main bedroom were dropped, and overlooking is thus cleverly avoided without the use of screens.

There was only one element believed worthy of retaining from the original block- a mature lemon scented gum tree in the back

yard. Consequently, the owners sought to reference this on the inside. The main translation is in the downstairs kitchen, with shaded laminated panels designed to reflect the colour, leaves and bark of the tree as it changes throughout the year. The light-coloured concrete-blend island bench, matching hearth, extensive stained dark cedar wood cladding and the Vic Ash Double Limed flooring reinforce this sentiment.

As for David, he essentially wanted a family home. He loves having a real fireplace, a garden and a truly Richmond house with views from most rooms to the famous Nylex clock.

So, in this case, you certainly can judge a book by its cover, and the inside is just as appealing.

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Photography by John Gollings





Waterside Wonder

A truly captivating creation from all aspects, DW+A's Opossum Bay House is a shining example of some of the best design work available in Tasmania.





Starting from a simple brief of “views, sun and a simple innovative design,” DW+A have crafted a majestic and stunning home, located a few short metres from the beautiful bay area. Deliberately set back from the coastline, the building enjoys breathtaking views across the water to the city and mountains beyond. The design itself is one of class and refinement, conceptualised in such a way as to appear both ultra-modern and timeless. Where the rear of the house acts as a clean, simple and logical façade with very little glazing, the water-facing front section is designed to embrace all that the beautiful surroundings have to offer, with its windows spanning across almost all surfaces. The reserved approach to the rear of the building helps to increase privacy, while at the same time creates a level of visual intrigue. An enormous amount of work went into the home, and it shows.

The interior layout flows from room to room, creating a sensation of openness. The main entry, living room, kitchen and dining room are all interconnected, with little to no divisions separating them. This perception

of additional space easily relates back to the glorious landscape surrounding the home. With the addition of the expansive windows, the resident feels more connected to the outside. The use of straight, linear lines relates back to the exterior concept, and also helps to remove any possible sensation of confusion. The inside furnishings mirror this as well, giving the entire abode an overall theme of contemporary, modern stylings mixed with simple, yet effective, design. The whole formation melds together with a logical flow, each room feeling an extension of those adjoining it.

The kitchen is a first rate example of this confusion-free environment. Since the owners were keen entertainers, catering to large numbers of people was a necessity. As such, the kitchen has been designed for the maximum amount of efficiency, while keeping an aesthetic finish that’s standout in appearance. The use of dark ebony wood cabinets set against the bright and calm white of the kitchen surfaces makes for an interesting visual display. The cabinets act almost as a feature wall, balancing the

room out and reducing any possible sense of repetition. Brushed metal appliances give a polished veneer to the kitchen, complimenting the ultra-modern approach to the architecture.

From the front to the back the Opossum Bay House is the quintessential example of contemporary luxury living. With its unique location, carefully considered design and the resulting stunning architectural form, David Wakefield + Associates’ Opossum Bay House is a level above the norm. From a simple brief to an exciting and spectacular result, this home sets the bar in its locale for all contemporary designs to strive to achieve.

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Photography by Jonathan Wherrett





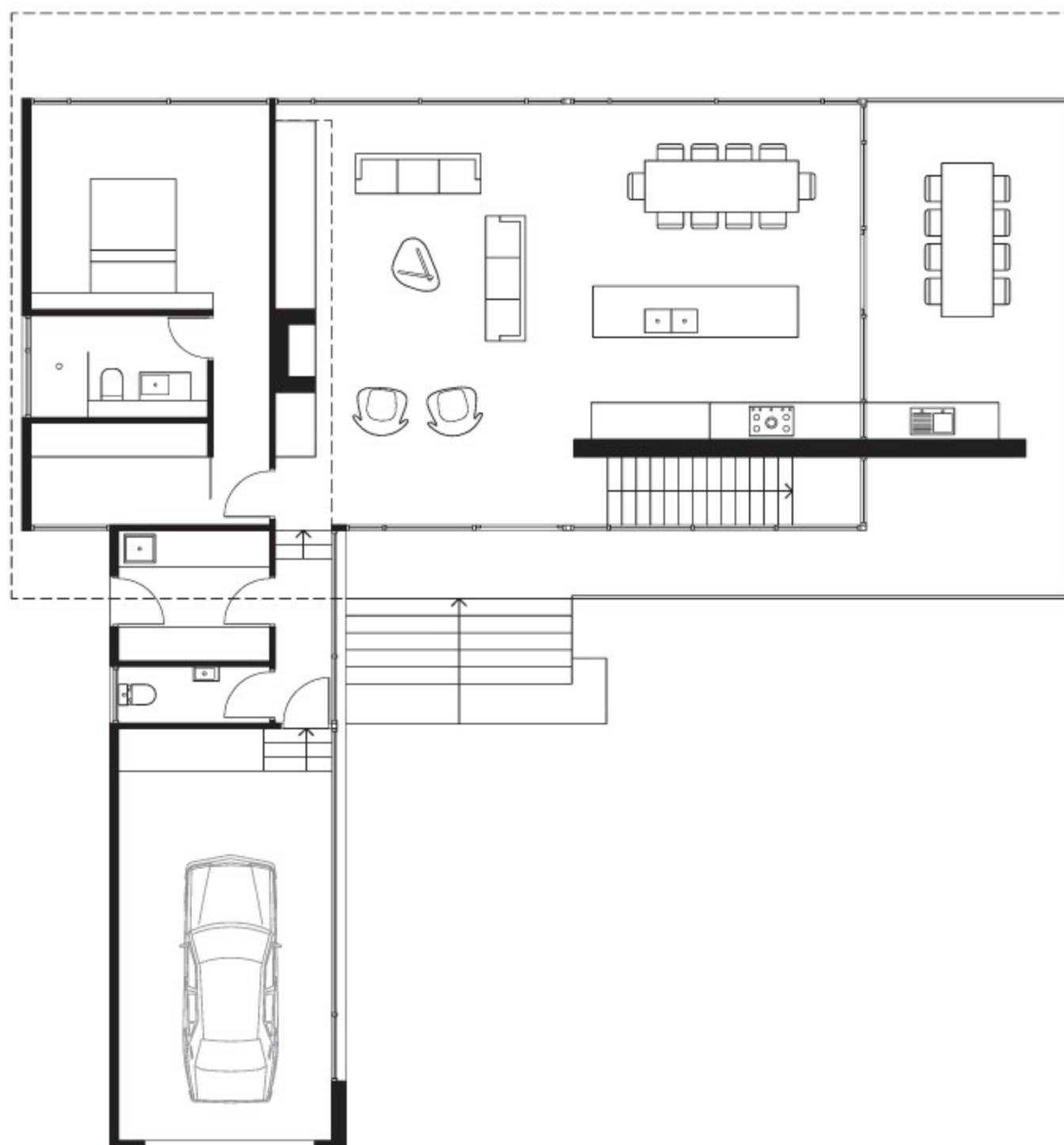
Island Metaphor

Nestled within the shrub-land of a sandy dune, and metres from the shoreline of Island Beach, this home provides panoramic views of the Eastern Cove of Kangaroo Island.

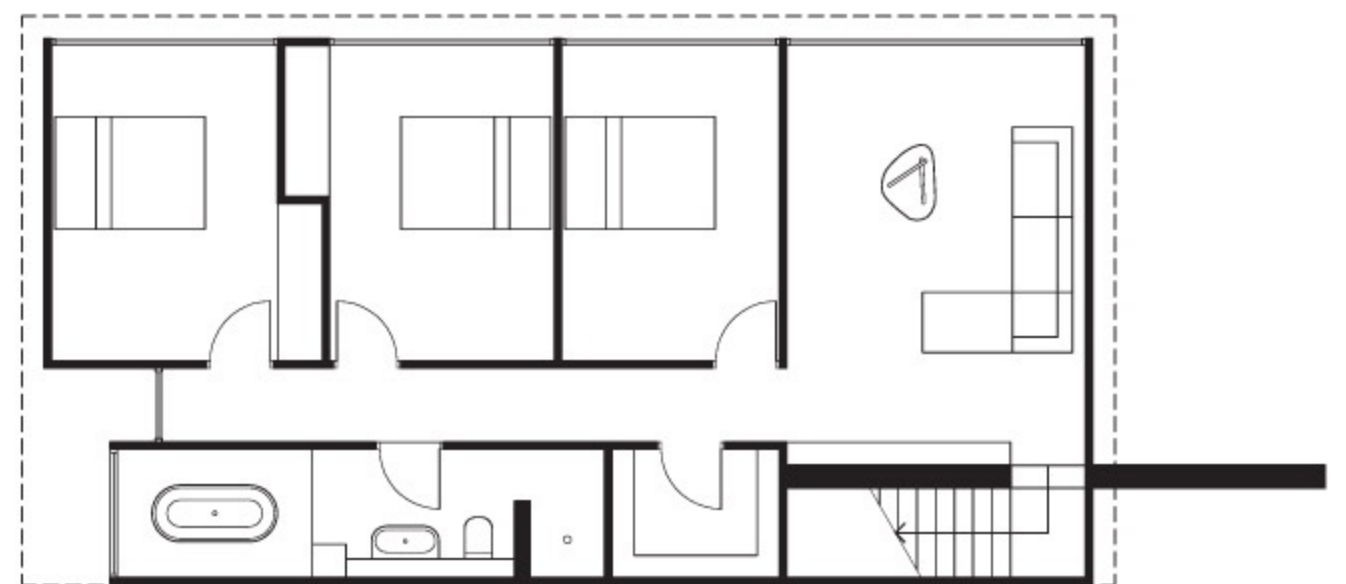




Ground Level



Lower Level



The house is currently used as a holiday home for the owners, with the view to becoming their permanent residence. Having lived next door to the site for many years, the owners were very intimate with the location and climatic conditions and consequently were refreshingly definite about their requirements for the new home.

The inspiration for the form of the residence originated from the natural creation of an island. The sandstone wall stands as a 'rock' formation capturing drifting sands (represented by the surrounding lightweight construction) formalising the creation of the island. This wall acts as a reference point from both within and outside the home. The design is completed with the arrival of the shipping container (the garage form) to the island mass.

With the owners wanting to maximise the breathtaking views, the logical placement for the home was the highest point of the site. The building was oriented to provide both good solar access to the north and allow access to the excellent beach and sea views. From this high position, the site falls away steeply toward the sea, allowing the lower level bedrooms to remain nestled in

the scrub. This affords privacy and shelter from the nearby beach. The southern side of the lower level is sheltered by earth. This earth berm aids the passive design goals by helping maintain stable temperatures and comfort within, while minimising the mass of the building from the southern approach to the site.

While it was tempting to run a balcony along the northern elevation, it was decided that unimpeded views from the living area and main bedroom were infinitely more preferable. Cantilevering the balcony to the northeastern corner not only enabled immediate access from the kitchen and living areas, but also provided protection from the prevailing winds and presented sweeping ocean views.

Designed as a simple linear plan, the house allows for a northerly aspect as well as views from all living areas and bedrooms. This maximises exposure to the winter sun and enables cross ventilation for summer cooling. The polished concrete floors of the living areas act as a heat-sink in winter. While the form maximises solar access in winter, the highly insulated roof provides appropriate overhangs to shade the glass in summer.

Adequate ventilation has been provided to all spaces by way of large sliding doors and double hung, sashless windows. The house is 100% dependant on rainwater, which is collected from the roofs and stored in large underground concrete tanks. Sewage waste is treated on site via a septic system. The owners have noted that no artificial cooling has been required in summer and only little additional heating in winter – comfortably attained through use of the wood fire. All other appliances are run by bottled gas and the house has no mechanical air conditioning.

Through careful study of the client's expectations and understanding of the site, an efficient and comfortable get-away dwelling was achieved. With a clean and adaptable design, the prospects for making this their main home are unimpeded.

Architects Ink

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Photography by Sam Noonan



Standard Setter

The 'E' House is the 'exemplar' residence of the highly anticipated Elysium Noosa project.







In addition to this home, Cox Rayner Architects were given the role of 'master architect' to interface between the architects, design the streets and parks, and design the Elysium Community Centre.

The house successfully generates a subtropical living environment which has been designed to mature to become intrinsic with its heavily forested setting. Timber was selected as the material best suited to achieve this objective, adaptable as it is from structure to surface to joinery. Insitu and natural rendered concrete are used sparingly to relate the house to the vocabulary of park structures which are also predominantly timber and concrete.

The house comprises three parallel living zones (hence the title 'E' House) - one its north-facing loggia, the next a series of interconnected living zones that open to the loggia with bedrooms above, and the third comprising utility and vertical connection spaces. This layering of spaces is dramatized and articulated by internal voids and by expressed elements such as window boxes, built-in seats and screens, for which timber is eminently pliable. The result is a series of flexible, fluid spaces in which timber is utilised to 'craft' specific elements.

While the concealed structure is treated pine, the primary visible timber used is Spotted Gum for its versatility, workability and ageing characteristics for cladding, screens, visible structure, joinery, flooring, ceiling and wall linings. Also chosen for its high environmental rating as a renewable Australian hardwood species, the Spotted Gum exterior is coated with CUTEK Wood Preservative which has been developed to resist surface decay yet permit gradual patina over time. An associated aim was to dispel the myth that timber entails repeated maintenance.

'E' House is a rigorous exploration of the simultaneous virtues and capabilities of timber to articulate space both as structure and skin, to integrate architecture into its natural environment, to express intimacy through modulation and variation, and to contribute to environmental sustainability.

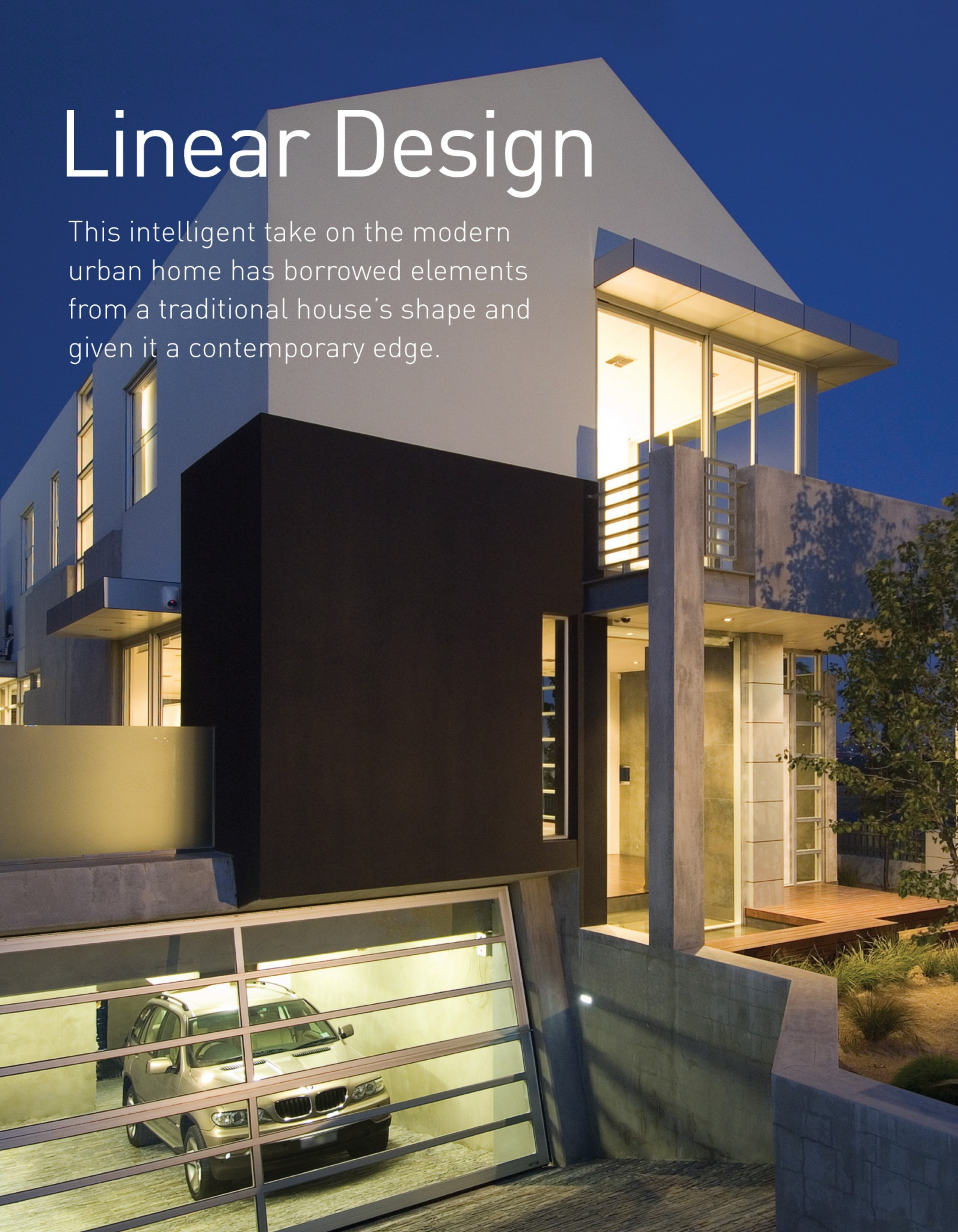
Cox Rayner Architects
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Brisbane QLD 4000
Telephone: +61 7 3210 0844
www.cox.com.au

Photography by Christopher Frederick Jones
Kylie Hood



Linear Design

This intelligent take on the modern urban home has borrowed elements from a traditional house's shape and given it a contemporary edge.









Urbayne Homes have created a house that has redefined the local urban streetscape. This cutting-edge creation has been sculpted to achieve the best possible use of a small site. The three level abode features a basement car park, ground level living spaces and upper storey bedroom accommodation.

The home is separated into two pods, compellingly joined via a glass light well. This creates a distinctive architectural element, as well as the practical application of flooding the areas with light.

The finished house, complete with manicured landscaping and clever use of textures and colours, has all the richness that a home of today requires. Streamlined appointments include a dazzling stone waterfall benchtop and stainless steel appliances in the kitchen, and a clever use of space, with the laundry facilities hidden behind a unique, large roller door.

The character of the internal concrete feature walls creates an attractive contrast with the warmth of the dark timber floors. In keeping with the geometric forms theme of the house, the living space features stainless steel segmented window frames, flooding the area with natural light and adding that contemporary touch to the overall design.

Outside, the expansive café-style setting is used to connect the indoor space to the exterior. A lap pool takes centre stage, making the best use of the available area and offering a water view for the occupants inside.

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www.urbaynehomes.com.au

Photography by Andrew Lecky Photography

A modern two-story house with a light-colored stone facade. The upper level features a large window with dark shutters and three smaller vertical windows. The lower level has a covered entrance with a stone pillar and a large window. The house is surrounded by landscaping, including agave plants and a gravel bed. The sky is blue with some clouds.

Stunning Design

Elevation 7 has created a dwelling that not only serves our modern day lifestyle, but is a house that is easy to work and entertain from; a sanctuary away from the urban grind.







It's the little extras that make this Elevation 7 home a cut above the rest. Every detail has been considered in order to fit the needs of the owners.

This is a distinctive and unique home design, with expansive, flowing spaces designed to harmonise in an elegant, modern living environment. A double storey home, each space remains separate but connected. This makes for an ideal home to raise children of varying ages.

The site- responsive residence features innovative passive environmental design and luxury quality fittings at every turn. With huge living spaces, the home incorporates everything the modern family requires.

The large double garage provides ample space for a workshop and storage area, while the comfortable living and dining sections provide a pleasant outlook to the landscaped garden.

The design masterfully integrates a swimming pool and outdoor entertaining area, around which the house is centred. This provides a lovely outlook from the living spaces and is a perfect area to entertain from.

The quality of design is reflected throughout the home and is combined with the locations of windows and open flowing internal spaces to create a feeling of expansiveness and to accentuate the views.

The use of a variety of ceiling heights and ceiling canopies with carefully placed windows creates a feeling of connection to the outdoors. Large windows allow the sunlight to stream in, creating a warm ambience throughout the house. The covered alfresco area at the rear of the house, accessible through expansive glass doors, is ideal for outdoor living during summer and makes for the perfect place to cook up a storm on the purpose built gas BBQ.

In the outside area, feature stone, render timber cladding and large, modern, sleek design contributes further to this superbly presented home.

This home is the epitome of luxury and careful design and is a testament to the professionalism of Elevation7.

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Photography by Matthew Mallett





Suburban Extravagance

A concerted effort by Design Unity has produced what can only be described as a symbol of the new modern suburbia.



Unimposing in the streetscape, brashly extravagant inside and outside, this property showcases a variety of textures, trims and forms.

Starting from the façade, the viewer is enticed by a slight spin of the conventional Australian frontage. The home has a unique blend of local design and a touch of the intricate and cutting edge creations inside. It has variations in shape, texture and form, it intrigues but does not draw attention and detract from privacy. Overall it's an interesting take on the modern façade.

Moving inside, the occupant is treated to a wide variety of colours and surfaces. The whole interior is a landscape of differing patterns and compositions. The polished floorboards are occasionally broken up by sections of contrastingly shaded carpet. The walls and ceilings feature shifts in angle and height. The furnishings add to the drama, with a wide array of hues and textures. Despite the variations throughout the home,

it all combines seamlessly and effortlessly to create a warm and inviting environment.

The kitchen is a study in modern conceptualisation. The white surfaces of the walls and benchtops are offset by the vibrant red splashback and dark textured cabinetry. Clutter cannot be found anywhere here. The marble bench is the perfect choice to cap the design and layout, giving a touch of sophistication through its fine-grained surface. It all merges perfectly with the surrounds of the living room and creates a level of integration between the chef and their audience, be they a growing family or a group of visitors to be entertained.

Entertaining is a breeze in this house. Its impressive and generous floor plan allows plenty of room to mingle within, and its exterior pool area has been crafted to the same standard as many luxury hotels. It is the perfect environment to just sit back, relax and enjoy. The glazing along the rear walls allows for a direct connection between

those inside and out, as well as providing safety should there be children in the pool. The steel support beams are both reassuring and architecturally fascinating, appearing as though to frame the canvas that is the exterior design.

From front to back, inside to out, Design Unity has produced a modern marvel in all aspects of design and finishing. Their combined effort is a testament to what can be achieved when two like-minded groups strive for the same goal.

Design Unity

Telephone: +61 3 9796 3640

www.designunity.com.au

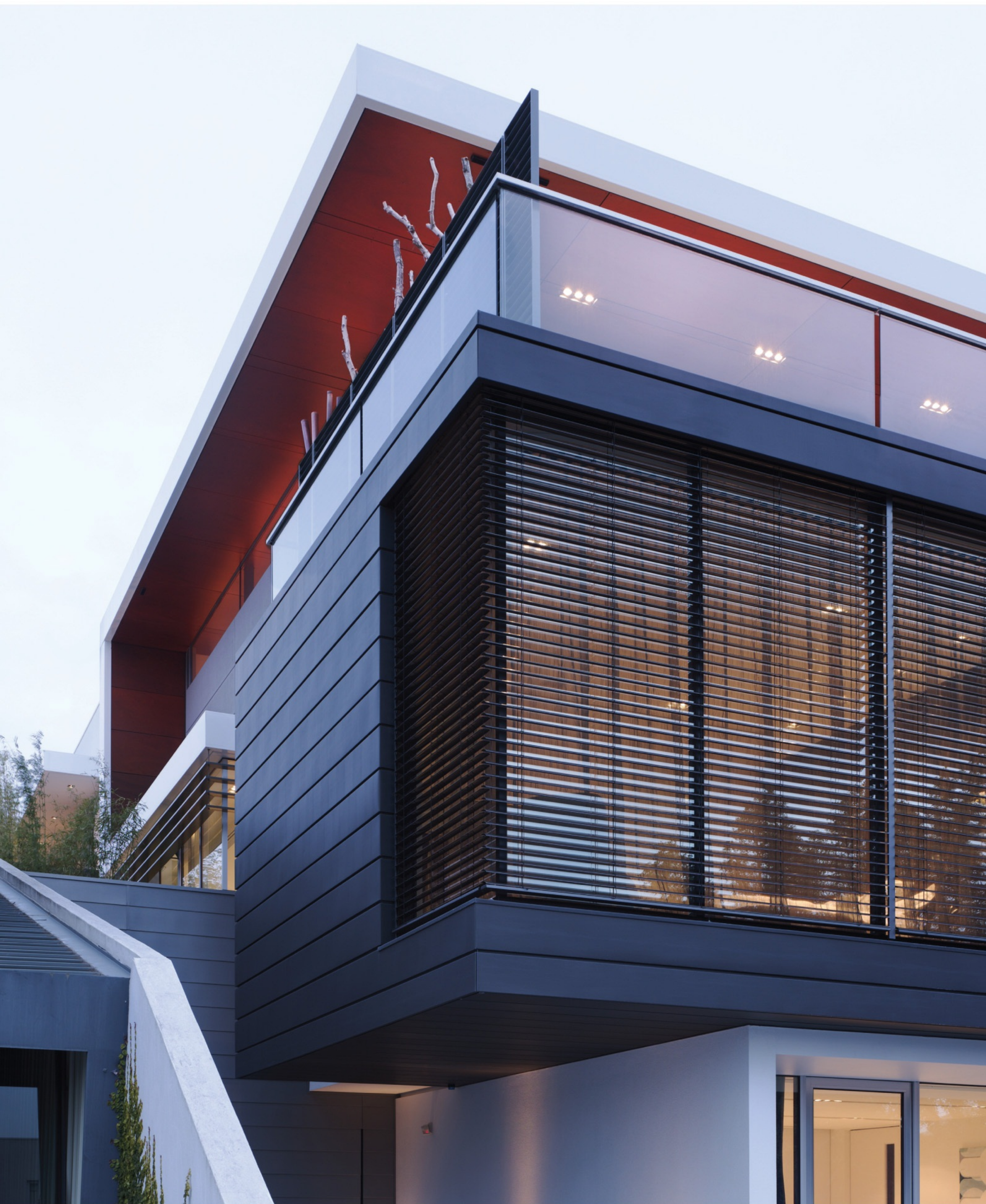
Photography by Peter Marshall





Masterstroke Formation

Situated in one of Melbourne's most exclusive suburbs, this ROTHELOWMAN design has been formulated to both meet the brief, and set new benchmarks in Australian architectural design.





This stunning modernist home features eye-catching panoramic city views from the spaces that are most inhabited. The view has been maximised by flipping the standard house typology and positioning living areas on the top floor. The owners can enjoy the views from inside these living spaces or when they take a breath of fresh air as they step out onto the balcony. The balcony's height from the street level also creates privacy while the owners are entertaining or enjoying the vantage point.

In keeping with the timeless mantra of modernist-styled living, the minimalist interiors have clean sharp lines and a rich, naturally textured materials palette; the ideal canvas to exhibit the client's artwork. The home has been tailored for contemporary urban living and is approximately 1,000m square in size. Although the house has a

modest shape, it is around 97 squares in the old measurement.

The home itself is a modern masterpiece and will remain current for many years from now. A black zinc box containing the master bedroom and study spaces overlooks a landscaped entry path and driveway.

The upper levels can be accessed by the lift or by the sculptural staircase that links the level one gallery-style space with the open plan living level.

ROTHELOWMAN

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Southbank VIC 3006

Telephone: +61 3 9268 6800

www.rothelowman.com.au

Photography by Peter Bennetts





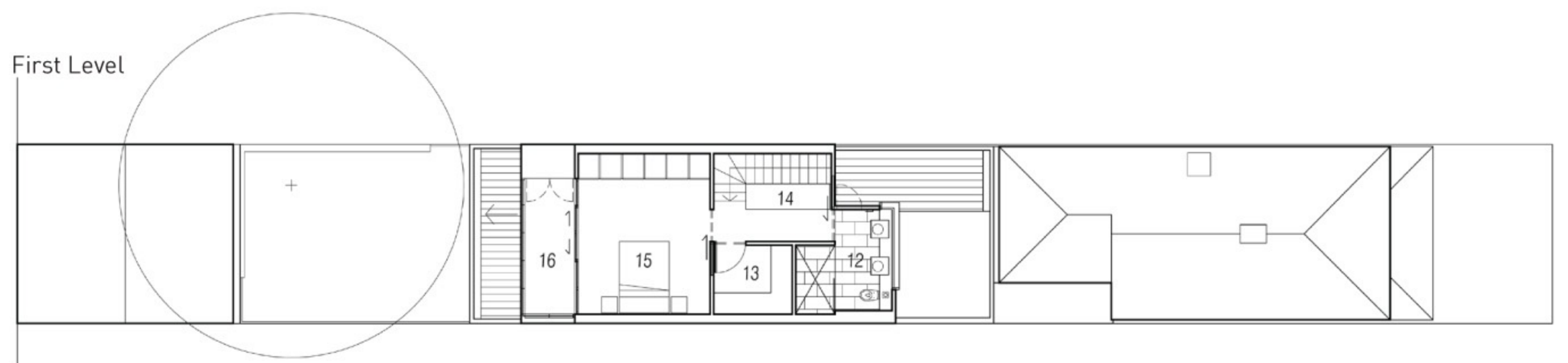
Speed and Light

This captivating renovation included the partial demolition and upgrade to an existing weatherboard cottage, whilst providing a contemporary addition at the rear.





1 Front Courtyard 2 Entry 3 Bedroom 4 Bathroom 5 Laundry 6 Sun Court 7 Kitchen 8 Dining 9 Living 10 Private Open Space 11 Garage



12 Ensuite 13 Walk-In-Robe 14 Study 15 Master Bedroom 16 External Deck

The clever design has resulted in maximum functionality, maximum solar penetration to central areas and maximum flexibility to change the formation and character of the residence all year round.

This project involves two pavilions. At the front is a classic Victorian worker's cottage and at the rear a new, contemporary 2-storey addition. The layout over the long, narrow block includes two central courtyards mediating three built elements.

A Heritage overlay existed within this street - one that contains many similar consecutive row houses. This meant a key ingredient was to retain and maintain the existing cottage front and indeed the majority of the existing front building - containing a clean,

but typically Victorian detailing. Although unseen from the street, the rear building is a clearly contemporary double storey intervention. Both 'pavilions', seemingly separate, are connected via a 'metaphorical bridge' that traverses the first courtyard, acting as a powerful interstitial space to mediate the two buildings and history.

The courtyards serve several uses as they programmatically break up the house into three zones. The existing structure becomes the children and guest's quarters, the ground level of the new pavilion houses the main living spaces and the enclosed stair provides the divide to the master accommodation above. The upper level contains an ensuite at one end that overlooks the central court and a master bed and deck at the other,

over-viewing the rear courtyard. The courtyards placed at either end of the kitchen and living zone assist in visually and functionally extending the available space in either direction. They also help to break up the long narrow length of built space and bring in northern sunlight to central areas within the dwelling.

The home is an exemplification of clever design principals and excellent use of space.

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Photography by John Wheatley - UA Creative





Limited Space

This stunning architect-designed residence was created to utilize as much of the small site as possible.







“The site is only around 515m2 and trying to fit a house of about 50sq was a challenge,” said architect Patrick Gheorghiu from Formfunc Architecture. “One of the key aspects of the design was the clients wanted a very low maintenance house with easy to keep gardens.”

To create a simplistic theme the materials used within this design have been kept to a minimum. In keeping with this theme the colours and textures range were chosen from a limited palette. The white render in combination with split face block work provides a range of textures. The bluestone tiles and timber brings the outside elements inside allowing for continuity throughout the design. The colours consist of whites, greys, blacks and browns.

All the garden areas were designed as feature elements or focal points from the home and the use of simple ornamental plants with stones and pebbles creates interesting landscaping without the maintenance.

Bamboo was used along the narrow area of the kitchen window boundary. By staining the boundary fence black the bamboo is able to become the focal aspect through the kitchen window, making the area beyond the window appear to be larger and more attractive.

A key feature of this house is the main living area with feature gas fire place unit that houses all the hi-fi equipment. This living area opens up to two courts on either side. One is a small enclosed court yard which features a pond; the other side opens up

through bi-fold doors to a decked area that is covered by a canopy and timber louvers covered by glass. This alfresco area with BBQ looks back onto a water feature at the rear and the rest of the yard.

“The clients were a pleasure and very easy to work with on this project,” Patrick said. Having an appreciation for modern design and by putting all their trust in my design I was able to achieve a family home for them that they can enjoy for years to come.”

Construction by Exacta Australia Construction.

Patrick Gheorghiu
Formfunc Architecture
www.formfunc.com.au

Photography by Matthew Mallett

A photograph of a modern house at dusk. A large, light-colored stone wall runs across the middle ground. To the right, a covered outdoor kitchen area is illuminated from within, showing a grill and a sink. The background is filled with tall, dark trees against a twilight sky. The foreground is a green lawn. The text 'Green Approach' is overlaid on the left side of the image.

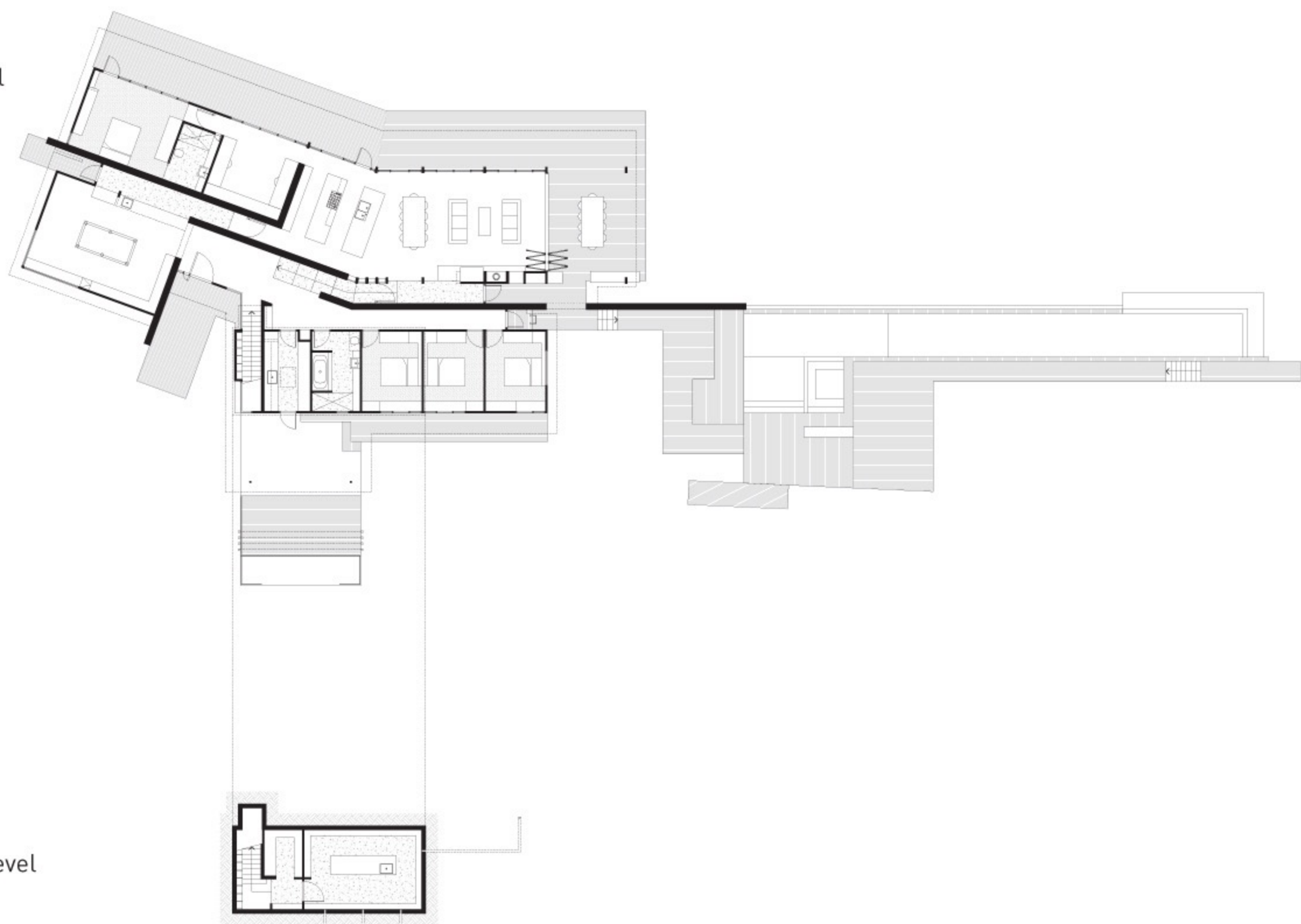
Green Approach

The Hill House enters into a much travelled design dialogue within Australian architecture – that between environmental sustainability and place making.





Ground Level



Basement Level



Set on the southern face of the peaceful Red Hill valley, Mihaly Slocombe Architects' aim was to design a house that might respond to its environment by being part of it.

The Hill House offers a formal reading of the landscape, of the tension between the controlled order of the vines and the natural wildness of the land, and the types of spatial experiences found in each. The stabilised, rammed earth walls continue the latitude of the ridge upon which the house rests, whilst the vertical timber members of the window frames and joinery capture the flickering perspective of rows of vines travelled by at speed. The rammed earth walls also work as a heat sink, evening out the fluctuations in the indoor air temperature, whilst the timber window frames open and close to connect the rooms with (or protect them from) the prevailing weather.

The design is open and closed, platform and refuge... These iconographies characterise the ceiling height, relationship with the land and manner of activity for each room. The north edge of the house is the platform, projecting

over the slope as if it were hovering. The south edge of the house is the refuge, slightly embedded into the slope. Each room is thus located on a sliding scale between openness and closure: the main living space is open, fully glazed and exposed to the long sweep of the valley. In contrast, the guest bedrooms are closed, sparsely glazed and enveloped by lush plantings.

The Hill House is an Australian home. It pays tribute to our rural vernacular. It develops the historically predominant construction typology of timber framing and lightweight cladding by wrapping it around a contemporary form, which is finely tuned for environmental sustainability. Much loved by our culture of backyard barbecues, the roof is more than just a verandah. It creases and splits across its expanse to simultaneously provide shelter for outdoor rooms and windows, support solar panels, vent unwanted heat and collect drinking water.

The details are reductive, emphasising the intent of the building. There are no cornices, no architraves and no decoration. This

desire for simplicity also led to the evasion of automation in the building's skin and environmental systems. During the heat of summer, when it cools down in the evening, the clients have to walk around, rod with a hook on the end in hand, opening all the windows to permit cross ventilation. They must open and close doors to control zoning, as well as nurture planting along the south edge of the building to make use of its cooling factor. These ideas are simple and have been around for centuries, but they do what sophisticated electronics cannot: they facilitate an intimate education in sustainable living, encouraging the clients to change their habits in order to minimise their impact on the environment.

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Photography by Emma Cross



Exclusive Alteration

This project is an alteration and addition to an existing house set on a relatively small block of land, located in an exclusive inner city, Melbourne suburb.





The street is heavily tree lined with many of the properties being considerably large and established. While the newer housing developments tend to imitate previous architectural styles here, our strategy was to contrast or contextualize with the intimidating scale of the adjacent houses and treat the house like a jewel.

The general surrounding built elements are warm in toning. To contrast this, the house has been limited to black, silver and white. A 3-dimensional, faceted glass façade, combining slump glass, textured and flat colour back triangular panels fronts the street. With the house facing east, the jewel façade naturally glistens with morning sun, the shapes are exaggerated by shadow and texture of the hand slumped glass panels. This is transformed at night by the inclusion of the back-lit lighting. The remainder of the façade is treated with a black granosite render that also glistens in the natural sunlight. The front fence is faceted but constructed of folded steel panels, some solid

and some semi-transparent. These have been painted white to reinforce the idea that the house is a plinth (or 'ring') for which the 'jewel' sits on.

The existing double brick perimeter walls of the house have been retained primarily because the existing 3-dimensional volume exceeded what the current building regulations would allow. The planning requirements of the brief prevented the existing floors from being retained and were removed to offer a greater freedom. The three levels of the house were re-instated, creating three distinctive zones.

Zone 1 (basement/ground): indoor - outdoor entertaining, semi indoor pool (ruby pink in colour), dj room, utilities and garage. The treatment of the material finishes enables multiple functions – when the cars are removed from the garage the space has the potential to be linked with the living spaces to entertain.

Zone 2 (first): general day to day living which incorporates kitchen, scullery, dining, living, powder room and a children's playroom. The space is open visually yet defined by a central circulation core. Wall details and treatment are layered, 3-dimensional, delicate, and textural to reflect the front façade. They also conceal access to the powder room and the children's playroom. Shapes, shadows and surfaces are reinforced by the monochromatic colour palette; not dissimilar to the qualities sought by a jewellery faceter. All of these elements sit on a sea of aluminum stained floorboards.

Zone 3 (second): private sleeping quarters, shaped to hug the existing palm tree.

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Photography by Patrick Redmond
UA Creative



Form of Intrigue

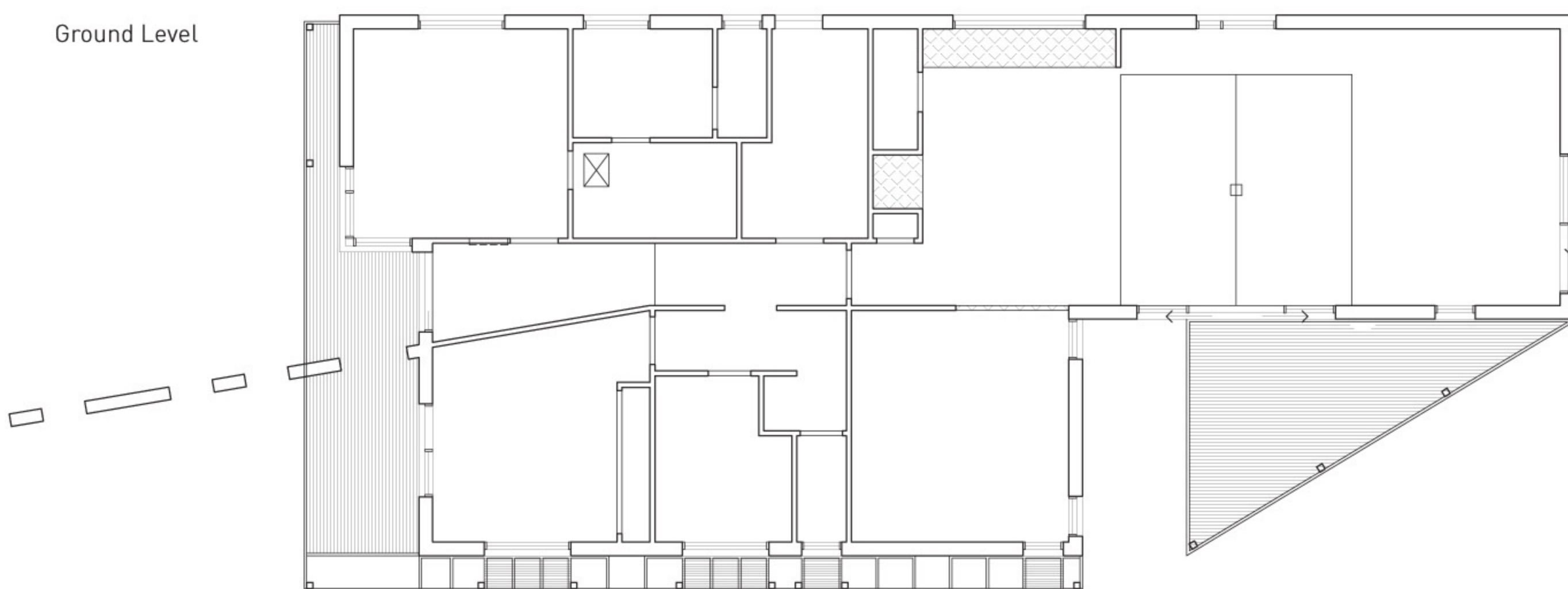
Featuring a unique roof structure, the Butterfly House is a sustainable, architect-designed home promoting passive solar design and recycled materials, as well as water and energy saving products.







Ground Level



In 2008 Inform set about to create a sustainable display home. After receiving proposals from numerous architects, Inform appointed Zen Architects to undertake the design of the project.

Sustainability is difficult to define as it touches on many things, from energy use through to material selection for thermal performance and embodied energy.

From the outset Inform had a holistic view of sustainability. Star energy ratings are only a very small piece of the much bigger puzzle. They recognised this and insisted that the house had to be a lot more than that. It had to encompass many things not covered by star ratings including:

- Liveability- a house that is to be loved. It is common for many other builders to provide an 8-star house through creating a heavily insulated, virtually windowless box – the esky effect. This house had to be the opposite. It had to have generous (albeit highly considered) glazing that would open the house up to passive heating from the sun and embrace the landscape.

- Landscape that was integral to the building, water-wise.
- Sustainable use of water on site through collection and use management.
- Sustainable waste management of materials on site - using materials to minimize wastage.

Inform have achieved their aims. The house's passive solar design is excellent and its many sustainable features, such as the home energy display, solar electric system, and water recirculation, help to make it exactly what they set out for. Most of all, Inform achieved all their sustainability targets, whilst also creating a home that looks great and is extremely livable. As a result, the Butterfly House is a true sustainable home. Inform have created an environmentally responsible dwelling with architectural integrity.

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Photography by Tamsin O'Neill





Beyond the First Impression

On first impression, the house's facade exudes an unassuming style, but it's only once you step inside that its masterful design comes to life.



The double-storey master bedroom juts out from the house's linear design and overlooks views of the Mornington Peninsula and Bass Strait.

The home's frontage is linear in design where two rammed earth walls feature as design facets themselves and are strategically broken to make way for the main entrance and glazing – offering a hint of the beauty that lies beyond.

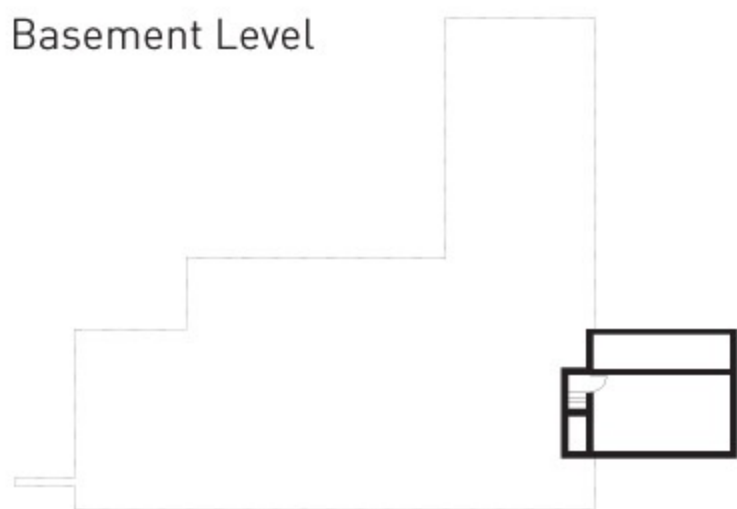
The bathrooms are clean-cut and modern with glass walls that look towards the beautiful valley and beyond.

A critical element giving this home its extraordinary appeal are the windows that make the most of the sweeping views of the Mornington Peninsula, Bass Strait and neighbouring valley.

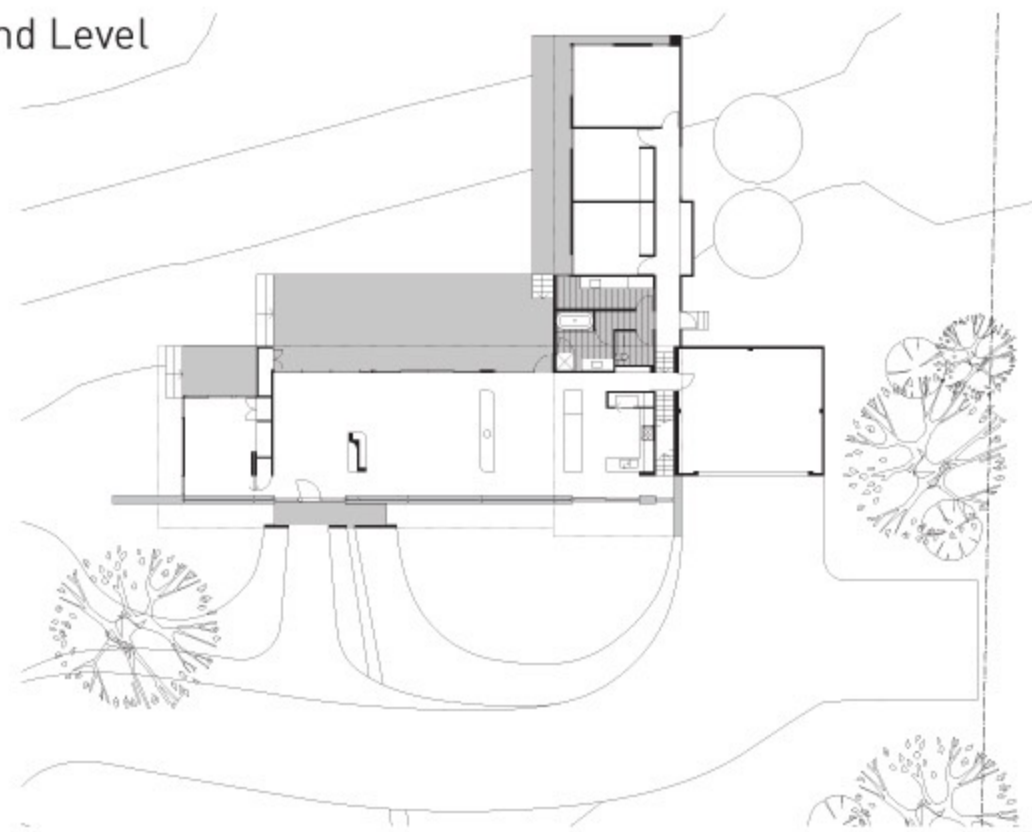
Designed by Chris Harty and Chris Botterill of Christopherchris Architecture, this home takes the best of nature and interprets it into a modern synergy of style and beauty. Situated on the crest of a hill, the architects surveyed the rolling slopes and responded to the site with an awe-inspiring design. "The site spoke to us and told us what it needed," says Chris Harty. Essentially created in an L-shape, its axis perfectly melds with the site.



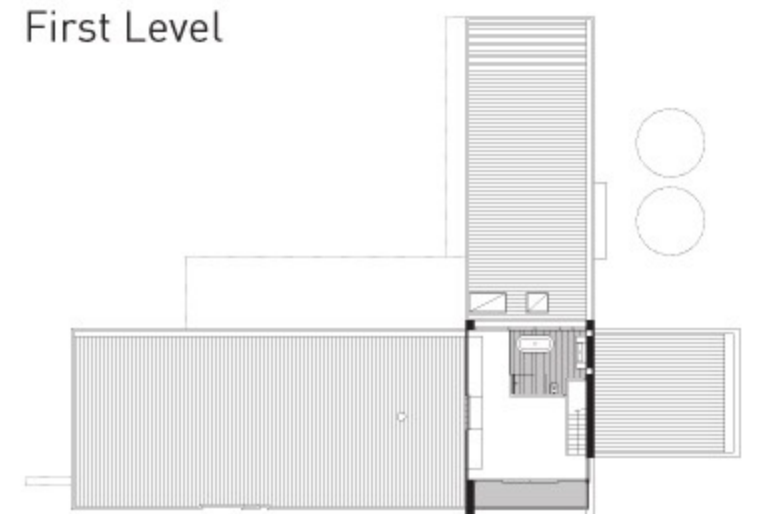
Basement Level



Ground Level



First Level



Created as a loving family home for a young family making the sea change, this home offers both today's necessities as well as the creature comforts that come with modern-day's convenience lifestyle. "When we designed this house, we didn't have a style in mind, we just created a suitable space for the size of the land that would pragmatically and aesthetically meet the needs of the owners," comments Chris. With an abundance of space to enjoy, this home consists of five bedrooms, two bathrooms, outdoor deck area, double garage, private cellar and an open-plan kitchen-cum-dining-cum-lounge area that centres around a black fireplace.

Strong geometric shapes and clean-cut lines are complementary, contrasted with natural elements and finishes. At the far end of the building the master bedroom, clad in limed cedar, juts out of the house's lean façade. Juxtaposed to the limed cedar finish is dark-stained cedar panelling, which continues as a hallmark element, abounding both externally and throughout the interior. "Materials were selected to respond to the site and complement the house in an abstract way," adds Chris.

Clever use of glazing and fenestration is what sets this house apart. The free-flowing living area opens up to a glass-encompassed balcony overlooking the breathtaking country scenery. But the highlight of the house is undoubtedly the two red-colour glazing panels that not only play with light, but signify the dynamic nature of the world. The first panel is situated at the front door - a bold feature that adds a splash of colour and showcases the entrance, and its counterpart is featured in the kitchen wall. "For a short time in the afternoon two red beams cast into the interior of the house and pass into the living areas like a red laser," says Chris.

Finishes and materials were not the only elements inspired by nature. The design palate also took its inspiration from the natural surrounds. "For us it's about proportion of colour. Nature is saturated in colour, but it is sparingly used and that's what makes it special. Taking a page out of nature's book is how we applied tones to the house - proportionately and how nature would use it," explains Chris. In the interior, Tasmanian Oak flooring blends with charcoal-toned timber wall panels,

while hues of brown, ochre and white provide a neutral backdrop for a less-is-more philosophy. "Good design is not necessarily about what you put in, but what you leave out," Chris comments. Understanding the necessity of things is the starting point for a great design, and this house certainly is a good place to start.

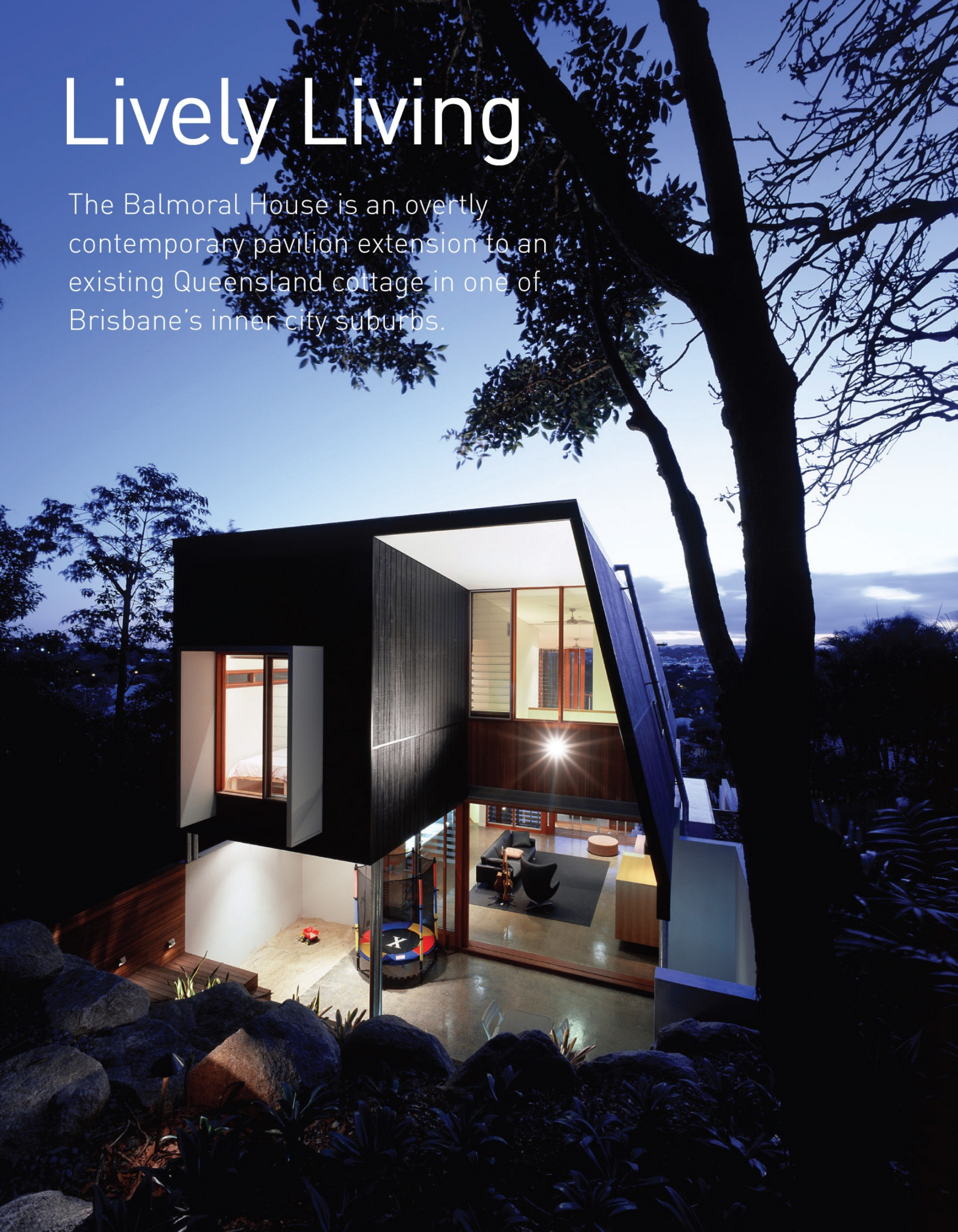
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Photography by Peter Bennetts



Lively Living

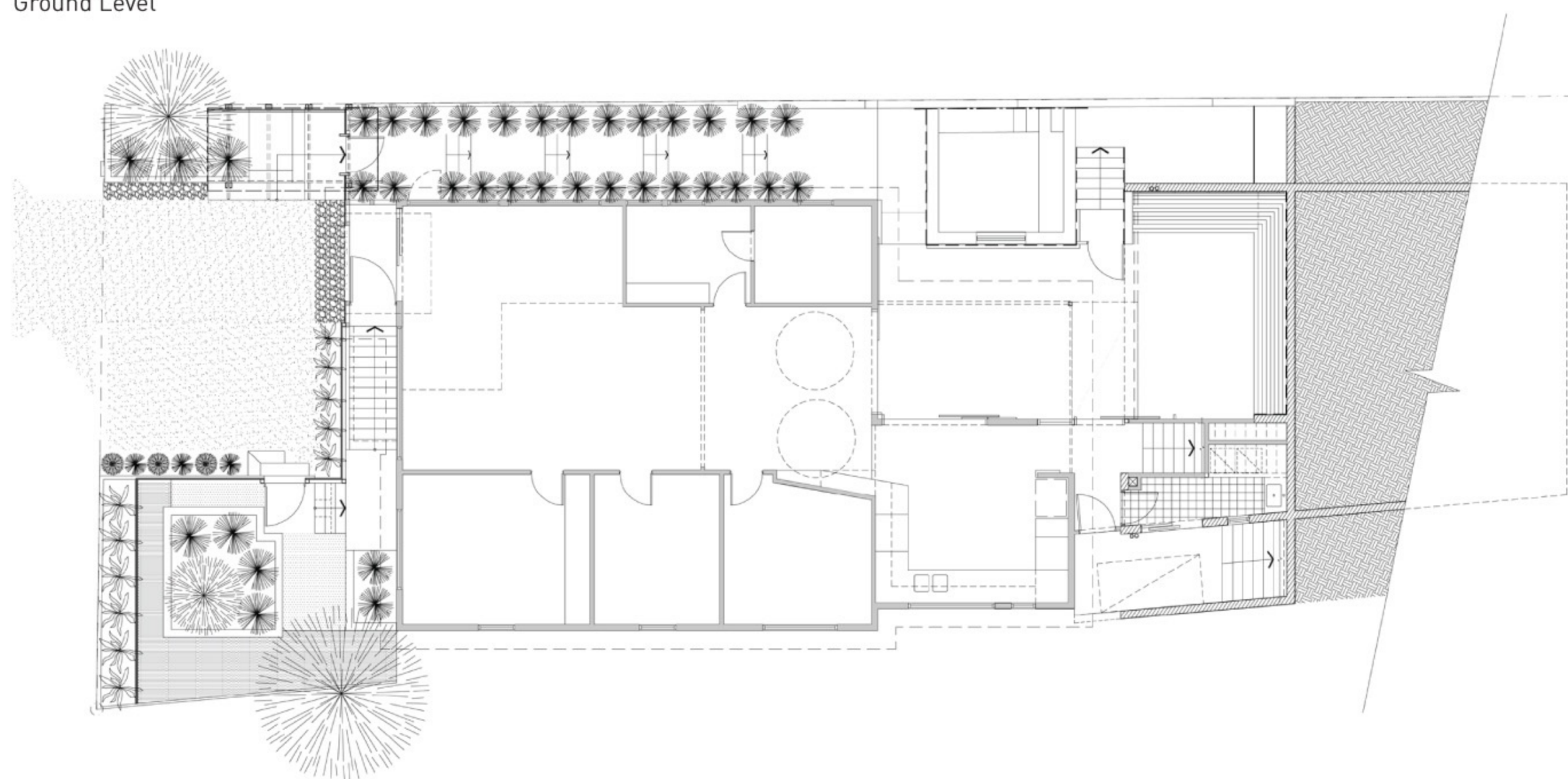
The Balmoral House is an overtly contemporary pavilion extension to an existing Queensland cottage in one of Brisbane's inner city suburbs.







Ground Level



The design looks to preserve the existing architectural language while offering a challenging juxtaposition with the new built form towards the rear. This contrast is evident not only in the application of colour, material and form but more fundamentally in the physical connection between the old and the new. A new, highly animated courtyard is the counterpoint of the design, off which everything else hangs.

The house proposed a reorientation of the existing house, with the new dwelling creating a platform for family interaction at the mid level of the steep site. The outdoor spaces are captured within the bounds of the house, with the courtyard between old and new forming a new gathering place, opening to the north and linked to the adjacent kitchen, becoming the centre of a new household.

The living room is light-filled and positioned to take in views to the city over the top of the existing house. Perched above this is the parents' bedroom, secluded for privacy but engaged through overlooking of the central outdoor space. It is a captured landscape, structured for contemplation, and related directly to the new living room.

The colour, material and form of the house deliberately contrasts the new and old elements in a complimentary manner. From the front of the house, new slender silver weathered Tallowwood screening contrasts against the regimented painted timber weatherboards. In the central courtyard black painted vertical groove plywood distinguishes the new extension from the traditional horizontal grey weatherboards of the existing house. Internally, the new Tasmanian Oak timber joinery of the kitchen offsets against the dark timbers of the heritage home. VJ panelling, decorative mouldings and the expressed structure of the Queenslander morph into the smooth clean walls, shadow lines and square edges of the extension. What was once introverted and dark has now become extroverted and light.

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Photography by Scott Burrows





Daylesford Weekender

The client wanted an exciting, one bedroom weekend get-away that was individual, yet would appeal to a wide audience for holiday rental. Carte blanche was given, but a 'shoe-string' budget enforced!







The resulting house challenges the concept of the traditional weekend cottage in the Victorian Goldfields. The house presents a blind face to the street, with a central entry clad in rusted steel. The street setback is formally landscaped but unplanted, in keeping with the severity of the facade.

Having a spare plan with almost equal indoor and outdoor spaces, the house follows the slope of the site with an innovative split-level arrangement where the joinery in the kitchen forms the balustrades to the bedroom area above.

The house is clad with essentially modern materials such as steel, and the internal finishes are unashamedly urban and sophisticated. While the arrangement of indoor and outdoor spaces takes great

advantage of the expansive views, the only direct reference to the surrounding forest in the fabric of the building is the photographic image of the printed glass splashback in the kitchen.

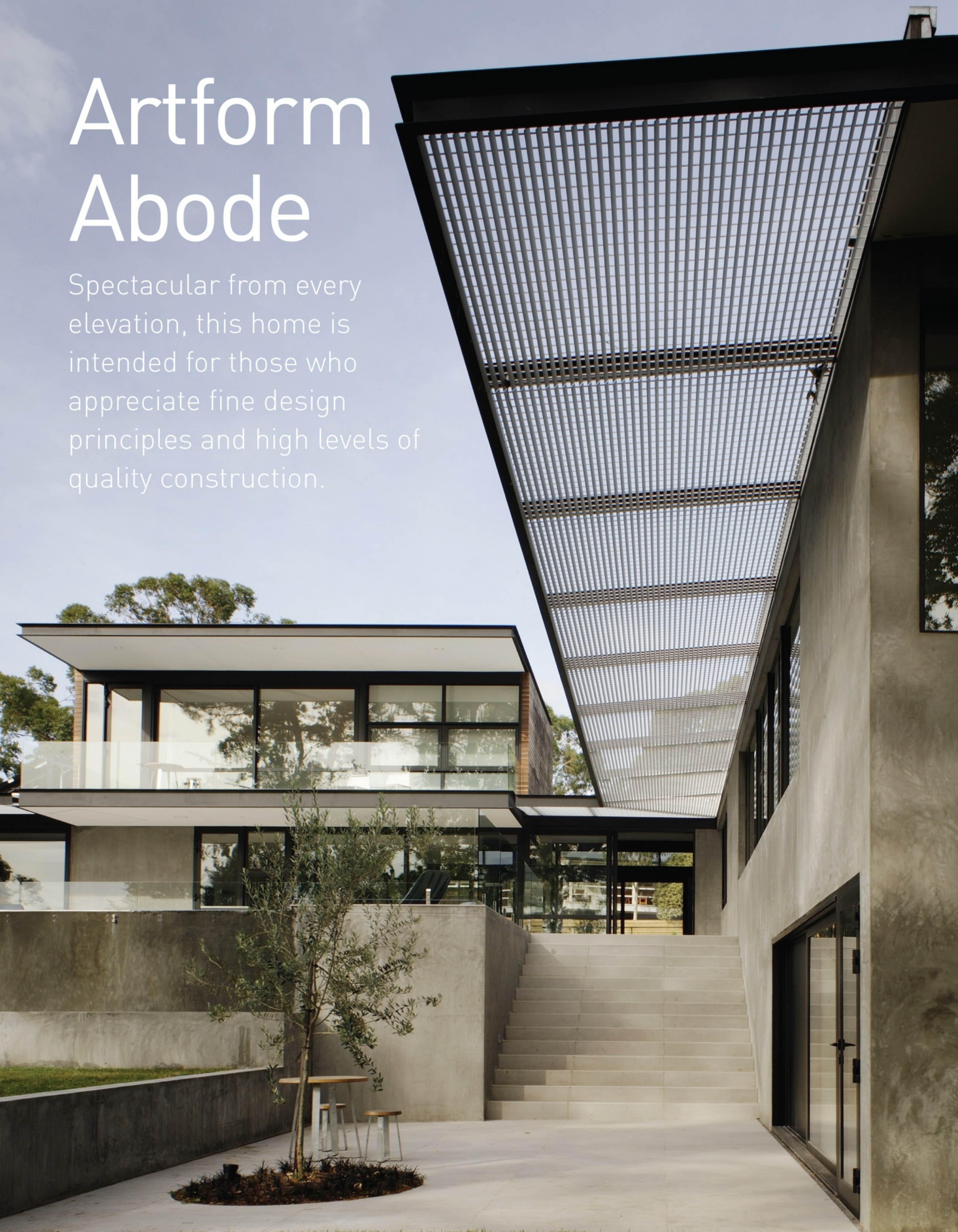
The split level design sits lightly on the sloping site minimising excavation. Colorbond klip-lok continues the bold exterior.

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Photography by Chris Groenhout

Artform Abode

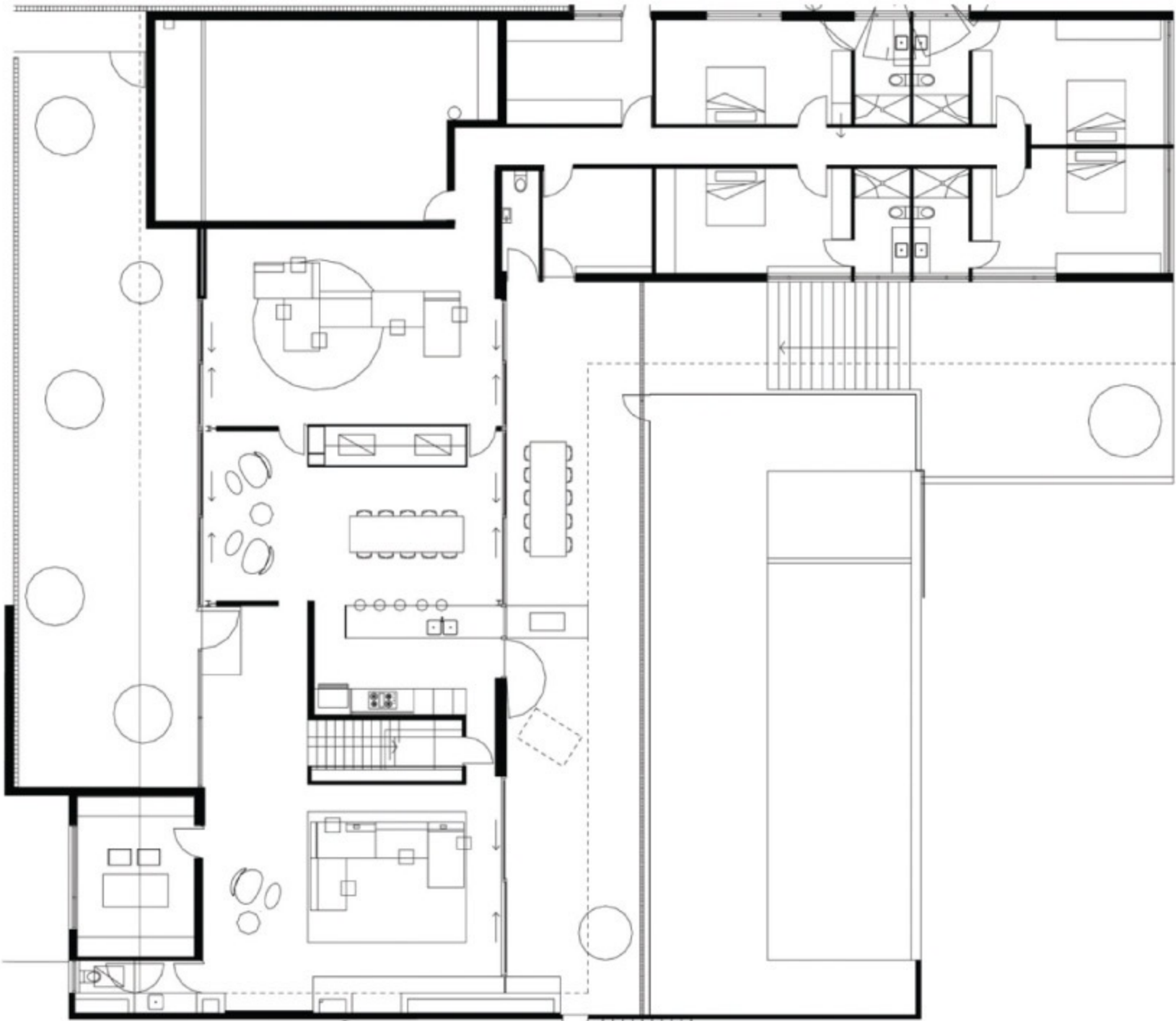
Spectacular from every elevation, this home is intended for those who appreciate fine design principles and high levels of quality construction.



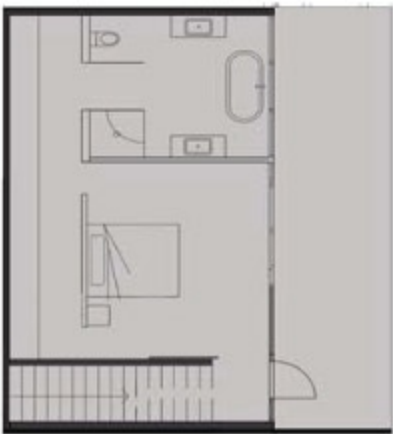




Ground Level



First Level



Prominent architect Chris Connell designed this stunning home. In the past he has designed some of Melbourne's finest restaurant fit outs, amongst many other design achievements.

Once you're inside the home it is evident that there is an honest use of building materials, creating a strong atmosphere.

The central kitchen and living pod sits between the pool on one side and the tennis court garden on the other. This clever floor plan makes good use of the site and enables the owners to view the gardens and leisure spaces. It also creates a buffer zone between neighbouring properties. The central living space is flooded with light from the full height windows on either side. It is the simple shape of the home that seems to

encapsulate what modern living really is: simplistic, livable and a warm ambience. The extensive use of timber and stone has created a warmth and rawness to the house. There are works of art spotted through the house, reflecting the fact that the house itself is its own work of art. From the feature walls both inside and out, to the choice of furniture pieces, you could be excused for thinking you were actually in a gallery of modern art.

Thanks to the efforts of the builder, McKimm, the house has been produced true to the architect's vision. With a mix of different building materials and techniques, this home has it all.

The abode employs some intelligent techniques to achieve its energy efficiency. There are extra wide eaves in select locations

to help with cooling the house in the summer, which have also been designed to add to the broader appearance of the home. The more general living spaces are situated on one side of the site, featuring a view over the pool. They face north to help with passive solar heating in the winter.

All in all this home is testament to modern home design and showcases the design force of Chris Connell.

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Photography by Earl Carter



Energetic Extension

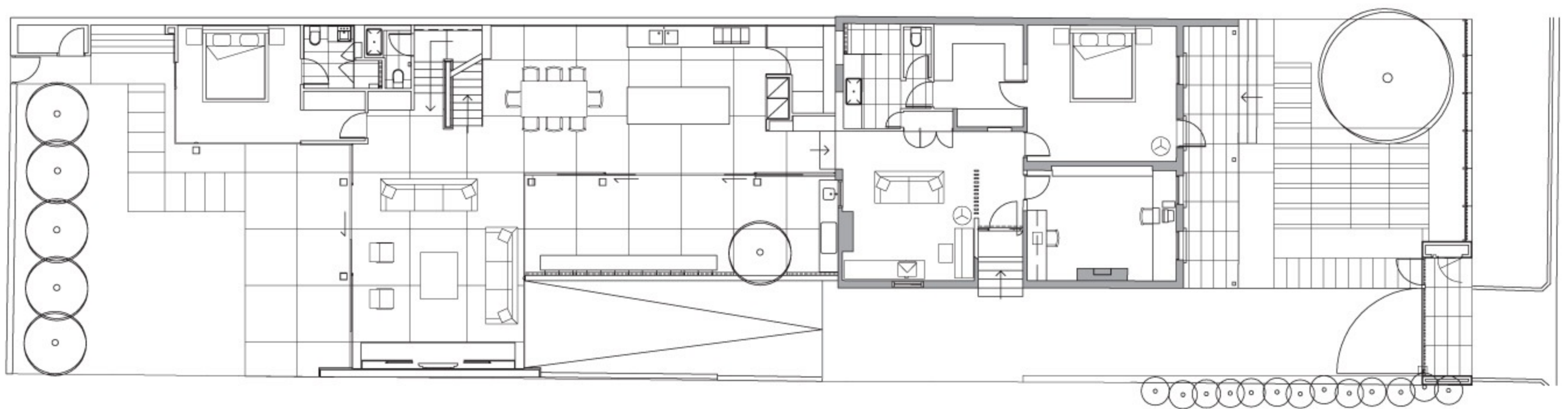
This East Melbourne Residence, a two-storey extension, is concealed behind a heritage frontage in a Victorian streetscape.



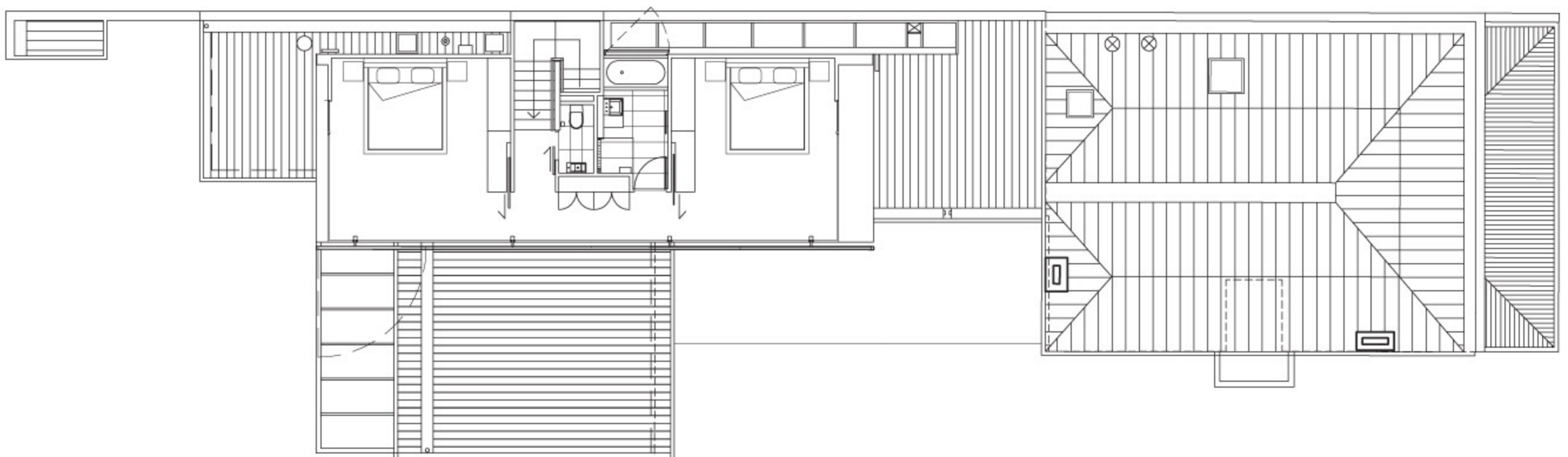




Ground Level



First Level



The site runs north-south with a block of units on its western boundary and an original period home to the east. The brief was for a light filled modern home that would best utilise its inner city location. In all, 4 bedrooms, 1 study, 2 living areas and car parking for 3 cars were required plus amenities. Privacy from the neighbouring units was paramount as well as a connection to the original structure.

The private setting behind the original building provided the perfect context to create a secluded contemporary home. Our design strategy was to create a series of spaces to utilize the full extent of the small site for living. We imagined clean and uncompromised spaces that let the building dissolve into the garden. The interiors needed to be compelling spaces with clarity and a highly considered but restrained palette of natural materials to enable the garden and outside spaces to work in. All extraneous elements have been meticulously integrated into the building fabric to create simple and strong forms whilst not compromising functionality. Glazing is recessed into the

structure, the floors flow out into the garden, lighting and services are concealed and equipment is veiled so not to compete.

The architect worked closely with landscape designer Jack Merlo to carefully plan the integrated garden. The idea was to place the living areas and guest room into a garden setting.

The house is organised around a central courtyard that connects the kitchen and living spaces. The living room is centred on the site as a transparent container with an aspect in two directions. The upper level bedrooms shield the view from the neighbouring units to create privacy to the courtyard and rear garden below.

The building also offers a public face to the properties to the rear. A Victorian motif provides reference on the screen to the upper level to the original features of the property which can be enjoyed from neighbours at distance.

The existing heritage building was retained and renovated to contain the original entry,

master bedroom, robe, ensuite and study. A period veranda was reinstated with a carefully considered front garden and fence. A basement level helps to utilise the full potential of the site and preserve open space by putting car parking, laundry, storage and water tanks below ground. Whilst the cost to build the basement increased the construction rates, the savings were made by creating more open space.

Several environmental initiatives have been incorporated into this project including double glazing, thermal insulation to the existing building, motorised external blinds, sun louvers to north facing glass, a ring main hot water system and water tanks for flushing toilets and watering the garden.

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Photography by David Chandler
Peter Clarke













Best Australian Architecture has been created for both industry specialists and for those who appreciate good design. It is pitched at design savvy readers who are looking beyond the mainstream and aiming to establish new rules and trends, with the goal of creating living spaces that illustrate who they are.

In this volume, readers will discover ideas to help expand their thinking, which will in turn make a difference to their own projects.



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