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The
Architect
WA
Homes
Edition



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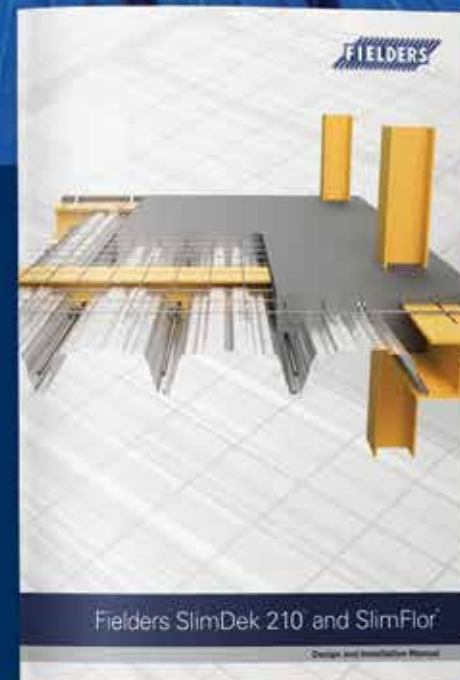


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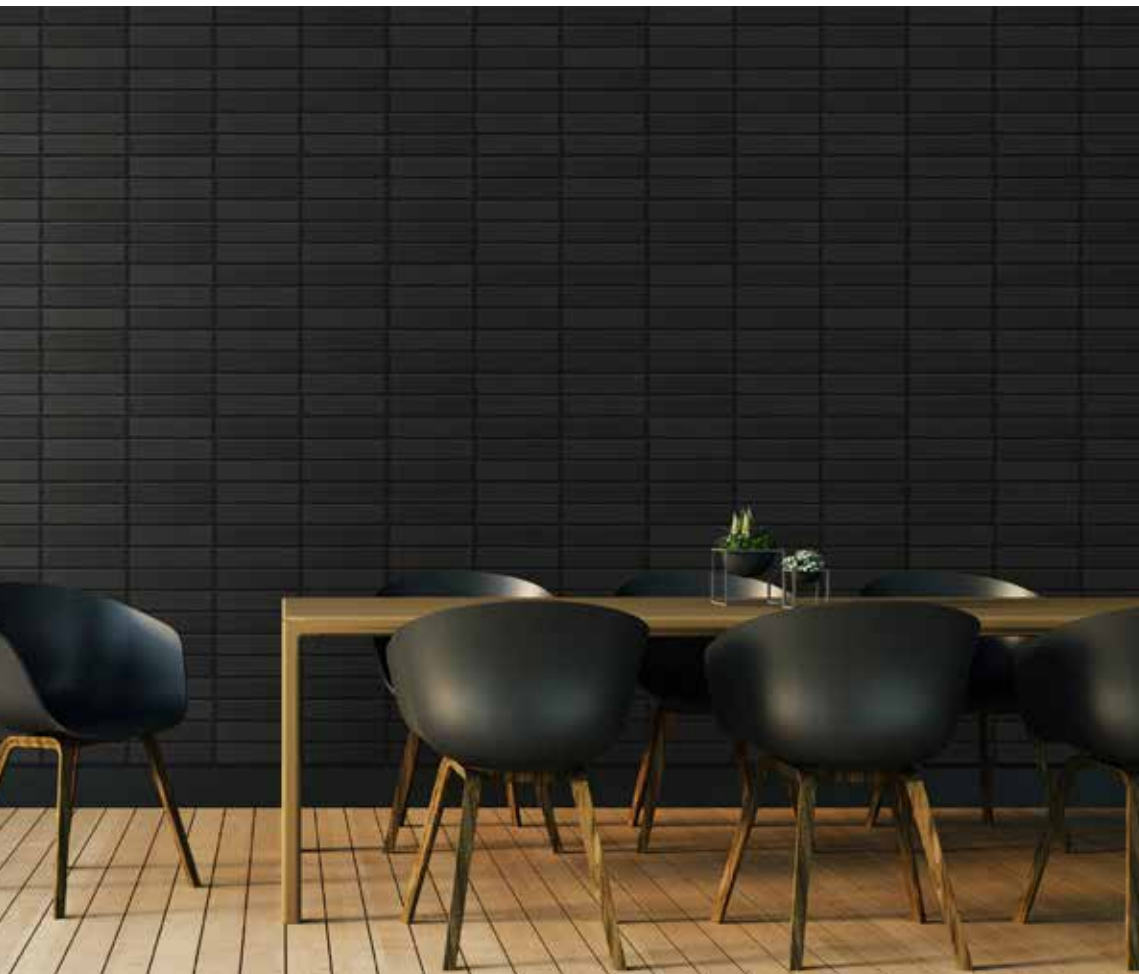
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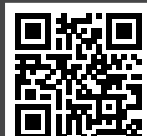


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IN THIS ISSUE...



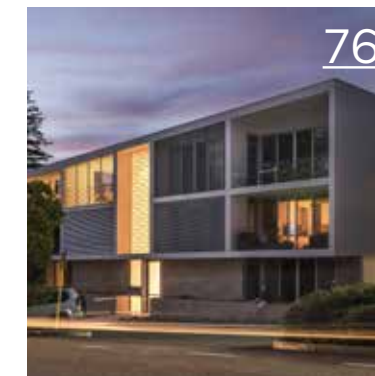
DALKEITH HOUSE / MOUNTFORD ARCHITECTS



KING STREET APARTMENT / DAVID BARR



RZB HOUSE / CARRIER AND POSTMUS ARCHITECTS



KILMARNOCK / KERRY HILL ARCHITECTS



BOOMERANG HOUSE / TIM WRIGHT



**Australian
Institute of
Architects**

The Australian Institute of Architects is the peak body for architecture in Australia representing over 11,500 members globally, committed to raising design standards and positively shaping the places where we live, work and meet.

'The Architect' is the official publication of the Australian Institute of Architects – WA Chapter. This edition for Autumn/Winter 2020 focuses on Western Australian homes designed by Western Australian architects.

PROJECTS

**08
LITTLE RIVER RESIDENCE**
PTX ARCHITECTS

**46
BOOMERANG HOUSE**
TIM WRIGHT ARCHITECT

**16
DALKEITH HOUSE**
MOUNTFORD ARCHITECTS

**54
KING GEORGE HOUSE**
ROBESON ARCHITECTS

**24
KING STREET APARTMENT**
DAVID BARR ARCHITECT

**62
RZB HOUSE**
CARRIER AND POSTMUS ARCHITECTS

**32
ROSALIE SREET**
KLOPPER & DAVIS ARCHITECTS

**70
CROMBIE HOUSE**
BEKK CROMBIE

**38
MEGALONG HOUSE**
MDC ARCHITECTS

**76
KILMARNOCK**
KERRY HILL ARCHITECTS

ISSUES

David Krantz **82** FISH **84** Architects Declare Movement **89**

THE ARCHITECT / IN PROFILE

Carly Barrett

THE ARCHITECT / AT HOME

David Hartree

THE ARCHITECT / CLIENT LIAISON

Nathan Steele **94** Suzie Hunt **97**

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Little River Residence by
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Photo by Bo Wong.

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FOREWORD



From the State Manager

Australian Institute of Architects

In July last year our new editor undertook the difficult task of redirecting our beloved publication: The Architect Magazine. It is worth noting that this publication has been in circulation since 1939 and has undertaken numerous transformations throughout this time.

Currently, The Architect is the only magazine solely focused on West Australian architecture, which is a something that the WA Chapter of the Australian Institute of Architects is incredibly proud of and passionate about promoting. This first edition of the magazine to be focused on WA Homes demonstrates the innovation, diversity, resilience, sustainability and flexibility of our architecture.

With digital communication on the rise, print media needs to continue to reinvent itself to remain relevant and in demand. For many, the act of collecting, reading, and displaying can be an incredibly satisfying and tactile experience.

One cannot but comment on how the world has changed in the time of planning this publication. In the post pandemic Covid-19 world, the ability to have physical connection with the outside world is vital, and we are hopeful that we can provide a small element of this through our publication.

We thank our editor, Sandy Anghie, and her team of contributors on the hard work to lead the publication in this new direction with an expanded target audience. We also thank the continual support of our major patron, Fielders, and all of our publication advertisers: Capozzi Builders, Hillam Architects, Living Edge, Midland Brick and Montauk Lighting.

Beata Davey



From the President

Australian Institute of Architects

The first quarter of 2020 will be etched in our memories forever. We have lived large in a lucky country, locked in a pattern of endless growth. Travel has been cheap, products cheap and bountiful, and technology has boomed, the bubble ever expanding. Against this background there have been nagging concerns – climate, energy, pollution, congestion and inequality.

All of this has come to a screeching halt. The bushfires were a portent of what was to come – then Covid-19 the sealer. The world seems to be telling us that enough is enough. Time to reset and correct course. In the past few months we have all been challenged, and now find ourselves re-assessing what we do.

Architects have always been at the forefront of discussions on the shape of our society. We have been at the front of the climate debate – promoting energy efficient design and sustainable urban typologies – and in the Covid-19 era we will need to respond to the changes in urban form that may result. We will need to enhance community spaces, encourage local and regional projects, and think a little less global and more about local self-sufficiency.

Picking up on these themes, this edition of The Architect is dedicated to showcasing WA's amazing local talent, and how we as architects interact and contribute to the issues we face as a society.

The magazine showcases a crop of our emerging architects, the 30-40 gang who are getting more and more self-assured, and some old pros like Tim Wright with the exquisite plan of his Boomerang House. High architecture and humble – all are valid and show the breadth of our local profession.

David Krantz, a father of Perth's affordable housing, reminds us of the importance of this genre. There is also an interview with Tobias Busch and Gemma Hohnen from Architects Declare, and an architect profile on Carly Barrett, the energy behind Open House Perth, that does so much to showcase local talent.

Thanks must go to Sandy Anghie – Chapter Councillor, Architect, Lawyer and Editor of The Architect – who has shown great vision in re-imagining the magazine, also to all the contributors who have put in so much time, and to Felicity McDonald for the immaculate layout.

Architecture in WA is in very good hands!

Peter Hobbs



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Felicity is a Graphic Designer and co-manages Public Creative with her husband Peter. Together they have been managing the design and production of The Architect Journal since 2013.

FROM THE EDITOR



The projects we present in this **WA Homes edition of The Architect** are of a high calibre, showcasing and celebrating some of Western Australia’s best homes, from Perth to the Southwest and beyond.

Welcome to our inaugural “WA Homes” edition of The Architect. This edition, my first as editor, marks a shift in direction for the magazine – its content and its readership. We invite you to enjoy 10 inspirational homes, meet some of the architects and clients behind the work, and revisit a modernist architect’s legacy. This is just some of what you will find in the following pages.

The projects we present in this WA Homes edition of The Architect are of a high calibre, showcasing and celebrating some of Western Australia’s best homes, from Perth to the Southwest and beyond. We have included a broad range of work – covering new homes from just 78 sqm to 550 sqm, renovation and addition projects, and apartments.

As is the tradition with The Architect, the stories in the magazine have been written by architects, kindly volunteering their time and talent to write about their colleagues. We were also fortunate to have two experienced journalists contribute stories, a great Perth photographer take photos of a featured client and architect, and an architect edit the plans for publication – all working on a voluntary basis. Thank you to all of our contributors.

Thank you also to our graphic designer, Felicity McDonald, who has worked tirelessly to reimagine the look of the magazine, and Studio Field who created our new masthead.

At the time I took on the role of editor in 2019 the world was quite a different place. Now, in the midst of the global Covid-19 lockdown, with many of us spending far greater time at home, perhaps this magazine is even more relevant – as we think about how we would like to live.

We hope the “WA Homes” edition of The Architect provides you with inspiration for your home and that you enjoy our stories, with their varied styles and points of view.

Let us know what you think.

Write to me editor@thearchitectwa.com
Follow us [@thearchitectwa](#)

Sandy Anghie



LITTLE RIVER RESIDENCE

PTX ARCHITECTS



WORDS: SANDY ANGHIE
PHOTOGRAPHY: BO WONG

When **David Gibson** and **Melanie Hoessle** from **PTX Architects** were asked to design this home, they had already imagined what they would build on the site.

David and Melanie live on the neighbouring property and had spent much time walking on their client's site over the years – enjoying the spectacular views of the river, forest and hills, and imagining what could be built on this unique piece of West Australian landscape. They also knew their clients, having worked with them before on the Denmark Surf Life Saving Club project.

When it came time to make a start on the design for this project, David and Melanie had many ideas and initially tested a number of schemes and options. However, they ultimately settled on a concept for a smaller footprint, so as not to overpower the historic “Bonnie View” cottage located on the site, an early settlers cottage dating back to early last century. “We didn’t want the addition to be too high, too wide, too large,” said David. “We wanted the old home to be prominent still.”

As with all of their projects, David and Melanie worked closely together on the Little River Residence, their skills complimentary. “We are really two parts of the one,” said David. “If you pulled us apart I’m not sure we could do it.” They are not only business partners in PTX Architects, but also partners in life.

While David was primarily responsible for the form of the home, it was Melanie’s engineering background that made it happen – conceptualising a structural system supported by bracing the floor slab and roof, and avoiding the use of diagonal bracing in the glazed sections which would have interrupted the spectacular views. Working with the structural engineer, Melanie’s concept was resolved enabling the creation of a cantilevered form which floats effortlessly above the grass below, creating a panorama of the local landscape, and taking maximum advantage of the gentle rolling slope of the site.



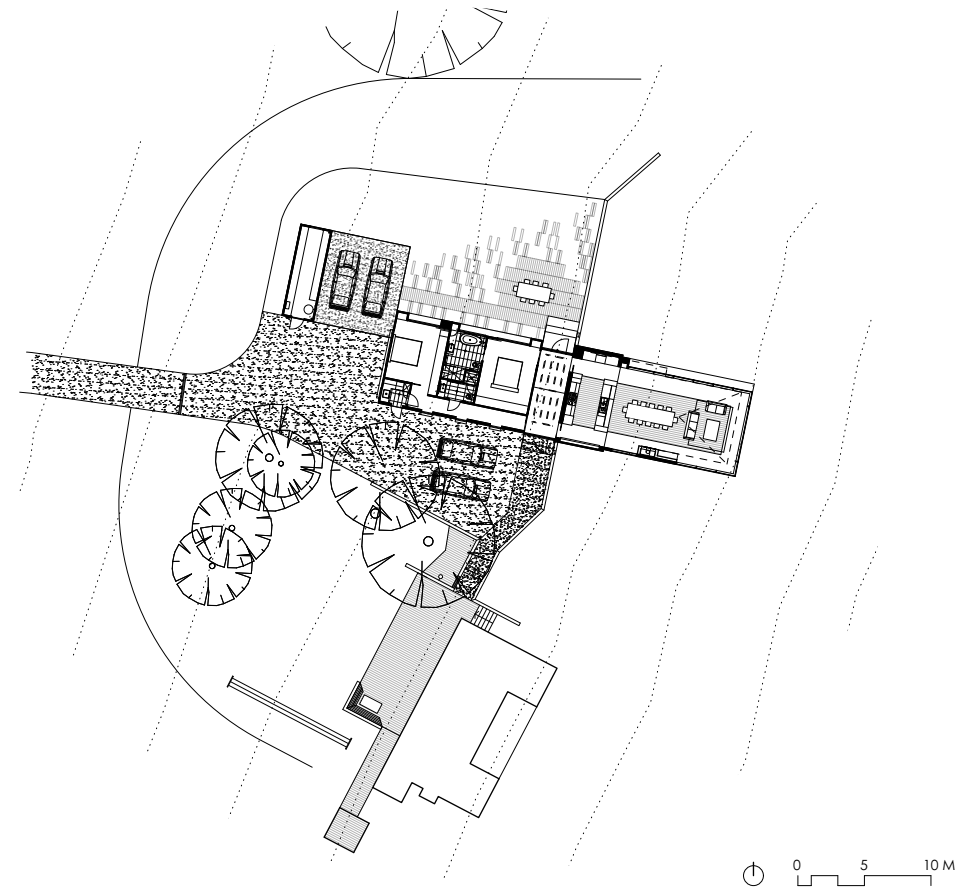
Solar-passive design principles are embedded into the project, with high levels of thermal insulation throughout and thermally broken double-glazing systems. Louvered and sashless windows allow for natural ventilation, and roof overhangs and deep window reveals to the north minimise solar heat gain in summer and maximise solar penetration in winter. An automated blackout blind system prevents thermal loss, and exposed concrete floors help retain natural heating and cooling. The residence's timber fireplace is there purely for ambience – no mechanical heating or cooling systems are needed for thermal comfort.

The sustainably sourced, charred cypress pine timber cladding works on many levels – it references the charred landscape, it helps the new addition recede into the landscape giving prominence to the old and, above all, performs well in the Denmark microclimate. In an area with high humidity and temperature fluctuations, the cypress pine cladding provided a robust, low-maintenance and sustainable solution.

Of all of the sustainability initiatives involved in the Little River Residence, it was probably the “buy local” philosophy which adds most to this project’s uniqueness. The clients had owned and run a commercial building company for many years before opening a hardware store in Denmark. They were adamant the construction methods could be done locally and that only Denmark tradespeople could be used. So even though the structural glazing system was complex, it was completed by Denmark trades, with expert advice and support from Perth.

The completion and success of this collaborative project was celebrated by the owners with a party for over 100 people involved in its design and construction – David and Melanie, the consultants, the builder, local trades, the photographer and everyone from the hardware store. The Little River Residence is not only embedded in its place, but created a community through its construction.





LITTLE RIVER RESIDENCE

ARCHITECT

PTX Architects
david@ptxarchitects.com.au
ptxarchitects.com.au

DESIGN TEAM

David Gibson, Melanie Hoessle

CONSULTANTS

Structural Engineering:
Ausmac Structural Engineers
ESD: Suho Studio
Geotechnical: Kevin Lodge Civil &
Structural Engineer
Bushfire: Bio Diverse Solutions

BUILDER

Murray Thornton; completed 2019

SITE

Denmark, Western Australia; 26.49ha site; new house 180 sqm; refurbished Cottage 100 sqm

SUPPLIERS

Kitchen

Against the Grain Cabinetry Denmark;
Polytec Evolution Laminate; Laminex
Tasmanian Oak Veneer; Caesarstone Calacatta
Nuvo & Nightsky Benchtops; Oliveri fittings
from Winning Appliances

Floors

Burnished Concrete by SCT Floors Denmark;
Stained Jarrah Timber by Thorntons Hardware
Denmark

Lighting

General lighting from About Space;
Schema Cylindri Pendant from Hermon
Hermon; Cooper Pendant from CocoFlip

Bathroom

Fantini Milano fittings from Roger Seller;
Urban Porcelain Tiles from Academy Tiles

Windows and Doors

Alspec Aluminium Commercial Windows &
Doors from Great Southern Windows and
Glass

Exterior

Frencham Cypress designAclad – Charred;
Austral La Paloma Gaudi and Miro from
Thorntons Hardware Denmark; Midland
Brick Restoration Red; Longline Profiled
Colorbond Steel roof from Lysaght

DALKEITH HOUSE

MOUNTFORD ARCHITECTS





WORDS: BY JAMES FRENCH
PHOTOGRAPHY: DION ROBESON

After hearing about the work of **Mountford Architects** through the grapevine from previous clients, a professional couple commissioned **Ben Mountford** to design a home for their young family on a leafy street in Dalkeith. The resulting residence is a meticulously crafted addition to the practice's steadily growing portfolio of high quality homes.

Since establishing the practice in 2006, Ben Mountford and his team have been developing a body of work that is contextually driven by site, natural elements and the unique qualities of West Australian light – all of which have helped distinguish the work of Mountford Architects.

Ben developed a formative knowledge of construction at an early age while accompanying his father, a residential builder, to site on weekends and school holidays. This early exposure to architecture and construction is evident in Ben's work, in particular his attention to detail, materiality and craftsmanship – which often sees one key material used in a unique and bespoke manner, serving as the nucleus around which the rest of the project is formed.

For the Dalkeith Residence that key material is the face brickwork that flows throughout the home, connecting inside and out while imbuing a sense of craft into the project through its meticulous application. The bricks selected were Bowral brick pavers, chosen after the client and architect viewed the product used as an outdoor detail in another project and fell in love with it. The bricks were arranged in a herringbone pattern which required mock-ups to be constructed to ensure suitability for use in the more complex forms found throughout the home's interior.





The sheen and pattern of the brickwork is echoed in other non-machined, raw elements found in the home, such as the bespoke steel fireplace and timber paneling. These work together to create a highly tactile palette, emphasising the honest handmade nature of the materials and establishing a textural patina that achieves a warm and earthy ambience.

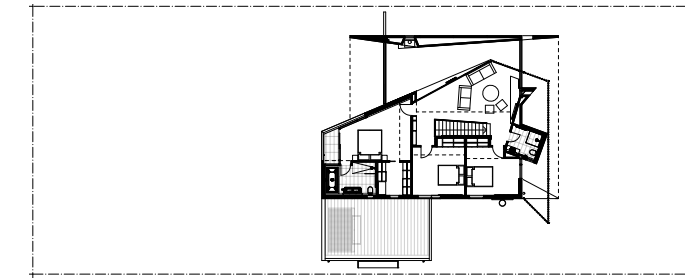
Externally, the house presents a sophisticated and well-crafted elevation to the street, with Ben noting that it was important to create a memorable picture of the home for the passer by. Herringbone brick, timber screening and glazing are composed within a delicate concrete frame, each element situated on a different plane to create a sense of depth and to articulate the movement of shadows across the building's façade. The timber screen provides privacy from the street while bringing in light, with its expressed joinery alluding to the focus on craftsmanship within the home.

Internally, the plan uses non-rectangular planes to engage and direct views and movement to the best parts of the site, subtly guiding the visitor through a highly considered experience of the project.

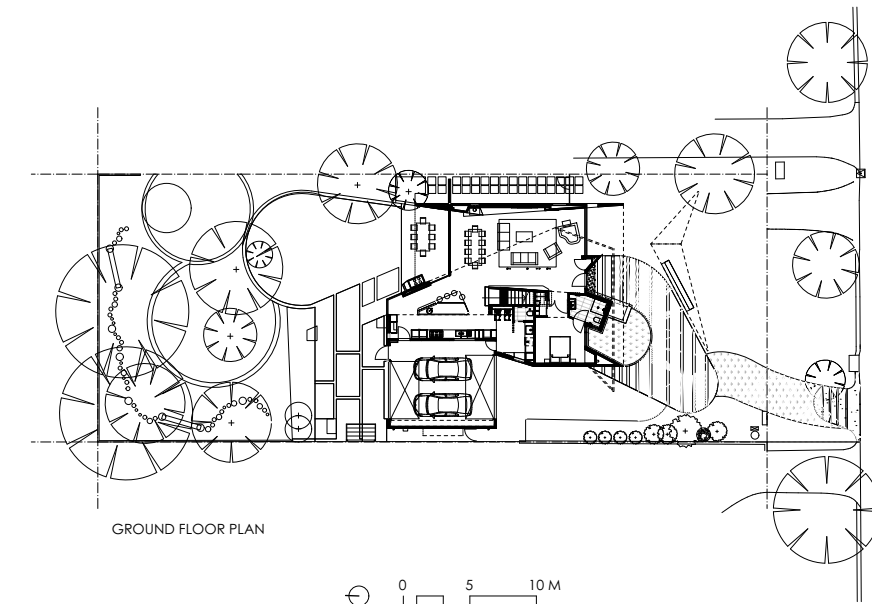
The ground floor is envisioned as a single cohesive living area, in which hierarchy of space is achieved through manipulation of light and scale. At the home's heart, the kitchen connects the adjacent living areas and allows for the family to live, work and play in a collaborative environment. Cleverly designed built in storage, secondary service rooms and an open mezzanine anticipate future growth while helping to mitigate the unavoidable mess of family life.

Highly considered use of light and space lies at the core of the work of Mountford Architects, but it is the attention to detail and the reverence for craftsmanship displayed in the Dalkeith Residence that make this home exceptional. It is testament to the high quality work of the practice, and at the same time provides the clients with a functional, warm and livable home in which the family can happily grow. During our conversation, Ben posed the question "Can quality of space affect quality of life?" His Dalkeith Residence affirms that quality architecture can.





FIRST FLOOR PLAN



GROUND FLOOR PLAN



DALKEITH HOUSE

ARCHITECT

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marchitects.com.au

DESIGN TEAM

Ben Mountford (design), Carlson Jean Charles and Mark Petley
(project architects), Malvina Stone (furniture and fabrics)

CONSULTANTS

Landscaping: Mountford Architects with Taylor Landscaping and
Total Eden

BUILDER

Mosman Bay Luxury Homes; completed December 2018

SITE

Dalkeith, Western Australia; 1100 sqm site; new house 550 sqm;
NatHERS 6.3 Star

SUPPLIERS

Walls

Concrete tilt panels with Acratex; Polished render to external
by Polished Plaster Company; Internal walls painted Dulux
Lexicon White

Floors

Polished Concrete Slab, blue gum, holcim

Fittings

Caroma, Vitraa, Rogerseller, Kaldewie

Bricks

Feature Bricks – Bowral blue (Austral)

Windows and Doors

6m x 3m giant sliding doors (gold anodised) – DGA Perth

Roofing

Lysaght Klip Lok

KING ST APARTMENT
DAVID BARR ARCHITECTS





WORDS: SALLY WEERTS
PHOTOGRAPHY: DION ROBESON

An urban, warehouse apartment buried deep within a heritage building isn't a project that comes along every day, particularly in Perth. This was clear to architect **David Barr** and his team – they realised there was something very special about this project the moment they stepped foot into the 450 sqm double height volume and looked out across the backdrop of the city.

Located within the Old Wills Building on King Street in the Perth CBD, the apartment has an unusual footprint – it seems to seep within fissures and laneways between old buildings. "It was never going to be a typical residential project," David explained. "The existing building had so many odd arrangements; both in plan and in section. It was a kind of puzzle in a way. We knew we had the big, dramatic volumes and part of the challenge of the project was making sure we didn't lose those qualities."

The client came to David with a simple and clear brief, one image and an idea about the quality of space that was important to the project. With an extensive art collection and a passion for cooking, there was an emphasis on key spaces for the client and a desire to maintain a minimalist aesthetic.

The design process was initiated with a comprehensive study of the building fabric through developing detailed and precise measured drawings. "In our work, the measured drawing is such an important platform for thinking, understanding and idea generation," David explained.

With the site almost entirely enclosed by existing buildings, the challenges of getting light to penetrate the plan really influenced the way the interior spaces were developed. "Our approach was to



see this as an opportunity rather than a constraint and we thought of the lower level interior spaces as atmospheric and cavernous,” David said. It’s the delicate manipulation of atmosphere and lighting quality that distinguishes this project as something far from conventional.

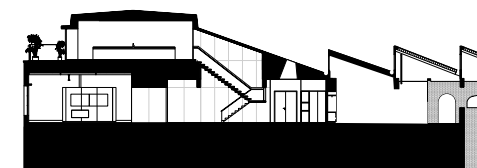
The arrival to the apartment is marked at the King Street entry by a set of heavy, ornate gates that lead you through a foyer and into the lift lobby. David wanted to accentuate this elongated arrival sequence and create a feeling of burrowing into the building. The main entrance hall to the apartment is a continuation of this, building on the sense of anticipation. Finally, you emerge from the lift lobby into a double height volume with a sculptural steel staircase as its centrepiece.

“Here is where we wanted the full palette of materials to have real impact,” David said, describing the experience on arrival. The spotted gum timber flooring extends through the spaces and folds up the stair treads connecting the upper and lower level. At the perimeter of this entrance hall a series of portals lead to the private spaces of the home; two bedrooms, a bathroom and the main master suite.

Whether it is the clever manipulation of light creating a moody ambience, or the rich and textured palette of materials that is so carefully curated, there is something so undeniably seductive about these interior spaces – an allure that pulls you through the blackened steel portal between rooms and beckons you from one volume to the next.

For David, working within such generous spaces required careful consideration of transitions between rooms in order to maintain the sense of drama and romance that the existing building commanded. In response, these threshold spaces are meticulously detailed, right down to the carefully handcrafted brass door handles.

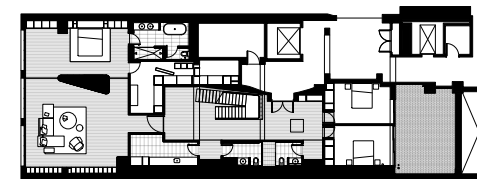
Like much of David’s alterations and additions work, it’s the character and quality of the building that are really celebrated in this home. The work is not only poetic as an architectural idea but also in the repurposing and adaptation of the site, allowing the notion of ‘home’ to slowly redefine itself in Perth. Rather than bringing in the wrecking ball, careful restoration and craftsmanship has delivered this building confidently into the next chapter of its life as a one of a kind, contemporary urban home.



SECTION



FIRST FLOOR PLAN



GROUND FLOOR PLAN





KING STREET APARTMENT

ARCHITECT

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davidbarrarchitects.com.au

DESIGN TEAM

David Barr, Stephen Hicks, Dennis Silva

CONSULTANTS

Structural Engineers – Pritchard Francis
Electrical, Hydraulic and Mechanical
Engineer – MDC
Building Surveyor and Energy, Section J – ESD

BUILDER

NKH Constructions; completed June 2019

SITE

King Street, Perth CBD, Western Australia;
390 sqm internal area, 52 sqm balcony;
7 star Nabers

SUPPLIERS

Flooring and Wall Panelling

Spotted Gum Flooring from Chelsea Flooring,
Spotted Gum Wall Panelling from Wangara
Classic Cabinets

Kitchen and Bathrooms

Cabinetry by Wangara Classic Cabinets, Fittings
from Astra Walker, Porcelain Benchtops and
Splashbacks from Maximum, Artedomus

Lighting

Alti Lighting

Doors and Windows

Vitrocsa

Granite Tiles

Eco Outdoors

Window Coverings

CORVD and Beachside Blinds

THE MONTAUK LIGHTING CO.



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ROSALIE ST
KLOPPER & DAVIS ARCHITECTS





WORDS: DOMENIC TRIMBOLI
PHOTOGRAPHY: DION ROBESON

This house by **Klopper & Davis Architects** brings to mind the book ‘The Savage Mind’ – where anthropologist Claude Lévi-Strauss contrasts the problem-solving instincts of what he terms the ‘Engineer’ and the ‘Bricoleur’.

The ‘Engineer’, the author reasons, conceives and develops tools precisely for the purposes of a project, while for a ‘Bricoleur’ the “universe of instruments is closed and the rules of [their] game are always to make do with whatever is at hand”. The renovation and additions comprising the Rosalie Street House are firmly in the Bricoleur’s realm; an assemblage of “chaotic and found objects” as lead architect, Sam Klopper, puts it.

The first task for the build however was to breathe new life into what was a very tired old timber-framed cottage in one of Perth’s inner suburbs. The painted weatherboards and flooring were carefully removed and refurbished so that they could be re-used. The floor, wall and roof structures were then given much needed attention, particularly with regards to insulation, and the spaces

were subsequently repurposed into bedrooms for the client couple and their young children. However, the intention was never to make a pristine architectural object.

On the contrary, this is a home that is proud to express its desire to be lived in. Therefore, much of the ‘roughness’ that helped define its original character has graciously been extended through to a rich expression of tactile architectural qualities in the additions. Foremost to this are the rustic qualities of the recycled brick extension that defines the generously sized working and living spaces of the home. Its rich external colour variations adopt a fragmented, ruinous identity, casting shadows of distorted geometries just as the remains of an old fort or turreted castle might do. Internally, the textural and material variances are





somewhat calmed by the uniform white paint, “creating chaos and then reining it back in” as Sam describes, before entering what might be considered the crescendo that is reserved for the dining space.

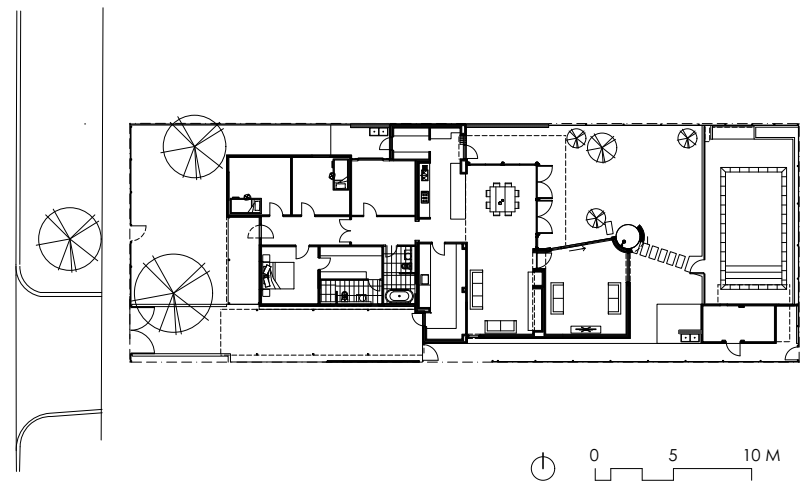
Complimenting the tung oil finish of the recycled jarrah flooring, the elegantly detailed, steel-framed window walls of the dining area open eastwards to views of the landscaped garden, pool and tree canopies of a popular local park beyond. The architectural composition of these glazed walls humanises the scale of the 40-brick course ceiling height via their repetition of filleted corners and tactile jarrah inserts. Again, there is still a somewhat pre-existing catalogue of the imagination at play here; this instance being a deliberate allusion to the arched openings and pleasant memories attached to a New York loft apartment the clients once lived in.

The carefully considered landscaping compliments the architecture too by focusing on creating its own variations in scale and structure that deny formality. This will undoubtedly come to obscure more of

the building over time – suggesting that it might have always been there. Equally poetic, the pantry area also affords a direct view of the productive area of the garden, creating a direct connection between the preparation of meals and an understanding of how food is grown – an expression owing to one of the primary values of a health-conscious client and mother.

As with many old buildings, the rich variations in texture, materiality and form in this home gives reason to pause and contemplate its history. Whether those moments resolve themselves in truth or mythology doesn’t matter in the end. The point is that they have enticed you to stop for something that anywhere else might have otherwise been quickly glossed over as merely lost or maybe even ordinary.

And therein lie the charms of slowing down to appreciate “whatever is at hand”.



ROSALIE STREET HOUSE

ARCHITECT

Klopper & Davis Architects
jacqui@kada.com.au
kada.com.au

DESIGN TEAM

Samuel Klopper, Matthew Davis, Sheridan Kelly, Guy Naylor, Zac Evangelisti

CONSULTANTS

Landscaping: Alfalfa
Engineer: Dryka Consulting Engineers

BUILDER

Inside Out Building; completed April 2018

SITE

Rosalie St, Shenton Park, Western Australia; 655 sqm site; 72 sqm existing home with 168 sqm addition

SUPPLIERS

Bricks

Recycled Bricks Pty Ltd, recycled red bricks

Roofing

Existing Zincalume; Addition Colorbond Surfmist

Flooring

Fremantle Timber Traders, jarrah

Cabinetry

Joe’s Cabinet Works; Routed 2 Pac Poly Panels painted Vanilla Quake Half

Windows

Cedar West, jarrah

Painting

Exterior Dulux Vanilla Quake Half P14A1H; Interior Warakei Quarter



MEGALONG HOUSE
MDC ARCHITECTS



WORDS: SANDY ANGHIE
PHOTOGRAPHY: DION ROBESON

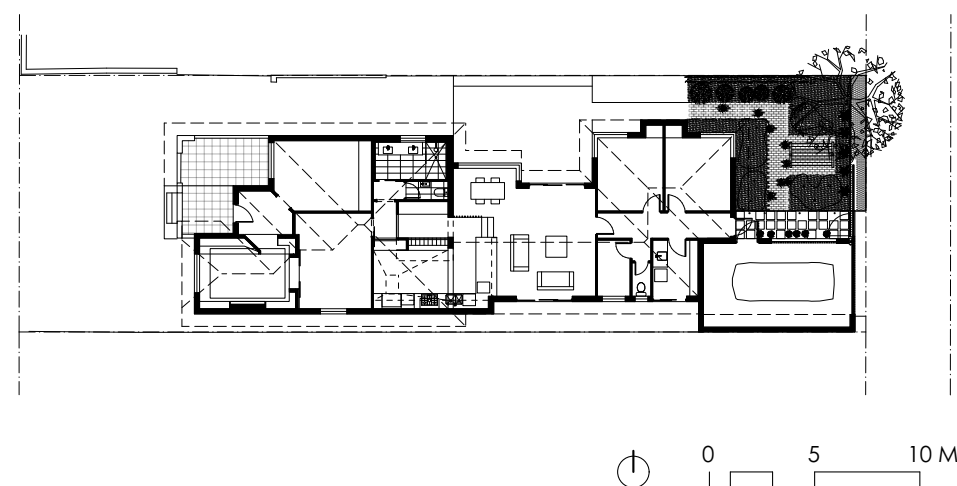
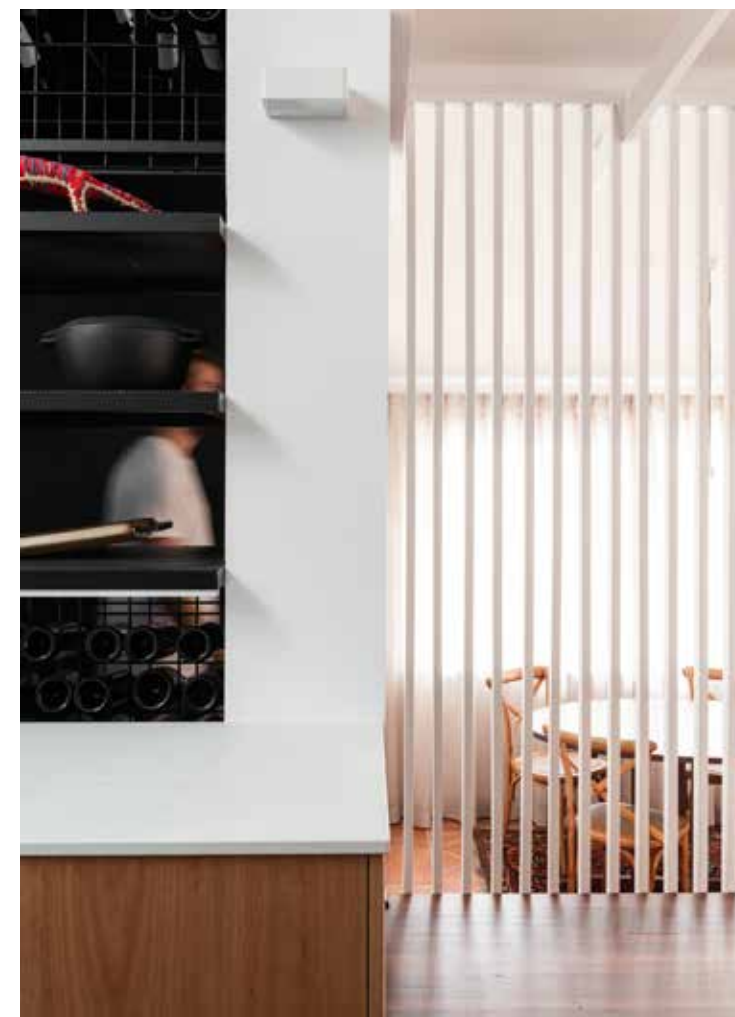
This alteration and addition project by **Matt Delroy-Carr** is a great example of how clever architecture can achieve significant improvements to spatial quality through relatively minor interventions – with a modest budget.

When architect Matt Delroy-Carr first met with his clients their brief was not yet settled. They knew their inter-war worker's cottage with its rear 1990's addition was ready for a new kitchen and bathroom but beyond that they asked Matt what he thought they should do. Matt noted issues with circulation and natural light which negatively affected the way you engaged with each space. A collective decision was then made to explore a masterplan for the renovation that addressed circulation and functionality, while aiming to improve the quality of each of the spaces specific to the needs of the clients.

The poor circulation was resolved with a “mega long” hallway (aptly coined in response to the street name), creating a much needed link from front garden to rear laneway through the original home and 1990s addition. Matt's aim along this hallway axis and visual corridor was to make small interventions to some of the existing spaces that required either an upgrade or change of use.

The only new space added was a carport to the rear of the property, creating a second entry to the home and a finishing point for the visual corridor. The carport also serves as a permeable threshold to the rear right of way – transforming the appearance of the rear





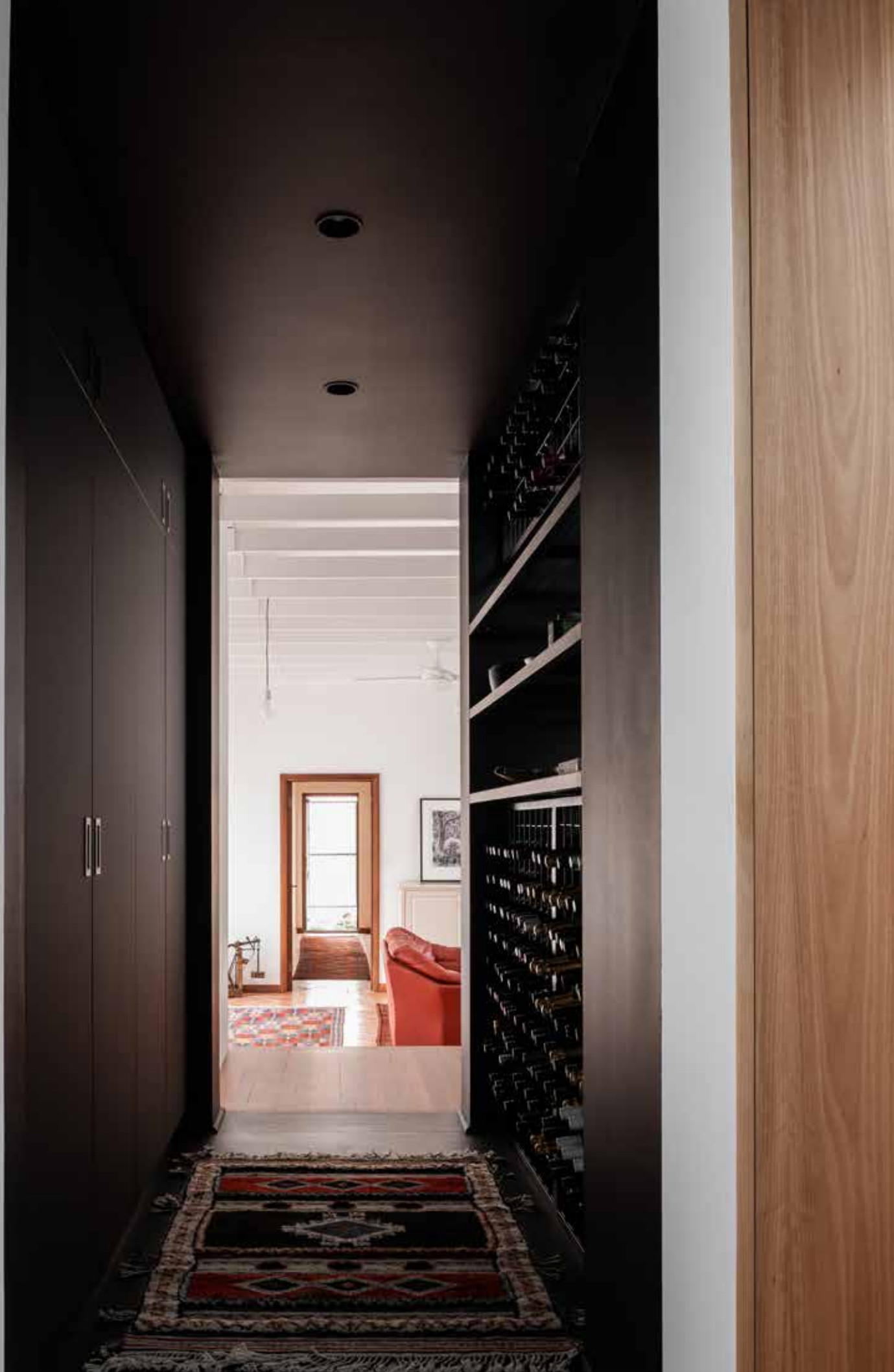
façade to the home for not only the owners but also others using the laneway – and improving the experience of driving home for everyone.

Inside a few simple moves had a big impact. At the front of the home, a traditional formal lounge space within the interwar cottage was converted into a rich timber lined study. The old central bathroom was removed and converted into a dark threshold between old and new, adding definition to the circulation path.

In the existing 1990s extension, removing the ceiling to reveal collar ties increased the volume and transformed the space, adding height and character. In the kitchen, the ceiling was re-pitched to meet an existing skylight, allowing ample natural light to wash over the space, acting almost like a lantern.

The success of the project is probably best summed up by the owners, who found renewed enjoyment in the building they had lived in for over 20 years:

“We started with a desire to replace an aging oven, which quickly expanded to a new kitchen and bathroom. Having seen some results of Matt’s previous work, we sought his assistance. His creative vision inspired us to transform our ordinary workers cottage into an architectural masterpiece, albeit on a modest scale. Matt was able to listen to our ideas and needs, and translate them into something practical and affordable. We now have a home that we are living in with renewed enjoyment. The whole process was well managed, timely and, most importantly, a lot of fun!”



MEGALONG HOUSE

ARCHITECT
MDC Architects
matt@mdcarchitects.com.au
mdcarchitects.com.au

DESIGN TEAM
Matt Delroy Carr

CONSULTANTS
WA Structural

BUILDER
Bruce Construction Design;
completed June 2019

SITE
Megalong Street, Nedlands, Western
Australia; 490 sqm site; dwelling area
165 sqm



SUPPLIERS

Bricks
Brikmakers

Steelwork
A&T Metals

Feature Timber
Mortlock

Kitchen
Cabinetry by Ultra Kitchen; a2f tapware

Lighting
Boss Illumination

Bathroom
Phoenix Tapware; Myaree Ceramics





BOOMERANG HOUSE
TIM WRIGHT ARCHITECT



WORDS: SANDY ANGHIE
PHOTOGRAPHY: MATTHEW MOYES

It's interesting how people choose an architect. Sometimes people will see a home, in a magazine or in person, and keep the architect in mind for many years until the opportunity comes along to build their own home. This was the case for this **Tim Wright** designed home.

The clients had stayed in one of Tim Wright's award winning homes in Western Australia's south west a few years prior and had loved it. When they decided to build their own holiday home in Vintners Ridge in the hinterland hills of Dunsborough they called Tim.

The property slopes from the road, located to the north of the site, down a hill – with beautiful views of dense forest and a river located to the south. By the time the clients met with Tim they had many ideas in mind, generally for a higher form, but were quickly convinced by Tim's lowline concept – which he describes as a boomerang shaped form which "hugs" the view. "Standing on the site I just wanted to reach my arms out and hug the view," Tim explains. "So the form is like two arms embracing the views to the forest and the south."

The two arms or wings of the home are broken by an outdoor alfresco space. "I wanted the clients to feel the environment, for them to be a part of the landscape, when they moved from one wing of the home to the other," said Tim. This outdoor space also provides separation and privacy between the two wings – with one pavilion containing the living space and master bedroom, and the other containing guest bedrooms.

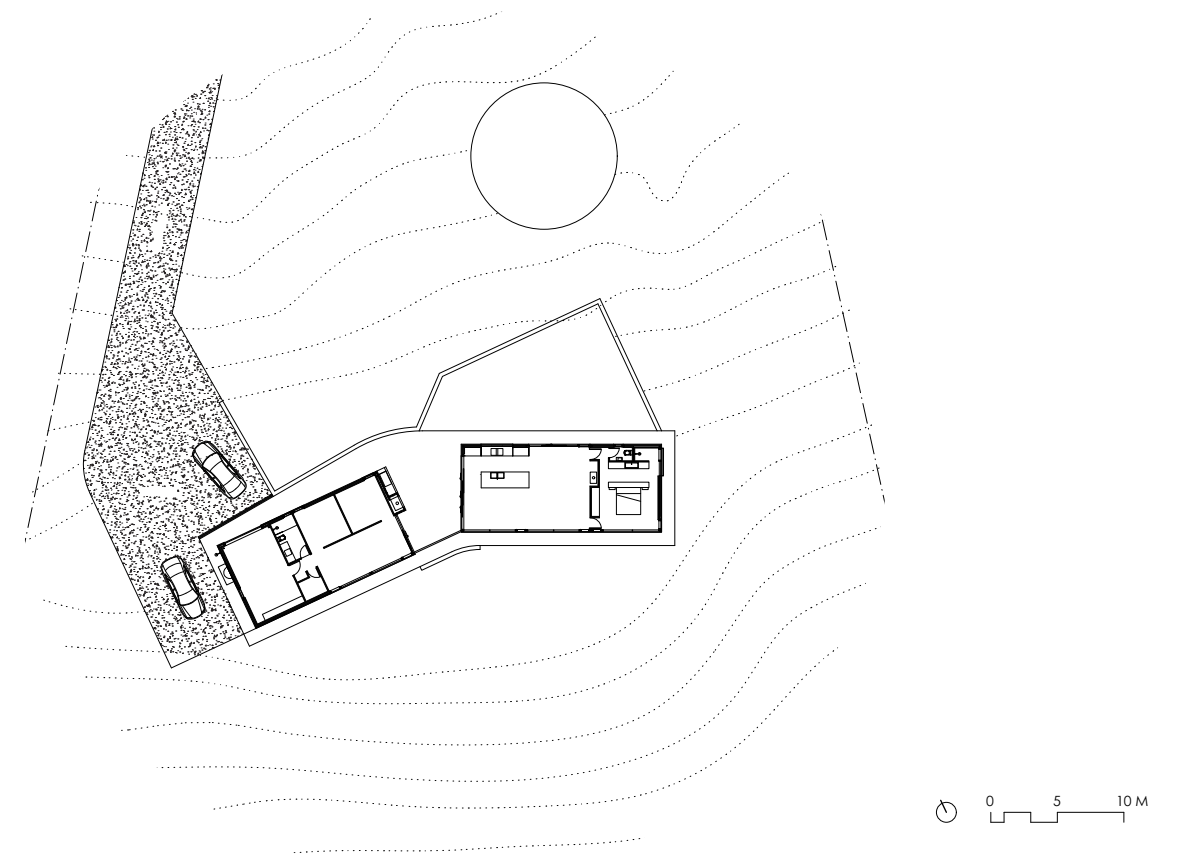


Tim noted that the planning may seem slightly counter-intuitive to some – with the parents’ bedroom in a separate pavilion to what may become children’s rooms. “We analysed this in the design process and considered having all bedrooms in one pavilion but ultimately settled on separation,” Tim said. “This was because for the home to be feasible it had to work as a rental property (on Private Properties) – the idea being that you could have two couples on a holiday and be quite separate.”

The pavilion design of the home is transparent and narrow to make the most of the site. Being only one room wide along its length with extensive glazing, the home’s occupants are immersed in the landscape and the view to the south. Even from the garden on the northern side of the home the occupants can look straight through to the view. The narrow, single room width also works from a passive design and sustainability perspective – maximising access to northern light and promoting cross ventilation.

The house is constructed entirely of masonry and concrete for durability and to minimise maintenance. In particular, the concrete roof serves many purposes – enhancing cooling with its metal deck overlay, power generation through its photovoltaic cell array, and water collection for the on-site tanks, making the home virtually self-sufficient. The absolute resistance to fire and ember attack is also an extremely positive outcome of this form of construction.

While the entire design process was collaborative, it was in furnishing the home that the clients really put their personal stamp on the project. “All of the furniture was selected by the clients and they did a wonderful job of styling the house,” said Tim. “I love it when clients do the interiors themselves. It adds their personality and for me this completes the project.”





BOOMERANG HOUSE

ARCHITECT

Tim Wright Architect
tim@timwrightarchitect.com
@timwrightarchitect.com

DESIGN TEAM

Tim Wright, Rachel D'Alton

CONSULTANTS

Dryka Engineers

BUILDER

Studium, Todd Huxley; completed June 2019;
cost of build \$900,000

SITE

Vintners Drive, Quindalup, Western Australia;
7600 sqm site; 220 sqm new house

SUPPLIERS

Face Brickwork

Austral Bricks La Paloma Grande Miro. 290x110x50.

Ceiling Acoustic Panels

Glosswood Oak-Satin UV 368mm x 30mm x 3.6m lengths

Flooring

Polished concrete floor finish honed concrete; honed concrete
external floor finish

Cabinetry

Stainless steel fabricated counter top; stone benchtop 20mm
Bernini Portillo honed; Timber Laminate Evernex Tuscan Oak
Planked Pattern

Glazing

Commercial double-glazed window and door frames, black
powder coat

KING GEORGE HOUSE

ROBESON ARCHITECTS





WORDS: SALLY WEERTS
PHOTOGRAPHY: DION ROBESON

Located at the corner of King Street and George Street in East Fremantle, this alteration and addition project by **Robeson Architects** is an idyllic example of the modern village life that is so characteristic of this pocket of the port-side suburb.

At the juncture between a narrow, leafy green residential street and the bustling main strip of artisan shops and cafes, the site is bookended with a carefully restored terrace fronting King Street and a double storey self-contained office and bedroom facing the rear. Along the length of George Street, a red brick wall envelopes the site, stitching together the contemporary interface of the terrace's decorative facade with the rear laneway. The new rear elevation responds to the proportions and scale of the adjacent commercial tenancies, thoroughly embedding the house within its context.

"Materials were selected specifically to be in keeping with the character of the area," said Simone. They are robust and honest in their application. The exaggerated concrete lintels over openings and custom glazed red bricks laid in a gradient wrapping the

corner office, reference the heritage reds as well as the opening embellishments of the front cottage. "The dark cladding allows the house to recede at high-level, reinforcing the scale and proportion of the Terrace from the street," she explains.

The opposing ends of the house are linked via a courtyard, carved out at the centre of the plan to create a private outdoor room. In Simone's interpretation of the garden at the core of house, the boundaries between inside and out are blurred. The courtyard modestly reinstates the nearby parks and gardens as the broader backyard or garden of the house, which in Simone's words was "a crucial part of client's design brief. They wanted to be really connected to East Fremantle".



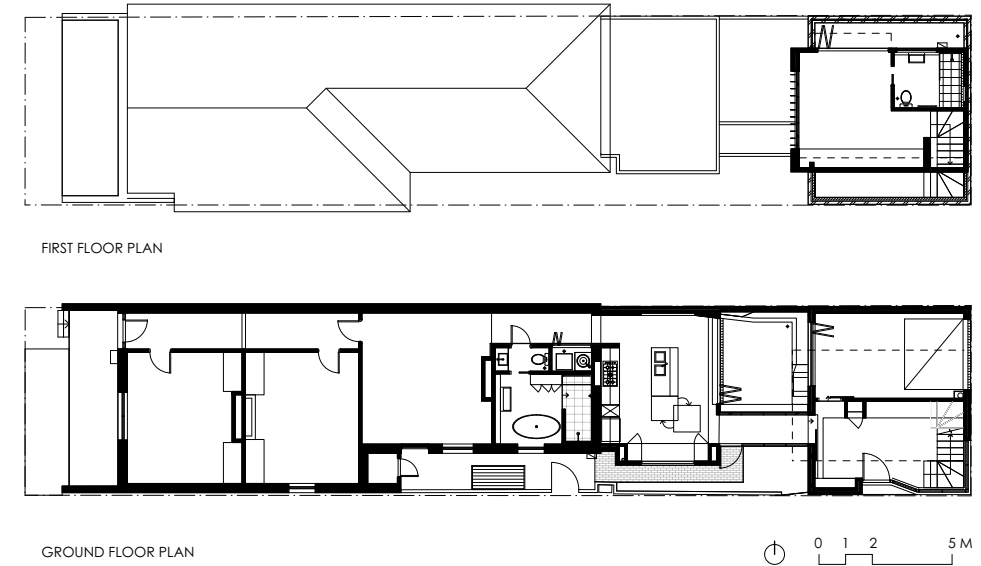
For the owners, as professionals with a young family, it was important to create a home that maintained a sense of generosity, without losing the qualities of the house that attracted them to the project to begin with. While the restoration of the terrace at the front was largely decided by its 'Grade A' heritage listing, the delicate and almost seamless sleeving of the old and new reveals the true craft of good design.

The theme of the overlapping functions is carried throughout the home. In the main living area, for example, the kitchen island is designed to be mobile and relocatable within the space as a dining table, breakfast bar and prep bench. This bespoke piece of furniture became an opportunity to collaborate with furniture and object designer, Jack Flanagan. The resulting centrepiece for the home is a truly unique work of art.

Clear lines of sight slice through the floor plan, extend views through rooms and create a sense of spaciousness, despite the confined footprint. The garage opens into the courtyard and – flooded with light – offers the amenity for a truly flexible space that can be comfortably transformed into a reading room, playroom, garden room and more.

Like all good architecture, this house is quietly confident in its passive solar design. High performance glass, screening and louvres to exposed elevations, the careful orientation of the central courtyard, and placement of openings increasing cross ventilation are just some of the ways the house responds intricately to its environment. This was all achieved without compromising the quality and abundance of the interior. Glimpses to the port are preserved and while the interiors are simple and robust, an opulence is maintained that is more familiar to a luxury hotel than a suburban family home. "High quality materials such as polished "Nero Marquina" marble are balanced with simpler finishes and details in order to achieve a luxurious and timeless interior, without exceeding the budget," said Simone.

Embracing the many contradictions seems to be the overriding theme for this project. Linking the passage of time, old with new, creating a sense of space when the footprint is bound, and balancing an element of luxury with practicalities of everyday life, this house is evidence of Simone's ability to find delight at every end of the spectrum.



KING GEORGE HOUSE

ARCHITECT

Robeson Architects
Simone@robesonarchitects.com.au
robesonarchitects.com.au

DESIGN TEAM

Simone Robeson

CONSULTANTS

Landscaping: CAPA Landscape Architects

BUILDER

BE Projects; completed December 2018

SITE

East Fremantle, Western Australia; 254 sqm site;
existing home 115 sqm; extension 100 sqm;
total 225 sqm

SUPPLIERS

Cladding

Fielders Nailstrip – Colorbond Night Sky

Roofing

Colorbond Monument Klip Loc 406

Stone

Nero Marquina by Bernini

Furniture Maker

Jack Flanagan

Bathroom

Tiles by Artedomus; Bathroom Plumbing Fixtures
Astra Walker supplied by Reece

Lighting

Halo Lighting (now Sii Lighting)

Interior Walls

Dulux White on White



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Architect: Philip Stejskal Architecture Image: Dion Robeson



RZB HOUSE
CARRIER AND POSTMUS
ARCHITECTS



WORDS: DOMENIC TRIMBOLI
PHOTOGRAPHY: DOUGLAS MARK BLACK

Red Zephyr Blue House by **Carrier and Postmus Architects** is as much about reimagining the vibrant wetland once common to the location as it is about creating a new home.

The name of the home is derived from the colours of the dragonfly; a species that is highly sensitive to the loss of wetlands. 'Red' was selected to signify the prevailing heat, 'Zephyr' for the connotation of gentle breezes that mediate it and 'Blue' for the cooling effects of water.

The long, narrow dimensions of the east-west orientated site are the result of the contemporary reappraisal of Perth's traditional inner-suburban quarter acre block. This site typology is familiar to lead architect and director, Justin Carrier. Equally familiar to Justin are the repeat clients – a couple, both largely retired, wishing to create spaces for their love of music, art, gardening and sharing their time with family and friends.

The design qualities of RZB House are akin to traditional Japanese architecture with its affiliation to the natural landscape. Rather than follow a conventional formal axis to a single focal point, the meandering circulation from the site entry through to the living areas provides an opportunity for more ephemeral visual moments. The internal volumes of the home are likewise pushed and pulled both vertically and horizontally, dissolving into unique garden and terrace spaces. The front terrace itself is much like a diving board thrust towards views of an adjacent park lake – one of the few remnants of the original landscape. This is not just a house with an adjacent garden but rather the entire site has been designed as a series of indoor and outdoor experiences..





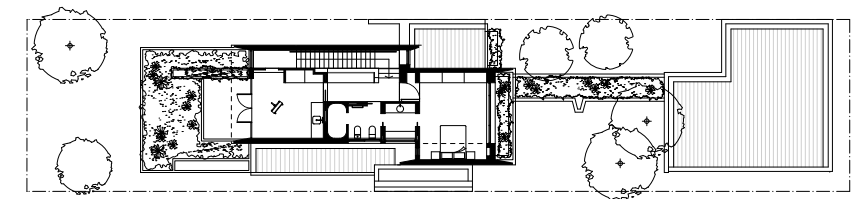
Though there is place for gardening, for the most part the landscaping incorporates species that are native to the area and support native fauna. Climbing plants to the trellis on the front façade will soon project the natural identity of the site onto a vertical plane in addition to the horizontal. The water elements, home to carefully selected fish species, are incorporated as much for their passive cooling properties as they are for their tranquility.

Construction consists of reverse brick veneer, selected for its thermal qualities, durability and low maintenance. To minimise maintenance, painted finishes were avoided externally and the overall material palette was kept to subdued monochromes – these tones working to place focus on the plentiful texture and greenery, and also the artworks and European oak veneer finishes internally.

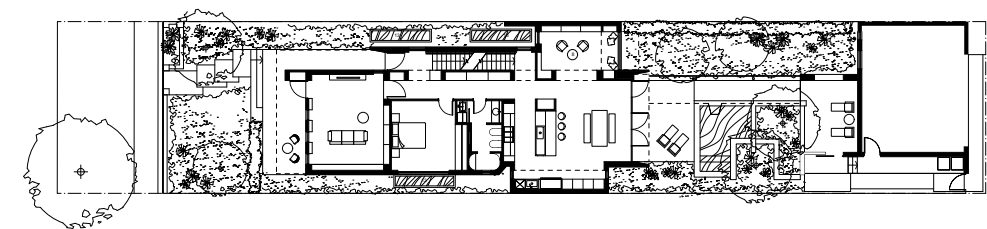
Inside, execution of careful detailing calls attention to the confidence placed in “expressing the workmanship of the trades” as Justin puts it. With this confidence, barely a wall is left ‘un-crafted’ for potentials beyond the obvious necessities of structure and spatial division. In the master-bedroom, in particular, the wall gently curves itself away from the ceiling juncture above the bed to allow a diffusion of light, and careful attention is paid to the roof sheeting which neatly folds into exterior wall cladding. Throughout the home, immense effort has gone into ensuring that the lighting remains unobtrusive, both via its soft luminance and by having fixtures carefully concealed wherever possible.

Sustainability was central in this unique collaboration between architect and client, with the owners keen to create a home offering year-round comfort without air-conditioning and to supplement electrical power with photovoltaic panels. However, the largest project challenge in fact proved to be the logistics of accommodating for rainwater harvesting by getting the 22,500L below-ground concrete water tank onto the narrow site.

There is no doubt that RZB House is an embodiment of the interdisciplinary practice of Carrier & Postmus – a home that makes its site better for it than without it. From start to finish, inside and out, this is not a typical relationship of house with adjunct gardens but rather it is the entire site that has been designed and an ecology recreated.



FIRST FLOOR PLAN



GROUND FLOOR PLAN





RZB HOUSE

ARCHITECT

Carrier and Postmus Architects
justin@carrierandpostmus.com
carrierandpostmus.com
instagram: @capa_studio

DESIGN TEAM

Justin Carrier, Steven Postmus, Qian Yun Say,
Jeremy Su and Chimalizeni Mwenda

CONSULTANTS

Landscaping: Carrer and Postmu Architects
Structural: Andreotta Cardenosa Consulting
Engineers
Environmental: CADDs Group

BUILDER

Weststyle; completed December 2018

SITE

Shenton Park, Western Australia; 484 sqm site;
323 sqm build; 6.8 stars NatHERS

SUPPLIERS

Exterior

Simmental Silver and Zinc Elements from
Austral Bricks; Nailstrip metal cladding from
Fielders

Stone and Tiles

Basalt Grigio Ramses floor tile from Bernini;
Pantheon Granite kitchen tops from Bernini;
Solomon Grey vanity tops from Bernini;
Mosaic wall tiles KB Border series from Surface
Australia; wall tiles Inca white from Myaree
Ceramics

Cabinetry

European Oak by Briggs Veneer via WWTT

Plumbing Fittings

Icon series from Astrawalker

Rainwater tanks and cattle troughs

Hills Concrete

Lighting

Modular and ACDC brands from JSB Lighting

Shade Structure

Retractable shade by Issey and supplied and
installed by Soltex

CROMBIE HOUSE

BEKK CROMBIE





WORDS: KATHRYN NEALE
PHOTOGRAPHY: JODY D'ARCY / INSIDE OUT / BAUER MEDIA PTY LIMITED

Perth architectural graduate **Bekk Crombie**, with husband James, set out to battle urban sprawl with the design and build of their family home. Addressing urban infill with an affordable design that would nurture the upbringing of their three young children – this carefully considered design proves that a young family of five can afford to build a home for less than \$180,000 situated only 7kms from the CBD.

Their story began in 2014 when Bekk and James were living in Norway. Over a Skype call to close friends back in Australia they discussed the idea of purchasing land together with the intention to sub-divide. By November 2014 they had sourced a 600 square-metre corner-block in Shenton Park which would allow their friends to renovate an existing 1950's house, and the large backyard and laneway would permit enough space for the Crombies to build their family home on the same property. Unable to sub-divide this particular plot of land, Bekk relished in the challenge to design a home for her family for what the council approved as an ancillary dwelling, or 'granny flat' – totalling only 78 square-metres, and single storey.

In January 2016 the slab went down and by August that year the young family of five moved into what Bekk describes as a shell – with no power or water yet connected. Despite the lack of services, Bekk insists it was a rewarding experience, with evenings spent building the kitchen while their three children slept. Even at this time, the building provided a pleasant ambience; the reverse brick veneer of the external walls and concrete floor performing well as



natural regulators of temperature, and the north-facing aspect of the living area allowing for sunlight to fill the interior.

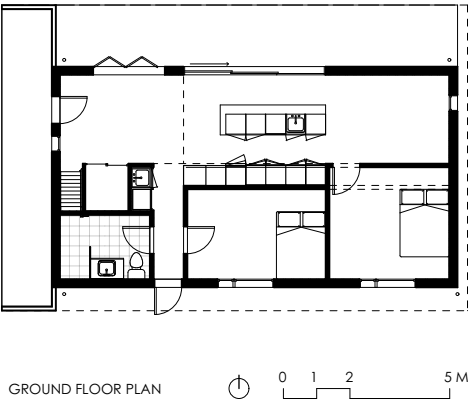
As the house evolved it has become imprinted by family and friends who helped contribute to its completion. Shiplap Cypress pine forms the outer skin which was oiled with clear linseed oil by family members and friends. Bekk reflects on summertime in the house and said, "when the temperature warms up, you can smell the oil and it becomes this reminder of that great time we had with family and friends oiling metres of this pine".

James custom-built a plywood light box which serves to house the Ivy planters above the concrete kitchen benchtop. Internal bricks were recycled and salvaged from the iconic Perry Lakes Stadium and finished in a lime wash. Kitchen cabinetry doors have been painted in chalkboard green paint, encouraging the children to leave their own marks on the doors, and to reduce their use of paper. A unique warm, yellow that the couple love has been applied to touches throughout the house including mezzanine stairs to the master bedroom. Friends now refer to it as "Crombie Yellow".



Every detail of the Crombie home has been customised or reinvented, with materials purposefully easy wearing so they evolve as they age – and so that the family leaves their own imprint on the building. Bekk’s Scandi background shows through in the application of timber throughout the house, and she says they were fortunate to have Jeremy Scrivener as their builder who they trusted to bring his own unique finish to the exposed rafting, detailed junctions and a striking 6.5 metre high-vaulted ceiling upon entry. With Jeremy’s skills and carpentry background they were able to minimise waste and come up with creative applications to maximise space.

Looking to the future, Bekk says the house is an ongoing work-in-progress fuelled by passion. They seek to evolve the outdoor space which is situated in between the two houses; an open space for both families’ children to play and grow up together as their parents did. Bekk envisions a self-sustaining vegetable garden and Habitat ’67 inspired barbeque on the boundary line of the two properties for family, friends and neighbours to come together and enjoy.



CROMBIE HOUSE

ARCHITECT
 Bekk Crombie (Owner)
 bekk.crombie@gmail.com
 Instagram @litehus_001

DESIGN TEAM
 Bekk Crombie

CONSULTANTS
 Structural Engineer: Burdett and Goodison

BUILDER
 Jeremy Scrivener; completed August 2017;
 \$180,000 cost of build

SITE
 Shenton Park, Western Australia; 260 sqm site;
 78 sqm build

SUPPLIERS

Construction
 External walls Reverse Brick Veneer; Outer skin Shiplap Cypress Pine finished in clear linseed oil; Internal skin is recycled bricks salvaged from Perry Lakes Stadium finished in lime wash; Feature timber beams and joists are Oregon

Glazing
 Bifold window and 3 leaf telescopic sliding door by Kohlen; jarrah frame

Interior walls
 Purebond low VOC ply lining to internal walls – Rock Maple Pine, clear lacquered finish; Mezzanine stair and bathroom mixers painted Safety Yellow (which we like to refer to as ‘Crombie Yellow’)

Kitchen
 Kitchen cabinetry doors – chalkboard green paint; Concrete bench tops by Concrete Studio and Concrete Society

Lighting
 Feature pendant light above kitchen by James Crombie (owner); light box made from plywood, housing Ivy planters above

Flooring
 Concrete floor finished with 3 coats of Livos Universal Wood Oil – a non-toxic finish that is suitable for use on concrete.

KILMARNOCK
KERRY HILL ARCHITECTS





WORDS: JAMES FRENCH
PHOTOGRAPHY: ROBERT FRITH, DION ROBESON

Kilmarnock, a composition of 10 apartments designed by **Kerry Hill Architects** (KHA), demonstrates a thoughtful and nuanced response to its coastal suburban setting and serves as an exemplary precedent for how infill development can respectfully integrate into a low-density urban fabric.

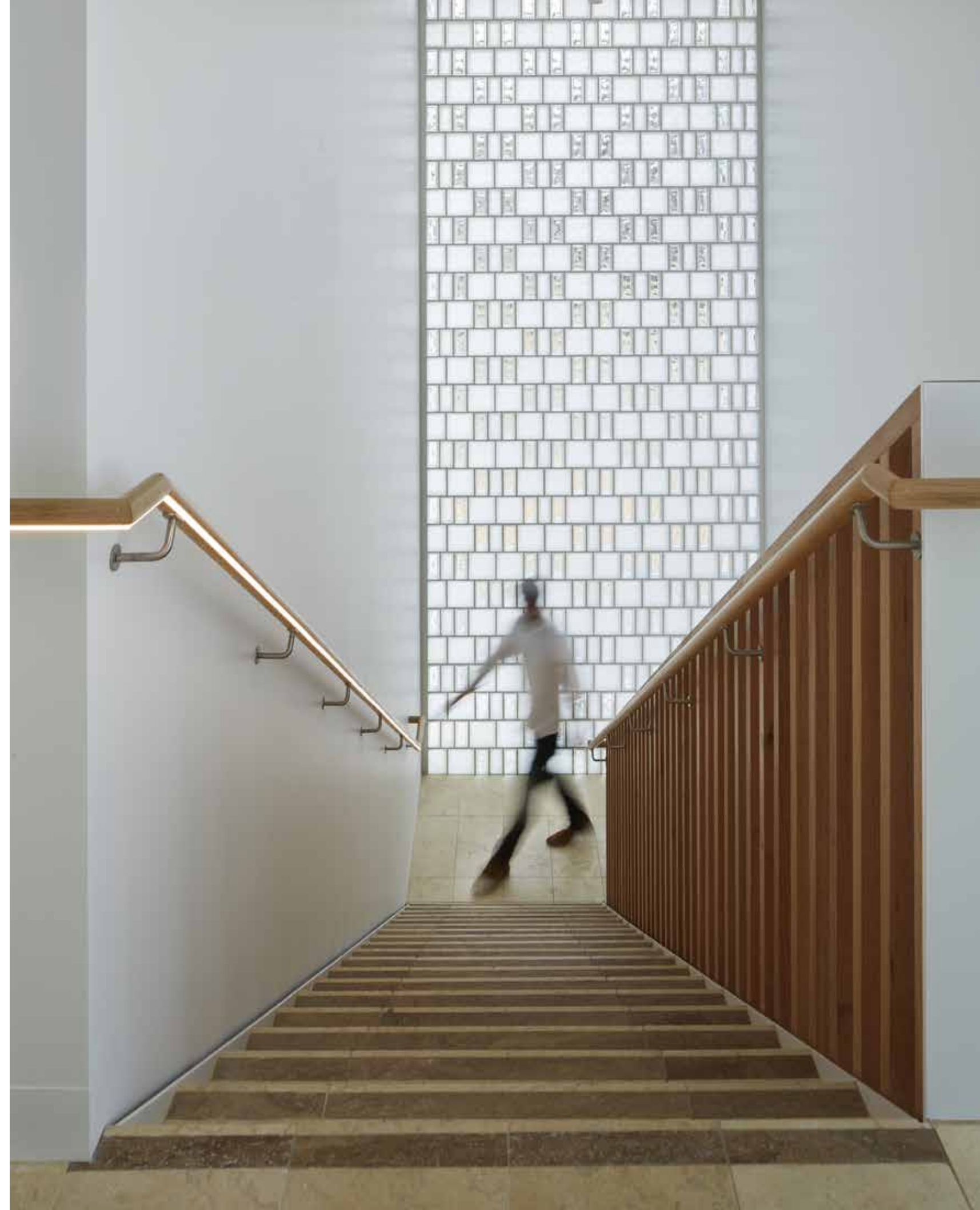
As urban infill targets and re-zoning of suburban areas continues to be a point of contention for communities across Perth, the provision of medium-density housing that demonstrably integrates into a suburban context becomes crucial in recalibrating public attitudes towards density and the successful accommodation of our growing population.

Situated on a large corner block in Cottesloe, the project established a clear relationship with its surrounding streetscape through considered referencing of contextual scale and setbacks. Planning guidelines allowed the new development to equal the height and density of the 70's brick and tile walk-up apartments that previously occupied the site. Although this allowed for a maximum of 11 units, the number was kept to 10, allowing for generously proportioned

communal areas and showing a restraint that alludes to the focus on amenity and livability evident throughout the project.

Early stages of the project saw KHA undertake extensive volumetric studies to establish optimum configuration of dwellings and built form. Overall parameters for the building envelope were informed by the urban context – the scale of existing neighbouring buildings and reduced setbacks of the adjacent shopping centre guided the placement of built form, establishing a dialogue with the surrounding streetscape.

Articulation of the building mass is achieved through a methodical and reductive process. A white monolithic volume is elevated to hover above the ground plane and punctuated with voids that



inform internal and external spaces, affording privacy to residents and framing views to the tree-lined streetscape. Deep vertical masonry blades intersect the upper-building volume, articulating the scale to continue the existing rhythm of the streetscape. Juxtaposition of positive and negative is further expressed by the rooftop terrace, a generously proportioned space that incorporates barbeques, seating areas and extensive planting in an area that encourages a sense of conviviality between residents. At ground level a recessed sandstone plinth presents a pedestrian scale to the development, with the cantilevered upper building volume and deep planter beds providing shelter and privacy to ground floor units and courtyards. The use of sandstone cladding and endemic dune vegetation at ground level references the building’s coastal setting and evokes a sense of place to pedestrians, consolidating its considered urban presence.

Units within the development are situated around two central circulation spaces, allowing for floor levels to be split in response to the sloping site and for internal circulation spaces to be reduced, providing greater amenity to apartments. Feature glass blockwork walls recessed within the building’s upper volume signify entry points, and allow for common circulation spaces to be saturated with natural light. The glass blocks are almost reminiscent of smooth pebbles of glass washed up on the beach, due to their staggered arrangement and differing size and texture.

Internally, the volumetric composition of apartments was determined by massing studies that established the location of ‘public’ and ‘private’ spaces within each unit, orienting internal spaces to accentuate views, solar access and cross ventilation – all of which are further augmented by generous ceiling heights and full height glazing. Internal apartment layouts correspond with the external rhythm of the façade, with meticulously detailed horizontal screens emphasizing the composition of solid and negative whilst providing residents with additional control of light and privacy. Within the ‘private’ spaces, operable walls allow for the ensuite to be opened up and connect with the bedroom, creating a sense of flow and connectivity that perhaps references KHA’s extensive experience in hotel design throughout Asia. A sophisticated yet neutral material and colour palette is applied to interior spaces, allowing for light, shadow and texture to serve as decorative elements, forming a backdrop for tenants’ individual furniture and artwork collections – the project was conceived as a ‘build-to-rent’ model with the client retaining ownership of the development, making adaptability and usability for all tenants imperative.

Although the project was pre-Design WA, the outcome exemplifies the principles and ideas that underpin the document. Kilmarnock is evocative of a sense of place and is firmly connected to its coastal context, serving as a perfect example of multi-residential development that is thoughtfully and seamlessly embedded into its urban and natural context.



KILMARNOCK

ARCHITECT

Kerry Hill Architects
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kerryhillarchitects.com

DESIGN TEAM

Kerry Hill, Patrick Kosky, Seán McGivern,
Simon Cundy, Ryan Brown, Christopher Shaw,
Gaia Sebastiani, Lena Lena, Terry Galvin,
Rhys Bowring, Dean Adams, Lee Kheng Teoh,
Levi Phillips

CONSULTANTS

Landscape: Plan E
Structural Engineer: BPA Engineering
Mechanical Engineer: Link Engineering
ESD: Wood & Grieve Engineers
Hydraulic Engineer: Wood & Grieve Engineers
Electrical Engineer: Wood & Grieve Engineers
Vertical transportation Engineer: Wood & Grieve Engineers
Acoustic Engineer: Marshall Day Acoustics
Fire Engineer: Strategic Fire Consulting
BCA Consultant: John Massey Group
Planning Consultant: The Planning Group / Element
Safety in Design Consultant: John Massey Group
Geotechnical Consultant: ATC Williams
Quantity Surveyor: Donald Cant Watts Corke

BUILDER

JAXON Construction; completed December 2018; cost of build \$8,600,000

SITE

Broome Street, Cottesloe, Western Australia;
1,008 sqm site; 2,880 sqm build; 6.1 NatHERS rating

SUPPLIERS

Exterior

Piedra Sandstone Cladding; Render; Limestone Pavers; Capral Aluminium Windows; Breezway Glazed Louvres; Glass Block Constructions Glass Bricks

Screens

Austim Victorian Ash Timber Screens; JWI Operable Screens; Sculptform Fixed Aluminium Screens

Flooring and Tiles

Limestone Floor Tiles; Tongue n Groove Timber Floors; RC&D Carpets; Artedomus Wall Tiles; Original Ceramics Floor Tiles

Kitchen and Laundry

Caesarstone Benchtops; Miele kitchen appliances; LG laundry appliances

Joinery

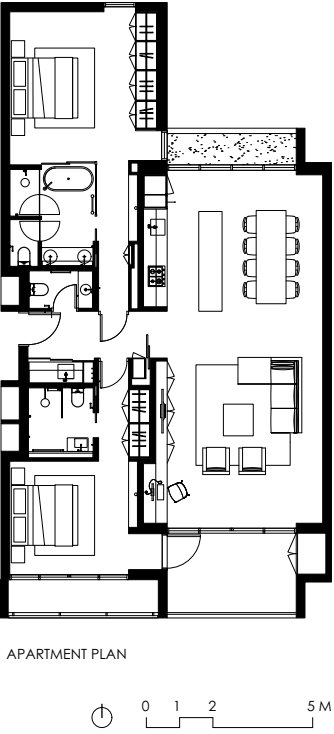
Briggs Veneers; Hafele Hardware; Laminex; Dulux

Bathrooms

Astrawalker; Reece; Caroma

Window Treatments

Neylor Blinds



Affordable Housing Ideas



By **David Krantz** FRAIA APTC (Arch)

David Krantz is an Architectural Economist, and author of Affordable Architecture and Building On Time and On Budget.

We live in a world of increasingly rapid change. The world's population is growing, and masses are moving from the countryside to our cities. While buildings depreciate as they grow old, land prices escalate as scarcity increases. Development densities grow and lot sizes shrink along with the size and extent of parks and gardens. Is it any wonder that housing affordability is a problem?

Clearly, we need to tackle two issues – the cost of land and the cost of building. At the same time, we must try to retain some of the values we accept as our birthright, access to farmlands and wilderness, parks and gardens, safe places for children to play and workplaces reasonably close to home.

To achieve these objectives, we need to acknowledge that our current practices are extremely wasteful. For example, we increase densities by constructing tall buildings when comparable results can be achieved more cheaply with low-rise walk-ups. The reason for this is that vehicular areas take up so much room. High-rise structures take longer to build, and they are so costly that a slightly smaller low-rise building will almost always produce a better economic outcome. This observation is based on a quantity surveyor's detailed analysis of many Perth projects.

If you examine satellite photographs of suburban areas you'll notice that we waste narrow strips of land on either side of each house instead of building right up to the side boundaries. In developing areas, you'll notice that frequently side boundaries aren't parallel which leads to complex and more costly designs. Little attempt is made to plan building lots that lend themselves to economical floor plans.

Waste is also caused when client's wants exceed their budgets or genuine needs. When the inevitable 'pruning' takes place, last minute changes almost always lead to increased costs.

Yet another source of waste is an overemphasis on appearance as opposed to functional efficiency, or 'look at me' rather than quality of life for the user. Often in magazines or on social media you will find numerous photographs of attractive buildings but not a single floor plan. This makes it impossible to evaluate the efficiency or desirability of each design.

Enough criticism! The question is 'What can we do about it?'

First, we need to recognise that higher densities are essential to reduce urban sprawl – both with urban infill and 'green-fields' development on the outer fringe. Since there is widespread community resistance to tall buildings, low-rise development is likely to be more acceptable. Fortunately, careful design can provide us with the increased density we need without resorting to costly high-rise. Villas, townhouses and walk-up flats can cater for those requiring 'affordable housing' while high-rise buildings in suitable locations can provide for the wealthy.

Secondly, we need to modify our approach to land subdivision by encouraging an improved higher density version of the approach used for the development of the Crestwood Estate in Thornlie. This includes curving loop roads running east-west to minimise through traffic, building lots oriented north-south to provide access to winter sun and narrow building lots to minimise the cost of services such as

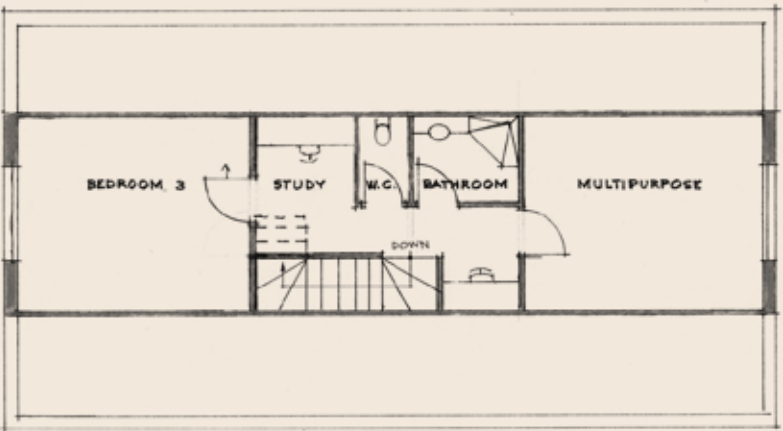
roads, footpaths, water, sewage, gas, electricity and telecommunications. In addition, we should simplify planning by maintaining parallel side boundaries.

To compensate for the loss of gardens and outdoor living space, we should adopt the Crestwood concept of transferring our nature strips, footpaths and services to the back of the housing to create interconnecting parklands with traffic-free access to schools and shopping centres. This calls for State Government action to compensate developers who pay for services normally provided by government instrumentalities.

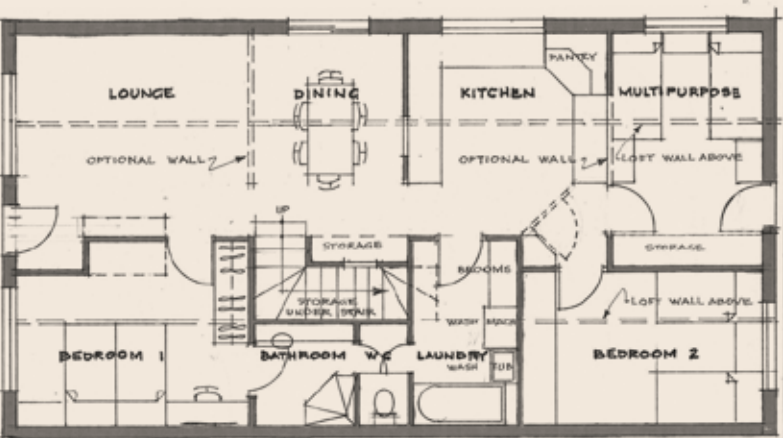
With low-rise development we should encourage blank walls on side boundaries to improve privacy and security and to make better use of the wasteful strips of land at the sides of most houses.

Private open space should be of useful proportions and, to overcome criticisms of Crestwood, we should prepare alternative designs that demonstrate that back yards can facilitate neighbourly interaction while maintaining privacy for outdoor activities. We can no longer afford to waste land on long driveways to parking areas. In many cases garages and carports will need to be located close to the street. This calls for well-designed accommodation using the same good quality materials used for the housing so that it reads as part of the dwelling itself.

Here's a floor plan for a loft house that can be fitted out in stages. With an overall width of 7.5 metres, blank walls on both sides and a skylit kitchen, it would suit an extremely wide range of consumers.



LOFT HOUSE – UPPER FLOOR PLAN



LOFT HOUSE – GROUND FLOOR PLAN

SuperAdobe Self-build Sustainable House

A project by the Foundation for Indigenous Sustainable Health (FISH) in partnership with Bawoorrooga Community.

FISH was originally established to address the severe housing crisis in Indigenous communities throughout Australia. Acknowledging Aboriginal people have a living spiritual, cultural, familial and social connection with country, FISH now seeks to bring healing to the spirit, heart, mind, body and land to help create healthy people and communities.

WORDS: JARA ROMERO
PHOTOGRAPHY: BY FISH

Bawoorrooga is a remote community 100km from Fitzroy Crossing. Its founders, Claude Carter and Andrea Pindan, both recognised artists, have the dream of becoming a self-sufficient community. They have the ideas; FISH provides the support to make them happen. Together, they have established a long-term development plan. It is a long journey: stages 1 and 2 comprise an earth house for Claude and Andrea's family and a food-forest orchard with 400 plants of 30 species that will produce fresh fruit, initially for the community, and later to be developed as a market garden. Stages 3 and 4 comprise a workers' accommodation camp and enterprise centre. These will be made adapting donated transportable buildings from a mine-site, and are currently in early implementation. Stages 5 and 6 include tourist accommodation and a roadhouse to provide employment and economic independence.

The project started by sitting down with the mob on the red sand of Gooniyandi country, as a community co-design and collaborative process. The first need was a house for the family, to replace the previous dwelling lost to a fire.

Life is different between city and country, in whitefella and blackfella culture, in hot and cold climates. This house is designed for the needs of a family in the remote Kimberley, following their customs and culture – and adapted to the harsh environment with temperatures rising to 45 degrees and rugged stormy wet seasons, sustainably and affordably. It belongs to the place and to the people.

The community says the sacred land of their ancestors now protects them in the form of walls. Cross-ventilation, double-ventilated roof and shaded eaves are called their natural air-conditioners. Round bathroom windows represent waterholes. A shaded outdoor kitchen with windbreaks and a fire-pit is the family's meeting place, where the kangaroo is cleaned, cooked and shared, sitting on the flat rocks from ancestral country.

Earth is the main material. In a community 2,600km from Perth, it is sustainable, local and free. SuperAdobe is a variant of rammed-earth, with walls built using long bags filled with compressed earth. Thanks to its simplicity, this technique allows every community member, young and old, to participate in the co-design and co-building process. The thick earth walls buffer and store the day's heat, releasing it at night when temperatures drop. In the cooler hours the cross ventilation, helped by ceiling fans powered by solar, allow the heat to dissipate, cooling the walls to again resist the next day's heat.

Bawoorrooga elders are thrilled with the progress of their new home:

"My house is alive, just like a person – it's breathing. It's made from Mother Earth, Gooniyandi country. In the daytime, it keeps you cool, and at night-time it keeps you warm... That FISH mob – they're the first people who ever really asked us what we wanted ... They really sat down and designed it together with us. That design – it was the right one. It's like they've lived with us for ten years!"





Architecture's Agency in the Climate Emergency

The Agency of the Architects Declare Movement¹

Australian Architects Declare a Climate and Biodiversity Emergency launched in Australia in July 2019 with 35 founding members. It is part of a global network. At the time of writing, 864 registered architects and practices have signed the declaration. Gemma Hohnen and Tobias Busch are representatives of Australian Architects Declare (AD) in Western Australia.

WORDS BY GEMMA HOHNEN AND TOBIAS BUSCH
PHOTOGRAPHY: BRIAN OSBORNE & MILES TWEEDIE

Throughout the project, FISH has collaborated with the Fitzroy Valley District High School to help students engage in learning through practical, outdoor, hands on work; establishing a system of academic credit recognition. The school remarked of one student that:

“He has become more mature, sensible and now he likes learning. He is learning in a real sense about measurement, angles and about tools, he’s learning to work with people and to work in a responsible way and above all, he’s contributing to the benefit of his community.”

FISH also partners with the WA Department of Justice. The house has already kept several adolescent boys out of prison, with the Department and the Courts recognising that the project offers a constructive and healing alternative to incarceration in cases of remand, suspended sentences or community work. Fitzroy Valley elders are well aware of the importance of positive youth engagement in addressing community safety and crime prevention. At Bawoorrooga, project participants have thrived on seeing what they can accomplish on their homeland through teamwork and persistence.

FISH works with Bawoorrooga community members to build their skills in community governance and financial independence. They have held two art exhibitions in Perth where Claude Carter and Andrea Pindan have displayed their paintings, raising money to make their contribution to the cost of the house. This is combined with the “sweat equity” of community labour, which creates a powerful

sense of ownership and personal investment. This element is essential in creating a lasting and healthy home.

The SuperAdobe house has been developed as a prototype for sustainable remote community housing. It is a model that includes the use of local materials, adaptation to the climate, involvement of the community at all stages and training throughout the project. In 2019, FISH was awarded the United Nations Human Rights Award WA in recognition of the project’s contribution to the UN Sustainable Development Goals. The project was also a finalist for the 2019 Banksia National Sustainability Awards.

The human impact of architecture and building can be seen in Bawoorrooga elders’remarks:

“We’d like to thank everyone for helping us heal. We hope for this sort of project to happen in other communities that are battling like us. Before, it was really a downfall. Now, we feel our ‘lien’ (spirit) has gone up and up as we built these walls. We feel ‘wideo’ (happy), like our soul is really strong. It’s really happening now – things are growing!”

The build has become the community’s central activity; involving training, outdoor learning, team building, healthy habits, ownership and pride. Architecture can help address social problems such as unemployment and disempowerment. This is a project for the community by the community.

fish.asn.au

GEMMA:

When AD became a thing, our initial reaction was scepticism, given that a number of the signatories are designing airports and headquarters for fossil fuel companies out of concrete and glass. But it also presented an opportunity to connect and work within our profession to build a movement from a petition. WA now has an active network of architects moving into largely uncharted territory to see if we can make a difference at a scale that matters.

Born in the 70’s I’ve always been aware of ‘climate change’ and ‘global warming’ and it’s alarming how easily we’ve ignored the warnings. My Uncle, Giles Hohnen², paved the way in rammed earth technology and passive solar design in housing, embraced solar technology and advocated for its use in building design since the early 90’s. All of this was achievable, made sense to me and made for beautiful, humane, liveable architecture.

WA continues to be at the forefront of innovation in this space: hempcrete³ is being developed for mass building in the South West. The lithium battery industry has the potential to be huge, as has plantation forestry – with the dual benefit of providing a sustainable construction material and sequestering carbon.

Sustainability in architecture as we understand it is no longer enough in the context of the climate crisis, particularly when we acknowledge the scale of the crisis.

Professor Peter Newman, contributor to the UN’s IPCC report, gave this compelling argument for change at our first AD forum in WA: human agricultural history, dating back to 9,500 BC has occurred with temperature variations within a 1 degree range, a ‘safe zone’ which we have evolved and acclimatised to. Now for the first time in human development, average global surface temperatures are accelerating into ranges unknown to us, threatening our existence. The UN’s IPCC report⁴ tells us we only have 10 years to limit irreversible and catastrophic climate breakdown. It’s no longer a distant future and it is terrifying.

Does AD have agency in this space?

AD’s eleven principles fall into two categories: practice based solutions to transition to a low carbon built-environment and advocacy to raise awareness and the urgent need for action. Our first and most prominent action so far – initiated by Breathe Architects⁵ – is not described by these principles however an important first step in educating ourselves and leading by example:



over 500 practices have committed to becoming carbon neutral practice and this knowledge is being shared widely.

Construction and operation of our built environment accounts for 40% of global carbon emissions⁶. I believe we have architects ready to design towards a net zero carbon built environment by 2030 and I'd like to see WA leading the charge. Globally this trend is underway with Grimshaw Architects and Foster + Partners⁷ pledging to design only carbon-neutral by 2030. Perkins and Will will produce a Zero Operational Carbon Strategies Report for each new build or retrofit at no additional cost to their client, so rather than only taking on willing clients, they are looking at strategies to convert them. This trend reflects sound business sense in as much as a response to our environment.

These practice based actions are encouraging but need to be underpinned by systemic, political changes.

TOBIAS:

It's October 2019, it's raining and I am sitting in the Hay Street Mall with my daughters, surrounded by bodies. Shoppers pick their way around us, trying to figure out what's happening. Police are keeping a watchful presence. This is the first time Extinction Rebellion⁸ (XR) has disrupted the streets of Perth.

A few weeks later, over 10,000 people, led by School Strike for Climate⁹, joined one of the largest protests Perth has ever seen. This time, around 50 architects marched under the banner of Architects Declare.

The message is simple: our planet is in crisis and we must act now.

The climate crisis is not a distant problem and is already causing mass loss of life. Still our governments continue to make decisions that are at odds with addressing the crisis: they fail to inform the public of the severity of the threat; support fracking; hand out \$29 billion per year in fossil fuel subsidies, while cutting funding for renewables and innovation; and support unprecedented expansion of LNG and coal.

Like many others, I have made my own quixotic attempts to influence policy. I signed petitions, wrote to MPs, marched. But we are still backtracking and emissions are rising.

So how do we change a system that is quite clearly destroying our planet. The bottom line is that we need to keep all fossil fuels in the ground and transition to a carbon-free, regenerative economy.

In an effort to achieve this transition, the built environment is clearly a major player. We have 10 years to radically decarbonise¹⁰ the building industry – anything less is unsustainable. Technical changes alone are not going to get us there and by now, the conventional processes of architecture and building are too slow to make the rapid changes we need. We have to fundamentally reshape our economy. In a decade. Given all this, how do we spend the next few years – according to scientists, the last in which we still have a chance to avert the catastrophic effects of a 2° future?¹¹

This is where XR comes in, ringing the alarm bells on the climate emergency through creative non-violent direct action, mass civil disobedience and disruption. If you put a pink party boat in the middle of the city, people will notice. If you start planting things in the middle of parks, people will notice. If you stop traffic to have a tea-party in the middle of St Georges Terrace, people will notice. They will stop and pay attention to the big issue at hand – the climate and ecological crisis – and compel governments to act.

AD makes a similar proposition: asking architects to make drastic changes to their practices and to raise their voices on the issues with their clients and the community to lead in the climate emergency.

Our response must be personal and political – we need to change our individual lives to reduce emissions that are within our influence. Then we need to act collectively, standing with Greta Thunberg, School Strikes for Climate and XR to reshape the future. We must creatively disrupt our approach to design, reject development that is not compatible with meeting our commitment to the Paris Agreement. We must appeal to the minds and hearts of our clients and communities – as much (if not more) as we acknowledge the economic necessity of a decarbonised building industry. With over 850 signatories, Architects Declare can be a powerful voice for change.



In 2050, the year governments are targeting for zero-carbon, my children will be in their 30's – their prime. If they are lucky, they might know a world similar to ours, but their children will not. I love my children, and we are all collectively part of the problem that is stealing their future in front of their eyes. For their sake, we need to challenge ourselves to act now and outside our comfort zones – because we cannot solve this global ecological crisis without treating it as an emergency.

1 <https://au.architectsdeclare.com/>
2 <http://www.neat.network/about-neat>
3 <https://renew.org.au/sanctuary-magazine/building-materials/hemp-hemp-masonry-and-hempcrete/>
4 IPCC, 2018: *Global warming of 1.5°C. An IPCC Special Report on the impacts of global warming of 1.5°C above pre-industrial levels and related global greenhouse gas emission pathways, in the context of strengthening the global response to the threat of climate change, sustainable development, and efforts to eradicate poverty* [V. Masson-Delmotte, P. Zhai, H. O. Pörtner, D. Roberts, J. Skea, P.R. Shukla, A. Pirani, W. Moufouma-Okia, C. Péan, R. Pidcock, S. Connors, J. B. R. Matthews, Y. Chen, X. Zhou, M. I. Gomis, E. Lonnoy, T. Maycock, M. Tignor, T. Waterfield (eds.)]. In Press.
5 <https://www.breathe.com.au/carbonneutral>
6 <https://www.worldgbc.org/news-media/WorldGBC-embodied-carbon-report-published>
7 Online article in The Guardian; Where are the Architects Who Put the Environment First? By Rowan Moore, August 2019
8 <https://xrwva.earth/>
9 <https://www.schoolstrike4climate.com>
10 Royal Institute of British Architects, 2019: RIBA 2030 Climate Challenge
11 IPCC, 2018: *Global warming of 1.5°C. An IPCC Special Report on the impacts of global warming of 1.5°C above pre-industrial levels and related global greenhouse gas emission pathways, in the context of strengthening the global response to the threat of climate change, sustainable development, and efforts to eradicate poverty* [V. Masson-Delmotte, P. Zhai, H. O. Pörtner, D. Roberts, J. Skea, P.R. Shukla, A. Pirani, W. Moufouma-Okia, C. Péan, R. Pidcock, S. Connors, J. B. R. Matthews, Y. Chen, X. Zhou, M. I. Gomis, E. Lonnoy, T. Maycock, M. Tignor, T. Waterfield (eds.)]. In Press.

Carly Barrett

WORDS: JONATHAN SPEER



A small, furry gatekeeper patrols the entrance of Project857. This enthusiastic guard poodle is called Darcy and has held the office of Junior Ambassador to Open House Perth since 2015.

Having founded and run Open House Perth for ten years, Carly Barrett has proven herself a keen advocate for the profession. It's through this direct engagement with architecture and its end users that Carly is well placed to diagnose how well the profession engages with the broader community. Carly believes we must be conscious of "what are we doing as a profession to make architecture more accessible – we can't just talk about architecture to the public and expect understanding".

Carly's experience employed by a large firm, driving Project857, and working with firms and practitioners of all flavours to deliver Open House, has reinforced her belief that "Architects can do more work that is more affordable and more accessible to people".

This notion is central to Carly's architecture practice, and is clearly evident in her ambitious partnership between Project857 and Collier Homes. Carly and Collier Homes, a West Australian builder established in 1969, are striving to deliver "a unique collaboration to bring diverse, sustainable and affordable housing options to West Australians".

Smaller, well-designed homes has been the goal of many thoughtful and talented professionals in Australia over the years. One notable program was the post World War II 'Small Homes Service'. Led by Robin Boyd, the Small Homes Service was an effort to stimulate housing by providing a choice of 100 stock designs. By 1951, this program was responsible for 10 percent of all new housing stock in Victoria and was an opportunity for environmentally sensitive and functional design to directly impact on the suburbs of Victoria.¹

In the intervening years architecture has largely turned its back on the suburbs leaving this space to builders and developers.

Carly, a fervent believer that living in a smaller home is no impediment to living a large life, identified this space as an opportunity for architects to disseminate good design at an affordable price and persevered for four years to find the right partner in this endeavour.

With most developers urging Carly to "make it bigger", it was with great relief that Carly found, in Collier Homes, a builder aligned with her ethos. Carly's view is that we must, given the stark shift in environmental conditions and resulting attitudes, collectively reassess, how we live, work and play.

Carly and Collier Homes would like to create a legacy of less and Carly is excited to be working with a partner who "wants to do things a little differently". "We are aiming to take the partnership to a point where we can make carbon neutral designs and work with suppliers to track their environment performance, while fully assessing the suppliers' quantum of sustainability," Carly said.

In wanting to build smaller and smarter, Carly is also seeking to redress the problem of excessive consumption of materials in the construction industry. "We used to build for 100+ years, now the average building lasts 20 years, so there's a real problem with how we consume materials," Carly said. "We really have a responsibility to lessen the consumption of materials." Given the average new, detached-dwelling size in WA is over 240m², Carly is addressing just that by offering a 4-bedroom home with "better quality spaces" for under 200m².²

Collier Homes x Project857 launched their designs for "homes that are smaller, smarter, better for the environment and affordable," earlier this year. With the



MAIRI GALBRAITH FOR PROJECT857

whimsical working titles of: *Teenie*, the one bedroom/studio; *Tiny*, the two bedroom; *Mini*, the three bedroom; and *Whoa!!!* the four-bedroom option – there are ample iterations to match customer needs.

The designs are tailored so that some work better on north-south facing blocks while others perform better on east-west facing blocks. "It's all about getting light in," said Carly – and this is something she's been very successful in achieving, with an abundance of natural light provided through light wells and internal courtyards.

The passive credentials of the projects are manifest with cross-ventilation and thermal chimneys harnessing the prevailing winds. There are also wonderful connections to generous garden spaces (both internally and externally). The beautiful, sculptural roof forms are intrinsic to the designs with clever use of materials throughout that can be up-spec'd if desired.

The small scale of these projects belies the quality of the spaces achieved. The well designed open plan living spaces and bedrooms provide a delightful flow

through the projects, with opportunity, through inbuilt flexibility, to add space as required.

Collier Homes x Project857 should be commended for offering clever design at an affordable price while consuming less. This collaboration is creating a legacy and framework in which families can live and grow – creating memories in homes that will adapt to their changing stories. This fact is not lost on Carly or the team at Collier Homes who want to further imbue the projects with their own stories by naming the homes after their own kids and dogs.

I'm looking forward to seeing the *Darcy*.

¹ Karen McCartney, 50/60/70: Iconic Australian Houses: Three Decades of Domestic Architecture (Sydney: Murdoch Books, 2007), 8.

² https://www.commsec.com.au/content/dam/EN/ResearchNews/2019Reports/November/ECO_Insights_111119-Home-size-trends-report.pdf (accessed 11 February 2020)

David Hartree

WORDS: CLARE RYAN

PHOTOGRAPHY: DION ROBESON

Located on Glyde St, one of East Fremantle's most cherished historic streets, sits Goldtree House – David Hartree's family home. This smart renovation is driven by principles of authenticity and regeneration of the original building.

“As an architect I feel I have a responsibility to encourage building owners to take pride in their environmental credentials and to promote sustainable design principles as a basic requirement for all buildings,” said David Hartree of Hartree + Associates Architects. **“Our studio strives to regenerate tired buildings as opposed to replacing them, exploring innovative planning and modest material choices that will reduce pressure on the environment and perform for the next 100 years.”**

Surrounded by a mix of character homes and 1950s cottages, Goldtree House embraces the established suburb with building elements drawn from the local vernacular – an eclectic mix of forms, textures, colour and play of proportions – delivering distinctive and articulated elevations.

“In my experience, many building contractors prefer to demolish an existing home and start a significant build with a cleared site and less head scratching – however that comes at a material and time cost to the client, and a serious cost to the planet,” said David. **“Most clients don't know the R-Codes support variations to height and setbacks when retaining an existing structure. Here at Goldtree House the variations resulted in generous light filled spaces and better views.”**

The additions are composed of prefabricated panel construction, achieving efficient construction timeframes and excellent thermal performance. Roof forms and ceiling details allow sunlight to penetrate the home.

“At Hartree + Associates Architects we take a holistic view of sustainability, not only concerned with physical issues, our focus is aimed at social, aesthetic and economic concerns,” explains David.

In addition to a photovoltaic solar panel array, the home's green aspects include energy and water management through

orientation, natural ventilation, selection of appropriate fixtures and fittings, and water wise native planting.

The brief for Goldtree House was to design a range of living spaces for David's family, that catered for his teenage twins, while embracing the building's original 1960s salmon bricks and maximizing the views of the Fremantle Harbour. The design also needed to respond to the harsh climatic conditions and moderate afternoon glare, and critically stay within budget.

“The response involved removing the roof of the existing home and grafting a new level on top that hosts primary living spaces and the master bedroom. The kitchen is the heart of our family and enjoys the best views – in future this level will become our downsizers' ‘apartment’. The ground level is adaptable – currently dedicated to teenagers and their friends, prepared in advance for Stage 2 when they leave,” said David.

Internally, the home's entry gallery connects elements of the home to the street and extends through to the verandah, succulent garden and swimming pool. “Screen glass walls retract to integrate inside and out”, said David. “On calm days (being the majority of the year in Perth) the glass walls slide away and the air-conditioning is off.”

Downstairs living is dedicated to David's children, who were heavily involved in the design and building process. “Our studio engages most of our clients' children in developing concepts, it gives them equity in the result,” said David. The same applied for Goldtree House, with our children active in the design process and tailoring spaces to how they wanted to experience the day.”

“Alyza and Kelli participated weekly with construction of their home; including installing stone to the gabion wall cages and even jack-hammering the hole for the swimming pool into limestone cap rock, with the stone then used in retaining walls around the trees. They have a unique pride and ownership in their home, regularly hosting friends who enjoy the informality of the spaces and entertainment.”



Pericles House

A sympatico collaboration

WORDS: RACHAEL BERNSTONE
PHOTOGRAPHER: DION ROBESON

For an architect, working with design industry clients can be a blessing or a curse. At the Pericles House – where the clients were both landscape architects – a fruitful relationship produced a great outcome.

This residential extension first took shape in the minds of Jasmin and Damien Pericles, who lived in a Californian bungalow in Mount Hawthorn with three young children. Squeezed into the small, old and dark house, with a lean-to bathroom and an oddly positioned kitchen, they dreamed for two years about how they might extend it, to create more space and connect with the garden.

When they received a windfall – a gift from Damien’s father – they began to explore those aspirations in earnest.

After drawing up their own sketches on existing house plans – which involved elongating the house along the southern boundary to maximise openings to the north and facilitate cross-flow breezes – they sought input from an expert: friend and architect Nathan Steele of Steelehouse Architecture.

“We had a good sense of what we wanted to achieve, and because we are both designers we had drawn up some rough plans, but we approached Nathan to see if we were heading down the right path,” owner Damien Pericles explains.

Nathan was the ideal guide for this journey: he confirmed their proposal was feasible and made the best use of the site, and then he helped to make it achievable within their strict budget. Nathan delivered all of the Development Application and construction documentation, and then visited the site regularly to oversee the build.

Damien and Jasmin opted to stretch their budget by running the project as owner-builders, appointing tradespeople and controlling the purse-strings. Jasmin entered each new cost into a spreadsheet every night, keeping tight reins on build progress and their diminishing funds.

The result is a house that has more than doubled in size to 260m² (the addition is 170m²), which provides sufficient space now, and future flexibility as their children grow up.

Testament to the quality of the architect-client relationship, the whole is far greater than the sum of its parts. The original bungalow currently houses four bedrooms and a family bathroom, while the new living space is at the heart of the home, and a parents’ retreat sits above the garage.

This upper level room currently accommodates family and friends who visit from Jasmin’s native Germany, and functions as a playroom for the couple’s three children who range in age from 12 to 4. When they grow older, Damien and Jasmin will move upstairs, converting the front part of the house into a kids’ zone.

There are several very clever inclusions here, some instigated by the clients, many by their architect. It was Nathan’s idea – for example – to partition off the far end of the backyard, and to cover it with a section of roof that folds down from the second-story addition to create valuable storage space.

“The Depot”, as this covered outdoor space is called, is home to bikes and boogie boards, timber offcuts and garden tools. Additional storage and a workshop occupy half of the double garage because the family has only one car. Accessed from the back lane, these external spaces are separated from the main house by a German-inspired mudroom; where children drop bags, shoes and hats, beside the laundry which is tucked under the stairs.

Not a square centimetre is wasted, and all of these hard-working service zones reduce clutter in the main living space. Divided into three by recycled-brick blade walls, it comprises a highly functional and aesthetically pleasing kitchen (designed by Nathan) plus dining and lounge spaces.

In one of Nathan’s major design initiatives, this new living space opens upwards to the north and outwards to the walled courtyard. The upper level window is supported by a steel truss in a custom pattern that echoes two sets of Art Deco stained glass doors in the original hallway, to create a wide span that opens up entirely to the garden.





Damien and Nathan built the hand-crafted staircase together, using recycled timber boards from the original house, and Damien also did the landscaping and built parts of the brick perimeter fence.

“This was a very successful relationship and more collaborative than most client-architect ones,” Nathan said. “There was lots of to-and-fro, and almost always positive bouncing ideas off each other and refining each others’ work.”

Although this project took two years to gestate in the clients’ minds, followed by a design and approval process of 12 months, the build stage was fast – just 9 months – a fortuitous outcome given that the family lived in the bungalow for the duration.

The couple engaged Oakwood Builders as carpenter and site co-ordinator, paying an additional lump sum to oversee progress and flag any issues. Putting those measures in place enabled the couple to deliver this ambitious project within their stipulated budget, and now they are slowly working through a wish list of additional works.

They deliberately left a few elements to figure out after moving in – partly to see whether they’d need items such as fixed louvres or plants to shade the high truss windows, or a rainwater storage under the lawn; and partly to save for big-ticket items such as photovoltaic panels.

All in all, they couldn’t be happier with the outcome, and the house passed the test of hosting Jasmin’s extended family from Germany this past Christmas. It easily accommodated three guests for five weeks, with enough separation between old and new to provide places for residents and visitors to congregate and retreat.

And the showstopper elements in the great room – the burnished concrete floor tinted dark grey with oxide, the recycled brick walls, and steel-framed windows and doors – elicit universal praise from visitors, architects and non, alike.

“We really appreciate so many things that Nathan brought to this project,” Damien said. “That includes the contextual sensitivity to the neighbourhood, and interface between old and new, the management of passive environmental attributes and details such as the geometries, level changes, junctions, and technical resolutions. We really couldn’t be happier.”

littleBIG House

A canvas for the future

WORDS: KATHRYN NEALE
PHOTOGRAPHER: JODY D'ARCY

For Dr Jody Tansy and husband Paul, the decision to engage an architect to optimise their odd-shaped Swanbourne block was a simple one. The outcome is testament to the strong connection forged between architect and client – the architect not merely designing a home for a growing family of seven, but a liveable, evolving canvas for the future.

This project began when Jody and Paul settled on an 845 sqm wedge-shaped property with an existing 1960’s home in Swanbourne – an area familiar to Paul, having grown up in Cottesloe. The original 2x1 home was small for this rapidly growing family so the decision was made to demolish it and start from scratch. Jody then shortlisted and interviewed three local architects whose projects had caught her eye.

It was because of the instant connection with Suzanne Hunt that Jody and Paul made the decision to engage Suzie and her team at Suzanne Hunt Architect (SHA).

“It was Suzie’s experience of having a large family like ours and being a working mother; she understood all of the requirements we needed reflected in the design to accommodate these factors. Further to this, Suzie was able to project how the house needed to adapt and evolve over time to cater for different stages of our lives; children coming and going, Paul and I growing older ... Suzie was very down-to-earth and approachable, and I knew instantly that I could trust her experience to inform the design of our family home”.

Jody also liked the suite of ‘in-house’ services on offer at SHA, and believes it was the synergies between the architecture, interior design and landscaping that contributed to the success of the end-result.

In terms of the brief, Jody and Paul had a number of functional requirements – a harmonious connection between inside and out, low-maintenance and hard-wearing materials, and a divide between the children’s living quarters and the master suite. In addition to this,

perhaps one of the most important requirements in Jody’s brief was a house to cater for her love of collecting things and creating sentiment in a space by filling it with meaningful ornaments. Over a 2 year period, Jody had collected things from around the world – vintage and second-hand ceramics and art – to fill her new home. The SHA interior designer then went on to compile these objects to form the design foundation for the home.

The home has a distinct mid-century modern feel. Clean geometric lines, flat planes and large windows form the external envelope of the building. Inside natural materials, including exposed brick and timber, create a softer, more playful interior palette.

To define spaces within the main living area, Suzie used a sunken lounge area with a raised ceiling. This not only created space and volume, but effectively separated it from the kitchen and dining areas without the use of walls. The sunken lounge area was a bold decision which Jody says she wasn’t fond of to begin with – but she trusted the architect and now says this is the feature of the house which she truly adores.

To the east of the living area sits the master suite; a parent’s sanctuary removed from the main activity areas and children’s quarters, and with an expansive balcony catching glimpses of the Indian Ocean.

In the children’s rooms, Jody allowed their five children to select their favourite colour to paint their bedroom door – enabling them to add their own touch to the home, just as she had with her collection of ornaments.



Strong biophilic elements are observed through the deliberate curation and design of the landscape architecture by PLAN E in collaboration with SHA. In particular, trees frame the generous outdoor living space, not only sheltering its habitants from wind but also providing long, sweeping views for the occupants inside the house to connect with nature outside through the openings along the north and south elevations.

Every member of the family has made an imprint toward the evolution of their home. It is a place for them to freely express themselves, and to find a daily connection with nature. From the green-glazed entry door, to an impressive custom-made rug, there is delight in admiring the rich layers of textures, patterns, colours and geometry placed throughout the home.

It is a place for Jody and Paul to entertain their family and friends, to bring people together. But it can also be a place for them to retreat to their own sanctuary, to enjoy the stillness and quiet of the afternoon ocean breeze. Projecting to the future, a lift has been installed in consideration for Jody and Paul looking after their ageing parents as time goes by.

Suzanne Hunt has designed this home for living, for evolving, but to also become a canvas for the family's narrative to be documented on the walls and be absorbed into the natural materials of the building as time passes by.

Iwanoff – A unique legacy

WORDS: PHIL GRIFFITHS
PHOTOS: JACK LOVEL

In mid 2019 Jack Lovel opened an exhibition of photographs of a wide ranging selection of Iwan Iwanoff's architecture. It was a personal project for Jack, being brought up in the Jordanoff House (1954). Jack photographed each place at a similar time of day under blue skies. It was a stunning exhibition and a timely reminder of the genius of Iwanoff and his range of domestic architecture, though his work was not confined to the domestic. The images in this article are all from Jack Lovel's exhibition.

Of the Jordanoff House, Jack's mother, Elizabeth Saunders recalls;

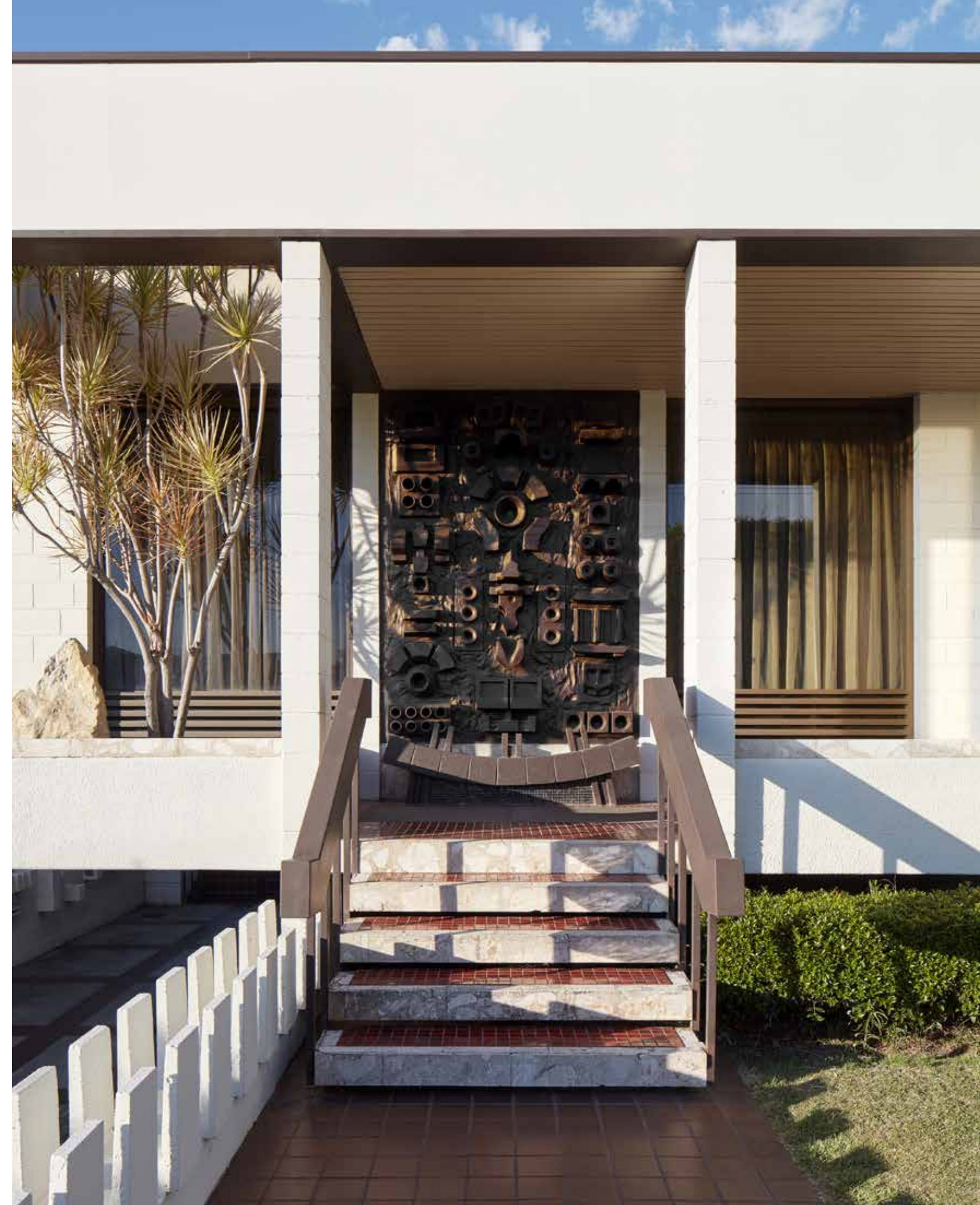
"We knew Park Lane first as visitors, friends of ours renting it.

In 1979 we knew nothing of Iwan Iwanoff or Modernism, rather it was the ambience of the home, its organic

feeling and how the home literally seemed to grow up from the earth on which it stood, also the light that flooded the house and imbued it with a wonderful sense of warmth and homeliness that first drew us in. Indeed it was not until almost a decade later that Perth architect Louise St John Kennedy knocked on the door, alerting us to the homes' architectural provenance.

We needed no such affirmation, the house for us was simply a beautiful environment in which to live and bring up our by then rapidly expanding family. Indeed, we often joke that Jack's future interest in architectural photography had its genesis in that house, as he lay in his crib looking around at its unique structure and features."

Known mainly for his idiosyncratic, Besser block and sculptural houses, Iwanoff was also responsible for the Northam Town Council and Library (1971-74), now





KESSELL HOUSE



NORTHAM TOWN COUNCIL



NORTHAM LIBRARY

a State Register Place, and small commercial strips such as those located on the corner of Onslow Road and Excelsior Street in Shenton Park (1968). There were other commercial buildings as well, but the focus here is on the housing legacy.

Born in Bulgaria in 1919, Iwanoff studied architecture in Munich in 1941, working for a short time there with Emil Freymuth, before immigrating to Australia with Linda (Dietlinde) in 1950. He took up work with Krantz and Sheldon, a busy and successful practice, retaining the right to take on his own projects while engaged with them. By 1963 he was able to practice in his own name Studio Iwanoff.

In his short 23 year period of practice, he produced a steady stream of highly individual buildings that are unmistakably his hand, retaining his European sensibilities and adapting them to Western Australian conditions.

Interest in Iwanoff’s work has barely waned and successive owners of his houses have appreciated their worth and have a particular passion about them. Very few have been demolished and most are loved and well-cared for. The houses are not without their difficulties and conservation work has sometimes been expensive.

The decision to reconstruct the Paganin House under the guidance of Tim Wright after its destruction by fire is a testament to the kind of passion that can arise around Iwanoff’s architecture. Fortunately, the drawings for the house are amongst those of Iwanoff’s preserved in the State Library, removing the need for speculative re-construction.

In my early days as a student, visiting architect designed houses was part of the weekend’s activities. At this time, a number of builders engaged architects to design their products. Iwanoff’s houses were for clients rather than builders and were a strong draw, as they were unlike any other. Other fine houses in the period were designed by Cameron Chisolm and Nicol, Parry and Rosenthal, Hawkins and Sands, Summerhayes, Howlett and Bailey, Dennis Silver and others.

Five years after his passing, there was an exhibition of Iwanoff’s drawings at the then new Alexander Library. The catalogue noted:–

“In an important and obvious sense Iwanoff’s work is an extremely pure example of the potentials and tendencies of modern architecture, which includes an on-going interest in organic expressionism. In particular the virtuosity that Iwanoff displayed in his manipulation of interior space, his ability to

give modest interiors qualities of variety, interest and delight, places his work well within the canon of modern architecture.”

The catalogue also praised the “exuberant transcendence of the limitations of the Western Australia architectural environment through the creative energy of design” and the ubiquity of the concrete block is his houses.

His own house and studio make an interesting study, with a ground floor comprising open garaging (at the time of construction), central entry, and studio to the western side overlooking bushland and the garden. The upper floor is almost like an apartment perched on top, with living room to the west, kitchen to the centre and not very private bedrooms to the east. The design orients all of the windows north and south, and solar shading and passive ventilation provide natural lighting and ventilation. When sold by the family, the new owners looked at ways of augmenting the accommodation and turned the open garage into a bedroom and bathroom arrangement. Further expansion was contemplated, but a respect for the house and its design intent saw this consideration come to an end. This speaks to the strength of the design intent and the respect of the owners for it.

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