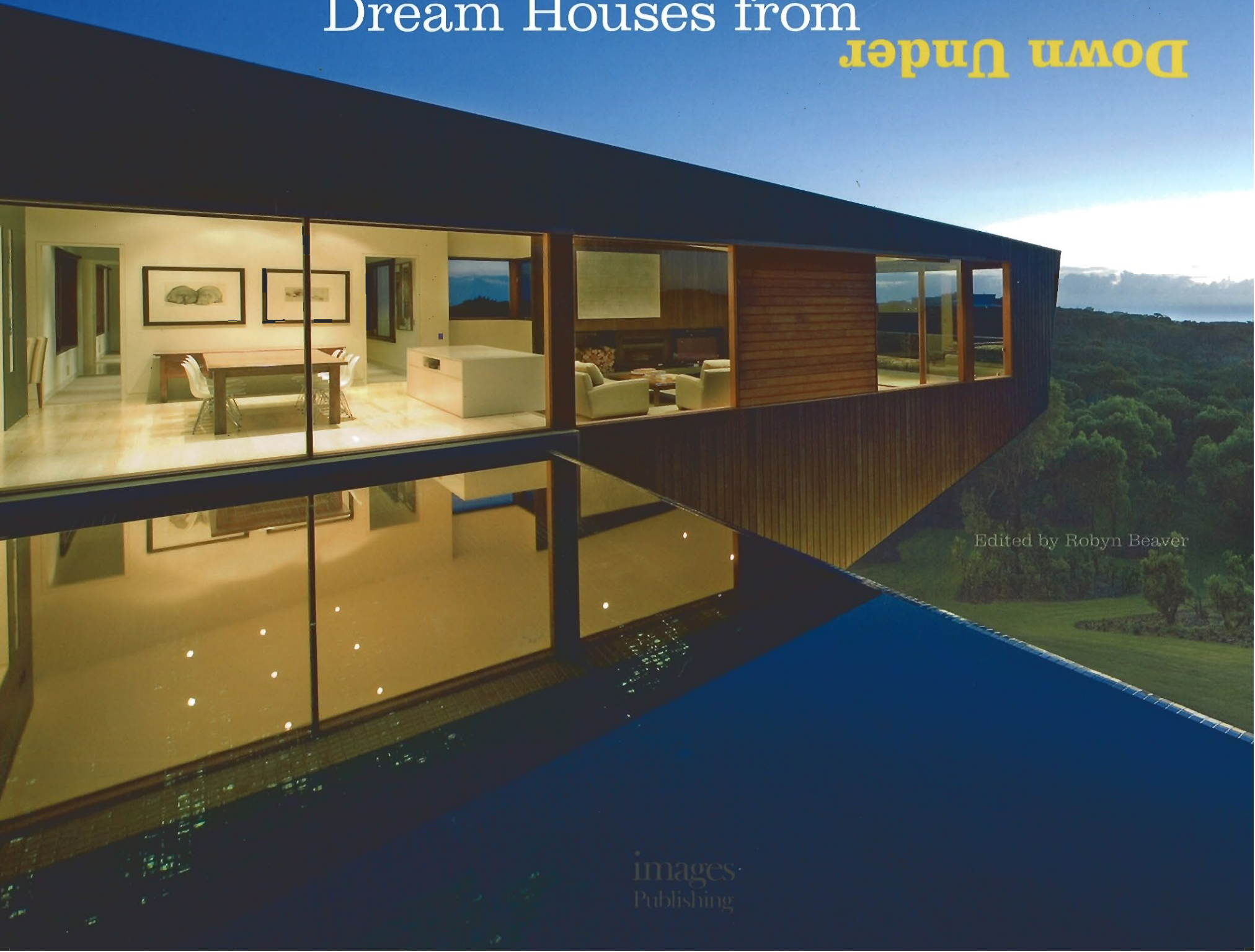


# 100

Dream Houses from

**Down Under**



Edited by Robyn Beaver

images  
Publishing



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# Contents



The Acton Park House explores the development of a place-based architecture – one that extends notions of place from topography, climate and vegetation to one inclusive of cultural and societal narratives. In this rural subdivision, these narratives include the role of the mysterious and unexpected.

The 315-square-metre house is a low-lying long, dark object placed centrally on the allotment. The careful siting anticipates the preservation of distant views and amenity when adjacent allotments are developed.

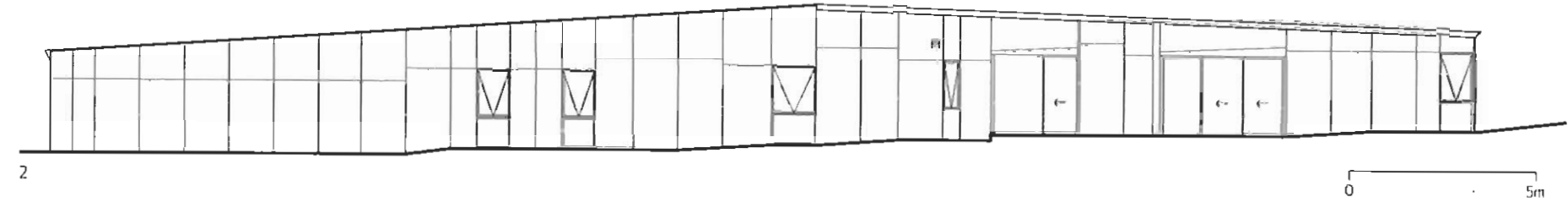
The stretched house responds to the open landscape with which it seeks to engage, one of low-lying open fields and sheltered waterways, which folds into a neck of land accommodating Hobart airport. The setting is contained by a horizontal band of hills that define the bottom edge of a large sky view.

The building's exterior seeks to disappear, stealth bomber-like, into the shadows of the existing, adjacent mature pine trees. In turn, this seemingly non-material 'shadow' in the landscape provides a blunt background upon which a level of finessing – profiled gutters, broken flashing and window arrangements and even the applied satellite dish are among many elements added on in a toy-like manner.

The blunt, subtly twisted and tapering external envelope contrasts with a dramatic interior formed by breaks in the linear plan into non-orthogonal facets that lock together to reform the overall single external form. The result is an internal sequence of varied spaces, each setting up the occupant in a different

relationship from the external environment. All spaces, both public and private, have a share of the view. At two points, the tightly packed interior is pulled apart, where the occupant is 'exposed' to the outside and the outside seeks to flow through unabated. In turn, these locations reveal the internal complexity via their indented and angled external glazing.

- 1 The house is a low-lying long, dark object placed unexpectedly in the rural subdivision
- 2 North elevation
- 3 The building's exterior seeks to disappear, like a stealth bomber, into the landscape
- 4 View at night



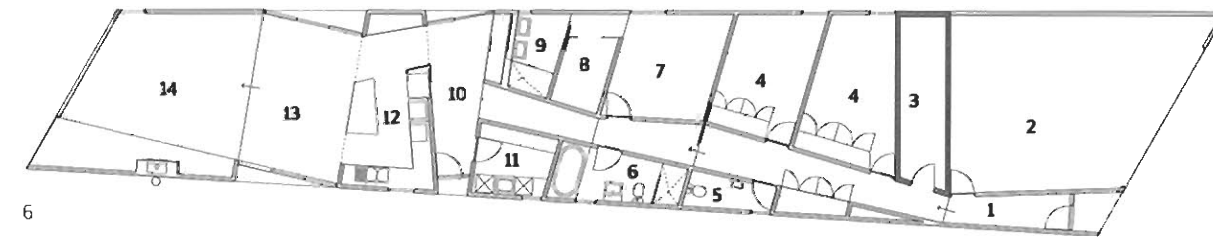
Terroir

# Acton Park House

Acton Park, Tasmania, Australia







- 1 Entry
- 2 Garage
- 3 Cellar
- 4 Guest bedroom
- 5 Powder room
- 6 Bathroom
- 7 Master bedroom
- 8 Robe
- 9 Ensuite
- 10 Study
- 11 Laundry
- 12 Kitchen
- 13 Dining
- 14 Living room



Opposite  
 Openings in the exterior façade are indented and angled from the taut exterior envelope

6 Floor plan

7 A slice through the building allows the dining room to connect with alfresco dining and the landscape beyond

8 The bedrooms are located beyond the gallery-like passage

9 The 'blunt' exterior is contrasted against crisp, white interiors such as the bathroom

Photography: Ray Joyce



The Liverpool Crescent House responds to the greater landscape context from its steep, bushland hillside setting that belies its proximity to the Hobart central business district. The south-facing slope presented some challenges; in particular, mature bushland to the rear of the site inhibited winter sun. The house was located as far south as possible to maximise the distance from the rear trees and thus enable as much sun penetration as possible. This part of the site – close to the road – was also the most disturbed and least vegetated of the total site, therefore no mature trees were removed to make way for the house.

Externally the house is a blunt cube in the landscape. Its interior is contrastingly intimate. This contrast is repeated in the spatial concept; what appear at first to be interiors are continually externalised, through for example, the use of materials and floor-to-ceiling glazing that creates a vertiginous relation to the exterior.

These public spaces of the 246-square-metre house were conceived as 'plateaus'. They are compressed around the more private functions – toilet, bathroom, bedroom – that occupy the solid centre of the house and that push up from the base. This core is understood conceptually as having been carved from the massy substance of the site, an idea that is reinforced in its colour scheme. The core folds out into the landscape in a suntrap courtyard connecting the spatial sequence of the house with the slope of the site.

The courtyard and vertiginous windows suggest, conceptually, another level of folding outwards and interconnection with the greater landscape. In this sense the play of interior/exterior is extended to take in the valley and the hill. This house can be understood as a play of doubles – blunt/intimate, interior/exterior, carved space/plateau – in which the experiential qualities of house, of home, of inside and landscape are folded together in a powerful expression of place.



1

- 1 The house is carved into the hillside and projects to South Hobart below
- 2 The blunt exterior contrasts with the surrounding landscape



2

## Terroir

# Liverpool Crescent House

Hobart, Tasmania, Australia





3

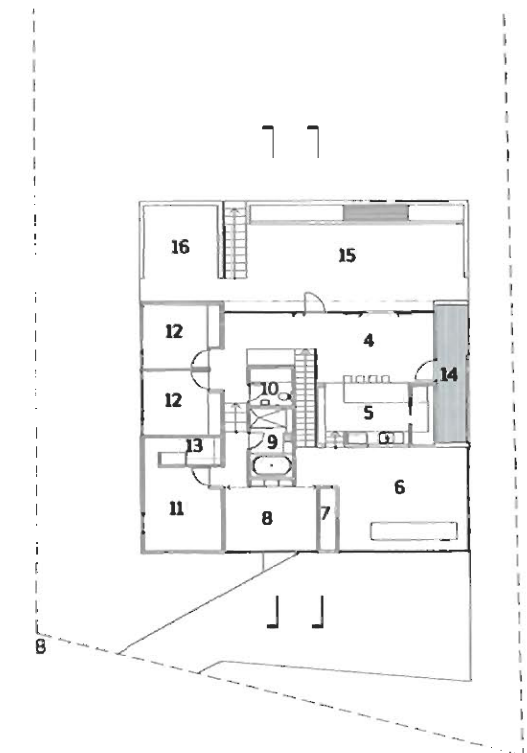


4



6

- 1 Entry
- 2 Garage
- 3 Storeroom
- 4 Dining room
- 5 Kitchen
- 6 Living room
- 7 Light well
- 8 Study
- 9 Bathroom
- 10 Toilet
- 11 Master bedroom
- 12 Bedroom
- 13 Walk-in robe
- 14 Deck
- 15 Courtyard
- 16 Service courtyard



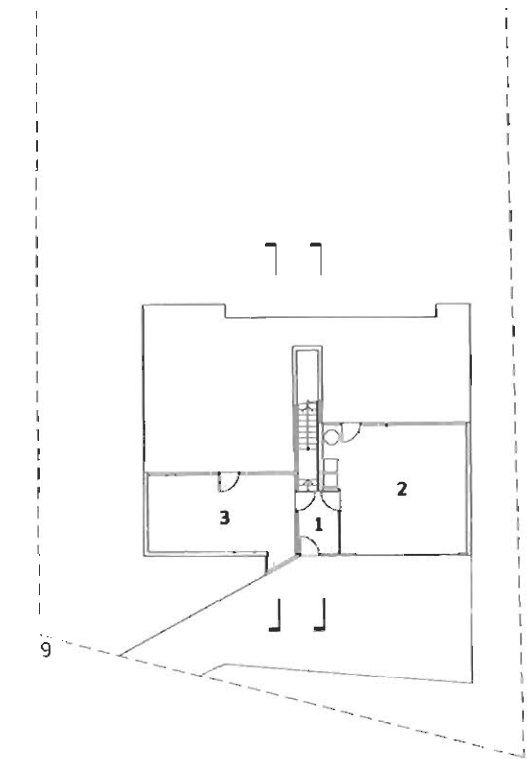
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5



7



9



3 Slices into the zincalume-clad lightwell reveal the intense red internal lining  
 4 The dramatic main stair  
 5 The façade at the lower level peels away to reveal internal spaces within the cubic form  
 6 Contrasting materials – black stained plywood and Zincalume ceilings – make for a rich interior  
 7 Upper-level dining connects directly to the courtyard beyond  
 8 Upper level floor plan  
 9 Lower level floor plan  
 Photography: Ray Joyce (1-4, 6, 7); Shannon McGrath (5)