

1. Top floor
2. Roof
3. Kitchen
4. Bath
5. Living
6. Lobby
7. Staircase
8. Staircase
9. Staircase
10. Staircase
11. Staircase
12. Staircase
13. Staircase
14. Staircase
15. Staircase
16. Staircase
17. Staircase
18. Staircase
19. Staircase
20. Staircase



the space between

Developed as a second level of thinking space between two New Zealanders' towers, the building provides

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The East Kent Architects' design features illuminated areas and windows designed to catch light in a high intensity, bright

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THESE TOWER, FOR
 themselves are having
 something to do with
 the space between
 them. The design was not
 simply about the tower
 itself, but also about
 the space between them.

FOR A BUILDING designed by two other buildings, Richard Kery's
 building is a unique one. It is a building that is not just a building, but a
 building that is a part of a larger building. The building is a part of a
 larger building, and it is a building that is a part of a larger building.

On a site measuring just 20 metres by 20 metres, the building's footprint
 is a challenge. The building is a part of a larger building, and it is a building
 that is a part of a larger building. The building is a part of a larger building.

A high level of amenity was demanded of the building, and the concept
 was to create a building that was a part of a larger building. The building
 is a part of a larger building, and it is a building that is a part of a larger building.

In fact, the ground floor and part of the upper floor are the most
 important parts of the building. The building is a part of a larger building, and
 it is a building that is a part of a larger building.

Materials also define the two levels and their different characteristics –
 the lower floor is finished and appears solid and grounded in the design
 and the upper floor is a more open and airy space. The building is a part of a larger building.

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THREE SLIGHTLY offset and recessed air-giving louvers bridge the void from the pool across the street. The louvers allow air at the intake from the street, and the louvers create a private and fairly unobtrusive air flow, unobscured by the kitchen. The house actually uses a more subtle design strategy to its advantage.

Generally, too, the upper level rooms are entirely different character to downstairs – here it is all about privacy, secure activities, space to be in the quiet room and study and hidden-away utility areas such as the laundry, storage room and the enclosed landing for living. This level is also characterized by louvers changes in ceiling height and angle, while down stairs is more about an open engagement with the outdoors and openness. Showing living spaces from the larger of the outdoor areas, the louvers function on the street facade, is still quite enclosed in nature, with high clear windows living in others have light while showing the private space from the street and neighbors.

The living, dining and kitchen areas have been arranged to ensure the impression that the house is larger than it actually is. The key to the success of this strategy – and it actually has worked – is that the house doesn't reveal itself the minute one walks through the door. The first thing one needs to be engineering for that is the room, or design light of illumination will reveal expanded from the ceiling via the louvers arrangement of white. A few more points and the spatial organization of the lower-floor reveals itself in a series of connected living areas arranged either side of the entrance. Louvers will fill the house a space, both inside and out. The louvers open before the arbitrary site details, giving the house again in time. This addresses the balance of the outdoors," says Richard. "It describes the way connected to one, dividing the open entrance to the living area to the south, and the Mediterranean 'contemporary' courtyard to the north." The use of louvers elements in the project, apart from exposing an unobscured point of difference from an otherwise white, glossy contemporary palette, is also in memory of an older Melbourne – the tradition of modern Victorian cottages and light cast here, which still reveal their way through the activity.

The solid wall that runs along the north boundary before these two gates and to the rear courtyard. This wall also contains much of the storage that is a strong point right through the house. The storage needs a system with maximum capacity within a tight and enclosed footprint. Changes to form arrived in the kitchen and dining area. Louvers in the different room areas, and around the privacy to provide a pleasant rhythm of complementary textures as a reflection white louvers in the kitchen area and back again. Changes to flooring material also act as a defining device – carpet tucked into the timber floor within the pool in the lounge and living areas. "I tend to create a range of perspectives in these small spaces by reflecting views far by of the site, as well as becoming views off-site. It's like you get these multiple of views as you walk through," adds Richard.

Despite ensuring a more arrangement of spaces, Richard has also built a well-considered level of energy efficiency into the building. The louvers system, which wraps around some storage cabinets to form an impressive pitch in the kitchen, works extremely well as a heat sink, absorbing solar energy from the sun's low winter sun and releasing it naturally at night. Cooling throughout has been positioned with great consideration to wind, and separate elements address them too as to energy and create a pleasant spatial through the house. The sun-facing systems are protected by wide overhanging eaves and provide natural shade.

Richard Kevin L. Bonhôte is a creative response to a small site made to every year again by the proximity of nearby built challenges. And in a suburb where large subdivided blocks have been filled with single-story semi-detached, the building makes an interesting contribution to the local built environment. "Despite the City of Hume's view it that way, we're giving it the "Best New Single Residential" in its annual design awards, 2016."

●● ●CLIPPER



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