

# VISION

ISSUE 39

## HOUSE MASTER

Lauriston House  
Louttit Bay House, Lorne  
Airey's Inlet House  
Dame of Melba, Anglesea



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### LAURISTON HOUSE

Until recently architect David Seeley could be considered a Victorian surf-coast based practitioner. Completion of the Lauriston House near Kyneton, 100kms north of Melbourne, reveals a country house highly evocative of place. Curvaceous and lyrical, it echoes a pale, straw coloured landscape, olive groves and enameled sky. Beachside experiences are distilled in the highly prismatic Louttit Bay, Anglesea and Airey's Inlet houses. Brushstrokes of Viridian glazing are central to the remarkable environmental linkages of houses that celebrate sounds, light and space like few others.



CLICK TO VISIT THE  
LAURISTON HOUSE



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## LOUTTIT BAY HOUSE

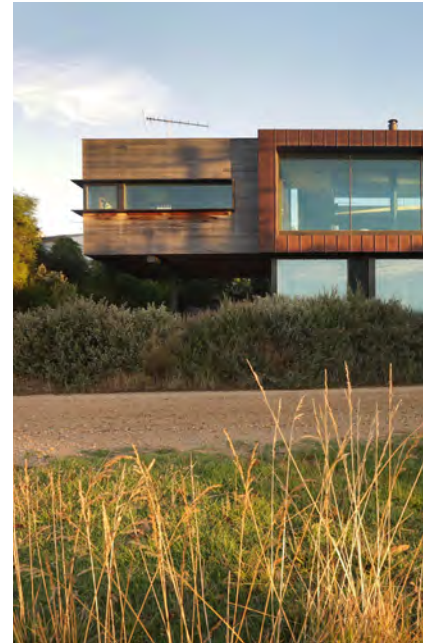
A reference to the nautical without resort to cliché, transforms a blunt disconnected residence into a vibrant viewing platform and pavilion.



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## AIREY'S INLET HOUSE

A pair of wing-like roofs help channel daylight deep throughout this house. A tactile craft permeates the residence which nestles into, and rises from, its bush and waterfront setting.



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## DAME MELBA HOUSE

Timber, Corten and Viridian glazing organically intersect in this house that rests lightly on its site. Sliding glass walls and timber screens provide great scope for thermal control and occupant comfort.



CLICK TO VISIT THE  
COASTAL HOUSES



# HOUSE-MASTER





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LAURISTON HOUSE (2016)





Architecture needn't power dress  
to create a lasting impression.

The butterfly effect of the  
sublime can be just as effective.  
And delicate doesn't mean bland  
as Victorian architect David Seeley  
demonstrates. Alert material usage  
is key to his designs that magnify  
and amplify their sweep and  
environmental delights.

Architecture as star-burst, or slow reveal,  
produce works of wonder – think of Gehry's stellar  
Guggenheim at Bilbao and Lindsay and Kerry Clare's  
GoMA (Gallery of Modern Art) overlooking the Brisbane  
River. Both are huge wins for entirely different reasons.  
Each radically different in design approach, but both  
beautifully habitable sculptures and artworks in  
their own right.

Architects might aspire to shape city skylines, but  
the real opportunity is suburbia and beyond where  
the profession has its grass roots.

The Surf Coast based David Seeley doesn't let his  
opportunities slip, employing all of the sensory qualities  
of sight, sound, smell and touch. Residential design  
can excite or calm, which is why such ambition  
should be applauded.







A canopy-as-roof ripples as if stirred by the breeze with an under-storey of glazing.

**PROJECT**  
Lauriston House

**DESIGN ARCHITECT**  
David Seeley

**PRINCIPAL GLASS PROVIDER**  
Viridian

**PRINCIPAL GLAZING**  
Viridian double-glazing:  
EnergyTech™ Green tint,  
argon and EnergyTech™  
Neutral

**TEXT, IMAGES & FILM**  
Peter & Jenny Hyatt







“Glass is a really important element in this building, both below the beam in the way we connect to the landscape, and above the beam where we connect to treetops, sky, stars and the moon. You’d be a fool to not show off this amazing landscape.”

DAVID SEELEY, ARCHITECT





Some buildings, even relatively new ones, appear to have existed in their landscape almost forever. In an odd, rare twist, their absence would drastically diminish their settings. Look no further than the Sydney Opera House, Berlin's Reichstag Parliament and Frank Lloyd-Wright's Fallingwater to name just three. The same effect is possible with modest budgets and aspirations where real architecture such as David Seeley's seems to rejuvenate old ground.

His best work is balletic – all taut muscle and sinew. Such work lightly grips and springs from the landscape. Poetic in assembly and structural rhythms his designs glister and glisten as a stone skips across water with cause and effect. Patterns, cadence and sparkling light are central visual cues. It's worth remembering that these houses follow on from an era of Modernism carved from blocks of stone and soaring glass often in brave, clear-sighted ways. But rather than sterile dogma and 'isms', Seeley's houses steer clear of formula. The results are ergonomic, agile and lovely as a surfboard shape to slice water.

Seeley knows materials. His work reflects an understanding of the way they interlock to complement and contrast. Good material usage sparks a conversation with occupants and place rather than impose a dreaded monologue.

Materials alone never create great architecture. No amount of marble and chrome lavished on facades, foyers or bathrooms produces the star. It takes people to buy into robust ideas rather than slick veneer. Sometimes easier said than done. Artistry and technical bravura are rare commodities always tested and challenged. Fine architects respect materials in the manner of the sculptor often testing the limits of their engineers and builders.

He might be dismissed as a provincial designer, too distant from the big end of town to matter, if his work was not quite so irresistible. His journey towards architecture has been unconventional and yet tallies with the often diverse, oblique life experiences of many of the best practitioners. Air-traffic control training, landscaping and building and construction all inform his work.

These seemingly unrelated experiences assist a finely honed fit and climate. The floating, sensuous roof/ceiling of the Lauriston House complements the landscape in imaginative, thoughtful ways. Its roof evokes a flying carpet with rhythmical undulations highlighted by clerestory glazing.







A pavilion quality of living spaces, slender plan and generous volumes hallmark a design of rhythmic simplicity. Bespoke cabinetry provides it's own intrinsic character without resort to design conceits or flourishes in order to appear 'homely'.







The Corten and layered glazing of the Louttit Bay House produce a jewel-like luxury to eliminate the need for extraneous façade ornament. Here the envelope says it all with its surprise window-as-wall behind slatted fence. His design for the earlier Dame of Melba and Inlet houses reveals a similar beach-craft materiality. Inspired by their settings they are tactile and sensuous with the kind of brave, thoughtful glazing often wished for, but rarely experienced.

His love of the ocean – he’s a surfing tragic like so many good architects – appears to deepen, the whole ‘immersed’ in nature approach. It’s as if his houses adopt a similar surfer’s balance and poise for surefooted results.

And no sign of interiors burdened and weighed down with ‘stuff’. The preference always being for crafted, un-fussed, spaces where timber and stone flow like an infinity pool. Add to this, the extensive use of fixed and operable glazing as generous invitation to nature, place and dwelling.

An architect’s role is nothing if not the privilege to share good and great experiences be it meditation or celebration. Vision’s Peter Hyatt visited a number of David Seeley’s projects to discover the honest, the revealing and uplifting:

VISION **Let’s start with the Lauriston House.**

**Is it the result you hoped for?**

DAVID SEELEY By and large it is. Architecture is art and science and, on top of that, it’s an economic consideration. It’s the way in which you meld those three to come up with the best out of what you’ve got. There’s definitely a repetitious quality about the building, and that’s driven, primarily, by economy, but at the same time, there is this artistic reflection of what surrounds it. That’s the art of what we’ve done, which I’m very proud of.

**What does the project say about you, the client and the place?**

The heroics of our clients in actually letting us do this can’t be underestimated. That’s pretty significant. It’s also our first project away from the coast, so that’s also a milestone. The obvious point of the Lauriston House is the roof and the way it reflects the rolling landscape.

**This house appears seriously playful.**

The roof shape does have that playful quality. Not that we were initially setting out to achieve something necessarily playful, it was more contextual, based on the geometry of the olive plantation and the curving nature of the vegetation and landscape. It has voluptuous contours which is the nature of the erosion of the valleys by the creeks and dams. That inspired the shape of the roof.



“Architecture is art and science and, on top of that, it’s an economic consideration. It’s the way in which you meld those three to come up with the best out of what you’ve got.”

DAVID SEELEY, ARCHITECT

A window wall to the south frames a specimen eucalyptus with interiors revealing an unadorned aesthetic where glazing celebrates material and natural connections.











A specimen eucalyptus and olive grove beyond provide key design reference points.

#### **Are we talking prohibitive costs?**

Most people say it's a complex roof. It is, but at the same time, it's done in a way repetitive and therefore quite economical. Once the builders understood the geometry, it was actually quite an easy exercise to put together, despite what it looks like.

#### **The interior expression is very true throughout and mirrors the external expression.**

We wanted a truthful building which may sound a cliché, but really this was driving the relationship of the ceiling to the roof and vice versa. And it's most definitely from the landscape. After spending time here, reflecting on the property's qualities – there is a definite 'hand-of-man' quality with the olive grove planting in a broadly north-south alignment. The whole house is very much about catching the play of light – especially at either end of the day.

#### **Isn't a healthy house one that ventilates and converses appropriately with the elements?**

This isn't a typical environment or setting. While it's beautiful, it's environmentally challenging. We were mindful of the climate here. It's quite cold in winter. It doesn't snow, but it's very cold. At the other end of the extreme, it's also a bushfire prone area. Bushfire shutters on the outside also modify the amount of heat or the amount of light coming into the house. This orientation was done quite purposefully. The orientation was important to capture cross-flow ventilation. Double-glazing also ensured year-round comfort levels without compromise to transparency.





As the sun goes down and early in the morning when the sun is almost horizontal, it really darts across the ceiling and throughout the interiors. It's a very linear building – a pavilion style of design.

**There is that whole task of balancing daylight and comfort levels. You feature some fairly heroic pieces of glass work.**

It's really a desire for strong connections with the landscape you don't get when you put a wall there. Glass is a really important element in this building, both below the beam in the way we connect to the landscape, and above the beam where we connect to treetops, sky, stars and the moon. You'd be a fool to not show off this amazing landscape.

**And yet to describe your work as an obvious response is really an oversimplification.**

A lot is done because tradition says we will orientate our house perpendicular to the street. We will present a presence or have a presence to the street. Whereas, I guess, what we're doing is the other way around. It's more about what the interior is looking at, rather than what the house looks like. Obviously, we're on a large property, so you don't see it from the street. The major axis, the north, looks onto a grassed court. Then, on the eastern end of the house, where the master bedroom is,





“His best work is balletic – all taut muscle and sinew. Such work lightly grips and springs from the landscape.”

PETER HYATT, VISION

it's a beautiful white ash as focal-point into and from the house. The western end is a sunset deck. It's logical, but I guess, not automatically logical for everyone.

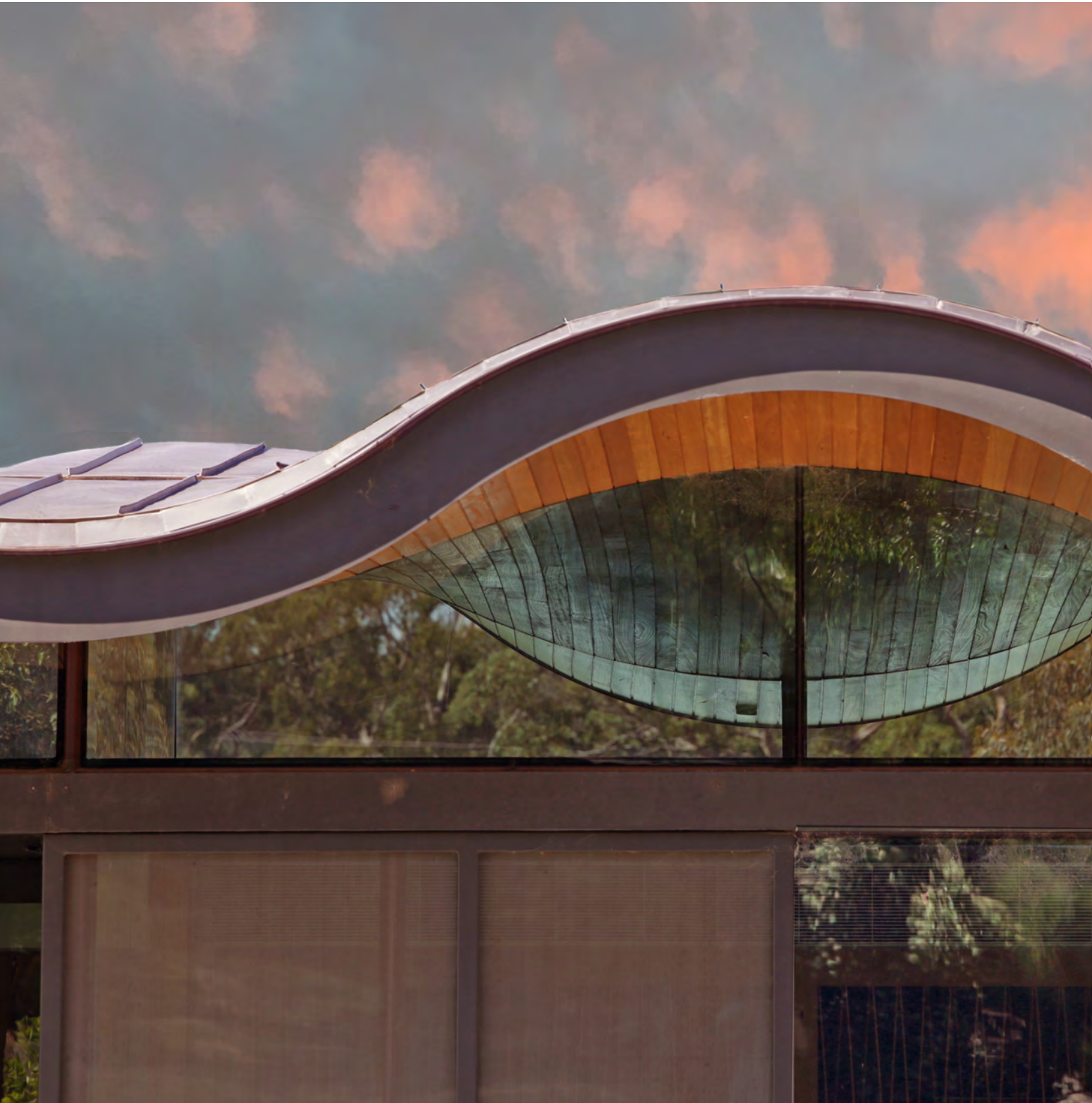
**These are not so much houses of style than ideas. Or at least the style is the result of ideas. Which are very, very different. Can you explain why ideas rather than style matters more to you?**

To chase style is to become a slave. How much creativity is involved in chasing a style? Those who just rubber-stamp it, are slaves to that. The true creative process, in my mind, is understanding breeze patterns, the sun's passage, key views – ones you've got to capture or, conversely, what views you don't want. Allowing them to ferment and take form, that kind of creativity. At the same time there's pragmatic decision making in that creative process.

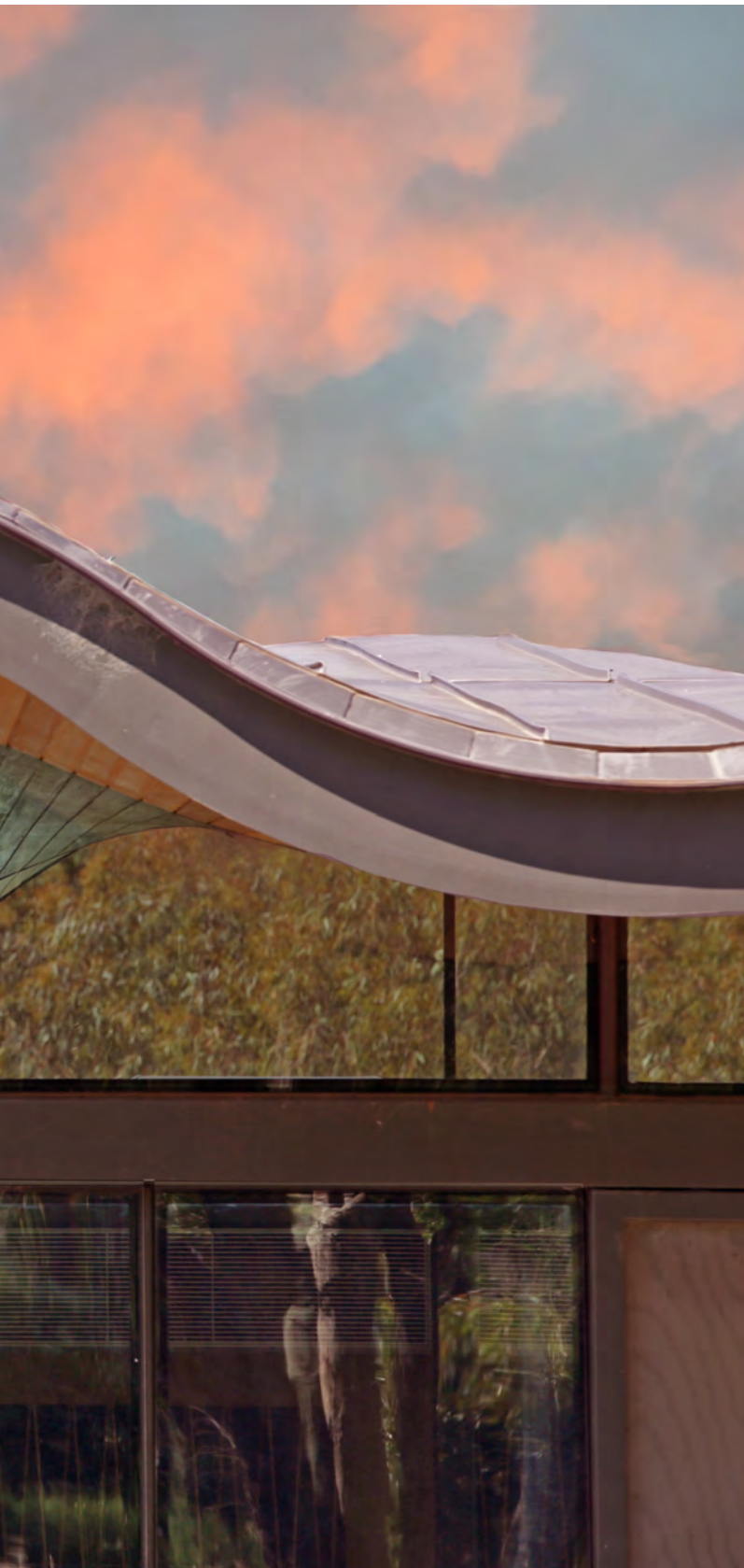
**Tell me how Viridian glazing helps you problem solve your way through these types of projects?**

This is something of a common system of double-glazing. There's Low-E coating on the internal skin, and a green tinted glass on the exterior. It's something that, from the exterior, looks green that in this particular case at Lauriston makes a really strong connection back to the eucalypts, grass and olive plantation. From the inside there's softness to the light. That combination of glass









takes the glare and most of the heat out of the Australian sun. It's also a very practical solution with these extremes of climate where we nestle down in winter when it's quite cold, and the Low-E is really good for that. On the flip-side, in summer, when it's quite hot, the Low-E reflects the heat away.

It's a great system.

**The Lauriston House really hugs the site at one end and springs at the other.**

That's a dynamic quality I try to achieve. Not to be one or the other but, in this case, both. It's a similar principle when we use solid and void, or solid and shade. There's a grounded quality with the house at the east and then there's this dynamic cantilever quality at the other end. I guess, cantilevers have been around for a good 50 years or more, and this is continuing that lineage of contemporary architecture, exploring what we can do structurally, without it necessarily being simple posts and beams.

**What about the flexibility you demonstrate in most of your designs where you walk through, slide doors open, walls become windows. It gives the occupant tremendous flexibility and options.**

It's like flying a kite, or steering a yacht through the ocean. You adjust things in order to make the most of the wind and the conditions. That's very much the way this house has been thought of too. There's the opportunity to cross flow ventilate. There's a large body of water on the side here, where on a hot day and a cool breeze, you can draw it across the water and into the house. I've noticed even the lawn sprinklers shoot a cool body of air, which gets drawn into the house. That flexibility of openings around the house enable it to respond better to the environment.







# LOUTTIT BAY HOUSE (2015)





“From the inside there’s softness to the light. That combination of glass takes the glare and most of the heat out of the Australian sun.”

DAVID SEELEY, ARCHITECT







**PROJECT**  
Louttit Bay House

**DESIGN ARCHITECT**  
David Seeley

**PRINCIPAL GLASS PROVIDER**  
Viridian

**PRINCIPAL GLAZING**  
Viridian double-glazing:  
EnergyTech™ Green tint,  
argon and EnergyTech™  
Neutral

**TEXT, IMAGES & FILM**  
Peter & Jenny Hyatt

**Do you have a favourite part of the house?**

The north-west facing deck is pretty hard to go past. You could while away many hours out there.

**What excited you about the opportunity to design here?**

This was a renovation. The view is pretty special in itself, but the old house here simply didn't capture it and looked like it was a suburban house that had been plonked onto a plot. This has great potential and by opening it up and changing the roof form entirely we were able to capture this pretty amazing view.

**It's an exuberant design – restrained from the street elevation while the ocean side elevation is much more extroverted.**

That surprise is not immediately obvious from the public side of the house. The slot window gives people from the street, a glimpse of what is happening but it's tantalizing really.

**You're an architect. You have to be adaptable.**

They were of the view "What can you do with this?" And at the same time, "What can you do quickly?" And I think there are a lot of things in this house that actually reflect that. Ideas that haven't been labored over too much. There's a directness in its simplicity. And because it wasn't worked over too many times, the strength of the simplicity has been maintained throughout the design. The simple timber box extrusion that runs through the building and the way in which the roof just opens up to the sky and connects with the landscape.

Role reversal where the street frontage is no longer fortress but veiled slot window hinting at the vistas beyond.







Entry leads through to living/lounge and kitchen zone while staircase connects to lower level games-room and additional bedrooms. Seeley ensures the house is a light-catcher even deep into its body.







“If we hadn’t wanted to capture views and celebrate the sky, the landscape, the ocean and trees, we would have used walls. Windows and large areas of glazing are a natural fit.”

DAVID SEELEY, ARCHITECT

**And so, did the design come to you pretty quickly?**

The design came about fairly quickly. It was actually a bit of a punt because the clients were expecting me to remodel the existing house and tart it up and I came back to them with this scheme that involved ripping off the roof and completely changing the appearance from the street. So I presented that to them and they were like, “Wow. Yes. We can do that,” and that was the start of the journey.

**Is there a highlight moment or part of the house you feel especially pleased about?**

I really like the side that goes back to the street. It’s probably just the scale which is interesting and the warmth of the colours. When it rains the water just rips off and there’s no gutter. It just drops as a sheet onto the rocks. That side towards the ocean is probably more obvious, but this side has a subtlety about it.

**How do you feel now that your work is finally being recognised?**

It’s a long road. A lot of kilometres have gone under the vehicle to get to this point. Look, it’s really nice to get the recognition. It’s probably not what I would strive for. It’s really having a happy client and getting a great building built. Accolades are icing on the cake.



East facing views embrace morning light while clerestory on all-user level elevations ensures admission of last rays of sunlight.











**Your design response with the Louttit Bay House is clearly very different from that of the neighbours. How do you explain the difference?**

I think what that says is interestingly that this house probably connects to and is inspired by the landscape, whereas a lot of houses in the suburban model are cookie cutters. What we're striving to do is to capture the essence of the locality. In this case it's the coastal rusting hulks of fishing boats and the exterior character of the house which has that rusty quality, whereas the inside is more polished. It's also just referencing the environment and the beauty of nature.

**There's an extraordinary amount of glass in this house compared to the average dwelling. How did the owners respond to first sighting your proposal?**

It's got glass where it needs it. There's glass on the north side and that's the larger exposure. And then there's smaller amounts of glass on the east and west. I like to allow people an understanding of the passage of time throughout the day. Here we get a lovely morning light streaming across the ceiling and in the evening the orange evening light comes through the clerestorey, illuminating the upper-storey. So, it's my own type of fishbowl, but this side's actually more restrained, given there's a lot of glass on that side. It's about layers of screening and vegetation.

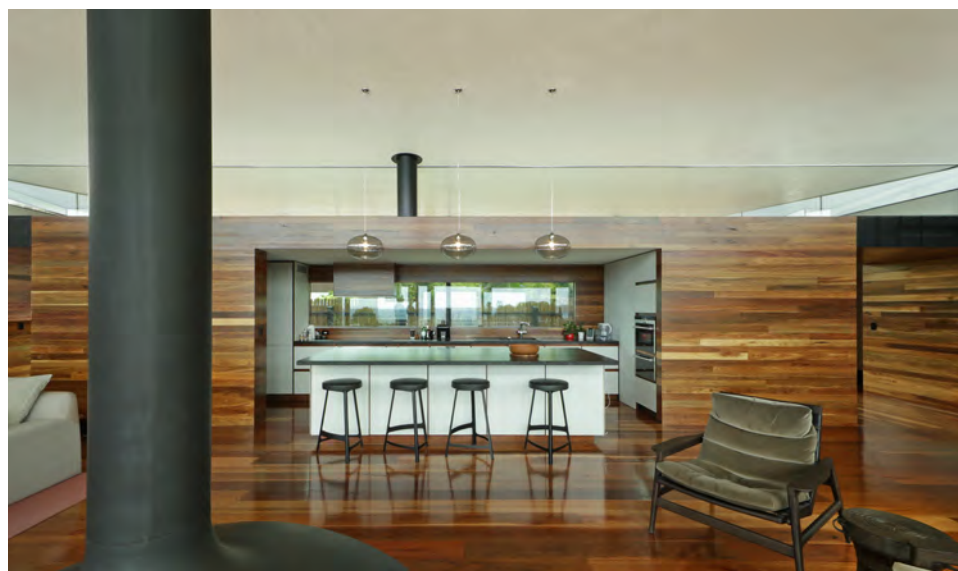
**It feels like what a real beach house should be – much less the fortress, rather – open to the sunlight and breeze.**

This house reflects the informality of a family-oriented framework. It's a place where people gather in the summer months and weekends. It was never about any kind of edifice or trophy house statement. We wanted a design that really felt grounded and with materials that felt closer to nature and the earth rather than anything highly synthetic.





A grounded, simple material palette allows the interior form and surfaces to flow seamlessly. A broad roof plane provides for generous ambient and indirect daylight. Viridian EnergyTech™ in double-glazed units contribute hugely to the whole spirit of design openness and directness.





# AIREY'S INLET HOUSE (2013)







A wing-like roofline rests lightly  
in a moment of light, lighter, lightest.



“It’s the best outcome when you work synergistically with your client and it’s not necessarily one party controlling the other.”

DAVID SEELEY, ARCHITECT







**PROJECT**  
Airey's Inlet House

**DESIGN ARCHITECT**  
David Seeley

**PRINCIPAL GLASS PROVIDER**  
Viridian

**PRINCIPAL GLAZING**  
Viridian double-glazing:  
EnergyTech™ Green tint,  
argon and EnergyTech™  
Neutral

**TEXT, IMAGES & FILM**  
Peter & Jenny Hyatt

**Some people might say, "Well glass can be expensive." What price do you put on the quality of life provided over so many decades?**

The original house had conventional, 1500mm wide windows that were cut outs in a conventional façade. You couldn't easily understand what you had outside. To an extent there are still a series of framed views but I think, without such an expansive amount of glazing, it wouldn't be the same house. It would be much more internalized. Originally we had provision for external blinds because there was concern about the extent of summer sun. But thanks to the use of double-glazed unit with tinted and Low-E coating, the use of blinds wasn't mandatory anymore and the clients choose to not have any. I understand that it works well today. Having performance glass really allowed the design to succeed.

**Putting aside aesthetics, what is it about the glazing's function that provided those second and third qualities?**

All of the glass is tinted. The external panes are green-tinted to reduce the glare inside the house. The inside panel is Low-E coated so its insulation reflects the heat back into the house in the middle of winter. In summer it reflects the external heat away from the house. It's







“That combination of the Low-E coated internal pane and external green is something we’re comfortable with. From the exterior the aesthetic has an Australian quality about it.”

DAVID SEELEY, ARCHITECT

a glazing combination we use in most of our designs.

**How important is it for architects to fully grasp the potential of materials to help them realize the potential of place?**

Very. Sometimes there are multiple material choices but equally there are wrong choices. It’s about understanding what to do with a material and a product. This is borne out of experience. As the practice has grown we have learnt, and we learn by our mistakes dare I say. That combination of the Low-E coated internal pane and external green is something we’re comfortable with. From the exterior the aesthetic has an Australian quality about it.

**Having confidence in the way you design and work comes about working with good teams of people who add their polish and clients who contribute to the mix.**

It’s a bit of a cliché but great clients get great architecture, great buildings. It’s like a pearl where it’s an irritation in a piece of sand inside the shell that becomes something beautiful. There’s no one particular great client model because I guess we also rise to the challenge of resolving, or solving complex problems. It’s the best outcome when you work synergistically with your client and it’s not necessarily one party controlling the other. Ultimately you could look at a number of our works and see a similarity but there’s also a considerable difference in what each building is and that’s largely because of the parties to that project are different.

**Do you need to fundamentally like people and reward them, to be a good architect?**

It certainly helps. If you didn’t like them, you probably wouldn’t do the job. The qualities of a good architect is to listen and filter to get to the salient points. It’s a process of enquiry and curiosity to fully understand place, which takes considerable time and effort. Not something you can do successfully with a fly in fly out approach.

**What are some of the ‘must-do’ points on your design check-list?**

Respond to location in a way that will make the age of the house difficult to pick. The cliché is; the timeless house, as I prefer to avoid styles, fashions and what’s in the latest design journals. I try to think deeply about how we can address the pragmatics of a site; wind, shelter, sun, shade, views, vegetation together with understanding the idiosyncrasies of each client and their needs.







A slightly now weathered façade  
blends into its setting – part rusted  
shipping container, part driftwood.

# DAME OF MELBA HOUSE (2011)





**PROJECT**

Dame of Melba House

**DESIGN ARCHITECT**

David Seeley

**PRINCIPAL GLASS PROVIDER**

Viridian

**PRINCIPAL GLAZING**

Viridian double-glazing:  
EnergyTech™ Green tint,  
argon and EnergyTech™  
Neutral

**TEXT, IMAGES & FILM**

Peter & Jenny Hyatt





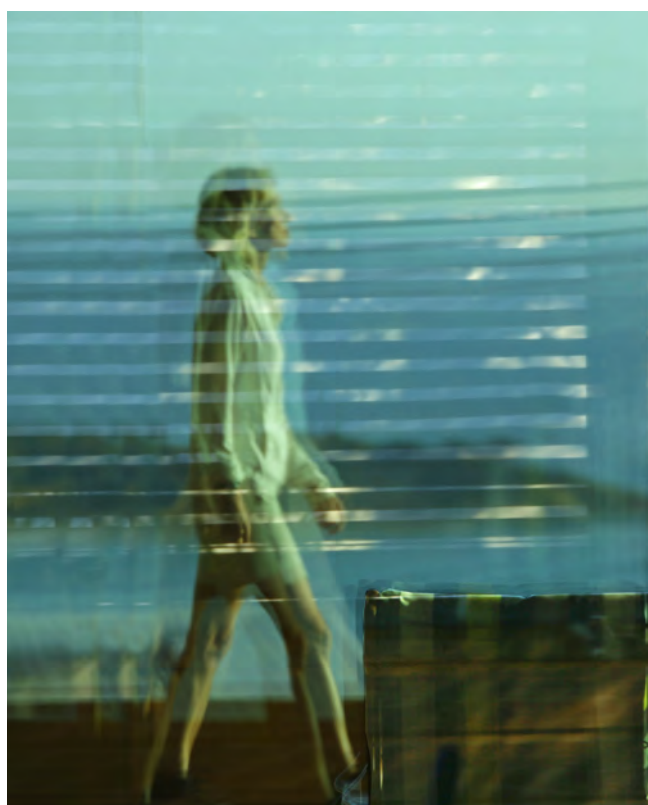
View towards Point Roadknight utilises large, east-facing, Viridian double-glazed units.

Your building envelopes are unconventional. They're quietly environmental without performing wind-farm handstands in the process. The post-war 'beach-shack' phase has given way to some extraordinarily ill-fitting and bloated houses that demolish, rather than add, to an area's amenity. How you handle clients who want 'the beast'?

Pretty simple really – we don't work for them. The time from meet to move in day can be anywhere from two to seven years, so we want to 'dance' with partners who share and enjoy the same music.

**Your glazing program is exceptionally generous. There is something almost hedonistic in this act alone that celebrates place and setting.**

If we hadn't wanted to capture views and celebrate the sky, the landscape, the ocean and trees, we would have used walls. Windows and large areas of glazing are a natural fit.







From rear the adjustable transparency and privacy tells a story of high operability. Multiple decks provide increased leisure space options.





**How do you ensure you achieve all of the grand ambitions and interior comfort levels with so much glass?**

The use of glass is not about the external view of the house. Rather it's about capturing the view from the house. In the case of the Anglesea Dame of Melba house, the extent of glass was as much if not driven more by our clients than what our natural game might have been. Particularly the lower level bedrooms that rely on window furnishings to control privacy... but then again, most bedrooms are like this anyway. With respect to overall physical comfort, the tinting of glass is carefully considered, and we often use a green body tint to reduce glare in conjunction with double glazing and Low-E for their insulating qualities.



# LAURISTON HOUSE (2016)

The Lauriston house at Kyneton, Victoria simultaneously nestles into and leaps from the hills. This generous and undulating property has both indigenous and manicured qualities with remnants of native vegetation giving way to an olive tree plantation. The design inspiration for this home comes directly from this landscape, with structured and linear qualities evident in the planning and the land's undulations reflected in the voluptuous, twisting roof.

On the north, extroverted full height windows bathe the interior with natural light and offer expansive views over a manicured lawn. The south, introverted side shelters the interior offering slotted views across the hills, bushland, dam and olive groves.

The site of the home connects to a somewhat underwhelming 1970's west-facing dwelling, while retaining a beautiful old Golden Ash tree at the junction of old and new. The new home, orientated to the north overlooks a sheltered paved area with a recently established garden and verdant lawn.

Inspired by a palette of local materials, the design of the home included native, local materials including Messmate lining to the voluptuous ceilings, wide board recycled Messmate flooring and generous Bluestone floor finishes inspired by the stone footpath paving in nearby Piper Street, Kyneton.

The design respects and enhances its surrounds being both unique and harmonious.

**PROJECT**

Lauriston House, Lauriston,  
Victoria

**DESIGN ARCHITECT**

David Seeley

**PROJECT ARCHITECTS**

Rodney Munro, Tom Dowling

**ARCHITECTURAL ASSISTANTS**

Emma Seeley and  
Frankie Piesse

**STRUCTURAL & CIVIL ENGINEER**

P.J Yttrup and Associates

**ESD CONSULTANT**

Thermalpro

**QUANTITY SURVEYOR**

Plan Cost Australia

**BUILDING SURVEYOR**

BSA building surveyors

**BUILDER**

Spence Construction

**GLAZIER**

Lugg glass, John Lugg

**PRINCIPAL GLASS PROVIDER**

Viridian

**PRINCIPAL GLAZING**

Viridian double-glazing:  
EnergyTech™ Green tint,  
argon and EnergyTech™  
Neutral







# LOUTTIT BAY HOUSE (2015)

**PROJECT**

Louttit Bay House,  
Lorne, Victoria

**DESIGN ARCHITECT**

David Seeley

**PROJECT ARCHITECT**

Rodney Munro

**ARCHITECTURAL ASSISTANTS**

Emma Seeley and  
Frankie Piesse

**STRUCTURAL ENGINEER**

Don Moore and associates,  
Don Moore

**CIVIL ENGINEER**

P.J Yttrup and associates

**ESD CONSULTANT**

Thermalpro

**QUANTITY SURVEYOR**

Plan Cost Australia

**LANDSCAPE DESIGN**

TNLA, Tim Nicholas

**BUILDING SURVEYOR**

BSA building surveyors

**BUILDER**

Poulsen Builders,  
Nick and Karsten Poulsen

**GLAZIER**

Lugg glass, John Lugg

**PRINCIPAL GLASS PROVIDER:**

Viridian

**PRINCIPAL GLAZING**

Viridian double-glazing:  
EnergyTech™ Green tint,  
argon and EnergyTech™  
Neutral

Built high on the amphitheatre of Louttit Bay, the house challenges the typical expectations of a renovated home with a bold, yet sensitive addition to the Lorne streetscape. A prosaic suburban brick house has been transformed to accommodate an extended family, while presenting as a modest sized house.

Inspired by early "fibro beach shacks" and the beautiful Otway Ranges, fibre cement sheeting and Spotted Gum timbers are evident throughout the interior. Externally, the weathering steel roof sheds rainwater into a generous pebble lined trench.

We were approached with an open brief to renovate a very urban brick dwelling into a holiday retreat. The intention was to better capture the coastal views and to provide a higher standard of family accommodation. Through a number of conversations, we established a fluid, open and trusting relationship that informed the design process. This relationship greatly energized us in being able to transform the existing house into a result that greatly exceeded our clients' expectations.

The house is zoned across two levels to accommodate three generations. At the upper level, an air locked zone accommodates an open planned kitchen and living area with two bedroom suites each with generous ensuites. The lower level includes two bedrooms; wet areas, a garage, games room and Nook that is covered in mattresses for the grand kids to hang out or sleep in.

Working within the existing shell and by opening up the north facade with large sliding doors capped by a generous skillion roof, the improved spatial qualities and detailing has led to a considerably improved home, better solar orientation and cross ventilation.

An air lock strategically placed at the entry to the house protects the interior from the effects of winter winds and thereby reduces heating costs. Sustainably sourced *Citriodora maculata* and New South Wales Spotted Gum is used extensively as internal floors and linings. Like the bricks from the original house, these timbers can be readily recycled at the end of the dwelling's life.

The Corten clad roof completes the renovation, reflective of but not succumbing to the effects of the nearby corrosive effects of the southern ocean.

A considered landscape design encompassing stone filled gabion walls and native trees, contributes to the textural palate thoughtfully reflective of the Otway's landscape.

The Louttit house provides a fresh perspective in repurposing an existing, but inappropriate house, transforming it into a contextual, sustainable home.







# AIREY'S INLET HOUSE (2013)

The Inlet House is situated near the famed Great Ocean Road, at the mouth of the Painkalac Creek where it flows into Bass Strait. While the house enjoys expansive ocean views to the south, the home feels anything but exposed.

The layout of the home is centered around an internal stone paved "street", linking the two living and sleeping wings. A pair of curved skillion roofs define the north and south wings of the home, uplifted at the ends to allow morning and evening light to wash gently across the ceilings.

Each room in this home reveals a unique aspect. The kitchen – living room enjoys expansive estuary and coastal views, while the north facing bedrooms frame a private sun-drenched garden.

The site and surrounding vegetation is intrinsic to the design of this house with pre-weathered grey timber boards enveloping the house inside and out, allowing the home to blend into its surrounds.

With foliage spilling from cantilevered planter boxes and a wire framed arbor on the street side, over time a sea of vines over the arbor will transform the public side of the house into something even more beautiful and discrete.

A special site inspired the design of the Inlet House. The property, long held by the family is encircled with native trees, as a lighthouse beaming down upon them and is blessed with views to an estuary, sand dunes and coastal cliffs.

The design response has a sense of being 'right for place' with a palate and form that respects and enhances the locale. Colours derived from the surrounding vegetation inspired the materials with pre- weathered cladding providing a subtle grey to the façade, requiring minimal maintenance for the buildings life. The timber is also fire resistant, an important consideration in this fire-prone area.

Green-toned glazing and copper detailing reflect the coast's foliage and withstand its harsh environment.

An entertaining wing to the south overlooks the estuary and ocean, with four bedrooms, bathrooms and a laundry occupying the north wing. This zoning provided for a stone paved entry, gallery and courtyards, where the floor surfaces flow seamlessly inside to out.

The zoning of the house, the southern aspect, and the prevailing ocean winds dictated the shape of the skillion roofs. By angling the roofs to the north to form clerestories, the harsh southerly winds were deflected away from two external decks whilst providing light and sun deep into the house. The design has resulted in lesser reliance on artificial heating and cooling, enjoying the benefits of a light and warm internal atmosphere.

Collaborating with great engineers and landscape architects the shapes, spaces and landscape of the home have allowed generous cantilevered forms, 'hanging' gardens and a surrounding native garden.

With clients wishing to take a long term view, the heating, cooling and maintenance of the house dictated a passive solar response incorporating fixed shading, solar access and cross-ventilation. Together with durable materials to withstand the effects of salt, wind and potentially fire, this is a house designed to transcend fashion, while standing the rigor of time with low operational costs.

**PROJECT NAME**  
Inlet House

**DESIGN ARCHITECT**  
David Seeley

**PROJECT ARCHITECT**  
Thomas Dowling

**ARCHITECTURAL ASSISTANCE**  
Michael Yeo  
Peter Rechenberg  
Emma Seeley

**STRUCTURAL ENGINEER**  
P.J. Yttrup & Associates  
Pty. Ltd.

**BUILDER**  
Spence Construction

**QUANTITY SURVEYOR**  
Plan Cost Australia

**PRINCIPAL GLAZING**  
Viridian double-glazing:  
EnergyTech™ Green tint,  
argon and EnergyTech™  
Neutral

**GLAZIER**  
Lugg Glass Geelong



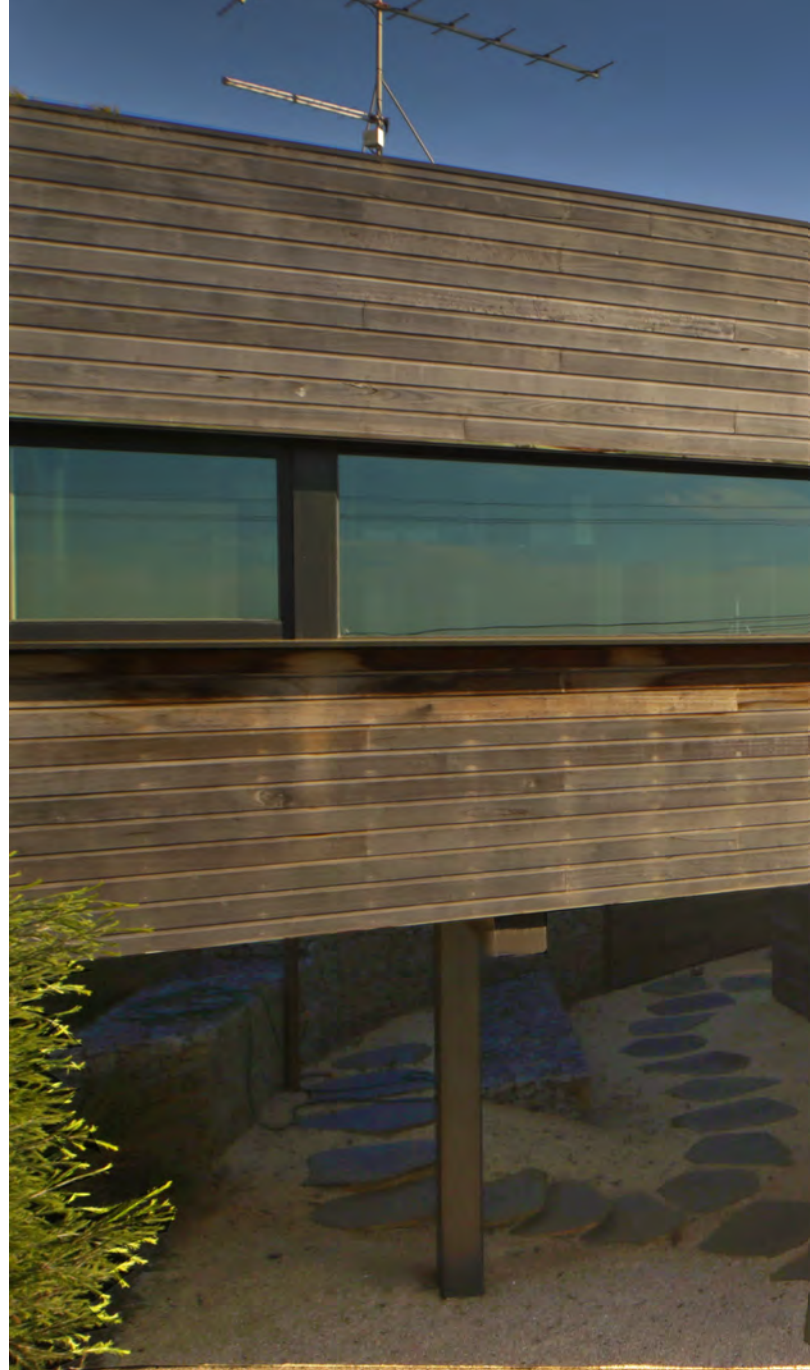




# DAME OF MELBA HOUSE (2011)

The Dame of Melba is a weekend holiday residence for a retired couple, set into a hillside overlooking the rugged Anglesea coastline. Exposed and in a harsh, salty environment, materials that weather well over time and require minimal maintenance were key selection criteria.

The house is dug into the sloping site with dynamic cantilevered spaces overhanging the earth. The exterior of the house is clad in locally sourced timber boards for their beautiful weathering characteristics. The facade will slowly transform into a silvery grey driftwood colour, with subtle textural variations complimenting the surrounding native vegetation. Massive granite filled gabion walls retain the hillside and form the boundary of the carport hidden beneath one of the branching cantilevers.



Entry to the residence is from beneath one such cantilever, through a gallery space that leads to a staircase and up into the open plan kitchen and living area. The lower level is reserved as sleeping quarters for family and guests. Decks to the north and east branch off the Living area. Sliding timber screens wrap around the Northern deck providing privacy from neighbours and shading from the sun, with the added benefit of beautiful patterned light being cast internally. Internal linings are drawn outward, with sustainably grown Hoop Pine plywood ceiling panels evolving into external soffit linings.

The owners also entertain on the eastern deck, enjoy the coastal views and remain protected from the harsh winds by a massive south facing glazed sliding door. The Master Bedroom sits adjacent to the Living area and enjoys elevated coastal views and the first glimpses of approaching visitors.





When viewed from the street, the external form and materiality express the internal functions. The Living areas are glazed and encased by a copper frame while the master- bedroom is privatized by the timber cladding and strategic window placement. The form, materiality and divisions of space in this contextual dwelling create a warm modest retreat that can swell to provide a leisurely haven for family and friends.

**PROJECT**

Dame of Melba,  
Anglesea, Victoria

**DESIGN ARCHITECT**

David Seeley

**PROJECT ARCHITECT**

Peter Rechenberg

**STRUCTURAL ENGINEER**

Shane Ford Contracting

**ESD CONSULTANT**

Second Nature Consulting

**QUANTITY SURVEYOR**

Plan Cost Australia

**BUILDING SURVEYOR**

BSA building surveyors

**LANDSCAPE DESIGN**

Loci, Bec Hull

**BUILDER**

Bolder Constructions

**GLAZIER**

Lugg glass, John Lugg

**PRINCIPAL GLASS PROVIDER**

Viridian

**PRINCIPAL GLAZING**

Viridian double-glazing:  
EnergyTech™ Green tint,  
argon and EnergyTech™  
Neutral



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