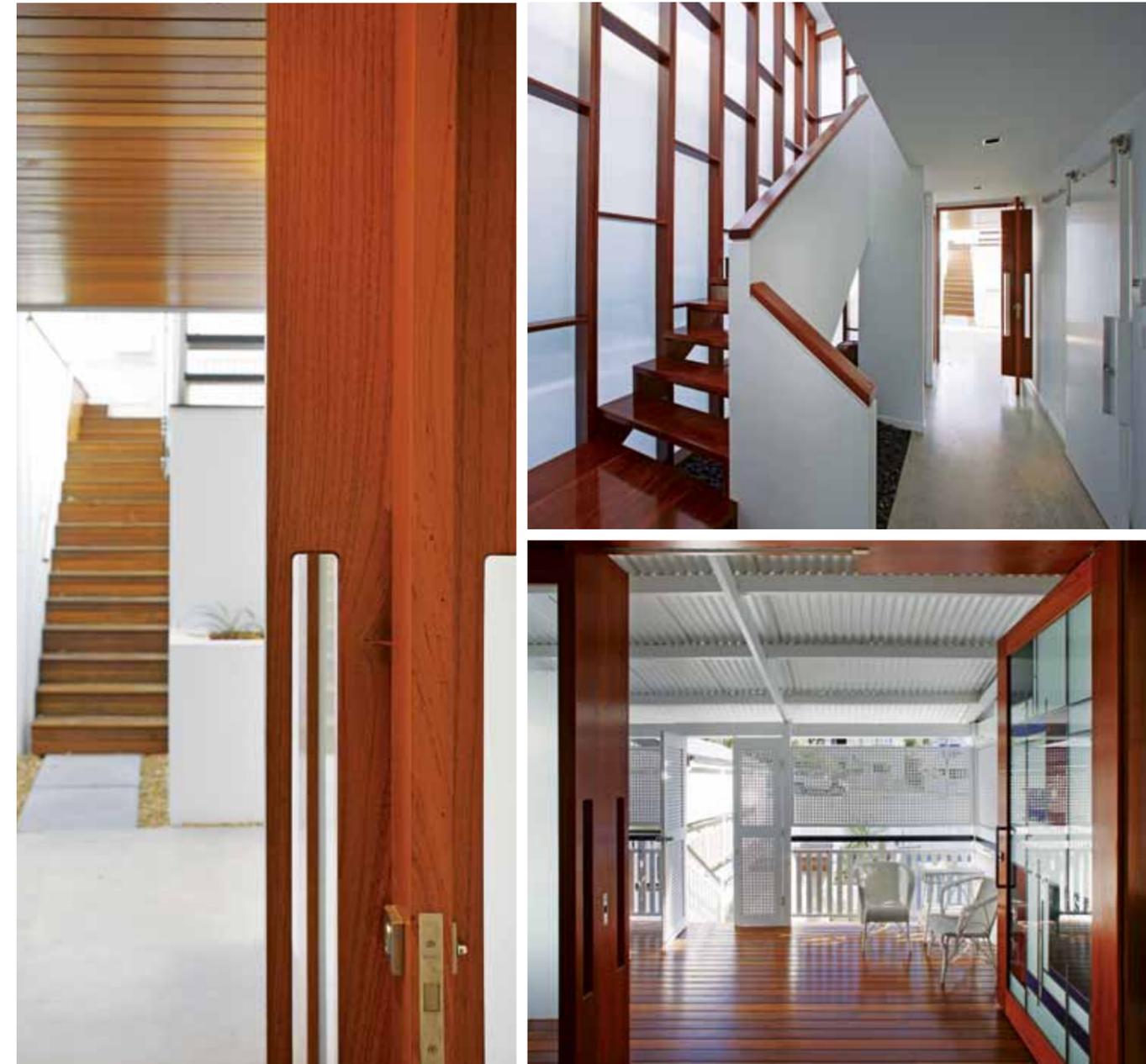




# Timeless Integration

location: Queensland, Australia  
architect: Shaun Lockyer / Simon Wynn - architect / interior designer  
interior designer: Martine Blair

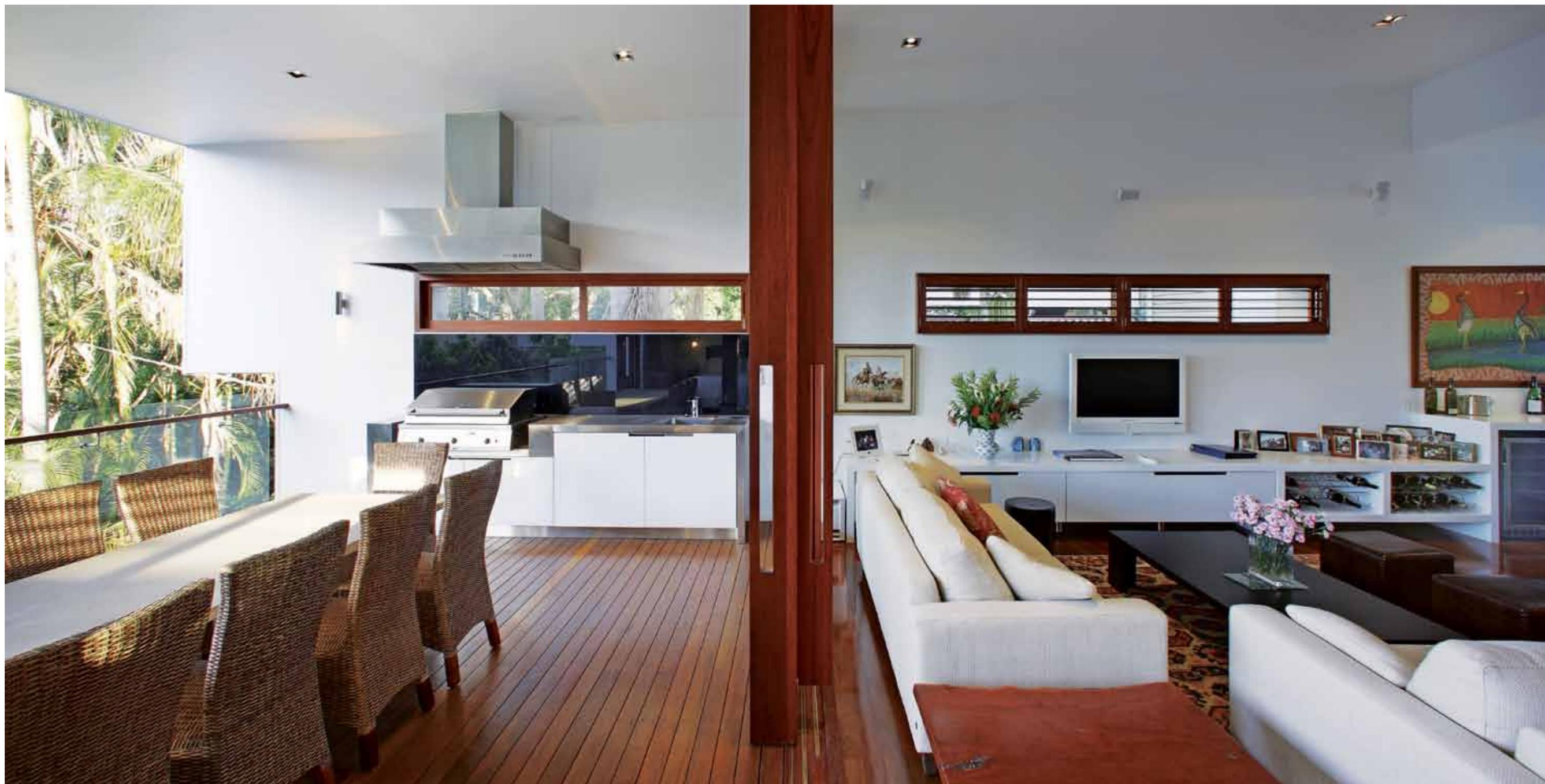
AN EXISTING QUEENSLANDER-STYLED RESIDENTIAL PROPERTY, THIS HOUSE IS THE RESULT OF CONSIDERABLE RENOVATION AND RESTRUCTURING. ▶



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*Say the architects: 'As far as colour and surfaces go inside the house, we considered two options: to accentuate the difference between old and new or to take a more seamless approach; the latter being more appropriate. And yet the transition from old to new is still very much a contrast apparent in paneling changes to flush walls, pine floors and introductions of hardwood and cornices. The colour however, is the same throughout and the freshness of white as the backdrop to the architectural detail lets the character of the house really stand out.'*

The brief to the architects was clear and unambiguous. The client wanted to raise the house, retain its original character and extend out to the rear, to take advantage of the leafy northern aspect. Says Shaun Lockyer: 'They were very particular about the traditional layout of the program, insisting that they lived on the upper level, while the lower level should be self-contained to accommodate their adult children. This program negated the potential to have vertical connection through linking voids but created discreet zones that addressed the client's transient needs. The desired volume was achieved by a rigorous interrogation of the section, introducing a split level at the junction between old and new, and the amplification of scale to the rear deck roof.'



The basic program was to lift the original cottage and convert the upper level into the dining, study and guest suite. A double garage was slipped in at ground floor level while an existing carport at street level accommodated a third car. The new extension to the rear accommodates the primary living / entertainment areas with the master bedroom sharing the common outdoor living area. On the ground floor, the program is almost duplicated with the exception of an additional bedroom and kitchenette. The nexus of the house, occupying the junction between new and old, is the large contemporary kitchen on the upper level.

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*'We wanted to create a warm, elegant but rational outcome that seamlessly mixed the past with the present. The simple palette of materials, the clarity of details and the limited use of colour allowed this to work very well.'*



these pages:

*'The play of light and shadow along with the richness of hardwoods makes for a restrained outcome that is as timeless as the original cottage itself. We admired the fabric of the existing house and wanted this to have its own identity with the new work. To pretend that it was all of the same period would have undermined the genuine quality and history of what existed.'*

Architect Lockyer recalls: 'The moving of the house meant that we had to cut off part of the original sleep-out. This in turn forced us to revisit the use of this space which ultimately became the 'lantern' like staircase that retains the idea of a transient space but delivers an outcome of a more memorable nature.'

The living space spills out seamlessly onto a large deck, through tall sliding timber and glass doors. The original sleep-out was transformed into the main stair, now framed in hardwood studs, which reference the original structure. The stair is clad in translucent sheeting enabling light to penetrate deep into the belly of the house while offering an animated counterpoint between new and old. The kitchen also takes advantage of this light-well with a stainless steel and glass cooking box punching into the stair void. The original dilapidated French doors to the front veranda were removed and replaced by an operable timber and glass wall, enabling the dining space to engage with the street. ▶



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*Detailed cutouts to the draw pulls, sliding door handles, bespoke towel rails, toilet roll holders and bathroom light fittings all reflect an attitude toward the craft of building that reinterprets the spirit of the Queenslander.*



Unlike most character renovations – in which new meets old – this is a seamless, integrated but respectful synthesis reinforcing the qualities and characters of each era. Externally, the new is legibly distinguished from the old yet internally the juxtaposition is less overt. This was largely achieved through the continuation of the floor selections – timber and concrete – to match the existing, and the use of neutral walls throughout. While the new space has high, raking ceilings, which depart from the old in proportion, they are directly related to the program. In the old house, new insertions like the stair, joinery, operable walls and the use of timber windows further help to blur the interface. ■