

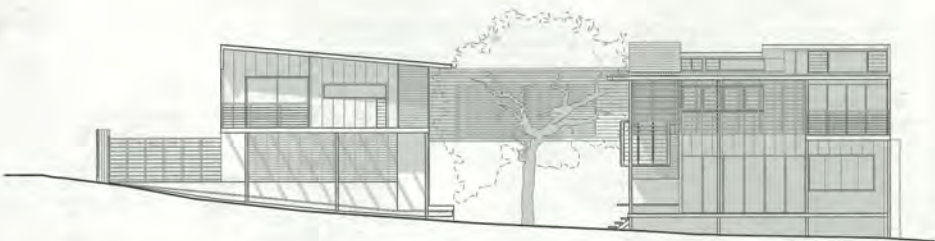
A large, gnarled tree with thick, light-colored bark dominates the foreground. Its branches spread out, some reaching towards the top of the frame. In the background, a modern building with dark, vertical slats and large windows is visible. The scene is brightly lit, suggesting a sunny day. The overall mood is serene and natural.

simple pleasures

Two pavilions, linked by a bridge, are placed either side of a venerable Moreton Bay ash in this easy-living



family dwelling, designed by Sunshine Coast practice Bark Design.



North elevation

THE IDEA OF A "DREAM HOME" is often associated with images of the latest in household technology – the home entertainment centre, the smart kitchen appliance – those objects that encourage a highly accessorised domestic scene. While these products offer to take us beyond the mundane and everyday experience of home, our deeper intuitions suggest that the pleasures of home are closer at hand, not *beyond* everyday domestic life but in and around its simple rituals and habits. This more grounded conception is founded in a belief in the house as a place that shelters and protects, a place where we might happily both dream and dwell. Through their latest project at Marcus Beach on Queensland's Sunshine Coast, Bark Design has taken on the brief of creating a family house to a modest budget, managing all the way to plumb some powerful metaphors of dwelling and home.

The basic plan of the house was sketched out in the sand during an early site visit: a simple diagram of two pavilions placed either side of a beautiful old Moreton Bay ash. The pavilions, linked by a bridge, are situated on the long southern edge of the block against an easement in an arrangement that allows all the rooms of the house to open to light, space and garden views on the north. The garden is protected by a perimeter wall, providing neighbourly enclosure as well as critical defence from an adjacent busy road. The slope of the block falls gently from the street front and an axial path from the entry gate brings you down to the heart of the house, through a simple trellis and past an outdoor shower nestling in a reentrant corner. Once you arrive at the building's entry proper you are already at its centre, standing on a timber deck off the main living space – an outdoor room that is shaped and protected by the old tree and its boughs.

The connection between this outdoor room and the interior living room and kitchen is lively and direct. And yet with the indoors opened up on the day of our visit the unanticipated complexity of the spatial ensemble is revealed through an awareness that a real variety of places are being gathered together around the tall covered deck. In this way, both indoor and outdoor realms are joined together as interlocking alcoves or nooks, like the low edge seat on the deck nestled between the internal stair and the larger outdoor room. Relaxing on this edge the larger space around you is filtered through various layers of built fabric, giving the sense of an embrace, a calming feeling that calls up a powerful metaphor for domestic space.

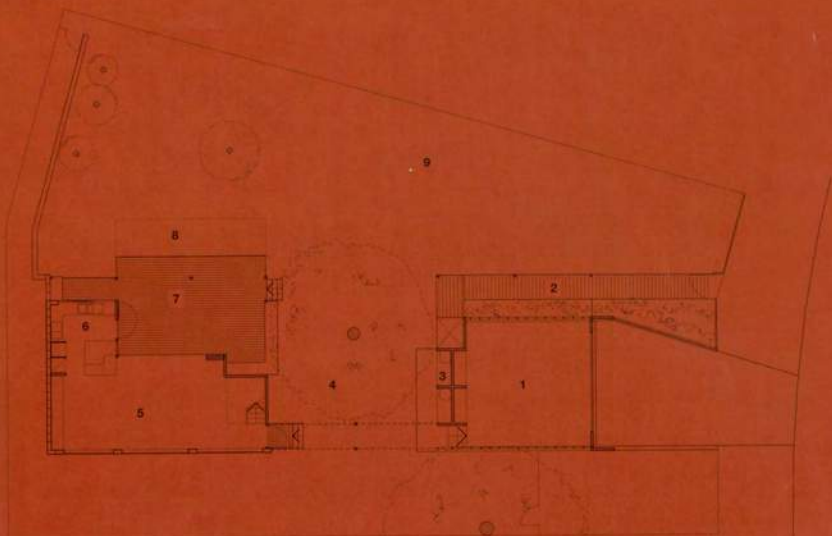
On the upper level the main bedroom and its ensuite sit over the living areas below, making up the principal pavilion. These rooms are entered through a supplementary space that might be screened off to become a study, guest room or nursery. Although these spaces are in

the top of the pavilion they also have the sense of being connected to the heart of the house – the outdoor room – by a prospect that looks in to the double height volume and out to the wooded garden beyond.

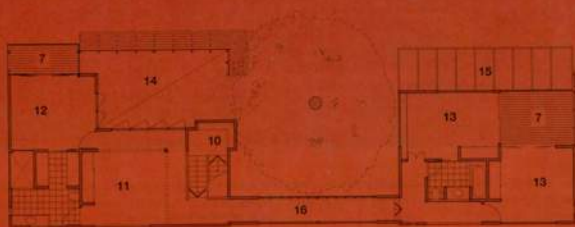
On the bridge between the pavilions, once again the simple diagram of the house is recalled, and also the idea that the Moreton Bay ash, so carefully included, has given the dimensions for domestic life to unfold around it. Here, in the link, its boughs are visible through a polycarbonate screen that filters the transformations of light and shadow through its surface. A bright red wall blocks direct views to the southern easement, a deliberate piece of theatricality from the architects, designed to give accent to this active linear space. The bridge is the conduit between the adults' zone in the main pavilion and the two rooms and shared bathroom of the children's zone in the other. In this second pavilion there is a room specifically designed with diminutive occupants in mind, with red "jellybean" doors and a low strip window for a secret look back into the heart of the house – the tree and the deck. Also designed for play is a shared outdoor deck with its own view of the garden, forming the principal link between the bedrooms in the street-side pavilion. Bark Design has consciously avoided generic suburban references in establishing these adaptable patterns of space for the young family. The building will be open to imaginative reinterpretation as the family grows and changes. As the architects point out, such moves are already underway with the clients' creation of book spaces under and around the window seat on the stair landing.

In terms of ideas for materials, the architects wanted the construction of the house to read as elements rather than as surfaces. Continuity is suggested between inside and outside and the result is textural, natural and relaxed. Colour selections refer to the landscape grove, either through contrast, like the Chinese red accents of the western garden wall, bridge link, and selected joinery, or concurrence in greys, whites and natural, weathering timbers. The house welcomes shadows as well as light, honouring its situation amongst the trees. The primary role of the building's enclosing elements (the roof and screens) is strongly perceived and onto this the production of shadow embroiders a quality of archetypal shelter – a primal sense of home.

The design of the house has a lot of common sense about it, in the placement of the pavilions, the creation of a protected garden grove and the fluid indoor-outdoor connections. This reflects Bark's intuitive and intelligent approach, in which the clever aspects of the architecture are not made self-conscious or forthright. Domestic life takes centre stage in the thoughtful accommodation of the everyday, which finds its place readily in daily routines, pleasure and imaginings. **ST + AM**

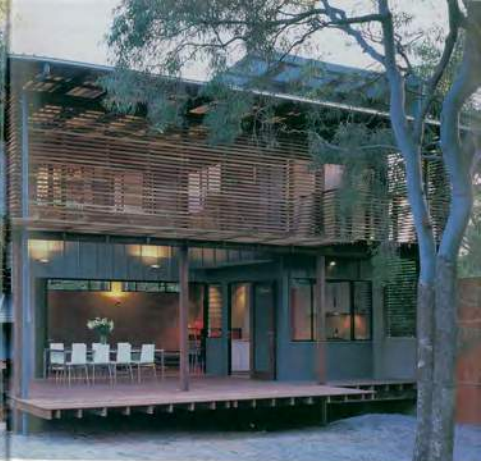


Ground floor



First floor

- 1 Garage
- 2 Entry walkway
- 3 Laundry
- 4 Courtyard
- 5 Living/dining
- 6 Kitchen
- 7 Deck
- 8 Future pool
- 9 North east garden
- 10 Window seat
- 11 Guest/study
- 12 Main bedroom
- 13 Bedroom
- 14 Void over deck
- 15 Roof over walkway
- 16 Bridge



OPENING PAGES: A detail of the upper level elevation filters through the branches of the Mountain Bay oak that forms a pivotal element between the pavilions. **THESE PAGES:** A bridge connects the upper levels of the pavilions, which house children's bedrooms (left) and the main bedrooms (right). The dining space on the ground level is positioned under a double-height void.



THESE PAGES, LEFT: Panels of fibro cement sheathing in red and gray form a solid south-facing elevation, above the glazing to the lower level living space. RIGHT: This play room has been designed with the dwelling's distinctive occupants in mind, with its low slot window affording sneak peeks of the lawn and garden below. Red "jetplexer" doors provide a bit of graphic fun.

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PRACTICE PROFILE
Design-based Sunshine Coast
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projects. Currently five
architectural staff.

PROJECT TEAM
Lindy Atkin, Stephen Guthrie,
Tim Jukes, Phil Tilston,
Sam Gleeson

BUILDER
Braeden Constructions

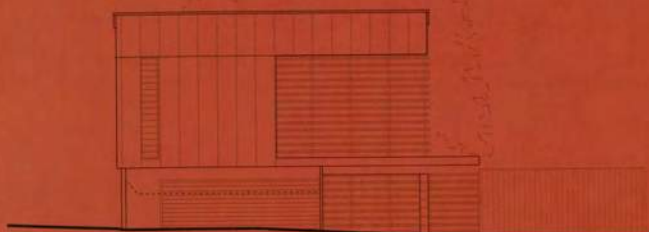
CONSULTANTS
Engineer TOD Noosa
Landscaping client
Interiors, lighting Bark Design

PRODUCTS
Roofing Zincalume Custom
Orb, Kiplok profile roof sheeting;
exposed hardwood framing
External walls 6 mm fc sheet
panels; hardwood batten
screens; stack bonded
blockwork, clear sealed;
transparent and translucent
polycarbonate Custom Orb profile
sheet cladding **Internal walls**
Plasterboard, painted; exposed
hardwood stud frame; bracing
plywood exposed; stack bonded
blockwork, clear sealed
Windows Powdercoated
aluminium frame; Breezeway
glass and aluminium louvers
Doors Powdercoated aluminium
frame; Custom made 'jelly bean'
doors to children's bedrooms –
2-pack paint finish mof to Bark
Design detail; timber framed
glazed and bifolding aluminium
doors to main deck **Flooring**
Polished 'Black Tongue'
chipboard panels with 'Black
Japan' stain and clear finish;
concrete slab to garage; timber
framed floor structure generally
Lighting pc al uplights **Kitchen**
Stainless steel appliances;
laminated and 'Black Japan'
stained plywood joinery
Bathroom 'Black Japan' stained
plywood joinery **External
elements** Brushwood fence
panels; fc clad boundary fence

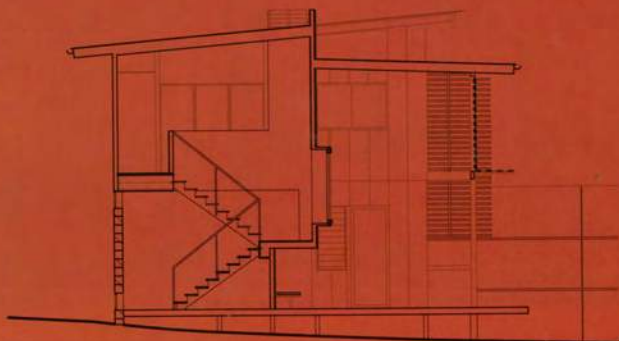
TIME SCHEDULE
Design, documentation
6 months
Construction 6 months

SITE SIZE
728 m²

PHOTOGRAPHY
Aperture Photography



East elevation



Section