



Pallisandro

location: New Farm, Queensland, Australia | architecture: Shaun Lockyer Architects |
interior design: Shaun Lockyer Architects | photography: Scott Burrows

Architect Shaun Lockyer is a South African now resident in Australia. Regular *Habitat* readers will have noted his work as we've featured several of his projects. He enjoys using timber and natural materials in innovative ways and this 450 square metre home – including indoor, outdoor, garage and void space – on a 539 square metre plot is typical of his methodology. ➤



previous page & these pages:

The architect's carving down of a square format has created interesting areas on both levels. Local Palissandro timber predominates in panelling and accents.

Says Lockyer: 'The site itself is located within a character residential suburb, which is primarily comprised of pre-war 'Queenslander' style workers cottages. These houses are protected under law and all new houses built in this area must respect and acknowledge the predominant architectural vernacular. A derelict post-war house that existed here was demolished.

'The clients knew my work well, which made things a little easier. They wanted a contemporary, light-filled, four bedroom / two living room home, offering privacy

and spaciousness, that would optimise the connection to the small garden and city views (both to the rear). Initially the clients did not want to use wood. This turned out to be ironic in retrospect as its introduction evolved through the design process, to a point where they embraced the idea of timber, and this is why the house is called Palissandro, which means rosewood in Italian. There was to be an emphasis on entertaining and cooking at home, an open fireplace, wine wall and comfortable living spaces were prerequisites. ➤



these pages:

Interior / exterior flow was a prerequisite as was natural light and ventilation. Vaulted areas and double volumes accentuate their advantages.

'In approaching this brief I looked for a 'big idea'. In essence, once the basic planning was established, I took a pure rectangular box and then started to erode portions. This idea of chiselling away structure followed through the entire design. It resulted in skylights, feature joinery, the keying in of materials and the use of timber underpinning an otherwise minimal palette of marble and black veneered surfaces.

'This proved to be a great project with great clients and largely ran in textbook fashion. Planning approvals are always a challenge, but even the local authority embraced our ideas of a reinterpretation of the local vernacular.'

The result is four bedrooms, two and a half bathrooms – one of these en suite – living, dining and kitchen on the ground floor. The dining room is sunken and overlooked by a void; the fireplace is on one flank and the wine wall another. A second living space upstairs opens up to the view and forms a retreat area off the main bedroom, which includes an outdoor deck or crow's nest. This adds exterior relief to the upper floor.

these pages:

Light is filtered through timber screens on both levels.
Sliding doors help conserve internal space.



The architect adds: 'The timber chosen is indigenous in both source and inspiration and stems from a certain local architecture, much of which includes timber. Our interior / exterior palette is always very minimal and we followed this maxim, adding only an accent of aqua marine in the wet areas, i.e. swimming pool and water feature.'

'We embraced the simplicity of this project from the outset. It was beautifully executed with natural materials and every decision made reinforced this ideal. The clients were very much invested and followed our rationale; which shows in the final outcome.'