

**HOME
OF THE YEAR
AWARDS 2019**

DRUM ROLL



PLEASE...

The exterior of the extension in our inaugural Home of the Year is a fabulous celebration of form and texture. Shou Sugi Ban charred timber cladding from Britton Timbers contrasts with render and brickwork in Dulux Grand Piano Half.

PHOTOGRAPHY: DEREK SWALWELL

It's *Inside Out's* first-ever Home of the Year Awards and with our partner, Brickworks Building Products, we have gathered Australia's most desirable homes. The criteria was big on clever design and thoughtful interiors, with an eye on sustainability and the use of smart materials, but really, the most important factor was that they had to be homes the judges wanted to wake up in every day. Turn the page and you'll see what we mean... The Home of the Year Awards categories include Best Use of Material: Brick, Best New Home Build, Best Home Renovation, Best Sustainable Project, and presenting the Home of the Year.

WINNER
Home of the Year

AHEAD OF THE CURVE

Old and new, curves and right angles, brick and weatherboard – dramatically contrasting elements bring bold drama and intrigue to this Melbourne home. Little wonder, it's our Home of the Year

WORDS CHRIS PEARSON STYLING BEK SHEPPARD PHOTOGRAPHY DEREK SWALWELL

OPEN-PLAN LIVING The new extension of Sheree and Jonathan Burge's Melbourne home combines playfulness with an arresting unpredictability. Shapely forms take centre stage, as seen with the *King and Queen* sculptures by Euan Heng from Niagara Galleries on the custom dining table, designed by Kennedy Nolan with Andrew Lowe from Hub Furniture, as well as the Rich Brilliant Willing 'Mori Pod' wall sconce from Living Edge. **EXTERIOR (opposite)** Sheree walks around the pool. Terrazzo tiles from Signorino Tile Gallery create a seamless link between inside and out. The Knoll 'Bertoia Diamond' chairs are from Dedee.

cheat sheet

Who lives here Sheree Burge, stay-at-home mum and design enthusiast (in a previous life, a mental health nurse), her husband Jonathan, craniofacial and plastic surgeon, their children, Gracie, 14, Tilda, 11, and Ivy, 3, plus Charlie the cat.

Style of home Edwardian at the front, open-plan contemporary at the rear.

Brief Hailing from coastal Auckland, the family wanted to be around water so the pool was a priority. A Japanese-Scandi aesthetic was also on the wishlist.

🕒 The renovation process ran from late 2014 to October 2018. Demolition and construction began in August 2017.



When Sheree and Jonathan Burge,

owners of this four-bedroom house in Melbourne's inner north, asked Kennedy Nolan to design them an addition that was outside the box, the architects responded both literally and figuratively. The result,

a pavilion separated from the main house by a pool, is a fanciful celebration of the curve, sculptured in brick and a world away from the four-square Edwardian weatherboard at the front.

Separating the old and the new is a round swimming pool, deep and mysterious, which reflects a soaring half-moon façade whimsically punctuated with archways and circular windows. While solid and monumental, when laid in this staggered form, its brickwork has an intriguing fluidity.

The couple bought the then-humble bungalow when they moved to Melbourne from Auckland six years ago. "We loved this little community and it was close to the hospital where Jono [a surgeon] works," says Sheree. "Because this house was similar to the wooden villas we lived in back in Auckland, it felt like a slice of home." But such homeliness was compromised by dark, poorly insulated interiors and a rear addition that was "truly falling apart." Eighteen months after moving in, she and Jonathan hired Kennedy Nolan to replace the old extension and update the front.

Sculptural architecture and a central swimming pool topped the couple's wishlist, says Kennedy Nolan principal Patrick Kennedy. "Having moved from the City of Sails, we wanted to live around water," says Sheree. "So the pool needed to be somewhere other

than the back of the property catching leaves. And we liked a Japanese-Scandi aesthetic." After visiting the couple's existing home, Patrick realised the result had to be "clean, elegant and ordered, but also eclectic and playful".

With three bedrooms and a formal living area in the footprint of the Edwardian villa, the "ordered" is immediately taken care of, but "playful" neatly sums up the surprise at the back, which houses an open-plan living, kitchen and dining zone on the lower level and a parents' retreat on the upper. With its round windows, archways and sinuous walls, there's barely a right angle to be seen.

"The principle inspiration was the swimming pool, which needed to be more than a summery blue rectangle," says Patrick. "It needed to be part of the architecture, visually relevant all times of the day and year. The building fabric wrapped around the pool was devised to be unexpected, to make your path through the house fluid."

While the new parts of the house are distinct for their "eccentric geometry" and the dramatic use of the swimming pool as a design element, the most satisfying aspect of the house, Patrick says, is

ARTWORKS: UNTITLED 10 AND 14 BY EUAN HENG, NIAGARA GALLERIES

KITCHEN & DINING AREA Curves and right angles meet in the highly graphic kitchen and dining zone. Japanese Nagoya Mosaic-tile 'Kayoborder' finger mosaics from Academy Tiles provide a striking linear base that contrasts with bespoke Victorian ash joinery by Overend Constructions. The Rich Brilliant Willing 'Gala' pendant light from Living Edge above the dining setting with Normann Copenhagen 'Knot' dining chairs from District neatly combines straight and curved lines in one refined element that also links to the black steel door. **PORTRAIT (opposite)** The family enjoy a moment by the firepit beside the new extension.

bright idea

Working to a Japanese-Scandi aesthetic, the staircase in the new extension was an ideal statement maker, awash in Dulux Dark Rainforest.



LIVING Daughter Ivy relaxes on the banquette seating upholstered in Kelly Wearstler 'Graffito' fabric from Elliott Clarke. Adding a whimsical sculptural contrast is the Vitra 'Akari 33N' light fitting by Isamu Noguchi from In Good Company, with the custom multi-toned Moss rug from Loom Rugs providing texture. **STAIRCASE (opposite)** The stairway creates a lush pop of colour in an otherwise neutral palette, while the black timber sculptures by Jo Wilson offer a counterpoint to the straight lines. Terrazzo tiles from Signorino Tile Gallery link to the outdoors.



“the finely balanced relationship between interior and exterior. The experience of this house is enriched by a diverse range of aspects to distinct garden areas with individual personalities. There is always the feeling of something new to discover and an amplified sense of scale.” As a result, paradoxically perhaps, while the architecture is dramatic, the experience is one of calm.

While the Modernist-meets-Moroccan back may be in striking contrast with the Edwardian front, the two are connected through common colours, textures and patterns, says Patrick. “Each room has been approached as a part of a wider whole – the fluid contemporary living and dining area is intensely textured and graphic, while the high-ceilinged bedrooms in the Edwardian section are softer and more muted, but the colours and surfaces are complementary.”

In the addition, textured brickwork contrasts with bleached timber cladding, charred timber outside and oak within, while terrazzo floors inside flow seamlessly to the exterior. Black steel windows are used to graphic effect, while leaf-green stairs and a huge shag pile rug in the open plan bring the outdoors in.

“Without a doubt, that main living area is our favourite space,” says Sheree. “It has such a calming quality, which Jono appreciates after a long day. The curved brick wall, the textural materials, the deep dark pool and steel round windows are so amazing to live with. The reflections on the ceiling, from the pool, are magical. Kennedy Nolan really gave us something that feels like us as a family.”

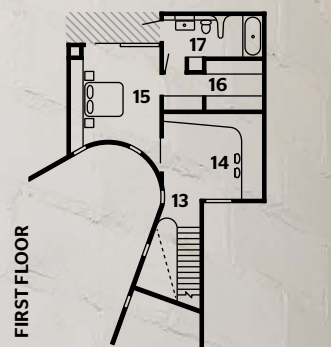
For more of Kennedy Nolan’s work, go to kennedynolan.com.au

ARTWORK: WHITE TREE BY KEVIN LINCOLN, NIAGARA GALLERIES

from the judges

“This poetic and playful house in Melbourne is a celebration of memory and storytelling. Every space, texture, colour and detail has a reassuring homeliness that celebrates the past and imagines the future,” says Cameron Bruhn, head of school and Dean of Architecture at The University of Queensland. “The renovation of this classic Edwardian-era house has created a delightful home that will undoubtedly stand the test of time – in the day-to-day lives of the family who live here and through the novelty and mastery of the architecture.”

THE CUT



- | | |
|--|-----------------|
| 1 Entry | 8 Kitchen |
| 2 Bedroom | 9 Living area |
| 3 Bedroom | 10 Pool |
| 4 Second living room/TV room/guest bedroom | 11 Firepit |
| 5 Tilda's bedroom | 12 Storage |
| 6 Bathroom/laundry | 13 Landing |
| 7 Courtyard | 14 Study |
| | 15 Main bedroom |
| | 16 Walk-in robe |
| | 17 Ensuite |



“Because this house was similar to the wooden villas we lived in back in Auckland, it felt like a slice of home”

SHEREE BURGE, HOMEOWNER

TILDA'S BEDROOM Eldest daughters Gracie and Tilda enjoy a sisterly moment. The Victorian ash joinery, wardrobe and bed were all designed by Kennedy Nolan and crafted by Overend Constructions. The Fabrikör display cabinet is from Ikea. Statement lighting comes courtesy of a Gubi 'Gråshoppa' floor lamp from In Good Company and Rich Brilliant Willing 'Mori Squash' pendant lamp from Living Edge. **MAIN BEDROOM (opposite)** The sensuous curved wall echoes the exterior. The Platak 'Flamingo' light is from Inlite.

“The experience of this house is enriched by a diverse range of aspects to distinct garden areas with individual personalities”

PATRICK KENNEDY, ARCHITECT



BATHROOM Light pours into the ground-floor powder room. Vola tapware and Studio Bagno basin from Mary Noall. The graphic interplay continues with gridded Sugie tiles from Artedomus and a black-edged archway that complement the extension's black steel windows and terrazzo flooring.

EXTERIOR (opposite) That striking façade never fails to intrigue, made of 'Nubrik' bricks from Austral Bricks painted in Dulux Grand Piano Half.



lasting impression

The brickwork in this house has an amazing sensuousness and solidity. Adding to the paradox, not only does it provide earthy texture but when rendered in white as it is here, it seems to float skywards. Charred charcoal cladding on the top level of the extension counters the brickwork, as does the oak joinery inside.

