

THIRD ROCK

With a mountain range in its sights, this home of rammed earth, polished concrete and glass honours the elements.

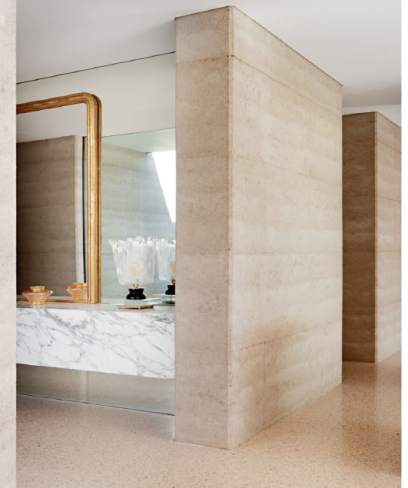
Photographs SHANNON McGRATH

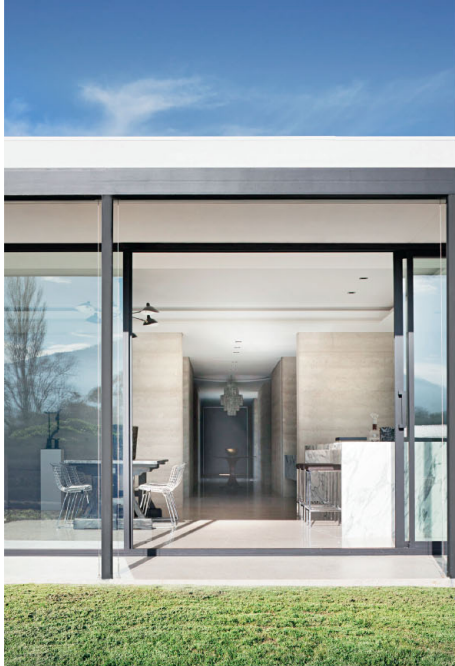


The design of this house in Victoria takes inspiration from Ludwig Mies van der Rohe's Barcelona Pavilion and the Glass House by Philip Johnson, explains interior designer David Hicks. *How did you become involved with this project?* The clients liked our holistic approach to design. They wanted a new house that was simple in its design appearance, elegant and private. *What were the challenges of the site?* The site was slightly undulating with amazing views of Mount Macedon. We located the house footprint on the block to take advantage of this and the northern sun. The area was levelled flat which allowed for a terraced rear garden and the house to be placed lower than the street for privacy. *What are the considerations when designing a home in a rural setting?* Fire zone regulations are stringent given the location. Exposure to the elements means you have to factor in sun, wind and rain, and how they affect the liveability of the house. The surrounding landscape is another factor as large native trees are usually protected and wanted to be kept. *Describe the completed home and your favourite design elements?* The house was designed as a low modernist structure. Miesian elements inspired the front where we have no windows but layers of rammed earth walls at cross-sections. This allows all windows to be hidden from the street and gives a more substantial feel to the front of the house. As you progress through the three pavilions the spaces start to open up with more glazing. The last pavilion, at the rear, is a complete glass box inspired by Philip Johnson. This allows the majestic mountain views to become one with the interior. *How does the home respond to its surrounding landscape?* A minimal palette of rammed earth, aggregate concrete and glass was used, allowing us to explore the juxtaposition between solidity and transparency, melding the house nicely into the surrounds. *What informed the selection of fittings and finishes?* The interior incorporated rammed earth walls to blur the separation between inside and out. In line with the exterior aesthetic, finishes were kept to a minimum. We combined aggregate concrete flooring, white walls and joinery, and honed Arabescato marble to create a seamless, modernist-inspired design. Fittings were kept simple in line with modernist philosophy. *Were the owners happy with your execution?* *How do they use the space?* They are very happy and love the simplicity of the spaces which are warm and inviting in winter and cool and calm in summer. The interlinked pavilions allow each area to be separated. Heating and cooling work more efficiently as they are retained in each sector. *What do you think is the appeal of country living, particularly in this location?* Country living is something that many people love for a more simple way of life. This house reflects that. Its location is only 45 minutes from the city so it gives the best of both worlds. davidhicks.com



This page, clockwise from top left Exterior walls are clad in rammed earth. Serge Mouille pendant light from Cult. Sofa custom made by David Hicks. Beni Ourain rug from Jason Mowen. 'Lunar' side table from Living Edge. Marble credenza from Corsi & Nicolai. Mirror from Miguel Meirelles Antiques. Vintage glass lamp from Capocchi. **Opposite page** Vintage table by Borsani from Nicholas & Alistair. Vintage Venini Tronchi pendant light from 1stdibs. Tom Dixon 'Bash' bowl from De De Ce.





This page, clockwise from top left Vanity in honed Statuario marble from Corsi & Nicolai. Honed 'Polar White' granite floor from Granite Works. Parisi basin from Mary Noall. Vintage ottoman. View into the kitchen. Weathered black elm dining table from The Country Trader. Knoll Studio 'Bertoia' chairs from De De Ce. Serge Mouille ceiling lamp from Cult. Vintage Italian vases by Pino Signoretto from Capocchi.

