A photograph of a modern house at night. The house features a large, overhanging roof supported by several thin, angled columns. The interior is brightly lit, with warm yellow light spilling out from the large glass windows and doors. The sky is a deep blue, and the overall scene is a high-contrast architectural study.

HOUSES FOR THE 21ST CENTURY

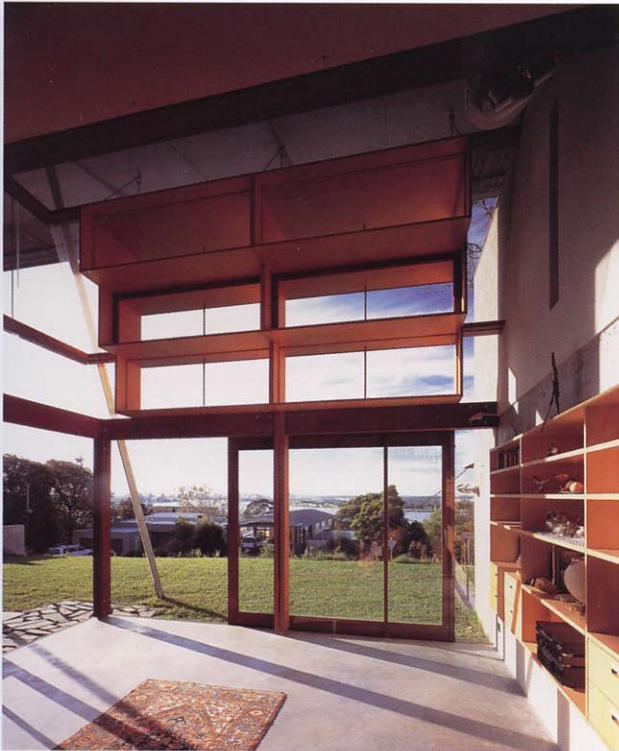
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STUTCHBURY AND PAPE WITH BOURNE BLUE

Harbour House Cooks Hill, Newcastle, NSW, Australia 2003



ground floor

< north elevation

The theme of the roof as floating parasol has informed houses and public buildings designed by Sydney-based architect Peter Stutchbury, most notably in his design for the Sydney International Archery Park. There the roof twisted along its length, a dynamic slash above a wetlands landscape. Here in Newcastle, Australia's version of Glasgow or Liverpool, the parasol has a different role in the landscape. It provides a sheltering cleft in the slope of a hill overlooking a spectacular view of the Hunter River, the Stockton Bight and the city's shipyards and steelworks. The parasol was also a response to the protected 'heritage' view of the 19th century Bishop's residence which crowns Cooks Hill. Parameter and design strategy have been carefully conjoined.

The clients were a couple with four young children, and the brief was for a family home, with living spaces on the ground level and bedrooms above, all facing north towards the view. The house appears as a glassy pavilion, formal in plan with beautifully detailed timber box 'display cabinets' built into the window-wall. These 'cabinets' double as *brises-soleil* (shading devices) and provide privacy from the street below. As with all of Stutchbury & Pape's houses, there is a clear environmental agenda: the simple,

STUTCHBURY AND PAPE WITH BOURNE BLUE

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HOUSES FOR THE 21ST CENTURY



1st floor bathroom



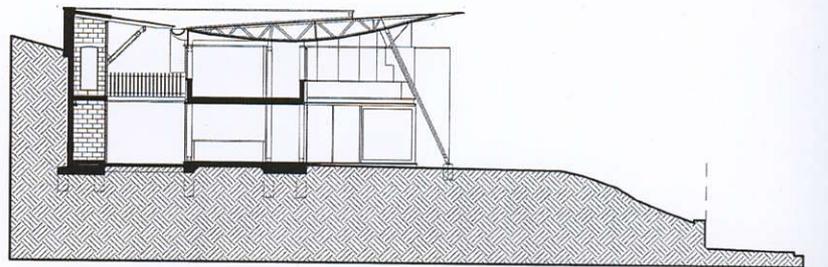
internal courtyard



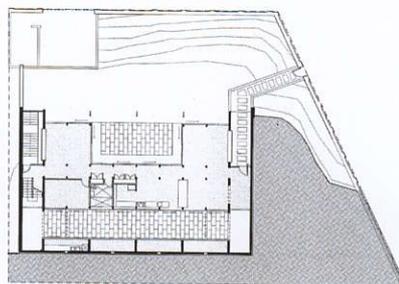
1st floor corridor

relatively unadorned internal spaces of the house negotiate the double embrace of sun and vista. Nowhere is this negotiation more evident than within a double-height service court that lies deep in the plan and runs the full east-west length of the house. A slice cut into the parasol roof admits light to this crevasse of space, which has its walls shaded by vertical timber battens with shutter-like openings that fold outward. Behind this wall is a sequential run of baths, showers, toilets and basins which the female triathlete client describes as “the London Marathon of bathrooms”. At night, the house takes on a completely different life: it becomes an exquisite domestic lantern, a dwelling beacon high above Newcastle’s harbour.

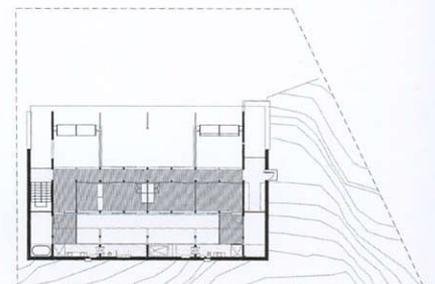
PHILIP GOAD



section



ground floor plan



1st floor plan