

HEALTHY HOME

THE GREEN HOUSE, BRISBANE, QLD

Designed by architect Shaun Lockyer in close collaboration with the clients this serene eco-conscious home encourages its inhabitants to connect to the environment around them, without compromising on a crisp, contemporary aesthetic.

WORDS: NINA DORN // PHOTOGRAPHY: SCOTT BURROWS / VICTORIA AGUIRRE



LOVE THIS ROCKCOTE EcoStyle Low Sheen Paint in Triple Wood Smoked was used on the walls



ABOUT THE ARCHITECT: SHAUN LOCKYER

Please tell us a little about your studio ethos and approach?

Our focus is on modernist architecture that connects people and place. Inherent within each project is a desire to craft memorable, sustainable and efficient design solutions that add value to the inhabitants' lives.

How is your studio structured?

We are a studio of 15 staff that are all hands-on in the design and delivery of all our projects.

What is unique about your practice?

We feel that our focus on our clients' wellbeing through the act of building remains a core value of the practice. We see building as being an act that is about people, not just about building. We do our best to put our egos aside to focus on what is best for the project with the happiness of all involved being of paramount importance to us.

What will homes look like in 50 years time and why?

Hopefully a great deal smaller. It would be great to see more meaningful focus on the qualitative over the quantitative. My hope is that we will learn better ways to build using less resources, wasting less and building more cost-effectively in such a way that good design can touch the lives of everyone, not just the privileged or wealthy.

PORTRAIT: LAURA REID

PLEASE TELL US ABOUT THE BRIEF FOR THE GREENHOUSE?

The brief was for a modest in size, new family home with a high sustainability agenda. Our clients had previously seen our Hinterland House which drew its inspiration from a contemporary reinterpretation of a traditional farm house. The Greenhouse takes this a step further, exploring industrial materials, combined with rich, crafted timbers. The form is largely traditional with pitched roofs and deep eaves, while the plan is contemporary, taking on a courtyard planning strategy. All of the materials included are intended to be as natural and tactile as possible, favouring texture over perfection.

WE LOVE THAT THIS WAS A COLLABORATIVE PROJECT - WHO WAS INVOLVED AND HOW DID IT COME ABOUT?

The clients were past clients and friends who had a lot of knowledge about who we were and the nature of our work. To this end, the design process was able to progress very quickly as there was an enormous degree of trust and understanding. Our clients had undertaken a number of projects on their own in the past which made them very aware of the process and nature of decision making for a project of this type. The builder had past experience with both ourselves and the clients, which made the transition from design to reality both seamless and enjoyable.

HOW HAVE YOU RESPONDED TO THE LOCAL SURROUNDINGS AND HOW HAVE THEY SHAPED THE FEEL OF THE PROJECT?

The home's built form is referential of the vernacular Australian country home, primarily characterised by a linear floor plan expressed with a pitched 'gal' sheet metal roof. The use of rough sawn timber

weather-boards, barn doors, expressed roof framing and deep eaves are also consistent with this vernacular. We expanded on this idea by the creation of a series of pavilions which define the courtyard nature of the home, not typically characteristic of early century country homes. Our focus was on quality of lifestyle, so it remained important for us to prioritise functionality, access to light and liveability over aesthetic narrative in the hierarchy of our decision making process. It is our contention that the home engages with the public because of its relatively simple, accessible and inviting architectural form while equally challenging aspects of convention in such a way as to deliver a more liveable, sustainable outcome. While visual appeal is always of importance to us, it remains an outcome of our decisions not the intention of them.

ROCKCOTE'S NATURAL MATERIALS RANGE WAS SPECIFIED THROUGHOUT. WHAT BENEFITS DID THEY OFFER?

A natural, healthy alternative to a lot of other renders on the market. We feel that the texture, colour and tactility of the product was a perfect fit for the home and is in a very significant way a defining characteristic of the external fabric of the house. We also feel that it ages well and talks to a more natural aspiration, rather than the idea that a building remains new and perfect forever, which we feel is an unsustainable agenda.

WHAT ARE SOME OF THE UNIQUE FEATURES OF THE GREEN HOUSE HOME?

A significant commitment to the use of healthy materials (and choices) within the house. A strong agenda with sustainability, both with regards to building but also lifestyle balance. The planning of the



MEET THE DESIGNER
LEE-ANN STEVENS //
HEALTHY ABODE

We love the Greenhouse. Did it inspire you to launch Healthy Abode?

Yes, I guess in a way it did. Visitors to the Greenhouse would comment on feeling right at home upon stepping inside. The combination of solid timbers and recycled bricks gave it an earthy, warm and homely feel. Following all the positive feedback we decided to create Healthy Abode, combining our skills in consultancy and project management across renovations and builds with our passion for wellbeing and living a low tox life.

What services do you offer clients?

We help clients achieve natural, clean and simple living to optimise health and wellness in their own homes. We create the vision, draw on our team of experts and then deliver the project. Our passion is to help clients create their forever homes. A sanctuary that they feel safe and secure in.

How do you manage running a business with two little children?

Poppy is five and Violet just turned one. As parents we enjoy the flexibility of running our own business. My husband

and I work as a team. He covers the day to day on-site visits, and I work behind the scenes on proposals, marketing, styling.

Which three things can anyone do to help create a healthier home?

1. Minimise your exposure to electromagnetic fields.
2. Filter your drinking water.
3. Improve your indoor air quality by opening windows to allow fresh air in on a regular basis.

How important is sustainability in the materials specified in the house?

When renovating or building we always set out to tread as lightly as we can on the earth.

You are passionate about artisan techniques – which skills were utilised on the Greenhouse?

ROCKCOTE render was used externally. We used the Tyrolean application technique. The artisan manually flicks the render onto the walls giving a lovely natural/ rustic finish which tied in with the look we wanted to achieve.

Tell us about the interior furnishings and materials and the colour palette?

Rather than using colour we used a neutral palette incorporating different fabrics/ textures, using a combination of wool, linen, organic cotton, jute and hemp. This in conjunction with indoor plants, beeswax candles and essential oils to create a calming and relaxed space.





LOVE THIS
 Airy living spaces
 benefitted from
**ROCKCOTE EcoStyle
 Low Sheen Paint
 in Natural White.**

"THE ROCKCOTE RANGE OFFERED A NATURAL, HEALTHY ALTERNATIVE TO OTHERS ON THE MARKET"

house and the architectural execution of it speak to a reinterpreted Australian farmhouse vernacular expressed in a contemporary manner, which we feel is a defining characteristic of the home. On a more detail level, the recycled brickwork, timber detailing, encaustic tiles, indoor/outdoor bathrooms and other playful details like the stable doors offer a quirky but meaningful point of difference.

ARE THERE ANY SPECIAL FINISHES INSIDE THE HOME?

Hardwoods were chosen on the basis of durability, texture and grain as opposed to consistency and perfection. Rendered

walls are finished in rough splattered plasters that develop a patina over time, rather than remaining colour consistent. Raw honed concrete floors express a 'natural' feel underfoot also aging with time. Recycled bricks talk to the passage of time and the importance of up-cycling as a priority over 'new' and 'perfect'. Encaustic tiles internally also dull over time to talk of habitation rather than remaining perfect suggesting that the home is unoccupied. Our efforts to express the inherent nature of occupation in a home and to embrace the aging of material as manifestation of a home loved by its inhabitants.

WHICH ASPECTS OF THE PROJECT ARE YOU MOST HAPPY WITH?

We feel that the project reflects a wonderful balance of values, sustainability, care through construction and an outcome that speaks of these things in a very tangible manner. It is a relatively modest home with its emphasis on qualitative lifestyle which we feel aligns with our architectural agendas of heightening the experience of everyday living. It is also worth saying that we really love the way the house is composed and remains very much a favourite within the practice.



ROCKCOTE Otsumigaki in Natural White.
 A beautiful alternative to painted walls, Otsumigaki delivers a smooth, evocative aesthetic with a subtle lustre. Formulated in the tradition of lime and clay based Japanese plasters, Otsumigaki is inherently sensuous and has a subtle elegance that gives walls life yet allows the surrounding elements in the space to speak for themselves.

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|--|---|
| 1. Mini Rug, \$320, pampa.com.au | 6. Whitman Moss Hat, \$139, willandbear.com |
| 2. James Street Daybed in American Oak, \$4160, mrandmrswhite.net | 7. Mini Monte Pom Pom Cushion, \$135, pampa.com.au |
| 3. Rattan Luggy Basket by Olli Ella, \$89, daisyandhen.com.au | 8. ROCKCOTE Otsumigaki in Natural White, rockcote.com.au |
| 4. Pampa x Posie Candle, \$59, weareposie.com.au | |
| 5. Plant Stand Tall in Copper, \$88, bendo.com.au | |



FERTILE EARTH

PAMPA, ETHICAL HOMEWARES

Formed by Carl Wilson and Victoria Aguirre, Pampa produce home-wares and artwork inspired by the stunning Argentinian landscapes of Vicky's childhood. With a strong focus on fair trade and the preservation of heritage and artisan techniques Pampa really demonstrate the strength that can be found in combining creative vision and culture.

WORDS: NINA DORN // PHOTOGRAPHY: VICTORIA AGUIRRE

TELL US A LITTLE ABOUT PAMPA – WHEN DID YOU MEET AND HOW WAS IT STARTED?

We met in 2011 in the Atacama Desert in Chile. I was travelling as a photographer for an adventure magazine from Argentina and Carl was doing a solo surf trip along the Pacific coast of Latin America. We met by destiny and have been together ever since. I moved to Australia and in 2012 Pampa started. During my first year in Australia, I was very homesick and didn't know what to do for work. I couldn't find the right path, but I knew I had to do something creative and challenging. Pampa was born in late 2013.

WE LOVE THAT PAMPA AIMS TO PRESERVE ARTISAN SKILLS USING FAIR TRADE PRACTICES. CAN YOU TELL US MORE?

Our artisans' partners live in remote villages throughout Argentina, and now since we've grown we work with some

artisans that live near Buenos Aires as well, such as our Porteño collection. We believe in ethically made and fairly traded products. The profits each artisan makes are reinvested back into their family, and used for day-to-day expenses such as buying food and clothing, paying school fees, accessing medical care, and sourcing new tools and materials. Earning a fair wage has enabled our weavers to form their own co-operatives, giving individuals the benefit of sharing materials, ideas and workloads. By respecting each individual artisan's creativity and technique, Pampa helps to give communities a stronger sense of cultural independence and pride. Showing our artisans the real value of their work demonstrates to the younger generations that weaving is an honourable and profitable vocation, helping to preserve this traditional art form for years to come. The more ongoing work we can provide for these communities, the more we are contributing to their growth out of

poverty and the building of wholly sustainable cultures. This rests at the heart of what we aim to achieve.

YOUR DESIGNS ARE 100% HANDMADE, NATURAL AND SUSTAINABLE. CAN YOU TELL US ABOUT THE IMPORTANCE OF THIS TO YOUR BUSINESS?

All our collections have a deep sense of origin. We work with natural materials from the environment of the weavers, which can be plants for dyeing the wool to using local wool to weave our ponchos and scarfs etc. Using sustainable fibres for all of our woven products is something we are proud of. We are also currently working hard on improving our packaging and moving towards using compost and bio-degradable bags. There is no point having a sustainable product if we're using plastic to ship to the clients. Except for just a few of our products everything is 100% handmade, by this we mean there



are no machines involved in the process, no electricity, etc. For instance the wool yarn in our rugs is hand-spun, hand-dyed (we use the sun to dry the yarns) and hand-loomed on wooden looms which are not connected to any electricity.

HOW HAS SOCIAL MEDIA SHAPED PAMPA'S GROWTH AND DEVELOPMENT?

Yes it has, no doubt about it. Our beautiful amazing community has helped us so much to be able to get to where we are now. I think they appreciate that our content is very much aligned to our earthy style and raw roots. It's genuine and shot by myself 90% of the time, which is beautiful but at the same time low key and thoughtful.

YOU HAVE 97.8K FOLLOWERS ON INSTAGRAM. WHAT SETS YOUR CONTENT APART?

Both being photographers and having the ability to self-sufficiently provide quality well thought out content is a big advantage.

HOW DO YOU SOURCE YOUR SOCIAL MEDIA CONTENT?

Depends, on Pinterest we do have some boards such as Pampa Home and Pampa Loves that are images of others which are aligned to our colour palette, style and mood board. Our Instagram is almost all of our own content, we divided it by the products that we sell and mix it up with travel and makers imagery. Our Journal is a big part of our content creation and my creative outlet, I love everything about it.

TOP 3 MUST-FOLLOW INSTAGRAM PAGES?

@thelocalproject
 @thedesignfiles
 and our new sister brand @tracingmaps for beautiful prints!

IN HER SHOES

A DAY IN THE LIFE OF VICTORIA AGUIRRE

6:00am: I hit snooze and start daydreaming. Here is when the most crazy and creative ideas can come to my mind. I'm 100% a morning person, my brain is fully activated at that time.

6:30 am: Shower, get dressed, make coffee and breakfast and start scanning through messages and emails on my phone.

7:30/8am: Take Poncho (our chocolate Labrador) for a beach walk or bike ride.

9:00 am: I arrive at the studio/showroom and start working and looking at everyone's tasks for the day.

10:00 am: Make my Mate (yerba mate tea) Argentines' addiction! Can't live without it. Then more emails, phone calls and stuff. So much stuff that I sometimes can't even describe or list what I do.

1:00 pm: Lunch, which I try my hardest to not eat at my desk. I often fail at this.

2:00pm I can still be on emails, shooting content for social media, our journal and new products etc.

5:00pm Leave work, sometimes sneak in some Pilates or Yoga or another beach walk or park walk with Poncho. I'm addicted to sunsets so I try to enjoy a few a week, they make my soul feel grounded.

7:00pm Dinner and vino time, but in between cooking I still might be checking emails. My work and personal life is not very balanced, but it's something I am striving towards....

8:00pm Social Media, TV, a book every now and again.

9:00pm Ideal bedtime. I end my day so tired that I fall asleep as soon as my head hits the pillow.



"WE RESPECT EACH INDIVIDUAL ARTISAN'S CREATIVITY AND TECHNIQUE"



Above: Stunning homewares in the Byron flagship store
 Below: The artisan at work
 Below left: Every Pampa rug is an individual creation, hand picked from the community where it was designed and handwoven

