

HOMES
& GARDENS

SPACES

LET THE LIGHT IN
INSPIRING EXTENSIONS AND NEW BUILDS



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VELUX

UNIQUE NEW BUILDS

Innovative designs that celebrate a diversity of styles

PROJECT House 19 is a home in the historic market town of Amersham in Buckinghamshire, which has been designed by architect Heinz Richardson of Jestico+Whiles, jesticowhiles.com.

BACKGROUND When Heinz and his wife, Jenny, bought this plot of land in 2010, it had an unappealing bungalow on it. This was demolished and replaced by this striking house, which uses traditional shapes and local materials in a contemporary way. Completed last year, the property is a testament to Heinz's passion for sustainable design, with eco features including sedum roofs, rainwater harvesting and a wildflower meadow.

KEY FEATURES With its soaring spaces and long, barn-like form clad in dark-stained cedar, the house is designed to admit light from every side. A bank of floor-to-ceiling sliding windows fronting the open-plan kitchen, dining area and living room affords magnificent views of the Chilterns, with harsh sunlight filtered by louvred timber panels that slide on a track. As the living spaces are double height, more light floods in through the long picture window on the upper level, while a smaller single-storey wing with a partially trellised roof serves as a guest space or office, providing views towards a paved courtyard on one side and a leafy garden on the other. Adding character to the side elevation is the main bedroom's modern oriel window.

PHOTOGRAPH GRANT SMITH/ARCAID IMAGES



PROJECT Pear Tree House, a new-build home in Dulwich, south London, designed by Jake Edgley, director of Edgley Design, edgleydesign-co-uk.

BACKGROUND Named after the 100-year-old pear tree around which it's built, this striking house occupies the site of a Victorian orchard and backs onto a row of terraced gardens. It consists of two boxes linked by a light-filled glass walkway and was designed to blend into its leafy surroundings.

KEY FEATURES The concept behind the house was to create a series of vertical planes offering views through the building. "The idea was to mimic the experience of looking through trees," says Jake. Large square windows link the living rooms on the ground floor with the courtyard garden and the surrounding woodland, while the more private spaces upstairs are enclosed with exterior-grade pine cladding stained dark brown. The home also has a low-carbon footprint with eco-friendly heating and water systems and sedum roofs.

PHOTOGRAPH: JACK HOBBS

IN DETAIL Jake Edgley tells us more about the experience of creating his own home.

What inspired the design? I wanted the house to combine modernity with a feeling of domesticity and atmosphere. I was also inspired by Tom Ford's film *A Single Man*, which was shot in a house by Californian architect John Lautner. The facing windows, placed at slight angles, create multiple reflections, particularly at night when light is bounced back and forth across them.

What is the function of the glass walkway? It connects the two wings of the house, one with bedrooms and a children's playroom, the other with all the living spaces and guest rooms. It was inspired by the cloister at Salisbury Cathedral, where the vertical columns give framed, changing views as you walk. What advice would you give anyone building their own home? Plan every detail before you begin as it's not always possible or straightforward to resolve issues as you go along. It also gives you the best chance of controlling the final cost.

SPACES NEW BUILDS

PROJECT Wenslauer House, a four-storey family home in Amsterdam designed by 31/44 Architects, 3144architects.com.

BACKGROUND This charming narrow house celebrates the non-uniform design of the street, which served as a builders' yard a century ago. The pitched gable roof and brick façade were council requirements, but the architects gave the house a more individual look by adding bands of concrete and large windows, inspired by the design of local workshops.

KEY FEATURES The house gets sunlight only in the mornings and evenings, so gaining more light from above was vital. To this end, a void runs along one side of the property and is capped with a full-length skylight, which illuminates the house from top to bottom. "The clients understood they would have to sacrifice some floor area to get light into the lower spaces," says James Jeffries, director at 31/44 Architects. "The walls in the void were also painted a very pale grey to help reflect light all the way down to the entrance hall."

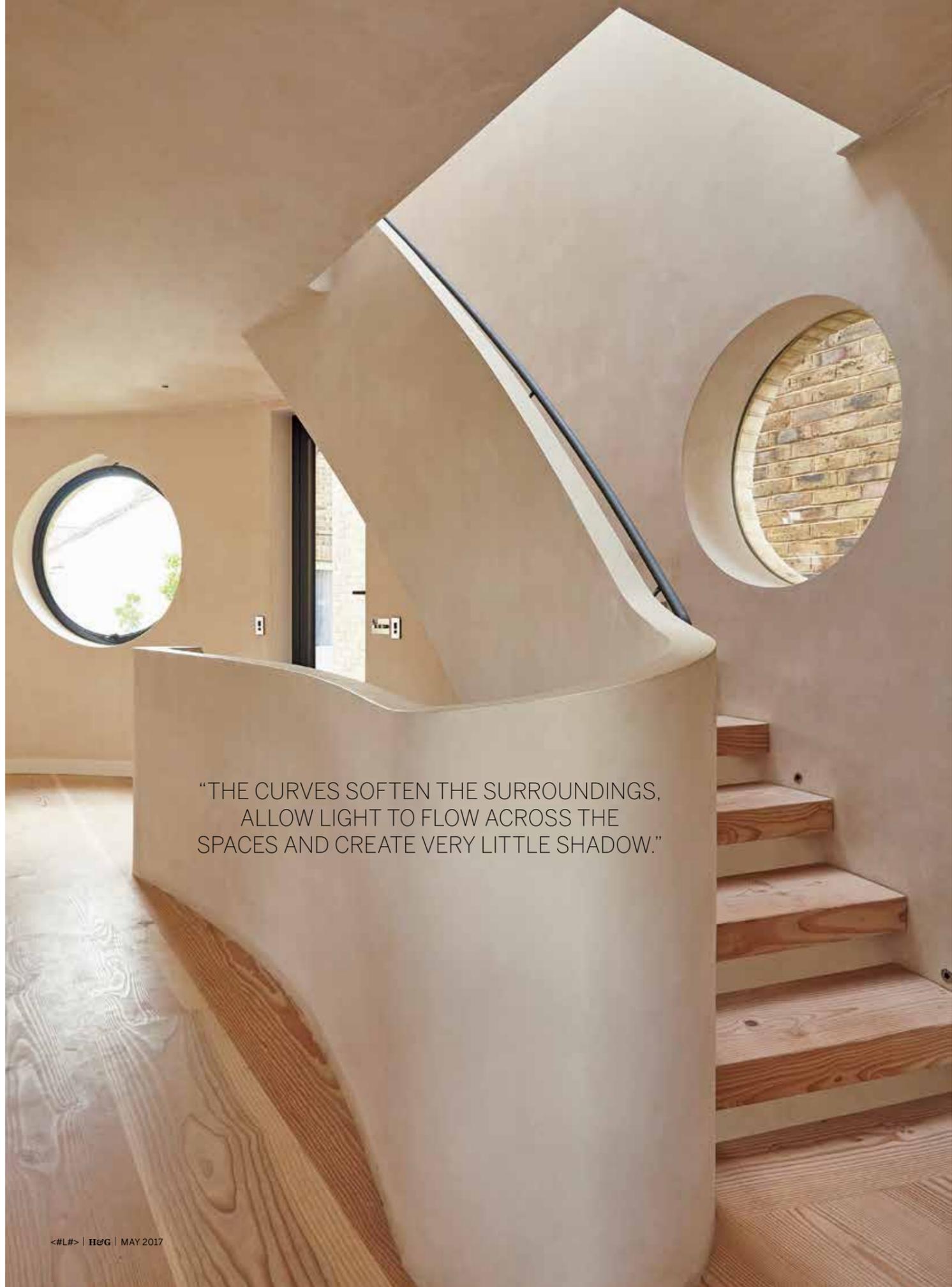
On the ground floor, a split-level kitchen and living room are flanked by floor-to-ceiling doors, which lead out to a compact garden. The steep pitch of the roof has been used to great advantage: in the top-floor bedroom tall windows that extend from floor level prevent the space feeling cramped, while in the bathroom next door, another skylight set into the sloping ceiling makes it feel twice the size.



"THE WALLS IN THE VOID WERE ALSO PAINTED A VERY PALE GREY TO HELP REFLECT LIGHT ALL THE WAY DOWN TO THE ENTRANCE HALL."

PHOTOGRAPHS KASIA GATKOWSKA





“THE CURVES SOFTEN THE SURROUNDINGS,
ALLOW LIGHT TO FLOW ACROSS THE
SPACES AND CREATE VERY LITTLE SHADOW.”

PROJECT An unusual home in Hammersmith, west London, designed by Alex Michaelis of Michaelis Boyd, michaelisboyd.com.

BACKGROUND When architect Alex Michaelis chanced upon this site in 2013, it housed a derelict garage. Unfazed by the jagged, narrow plot, he demolished the building and replaced it with this original design that cleverly interacts with the homes around it. Inspired by Le Corbusier’s modernism, it’s a light-filled space with playful touches such as porthole windows and roof gardens atop each of its two towers.

KEY FEATURES Careful orientation of the building, which is surrounded on three sides, allows light to reach every façade. On the ground floor, a large open-plan living space, kitchen and dining room is illuminated by two big skylights. Up a curved staircase in natural plaster – complete with slide – are the bedrooms and bathrooms in the first rotunda, where a mix of round and rectangular windows maximises the flow of daylight. A staircase bridge, glazed on both sides, connects with a second tower housing the children’s rooms. At night, both sides of the steps glow thanks to a design by Sally Storey of John Cullen Lighting, who placed hidden lights beneath the treads.

IN DETAIL Alex Michaelis tells us about the original design features that bring his home to life.

How did you maximise natural light in the house? It was a real challenge. We had to work out how to make the house flow while respecting the buildings around it. We allowed space between our design and the neighbouring houses and added roof lights to the kitchen and dining room, while the living room features a glazed wall overlooking an interior courtyard and pool. Why all the curves and round windows? The reason the buildings are curved from the first floor up is so they fit into the built-up space – they soften the surroundings, allow light to flow across the spaces and create very little shadow. I’m a fan of round windows and they fit the curves of this building perfectly.

What advice would you give anyone thinking about building their own home? Enjoy the process and don’t be held back by received ideas about ways of living – and don’t change your mind halfway through.

PHOTOGRAPHS TIM EVAN-COOK

