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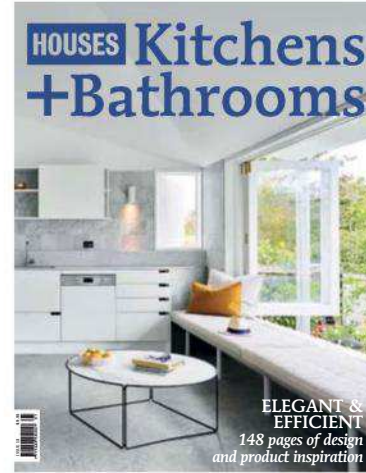
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WELCOME



The kitchen and bathroom need to be designed with a little more attention to detail than other rooms in the home, so that they can be functional and efficient as well as beautiful.

The new kitchen in Multiplicity's Too Many Tims Are Never Enough (page 58) uses a sense of conviviality to shape its layout and vibrant colour scheme – with the emphasis on encouraging the whole family to participate in the preparation and enjoyment of food. Similarly, the bathroom is planned so that it permits different family members to be in the space concurrently, and the colours and patterns in this space are certainly memorable.

At SJB's Cleveland Rooftop (page 38), the architect has experimented with the standard apartment layout to create an urban garden sanctuary on top of an apartment block. The home offers a connection to the garden from each of its rooms, providing a series of luxurious spaces to relax and unwind in, away from the pressures of city life. This connection also ensures ventilation and natural lighting, vital to the functionality of kitchens and bathrooms.

Reconfiguring the service spaces can improve the planning of the whole home. At Monash Road House (page 78), Zuzana and Nicholas Architects reconfigured the kitchen into a galley-style layout, allowing direct access from the front door, through the kitchen to the deck and the garden beyond. The kitchen has become “a piece of joinery that you can walk through.”

Our cover project, Camp Hill Cottage by Owen Architecture (page 32), is an exploration of a middle ground between the grid-like plan of the original cottage and the contemporary model for an open-plan kitchen-living-dining configuration. The kitchen becomes the social space, its layout informed by communal cooking and dining. High-quality finishes and materials with “indulgent details,” such as the marble-clad, brass-trimmed door in the island bench, elevate this service space into a place you want to spend time in.

Filled with new ideas for your kitchen and bathroom, this issue is sure to inspire your own designs.

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Cover: Kitchen by Owen Architecture. Photography by Toby Scott.

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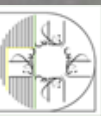
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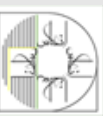
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COOK UP A STORM

From ovens inspired by the colours of the Italian Riviera to striking rangehoods suspended from the ceiling, this selection of beautiful, innovative products will be sure to get anyone cooking.



01 Drawer system

Blum's Legrabox drawer system is linear, sleek and slim. The box system is defined by clear contours, parallel drawer design and accent lines. Subject to intensive tests, Legrabox surpasses national and international standards. blum.com

02 Portofino oven

Portofino, inspired by its namesake village on the Italian Riviera, is available in eight distinctive colours, including 'Sunshine Yellow,' 'Olive Green' and 'Burnt Orange.' It harnesses the latest technology to enable easy "set-and-forget" cooking. smeg.com.au

03 TwoInOne cooktop

Miele's TwoInOne cooktop presents a new approach to kitchen design, combining induction cooking technology with an integrated downdraught extractor. It is ideal for open-plan kitchens where conventional rangehoods may detract from the design. miele.com.au

04 Audrey Island Rangehood

Elica's Audrey Island rangehood can be suspended from the ceiling, wall mounted or island mounted. With a high-efficiency motor and LED light, the rangehood is defined by its soft, rounded silhouette and striking polished-steel finish. elica.com.au

05 M-series Professional oven

Wolf's M-series Professional built-in single oven is designed to take the guesswork out of cooking even the most difficult dishes. With ten precision cooking modes, the oven delivers the optimal heat and airflow for any dish. subzero-wolf.com.au

06 Pressed-porcelain panels

Maximum's pressed-porcelain panels, in 'Pietra Grey' matt, were used in the kitchen of Cottee Parker Architects' Soko Apartment Penthouses. Lightweight, durable and environmentally friendly, the panels provide a wealth of design freedom. Photograph: Warren Davel. maximumaustralia.com

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07 Colonial Plus flooring

The Quick-Step Colonial Plus laminate range is inspired by the outdoors, with a wide selection of Australian wood designs from Jarrah (pictured) to Sydney Blue Gum. Unlike natural wood, it is colour-fast, with no short boards, cracks or splits. premiumfloors.com.au

08 Trail kitchen

Poliform's Trail offers a contemporary take on the kitchen, with the customizable Trail handle contributing to an adaptable system. With worktops measuring just 6 mm, and wall panelling shelves measuring 3 mm, the Trail kitchen maximizes space. poliformaustralia.com.au

09 Inca sink mixer

Dorf's Inca sink mixer, pictured in gunmetal grey and chrome, features smooth curves and a distinctive stance. Its clever in-built features include a dual-spray function, a swivel-joint, anti-coil hose and an easy-dock nozzle holster. dorf.com.au

10 Double oven

Ilve's 200-series double oven pays homage to the kitchen trends of the eighties and nineties, when separate grills were often placed beneath ovens. This practical feature is complemented by a large cooking cavity and pyrolytic cleaning in the main oven. ilve.com.au

11 Built-in water filter tap

Takagi's built-in water filter tap is now available in Australia. With a simple, stylish design, it comprises a pull-out-style kitchen tap with a water filter inside, eliminating the need for a separate filter. takagewater.com.au

12 Duo Fusion Cooktop

Featuring a Fusion Volcano wok burner and four induction zones, Asko's Duo Fusion cooktop allows the user to enjoy the pure gas flame, which is ideal for cooking with a wok, along with the precision of induction cooking. asko.com.au

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Darren Palmer

Darren Palmer
Interior Designer, TV Presenter

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DO NOT DISTURB

With this selection of elegant, luxurious products, the home bathroom can become a place of respite and reverie.



01 Michelle mirror collection

A family of mirrors with common features of steel, smoked mirror and marble, the Michelle collection designed by Tim Rundle for SP01 is gracefully drawn from a tubular frame in brass, pewter or blackened steel. The mirrors are embellished with a series of marble trays. spacefurniture.com.au

02 Laminam XL slabs

Laminam XL slabs can be used for tables, as well as for kitchen and bathroom benchtops. Measuring 1600 mm × 3000 mm × 12 mm, the slabs provide material continuity and create a seamless aesthetic. livingtiles.com.au

03 Zen bath and basins

Pictured at Melbourne's Huntingtower Road project designed by Jolson Architects, Apaizer's Zen bath and basins contribute to a tranquil atmosphere in the bathroom. The Zen collection juxtaposes hard and soft lines to achieve a structural and aesthetic balance. apaizer.com

04 Essastone Unique Calacatta

Laminex's Essastone Unique Calacatta delivers a realistic marble look without the high costs and ongoing maintenance associated with natural stone. It features a super crisp white background, dramatically interrupted by long, flowing grey veins. essastone.com.au

05 Modular heated towel rail

Vola's T39 built-in modular heated towel rail is a flexible system of bars that can be positioned according to customer requirements to fit any bathroom design. In line with Vola's style, all of the technical units are hidden behind the wall. vola.com

06 Mica Vessel basin

Minimalist in design, the Mica Vessel basins by Kohler are available in round or square forms with finishes of white or matt black. The basin's delicate-looking, ultra-slim walls are made of a "super-ceramic" that features a stain-resistant coating. kohler.com.au

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07 Diamond tapware

Bravat's Diamond series of tapware exudes luxury, with mirror-sided plating and finely cut materials evoking the image of a diamond. The range includes geometric tapware featuring horizontal and vertical shapes that intersect to create a sleek finish.
bravataustralia.com.au

08 Caldera furniture

Allowing for the interplay between stone and timber, Rogerseller's Caldera furniture invokes a sense of natural harmony. Designed with Italian furniture manufacturer Falper, Caldera features select pieces made from matt lacquer and natural timber.
rogerseller.com.au

09 Linear tile insert drain

Stormtech's linear tile insert drains are designed to blend seamlessly with tiled floors. With an overall depth of only 23 mm, the new 100Tii20 drain is ideal for projects involving problematic existing structures such as those with flawed or cracked concrete slabs.
stormtech.com.au

10 Sigma21 flush plate

Available in glass or slate, Geberit's Sigma21 flush plate with round buttons is designed to suit almost any bathroom. The glass version comes in three colours – black, white or sand – while the slate version is crafted from a single piece of finely textured slate.
geberit.com.au

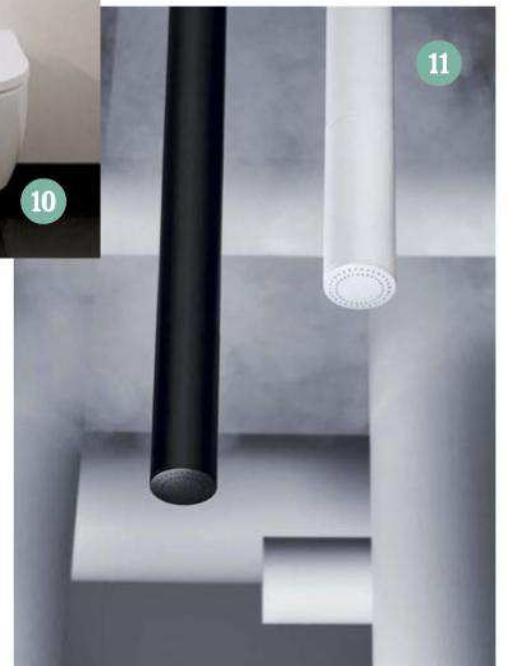
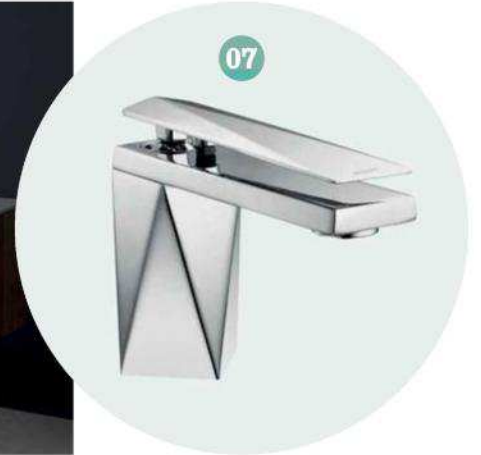
11 Circa collection

Handcrafted in Melbourne, Sussex's Circa collection of tapware and showers is inspired by the pure geometric form of the circle. The collection's minimalist design is defined by curved contours and sculptural forms.
sussextaps.com.au

12 Sharp basin collection

Designed by Simone Anzellini, the Simas Sharp basin collection from Parisi is characterized by slim, softly rounded edges and elongated lines. The collection comprises four different geometric forms and is available in a range of colours.
parisi.com.au

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SHARP Collection
parisi.com.au

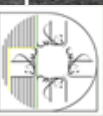


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TRENDS

FINISHING TOUCHES

Words by [Alexa Kempton](#)



If the kitchen is the heart of the home, then the manner in which it is planned is a window into the domestic patterns of a house's inhabitants. And though every kitchen is fundamentally a working zone made up of similar components - fridge, oven, sink and so on - the fourteen featured in this issue reveal a pleasing variety in the way those components come together and in how the room as a whole might engage with, or separate itself from, the rest of the house. For Owen Architecture, the kitchen of Camp Hill Cottage (page 32) is generous and open to allow food preparation to become a communal activity among extended family. For Doherty Design Studio, however, a butler's pantry sequestered behind the "public" kitchen of Kew Residence (page 138) enables the clients to regularly entertain up to eighty guests without feeling like their family kitchen has become a commercial one.

Aesthetically, kitchen design is shifting away from a crisp, all-white finish. White joinery is offset by distinctive monolithic islands in black (Studio Griffiths's Main Ridge House, page 64) or concrete (Madeleine Blanchfield Architects' Clovelly House II, page 108) or striking veined marble (Luigi Rosselli Architects' Bougainvillea Row House,

page 132). Elsewhere, kitchens are expressed in vibrant finishes, such as in Multiplicity's Too Many Tims Are Never Enough (page 58) and SJB's Cleveland Rooftop (page 38), or rich, equine-inspired brown tones, such as in Tecture's Ceres Gable House (page 84).

The use of materials such as brick and formply and the prevalence of concrete benchtops and floors point to a shared interest in design that celebrates the beauty inherent in the structure. At Baber Studio and Marc and Co's Attic-Undercroft House (page 126), the kitchen and living areas are inspired by the undercroft of the Queenslander - a utilitarian external space not traditionally intended for habitation. Unadorned surfaces are paired with warmer, softer materials such as timber and brass to create spaces that are deliberately unembellished yet inviting to inhabit.

As for finishing touches, several of the kitchens feature display shelves that break up the joinery and encourage us to appreciate the smaller details. Open shelves allow a home's inhabitants to display treasures and offer a window into their personal tastes - albeit a carefully edited, social media-savvy snapshot. Let's call it the Instagram effect (no filter necessary).



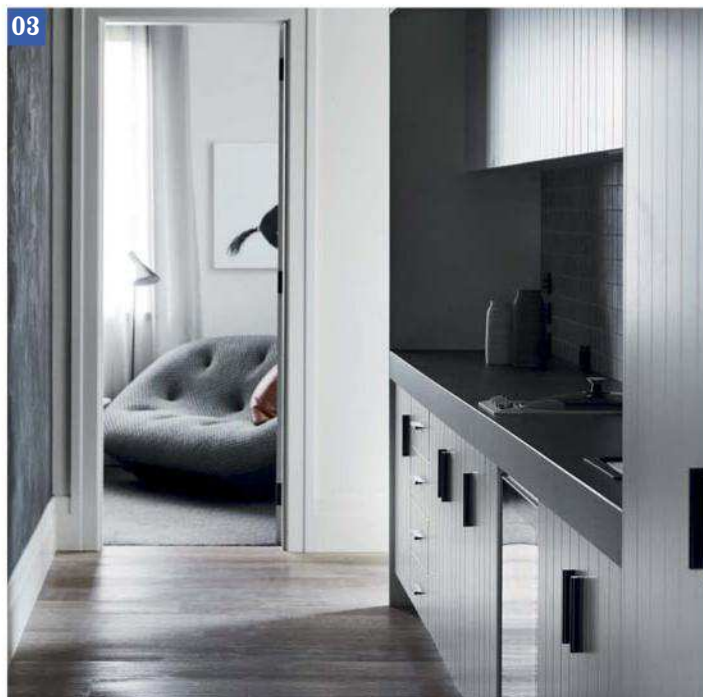
01
Stripped-back structure

Raw and robust materials in the kitchen reveal the enduring influence of brutalism and its fascination with material honesty. In the Willisdene kitchen (page 46), Archier has left the brick wall of the addition exposed rather than add a layer of tiles over the top, which architect Josh FitzGerald says is in keeping with the practice's interest in "materials that will improve with wear." In the kitchen of Moloney Architects' Wooden Box House (pictured and page 90), exposed beams give the sense of "undressing the structure," says Mick Moloney. In the same vein, the use of formply for the cabinets – a material more typically used in concrete formwork – veers away from applied finishes and celebrates the imperfect.



02
Moody hues

In this issue, the kitchens signal a shift away from a crisp, clinical all-white finish and a preference for richer, more varied palettes. Where white has been used, it is layered with timber, brass and big-impact marble for warmth and texture (such as in Doherty Design Studio's kitchen, pictured and page 138). This change might well be ascribed to our predilection for customization and bespoke details, ensuring that each kitchen is a distinctive expression of the clients. In Tecture's Ceres Gable House (page 84), joinery in rich brown tones anchors the kitchen within a large open room and is a subtle reference to the house's stud farm location. John Ellway says his kitchen (page 102) "has been designed and detailed to conjure memories of the former shadowy undercroft," with stained timber boards on the ceiling to reinforce the architectural move of inserting living zones beneath the original cottage.



03
The powerhouse pantry

For Gillianne Griffiths, the butler's pantry of her Main Ridge House is "the engine room" of the kitchen (pictured and page 64). The Studio Griffiths director interprets the rise of the butler's pantry as "part of the evolution of open-plan living," enabling entertainers to hide the mess of food preparation and the disorder of multiple kitchen appliances while still allowing for open connection between the kitchen and living zones. In Doherty Design Studio's Kew Residence (page 138), a large back pantry meets all the requirements for regularly entertaining up to eighty guests while ensuring that the main kitchen avoids the utilitarian feel of a commercial-size kitchen. This thoughtful planning fulfils the client's brief for a delicate and sophisticated space for daily family use.



04

Life on a ledge

A move to include open shelves in the kitchen allows a home's inhabitants to curate a picture-perfect reflection of their interests, tastes and talents. Cynics might decry it as a sign of the creeping influence of stylized Instagram feeds on our lives. Others might identify it as a move away from the stark minimalism of slick wall-to-wall joinery. Just as artworks are hung on walls to reflect personal taste, so too these shelves allow owners to curate a changing display of homewares and knick-knacks. Topology Studio's Amy Hallett says the open shelves "make the kitchen feel like a family home, not a display home" (page 114), while for Baber Studio and Marc and Co in Attic-Undercroft House (page 126) and for John Ellway in Terrarium House (pictured and page 102), open shelves in the kitchen island add lightness and an opportunity for personal expression.



04

05

Ageing gracefully

Several architects in this issue have shirked a new, "fresh-out-of-the-box" aesthetic in favour of something Amy Hallett of Topology Studio calls "inbuilt age." Though the studio's South Melbourne Beach House (pictured and page 114) is a new building, there are many aspects – including the location of the kitchen at the front of the house and the handles on the kitchen cabinets – that are informed by the previous incarnation of the house. "Locals recognize the old house in the new house," she adds. In the kitchen of Zuzana and Nicholas's Monash Road House (page 78), apertures offer views into adjacent rooms and recall the former locations of doorways in the postwar house. In Too Many Tims Are Never Enough (page 58), Multiplicity has recycled doors from the old house and woven them into the new interior, "giving the new a sense of the building's history, to confuse or muddy the linear timeline of what happened when," says Tim O'Sullivan.

"The kitchens signal a shift away from a crisp, clinical all-white finish and a preference for richer, more varied palettes."

06



06

Back to nature

Three Queensland projects in this issue feature designs that foster a stronger connection to the landscape. In Baber Studio and Marc and Co's Attic-Undercroft House (pictured and page 126), living zones "occupy the ground" to enable generous connection to the back garden. Robust materials reinterpret the traditional undercroft of the Queenslander, while large sliding doors enable fluid movement between the kitchen and the backyard. Meanwhile in Sydney, SJB's Cleveland Rooftop (page 38) proves that even rooftop apartments can be an investment in outdoor space. Two rooftop gardens climb over, above and around the apartment. In the kitchen, vivid green cabinets are a reaction against beige and, architect Adam Hadow says, "inject the energy of the native landscape into the heart of the apartment."



05





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TRENDS

LIBERATING SANCTUARIES

Words by [Alexa Kempton](#)

There is pleasing variety among the bathrooms in this issue, and the disparate aesthetics and plans can be ascribed to the different demands of the families who use them. From luxurious retreats for couples to family bathrooms built to withstand the often unruly bathtime games of young children, each one has been designed to go beyond mere functional requirements and provide welcoming, personal spaces.

In two Queensland houses, the architects have flipped convention on its head by understanding that enclosing every component of the bathroom – the sink, in particular – within one room leads to daily queues and discord in many

households. Owen Architecture's solution (page 32) was to contain the shower and toilet in cubicles and the bath and sink in open niches off a shared corridor that allows many of the daily bathroom routines to be carried out harmoniously, as a family.

The calming presence of landscape and natural light is a recurrent theme and reaches its pinnacle in SJB's Cleveland Rooftop (pictured and page 38). In the apartment's thoroughly idiosyncratic main bathroom, a dramatic circular shower is crowned by a conical skylight and curved marble stairs lead to an outdoor bath for a liberating rooftop bathe among the plants and under the stars.



01
Compartmentalized spaces

As several projects in this issue prove, the bathroom needn't be a conventionally large open room in which functions are divided by glass screens. Steve Hunt of Owen Architecture describes the bathroom of Camp Hill Cottage (pictured and page 32) as an "occupied verandah" added to the existing cottage. The bath, shower, toilet and sink are segregated into recesses and cubicles, allowing the long, verandah-like breezeway to become a shared corridor freely accessed by the family. At Terrarium House (page 102), John Ellway similarly encourages social interaction during daily rituals such as teeth brushing by placing the vanity outside the upstairs bathroom, leaving the distinction between bedroom and bathroom intentionally ambiguous.



02
Elemental bathing

There is no disputing the rejuvenating effect of lush greenery and natural light. A connection to both can transform a bathroom into a calming sanctuary. In the design of his own apartment, SJB director Adam Haddow took full advantage of its rooftop location by introducing a spectacular skylight above the shower that encourages the idea of the sky as a view, and made the audacious move of placing a bath outside on the terrace, where it is surrounded by plants (pictured and page 38). In John Ellway's Terrarium House (page 102), a sliding door allows the downstairs toilet and shower to be opened to a courtyard garden, while upstairs a polycarbonate roof admits light and the sound of rain into a "cave-like" main bathroom.



03
Brass highlights

Brass has been a deservedly popular feature in bathrooms this year. The metallic finish adds warmth and lustre and is a surprisingly versatile complement to many natural materials. Doherty Design Studio has used brass in the ensuite of Kew Residence (page 138) in combination with decadent green onyx for a touch of old-Hollywood glamour. Zuzana and Nicholas has used brass sparingly but to great effect in Monash Road House (pictured and page 78). In the powder room, brass details such as the splashback, towel hook, wall light and doorhandle add a little radiance yet are uncomplicated enough to complement the simple and subdued material palette of the modest renovation.



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“Geometrics have been a recurring motif for a while now ... graphic definition remains, but has been pared back for a more subtle effect.”

04 Hidden gems

In several of the projects in this issue, the powder room – a smaller space used less frequently than a family bathroom – serves as an opportune testing ground for experimentation. For Archier, this meant collaborating with Tasmanian ceramicist Lindsey Wherrett to prototype a handmade basin in mossy green hues to complement the exposed red-brick walls of Willisdene (pictured and page 46). In Clovelly House II (page 108), Madeleine Blanchfield Architects has imagined elements of the house as artworks, designing a bijou powder room with modern floral wallpaper and copper details to offer guests a dose of whimsy and delight. And in Luigi Rosselli Architects’ Bougainvillea Row House (page 132), the need for absolute spatial efficiency in a narrow plan has resulted in a compact powder room, complete with curving timber ceiling, ensconced under the stairs behind a concealed door.



05 Geometric statements

Geometrics have been a recurring motif for a while now, particularly in bathrooms, where Moroccan and Mediterranean-inspired patterned tiles add impact. Multiplicity’s skilled layering of pattern and finish in Too Many Tims Are Never Enough (pictured and page 58) is a unique application of detailed pattern. Elsewhere, graphic definition remains, but has been pared back for a more subtle effect. In Studio Griffiths’ Main Ridge House (page 64), the grids of the steel-framed shower screen and vanity mimic the grid of the terrazzo tiles for a strong, monochromatic look. In Tecture’s Ceres Gable House (page 84), metal band details beneath the sinks add order and definition and serve as a subtle yet effective way of uniting the bathrooms with the design of the larger living spaces of the house.



06 A softer touch

A number of different devices demonstrate ways to alleviate the heaviness that can be created in a room of predominantly built-in elements. Multiplicity (page 58) has designed a suspended vanity wrapped in brass, which allows unimpeded visual flow across the room. The finish of the brass also refracts light, further softening the visual experience. Madeleine Blanchfield Architects has incorporated a claw-foot bath resting on a timber floor for a “warmer, softer feel,” while mirrors beneath the large marble vanity “allow it to visually float” (pictured and page 108). Amy Hallett of Topology Studio has pursued a simple and uncluttered layout in the bathroom of South Melbourne Beach House (page 114), avoiding alcoves for a lighter, streamlined look. “The room has been designed as a pure rectangle,” Amy says, “and the ceiling flows from the adjacent space with a full-height door to increase the sense of spaciousness.”



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LIVING LARGE

• OWEN ARCHITECTURE •

An expansive kitchen that opens wide to the landscape focuses domestic life in this graceful renovation and addition to a Brisbane family home.

Photography by Toby Scott



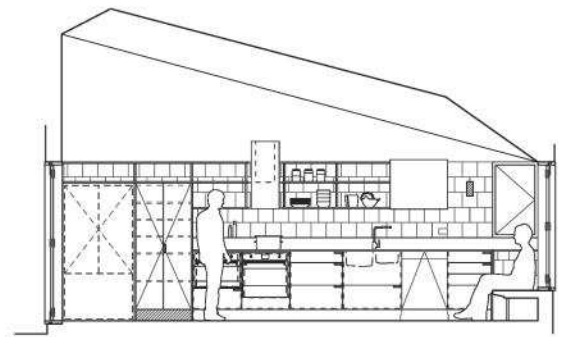
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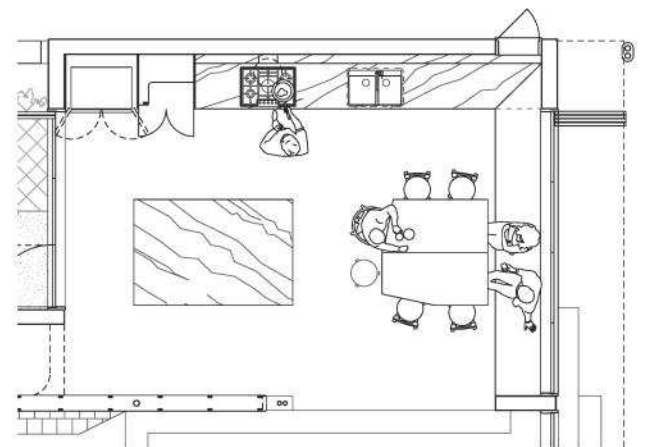
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- 01 Living spaces are accommodated in an addition that sits behind and below the original cottage, offering ample connection to the landscape.



Kitchen elevation 1:100



Kitchen plan 1:100

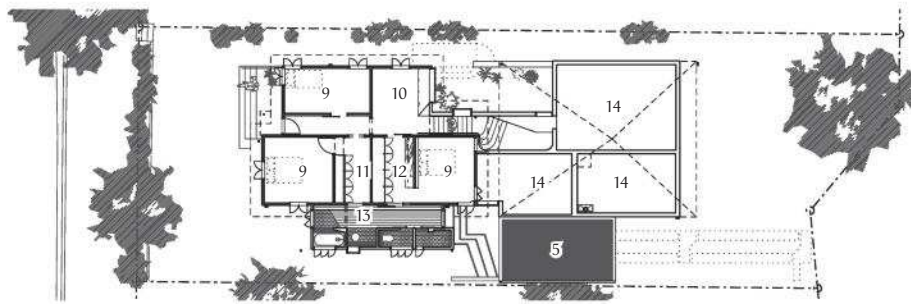




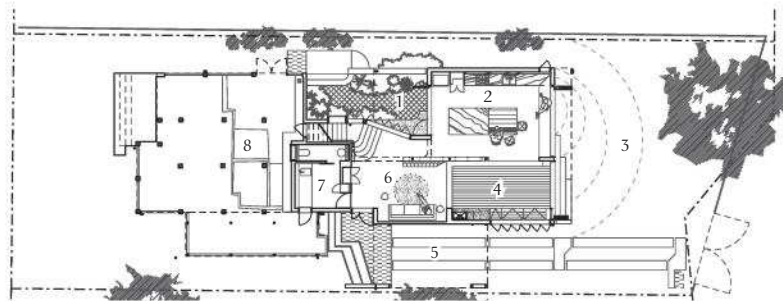
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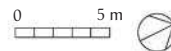
03



First floor 1:400



Ground floor 1:400



- 1 Courtyard
- 2 Kitchen
- 3 Backyard
- 4 Garden room
- 5 Carport
- 6 Living
- 7 Laundry
- 8 Undercroft
- 9 Bedroom
- 10 Sitting room
- 11 Storage
- 12 Robe
- 13 Bathroom wing
- 14 Void





- 02 A muted palette of marble, white-painted ply and concrete flooring is the backdrop for “the colour of everyday life.”
- 03 The large kitchen enables extended family to gather and prepare food at the kitchen bench, island or window seat.
- 04 Ceiling volumes define zones in the new addition. An opening above the kitchen offers visual connection to the original cottage.

For the owners of this postwar cottage in the Brisbane suburb of Camp Hill, the limitations of the house in its former condition were adequately represented in the most mundane of observations: it had just four power points. This paucity formed part of the more general, but no less pragmatic, brief put to Paul Owen and Steve Hunt of Owen Architecture – the brief asked for more space, a big kitchen to accommodate extended family and a better connection to the landscape.

Paul and Steve’s response was to preserve the original cottage for sleeping quarters and insert new living areas behind and below it. Timber steps from the cottage descend and morph as they reach the concrete terrain of the new addition, which is firmly embedded into the site. Steve describes this as “finding the ground,” an apt phrase for the process of bringing everyday life down from the typically elevated Queensland cottage and into the garden, and an idea of ongoing interest to Owen Architecture. Inside, the new addition is evocative of the undercroft, and generous openings enable life to extend out liberally onto the lawn.


In plan, the addition explores a middle ground between the grid-like plan typical of the postwar cottage and the contemporary model for an open-plan kitchen-living-dining configuration. Four zones – kitchen, living, garden room and courtyard – are expressed as a series of distinct but connected spaces.

Internal walls are avoided and spaces are instead defined underfoot and overhead. Level changes in the floor and varyingly pitched internal roofs frame the volumes. An open shelf between the living area and kitchen allows the porosity between zones to change as objects find a home there.

The kitchen is the largest of these spaces, its layout informed

by communal cooking and dining. Family members can gather around the island, along the service bench or at the window seat to participate in food preparation. A connection to the landscape is constant and the central courtyard serves as an informal entry, inviting visitors immediately into this social space. Materially, white-painted ply cabinets and concrete floors are understated and intended to serve as “a crisp background to the colour of everyday life.” Marble benchtops and tiles are a high-quality finish, yet tonally complement the concrete. Though there are indulgent details – Steve concedes that the marble-clad, brass-trimmed door in the island is “a little audacious” – in plan and finish, this is ultimately a service space more than a decorative one.

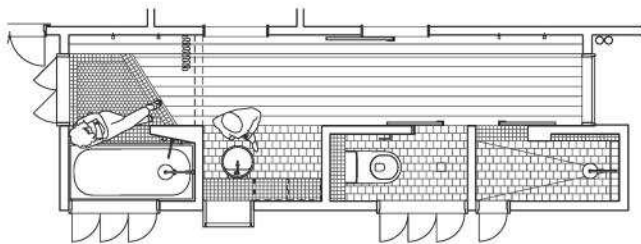
Upstairs, a family bathroom added to the side of the cottage slides under the eaves of the roof. Steps down from the two entry points communicate the threshold between old and new, and the bathroom is experienced as an occupied verandah. The cottage’s external weatherboards are retained, while timber flooring is evocative of the verandah deck and allows air and moisture to escape. Organizationally, it challenges the generic idea of a large open bathroom by segregating functions. A partially enclosed bathtub becomes a place for parents to sit and supervise bathtime, while the sink is a communal place for teeth brushing. The shower and toilet are given their own enclosures. Blue and white tiles distinguish recesses from the shared corridor and reflect light within a narrow space.

At Camp Hill Cottage, subtlety is favoured over grand gestures. New elements elevate the experience of domestic life, both for those who live there and for their extended family, and in that respect, the whole is far greater than the sum of its parts. 

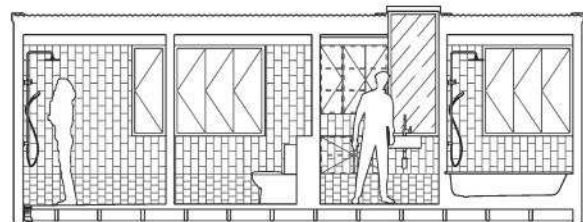




05



Bathroom wing plan 1:100



Bathroom wing elevation 1:100





06



07

05 The family bathroom is planned as a shared corridor, with functions contained in recesses and cubicles.

06 White and blue tiles reflect light in the narrow space. Storage is built into the hob and concealed behind mirrored cabinets.

07 Timber flooring in the shared bathroom corridor allows moisture to escape and casement windows at each end provide ventilation.

Architect

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Project team

Paul Owen, Steve Hunt

Builder

Robson Constructions

Consultants

Joinery: D and M Masters

Kitchen products

Internal walls: Carrara marble tiles; Ceramica Vogue white gloss tiles; plasterboard painted white

Flooring: Structural concrete slab

Joinery: Carrara marble benchtops and splashbacks; plywood cabinetry painted white

Lighting: Modular Lotis tubed wall light; Caribou Tully 250 adjustable spotlight

Sinks and tapware:

Oliveri Apollo sink; Astra Walker mixer

Appliances: Smeg Classic thermoseal pyrolytic oven, Classic compact speed oven and wall-mounted rangehood; Miele semi-integrated dishwasher

Other: Custom brass and timber pendant

Bathroom products

Internal walls: White gloss wall tiles

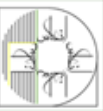
Flooring: Blackbutt timber flooring; Winckelmans tiles in 'Pale Blue'

Joinery: Mirrored vanity; tiled cabinet doors; Rowsaan Cup cabinet handle

Lighting: Modular Lotis tubed wall light; bare-batten bulbs

Tapware and fittings:

Astra Walker vanity mixer and shower rose and mixer
Sanitaryware: Parisi Twinset 425 basin and L'Hotel wall-faced toilet suite; Caroma Stirling bath

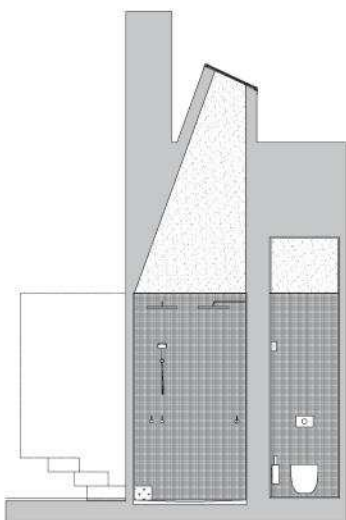


SKY HIGH

• SJB •

An elevated experience of light, nature and the sky defines this rooftop apartment in inner-city Sydney that ponders the possibilities for high-density living.

Photography by Felix Forest



Ensuite section 1:100

0 2 m



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02

01 A sculptural skylight above the ensuite shower embraces the view to the sky and reduces the need for artificial light.

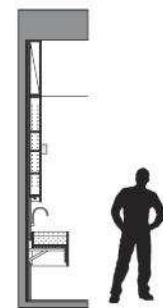
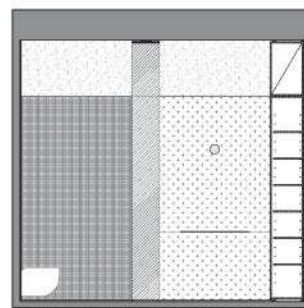
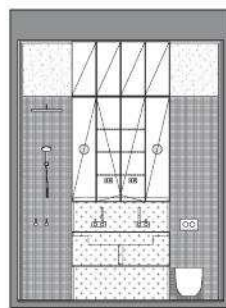
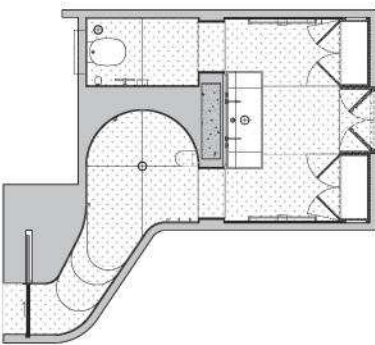
02 In the expressive bathroom, abundant marble segues into marine-blue tiles in the curvy shower.





03

- 03 The apartment's concept is "a garden that you happen to live in" and this finds its ultimate expression in the outdoor bathtub.
- 04 Bathroom zones are compartmentalized, eliminating the need for screens.
- 05 Mirrored cabinets accentuate the veined marble, creating a rich and dramatic experience.



Ensuite plan 1:100



Ensuite elevations 1:100





It's unusual for residents of penthouse apartments to describe their homes as an "investment in outdoor space." But this is precisely the thinking behind Cleveland Rooftop, a rooftop apartment in inner-city Sydney that posits an alternative vision for apartment design. This apartment challenges many of the conventions that have become commonplace in multi-residential architecture – from standardized colour palettes and conventional floor plans to meagre outdoor areas with little opportunity for lush greenery to thrive.

Resident Adam Haddow took an atypical route to owning this apartment. As director of architecture at SJB in Sydney, he purchased the space while his firm was designing the apartments in the Demco Machinery building below it, and worked with the developer to realize it. And, as project director on some of Sydney's most lauded apartments, he knows well that exploring ideas untested in the market comes with added risk that developers are often unwilling to take on. As a result, Cleveland Rooftop is a very personal expression of Adam's thoughts on what apartment living in Australia could look like.

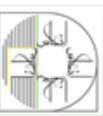
"In my own place, I feel the obligation to experiment with ideas about making apartment living better and to challenge preconceived ideas," he says.

The native garden by landscape designer William Dangar "climb over, through and around the apartment." Bedrooms and bathrooms

are compartmentalized into private sanctuaries and each room is visually connected to one of two private terraces, or to views up to the sky through skylights.

Inside, colour is used as a statement against white and beige. In the main bathroom, inspired by the ritual of bathing, abundant marble gives way to gloss marine-blue tiles in the shower, which is crowned by a conical skylight. At the bathroom entry, a twin vanity in white/grey marble separates the shower and the toilet, segregating functions and eliminating the need for screens. The journey from the marble-lined entry into the shower and up a series of crescent-shaped marble steps to the terrace is ceremonial. And while the ultimate destination – a bathtub ensconced in the native plants on the terrace – might be a little confronting for introverts, Adam assures us that the garden is established enough to preserve a nude bather's modesty.

The immediate impact of colour on entering the kitchen is an unambiguous statement about perennial muted palettes. Rich green cabinets are combined with stainless steel benchtops and a mirrored splashback to create a functional space that, together with the lush garden beyond the window, envelops the user in a sea of green. A plate steel island with a granite top positioned between the kitchen and dining area is designed for entertaining, and don't let those slender legs fool you: the island has been engineered so that you can dance on it! 🍷





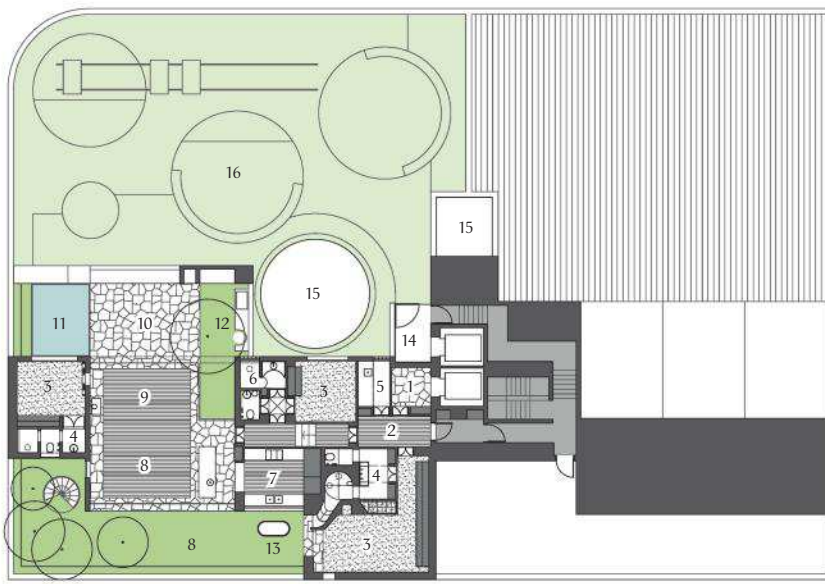
06

06 An open-plan kitchen is eschewed in favour of a discrete room that segregates the cooking area from the living and dining spaces.

07 Emerald green cabinets in the kitchen intensify the connection to the landscape.



Section 1:400



Plan 1:400



- | | |
|------------|-----------------------------------|
| 1 Entry | 10 Terrace |
| 2 Lobby | 11 Pond |
| 3 Bedroom | 12 Barbecue |
| 4 Ensuite | 13 Outdoor bath |
| 5 Laundry | 14 Communal lobby |
| 6 Bathroom | 15 Void |
| 7 Kitchen | 16 Adjoining communal roof garden |
| 8 Dining | |
| 9 Living | |





08 The rooftop garden climbs over, through and around the inner-city apartment, allowing the occupants to retreat from city life. Photograph: Matthew Densley.

Architect

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Builder

Made Property Group

Consultants

Engineer: SCP Consulting

Joinery: Glavcom

Landscaping: William Dargar

Heritage: GBA Heritage

Certifier: McKenzie Group Consulting

Kitchen products

Flooring: Tongue n Groove Vecchio European flooring; Eco Outdoor Endicott split-stone granite; Arabescato honed marble

Joinery: Stainless steel benchtop; custom granite island benchtop; glass mirror splashback; polyurethane cupboards in Dulux 'Gully Green'

Sinks and tapware: Franke sinks; Astra Walker mixers; Zip Hydrotap hot water tap

Appliances: Miele gas cooktop, oven, steam oven, inducted fridge/freezer and rangehood

Windows and doors:

Vitrocsa windows; Breezeway louvre windows

Furniture: E15 Fayland dining table and Fawley bench

Bathroom products

Internal walls: Surface Gallery Denim tiles; Arabescato honed marble

Flooring: Arabescato honed marble

Joinery: Custom Arabescato marble benchtops and splashbacks

Lighting: Rich Brilliant Willing Crisp lights

Tapware and fittings: Astra Walker tapware, shower hand, shower rose, robe hook and wall mixer

Windows and doors: Vitrocsa windows; Breezeway louvre windows

Sanitaryware: Parisi custom Arabescato marble basin

08



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STITCH IN TIME

• ARCHIER •

This renovation of a brick cottage in West Hobart uses materials that will wear with age, creating a harmonious contrast between new and old.

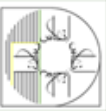
Photography by Benjamin Hosking

For homeowners Nicola and Matt, realizing their family home has been something of a long game. As old friends of Archier director Chris Gilbert, they had had many informal conversations about renovating their 1920s brick house in West Hobart, but it was some years until they felt ready to commit to the project. When the time came, they challenged Archier to find a way to add new space without leaving the garden as an afterthought.

A rear addition reframes the connection to the backyard, wrapping living spaces around it to create a walled courtyard garden and second, smaller courtyard. The extension sits lower than the original cottage, emphasizing the sloping site and creating a clear vertical distinction between old and new.

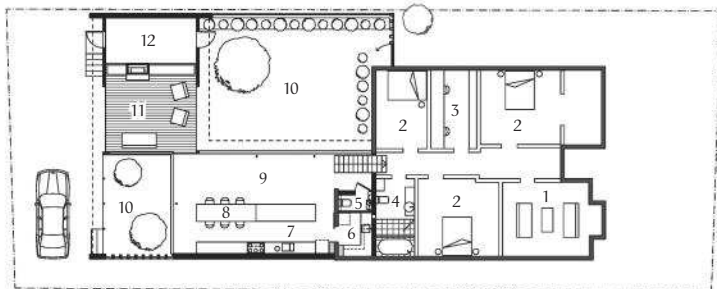
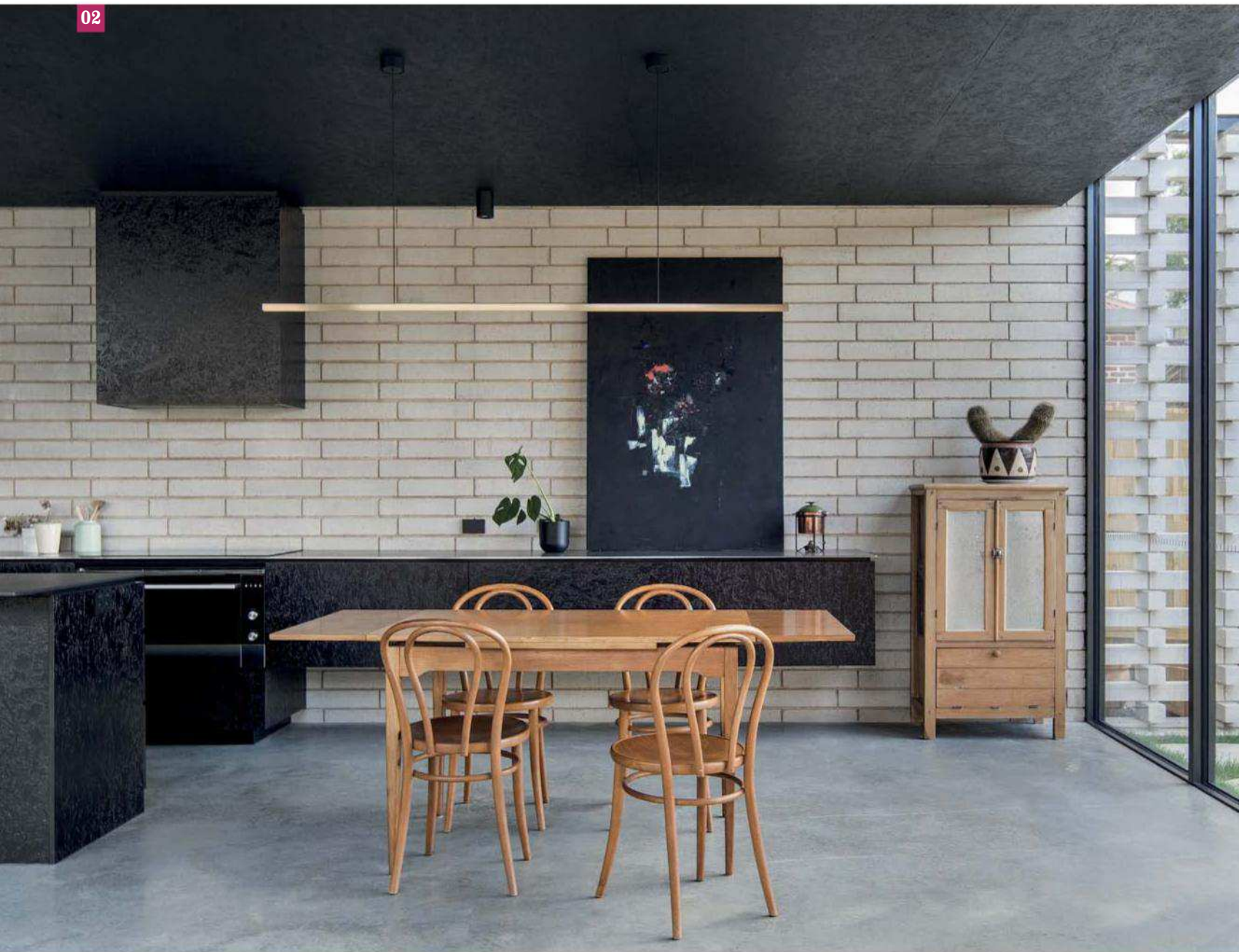
A linear organization pervades the new addition, lengthening the space and drawing the eye toward the two courtyards. Wall-hung kitchen cabinets continue into the dining space and slimline benchtops are consistent with this graphic sensibility. Suspended above the island, a brass Highline pendant, designed by Archier, emphasizes this constant horizontal form.

In the kitchen, the textured oriented strand board (OSB) cupboards and sheen of the black finish offer a tactile and tonal contrast to the white brick walls and sunlit courtyards. The island benchtop is a slender sheet of Dekton, while the benchtop on the wall joinery is made from a solid five-millimetre-thick steel plate, rather than the more common solution of wrapping a benchtop in a thin sheet of stainless steel. Both cost-effective and robust, the steel plate is "like a butcher's block," says director Josh FitzGerald – more durable than the typical folded steel sheet, yet also predisposed to showing signs of wear. "The way you use the kitchen will be embedded into the surface over time," he explains. This fascination



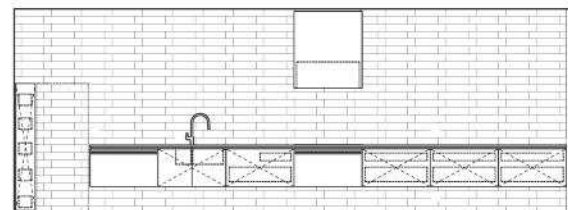
01 A kitchen in black oriented strand board (OSB) adds texture and tonal contrast to the white brick wall and light-filled courtyard opposite.





Floor plan 1:400

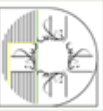
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Kitchen elevation 1:100

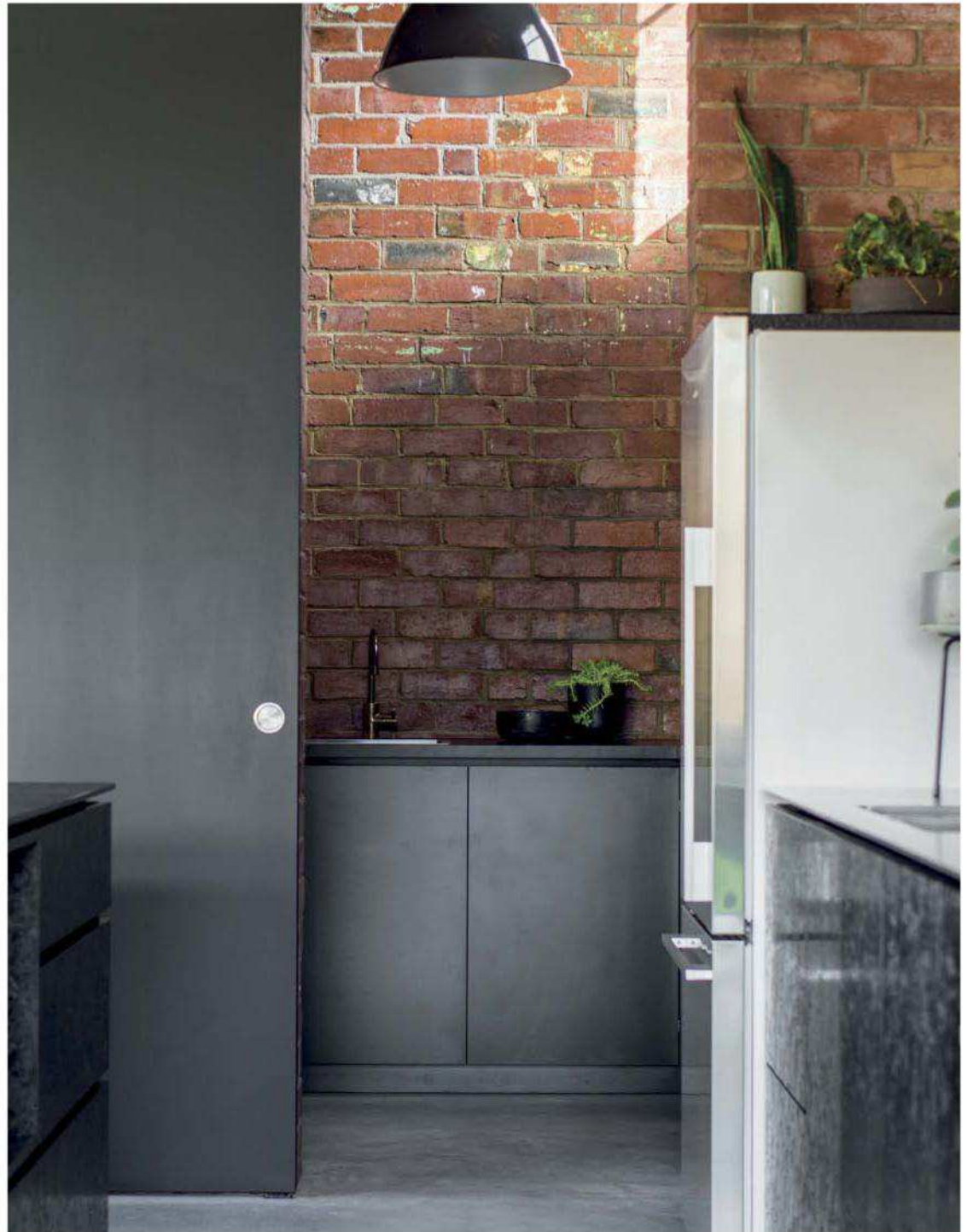
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- | | | |
|------------|------------------|--------------|
| 1 Sitting | 5 Powder room | 9 Living |
| 2 Bedroom | 6 Butlers pantry | 10 Courtyard |
| 3 Study | 7 Kitchen | 11 Lounge |
| 4 Bathroom | 8 Dining | 12 Workshop |



02 Robust materials such as concrete, OSB and brick will wear well, without the need for applied finishes.
Artwork: Nathan Grey.


03 In the butler's pantry, the red brick wall of the original house is revealed to celebrate the juncture between old and new.



with materials that will improve with wear is a common thread. Walls are in white brick (a counterpoint to the exposed red brick of the existing house) and timber, and the ceiling is in OSB – all of which will endure daily use better than paint finish on plasterboard might.

In the main bathroom, located in the old structure, the intent was to modernize the space yet respect the age of the 1920s cottage. A restored clawfoot bath is the feature in an otherwise restrained palette of white wall tiles, Tasmanian oak vanity and chrome fittings. On the floor, grey tiles in a herringbone pattern complement the traditional aesthetic. A simple but inspired decision to include a pivoting shower screen allows the family to swivel the screen out of the way when bathing their children. A recess in the wall houses the shower fittings and allows the screen to sit tidily against the wall as needed.

The former laundry has been modified to accommodate a powder room and pantry. The powder room, tight in plan but generous in volume, features minimal incursions to the old brick walls and sandstone footings. Two oak shelves frame a handmade basin by local ceramicist Lindsey Wherrett. The sculptural piece in lichen green was something of an experiment for Lindsey and Archier, and credit is due to clients Nicola and Matt for trusting Archier to use their house as a testing ground for new commissions like this.

Josh credits homeowner Nicola more as collaborator than client. With her involvement the design evolved and morphed into a sleeker aesthetic than Archier had first anticipated, and as project manager she resolved many of the issues that arose during the build. As a result, she and partner Matt not only understand the design process, but also appreciate how the little idiosyncrasies and imperfections are an integral part of the end result. 





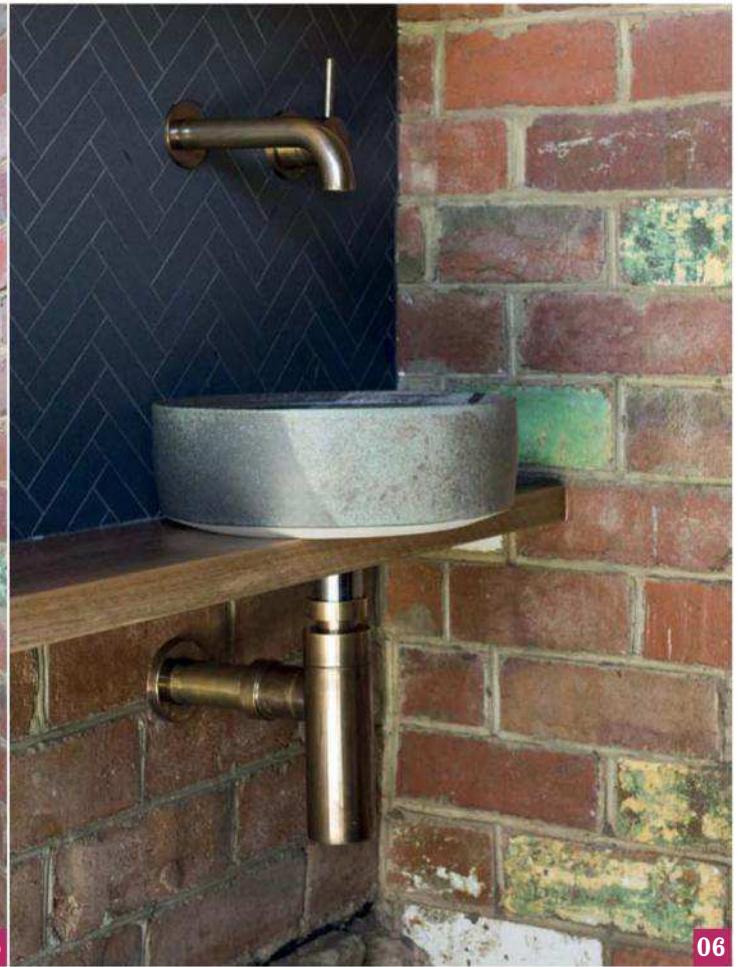
04 The main bathroom has been subtly modernized. A restored clawfoot bath is paired with otherwise restrained details.





05 In the powder room, minimal additions mean the red brick walls and sandstone footings of the old house are left to be celebrated.

06 A handmade ceramic sink by Lindsey Wherrett is a feature in the powder room.



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Project team

Josh FitzGerald, Chris Haddad, Chris Gilbert, Jon Kaitler

Builder

Jak Allie Constructions

Consultants

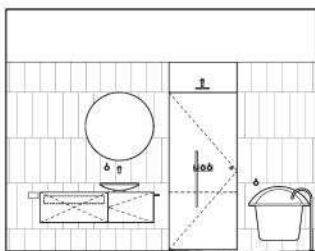
Engineer: Aldanmark
Joinery: Impressions Building and Joinery New Town
ESD: Red Sustainability Consultants

Kitchen products

Internal walls: Original exposed red brick; Adbri Masonry half-height smooth stone blockwork
Flooring: Burnished concrete slab
Joinery: Black-stained oriented strand board (OSB) cupboard fronts; Dekton and stainless steel benchtops
Lighting: Archier Highline suspended light
Sinks and tapware: Astra Walker tapware, stainless steel sinks
Appliances: Fisher and Paykel DishDrawer, pyrolytic oven, induction cooktop, PowerPack rangehood and fridge
Windows and doors: Capral double-glazed windows and doors; Tasmanian oak sliding entrance door
Furniture: Thonet No. 14 Vienna dining chairs
Other: Lindsey Wherrett Ceramics tableware and planters

Bathroom products

Internal walls: Stack bond ceramic tiles in matt
Flooring: Herringbone porcelain tiles in matt grey
Joinery: Custom Tasmanian oak joinery
Lighting: Exposed globes; concealed LED strip lighting
Tapware and fittings: Sussex Scala wall- and floor-mounted outlets, mixers, showerhead and handshower
Sanitaryware: Handmade basin by Lindsey Wherrett Ceramics in collaboration with Archier; restored clawfoot bath
Other: Ashfield towel rail and toilet roll holder designed by the architect



Bathroom elevation 1:100

0 2 m

THE KITCHEN OF THE FUTURE

Architect Sue Carr embraces the challenge of designing kitchens for a “very different kind of future,” using Miele appliances with refined detailing, enduring aesthetic and functionality.



Ask director of Carr, Sue Carr, why her go-to appliance brand for fitting-out projects is Miele and her answer barely misses a beat. “Quality, functionality, craftsmanship, aesthetics.”

Sue says what first impressed her about Miele was the “clean, simple lines and strong visual appeal,” but the relationship between this designer (who has been at the forefront of her industry for four decades) and the century-old German brand is now just as much driven by a shared vision for redefining spaces to fit changing needs.

“With spaces becoming less defined and more multifunctional, it is imperative that

appliances fit seamlessly, without cluttering the aesthetic,” says Sue. “As the heart of the home, the kitchen has to flow with the rest of the house, so there are no obvious departures in materiality, aesthetic and design.”

For Sue, the best designed kitchens represent “a composition of fully integrated appliances, streamlined, crisp joinery, beautifully detailed materials and, importantly, a layout that supports the requirements of its users.”

Widely celebrated for her uncomplicated aesthetic, Sue’s reductionist approach, scrupulously and courageously peeling away unnecessary layers, is perfectly aligned with

Miele’s removal of handles and seamlessly integrated appliances. For Sue, attention to detail at this level is never simply a trend, but an integral part of design, “the way it should always be.”

Whether it is a 100-storey residential skyscraper or a bespoke residence, it’s the process of collaboration that energizes and excites Sue Carr, who says working with Miele has always been “incredibly successful. Miele understands the power of great design and has always had an appreciation of refined detailing ... and functionality that leads the field.” **MIELE**





Opposite page, right: The Walsh Street Apartment by Carr features Miele appliances in the kitchen, which combines the warmth of timber joinery with an onyx-hued island and oversized rangehood.

Opposite page, left: Adderley Apartments by Carr include an entertainer's kitchen with every detail thoughtfully crafted to offer a tactile sense of luxury, from the timeless, integrated Miele appliances to the highly considered materiality of terrazzo, timber and metal detailing.

This page: Carr specified Miele appliances at the South Yarra Residence, where they fit seamlessly into the design without cluttering the aesthetic.

Miele

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miele.com.au

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

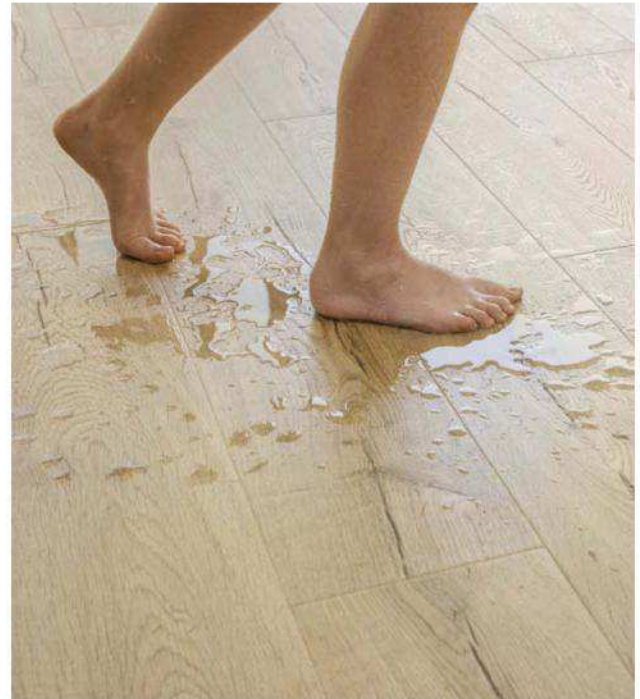
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WOOD-LOOK FLOORING: STYLISH AND ROBUST

There's no need to sacrifice looks for functionality when creating contemporary kitchens and bathrooms – Quick-Step's newest range of laminate flooring offers both.



Featuring a high-end finish, Quick-Step laminate flooring is stylish and robust. The antistatic, sealed surface repels bacteria and dust and the ScratchGuard[®] technology makes the flooring up to ten times more scratch resistant than other laminates. It can even be installed over heated subfloors to create cozy interiors.

The flooring features a high-resolution photo of real wood that is reproduced with sophisticated printing techniques and finished with melamine resin.

Wet-cleaning laminate flooring has never been easier

Quick-Step Impressive Ultra, Majestic, Colonial Plus and Eligna laminates have a waterproof surface, bringing all the benefits of laminate flooring into the bathroom or kitchen.

Thanks to the protective and repellent Hydroseal coating on the laminate surfaces, water stays on the surface and does not penetrate the joints, meaning it is easy to wet-clean.

Creating spaces with laminate flooring that's both beautiful and practical

Whether a rugged or elegant wood aesthetic is required, Quick-Step laminate offers flooring with both aesthetic and practical advantages.

Quick-Step laminate floors are made in Europe and are almost indistinguishable from the wood they re-create, right down to the smallest of details. Thanks to the huge range of features and colours, there's a perfect floor for every decor. **PREMIUM FLOORS + QUICK-STEP**





Opposite page, left: The wood grain, colour and structure of the planks blend seamlessly to create a look and feel that is true to nature, as seen in the Majestic finish. Right: Thanks to the protective and repellent Hydroseal coating, water stays on the surface and doesn't penetrate the joints.

This page: Quick-Step laminate flooring, pictured in Eligna, is suitable for use in wet areas, allowing for the creation of stylish kitchens and bathrooms.

Premium
FLOORS AUSTRALIA



Quick-Step floors are brought to you by Premium Floors Australia. For more information on Premium Floors and Quick-Step: quick-step.com.au specifier.premiumfloors.com.au

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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INSPIRED BY NATURE: THE LAPLAND FAUCET

The unique Bravat Kitchen Mixer Lapland offers clean, soft flowing water through a highly functional design that adds beauty to the heart of the home.



The design of this unique kitchen mixer is based on Finland's Lapland, the northernmost region on the Scandinavian Peninsula. Auroras, glaciers and the splendid beauty of nature are awe-inspiring, and this is how the Lapland Faucet came into being. The rawest spatial elements often turn out to stimulate the birth of the most striking works of art.

The stylish Bravat Kitchen Mixer Lapland features a unique pull-down-and-out function for easy use and a smooth, black powdercoated finish.

Ecotap technology

The tap's unique flow-adjustment technology ensures a comfortable washing experience and energy saving.

Water-saving technology

The specification of a quality Swiss Neoperl water-saving aerator enables clean, soft water, effectively saving water by up to 30%.

Lifetime cartridge warranty

Bravat uses the highest quality of cartridge for its faucets. Bravat cartridges are leak proof and durable, exceeding the most rigorous testing of up to 800,000 cycles with no visible wear and tear. This ensures maintenance-free comfort and peace of mind, with Bravat's unique lifetime cartridge replacement warranty.

Air mix technology

Over two litres of air is absorbed by the faucet every minute to provide soft, flowing water.

Lead-free technology

Bravat uses brass with the highest purity for its faucets, with advanced lead-free technology. Bravat pays special attention to healthy water use, providing reliable products that meet or exceed public health and safety standards, including international standards and AS/NZS 4020. **BRAVAT**





Opposite page: The stylish Bravat Kitchen Mixer Lapland features a pull-down-and-out function for easy use and a smooth, black powdercoated finish.

This page: The Swiss Neoperl water-saving aerator enables clean, soft water, effectively saving water by up to 30% water.

BRAVAT
BY DIETSCHER 1873

For more information on Bravat Kitchen Mixer: bravataustralia.com.au

 @bravataustralia

 Bravat Australia

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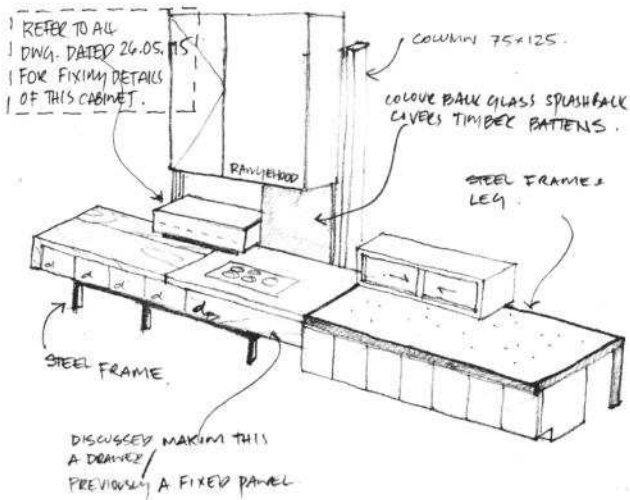


BOLD & BRIGHT

• MULTIPLICITY •

Wood, brass and a definitively vibrant colour scheme contribute to the creation of a house with strong textures, clear zones and a robustly graphic sensibility.

Photography by Martina Gemmola



01 The long, linear kitchen reads as a series of parts thanks to block colour, screens and timber elements.



01






For Sioux Clark, interior designer and co-founder of Multiplicity, colour carries emotional resonance and in that respect is a fitting articulation of architecture as a bespoke response to its clients. In the renovation of a 1940s red-brick house in Eaglemont, Victoria, the practice has used expressive colour to complement the plan and create a harmonious residence that is light, open to the garden and, above all, a joyous and vibrant expression of the family that lives there.

The house was formerly a hostel for patients and their families visiting the nearby hospital. Its plan pre-renovation was characterized by multiple bedrooms and corridors and was in need of significant internal replanning. The house was, however, large enough to accommodate all the living space that the new owners required, and so Multiplicity focused on breaking down what was the pervasive sense of enclosure, working interconnected living zones into the existing footprint.

The kitchen is, physically and figuratively, the centre of the house, and joinery is coloured a vivid lime to emphasize the space. Its linear arrangement connects to the corridor at the front of the house and extends along an elongated island to the living room at the rear. The clients wanted a “family-sized space” in which they and their two daughters could participate in the preparation and enjoyment of food. The island bench fosters this conviviality, enabling activity around it, and is elevated off the ground for visual continuity and to allay any feeling of confinement within the kitchen. Partial screens constructed from timber salvaged from the doors of the old house hide clutter without enclosing the space.

The laundry is located on the other side of the services wall of the kitchen. This move acknowledges the busyness of family life and enables easy circulation, while also providing much-needed storage space within the spine. Sliding doors in lime, orange and blue-purple enliven this otherwise functional area and allow it and the adjacent powder room to be divided as required.

The sense of conviviality that has shaped the layout of the kitchen has similarly informed the planning of the bathroom – a large room that permits different family members to be in the space concurrently. The clients wanted the bathroom to be a highlight of the renovation and it is certainly a memorable space: finishes are compositionally complex, with tiles in different sizes, patterns and colours paired with a batten timber screen and suspended brass vanity. The intricate patterns and colours of the tiles add a retro vibe that makes it hard to define when the tiles were laid – Sioux says she is careful to avoid anything that might be deemed “on trend” – and though the aesthetic is wholeheartedly individual, the bathroom achieves enduring qualities of light and space, with light refracting off different surfaces in subtle ways as the daylight changes.

Throughout the house, the colour scheme is brave, considered and thoroughly personal. Sioux jokes that the painter balked when he lined up the paint trays, only to admire the composition when the work was finished. And though Sioux has a reputation for distinctive colour use, Multiplicity uses it interchangeably with strong materiality to give domestic spaces a strength, identity and undeniable vitality. 

03



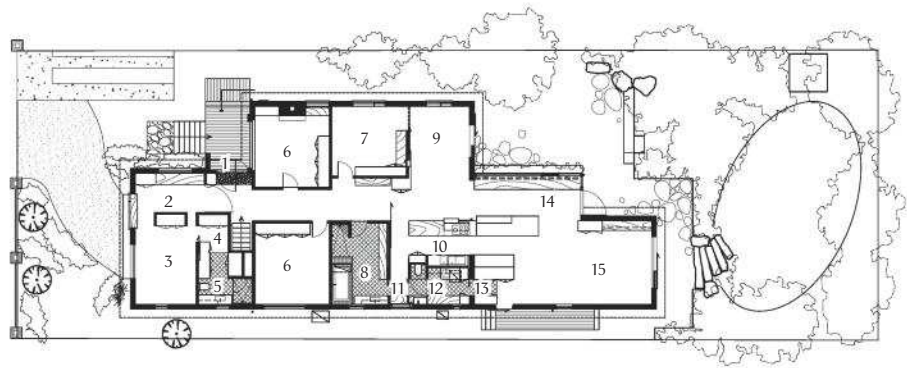
04



02 The kitchen is physically and figuratively the centre of the house, with a long bench that connects the bedrooms at the front of the house to the living and dining rooms at the rear.

03 The brave use of colour throughout the house projects vibrant personality.

04 The cooktop is partially screened from the opposite dining room, concealing mess and clutter where necessary without segregating the cook from the rest of the family.



Plan 1:400

0 5 m

- | | |
|----------------|----------------|
| 1 Entry | 9 Dining |
| 2 Sewing room | 10 Kitchen |
| 3 Main bedroom | 11 Powder room |
| 4 Walk-in robe | 12 Laundry |
| 5 Ensuite | 13 Store |
| 6 Bedroom | 14 Day bed |
| 7 Study | 15 Lounge |
| 8 Bathroom | |



06



- 05** The client brief for a whimsical, light and bright bathroom has resulted in an expressive room that is rich in texture and reflective surfaces.
- 06** Large sliding doors allow the laundry, powder room and main bathroom to be segmented as required.
- 07** Contrasting tiles on the floor, walls and around the bath playfully obfuscate the distinction between old and new, implying that the space has been modified over time.

07



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Project team

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Sarah Magennis, Ellen Kwek,
Cimone McIntosh

Builder

Alphington Builders

Consultants

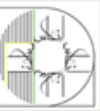
Joinery: Correct Cabinets
Lighting: Richmond Lighting

Kitchen products

Internal walls: Painted in Watty 'Winter Sky'
Flooring: Existing timber floorboards with infill flooring to match
Joinery: Benchtops in recycled timber doors and reconstituted stone and stainless steel; 2-pac cupboard doors painted to match Watty 'Limequat'; Polytec gloss white laminate; timber veneer; glass splashback painted to match Watty 'Wild Mint'; acrylic sliders to appliance cabinet to match Watty 'Wild Mint'
Sinks and tapware: Integrated stainless steel sink; Sussex Scala tapware in 'Tumbled Brass'
Appliances: V-Zug Combi-steam oven; Qasair rangehood; reused Miele oven, Bosch dishwasher and Fisher and Paykel fridge
Furniture: Custom day bed

Bathroom products

Internal walls: Candana Flaster wall tiles in greys and citrus; Archaic Chara tiles from Perini; Watty paint in 'Winter Sky' on walls and ceilings, 'Lacquer Yellow' within skylight shaft, 'Bright Lime' on sliding door and 'Debonair' on pivot door
Flooring: Lantern tiles from Academy Tiles and Surfaces
Joinery: Folded brass vanity over medium-density fibreboard; mirror-faced cabinet; plywood bench seat with steel frame
Lighting: Downlights and wall-mounted light from Richmond Lighting
Tapware and fittings: Sussex Scala tapware in 'Tumbled Brass'
Sanitaryware: Caroma Vibe island bath, Quinn basin and Urbane toilets; Mizu push plug and waste; custom timber batten and glass shower enclosure; custom stainless steel towel rails

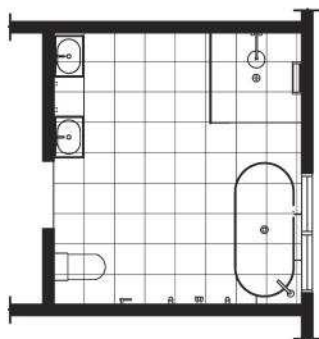


PASTORAL PARADISE

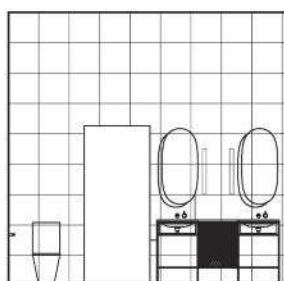
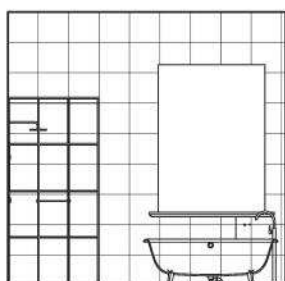
• STUDIO GRIFFITHS •

This renovation of and addition to a rural farmhouse evokes the forms and textures of its historic past and contributes gracefully to its bucolic surrounds.

Photography by Sharyn Cairns



Bathroom 1 plan 1:100



Bathroom 1 elevations 1:100





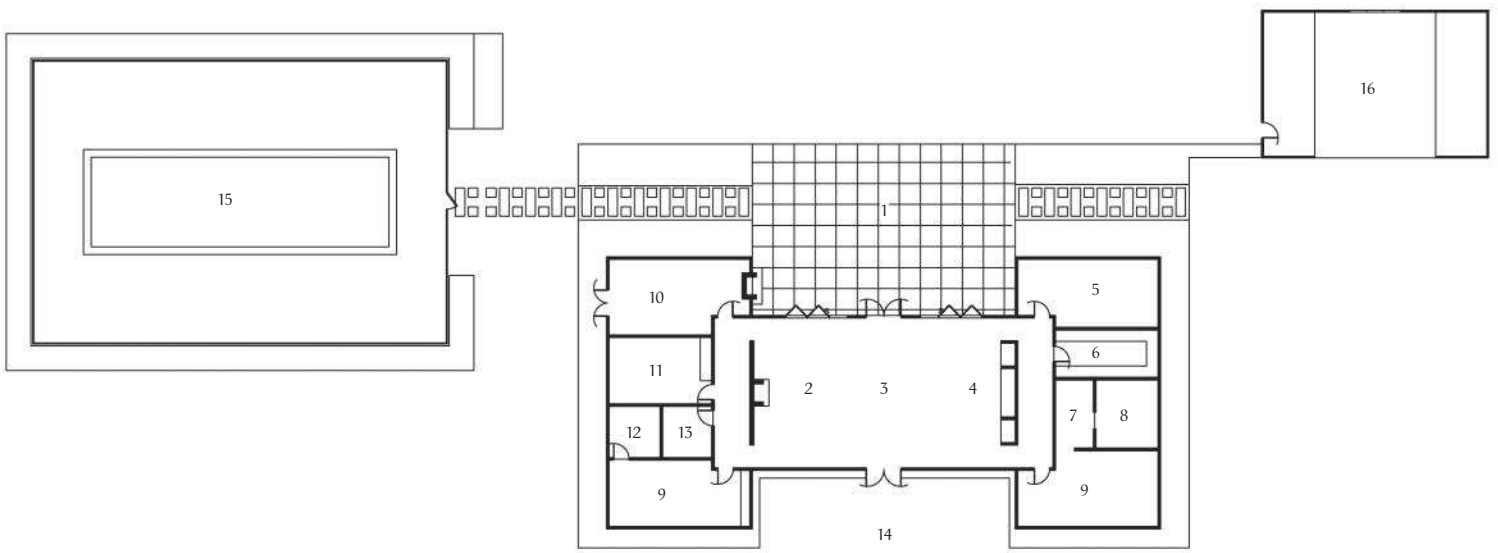
01



01 In the main residence, the ensuite is replete with terrazzo. A wall of diamond-cut terrazzo offsets the grid pattern.

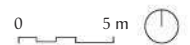
02 Black vanities, tapware and sconce lights and oval mirrors lend the bathrooms a strong geometric sensibility.





Plan 1:400

- | | | |
|--------------------|--------------------------|------------------|
| 1 Existing terrace | 7 Walk-in robe | 13 Bathroom 3 |
| 2 Living | 8 Bathroom 1 | 14 Deck |
| 3 Dining | 9 Bedroom | 15 Existing pool |
| 4 Kitchen | 10 Television/music room | 16 Barn |
| 5 Office | 11 Guest bedroom | |
| 6 Laundry | 12 Bathroom 2 | |

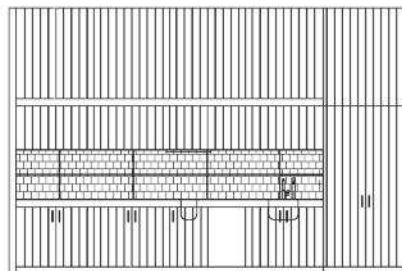
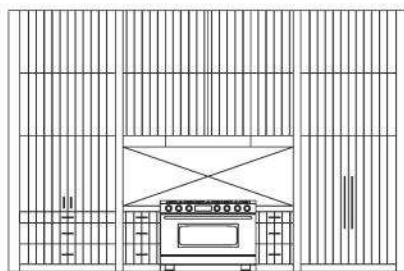




03 Large, black-framed windows connect the kitchen, living and dining zone to the landscape and vineyards beyond.

04 A three-metre-long butler's pantry is accessible from both ends and is the "engine room" of the kitchen.

05 A black island bench topped with solid stone anchors the kitchen and contrasts with clinical white joinery.



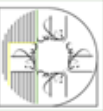
Kitchen elevations 1:100

0 2 m

For the renovation of their property in Melbourne's Mornington Peninsula, Gillianne and Allan Griffiths were certain they didn't want to re-create city life. "I have an affinity for the country," explains Gillianne, "and the aesthetic of rural homes needs to be less slick than city apartments." The new residence consists of a renovated farmhouse and newly added pool pavilion, which also contains a studio and guest accommodation, and is home to interior designer Gillianne, Allan and Gillianne's interior design studio, Studio Griffiths. The interiors draw on the natural beauty of materials such as stone, timber and concrete to create a textured but visually restrained living environment.

In the main residence, living zones are an articulation of Gillianne's vision to create a modern interpretation of the traditional barn. Positioned at the centre of the plan, this voluminous, light-filled space contains the kitchen, living and dining zones and engages with the landscape through a series of generous windows. A three-metre-long island bench is the focal point of the whole space - a black monolith that soaks up the light and contrasts with the clinical white joinery of the kitchen. In pursuit of a minimalist aesthetic, both the benchtop and the splashback are in matt-finish porcelain slab, ensuring a seam-free finish.

The galley-style kitchen has enabled a three-metre-long pantry to





06

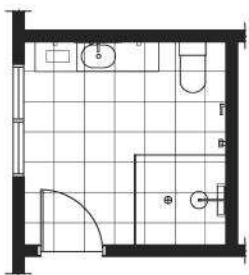
06 Moody black and dark grey tones in the bathrooms are a dramatic counterpoint to the landscape.



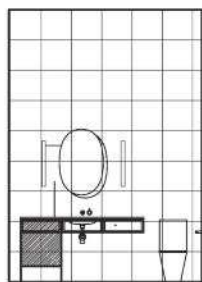
07

07 Minimalist vanities were selected in place of more solid cabinetry to prevent the bathrooms from feeling heavy.

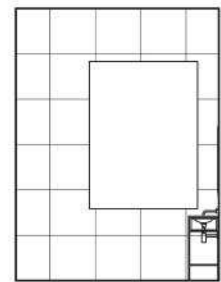
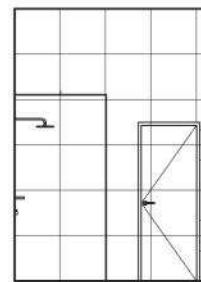
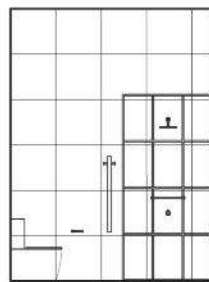
08 The grid motif of the shower screens is a contemporary expression of the farmhouse window.



Bathroom 2 plan 1:100



Bathroom 2 elevations 1:100




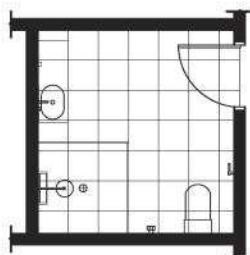


“Moody hues of black and grey in the bathrooms are a testament to the drama and impact of terrazzo, which lines the floors and walls.”

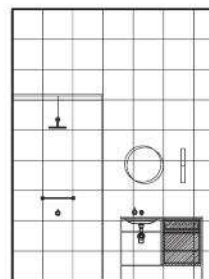
be inserted immediately behind the main kitchen. Accessible from either end, it houses all appliances, keeping the mess of day-to-day food preparation hidden from view. Gillianne describes the butler’s pantry as the “engine room” of the kitchen in open-plan living environments and believes that accessibility is key to making this space as functional as possible.

Moody hues of black and grey in the bathrooms are a testament to the drama and impact of terrazzo, which lines the floors and walls. The recurrent grid motif, seen in the steel-framed shower screen and the grid of the tiles, is influenced by the existing windows. The main ensuite features one wall of diamond-cut terrazzo, a geometric shift designed to surprise and relieve the eye. Slimline consoles with black steel frames add lightness to the otherwise dark and dramatic bathrooms. Gillianne explains that the bold application of terrazzo in her own home is a means of showing clients its “limitless potential” and that this durable material can also be delicate and decorative.

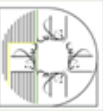
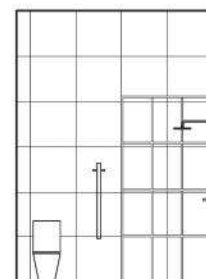
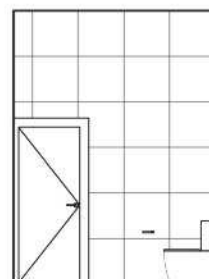
In the pool pavilion, designed in collaboration with Russell Barrett Architects, the interiors are more raw – timber panelling and layered geometric details have been replaced with a homogeneous aesthetic. This restraint is especially apparent in the pavilion’s bathroom, in which every surface is clad in a concrete-look engineered stone that is lightweight but durable enough to be used on floors, walls and even, in thinner profiles, on drawer fronts. Black details, including the shower frame, tapware and lighting, are consistent with the palette of the main house, while a sauna in dark-stained timber is an added luxury. The result is a simple and unembellished interior that is an enticing complement to a rural setting. 

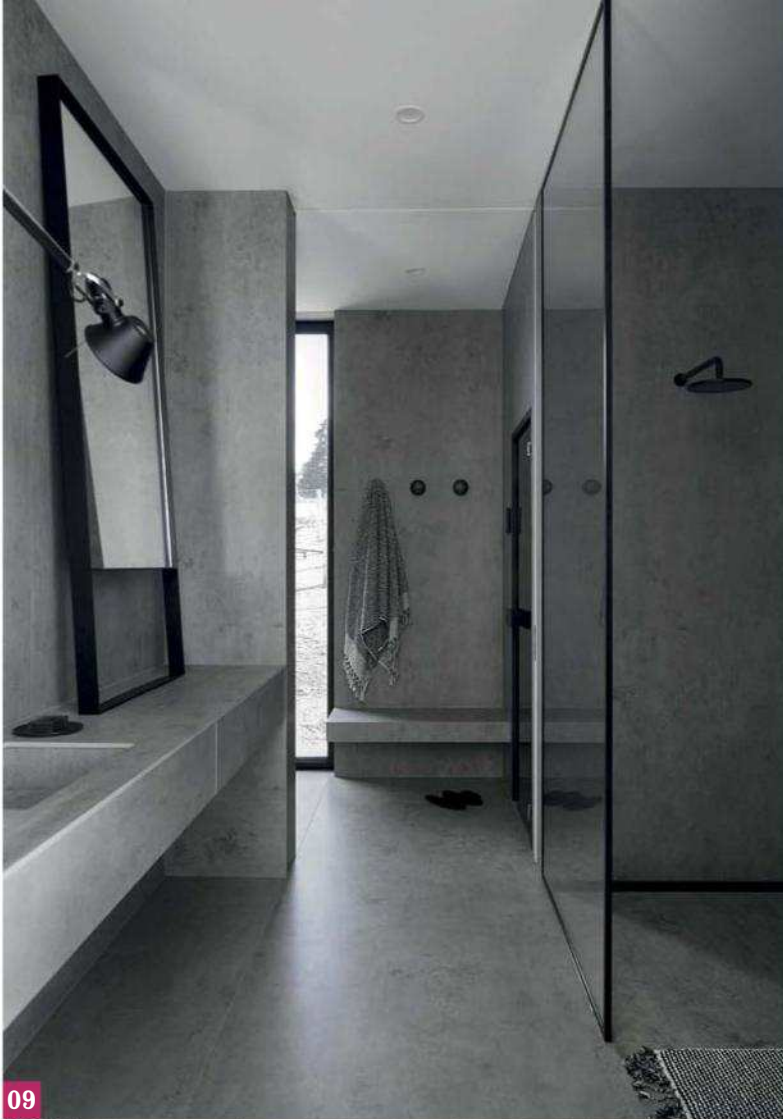


Bathroom 3 plan 1:100



Bathroom 3 elevations 1:100





09



10

Designer

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Gillianne Griffiths,
Hannah Howitt

Builder

Bernie Everett Building

Consultants

Pool pavilion architect:

Russell Barrett Architects in
collaboration with Studio
Griffiths

Landscaping:

Heath Landscape

Joinery: Ideal Cabinets

Engineer: J. V. Consulting
Engineers

Kitchen products

Internal walls: Dulux 'Vivid
White'

Flooring: Royal Oak Floors

Driftwood French oak

Joinery: Laminam XL

Ossido stone from Signorino

Tile Gallery for benchtops,

island bench, splashback

and butler's pantry;

cupboards from Ideal

Cabinets; Made Measure

hardware; Fibonacci Stone

Steel terrazzo mosaic tiles for

splashback (butler's pantry)

Lighting: Custom Lighting

downlights

Sinks and tapware: Franke

Kubus Fraganite sinks and

Mythos pull-out tap in 'Onyx,'

Astra Walker mixer in matt

black and Zip Hydrotap Elite

in matt black, all from E and S

Appliances: Liebherr

double fridge/freezer; Miele

integrated dishwasher and

wine fridge; Gaggenau Vario

steamer

Furniture: Connect bar

stools from Kin; Cattelan

Italia Sigma dining table from

Misura; Thonet No. 18 dining

chairs; Carl Hansen and Son

Wishbone chair from Cult

Bathroom products

Internal walls: Fibonacci

Stone Steel terrazzo tiles in

grey; Urban Edge Ceramics

Statale Wet porcelain tile in

'Nero'; CDK Stone Neolith

Beton surface (pool pavilion)

Flooring: Fibonacci Stone

Steel terrazzo tiles in grey;

CDK Stone Neolith Beton

surface (pool pavilion)

Lighting: Anchor Ceramics

Potter DS ceramic wall lights

from Cafe Culture and Insitu;

downlights from Custom

Lighting; Artemide Tolomeo

Parete wall light (pool

pavilion)

Tapware and fittings:

Brodware tapware and

shower fittings in matt

black from E and S; Sebastian

Herkner Plateau mirrors for

Ex.t from Meizai; Hydrotherm

Tube heated towel rail;

Brodware toilet roll holders

and shower metal shelf

Sanitaryware: Ex.t Frame

modular vanities from Meizai;

Agape Ottocento bath from

Artemdomus; Astra Walker

toilets; custom basin in CDK

Stone Neolith Beton (pool

pavilion)

Other: Tom Dixon Offcut

stool from Dedece; custom

shower screens in black

steel; Muuto The Dots wall

hooks (pool pavilion); mirror

from Urban Couture (pool

pavilion); sauna designed in

collaboration with Finnleo

(pool pavilion)

09 The singular use of
concrete-look stone
in the pool pavilion
bathroom achieves a raw,
minimalist aesthetic.

10 A sauna of dark-stained
timber adds tactile
contrast to the stone and
is a luxurious addition to
the pavilion.



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ELICA: AIR ARCHITECTS FOR MODERN KITCHENS

Revolutionizing the rangehood, Elica combines meticulous care in design, judicious choice of materials and cutting-edge technology to produce design objects aimed at improving the user's quality of life.



The air inside a house can be designed: “We are the AIRchitects,” says Elica Group president Francesco Casoli – designing “architecture of the air.”

Since the 1970s, Elica has combined meticulous care in design, judicious choice of materials and cutting-edge technologies to revolutionize the traditional image of the rangehood. Every new product has a unique story, characterized by a “design journey”

that is full of interesting ideas, twists and turns and crucial choices.

Designed with a focus on reducing energy consumption while producing maximum efficiency, an Elica rangehood is no longer seen as a kitchen accessory, but as a design object that improves the user's quality of life.

Today, Elica is a multinational company, a well-appreciated and sought-after

symbol of Italian-made products, quality, knowhow and design. A world leader in the manufacture and design of domestic-use rangehoods, the group has four plants in Italy as well as one each in Poland, Mexico, Germany, India and China.

Elica's technical laboratory is dedicated to rangehoods; it is an international centre for excellence regarding studies on acoustics. It's in the lab that the company's





Opposite page: Featuring natural wood paired with satin white, the Bio rangehood maintains traditional lines while being truly innovative. Available for wall-mounted or island installation, Bio is modular and thanks to its shelves, it can easily be adapted.

This page, top: Appearing like a pendant light, Platinum is a high-functioning island rangehood. The modern, clean-lined stainless steel is easily adaptable to a variety of styles and environments, while Elica's patented Evolution system ensures all odours from cooking are eliminated. Bottom: Designed by Fabrizio Crisà, NikolaTesla is Elica's first induction cooktop with an integrated rangehood, combining the functions of two appliances into one product.



cutting-edge technology is studied, designed, created and tested – the technology that forms the true heart of every hood that goes out into the world's kitchens. The aim is to make Elica hoods increasingly efficient in terms of suction performance, reducing noise as far as possible and improving the lighting system to ensure maximum ease of use around work surfaces and within the whole kitchen environment.

Elica is distributed in Australia and New Zealand by Residentia Group. Every product is backed by a five-year, in-home warranty to ensure peace of mind. **ELICA**



For more information on Elica:
1300 11 4357
shop.elica.com.au

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BATHROOM CONCEPTS: BALANCE AND CHARM

Add innovation, craftsmanship and functionality to the bathroom with these furniture systems by Stocco, now available in Australia from Parisi.



Parisi has announced the Australian premiere of bathroom furniture by Stocco. Based in the northern Italian city of Padua and with a fifty-year heritage, Stocco represents distinctive, innovative design combined with exceptional quality standards.

Tao

Stocco's Tao is a contemporary bathroom system concept with a sleek look, offering a balance of minimalistic geometries and innovative design. Thanks to its forward-looking approach, Tao offers a modern bathroom vanity solution that's in line with new trends.

The design's strength lies in the Yin-Yang principle, which can be appreciated in

the interactive synergy between the system's T-shaped element and its side storage units. The furniture, available in different sizes and finishes, can be positioned to the right or to the left of the T, to form pleasant asymmetric compositions.

Tao's design expresses balance: between natural inspiration and technological materials, and between perfect elementary geometry and design innovation. Tao is tailor-made and the artisanship is palpable.

Tao can be used to create different atmospheres in the bathroom according to the materials and finishes chosen: the themes are Nordic, Minimal, Modern and Elegance.

Tao combines natural and technological materials to delight the senses. The birch

wood, with its characteristic striped edge, shows its "soul" without uncertainties. It is solid and resistant to water, humidity and time, and matches well with the Polaris finish, with its smooth and velvety touch. The anti-fingerprint surface is highly resistant to scratches and heat.

Crafted in Italy, Tao presents a luxe minimalist design with a long, handle-less wall-hung form and luxury push-to-open drawers that ensure smooth openings and closings.

Iks

Iks is a bathroom furniture system designed to be "dressed" in different ways. The luxury wall-mounted cabinets are the result of a rigorous approach to



Opposite page: The Iks vintage oak cabinet adds warmth and character to the bathroom, paired with a glossy, built-in washbasin top that is hygienic and chemical-resistant yet soft to the touch.

This page: The wall-mounted Tao cabinet with Polaris Blanc Glacé finish features an asymmetrical design ideal for contemporary bathrooms.



design, meaning Iks can be used in many variations without losing its functional and aesthetic qualities.

The sophisticated material of the frame enhances the expressive vintage oak wood finish of the fronts, highlighting the high standard of design and craftsmanship. The use of premium wood in the bathroom adds natural charm, and the wood's veining invites the user to experience the bathroom through tactility and emotion. All the wood finishes are engineered and treated to make them suitable for use in a demanding bathroom environment.

Every vintage oak panel is made from the inner part of a gnarled tree and is characterized by a difference in colours due to exposure to atmospheric agents. The

panels also feature medullary cracks and star-shaped open gnarls.

The lacquered matt white wood structure is combined with a built-in washbasin top in glossy Mineralmarmo, a substance composed of a natural mineral base and a small percentage of polyester resin, which is soft to the touch, hygienic and resistant to chemical and physical agents.

The large front drawer and the internal drawer assure an optimal storage capacity, with smooth openings and closings.

Iks cabinets are combined with side storage units, provided with two front doors in vintage oak wood and a lacquered matt white wood structure. The cabinets are designed and crafted in Italy. **PARISI + STOCCO**

PARISI

**TAILORMADE
STOCCO**

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on Parisi: parisi.com.au

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NOT JUST ANOTHER BRICK IN THE WALL

Born out of Frank Lloyd Wright's Imperial Hotel project, Japanese tile manufacturer Inax creates beautiful tiles that present a functional and durable alternative for interior applications and external facades.



Surviving earthquakes, salt and sun, tiles made from natural elements have been the building blocks of some of the world's most iconic buildings.

Both Jan Utzon's Sydney Opera House and Frank Lloyd Wright's Imperial Hotel in Tokyo were designed with exteriors formed of tiles. Utzon's modernist masterpiece, with its complex sails set against the backdrop of Sydney Harbour, is covered with more than a million Swedish ceramic tiles, while the now-demolished Imperial Hotel incorporated thousands of tiles crafted in Japan. Completely different in form and exposed to wildly divergent environments, these buildings are indicative of the design potential and durability of tiles.

So when considering materials for

residential facades, ceramic tiles present a seriously attractive option.

Anyone who has lived in a typical Australian red-brick coastal home would know that old bricks rust. This is a result of the earthen elements that go into forming them – materials that have a metal content that is highly corrosive and which generates the hues of our suburbs.

The first benefit of an exterior composed of unglazed ceramic tiles is that the materials are more refined than those in brick, with less metal content, meaning less chance of degradation. Perfect for the beach house or the poolside pavilion, tiles have worked for everything from Brighton Beach House by Melbourne's BG Architecture to, yes, the Sydney Opera House.

It is the source of the clay used to form tiles that lays the groundwork for their appearance. For example, the tiles used for Wright's Imperial Hotel were made by a family-owned business located south of Nagoya where pottery is famous for the reddish tones of the iron-rich clay in that area. Wright sourced clay from close to the town of Tokoname that produced a more yellow tone, giving the hotel its distinct appearance.

From those humble beginnings, the company formed out of Wright's Imperial Hotel project, Inax, has grown into a global leader in tile design and manufacturing, as well as in the production of sanitary fixtures.

An innovative and pioneering company, Inax not only made the first tiles used for the





Opposite page, left: Tasmanian Residence by Fuglsang Development features Inax Custom Louvres as external cladding. Photo: Willem Rethmeier. Middle: Brighton Beach House by BG Architecture features Inax Ceravio G tiles on both the internal and external walls. Photo: Dianna Snape. Right: The refined Prahran Residence by Lucy Bock Design Studio uses Inax Fourefle tiles on the kitchen bench. Photo: Mark Roper.

This page: Inax tiles are not only functional and durable, they are also aesthetically appealing, as seen in the Memocorp Office by The Stella Collective, which features Inax Sugie Series tiles on the splashback. Photo: Peter Clarke.

exterior of a building in Japan (the hotel) but also invented Japan's first advanced toilet and self-powered automatic faucet. And the company's spirit of *monozukuri* (making things) doesn't stop there.

Inax's more traditional tiles (available in a range of profiles beginning at 6 mm) are bound by mortar. As a result, they are tolerant to shifts of the earth. This meant Frank Lloyd Wright's Imperial Hotel was resilient enough to withstand one of Japan's most severe earthquakes. It also means that tiles can be used in houses built on unstable ground in Australia.

Inax tiles are not only functional and durable, they are also aesthetically appealing, much like the inspiring composition of Japanese architecture. Throughout the

suburbs of Tokyo and beyond, tile facades end seamlessly, with no cut tiles. This is because the houses are designed based on the tile-sheet, not the property boundary.

With Inax's range of tiles and cladding available in a multitude of different proportions and colours, such beautiful, durable and seamless tile facades are also accessible in Australia. **ARTEDOMUS**

artedomus

INAX

For more information on Artedomus and Inax: artedomus.com
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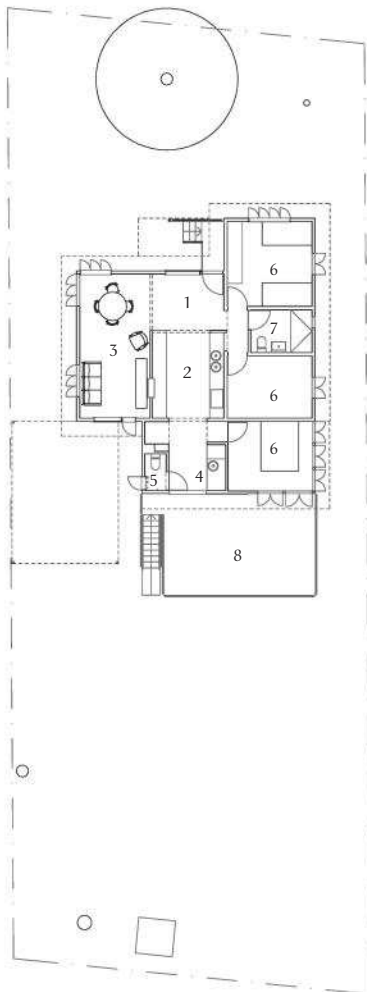


LIGHT & BRIGHT

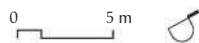
• ZUZANA & NICHOLAS ARCHITECTS •

A clever yet pragmatic alteration to this Brisbane residence opens the kitchen to the rest of the house, creating a central avenue that transitions from front door to backyard.

Photography by Toby Scott



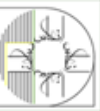
Plan 1:400



- | | |
|-----------------|---------------|
| 1 Entry | 5 Powder room |
| 2 Kitchen | 6 Bedroom |
| 3 Dining/living | 7 Bathroom |
| 4 Laundry | 8 Deck |



01



01 Located at the centre of the plan, a galley kitchen is an occupied threshold that connects the front and back of the house.





02

The contradictions that have shaped the design of Monash Road House are likely to elicit a knowing smile on the face of many architects. The familiar demands of the brief – make the home feel more generous, open up an isolated kitchen and reconnect it to the rest of the house – needed to be resolved while avoiding significant structural changes or the costly exercise of relocating the plumbing.

This was the starting point for Zuzana and Nicholas Architects. In plan, the clients' compact postwar house in the Brisbane suburb of Tarragindi was a rabbit warren of cellular rooms that left the kitchen isolated and introverted. The architects' solution was to remove two walls in the kitchen, unshackling it from its enclosed

space in the centre of the house and reconfiguring it into a galley-style layout. This cost-effective reorganization allows direct access from the front door through the kitchen to the deck and the back garden beyond. A minimal extension replaces the old external laundry and now contains the fridge, pantry, laundry, powder room and access to a bedroom.

Zuzana and Nicholas's creative articulation of this pragmatic strategy was to conceive these two zones as a "piece of joinery that you can walk through," explains Zuzana Kovar. Tasmanian oak joinery is used for all kitchen cabinets and also lines the walls and doors in the adjacent utility room. This warm timber creates uniformity, while injecting a sense of play into the utilities area.



02 The kitchen and adjacent utilities area are wrapped in Tasmanian oak and are conceived as a “piece of joinery that you walk through.”




Doors to the pantry, powder room, laundry and bedroom are all clad in Tasmanian oak, as are the walls, turning this tight space into a “game of concealment” and enlivening a space that might otherwise feel simply like a room full of doors.

In the kitchen, apertures in the walls have been retained where old doorways used to be, framing views into the adjacent living room and bedroom area. Zuzana describes this as a process of creating “conversations between rooms.” The decision to omit overhead cupboards avoids any sense of enclosure – important in a room that must also serve as a space to transition through.

In the diminutive powder room, simplicity is key. A brass sheet splashback, brass wall light and brass door pull are custom elements

in an otherwise subdued palette. A Tasmanian oak-lined skylight admits light, while a solid casement shutter overlooks the garden without compromising privacy.

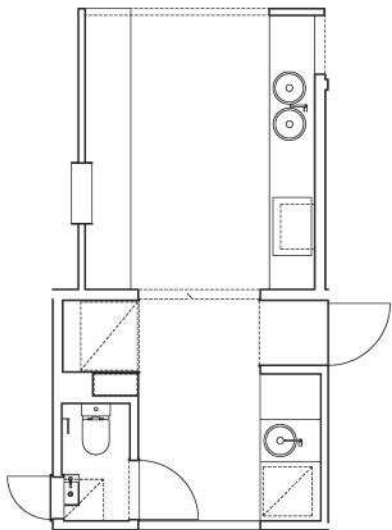
This work is the first in what will be a two-stage project for the architects. When finances permit, the owners hope to build a two-storey addition to the front, extending their living space and adding a main suite. But for now, they can surely relish the greater amenity and delight that this modest but considered reorganization has given their family. 



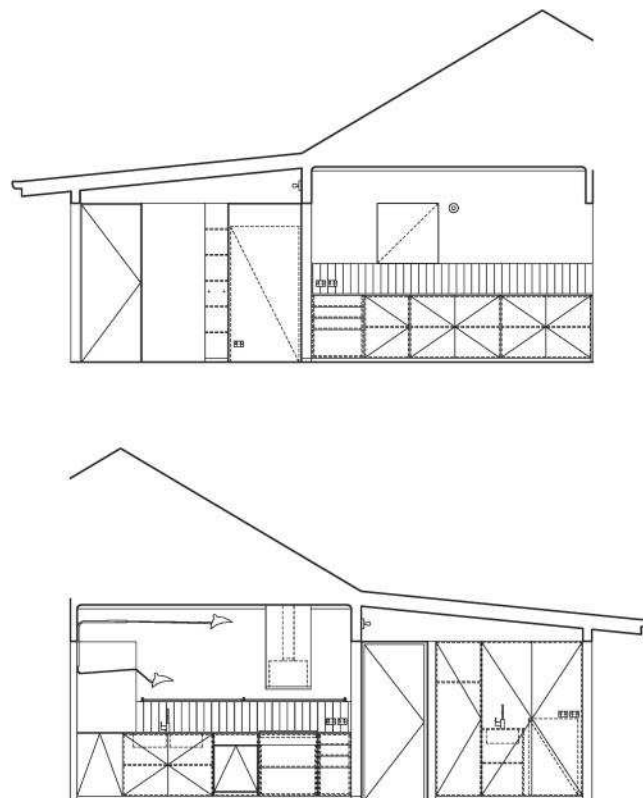


03 Apertures in the walls have been retained where old doorways used to be, framing views from the kitchen into adjacent rooms.

04 Custom brass details and a Tasmanian oak-lined skylight enliven the compact powder room.



Kitchen plan 1:100



Kitchen elevations 1:100





Architect

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Project team

Zuzana Kovar,
Nicholas Skepper

Builder

Robson Constructions

Consultants

Structural engineer:

NGS Structural Engineers

Kitchen products

Internal walls: Gyprock plasterboard painted in Dulux 'Whisper White'

Flooring: Existing timber flooring, re-sanded and finished in Feast Watson 'Black Japan' and 'Floorclear Satin'

Joinery: Plywood joinery with Tasmanian oak veneer in Feast Watson 'Liming White' and Cabot's 'Cabothane Clear'; Concrete Nation concrete benchtop and end gable with cream matt finish; splashback tiles in 'Gloss White' from Classic Ceramics

Lighting: Feraluce brass wall lights from Creative Cable; Serge Mouille Two-Arm Wall Sconce

Sinks and tapware: Mizu sinks from Reece; Astra Walker Icon sink mixer

Appliances: Miele stainless steel cooktop, CleanSteel oven, Slimline rangehood and integrated dishwasher

Other: Custom brass utensil rail; Blum pull-out pantry; custom brass handles for pantry

Bathroom products

Internal walls: Gyprock Aquachek plasterboard painted in Dulux 'Whisper White'

Flooring: Tallwood floor boards in Feast Watson 'Black Japan' and 'Floorclear Satin'

Joinery: Brass sheet splashback

Lighting: Feraluce brass wall light from Creative Cable

Tapware and fittings: Mizu Drift basin mixer in 'Chrome'

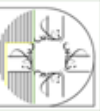
Sanitaryware: Caroma wall basin and Eco bottle trap in 'Chrome'; Porcher Cygnet toilet suite from Reece

Doors and Windows:

Custom hardwood-framed doors and windows with hardwood veneer in Dulux 'Whisper White' by AllKind Joinery and Glass; brass hopper window fastener from Restoration Station; Skydome traditional skylight with Tasmanian oak veneer and plywood shaft; solid-core door with Tasmanian oak veneer, Tasmanian oak reveals, white-washed in Feast Watson 'Liming White' and Cabot's 'Cabothane Clear'

Other: Custom steel toilet paper holder powdercoated in Dulux 'Whisper White'; custom brass pull handle for powder room door; Rowsan curve hook from Mr Kitly

04



TOWN & COUNTRY

• TECTURE •



Working within the existing footprint, this thoughtful reconfiguration of a 1980s homestead in Victoria brings a sense of the city to a country dwelling.

Photography by Peter Clarke

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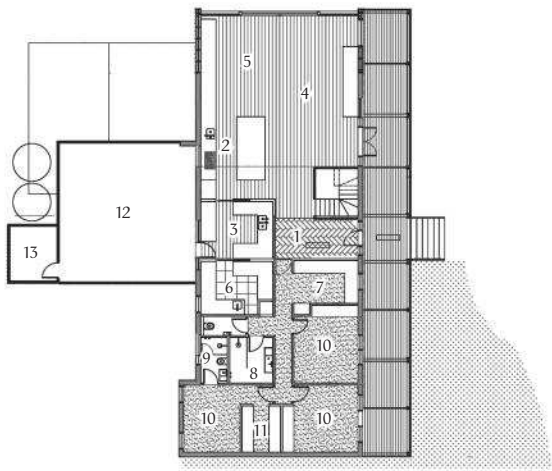
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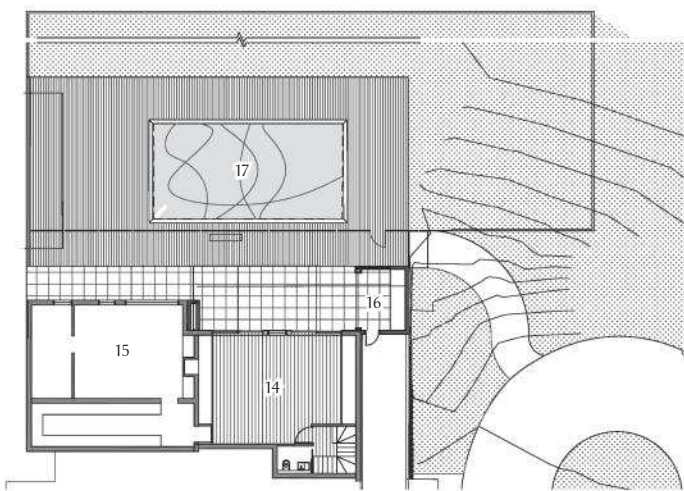


01 In the expansive north-facing living area, the kitchen's rich timber tones are used to draw the eye to the view through the gable window. Artwork (L-R): Ahn Do; David Keeling.





Ground floor 1:400



Lower ground floor 1:400

0 5 m



- | | | |
|-----------|-----------------|--------------------------|
| 1 Entry | 7 Study | 13 Store |
| 2 Kitchen | 8 Bathroom | 14 Casual living |
| 3 Pantry | 9 Ensuite | 15 Existing main bedroom |
| 4 Living | 10 Bedroom | 16 Outdoor kitchen |
| 5 Dining | 11 Walk-in robe | 17 Pool |
| 6 Laundry | 12 Carport | |

When the time comes to update a family home, owners (and their appointed architects) often need to reconcile the desire for a more contemporary residential environment with the emotional pull of family memories. For the owners of this residence, layers of family memories intricately woven into the original home remain intact in the redesign.

The building, one of three dwellings on a stud farm outside Geelong, Victoria, is a homestead built in the 1980s. The owners had initially spoken with an architect who proposed a larger extension, but for Tecture director Ben Robertson, the house already had sufficient space and could, with a little reorganization, provide the owners with everything they need. His proposal was to shift a few internal walls, freeing up space for a larger kitchen, laundry and butler's pantry. Together with a spatially modest forty-square-metre addition to the upper level, this would give the clients the luxurious living space they craved while also opening the house up to the spectacular view.

Externally, the existing house has been rendered with concrete and the new addition clad in black Colorbond, signalling the transition from old to new and lending the home a contemporary feel that doesn't jar with the vernacular of the Australian homestead. The gable end of the new, north-facing addition is fully glazed and

now defines the residence – both when viewed from the property and when experienced from within.

Inside, the feel is more “city apartment” than “rural homestead.” Kitchen joinery in rich brown timber veneer offsets the sunlight pouring in through the gable windows. Generous joinery, which conceals elements such as a bar behind cabinets that extend up from the benchtop, ensures the room has a sleek, minimalist feel. Below-bench cabinets continue along the western wall into the dining zone, serving as an in-built sideboard.

Shifts in the internal colour palette denote the transition from public to private zones. “We like to zone spaces,” explains Ben. This strategy has created a beautifully resolved dialogue between the powder room and the ensuite: the luxury of the dark stone tiles in the powder room is substituted by the more pared-back aesthetic of large white tiles in the ensuite. The use of smaller white tiles laid in a herringbone pattern above the datum line unites the two.

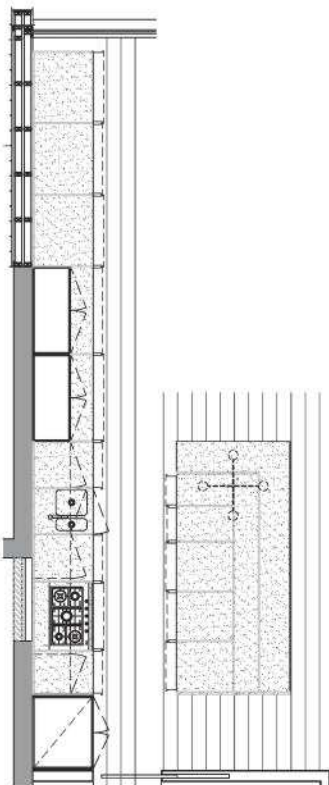
Throughout, subtle equine references are a restrained connection to place. Horizontal panes of bronze metal are a recurrent design detail in the kitchen and bathrooms and are a veiled reference to horse harnesses. Other material allusions range from tan leather furnishings to bronze light fittings. When read together, the overall impression is of a robust and luxurious rural residence. 🐾





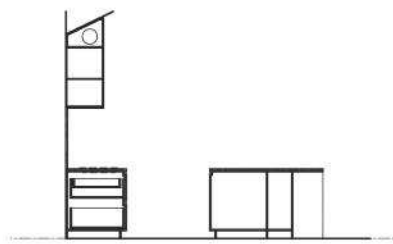
02 Kitchen joinery runs the length of the wall and functions as a sideboard in the dining area.

03 The dark kitchen joinery and timber screen that wraps the stair create symmetry and emphasize the roof form.

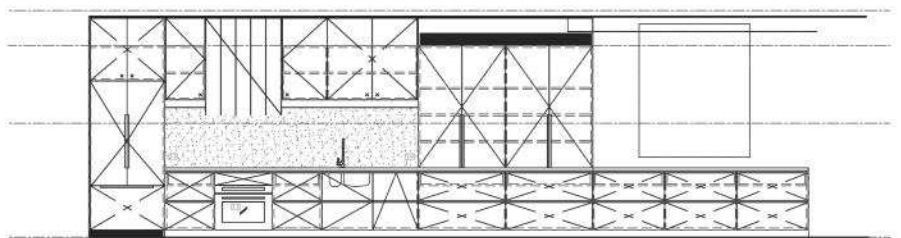


Kitchen plan 1:100

0 2 m



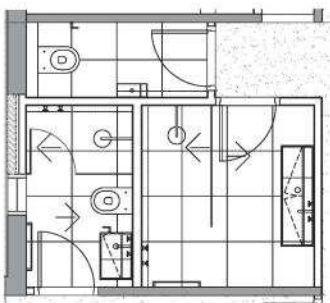
Kitchen section 1:100



Kitchen elevations 1:100

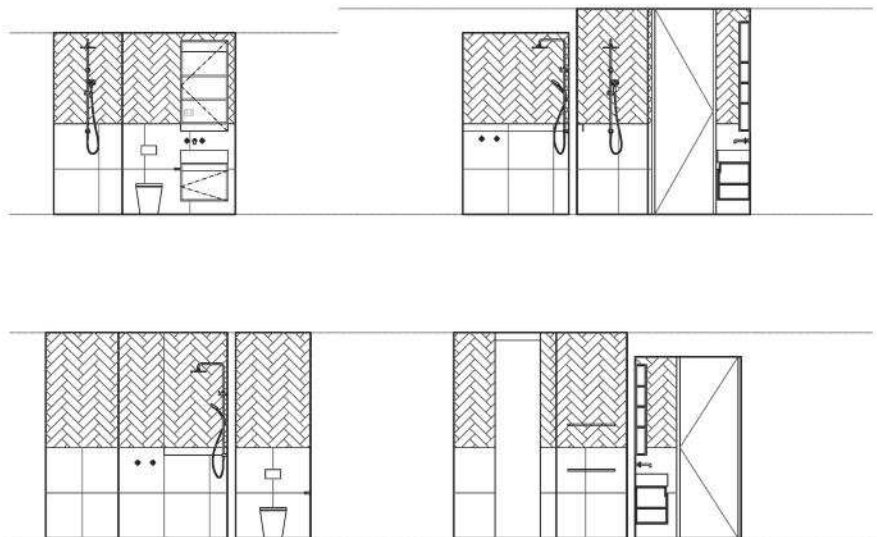


04



Bathroom plan 1:100

0 2m



Bathroom elevations 1:100





04 An iron band on the vanity is a recurrent motif in the bathrooms, and complements the grey stone in the powder room.

05 Black fixtures, sharp lines and white tiles create a graphic sensibility in the main bathroom.

05

Architect

Tecture

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teature.com.au

Project team

Ben Robertson

Builder

Built by Wilson

Consultants

Joinery: Scott's Country
Look Kitchens

Styling: Swee Design

Kitchen products

Internal walls: Plasterboard painted in Dulux 'Whisper White'; Woodcut French Grey European oak boards

Flooring: Woodcut French Grey European oak; Pietra Natuca square tiles from Signorino Tile Gallery (pantry)

Joinery: Pietra Natuca benchtops and splashbacks from Signorino Tile Gallery; Evener Ravenna timber veneer with matt coating; Procyon metal band for overhead cupboards in 'Satin Pearl Black' powdercoat from Astor Metals

Lighting: Douglas and Bec Line Pendant 04

Sinks and tapware: Astra Walker Icon Plus tapware in 'Iron Bronze'; Franke Kubus sink in 'Fragranite Onyx'

Appliances: Miele appliances; Fisher and Paykel fridge

Doors and Windows: Capral glazing system

Furniture: Gubi Beetle chairs and Hay About a Stool bar stools, all from Cult; Lowe Furniture dining table from Hub Furniture

Bathroom products

Internal walls: Monaco tile in 'White' and Pietra Natuca stone tiles (powder room), both from Signorino Tile Gallery

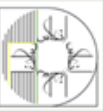
Flooring: Pietra Natuca stone tiles (powder room) and terazzo (bathroom), both from Signorino Tile Gallery

Joinery: Custom cabinetry

Lighting: Flos Mini Glo-Ball from Euroluce (powder room)

Tapware and fittings: Astra Walker Icon Plus tapware in 'Iron Bronze'

Sanitaryware: Omvivo C-series basins; Kado Lux back-to-wall toilet pan from Reece

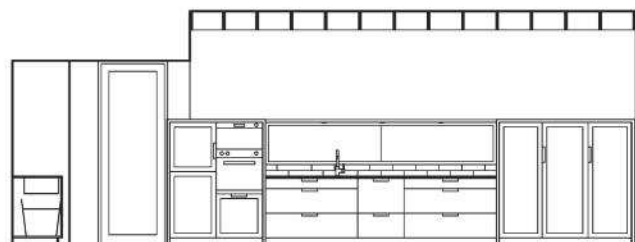


FRAMEWORK FOR LIVING

• MOLONEY ARCHITECTS •

With its emphasis on durability, natural materials and pops of colour, this addition to a 1910 weatherboard house in regional Victoria is a domestic retreat perfectly suited to the vicissitudes of everyday life.

Photography by Christine Francis



Kitchen elevations 1:100

0 2 m

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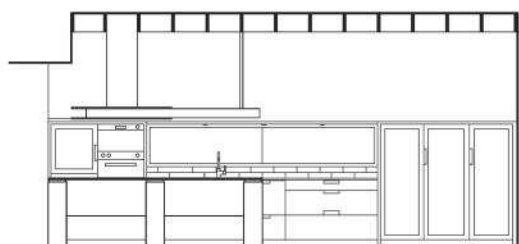
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01 A kitchen in robust formply is built to withstand the daily bustle of family life, while an open shelf provides ample storage for plants.





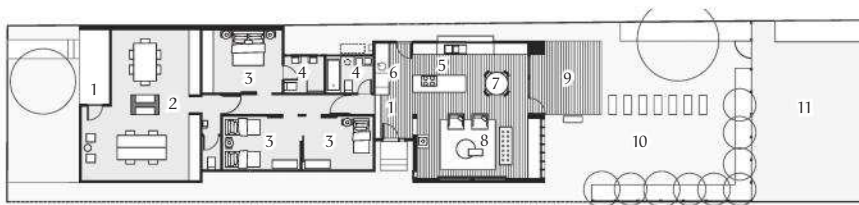
02

02 The social, open-plan kitchen is positioned inside a “wooden box” that has been added to the back of a 1910 weatherboard cottage. Artwork: Chris Ingham.

03 Above the kitchen, exposed beams reveal the structure of the new addition and lend the living and cooking zones different personalities.



Section 1:400



Plan 1:400



- 1 Entry
- 2 Studio
- 3 Bedroom
- 4 Bathroom
- 5 Kitchen
- 6 Laundry
- 7 Dining
- 8 Living
- 9 Deck
- 10 Courtyard garden
- 11 Parking/storage



03

The home of architects Mick and Jules Moloney is, in some respects, a bit like a mullet – business in the front, party in the back. That’s not to say that the house feels like a questionable hairstyle statement best left in the 1980s, but rather a literal descriptor of the floor plan: the couple’s architecture studio resides in the front of the 1910 weatherboard house, while the informal and social living zone of their home opens generously onto the north-facing garden at the back.


When they bought the house, located on the main street of Ballarat in Victoria, Mick and Jules of Moloney Architects turned the front two bedrooms into their studio and lived in the remaining rooms at the back until, three kids and several years later, the space was in dire need of an overhaul. The bedrooms and bathrooms at the centre of the house were renovated and a new open-plan kitchen, living and dining extension was, in Mick’s words, “plugged” onto the back.

“Ballarat is a city with a rich architectural legacy and we believe in allowing old and new to sit respectfully,” explains Mick. To this end, the visually distinct addition – a cedar-clad wooden box – tucks in under the old roof.

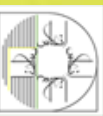
Inside, natural materials prevail, from the blackbutt flooring and plywood ceiling to exposed beams and bookshelves in Victorian ash. Materials were selected for their durability and cost-effectiveness

and remain unadorned. Kitchen joinery is built from black formply, the surface of which is a little imperfect – an aesthetic the architects felt was well suited to the practicality of life with young children in tow. The colour and contrast of the formply demarcate the kitchen from the adjacent living zone. Similarly, the exposed beams above give the kitchen and living areas different personalities and “undress the structure a bit,” says Mick. These changes in materiality denote a shift in function in a modern-day interpretation of the compartmentalized rooms of Victorian houses.

The kitchen layout is informed by the family’s habits. The cooktop is located on the kitchen island to prevent the person doing the cooking from having to constantly turn to continue a conversation, while overhead cupboards have been eliminated in favour of an open shelf for plants. “We’re not tall,” explains Mick, “so neither of us really like overhead cupboards.”

The aesthetic in the family bathroom and ensuite is in keeping with the new addition. White tiles and black grout on the walls meet bluestone tiling on the floor and bath shelves in black formply. In the main bathroom, practicality is punctuated with a pop of colour thanks to the yellow 1970s pendant rescued from a junk shop. The brilliant yellow became the cue for yellow doors to the bedrooms and bathrooms – a dash of whimsy in a house that doesn’t take itself too seriously. 





04 Aligning the mirror and window in the main bathroom creates a sense of space, while a salvaged 1970s pendant adds personality and playfulness.

Architect
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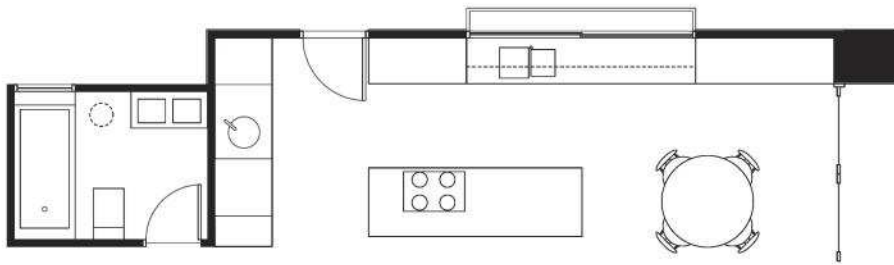
Project team
Mick Moloney, Jules Moloney

Builder
Shane Lavery

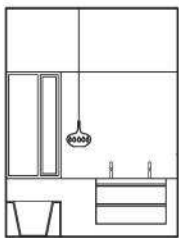
Consultants
Joinery: Central Joinery
and Kitchens

Kitchen products
Internal walls: Hoop pine plywood; formply skirts and details; painted plasterboard; exposed Victorian ash beams
Flooring: Blackbutt flooring
Joinery: Carrara marble and stainless steel benchtops; white subway tile splashback; Victorian ash shelves
Lighting: Paris Au Mois D'Aout pendants; Euroluce Sunny LED projector lights
Sinks and tapware: Tapware and Schock granite sink from Abey
Appliances: Fisher and Paykel appliances

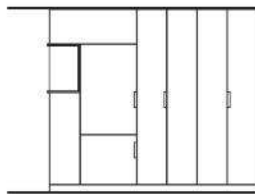
Bathroom products
Internal walls: White wall tiles from Ballarat tiles; Mapei grout
Joinery: Vanity by Central Joinery and Kitchens; Mirror from W.J. Robson Glass
Lighting: Vintage yellow pendant; Euroluce Sunny LED projector lights
Tapware and fittings: Tapware from Reece
Sanitaryware: Basins, bath and toilet from Reece
Doors and windows: Window frames by Central Joinery and Kitchens; doors painted yellow
Other: Custom bath shelf by Central Joinery and Kitchens



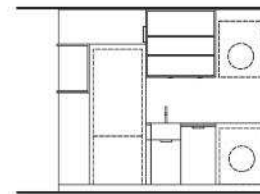
Bathroom and kitchen plan 1:100



Bathroom elevations 1:100

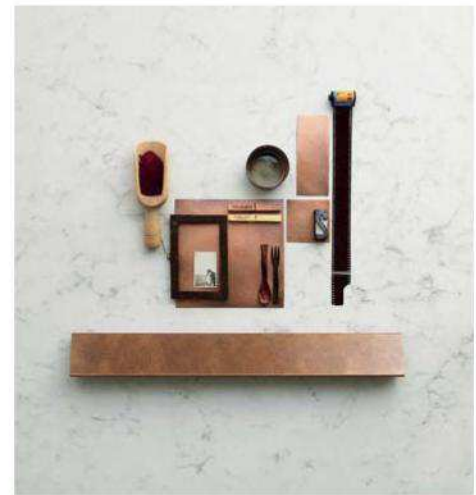


Laundry elevations 1:100



EXPERIENCE VALCUCINE KITCHENS

From an automation system that brings the kitchen to life to an antiquity-inspired kitchen with beautifully crafted drawer-front designs, Valcucine offers both function and beauty – with a focus on sustainability.



Sustainability-focused innovation is the driving force behind Valcucine, the revolutionary Italian kitchen brand that has been turning the world of kitchen design and manufacturing on its head for more than thirty years.

In creating the kitchen automation system V-motion Valcucine incorporated extensive customizable options and used 100 percent recyclable materials in order to provide function and beauty for a lifetime.

V-motion

Unique to Valcucine kitchens, V-Motion enhances kitchen interaction by bringing the kitchen to life and creating a sensation like no other. The clever V-Motion uses subtle hand movements to activate kitchen functions; a simple motion can open and close doors, and change light colour and brightness.

Sustainable Materials

Valcucine's Invitrum base unit is the first base system in the world made completely out of aluminium and glass, respecting the main principles of eco-sustainable design: dematerialization, recyclability, reduction of toxic emissions and durability.

The use of recycled aluminium combined with an impact-resistant glass worktop means 100 percent of the materials can be recycled and re-used. The single 10 mm-thick glass side panel of the base unit eliminates the need for bulky chipboard, saving 73 percent on raw materials.

Colour your world

Designed by Gabriele Centazzo, Valcucine's Genius Loci kitchen is reminiscent of antique desk design, even incorporating a secret drawer. Featuring unique materials and strong lines, Genius Loci can help create

an intimate and functional space. With eighteen unique drawer-front design options, this kitchen goes beyond functionality to embrace a sophisticated design that is entirely customizable.

Among the drawer-front designs are: **Carved Leaves**, which is defined by an intricate, tactile pattern of scattered leaves carved from timber; and **Distressed Copper**, a minimalist drawer-front designed to evoke the feeling of bygone days. Fixed to tactile walnut timber, the copper is protected by nanotechnology. **ROGERSSELLER**





Opposite page, left: The Carved Leaves drawer-front design, available for the Genius Loci kitchen, is intricate and tactile. Middle: Valcucine's Invitrum base unit is constructed from sustainable aluminium and glass. Right: The minimalist Distressed Copper drawer-front is designed to evoke the feeling of "bygone days."

This page, left: Valcucine's Genius Loci kitchen is reminiscent of antique desk design, even incorporating a secret drawer. Below: With Valcucine's V-motion, kitchen functions can be controlled with subtle hand movements.



rogerseller

For more information
on Rogerseller:
rogerseller.com.au

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

 Enekas.Academy

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FINDING BEAUTY IN SIMPLICITY

The Doonan Glasshouse has become an iconic building on Queensland's Sunshine Coast. Its minimalist interior and monochromatic colour palette are the signature style of architect Sarah Waller, who designed and built it for her family. The five bathrooms feature Geberit concealed cisterns and black Sigma 50 buttons for a seamless look and sophisticated style.



Sarah Waller is clearly a creative soul and one of the few female architects in Queensland who holds a builder's licence. Having gained her architect qualification in the UK, she arrived in Australia twelve years ago and started working as a building designer, as her qualifications were not recognized at the time. Now a registered architect with a Queensland builder's license, she runs a multi-award-winning architecture practice alongside her boutique building company.

Her love for all things clean and simple is particularly evident in her own home, Doonan Glasshouse, which she designed and built from 2015 to 2016. The house features a minimalist interior that embraces a monochromatic colour palette.

"Our home double-functions as a family home and showcase for my work," Sarah explains. "It was incredibly satisfying to be the designer, builder and architect of our home. We love the aesthetics and the feel of it."

Award-winning bathroom features Geberit products

The main bathroom at Doonan Glasshouse, which features the same restrained colour palette as the living areas, won the Housing Industry Association's Queensland bathroom of the year award in 2016. With strong visual connections to the outdoors, it features a large, luxurious bath surrounded by greenery, which contributes to a spa-like atmosphere. Throughout all of the house's five bathrooms,

Sarah specified Geberit concealed cisterns and black Sigma 50 buttons.

"I wanted black accessories that go with my monochromatic colour palette, which was not that popular four years ago when I planned the house. But I knew Geberit from the UK and chose the Sigma 50 buttons," Sarah says. She particularly likes that Geberit's extensive range offers architects design freedom and choice. "I selected the brushed finish for my buttons, as it is easy to clean and there are no fingerprints visible after using it."

From an architectural point of view, she prefers the back-to-wall concealed cisterns used with Sigma 50 buttons, as they contribute to her pared-back mid-century modern style and make any bathroom look more spacious.

As the homeowner, she loves the fact that





Opposite page: Sarah Waller Architecture's Doonan Glasshouse boasts seamless connections between indoors and out.

This page, top: With its clean lines, abundant greenery and luxurious bath, the main bathroom evokes a spa-like feeling. Bottom left: Doonan Glasshouse features a minimalist interior that embraces clean lines and a monochromatic colour palette. Bottom right: Geberit's concealed cisterns and Sigma 50 buttons complement the pared-back palette and clean lines.



there are no ledges or shelves necessary that would distract from the clean lines that define the house.

A specialist with outstanding service

Asked about the benefits of specifying Geberit, Sarah names the quality and longevity of the products. "As architect and builder, any problems can come back to me years after the build is finished. To avoid this, I specify Geberit, as they are an established market player. They know what they are doing and deliver outstanding after-sales service." **GEBERIT**

Architect/builder:
Sarah Waller Architecture
Photographs: Paul Smith,
Nadja Farghaly

GEBERIT

For more information
on Geberit:
geberit.com.au/buttons

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THE PERFECT HOME, AT THE TOUCH OF A BUTTON

With Häfele's Smart range of bathroom mirrors, sound and lighting control and the new Connect app, setting the ideal atmosphere is easy, whatever the occasion.



Our homes should be as intuitive as we are. Now, with the Smart Häfele range, they can be.

Across the entire Smart range of bathroom mirrors, sound and lighting systems, Häfele enables control of the home through a smart phone, using the Häfele Connect app. Häfele Connect is a new system for intelligent and wireless light and sound control, enabling the creation of the perfect

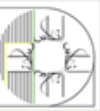
atmosphere for many different situations.

The Loox Multi-Dimensional Bathroom mirror has been designed to integrate seamlessly into daily life, with four key functions at the touch of a button. With front and back lighting, an integrated sound system and a mirror demister all controlled via a phone, what more could a homeowner want?

As you move into the living room, the

Häfele Connect mobile app automatically connects to the sound system in the cabinetry and lighting around the room. This allows the user to change and adjust the lighting as well as keep playing music from their phone throughout the house.

Through a simple interface and with the touch of a button, Häfele lets the home come to life in your hands. **HAFELE**





Opposite page, left: Häfele Connect is a new system for intelligent and wireless light and sound control, creating the perfect atmosphere for many different situations.

Opposite page, right: The Loox Multi-Dimensional Mirror is the latest addition to the Häfele Loox range. The mirror has a variety of light settings that can create the perfect room atmosphere.

This page: The Loox Sound System 420E with Exciter speakers is an invisible sound system developed to be installed into furniture pieces.

HÄFELE

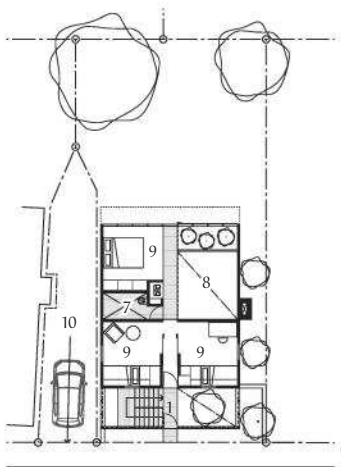
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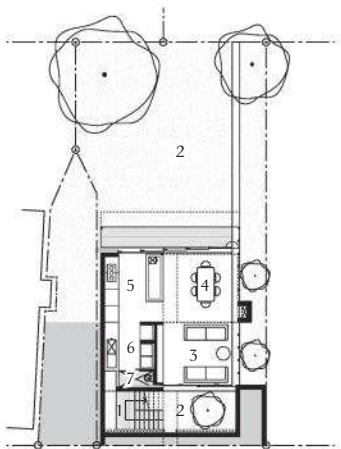
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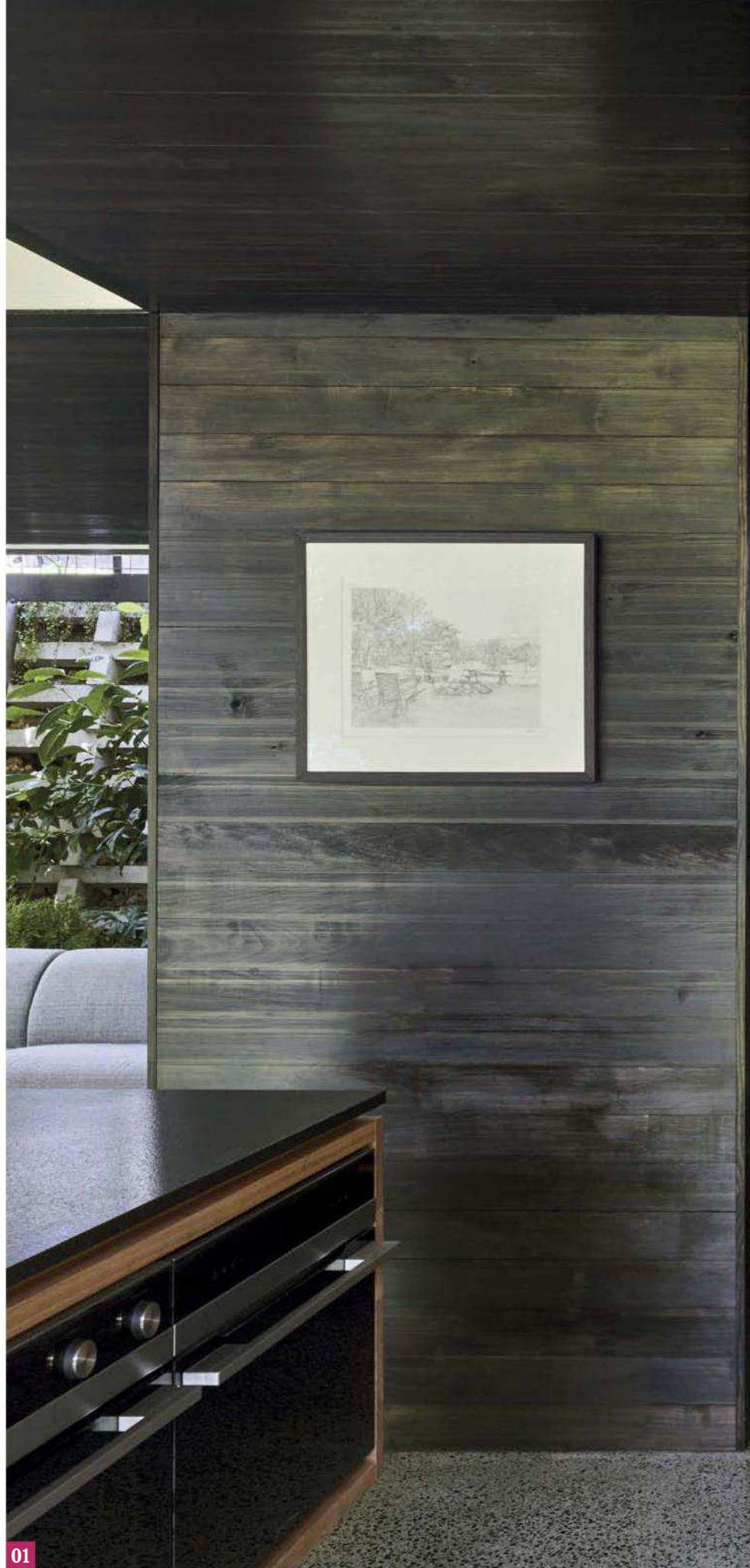
Upper level 1:400



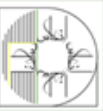
Lower level 1:400



- | | |
|-----------|--------------------|
| 1 Entry | 6 Laundry |
| 2 Garden | 7 Bathroom |
| 3 Lounge | 8 Void |
| 4 Meals | 9 Bedroom |
| 5 Kitchen | 10 Shared driveway |



01



INSIDE OUT

• JOHN ELLWAY •

In renovating his own worker's cottage in Brisbane's Highgate Hill, an architect has created a zone for living where the boundaries between spaces and functions dissolve.

Photography by Toby Scott



01 The kitchen is split into two zones: one public for cooking and entertaining, the other more hidden for appliances, the laundry and pantry. Artwork: Laura Patterson.

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02

02 Open timber shelves make the kitchen island into a furniture piece that displays a collection of treasured objects.



03

03 Living zones occupy the undercroft, where black-stained ceilings preserve a sense of shadow and compression.

04 The concrete benchtop runs the length of the kitchen. Appliances are hidden from view for a cohesive aesthetic.

05 An open timber shelf supported by steel rods hangs above the bench and provides storage for everyday items.

Seamless is an adjective often used to describe indoor–outdoor connections in residential design, but architect John Ellway prefers “ambiguous.” In the design of his own house, an adaptation to a worker’s cottage in Brisbane’s Highgate Hill, living spaces have been inserted into the former undercroft and the entire house has been engulfed in greenery, resulting in an environment that is protected yet permeable and in which the edges are deliberately difficult to discern.

An external stair shrouded in a vine-covered screen is the entry. Downstairs, finely textured glass on the eastern wall filters morning sunlight and allows inhabitants to observe the movement of plants and shifts in light. When open, large sliding doors to the north and south disappear behind walls. Together, these details accentuate the feeling of inhabiting the undercroft.


The kitchen is separated into two zones, one public for food preparation, cooking and entertaining, the other more private for appliances (fridge and dishwasher), the pantry and laundry. A concrete benchtop runs the length of the two zones, becoming a large sink that functions as a laundry tub, a sink for washing large pots or even a bathtub for children – evocative of childhood memories of bathing in the laundry trough. At the end of this space a toilet and shower open onto a planted garden through a sliding door of textured glass.

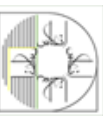
In the public zone, an island bench with a narrow concrete plinth contains open blackbutt shelves facing the dining area and

ovens on the kitchen side, concealing them from view. A shadow line beneath the black granite benchtop accentuates this horizontal form and makes it feel like a piece of furniture. An open timber shelf in place of overhead cupboards on the western wall prevents the open-plan room from being dominated by a joinery-heavy kitchen, while below-bench drawers are raised to extend the view of the floor beneath them, increasing the sense of generosity and space.

In the bathroom upstairs, a polycarbonate ceiling revisits the idea of being exposed to, but protected from, the elements. During the day, it fills the room with natural light, while at night it and the dark limestone tiles create a cave-like enclosure – an experience heightened by the sound of rain on the roof.

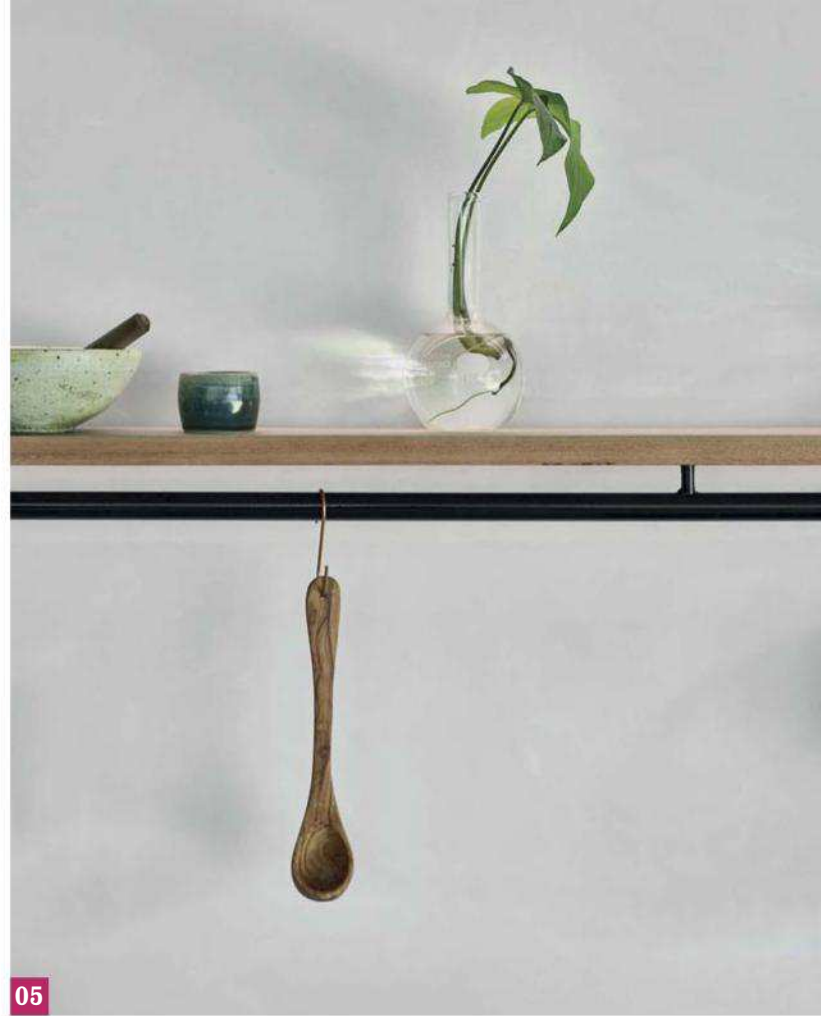
The vanity is outside the bathroom, in an alcove between the bathroom and main bedroom and adjacent to the void above the dining area, facilitating conversation during daily rituals. A decked walkway accentuates this vertical openness and unites the vanity and bedroom to the bathroom.

John explains that details in the house recall memories of childhood homes and of international travel, from Japanese-inspired screens that allow rooms to change function to lush planting and a semi-outdoor bathroom inspired by Malaysia’s equatorial climate. But it is John’s and Amber’s childhood memories of time spent in the garden, and of escaping Queensland’s sun and heat in dark, shady spaces, that are most clearly articulated in the design of Terrarium House. 

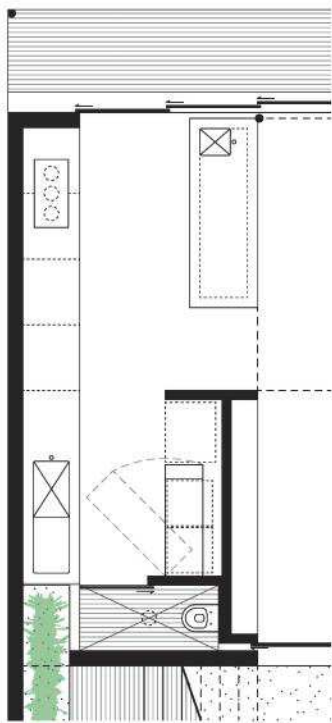




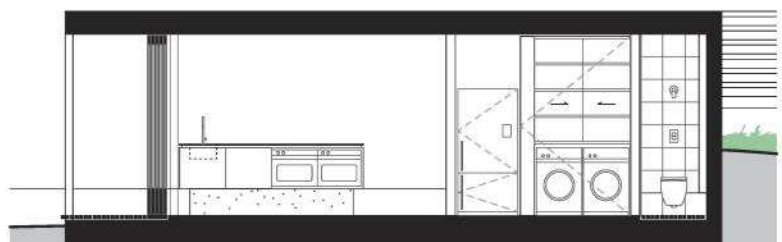
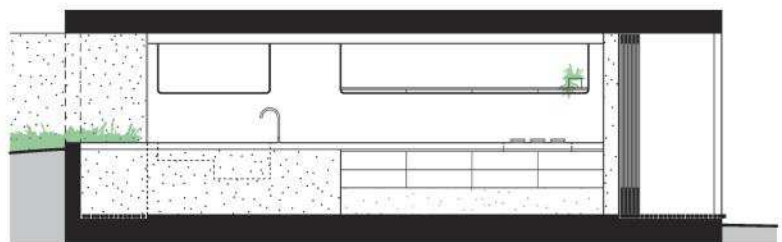
04



05



Kitchen plan 1:100



Kitchen elevations 1:100

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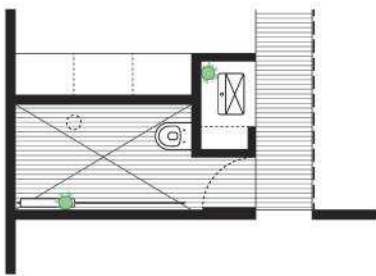




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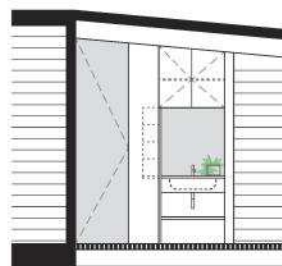
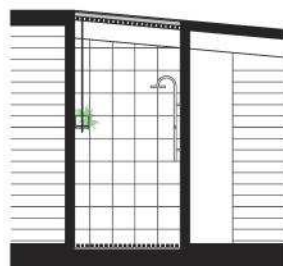
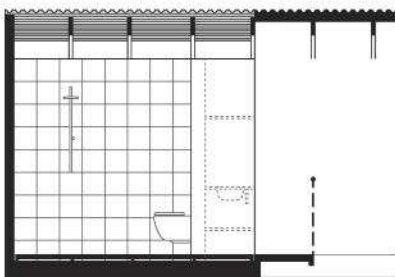


07



Bathroom plan 1:100

0 2 m ⊕



Bathroom elevations 1:100





08

06 In the upstairs bathroom, a polycarbonate roof admits light and the sound of rain. At night, the dim light and dark tiles create a cave-like enclosure.

07 The vanity occupies a niche outside the bathroom, allowing the daily rituals of teeth brushing and hair drying to become social.

08 A deck-like walkway creates a "feathered edge," enhancing the vertical openness between the two levels.

Architect

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mail@jellway.com
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Project team

John Ellway

Builder

Mat Saggars

Consultants

Engineer: Westera Partners

Kitchen products

Internal walls: Pine tongue-and-groove boards in Feast Watson 'Black Japan'; Rockcote rendered concrete block
Flooring: Polished concrete with 10 mm bluestone aggregate

Joinery: Granite island benchtop from SNB Stone with 'Lunar Black' leather finish; Mast Furniture New England blackbutt and plywood cabinetry; in situ concrete bench and sink by builder

Lighting: Lighting Matters hidden LED strip lighting
Sinks and tapware: Oliveri undermount sink; Grohe tapware

Appliances: Fisher and Paykel ovens, fridge, gas cooktop and integrated DishDrawer

Furniture: Nomi table; Elmwood chairs

Bathroom products

Internal walls: Gris Foussana limestone from Slate and Stone; Pine tongue-and-groove boards in Feast Watson 'Black Japan'

Joinery: Custom steel towel rail and shelf in Dulux 'Black'

Lighting: Lighting Matters hidden LED strip lighting

Tapware and fittings: Grohe tapware

Sanitaryware: Villeroy and Boch toilet; Grohe toilet

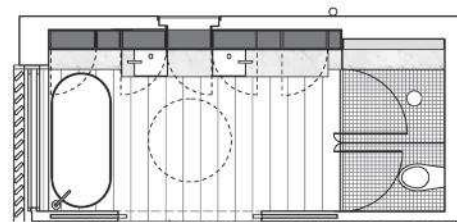


NEW ORDER

• MADELEINE BLANCHFIELD ARCHITECTS •

This renovation of a dark and stuffy home draws attention to bay views and strikes a balance between lightness and weight, restraint and whimsy.

Photography by Prue Ruscoe



Ensuite plan 1:100



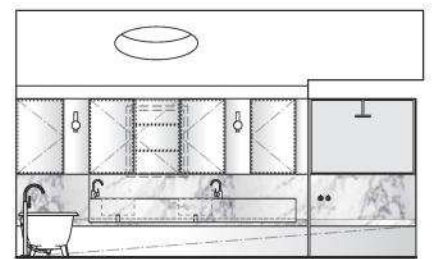
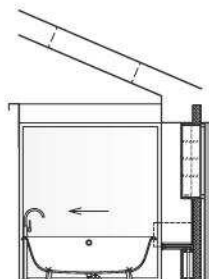
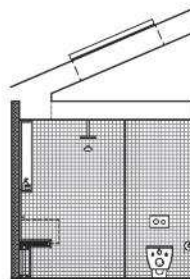
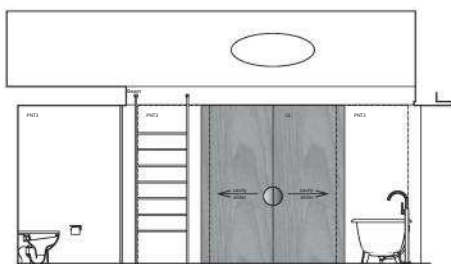


01 A marble vanity centrepiece in the ensuite appears impossibly lightweight above a mirrored base.

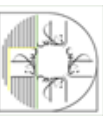


02

02 The clients' brief to "flood the house with light" is answered in the ensuite with a large window and skylight.

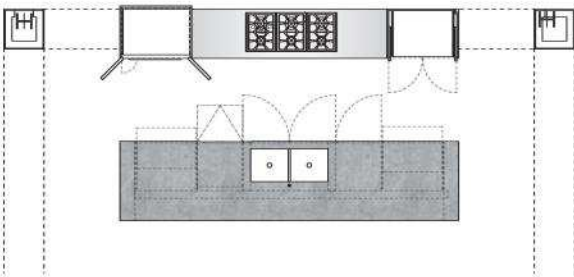


Ensuite elevations 1:100

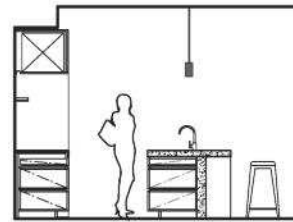




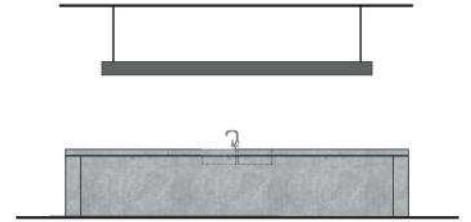
03



Kitchen plan 1:100



Kitchen elevations 1:100




We think our kitchen is in the wrong place.” It was this prosaic statement that first connected the owners of Clovelly House II with Sydney architect Madeleine Blanchfield. The misplaced old kitchen was the root cause of a disconnected series of rooms that felt dark and enclosed and failed to make the most of views out to Gordons Bay. With a by-then much expanded brief, Madeleine Blanchfield Architects’ response was to extend the house and reorganize the existing floor plan to achieve an open, calm interior that is also a thoroughly personal reflection of the house’s creative owners.

This approach posed its own dilemma, however: removing the walls removed much of the space that had previously been used to hang the owners’ significant art collection. And so, using an artwork the owners describe as “whimsical and quirky” as inspiration, Madeleine has created interior spaces that can be viewed as artworks in their own right, fanciful moments that might catch your eye as you pass them.

The kitchen, now centrally located in the plan, anchors the ground level, linking the north-facing living and rumpus rooms to the south-facing dining and living areas, which have the best views. A large island in off-form concrete is the grand gesture. Shadow lines that define the island benchtop, drawers and sink emphasize the beauty of this substantial piece and give it sculptural definition,

while a low concrete bench running parallel to the island is an ideal place to linger, for kids and adults alike. A marble splashback and custom four-metre-long brass pendant complement the tones of the concrete. Other cabinetry is played down in white, concealing appliances and acting as the white walls of a gallery, allowing the artworks to draw attention.

Upstairs in the main suite, the bedroom and ensuite remain connected, reflecting the clients’ habit of speaking between the two rooms. Double doors flank a generous threshold to the bathroom and a curtain offers an alternative, softer enclosure. An impressive marble vanity, splashback and shower seat form a centrepiece, which sits above a mirrored base to appear impossibly lightweight. The palette is otherwise subdued: brass accents, timber flooring and a white freestanding bath all contribute to a light and calm space.

Located adjacent the main entry, the downstairs powder room offers visitors glimpses of embellishment. A painterly wallpaper by Australian artist Bethany Linz depicting the San Pedro cactus is complemented by the sheen of a copper vanity and pendant and an arched mirror that echoes the form of the front door. Madeleine speaks of “experiencing a surprise” as you walk past this room. This playful experimentation with finishes and textures offsets the muted palette achieved elsewhere in the house to realize an interior that is restrained, whimsical and personal in all the right places. 



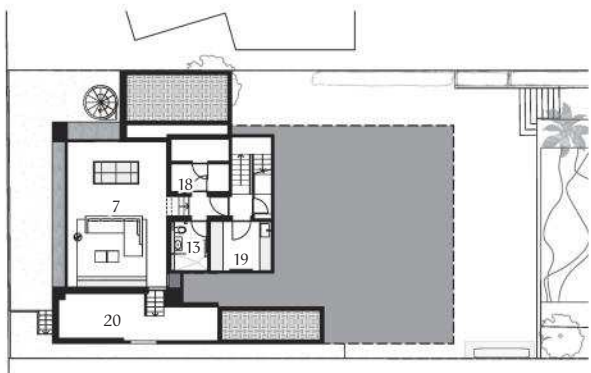
03 The material palette is played down to act as a "gallery" for the clients' significant art collection. Artwork: Eko Nugroho.

04 V-groove panelling conceals the fridge, pantry and storage, allowing the sculptural concrete island to take precedence in the kitchen.



03





Lower ground floor 1:400

0 5 m



Ground floor 1:400



First floor 1:400

- | | |
|------------------|-----------------|
| 1 Entry hall | 11 Pool |
| 2 Powder room | 12 Bedroom |
| 3 Pantry | 13 Bathroom |
| 4 Kitchen | 14 Den |
| 5 Dining | 15 Main bedroom |
| 6 Living | 16 Walk-in robe |
| 7 Music room | 17 Ensuite |
| 8 Courtyard | 18 Cellar |
| 9 Terrace | 19 Laundry |
| 10 Barbecue area | 20 Plant room |



05 Large sliding doors connect the main bedroom to the ensuite, with sheer curtains for a softer enclosure. Artwork: Michael Cook.

06 Spaces such as the powder room are conceived as artworks, adding whimsy to an otherwise calm interior.

07 The distinctive powder room features wallpaper by Bethany Linz paired with a copper vanity and pendant.

Architect
Madeleine Blanchfield Architects
 83 Paddington Street
 Paddington NSW 2021
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 office@madeleineblanchfield.com
 madeleineblanchfield.com

Builder
 Bellevarde Constructions

Consultants
Joinery: Madden Interiors

Kitchen products
Internal walls: Plasterboard painted in Dulux 'Antique White U.S.A.' 25 percent
Flooring: Mafi timber flooring
Joinery: Custom concrete island bench by architect; Artedomus Calacatta marble; custom polyurethane joinery
Lighting: Custom bronze trough light by architect; LED strip lighting
Sinks and tapware: Brodware tapware
Appliances: Highland cooktop, Wolf oven, Fisher and Paykel integrated fridge and Miele dishwasher, all from Winning Appliances
Furniture: Hay About a Stool bar stools from Cult

Bathroom products
Internal walls: Plasterboard painted in Dulux 'Antique White U.S.A.' 25 percent; Artedomus White Fantasy marble and Vixel tiles; powder room wallpaper supplied by owners
Flooring: Mafi timber flooring; Artedomus Vixel tiles
Joinery: Custom copper basin with mirror front by Madden Interiors
Lighting: Articolo Scandi wall sconce; LED strip lighting; And Tradition Utzon Tivoli pendant;
Tapware and fittings: Brodware tapware
Sanitaryware: Agape Ottocento bathtub; Rogerseller toilet; custom marble basin
Doors and windows: custom brass doorhandles by architect; custom brass-trim shower screen, door and joinery; polyurethane mirror frame arch in Dulux 'Bleaches' by Madden Interiors

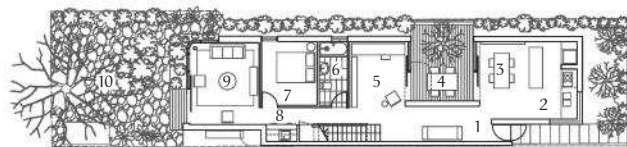


MODERN SOUL

• TOPOLOGY STUDIO •

When designing this compact house at South Melbourne Beach, the architects let the experimental footprint of the original 1950s dwelling inspire their vision for bayside living.

Photography by Paul Hermes



Ground floor 1:400



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

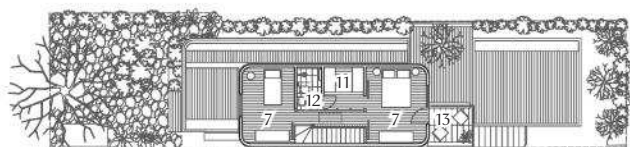
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01 Located at the front of the house, the new kitchen evokes memories of the old one while also reinventing it for contemporary living.



First floor 1:400

- | | | | |
|---|-----------|----|--------------|
| 1 | Entry | 8 | Laundry |
| 2 | Kitchen | 9 | Living |
| 3 | Dining | 10 | Garden |
| 4 | Courtyard | 11 | Walk-in robe |
| 5 | Study | 12 | Ensuite |
| 6 | Bathroom | 13 | Balcony |
| 7 | Bedroom | | |





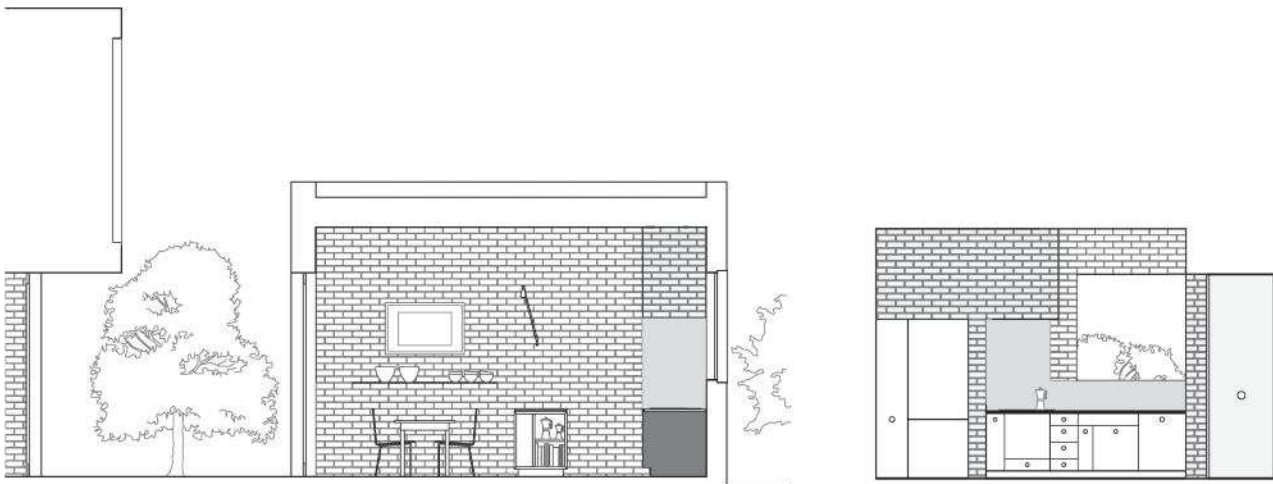
02

02 Open shelves in the dining area allow the home to feel relaxed and lived in. Artwork: Amy Hallett.

03 Different finishes and textures in similar colours achieve simplicity and clarity.



03



Kitchen elevations 1:100

0 2 m





04 Level thresholds between the kitchen/dining area and courtyard create spatial generosity on a compact site.

South Melbourne Beach House is a welcome antidote to the ever-expanding size of the average Australian house: a compelling example of how small-scale, inner-city sites can be cleverly adapted for contemporary living.

“It was the odd bod on the street,” says architect Amy Hallett of Topology Studio, referring to the residence she and partner Darren Kaye purchased. Originally a Victorian cottage, it had been given a modernist overhaul in the 1950s. The front room had been converted into a kitchen, and two large corner windows added to the facade had radically changed the house’s public appearance.

When the time came to design a new house on the site, the architect-owners took the 1950s vision as their inspiration and embraced the opportunity to be “experimental with expectations.” “We never would have thought to put the kitchen at the entry, but experiencing the site as it was shaped how we designed the new house,” Amy explains.

Arrival at the house is through a side entry. A corner window offers visitors and passers-by glimpses of domestic life, yet the sill is just high enough to hide the dining table from view. Inside, a galley-style kitchen of American oak veneer is warm against the burnished concrete floor. Handmade cabinet handles in maple are a tribute to those of the old kitchen. The kitchen island presents as a piece of furniture and provides ample storage for the adjacent dining area, beyond which is a courtyard and study.

Despite its compact 150-square-metre footprint, the house feels generous. The street garden and courtyard draw light into the kitchen and study and, as their trees mature, will evoke a sense of “living within a grove of trees.” Level thresholds between these zones limit visual interruptions and the abundant light avoids any sense of the dark, narrow corridors that can afflict Victorian cottages. A separate living zone overlooks the rear garden, enabling the family to move around the house depending on the time of day and the changing light, or simply to retreat and “leave the mess behind.”

Bathrooms exude a sense of utilitarian simplicity. A muted palette of white handmade tiles and terrazzo flooring ensures that the compact zones are visually uncomplicated, while a strip floor grate beside the bath allows the space to function effectively when faced with overzealous bathtime play. The timber bathroom cabinet in the main bathroom was salvaged and restored, adding a sense of “inbuilt age.”

Though the house is new, it acknowledges its past in both appearance and spirit. “Locals recognize the old house in the new house,” Amy says. Finishes such as the kitchen cabinet handles, the bathroom cabinet and the round light switches suggest layers of time and age. Materials such as bricks, bluestone and hardwood fencing were re-used. Rounded and textured, they express the weathered beach house and maintain a connection between the house and its local heritage. 📍

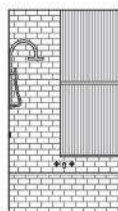
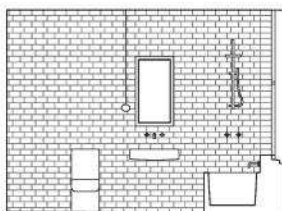






05 Efficient planning, including a bath that fits the width of the room and a wall-hung cabinet, helps to achieve an uncluttered bathroom.

06 The house engages in a relationship with the street, allowing passers-by glimpses into the kitchen.



Bathroom elevations 1:100



Architect

Topology Studio

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topologystudio.com.au

Project team

Amy Hallett, Darren Kaye,
Matt Goodman

Builder

Lew Building

Consultants

Structural engineer: Clive
Steele Partners

Stylist: Inside Story

Landscaping: SBLA

Kitchen products

Internal walls: Recycled brickwork bagged and painted with Porters Stone Paint Fine

Flooring: Burnished concrete flooring

Joinery: Carrara marble benchtops; American oak veneer in Woca oil finish; hand-turned cupboard handles by John Hallett Design and Fabrication; island bench by Gemwood

Lighting: Vintage Louis Poulsen pendant from Angelucci; Topos Wall light from Hub Furniture, with bulb from Vintage LED; downlights from InLite

Sinks and tapware: Franke sinks; Rogerseller sink mixer

Appliances: Asko cooktop, oven and dishwasher; Schweigen rangehood in custom masonry chimney breast

Windows and doors: Custom timber-framed sliding door with double glazing and Brio retractable screen; custom steel window

Furniture: Kai Kristiansen chairs and vintage dining table from Grandfather's Axe

Other: Custom steel shelf; Marimekko ceramics; vintage Arabia ceramics; Iittala ceramics; Jam Factory ceramics; custom timber tray by the architect's father

Bathroom products

Internal walls: The City Tiler semi hand-made porcelain wall tiles

Flooring: Signorino large-format terrazzo tiles

Joinery: Recycled Tasmanian oak cabinet in Woca oil finish

Lighting: Flos Mini Glo-Ball from Euroluce; strip lighting; Inlite downlights

Tapware and fittings:

Brodware shower and tapware

Sanitaryware: Kaldewei bath; Duravit Happy D basin; toilet from Reece

BLUM'S SPACE-SAVING CABINET SOLUTIONS

Storage requirements differ from person to person, from household to household. Blum's space-saving cabinet solutions make it easier to make the most of available space and to create kitchens that are both functional and beautiful.



Innovative cabinet solutions ensure all available space is optimized. Blum's space-saving cabinet solutions create valuable additional storage space without changing the size of the room. The SPACE TOWER, SPACE CORNER, sink drawer and narrow cabinet, for instance, can help to make the most of hidden space in the kitchen and throughout different living areas of the home.

Blum's SPACE TOWER pantry unit saves space and ensures every item is always close at hand through the use of individual pull-outs. High, closed drawer boxes ensure that provisions are stored securely, while flexible inner dividing systems can be used to organize and securely hold items. The pull-outs are simple to operate, and their contents are accessible from three sides, with each pull-out capable of holding loads

of up to seventy kilograms. It's a system that makes organization easy – the right ingredient can always be found quickly, even if it's in the farthest corner. The cabinet can be narrow or wide depending on how much space is required, the size of the household and the shopping habits of the users. SPACE TOWER can also be adapted to suit bedroom wardrobes and even living room cabinets.

Too often space available in the corner of a kitchen is wasted, as stored items are uncomfortable to access and get forgotten. Blum's SPACE CORNER, however, is a user-friendly alternative to conventional corner solutions that makes optimal use of the space. Spacious angled drawers are fully extendable to provide access right into the back corner. SPACE CORNER can be implemented in a range of dimensions.

Even the smallest storage spaces in a kitchen can be made use of with Blum's narrow cabinet. The narrow cabinet is a practical solution that makes use of valuable storage space that may otherwise be wasted. To ensure simple workflows it is especially practical to position narrow cabinets close to the preparation bench or stove since the cabinet is an ideal place for preparation utensils like bottles or spices.

When it comes to making optimal use of available storage space around the sink, Blum's sink drawer is a clever solution. The U-shaped drawer – designed with a cut-out centre to make space for the sink bowl – provides an ideal place for cleaning utensils. Sponges, dishwashing liquids and the like can be placed out of sight, within easy reach. **BLUM**





Opposite page, left: Blum's SPACE CORNER solution features spacious angled drawers that are fully extendable for ease of access. Opposite page, right: The sink drawer – designed with a cut-out centre to make space for the sink bowl – provides an ideal place for cleaning items.

This page, top: The narrow cabinet is a practical solution that makes use of valuable storage space that may otherwise be wasted. Below: Blum's SPACE TOWER saves space and ensures every item is always close at hand through the use of individual pull-outs.



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SLEEK, ELEGANT LINEAR DRAINAGE

Australian owned and operated, Stormtech creates high-quality, functional and aesthetically pleasing drains that provide complete design freedom.



A quality drainage system is at the core of every good shower and bathroom, since a primary goal of any wet room design is to contain the space with direct water exposure while maintaining ease of access. Many traditional shower drainage solutions rely on curbs to separate wet areas from dry areas, but this poses a fall risk, and often makes it harder for elderly or less mobile occupants to manoeuvre. As a result, many architects prefer linear drains, which eliminate traditional barriers and allow for a hobless entry into a shower, without compromising on high-capacity water removal rates. A linear drain also allows shower floors to slope in only one direction, making installation easier and faster, and giving builders more plumbing and waterproofing arrangement options. Furthermore, large format stone or tiles may be used with linear drains without needing

cuts to create the correct falls. This saves on cost and time during the setting out and tiling stages and creates a more seamless aesthetic.

Many designers also choose to specify linear drains to have more flexibility in room design, as they only require a two-way floor grading towards the point of water exit as opposed to the traditional four-way grading.

Australian owned and operated, Stormtech is the pioneer of linear drainage in this country. Originating in 1989, the company has had a significant amount of time to perfect its product. Stormtech's range of linear drains are meant to look good – being awarded the Build.com Drainage Product of the Year award in 2016, the 2014 Good Design Selection award and the 2013 International Contemporary Furniture Fair Editors' Choice award for its slimline drain 65MND, created in

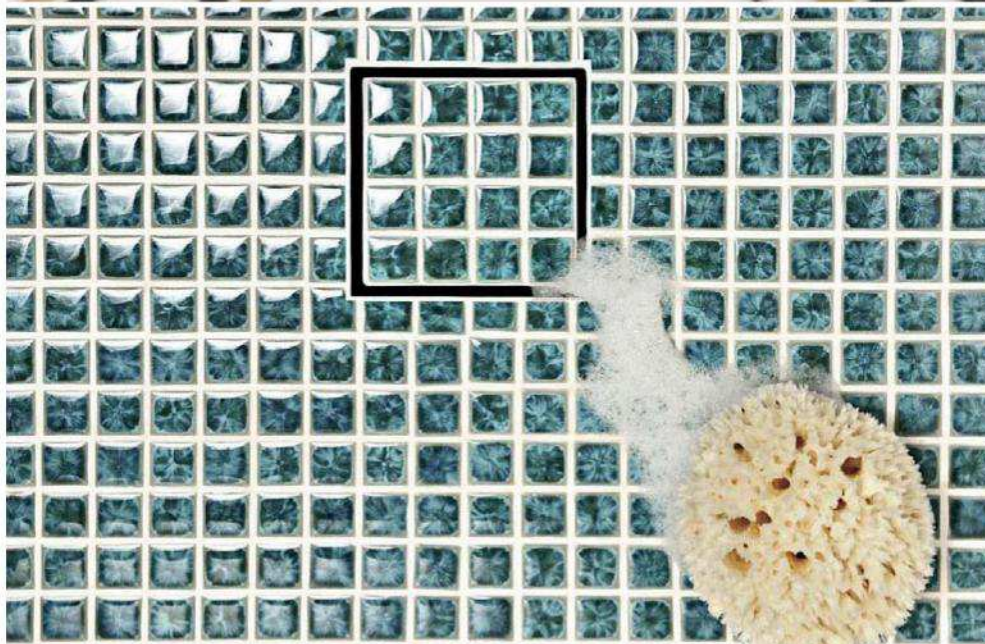
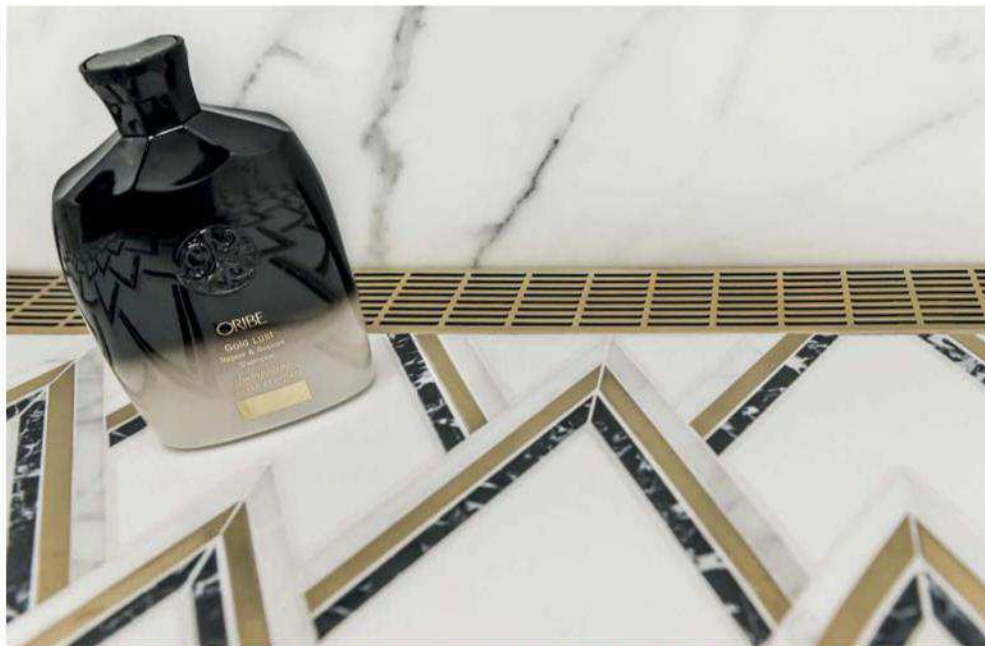
collaboration with internationally acclaimed designer Marc Newson.

Stormtech linear drainage solutions offer a sophisticated and elegant design statement. Offering tailored solutions and flexibility, the linear drainage systems are modular systems that ensure complete design freedom.

With no compromise on quality, Stormtech manufactures its products in marine grade stainless steel, while also offering cost-efficient installation possibilities across any project. The option for custom design means that the linear system from Stormtech will bring both functionality and elegance to any bathroom.

To complement the current trend for metallic or bronze tones in kitchen and bathroom hardware, Stormtech now offers its grate designs in three metallic colours – 'Sunlit Brass,' 'Blazing Copper' and 'Rustic Bronze' – to offer more creative options to designers, specifiers and consumers. **STORMTECH**





Opposite page: Stormtech's range of slot-perforated linear drains allows for hobless entry into showers.

This page, top: The drains in Stormtech's range are designed to look good and can bring both functionality and style to any bathroom. Middle: Seamlessly integrated tile insert grates provide showers with a streamlined finish. Bottom: Stormtech now offers its grate designs in three metallic colours: 'Rustic Bronze' (pictured), 'Sunlit Brass' and 'Blazing Copper.'



For more information on Stormtech:
stormtech.com.au

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BEST OF BOTH WORLDS: ILVE'S FUSION COOKTOP

Combining an innovative downdraft hood with a four-zone induction cooktop this revolutionary appliance is an ideal choice for a sleek, minimalist kitchen.



With more than sixty years of heritage, ILVE continues to constantly innovate and challenge the status quo in kitchen design. Living proof of this ethos is ILVE's latest cooktop, Fusion, which combines an integrated downdraft hood and a cooktop in one appliance.

First and foremost, this high-powered appliance is an induction cooktop, with four electronic cooking zones. Made from ceramic glass, it is decidedly stylish and designed to be an impressive addition to an island bench-style kitchen or to a kitchen where a statement rangehood wouldn't work.

The features of Fusion are numerous, but its most inventive attribute is the powerful built-in downdraft hood. When not in use, the hood is completely hidden, making it an ideal choice for a sleek, minimalist aesthetic. With a simple tap of the black aluminium push-in catch panel, the hood is exposed. Unlike a conventional rangehood, it then pulls steam and odour down and in.

The 90 cm cooktop and hood has nine power levels all operated by a touch control system. It also boasts a European energy rating of A+++, which is the highest energy consumption rating available.

Furthermore, ILVE's Fusion cooktop

incorporates comprehensive safety measures. An inner tray catches all spills and condensation, with an electronic sensor indicating when it is ready to be emptied. When draining this excess liquid, a sensor completely shuts off the motor to prevent water from coming into contact with the fan.

The hood's filters are removable and dishwasher safe, with an alarm signalling when they need to be cleaned. **ILVE**





Opposite page, top left and right: A simple tap of the black aluminium panel exposes the hood, which pulls steam and odour down and in. Bottom, left: The cooktop and hood has nine power levels operated by a touch control system.

Bottom, right: The hood of ILVE's Fusion appliance is hidden when not in use, contributing to a seamless surface.

This page: Made from ceramic glass, Fusion is decidedly stylish and designed to be an impressive addition to an island bench-style kitchen.

 **ILVE** | **LIVE WITH ILVE**

For more information
on ILVE:
ilve.com.au

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EBB & FLOW

• BABER STUDIO WITH MARC & CO •

An open kitchen in this Brisbane home supports informal interaction, providing a tactile, imaginative and flexible space for a young family.

Photography by Christopher Frederick Jones

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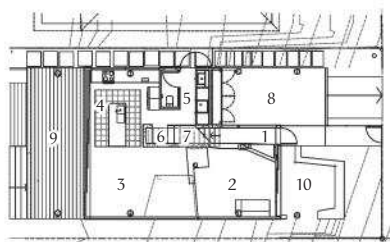
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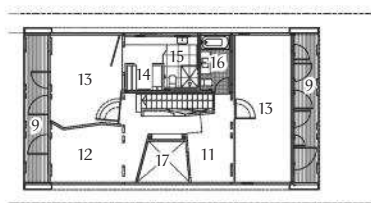




01 Living spaces occupy the ground level, expressed as an undercroft that opens to the front and rear gardens. Artwork: Deb Mansfield.

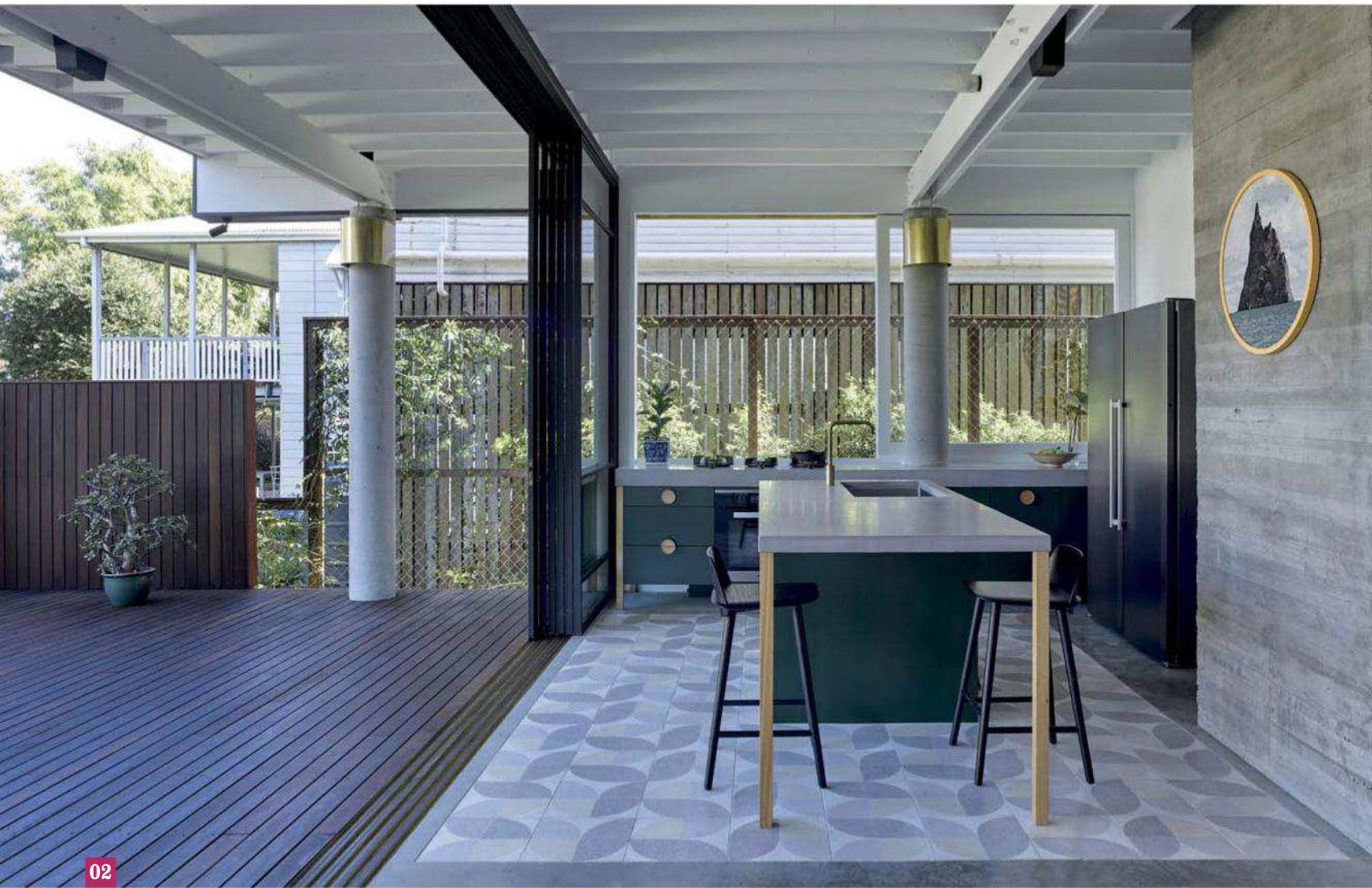


Ground floor 1:400



First floor 1:400

- | | | |
|-----------|--------------|-----------------|
| 1 Entry | 7 Store | 13 Bedroom |
| 2 Lounge | 8 Carport | 14 Walk-in robe |
| 3 Dining | 9 Deck | 15 Ensuite |
| 4 Kitchen | 10 Courtyard | 16 Bathroom |
| 5 Laundry | 11 Sitting | 17 Void |
| 6 Pantry | 12 Study | |



02


Responding to a brief for a new house with “spaces that would be memorable for [the clients’] children,” architects Kim Baber of Baber Studio and Angus Munro of Marc and Co have designed a bold and experimental house to nurture the imagination. This new residence in Brisbane’s West End “reinterprets the tectonics and spatiality” of the traditional Queenslander cottage, explains Kim. The idea is to allow the ancillary spaces of the Queenslander – the attic and the undercroft – to inform the design of the entire house, removing the conventional but arguably less architecturally interesting cluster of rooms and perimeter verandah that are the principal living quarters of most houses of this type. For the architects, the residual zones of the attic and the undercroft – informal, yet so characteristic of the Queenslander – are beguiling places of mystery and adventure.

Living spaces in the undercroft emphasize the connection to landscape, a feature at odds with the typical raised cottage. The sense of flow that is characteristic of the undercroft has been retained, allowing visual connection and cross-ventilation between the front and rear gardens. Structural elements are evocative of the undercroft but have also been adapted beyond their utilitarian precedents. Square concrete posts have become more elegant circular columns, formed in situ, and the exposed roof above has been painted white. Atop the columns, lights wrapped with folded brass are a decorative interpretation of the steel-cap termite barrier.

The kitchen, immediately adjacent the garden and living zones,

fulfils the client brief for a social and interactive space. In keeping with the idea of informal occupation, joinery is conceived as loose furniture with slender timber legs and cabinets elevated off the ground. The pantry and laundry are concealed under the stairs, allowing the kitchen to feel open and less structured. Encaustic tiles set into the concrete floor are a more robust version of putting a rug down.

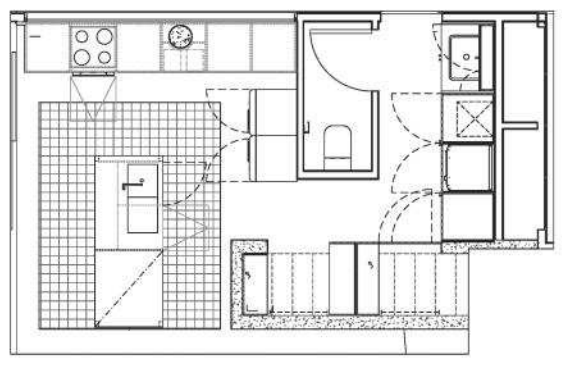
Joinery in a deep green hue and the large windows overlooking the garden are sympathetic to landscape. Interior designer Rachael Gwaro of Marc and Co explains that the abstract, leaf-like pattern of the encaustic tiles gives the impression that leaves have blown in from outside and pooled on the kitchen floor. Materials, including handmade timber handles from In-Teria and brass tapware, celebrate tactility.

In the attic space, the interior volume is defined by the pitched ceilings, with few walls and doors. Kim describes the passage through the attic as a “journey into the canopy of a tree,” in which different rooms are gradually discovered. In the ensuite, the raked ceiling accentuates the sensation of occupying the roof. Small-format mosaic tiles on the wall change subtly in colour with shifts in the light throughout the day. A change in flooring, from cork to tiles, separates the dressing room from the ensuite without the addition of a door, while a long concrete bench does dual function as vanity and dressing table. 

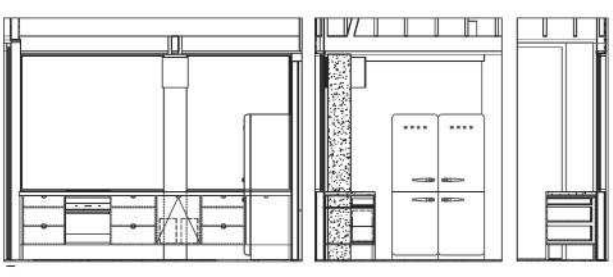


02 Large sliding doors enhance the relationship between kitchen and garden. Tiles inset into the concrete act as a decorative rug.

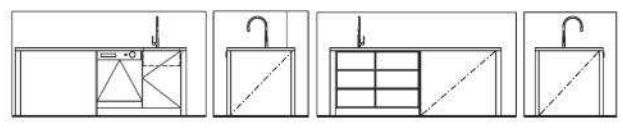
03 The kitchen joinery is raised off the ground to look like loose furniture. Handmade timber handles were selected for their tactility.



Kitchen/laundry plan 1:100 0 2m



Kitchen elevations 1:100



04 A concrete vanity connects the dressing room to the ensuite, with a change in flooring marking the threshold.

05 Exposed trusses emphasize the expression of the upper level as an attic.



Architect**Baber Studio**

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Marc and Co

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Project team

Kim Baber, Angus Munro,
Joe Pappalardo, Rachael
Gwaro, Julia Thorpe

Builder

MCD Constructions

Consultants**Structural engineer:**

Optimum Structures

Landscaping: Steven

Clegg Design

Kitchen products

Internal walls: Off-board concrete; plasterboard

Flooring: Burnished concrete with wax sealant; Bespoke Tile and Stone by Earp Bros encaustic terrazzo tiles

Joinery: Concrete benchtops; 2-pac polyurethane cupboard fronts; In-Teria Tasmanian oak timber handles

Sinks and tapware: Blanco stainless steel under-counter sink; Brodware Yokato fittings; Belfast Sinks Butler ceramic sink

Appliances: Pitt Cusin three-burner cooktop; Miele 60 cm pyrolytic oven and integrated dishwasher; Smeg side-by-side fridge

Furniture: Custom-made solid timber dining table by Darby Munro

Bathroom products

Internal walls: Classic Ceramics Seed ceramic mosaic in 'Nuova Lino' (ensuite)

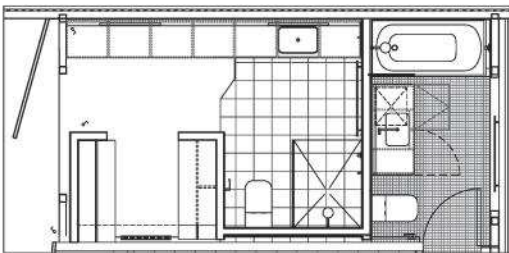
Flooring: Corksribas natural cork tiles; Renditions Tiles vitrified porcelain mosaic (bathroom); Agglo Baghin Ecostone terrazzo tiles (ensuite)

Joinery: Concrete benchtops; 2-pac polyurethane cupboard fronts; Auhaus brushed-brass handles

Tapware and fittings: Brodware City Plus basin taps, shower fittings and accessories in chrome (bathroom); Brodware Yokato basin taps, shower fittings and accessories in brushed brass (ensuite)

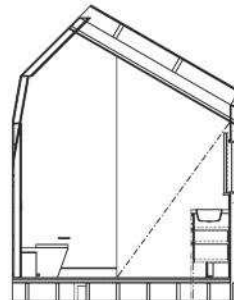
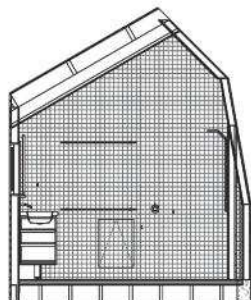
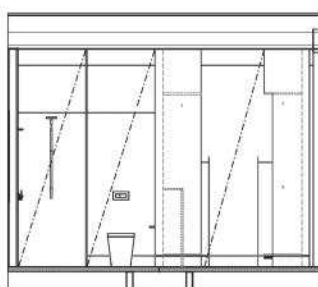
Sanitaryware: Caroma toilet suites; Rogerseller under-counter white ceramic basins

Furniture: Custom built-in bookshelf



Walk-in robe/ensuite/bathroom plan 1:100

0 2 m



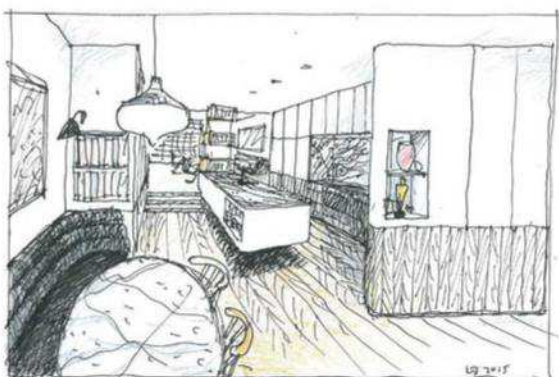
Ensuite elevations 1:100

SPANNING THE DIVIDE

• LUIGI ROSSELLI ARCHITECTS •

A sophisticated central kitchen island bridges living and dining zones in this luminous transformation of a terrace house in Sydney's east.

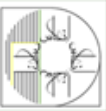
Photography by Justin Alexander



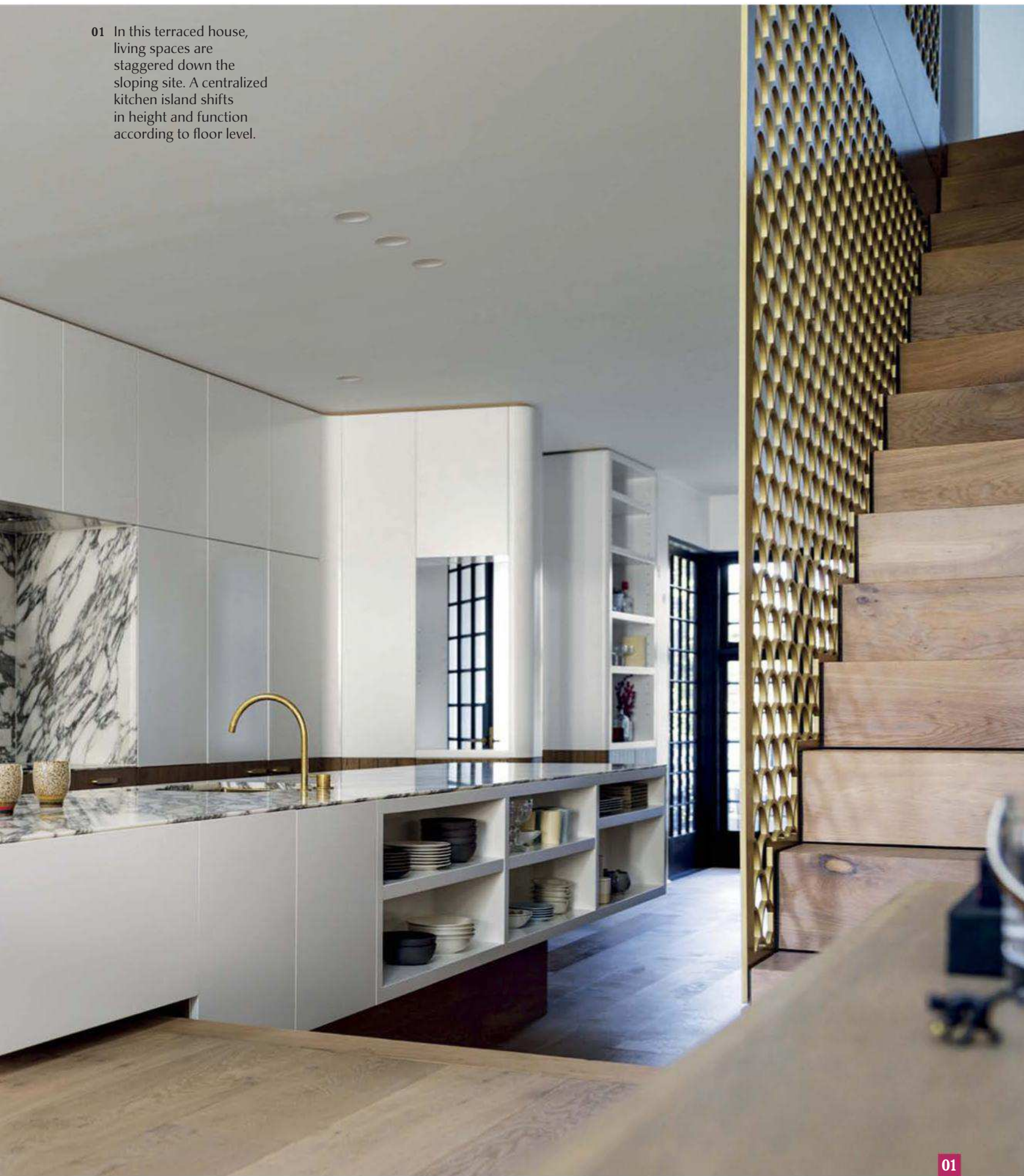
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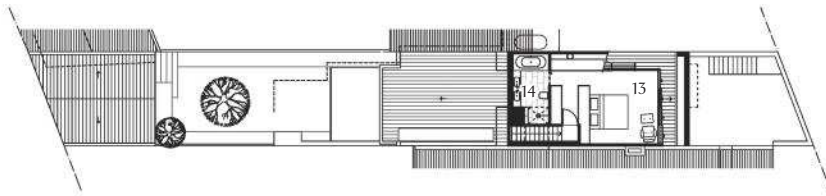


01 In this terraced house, living spaces are staggered down the sloping site. A centralized kitchen island shifts in height and function according to floor level.

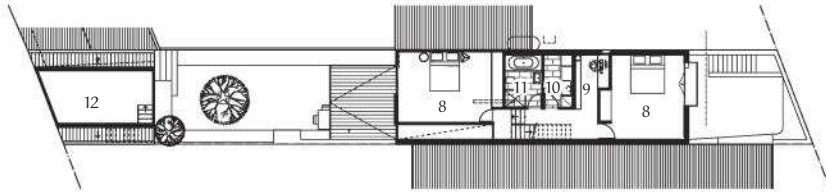


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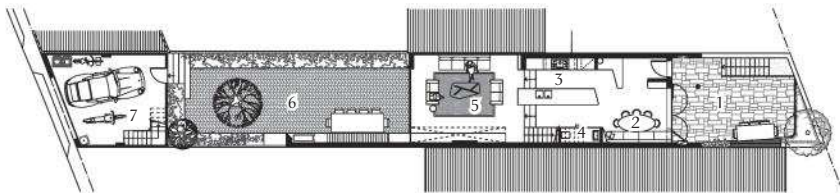




Second floor 1:400



First floor 1:400



Ground floor 1:400

- | | |
|---------------|-----------------|
| 1 Terrace | 8 Bedroom |
| 2 Dining | 9 Study |
| 3 Kitchen | 10 Laundry |
| 4 Powder room | 11 Bathroom |
| 5 Living | 12 Storage loft |
| 6 Courtyard | 13 Main bedroom |
| 7 Garage | 14 Ensuite |

- 02 The kitchen visually connects yet physically separates the living and dining zones, which both open to courtyards.
- 03 A fishscale screen in brass filters light into the centre of the narrow plan. Consistent materials and tones ensure a coherent finish.

Steep stairs, small rooms and dark, windowless spaces: such is the list of common complaints levelled at terrace houses. And yet, in spite of these problems – not to mention the heritage overlays that often preclude alterations to its external appearance – the humble terrace has evolved into a desirable housing typology in now-affluent inner-city locations. As a result, Australian cities have many examples of projects that cleverly circumvent the narrow, often light-starved terrace layout.


For Luigi Rosselli Architects, redesigning this particular terrace in Sydney's Woollahra was akin to a game of Tetris. The original house was a 1950s terrace, free of heritage constraints, lending the architects more freedom to reconsider the exterior shell of the building. Nonetheless, the narrow and sloping site conditions remained, as did the house's preserved Victorian neighbours, and so project architect Sean Johnson and design architect Luigi Rosselli opted for an exterior that would be sympathetic to context while belying a clever internal organization inspired by Adolf Loos's Raumplan – a planning approach that staggers rooms to separate functions.

Within, the townhouse has been deconstructed into a series of interlocking spaces. The plan shifts from three levels at the front to two larger-height levels at the rear, maximizing living space and resolving the uneven heights of the front and rear gardens. Living, dining and kitchen areas occupy the lowest level, with a subtle shift in floor height segregating the functions without visually truncating views through the house. The kitchen, at the centre of

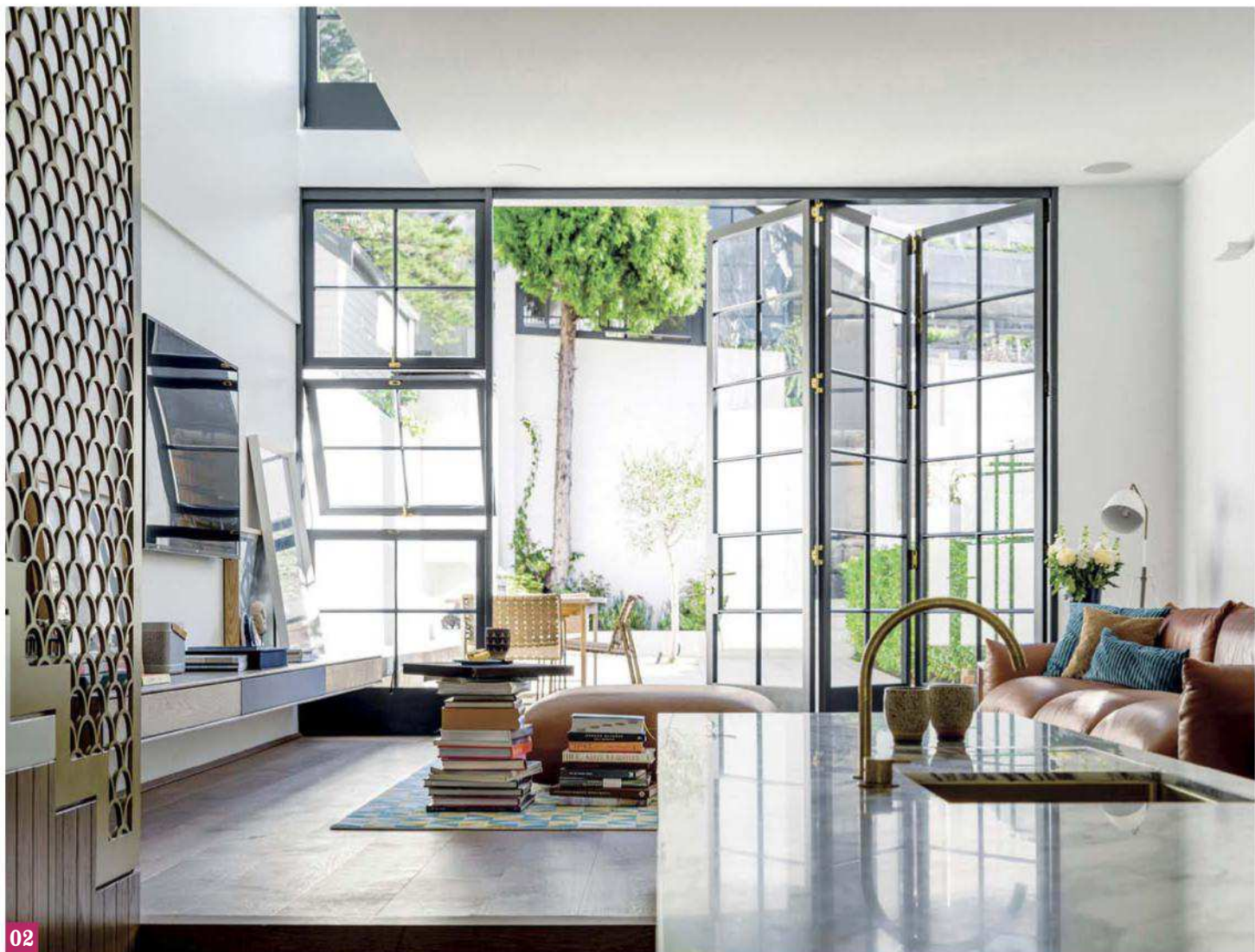
the space, is the connection between the dining and living zones. A central island bridges the step in level, serving as a kitchen bench at one end and a console or coffee table at the other. Judicious planning sequesters much of the kitchen behind streamlined white cupboards, while a return in the cabinetry near the front door frames the entry, provides ample storage on both sides and includes a peekaboo window that allows the cook to see arriving visitors.

Cohesive materials throughout foster a feeling of generosity. V-joint timber panelling below a datum line unites the kitchen and dining area and matches the tones of the floor, creating the illusion of a wider room. A stair balustrade in fishscale pattern allows light to filter down from a void above, its brass finish in keeping with fixtures in the kitchen and bathrooms. Arabescato marble on the island and splashback adds visual richness to an otherwise restrained palette.

Spatial efficiency has been paramount. A built-in banquette in the dining area conserves space, while a powder room has been inserted into the under-stair cavity on the ground level. An arched door sits flush with the wall and opens to reveal a cozy space with a curving, timber-lined ceiling.

The main suite is accommodated on the uppermost level. A curve in the ensuite ceiling reveals the profile of the external roof, emphasized by the contrast of black slate tiles against white walls. Windows behind the vanity admit generous natural light. An operable skylight above the shower preserves modesty and offers efficient ventilation. 





02



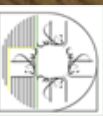
03

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04 An operable skylight above the shower provides light and ventilation, while black slate accentuates the curved roof.

05 In the ensuite, the vanity is positioned in front of the large window to reduce the need for artificial lighting.

06 A powder room is tucked into the under-stair cavity. The lack of a doorframe allows the door to sit flush with the wall.



Architect

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Project team

Sean Johnson, Luigi Rosselli

Builder

Building With Options

Consultants

Joinery: Kitchen Trend
Lighting: Tangent Lights
Interiors: Sean Johnson with client

Kitchen products

Internal walls: Painted in Dulux 'Lexicon Quarter'; Arabescato marble splashback from FGA Granite and Marble

Flooring: Tongue N Groove Flooring Grande Eterno engineered timber boards in 'Hekke'; original timber floorboards

Joinery: Custom joinery in high moisture resistant particleboard with melamine finished, designed by the architect and manufactured by Kitchen Trend

Lighting: Architectural lighting from Tangent Lights
Sinks and tapware: Vola mixer in brass; Oliveri Spectra gold basin

Appliances: Smeg Classic five-burner gas cooktop and integrated dishwasher; Miele pyrolytic oven, steam oven and microwave; Qasair Executive rangehood; Liebherr Premium Plus fridge

Furniture: Artek furniture from Anibou

Bathroom products

Internal walls: Montauk black honed slate from Bisanna Tiles; Unicolore Bianco Assoluto Naturale tiles from Bisanna Tiles

Flooring: Montauk black honed slate from Bisanna Tiles

Joinery: Custom American oak vanity designed by project architect Sean Johnson, constructed by Kitchen Trend; Arabescato marble benchtop from FGA Granite and Marble; Häfele brass drawer handles

Lighting: Davey Lighting Norfolk Bulkhead wall lights; architectural lighting from Tangent Lights

Tapware and fittings: Brodware mixers and shower set

Sanitaryware: Parisi Slim basin and Elisse toilet; Kaldewei Classic Duo bath

Other: Brodware toilet paper holder, towel rail and robe hook

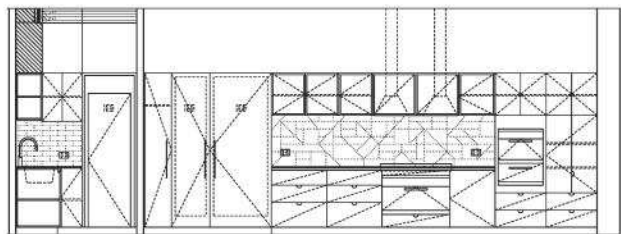


LAYERED LUXURY

• DOHERTY DESIGN STUDIO •

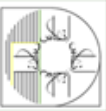
Sensual materials, layered textures and curved forms soften the grandiose scale of this house in inner Melbourne and imbue it with a sense of old-world glamour.

Photography by Derek Swalwell



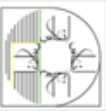
Kitchen elevation 1:100

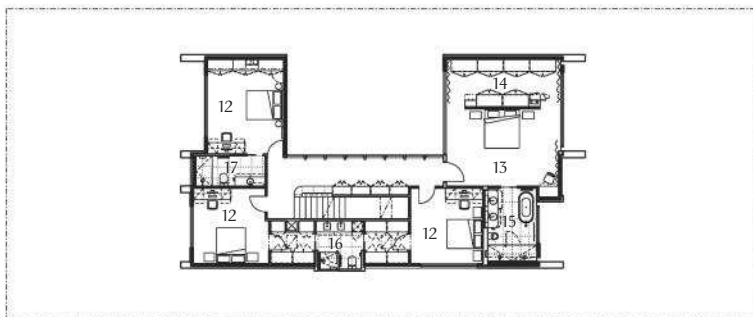
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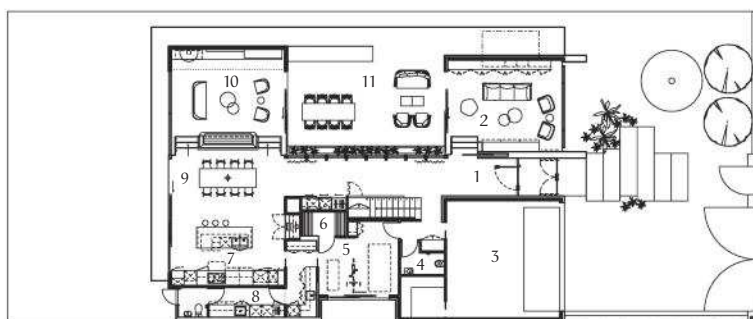


- 01 A sophisticated kitchen designed for entertaining features textured and contrasting materials such as matt joinery, fluted glass and honed onyx.





First floor 1:400



Ground floor 1:400

- | | |
|---------------|--------------------|
| 1 Entry | 10 Living |
| 2 Sitting | 11 Deck |
| 3 Garage | 12 Bedroom |
| 4 Powder room | 13 Main bedroom |
| 5 Gym | 14 Walk-in robe |
| 6 Sauna | 15 Main ensuite |
| 7 Kitchen | 16 Girls' bathroom |
| 8 Laundry | 17 Boys' bathroom |
| 9 Dining | |

When the clients of Kew Residence approached Doherty Design Studio, they knew they wanted a grand house built for entertaining. But what they needed was a vision for the interiors – a means of softening the imposing scale of an otherwise rectilinear building.

They presented Mardi Doherty, director of Doherty Design Studio, with an idea of how they wanted the interiors to feel, rather than a visual brief. They needed plenty of space and interconnected zones. In particular, the living areas had to be able to accommodate far more guests than your average house: the owners regularly entertain up to eighty guests at a time. And yet the brief was also for spaces that were “delicate” and “fine” – adjectives that might feel incongruous with the scale of this vast house.


The solution was to create a U-shaped floor plan around an enormous central deck, which connects to a family room at one end and a kitchen/living/dining room at the other. Aesthetically, the Art Deco-inspired interior is rich with sumptuous decoration, glamour and geometric shapes. Textures are layered and alternate finishes create contrast, while sensual curves suggest intimacy within lofty rooms.

The sophisticated kitchen contrasts matt black and white cabinets with overhead cabinets in fluted glass and brushed brass

handles. Fine porcelain benchtops and a black steel frame on the island introduce fineness. For the splashback, green onyx has been cut into a variety of geometric shapes and then laid in alternate directions so that the veins and tones add visual intrigue.

Mardi explains that the shifts in colour, texture and finish are a deliberate move to “break up the blockiness” of such a large kitchen, creating an elegant space that is also a trick of smoke and mirrors. The mess of food preparation and piles of dirty dishes are secreted away in a vast butler’s pantry hidden behind the kitchen proper, ensuring that this space can be a workhorse for large events without compromising the bespoke finish.

The Art Deco aesthetic continues in the ensuite bathroom, where luxurious green onyx and brass handles are again paired with strong geometric lines, including a delicate, steel-framed bathtub. A bronze shower screen and brass mirrors lend the room an air of old Hollywood glamour.

The children’s bathrooms have more youthful personas. In the boys’ bathroom, wall tiles are laid in a pattern inspired by the stitching on a soccer ball and the shape of the custom blue mirrored cabinet recalls lines on a playing field, while in the girls’ bathroom, handmade wall tiles in soft grey with blush pink grout add depth to an otherwise simple bathroom. 





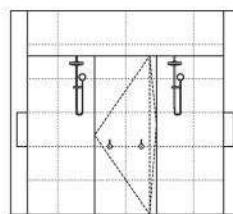
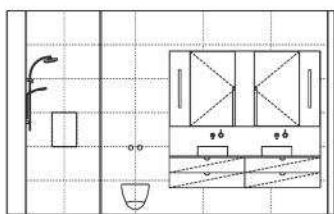
02

02 The luxurious, Art Deco-inspired ensuite features a curved vanity, a green onyx benchtop and brass accents.

03 A steel-framed bathtub and custom towel rail complement the black window frames and add definition to the ensuite.



03

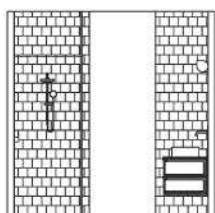


Main ensuite elevations 1:100

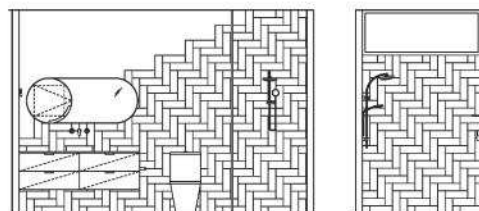


04 Blush grout and grey tiles lend the shared girls' bathroom a youthful yet sophisticated character.

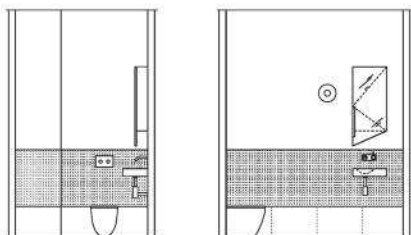
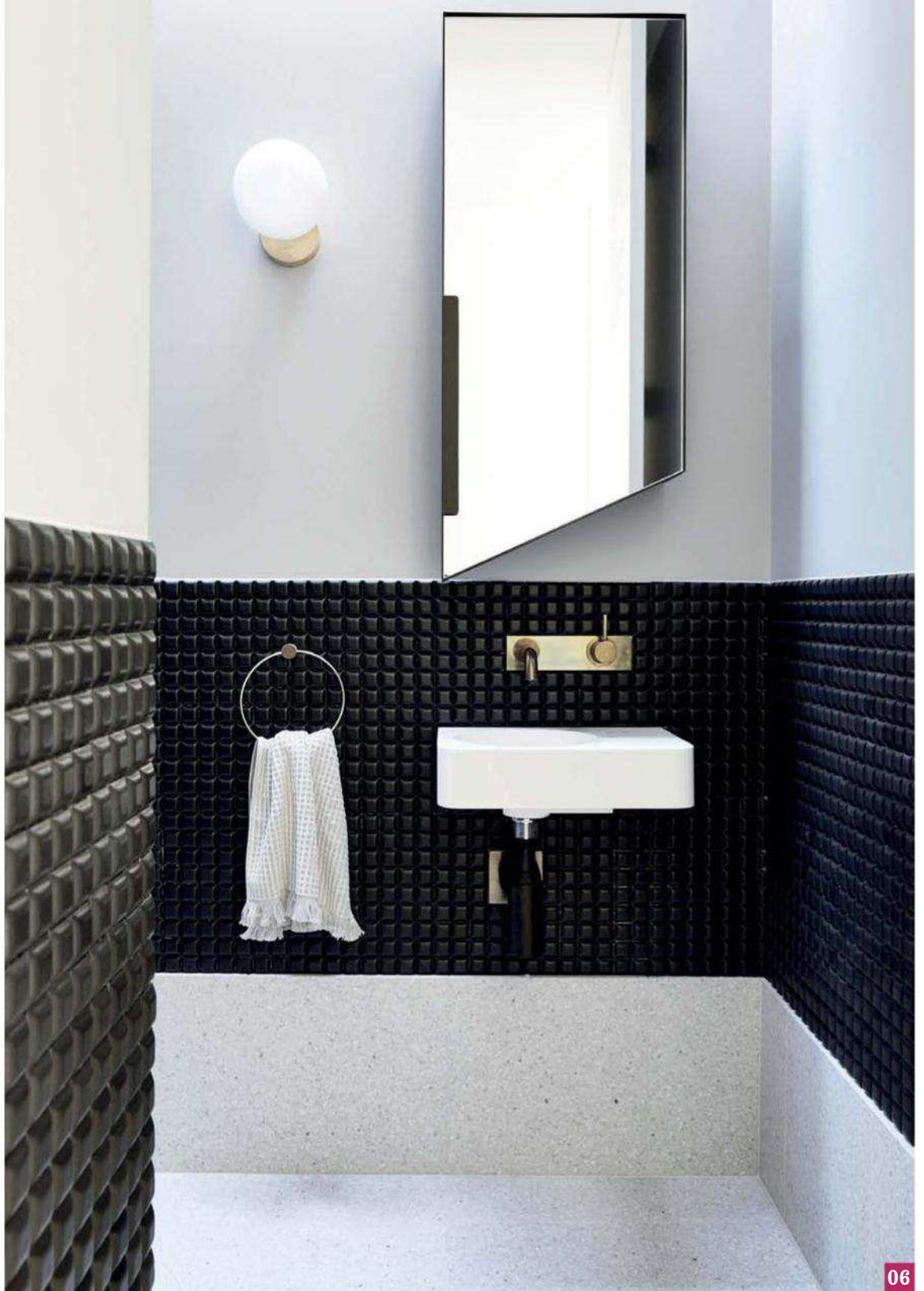
05 Tiles and an electric blue cabinet in the boys' bathroom are in keeping with the geometric details found throughout the house.



Girls' bathroom elevation 1:100



Boys' bathroom elevations 1:100



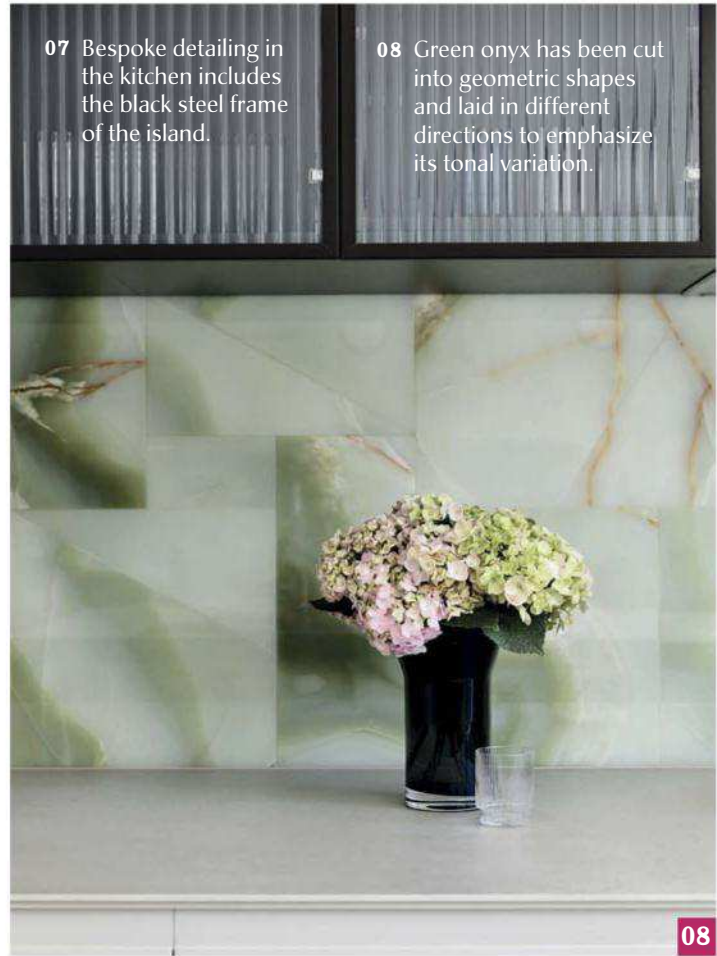
Powder room elevations 1:100

06 A band of black tiles adds texture and glamour to the downstairs powder room.





07



08

07 Bespoke detailing in the kitchen includes the black steel frame of the island.

08 Green onyx has been cut into geometric shapes and laid in different directions to emphasize its tonal variation.

Designer

Doherty Design Studio

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Project team

Mardi Doherty, Bianca Abonyi, Michelle Evans

Builder

Barbat James

Consultants

Joinery: Howard Cook
Cabinet Making
Draftsperson: Nassima Design Group

Kitchen products

Internal walls: Painted in Dulux 'Natural White'
Flooring: White smoked American oak flooring from Royal Oak Floors
Joinery: Maximum Fiandre benchtop from Artedomus; Peraway Marble Light Green Onyx splashback; under-bench and island bench joinery in Dulux 2-pac 'White Duck'; Auhaus Architecture Radius Handle in 'Brushed Brass'
Lighting: Classic 7 Plus downlights from Lights Lights Lights
Sinks and tapware: Abey Lago double-bowl undermount sink; Gessi Oxygene Gooseneck mixer from Abey
Appliances: Miele XL steam combination oven, pyrolytic oven, Gourmet warming drawer, PowerFlex induction cooktop and integrated fridge and dishwasher
Furniture: Grazia and Co Dita stools
Other: Custom fluted glass upper cabinets; custom island bench frame, powdercoated

Bathroom products

Internal walls: Inax Chocolate tiles from Artedomus (powder room); Stonetile Ind. Gubi Light tiles (main ensuite); Self Style Madelaine Grigio Cenera tiles from Urban Edge Ceramics (girls' bathroom); National Tiles matt white tiles (boys' bathroom)
Flooring: Stonetile Ind. Gubi Light tiles (ensuite); Fibonacci Stone Dove Grey terrazzo tiles (powder room, boys and girls' bathrooms)
Joinery: Peraway Marble Light Green Onyx benchtop (main ensuite); Stone Italiana Super White 13 (boys' and girls' bathrooms); vanities in Abet Laminati white ribbed laminate (boys' and girls' bathrooms); vanity in Dulux 2-pac 'Ghosting' (main ensuite)
Lighting: Michael Anastassiades Bob wall light (girls' bathroom) and Tip of the Tongue wall light (powder room) from Hub Furniture
Tapware and fittings: Astra Walker Icon mixer in aged

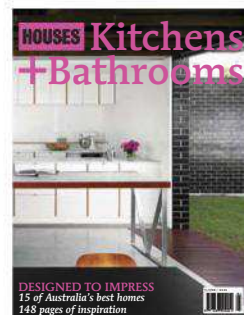
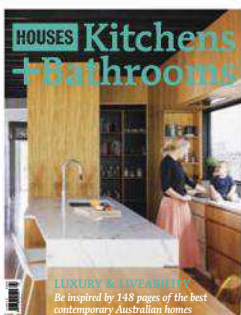
brass (powder room); Astra Walker Icon wall sets (all bathrooms)
Sanitaryware: Agape Cuna bathtub (main ensuite); Cibo Design Fineline basin (main ensuite) and Cirque basin (powder room); Laufen Living basin from Reece
Other: Custom mirrored wall cabinets (powder room, main ensuite and boys' bathroom).



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