

TURNING CIRCLE



Words CARLI PHILIPS . Photography DEREK SWALWELL

A stately residence and contemporary pavilion have been linked via a new cloistered walkway, setting the tone for the heritage-meets-modern style to follow.



This page The garden aspect and northern light inspired the serene fern-green palette of the study with joinery painted in Dulux 'Nimrod', walls papered in Phillip Jeffries 'Juicy Jute' grasscloth from The Textile Company, stone fireplace from Peraway Marble and 'Egyptian' rug in Aegean from Armadillo. *Woolshed Falls*, Beechworth artwork by Charles Billich. Custom desk by Anton Gerner with Gubi 'Masculo' chairs from Criteria. '4 Bowl' pendant light by Anna Charlesworth. French oak flooring in Sesame from Made by Storey. **Opposite page** Accessed at the end of the new walkway, the entry hall has silver travertine floors and a '4 Bowl' pendant light by Anna Charlesworth.



This page, clockwise from top left: In the hallway, Agapecasa 'Eros' console by Angelo Mangiarotti and vase by James Lemon. 'Crystal' runners from Loom. French oak flooring in Sesame from Made by Storey. Pendant light and sconces by Anna Charlesworth. In the gym, 'Syrma' armchair and footstool from Ajar. 'Dioscuri' sconces from Artemide. Curtains from Colleve in Zepel 'Pure Linen' in Pewter. Sitting room walls and the custom joinery unit are painted in Dulux 'Adept', adding to the room's retreat-like feel. Carpet is custom dyed from Halcyon Lake. Opposite page The sitting room is a perfect retreat "when you don't want to be surrounded by light", says Patrick. "It's cool, dim and dark." Bespoke sofa in Giotto velvet in Liquorice made by Furniture Inspirations. Orange stool from Zuster. Drapes from Colleve in Élitis 'Pondichéry' linen. *Enlightening* artwork by Miodrag Jankovic. Highly ornate mouldings skim the perimeter and have been painted an electric blue in the ultimate clash of old and new.



Melbourne design studio Kennedy Nolan have a refreshing take on the value of the pool in residential environments. Their philosophy honours it not just as a means of enjoyment, but also as a body of water that can be celebrated passively from afar in the colder months. At this house in one of Melbourne's most prestigious inner suburbs, there's a clever, unobstructed scenic quality to the pool as it runs close to the coping and almost flush to the architecture, making for some walk-on-water optics. It's a glossy liquid sheet that sets the scene for the owners who access the house through a cloistered walkway that runs along its length.

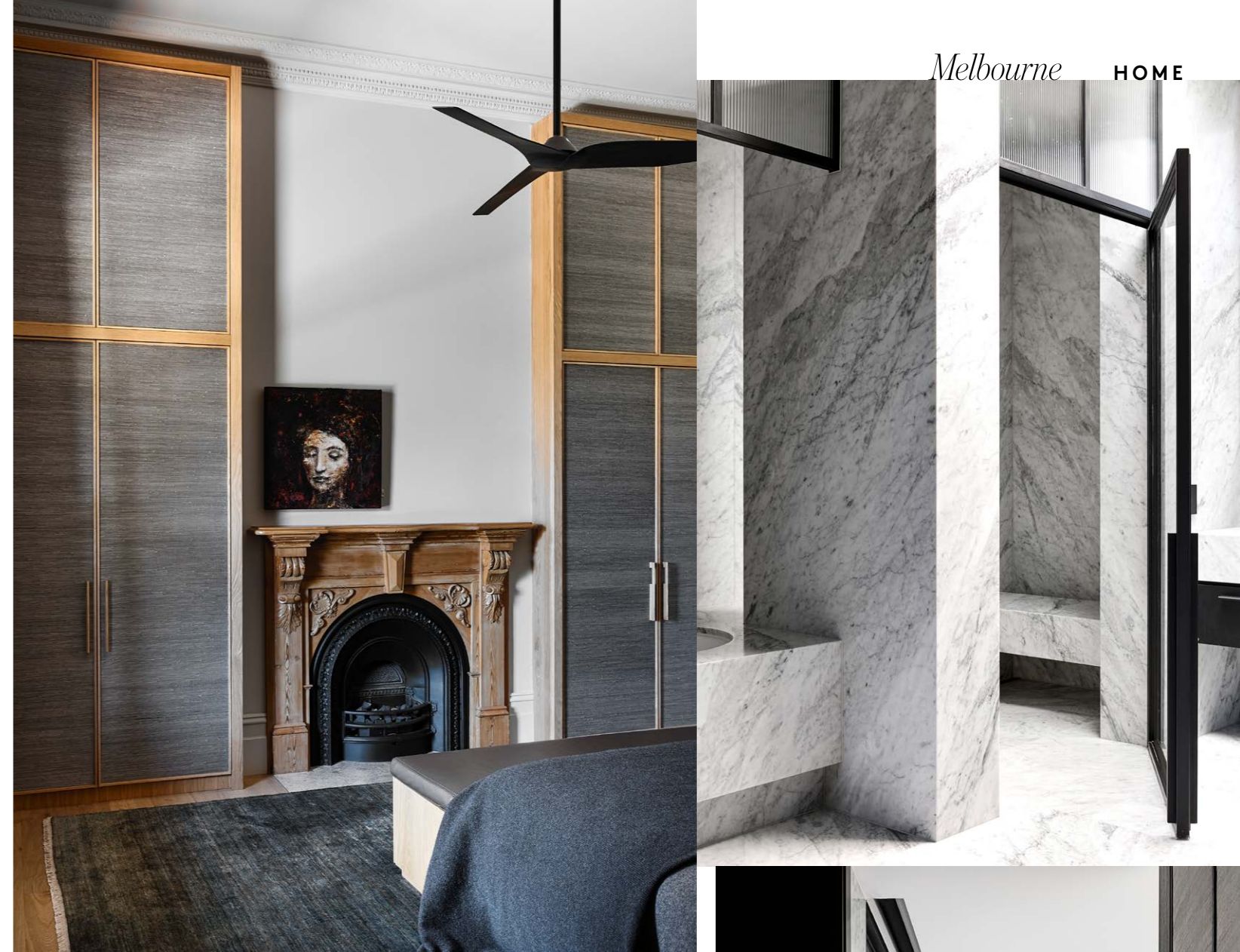
The residence, restored and upgraded for a couple and their child, is light years away from its 1800s roots and trajectory of alterations. "It was an original Victorian that had been substantially renovated in an Edwardian fashion, with both heritage styles coexisting as one," recalls practice principal Patrick Kennedy. "It was subject to lots of renovations over the years and was fairly hodgepodge. Everyone had had a crack at it." In some instances the reproductions and revisions were clear and apparent, but better imitations made it harder to decipher. "We really researched and investigated to try and uncover the clarity of the building and make decisions about various precedents." The majority of the dwelling, however, was well-preserved and in good, solid condition. »



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These pages, from left In a former life the cavernous kitchen was likely a billiards room. The island bench is made from Persian travertine and Grey Tundra stone from Peraway Marble. 'Diiva' stools in perforated leather from Grazia&Co. Astep 'VV Cinquanta' pendant lights from Hub. Custom joinery in limed oak. Astra Walker tapware in Aged Brass. Sub-Zero fridge, Wolf oven, Miele dishwasher and concealed Qasair rangehood.

This page In the third bedroom, linen sheets by Bed Threads, Mercator 'Moby' table lamp, and curtains from Colleve in Zepel 'Pure Linen' in Feather. Opposite page, clockwise from top left In bedroom two, an artwork by Tracy Sharp hangs above the fireplace between wardrobes with oak frames and inserts of Phillip Jefferies 'Juicy Jute' grasscloth from The Textile Company. Merino blanket from Bemboka. 'Egyptian' rug in Aegean from Armadillo. The ensuite is clad in Carrara marble from Peraway Marble. Kaldewei undermount bath from Bathe. Tapware from Astrawalker.



« The family lived in the house for a year but the formal floor plan wasn't conducive to their lifestyle. Its sheer breadth meant personal interaction was disjointed and the connection to the garden was lacking. "It was quite an old-fashioned arrangement, set up for separate living. While the family still wanted to be able to have their own individual zones, they also wanted a centralised area where they could congregate with each other and friends. Our job was to make it a more contemporary space with a communal area they could enjoy together," says Patrick.

While the home's grand entryway still welcomes guests, a modern underground garage pavilion now provides everyday access for the family. A lift from the basement moves to the ground floor where a colonnaded walkway transitions to a new back entrance. Opening into the old hallway (kitted out with a convenient Zuster coat cabinet), to the left is the existing but renovated bones. To the right is the old but completely reimagined kitchen in an icy palette of silver travertine, stainless steel and grey walls. Likely once functioning as a games room, vast industrial ceiling beams overlook the kitchen island bench where a billiards table once stood.

A three-leafed glazed door separates the kitchen from the generous new living and dining addition. Here, four pyramids have been carved into the oak ceiling, culminating in a flat-roofed cupola ringed in glass for natural light with an adjustable LED panel integrated at the very top. "Because the room is so large, dividing the ceiling up creates some compartmentalisation and »



« breaks it up a bit,” says Patrick. “Each one has its own light panel so at night it creates a volumed spotlight. It really manages to modulate the experience of that room so it’s not overwhelming.”

The overall approach, says Patrick, was to look at the contemporary design through a heritage prism. “This involved abstracting, transforming and reframing the traditional elements,” he says, referencing the alternating coloured brickwork on the pavilion plane that takes its cues from the 19th-century polychromatic bricks. Other examples include the quilt-like copper garage inspired by the patterning of the slate roof, and the original old roof monitor in the kitchen that has been overscaled and multiplied in the adjoining living area.

Despite the generosity of the shared zones, it was important that all the rooms serve a genuine purpose. “We didn’t want the family to just live solely in these back rooms and the rest to be a museum. Our job was to make all the existing rooms relevant,” says Patrick. Aside from the four bedrooms off the central spine, there are now three personal spaces – a green-accented study lined in grasscloth wallpaper, a serene library with direct access to the courtyard and an electric-blue ocean-floor sitting room. “The intense cosiness of this room is exactly what the rear sitting room is not. It’s cool, dim and dark – the perfect place for quiet time at night. It’s not about the hubbub of family life, it’s more about retreat.” ■

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SPEED READ

» This sprawling historic home began life as a Victorian villa but has been appropriated over the years with elements of Edwardian and Arts and Crafts styles. » The family lived in the house for a year before undertaking a major upgrade and restoration. » With its estate-like proportions, the greatest challenge for design studio Kennedy Nolan was establishing one cohesive, integrated residence. » Key to the design was a new rear garage pavilion that links back to the historic house via a walkway. » The rear living extension features a vast oak ceiling with pyramid skylights. » “It was important that the existing part of the house still be relevant so it didn’t become a museum,” says Kennedy Nolan principal Patrick Kennedy. » The family wanted to be able to have their own zones separate from one another as well as a centralised area to congregate. » The older rooms were completely reimagined and are now used daily, especially the electric royal-blue sitting room with its ornate plaster ceiling mouldings. » The approach was to find contemporary expressions by abstracting, changing scales and re-framing the heritage materials.

These pages, clockwise from top left The original formal entrance to the sprawling home has been retained but isn’t used for daily access. “The original home and the new pavilion are linked by a cloistered walkway which gives a sense of threshold and transition,” says Patrick. The swimming pool runs along the the west terrace. The four cupolas function as skylights.

