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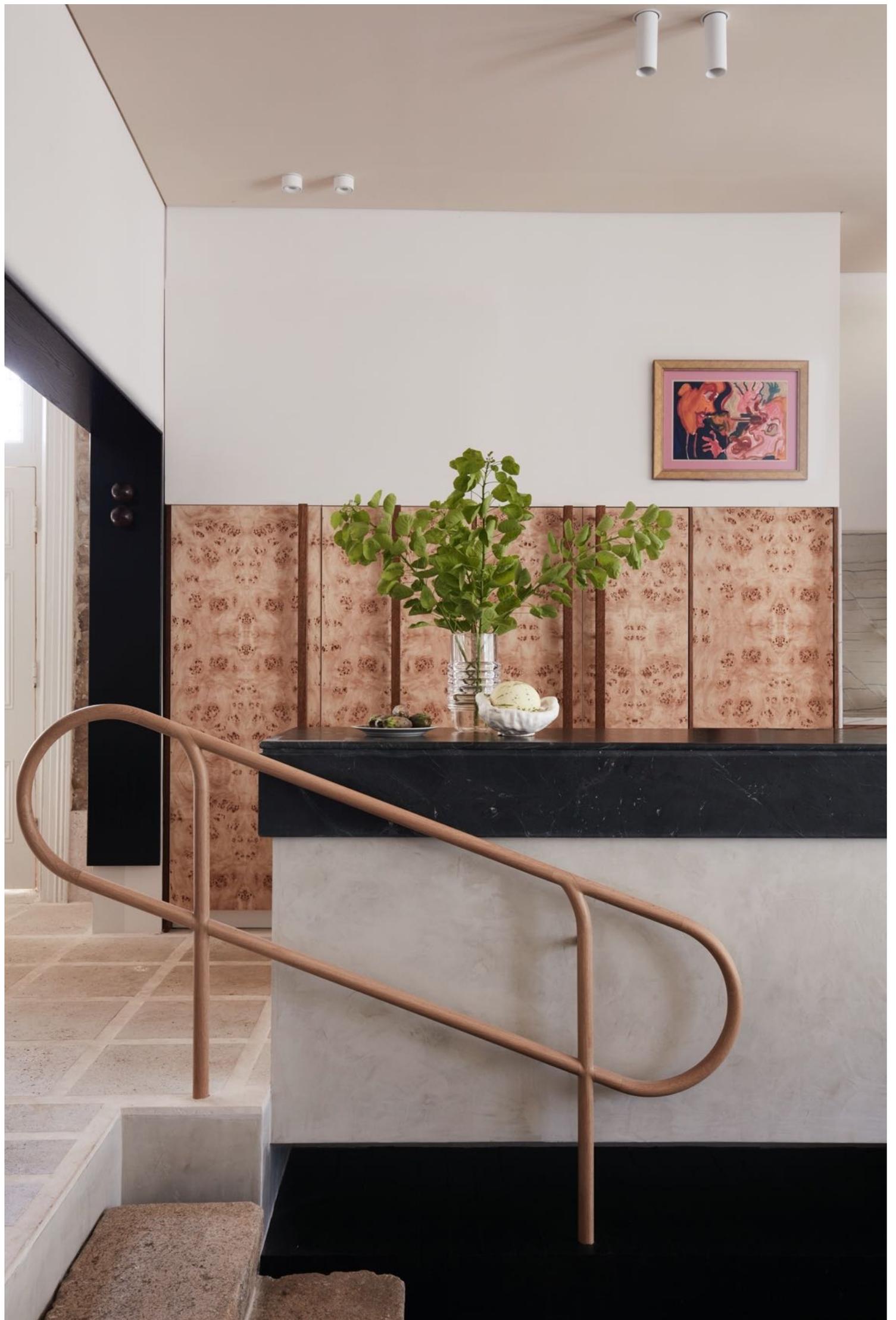
PRESERVING ITS HISTORICAL ESSENCE AS A PURPOSE BUILT LATE 19TH- CENTURY VICTORIAN GEORGIAN CORNER SHOP, YSG STUDIO HAS DESIGNED A 700 M² THREE-STOREY SANDSTONE FAMILY ABODE WITH AN ADROIT TELESCOPING OF ERAS AND ARTISTIC INFLUENCES IN SYDNEY'S WESTERN OUTBACK SUBURB OF ROZELLE.

Photography by Prue Ruscoe



The challenge was transforming the traditional characteristics of the heritage layout (with its original glass store frontage) into a more pragmatic home for a family of four and their big dog. The owners had lived amongst its oddly configured dark and pokey rooms with no coherent navigation (particularly downstairs) and were intent on colonising open space to create a combined kitchen, dining and living area in the original shopfront area as they had no formal living room on the ground floor. A nineties renovation tarnished the interiors with austere, office-like appeal. Resolving this, all joinery was removed, and every piece of furniture replaced. Furnishings and fixtures subtly reference Charles Rennie Mackintosh's delicate Art Nouveau flourishes and the quiet restraint of timber framing devices prevalent in traditional Japanese interiors. Removing the entry space's false plaster ceiling revealed original V-groove timber struts painted in a pale peach shade. Complimenting the delicate pink blush that emanates from the stone, they were

restored front door and its steel-framed entry screen with decorative Art Nouveau floral swirls, ushering unexpected colour exploration within. The kitchen's under bench joinery hovers within a framing device of latticed timber while the island bench is offset by lithe vertical supports under the heft of leathered quartzite. A cosy 'sunken' lounge area evolved to the left of the entrance due to the kitchen's elevation. Moulded Marmorino seating anchors the space like an original fixture. Hard angles are softened via the inclusion of rounded tables, upholstered furnishings, undulating surfaces and carved nooks including the live edge timber shelving and display ledge running the length of the room above the seating perch. The gentle bulge of the hemp-rendered wall supporting the ledge adds cossetting comfort. Elegantly radical palette selections for soft furnishings mix grace with attitude as citrine and amber in the dip-dyed fringes of the custom Tappeti rug and bolsters.



A sandstone wall clad in plasterboard to the rear of the kitchen was removed to create an open dining room (visible from the front entrance). For seamless connectivity, the room is on the same height of the kitchen and has the same salvaged granite (bush hammered to mimic antiquity). A deep threshold of ebony-stained American Oak highlights the theatre of the dining room like a proscenium arch (subtly acknowledging the

outlines of the removed wall). Hovering inches above the floor, it avoids weighty enclosure. Two gloss-finished solid timber orbs secure the armature on either side, concealing exposed fixings to the surround. Exploring the ethereal application of timber further, a rectangular halo of Australian Red Cedar with blunted corners hovers from the void above the dining table (appreciated in detail when descending the stairway). LEDs of this custom-designed

piece articulate its underside while carved Poplar Burl cups (inspired by Venetian Barovier&Toso chandeliers) ignite interest towards the upper level.



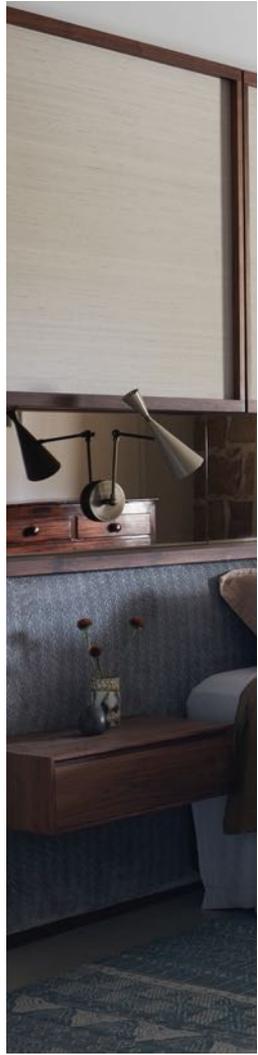




Beyond to the dining room, there are a newly created salon (small lounge area) and office. In the living room, on one wall, the work "The Colors of Sound" in dark tones by Paul Rouso is highlighted, made with a mixed technique on hand-sculpted acrylic that creates a play of shades throughout the day. While the seats of velvet upholstered dining chairs with their

exaggerated Mackintosh-like backrests in the study add a touch of character to the ambiance. Bi-fold doors conjoin the rear courtyard (also clad in the travertine pavers) to the salon and office enabling light to stream within both. Here too there is present a delicate jewel tone like the duck egg blue finish that frames the folding doors of the reading courtyard.







Emanating a pearlescent glow granted by textured vintage seagrass wallpaper, a mood of luxe seclusion is enhanced.

Referencing the supply store's reincarnation as a women's apparel and repairs business prior to its domestic

occupancy in the late 1900's, myriad fabrics in nubby wool textures and silky finishes compliment the matte and sheen characteristics of the pitted walls as sun and shadow play upon them. Within the master suite, to note is the shimmer of the frayed oyster grey silk bedhead. Timber frames the wardrobe and bed like tatami matting. Emanating a pearlescent glow granted by textured vintage seagrass wallpaper, a mood of luxe seclusion is enhanced.

Within the main bathroom, the horizontal bands of alternating tones of rose-tinted limestone tiles grant the illusion of sunlight streaming within. Tactical mirror placements visually amplify dimensions and bounce natural light throughout, most notably within the bed frame of the dark master suite.



Throughout the upper floor, minimalist adaptations of traditional wainscoting add visual interest to bare walls in the sleeping quarters, with broken linear arrangements upon doors.

The angled arc concept was gently echoed in a bedroom, aesthetically framing walk-in-robe joinery whilst serving as hanging apparatus.

A rear spare bedroom (formerly the master) was converted into a generously sized bathroom with doors adjoining both the young adult daughters' rooms.



