

artedomus



projects  
edition 1



# introduction

words from phil brenton

The role of Artedomus is much more than simply a supplier. Rather, through our deep collaboration between architects and designers, commitment to sourcing the most unique products from around the world, Artedomus have become an active participant in the design industry more broadly.

Artedomus knows the power a singular product can make in a space. Founded in 1985 as Domus Ceramics, the company imported exclusive Italian floor and wall finishes to Australia, sourcing distinctive products with simple, intrinsic and timeless beauty. Domus quickly became a source of reference, inspiration and a preferred supplier for architects and designers.

Over the course of more than three decades, Artedomus has identified and discovered some of the most beautiful and recognisable marbles, limestones and sandstones in the design market, including Elba, Isernia and Bedonia. It is the exclusive supplier of INAX mosaics and architectural ceramics from Japan; the iconic Agape Italy bathware range; the Mangiarotti Collection of furniture from Agapecasa; and Le Corbusier LCS Ceramics based on the modernist

architect's béton brut and Polychromie Architecturale. Artedomus also pioneered the revolutionary Porcelain Panels. Artedomus have further become an active participant in the design industry more broadly since the release of New Volumes. We engage Australian designers to work entirely with our material to make beautiful objects for the home.

Artedomus is setting the benchmark in inimitable surfaces and exceptional design. We stand at the forefront of design, importing and developing truly exceptional and inimitable stone, tiles, architectural surfaces, bathware and furniture. Setting the benchmark in the industry, our new, innovative and custom product ranges push the boundaries of architectural materials.

We are proud to collaborate with Australia's best architects and designers who produce extraordinary projects.



phil brenton  
managing director  
artedomus

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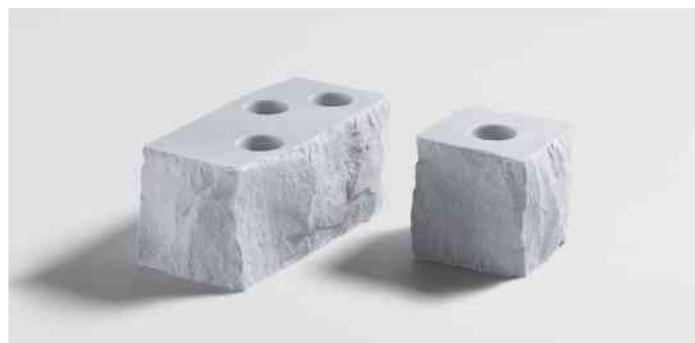
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# Graphic House – Shaun Lockyer Architects

WORDS Rose Onans

PHOTOGRAPHY Andy Macpherson

DESIGN Shaun Lockyer Architects

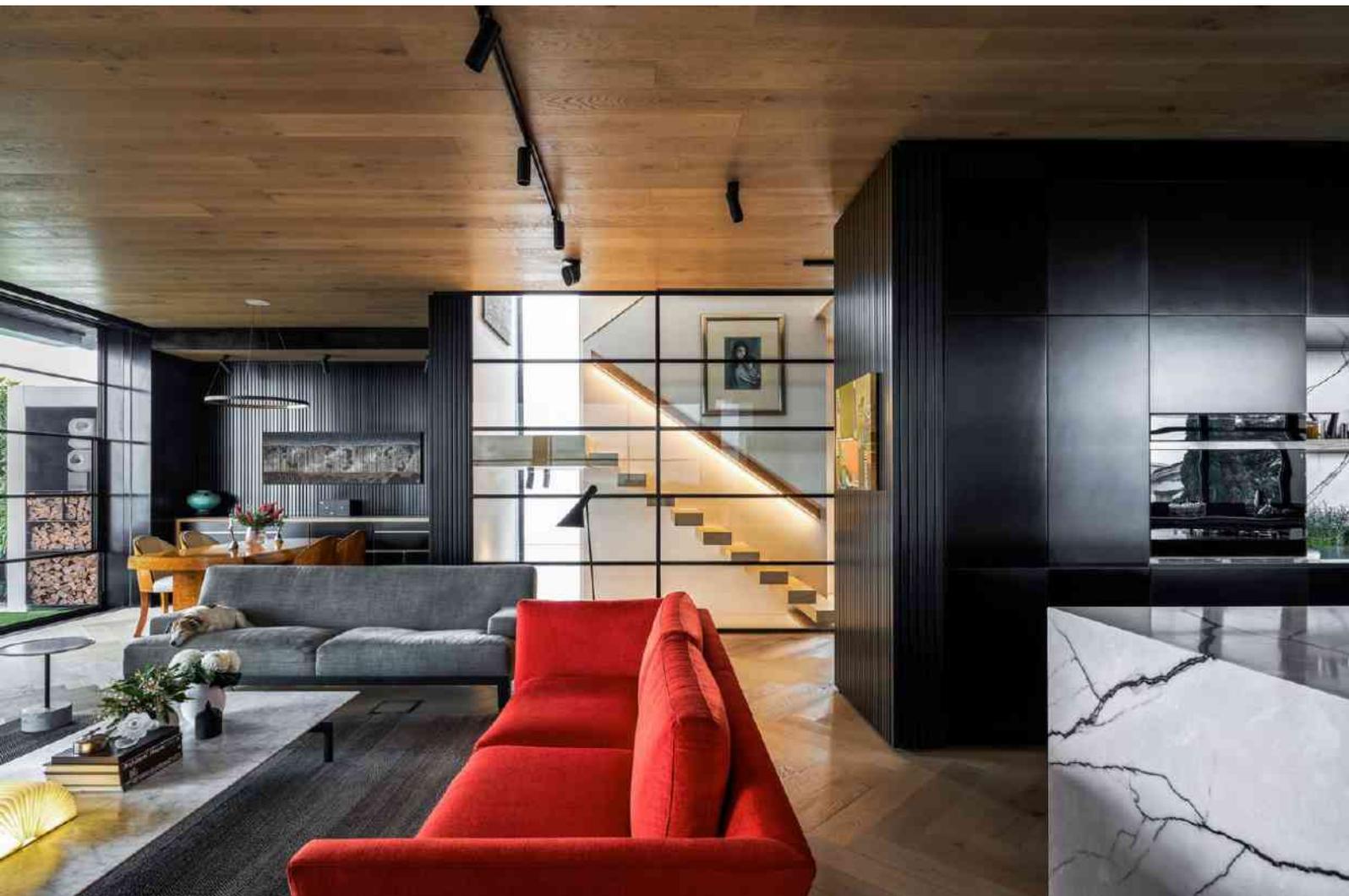
BUILD Thallon Mole Group

LANDSCAPE Steven Clegg Design

Set on the highest point of one of Brisbane's inner western suburbs, Shaun Lockyer Architects' Graphic House is inspired by the principles of modernism and driven by a highly distilled approach to design.

Situated on the corner of a very quiet street, "with panoramic easterly views of the city and southerly views right around to the south-west across the local district to Mount Warning, it's an incredible site, to say the least," says Shaun Lockyer. Taking advantage of the elevation, the home steps down the site and culminates in the pool at the base of the building. Each of the four levels is stacked as a series of cantilevered volumes, creating a strong modernist design language that emphasises horizontal lines and rectilinear forms.





“The clients are incredibly informed about design and had a very high understanding of the quality of what they wanted and a clear idea of the architectural outcome they were chasing,” explains Shaun. “Their interests are very much modern in the traditional sense, and they loved the idea of strong horizontals.” Identifying a relatively limited palette of natural materials as sympathetic to these modernist design aims, the two most striking features of the house to the outside are the charred timber screens that veil the building and the extensive use of finger jointed limestone cladding. Within this restrained palette, the lines of the concrete slabs are accentuated to establish a datum that is key to the home’s modern identity.

The materiality of the exterior also points to the clients’ emphasis on quality and achieving a truly bespoke outcome. “Due to the cost of real estate and building, most people tend to build a lot more than they need in the name of maximising perceived value for the next potential buyer,” Shaun says. “This house is the exception to the rule. The clients have seen the project as designing for just themselves and for how they want to live in the site, which is surprisingly rare and truly admirable.” Cladding the outside in stone rather than a cement render, using steel-framed windows and doors, and selecting charred timber rather than fibre cement “speaks volumes to the clients having a very clear idea about the quality of what they wanted to be executed,” says Shaun.

the materiality of the exterior also points to the clients emphasis on quality and achieving a truly bespoke outcome.







Stepping inside, the home is generously scaled without being excessive, with efficient zoning delivering the functionality the client sought. The garage, office, grandchildren's bedrooms, bathroom and laundry occupy the lower two levels. The middle, most significant, level flows from the entrance at street-height into an expansive kitchen, living and dining area out through steel-framed glazed doors onto a large roof terrace. The top floor is given over to the master bedroom and bathroom. "It was very much a downsize house for the clients. They still wanted a house for grandkids and a big entertaining space, but they didn't require multiple living rooms or home cinema or gym. We ensured that there was nothing superfluous to the brief," Shaun says. With an emphasis on quality of finish over quantity of rooms, the philosophy of a restrained material palette carries through internally.

The interior is defined by the use of black textured wall panels and French oak, which lines the walls and ceiling. "It is very sympathetic use of black in what is a very bright house – its long axis is all east-facing glass, and at every moment of the day you experience the change in the light. Black cools the space psychologically as a counterpoint to the bright edge; there's a sense as you enter that it's a bit cooler in terms of colour and feel," explains Shaun. The black panels also create a subdued, atmospheric space in which to hang art, with a circulation spine running behind the kitchen becoming an art gallery displaying the client's collection.



Maximum Michelangelo walls and Maximum Moon.

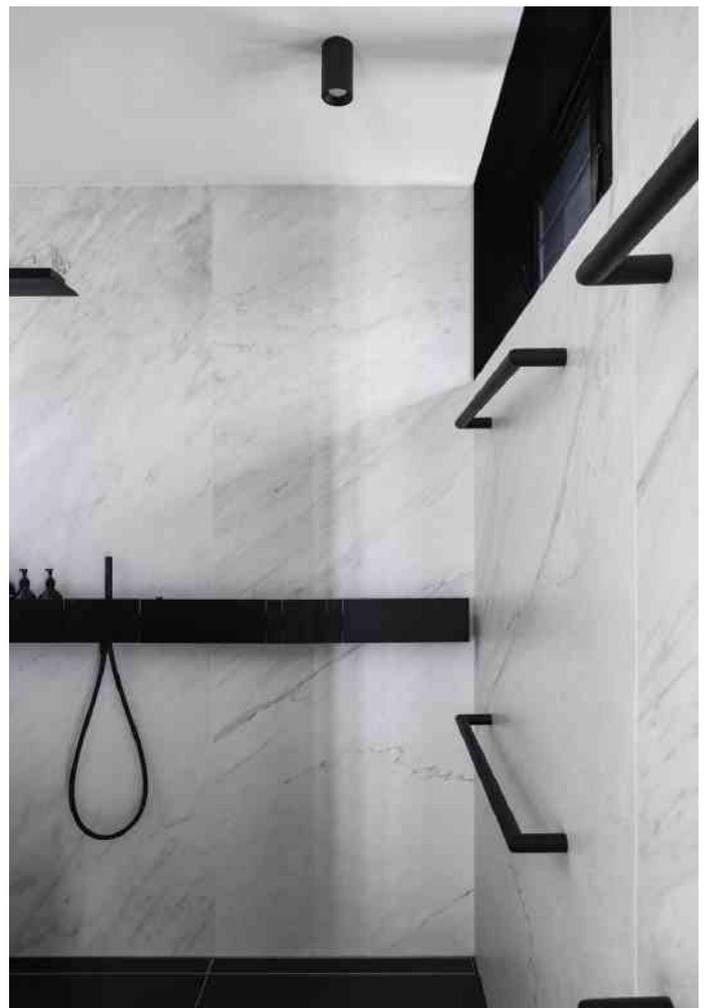
In the bathrooms, the palette is complemented by very large porcelain panels by Artedomus. “A very luxurious approach was taken to the bathrooms,” says Shaun, with dramatic concealed strip lighting, and porcelain lining not only the walls and floors but the vanities as well. The Italian-designed panels, at 3,000 by 1,500mm, create a seamless surface and, with a fine profile, are lightweight yet extremely durable. “The beauty of the porcelain we got from Artedomus was the sheer size and the fact we could get the number of slabs needed and colour match,” he reflects. “Even drawer fronts were done in porcelain, giving the spaces a beautiful sense of consistency.”

The Agape Sen sanitary fixtures and fittings were also sourced from Artedomus and “form a very important part to the detail execution of this house,” says Shaun. “The attention to detail and

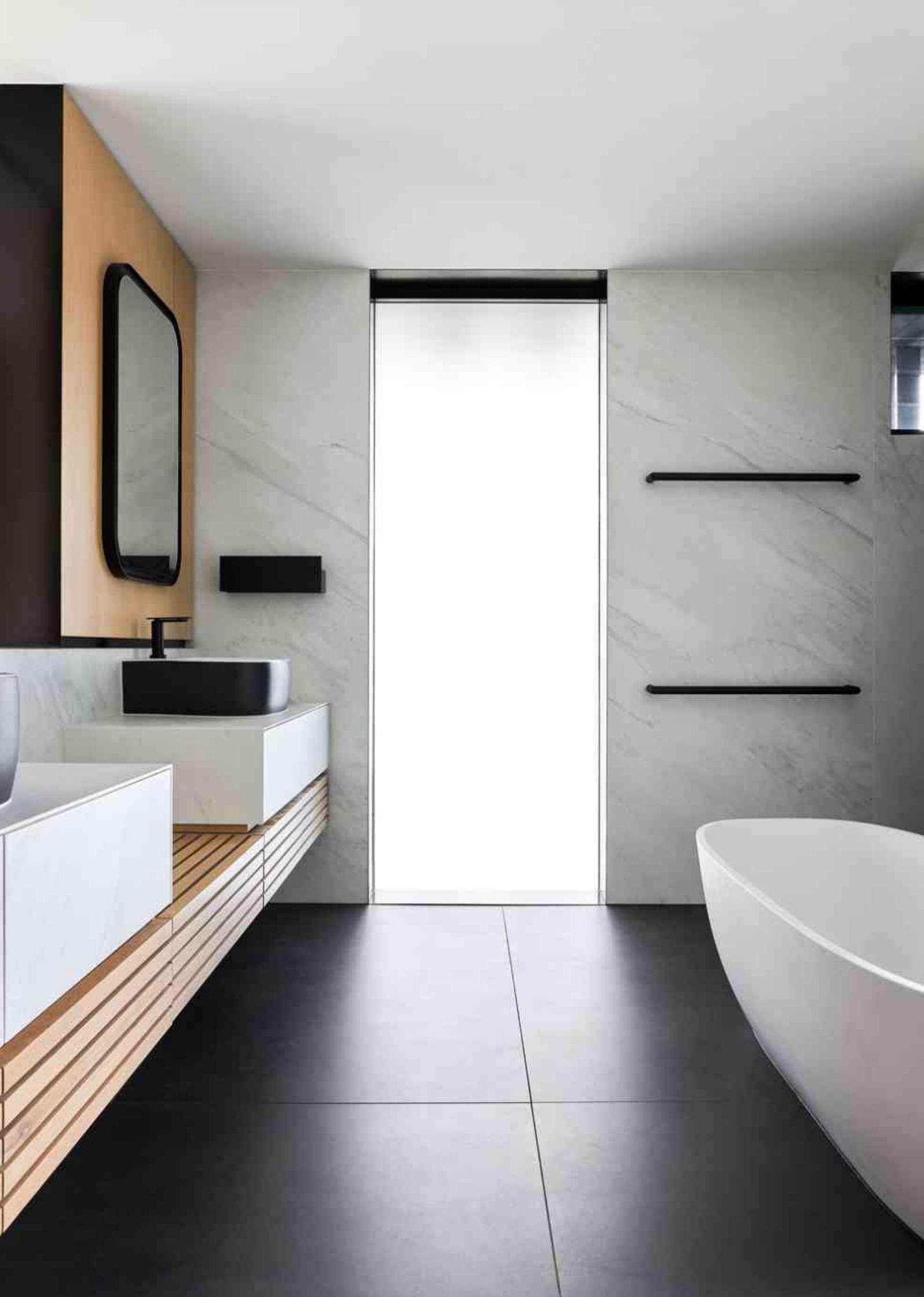
craft of construction of this range extend our design philosophy from the broader architectural idea into the tactile, finer-grain execution of the house.” He describes the Sen range as a very “architectural” range of fittings that were not only a natural fit in the overall concept of the house but add “a sense of occasion to an element of the house which is so often overlooked.”

Each space is united not only by the distinctive approach to materiality but also by a “sense of event – that around every corner is something of interest,” Shaun says. This is experienced from the moment one enters past the curved black panel that encloses the entry and takes in the drama of the view through the expanses of steel-framed glazing. “The material palette is restrained but the house itself is not,” says Shaun. “It is rather theatrical; it’s all about the view, the art, and entertaining.”

the agape sen sanitary fixtures and fittings were also sourced from artedomus and “form a very important part to the detail execution of this house.”



The bathrooms feature Artedomus porcelain panels, and Agape Sen tapware, Normal bath and pear basins designed by Patricia Urquiola, all supplied by Artedomus.





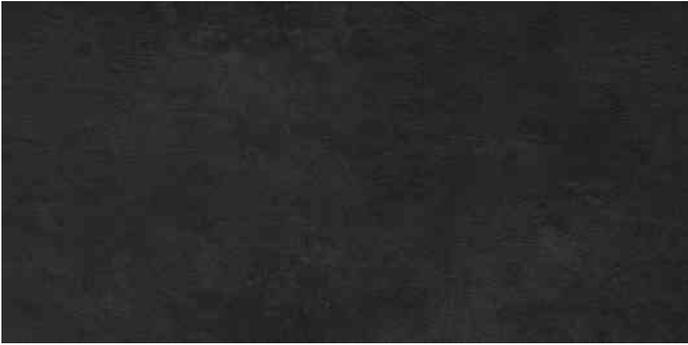
The kitchen, at the centre of the main space, has a seven-metre long bench that speaks to the theatre of gathering people together and preparing a meal. Meanwhile, almost every wall is actually a piece of cabinetry, and at every edge is a bar, or a terrace or door opening to somewhere else. “There’s a sense that the building is waiting for something to happen all the time,” Shaun summarises.

Yet it is a testament to the architecture that, when the clients are not entertaining, the home comes to rest at a scale in which two people can still feel comfortable. While nothing about the space changes apart from the number of people within it, the design offers the ability for the home to seemingly expand and contract depending on its function. Above all, it is perhaps this quality which exemplifies the bespoke nature of the architecture – creating an unmistakable sense that this is a home designed just for its inhabitants, down to the finest detail.

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This article originally featured on [The Local Project](#).

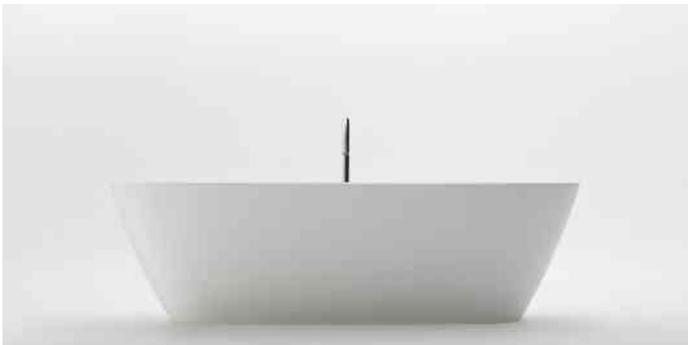
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agape normal bathtub



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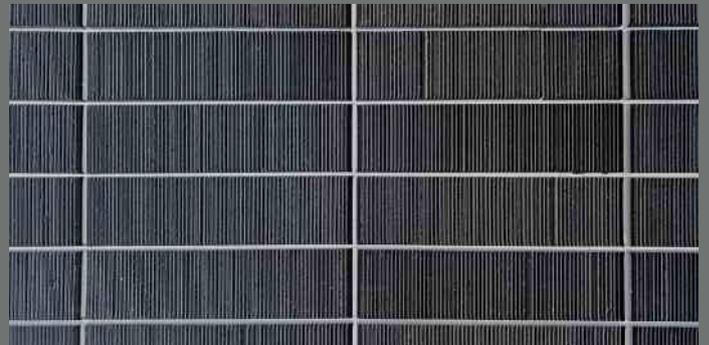
stone bianco gioia honed



stone cortona honed



stone teragio



inax hikkaki ibushi om4862-36



agape lariana countertop basin



agape lariana bathtub



agape memory square mirrors



agape memory shelves



# The St Kilda East House – Luke Fry Architecture & Interior Design

WORDS Rose Onans

PHOTOGRAPHY Derek Swalwell

DESIGN Luke Fry Architecture & Interior Design

STYLING Bek Sheppard

Subtly interweaving old and new, the St Kilda East House by Luke Fry Architecture & Interior Design does not seek to transform the stately art deco original home, nor to sharply delineate the new addition. Rather, the project finds depth and character in bringing to life a design language that enhances a sense of connection with the qualities of the original.



The architects took inspiration from the original heritage features of the house.

The project saw the studio designing for a couple who had lived in the house for 25 years, with their children now grown up and moving out of home, the brief was centred around creating the next chapter in both the house and the family's lives. "The house needed to reflect the way they live today, which has changed over time, now with adult children who come and go regularly," says director Luke Fry. The owners sought to improve the dark and dysfunctional spaces of the house, primarily the ground-floor kitchen, meals and laundry, to create more open and connected entertaining spaces both indoor and outdoor, as well as adding an additional bathroom.

"The connection between old and new was very important," continues Luke. "In some cases, it's

best to create a clearly defined line between old and new, however, in this particular case the line is very blurred. In essence, the spaces and their locations are very similar, it's the design and function of those spaces which is vastly improved and enhances the daily use of the space."

This approach was made possible by the fact the original art-deco building was in unusually good condition, allowing many original features to be maintained. "Built in 1935, the freestanding double-storey solid brick house sits on a 740 square-metre site at the end of a cul de sac street. Compared to our many other projects, we had few limitations on the site, site access was easy and the building was in exceptional condition for its age. We consider the combination of all of these elements to be very rare in an inner-urban context," reflects Luke.



A timeless palette of new materials is employed throughout the interior, with blackwood joinery recalling the materiality of the original staircase.





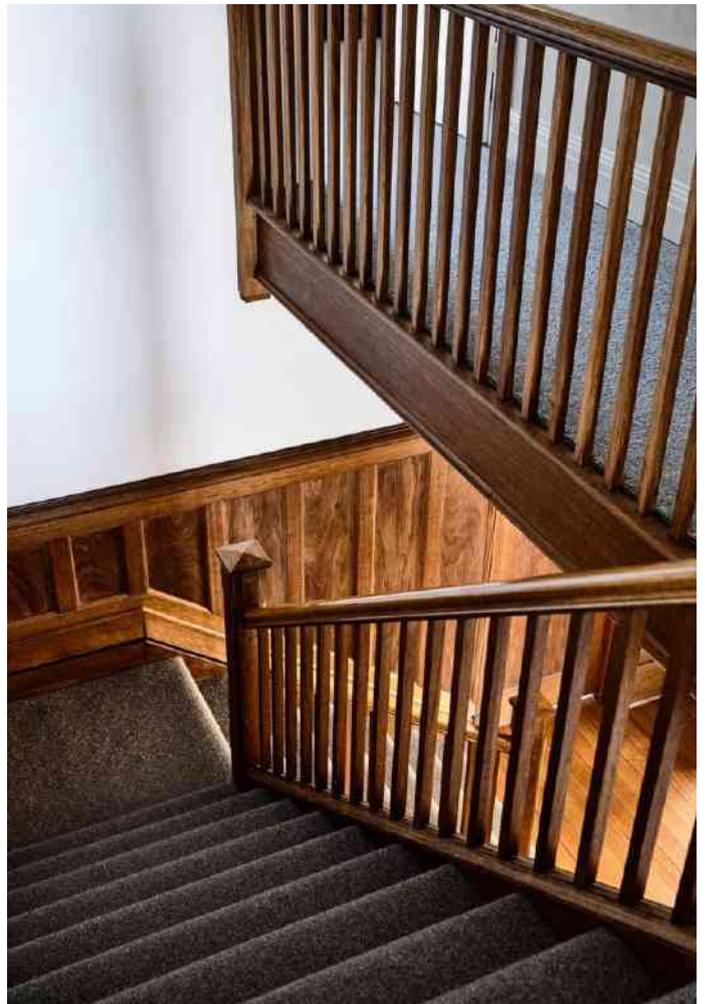
With a new palette of timeless natural materials, old and new coexist peacefully, neither seeking to dominate the other. As a result, both the old and the new gain something from their proximity to each other, in some cases providing direct references, in others juxtaposing the original period features with the contemporary design. “Given the nature of the project, the exterior only utilises two materials, steel and concrete,” says Luke.

The exterior plays with a contemporary aesthetic with the intervention of the black steel pergola, whose simple materiality and strong rectilinear forms act as a deliberate counterpoint to the dramatic and unmistakably 1930s curves of the original building. The pergola shelters black steel-framed windows, which open the kitchen and dining up to the garden and outdoor living space,

while bringing in much-needed natural light to the previously dark interior.

While the exterior opts for a considered, straightforward approach to materiality, Luke says that “the interiors are where the materials palette was pushed and explored.” Blackwood joinery recalls the existing blackwood staircase. Here, the new design overtly responds to the original in both materiality and subtle joinery detailing, creating a kitchen that is warm and inviting yet suitably elegant within the context of the home’s original art deco design. Blackwood is combined with “Sirius black natural stone, Japanese tiles by Inax, porcelain tiles and another grey natural stone called Bedonia, all supplied by Artedomus,” says Luke. “Brushed brass tapware and lighting complement these finishes on the ground floor,” he continues.

“the house needed to reflect the way they live today, which has changed over time, now with adult children who come and go regularly.”









INAX Yohen Border YB22 mosaic (left), Fiandre Core Shade Ashy bathroom floor and walls (right).

Natural stone in the kitchen and bathrooms imparts a sense of refinement and subtle luxury that resonates with the art-deco aesthetic, and while the Inax tiles impart a timeless contemporary quality in their rhythmic texture and natural variation as a hand-made product, these tiles also hark back to the prevalence of intricate tiling in art deco design. Meanwhile, the fine, smooth surface of the porcelain tiles complements the textural natural stone and Inax tiles and contributes a minimalist, contemporary quality that balances the overall space.

“We use samples supplied by Artedomus during the design process to determine size and colour. We have a large collection of these samples in our library and visit the Artedomus showroom regularly,” Luke explains. “We have worked with

Artedomus for a long time on a number of projects (including my own home). They have great products and good service; it really comes down to those simple core values,” he adds. “They are always at the forefront of our mind when it comes to stone, tiles and bathroom products. We don’t need to be convinced!”

Through this timeless, considered materials palette and an approach that complements the old with the new, the St Kilda East House sees Luke Fry Architecture & Interior Design open a new chapter for the well-loved family home, grounded in an appreciation for its past.

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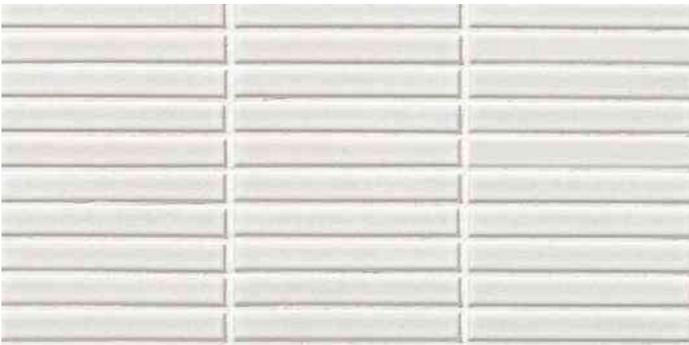
This article originally featured on The Local Project.

“sirius black natural stone, japanese tiles by inax, porcelain tiles and another grey natural stone called bedonia, all supplied by artedomus.”

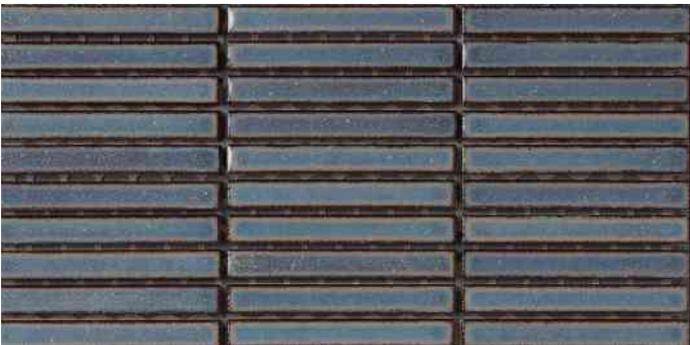


the st kilda east house – luke fry architecture & interior design

# featured artedomus products



inax yohen border yb1



inax yohen border yb22



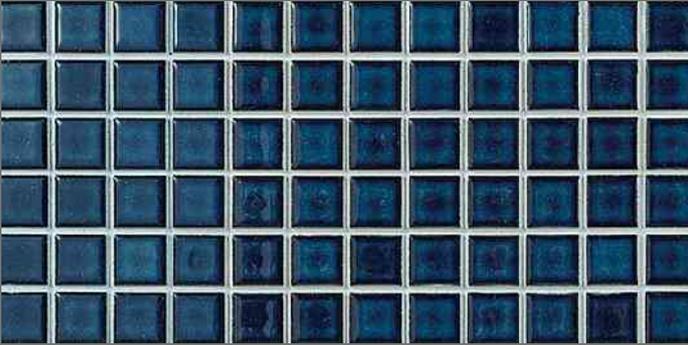
fiandre core shade ashy natural



stone bedonia honed

the st kilda east house – luke fry architecture & interior design

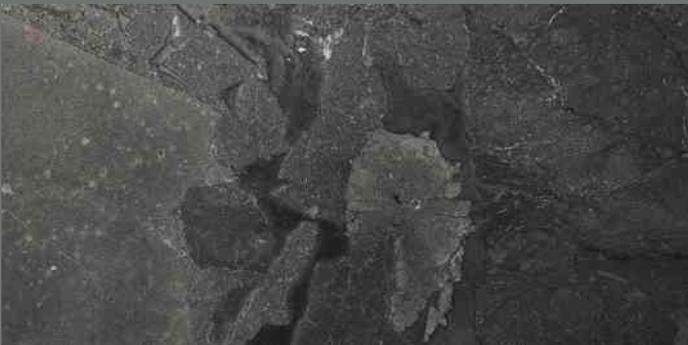
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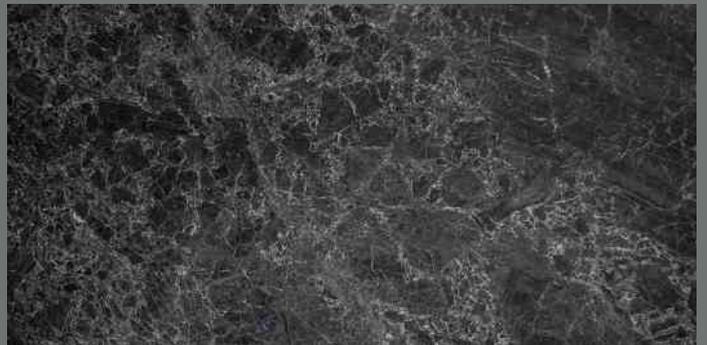
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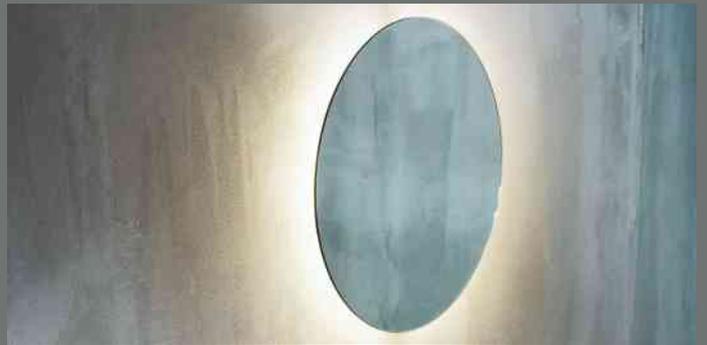
stone magnesia brushed



stone grigio lana



stone teragio



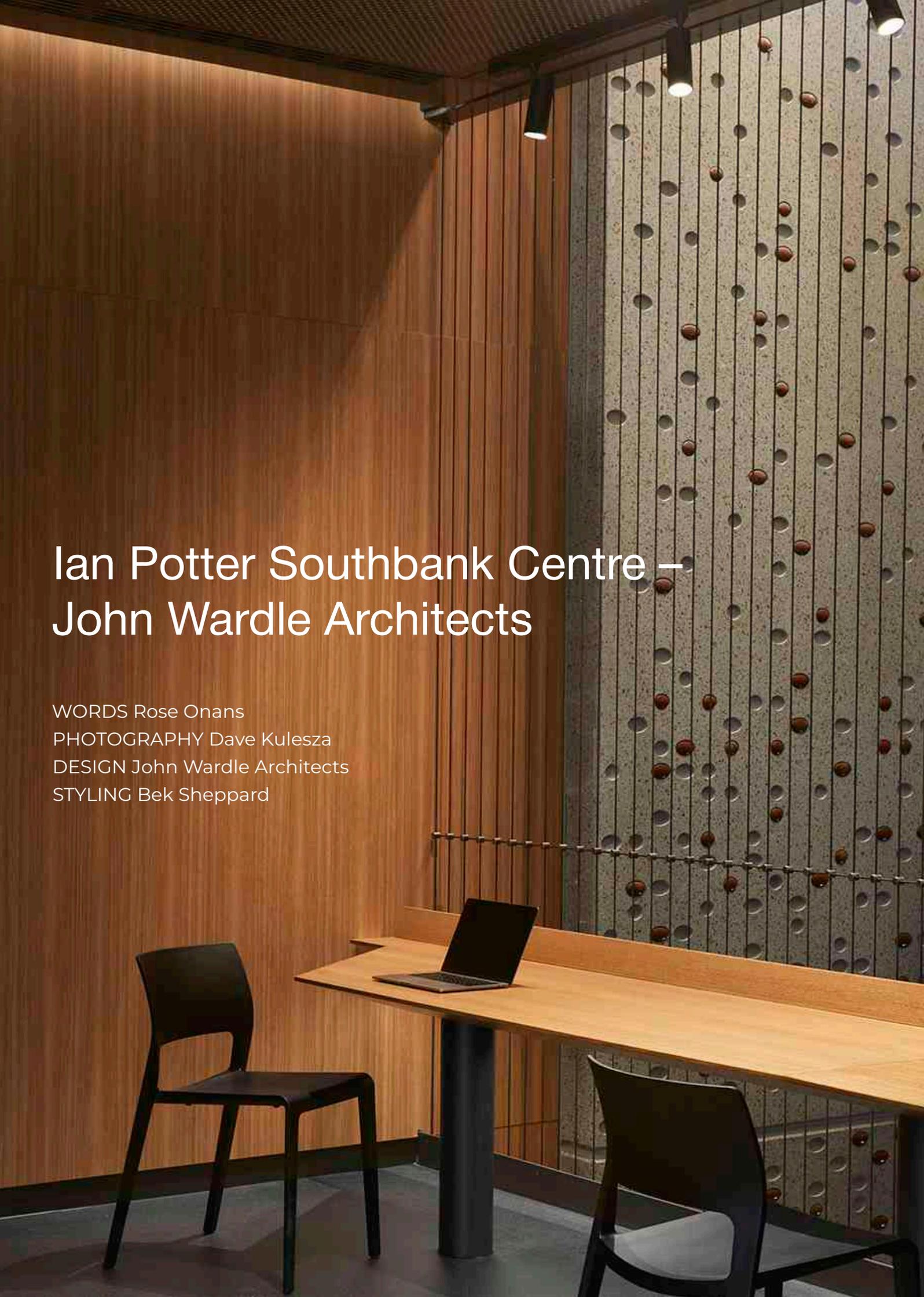
agape bucatini mirrors



agape memory tapware in natural brushed brass



agape petra basin



# Ian Potter Southbank Centre – John Wardle Architects

WORDS Rose Onans

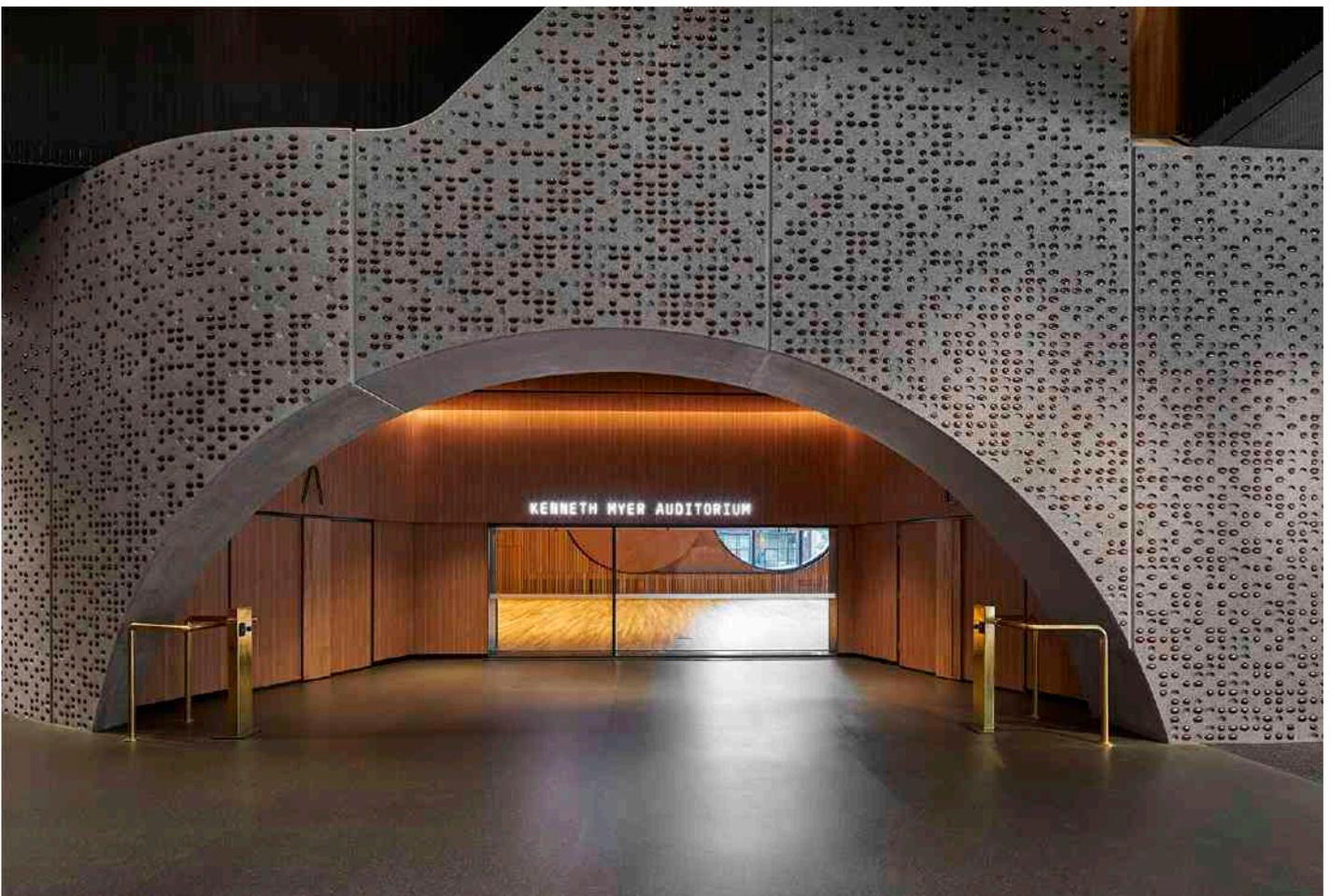
PHOTOGRAPHY Dave Kulesza

DESIGN John Wardle Architects

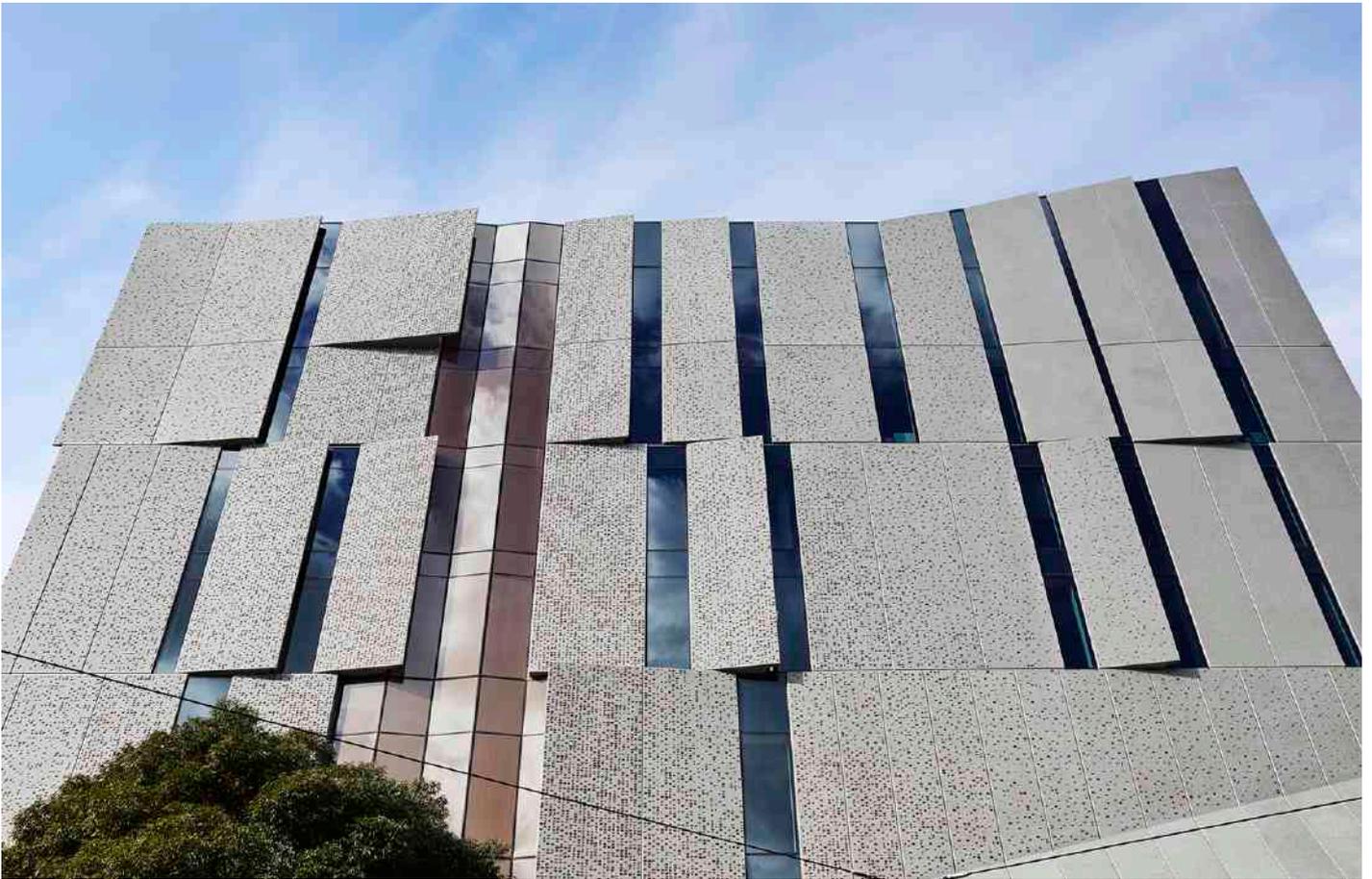
STYLING Bek Sheppard

A building such as the Ian Potter Southbank Centre (IPSC), home of the Melbourne Conservatorium of Music, by John Wardle Architects is often defined by its vital statistics. Eight levels, 6,550m<sup>2</sup> of useable floor area, accommodating 1,000 music students, with a 400-seat auditorium and 200-seat ground floor studio – while impressive, such numbers cannot capture the remarkable generosity of the building whose design is grounded in encouraging artistic and social interaction.

“We were inspired by the ambitions of the Conservatorium,” says lead project architect Kah-Fai Lee. The John Wardle project team saw the IPSC as a “unique opportunity to align quality learning and teaching outcomes with an innovative approach to a tailored built environment.” The result is a building that, while its pre-cast concrete forms convey an appropriate grandeur and gravitas, is designed to engage and inspire at the human scale.



66,000 handmade egg-shaped tiles by Inax were supplied by Artedomus for the project.



From the tactility of the 66,000 handmade Japanese egg-shaped tiles, made by Inax and supplied by Artedomus, that prompt one to reach out and touch the smooth, rhythmic surface to the carefully-positioned apertures that provide a glimpse into the inner workings of the rehearsal and performance process, the design seeks to create connection. Musicians, audience members and the passing public alike are invited to participate, however briefly, in the many aspects of the act of making and sharing music that gives the building its meaning.

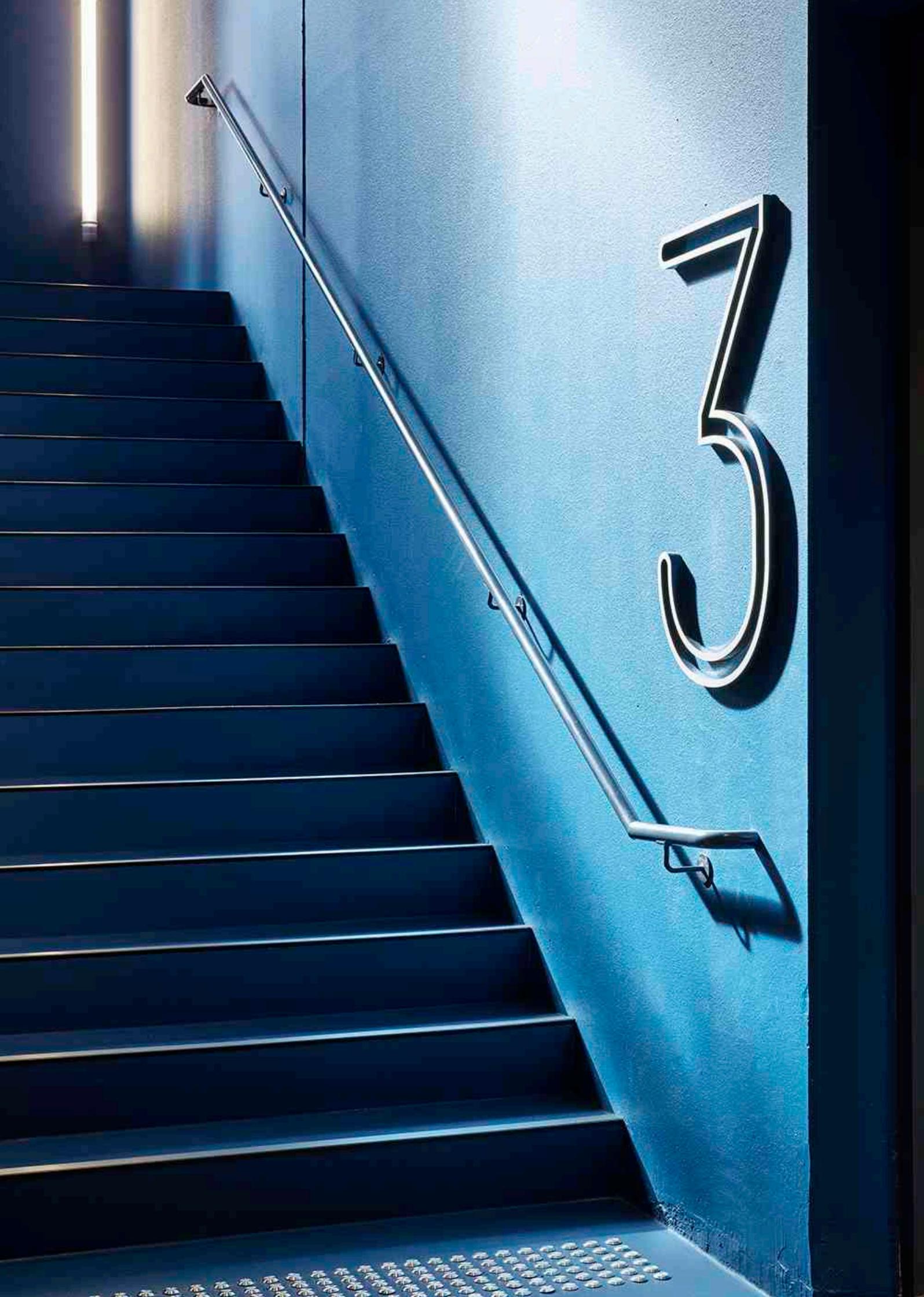
“Our design strategies respond to the philosophy of creating a conservatorium of music that is outward focused and inviting to the University [of Melbourne] and the wider community,” reflects Kah-Fai. “There are many opportunities inside and out to see into the building and the

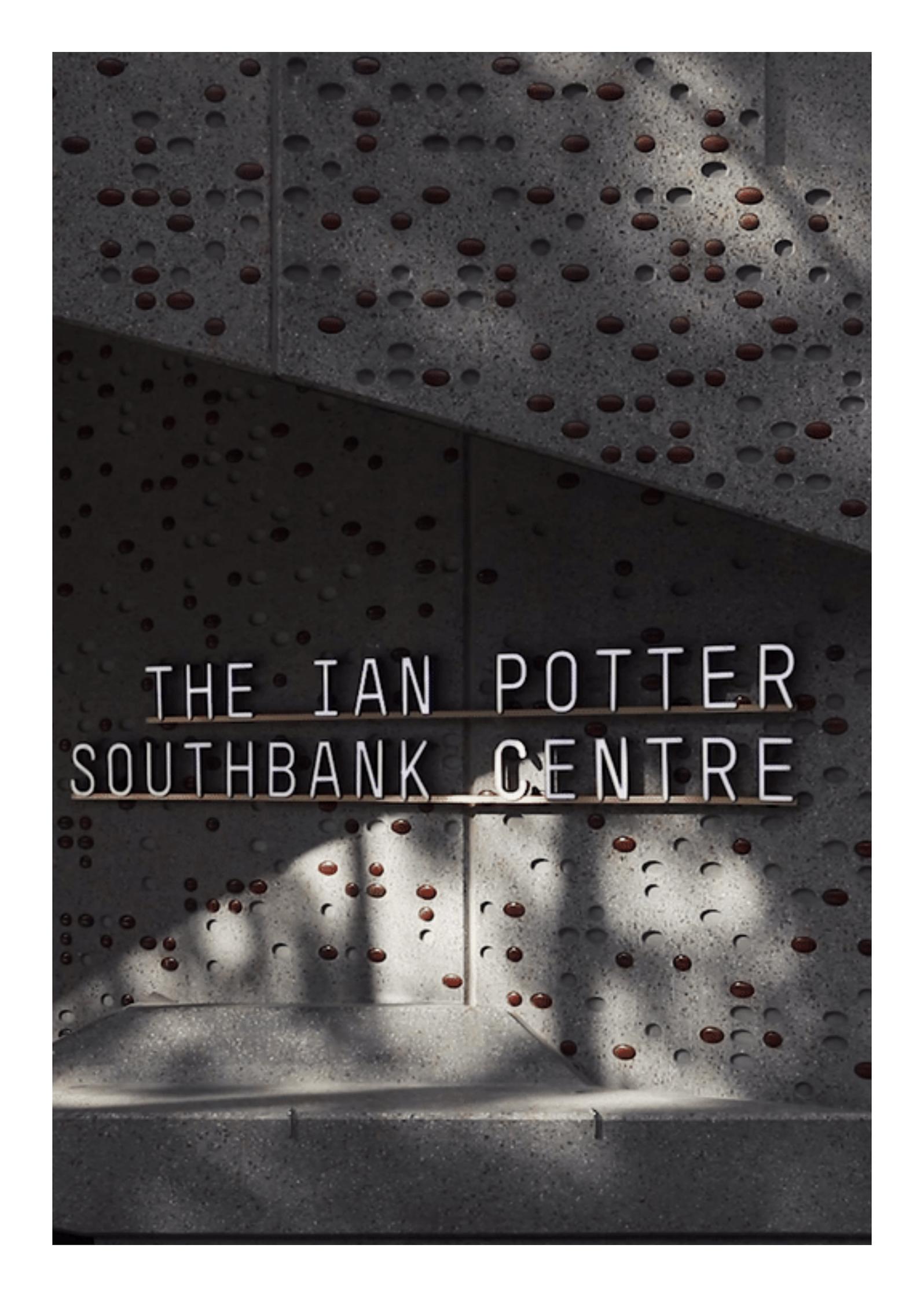
performance spaces – viewing balconies, windows and portholes,” he continues. “The Conservatorium balances the singular focus required of students with the camaraderie of engaging with others. The building is a place to rub shoulders with fellow music students, and the artistic milieu of the wider campus and precinct.”

At eye-level with the street outside, punctuated portholes offer a glimpse into an orchestral rehearsal space, while at other points, the concrete skin of the building is pulled away to hint at the immense energy and activity within. The largest of the apertures, however, is a six-meter diameter operable oculus in the Kenneth Myer Auditorium. A rolling mechanism that opens and closes the oculus is operated from within the building, creating an awe-inspiring sight as sunlight begins to permeate the space from outside.



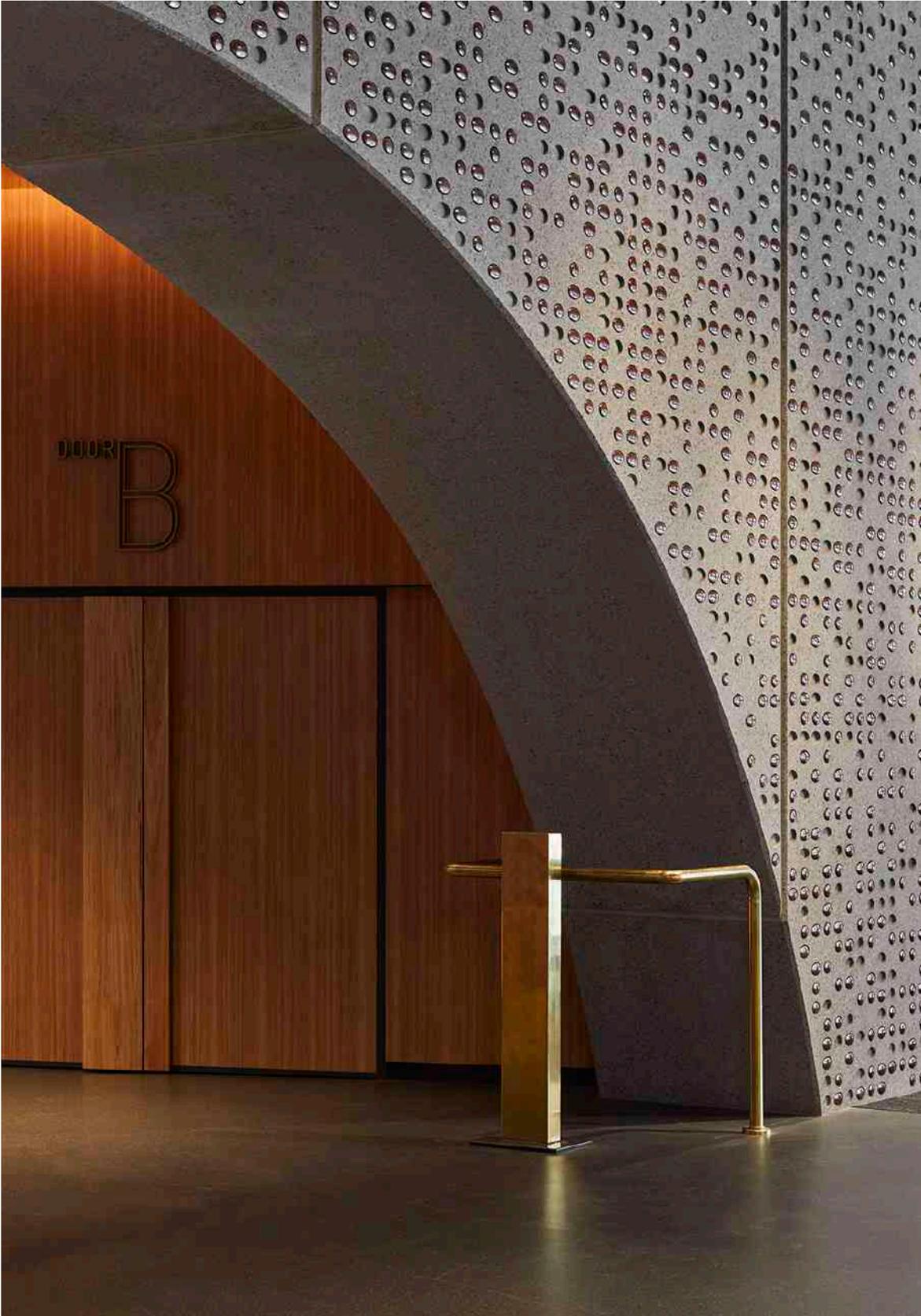
“we attempted to make the seemingly monumental more meaningful by using a small handmade tile.”





THE IAN POTTER  
SOUTHBANK CENTRE

“we have specified artedomus many times on a range of our projects and they continue to be accommodating of our design quirks and requests”

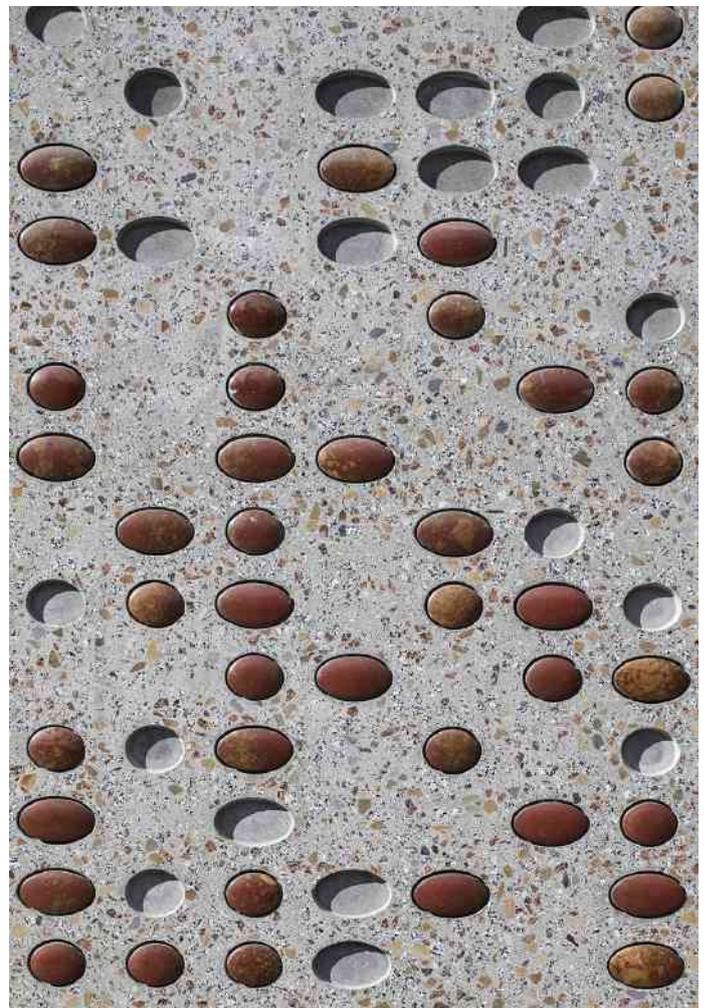
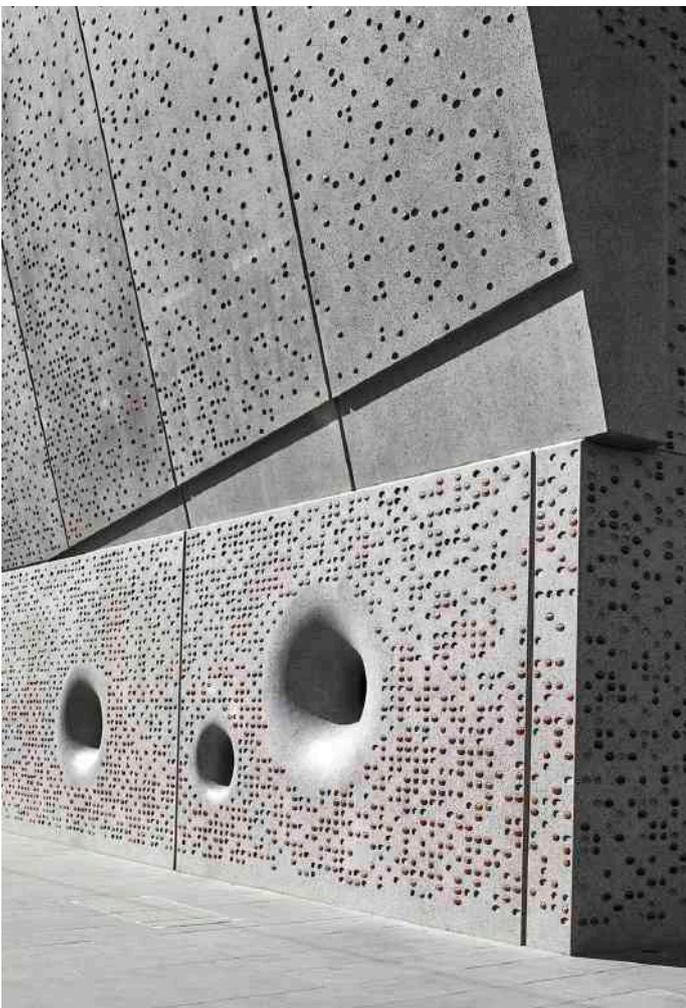


Materiality is key to both the building's approachability and to the numerous musical references that are woven throughout the design. The Sturt Street façade is studded with hand-made ceramic tiles; "fixed to a pattern evocative of musical notation, the façade beckons to be touched," says Kah-Fai. "The pattern and order of the tiles highlights features of the building internally, the concentrated nodes are activity spaces within the building, emphasising social hubs and performance spaces."

John Wardle Architects worked closely with Artedomus, who supplied the tiles made by Japanese manufacturers Inax – a company that began when Frank Lloyd Wright commissioned tiles for his Imperial Hotel in Tokyo. "Artedomus facilitated the procurement of the tiles, acting

as intermediary between the construction team, the factory in Japan, the sub-contractors on site and ourselves," explains Kah-Fai. "Their unwavering commitment to the finished building has been an assuring part of this process."

In the face of the colossal concrete, the small, organic tiles provide a minute point of connection, even recognition, for those who encounter the building. "As architects, we are fascinated with the handmade and the traditions that go along with the making of these things," reflects Kah-Fai. "We attempted to make the seemingly monumental more meaningful by using a small handmade tile," he continues. "Their scale is something we can hope others can connect to. There are echoes of the brick heritage buildings on the site, in the colour and texture of these tiles."



The small tiles along with the portholes that punctuate the facade at street level encourage physical connection with the building.

The gesture of the tiled concrete draws visitors in, with the Inax tiles continued into the main foyer. Moving further inside the building, timber panelling is refined yet simultaneously warm and familiar. In another musical reference, taut wires of the stair balustrade are reminiscent of harp strings, an aesthetic reminder of the primary functional purpose for which the building is designed: to create the ideal acoustics for creating and listening to music.

To achieve the complex acoustic requirements of the building John Wardle Architects engaged Marshall Day to provide acoustic design services. “One of the main challenges we collaborated on was designing performance spaces that have a vibration isolated structures known as ‘box-in-box’ construction which voids the transfer of external noise into the space (such as trams

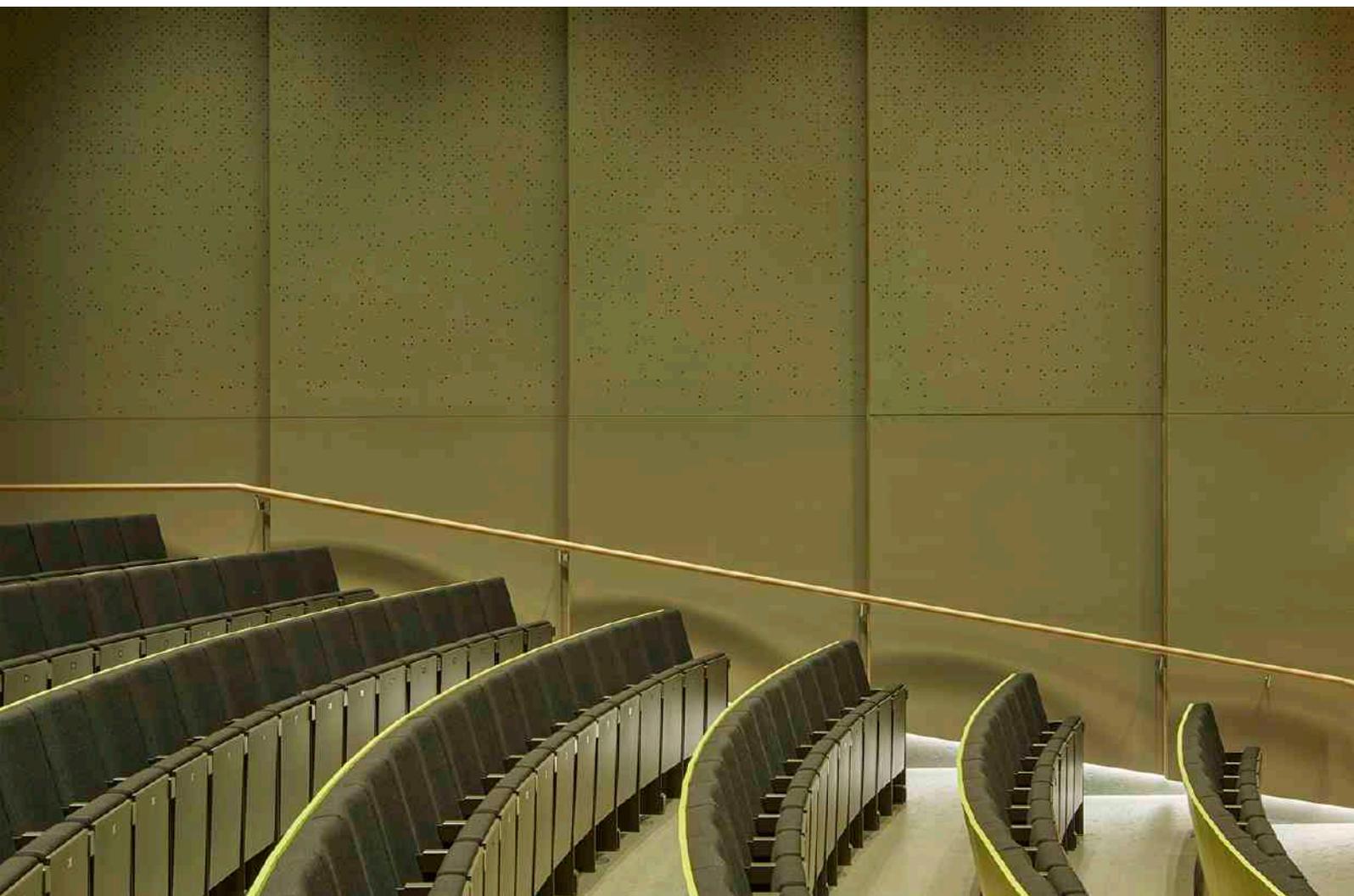
outside the building), and the transfer of noise between spaces,” says Kah-Fai. “However, the Conservatorium aims to balance the acoustic environment through the building so that the sounds of learning and practice are able to permeate through into the common spaces.”

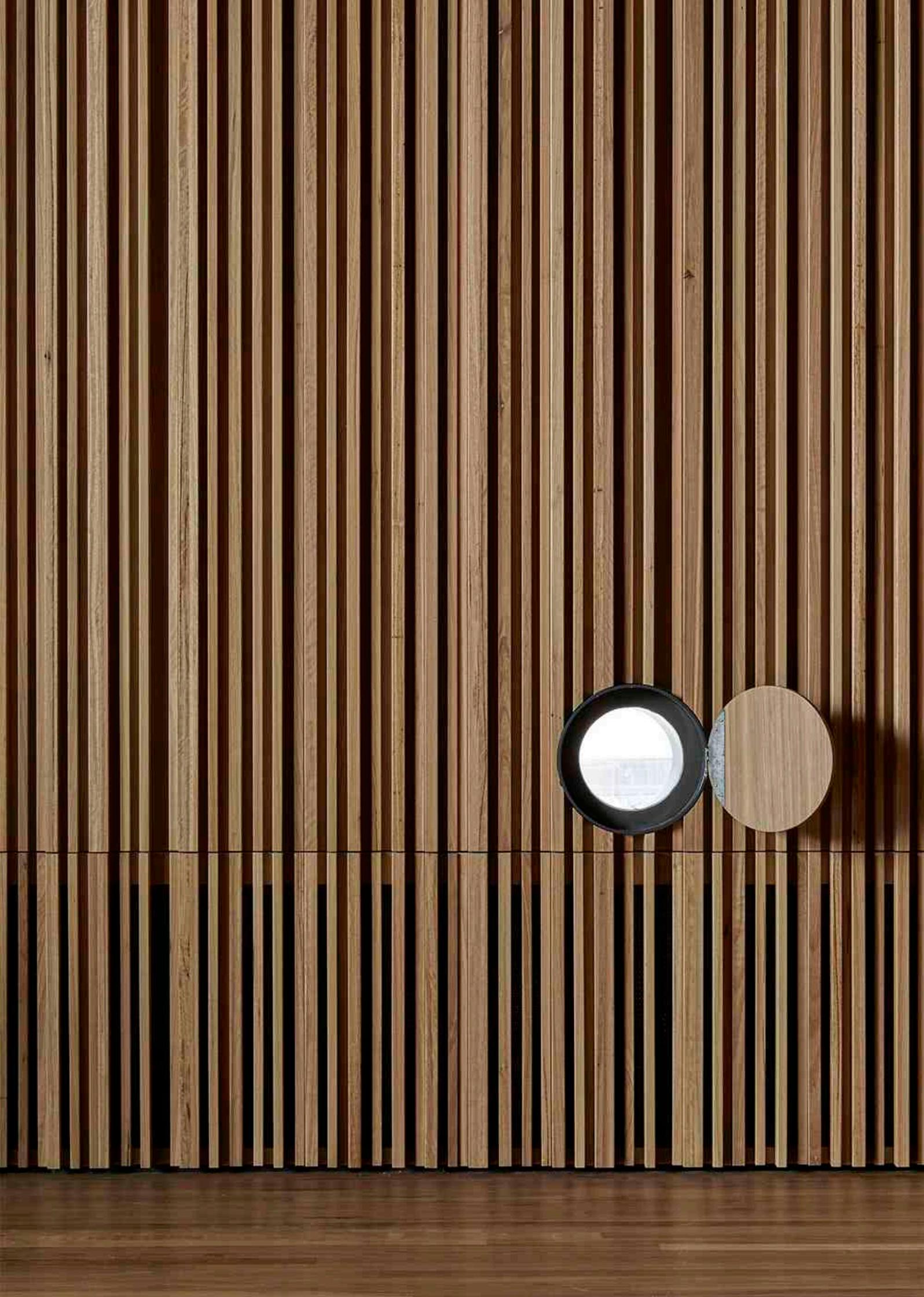
Encouraging both social and artistic engagement, the IPSC not only balances the very specific functional requirements of the building with the overarching ambitions of the project but actively weaves the two together. After all, it seems to say, the making and sharing of music is one of the most deep and ancient forms of human connection.

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This article originally featured on The Local Project.

The innovative acoustic design of the IPSC has led to visits from international acousticians, academics, musicians and institutions.



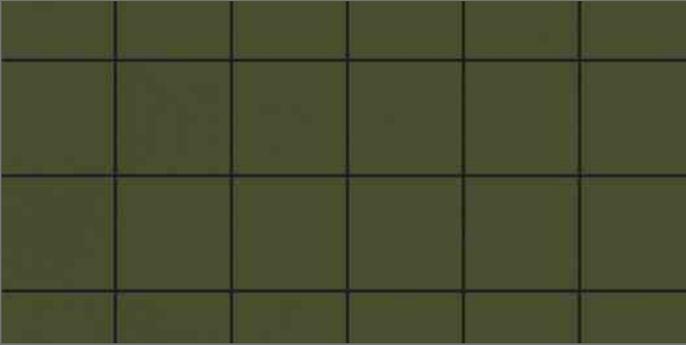


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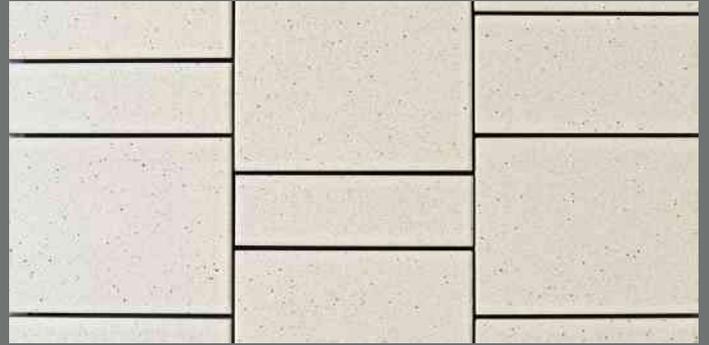


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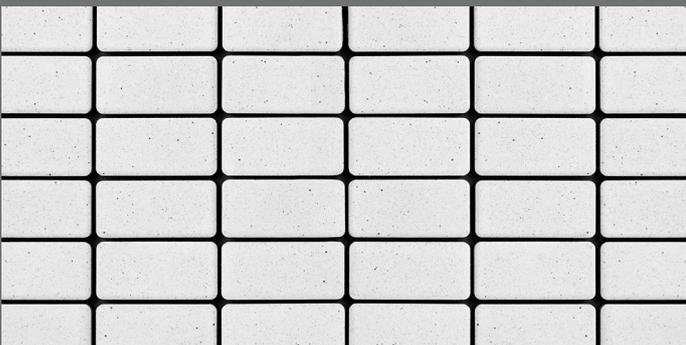
inax sairin sar-1c



inax reitz nicho



inax yuki border mdk34



inax 2x1 inch su-2031 hanten glaze



inax yohen border yb14g

# Moonee Ponds Residence – Architecton

WORDS Rose Onans

PHOTOGRAPHY Dave Kulesza

ARCHITECTURE Architecton

BUILD Nick Lukas

VIDEO Cheer Squad Film Co



The Melbourne home that Architecton Director Nick Lukas designed for himself and his family balances the simplicity of rectilinear forms and raw materials such as concrete, steel and glass with elegant, detailed interiors.

Externally, the architecture reads as a series of intersecting light and dark planes. Despite the abundance of glass, the front façade is deliberately closed, with a deep setback and double-height off-form concrete wall creating a sense of protection from the street. Operable black louvre screens create an additional layer across the glazing that allows the level of privacy and sunlight to be controlled.

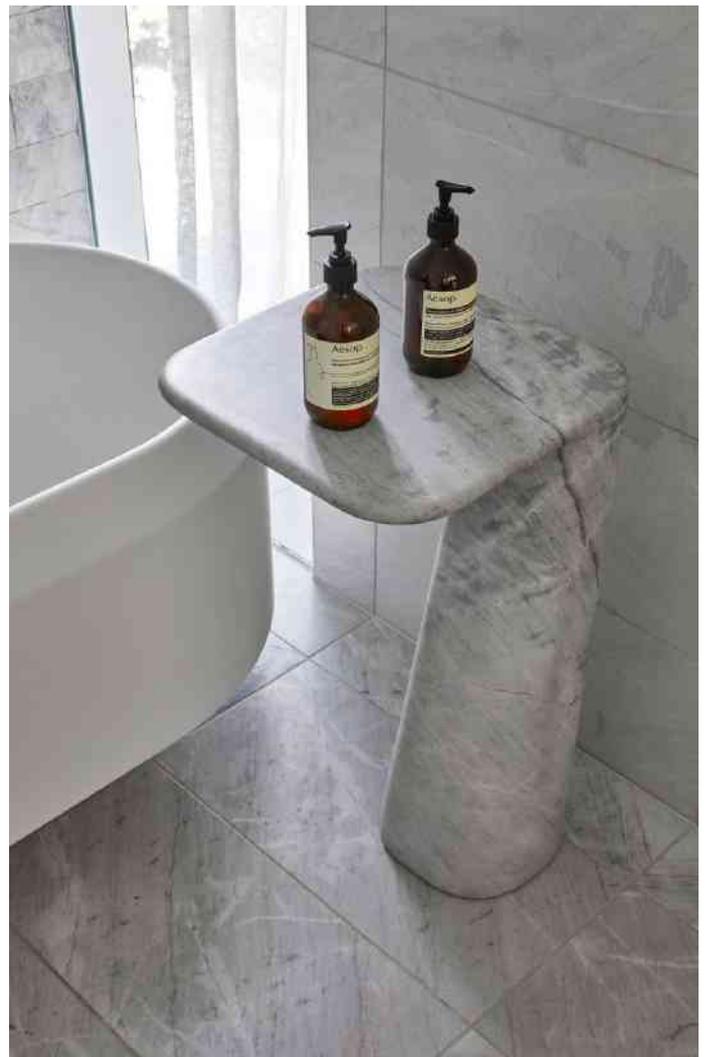
With both the exterior screen and the curtains inside covering the glass, it is the entry points that create a sense of volume. The dark front door and basement garage are inset slightly into the building, which draws the eye inward. The parallel lines that define the landscaping also emphasise these points of entry, with walls, paths and garden beds all leading into the house, creating a sequence that moves from the street, through the garden, to arrive at the entrance.



New Volumes Artemis III by Emma Elizabeth.

“The concrete wall is almost seven metres high, and from opening up the gate from the footpath you’re immediately confronted with that,” Nick says. “The door is intentionally offset so that you walk into a garden space at the front, the concrete wall becomes quite confronting and then there’s the opposing wall that leads you into the house through the big pivot door.”

The project was not experimental, he explains, rather, it is the result of design ideas honed over the years. “It was the third build for my wife Katrina and I, the second one with kids, so we learned through those experiences what works for us, the spaces that become comfortable for us as a family,” he says. This is evident in the project’s materiality (in particular, the use of off-form concrete and raw steel), the meticulous dedication to the design intent, and the relationship between interior spaces and the outdoors.

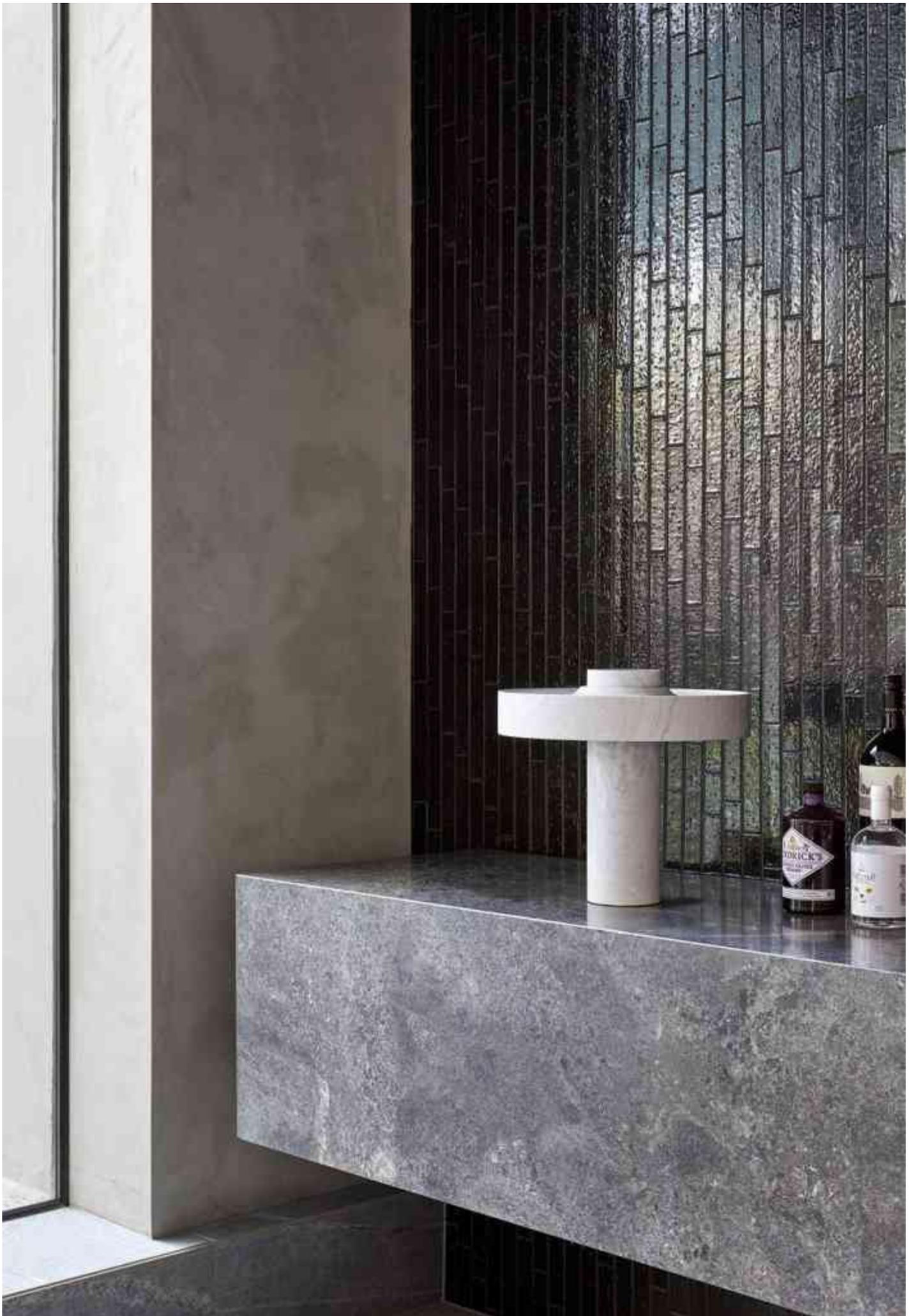


Agape by Artedomus features prominently throughout the bathroom.



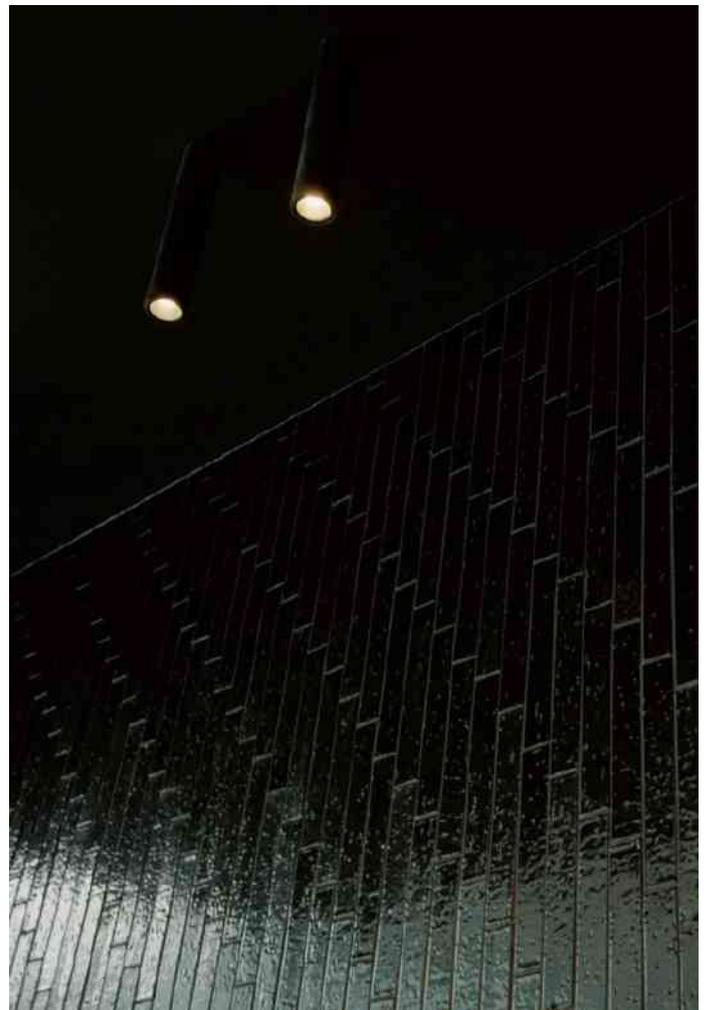
with an approach that focused on enhancing and expressing the essential qualities of different materials, natural stone and delicate japanese tiles play an important role in the interiors.





Off-form concrete was a key element of the design from the beginning. Moving from the front of the building, where the concrete double-height wall is the dominant structure, the rawness of the material is juxtaposed and balanced with a palette of refined materials. Where, externally, the monolithic quality of the material predominates, internally, these aspects create a minimalist yet raw envelope into which more elegant and refined elements are layered. This, in turn, brings out the nuances of the architecture.

With an approach that focused on enhancing and expressing the essential qualities of different materials, natural stone and delicate Japanese tiles play an important role in the interiors. “Materiality was based on textural qualities and focused on materials that didn’t appear to be something else,” Nick explains.



Elba Sandblasted to walls and Elba Honed to vanity (left), Wakei Jiki Border CLBOR-5 Wall (right).



the mass of the stone contrasting with its floating appearance in a juxtaposition between the application of the material and its nature that heightens one's sense of the materiality.

"In the children's ensuite, the porcelain tiles have a rich character – they're not just a shiny flat surface. In the master ensuite, we used three different textures of the same stone, so there's that continuity at play there," he says. Meanwhile, the sheen of the glaze and linear laying pattern of the tiled wall behind the bar creates an effect similar to water cascading down glass. In front of this tiled expanse, the stone bar hangs suspended, the mass of the stone contrasting with its floating appearance in a juxtaposition between the application of the material and its nature that heightens one's sense of the materiality.

Balancing the weighty presence of the concrete walls, large expanses of glass visually connect the interior to the garden outside. While the project may not have been experimental in nature it did deliver the opportunity for Nick to commit to fulfilling challenging details. When first putting pen to paper for the design of the rear glazing, the span and height of the glass was a key aspect of the design, however, there was no manufacturer in Australia that could source a piece of glass of that scale.

“Many people would say ‘let’s just add a column or a mullion in here to make it work’ but to me, it was super important to get that aspect between the interior and the rear garden,” Nick recalls. “So, we had to get a commercial contractor on board just for the rear façade, and the glazing was sourced directly from China. It was a logistical nightmare, but I was stubborn enough to stick to my guns and get what was important.”

Living in the home now, Nick and his family are experiencing the connection to the landscape that this glazing affords, both in terms of the quality of the light that shifts throughout the day and the growth and changes in the garden over the seasons. “Seeing the light changing the morning

through to the afternoon, and even between summer and autumn – we can really notice the difference. Another equally nice aspect is seeing the landscaping coming into fruition,” Nick says.

As the culmination of both the experience of building several previous homes and Nick’s practice as an architect, the house represents what is most important to the family. Driven by this design intent, architecture, interiors and landscape all come together to create a place where they can settle and put down roots.

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This article originally featured on The Local Project.



New Volumes Spomenik II Vase.



Artesserae Elba Split wall, Agape Lariana Bathtub, New Volumes Hurlysi side table by Thomas Coward and Elba Honed floor.

# featured video

## moonee ponds residence – architecton

An architect's own family home is often an insight into their design ethos and the Melbourne home that Architecton Director Nick Lukas designed for himself and his family is no exception.



watch now

Exemplifying a unified approach to design, Moonee Ponds Residence by Nick Lukas of Architecton sees architecture, interior design and landscape all come together to create a place where the family can settle and put down roots.

moonee ponds residence – architecton  
featured artedomus products



stone elba honed and sandblasted



stone artesserae elba split



feri & masi granity frost effect



inax repeat wave rw1



wakei jiki border clbor-5



custom wakei jiki border



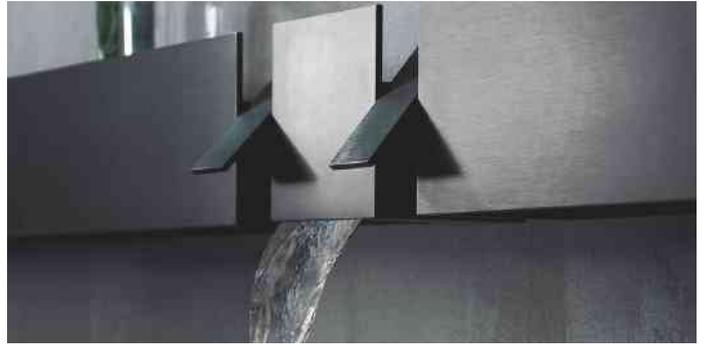
agape lariana countertop basin



agape lariana pedestal basin with custom elba pedestal



agape lariana bathtub



agape sen tap in black anodised aluminium



agape sen towel rail in black anodised aluminium



agape sen shelf in black anodised aluminium



new volumes spomenik ii vase



new volumes hemera lamp



new volumes hurlysi side tables



new volumes artemis candle holder

# Hawthorn House – Christopher Elliott Design

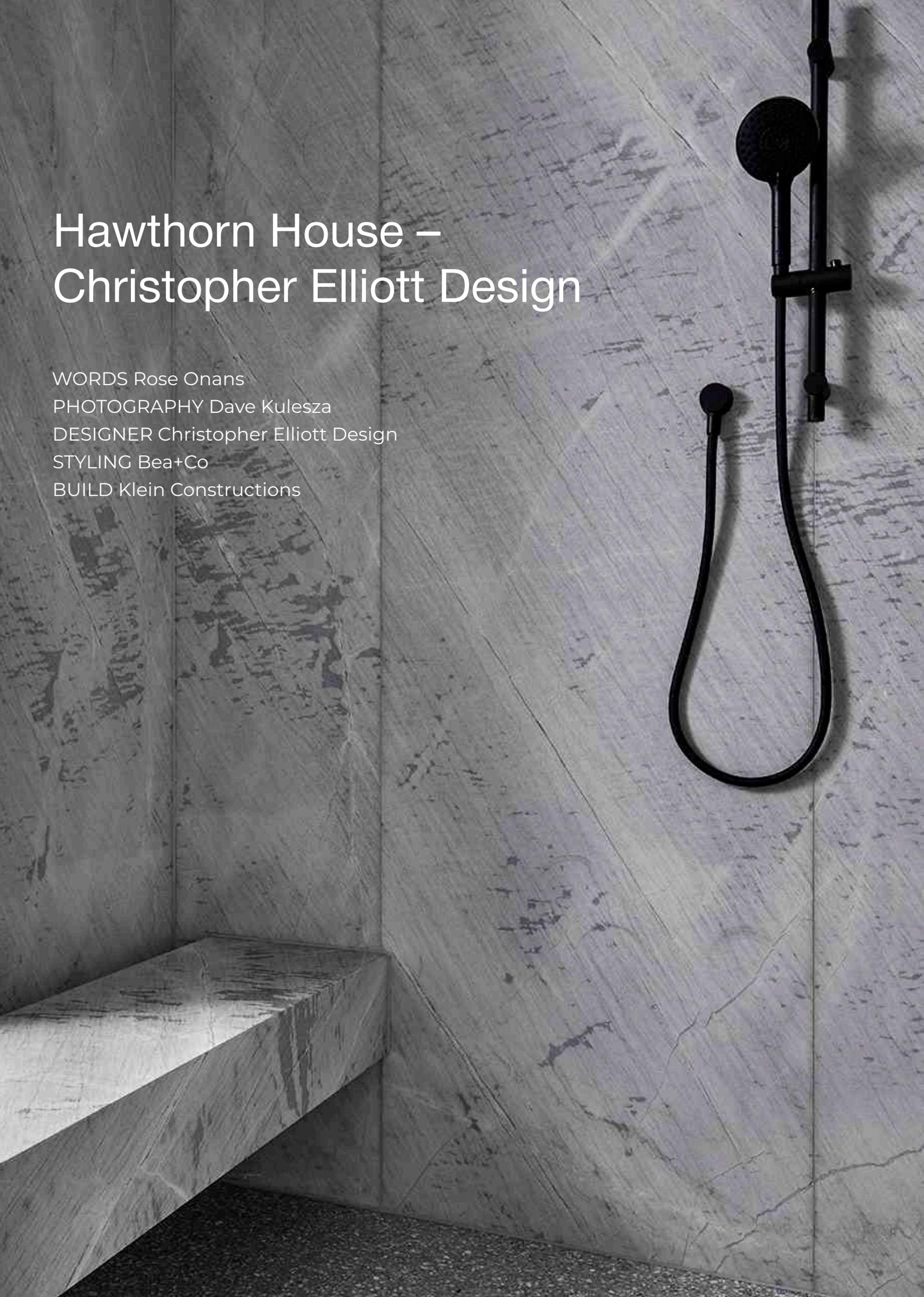
WORDS Rose Onans

PHOTOGRAPHY Dave Kulesza

DESIGNER Christopher Elliott Design

STYLING Bea+Co

BUILD Klein Constructions



Within the bones of an original 1930s home in Melbourne, Christopher Elliott Design has created a restrained and elegant interior world that infuses art deco elements with a contemporary sensibility.



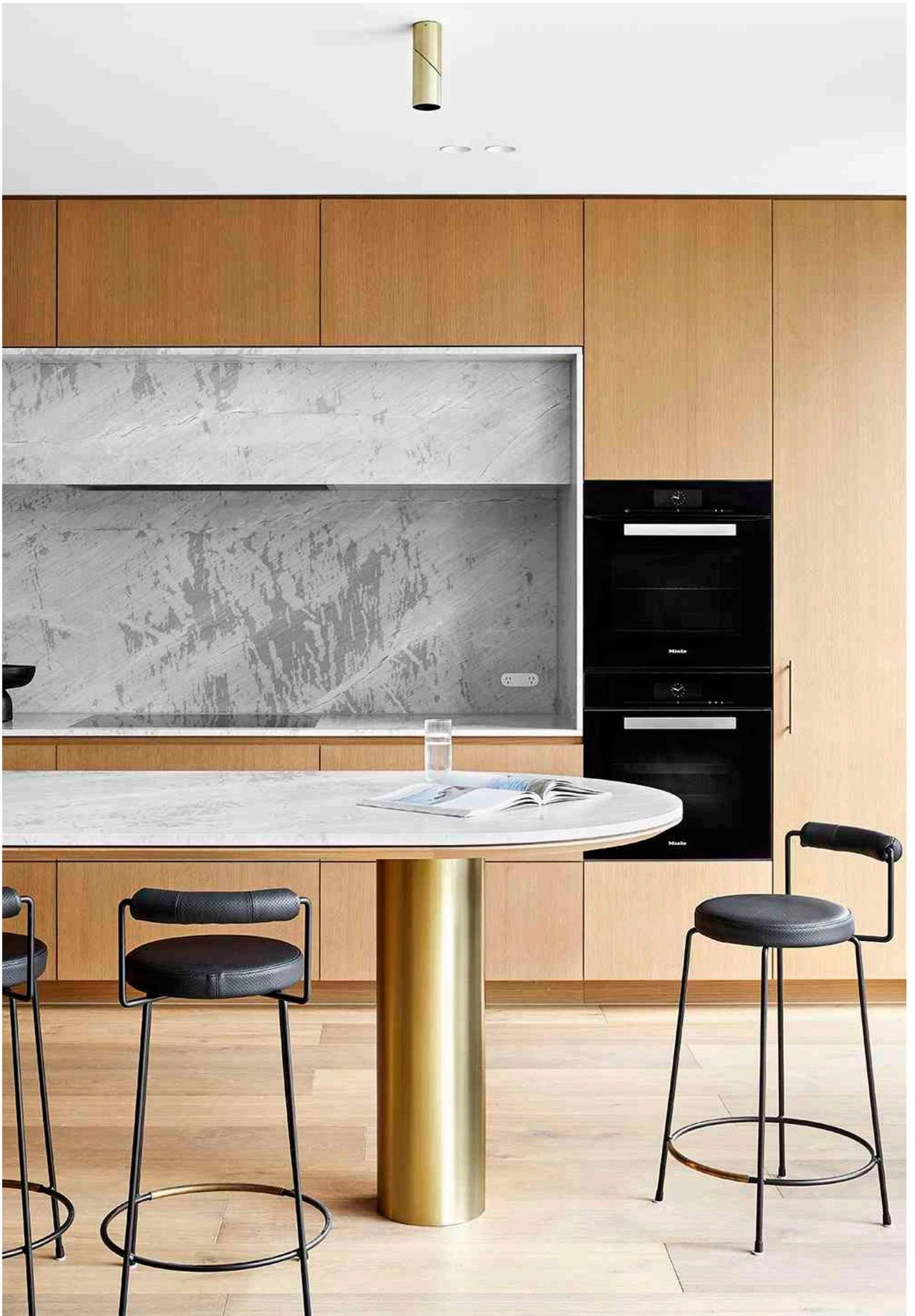
Kitchen benchtops and splashbacks in Elba marble.

The design coalesces around three defining gestures: the dramatic double helix staircase, the oak slatted detailing, and the steel-framed glazing that creates a new connection between the interior and the garden. From these three elements, Christopher Elliott Design developed a design language that informed the overarching concept. Director Christopher Elliott describes how the original architecture “wasn’t the purest example of the iconic period,” nevertheless, they sought to retain aspects that spoke to the Hawthorn House’s history. “We took cues from the original architecture by retaining a modernised ‘deco’ style and infusing it with a new contemporary design,” Christopher says.

The project was prompted by the clients who, with their children now moved out of home, felt the house no longer served their needs. “The main drive for the renovation was the primary living space and kitchen that had limited natural light, and which didn’t take advantage of a beautiful aspect onto the pool and garden,” Christopher explains. Creating a connection with the garden

that was missing in the home’s original state was the priority, and involved overcoming challenges, such as the slope of the land and an existing tennis court that could not be moved, during the design process. As a result, this necessitated close collaboration with the architect and landscape designer and saw Christopher Elliott Design heavily involved in elements of the exterior and landscaping too.

Internally, the spaces were significantly reprogrammed to achieve this sense of connection between indoors and out and to create a home appropriate for the clients at this stage in their lives. The ground floor was entirely reconfigured, opening up the kitchen and main living space to the northern aspect, while the entire first floor was altered to accommodate an additional ensuite and retreat space. “We paid careful attention to the relationship of each of the rooms and spaces, and how they flow. Whenever we are spatially planning a design, we look to see the lines of sight between spaces and if they affect how a client will use the space,” Christopher says.







A restrained palette of natural materials is key to the project's balance between old and new.

The designer was conscious of the connection between individual rooms and the architecture, which can “initiate an emotional response,” Christopher explains. “Once the layout was established, we set about evolving the interiors using the design language we developed from the architecture.” A pivotal element of the entire design of the Hawthorn House is the spiral staircase that, being centrally located in the architecture, influences most of the shared living spaces. “We wanted this to be a statement design and set the stage for the rest of the interiors,” he says. “The scale and grandeur of the staircase is enhanced by the sumptuous and seamless Artedomus Elba marble that wraps up the treads.”

**“the scale and grandeur of the staircase is enhanced by the sumptuous and seamless artedomus elba marble that wraps up the treads.”**



Elba marble staircase.

Just as the staircase holds such prominence within the home, Elba becomes a running thread of continuity throughout the design. “I am drawn to authentic materials. I am not inclined to use faux materials that imitate nature,” Christopher says. “A real hero of the project is the Elba marble, featured in the dramatic double helix staircase, master ensuite, and the numerous sections of feature joinery throughout. It has an elegant simplicity and gorgeous colouration.” This simple and restrained palette of natural materials evokes a timelessness that complements the period architecture while contributing a contemporary quality. “We intended

to use time-honoured natural materials with a restricted palette to create interest with the built form. We wanted the materiality to evoke elegance but not be fussy. There was an overarching simplicity to the design and our approach,” reflects Christopher.

In addition to working with Artedomus to source the Elba marble, Christopher Elliott Design also selected tiles and the bath from Artedomus. Having worked with Artedomus for many years across a variety of projects, “Artedomus is one of our ‘go-to’ suppliers,” Christopher explains. “We appreciate their diverse, progressive and timeless



Elba marble bathroom walls and vanity with New Volumes Spomenik I bowl (left), Fiandre Nuances porcelain tiles to walls with Elba marble vanity (right).

product range, which caters to different budgets and styles. And they're always good for a laugh! We definitely need more of that in our lives. There is a reliable quality to all Artedomus products, which gives us the confidence to specify them. They just have some of the best products around."

All bathrooms except the master ensuite feature Italian Fiandre Nuances tiles in light grey from Artedomus. "We chose to emphasise the clean, matte appearance grouting the tiles with a darker colour, making it look more contemporary and graphic," says Christopher. The Agape 'Normal'

bath from Artedomus, which Christopher describes as a "classic product for us", is found in both the master ensuite and third bedroom ensuite. Meanwhile, the textured INAX Fabe Ox tile from Artedomus clads the fireplace. With a distinctive "earthenware look, I love how the rawness of the finish, which is enhanced by not using grout," Christopher says. This raw, organic quality, enhanced by the traditional manufacturing process used by INAX in Japan, contrasts with and complements some of the finer, art-deco influenced details such as the brushed brass, contributing a sense of balance to the design.



“artedomus is one of our ‘go-to’ suppliers,” christopher explains.



Elba marble joinery with INAX Fabe Ox Japanese Ceramics.

Capturing the essence of the era in which the original home was built, Hawthorn House exemplifies the success of a holistic approach to design. Christopher Elliott Design weaves a sense of history through an elegant palette of natural materials, ensuring the interiors complement and harmonise with both the architecture and the landscape design to create a unified, elegant contemporary home.

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This article originally featured on The Local Project.

hawthorn house – christopher elliot design  
featured artedomus products



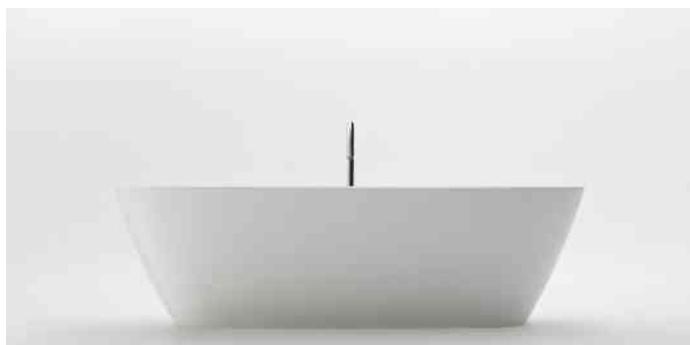
stone elba honed



inax fabe ox fabn2 22



fiandre nuances light grey natural



agape normal bath



new volumes hemera lamp



new volumes hurlysi side tables



new volumes spomenik i bowl



new volumes undara bowl

hawthorn house – christopher elliot design

# similar products



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stone artesserae elba brick



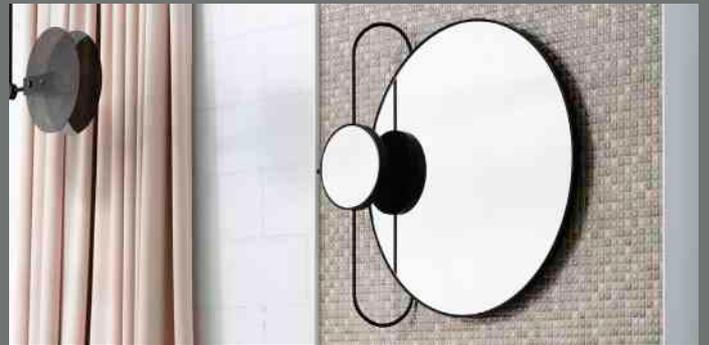
fiandre fjord white natural



fiandre urban white



arterrazzo assisi honed



agape revolving moon mirror



agape memory tapware in black



new volumes wyrie table

# Captain Kelly's Cottage – John Wardle Architects

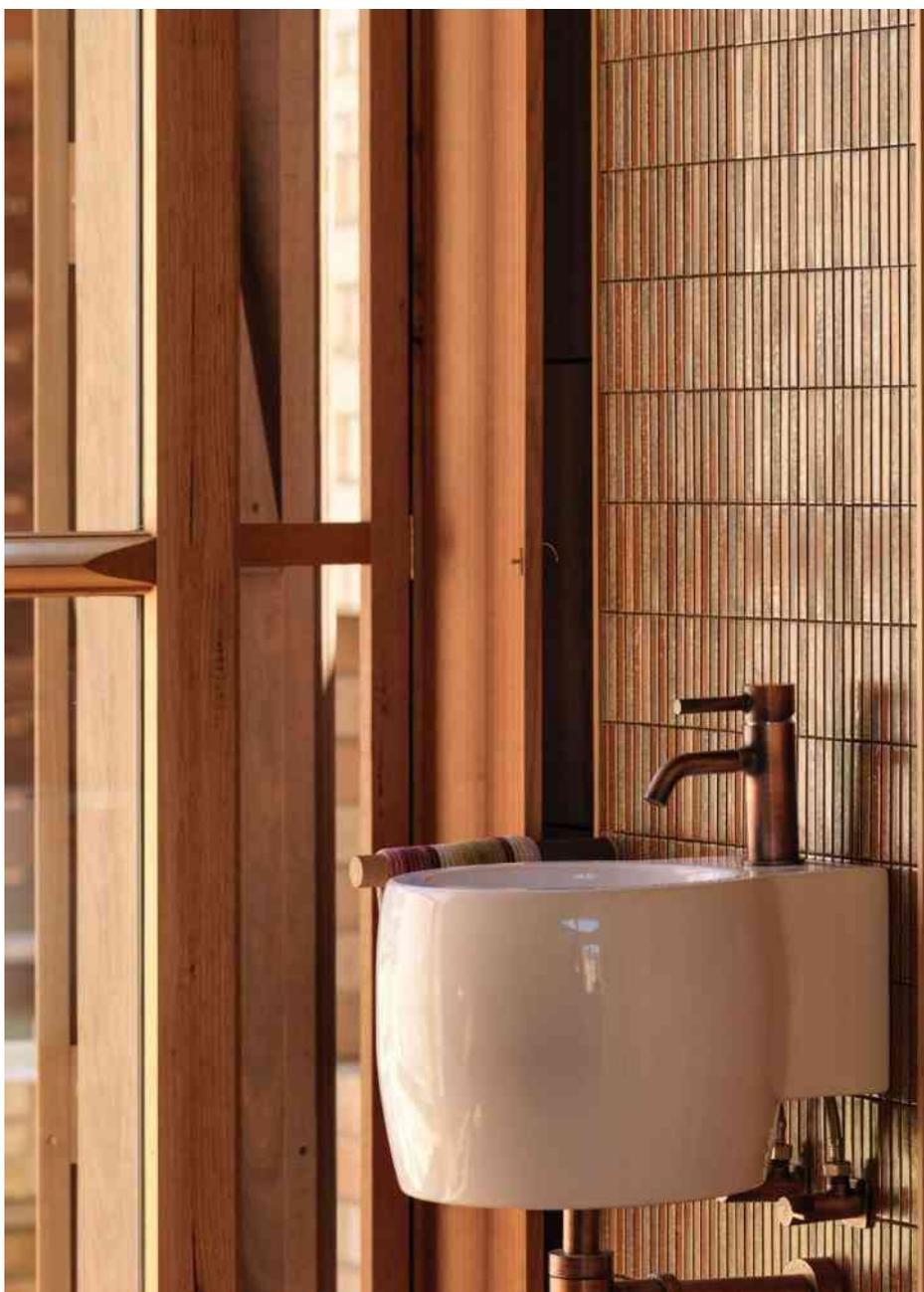
WORDS Rose Onans

PHOTOGRAPHY Trevor Mein

DESIGN John Wardle Architects

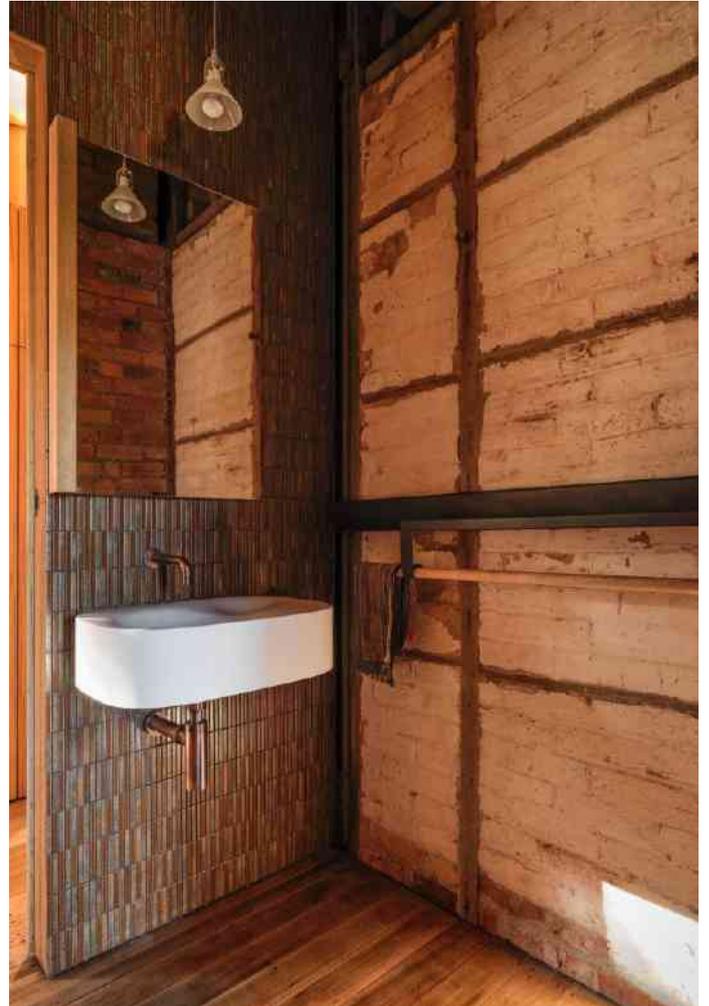
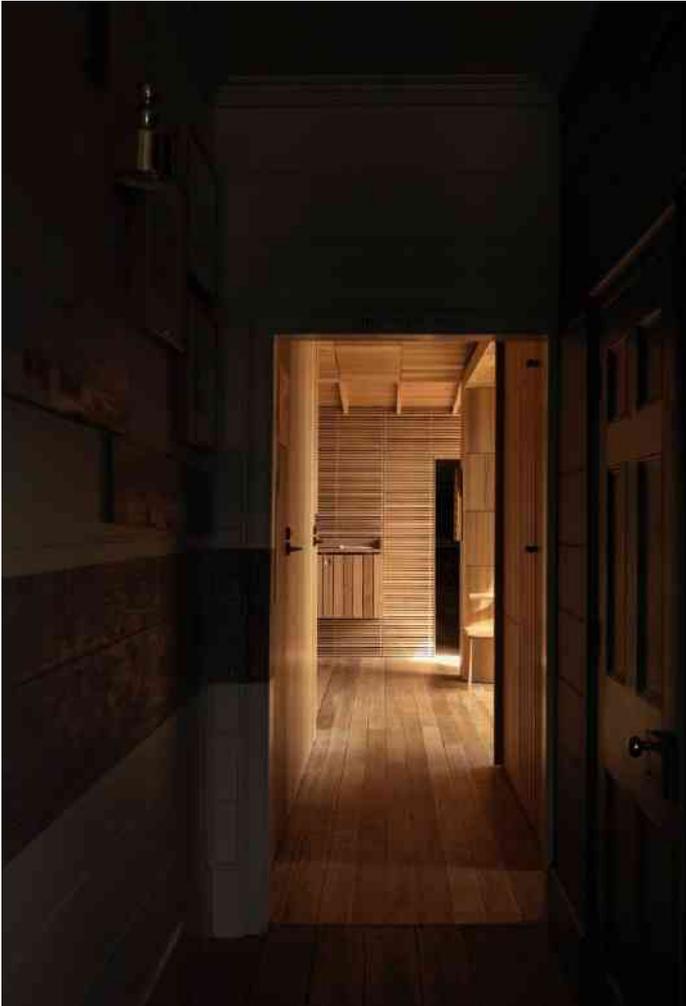


It is an identifiable rural early-Australian architectural vernacular, most often found in tumbledown condition here and there outside small farming towns. Look closer though, and this familiar scene becomes disrupted – a timber ‘exoskeleton’ on one side, an improbably raised roof plane on another, the expanse of geometric timber window shutters – while these cannot possibly be original, these disruptive elements nevertheless intuitively feel that they belong. Step inside, and the full extent the work by John Wardle Architects is there to be discovered, in a home that introduces the inhabitant to narratives large and small – of materials, of moments, of place and of history.



The INAX tiles and Agape basins from Artedomus provide a contemporary link and bring with them their own subtle narratives in Captain Kelly's Cottage.

“architecture must work at many scales – from the landscape to the hand, from the city to an individual window – and in so doing reveal something about us and our surroundings.”



John Wardle, founding principle of John Wardle Architects, and his family have lived in the cottage on their Bruny Island farm since 2002, maintaining and improving the land over that time, and developing an affinity with the modesty of the dwelling while “pondering the changes that could be implemented”. Through living in the cottage and working on the land, the design “unfolded over time”, says John.

A large part of this unfolding design involved a process of discovery as they delved into the cottage’s history, learning that it had been built in the 1830s for Captain James Kelly, a mariner who, it is speculated, employed his whaling crew to construct the cottage during the off season. The labour of this crew became visible in the unconventional construction techniques uncovered as the architects and construction team painstakingly removed the intrusions of previous unsympathetic renovations and additions.

“We undertook extensive research into the historical and social context of this cottage, mainly for personal interest but it became inextricable from my great desire to maintain the integrity of the cottage and the techniques of the past”, says John. The project may be termed a restoration, which in many ways describes how the design continuously finds its way back to remain true to the original, yet it by no means seeks to return the cottage to its utterly original state. Rather, the evidence is left to remain of the process undertaken to ‘peel back’ these later layers of the building and expose the original, creating a chronology that culminates in the home’s present incarnation.

In this way, the structure of the cottage is imbued with the compounded narrative of its history. The materiality of the design is integral to recalling the old in the new through the deliberate use of a single purchase of Tasmanian oak for everything from the floor and the walls, structure and ceiling to the joinery. “We sought to showcase old techniques, reuse original timbers and highlight the work of the original fabricators”, says John. “In this project the significance of history and place are highlighted by these materials. The materials in the contemporary interventions are sympathetic with the old and continue a narrative of global imports in similar way to what the original builders would have encountered, as there were so few materials available at the time in the new colony.”







john wardle architects highlighted the significance of history and place through the natural materials and artedomus products used in the design.



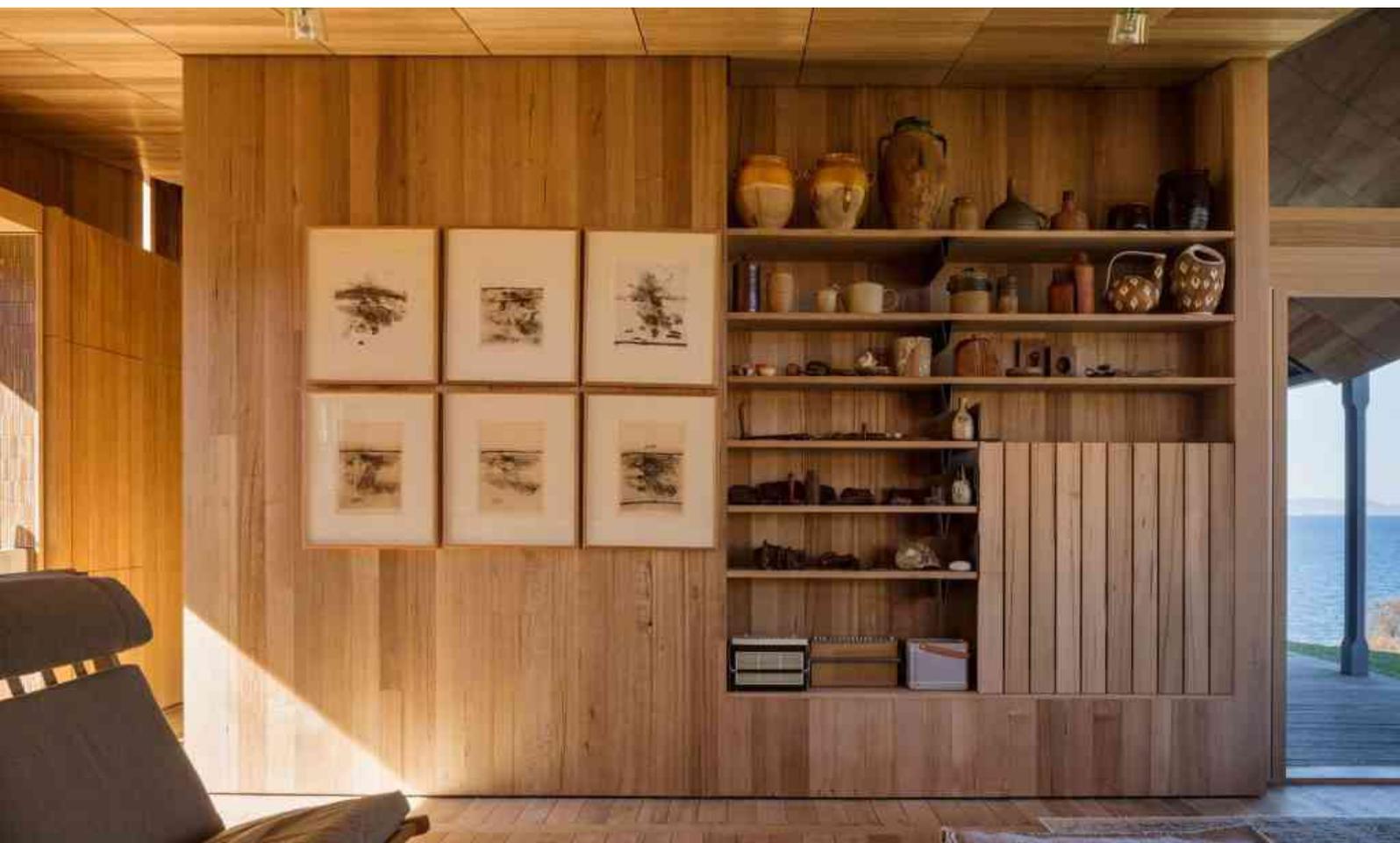
Artedomus sourced the INAX tiles, which bring with them their own sense of history and reflect the colonial need to combine local materials with imported products.

This sense of uniting the local with global imported products comes through in the few aspects of Captain Kelly's Cottage not fashioned in timber. An earlier trip to Japan had seen John's love of handmade traditional crafts leading him on the arduous journey to the small, inaccessible town of Tokoname. This town, where the streets are paved with broken clay sake bottles and few tourists ever venture, is the home of INAX tiles, founded by a father and son following the commission by Frank Lloyd Wright to produce the tiles for his Imperial Hotel in Tokyo. On his return, John discovered that Artedomus, whose products he has long specified in his work, are the Australian distributor of INAX Tiles.

These fortuitous circumstances enabled Artedomus to source the bronze scalloped INAX Yousai tiles that cover the hearth and coffee table and the Yohen Border mosaics for the bathroom walls in Captain Kelly's Cottage, their handmade quality, texture and hues complementing the interior's warmth and depth. "The handmade is always of

interest to me and seeing the facility in Tokoname where these tiles were made was a wonderful experience", recalls John. These imported tiles, which carry with them their own historical narrative, beautifully encapsulate the unique combination of local materials and global products found in early Australian colonial architecture, creating yet another contemporary link to the cottage's past.

Two Agape basins were also sourced by Artedomus. Wall mounted, they convey a sense of simple functionality, suitable to the spirit of this modest cottage, and yet also a timeless elegance of organic form, which John found to be reminiscent of the weather-worn stones found on the nearby beach. "We have appreciated the range and depth of the Artedomus collections for many years and have specified their products on a range of our projects", says John, adding wryly, "I personally have a great affection for clay and the many and varied finishes available. Artedomus know and understand this weakness and continue to feed it to us with their generous customer service."



The small cottage, remarkably modest in scale, has received significant recognition worldwide, including most recently winning the Royal Institute of British Architects (RIBA) Awards for International Excellence 2018 and the House Interior of the Year at the Dezeen Awards. This huge acclaim for a dwelling in many ways so humble recalls an invented word John Wardle Architects use to describe their architecture: 'scaleless'. It refers to their belief that "architecture must work at many scales – from the landscape to the hand, from the city to an individual window – and in so doing reveal something about us and our surroundings".

Captain Kelly's Cottage is a profound example of this belief at work, encompassing the architects' desire that the project complement its wider coastal landscape "while sitting comfortably within itself, a tiny cottage atop a cliff". 'Scaleless' also perhaps describes the intent behind the design, which saw the architects drawing on ideas from the practice's civic-scale projects "curating moments which encourage social connectivity, and other quieter moments of reflection and repose". The original verandah, extended with the new intervention to fully encompass the cottage, creates a "journey of moments" – a seat, a fireplace, a courtyard, a reading nook.





“Scalelessness, in this way, refers to striving for a direct and intimate connection with the human condition regardless of the scale project”, says John, and it is perhaps here that the project’s extraordinary quality lies. Without regard for scale or pretention, Captain Kelly’s Cottage connects with the essential humanity whose thread has endured throughout the humble cottage’s long history.

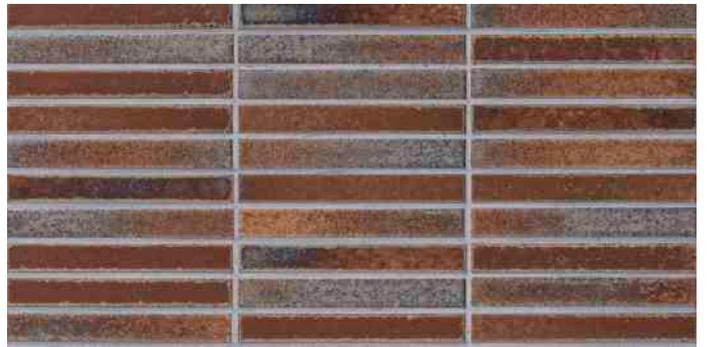
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captain kelly's cottage – john wardle architects  
featured artedomus products



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inax yohen border yb12



agape nivis over counter basins



agape cheese basin

captain kelly's cottage – john wardle architects  
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inax patino pti 210/5



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stone travertine litzio veincut unfilled brushed



inax sairin sar-4c



cotto manetti gioi table and cave stools in naturale



agape 4x4 mirrors



agape memory tapware in brushed burnished brass

A close-up photograph of a table's edge. The table has a thick, white marble top with a subtle veining pattern. The base of the table is made of dark, possibly black or very dark brown, wood with a prominent, vertically oriented grain. The wood has a slightly distressed or weathered appearance. The lighting is soft, highlighting the textures of both materials.

# The Prahran Residence – Lucy Bock

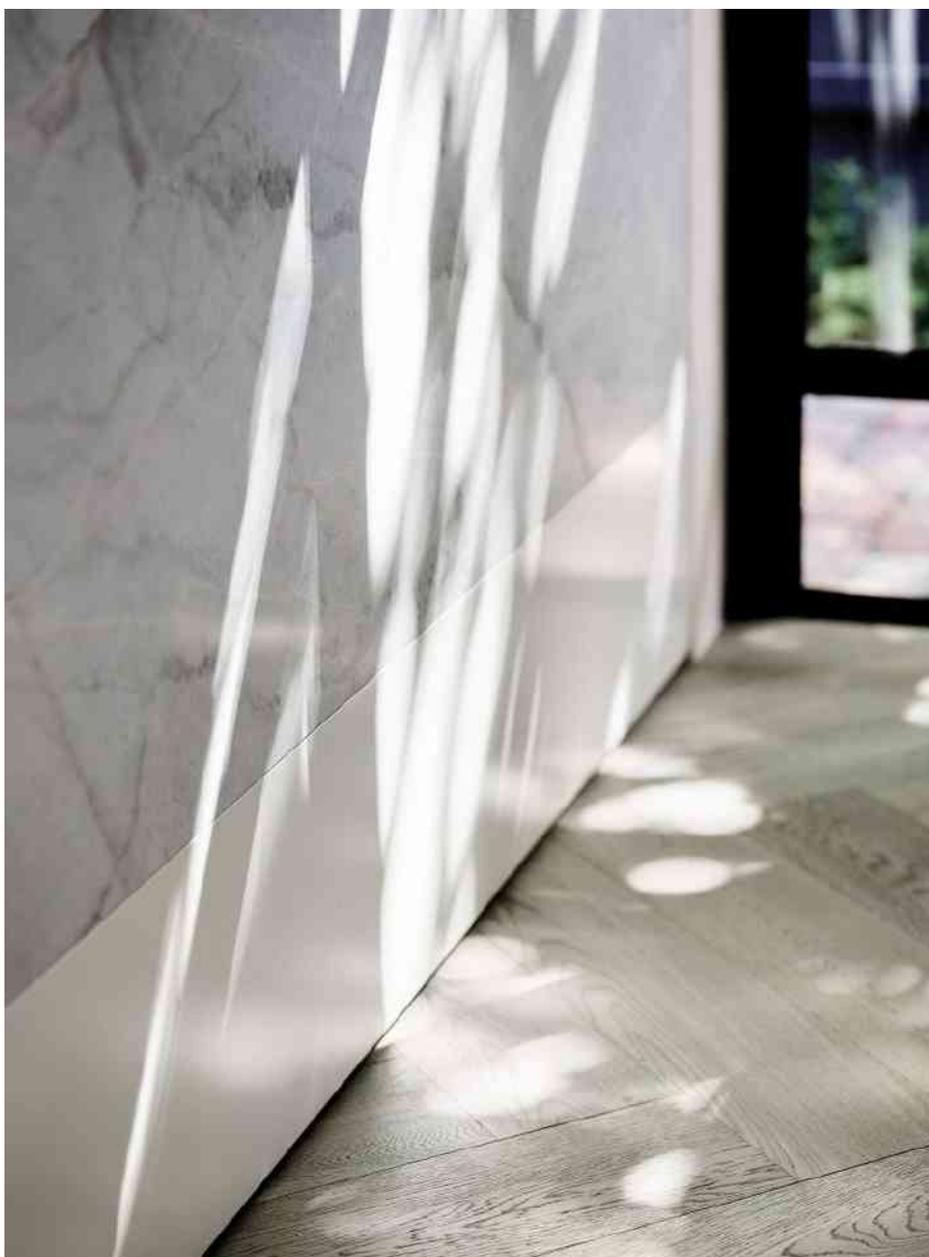
WORDS Rose Onans

PHOTOGRAPHY Mark Roper

DESIGNER Lucy Bock

The Prahran Residence by Lucy Bock transforms a Melbourne Edwardian house into a light-filled 'forever home' for a young couple, creating a calming, timeless interior personalised with unexpected fun and playful elements.

Materials and light were the two key areas of focus in the Prahran Residence design. Lucy worked closely with Artedomus to procure slabs of beautifully veined Elba and Japanese glazed porcelain tiles, lending a strong and refined materiality to the spaces, and introduced new full-height steel windows and doors to flood the interior with light. Combined with splashes of colour and bespoke joinery, the result is a rare and poignant combination of refined and joyful design.



Artedomus Elba, used in the kitchen and bathroom for its beautiful grey veining.

'I'm very much inspired by architecture and how it informs the interior', says Lucy Bock. 'My approach to interior design is to look at the architecture first and then respond in a way that is sensitive and challenging.' The Prahran Residence exemplifies this approach – the design retains the Edwardian period features in each room and introduces steel-frame windows and doors which complement and respond to aesthetic and materials of the era. In contrast to these subtle elements that hark back to the home's period origins, the pops of colour, luxurious materials and meticulous detailing bring a creative tension and interest into the spaces.

Against a calm backdrop of tonal variations in blue and grey, brighter blues and candy pinks are introduced through tiling and joinery, and are reflected in the furniture and art which were also specified as part of the interior design. 'The loose furniture pieces were carefully selected to both complement the finishes of the home and to add a layer of depth and colour', says Lucy. The dining

chairs were upholstered in shades of blue and the sofa in a rich blue-grey velvet upholstery that ever so slightly shimmers in the light.

In the kitchen and bathroom, expanses of natural Artedomus white and grey Elba create an atmosphere of calm and luxury, offset by the colourful details. Lucy reflects that 'although the kitchen is small, it has a presence'. The design is highly detailed, yet 'fairly minimal and streamlined in its aesthetic', she says. Integrated appliances, white joinery and recessed finger pulls allow the materials to be the hero of the design. Lucy worked closely with Artedomus to source the materials, with the Artedomus Elba island bench the focal point of the kitchen, living and dining area. 'I have had a long working relationship with Artedomus throughout my career', says Lucy. 'They have a wonderful selection of stone and tiles that I keep on hand for inspiration – I find that they carry interesting and unusual finishes that you won't see anywhere else.'





Deep blue Artedomus Japanese porcelain glazed tiles add a contrasting detail to the island bench, creating continuity between the kitchen and the blue tones used throughout the interior. In Japanese design blue is associated with calm, a connection which is clearly felt in the tranquil Prahran Residence interior. The tiles are also a link to midcentury design history – they are made by Japanese manufacturer Inax, which was founded with Frank Lloyd Wright after he commissioned thousands of terracotta tiles for the famous Imperial Hotel in 1924.

The mosaiced rectangular tiles in the kitchen recall the subtle geometric shapes found in each space, from the black and white check carpet in the bedrooms, to the white-painted original brickwork and timber-paneled ceiling. Overlaid across the tiled section, an Elba ‘chopping block’ adds a

unique styling and display opportunity. Lucy says ‘I loved the Japanese tiles for their deep ocean blue colour which was perfect for the materials palette of the home. The tiles also have a special hand-made quality’.

Artedomus Elba, a stone found only in one quarry in Greece, was in short supply during the design phase of the Prahran Residence. Fortunately, Artedomus were able to source the stone for Lucy and had the clients come to the warehouse to select their stone slabs. As the Elba is used at volume in the kitchen on both the splashback and island bench, and given the level of variation in natural stone, it was important to choose the right slabs to achieve the visual effect the design required. The pieces chosen were selected for their very soft grey veining, adding an almost painterly effect to the kitchen and ensuring it was not overly stark and white.

'i loved the japanese tiles for their deep ocean blue colour which was perfect for the materials palette of the home. the tiles also have a special hand-made quality'.



The bathroom of the Prahran Residence uses candy pink accents against sky blue mosaic tiles and Artedomus Elba.



The kitchen combines Ocean blue Japanese Inax tiles with Elba on the splashback and focal island bench.





The bathroom also makes use of Elba's rare ability to be both a subtle backdrop and feature in its own right, with Elba tiles and a custom Elba vanity contrasted with pops of colour and mosaic tiling. 'The soft grey tones of Elba marble created a perfect backdrop for hues of blue and complimenting pops of colour throughout the space.' says Lucy. 'The Elba provided strong impact but didn't overpower the space allowing colorful joinery, materials and lighting to be overlaid.'

With its beautiful use of stone accented by candy-pink and playful details, the bathroom is a microcosm of the Prahran Residence. Across the entire project, every aspect is used to its utmost aesthetic potential. In the kitchen, the rangehood through its sculptural qualities becomes more than a simple appliance. The shaving cabinets in the bathrooms are not merely functional, but also

become a quirky cross-shaped graphic. Everything – be it the many varieties of tiling, the herringbone oak flooring, or the lighting – is a beautifully detailed, aesthetic joy.

From a small, dark Edwardian house, typical of the houses built during the period in inner Melbourne, the Prahran Residence emerges as an exquisitely detailed contemporary home. The design draws on the home's origins to enhance its sense of character, personality and history, and a little like the vibrant historic suburb of Prahran, overlays it with unique contemporary design elements. With its new light-filled spaces, refined use of materials and unexpected details, it is truly the ideal 'forever home'.

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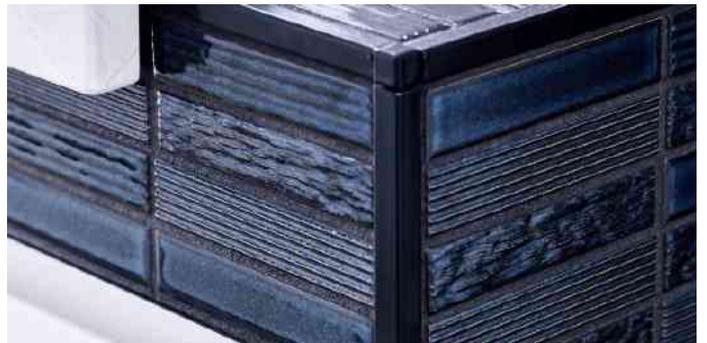
This article originally featured on The Local Project.

the prahran residence – lucy bock

# featured artedomus products

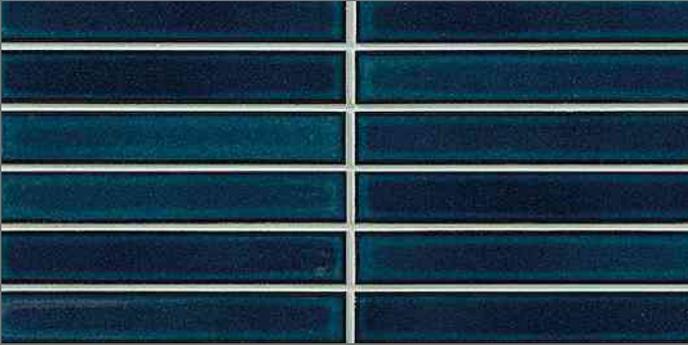


stone elba honed

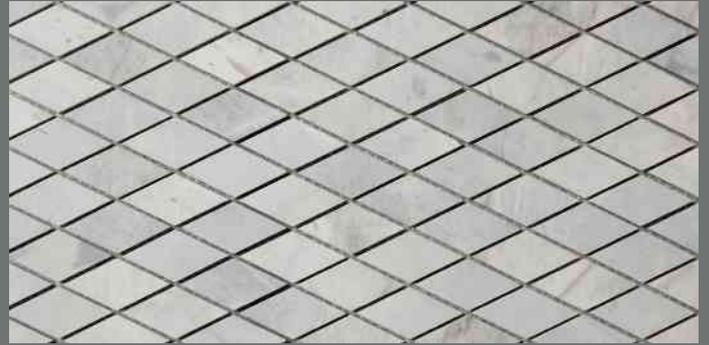


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the prahran residence – lucy bock  
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antilia 19



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le corbusier bleu outremer



agape memory tapware in white



new volumes semper vase

# The Good Life House – MRTN Architects

WORDS Rose Onans

PHOTOGRAPHY Dave Kulesza

DESIGN MRTN Architects

STYLING Bea & Co

BUILD Crisp Green Homes

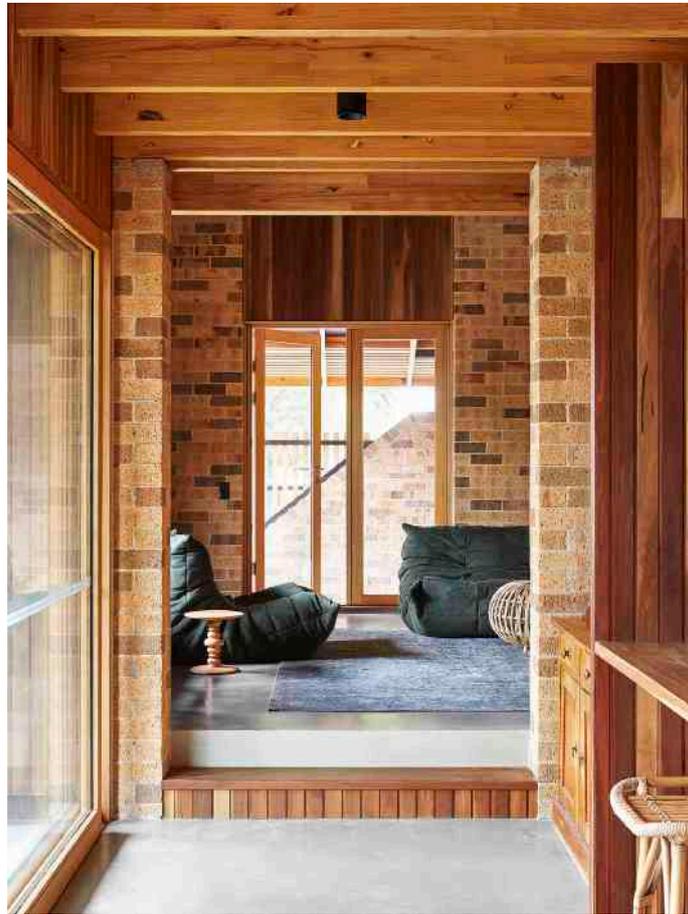


Sheltered beneath a substantial Dutch-gable roof, MRTN Architects' Good Life House gestures to the form of the surrounding Federation-era housing stock in the Melbourne suburb of Fairfield, and, in doing so, speaks to the clients' connection to their community while also providing a generous, energy-efficient new family home.



While the new building is clearly contemporary, in its form and demeanour, the Good Life House is at once complementary to and influenced by the older homes it sits amongst. Key to this response is the roof that appears almost as though spreading its wings to protect the home below. “The house is sheltered under a pretty dominant roof form and the reason it does that is the context of the neighbourhood – when you’re walking down the street, you’ve got trees and front gardens and the form you’re most aware of is the roof form,” explains architect Antony Martin. “We were interested in taking that idea and reinterpreting the roof in this project.”

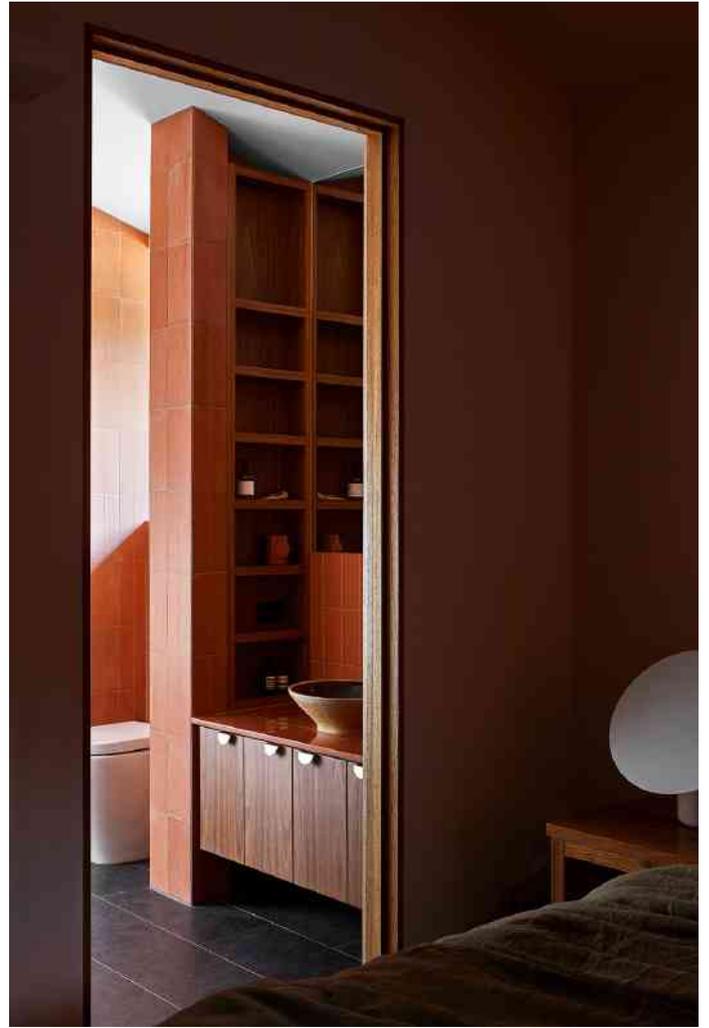




Fairfield sits to the north of Melbourne's CBD, and while it is only 6kms from the city, the character of the neighbourhood is entirely different to the older, inner ring of suburbs that are dominated by Victorian worker's cottages. Antony explains that these inner suburbs with their narrow sites and heritage 19th-century architecture present complex problems and challenges for architects, whereas the site in Fairfield offered a generous, flat allotment and the ability to entirely rebuild. "These particular neighbourhoods have been historically overlooked as the inner suburbs became more popular, but people's attention is now moving out to these other areas," he says. "A lot of the housing stock there is ready for its second generation – it's ready for another interpretation of how to use that land."

The clients had lived in the old house on the site for over a decade, developing strong ties to the local community. The clients' and architects'

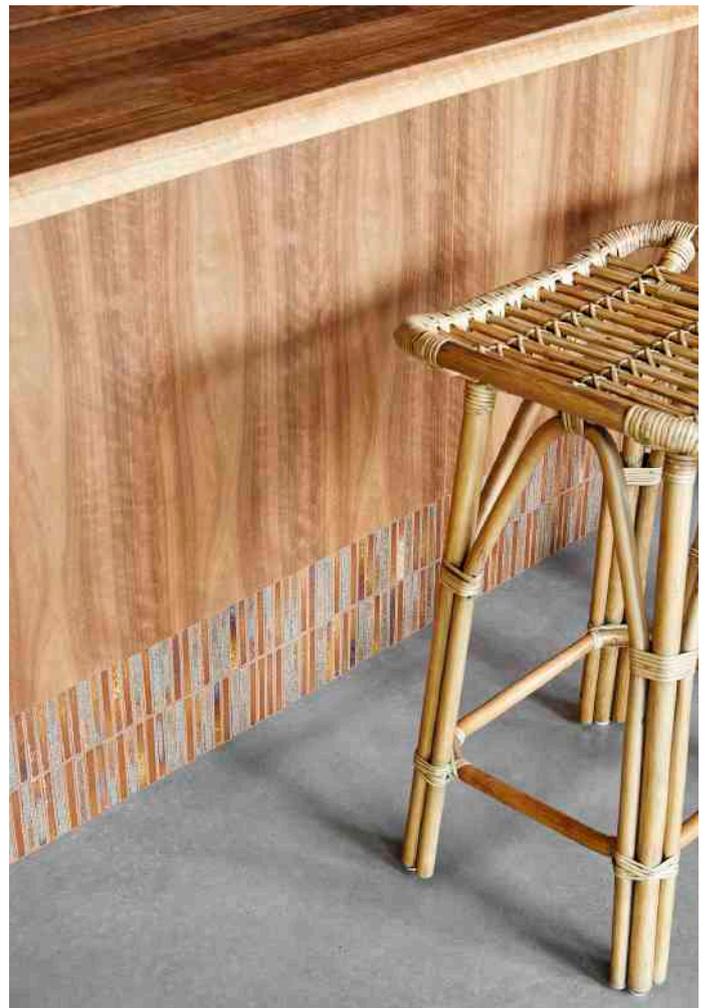
shared appreciation for the character and life of the neighbourhood was integral to the new design. Antony explains that "the houses that fit well into the street, which create that sense of community and which people are fond of, are those houses that are dominated by those big hip and gable roof forms." This roof form, in turn, influenced the planning of the spaces below and means that from the street the house reads almost as a single storey, akin to the neighbouring bungalows. As one steps inside, Antony says "what is surprising when visiting the house is the variation and spatial characteristics of every room because of the way they relate to the large roof. Some of the spaces are double-height or have got sloping ceilings to them, and there's a great entryway that creates quite a soaring entry sequence. It provides a lot of variety and delight as you move through the house as no two spaces are alike."



Just as the roof defines the Good Life House both outside and within, the rich, natural material palette begins with the timber and brickwork of the façade and is continued throughout the interior. The clients were interested in emphasising the materiality of the interiors for several reasons, Antony explains. “They liked a durable and hardy interior – the idea of a white box was not appealing to them,” he says. They were also drawn to the raw, utilitarian materiality of a farmhouse, as well as their love of Australian architect Alistair Knox’s mid-century homes. Walls are either lined in timber or constructed of exposed brickwork, creating a robust palette that is complemented by two different tiles supplied by Artedomus.

“The INAX Yohen Border Japanese mosaic tile in the kitchen has a beautiful earthy quality that related very well to the brick but also has a slight gold to it a quality that you can only really appreciate when in the space,” Antony says. “So, it is great in that it’s really functional as a splashback but also completely harmonise with the interior.” The subtle patina and lustre of the tiles create a focal point within the kitchen and call attention to the natural variation in the grain of the timber cabinetry. “They also have this beautiful glazed character to them, no two tiles are the same, which is really important to us,” Antony says.

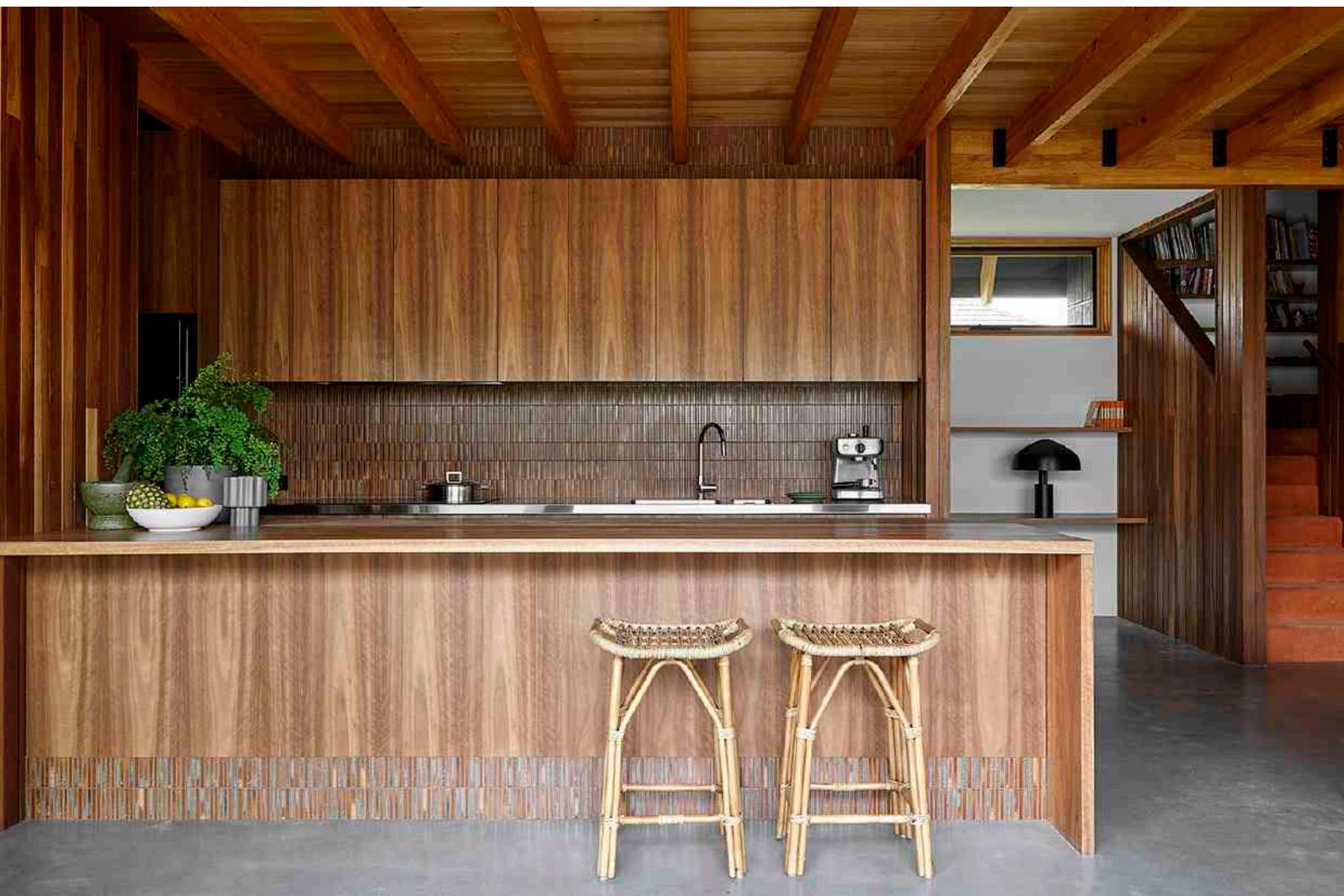
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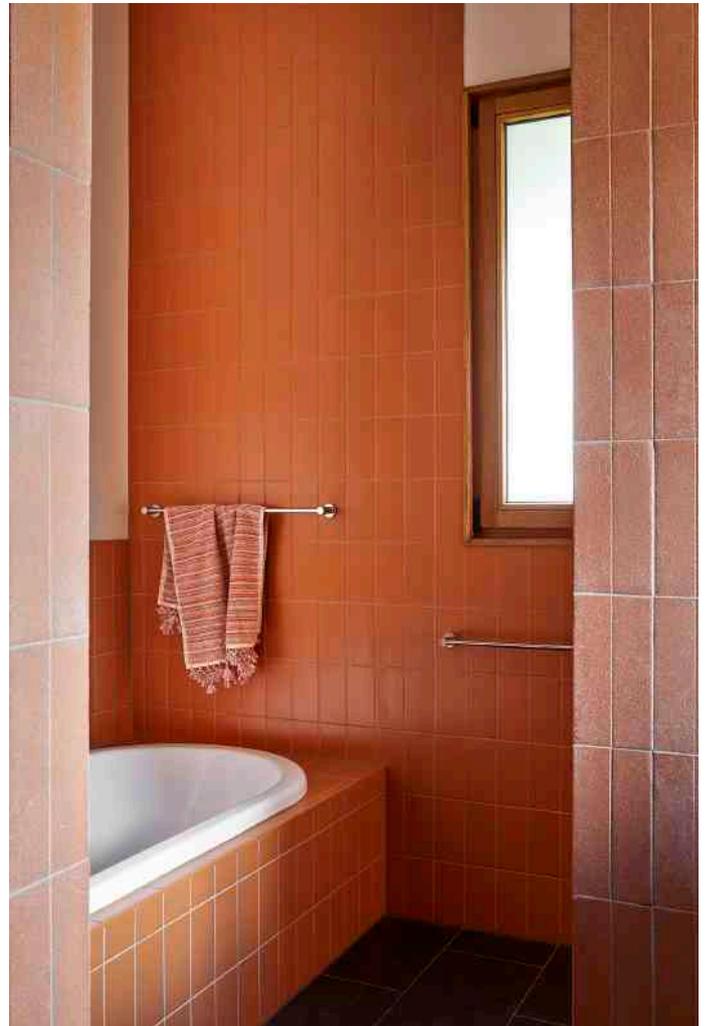


The subtle patina and lustre of the tiles create a focal point within the kitchen and call attention to the natural variation in the grain of the timber cabinetry.

This handmade sensibility is carried forward into the ensuite, where a custom hand-made pottery basin is paired with Cotto Manetti Italian terracotta tiles from Artedomus, which, Antony explains, were used in the 15th century for Brunelleschi's Dome in Florence. Bringing this earthy palette into the wet area emphasises the home's identity and the degree to which it embraces the clients' brief. Achieving this, Antony explains, was made easier by working with Artedomus. "The advantage of Artedomus is that we'll meet with clients in their showroom where they've got the materials laid out, some are installed and they've also got a great sample library so we can pull materials out and see them alongside each other and see how they're going to work in the project," he says.

Both the materials and form of the Good Life House are not only key to the home's sense of character and resonance with its clients but also to the sustainable design principles employed throughout. The reverse brick veneer walls and burnished concrete slab contribute thermal mass that enhances the home's comfort and reduces the need for mechanical heating and cooling. Similarly, the roof and eaves are designed to shade the interior in summer while allowing warming sun to penetrate in winter. "The house is also only powered by 100% renewable energy, there is no gas connected, low energy appliances are used and the heating system and hot water all use heat pump technology, which lowers the overall power usage for the house," Antony says.





the reverse brick veneer walls and burnished concrete slab contribute thermal mass that enhances the home's comfort and reduces the need for mechanical heating and cooling.





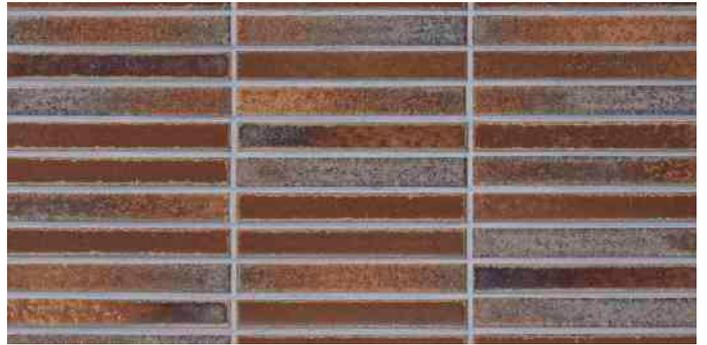
In this attention to sustainability, in the form that emphasises values of sociability and neighbourhood connection, the interior that offers a diversity of shared and private areas for the family, in the rich and inviting materiality of the home, and the backyard that invites the clients to spend time outdoors in the garden or playing cricket, the Good Life House exemplifies the value of architectural design. Even in the absence of the more complex challenges posed by the heritage homes and narrow sites in Melbourne's inner suburbs, through considered design that responds to both the neighbourhood and the clients' needs, MRTN Architects has created a true physical embodiment of 'the good life.'

the good life house – mrtn architects

# featured artedomus products



cotto manetti italian arrotato da crudo (rustic)  
terracotta



inax yohen border yb12

the good life house – mrtn architects  
similar products



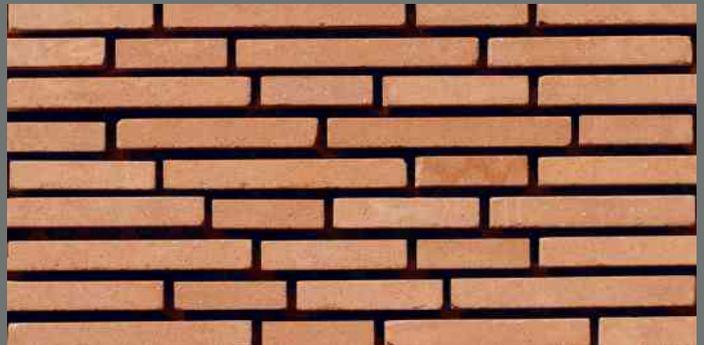
inax fabe re fab2 105n



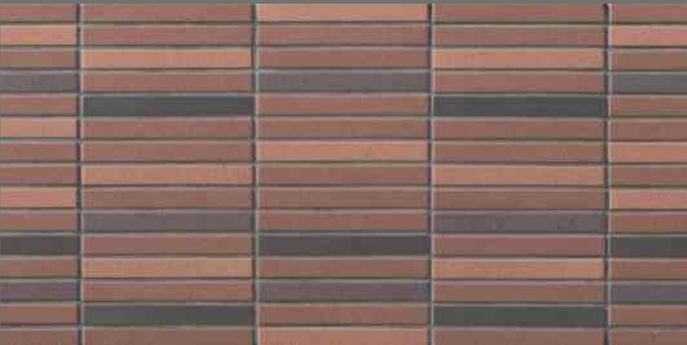
antilia 04 150×75mm



cotto manetti naturale



cotto manetti tumbled listelli terracotta



inax renga border reb-3



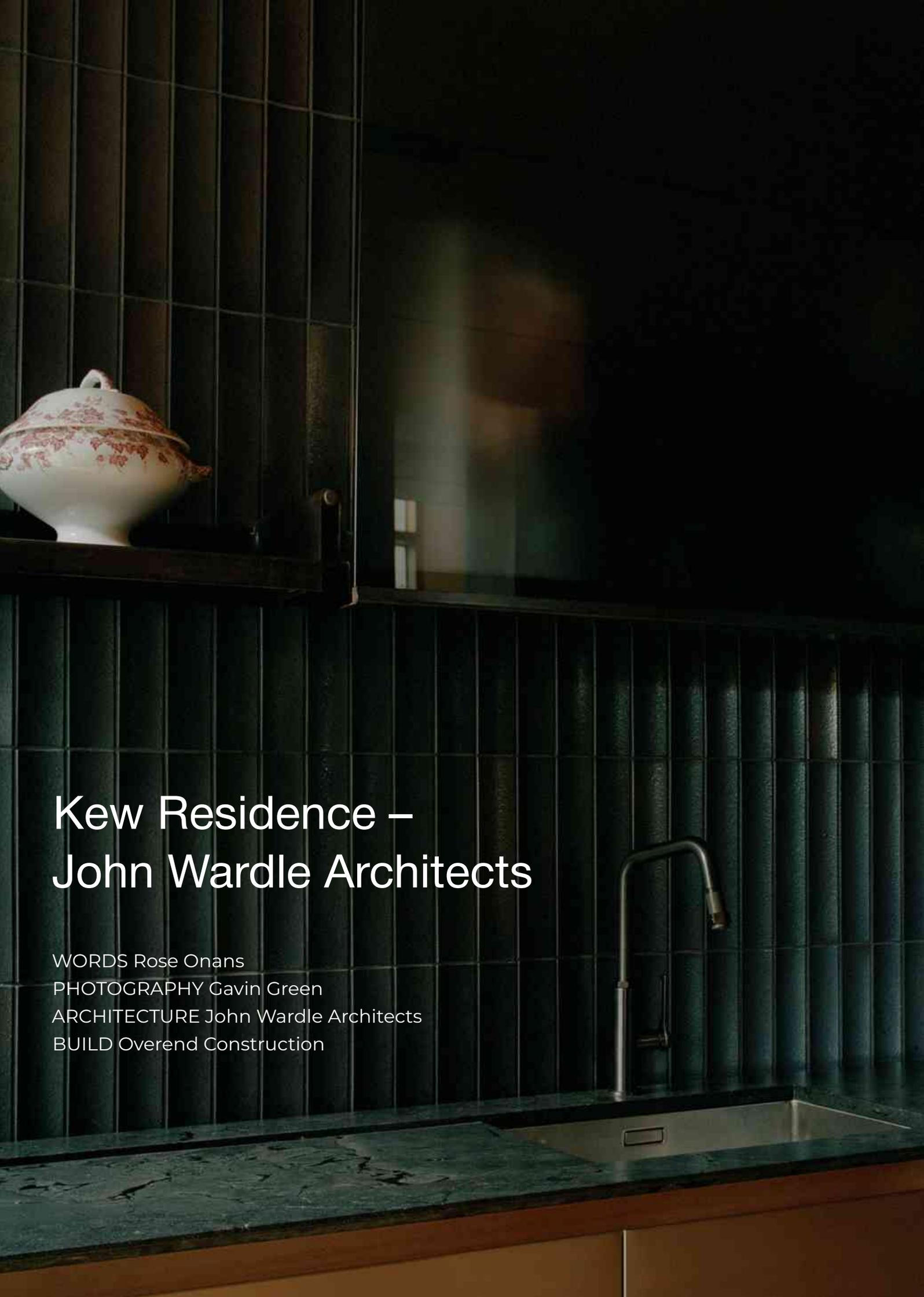
stone polardur brushed



agape dot line



cotto manetti gioi table and cave stools in naturale



# Kew Residence – John Wardle Architects

WORDS Rose Onans

PHOTOGRAPHY Gavin Green

ARCHITECTURE John Wardle Architects

BUILD Overend Construction

Narrative is intrinsic to John Wardle Architects' work. The overarching historical, geographical and cultural narratives inherent in a place, a material, a craft; the more particular stories that lie behind a site; and those accumulated through the process of inhabitation or occupation – each is indelibly linked to the architecture's physical qualities. Kew Residence, the home John Wardle has lived in with his family for 30 years and which has been recently renovated, represents a project in which each of these many layers is further interwoven with decades of lived experience.



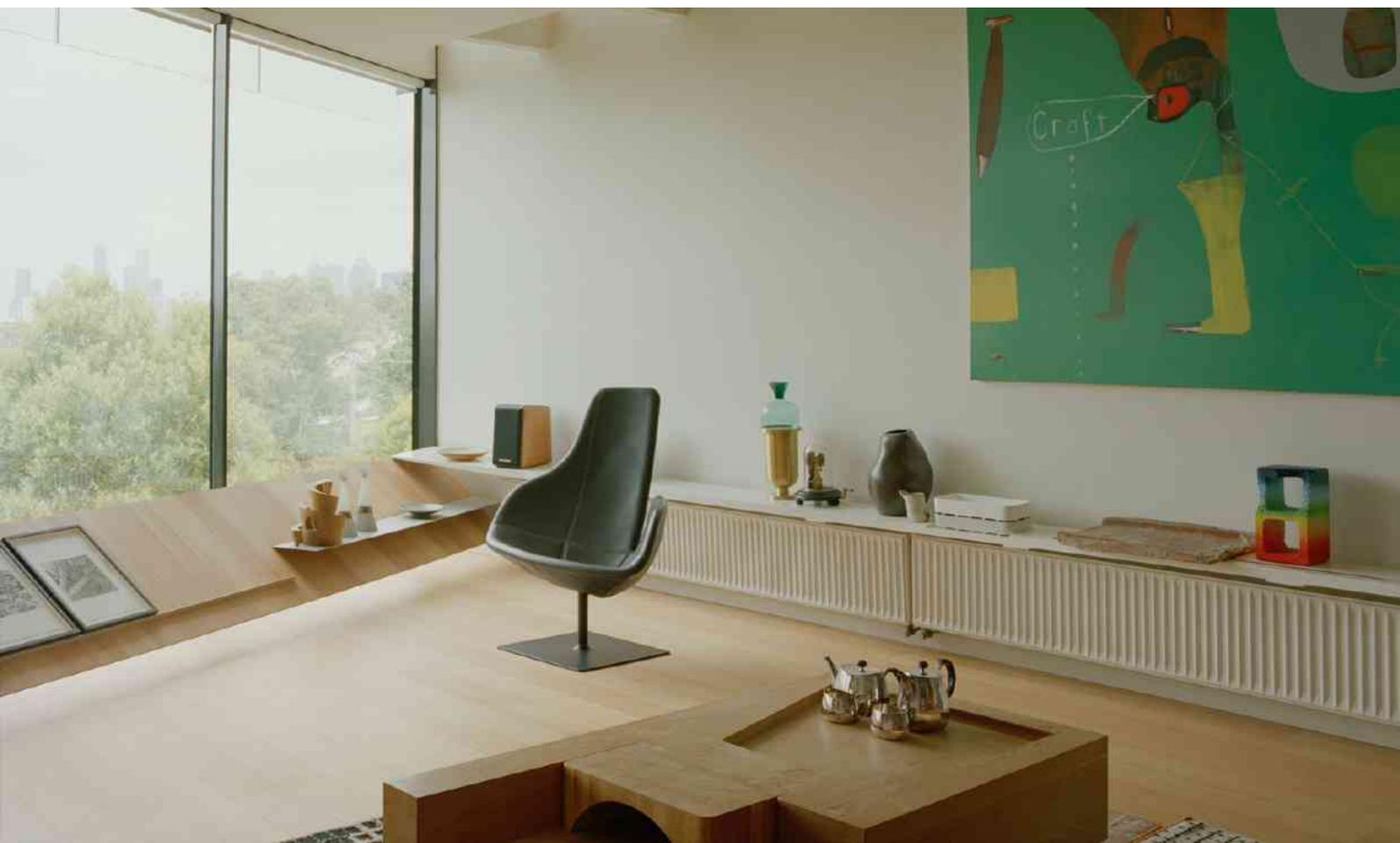


Three significant elm trees that occupy the site, John speculates, represent key periods in its history. The oldest tree, a rugged Scottish elm, is presumed to have been planted at the time when the land was nothing more than the horse paddock and stables of the neighbouring Edwardian mansion. And the pair of smooth-barked Dutch elms near the road he believes grew in the 1950s, when the original house was built and the garden established. The newest iteration of the house is the fourth element that enters the equation; carefully situated between the trees, it signifies the next chapter.

“The house represents the entire life of our family,” John explains, recalling how he and his wife Susan first discovered the original home, designed by Melbourne architect Horace Tribe, when they drove past the site one day in 1990. While the building itself and its rambling garden first interested them, “we then immediately turned and looked behind us from an amazing vantage point to the views back across the Yarra to the city.” Though the house was unoccupied, it was not for sale. “We convinced the absent owner to sell it to us. It took quite a lot of maneuvering to get that to happen over a period of about nine months,” he says. They have lived there ever since, raising their children and completing three renovations in as many decades.

A termite infestation necessitated the first in 1993, another was completed in 1999. This recent and most extensive renovation was undertaken as “raising a family is often pretty brutal on a house,” John explains. “It seemed utterly exhausted and needed a massive amount of work.” One aspect of this was bringing the home up to modern standards, with double glazed windows, a solar system and improved insulation, another was to respond to the reduced occupation of the house now that the children have grown up and left home. John commandeered the former playroom with views of the city for his study, the kitchen and bathrooms were renovated, and he designed new joinery that is as much an extrusion of the architecture as it is an insertion into the spaces.

The changes are substantial but, above all, they are meaningful. Just as a narrative forms from a series of connected events, “when I look around the house, I see things that have linked from one to the next,” John says. Connections – some abstract, some overt – are constantly created, between past and present, between garden and architecture, and between the building and the furniture, objects and art collected within.





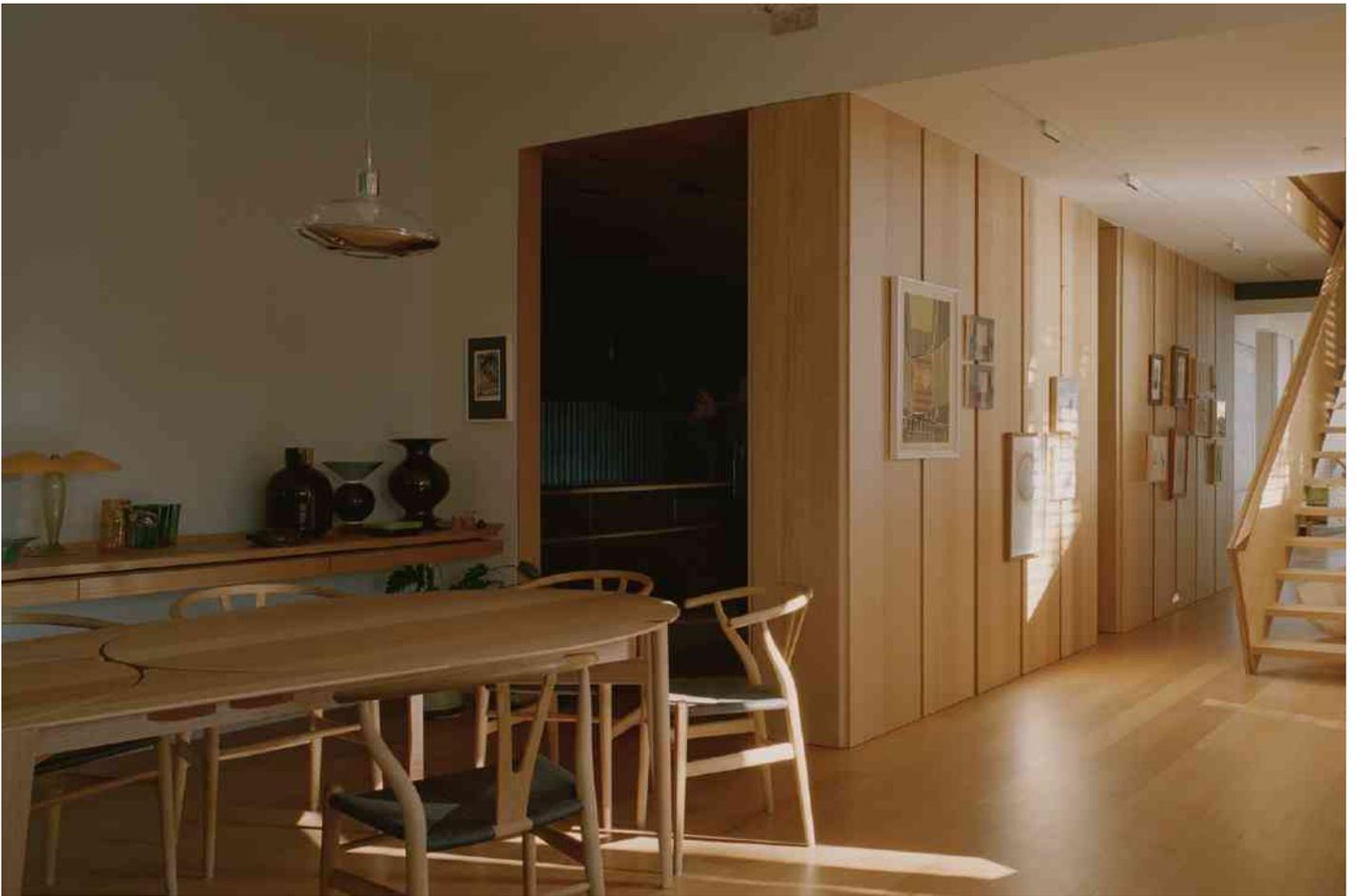
Moving inside, two materials predominate throughout the interior: Victorian ash and Japanese ceramic tiles.

The 1999 renovation sliced off the front of the original house and created a new wing. This has been entirely rebuilt, but the dramatic glazed front façade still evidences the inhabitants' continued obsession with the view to the city. And the twin elms to the fore of the site that were part of what initially drew John and Susan to the home are responsible for the "rather irregular sway in the front of the house [that] is all about retaining of these two precious trees," he says – a concern that had also informed the first incarnation of this front volume.

The journey from the street is undertaken via a path lined with Harcourt granite that John reclaimed from the former BHP building in the city. It draws one through the garden to the entry situated at the side of the house. That an experience of the garden must be had before setting foot in the home is a testament to its importance. Where the

position of the elms defined the overall form of the building, the garden at large was responsible for the placement and proportion of the apertures. "It is very much a house placed within a landscape," John says. "At each phase in the development of the house, the idea of creating these new apertures and vantage points out into the garden [was central]."

Moving inside, two materials predominate throughout the interior: Victorian ash and Japanese ceramic tiles, each with its own significance. The Victorian ash that lines the majority of the spaces continues the timber that was used for the flooring of the original 1951 house, a remnant of which still remains in the living area. "It's a beautiful timber," John says. "I've always felt as part of that appreciation of the earliest incarnation of the house we should just extend it constantly with that timber, so the floors, some of the wall claddings and



ceilings, all of the furniture elements, are made out of that one species of eucalyptus.”

The tiles, meanwhile, that are found in the ensuite, powder room, bathroom and kitchen are representative of John’s passion for ceramics. His long association with Japanese manufacturer INAX began decades ago when he was introduced to the products via Australian distributor Artedomus, beginning a fruitful creative relationship that extends far beyond that most architects would have with even the most valued of suppliers. Not content to simply hear about the traditional processes by which INAX tiles are made, he undertook the journey to Tokoname, in Aichi prefecture, a town renowned for its ceramics, where many of the small family-owned factories are located, and the streets are paved with shards of ceramic sake bottles.

**“connections – some abstract, some overt – are constantly created, between past and present, between garden and architecture, and between the building and the furniture, objects and art collected within.”**





Each bathroom is characterised by a highly unusual INAX tile made at a small factory in Japan.

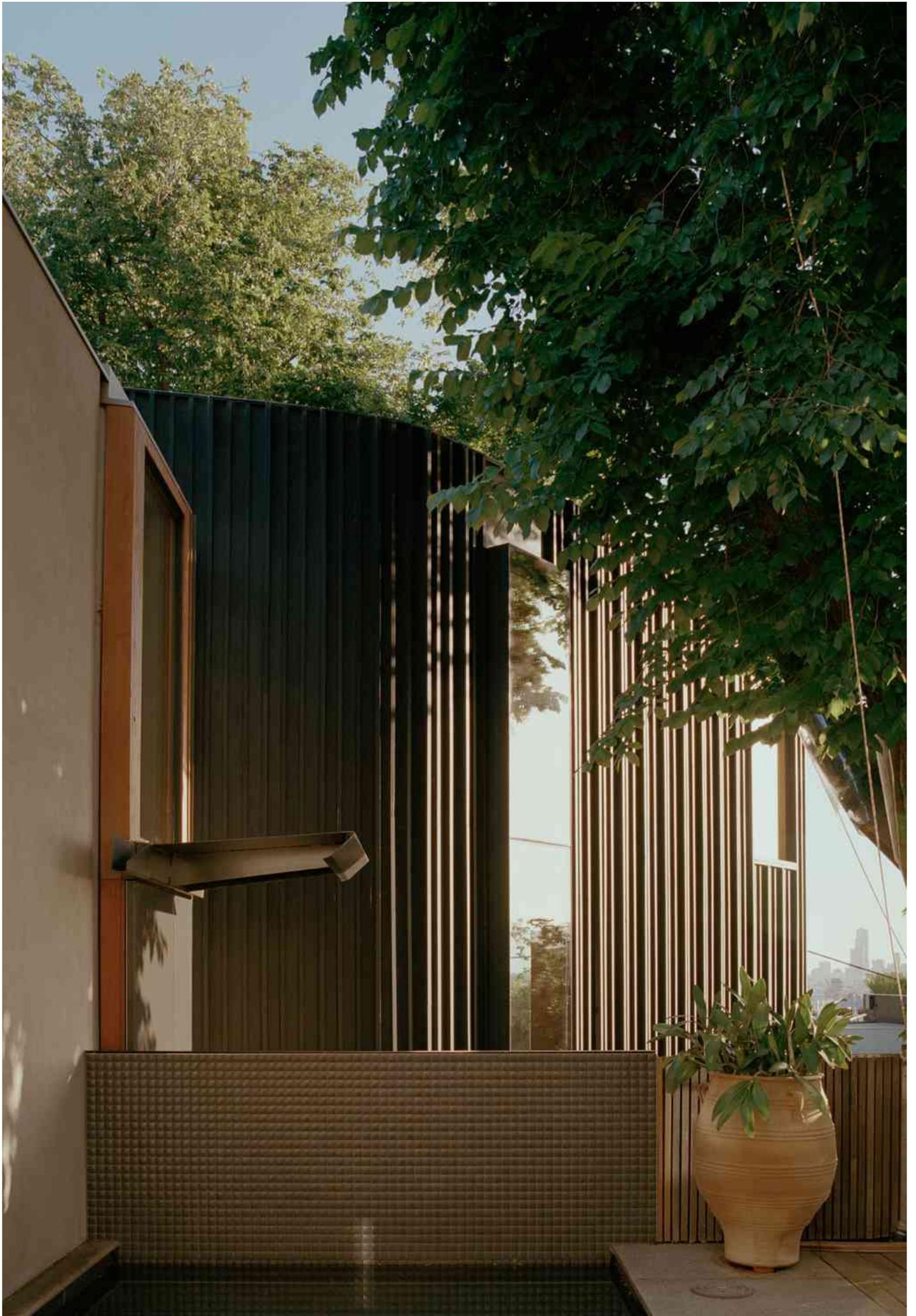
Over the years, he has worked closely with Artedomus and INAX artisans to create custom ceramics for key projects including Captain Kelly's Cottage, the homestead on the Wardles' farm on Bruny Island, and the Ian Potter Southbank Centre. For Kew Residence, he selected five highly unusual tiles, some of which had been out of production for decades. Such was the importance of these tiles that the proportions of each space were designed precisely to ensure that, beyond a small section meeting the upward rake of the ceiling, no tile needed to be cut.

John's affinity with materials and crafts evidently extends beyond an aesthetic appreciation (although the intriguing tiles, detailed joinery and bespoke furniture throughout Kew Residence attest to their aesthetic pull). It is a deeper preoccupation with the history that lies behind the physical entity. "I'm always fascinated when looking at any kind of product in the backstories – the place it's made, the era with which it was designed, the people who made it, what kind of technologies were employed, in all of those cultural aspects around the making of something so that that act of making, which is defining the world over, is embodied in often a single product," he says.

everything here is interconnected, the house seems to say, everything tells a story.



Designing, making, collecting, collaborating – Kew Residence shows all to be rather like Russian nesting dolls, containing and being contained by each other. A key example is the moon jar by London-based Korean ceramicist Akiko Hirari that John and Susan purchased in London and brought back with great effort to Melbourne. Much like how something as seemingly small as the dimensions of a tile was allowed to dictate something at the macro architectural scale such as the proportions of a room, this object informed the detailed design of the landing at the top of the stairs, where it is displayed. The “quite eccentric” steel structure that supports the jar, John explains, was custom-made by a local fabricator and not only presents the jar but supports the end of the stairs and adjacent cupboard that floats over the void, before it folds downwards to herald the entry below with a light fitting held over the front door.





Similarly, the joinery (which would surely groan beneath the assembled ceramics, books, sculpture, and glass were it not so exquisitely crafted) emblematises not only the importance of the collection it holds but also expresses the process by which the design was drawn and by tangible means which it is used. The shelf ends that turn up to create an edge capture the inflection of the hand that has drawn the design, while the vertical handles embody the gesture of a hand grasping, two narratives of designing and of using that bookend the finished product.

Everything here is interconnected, the huse seems to say, everything tells a story. Some of these may be legible to the casual observer, others are known only to the family who have inhabited the house for 30 years or to the man who has designed three of its successive iterations, but each has a formative role to play.

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This article originally featured on The Local Project.

# featured video

## kew residence – john wardle architects

Narrative is intrinsic to John Wardle Architects' work. The overarching historical, geographical and cultural narratives inherent in a place, a material, a craft; the more particular stories that lie behind a site; and those accumulated through the process of inhabitation or occupation – each is indelibly linked to the architecture's physical qualities.



watch now

Kew Residence, the home John Wardle has lived in with his family for 30 years and which has been recently renovated, represents a project in which each of these many layers is further interwoven with decades of lived experience.

kew residence – john wardle architects  
featured artedomus products



custom wakei scalloped tiles in ibushi glaze



custom inax scalloped yumon tiles



custom wakei "bamboo" flat tiles



custom wakei "bamboo" grooved tiles



custom inax akai, bush-hammered, glazed & sandblasted



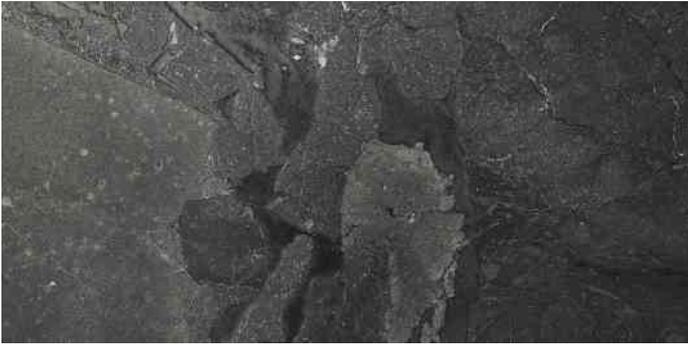
custom inax akai ribbed, bush-hammered & glazed



custom wakai tajimi tiles



inax madoka mdk34



stone magnesia brushed



agape kaa shower head and handheld shower



agape nivis wall mounted basin



agape bjhon 2 pedestal basin in cristalplant



agape 125c lights



agape solid mirrors



agape bucatini towel rail, shelves and accessories



agape midi basket in light oak

# Calabash Bay Lodge – Carole Whiting Studio

WORDS Hayley Curnow

PHOTOGRAPHY Pablo Veiga

INTERIOR DESIGN, FURNITURE, ART AND OBJECTS Carole Whiting Studio

STYLING Atelier Lab

BUILD Sherocon

LANDSCAPE Secret Gardens

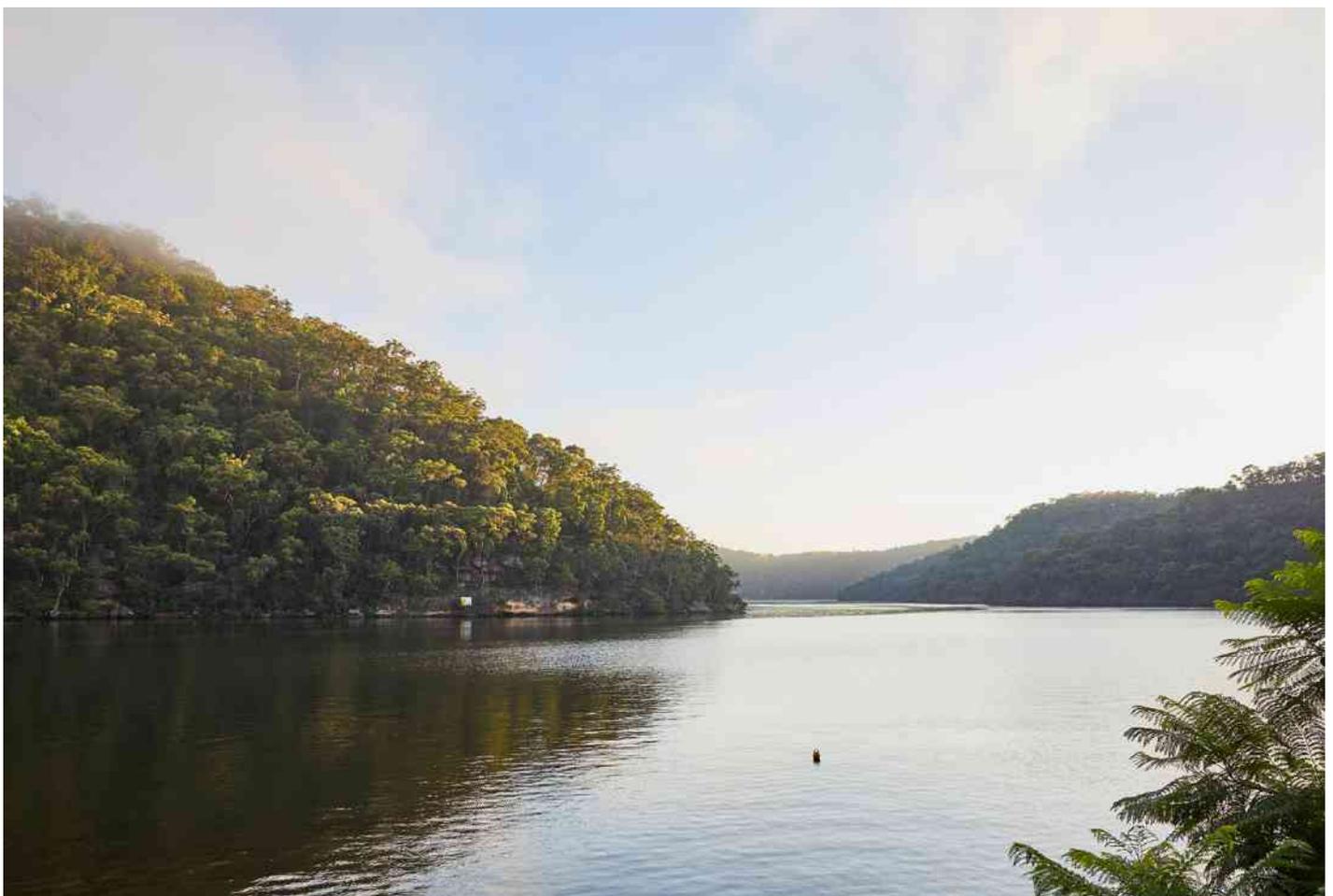
JOINERY Blakes of Sydney



Calabash Bay Lodge by Carole Whiting Studio finely balances form and function, crafting a cohesive guest retreat hidden along the Hawkesbury River.

Tasked with elevating the client's luxury guest accommodation northwest of Berowra Waters, Carole Whiting sought to balance the striking waterfront views with an elegant and intuitive interior. Principally used as a guest retreat, it was imperative that interior spaces were easy to navigate and designed to create a gentle and welcoming appeal for visitors – “we wanted the user to relax, feel elevated in spirit and at home,” comments Carole.

Having worked with the client on a previous project in Palm Beach, Carole had established a good working relationship and easy ‘shorthand’ as a foundation to work from. The kitchen formed the crux of the project and needed to work as a domestic kitchen for guests while accommodating the operational needs of an in-house chef. “The kitchen footprint is not extensive, so the island bench was relocated centrally and curved to provide space for guests to use it as a bar space,” she explains. A cocktail service area is tucked into the pantry side, while back-of-house amenities are cleverly concealed below the stairs, maximising every inch of the space.



“Curves were important as a softening motif,” Carole says, reflecting on the sculpted quality of the island bench. “It gives a furniture-like quality and adds interest to the guest side.” Unique Vagli Oro marble, sourced from Artedomus, forms a natural centrepiece; the gentle crimson and caramel veins are balanced by a complementary palette of pale grey and light timber cabinetry and lustrous gunmetal hardware. A Hotaru lantern by Barber & Osgerby provides a lightweight addition which Carole suggests “mimics the curves of the overall narrative.”

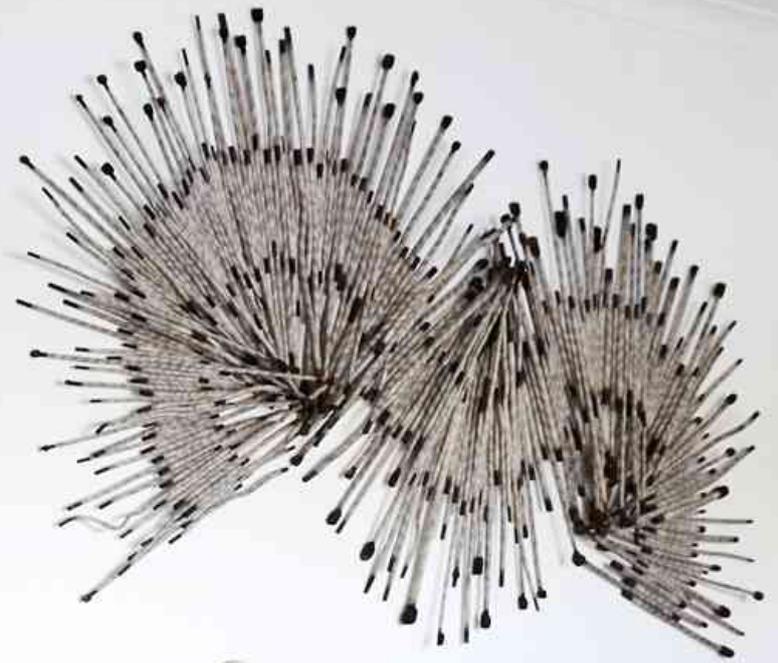
An extendable oval table to the adjacent dining room creates an inclusive setting to better facilitate conversation, while the use of mirror allows glimpses of the water to be enjoyed by all.

Beyond, the design team reoriented the living room to maintain focus on the wide-ranging river views. A new daybed by Australian designer Adam Goodrum allows users to perch on either side, partaking in the interior or exterior setting as desired.

Familiar with the client’s interest in Australian art, Carole carefully selected a work by Joshua Yeldham from the client’s collection and another by Tracey Deep, a woven, horizontal expression that draws the eye across the room, was purchased especially for the project. Natural hemp rugs by Nanimarquina complement the natural toning in the artworks, while a North Light by Vibia hovers over the sofa, creating mood with a gentle footprint that ensures the view remains focal.



Unique Vagli Oro marble, sourced from Artedomus, forms a natural centrepiece.



“the bathroom has a magnificent vista directly to the water, so it was imperative to experience that view from the bathtub”



“The bathroom has a magnificent vista directly to the water, so it was imperative to experience that view from the bathtub,” Carole says. Windows were extended to accommodate the dimensions of the deep Agape Immersion bathtub (designed by leading Shanghai-based architecture and design studio Neri&Hu) with a soothing, organic form. Storage could be kept to a minimum, limiting intrusions and allowing for a broad arched mirror above the vanity. “I like my bathrooms and kitchens to rest gently on the interior landscape and not overwhelm,” she reflects. This quiet and minimalist ambition inspired Carole to select a number of quality products from Artedomus.

“We started the project with the beautiful Vagli Oro stone. Everything grew from there,” she says. “Vagli Oro set the palette direction – at first glance the stone is quite neutral, although it has lovely figure, but the colour that threads through the stone, crimson and gold, brings so much to the scheme.” In addition to the stone, Agape bathware from Artedomus, including timber Dot Line rails, adds warmth and geometry. “We are big fans of Agape for bathroom items as well – beautifully designed elements that work well with our design DNA”. Meanwhile, Fiandre Fjord porcelain tiles from Artedomus, “complete the picture. They are soft and neutral but have enough patina to contribute to the overall sense of space without disappearing,” she comments.



Vagli Oro stone set the palette direction.





The close and long-term working relationship between Carole Whiting Studio and Artedomus was key to ensuring smooth progression of the project, especially given its short timeframe. “We have a great working relationship with Artedomus – they often help us with design solutions,” she says. “It’s a symbiotic relationship.”

Drawing on such connections, Calabash Bay Lodge maintains a sophisticated but welcoming overtone throughout. “Creating a home that is also a very elegant retreat is what we strive for on every project,” Carole reveals. Through thoughtful planning and a strategic approach to materiality and form, Carole Whiting Studio has crafted an elevated and comfortable retreat where the views of Calabash Bay take centre stage. As she reflects, “it is a finely tuned version of our core ambitions as a studio: to provide beautiful, personal and functional spaces that enhance the wellbeing of our clients.”

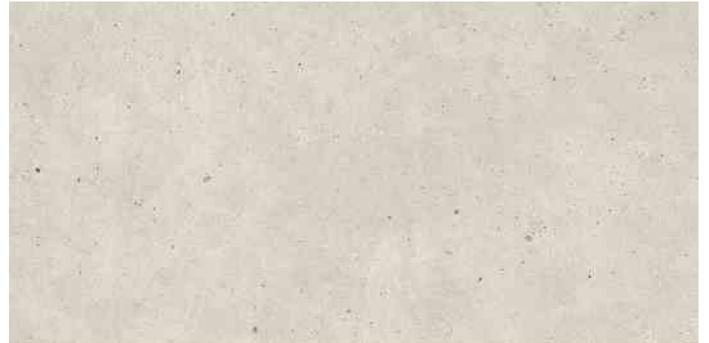
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This article originally featured on [The Local Project](#).

calabash bay lodge – carole whiting studio  
featured artedomus products



stone calacatta oro honed



fiandre fjord white natural



agape immersion bathtub



agape memory tapware in black



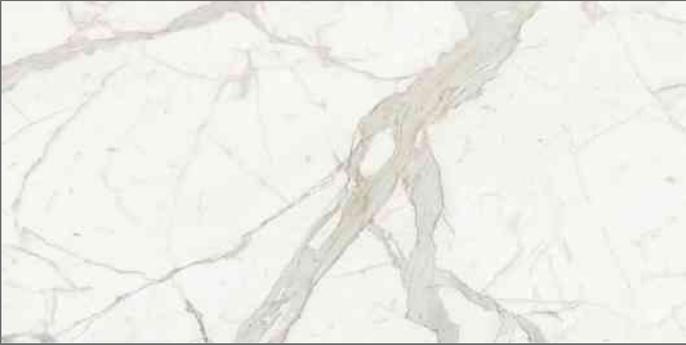
agape dot line



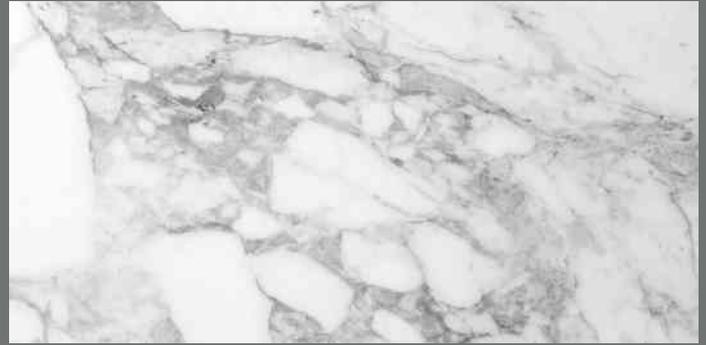
new volumes napoleon & josephine mortar & pestle

calabash bay lodge – carole whiting studio

# similar products



maximum marmi calacatta



stone calacatta vagli



fiandre core shade plain natural



stone rocca bianca honed



fiandre veneziano seminato candido



agape memory shelves & accessories



agape immersion basin



agape vieques bath

A photograph of a modern bathroom interior. The walls are covered in dark, vertical wood paneling. A large, rectangular wooden vanity unit is mounted on the wall, featuring a circular mirror and a black cylindrical object. In the foreground, a dark marble pedestal sink stands on a tall, thin metal stand. To the left, a white toilet is partially visible. The lighting is dramatic, highlighting the textures of the wood and marble.

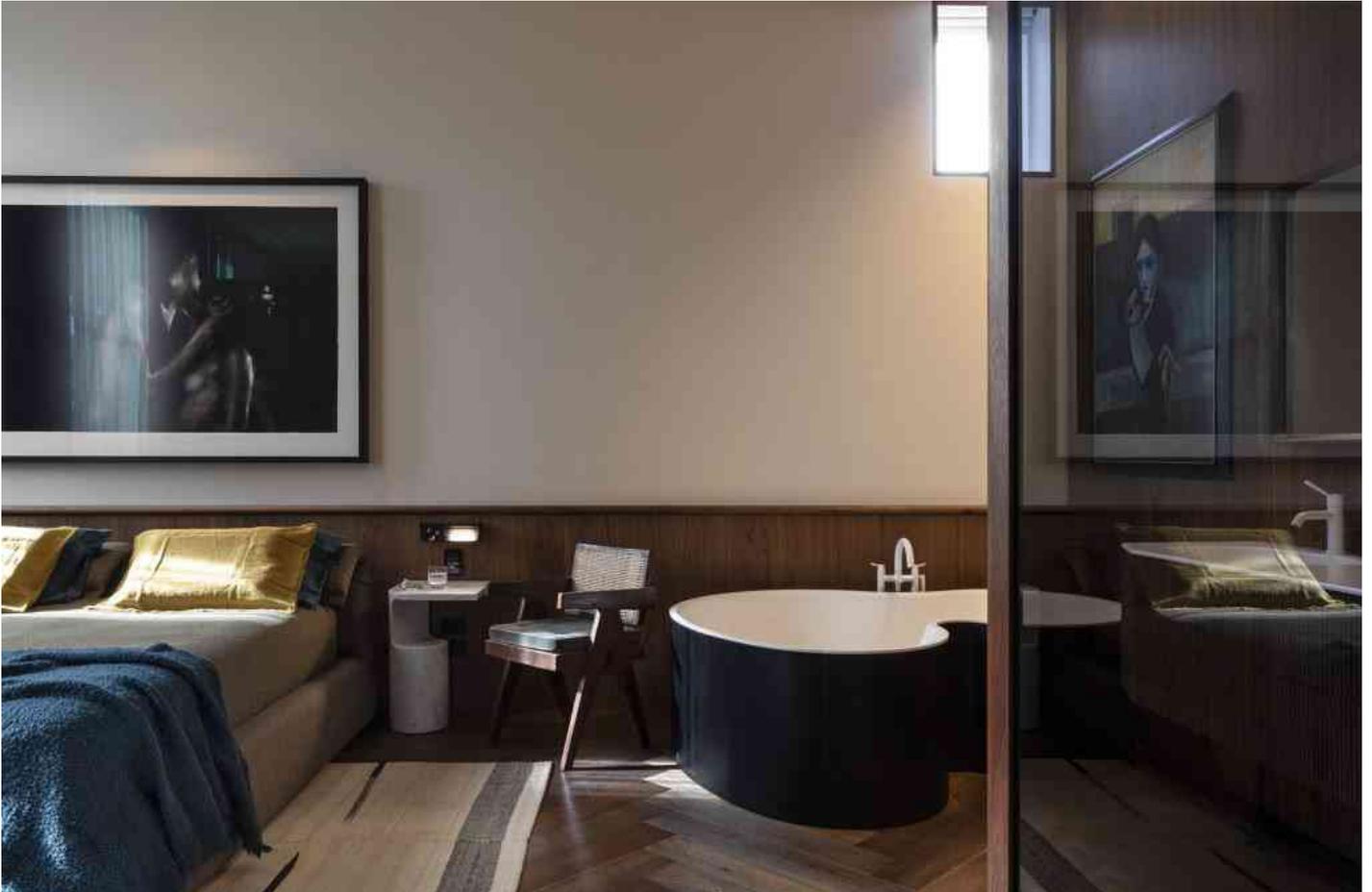
# Paddington House – Boris Tasic of Élan Construct

WORDS Hayley Curnow

PHOTOGRAPHY Ross Honeysett

INTERIOR DESIGN, BUILD AND LANDSCAPE Boris Tasic, Élan Construct

Materially-rich and emotive, Paddington House by Élan Construct immerses its occupants in a cinematic interior inspired by owner and master craftsman Boris Tasic's treasured collection of curiosities.



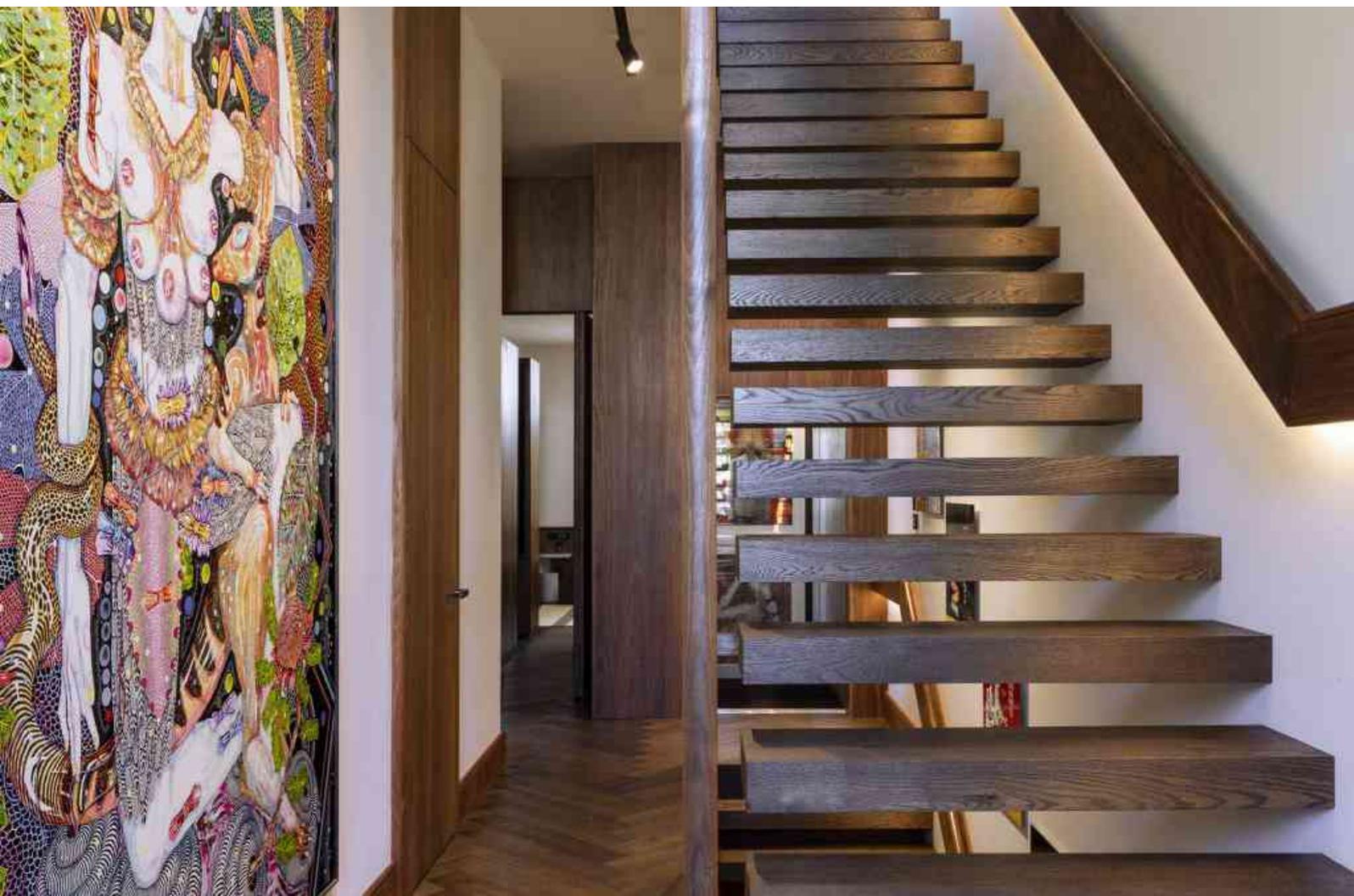
From early concept, Boris considered the curvaceous forms of the Agape DR Bath by Marcia Kogan and as a centrepiece to the master suite.

Artfully curated and constructed by owner and master craftsman Boris Tasic, of Élan Construct, Paddington House is a multi-storey warehouse conversion reflecting its inhabitants' passion for detail and life-long obsession with collectible design. Perhaps best known for Paramount, a multiple award-winning boutique office space in Surry Hills, the Tosics' family home similarly reflects owner and builder's curiosity and creative spirit, combining art, design and furniture – both collected and custom made.

The home reworks the characterful bones of an 1890s brick warehouse, a quaint yet unassuming building set on the corner of a narrow street and laneway in inner-Sydney. The basement footprint is extended to accommodate a gym, spa and cinema, delivering four equal floor plates of 130m<sup>2</sup> plus a rooftop with long-ranging views to Botany Bay. While expansive, the four-bedroom, three-bathroom home maintains a sense of warmth and intimacy with dedicated places to socialise and entertain, retreat and relax.

Boris's arresting art collection steered the design intent, informing a minimalist approach to the interior. Walnut timber forms the principle finish, "a workable and universally loved material," he muses. Its versatility is evidenced in the skilful craft inherent in the striking herringbone floor, floating stair, sinuous balustrade, and series of custom door suites, giving a sense of continuity, warmth and mood. Boris relates the tactility of the walnut to "almost a feeling of picking up a pebble in your hand... there's a sensory quality you're drawn to caress." Against this warmth, honed and flamed Bedonia tiles from Artedomus provide a cool and recessive counter-balance – and the Bedonia continues on the rooftop terrace, which becomes an extension of the interior.

Sharing a love of entertaining, the Tasic family saw the kitchen as the beating heart of the home. Here, the walnut joinery is animated by refracted and rippled light streaming through the glass-bottomed rooftop pool – an arresting vision, delightful and indelible. Beyond, a table for twelve presents a welcoming dining space, with the Agape Casa.

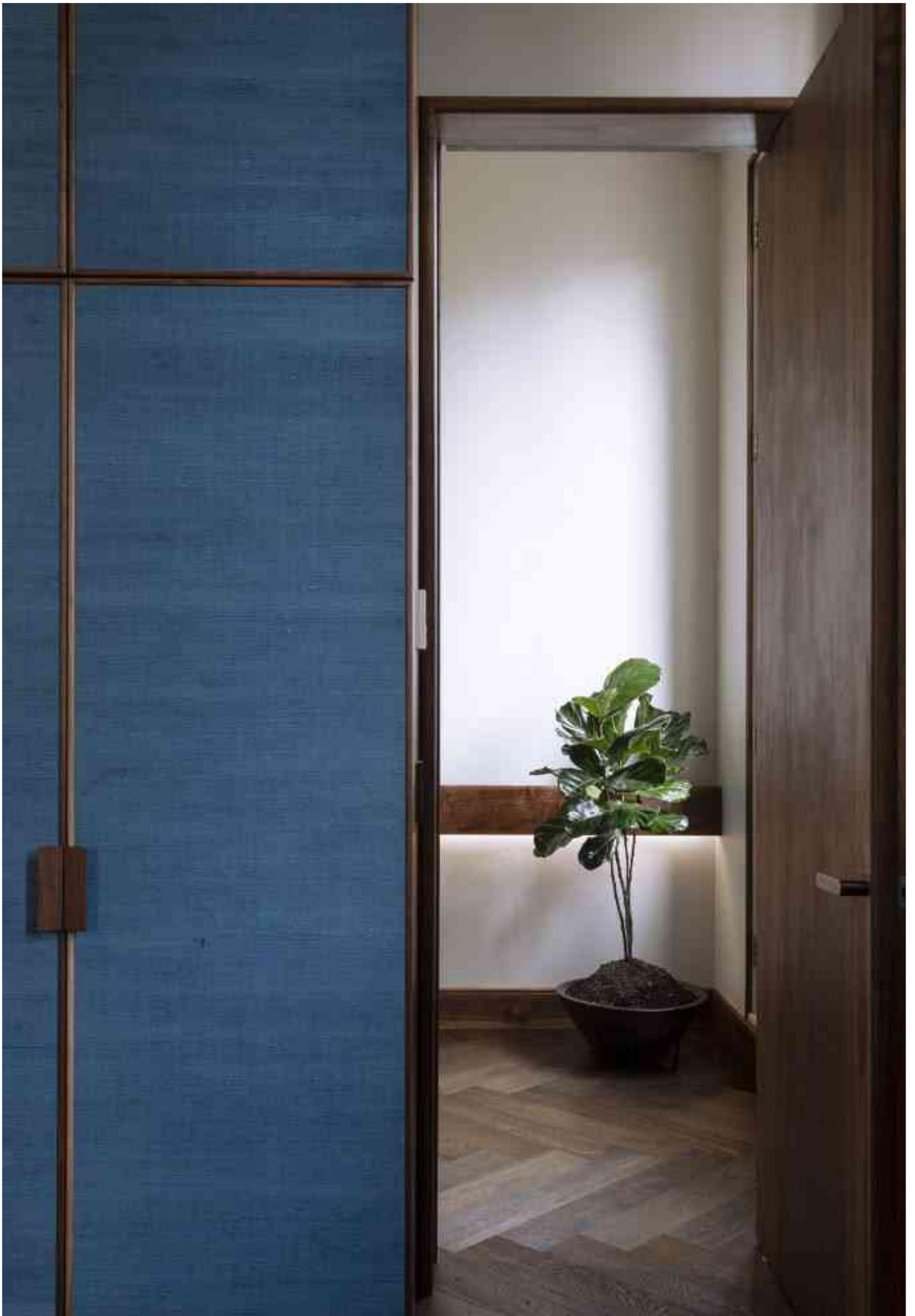




Incas table in Nero Marquina and Tre3 Chairs from Artedomus acting as a sculptural focal point. The kitchen is completed with a rare 1960s Giunone light sculpture by Vico Magistretti, surrounded by Boris's covetable artwork collection, including works by Charles Blackman, John Coburn and Bill Henson.

Boris worked with dear friend, fellow design collector and collaborator, Don Cameron, to procure many of the vintage pieces for the home. passionately believing in the emotional benefit of pre-loved pieces, he sought to treat all aspects of the interior as art forms in their own right. The collection represents his evolving personal narrative, harnessed by a deep connection to the creative world. "It's like 'something old, something new, something borrowed, something blue,'" he laughs.

**incas table in nero marquina and tre3 chairs from artedomus acting as a sculptural focal point.**





With the eclecticism of the home, it was imperative that fixtures and fittings were refined and somewhat understated yet of equal design integrity. Boris was quick to notice the design and craftsmanship of Agape bathware and Sen tapware in Milan, which he sourced from Artedomus. “There was never a doubt we would use these products in the home,” he comments. From early concept, Boris considered the curvaceous forms of the Agape DR Bath by Marcia Kogan and as a centrepiece to the master suite, while the sculpted stone form of the Bjhon 1 Basin in the bathroom is a heroic statement for visitors. Meanwhile, Maximum porcelain wall panels, also from Artedomus, were an intuitive choice given the quality of the finish and speed of installation.

Reflecting on the project, Boris observes that “in design and construction, we have a tendency to over-build and over-finish things, but I realised space is the luxury.” Indeed, Paddington House embraces the notion that ‘becoming is better than being’. Never in a state of finality, the home shape-shifts with the evolving array of art and objects – a reflection of Boris’s enduring appetite for design, discomfort in stasis and delight in pursuing creative dialogue with his cherished family, friends and collaborators.

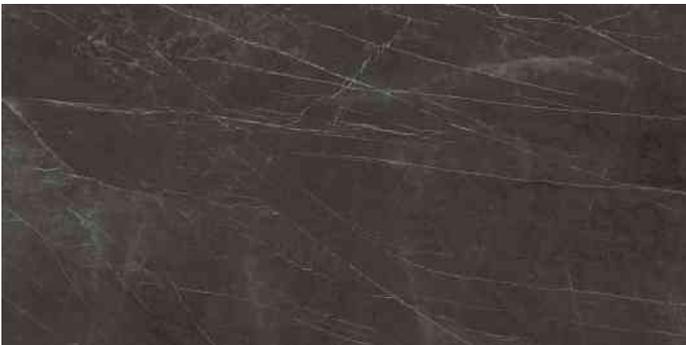
paddington house – boris tosic of elan construct  
featured artedomus products



stone bedonia honed



stone bedonia flamed brushed



maximum pietra grey



maximum statuario



agape marsiglia bathtub



agape dr bathtub in dark oak



agape bjhon 1 pedestal basin in nero marquina



agape sen floor mounted tapware



agape pear 2 sanitary-ware



agape multifunzione towel holder and shelf



agape midi basket in dark oak



agapecasa tre 3 chair



agapecasa incas



agapecasa eros

# Sage House – Carole Whiting Studio

WORDS Thida Sachatp

PHOTOGRAPHY Jack Shelton

INTERIOR DESIGN Carole Whiting Studio



Carefully crafting an atmosphere of relaxation and comfort, Carole Whiting Interiors' Sage House employs neutral tones and organic materiality to fuse familiarity with elegance.



The design of The Sage House honours its heritage roots while presenting a sophisticated outcome.

The simple double-fronted timber façade of The Sage House gives way to an inviting and sophisticated interior that facilitates connectedness. Down to earth and designed for comfort, the spaces provide the ideal gentle environment for a busy young family.

The brief was to design a modest residence with a flexible floorplan. The living space, for example, is ideal for entertainment but also caters for personal space. And a narrowing hall, celebrating the old and new parts of the house, provides a threshold before opening up, with the lofty ceiling contributing to a sense of expansive space.









Inax Hacienda Mosaic with Agape Dot Line Towel Rails.

With a natural and tactile material palette consisting of dimpled textured tiles, stone, ceramic, woven light fixtures, tanned leather details and timber, the house exudes warmth and expresses handcrafted narrative. This organic, soft palette naturally led Carole Whiting Interiors to a broad range of unique Artedomus products.

Artedomus Elba, a marble with soft grey veins, is used in multiple spaces including the living space and the kitchen, while the bathrooms feature Agape bathware that exemplifies the home's subtle combination of elegance and handcrafted elements. Grand in proportion, the family bathroom sees the Vieques bathtub by Patricia Urquiola sit in pride of place, illuminated softly to highlight the timber panelling.

**this organic, soft palette naturally led  
carole whiting interiors to a broad range  
of unique artedomus products.**







Agape Vieques Basin on Maximum Taxos porcelain panel vanity. Agape Vieques Bath with Maximum Saturn wall and Core Shade Plain floor.

Visible from the main kitchen, the laundry and part of the pantry are seamlessly connected. Extending to the full length of the wall from the laundry to the back door, the stone bench is carved in with a sculpted custom-made sink. The design further enhances connections between spaces through a mirrored panel that operates as a secret door leading to a study. On the door, wall hooks replace standard door hardware to add more functionality. This same idea of hidden and secret connections is applied in the children's bedroom that leads to an annexed playroom on the first floor.

Familiar and approachable, yet simultaneous pared-back and elegant, the Sage House contains more than meets the eye, while maintaining an air of simplicity and ease.

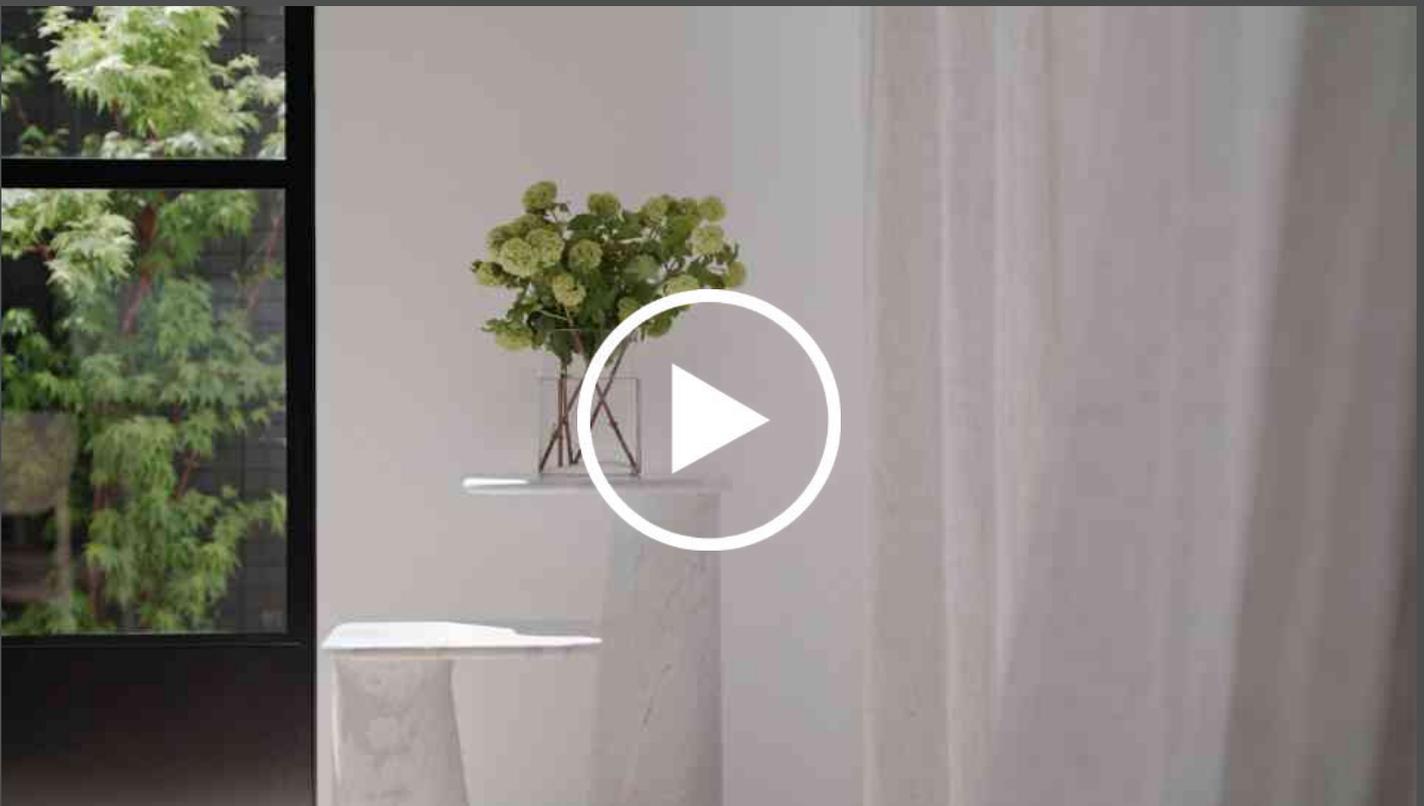
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This article originally featured on The Local Project.

# featured video

## sage house – carole whiting studio

The Local Project presents, in collaboration with Artedomus, an insight into The Sage House by interior designer Carole Whiting.



watch now

The family home works with the old and the new to create a narrative of handcrafted design, gentle lines and organic materiality.

sage house – carole whiting studio  
featured artedomus products



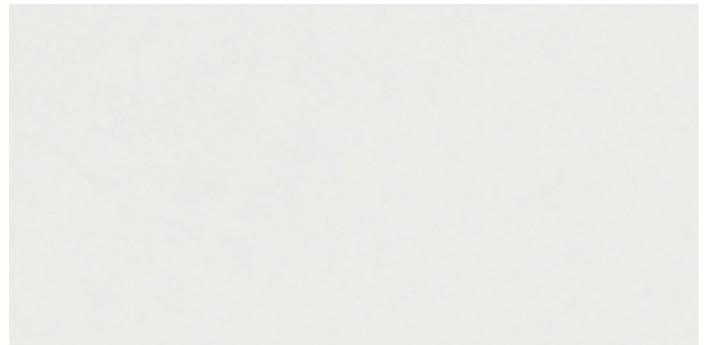
stone elba honed



fiandre core shade plain structured



maximum saturn



marmi taxos



inax hacienda hn1h



agape dot line



agape surf tray and accessories



agape sen shelving accessories



agape vieques bathtubs in white



agape vieques counter top basin in white



new volumes spomenik i bowl



new volumes undara bowl



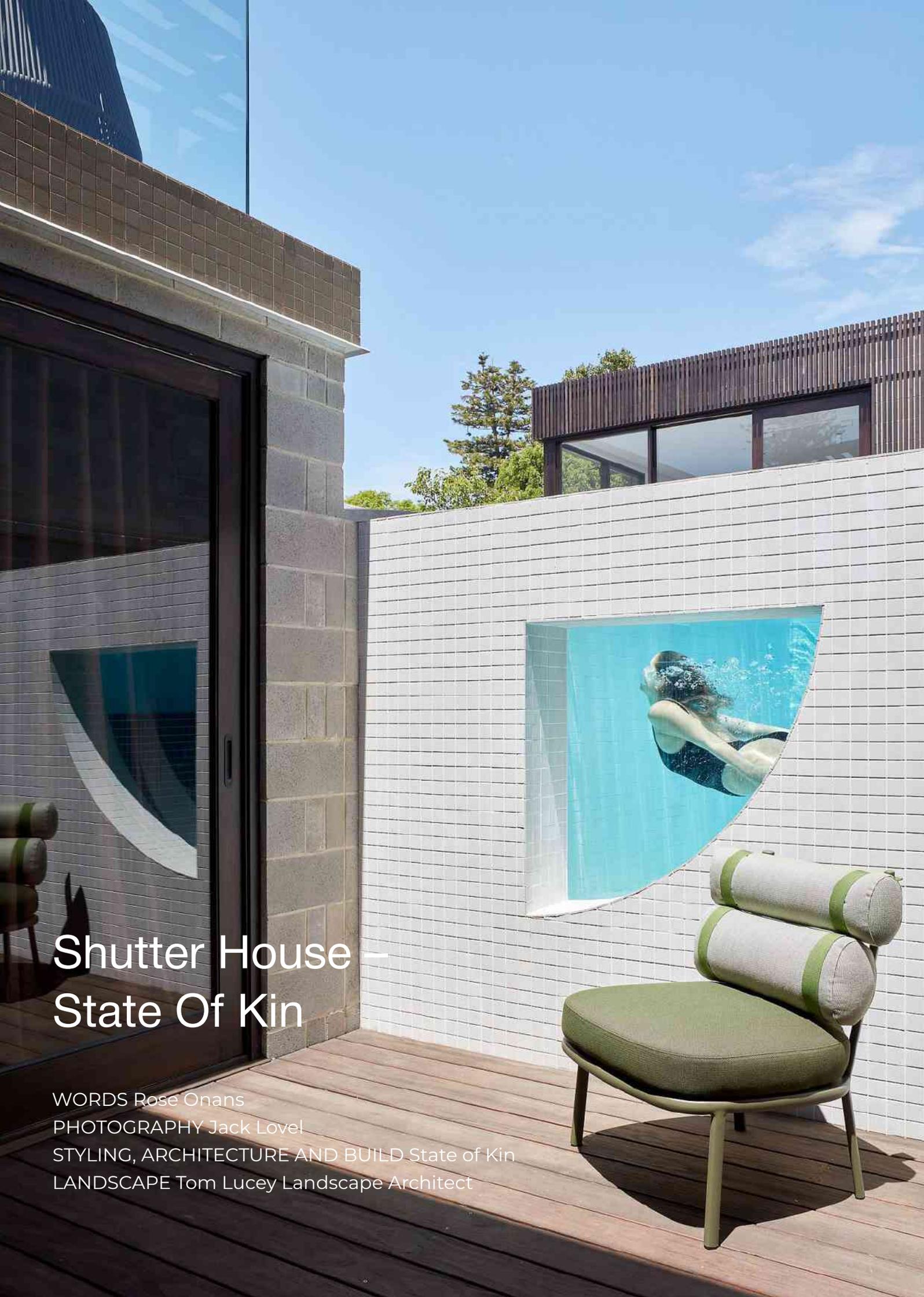
new volumes hurlysi side tables



new volumes napoleon & josephine mortar & pestle



new volumes hemera lamp



# Shutter House — State Of Kin

WORDS Rose Onans

PHOTOGRAPHY Jack Lovel

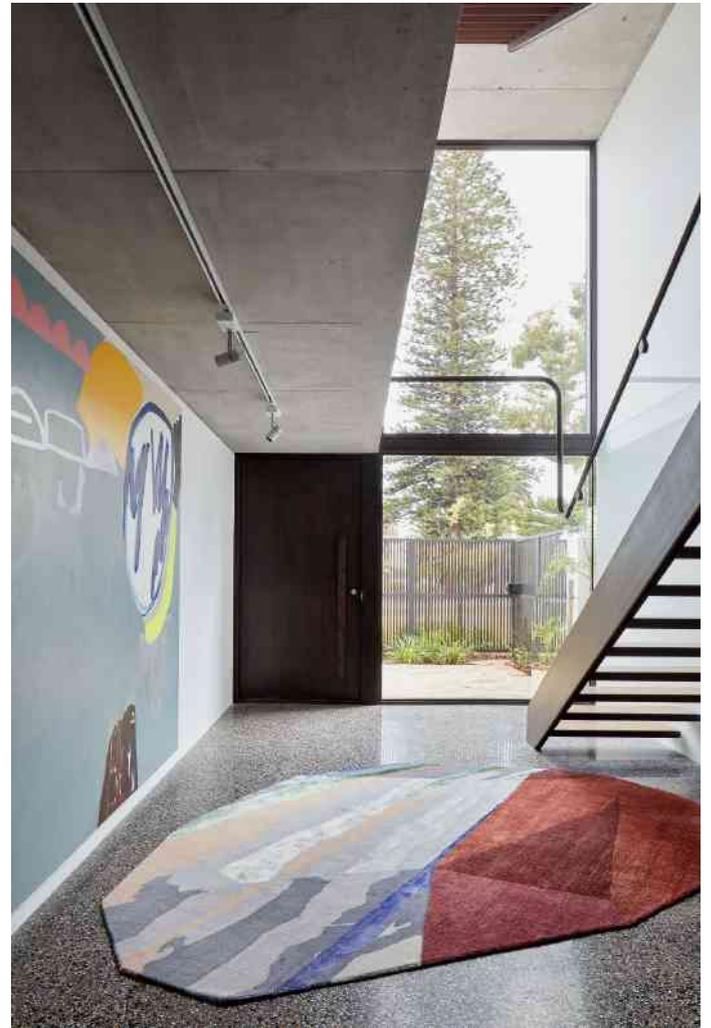
STYLING, ARCHITECTURE AND BUILD State of Kin

LANDSCAPE Tom Lucey Landscape Architect

Born from a desire to explore two seemingly contrasting concepts, behind a veiled façade, Shutter House unfolds as a vibrant contemporary home that balances a sense of privacy and protection with a visual connection to the views of Lake Monger beyond.

The influence of Japanese architecture and the importance placed on craft and honesty of materials is evident from the outset, with the dark timber battens and stacked volumes that the house presents to the street creating a defined and singular impact. With the shutters raised, a sense of the adaptability of the spaces within and the emphasis on the home's connection with the outdoors is also evident. When closed, however, the building presents a more opaque face to the street, prompting a sense of intrigue that carries throughout the project.





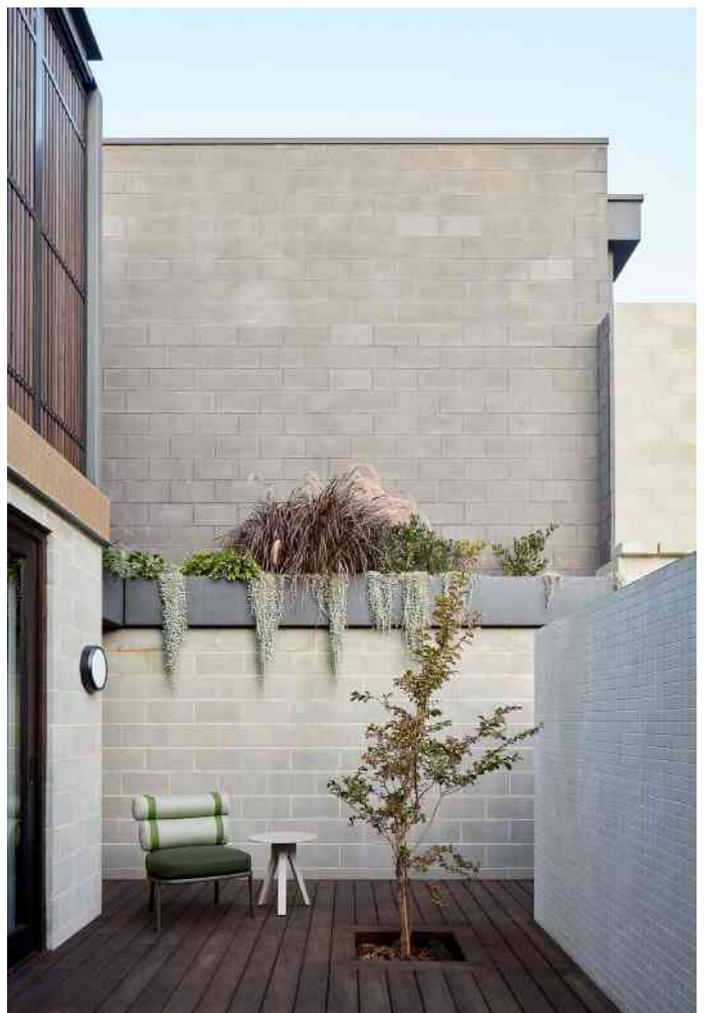
“The design at its core is meant to be expressive; it provokes you to look closer and longer,” explains Ara Salomone, co-founder of State of Kin. Stepping inside, this quality manifests with a concrete ceiling and hand-seeded terrazzo flooring that juxtaposes with the relative delicacy of the battens outside. Expressing the concrete block structure that is cut into the steeply sloping site, anchoring the house, these robust elements draw attention to the fact that there is more to the building than initially meets the eye. Within this arrival zone, an open stair draws one upwards through the building via a void that extends between all four levels of the home. This circulation space is also connected to the views, making the experience of movement throughout the home one that acts as a constant reminder of the presence of the adjacent lake.

In response to the slope of the site, the plan was deliberately inverted to maximise these views from the main living communal spaces situated on the top floor. Meanwhile, “private spaces were cut into the topography on the middle level, which, with the dispersion of courtyard spaces, allowed for numerous intimate courtyards that serve each room on the level,” says Ara. The operable shutters from which the home takes its name represent a “secondary skin” that establishes a dialogue with the surrounding landscape and grants the inhabitants control over the degree of privacy and the permeation of northern light throughout the seasons. Even when fully closed, she describes how “the façade still maintains a visual connection with the lake and surrounding parkland, whilst also affording a sense of enclosure and intimacy within.”

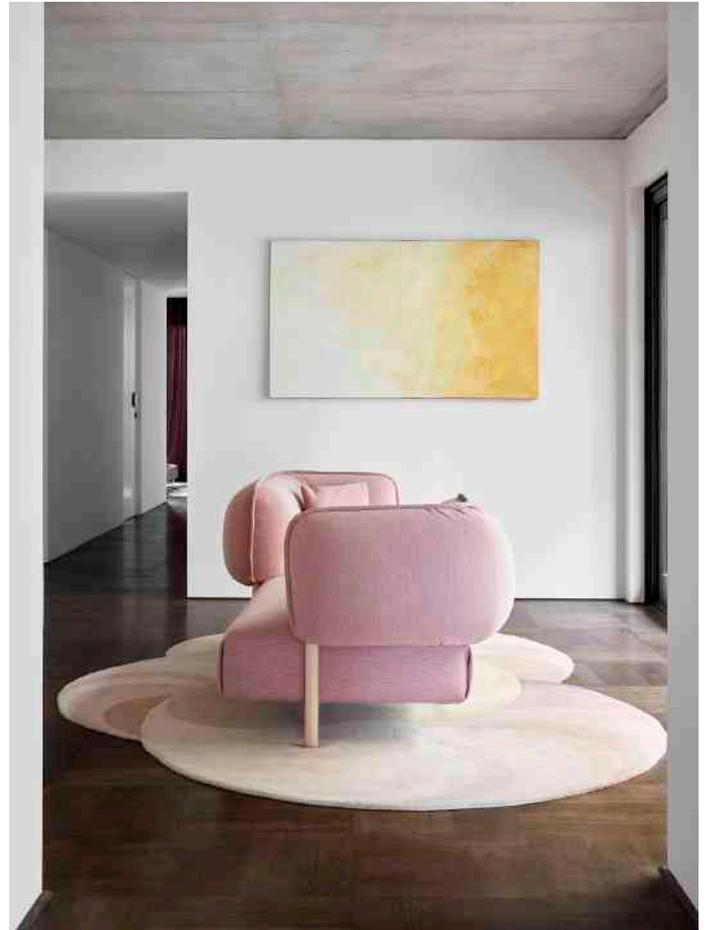
“the design at its core is meant to be expressive; it provokes you to look closer and longer”



INAX Sugie Series S7736 Hanten to balcony floor.



INAX Sugie Series SU2031 Hanten wall.



The project was one of the first for State of Kin. “It is a representation of our collective experience, announcing State of Kin’s establishment through the amalgamation of two-generational family businesses [design and construction],” says co-founder Alessandra French. As such, the house “served as an exciting opportunity to test design ideas and work cohesively with the construction team to ensure the best outcome.” With the house beginning as a collaboration within the family, it allowed the designers a greater level of freedom to experiment with both colour and materiality.

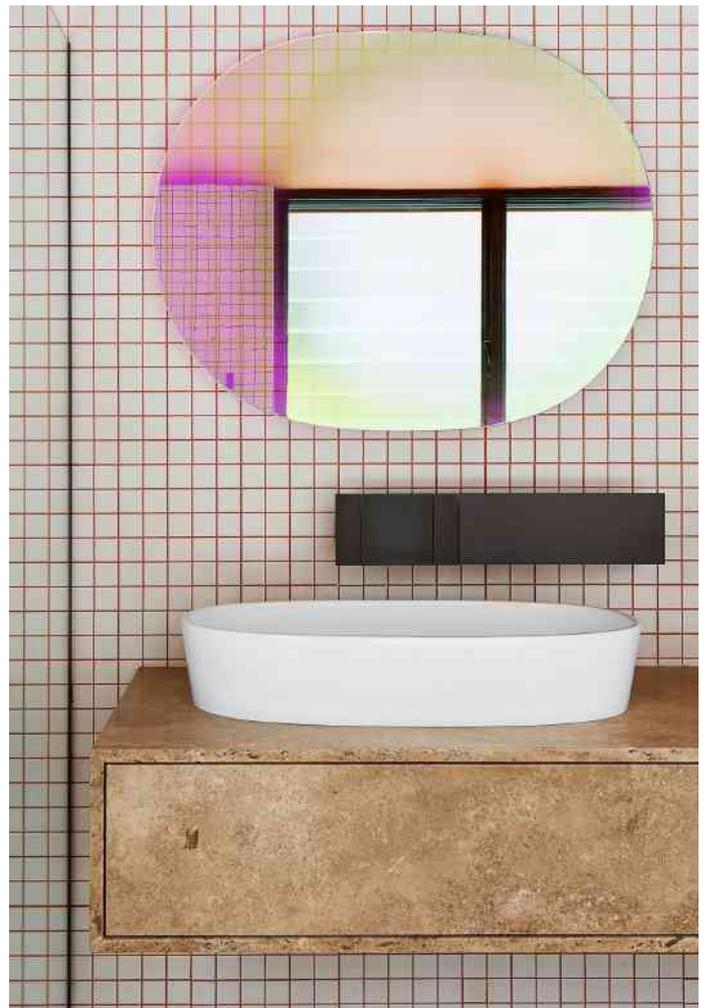
Having experienced hesitation on the part of clients of previous projects to commit to bolder colour choices, she recalls that “we wanted to demonstrate that colour could, in fact, be sophisticated and mature and that when juxtaposed against natural materials and a nuanced external palette could be highly successful.”



“artedomus allowed us to create a robust, design-focused material palette championing raw and expressive materials. they were a delight to work with and offer exceptional service and insight.”



INAX Sugie Series SU2031 Hanten walls with Agape Bjhon 2 Pedestal Basin and Agape SEN Tapware and Accessories.

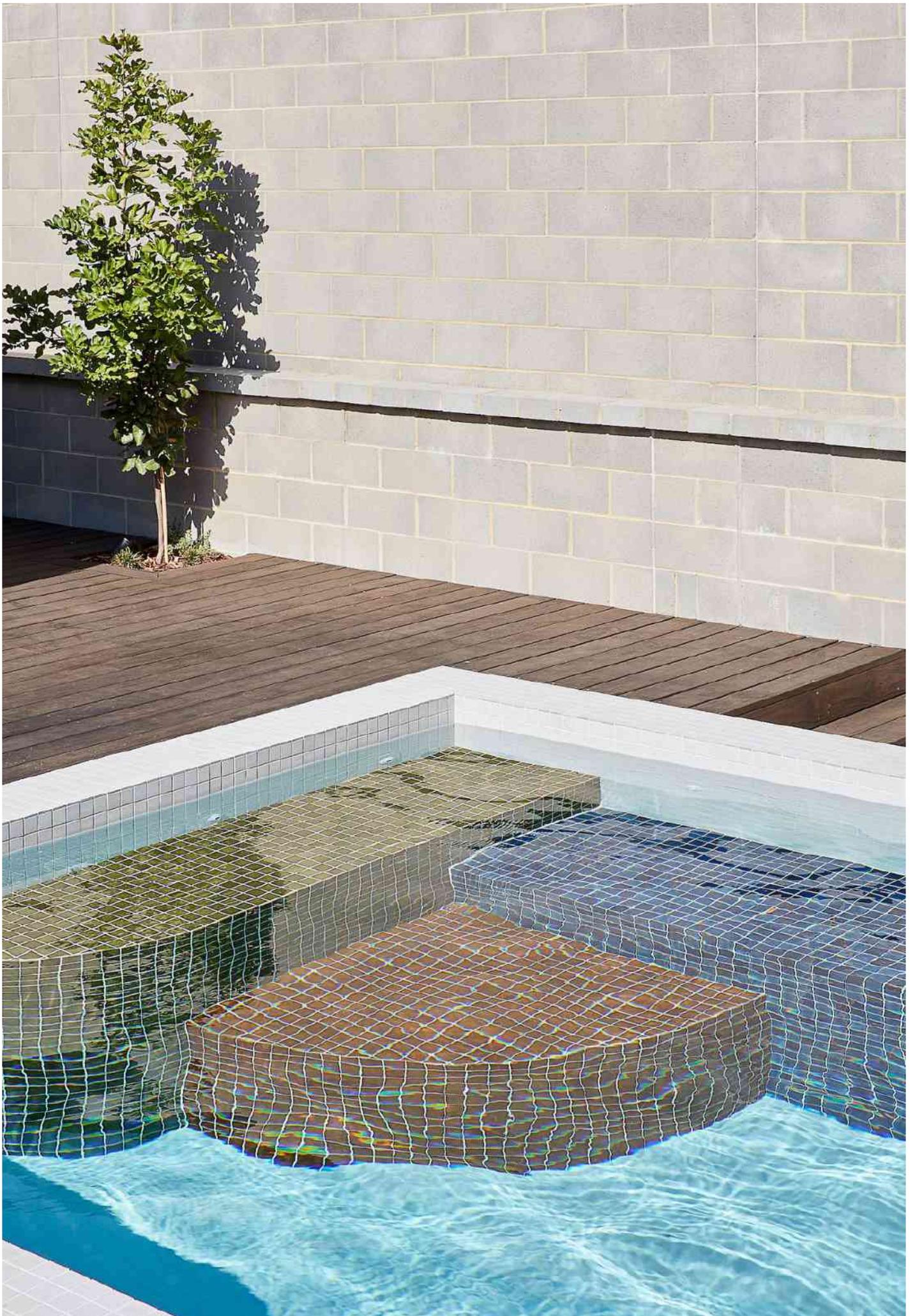


INAX Sugie Series SU2031 Hanten walls with Agape SEN Tapware and Accessories.



This approach saw State of Kin focus on showcasing local materials and suppliers. Endemic stringybark timber was used in the façade screens, and an emphasis on unique and hand crafted finishes is evident throughout, from the terrazzo at ground level and the oak parquetry on the upper floors to the Japanese Inax tiles and Agape bathware products sourced from Artedomus. “We love exploring materiality and experimenting with the possibilities and different applications,” says Alessandra. “We were fortunate to collaborate with Artedomus in creating a custom colour for one of the Sugie Series tiles used in various outdoor spaces. We were unable to find the shade of green we wanted to suit other materials, so we approached the team, and they were more than happy to work with us to achieve the perfect colour.”

In the wet areas, a cream Sugie Series tile was paired with terracotta grout and iridescent mirrors for an unexpected injection of colour. Balancing this bold and playful design move, the Agape Cheese Basin, Bjhon 2 Pedestal Basin, Cuna Bathtub and SEN tapware lend a soothing and sophisticated sensibility to the space. “We adore Agape’s products and jumped at the opportunity to specify them in the home. Their architecturally designed pieces are considered and timeless, perfectly suited to Shutter House,” explains Ara. “Artedomus allowed us to create a robust, design-focused material palette championing raw and expressive materials. They were a delight to work with and offer exceptional service and insight.”

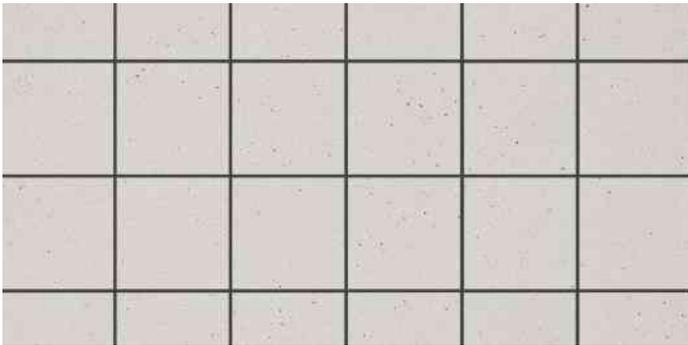




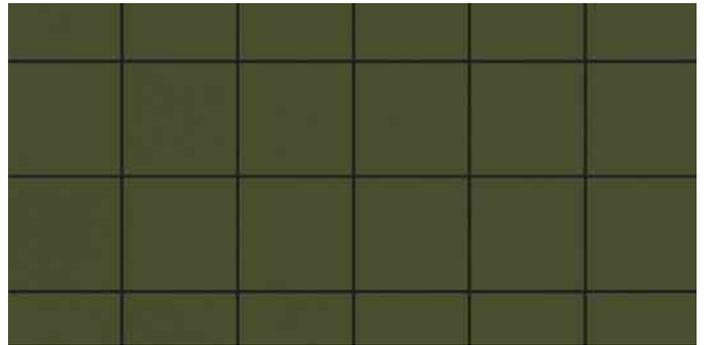
A similarly curated selection of art and furnishings complements the interiors, with abstract art by local Perth artists and expressive, geometric furniture pieces enlivening the spaces with colour and texture. Against a backdrop that tends towards the natural and restrained, the tones of the furniture, paintings, lighting and sculpture at times contrast and at others harmonise to create a series of moments within the broader scheme of the home. As northern light fills the spaces when the shutters are open or casts a more dappled light when they are closed, architecture and interiors work as one.

Bringing together colour, form, texture and materiality with the essential qualities of light and space, Shutter House delivers on the sense of intrigue generated by its façade. The result is a home that achieves its goal of maximising the panoramic views over the lake whilst also establishing a tranquil and secluded sanctuary for family life within.

shutter house – state of kin  
featured artedomus products



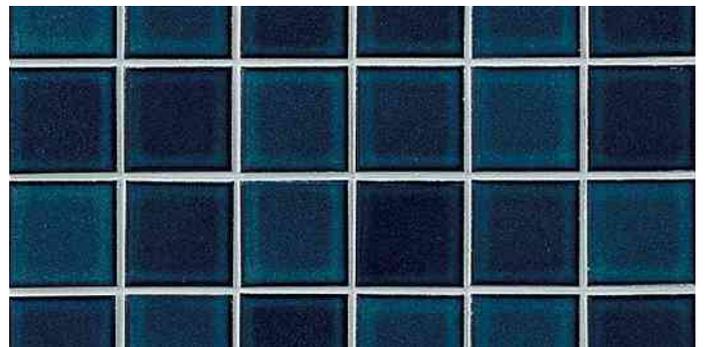
inax sugie series su2031 hanten



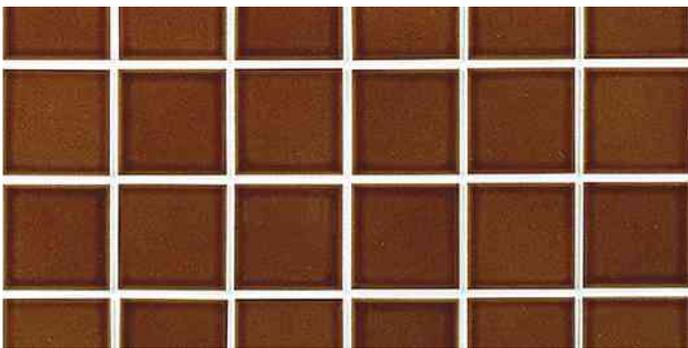
inax sugie series s7736 hanten



inax biyusai im50p1 bya 3



inax biyusai im50p1 bya 4



inax biyusai im50p1 bya 5



agape cuna bathtub

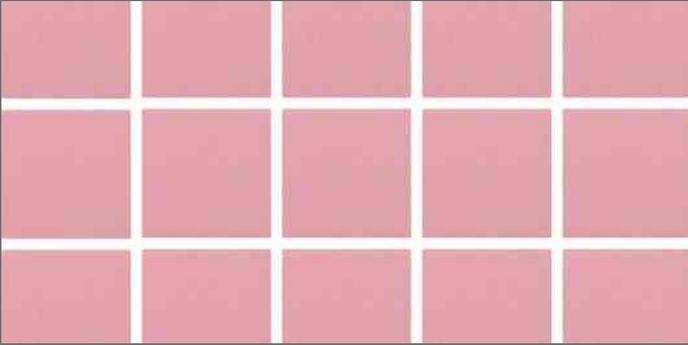


agape bjhon 2 pedestal basin in cristalplant

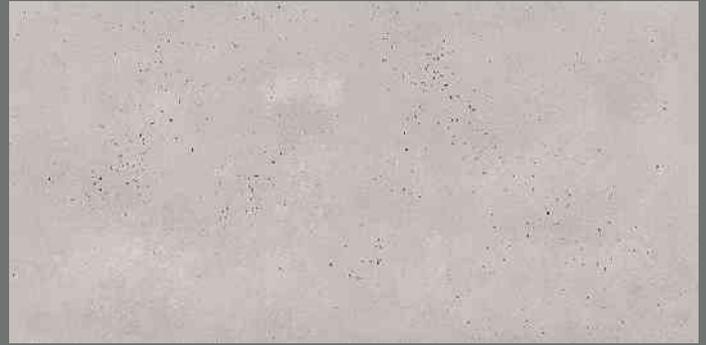


agape sen tapware and accessories

shutter house – state of kin  
similar products



inax accordi m adm232 (a)



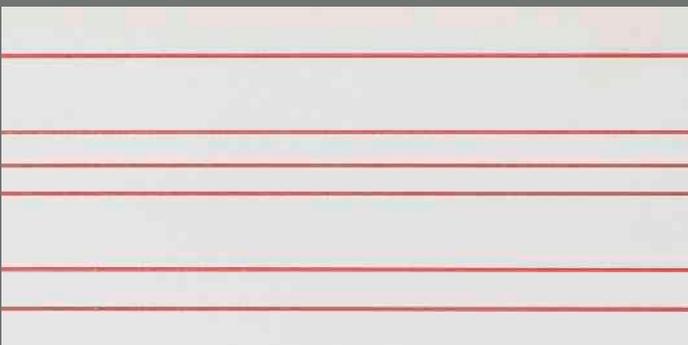
feri & masi unique native beton finish



artetech beton beige



stone travertine noce vein cut honed and unfilled



le corbusier rouge vermillon 59



stone zaragoza honed



agape eclissi mirrors



agape 661 basin in cristalplant

## product index

### projects

Artedomus is Australia's leading supplier of unique, high quality stone, tiles, architectural surfaces, bathware and furniture for commercial and residential architectural projects.

We have been searching for, and sourcing, unique stones, tiles, architectural surfaces and products from around the world and introducing them to Australia for 35 years. Some of the most beautiful and widely recognised marbles, limestones and sandstones in the design market today including Isernia, Bedonia and Elba have been favoured by leading architects and designers for their depth of colour, unique markings and distinctive natural qualities, all originally identified by Artedomus. With passion and expert understanding, we appreciate the power a unique natural product has to transform any design project into a singular work of art.

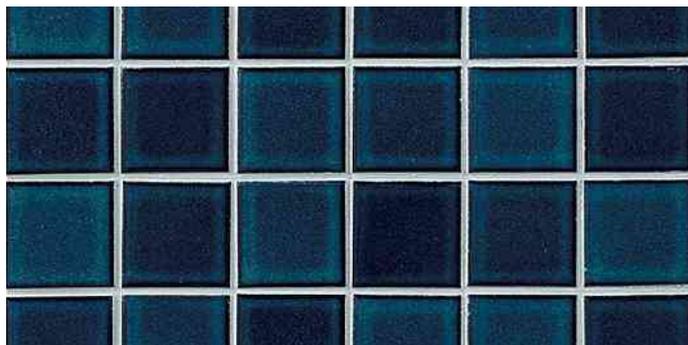




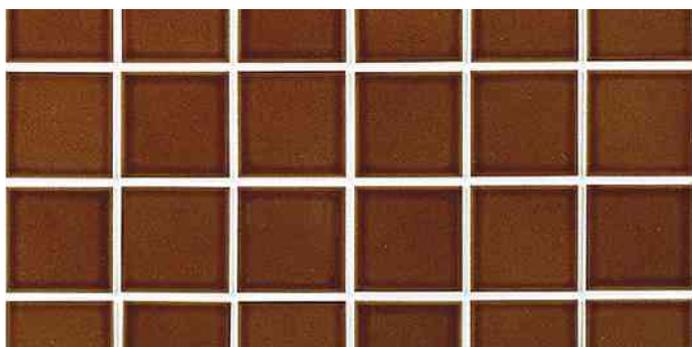
mosaic and ceramics



inax biyusai im50p1 bya 3



inax biyusai im50p1 bya 4



inax biyusai im50p1 bya 5



inax fabe ox fabn2 22



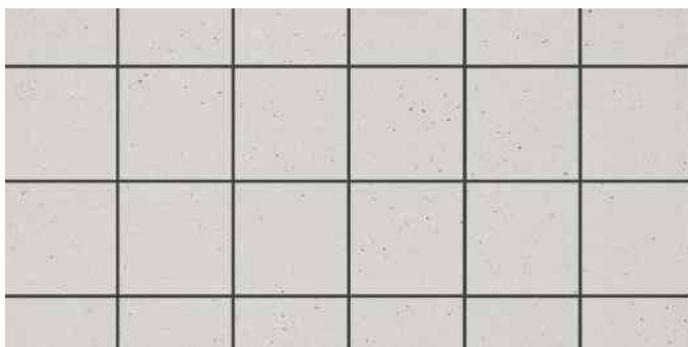
inax hacienda hn1h



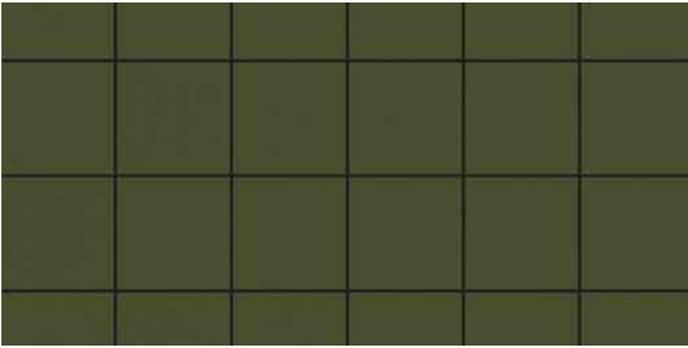
inax madoka mdk34



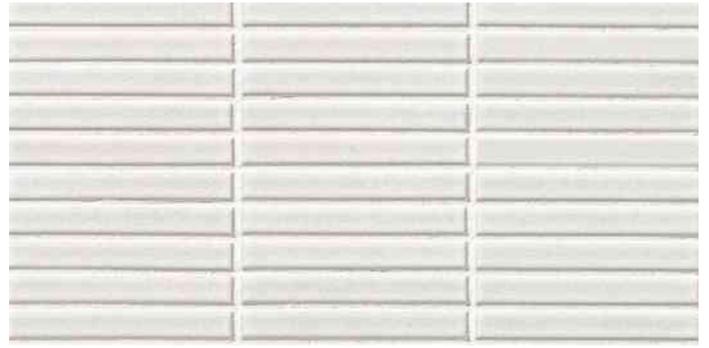
inax repeat wave rw1



inax sugie series su2031 hanten



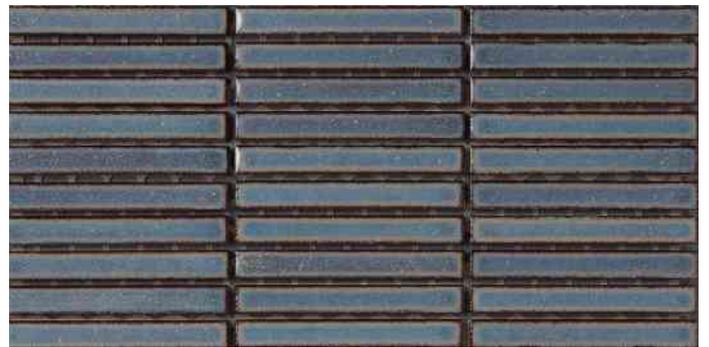
inax sugie series s7736 hanten



inax yohen border yb1



inax yohen border yb12



inax yohen border yb22



wakei jiki border clbor-5

porcelain panel / tile



cotto manetti italian arrotato da crudo (rustic)  
terracotta



feri & masi granity frost effect

porcelain panel / tile (cont.)



fiandre core shade ashy natural



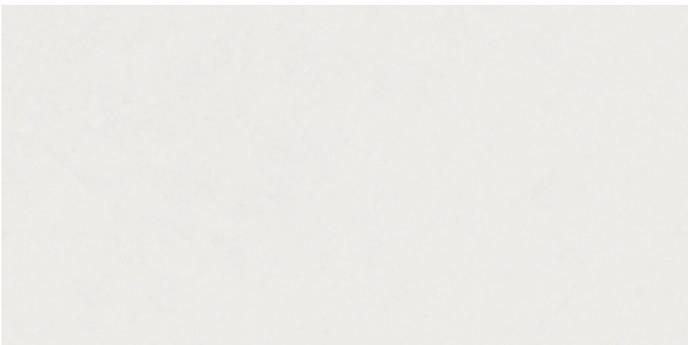
fiandre core shade plain structured



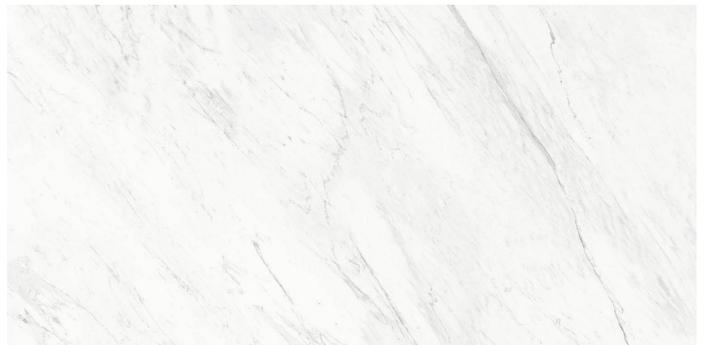
fiandre fjord white natural



fiandre nuances light grey natural



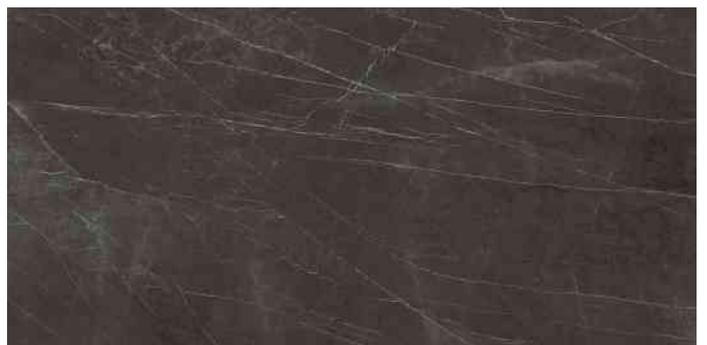
marmi taxos



maximum michelangelo



maximum moon



maximum pietra grey



maximum saturn



maximum statuario

stone



stone calacatta oro honed



stone elba honed



stone artesserae elba split



stone elba sandblasted

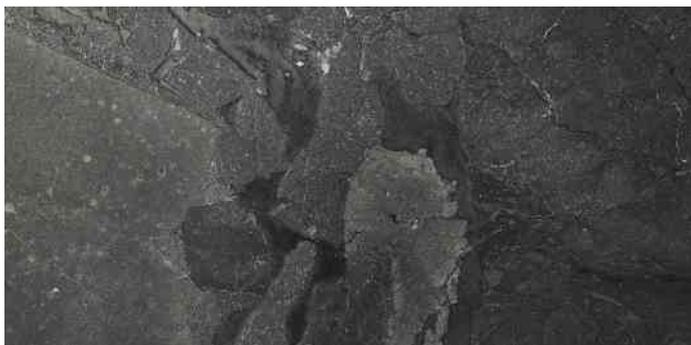


stone bedonia honed

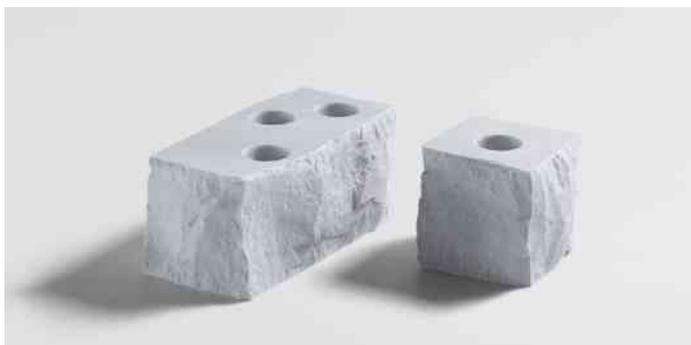


stone bedonia flamed brushed

stone (cont.)



new volumes furniture



new volumes artemis candle holder



new volumes hemera lamp



new volumes hurlysi side tables



new volumes napoleon & josephine mortar & pestle



new volumes spomenik i bowl



new volumes spomenik ii vase



new volumes undara bowl

## basins



agape bjhon 1 pedestal basin in nero marquina



agape bjhon 2 pedestal basin in cristalplant



agape cheese basin



agape ell basin in bianco carrara marble



agape lariana countertop basin



agape nivis wall mounted basin

basins (cont.)



agape nivis over counter basins



agape pear basin in white / dark grey



agape vieques counter top basin in white

tapware and shower



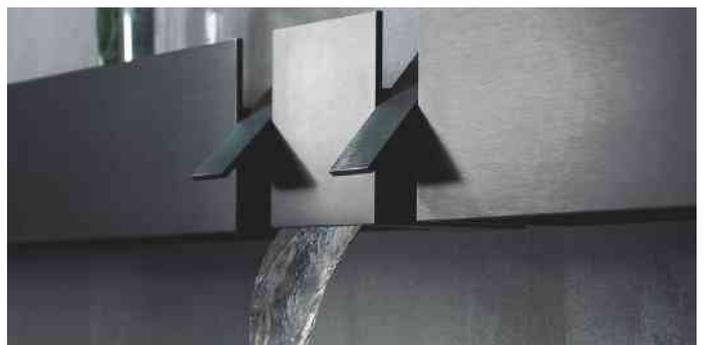
agape kaa shower head and handheld shower



agape memory tapware in black



agape sen floor mounted tapware



agape sen tap in black anodised aluminium

bathtubs



agape cuna bathtub



agape dr bathtub in dark oak



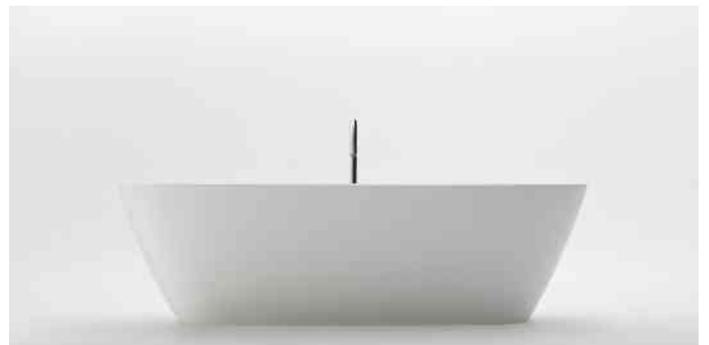
agape immersion bathtub



agape lariana bathtub



agape marsiglia bathtub



agape normal bathtub in cristalplant



agape vieques bathtubs in white

sanitary ware



agape pear 2 sanitary-ware

mirrors



agape memory rectangle mirror



agape solid mirrors

accessories



agape sen towel rail in black anodised aluminium



agape sen shelf in black anodised aluminium



agape midi basket in dark oak



agape midi basket in light oak



agape memory towel rail, shelves and accessories



agape dot line



agape surf tray and accessories



agape bucatini towel rail, shelves and accessories



agape 125c lights



agape multifunzione towel holder and shelf

furniture



agapecasa eros



agapecasa incas

furniture (cont.)



agapecasa tre 3 chair

custom



custom inax akai ribbed, bush-hammered & glazed



custom inax akai, bush-hammered, glazed & sandblasted



custom inax ceramics



agape lariana pedestal basin with custom elba pedestal



custom inax fourefle frf2 mosaics



custom inax scalloped yumon tiles



custom wakei "bamboo" flat tiles



custom wakei "bamboo" grooved tiles



custom wakei jiki border



custom wakei scalloped tiles



custom wakai tajimi tiles



custom inax yousai border in burnished glaze

# outro

words from phil brenton

An architectural finishes business, Artedomus began 30 years ago and now work nationally with showrooms and warehouses in Melbourne, Sydney, Perth and Brisbane. Reflecting on the changing role of the company, we do not see ourselves as suppliers of bathware or tiles but as part of the design industry.

This is reflected in our focus on offering timeless products that are not based on trends but on looking for the new and different. Artedomus are driven to inspire, both our clients and ourselves, constantly searching the world over to bring new and interesting products and materials to the Australian design industry.

Our distinctive range of natural stone has been unearthed from around the world. Carrying a wide range of exclusively sourced, highest-grade stone, the Artedomus collection includes limestones, marbles, sandstones, bluestones and technical patterned stones, many of which are not available anywhere else in Australia.

We have changed the face of architectural surfaces with our Porcelain Panels. Manufactured using innovative Italian-designed technology, the extra-large, fine-profile, lightweight panels have exceptional strength, durability, resistance and low-maintenance requirements.

Our extensive range of tiles include porcelain, architectural ceramics, mosaics and stone. Inax's exquisite range of tiles vary in texture, dimensionality, colour, glaze and style, and we work with the Japanese company on custom projects and tiles for the Australian market. Cotto Manetti's terracotta tiles are made in strict compliance with the ancient traditions of Impruneta, Italy, and use locally quarried clay that produces terracotta like nowhere else in the world.

We are the exclusive Australian supplier of Agape Italy bathware, which has pioneered the evolution in transforming bathrooms from purely functional spaces to places of wellbeing and relaxation.

Designed for the home and office, our furniture range pushes the possibilities of materials. New Volumes™ is collection designed by prominent Australian designers. New Volumes explores the potential of Artedomus materials to inspire and enhance the everyday.

Our people are as important as its products, and their passion for design is backed by expert understanding and knowledge. Highly experienced teams in the Artedomus showrooms in Sydney, Melbourne, Brisbane and Perth work closely with architects, designers and consumers to find the perfect solution. Each showroom is an inspirational and aspirational space that showcases the beauty, versatility and contemporary design of Artedomus products.



A handwritten signature in black ink, appearing to read 'Phil Brenton', is located below the photograph.

phil brenton  
managing director  
artedomus

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