

HOUSE & GARDEN

SOUTH AFRICA

MARCH 2020 R60,00 (INCL.VAT)

OTHER COUNTRIES R92,17

CELEBRATE

Craftsmanship

BESPOKE HOMES
FROM CAPE TOWN TO SYDNEY
NEXT GEN MAKERS, CREATORS AND ARTISANS

A MAJOR PART OF THE RENOVATION SAW THE REAR FACADE REMOVED AND REALIGNED WITH THE STOREY ABOVE. NOW THE HOUSE MAKES FULL USE OF THE SPACIOUS GARDEN

colour code

How a bold renovation brought a 1960s family home into the modern era

TEXT EDWAIN STEENKAMP PHOTOGRAPHS PRUE RUSCOE PRODUCTION ALICIA SCIBERRAS

ike so many houses built in the 1960s, this Australian family home needed the type of renovation that would keep all of its old-world charms, while bringing it firmly into a modern era as a functional and comfortable living space. Cue very clever, and very playful, design.

With Sydney-based design firm Amber Road at the helm, the renovation saw large parts of the house reconfigured and redesigned to be more practical in its everyday use. Among these, the entire rear facade was removed and realigned with the second storey; while the kitchen was moved to the ground floor, where previously it had occupied a part of the second storey. In place of the old kitchen, a third guest bedroom was built, along with a loft, study and an en suite.

Reminiscent of the 1960s, new outdoor slate paving was laid down around the house, and was then extended inside, as far back as the kitchen, quite literally doing away with the idea of space separation so that with the large glass doors open, the living, dining and outdoor areas become one cohesive space.

Architectural changes aside, colour is the real star of this home and what makes it interesting and playful. The original exposed red brickwork both inside and outside the house served as the base on which complementary and contrasting colours were then introduced. Entire walls and joinery were used to accomplish this colour juxtaposition, with tones of terracotta, yellow-gold and red taking centre stage. The team then introduced the decor, which was carefully chosen to highlight the major colour themes. Saturated and burned-out reds and blues were matched with muted pinks and greens. While it may seem chaotic in theory, the result is surprisingly and exceptionally well-orchestrated interior design. All of these elements combined, Amber Road's final surprise comes in the form of a collaboration with Lymesmith, an Australian design practice that specialises in colour concepts and artworks, to produce two large murals (there is one on the living room wall, wrapped around the fireplace). Like every element in the home, it is fearless and audaciously playful but helps lend itself to the bigger picture: the perfect colour code. ■

Amber Road Design amberroaddesign.com.au

RIGHT
THROUGHOUT THE
LIVING AREAS,
CLASSIC DECOR
WAS CAREFULLY
INCORPORATED TO
PAY HOMAGE
TO THE '60S, WHILE
THE LAYOUT
EMPHASISES HOW
COMFORTABLE AND
FUNCTIONAL OPEN-
PLAN LIVING CAN BE

BELOW
A COLLABORATION
WITH LYMESMITH
BROUGHT ABOUT
LARGER-THAN-LIFE
MURALS, ONE WHICH
SURROUNDS A VINTAGE
FIREPLACE IN THE
LIVING ROOM

FAR RIGHT
A BOLD, SECONDARY
COLOUR PALETTE WAS
INTRODUCED IN THE
KITCHEN IN THE FORM
OF THE YELLOW-GOLD,
OPEN PANTRY, WHICH
HELPS CONTRAST
THE EARTH TONES
OF THE TERRACOTTA
WALL, WOODEN WORK
STATION, AND THE
EXPOSED BRICK WALL
THAT EXTENDS INTO
THIS PART OF
THE HOUSE



With the large glass doors open, the living, dining and outdoor areas become one cohesive space

Architectural changes aside, colour is the real star of this home



CLOCKWISE, FROM LEFT THE STONE PAVING SEAMLESSLY TRANSITIONS FROM OUTDOORS AND OFFERS A SENSE OF NEUTRALITY TO THE COLOURFUL DECOR. MANY ELEMENTS OF THE ORIGINAL STRUCTURE REMAIN, SUCH AS THE EXPOSED BRICK IN THE GUEST BEDROOM AND DINING AREA



'CLOUD' ABSTRACT ART, R2 850, PEZULA INTERIORS

LINEN HOUSE 'BELMORE' VELVET CUSHION COVER, R399, YUPPIECHEF; EUROLUX STEEL PENDANT LIGHT IN RED, R266, MAKRO



HERMAN MILLER COLLECTION FOR EAMES MOULDED PLYWOOD CHAIR, FROM R19 861 EACH, ALL OFFICE



PLASCON PAINT IN LAVISH LEMON Y5-A1-1, FROM R179, BUILDERS WAREHOUSE



'BUDS' TABLE LAMP, POR, CRÉMA DESIGN



THE FIRST KISS AND THE LAST KISS WAS THE SAME KISS, BEN ORKIN, 2019, GLAZED CERAMIC VESSEL, R9 500, WHATIFTHEWORLD



CLAUDE BRISSON FOR LIGNE ROSET 'MULTY' SOFA IN AMALFI FABRIC, R53 500, LIGNE ROSET



'STOCKHOLM' RIBBED PLANTER, R389, SUPERBALIST

