

Eco Outdoor

25 Years

Reflecting on *25 years*



Time flies when you're having fun and doing what you love.

As a teenager, I didn't dream about selling rocks! But natural materials and architecture have become a passion over the past 25 years.

I've learned that great design has the power to evoke an emotional response in people. I feel the same way about materials and the role they play in achieving this. That's why we describe what we do as 'Crafted with Wonder'. When you work with the beautiful imperfections of nature, not against it, something remarkable happens.

I feel incredibly lucky that I've been able to spend this time searching for materials, building relationships with our amazing clients and helping shape inspiring projects around the world.

To celebrate, we're sharing some of our favourite projects, collaborations and inventions from our first 25 years. We can't wait to see what unfolds in the years ahead.

Ben Kerr

Founder, Eco Outdoor

*Welcome
to →*

*our
world*



At Eco Outdoor, we craft and curate only the best natural stone and architectural surfaces. We work with architects, designers and builders to help bring their creative vision to life through materials.

It all began in 2000 when our founder, Ben Kerr, and business partner, Ross Eckersley, were working in the landscape design industry and couldn't find the quality architectural materials they wanted to use. Seeing a gap in the market for more sophisticated, innovative and uniquely textured surfaces, they decided to create their own.

We started selling pebbles off the back of a truck in Melbourne and 25 years on, have spread our wings from

Australia, across 'The Ditch' to New Zealand and beyond to the United States. Everywhere we go, we find our tribe of people who love amazing design and architecture and want to collaborate with us.

Working with nature – and in awe of it – we find the highest quality raw materials and craft them into beautiful surfaces and furniture that celebrate the imperfections, textural richness and palette found in nature.

Constant evolution, curiosity and creativity sit at the heart of everything we do in our quest to inspire our clients to create incredible spaces and places.

Architecture

Peter Stutchbury

Project

Architecture

Backdune House,
Sydney, Australia

Product

Wyndam limestone,
Porphyry, Viking
wood flooring, Baw Baw
dry stone walling
Derek Swalwell

Photography

Backdune House

PETER STUTCHBURY ARCHITECTURE

Open, soulful, daring, connected ... *Backdune House* reflects acclaimed Australian architect Peter Stutchbury's perennial preoccupations, and stands as a testament to the beauty of imperfection, anchored in our natural stone.

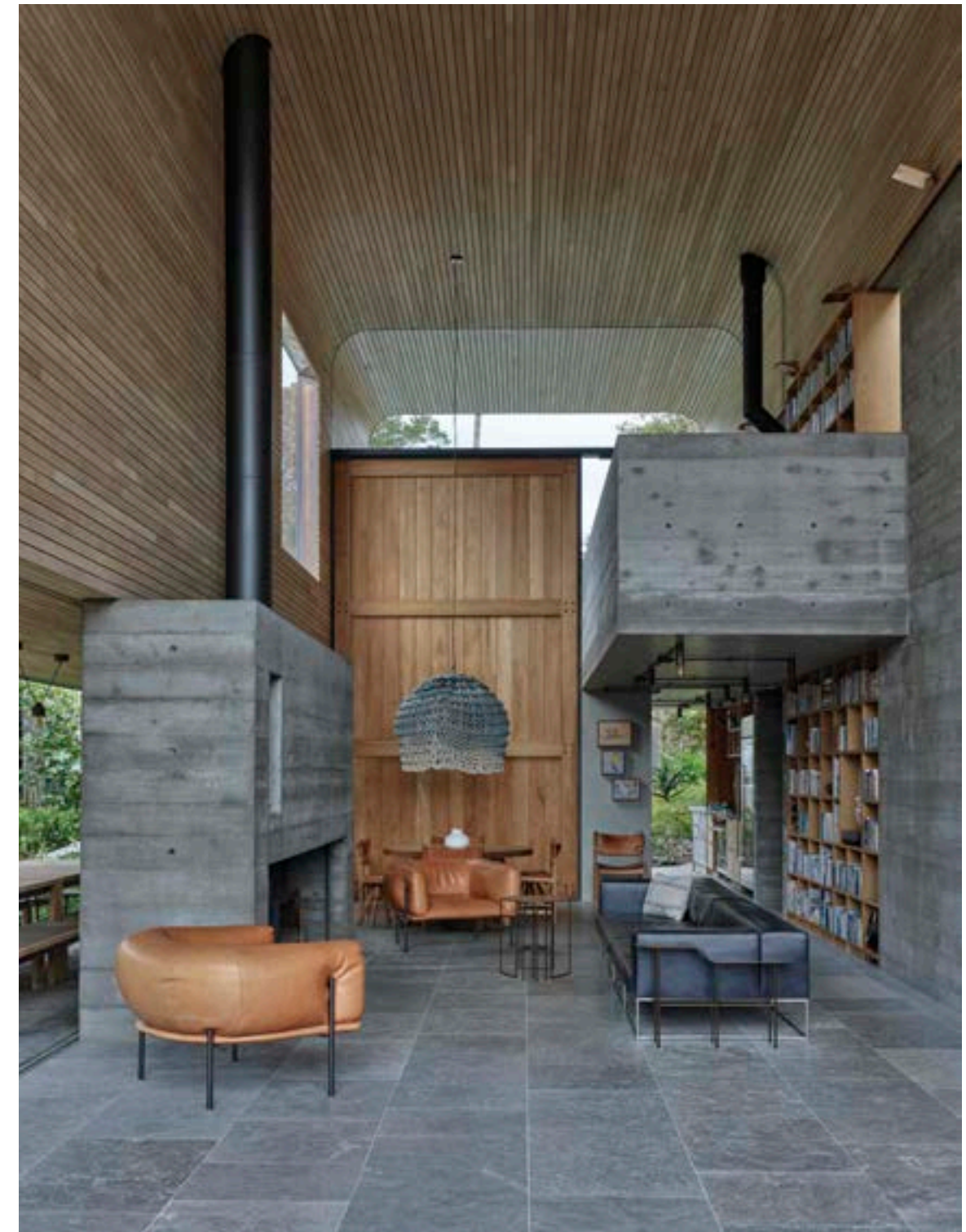


Unfolding as a series of stunning sweeping curves and magnificent volumes, Backdune House has a deep respect for its setting on Sydney's Northern Beaches. On the lands of the Garigal people, the home recalls elements of its environment, with an abundance of our stone reflecting the geology of the neighbouring headland.

Moulded by Peter Stutchbury's decades-long experimentation with principles of tent architecture, the home is, above all else, open – to the landscape, to the movements of daily life, to the moods of its coastal locale. Its most striking features include grand timber doors and a generously scaled roof form that bends to encapsulate the home, avoiding what the architect calls "the squareness of the box". Inviting outward gaze and a sense of freedom, the architect says this "brings a certain awareness to the owners", one that "tempts them to participate a little bit more, not just with the environment but with the spirituality of the place."

Lovingly crafted for a family with three teenage boys, the home's design is underscored by Peter's desire to "nurture, inform and educate their lives". Backdune House's architecture is released from the conventional expectation of a building, embracing the "soft lines of a tent" to bring "enlightened awareness" and "sensitivity" to the sunrise, sky and natural context. Opening upward while solidly grounded, the home employs a unique layout and raw materials to convey emotive soul.

Integral to the rich tapestry of the home's visual narrative is a confluence of natural materials. Layers of tactility and quality finishes were chosen not only for aesthetic appeal but because their solid composition and longevity promise a lifetime of loving use. "If I need material that doesn't weather, I'll choose stone or concrete," says Peter.



Anchoring the residence is our hard-wearing Wyndam limestone, which forms the internal floors and upstairs balconies. Possessing a natural earthiness and warm grey tones speckled and swirled with light flecks, the tiles express an organic and subtle depth. Bolstering the home's foundation beautifully, Wyndam's hue melds effortlessly where it meets with board-embossed concrete walls, creating a sensation of sophisticated continuity. Inherently robust, the stone will stand the test of time, ageing gracefully both indoors and out, collecting history in its lightly distressed surface.

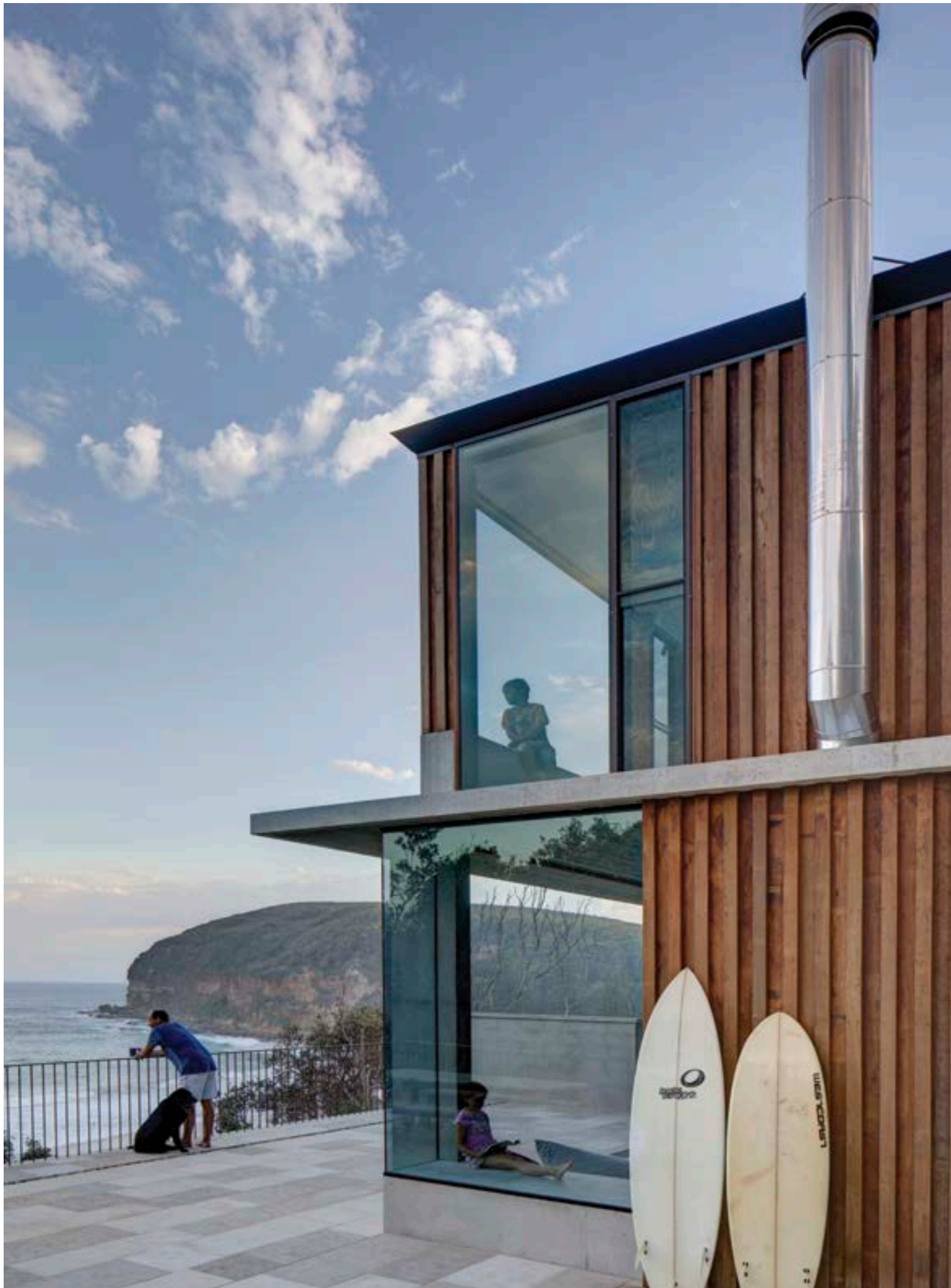


Forming the backbone of the home is a central axis that splits Backdune House into two distinct living wings. Clad in Baw Baw dry stone, the irregular split surface creates a ridged feature wall that evokes nature's rawness. Rugged and hardy, the stone's grey-to-caramel-brown colouring is an ideal unifier of the home's overall palette.

Also contributing to the home's textural richness, two formats of Porphyry meet outdoors, paving the courtyard areas. Porphyry baguettes and crazy paving echo the strong

relationship to stone seen in the rest of the home, their tonal variation playing into the grey palette while introducing shades of rich burgundy. With a rustic split finish, each Italian Porphyry stone possesses natural imperfections that underlie Backdune's organic connection to the land.

Much like the surrounding environment's sedimentary rock that accumulates in layers over time, Backdune House forges an imprinted memory that will be cultivated by its inhabitants for years to come.



Architecture
Project

Product

Photography

Polly Harbison Design
Macmasters Beach House,
NSW Central Coast,
Australia
Beauford sandstone
flooring
Brett Boardman

Macmasters Beach *House*

POLLY HARBISON DESIGN

With stunning ocean views and a pristine bushland setting, Macmasters Beach House embraces the natural world in the most considered way, underscored by our Beauford sandstone flooring.



Overlooking a sublime stretch of seafront paradise, Macmasters Beach House by Polly Harbison Design rests upon the coastal landscape with a delicate yet emphatic presence. Expansive glazed doors create a sense of openness that is balanced by the grounding presence of our Beauford sandstone flooring. The material intimately connects the home to its seaside setting.

The holiday home has been crafted with connection as a cornerstone of its design. Intimately tucked among bushland, the residence is an ideal entertainers' escape, welcoming a large family and many friends to gather inside or out to enjoy views of greenery, water and sand. An expansive terrace in Beauford sandstone wraps the entire residence, forming an outdoor room that acts as a conduit between landscape and architecture.

The heavily distressed floor continues through the internal space and spans its terrace edges to meet nature. Realising the vision to achieve a richly textured surface that would feel at once rough and soft, the flooring aptly grounds

the holiday home. "The darker tones of the stone helped reduce the summer glare and create a richer, more varied finish," says Polly. "It is the softness of the stone underfoot, the way it feels to walk on with bare feet, that makes it exceptional. Everyone who visits the house is surprised how soft and warm it feels. This tactile quality sets it apart."

Meticulously developed in partnership with experts specialising in the restoration of French chateaus, Beauford has been curated to deliver matchless character. Part of our Antique range, the natural flooring surface is sage with history and hand finished, imparting each stone tile with a unique patina and personality.

Designed for interior and exterior use – a duality perfectly exemplified in this home's all-encompassing application – Beauford sandstone bridges a connection between space and material, and is both shaped and inspired by its environment.





Boulder House

WYER & CO

This lush and luminously light Sydney garden is given warmth and tactility with the deliberate repetition of our handmade terracotta tiles.



Sydney's balmy climate demands living solutions where inside and outside spaces exist in pristine partnership. It's a design marriage that's beautifully illustrated at Boulder House, the home of landscape designer Anthony Wyer. While interior designer Tamsin Johnson refreshed the home, Anthony shaped the landscape – together, they have created a Mediterranean-style oasis where interiors and exteriors exist in sublime harmony.

The corner site allowed for an enveloping garden, with multiple spaces for every mood and every weather. The main outdoor living space, however, is at the rear, where a naturally occurring limestone boulder provided inspiration for much of the garden design, neatly punctuating the adjacent grotto seating area.

"The outdoor cave, or grotto as it's become known, developed organically through the design process," says Anthony. "While exploring how to square up the back boundary and create privacy, the idea of creating a recessed lounge area that engages the rear of the garden came to life."

Drawing cues from Mediterranean resorts, the palette is a luminous combination of bamboo, limestone and white textured render, heightened by the warmth and earthiness of our Cotto Luce handmade terracotta tiles.

"The boulder ... had these beautiful warm tones and veins of orange running through it," Anthony explains. "When we set about selecting materials, they had to have some relationship to it. The natural terracotta tone of Luce complemented the scheme perfectly. The unique texture of the tile and the fact it is handmade added another layer to the organic look and feel we were chasing."

The tiles' small format meant they could be used across multiple applications – as flooring in the cabana-like grotto, in the pool area and barbecue bench, and framing the voluptuous curves of the outdoor fireplace – creating a unifying vernacular across the diverse zones. "The warm and gentle tones settle the overall appearance of the garden, allowing plant species and other materials to take their place."





Architecture
Project

Product

Interior design
Landscape design
Photography

Fearon Hay
Rose Bay House,
Sydney, Australia
Custom Ceppo
di Gré flooring
Penny Hay
Paul Bangay
Rory Gardiner

Rose Bay *House*

FEARON HAY

Organic materiality – led by our earthy Ceppo di Gré flooring – forms the heart of this striking harbourfront home, where connectedness and privacy exist in perfect balance.



Though ideally located with breathtaking views of Sydney Harbour, this enviable site posed a challenge: how to embrace that bright, sparkling vista while ensuring privacy and a protective feeling of enclosure from the harsh realities of the environment. In crafting this expansive home, architects Fearon Hay embedded a theme of contrast and contradiction with a design that is both private and open, sheltered yet connected to nature.

This contradictory effect was achieved in large part through the choice of materials, beginning with sheets of solid onyx, set into blackened steel frames that wrap around the dwelling and are suspended – seemingly weightless – off the roofline. Though solid slabs, the onyx was chosen for its translucency; like Japanese rice paper, it glows in the sunlight, screening the home from outside view while allowing dappled light to filter through.

Another type of natural stone, our terrazzo-like, custom-made Ceppo di Gré forms the flooring of the interior as well as the courtyard and terrace, flowing through the home's voluminous spaces. The continuity of flooring not only blunts the shift between inside and out but gives the house a feeling of connection with nature.

Lead architect Piers Kay explains, "The Ceppo di Gré has a strong grey tone but it's warm and earthy and textured at the same time, which we loved. The tone tied in nicely with the onyx and the plaster. We always try and incorporate natural materials to provide a house that fits into its environment."

The stone is also the perfect complement in both texture and colour to the ingenious landscape design by Paul Bangay, which not only creates privacy but allows light to stream into the residence, focusing a natural spotlight on Ceppo di Gré's inherent beauty.



Desert *Palisades*

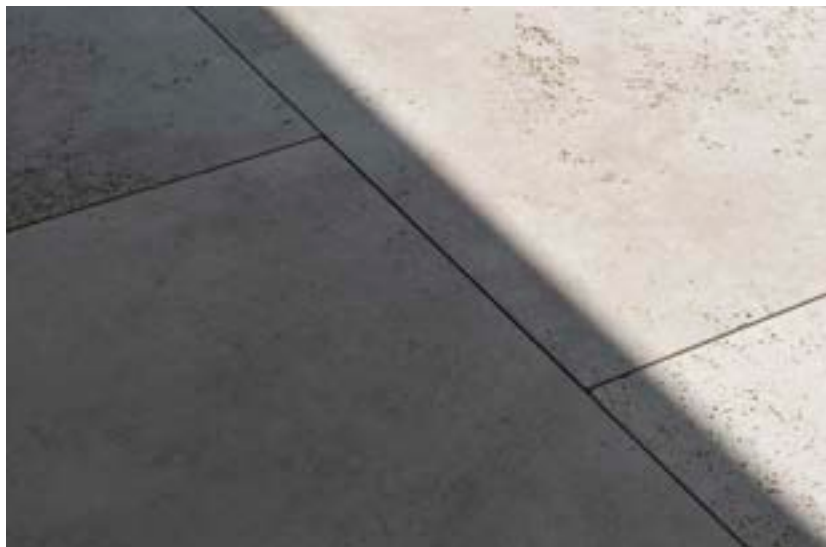
WOODS + DANGARAN

Rising from the wild desert landscape above Palm Springs, this architectural masterpiece is an homage to rigorous materials – brass, glass and our Scala travertine.



A celebration of horizontal lines, natural materials and strong links between indoor and out, Desert Palisades is a minimalist, contemporary family retreat.

The material palette is considered; the exterior is clad in patinated brass panels that will weather beautifully over time, the floor-to-ceiling windows are made from low-iron glass known for its high transparency, and the floors feature our Scala travertine, chosen for its natural texture and warmth.



This is a project of precision, with every surface lined up and laid with purpose. Our Scala flooring was customised to fit the scheme. It sits confidently alongside the extra-clear glass and spills effortlessly from the living room out to the terrace and pool area.



The interior design takes cues from the desert landscape: the home is surrounded by boulders and spans a natural *arroyo*, or watercourse. Sage green, dusty pinks and sandy browns form a muted palette that references the terrain. It's texture on texture: wool rugs, velvet, leather, teak – all earthy materials that tie the home to its natural setting, with our Scala travertine at the very base.

Brett Woods

Woods + Dangaran

Yasmine Ghoniem

YSG Studio

Adam Haddow

SJB Architecture

Vanessa Alexander

Alexander Design

Paul Bangay

Landscape Design

Andrew Piva

B.E Architecture



Brett Woods

Woods + Dangaran: *Desert Palisades*

I think if something is beautifully imperfect and it's naturally patinated over time, the idea of letting it go is a beautiful thing – not trying to control it, because you can't.

Brett Woods is the co-founder, with Joseph Dangaran, of the lauded Los Angeles-based architectural firm Woods + Dangaran. One of the firm's most seminal works is Desert Palisades, the home Brett designed for himself, which rises out of the boulder-freckled desertscape of Palm Springs. The build is characterised by the polar pairing of imperfect materials with precision installation, which in turn reflects the deliberateness of built form against the brutal and untamed desert. We spoke to Brett about this dramatic project and the honest beauty of natural materials.

Q. What was the appeal of this desert location?

A. The appeal is in the barrenness – this area is so unique, there's nothing else like it. There are some tough months in the height of summer, but from mid-September through June, it's magical out there. We have these big beautiful sunrises and sunsets, nature everywhere, and it's so quiet. It's a really special place. Also, I knew there would be a powerful beauty in taking something this rugged, rough and unrefined and placing something very refined in it.

Q. What was your vision for this project?

A. It's a delicate balance because you want to build something that's beautiful and confident and timeless but you don't want to distract from the natural beauty around you.



It's about pushing your ego to the side and letting the property dictate a lot of what the house is going to be, and that's what we did. We knew it would be a modern home, but it was important to respect what is there. The desert can reach 124°F [51°C], with 50 degree temperature swings between day and night. These weather events take a toll on a home. The desert always wins.

Q. How did the choice of materials answer this challenge?

A. The way we looked at the home was, 'What kind of materials can we use that will naturally patina over time?' – materials that can wear the weather and do it in a graceful and elegant way.



We have these CMU [concrete masonry unit] blocks that act as the structure but also the finished material. We matched it to the granite boulders beneath us, so it's almost as if this thing was erected from the ground. The house itself is wrapped in brass for two reasons: one, from a metal composition standpoint, brass has the least amount of expansion and contraction, and two, brass wants to age. It wants to turn from a golden colour to this deep, rich brown.

Q. The project is characterised by the interplay of precision and imperfection. How did you use precision as a design tool?

A. This house isn't precious because of the way it is intended to be used, but that doesn't mean the details still can't be precise. We believe you can use materials that are imperfect in a perfect way. With the Scala travertine floors from Eco Outdoor, the goal was to take the grout lines and run them the length of the home and then line them up to connect both ends of the structural CMU columns – we didn't just take the grid vertically, we took the grid horizontally. It took a tremendous amount of effort to get it right, but that little detail, you may not see it right away, but you feel it. Great architecture, I think, is when you care about the things that you can't see immediately but you can feel, and this is one of those details.

Q. In contrast, what was the role of imperfection?

A. With the flooring, for example, having an unfilled travertine, it's immediately imperfect and that's the beauty of the material. You don't run away from what the material is. For the most part, the home is all perfectly imperfect – that's the

beauty of it and that's what happens when you use natural materials. It's funny because this house is confident in its precision, but all the materials we've used are very imperfect. I think if something is beautifully imperfect and it's naturally patinated over time, the idea of letting that go is a beautiful thing – not trying to control it, because you can't control it.

Q. Could you have achieved your vision with a material other than Scala travertine?

A. No. And I say that confidently because we use travertine a lot in our practice. It's been around a long time – it's the definition of timelessness. If that floor was something else, like a porcelain tile, would it be as successful? I think not even close. The ruggedness of Eco Outdoor's Scala travertine speaks to the stones and the boulders that it's floating above, and it's a nice light palette that isn't too bright but has a lot of warmth in it, and which picks up on the surroundings. To me, that flooring was always the only option.

Q. Was it difficult to be your own client?

A. Actually, it wasn't, only because this was our getaway house. I'm in the process of designing our primary residence and it's a little bit more challenging. You have to be a lot more thoughtful about how you're going to be living, not just today, but five, 10, 15 years from now. With Desert Palisades, it was an opportunity for us to simplify our floor plan. We wanted to strip it back and let the beauty around it speak, and it made it really easy for us to work through a plan that made sense for our family.

A large, stylized handwritten signature in black ink, reading "Brett Woods", oriented vertically on a light gray background.

Los Angeles Showroom

An oasis of calm and ease, our new Los Angeles showroom encapsulates our vision for North America – innovative, collaborative, future-forward.

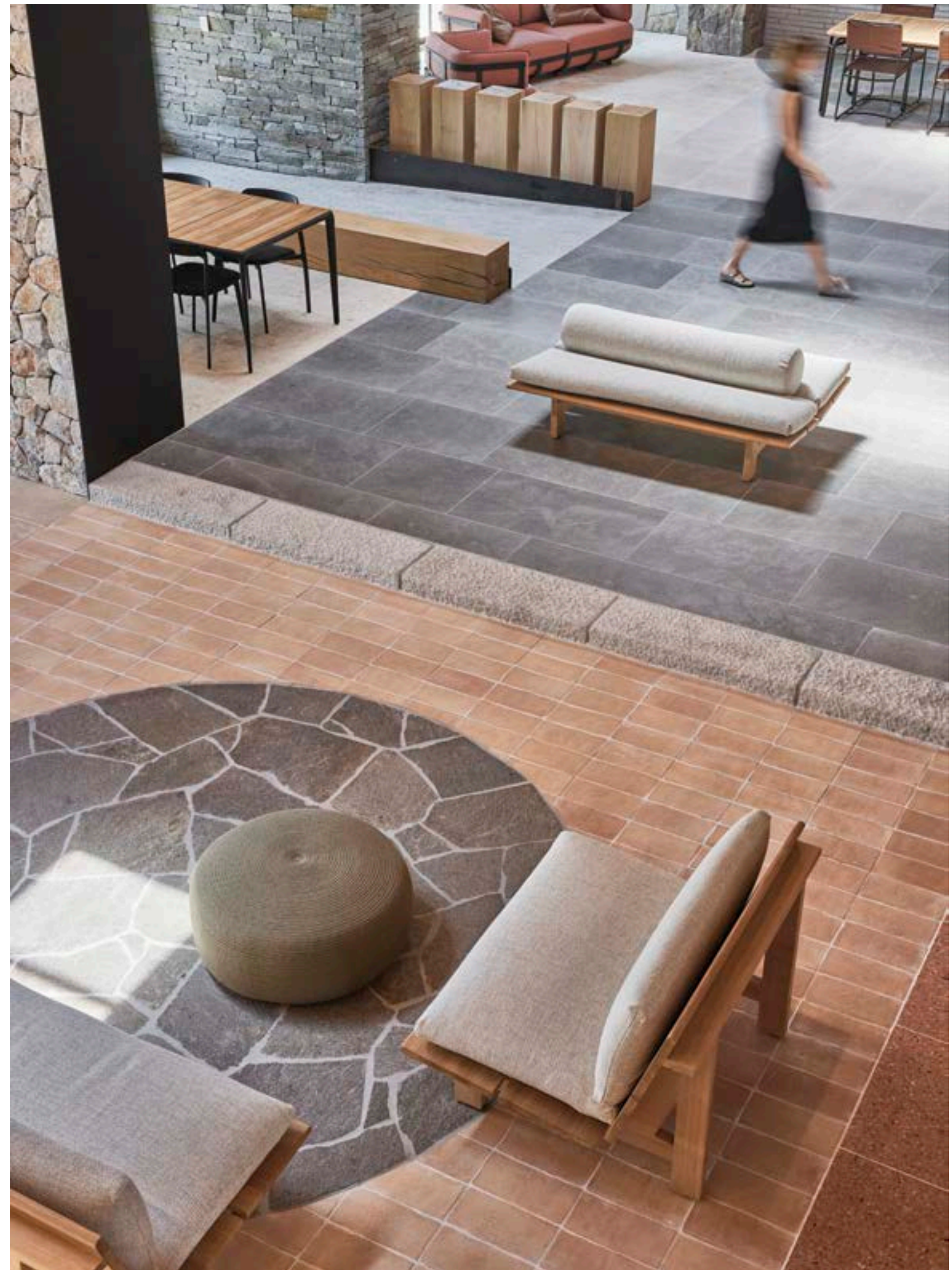
Our newly rejuvenated showroom in the heart of Los Angeles isn't just a space to showcase our meticulously crafted architectural surfaces to clients – it's also a testament to our deepening roots in the North American architecture and design landscape.

The original space on Wilshire Boulevard was the first bricks-and-mortar demonstration of our commitment to the US market. For 10 years we've been contributing to epic architecture and design projects across North America. But the showroom's recent renovation and expansion marked a significant milestone for our business – and our story. The substantial space needed to match our ambitions and act as a launchpad for our continuing expansion.



The showroom is an incubator for our restless innovation, optimism and creative exploration, fuelled by the Californian sunshine that filters through skylights and illuminates the artisan materials, dynamic textures and natural surfaces contained within. Here, a curated range of our industry-leading products are on display in both indoor and outdoor settings.

Inside, massive open areas are punctuated by life-size product displays that demonstrate the natural variations of our range, mixing materials, juxtaposing formats and combining stones to inspire playful experimentation. A blend of tried-and-true staple products, never-before-seen combinations and brand-new creations, such as our natural stone bricks and glazed lava stone, showcase craftsmanship at its most time-honoured and, at the same time, most original.





The showroom is an incubator for our restless innovation, optimism and creative exploration, fuelled by the Californian sunshine.



Outside, two giant blocks of Italian travertine keep watch over our outdoor displays, surrounded by a landscape design by renowned LA firm FPLD. Beneath festoon lights and between olive trees, the canvases for our clients' dreams – sandstone, cobblestones, Technifirma and limestone – take on new identities, shifting and changing in the Los Angeles light. The effect is one of relaxation, reflection and spaciousness, where there's room to breathe ... and room to inhale the wonder.

The showroom is a taste of the future we're creating every day. In LA and across the US, with projects on the ground from Arizona and Texas to Washington and a new showroom set to open in San Francisco, we're writing the next chapter. Spoiler alert: it's gonna be great.



Architecture
and Interiors
Project

Product

Build
Photography

Rob Mills Architecture
& Interiors
Great Ocean Road
Residence,
Victoria, Australia
Colmar limestone flooring
and Coolum walling
Spence Constructions
Mark Roper

Great Ocean *Road Residence*

ROB MILLS ARCHITECTURE & INTERIORS

Endlessly acclaimed and deeply luxurious, Great Ocean Road Residence embraces its wild coastal setting with a natural and rigorous material palette led by our limestone.



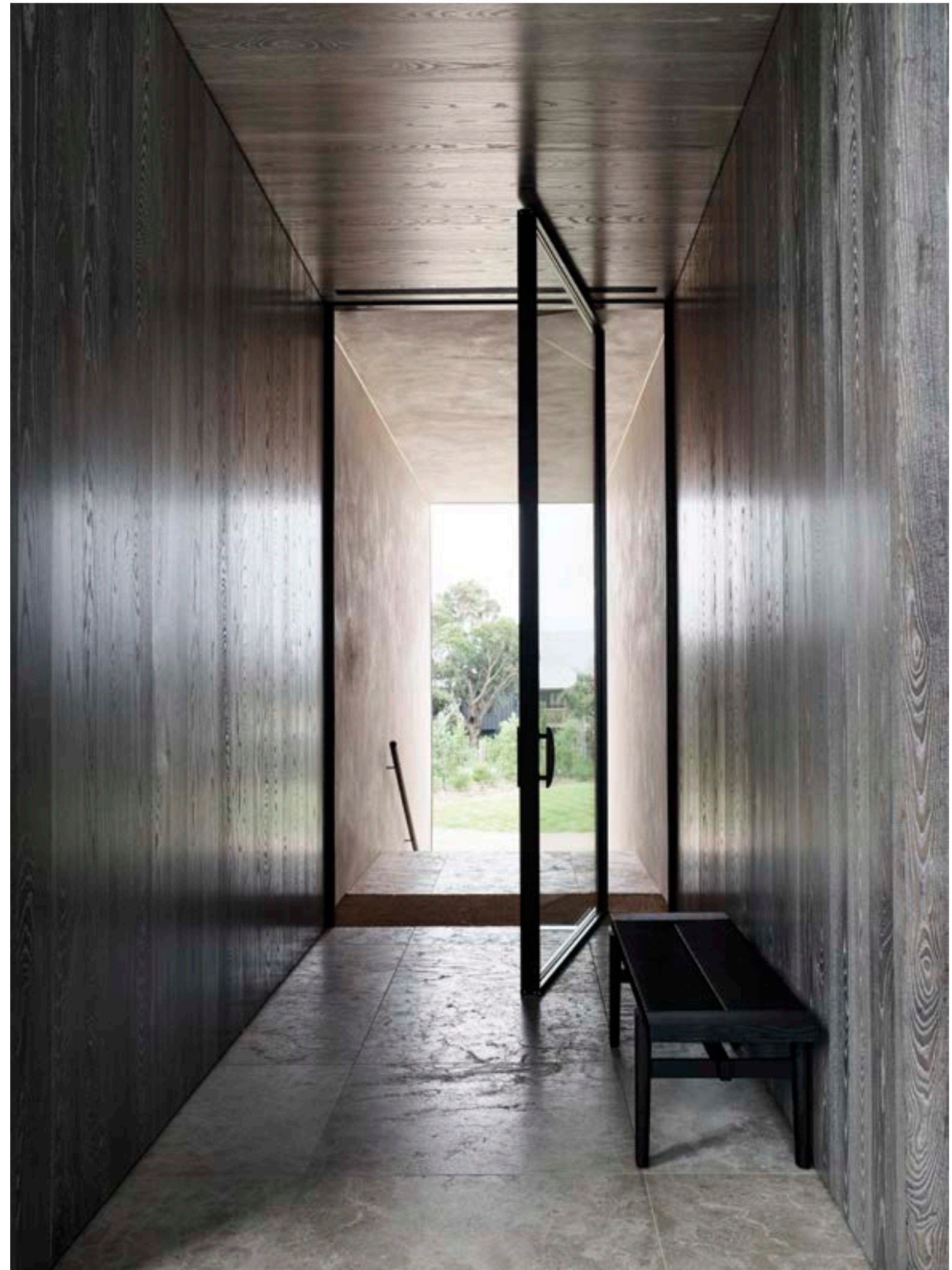
Perched magnificently upon a coastal clifftop, Great Ocean Road Residence is embedded in sedimentary rock that has been shaped by a lifetime of weathering and erosion. Conceived by internationally renowned practice Rob Mills Architecture & Interiors, the multi-award-winning home stands as enduringly as its setting, taking cues from the environment to offer a sanctuary grounded by our natural stone surfaces.

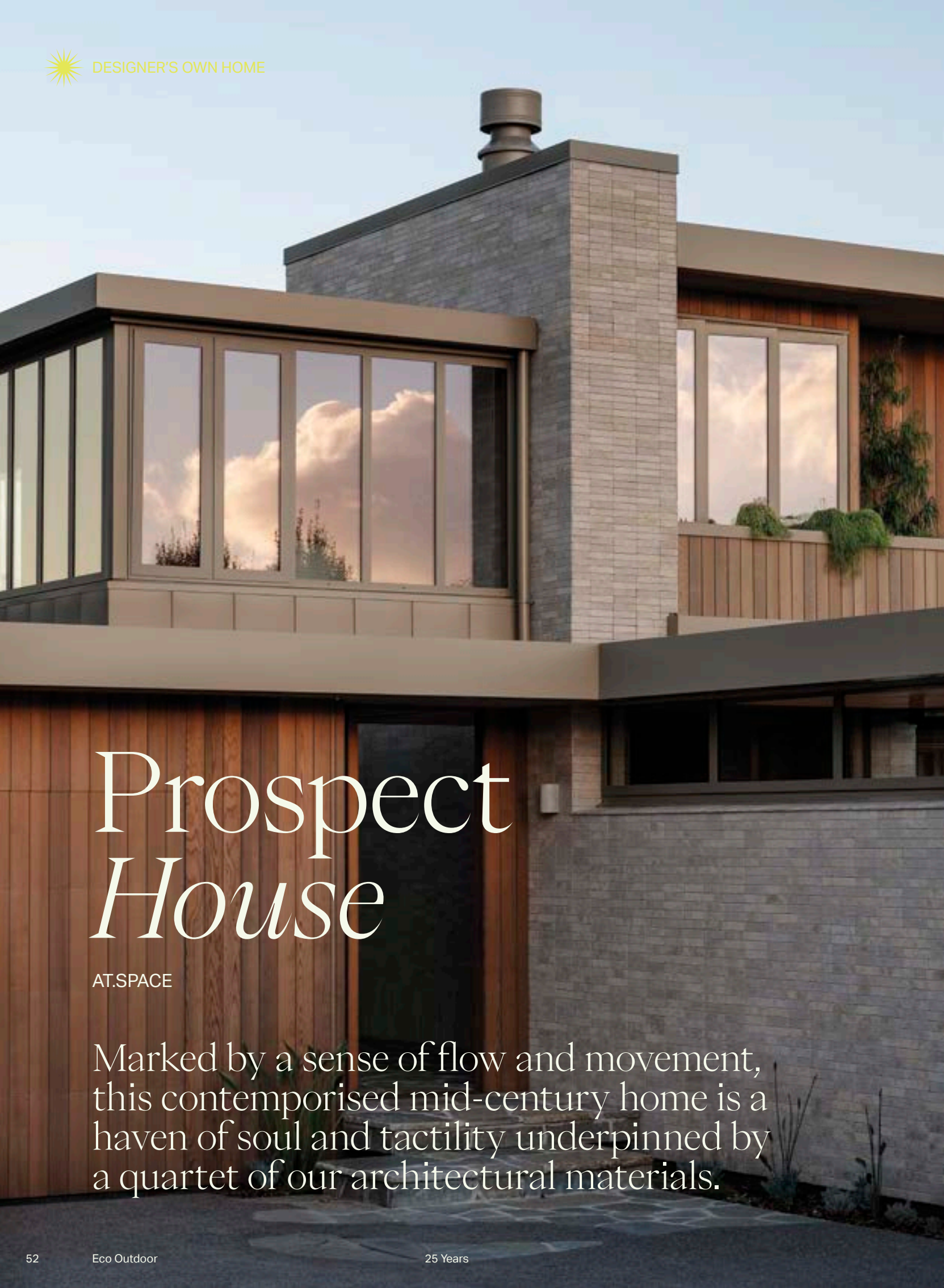
Marked beauty surrounds Great Ocean Road Residence, with the cliff's precipice plunging to meet crashing waves. Whipped by ocean winds, the abode is informed by context, deriving its identity from the spectacularly rugged geology that encapsulates it.

Drawing upon the abundance of limestone formations which carve out the coast – and needing rigorous materials that would endure the wild environment – the architect found relevance and luxury in our Colmar limestone flooring and Coolum walling. As a holiday getaway designed to be enjoyed now and by generations to come, this material selection creates elevated aesthetics coupled with exceptional longevity – both hallmarks of all our offerings.

Elegant Colmar limestone flooring grounds the home in rich earthen cream tones, while the naturally split edges of the Coolum quartz limestone stud walls from floor to ceiling. Versatility underscores both materials, with their inherent durability affording uninterrupted application that continues from inside to out. Texturally striking and everlasting as the monolithic cliff they stand upon, Colmar and Coolum together establish the residence as a quality fixture of the land.

Crafted judiciously, Rob Mills Architecture & Interiors has formed a highly revered home, selecting only the finest materials with connection to place. Etched into the Great Ocean Road's remarkable coastline, the refined form gracefully entwines with the untamed wilderness beyond, employing Colmar limestone flooring and Coolum walling as beautiful natural conduits.





Prospect House

AT.SPACE

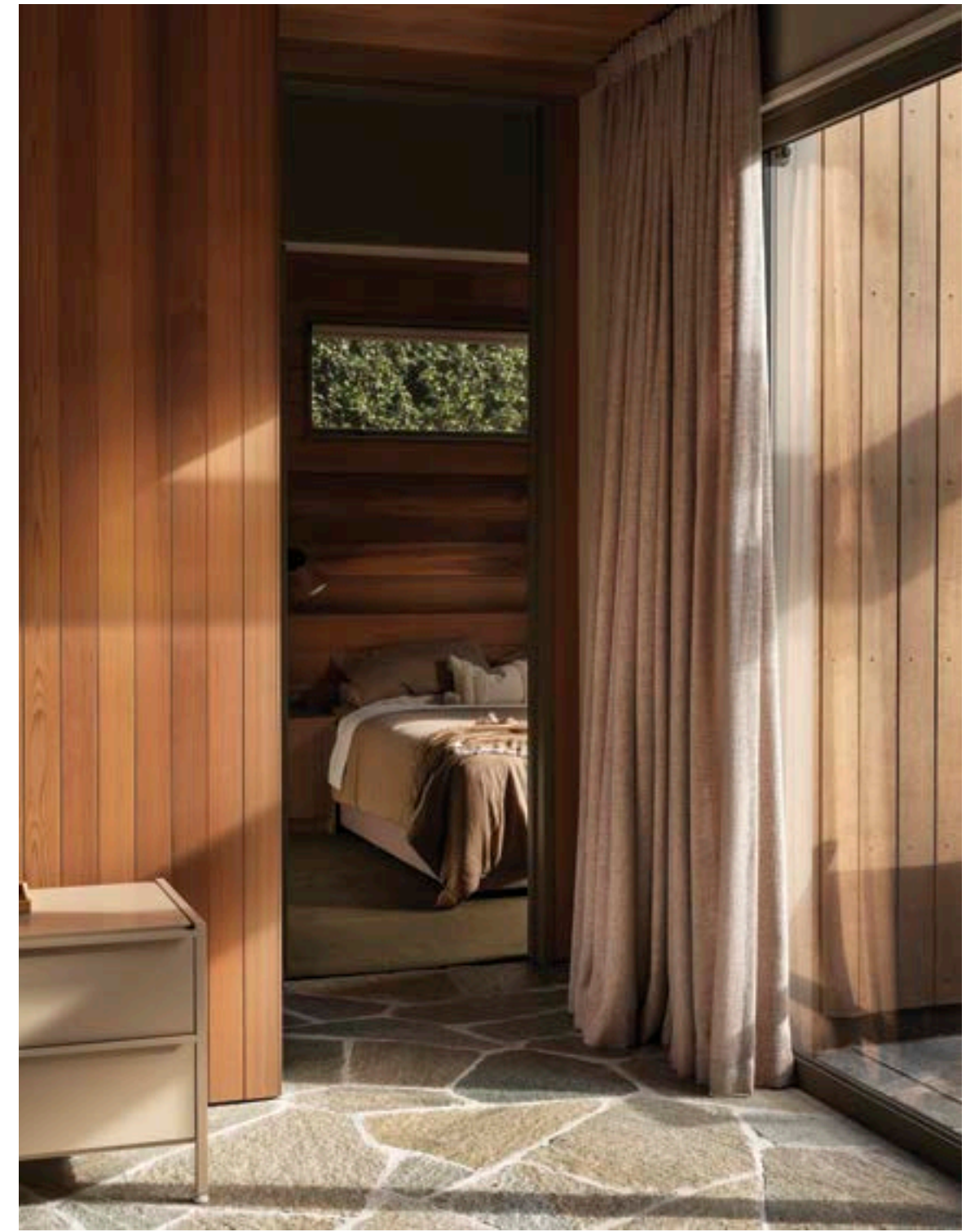
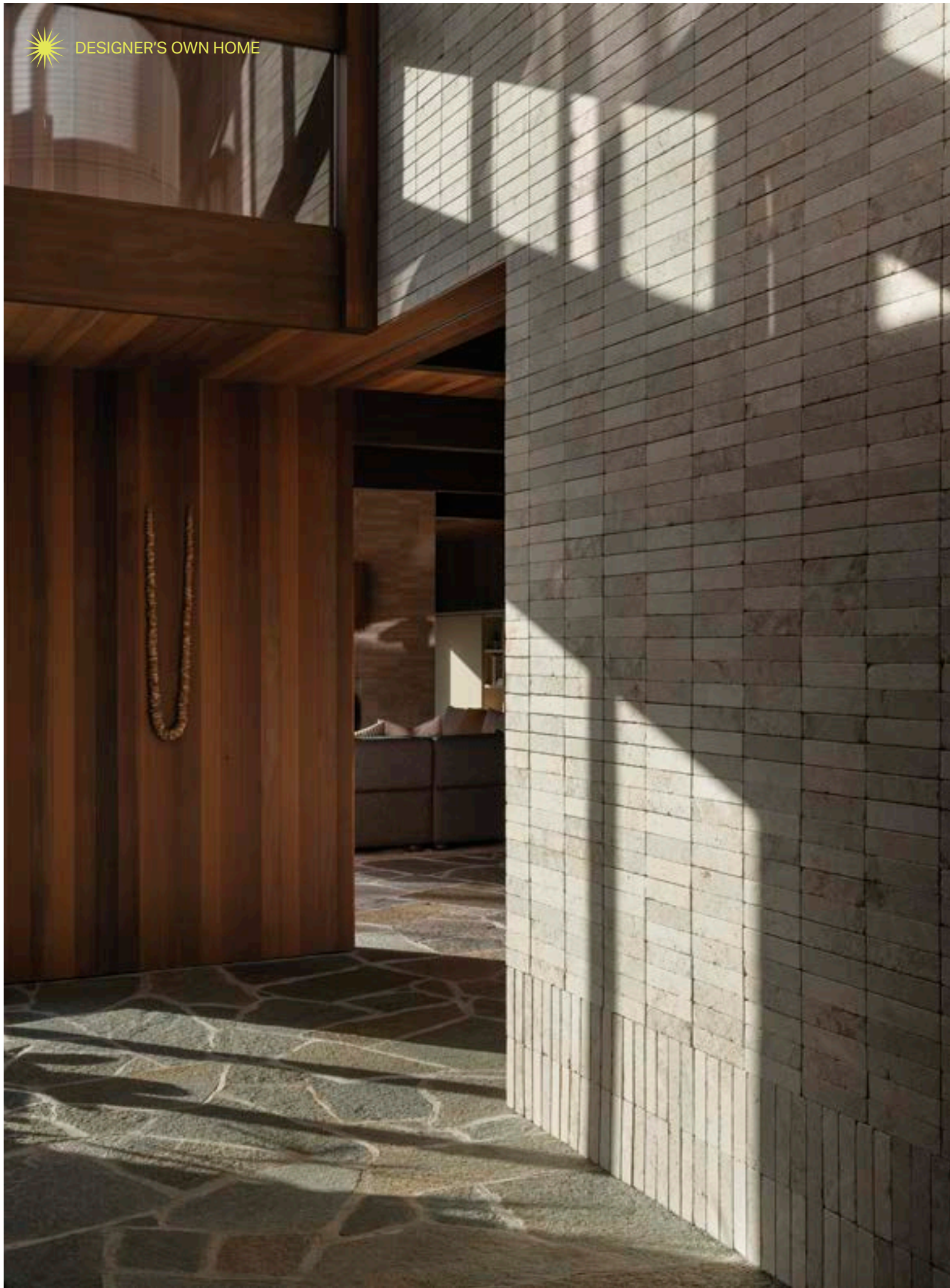
Marked by a sense of flow and movement, this contemporised mid-century home is a haven of soul and tactility underpinned by a quartet of our architectural materials.

Designer's own home
Project

Product

Architecture
Build
Photography

at.space
Prospect House,
Auckland, New Zealand
Luca crazy paving, Pendell
batons, Novara Technifirma,
Nacre pool tiles
MAUD
Faulkner Construction
Sam Hartnett

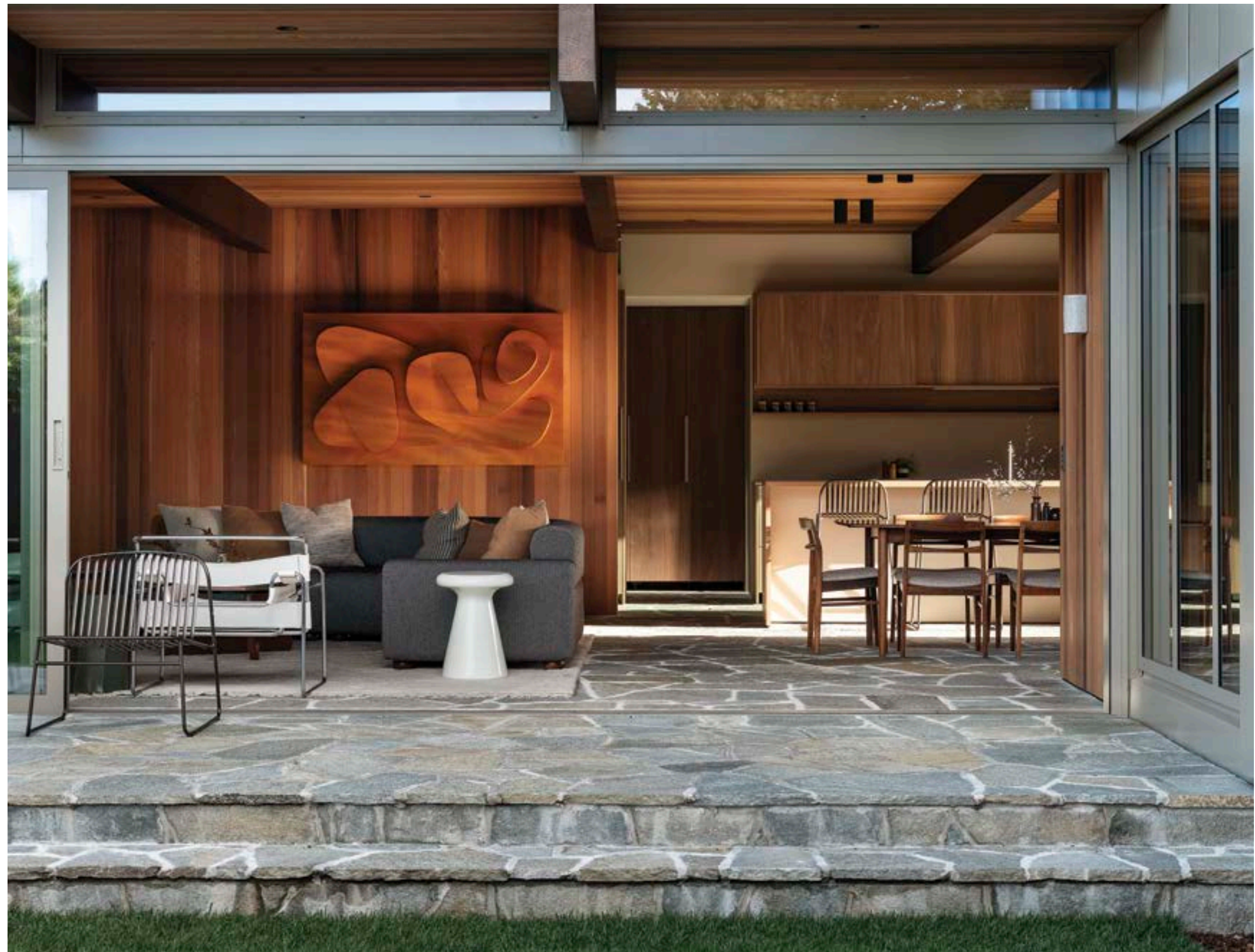
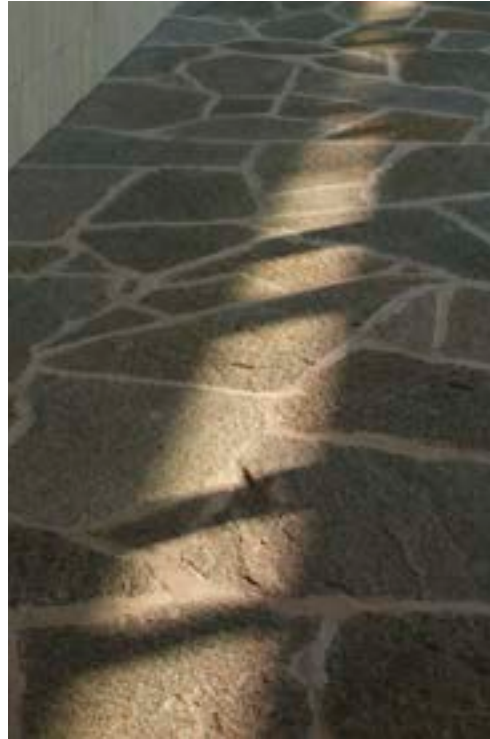


A masterful blend of modernist architecture and mid-century nostalgia, Prospect House has been shaped to create a haven of soul and tactility. Home to the founders of Artisan Collective, Alex and Greg McLeod, the design pays homage to Alex's grandparents' mid-century dwelling. It evokes memories of its classic rock-clad walling and terracotta courtyard through generous use of our stone and tiles.

The home's interior volume and exterior courtyards openly interact with nature, affording opportunities to connect with the landscape and capture views of Maungawhau / Mt Eden,

Auckland's tallest volcano. To embed the home resolutely in its locale through materiality, incorporating textural surfaces was pivotal.

Alex, who heads interior design studio at.space, uncovered the "perfect range of stone" when she discovered Eco Outdoor products. "We were literally blown away with the most beautifully curated collection," she says. Desiring flooring "to act as a soft contrast to the rough volcanic rock walls surrounding the site, our vision was to find something that had a natural feel underfoot and a warmth of tone."



"Instantly struck by the rich texture of the stone and variation of tone that was at play from piece to piece," Alex was taken by the soft yet robust nature of Luca crazy paving. Luca balances the home's cedar panelling and muted joinery with its organic earthen ochre tones, extending underfoot throughout the home and external courtyards to forge a sense of grounded connection.

Creamy batons clad the walls to provide linear contrast and form two feature chimney volumes, uniting the home with visually rich tactility. In the bathrooms, Novara Technifirma incorporates the ambient movement of flecked terrazzo while Nacre glass mosaic tiles add vibrant green sparkle to the organic-shaped pool.

Prospect House's materials commune harmoniously, with each carefully curated surface adding a sense of permanence and serenity. Establishing textural warmth and tonal cohesion, the inclusion of our timeless stones and tiles grounds the contemporary design with imperfect tactility.



Bellgave *Residence*

SAOTA / WOODS + DANGARAN

The textural nuances of our Scala travertine play a large role in establishing the elevated luxury of *Bellgave Residence*.

Architecture

Project

Product

Photography

SAOTA /

Woods + Dangaran

Bellgave Residence,
Los Angeles, USA

Scala travertine flooring,
Scala split walling

Simon Berlyn, Mike Kelley

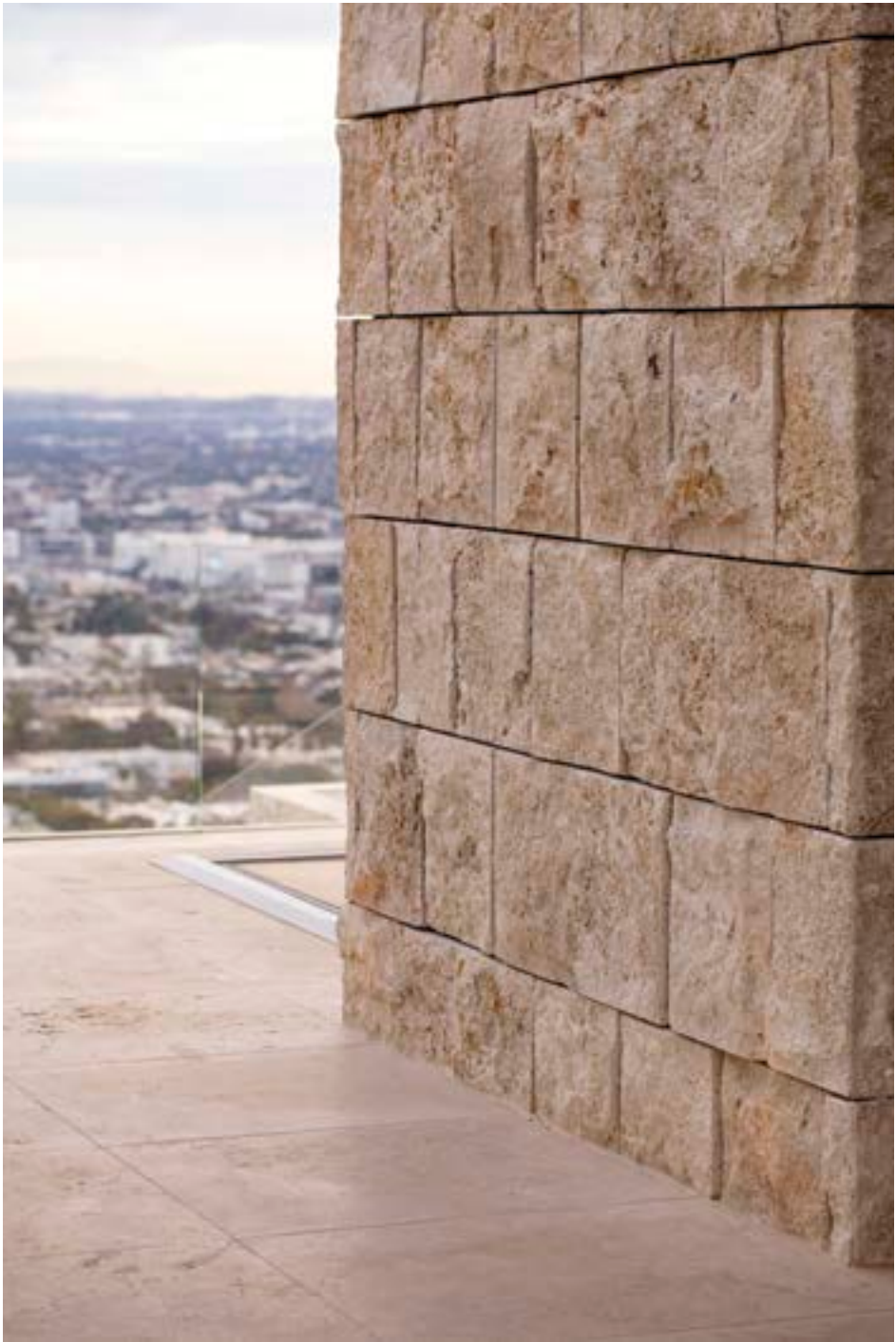




At the end of a cul-de-sac high in the Hollywood Hills sits Bellgave, designed by globally renowned firms SAOTA and Woods + Dangan. The home is a contemporary interpretation of Pierre Koenig's iconic 1960 Stahl House, which can be glimpsed on a promontory to the west. A warm and lavish residence, it represents a creative exploration of travertine in design. The stone, in cross cut and split forms, is used both internally and externally in contrasting displays of texture.

The home unfolds over three tiers, with floor-to-ceiling glass walls facing the unobstructed LA skyline. The living room, bedrooms and bathrooms look out over the city, the view punctuated by walls clad in custom cut, split face Scala travertine, creating large areas of rich honeycomb texture.

Conversely, the travertine floors feature a clean sawn finish, respecting the beautiful simplicity of the raw material. The stone's soft neutral tone and smooth supple feel underfoot allow it to be used generously to connect the indoor spaces with the vast alfresco terraces and pool area.



Defined by its compelling materiality, Bellgave benefits from the contemporary application of a long-loved natural material. It's a testament to not only how modernist architecture can be reinterpreted for the 21st century, but how a glorious ancient material remains deeply relevant.

Architecture
and Interiors
Project

Product

Landscape design
Build
Photography

**Finnis Architecture
& Interiors**
Cliff House,
Mornington Peninsula,
Australia
Andorra limestone,
Arrowmill Technifirma
Lisa Ellis Gardens
DWC Construction
Timothy Kaye

Cliff House

FINNIS ARCHITECTURE & INTERIORS

Cliff House embraces grandeur and intimacy as it pushes the boundaries of both materiality and craftsmanship with our Andorra limestone.



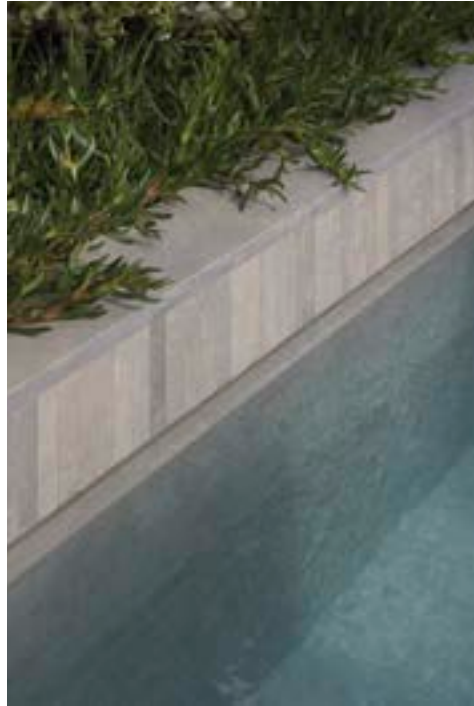
A monolithic dwelling with a commanding presence in its cliffside location, Cliff House is the result of a meticulous collaboration between architect, landscape designer, builder and Eco Outdoor.

To create an exterior that had a weighted presence – countered by interiors that were softer but still exuded a sense of drama – Finnis and Lisa Ellis Gardens approached us with a vision: a natural stone that would dissolve the boundaries between inner and outer spaces. Our neutral-toned Andorra limestone was the perfect response to that vision, chosen for its durability, timelessness and ability to age and patina gracefully.

The restrained and subtly flecked grey stone spans Cliff House’s floors and sweeping façade, complementing the

home’s timber and polished plaster materiality while forging a harmonious presence in the landscape.

Andorra’s adaptability is further championed in a custom three-storey staircase – featuring a laser-carved handrail fashioned by craftsmen from solid stone blocks – and a curved driveway that employs thin, elongated Andorra batons. As architect Damon Hills explains, “The different formats and the consultation with the quarry through Eco Outdoor allowed us to apply the material to the façade as well as the internal spaces. The phenomenal tilers, stonemasons and craftsmen – co-ordinated by the builder – have flawlessly executed the vision.”



In a pristine continuity of the tonal palette, our Arrowmill Technifirma was applied to the pool's interior. With the look and feel of natural stone and high-performance capabilities for wet areas, Arrowmill is an impeccable aesthetic and functional companion to the Andorra.

Successfully exploring the boundaries of material mastery, Cliff House achieves a considered cohesion through its generous use of stone. "The Finnis vision for a carved stone monolithic building and Lisa Ellis's landscape concepts all landed on the Andorra stone," says Damon. "The seamless material selection was pushed to its limits and all disciplines worked together to deliver a flawless result."

Brett Woods
Woods + Dangaran
Yasmine Ghoniem
YSG Studio
Adam Haddow
SJB Architecture
Vanessa Alexander
Alexander Design
Paul Bangay
Landscape Design
Andrew Piva
B.E Architecture



Yasmine Ghoniem

YSG Studio: *Soft Serve*

Chambon is one of those rare materials that can make any palette sing. Its variance in colour and ability to bring brightness yet softness to an interior is worth celebrating.

It's been an extraordinary few years for Yasmine Ghoniem, whose design studio, YSG, has created one highly acclaimed project after another – all defined by a sense of playfulness with a dash of the unexpected. For *Soft Serve* in Sydney's inner west, the studio transformed a dark and poky site, hidden behind a heritage shopfront façade, into a delightfully proportioned, whimsical family home. Here, Yasmine talks to us about the project and how Chambon travertine flooring brought a new brightness to the inherently heavy sandstone structure.

Q. What challenges did you face with this project and what did you need to achieve?

A. This was for a lovely family of four, with two girls and a dog. They had been in that house for a good decade, living with a strange floor plan – not practical, very odd in the way it was connected, or rather, disconnected. It used to be an old shopfront and had a heritage overlay, which created a challenge. The work they inherited from the previous owner was really insensitive and didn't fit the house at all. We had to figure out how to modernise it without losing the characteristics that made the house so charming to begin with. With all the walls being sandstone, it was quite heavy, too, so trying to figure out how to pair materials that were sympathetic to what was there but also build its own life was quite difficult.

Q. What were some of the major changes that you made?

A. Navigation wise, it didn't make sense at all. It had multiple entries into different parts of the house, but they never felt like actual entry points. Everything was pretty much gutted. We reconfigured the upstairs area and gave it a proper master suite. To better connect the sunken kitchen area, we raised it to connect with the dining space, which totally transformed it, and we were able to section the space to create a sunken lounge instead.



Q. What natural deviations in the Chambon stone stood out to you most?

A. Chambon travertine is one of those rare materials that can make any palette sing. Its variance in colour and ability to bring brightness yet softness to any white interior is something worth celebrating. Its beautiful natural pitting is perhaps my most favourite element of its makeup – imperfect, my favourite kind.

Q. Tell us about that extra-wide grout. What inspired this unique idea?

A. It was an experiment to do the grout lines so thick. It was one of our first ideas for the house and it just stuck – I hadn't seen it done before but I wondered what it would look like. We cut the travertine tiles down to 400mm x 400mm and enlarged the grout lines in between, so it would feel more like an outdoor experience. We did some experiments and played around with the binding material to make sure it didn't end up cracking. I went back a year ago and it looks exactly the same as the day we finished the project. It was so nice to see the robustness of the material.



Q. How tricky was it to nail the balance between the modern overlay and the historic features?

A. This was one of the hardest projects I've ever done, because of that sensitive balance. The sandstone features were actually really hard to work with, as they were all located in the darkest parts of the house. By pairing the sandstone with the lighter travertine flooring from Eco Outdoor, it made a lot more sense and bounced light around.

Q. What drew you to Eco Outdoor's Chambon travertine?

A. We chose it to complement the sandstone – the sandstone is a rough surface so we didn't want anything super polished on the floor, we wanted it a bit pitted, a bit uneven. We didn't fill any of the holes, so it had that natural sensitivity underfoot. The lightness, the colour, was perfect. Because the house had so many different variances of natural light, it was quite hard to pick something that looked good in every area of the house. We must have looked at 25 different stones, taking them all onsite and putting them next to the sandstone, and that was the standout. It is an indoor/outdoor material, and we always try and make those two areas team up. Also, from a practical perspective, it's a great conductor – we had underfloor heating everywhere and it's so nice to walk on barefoot.

Yasmine

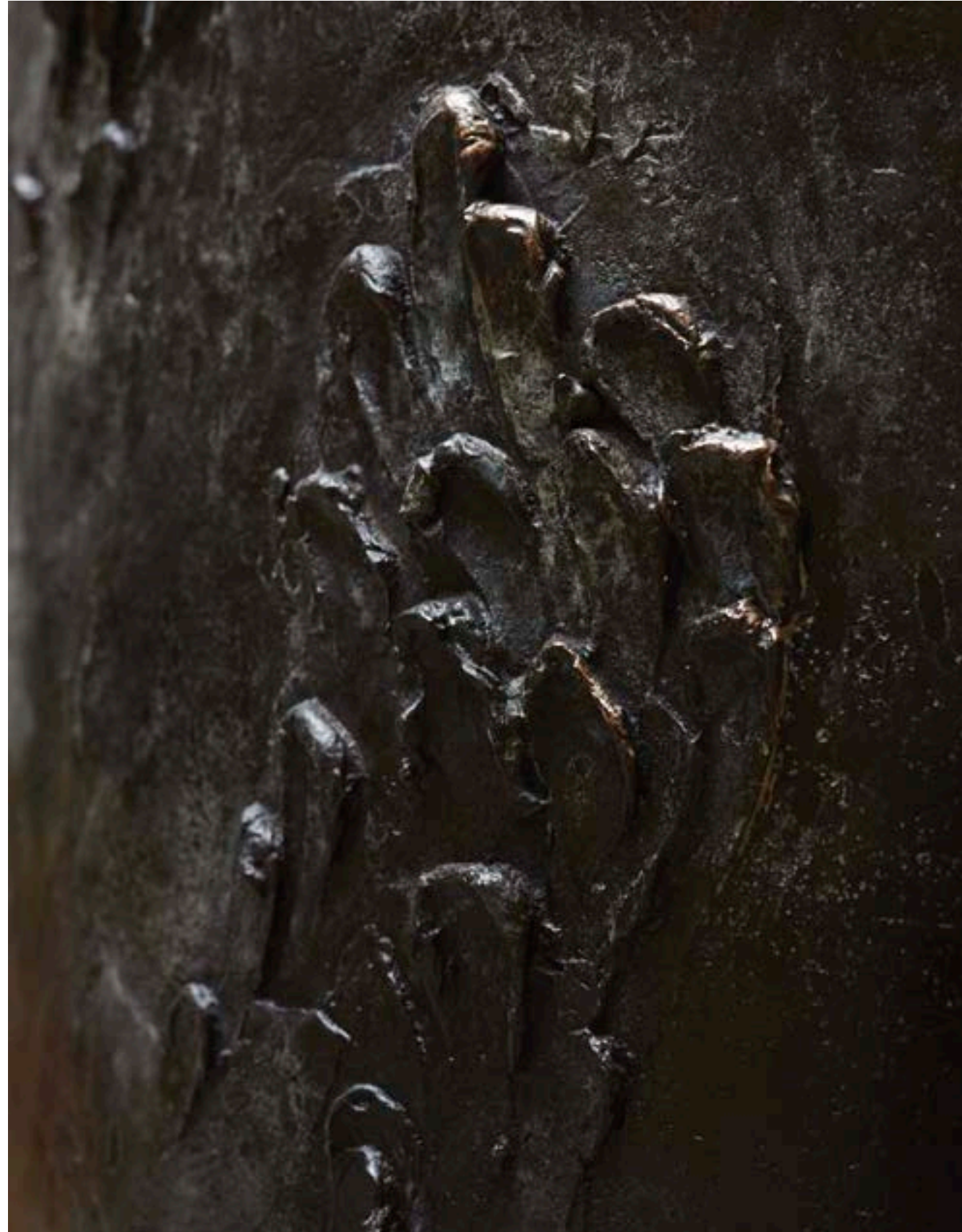


Illuminate

Instilling a sense of wonder in our Melbourne flagship showroom is a striking bronze sculpture by Danish-Australian artist Mika Utzon Popov, grandson of Sydney Opera House architect Jørn Utzon. A celebration of materials that age gracefully with the passage of time, *Illuminate* also reflects the collaborative process at the heart of everything we do. Here, Mika shares the inspiration for the work, his relationship with Eco Outdoor founder Ben Kerr and the appeal of working with bronze.



“When I first walked into Eco Outdoor’s Melbourne showroom, I felt a strong pull to create a work which would grab people’s attention as they moved from the foyer to the main hall and mark a point of transition. Like the showroom behind it, which is filled with natural materials, I wanted to create something with texture that builds on nature, because that’s how we always build, whether it’s a timber deck or a bronze sculpture – it all starts with nature.”



“With two giant semicircular panels facing each other, the sculpture’s contrasting surfaces create a circular void which absorbs the light from above and illuminates the opposing elements.”

“One of the reasons I enjoyed this collaboration was the process – Ben and I are both innovators who are constantly working within an industrial process and wondering how we can push the boundaries. We wanted to create an artwork for a place that has a purpose, creating a visceral experience for anyone who spends time here.”

“With bronze, you’re never completely in control of the process or outcome – you have to let it run its course. It’s both delicate and weighted and it seemed the best way to create a narrative of holding space and light from the ground up. The limitation of course is that it never stops absorbing its surroundings, changing and ageing. But once you surrender to that, it becomes part of its uniqueness. It has its own fingerprint in time.”

“With bronze, you’re never completely in control of the process or outcome – you have to let it run its course.”







Designer's own home

Project

Product

Photography

Thomas Hamel
& Associates

Cliffside,
South Coast NSW,
Australia

Ambrose Technifirma and
Willow wood flooring

Pablo Veiga



Cliffside

THOMAS HAMEL & ASSOCIATES

Immersed in untouched bushland, with views of the glistening Pacific beyond, *Cliffside* called for a subtle array of natural colours and textured materials, led by our flooring.



When interior designer Thomas Hamel and his partner George Massar found the perfect canvas for their dream weekender in a small coastal enclave south of Sydney, their combined creative vision saw the house transformed into a luxurious, grounded refuge from city life.

The pair desired a sense of flow and calm that was anchored in the surrounding landscape – massive boulders, dramatic gum trees and an outcrop spilling down to the ocean.

They used softening textures and natural colours to create a relaxed, organic foundation for a home filled with a lifetime's worth of treasures. "We used the location to inform how the palette should work," says Thomas. "We wanted everything to have a natural cohesion." This was achieved through custom plaster-textured wallpaper, rough-hewn timber furnishings and carefully chosen flooring from Eco Outdoor.



As the home is predominantly used for weekend getaways, it was important that the materials be low maintenance. This need for practicality was particularly imperative when it came to the flooring, which also needed to blend with the natural interior palette.

Thomas and George were immediately drawn to our porcelain-based Technifirma, which is used for all the living areas, the kitchen and bathrooms, where it creates a softly aged look akin to natural stone. "As a porcelain material, we thought it was a wonderful choice because it's robust, it's hardy, but it still has that natural texture without the need to worry about sealing and staining," says the designer.

Because the couple also enjoy the warmth and natural variance of timber floorboards, they decided to use these in the bedrooms. At our showroom, they were struck by samples of Willow wood, which delivers an earthy grey patina and pleasantly diverse texture. Made from French oak, Willow wood flooring is hand-finished using a traditional process that creates an authentic weathered look without the need for artificial dyes. Together, the two flooring products create a sense of history and refinement.





Architecture

Project

Product

Photography

Carter Williamson
Architects
Wurrungwuri,
Sydney, Australia
Scala travertine
crazy paving
Pablo Veiga

Wurrungwuri

CARTER WILLIAMSON ARCHITECTS

A stunning modern extension to a late Victorian cottage on Sydney Harbour integrates indoor-outdoor living in one grand gesture with our Scala travertine flooring.

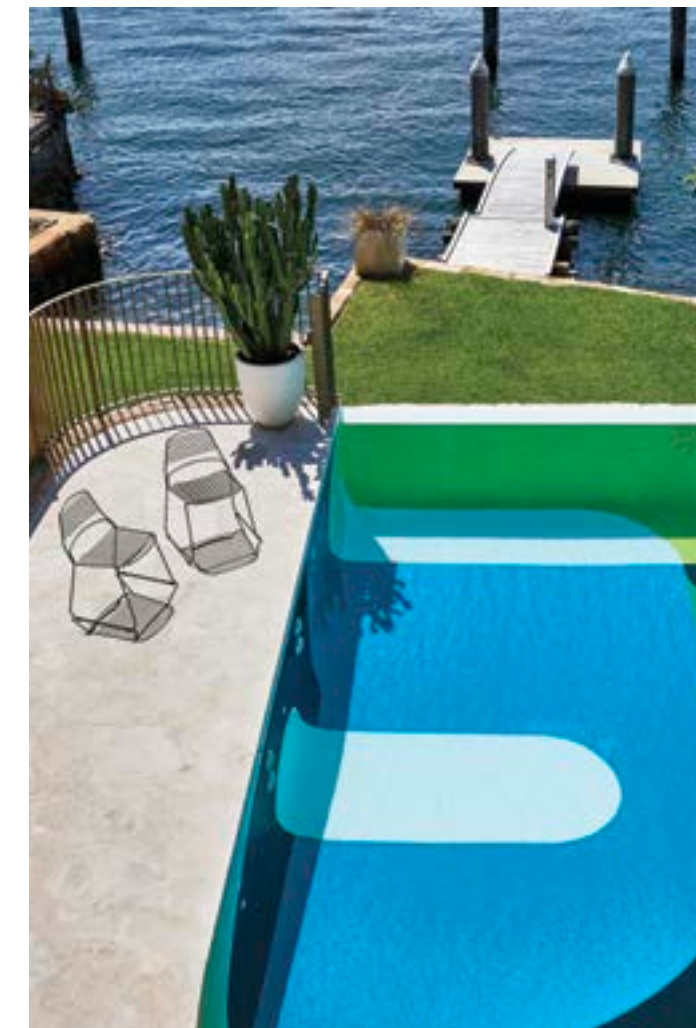
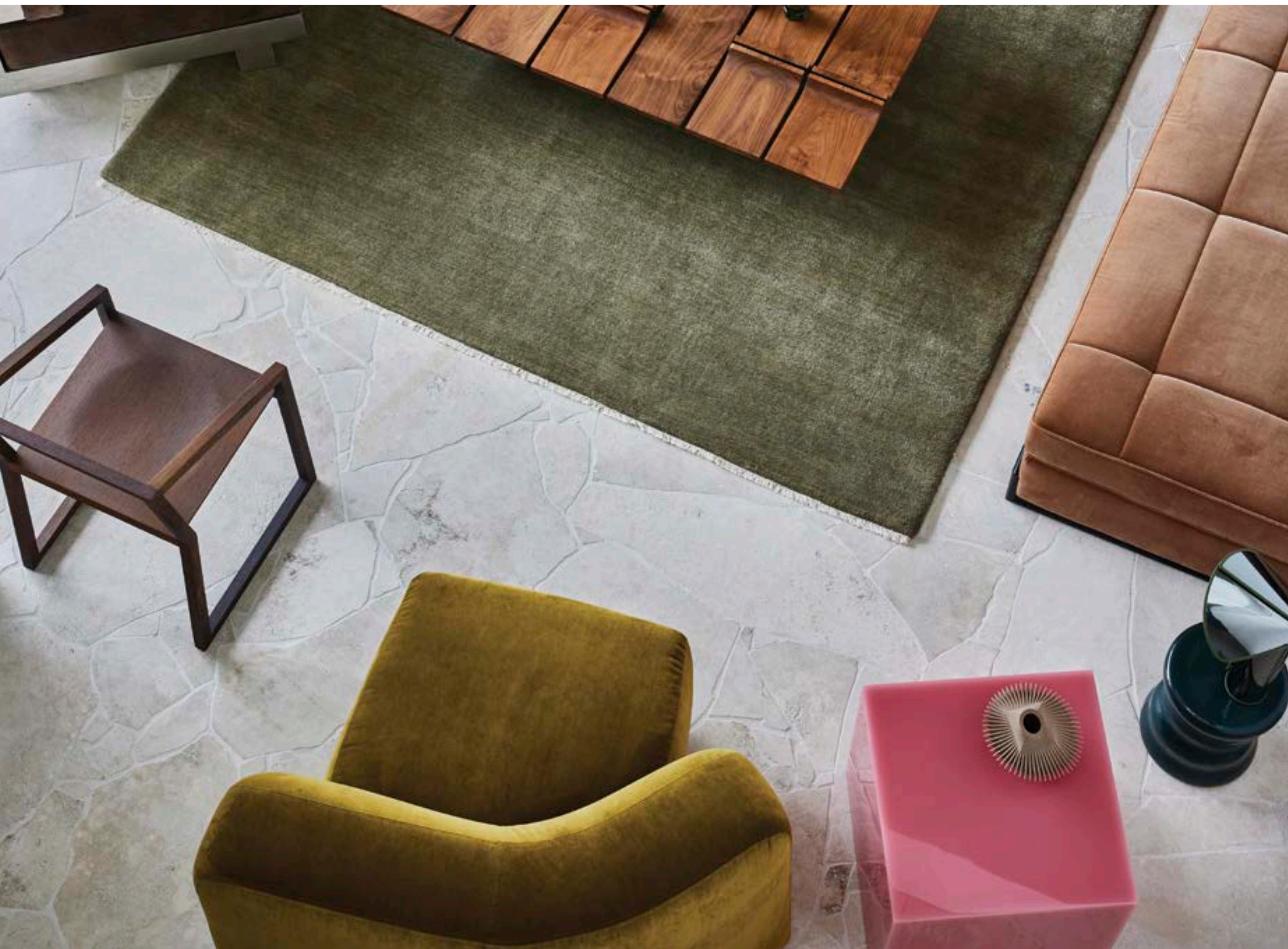


Behind the façade of a sandstone Victorian cottage sits a dramatic modern extension that embraces the challenges of building on a steep waterfront site. The addition – composed of concrete, steel, sandstone and timber – boldly ties the home’s history to the moment, creating a versatile canvas for the next chapter.

Carter Williamson Architects emphasised creating a seamless transition between inside and out, using the new

addition to craft a deeper relationship between the existing heritage structure and the harbour surrounds.

This was achieved by spreading Scala travertine across the floors on the lower level, connecting the deepest internal spaces with the key external spaces in one smooth gesture. Taking it one step further, the stone was extended up into the skirting, further grounding the project.



Beautifully irregular, with soft texture and warm cream tones, the Scala flooring adds an extra layer of tactility to the art-filled home, inviting its residents to relax into its gentle, oasis-like surrounds with the harbour as the constant backdrop.

The informal arrangement of the luxurious stone also complements the sunny poolside ambience of the cabana, ready to play host to years of social occasions big and small.





Desert House

AMBER INTERIORS

Reflecting its rugged terrain, Desert House features a natural and highly textural material palette, including our Freeform stone walling, to create a sense of serene, organic comfort.

Interior design
Project

Product

Photography

Amber Interiors
Desert House,
California, USA
Finch Freeform walling,
Beauford crazy paving
Shade Degges

Modern living coalesces with the rawness of nature in Desert House, a stoic yet cosy retreat that sits effortlessly on California's arid plains. Imagined by Amber Interiors, the home fluently expresses the renowned designer's signature neutral and highly layered textural palette. Most prominently, our stone walling forms a remarkable backdrop for the residence, appearing indoors and out to present a distinctive elemental experience.

Nestled in the desert, the home's natural material palette communes comfortably within the landscape while simultaneously standing out. Encapsulated by our walling and sandstone flooring, Desert House harnesses the contrast of both surfaces, adding striking tactility to the design with a gentle nod toward mid-century aesthetics.



Defying the expected, our Finch Freeform walling is a central attribute of the interior design. Applied generously across the home, each stacked stone has been judiciously placed to sculpt outdoor boundaries, interior walls and a feature fireplace. The faceted mass of Finch masonry lends a solidity to the spatial experience and is most arresting in the home's bathroom, where it perfectly frames the focal bathtub. Rough and organic, the stone's melding of brown, grey and creamy hues adapts easily to a variety of settings, and here sits beautifully among timber, marble and soft linens.

Underfoot, Beauford crazy paving traverses the dwelling, forming a foundation of light neutrality that complements

Desert House's refined tonal dialogue. A magnificent base across the home, the depth of its soft cream and grey colouring is exceptionally offset by dark walnut joinery in the kitchen. With a sandblasted textural finish and irregular shape, each Beauford tile possesses inimitable qualities, delivering a deeply unique outcome with each application.

Traditional materials have been assembled with contemporary methodology to create a vital context for Desert House, allowing the home to feel approachable, comforting and timeless. Showered in natural stone, the residence will age with grace, coming alive in the sunshine each day as rays pass over its beautifully tactile surfaces.

Amaroo

SHAUN LOCKYER ARCHITECTS

Nestled serenely in the Queensland hinterland, Amaroo is a composed retreat that embraces its connection to nature through the tactile presence of our stone surfaces.

Architecture
and Interiors
Project

Product

Build
Photography

Shaun Lockyer Architects

Amaroo,
Queensland, Australia
Luca crazy paving,
Andorra limestone
Envisage Building
Pablo Veiga



Created for legendary Australian Formula One driver Mark Webber and his wife Ann, Amaroo's secluded site provided the ideal setting for rejuvenation and quiet. Gently supported by the landscape, the home sits lightly, with a relatively modest footprint.

Designed to harmonise with the seasons, Amaroo ebbs in the chill of winter with intimate spaces while in summer, the home opens to the land, with views of the rugged eucalyptus backdrop. Amaroo references the environment through a

pared-back material palette of timber, concrete and stone. With only three key materials, our stone surfaces commune gracefully alongside native spotted gum and polished concrete to elevate the dwelling with evocative texture.

Luca crazy paving resonated with Mark and Ann when they saw the stone in architect Shaun Lockyer's own home. Identifying with the rich tactility and natural imperfections, the pair fell in love with the material, ultimately choosing it to form the bulk of Amaroo's profile.



With a design ethos that minimised material variation and, instead, creatively played with form, Luca crazy paving proved the ideal selection for Amaroo's flooring and walls. Hewn from hard-wearing gneiss natural stone, the subtle grey and tan tones of Luca's split finish form a remarkable uniting surface across Amaroo. Combined with the natural timbers, our stone helps to unobtrusively integrate the built form with its surroundings.

Within Amaroo's bathrooms, Andorra limestone lines the floors and wraps upward, traversing the walls. Delicate

fair flecks pepper the grey stone, imparting gentle movement within. Lightly pitted, the tiles' open grain and texture evoke nature's inimitable beauty, further reinforcing connection to the setting.

Effortlessly complementing the contemporary architecture, Luca and Andorra stone imbue the home with natural imperfection, capturing the organic warmth of its rugged surroundings and helping to create a sanctuary that celebrates slower living.

Brett Woods
Woods + Dangaran
Yasmine Ghoniem
YSG Studio
Adam Haddow
SJB Architecture
Vanessa Alexander
Alexander Design
Paul Bangay
Landscape Design
Andrew Piva
B.E Architecture



Adam Haddow SJB Architecture: *Cleveland Rooftop*

Rather than having the inside floor finish go outside, we had the outside floor finish come inside, so it felt like the garden was taking over the house.

Adam Haddow is the principal architect of SJB, one of Australia's biggest and most celebrated firms, known for its considered, contemporary and sometimes eclectic approach. His former apartment in Sydney features an incredible rooftop space which he designed in collaboration with landscape designer Will Dangar of Dangar Barin Smith. It's a boundary-blurring urban oasis, with equal importance placed on indoor and outdoor spaces, and no clear division between the two. We talked to Adam about this incredible rooftop and how material choices made it feel grounded, even from its lofty heights.

Q. How did Cleveland Rooftop come about?

A. We were working on the main project [an apartment complex], and then I bought the rooftop as an apartment for myself. The building was originally a machinery showroom, so it was designed to be able to take a tractor up onto the roof and test drive it up there. The building had all this latent structural capacity, so there was always the intent to have an apartment and a communal garden. We designed the garden around the existing structure though, so some of the big trees actually sit on top of existing columns – it was about working within the limitations of the building.

Q. There was no dwelling at roof level originally. How was the apartment created?

A. There was an existing lift overrun, so if you were going to test drive a tractor, you would drive from the showroom on the

lower levels, into a lift and then you could drive it around on the roof. We took that huge lift out and that room became our master bedroom – it was the lift shaft, essentially. At the other end, there used to be emergency stairs from the roof and that became our bedroom number three. Everything in between we created by joining those two forms together with the green roof.

Q. What inspired you to create this garden oasis in the sky?

A. When you live in the city, one of the things that people forget about is the luxury of a garden as opposed to luxury being simply more space. You can always find a restaurant to



go to or a library to sit in, but to find a really beautiful garden can actually be quite challenging and to have your own garden is fabulous. It was also about having the capacity to create an ecosystem for native animals and birds and insects. Rooftops across the city can house little microparks, so it's about contributing to these, increasing the green cover of the city and increasing space for wildlife.

Q. How did you make the garden such an integral part of the apartment?

A. Will is all about gardens being not just plants and trees – they're also about creating rooms, a sequence of spaces. He designed our garden so there were pockets and it meandered and you never really saw where it finished, which ultimately makes a garden feel bigger, and makes the internal/external relationship better because you're always being drawn into a different space. And then there's a lot of practical things, like taking the outdoor paving [Endicott split stone] inside. Rather than having the inside floor finish go outside, we had the outside floor finish come inside, so it felt like the garden was taking over the house. The timber floor in our living room is more like a piece of carpet, it's layered into the stone. This gave the exterior prominence over the interior – it kind of let the exterior finish infiltrate the building.

Q. Raw materials are allowed to shine in this project. Can you explain why this was so important?

A. There's a couple of reasons behind that. One is to feel the authenticity of the material. The second is it's much more sustainable. If you can get rid of things like plasterboard, if you can get rid of a whole lot of layers, you're essentially using less resources. Thirdly, because the original building downstairs was a warehouse, I wanted to make sure the addition felt like it was part of it, that it had warehouse qualities. It really played with the sense of volume so that the spaces are very authentic.

Q. Of those raw finishes, Eco Outdoor's Endicott split stone is a star player. Why was this the best choice for the flooring?

A. It's super robust, it's almost bombproof. You can't really stain it, it's perfect for outdoor use. But I also think the colour of it is quite beautiful. It's got a bit of a shimmer, it's got beautiful greys and pinks which I think really talk to the colours of the Australian landscape. The light changes it between inside and outside, which is kind of like the difference between being underneath the canopy of a tree or not. It just plays with those light qualities.

A
D
A
M.



Melbourne Showroom

Our Melbourne flagship is more than just a bricks-and-mortar presence – it reflects the spirit of *Eco Outdoor* in every considered moment.

Tucked behind a rumbling train track in the heart of Richmond, one of Melbourne's original suburbs of industry, Eco Outdoor's flagship showroom is a 1200-square-metre homage to the ethos of the business. Designed as a functional, demonstrative showroom as much as a meeting place for passionate, like-minded creatives, the space buzzes from stone-clad wall to stone-clad wall.

It's in the very foundations of Richmond, once a collection of brick factories and printing works, to build meaningful things. We became threaded into the suburb's DNA with the showroom's opening 23 years ago. Its recent renovation brought the space into its next iteration. Now, behind a roller door and the red bricks that once housed a Rolls-Royce workshop, the expansive, double-height main space serves as a multi-use

creative zone, designed with meticulous focus on the experience of its use as much as its role as a canvas for our products.

At its essence, the showroom is about collaboration. It's a space where designers, architects and creatives come together to share ideas, create moodboards, browse through samples or chat over the wood-burning fireplace. Natural light, billowing in via huge skylights that run the length of the showroom, invites changing colour, tone and energy into every corner.

More than 80 life-size displays, some stretching towards the rafters, perfectly demonstrate how our materials will look in a home or an outdoor space. Just as they would in the real world, the materials will age, patina and soften over time, highlighting the natural character and textural nuance of the stone, timber, terracotta and tile.

At its essence, the showroom is about collaboration: it's a space where designers, architects and creatives come together to share ideas, create moodboards, browse through samples.



Thoughtful collaborations with artists, including Mika Utzon Popov and lighting designer Volker Haug, complement our 'crafted with wonder' spirit. Amid it all, nature's ever-changing beauty bounces between bricks, reflects in innately imperfect textures, and echoes in the raw edges of sandstone and travertine. Underfoot, a patchwork of crazy paving, cobblestones, large-format Technifirma and hand-distressed timber soften each step – whether those steps are headed towards the drawing board or back out into the world.

The renovation was a transformation, a new beginning for a business that took the craft ethos with both hands and turned it into a living, breathing vision for architectural creativity.



DESIGNER'S OWN STUDIO



Hommeboys Studio

HOMMEBOYS INTERIORS

Surrounded by vineyards and olive groves and crafted with natural and timeless materials, including Arbon limestone, this California design studio feels more like an elegant residence than a workspace.

Designer's own studio
Project

Product
Build
Photography

Hommeboys Interiors
Hommeboys Studio,
California, USA
Arbon limestone flooring
Haus of Hommeboys
Adam Potts





For their own studio, Hommeboys Interiors founders Alex Mutter-Rottmayer and Austin Carrier chose to challenge the stark office blueprint in favour of an interior scheme that is more reminiscent of a home. In fact, it is designed to showcase a curated range of the materials and ideas that the studio delivers to clients in its luxury residential projects.

With the concept of studio-as-showroom embedded in the design, the duo layered the space with multiple materials, establishing it as a gallery of natural beauty for clients to explore. The architectural star of the studio – which was named best office in the 2024 California Home+Design Awards – is the

striking curved staircase, hand-trowelled in Venetian plaster and grounded by our Arbon limestone.

The space is, above all, calm, with movement introduced through a material palette of warm and tactile surfaces: lime plaster walls, richly grained wenge cabinets, a Taj Mahal quartzite desk and benchtops, Verdigris hardware and lighting, and Arbon limestone flooring.

The unifying thread of this materiality – particularly the Arbon limestone – is that it promises to grow more complex over time. “We knew that Arbon would age and continue to patina beautifully. We elected not to seal the product for this

very reason and we love to see the differences in how it is changing,” says Austin.

With their tumbled finish, the Arbon floors already feel as though they have been there forever, as ancient and abiding as the landscape. “It is important to us that our designs are both timeless and innovative. We are drawn to rich, warm colours that reflect the natural world, which is one of our greatest inspirations. The tumbled finish is well suited to the landscape surrounding our studio, a pastoral Sonoma property.”

Robinsons Run

BENNETT MURADA ARCHITECTS

Built to replace a home destroyed by bushfire, Robinsons Run deeply responds to its environment, with a material palette defined by our natural stone.



Architecture

Project

Product

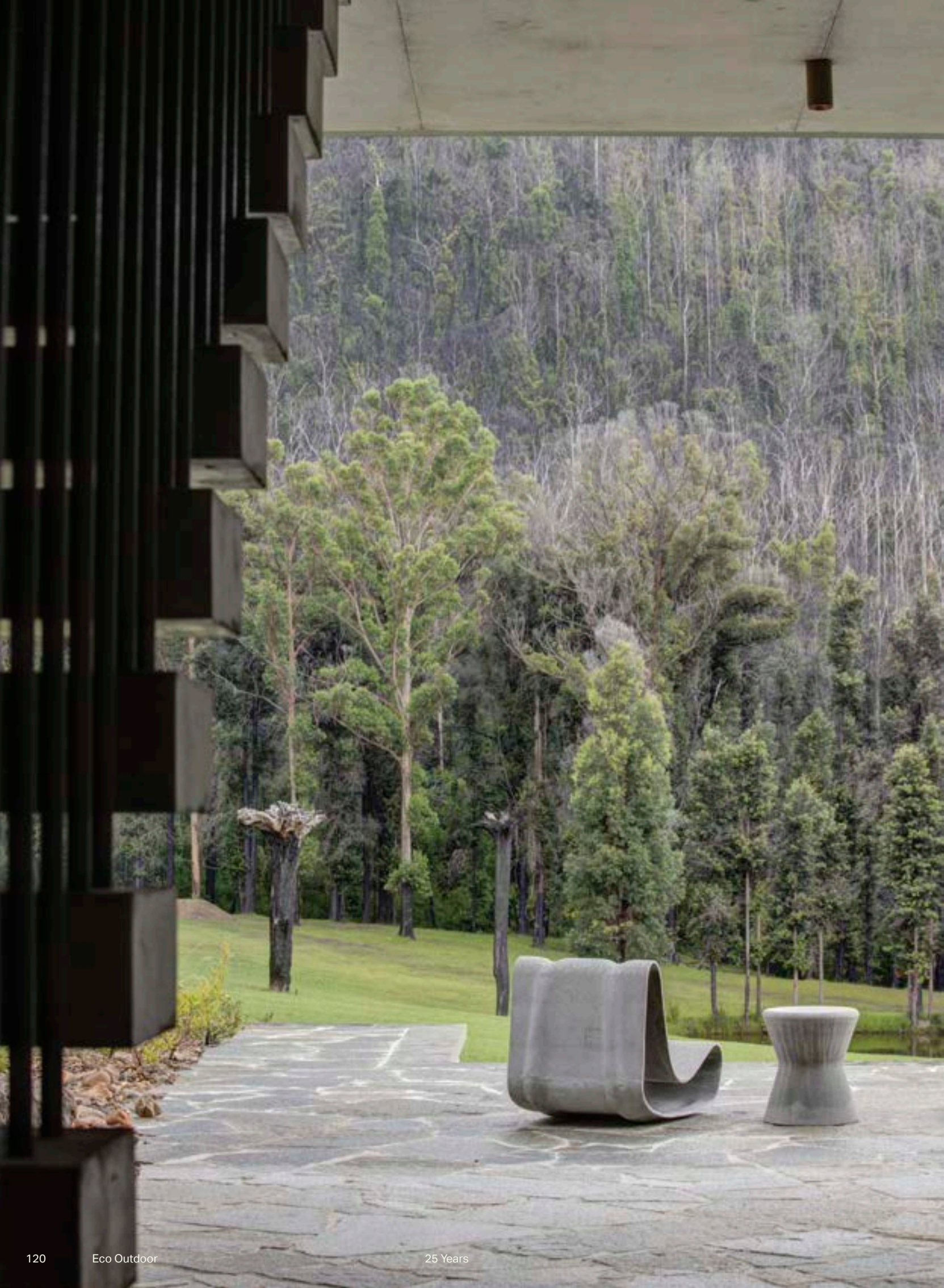
Photography

Bennett Murada Architects

Robinsons Run,
Kangaroo Valley, Australia

Luca crazy paving,
Wamberal Freeform walling
Brett Boardman





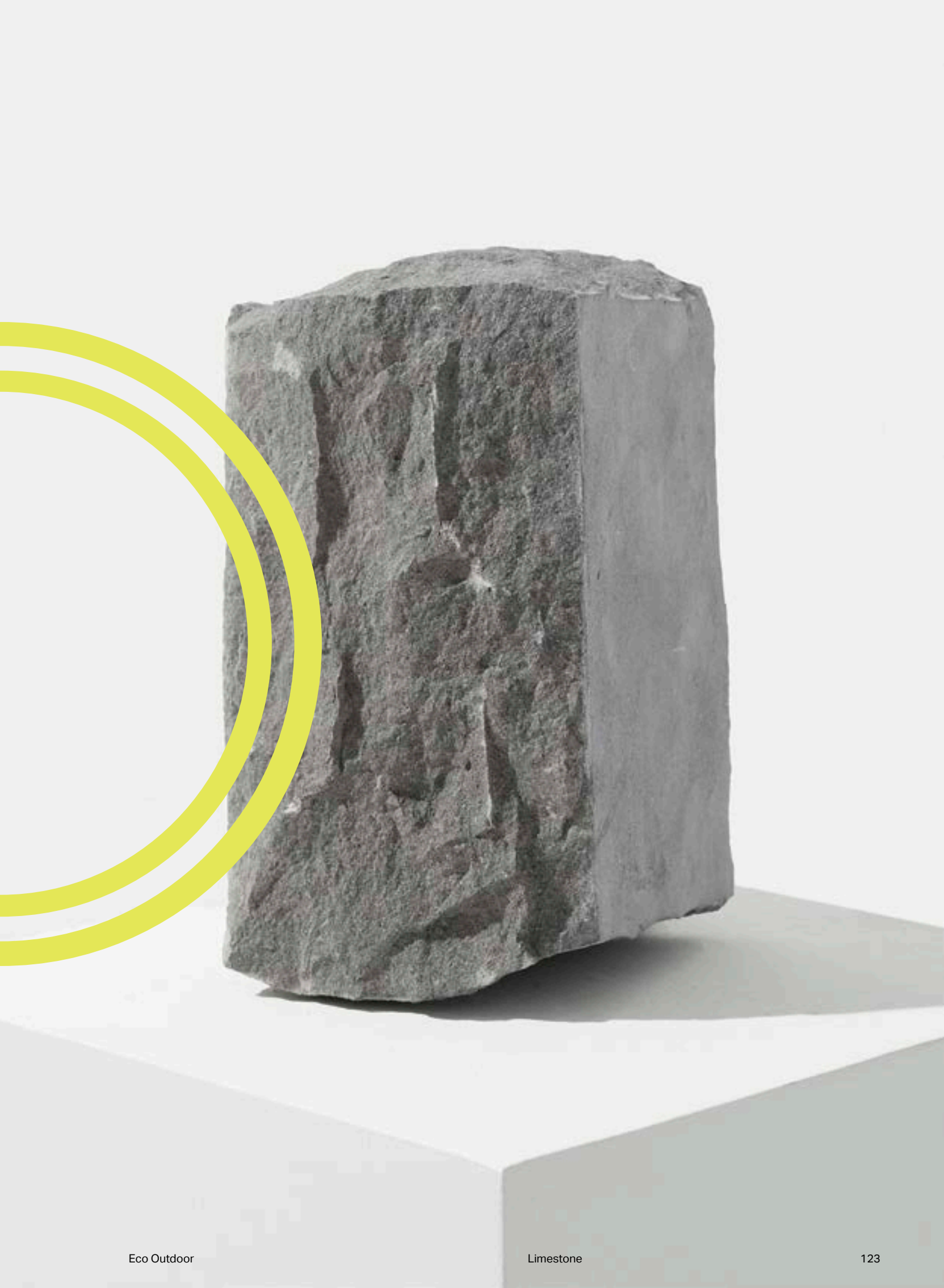
Robinsons Run bloomed from the embers of great loss. The original 1970s house, located below a stone escarpment in New South Wales' Kangaroo Valley, was destroyed by bushfire in 2020. The clients embraced the opportunity to build anew, regenerating the land and reincarnating the home built upon it. In response to the vulnerability, Bennett Murada Architects ensured the sustainable design responded to the environmental risk while embracing nature's intrinsic sensuality.

With stone, rammed earth and timber directly referencing the surroundings, the building immerses its occupants in the landscape. Natural stone is fundamental to the material palette. Externally, the brown, rust and grey tones of Wamberal Freeform walling complement the zinc and concrete walls, while the deeply textured face of the stone contrasts with the smooth, sharp surfaces.

Aligned with the idea of immersion in the Australian bush, the palette is tactile, raw, timeless and durable, allowing finishes to settle into place over time.

A critical part of the experience is the use of Luca crazy paving, which extends from internal floors out to exterior courtyards, blurring the enclosure lines. As the non-combustible base of the building, the stone forms an important part of the bushfire protection strategy.

The split stone texture and irregular format further enrich the grounding experience of the space and create a natural feeling underfoot, designed to linger between rooms – and over generations.



Brett Woods
Woods + Danganan
Yasmine Ghoniem
YSG Studio
Adam Haddow
SJB Architecture
Vanessa Alexander
Alexander Design
Paul Bangay
Landscape Design
Andrew Piva
B.E Architecture



Vanessa Alexander Alexander Design: *Malibu Home*

In a home with few materials, texture is important. Calcetta's chiselled edge makes it feel timeless and gives it a sense of age. That yin and yang between old and new.

Malibu Home was a deeply personal project for interior designer Vanessa Alexander of Los Angeles-based Alexander Design, as she gutted and reinvented a 1960s Malibu ranch into a home for her own family. Inspired by the effortless style of European interiors, the home masterfully layers earthy textures and natural materials, including our Calcetta limestone flooring, to achieve an effect of liveable luxury. Here she discusses the genesis and evolution of her stunning home.

Q. What inspired you to restore this home?

A. It actually belonged to friends, who lived there for many years. Then they moved back to Europe and we had the opportunity to buy it. It always had something that stuck with us, something that was great about it. There were some good bones, but it had been badly remodelled over the years and it had a weird flow. But it stuck with us anyway, until we finally had that 'aha' moment where I was like, I think we can rebuild her and figure out how to bring out the beautiful essence that was in the bones.

Q. How did the house need transforming?

A. It originally had a white brick exterior and red mahogany floors and the flow was very different, the light was very different. The ceilings were very high but the doors were short. The eaves extended far beyond the house and cut the light.



It took a real reconceive to figure it out. It was a strange house, but the location was great and it had a big beautiful usable piece of land with mature trees.

Q. Your work has been described as having a European sensibility. What does this mean to you?

A. What I take from that European sensibility is authenticity of materials. I want things to feel really elegant and elevated but also liveable and usable – you can have a beautiful home, but if you don't use it, it doesn't work. These are sweeping generalisations, but Europeans have people over for dinner, they cook in their kitchens, they let things get patinated because they're not overly precious. They want to live in their homes, not just have them for show. That's what we wanted this house to feel like and how I approach design – I want things to be gorgeous, but also approachable and comfortable.

Q. How did you apply that ethos to this project?

A. It's sort of like a European farmhouse in that it's a very simple, L-shaped structure, and with the high, severe pitched ceilings, it reminds me of Belgian or northern European farmhouses. The sensibility is quite European in that there are a limited number of materials, all of which are used in what I believe is a very authentic way that lets them shine and allows the beauty of the materials to come through. Nothing is overly manipulated, bleached, prodded or poked.

Q. How important was it to create an indoor/outdoor connection, and how did you achieve this?

A. Being outdoors is a part of our lifestyle and very much what this home is about. It's about connecting with the property and the trees and the light and the air and the breeze.

This connection to the outdoors was absolutely paramount to what we did to the house: we raised all of the doors, made all the window openings larger, we brought more light in. The Calcetta floors from Eco Outdoor flow from our kitchen/family room out to our outdoor entertaining space. It was a very specific choice to connect the indoor and outdoor with the same material to emphasise that flow and blur the lines.

Q. Why was Eco Outdoor's Calcetta flooring such a good fit for this project?

A. We looked at a lot of different materials and this limestone was the perfect one. I loved that Eco Outdoor helped me create a large-format version of it, because I wanted something quite big that could live indoors and outdoors. It has a very soothing palette, pale grey with a warm undertone. It's light but it's rich enough, and it has a beautiful soft texture underfoot – indoor and outdoor, we're always barefoot. In a home with very few materials, texture is very important – it's very tonal and it had the perfect texture.

Q. Your work is characterised by a delicate balance between old and new. Did the Calcetta flooring help you achieve this?

A. It's got a really yummy texture to the way it's been finished. With that hammered or chiselled edge, which has been subtly done, it doesn't feel faux, it feels very timeless. It gives it a sense of age and a patina that works perfectly with the palette of materials and gives that yin and yang between old and new. We laid it in a more contemporary way – large format, not too much grout – which helps ride the line between old and new. It's a bit contemporary, but it has a soul. With the fossilisation, the texture, the density and weight of it, it gives that idea of wabi-sabi, imperfect perfection.

A handwritten signature in black ink, appearing to read 'Vanessa Alexander', is positioned on the left page of the spread.



Mano *Glass Bricks*

Cast by hand, our Mano glass bricks are a celebration of a timeless material, in textures and shapes that are totally unique. Created in collaboration with industrial designer Tom Fereday.

“It was important for the form to be quiet, to celebrate the material and allow the bricks to be used in large-scale applications.”



Like all great parts of the Eco Outdoor story, our Mano glass bricks began with a conversation. We'd been thinking about bricks for a while when a chat between our founder Ben Kerr and industrial designer Tom Fereday – who was already experimenting with cast glass – sparked the idea of this first-to-market concept. Let's do bricks, we thought, and cast glass bricks at that.

It was a double first for us: our first foray into bricks and our first foray into this remarkable, recyclable, long-lasting material. With our Mano bricks and blocks – in soft-edged squares, elongated rectangles and gentle curves – we celebrate glass in all its glory. Each piece is made of 70 per cent recycled glass and cast by hand, an artisanal approach that results in raw, uniquely textured organic surfaces, where bubbles and ripples add timeless character.

“When you use quality raw materials and you allow those materials to be expressed well, they just get better with time,” says Ben. “The glass bricks are tactile. You want to touch them, not just look at them.”

Mano glass bricks invite in natural light while offering a pared-back aesthetic that connects or separates spaces without fully dividing areas. They allow architects and designers to reimagine what a wall could be: walls become windows, expanding spaces with illumination and visibility. They embody versatility, too. The square blocks can be used as façades, feature walls and even furniture. The curved bricks can serve to hide or highlight features.

“It was important for the form to be quiet, to celebrate the material and allow the bricks to be used in large-scale applications,” says Tom. “The true beauty of the collection is how it interacts with light, creating translucent walls and connecting indoor and outdoor spaces.”

Turns out we weren't the only ones who loved them: our Mano glass bricks received an Australian Good Design Award in the Product Design category. A completely hand-crafted, texturally rich glass brick that allows natural light to enter and illuminate spaces? We think that's a pretty bright idea.



Architecture
Project

Product

Interior design
Photography

Luigi Rosselli Architects
Villa Renée,
Sydney, Australia
Scala travertine
crazy paving and batons
Handelsmann + Khaw
Pablo Veiga

Villa *Renée*

LUIGI ROSSELLI ARCHITECTS

The renovation of this 1930s grande dame demanded carefully considered materials, including our Scala travertine, which captured both the home's formality and the playfulness of its modern additions.



Renovating a heritage property with integrity while bringing it gently into the modern age is an exquisitely delicate art – one mastered by Luigi Rosselli Architects for this grand 1930s residence in Sydney’s leafy east.

A key component of the sympathetic renovation was connecting the internal features with the refreshed landscape, which was done by repeating shapes and materials – chief among them, our timeless Scala travertine, which is used throughout the home, both indoors and externally.

The first hint of the renaissance comes at the front, with the addition of tiered grass steps. Each is defined by geometric Scala batons, which create a rounded edge that adds organic softness to the landscape. Laid vertically, the batons capture the form of architectural curves, while the uniformity of the rectangular shapes, standing in serried ranks, brings a sense of stability and structure.

Juxtaposing with the batons is Scala crazy paving. While still possessing the creamy, calming tones of pale travertine, the organic irregular shapes and random placement bring a sense of lively fun to the downstairs rumpus room.

Travertine – and particularly crazy paving – would deliver a Mediterranean aesthetic to any home, but Scala travertine is particularly evocative and appropriate here. Used in abundance and paired with airy spaces, swathes of cool white and elegant olive trees, the combination is a deliberate nod to the owner’s Greek heritage.

In one of the most dramatic elements of the renovation, the existing modest stairs were replaced with a grand sweeping staircase. The crazy paving links the basement space to the home’s original upper levels, flowing through to the base of the redesigned stairwell.

Scala crazy paving also flows through to the outdoor terrace, visually connecting interior and exterior spaces into one cohesive whole. The stone’s pale tones create a light reflecting, mood-lifting effect while its irregular shapes give the alfresco area the feel of a Mediterranean island escape – one that, like this home, combines the charm of history with modern luxury.



Butterfly House

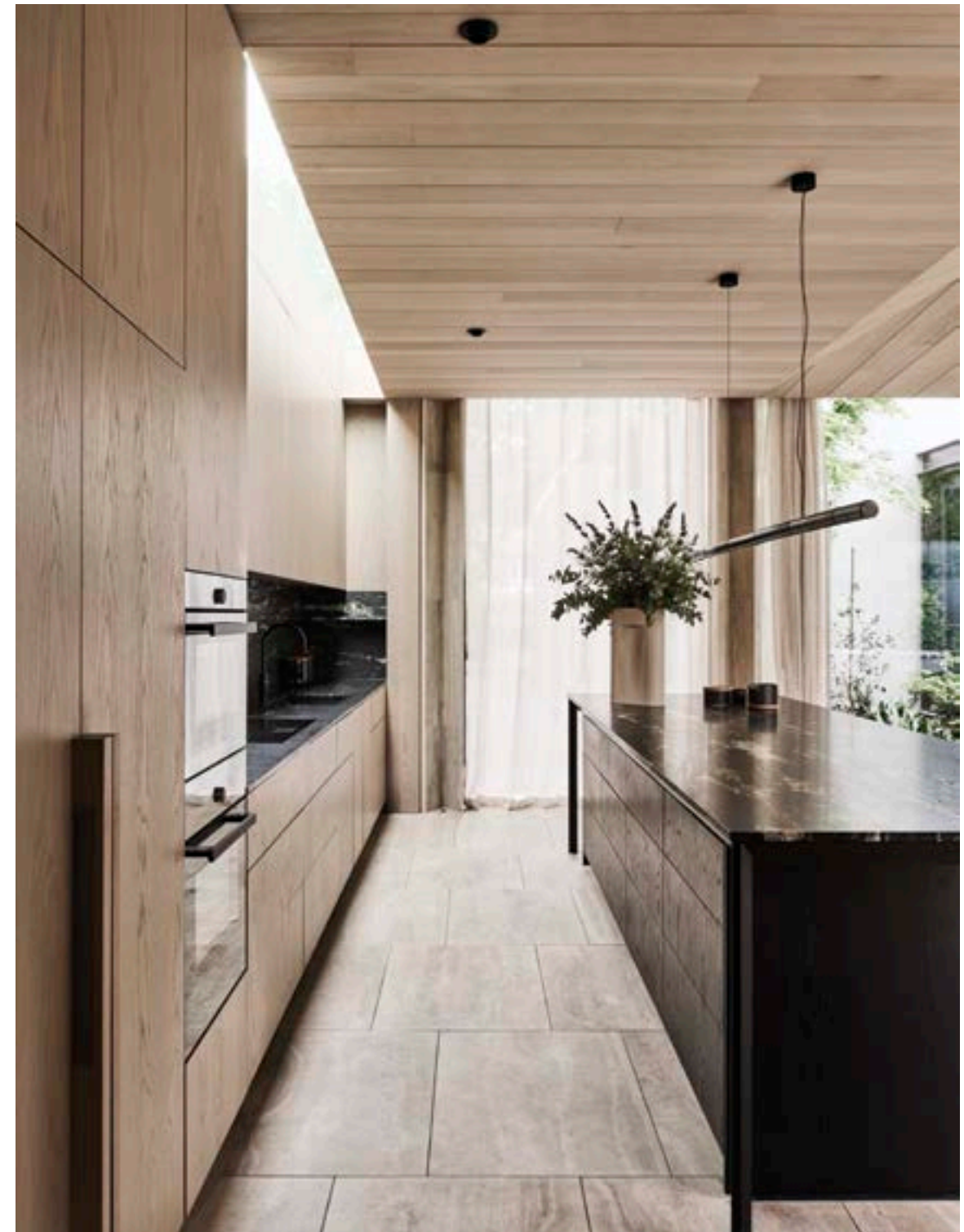
NEIL ARCHITECTURE

Butterfly House by Neil Architecture entwines garden with home, harnessing the aesthetic, functionality and tactility of our Technifirma flooring to produce a graceful spatial experience.

Architecture
Project
Product
Photography

Neil Architecture
Butterfly House,
Melbourne, Australia
Technifirma flooring
Tom Blachford



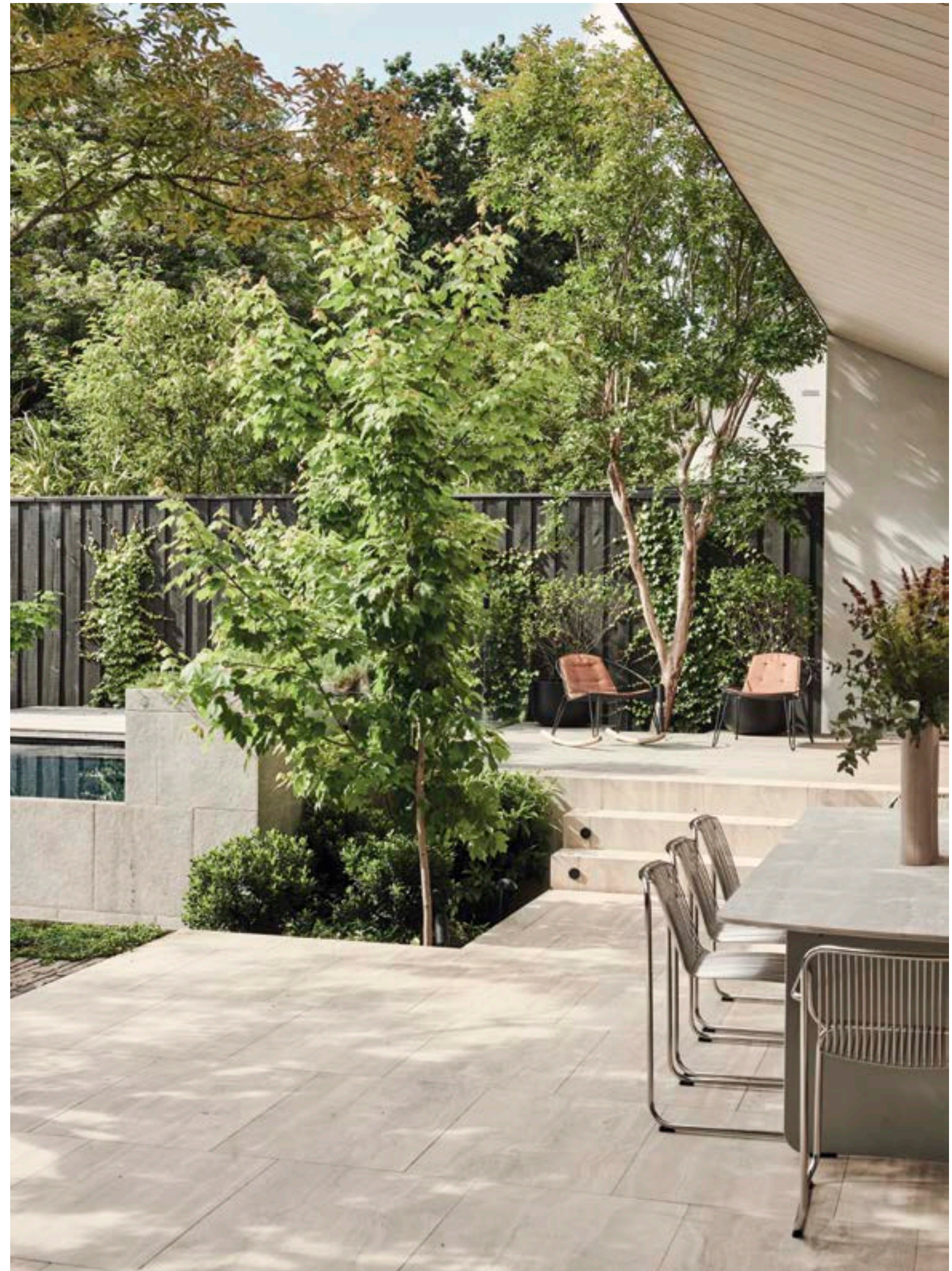


Liberated from the bounds of traditional materiality, Butterfly House is the striking resurrection of a Victorian-era villa. In addition to invigorating the existing two-storey residence, Neil Architecture created a contemporary counterpart that blends architecture, interior and landscape. This single-level pavilion blurs the barriers between inside and out, an experience facilitated by our versatile Technifirma tiles, which were invaluable in creating the home's graceful flowing aesthetic.

Technifirma Lido proved the ideal canvas for much of the pavilion. Engineered from porcelain, the tiles emulate the texture, creamy warmth and soft marbling of travertine.

Imbuing restrained sophistication, the surface grounds the extension, forming flooring that journeys underfoot from outside to indoors.

Similarly, Lido shapes sweeping wall faces and signature butterfly columns that appear within and externally. Most impressive is how Lido fabricates the pavilion's columns. Resembling the outstretched wings of a butterfly, each column sees the tiles meet at a perfect acute angle. Critical to achieving this seamless finish is the material's inherent strength and matching body colour that allows the tile edge to remain exposed.



Technifirma's remarkable durability allows it to withstand heat, water absorption and heavy foot traffic. Its tactile surface has a faint rippling that echoes the texture of natural stone. Rich in both aesthetic and function, these properties offer a non-slip and luxurious finish for Butterfly House's swimming pool coping. A Technifirma product with a subtly coarser character than Lido forms the border, allowing water to flow easily across its textured planes and cascade over the pool's wet edge.

Invaluable to shaping the pavilion's unique profile and spatial experience, Technifirma's skilful application highlights the flexibility of imaginative materiality. With its marbled veining splashed generously throughout Butterfly House's innovative architecture, the surface becomes a priceless tool for fabrication.



Interior design
Project

Product

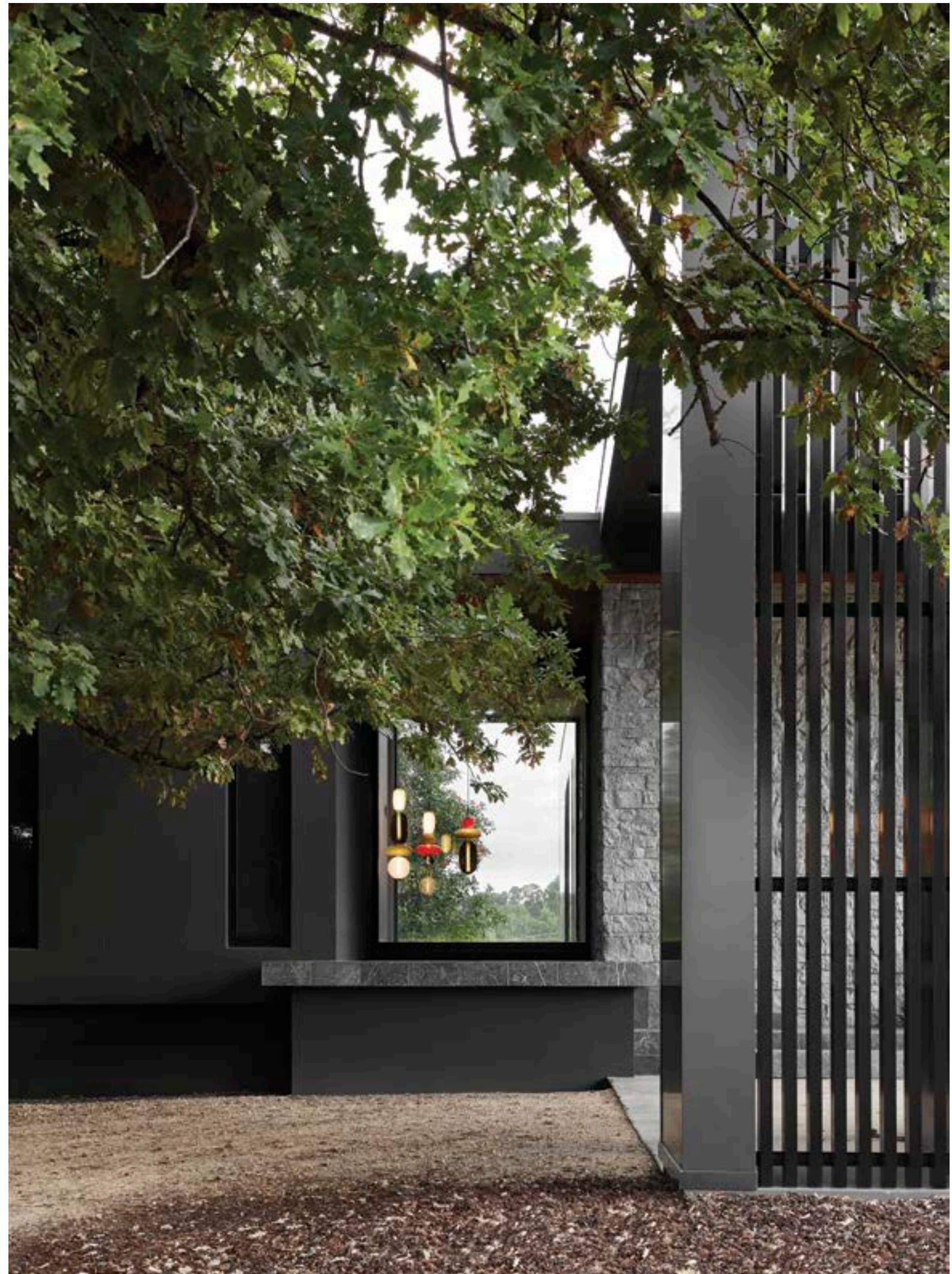
Architecture
Photography

Enoki
Vigneron House,
Adelaide Hills, Australia
Dover Antique limestone
flooring, Apollo Random
Ashlar walling
Proske Architects
Jenah Piwanski

Vigneron *House*

ENOKI

Rich in both natural and polished elements, including our stone walling and flooring, Vigneron House sits in solidarity with its vineyard site.



Located on a working vineyard in the Adelaide Hills, Vigneron House expresses strong architectural intent, engaging the external environment and encompassing a wide range of natural materials. The commanding form of the house effectively articulates its overriding character, a solid yet discerning residence that pushes the boundaries of design.

As art collectors, the clients were highly attuned to the aesthetic impact of natural stone, likening it to a work of art. Our Dover Antique limestone flooring – with its immersive dark grey tone and delicate veining – grounds the residence in a sense of sophistication. Each piece is distressed by hand and,

like the wine that comes from the Adelaide Hills, gets better with age. Our Apollo Random Ashlar walling features both internally and externally, adding a rich textural feel to the home.

In materiality, Vigneron House is a vision of contemporary comfort, in which distinguished stone spaces are tempered by softening details. A striking timber ceiling creates an authentic feeling of warmth, while furnishings function as a gentle counterpart to more robust materials.

Rich in textural and emotive elements, with a sublime palette of natural materials, Vigneron House emerges as an engaging place of retreat for its owners.



Charlotte *Park*

CADENCE & CO

Cadence & Co employs muted hues and a robust palette of natural materials, including our Freeform stone walling, to create Charlotte Park's timeless continuity with the landscape.



Architect's own home
Project

Product

Photography

Cadence & Co
Charlotte Park,
Sydney, Australia
Wamberal and
Korora Freeform walling,
Luca crazy paving
Maree Homer and
The Palm Co



From its hilltop perch, Charlotte Park doesn't so much survey the surrounding landscape – it appears to emerge directly from it. The home's generous footprint imparts a feeling of solidity, flanked by terraces connecting the interiors to the manicured lawns and gardens.

Set on two hectares, the home's steep pitched roof and timber shingles and battens lend it a semi-rural disposition that belies its proximity to the Sydney CBD, whose twinkling lights can be seen in the distance.

The grandeur of the soaring ceilings and luxurious finishes finds an offhand expression, addressing the architect's desire to accommodate regular visits from an intergenerational family while retaining a sense of intimacy. Gathering places are centred around a pair of dramatic fireplaces – one in the great room, its twin on the terrace – clad in our Freeform stone walling in a combination of Korora and Wamberal stones.

The Wamberal harmonises with grey, neutral tones while the brown rusty shade of the Korora adds warmth. "Charlotte

Park called for a palette of materials that was rich in texture and robust," says Michael Kilkeary, Cadence & Co principal and partner. "Wamberal ... provides the scale needed for the home's anchoring elements. The deep rusts through to silvery greys sit perfectly against a landscape of ancient olive trees and native gums."

Externally, the terraces feature our Luca crazy paving, its tones synchronising with the grey and brown hues of the stone walls. The pavers are a dense hard-wearing natural

stone that effortlessly withstands the rigours of contemporary family life.

Both the pavers and stones are designed to embrace the scars wrought by weather and daily use, their rugged organic texture grounding the home in robust materiality. With the passing of time, they will continue to settle with grace and longevity.



Design
Project

Product

Photography

Great White
Great White Melrose,
Los Angeles, USA
Mulhall reclaimed
cobblestones
Roberto Amado-Cattaneo III

Great White *Melrose*

GREAT WHITE

Welcoming patrons via a rustic path paved with our reclaimed cobblestones, Great White Melrose offers a sumptuous melding of natural materials and textures in an open-concept restaurant.

Located on iconic Melrose Avenue in Los Angeles, Great White celebrates communion with its surrounding environment. Challenging the boundaries of traditional exterior and interior materiality, it utilises reclaimed cobblestones inside.

Partially open to the LA streetscape, a series of pink plastered archways and fronds of lush greenery encircle the restaurant's dining patio. Drawing upon the potency of stone,

roughened plaster and recycled timber, the space integrates rugged materiality to achieve an atmosphere of robust warmth and earthy connection.

"The inspiration comes from the coast – not just one but many different coasts," says owner Sam. "We pull influences from different parts of Australia, Mexico and Europe, and combine them to create a unique Californian feel."



The project used Tuscan plaster, limestone, travertine and 100-year-old reclaimed wood from a barn in Idaho alongside our 150-year-old repurposed cobblestones from Berlin. "We wanted a timeless feel and to work with recycled materials like the cobblestone. We wanted to repurpose things to give the overall design a feeling like it's been there forever."

Contributing to the restaurant's distinctive character is the uncommon application of our Mulhall reclaimed cobblestones. Typically an exterior flooring choice, the cobblestones have also been laid in the restaurant's interior, uniting spaces and further promoting the blurring boundaries between indoor and outdoor.

As commercial projects continue to cast off the confines of conventional design, there is an exciting rise in product uses that challenge convention. With the Great White team seeking a truly incomparable material, our reclaimed cobblestones yielded the perfect solution to push the boundaries of expression and achieve a uniquely aged finish.



Architecture
Project

Product
Photography

Richards & Spence
La Scala, Brisbane,
Australia
Scala vein cut travertine
David Chatfield

La Scala

RICHARDS & SPENCE

Our Scala travertine brings warmth, texture and a sense of history in the making to the gentle brutalist design of La Scala, a modern Brisbane icon by Richards & Spence.



In a subtropical city traditionally enamoured with the breathability of timber, architects Ingrid Richards and Adrian Spence turned to a more ancient solution for La Scala. They used masonry to create a building evocative of the stone edifices of the Mediterranean, or anywhere masonry has been used as a cooling barrier against sweltering heat.

Longevity into an unknown future was key to the project's design, with the architects looking beyond its first function as their home and studio and imagining a long and varied life. To enable this generation-crossing lifeline, the choice of materials was essential, with priority given to elements that would age beautifully and hold their form against the ravages of time. Thus, Queensland's traditionally lightweight materials were passed over in favour of a robust palette of concrete and Scala travertine.

The linguistic unity is no coincidence: Scala is a defining feature of the La Scala project, used indoors and out, horizontally underfoot and vertically up interior and exterior

walls. It frames windows and alcoves alike, drawing the eye to architectural features and the views beyond. Scala vein cut is hewn along the grain of the stone, resulting in an irregular linear pattern and a warm, creamy hue that brings visual softness to the brutalist concrete lines.

In terms of robustness, the travertine is a beautiful match for the concrete, but also an inspired aesthetic pairing. Laid on the stairs, it adds warmth and definition; its pale beauty evocative of ancient edifices and, like those iconic structures, it conveys a sense of permanence and immutability. This is a material that will age gracefully and look as handsome in decades' time as it did the day it was laid.

For a structure that was designed as a modern response to a challenging hot climate, it's hard to imagine a more suitable material choice. Concrete and travertine are miraculous insulators, and Scala is both one of the coolest hardscaping options and a visual masterpiece.



Brett Woods
Woods + Dangaran
Yasmine Ghoniem
YSG Studio
Adam Haddow
SJB Architecture
Vanessa Alexander
Alexander Design
Paul Bangay
Landscape Design
Andrew Piva
B.E Architecture



Paul Bangay Landscape Design: *Stonefields*

A while ago, everyone wanted everything perfect. Now we're looking for character, for texture, for broken edges. We're softening the whole thing down.



A true icon of Australian landscaping and a recipient of the Medal of the Order of Australia, Paul Bangay needs no introduction. Stonefields, his former home in country Victoria, is a 16-hectare masterpiece of imagination and meticulous planning, and arguably Bangay's legacy project. We talked to him about the evolution of Stonefields and how he tweaked this quintessential formal garden to suit the relative informality of modern landscaping which is, more and more, embracing the imperfect.

Q. Twenty years down the line, Stonefields is still one of Australia's most iconic gardens. How would you describe it?

A. It is a very classically inspired garden. When I was designing the house, I was inspired by an Italian villa sitting on a hill. It's not pastiche – it doesn't look like an Italian villa, but it's got the feeling of an Italian villa, and the garden sort of followed on from there. It's very formal, very classical, timeless, with a very soft planting scheme. It's not a static garden: it's always changing, there's always new things happening – bulbs coming up, perennials flowering, roses blooming, autumn colour happening. It evokes a lot of emotion.

Q. What's your favourite feature of the garden?

A. It starts off very informal, with just trees and lawns and a serpentine curvaceous tapestry of edges defining the wild from the more tamed. Then it gets a lot more formal closer to the house. The most formal part is the parterre garden, which is a modern take on a European tradition. I wanted this to be

as contemporary as possible, so it's just circles and squares alternating, into which we were planting 4,000 white tulips each year to soften it and give it a little bit of dynamic influence throughout the year.

Q. Is this formal style an accurate reflection of your landscape design work now?

A. You almost get typecast because of it, but our style has evolved and softened and we do a different look these days. A while ago, everyone wanted everything perfect. For example, you had to have the most perfect paving, you couldn't have



fossils in it, you couldn't have seams in it. Now we're looking for character, we're looking for texture, we're looking for broken edges, we're softening the whole thing down. Now imperfection and informality are what we're all striving for.

Q. Do classic garden philosophies still apply to modern landscaping?

A. Our gardens are very casual, soft and informal, but you can get them wrong if you don't get the scale and the proportions right. Coming from that very classical training has helped me do that. The other thing I like doing is thinking big. There's a strong tendency to think small when you're doing very informal gardens, but I still like to think big. If you're going to do perennial beds, do them big and deep. If you're going to have an open space, a pause in the garden, make that generous.

Q. How did Eco Outdoor stone help you introduce this modern informality into the structure of Stonefields?

A. It evolved with the planting scheme. We tried to soften the edges, experimented with new perennials and introduced as much softness as we could. We also tried to change as much paving as we could to Eco Outdoor's Porphyry baguettes – I just adore them. When we first did the garden, we started with the custom Raven granite from Eco, which is saw-cut, rectangular and perfect, and it married beautifully with the clipped box hedging. We changed them to the Porphyry in the rose garden and herb garden, and the movement in that paving enhanced and softened those spaces.

Q. What is the attraction of a natural, imperfect material?

A. These days, I am looking for as much character and as much texture in the stone as I can get. The more imperfect it is,

the more I love it. If you go around Europe and England and you look at gardens that are 300 years old, you see that character in the paving. It tells you a story about how that garden has been lived in and that's what I want to try and reproduce here. Even though it was only 20 years old and not 200 years old, I wanted it to look like it had lived a life and could tell us stories.

Q. Could you achieve this effect with a manmade material?

A. Products like Eco Outdoor's Technifirma range are now so good that it's almost impossible to visually tell the difference between that and real stone. When we're doing swimming pools and we want to line them in stone, they're perfect for that and they survive with all the chemicals. But my tendency is always to use natural stone products. They might look the same, but when you stand on them, you can feel the difference between manmade and real.



Paul.

Utzon(s)

In collaborative partnership with artists Lin Utzon and Mika Utzon Popov, we have reimaged a beloved Utzon family sofa into an architecturally inspired outdoor furniture collection.



Good things take time. Great things last generations. After a visit to the Utzon family home on Mallorca, we approached Lin and Mika, daughter and grandson of Sydney Opera House architect Jørn Utzon, about a collaboration that would reimagine a private family sofa into a range of outdoor furniture. The response was a firm yes. Together, we would continue the Utzon legacy. So we got to work.

Using Jørn's original teak sofa and Lin's secondary interpretation as blueprints, our head of furniture Matt Lorrain worked with Mika and Lin to create a library of design standards to use across the range. The intent was to capture the distinctive

original vision of simplified teak construction, bullnose detailing, trussed legs and offset plank sizes while modernising it with larger section planks curved on leading edges and square-cut on internal intersections.

"Lin and Mika had very sensitive and astute inputs, suggesting fine adjustments that kept the designs in the spirit of the original," says Matt. The three harnessed the same creative spirit that inspired Jørn's original design when ideating; the partnership resulted in eight fine-sanded, solid, natural teak pieces that combine timeless materiality, clear shapes and architecturally inspired details.



Crafted using high-tech and by-hand processes to deliver a premium finish, the bases are produced with sustainably managed plantation teak. The hardy outdoor fabric of the upholstered cushions is milled and made in Italy. It's all designed to last, creating an enduring legacy within homes while cherishing the Utzon family's creative heritage. "I think that my father would be very happy to see that his sofa became something bigger," says Lin.

Architectural surfaces are our bread and butter but, more than anything, we believe in crafting and curating beautiful products that celebrate materiality. In collaboration with passionate, curious creatives and designers, we offer a series of outdoor furniture collections that epitomise the character and potential of raw materials. It's all about embracing imperfection and nature's unique textural richness in every format, whether that's surfaces or seating.



Spring Street

LOVELL BURTON

With the concept of chiaroscuro at its heart, this reimagined apartment embraces light and shadow, with our Pendell batons a soothing, grounding presence.

Architecture
Project
Product
Build
Photography

Lovell Burton
Spring Street,
Melbourne, Australia
Pendell batons
Bluline Projects
Tasha Tylee





“We wanted to imbue a sense that the main living areas were external and part of the broader expanse of the city,” says architect Joseph Lovell. An intentionally monochromatic palette “sought to enhance the beautiful outlook and act as a backdrop for living rather than the hero”.

The modern, dimensionally consistent stone batons – typically used outdoors – were placed in a stretcher bond pattern in the kitchen, dining, living and bathroom spaces, creating a rhythm that mirrors the building’s brick exterior.

The soft, smoothly imperfect limestone provides a tactile experience underfoot that epitomises comfort within a subtle interior layout.

Juxtaposed against the day’s changing light, the batons – made from offcuts of larger stone pieces, inherently timeless and exceptionally durable – introduce restrained patterning with a soft edge, offering clear structure without compromising the space’s textural ease or lived-in serenity.



This gently emphatic reinvention of a Melbourne apartment, in a modernist block on the edge of the CBD, honours its atmospheric 1970s origins. Creating a sense of movement and flow, it embraces the leafy panorama offered from its lofty position on the 14th floor.

Lovell Burton sought to bring the outdoors in, tempering light and shade and capturing textures of the surrounding topography within the apartment’s interior. This vision unfolded from the ground up, with our creamy toned, small format Pendell batons forming the flooring. The subtle tonal variations and textures of the natural stone shift and change with the city’s natural light and complement the honey-toned timber and brass hardware details.

Mound *View*

STUDIO ROB DIAZ

With subdued luxury at its core, Mound View embodies easy living Los Angeles style, with a rich foundation of our stone and timber.



Design and build
Project

Product

Photography

Studio Rob Diaz
Mound View,
Los Angeles, USA

Wamberal Freeform walling,
Endicott cobblestones,
Summerhouse wood
flooring

LA Light Todd Goodman



Astutely balancing Californian ease with touches of European traditionalism, Mound View offers a calming sanctuary nestled within LA's leafy suburbs. The home is underscored by a striking presence of organic tactility. Championing sustainability, Mound View abounds in both our architectural surfaces and carefully repurposed materials, elevating its modern architecture with the textural imperfection of nature.

Facing the sloping streetscape with a façade generously clad in oak and natural stone, Mound View's permanence is immediately communicated through material. The home is newly built yet remains ostensibly ageless, masterfully mixing earthen elements with unique vintage pieces to create a distinct sense of timelessness.

To tell a rich visual story, our Wamberal Freeform walling and Endicott cobblestones punctuate the exterior. With a blend of soft brown and grey tones, Wamberal's stones bulge and slope thanks to their pronounced split face profile. In contrast, small square Endicott cobblestones frame the garden in warm grey. Sustainably produced, each cobblestone is carved from offcuts to utilise every part of the original stone block. Remarkably dense, Endicott's split finish offers textural grip and organic texture to the pool area.



Inside, lightly distressed Summerhouse oak flooring forms an ageless foundation. Sourced from sustainably managed forests in Belgium and France, the oak presents the traditional look of wooden floorboards, while its offset plank sizes create a sense of relaxed ease. Accompanied by clay walls tinted using natural pigments, Summerhouse's warm tonality drenches the home as its knots and grain meander across the floor.

As though hewn from its surroundings, Mound View's design harnesses natural timber and rugged stone to embrace the character of its environment. Enriching the urban fabric with composure, the result is a tranquil escape sculpted beautifully from Eco Outdoor materials.

DESIGNER'S OWN HOME



Villa des *Fleurs*

CLO STUDIOS

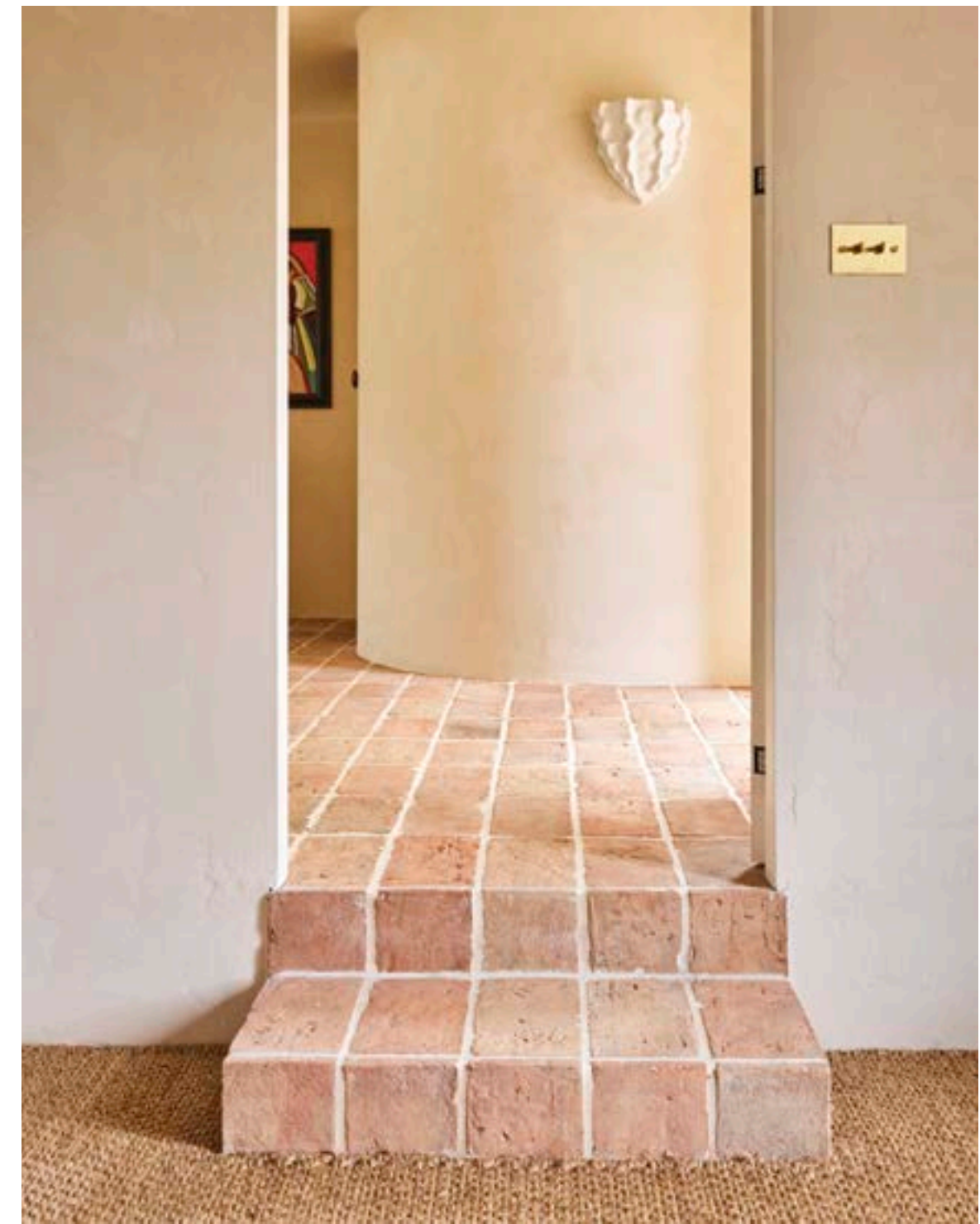
Villa des Fleurs reflects an abiding respect for time-honoured techniques and craftsmanship, with an organic foundation of our handmade Cotto Luce flooring.

Designer's own home
Project

Product
Photography

CLO Studios
Villa des Fleurs,
Sunshine Coast, Australia
Cotto Luce flooring
Pablo Veiga





Blossoming from humble beginnings, Villa des Fleurs ("house of flowers") is an elevated reimagining of a '70s-era brick home, enriched by the creative prowess of its owners, designer Chloe Tozer, founder of CLO Studios, and her builder partner Jack Clissold. It celebrates traditional craftsmanship in contemporary design.

Grounding the residence with organic materials plays a pivotal role in the home's interior experience. Of the Cotto range, which varies from rustic red to rich charcoal, Luce proved the ideal choice for Villa des Fleurs. The rawness of light terracotta in a spectrum of natural clay tones communes easily with ivory rendering and pops of playful colour. From curious art pieces to high-end finishes and deeply layered textures, it's clear that detail drives the home's distinct charm.

A respect for time-honoured techniques is what drew Chloe and Jack to our Cotto range of tiles for the home's flooring. Aligning in ethos, both parties celebrate traditional

craftsmanship and the way it can elevate contemporary design. "Inspired by our love of history, culture and artisanal skill, we are drawn to the old ways of creating," says Chloe.

Outside, it forms a robust foundation for the alfresco lifestyle that characterises the Sunshine Coast, and its earthy tones are the perfect complement to the lush garden. Designed to age with grace, the tiles possess a surprising softness that mellows further with time.

Preserving centuries-old manufacturing processes, Cotto tiles are hand-moulded and kiln-fired in Italy. Each terracotta block emerges from the flames nuanced with a unique fingerprint, imparting an inimitable finish to the home and reinforcing the project's bespoke nature.

Elemental influences are front and centre, with the earthen palette, metals, timbers and rendered surfaces anchored by the solidity and inherent calm of Cotto Luce tiles – each one a timeless slice of authentic Italian artistry.

Brett Woods
Woods + Danganan
Yasmine Ghoniem
YSG Studio
Adam Haddow
SJB Architecture
Vanessa Alexander
Alexander Design
Paul Bangay
Landscape Design
Andrew Piva
B.E Architecture



Andrew Piva

B.E Architecture: *St Vincents Place & Armadaale Residence*

Eco Outdoor was enthusiastic to test different techniques and propose alternative treatments we may not have considered in the early research and development stages.

B.E Architecture's use of natural stone at Armadaale Residence and St Vincents Place was executed flawlessly in seamless collaboration with Eco Outdoor, with imaginative applications of Fallow granite and Torino bluestone. Director Andrew Piva says a relationship built on a mutual commitment to creative risk, innovation and respect made the collaboration possible.

Q. What is at the crux of B.E Architecture's mission?

A. We're interested in how buildings are put together, how particular materials can evoke a particular feeling. Each building has its own identity, and it's that collection of materials – how we put them together, how we've detailed it – which defines that.

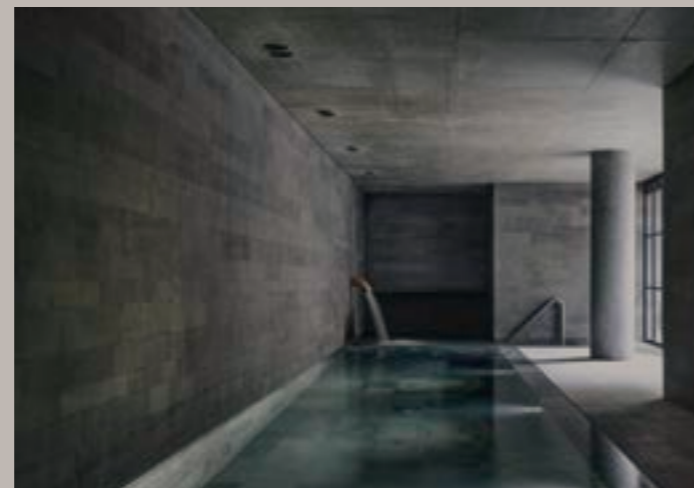
Q. Your 15-year-plus relationship with Eco Outdoor would be very fruitful, then?

A. Eco Outdoor has always facilitated going that extra mile. Not only did we collaboratively develop the particular sizing of Fallow granite that we use, but also the finish – where the stones were flamed, sometimes double and triple flamed,

and then brushed, sometimes triple-brushed, which gives a smooth-to-the-touch but undulating feel. We've never felt we're an irritant in seeking further customisation. It's a very important relationship and it's something that we're very respectful of because it enables us to do what we do well.

Q. Did Fallow and its unique marbled fleck change your perspective on granite and its use in design in Victoria?

A. We know that granite is highly durable, so it's a positive stone to use, but in the past a lot of granite has been too cold and austere. It can also be high contrast or homogenous – Fallow has a much more even, soft, tonal range and a lot of character in it. In a house setting, it felt much more at home.



Q. Do you think the final impact of your projects could have been achieved with a manufactured material?

A. There is a degree of natural variation that occurs within the stone that wouldn't have been possible with a manufactured product, especially when you start working the surface of the material and see how each piece behaves differently. There's also a subtle translucency to some of the features of the



Eco Outdoor stone that gives it greater depth, and you achieve a level of authenticity and positive imperfection that you don't get with manufactured materials.

Q. Do you and Eco Outdoor share a common language?

A. We have a back catalogue of projects together we can reference. Very early on, we'll be having conversations with Eco Outdoor about what the buildings could be. Sometimes the Eco team might say, 'Hey, it's great that you guys want this but this quarry isn't going to be ready for the amount of colour you want', or, 'We're going to source it from here or there.' Their skills ensure we get the end-result we want. They understand our focus on excellence and our clear emphasis on the materials.

Q. Talk us through the palette for Armadaale Residence and St Vincents Place.

A. The Fallow granite is in the bathrooms, and downstairs we use Torino bluestone. Torino has large feature stones in it and a sense of flecked movement. It was something we could use en masse on the floor that, at a distance, wasn't a high-contrast thing, but up close you get all the detail. When you hone and change the surface finish of these materials, they still present the same as their original state, allowing us to maintain a minimal material palette and creating a unified experience that flows seamlessly through the home. Fallow has a beautiful naturalistic feel to it. Every piece is different but there's still continuity. It has a lovely grey, almost a greeny-grey, base colour but the little feature in it is like a white quartz.



Q. You used these materials in unique expressions in St Vincents Place, including curved tiles, basins and baths. What were you trying to achieve?

A. We wanted the beautiful textural quality of the tiles on the outside of the bath, but the part you use daily needs to be honed. The process of triple-brushing Fallow meant that we still had the surface undulation but a much softer texture. It performs like a honed tile: flaming the surface makes it textured, and then brushing it brings back the softness. At Armadaale Residence, you're seeing honed wall and floor tiles, but the bathtub is flamed on the outside and honed on the inside to create a silky-smooth internal texture. You visually read a singular colourway. It's minimising our palette to a singular material but pushing it in different ways.

Q. How did Eco Outdoor work with you to create these custom pieces?

A. When researching a suitable stone, we weren't afraid to test different surface finishing and tooling techniques to achieve a desired design outcome. Eco Outdoor were enthusiastic to test different techniques and propose alternative treatments we may not have considered in the early research and development stages. Understanding what can be achieved, as well as the potential limitations of these manufacturing processes, helped us fine-tune the designs and best manage the cost outcomes, too.



Andrew



Vince Frost: *Brand Architect*

When it came time to rethink how we presented *Eco Outdoor* to the world, we collaborated with the absolute best: the energetic and endlessly creative Vince Frost.

Crafted

with

“...it became the launchpad for the new branding, reflecting our passion for materiality and our constant, innate curiosity.”

Wonder

The rebrand required a fundamental rethink of the way we presented ourselves to the world, with practical applications befitting our love of materiality. “When we talk about ‘Crafted with Wonder’, we need to apply that philosophy to everything that Eco Outdoor does,” says Vince. “Eco wanted to have new signage on the buildings. That needed to be genuine and authentic.”

Vince envisioned an artisan-crafted bronze sign that would patina and age over time. We were onboard straight away. That signage – with each letter of the logo individually hand-moulded and hand-cast at an art foundry by craftspeople who specialise in sculptural forms – now sits outside every Eco Outdoor showroom, the uniquely textured surface of each altering dependent on its environment.

“It’s imperfect,” says Vince. “It’s the flaws, the wabi-sabi; there’s an aspect of rawness to it. It’s consistent across the organisation.”

We paired that with a digital and collateral refresh. A new website celebrated materials and nature through exceptional photography, image-centric project feature stories, and an easy-to-navigate digital catalogue with depictions of raw materials – from travertine to sandstone to bluestone – in both their natural form and in situ. We switched our fonts, simplified our messaging and came back to the core of what we do best: natural architectural surfaces.

“The brand was already living and breathing and doing incredibly well, but it was about how my team and I could bring the business to the next ambition Eco Outdoor had,” Vince says.

We ensured our showroom footprint matched how we presented ourselves digitally and in print, with a contemporised logo, simplified printed materials – and an electric undercurrent of creativity that left room for reinvention.

“People are often unaware of the effects of what’s around them, whether it’s nature or hardcore noise or aggressiveness or messiness or light or materials. They can have such a massive influence on us, good and bad. I feel the palette and choice of materials of Eco Outdoor are really playing to the senses in a positive way.”

And it’s not just lip service: Vince believes in our product so much that when he decided to renovate his mid-century Sydney home, he chose our Scala travertine for the flooring. Naturally, he thought outside the box, using the typically external tiles inside the home to create an ageless, material focused design.

“I’ve always bought things that were designed to be timeless, to last forever: a one-time purchase that you’ll never regret and you’ll never need to change. The Eco Outdoor palette does create comfort, it does soothe; it creates a peacefulness. You can’t beat nature, can you?”

It would be no understatement to call Vince Frost a powerhouse. The prolific, globally renowned founder, CEO and executive creative director of Frost* collective hums with a tenacious optimism that echoes in every project he touches. It’s clear in his conversations, which bubble over with tangents into the divine, the existential and the wonderfully mundane (and are memorialised in his Design Your Life podcast) and in the work he produces, including the recent brand refresh he undertook with Eco Outdoor.

When we approached Vince to help us reimagine branding that would embody Eco Outdoor’s next chapter, he was deeply enthusiastic about translating our big ideas into language, collateral and signage that best reflected our vision. ‘Crafted with Wonder’ became the launchpad for the new branding, reflecting our passion for materiality and our constant, innate curiosity. It also became the baseline for all conversations from that point forward.

“Eco Outdoor lives and breathes the ‘Crafted with Wonder’ positioning,” Vince says. “It’s genuine. It came from them. We helped them to articulate and simplify it. Ben’s [Ben Kerr, Eco Outdoor’s founder] incredible energy and his constant thinking and wondering and questioning ... that’s something I find very appealing and very infectious.”



Headland House

ATELIER ANDY CARSON

Natural materials, including rugged Wamberal stone walling and Chalford limestone flooring, add organic texture to this sleek modern masterpiece and reinforce its connection to the landscape.

Architecture
Project

Product

Build
Stonemasonry
Photography

Atelier Andy Carson
Headland House,
South Coast NSW, Australia
Chalford limestone flooring,
Wamberal Freeform walling
Bellevarde Constructions
East Coast Stone
Tom Blachford and
Michael Nicholson



Every once in a while, an architectural project announces itself as instantly iconic. Headland House by Atelier Andy Carson is one such structure. This extraordinary residence was designed to answer the challenge of capturing incomparable 270-degree views over coastal clifftops and ocean, while sheltering the occupants from the wild winds that come with such an unencumbered outlook.

To do justice to those priceless views, architect Andy Carson designed a structure of three pavilions, two with cantilevered sections stretching eagerly towards the coast and offering multiple directed aspects. "The concept was to keep reintroducing very specific framed views to avoid boredom and draw you to look out into the landscape as you walked through the buildings," he says. The three pavilions cradle a central courtyard, an intimate sanctuary from inclement weather.

The outstretched arms of the ocean-side pavilions sit atop a plinth of Wamberal Freeform stone walling, creating the impression that Headland House has risen straight out of the raw earth. The tones of the Wamberal stone – cool grey to cream and ochre – create an impeccable contrast with the material palette of black aluminium and timber, while the split texture of the stone, with its distinctive bulging effect, was deliberately chosen for its ruggedness.

"Things aren't overly polished," Andy says. "They're more tactile, with nice textures to hold. Something you want to rub your hands on and feel. Finishes that will patina over time."

The Wamberal Freeform has also been used to clad parts of the internal courtyard, pairing beautifully with the smoother finish and creamier tones of the Chalford limestone flooring. "All the materials talk to each other. The Chalford limestone features tiny flecks of black and picks up on some of the tones in the Wamberal stone, as does the timber." With a distressed finish, Chalford is deliciously tactile underfoot, providing yet another sensory dimension to this masterpiece of modern architecture.



Australia
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United States

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Copy by The Local Project
Production by Seed Print
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