

N A T U R A L



These pages in the living room of this Sydney home, Cassina Sengu modular sofa by Patricia Urquiola, 9 side table by Piero Lissoni (at rear), and Poltrona Frau Kyoto square and rectangular coffee tables, all from Mobilia; Bonacina Eva armchairs by Giovanni Travasa; custom shelving joinery, and custom fireplace in Calacatta Borghini marble, both by Arent&Pyke; Den Holm custom carved stone plinths; Hans J. Wegner PP130 Circle chair; timber trunk side table;

H A B I T A T

By working in *harmony* with the existing elements of a Mosman Bay home and creatively incorporating the owners' *treasured* collection of ART and design, ARENT&PYKE proves the best decisions come from the heart.



By FREYA HERRING Photographed by ANSON SMART Styled by JACK MILENKOVIC

vintage Japanese **bowl** (on 9 side table) from Ventifact Studio; Japanese **vase** (on coffee table) from Antique Decorative Art; **cushion** (near window) from Café Montmartre Store; custom **cushions** by Arent&Pyke in Magie des Ocriers fabric from The Textile Company, and Pierre Frey Maralinga fabric from Milgate, made by Inge Holst; Reuber Henning Carré Bleu **rug** for Halcyon Lake; Applique 2 Bras Droit Pivotant **wall light** by Serge Mouille from Cult. *Details, last pages.*



This page in one of the studies, Backenzahn **side table** in Oak from Living Edge; **bowl** from Ventifact Studio; Akari **floor lamp**; *The Tranquil Gift artwork* by Nicola Moss from Arthouse Gallery. *Opposite page* in another study, custom **joinery** by Arent&Pyke in Dulux Sedge Green; Joseph Giles Irvine solid brass cabinet **pulls** from The English Tapware Company; Eames **chair** and **ottoman**; Cherner desk **chair**; *The Kent in the Homestead sculpture* by Ben Tooth (left shelf, top) from Nasha Gallery; ceramic **bowl** by David Collins (right shelf, second from top), **vase** by Stephanie Hart (left bottom shelf, far left), and Japanese **vases** (left bottom shelf, second from left and on desk), all from Planet; *Lindi Sunset ceramic* (left bottom shelf, right) by Amelia Lynch from Arthouse Gallery; wall in Olive Grove **paint** from Porter's Paints; Symboles **curtain fabric** in Noir from Pierre Frey; custom **carpet** from Tappeti.







These pages, from left in the wine cellar, custom **drinks cabinet** and **shelving** by Arent&Pyke with Calacatta Borghini marble top and walnut burl veneer; **wine rack** from Living Edge; *Oxides and Stains vessel* by Karin Klugman. In the kitchen; custom **joinery** by Arent&Pyke in Resene colour-stained beech veneer; Joseph Giles Irvine solid brass cabinet **pulls** from The English Tapware Company; Calacatta Viola Antica marble **island**, **bench** and **splashback**; Fredericia Spine **stools** from Cult; Sputnik **chandelier** from Etsy; *Ear* (2017) bronze **sculpture** (on shelf) by Oleksii Zolota, and *Hand Studies* artwork (on shelf) by Anne Zahalka, both from Nasha Gallery; *The Well* (all that is visible must grow beyond itself) **sculpture** (on island) by Kat Shapiro Wood.



ncorporating a client's existing collection into a new, meticulously designed space can be tricky. The interior designer has a vision, the owners have their ideas, and never the twain shall meet. But that isn't how Sydney interior design firm Arent&Pyke approach projects. For directors Sarah-Jane Pyke and Juliette Arent, reusing and readapting well-loved objects is a celebrated part of the process. It helps, of course, if the clients have great taste, and in the case of Bay House in Sydney's Mosman, they certainly do.

"Working with people who have beautiful collections is one of my favourite parts of the job," says Pyke. "They bring with them a lifetime of collecting — it's their memories, their travels and their other homes." Pyke sees this integration as an opportunity: "You take that lamp from that room and you put it with a chair from another room and you introduce a whole new sofa, and it's like a continuum of what they've had — it evolves".

For the owners of this four-bedroom, four-bathroom home, moving from a full-size house to a third-floor, 370-square-metre apartment was a major life change. "Our last place was designed by the late Sarah Davison, who, before she died, recommended Arent&Pyke," say the owners. "Although we were downsizing, we didn't want to step backwards; we didn't want to compromise on comfort or luxury. We said, 'Make it interesting!' We didn't want something boring."

Led by senior interior designer Thea Kiel, the Arent&Pyke team and builder One Up Building unequivocally met the brief. Reflecting on her first impressions, Pyke recalls "a lot of creamy browns — the whole thing was very much a mooshy melange of mid-tones". Now, colour and texture combine without ostentation, eliciting calm while celebrating creativity through the couple's extensive fine art and design collections. "The built interventions were big but not structural, and I think it's something we're proud of being able to do — you don't have to rip it all down to the studs," says Pyke.

The design team retained the limestone floors and where possible elements were adapted, rather than replaced. "We refaced the wardrobes with grass cloth and beautiful framing. And we kept all the existing internal doors but put on new hardware," explains Pyke. "The only big thing we ripped out was the kitchen." With the addition of joinery by iSpace Solutions, what has been created is a textural delight — the worktops and splashback in richly veined Calacatta Viola marble, the sinuous island and cupboard doors stained with just enough blue to expose the beech wood's gradating grain. There are open shelves to display the owners' beloved ceramics, and the extractor fan — usually an eyesore in any kitchen — takes on a sculptural form, its bespoke cover appears almost nebulous as it floats above the cooktop.

The curvaceousness of the kitchen is echoed in Giovanni Travasa's undulating 1965 Eva chairs in the open-plan living room, and contrasted against the sublime combination of Gianfranco Frattini's Kyoto checkerboard coffee tables and Reuber Henning's geometric Carré Bleu rug for Halcyon Lake. They're backed by a long plinth of pale Calacatta Borghini marble, onto which a fireplace rests.

The use of stone continues beyond the kitchen and living room. One of the clients is a geologist, so its inclusion isn't just an aesthetic choice; it's his life's work. Two of the four bedrooms have been transformed into his-and-hers studies befitting the empty-nesters' new-found independence; one study features sculptural displays of stones the client has collected on his adventures. "He revelled in helping choose the selection of marbles throughout," his partner says. "We got to choose pieces with particular, beautiful markings, like the deep green [Guatemala] marble in the powder room and the Patagonian stone for the dining table, where we had a lovely holiday."

Practical rooms are redefined as beautiful spaces — take the powder room with its cascading amber Murano chandelier. The dining room is appropriately indulgent with its own climate-controlled wine cellar, which one of the owners says is her husband's "pride and joy". It draws the eye in while anchoring the diner into the space. "It's a feature of the home — it's not just a utilitarian room to store wine," she says. "It's really another artwork on the wall with the marble, timber and brass that surround it."

Perhaps the apartment's strongest feature is at its front: the views over Mosman Bay, where ferries sail in and out, day on day, hour on hour, giving rhythm to the space in the way that a grandfather clock might once have done. "It's a spectacular view," beams Pyke, "but in an earthy way". The kitchen's banquette and table, designed for intimate meals for two, is her client's favourite spot. "It's such a cosy little nook," the owner says. "We have a beautiful view of the water, you can sit and read the paper with a cup of tea. And I have a great view of all my objects on the shelves. I do love it there." ■ arentpyke.com

Opposite page in the dining area, Baxter Lagos **table** from Space Furniture; vintage Cassina Cab **chairs** by Mario Bellini from 506070; *Nevers* (2022) **stool** in Ebonized Walnut by Studio Don Cameron from Sally Dan Cuthbert; **vases** from Ondene; Apparatus Arrow **lights** from Criteria Collection; New Tweedy **rug** from Robyn Cosgrove Rugs; *Owl Wood – Morning Bay* (2013) **artwork** by Joshua Yeldham from Arthouse Gallery.





This page in an ensuite, custom **mirror** and **vanity** by Arent&Pyke in Dulux Deep Bottlebrush and Aegean green marble; The Water Monopoly Rockwell **tapware** from The English Tapware Company; **vase** by Stephanie Hart from Planet; vintage **urn** from Antique Decorative Art; vintage Tronchi **pendant light** from eModerno. *Opposite page* in the main bedroom, Society Limonta **bedding** from Ondene; vintage Japanese **vase** from Planet; Gubi Gravity **table lamp** from Cult; wall in Lyttelton Double **paint** from Dulux; custom **carpet** from Tappeti; *Organism (2023)* **artwork** by Clifford How from Arthouse Gallery.



These pages, from left in the main bathroom, custom joinery by Arent&Pyke in solid oak timber and Calacatta Gold marble; Joseph Giles Irvine solid brass cabinet pulls from The English Tapware Company; Middle Earth Pottery palm blossom jar (left) from Ondene; vintage Japanese bowl (centre, front) from Ventifact Studio; vintage Japanese vase (centre, rear) from Planet; raku vessel from Lia Klugman; Mazzega Torpedo wall sconces by Carlo Nason from Nicholas & Alistair. Opposite page in another view of the main bathroom, Collection Particulière Roi stool from Ondene; Jean with wire mesh artwork by Max Dupain. Details, last pages.



WAL

The VL50 represents the *creative talent* raising the bar and shaping — or shaking up — the Australian design industry. This year, the occasion will be *celebrated* with an awards CEREMONY presented by Mobilia.

Selected for their impact on the current design landscape and the unwavering pursuit of their *vision*, they are the LEADERS in their field, the stars on the ascent and the names ingrained in our *imagination*.

ESQ

BLAINEY NORTH

Sydney



STYLE PHILOSOPHY A Blainey North project is synonymous with grand gestures and glamour, yet the renowned designer asserts her style “is a celebration of life”. Her calling, she says, “is to interpret how people want to feel [and] create spaces that make them feel happy and motivated”. **2023 IN FOCUS** North identifies two New York projects: a Central Park apartment and an estate involving international artists and artisans. North also announced her global studio’s collaboration with Armani Casa. **UP NEXT** A new accessories and furniture collection, homes in Sydney, Melbourne and Brisbane, apartments in New York, a luxury wellness clinic in Mosman and “a secret project in Mayfair”.

THOMAS HAMEL & ASSOCIATES

Sydney

STYLE PHILOSOPHY Thomas Hamel designs rooms that embrace a “cross pollination” of inspirations and worlds, and every project is defined by the esteemed design firm’s sophistication, creative confidence and international scope. **2023 IN FOCUS** Particularly meaningful projects include the English countryside estate of longstanding clients and the completion of a grand Victorian home in Melbourne, three years in the making. **UP NEXT** Expect projects from “Sydney to Melbourne, Mayfair to St. Moritz”. The Thomas Hamel Graduate Mentorship Program will welcome a new mentee, says Hamel. “I look forward to sharing what I have learned over my 30-plus years in the industry, doing my part to take Australian design to the next level for future generations.”



PATTERN STUDIO

Sydney



STYLE PHILOSOPHY Well-balanced spaces that give a wink to those who enter them — this is what founders Lily Goodwin and Josh Cain hope to achieve. “Our spaces reward those who look closely with little architectural surprises. If we can make you relax and smile, we’ve done our jobs. If we can take your breath away, we’ve done our best work.” **2023 IN FOCUS** The interior design practice worked with fashion label Song for the Mute on its Sydney flagship. The pair also completed their first residential project, a Paddington terrace. **UP NEXT** Goodwin says there’ll be more work with Song for the Mute, plus a furniture brand’s retail space, a Sydney home and a Byron retreat.

ARENT&PYKE

Sydney



STYLE PHILOSOPHY After 16 years at the helm of their design practice, Juliette Arent and Sarah-Jane Pyke say their style has matured but the desire to “deliver uplifting, enduring and beautiful” spaces remains key. What is felt is as vital as what is seen, and they champion sustainability, mental health and inclusivity in design. **2023 IN FOCUS** Alongside the home in this issue, Arent and Pyke are especially proud of two projects: KODA Cutters hair salon in Sydney’s Queen Victoria Building and Speargrass House in Queenstown, New Zealand. **UP NEXT** An historic hotel on Sydney Harbour, residences in regional New South Wales, Melbourne, Margaret River and Queenstown, and a QVB hospitality project.