

CREATIVE COVE



These pages, from left Driade 'Roly-Poly' sofa and chairs by Faye Toogood from Hub and a Fogia 'Tabula' coffee table from Fred International hang beside the pool, which is edged with Ignia Grigio pavers from Onsite. A Cappellini 'Wood' chair by Marc Newson from Cult sits on the terrace above to the right of the stairs. A 'Sunny' sofa from Jordan and a Ligne Roset 'Fifty' armchair face a Fogia 'Tabula' small square coffee table from Fred International and a Ligne Roset 'Oxydation' round metal table by Kateryna Sokolova from Domo, all on an Armadillo & Co 'Agra' rug.

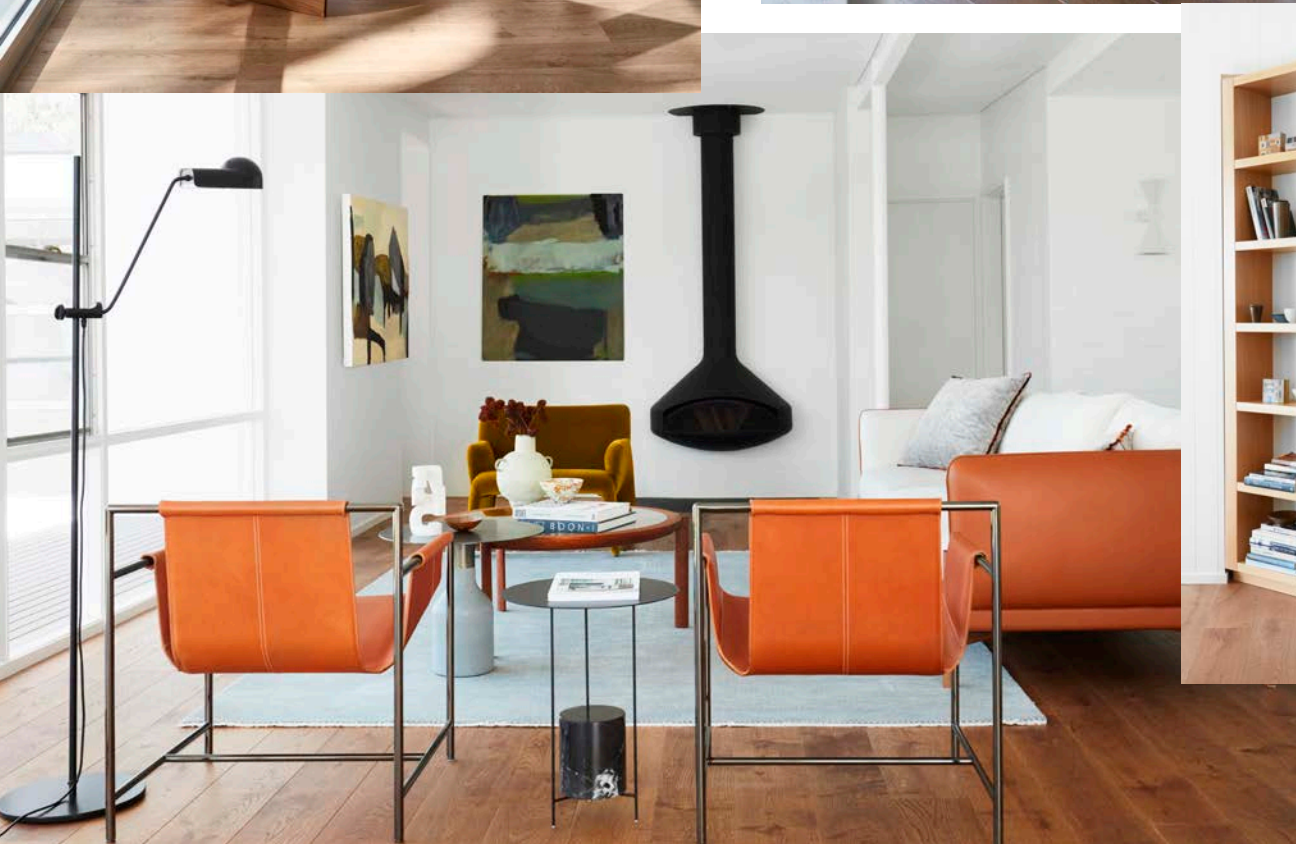


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In the thick of Sydney Harbour's primal beauty, a modernist home makes a quantum leap into a new era.



This page, clockwise from left 'Duomo' aged brass pendant light from Nightworks Studio. *Meditation Fails* artwork by Vanessa Stockard sits on the kitchen bench. A 'Sid' pendant light from Jordan is suspended above the kitchen island bench and 'Slope' leather bar stools from West Elm. "The bushland coastal setting was an enormous inspiration in our design response for the outdoor areas and in the main suite, which virtually hangs in the surrounding bush and feels as if you could touch Sugarloaf Bay from the balcony," says interior designer Suzanne Gorman. "We referenced the colours of the bush in our materials selection, particularly the trunk of the scribbly gum that dominates the rear view."



Suzanne Gorman of Studio Gorman joined forces with Josh Allen of 8 Squared Architects and Andy Bishop of Arthouse Constructions to update and extend this modernist home. *What was the client's brief?* It was essential that the integrity of the original 1959 house, The Quarterdeck, designed by architect Glynn Nicholls (son of Walter Burley Griffin contemporary Eric Nicholls), was maintained but integrated with the latest technology. The home, which nestles into bushland in Sydney's Sugarloaf Bay, was to double in size and pack all the features of luxury living – a movie room, wine cellar, cabana with kitchenette, space for a grand piano, upgraded pool and outdoor living – while remaining understated with a casual vibe. Our brief from the owner, a tech guru wanting a family home for himself and his three teenage girls, was to ensure the mid-century home was honoured from the street while being completely transformed at the rear. *What were the challenges of the site and how did you resolve them?* Two new wings were designed by the architect to feel like natural extensions. Our role was to craft a cohesive look between the new and original. The butterfly roof, exposed structural steel beams, shiplap panelling on the facade, bagged brick interior walls and original 1950s timber windows and doors were restored, and these informed our design response. Subtle shipping references incorporated by Glynn were also restored, such as the steel wire balustrading to the upper deck. Our client's relaxed lifestyle (he originates from California) and his beloved yellow 1950s VW Kombi, dubbed Little Miss Sunshine, were inspirational springboards for

the project. The van was parked behind a fixed glass viewing panel adjacent to the relocated central stair, allowing passing glimpses of her from inside. *Are there any considerations when designing a home in a coastal setting?* In this bushland setting, dropping gum leaves were prolific and so natural stone with movement and texture was chosen to disguise leaf markings. *How would you describe the completed home?* The combination of mid-century and high-tech features with extensive spatial additions was sensitively handled. The facade has been maintained and appears as a modest, lovingly restored modernist home, however the new spaces cascade down, revealing two additional wings and a spectacular bay view. Memorable, playful moments – the sunny yellow children's bathroom, inclusion of the Kombi van and the cave-like cellar – respond to the owner's playful, relaxed personality. The cellar has a secret entry operated by a book on the shelves. It is a moody palette that juxtaposes with the fresh white palette throughout the home, and incorporates his love of tech, surprise and red wine! *What informed the selection of furniture, fittings and finishes?* The owner wanted a relaxed, light, 'Australian' palette. We selected authentic fittings such as the Applique de Marseille wall lights in the living room, designed in the 50s by Le Corbusier, the father of modernism. Likewise, the 1950s Louis Poulsen '4/3' pendant lights in the dining room suit the house perfectly. *Was the owner happy with the execution?* As a keen host who likes to entertain, the owner loves that his house is a reflection of the casual Australian lifestyle that he embraces with his daughters, their friends and his overseas family. *studiogorman.com*



This page, clockwise from top left With their organic forms and materials, the Made in Ratio 'Cowrie' chair by Brodie Neill and Herman Miller 'Capelli' stool by Carol Catalano, both from Living Edge, sit perfectly at ease against the natural backdrop. Fritz Hansen 'Grand Prix' dining chairs by Arne Jacobsen from Cult surround a 'River' table from Jordan beneath a pair of Louis Poulsen '4/3' pendant lights from Cult. Entry to the cellar is operated by the movement of a special book on the shelves. In the living area, Michael Cusack's *Saura* (left) and *Ashmore* artworks, both from Olsen Gallery, hang beside a Focus 'Ergofocus' suspended fireplace from Oblica. Nemo 'Applique de Marseille' wall light by Le Corbusier from Cult sits seamlessly against walls in Dulux 'Snowy Mountains' quarter strength. Duvivier 'Jules' sofa from Domo, a pair of Poltrona Frau 'Ming's Heart' armchairs from Cult, and a Molteni & C 'Glove-Up' chair from Hub surround an Armadillo & Co 'Leila' rug in Opal and Ivory. Karakter 'Domo' floor lamp by Joe Colombo from Cult. 'Militia Oak' flooring from Havwoods.