

Celebrating the best of the best
Interior Design Awards special edition

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Romantic
Rebellious
gardens

FRENCH
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*The Paris firm's
top 40*

STATESIDE
STYLE

Kelly Wearstler
MARTYN
LAWRENCE
BULLARD
Jonathan Adler

The
beauty
of home

REVEALING OUR MOST SPECTACULAR RESIDENCES





This page A Katrina O'Brien artwork serves a visual entree amid sculpted architecture in the foyer. "Entering on the lower level required the staircase to be a big gesture, which it is," says Madeleine, who adds that the house is full of things "we love" but while the interiors were "certainly curated we did not set out to achieve a particular style or have a design concept".



TREE HOUSE

Madeleine Blanchfield Architects

FLIPPING THE HOUSE on its head was this architect's bright solution to achieve an uplifting, light-filled renovation of her own home. *How did you become involved with this project and what was the brief?* When we bought this old, dark bungalow it was virtually unliveable. For six years, we occupied the top floor that had at least some light. We wanted to create a place that embodied our values and the way we aspired to live as a family: a light-filled, uplifting, open and calm environment where nothing was superfluous, in which the various moments, moods and interplays that are 'life' were given space to thrive. *What were the challenges and how did you resolve them?* The site faces south and is buried in a hillside. Our work is driven and shaped by light. I believe a house is a means to experience the dynamic of a day, from sunrise to sunset. We flipped the house upside down. Living is on the top floor, which opens onto the garden at the rear and the treetops at the front. It is flooded with constantly changing light. The window behind the kitchen is like a painting, capturing fiery red sunsets through the trees. *What were some of the influences that shaped your design concept?* Good planning has no hallways or redundant spaces. We made the house smaller than the original bungalow and super efficient spatially. We were on a budget so this was important practically too. All bedrooms spring off the

entry hall and stair. The upper level has an active and a passive space, defined by their different proportions and separated by glass sliding doors. Delineation of private and public spaces and honesty of structure bring a sense of calm. We draw on traditional Japanese architecture and Taoist theory to explore these notions in our architecture and interiors. *How would you describe the completed interior?* The interior is just 'us'. It's a collection of art and objects built over a lifetime and is, in a way, the culmination of our thinking about houses and how they can uplift our lives. *What informed the selection of furniture, art, fittings and finishes?* I buy furniture pieces and art because they amaze and move me. The dining table is almost a tonne of marble, custom made because nothing else seemed the perfect fit. *What are some of your favourite elements?* Light is hands down my favourite thing. The garden is phenomenal; plants are visible from every corner of the interior. The stair was an absolute labour of love and I appreciate it every time I use it. *How do you use the space?* When we are home we live in the kitchen. Our family of four are on the top floor most of the time; we might be entertaining or working at the big shared desk in the back 'passive' room while the others are cooking or chatting in the 'active' kitchen space. It's just the right amount of space for us to be together and separate. madeleineblanchfield.com

Photography ANSON SMART



These pages The threshold of the open kitchen, living and dining spaces is marked by a monumental island bordered by BassamFellows' 'Circular' counter stools from Living Edge. A Nuura, 'Miira 4' pendant light crowns the custom marble dining table by Madeleine Blanchfield Architects. Surrounding 'Era' dining chairs by Living Divani are from Space. A sisal rug from Armadillo&Co embraces the sitting area. Beyond the Poltrona Frau 'John-John' sofa from Cult are a Knoll 'Tulip' coffee table and 'Womb' armchair, both by Eero Saarinen, from De De Ce, an Eames 'Walnut Shape C' stool from Living Edge, and a pair of 60-year anniversary edition 'PK22' lounge chairs from Cult.



This page A custom table by Madeleine Blanchfield Architects and a pair of Henry Timi 'SB 1901' chairs in the naturally illuminated library are visible from the landing. Opposite page, clockwise from top Shapely silhouettes abound in the lounge area in the form of a 'Sanders Air' sofa from Voyager, a 'Little Petra' armchair by Viggo Boesen for &Tradition and a coffee table by Madeleine Blanchfield Architects. 'Planet' wall lamp and Tamara Dean artwork on the walls. A black and white photograph by Paul Ogier graces a wall of the dining room. Three artworks by Camie Lyons are displayed in the same open-plan space. Sisal rug from International Floorcoverings.



This page Shower curtains from Simple Studio's Hydra collection in No. 60 cascade from the bathroom ceiling. Vitra 'Butterfly' stool by Sori Yanagi from Living Edge under a custom shelf by Madeleine Blanchfield. Vixel wall tiles from Artedomus and handmade terracotta floor tiles from Onsite Supply + Design. Caroma basin fitted with Astra Walker tapware. Opposite page, clockwise from top left A Ferm Living 'Insert' side table and 'Roy' table light from Viabizzuno are simply elegant accessories in this bedroom. The concrete of the terraced garden beds outside was poured in situ. The library is a study in geometric lines, thanks to the angular Henry Timi chairs from Viabizzuno and domed 'Atollo' lamp by Vico Magistretti for Oluce.

