

PLUS 24 PAGE APARTMENT SPECIAL

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**ART &
DESIGN
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**THE
CREATIVES**

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EXPLORE THE COLOUR & GLAMOUR OF INDIA

AN EVOLUTIONARY TALE

Over eight years, the uber-talented design team Juliette Arent and Sarah-Jane Pyke have slowly but surely brought this Victorian-era terrace house in Sydney to life.

By Verity Magdalino Photographed by Felix Forest Portrait photographed by Hugh Stewart



THIS PAGE: *Designers Arent (left) and Pyke.* OPPOSITE PAGE: *in the KITCHEN, De La Espada Together Table and 446 Settle Bench, both by Studioise from Spence & Lyda; Zanotta Toniotta chairs by Enzo Mari from Cult; vases from Conley & Co; glass from Living Edge; dish from Ondene; de Gournay Le Brésil wallpaper in Amarelo; Robyn Cosgrove Segovia rug in Coral. Details, last pages.*



HAIR & MAKEUP: ALLISON BOYLE

For Juliette Arent and Sarah-Jane Pyke, principals of interior design studio Arent & Pyke, a Victorian-era terrace in Sydney's Eastern Suburbs has formed the basis of an eight-year journey that has witnessed the birth of a richly layered, intuitive design ethos — and a wonderful friendship.

When the owners — a professional couple with two young children and a love of art — bought the four-bedroom terrace in 2010, they were living around the corner in a home that had become too small for their growing family. “They looked at this house as the next phase in their lives,” says Pyke. “For them, the design is all about longevity because they want to stay in this home.”

Arent and Pyke, along with their associate, Dominique Brammah, worked on various smaller projects throughout the house over the years for the homeowners before completing this — the latest and final grand sweep. “I love that they’ve committed to making it continually work for them,” says Pyke. “That’s been nice to be a part of.” Here, Pyke describes the joy of the collaborative process.

The beautiful thing about this project is that it's evolutionary. We started everything at a light level when the clients first moved in and their children were very small. It was more about cosmetic changes — a fresh paint scheme, furnishings for the main bedroom and front living spaces, and a minor update to the kitchen.

When each of the children turned five, they got a big bed and a new bedroom scheme. The son's room is one of my favourite parts of the house — because it's so minute. It was like a little puzzle to design and it had to feel special. The custom joinery on the wall has 13 colours in it and at the end of the bed we made this little step with a small reading nook that the kids love.

Everything we've done to date has been very practical, so for this final iteration we said we're just going to have fun and enjoy it. The freedom of this approach had a lot to do with the trust we'd built up with the owners. There's an ease around working together, which is how you can then start to do things that are a little more unexpected, like the de Gournay wallpaper in the kitchen.

We had this bare wall in the kitchen that didn't have a storage element, so it was an opportunity to embellish the space. Interestingly, when you're in the room, as much as the wallpaper is >>



THIS PAGE: in another view of the KITCHEN, joinery by Adam Standfield Cabinetmaking and painted in Dulux Sou Wester; Pietra Basaltina stone benchtop from Granite & Marble Works; Casa Handmade splashback tiles from Onsite Supply & Design; custom zinc rangehood; Fibonacci Stone Cloud Burst floor tiles from Alexandria Tiles and Flooring; Apparatus Studio Highwire Tandem ceiling light from Criteria Collection. OPPOSITE PAGE: in the LIVING ROOM, Cassina Utrecht navy armchair from Space Furniture; Foscarini Buds 2 table lamp by Rodolfo Dordoni from Space Furniture; custom armchair upholstered in GP & J Nymphaeus linen in Stone/Pistachio from Elliott Clarke; Robyn Cosgrove Whichway rug (left); Three Little Birds (2011, above fireplace) artwork by Michael Muir; The House of Beautiful Lies (2016) artwork by Jason Moad.

