

PADDO POOL TERRACE

LUIGI ROSSELLI
ARCHITECTS

Words by Bronwyn Marshall • Photography by Prue Ruscoe • Architecture by Luigi Rosselli Architects

Interior Design and Styling by Handelsmann + Khaw • Build by Buildability Constructions • Landscape by Dangar Barin Smith





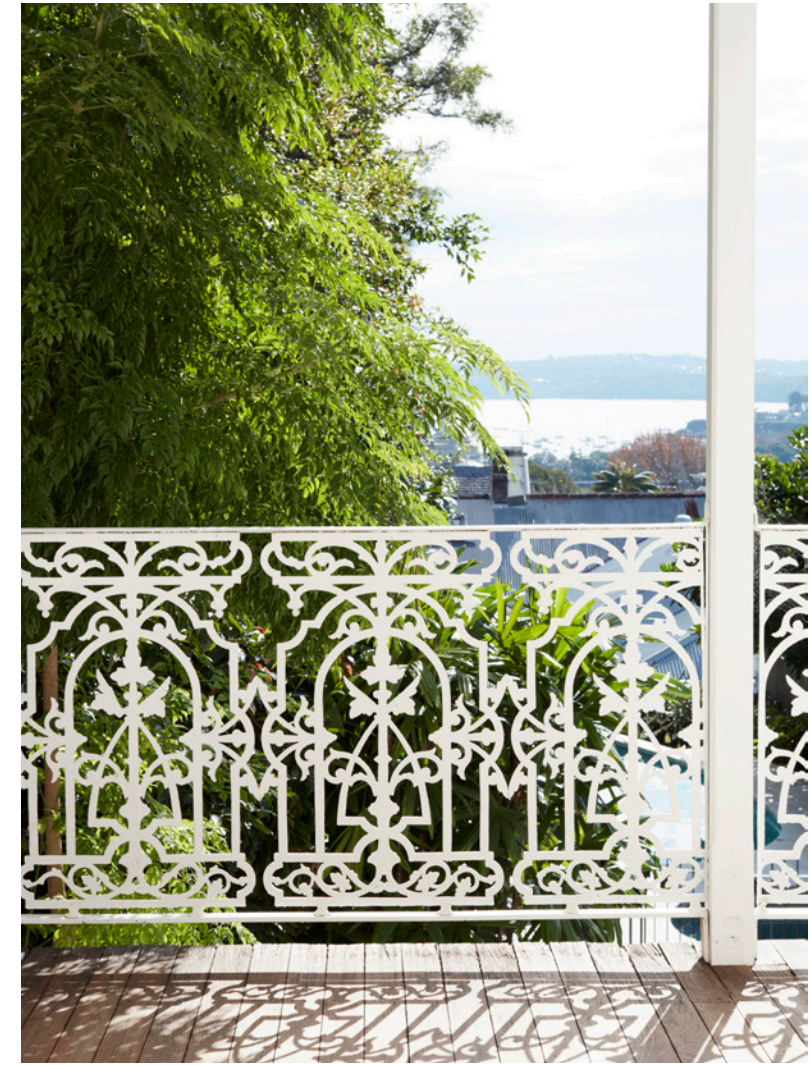
As a respectful return to its historical origins, Paddo Pool Terrace becomes a celebration of the vertical terrace typology that has become such an integral icon of residential Sydney’s architectural fabric. Giving depth to the approach, Luigi Rosselli Architects carefully weaves old and new, preserving the heritage stylings among a contemporary occupation.

Whilst the original building and the accompanying row of townhouses to its side date back to the 1860s, the Victorian-era terrace – like many – was the recipient of numerous additions and alterations in the years since, with the latest completed in the 1980s. As a reflection of how the area of Paddington has passed through many differing demographic hands – dentists, tailors, builders and now mainly professionals – the latest sculpting becomes a sign of the times, enabling the home to be occupied by multiple generations a family at once.

“Our role was similar to the previous architects – to try and restore some element of the original building and to correct some of the additional elements that were no longer working,” describes Luigi Rosselli. As such, the new works, including interiors designed by Handelsmann + Khaw and landscape by Dangar Barin Smith, are conceived holistically, with an emphasis on making the most of the opportunities the building offered. “Being four stories, the terrace is quite unique,” says Luigi. “Traditionally, there would be neighbours flanking either side; we were lucky that on the western side, the previous building has been demolished and

replaced with a set of flats that have also been set back from the street.” The sense of relief created as a result allowed a lift to be added, increasing movement between the levels. “It’s usually quite difficult to add a lift to a terrace,” adds Luigi, “but it was an important part of the story of the home,” allowing for multigenerational living, the added movement ensuring no impediment to connection.

Maximising the benefits of its verticality and the sloping terrain of the area, views out over the harbour are emphasised both from the interior and from the dedicated outdoor area. “It is located in quite an elevated area of Paddington, and with the building below being located quite a long way down, there were many opportunities to frame views outwards,” says Luigi. With an existing pool already in place, the outdoor lifestyle was already expressed and established; however, it needed curation to ensure these areas acted as an extension to the home proper. “We rebuilt the pool within the existing shell, as the clients loved living outdoors and the pleasure of being in the water,” he adds, “and we developed the area around the pool, providing screening from the neighbouring flats and to frame the view down toward Sydney Harbour.”



A carefully calculated approach to the landscape sees a green engagement from within the home.

Like any heritage home with a storied past, its previous owners each left their mark on the building, overtly and subtly changing the architecture to suit how they lived. Recognising that all of this is part of the building's heritage, "we tried to be kind with history," says Luigi. "With so much of the original home retained in place and of such great quality, the more accidental irregularities – such as the non-linear nature of the staircase – we wanted to express these interesting parts of history, while also integrating a joyful use of light and colour and the ingrained nature of the landscape within the home."

Restoring the exterior sandstone, a generous, multi-level atrium space sits to the rear and incorporates the existing exterior windows, in turn making them part of the interior as a new façade encases the additional volume. Reflecting the main client's feminine sensibilities, "the sensual nature of the home is very clear," says Luigi, "and ensuring the body felt at ease in the space was so important – while the atrium is white, the surrounding set plaster has a soft and waxy finish that is then combined with a coarser tile – the two complement one another and enhance an engagement with light."

The light in the atrium, the finishes and the connection to history, Luigi says, "creates a real sense of community within the space, with internal windows and balconies that look down into the space – the family can open them and lean out to see if dinner is ready and be connected, or disconnected, to the family at all times." Through an ease of transition between inside and out, the materials and the tactile nature of walking barefoot outside is brought inside to this communal area. Designed through close collaboration with Dangar Barin Smith, the landscape freely flows on from the interior concepts and offers a sensory engagement. "The space reflects a pleasure of life and a hedonistic approach where the comfortability of the home drives every new element – there are no hard edges, but tactile qualities instead," Luigi says.

In the one sense, the new works restore the home to its former glory. In another, Paddo Pool Terrace becomes far more than it once was – a living embodiment of its past and present milieu. "The home brings three generations together," says Luigi, "while also reinstating the terrace as a prominent and well-positioned typology" – all of which will ensure a continued future and relevance.



The tactile nature of walking barefoot is brought to the internal communal area through an ease of transition between inside and out.





Comfortability drives the choices of the new home, injecting elements that reflect a calm tranquillity.



An expression of history is contrasted with a joyful use of light and colour.

ROSSO VERDE

CARTER WILLIAMSON

Words by Mitchell Oakley Smith • Photography by Pablo Veiga • Architecture and Interior Design by Carter Williamson

Build by David Fletcher Constructions • Landscape by Dangar Barin Smith • Engineering by Cardno • Joinery by Palm Beach Design Co.





Space is always at a premium in Sydney's densely populated Inner West. A renovation of a previous warehouse conversion, Rosso Verde demonstrates how the use of space impacts both the experience and function of a building. Carter Williamson's deft spatial sensibilities imbue the home with a palpable generosity of spirit, seeming to expand its presence – even as the built fabric is carved into to make way for a central landscaped courtyard.

Stepping inside Rosso Verde, visitors are immediately struck by a large curved opening in the ceiling. It spans a significant portion of the depth of the home – one of the four subdivided within a historic industrial factory, each of which adjoin a central communal pool. Immediately, the void beckons the eye upwards – adding a sense of vertical space – and connects the two levels of the building, a natural solution for a growing young family as they call out to one another from different rooms.

The void is something beyond the functional, too. This architectural device serves as a visual motif that appears throughout in an embrace of sculptural curvature that softens the industrial bones of the building, even warming key material finishes such as steel and marble. On the courtyard façade, windows reach upwards – seemingly without end – whilst the double-lipped marble benchtop running perpendicular to the void creates a playful conversation between two forms as they intersect.

Though the exterior of the building remains relatively untouched, Carter Williamson made a radical change to the structure by removing what amounted to approximately one-third of the roof, relinquishing a

portion of interior living space. The original brief had not called for any more rooms but rather more defined rooms; a desire on the part of the owners to create clearly delineated zones over the more open-plan nature typical of warehouse conversions. "In the Inner West, which is already one of the denser parts of the country, not to have a garden felt like a missed opportunity," explains practice Principal Shaun Carter of the bold decision, which reimagines the format of the home.

"I remember when we presented the concept and the clients said that we'd blown their minds, because they hadn't seen this as a forever home for them," adds Senior Design Associate Julie Niass. "They always thought they'd end up moving to a place with a yard, and now that we'd given it to them it shifted their idea of the future." Rather fortuitously, it only required a Complying Development Certificate (CDC) rather than the more time-consuming Development Application, which would have required council approval. A double-height void is, according to Shaun, always a signature of Carter Williamson. "Yes, you take away some floor space," he concedes, "but the qualities that we believe you get back are so much more."



The curved void immediately draws the eye upward, elongating the perceived space of the room and letting in an abundance of natural light.



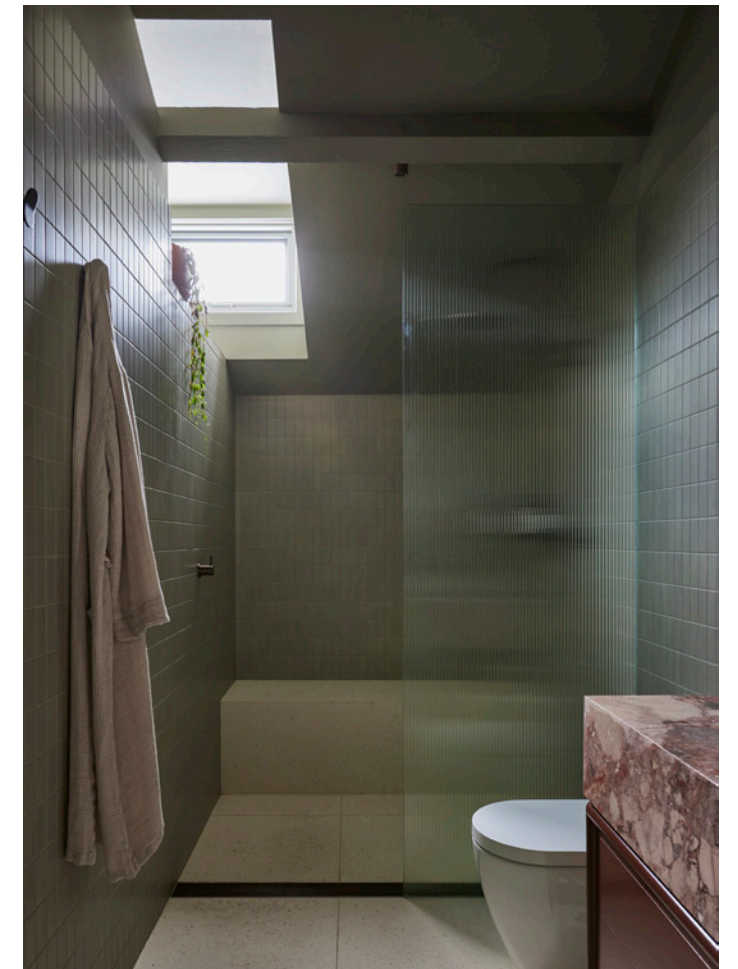
The resultant courtyard, with landscape design by Naomi Barin of the acclaimed Dangar Barin Smith, ushers bountiful light into the ground floor of the home, which comprises a combined dining, kitchen and living space, along with a well disguised butler's pantry and laundry. Additionally, the planting and strategic positioning of mature kentia palms redefines the line of sight from the two first-floor bedrooms, green fronds offsetting the painted white internal brick wall of the courtyard and creating a sort of canopy over the outdoor space, which contains scattered concrete blocks with various grasses and subtropical plants.

The first floor of the home comprises the private quarters – a main bedroom, with extensive walk-in-robe and ensuite, along with a second bedroom, bathroom and study. The upper level came with its own set of challenges – namely, a centrally peaked roof that is evident in the raked ceiling of the two bedrooms. According to Julie, there were countless conversations about how the curtain might be installed against a sloping ceiling or how cabinetry might be fitted within wardrobes to maximise functional storage space. Yet, the most frequently used word to describe the first-floor spaces is 'calm' – evidence of the team's success in making sense of a complex interior that had already seen multiple iterations over the years.

On visiting the home, it is immediately apparent how successful Carter Williamson has been in distilling the warm energy of the clients into the interior, a space that mirrors and responds to their personalities as well as their needs. "It wasn't warm at all," says Shaun of the original space, noting the contrast in its evolved state, which emits a feeling of being encased in its rich, earthy tones: bronze-hued velvet curtains that can be used to section off the lounge from the dining space; Breccia Rosso marble benchtops, with its intense burgundy and dusty pink patterning; and external steel windows and doors powder-coated in a bark colour reminiscent of Frank Lloyd Wright's famed 'Cherokee Red'.

"It's not even so much the entertaining aspect of the home, which is great, but it's the everyday function of it," offers the client, who lived in the home for some six years before embarking on the renovation. "I'm just drawn to light, and when you come downstairs to make breakfast in the morning, it just feels like a different house to be in."





Through the use of rich, earthy tones, the warm energy of the clients is instilled throughout the home.