

# TWO FOR ONE

This Victorian coastal house has a split personality – one side is beachy, the other rural, yet they mesh together perfectly.

Photographs MARK ROPER Words CARLI PHILIPS Styling LUCY MARCZYK





This page The clients' existing sun loungers were put to use in the pool area. Opposite page In the living room, a B&B Italia 'Ray' sofa, 'Metropolitan' armchair and footstool, 'Frank' side table and 'Fat Fat' coffee tables all from Space on a custom rug from Tsar. Holmegaard 'Simplicity' vase. Tolomeo 'Mega Terra' lamp. Création Baumann throw.

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This page B&B Italia 'Papilio' chairs and 'Eileen' table from Space in the dining area under Flos 'Diabolo' suspension lights. *Dibirdibi Country* artwork by Mirdidingkingathi Juwarnda Sally Gabori from Alcaston Gallery. *Untitled*, by Lloyd Kwilla from McCulloch & McCulloch. Opposite page, clockwise from top left Kartell 'Masters' chair from Space beneath *Kinyu* by Eubena Nampitjin from Alcaston Gallery. *Salt on Mina Mina* by Dorothy Napangardi Robinson. Accademia 'Vela' lounge chairs from Space on the balcony. In the hallway *Moornong (Wongi from the East)*, and *Yarbaru (Yamatiji from the North)* both by Lindsay Harris. Driade 'Nemo' chair.



Architect Reno Rizzo of Inarc doesn't think that being two-faced is necessarily a bad thing. It's a most unlikely admission for a trait so universally unsavory, but when it comes to this house on Victoria's Mornington Peninsula, he has a point. Sitting atop an escarpment, the views out to the rugged coastal south are brutal and blue, while the northern rural aspect is green, serene and bucolic. "The two facades are not seen together yet co-exist," says Reno, who responded to the elements in the materiality of the building. "The benign northern orientation has views over paddocks defined by rows of pine windbreaks with rolling hills in the foreground. The facade is clad in tailored narrow blackbutt timber boards and reads as an angular but warm and welcoming timber house. The more inclement southern orientation has resulted in a brooding and sharp composition of dark painted steel and glass."

The home's expansive views towards the elements were top of mind for Sonia Simpfendorfer and Lucy Marczyk of Nexus Designs who were engaged to work on the interior design and decoration. "We already had real blues and greens from ocean and vineyard views. Nothing manufactured can compete with that so we chose not to use blue or green in our palette," says Sonia. The dominance of the building and sizable room proportions called for a somewhat subservient approach to the furnishings that wouldn't compete or be too jarring. "The client's desire was for a softer, gentler approach to the loose furnishings to balance and play off the strength of the architecture," says Lucy. Love seats, cosy armchairs, scatter cushions, lamps and throws add "loose-covered comfort" and a "familiar feeling".

The major challenge was to embrace tones that didn't disrupt the monochrome style of the house. "The double-facade house is flooded with light so we used translucent glass objects that glow in jewel colours," says Lucy, referring to the introduction of gem-tinted glassware in Alvar Aalto vases, Glas Italia tea candles and Kate Hume pebble vases in pink sapphire, garnet red and amethyst. From tables and beds right down to toothbrush holders, the spectrum of colours was informed by the client's art collection. In the living room a plum high-back 'Metropolitan' armchair and footstool by B&B Italia is propped underneath the berry 'bruises' of a painting on the fireplace wall and, in the hallway, the desert hues of artist Eubena Nampitjin's work overlooks a Kartell burnt orange 'Masters' chair. A real gem indeed.

For more go to [nexusdesigns.com.au](http://nexusdesigns.com.au); [inarc.com.au](http://inarc.com.au).





This page in the main bedroom on a custom rug from Boyac is a Gervasoni 'Gray 01' chair and walnut side table from Anibou, Stelton jug and littala glass, 'Coast' ottoman from Jordan.