ARCHITECT
Scott Weston Architecture & Design

ONE OF A KIND

[Sydney]

Photography NICHOLAS WATT
Styling SWAD + MARIA PAPANTONIOU

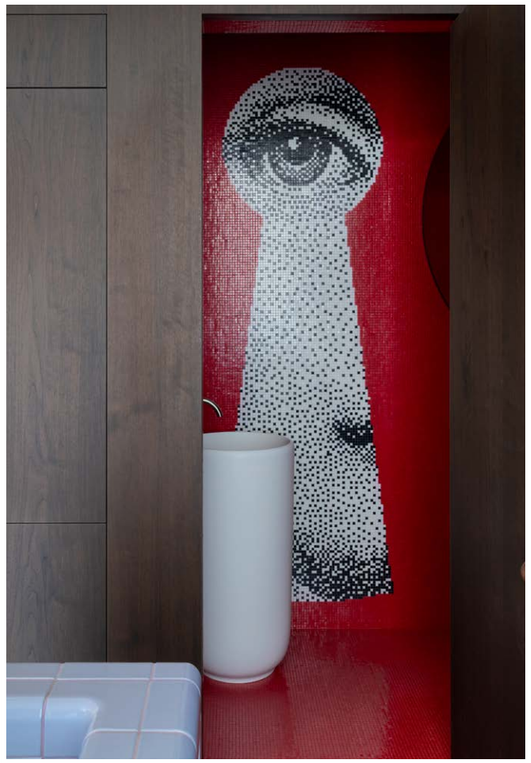
THE OWNER OF THIS ABODE in Sydney's Surry Hills wanted a home like no other. Located in the Alba building, a converted apartment complex on the former St Margaret's Hospital site, it's on two levels with a staircase that invited a highly individualised treatment from architect Scott Weston of SWAD. *What made this project attractive to you?* The apartment called for a complete strip-out, right down to the staircase, and a reconfiguration into an enfilade of interconnecting rooms, each contributing to one intimate architectural narrative. What drew me in was the deeply personal nature of the commission; this is an apartment built entirely from bespoke, purpose-designed elements and all the joinery, furniture and finishes were conceived specifically for these walls. *How did you become involved?* I met the owner in 1998, after I designed the Medusa Hotel in Sydney. We shared a history of boutique hospitality design and had an immediate simpatico – an appetite for colour, pattern, and decoration as structural devices within architecture, not merely surface treatments. *What was the brief?* The starting point was translating the brief into an architectural concept – a series of six spatial 'boxes' representing the apartment's principal rooms. These diorama-like vignettes established mood, materiality and spatial intent before a single finish was chosen, giving us a shared reference point from which the design could be refined. *Did you encounter many challenges?* The primary structural

These pages Existing floor with walnut stain. Bespoke 'Oriente Italiano' carpet made by Tappeti. Walls in Dulux Beige Mystery and American walnut from Briggs Veneers. Green cabinetry in custom colour. 'Mazzega' pendant from Langford Chandeliers. 'Puffy' chair and Mattiazzi 'Dopo' stool from District. Joshua Searle yellow totem from Saint Cloche. Glass from Hermès. Troy Emery textile sculpture from Michael Reid.

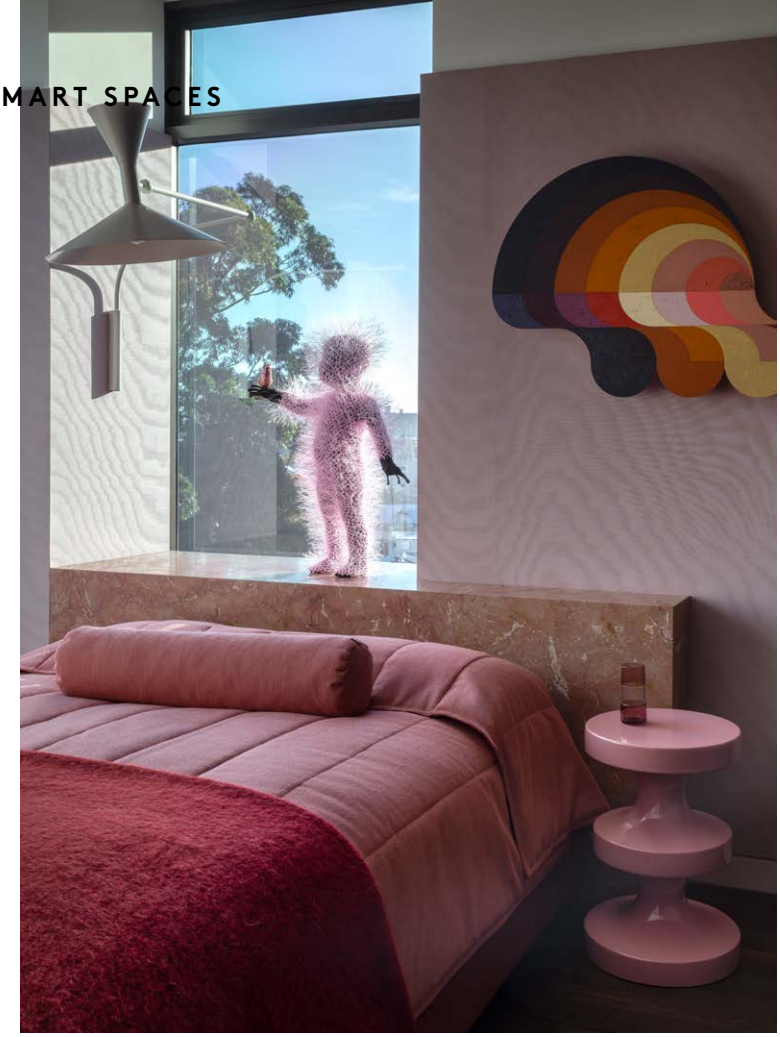
challenge was the demolition and reorientation of the existing timber and steel staircase, and the dense network of existing plumbing through a concrete slab, which meant relocating toilets, showers and basin pipework behind false walls and raised floors. *How did you maximise the sense of space?* We sacrificed a bedroom, transforming it into an expansive, glamorous dressing room concealed behind a wall of arsenic-green wardrobe doors and crowned by a dramatic white Murano glass chandelier. The main entry foyer and dressing became one. The primary bedroom suite was concealed behind a single full-height pivot door, a device that allowed us to eliminate all subsidiary doors to the bedroom and ensuite, producing an uninterrupted flow between the sleeping, bathing and dressing zones. *What informed the selections of fittings, finishes, furniture and art?* From the concept-box presentations, we began to assemble a material 'recipe' for each room. We spent days on the road with the owner, sourcing in unexpected places and responding intuitively rather than conventionally. A single found object – a tile, a colourway, a swatch of fabric – could become the seed from which an entire room is layered and built. These elements were then arranged into a hierarchy of importance, with supporting finishes selected to contrast or harmonise until each space achieved its balance. *Which colours were chosen and how were they used?* Colour, for us, is an inherent architectural characteristic, never simply applied to a two-dimensional plane but built into the very structure of a room's identity. Each space was anchored by a single defining colour, expressed across paint, wallpaper, fabric, tile, or a considered combination of materials.

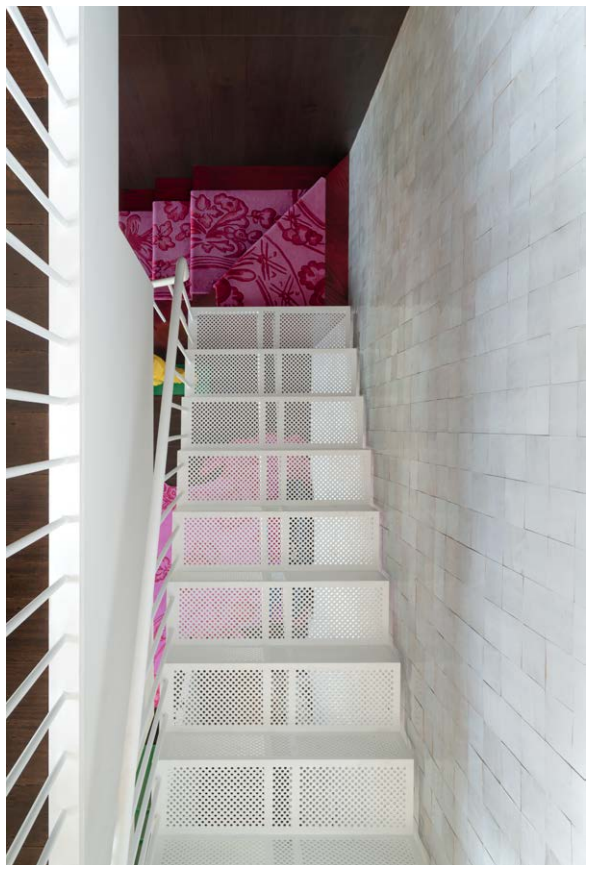






This page Sofa in Paul Smith 'Poppy' fabric. Tables in Appiani 'Diva' tiles from Academy. Flos 'Superwire' lamp from Euroluce. Carpet from Tappeti. Phillip Jeffries 'Amalfi Silk' wallpaper from The Textile Company. Artwork by David Bromley. Floral art by Doctor Cooper. **Opposite page (top and bottom left)** Kitchen bench is DTILE in Plum for Mondopiero. Cabinetry in American Walnut from Briggs Veneers. 'Bohemia' pendant from Est Living. Stools from Thonet. Tea set by Rosenthal. Artwork by Elliott Routledge from Saint Cloche. **(Bottom right)** Ensuite wall in Fornasetti 'Serratura' tiles from Academy. Freestanding 'Falper Homey' basin from Rogerseller.





The living room is unapologetically immersive, saturated in deep red, eggplant, claret and orange. A custom sofa, a silk wall covering, tiled coffee tables, a handmade wall-to-wall carpet, and a coved, colour-drenched ceiling combine into one chromatic environment that is entirely, gloriously, its own. The main bedroom is a study in dusty-pink luxury, with moiré taffeta wallpaper, a sculptural marble bedhead, soft pink linen drapery, and a Kvadrat bedspread dressing a 'Pearl' bed from Fanuli. The ensuite adopts a split chromatic personality; grass-green and dove-grey tiles delineating two distinct zones in the modular DTILE system, its curved and rounded components wrapping around the joinery to dissolve any hard edges between colour fields. *Describe the completed interior* It's a splendid celebration of colour, pattern, decoration and texture, conceived for a client who is unapologetically herself. It's an environment that exists nowhere else. *What are your favourite elements?* The juxtaposition between the cool, restrained lilac and walnut kitchen and the jewel-toned richness of the living room beyond, playing restraint against opulence across a single sightline. Also, the custom pieces, in collaboration with our makers and suppliers, among them a kitchen island with integrated sink, and a dining table conceived as architecture in miniature. The bespoke sofa in a Paul Smith check, which was built by our upholsterer for a fraction of the cost of retail, is proof that craftsmanship, not provenance, delivers luxury. I also love the custom carpet runner at the entry. It's a loose, hand-drawn interpretation where Oriental motif meets Italian sensibility, hand-tufted in pink and scarlet wool to converse with the red-stained timber staircase. *swad.com.au*



This page (clockwise from top left) 'Pearl' bed from Fanuli. Bedspread, custom. 'Bishop' stool from Studio ALM. Glass from Hermès. Sculpture by Linde Ivimey. Wall art by Bec Smith. // The staircase was built by Sean Williams Constructions, showing the bespoke pink carpet in the lower section and perforated white metal above. Zellige tiles in Seafoam from Eco Outdoor. // Mid-green was chosen for the bathroom. DTILES in Grass and Pigeon for Mondopiero. 'Latis' basin from Omvivo. 'Nemo' wall light from LampTwist. Mirror by Sean Williams Constructions. Glass from Hermès.

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