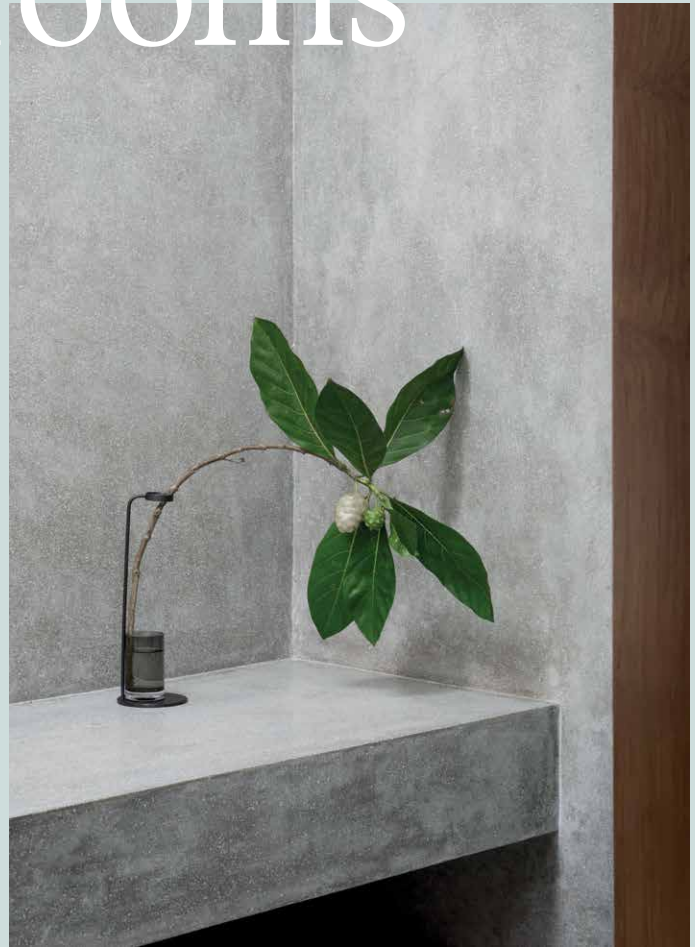


SPECIAL REPORT

Kitchens & Bathrooms



The kitchen is a tessellation of purpose: cooking, eating, socialising. It is also a series of creative fancies. We arrange this room as we would a mosaic, neatly determining which parts don't fit our tastes and inserting pieces that do. The same goes for our bathrooms. In the end, we want these rooms to straddle both worlds.

Throughout this supplement, you'll find rooms that follow this as if it's holy writ. They are smartly dressed, self-assured and, in spirit, a bit zesty. They are capable of throwing flavourful punches and leaving bracing aftertastes (in the best ways possible) or of stepping forward with practical – if figurative – heads on their shoulders.

The trends they reflect are, in a way, totemic guidelines, representative of collective tastes that have been shaped and reshaped to suit their contexts. There are some projects created for unknown tenants and numerous designed for specific individuals, and all of them represent a turn in thought: What now fills our domestic reverie?

Here, the answer begins with no-fuss austerity and a swig of holiday-mode attitude, and ends with

concrete in surplus, constituting a panorama of the ways – and directions – in which the kitchen and the bathroom are stepping. In between, the mood is almost celebratory; some designs are daring to break the rules, others are facilitating movement or involved in a synchronised dance, and a few brush past with scents of fig and ambergris.

Our advice: mix with them, mingle with them, and momentarily borrow the reading habit of British chef Jeremy Lee. His opinion is that you should position yourself “at home, surrounded by piles of this, that and the other” with a finger “tap-tap-tapping at a recipe on a page”. The following pages are guidelines, but they are also advice for preparing particular, stylish dishes.

Supplement editor – Julia Gessler

Cover images.

Tiple's Tiler
Kitchen for Offmat,
photographer
Max Rommel.
K House by Aim
Architecture and
Norm Architects,
photographers
Jonas Bjerre-Poulsen
and Noah Sheldon

This page.

Caroline House by
Kennedy Nolan,
photographer
Derek Swalwell.





01



02

Round off

The cylinder has recently strolled into kitchens with the kind of ease one might expect from the circle's tall cousin. While these rooms may not be characterised strictly by pillar-like forms, they are swimming in subtle curves and lines, more bent than straight.

Sydney-based design collective Amber Road created an island-meets-sculpture (*facing page, below*) that effortlessly belies the size constraints of this moody 'gentleman's residence in the sky'. The bench, which loosely resembles Singapore's Marina Bay Sands hotel, has a simple, two-pronged base that reaps the benefits of free shape, appearing as though it is floating against a backdrop of ochre and black. For the owner – a self-professed art collector-entertainer, whose pink glasses are said to have inspired the choice of blush-like terrazzo in another room – it facilitates movement without compromising on valuable aesthetics or obstructing the apartment's only access point to its balcony. It is also decidedly suave.

First appearances tell us that Kennedy Nolan's alteration of a Melbourne Edwardian home (*above, left, and facing page, above*) is of the same ilk. Yet, beneath the kitchen's cream palette is a brief of a different order: to make the cooking space passive. Here, gentle curves enact the real-life version of a fade-out. Harsh, loud angles retire to the back with the rest of the glazed baguette tiles, which continue over range-hood tubes. These, too, are softened, evolving from being a utilitarian appliance into sinuous wall art.



03

These pages.
01, 02, 03 / Caroline House by Kennedy Nolan, photographer Derek Swaiwell.
04 / 1906 apartment by Amber Road, photographer Felix Forest, stylist Alicia Sciberras.

While these rooms may not be characterised strictly by pillar-like forms, they are swimming in subtle curves and lines, more bent than straight.



04