

let there be
light



This utilitarian, post-World War II "austerity" home, surrounded by a rambling Adelaide Hills garden, has been renovated not once, but twice, to give it a new lease on life, creating bright, light-filled living spaces, a spacious master bedroom and a truly "arty" sway. >

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THESE PAGES: The galley kitchen provides another example of the home's mixture of symmetrical and asymmetrical panels. The kitchen cupboards were designed for aesthetic appeal but also convenience, while the wine rack and an open vertical cupboard echo the American oak used in the "light box" extension. The same patterned tiling is used in the entranceway (OPPOSITE PAGE) and both bathrooms.



That moment you realise you've finally found your perfect house after a long search is priceless. Realising you have to renovate that house not once – but twice – over the next decade, must truly cement your love of the space.

For the owners of this Adelaide Hills home, from the moment they stepped into the rambling garden they knew they had to purchase the property. But it meant a renovation – "iteration" as they call it – not long after they moved in, to open up the small rooms of the utilitarian, "austerity" abode and create light-filled spaces. But almost a decade later came iteration number two, to create more living space.

The basic bones of the original house still exist, but the owners, along with the architects at Energy Architecture, dispensed with its straight brick walls and created a series of glass panelled triangles to help bring their beloved garden indoors.

In the first iteration, a garage was added, and an en suite bathroom and walk-in robe were crafted from the original kitchen and breakfast nook. The master bedroom opened up with the help of smart triangular additions. A side courtyard was created from the old service garden, onto which the guest bedroom's French doors open. Two "dank, horrible" smaller bedrooms were opened up into work spaces, again with triangular juts into the treetops.

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THIS PAGE: Originally completed in “austerity style”, this tiny, post-World War II abode has undergone two transformations to emerge as a striking and contemporary family home with plenty of space and light.

LEFT: A contemporary extended roof over the timber decking creates a spacious outdoor living area at the end of the dining room. Blinds enclose the area to create an outdoor room suitable for all weather conditions. The timber decking and handrails help the building merge with its verdant Hills location.

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ABOVE: The owners' eclectic private art collection features in many rooms. In the light-filled dining room, Aaron Blabey's *Girl in Scarf* keeps an enigmatic eye on the scene.

OPPOSITE PAGE: The original front room was once a small, closed-in area, but the addition of the "light box" extension provides an open space and modern feel. The Khai Liew dining table sits underneath high ceilings and looks out over the relaxing Hills views, providing the perfect setting for entertaining family and friends.



This renovation suited the owners well until they needed more living space. So a large room – a "light box" as one owner describes it – was added to the original front room. Its walls are made of glass and white solid panels that are spattered in grid-like formations, and then criss-crossed with strips of American oak and aluminium. The solid panels not only provide prime hanging space for artworks, but a sense of privacy. This room now houses a Khai Liew dining table atop a vibrant Persian rug, as well as treasured Japanese furniture.

This space opens onto the newly created wooden return verandah and deck, where an extended roof line provides year-long comfort. The galley kitchen was reinvigorated and is characterised by grid-like patterns, similar to those used in the "light box": an example is a feature wine rack that snakes its way from ceiling to floor, passing different-sized cupboards on

its way. The Jan Aspinell stained glass windows are a standout feature.

Artwork plays a vital role in the interior, with pieces – collected over decades – displayed in every room, including French watercolours, treasured decorative plates from Paris, Alfred Engel sketches, Milton Moon ceramics and oils by Peter Serwan and Ruth Tuck.

