

SMART SPACES

Designers showcase the best of their latest renovated and remodelled projects.



This page A country cottage in Barwon, Victoria, had its original charm restored by Greg Natale. Steps in Verde Guatemala marble. Tiles from Renditions Tiles. Lanterns by Ralph Lauren. Furniture from Classic With A Twist.



INTERIOR DESIGNER
 Greg Natale
**REIMAGINED
 RELIC**
 [Barwon, Victoria]
 Photography ANSON SMART
 Styling GREG NATALE



THE OWNERS OF A PROPERTY in regional Victoria approached Greg Natale to transform a 19th-century relic into a cosy guest cottage for their friends and family. *What made the project attractive to you?* The cottage hadn't been touched since it was built and was completely uninhabitable. When I say 'relic', I mean it. We were tasked with a full restoration, which included rebuilding the facade and adding charming features like a tiled porch and welcoming front garden. It's not every day you get to renovate a structure over a century old. To give it new life while creating an immersive experience for the owners' guests to enjoy was definitely special. *How did you become involved with the project?* I've had the pleasure of completing several projects for these clients and our collaboration has taken me across continents. Most recently, I returned to Sydney after redesigning their home overseas. They're fantastic clients and I love working with them. Over time, I've developed a deep understanding of their tastes and design preferences, and I enjoy the challenge of adapting their personal style to suit projects of varying scales. *What was the starting point for the interiors?* The history of the structure was our starting point for the interiors of Barwon Cottage. We aimed to restore elements that would have been present originally, such as the deep architrave windows. The fireplace is a nod to the past, a replica of the original design but reimaged in Rosso Levanto marble instead of timber. The clients' love of timber is reflected throughout the space, from the floors to the ceilings and joinery, creating a warm foundation that connects the space with its rural setting.

These pages (top left and right, and opposite) Rosso Levanto marble on the fireplace and American oak on the ceilings and floors were supplied by the builder. Ralph Lauren 'Langford Chalk Stripe' wallpaper in Chocolate from IconRadford. William Morris & Co blinds in 'Woodford Plaid' Brick/Wine from Domestic Textile Corporation. Ralph Lauren 'Riley' chandelier from Visual Comfort. 'Cathedral' sconces from Restoration Hardware. Clients' armchairs in House of Hackney 'Wild Card' fabric, and 'Wilton' button-back sofa in 'Blackthorn Velvet' from IconRadford. 'Tenelle' ottoman from Bay Gallery. House of Hackney 'Serpentis' lampstand with 'Tilia' lampshade in 'Caspar' velvet from IconRadford. 'Chord' log holder from CB2. 'Kelsie' marble side table from Boyd Blue. Remaining lamp, shade and rug by House of Hackney from IconRadford. Cushions from Alexander J Cook and Greg Natale. Accessories from Greg Natale. Left See previous pages.



These pages (left and opposite) The kitchen's cabinets are crown-cut American oak veneer, finished in Dulux Olivine. 'Grafton' glass pulls from Restoration Hardware. Ralph Lauren 'Pillar Point Floral' wallpaper in Bittersweet from IconRadford. Calacatta Viola marble on benches and splashback supplied by builder. 'Gracia' wall tiles from Academy Tiles. 'Fleur' pressed-metal on ceiling from Australian Pressed Metal, painted Dulux Olivine. Hamilton-pattern floor tiles with Grand Norwood border from Renditions Tiles. Fluted butler's sink in Verde Guatemala marble by Greg Natale x Teranova. Olde English sink mixer with metal lever handles from Astra Walker. Smeg 'Thermoseal' cooker from Bing Lee. 'Merchant' pendant light by Thomas O'Brien from Visual Comfort. Accessories from Greg Natale. Above and below Vistas of the garden.



Were there any challenges with the space? The clients appreciate highly layered interiors, so our biggest challenge was to achieve this look in a smaller space without it feeling overly cluttered. The solution lay in careful scaling. Small spaces don't necessarily require you to have less furniture, but they do mean that every piece should be thoughtfully proportioned. For instance, we incorporated a sofa and statement chairs to maintain a sense of luxury and comfort. However, these pieces were selected in more compact sizes to suit the space, ensuring the room feels both functional and inviting without sacrificing the layered, curated aesthetic the client loves. *How did you maximise the sense of space?* The built-in joinery allowed for integrated storage, eliminating the need for additional furniture. This ensures that, despite the layered, maximalist aesthetic, the space remains tidy and avoids feeling overly cluttered. The striped wallpaper and natural grain of the timber further enhance the design by emphasising the verticality of the space, subtly drawing the eye upwards and creating a sense of height and openness. These elements work together to maintain a balance between richness and refinement. *What informed the selection of fittings, finishes, furniture and art?* The clients have a distinctive style: a love for dark, moody colour palettes, rich textures and strong, rustic furniture. Their taste in art, however, leans towards contemporary expressionist works, like that of Sidney Nolan, with more free-flowing lines and a lighter colour palette. For the guest cottage, they encouraged us to put a playful spin on the signature style we've cultivated together over several projects. Embracing a pattern-on-pattern approach, we aimed to capture the cosy, layered

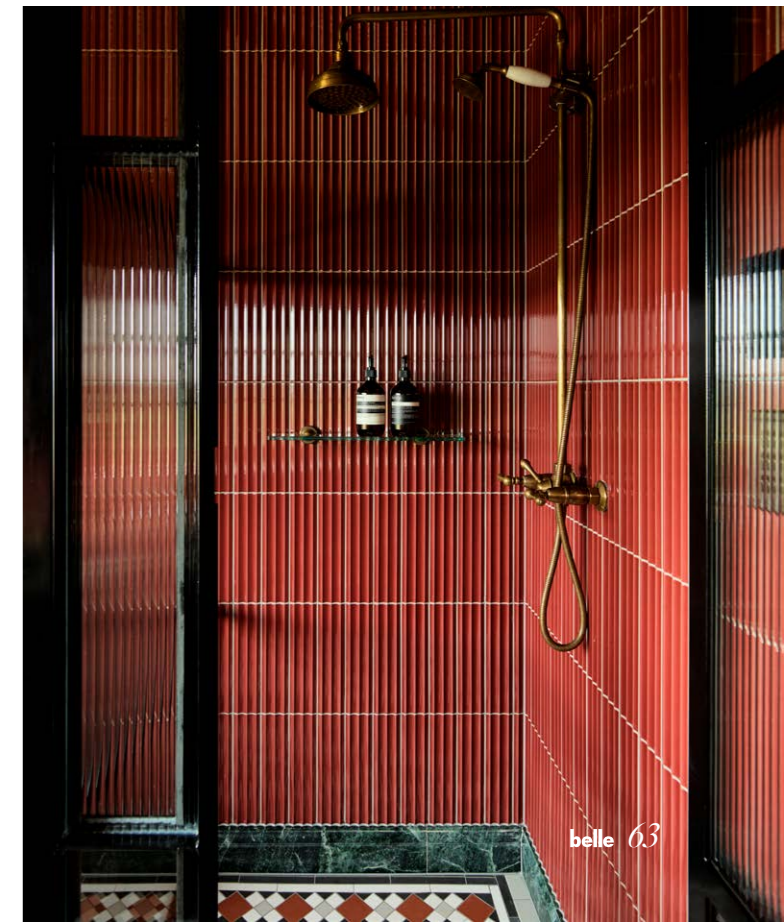
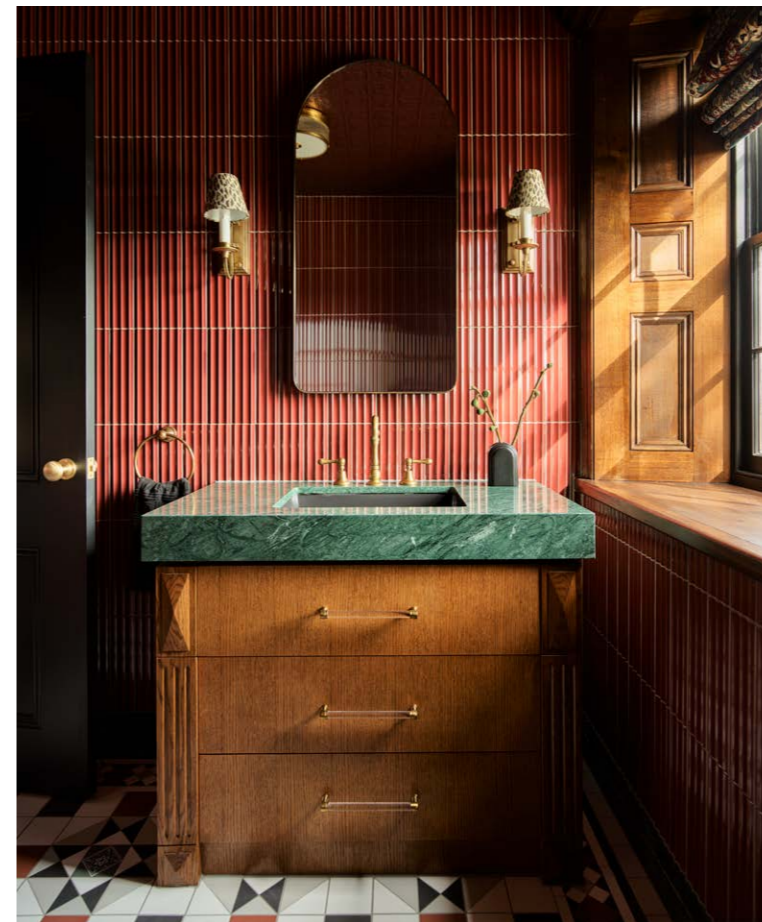




charm of English country-house interiors. A standout feature is the striped Ralph Lauren wallpaper – a personal favourite of the client. From there, we layered checks, chintz and even animal-print fabrics, achieving an eclectic style that feels timeless and playful. *How would you describe the completed interior?* As previously stated, the best way to describe the completed interior is English country-house design. From the floral rug to checked Roman blinds, this room is thoughtfully layered with intricate prints and chintz textiles in muted heritage colours, true to that style and aesthetic. *What are some of your favourite elements?* There's so much to love about this cottage, from the deep architrave windows to the restored Federation fireplace, but the bedroom stands out as particularly beautiful. The olive-green Ralph Lauren wallpaper pairs stunningly with the timber finishes, while the deep teal-blue bedhead and check rug create a contrast that is both subtle and striking. One of the cottage's most charming details is a quirky nod to its history. During the early stages of the renovation, we uncovered an old shoe in the wreck, which must be over a century old! To honour the past, we designed a special spot for it in the entry floor, allowing it to remain part of the home's story. *Were you happy with the result?* I'm very happy with the result and so are the owners. They envisioned a charming space that would offer their guests a unique and memorable experience, and this cottage delivers exactly that. gregnatale.com



These pages (above left and opposite) Lining the bedroom walls is Ralph Lauren 'Langford Chalk Stripe' wallpaper in Chocolate from IconRadford. American oak panelling by builder. Custom carpet from Tartan Carpets. Ralph Lauren 'Anette 9' picture lights from Visual Comfort. 'Tucker US' king bed with Misia 'Anaconda' fabric from Theodore Alexander. 'Dark Santos' wing-back chair and 'Nova Dusk' nightstand from Cromwell Australia. House of Hackney 'Serpentis' lampstand and custom shade from IconRadford. 'Labirinto' table lamp by Richard Ginori. 'Sabrina' turned-wood stool from Zuster. Sidney Nolan posters from PictureStore. Above right and below Adorning the bathroom ceiling is the 'Corinthian' pattern from Australian Pressed Metal. The flooring is Hamilton-pattern tiles with a Grand Norwood border from Renditions Tiles. 'Gracia' wall tiles in Marrón from Academy Tiles. Fluted butler's sink and skirting in Verde Guatemala marble by Greg Natale x Teranova. Olde English tapware in Aged Brass from Astra Walker. 'Grafton' pulls from Restoration Hardware. Wall lights from Lighting Collective.



Watch this space

In Melbourne, interior designer Greg Natale created a high-end executive haven to echo and amplify the luxurious Kennedy brand.



DECORATIVE ELEMENTS IN JAIMEE KENNEDY'S OFFICE INCLUDE 'TIAN' PRINT WALLPAPER FROM GUCCI, A KAVI 'UNSTRING' RUG FROM MODERN RUGS LA AND A WALL-HUNG ARTWORK BY GRAZIELA GUARDINO.

Photography ANSON SMART



This page (clockwise from top left) Greg Natale and client Jaimee Kennedy in her boardroom. 'Tian' wallpaper in Multi from Gucci. Table by Grazia & Co. // The desk at reception is Bianco Orobico marble from Avant Stone. Nau 'Mega Tulip' chairs from Cult. // James Kennedy's office is graced with a lacquered timber desk and carpet by Greg Natale. // The executive area has a sideboard in TrueGrain supplied by Briggs Veneers. Sancal 'Loop' seating from Ke-zu. Opposite page Joinery with marble pulls in Jaimee's office. 'Elle' executive lounge chair from Ke-zu.

WHO WAS YOUR CLIENT FOR THIS DESIGN PROJECT? Kennedy, a luxury watch and jewellery business founded in 1976. Today, they have boutiques in Melbourne, Sydney and Perth, and are official retailers for prestigious luxury labels, including, but not limited to, Rolex, Patek Philippe, Graff and Mikimoto. James Kennedy, CEO of Kennedy, and his wife Jaimee, the creative director for the brand, invited us to design the interiors for their head office in Melbourne. **WHAT DID THE SPACE OFFER YOU AND HOW DID YOU APPROACH IT?** The office occupies the entire fifth level of a prestigious new building in Melbourne's exclusive suburb of Toorak, chosen for its prime location and alignment with Kennedy's commitment to catering for a high-end lifestyle. The alterations involved a comprehensive fit-out of the entire floor to reflect the brand's identity and functional needs. The design is divided between an executive side, a centrally located reception area featuring comfortable seating, and dedicated his-and-her offices and boardrooms. In both, high-gloss custom joinery fits seamlessly into the architecture, adding an extra touch of bespoke luxury. High-quality materials, luxurious finishes and tailored design elements ensure the office embodies the Kennedy ethos while providing an inspiring and efficient workspace. **WERE THERE ANY SPECIAL CONSIDERATIONS?** To offer a high-end professional experience to their clients, it was important that the Kennedy office had an executive suite. We designated an entire side to accommodating a spacious and elegant area for meetings, complete with sophisticated finishes, tailored design elements and a curated mix of designer and custom furniture. In the executive area and main reception, a seating arrangement of modern, softly contoured furniture offers an inviting warmth, reflecting the attention to detail that defines the ultimate in customer service. **HOW WOULD YOU DESCRIBE THE COMPLETED SPACE?** It's a testament to high-end design. We layered beautiful materials with fine textures to achieve a space that embodies the heritage and forward-thinking nature of the Kennedy brand. My favourite feature is the his-and-hers offices and boardrooms. James's office channels a *Mad Men* look, with glossy joinery and masculine furniture, as does his boardroom, which features a custom bar. Jaimee's space is softer and more feminine, with Gucci botanical wallpaper and spring colours. **HOW DOES THE OFFICE REFLECT ITS STORIED BRAND?** The executive suite reflects the exclusivity synonymous with the Kennedy brand, providing an environment that mirrors the quality of their product. gregnatale.com.au; kennedy.com.au

THE OFFICE

