

DEEP WATER

WORDS BY CASEY VASSALLO

PHOTOGRAPHY BY JUSTIN ALEXANDER

We've fallen hard for Deepwater by Tobias Partners – a stunningly unique 21st century home, well accustomed to crashing waves and public attention.

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The full impact Deepwater house has had on the architectural landscape is difficult to wrap your head around, let alone put in words. It overlooks the iconic Bondi Beach and embodies the quintessentially Australian lifestyle. The finished product won the 2016 Houses Award for the 'New Houses over 200m²' category, but that's not why we're besotted with the new kid on the Ben Buckler block.

The 1930s art deco building first caught media attention well before it was made over. A previous owner purchased all 10 original apartments over 15 years – an acquisition so rare it struck a loud chord. *The Australian* reported the building would sell between \$17 and \$25 million in 2011, but the property was sold pre-auction for an undisclosed price to business mogul Michael Darling and partner Manuela Darling-Gansser.

Tobias Partners was then awarded the job of reimagining this once in a lifetime real estate, known for their high-end commercial and residential portfolio. Founder Nick Tobias also happens to be married to Michael and Manuela's daughter, Australian writer Miranda Darling. "As an architect it makes it a very high risk proposition working for family," Nick tells. But having worked together before, he took on Deepwater feeling confident.

Having lived in a grand old house for more than 25 years, the Darlings wanted their new home to encompass a version of modernity that worked with their prized, old-world possessions. Even the name is a fitting testament to a property they used to own – Deepwater Station. "Their family history and their travels, like many of us, are embodied in a lot of their furniture and objects and artwork and books, and

they didn't want to lose all of that going into a new, contemporary space," Nick says. "That's on a sort of experiential level; on a more prosaic level they had particular pragmatic needs – that's easier to resolve."

Capitalising on everything about the location – the 180-degree views, the sun and the breeze – was fundamental. "If you can't get that right as an architect, you're in trouble," Nick jokes. That's not to say the stunning spot didn't make things tricky – Deepwater essentially has similar durability, material and maintenance concerns to a ship.

So, Nick and his team drew parallels between the five-storey project and a marine structure, to combat the ocean proximity and "turn on a dime" Bondi weather. "Literally, the paint can get



stripped off by the wind and the salt and the sand, and so having a bare concrete building was a good idea," Nick says. "We worked with a coastal engineer to create what they call a wave return. So when there are larger waves sitting on top of high tide that come rolling in, it's designed to deflect." With glazing systems from Switzerland, treated metal work, and robust Teak timber, the building is rock solid and can take what will be thrown at it.

The living, dining, kitchen and common areas (and there are several of each) are spacious, free from anything ostentatious or distracting. "There's no question the building gets more formal as you go up, and more casual as you go down and get closer to the rocks." But some of the less publicised features are the most creative: "Down behind that sea wall at the bottom is like a room that has [mounted] paddle boards and surf boards... It gets inundated with water and it all drains out," Nick explains. Even the

bedrooms, with their low ceilings, boast a quiet but startling beauty, looking out over the rock shelf below.

A Moroccan rooftop garden sits atop Deepwater, home to a veggie patch and recently commissioned work from Mika Utzon Popov. "There is a whole architectural, artistic, Danish, Australian connection that happened through this work," Nick says of his family friend's piece. It's not only made from the same brick found at the front of the building, in the same Denmark factory, but Popov is the grandson of Jørn Utzon, architect of the iconic Sydney Opera House.

The folding wall system in the middle of the building proved to be one of the most unique aspects of the home, and the most difficult. "To have that approved so it can be not just a single dwelling but an apartment building, from a code and compliance point of view, adds a whole lot of complexity," Nick says. And don't even get started on the access

issues, which were "all big." But triumph over these challenges ultimately won Deepwater the coveted 'New Houses' award, the jury commenting how impressed they were with "the handling of the difficult site, particularly in consideration of the local council's stringent planning requirements."

Success is something that seems to come naturally to Nick, but he remains unassuming, praising his team on the four-year project. "John Richards ran the project from beginning to end, and really should take most of the credit," Nick explains. "To pull something like this off, it was very collaborative. Not only in the studio, but with the client, with an exceptional builder, with very good consultants." The result ultimately ticks all the boxes. It incorporates, invites and exposes you to every element this great land has to offer. How could you top that?

SATELLITE ISLAND

WORDS BY CASEY VASSALLO

Unless you're Sir Richard Branson or Johnny Depp, you don't own a private island and most likely never will. But what if I told you there is a way to taste that high life? Thought that might get your attention...



Image by Mark Chew



Image by Adam Gibson

Let's go to the southeast coast of Tasmania. You may have heard of, or even been to, Bruny Island, located in the D'Entrecasteaux Channel. Population: 620. Most come for a couple of nights to indulge, embark on scenic walks, and watch the fairy penguins (the smallest species in the world) come out of the water at dusk from September through February. But it's the little island to the west of Bruny that's now pulling all the attention.

Satellite Island covers 34 hectares and is roughly a kilometre long from point to point. A Melbourne-based couple inherited the island gem from an uncle, and for years they toyed with what to do with the place. In 2014, they eventually settled on renting it out, recognising the value in offering one of the most unique getaways in Australia.

While we often associate the noun island with the adjective tropical, Satellite is the opposite. It's remote and exclusive, sure. But it offers a back-to-basics escape, rather than the typical waited-on-hand-and-foot Maldivian retreat. Here, you'll get comfortable,



Image by Luisa Brimble

cosy, and nestle right into the elements. Slow down, fossick for your own food and enjoy being outside the pressure cooker of reality.

Considering this island stay is best described as a 'splurge', why not go all out? Get a helicopter from Hobart to the highest point on the island in approximately 20 minutes, or sail your way down the River Derwent on a luxury catamaran. For those already spending enough on the island stay itself, drive an hour and a half south of Hobart to the small town of Kettering and load your car on the ferry to Bruny. Once there, zip around to Alannah jetty to meet Satellite Island's keeper Richard, but not before stopping at the premium bottle shop, chocolate factory and Bruny Island Cheese Company.

Richard will take you by boat on a round trip of your new home, to take in the untouched beauty of it all, before pulling into the land. He resides on the island; only a coo-eee! away (300m), available at your beck and call to set you up at the best fishing spots, organise a picnic, or drop you back to Bruny where



Image by Adam Gibson

you can explore and stock up on more wine if it all went down a little too easily.

Being so gloriously isolated doesn't mean you'll go hungry, either. The pantry is well stocked, the organic veggie garden thriving, and there is an endless supply of freshly laid eggs from the chicken coop. But the seafood will prove to be the star of your culinary experience.

Satellite itself has been well involved in aquaculture since the 60s. It's been the home of Satellite Island Salmon since '86, where they continue to hand feed and harvest one of Tasmania's most well-known boutique products. The fish are free for the catching and the delicacies just get better. You'll be taken aback by the sheer amount of oysters here, and likely will underestimate just how many you can devour. Take a stroll along the rock shelf at low tide with a basket and shucking knife for what will prove to be one of the most delicious walks of your life.

We highly recommend getting comfy on the deck



during the day, and then stoking the fire pit in the same spot when the sun goes down. Also allow yourself the occasional break from whatever you're reading to kayak around the whole island. Or for the more adventurous, feel free to borrow the provided snorkel and flippers to explore the marine life up close.

Surrounded by virtually uninhibited nature, you'll witness firsthand the wonder of the island's real residents. Spot the local dolphin pod, a pair of white-breasted sea eagles and a red robin going about their usual business. Albatross, pacific gulls, seals, quail and other native wildlife will often make an appearance too. A small herd of sheep keep the grass under control, but you'll have the deer eating apples right from the palm of your hand.

The choices of where to lay your head in the eve are all too welcoming. The Scandinavian-style Summer House is the original living quarters and main accommodation, consisting of three bedrooms, each with their own spectacular view of the water. Elsewhere, the Boathouse and Bell Tent are your luxurious glamping alternatives. Those who need a little white noise to fall asleep will be lulled by water lapping at the deck – it's one of those deep, serene sleeps you can only experience this close to nature.

Satellite Island might not be luxury accommodation in the traditional sense, but it is extravagant and captivating beyond measure. This is a special place that's very hard to leave, and wallet permitting you might stay forever. So don't spend your hard earned holidays going from one jam-packed hotspot to another. Embrace this fine country, the salt air and simply unwind at a destination that will stay with you forever.

• • • **BOX BRIEF** • • •

WHAT Satellite Island

WHERE South East Tasmania

WHY The novelty alone is enough to win us over... Who wouldn't want a whole island to themselves?

WHEN We're a fan of Tasmania in the summertime, and the same goes for Satellite Island. Don't expect it to get much past 21°C, but be sure to pack sunblock as the UV can sneak up on you

HOW MUCH Rates start at \$1200 per night for two people, and an additional \$200 per person/per night. Minimum two-night stay, because there's no way one would be enough

BOOK statelliteisland.com.au

BARELY THERE

Nailing the 'no makeup-makeup' look requires just as much skill as going full glam. Box sought the advice of renowned makeup artist Noni Smith on the less-is-more approach, freckles, and the importance of concealer.

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She's either on the set of Zimmermann's latest campaign, jet setting around the world with Toni Collette, or making up Shanina Shaik, Gemma Ward and every other Aussie babe with their name in lights. Grabbing Noni Smith for a 101 in Barely There Beauty is like finding the Holy Grail... Although the in-demand pro makes you feel like you're just having a chat with a (very busy) girlfriend.

Well known for her minimal beauty approach, Noni defines the no makeup look as showcasing the best version of you. It's all about "luminous, good skin, and not having any obvious traces of makeup," Noni says. That means no foundation, if you can help it. "If someone's skin is already beautiful, there is no need to put foundation on it... It's all about keeping the skin as raw as possible," she explains.

It's precisely that tone and texture of the face that makes us beautifully unique, although some have been fooled into believing that only a full face of makeup is attractive. "So many girls these days are using such heavy foundations, masking every little bit of their skin and they just don't understand that isn't what beauty is about. It's actually about seeing the rawness in your face and the texture of your skin," Noni says.

The thought of enjoying an Aussie summer without foundation sweating on my skin is a wonderful one, even if a little scary. "I think there [are] a handful of things you can use that create this look," Noni says. "I like to make the canvas as smooth and as flawless as possible".

This means starting with a mattifying primer, followed by concealer. Use matte, monochromatic creams in pale pink, peach, raisin or terracotta on the eyes, and the same goes for cheeks. Don't over do it – always apply in natural light and steer clear of ill-matched or orange-based bronzers. Use a small amount of invisible powder to set the T-zone, then curl your lashes, and apply some mascara.

"I find brows these days are getting completely overdone... Which kind of negates the fact that you're wanting to have a natural looking brow," Noni says. So keep them strong and brushed up, but limit filling in to a minimum. "Once you get that down, it's probably the quickest way to get out the door looking natural."

The barely there products Noni suggests are The Base for... yep, your base; Burt's Bees and Lanolips for the pout; Becca for just about everything; Nars

or Anastasia Beverly Hills brow pencils with the MAC clear brow gel; and Dr Spiller collagen cream for a serious moisture-kick and glow. But keep an eye out for Noni's very own range, starting with a mineral, light reflecting concealer – her 'stuck on an island' must have product. "I could do without mascara, without all the rest of it, but concealer is the number one thing for me."

Asked who in the world best achieves this look, Noni picked a homegrown favourite. "Miranda [Kerr] I think is a great example of it... When I do her [makeup], and I do her a lot, it's always the same thing," she says – that being a bit of shading, illuminator, mascara, and a tint on the lip. "That's where it does really prove that it's all about skin. If you make your skin look great, that gives you enough confidence generally to walk out the door with a bit of mascara on if you already have good brows." It seems like now is the best time to get out there, grin and bare it.

Camilla & Marc Autumn Winter 2017 Campaign Shot by Duncan Killick @ Company 1, Makeup by Noni Smith @ The Artist Group