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# TRENDS

SPOTLIGHT ON INDONESIA



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# On a regal scale

The architectural grandeur of a bygone era is now accessible to those looking to add a measure of opulence to their daily lives

# international influences





# Casa grande

Spanish and Moorish accents give this home a sense of permanence – a marked contrast to the ever-changing marshland it overlooks

**Preceding pages:** Materials like the brick and terracotta roof tiles provide an earthy palette, one that will weather over time and add to the home's sense of permanence.

**Above:** The archway is designed to look as if it pre-dates the remaining architecture – the implication being that the home has evolved over time.

**Facing page:** Entry courtyards, wood doors, arches and Arabic-look lamps all contribute to a Spanish feel.

**Architecture is often a direct response to its surroundings – and this is particularly true when it sits on an expansive, rural estate.**

When architect Keith Summerour created this home on a 20-acre estate, its scenic environment impacted on the design in several ways.

"The home's surrounding marshland changes every day – with reeds appearing black

one day, emerald the next and red the day after," he says. "In contrast, the home's fusion of classic Spanish and Moorish architecture is designed to exude permanence."

An entry court, wrought iron gates, fountains, terracotta roof tiles, tabby mortar and brick sidings, and mahogany window frames all contribute to a sense of classic longevity.

The sense of architectural

history is extended by the use of non-supporting arch and even unusual window positionings – both giving the impression that they are handovers from an earlier structure that has since been built over.

In contrast, the ever-changing natural world reaches almost literally to the front door. A wrought iron entrance gate, designed by Summerour, shows an oak tree with stylis





**Above:** A dominant structure within the home, the staircase has a strong Moroccan flavour.

**Right:** Limestone floors, plaster walls and wrought ironwork extend the Mediterranean look indoors.

**Facing page:** The salon's elongated arches are a central contribution to a facade comprising 40% windows. Exposed cypress beams and a blue-green stained ceiling stand 5m above the antique French hardwood floors.

waving marsh grasses at its base. While the plants depicted are local, using graphic elements within architecture has roots in Moorish design.

"Building in such dramatic surroundings means there can be no designated rear to the home," he says. "There is a main entrance on one side, but the other side is equally important, due to the scenery."

To this end, the Spanish-







Above: Much like a salon of the sixteenth and seventeenth centuries, this salon has been formally decorated. Used as a space for guests to gather, the salon comprises multiple areas for entertaining or restful privacy – such as this library area with chaise longues.

style architecture, with entry courtyards and open terraces, provides gracious facades on all sides. The terraces and arches also maximise views of the scenery.

“The wetlands affected the design in other ways, too,” says Summerour. “To further extend the view, the home has a high elevation, and there is another reason. Built over three levels, the basement has

been left relatively unadorned, in case frequent hurricanes in the area bring swamp waters right up through the home.”

Instead of formal spaces, the lower level offers terracing out to the pool as well as a rumpus area for the home.

The second level includes a formal salon, informal living areas, the kitchen and master bedroom. Children’s bedrooms are found at the top of the

home, via a feature staircase.

“The Moorish accents are carried through on the interior as well,” says Summerour.

This is evident from inside the solid mahogany front door. Wood window frame wrought ironwork, white plaster walls and limestone floors all suggest southern Spanish influences. Situated a few steps up from the entrance, the formal salon has arches





windows which echo the exterior terrace arches beyond.

Overhead in the salon, a rustic pecky cypress ceiling has a blue-green wash, with rafters stained in a walnut hue. A similar ceiling over the staircase, washed cobalt blue, features decorative stencilling, adding to the Spanish feel.

Lisa Torbett, the project's interior designer, explains the look required.

"A central consideration was to not detract from the ever-changing panorama. To this end we created Spanish off-white interiors, at the same time incorporating the many objects collected by the owners on their travels."

Again not to detract from the view, colours are restricted to highlights such as Arabic antique lamps, artworks and jewel-toned cushions.

"In place of overwhelming colours, textures are featured – with soft silks and chenilles in the formal areas and earthy textures, such as sisal, in the family rooms off the kitchen," Torbett says.

Summerour says the home's raw Spanish exterior belies the comfortable interior from which occupants look out on the ever-changing marshlands.

**Above:** The master bedroom, with its feature coffered ceiling – a style still very much in evidence throughout Spain and north Africa, has a predominance of soft, tactile materials. The master bedroom includes an ensuite that features the limestone floors and wrought iron elements in evidence throughout the rest of the home.

**Architect:** Keith Summerour, Summerour and Associates Architects (Atlanta, Georgia)

**Interior designer:** Lisa Torbett, ASID, Lisa Torbett Interiors

**Builder:** EG Pope

**Sidings:** Tabby from Mark Drury; brick by Old Carolina Brick Company, supplied by Ken Brick

**Roof:** Sante Fe Green "S" tile from Clarke Brothers

**Exterior windows and doors:**

Accent Architectural Millworks

**Interior doors:** Mahogany from Byron Wood Products

**Flooring:** Tumbled Jerusalem limestone in Ramone Grey from G & L Marble; antique French oak hardwood floors from Floor Décor; Mexican tile from Forms and Surfaces; cast stone from Hunter Cast Stone

**Lighting:** Joanne Sims; Robuck & Co; Moroccan lanterns from Arabesques; antique blue porcelain from Antiques and Interiors, wrought iron modifications by D & M Iron Works

**Drapes:** Duralee fabric, Osborne & Little Ribbon Braid trim; Westgate fabric, Conso trim, both by Lisa Torbett, fabricated by Collins Fabrication

**Salon furniture:** Chaise longues from Stanford; lounge chairs from Thomlinson; 19th century French sofa table from Anne Flair Antiques; fireplace screens by Steve Shoettle from Apex Industries; rugs from Asia Minor Carpets

**Kitchen designer:** Summerour and Associates, Lisa Torbett

**Kitchen manufacturer:** Architectural Innovations; cabinetry painted and finished by Donald Dearing

**Benchtops:** Jura Green Limestone by G & L Marble

**Oven, range:** Viking

**Wall oven, microwave, warming drawer:** Thermador

**Ventilation:** Vent-A-Hood

**Master bathtub, basin:** Kohler

**Cabinetry:** Summerour and Associates; Architectural Innovations

**Above:** The home's terraces, arches and various window structures are intended to provide an open interaction with adjacent marshlands. The formal frontage is in balance with the equally important marshland side of the residence. Balance was important given the scenic location.

Story by Charles Moxham  
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