

artedomus



interviews

edition 1



introduction

words from phil brenton

The role of Artedomus is much more than simply a supplier. Rather, through our deep collaboration between architects and designers, commitment to sourcing the most unique products from around the world, Artedomus have become an active participant in the design industry more broadly.

Artedomus knows the power a singular product can make in a space. Founded in 1985 as Domus Ceramics, the company imported exclusive Italian floor and wall finishes to Australia, sourcing distinctive products with simple, intrinsic and timeless beauty. Domus quickly became a source of reference, inspiration and a preferred supplier for architects and designers.

Over the course of more than three decades, Artedomus has identified and discovered some of the most beautiful and recognisable marbles, limestones and sandstones in the design market, including Elba, Isernia and Bedonia. It is the exclusive supplier of INAX mosaics and architectural ceramics from Japan; the iconic Agape Italy bathware range; the Mangiarotti Collection of furniture from Agapecasa; and Le Corbusier LCS Ceramics based on the modernist

architect's béton brut and Polychromie Architecturale. Artedomus also pioneered the revolutionary Porcelain Panels. Artedomus have further become an active participant in the design industry more broadly since the release of New Volumes. We engage Australian designers to work entirely with our material to make beautiful objects for the home.

Artedomus is setting the benchmark in inimitable surfaces and exceptional design. We stand at the forefront of design, importing and developing truly exceptional and inimitable stone, tiles, architectural surfaces, bathware and furniture. Setting the benchmark in the industry, our new, innovative and custom product ranges push the boundaries of architectural materials.

We are proud to collaborate with Australia's best architects and designers who produce extraordinary projects.



phil brenton
managing director
artedomus

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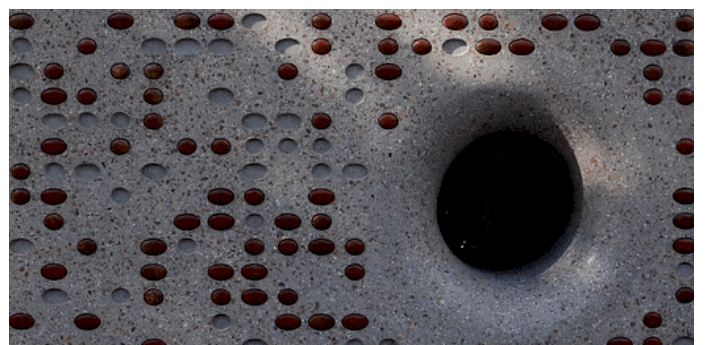
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The Stella Collective

WORDS Rose Onans

PHOTOGRAPHY Peter Clarke

Speaking about The Stella Collective's projects, clients and collaborators, founding director Hana Hakim's passion and enthusiasm are palpable. Her genuine love of her work is evident in her projects, which are not only meticulously detailed but vibrant and engaging for all who experience the spaces created by The Stella Collective. When long-time collaborator Artedomus became client with the design of Casa Artedomus, their Sydney showroom, Hana's passion came full-circle in a project she describes as a "love letter".

The Stella Collective was founded some three and a half years ago, driven by "a complete and utter desire to design projects that created genuine happiness", Hana reflects. "That's the essence of our platform – making people feel really good through sensory experience, whether it's an office or a rockin' hospitality venue. We create a true feeling of welcome. At the end of the day, it's about making people feel good to their core".



Artedomus stone is transformed into screens.



The studio has established a strong and recognisable design language, known for their delicate balance of luxury, refinement, playfulness and restraint. Yet the focus on creating an emotional response through design, rather than the aesthetic or formal elements of design for their own sake, is arguably what elevates The Stella Collective's work and creates a tangible atmosphere for each individual space.

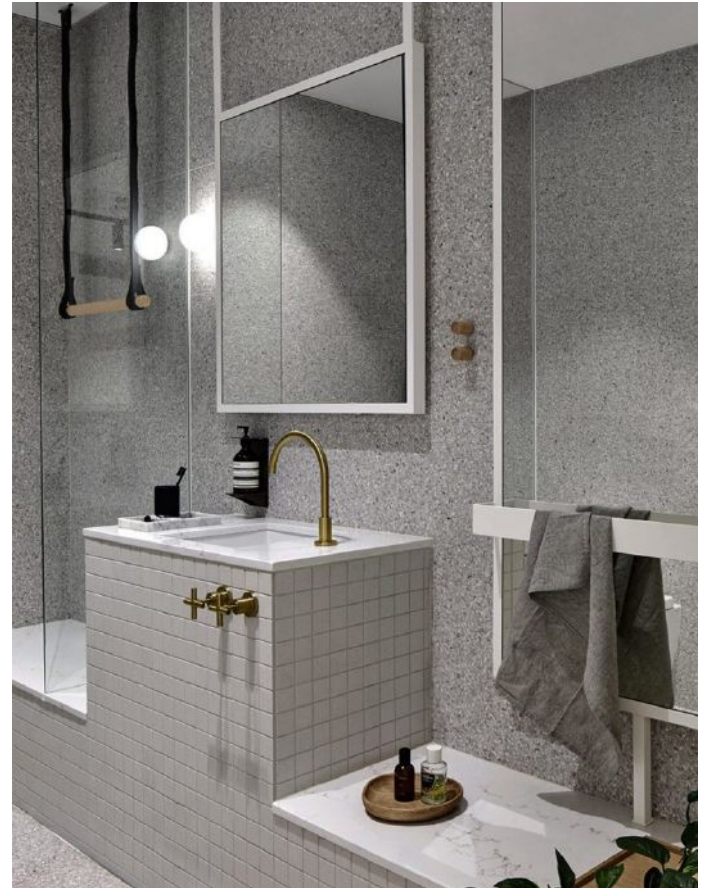
"The love we have for our projects is so overwhelming – the client and their narrative, we take it really seriously", Hana says, and it is this love that drives The Stella Collective to seek out products and materials that are capable of eloquently telling that story in physical form. "We specify Artedomus on all our projects, they have been such a good resource to us, it's amazing

what they find all around the world, I could go in and spend all day talking about what they've found in Japan or Italy", she continues. "They're much more than just a supplier".

When it comes to materials, Hana says, "we treat them like precious jewels. No matter the scale of the project, we always have to respect the clients' budget so there is only so much of something we can have, and this makes them more special. We just try to use these precious pieces in a way that they can sing their song". Designing new offices for Memocorp, The Stella Collective custom-designed a solid marble reception desk from Artedomus' White Fantasy stone. "There stone is integral to the presence of the piece, the client was a bit hesitant at first, but when it arrived, he was exclaiming over its beauty".



hana's passion came full-circle in a project she describes as a "love letter".



In the bathrooms, Hana sourced Italian Agape In-Out basins from Artedomus to continue the office's unique sense of calm. Such a significant piece enhances the sense of the love and care that has gone into creating the space. Hana emphasises that "the principle for us was that any moment away from the desk should be calm and meditative, so in the bathrooms, the lighting is really low, a beautiful landscape on the wall reflects in the mirror, and the Agape basin was perfect to accompany it".

Similarly, in the Zephyr Lounge, located in the basement of Memocorp offices at 259 George Street, Hana created the atmosphere of a Japanese spa in the bathrooms with Artedomus Sugie Series tiling. Designed as an 'end of trip' facility for employees who may have cycled to work or used the on-site gym, the Zephyr Lounge

is again created to be a space that people enjoy engaging with. Expanses of marble in the main lounge area and kitchen combined with brass detailing, low lighting and sumptuous green curtains create an atmosphere of refined luxury akin to a prestigious club environment.

Working with Artedomus on these and other projects, when Artedomus approached Hana to design their Sydney showroom she describes it as an opportunity to create "a love letter. I really felt we needed to showcase what Artedomus have done and give it the value and attention it deserves", she says. Just as Artedomus is "so beyond the normal notion of a supplier" in their work with The Stella Collective, Hana says "I just knew it had to not feel like a showroom at all. I was adamant that people who went there, architects and design lovers, could go there and feel completely inspired in an aspirational environment".

“we specify artedomus on all our projects, they have been such a good resource to us, it’s amazing what they find all around the world”.



Artedomus White Fantasy marble and Inax Sugie Series Japanese mosaic tiling in the Memocorp office is key to creating the refined and calming atmosphere of the space.





The Casa Artedomus kitchen is defined by stone is transformed into screens.

With this goal of creating such an atmosphere, Hana worked with Artedomus creative director Thomas Coward to bring the materials to life in a space that instigates a sense of “renewal”. Thus, Casa Artedomus is inspired by “old Hollywood film sets”, far from the realm of a typical showroom. Hana tells that “one of my favourite things is the reception counter and two palms, those three things together, yes it’s a magical background but those three things really talk to me about a paradise. That’s what we conjured there, a really good holiday feeling inspired by beautiful old Miami”.

The Stella Collective created Casa Artedomus as an ‘apartment’ with a kitchen and bathroom. Artedomus stone is transformed into screens, fulfilling the function of showcasing the material while creating an evocative form, and tiles become the facade of a planter, each examples of The Stella Collective’s approach to using materials in unexpected and exciting ways. “I wanted to feel that it’s like a design mecca, someone could go there and say ‘I never thought you could put these products together’ – as much as possible we tried to turn expectations on their heads”.

In this way, Casa Artedomus embodies the collaboration that has flourished between The Stella Collective and Artedomus – defying all expectations of the typical relationship between designer and supplier or designer and client, and in doing so, creating something truly rare.

This article originally featured on The Local Project.

the stella collective

featured artedomus collection



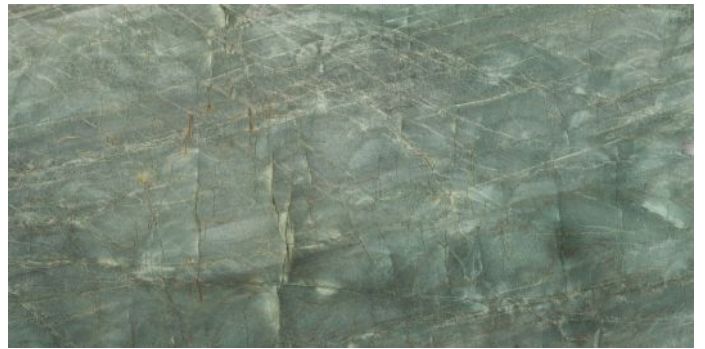
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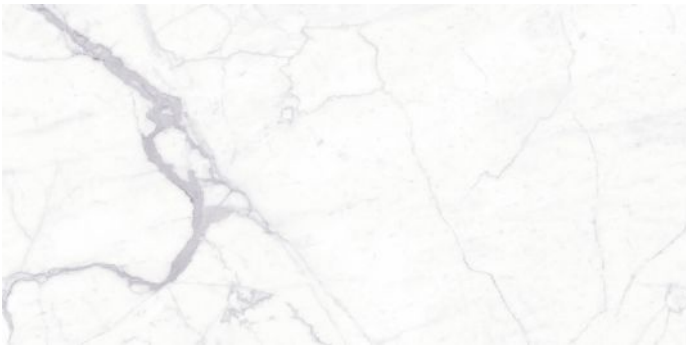
stone bianco gioia honed



stone white fantasy honed



arrotato da crudo (rustic)



maximum statuario



maximum saturn



maximum neptune



maximum mercury



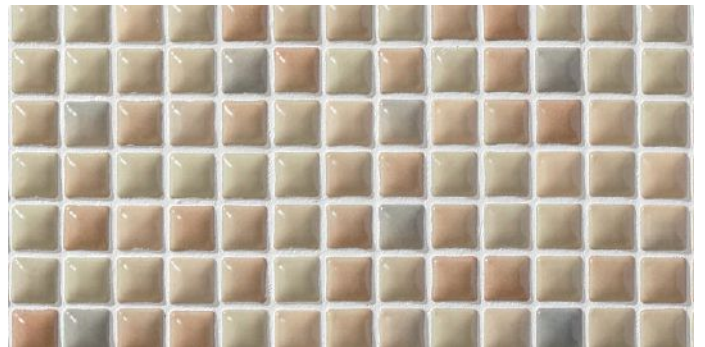
maximum gold onyx



lithos design pietre incise risma



inax sugie series t5814 hanten



inax mougins mus5



agape in-out pedestal basin



agape bjhon 2 pedestal basin in grigio carnico



agape sen floor mounted taps for baths and basins



agape ottocento bathtub

Yasmine Saleh Ghoniem

WORDS Rose Onans

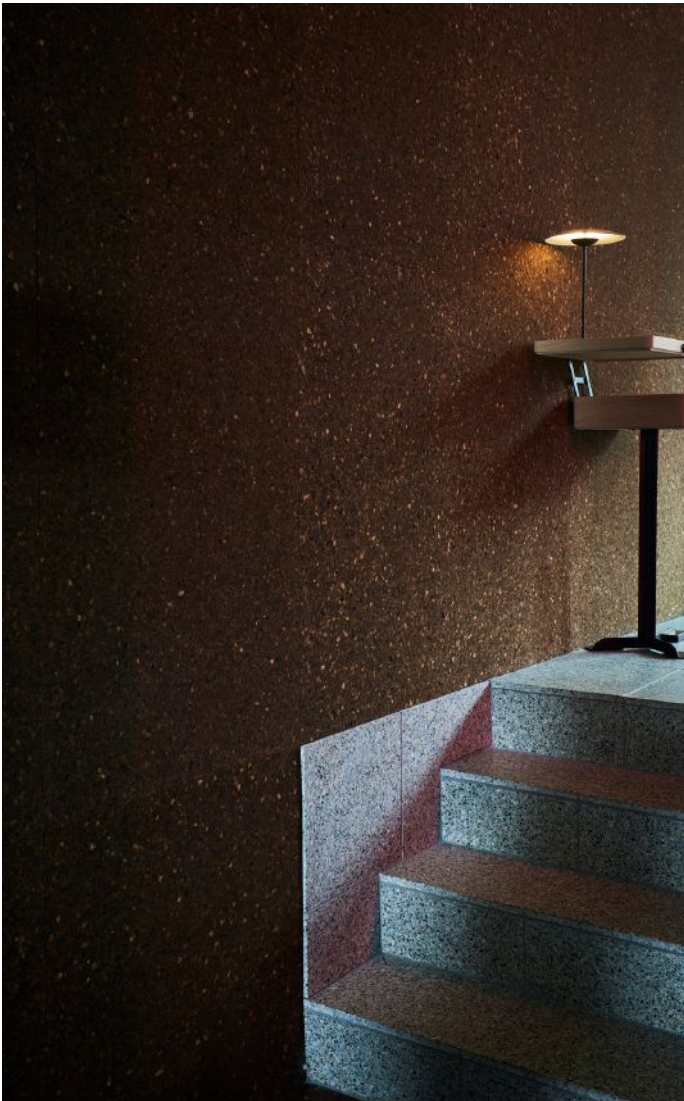
INTERIOR DESIGN YSG Studio



As a child growing up in the Middle East, interior designer Yasmine Saleh Ghoniem recalls that the extreme desert heat necessitated a very indoor life, marking the beginning of her fascination with interiors. With the launch of her solo practice YSG Studio earlier this year, she reflects on how her love of performance and the combination of her Egyptian and Australian background have informed her work.



Prior to launching YSG Studio in early 2020, Yasmine was co-founder of Amber Road.



As a designer, Yasmine Saleh Ghoniem is known for creating highly charismatic, intriguing and richly layered spaces, filled with unexpected, daring palettes, organic forms and highly considered detail. It is perhaps no surprise that she credits growing up in a very interior world with initially sparking her love of design. “I grew up in a desert,” she explains. “I spent most of my life in the Middle East and it could reach around 50 degrees sometimes, sizzling hot, so interiors really became my world because I spent so much time indoors.” However, “it was never a lightning bolt moment ‘I wanna be an interior designer when I grow up’ feeling though,” she says, recalling that she initially pursued a career in entertainment. “I had been dancing since I was four and had been in various bands over the years. But my very traditional

Arabic father thought I needed stability and was super set on me going to university. So off I went begrudgingly and studied interior design (I’m glad he made me now).”

After seven years running design practice Amber Road, which she co-founded with Katy Svalbe, Yasmine launched YSG Studio in early 2020. Since establishing the solo practice, “I’ve really had to think about what my niche is in the design arena,” she says. “At its very core, my outlook is nourished by the layers of my culture. My mother is Australian and my father is Egyptian, so my formative years were spent mostly in the Middle East before escaping to America to attend university. My nomadic childhood provided me with a super-speedy adaptability mechanism.”





spaces designed by ysg are sculptural and inter-connected, every element informed by its interaction with the interior as a whole.

Her vision is informed by staging and storytelling—“no doubt due to my love for performance.” Spaces designed by YSG are sculptural and interconnected, every element informed by its interaction with the interior as a whole. Above all, the studio’s work is driven by the imperative to create “atmospheric potency (sometimes a whisper like my Edition Coffee Roasters café in Haymarket or louder presence like Polychrome House with its graphic palette),” she says. “If I don’t supersede a client’s expectations, then I haven’t done my job to the best of my capabilities.”

YSG’s work is grounded in a passion for materiality and a commitment to custom designing pieces for every project. It is rare that the studio concentrates on loose furnishings first, each project’s priorities are instead set by the material palette, which informs the space as a whole.



Summing up the studio's approach to materiality, Yasmine describes how "palettes really are like wine, they get better with age. Our palettes might start out with 20 different finishes, but they'll condense to a hearty 10 with each one packing a punch." Materiality is everything, she explains. "Texture is everything. Colour is everything. A varied palette describes my heritage, my makeup. 'The magnetism is in the mix' (mix of materiality) as my new branding suggests!"

Timber and stone are two of the most significant materials the studio relies on. "In stained timber, I love seeing a magnificent grain come through a delightfully unexpected colour," says Yasmine. "And I love textural indoor-outdoor stones for their inherent grainy feels, texture and pitted nature, [as well as] punchy colourful natural stones – it's crazy what nature can provide. My husband is a

geologist, so he's always so surprised the earth can provide such versatility."

When it comes to sourcing stone, "ArteDomus does texture really well!" she says. A go-to product for YSG is the ArteDomus range of quartzites. "For a beautiful heritage residence we just completed, we specified several of ArteDomus's super hardwearing quartzites. One in particular called Cortona paralleled the existing sandstone features so seamlessly. Our island bench also featured a great brushed Black Fantasy – it looks almost leathered. Their Magnesita, which has a slightly fiercer movement than the Black Fantasy, is rather delightful to touch." Meanwhile, "I am waiting for a brave client to specify the Gardano marble" she continues. "The colour and pattern mash-up is right up our alley!"





As a designer, Yasmine's vision is informed by staging and storytelling.

Artedomus is also a key supplier for YSG Studio when it comes to tiles. "INAX Gladden wall tiles from Artedomus are a fave. The Japanese just have a recognisable and endearing quality in everything they produce," Yasmine says. Explaining that YSG rarely specifies timber flooring, she says that "there is an Artedomus limestone flooring called Isernia we've been using a lot recently. We installed it with a fatter grout which gave it a nice European flavour." And, highlighting the versatility of the Inersia product, she says. "We have also used the same flooring throughout a really modern penthouse inside and out, and it fits that too."

With such a strong focus on creating spaces that are rich in character and which revel in the unexpected, designing custom furniture is key to the studio's approach. "Our furniture packages are usually quite condensed as the studio really offers bespoke furniture solutions," Yasmine says. "In 1906 Apt, [for example] we only ordered a bed, sofa and coffee table, the remaining pieces were all YSG designed and fabricated. We'd love to take it one step further and select cutlery, china – right down to the perfect pair of house slippers and robe!"

though ysg as a studio is still brand-new, as a designer, yasmine has already had an outsized impact on australian design in the past ten years.





YSG Studio was recently awarded for Residential Design, Residential Decoration and Best of State NSW at the Australian Interior Design Awards.

This almost obsessively customised approach extends not only to furniture but to the commissioning of artwork, which plays an important role in many projects. “We always incorporate a hand-painted mural on a ceiling – who doesn’t love looking up and seeing something other than white – it’s the first and last thing you see before you hit the sack or awake of a morning,” she explains.

Though YSG as a studio is still brand-new, as a designer, Yasmine has already had an outsized impact on Australian design in the past ten years. Her work is at once effortlessly cool and bursting with joie de vivre, creating interiors that feel like something between an intricate set piece and unique little worlds – microcosms of colour, texture and form that wait to be discovered.

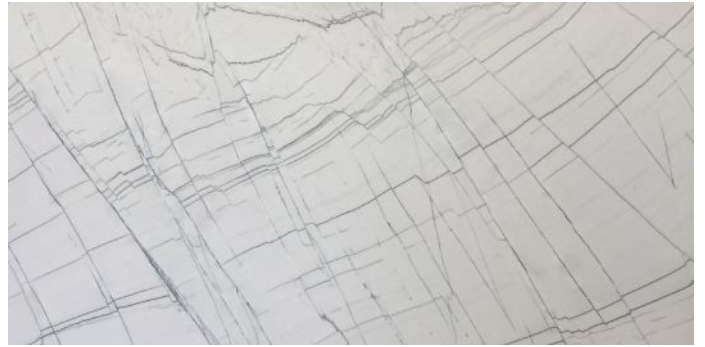
This article originally featured on The Local Project.

yasmine saleh ghoniem

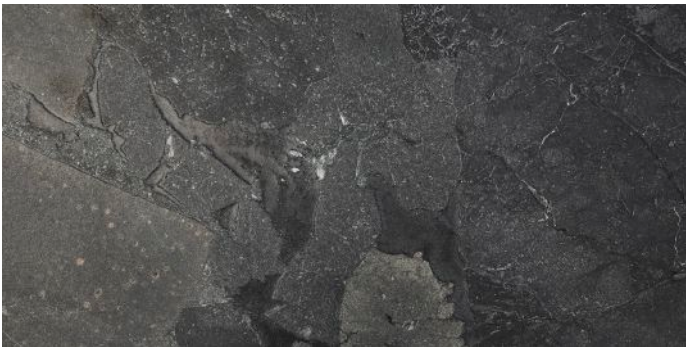
featured artedomus collection



stone gardano



stone cortona honed



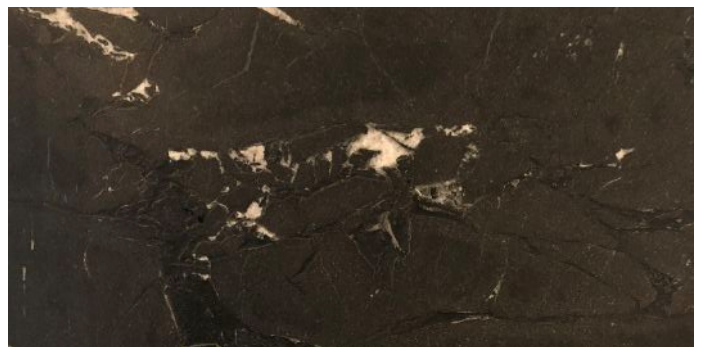
stone magnesia brushed



stone calacatta viola honed



stone isernia honed

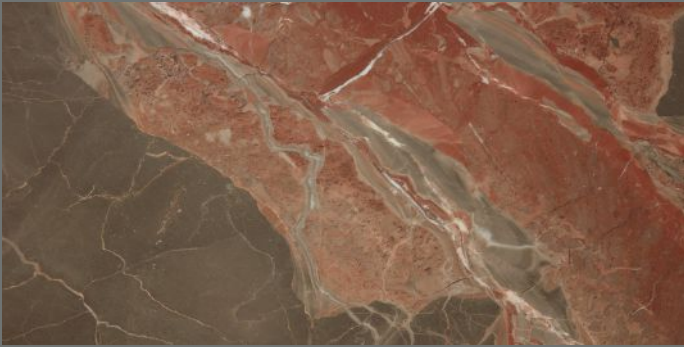


stone black fantasy honed



inax gladden gld6

yasmine saleh ghoniem
similar products



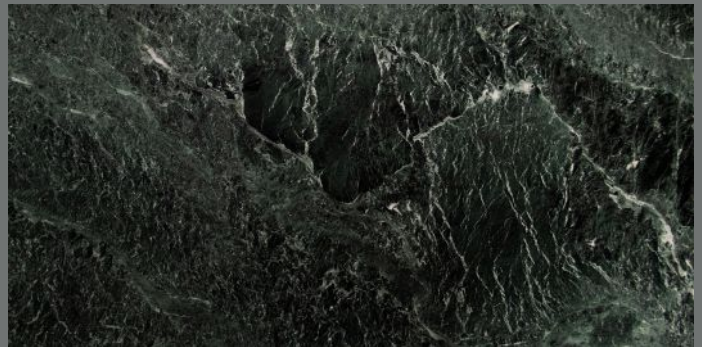
stone asturia



stone calacatta vagli



fiandre core shade plain natural



stone predia



fiandre veneziano seminato candido



stone travertine roccia



inax yohen border yb23



inax sentousai sts12

Thomas Coward x New Volumes

WORDS Rose Onans

PHOTOGRAPHY Sean Fennessy

STYLING Nat Turnbull



Pushing the boundaries of a single natural material, New Volumes is the inaugural collection from Artedomus, bringing together eight exciting Australian designers under the creative direction of Thomas Coward.

Carved from solid blocks of Artedomus Elba, a beautiful grey and white marble found only in a single quarry in Greece, each design in the New Volumes collection explores a specific typology, yet at first sight the pieces' sculptural forms are ambiguous. United by their strong materiality, each in some way challenges or extends the relationship between form and function, highlighting both the individual characteristics of the eight designers and the unique qualities of Elba.



Creative Director Thomas Coward.



Each of the designers involved in New Volumes was carefully selected as an ‘interesting choice’, Thomas explains. ‘I wanted designers from different backgrounds, genders and disciplines but most importantly the designers were selected for their aesthetic sensitivity’, he says. ‘Each has some influence on the current Australian design landscape.’ The pieces in the New Volumes collection, therefore, are a unique representation of the individual designer’s aesthetic and process.

As Thomas sees it, there is no apparent lineage between each product, but the collection has a definite voice, born of the material but also of the clarity of each design. Above all, he is encouraged by the strength of people’s reactions to different

designs, both positive and negative. ‘Trying to appeal to everyone would have us walking in the middle of the road. And that would be a disaster from my point of view’, he says.

Ross Gardam, Tom Skeehan, Emma Elizabeth, Thomas Coward, Nick Rennie, Sarah King, Dale Hardiman and Marsha Golemac all contributed work to New Volumes, each piece crafted from Artedomus Elba, without any other visible materials. Elba is Artedomus’ most well-loved stone, but Thomas explains ‘We use so much of it, yet it’s mostly limited to surfaces. It’s incredibly strong and durable and many other brands have called inferior white stones Elba because of these properties’, he says, ‘but there is only one quarry producing Elba and it’s ours’.

Elba was thus chosen as a unique material that the designers would be otherwise unlikely to work with. Most stone, including Elba, is generally only imported in 20mm slabs, so the New Volumes collection provided the designers with the opportunity to explore much larger blocks. As Marsha Golemac expressed, the lack of experience with the material enhanced the creative process. 'Having limited knowledge about what was and wasn't possible was an asset. You go into the creative process without caution. It's a lovely freedom.'

The 'Wyrrie' Table by Nick Rennie explores the possibilities of the large blocks of Elba, bringing together three precise pieces delicately balanced to form an eight-seater dining table of impressive

power and presence. Thomas Coward's 'Hurlysi' Side Tables are made possible by Elba's strength and integrity, as they are carved from a solid block, 'the cantilevered surface would break using a lesser quality stone', he says. Other designs, such as the 'Artemis' Candle Holders by Emma Elizabeth, the 'Napoleon & Josephine' Mortar and Pestle by Sarah King and the 'Lydn' Platter, also by Thomas Coward, explore Elba's varied organic properties. Emma Elizabeth's pieces capture the essence of Elba in its raw state, the forms inspired by the traditional way in which the stone is quarried. 'Lydn' and 'Napoleon & Josephine' capture the opposite of the raw form, enhancing the sensuous, organic curves of the material once it has been carved and hand finished.



Spomenik I by Marsha Golemac



Undara by Nick Rennie.

Without exception, every piece in the collection is abstract, the functionality at first glance to some degree obscured. It is only on closer investigation that the relationship between form and function becomes clear. This was in part driven by the material, as Thomas explains that the outstanding capabilities of the factories and craftspeople meant they could achieve the extremely high level of finish that makes the designs akin to pieces of art.

It was also a conscious decision on the part of the creative director, uniting the highly individual designs in the collection. 'I thought it important to present the items with their function being somewhat ambiguous. What is it? What does it do?', he says. 'To find out by investing some thought into the matter, certainly gives you a closer relationship with the object. There has been a journey of discovery already.'



Wyrie by Nick Rennie.



Hurlysi by Thomas Coward.

“i wanted designers from different backgrounds, genders and disciplines but most importantly the designers were selected for their aesthetic sensitivity.”



Lydn by Thomas Coward.



Bacchus by Tom Skeehan.

Look closer, and the influence of the function on the design gradually becomes clear. The ‘Bacchus’ Table by Tom Skeehan, with its unusual proportions and inset bowl, is one such piece – while at first it appears unusual and perhaps even puzzling, its simple forms offer a new take on a familiar household object, and the bowl itself is designed to enhance the table’s functionality. ‘Through the table’s large recessed bowl, I hope Bacchus encourages the sharing of food and objects, and creates an intimate connection to the material and person’, says Tom.

Ross Gardham’s ‘Hemera’ Light also offers a unique take on a well-understood object. Unlit, it appears entirely sculptural, two solid pieces of Elba juxtaposed seeming almost to hover in the air. He explains that he deliberately hid the light source from view, so that when the light is on it appears the stone is naturally illuminated. Similarly, Dale Hardiman’s ‘Semper’ Planter and Vase and Marsha Golemac’s ‘Spomenik I and II’ Vessels only reveal their true nature when combined with something else. Alone, they appear as ambiguous sculptural objects, yet combined with a plant, a flower or a piece of fruit, the utility comes to the fore.



Semper Vase by Dale Hardiman.



Artemis by Emma Elizabeth.



Napoleon & Josephine by Sarah King.



Spomenik II by Marsha Golemac.

alone, they appear as ambiguous sculptural objects, yet combined with a plant, a flower or a piece of fruit, the utility comes to the fore.



Hemera by Ross Gardam.



Semper Planter by Dale Hardiman.



The first Artedomus collection of its kind, New Volumes is leading the way for further collaborations with the local design community and future collections. For now, though, Thomas says they are focused on allowing this collection to 'breathe'. 'When we do our next collection, it will be as worthwhile as the first. Not dictated by calendar pressure', he says. Elba has become the preferred stone of architectural projects in kitchens and bathrooms, now, as the New Volumes pieces are available to interior designers and stylists, it will be exciting to see how new forms of the material continue to enhance interiors.

This article originally featured on The Local Project.

thomas coward x new volumes
featured artedomus products



new volumes artemis candle holder



new volumes bacchus table



new volumes hemera lamp



new volumes hurlysi side tables



new volumes lydn platter



new volumes napoleon & josephine mortar & pestle



new volumes semper planter



new volumes semper vase



new volumes spomenik i bowl



new volumes spomenik ii vase



new volumes undara bowl



new volumes wyrie table

product index

interviews

Artedomus is Australia's leading supplier of unique, high quality stone, tiles, architectural surfaces, bathware and furniture for commercial and residential architectural projects.

We have been searching for, and sourcing, unique stones, tiles, architectural surfaces and products from around the world and introducing them to Australia for 35 years. Some of the most beautiful and widely recognised marbles, limestones and sandstones in the design market today including Isernia, Bedonia and Elba have been favoured by leading architects and designers for their depth of colour, unique markings and distinctive natural qualities, all originally identified by Artedomus. With passion and expert understanding, we appreciate the power a unique natural product has to transform any design project into a singular work of art.

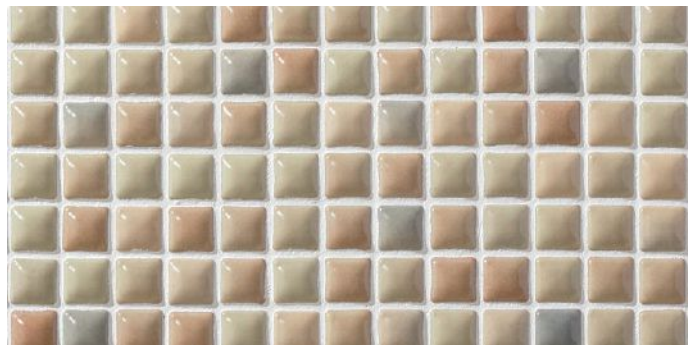




mosaic and ceramics



inax gladden gld6



inax mougins mus5



inax sugie series t5814 hanten

porcelain panel / tile



lithos design pietre incise risma



maximum gold onyx



maximum mercury



maximum neptune



maximum saturn



maximum statuario

stone



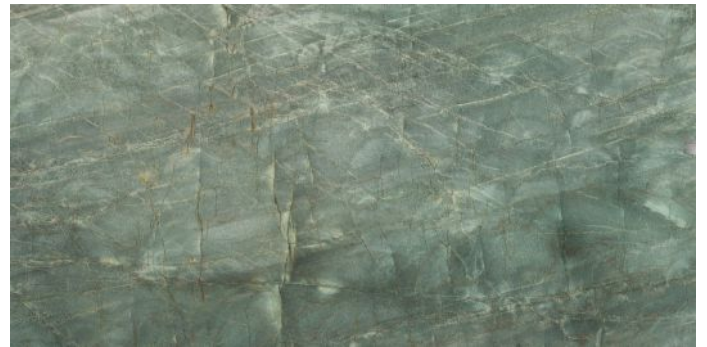
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stone bianco gioia honed



stone white fantasy honed



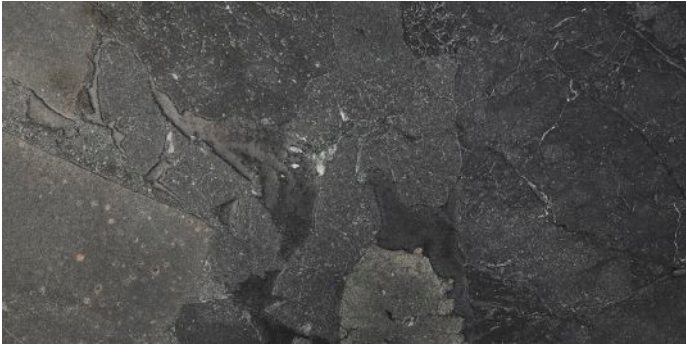
stone smeraldo polished



stone gardano



stone cortona honed



stone magnesia brushed



stone calacatta viola honed



stone isernia honed



stone black fantasy honed

new volumes furniture



new volumes artemis candle holder



new volumes bacchus table



new volumes hemera lamp



new volumes hurlysi side tables



new volumes lydn platter



new volumes napoleon & josephine mortar & pestle



new volumes semper planter



new volumes semper vase



new volumes spomenik i bowl



new volumes spomenik ii vase



new volumes undara bowl



new volumes wyrie table

basins



agape bjhon 2 pedestal basin in grigio carnico



agape in-out pedestal basin

tapware



agape sen floor mounted taps for baths and basins

bathtubs



agape ottocento bathtub

outro

words from phil brenton

An architectural finishes business, Artedomus began 30 years ago and now work nationally with showrooms and warehouses in Melbourne, Sydney, Perth and Brisbane. Reflecting on the changing role of the company, we do not see ourselves as suppliers of bathware or tiles but as part of the design industry.

This is reflected in our focus on offering timeless products that are not based on trends but on looking for the new and different. Artedomus are driven to inspire, both our clients and ourselves, constantly searching the world over to bring new and interesting products and materials to the Australian design industry.

Our distinctive range of natural stone has been unearthed from around the world. Carrying a wide range of exclusively sourced, highest-grade stone, the Artedomus collection includes limestones, marbles, sandstones, bluestones and technical patterned stones, many of which are not available anywhere else in Australia.

We have changed the face of architectural surfaces with our Porcelain Panels. Manufactured using innovative Italian-designed technology, the extra-large, fine-profile, lightweight panels have exceptional strength, durability, resistance and low-maintenance requirements.

Our extensive range of tiles include porcelain, architectural ceramics, mosaics and stone. Inax's exquisite range of tiles vary in texture, dimensionality, colour, glaze and style, and we work with the Japanese company on custom projects and tiles for the Australian market. Cotto Manetti's terracotta tiles are made in strict compliance with the ancient traditions of Impruneta, Italy, and use locally quarried clay that produces terracotta like nowhere else in the world.

We are the exclusive Australian supplier of Agape Italy bathware, which has pioneered the evolution in transforming bathrooms from purely functional spaces to places of wellbeing and relaxation.

Designed for the home and office, our furniture range pushes the possibilities of materials. New Volumes™ is collection designed by prominent Australian designers. New Volumes explores the potential of Artedomus materials to inspire and enhance the everyday.

Our people are as important as its products, and their passion for design is backed by expert understanding and knowledge. Highly experienced teams in the Artedomus showrooms in Sydney, Melbourne, Brisbane and Perth work closely with architects, designers and consumers to find the perfect solution. Each showroom is an inspirational and aspirational space that showcases the beauty, versatility and contemporary design of Artedomus products.



A handwritten signature in black ink, appearing to read 'Phil Brenton'.

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