



The house, originally built in about 1937, was in a semi-derelict state when Loic bought it but his training as an architect meant he could see its potential from the get go — and ultimately he doubled it in size.

strengths, and built out from there, preserving much of the original layout. Two of the generous, upstairs bedrooms are exactly as they were. Another is modestly extended within the L shaped two storey extension wrapped around the SW side of the house. Loic kept the “good” front room all but intact and retained the position and material of an already handsome 1930s staircase. The house is tilted towards the back, not square. It’s another play with the existing context.

Loic had few problems with planning, but the council did turn down his ideas for a zinc cladding to the timber frame extension facing the road. He’s happy with the compromise in vertically spaced timber slats — a fascinating riff throughout the house. “It’s simply more in keeping,” he concedes.

He took the house from 80sq m to 190sq m, doubling its size with a huge kitchen/family room, four bedrooms, (one ensuite), with a shower-room keyed in downstairs as a versatile

family addition to the large family bathroom upstairs. For all its energising modernity, there’s a touching sympathy with the past. Loic had many of the interior doors reinforced through the frames and moved the front door with its signature pebble glass to the kitchen as an interior glazed door, even refreshing its original pillar box red. “In a house of this era,” Loic says, “the only fixed decoration was the front door and the staircase.”

The finished house echoes the proportions of the original building in 1:3 vertical window openings upstairs. There’s no jar with the period façade next door. Stepping inside the hall, where the gable wall would have been to the right now opens to the two story extension to the west. It’s a subtle new bay and with the retained pedestrian walkway to the garden around the side of the house, it’s not pinched.

Loic included a timber cloister to the side of the front door with slender vertical larch slats over floor to

ceiling glazing. This panel admits light but distils a full view of the hall from outside. This softening, contemporary touch continues in a rhythm of more closely terraced oiled timbers across the timber frame.

The western wall has inevitably moved closer to his right-hand neighbour, but in one of those unexpected moments, they have told him the wall in pure white actually bounces very welcome light into their kitchen.

The hall flooring is in a glorious polished concrete with stone inclusion (Loic chose largely blue and slate colours but there are some glittering white quartz pieces too). The necessary contraction joints in the flooring (at 2-3m) are subsumed into the architecture here and in the main living spaces where concrete reappears in a paler colour.

The front good room now functions as a snug sitting room. With its dark grey on grey décor its surrenders to its north-facing aspect in seriously chic,

an emerald green velvet lounge Frame chair by Made.com, hovering over golden parquet and the Eileen gray side-table hitting a highlight.

Not a man for wanton clutter, it’s spare, every piece on show holding meaning. Artwork by Michael O’Donovan and Tim Clement hold attention together with an iconic Bang & Olufsen AirPlay A6 speaker. The vintage Cassina sofa has been reupholstered in grey tweed with a slight sheen for texture and interest.

The kitchen/family room at the rear of the house offers the 21st century dream of open plan living, illuminated to the south by a wall of windows and sliding doors which bring the garden and living space together in a calming, single level. The white slab kitchen partners to built-in full height partition storage in the family room. Dividing storage walls are a big story in domestic

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