inside

INTERIOR DESIGN REVIEW

DECEMBER 2023 • JANUARY 2024

SOMERS HOUSE BY KENNEDY NOLAN

The new, unmistakably
Australian coastal house in
the Victorian seaside town
of Somers, integrates these
existing and future good
memories into a well-organised,
functional and zoned abode.

ALESSANDRA FRENCH STATE OF KIN

Believing design can be used as a vessel in which to express identity, State of Kin prides itself on having an astute eye for heritage and contributing an adventurous and eclectic design sensibility to the Perth landscape.





Good design starts with **great taste**

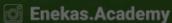


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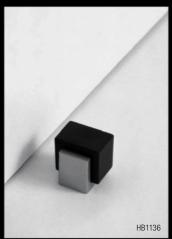












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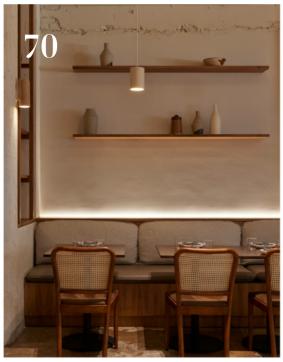
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cover look

This issue's cover features Somers House, Kennedy Nolan. Photography Derek Swalwell



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FOLLOW US









s we get ready to welcome 2024, all the signs are suggesting that the interior design industry's fortunes are on the uptick.

I am thrilled to share some remarkable findings that have helped shape this issue, offering you a fresh perspective on the ever-evolving landscape of interior design in Australia.

The Australian interior fitout market is on the cusp of an exciting transformation. Projections indicate that it's set to grow at an astonishing CAGR (compound annual growth rate) of over 14 percent, surging past the \$6.4 billion mark by 2024*.

Interior fitout guidelines and green building laws are reshaping the industry. It's more important than ever for builders and owners to outsource fitout tasks to licensed practitioners and qualified interior designers.

There is a hunger for local design and products, sustainability is at the forefront of client briefs and colour is back. If you need proof, just look at the Studio YSG feature on its waterfront stunner Black Diamond.

From reclaimed petrol stations in Nedlands to stately manors in Beaumaris bringing back Gatsby good times design ingenuity is on show in the most exciting and unexpected places.

And let's not forget the biophilic revolution going Jane Rocca's interview with punk petal maestro Azuma Makoto in his Tokyo workshop is a testament to the fusion of flower power and product design in interiors.

Supporting Indigenous voices was at the forefront of many architectural and design studios' priorities and despite the 'Yes' vote being tuned out, collaboration with Country and reconciliation action plans have become an integral part of the fabric of the industry now and forever more.

Promoting diversity and accessibility has also been high on the agenda. Our overall project winner by Kennedy Nolan showed accessibility doesn't mean you need to compromise on aesthetics. It's a wheelchair-friendly coastal beauty, nestled among the eucalypts with views for everyone.

There's so much to celebrate in our industry. And we all know there is no party like an IDEA party! So turn to page 104 and raise a glass to the highly commended and winning studios, practices and designers.

Thanks to everyone who joined us on such a stunning night of celebration at Sydney Centennial Park Homestead.

EMILY RAYNER

Editor





^{*} Source: Australia Interior Fit Out Market By Application (Residential, Offices, Retail, Education, Healthcare, Hotel – Resort, Leisure and Others) By Ownership (Self-Owned and Rented), By Region, Competition, Forecast and Opportunities, 2028 IBIS World Report 2022.

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inside

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Based in Melbourne, Jane Rocca is a journalist, published author and podcaster with more than 28 years of experience.

She writes for *The Age* and *SMH Sunday Life* magazine, is a columnist for The Dish at *Good Food* magazine and *Harper's Bazaar Australia* and is co-founder of The Write Drop.

She has published three cocktail books and a fashion title. Her most recent is *Groundbreaking Fashion: 100 Iconic Moments* by Smith Street Books. She is also host of Mushroom Studios' podcast *Some of My Best Work*.

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Myke Bartlett is a journalist and author based in Perth. He writes on the arts, design, pop culture, politics and rock music. When not writing he is a reluctant runner and enthusiastic dog walker. He has spoken at events at Melbourne's Wheeler Centre, writes for *The Guardian*, *The Critic*, *The Times*, *WA Today*, *The Age* and *SMH*, and won the Text Prize for his young adult novel *The Relic*.





HELENA MORGAN

Helena Morgan is a Melbournebased journalist originally from the far north coast of New South Wales. She is the assistant editor of Facility Management. Alongside writing for inside and Australian Design Review, her work has been published in The Age, Beat magazine, Scenestr, Backbeat podcast and Stew. She is currently studying a Master's degree in journalism at the University of Melbourne.







australian design review

ARCHITECHTS & INNOVATORS OF THE BUILT WORLD

SHORTLIST TALENT WILL BE ANNOUNCED ON 4 DECEMBER





themix

TEXT EMILY RAYNER



01 THE POETRY OF SPACES - A GUIDE TO CREATING MEANINGFUL INTERIORS

AUTHOR
SARAH ANDREWS
PUBLISHER
HARDIE GRANT BOOKS
RRP \$65

Tasmania-based stylist, author, teacher and amateur sailor, Sarah Andrews is back with her second book The Poetry of Spaces. Beginning with the five foundational themes of light, life, instrument, material and sense, Andrews explores the inspiration behind these lessons before sharing some impeccable examples of their use in homes across the world.



02 OLD BRAND NEW: COLOURFUL HOMES FOR MAXIMAL LIVING

AUTHOR

DABITO

PUBLISHER

HARDIE GRANT BOOKS

RRP \$60

In this deeply personal book, designer, artist, photographer and passionate vintage hunter, Dabito draws on his family's immigrant experiences to discuss the challenges he's faced in finding a sense of security by designing his surroundings. Through the author's love of design, colour and maximalism, Old Brand New offers much needed insight into the value of home and the meaning of family.



03 THE ART OF KINFOLK: AN ICONIC LENS ON LIFE AND STYLE

AUTHOR
JOHN BURNS
PUBLISHER
WORKMAN
PUBLISHING
RRP \$140

With over 650,000 copies of its books in print worldwide, Kinfolk magazine has come to define the taste of a generation. Ranging from the deceptively simple to the perennially stylish, this collection of originally commissioned photography captures the arc of an artistic adventure, a creative community at work and, in the process, illuminates one of the most enigmatic aesthetics of the era.



04 THE NEW FRENCH LOOK: INTERIORS WITH A CONTEMPORARY FDGF

AUTHOR LAUREN LI PUBLISHER SISÄLLÄ RRP \$49.99

The New French
Look is spirited and
fresh, layered but
never fussy, effortless
yet always chic.
From the city to
the beach, country
and mountains,
Melbourne-based
interior designer
Lauren Li explores
the work of leading
French architects and
designers to reveal
how they do it.

KAMI CHAIR

PHOTOGRAPHY **MULIADI UTOMO**

REDDIE's Caroline Olah and Ivan Aufal have designed the Kami chair featuring an 80s inspired colourful weave made of recycled bottle tops picked from landfill. In the creation of this piece, the bottle tops are sorted into colours, processed in a plastics extrusion machine, then turned into Kami's durable plastic yarn.

reddie.com.au



sustainability story to be simple. Use waste. Our reclaimed solid teak wood joins our recycled plastic bottle top material and our single-use plastic woven yarn."
CAROLINE OLAH FOUNDER REDDIE









NGV TRIENNIAL

Bringing contemporary art, design and architecture into dialogue with one another and traversing all four levels of NGV International, the NGV Triennial features more than 75 extraordinary projects that invite us to reflect on the world as it is, while also asking how we would like it to be.

ngv.vic.gov.au/exhibition/triennial

Li Lihong's artistic practice personified in 'McDonald's 2009' (pictured above) will be featured at the NGV Triennial.



destination to be a creative hub for designers and their clients. The layout is conducive to visual and tactile exploration in a calm and inviting setting." **SALLY POTHARST** DIRECTOR/CO-

DESIGN

SANCTUARY OF STYLE

Armadillo's new US flagship and head office has opened in the La Cienega Design Quarter of Los Angeles, completely elevating the customer experience of shopping for a luxury rug. As the first US and Australian rug maker to become a certified B Corp, integrating sustainable elements throughout was a given - the showroom, like three of its counterparts, runs on 100% renewable energy.

armadillo-co.com







50 YEARS OF TOGO

For the past 50 years, Ligne Roset's Togo sofa has been a truly timeless design icon. To celebrate Togo's milestone anniversary, Ligne Roset is releasing a limited-edition covering - La Toile du Peintre by Pierre Frey. This vibrant, painterly fabric reinterprets the work of painter Heather Chontos, and puts a playful and graphic spin on the design classic.

domo.com.au







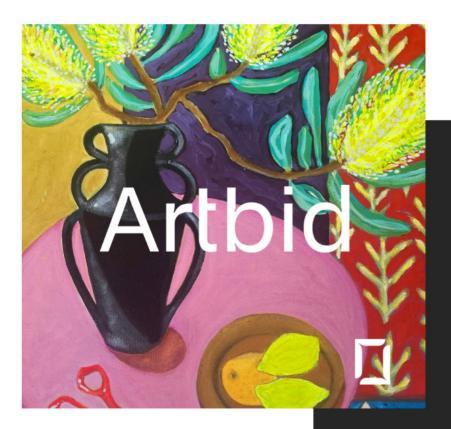
LISTEN

CONNECTING THE DOTS: FIRST PEOPLES ART FROM THE NGV WITH TONY ARMSTRONG

The podcast series features interviews between Armstrong and trailblazing figures of First Peoples creativity who are challenging stereotypes and pushing contemporary discourse into new and surprising contexts. These include Destiny Deacon, Tony Albert, Keemon Williams and Amrita Hepi.

ngv.vic.gov.au/connecting-the-dots-first-peoples-art-from-the-ngv-with-tony-armstrong





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SHOP SUISEKI DESIGNED BY ANDREA STEIDL FOR LACIVIDINA

The inspiration behind the new Suiseki lounging collection designed by Andrea Steidl for LaCividina draws heavily on nature and geological volumes. Its quintessential Italian quality guarantees long-lasting performance, while its modularity enables a greater scope for furnishing a range of spaces.

ownworld.com.au











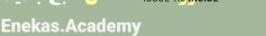
TOP The 10th MPavilion in Australia will be characterised by a minimalist environment conducive to gathering and contemplation, reminiscent of a classic Japanese walled garden.

MPAVILION TURNS 10

Celebrating its first decade, MPavilion in Melbourne has grown to become one of Australia's most visited and impactful festivals, attracting more than 350,000 people in 2022. Leading architect, Tadao Ando's design for MPavilion 10 reflects his signature use of striking geometric interventions in nature and his precise, assured use of concrete. The series of events run until 28 March 2024.

mpavilion.org







PRACTICE LINDA BORONKAY DESIGN STUDIO AND MAC DESIGN STUDIO PROJECT OSBORN HOUSE PHOTOGRAPHER ALAN JENSEN

With country club hospitality and bespoke interior design, Osborn House is a three-level boutique hotel set on a Heritage property between Bundanoon village and Morton National Park. Located just two hours from Sydney and Canberra, Osborn House is a collaboration between interior design studios Mac Design Studio and Linda Boronkay Design Studio.

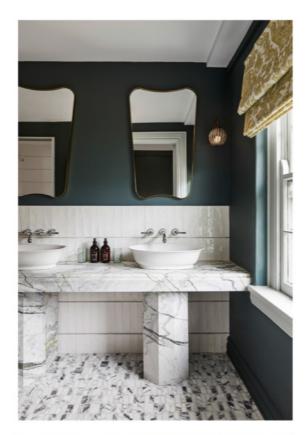
Dating back to 1892 with all the charm of the original home, Osborn House has been transformed into 15 suites and seven luxurious cabins with sweeping views of the dense forestry and undulating hills. "From quirky design elements to varying outlooks, the diversity of each suite and cabin will offer a completely different and unique experience to returning guests," says Mac Design Studio creative director Alan McMahon.

While soaking up these spectacular views, guests can also soak their feet in the New Classic freestanding bath from Laufen, which complements the New Classic counter basin. Both from Laufen's Marcel Wanders collection, the bath and basin are an ideal touch for elevating Osborn House's peak hospitality experience. Specified by clean lines and simplicity, the New Classic Collection is the epitome of elegant aesthetics.

In one of the bathrooms, turquoise tiles play off the pristine white New Classic counter basin for maximum unification between traditional design and playful retro aesthetics. The New Classic Collection includes a wide range of washbasins, toilets and furniture, along with a bathtub all echoing each other in lines and curvature. And for ease and simplicity, Osborn House also features Laufen's collection with Peter Wirz. The Pro S undercounter basin from Laufen is sleek and unobtrusive, ideal for treatment spaces, such as a sauna and steam room perfect for a relaxed environment that emulates a countryside guesthouse escape. Slim, light and bold, the Pro S is compatible with a mix of styles and contains high-quality details such as integrated handles and gently closing drawers.

"The New Classic range was the perfect addition to the suite interiors. The freestanding baths and basins are classically elegant yet contemporary and sit perfectly within the personalised interiors. The baths sit beautifully within the open plan suites, creating the ultimate experience. The collection was aligned with our vision of creating a luxurious retreat while paying homage to the history of the building in a playful manner."

Linda Boronkay and Alan McMahon (Mac Design Studio)















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PROJECT 123 HOUSE PRACTICE NEIL COWNIE ARCHITECT PHOTOGRAPHER TRAIANOS PAKIOUFAKIS AND GEORGE VAVAKIS

A petrol station seems an unlikely inspiration for a boutique residence. But when architect Neil Cownie began talking to the owners of his celebrated 123 House in Nedlands who had previously owned and run an Ampol station on the site he realised there was an opportunity to capture the couple's story and their connection to the leafy neighbourhood.

"The original brief was just to accommodate them in their retirement," says Cownie. "Through the process, I realised the significance of the site, because whenever I mentioned to people I had this project, their eyes would light up. So, I designed it thinking of the community as much as the owners."

The design is subtle in its evocation of the site's history. Instead of literally resembling a petrol station, 123 House employs understated flourishes to conjure memories the green glass evoking petroleum, the red and yellow windows suggesting engine oil and dimples in the concrete walls hinting at the station's former logo.

Other touches include a balustrade inspired by wheel spokes, a letterbox that sits upon a vehicle suspension spring

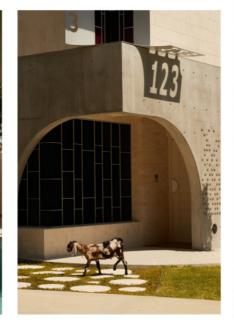
and a custom-designed dining table inspired by piles of tyres. Likewise, the curved ceilings of the kitchen, stair, powder room and en suite evoke the mood of the white painted curved roofs of a traditional Greek village, in tribute to the owners' cultural heritage.

Cownie says he wanted to give the impression that the house despite its bold, angular and thoroughly modern design

would feel as if had been borne out of the surrounding suburb, which is one of Perth's oldest with a diverse if distinct character. Houses within Nedlands predominantly feature white painted masonry walls, often with terracotta roof tiles and arches to verandah enclosures.

"I think there must be more arches in Nedlands than anywhere else in Perth, so I made that part of the architectural language,' he says. 'There's not one arch in this building, but there are half or part circles through ceiling forms, plan forms and cabinetwork. It's not obvious to anyone, just a sort of feeling that you get."

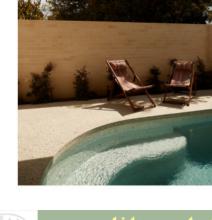
See more photography and read the full story on australiandesignreview.com

















Miles Franklin Literary Award recipient, Amanda Lohrey discusses the inspiration behind her new novel and asks—can a church become a home or, even with all its vestiges removed, will it remain forever what it was intended to be?

TEXT AMANDA LOHREY

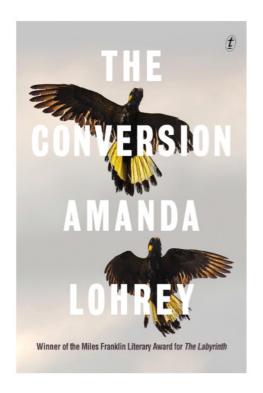
For as long as I can remember I've been interested in the ways in which the design of space contributes to our sense of well-being and, as a writer, I continue to be surprised by how rarely this is dealt with in fiction. After all, novels are about individual characters and our domestic space is a portrait of the self, albeit a work-in-progress.

There are traditional cultures that model spatial well-being in precise detail Feng Shui and Hinduism's Vastu Shastra come to mind but for some years it seemed to me that Western cultures lacked a comparable model, that is until a friend introduced me to the work of the British architect, the late Christopher Alexander.

In his early writings A Pattern Language (1977) and The Timeless Way of Building (1979), Alexander lists a set of basic principles that can serve as a practical guide to creating a sense of well-being in the home: light on two sides of every room, for example, sleeping to the east, and the importance of alcoves or nooks in living rooms. The list is long.

I thought of Alexander when the Christian denominations began to sell off many of their churches. A church was not designed to be lived in and I could not imagine how these conversions might work to create the intimacy, the blend of the private and the communal that make for a home. What to do with all that vertical space? A vertiginous mezzanine? And what of the stained-glass windows: are you prepared to eat your muesli while gazing up at St John the Baptist's bleeding head on a platter? These and other questions became the prompt for my new novel, *The Conversion* in which Zoe North sells her house in the city to buy a stone church in a coal-mining valley.

Churches are being converted into not only domestic dwellings, but galleries, restaurants and even a swimming pool. The ingenuity of the new owners is endless, ranging from the woman



who converted a Catholic confessional into a walk-in wardrobe (surely the revenge of Eve) to the community in South London that turned a derelict mediaeval church into a garden museum. And yet, to my eye, these conversions seem to retain an essential 'churchiness', often with an air of something bent out of shape, and I continue to wonder what Alexander would have made of this.

We've all had the experience of walking into a building, or room, and feeling that it was soulless, a dead space. In his later work, *The Nature of Order*, Alexander offers a series of intriguing explanations as to why this may be so. Space is an inherently living thing, he writes, and a good building is one in which the underlying energy of the cosmos what Alexander calls the luminous ground of being is made manifest, so that we feel more alive in

that space.

The role of architects and interior

The role of architects and interior designers is to arrange and rearrange this living space either to intensify its inherent life or suppress it.

The best results are achieved through the creation of a series of energetic 'centres' that relate to one another as an integrated whole. They can be complex or they can be simple.

An ordinary table is a piece of wood but, with a vase of flowers or bowl of fruit, it becomes a simple energetic centre.

The Conversion Text Publishing RRP: \$32.99

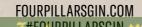


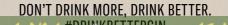














PUNK PETAL POWER

Japanese floral sculptor and artist Azuma Makoto spends a lot of time underground clipping flowers, submerging plant life in resin and adjusting room temperatures for *A Chaotic Garden*, his next innovative installation, which is coming to Melbourne's National Gallery at Victoria (NGV).

TEXT JANE ROCCA

hile Makoto has contributed artworks to the NGV in 2013 and 2019, he's finally able to tick Australia off his bucket list in person and thrilled to share the artist bill with iconic Japanese-born artist Yoko Ono.

Makoto's studio is located in the upmarket gallery district in Tokyo, a three-storey industrial space that's unassuming and residential looking from the exterior, and hush quiet upon entry.

You're instantly overcome by the scent of flowers sprawled on stainless steel work benches from floral native Australian varietals to Japanese orchards strewn all around. Some are in vases, others in the midst of artistic clipping, some shaped into bouquets with bonsai precision and others are snap frozen in time.

The 47-year-old's botanical pursuit is scientifically motivated—it's not easy to submerge flowers and plants into resin cubes; the process means there's the potential for bubbles and he won't tolerate that.

Philosophically, Makoto is all about blurring the line between beauty and decay in flowers. He asks—what can humanity learn from plant life?

A visit to Makoto's studio is a slippery affair with petals strewn across the floor and misters blowing through the air. Glass cabinets are filled with works in progress, a bass guitar and guitar sit by his desk and hint at his punk past, while his bunny Ugo hops around high on floral notes.









Makoto works on drone soundtracks with his photographer partner Shiinoki Shunsuke, whom he has known since his teenage years.

A film will accompany his artwork at NGV Triennial—where flowers lilt from the beautiful to the withered as an extension of his commissioned work.

A Chaotic Garden will feature 130 block resin florals that have been two years in the making. Half of the flowers used are native ones shipped from Australia.

"My new work is all about showcasing the chaotic nature of flowers as living creatures; humanity can learn a lot about itself if it listens to nature," says Makoto, wearing a white lab coat and looking more clinical dentist than botanist.

"My work is all about looking at the life cycle of flowers—the way they shift from life and death is what excites me," says Makoto. "This is an evolving space because flowers change every day, no two moments are the same and I try to capture that beauty and keep it there."

Makoto talks to his flowers, looks for clues in their bruising petals, their spiky ambition he says many interior designers and fashion houses borrow from their aesthetic when creating designs. What he loves most about Australian natives is their strong pollen centre; the silhouettes are like nothing he has witnessed they're defiant and sturdy and popular among his private client list.

Over the last two decades, Makoto has worked with luxury fashion houses such as Hermès, Dior and whisky brand Glenmorangie the relationships are ongoing. He rocketed

the relationships are ongoing. He rocketed floral sculptures into outer space in 2014 and submerged other sculptural works underwater. "MY NEW WORK
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LEFT Azuma Makoto IMAGE COURTESY OF THE ARTIST

TOP Block Flowers 2020 IMAGE COURTESY OF THE ARTIST He goes where others fear to tread.

In a corner of his upstairs office is a bonsai tree locked in a resin block, while two deceased goldfish are trapped in a time warp too. There are sculpture and design books aplenty and flora and fauna references all around. If we learn one thing about Azuma Makoto it is that his world is obsessional, where micro detail and macro intentions hold hands and emerge into monolith botanical sculptures the world over is talking about.

For someone who used to play music in his 20s, it's unusually quiet inside the studio, that's because the soundtrack emerges from the works Makoto makes himself—riffing on plant life is his symphony. And while his musical past is drenched in 70s punk, he wears a DIY heart on the sleeve of his work—a punk renegade on a gentle mission to do as he pleases.

"Seeing my flowers in real time is like seeing live music or a band perform," he explains. "You have to be there to hear it, you have to be in the same room as my work to feel it. It's all about the living moment," says Makoto.

On his first visit to Australia, Makoto will also unveil a floral installation for Chadstone shopping centre in January 2024. As a gesture, he will be giving the flowers to customers at the end of the exhibit. "Coming to Australia is the last piece of my puzzle, a dream come true."

The NGV Triennial is on display from 3 December 2023 – 7 April 2024 at NGV International, St Kilda Road, Melbourne. Entry is FREE.

Botanical Sculpture, in Australia at Chadstone shopping centre from 12 to 29 January 2024.

















WE ARE FAMILY

When it comes to new builds, interior design can be an afterthought. Led by sisters, architect Ara Salomone and interior designer Alessandra French, Perth design studio State of Kin takes a more holistic approach.

TEXT MYKE BARTLETT PHOTOGRAPHER JACK LOVEL







think clients are definitely drawn to how closely we work together from the get-go," says French. "It's not like we work on the architecture and then it's handed over to interiors. We're working really closely together from the outset."

This enables an idiosyncratic, adventurous and, frankly, arty approach to building design that historically has been missing from the Perth landscape. Beyond pockets of character and Heritage, much of the city lacks a sense of individuality.

"I think there's a lot of emphasis put on the importance of architects and interior designers over east or overseas," French says. "Whereas I think, in Perth, even people who are building in the higher end residential space can tend to go down the homebuilder route."

Salomone says clients who come to State of Kin are looking for something different.

"I think uniqueness is number one for our clients—people who want to have their own identity and express themselves through their projects, whether that be their business or their home. I think many people in Perth have been put into this cookie cutter way of living, because, honestly, the education around the benefits of arts is not really that great in Perth."

One of the challenges working with homes in Perth is that the areas with character also tend to be dominated by Heritage buildings, which can come with a raft of restrictions. Salomone says the studio thrives on finding creative ways to work with rather than around those restrictions. A good example is a new residential property in one of Subiaco's Heritage areas.

"There was an old house on the site, but it was dilapidated to the point of no return. So, because of how close it was to character retention areas, we had to create something that respected the old while creating something new."

The solution was to match the character of the area in substance more than style, with a design that echoed the shape and mass of neighbouring homes and that drew on the surrounding Heritage styles without imitating them.

A build in Mount Lawley—another Heritage area—took a different approach, creating a residence that looked like a renovated factory structure, despite being a completely new build. While there's a thrill in the freedom of starting from scratch, Salomone says State of Kin is very mindful of how precious Heritage is in Perth, given how few buildings remain.

"Perth has very, very minimal Heritage, in comparison to other states and I think it's important that we put value on keeping those Heritage homes or buildings and just making them better so they can actually be used," she says.

A house in suburban Marmion is a bold example of State of Kin's fresh eye for Heritage. The 1980s brown brick build may have been uninspiring, but the studio found a way to reinvent the home from the inside out.

"The client just was [saying] knock it over," French says. "But the bones were there."

By opening up the interior—with a design that exaggerated the early 1980s aesthetic—and expanding the exterior with skins and screens, the studio rejuvenated this epitome of suburban blandness into a striking, playful home that demands attention—inside and out. LEFT State Of Kin thrives on finding creative ways to work with – rather than around – Heritage restrictions. A good example is a new residential property in one of Subiaco's Heritage areas – 29 Proclamation Street. PICTURED TOP DOWN Ara Salomone Director + Co-Founder State of Kin Design

Jessie Vu Associate Architect

Alessandra French (nee Salomone) Director + Co-Founder State of Kin Design

Amy Clark Senior Designer Interior and Industrial Designer



















PICTURED TOP DOWN Steve Salomone Director State of Kin Constructions

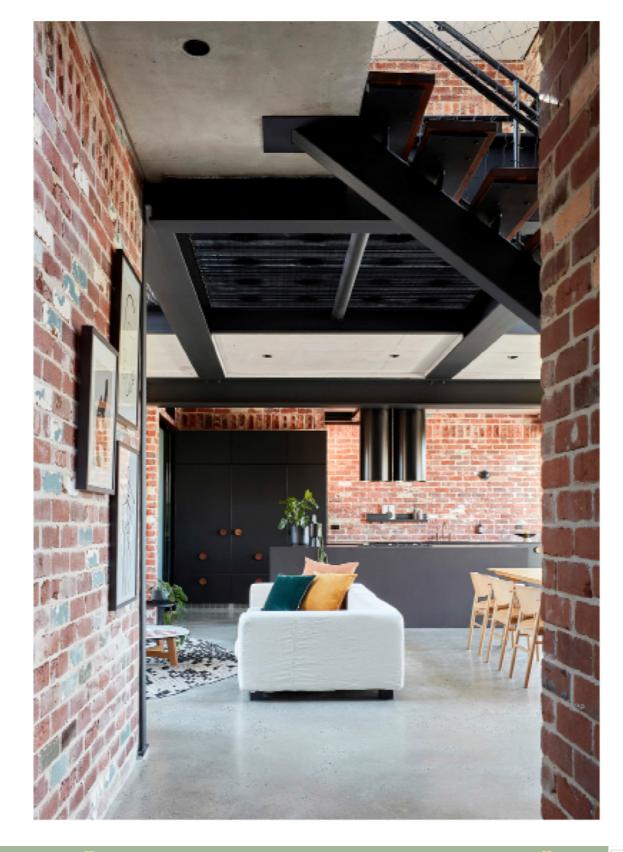
Massimo Salomone Construction co-ordinator Project management team

Gino Salomone Director State of Kin Constructions

Donny Salomone Registered Builder Site Supervisor

RIGHT Subtly referencing the history of the area and surrounding urban fabric, State of Kin approached the small inner-city site intending to maximise living spaces within the tight perimeter and create the illusion of a renovated Heritage factory despite it being a new build.

"I THINK UNIQUENESS IS NUMBER ONE FOR OUR CLIENTS — PEOPLE WHO WANT TO HAVE THEIR OWN IDENTITY AND EXPRESS THEMSELVES THROUGH THEIR PROJECTS."









The fallout from COVID has seen State of Kin focused on residential projects in recent years, but the commercial market is starting to take off again. Recent commercial works include Circles in Subiaco, a retail space in Claremont and another in Leederville. The economic environment may be tough elsewhere, but Salomone says there's no sign of things slowing down any time soon.

"We're good until 2027 at this point, I think! We've got a lot of people coming from the eastern states. Perth hasn't had a spike like this in such a long time. Personally, we haven't seen any downturn—we have a lot of beautiful work on and we're very lucky."



PICTURED TOP DOWN Jordan Niven Architectural Assistant

Elise Karageorge Interior Designer

Sarah Woodward Office Manager

Guila Burtone Marketing Assistant

LEFT Colour, pattern and texture are embraced throughout, using luscious, tonally balanced hues contrasted with brighter, pop features to bring vibrant energy into the home.









INTERIORS THAT ARE FELT AS MUCH AS SEEN

With a peerless proclivity to inject spaces with emotion and a company ethos that prioritises delivering joy through human-centred design, Arent&Pyke shines as IDEA 2023 Designer of the Year.

TEXT HELENA MORGAN
PHOTOGRAPHY ANSON SMART AND PRUE RUSCOE

ossessing a name synonymous with emotional interiors excellency, Sarah-Jane Pyke and Juliette Arent are titans in Australian interior design, delivering an aesthetic that bleeds an undeniably joyful feeling and demonstrates a tight grasp on how psychology influences design.

Recently celebrating their sweet 16th as a practice and indulging in a generous amount of reflection and navel-gazing, director, design principal and co-founder at Arent&Pyke, Sarah-Jane Pyke, has never been more ready to outline the ethos that underpins the practice's work.

"Juliette and I have spent the last two years unpacking our ethos from when we wrote our book Arent&Pyke: Interiors Beyond the Primary Palette which came out a year ago. We started to determine our aesthetic and ask what is the Arent&Pykeness?" says Pyke.

The pair landed on the five core design principles of joy, colour, spirit, character and **ABOVE** Sarah-Jane Pyke, left, and Juliette Arent, right.

BOTTOM RIGHT 1885 House by Arent&Pyke exemplifies the meeting of classic and contemporary via playfulness and grandeur.





"WE TOUCH PEOPLE'S LIVES IN SOME REALLY KEY MOMENTS, AT A TIME WHEN THINGS ARE BEING REBORN." SARAH-JANE PYKE



alchemy, and it is evident that each of these principles is harnessed when the team develops a variety of spaces that glow and shimmer.

"I think when you do things for a long time or when you've built something gradually—which is what we've done with so many people and collaborators—and you then take the time to dissect it and realise, 'Oh, this is what our aesthetic and ethos is', it's incredibly powerful," says Pyke.

The practice does not just aspire to create spaces grounded in joyful imagery and expression, but also leads projects where joy is met every step of the way—for the designers themselves, the architects, the construction crew and the users of the space, whether they be long-term or just popping in for a visit.

Pyke explains that the immense privilege and honour it is to design spaces for people, who may be undergoing a period of tremendous change and metamorphosis, is never lost on the practice.

These spaces will bear witness to formative moments—periods of pain and suffering, yet also elation and personal development. This honour only propels the practice forward in using design as a powerful vessel with which to make a difference.

"We touch people's lives in some really key moments, at a time when things are being reborn," says Pyke.

Arent&Pyke is also gleefully embracing the steadfast engagement with sustainability that is sweeping the current design landscape, as the practice maintains that creating future-proof spaces with embodied and material sustainability in mind, while also prioritising joy and vibrancy, is imperative.

"We think sustainable design can have a lasting impact on users of the space, as well as the obvious takeaways of joy, comfort and functionality. [It] evolves both the usage and the space," explains Pyke.

Ensuring that spaces cater to both present and future users inevitably unearths a set of challenges, particularly when predicting all the human behaviour that will occur in a space before construction and design. However, this challenge has a redeeming didactic bonus, says Pyke.

"You can't ever anticipate all the human behaviour before a project is built. Yet, the privilege is when you get to go back and change things, depending on what you learned from one project to the next, and how that consideration of human behaviour changes decisions and ideas throughout the process and even throughout your career," says Pyke.

Central to the discussion on Arent&Pyke's colourful and rich practice is its engagement with







PREVIOUS LEFT

Hearth House is a Federation-style residence that demonstrates a skillful expansion of space without lapsing into ostentation. PHOTOGRAPHER PRUE RUSCOE

TOP LEFT Speargrass House exemplifies Arent&Pyke's signature emotionally infused interiors. PHOTOGRAPHER ANSON SMART

BOTTOM RIGHT

Speargrass House is designed to be resistant to the wear and tear of country life while still blurring the indoor and outdoor. PHOTOGRAPHER ANSON SMART

emotional interiors the pair argue that what is felt is equally important as what is seen.

Pyke underscores the significant role that memory and history play in the design of a space, and how when she and Arent approach a design emotionally, they work from the future back to the present.

"When we talk to clients in the briefing process, we ask them about the memories they are wanting to make in their home or space. We always strive for people to feel an emotional connection to the spaces they are inhabiting," says Pyke.

And these envisaged emotions echo the practice's aforementioned design principles Arent&Pyke hopes users feel comfort, warmth, love and the ability to be themselves because the space allows.

Arent&Pyke is not a novice to IDEA, this year picking up a whopping to shortlistings across numerous categories—Colour, Residential, International and Retail—from the modest and wholesome Speargrass House to the eclectic Salsa Verde House and the immersive KODA hair salon, which boasts colour applications capable of rendering clients into a state of meditation.

STANDOUT PROJECTS

Speargrass House exemplifies Arent&Pyke's championing of emotionally infused interiors, particularly as the young family communicated early on that this home needed to assist in the realisation of a certain way of living.

"It was always a dream idea, more than a house they had an idea of how they wanted to live and we sought to create a home that would make that happen for them," says Pyke.







"AFTER SCHOOL, THE BOYS DON'T WANT TO GO ANYWHERE ELSE, THEY JUST WANT TO COME HOME IT'S WHERE THEY WANT TO BE." SARAH-JANE PYKE A family with four young boys call Speargrass House, located just outside of Queenstown, New Zealand, their home. Nestled on 85 acres among bucolic surroundings and privy to impressive views of The Remarkables and Coronet Peak, the house is modest yet still drips sophistication.

"According to the clients, after school, the boys don't want to go anywhere else; they just want to come home, it's where they want to be," says Pyke. The parents perhaps risk never becoming empty nesters.

The house is designed to be impervious to the wear and tear of country life, while still blurring the indoor and outdoor. The design hints at an eagerness to avoid the moniker of a 'precious space' or 'museum'.

"It works hard as a house and is incredibly beautiful with such a strong connection to the landscape and environment," says Pyke.

The practice demonstrated its usual penchant for creating warmth and comfort by softening blackened steel frames with expansive windows and incorporating light blues, saffron and silvery grey colours to echo the sky, autumnal foliage, rocky outcrops and delicate clouds.

Stone was harnessed as a core fixture, alongside hues of oatmeal, nutmeg and cinnamon, and bronze articulating joinery handles and lighting fixtures. Bedrooms function as an oasis with European oak floors and custom maple joinery, whereas the Suzanne Turley-designed garden invites exploration and play.

Also designed for a young family, the interiors of Salsa Verde by Arent&Pyke celebrate a love of travel, art collecting and entertaining.

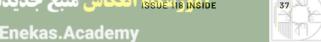
The design is anchored in Art Deco principles and litters objects and materials, such as a vintage Nepalese rug, a Saarinen hallway armchair, a Verde Guatemala marble worktop and a vintage Murano glass mirror throughout the space. It is a house that truly connects and binds the family and visitors through its vibrancy.

"Our approach was not to add a 'pop' of this and a 'block' of that; instead, we aimed to provide connective tones with immersive effects so their presence is felt as much as seen," says Pyke.

Additionally, Hearth House by Arent&Pyke, shortlisted in the IDEA Colour category, is a Federation style residence that demonstrates a skilful expansion of space without lapsing into ostentation, rather maximising flow and functionality for the family's busy social life.

The practice engaged with sustainable design via staining worn floorboards with









PREVIOUS LEFT

The interiors of Salsa Verde celebrate a love of travel, art collecting and entertaining. PHOTOGRAPHER

ANSON SMART

ABOVE KODA hair salon was a passion project for Arent&Pyke. PHOTOGRAPHER PRUE RUSCOF

BOTTOM The interiors of KODA are drenched in terrazzo, marble and a zesty use of primary shades. PHOTOGRAPHER PRUE RUSCOE



a reflective ebony sheen. These are then stunningly juxtaposed against white walls.

A passion project for Arent&Pyke was KODA, a hair salon located on the upper mezzanine of the Heritage Queen Victoria Building in Sydney. It's drenched in coloured terrazzo, marble, zesty primary shades and nuanced tones. The practice relished the opportunity to be bold and ensure that clients feel comfortable and cared for while being under the spotlight.

"It was an interesting exercise for us, as we are very used to private spaces and KODA is a public space, but everyone is having a private moment through this elevated and special experience," says Pyke.

To say it is an exhilarating and exciting time in the Australian design landscape is an understatement. There is a zealous embrace of sustainable design, a major willingness to co-design with Country and engage with First Nations custodians, multidisciplinary collaboration and a prioritising of designing for neurodiversity and trauma, to name just a few innovative measures that are in place.

Pyke emphasises that the strength of Australia's design landscape is indebted to the creativity and ingenuity of all those involved.

"I think there's an incredibly dynamic group of both old and new designers. It's not about a young force—I think there's a real sense of spirit in what Australian designers do, and nobody hangs back and sits on their laurels," she says.

Pyke is delighted by the abundance of inspiration across industrial design, architecture and interiors, and graphic design. There is a palpable cross-pollination of disciplines in the air that galvanises people into action.

While designing for maximum inclusivity and accessibility has well and truly occupied a place in the zeitgeist, Pyke believes the industry has not yet perfected equal and human-centered design.

"We need to consider how we can create something that gives equal comfort and importance to all the users. And we can achieve equality through design—we have an incredible capacity for impact when we design for inclusion, sustainability and mental health," she says.

And, for Arent&Pyke, the purpose is to bring human emotions to the centre of a space in a dynamic, delightful and surprising way.

"The basis of our design is still always joy, love, happiness and that what you take away is positive. It can be from a serene and still space, or somewhere loud and spirited — it doesn't always have to be quiet," says Pyke.





A GIN LOVER'S OASIS IN SURRY HILLS

Surry Hills in inner Sydney hosts a gin lover's paradise with the Four Pillars Laboratory nestled inside the historic Bussell Brothers building.

his transformed gem from the 1930s now houses an exceptional gin haven, boasting the iconic Gin Shop and an experimental Gin Lab centred on the revered 'Eileen' a 70-litre Germanengineered CARL copper still, lovingly named after co-founder Matt Jones' mother. But the jewel in the crown is her other namesake Eileen's Bar.

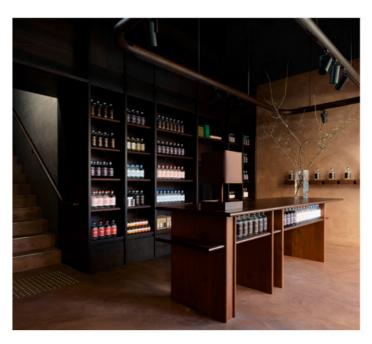
EXQUISITE DESIGN, CRAFTED ELEGANCE AND CULINARY DELIGHTS

Designed by YSG Studio, Eileen's Bar is the quintessential dream gin bar.

Located on the corner of Crown Street and Fitzroy Street, Eileen's Bar's centrepiece is the striking 'juniper blue' 20-stool concrete bar, extending an impressive II metres in length. The barstools and chairs are custom selections, featuring blue-stained Sia bar stools from Cult's nau range and chairs by local designer Tom Fereday. Upholstered in navy fabric by Kvadrat Maharam, the banquettes add an air of sophistication. The bar boasts a cool and classy atmosphere ideal for a date night, enhanced by 'Tinder Lane', a strip of tables and chairs within the bar that patrons can perch at.

Four Pillars enthusiasts can watch the skilled bartenders shake up a treat, as the stainless steel bar set-up—designed in collaboration with Oslo-based bar design agency Behind Bars—allows for plenty of room to make gin creations.

Eileen's Bar combines aesthetic beauty with a tantalising array of superb cocktails, catering not only to gin lovers but also offering a diverse selection of non-gin beverages. You can also choose from classic gin creations like the rotating martini and the essential Negroni. The offerings are complemented by a snack menu all wrapped in the trademark warmth and hospitality signature of Four Pillars.





GIN LAB FOR THE CONNOISSEUR

Delve deeper into gin appreciation through engaging in pre-booked gin, distiller and cocktail masterclasses in the Gin Lab.

TREASURES AWAIT AT THE FOUR PILLARS GIN SHOP

The ground floor hosts the Four Pillars Gin Shop, where an extensive array of signature and limited-edition gins sit alongside bar gear, books and merchandise. The space also sells in-house favourites like the Made-From-Gin marmalade and chocolate.

The Four Pillars Laboratory is a convergence of beautiful design, rich gin history and innovative production, offering a sensory journey and expanding the boundaries of a gin experience.





MEET THE MENTORS

Australian Design Review's 30UNDER30 Architects and Innovators of the Built World introduces the industry's leading architects who have volunteered to mentor and inspire the future leaders of the built world.

TEXT EMILY RAYNER

Australian Design Review's 3OUNDER3O Architects and Innovators of the Built World is a dynamic showcase of the most inspiring and promising architects and innovators of the built world under the age of 3o. From sustainable urban solutions to cutting edge technological integrations, we explore the ideas that are pushing boundaries and reshaping design norms.

The program constitutes a community that encourages networking, collaboration and knowledge exchange. We provide opportunities for young architects and innovators to connect with their peers, established professionals and industry mentors. Through events, workshops and online discussions, we create an environment where ideas can be shared, challenges can be discussed and collaborations can flourish.

A highlight of the program is the mentorship opportunities provided by the architecture and design world's leading visionaries. This year, we're excited to introduce the mentors and judges for *ADR*'s 3OUNDER3O Architects and Innovators program.

JEREMY MCLEOD

Founded in 2001 by design director Jeremy McLeod and Tamara Veltre, Breathe has a reputation for delivering exceptional solutions.

Breathe is a Melbourne-based studio, creating world-class architecture with an enduring and meaningful impact on housing affordability, accessibility and sustainability. The next generation of architectural talent will bring their passion for social justice, the planet, new technologies and great design together to see old problems with a new lens."

NINOTSCHKA



TOP Ninotschka Titchkosky.

BOTTOM Jeremy McLeod.



McLeod believes that, as a judge and mentor on 3OUNDER3O, he can have the most impact by sharing his knowledge, expertise and, importantly, Breathe's view of the world with future generations.

"I want to teach young designers everything I know. I want to empower them to use their skills for good," he says.

NINOTSCHKA TITCHKOSKY

As co-CEO at BVN, Titchkosky is on a mission to realise smarter and more creative solutions that are better for the planet, especially by using robotics, advanced technologies and new materials. She is passionate about the role architects play in shaping our interactions, communities and cities. She is a whole systems thinker and approaches a brief from unique angles, resulting in award-winning design.

"The next generation of architectural talent will bring their passion for social justice, the planet, new technologies and great design together to see old problems with a new lens," says Titchkosky.





SALLY WILSON

As founder of Archaea, Wilson leads a small design practice in Adelaide. Founded in 2012 under a different name, Archaea has grown to establish a reputation in residential and small commercial spaces.

Wilson specialises in architecture and interior design that dissolves the distinction between internal and external, ensuring that spaces internally reflect the materials often seen on the external of her homes. She creates bespoke small details where she explores all levels of detail to create a well-crafted space with particular attention to the micro interior detailing from furniture design and small touch points. Her designs are tactile and personal.

"Leadership in architecture is what I hope to see borne out of this program—confidence in starting a small practice, or growing a team within a practice to make a difference in our design sphere," says Wilson

CHI MELHEM

Melhem is a director of EM BE CE, working across the spectrum of the industry—from the chair to the city. She is an advocate for equity and the strong belief that it takes many hands and minds to craft good architecture.

EM BE CE is a Sydney-based studio. The practice name is the phonetic rendering of the directors' first initials Mladen Prnjatovic (EM), Ben Green (BE) and Chi Melham (CE). It embodies the studio's approach to a collective and collaborative working ethos.

Melham reflects on her approach to mentoring: "It is about encouraging everyone to ask more questions, speak and hear each other, seek collaborations and broaden their network and sphere of thinking."

ANDREW GEEVES

As an associate at Cumulus Studio, Geeves' portfolio includes award-winning commercial, tourism, education and multi-residential work. He works collaboratively with clients and the broader team to channel honesty and purpose in all his designs. He strives for a rigorous design approach to all stages of a project, and feels buildings should always have an element of joy. Good architecture can (and should) be a lot of fun.









Geeves believes that, even in this constantly evolving landscape, there are skills to practising architecture that will endure through any of these changes.

As a mentor, he plans to help mentees understand the challenges. "Knowing where to focus your effort to be effective is key. I want to share strategies to help them adapt and excel in their chosen path," he says.

ARA SALOMONE

Founded in 2016, State of Kin is a Perth-based multidisciplinary design studio specialising in the foundation of spaces across the residential, hospitality, retail, wellness and commercial sectors. Helmed by Alessandra French and Ara Salomone, the practice is perpetually immersed in the realm of design. Its collective purpose is the creation of inimitable architecture and interiors.

Salomone believes in fostering innovation and growth in architecture by guiding young talent.

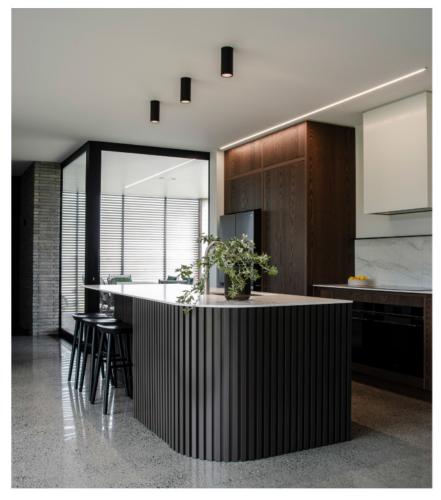
She says: "I'm excited to mentor in the 3OUNDER3O program. Sharing expertise ensures a strong future for the field. I also greatly value learning from them—their thoughts, passions and struggles. It enhances my leadership in my own practice."

The ADR 3OUNDER3O Architects and Innovators of the Built World program culminates in an incredible three-day high-performance leadership and creative retreat at Potato Head Bali, where participants embark on a transformative journey of inspiration, collaboration and growth. This retreat serves as the pinnacle of the ADR 3oUNDER3o Architects and Innovators of the Built World program, offering a unique opportunity for the selected cohort to immerse themselves in an environment designed to spark creativity, expand perspectives and foster deep connections.

PICTURED TOP DOWN Sally Wilson, Ara Salomone, Chi Melham and Andrew Geeves.







RIGHT TOP A standout element of the Waipa project is Neolith's 12mm Mont Blanc, which introduces an unexpected, silken textural dimension to the kitchen bench and splashback.

RIGHT AND BOTTOM Neolith's 12 mm Mont Blanc strikes an artful balance between chic design and the natural beauty of the Waipa surroundings.

THE WAIPA PROJECT HARMONIOUSLY COEXISTS WITH NATURE



he Waipa project by Matt South and Noel Jessop Architecture emerged as a response to a young family's desire for a home that harmonised with both their dynamic rural surroundings and their busy lives. The result is a breathtaking oasis of country living, which provides seclusion, tranquillity and naturally the most luxurious comforts of contemporary living.

Matt South decided to draw from the hues and textures seen in the local vernacular, inspired by the client's love of camping and bushwalking, to create a limited palette of finishes, which were applied with sleek, contemporary precision. Among these, Neolith's 12-millimetre Mont Blanc adds an unexpected silken textural dimension to the kitchen bench and splashback—striking an artful balance between chic design and the natural landscape.

"Layering textures was important to capture that relaxed, easy living feel. Another focal aspect of the client's brief was to curate a sense of flow throughout, which strengthens the home's connection to the family and wider landscape. Balance is everything: the angular architecture is softened with gentle curves throughout the home, which harnesses this flow, along with that cohesive palette of materials and tones."









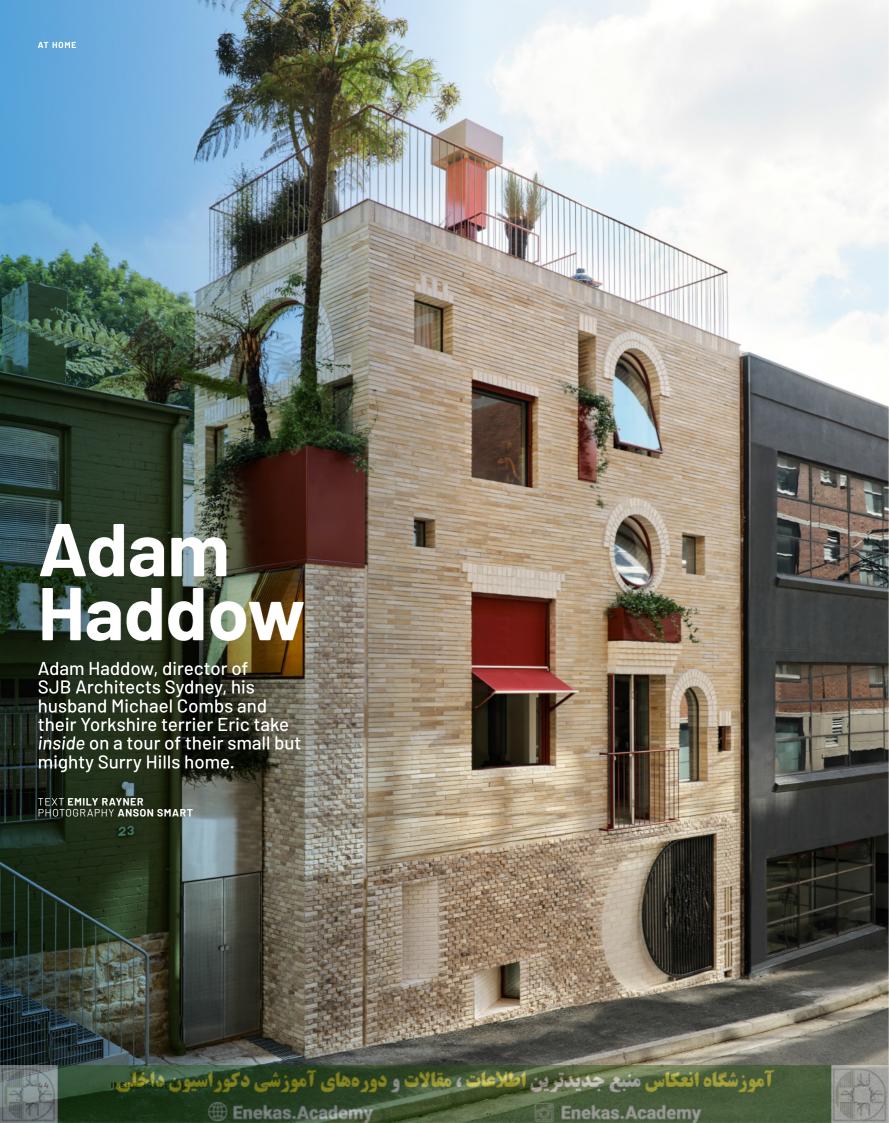


TOP The Waipa project goes beyond aesthetics and takes into account the family's lifestyle and the character of the region.











In the heart of Sydney's vibrant Surry Hills, nestled within a petite 30-square metre footprint, and a total internal area of 69 square metres, stands 19 Waterloo. The house exudes whimsical Wes Anderson-esque vibes, boasting a façade adorned with recycled and weathered bricks, and featuring winks of colour through open windows and curvy doorways. But you won't spot Bill Murray waving out of the porthole on the third floor. Designed and lived in by Adam Haddow, director of SJB Architects Sydney, his husband, Michael Combs, and their small Yorkshire terrier, Eric, this beautiful space is a testament to smart city living.

How long have you lived here and what drew you to the property?

My husband and I moved in October 2022, so we've lived here for a full year now!

We were originally drawn to the site mostly by what we saw as untapped potential. It was a corner terrace with decades of architectural detritus, with a never-ending cascade of additions and lean-tos. There was no backyard and the building was essentially derelict. But the house's location couldn't have been better. It's located in Surry Hills 100 metres from Central Station, 100 metres from the studio, a 20-minute walk to the Opera House and about a two-minute walk to the office!

How does the design integrate into the current architecture in Surry Hills?

Surry Hills is such an eclectic suburb. In our street, there are Victorian terraces, the brutalist Heritage-listed Reader's Digest building and a recently completed office building by Angelo Candalepas, complete with his flair for concrete detailing. There's a lot going on! Consequently, almost anything goes diversity is king in Surry Hills. We wanted our house to draw from the suburb's masonry heritage, with punched openings and finessed brick detailing. We wanted there to be joy and delight.

What was the design inspired by?

Given the project's small footprint, I wanted to lean on my university thesis project that investigated stretching and manipulating space through film. My thesis focused on how filmmakers make you aware of activity and space beyond the edges of the frame events and places that you never saw, but imagined existed. The house attempts to do this to make spaces feel bigger than they are, by borrowing space and tricking your mind.

Can you explain the concept of a 'micro-mixeduse development'?

The idea was to take the floor area and amenity that we had in our house and break it up into

PREVIOUS LEFT 19 Waterloo is characterised by its whimsical Wes Anderson vibes.

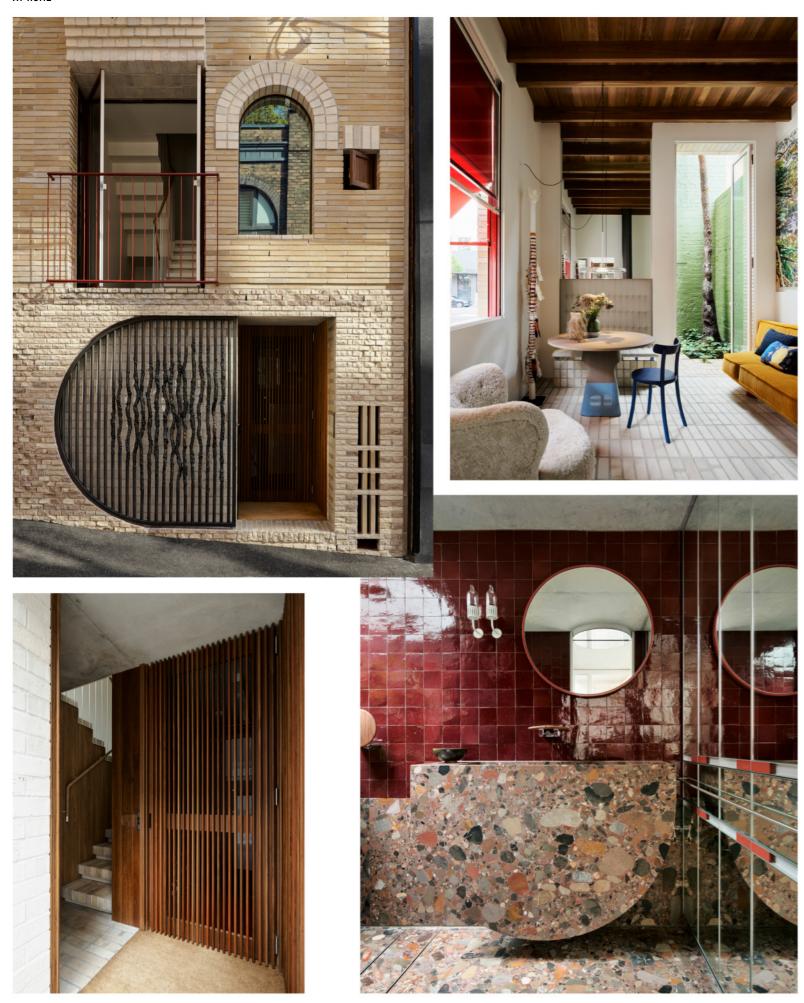
PHOTOGRAPHER

ANSON SMART

ABOVE Central to Haddow's and Comb's vision for 19 Waterloo was to imbue the space with joy and delight.











"I love designing housing for my family - I know our pattern of life, so I can organise the house to specifically respond to that." ADAM HADDOW

a mix of uses—to do more with less. Instead of a single apartment, we now have a house for us, a two-bedroom apartment for visitors and an office space that we rent out to an emerging architectural practice. It's creating active density—to really squeeze energy onto the site, so that rather than simply accommodating the two of us, the site is now home to up to 12 people at any one time.

Can you take us on a walking tour of the seven storeys of your house? What is on each floor? The house

You enter through a ceremonial gate—sculpted from bronze by Mika Utzon Popov. It is a beautiful piece of art that you touch every time you enter and exit. It patinas every time it is touched, and every time you enter through it you are actively engaged with it—it forces you to take time and experience it.

Once through the gate, you are enveloped in a space lined in timber. It's like a palate cleanser creating some space in your mind to help separate the quiet interior of the house with the activity of the city. This space connects you to the house and the store room—for shoes, bikes and jackets.

Entering the house, you look towards the private domain of the study. This space is punctuated by a skylight lined in gold leaf—the result being a soft warm glow of light resting on the desk—it is a beautiful space to sit.

The stairs are tight, with the intended effect of compressing your experience so that, on arrival to the living level, the vertical scale, while modest in response to most homes, is accentuated to deliver something grand. In this room hangs the artwork by Nicholas Harding, a landscape painting of his interpretation of what would have existed on the site prior to colonisation. The painting envelops the room, giving you the sense of sitting in the bush. Opening onto the street, a Juliet balcony and a small planted courtyard, the room is tall and cool taking advantage of distant views and stretching the space to make it feel larger than its 12 square metres. The kitchen is tucked into a galley behind the stair and visually extended using a wall of mirror.

Above is the bedroom, bathroom and robe. Each is separated from the other by half a flight of stairs, close enough to not be annoying, far enough away that the bedroom is an oasis of quiet and calm. The bathroom is punctuated by a skylight and in the shower the humans share the water with a garden! Who wouldn't want to shower in the garden?

The last flight of stairs takes you to the roof garden where you're able to connect with the sky and enjoy lying on the grass in the afternoon light.

The apartment

The apartment sits within the original building this was about being clever with the existing structure. We tried to move as little as possible in the original building. The only thing that really changed was the staircase (we rebuilt it because it was about to collapse) and the entry (we separated the shop from the dwelling, so that each could be used independently of each other).

How does the project build on your and SJB's ideologies around design and sustainability?

Sustainability is at the forefront of all design work at SJB. We're acutely aware that the industry we work in is responsible for a vastly significant amount of waste (40 percent of Australia's landfill waste).

Much of the building's design has been shaped by materials that were saved from landfill. All bricks were supplied by Krause, owned by a friend I grew up with. When visiting my family home in Ararat, Victoria, I ran into him. He was about to throw away a huge amount of beautiful broken bricks that had been rejected from another project here in Sydney. I figured I could find a way to save these amazing bricks from being crushed for road base, so they've been embedded into the base of the façade, creating a brilliant textured finish.

The timber floors in the guest house were also reclaimed from a demolition project in Rose Bay. The tiles in the guest house bathroom had also been rejected from another local project, so instead of them going to waste, we worked them into the design.

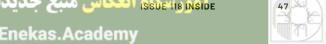
Which is your favourite space in the house and what makes it special?

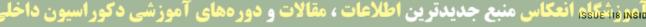
Our favourite place is the living room. Sitting on the gold couch, you are engulfed in the *Eora* painting by Nicholas Harding. It is remarkable living in such an urban place to feel so connected to the landscape. The house is arranged to create connections to the outdoors by borrowing views and tricking your mind into thinking that spaces are bigger than they are. The painting creates a connection in your mind to the original vegetation of the site—it really does transport you.

My husband's favourite chair is the Little Petra armchair and ottoman by &Tradition he loves it because it gives him the perfect spot to see Nicholas' painting.

OPPOSITE The majority of the building's design has been shaped by materials that were saved from landfill, as Haddow is determined to pursue sustainable design in both his personal and professional life.



















WHAT IS TRAUMA-INFORMED DESIGN?

At the intersection of trauma and design is a recognition of the healing power of the built environment.

TEXT SOPHIE BERRILL PHOTOGRAPHY SHARYN CAIRNS, ADAM GIBSON

nterior designers and architects understand intimately how a space can impact human psychology. That desire to learn why entering a room or building has the capacity to move them is perhaps why many are drawn to design in the first place.

Colour, texture or lighting in our surroundings can be manipulated to relax us, enhance our creativity, envelop us in pleasure or put us on edge. They also have profound potential to ease or compound the effects of trauma.

Trauma-informed design is a practice that recognises this potential and seeks to weaponise it for good. It's a new but rapidly growing field that has developed from the broader practice of trauma-informed care.

Published in 2014, a foundational guide from the Substance Abuse and Mental Health Services Administration (SAMHSA) outlined six principles that guide a traumainformed approach. These included: safety; trustworthiness and transparency; peer support; collaboration and mutuality; empowerment, voice and choice; and cultural, historical and gender issues. Within this guide was a recognition of the importance of safe care environments, and its principles continue to underlie evolving understandings of traumainformed design today.

Rachel Kraan, a psychologist specialising in intergenerational trauma with over 20 years

in the field, has seen first-hand how hostile environments can act as barriers for clients.

"The more I sat in this space, the more I realised that designers are integral," Kraan tells *inside*. She recalls one particular "a-ha moment" to do with a beautiful community building.

"It's got every single service in this space, amazing people, huge passion for the community—but community wouldn't go there and that was just purely because of the design of the space."

This experience propelled Kraan's desire to explore the nexus of design and trauma and she has spent the last three years trying to bridge the gap between them, beginning with a graduate diploma of interior design. After gaining the language and understanding of where the industry was at, Kraan realised she wanted to go deeper and is now finishing a Master of Design Futures, learning about systems, processes and people, all the while continuing to practise in the alcohol and other drugs sector.

While Kraan is excited by the growing momentum behind trauma-informed design, she has one reservation.

"My only concern is that I'm hearing 'trauma-responsive design' and 'trauma-informed design' coming from the design industry and I just wonder how much we're understanding trauma before we're trying to respond to it," she says.











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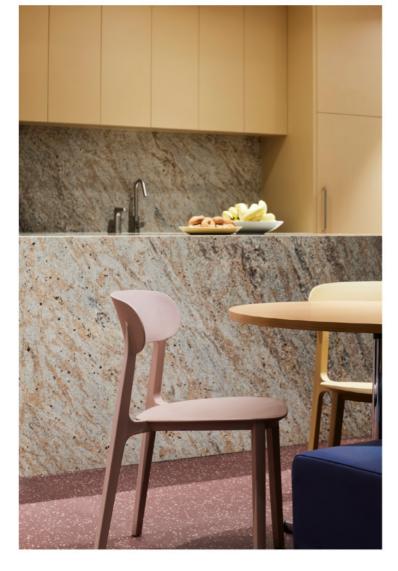
So, what is trauma?

There are lots of definitions out there, but Kraan summarises it as adverse events that have ongoing impacts on your well-being. She also notes that trauma "doesn't discriminate" and an event that creates trauma in one person may not do the same for somebody else.

How the effects of trauma play out is also highly individual. Typically, triggers—or reminders of the original trauma—can activate the amygdala in the brain.

"It's one of the oldest, primitive parts, but when it kicks in, it kicks in hard. It shuts down all the other parts of the brain, so it shuts down your communication, it shuts down logic and reason and rational thinking," Kraan says.

As a result, people can experience externalising behaviours—like yelling, waving their arms and throwing things—or internalising behaviours where they try to protect themselves by making themselves small; for example, by withdrawing into a corner. The function of design here starts to become clearer.



LEFT A marble island bench provides a calming texture inside The Living Room.

"If I'm sitting in the middle of the room and you've got 360 degrees of space around me, not only do I need to assess the risk that's in front of me, but I also need to assess the risk that's behind me," explains Kraan. People with trauma are risk-assessing more often and more intensely; therefore, it can help to have their back against a wall so they only have to risk-assess what is in front of them.

"Our ultimate goal with design and trauma is how can we keep the amygdala as calm as possible?" says Kraan.

The answer to this question changes for each person, so it's essential for designers to consult users early in the process and empower them with choice. Designers should also collaborate with counsellors, social workers or psychologists for their expertise.

Kraan says a good example of a project that achieved this is The Living Room, a health service for people experiencing homelessness in Melbourne's CBD, which was recently renovated with the help of Studio Tate. She highlights features such as an island bench made of marble—a material her clients usually enjoy for the calming effect of its cold, smooth texture—as well as "beautiful" timbers and plants, a womenonly lounge and an overall attempt to create something special for a community that has experienced extreme hardship.

"You walk into the space and you feel that people care. You feel like you belong and you feel that you've been considered," Kraan says.

The Living Room's executive manager of community health, Richie Goonan, says the design has allowed for more engagement with its end-users, including a 15 percent increase in the number of clients identifying as female and a 12 percent increase in First Nations clients since the reopening.

"With the ability to engage people in a variety of warm and secure spaces, people are more trusting and comfortable engaging with our support staff, counsellors, nurses and GPs," he tells *inside*. "We deliberately chose high quality knowing that if you provide a service and an environment that is respectful to our clients, that will be reciprocated."

As the name 'The Living Room' may suggest, trauma-informed design often involves making institutions feel more like home.

"There is nothing like overhead fluorescent lighting to make a place feel institutional, and that's something you don't want," says Ceridwen Owen, an associate professor in architecture and design at the University of Tasmania (UTAS).

Owen came to an interest in trauma from a research focus on neurodiversity, which









TOP Initial concept sketch of the recreation room inside Hobart Women's Shelter, including a wall of seats and storage and a window seat.

BOTTOM Initial concept sketch of the Hobart Women's Centre trauma therapy room.

IMAGES SAMANTHA DONNELLY AND CERIDWEN OWEN





RIGHT Samantha Donnelly, architect and lecturer from the University of Technology Sydney.

BOTTOM Clear signage supports wayfinding in The Living Room. PHOTO SHARYN CAIRNS

FAR RIGHT Timber, plants and other considered touches are part of the trauma-informed design of The Living Room.
PHOTO SHARYN CAIRNS

FAR RIGHT TOP Ceridwen Owen, associate professor in architecture and design at the University of Tasmania.

PHOTO ADAM GIBSON





"IF YOU PROVIDE A
SERVICE AND AN
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RICHIE GOONAN

shares a lot of synergies in terms of the design of the built environment. She has been working with a neuroscientist at UTAS to further understand traumainformed design.

"What I have learned from neuroscience is that it's not so much or only the absence of threats that makes people feel safe, but the presence of safety features," Owen says.

While what evokes this sense of safety can differ from person to person, Owen has learned that humans do share some innate commonalities, like the desire to survey our environments. Still, some people may be less anxious in a space with one path out, while others feel worse. Soft lighting may equally be calming for some, but Samantha Donnelly, Owen's collaborator and an architect and lecturer from the University of Technology Sydney (UTS), has interviewed women and children who needed darkness for a couple of days to recuperate from distressing households. This illuminates how fraught even the idea of 'home-like' environments can be, as home is not safe for everyone.

"It's about designing places that are not institutional, that are more conducive to women and children having their own agency, making choices and feeling safe," says Donnelly.

Owen and Donnelly are currently working on a project for Hobart Women's Shelter thanks to support from the Tasmanian Community Fund, Variety Tasmania and Hobart Airport. A lot of this trauma-informed design work "only happens through funding", explains Donnelly.

"It's an emerging field of design, so we are working alongside students to explore new ways of thinking about place and trauma," she says.

But trauma-informed practices are not a formal part of design curriculums in Australia and there's no one single resource for designers to turn to for information. Donnelly and Owen agree with Kraan that conversations with end-users and trauma experts have given them the tools to undertake their projects. They encourage other keen designers to research trauma and engage genuine collaborators—rather than "just a

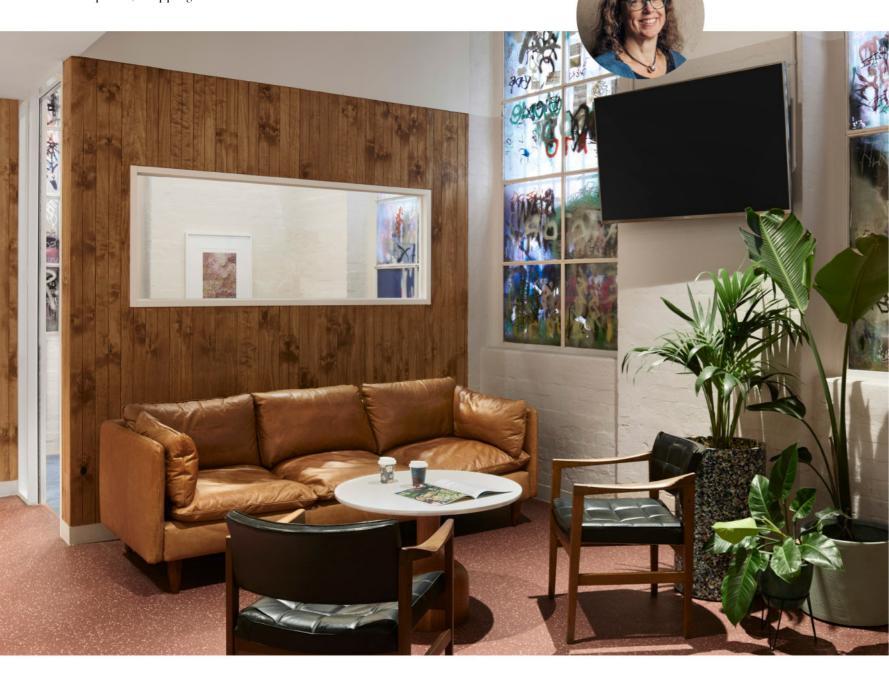




checkbox approach" at the very beginnings of design briefs.

Trauma-informed design is "not something that is automatically translated into all projects, even though it would benefit all projects," says Donnelly. After all, people with trauma are everywhere, inside our crisis shelters, prisons and clinics, as well as our workplaces, shopping centres and homes.

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CERIDWEN OWEN







A WAVE OF SUCCESS

From DIY surfboard hacks to Louis Vuitton collaborations, Adam Goodrum is an international superstar product designer who never forgets his roots.

TEXT EMILY RAYNER PHOTO SUPPLIED BY ADAM GOODRUM

dam Goodrum sits at his desk, in his Waterloo design studio in Sydney's inner East, surrounded by design objects and points of inspiration. Colours pop to the left of his head in the form of an Alexander Calder print. "One of my heroes," he enthuses. "I love his kinetic sculpture, public sculpture, wire figurines and general beautiful philosophy." On his shelves, a blue glass hand blown piece called 'Boab' takes pride of place alongside orange and yellow vintage glassware. He has an aura of tinker and toy maker and his sunny sensibility draws you in and makes you feel at home. Even though he's one of the world's most prodigious and talented designers with on point collaborations with the likes of Louis Vuitton and Veuve Clicquot, there is no hint of ego as he welcomes inside to chat about his career to date and how he feels about winning the IDEA Gold Medal.

Goodrum is known for his down-to-earth attitude, which could be attributed to his suburban Perth upbringing.

"My background in Western Australia was unique. We grew up on huge properties with sheds at the back, and our grandfathers and fathers had lathes, welding equipment, and various skills that they passed on to us. Growing up there, I realised how fortunate I was to have these clever people around who shared their knowledge, helped us create things, and nurtured our creativity. I've always loved making things; even as a child, I was obsessed with Lego and drawing."

His childhood years read like a scene out of 80's kid's classic *Goonies*. Riding around on BMX bikes, fashioning surfboard trolleys held together with hockey straps, stealing wheels from his mum's clothesline and making surfboard leg ropes out of Coca-Cola bottle lids.



ABOVE The Cappellini Stitch Chair by Adam Goodrum is bisected along the hinges to fold up almost completely flat. Held in the NGV collection in Melbourne it is considered a design classic.

RIGHT Goodrum's passion for experimentation and design could be attributed to his scientist father and crafty and nifty mother. PHOTOGRAPHY MATTIA PANUNZIO

"Surfing inspired a lot of DIY solutions," he grins.

It's like Goodrum was fused from a marriage of art and science, with a crafty mother and a scientist father, setting the scene for his love of experimentation and design.

"Mum used to knit, and I have fond memories of her buying bags of wool, owning a lovely timber spinning wheel, and making beanies and jumpers. At the time, it felt normal, but in hindsight, it was special. Today, it would be seen as a boutique craft, but back then, it was more of a utilitarian process."

"My father was an academic in science, so while he was handy in his own way, I wouldn't describe him as creative. He took on practical tasks, like building our house."

As with many great creative origin stories, his potential was revealed in high school and encouraged by an inspiring art teacher, who











BELOW The idea for the artfully rounded joinery, where two elements meet and seamlessly become one, comes from the unusual meeting of two rivers to form the Molloy River in Western Australia – a place where Goodrum hand-built a holiday home with his family. PHOTOGRAPHY

JOSH PURNELL

BOTTOM Capturing the purity of geometry and mathematical balance, this table and stool set features an extruded square base with the top rotated 45 degrees, then married together. PHOTOGRAPHY SEAN FENNESSY OPPOSITE LEFT The Swing Chair features a durable and stackable design manufactured with cutting-edge equipment that elevates and refines any space. PHOTOGRAPHY HAYDN CATTACH

OPPOSITE RIGHT
Concentric lines
are amplified,
accentuating form,
while the properties
of straw direction
create a spectrum
of tone and texture
within the confines of
black and white.
PHOTOGRAPHY
ANDREW CURTIS

introduced him to the world of art and artists like Brett Whitely.

"My teacher told me that I might become a great designer one day, which was demoralising at the time because I wanted to be an artist."

A career in industrial design was appealing to Goodrum because of the possibilities of blending art and practicality. Despite being offered a place at Curtin University in WA, Goodrum felt he needed to push out of his hometown and moved to Sydney attend the University of Technology of Sydney (UTS). But once he finished his degree in 1993, Goodrum found he had a wanderlust for breaking onto the world stage.

"There were opportunities in Australia, but not many. Because of that, we were jumping on a plane to go overseas, to try and look for opportunities, we needed to leave and be where the more significant brands were."

Opportunity came knocking in Milan where Goodrum was swept into the world of Cappellini.

"It was the most interesting brand working with the most interesting designers," he said.

Known as The Godfather of Italian design, Guilio Capellini took a shine to Goodrum's sense of style.

"If someone had asked me what company I would most like to work with, it 100 percent would have been Cappellini."

Recalling their initial meeting in Australia, he shared, "I had the opportunity to meet Giulio when he was in Australia, and he expressed some interest in other pieces, not just my Stitch Chair."

"Then, I won an award and received an airfare to Milan. During my visit to Milan, I presented a miniature model of the Stitch Chair to Giulio, and he said he wanted to put it into production."

Goodrum created a bit of cheeky competition to speed up the production process, mentioning to Giulio that another company was also interested in producing the chair. Guilo quickly came back and said "Si we'll do it!"





"SUSTAINABILITY
IS NO LONGER
AN OPTIONAL
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IT'S A
FUNDAMENTAL
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PROJECT."

Goodrum recounted, "I went over to see some of the prototypes at the Cappellini factory, and it was undeniably a special moment."

Reflecting on that moment of seeing his folder on the shelf in between acclaimed designers the Bouroullec brothers and Jasper Morrison, he admitted, "I remember just thinking, my goodness, my heroes, I felt like an imposter."

He still pinches himself when he thinks about his hardwon good fortune.

"I still grapple with imposter syndrome. It's part of being a creative. But I'm always curious and eager to learn, which keeps me going."

Goodrum believes that Australia's design world supports young designers more than when he began his career. There is more homegrown opportunity.

The landscape has seen a noteworthy transformation, with a growing interest in and support for Australian design. This shift has been accelerated by various factors, including the impact of COVID-19, the lack of overseas supply and the heightened desire among Australians to champion local design. The National Gallery of Victoria (NGV) has played a pivotal role, and reknowned showrooms such as Krost and Cult are allocating more space to showcasing local designs.

Goodrum looks to the future with eager eyes. "I was one of the mentors in *Australian Design Review*'s 3OUNDER3O for interior and product design and I marvelled at the amount of young creatives out there, how knowledgeable and articulate they were. I was just blown away."

Asked for creatives to watch, Goodrum spins directly to a group of designers in Botany, Sydney.

"One studio that stands out is Defy Design in Sydney, founded by a group of ex-students from UTS. They focus on collecting waste materials, sorting and processing them into new materials, and designing sustainable products. I had the opportunity to collaborate with them on a project in Melbourne, where we used recycled bottle tops to create a reception desk. It's inspiring to see these young designers creating a business that prioritises sustainability."

"Sustainability is no longer an optional consideration; it's a fundamental aspect of every project. Designers have a responsibility to approach projects with sustainability in mind from the beginning. It's essential to incorporate sustainable practices and materials in our work."









As for current and future collaborations, Goodrum is in high demand.

He's collaborating with Arthur Seigneur, forming a studio together, combining their names, Adam and Arthur to create unique, one-off pieces that combine their skills in industrial design and French marquetry.

"It's just been a very different creative outlet for me because there's no constraints on how we go about things, it's just total freedom," says Goodrum smiling.

He also recently designed a trunk 'Cocotte en Paille' (Chatterbox in Straw) with Adam and Arthur for Louis Vuitton's 200th birthday celebration.

"To be among the 200 creatives chosen for the project was a great honour. That was pretty cool because I was creating alongside the likes of Frank Gehry, Lego and Drake. It was quite abstract and creative."

"I'm working on some exciting projects, including a Swiss-made watch for an Australian brand, which is still in development. It's a departure from my usual work in furniture, and the intricate design "YOUR NEXT PROJECT IS ALWAYS YOUR MOST EXCITING PROJECT." details have been a fascinating challenge. It's super exciting."

"I try to present myself as a creative studio, and try not to being pigeonholed as a furniture designer. I just really enjoy the challenge of working with different typologies to be honest."

When he recalls hearing the news about winning the IDEA Gold Medal, the Peter Pan grin returns.

"I was on surf trip when the phone rang, and I couldn't believe it. It's really special as my first publication in a magazine was in *inside* for The Stitch Chair. At the time, it was a really big deal, being young and having something published. The editor and the journalist came up to my very dingy apartment in Maroubra to interview me. Receiving this award feels like it's all come around full circle."

From DIY surfboard trolleys to designing Louis Vuitton 200-year anniversary trunks - Goodrum's incredible career just keeps getting better.

"Your next project is always your most exciting project," ends Goodrum with a twinkle in his eye.





DESIGNING FOR SUSTAINABLE CONNECTION WITH SHAUN LOCKYER AND MIELE



To find out more about specifying Miele appliances for your next project, head to mieleexperience.com.au/projects

Incorporating Miele luxury home appliances into his architectural projects, architect Shaun Lockyer creates spaces that not only impress aesthetically, but also stand as testaments to his commitment to timeless design and sustainability. TOP Shaun Lockyer believes spaces should transcend mere structures and function as a vessel within the landscape.

BOTTOM Set up, control and automate Miele appliances from almost anywhere with the Miele app.

ockyer's design philosophy revolves around crafting sustainable and enduring architecture that connects people with their surroundings, the environment and the landscape.

"Lam an architect, and my work centres."

"I am an architect, and my work centres on high-end design, sustainability, establishing a strong connection to the landscape and collaborating with the people involved," says Lockyer.

When considering his home away from home in Noosa, designed by the esteemed Richard Kirk, Lockyer emphasises the importance of creating spaces that transcend mere structures.

"It serves as a prime example of subtropical design, boasting beautiful architectural details, while also acting as a vessel within the landscape, facilitating our connection to the world," he says.

Lockyer's goal is clear: to create designs that stand the test of time—both aesthetically and literally—offering enjoyment for generations to come.

The heart of the house, the kitchen, holds a special place in his work, and getting it right is paramount. For Lockyer, Miele appliances have consistently been the preferred choice.

Lockyer offers one of his favourite personal anecdotes regarding Miele's durable qualities. "My mother purchased a Miele washing machine and tumble dryer that outlasted her marriage," he says, wryly.

"Miele embodies timeless design, understated elegance and sustainability, and seamlessly integrates with the architectural background," he adds.













Sustainability is a 'core focus' of Lockyer's work and he believes that one of the most eco-friendly approaches is to create high-quality, resilient designs.

Miele's 100 years of evolution and history align seamlessly with Lockyer's values, making the company an integral part of his projects. And his endorsement goes beyond the visual; it extends to longevity.

"It has always been top-to-bottom with Miele, combined with the fact that its equipment is tested for a 20-year life cycle," he says.

As an architect focused on creating connections between people and their surroundings, Lockyer champions smart design. Miele's products, with their seamless integration of smart features, perfectly match his approach.

"Smart design involves future-proofing homes by incorporating the latest technology and sustainable appliances. Miele products are a great fit for this philosophy, as they seamlessly integrate smart features that enhance utility and comfort," says Lockyer.



TOP LEFT Miele KM 7594 FL Induction cooktop BOTTOM LEFT Miele DGM 7440 Steam oven with microwave and Miele H 7464 BP Oven **BOTTOM RIGHT** Miele TWD 660WP Heat-pump tumble dryer

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Delivered as a pro bono project by Bates Smart and Garner Davis Architects, Dandenong's Refugee Resource Hub, powered by the Asylum Seeker Refugee Centre (ASRC), is a welcoming and inviting space promoting a sense of belonging, community and security for refugees and those seeking asylum.

TEXT HELENA MORGAN PHOTOGRAPHY SEAN FENNESSY







LEFT The demolition of the former building that the Refugee Resource Hub stands on came about via a series of hearty working bees, further confirming that the project was grounded in community spirit and togetherness.

OPPOSITE ABOVE
Art murals by ASRC
members found pride
of place on walls.

OPPOSITE BELOW
Both Garner Davis
and Bates Smart
practise a humanfocused design
that is underpinned
by philosophy and
positive psychology.

his meticulously designed, adaptive and future-proof building is also the 2023 IDEA winner for Community Services. Bates Smart associate director and proud project lead for the Refugee Resource Hub, Terry Mason says it was an illuminating encounter on her routine neighbourhood walk that encouraged Jill Garner of Garner Davis Architects to believe in the power of community services such as ASRC.

"Jill tells a compelling story about being out for a walk and coming across a person in distress, someone who had all but given up, yet they had heard that the ASRC was an organisation that could help people who arrive in Australia and have nothing," says Mason.

The ASRC was founded in 2001 and is now Australia's biggest human rights organisation delivering support to those seeking asylum.

Akin to a neighbourhood village, the ASRC helps its users access the human right to live with dignity and respect, socialise and engage with the community, and undertake personal development.

There are approximately 2000 people seeking asylum in Greater Dandenong, which is the largest number for any Victorian municipality. The ASRC has another hub in Footscray; however, dwindling resources and support necessitated the development of a service in the south-east region.

Mason recalls when Bates Smart—a self-proclaimed 'city-making design practice' committed to creating places that enrich people's quality of life—first became involved with the Refugee Resource Hub, the ASRC was operating out of an overshadowed and insufficiently heated shopfront in Dandenong.

Such poor conditions motivated benefactors to purchase a building in nearby Thomas Street that was formerly the Dandenong Sewerage Authority headquarters that boasted an equally dark and clinical atmosphere. However, this only further galvanised the project into action.

"The Bates Smart team, in conjunction with Jill and Lindsay Davis from Garner Davis Architects, put together the layout based on observations of the ASRC's operation in Footscray and discussions with the ASRC team," explains Mason.

The demolition and clean-up of the building came about via a series of hearty working bees further confirming that, above all, the project was grounded in community spirit and togetherness.

"The work parties also enjoyed catering from various groups that the ASRC was supporting, which completed the circle as to why it was all being done in the first place," says Mason.

It was never lost on the team how lucky and privileged they were to be involved in something designed to maximise a positive social impact.









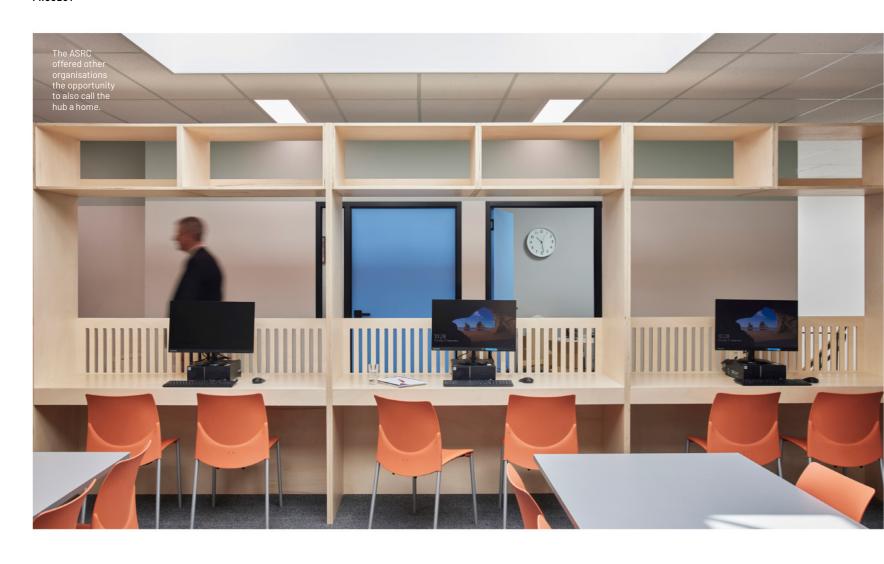
PRACTICE **BATES** SMART AND **GARNER DAVIS** ARCHITECTS PROJECT REFUGEE RESOURCE HUB

THE FACTS

LOCATION DANDENONG, MELBOURNE / NAARM







"All we were doing is what we normally do creating warm and inviting spaces for users and workers; however, we were able to meet a range of interesting people either needing help or wanting to help. It was totally heartwarming, and everyone involved was grateful for the community input," Mason adds.

As work progressed, the ASRC decided to subvert seemingly traditional understandings of a resource hub and instead offer other organisations the opportunity to also call this space a home, which is what eventually led to the formation of the Refugee Resource Hub.

The space now thrives as a functional, safe and practical 'home of hope' with cultural mindfulness at the forefront an innovative and integrated community services hub that consolidates numerous services under one roof.

Users of the space are able to access empathetic and compassionate guidance and services such as legal aid, foodbanks, counselling, education, employment programs and English language classes.

The project demonstrated the willingness and generosity of a community to rally in times of need, with suppliers used by Bates Smart or Garner Davis Architects donating materials such as carpet, ceramic tiles, paint, skylights, plywood veneer panels and lighting.

Far-reaching cooperation was also evident in the vast multidisciplinary efforts Ratio was enlisted as the planning consultancy, Irwinconsult contributed structural engineering consulting and Enlocus delivered landscape architecture.

"In many instances, those involved could relate to what the ASRC represented, because they or family members had been refugees or asylum seekers themselves and they just wanted to be able to give something back," says Mason. "Or they wanted the company they worked for do something to help."

Mason describes collaborating with Garner Davis as "intrinsic and seamless", as the two studios champion a human-focused design that is underpinned by philosophy and positive psychology.

In order to ensure spaces in the hub were not only adaptive and future-proof, yet achieved the intended non-threatening atmosphere of calmness and peace, perfecting the execution of certain architectural gestures and design language was paramount.

Design language and visual linkages such as light colour schemes, natural materials and soft furnishings generate a resounding feeling of serenity that is essential for all users of the space, yet particularly those arriving from traumatic backgrounds.

Mason outlines how allowing generous amounts of natural light and air to spill into spaces, in addition to employing warm colours and timber furnishings, imbues the building with a sense of humanity, which is sadly the antithesis of what some people seeking asylum have witnessed.





"THE SPACES ARE FULL OF THE LIFE THAT THE USERS, STAFF AND OTHERS BRING TO IT." **TERRY MASON**

Skylights were installed into the stairwells, corridors and the multipurpose common space on the hub's top level, which is reached via lift access connecting three of the five levels.

"Just being able to feel what the light is doing outside, and having the sun's path be visible at various times of the day, lifts the amenity of the space no matter what it is being used for," says Mason.

Colours and hues of an intense or lurid tone were quickly subdued, exemplified via the almost 'fire-extinguisher red' panels on the rear elevation being rendered down to a light and textural shade to avoid the red colour evoking memories or references to bloodshed.

Additionally, the donations of timber veneer used for joinery and Bauwerk, a soft textured paint, further assisted in delivering a blissful experience for users of the space. Once lifeless and insipid brown bricks were rendered down to a charcoal grey texture. Art murals created by ASRC members also found pride of place on the walls and Melbourne artist Ash Keating contributed a spray-finish façade to certain areas of the building.

The restoration of the former office building into a vibrant and light-filled community hub demonstrates the sustainable impact of working with pre-existing buildings. Although the building initially appeared to comprise two storeys, Mason reveals there were actually five floor levels. Thankfully, the team were able to insert a lift to service three of the levels, alongside a ramp system to meet accessibility requirements.

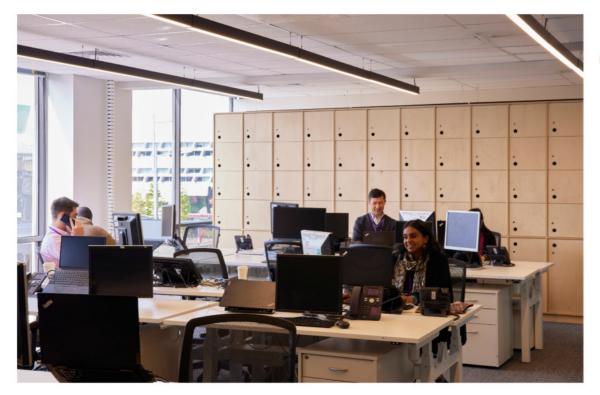
They were also eager to select materials and components that allow the people working in the hub to shine.

"First and foremost, it's about people seeking asylum feeling comfortable enough to walk through the front door and be greeted by a friendly face that will help them," says Mason.

He underscores how this project fulfilled the indisputably crucial task of providing a mere 'something' for people who not only have nothing, they have also witnessed inconceivable atrocities.

The gentle guidance and support offered by the ASRC has equipped many refugees and asylum seekers with the resources and confidence to find employment and even success in business. This neighbourhood village is a space for users to feel safe, respected and cared for by the wider community.

"The spaces are full of the life that the users, staff and others all bring to it," concludes Mason.



lessons learned

01 Delivered as a pro bono project by Bates Smart and Garner Davis Architects, Dandenong's Refugee Resource Hub, powered by the Asylum Seeker Refugee Centre (ASRC), is a welcoming space promoting a sense of community and security for refugees and those seeking asylum. 02 The ASRC was founded in 2001 and is now Australia's biggest human rights organisation. 03 There are approximately 2000 people seeking asylum in Greater Dandenong. **04** Users of the Refugee Resource Hub can access empathetic and compassionate guidance and services such as legal aid, foodbanks, counselling, education and English language classes.









TOP Knoll Platner

BOTTOM Muuto Fiber Chair

MILLERKNOLL BELIEVES DESIGN IS A FORCE FOR SOCIAL GOOD

ith over a century of experience behind it,
MillerKnoll is a collective of brands and
a proud world leader in modern design.
It shines as one of the biggest global
providers of pre-eminent products for the
home, office and elsewhere.

While each brand imbues each product they create with a distinctive style, flair and craft, MillerKnoll is bound by the belief that design has the power to enact positive change. MillerKnoll is adaptive and reflexive in predicting and influencing the future of design.

The prestige and premium quality of the brands under MillerKnoll is indebted to the company's exemplary research and innovation teams that have their finger on the pulse of cutting-edge data and ideas. They rigorously test products to guarantee that functionality and efficacy remains even 25 years into the future.

Not only are the products from MillerKnoll's various brands aesthetically timeless, but they're also designed for maximum durability and longevity, illustrated by a global product defect rate of less than one-tenth of one percent.

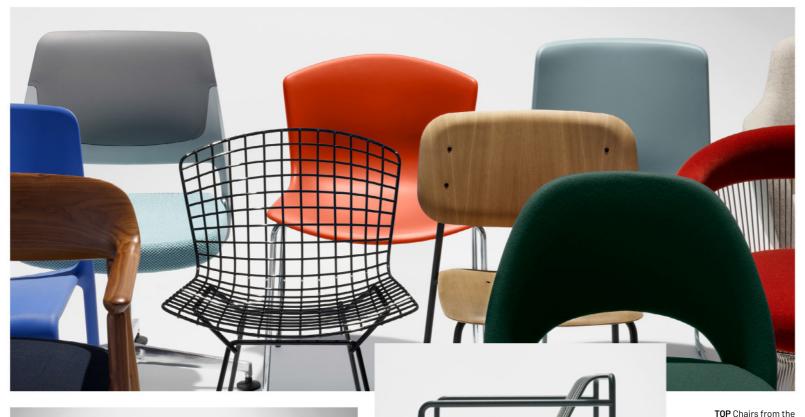
Sustainability occupies the top priority of MillerKnoll's pursuit of design excellence. MillerKnoll actively works to decrease its carbon footprint and reduce waste while also investing in quality materials and encouraging suppliers to adopt a sustainability-first mantra.

MillerKnoll's steadfast commitment to sustainability is also reflected in its purchase of 100 percent renewable hydro and wind energy at the company's largest facilities and in its trial incorporation of ocean-bound plastic into pieces.

MillerKnoll vows to deliver the best and fairest to customers everyday. Additionally, the global design brand's dedication to a sustainable future, alongside its vast market size and scope renders it an unmatched partner.







TOP Chairs from the MillerKnoll Collective of Brands

FAR LEFT Geiger Crosshatch Chair and Ottoman

LEFT HAY Palissade Chaise Longue

BOTTOM LEFT Knoll Bertoia Diamond Chair and Herman Miller Nelson Coconut Lounge Chair

BOTTOM Herman Miller Eames Lounge















t is clear to see the influence of the late and great Anthony Bourdain on Ben Bertei and David Wickwar, co-owners of newly opened Asian-Australian fusion restaurant Kiin. Patrons are greeted by an audio recording of Bourdian singing out to them through the speakers in the restaurant bathroom.

When the eponymous founder and director of Georgie Shepherd Interior Design (GSiD) first met Bertai and Wickwar, she was sent a Bourdian quote by the pair to not only help guide the design process, but also communicate their mission, and love of food and people.

"The idea was to create a modern Asian-Australian restaurant with a really strong sense of memory. In the design we were guided by questions of what does it mean to sit down to a meal, and how does it make you feel?" recalls Shepherd.

The end result is a relaxed, vibrant and warm restaurant that skilfully marries elements of Thai and Australian design earthy tones, natural timbers, raw plaster, exposed concrete and terracotta that boasts similarities to Thai cooking pots.

Patrons are enticed to linger and lounge at Kiin as the sights, smells, sounds and aura of the kitchen wast around both inside and outside the restaurant. You will be drawn in by the food and hospitality, and intrigued by the theatre.

GEORGIE SHEPHERD INTERIOR DESIGN

Shepherd founded the proudly Adelaide-based practice II years ago, and is now represented by a small but vigorous team of six interior designers.

The practice primarily specialises in hospitality and residential projects, and promotes a company and design ethos grounded in honest, warm and inviting interiors.

"We like to be as natural and connected to materiality as possible," says Shepherd.

The practice has collaborated with numerous artisans and designers in championing an innately narrative-driven approach to design. Shepherd explains that determining what story is begging to be told via design is the first step the team seeks to achieve when embarking on a project.

"Narrative is a key underpinning to all our designs we always return to what we're doing and why we're doing it," she says.

KIIN'S GENESIS

Shepherd first met Bertei and Wickwar when they were searching for vacant shopfront spaces in the Adelaide CBD.

The restrauteurs were enchanted by GSiD's look and feel and enlisted the practice to design the interior fitout for their local eatery that would pay homage to the colour, chaos and spectacle of street food markets in Thailand.

Shepherd reflects on how the team drew inspiration from Bertei's knowledge and experience gained from working at renowned Melbourne restaurant Longrain, taking the post of head chef at Spirit House and opening his own restaurants Longtime and Same Same in Brisbane's Fortitude Valley.

Bertei's business partner Wickwar is also no novice to the hospitality industry, having founded the Melbourne wine bar Vaporetto, which was then sold in 2021.



ABOVE Kiin is a relaxed, vibrant and warm restaurant that marries elements of Thai and Australian design – earthy tones, natural timbers, raw plaster and exposed concrete and terracotta

BELOW Owners Ben Bertei and David Wickwar wanted to create a theatrical dining experience that includes patrons in the behind-thescenes of a fastpaced restaurant.









The idea of a modern Asian-Australian restaurant with an inextinguishable connection to memory and place began to form—the envisaged atmosphere would be akin to a bustling and open street market, yet reimagined in an Australian vernacular.

WHAT IS AUSTRALIAN DESIGN?

Although a dark, narrow and derelict building nestled just off Adelaide's Angas Street awaited GSiD, the team quickly unpacked the tenets and bedrocks of Australian design to fulfil the 'Australian' component of Kiin's offering as a modern Asian-Australian eatery.

"We considered what Australian design is, and how do we pare it back and strip it down in a hospitality setting?" says Shepherd.

The team were inspired, not discouraged, by the building's lack of character and flair—deciding to interrogate the potential and spirit of the building, and what could be done to reinvigorate and transform the space into an 8o-seat capacity restaurant.

"We pulled back the stone on the side of the building because it fired onto an alleyway, and just tried to restore as much as we could to give it that character—but that was a big challenge," admits Shepherd.



THE FACTS PROJECT KIIN PRACTICE GEORGIE SHEPHERD INTERIOR DESIGN LOCATION ADELAIDE / TARNTANYA

Ceilings were moved, walls pared back and the front of the building opened up to not only foster a connection to the urban streetscape, but to also imbue the space with a sense of warmth and vitality. The interior fitout glows via such touches as linen covered seating and locally handcrafted timber furniture.

"We brought in as many authentic and pared back natural creamy tones, textures and layers as we could," says Shepherd.

A FLOOR PLAN ENHANCING THEATRICS AND CHARM

The GSiD director also speaks of how the floor plan reflects Bertei and Wickwar's desire to create a theatrical dining experience that includes patrons in the behind-the-scenes of a fast-paced and high-functioning restaurant—guests can feel as if they're working through the motions of creating a meal alongside the chef.

This demonstrates the power of design and space in transforming a standard dining experience into something that is immersive, engaging, exciting and connects people from all walks of life.

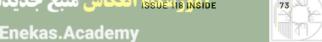
Shepherd emphasises the importance of hospitality spaces inviting the user in via a concoction of music, design and lighting—guaranteeing comfort, intimacy and also togetherness.

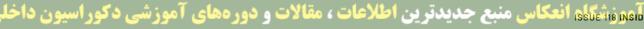
FROM DAYTIME TO AFTER-HOURS

Another facet of Kiin's charm is that it thrives as both a vibrant and energised daytime destination and a moody and sultry space at night. Shepherd rejoices in how the design allows the space to shine at any time of the day.

"I think that's really successful when you can achieve something like that—when you walk in there and you're always surprised at how warm and welcoming and fun it feels," she says.









"THE IDEA WAS TO CREATE A MODERN ASIAN-AUSTRALIAN RESTAURANT WITH A REALLY STRONG SENSE OF MEMORY. IN THE DESIGN WE WERE GUIDED BY QUESTIONS OF WHAT DOES IT MEAN TO SIT DOWN TO A MEAL, AND HOW DOES IT MAKE YOU FEEL?"

GEORGIE SHEPHERD

lessons learned

01 Adelaide-based interior design practice Georgie Shepherd Interior Design designed the interior fitout for Kiin, a modern interpretation of an Asian-Australian fusion restaurant. 02 Design is grounded in heartiness, togetherness and the theatrical element intrinsic to cooking and dining. 03 Owners Ben Bertei and David Wickwar cite the late and great Anthony Bourdain as a major influence. 04 Patrons are enticed to linger and lounge at Kiin as the sights, smells, sounds and aura of the kitchen waft around both inside and outside the restaurant. 05 Kiin demonstrates the power of design and space in transforming a standard dining experience into something that is immersive, engaging, exciting and connects people from all walks of life.

OPPOSITE ABOVE Ben Bertei and David

Ben Bertei and David Wickwar saw Kiin as paying homage to the colour, chaos and spectacle of street food markets in Thailand, yet reimagined in an Australian vernacual.

ABOVE The team were inspired, not discouraged, by the building's lack of character and flair and they decided to interrogate the potential and spirit of the building.

BELOW GSiD brought in authentic and paired back natural creamy tones, textures and layers.









TAKING THE PLUNGE

This project was also based on deep trust and respect, according to Shepherd. Bertei and Wickwar were newcomers to Adelaide and diving head-first into a new adventure and project in a city with which they were wholly unfamiliar was no mean feat.

Investing resources and time into something with a hazy and uncertain outcome is always daunting, yet Shepherd confirms how much it paid off.

"We really had to be smart with how we approached the design and eventually designed the space—we just had to justify everything," she says.

ENHANCING WHAT YOU HAVE

It would be an understatement to say that engaging with practices of sustainability in a project is now instinctive for designers and architects.

Shepherd perceives sustainability in design as now involving a process of enhancing what you have and eliminating unnecessary steps and actions, which was the case for Kiin.

"We were obviously sustainable from the get-go by working with a pre-existing building. And we retained the concrete floor and pulled back the ceiling to spotlight a real and raw feeling—you also then don't have to put another filing line on top, so it's sustainable, but also cost-effective," she says.

The team relished the fact that this design choice meant some parts were patchy, as it only further added to the charm and rustic appeal of the space.

AESTHETICALLY TIMELESS

Sustainability also didn't just emerge in terms of the materials and processes used by GSiD, yet also in the name of aesthetic timelessness.

GSiD adamantly avoids plucking the low hanging fruit of design trends and instead opts to design something that will endure, and only increase in beauty and sophistication with age.

"It should never just be a 'design at the moment' it should be something that will age and that you hope will not be turned over in the next five years," says Shepherd.

SHEDDING THE CULTURAL CRINGE

Shepherd concludes by saying she is pleased that the Australian design community is shedding the 'cultural cringe' and the once insatiable desire to imitate trends from Europe and North America.

There now seems to be a willingness to instead promote a design that is quintessentially Australian—an aesthetic that can manifest in many different ways, such as co-designing with Country, interrogating the memory and history of a place, or even designing a fresh interpretation of an Asian-Australian eatery, which Kiin has accomplished.







KROSE.







Enekas.Academy



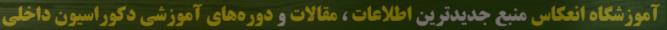
A FUSION OF BOUTIQUE HOTEL LUXURY AND COASTAL SERENITY

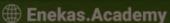


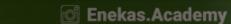
Black Diamond is a masterpiece of transformation, where YSG Studio's visionary use of architectural elements effortlessly met its client brief to convert a 345-square metre family home into a luxurious retreat. Yasmine Ghoniem, director of YSG Studio, wholeheartedly embraced this vision, setting the stage for a texturally rich and colourfully playful design journey.

TEXT **emily rayner** photography **anson smart**















de orchestrated varying levels of ambience across three floors through distinctive floor and ceiling treatments, particularly immersing the main living area on the central floor in a dusky, dreamlike state," explains Ghoniem.

The design brilliance of Black Diamond is exemplified by the meticulous selection of colours, finishes and materials, such as glass bricks, Rosso travertine, black mosaics and Moroccan Zellige tiles.

Velvety Marmorino finishes in soothing hues grace the ceilings, immersing visitors in an environment of pure luxury. The upper-level master suite boasts a calming caramel hue, while the main living area below is enveloped in a deeper toffee shade, elegantly extending to the balcony and visually expanding the room's spatial dimensions. Strategically placed jewel-hued glass bricks add a touch of shimmering opulence.

Ghoniem says: "We selected a verdant green and deep blue fabric to invigorate the generous sweep of the ivory banquette wool base now occupying the underused curved glass alcove.

"More subtly, the ensuite's lilac joinery internals reference the jacaranda trees surrounding the home, something we explored downstairs with the calming lavender L-shaped lounge and a custom marble coffee table with gentle boysenberry ripples, in addition to the deep purple chairs on the balcony."

Entry points in Black Diamond are thoughtfully designed to nurture a sense of arrival, promising delightful surprises at every turn. A striking canary yellow light pole featuring 'Poesia Golden Amber' glass bricks ascends from floor to ceiling, introducing a playful and visually captivating element to the reimagined staircase. As you descend the stairs, pale timber treads transition to stained ebony, marking the shift to the living area.

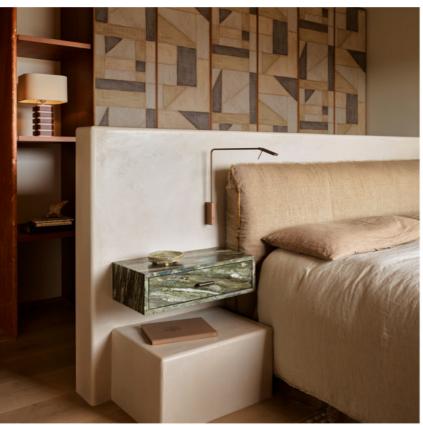
The living area resembles a rich underwater world, with accents of teal, smoky topaz and amethyst floating gracefully. A shimmering reef-like island bench, crafted from black mosaics and leathered marble, serves as the anchor of the space—inspiring the project's name, Black Diamond.

Mosaic details extend to the floor, framing the glass doors and unifying the room. With dark timber floors and ceilings, the space offers a serene escape from the outside world, encouraging an inward-looking ambience.



RIGHT Velvety Marmorino finishes in soothing hues grace the ceilings, immersing visitors in an environment of pure luxury.

BELOW The upperlevel master suite boasts a calming caramel hue.



lessons learned

01 The project was completed in January 2022 02 Materials used included: glass bricks, Rosso travertine, black mosaics, Moroccan Zellige tiles, banana bark, poplar burl timber, Tadelakt, limestone, smoked bronze glass and woven raffia. 03 By restricting overhead lighting to the hard-working areas, YSG allows myriad sculptural pendants, sconces and lamps to emit intimate warm glows at head-height, providing atmospheric calm.

THE FACTS
PROJECT
BLACK DIAMOND
PRACTICE
STUDIO YSG
LOCATION
MOSMAN/

CAMMERAY





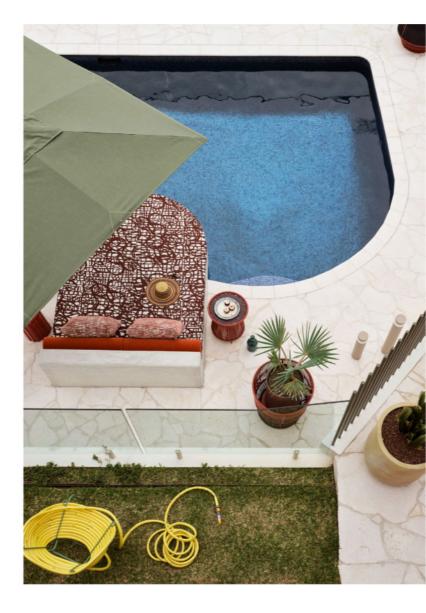




LEFT The study highlights a bespoke green desk by YSG, elegantly positioned on a cc-tapis 'Hello Sonia!' rug. The port windows, inherent to the home's original design, playfully acknowledge its coastal setting.

BOTTOM LEFT
Entry points in
Black Diamond are
thoughtfully designed
to nurture a sense
of arrival, promising
delightful surprises at
every turn.

BELOW The outdoor area boasts mosaic-tiled floors, creating a smooth transition from the interior to the exterior.



A level down, the cellar door continues to astonish with its round tangerine Perspex windows, offering tantalising glimpses of the wine collection, while mirroring the sunset's glow reflecting off the entrance's glass console.

Black Diamond is a true reflection of its residents, an intimate and personal space that invites guests to experience a piece of the homeowners' unique story.

"Our clients wanted a home that felt like a boutique hotel with lavish yet tranquil tones that were rich in substance, not excess trimmings," reflects Ghoniem.





HAY'S ABOUT A COLLECTION -A CLASSIC REIMAGINED

n a bold stride towards a sustainable future in design, Danish brand HAY introduces the revamped HAY About A Collection (AAC) an eco-conscious range that embodies the brand's unwavering commitment to environmental responsibility and democratic design principles.

The standout feature of About A Collection is its use of 100 percent post-consumer recycled plastic, a move that propels Hee Welling's iconic seating collaboration with HAY into a more eco-friendly realm and sets a new benchmark for sustainable design.

Gone are the days of conventional production methods the plastic for About A Collection's Eco shells is sourced from household offcuts, such as discarded televisions and washing machines.

HAY champions a comprehensive recycling process that involves collecting, sorting, and cleaning the plastic in recycling programs, before it is transformed into the collection's distinctive shells.

ALL ABOUT THE COLOUR POPS

The About A Collection now boasts a vibrant and playful palette with nine new colours that perfectly complement the existing seven bestsellers.

HAY's co-founder and creative director Mette Hay reflects on how the new designs demonstrate the brand's belief in the importance of colour.

"When it came to working with colour on a product line as precious as the About A Chair Collection, it initially seemed like quite a daunting task, especially since it's been one of the most significant for HAY since its founding over 20 years ago," says Hay.

"The collection's versatility means that we have seen the chair used in so many different contexts—from canteens to office environments and people's kitchens at home—so, the demands to find a colour scale that suited all these contexts were high. With all this said, the colour palette that we present today came quite naturally."

COMMITMENT TO SUSTAINABLE PRODUCTION

Co-founder and creative director of HAY Rolf Hay underscores the significance of this evolution.

"The About A Collection is one of our most foundational ranges. We've given it an important update that makes it relevant for today. Using post-consumer plastic for the shell has enabled us to drastically reduce the emissions associated with the production of this series, and we are very proud of that," he emphasises.

Furthermore, HAY's commitment to sustainability extends beyond materials. The wooden bases for AAC are sourced exclusively from FSC-certified forests, ensuring responsible forestry practices.

The About A Chair and About A Stool earned the prestigious EU Ecolabel certification, a testament to the exceptional environmental standards throughout their life cycle.

CELEBRATING 20 YEARS OF HAY

As HAY celebrates 20 years of crafting long-lasting and functional furniture, lighting, and accessories for everyday life, the About A Collection marks a significant milestone in the brand's journey towards a greener and more sustainable design landscape.

With its innovative use of recycled plastic and a vivid spectrum of colours, HAY's About A Collection sets an example for the future of sustainable design in Australia and worldwide.







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uilt in the 1860s with a stunning rendered façade, Victorian Georgian columns and ornate detailing, then remodelled with Art Deco curves in the 1940s and given a boxy fitout in the 1980s—although still lovely—there was no sense of continuation of architectural form or function in the Heritage manor.

Once owned by ex-pat thespians, Bill and Angela Martin, who moved to Beaumaris in the 1950s because of the artistic reputation of the suburb, Talbot House even had a theatrette installed in the attic to host plays and parties put on by the Beaumaris Theatre Group. Talbot House was the beating heart of bohemian culture.

Craig Smart, associate at Watson Young Architects, could see the potential for a glow-up for the stately mansion, so that future generations could enjoy parties and family gatherings reminiscent of the Gatsby-esque shindigs hosted in Talbot's hallowed halls in the past.

Catching up with *inside*, Smart reflects on the project's challenges and how he collaborated with the client to reimagine an architectural masterpiece that is now set to host generations to come.

What was the initial brief from your client and how did you meet them with your solution for the project?

Before purchasing the property, the client and I met onsite and discussed the prospect of finding their family home for future generations to enjoy. Multiple hours passed discussing the history of the house and delving into how that directly impacted them, but what became clear was the concept of how the original position of the house would have been.

Before the leafy suburbs that now surround the property existed, there would have been a procession and sense of arrival to a stately country homestead, with outbuildings to the rear, separating the public and private functions of a home.

What was your main focus in the project?

To provide for the modern amenity of a multigenerational home, the concept of a timeless modern extension that will stand the test of time and that would be sympathetic, but in contrast to the existing period features.







THE FACTS

PROJECT TALBOT HOUSE
PRACTICE WATSON YOUNG
ARCHITECTS
LOCATION BEAUMARIS/
BOONWURRUNG COUNTRY

LEFT All three sides of the room open with double pivot doors, allowing for a cool coast cross breeze to flow though.

BELOW The cast iron fretwork that adorns the existing veranda

is replicated in a modernist style with black steel cruciform columns. The use of a pediment in classic Italianate architecture is stripped of detail to a black glass facia. BOTTOM The original four-room house can no longer be seen externally as it has been completely enveloped by the past extensions.

















Adaptive reuse is more of a movement than a trend, how did you work with the Heritage building, yet update the aesthetic to meet the needs of the client?

This was the first critical step in the design process, to create a masterplan for the site—one that addressed how we could provide for the amenities needed for a modern family, without compromising the period aesthetic and sense of place. Shortly after we developed this masterplan and engaged landscape and Heritage consultants.

An 80s extension had placed a sauna and storage room to the northern elevation, disconnecting the existing open plan living from the northern aspect and garden. The early planning discussions were around the reorientation of the house to the side northern yard rather than the easterly, and the removal of a flat-roofed carport from the front of the house. The discovery of a rear access point from a lower street level made perfect sense to capitalise on. This allowed us to remove all private parking requirements from the front of the house and reinstate the grand entrance.

The additions are separated where possible from the existing building, through the dynamics of juxtaposition in the architecture. The concept of a country homestead with outbuildings contributes to the narrative of distinctly separating each addition from the existing house. This will be further appreciated in the next stage with the Corten Barn Building and Cottage, one of which is connected to the house via a glass stair of the same detail as the loggia. We have carried out the incorporation of glass structures throughout the home to establish this narrative more deeply.

The original four-room house can no longer be seen externally, as it has been completely enveloped by the past extensions. To celebrate and expose some of its history, the original stone walls inside the kitchen have been exposed as a nod to the past.

Did you employ any sustainable practices?

The glass volume that houses the stair and lift from the basement to the loggia allows for the cool subterranean temperatures to rise up and moderate the completely glass outdoor room. All three sides of the room open with double pivot doors, allowing for a cool coast cross breeze to flow though. The loggia room is purposely in contrast to the period rooms of the house that are solid masonry with small openings.

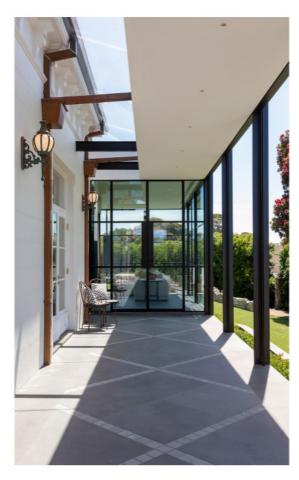
The bricks were recycled from one of the racecourses in Melbourne.

What lessons did you learn?

The collaboration between the builder, architect and client is something to embrace and foster early in the process. Many of the final details could not have been achieved without the client's commitment to the idea and the builder wanting to provide the best solution. This building wasn't procured through a traditional contract. The client trusted the builder and the architecture team could work together.

From an interior design and architecture perspective, what foundational elements did you have to work with and build on?

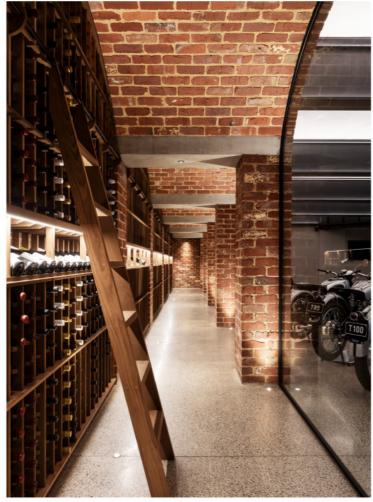
The cast iron fretwork that adorns the existing veranda is replicated in a modernist style with black steel cruciform



TOP The concept of a country homestead with outbuildings contributes to the narrative of distinctly separating each addition from the existing house.

BOTTOM A

glass elevator within the pavilion provides access to the underground garage, showcasing the owner's vintage motorbikes and a beautiful wine cellar.









columns. The use of a pediment in classic Italianate architecture is stripped of detail to a black glass facia.

How did the clients feel at the end of the project?

The project as a whole is not yet complete, with the second stage nearing completion and the start of the final stage about to commence; however, there is a sense that 'we are almost there!' Having worked with the client and on this project for over a decade, the relationship and continuity of the idea have been its driving force.

I recently opened a bottle of wine that the client gave each consultant at the start of the project and sent a message to the client thanking him for the kind gesture.

His response was: "Looking forward to seeing your vision finally completed. The cottage, barn and garage look amazing; hopefully, we'll enjoy the finished product late next year. We will have you over many times along the way, but look forward to a proper party with you guys to appreciate all the hard work and our beautiful home."

The discovery of a rear access point from a lower street level, made perfect sense to capitalise on. This allowed the removal of all private parking requirements from the front of the house and the grand entrance to be reinstated.





KROST'S SYDNEY OFFICES AREA BLUEPRINT FOR WORKPLACE DESIGN

When it comes to workspaces for its own staff, the office furniture company practises what it preaches.

PHOTOGRAPHY PIXEL COLLECTIVE3

perating a successful furniture company requires the intelligence of sales, administration, marketing and finance, as well as the brains behind manufacturing, distribution, logistics and warehousing. Krost's Mascot Office is its centre for the former team, while the Smithfield Office is dedicated to the latter.

In a recent renovation of both Sydney offices, however, Krost carefully reconfigured the amenities to encourage fluid movement between the sites.

"Given the drastic changes in work dynamics post-COVID, we really want to give people the ability to have multiple work contexts to keep them engaged and in an innovative mindset," explains design manager Carly Krost.

"Research shows that multi-context work settings can drive innovation by facilitating different modes of thinking and problem-solving. Hence, our dual-office strategy doesn't just answer logistical needs—it serves as a dynamic ecosystem that keeps our team members agile and engaged."

Krost's in-house team coordinated the design and installation of the new flexible, intuitive and humancentric offices.

"We see our workspace as more than just an area where tasks get completed—it's a living, breathing entity that contributes significantly to our organisational culture and employee well-being," says Krost.

Previously, the Sydney offices leaned heavily on traditional executive suites and a large open-plan area. While open offices were once promoted as a silver bullet for social interaction, they often failed to deliver the privacy needed for focused work. The renovation provided the opportunity to create more work environments using the best of what Krost has to offer.

Archi Task Chairs, designed for supreme ergonomic comfort, are the centrepieces of the open workstation areas.







Logic docking stations also provide seamless tech interfaces, making transitions between different work settings effortless.

New staff breakout areas—which include Krost's Remi counter table—feature around the office for impromptu catch-ups, while the curves of Sofi Ottoman seating enable informal chats.

"We are excited to be using our new Clic Workstation range, where we have paired the black frame with a Coastal Oak Woodmatt worktop from Polytec," says Krost.

"Custom joinery planter boxes divide up workstations to add privacy and green space."

The enthusiasm among Krost's Sydney teams in the wake of the workplace revamp has been "electrifying".

"One of the most rewarding aspects has been witnessing our team eagerly guide our clients through the space. They take immense pride in explaining the rationale behind each zone," concludes Krost.









onceived as a collaboration between Akin Atelier, a Sydney-based architecture and multidisciplinary design firm, and pioneering surfboard and product designer, Hayden Cox, best known as the founder of Haydenshapes The Gallery Shop is a jaw-dropping retail space, worthy of 'exiting through the gift shop'.

Akin Atelier principal, Kelvin Ho's understanding of spatial dynamics and aesthetics comes to life in this stunning retail space, which serves as a bridge between art and the urban environment. When it came to looking for a collaborator to assist him meet his vision, he didn't need to look further than Sydney's Northern Beaches.

After meeting through a mutual connection at Saturdays NYC (Ho was behind the design of the retail fitout in Bondi, and Cox had his boards and surf wear stocked by the brand), they discovered a mutual appreciation of experimenting with different materials and resin.

Ho was keen to test out new materials on a recent commission for the Art Gallery of New South Wales (AGNSW) on the design of the principal retail space for the Sydney Modern development. None of Akin Atelier's regular contributors would take the risk of working with unknown materials as they were untried and untested. But Cox had the confidence to dive into the project and the perfect collaboration was born.

Cox's approach to design, characterised by his unique perspective on materiality, made him the ideal collaborator for Akin Atelier's vision for the Gallery Shop. He lends a surfy sensibility to the space, loosening up the design with his knowledge of tough materials like bio-resin that interplay with light.

Ho says: "I knew Hayden had a deep understanding of resin having worked with the material for some 25 years. He invited us to his Mona Vale factory to talk us through his process and how he had applied the material to other architectural and interior projects.

"Hayden is this epic combination of a perfectionist, a mad scientist and designer—all of which is underpinned by a deep understanding of craft, an openness to learning, and a commitment to innovation."

The appreciation of each other's work goes both ways; Cox found working with Ho was a meeting of minds and materials.

"I really like Kelvin's contemporary approach to his design work and how he blends a number of different materials around a minimal palette. I also appreciate that he is experimental and looks outside the normal parameters in terms of how something can be done or created and I think that mindset can lead you down some really exciting paths."

THE FACTS

PRACTICE **AKIN ATELLIER IN COLLABORATION WITH HAYDEN COX**PROJECT **THE GALLERY SHOP**LOCATION **GADIGAL COUNTRY, SYDNEY, NSW**









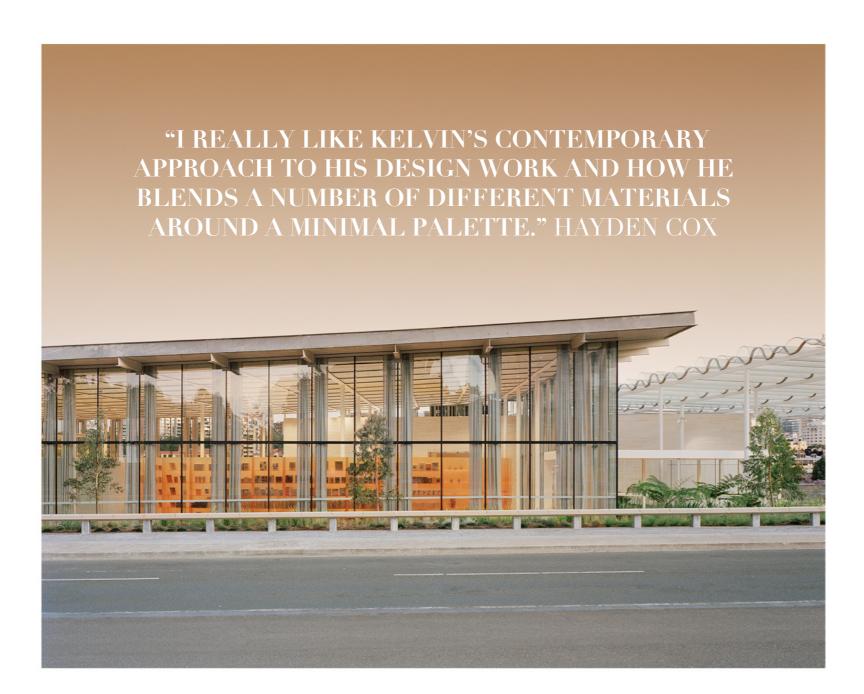












The choice of bio-resin as the primary material for the Gallery Shop was informed by its remarkable ability to reflect and refract light. The hand-feel and patina of the resin are reminiscent of the old bronze handrails in the Art Gallery's original neoclassical building.

But to take on such an ambitious project there had to be a genuine collaboration and teamwork.

Custom moulds, designed by Akin Atelier and fabricated at the Haydenshapes factory, allowed for tinted layers of bio-resin to be hand-poured daily for 109 consecutive days. This painstaking process resulted in a unique and breathtakingly beautiful resin bookshelf comprising 29 individual modules, with a combined weight of 12 tonnes.

Ho recalls the different perspectives and roles within this project underpinned a balanced approach to problemsolving on the challenges that arose.

"There was a lot about the execution that was new and unknown with a steep learning curve for everyone involved," he says. "This pressure combined with the cultural significance of this project created a strong sense of camaraderie. I honestly don't think we would have achieved what we have it if it wasn't for everyone's dedication shared desire for the best possible outcome. It really was a case of the dream team."

Cox reflects on this innovative project. "I think the experimental nature of what we've created has been a huge motivation for all involved. It's not a tried and tested concept, but more a hybrid of design, architecture, innovation, and art. Drawing on 25 years of working with resin across various disciplines, being able to truly push the application of this materiality at this scale and level was an intriguing design challenge and a privilege to realise collaboratively with the team at Akin Atelier and the Art Gallery of NSW.

"I can't believe that it's almost been a year since we completed the Gallery Shop project, it feels like it was only just finished! I think that in itself speaks to the impact it had, and all the heart and work that went into it throughout that two-year process. We will continue to evolve our resin projects with our furniture capsules and other objects, and I love the idea of continuing to work with great people like Kelvin Ho and the Akin team," says Cox.







Crafted Hardwoods A brave new frontier in sustainable timber production

rafted Hardwoods champions a highly sustainable and mindful approach towards producing regenerative hardwood timber for the commercial and residential construction market.

Crafted Hardwoods responds to a conundrum—how do we combat climate change with the knowledge that timber is the most renewable and sustainable material, yet one that not only requires protection from deforestation, but is also disadvantaged by a slow natural growing process?

The Australian manufacturer proposes that perhaps the issue lies in irrelevant sawmilling technology, as only seven percent of the nearly 1.7 billion cubic

metres of timber that is logged globally each year is redirected into sawn hardwood products. Additionally, almost 50 percent of these logged resources qualify as low-value.

With predictions from the World Bank suggesting global demand for timber will quadruple by 2050, coupled with increasing efforts to protect native forests, Crafted Hardwoods presents an antidote to the aforementioned conundrum.

Crafted Hardwoods relies on advanced technology developed by 3RT in collaboration with Flinders University, Henkel and Bosch to reach a new frontier in sustainable hardwood timber production growing trees in a machine over one day on Australian soil.

The process involves converting low-value FSC (Forest Stewardship Council) and PEFC (Programme for the Endorsement of Forest Certification) certified pulp grade resources generally destined for woodchips into premium hardwoods that sport the look, texture and properties of 100-year-old trees. This timber can then be used in a vast array of structural and decorative applications such as flooring, stairs, structural posts, doors and windows, furniture and much more.

Overall, Crafted Hardwoods believes in upholding sustainability across all areas of business, pursuing gender equality and equal opportunity alongside fostering a supportive and nurturing workplace environment.





folio

LINDSEY WHERRETT CERAMICS

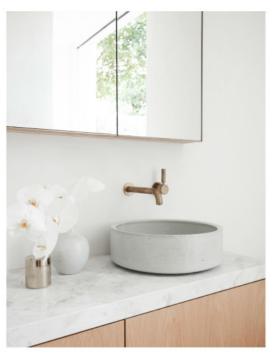
Lindsey Wherrett Ceramics is built on a foundation of traditional craftsmanship and contemporary design training.

Lindsey aims to create enduring pieces that quietly enrich architectural space, bringing a sense of tactile beauty to daily rituals.

All pieces are created by hand using traditional pottery techniques. Glazes are mixed in-house employing a palette of colours and textures which reflect the Tasmanian landscape where she lives and works.

lindseywherrett.com









THE IMPORTANCE OF LOCALLY MADE

Last October, Halliday + Baillie hosted an informative and lively discussion about 'The Importance of Locally Made' in its studio in Melbourne.

On a wet and cold Melbourne evening, an enthusiastic audience enjoyed wines from Patch Wines of the Yarra Valley and canapés while they listened to 2022 IDEA winner Clare Cousins and Halliday + Baillie Director Tanya Rive in conversation with Australian Design's Review Emily Rayner.

The wide-ranging conversation covered the impact of sustainability, the importance of collaboration between designers and manufacturers, the longevity of the products being used and how these are all improved when using product and materials designed and manufactured in Australia and New Zealand.

hallidaybaillie.com/au







5 MINUTES WITH

LOCKI HUMPHREY

Naarm/Melbourne-based furniture designer and 3D artist

ORIGIN STORY

CJ CORNISH

I have always been creative, I love problem solving and learning how things work. While studying science at uni, I picked up a side gig as an upholsterer to get my head out of the books and work with my hands. The furniture world really pulled me in, I loved the intersection of functionality and beauty.

AESTHETIC

I am drawn to clean, simple forms that carry a sense of playfulness. I love traditional silhouettes and the heritage they can bring to an interior space, but I like balancing that austerity with joy. Ultimately design, like life, should be weird and fun.

SECRET TO STAYING CREATIVE

"If you want to become a better photographer, stand in front of more interesting stuff" Jim Richardson

I think this can be applied to any creative endeavour. I surround myself with beautiful things, go to exhibitions, and, most importantly I take in my everyday environment, whether beautiful or benign.

INSPIRATIONS

Australia has an amazing local design scene and embedding myself within it as much as possible is one of my biggest sources of inspiration. My partner CJ is also a huge inspiration to me. She is incredibly hard-working, supportive and a great editor. She understands my aesthetic, sees my ideation and development process and helps clarify the vision to keep me true to myself.

LATEST PROJECT

Currently I'm working on a collection for Melbourne Design Week 2024, which is very exciting! It's a mixture of updates to existing work and new designs, including exploration of a new colour palette.

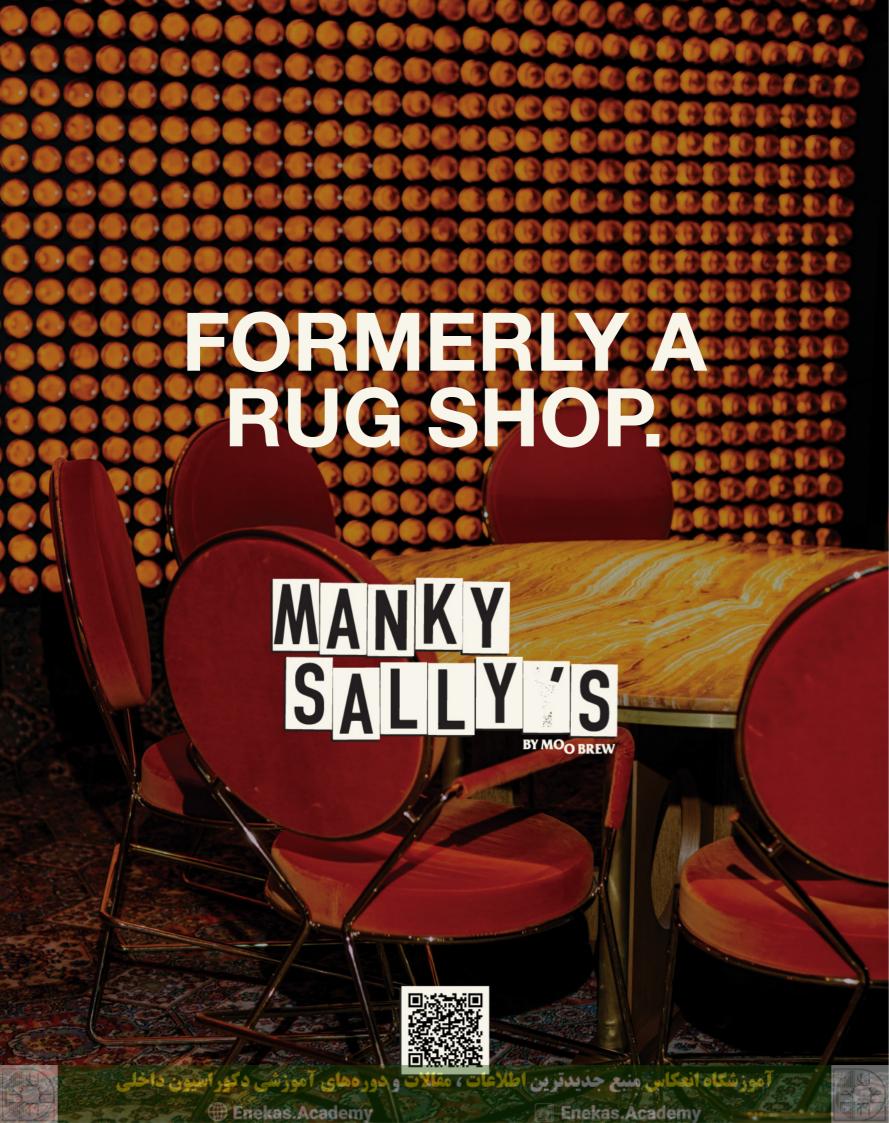
TOP TIP

Design within limitations produces the best work, and the greatest designs are unique solutions to complex problems. Enter competitions. Participate in exhibitions. Take on commissions. Surround yourself with pretty things, then sit down and give yourself a problem to solve.

Read the full profile on australiandesignreview.com







idea.2023

Happy 21st birthday IDEA! We're so grateful to all of the incredible sponsors and the interior designers and architects who entered this year's program. IDEA 2023 is a moment in time to celebrate everything we love about the Australian design community. Like any good 21st birthday party, IDEA isn't about stiff upper lip awards in awkward rooms, it's about cutting loose with your industry network of friends, peers and mentors to join together and revel in the incredible Australian design talent on show. Whether you're a winner, highly commended, shortlisted or entrant, IDEA is for everyone.

Join the celebration, see the following pages, and discover the very best in Australian design.





LAUFEN MillerKnoll NeoLith Rongue Zenith

PARTNERS

Axoloti FOUR PILLARS BREW





WELCOME TO IDEA 2023

As Editorial Director for Australian Design Review's inside magazine, I can't tell you how exciting it was to observe the jury room in action deciding on the winners for IDEA 2023. Healthy debates were had, with lots of laughter thrown in for good measure as they judged every jaw-dropping shortlisted IDEA entry.

From coastal elegance to inner city jewels, we saw a joyous celebration of the antipodean design sensibility in all its forms. Perhaps all that time being forced to find inspiration in our own backyard has turned the tables on any last remaining modicum of cultural cringe. The Australian design community is standing out and proud on the world stage – and rightly so.

Colour, joy, sexy curves and thoroughly modern nods to classical design themes all made an appearance on the shortlist. Maximalism, retro-future furnishings, adaptive reuse and mid-century magic burst forth as project after project was presented and discussed. With fewer micro trends on show, the shortlisted designs all featured choices that will stand the test of time. I can appreciate how hard it was to call out winners and highly commended projects among so many spectacular entries.

So, turn the page and discover the winners of IDEA 2023. We hope you enjoy the showcase of the very best of interior design and architecture with projects from around Australia in all their bold and beautiful glory.

As always, thanks to our wonderful sponsors – many of whom are celebrating milestone years of over a decade of category sponsorship of IDEA. We couldn't do it without you! We also welcome our new sponsors to IDEA 2023. We are so proud to be associated with the best retailers, manufacturers and associated industries that contribute to IDEA.

EMILY RAYNER AND IDEA TEAM







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JURY PANEL

As with every year, the IDEA Jury 2023 embodies the pinnacle of Australian interior design. They encompass both innovators and sources of inspiration, spanning a mix of experienced and emerging talent. We express our gratitude to them for their remarkable contributions and unwavering commitment to the process of judging IDEA.



ELVIN TAN

Elvin Tan always pursues a handson approach to all projects. He believes in the power of design and in the inherent value it can create regardless of the size, type and budget of a project. After obtaining a Master of Architecture at RMIT, he gained valuable experience at established practices, designing hotels and restaurants internationally and locally while his passion for interior design blossomed.



JADE NOTTAGE

Jade Nottage takes an artistic approach to design, influenced by her interest in art, her love of painting and her understanding of historical design periods. She draws inspiration from colour, and proportions and places high value on the narrative of each design brief. Jade values human connection, ensuring that Tom Mark Henry's work makes a lasting impression and positive cultural impact, while also building meaningful and long-lasting relationships with her colleagues at Tom Mark Henry.



MEGAN NORGATE

Megan Norgate is the founder and design director of the Architecture and Interior Design studio Brave New Eco in Melbourne/Naarm. Megan has a holistic design approach to creating design solutions by integrating the built, interior and ecological environments. She has developed a framework of design ethics and principles for her own practice. Brave New Eco seeks to resolve design problems with minimal and considered interventions using a resourceful and deeply responsive approach.



RACHEL NOLAN CHAIRPERSON

Rachel Nolan is the first
Chairperson for IDEA 2023. Nolan
has a wealth of expertise in
creating built environments that
are inspiring and responsive to the
brief, context and environment.
She is currently the Chair of
the University of Melbourne
Architecture Advisory Board, a
founding member of The Boyd
Circle and has served the AIA as
a lecturer, juror for the Victorian
Chapter Awards and member of
the AIA Honours Committee.



DANIELLE BRUSTMAN

Danielle Brustman's Melbournebased studio encompasses a broad spectrum of practice, from residential interiors and commercial design for the hospitality, education and retail sectors along with furniture and lighting design for exhibition and installation. Danielle works with a rich syntax of colour to conceive works that challenge our perception of private and public space. Her design work is narrative driven and informed by dynamic colour relationships, geometric form and fantastical spaces.



BYRON GEORGE

Byron George is the director of Russell & George. The practice takes a very considered and nuanced approach that aims to challenge conventional notions of what design is and how it can make an impact on or celebrate the culture of a society. Byron's own experience spans from the design of small objects to large-scale architecture, and he approaches every client and project with the same mix of curiosity, energy and a fundamental belief in the ability of good design to change a person's day for the better.



SUE FENTON

Sue Fenton has been practising interior design for over 20 years, working across all sectors of Woods Bagot's global studio. Sue creates engaging spaces that enhance our built environment, provide a sense of place and enrich user experience. Her main focus is on design outcomes developed through a collaborative process, one that reveals potential and is driven by research.





idea.2023WINNERS

WINNER OVERALL PROJECT OF THE YEAR

PROJECT **SOMERS HOUSE**PRACTICE **KENNEDY NOLAN**

Derek Swalwell

Somers House replaced a building that was the repository of good memories, but was also damp, poorly organised and at the end of its useful life. The new, unmistakably Australian coastal house in the Victorian seaside town of Somers, integrates these existing and future memories into a well-organised, functional, accessible and zoned abode.









Míele



A unanimous standout project and much loved by all the judges - both beautiful and masterful in solving complex problems of multifamily requirements with wheelchair access. The project draws together a palette and textures from the landscape, the owner's artefacts and precious memories, and creates a deep warm interior experience that seemingly glows from within. Although rich in a layered immersive approach to the palette, there are small references to the modest Australian modernist holiday house that are relaxed and fun." **SUE FENTON**



Enekas.Academy







idea.2023WINNERS

WINNERGOLD MEDAL

PRACTICE ADAM GOODRUM

Photos supplied by Adam Goodrum

The IDEA Gold Medal is reserved for individuals who have made exceptional contributions to the field of design and in the world of product design, and few names resonate as strongly as Adam Goodrum's.

With a career spanning over two decades, Goodrum has emerged as a true luminary in the field, consistently pushing the boundaries of creativity and innovation. His ability to marry form and function, his commitment to sustainability, and his dedication to pushing the boundaries of design make him a standout recipient of the IDEA 2023 Gold Medal.

Adam Goodrum's journey in the design world began in NSW, where he honed his skills at the University of Technology Sydney studying industrial design. After completing his studies, he soon garnered attention for his distinctive style, characterised by a harmonious blend of form, function and a fresh sense of playfulness.

One of Goodrum's standout projects is the Stitch chair, produced in 2008 by Italian furniture giant Cappellini. The design seamlessly marries aesthetic appeal with ergonomic comfort and pays homage to Bauhaus colour palettes. The Stitch chair has earned international acclaim and has become a modern classic that's

housed in museums around the world.

In addition to his individual projects, Goodrum has also collaborated with renowned brands, such as Louis Vuitton, Alessi and Veuve Clicquot, consistently delivering innovative and iconic designs.

Goodrum's design philosophy goes beyond aesthetics—he places great emphasis on sustainability and ethical production. This dedication to eco-conscious design aligns perfectly with the growing global demand for responsible and sustainable products.

In an interview with *Vogue* magazine Goodrum emphasised the importance of developing Australian design talent and he has long been a champion of the local industry.

"There's been this insecurity that the only things that are important have come from overseas," Goodrum told *Vogue*. "But I think we need to make our own history and feel proud of what we're doing."

Over the course of his illustrious career, Adam Goodrum has consistently demonstrated an innate ability to capture the essence of an idea and transform it into functional art.

Australian Design Review is honoured to bestow him with the IDEA Gold Medal.









KROSE.

OPPOSITE TOP Adam Goodrum pictured PHOTOGRAPHY SIMON WHITBREAD

OPPOSITE BOTTOM

Talleo Longbow Archant 2019-2020 Exquisite corpse collection (Picture Victoria Schommler) LEFT A&A 'Cocotte en Paille' (Chatterbox in Straw) is a significant piece commissioned as one of 200 invited global visionaries to celebrate 200 years of Louis Vuitton.

RIGHT Veuve Clicquot Riddling Stool by Adam Goodrum









WINNERDESIGNER OF THE YEAR

PRACTICE ARENT&PYKE

🗖 Anson Smart & Prue Ruscoe

Arent&Pyke is a Sydney-based interior architecture and design practice with a distinct focus on the decorative arts. Founders Juliette Arent and Sarah-Jane Pyke are masters of emotional interiors, imbuing spaces with character through colour, texture and a touch of the unusual since the formation of their practice in 2007.

Arent&Pyke combine decades of technical expertise to pull off comfortable and luxurious interiors. While they have created an internationally recognised practice, the value they bring remains in the emotional connections they create and how those, in turn, drive aesthetic and practical decisions.

IDEA regulars, the studio was recognised across several categories in both the shortlist and final winners' list this year. From the unpretentious Speargrass house, which is a canvas for its breathtaking Queenstown surroundings, to KODA's new hair salon with colour applications so immersive they settle clients into a state of revered relaxation, Arent&Pyke's projects demonstrate a deep understanding of the psychology of design.









CULT



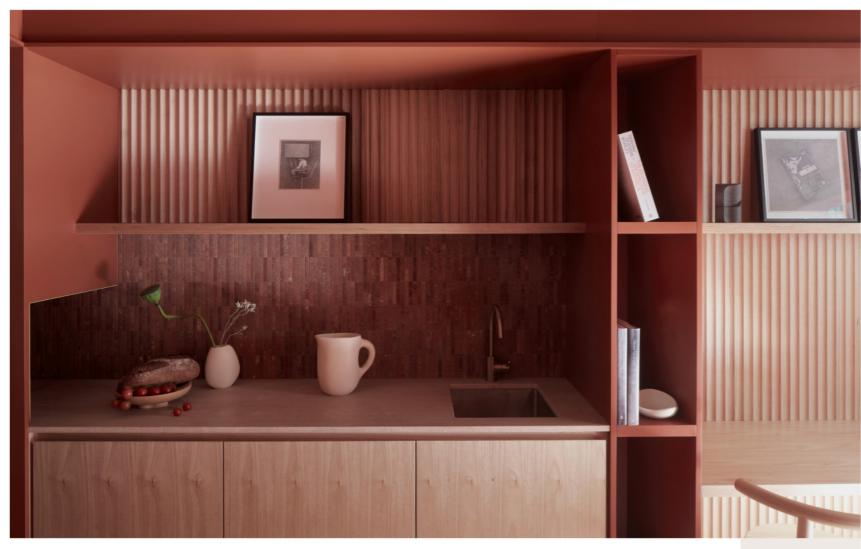
The highly acclaimed Arent&Pyke have been instrumental in elevating the decorative within the interior design fold and paving the way for others to follow. The studio has not only developed a distinctive flair for beauty and grace in design, yet demonstrated a willingness to intimately collaborate with cilents to deliver unique projects grounded in highly crafted design principles."























WINNER EMERGING DESIGNER OF THE YEAR

PRACTICE LINTEL STUDIO FOR ARCHITECTURE

Luc Rémond & Saskia Wilson

Emiliano Miranda founded LINTEL Studio for Architecture in 2021 with the goal of contributing positively to Australia's built environment and its industry's constituents equally. "That's why the studio is called 'LINTEL Studio for Architecture'," he told inside in the IDEA 2023 shortlist edition, "because our responsibility is not only to our clients, but also to the profession itself and its many moving parts."

Miranda now works alongside three employees on mostly single residential buildings. In projects such as Studio Elroy, LINTEL employs quality materials that have been selected in the pursuit of effortless performance and timeless compositions, designing forward-thinking buildings with a backwards glance.

Miranda is committed to celebrating cultural and linguistic diversity within LINTEL's operation, as well as LGBTQIA+ and First Nations communities. The practice has set out to foster not only architectural brilliance, but also a healthy and balanced work environment.



LINTEL Studio
has submitted
a project that
reflects a
sophistication
and refinery well
beyond its young
years. The colour
palette and use
of rich materiality
has been skillfully
detailed. LINTEL
Studio is certainly
a company to
watch out for."

JADE NOTTAGE











WINNER COMMUNITY SERVICES

PROJECT REFUGEE
RESOURCE HUB POWERED
BY THE ASRC
PRACTICE BATES SMART
WITH GARNER DAVIS
ARCHITECTS

Sean Fennessy

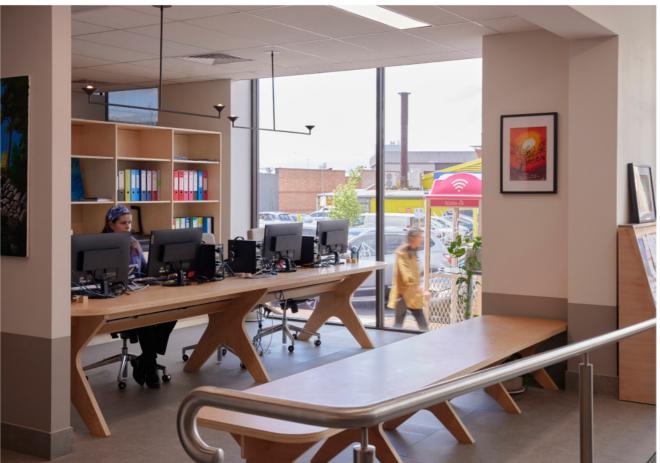
The Asylum Seeker Resource Centre's Refugee Resource Hub is a place of welcome, community and support for refugees and people seeking asylum. The refurbishment of an existing building in Dandenong, Victoria, into a new integrated services hub has brought multiple support services and organisations under the one roof.

The project was delivered as a pro bono project by Bates Smart and Garner Davis Architects a partnership borne out of a shared philosophical approach to human-centred design. The team navigated a complex, sensitive brief to transform the building into a functional, safe and inviting 'home of hope' that is accessible and culturally appropriate. They were conscious of developing light colour schemes, using natural materials and selecting soft furnishings to create a calming and open environment as a backdrop for the work that goes on in the Centre. Visual linkages are meant to be comforting for those who may be arriving from difficult or traumatic situations.









A wonderful initiative for a much needed service. The design feels fresh and playful, yet simple in it's execution, a multi-service hub that feels warm and welcoming." **JADE NOTTAGE**









TOP Fresh internal finishes, skylights and windows were installed to open up and connect the space.

LEFT The Refugee
Resource Hub
demonstrated
the benefits of
architects, designers
and suppliers working
together to create
beautiful, functional
spaces in which
people feel safe
and comfortable.



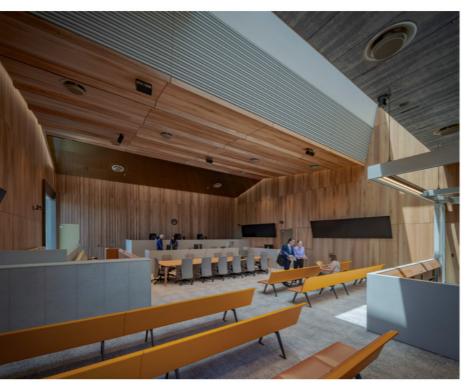




LEFT Cobargo Santa Project is an affordable, resilient, climate-responsive home built for a family devastated by the Black Summer bushfires.











Amid an encouraging amount of projects submitted for the Sustainability Award, the Bendigo Law Courts stood out as a leader in its class. The building has achieved net-zero operational potential and sought a social impact by being firmly contextualised by place and people. Community benefit and engagement through 90 percent local material procurement includes collaborating with the 165-year-old manufacturer Bendigo Pottery. The project aims to create a safe and supportive environment for those disadvantaged or in traumatic circumstances within our legal systems, including safe waiting spaces and dedicated circulation for vulnerable people. Consultation with the Dja Dja Wurrung Clans Aboriginal Corporation was vital to achieving these aims. Bunjil, a compelling work by First Nations artist Racquel Kerr, rises over the copper façade and overlays the landscape inside. The building speaks to our legal system's responsibility to provide dignity and safety for all people." MEGAN NORGATE

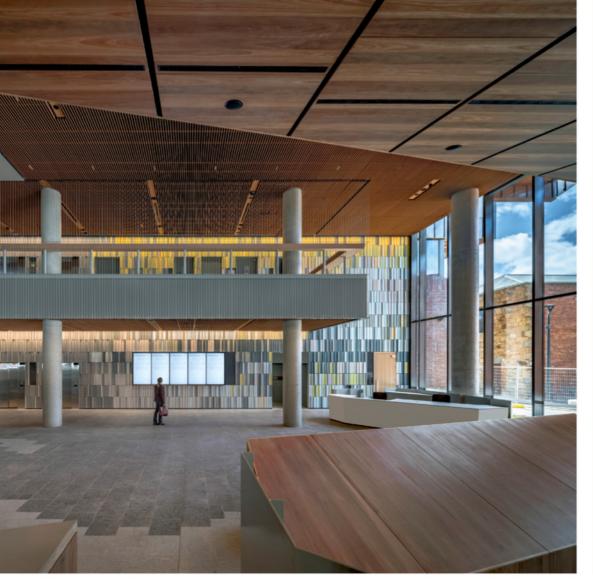






NEOLÌTH





WINNER SUSTAINABILITY

PROJECT **BENDIGO LAW COURTS**PRACTICE **WARDLE**

Tim Griffith

This year's sustainability winner, Bendigo Law Courts in Bendigo, Victoria, was designed by Wardle Studio. The project was undertaken via strong partnerships with Djaara (Dja Dja Wurrung Clans Aboriginal Corporation) and Court Services Victoria, and demanded a meticulous consultation process with numerous stakeholders intent on dignifying the court experience and improving access to justice.

Wardle designed elements that elevated the building from functional to a benchmark in its field. With clear views outside, abundant natural light and access to outdoor terraces without exiting the building, the design places people at its centre, underpinning a functional, safe and accessible court that meets the needs of its diverse users.

It is a civic space that is visually and culturally anchored to Bendigo's unique identity, including the culture, knowledge and connection of the Dja Dja Wurrung, Bendigo's Traditional Owners.

Designed in consultation with users, for users, the Law Courts have multipurpose spaces and advanced technological capabilities integrated through courtrooms, work areas and public spaces to improve the efficiency of court operations.











NEOLÌTH

HIGHLY COMMENDED SUSTAINABILITY

PROJECT LOTHIAN STREET LIGHTING -FOR KERSTIN THOMPSON ARCHITECTS PRACTICE EDWARD LINACRE STUDIOS / **KERSTIN THOMPSON ARCHITECTS**

Leo Showell

Edward Linacre Studio was engaged by Kerstin Thompson Architects to develop a range of lighting fixtures for their prospective offices utilising the expired factory lighting and discarded warehouse components that existed on the site prior to the renovations. An illuminating collaboration of re-use and recycling ensued.











NEOLÌTH

HIGHLY COMMENDED SUSTAINABILITY

PROJECT TERROIR HOBART OFFICE PRACTICE **TERROIR**

Brett Boardman

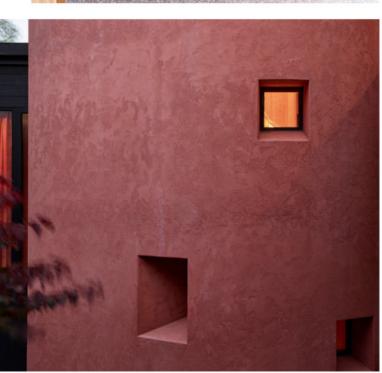
TERROIR's headquarters in Hobart occupies what was an abandoned office with a 1960s design. Emitting zero carbon by building nothing new at all, the design team chose to repurpose existing partitions, framework carpentry and windows. TERROIR believes sustainable practices require a new

















halliday baillie



WINNER RESIDENTIAL SINGLE

PROJECT **SOMERS HOUSE**PRACTICE **KENNEDY NOLAN**

Derek Swalwell

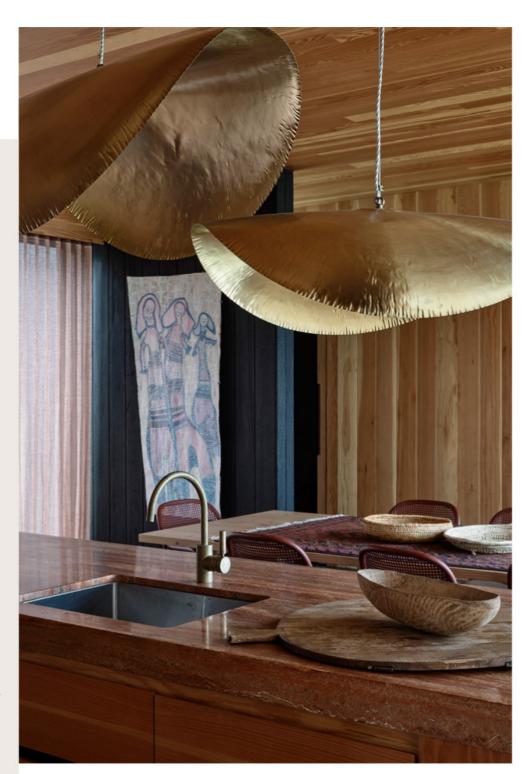
Somers House was transformed from a disorganised and damp building that contained rich memories into a peaceful home for the constantly evolving family.

This unequivocally Australian coastal house in the Victorian seaside town of Somers integrates these existing and future memories and delivers the client's wish for a multi-use, functional and zoned abode.

Somers House caters to a diverse range of possible inhabitants via wheelchair accessibility, in addition to concrete flooring and an 18.5-kilowatt solar PV system reflecting a tight grasp on passive thermal design principles and the impacts of operational energy.

There is a clear consideration for how the interior and exterior materials will respond to the weather, as external shou sugi ban cladding and ochre-toned render on the exterior are patinated with efflorescence, tannins and salt, yet on the interior are rich and textural.

Somers House shines through its flexibility and adaptability, nuanced and meaningful connection to place and memory, and sustainably mindful design considerations such as reduced energy use.



Somers House by Kennedy Nolan is a spectacular home that radiates warmth. The colour palette and layered materiality are iconically Kennedy Nolan and demonstrate the studio's mastery of colour. The home has a significant focus on how designing for accessibility does not need to sacrifice aesthetics." JADE NOTTAGE

























australian design review

WINNER RESIDENTIAL INTERIOR CURATION

PROJECT WEEROONA HOUSE PRACTICE SIMONE HAAG

Tom Blachford

Simone Haag brought furniture, artwork and objects to Weeroona House in Hawthorn, Melbourne, to ascertain a balance between Federationera detailing and dynamic and contemporary features.

The interiors embraced the characteristics of the original detailing via a celebration of the eclecticism and indulgence synonymous with the Queen Anne style, in addition to imbuing the house with a sophisticated modernity.

Simone Haag achieved the fusion of history with the contemporary through pairing the house's rusty brown expression—cohesive with the terracotta roofscape of the neighbourhood—and Queen Anne detailing with colours and finishes reflective of a more dark and moody modern tone.

The house's history was also saluted through the restoration of original doors and ceiling sconces. Additionally, the client's personal pieces, such as ibis statues and vintage family photographs, informed the interior decorating and further met the intended hybridised style of the old and the new.



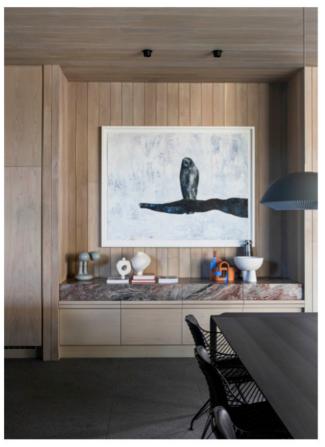








SUE FENTON

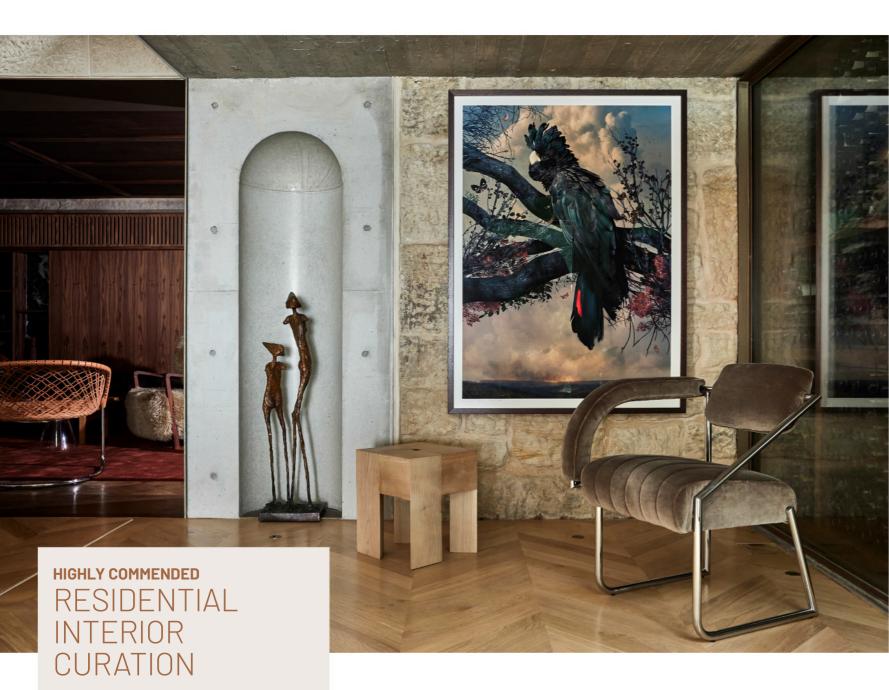








australian design review



PROJECT WURRUNGWURI HOUSE
PRACTICE CLAIRE DELMAR OF STUDIO CD
WITH CARTER WILLIAMSON ARCHITECTS

Pablo Veiga

Claire Delmar of Studio CD designed the interiors of this Birchgrove home in New South Wales to function hand in hand with the architectural design by Carter Williamson. Salvaged sandstone and modern bricks served as inspiration for a natural and textured palette. The space exudes a playful air through the inclusion of vintage and modern one-off interior furnishings sourced from local galleries and suppliers.









This project exemplifies Carr's tight grasp on design rigour and discipline. Even the simplest details are effortlessly executed with elegance and restraint to create enduring interior architecture that rejects trends and masters the manipulation of light." SUE FENTON



WINNER RESIDENTIAL MULTI

PROJECT **835 HIGH STREET** PRACTICE **CARR**

Rory Gardiner

Located on the thoroughfare of High Street, Armadale in inner Melbourne, 835 High Street features 26 residences and one penthouse.

With a grid pattern that signifies movement, the design situates the building within its streetscape through the highly refined and detailed façades to the east and south, coupled alongside the north and west façades that wrap around and dissolve the form via framing.

The palette of the interior materials and finishes follows a similar pattern of order and equilibrium noted on the exterior. Common spaces boast the texture evident on the exterior in addition to soft grey and muted tones spotlighting the view beyond.

The shining star of the building is the 13-metre void in the centre that not only acts as a vertical pathway for the private residential lobby, but also ricochets light and shadow throughout.

Carr has established a new precedent for medium-density housing by relying on core design principles, considered apartment planning and high-end materials.





Tongue &Groove







WINNER OBJECT, FURNITURE & LIGHTING RISING

PROJECT BUTTON STOOL PRACTICE LOCKI HUMPHREY

Emilia Jesus & Jax Oliver

Locki Humphrey's Button stool created for HARD: MDW2023 uses recycled materials to create an inspiring and meaningful piece of designer furniture.

Made from recognisable Australian public transport fabrics, woven ethernet cabling and rubbish discarded on the street, Button infuses quotidian items with an aesthetic flair and subverts traditional perceptions of their function in common spaces.

Grounded in sturdy, clean and fun design, the Button stool highlights the flexibility and adaptability of recycled materials. All the materials, aside from the blue paint, are hard rubbish. The stool consists of a timber internal structure manufactured from a former wardrobe fixed to PVC pipe offcut legs.

The exterior body is made from 200 metres of ethernet cabling sourced from the security cameras at a local business and the PVC cylinder was gathered from the Upfield bike path. Additionally, the foam for the upholstered seat was discovered under a dumpster.

Overall, the Button stool highlights the importance of upcycling and recycling in pursuing sustainability, and how something extraordinary can be made from garbage.







Zenith



I am quite lovestruck and captivated by this unique stool that reimagines familiar but discontinued textiles formerly used to upholster the seats of Melbourne trams. The design is playful and colourful, and brings new life and purpose to a material that would otherwise be outdated and redundant. The woven elements add an extra layer of craftsmanship, tactility and ingenuity."











Zenith

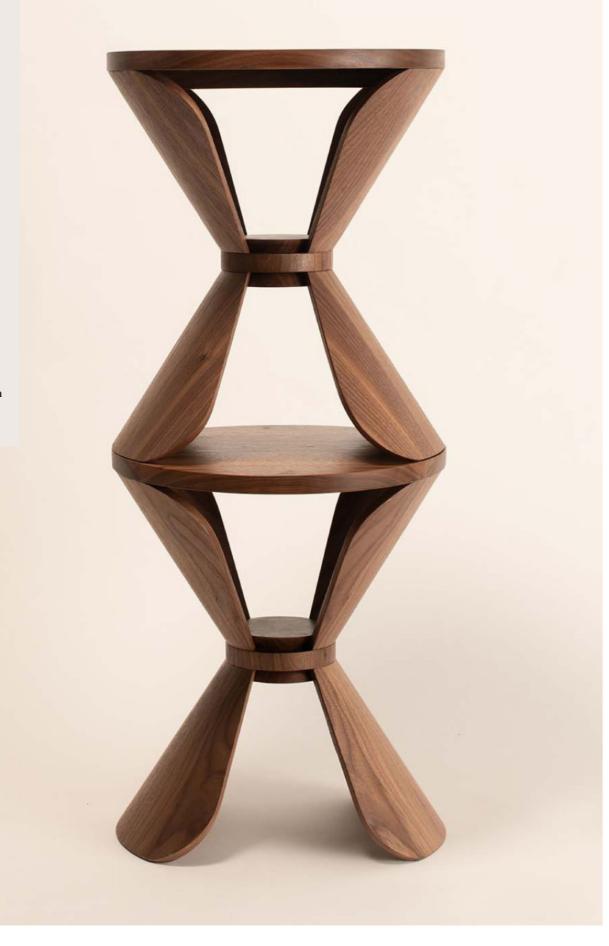
HIGHLY COMMENDED OBJECT, FURNITURE & LIGHTING - RISING

PROJECT RESONATE
SIDE TABLE
PRACTICE NAYME

Jess Brohier

The Resonate side table is an ode to the hourglass as a striking silhouette, a marker of time passing and cycles of emotion.

The initial concept was influenced by architectural details in fashion, mainly the detail in contemporary female fashion and hourglass silhouettes from beautiful garments.







Tongue &Groove



WINNER OBJECT, FURNITURE & LIGHTING PROFESSIONAL

PROJECT **VOLANT CHANDELIER** PRACTICE **ROSS GARDAM**

Haydn Cattach

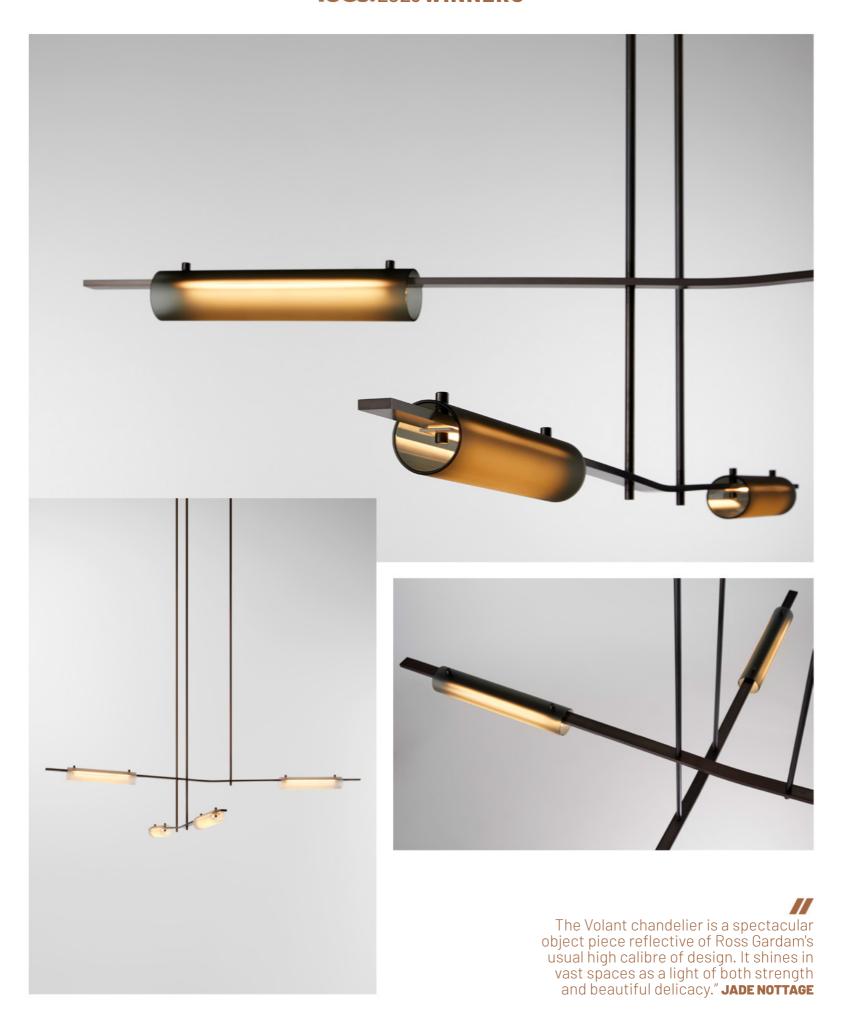
Designed in Australia and hand-assembled at Ross Gardam's Melbourne studio, Volant is a modern chandelier possessing the spatial quality of a kinetic sculpture—a static lamp with a mystifying ability to appear in motion.

The chandelier's solid brass bars are home to textured and tubular formed glass elements angled to produce the effect of floating objects revolving around each other. Sustainability and product durability is met through innovative LED technology.

Initially designed as a sculptural lighting element and then redeveloped into a production product for Ross Gardam's studio, the Volant chandelier's modularity and architectural roots mean the fixture is compatible with a diverse range of architectural spaces.











Tongue &Groove



HIGHLY COMMENDED OBJECT, **FURNITURE** & LIGHTING -PROFESSIONAL

PROJECT VOOM COLLECTION PRACTICE TAIT WITH ADAM GOODRUM

Timothy Kaye

The Voom Collection by Tait is grounded in soft curves, opposing textures and a hint of Australian nostalgia. The lounges and ottomans can be grouped together in a variety of configurations to create different and dynamic sofa and sunlounge forms.

Unique in both design and materials, the suite of lounges has been created to withstand harsh Australian conditions encountered indoors and outdoors.







WINNER WORKPLACE OVER 1000som

PROJECT THE MECCA SUPPORT CENTRE PRACTICE STUDIO TATE

Sharyn Cairns

Nestled in the heart of the inner Melbourne suburb of Richmond, The MECCA Support Centre by Studio Tate serves as a vibrant home for Australia's largest premium beauty retailer.

The mid-century warehouse provides an industrial backdrop for the Centre's richly layered interior that draws on colour, tactility and beauty iconography in celebrating the MECCA brand.

The MECCA Support Centre also reveals how meaningfully communicating a brand identity and culture via design can enrich the well-being of staff and visitors. Collaboration, scheduled and spontaneous events and networking are enabled through the design.

Although the workplace boasts a large 4500-square metre footage, features such as colour, materiality, eclectic furniture and lighting mean the interior still feels intimate and cosy. MECCA's reputation for providing an energetic and lively instore experience is echoed in the tonal shifts throughout the space.

The design also engages with sustainability practices, including selecting materials such as Comcork flooring and Portugal Cork wall panelling, reusing existing workstations, reupholstering existing task chairs and opting for loose pieces as opposed to built-in joinery, as these can be disassembled and moved to cater to MECCA's evolving needs.

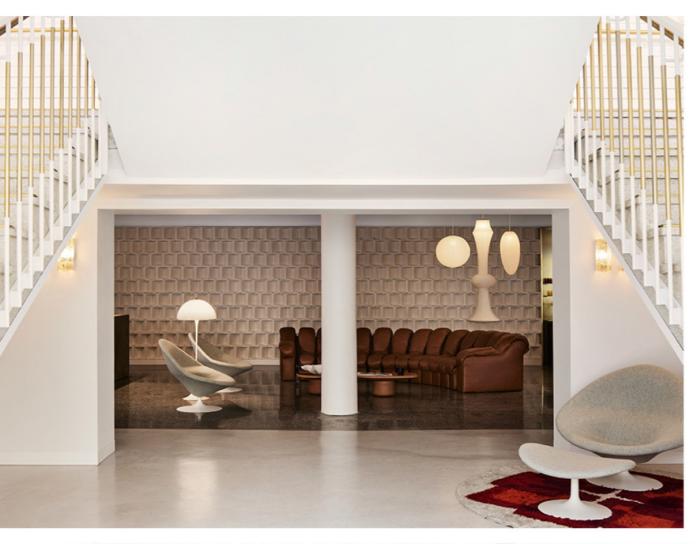
The MECCA Support Centre is grounded in a design that is inviting, warm and energising, and conducive to moments of togetherness, but also solitary work and reflection.







MillerKnoll



It's no secret that the modern office is changing. To keep up with the times, businesses are having to create offices that are conducive to creativity and collaboration. The traditional office cubicle is a thing of the past and open spaces with generous natural light and breakout zones are becoming the norm. Through cleverly layered interiors that feature punchy moments, Studio Tate has created a very attractive workplace in The Mecca Support Centre."

ELVIN TAN







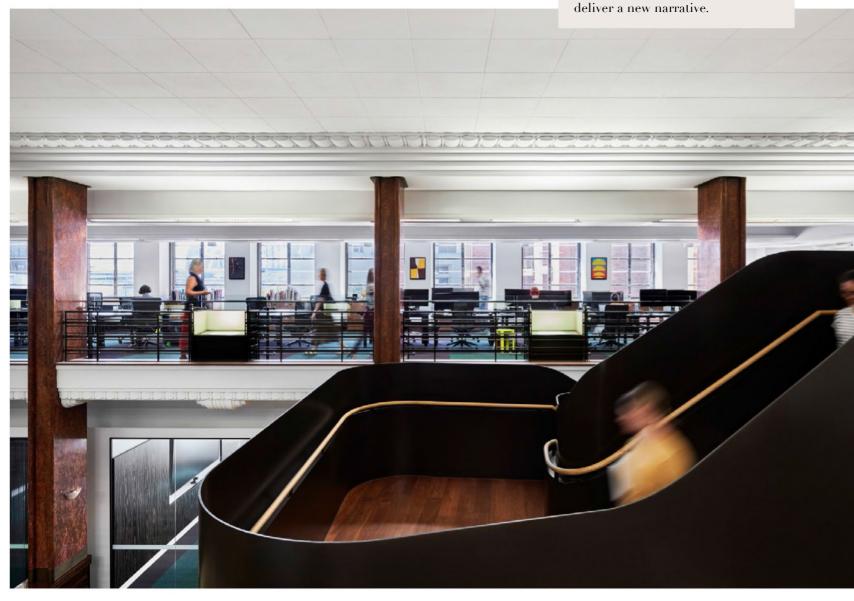
HIGHLY COMMENDED WORKPLACE OVER 1000SQM

PROJECT M&C SAATCHI
PRACTICE WOODS BAGOT

Nicole England

Woods Bagot's overhaul of an interwar-era building in Sydney sees character, rather than perfection, as crucial to the future workplace.

Located in the historic former Transport House, M&C Saatchi has planted deep roots within the historical precinct, focusing on consolidating a house of brands to deliver a new parentive.







WINNERWORKPLACE UNDER 1000som

PROJECT BRIDGE 17 PRACTICE SMART DESIGN STUDIO

Romello Pereira

Bridge 17 is a sculptural, bespoke and structurally innovative workplace designed by Smart Design Studio that is nestled within a refurbished existing addition atop a Heritage-listed sandstone building in Sydney's CBD.

Serene and monumental volumes are paired with a refined palette and sharp detailing to establish a dynamic spatial interplay where the hero is natural light.

The new vaulted workplaces and meeting rooms reflect a tight grasp on creative sculptural forms and structural innovations. External volumes are echoed internally in double-height and light-filled lofty spaces.

A shining star of the workplace is the light, sound and air quality achieved through the large perimeter sliding balcony doors and reflective ceilings. Warm timber floors and panelling coupled with bespoke joinery and black loose furniture complement the restrained palette and style.

Smart Design Studio's design reflects a core focus on maximising the functionality and collaboration of a workplace through accentuating views of Sydney's skyline, allowing natural light to flood through and ensuring an abundance of open-plan spaces.



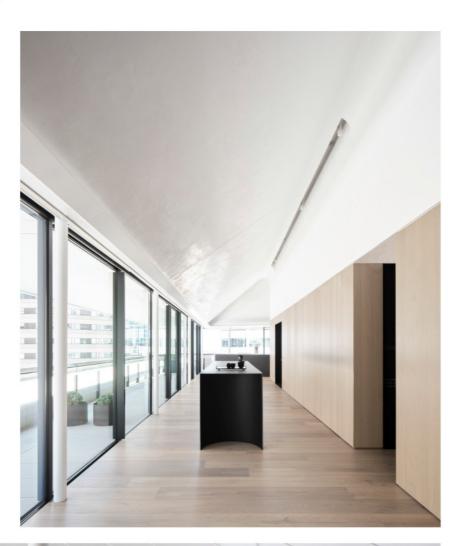






This calming workplace is an elegant reimagination of an existing building's rooftop location. The spatial arrangement takes full advantage of the unencumbered natural light and views - beautifully complementing the palette of soft natural materials. Although boasting unusually shaped spaces for a workplace, the long and slender volumes appear as a series of galleries and establish a new precedent in premium quality work environments."

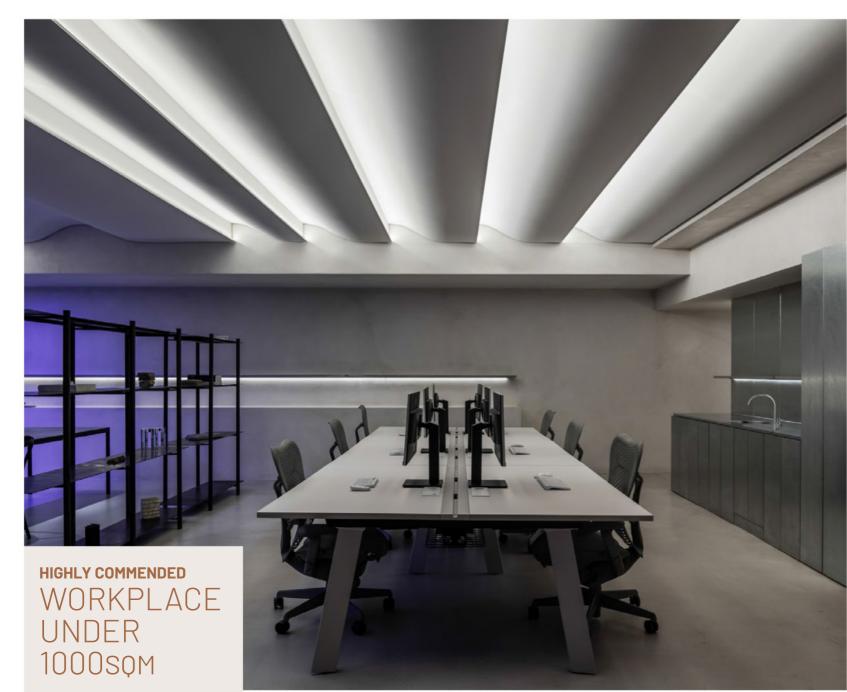
SUE FENTON











PROJECT MBAD STUDIO
PRACTICE MELANIE BEYNON
ARCHITECTURE AND DESIGN

Tom Blachford

The in-house design of the Melanie Beynon Architecture and Design studio in Prahran, in inner Melbourne, embraces principles that aim to communicate openness between the team and community.

Additionally, the interior aesthetic is conducive to a studio culture that values transparency and collaboration.





WINNER INTERNATIONAL

PROJECT SPEARGRASS HOUSE PRACTICE ARENT&PYKE WITH SUMICH CHAPLIN ARCHITECTS

Anson Smart

Settled upon a raised plateau outside Queenstown, New Zealand, Speargrass House blends robust elegance with refined practicality. The project was a collaboration between Arent&Pyke and local New Zealand practice Sumich Chaplin.

Arent&Pyke's challenge was to create a forever home within the new steel, local Schist stone and timber weatherboard structure that wrapped around a sheltered courtyard, avoiding the clichéd trappings of a country escape.

Stone, including native limestone Oamaru, became the expressive canvas and further anchored the home to its setting. Avoiding the customary prized artwork or television above the main fireplace, Arent&Pyke's custom layered fixture—crafted from hand-slumped glass, an amoebic bronze plate and a river pebble sourced from the site—became an ambient meditation on embracing the slow life.

Beneath pitched ceilings and within expanses of glass, Speargrass House is a sanctuary that enhances interaction with family, friends and nature, rather than fussy ornamentation.



Designing in another cultural context always poses challenges, particularly when that culture bears similarities to our own, yet also subtle differences. Arent and Pyke navigated this difference skillfully by acknowledging the unique connection to the natural environment New Zealanders pride themselves in having."







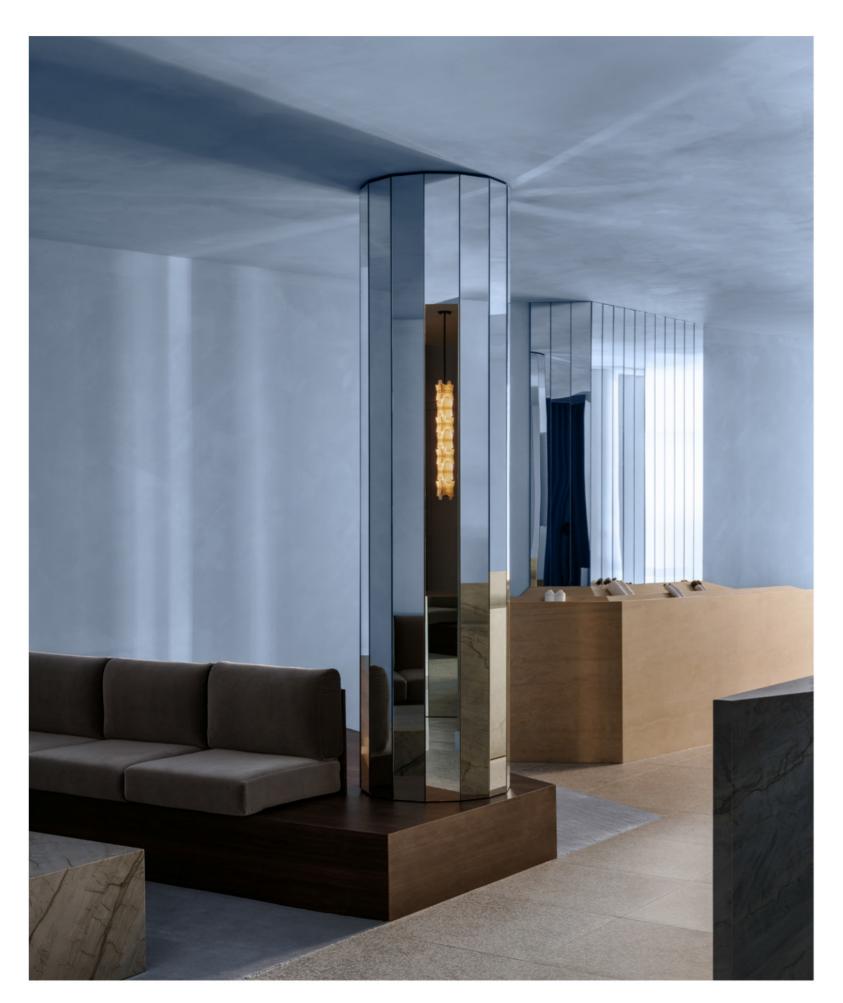




LAUFEN













WINNER INSTITUTIONAL

PROJECT OCEAN COSMETICS PRACTICENICKOLAS GURTLER OFFICE

Timothy Kaye

It isn't often that one can describe a medical clinic as aesthetically pleasing, but that is exactly what Nickolas Gurtler Office has achieved with Ocean Cosmetics. Located in the beachside locale of Cottesloe in Western Australia, the design reimagines the clinic experience, creating an environment akin to a luxury boutique or exclusive hotel.

The studio took inspiration from the iconic Thierry Mugler Angel perfume bottle; its angular forms, chrome detail and rich sky-blue tone were drawn upon as a starting point for a space that was transformative, sleek and ethereal.

In contrast to the sleek forms of the bottle, Nickolas Gurtler Office interpreted the local landscape within a clinical context.

The space featured honest materials like walnut, bronze, Belgian linen and travertine, against terrazzo, velvet, Alpine quartzite and Carrara marble, creating a harmonious approach to natural inspiration and paying homage to the famous beachside nearby.

The studio uses design to enhance the unusual architectural elements, exemplified in the use of columns, incorporating them as part of the design rather than concealing them.

The result is a luxurious and welcoming space for the clinic's clientele.





A rich and soothing palette of materials provides inhabitants with a calming and private experience. The design, featuring beautifully detailed joinery, feels contemporary and crisp, but with the classic walnut timber to bring warmth."

JADE NOTTAGE









WINNER HOSPITALITY

PROJECT **DOLLY**PRACTICE **GENESIN STUDIO**

Jonathan VDK

A unique and immersive modern wine bar, Dolly by Genesin Studio was designed to stand out from the 'standard' hospitality venue and act as the ultimate food and wine lovers' playground, featuring details that disrupt expectations.

Based in Unley, Adelaide, the space features a textural contrast of materials, subtle colour play, a warm palette and restraint of material and detailing. The space used natural and artificial light, playing into both shadow and theatre as the day turns into night.

The existing glazed frontage, along with a mirror chrome, acoustic ceiling, provides a futuristic feel, which is contrasted by the warmth and texture of tapestry art and ceramics. Adding to this unique style, special features of the venue include a brick-tiled floor, banquette seating and skirting using local bricks that add warm tones to the space.

From beginning to end Genesin Studio has created a chic, timeless and futuristic wine bar.







FOUR PILLARS





Genesin Studio emphasised creating an urban oasis at Dolly. The play of unconventional finishes and delightful design detail paired with warmth earthy artisan elements evokes a sense of escape and blissfulness. It is somehow familiar yet unexpected, which makes this project a standout." ELVIN TAN











SYDNEY

brick factory.



FOUR PILLARS

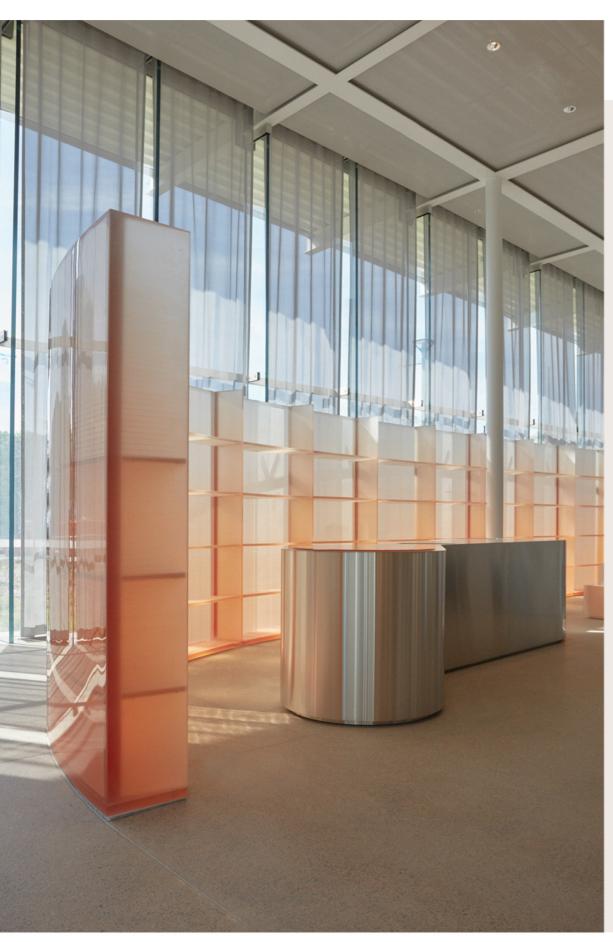


PROJECT RARA RAMEN BAR -BURLEIGH HEADS PRACTICE APHORA ARCHITECTURE









WINNER RETAIL

PROJECT THE GALLERY SHOP PRACTICE AKIN ATELIER

Rory Gardiner

It was the shared appetite for experimentation between Art Gallery, architect and collaborators that resulted in the Gallery Shop by Akin Atelier in the Art Gallery of NSW's Sydney Modern building.

The retail space is a resin installation developed with surfboard designer Hayden Cox, a luminous space of shifting perspectives and light refractions. Fluid contours of bio-resin wrap around the shop's perimeter to form a transparent margin, serving as both boundary and display.

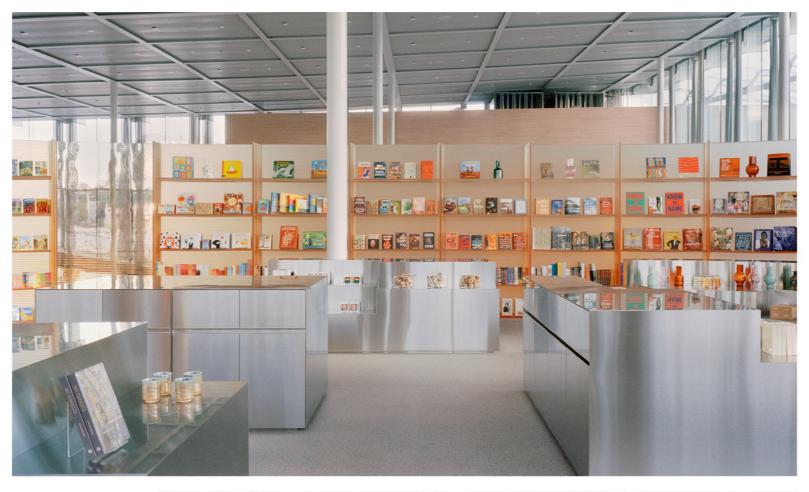
Located in the entrance pavilion of the new Sydney Modern building, the site presented a unique opportunity to break past the 'exit through the gift shop' conventions and extend the artistic experience of the Art Gallery and SANAA's architecture into the design of a commercial and functional retail space.

Not your archetypical gallery shop, the space showcases layers of 100 individual colours that were hand-mixed and poured into custom moulds for 109 consecutive days to achieve Akin Atelier's design.

Reflecting both a retail experience and a sculptural installation, the Gallery Shop is a practical and playful intervention—a place of exchange, discovery and connection, which straddles functional, commercial and aesthetic outcomes.







The Gallery Shop cleverly activates the foyer of the SAANA Gallery and theatrically signposts the entry from the exterior with a gently fading sandstoneinspired palette in collaboration with surfboard maker, Hayden Cox. The design is a celebration of materiality, craft, art, design, surfing and books, while intelligently engaging with context.

SUE FENTON









HIGHLY COMMENDED RETAIL

PROJECT KODA
PRACTICE ARENT&PYKE

Prue Ruscoe

Both nostalgic and futuristic, this bold hair salon is perched on the mezzanine level of Sydney's Queen Victoria Building. The salon design is a fusion of the client's Italian heritage with their progressive approach to styling. Balance is created through layered volume, mixing natural timbers with contemporary materials, including terrazzo, Marblo and high-gloss Polyurethane.





HIGHLY COMMENDED RETAIL

PROJECT **UP THERE STORE**PRACTICE **KENNEDY NOLAN**

Sean Fennessy

As a part of the major

refresh of the Up There brand, Kennedy Nolan designed a new flagship store on Flinders Lane in the Melbourne CBD. The cult sneaker and streetwear emporium is designed to be memorable, with bright green fabric flooring, galvanised steel and the placement of the merchandise front and centre.





WINNERPUBLIC SPACE

PROJECT WARRNAMBOOL LIBRARY AND LEARNING CENTRE PRACTICE KOSLOFF ARCHITECTURE

Derek Swalwell

Situated on Warrnambool's South West TAFE campus, the Warrnambool Library and Learning Centre replaces the existing local and TAFE libraries and encompasses a new three-storey building connected to a refurbished Heritage-listed building.

Designed by Kosloff Architecture, the Centre provides a much larger and more accessible space for the entire community, including being utilised by remote workers and freelancers, as well as the broader community.

Interior ceilings intentionally reference both the Warrnambool CBD grid, established by Robert Hoddle, as well as the gridded coffered ceiling within the Orderly Room.

This extends an existing architectural relationship with the city and the Heritage building and serves to bind the contemporary and Heritage buildings together.

The grid and articulated ceiling manifests in the design throughout each new level, with differing types of articulation acting as a contemporary interpretation of the original ceiling.

The desired essence of the space was to delight in the natural light of the outdoors, reflect on local history and Heritage while having a space for the exchange of ideas, enjoyment and supporting relationships.







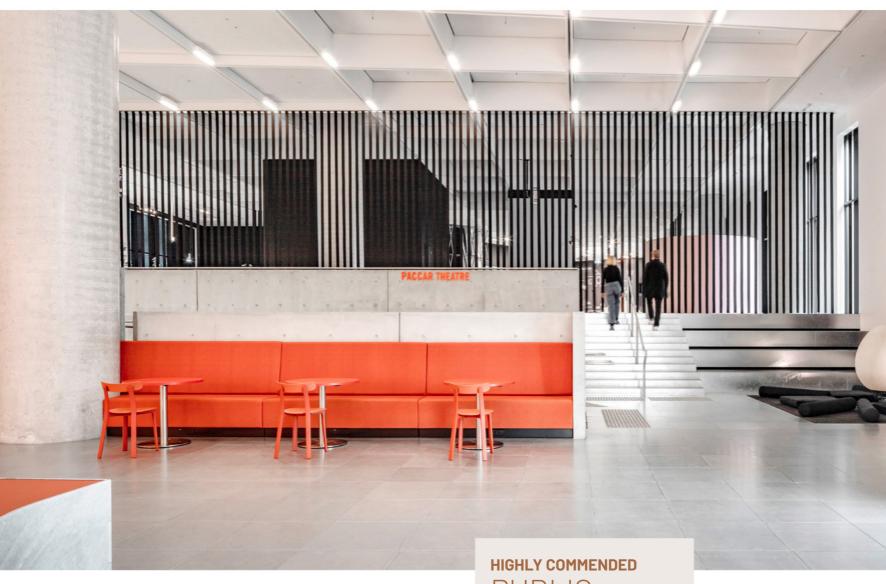












PUBLIC SPACE

PROJECT SCIENCE GALLERY
MELBOURNE
PRACTICE SMART DESIGN
STUDIO

Trevor Mein

Open and connected to the street, Science Gallery Melbourne is an unusually transparent gallery that's always on show. Designed as a 'living lab', it is one of seven nodes in the global Science Gallery network. The Gallery's dramatic gridded ceiling and metallic floor make natural forces visible while knitting together the large gallery spaces.





WINNER COLOUR

PROJECT BLACK DIAMOND PRACTICE YSG STUDIO

Anson Smart

This home embraces colour to create the feel of a boutique hotel while still maintaining lavish yet tranquil tones that are rich in substance.

Faced with a three-storey home, blanketed within oppressive grey walls and enclosing partitions, YSG took a deep dive and transformed it into a tactile haven with nooks for respite among spaces that ebb and flow.

Bouncing light about, YSG highlighted the ceilings with creamy polished plaster across the entry level. A feature glass brick wall abuts the redesigned staircase, its offset amber seam adding a ray of sunlight.

Descending the stairs, pale timber treads switch to stained ebony, acknowledging the transition to the living area where a rich subaquatic world of teal, smoky topaz and amethyst accents float, grounded by a shimmering reef-like island bench crafted from black mosaics and leathered marble.

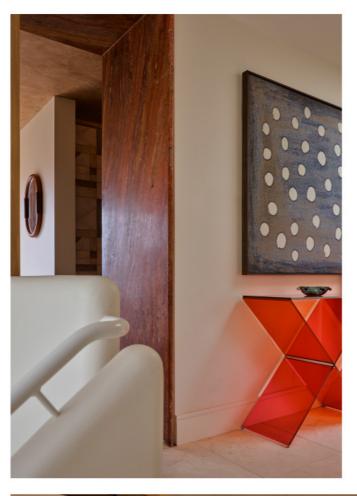
The unmatched confidence and creativity with which YSG approaches colour is evident at every point in this project, a lush and tranquil oasis matched with the now accentuated Sydney views.











Black Diamond by YSG explores a colour palette that surprises, engages, challenges and pushes the boundaries. This colour exploration breaks the established rules and laws we have been taught about colour theory and reminds us that colour can be fun as well as meaningful."

ELVIN TAN







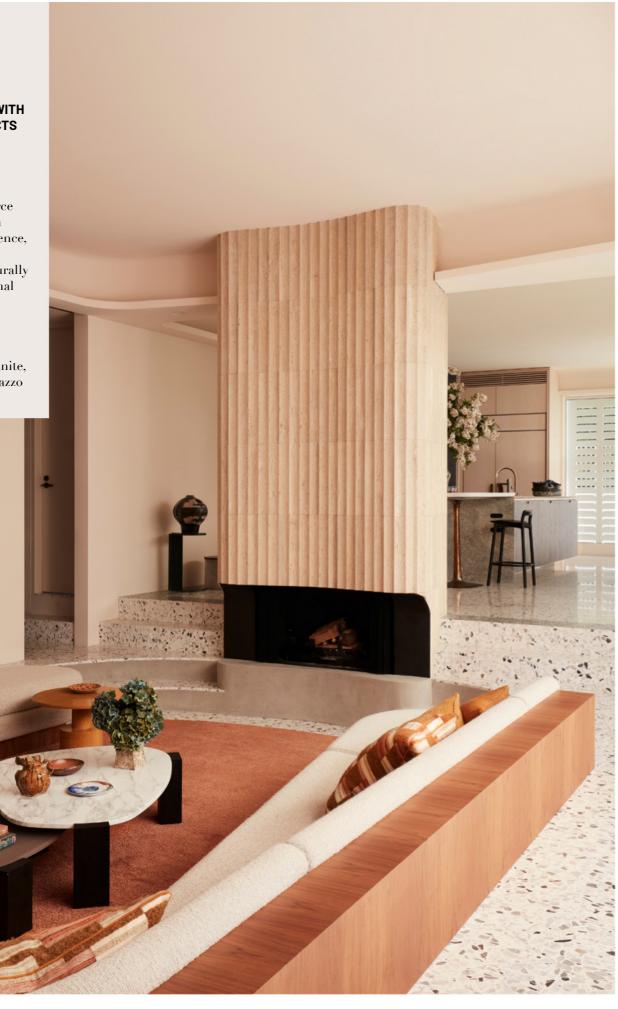


HIGHLY COMMENDED COLOUR

PROJECT **HEARTH HOUSE**PRACTICE **ARENT&PYKE WITH LUIGI ROSSELLI ARCHITECTS**

Prue Ruscoe

Named after what was traditionally the main source of warmth and light within this Federation-style residence, Hearth House nurtures reconnections both structurally and physically to the original architecture of the home, with immersion through colour becoming the focus for this two-storey home's transformation. Myriad granite, marble, travertine and terrazzo selections dominate.









Tom Blachford

Weeroona House in Hawthorn, Melbourne, is a collaboration between Neil Architecture and designer Simone Haag. This modern adaptation of the original house embraces and celebrates characteristics of traditional detailing the eclecticism, contrast and indulgence synonymous with the Queen Anne style. A range of rich, moody colours are showcased throughout.







WINNER EVENT

PROJECT BARBARA
HEPWORTH: IN EQUILIBRIUM
PRACTICE STUDIO BRIGHT

Rory Gardiner

A far cry from a standard white-walled exhibition space, *Barbara Hepworth:* In Equilibrium evokes rich textures and colours intended to evoke sensory qualities and complement artwork materials. An interactive string installation inspired by Hepworth's sculptures accompanies the exhibition.

Designed by Studio Bright, the space is an artist survey exhibition curated by Heide Museum of Modern Art in Melbourne.

As the visitor moves through the exhibition, the layout varies in visual intensity from a grid field upon entry, where each piece can be viewed and studied singularly, to clustered groups that respond to the themes present in the work and a further shift to immersive curtained spaces where individual sculptures can be experienced against a garden backdrop.

Acknowledging that many of Hepworth's sculptures were conceived to be viewed and experienced in a garden or landscape environment, key works have been located where possible in front of windows to allow the Heide landscape to form a backdrop to the work.





The opportunity to showcase a revered artist's work poses a unique dillema for the designer. The need to sit in the background contradicts the desire for expression. In this instance, this project shows how restraint and subtlety can help amplify the work of an important artist such as Barbara Hepworth, without compromising on aesthetic direction and detail."

BYRON GEORGE











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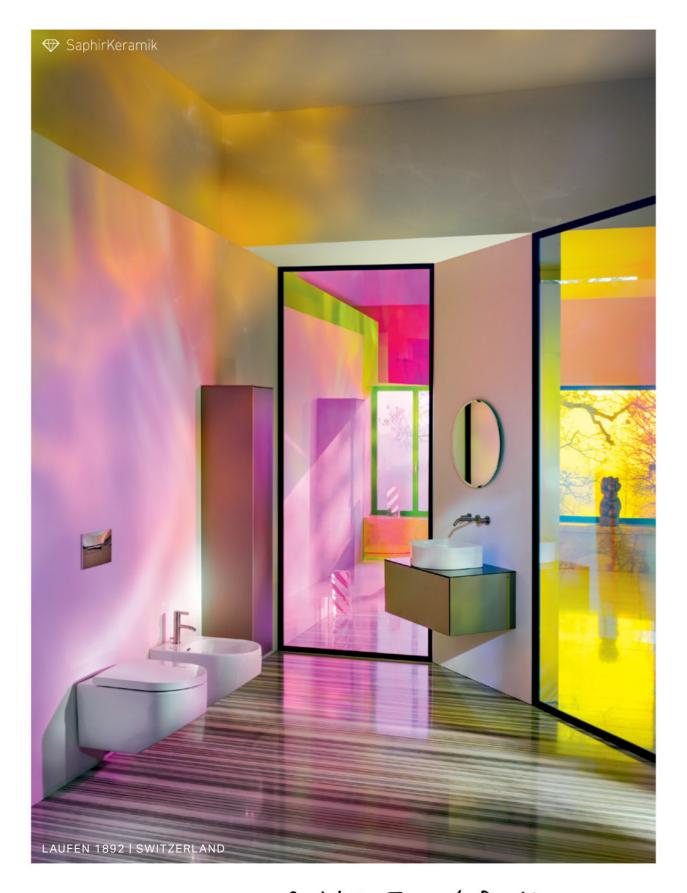


by Zenith





LAUFEN



COLLECTION SONAR Denign by Patricia Urgnida آموزشگاه انعکاس منبع جدیدترین اطلاعات ، مقالات و دورههای آموزشی دکوراسیون داخلی

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