

inside

INTERIOR DESIGN REVIEW
IDEA SHORTLIST EDITION
2024

Truly collaborative
architecture is 100 percent
political for Jefa Greenaway.

Designing for humanity,
designing for the future –
Clare Cousins' radical vision.

Let there be light –
a masterclass in lighting design
with Ingrid Baldwin of FPOV.

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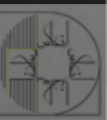


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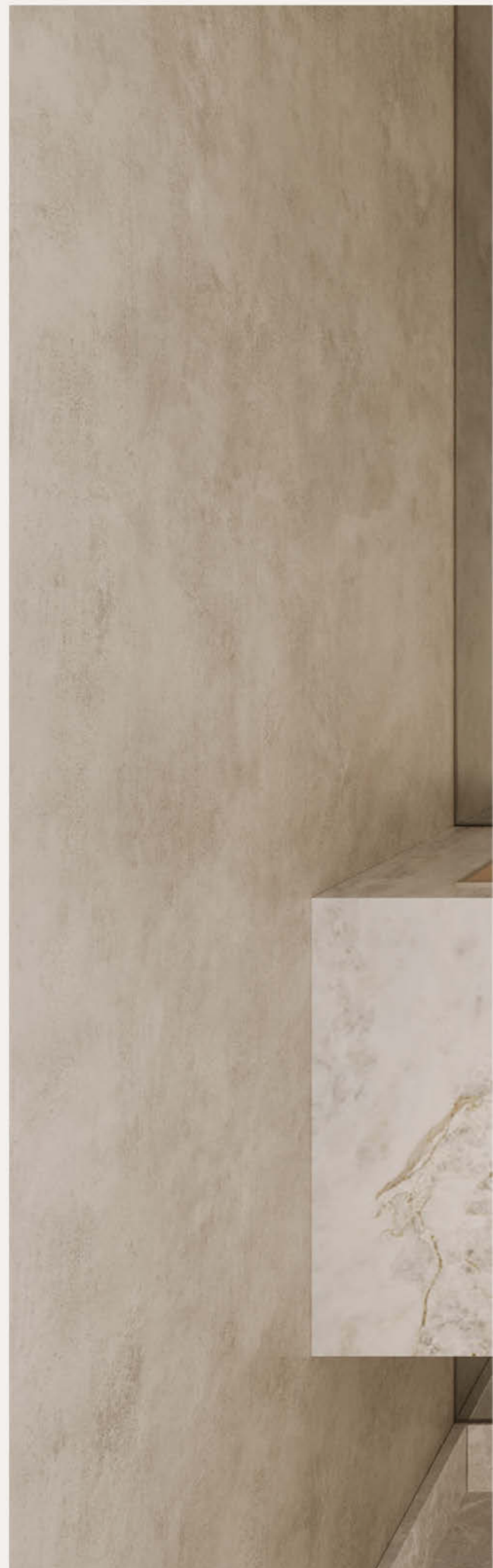
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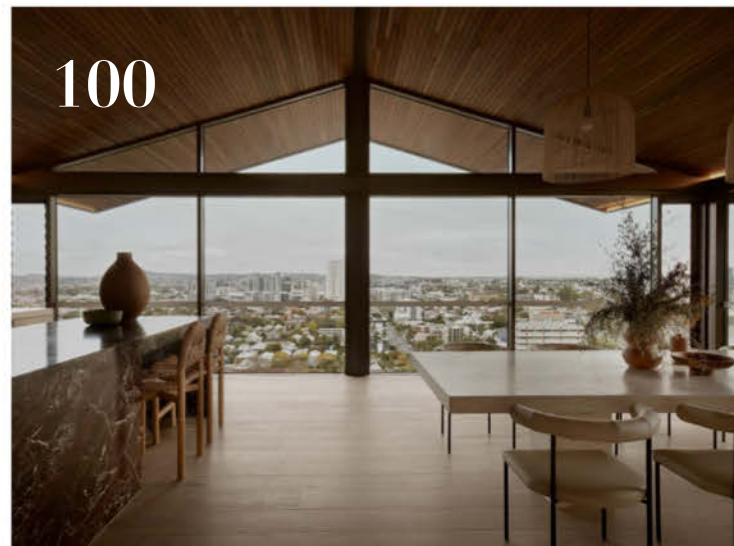


cover look

This issue's cover features
Nightingale Evergreen, Clare Cousins
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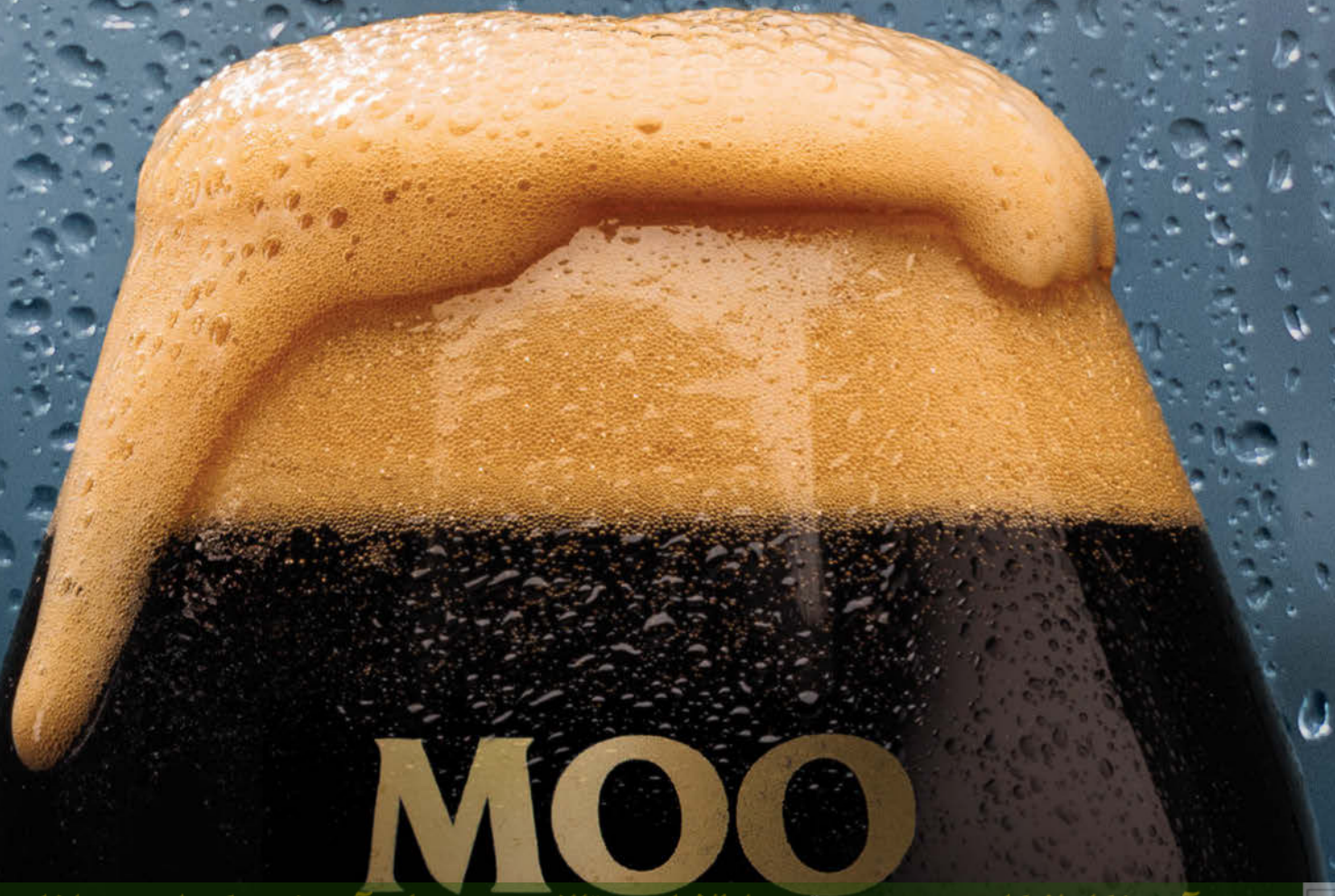
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As the new managing editor of *Australian Design Review* and *inside* magazine, putting together issue 119 of *inside*, otherwise known as the Interior Design Excellence Awards (IDEA) shortlist edition, has been a process of connective curiosity. I've been curious to learn more about each of the entrants – well over 500 this year – and inspired by the interconnection between so many of them. While the entrants span the entire country, and all architectural typologies, what they all share is a distinctly Australian design aesthetic and a resolute commitment to innovation, beauty and human-centred design.

Perhaps one of the greatest challenges with editing a shortlist edition is knowing where to start. The sheer volume of excellent – and therefore print-worthy – architecture, interior and product design has blown me away. This is why, for this edition, I've chosen to foreground the people behind the designs as a way to create connections between the built world and the cultural context in which architecture and design exist.

IDEA 2024 jury chair and Clare Cousins Architects director Clare Cousins talks about creating delight and the essential value of good design. Michael Alvisse, this year's sustainability judge and co-founder of the furniture design studio Schamburg + Alvisse, shares what it means for design to be truly sustainable. Ingrid Baldwin, award-winning lighting designer and creative director of global lighting design studio FPOV, discusses the power of lighting to elevate architecture and design. Jeremy McLeod, co-founder and design director of Breathe Architecture, talks about his passion for humanity and the planet, and explores how design can be a tool for good in the world. Cera Stribley co-founder and principal Chris Stribley unveils their new Melbourne Studio. And Jefa Greenaway, director of Greenaway Architects, academic and leading Indigenous design champion, explores cultural intelligence and the bright future that lies ahead for Australian design through intentional equity and authentically working with Country.

Of course, amid these profiles and thoughtful discussions we have moments of design delight, including two new sections. The first is Designer Selects, where we've asked interior designers, including Yasmine Ghoniem, Alison Page, Brahman Perera, Nickolas Gurtler, Manuela Millan, Amelda Wilde, Ryan Genesin and Pascale Gomes-McNabb to select the furniture and design pieces they're obsessed with right now. The second is Tech Corner – a round-up of cutting-edge tools and products that architects and designers need to know about.

It's safe to say the depth and breadth of architectural and design talent in Australia is world-leading, and to all the IDEA finalists, I wish you the best of luck.

JESSICA AGOSTON CLEARY

Managing Editor



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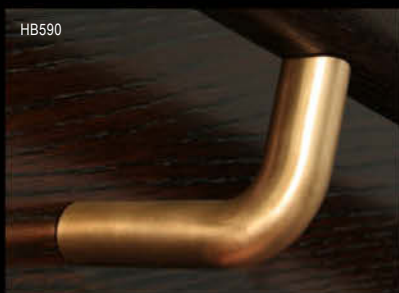
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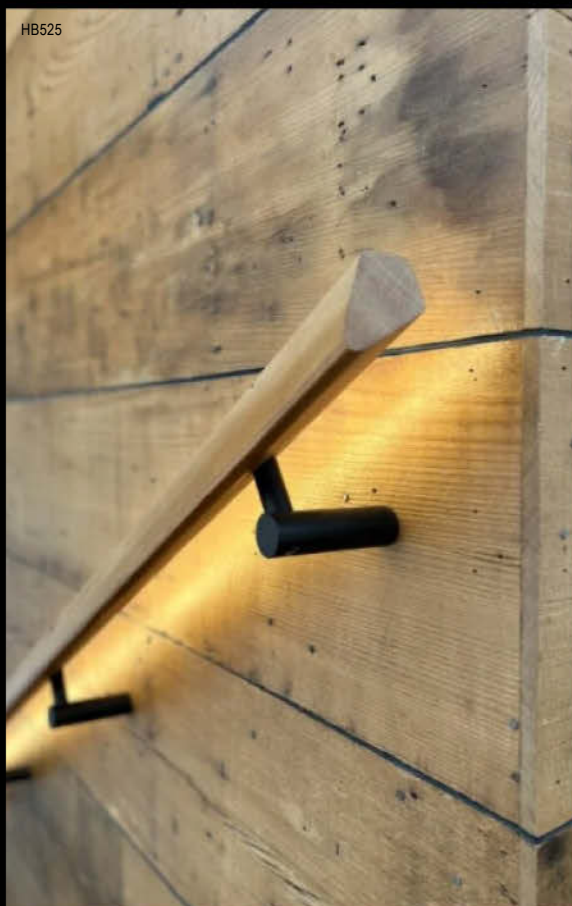
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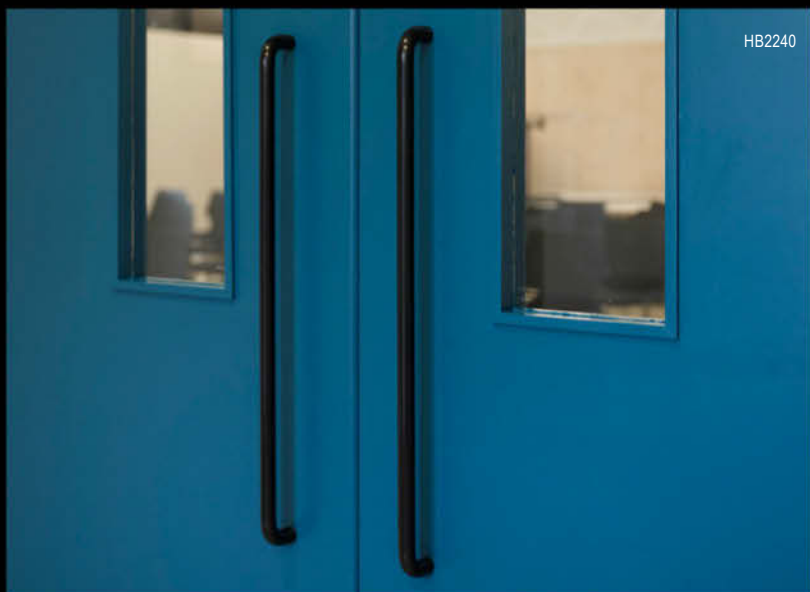
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Myke Bartlett is a journalist, editor and author based in Perth. He writes on the arts, design, pop culture, politics and parenting for *The Guardian*, *The Critic* and anyone else who asks. When not writing he is a reluctant runner and enthusiastic dog walker.

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Sophie Berrill is a Melbourne-based journalist and was an in-house writer for *inside* magazine and *Australian Design Review* before becoming an assistant editor at the end of 2023. Her work has also appeared on *Time Out*, JOY FM, Triple R and across Hyperlocal News titles.



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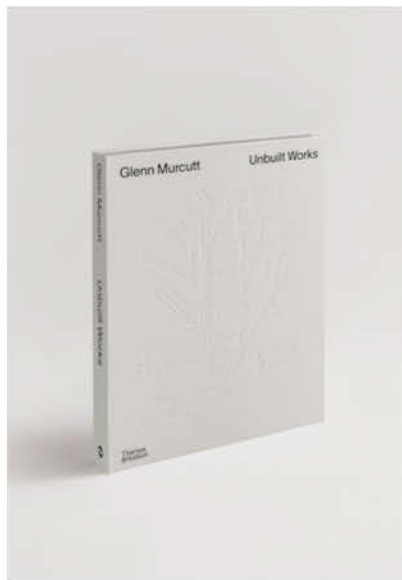
Glenn Murcutt: Unbuilt Works

Glenn Murcutt believes architecture “is not about a material, it’s about place-making”. “It’s about prospect, refuge, climate, topography, flora, fauna, it is about making beautiful spaces that link with the landscape,” he says.

The Australian is one of the world’s most celebrated architects, having won the Alvar Aalto Medal, the Pritzker Architecture Prize and the American Institute of Architects Gold Medal. He is known for his highly considered process of discovery that responds uniquely to the Australian landscape.

Working in close collaboration with Murcutt, architect Nick Sissons, Murcutt’s former student and assistant, presents a selection of never-before-seen projects, documenting the journey between some of the esteemed architect’s most notable works. Using extraordinary true-to-life renders, *Glenn Murcutt: Unbuilt Works* reveals 10 previously unknown designs in remarkable detail, including original hand-drawn plans, sections, elevations and sketches from his personal archive. Murcutt discusses each project in detail, examining the progression of his design philosophy while lending a new perspective into his life and works. A revelation for any lover of architecture.

Glenn Murcutt: Unbuilt Works is published by Thames & Hudson Australia, RRP \$120.



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INSULA MODULAR SOFA BY PATRICIA URQUIOLA FOR KETTAL

The Insula modular sofa is Patricia Urquiola's take on the traditional seating found in Arabic Majlis, where community members gather to discuss local matters, receive and entertain guests. Like the original Majlis, the Insula's main purpose is for socialising. A low, rational modular sofa in smooth shapes with a roll backrest, its many configurations mean it can be adapted to all types of gatherings, both indoors and outdoors.

mobilia.com.au

SHOP

GEOMETRICA COLLECTION BY BEELINE DESIGN

PHOTOGRAPHY MARTINA GEMMOLA

The new retro-futuristic furniture range from Melbourne brand Beeline Design takes cues from both the Memphis Design Movement and the Art Deco period. Doubling as works of art, each piece features an interlocking base and a spun metal shape. Geometrica comes in a wide variety of colours and finishes, including a more pared-back American Oak, coloured glass and stunning natural stones.

beelinefurnituredesign.com.au

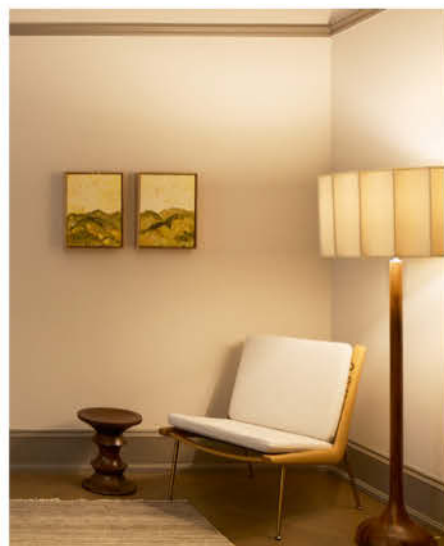
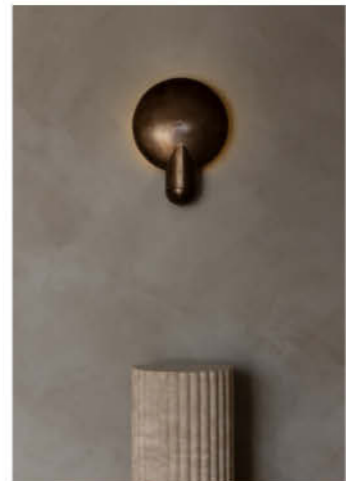

DESIGN

TAHNEE RAINE – NICKOLAS GURTLE OFFICE

PHOTOGRAPHY TIMOTHY KAYE

Denis Villeneuve's *Dune* films have inspired the interior design of a small cosmetics clinic in Victoria called Tahnee Raine. Melbourne-based interior design studio Nickolas Gurtler Office translated *Dune*'s desert-like planetscapes and timeless yet futuristic details through a more terrestrial lens for Tahnee Raine.

Read our interview with Gurtler about this project on australiandesignreview.com



DESIGN

PHILLIP STREET WORKPLACE – COX ARCHITECTURE AND THE FIN COLLECTION

PHOTOGRAPHY ALEC BRUCE-MASON

"Coffee by day, martinis by night" – it's a brief that reads more like it's for a bar than an office. Nonetheless, it was a refrain that a global strategic advisory firm repeated when it tasked Cox's interiors team with designing its Australasian headquarters inside a heritage building in Sydney's CBD. Cox engaged The Fin Collection to curate contemporary mid-century modern pieces and "quirky, progressive" sculptures for this boundary-pushing workplace project.

Read more about this project on australiandesignreview.com

ART

THE SAME CROWD NEVER GATHERS TWICE

PHOTOGRAPHY CHRISTIAN CAPURRO

Presented by Buxton Contemporary and curated by Annika Aitken, curator at Art Museums, University of Melbourne, *The same crowd never gathers twice* features six leading international and Australian artists. The exhibition includes works by Cate Consandine, Riana Head-Toussaint, Yona Lee, the Melbourne Conservatorium of Music, Taryn Simon, Angela Goh, and Laresa Kosloff.

Spanning moving image, sound, sculptural intervention and performance, the works consider the social and structural architectures that bind 'arena' spaces, and by extension, the elastic nature of performance and reality, audience and participant, public and private.

Buxton Contemporary, University of Melbourne

Now – 13 October 2024, Free

buxtoncontemporary.com



Yona Lee, *Upper-floor composition*, 2024.



Laresa Kosloff, *Fountain* 1998.

ART

SYDNEY CONTEMPORARY

The eighth edition of Sydney Contemporary, and the first under the direction of new fair director Zoe Paulsen, brings together an outstanding line up of 81 galleries from across Australia and Aotearoa New Zealand. Catering for collectors and the art-loving public alike, Carriageworks will come alive with an

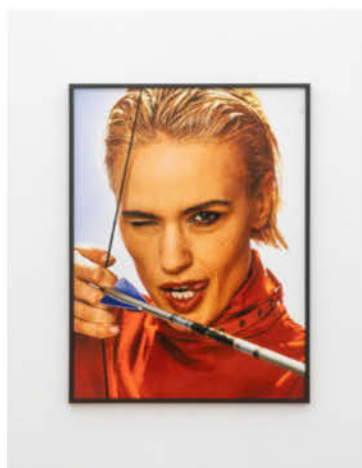
extensive range of artworks on show including large-scale installation works, performances and engaging panel discussions.

Carriageworks

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INTERIOR DESIGNERS ON THEIR CURRENT FAVOURITE PIECES

Australian-based interior designers share the standout furniture, fixtures and fittings from their recent projects.

TEXT SOPHIE BERRILL



DESIGNER **BRAHMAN PERERA**
PRODUCT **ALBERO BOOKCASE,**
DESIGNED BY GIANFRANCO FRATTINI
FOR POLTRONA FRAU

“The Albero, Italian for ‘tree’, was designed in the late 1950s. A freestanding floor-to-ceiling bookcase, the Albero gently revolves 360 degrees. [It is] a sculptural standout for its complex and gravity-defying joinery. I have had the pleasure of using this piece in a couple of residential projects. One, [in] a beloved bar for a home on the slopes of Mount Buller; the other in the library for a home in Melbourne.”

PORTRAIT TIMOTHY KAYE PHOTO OF ALBERO VIA MOBILIA



DESIGNER **YASMINE GHONIEM, YSG**
PRODUCT **BAR CABINET CHIN CHIN**
BY CLAUDE MISSIR

“Who doesn’t love the sunshine? This bar cabinet by Claude Missir (from Lebanon) is an instant mood booster with its buttery yellow tones inside and out – aptly called ‘Chin Chin’. Double doors swing open to reveal a marble service counter, drawers and ingenious bottle racks lined with LED strips so every vessel can get its glow on. With internal surfaces lined with mirrors, you’re part of the party even when you’re mixing away for guests.”

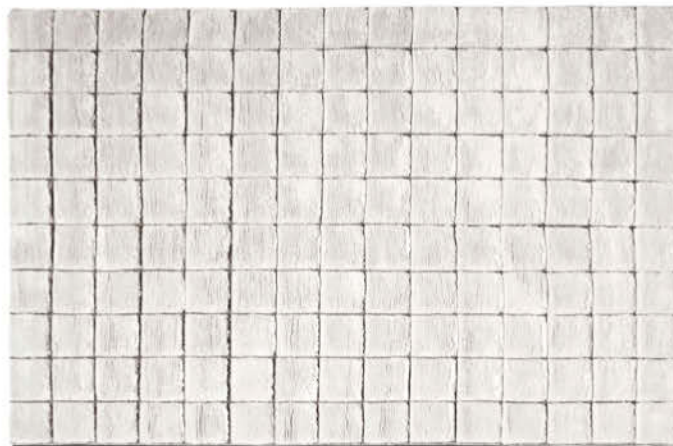
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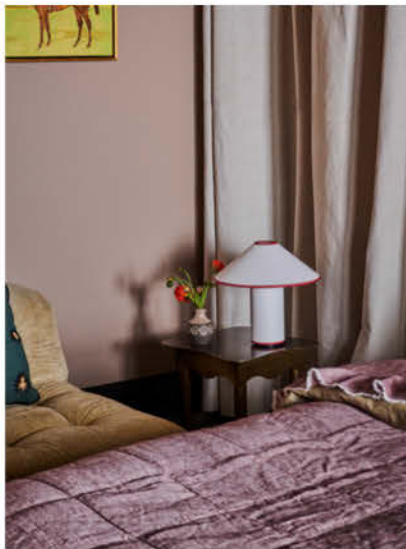


DESIGNER **MANUELA MILLAN,**
CERA STRIBLEY
PRODUCT **SAHARA GRID RUG**
BY CASSINA

“It was love at first sight for me and the client. The Sahara Grid rug offers a cosy feeling and adds texture to the room without being too loud with a print. It’s always nice when your client is on the same wavelength as you, the designer.”

PORTRAIT AARON PULS PHOTO OF RUG VIA MOBILIA





DESIGNER **NICKOLAS GURTLE**,
NICKOLAS GURTLE OFFICE
 PRODUCT **WAFFLE CHAIR IN WALNUT**
 BY **FURNISHED FOREVER**

“I discovered this chair through Instagram a while ago and I was immediately drawn to it. With clean lines expressed in beautiful timber, it blurs the lines between sculpture and furniture. Surprisingly flexible, we have placed this in both commercial and residential projects, including my own home.”

PORTRAIT **TIMOTHY KAYE** PHOTO OF CHAIR BY **HAYDN CATTACH**



DESIGNER **AMELDA WILDE**, **AMELDA WILDE INTERIOR DESIGN**
 PRODUCT **COLETTE LAMP BY &TRADITION**

“I have a restrained relationship with white and love to reserve white for subtle highlights or a break in the colour palette. This table lamp adds the perfect dosage of crisp white with a bite of apple red trim that brings a little efflorescence to any space.”

PHOTOGRAPHY **CRICKET SALEH**



DESIGNER **PASCALE GOMES-MCNABB**, **PGMD**
 PRODUCT **VOLA KV1M/250**
KITCHEN SINK MIXER BY ARNE JACOBSEN

“The 1968 Vola Tap designed by Arne Jacobsen for the National Bank of Denmark is one of my favourite classic designs. Clean, elegant and it has a 30-year warranty. It is also sustainable as the parts are replaceable. I use this fitting in most of my residential projects, including Castle Cove House, Sandy Bay House and my home. It also features in a smaller guise in some of my restaurants (check out the bathrooms!).”

PORTRAIT **MARIJA IVKOVIC** VOLA TAPWARE BY
 BATHROOM X VOLA FLAGSHIP, PHOTO **ALEX WILSON**



DESIGNER **ALISON PAGE, ALISON PAGE DESIGN**PRODUCT **FIRST NATIONS WOVEN LIGHTING BY KOSKELA**

“For over 10 years, Koskela has been collaborating with Aboriginal communities in Arnhem Land to make beautiful woven lighting with 70 percent of profits going back to the communities and artists. I have used these for fitouts because they combine an ancient technique of weaving with contemporary design. Each object is unique and the reflections they give animate the rooms they are installed in, bringing the magic of that Country into interiors.”

PORTRAIT **JAY BLACK** RAGUDHA (MUD MUSSEL) PENDANT WOVEN BY MANDY BATJULAGAYKAMANGU, PHOTO **NICK DE LORENZO**DESIGNER **RYAN GENESIN,****GENESIN STUDIO**PRODUCT **MARALUNGA SOFA BY CASSINA**

“This sofa can hold its own in a room, no matter if the space is over-styled or minimal. With additional comfort from adjustable backrests, it’s hands down the most comfortable sofa I have sat on. The soft lines and timeless form look confident from all sides and once you sit on the sofa, the Maralunga love affair begins!”

PORTRAIT **JONATHAN VDK** PHOTO OF SOFA VIA **MOBILIA**

THE ALCHEMY OF A 'BLOODY LEGEND'

Four Pillars limited-edition Bloody Shiraz Gin is back for 2024

PHOTO SUPPLIED BY **FOUR PILLARS GIN**

Four Pillars Gin has become the stuff of Aussie legends. For over a decade, Cameron Mackenzie, Stuart Gregor and Matt Jones – three mates with a great idea, a love of gin and one extraordinary copper still – have been bringing award-winning, meticulously crafted and well-balanced gins to Australia and the world.

The story behind Four Pillars Bloody Shiraz Gin is as legendary as the gin itself, full of inspiration, innovation and “bloody good luck”. Back in 2015, co-founder and head distiller, Cameron Mackenzie ‘borrowed’ a parcel of fresh, cool-climate Yarra Valley Shiraz grapes from the back of a mate’s winery and soaked them in some high-proof Rare Dry Gin.

What Mackenzie didn’t know, or even imagine, is that almost ten years later, Four Pillars Bloody Shiraz Gin would become a local and global cult gin phenomenon.

This year marks the ninth vintage of this iconic gin. The craft of which is not all that dissimilar to designing an iconic architectural building. You must rigorously adhere to the fundamentals of your craft, iterating and refining only as much as necessary. And, above all, trust the alchemy of the process.

To this day, Bloody Shiraz Gin is still made the exact same way as it was back in 2015. Just cool-climate Victorian Shiraz grapes macerated in gin to extract amazing colour and flavours, leaving citrus, dense raspberry notes and a spice character to finish.

When it comes to giving your taste buds over to the joy of this delicious icon, Bloody Shiraz Gin is best served as a G&T with a big squeeze of lemon and a lemon slice garnish. As they say, keep it simple.

For this year’s vintage, Four Pillars has taken fruit from both the Yarra Valley and Faraday, near Bendigo. According to Mackenzie, the combination of cool nights and the right amount of rain has resulted in the 2024 vintage being “a bloody good one”.

“What we thought was going to be a long, hot and dry summer turned into the exact opposite,” Mackenzie says. “It was mild, with cool nights and rain when we needed it. Some say it’s the best since 1992, so let’s go with that!”

As with all things Four Pillars, it’s not just what’s in the bottle that sets it apart from the rest. This year’s limited-edition Bloody Shiraz Gin bottle features an etched tablescape design by Melbourne artist, Kris Leombruni. Leombruni’s exclusive original work sets the scene for memorable moments – a busy table overflowing with great food, great drinks and great fun.

To start creating your own memorable moments, visit fourpillarsgin.com or the Gin Shops at Four Pillars Healesville Distillery and Four Pillars Surry Hills Laboratory. At \$84 we highly recommend you get your hands on more than one bottle before the 2024 vintage sells out. Your taste buds will thank you for it.



THE VALUE AND VALUES OF GOOD DESIGN

For Clare Cousins, good design is about values, delight and connection to community.

TEXT JESSICA AGOSTON CLEARY ALL PROJECT PHOTOGRAPHY TOM ROSS



TOP Clare Cousins
PHOTOGRAPHER
JESSICA LINDSAY

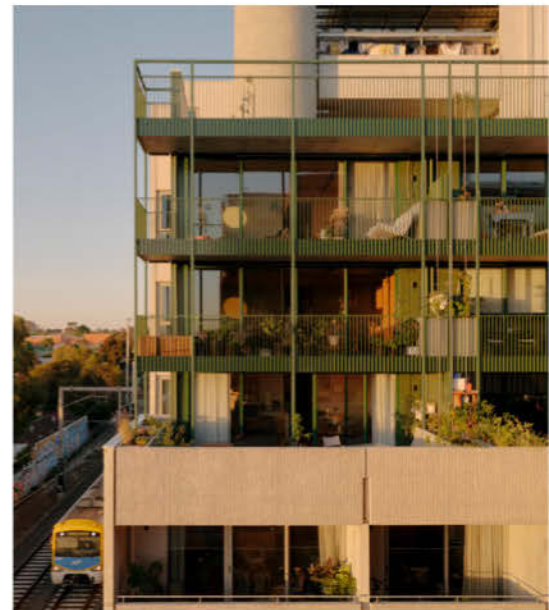
RIGHT TOP Anything but monolithic, Nightingale Evergreen is a masterclass in multi-residential design which puts liveability and wellbeing at the forefront.

RIGHT BOTTOM The interior of Nightingale Evergreen is a seamless blend of natural materials, durable concrete and elegant lines.

Clare Cousins needs no introduction. Since founding her award-winning eponymous architecture practice at the age of just 29, Cousins has been at the forefront of exceptional Australian design across multiple typologies for close to two decades. Regardless of whether she's designing elegant, responsive and inspiring single residential homes or multi-residential developments such as Nightingale, Cousins lives and breathes values-driven good design. Good design, in her view, is not a nice-to-have but something everyone should have access to.

It was Cousins' commitment to good design — the definition of which we'll get to combined with her desire to have autonomy over both her work/life and design decisions that led her to take a leap of faith and go out on her own in 2005. "I felt taking on the challenge of running my own practice gave me more autonomy. It allowed me to make my own decisions," Cousins tells *inside*.

However, her path has not been straightforward or entirely easy by any stretch of the imagination. "I never took maternity leave for example," Cousins recalls, reflecting on the early years of her practice. "I came back to work with very small babies and that was fine. That was how I chose to do it."





ABOVE Natural light streams into the multi-zone kitchen and living area. The outside is invited in, expanding the space and providing natural airflow.

BELOW Each balcony at Nightingale Evergreen is private, angled to capture natural light and minimise disturbance from trains passing below.



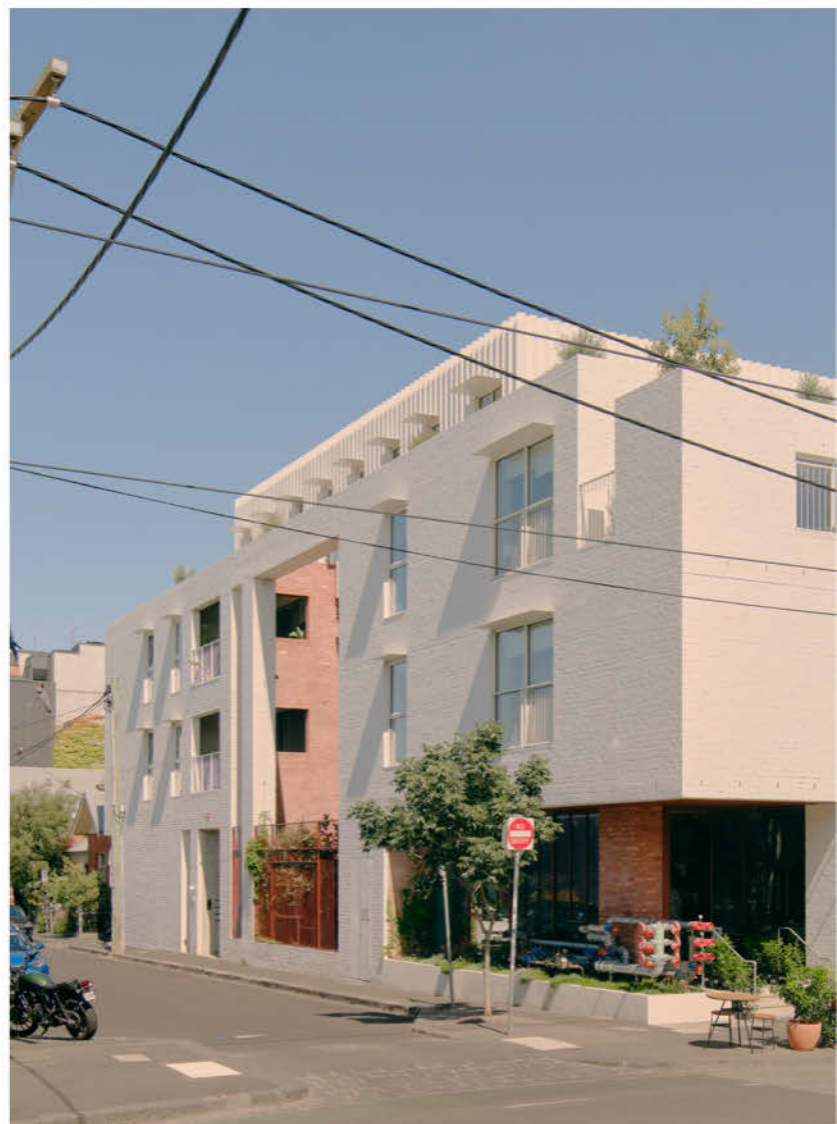
Paid maternity leave didn't exist then in the way it does now. "I had quite a young team of people who really needed my guidance and input, regardless of the fact that I was a new mother," Cousins adds. "That was a bit of a challenge, but you get through it. It was a great personal lesson in resilience."

Fast forward to the present moment, it's safe to say the challenges of being a successful architect are no less pressing; they're just different. Cousins' children are now teenagers, she's in the final stages of building her own home in Melbourne with her builder husband, and has grown her practice into one of the most in-demand firms in Australia. This is not surprising given every aspect of Cousins' work is informed by her values-based, holistic approach. With a long list of awards and accolades, it is her involvement in community-centric multi-residential projects such as Nightingale and Brunswick Nursery which give her the greatest sense of satisfaction.

But of course, before we get to Nightingale or the Brunswick Nursery, there has to be an idea, a creative spark. Like so many creatives, inspiration strikes when the cacophony of work falls silent. "You can't ever design or be creative under pressure," Cousins says. "You've got to give yourself thinking space. For me, it takes shutting down Outlook and turning my phone off. This is when design inspiration often hits. It can also strike at different times, like when I'm driving my car by myself or in the shower."

Cousins is also a firm advocate of sketching and drawing by hand, seeing the fluid connection between hand and mind as the best way to let creative ideas flow, without the restrictions of thinking about whether or not something will actually work. "For me, it's so important to start a project by putting pen or pencil to paper — or stylus to tablet," she says. "Doing it by hand means you're not thinking about what you're trying to design. You're just seeing what happens in a different, purely creative way."

This direct mind-body connection, as human-centric a design approach as an architect can get in an era where technology pervades virtually every stage of the process, may explain how Cousins has developed a distinctly Clare Cousins Architects design style while retaining authenticity. Her design approach is centred on people and the way they live, work and play, rather than an over-engineered, orchestrated construction.



"You can't ever design or be creative under pressure. You've got to give yourself thinking space. For me, it takes shutting down Outlook and turning my phone off."

CLARE COUSINS





PREVIOUS TOP LEFT
The verdant green lung of The Nursery on Brunswick serves as a source of delight for residents and passersby alike.

PREVIOUS BOTTOM RIGHT From this vantage point, the cutaway void reads as a breezy, open invitation to pause and relax in an ultra urban environment.

ABOVE The Fitzroy Nursery retail premise is integrated seamlessly into The Nursery on Brunswick's building scheme, creating a sense of community on this busy inner north corner.

"The multi-residential typology forces you to go back to the fundamentals of a residential building."

CLARE COUSINS

When it comes to multi-residential design, this approach becomes even more vital. "This sort of typology forces you to go back to the fundamentals of a residential building," Cousins says. "The challenge is: how do you infuse the fundamentals, which cannot be edited out of a project, with character or qualities or materiality or warmth to enrich the design and ultimately enhance the experience of the people who will live there?"

This is Cousins' definition of good design: quality, materiality and warmth all coming together to enhance the experience and enrich the lives of those who call apartments home. However, good design goes far beyond surface materiality and style. "It's critical these buildings are built with integrity, longevity and sustainability in mind," Cousins explains. "They need to run at a low cost for the occupants and they have to age well with time. Multi-residential projects are hugely important to the way our cities function. If we could build more well-designed mid-scale, low-rise apartments we could house a lot of people and simultaneously create genuine communities."

While Clare Cousins Architects as a practice, and Clare Cousins as an individual architect, champion sustainable design constantly seeking innovative solutions to the pervasive issues of waste generation and carbon footprint in the architecture and building industries — it is the creation, or rather the facilitation, of community that lies at the core of her design practice.

Cousins freely admits that architects cannot create community in the sense of physically bringing people together, but they can "facilitate

moments where the opportunity for community or fostering relationships and connections can happen". "We should remember our values," Cousins says. We should be thinking about ethics and be principled about the work that we do." Arguably, this is what good design and good architecture can and must achieve.

Designing from a place of values is embedded into every aspect of Cousins' practice. It's evident in her thoughtfully articulated buildings, where every detail, from the way a staircase is designed to maximise functional space and offer borrowed light, through to the clients she chooses to work with. Every moment and every interaction are carefully considered.

Reflecting on how her values and approach to sustainable, good design have evolved over the course of her career, Cousins says she has become much more conscious and strategic about who she works with. She now asks at the outset, "Are our values aligned? Is the client well-intentioned?"

This alignment of values, and the exceptional outcome on both architectural design and community facilitations level, found almost perfect expression in the Nursery on Brunswick mixed-use building, which includes multi-residential, retail and commercial tenancies.

Having worked with the client previously, Cousins knew their values aligned. "For the client, it wasn't just about getting a site, maximising it and selling on to the next thing," she says. "When they came to me, they were adamant that they needed to retain the original memory of the Fitzroy Nursery, which had occupied the site for 40 years."

Working collaboratively with the client, the decision was made to create a large atrium in the central area of the site. This lush verdant section serves as both the new nursery retail space and an organic lung that the apartments on the upper levels gaze down on. "It's really beautiful. Talking in development terms, it cut out a huge amount of yield, but they wanted to do something that they would be proud of."

Being proud of one's work and making a positive contribution to people and the planet is arguably what all architects strive for. However, unlike other architects, Clare Cousins' values-based design ethos permeates everything she does, right down to who she chooses to work with. In every aspect of her life and work, everything always comes back to integrity and community. To drill down even deeper, it's less about design and more about human connection — connection to others and connection on an individual level. It all starts with putting pen to paper.

Polish and grit

Cera Stribley's new Melbourne headquarters punctuates its personality within the heritage confounds of a former textile factory.

TEXT **KIRI SAWTELL** PHOTOGRAPHY **AARON PULS**

In the heart of Richmond, on the top floor of an old textile warehouse, Cera Stribley is right at home in its new Melbourne headquarters. The 1000 square-metre empty shell offered the architecture and interior design studio carte blanche to transform a “gritty blank canvas” of exposed brickwork, industrial remnants and a sawtooth roof into a space of its own.

The design team, led by associate interior designer Juan Hernandez-Flores, set out to create a workplace which honoured the building's bones, yet embodied “loud and clear” Cera Stribley's distinguished personality – a juxtaposition of polish and grit.

“For us, the intention was to create an environment that looks, feels and operates like a workplace, while offering amenities that smooth and enhance the transition between work and home, and vice versa,” Hernandez-Flores says.

“When we design homes, we always start by considering the lifestyle and the daily routines of the people living in the space. This was just as true in our approach to designing our own office. We designed the space around an intimate understanding of our team, their lifestyles and their routines.”

The firm required a space that not only reflected the brand but also allowed for future expansion. Founded in 2013 by Chris Stribley and Domenic Cerantonio, two friends who struck a friendship at university and launched their namesake practice at age 28, Cera Stribley has seen rapid growth over the past decade. In fact, since emerging, it has managed to double its staff every two years. The studio quickly outgrew its previous Prahran tenancy in Chapel Street's grand Conway's Emporium, a space they occupied since their team was a mere 10 people. Today, the team has expanded to 90 employees, with a sister studio in Brisbane.

inside sat down with Hernandez-Flores, co-founder and principal Chris Stribley, and Phuong Nguyen, senior associate architect, to chat about the project.

How does the design of your new headquarters integrate into its Richmond setting?

JHF: As an adaptive reuse project, we approached the design with the mindset that we are the temporary custodians of the space. The building was here before us, and it will be here long after us, so honouring the industrial heritage of the building was always core to our approach. We wanted to treat the fitout like an installation, using purpose-built components to make the space fit for its new purpose without detracting from its original identity.

With this in mind, all mechanical services, along with the building's perfectly imperfect brickwork, have been left exposed. Terracotta hues are prevalent throughout the space, continuing the tonality of the brickwork at every opportunity – from the kitchen joinery to the bathroom tiles.

What inspired the design?

JHF: For any business, its workplace is a reflection of its identity. Integral to Cera Stribley's identity is our inherent juxtaposition of polish and grit. This is expressed through the thoughtful material selection, which juxtaposes refined elements – frosted mirror, clear glazing, stainless steel joinery and a monolithic stone reception desk – with the raw, unpolished elements of the existing building.

Describe the floor plan and the different types of workspaces you created.

JHF: A central open-plan workspace is at the heart of the layout. The reception and boardrooms are located up front, with social areas at the rear to foster informal connections. Our design embraces the creative process, with the materials library openly displayed in the centre of the main workspace and acoustic panels serving as collaborative canvases.

**THIS PAGE
TOP TO BOTTOM**
Chris Stribley, co-founder and principal of Cera Stribley.

Juan Hernandez-Flores, associate interior designer, led the design of the project from concept to delivery.

Phuong Nguyen, senior associate architect, managed the execution of the project.





TOP The workplace kitchen is designed to support staff in going about their daily routine, much like at home. It also acts as a nucleus for spontaneous collaboration and social connectivity.

LEFT The monochromatic design uses steel laminate joinery to create a timeless, sophisticated ambience with elegant restraint.

RIGHT The materiality reflects Cera Stribley's identity of 'polish and grit' by contrasting refined elements, such as stainless steel joinery, with the monolithic stone reception desk and the building's existing raw brickwork.





Throughout the design space, we strived to create opportunities for different modes of working. There are phone booths for private conversations and pods for small internal meetings. Kitchen tables double as spaces for spontaneous collaboration. For more formal, client-facing meetings, the boardrooms toward the front of the office are ‘dressed to impress’, generous in size and fully equipped for online and in-person presentations.

The grand amphitheatre demarcates the transition between the formal spaces and the main workspace. Designed specifically with large gatherings in mind, the amphitheatre is where we host our Monday morning presentations and social events such as trivia night and drag bingo. When it’s not used for gatherings like this, the amphitheatre steps are the perfect spot to nestle in with a book at lunchtime.

What standout features of the design make an impression?

JHF: There are plenty of ‘wow’ moments throughout the space – the front reception area, in particular. It’s always fun to watch people’s reactions when they step out of the lift and into the reception area for the first time.

One of the standout features is the monolithic wall of steel laminate joinery that runs from the entrance to the main workspace. This wall serves a dual purpose by concealing

doorways leading to back-of-house facilities such as the bike store, kitchenette, bathroom and stationary cupboards, while also serving as a captivating focal point within our interior space. This application of decorative panelling not only optimises functionality but also acts as a monumental statement piece in the design of our space – a true union of form and function.

Were there any challenges that arose and how did you overcome them?

PN: We were fortunate that the space was a cold shell when we took it on, so there was no need to demolish or reconfigure an existing fitout. However, working within a warehouse building over 100 years old inevitably meant we encountered inherent structural issues and limitations along the way. Whenever we uncovered a latent condition, we had to think quickly and adapt our design on the fly to work within the structural constraints of the building itself.

Material delays were another major hurdle. We faced several delays from suppliers that threatened the project timeline. Again, this required quick thinking and adaptability to keep things on track. Sometimes it meant substituting materials for something more readily available. Other times, it meant altering the program to change the order in which contractors installed elements on site.

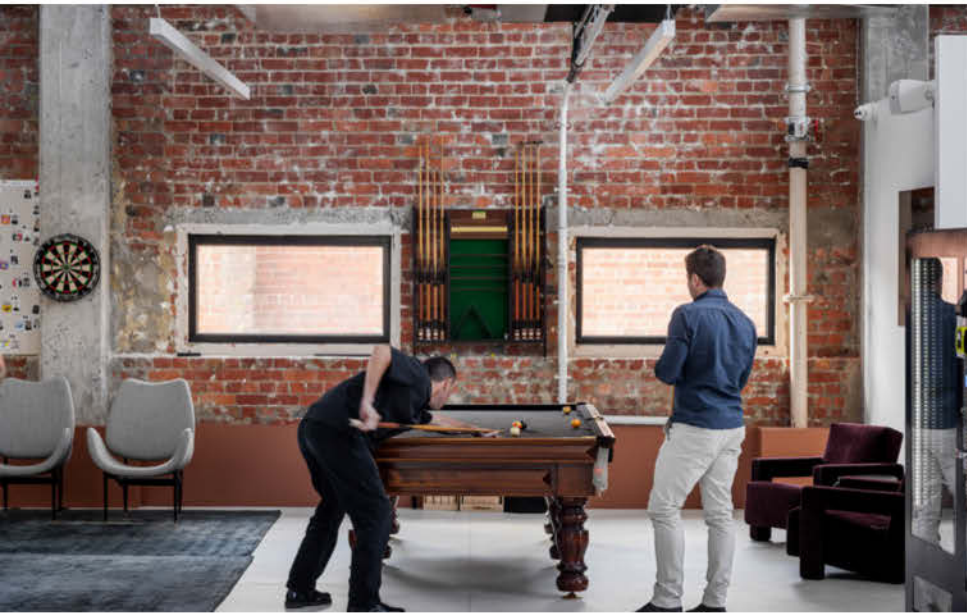
“WE DESIGNED THE SPACE AROUND AN INTIMATE UNDERSTANDING OF OUR TEAM, THEIR LIFESTYLES AND THEIR ROUTINES.”
JUAN HERNANDEZ-FLORES

TOP The layout offers opportunities for different modes of working, from private phone booths and pods to formal boardrooms which make an impression.

OPPOSITE, TOP The design accommodates spaces for staff to retreat for a game of pool or darts. The practice also facilitates a staff run club, a Pilates group and a weekly group gym session.

OPPOSITE, MIDDLE The amphitheatre is used for team presentations and social gatherings, like bingo and trivia, or simply as a quiet space for staff to relax.

OPPOSITE, BOTTOM The materials library is positioned in the centre of the main open-plan workspace, while acoustic panels double as canvases for the team to seamlessly collaborate.



Overall, the fitout took about five months to complete. That tight timeline, albeit self-imposed, was a challenge in itself. Perhaps the biggest challenge of all was move-in day. If you think moving house is hard, try moving an office of 80-plus people!

What workplace comforts does your new space provide its users?

JHF: We designed the space around an intimate understanding of our team, their lifestyles and their routines. In particular, we designed around their social, eating, cooking, health and fitness and, of course, their working habits.

The kitchen breakout space is a big part of this, not only because it facilitates the organic social culture that every company covets, but because it allows our team to treat the office like a 'home away from home' in a way that suits their lifestyle and routine. Naturally, the kitchen gets a workout in the morning, with people having a chat while they make their coffee or breakfast. Some people like to arrive early and chill on the couch reading a book for a while.

End-of-trip facilities such as the bike store, showers and change rooms are another prime example of our user-centred approach to designing the space. We know that many of our team members are into their fitness there's a run club, a Pilates group, a weekly group gym session and a number of people who cycle into work – so providing the amenities to support this important aspect of their lives was a no-brainer.



Now that you're in the space, how does it feel to be working there?

CS: Moving into a new space is like breaking in a new pair of shoes. At first, it's all shiny and new and takes a bit of getting used to. But once you've settled in and found your rhythm, it starts to feel comfortable and familiar. The initial stiffness gives way to a perfect fit, and your new space starts to reflect your personality and habits.

We've been in this space for almost 12 months now, so we're at that point. We've experienced the space through all four seasons. We've established weekly routines and daily rituals. We know all the local hotspots and where to get the best pub lunch. We've found a new gym for our weekly group sessions. Our run club has thoroughly mapped out all the best running routes. It feels like home.



A UNION OF CONTEMPORARY DESIGN FORCES

For more than 25 years, Cult has provided the finest furniture and lighting to the design industry and aficionados alike, offering a selection of the most renowned designer furniture brands in the world.

TEXT JESSICA AGOSTON CLEARY PHOTOS SUPPLIED BY CULT

In May this year, Cult announced a new partnership with Danish furniture maker Wendelbo, further expanding their impressive stable of brands, which already includes Danish icons like Fritz Hansen, Carl Hansen and Louis Poulsen, along with their local Australian collection, nau.

Like Cult, Wendelbo is dedicated to redefining contemporary design and enhancing interior spaces with sophistication and craftsmanship. Wendelbo's journey began in 1955 when the company emerged as a family upholstery workshop in Denmark. Six decades and three generations later, the brand stands as an international symbol of design excellence.

Cult Design founder Richard Munao says Wendelbo's collections, grounded in a philosophy of modern elegance, embody uncompromised minimalism, prioritising comfort and quality in every stitch.

"With each piece, Wendelbo tells a story of dedication to craftsmanship and timeless elegance," Munao says. "Their commitment to design excellence aligns seamlessly with our vision, making this partnership a natural fit."

Wendelbo's portfolio, characterised by meticulous detail and a sophisticated design signature, transcends traditional boundaries. From sleek lines to inviting curves, each piece exudes a harmonious synergy, elevating spaces with its inherent warmth and texture. Modular sofas, a cornerstone

of the Wendelbo collection, offer engaging levels and dimensions, adapting effortlessly to various spatial contexts.

Wendelbo CEO Christian Ernemann expresses pride and honour in embarking on this ambitious partnership with Cult.

"It is crucial for us to form partnerships with local players who not only understand our brand but also have a deep understanding of the market and provide the best possible service," Ernemann says. "This collaboration is a clear indicator that we are steering our brand and collection in the right direction."

Though they have their roots in retail, Wendelbo's range is equally at home in commercial settings. Responding to the demand for home-like comfort in contract environments, they have adopted a hybrid design language that seamlessly integrates into both residential and soft contract settings.

"At Cult Design, we're dedicated to curating spaces that inspire and engage," Munao adds. "With Wendelbo's collection, we offer our clients the opportunity to experience the intersection of simplicity and splendour, where every piece is a testament to refined craftsmanship and enduring elegance."

Already available online, the new range debuted at Cult's Melbourne showroom in June, with other Australian showrooms set to follow in the coming months.



LET THERE BE LIGHT

FPOV's Ingrid Baldwin shines a light on the human experience of public spaces

TEXT MYKE BARTLETT

There is no way around it — Ingrid Baldwin lights up a room. FPOV's global creative director talks with such energy, warmth and passion about lighting design that it's impossible not to come away excited by possibilities and aglow with a new appreciation. Baldwin is evangelistic about the way good lighting design can touch the lives of ordinary people and improve the way we experience the built spaces that surround us.

That energy has been widely rewarded, with her studio bagging an impressive list of international prizes, for both its projects and its staff. In 2021, Baldwin herself was named one of the world's "40 under 40" lighting designers.

Despite this string of plaudits, Baldwin admits lighting design is a field that isn't widely understood.

"My mum still doesn't know what I do," Baldwin says. "If I had to explain lighting design, I'd say it's looking at the built environment and then adding to it or enhancing it."

These enhancements include lighting that is responsive to the time of day, allowing a restaurant space to be bright and fresh for breakfast and then cosy and intimate for post-dinner drinks. It's all about influencing the human experience of being in a particular space, Baldwin says.

"The architecture and furniture are the same. The only thing that's changing in the whole space is the lighting, but you can actually create completely different unique experiences, depending on the time of day."

Based in Sydney, and established around the time of the 2002 Olympics, FPOV (formerly POV and Firefly-POV) was one of the world's first independent lighting design firms and now boasts offices in places as far afield as London, Hong Kong and Dubai.

The firm's glowing international reputation has been built on its ability to deftly and creatively interpret the sort of human experience architects and interior designers are trying to create.

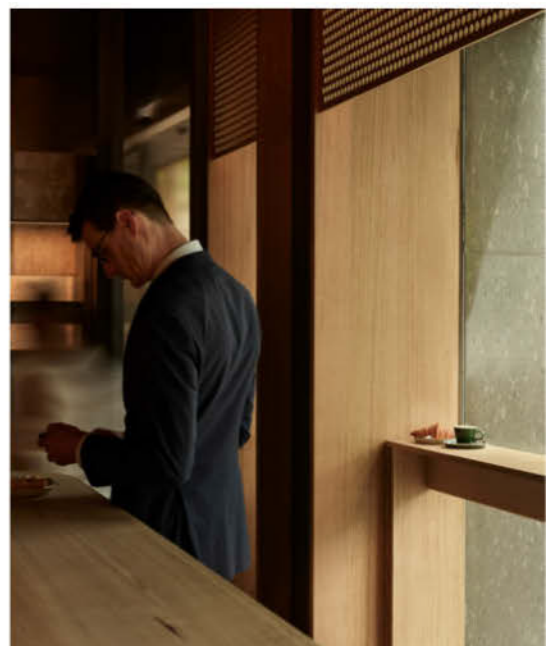
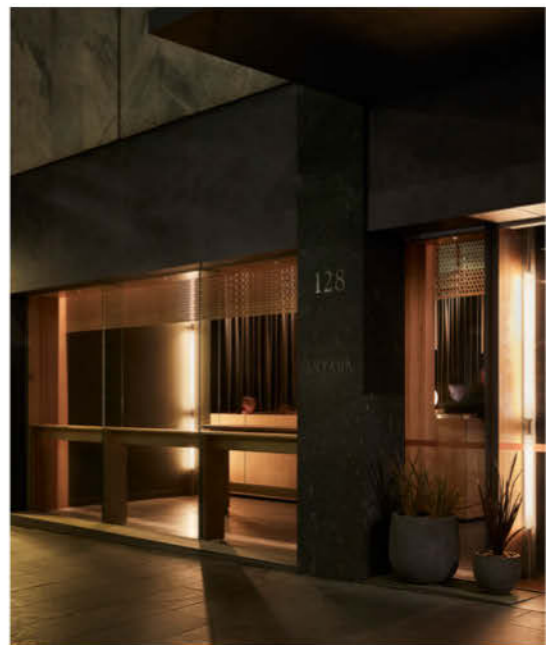
Although there is an increasing awareness of the importance of considered approaches to lighting, Baldwin says lighting design has traditionally been something of an afterthought.

"I think a lot of people think it's just another layer over the top, but actually, it should be stitched into the architecture," she says. "A lot of design these days is constructed in a computer version of the real world, so at FPOV and as lighting designers, we consider part of what we do to be educating people about how light works and how we can create a better human experience through the use of well-considered lighting."

This human experience is at the heart of the studio's latest hospitality project, Antara 128. Based in the Melbourne CBD, the all-day eatery, from the team behind Sunda, Aru and Kudo, blurs the lines between early-morning bakery and late-night restaurant. This multi-purpose approach provided FPOV with an exciting challenge, as did the need to create intimate dining in a somewhat cavernous space.

The studio took a human-centric, holistic and embodied approach to create a number of different lighting scenes, which automatically respond to astronomical time — what the sun is doing, not what the clock is reporting. Vertical steel tube lighting descends over each table to create little bubbles of warm light for diners.

"The issue with a big space like Antara 128 is, if all your light is up high and there's nothing where you are, it feels like a cave. So, what we tried to do is draw light down to people," Baldwin says.





PREVIOUS Antara 128 in Melbourne is a masterclass in hospitality lighting — soft and atmospheric, with perfectly balanced directional lighting where it's needed most.

TOP LEFT The main dining space, while open and vast, is transformed into individually intimate table settings through deft placement of bespoke columns of light.

TOP RIGHT AND BOTTOM LEFT Placing variable temperatures of light appropriate for the needs of each zone within the hospitality space was a critical consideration to create the desired

atmosphere while still performing the practical aspect of lighting. Sculptural fittings add further layers of delight.

ANTARA 128
PHOTOGRAPHY
HAYDN CATTACH

The golden aura that suffuses Antara in the evenings is the result of a long and rewarding process of talking through aesthetics with the client and architects and working through concepts, schematic designs and construction drawings. But, it's the practical — or “commissioning” — stage of fiddling around with the lights that Baldwin particularly enjoys with projects like these.

“It's really important as a designer because you learn a lot about how to create these experiences when you're actually up a ladder,” she says.

Learning on the job has always been important to Baldwin, ever since she first joined FPOV as an intern in 2010. She admits getting the gig was something of a leap into the dark, as her university training had been in graphic design. Her application portfolio was dominated by life drawings, not lighting schemes.

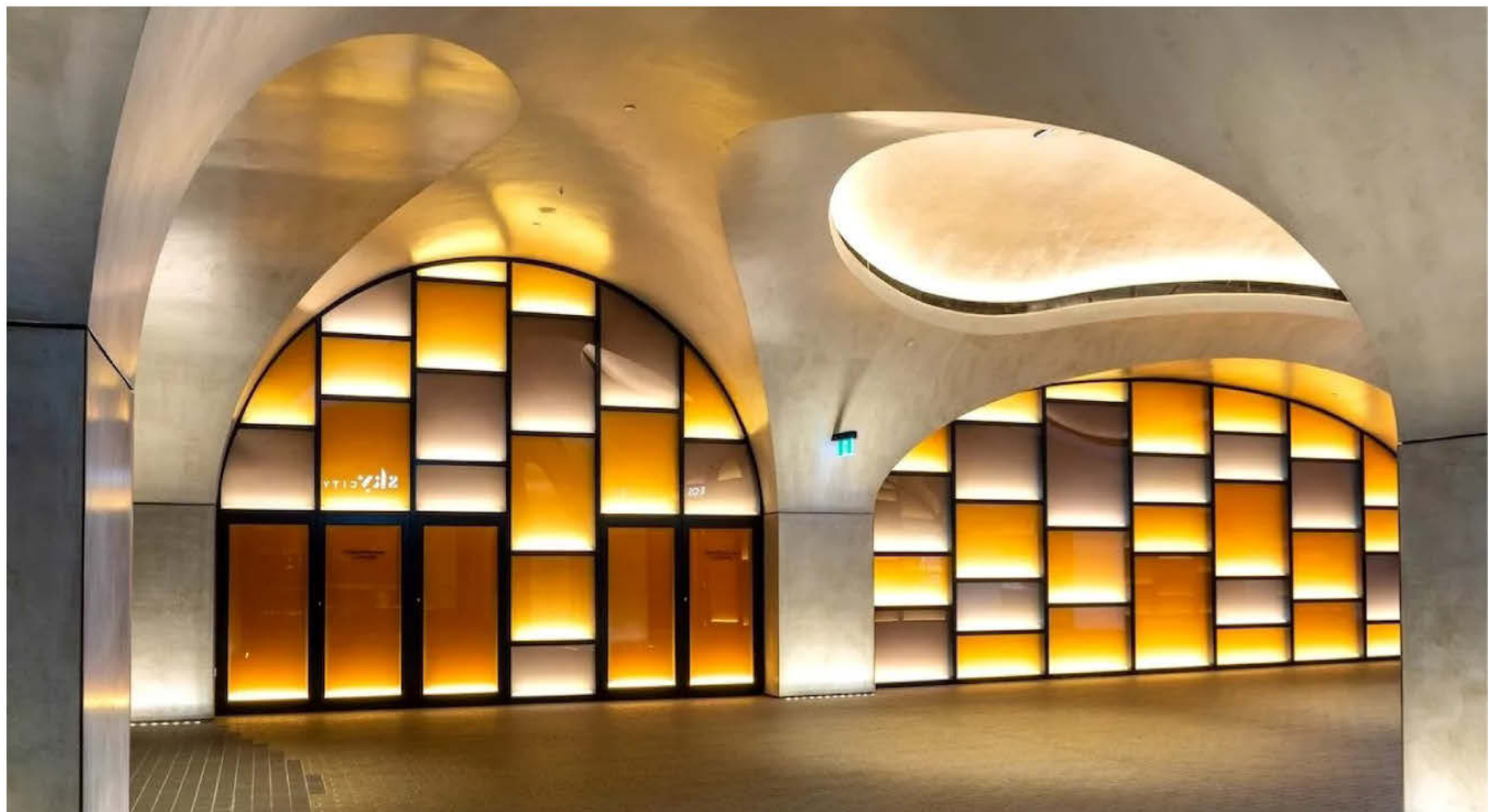
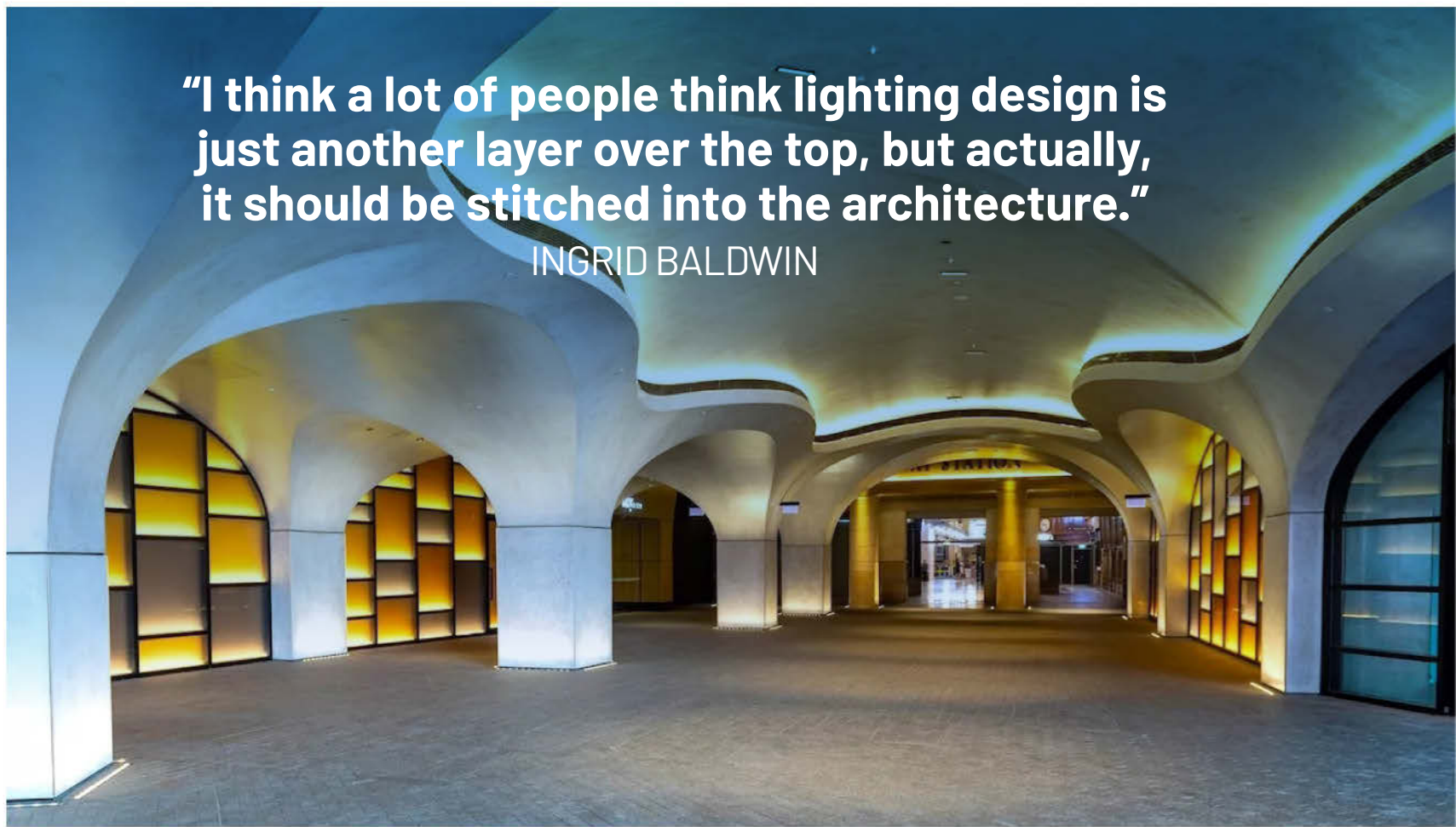
“I knew nothing about lighting,” Baldwin explains. “I thought I did because I had been working at a high-end furniture and lighting retail store. The amount of knowledge that I have been able to learn and have access to is really interesting.”

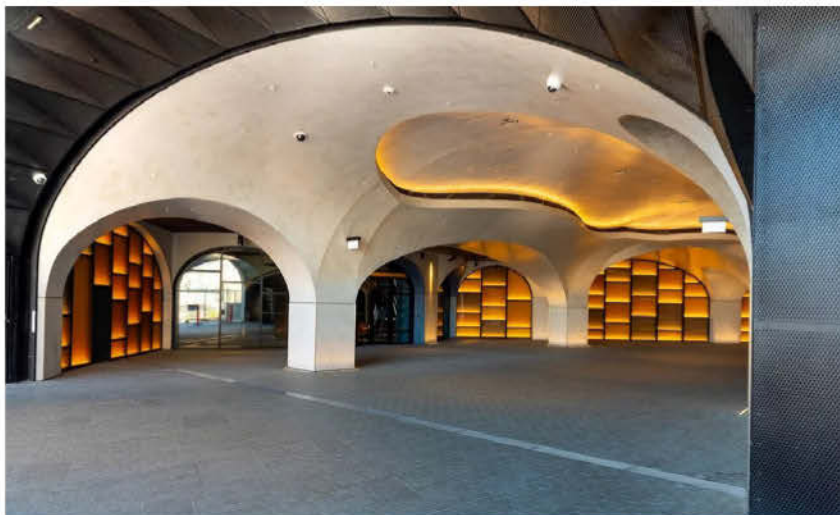
While joking about her “rags to riches” ascent, Baldwin admits it is unusual for someone to stick with the same studio for so much of their career. What is it about FPOV that has kept her there for so long?

“I was thinking about that the other day, and I think I realised very quickly that as a lighting designer, which is a niche discipline within the built environment, I was always going to have more creative impact on a project than I would if I were a junior architect,” Baldwin says. “Maybe it was a little bit ego-driven, but I could instantly

"I think a lot of people think lighting design is just another layer over the top, but actually, it should be stitched into the architecture."

INGRID BALDWIN





PREVIOUS TOP The northern entry of Adelaide's railway station demonstrates the power of considered lighting to elevate architectural form.

PREVIOUS BOTTOM The undulating, chamber-like architecture is bathed in a warm amber glow, creating a welcoming cocoon in a space designed to be bustling with people.

ABOVE LEFT AND RIGHT No matter the vantage point, FPOV's lighting design enhances the structure and architectural form, while also providing practical illumination to guide visitors.

ADELAIDE RAILWAY STATION IMAGES SUPPLIED

see that it was going to be more rewarding long term. And the diversity of projects is great."

Diversity is key to FPOV's design philosophy, which balances art and science and integrates specialist lighting with sound design a consolidated approach that is strangely unique in a single lighting design firm. Their design team comes from varied backgrounds including architecture, interior design, theatre design, sound production, composition and graphic design.

"I don't think anybody ever sets out to be an architectural lighting designer," Baldwin says. "We have a lot of people in our team who are architects or interior designers, who just somehow got interested in lighting. I personally trained as a graphic designer, although I've never worked a day as one. When I started with FPOV one of the directors said, 'We don't hire lighting designers, we hire designers.' You can teach lighting, but you can't teach how to think or how to be a designer."

The firm's portfolio of projects is as diverse as its team, taking in innovative hospitality projects such as Antara 128, commercial rejuvenation works in London, and high-end resorts in Greece. It also includes grand civic projects such as the new Adelaide railway station, which has been redeveloped as part of upgrades to the city's festival plaza precinct.

The team worked on the new northern entrance, seeing the commission as a chance to redefine how a train station concourse could be lit. Baldwin, who led the team, says the challenge was balancing stringent compliance requirements against the desire to create warmth and human-scale moments within a vast public space.

"Train stations have a really high level of uniformity compliance lighting and the traditional approach has been to put lights in the ceiling," Baldwin says. "What we tried to do

was think about perceptual brightness, rather than just lighting the floor. You might have the right amount of light level according to the historical standards or the rail standards, but if the floor is too bright, your perception is that everything around you is darker."

The answer was to make sure there were other lit surfaces in that space — such as walls and columns — which also helped the entrance become an inviting, transitional space.

"There's daylight at one end, so it's essentially like a tunnel," Baldwin explains. "Theoretically, it should feel very cave-like but because you've got all this vertical light, it doesn't. You don't get that moment of disorientation as you often do when you drive into an underground carpark, when the change in light levels is too quick."

Most of the work on the train station was done during lockdown, meaning the FPOV team didn't get to visit the site until it was almost complete. Baldwin says she was blown away by the final result.

"It was even better than I thought it would be. The process was great too. Sometimes you do a project and the process is so painful it makes it hard to appreciate the final product, but this one was a banger."


The general public has been just as impressed with the train station quickly becoming one of Adelaide's most Instagrammed hotspots. That sort of genuine human response — and exposure — is part of what makes civic projects so rewarding, Baldwin says. She hopes it's an area of work FPOV will be able to explore further in the future.


"Lighting design, traditionally, can be quite an exclusive discipline," Baldwin says. "I've actively shifted the type of work our studio does in order to find more meaning in what we do because it can get very tiresome if you're only doing beautiful projects for wealthy people. Everyone deserves good design."



BEJU Residences
By MI Design Studio and EM Design
Photography Brock Beazley

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HOW ZENITH IS TRANSFORMING THE MODERN WORKSPACE

Recent years have underscored the essential need for workspaces to adapt to evolving habits and environments. Technology has become the main instrument for change and innovation in delivering safe, social, collaborative and connected spaces.

TEXT **BILLY KLEIN** PHOTOS SUPPLIED BY **ZENITH**

Leading furniture solutions company Zenith is at the forefront of this transformation, embracing digitisation and integrating advanced technologies into its complete range of products and services. Today's businesses can find it challenging to choose the right combination of emerging technologies to transform their operations and enhance user experiences, but Zenith recognises these challenges. As curators of the modern connected workspace, the company guides clients through the process of integrating their range of technology-enhanced furniture to deliver inspirational experiences to all employees.

Zenith Connect

Zenith Connect is a suite of products built to revolutionise workspaces. One of the key products in this innovative family is Rooms – a meeting-room booking system which includes occupancy sensing technology. Efficient utilisation of meeting rooms is crucial for modern workplace productivity as they serve as hubs for decision-making, idea sharing, reporting and brainstorming. However, 'ghost bookings' – where rooms are booked but remain unused – posed a significant challenge, even more so with the rise of hybrid work.

Due to unforeseen circumstances, meetings may also be cancelled but the organiser may forget to release the room resulting in inefficient productivity. Zenith's integrated user-friendly technology improves spatial utilisation by providing real-time insights into actual space usage versus capacity, which enhances overall workplace efficiency.

Another innovative piece of tech is the Zenith Connect Puck – a workpoint-integrated desk reservation solution that offers frictionless check-in and checkout of spaces. The device also offers combined occupancy sensing and wireless or wired device charging.

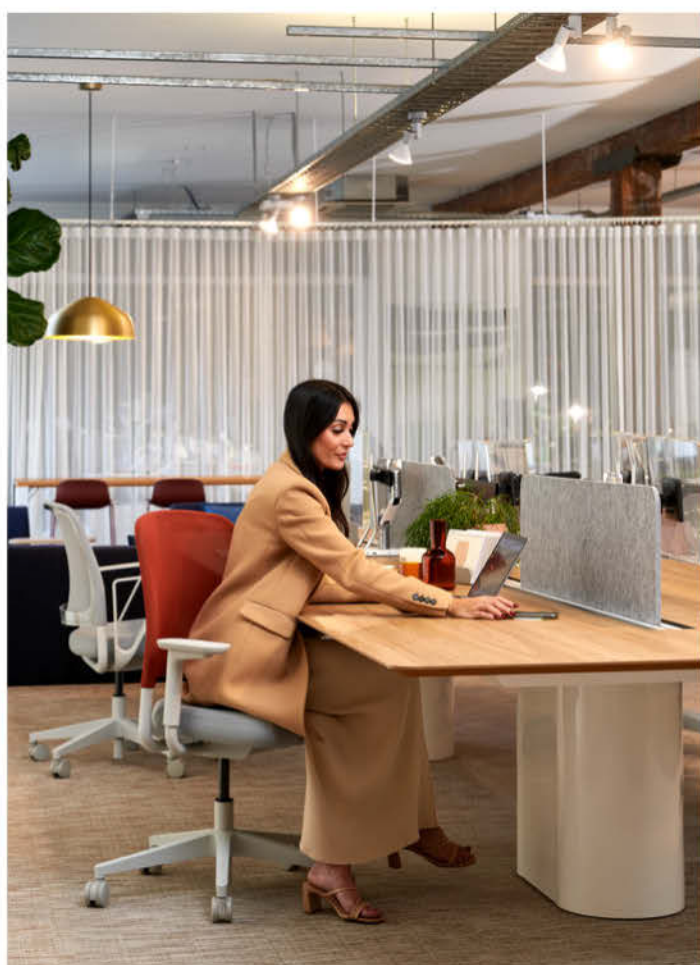
A soft wiring integrated power relay also keeps powered devices, such as monitors and docking stations, off, until a valid user has checked into the desk.

Zenith's Follow-Me Ergonomics solution enables electric workstations to automatically adjust to the user's preset and preferred settings, such as height. Taking your predetermined seating and standing heights to any desk provides an intuitive and ergonomic setting for all people, all of the time.

The Smartalock locker booking system combines best-in-class lock hardware with the power of the Floorsense software. The agile workplace provides flexibility and allows users to operate in spaces without boundaries, but there is an ever-growing need for personal storage. Traditional methods of using pin numbers and key padlocks slow down the transition into their working day and can also result in ineffective space utilisation. The Smartalock storage solution has taken the user experience to new levels by ensuring building access cards and employees' smartphones work seamlessly to provide access to the lockers.

The Orbis Adapt Desk is Zenith's battery-powered, world-first cable-free, fully ergonomic workstation that was developed in partnership with OE Elsafe. Orbis Adapt addresses two common frustrations in workplaces today: the need for spatial flexibility and freedom from cable clutter. By providing the ability to reconfigure workspaces by wheeling the workstation to any area within an office, employees can choose to work where they work best. This solution is also home to a unique wiring loom which features a highly resolved power delivery system for both electric and component-based devices. At the centre of the system is a purpose-designed commercial workspace battery that reliably powers Zenith's electronic height adjustments, monitors and all other peripheral devices for a full day or more – from one single charge.





Through advanced technology and innovative products, Zenith is able to redefine the modern workspace. Their solutions not only address current workplace challenges but also anticipate future needs – ensuring that businesses stay competitive and efficient in rapidly evolving environments.

With hybrid working here to stay, businesses are seeking solutions to connect staff who need to collaborate – be it in-person or not. Zenith's space reservation user interface includes features that support all members of a workplace. Team-based bookings allow team leaders to reserve groups of desks or settings, while staff can also nominate when they're working from home with an icon.

A Zenith solution for ever-changing needs

Zenith's technology-integrated solutions have delivered transformative outcomes for their clients. Tasked with redeveloping a head office and relocating more than 10,000 personnel for a tier-one Australian financial institution, Zenith worked closely with its principal technology provider Agile Workspaces and the organisation's principal architect to achieve a truly integrated workplace tech solution. The result features all of Zenith's leading suite of products like the Zenith Connect puck, Smartalock, swipe-for-power, Follow-Me Ergonomics and Floorsense system. An Open REST API even allowed the software to integrate within the institution's staff app.

The adoption of Zenith's technology facilitated a seamless transition for the leading organisation by allowing staff to access the system via swipe card, mobile app or even web interface. Features like auto check-in and intuitive user interfaces ensured high compliance and provided daily insights into workplace usage. This real-time data enabled the institution to pivot quickly and adapt to changing needs, such as subletting parts of its property portfolio. The comprehensive integration and support offered by Zenith ensured a smooth and highly successful implementation.

The future is Soft

Zenith has also been leading the pack in the use of augmented reality (AR), virtual reality (VR) and mixed reality (MR) for years now – designed to enhance all of its offerings. Zenith implemented some of this technology back in 2016, even prior to the release of commercial headsets, to see if it could create a competitive advantage in its proposals. Now in 2024, Zenith produces VR experiences for selected projects to help its clients visualise the interior design without the need for physical models.

Zenith has also been experimenting with MR internally for some time now. As one of the first Australian organisations, outside of education, to receive the Microsoft HoloLens 2 headsets in early 2020, they now predict this technology to have a greater effect on the workplace than AR and VR.

As Zenith continues to lead the industry, its integrated technologies will only keep providing seamless solutions for clients. Its commitment to innovation ensures that Zenith stays at the forefront to enhance productivity, collaboration and workplace satisfaction.

With its teams ready to discover new trends and technology, Zenith will only continue to redefine the modern workspace.

ASHLEY SUTTON APPLIES AVANT-GARDE INTERIOR DESIGNS TO WHIMSICAL BALI BAR AND NIGHTCLUB

The Australian “design maverick” has crafted a new concept bar in Bali that merges the gruelling underground world of a mine with the enchantment of a fairy tale.

TEXT SOPHIE BERRILL PHOTOS SUPPLIED BY IRON FAIRIES

In November 2023, hospitality group Boutique Bars unveiled what it describes as its “most impressive venue to date” in the heart of Seminyak. The Iron Fairies Bali, a new bar and nightclub in the popular Indonesian tourist region, is the latest addition to the group’s design-led nightlife destinations in Asia. The new venue stands out for its intricate craftsmanship and storytelling by designer Ashley Sutton.

Sutton’s unorthodox style and career path have earned him the moniker of a “design maverick” in parts of Asia. Originally from Fremantle in Western Australia, an unexpected turn of events brought him to the industry from a background in mining and a stopover as an author. The Iron Fairies Bali actually draws inspiration from his children’s trilogy of the same name, which maps the journey of miners who forge exquisite fairies from iron ore in their bleak despair.

“I built a fairy-themed factory in Bangkok to produce fairies and merchandise for my brand. To inspire my staff, who couldn’t read my fairy book or fully grasp the magical world, I designed the factory to look and feel like a fairy tale,” Sutton tells *inside*.

“This immersive environment helped them connect with the fantasy. After a few months, it became known to the public as a must-see and I started receiving requests from other property owners to design unique spaces for them.”

Since then, Sutton has brought unique concept venues to life for Boutique Bars. Bali is the latest location in The Iron Fairies franchise, joining sister venues in Bangkok and Hong Kong, each offering a unique interpretation of Sutton’s artistic vision.

Unlike anything else in the local nightlife scene, The Iron Fairies Bali recreates the dimly lit passageways and dark caves of Australian mines. Over three floors, three bars and a main stage for musical and art performances, the venue pays homage to an ironsmith’s workshop, with raw iron, timber, leather and mining machinery details throughout. Facilitating more intimate and private experiences, eight VIP ‘furnaces’ are crafted from cast and forged steel.

“My design is not very clean or minimalistic, but that’s because I just want to design something that excites my mind and gets me passionate for the build,” Sutton says.

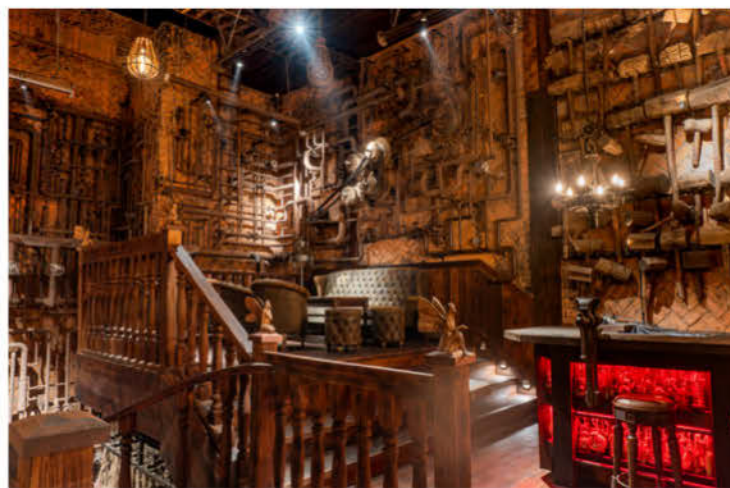
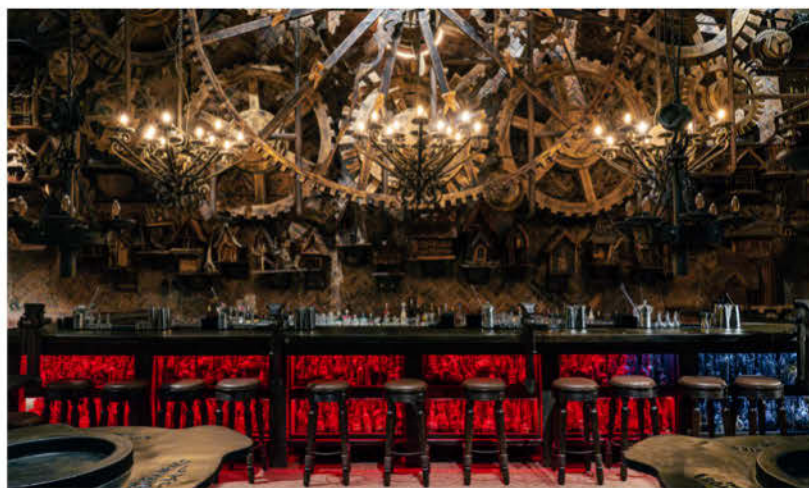
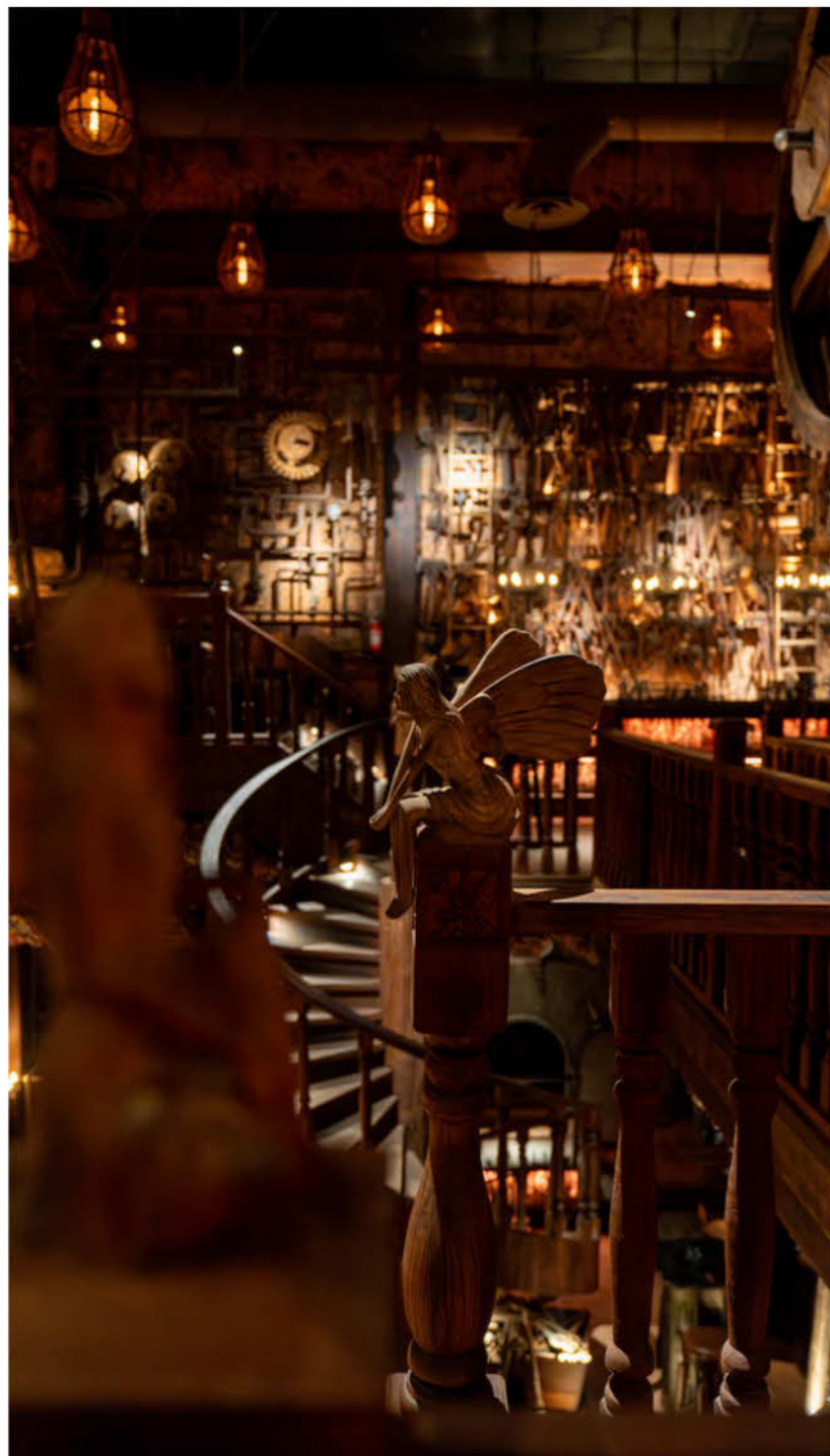
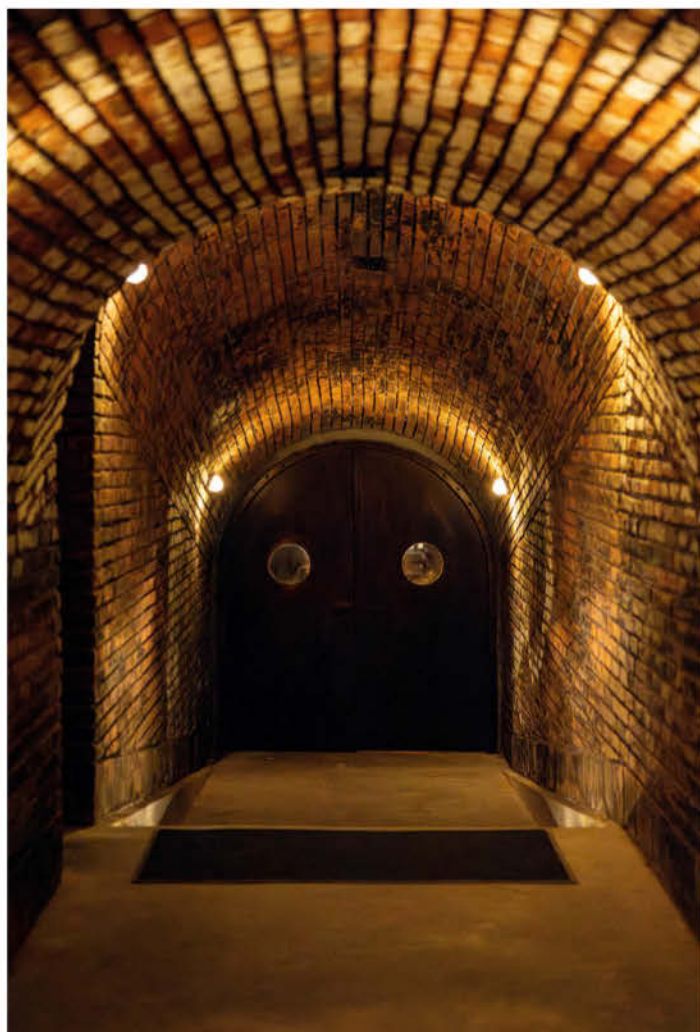
Visually, The Iron Fairies Bali marries dark and light, placing delicately hand-crafted iron fairies, glittering gossamer and butterflies against a sooty industrial backdrop. According to Sutton, every part of this venue is handmade and took thousands of hours from hundreds of craftspeople to complete.

“I’m a tradesman myself so I understand its value,” Sutton says of his appreciation for craftsmanship.

“I chose timber interiors for The Iron Fairies Bali mainly because I knew the Balinese are masters of woods. If I had opted for steel, like in other countries, it wouldn’t have achieved the same authenticity and quality. Craftsmanship ensures that the design not only looks good, but also resonates with the local expertise and cultural context.”

Not one to keep up with trends – he “despises” smartphones and doesn’t own a computer – Sutton says his design approach is to “listen to the space itself; it often tells you what belongs within it”.

“You’d be surprised at the stories four walls can share when you truly pay attention.”





STRETCHING THE BOUNDARIES

How a trailblazing furniture designer's reckoning with sustainability became his magnum opus

TEXT KIRI SAWTELL PHOTOGRAPHY SUPPLIED



Michael Alvisse, designer and one-half of sustainable furniture pioneers Schamburg + Alvisse, is a true Renaissance man of Australian design. When he's not crafting furniture for Zenith Interiors, he shares his knowledge as a lecturer of interior architecture at the University of New South Wales (UNSW) and volunteers with Surf Life Saving Australia. He is also the sustainability judge in this year's Interior Design Excellence Awards (IDEA).

Since 1997, Alvisse and his business partner, respected furniture designer Marc Schamburg, have shaped environmental stewardship and sustainable furniture design in Australia – long before sustainability entered mainstream design culture. Together, they became the first Australian furniture designers to be independently certified as meeting the Forest Stewardship Council's (FSC) rigorous environmental and social standards for sustainable timber supply chain management, which Alvisse cites as one of his proudest moments.

"Surprisingly, in the beginning, none of this focus on sustainability was planned," he tells *inside*, from Thirroul, on the New South Wales south coast. "We simply embraced our many mistakes and committed to learn from them."

Alvisse's design philosophy is rooted in the Buddhist concept of 'benevolence', which advocates compassion and kindness towards all life. For Alvisse, 'benevolence' is more than just a theoretical concept. It became a defining value for him in the early nineties, when Schamburg led Alvisse on a transformative design tour of Northern Italy, where they studied



TOP LEFT Pioneering product designer Michael Alvisse is a sustainability judge for IDEA 2024.

ABOVE Michael Alvisse and Marc Schamburg became Australia's first furniture manufacturers to satisfy the rigorous green timber standards of the Forestry Stewardship Council and Greenpeace.

TOP RIGHT Schamburg + Alvisse's 'Stop Playing With Yourself' puzzle seating is held in the National Gallery of Victoria's permanent collection.

BOTTOM RIGHT The iconic resin Stretch collection was Schamburg + Alvisse's first major success and marked the beginning of the brand's sustainability journey.

OPPOSITE PAGE, TOP The JAC collection, designed by Schamburg + Alvisse for Zenith Interiors, is considered an antidote for disposable design.



Despite investing tens of thousands of dollars to produce the range, the report exposed some hard truths.

“It meant three-quarters of our collection failed to meet our ‘benevolence’ criteria for good design. We decided to pause production of the resin stools until we found a safer manufacturing process.”

However, discontinuing the resin Stretch pieces did not stop the phones from ringing in their Surry Hills studio. Just a week later, a design firm from the United States called, wanting to specify thousands of the discontinued Stretch stools.

“Here was this opportunity from a rather high-profile global client, one that could open up all kinds of doors for us,” Alvisse says. “Declining that job due to our concerns about workers’ health was one of the toughest decisions we had to make.”

The setback only fuelled their commitment to sustainability, leading to intensive research and development into safer materials and achieving FSC certification through rigorous screening of their timber supply chain for environmental and social performance.

“It put the fire in our belly to work harder to design and manufacture green furniture in a country with a shrinking manufacturing industry.”

Schamburg and Alvisse dedicated a year to testing environmentally friendly water-based glues, requiring extra time and craft. They also guided their suppliers in an often challenging transition to safer alternatives.

“There was nothing easy about it,” Alvisse says. “Every step along the way was a big risk for a small and self-funded independent company.”

Schamburg and Alvisse’s collections prioritised quality over price point. “It’s a hard thing to build a brand on, but that’s the path we took,” Alvisse says.

“Industry colleagues told us: ‘People won’t pay for this’, ‘This will fail’, and ‘You’ll send your suppliers broke’.”

Despite industry scepticism, Schamburg and Alvisse’s dedication to quality and sustainability paid off. They pioneered furniture using post-consumer recycled plastics and built a green global manufacturing network.

Taking a stand against consumerism

A career highlight came in 2016, when the National Gallery of Victoria (NGV) acquired their iconic ‘Stop Playing With Yourself’ puzzle seating.

the works of the legendary architect Carlo Scarpa. Alvisse recalls being profoundly moved by Scarpa’s architectural masterpieces, notably the Querini Stampalia Library in Venice and the Brion Family Cemetery near Treviso.

“During this tour, Marc and I decided that whatever we do from now on, right down to the simplest, smallest, humblest things, we would do them as beautifully as we can,” Alvisse says.

A stretch in ethical innovation

Schamburg + Alvisse’s first major success was the Stretch stool, a brightly hued, spool-shaped resin seat that received acclaim in *Wallpaper** magazine. With international interest spurring sales, an unexpected discovery forced the pair to consider the unthinkable – that perhaps they shouldn’t make the product at all.

The designers spent days assembling an order for Stretch stools in a resin factory in Artarmon. Alvisse recalls feeling overcome by a “sickening wall of chemical fumes”.

“Here we were designing these physically beautiful pieces, yet their manufacture exposed the craftsmen to toxic chemicals,” he says. “My degree in architecture didn’t consider the potential health impacts of harmful chemicals in construction materials. That was not a question in those days.”

Schamburg + Alvisse commissioned a report by sustainability expert and UNSW academic Kirsty Máté to investigate the safety of the materials used in Stretch. The report found the solvent used could readily penetrate the skin, eyes and lungs, potentially causing neurological and genetic damage or cancer.

“That was our wake-up call,” Alvisse says.



"It put the fire in our belly to work harder – to design and manufacture green furniture in a country with a shrinking manufacturing industry."

MICHAEL ALVISSE



"It was the ultimate anti-consumerism piece. We designed it so that people couldn't buy it," Alvisse says. "We hoped this piece would be shared by the broader community, which is what the NGV has done."

He recalls the moment the piece went "viral". "We got emails from people in Finland, London, New York and Latvia, saying, 'We've just seen 'Stop Playing with Yourself' in a magazine; we want it'. Perhaps it struck a chord with people because it was whimsical, dynamic, beautiful, and something they couldn't have."

For nearly 20 years, Schamburg + Alvisse independently produced furniture for corporate and high-end residential clients. In 2013, they sold their brand to Zenith. The move heralded new beginnings and the opportunity to scale up their ethical manufacturing system globally. A decade later, they continue to design highly sought-after collections for the leading commercial furniture company.

"When we met Zenith, 75 to 80 percent of the Schamburg + Alvisse collection was certified by Good Environmental Choice Australia (GECA) and FSC, a high bar for our industry," Alvisse says.

ABOVE The JAC architectural lounge chair, designed by Schamburg + Alvisse, is among Zenith Interiors popular workplace collections.

"Zenith honours that sustainability benchmark and remains committed to expanding on it.

"Marc sent me a message the other day; he said, 'Look, Schamburg + Alvisse stuff from the 1990s is in vintage shops in Collingwood and Fitzroy'. We never imagined that. We only ever wished our products would be looked after rather than dumped in landfill."

Championing sustainability in design

Alvisse continues to advocate for sustainability in design. He recently toured the Asia Pacific to meet clients, some impacted by extreme weather events. He says designers are eager to design for environmental resilience and to help cut carbon emissions.

As the world grapples with back-to-back climate disasters and biodiversity loss, architects and designers are demanding greater transparency from suppliers' sustainability claims. Alvisse supports initiatives such as the Architects Declare Product Aware database, simplifying the vetting process for sustainable procurement.

He says clients are increasingly specifying furniture and finishes made from safe materials designed for easy re-use and repair.

"There are massive opportunities to win new business from companies asking, 'How do we make our built environment more resilient? How do we cut our carbon emissions? How do we save on long-term capital costs and maintenance costs?'"

It's a focus that starkly contrasts much of today's consumer goods, which Alvisse says are designed to be disposable, not repairable.

"At the first sign of a downturn, global manufacturers tend to drop their certification systems – the very things clients rely on to distinguish authentic sustainability from greenwashing," Alvisse says.

"We must work with the climate. Designing for resilience is all about quality."

Alvisse suspects it won't be long before a new entrant disrupts the industry with a focus on transparency and resilience, just like he and Schamburg did two decades ago. This innovation potential excites him, both in his role as a jury member for IDEA and through his work in design and education.

"The best thing I can do is to share knowledge to help our industry rise to the challenge of protecting people and our ecosystems," says Alvisse, striking a synergy between design and surf lifesaving.

"Having people feel safe and cared for, whether at the beach, inside a building, or in a town or city, is gold. We need this more than ever."

INTEGRATION ENHANCES THIS APARTMENT COMPLEX

Former principal of interior design at Finnis, Michael Welgus, discusses the design decisions behind Park Vue II on Victoria's Mornington Peninsula

TEXT **SOPHIE BERRILL** PHOTOGRAPHY **DAMIEN KOOK**

Park Vue II is located on Mornington's Esplanade. Perfectly positioned to capture views of Royal Beach, Mornington Park and the snaking esplanade, Park Vue II is a place you want to come home to. This direct relationship to the natural surroundings was an important influence on the building's architecture and interior design, according to Michael Welgus. At the time of the project, Welgus was principal of interior design at Finnis, the Melbourne-based architecture and interior design firm behind the new build.

"Given the site's location to an eroding landscape, it was really important for us to make sure that the building had a sense of weight and permanence," Welgus says.

To achieve this sense of mass and integration with the local landscape, Finnis started with the travertine block and stone, taking formal and colourway cues from the cliff tops of the Mornington Peninsula coastline. These cues inform both the architectural structure of Park Vue II and the interior design.

"The project's restrained and desaturated materiality plays into the sense of luxury within the space," Welgus says.

Finnis designed the kitchen to be as much a backdrop to the living space as a utilitarian zone. When designing apartments, Welgus says space is a commodity; there is a need for functional concealment. Miele appliances were instrumental to achieving this subtle setting.

"The beauty of the appliance is something that's always really considered," Welgus says.

"As designers, when specifying, especially working within the multi-residential setting, we're usually looking for appliance packages that can stand out from the rest."

"Miele was a great choice in that aspect, given that the different colourways between the products are adaptive to different uses, so it can be a really good one-stop shop to get all of your appliance needs within one package."

For Welgus, this open-plan kitchen/living/dining area is a hero for all of the apartments inside Park Vue II.

"There's something really nice about the aspect within this space," he says.

"[It's] not only the amount of luxurious timber veneer that we've clad the apartment in, but it's also the element of light and aspect and view to nature.

"It's just a space I could see myself entertaining in."

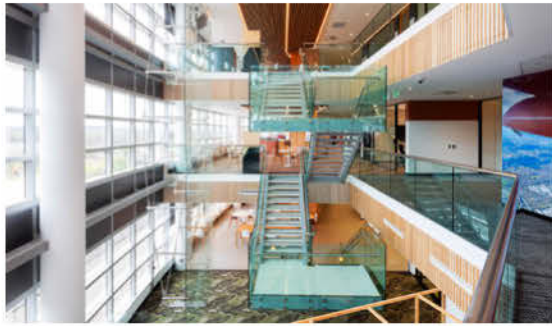
Welgus believes designers have a "sense of agency" to ensure that the buildings they're creating in public spaces have a benefit to the rest of the realm. In the case of Park Vue II, attention was paid to utility inside and out. At an appliance level, Miele's level of integration and adaptability meant the designers could interchange different models without needing to adapt construction documentation, which is especially helpful in multi-residential projects.

"We really wanted to produce a product that would stand the test of time and set a new standard for multi-residential living in the city of Mornington."



Watch the video interview with Welgus at Park Vue II now on australiandesignreview.com. Scan the QR code to learn more about specifying Miele for your next project.





SUSTAINABLE TIMBER OPENS NEW POSSIBILITIES FOR COMMERCIAL SPACE DESIGN

The Mill Architecture + Design was the first studio to specify sustainably manufactured Tasmanian Oak from Crafted Hardwoods in the new fitout of a government office in Canberra and it's unlikely to be their last collaboration.

TEXT **SOPHIE BERRILL** PHOTOGRAPHY **ADAM MCGRATH**

Across three floors and 6632 square metres is a natural and breezy new national headquarters for a government agency working in the Canberra central business district. A diverse range of finishes carefully selected by local practice The Mill Architecture + Design and installed by Projex help to achieve not only a healthy and vibrant workplace for the agency, but important environmental outcomes.

The Mill, whose work is rooted in the principles of climate-responsive architecture, used Tasmanian Oak by Crafted Hardwoods to create timber pergolas over booth seating as well as floor-to-ceiling battens, which act as attractive screens and subtly divide the space. This timber was also chosen for the construction of the Zenith Verse Booths, creating pockets of privacy throughout the office.

Crafted Hardwoods uses advanced technology developed by 3RT to produce its timbers, which are like nothing else available on the market. Instead of relying on mature trees, Crafted Hardwoods diverts abundant juvenile pulp resources usually destined for woodchips and transforms them into appearance-grade timber, with the look, feel and properties of century-old trees.

Crafted Hardwoods founder Geoff Swinbourne first witnessed this innovation while working as Zenith's chief sustainability officer in 2022. He saw 3RT's technology as a vehicle that could have an immense positive impact on the commercial and residential construction markets.

Swinbourne took the leap in April 2023, leaving a long-standing career in commercial furniture to found Crafted Hardwoods.

"Architects and designers get really excited when we present our timbers and when they hear our vision and our goals," Swinbourne tells *inside*.

"But ironically, no one really wants to be first. They need reassurance that somebody has already done it."

According to Swinbourne, The Mill embraced his timbers and his vision from day one.

"As soon as I became aware of Crafted Hardwoods' product, I knew we had to use it," confirms The Mill's director and interior designer Sarah Welsh.

"It met all the criteria needed when using in a commercial space and, on top of this, it was a beautiful product that we wanted to hero throughout the fitout. Our joiners were also impressed by its quality, strength and production lead time."

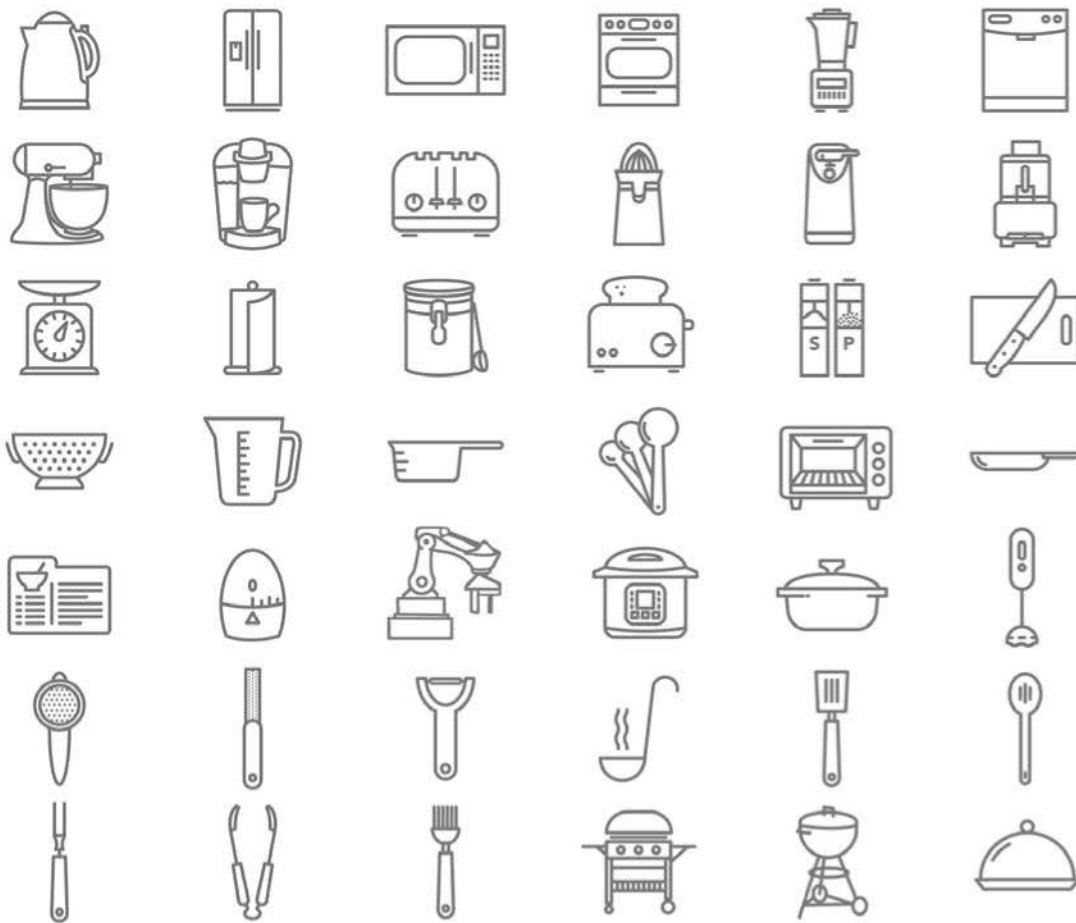
Designers of commercial spaces have a responsibility to use products that minimise human impact on the environment, says Welsh. This government agency office presents a prototype for new possibilities in designing with timber responsibly.

"It's very exciting to discover a product as cost effective, sustainable, flexible and interesting as this. I believe it will change the way we look at and use timber products."

Visit craftedhardwoods.com to learn more about this world-first hardwood innovation.

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HOW TO MAKE 30 LIFELONG FRIENDS IN THREE DAYS

THE SURREAL AND LIFE-CHANGING EXPERIENCE THAT WAS ADR'S 30UNDER30 RETREAT

Taking place at Potato Head Resort, Bali, *Australian Design Review's* second annual 30UNDER30 creativity and high-performance leadership retreat was nothing short of remarkable. Over three action-packed days, from Friday 31 May to Sunday 2 June, 30 complete strangers came together to explore what it takes to be truly innovative, brave and values-driven architects, becoming lifelong friends in the process.

TEXT JESSICA AGOSTON CLEARY PHOTOGRAPHY AMAZING BALI EVENTS

As our bus swept down Potato Head's long winding driveway, the mid-morning sun glinting off the seemingly endless array of shiny reflective surfaces, billboards, motorbikes and scooters, the sense of anticipation and excitement became more and more palpable. Stepping off, out of the air-conditioned comfort and into the syrupy Balinese heat – a heat even the locals said was more intense than usual – the surreality of the weekend ahead enveloped us all.

DAY ONE: GETTING ACQUAINTED

With the official 30UNDER30 welcome event not kicking off until 5.30pm, the cohort made the most of the magical location. After settling into their rooms, some took part in a sustainability tour, learning about Potato Head's plastic recycling initiatives, which include onsite soft plastic processing to design and produce a range of products, from rainbow-coloured chairs, soap dispensers and other essentials, all of which are found in the hotel rooms.

Others chose to soak up some vitamin D beside the pool, taking in the inexorable beauty and zen-like energy of the resort.

When the sun began to set, everyone gathered at the pool-side deck for the first official event of the weekend – the welcome cocktails and canapes. Con Papadakis, managing director Oceania of Neolith, the major sponsor of 30UNDER30 took centre stage. With the panorama of the Indian Ocean, as his backdrop, he gave a rousing speech that truly set the tone for the days ahead. "Take advantage of the opportunity," Papadakis said. "Make the most of this unique moment. Take advantage of the mentors. Aspire to be them and soak up all that they have to offer you through their sharing what they have learned through their journey."

Niche Media publisher Paul Lidgerwood gave the group three

tasks. “Task one, relax. You’re in high-pressure roles, so take the opportunity to chill,” he said. “Second task, network. Every single person here has something to teach you. Take the time to meet everyone here and connect. Thirdly, it’s a reward. You deserve to be here; there is no imposter syndrome here!”

Niche’s head of commercial partnerships Elizabeth Distefano concluded the welcome, thanking all the sponsors, including Neolith, Tongue and Groove, Interface and Miele, and the practice partners: BVN, BLP, SJB, Richards Stanisich, Williams Burton Leopardi and HDR. She encouraged the cohort to connect with the representatives to better understand their specifying needs and receive career support.

DAY TWO: THE FUTURE OF LEADERSHIP AND VISION, AND THE SECRETS TO STRESS MANAGEMENT WITH TEGAN WALLIS

After a leisurely morning and delicious breakfast by the pool, the cohort gathered in the Potato Head library for the first of two high-performance coaching sessions. The first session was hosted by Tegan Wallis of Griffith Consulting. Wallis is a highly sought-after leadership coach, meditation teacher and holistic health practitioner. Blending ancient wisdom with modern research to prioritise holistic wellbeing for personal and professional growth, her approach fosters emotional intelligence, self-awareness, resilience and clarity.

“This whole creative retreat is about giving you time and space to think differently, to reflect and plan for the future you want to create,” Wallis said.

Over the next three hours, Wallis guided the cohort on a journey through the conscious and subconscious mind. Through her authentic and engaging style, the entire cohort was utterly captivated, even those who had had more than a few cocktails the night before!

While some retreat programs of this nature only scratch the

surface, Wallis dove in deep straight away, outlining the three pillars of the Griffith Consulting program – authenticity, integrity and no-judgement. She also explored the four intelligences, outlining a whole person model that encompasses heart, mind and brain, values, and physical body intelligence.

What was perhaps the most impactful part of the session was not Wallis’s words, but her actions. After completing a self-assessment on personal stress levels, she asked the cohort to turn to the person sitting next to them and share what they’d written. There is nothing quite like being vulnerable with a relative stranger to dissolve barriers and open oneself up to change.

Concluding with alternate nostril breathing, an ancient breathwork technique proven to calm the central nervous system, everyone in the room left the session with a fresh perspective and a new sense of self-awareness.

A VIP position at Erykah Badu

No, you didn’t misread that. After a delicious dinner on a private balcony overlooking the iconic Beach Club at Potato Head, the 30UNDER30 retreat became even more surreal. The one-and-only Erykah Badu performed a 90-minute set of her greatest hits, backed by one of the tightest and most dynamic bands out there.

This is the serendipity of the 30UNDER30 program. Of course, *ADR* can’t take credit for lining up one of the most influential RnB and hip hop artists of the 90s as the headline act. This magical moment of coincidence speaks to the power of being open to the opportunities that come from unexpected places.

The conversations that take place during the retreat simply wouldn’t happen in the real world, without this program as a catalyst. These conversations are the sparks of the future. Perhaps the conversations result in nothing more



“This whole creative retreat is about giving you time and space to think differently, to reflect and plan for the future you want to create.”

TEGAN WALLIS



than an intellectual exploration down a rabbit hole of design thinking worth falling into. Maybe one of these conversations, held on a rooftop deck as we absorb the energy of a phenomenal artist performing with waves crashing onto the shore behind us, might be the genesis of a real solution to the housing crisis.

While some of the cohort were too young to know who Erykah Badu was, there was no denying that her powerhouse performance and phenomenal presence inspired each of them in infinite ways.

DAY THREE: BUILDING AN EXCEPTIONAL CAREER WITH DAVE JACKSON

Waking up to another day in paradise, some with slightly more sore heads than others, the cohort once again gathered in the library for the second and final high-performance session.

While the previous day focused on personal wellbeing, this session with *ADR* friend Dave Jackson was

all about career wellbeing. Jackson is a business mentor, advisor and investor who focuses on early-stage startups. He has built and sold two successful technology companies and now helps young founders achieve their business dreams.

Jackson began with a personal story of when he had to make a really hard decision to take his dream job or stay with his current employer because he respected the CEO. Jackson took the cohort on a dynamic and divergent journey through the twists and turns of careers, peppering the conversation with sage wisdom and decision-making advice along the way.

“The top five factors in early career development are a great boss. Numbers one, two, three, four and five are a great boss,” Jackson told the cohort. “If you’re not learning from your manager, I think you should leave. Don’t sit there working for someone who is not inspiring you and teaching you to be your best.

“Curate what you learn and absorb. Don’t take everything on board. Take the things that resonate with you and throw the rest away. Be brave. Put yourself out there.”

These are just a few of the pearls of wisdom captured by our editor. Jackson’s ability to tell a story full of heart and healthy doses of humour, reminiscent of Basil Fawlty, resonated with the cohort. Once again, they left the library with minds bursting with visions of the future.

Mentor speed dating

The mentor speed dating sessions presented the cohort with an opportunity to get to know what makes each of our six mentors tick. Ninotschka Titchkosky talked about whole systems thinking. State of Kin director Ara Salomone spoke about building a business from a heartfelt and personal perspective. Breathe Architecture design director Jeremy McLeod talked about sustainability within a business management context. Archaea director Sally Wilson shared her perspective on being a practice owner, while EM BE CE director Chi Melhem and Billard Leece Partnership strategy and communications executive Andrea Nixon discussed the business of branding and design within the context of architecture.

With minds full of visions of their future careers, each cohort member leaned into the mentor speed dating sessions. They soaked up everything the mentors had to share and asked probing questions at the panel discussion that followed.

This was far from your usual panel discussion. The deep questions from the cohort came thick and fast and the answers they received were just as profound. When asked about the challenges of running a practice with having children, Melhem shared her story of being a solo mum while managing a relatively new and

“**Make the most of this unique moment. Take advantage of the mentors. Aspire to be them and soak up all that they have to offer you through their sharing what they have learned through their journey.**”
CON PAPADAKIS

exceptionally busy architecture practice and the demands of shuttling her kids between sports, dancing, and music lessons.

There was no sugarcoating. The resounding sentiment was the business and practice of architecture and design was not easy. To succeed you will inevitably invest almost all of yourself in your work. But, it is entirely worth it. When you're doing what you're passionate about, working from a place of value and integrity, and recharging yourself through solid time and energy management practices, you can do it all and thrive while doing it.

As Titchkosky observed: "There is no way I could have been as open as I was had we not spent the last three days getting to know each other outside the constructs of the real world." This sentiment was shared by all 52 members of the group.

A surreal end to a surreal weekend at The Iron Fairies

What better way to wrap up a magical weekend than descending into the immersive, intensely layered spectacle that is The Iron Fairies. "Ending on a high that surprises and delights is an important part of 30UNDER30," Lidgerwood said.

The concept for The Iron Fairies is based on a book written by Australian Ashley Sutton. Described by various members of the cohort as something out of a fairy tale or *Harry Potter* scene, it was the perfect place to share one last toast as a group.

While this may have been farewell for the group at large, it is only the beginning of many new friendships, future creative collaborations, and the start of the cohort's journey with their mentors. As everyone returns to the cold reality of winter in Australia and the daily grind, they will carry with them a new level of self-knowledge and be warmed by memories of an unforgettable weekend in Bali unlike any other.



HUMANITY FIRST

Breathe co-founder and design director Jeremy McLeod is one of the 30UNDER30 mentors, ready to impart his signature ethos on the next generation.

TEXT JANUARY JONES PHOTOGRAPHY TOM ROSS

When it comes to taking on any new project, Breathe co-founder and design director Jeremy McLeod begins by asking himself, “Is it important to humanity and is it important to the planet?”

If it’s a casino or a data centre, the resounding answer would be no. “We don’t care how much money there is to be made in those things, we’re not interested in them. It’s a distraction for us,” McLeod says.

When it comes to the projects the practice would say a firm yes to, it’s those that involve social housing or services for First Nations people.

“We’re advocates for the city, the people that live on this planet, and for the planet. We try to use design as a weapon for good to deliver on those things. Humanity matters to us.”

Growing up in the Victorian town of Bethanga, McLeod’s entry into the world of architecture is something he describes as a “happy accident”. Inspired by the historic Bethanga Bridge, a young McLeod was originally interested in bridge building. However, after a conversation with a high school careers teacher, McLeod found himself incorrectly advised to study architecture instead of engineering. By the time he discovered the mistake, McLeod recalls it was too late: “The hook was in. I loved architecture and I stayed.”

Since then, McLeod has risen through the ranks to become a force in the industry. In 2001, he founded his practice Breathe with Tamara Veltre, which has gone on to become Australia’s most awarded sustainable architecture and design firm. The practice won a whopping 43 awards in 2023 alone.

When it comes to the importance of awards, McLeod says in the beginning it was about acceptance and belonging in the industry.

“In 2010 I remember winning the sustainability award, and I think what that meant for me was that we were accepted into the architecture community,” he says. “I didn’t feel at the edges anymore. I felt like I finally belonged.”

“We are humans first and architects second, and we have a broader responsibility to our fellow human beings on the planet than the client that pays us.”

JEREMY MCLEOD



Bright young things

Being a part of the community, and giving back to it, is essential to McLeod’s principles, and is the reason why he teaches a semester at The University of Melbourne every year. Through teaching, he is able to impart his wealth of experience and channel his hope for the future onto the next generation of architects.

“Why do I do it? Because it’s hard. I’m exhausted at the end of semester, but I see these bright young things coming through who understand climate change,” he says.

“They think about the future and I know that if I can impart a little bit of knowledge, help them or propel them forward, I think they will be able to amplify this message of doing good.”

McLeod’s latest opportunity to give back to the next generation is through his appointment as a mentor in *Australian Design Review*’s 30UNDER30 program. The program selects 30 of the most promising architects and innovators of the built world under 30 years of age and pairs them with a mentor in the industry.

As a mentor in the program, McLeod was given the difficult task of narrowing down a long list of people to a final 30 participants. “It was really challenging for us because there were 60 super bright young things and how do you choose?” he says. “It was so hard, but I know the 30 people... are all going to be exceptional.”

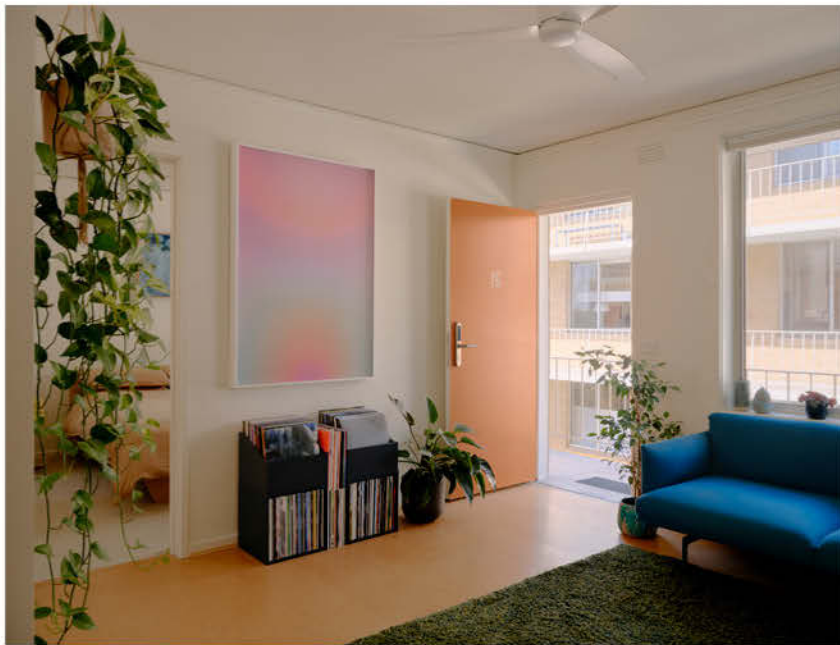
The importance of humanity is one of McLeod and Breathe’s core values, so it’s no surprise that it’s at the centre of what he hopes to impart on this group of inspiring young mentees.

“We are humans first and architects second, and we have a broader responsibility to our fellow human beings on the planet than the client that pays us.”

Humanity and sustainability

When it comes to recent work he’s particularly proud of, McLeod speaks enthusiastically about projects imbued with his signature ethos humanity and sustainability. One such project is Milieu Park Street in Brunswick. The 1970s motel was in desperate need of a reimagining, which is where McLeod and Breathe came in. McLeod describes the work as “light touch” with the design and building work all completed in under four months.

“We did this quick adaptive re-use, which was more about an incision and reduction than addition,” he says.



TOP LEFT A peek inside one of the light-filled Park Street project apartments.

TOP RIGHT The previously tired 1970s motel has been transformed with sustainability at the forefront.

SIDE LEFT Designed by Breathe, Skye House is one of six buildings located within Nightingale Village.

BOTTOM LEFT The unique proposition of The Commons created the foundation for Nightingale Housing.



“We kept lots of the initial building and added to it. We cut into the ground floor plan which was all cars and concrete and inserted landscape in there with these great landscape architects, Acre.”

Sustainability was essential to the reimagining of the Brunswick block of flats. As part of the project, the building was converted from gas to electricity, energy-efficient heating and cooling systems were introduced, as well as a solar rooftop array.

“We’ve taken something that’s a forgotten relic and turned it into these beautifully reimagined flats in the forest,” he says.

Another project McLeod speaks about proudly is Nightingale Village, a collection of six architecturally designed neighbouring buildings. This was the first Nightingale project that went beyond an individual building and instead brought in five other practices to design a building each. The village included the same community-minded spirit as the previous Nightingale developments and as part of this, 20 percent of the apartments were allocated to social housing.

A glance into the future

A self-described optimist, McLeod believes the future of architecture is at an inflection point and architects need to stop, pause and ask themselves who they really want to be.

“If we cannot affect policy change about sprawl, then God forbid we are going to roll up our sleeves and get in the muck.”

JEREMY MCLEOD

He thinks it’s time the industry turns its attention to the medical profession and begins to consider themselves similarly as service providers.

“We need to serve the community and the planet that we operate on. We need to acknowledge that we build on stolen land without treaty,” McLeod says.

“I’m hopeful that we stop seeing architecture as a playground to spend people’s money on vanity projects, and instead see it as an opportunity to start curing the ills of the world.”

When it comes to upcoming projects for Breathe, McLeod says he’s taking everything he’s learnt from Nightingale and pushing it on its side. Deriving inspiration from a variety of sources, including architect Robin Boyd’s work on the Small Homes Service, and the work of city planner David Yencken and architect Graeme Gunn with Merchant Builders, McLeod is on a mission to collaborate with volume builders to bring about change on the city’s fringe.

“If we cannot affect policy change about sprawl, then God forbid we are going to roll up our sleeves and get in the muck,” he said. “We’re going to change the trajectory of the city’s edges and turn them into beautiful places and homes in a forest, not homes in a sea of asphalt.

“We are going to make places for people and for biodiversity, not places for cars. That’s what’s next for us.”

FLYING HIGH: 30UNDER30'S NAA EFFIA ATSWEI ADJEI ON EMBRACING NEW EXPERIENCES AND CULTURES

Exuding a serene aura fuelled by a modest and grounded determination, Naa Effia Atswei Adjey is on an upward career trajectory that is showing no sign of slowing down. She is hungry for experiences and to explore new design frontiers while embracing challenges and remaining true to her goals.

TEXT HELENA MORGAN

What's the last airport you passed through and did the design stick out? Naa Effia Atswei Adjey is compelled to design an airport that is memorable and accessible to all, which is why it has earned a spot on her rather stacked architecture bucket list. An airport plays host to a spectrum of emotions. Scenes of both organised or disorganised chaos are frequently followed by periods of quietness and stillness. People can spend 15 minutes or 15 hours at an airport, so ensuring a safe and comfortable experience is imperative.

"The complexity of an airport is really interesting to me," Adjey tells *inside* from London, where she has recently relocated.

All interconnected parts – often unseen to the naked eye – must symbiotically work together. "I think to work on [an airport] architecturally and inform that process and make people's lives easier and to also protect them too would be really exciting to do," she says.

Designing an airport is but one item on Adjey's bucket list and reflects her insatiable appetite for gaining experiences. "I truly believe that working across multiple typologies and with different cultures will only improve my design skills," she says.

Adjey's eagerness to learn about different cultural perspectives and customs was further ignited by studying abroad at Seoul National University in South Korea in 2017 during the second year of her master's degree.

"While studying in Korea I realised the approach to architecture was different to what I had learnt in Australia," she says. "There was a greater focus on the public realm in Seoul.



"I believe the more diversity of people we have in design and the built environment, the easier it will be to incorporate design thinking that benefits a wider demographic of people."
NAA ADJEI

Houses are typically smaller than what you would find in Australia, so people are encouraged to spend time outside their home and that has led to designers ensuring that the public spaces cater to as many people as possible."

The 30UNDER30 cohort member also wants to communicate the achievability of a dream. "I believe the more diversity of people we have in design and the built environment, the easier it will be to incorporate design thinking that benefits a wider demographic of people."

After completing a Master of Architecture, Adjey realised the need for a reprieve and decided to dip into the industry without committing body and soul. "I wanted to make sure I was really in it for the long haul because architecture is a long game, and so I went into a firm as a receptionist."

She learned of the importance of client and architect relationships and enjoyed having a seat at the table and being privy to the reality of architecture, without having to be completely involved.

A year into working in administration, Adjey requested to move to the "back of house". Working on a variety of projects, she recently completed the registration process – describing it as akin to a satisfying "book end" to her formal education.

After roles at Plus Architecture and Tandem Design Studio, Adjey started her eponymous studio before registering as an architect as she wanted to work on architecture-adjacent projects such as public art exhibitions and interior and product design. "I'm just enjoying the process at the moment of really figuring out what my niche will be in relation to my practice," says Adjey.

Of the multiple small projects she completed last year, Adjey fondly remembers redesigning the



front entry foyer of her family house. “It was a simple interior job of painting a feature wall and deciding on which objects and plants to display,” she says.

Adjei says design’s resonance with a vast array of demographics means it can assist society in re-evaluating outdated processes and incite attitudinal and even policy-related change, particularly in relation to areas that require immediate action such as climate-responsive design, designing for peak accessibility and co-designing with Country.

“We have a long way to go to make Australia a more sustainable country – design is a great place to start because it affects everyone,” she says. “If the spaces we use are responsive to the local climate, it will naturally influence our daily actions and choices for the better.”

She advocates for designers to practise attentiveness and empathy and engage in ongoing consultation with the communities who will use the spaces, to avoid the often irreversible mistake of designing on behalf of someone else.

“We need to listen a lot more to the people who are from these communities – and be strategic and specific with these conversations because we need to deal with these issues now,” she says. “There’s a lot of perspectives and ways of thinking that you don’t know about until you speak to someone, and you need to be able to actually implement what you’ve heard in a respectful way – we shouldn’t assume we know,” says Adjei.

Adjei wants to see a consistently diverse industry as opposed to bouts of tokenism and approaching co-designing with Country with a gung-ho attitude, as it risks cutting corners.

“Indigenous cultures have particular customs and processes,” she says. “Pushing Indigenous representatives into participating in the processes of Western structures when we seek their input about the built environment can cause tensions and lead to an underwhelming outcome for both parties.”

PREVIOUS Naa Effia
Atswei Adjei.
PHOTOGRAPHY
CLIVE HILLIKER

ABOVE Installation
view of Black Diaspora
Naarm, an audio-
visual exhibition
featuring stories from
75 contributors of
African descent living
in Melbourne.
PHOTOGRAPHY
BONNCREATIVE

“There’s a lot of perspectives and ways of thinking that you don’t know about until you speak to someone, and you need to be able to actually implement what you’ve heard in a respectful way – we shouldn’t assume we know,”
NAA ADJEI

Patience and humility are paramount when collaborating with Indigenous communities, as two different worlds are being fused together. “If we are welcome, we should be actively involved with our Indigenous communities – we need to be respectful and we need to actively listen and apply what we have heard,” says Adjei.

Adjei’s desire to collect experiences far and wide was further illustrated by her warm and meaningful involvement with the Melbourne (Naarm) iteration of the global narrative series, *Black Diasporas*. The series debuted in New York and it is hoping to feature stories from the African diaspora in Toronto. The series will also feature at the Africa Film Fest Australia in July.

Black Diaspora Naarm – curated by lead architect at Culture as Creative, Kholisile Dhlwayo, and Sandra Githinji of Sandra Githinji Studio – is an audio-visual exhibition that premiered in 2022 and featured stories from 75 contributors of African descent living in Melbourne.

Adjei was involved in the series across two capacities as both an interviewer and contributor. “I interviewed a family friend who I call Uncle Kwame, his daughter Sarah, and podcaster and radio presenter, Nana Owusu,” she says. “They contributed an incredible amount of storytelling to the exhibition.”

Interviewees answered a variety of questions about their living experiences in Melbourne and how they pay homage to their African descent.

Adjei tells *inside* that the team sought for agency to be placed into the hands of the interviewees. “These are our stories,” she says. “This is how we would like to be represented, instead of through someone else’s lens.”

Black Diaspora Naarm premiered at No Vacancy Gallery, QV in Melbourne CBD on 5 August 2022. Adjei recalls the sense of community spirit palpable in the air on opening night. “The exhibition was full of people. I hadn’t had the experience of being surrounded by so many other people of African descent in the same room in Melbourne for an artistic event,” she says.

“We are here and we are being seen.”

Black Diaspora Naarm currently features in the National Archives – a surreal ‘pinch-me’ moment for Adjei. “I never thought I’d be able to say that,” she says. This gratifying and special reality speaks to her desire to allow communities to be a part of telling their story and her search to acquire experiences.

30UNDER30'S ISABELLA PEPPARD CLARK ON SUSTAINABLE DESIGN, SOCIAL GOOD AND UPHOLDING YOUR PRINCIPLES

Radiating with a quiet yet resolute energy, Isabella Peppard Clark is a driving force in the realm of sustainable architecture. With an insatiable appetite for innovation and an unwavering commitment to her principles, Peppard Clark's journey so far is inspiring.

TEXT BILLY KLEIN



"Human-made materials and structures outweigh Earth's entire biomass."

ISABELLA
PEPPARD CLARK

Peppard Clark envisions a future where sustainable design isn't just a choice, but rather a fundamental principle woven into the fabric of architectural innovation. In her view, architecture serves as more than just a physical framework; it's a conduit for enhancing human interactions and environmental stewardship.

As a member of *Australian Design Review's* (ADR) 30UNDER30 cohort, Peppard Clark hopes to give back to the industry with the skills and knowledge she develops. "There is no other similar program that I am aware of specifically for architects," she says. "ADR's 30UNDER30 stands out to me as the peak program in our industry."

Early inspirations to real-world practice

Peppard Clark's journey into architecture began as a child. From age eight, she explains how she knew the craft was her purpose. "I really enjoyed drawing, problem-solving and the materials and technical sides too. As I got older, I saw architecture as a way to do social good, and so that was my reason for pursuing the career," she says.

Honing her theoretical and technical skills at Monash University, her education opened her eyes to how negatively the industry can impact the environment. "I remember seeing a slide in a presentation that said: 'Earth cannot support the weight of all of the structures that we build on it'. That stuck with me," Peppard Clark says.

Completing an internship at Sean Godsell Architects before moving on to ClarkeHopkinsClarke, Peppard Clark expanded her skill set, gaining practical experience and expertise.

For Peppard Clark, seeking opportunities to work on projects that aligned with her passions for sustainable design and architecture, along with work that contributed to social good, was essential. "I initially asked to work on education projects as a student, and I really enjoyed it," she says.

Despite some of the challenges of working in a predominately traditional industry, Peppard Clark navigated her early career with determination. "Architecture is very hierarchical, and merit usually comes with years of experience. I'd love to make the industry more inclusive to those who face challenges or other barriers in their personal lives which could disadvantage them in the traditional model of progression in architecture," she says.

Championing social good and sustainable design

Peppard Clark's commitment to sustainable design has been a defining feature of her career. Her work is driven by the belief that architects have a responsibility to create structures which are not only functional and beautiful, but also environmentally responsible.

This isn't always easy or straightforward, but it is worth it.

“Technology that comes with sustainability can often be new and considered a risk, so it’s really important to understand what’s required to assist the builder or client to de-risk and actually get it into the built project,” she says.

Peppard Clark is constantly looking for new ways and projects that champion social good. She went on to teach the same class at Monash University in which she was once a student – making it her own by incorporating independent research that upholds the principles of environmentally conscious design. “It’s so crucial for younger students and graduates to understand sustainability as it’s only becoming more prominent,” she says.

A commitment to achieving better outcomes

Peppard Clark’s devotion to sustainable architecture extends beyond her professional work. She’s also been actively involved in Architects Declare, a non-profit organisation part of an international network of architectural practices committed to addressing the climate and biodiversity emergency.

In 2023, Peppard Clark was unanimously voted and promoted to a director of the organisation. Her involvement has been a natural extension of her values – also providing her with a platform for advocating for greater industry-wide changes.

Across 28 countries, Architects Declare members work together to produce better outcomes and save time by creating shared resources, discovering best practices and rapidly investing in knowledge.

One of Peppard Clark’s most significant and proudest contributions to sustainable architecture is the development of Product Aware, an innovative web-based application designed to enhance ethical decision-making on product and materials selection in buildings.

Product Aware serves as a comprehensive and open-source not-for-profit resource for architects, providing detailed information on the environmental impact of individual materials to enable transparency.

“This passion project had been on my mind for about eight years, but I was trying to work out how to achieve this aim feasibly while remaining independent of external funding as that could potentially create a bias,” Peppard Clark says.



OPPOSITE Isabella Peppard Clark.
PHOTOGRAPHER
KIMBERLEY K. HUI

TOP 30 UNDER 30
Cohort.
PHOTOGRAPHER
TOPE ADESINA

“It’s so crucial for younger students and graduates to understand sustainability as it’s only becoming more prominent.”
ISABELLA PEPPARD CLARK

“At the start, I worked with talented individuals from Bates Smart and BVN. We were lucky enough to have a small team from Cox Architecture come on board, as they were also looking to implement a similar database internally. These firms provided time allocation for their Architects Declare representatives to spend time on this project.”

Now, the database is out into the world and already enacting change in the industry. “We’re encouraging everyone to incorporate it into their daily workflows for specification or substitution,” she says. The app is available for free to all architects, interior designers, graduate students, builders, draftspeople, technical staff and also suppliers themselves. “We had 700 professionals sign up to the site in the first month alone.”

Looking to the future

So, what’s next for Peppard Clark? She aims to keep developing Product Aware into a widely accessible tool that continues to solve a lot of existing problems within the industry, and is hopeful that she’ll secure funding to keep growing the platform.

When asked how she continues to manage all of her roles and responsibilities, the architect laughs. “Badly!” she says. “It’s definitely a challenge, especially with the volunteer work on top of a full-time job. I definitely need better time management.” Clearly, Peppard Clark is doing something right – and she’s doing it ever so humbly.



THIS IS SOME STUDIO

Samantha Wardle and Hady Anboussi share honest dispatches four years into running their small interior design studio in Sydney.

TEXT SOPHIE BERRILL





Some interior designers enter the field aspiring to ascend the ranks of prestigious studios whose styles and sensibilities match their own. Some, after cutting their teeth at these big firms, learn quickly this is not for them.

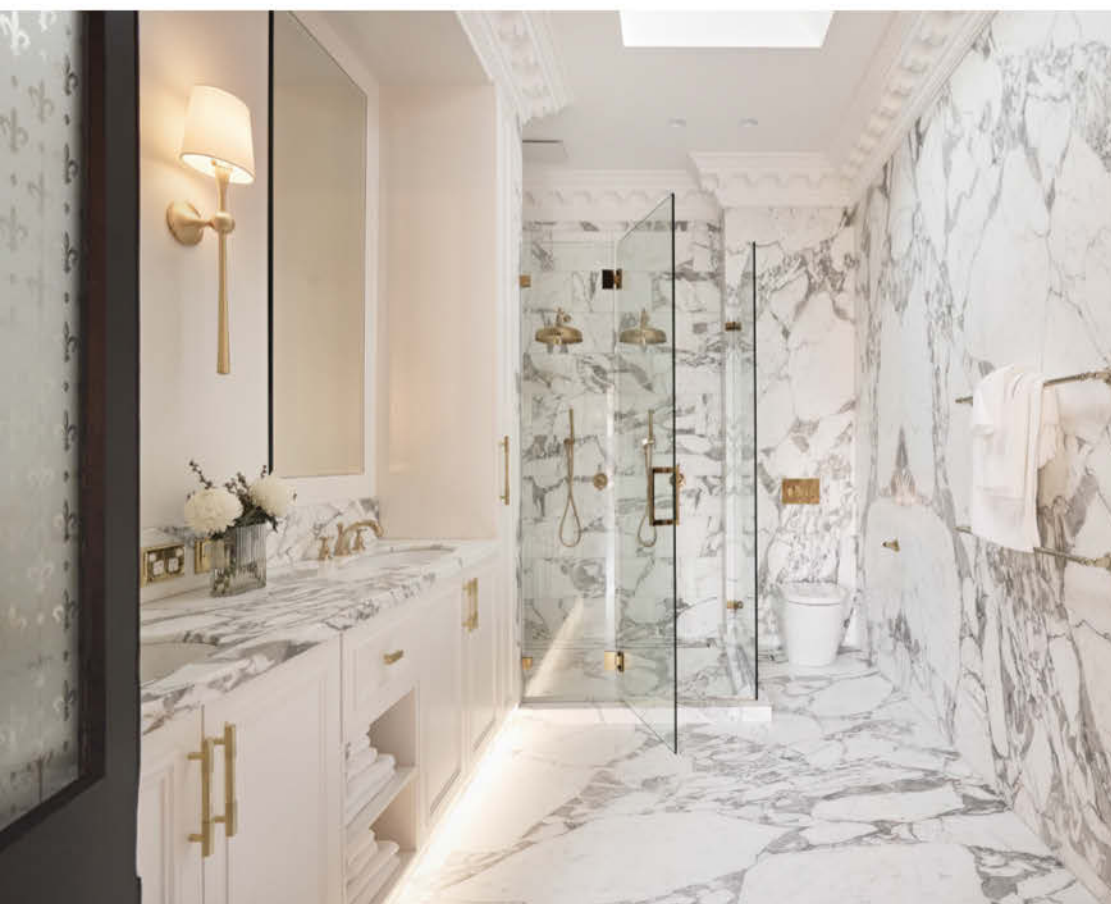
Samantha Wardle, 30, and Hady Anboussi, 28, fall into the latter category. The partners in life and co-directors of Some Studio—a young interior design practice in Surry Hills—met while studying interior architecture at the University of New South Wales. Wardle came from an interior design course in Florence, Italy, and Anboussi from a childhood spent on construction sites, with family ties in joinery and stonemasonry.

FAR LEFT TOP Samantha Wardle, co-director of Some Studio.

FAR LEFT BOTTOM Hady Anboussi, co-director of Some Studio.

LEFT Inside Ethel, the refurbishment of a c1888 Victorian Italianate house.

BELOW Opulent materials in Ethel create a timeless contemporary design.
ALL PHOTOGRAPHY
NICK DE LORENZO



Wardle went on to complete internships at Hassell and Sharon Campbell Architects and then spent most of her early career designing workplaces and commercial spaces at Bates Smart. Meanwhile, Anboussi used his 3D visualisation and project management skills at a real estate content agency, all the while never envisioning a long future at a large firm.

“When you work in a bigger firm, you don’t get to be as hands-on,” Wardle tells *inside*. “I felt like there was a strength here, that we could bring something different to the industry.”

Having never worked together—not even on a group project—the humble but driven pair struck out on their own, founding Some Studio together in January 2020.

“We trusted one another quite a lot,” says Anboussi. Wardle adds that having “very different” strengths is an advantage of their partnership.

“He’s very client-based and really good at managing and project managing. I like the backend stuff; I actually enjoy documentation,” she says.

Despite a somewhat stagnant start thanks to COVID-19, they persevered and now have the Some Studio stamp on a variety of projects with the help of a graduate interior designer Christina Pavlidis and the occasional casual.

The ‘Some’ part of their name comes from a desire to create work that is “undefined and diverse”. Working across multiple sectors from residences to restaurants—Some Studio doesn’t want to be associated with particular design elements or trends. “We don’t have a style,” declares Wardle. Instead, it’s the process that remains consistent.

“Part of that is really bringing the client into the picture,” says Anboussi. “That’s what we feel makes every single project quite different. We use the client as an anchor in our projects.”

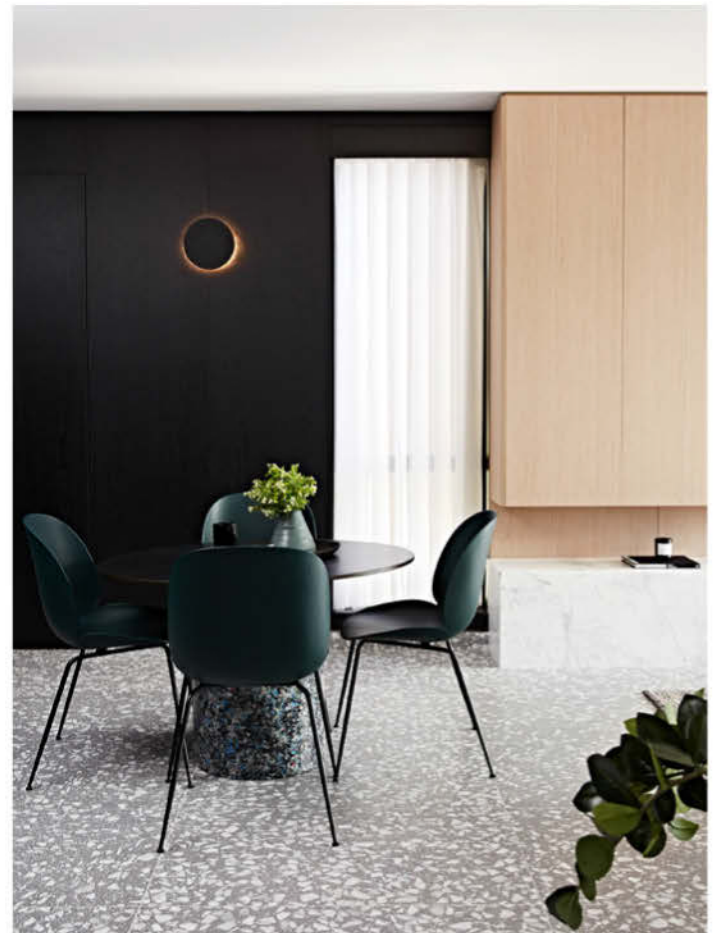
Anboussi and Wardle also pride themselves on the end-to-end nature of their service, starting with detailed concept design and ending at construction management, with some branding assistance to hospitality clients in between. Their interior design studio is sometimes part of the architecture stage, an opportunity they relish.

“I used to find architects were quite heavily involved in projects from design to construction, and interiors were left behind,” says Anboussi. During Wardle’s time at big firms, she similarly felt the architecture and interior teams were “so disconnected”.

“They don’t even speak to each other, it’s like a culture thing,” she says.



**"WE USE THE CLIENT AS
AN ANCHOR IN OUR PROJECTS."**
HADY ANBOUSSI



TOP LEFT Inside Some Studio's first project, Homebush Residence.
PHOTOGRAPHY
NICK DE LORENZO

NEXT RIGHT This playful, modern apartment is curated around dark and light spaces.
PHOTOGRAPHY
NICK DE LORENZO

LEFT Black-stained veneer panels contrast with warm feature lighting.
PHOTOGRAPHY
NICK DE LORENZO

OPPOSITE TOP Sapid is a pared-back restaurant decorated in rich, warm hues.
PHOTOGRAPHY
NICK DE LORENZO

OPPOSITE MIDDLE Clements was shortlisted in the IDEA 2024 Residential Single category.
PHOTOGRAPHY
PABLO VEIGA

OPPOSITE BOTTOM Some Studio created a tactile and expansive new interior.
PHOTOGRAPHY
PABLO VEIGA

"I feel the exterior should reflect the interior; it's a whole process. You don't want the language to be disconnected when you walk from the front of the house to the back of the house."

This holistic design approach is evident in their earliest project, Homebush Residence. Completed in 2020, this playful, modern apartment was carefully curated around fluid dark and light spaces. Upon entry, full-height black-stained veneer panels contrast with warm feature lighting, setting a juxtapositional tone for the rest of the home. The design, while dynamic, harmonises through a continuous punchy terrazzo floor plane and stainless steel hardware and appliances.

Another early project was something of a baptism of fire. Under pressure to deliver before Christmas 2020, Some Studio had six weeks to take the workplace fitout of educational consulting firm HBD from design to construction in the midst of the pandemic and while Wardle still worked at Bates Smart.

"[It was] just mayhem, but it was really, really fun. That's what pushed us to evolve and work alongside clients to get projects over the line," says Anboussi.

HBD Sydney taught Some Studio that anything can be done, but it's about the "limitations" you set around the project to make it work.



**“YOU DON’T WANT
THE LANGUAGE TO
BE DISCONNECTED
WHEN YOU WALK
FROM THE FRONT
OF THE HOUSE
TO THE BACK OF
THE HOUSE.”**

**SAMANTHA
WARDLE**



“What are you happy to let go and what are you willing to not let go [of]?” Anboussi says.

They’re still applying these lessons to more recent projects, such as 2023’s Ethel, a refurbished, circa-1888 Victorian Italianate two-storey house.

“Our focus for the project was to preserve the original heritage elements such as the architraves, cornices, fireplace mantels and staircase, while creating balance with new opulent materials in the home to create a timeless, contemporary, elevated design,” the pair says.

2021’s Sapid is a more pared-back restaurant decorated in rich, warm hues such as deep beiges, golds and salmons, serving as a “canvas to the food”.

And then there’s Clements, a quietly luxurious refurbishment to a Californian bungalow in Drummoyne, which has been shortlisted in this year’s IDEA Residential Single category and has put Some Studio in the running for Emerging Designer of the Year.

For Clements, Some Studio took a once-disjointed interior and created something expansive and tactile. Adorned with burnished oak throughout, the design reinstates the home’s original deep brown earthy brick and connects the ground and first floor.

“That’s a bit of a taste of what’s coming from our studio because it was after COVID – that’s when we were able to go out and interact with new clients and new trades, where we could really push our work out there,” says Anboussi.

“The next quarter is when you will see quite a lot of new work from us, whether it’s in hospitality or residential.”



FLACK SUMMONED BACK TO DESIGN COMMONS COFFEE

Flack Studio returned to The Commons Wellington Street to design a public café and reading room that intertwines elements of workplace design, Melbourne café culture, the studio's residential flair and passion for sharing knowledge.

TEXT SOPHIE BERRILL PHOTOGRAPHY SPACECRAFT





ABOVE A U-shaped counter welcomes Commons Coffee patrons.

“Any time we do a commercial project, we always apply our residential tactility and feeling to a space,” says David Flack, founder of his eponymous Melbourne interior design practice. What “our residential tactility and feeling” means hardly needs explanation among Flack Studio’s contemporaries. There’s the highly curated and exuberant Ace Hotel in Sydney, which takes artistic and colour cues from the Australian landscape, the lush and avant-garde residence of Australian pop star Troye Sivan, or the technicolour beauty of Flack’s own front office in Fitzroy, emblazoned with a high-gloss green paint and eclectic art.

The Commons similarly requires little introduction, for different reasons. A coworking space targeting creatives, its suites and hot desks are leased by some of the designers within these pages.

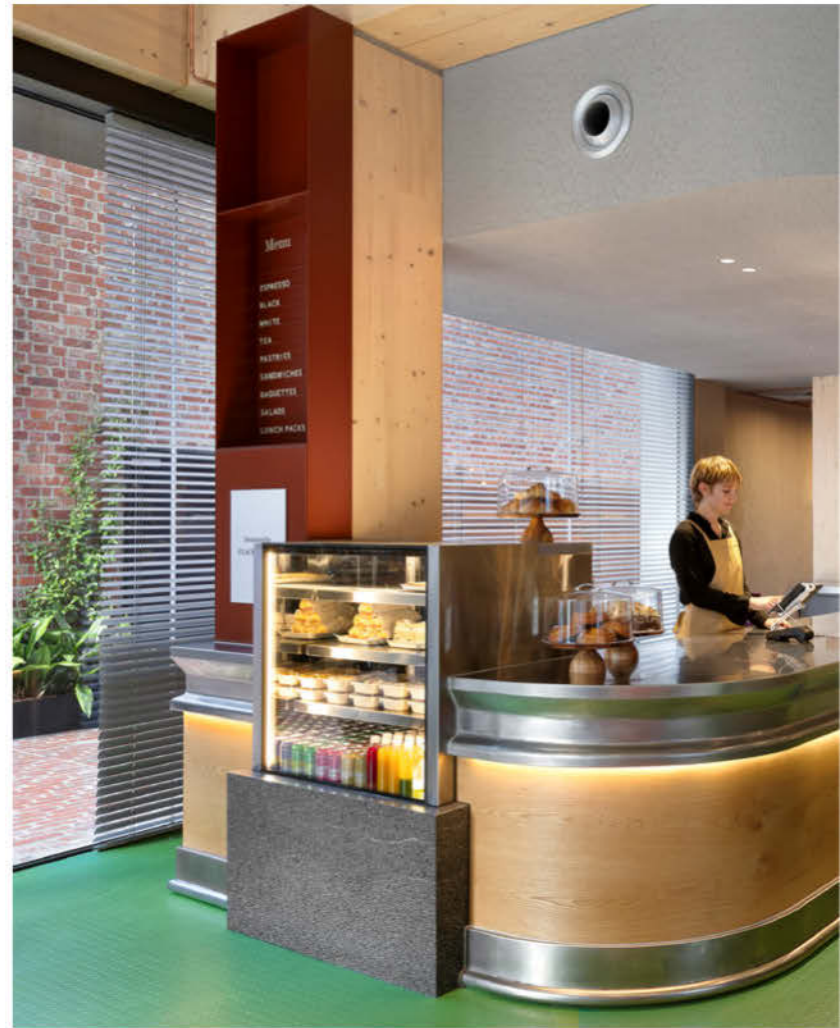
The pairing of these two industry notables first occurred in 2022 when Flack Studio worked on the interiors of the coworking space at Wellington Street, the second location in Collingwood, Melbourne from The Commons. Flack fitted out the Wardle-designed office building with a light-filled workspace coloured in warm, calming tones and with a luxurious materiality. Now, the studio has imagined a cohesive addition in ‘Commons Coffee’, a hybrid coworking space and community café on the ground level – a “hive of activity away from above”, as Flack puts it.

“I think Melburnians, in particular, are accustomed to using the café as another meeting room, and that in itself is an extension of what The Commons is about,” he says.

For the third Commons Coffee location, The Commons founder Cliff Ho wanted a welcoming new space that fostered “connection and creativity” and offered a curated library of design books.

“It was always meant to be a place of sharing. That’s the idea of having all the books there,” says Flack. “Knowledge is wealth. It’s the most beautiful thing you could offer someone, isn’t it?”

This may sound like a saccharine statement coming from someone else, but Flack Studio has a proven track record of knowledge sharing. On the first Saturday of every second month, the team opens their studio and library to the community, with a guest designer or artist giving a talk about the books that have inspired them.



lessons learned

01 Commons Coffee is designed to complement The Commons coworking spaces upstairs at Wellington Street, Collingwood. **02** The space is designed to be a place for knowledge sharing and includes a curated library of design books. **03** Commons Coffee features recognisable Flack Studio touches, including accents of bright green and kalamata burgundy. **04** The U-shaped counter was inspired by Flack's visit to an old espresso bar in Milan.





"ANY TIME WE DO
A COMMERCIAL
PROJECT, WE
ALWAYS APPLY
OUR RESIDENTIAL
TACTILITY AND
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SPACE."
DAVID FLACK

TOP LEFT Commons
Coffee's library of
design books.

NEXT RIGHT Accents
of kalamata burgundy
and green around the
U-shaped counter.

BOTTOM LEFT
The new space
was designed for
connection and
sharing.

NEXT RIGHT
Melburnians are
accustomed to the
café as another
meeting room, says
Flack.

TOP RIGHT Coworking
continues downstairs
at Commons Coffee.



The Open Library program was an initiative of the studio's late co-founder Mark Robinson to create an approachable and inclusive environment for those within and outside of the design community.

Flack has identified Commons Coffee as another "welcoming space".

"I think it was actually a really unique opportunity for them to have something open to anyone, whether or not they're part of The Commons," he says.

Flack sought to honour the base build of the new café, but the studio's own personal expression is evident in the finished design. Signature residential touches like solid oak shelving and accents of rich kalamata burgundy complement the existing heritage architecture. This is grounded by a statement green floor, not unlike the walls of Flack's own office or its recent Melbourne project Terrace House.

Clever planning allows the space to transition from big communal tables where you can plug in laptops to quieter library nooks for sipping and reading. A U-shaped counter inspired by an Italian espresso bar welcomes visitors at the entrance.

"I was in Milan in 2022 at this old espresso bar, and I just loved that profile so much," says Flack. "That spawned the idea for the detailing."

In Commons Coffee, Flack Studio has created a colourful addition for the design-conscious coworkers upstairs as well as passersby in Collingwood, which tracks subtle developments in the studio's own style.

"There's a lot of warmth and beautiful tactility with the materials that we chose," says Flack. "Everything was quite restful."



THE FACTS

PROJECT
COMMONS COFFEE
PRACTICE
FLACK STUDIO
LOCATION
**COLLINGWOOD,
MELBOURNE**



THE POLITICS AND POETRY OF COLLABORATIVE ARCHITECTURAL DESIGN

Working with Country. Collaborating with Country. Collaborating on Country. Bi-cultural design. Each of these are threads of a conversation within architecture and design, and the wider Australian social and cultural landscape, that have been gaining momentum in recent years. At the forefront of this critical discourse and its practical, real-world application within the built environment is Jefa Greenaway.

TEXT JESSICA AGOSTON CLEARY



Architect, interior designer, academic, director of Greenaway Architects and founding director of Indigenous Architecture and Design Australia (IADA), Australia's only Indigenous design association, Greenaway is without a doubt one of the leading voices in bi-cultural design and its potential to enrich the lived experience of all Australians for generations to come.

Of Wailwan/Kamilaroi (northwest NSW) and German heritage, Greenaway found his path into architecture somewhat serendipitously. Originally studying political science at La Trobe University, Greenaway decided to shift focus to a double major, including planning, halfway through his degree. During a seemingly innocuous conversation with his politics tutor, he mentioned that his real interest lay not so much in planning the built world but in designing it, and he really wanted to become an architect. As is the want of university tutors, introductions to the right people and letters of introduction were made. Armed with this letter of introduction to Evan Walker, who, as it would be revealed later, was the dean of the University of Melbourne's Faculty of Architecture, Building and Planning and his portfolio, "I just sort of knocked on his door and had a chat with him," recalls Greenaway. "I didn't realise he was an architect. I knew him [Walker] as a politician because he was the former Minister for Planning and former Minister for Aboriginal Affairs. We spoke about everything except architecture."

There is a widely held belief in the art world that all art is political.

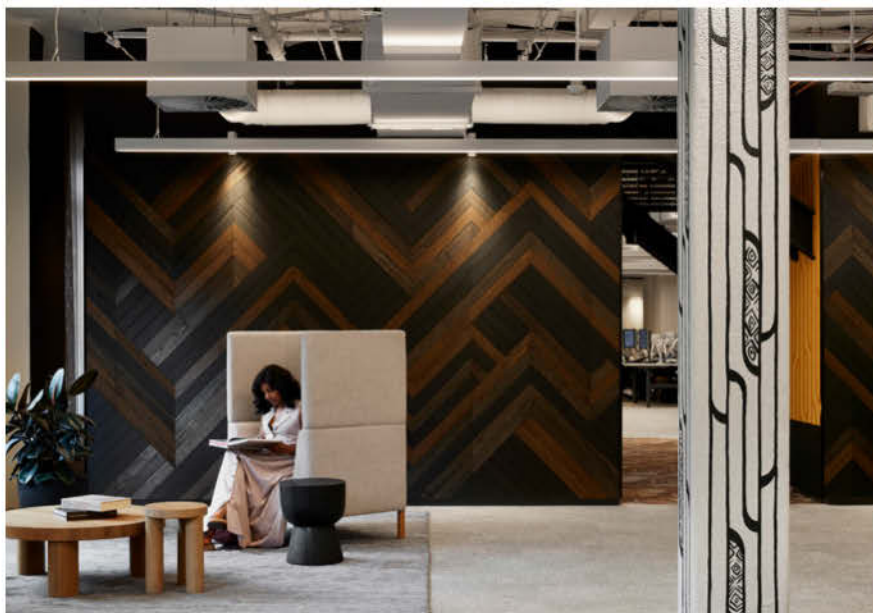
Renowned multi-disciplinary Chinese artist Ai Weiwei, for example, believes that all objects have political significance. When asked if he believes this is true of architecture too, Greenaway doesn't stop to think. "Oh, 100 percent. I certainly contend that when we speak about an Indigenous conception of architecture, it is political to the core because invariably we are often disenfranchised," he says. "We often don't have the capital to realise formal outcomes. We're often holding the hand out to be supported and applying for grants to enable us to actually create the spaces and places that we require to support the needs of our communities."

While there are many ways to shift the status quo and address the pressing issues of disenfranchisement, inequitable distributions and access to capital which Greenaway mentions, one of the most important and impactful is, without a doubt, education. "Knowledge and education is emancipation," Greenaway says. For this reason, among many obvious others, Greenaway's recent winning scheme to design University of Technology Sydney's (UTS) First Nations College, a project which sees him take on the role of architect and cultural design lead, is particularly significant. "It's a game-changing proposition and design, as well as a challenge. The reason I say that is because it synthesises everything that I've been interested in over the last 25-plus years of my career," he says.

The project, designed in collaboration with Oculus and Warren and Mahoney (WAM), and Oculus a practice originally from Aotearoa New Zealand with offices in both Melbourne

OPPOSITE TOP LEFT Jefa Greenaway. PHOTOGRAPHY AARON PULS

OPPOSITE TOP RIGHT AND ABOVE Renders of the National First Nations College at UTS, Ultimo (Gadigal Country). The building elements, open spaces and landscaping draw upon First Nations concepts and principles. Woven together with world-class architectural design, the result is welcoming and supportive. IMAGES SUPPLIED BY GREENAWAY ARCHITECTS, WARREN AND MAHONEY, OCULUS.



and Sydney, is bi-cultural, even tri-cultural, design made manifest. The first of its kind in Australia, the college is a globally significant exemplar of how outstanding architectural design can be fused with First Nations design principles to create an exceptional outcome for people and place, becoming much more than just a building.

“This purpose-built residential college is a catalyst to support First Nations people from across Australia and the world to flourish within the culturally safe envelope of the building itself,” Greenaway says. “It is created from a blank canvas in terms of the structure of the facility which houses the college, as well as governance and the organisation of the college itself. The cultural anchor to the project is knowledge sharing. There will be a library, there will be a gallery space, there will be opportunities to curate the possibilities around an Indigenous incubator or supporting Indigenous enterprise. It coalesces all these different stands of creating a place for dwelling, a place for cultural safety, a place for learning.”

As with all large-scale architectural and development projects, the challenges for Greenaway and his collaborators were multifaceted. One particular challenge was how to meaningfully embed Country into the design. How do you give expression to intangible layers of history, bring them to the surface and express them coherently and empathetically through steel, concrete, walls, floors and ceilings?

The answer for Greenaway was simple. “Country-centred design requires one to look at the provenance of material choices, to create forms that respond to and speak to the ideas that have shaped this specific landscape. Water has eroded and changed this landscape. Air has changed it. We used these earthly realities together with contemporary concepts of biophilic design and cross ventilation to serve as a cultural connector within the concept and the design scheme of the campus as a whole.”

The First Nations College at UTS is not the first time Greenaway has collaborated with WAM. “The team at WAM understand intuitively, by virtue of the New Zealand experience, the importance of foregrounding First Nations perspectives into projects,” Greenaway says. There is a willingness and an openness to have a dialogue and to support the process to enable that to happen meaningfully.”

One of the recent collaborative projects which set the tone for a strong working relationship was the design of WAM’s Melbourne office. “They were wanting to have a presence within the Australian condition, so we engaged in a synergistic exploration of their design intent, discovering how to align and represent their practice, at the same time as forging a deep understanding of the

**"I CERTAINLY
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IT IS POLITICAL
TO THE CORE."**

**JEFA
GREENAWAY**

**OPPOSITE TOP,
MIDDLE AND BOTTOM**

The nuanced contemporary interior design of Warren and Mahoney's studio in Melbourne CBD (Wurundjeri Country) seamlessly blends elements of Māori, Wurundjeri and Victorian cultures and heritage. Through thoughtful use of earthy colour palettes, native Australian timbers and Māori Kōwhaiwhai patterns, the interior reflects the people who work there and the history of the land on which the building is sited.

PHOTOGRAPHY
SHANNON MCGRATH

ABOVE The open causeway at the National First Nations College acts as a threshold and gathering space. Through the placement of seating and planting, staff and the community who inhabit the college are invited to pause, meet and connect in a space that would otherwise be purely transitory. **IMAGES SUPPLIED BY GREENAWAY ARCHITECTS, WARREN AND MAHONEY, OCULUS.**



specificity of Country as a starting premise," Greenaway explains.

The resulting design, which exists in what was originally a Victorian-era banking precinct, is "an amalgam of competing forces that exist, revealing layers of history and memory, which sets up an interesting tension within the design narrative".

At every turn, from the tectonics and form all the way through to materiality, colour and texture, the WAM office is a beautifully articulated reflection of those who occupy the space now. It also reflects those who came centuries before and demonstrates the potential that exists when collaborators work together from a place of mutual respect and understanding.

This cohesion is achieved in two ways. First, through the concept that in any organisational structure, and particularly in creative practices, "the centre is where we come together and sit down, we gather, and we talk and tease out and explore ideas". This concept is given physical shape by siting the creative hub of the studio in the physical centre of the space. Second, in a

fortuitous "accident", the heritage restrictions, which dictated the floorplate of the building, meant the office would have two entry points, one at the front and one at the rear. "The way we conceptualised it was that the Indigenous and the Māori come in at different points, but meet at the centre," Greenaway says.

Whether he is leading, collaborating or teaching, Greenaway is always searching for the threads that bind at the centre. As an architect and respected First Nations leader, his work and approach to working with Country goes far beyond formal gestures or materiality alone. It sets the standard of architectural form, function and poetic beauty, all the while leaning into the inherently political nature of architectural practice itself. Taken together, each of his buildings and designs for public spaces are far greater than the sum of their parts. Imbued with the culture, history and stories that lie just beneath the surface of the land upon which his buildings stand, each is a lesson on cultural quilting that true collaboration, informed by mutual respect, can bring.

Five top tech innovations revolutionising the industry

In the ever-evolving landscape of architecture and design, technology plays a pivotal role in pushing the boundaries of creativity, streamlining workflows and transforming the industry.

TEXT **BILLY KLEIN**

In this first edition of Tech Corner, *inside* features five standout technologies that are revolutionising the sector – ranging from ground-breaking innovations and industry game-changers to indispensable everyday tools.

INNOVATIVE PRODUCTS

Programa

Programa is still reasonably new to the market but that doesn't mean its success nor uptake has been slow. A software built specifically for streamlining specification, minimising management of projects and bringing studios together to ideate, iterate and create in one shared space, Programa is the new integrated way of running your design business or brand and works to bring the industry into the modern age.

Built by and for interior designers, the software is a tool with the entire design process in mind, hosting built-in schedules, project management, pinboards, presentations and client communications.

Award-winning design studios like YSG, Smac and COOOP have already fully embraced the tool along with many other partners from across the globe, so see how Programa could also transform yours too.

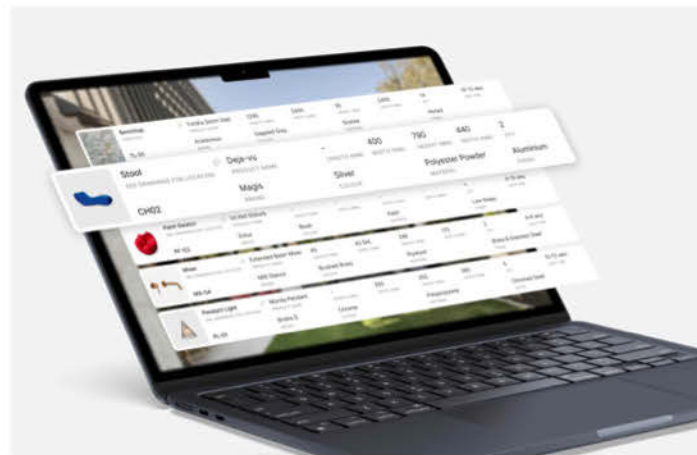
Find more information at programa.design

Product Aware

Product Aware is another application-based technology that's changing the industry for the better. The web app is split into two key tools.

First, as a questionnaire for Australian architects and designers to advocate suppliers for the development of more sustainable products by demanding improved transparency and better access to product sustainability information.

Secondly, it serves as a comprehensive and open-source not-for-profit database used to compare and specify more sustainable materials and products. The resource provides users with detailed information on the environmental impact of



individual materials to enable transparency – empowering those in the A&D sectors to make more informed decisions that align with sustainable design principles.

Spearheaded by a member of *Australian Design Review's* 30UNDER30 2024 cohort, Isabella Peppard Clark and Cox Architecture, Product Aware seeks to enact change in the industry and enhance healthier decision-making for product and materials selection in buildings.

Find more information at productaware.com.au

TOP Programa's streamlined and intuitive software interface.

IMAGE SUPPLIED

MIDDLE New Zealand-based nano-technology company Neocrete is reshaping the construction industry one building at a time.

PHOTOGRAPHY SUPPLIED

BOTTOM Zenith's Orbis Adapt seamlessly integrates technology with considered design style.

PHOTOGRAPHY SUPPLIED



With proven applications in real-life builds, including projects by the Ministry of Housing Kainga Ora and eHaus in New Zealand, Neocrete demonstrates its effectiveness in delivering both environmental and structural benefits. The company hopes to achieve carbon neutrality by 2027.

Find more information at neocrete.com

AN INDISPENSABLE EVERYDAY TOOL

Zenith's Orbis

The Orbis smart workstation by Zenith sets a new standard in workplace versatility and functionality. By seamlessly integrating cutting-edge technology, Orbis transforms traditional workspaces into hubs of innovation and productivity.

The station's versatile design offers a range of options for customisation, enabling you to tailor your work area to your specific needs. You can sit or stand with the desk's electrically controlled height adjustment that remembers your preferences, allowing you to move between desks, floors and buildings all while your specific adjustments follow you around. Once paired with the Zenith Connect Puck, your workspace becomes even smarter. This solution offers reservation control, occupancy sensing for data and reporting, and a dynamic power supply to the user that shuts off when not in use – providing cost-savings and reduced environmental footprint.

Backed by Zenith's award-winning design studio, Orbis represents a forward-thinking solution that not only meets but exceeds the evolving demands of modern workplaces, setting a new standard for workspace innovation.

Find more information at zenithinteriors.com

INDUSTRY-REDEFINING TECHNOLOGY

ICON

ICON is a construction technology company redefining the industry with robotic and AI systems to lower costs and improve the speed and quality of construction. As a pioneer in large-scale 3D printing, ICON is setting new standards in delivering resilient housing. Their latest innovations include a robotic printer for multi-storey construction, a low-carbon building material, a digital catalogue of residential architecture, and an AI architect for home design and construction.

The company's proprietary 3D printing robotics, software and advanced materials are transforming homebuilding both on Earth and potentially on other planets. With \$450-plus million in funding, ICON has developed high-performance homes both in the US and globally, and is now partnering with NASA to create a lunar construction system.

Named one of the "Most Innovative Companies in the World" by Fast Company, ICON aims to address the global housing crisis by providing faster, more sustainable and affordable housing solutions.

Find more information at iconbuild.com

Neocrete

Neocrete's groundbreaking technology is reshaping the concrete industry by prioritising sustainability and resilience. The company activates low-carbon materials like volcanic ash to strengthen binding properties and allow for the reduction or elimination of cement in concrete mixes. This not only cuts carbon emissions but also reduces costs associated with traditional manufacturing processes. Cement production makes up eight percent of global carbon emissions, according to RMIT University, and demand for concrete – of which cement is a key ingredient – is growing rapidly.

ABOVE The future is now. This architecturally designed home by ICON has been constructed using 3D printed concrete. PHOTO SUPPLIED

MANY FIREPLACES, BUT ONLY ONE CHEMINÉES PHILIPPE

In a charming corner of France more than 60 years ago, a creative visionary named Clémentin Philippe sparked a revolution that would change the art of fireplace design as we know it.

TEXT SOPHIE BERRILL PHOTO SUPPLIED BY CHEMINÉES PHILIPPE



For centuries, the French have built a reputation as masters in fireplace creations, from the opulent firesides in the Palace of Versailles to the iconic French Petit Godin wood fire. In 1961, a young Clémentin Philippe would make his own mark on this rich history.

From humble beginnings, Philippe worked tirelessly to create traditional open chimneys by hand using small terracotta bricks and mortar, gradually refining his expertise. Soon he realised that these much-loved open fireplaces lacked the basic ability to sustain a fire and retain its heating capabilities.

“Even back then my grandfather’s ambition was to create an enchanting fireplace with an efficient means of heating much more than just a decorative feature in the home,” says Matthieu Philippe, grandson of the late Clémentin.

After years of research and development, Philippe created a world first in 1981: the Cheminées Philippe trademark dual-opening fireplace. Philippe hand-crafted the original cast iron dual-opening fireplace using a retractable glass door system. When the door was closed, this allowed for unparalleled efficient heating.

By gliding the door open, owners could experience the magic of a traditional open fire.

“It’s quite an evolution. If you look back in time, fireplaces were simply masonry open fireplaces with no energy efficiency,” says Matthieu.

Coupled with its unique cast iron fins, Philippe’s fireplaces possessed a powerful heat exchange. Their dual combustion firebox offered radiant and natural convection capabilities. The iconic, cast iron anatomy of a Philippe firebox is still sought-after by architects and designers today.

“Cast iron stores heat and releases it for a long time, even after the fire has dissipated,” explains Matthieu. “It also allows us to give special shapes to parts, for example, the fins on the gullies.”

In 1985, Cheminées Philippe established its cast iron foundry in the Pas-de-Calais province, where craftspeople handmade each firebox using mouldings and pure, raw cast iron materials.

“Having our own foundry gave us the major advantage of artisan mastery in each of our fireplaces,” says Matthieu.

“Our fireplaces are still 100 percent made in our French foundry. We build each of our fireplaces from start to finish, which opens the door to perpetual innovation.”

Cheminées Philippe’s most recent chapter included acquiring Godin, one of Europe’s oldest and most respected fireplace producers, established over 200 years ago in the North West of Paris. Since 1840, French industrialist, writer and philanthropist Jean Baptiste André Godin’s fireplace creations have been adored for their vintage styles.

Over time, fireplaces have morphed from a necessity to a luxury. But together with Godin, Cheminées Philippe has ensured this aesthetically pleasing feature remains functional, reduces energy consumption and treads lightly on the earth. Whether it’s a rustic countryside winery or a high-end residence seeking provincial flair, the Cheminées Philippe and Godin fireplaces offer timeless options to all settings.

View the wide range of products on chemphilaust.com.au and enquire via sales@wignells.com.au



ABOVE Bloom.

RIGHT Summit.

CENTRE Portrait
of Joanne Odisho.
ALL PHOTOGRAPHY
JOANNE ODISHO

5 MINUTES WITH JOANNE ODISHO

Melbourne-based designer

ORIGIN STORY

After completing my studies in interior design, I came to realise that I not only enjoyed the workings of a space as a whole, but was fond of the objects within them. Furniture design became an outlet for my creativity, as it allowed me to design freely without the constraints of client briefs and requirements.

AESTHETIC

My aesthetic is not bound to a single design style. I draw inspiration from various materials, crafting objects that reflect their origins. I cherish the incorporation of handmade elements, as they add unique character to each piece. There is something beautiful about creating one-of-a-kind items.

SECRET TO STAYING CREATIVE

I feel most creative when tackling complex design challenges or experimenting with new materials and construction techniques. This approach allows me to push the boundaries of conventional design.

INSPIRATIONS

I like to draw inspiration from architecture and the nature that surrounds us. One of my primary objectives is to ensure my products seamlessly integrate into their intended environments. My background in interior design encourages me to consider spatial planning and human interaction when creating objects.

LATEST PROJECT

I am now part of the newly established gallery, Useful Objects, alongside many other talented designers. Specialising in collectible design, Useful Objects collaborates with designers to tell the compelling stories of our time. The gallery showcases objects that challenge conventional ideas of function and materials, presenting them in sophisticated and unexpected ways.

TOP TIP

Keep on making and experimenting. Sometimes the best designs are happy accidents.



idea.

2024 SHORTLIST ENTRIES

Interior Design Excellence Awards (IDEA) marks its 23rd year with gratitude to sponsors and participants. IDEA 2024, our largest yet, showcases projects nationwide that embody the bold and beautiful essence of Australian design. Explore the pages to witness the pinnacle of creativity and innovation in our field.

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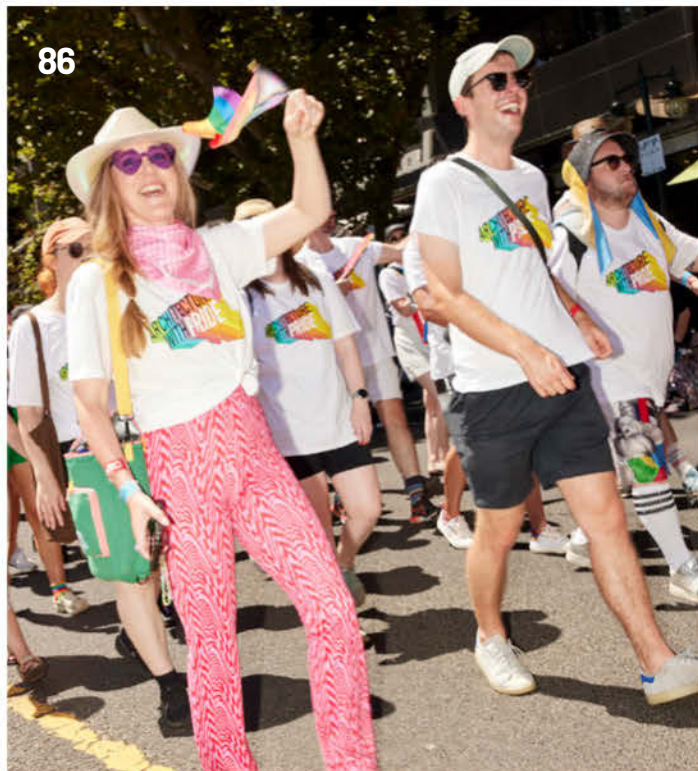
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BREW**

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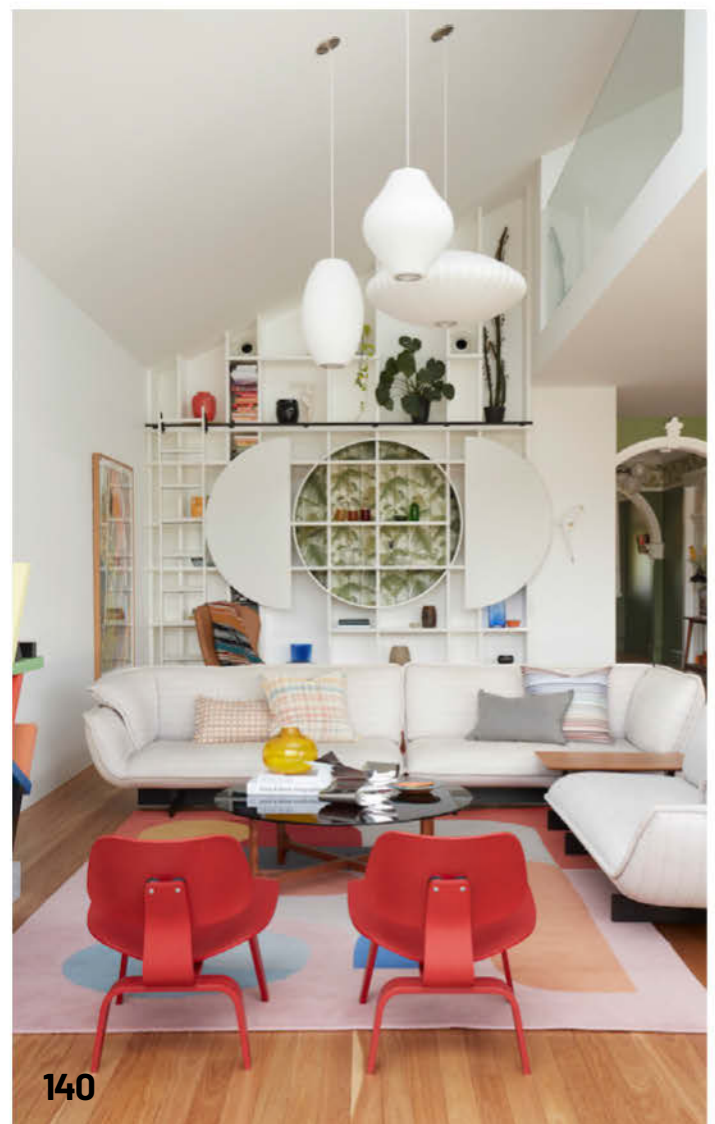
 **Enekas.Academy**

 **Enekas.Academy**





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WELCOME TO IDEA

Welcome to the special IDEA section of *inside*, which celebrates the shortlisted projects and practices of IDEA 2024. Congratulations to all of our finalists! Across the following pages, the emerging and established designers shortlisted have demonstrated a commitment to understanding their clients, considered specification and achieving excellence across various sectors.

As always, we would like to thank our supportive sponsors and say a big heartfelt welcome to those who joined us in 2024. We are very proud to be associated with the very best retailers, manufacturers and associated industries that contribute to IDEA.

The IDEA 2024 winners will be announced at the gala on Friday 29 November at Forum Melbourne. We can't wait to see you all there!

THE IDEA TEAM

JURY PANEL

Leaders, trailblazers and masters of their craft, the 2024 jury represents admired designers working across all sectors of our industry. We thank them for dedicating their time and expertise to the pursuit of incredible Australian design.



JURY CHAIR

CLARE COUSINS

DIRECTOR, CLARE COUSINS ARCHITECTS

Clare Cousins established her Melbourne practice, Clare Cousins Architects, in 2005. The studio is engaged in projects both large and small, including housing, workplace and cultural projects. These efforts include delivering much-needed housing typologies across Melbourne and regional Victoria. Actively involved in the broader design community, Cousins' design practice and ethos are grounded in delivering delight through the lens of human-centred values and social responsibility.



BROOKE LLOYD
DIRECTOR, COX

Sydney-based Brooke Lloyd sits at the forefront of design. As a director at Cox, one of Australia's leading interior design specialists, she brings a diverse skill set to bear in every project. With extensive experience across multiple design typologies, including hospitality, residential, cultural and workplace, Lloyd possesses a unique ability to balance the pragmatic with the poetic. The seamless blending of ideas and the degree to which a project expands the design potential of its specific typology are aspects Lloyd looks forward to seeing in this year's entries.



DAVINA BESTER
MANAGING DIRECTOR,
MILIEU CREATIVE

Davina Bester, an accomplished architect, interior designer and qualified builder, leads as the managing director at Milieu Creative – a dynamic studio spanning Perth, Sydney and Melbourne. Renowned for design excellence across diverse project sectors, Bester has a global footprint, contributing to ventures internationally for more than 20 years. For Bester, excellent design is about realising exceptional outcomes for clients, which are the qualities she will be looking for when considering the IDEA 2024 entries.



GRAHAM CHARBONNEAU
CO-FOUNDER, STUDIO GRAM

Co-founder of South Australian-based architecture and interior design practice, Studio Gram, Graham Charbonneau excels at pushing the envelope. With a focus on lifestyle projects, Charbonneau believes that good design is fundamental in all areas of our lives. Through this lens, each of his projects incorporates the comfort of the familiar with the allure of the unexpected, infused with a sense of artistry, craft and curiosity. It is this combination of innovation and creativity that Charbonneau will be looking for in the entries to IDEA 2024.



MELISSA BRIGHT
PRINCIPAL AND DESIGN DIRECTOR,
STUDIO BRIGHT

Melissa Bright is the principal and design director of Melbourne-based practice, Studio Bright. As one of Australia's leading architectural practices, Studio Bright engages in city-making projects of various scales and typologies. Having been immersed in the industry for almost two decades, Bright is known for her innovative design thinking, thoughtful material explorations, respect for heritage, deference to civic context and rigorous acknowledgement of environmental influences.



MANUELA MILLAN
INTERIOR DESIGN ASSOCIATE,
CERA STRIBLEY

Colombian-born Manuela Millan is a leading designer who has spent the better part of the last decade taking Melbourne by storm. In addition to her role as interior design associate for esteemed firm Cera Stribley, Millan is also the founder and curator of 'Meanwhile in Melbourne', an online platform dedicated to celebrating local architecture and design. Through her work at both Cera Stribley and Meanwhile in Melbourne, she has solidified her position as a notable voice in the Australian design scene.



SUSTAINABILITY JUDGE
MICHAEL ALVISSE
CO-FOUNDER, SCHAMBURG + ALVISSE

Sydney-based architect and designer Michael Alvisse is one of the leading voices in sustainable design in Australia. With more than 20 years of experience designing award-winning furniture for commercial furniture companies, he has also consulted for global heavyweights, including Apple, Google and Microsoft, as well as public institutions like the Austin Hospital. Alvisse is co-founder of design studio Schamburg + Alvisse and has works in the permanent collections of major institutions, including the National Gallery of Victoria.



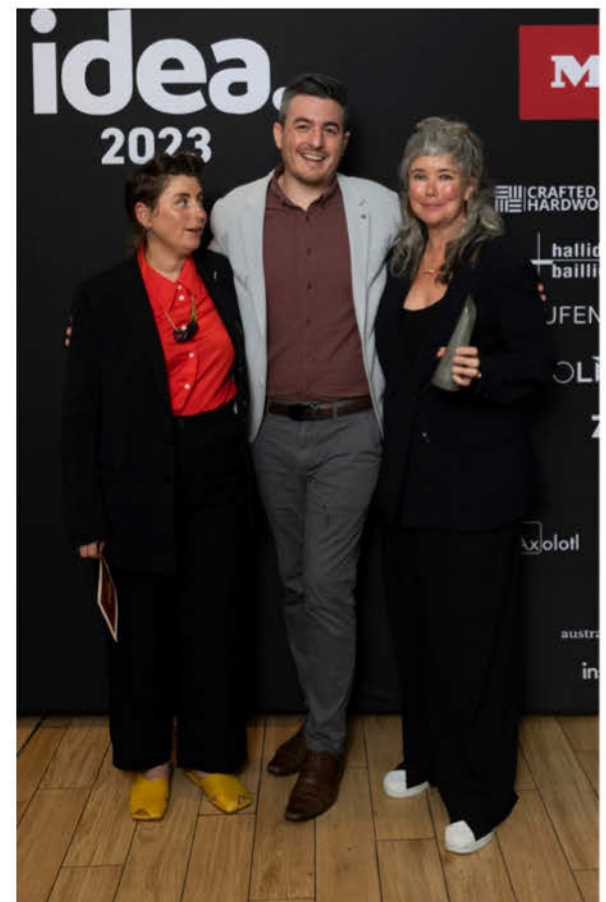
OVERALL PROJECT OF THE YEAR 2023

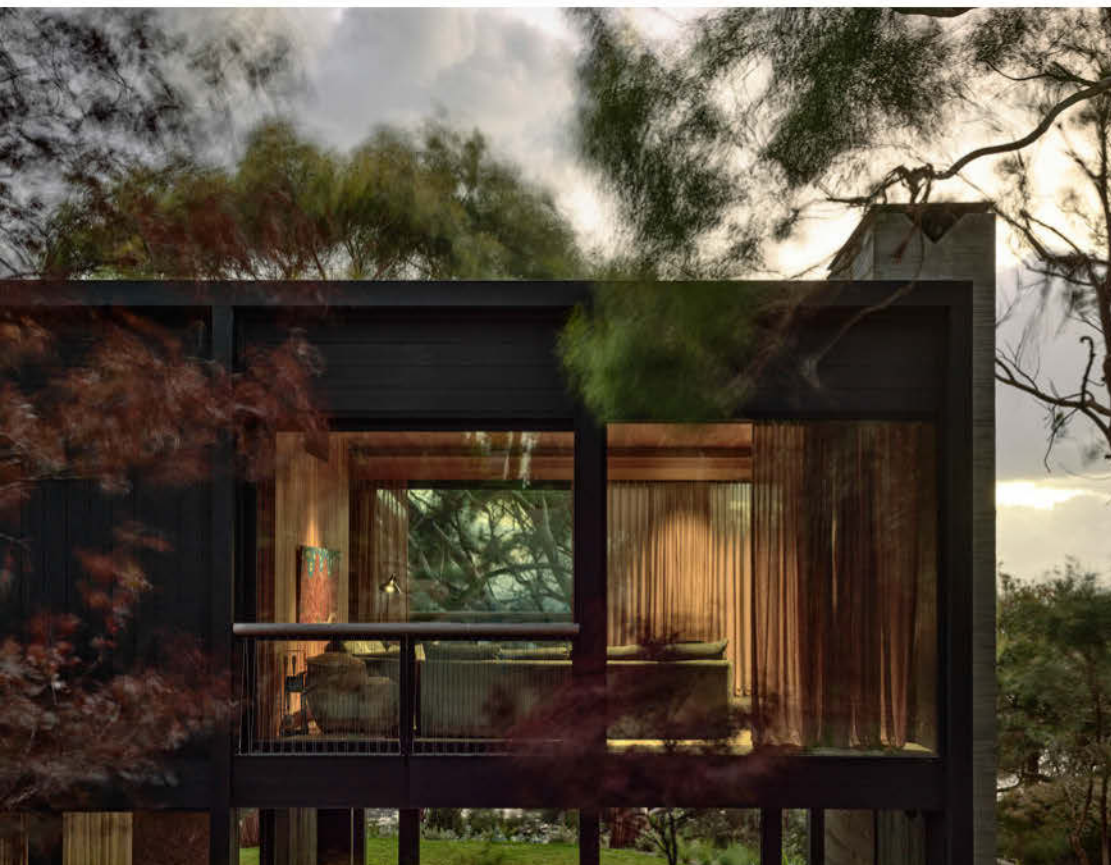
PROJECT IMAGES **DEREK SWALWELL**
GALA IMAGE **NARRATIVE POST**

SOMERS HOUSE **KENNEDY NOLAN**

IDEA 2023 judge Sue Fenton describes Somers House by Kennedy Nolan as: "A unanimous standout project and much loved by all the judges – both beautiful and masterful in solving complex problems of multi-family requirements with a wheelchair."

The new coastal residence in the Victorian seaside town of Somers is unmistakably Australian, imbued with both existing and future memories. The project replaces a building that held cherished memories but was also damp, poorly organised and nearing the end of its useful life. The design draws together textures and a palette derived from the landscape, the owner's artefacts and precious memories, presenting a well-organised, functional, accessible and zoned home that exudes warmth and welcome.







MURRAN – FIRST NATIONS BUSINESS, RETAIL AND ARTS HUB DAWN ARCHITECTURE

📷 *Earl Carter*

Murran is a First Nations business, retail and arts hub located on Wadawurrung Country in Geelong. Led by not-for-profit organisation Ngarrimili, Murran includes a retail store, art gallery, café, coworking areas and meeting and conference rooms, providing business opportunities, cultural enrichment and educational experiences to First Nations and wider communities.



ARCHITECTURE WITH PRIDE AUSTRALIAN INSTITUTE OF ARCHITECTS, AUSTRALIAN INSTITUTE OF LANDSCAPE ARCHITECTS, ARCHITECTUS, BATES SMART, BESPOKE CAREERS, BILLARD LEECE PARTNERSHIP, BVN, CARTER WILLIAMSON, COX, DULUX, GOVERNMENT ARCHITECT NEW SOUTH WALES, GEYER, GRIMSHAW, DKO, EMAGN, MHNDU, HASSELL, SJB, TURNER, WOODS BAGOT

📷 *Charlie Hardy / Michael Pham*

Architecture With Pride (AWP) unites the LGBTQIA+ design community in the built environment, providing a program that amplifies queer voices and space for social and professional connection. Delivered in Sydney and Melbourne, AWP offers an immersive program of curated events spanning queer panel discussions, conversations and Pride event involvement.

THE LIVING ROOM BY YOUTH PROJECTS STUDIO TATE

📷 *Sharyn Cairns*

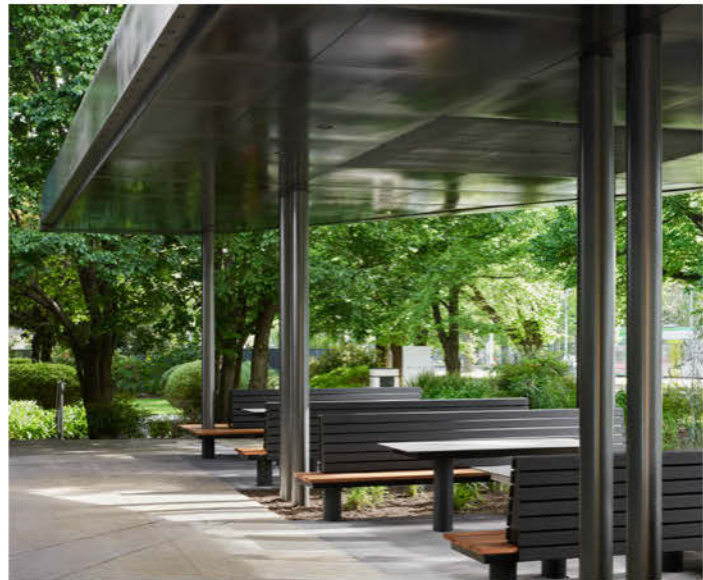
The Living Room revitalises a key Melbourne CBD community service as an 'urban reserve', offering free, confidential healthcare and support to individuals who are, or at risk of, experiencing homelessness. The new facility has resulted in increased visits and vital support services, including a dedicated Women's Lounge supporting those affected by domestic violence.



ENCORE CARLA RAUSCH DESIGNS

📷 X-Media / Jonathan Tabensky

Located on the Gold Coast's Isle of Capri, Encore brings to life the client's vision of a personalised resort oasis inspired by their summer experiences in Las Vegas. The home's exterior design blends luxury and individuality, showcasing a relaxed opulence with accents of brass and a striking black-and-white theme.



MONASH UNIVERSITY PHARMACY PAVILION SPLINTER SOCIETY ARCHITECTURE WITH MALA LANDSCAPE

📷 Sharyn Cairns

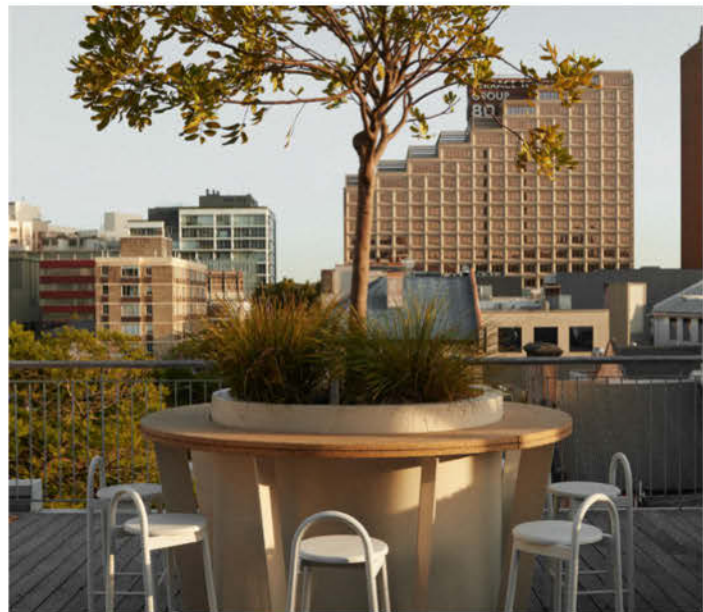
The sculptural, floating canopy and First Nations medicinal garden redefine the public face of Monash University's prestigious Pharmacy faculty, balancing approachability with a professional aesthetic. Designed to foster engagement and provide respite from laboratory settings, it features open-wall educational spaces for both university and public interactions.



KEMBLA RESIDENCE BIRDBLACK DESIGN

📷 Better Together Photo Co

Kembla Residence combines functionality with Mediterranean-inspired aesthetics, transforming a once barren outdoor space hindered by the elements into a welcoming and versatile alfresco area. The space captures three distinct zones – the outdoor kitchen and bar, dining space and outdoor lounge – reflecting the preferences and lifestyle of the young working client couple.



RILEY ROOF STUDIO SHAND WITH BLACK BEETLE AND ELIZA GOSSE

📷 Traianos Pakioulakis

Riley Roof reimagines an elevated deck above a converted interwar workshop to create allure and amenity for the building's commercial tenants below. The design preserves the site's industrial built fabric while integrating playful landscaping and built-in features inspired by Darlinghurst's vibrant hospitality scene, ideal for casual gatherings from day to night.

RESIDENTIAL SINGLE



A-LIST, BONDI BEACH **SMAC STUDIO**

📷 *Dave Wheeler*

This family home in Bondi Beach embodies contemporary classic style with bright pops of colour. The client wanted it to feel like "LA took a holiday in the Mediterranean" and gave Smac Studio enormous creative freedom to use unusual natural stone and style spaces with bold art, rugs and objects.



ARARAT HOUSE **SJB**

📷 *Martina Gemmola*

This project is about a modest resizing of life. After decanting 50 years of life from the family home on the outskirts of rural Ararat, the clients wanted to relocate to a home that was better connected to town, allowing them to continue to live happily in place.



ADELAIDE STREET HOUSE **ROBERT SIMEONI ARCHITECTS**

📷 *Thurston Empson*

Externally, the house is composed of abstract concrete forms, interspersed with lighter elements that suggest internal occupation. Internally, this concrete continues to frame a sequence of robust, generous and materially rich spaces that, over time, will patina to express the changing life of a young family.



BACK OF THE MOON **LAWLESS & MEYERSON**

📷 *Felix Forest*

Having enjoyed this jewel of a site nestled within the national park for over 30 years, the owners commissioned a new home for future generations. Cascading down to the water, this three-level modernist home takes in the palette of the surrounding Australian bush with an international feel.



ALBANY ROAD RESIDENCE **STUDIOFOUR**

📷 *Shannon McGrath*

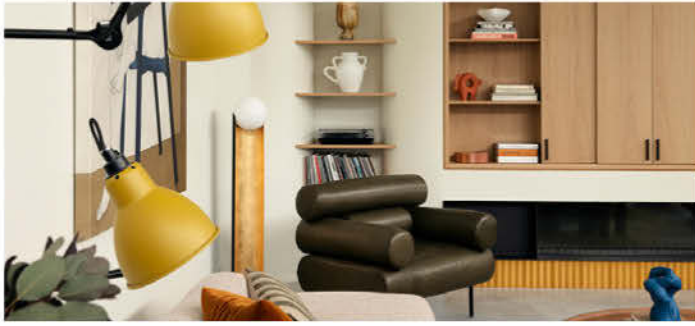
The Albany Road apartment is within the Santosa building, designed by Guilford Bell and constructed in 1965. Characteristic of Bell's work, the building incorporates his signature elements of aesthetic restraint, rectilinear forms and symmetry in design. Our vision continues this architectural language inside to create a cohesive sense of place.



BALACLAVA RESIDENCE **ADDARC**

📷 *Timothy Kaye*

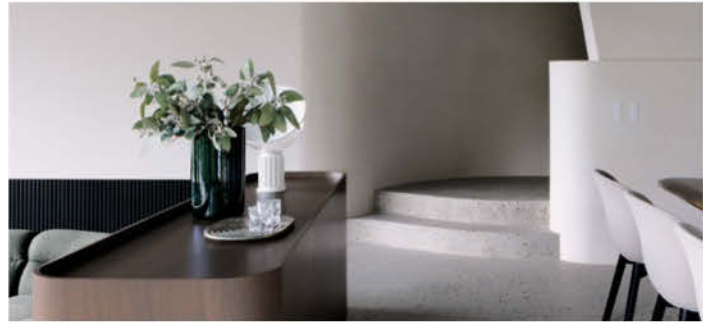
Balacava Residence is a sympathetic renovation and playful addition to a heritage bungalow. Rich accents of stone and timber punctuate the muted and textural palette, while sculptural forms are animated by shadows. Meticulous planning, refined detailing and enduring materials breathe new life into and uphold the values of the heritage place.



BALMAIN EAST HOUSE **STUDIO JOHNSTON**

📷 *Anson Smart*

A minimalist house transformed into a home of many moods with incisive changes to the floorplan and a material palette of warmth and wit. Through the use of colour, textural materials and softly curved corners, the interior is turned from cold to bold, while retaining its strong architectural identity.



BIRDWOOD HOUSE **LOUISE WALSH INTERIOR DESIGN**

📷 *Brock Beazley*

Nestled amidst nature, Birdwood House offers a serene escape with breathtaking views beyond the trees. This distinctive young family residence epitomises the principles of Australian design, showcasing artisanal craftsmanship and authentic finishes. The seamless integration of natural elements and design principles guarantees every aspect narrates a tale of unparalleled individuality.



BAREFOOT HOUSE **MADELEINE BLANCHFIELD ARCHITECTS**

📷 *Pablo Veiga*

Barefoot House makes room for the pitter-patter of little feet and spontaneous, fleeting family scenes. Tactile and understated beauty flows through this Clovelly home where seclusion, surprise and transparency are all at play. Every inch is designed with the spirit of simplicity, barefoot meandering and human connection.



BIRRAGAI HOUSE - BUNDANOON PROJECT **MCMILLAN DESIGN**

📷 *Simon Whitbread*

This refined, relaxed Southern Highlands home has been collaboratively designed by architect-client and interior designer. Nestled seamlessly into its rural surroundings with its dark timber-clad exterior, pitched roof and earthy palette, the design embraces the landscape and showcases a luxe, elegant design, prioritising a strong connection with the outdoors.



BELONGIL HOUSE - BYRON BAY **LEFTFIELD STUDIO**

📷 *Christopher Fredrick Jones*

The brief was to design a home that captures stunning panoramic views while preserving seclusion from external surroundings. Tailored for family living, it fuses the client's passion for brutalist architectural features with a coastal atmosphere evocative of seaside life.



BORROWED GARDEN HOUSE **TOPOLOGY STUDIO**

📷 *Timothy Kaye*

A masonry wall traces the site's edges, creating a consistent datum that connects interior and exterior spaces. Views extend beyond the bounds of the datum wall, drawing in treetops from the wider landscape — a borrowed garden. This brightly lit, ever-present backdrop contrasts with the delicate tactility of the softly lit interior.

RESIDENTIAL SINGLE



BRUNSWICK GALLEY HOUSE **TOPOLOGY STUDIO**

📷 *Thurston Empson*

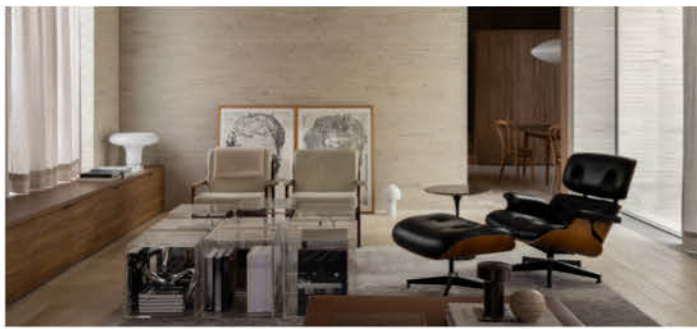
The design is centred around three key elements – community, coming home and family. Conceptual inspiration for a house wrapped around a galley was drawn from the clients' experiences when they lived on board a narrowboat in the UK. Every aspect of the boat's interior was considered and everything had its place.



CHECKMATE **YSG STUDIO**

📷 *Prue Ruscoe*

Salvaging an exposed brick residence laden with heavy timber, seventies inspiration flourished to convey a laid-back utopia for a family of four in a tropical setting, which backs onto surf. The home represents a confident, new Byron – one devoid of generic, white-walled mansions and ample glass prioritising external outlooks.



CASA PIVA **B.E. ARCHITECTURE**

📷 *Timothy Kaye*

Casa Piva sits discretely, hidden off a quiet laneway. It maximises privacy through a series of inwardly oriented courtyards. It takes its cues from the owners' Italian heritage, which is reflected in the sensibility to design issues and unexpected choices, saturation of materials and fine detailing.



CLEMENTS **SOME STUDIO**

📷 *Pablo Veiga*

Clements is a Californian bungalow two-storey refurbishment located in Drummoyne. Some Studio took a deep dive, transforming a once disjointed interior into an expansive tactile haven that ebbs and flows. The interior uses textural balance to create a harmonious nod to its local landscape, creating a sense of quiet luxury.



CASABLANCA **SHERWOOD DESIGN**

📷 *Angelita Bonetti*

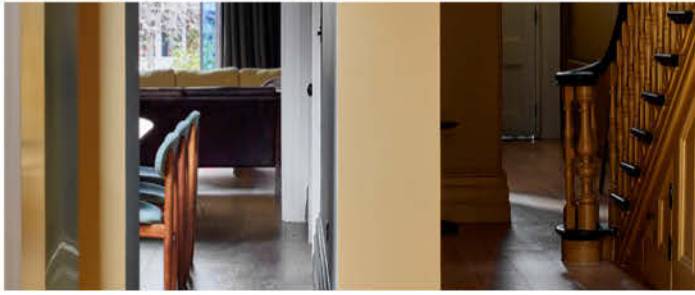
From inception to completion of Casablanca, Sherwood Design was privileged to facilitate the juxtaposition between contemporary and traditional styles, resulting in a Spanish Transitional aesthetic with European sensibilities. Thoughtfully curated artwork, bespoke furniture and joinery throughout the palatial home showcase the exemplary craftsmanship of Western Australian artisans.



COASTAL COMPOUND **CARR**

📷 *Timothy Kaye*

Undulating and nestled into the coastal landscape, this dwelling in the Mornington Peninsula is a family compound designed for rest and play. The architectural and interior design of Coastal Compound is one of consistent considerations, which results in a subtle but evocative quietness of restraint.



COBDEN TERRACE **MATT GIBSON ARCHITECTURE + DESIGN**

📷 *Shannon McGrath*

Cobden Terrace involves adaptation to a National Trust-classified building. The clients' appreciation for design, art and furniture provided the inspiration behind our approach. Adaptive reuse through minimal but impactful change allows the project to meet a host of social, environmental and functional aspects, while enabling a joyous, personality-filled home.



COURTYARD HOUSE 3 **INTERNI**

📷 *Nicholas Watt*

Designed in direct response to its tight corner placement and the environmental factors surrounding it, the house creates a lifestyle-driven ethos through the flexibility of window walls that blur the line between internal and external. Living spaces wrap the courtyard, offering visual and physical connections to the garden and district views.



CORK HOUSE **STUDIO SHAND**

📷 *Traianos Pakioulakis*

Cork House is a new family home within an old timber and brick shell. Materials and shapes capture the surrounding parkland and waterway, integrating with the home's original construction and era.



DEANS MARSH HOUSE **TECTURE**

📷 *Timothy Kaye*

Deans Marsh House, nestled in rustic countryside, embodies organic elegance with its rammed earth construction and earthy hues. Seamlessly merging with nature, it exudes warmth and tranquility. Its design harmonises with the landscape, offering a serene retreat where rustic charm meets modern comfort in perfect balance.



CORUNNA HOUSE **STUDIO JOHNSTON**

📷 *Anson Smart*

A reinvented Federation bungalow offers a light-filled courtyard and different zones for a family of five, all connected to landscape. Considered spatial planning and sustainable design, combined with the use of joinery to both connect and divide spaces, have resulted in a modestly scaled project punching above its weight.



DECO HOUSE **CERA STRIBLEY**

📷 *Martina Gemmola*

Thoughtfully crafted to harmonise traditional detailing with contemporary sensibilities, Deco House stands as a sensitive renovation project where Art Deco charm converges with modern family living. As pretty as it is pragmatic, the interiors boast thoughtful touches and meticulous detailing, resulting in a seamless fusion of the past and present.

RESIDENTIAL SINGLE



DERBY HOUSE **WITHIN STUDIO**

📷 *Jody D'Arcy*

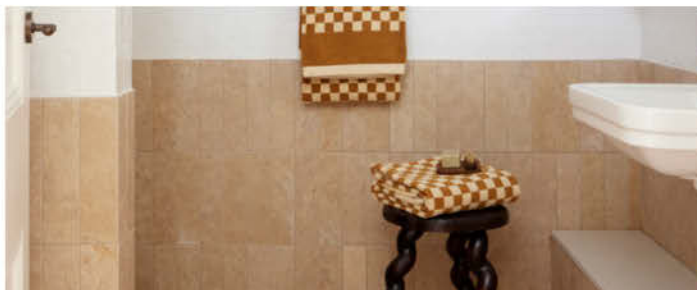
Transforming life spaces into an urban sanctuary, our design honours the client's identity with bold colours, organic textures and meaningful memories. Each area narrates a story, melding contemporary style with sentimental value. It's a celebration of their individuality, enriching family life with thoughtful pieces.



FABRICA **MCMAHON AND NERLICH**

📷 *Shannon McGrath*

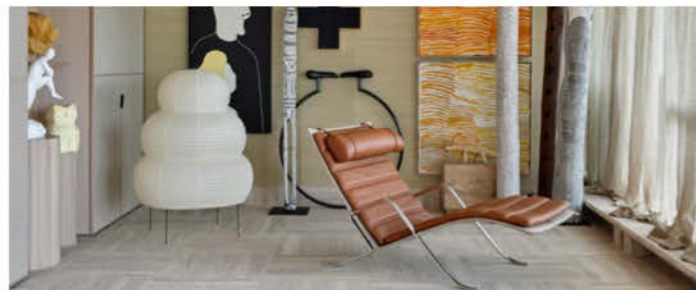
This warehouse-inspired townhouse generously engages the street with a hidden terrace behind the parapet, an external spiral stair and a rooftop pool for surprise and delight. Interior selections and styling by the owners reflect the narrative of their lives, travels and eclectic collecting.



DRUMMOYNE RESIDENCE **STUDIO BARBARA**

📷 *Jacqui Turk*

An artful fusion of historical soul and modern elegance, this semi-detached row house in Sydney's inner west is a fresh interpretation of Edwardian living. Imbued with classic features and a richness of detail, the project required a delicate balance between the preservation of heritage and modern aesthetics.



FAIRLIE APARTMENT **KENNEDY NOLAN**

📷 *Derek Swalwell*

This apartment interior is located in one of Melbourne's most celebrated apartment buildings, Fairlie, designed by the venerable modernists Yuncken Freeman Brothers, Griffiths and Simpson. The brief was to downsize the apartment for a client who brought with them a lifetime of carefully and intelligently collected art and furniture.



ELONERA HOUSE **STUDIO DOHERTY**

📷 *Sean Fennessy*

The interiors of this spacious Federation home are transformed from rabbit warren to generously proportioned rooms filled with restraint and refinement. The result is spaces that exude a quiet yet confident sense of drama – a home that is easy to live in and entertain in.



FINCH HOUSE **SJB**

📷 *Anson Smart*

Finch House is the renovation of an existing interwar period residence, centred on preserving the original charm by repurposing its original features. The renovation includes a thoughtfully designed extension that integrates with the original structure, adding a contemporary touch to accommodate the evolving needs of the family it houses.



FLETCHER HOUSE **SE DÉA**

📷 *Dave Wheeler*

Paying homage to design eras of the past, Fletcher House revives history in a new, playful setting. Sculptural forms appear in unexpected moments, adding a layer of playfulness and creating a juxtaposition between the earthy, textural qualities inspired by the beach and urban inner-city dwelling.



FY RESIDENCE **STUDIO-LIU**

📷 *Timothy Kaye*

FY Residence is crafted with a steadfast commitment to enduring beauty, crafted to evolve gracefully alongside its inhabitants. Guided by the discerning tastes of a couple deeply invested in nurturing burgeoning artistic talent, our design journey embraced the essence of timelessness infused with details inspired by the surrounding landscape.



GARDEN HOUSE **MCCLUSKEY STUDIO**

📷 *Timothy Kaye*

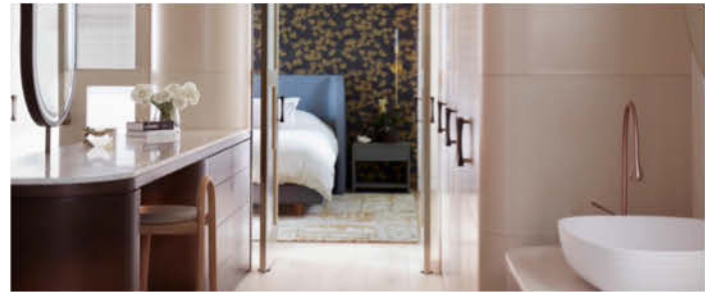
Garden House skilfully entwines a stately heritage dwelling with a contemporary glazed addition, crafting a sanctuary-like family home connected to its established gardens. Minimalist and light-filled, the addition effortlessly complements the original house, maintaining a focus on its charm and beauty, while delivering a luxurious volume for living and entertaining.



GREY HOUSE **ADAM KANE ARCHITECTS**

📷 *Timothy Kaye*

The Grey House is a sanctuary for the soul, offering a retreat from the chaos of the outside world, fostering serenity and introspection within its refined walls. With its careful balance of simplicity, sophistication and natural beauty, the Grey House is a timeless haven for those seeking peace and solitude.



HAI LANG RESIDENCE **BIRDBLACK DESIGN**

📷 *Prue Ruscoe*

Hai Lang Residence is a beachfront, intergenerational home where harmony reigns supreme. The interior design seamlessly complements the architectural brilliance, with meticulous selections and thoughtful layouts ensuring every aspect – from design elements to furnishings – has been cleverly curated to create a cohesive and captivating ambience.



HARBOUR COLLECTOR **BROOKE AITKEN DESIGN**

📷 *Prue Ruscoe*

This art collector's two-level apartment boasts stunning Sydney Harbour views. The interiors, bold and playful, harmonise with the jewel-like surroundings. Meticulously considered design choices create a dynamic atmosphere that not only reflects the owner's artistic sensibilities, but also enhances the breathtaking natural backdrop, resulting in a uniquely vibrant living space.

RESIDENTIAL SINGLE



HENLEY BEACH HOUSE **STUDIO GRAM**

📷 *Timothy Kaye*

Henley Beach House offers residents a sanctuary to embrace the laidback beachside lifestyle. Carefully placed apertures invite soft, natural light into the interior, while quality materials, timber accents and concrete blocks contribute to the home's durability and aesthetic appeal.



HOLBROOK HOUSE **BRAHMAN PERERA**

📷 *Timothy Kaye*

Holbrook House is a contemporary family home that explores the requirements of contemporary builds through a lens of appreciation for early twentieth-century design. By weaving experiences and memories into a space suitable for a growing family, Holbrook House investigates sculptural joinery, contrasting finishes and celebrated furniture design.



HOUSE OF LIGHTNESS **STUDIO KENNON**

📷 *Felix Forest*

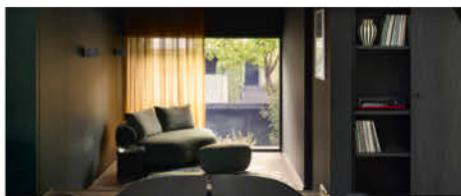
When the clients met in California, they recalled their time there with a warm fondness for the beach, the sunlight and the warmth in the air. Inspired by these memories, we designed their Melbourne interior to evoke the same feelings and atmosphere.



HIDDEN HOUSE **STUDIO MKN**

📷 *Shannon McGrath*

Nestled at the back of a Victorian-era residence, Hidden House is a contemporary structure crafted from glass and concrete, seamlessly integrated into a lush garden. Utilising the natural slope of the site and the grand presence of the original home, this modern extension remains discreetly concealed from street view.



HOTEL HOUSE **SPLINTER SOCIETY ARCHITECTURE**

📷 *Sharyn Cairns*

Based on the delights of staying in a boutique hotel, Hotel House elevates the experience of simple, compact domestic space design, and provides a venue for this retired, tree-change couple to entertain their friends and stay connected with their urban nightlife lifestyle.



KENNETH HOUSE **INTERNI**

📷 *Katherine Lu*

Set in the harbourside suburb of Longueville, the expansive scale and open organisation of this family home demanded a seamless connection to the architecture and garden-focused site. Working collaboratively with the architect and homeowner, we sought to enhance and humanise the interior, nurturing its connection to the built form.



HILLSIDE RESIDENCE **ROB MILLS ARCHITECTURE & INTERIORS**

📷 *Dan Preston*

Peering over a lush evergreen landscape, Hillside Residence is both a response to the site's unique topography and a reflection of its residents' vision. Inside, an inspired living space embraces diverse colours and textures, artisanal furniture and contemporary artworks, creating a joyful, effortless and inspiring living environment.



HOUSE LUPE **LINTEL STUDIO FOR ARCHITECTURE**

📷 *Luc Rémond*

Once an inward-looking cottage plagued by its bursting footprint, House Lupe is composed around simple moments for contemplation. The project frames uncomplicated views to street-side and neighbouring planting while maintaining necessary inner-city privacy. Its carefully placed openings introduce an abundance of daylight without exposing the interior to the baking sun.



KERNAN RESIDENCE **JACK FUGARO**

📷 *Dave Kulesza*

Drawing on references from the exterior sculptural form, Kernan Residence has a sophisticated sense of calmness and a rich material palette. With a series of spaces celebrating the home's ample proportions, it also creates intimate spaces for rest and relaxation, juxtaposed with a bold centrally located sculptural staircase.



**LAVENDER BAY HOME ALEXANDRA KIDD
INTERIOR DESIGN**

📷 *Dave Wheeler*

Lavender Bay Home is a luxurious apartment renovation blending bold materials and sophisticated design. Thoughtful architectural elements guide the eye through a harmonious interior that complements the iconic Sydney Harbour views, creating a serene, elegant haven for a modern family.



**MALVERN HOUSE CASSANDRA WALKER
DESIGN**

📷 *Tom Blachford*

Malvern House dovetails the historic charm of an original Edwardian residence with a contemporary extension, creating a refined family home. Meticulous and considered design choices have cultivated a beautifully cohesive environment embracing modern living patterns while preserving the architectural heritage of the past.



**MIDDLE HARBOUR RESIDENCE STUDIO
TRIO**

📷 *Pablo Veiga*

In collaboration with Blake Letnic Architects and TPS, Studio Trio transformed this family home into an architecturally designed magnum opus defined by meticulous attention to detail and striking design elements. A harmonious blend of form, function and personality carries through every space.



LITTLE OG MCMAHON AND NERLICH

📷 *Shannon McGrath*

A small Victorian cottage wedged in a row of houses was the focus of this McMahon and Nerlich project. With the primary directive to chase natural light, the designers created a form-driven narrative that challenged them to underpin the central courtyard as a conduit between indoor and outdoor space.



MALVERN RESIDENCE III STUDIO TATE

📷 *Anson Smart*

Merging playful, textural, luxurious elements, Malvern Residence III is an uplifting family home that is cleverly terraced into its landscape. Fostering a sense of togetherness, it embraces the principles of Wabi Sabi – a Japanese philosophy centred around the beauty and humility of natural patina – manifesting as a sophisticated, liveable home.



MO JACOBSEN YSG STUDIO

📷 *Anson Smart*

With its bold material and pigment pairings, our renovation of a Victorian weatherboard home, along with its new Hempcrete addition, complements the adventurous spirit of its Egyptian owner. Married to a Danish minimalist with an appreciation for pale timbers, the home is a match made in hygge heaven, albeit with exotic beats.



MADDISON STUDIO JOHNSTON

📷 *Anson Smart*

This city-fringed 1980s apartment transformation seamlessly blends a Mediterranean palette with spatial interventions, creating an open environment. Intertwining zones for a family of four, the efficient plan fosters open living, generous storage and a dedicated home office. The interconnected spaces form a harmonious Venn diagram within this ground-floor haven.



**MARINE HOUSE BRYANT ALSOP
ARCHITECTS**

📷 *Jack Lovel*

Marine House is a reimagining of a somewhat tired 1980s compact project holiday house into a long-term home for a family of six, balancing family life and work. We threw ourselves into the romance of all that a bush-inspired, yet sophisticated family home could be.



MOSMAN APARTMENT STUDIO BARBARA

📷 *Dave Wheeler*

Perched atop a pristine Art Deco block overlooking Sydney Harbour, this recently finished Mosman apartment underwent a thorough transformation. Stripping it to its essence, renovations included refining timber floors, modernising kitchens and bathrooms, and amplifying views by opening up windows for better ventilation and natural light.

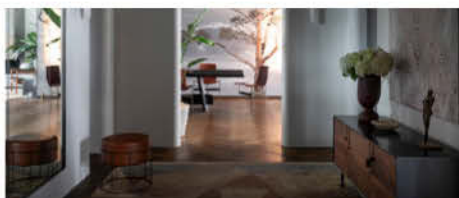
RESIDENTIAL SINGLE



MOSMAN HOUSE **LOUISE WALSH** **INTERIOR DESIGN**

📷 *Anson Smart*

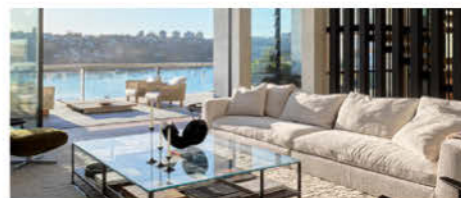
Embraced by nature, framed harbour views and an undulating roof emulating the swell of the ocean, Mosman House is part of its natural environment and uniquely its own inimitable residence. Interiors echo the architecture, offering uniformly imaginative experiences, harmonising with the ethos of natural integration and individuality.



NEWSTEAD APARTMENT **PARTRIDGE DANIELS**

📷 *Tom Ferguson*

Newstead Apartment is a beautifully crafted family home distinctly different from the commercial surroundings and building it sits atop. Rich in colour and texture, the penthouse is cocooned in verdant greenery, showcasing how homes within mixed-use environments can be reimagined.



NORTHBRIDGE HOUSE **TOBIAS PARTNERS**

📷 *Anson Smart*

Northbridge House was designed for a well-travelled family on a lush and sloping waterfront site on Sydney Harbour. The brief called for an elegant, modern retreat that connected and responded to the surrounding natural elements, maximising views, natural light and ventilation while maintaining privacy. The interior spaces were designed to be simultaneously calming and filled with character.



MOSMAN HOUSE **PARTRIDGE DANIELS**

📷 *Prue Ruscoe*

Focusing on beauty and functionality, the improved layout, light and purposeful spaces have better connections internally, and flow to the outside. A calm, natural palette brings a tailored, holistic aesthetic to the spacious, light-filled rooms. Coastal references are a nod to the clients who are keen sailors and ocean-lovers.



NORFOLK RESIDENCE **TRAVIS WALTON** **ARCHITECTURE**

📷 *Sharyn Cairns*

Set atop a grassy knoll on Victoria's Mornington Peninsula, Norfolk reinterprets the beach house vernacular. Its reverse-living layout democratises views across Sorrento golf course, Bass Strait and Melbourne's city skyline, with rich and rugged materials echoing the coast's weathered beauty and perpetuity.



PALM FROND RETREAT **HUGH-JONES** **MACKINTOSH**

📷 *Prue Ruscoe*

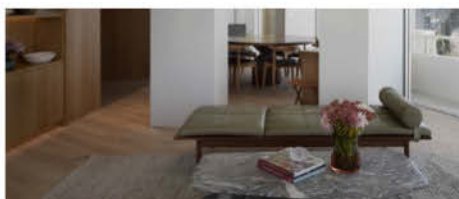
This home seamlessly integrates with the natural landscape, offering breathtaking views of the ocean and surrounding greenery from every level. Inspired by the intricate beauty and perfection of a palm frond, this home combines curves and straight lines to create an endless display of shadow and light.



MOUNT HOTHAM CHALET **KATIE** **SARGENT DESIGN**

📷 *Martina Gemmola*

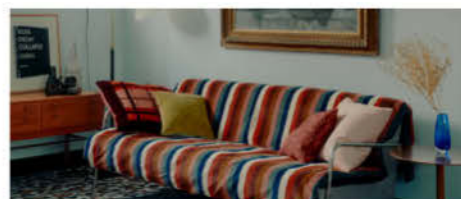
Perched atop the peaks of Victoria's Mt Hotham, this 1990s ski chalet was transformed from dated and drab to warm, functional and texturally delightful. The design capitalises on the magnificent views of the alpine region from the central family and dining zone of the chalet.



NORTH STEYNE APARTMENT **DESIGN** **KING COMPANY PTY LTD**

📷 *Luke Butterly*

This compact apartment sits within the iconic Trident Apartment on Manly Beach. Built in the 1960s, it was in dire need of an intelligent redesign. Through a complete gutting of the space and meticulous replanning, we achieved a remarkable transformation, turning it into a 'beach house in the sky'.



PETITE RETREAT **JULIA.COX.CO.**

📷 *Pier Carthew*

Petite Retreat is a small, top-floor escape in a mid-century modern apartment building in Melbourne, Australia. After decades of white, it was time for a surprise – a strong yet subtle blend of colour and texture, offering practical escapism with an international flair.



PLATEAU PROJECT **RAMA ARCHITECTS**

📷 *Georges Antoni + Sean Fennessy*

Perched above an ancient forest of Angophora trees with Pittwater views, Plateau Project embodies the natural tones and materiality of Garigal Country. An internal palate of microcement and raw concrete draws warmth and reflects the light. Plateau Project is punctuated by texture and angles.



PROSPECT HOUSE **TECTURE**

📷 *Timothy Kaye*

The Prospect House renovation is a meticulous renewal that preserves period features while seamlessly integrating modern amenities. Thoughtful spatial reconfiguration optimises natural light to shape inviting living spaces which harmoniously blend historical Federation charm with contemporary elegance.



RM HOUSE **WILLIAMS BURTON LEOPARDI**

📷 *Caroline Cameron*

Grounded in warmth, texture and openness, RM House is a unique expression of its owners and their connection with farm life and the surrounding landscape. Expanded amenities and reactivation of the dormant cottage and its associated outbuildings helped connect the legacy of this rural estate with modern agriculture typology.



POTTS POINT APARTMENT **FIVE FOOT ONE DESIGN**

📷 *Jacqui Turk Photography*

As a rule, small spaces pose the biggest challenge. This one-bedroom apartment, just 35 square metres in size, was the smallest space we'd ever worked with. Every cubic centimetre was precious, as was every dollar. Our big idea was to make it feel spacious and look premium, despite its limitations.



RAHEEN C. **KAIROUZ ARCHITECTS**

📷 *Emily Bartlett*

Raheen's innovation lies in its modern reinterpretation and respect for the mid-century design, preserving the energetic nostalgia, as well as many of the original fixtures and fittings. Raheen stands as a respectful revitalisation of the 1970s spirit, skilfully marrying the past with contemporary luxury to culminate in a vibrant family home.



SADDLE HOUSE **HARE + KLEIN**

📷 *Jen Wilding*

Based on the aesthetic of an 'agricultural shed', Saddle House, named for the shape of the surrounding landscape, operates as a working farm in the Upper Hunter region. Its simple lines and restrained palette belie the contemporary, complex detailing of the interior, which responds intricately to the environment.



PROCLAMATION HOUSE **STATE OF KIN**

📷 *Jack Lovel*

Set within Perth's inner-city suburb of Subiaco, Proclamation House is an abstract reinterpretation of the area's archetypal character homes. The building is characterised by a singular use of olive-toned render, obscuring boundaries between the landscape, exterior and interior to craft a feeling of unexpected immersion.



RESIDENCE F **NINA MAYA INTERIORS**

📷 *Felix Forest*

Residence F underwent a knockdown and rebuild to embrace harbour views spanning from north to south, showcasing Sydney's iconic landmarks against a tranquil waterside backdrop. Our aim was to celebrate this breathtaking panorama and imbue the house with a unique identity and distinct personality that sets it apart from its surroundings.



SEASIDE HOUSE **ALEXANDRA KIDD INTERIOR DESIGN**

📷 *Pablo Veiga*

Seaside Home merges modern architecture with its tranquil coastal surroundings, celebrating light, space and eco-friendly living. This home features a captivating water feature, seamless indoor-outdoor transitions and meticulously selected materials, crafting an understated luxury that invites nature into the heart of family life.

RESIDENTIAL SINGLE



SHAKESPEARE GROVE **B.E. ARCHITECTURE**
📷 Victor Vieaux

Shakespeare Grove is designed in two distinct finely crafted parts. The front is more formal and decorative, creating an intimate experience. The rear is pared back, celebrating details, luxe materials and shared spaces. Custom fittings and furniture creates a layered, eclectic feel to the furniture curation.



SOUTH YARRA HOUSE **PANDOLFINI ARCHITECTS**
📷 Lillie Thompson

The South Yarra House presents as a bold, impenetrable object. Deceptively simple in form, its robust materiality provides a protective shield for the inhabitants and a vessel for sculptural forms and materiality within. The journey through the home, over four levels, is shaped by a sense of compression and expansion.



SPRING ST APARTMENT **SJB INTERIORS**
📷 Anson Smart

Cultural heritage meets contemporary luxury in this compact Milanese-inspired apartment that rivals grand penthouses with its elegance and function. Located within the iconic 99 Spring Street address, the once clunky floorplan has been upgraded to a multi-functional, open-plan space, becoming a new landmark in Melbourne's rich architectural history.



SHELL HOUSE **MADELEINE BLANCHFIELD ARCHITECTS**
📷 Prue Ruscoe

Perched on rocky headlands above Shelly Beach, Shell House's almost hyper-real picturesque setting is deftly unveiled. A refracted imprint of the bay's shape occurs throughout the interior design and its tidal-like pull draws you towards the vast views.



SOUTH YARRA HOUSE **CHRISTOPHER ELLIOTT DESIGN**
📷 Jack Lovel

The studio navigated numerous constraints to deliver a functional and enduring design tailored to its client's needs. They worked within the building envelope to retain most of the original interiors while creating additional spaces and significantly enhancing the kitchen experience for a client who loves to cook.



TERRACE HOUSE MIRAGE **ALACAMI ARCHITECTURE**
📷 David Wheeler

This house is a mirage among Chippendale's Victorian terraces, blending indoor and outdoor living. Its design adapts this terrace to the Australian outdoor way of living and offers replicable solutions for other terrace houses. This conceptual architectural statement questions the boundaries of space and introduces fantasy to everyday life.



SHOREHAM HOUSE **NOXON ARCHITECTURE & INTERIORS**
📷 Shannon McGrath

Shoreham House reimagines a mid-century beach house by renovating and extending an existing bluestone cottage, elevating coastal living upwards into the tree canopy. The cottage renovation retains its original simplicity, while a recessive dark envelope wraps the extension to reveal a warm, light timber tree house.



SPRING ST **REBECCA JANSMA INTERIOR DESIGN**
📷 Cricket Saleh

The brief for the Spring St house was to deconstruct a classic Victorian home and overlay a contemporary Australian vernacular, all while honouring the cherished architectural elements inherent in its past. This transformation respects tradition while embracing modern family living.



THE BARN **LOT 1 DESIGN**
📷 Prue Ruscoe

Within the original barn exterior, a suite of hardworking spaces caters for up to eight guests. To counteract the low ceiling height, a large void draws the eye upon entry to the pitched ceiling, creating dynamic spatial relationships and a sense of airy spaciousness throughout every corner of the project.



THE CARLISLE, TAMARAMA **PENMAN BROWN**

📷 *Anson Smart*

Hovering above Tamarama Beach, The Carlisle exudes a dream-like quality, blending nostalgia with futurism. Inspired by the cult classic *American Gigolo*, its interiors convey both innocence and edgy grittiness. This velvety cocoon, floating above ocean vistas, offers an idyllic sanctuary with a romantic past yet ahead of its time.



TOORAK RESIDENCE **WORKROOM**

📷 *Timothy Kaye*

Toorak Residence underwent a complete transformation from an aging and somewhat confused house into an open, inviting, light and warm home. Our goal was to accentuate some of the existing elements of the house, allowing us to carry its history into its new narrative while ensuring it felt spacious and welcoming.



VULCAN HOUSE **NICKOLAS GURTNER OFFICE**

📷 *Timothy Kaye*

This home embodies timeliness and a sense of permanence. Interiors were curated to reflect the personalities of the owners, blending classical design with contemporary ideology. Designed as a 'forever home', it is tailored perfectly to the client while remaining flexible for future growth and change.



WHATCHU TALKIN ABOUT WILLIS? **STUDIO WHITING**

📷 *Pablo Veiga*

This Edwardian family home underwent a second round of alterations and additions. Previously renovated by us for a previous owner in the early 2000s, this time we extended upwards and outwards to create a new landscape for a family of five. Texture drives the narrative and clever spatial planning brings magic to the



VON LEACH RESIDENCE **AMELDA WILDE INTERIOR DESIGN**

📷 *Cricket Saleh*

Von Leach Residence transforms the story of an original Californian bungalow into an artisan narrative built for legacy and preservation. Hand craftsmanship coexists with contrasts in colour, materiality and proportions, while light dramatically amplifies the enchanted time-weathered atmosphere.



WARM SHADOW **STUDIO KENNON**

📷 *Felix Forest*

In this contemporary interior fitout to an Edwardian brick suburban home, the kitchen and dining spaces face west onto a green outlook. As the sun traverses the sky, its lower, heated rays begin to seep through the western openings, filtering through leaves and creating warm shadows.



WISTERIA **CARTER WILLIAMSON ARCHITECTS**

📷 *Pablo Veiga*

Wisteria is a dramatic timber expression of simplicity and purity. A contemporary addition to a fully restored Federation bungalow, its double-height spaces, rhythmic window reveals, and warm, sophisticated material palette create a series of spaces perfectly suited to family life.

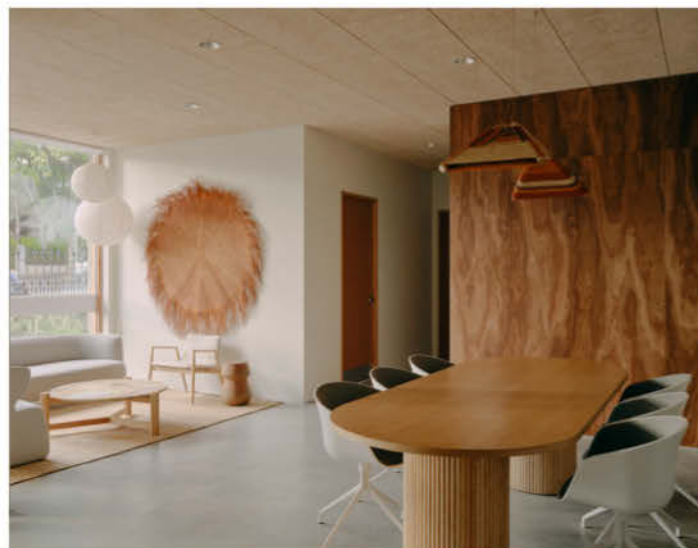




HAMPDEN BY RMA **ROB MILLS ARCHITECTURE & INTERIORS**

📷 *Mark Roper*

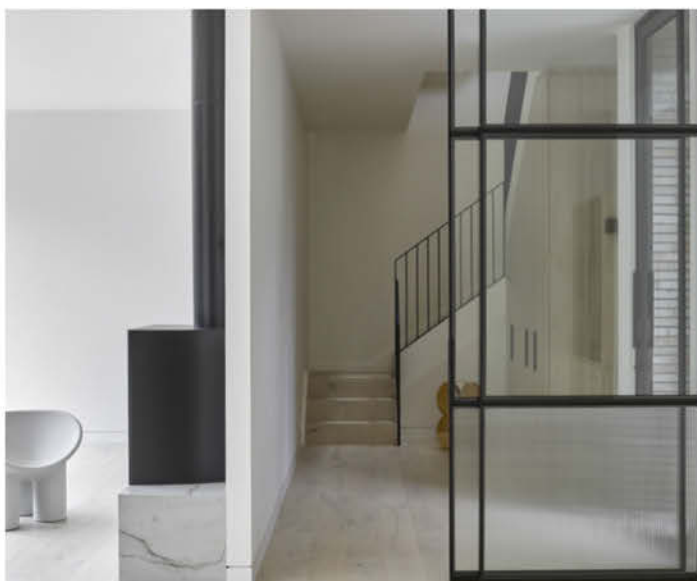
Hampden by RMA is a boutique collection of nine large-scale luxury apartments situated on a leafy, tree-lined corner in Armadale, Melbourne. Designed to serve generations, the building is distinguished by its elegant brickwork and handsome facade, utilising durable materials. The light-filled residences imbue joy with abundant access to sunlight, fresh air, landscape and views.



MITS BOARDING HOUSE **MCILDOWIE PARTNERS**

📷 *Tom Ross*

Built on Wurundjeri Country, MITS Boarding House is a physical and spiritual base for more than 100 Indigenous students in Richmond. The three-level facility features a welcoming administration headquarters on the ground floor, with informal gathering areas, study zones and thoughtfully designed dorm rooms above. The building expresses the MITS narrative, connecting students and celebrating their identity and culture.



KEW RESIDENCES **JACK FUGARO**

📷 *Dave Kulesza*

Kew Residences discreetly integrates with its suburban surroundings, featuring two family-sized townhomes fit for generational change. Tranquillity and calmness were paramount to the client's vision, influencing both the external palette of earthy clay brick and smooth concrete inspired by nearby Queensland box trees and the paired-back materiality of the interiors. This approach ensured each townhome had a distinct yet cohesive presence.



NIGHTINGALE MARRICKVILLE **SJB**

📷 *Tom Roe*

Nightingale Marrickville, a collaboration between Fresh Hope Communities and Nightingale Housing, pioneers affordable build-to-rent housing. Featuring 54 Teilhaus homes and two ground-floor commercial tenancies, the project offers community-focused living at 80 percent market rates. Designed for sustainability, it repurposes materials from the pre-existing church and integrates communal spaces without compromising quality or environmental impact, fostering a vibrant, inclusive neighbourhood.



NO. 58 WATTLE EWERT LEAF

📷 *Eve Wilson*

No. 58 Wattle comprises seven contemporary townhomes, embodying understated elegance, generous scale, high-quality finishes and a refined lifestyle. The enduring built form pays homage to the architectural tapestry of its Hawthorn location and the established surrounding landscape. Each residence uniquely commemorates the site's former homestead through subtle design cues in contemporary form.



RIVIÈRE BATES SMART

📷 *Cieran Murphy*

Rivière adds a striking presence to Brisbane's Kangaroo Point cliffs. The 127-apartment complex is refined and elegant with resort-like amenities, designed to maximise spatial efficiency, natural light and panoramic city and river views. Emphasising subtropical architecture and sustainability, Rivière blends urban living with serene retreat, offering a unique and elegant residential experience.



PARK STREET BY MILIEU MILIEU WITH BREATHE ARCHITECTURE

📷 *Ben Moynihan*

Park Street underwent a light-touch retrofit to transform an aging Brunswick apartment block into 17 vibrant, energy-efficient residences. The site's original 1970s motel provided the nostalgic foundation for a regenerative approach to housing challenges. The project prioritised sustainability and community, electrifying systems and utilising 100 percent renewable energy to set a new standard for environmentally conscious urban living.



WILAM NGARRANG RETROFIT KENNEDY NOLAN WITH FINDING INFINITY

📷 *Eve Wilson*

Wilam Ngarrang is a minimal-intervention retrofit of a 1970s apartment block in Fitzroy, focused on enhancing thermal performance, prolonging the building's lifespan and enhancing tenant amenities. The project aimed to create warm, welcoming and modestly beautiful spaces for its residents, showcasing how existing buildings can have a new life functionally and aesthetically while achieving significant reductions in energy consumption.

WORKPLACE OVER 1000 SQM



70 GEORGE STREET, COX SYDNEY STUDIO **COX ARCHITECTURE**
📷 *Nicole England*

COX Architecture's new Sydney studio sits within the Metcalfe Bond Stores, 70 George Street in Tallawoladah. Doing more with less and balancing the poetic with the pragmatic, we created a sustainable studio that delivers on our project pillars of sustainability, collaboration and conservation.



AESOP AUSTRALIA HEADQUARTER **CARR**
📷 *Peter Bennetts*

Restrained and graceful, Aesop's new Australian headquarters and nearby laboratory in the concrete jungle of Collingwood appear effortless in their purpose and personality. Through moments of compression and release, meticulous detail and strategic design, the building evokes a restrained yet powerful experience across two levels.



ACCOR HOTELS, ASIA PACIFIC - HEAD OFFICE **ALKIMI STUDIO**
📷 *Tyrone Branigan*

Embodying the essence of Accor Hotels, the project creates an immersive space that celebrates the heart of the brand. Reaching beyond traditional boundaries, the atmosphere is designed with anticipation and excitement, showcasing a dynamic interplay of curves, angles and patterns that infuse the environment with rhythm and vitality.



ASX LISTED COMPANY **DAVENPORT CAMPBELL**
📷 *Nicole England*

With an ethos centred around the circular economy, the workplace for this ASX-listed supply chain company uses sustainable materials in thoughtful ways to reduce environmental impact. This rejuvenating workplace showcases the beauty and efficiency of sustainable materials and expresses the values of our client's vision through the design.



ACTIVISION BLIZZARD **STUDIO TATE**
📷 *Peter Clarke*

Inspired by the nostalgia of gaming while maintaining a sophisticated and relaxed atmosphere, Activision reimagines what a technology workplace can be. The brief called for a collaborative and interesting space. Studio Tate responded with a retro-themed design that is colourful and not too serious, yet supported daily operations.



BARTIER PERRY LAWYERS **SPACEFUL**
📷 *Adam McGrath*

Headquartered in Sydney, Bartier Perry is a leading Australian law firm with an unwavering commitment to their clients, people and community. This provided the primary source of design inspiration when creating their new workplace. The new space focuses on connection so that culture is nurtured and mentoring is provided.



BHP MELBOURNE **WOODS BAGOT**

📷 *Sharyn Carins*

BHP Melbourne is a forward-looking workplace that demonstrates commitment to their people, sustainability and the future. Dispersed over two-and-a-half interconnected workfloors, Melbourne is the global headquarters for BHP. Diverse work typologies support employees in creating their workday, while the Business Lounge and Café on the ground floor maximises flexibility and functionality.



CAVHQ **CAVCORP**

📷 *Cieran Murphy*

CavHQ epitomises modern office excellence, featuring a skylight-adorned library, a double-island bench kitchen and an outdoor courtyard with a tranquil waterfall and barbecue. Its meticulously designed layout, combined with state-of-the-art technology, fosters seamless workplace interaction, encouraging collaboration and productivity.



CHEVRON AUSTRALIA HQ **GENSLER**

📷 *Dion Robeson*

Nestled within Elizabeth Quay, Chevron Australia's headquarters seeks to unite its workforce through a design centred around health, wellness and Indigenous heritage. By seamlessly integrating nature, local culture and human-centric spaces, the design team created a space which honours the heritage and fosters belonging.



CONFIDENTIAL GLOBAL PHARMACEUTICAL COMPANY

M MOSER ASSOCIATES

📷 *Tom Blachford*

Designed as a 'destination' experience and business accelerator, the flexible, hybrid work environment delivers an inclusive, adaptable space. The data-driven solution offers dynamic 'habitats' to empower the client's team to collaborate and innovate in a space designed to focus on health and wellbeing.



CONFIDENTIAL MULTI-NATIONAL TECHNOLOGY COMPANY

M MOSER ASSOCIATES

📷 *Terence Chin*

Designed to integrate art, people and technology, this workspace embodies the client's mission to 'inspire creativity and bring joy'. The space embodies both the global brand and ties to the Sydney context through Indigenous art and an impressive custom mural. A variety of workspaces empower people to ideate and collaborate.



CROMWELL PROPERTY GROUP GLOBAL HEAD OFFICE **GRAY PUKSAND**

📷 *Tanika Blair*

The 'Cromwell Lifestyle' concept transforms Cromwell Property Group's Global Head Office into a dynamic, emotionally engaging workspace. Inspired by Queensland's relaxed lifestyle, the design connects people, spaces and technology, promoting community, wellbeing and learning. It balances comfort, sustainability and inclusivity to enhance productivity and a sense of belonging.

WORKPLACE OVER 1000 SQM



DELOITTE HEADQUARTERS, SYDNEY **HASSELL**

📷 *Rusty Crawshaw*

Located inside the world's first up-cycled skyscraper Deloitte's, new headquarters redefines how large workplaces are conceived and used. Facilitating hybrid work and fostering innovation, it spans 14 floors in four 'vertical villages' tailored to diverse work styles and personalities. The design enhances Deloitte's world-class client engagement and internal collaboration.



ENDEAVOUR ENERGY, PARRAMATTA **WMK ARCHITECTURE**

📷 *Nicole England*

Endeavour Energy relocated from a palatial campus on acreage, into a vertical workplace nestled within Parramatta CBD. Through innovative user experience design, a physical and cultural transformation has transpired. By redefining their work model and workspace, benefits for the business, customers, communities and stakeholders are maximised.



DLA PIPER BRISBANE WORKPLACE **OUTLINE DESIGN OFFICE**

📷 *Mindi Cooke*

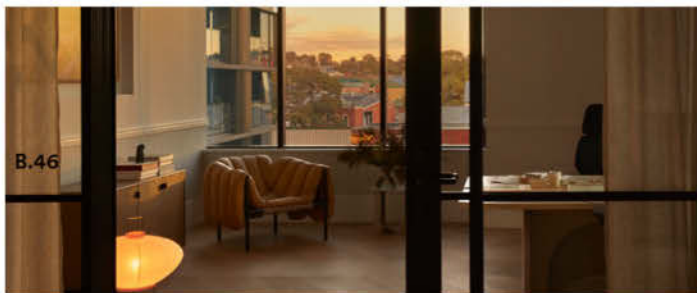
Guided by a workplace brief focused on blending "surprise and delight with a hospitality feel" for staff and visitors, DLA Piper's new workplace is unapologetically audacious. The result is a hard-working space that supports a variety of workstyles and engagement, shaping a welcoming and memorable experience.



ESTEE LAUDER COMPANIES **DAVENPORT CAMPBELL**

📷 *Nicole England*

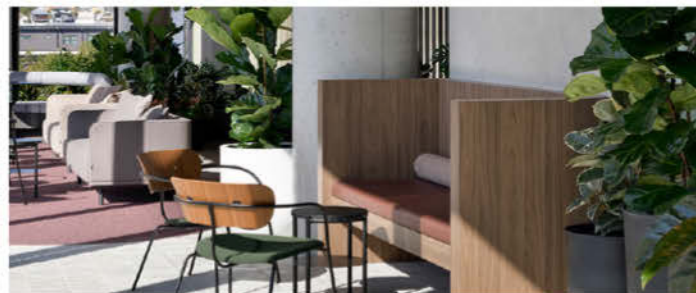
This modern Sydney workplace is a diamond in the rough, cloaked by the veil of a 1970s brutalist building. At its core, the workplace embodies luxury, is rich with stories and is a place for all brands to come together under the same roof.



ECLAT - HOSPITALITY INFUSED WORKSPACE **FORME**

📷 *Lillie Thompson - The ARTL—NE*

ECLAT presents a contemporary approach to work where service meets style in uniquely curated member workspaces. The interior design seamlessly blends architecturally designed amenities, custom furniture and bespoke private offices with first-class service. This approach evolves the workspace by infusing hospitality at a fundamental level.



FRASERS PROPERTY BRISBANE WORKPLACE **OUTLINE DESIGN OFFICE**

📷 *Mindi Cooke*

Located in Brisbane's West Village the new workplace for Frasers Property reflects authenticity, respect and dynamism. The result is a warm, welcoming space that reflects their brand and the energy of the local team. This fitout was achieved through the creation of a sun-filled veranda device to link key work zones and breakout spaces.



HERO **BRAHMAN PERERA**

📷 *Luke Ray*

Hero's new workspace was a project that required special zoning and spatial planning for a dynamic creative team with an extensive roster of clients. The vivid use of their signature orange branding was tantamount to the design language, creating a vibrant space to personify their vibrant team.



JCDECAUX **M MOSER ASSOCIATES**

📷 *Andrew Bell*

M Moser Associates' workplace strategy for JCDecaux assessed existing dynamics and occupancy to resolve productivity and inclusivity. Innovative design and spatial optimisation enabled a reduction in real estate, while reflecting the global brand within the Australian headquarters.



INTERMAIN **BVN**

📷 *Martin Siegner*

Supporting Intermain on its journey to become one of Australia's leading socially responsible builders, BVN has co-created its new headquarters in Sydney, integrating a vibrant office space with the factory. The project represents a sharing of ideas between organisations with similarly ambitious sustainability goals and passions for workplace design.



KAY & BURTON HEAD OFFICE **POWELL & GLENN**

📷 *Sharyn Cairns*

Set in Toorak's St Germain tower, the Kay & Burton head office crafts a textural and refined workplace with residential inflections to cultivate thoughtful exchange and creative collaboration between staff and clients. Rich textures and handmade finishes establish a relaxed yet sophisticated atmosphere — evocative of the homes Kay & Burton represents.



JARDAN HEAD OFFICE **MADE FOR**

📷 *James Geer*

The new head office for beloved Australian furniture designer and manufacturer, Jordan champions the changing phases of light throughout the day, paying homage to the brand's connection to the Australian landscape. Transforming a former Tupperware factory into an experiential and resonant workplace, the design is a reflection of Jordan's essence.



LAW SOCIETY HOUSE **BVN**

📷 *David Chatfield*

The Queensland Law Society House has been reimagined as a hub for the law community and a contemporary workplace, with a transformation of its 1986 Bligh Jessup Brentnall-designed Brisbane city premises. The project focuses on promoting engagement and creating memorable spaces for members, employees and the public.

WORKPLACE OVER 1000 SQM



LEONARD JOEL **STUDIO DOHERTY**

📷 *Prue Ruscoe*

Leonard Joel's new office and gallery spaces pay homage to the brand's 105-year heritage and push it towards a progressive future. The design approach was to create a calm and elegant backdrop for the ever-changing landscape of antique furniture, fine art, jewellery and decorative objects.



MILWAUKEE TOOL **PTID**

📷 *Elizabeth Schiavello*

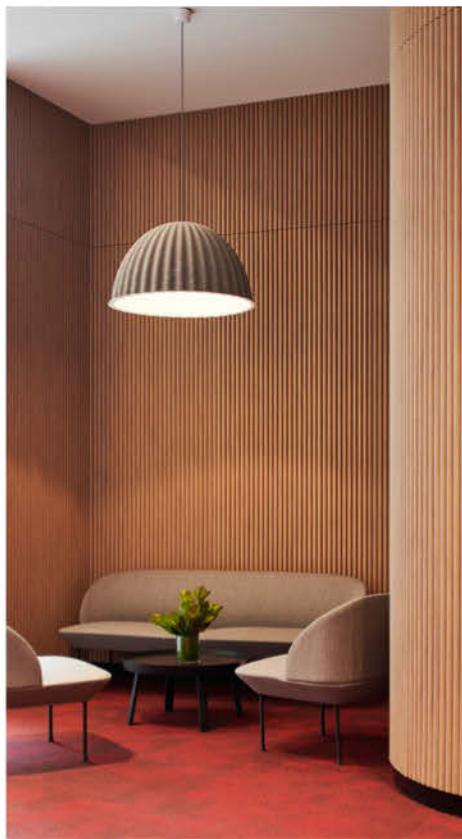
The Milwaukee Tool Melbourne Headquarters evokes the bold spirit of a beloved, innovative brand. Pared-back raw elements are punctuated by striking design details that celebrate the distinctive Milwaukee brand identity in a modern hybrid environment.



PKF **PTID**

📷 *Lynton Crabb*

PKF's new Melbourne workplace re-imagines the future setting of professional services. Positioned over two levels of the recently refurbished 500 Bourke Street, PKF's values 'be the change, belong together, stay authentic' are physically expressed through the built form and materiality.



MINTERELLISON PERTH **HASSELL**

📷 *Dion Robeson*

MinterEllison's new Perth office is a dynamic and energising environment where spatial boundaries fluidly merge. Eschewing the traditional layout of law firms, the design situates open work areas and communal spaces along the most captivating perspectives. The design fosters connectivity and offers a workplace that reflects the vibrant essence of Perth.



MERLOT 2 **HDR**

📷 *Nicole England*

Merlot 2 is a new 16,000sqm, high-grade contemporary workspace within a co-location data centre bringing collaboration, flexibility and wellness-driven amenities to the forefront. The open-plan workspaces, auditorium, training rooms, boardroom and front-of-house area empower NEXTDC's high-performing teams.

NOVO NORDISK **SHELDON**

📷 *Simon Whitbread*

This two-floor workplace for Novo Nordisk in North Sydney prioritises inclusivity through intentional spatial design. Varied zones cater to different working styles, fostering innovative and adaptable ways of working. The separation of collaborative and focus areas creates an environment that allows for a diversity of employees and working styles.

PINSENT MASONS MELBOURNE **BATES SMART**

📷 *Shannon McGrath*

Pinsent Masons' Melbourne workspace offers employees a hybrid environment to choose how they work, with a variety of collaborative areas, flexible offices, quiet spaces and bookable meeting rooms. The open-plan layout minimises hierarchy, encourages collaboration and offers high acoustics, natural light and 360-degree views of the surroundings.



PROPERTY & DEVELOPMENT NSW, WPCA
HEAD OFFICE **GROUPGSA**
📷 *Luc Remond*

GroupGSA's transformed this multi-level office into a vibrant workspace, reflecting WPCA's active role in the economic and cultural development of Western Sydney. GroupGSA's innovative design crafted a dynamic blend of workspaces, diverse meeting rooms, intimate focus areas for one or two people, and collaborative spaces.



RIO TINTO MELBOURNE HEADQUARTERS
WOODS BAGOT
📷 *Sharyn Carins*

The workspace reflects Rio Tinto's approach to education and knowledge sharing, with touchstones providing opportunities to learn about the company's operations. The design represents the striations, geology and geometry of the land and Country through texture, colour and a meandering spatial journey.



SALTA PROPERTIES HEAD OFFICE **CARR**
📷 *Sharyn Cairns*

The vision for Salta Properties' head office was to achieve a dynamic environment that fosters connection and inspires its occupants. Demonstrating an admiration for craftsmanship and a sense of locality, the space is a warm and inviting celebration of the conviviality of a distinguished business that places people first.



ST. JOHN OF GOD RICHMOND
STH - SILVER THOMAS HANLEY
📷 *Toby Peet*

This redevelopment redefines the site with four distinct residential pavilions that give patients rooms with views out towards the Blue Mountains or towards Belmont House. Clearly defined zones within these pavilions allow patients a choice of private or public spaces to use that they can retreat to or engage within.



SYDNEY WATER HEADQUARTERS
GROUPGSA
📷 *Luc Remond*

Sydney Water engaged GroupGSA to deliver a revitalised workplace to empower a high-performance culture. The design centres around a 'billabong,' created through the use of colour-blocking in central gathering points on each floor, focusing employees in these centralised social or collaborative areas.



TDM GROWTH PARTNERS WORKPLACE
INTERNI
📷 *Nicholas Watt*

Familiar with Interni's considered, highly detailed approach, this lifestyle-driven company sought to breathe new life into a refurbished 1930s building in Double Bay, Sydney. Spanning 3000m2 over three levels, TDM Growth Partners Workplace offers a collection of experiences for employees and visitors alike.



TRANSURBAN **BATES SMART**
📷 *Nicole England*

Transurban's new office, located in Sydney's Poly Centre, achieves elegance by focusing on the essentials only. Its interior architecture fuses Transurban's purpose, workplace needs and technology focus, incorporating custom lighting and integrated digital artworks with the strong base build architecture, resulting in a fully immersive and dynamic workplace.



URBAN UTILITIES, BRISBANE **GHD DESIGN**
📷 *Toby Scott*

The head office fitout for Urban Utilities in Brisbane embraces today's hybrid environment and expresses its purpose of 'enriching the quality of life.' Its progressive design supports business activities to occur 24/7 in a way that best suits each individual or group activity.

WORKPLACE UNDER 1000SQM



180 GEORGE STREET - GLOBAL WEALTH MANAGEMENT FIRM **GROUPGSA**

📷 *Luc Remond*

This global financial management firm relocated to a new space that coincided with their new working method. The 900sqm fitout delivered a blended planning model to foster a transparent, collaborative culture across various business units.



BEACON LIGHTING HEADQUARTERS **FOOLSCAP STUDIO**

📷 *Jack Lovel*

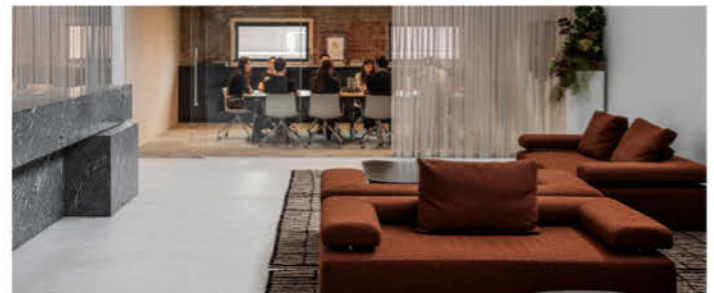
Beacon Lighting's headquarters are a celebration of the company's people and successes. The design embraces colour, materiality and light to create a range of dynamic sensory environments and multi-use spaces that cater to different teams' working styles.



320 ROKEBY **REZEN STUDIO**

📷 *Jack Lovel*

A new headquarters for a boutique finance company, 320 Rokeby explores a hospitable, residential approach to workplace architecture. Prioritising a warm and welcoming experience for daily users and visitors alike, it features a layered, contextual approach that extends from the street to the warm touches that define the interior.



CERA STRIBLEY MELBOURNE STUDIO **CERA STRIBLEY**

📷 *Aaron Puls*

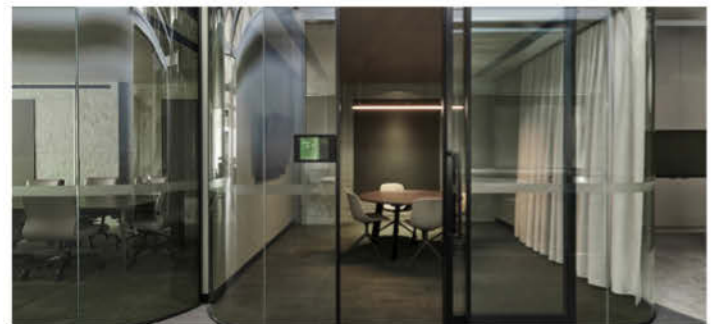
Cera Stribley's adaptive re-use of a former textile warehouse into the design practice's own Melbourne Headquarters has been expertly curated to embody brand identity, foster collaboration and create space for future growth.



APT CCC **AWA STUDIO**

📷 *Vic Au-Yeung*

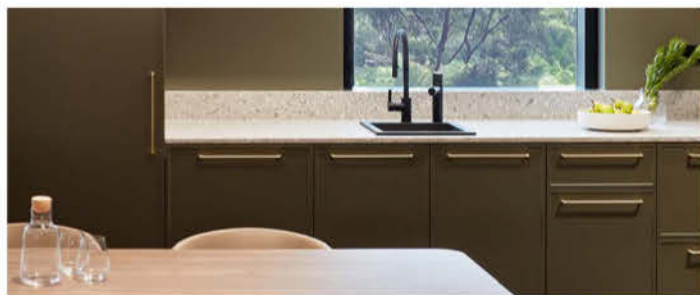
APT CCC is a multi-disciplinary office that merges coworking spaces with the comforts of home. Featuring a photography studio, workspace and a personalised retail experience, it aims to introduce high fashion in a familiar, comfortable setting. The design serves as a tool to inspire, rather than simply a space to inhabit.



CREMORNE DIGITAL HUB **MADE FOR**

📷 *Willem-Dirk du Toit*

The Cremorne Digital Hub is a versatile space for Victoria's brightest digital innovators to collaborate, connect and design. Shapeshifting to accommodate events from workshops and seminars to networking sessions, the design blends industrial charm with contemporary elements, reflecting the area's newfound identity as a vibrant meeting point for professionals.



DECOR SYSTEMS **CREST INTERIORS**

📷 *Luc Remond*

Decor Systems took the chance to relocate to a larger space to unite the warehouse, office and showroom under one roof, supporting future growth and expansion. The design focused on integrating Decor Systems' acoustic products throughout the space, showcasing their versatility and quality in practical and aesthetic applications.



IG MARKETS AUSTRALIA **CONTOUR INTERIORS**

📷 *Pixel Collective | Katya Menshikova*

Post-COVID, IG's new office needed to transcend mere functionality, it had to become a nexus for connection, ideation and inspiration – a premium hub that supported and facilitated the innovation required for the organisation's expansive vision. The outcome is a dynamic, hybrid functioning workplace that provides a 'home for the ambitious'.



HARBOURSIDE LIGHT BEACON **ESOTERIKO**

📷 *David Wheeler*

Esoteriko has created a new flagship for a rapidly growing real estate agency, where every millimetre counts. There was an extensive list of requirements for this compact site, which were to balance functionality, flexibility, comfort and a sense of spaciousness. The result is a pearly shell-like interior, an idea that is has 'washed up' from the nearby harbour.



KNIGHT FRANK **PLUS ARCHITECTURE**

📷 *Nicholas Putrasia*

Having observed changes in working behaviours post-COVID-19, Knight Frank engaged Plus to re-imagine its Perth headquarters to support a hybrid working model, supporting various working styles and encouraging staff back to the office for gatherings, training and collaboration. The new space was also required to cater for staff growth.



HOLDER EAST WORKPLACE **FENDER KATSALIDIS**

📷 *Willem-Dirk du Toit*

Holder East's workplace's big idea was to create a tranquil space juxtaposed with the urban backdrop of Melbourne CBD. A neutral colour palette and softened architectural lines established a sense of calm throughout the interior, offering a welcoming respite from the bustle of Queen Street below.



L'ORÉAL ACADEMY - MELBOURNE **TRAVIS WALTON ARCHITECTURE**

📷 *Elisa Watson*

L'Oréal Academy delivers an uplifting setting to grow, inspire and educate L'Oréal's salon partners and hair artists. The flexible workplace, occupying a full floor of L'Oréal's headquarters, articulates key brand values through a materially driven and detail-oriented approach.

WORKPLACE UNDER 1000SQM



L'ORÉAL PROFESSIONAL PRODUCTS DIVISION - MELBOURNE **TRAVIS WALTON ARCHITECTURE**

📷 *Elisa Watson*

An elegant workplace with residential inflections, L'Oréal Professional Products Division reinforces the company's ethos that beauty is synonymous with luxury and accessibility. Rich materials, refined forms and considered details abound, empowering staff and visitors through a brand-centric approach.



MADE FOR STUDIO **MADE FOR**

📷 *Cricket Studio*

Seven years in and Made For felt it was time for a change (and some more workstations). Made For embraced this as an opportunity to reconsider how its ethos was communicated in its studio space. The refurbishment championed detailed opportunities, rich materiality, unexpected moments of patterning and custom designs.



MCGRATH HEAD OFFICE PYRMONT **THE UNLISTED COLLECTIVE**

📷 *Dave Wheeler*

A bespoke office solution merging two existing spaces into McGrath's new head office. Design finishes such as walnut panels and terrazzo were carefully selected to complement the building's façade. An inviting office environment was curated, reflecting the company's brand as a real estate agency.



OROTON **RICHARDS STANISICH**

📷 *Felix Forest*

Orotton Headquarters in Chippendale celebrates a fine federation warehouse and its history in the rag trade district of Sydney. A careful restoration and renovation of the building, including significant upgrades for contemporary commercial compliance, blends with a functional office space for the iconic fashion label respecting its established aesthetics.



PHILLIP STREET WORKPLACE **COX ARCHITECTURE**

📷 *Alec Bruce-Mason*

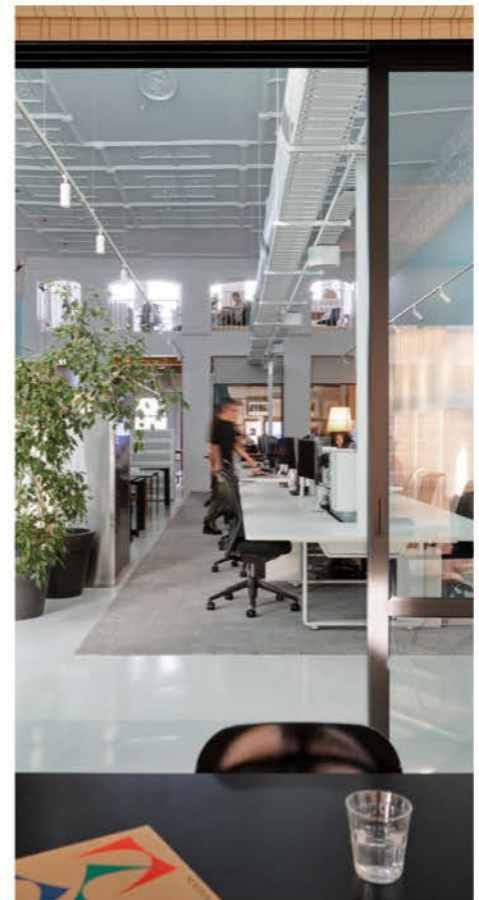
Sitting within a rare Victorian heritage jewel in Sydney's CBD, COX has created a new Australasian HQ for this global strategic advisory firm. This workplace, reimagined as a clubhouse, responded to a challenging brief to imbue a legacy brand located within a heritage-listed building with a progressive spirit.



RYRIE **HIRO DESIGN**

📷 *Ellen Pan-Florissen*

This workplace project intends to promote positive interactions and connections between its users. The design caters for an agile mode of working with a mixture of settings interwoven within a vibrant palette of finishes, tones and textures.



SJB RICHMOND STUDIO **SJB INTERIORS**

📷 *Anson Smart*

The SJB Interiors Studio has moved from Melbourne CBD to Richmond in an original mid-Victorian shopfront. The decaying shell was a build-up of clunky interventions and detritus. The new office connects with the street, enhancing SJB's engagement with the broader public.



SMAC STUDIO OFFICE **SMAC STUDIO**

📷 *Dave Wheeler*

Smac Studio's street-facing office reflects the firm's design values, with a high-end modern classic aesthetic. Natural stone, pattern, texture and colour are used to create an original jewel-box ambiance, while smart storage solutions minimise clutter and maximise workspace function.



STUDIO **CHRISTOPHER ELLIOTT DESIGN**

📷 *Jack Lovel*

The tri-level of this interior design studio blends industrial aesthetics with high-end finishes, featuring a mid-century inspired materials library and a full-scale kitchen for community-building lunches. This innovative workspace sets a new standard for future business environments.



THE LINK – JOBS AND TRAINING CENTRE **CLEY STUDIO**

📷 *Gavin Green*

With a simple design driver to 'let the light in', a former bank on Heidelberg's High Street has been transformed into a jobs and training centre. A quietly confident and modest space provides an opportunity for its inhabitants to work and thoughtfully engage with the community.



SPARKE HELMORE ADELAIDE **SPARKE HELMORE**

📷 *Dianna Snape*

Sparke Helmore Adelaide continues the evolution of Sparke's spaces across Australia. Embracing the National Design Guidelines created during the pilot project for Sparke in Canberra, the space gives the same persistent aesthetic combined with local drivers and responses to the architectural envelope and location.



THE HUB, GHD BRISBANE **GHD DESIGN**

📷 *Christopher Frederick Jones*

The Hub on level eight of GHD's Brisbane CBD office was initiated following a two-year Future of Work research project, identifying aspects that would entice people back to the office and attract a new generation of employees. The key spatial elements are the social café, the collaboration lounge and the innovation hub.



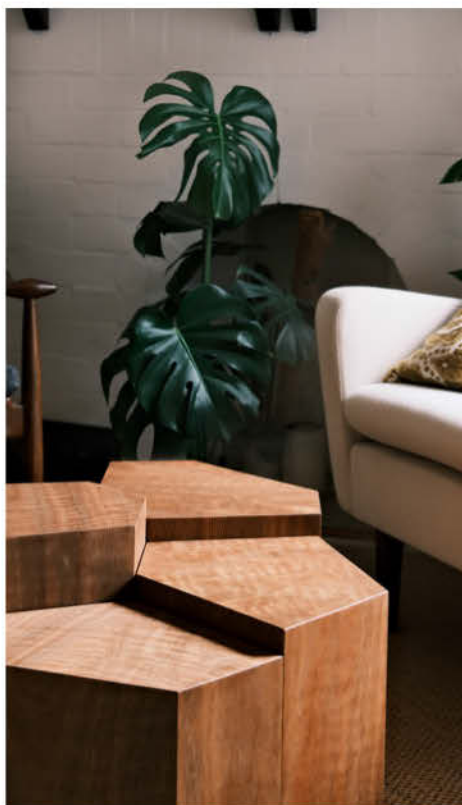
WMK SYDNEY STUDIO **WMK ARCHITECTURE**

📷 *Nicole England*

With 12-metre-high skylit ceilings, The Atrium at 9 Castlereagh was redesigned in WMK's new Sydney Studio. It is a showcase of design breaking away from the ordinary, delivering unique experiences to users and guests, and carefully curating environments that encourage productivity.

OBJECT, FURNITURE & LIGHTING - RISING

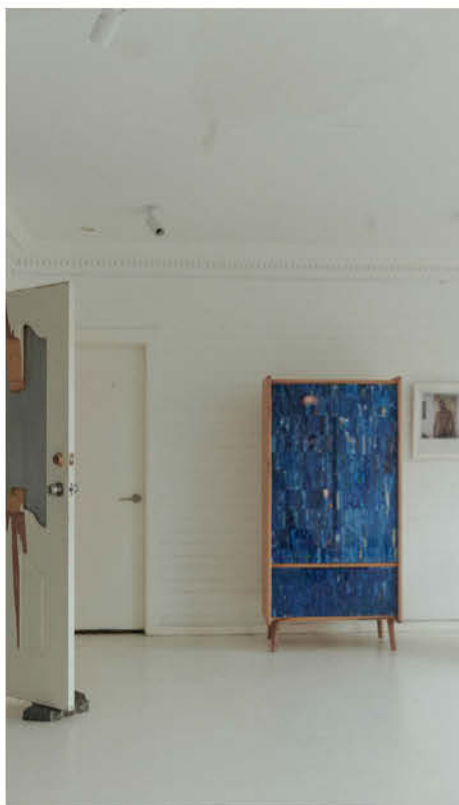
SHORTLIST idea. 2024



BASALT SET JAMES WALKER

📷 *Chris Ho*

The Basalt Set is a modular collection of stools that can be arranged to form a coffee table. Made from solid-engineered Spotted Gum panels, the name is derived from the forms of basalt pillars found around the world, notably the Giants Causeway in Ireland and sea columns in Tasmania.



CLOSET GENDB

📷 *Kayla May Petty-Kook*

Closet is an exploration of the intricate journey through queer adolescence within the confines of a rural Victorian backdrop. This piece transcends its physical manifestation, delving into the depths of personal evolution and self-discovery. This work ultimately challenges the very construct many LGBTQIA+ youth find themselves entangled in – the metaphorical 'closet'.



IGLOO - TEENAGE WELLBEING FURNITURE UNIT RASHMI SUBUDHI

📷 *Rashmi Subudhi*

Adolescence is marked by change and self-discovery, prompting a need for privacy. Igloo, a furniture unit, offers a sanctuary for quiet reflection. Designed for teenage introspection and tranquillity, it combines comfort, functionality, and aesthetics, fostering peace amid chaos.



CHEEKY MARYAM MOGHADAM STUDIO

📷 *Maryam Moghadam*

Cheeky stools reconcile humour with functional design in the pursuit of playful user experiences. The representation of the various 'skin colours' promotes inclusivity – a theme seldom addressed by functional furniture. Featuring a removable, upholstered cushion and aluminium frame, future refurbishment is possible when required.



DECOUPAGE CHAIR JULIAN LEIGH MAY

📷 *Matt McQuiggan*

Decoupage Chair, inspired by the traditional art of decoupage, reimagines the technique to suit the sand-casting process, creating adornments from cast aluminium. The use of broken chair parts not only gives new life to discarded materials but also adds a unique character to the chair, perfectly aligning with the theme of transformation and renewal.



KNOT A THING HUNG HIN CHAN

📷 *Hung Hin Chan*

Knot A Thing reimagines the discarded timber knot as a stunning incense holder, celebrating the beauty of imperfection. Crafted with minimal interference, the natural grain and texture of the timber knot shine through, creating a unique and sustainable piece that adds a touch of rustic charm to any space.



LUME **JOANNE ODISHO**

📷 *Joanne Odisho*

Lume was created in response to Craft Victoria's new initiative, Conscious Craft, which focuses on repurposing and reusing discarded materials to produce handmade luxury goods. Lume is crafted from a biodegradable composite made of shredded paper, wood shavings and natural additives, and finished in traditional milk paint and an Unryu paper shade.



OTTO SIDETABLE **JAMES WALKER**

📷 *James Walker*

Aptly named a palindrome, the Otto side table embodies symmetry and balance. Crafted from Tasmanian Oak with a liming white finish, the soft edges of the table were designed to inspire touch and interaction. Intended to seamlessly fit into any space, this timeless piece offers versatility and simplicity.



PROPORTIONS OF SPACE **OBJECT**

DENSITY

📷 *Tess Kelly*

Proportions of Space is a collection of ceramic tables that explore Object Density's relationship to different landscapes within the Netherlands. Conceived while in Eindhoven, this collection has been resolved and 100 percent manufactured in Sydney, Australia.



QUERY LAMP **JAMES WALKER**

📷 *Chris Ho*

Crafted from reclaimed Douglas Fir, which served as a structural beam in the 20th Century, the Query Lamp embodies the history of its materials, celebrating the wear and tear it endured throughout its lifetime. Paired with a found Herman Miller Bubble pendant, the lamp aims to encourage quality over affordability.



ROPE LOUNGER **CARL BROESEN STUDIO**

📷 *Carl Broesen*

The Rope Lounger is an investigation into juxtaposing the precision technology of CNC freeform tube bending and the traditional handcraft of macramé to create strong, functional and comfortable furniture. Inspired by the sculptural forms of Australian designer Clement Meadmore, the process elegantly blends two high quality materials.



SIDE TABLE N2 **MARCELA MAVROSKI**

📷 *Marcela Mavroski*

Designed for efficient use of space, this side table resolves the challenge of accommodating books and décor. The concept draws inspiration from a balance of functionality and style. Employing responsibly sourced timber with a pronounced grain and coloured acrylic, the juxtaposition of materials underscores the design's sophistication and versatility.



VORON-AI **VORON-AI**

📷 *Chris Ho*

Voron-Ai embodies the past, present and future of technology through its design. Created using cutting-edge AI to generate intricate Voronoi patterns, it showcases the power of AI and the beauty of symmetry, while also highlighting the connection between maths and nature and the importance of human creativity in technological advancements.

OBJECT, FURNITURE AND LIGHTING – PROFESSIONAL



48 ROUND **ZETR**

📷 *ZETR*

48 is a subtle electrical solution for architectural projects. According to ZETR, it is the first and smallest range of flush, round outlets and switch grids on the Australian market, complemented by matching button covers and metal finish faceplates. 48 allows designers to configure solutions by tessellating each unit, creating electrical the way they want.



BAAN COLLECTION **HEGI DESIGN HOUSE IN COLLABORATION WITH JEM JUTHAMAT**

📷 *Nic Gossage*

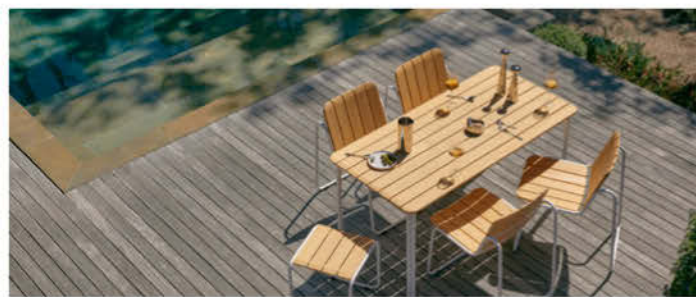
The brief for Sabai Console limited in the Baan Collection was to create a collectible furniture piece with a multi-functional purpose. The challenge was to design an elegant entry console that could seamlessly transform into a practical desk table, balancing both form and function. The result is crafted from certified hardwood timber and brass.



ABACUS COLLECTION **BEACON LIGHTING**

📷 *Lucas Allen*

The Abacus Collection elegantly portrays the interplay of light and materiality, guiding sepia glass orbs along slender bronze rods into a warm constellation. This design achieves visual harmony and enriches it with adaptable colour temperature technology, seamlessly merging functionality with the rich, earthy tones of the Australian landscape.



BILLY COLLECTION **TAIT**

📷 *Haydn Cattach*

Combining nostalgic reflection and play, the Billy Collection is the result of rigorous textural and formal experimentation. Designed by Adam Goodrum and Tait Design Studio, the comprehensive range includes a chair, lounge, sunlounge, dining table, easy dining table, stool and bar cart.



A_SOP (A SUM OF PARTS) **ARNOLD STUDIO**

📷 *Adam Amin*

Conceptually approached like a mathematical equation, A_SOP (a sum of parts) modular seating comprises 16 well-considered and proportioned interchangeable components. Designed and manufactured in Australia and launched in 2023, the system offers end-users and specifiers limitless opportunities for customisation.



FISHBOX **M A D A STUDIO**

📷 *Adam Burns*

Fishbox seeks to redefine the goldfish bowl, turning it into an appealing object within the home. A design that is as interesting as the fish that swim within it, it is a versatile set of parts and different side objects that support the central acrylic fish tank.



FRAGMENTS WALL LIGHT **MARLO LYDA**

📷 *Sarah Forgie*

Born from observations of onyx's magical luminosity, the Fragment Wall Lights embody Lyda's instinctive response to the material's unique qualities. Each light is meticulously crafted to harmonise with the distinct shape of every recovered piece, sourced from the skip-bins and off-cut waste of inner-Sydney stone suppliers.



INTEGRATED INTERIOR AND FURNITURE DESIGN

FORME IN COLLABORATION WITH ECLAT

📷 *Lillie Thompson*

Eclat's concept is a hospitality-infused workspace and each Eclat location features a unique Forme collection. The Hawthorn collection is a commercially viable and scalable range of hand-crafted furniture and joinery that provides functionality, modularity, ergonomics and durability.



FULL MOON **DEAN NORTON**

📷 *Luc Marlowe*

Full Moon is a series of sculptural vessels that convey an undeniable sense of intrigue and mystery. Meticulously hand-crafted and with elements intentionally designed to mimic organic materiality, the vessels provide a multi-dimensional representation of the surrounding world, inviting immersive contemplation and interaction.



LOTUS INCENSE HOLDER **MANNER IN COLLABORATION WITH SAJITH JAYAWEERA**

📷 *Mark Lilly*

The idea for Lotus came about from an encounter with a vintage floor-standing ashtray. The outdated typology presented an opportunity for a new narrative centred around themes of wellness and ritual. Hand-carved walnut evokes the form of a dried lotus pod, symbolic in many cultures of purity and enlightenment.



GEOMETRICA TABLE **BEELINE DESIGN**

📷 *Martin Gemmola*

Geometrica is an exploration of colour, material and shape that reimagines traditional furniture silhouettes with a contemporary twist. It incorporates geometric shapes and innovative finishes to create a collection that is both nostalgic and modern. In colour or a more pared-back aesthetic, each piece is designed to make a lasting impression.



LUNE CABINET **SABU STUDIO**

📷 *Pier Carthew*

Designed and manufactured by Sabu Studio, the Lune Cabinet is available in several sizes and timber options. The minimal design plays with the idea of light and how it interacts with both convex- and concave-curved panels, revealing gradients of light and shade across the surfaces.

OBJECT, FURNITURE AND LIGHTING – PROFESSIONAL



LUNETTA COLLECTION **SALLY CAROLINE**

📷 *Lillie Thompson*

Humble in silhouette but confident in colour, the Lunetta Collection is a series of stools that drew inspiration from the charming hotel terraces of the Amalfi Coast – one of Caroline's most cherished travel destinations. It's where you'll find a magical place perched right on the ocean's edge called Luna.



MYRTLE **ROSS THOMPSON FURNITURE**

📷 *Tess Kelly*

Myrtle is the result of considered detail contrasted with monolithic structure. An ancient and powerful form is disarmed by the meticulous execution of woodcraft and thorough consideration of proportion and materiality. Designed to be utilitarian in use, it is made from both solid and veneered Tasmanian Myrtle.



MIRO SCONCE **SABU STUDIO**

📷 *Pier Carthew*

The Miro Sconce is designed and manufactured by Sabu Studio, available in a range of sizes and material options. The design has been formed from two concentric curved forms nested together. The light illuminates the space defined between these two forms.



NEOTERIC **AMBIENCE IN COLLABORATION WITH STUDIO Y**

📷 *Traianos Pakioulakis*

The Neoteric is hand-crafted using repurposed steel, with an emphasis on exceptionally engineered illumination output. It features a concentrated light source designed to enhance a space and skin tones, heighten mood and also reduce illumination waste through its pinpoint amber glow.



MPAVILION 10 CHAIR - CIRCLE SQUARE **DAVIDOV ARCHITECTS**

📷 *Luke Ray*

MPavilion annually engages an architect to design a pavilion to host a summer festival of free public events. Japanese architect Tadao Ando was invited to design MPavilion 10. CircleSquare by Davidov Architects was selected by Tadao Ando as the seating for MPavilion 10 for its singular composition and form.



PA COLLECTION **CULT DESIGN**

📷 *Christopher Miles*

The Pa Collection, designed by Timothy Robertson for nau, seamlessly blends Australian natural elements with Japanese tranquillity, offering a harmonious blend of comfort and elegance. Crafted from high quality native timbers, Pa's innovative design fosters wellbeing and connection with nature, making it an ideal choice for diverse social and residential spaces.



PINKY TABLE **ALEXANDRA KIDD ATELIER**

📷 *Pablo Veiga*

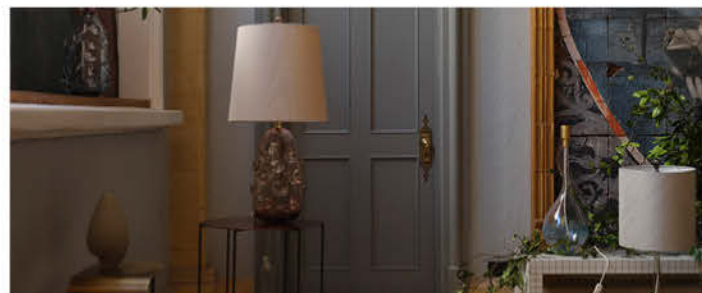
In designing the Pinky Table, Alexandra Kidd Atelier's objective was to energise the space and emotional resonance through bold, bespoke design, while creating a modern heirloom-quality piece that enriched the living area. The table creates a captivating focal point.



RIDER COLLECTION **OBJECTS FOR THOUGHT**

📷 *Samuel Van Dyke*

The Rider Collection is a cohesive suite of lighting defined by simplistic elegance. A glass dome is the characteristic feature of the Rider, repeated in Single, Double, Triple and Quad. A repairable design was created using replaceable lamps, glass shades and recyclable metal materials that are easily disassembled.



PRIMA LAMP COLLECTION **ALEXANDRA KIDD ATELIER**

📷 *Dave Wheeler*

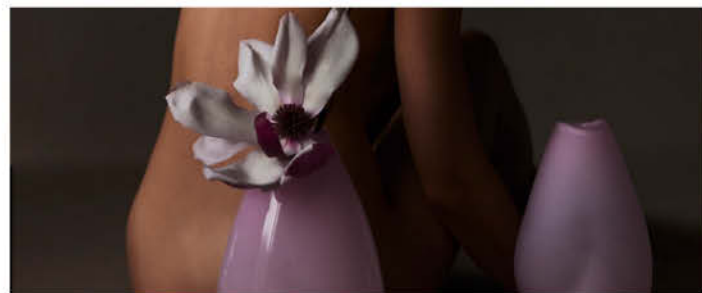
By seamlessly blending traditional craftsmanship with modern innovation, the Prima Lamp Collection celebrates imperfection and individuality, while maintaining precision engineering. Featuring sleek lines and innovative shapes, Alexandra Kidd Atelier lamps seamlessly blend heritage craftsmanship with contemporary design.



ROYVEN **AMBIENCE**

📷 *Traianos Pakioulakis*

The Royven is a distinctive luminaire that sits at the intersection of function, form and fashion. The Royven is a cliché-busting, surface-mounted adjustable ceiling light. It features an uncoated raw-polished aluminium spotlight, housed in a frosted semi-transparent acrylic that encapsulates the understated style, with clean lines and geometry-shaping restraint.



PRIMA VASE COLLECTION **ALEXANDRA KIDD ATELIER**

📷 *Dave Wheeler*

Sydney interior designer Alexandra Kidd collaborated with premier glass artists Edols & Elliott for her debut Prima Collection. The vases are handcrafted using traditional techniques combined with modern design sensibilities.



STEM CHAIR **MAST FURNITURE**

📷 *Toby Scott*

The Stem Chair by Adam Cornish for Mast Furniture is a dining chair made from wood and stainless steel wires. Its form is inspired by flower stems and round stones. Its casual yet sleek profile highlights the beauty and variability of wood.

OBJECT, FURNITURE AND LIGHTING – PROFESSIONAL



STUDIO RANGE **CHRISTOPHER ELLIOTT DESIGN**

📷 *Dan Smith - Lampoluce*

The Studio Range came about in response to designing joinery for Christopher Elliott Design's new studio material sample library. It was inspired by mid-century joinery, hand-crafted using solid and veneer timber and influenced by the oversized chunky proportions of iconic 1970s furniture.



THE DUCHESS **VON STEEL**

📷 *Kristoffer Paulsen*

The Duchess is an indoor and outdoor table range built for endurance and playfulness. A renaissance in hand-crafting and decadence, The Duchess collides modernity and sensuality into steel furniture – a mercurial rebellion of perceived steel qualities.



VERA STOOL **CHRISTOPHER ELLIOTT DESIGN IN COLLABORATION WITH ELIO FURNITURE**

📷 *Jack Lovel*

The Vera Stool is a tribute to the entrant's grandma, who is remembered baking in the kitchen. "It's where I first learned to appreciate food, and her kitchen stool gave me the perfect vantage point to observe, learn and wonder," says Christopher Elliott Design. The Vera Stool features solid timber, stainless steel and a generously padded seat with a hugging back support.



TANGUOR **DIDIER**

📷 *Rodrigo Rabaco*

TanGuor by Didier is an evocative outdoor furniture range, inspired by the Golden Hour of day: a mystical time for easing back into the late afternoon's ambient light. With lounging references to long, languorous afternoons, whiling away under verandas, the collection is designed for relaxing in styled comfort.



THE LODGE FURNITURE COLLECTION **STUDIO BARBARA**

📷 *Jacqui Turk*

Custom furniture for the Lodge, Jamberoo – Resort and Day Spa encompassed a diverse range of bespoke pieces. This included powder-coated outdoor furniture for hotel balconies, plush upholstered armchairs for Lulu's restaurant, and a striking timber and marble freestanding sideboard. Bespoke outdoor furniture was also crafted for Lulus' beer garden.



THE ABATELLIS CHAIR **FORME STUDIO**

📷 *Hamish McIntosh*

The Abatellis Chair is a new occasional chair – a canvas for living that is both elemental and sculptural in form. FORME STUDIO sought to immerse themselves in a culture of Australian design and process, and asked Maiden and Rematerialised for their craftsmanship on this experimental furniture project.



TURNING (CAMPHOR) **MARLO LYDA**

📷 *Tess Kelly*

Along the eastern coast of Australia, Camphor Laurel is considered an invasive weed species. Synonymous with the devastation of native landscapes, its timber is often overlooked, poisoned or burnt where it stands. However, beneath its foliage lies a shaded opportunity – a resource capable of supporting native rehabilitation through mindful harvest.



VOLANT WALL LIGHT **ROSS GARDAM**

📷 *Haydn Cattach*

This delicate light creates an equilibrium between different materials and offers a beautifully soft level of luminosity. Solid brass bars are individually machined with the luminaire, defined by a white glass diffuser pinned in place. Textured tubular glass elements are balanced on the same pins, creating a uniquely formed illumination.



ARTISAN HOUSE **SWEE DESIGN**

📷 *Shannon McGrath*

Artisan House epitomises luxury living, blending craftsmanship, one-of-a-kind furnishings, and unique decor in a renovated colonial regency mansion. Every detail reflects a collective vision of timeless yet contemporary elegance.



BRAEMAR STREET **NAVY PANEL & CO.**

📷 *Timothy Kaye*

Braemar Street weaves classic European architecture, with contemporary details. Generous proportions and competing elements were harnessed from a mix of contemporary and iconic furniture. Bespoke pieces were curated with a focus on materiality, form and composition. This approach creates a home with character and conceptual clarity.



BEDFORD HOUSE **STUDIO M**

📷 *Adam Gibson*

This historical Bedford House is nestled into the tranquil embrace of the Huon Valley. The much-loved home had been owned by the same family for decades, needing some thoughtful considerations to suit the new owners. The palette is earthy, warm and soft, paying homage to the local region.



COBDEN TERRACE **MATT GIBSON ARCHITECTURE + DESIGN**

📷 *Shannon McGrath*

Cobden Terrace involves adaptation to a National Trust-classified Terrace house. The clients, a professional couple with well-travelled histories, brought with them a discerning taste for architecture, design, art and furniture and were proactive about retaining the building's heritage.



BELLEVUE HILL HOUSE **GREG NATALE**

📷 *Anson Smart*

Twelve years after Greg Natale first inherited this property, converting what was originally two apartments into a two-storey home, the designer revisits this modern residence in Sydney's Bellevue Hill. This latest iteration features more expansive, light-filled spaces, custom Cycladic-inspired installations, and an eclectic selection of contemporary décor.



DOWNSIZE HOUSE **MATT GIBSON ARCHITECTURE + DESIGN**

📷 *Shannon McGrath*

Storytelling, richness and personality are added to Downsize House to invigorate, provide warmth and co-ordinate with personal effects – making each of its rooms unique. With nods to minimalist detail and a modernist clarity, the addition is layered with craft and natural materials.

RESIDENTIAL INTERIOR CURATION



DUTCH QUARTER **SALLY CAROLINE**

📷 *Kasia Gatkowska*

Sally Caroline was engaged to thoughtfully curate furniture, artwork and objects for this Amsterdam home. The brief was to revel in vibrant colours and playful spaces that spark joy and curiosity. New, custom and vintage pieces were sourced globally and locally to create an atmosphere that's truly one-of-a-kind.



HALLSTROM HOUSE **STARK DESIGN PTY LTD**

📷 *Brigid Arnott*

Being avid collectors of contemporary Australian art and residing beside Middle Harbour, Sydney, the clients' brief called for interior pieces that provided layers of functional beauty. They also had to be aesthetically worthy of the art collection and the incredible setting.



ELWOOD RESIDENCE **ALESSANDRA SMITH DESIGN**

📷 *Shannon McGrath*

Elwood Residence is a richly detailed art deco home with a modern extension set against a moody palette of deep, resonant tones. Showcasing a curated selection of vintage and contemporary pieces, sumptuous fabrics and an extensive art collection, it narrates a visual story, bridging eras within its Melbourne heritage.



HAMILTON HOUSE **LAUREN EGAN INTERIOR DECORATION**

📷 *Glenn Hester*

Lisa and Chip's recently updated home didn't feel like them yet. Lauren Egan was engaged to make hard and soft material choices and develop a bold colour palette to showcase their personality. Furniture, art, objects are the cherry on top and elevate each space to feel like them.



FLOW HOUSE **STUDIO CD BY CLAIRE DELMAR**

📷 *Sharyn Cairns*

The idea for the interior curation was to celebrate easy family living with a focus on comfort and colour. Studio CD paid special consideration to the existing heritage frontage, curating a warm palette to support the Melbourne climate. Flow House pays homage to traditional architecture while also showcasing contemporary timeless pieces.



HAPPY VALLEY **ANNA.CARIN**

📷 *Pablo Veiga*

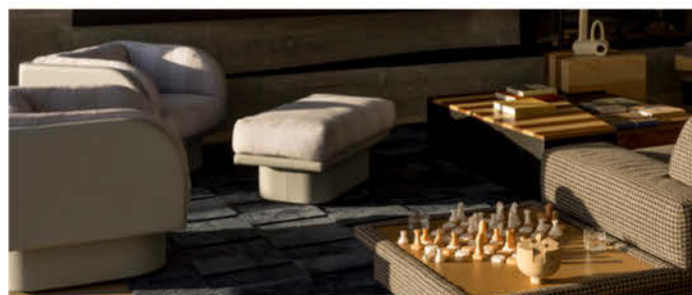
This country home in Kangaroo Valley south of Sydney sits nestled in the rainforest and has its own resident family of wombats. The owners engaged ANNA.CARIN to bring colour, warmth and ideally more animals to the house after purchasing it from the original owner who built and designed it.



HOME THOMPSON CATHERINE DE MEUR INTERIORS

📷 *Pablo Veiga*

A 1920s Californian bungalow located in Mosman with spectacular harbour views received a renovation and redecoration, preserving original features while creating a contemporary update. Cate Liedtke and Kerrie-Ann Jones collaborated to curate the home by elevating the furnishings to match the luxury interior design.



KEYS & POCKETS WITHOUT STUDIO

📷 *Dylan James*

Residential decoration turns the tables on conformity in this project located in the bayside area of Parkdale, Melbourne. With design elements taken from aspects of jigsaw puzzle pieces, Without Studio has designed a playful yet elegant space where the whole is greater than the sum of its puzzle parts.



HUNTERS HILL II GREG NATALE

📷 *Anson Smart*

Retaining the sleek, contemporary elements of this modern home in Hunters Hill, NSW, a dynamic application of colour and materiality brings textural warmth to airy, open-plan spaces for intimate liveability. A new black and white spiral staircase catalyses an organic flow between each level, reinforced by modern furnishings and curved joinery.



LAVENDER BAY HOME ALEXANDRA KIDD INTERIOR DESIGN

📷 *Dave Wheeler*

Transforming a dated, unrenovated three-bedroom apartment in a prime Sydney Harbour location, the Lavender Bay Home is a stunning yet functional sanctuary. Luxurious finishes, custom joinery and curated artworks compliment the iconic views and create a sophisticated haven for weekend escapes and hosting family members.



KALEIDOSCOPE SWEE DESIGN

📷 *Shannon McGrath*

Kaleidoscope embodies the dynamic synergy of contemporary art, innovative design, and artisanal craftsmanship. Sculptural forms and vibrant colour transform this Edwardian home into a contemporary living canvas. The result is a home that is dynamic, playful and delightfully whimsical.



MACMASTERS BEACH GREG NATALE

📷 *Anson Smart*

While the exterior of this villa-style home from 1985 is an emblem of post-modern architecture, Greg Natale revives the interior with contemporary flair as the ideal home for a modern-day family. Original columns and restored terrazzo floors lay the foundation for open-plan living and layered textures and materiality.

RESIDENTIAL INTERIOR CURATION



MELBOURNE PENTHOUSE **AMELIA BARRY INTERIORS**
📷 *Armelle Habib*

With open living spaces, it's hard to separate different zones of living. Amelia Barry Interiors focused on the use of contrast through colour to distinguish spaces and the use decorative lighting to bring context to these spaces.



NORFOLK **SIMONE HAAG**
📷 *Sharyn Cairns*

Norfolk is a deeply contextual holiday residence that reconciles Brutalist architectural characteristics with a curation of design to establish a striking, cohesive raw elegance.



RED CREST HOUSE **SIMONE HAAG**
📷 *Dylan James*

Red Crest House embraces the nostalgia of the mid-century modern architectural style, the colourways and textures of the surrounding landscape, and the natural beauty of the Dandenong Ranges. The home is a close collaboration of architecture, interiors and styling teams.



MIXOLOGY APARTMENT **BRENDAN WONG DESIGN**
📷 *Maree Homer*

Brendan Wong Design poured their trademark blend of surprising delights into this vivacious 1930s Sydney apartment renovation. The clients sought a "jewel box" city bolt hole, which set inspiration swirling around gemstones and cocktails.



PROCLAMATION HOUSE **STATE OF KIN**
📷 *Jack Lovel*

Proclamation House balances the client's desire for a contemporary, captivating residence with the evolving needs of their family – a professional couple living with a parent. The building is characterised by a singular use of olive-toned render, obscuring boundaries between the exterior and interior to craft a feeling of unexpected immersion.



RESIDENCE F **NINA MAYA INTERIORS**
📷 *Felix Forest*

Residence F was a knockdown and rebuild. It encompasses harbour views from north to south, revealing the city's iconic landmarks against a tranquil waterside backdrop. Nina Maya Interiors sought to celebrate that breathtaking panorama and to give the house a point of difference from its surroundings.



MOSMAN II **GREG NATALE**
📷 *Anson Smart*

The interior of this brutalist-inspired, monolithic concrete home in Mosman, designed for integrated indoor-outdoor living, demonstrates a thoughtful distribution of colour and geometry that enhances the home's clean architectural foundation. New joinery fittings, contemporary furnishings and elegant finishes infuse each airy space.



PROSPECT RD **REBECCA JANSMA INTERIOR DESIGN**
📷 *Timothy Kaye*

The Prospect Rd interior curation merges contemporary elegance with functional living, influenced by the clients' European aesthetic. The interiors feature many natural materials, thoughtful arrangement and layered textures with personalised details to create a sophisticated, airy and uniquely tailored environment that balances minimalism with warmth.



SADDLE HOUSE **HARE + KLEIN**
📷 *Jen Wilding*

Based on the aesthetic of an 'agricultural shed', Saddle House – named for the shape of the surrounding landscape – is a working farm in the Upper Hunter region of NSW. The simple lines and restrained palette belie the contemporary complex detailing of the interior which, in turn, responds to the environment.



SOUTHBANK PENTHOUSE **AMELIA BARRY INTERIORS**

📷 *Timothy Kaye*

Amelia Barry Interiors and Poliform took the brief and smashed it with the interior fitout of this custom Southbank penthouse. With features like a textured leather benchtop, custom joinery and smoked glass splashback, it oozes sophistication while offering vast views of the Yarra River through to Albert Park Lake.



SPRING STREET RESIDENCE **SIMONE HAAG**

📷 *Tom Blachford*

Unfolding from an intrepid curation of art, Spring Street harnesses a visual language of poise. On a blank architectural canvas of soaring ceilings, abundant natural light and expansive spatial volumes, the pied-à-terre features loose ornamentation and a bespoke classicism.



VON LEACH RESIDENCE **AMELDA WILDE INTERIOR DESIGN**

📷 *Cricket Saleh*

An ode to arts and crafts narratives, Von Leach Residence reveals a playful and intimate renaissance in craftsmanship and honest expression. A tableau of enchanted elements, collectively embodying character and imperfection, this project layers contrasting materials, proportions and forms into an ethereal and carefree home.



SOUTH YARRA RESIDENCE **SIMONE HAAG**

📷 *Lillie Thompson*

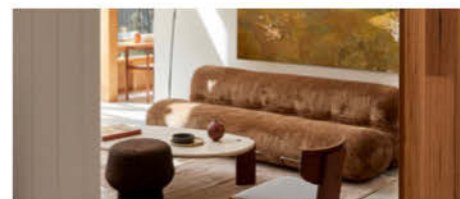
South Yarra House strikes a perfect tension between sculptural and brutalist design qualities, carving an aesthetic language entirely of its own through a myriad of gestures that shape an atmosphere of distilled sanctuary.



THE CARLISLE, TAMARAMA **PENMAN BROWN**

📷 *Anson Smart*

Hovering above Tamarama Beach, 'The Carlisle' has a dream-like quality, blending nostalgia with futurism. Interiors inspired by cult classic film *American Gigolo*, it conveys both innocence and an edgy grittiness. This velvety cocoon floating above ocean vistas is an idyllic sanctuary with a romantic past.



WISTERIA **CARTER WILLIAMSON ARCHITECTS**

📷 *Pablo Veiga*

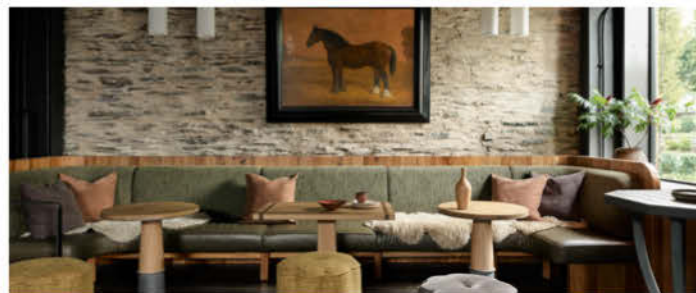
Wisteria is a dramatic timber expression of simplicity and purity. A contemporary addition to a fully restored Federation bungalow, its double height spaces, rhythmic window reveals, and warm, sophisticated material palette create a series of bright, lofty spaces perfectly suited to family life.



ALFIE'S **TOM MARK HENRY**

📷 *Damian Bennett*

Redefining the traditional steakhouse narrative of opulence and excess, Alfie's embodies a stripped-back, irreverent and rule-breaking ethos. Inspired partially by UK Grime culture, the concept integrates elements of streetwear and graffiti. Alfie's invites guests to savour not only culinary delights but also the raw, beauty of the materials themselves.



AYRBURN **ALEXANDER & CO. WITH S.A. STUDIO**

📷 *Anson Smart*

Ayrburn hospitality precinct in New Zealand is part of a multi-venue redevelopment. Through the adaptive re-use of an existing heritage agricultural site, the design creates a context for establishing Queenstown as a food and beverage destination in its own right.



ALL SAINTS ESTATE WINERY **TECHNÉ ARCHITECTURE + INTERIOR DESIGN**

📷 *Tom Blachford*

All Saints Estate seamlessly blends the old with the new. A modern extension complements the existing castle to revitalise the wine-making experience through a design narrative which pays homage to heritage while embracing a forward-looking, meticulously crafted approach.



BAR BESUTO **TOM MARK HENRY**

📷 *Damian Bennett*

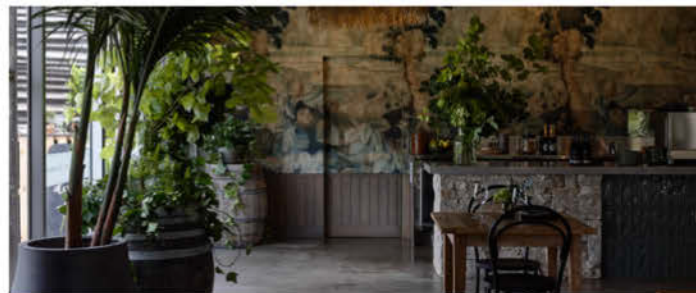
Bar Besuto is a captivating blend of a hidden bar and omakase restaurant nestled in Sydney's CBD. Influenced by the allure of Japanese Noh Theatre, Tom Mark Henry designed the space to be dark and inviting, and carefully curated materials to ensure minimal wastage.



ANTARA 128 **KERSTIN THOMPSON ARCHITECTS**

📷 *Hadyn Cattach*

Antara means 'between': between places, between spaces, between dawn and dusk, east and west – and bakery and restaurant. The design of the restaurant Antara in Melbourne's CBD showcases its round-the-clock baked goods production where customers have a view behind the scenes.



BILLIES - MAIN RIDGE GOAT DAIRY **REBECCA CLARK DESIGN**

📷 *Derek Swalwell*

With the desire to redefine, invigorate and elevate the café at Main Ridge Goat Dairy, the new interiors pay homage to the rich history of goat herding. The tranquil and welcoming environment is a quiet escape, evoking a sense of frivolity, spirit, nature and comfort when guests step inside.



BRICK LANE MARKET **STUDIO Y**

📷 James Geer

Brick Lane Market is an expansive, two-storey Queen Vic Market flagship for a renowned Australian brewing company. The space blurs the line between hospitality and retail, subverting traditional service zones while simultaneously breathing new life into the heritage-listed Mercat Cross Hotel site.



COCKTAIL BAR **X+O**

📷 Rohan Venn

Cocktail Bar by X+O is a cocktail lounge designed to appeal to clientele for pre-/post-dinner drinks. With a moody ambience, the space includes luxurious banquettes and lounge seating, a custom wine display positioned to draw customers in, and a bar dressed in fluted stone and ribbed glass – the hero in the space.



CANTEEN PIZZA **STUDIO GRAM**

📷 Dion Robeson

Canteen Pizza stands as an excellent interpretation of modern mid-century design, skilfully blending nostalgia with functionality. The brief sought to create an inviting and approachable space, as is the case with any good local eatery. It's a 'simple' wine bar and pizzeria, designed to entice the casual sipper and the serious wine enthusiast.



CUTO KIDS CAFÉ BANKSTOWN **TIAN DESIGN**

📷 Tian Design

Tian Design returned to design the second Cuto Kids Café. The overall design of the Bankstown location continues the enchanting ocean theme of the original Cuto Kids Café in Wentworth Point, Sydney, but with the striking introduction of a unique green colour scheme and a transparent acrylic feature on the ceiling.



CHICHO MOUNT LAWLEY GELATERIA AND PRODUCTION LAB **BOSSKE**

📷 Duncan Wright

According to BOSSKE, Chicho Mount Lawley has a rich colour palette that emerges from the "Australian migrant home" in the suburbs. This is expressed through elements like vaulted ceilings, stucco plaster, patterned tiles, chain link, Pilbara Dolomite stone and a concrete lion at the entrance.



DE'SENDENT **KERRY BROOKS**

📷 Ange Wall Photography

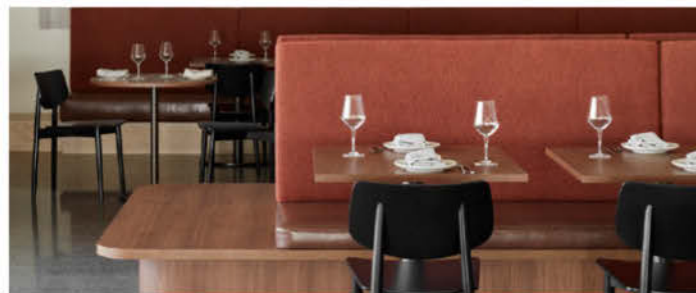
De'sendent is an intimate dining room behind the walls of an unassuming building on the Margaret River main street. A restrained palette, characterised by muted, organic tones, evokes a timeless, classical elegance. An open-kitchen layout integrates the client's desire for a dark, intimate ambience while also creating a dynamic culinary theatre.



DEUX FRÈRES **LIKEMINDS STUDIO**

📷 *Steve Woodburn*

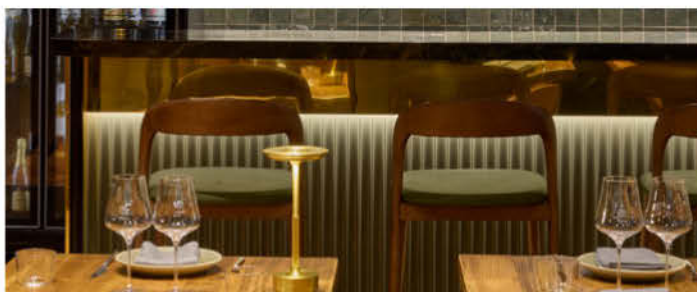
The concept behind Deux Frères streams from the Basque region and European aesthetic of multi-layered finishes and textures. Finer detail treatments to key elements such as the pintxos counter, meat display cabinet, slicer plinth and wine display elevates these key items.



FIVE VINEYARD **EWERT LEAF**

📷 *Jack Lovel*

Founded by five family members, Five Vineyard in Victoria embraces a holistic design approach that respects the surrounding landscape, fostering a symbiotic relationship between the winery and its environment. A sustainable and visually captivating vinicultural space, the winery's design showcases the meticulous craftsmanship involved in cultivating and producing home-grown wines.



DOJU **T-A SQUARE**

📷 *Tom Roe Photography*

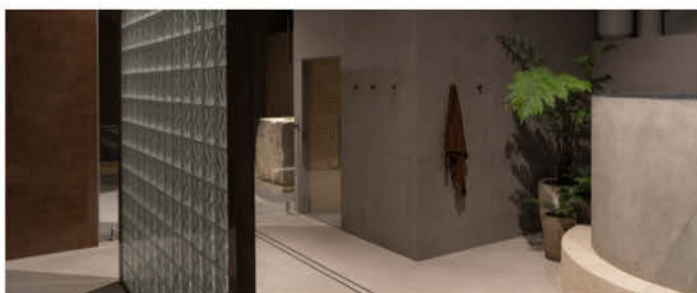
With Doju, T-A Square sought to repurpose an old restaurant into a modern Korean-fusion dining place. Through adept use of simple, natural materials and colours, the establishment effectively mirrors the essence of the Doju brand. The materials and colour represent chef Mika's passion for using locally grown produce to create his beautiful dishes.



FLOUR COFFEE & DOUGHROOM **FIVE FOOT ONE DESIGN**

📷 *Ryan Linnegar Photography*

Every bakery says: 'Made fresh every day'. But, when the ovens are hidden in backrooms, how can customers be sure? Five Foot One Design thought to make the dough room the hero and put it in the centre. The studio then surrounded it with materials reflecting the bakery's final products.



EMBER BATH HOUSE **STUDIO TRACES**

📷 *Dion Robeson*

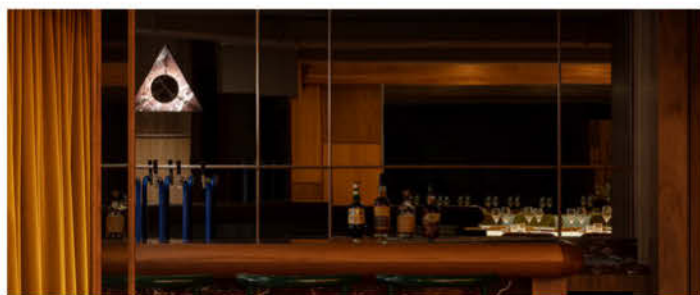
The interior experience of Ember Bath House in Perth is tactile, escapist, restorative and grounded. Studio Traces sourced local materials, including rocks from a local quarry, Marketplace furniture finds, timber and locally made vessel basins. The interplay of light and shadows cast on anchor rocks placed at transitional checkpoints guide the wellness journey.



FOLLY'S BAR AND BISTRO **FIVE FOOT ONE DESIGN**

📷 *Steve Woodburn*

Five Foot One Design was tasked with reviving an old bar for new owners. With a mantra of 'restore don't renovate', Five Foot One Design split the floorplan into three distinct areas: bar, restaurant and overflow. The studio established two universal themes of wine and art, lining the walls with bottles and frames.



FUGAZZI BASEMENT **STUDIO GRAM**

📷 *Timothy Kaye*

Descending the stairs into the dimly lit space, guests are transported to a rich underground lair, where the boundaries between reality and fantasy intertwine. Fugazzi Basement is a place where reflective surfaces, sleek timber panelling, marble and geometric tile patterns layer to evoke a sense of nostalgia that is both decadent and indulgent.



GERARD'S J.AR OFFICE WITH **CRISTINA GUERRERO**

📷 *David Chatfield*

In Gerard's eleventh year of trade, its rebirth sought a distillation of the previous dining experience and an embrace of the Queensland climate. J.AR Office cultivated a deeper connection to cuisine through abstracted references to Lebanon's built heritage. Wear and tear is reframed as a badge of honour, inspired by Temple of Baalbek in Lebanon.



GELATO MESSINA KENT TOWN **SANS-ARC STUDIO**

📷 *Jack Fenby*

Gelato Messina's first store in Adelaide is an old workshop freshly restored, inspired by the retro aesthetic of the brand's original offerings. The luxe fitout contrasts with the industrial shell, featuring colours and patterns on a textural white backdrop. Sans-Arc Studio consciously designed the space with flexibility for both current and future occupants.



GERTRUDE HOTEL **PEPPER & WELL**

📷 *Oliver Lagasca*

The new era for the Gertrude Hotel is a welcoming but sophisticated fit for Gertrude Street in the inner Melbourne suburb of Fitzroy. Situated within a grand building on this iconic street, the result is a new dining setting that feels warm, bright and contemporary, but not too modern.



GELATO MESSINA NEWTOWN **SANS-ARC STUDIO**

📷 *Jack Fenby*

Tucked into 50 square metres of enviable retail space, the new Gelato Messina fitout is a bit retro. It features essential 1970s-style shiny embellishments and elegant geometric shapes. Sans-Arc Studio used select elements from diners and traditional gelato bars, such as timber panelling and chequered flooring, while also introducing modern details.



HENRIETTA **RUSSELL & GEORGE**

📷 *Paul Martin*

Henrietta in Melbourne explores the layered cultural and physical landscapes of Lebanon. From the ancient to the modern, the design draws upon abstracted Islamic and Gothic motifs and intertwines them into a reflective atmosphere that transports the customer into a Lebanese sunset of deep bold blues and rich golden ochres.



HOPPER JOINT **BRAHMAN PERERA**

📷 *Annika Kafcaloudis*

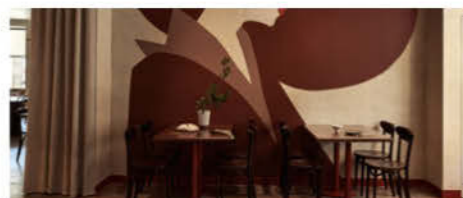
A project eight years in the making, Hopper Joint in Prahran, Melbourne seeks to create a spirited environment for all. Brahman Perera parlayed his Sri Lankan heritage into designing a space that felt indicative of his familial customs, contextualised against the contemporary and diverse culture of Melbourne dining.



IBIS STYLES SYDNEY CENTRAL **WMK ARCHITECTURE**

📷 *Steven Woodburn*

The Ibis Styles bar and restaurant situated in Surry Hills, Sydney has been reimaged to embody the concept of unexpected pairings. Bold and playful patterns and textures have been layered to curate a series of immersive experiences that transport guests to the vibrant streets of Seoul and Tokyo.



LUC-SAN **FIVE FOOT ONE DESIGN**

📷 *Ryan Linnegar*

Step one for re-designing a space is to strip out what's there and start again. Five Foot One Design's big idea at Luc-San, a restaurant in Sydney, was to do the opposite. The studio was determined to re-use as much of its practically new shell, while still making the space look completely transformed.



HUMPHREYS HOTEL AND HATCH DINING **MELISSA COLLISON DESIGN WITH ELECTROLIGHT**

📷 *Prue Ruscoe*

This project is a chic and modern multi-space venue in a bustling urban hub. Offering 320 seated patrons an elevated bistro dining experience through layered design, the venue includes an open kitchen, three distinct bar areas and an all-weather dining terrace.



JOURNEY BEYOND GOLD PREMIUM CARRIAGES **WOODS BAGOT PTY LTD**

📷 *Nicole England*

Designing for a moving locomotive required creative thinking from Woods Bagot. The interior design of the finished carriages convey the romance and glamour associated with slow, trans-continental rail journeys while responding to a uniquely Australian history and topography.



LVN RESTAURANT AT BIRD IN HAND WINERY **GEORGIE SHEPHERD INTERIOR DESIGN**

📷 *Jenah Piwanski*

With an emphasis on connection to nature and a celebration of local culture, LVN Restaurant welcomes diners through a spectacular garden to a warm, light-filled and space. A sense of comfort is achieved through a balance of detail, texture and bold bespoke design.



HURRICANE'S GRILL AND BAR **LUCHETTI KRELLE**

📷 *Tom Ferguson*

Undulating chalky cream curves and arches tether Hurricane's Grill and Bar to the shoreline of its coastal surrounds. Assorted leather and fabric accents in rich nutmeg, olive greens and cumin, plus shimmers of copper and brass reflect the sharp and spicy notes of the grill house's unique culinary offering.



LONGSHORE **LIKEMINDS STUDIO**

📷 *Steve Woodburn*

A refined and layered approach from LikeMinds Studio reflects Longshore's coastal narrative. Eclectic yet elegant, the restaurant introduces you to the world of a beachside home away from your usual residence: diving into something new, yet trusted, a place full of memories, layered materiality and thoughtful details.



MED **LUCHETTI KRELLE**

📷 *Romello Pereira*

Med is a brave circuit breaker among the orthogonal geometries of luxury residential apartments and hotel façades that straddle Burbury Close in Barton, ACT. Responding to the restaurant's Eastern Mediterranean offering, it provides a puritan sense of escapism, emotively transporting patrons to the warmth of Greek shores.



MORENA **EWERT LEAF**

📷 *Alberto Zimmermann*

Located in the iconic GPO building at Martin Place, Morena is chef Alejandro Saravia's new Latin American restaurant that seats 220 people within a unique heritage space. The design aims to showcase the diverse culinary heritage, while also paying homage to the Victorian Italian Renaissance architecture of the GPO.



POETICA **COX ARCHITECTURE**

📷 *Anson Smart*

Poetica is a bar and grill that forges connections between past and present, food and theatre, fire and water. Imbued with the creative legacy of past locals William Blue and Brett Whitely, the conceptual narrative creates a venue that is raw and natural, brimming with whimsical moments, theatre and timeless simplicity.



RYDGES MELBOURNE **LUCHETTI KRELLE WITH JANET GRAHAM**

📷 *Terence Chin*

Enveloped within an iconic Brutalist façade, the fully transformed Rydges Melbourne Hotel caters to the business-leisure set. Featuring state-of-the-art event and conference spaces, a lofty ballroom and reclaimed external social areas, Rydges delivers affordable luxury for guests.



OSKI **ELVINTAN DESIGN**

📷 *Chris Murray*

Giving new meaning to the definition 'hole in a wall', Oski occupies a 60-square-metre space in Melbourne's CBD. The compact space is framed by cool glass bricks in a bright purple hue that symbolise a cold block of ice. Oski's colourful palette makes for a unique "sweet tooth experience".



PULLMAN SYDNEY PENRITH **TURNER**

📷 *Tom Ferguson*

Adjacent to the new Western Sydney Conference Centre, the five-star Pullman Sydney Penrith brings a luxury hotel experience to Western Sydney for the first time. With 153 rooms, a modern European restaurant and stylish lobby bar, the hotel has quickly established itself as a go-to destination for locals and visitors.



STARWARD DISTILLERY AND BAR **STUDIO Y WITH POM POM**

📷 *James Geer*

Starward Whisky's newly revamped distillery and bar in Port Melbourne takes all the usual distillery design tropes and turns them firmly on their head. Studio Y has created a space that is equal parts intergalactic and down-to-earth, channelling the brand's playful identity with every otherworldly detail.



PINCHO DISCO **STUDIO TATE WITH SORA INTERIOR ARCHITECTURE AND DESIGN**

📷 *Elise Scott*

'Party while you eat' is the philosophy of Pincho Disco, a lively restaurant-bar located in Collingwood, Melbourne. Spanning two levels, it exudes a dynamic, high-energy atmosphere, inspired by an eclectic South-American-meets-Mediterranean aesthetic.



PURPLE PIT **LATITUDE GROUP, STUDIO MASSIVE AND APS BUILD**

📷 *Peter Clarke*

Situated beneath Reine and La Rue restaurant in Melbourne CBD, Purple Pit is a subterranean space transformed into a 'five-star dive bar'. The volume is divided into two main spaces – the bar and the lounge – each offering a distinct aesthetic as they reflect each other in planes of smoked mirror.



STUDIO AMARO **BERGMAN AND CO PTY LTD**

📷 *Tom Blachford*

Studio Amaro is a warm and dynamic Italian eatery and basement bar sitting within a vibrant milieu of restaurants, bars and clubs on Melbourne's Chapel Street. The mid-century-inspired interior captures the charm and pulse of traditional Italian trattorias, delivered with a playful, contemporary edge.



SUSHI JIRO – WESTFIELD DONCASTER
ELVINTAN DESIGN
📷 *Chris Murray*

ElvinTan Design has designed an interior space that celebrates Sushi Jiro's brand story at Westfield Doncaster. Elevating the craft of sushi via an immersive food theatre with a novel dining experience, the space is confident about what it does well.



THE BEACH HOTEL EJE ARCHITECTURE
📷 *Alexander McIntyre*

The Beach Hotel refurbishment is the final stage of a larger heritage project, commencing with the project Larries. Sitting on Awabakal land overlooking Merewether Beach, NSW, The Beach Hotel represents an enduring legacy and sentimental home for the surf community and Newcastle region as a whole.



KIRRA BEACH HOTEL AND KIRRA BEACH HOUSE TECHNÉ ARCHITECTURE + INTERIOR DESIGN
📷 *Christopher Frederick Jones*

Overlooking a renowned surf break, Kirra Beach Hotel and Kirra Beach House have been revitalised to evoke a coastal atmosphere honouring heritage and community. Soaring ceilings, expansive windows, and a fusion of tiling, timber and greenery balance nostalgia with modernity.



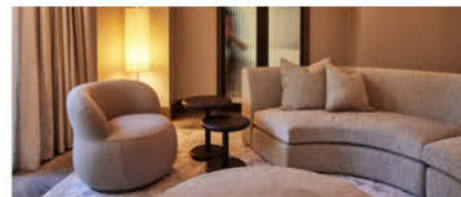
THE DARLING SUITES FENDER KATSALIDIS
📷 *Rohan Venn*

Through strategic interventions, Fender Katsalidis have maximised the multisensory experience at The Darling's hotel suites for executive-level guests. Corridors are bathed in moody, evocative lighting. Suites feature highly saturated colours. Bedrooms offer a tranquil escape.



THE EARLWOOD HOTEL FIVE FOOT ONE DESIGN
📷 *Ryan Linnegar*

At Earlwood Hotel, Five Foot One Design took inspiration from Earlwood's proud Greek and Italian community history and blended them with the traditional Australian public bar. Warm honey timbers sit alongside fresco and limestone walls, and pink-hued checkerboard tiles cover the floor.



THE LYALL DKO
📷 *Marija Iekovic*

The Lyall in South Yarra, Melbourne emerged anew after a meticulous redesign by DKO. The boutique hotel, beloved by both locals and travellers since 2002, now epitomises grand design on an intimate scale. With 52 reimagined rooms and suites, the timeless façade welcomes guests to enjoy a fresh era of elegance.

TAYLORS WINES GEORGIE SHEPHERD INTERIOR DESIGN WITH KRISTINA SOGEE, GP ARCHITECTS
📷 *Anson Smart*

Born from an unwavering passion for wine, the Taylors' cellar door interior harmonises with the landscape and sets the scene for pure enjoyment. Structured across five immersive zones, the design is enriched with natural materials that echo the Clare Valley landscape.



TOBY'S ESTATE DUBAI **RUSSELL & GEORGE**

📷 *Mohammad Ashkanani*

Toby's Estate Dubai embodies a nuanced narrative that amplifies the hospitality offer using Western design principles in a region steeped in cultural complexities. The design draws on the vernacular architecture of mosques and mashrabiya, merging styles and echoes of biophilic principles to create a traditional Majlis-type experience.



VIN POPULI **REZEN STUDIO WITH AMY COLLINS-WALKER**

📷 *Jack Lovel*

Located in an historic portside precinct, Vin Populi captures the essence of *La Dolce Vita* and marks the reinvention of a beloved Fremantle institution. The design approach heightens the building's early 20th century history by stripping back years of finishes while overlaying new materials and furnishings that are markedly Italian.



THE WAGGON **VALENTINE INTERIORS AND DESIGN PTY LTD WITH PHILP LIGHTON ARCHITECTS PTY LTD**

📷 *Adam Gibson*

The design for this former working class pub in North Hobart, Tasmania, is inspired by the pub's heydays of the 1970s and the movement of ideas and goods that early pubs and wagons facilitated. Ninety percent of the original building fabric has been retained.



THE WOLF **MELISSA COLLISON DESIGN**

📷 *Brock Beazley*

The Wolf in Brisbane serves up a continental culinary experience of interrelated Latin cuisines. The client wanted to evoke the bustling backstreets of Latin Europe through the design and food story. Melissa Collison Design has created an intense atmosphere, with spices and aromas evoked in every fabrication detail.

TOTAL FUSION PLATINUM **CAVCORP WITH ACME**

📷 *Cieran Murphy*

Total Fusion Platinum – part of the final piece of Cavcorp's Long Island precinct masterplan in Newstead – provides an elevated wellness experience of world-class fitness, health and rejuvenation services in Australia's largest health club and gym.



TUCANO'S **STUDIO BARBARA**

📷 *Nikki To*

Tucano's, a former café lounge bar in Surry Hills, has had a basement makeover. Its 'aperi-tiki' theme seamlessly blends tropical breezes with Italian charm. The reimagined basement space boasts five distinct areas, each celebrating a unique aspect of the concept while maintaining harmony through a cohesive design language.

WHITE HORSE **FARAGO HAN STUDIO**

📷 *Gavin Green*

White Horse was a landmark pub. Now, it is a 170-capacity venue and an art story. Farago Han Studio mapped the venue as a living, three-dimensional artwork. The dining room evokes the area's pre-colonial past; the public bar reflects the present in flashes of colour, while the intimate function space draws the future with objects.



YOMG - FRANKSTON **ELVINTAN DESIGN**

📷 *Cassandra Catic*

YOMG Frankston evokes a sense of nostalgia. ElvinTan Design explored the essence of a Palm Springs diner, cultivating this concept to create a unique dining experience. The space samples sensory overload – with touches of brightness, energetic neon and excitement – alongside cosy spaces for escapism.



AMBIENCE WELLNESS **URBANI DESIGN**

📷 *Matt Biocich*

Ambience Wellness is a peaceful massage haven located in a bustling mall, specifically crafted to calm the body, mind and soul. The atmosphere incorporates the principals of earth, fire and water, resembling a sanctuary sculptured from stone that instils a sense of self-connection, balance and healing.



CUE BONDJ JUNCTION **GREG GALEZIEWSKI**

📷 *Konstantin Klemencic*

Situated in Westfield Bondi Junction, this store showcases a striking hero column clad in dreamy Renzetto Azur marble. It anchors the store's open layout, contrasting beautifully against the soft hues of the bespoke polished plaster wall finish. Curved details and layered lighting enhance the space, creating a luxurious, feminine ambience.



BLADEZ & CO **BASALT STUDIO**

📷 *Basalt Studio*

Bladez & Co is a fusion barber and athleisure fashion retail shop focusing on urban street wear. This flagship store, derived from the concept of city night lights, aims to create a modern nightlife experience by the carefully curated shop layout, outstanding and pioneering visual merchandising, and unique bespoke lighting.



DION LEE **PTID**

📷 *Sean fennessy*

Australian designer Dion Lee chose design studio Stamuli with PTID to craft his newest flagship in Melbourne: a two-storey large-format retail space featuring an elegantly cohesive palette, innovative construction techniques, meticulous detailing and custom furnishing. The resulting environment is both industrial and luxurious to reflect the product's constructed nature.



CUE ARMADALE **GREG GALEZIEWSKI**

📷 *Jonathon Griggs*

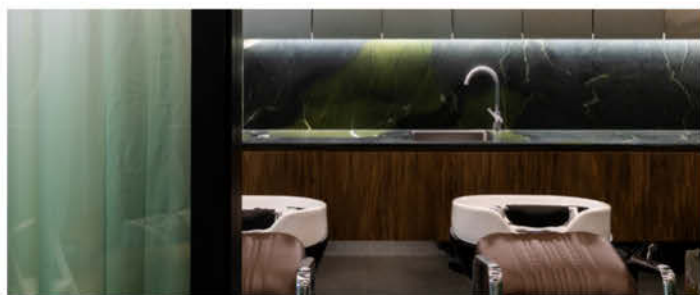
The design of this street-front store features a harmonious contrast of classic and contemporary materials. Silver travertine, limestone tiles, and warm marmorino walls are accented by vibrant colours and illuminated glass blocks, creating a sophisticated retail sanctuary. The new concept embodies the brand's bold, modern approach to women's wear.



DISSH BONDJ **BRAHMAN PERERA**

📷 *Lillie Thompson*

DISSH' first retail space in Sydney weaves a sense of femininity and soft simplicity into an unadorned site. Metres away from Bondi beach, the space pays homage to its coastal identity with detailing of soft, flowing and pleated fabrics, travertine, mixed metals and warm lighting against a muted colour palette.



ÉCLAT VIE STUDIO

📷 *Andrew Worssam*

Within the urban landscape of St Leonards, Éclat is a tranquil oasis of natural beauty. With an expansive range of hair care services and head spa treatments, the space offers clients the opportunity to escape the stresses of everyday life, transporting them into a lush rainforest of relaxation.



G.McBEAN FAMILY BUTCHER **BERGMAN AND CO PTY LTD**

📷 *Sharyn Cairns*

An opulent showcase of quality produce, G.McBean Family Butcher celebrates the traditional art of butchery, passed down over four generations. Sweeping counters compel shoppers to discover G.McBean's premium meats and delicatessen offer, while stately finishes echo historic charm, tenderly referencing the family's enduring and masterful knowledge of the trade.



ELLE LOT 1 DESIGN

📷 *Prue Ruscoe*

Raw meets polished in this all-in-one boutique and headquarters for an Australian fashion design label. Organic forms and textured finishes provide a subtle and rich backdrop to soft, flowing dresses and gowns – with strategic lighting and a sculptural spiral staircase providing drama and intrigue throughout the space.



GABRIEL COFFEE ROASTER **LIKEMINDS STUDIO**

📷 *Steve Woodburn*

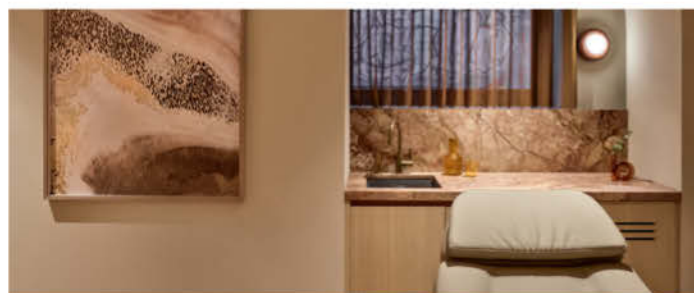
This sophisticated design features a monochromatic palette, creating visual harmony. White lime-washed walls and polished concrete floors form a serene backdrop for the coffee education enclave. Organic-shaped banquette seats, curved ceilings, and a U-shaped training station add intrigue. Meticulously chosen furnishings and lighting foster a harmonious ambience dedicated to coffee.



FARAGE HEADQUARTERS **GREG NATALE**

📷 *Anson Smart*

The headquarters for luxury tailoring label Farage comprises office space and two levels of retail, all set within a beautifully transformed Sydney heritage building. Previously home to Watters Gallery for 60 years, the new interior pays tribute to a vibrant past as one of the city's most significant art sites.



GEE SKIN HEALTH **FIVE FOOT ONE DESIGN**

📷 *Steve Woodburn*

Five Foot One Design's philosophy was to completely re-invent the healthcare aesthetic and create a sophisticated inviting space tailored specifically to Gee's ethos and clientele. When faced with a critical design choice, the key question was always: 'What would a traditional clinic do?' Then Five Foot One Design did the opposite.



JAN LOGAN BRISBANE **TOM MARK HENRY**

📷 *Cieran Murphy*

Jan Logan Brisbane is the first representation of a recent brand evolution. It is set within a 72sqm street-facing unit of the iconic Tattersalls Mall in Brisbane CBD.



JULY IN ADDITION

📷 *Cieran Murphy*

Nested among the distinctive, tropical vernacular of Fortitude Valley's James Street precinct, July captures the special feeling of being on holiday – immersive, relaxed, light-filled and memorable. A sense of 'nostalgic escapism' is pursued through a discovery-led plan, mid-century inspired material palette and verdant planting, crafting an oasis for the customer.



LUXURY ESCAPES **PTID**

📷 *Tess Kelly*

With a commitment to 'change the way people see the world', Luxury Escapes takes luxury to the retail space with its flagship store at Chadstone. For a unique shopping experience, patrons are lured by a heavenly arch into a capacious space where couched consulting pods serve to facilitate discussion.



MAISON KANZ DE PARFUMS **ADESIGNEORY GROUP**

📷 *Andrew Worssam*

Maison Kanz De Parfum in Bankstown, a perfume retail store, embodies a Middle East-inspired modern oasis. Using a neutral, earthy and minimalist palette, the design highlights open spaces and meticulously designed lighting effects, seamlessly blending the art and culture of the civilisation.



MINIMARU - CHADSTONE **ELVINTAN DESIGN**

📷 *Chris Murray*

Inspired by the charm of traditional Shotengai, a shopping street centrally located within small towns of Japan, Minimaru captures the lost charm of the nostalgic marketplace to discover Old Japan within a modern shopping mall. The space is layered with the concept of "borrowed scenery" to achieve comfort and aesthetic balance.



NUDIE JEANS BRISBANE **X+O**

📷 *Andrew Porfyri*

Nudie Jeans Brisbane was designed as a physical manifestation of the brand. A custom-made denim tile finish made from old traded-in Nudie Jeans and construction waste has been applied to the denim bar and wall fixtures.



**PERRI CUTTEN MOSMAN BRAHMAN
PERERA**

📷 *Tom Ferguson*

Perri Cutten's Mosman store is Brahman Perera's latest design story for the label's long history of fostering Australian design talent. Set along the verdant streets of Sydney's Northern Beaches, the project recontextualises its setting within the urban and natural environment to create a contemporary dialogue.



SWEET LU RELINK ARCHITECTS

📷 *Hi fashion Studio*

Starting from the basic ingredient of flour, different types of desserts build up various tastes and stories, just like designs do. Sweet Lu goes beyond basic themes to carry the emotions of every diner, embodying an expression of life, hope and strength.



**WINNING APPLIANCES REDFERN CERA
STRIBLEY**

📷 *Timothy Kaye*

Drawing inspiration from residential and hospitality typologies, the Winning Appliances Redfern showroom offers a holistic and immersive retail environment. Each brand within the space is given the platform to express its unique personality against a backdrop of neutral and monochromatic tones, echoing the ambiance of a well-curated home.



**SORRY THANKS I LOVE YOU COMA |
INTERIOR DESIGN STUDIO**

📷 *Tom Ferguson*

STILY in Westfield Sydney was conceived as an art gallery where highly curated fashion and homewares are displayed and celebrated. Taking the blue logo as inspiration, the store was designed with a minimalistic approach, complementing the pieces displayed and inciting visitors to slow their pace and take it all in.



**THE SQUARE, TERMINAL 1, MELBOURNE
AIRPORT HASSELL**

📷 *Earl Carter*

The Square was conceived as a piazza that puts the traveller experience at its heart. Hassell set out to craft a public space that would showcase the retail, take the anxiety out of air travel, and create a place people simply enjoy.



WITH GUSTO KARAVASIL ARCHITECTS

📷 *Damien Kook*

With Gusto is a regional cellar door celebrating local Victorian wine makers and producers. Natural materials imbue the store with a tactile, organic ambience, tying the narrative back to the landscape from which the local products originate.



**SOUTH.ST, CHADSTONE STUDIO
GRAYSCALE**

📷 *Christine Wood*

Taking inspiration from its sister store in London, the new South.ST store design exudes a distinctive brand personality and an uber cool, industrial vibe. Studio Grayscale brought this store evolution to life in Australia.



**WINE MORE CELLARS - CHADSTONE
ELVINTAN DESIGN**

📷 *Chris Murray*

Wine More is a wine cellar centred around community and conviviality. The focus of the experience is the centre table: it serves as a place to sit, taste, converse and engage. It merges the two experiences of retail and hospitality effortlessly.



CHELTEMHAM HOUSE **TSD STUDIO**

📷 *Cole Bennetts*

Cheltenham House is a large-scale aged care project located in the affluent suburb of Beecroft in Sydney's north. The site includes a heritage-listed building formally owned by the Arnotts family. The juxtaposition of the heritage house and refurbished contemporary facility fuse seamlessly with carefully selected finishes, furniture and lighting.



GENEA FERTILITY CLINIC **UNISPACE**

📷 *Tatjana Plitt*

Genea Fertility Clinic is a new flagship space that sets a fresh design direction for Australian fertility clinics. A compassionate and inviting space for those on their family planning journey, the intimate and welcoming facility fosters a sense of calm while providing world-leading scientific and professional services.



CONSULATE GENERAL OF MALAYSIA, MELBOURNE **CHEAH SAW ARCHITECTURE**

📷 *Trevor Mein*

Spatial experiences bridge two distinct nations and cultures. Serambi, a linear covered outdoor space forming the external edge of Malay vernacular houses, a space for welcoming and greeting – and analogous to the Australian verandah – is the organising device, creating a flexible public zone running the length of the consulate.



HARBOUR EARLY LEARNING **DANIELLE BRUSTMAN, SJB ARCHITECTS AND SUPERCONTEXT**

📷 *Sean Fennessy*

Nestled in scenic Vacluse, Harbourside Early Learning is a testament to design integrated with educational philosophy. It extends beyond educational design standards, offering an environment that enhances learning and fosters wellbeing among educators and students.



DARLINGTON PUBLIC SCHOOL **FJCSTUDIO**

📷 *Brett Boardman*

On the fringe of the city and serving a unique community, Darlington Public School has undergone a significant transformation. The design reflects an industrial past and the identity of an urban population that includes Redfern's Aboriginal Community. Flexible learning spaces and a community hall are complemented by organic outdoor areas.



HAWTHORN MELBOURNE **CIA DESIGNS WITH HOW GROUP**

📷 *Nicholas Smith*

Hawthorn Melbourne's newly opened campus design reflects the unique, urban, edgy culture of Melbourne's CBD, while seamlessly connecting the wider Victorian experience through a coastal, earthy landscape colour palette inspired by the Great Ocean Road. Students benefit from a space that brings the outdoor Victoria experience into the metropolitan Melbourne site.



HOLDSWORTH RD AOD WELLNESS ACTIVITY CENTRE **EBD ARCHITECTS**

📷 *Dianna Snape*

Holdsworth Rd Alcohol and Other Drug (AOD) Wellness Activity Centre was conceived as a place of safety to support Bendigo Community Health Service staff and their clients. The design takes a salutogenic approach, which recognises the complexity of human experience in the formation of multi-sensory therapeutic environments.



MCRAE MCMAHON PLACE **TURNER**

📷 *Sebastian Mrugalski*

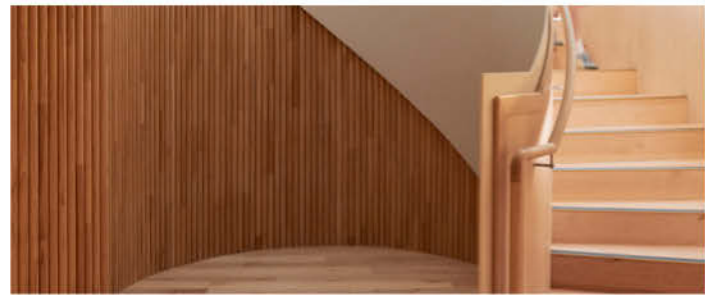
McRae McMahon Place is an urban oasis for over 70s, where wellbeing and social interactions are woven into the fabric of the community. The apartments are centred around a resort-style indoor pool, and surrounded by communal landscaped gardens and living areas, balancing style with practicality.



MEMORIAL HALL - CHRIST CHURCH GRAMMAR SCHOOL **MCILDOWIE PARTNERS**

📷 *Eve Wilson*

The refurbishment of the 1924 Memorial Hall at Christ Church Grammar School in Melbourne thoughtfully preserves its rich history and Gothic Revival features. The renovation removed later additions and alterations to the building, delivering a remarkable and timeless mixed-use, child-centric space.



MICHAEL KIRBY BUILDING **HASSELL**

📷 *Nicole England*

Hassell's design for the Michael Kirby Building at Macquarie University in Sydney renews a former 1985 concrete administration centre into a unique, open timber structure. The revitalised building encourages interaction, tells a story of adaptation and growth and repositions a prominent corner site of the university's Wallumattagal campus.



MOUNT ALEXANDER COLLEGE **KOSLOFF ARCHITECTURE**

📷 *Derek Swalwell*

Mount Alexander College (MAC) is a secondary school in Melbourne. The design spans 5150 sqm across five levels, responding to a unique pedagogical model and highly student-led curriculum. MAC delivers a wide range of indoor and outdoor learning environments and enhanced connectivity between classrooms, allowing for customisable learning spaces.



ONE COSMETIC **ESOTERIKO**

📷 *David Wheeler*

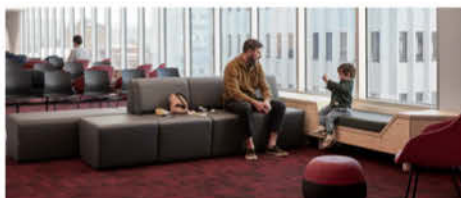
One Cosmetic is a multi-faceted luxury treatment hub in Sydney, situated within a heritage conservation area. Informed by the context of the prestigious locale and its predominantly female clientele, the design aims to elevate the brand and enhance the experience through simplicity and sophistication and high levels of quality, comfort and warmth akin to home.



ORYX DENTAL **STUDIO AMI**

📷 *Tom Blachford*

The design of Oryx Dental reimagines what medical fitouts can be. The design showcases how medical building codes and requirements can be integrated harmoniously into the design. The practice balances functionality and aesthetics, creating a comfortable experience for both staff and patients throughout.



ROYAL HOBART HOSPITAL LIVERPOOL CLINICS **POP ARCHITECTURE WITH JAWS ARCHITECTS AND NTC ARCHITECTS**

📷 *Willem-Dirk du Toit*

The Royal Hobart Hospital Liverpool Clinics captures the comfort and calmness of 'home' for patients seeking ambulatory healthcare. It is intuitive to navigate, warm and welcoming, and meets the requirements of a healthcare facility.



ST GEORGE'S PERFORMING ARTS CENTRE **KNEELER DESIGN ARCHITECTS**

📷 *Scott Burrows*

St George's Performing Arts Centre is an adaptive re-use of a heritage-listed Uniting Church at St Michael's Grammar School, St Kilda. Through sensitive interventions, the church has been revitalised with a novel purpose while preserving its origins.



RIVER'S EDGE, UNIVERSITY OF TASMANIA **WARDLE**

📷 *Adam Gibson*

Located at the edge of the lakekeller/North Esk River, among the historic Launceston Railway Workshops at the Inveresk Precinct, River's Edge is a learning, teaching and research building offering contemporary learning environments to facilitate meaningful exchange between students and university staff.



ROYAL MELBOURNE HOSPITAL - FUTURES **GRAY PUKSAND**

📷 *Nicole England*

Royal Melbourne Hospital (RMH) Elizabeth Street opened to patients in late 2023 as the main administration site for multiple RMH locations. Spanning seven floors, it provides a consolidated, 'people-first' work environment, delivering exceptional care and alleviating spatial pressures within the RMH campus.



TAHNEE RAINE **NICKOLAS GURTNER OFFICE**

📷 *Timothy Kaye*

Designed to reflect the brand's ethos of "considered naturality", this Melbourne aesthetic medicine clinic is an ethereal space of ceremony and serenity. The design draws inspiration from the Denis Villeneuve film *Dune*, transforming raw materials into intricate details referencing ziggurat forms, hieroglyphs and rolling sand dunes.



ROCKPOOL RESIDENTIAL AGED CARE - PELICAN WATERS **STUDIO M COLLECTIVE WITH GJG ARCHITECTS**

📷 *Arin Ozdemir*

Comprised of a six-storey residence with 150 beds across 10 'small households', the design model prioritises safety, curiosity and comfort while fostering meaningful community connections through the adoption of a familiar typology.



RYRIE HEALTH HUB **CALIBRE HEALTHCARE INTERIORS**

📷 *Sarah Anderson*

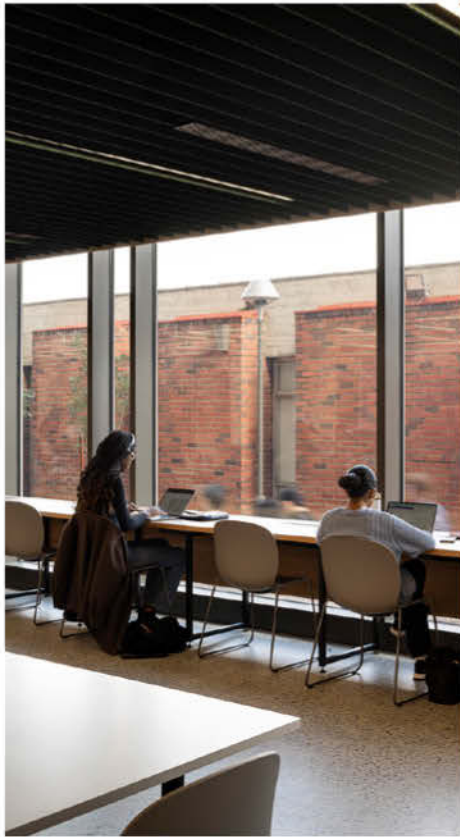
This heritage-listed landmark in Geelong has been transformed into a modern community healthcare precinct. By preserving its original integrity and collaborating with heritage authorities and local planners, the iconic CBD building now provides more than 30 treatment rooms and a welcoming arrival space.



THRIVE FERTILITY **CALIBRE HEALTHCARE INTERIORS**

📷 *Alistair Fletcher*

The Thrive Fertility Clinic at Epping Private Hospital, Victoria, is a state-of-the-art IVF facility. The design harmonises advanced medical technologies with a calming, supportive environment, creating a space that nurtures patients' clinical needs and emotional wellbeing throughout their fertility journey.



TL ROBERTSON LIBRARY REFURBISHMENT
HAMES SHARLEY WITH SCHMIDT
HAMMER LASSEN ARCHITECTS
📷 *Dion Robeson*

The 1972 brutalist TL Robertson Library is one of Curtin University's most historic buildings. Its refurbishment redefines the purpose of a library, beyond housing a collection, to a place of connection, supporting the heart of the campus community.



TT AESTHETICS **ELVINTAN DESIGN**
📷 *Chris Murray*

TT Aesthetics is conceived as a healing sanctuary embodying the transformative power of sensory experience. The clinic becomes an oasis for relaxation, rejuvenation and personal transformation, leaving clients with renewed energy. A tonal white canvas, complemented by curated materials and textures, create a serene atmosphere.



UQ BRISBANE CITY BVN
📷 *Christopher Frederick Jones*

UQ Brisbane City is the transformation of the 1885 state heritage Queensland National Bank and its 2008 tower extension. The scheme establishes a distinctive, state-of-the-art learning environment, alongside a hub for alumni and partners, creating an inspiring environment for learning and growth.



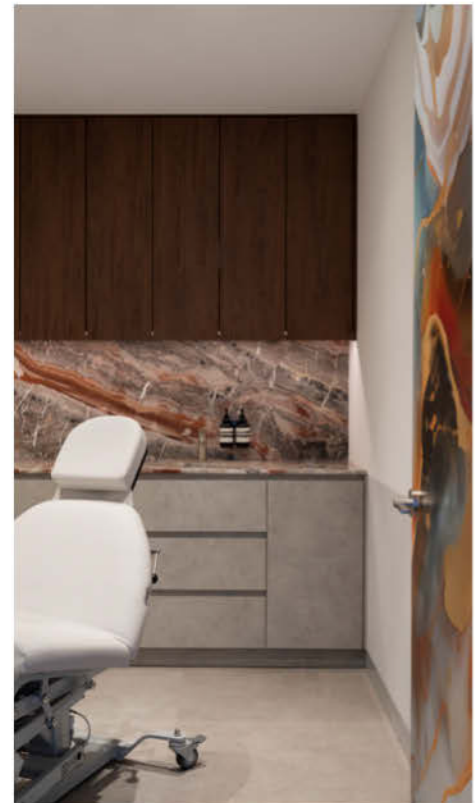
WANGARATTA DISTRICT SPECIALIST SCHOOL **SIBLING ARCHITECTURE**
📷 *Derek Swalwell*

Wangaratta District Specialist School caters to students who have clinically diagnosed physical and intellectual disabilities. The building provides spaces that engage with the range of neurodiverse needs of students, encouraging skills for independent living. Sensory design devices are employed throughout including colour, tactility and atmosphere.



WSU BANKSTOWN CITY CAMPUS HDR WITH
WESTERN SYDNEY UNIVERSITY AND
WALKER CORPORATION
📷 *Ela Glogowska*

The WSU Bankstown City Campus embodies a groundbreaking approach to tertiary education architecture, introducing a hybrid "omniverse" model. The 18-storey structure integrates 32 adaptable learning and research studios, emphasising agnostic and informal learning. The design reflects the cultural heritage of the Dharug people.



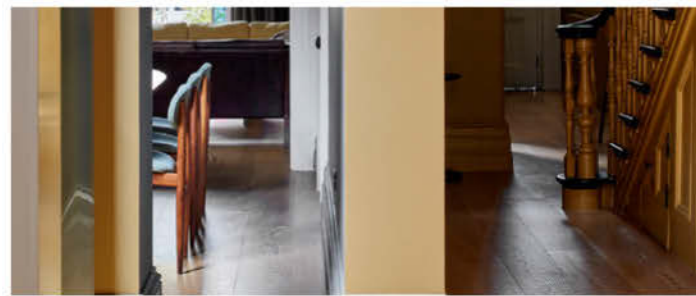
YOUTH LAB **RUSSELL & GEORGE**
📷 *Dion Robeson*

Youth Lab in Perth redefines medical cosmetic clinic design. Through artificial intelligence, a marble-esque surface was created that adorns both illuminated and non-illuminated elements within the interior, symbolising the transformative journey of skin. The design merges technological advancement in materiality with the pursuit of beauty and rejuvenation, reflecting the space's purpose.



ALHAWA RANDWICK RESIDENCE **BROOKE AITKEN DESIGN**
📷 *Prue Ruscoe*

This heritage-listed home, designed by E. Lindsay Thompson in 1914, has been transformed into a joyously colourful and eclectic modern family home. A balance is struck between traditional elements and contemporary design through the use of colour and form.



COBDEN TERRACE **MATT GIBSON ARCHITECTURE + DESIGN**
📷 *Shannon McGrath*

Cobden Terrace involves adaptation to a National Trust-classified terrace house. The clients, a professional couple, with well-travelled histories, brought with them a discerning taste for architecture, design, art and furniture and were proactive about retaining the building's heritage, enabling a joyous, personality-filled home.



BUON GUSTO **STUDIO SHAND**
📷 *Traianos Pakioulakis*

Buon Gusto is a collection of new purpose-built artist studios designed to fit within the walls of a classic Italian pizzeria. Colour, texture and tone is derived from the original restaurant's interior and era to forge a connection between its past and present use.



DOWNSIZE HOUSE **MATT GIBSON ARCHITECTURE + DESIGN**
📷 *Shannon McGrath*

Matt Gibson Architecture + Design added personality to Downsize House through strong colours deployed in a compartmental manner. This enhances narrative and recalls European strategies of decoration, while the rear is opened up in a contemporary Australian approach.



CHICHO MOUNT LAWLEY GELATERIA AND PRODUCTION LAB
BOSSKE
📷 *Traianos Pakioulakis*

Chicho's flagship Mount Lawley store is not just a retail gelateria but a purpose-built, state-of-the-art kitchen that will ramp up production across all of their venues. With a rich colour palette, patterned tiles and Pilara Dolomite stone, the venue is as delightful as their signature artisanal flavours.



FAIRLIE APARTMENT **KENNEDY NOLAN**
📷 *Derek Swalwell*

This apartment interior can be found in one of the most celebrated apartment buildings in Melbourne: Fairlie, by the venerable modernists Yuncken Freeman Brothers, Griffiths and Simpson. The brief was for a down-size apartment for a client who came with a lifetime of carefully and intelligently collected art and furniture.



GOLD COAST APARTMENT **SJB INTERIORS**

📷 *Alicia Taylor*

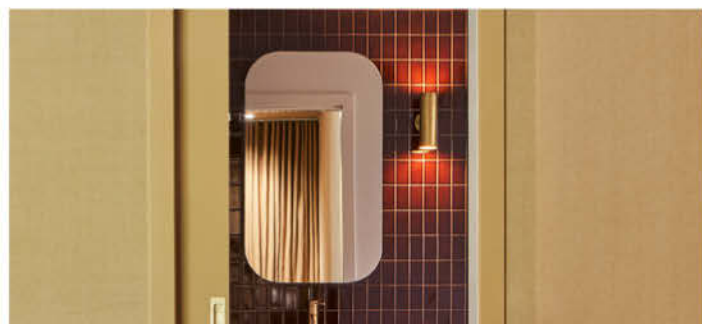
With an expansive 1980s pastel palette of lobster pink and baby blue, the interior of these Gold Coast Apartments put Don Johnson's wardrobe to shame. It's Australia meets Miami Beach with coastal glamour that celebrates clean lines and dramatic verticality.



JOURNEY BEYOND GOLD PREMIUM CARRIAGES **WOODS BAGOT**

📷 *Nicole England*

These carriages convey the beauty and romance long associated with slow travel, but with a design response that is deeply contextual to the history and topography of Australia. Their design restores the glamour of transcontinental rail journeys with an interior that captures a genuine sense of place.



HAMILTON HOUSE **LAUREN EGAN INTERIOR DECORATION**

📷 *Glenn Hester*

With the freedom to 'go for it' with colour and texture, a bold palette is a key focus of this home. Deep blues, plums and warm straw tones are carried throughout the spaces, while textures that invite touch give a gentle tactility to each room.



KALEIDOSCOPE **SWEE DESIGN**

📷 *Shannon McGrath*

Kaleidoscope embodies the dynamic synergy of contemporary art, innovative design and artisanal craftsmanship. Embracing the bold and unexpected, sculptural forms and vibrant colour transform this Edwardian home into a contemporary living canvas. The result is a home that is dynamic, playful and delightfully whimsical.



HOUSE OF FORTUNE **DEAN DYSON ARCHITECTS**

📷 *Tatjana Plitt*

Unveiling the soul of a Victorian terrace, House of Fortune restores heritage while embracing innovation. Light-filled courtyards and flexible spaces breathe new life into this once dark, damp home. Memories of Collingwood's past ignite a dialogue between history and modern living, creating a haven for family connection and community engagement.



MALVERN RESIDENCE III **STUDIO TATE**

📷 *Anson Smart*

Malvern Residence III is an uplifting family home with strong connections to its leafy Malvern landscape. Studio Tate has used colour in a clever way to create a warm, textural and nurturing home for a growing family, and establish a sense of intimacy, comfort and luxury within its open floorplan.



MARSDEN PARK CARE COMMUNITY
STUDIO M COLLECTIVE
📷 Arin Ozdemir

Studio M Collective has curated beautiful living spaces in a modern yet homely environment for the Marsden Park Care Community, steeped in a philosophy that supports meaning and purpose for residents.



PALM FROND RETREAT **HUGH-JONES MACKINTOSH**
📷 Prue Ruscoe

This home integrates with the natural landscape, offering breathtaking views of the ocean and surrounding greenery from every level. The intricate beauty of a palm frond served as inspiration for this home, which reflects its curves and straight lines.



POTRERO HILL PAVILION **BROOKE AITKEN DESIGN**
📷 Jonathan Cohen

Transformed into a serene Japanese-inspired haven, this home captivates with vibrant hues, striking timber accents, diverse metal elements and textured furnishings. This introduces an ambiance that seamlessly combines cultural influences with contemporary design.



MIXOLOGY APARTMENT **BRENDAN WONG DESIGN**
📷 Maree Homer

Brendan Wong Design poured its trademark blend of surprising delights into this vivacious 1930s apartment renovation. The clients sought a "jewel box" city bolt hole, which set inspiration swirling around gemstones and cocktails. Bold ingredients from enduring style eras were curated to capture a distinct Sydney flavour and irreverent sensibility.



PAPPA FLOCK **ELVINTAN DESIGN**
📷 Andrew Worssam

Curved edges meet linear nostalgia in Pappa Flock designed by Elvin Tan. Exploring the energetic essence of a 1990s diner with bold wall graphics, patterned tiles and dynamic menus, this is not your common chook chophouse. It is cultivated for a uniquely cosy dining escape that conflates style and spacial practicality.



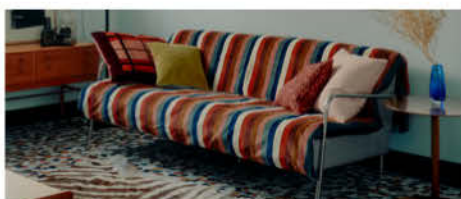
ROYAL HOBART HOSPITAL LIVERPOOL CLINICS **POP ARCHITECTURE PTY LTD**
📷 Willem-Dirk du Toit

The big IDEA for this ambulatory healthcare facility is to put patients at ease by creating an environment which is intuitive to navigate. A complex program, health standards and the limitations of an existing commercial building are carefully coordinated to facilitate expansive views that support passive wayfinding alongside strategic colour cues.



NEWSTEAD APARTMENT **PARTRIDGE DANIELS**
📷 Tom Ferguson

Newstead Apartment is a crafted family home that's different from the commercial surrounds, and building it sits atop. Rich in colour and texture, the penthouse is cocooned in verdant greenery.



PETITE RETREAT **JULIA.COX.CO.**
📷 Pier Carthew

Petite Retreat is a small, top-floor escape in a mid-century modern apartment building in Melbourne, Australia. After decades of white, it was time for a surprise - a strong yet subtle blend of colour and texture. Practical escapism with an international flavour.



RS HOUSE **WILLIAMS BURTON LEOPARDI**
📷 Caroline Cameron

The RS House, designed by Williams Burton Leopardi with interior design by Caroline Cameron, is a residential project known for its innovative architectural approach and distinctive interior aesthetics. Located in Adelaide, South Australia, it showcases contemporary design principles and an extensive art collection.



RUDE TO STARE **STATE OF KIN**

📷 *Jack Lovel*

Rude to Stare is a forward-thinking lingerie destination that helps its clients express confidence. State of Kin designed an experience for its new Claremont store that would leave a lasting impression, using tonal hues, undulating shapes and contrasting textures.



SELBY AURA **PLACEMENT**

📷 *Tom Ross*

This imaginative home nestled in the Dandenong Ranges blends arts and crafts and Memphis architecture, redefining entry and living spaces through framed portals for scenic views and functional zoning. Bold colours and patterns complement bespoke joinery and custom furniture, creating a vibrantly personalised living space for a bustling family.



TERRACE HOUSE MIRAGE **ALACAMI ARCHITECTURE**

📷 *David Wheeler*

This house is a mirage among Chippendale's Victorian terraces. Its design adapts this terrace to the Australian outdoor way of living and offers replicable solutions for other terrace houses. This conceptual architectural statement questions the boundaries of space and introduces fantasy.



THE QUARRY **A NEW LEGACY**

📷 *Brendon Cleaver*

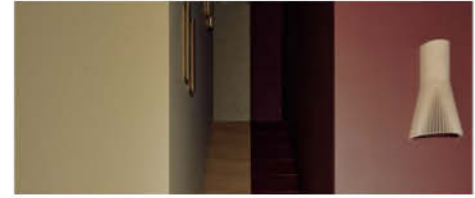
The Quarry is a residential development located in a former granite quarry in Keperra, Brisbane. A New Legacy was engaged by Frasers Property Australia to design an interior space within the two architectural pavilions that enhanced the customer sales experience and expressed the overall project story of regeneration.



TOORAK RESIDENCE **JACK FUGARO**

📷 *Peter Clarke*

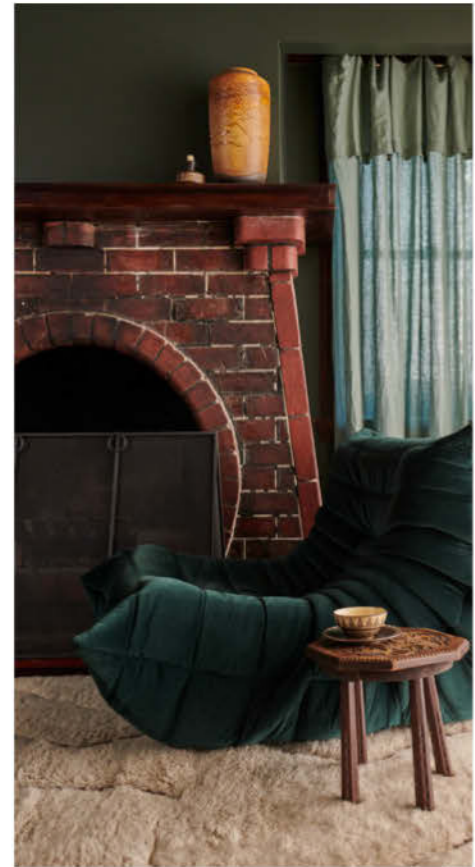
Nestled amongst one of Melbourne's leafy suburbs, Toorak Residence celebrates traditional living with a touch of glamour. The exterior's classic composition follows through into the interiors. The design focuses on individually tailored spaces defined by colour, with a rich and tactile material pallet.



UPTURNED **WITHOUT STUDIO**

📷 *Annika Kafkaloudis*

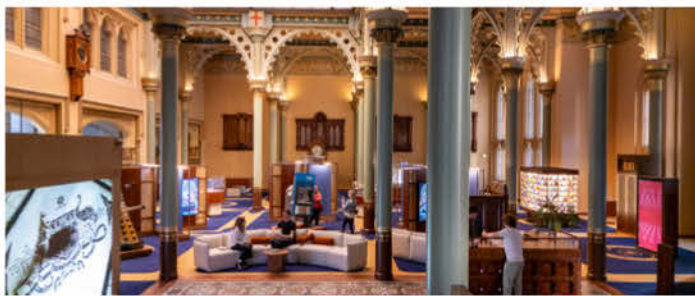
Upturned is the office of Without Studio and Melbourne showroom of Fred International. They named the project 'Upturned' in reference to the lantern ceiling, a feature which gives visitors to the space the impression of walking into the belly of a tall ship that's been tipped upside down.



VON LEACH RESIDENCE **AMELDA WILDE INTERIOR DESIGN**

📷 *Cricket Saleh*

Designed for legacy and preservation, Von Leach Residence compliments and amplifies the existing fairy tale atmosphere of a Californian Bungalow, with antithetical play and subtle arts and crafts reinvention. Palpable colour saturation and varied dosages rouses surprise and drama, leaning into the allure and magnetism of the past and present chronicle.



ANZ BANKING MUSEUM **FOOLSCAP STUDIO**

📷 *Joe Vittorio*

Foolscap Studio has reimagined the ANZ Gothic Bank's interior to incorporate a specialist hub and a Banking Museum showcasing ANZ's rich history. The design and restoration returns the significant heritage interior to its former glory, celebrating the interior's ornate heritage while creating a welcoming public space for all to experience.



AURORA PLACE **COX ARCHITECTURE**

📷 *Nicole England*

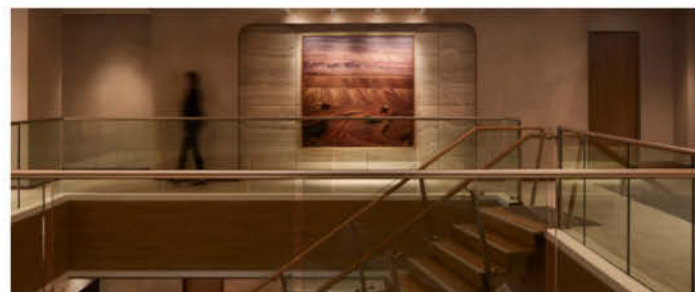
Originally designed by Renzo Piano, the iconic bones of the space have been retained, namely the terracotta façade and astral black stone floor which emphasise the connection between the building exterior and surrounding urban realm. Existing timber materials were salvaged and recycled minimising the carbon footprint of the refurbishment.



ART GALLERY OF NSW LIBRARY AND MEMBERS LOUNGE **TONKIN ZULAIKHA GREER**

📷 *Cieran Murphy*

The Project encompasses the refurbishment of much of Lower Level 3 of the 1988 wing of the Art Gallery of NSW, to provide a Library, Children's Library and Art Archive and a new Members' Lounge, as well as the enlargement of the foyer to the Domain Theatre, and support spaces.



BHP MELBOURNE **WOODS BAGOT**

📷 *Sharyn Cairns*

BHP Melbourne is a forward-looking workplace that demonstrates commitment to their people, sustainability, and the future. Dispersed over two-and-a-half interconnected workfloors, Melbourne is the global headquarters for BHP. Diverse work typologies support employees in creating their workday, while the Business Lounge and Café on ground maximises flexibility and functionality.



ASX LISTED COMPANY **DAVENPORT CAMPBELL**

📷 *Nicole England*

With an ethos centred around the circular economy, the workplace for this ASX listed supply chain company uses sustainable materials in thoughtful ways to reduce environmental impact. This rejuvenating workplace showcases the beauty and efficiency of sustainable materials and expresses the values of our client's vision through the design.



BILLY COLLECTION **TAIT WITH ADAM GOODRUM**

📷 *Haydn Cattach*

Combining nostalgic reflection and play, the Billy Collection is the result of rigorous textural and formal experimentation. Designed by Adam Goodrum and the Tait Design Studio, the comprehensive range includes a Chair, Lounger, Sunlounge, Dining Table, Easy Dining Table, Stool and Bar Cart.



BRUNSWICK GALLEY HOUSE **TOPOLOGY STUDIO**

📷 *Thurston Empson*

The design is centred around three key elements, community, coming home & family. Conceptual inspiration for a house wrapped around a galley was drawn from our Clients experiences when they lived on board a narrowboat in the UK. Every aspect of the boat's interior was considered, everything had its place.



CHEVRON AUSTRALIA HQ **GENSLER**

📷 *Dion Robeson*

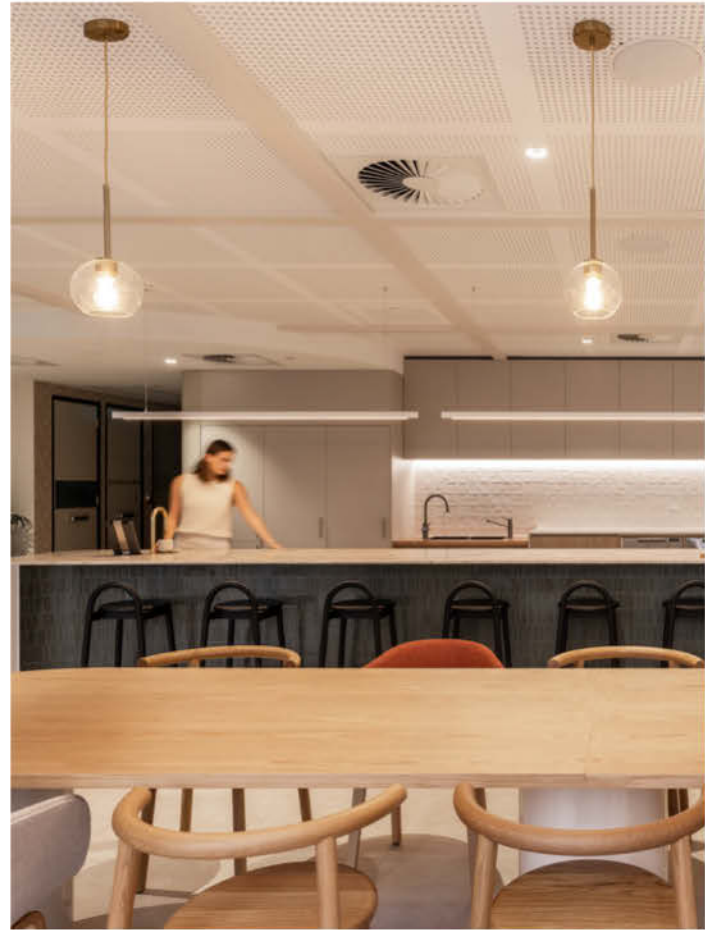
Nestled within Elizabeth Quay, Chevron Australia's headquarters embarked on a quest to unite its workforce through a design centred around health, wellness, and indigenous heritage. By seamlessly integrating nature, local culture, and human-centric spaces, the design team created a space that honours the land's heritage, fostering shared purpose and belonging.



70 GEORGE STREET, COX SYDNEY STUDIO **COX ARCHITECTURE**

📷 *Nicole England*

COX Architecture's new Sydney studio sits within the Metcalfe Bond Stores, 70 George Street in Tallawoladah. Doing more with less and balancing the poetic with pragmatic, we created a sustainable studio that delivers on our project pillars; sustainability, collaboration and conservation.



CROMWELL PROPERTY GROUP GLOBAL HEAD OFFICE **GRAY PUKSAND**

📷 *Tanika Blair*

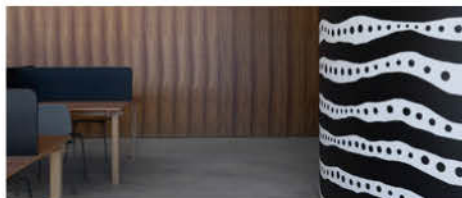
The "Cromwell Lifestyle" concept transforms Cromwell Property Group's Global Head Office into a dynamic, emotionally engaging workspace. Inspired by Queensland's relaxed lifestyle, the design connects people, spaces, and technology, promoting community, wellbeing, and learning while balancing comfort, sustainability, and inclusivity to enhance productivity and a sense of belonging.



HOUSE LUPE **LINTEL STUDIO FOR ARCHITECTURE**

📷 *Luc Rémond*

Once an inward-looking cottage plagued by its bursting footprint, House Lupe is composed around simple moments for contemplation. The project frames uncomplicated views to street-side and neighbouring planting while maintaining necessary inner-city privacy. Its carefully placed openings introduce an abundance of daylight without exposing the interior to the baking sun.



MURRAN - FIRST NATIONS BUSINESS, RETAIL AND ARTS HUB **DAWN ARCHITECTURE**
📷 *Earl Carter*

Murran is a First Nations business, retail and arts hub located on Wadawurrung Country in Geelong, Victoria. Led by not-for-profit organisation Ngarrimili, Murran provides the First Nations and the wider community with opportunities to engage in business, culture and learning.



PARK STREET BY MILIEU **MILIEU**
📷 *Ben Moynihan*

Park Street saw a light touch retro-fit of an apartment that was at the end of its practical life, and tailored the design and layout to meet the needs of modern-day life. With sustainability and community in mind, this approach challenges the status quo, breathing new life into old bones.



ROYAL MELBOURNE HOSPITAL - FUTURES **GRAY PUKSAND**
📷 *Nicole England*

Royal Melbourne Hospital, Futures, encompasses 7 floors of office and clinical spaces. The 'Humanity with Purpose' design concept reflects RMH's core values: "People First," "Lead with Kindness," and "Excellence Together," emphasising compassionate and exceptional care.



NIGHTINGALE MARRICKVILLE **SJB**
📷 *Tom Roe*

Nightingale Marrickville is a collaboration with Fresh Hope Communities and Nightingale Housing. It is the first purpose built affordable build to rent housing project for each. Comprising 54 Teilhaus homes and two commercial tenancies at ground, the project provides an affordable community offering, at 80% of the going market rate.



PROPERTY & DEVELOPMENT NSW, WPCA OFFICE, 50 BELMORE STREET **GROUPGSA**
📷 *Luc Remond*

Property & Development NSW commissioned GroupGSA to conceptualise and deliver a dynamic working hub for the WPCA. The design transformed the office into a vibrant workspace reflective of WPCA's active role in the economic and cultural development of Western Sydney.



WILAM NGARRANG RETROFIT **KENNEDY NOLAN WITH FINDING INFINITY**
📷 *Eve Wilson*

Wilam Ngarrang is a minimal-intervention retrofit of a 1970s apartment block in Fitzroy concentrating on improving thermal performance, extending the life-span of the building and increasing amenity for tenants. Other aims of the project included making places for people which are warm, welcoming and beautiful, in a modest way.



NUDIE JEANS BRISBANE **X+0**
📷 *Andrew Porfyri*

A store designed as a physical manifestation of the Nudie Jeans brand. Featuring custom made sustainable denim tile finish made from old traded-in Nudie jeans and construction waste has been applied to the denim bar and wall fixtures. Integrating circular design solutions, specifying responsibly combined with repurposing were key drivers.



RIVER'S EDGE, UNIVERSITY OF TASMANIA **WARDLE**
📷 *Adam Gibson*

River's Edge is a learning, teaching and research building located at the edge of the lakekeller/North Esk river, set amongst the historic Launceston Railway Workshops at the Inveresk Precinct. River's Edge offers contemporary learning environments and communities of workplace for meaningful exchange between students and university staff.



WSU BANKSTOWN CITY CAMPUS **HDR**
📷 *Ela Glogowska*

The WSU Bankstown City Campus embodies a groundbreaking approach to tertiary education architecture, introducing a hybrid "omniverse" model. The 18-storey structure integrates 32 adaptable learning and research studios, emphasising agnostic and informal learning. Committed to inclusivity and cultural celebration, the design reflects the cultural heritage of the Dharug people.



DESIGN WALL FOR MELBOURNE NOW HASSELL WITH NATIONAL GALLERY OF VICTORIA

📷 *Earl Carter*

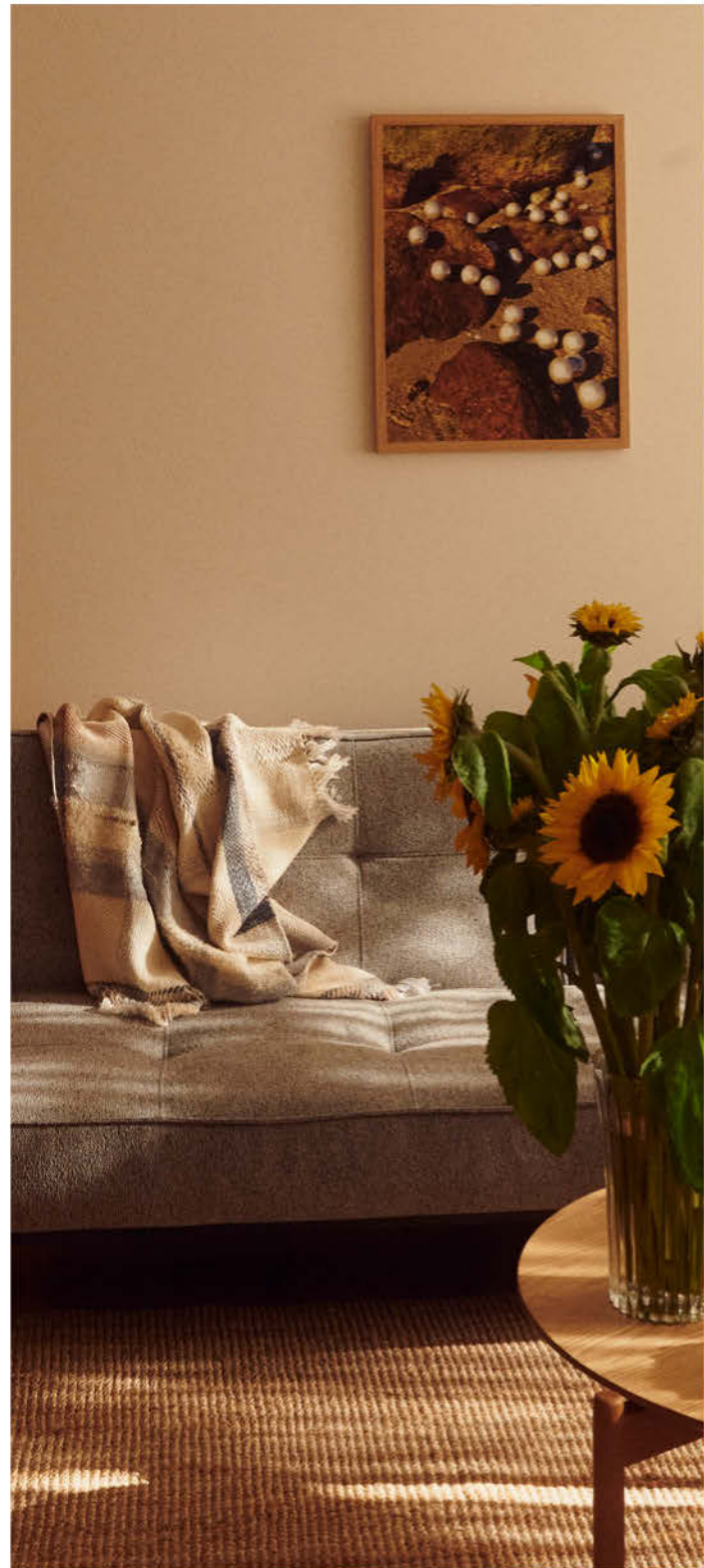
Design Wall for Melbourne Now 2023 championed 25 Victorian design studios, manufacturers and brands that shape our everyday lives. The exhibition design aimed to use the least material for the biggest impact, under the concept of 'spectacle and discovery'. The result was an orderly backdrop showcasing vibrant products displayed en masse, which could be easily disassembled.



OVERLAY: A NEW AUSTRALIAN HERITAGE CJ CORNISH AND LOCKI HUMPHREY

📷 *Sarah Forgie*

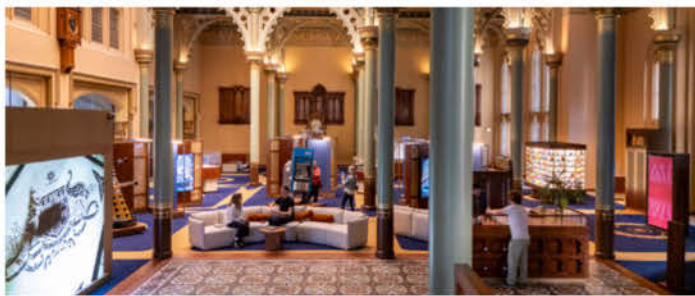
Overlay presents visions of a new Australian heritage through the perspectives of architects, interior and object designers. The exhibition design and accompanying works provide a fresh interpretation of Australian heritage aesthetics, exploring how we can more authentically reflect our climate and context from the inside out.



SOFT CALUM HURLEY AND ANDY TT

📷 *Kayla May Petty-Kook*

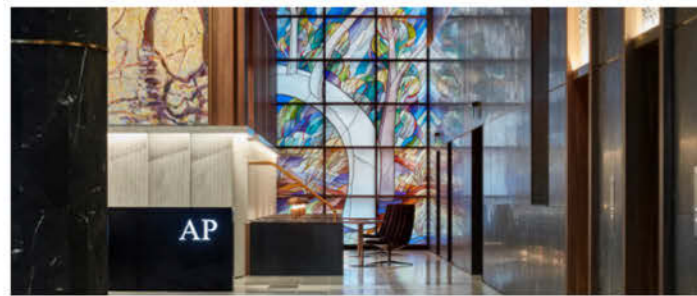
Soft transformed a reimagined Airbnb into a curated gallery of sensory works by 11 Australian designers, as part of Melbourne Design Week. Hosted in Fitzroy, Calum Hurley and Andy TT guided small groups through a redressed house as if it were their own, offering morning tea, afternoon wine and local pastries, encouraging guests to linger and feel at home.



ANZ BANKING MUSEUM **FOOLSCAP STUDIO**

📷 *Joe Vittorio*

ANZ's Gothic Bank in Melbourne CBD has been reimaged to incorporate a specialist hub and a Banking Museum showcasing ANZ's rich history. The design and restoration return the significant heritage interior to its former glory, celebrating its ornate heritage while creating a welcoming public space for visitors and users to experience.



AUSTRALIA PLACE **COX ARCHITECTURE**

📷 *Jack Lovel*

The refurbishment of the Australia Place lobby and forecourt revitalises an existing Perth lobby by celebrating art, light and texture. With strategic furniture selections and joinery additions, the design creates an array of user experiences and bolsters amenity for the tenants in the building above. A beacon within the lobby is the existing Robert Juniper stained-glass window.



ART GALLERY OF NSW LIBRARY AND MEMBERS LOUNGE **TONKIN ZULAIKHA GREER**

📷 *Cieran Murphy*

The refurbishment of lower level 3 of the 1988 wing of the Art Gallery of NSW introduces a library, children's library and art archive, along with a new Members' Lounge. It also expands the foyer to the Domain Theatre and support spaces – nurturing art and community spaces.



MARNKUTYI PARIRNA THEATRE **DETAIL STUDIO**

📷 *David Sievers*

Trinity College's Marnkutiyi Parirna Theatre is a testament to the college's unwavering commitment to 21st-century educational opportunities. Inspired by principles of innovation and creativity, the space redefines the traditional concept of a theatre, providing students and the community with a sophisticated environment for engaging in rich, authentic learning experiences.



AURORA PLACE **COX ARCHITECTURE**

📷 *Nicole England*

The iconic bones of Aurora Place, originally designed by Renzo Piano, are preserved with its terracotta façade and astral black stone floor, respecting the existing architecture and the urban surroundings. The refurbished lobby and forecourt provide purposeful settings in which users can engage, retreat, dwell and dine.



ONENINETY **REZEN STUDIO WITH DONALDSON BOSHARD**

📷 *Jack Lovel*

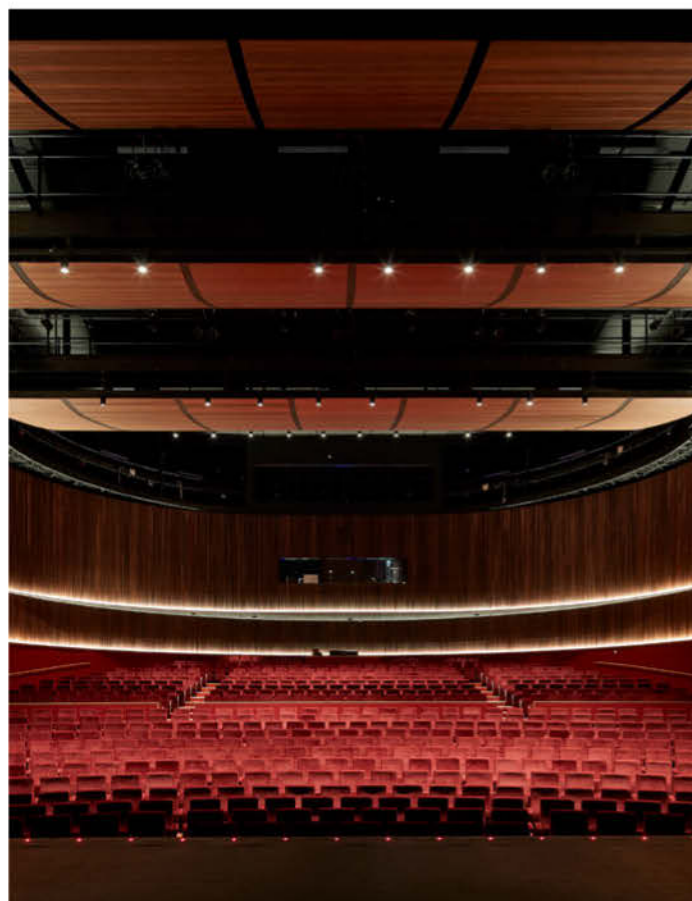
Representing a paradigm shift for the Perth CBD, 190 St Georges Terrace is a departure from the traditional corporate lobby experience. Offering a boutique, club-like atmosphere, this once-forgotten space has been revitalised through a crafted, contextual approach, resulting in a unique and commercially successful corporate hospitality offering.



ST GEORGE'S PERFORMING ARTS CENTRE **KNEELER DESIGN ARCHITECTS**

📷 *Scott Burrows*

The St George's Performing Arts Centre is an adaptive re-use of a heritage-listed Uniting Church located on the campus of St Michael's Grammar School, St Kilda. Through a series of sensitive interventions, the church has been revitalised with a novel purpose while preserving its ecclesiastical nature.



THE ROUND **BKK ARCHITECTS AND KERSTIN THOMPSON ARCHITECTS**

📷 *Shannon McGrath*

The Round is a new cultural hub for the Whitehorse community in Melbourne's east. Welcoming and inspiring, it serves as a place for everyday activities and special events: a premier performance and events facility, and a base for a diverse range of local community and business groups, artists and performers.



THE EMBASSY OF AUSTRALIA, WASHINGTON D.C. **BATES SMART WITH KCCT AS US ARCHITECT OF RECORD**

📷 *Joe Fletcher*

The Australian Embassy in Washington harmonises cultural representation with urban prominence and security considerations in supporting diverse government functions. The embassy's interior echoes the vast Australian landscape, creating a welcoming, recognisable and enduring diplomatic presence in Washington D.C.



THE SQUARE, TERMINAL 1, MELBOURNE AIRPORT **HASELL**

📷 *Earl Carter*

The Square was conceived as a piazza that places the traveller's experience at its heart. Designed with a warm, generous spirit, this public space showcases the retail offerings and provides a place for people to simply enjoy. The 'light ceiling', inspired by 1970s Melbourne Airport, features over 500 individual lightboxes that guide travellers to the departure gates.

EMERGING DESIGNER OF THE YEAR

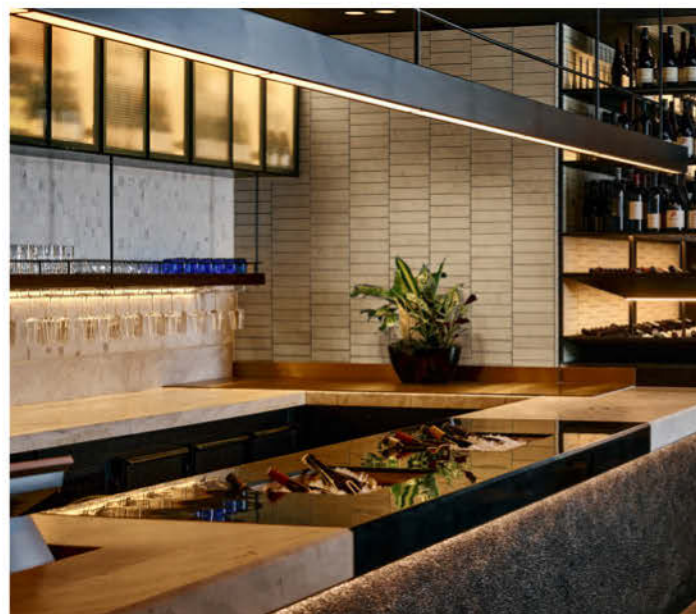
SHORTLIST **idea.** 2024



AWA STUDIO

📷 *Vic Au-Yeung*

Anna Wu established the Sydney- and Melbourne-based architecture practice Awa Studio in 2020. The studio specialises in small-scale residential, retail and custom furniture design. Every project has a strong and unique concept realised through careful architectural language and custom details. Awa Studio believes that creative design can bring joy, sanctuary and surprise.



KARAVASIL ARCHITECTS

📷 *Peter Dillon*

Led by Vicki Karavasil and Georgina Karavasil Papargiris, Karavasil Architects in Melbourne specialises in architecture and interior design. The studio prioritises people-centric design, crafting custom environments that resonate with inhabitants rather than adhering to a signature style. Employing a rigorous procedural-based methodology, it blends diverse influences to create distinctive outcomes.



MCCLUSKEY STUDIO

📷 *Timothy Kaye*

Led by director Kate McCluskey, McCluskey Studio is a Melbourne-based interior architecture practice that services the residential, commercial, hospitality and workplace sectors. Logical spatial sequencing and a confident use of colour, form and materiality define its work, underpinned by an international perspective and deep reverence for design history.





SE DÉA

📷 *Dave Wheeler*

Interior design studio SE DÉA was established in 2020 to enhance the experience of home and sanctuary. Now based in Paddington, Sydney, the studio follows a deeply personal and collaborative design process. SE DÉA's designers seek to create beautifully layered and effortlessly sophisticated spaces, with palettes rich in texture and tactility.



STUDIO—LIU

📷 *Timothy Kaye*

STUDIO—LIU is a boutique Sydney-based interior design studio founded by Louise Liu, who has 15 years of experience working at interior design studios in Australia and Hong Kong. Founded in 2020, STUDIO—LIU is committed to sculpting enduring interiors with a refined sensibility through thoughtful detailing, bespoke joinery, and curated furniture and lighting.



SOME STUDIO

📷 *Pablo Veiga*

Some Studio is an interior architecture and creative practice based in Surry Hills, Sydney that is increasingly active in residential, workplace, hospitality and retail sectors. Co-founded in 2020 by Samantha Wardle and Hady Anboussi, the studio is dedicated to understanding its clients, offering an undefined and diverse approach and tailored solutions.

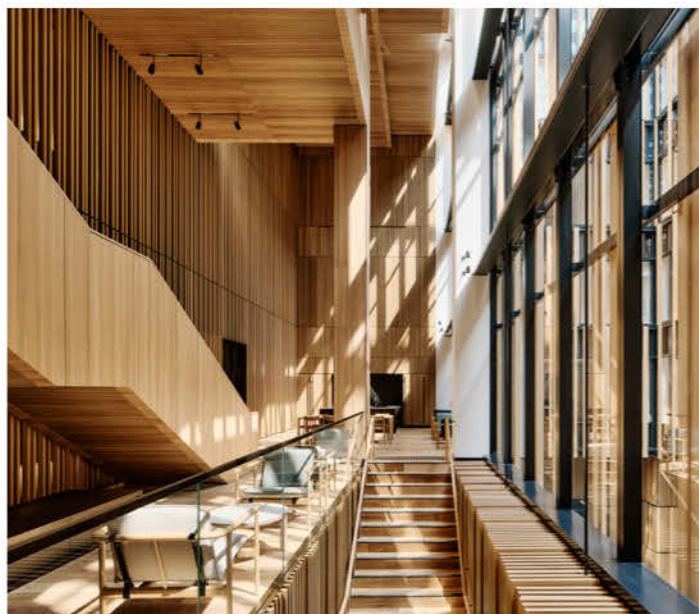


STUDIO SHAND

📷 *Traianos Pakiounakis*

Studio Shand was established in 2020 as an architecture and art studio. Since then, the studio has completed over 50 projects spanning single residential and commercial architecture, as well as object design for private and retail clients, and sculpture for public display. This cohesive body of work demonstrates fine-grain detailing and quirk borne from a love of making.

DESIGNER OF THE YEAR



BATES SMART

📷 *Joe Fletcher*

Bates Smart is a city-making design practice that combines architecture, interior design and urban design to create places and spaces that improve people's lives. Its ambition is to transform future cities by leveraging the best qualities of municipal spaces, driven by a strong commitment to quality and permanence.



BRAHMAN PERERA

📷 *Tom Ferguson*

Brahman Perera worked in renowned studios Hecker Guthrie and Fiona Lynch before practising as a sole studio. The use of bespoke, crafted elements is central to Perera's practice, with each project combining works by established and up-and-coming makers. His pledge to personal expression is evident in his experimental lighting and textile designs, imbuing his projects with unique character, sentiment and authenticity.



CERA STRIBLEY

📷 *Martina Gemmola*

Passionate about creating enduring spaces, Cera Stribley is inspired by people's stories, history and diverse experiences which justifies its credo, 'We design by dialogue'. This dedication feeds into the work it does in residential, public spaces and commercial development, as well as in masterplanning and adaptive re-use heritage projects.



COX ARCHITECTURE

📷 *Nicole England*

COX is a design-focused contemporary architectural practice with studios in every major Australian city and a history spanning 60 years. COX focuses on structure, craft, art and nature – interpreting each principle for the project at hand. Every project is approached with a ‘total design’ mindset.



REZEN STUDIO

📷 *Jack Lovel*

Rezen Studio is an award-winning boutique that creates enriching environments to enhance wellbeing. With expertise in commercial and residential architecture and interiors, its team has a vision for authentic expression and calm spaces that exist for the people who design, build and inhabit them.



HASELL

📷 *Rusty Crawshaw*

Connecting insight with creativity, Hassell's values are steeped in innovation and resilience to create architecture, landscape architecture, interior design and urban design that ensures a better future for all. It strives to build a more inclusive, sustainable future for communities and create a more socially and ecologically resilient world.



STUDIO TATE

📷 *Sharyn Cairns*

Studio Tate comprises agile, committed designers known for their adaptable skill sets. With a collaborative, creative and pragmatic approach, they craft interiors that deeply connect with users. Studio Tate's talented team excels across diverse projects, scales and budgets, delivering original designs aligned with strategic goals and a commitment to ‘democratising good design’.

**GOLD MEDAL 2023**

ADAM GOODRUM

📷 *Photos supplied by Adam Goodrum*

The IDEA Gold Medal is the most prestigious award at the Interior Design Excellence Awards, and is given in recognition of those practitioners who have made an influential and enduring contribution to Australian design culture throughout a career. Last year's recipient, Adam Goodrum, is an iconoclast of Australian design, recognised for his outstanding innovation in his field. His dedication to expanding design's potential and his ability to marry form and function, together with his commitment to sustainability, made Goodrum a most-deserving IDEA Gold Medal winner.




WHERE ART MEETS ARCHITECTURE


GRID GLASS WINDOW WITH AXOLOTL + NINA MAYA

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LAUFEN

◆ SaphirKeramik



LAUFEN 1892 | SWITZERLAND

THE NEW CLASSIC
Design by Marcel Wanders

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