

Upfront

First Place

The "Sia" chair by Tom Fereday – "sia" meaning movement in Hindi – is named for its unique adjustable backrest. Slim, stackable and created with comfort in mind, the design is constructed of a minimal stainless steel frame to support its lovely timber elements and, using the natural flex of the frame, the backrest is simply press fit to allow for easy shipping volume, recycling and repair. The "Sia" chair was the winner of the 2017 Mercedes-Benz Design Award; it will be developed with the help of Cult and launched with Nau Design.

naudesign.com.au
tomfereday.com



Understated

Bringing a touch of visual texture to any space, the new handmade ceramic "Wall Hook" by Anchor Ceramics provides a warm and grounding accent to any home. The hook comes in three heights and glaze finishes and is designed to bring attention to the small details that compose the milieu of internal spaces.

anchorceramics.com



Nature's Own

We love Onetwotree's "My Treasure Board". Beautifully cut in the shape of Australia, it has five separate shelf inserts that cleverly lock together and is made of sustainable wood.

onetwotree.com.au

Connect More

The Uashmama "Luxe Laundry Bag" isn't just pretty, it's sustainable too. Made from a cultivated fibre in Italy, each individual bag is easily washable and has a press-stud interlocking system that allows you to attach as many bags together as you like.

uashmama.com.au



Shapely

Simple yet bold "Cubitt" is the table that you have been looking for. A collaboration between Barnaby Lane and Felix Furniture in Melbourne, the piece has a powder-coated steel frame topped with premium birch plywood.

barnabylane.com.au



Silence is Golden

ISM's "Teamwork" pendant is stunning. With no visible fixings, the curved downlight has a smooth, endless quality that exceeds its compact shape and immediately draws the eye. The light also combines the latest LED technology with sound-absorbing material to reduce ambient noise.

ismobjects.com.au

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Safe Bet

Koskela is easily one of the best places to find beautifully made Australian furniture and the "Bamboo Cloche Pendant" is just another perfect example of this. Designed to add warmth and texture to a room, the sculptural form gently diffuses the light and is entirely cost effective.

koskela.com.au



Just Right

The side and coffee tables recently added to DesignByThem's "Baker" collection are a lovely study in how simple structures, complemented by gentle curves, can create modest but timeless furniture.

designbythem.com

Juxtaposition

A collaboration between Lilly Buttrose and Rhys Cooper, the "Scroll" stool is a blend of traditional and contemporary processes consisting of a handwoven cotton seat pad and a soap-finished American oak frame. Lovely.

rhyscooper.com.au
lillybuttrose.com



Future Forward

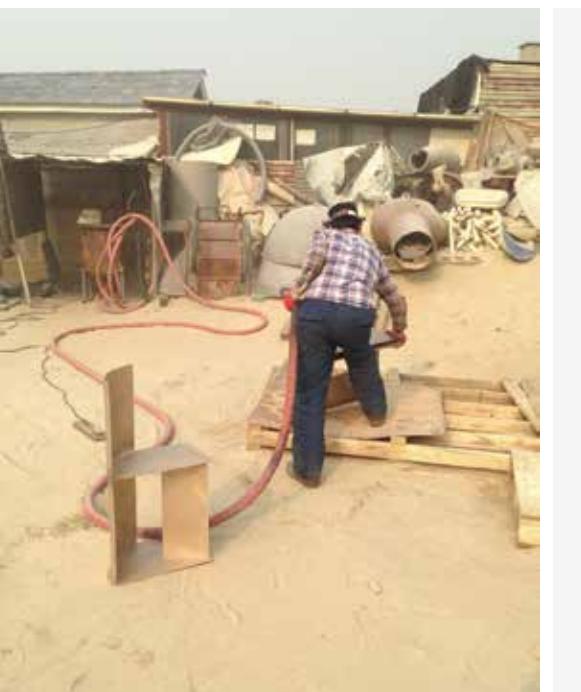
The Sydney Design Festival has always been a beacon of challenging and intriguing works but this year they've truly turned it up a notch. Presented by the Museum of Applied Arts and Sciences (MAAS), the 2018 iteration of the festival is the first in a new collaborative format that sees event organisers, practitioners and the community around them respond to a theme of "Call to Action" through a series of events and activations.

There are plenty of fantastic things to do and see but our top pick for this year is housed within MAAS' own Powerhouse Museum. Common Good explores design-led responses to social, ethical and environmental challenges by a new generation of socially engaged designers. The exhibition uses five themes to explore important issues around housing affordability, waste management, population pressure and tech obsession through the lens of contemporary design from the Asia Pacific region.

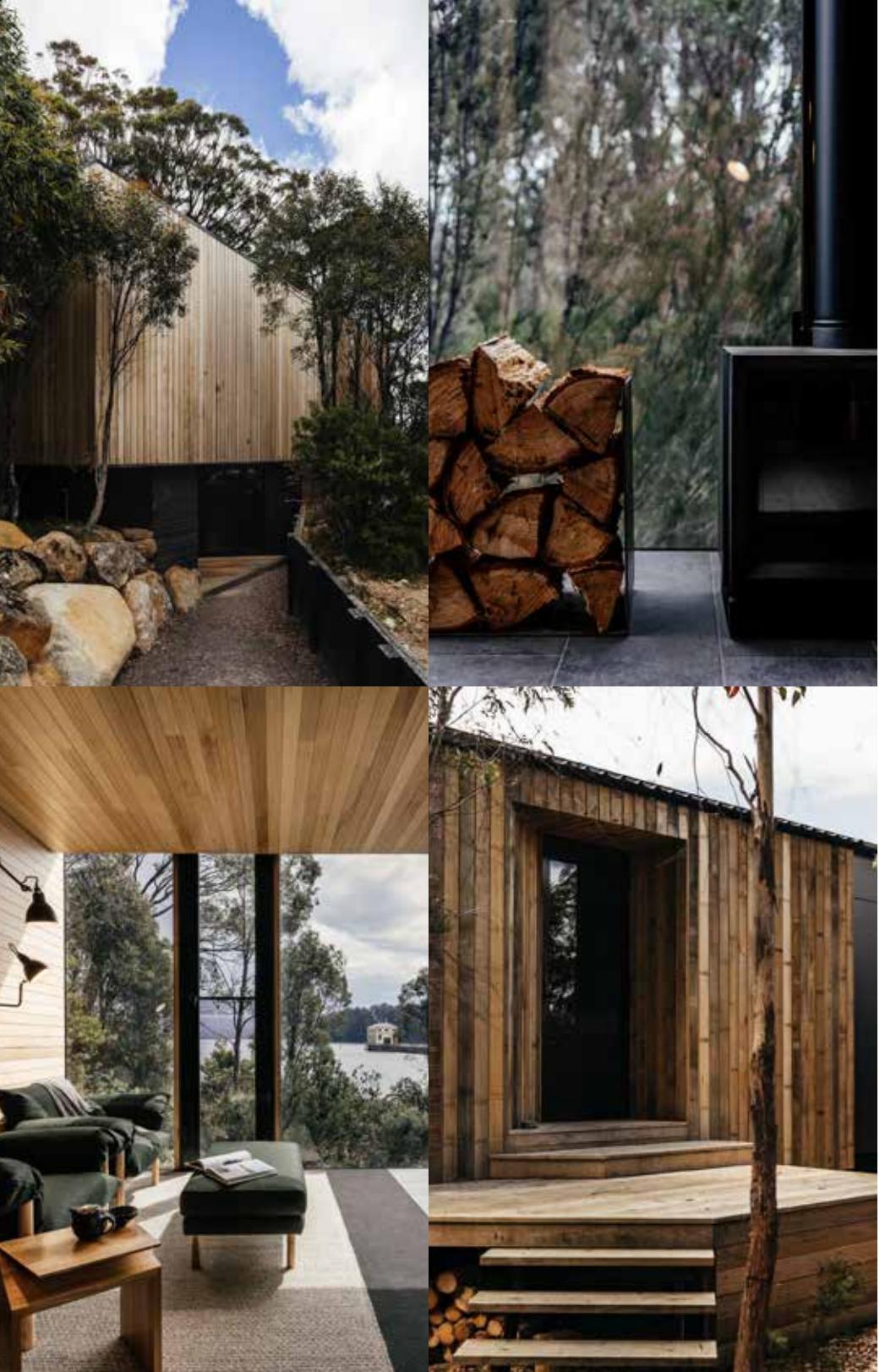
First and foremost on our radar is Life Cycles by award-winning Japanese designers, AMAM. In 2012, two hundred and eighty-eight million tons of plastic was produced worldwide, and more than 36 per cent of materials used for packaging were plastic. It was this that motivated AMAM to take a deep dive into the world of non-biodegradable plastics and investigate how such widely used and damaging materials can be replaced. Their answer? Agar. Traditionally consumed as food in Japan, agar is made up of seaweed – specifically two kinds of red algae, which grow and are harvested worldwide. Life Cycles demonstrates how algae and agar bio-materials can be used in packaging, which could ultimately replace non-biodegradable plastics ingenuity at its finest.

Of the other four themes Return to Craft looks at modern designers collaborating with traditional artisans and manufacturers to bring a technology-driven relevance to crafts like woodworking, enamelware, ceramics and weaving; Design Fictions considers the role of the designer in shaping our future; Connected Experiences explores the intersection of self and technology through an immersive installation where your online behaviour is used to inform a health check on your digital engagement habits; and Community Engagement fully integrated, collaborative design concepts can be used to address social integration and poverty in the face of rapid urbanisation. Impressive.

maas.museum/powerhouse-museum



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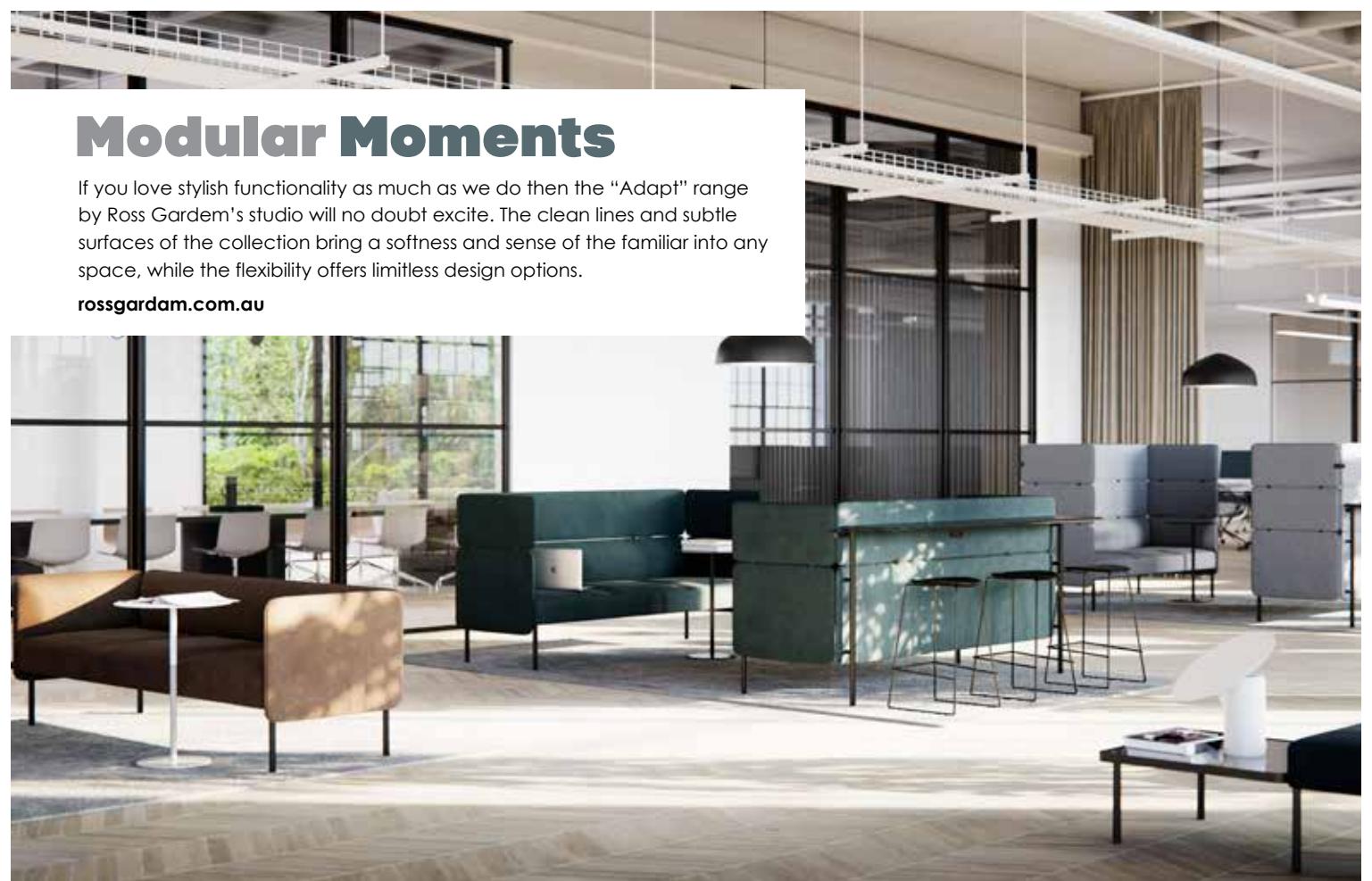
Creature Comforts

The Retreat at Pumphouse Point is nestled into the bush at the edge of Tasmania's World Heritage Lake St Clair. The prefabricated structure, which was partially built off site before being transported to its final spot, is comprised of a metal frame, clad with Tasmanian timbers both externally and internally, while the inside reveals a wonderful mix of textures, materials and locally made furniture. The focus from any internal point is out towards the lake and the Pumphouse hotel. The exception to this is the bathroom; its lack of view creating a cavernous space with a stunning freestanding bath sitting between two voids that allow light to funnel in.

The space features Tasmanian oak furniture including a dining set, floating king bed and "Clipped Wing" side tables produced by Simon Ancher; two stunning handmade ceramic basins with a speckled glaze by Hobart native Lindsey Wherrett; and locally made throws from The Spotted Quoll. It was imperative that the Retreat encapsulated an essence of comfort, so Jaws Architects also acquired two "Wilfred" armchairs by Australian designer Jardan, which are oversized and slouchy, allowing guests to truly relax into the peaceful tranquillity offered by the space. Our bags are already packed.

jawsarchitects.com
pumphousepoint.com.au

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Modular Moments

If you love stylish functionality as much as we do then the "Adapt" range by Ross Gardem's studio will no doubt excite. The clean lines and subtle surfaces of the collection bring a softness and sense of the familiar into any space, while the flexibility offers limitless design options.

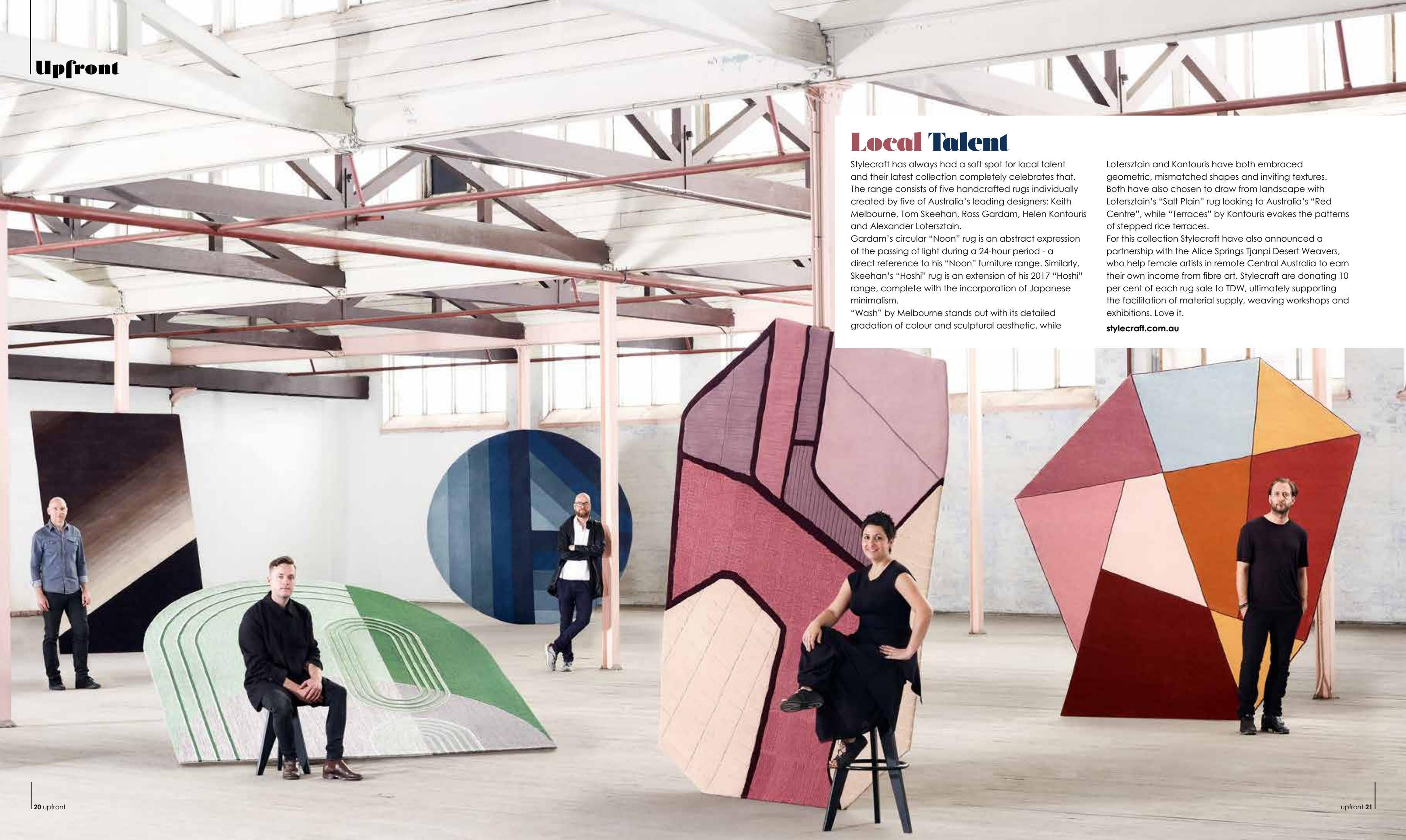
rossgardam.com.au



Durable Art

"Corkabitation" is a collaborative project between dhk architects and Wiid Design. Made from completely recyclable organic dark cork and manufactured in Cape Town, this stunning collection proves that a visually arresting range can be easily created through the use of simple materials, modern design and energy-saving technology. Each piece also includes a handmade element to inject personality into the design.

wiiddesign.co.za
dhk.co.za



Local Talent

Stylecraft has always had a soft spot for local talent and their latest collection completely celebrates that. The range consists of five handcrafted rugs individually created by five of Australia's leading designers: Keith Melbourne, Tom Skeehan, Ross Gardam, Helen Kontouris and Alexander Lotersztain. Gardam's circular "Noon" rug is an abstract expression of the passing of light during a 24-hour period - a direct reference to his "Noon" furniture range. Similarly, Skeehan's "Hoshi" rug is an extension of his 2017 "Hoshi" range, complete with the incorporation of Japanese minimalism.

"Wash" by Melbourne stands out with its detailed gradation of colour and sculptural aesthetic, while

Lotersztain and Kontouris have both embraced geometric, mismatched shapes and inviting textures. Both have also chosen to draw from landscape with Lotersztain's "Salt Plain" rug looking to Australia's "Red Centre", while "Terraces" by Kontouris evokes the patterns of stepped rice terraces.

For this collection Stylecraft have also announced a partnership with the Alice Springs Tjapí Desert Weavers, who help female artists in remote Central Australia to earn their own income from fibre art. Stylecraft are donating 10 per cent of each rug sale to TDW, ultimately supporting the facilitation of material supply, weaving workshops and exhibitions. Love it.

stylecraft.com.au



A Raw Reflection

Setting the scene. According to the Director of IF Architecture, Iva Foschia, that was what their redesign of Melbourne's world-renowned restaurant Attica was all about. Evocative, emotional and thought provoking were their creative watchwords – and it shows. Breaking away from common instincts and diving into a more conceptual approach, the design is an exploration of cooking's most important element: fire and its ability to transform.

The Australian landscape is as prominent in the interior as it is in the food on the menu. Coppery grey drapes streaked with shimmering thread, lampshades of beaten brass, granular grey-flecked Castlemaine granite table tops and textured black carpet reflect

the charred and ashen landscape after a regenerative eucalypt forest burn. In turn, signs of renewal are highlighted through slabs of raw timber for the benches, with the same tones mirrored by the baskets of native hand-woven grass cradling healing bunya bunya seeds placed on each table. Downlights pick up the earthy qualities throughout the design, accentuating smoky greys and hints of sharp red but, most importantly, softly illuminating the small tables on which guests will complete their experience.

All in all the feeling cast upon the space is one of reverence. Almost as if you're sitting in the eye of a storm – all is quiet, but all is yet to come. A masterpiece.

ifarchitecture.com.au

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