

NEW GENERATION

MEET SOME OF TODAY'S BRIGHTEST CROP OF DESIGN, ART AND ARCHITECTURE TALENT AS THEY SHARE THEIR HOPES, THOUGHTS AND DREAMS FOR THE FUTURE.

Henry Wilson DESIGNER

For someone who describes his early years as non-academic, Henry Wilson has a decidedly cerebral approach to design. Like many designers his age, Wilson grew up with an environmental conscience built in. For the 30-year-old, sustainability isn't a trend, it's a necessity. "A well-designed product should take care of every part of its environment, from being made to being used to being disposed of," he says. "It should be happening more."

Wilson gained international attention at 27 for his thoughtful reprisals of classic designs, such as a 'LED Anglepoise' lamp with glass shade and low-power light source. The Sydney designer's built-to-last philosophy is coupled with a practice grounded in intelligent reuse. "I try to figure out: is there not a better version already out there? I look at ideas that have gone before me; I think about design as a science. We can move forward at a greater pace if we piggyback on what's been done before."

For more information, visit henrywilson.com.au

Henry Wilson's Rozelle studio is made entirely from discarded shipping containers, in line with his philosophy of ethical reuse. He holds a 'Vide Poche' double-sided coin tray in Gunmetal Bronze, and to his right is his 'A3-joint Mini' table.



Brendan Huntley ARTIST

As one of eight artists invited to exhibit at this year's *Primavera* — the annual Museum of Contemporary Art show that anoints the 'next gen' makers, painters and performers of promise — Brendan Huntley is understandably pumped about putting his 'guys' on show. Or so he calls his cast of lumpy clay pot heads, the upturned vessels imbued with guileless personalities that also present on paper and canvas.

"There is something both exciting and nerve-racking about working a crowd," says the 31-year-old, who champions intuitive simplicity over intrinsic philosophy in sketch, sculpture and song (Huntley fronts the Melbourne punk band Eddy Current Suppression Ring, which scores high on American music website Pitchfork).

"I like 'the guys' looking at me as I create them, then the audience looking at them and me watching them, and seeing what comes of it. Whether painting or performing, I think I am trying to understand the crowd and *not* understand it — just doing what I want and then seeing if it is accepted or not." Thus far, the critical acclaim (Huntley was a sell-out at the 2013 Hong Kong Art Basel), the collection of his work by hallowed institutions (the British Museum included), and the upcoming solo show at Melbourne's Tolarno Galleries suggest 'acceptance' is a sure thing. See *Brendan Huntley from 12 October —9 November*; tolarnogalleries.com; brendanhuntley.com.

Brendan Huntley in his North Melbourne studio. Behind him are his untitled works (2012–2013), oil on linen, courtesy the artist and Tolarno Galleries, Melbourne.

Brodie Vera Wood DESIGNER

Brodie Vera Wood may be a 'newbie' yet to secure a solo show (we first spied her artful constructions in Craft Victoria's 2012 *Fresh* exhibition) but this 22-year-young Melbourne artist has grabbed our attention with seemingly futile bits of furniture that carry sweet critique on designer 'chic' and the traditional hierarchies of creativity — why can't form function as furniture and still be considered art?

"Someone said to me the other day, 'You just need to choose, Brodie, because you have to stick to one thing,'" recounts the cartoon-coloured redhead, whose studies currently swing between a graduate residency at the Victorian College of the Arts and a woodworking course at TAFE. "But that's so ridiculous. Why can't I be the maker of my own career, create a position that doesn't yet exist?" An exponent of multidisciplinary dabbling, Wood, who has been commissioned to create pieces for the Centre of Contemporary Photography and Third Drawer Down, vents a postmodern delight in the decorative that instantly reminds of the Memphis group — that provocative design troupe who upturned the precepts of Modernism and mass manufacture in the 1980s. "A jack-of-all-trades, master of none," she says, scoffing at the old-school axiom. "I hope to be the master of many."

For more information, visit bvve-workshop.tumblr.com.



THIS ARTIST HAS GRABBED OUR ATTENTION WITH SEEMINGLY FUTILE BITS OF FURNITURE THAT CARRY SWEET CRITIQUE ON DESIGNER 'CHIC'

Brodie Vera Wood in her garage workshop in Melbourne, surrounded by artful objects resembling household goods and furnishings, made from spray-painted MDF, plywood and pine.

PHOTOGRAPHER SHARIN CAIRNS PRODUCER/WRITER ANNEMARIE KIELY



Andrew Burns ARCHITECT

Andrew Burns, a Sydney architect who established his eponymous practice at only 28, believes in the power of unique vision. Having worked for the firm Neeson Murett since university, he established Andrew Burns Architects soon after gaining international recognition for Australia House in Japan's Niigata Prefecture in 2012 — a project to rebuild a gallery and studio dedicated to Australian art that had been destroyed in the 2009 tsunami.

This year, Burns's skyward trajectory was recognised when he was awarded the Emerging Architect Prize at the 2013 NSW Architecture Awards. "I have a fairly old-school idea about quality design," he says. "I think that it's led by individuals. There's a certain tier of leading international architects who do large projects, whereas in Australia the large practices are predominantly collaborative. I'd love to see more people push out on their own."

Burns is passionate about architecture that is not only sustainable but artful, and which will contribute to a city's character in the long term. "We talk about sustainability and environmental performance but, to me, what's missing is the durability of buildings," he says. "Good architecture is analogous to an artwork: you don't see many buildings that get to the level of a transformative experience. I think the good ones do, though. And that's the thing to aim for." *For more information, visit andrewburns.net.au.*

PHOTOGRAPHER MICHAEL WEE WRITER DIJANA KUMURDIAN

Dappled light frames Andrew Burns inside Crescent House pavilion, which he designed for the inaugural Fugitive Structures competition at Sydney's Sherman Contemporary Art Foundation.

Tim Phillips ARTIST

For 22-year-old Tim Phillips, the cliché of the struggling arts graduate has been painted over with the tale of his success. The Canberra's subtlety and adroit use of oil paint won him the Brett Whiteley travelling art scholarship, which includes a residency at the Cité Internationale des Arts in Paris next year. "In terms of emerging, I'm not a good person to talk about the struggles," he says. "After graduating from art school I fell into a studio, and six months later I won the Brett Whiteley." Although he has gained attention for his interpretation of traditional still lifes, Phillips started out making digital collages. He says the new generation of artists may turn away from digital media in favour of a more hands-on approach. "For me, all the best art has a real humanity to it. That's one reason I got into still life. Some of us have totally abandoned a lot of digital stuff, and it's all about the 'material' of paint." *For more information, visit artgallery.nsw.gov.au/brett-whiteley-studio.*



Tim Phillips at Brett Whiteley Studio, Surry Hills NSW, with some of his award-winning paintings (clockwise): *Paninaro '95*, *Kings* and *Glass Still Life III*, all 2013, oil on board. Brett Whiteley will be closed until 3 October.



Kelvin Ho ARCHITECT

He may have become one of Australia's most sought-after interior architects, with a portfolio that ranges from Sydney's Mr. Wong restaurant to high-end retailers Belinda and M.J. Bale, but Kelvin Ho of Akin in Sydney, the firm he founded in 2004, does not rest on his laurels. "The most exciting part of my job is also the most challenging, which is looking for innovative ways to resolve a problem," says the 34-year-old. "The challenge now is the exposure to offshore manufacturing. There are less like-minded craftspeople out there."

It's his current work on a resort in the Maldives that has given Ho a greater appreciation for the quality and durability inherent in luxury design. "With a resort, the experience is more drawn out: people spend more time there looking at the details. There's more of a focus on making the finishes to last, hopefully, forever. They don't have to be ripped out and replaced every five years."

As a creative who incorporates the dual disciplines of interior design and architecture into his practice, Ho believes that a collaborative approach will become increasingly common for smaller designers. "Rather than having to outsource to four or five different companies, smaller companies are becoming more agile and collaborating more on projects. And that's the way we like to work: we come together as a team."

For more information, visit akincreative.com.



Architect Kelvin Ho reclines in a 'Wassily' chair in the Surry Hills studio of his rapidly growing practice, Akin.



SIXHANDS TEXTILE DESIGNERS

For Anna Harves and Brianna Pike, the duo behind Sydney's Sixhands, the changing economy and growing market for exclusive prints has been a revelation. After founding the business in 2006 and developing prints for well-known Australian fashion labels, from Quiksilver to Camilla and Marc, the pair realised their drive to innovate might best be expressed through their own collection. Their reworked damasks and vibrant chevrons are available in everything from cushions to woven rugs, all produced locally.

Improved local production channels have allowed them to create more expansive ranges, which are also more adaptable to trends. "It means more experimentation and faster turnaround in styles," says Harves. "People are being much more flamboyant with design because it's not as big a risk." Recently added to the stable of high-end distributor Radford, the pair's creative possibilities now seem endless. "Prints and textiles could be applied to almost anything," says Harves. "The sky's the limit."

For more information, visit sixhands.com.au.

"PRINTS AND TEXTILES COULD BE APPLIED TO ALMOST ANYTHING... THE SKY'S THE LIMIT"

Anna Harves (left) and Brianna Pike surrounded by their unique prints — on cushions, wallpaper and an ottoman upholstered in 'Chevy Chase Candy Store' fabric — at their studio in Sydney's Redfern.

PHOTOGRAPHERS ADAM KNOTT (KELVIN HO) MICHAEL WEE (SIXHANDS) WRITER DIJANA KUMURDIAN

March Studio ARCHITECTS

Our first interface with the ingenuity of Melbourne-based March Studio — the seven-year-old architecture practice spearheaded by 30-something architect Rodney Eggleston and his French-born, graphic designer partner Anne-Laure Cavigneaux — came courtesy of Aesop. Commissioned by the skincare company to invest the brand's intellectual rigour and purist ethos into a few radical retail fit-outs, March Studio proved that parsimony (read: cardboard boxes, empty bottles and string) could have stunning impact when set in the right design hands. By cross-pollinating handmade craft with computer-aided design in strong gestural statements that rely on the repetition of single, simple elements, March Studio stands alone, according to Eggleston, for its investigation of common materials that are uncommon to the building industry. "We push the boundaries of what they can do," he says, citing residential and retail projects from Paris to Prahran.

Their most recent statement is writ large across star chef George Calombaris's Gazi — a no-frills, street-style Greek eatery set in the former Press Club restaurant in Melbourne's CBD. It features an undulating ceiling of up-turned terracotta pots, proving a little magic can be made when prosaic props are put on an overlooked plane. *For more information, visit marchstudio.com.au.*

Anne-Laure Cavigneaux and Rodney Eggleston of March Studio. Behind them is their mesmerising installation in Melbourne's Gazi restaurant, featuring some 4000 upturned terracotta pots.

NEW GENERATION

Katy Svalbe and Yasmine Ghoniem at the MCA. The pair named their venture after the ancient trade route used for transporting amber from the Baltic to the Mediterranean sea.

Amber Road INTERIOR DESIGNER & LANDSCAPE ARCHITECT

Despite spending few of their formative years in the same country, half-sisters Katy Svalbe (left), and Yasmine Ghoniem always dreamed they'd start a business together. "We spent our childhood in different countries. I was in Kuwait, and Katy was in Western Australia and Sydney," says Ghoniem. "She studied landscape architecture and I was finishing my degree in interior design: it was always our dream to build an empire."

Operating on both a residential and commercial level, their practice, Amber Road on Sydney's North Shore, focuses on merging their disciplines in a holistic approach that brings the outdoors into the living space. "We work as a team," says Svalbe. "It's only once we get to the details that we work separately."

Always mindful of the environment, the pair anticipates a push toward communal living. "Although people think they're more connected than in the past, in reality there's a huge disconnect between people and place, and between what we create and the waste it generates," says Svalbe. "In the end, it comes down to a need for more portable, flexible, compact designs that allow for a better connection between neighbours."

For more information, visit amberroaddesign.com.au.

PHOTOGRAPHERS: FRENCHY (AMBER ROAD), SHARYN CAIRNS (MARCH STUDIO), WRITER: DJANA KUMURDIAN



Miranda Skoczek at her Melbourne studio, in front of a work-in-progress from her upcoming show, *Historical Panorama*.

Miranda Skoczek ARTIST

Belonging to a growing swell of art-schooled painters who don't abide by the proposition that ideas should take precedence over aesthetic articulation, Miranda Skoczek unashamedly revels in image-making that is unburdened by intellectualism. "I've grown up in an image-saturated society and I just enjoy putting incongruous things together in a harmonious and, hopefully, beautiful way," says the Melbourne artist, whose dress and studio decoration suggest that her play with disparate patterns, prints and motifs is an all-consuming pursuit. "I do like referencing high and low art, sampling the decorative iconographies of ancient Egypt and Greece and mixing them with images of Australia in a contemporary context."

Like many of her peers now pouring hours into pure process, she defiantly rejects the notion that good work must have the gravitas of theory, adding that her realist animals, fleshed out in geometrically abstracted colour fields, offer a much-needed antidote to the 24/7 soak of media's 'horrible' imagery. "Yes, a pickled shark, à la Damien Hirst, might say more about pain and capitalist power," she says, finishing work for her November show at Edwina Corlette Gallery in Brisbane, "but who wants primordial fear flashing its conceptual teeth in the private sanctuary of home?" See *Miranda Skoczek* from 12–30 November; edwinacorlette.com; mirandaskoczek.com.

JAMES RUSSELL ARCHITECT

"The nice thing about practising architecture in Brisbane is the fostering across the generations, and the great dialogue that goes on between practices," says architect James Russell. "I'm one of the younger generation that looks with respect at older practitioners who have been working beautifully for a long time — they are my mentors and my competitors and we learn from one another."

Russell's buildings are marked by their extraordinary engagement with the outdoors. Walls often come in the form of curtains or screens, and a central grassed courtyard is the focus. There is a sense of holiday fun about them, and a celebratory embracing of sunshine, rain and moonlight. He won two Australian Institute of Architects state awards for residential projects this year.

"I'm a Modernist at heart," he says, "but in all my projects, the provision of a protected outdoor space where people can engage socially is the most desirable outcome." The future for the profession is bright, he says, and he feels lucky to be part of a city that has "such enthusiastic collaboration".

For more information, visit jrarch.com.au.



James Russell at his Dornoch Terrace home, an ongoing project, in front of a work by graffiti artist Sofles (sofles.com).



Designer Blainey North at one of her past interiors projects, Sydney.

BLAINEY NORTH INTERIOR DESIGNER

Before even finishing her degree in architecture at the University of Sydney, Blainey North had set up her own design studio. Thirteen years on, hers is a burgeoning business, employing 14 staff internationally, all working on the high-end commercial and residential interiors for which she has become known.

"The bulk of our work is five-star hotel interiors," says North, who has also designed and manufactured her own line of glamorous Deco-inspired furniture and lighting. The level of detail sets the pieces apart and this is a quality the Sydney-born designer brings to every project, big or small.

"My design philosophy is to always have a great concept and follow it through in every detail," says North. With her furniture currently available in Sydney, there are plans for a flagship showroom in Melbourne and new stockists confirmed for both London and Moscow.

"Technology now allows us to be international while staying in our home country, so I hope that leads to more Australian designers being recognised on a global level," says North, who, with offices in London and New York and ongoing work in New York and Los Angeles, is well on her way.

For more information, visit blaineynorth.com.

"FOR ME, PAINTING AND FLORAL DESIGN ARE INTERWOVEN ASPECTS OF THE ONE ART PRACTICE"



Morgan Allender carries a bouquet of Australian-grown peonies, one of her favourite flowers.

Morgan Allender FLORAL DESIGNER

While floristry and fine art are a combination seldom seen, Adelaide floral designer and painter Morgan Allender has turned the coupling into a vibrant career — her moody, nostalgic paintings revealing a refined aesthetic sensibility. Initially inspired by her parents' passions (her father runs native plant nurseries, her mother is a painter), the 31-year-old has created her own niche through a blend of private and commercial floral design, fine-art oil painting and a new store called The Tenth Meadow (opening in September). "For me, painting and floral design are interwoven aspects of the one art practice," says Allender. "They inform and inspire each other."

Believing that quality products and the symbolic depth of flowers will continue to be valued, Allender suggests independent designers such as herself will only flourish in the future. "There is a movement in floristry towards a wilder, more unstructured style, letting the flowers move freely, similar to how they look in the garden," says Allender. "I predict that as more traditional floristry companies go online, independent designers will set up boutique floral design houses with an artistic emphasis and a demand for local, seasonal product, where people can engage with nature."

For more information, visit tenthmeadow.com.

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PHOTOGRAPHERS: ALICIA TAYLOR (MIRANDA SKOCZEK), TOBY SCOTT (JAMES RUSSELL), PETRINA TINSLEY (BLAINEY NORTH), WHITE WALL PHOTOGRAPHY (MORGAN ALLENDER), WRITERS: MARGIE FRASER (JAMES RUSSELL), ALEXANDRA GORDON (BLAINEY NORTH), ANNEMARIE NIELY (MIRANDA SKOCZEK), DJANA KUMJORDIAN (MORGAN ALLENDER)