

# oke Articho

Artichoke — Australia's interiors and design magazine



Texture and tactility  
Designing a brand experience  
Spaces for silence



The Design Institute of Australia's official magazine

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Words —  
Judith Abell

Photography —  
Adam Gibson

# Sisterhood

In Hobart's Sandy Bay, Melbourne design studio Biasol has created a relaxed and charming interior for a wide range of diners.

Despite being described as a waterfront suburb, Sandy Bay – just outside Hobart's CBD – has a retail centre that defies this reference. An eclectic range of retail, hospitality and other service providers cluster around one main road, with little to define the place beyond the proximity between traders. Sisterhood, designed by Melbourne practice Biasol, carves a slightly newer path for this area and reclaims a waterfront feel in a large cafe just off the main shopping strip.

Fresh from a trip to Tulum, on the coast of Mexico, Jean-Pierre Biasol felt that the relaxed and charming interiors he had experienced on his holiday could be inspiration for this eatery, just a few minutes walk from a beach and marina. This aesthetic was a match with the business owner's brief for Sisterhood as a warm, accessible cafe welcoming a diverse clientele, from toddlers to grandmothers, with large groups just as easy to accommodate as solo diners. The owner also wanted an interior that matched the high-quality produce and food offering Tasmania is known for.

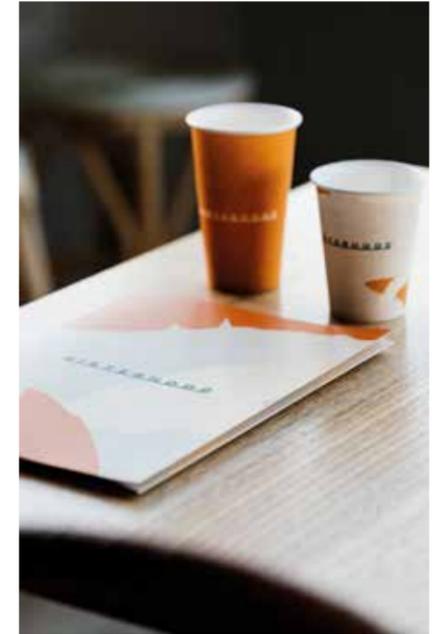
The designers were able to satisfy the owner's requirement of an interior space able to seat more than 100 patrons with a wide range of seating options. Those wanting a quick coffee can sit in the front window overlooking the street, laptop workers can tuck away in a few small nooks, larger groups can gather around a series of booths, solo diners can sit up at the bar and happy sharers can eat at a generous communal table. Dog owners are also welcome, with a special side door for pups and a few dog-friendly menu offerings. Matching the owner's original brief, the varied layout can absorb larger bookings without forcing out regular diners.

Opposite page — Inspired by Tulum, Mexico, the all-day eatery evokes a sense of escapism.





“Tiny details, such as the custom leather grips on the bentwood chairs, bring quality and enjoyment to the parts of the space that diners touch.”



Opposite page and left — Rattan furniture and soft green tiles reference a sense of nostalgia for coastal holidays.

Above — Biasol also designed the brand identity, which has been applied to signage, wayfinding, menus and digital communications.

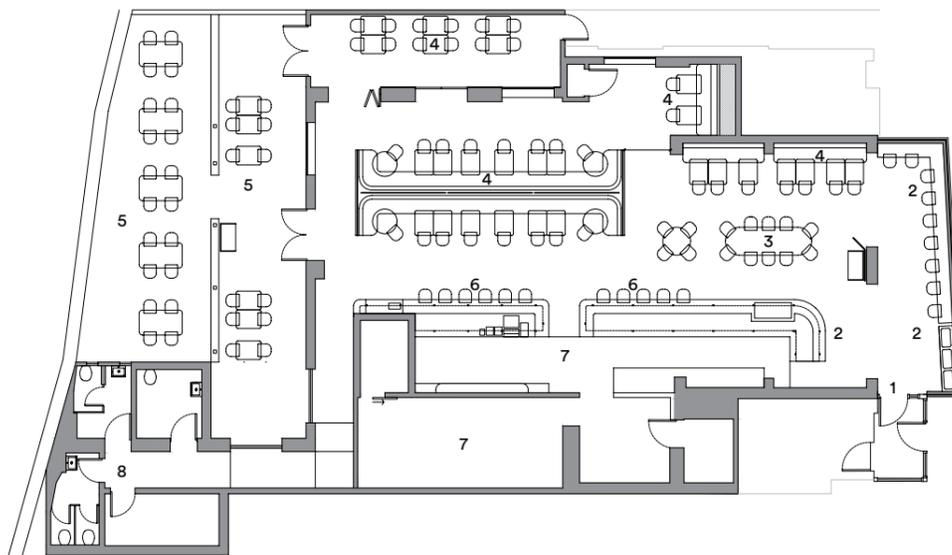
## Hospitality



The coastal feel is present in the soft, earthy hues of the furniture and finishes, with a deep green marble server, faced in pale teal handmade tiles, as a major feature of the dining room. Rattan and bentwood chairs of various heights and styles define different seating scenarios in the cafe and bring a quietly quirky feel to the interior. Custom rattan screens provide privacy between booths and painted brick walls offer a neutral, textured backdrop. Wallpaper featuring tropical growth, paired with hanging plants and rattan light shades, help to lock all of the elements together and support layered views throughout the room. Tiny details, such as the custom leather grips on the bentwood chairs, bring quality and enjoyment to the parts of the space that diners touch.

With Biasol also designing the brand, there is a sense of integration between all of the elements. While the tropical inspiration was at risk of feeling out of place in this small, temperate, Tasmanian centre, the designers have interpreted their Mexican starting point with a level of subtlety that allows it to land comfortably. The breezy, warm feel is an escape from the cluttered main road of Sandy Bay and seems more in keeping with the lifestyle aspirations of the suburb, where most homes look to the water, paddlers dip in and out of the bays, dog-walkers roam the beaches and joggers pace along the esplanade. <sup>A</sup>

Above — The inviting facade is an escape from the busy main road on which Sisterhood is located.



- 1 Entrance
- 2 Order to go / waiting area
- 3 Communal seating
- 4 General dining
- 5 Outdoor dining
- 6 Bar and seating
- 7 Kitchen / BOH
- 8 Bathrooms



Sisterhood floor plan 1:250

## Sisterhood



Above — Sisterhood provides a range of seating options, including a coffee bar.

**Project —**  
Sisterhood  
4/48 King Street  
Sandy Bay Tas  
sisterhoodhobart.com

Built on the land of the Muwinina people.

**Design practice —**  
Biasol  
Level 1  
121–125 Cremorne Street  
Cremorne Vic  
+61 3 9428 5999  
biasol.com.au

**Project team —**  
Jean-Pierre Biasol,  
Rachel Santos, Heidi  
Biasol, Henry Rodriguez

**Time schedule —**  
Design, documentation:  
3 months  
Construction:  
1.5 months

**Builder —**  
Yarra Valley  
Commercial

**Products —**  
**Walls:** Painted in Dulux “White Exchange” and Murowash Sand in Dulux “White Exchange.” Wallpaper designed by Catherine Martin from Mokum.  
**Flooring:** Flooring by Polyflor. Stone from Signorino.  
**Lighting:** General lighting from Sphera. Pendant lights from The Family Love Tree.  
**Furniture:** Bar seating from The Family Love Tree. Dining chairs from Thonet. Stools from Sunday Society. Tre Mezzo outdoor tables by Biasol.  
**Other:** Rattan from Wicker Guru. Bar and counter tiles from Heath Ceramics. Upholstery by Instyle and Baresque. Leather seat wrapping by Dawson Street Leather Co. Greenery by Greenscape Walls.

## In Brief



### St Paul's College by Clarke Hopkins Clarke

▽ Clarke Hopkins Clarke has led a collaborative design team in the transformation of a vacant school in Balwyn, Victoria into a state-of-the-art school for children with complex disabilities. In just six months, the existing collection of buildings – a brick learning building, a one-hundred-year-old hall and a number of relocatables – was modernized to deliver a safe, nurturing and contemporary environment. Glazing and curved internal joinery with playful cutouts integrates indoor and outdoor

spaces, while landscaping and playgrounds are efficiently connected by ramps and equipment, including hoists and anchor points. Tactile, movable furnishings and acoustic panelling allow the spaces to be activated in different ways and accommodate the varied and changing needs of students. A mesmerizing sensory room features an LED light-emitting canvas designed by ENESS.

Photography – Rhiannon Slatter  
Clarke Hopkins Clarke – [chc.com.au](http://chc.com.au)

### Nigel by Pierce Widera

▷ In designing the fitout for this compact, thirty-five-square-metre cafe in Camberwell, Melbourne, Pierce Widera has adopted a simple, high-contrast aesthetic. The space needed to accommodate the morning rush of coffee orders from neighbouring commercial tenants, while also ensuring those patrons had a memorable and enjoyable experience. An L-shaped bar in black laminate grounds the interior. This is contrasted by white walls and pale timbers in the small seating area opposite, while a terrazzo-look tile on the floor adds welcome texture. A pair of long, laser-thin LED pendants draw the eye up to a striking emerald green ceiling.

Photography – Pete Dillon  
Pierce Widera – [piercewidera.com.au](http://piercewidera.com.au)



Words —  
Ella Leoncio

Photography —  
Sharyn Cairns

# Seen

Melbourne design studio Golden has taken Seen Skin's confident approach to skincare and translated it into a spatial experience rich in texture and tactility.

# Skin

Opposite page — In the entry, clients are greeted by a space of contrasting textures and an earthy, calm palette.





Above — The high table used for blending is deliberately located in the front window, playing an integral role in the tenancy's street presence.

Skin specialist and founder of Seen Skin, Jazmin Camilleri, approached Golden with a clear understanding of her brand's values and philosophy and her client's needs. She turned to Golden to use this vision to create a new flagship space, located within an existing Prahran retail tenancy.

Seen Skin is passionate about celebrating healthy but "real" skin. Staff generally don't wear make-up and they avoid using airbrushed imagery in any of their promotional material. They honour the imperfections of real, human skin to promote realistic goals. While Camilleri wanted the space to similarly embrace imperfection, it also needed to feel slightly sterile. She wanted customers to feel confident that their experience at the clinic would be clean and hygienic.

In response to this, Golden's approach to the space is restrained and minimal, avoiding anything unnecessarily cosmetic. Respecting the qualities of real skin, it blends raw, tactile surfaces and soft edges with the harder, colder, machine-made finishes needed to create the hygienic environment the brief demanded.

Stainless steel, glass bricks, bright lighting and glossy 2-pac joinery dominate the reception space, creating a visually sanitary environment. The joinery is rational and pragmatic, designed to accommodate the complex storage requirements of the clinic but otherwise presenting as a mute element within the clinic.

A backdrop of a combed render finish offsets the coldness of these materials. This render is the hero of the space. It brings warmth and character to an otherwise clinical environment. The combed texture is decidedly uneven and patchy, giving tribute to the human hand that applied it.

The high bench in the window, reserved for blending personalized skincare, also softens the space. Its curvaceous form and rich terracotta-coloured base are a contrast to the regularity of the 2-pac joinery beside it. The blending table is deliberately located in the front window, playing an integral role in the tenancy's street presence and giving a sense of theatre.

While light and bright, the colours within the space take on subtly fleshy tones. The joinery is a creamy white, rather than bright white. The textured render is an earthy sand colour. Pinks and golds form the undertone of many of the materials and finishes.

The treatment rooms, bar one, are located upstairs, giving customers a sense of privacy and retreat during their appointments. Although similarly restrained and pragmatic, these spaces are peppered with small but impactful moments of texture, such as the knurled door lever and jute-panelled doors.

Golden has balanced the competing and contradictory goals of blending the imperfect with the clinical; of creating a considered space without tipping toward attention seeking, airbrushed perfection. In applying a reductive approach, inserted with sparing and controlled moments of raw and tactile elements, Golden has captured the spirit of Seen Skin's brand values. ▲

“Respecting the qualities of real skin, [the design] blends raw, tactile surfaces and soft edges with the harder, colder, machine-made finishes needed to create the hygienic environment the brief demanded.”



Opposite page — Minimalist open shelving provides a polished display for the clinic's products.

Left — The unique hand-trowelled texture of the rendered walls was a result of a close partnership with the plasterer.

Below — In the treatment rooms, jute wallpaper has been applied to cupboard drawers.



## Wellness



Above — Golden's reductionist approach to this skin clinic honours the client's ethos of holistic healing.

**Project —**  
Seen Skin  
239 High Street  
Prahan Vic  
seenskin.com.au

Built on the land of the Boon Wurrung and Wurundjeri people of the Kulin nation.

**Design practice —**  
Golden  
3/40 Green Street  
Windsor Vic  
+61 3 9017 2005  
designbygolden.com.au

**Project team —**  
Alicia McKimm, Kylie Dorotic, Daniel Stellini, Emily Walkemeyer, Mikaela York

**Time schedule —**  
Design, documentation: 5 months  
Construction: 3 months

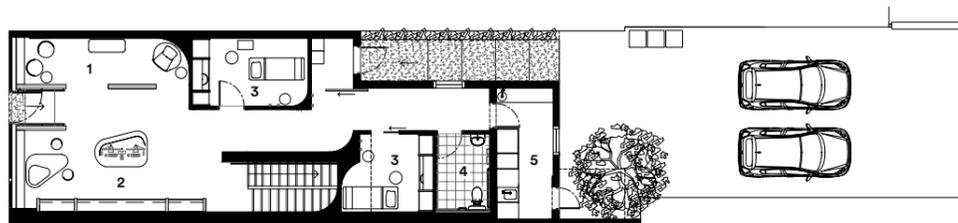
**Builder —**  
S&K Group

**Products —**  
**Walls and ceilings:** Rendered walls. Jute wallpaper from Kvadrat Maharam. Glass bricks from The Glass Block Shop.  
**Doors:** Handles from Buster & Punch.  
**Lighting:** Pastille Vanity by Rich Brilliant Willing from Koda Lighting.  
**Furniture:** Diiva swivel stool and occasional chair and Reeno bench from Grazia & Co. Joy armchair from Jordan. Artek side table from Surrounding. Terracotta high table custom-designed by Golden. Basin from Studio Bagno.



- 1 Reception
- 2 Retail
- 3 Treatment room
- 4 Bathroom
- 5 Staff area
- 6 Waiting area
- 7 Office

Seen Skin first floor plan 1:250



Seen Skin ground floor plan 1:250





### Cobild Office by Mim Design

▽ In its design of the workplace for construction company Cobild, Mim Design has conceived a calming and light-filled fitout that encourages openness and collaboration. Clear sightlines and efficient circulation within the workplace underscore key values of the organization: communication, connection, honesty and teamwork. Located within a new office building in Cremorne, Melbourne designed by Fieldwork Associates, the workplace fitout responds to the perforated mesh cladding used on the facade. White perforated screens are also used internally, complemented by natural stone, powdercoated metal, concrete, leather and timber to deliver an interior that is texturally rich and strikes a balance between raw and refined. A central staircase in perforated steel anchors the project to the architecture of the building and reinforces ideas of connection.

Photography — Peter Clarke

Mim Design — [mimdesign.com.au](http://mimdesign.com.au)



### Chocolate Buddha by Maddison Architects

▽ Sushi house Chocolate Buddha has undergone a renovation inspired by Japanese mid-century architecture. The refit of the restaurant, which has been an institution in Melbourne's Federation Square since the square opened in 2003, embraces its culinary roots. Maddison Architects' design complements the simplicity of the food with a neutral and robust palette of hardwood screens, hand-worked blackened steel and raw sheet wall panels. The interior also pays tribute to Federation Square. A delicate field of lights over the communal tables is reminiscent of the square's catenary lighting, while *noren* fabric screens around the windows recall the architectural screens of Lab Architecture Studio's now heritage-listed group of buildings.

Photography — William Watt

Maddison Architects — [maddisonarchitects.com.au](http://maddisonarchitects.com.au)



# The Commons



# QV

Words — Peter Davies

Photography — Willem-Dirk du Toit

This co-working space in Melbourne’s CBD designed by Foolsap Studio champions different working styles – from conversations in the amphitheatre to brainstorming in a sensory room.

Above — The avocado-hued reception gives a friendly first impression to the spaces beyond.

Opposite page — The carpeted steps of the amphitheatre serve as a space for informal meetings or musical interludes.

The rise of the co-working space as a collaborative hub has pushed at the very pointy end of workplace design in recent years. Usually peopled by small-scale enterprises, tech start-ups and creatives, co-working spaces reflect shifts in the way we think about work.

While most have individual workstations that resemble more traditional office environments, they also acknowledge that the desk might be just one site that a worker occupies throughout the day. Like many new-generation workplaces, they complement the humble desk with an assortment of meeting rooms, communal spaces and other informal working zones.

How then to combine these different modes of working in a moderately scaled office tenancy with enough flexibility for the speculative clients who may one day occupy the space, whether as regulars or occasional users?

“It’s a really fine balance,” says Adèle Winteridge, director of Foolscape Studio. “We try to carve out more communal space because the proportion of ‘heads down’ time is shifting. Our whole approach is about encouraging new ways of working.”

These shifting work patterns underpin Foolscape’s approach for The Commons QV, the latest site for the established co-working operator, in the heart of Melbourne’s CBD. It occupies an enviable first-floor space gazing out to the busy intersection of Swanston and Latrobe streets. It was previously the headquarters for developer Grocon, but in its new incarnation, it is home to an ecosystem of small businesses – an NGO, a brewery, a travel operator, an architect.

“A project like this is about options and choice. Different meetings, different types of work, different people – you’ve got to provide all those options,” says Winteridge.

From the avocado-hued reception area, a line of private meeting rooms extends along the tenancy’s northern perimeter beneath a heavysset timber beam retained from the Grocon fitout. These meeting rooms, varied in size and setup, are the most traditional of the site’s workspaces. Opposite, a weighty grey curtain undulates like a theatre’s cyclorama, wrapping around a suite of informal meeting spaces – cafe-style tables, in-built banquettes and a standup cubicle with whiteboard walls.

For The Commons QV’s occasional users, there is a glass-enclosed quiet space, but permanent tenants occupy assorted private offices and the dedicated desk area along the Latrobe Street frontage. For this space, Foolscape prototyped the

individual workstations – arrayed in banks of four, six and eight desks – extensively. The central upright unit of each bank gives the individual workstations a pinboard, an open storage space and a lockable cupboard. They are compact but clearly efficient. A narrow gap between the upright elements creates a kind of porosity, enabling easy conversation with neighbouring desks while also providing privacy when there’s quiet work to be done.

It is this dedicated desk zone that perhaps best exemplifies the collaborative spirit of this project. It’s like a microcosm of working life in the twenty-first century: individual micro-businesses operating side by side. Despite The Commons QV having been open for only three months when I visited, tenants had already nestled in. Some are tidy, some less so. Against a pillar, a small-scale food company has installed a set of demountable shelves laden with health-oriented snack foods. In another corner, an electric scooter sits alongside a bowl of water for one of the office’s four-legged tenants.

“All the fittings are super durable. It’s that old hospitality principle, that things need to be bulletproof,” says Winteridge. “Ergonomics and comfort first, durability second and then aesthetics.”

What’s evident in the project’s communal spaces is Foolscape’s nuanced understanding of what makes a co-working space work. There’s a high-tech golf simulator for client entertainment or a break from desk work. Nearby, a cocoon-like sensory room, wrapped floor to ceiling in a plush, sound-deadening carpet, is designed for moments of repose.

The project’s centrepiece, though, is the carpeted amphitheatre alongside the communal kitchen. Beneath an array of bulbous paper lanterns, its carpeted steps in graduating blues and greys rise up to the record lounge, a generous space for informal meetings or musical interludes. The kitchen’s wide island bench with in-built beer taps looks out to rows of long dining tables. Alongside, behind a two-ply dove-grey curtain (one side a heavy fabric, the other a high-tech mesh), a quiet library zone nestles in the sliced and faceted corner of the external architecture.

“It’s so satisfying to see people using the space in the way it’s intended to be used – but also in other ways!” Winteridge says. “It’s been in our minds and on paper for so long – once it’s been built and people use it, that’s when we know we’ve added something new and different and innovative.” <sup>▲</sup>





Above — A communal kitchen allows users of the co-working space to meet and mingle.



Above — The Commons QV provides private offices, meeting rooms and sound-proofed phone booths.



Above — The softly lit sensory room is a tactile and meditative reprieve from the busier work zones.



Above — The 2000-square-metre space offers a variety of working environments. Artwork: Willem-Dirk du Toit and Brooke Holm.



Above — A quiet library zone nestles in a faceted corner of the building, providing guests a moment of repose.

**Project —**  
The Commons QV  
3 Albert Coates Lane  
Melbourne Vic  
thecommons.com.au

Built on the land of the Woi wurrung and Boon wurrung language groups of the eastern Kulin nations.

**Design practice —**  
Foolscape Studio  
84 Rupert Street  
Collingwood Vic  
+61 3 9999 9865  
foolscapstudio.com.au

**Project team —**  
Adèle Winteridge,  
Madeline Freeman,  
Sri Boriharnvanakhet,  
Samuel McIntyre,  
Emily Minchin, Aaron  
Shipperlee, Holly White

**Time schedule —**  
Design, documentation:  
6 months  
Construction: 4 months

**Builder —**  
Schiavello Construction

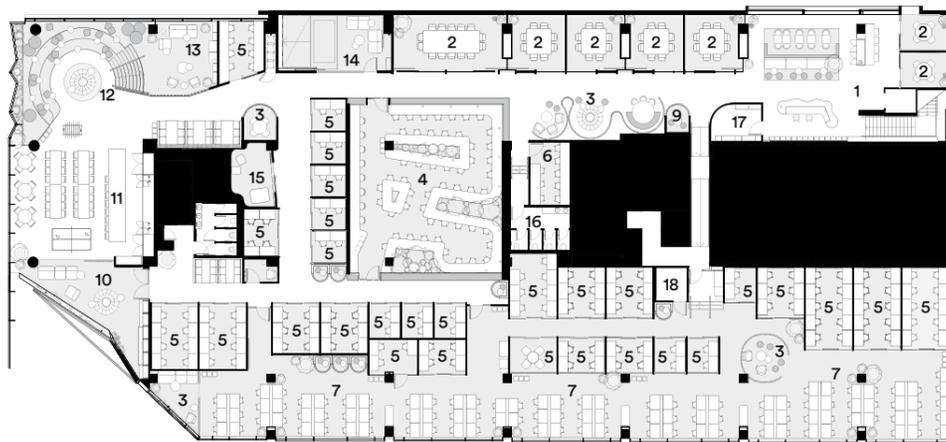
**Engineer —**  
Norman Disney & Young

**Project manager —**  
Riverlee

**Architectural lighting —**  
Ark Lighting

**Decorative lighting —**  
ISM Objects and  
Light Project

**Products —**  
**Walls and ceilings:** Suspended grid ceiling from Armstrong Ceiling and Wall Solutions. Acoustic pinnable surfaces from Woven Image.  
**Flooring:** Engineered oak flooring from Havwoods. Broadloom carpet in amphitheatre by Supertuft.  
**Furniture:** Task chairs from District. Neo meeting chair and ottomans from ECF. Floor cushions in amphitheatre from Lightly. Pavesino chair in kitchen from Obodo. Lanna wall garden from Arko Furniture. Ellis curved bench from Grazia & Co. Baso side table from SBW. Custom meeting table from James Richardson Furniture.  
**Joinery:** Quantum Quartz benchtops and reception desk from WK Marble & Granite.  
**Other:** Kvadrat Maharam & Warwick Fabrics drapery. Kvadrat Maharam and Instyle upholstery.



- 1 Entry
- 2 Meeting room
- 3 Informal meeting
- 4 Hot desk
- 5 Private office
- 6 Head office
- 7 Open plan
- 8 Parents room
- 9 Phone booth
- 10 Library
- 11 Kitchen/breakout
- 12 Amphitheatre
- 13 Record lounge
- 14 Golf simulator
- 15 Sensory room
- 16 WC
- 17 Mail room
- 18 Server



The Commons QV floor plan 1:500



Above — Open-plan workstations are positioned around the perimeter of the space to allow natural light to wash deeper into the floorplate.