

# Life & Leisure

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## MELBOURNE DESIGN FAIR AUSTRALIA TO THE WORLD

Untitled desk (2021), by Don Cameron, with an image from his 2020 'Communion' series.



  
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**PAS DE DEUX**

Zimmermann's latest collection, in stores now, was inspired by dance. Creative director Nicky Zimmermann says the range, full of familiar flourishes such as embellished hems, full skirts and bold shoulders, was particularly influenced by ballet and its binary forms: darkness and light, strength and fragility. Zimmermann Rhythmic Asymmetric Dress, \$2500, zimmermann.com



**TWIST ON TRADITION**

Jonathan Anderson's chic, quirky accessories for Loewe never disappoint. This cuff, crafted in soft nappa leather, is a statement piece to remember. Add to a little black dress, or even a white t-shirt and jeans, and go about your day in style. Loewe nappa twist chromatic cuff, \$3700, loewe.com



**THE RIGHT STUFF**

Rihanna has the Midas touch when it comes to... everything. Her lipstick is no exception. Made in a semi-matte formula, it feels like silk, and leaves no stickiness on the lips. When you're done, just pop a refill in the case. Fenty Icon Refillable Lipstick, case \$19, lipstick \$34, sephora.com.au



**CANDY CRUSH**

Add a sweep of dramatic flair with this pop of pastel, which is both practical (roomy within) and very, very pretty. Chanel lambskin vanity bag, \$6750, 1300 242 635



**RETRO VIBE**

Rado's Captain Cook diver - already a favourite thanks to its combination of retro design and up-to-the-minute mechanicals - now comes with a burgundy face, the dial graduating from dark red to black. Topped with a black ceramic bezel, the 42mm case is steel with a water resistance of 300 metres, while inside the self-winding movement has 80 hours' power reserve - a neat package for \$3350 whether you dive or simply daily. Inquiries (03) 8844 3300. **Bani McSpedden**

# SPEND

Life & Leisure

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NEW EVENT COLLECTIBLES

## Melbourne Design Fair waves the flag

From useful furniture to gorgeous objects, the aim is to showcase Australian flair, writes Susan Owens.

With prudent timing in a post-pandemic world, the debut of the Melbourne Design Fair on March 17 will take the pulse of our pent-up appetite for design, our enthusiasm for 'Australian Made' and perhaps flush out some of that accumulated loose change that saw \$62.3 billion spent on overseas travel in 2019.

The Design Fair is a high-minded newcomer to Melbourne Design Week, now in its sixth iteration. Design Week supports a dizzying program of 300 events - exhibitions, talks, tours, workshops and a film festival, across venues including Collingwood Yards, MPavilion, the National Gallery of Victoria (NGV) and Scienceworks.

In contrast, the Design Fair is the first of its kind in Australia, breaking new ground in the presentation, promotion and sale of collectable contemporary design by 100 artists - all under one rather nondescript roof in an industrial warehouse in Duke Street, Abbotsford.

As an indicator of Design Fair's promise, the four-day Melbourne Art Fair last month recorded sales of \$10.5 million from the

63 participating galleries, with several reporting sell-out shows and record prices on the first night.

The success of the Art Fair prompts the question, will the shine rub off on the Design Fair?

"There's always going to be debate about the difference between art and design," said Marsha Golemac, who has curated a collection of works by 16 artists for her second show in MDW, *Material Culture*.

"But they cross over, they both have the power to express emotions and tell stories regardless of whether the works are functional or not," she says. "In the last two years we were all at home, we made the effort to be creative. It was an emotional boom for the

average Australian.

"Now the level of enthusiasm, driven by the NGV's department of Contemporary Design and Architecture in initiating this event, has created a turning point for collecting design."

There's white noise surrounding the Design Fair, prompting comparisons to Design Miami's high-octane shows in



Rachael Fry



**WORM BOWL**  
James Lemon

James Lemon is developing an avid following for his gorgeously confrontational ceramics that are so sumptuously finished you can't help approach them; so formally peculiar they simultaneously repel. This tension is not dissimilar to that deployed by the great Gaetano Pesce, who bird-flips modernism at every turn of his drippy resin vessels, affirming that "novelty inherent to innovation disturbs the sleepy mental baggage of individuals". Lemon's gloopy vessels emanate a queer glamour, which awakens the mind. Their viscous glazes are often triple-fired with a real gold finish; the sensual lips are sometimes studded with pearls. Yet for all the evident preciousness of the materials, the objects remain defiantly punk. Oi!

ITEMS SELECTED BY STEPHEN TODD

Florida and Basel, Switzerland - with a first edition slated for Paris, in October.

But for international gallerists such as Rachael Fry and artist Ben Mazzy, who both call Melbourne home, this notion is at odds with their thinking.

Fry is a New York creative director who moved to Melbourne a decade ago to launch her Criteria showroom of furniture and lighting, which evolved into C.Gallery for limited editions, and opened last year.

Mazzy spent more than 10 years in Paris as a design consultant and was briefly Shanghai-based until the outbreak of COVID-19 prompted a move to Melbourne.

Dismissing comparisons with European and US fairs, Fry says: "Australia has a massive opportunity to host an art fair of international recognition. At the forefront of that conversation should be our geography - Japan, Korea, Singapore, our Asian neighbours. I'm optimistic, if we show

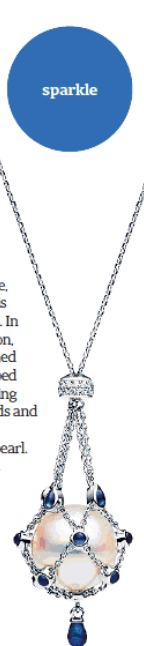


**EYE DEAL**  
Made with mazzucchelli acetate, the highest-grade cellulose acetate on the market, Feroce Eyewear makes sunglasses that can withstand your handbag, your children and trips to the beach. Bonus? They look super cute. Feroce Eyewear Emerald sunglasses in French Rose. \$207. feroceeyewear.com

**CREAM OF THE CROP**  
Augustinus Bader is known for its highly effective skincare products, popular with celebrities. This week it launched a new one. Featuring the brand's TFC3 technology, packed with skin-loving ingredients (evening primrose oil, niacinamide, black cumin oil), it hydrates, plumps and corrects. Augustinus Bader The Ultimate Soothing Cream. \$280. augustinusbader.com



**CULTURE AMP**  
Paspaley's Lavalier necklace is a signature piece for the Australian house, for good reason – it is stunningly beautiful. In this latest incarnation, the lavalier is matched with marquise-shaped cabochons, combining white gold, diamonds and sapphires – with, of course, a Paspaley pearl. Paspaley Lavalier in sapphire and white gold. \$72,680. (02) 9775 1003



sparkle



**COOL COLLECTIVE**  
Cult favourite brands Veja and Marni have teamed up for a capsule of sneakers, the V-15, inspired by old-school basketball styles, and the V-10. Using a whimsical handwritten-style print, they're available from March 5, and destined to sell out quick. Veja x Marni Marsala. \$410. veja.com

**UNTITLED (2021) DESK**  
Don Cameron

When art-director/interior designer Don Cameron unveiled his 'Communion' series of large-scale black and white photographs of Brutalist WWII bunkers last year, each of the images came in a bespoke bronze frame that was integral to the piece (and priced accordingly). This year, he has produced a collection of limited-edition furniture. The first piece to be released is this solid walnut desk. "Translating the architectural and the monumental to a more human scale was the genesis of the piece," says Cameron, noting he was listening to 1980s Belgian minimal synth recordings as he was designing, and is planning to commission a soundtrack to sell with the desk.



**GLAZ CHAIRS**  
Brud Studia

The shared Eastern European heritage of Andy Kelly and Mitch Zurek of Brud Studia informs their defiantly hefty furniture designs inspired by monumental communist-era war memorials known as 'spomenik'. Zurek says they began "toying around" with furniture during Melbourne's extended COVID-19 lockdown, with scarce material available and no access to makers. So they settled, firstly, on slabs of cast aluminium into which they cut gaps and tabs, so that the pieces could be slotted together requiring no nails or screws. This new series – called Glaz (Polish for 'stone') – uses the same technique but with travertine, an 'on-trend' material they take joy in subverting. Stoic and poised, at around 180 kilograms each, these chairs have real gravitas.



interesting work the market will come." Fiona Lyda, creative director of Spence & Lyda, Sydney's hub for artful shoppers, describes the southern city's appetite for design as "upbeat". "Melbourne is the home of the best design [she will open a Melbourne showroom in May] and you have to congratulate the NGV for driving this." Lyda credits Melbourne interior designer Fiona Lynch who spied a faded beauty in

Kew, the 1883 Villa Alba, as a location for their MDW show – *Future Collective*. Curating local and international works, including some first seen at Super Salon Milan by Alvo Catalan De Ocon and English furniture designer Lucy Kurrein, *Future Collective* will also feature Innate, Lyda's collection in collaboration with Jon Gouldner, Australia's internationally acclaimed furniture designer. **Continued p4**

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TRAVEL REGIONAL NSW

# Highlands haven

Ute Junker finds Osborn House has been reimagined as a chic retreat, complete with cosy suites and sizzling fare.

As the furnace roars into life, blacksmith Steve Hogwood raises his voice a bit louder. The former chef is expounding on the similarities between his long-ago and former professions. Cheffing and smithing are built around the same principle, he says.

"It's all about heat transference – getting the heat in the right places," he says, holding a piece of metal into the fire and waiting until it starts to glow before he moves it to the anvil and brings the hammer down.

Blacksmiths aren't usually part of a hotel's pre-opening team. But as Osborn House, the newest country retreat in the Southern Highlands, readied itself for opening its doors last month – deckchairs were installed beside the 25-metre lap pool in the conservatory, bartenders perfected their rhubarb spritz recipes and emerald-green potted plants were carefully positioned against smoky-blue walls – Hogwood was hard at work at his ironworks down the road.

His task is to create a range of customised fire-cooking equipment for chef Segundo Farrell, including an infiernillo, which resembles a multi-tiered trolley where the food is cooked between two fires burning above and below.

The infiernillo is blazing merrily on the lawn when we arrive at Osborn House in leafy Bundanoon, a convenient two-hour drive from both Sydney and Canberra. Welcome drink in hand, we watch as Farrell – who trained with Francis Mallmann, the Argentine chef famed for his fire-cooking techniques – pulls a tray piled high with sea salt from the infiernillo.

Placing it on the table, he carefully cuts through the salt crust and reveals a perfectly cooked slab of salmon. Cooked on the same fire are the sides: delicate domino potatoes and a ratatouille consisting of fine discs of fire-grilled eggplant and tomato.

It's a long way from your typical Southern Highlands roast lunch, which is just the way Adam Abrams wants it. When the owner of Sydney dining spots Matteo Double Bay and Matteo Downtown decided to try his hand at creating a luxury lodge, he knew exactly the type of holiday hideaway he wanted to create. He just didn't know where he would put it.

An extensive fact-finding mission searching for locations within a two-hour drive of Sydney ended when he first laid eyes on Osborn House, which has offered rooms to stay in a variety of incarnations since 1892.

"I walked up the driveway here and fell in love," Abrams says.



Clockwise from above: Chef Segundo Farrell; Dinah's restaurant; 'Breakfast Nest', inset; one of the suites; George's bar, below left.



I have much the same experience. Then again, I have the advantage of seeing the "after" half of the before-and-after equation. The century-old garden out the front has been nursed back to health. The suites in the main house have been decked out with streamlined four-poster beds, the walls decorated with images of doe-eyed nymphs delicately traced by artist Jai Vasicek.

Seven expansive "cabins" have been scattered around the garden, each with dual showers, a fireplace, and a deck from which you can watch the kangaroos come out to graze in the evening. (The tub is positioned for al-fresco bathing, but the screening hedge still has a way to grow.)

The real magic, however, happens on the ground floor of the main house, which offers plenty of places to take it easy – from cosy sitting rooms to the expansive George's bar, named after the house's original owner



George Osborn (the restaurant is named after his wife, Dinah), and the deck from which you can drink in a magnificent mountain panorama.

The interiors – a dozen shades of green and blue punctuated by cane armchairs and velvet sofas, custom-designed lighting and old flea market finds – come courtesy of Linda Boronkay, who previously helmed the design team for London's Soho House. The jazzy pitched-at-the-perfect-volume soundtrack switches moods as the day progresses; so does the lighting, which never falls from moody into myopic.

There is a spa, tennis court, even a compact gym, and a yoga platform is being constructed in the on-site forest. Alternatively, a staff member can accompany you on a bushwalk through the nearby Morton National Park, along tracks lined with scribbly gum, banksia bushes

and spiky xantheria to waterfall-fed pools where black cockatoos call. Or you might opt to spend some time exploring the region, perhaps visiting the new Ngununggula regional art gallery in Bowral and stopping in for a drink at the recently renovated Briars Inn in Burradood.

The Osborn House team – led by Adrian Levy, former longtime manager of Longitude 131 – has nailed the friendly-yet-attentive approach that characterises Australian service at its best.

And, of course, there is the food. The kitchen sources much of its produce locally: the duck comes from a farm 40 minutes away, the chicken from a farm down the road. The menu is simple but inventive. Breakfast options – included in the room rate – range from avocado toast to a "breakfast nest" of hash browns (made with local potatoes, of course) containing two poached or fried eggs.

The casual dining menu in George's includes everything from mushroom gnocchi to a classic club sandwich and next-level empanadas.

Even Dinah's keeps things simple, letting the ingredients shine in dishes such as a lightly smoked Tathra duck breast teamed with a pinot noir reduction. The cheekiest dish is a playful take on fish and chips where a snapper fillet is coated with potato scales. The wine list leans heavily towards local labels, or let the talented bartenders create a cocktail to suit your tastes.

Segundo Farrell has some other tricks up his sleeve too. A cooking school is planned, and a kitchen garden is being planted. Meanwhile, Steve Hogwood is putting the finishing touches on his next creation, "The Dome", a piece of equipment where you can smoke and cook food at seven different temperatures by hanging it at different heights. It will have a starring role in a series of outdoor Sunday roasts where guests can watch Farrell at work, giving new meaning to the phrase "dinner and a show". **✪**



Need to know

**Osborn House**  
To book, see [osbornhouse.com.au](http://osbornhouse.com.au)

**Rates** from \$660 a night for suites and \$1045 a night for cabins. Full breakfast included.

**Where** 96 Osborn Ave, Bundanoon, NSW.  
**Tel:** (02) 4883 6027



**GRIND SIDE TABLE**  
Olive Gill-Hille

Perth-based Gill-Hille is reluctant to categorise her sensual sculptural pieces into a design typology – a "chair", say, or a "table" – suggesting "anything is functional as long it's got a surface". In the case of her newest work, Nocturne, if you pop a vase of flowers on it, I guess you might call it a shelf; plop your butt down, it's a seat. Handcrafted from solid walnut, laminated then ebonised to a deep sheen, the flurry of branches incarnate the feeling of "juggling lots of things in the air," says Gill-Hille; an incarnation of the modern condition, then.

**VANITY SCREEN**  
Christopher Boots

Christopher Boots delights in the decorative, most notably in trademark lighting fixtures that come embedded with jagged crystals to heighten visual effect. His Vanity room divider occupies aesthetic territory he'd call "neo-Byzantium": its trio of hippodrome-shaped panels in cast bronze emanating sunbeams of smoky quartz and pavés of lapis lazuli, which Boots then patinated and polished. The play of surface and material pushes the piece beyond the realm of the functional.



**From page 3**  
Melbourne Design Fair

"Jon and I wanted to do something quintessentially Australian, a no-fuss straightforward design ethos to allow pieces to sit gently in interiors, not tap dance."

The result is a collection of coffee and side tables, a console, desk and dining table made of Australian hardwoods, Adelaide black granite and black powdered aluminium.

Both Design Week and the Design Fair are great equalisers, says Golemac.

"Not every designer can get into a gallery, or has the funds," she says, describing her motivation in curating *Material Culture* as being "about bringing people together".

Her exhibitors transgress age and experience, from one of Australia's foremost sculptors, Peter D Cole, to Jacqueline Stojanović, an abstract weaver who graduated from the Victorian College of the Arts in 2015.

"Despite the vast differences – he, a

renowned sculptor, and she, an artist at the beginning of her career – they sit in the same creative space together. Experience and how well known they are goes out the window."

Fry notes that, "historically design talent in Australia hasn't enjoyed a single venue or the opportunity to showcase work under one roof. Collectors, interior designers, architects and investors are seeking new encounters to discover and buy collectable contemporary design."

Mazey says the pandemic has made Australia "more localised and more globalised". "Australia is already a central pillar in terms of Asia. Indicative of that cultural shift is the appointment of two Australia editors to *Vogue China* [Margaret Zhang] and *Vogue India* [Megha Kapoor]. It's interesting to view Australia as a new epi-centre.

Mazey, who will show his lamps, totems, wall panels and large format installations at both the Design Fair and C.Gallery, says "the aspiration to emulate places we perceive as bigger and better is damaging and counter-productive. Let's just find our unique voice and turn up the volume." **✪**

Melbourne Design Week runs from March 16 to 20.