

Speaking on {Style} with...

What Attracted You To This Job?

My Grandmother, Frona Praticia Hall, was an understudy to Marion Hall Best. She was an absolute *STYLE MASTER* and had a deft eye for colour - ambidextrous, amongst other things.

It was the shift and the uplift I sensed walking into any one of her rooms. Much Power. She knew how to create the *magic*. In terms of Florence Broadhurst; my Grandmother was an avid fan and I carry that sentiment with me.



LISTER+CO



Rowena Lister!

Every day a holiday - Every night a party

What Were Your Initial Thoughts When You Were Briefed?

Well ... to keep as much as possible! I had been to Oceans Dining at Crowne Plaza Coogee before and treated that space in 2008. It was nominated for bar of the year afterwards by the AHA, so it was very difficult for me to go back in and take it all apart.

Having said that, the Intercontinental Hotel Group who manage Crowne Plaza Hotel Coogee where Oceans Dining is located, and the client Eureka FM, were very supportive of the idea of retaining as much as possible and going down the path of making the project as sustainable as we could. Which was wonderful. It was a natural fit because at the same time we were hoping to create a more paired back deconstructed look.

In terms of the aesthetic and creating an impact; I went straight to the Florence Broadhurst library as I always do, because the prints are so powerful in terms of driving maximum uplift. And on the eco front; are hand printed in Australia with non toxic inks so it was everything I needed in a nutshell. The designs always layer together so beautifully.



David Has Used The Term "Ecologically Lovely" When Describing Your Aesthetic. Would You Agree?

I think if my work were to be known as making the ecological movement lovely then I would be very pleased. I work with that conscience it's true. But most people do not know that the majority of the work I do now is sustainably based as it tends to look brand new and upscale.

I work with a lot of colour and generally eco is linked with the lower register hues. I'm sure it's my grandmothers knack for this that shines through me. But I have to say that the work David has been doing on the technical front has given me a lot of power with colour. To have non toxic high chroma hues that are colour fast for outdoor is a magnificent breakthrough. We used outdoor on the indoor as well at Oceans Dining and Drinks because the fabric has a surprisingly soft handle though at the same time takes a hell of a beating.

We produced an 80% sustainable and ecologically sound interior at Oceans Dining and Drinks this time around which I think is fabulous. We used mostly Australian suppliers, hand crafters and artisans, and the client was behind us the whole way. I think this says a lot for leading design with sustainability and the power of the Broadhurst collection. Everyone tells me it's 'Fresh'. They feel 'uplifted'.





Design Has Always Been A Strong Part Of Australia And Its Progression In The Global Market. Do You Think This Is Indicative Of The Culture And If So How Has That Influenced Projects Lister + Co Are Involved In?

Yes and Yes and I'll tell you how. It is a strong part of Australia and it's indicative of the culture because we are far away enough not to be dictated to by other peoples rules. And so we are brave in design. We are a product of our distance and our resourcefulness I think. My grandmother was stationed on a remote sheep property on the edge of the Australian Outback in the end; but she still kept her design aesthetic alive beyond even the standard of her friends and family in Sydney.

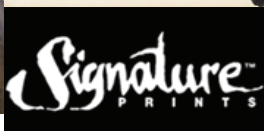
It's our resourcefulness and eye for opportunity that sets Australian design apart from the rest. This is reflected in all my projects, resourcefulness and an eye for the opportunity of transformation. A client once told me I could take a sow's ear and turn it into a silk purse. Pretty good!

In This Case Did The Environment Dictate The Design Process In Terms Of Colour And Print? Does It Always?

Yes it did - environment in terms of eco + location. I always put a 'locator' in my interiors to ground them to their surrounding environment. For instance with the exterior there had been 8 large 4.8m x 4.8 metre umbrella's in the forecourt at Crowne Plaza Coogee. White block out Vinyl! They were shadowing and not allowing any sunlight through - so very cold in the winter.

David had been working on the development of an outdoor marine fabric for 2 years. It was just the perfect timing to take it to the umbrella structures which we retained. We printed it in Broadhursts Yellow Cockatoo's - yellow to reflect the beach and to warm up the area. The fabric had been engineered to let the light filter through so absolutely ideal for winter. It's the first time in the world Broadhurst umbrella's for outdoor have been produced to that scale.

The choice of design was the 'locator' inspired by the cockatoo population so prevalent at Coogee across all seasons. With this technology - we can print and uplift the entire Australian coastline - make that the world! Ocean's Dining was the pioneer project I was there the other day and a swarm of cockatoo's flew right past the umbrella's. Special moment - I feel it was a big tick from nature.



I'm ready for my close-up...
{Favourite Things}

What trends are driving you currently?

In this case it is the trend that is making sustainable mainstream. This trending emergence of holding the artesian, the craft person and the earth dear is going to stay for a long time.

What is your favourite print in the Signature Prints archive?

Tough call. At the moment it is Spanish Plate but 'look out' Zig Zig ... you are about to go Turquoise!

How would you describe your style - both in design and personal?

Bold use of colour and decorative - with a conscience. But I am trying to become more minimal; paired down. I am more simplified in the way I lead my life now, to live a simple and 'conscious' life I think is the key and this will be reflected in my style moving forward. ('Good luck!' I can hear Florence saying ...).

What influences you?

Connections with people tend to form most of my inspiration. Heartfelt connections with my clients, suppliers and collaborators. However the mood and the desired outcome are always the greatest influence on my work.

Favourite artist?

John Olsen. I love his frogs!

Best piece of advice you could give to aspiring designers?

Be passionate about your work. Be enthusiastic. Enthusiasm is infectious - it will get you where you need to go. Be appropriately humble. You are only as good as the people standing behind you. I always honour my partners in design and the people I collaborate with. No designer worth their salt takes full credit. Also, to be in a position to heighten the human experience by design is an honour and a privilege, not a right. You must remember that.