

THIS PAGE
A watercolour and graphite work that formed part of a building study series by Andrew Waller hangs in the living room.

OPPOSITE PAGE
Jimmy Harney's plywood sculpture makes a statement centrepiece in the dining area.



Muted blue and green hues in artworks and accessories accent the otherwise neutral toned space.



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Camilla Wagstaff takes a tour of interior designer Andrew Waller's Sydney home, where art and design blend seamlessly together.

PHOTOGRAPHY MAREE HOMER



THIS PAGE, ABOVE **The central living room is enhanced by bold design elements and artworks.** ABOVE RIGHT **Andrew Waller.** OPPOSITE PAGE, TOP LEFT **The muted tones of the John Olsen are offset by the Hansjorg Mayer print.** TOP RIGHT **Another print by Hansjorg Mayer is used to anchor the bed.** BOTTOM LEFT **Hansjorg Mayer's print in the otherwise functional, pared back kitchen adds flair.** BOTTOM RIGHT **Waller's love of ceramics was inspired by a client with an extensive collection of her own.**

Interior designer **Andrew Waller** says that when it came to designing his own home in Sydney's Potts Point, he saw his approach as similar to that of creating an artwork. Sculptural, lined furnishings and key pieces were selected for their materiality and visual language, creating balance and harmony within the space.

Originally from the United Kingdom, Waller relocated to Australia shortly after completing studies in architectural design. Since then he's worked as a design consultant, interior designer and furniture designer, starting his company Andrew Waller Design in 2003.

Creating his own space to live meant taking a step away from a typical design process. "It's a little different when you are both client and designer – mainly in the way you need to set parameters to structure the process a little more formally. I actually created a loose client profile on myself as a client," he says. "Of course this became a lot more fluid and so I had to step out of the client head and into the designers to finalise the scheme."

Waller says he tried not to differentiate between the art, sculpture and furniture elements of the home. "I have a preference for pieces that show an honest construction in how the elements are assembled, where the furniture construction detail takes on a sculptural quality," he notes. "This is the same way I approach my personal interest

in sculpture and art – my eye is drawn the materiality and form."

This approach is very apparent in the living area, the central space of the home. In the corner under the window, a triangular metal floor sculpture Waller picked up at auction is complimented by a Y-Y Chair from Moroso and an American Oak floor lamp designed by Waller himself. These bold, geometric design elements work seamlessly together and are carried over to the dining area, where a Plywood sculpture by **Jimmy Harney** adds an interesting counterpoise to the refined elegance of the round dining table and blackened Vienna No.14 chairs.

A watercolour and graphite work that formed part of a building study series undertaken by the designer is placed above the sofa in a charred box frame. "I think it's always important to include some personal pieces within a home," he says, though he cautions: "These may require some TLC framing to coordinate with the scheme, and considered positioning."

Opposite the sofa, an assembly of artworks behind a sculptural Paulistano chair round out the space. Waller uses a **John Olsen** print *Lake Eyre* as an anchor on the wall, selecting the work

for "its colouring and tranquil atmosphere," says Waller. The muted blue tones of *Lake Eyre* are offset by the Typography print by **Hansjorg Mayer** which Waller bought in Tokyo, and Harney's plywood piece *Hard-Edge Landscape*. "When clustering artworks, it's important to work with stronger focal points for the main pieces and then work around this with the supporting role pieces," Waller suggests.

"I have a preference for pieces that show an honest construction in how the elements are assembled"

Similar design principles have been adopted in the bedroom. Another Typography piece by Mayer is used to anchor the bed in place of a headboard, while the clean angular lines of the adjacent bespoke plywood desk designed by Waller is nicely balanced with a limited edition **Henry Wilson** Angle Poise lamp

and textured Bitossi Metropolis vases. "The desk was originally designed as part of a range for a client with an extensive pottery collection," says Waller. "This has in turn inspired my own collection of ceramics, which are dotted around the apartment." One of Waller's earliest pieces is an Arts and Crafts vase by Rookwood c1892, which sits on the study shelving. The muddy, blue/green tones of the piece are echoed throughout the apartment, accenting the otherwise neutral palette.

