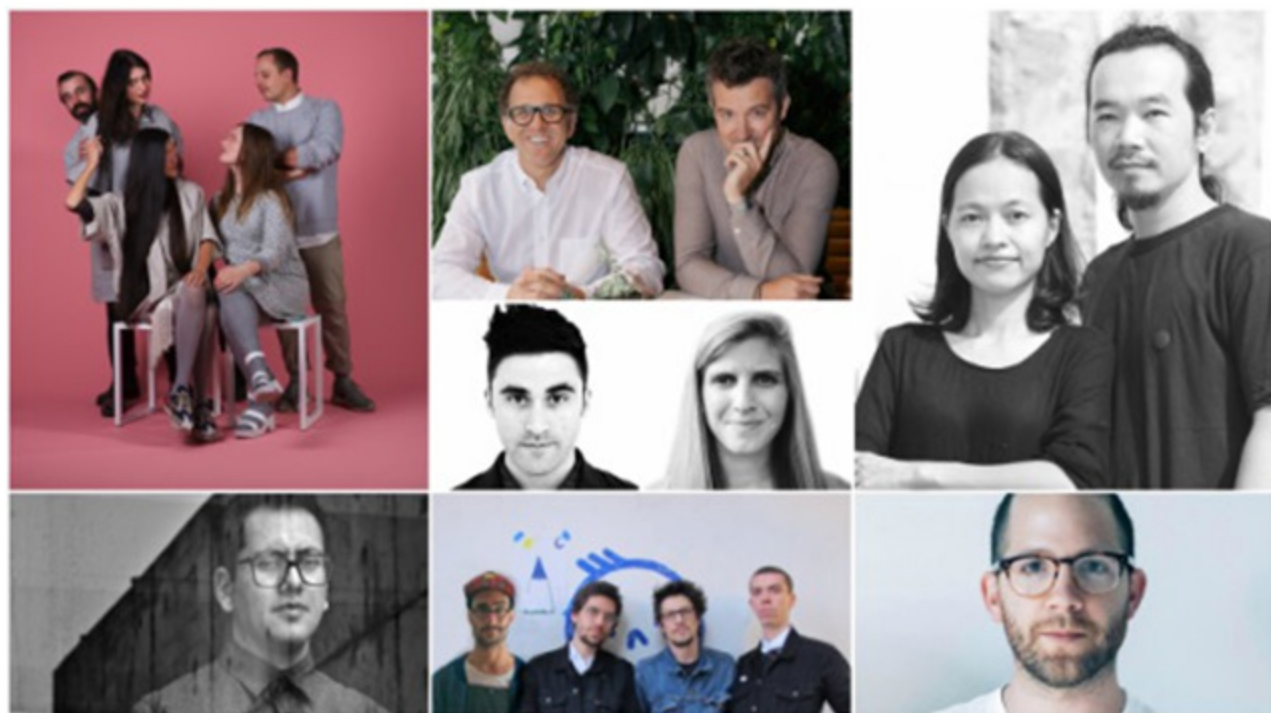


New Talent: Seven Innovative Design Studios to Watch

As always, our annual New Talent list focuses on crossover innovators at all scales of architecture and design.

by [Metropolis contributors](#)



For this year's New Talents, we have selected a group of emerging practitioners who transcend disciplinary boundaries—from product designers who blend technology and furniture to architects challenging the limits of physical space with virtual installations.

Sibling
Melbourne



SIBLING's installation—a gesture to physically connect people in a space using architecture to create a filter between the individual and the world—was part of the ON/OFF exhibition at the University of Melbourne.

Courtesy Tobias Titz

For young Melbourne-based firm **SIBLING**, being an emerging practice provides opportunities for serious experimentation. In the four years since formally establishing SIBLING, its five directors—Amelia Borg, Nicholas Braun, Jane Caught, Qianyi Lim, and Timothy Moore—have worked on a wide range of exhibitions, solid commercial and retail fit-outs, and residential projects.

“We’re lucky because we’ve had a lot of small projects in which we’ve been able to experiment with our conceptual ideas,” explains Lim, sitting within their very white, very welcoming fourth-floor inner-city studio. “These projects move quite quickly, and you see the outcomes of your design in a shorter period of time.”

Each one is informed by those that came before, forming part of an ongoing research and participatory approach that sets SIBLING apart. Rather than waiting for work to come to them, the young practitioners also research and develop projects of their own. “It’s about the architect or the designer moving beyond just receiving a brief and implementing it, but perhaps searching out issues within a community or space and proposing a project where there’s no client, per se, involved,” says Lim.



The Australian headquarters of visualization and animation studio Squint/Opera. SIBLING's design uses the wireframe space of modeling software as real-time infrastructure through the installation of custom-steel grid-mesh.

Courtesy Christine Francis

One example is the *ON/OFF* exhibition at the University of Melbourne, which explored the intersection of the digital and physical worlds. *ON/OFF* played with the idea of a modern-day "Faraday cage" by creating "a starkly warm space" where smartphone reception was blocked. These conceptual investigations have implications for SIBLING's more commercial work. "The question was 'What happens when the digital and the physical fold into each other?'" says Lim. "The answers to this then found their way into our retail fit-outs, one of which, *DUST*, looked at bringing a digital commercial platform into a physical retail space."

As SIBLING takes the leap into larger-scale work, those early experimental projects continue to inform its approach. Unencumbered by the weight of an established practice, SIBLING has the freedom to design a business unique to its founders' process, their clients, and their community. The result is a practice far greater than the sum of its parts. — Ben Morgan



The five directors of SIBLING are Timothy Moore, Amelia Borg, Qianyi Lim, Jane Caught, and Nicholas Braun.

Courtesy Tin & Ed

"The way that SIBLING works as a collective is very telling of the future of design practice—the group is conceptual, responsive, dexterous, and highly engaged. I think the near future will prove their ability as adaptive creative practitioners. This will manifest in the quality of their diverse and rigorous design work but, also as importantly, in their ability to connect with and inspire communities with progressive design ideas." —*Fleur Watson, curator at the Royal Melbourne Institute of Technology's Design Hub*
