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Celebrate 50 years with our ANNIVERSARY ISSUE

THE COLLECTORS' EDITION

It would be impossible to talk about 2010 onwards without bringing up two of the biggest cultural impacts of the time: *Mad Men* and Instagram. The first propelled a years-long obsession with mid-century design and the latter completely wiped away any line between the realms of private and public. Suddenly, every living, dining or bedroom was a set for an influencer to strike a pose.

Neale Whitaker had joined the revived series of *The Block* as a judge, inspiring countless new homeowners to take stock and start investing in creating a more harmonious habitation.

But first, the *Mad Men* effect…

If you doubted the suave power of Don Draper and his fellow rakes, the sudden ubiquitousness of the 'CH24 Wishbone' chair by Hans Wegner speaks for the whiskey-loving character's influence. The smooth lines, organic curves and functional beauty characteristic of mid-century pieces was being beamed into our living rooms weekly and by 2011 this trend had firmly taken root in Australia.

Provenance, history, authenticity and heritage were as important as the final product. We wanted pieces that told a story, not just looked good. Designers Henry Wilson and Christopher Boots made their respective debuts, indicating a new wave of promising young Australian makers to come up in the scene.

Naturally, this coincided with the rise in interest for upcycled industrial materials that had been repurposed into unique, eye-catching design pieces. An old steel workbench? Perfect minibar. If you weren't spending your weekends at Mitchell Road Antiques or Doug Up On Bourke in Sydney or Amazing Mill Markets in Daylesford, what were you doing?

Some trends were slightly more controversial. Even while many of our friends were turning vegan and enjoying the benefits of almond milk just as many were showing off their latest animal skin rug. Cow, kangaroo, zebra … In perhaps

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Words
BENJAMEN JUDD

2010s

more suitable ways of showing our appreciation for the natural world, wooden stumps became the perfect coffee table, bringing a rustic charm to urban settings.

On October 6, 2010, Instagram was unleashed onto the world. Suddenly, everyone had a platform to show off their personal aesthetic. Thanks to Instagram, every room, every piece of furniture, was an opportunity for self expression aimed towards invisible viewers. Even as it democratised design, in some ways more than shows like *The Block*, it had the flow-on effect of homogenisation. Things began to look eerily the same. Which made publications like *Belle* even more significant. "It was important to avoid being too trend-driven," says Whitaker. "Whether it's fashion, food or interior design, there is always a wide gulf between the tastes of a small group of creative movers and shakers and what is ultimately embraced by the market."

Along with Instagram, sites like Pinterest and Tumblr created a digital crucible for ideas meaning that even the biggest trends were just as quickly passé.

At some point in the 2010s, we said goodbye pendant light and hello ostentatious chandelier. Glossy black was a hot favourite, perfectly aligned with a new wave of monochrome interiors that began to make their way back into style. Perhaps it was the post-GFC vibe, but even as

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These pages, clockwise from top left 1 'Prometheus I' pendant light from Christopher Boots. 2 'Tudor' buffet by Kiki van Eijk and Joost van Bleiswijk for Moooi. 3 'QT' chair from Stellar Works. 4 'Surface' sconce in Bronze from Studio Henry Wilson. 5 London home in *Belle* December/January 2014/2015. 6 Charles Wilson 'Boulder' sofa. 7 'Milán' small table by Alberto Biagetti. 8 Sydney home in December/January 2014/2015. 9 London home in December/January 2014/2015. 10 Sydney home in June/July 2010. 11 Brussels home in May 2014. 12 Carl Hansen & Søn 'CH24 Wishbone' chair from Cult.

PHOTOGRAPHY MAREE HOMER (10), FELIX FOREST (8), VERNE (11)