Giles Miller Studio

Impact Report

FY October 2024 - September 2025



Sensory Artistry

Certified B Corporation

This year marked our first as a certified B Corporation and an important step in the ongoing evolution of Giles Miller Studio. The B Corp process has helped us formalise something that has always been central to our practice: a belief that business should create positive value for all of its stakeholders, not solely for shareholders or profit.

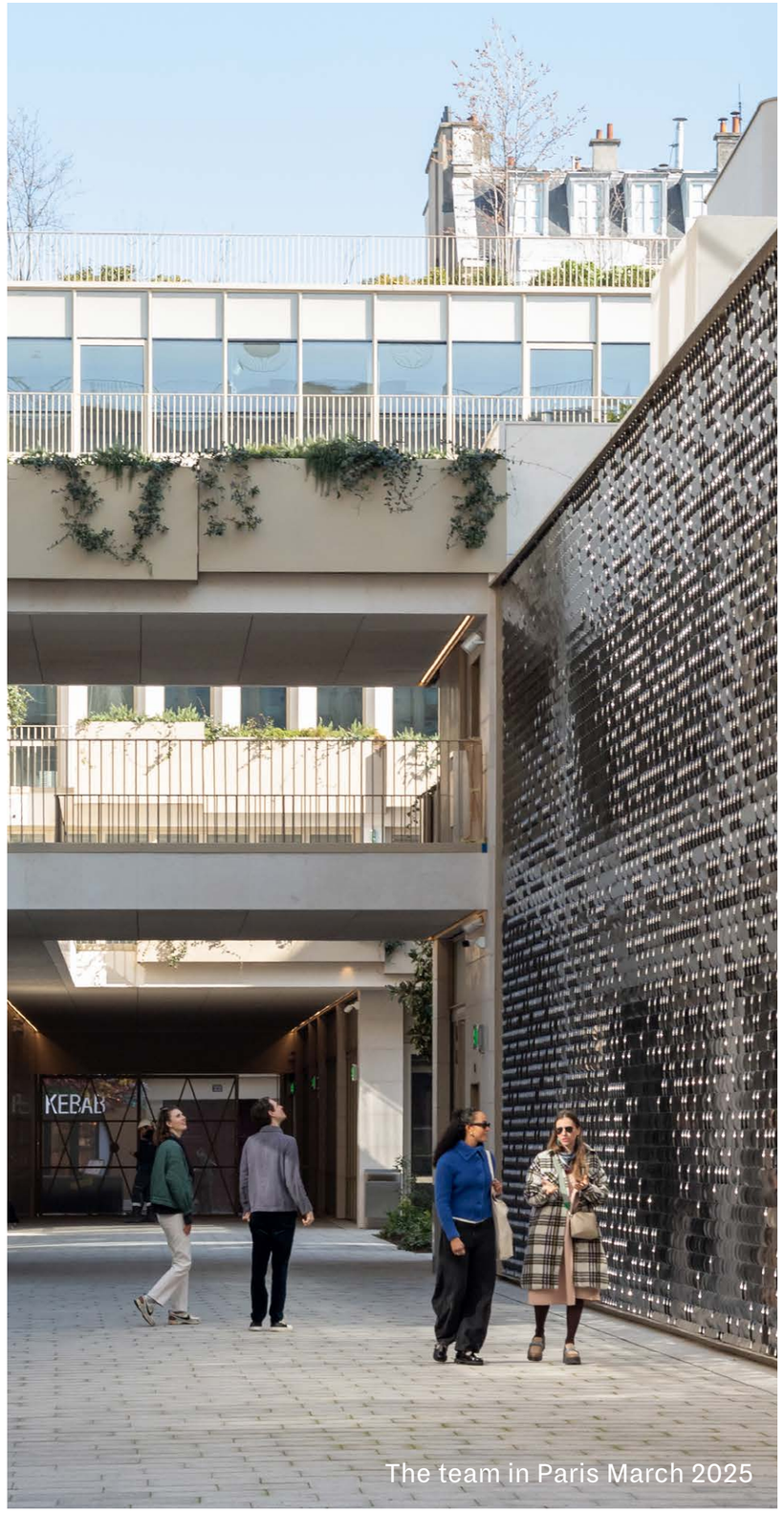
Just as our artworks seek to positively influence the experience and wellbeing of those who encounter them, we believe our business should have a similarly positive effect on the people and communities it touches. As a creative studio, we recognise that our impact extends far beyond the artworks we produce. Our decisions affect our employees, collaborators, suppliers, clients, local communities and the environments in which we operate. Becoming a B Corp has provided a framework through which we can better understand, measure and improve that impact, ensuring that stakeholder considerations remain at the heart of our decision-making.

Over the past year, we have made meaningful progress across a number of areas. We relocated our studio to Suffolk, creating opportunities to bring more aspects of production closer to home and invest in local skills and supply chains. We supported the opening of Frankie's coffee shop within our building and began a programme of community-focused creative events, including ceramics, painting and making workshops that encourage participation and connection.

Internally, we strengthened our commitment to transparency and employee engagement through the appointment of our first in-house accountant, Polly, enabling greater financial visibility across the business. We also began working with Dr Katie Gaudion, a specialist in sensory environments, to deepen our understanding of the neurological and emotional impact of our work and to help maximise the positive outcomes our projects can deliver.

Finally, we continued to invest in our team culture and environmental responsibilities. A studio-wide visit to Paris provided an opportunity to experience our work together, share cultural experiences and strengthen relationships across the team, with all travel undertaken by rail rather than air.

While certification itself is an important milestone, we view B Corp not as an achievement but as a commitment to continuous improvement. We remain ambitious about the positive role our studio can play through the art we create, the people we work with and the communities we contribute to. This report reflects our progress so far and our intention to continue building a business that balances creative excellence with meaningful social and environmental impact.



The team in Paris March 2025

Studio Culture

The team is primarily based in London, with Giles and Sarah Jane now living in Suffolk. We work remotely, either from home or from Soho Works co-working spaces, giving everyone the flexibility to choose the environment in which they work best.

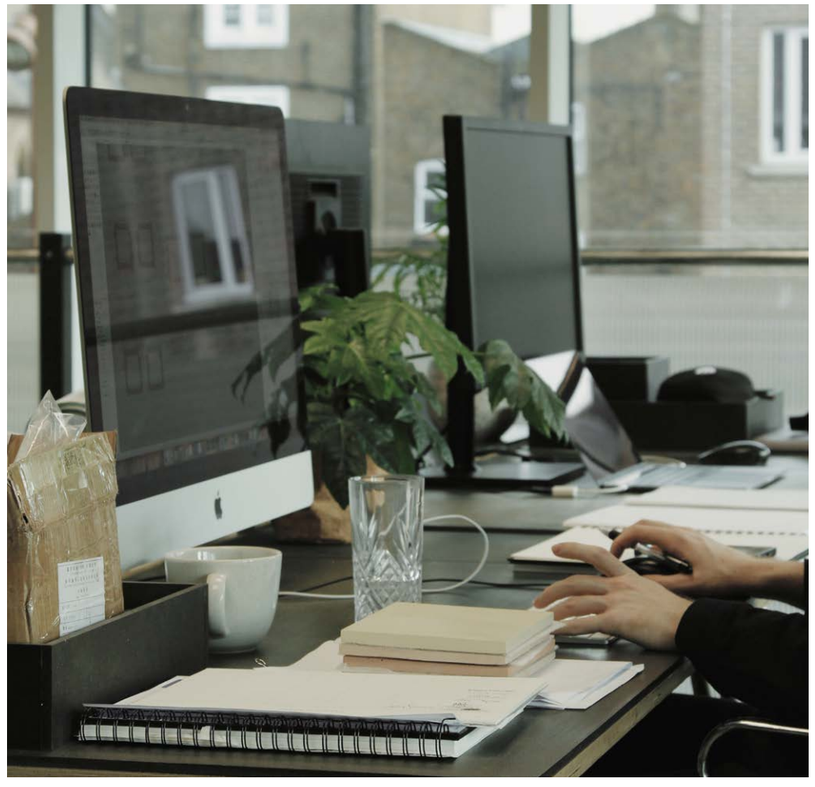
Although we are geographically distributed, maintaining a strong sense of collaboration and connection is central to our culture. We meet regularly to workshop creative ideas, develop projects, and share knowledge, as well as to spend time together socially.

At Giles Miller Studio, we take a highly flexible approach to working hours and paid time off, enabling employees to maintain a healthy balance between their professional and personal lives. Whether it's accommodating childcare responsibilities, pursuing hobbies, volunteering, or simply making time for personal commitments, we believe work should fit around life whenever possible.

Employees are free to work their hours at times that suit them throughout the week and may also work remotely from other countries. We offer unlimited annual leave, and the studio closes for two weeks over the Christmas period each year.

Our benefits package includes private healthcare for employees and their children, year-round travel insurance, eight fully funded therapy sessions through BetterHelp, and access to co-working spaces that provide complimentary breakfast.
In addition, all employees receive a commission bonus whenever a new project is secured.







Our Team

Giles Miller Studio is a London and Suffolk based practice with a young, ambitious team of creatives working across surface murals, sculpture, public art and large-scale architectural installations.

Our studio culture is founded on collaboration, mentorship and long-term development. This shared journey creates an environment where individual growth and collective authorship sit side by side. We are proud to have an exceptionally low attrition rate, with half of our team having worked at the studio for over eight years, reflecting a strong sense of commitment, continuity and shared creative vision.



Giles Miller, Creative Director
2011 - Present (15 years)

- MA Royal College of Art, London.
- Designer in Residence, London Design Museum.
- Lectured at Central Saint Martins, London Metropolitan, and Buckinghamshire New University.
- Awards including Breakthrough Talent (FX), National Sculpture Prize (UK), Rising Talent (Maison Objet), Most Outstanding in Architectural Sculpture (Build Awards) amongst many others.



William Lee, Project Manager
2013 - Present (13 years)

- Graduate of the Royal Academy of Arts, London.
- Specialises in delivering high-profile projects for clients including British Airways, Hermès, Harrods and Disney.
- Leads projects from concept through to installation, underpinned by strong expertise in materials and production processes.
- Has lectured internationally, including at Columbia University's GSAPP New York.



Ellie Youngman, Business Development
2018 - Present (9 Years)

- Textile Design Graduate from BIAD.
- Drives business growth and profitability.
- Specialising in delivering large-scale, complex projects internationally.
- Maintains client relationships such as Hilton, Ritz Carlton, Harvey Nichols, American Express, Starbucks, Marriot Hotels and Omega Watches.
- Lead the studios B-Corp application and maintain certification.



Demi Levy, Design & Sales
2023 - Present (4 years)

- Fine Art Graduate from Nottingham Trent.
- Contributes to the studio's design development process, shaping spatial concepts and translating artistic intent into clear, deliverable outcomes.
- Acting as Artist's Representative, supporting projects across all stages and ensuring alignment between artistic vision.



Sarah-Jane Miller, Director
2011 - Present (15 years)

- Founded the studio with Giles in 2011.
- Co-Director engaged in business development and operational oversight.
- 10+ years PR industry experience.
- Manages the shop/cafe in GMS Suffolk studio.



Prim, Studio Dog
2024 - Present (3 years)

- Ensures that the creative process remains balanced, focused, and joyful.
- Specialises in quiet observation, carefully monitoring studio activity from a strategically positioned sunlit area.
- Expertise in stress reduction has proven especially valuable during deadline-driven milestones.

Long Term Collaborators:



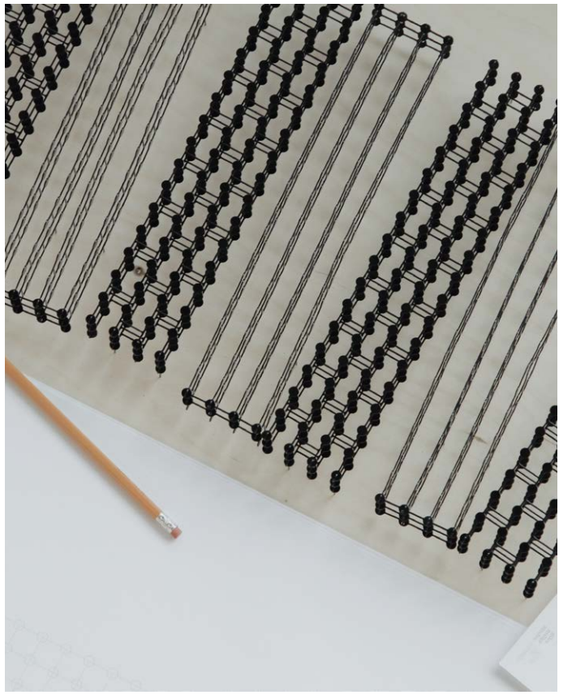
Nataly Khadziakova, Computational Senior Designer
2016 - Present (11 years)

- AA School Landscape Urbanism graduate.
- Specialises in computational modelling (Rhino+Grasshopper 3d), complex shapes, R&D, AI integration into the studio work.
- Venice Architecture Biennale 2025 GENS public programme speaker.
- S+T+ARTS resident.
- TedX speaker.



Polly Raymond, Financial Director
2025 - Present (2 Year)

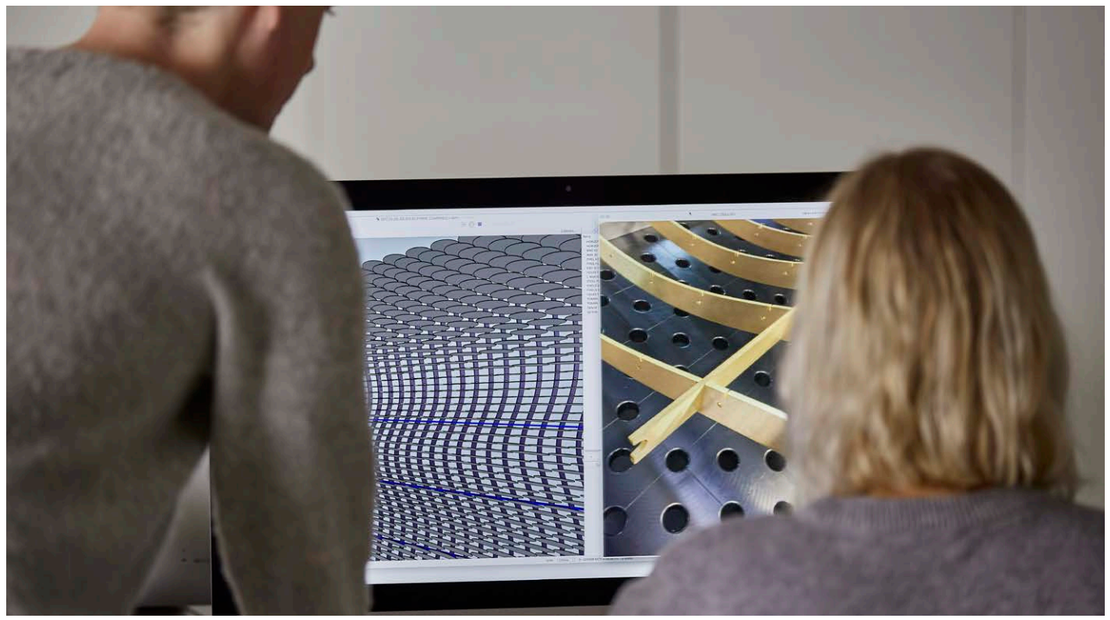
- BSc Economics graduate from Newcastle University.
- Association of Accounting Technicians (AAT) Level 2 Qualification.
- Managing the smooth running and delivery of core finance activities, focusing on ensuring compliance with its control framework, identifying process improvement opportunities and striving for operational excellence.







Demi’s Stem Artwork



Professional Development

Investing in the growth and development of our team is an important part of our approach as a studio. Over the past year, our newest team member, Demi, has worked closely with Lead Designer William to develop her skills in both the design and production management of our surface projects.

As a result, Demi is now equipped to independently deliver both *Stem* and *Mosaic* projects, significantly expanding the studio’s internal expertise and capacity. One of her first major contributions was a striking *Stem* artwork commissioned for a cruise ship.

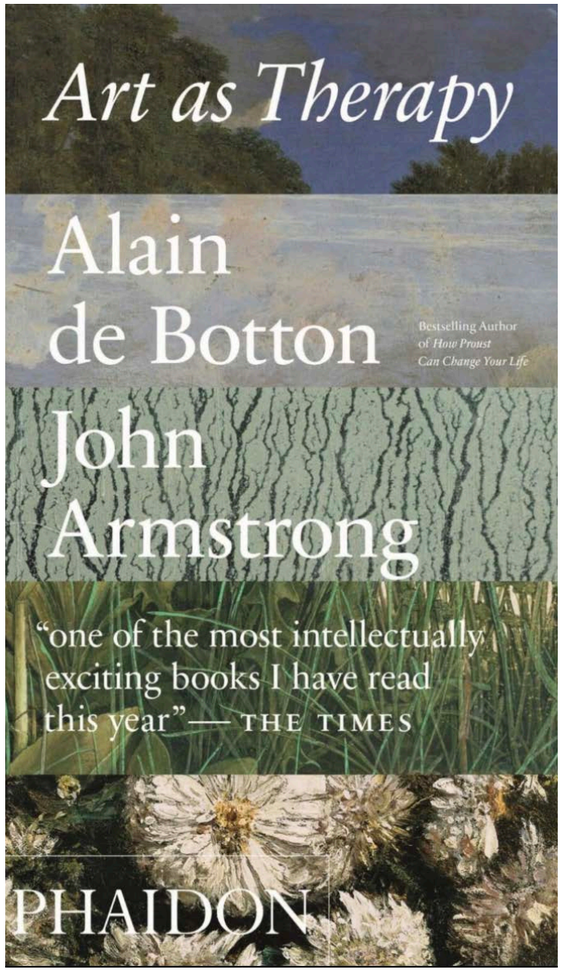
Alongside developing technical and project management skills within the studio, we also encourage our team to build relationships and engage with the wider design community.
To support this, Ellie has joined the Brick & Wonder network, an international community of professionals working across architecture, design, craftsmanship, and the built environment.

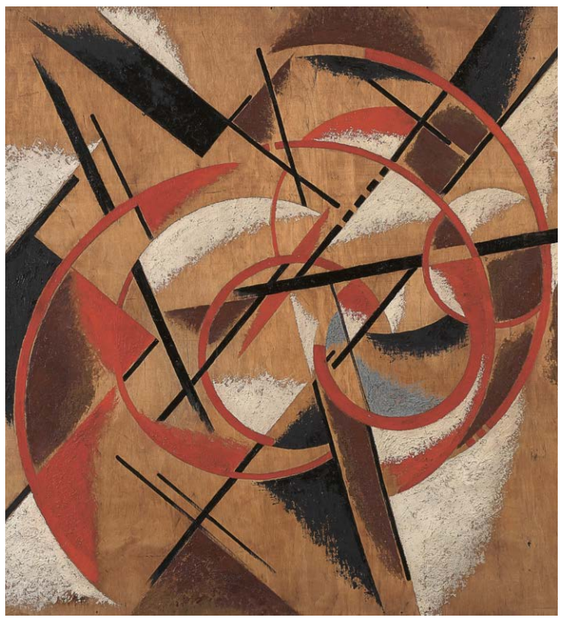
Ongoing Research

As a studio, we are continually working to deepen our understanding of the neurological and psychological impacts of our work on the people who experience it. We believe that art and design have the power to influence how people feel, think, and interact with their surroundings, and we are committed to grounding our practice in a growing body of evidence and research.

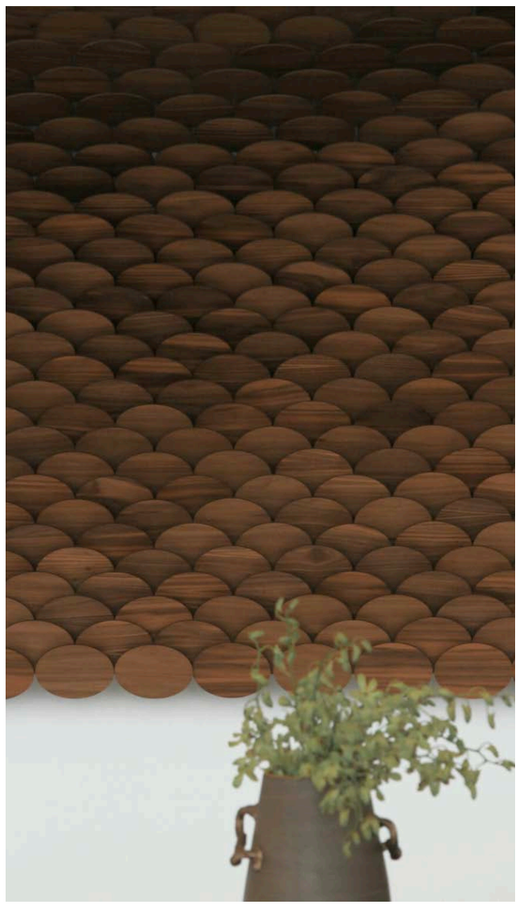
To support this, a member of the team contributes to the research section of our website each month, helping to expand the studio's collective knowledge of evidence-based design and the relationship between creativity, human behaviour, and wellbeing.

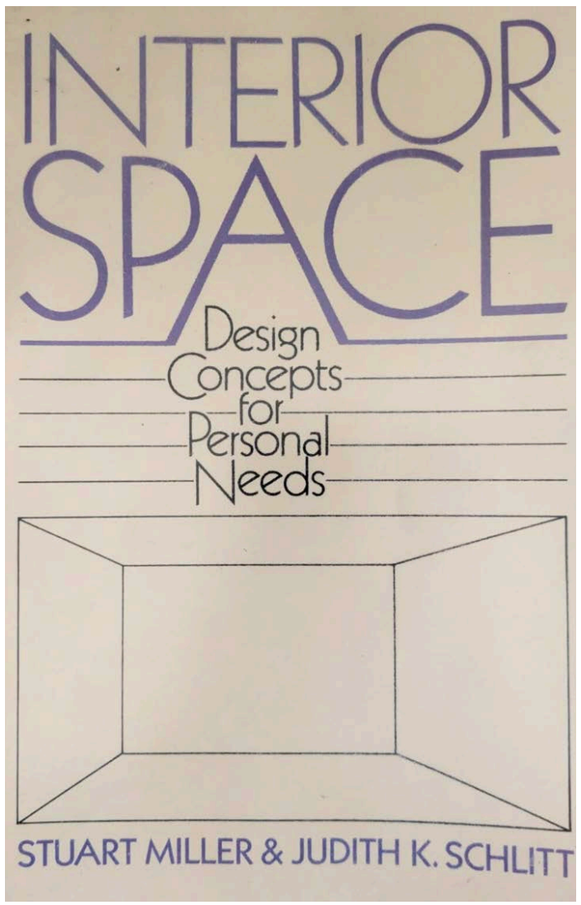
Our research page is a collection of essays and reflections that explore how art, design, architecture, and neuroscience intersect to shape human experience. As well as focusing on academic research, it brings together the studio's philosophy, design thinking, and insights drawn from scientific and cultural studies. Through this ongoing programme of learning and knowledge sharing, we seek to better understand how the environments and artworks we create can positively contribute to wellbeing, connection, and meaningful human experiences.





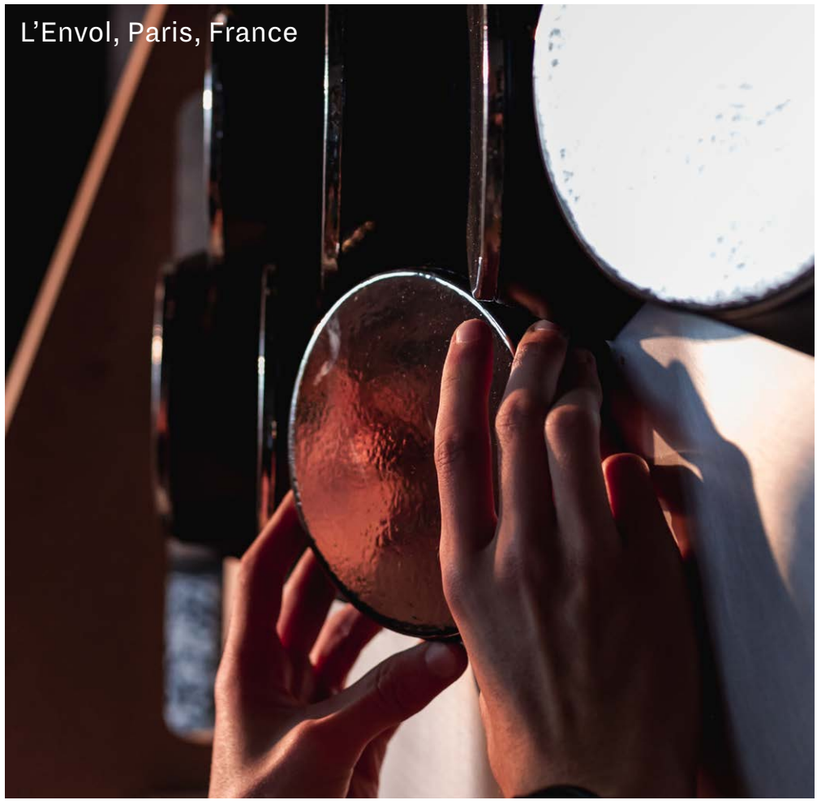







Eyrie, Berkshire, UK


Kyma, Limassol, Cyprus


L’Envol, Paris, France


What is Hope?, New York, USA

Benefits

Bringing the neurological impact of nature into the built environment.

Our primary focus is to elevate the building’s architectural design through art, creating a visually compelling environment. In parallel, we integrate insights from neuroscience to enrich human perception and wellbeing, ensuring the design resonates on both aesthetic and experiential levels.

Biomorphic Design
Organic forms that echo natural growth patterns have been shown to calm the mind, elevate mood, and support health and productivity. Their presence fosters a sense of balance and harmony that resonates deeply with human experience.

Fractals
Rhythmic, repeating patterns introduce both motion and energy into our work. Neuroscientific studies reveal that exposure to fractal patterns activates brain regions associated with visual pleasure and processing. By embedding fractal geometry, we create spaces that feel harmonious, restorative, and connected to the natural world.

Light
The interplay between light, material, and structure is central to fostering wellbeing. Our artworks are designed to evolve with shifting light, inviting moments of reflection, tranquility, and uplift throughout the day.

Curves
Curvature speaks to an innate human preference for soft, flowing forms in the built environment. By embracing curves, we create spaces that feel inviting, intuitive, and emotionally resonant.

Giles’ New Studio

Our directors, Giles and Sarah-Jane Miller, have moved into a new live-work space on the village green in a small Suffolk community.

This historic building has always been a hub for the local community, and they are embracing the challenge of ensuring it continues to serve that role. They have opened a café and lifestyle shop in one part of the building, while Giles’ studio and gallery occupy the other.

The studio and gallery will host local wellness and cultural events, while also serving as a production space for the studio’s smaller artworks. The studio will employ local artisans to handcraft our smaller, more intricate pieces.

The space has its own meter and bills and its electricity is now the second-largest part of our footprint. This year covers ten months, so we expect the figure to rise next year simply because the studio will be open for longer.

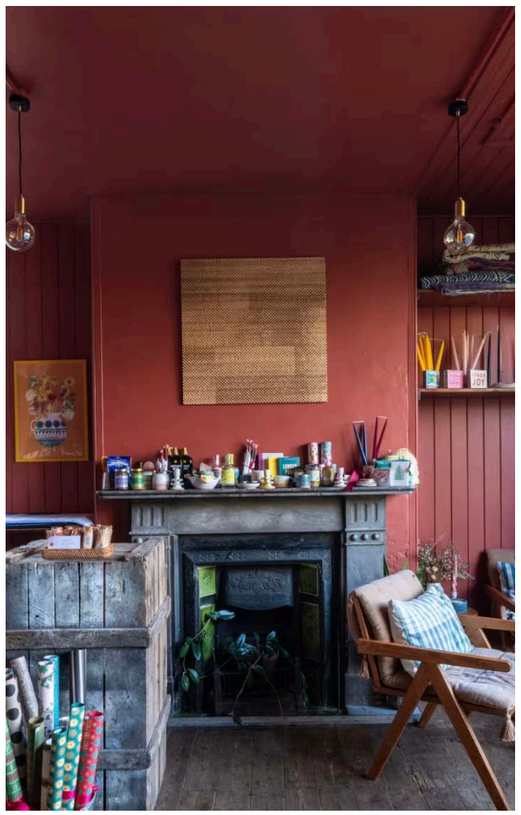
It runs on a REGO-backed renewable electricity tariff. We report its electricity both ways, against the UK grid average and against our tariff, so its energy use never disappears from view.

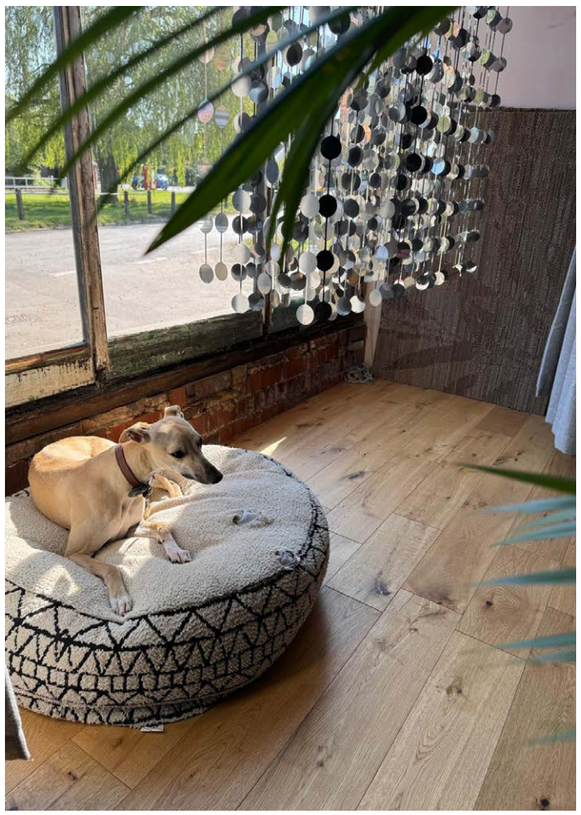
We understand that as the space develops our electricity usage is not the full picture so will prioritise capturing our wider impact long term.





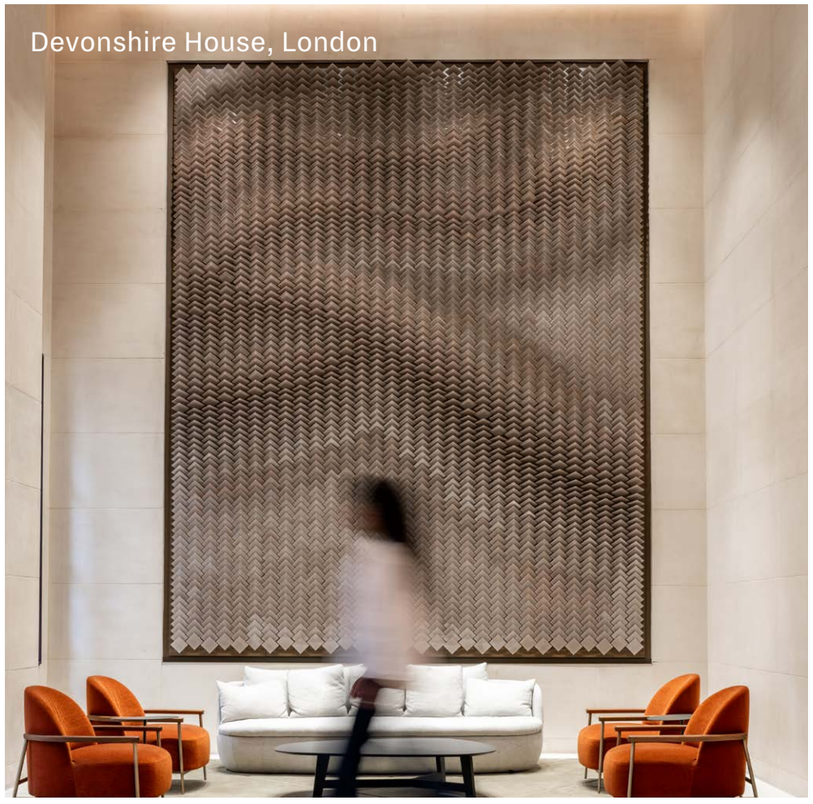




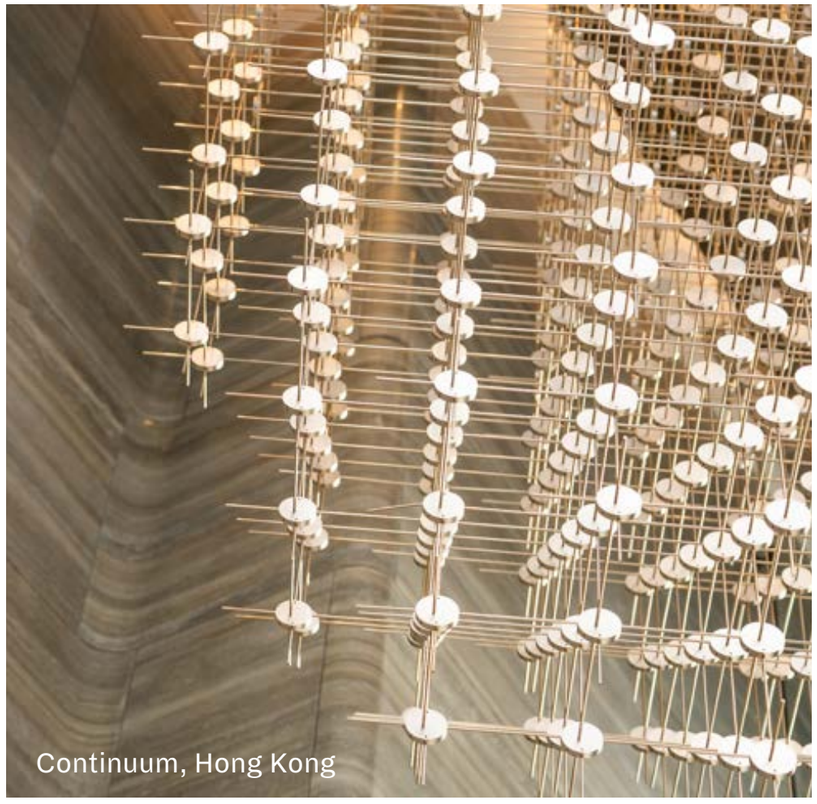




Commercial Office, London



Devonshire House, London



Continuum, Hong Kong

Local Projects

While we can’t always influence where our projects are based, this year we are particularly pleased to report that two of our large-scale surface projects were installed in London, less than 50 miles from the facility where they were fabricated.

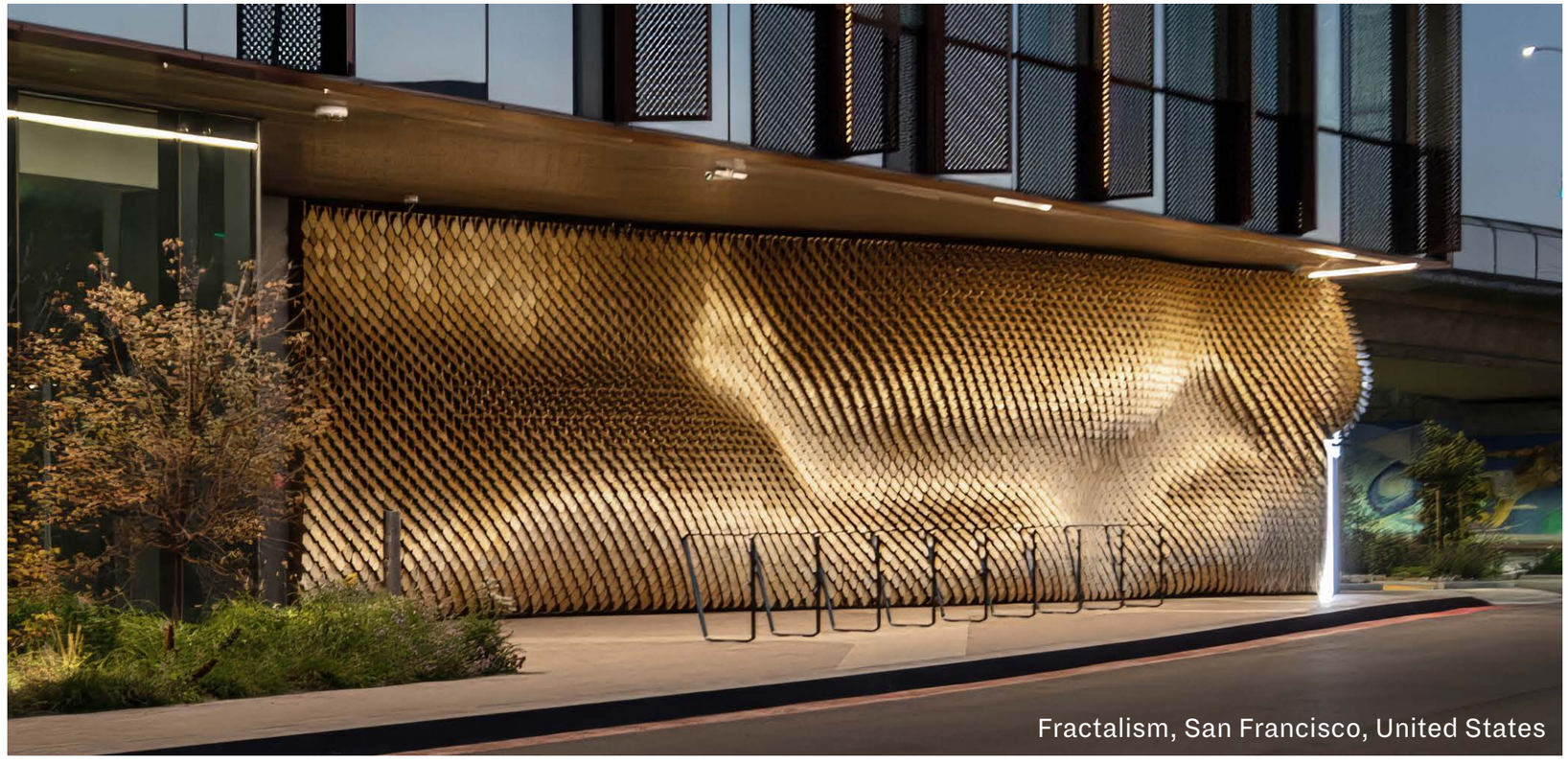
Our largest suspended sculpture to date was installed in the Kai Tak district of Hong Kong. To minimise the distance the artwork needed to travel, we were delighted to collaborate with specialist fabricators UAP in Shanghai, whose local expertise played a key role in bringing the project to life.

International Delivery

Historically, tight project timelines have made it difficult to encourage clients to choose sea freight over air freight for the delivery of our custom artworks. While sea freight offers significant environmental benefits, it requires greater advance planning.

This year, however, we successfully transported our two largest projects - both large-scale metal louvre façades - by sea freight. By collaborating closely with clients and logistics partners from the outset, we were able to avoid air transport, significantly reducing transportation-related carbon emissions while delivering both projects on schedule.

These projects demonstrate that, with careful planning, lower-carbon logistics solutions can be successfully integrated into large-scale commissions.



Fractalism, San Francisco, United States



Aeolian, The Avenues, Kuwait

Customer Follow-Up / Testimonials

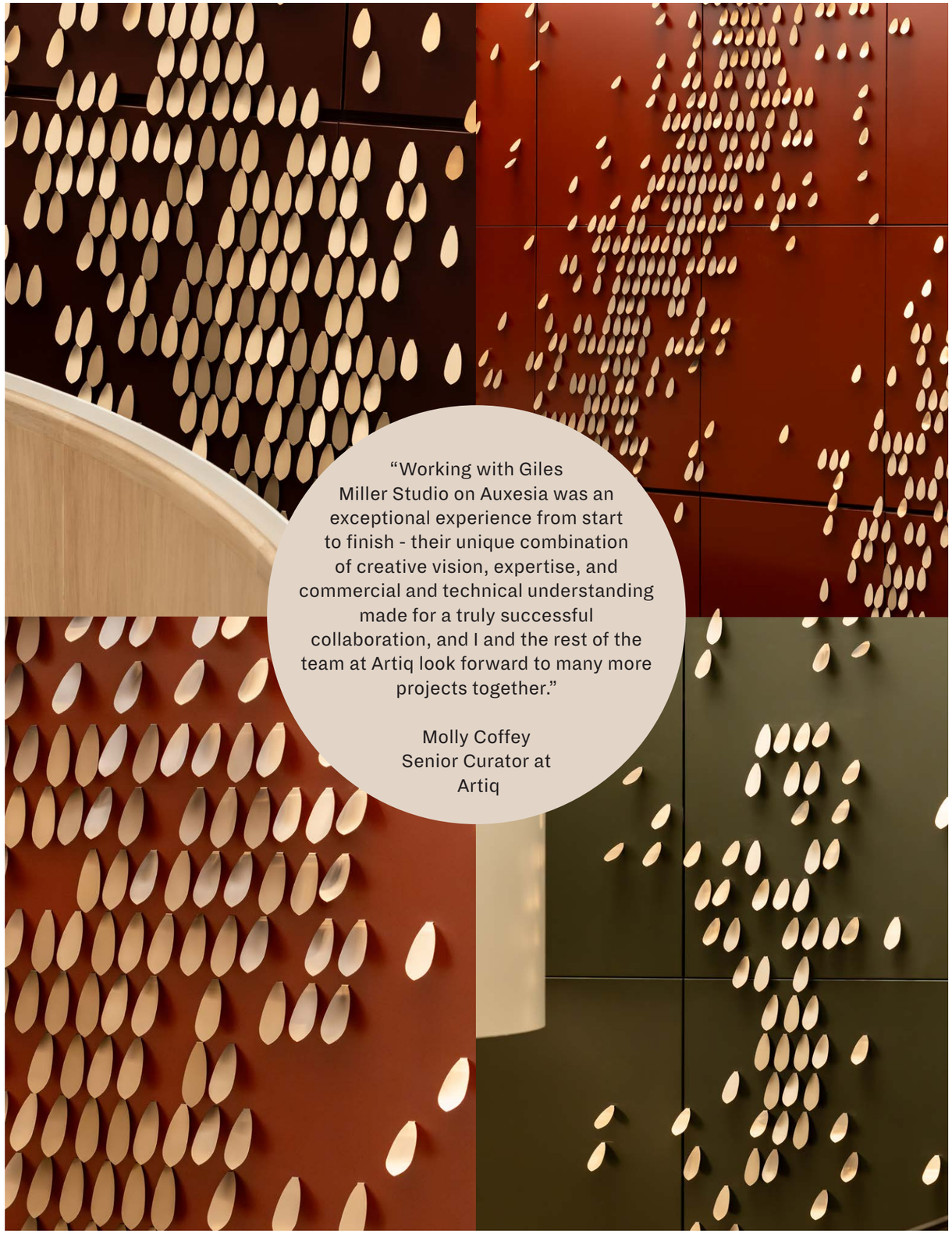
As a studio, we undertake only approximately 10–20 projects each year. Each artwork is entirely bespoke, developed in close collaboration with our clients from initial concept through to final installation. This highly personalised approach means that we maintain regular and ongoing communication with our clients throughout every stage of the creative process.

Given the depth and nature of these relationships, we feel that issuing a standard customer satisfaction survey would not accurately reflect the collaborative experience we provide and may feel impersonal or inappropriate. Instead, we have chosen to share a selection of considered testimonials from clients involved in projects completed this year.

These testimonials offer a more meaningful insight into our clients' experiences, reflecting not only their satisfaction with the finished artworks, but also the collaborative process, communication, and bespoke service that define our practice.

"*KES Studio had an excellent experience working with Giles Miller Studio on a large-scale custom dimensional mosaic for a concave back bar wall installation. Their creativity, craftsmanship, and attention to detail were exceptional from concept through installation. The team was collaborative, professional, and committed to delivering a truly unique piece, and the finished installation is a striking focal point. I would highly recommend Giles Miller Studio to anyone seeking an innovative, high-quality, and unique architectural art installation.*"

Lisa Dunlap - Senior Designer, KES Studio





“Collaborating with Giles Miller was an exceptional creative journey. My vision was to create a home where creativity could flow effortlessly through every space, and Giles translated that ambition into something truly extraordinary. The result is a stunning expression of artistic brilliance, delivered with unwavering professionalism, experience, and attention to detail-a collaboration that exceeded every expectation.”

Jo Gillingwater,
Private Client



“Working with Giles Miller, together we created a metallic veil that moved across the shopfront. Their expertise and attention to detail helped transform our vision into a striking metallic facade that flows seamlessly across the shopfront.The result is a dynamic and elegant façade that has become a true beacon within the mall, instantly recognisable, highly memorable, and a testament to the power of collaborative design.”

Chris Dewar-Dixon
Founder & Director
Studiofouriv



“Working with Giles Miller Studio has been a real pleasure. We’ve collaborated with the studio on several commissions of varying scales, most recently on a project where the communication throughout the quoting process, design development, production and delivery was exceptional. The team provided clear visuals and physical samples at every stage, and the finished pieces have always been beautiful.”

Emily Davis
Senior Art Coordinator,
Peter Millard & Partners



“I have had the pleasure of working with Giles Miller since 2021. Our collaboration on a 40-foot-long commission for The Ohio State University Hospital is a project we are especially proud of. Inspired by a micro imaging scan of a cerebral cortex following traumatic brain injury, the piece translates ground breaking neuroscience research into an immersive three-dimensional experience. Its reflective surfaces and mirrored elements create a sense of infinite depth.”

Brooke Horan
Associate Vice President,
HDR

Our Carbon Footprint

Our footprint now includes a space of our own.

This year we measured the greenhouse gas emissions from running our studio again and for the first time our footprint includes a small physical space of our own. We report voluntarily, because we believe you cannot take responsibility for something you have not measured.

Working with sustainability consultancy ‘Further’, we calculated our footprint for October 2024 to September 2025, following the GHG Protocol and the UK government’s official conversion factors.

As the first calculation to include our own premises, this becomes our new baseline. We also found and corrected an error in last year’s homeworking calculation, which had overstated it, and restated last year’s figures so any comparison is fair.

SCOPE 1

What we burn ourselves

Direct emissions from sources that our business owns or controls, like a gas boiler or company vehicles.

For us: none. No gas, no company vehicles, no air conditioning.

SCOPE 2

The electricity we buy

Emissions from generating the electricity we use as a business uses.

For us: our studio's electricity, on a REGO backed renewable tariff.

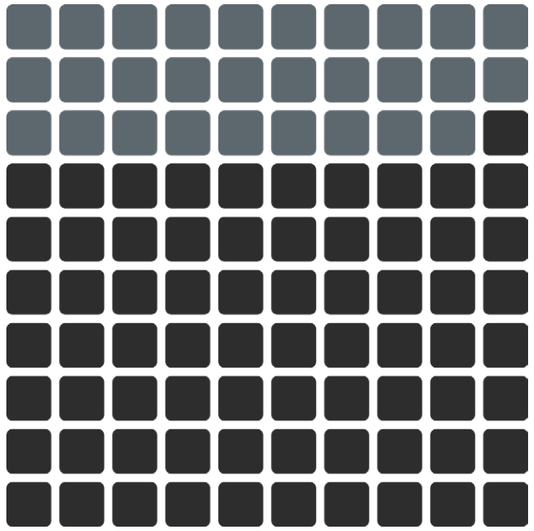
SCOPE 3

Everything else

Indirect emissions outside our walls, caused by our work.

For us: business travel, working from home and commuting.

*Outside our footprint: fabrication of the pieces we design is contracted and paid for by our clients, so it sits in their



71%

Scope 3: everything else

Business travel, working from home and commuting to our London co-working space.

29%

Scope 2: the electricity we buy

Our studio and gallery, our first physical premises.

0%

Scope 1: what we burn ourselves

No gas, company vehicles or refrigerants.

Each square is 1% of our FY2025 footprint (grid-average electricity). Purchased goods and services not yet measured.



51%

Business travel

Mostly long-haul flights, grouped into a few trips.

29%

Studio electricity

Ten months in our new studio and gallery.

18%

Working from home

The home office is our main workplace.

2%

Commuting

About one day a week to London, by rail.

Where we are today

Travel comes in bunches

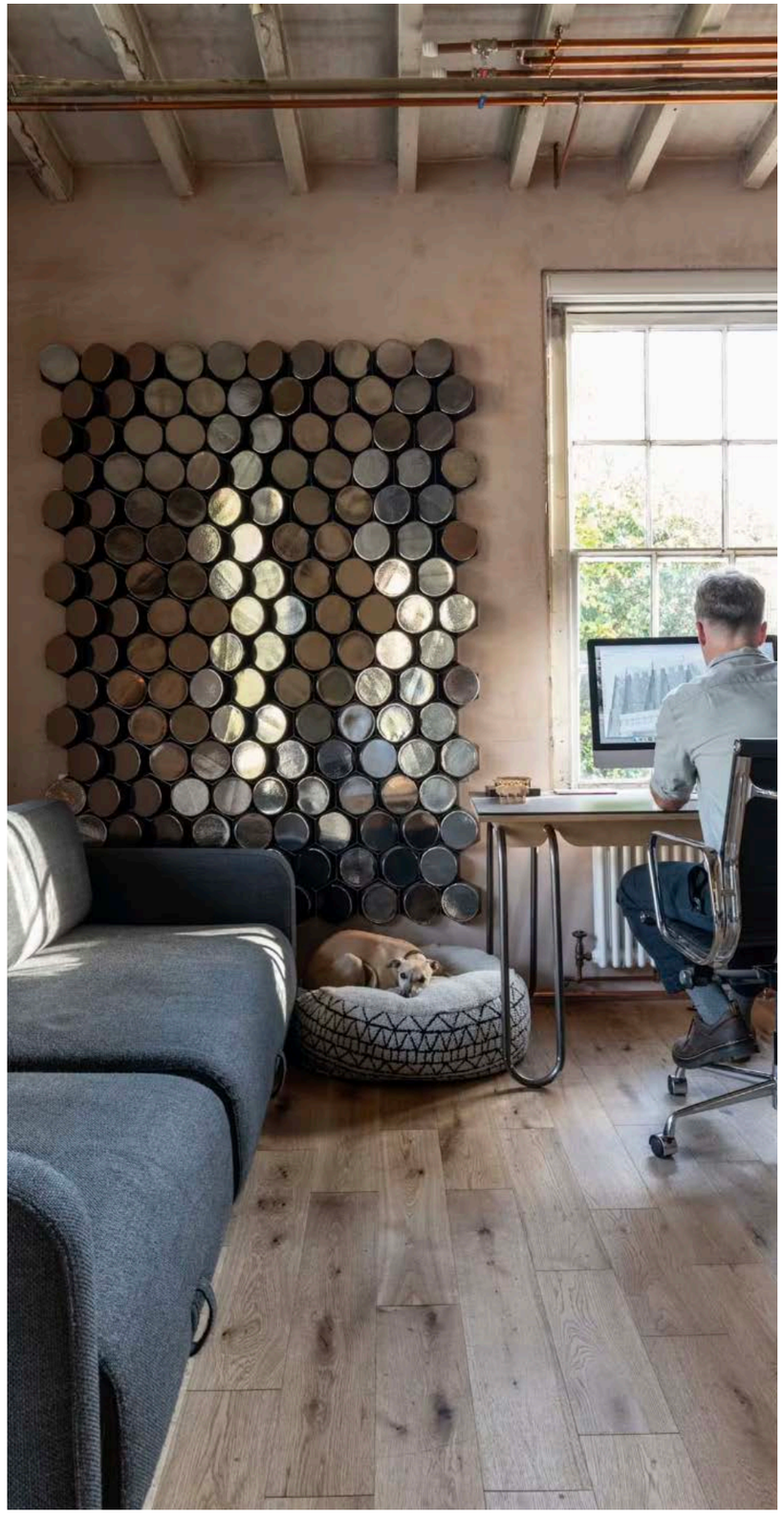
Travel is our largest source. We group meetings into single trips, so one long-haul journey can shape a whole year: this year, a single visit to the United States. Our Paris trips went by train and added a small fraction to our total in comparison to flying.

Home is our main workplace

We are a small, mostly remote team. We count the energy used to heat and power our homes during working hours for the whole team, including our collaborator in Warsaw. A weekly rail trip to our London co-working space adds very little but important to include overall.

What we have not yet measured

We could not yet measure water and waste consumption at our studio this year so our footprint is slightly understated and we would rather say so plainly. Closing these gaps is a first priority moving forward..



What comes next

Travel with intention

Rail for European journeys whenever time allows, direct routes and meetings bundled into single trips by default.

Make the most of our studio

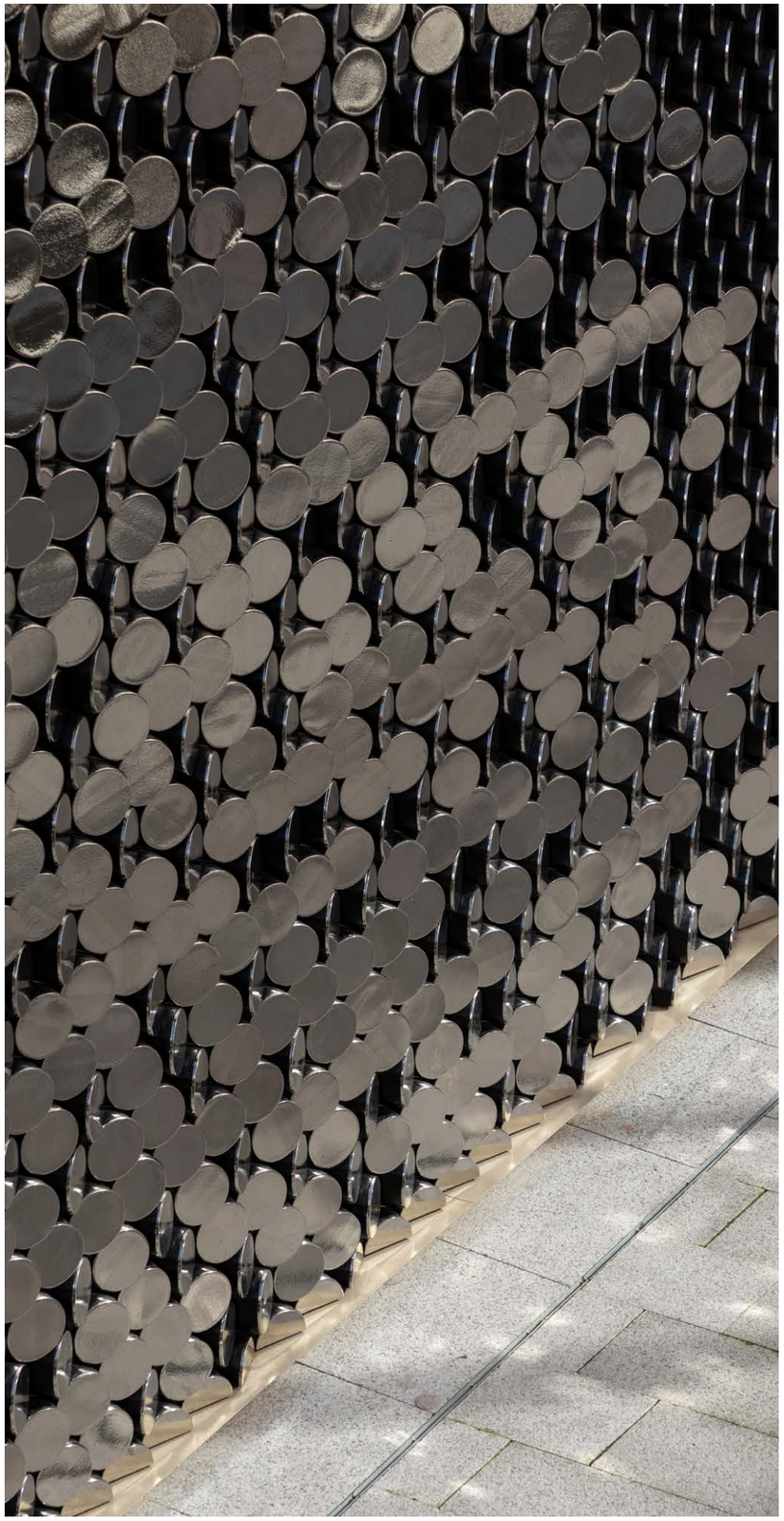
With a full year of data, we will review heating controls, timers and lighting, switch display equipment off out of hours and stay on a renewable tariff.

Support greener home offices

Simple, practical guidance for the team, from renewable home energy tariffs to heating only the room in use.

Close our data gaps

Measuring the goods and services we buy and tracking water and waste. Next year's footprint may look larger for that reason alone, and we see that as progress.



Whats Next / The Year Ahead

We will continue to champion the flexible working hours and unlimited annual leave that define our studio culture, supporting a healthy work-life balance for our team. We are also committed to investing in every employee's professional development, creating opportunities for individual growth while strengthening the collective expertise and creative capability of the studio.

Giles and Sarah Jane plan to host more community events within our gallery space, including pop-up saunas, yoga sessions, ceramics workshops, and live music performances, creating opportunities for people to connect through creativity and wellbeing.

A major focus for the coming year will be researching and testing more sustainable materials for both our existing artistic systems and new innovations currently in development. Over the following year, we aim to put this research into practice by producing prototypes, samples, and mock-ups that can be integrated into future projects.

We will continue to prioritise sea freight and local fabrication for larger commissions wherever possible, reducing the environmental impact of transporting our work.

We will continue to nurture the strong relationships we have built with our existing clients while expanding our network and developing new partnerships. We also plan to further our research into the neurological impact of our artworks. Where appropriate, we will collaborate with psychologists throughout the design process, ensuring our work delivers not only aesthetic value but also the greatest possible positive impact on the wellbeing of clients and the people who experience our artworks.

B Corp’s New Standards / Our Commitment to the Transition

Our recertification is due in 2028 but work will commence for preparing in 2027 and we will re-certify under the new standards. A minimum bar in every area provides us with a clear map of where to focus.

1

Understanding the gap

Working through the requirements for a business of our size and sector and comparing them honestly with today.

2

Building on what we have

Our carbon footprint underpins a climate action plan; water, waste and the studio's community role build on it.

3

Closing the gaps

Formalising what we have run informally, from team feedback to human rights in our supply chain.

4

Gathering the evidence

Clear records all year, so independent assurance shows what we do, not just what we say.



Giles Miller Studio

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