

idea.2023

Happy 21st birthday IDEA! We're so grateful to all of the incredible sponsors and the interior designers and architects who entered this year's program. IDEA 2023 is a moment in time to celebrate everything we love about the Australian design community. Like any good 21st birthday party, IDEA isn't about stiff upper lip awards in awkward rooms, it's about cutting loose with your industry network of friends, peers and mentors to join together and revel in the incredible Australian design talent on show. Whether you're a winner, highly commended, shortlisted or entrant, IDEA is for everyone.

Join the celebration, see the following pages, and discover the very best in Australian design.

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WELCOME TO IDEA 2023

As Editorial Director for *Australian Design Review's* inside magazine, I can't tell you how exciting it was to observe the jury room in action deciding on the winners for IDEA 2023. Healthy debates were had, with lots of laughter thrown in for good measure as they judged every jaw-dropping shortlisted IDEA entry.

From coastal elegance to inner city jewels, we saw a joyous celebration of the antipodean design sensibility in all its forms. Perhaps all that time being forced to find inspiration in our own backyard has turned the tables on any last remaining modicum of cultural cringe. The Australian design community is standing out and proud on the world stage – and rightly so.

Colour, joy, sexy curves and thoroughly modern nods to classical design themes all made an appearance on the shortlist. Maximalism, retro-future furnishings, adaptive reuse and mid-century magic burst forth as project after project was presented and discussed. With fewer micro trends on show, the shortlisted designs all featured choices that will stand the test of time. I can appreciate how hard it was to call out winners and highly commended projects among so many spectacular entries.

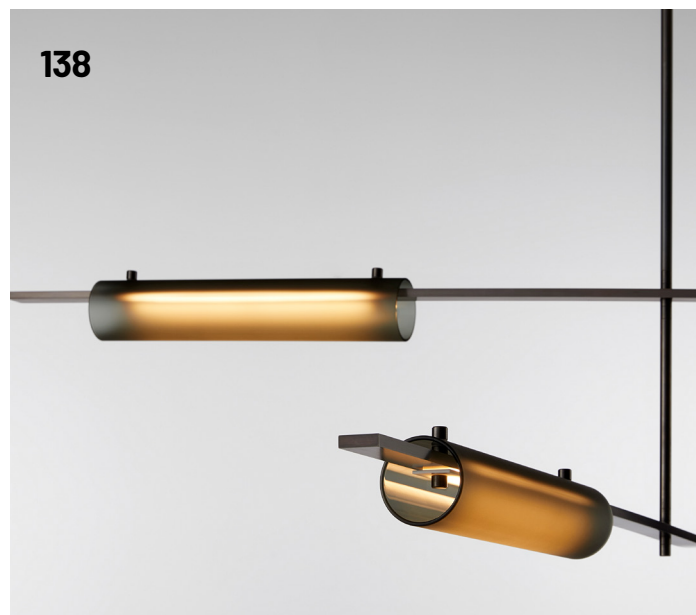
So, turn the page and discover the winners of IDEA 2023. We hope you enjoy the showcase of the very best of interior design and architecture with projects from around Australia in all their bold and beautiful glory.

As always, thanks to our wonderful sponsors – many of whom are celebrating milestone years of over a decade of category sponsorship of IDEA. We couldn't do it without you! We also welcome our new sponsors to IDEA 2023. We are so proud to be associated with the best retailers, manufacturers and associated industries that contribute to IDEA.

EMILY RAYNER AND IDEA TEAM

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JURY PANEL

As with every year, the IDEA Jury 2023 embodies the pinnacle of Australian interior design. They encompass both innovators and sources of inspiration, spanning a mix of experienced and emerging talent. We express our gratitude to them for their remarkable contributions and unwavering commitment to the process of judging IDEA.



ELVIN TAN

Elvin Tan always pursues a hands-on approach to all projects. He believes in the power of design and in the inherent value it can create regardless of the size, type and budget of a project. After obtaining a Master of Architecture at RMIT, he gained valuable experience at established practices, designing hotels and restaurants internationally and locally while his passion for interior design blossomed.



JADE NOTTAGE

Jade Nottage takes an artistic approach to design, influenced by her interest in art, her love of painting and her understanding of historical design periods. She draws inspiration from colour, and proportions and places high value on the narrative of each design brief. Jade values human connection, ensuring that Tom Mark Henry's work makes a lasting impression and positive cultural impact, while also building meaningful and long-lasting relationships with her colleagues at Tom Mark Henry.



MEGAN NORGATE

Megan Norgate is the founder and design director of the Architecture and Interior Design studio Brave New Eco in Melbourne/Naarm. Megan has a holistic design approach to creating design solutions by integrating the built, interior and ecological environments. She has developed a framework of design ethics and principles for her own practice. Brave New Eco seeks to resolve design problems with minimal and considered interventions using a resourceful and deeply responsive approach.



RACHEL NOLAN CHAIRPERSON

Rachel Nolan is the first Chairperson for IDEA 2023. Nolan has a wealth of expertise in creating built environments that are inspiring and responsive to the brief, context and environment. She is currently the Chair of the University of Melbourne Architecture Advisory Board, a founding member of The Boyd Circle and has served the AIA as a lecturer, juror for the Victorian Chapter Awards and member of the AIA Honours Committee.



DANIELLE BRUSTMAN

Danielle Brustman's Melbourne-based studio encompasses a broad spectrum of practice, from residential interiors and commercial design for the hospitality, education and retail sectors along with furniture and lighting design for exhibition and installation. Danielle works with a rich syntax of colour to conceive works that challenge our perception of private and public space. Her design work is narrative driven and informed by dynamic colour relationships, geometric form and fantastical spaces.



BYRON GEORGE

Byron George is the director of Russell & George. The practice takes a very considered and nuanced approach that aims to challenge conventional notions of what design is and how it can make an impact on or celebrate the culture of a society. Byron's own experience spans from the design of small objects to large-scale architecture, and he approaches every client and project with the same mix of curiosity, energy and a fundamental belief in the ability of good design to change a person's day for the better.



SUE FENTON

Sue Fenton has been practising interior design for over 20 years, working across all sectors of Woods Bagot's global studio. Sue creates engaging spaces that enhance our built environment, provide a sense of place and enrich user experience. Her main focus is on design outcomes developed through a collaborative process, one that reveals potential and is driven by research.

WINNER OVERALL PROJECT OF THE YEAR

PROJECT **SOMERS HOUSE**
PRACTICE **KENNEDY NOLAN**

📷 *Derek Swalwell*

Somers House replaced a building that was the repository of good memories, but was also damp, poorly organised and at the end of its useful life. The new, unmistakably Australian coastal house in the Victorian seaside town of Somers, integrates these existing and future memories into a well-organised, functional, accessible and zoned abode.





// A unanimous standout project and much loved by all the judges – both beautiful and masterful in solving complex problems of multi-family requirements with wheelchair access. The project draws together a palette and textures from the landscape, the owner’s artefacts and precious memories, and creates a deep warm interior experience that seemingly glows from within. Although rich in a layered immersive approach to the palette, there are small references to the modest Australian modernist holiday house that are relaxed and fun.” **SUE FENTON**



WINNER

GOLD MEDAL

PRACTICE **ADAM GOODRUM**

📷 Photos supplied by
Adam Goodrum

The IDEA Gold Medal is reserved for individuals who have made exceptional contributions to the field of design and in the world of product design, and few names resonate as strongly as Adam Goodrum's.

With a career spanning over two decades, Goodrum has emerged as a true luminary in the field, consistently pushing the boundaries of creativity and innovation. His ability to marry form and function, his commitment to sustainability, and his dedication to pushing the boundaries of design make him a standout recipient of the IDEA 2023 Gold Medal.

Adam Goodrum's journey in the design world began in NSW, where he honed his skills at the University of Technology Sydney studying industrial design. After completing his studies, he soon garnered attention for his distinctive style, characterised by a harmonious blend of form, function and a fresh sense of playfulness.

One of Goodrum's standout projects is the Stitch chair, produced in 2008 by Italian furniture giant Cappellini. The design seamlessly marries aesthetic appeal with ergonomic comfort and pays homage to Bauhaus colour palettes. The Stitch chair has earned international acclaim and has become a modern classic that's

housed in museums around the world.

In addition to his individual projects, Goodrum has also collaborated with renowned brands, such as Louis Vuitton, Alessi and Veuve Clicquot, consistently delivering innovative and iconic designs.

Goodrum's design philosophy goes beyond aesthetics – he places great emphasis on sustainability and ethical production. This dedication to eco-conscious design aligns perfectly with the growing global demand for responsible and sustainable products.

In an interview with *Vogue* magazine Goodrum emphasised the importance of developing Australian design talent and he has long been a champion of the local industry.

“There’s been this insecurity that the only things that are important have come from overseas,” Goodrum told *Vogue*. “But I think we need to make our own history and feel proud of what we’re doing.”

Over the course of his illustrious career, Adam Goodrum has consistently demonstrated an innate ability to capture the essence of an idea and transform it into functional art.

Australian Design Review is honoured to bestow him with the IDEA Gold Medal.



OPPOSITE TOP Adam Goodrum pictured
PHOTOGRAPHY
SIMON WHITBREAD

OPPOSITE BOTTOM
Taleo Longbow
Archant 2019-2020
Exquisite corpse
collection (Picture
Victoria Schommler)

LEFT A&A 'Cocotte en Paille' (Chatterbox in Straw) is a significant piece commissioned as one of 200 invited global visionaries to celebrate 200 years of Louis Vuitton.

RIGHT Veuve Clicquot Riddling Stool by Adam Goodrum



WINNER DESIGNER OF THE YEAR

PRACTICE **ARENT&PYKE**

📷 Anson Smart & Prue Ruscoe

Arent&Pyke is a Sydney-based interior architecture and design practice with a distinct focus on the decorative arts. Founders Juliette Arent and Sarah-Jane Pyke are masters of emotional interiors, imbuing spaces with character through colour, texture and a touch of the unusual since the formation of their practice in 2007.

Arent&Pyke combine decades of technical expertise to pull off comfortable and luxurious interiors. While they have created an internationally recognised practice, the value they bring remains in the emotional connections they create and how those, in turn, drive aesthetic and practical decisions.

IDEA regulars, the studio was recognised across several categories in both the shortlist and final winners' list this year. From the unpretentious Speargrass house, which is a canvas for its breathtaking Queenstown surroundings, to KODA's new hair salon with colour applications so immersive they settle clients into a state of revered relaxation, Arent&Pyke's projects demonstrate a deep understanding of the psychology of design.





The highly acclaimed Arent&Pyke have been instrumental in elevating the decorative within the interior design fold and paving the way for others to follow. The studio has not only developed a distinctive flair for beauty and grace in design, yet demonstrated a willingness to intimately collaborate with clients to deliver unique projects grounded in highly crafted design principles."

SUE FENTON





WINNER EMERGING DESIGNER OF THE YEAR

PRACTICE **LINTEL STUDIO FOR ARCHITECTURE**

📷 *Luc Rémond & Saskia Wilson*

Emiliano Miranda founded LINTEL Studio for Architecture in 2021 with the goal of contributing positively to Australia's built environment and its industry's constituents equally. "That's why the studio is called 'LINTEL Studio for Architecture'," he told *inside* in the IDEA 2023 shortlist edition, "because our responsibility is not only to our clients, but also to the profession itself and its many moving parts."

Miranda now works alongside three employees on mostly single residential buildings. In projects such as Studio Elroy, LINTEL employs quality materials that have been selected in the pursuit of effortless performance and timeless compositions, designing forward-thinking buildings with a backwards glance.

Miranda is committed to celebrating cultural and linguistic diversity within LINTEL's operation, as well as LGBTQIA+ and First Nations communities. The practice has set out to foster not only architectural brilliance, but also a healthy and balanced work environment.



// LINTEL Studio has submitted a project that reflects a sophistication and refinery well beyond its young years. The colour palette and use of rich materiality has been skillfully detailed. LINTEL Studio is certainly a company to watch out for."
JADE NOTTAGE



WINNER COMMUNITY SERVICES

PROJECT **REFUGEE
RESOURCE HUB POWERED
BY THE ASRC**
PRACTICE **BATES SMART
WITH GARNER DAVIS
ARCHITECTS**

📷 Sean Fennessy

The Asylum Seeker Resource Centre's Refugee Resource Hub is a place of welcome, community and support for refugees and people seeking asylum. The refurbishment of an existing building in Dandenong, Victoria, into a new integrated services hub has brought multiple support services and organisations under the one roof.

The project was delivered as a pro bono project by Bates Smart and Garner Davis Architects – a partnership borne out of a shared philosophical approach to human-centred design. The team navigated a complex, sensitive brief to transform the building into a functional, safe and inviting 'home of hope' that is accessible and culturally appropriate. They were conscious of developing light colour schemes, using natural materials and selecting soft furnishings to create a calming and open environment as a backdrop for the work that goes on in the Centre. Visual linkages are meant to be comforting for those who may be arriving from difficult or traumatic situations.





//
A wonderful initiative for a much needed service. The design feels fresh and playful, yet simple in its execution, a multi-service hub that feels warm and welcoming.”
JADE NOTTAGE



TOP Fresh internal finishes, skylights and windows were installed to open up and connect the space.

LEFT The Refugee Resource Hub demonstrated the benefits of architects, designers and suppliers working together to create beautiful, functional spaces in which people feel safe and comfortable.



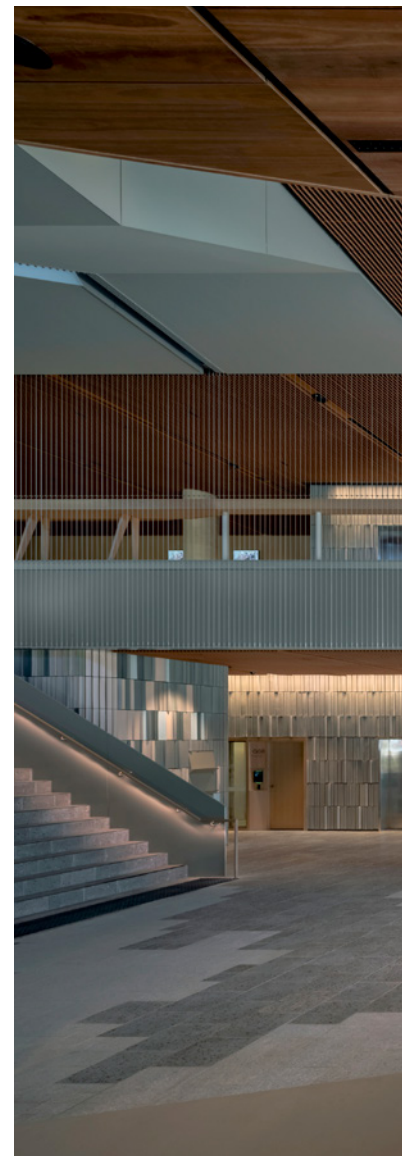
HIGHLY COMMENDED COMMUNITY SERVICES

PROJECT **COBARGO SANTA PROJECT**
PRACTICE **BREATHE ARCHITECTURE**

📷 *Pablo Veiga*

The Australian summer bushfires of 2019 to 2020 devastated many. To contribute to the rebuild effort in New South Wales, Breathe Architecture designed and rebuilt the home of Cobargo firefighter Dave and his wife Barbara. Breathe reached out to colleagues, suppliers and collaborators for donations of materials and services. The design was backsolved to incorporate this kit of parts.

LEFT Cobargo Santa Project is an affordable, resilient, climate-responsive home built for a family devastated by the Black Summer bushfires.



Amid an encouraging amount of projects submitted for the Sustainability Award, the Bendigo Law Courts stood out as a leader in its class. The building has achieved net-zero operational potential and sought a social impact by being firmly contextualised by place and people. Community benefit and engagement through 90 percent local material procurement includes collaborating with the 165-year-old manufacturer Bendigo Pottery. The project aims to create a safe and supportive environment for those disadvantaged or in traumatic circumstances within our legal systems, including safe waiting spaces and dedicated circulation for vulnerable people. Consultation with the Dja Dja Wurrung Clans Aboriginal Corporation was vital to achieving these aims. Bunjil, a compelling work by First Nations artist Racquel Kerr, rises over the copper façade and overlays the landscape inside. The building speaks to our legal system's responsibility to provide dignity and safety for all people." **MEGAN NORGATE**



WINNER SUSTAINABILITY

PROJECT **BENDIGO LAW COURTS**
PRACTICE **WARDLE**

📷 *Tim Griffith*

This year's sustainability winner, Bendigo Law Courts in Bendigo, Victoria, was designed by Wardle Studio. The project was undertaken via strong partnerships with Djaara (Dja Dja Wurrung Clans Aboriginal Corporation) and Court Services Victoria, and demanded a meticulous consultation process with numerous stakeholders intent on dignifying the court experience and improving access to justice.

Wardle designed elements that elevated the building from functional to a benchmark in its field. With clear views outside, abundant natural light and access to outdoor terraces without exiting the building, the design places people at its centre, underpinning a functional, safe and accessible court that meets the needs of its diverse users.

It is a civic space that is visually and culturally anchored to Bendigo's unique identity, including the culture, knowledge and connection of the Dja Dja Wurrung, Bendigo's Traditional Owners.

Designed in consultation with users, for users, the Law Courts have multipurpose spaces and advanced technological capabilities integrated through courtrooms, work areas and public spaces to improve the efficiency of court operations.





HIGHLY COMMENDED
SUSTAINABILITY

PROJECT **ARUP WORKPLACE - ADELAIDE**
PRACTICE **WALTER BROOKE**

📷 *Sam Noonan*

The redesign of Arup's Adelaide office aimed to reuse as much as possible of the existing fitout while ensuring a cohesive design. Spacing is key to the design, with work zones screened by quiet rooms to provide separation from the active floorplate, which is directly connected to light and views, softened by the inclusion of natural vegetation.

HIGHLY COMMENDED SUSTAINABILITY

PROJECT **LOTHIAN STREET LIGHTING -
FOR KERSTIN THOMPSON ARCHITECTS**
PRACTICE **EDWARD LINACRE STUDIOS /
KERSTIN THOMPSON ARCHITECTS**

📷 *Leo Showell*

Edward Linacre Studio was engaged by Kerstin Thompson Architects to develop a range of lighting fixtures for their prospective offices utilising the expired factory lighting and discarded warehouse components that existed on the site prior to the renovations. An illuminating collaboration of re-use and recycling ensued.





HIGHLY COMMENDED
SUSTAINABILITY

PROJECT **RE-PETE**
PRACTICE **CANBERRA DESIGN LAB**

📷 *Marie-Luise Skibbe*

MPavillion is erected annually in Melbourne, becoming an innovative civic space for the community to enjoy a free diverse cultural program. Commissioned to design the seating for MPavillion 2022, Canberra Design Lab created the Re-pete chair: a light-footed, low-waste and highly sustainable product, made from robotically extruded recycled polyethylene terephthalate (rPET) plastic.

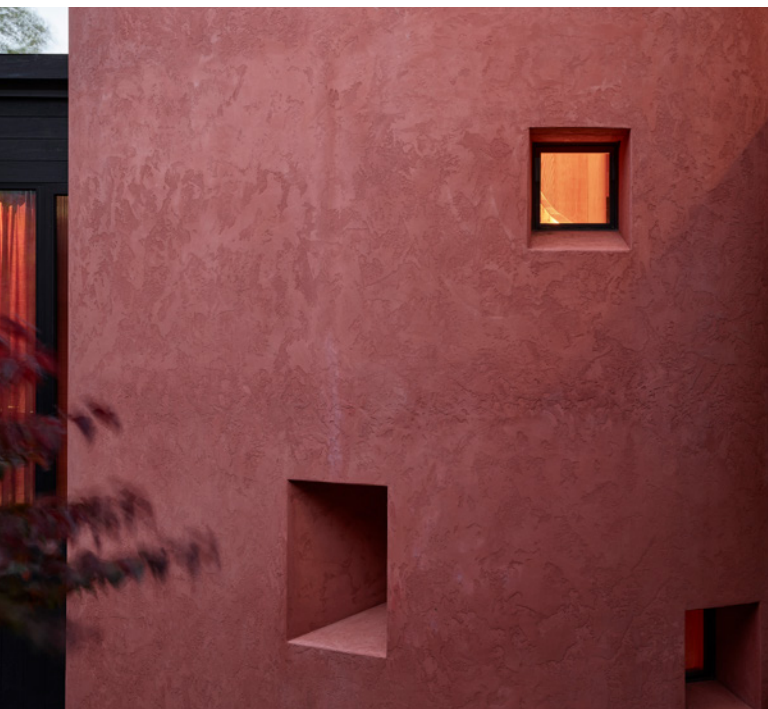
HIGHLY COMMENDED SUSTAINABILITY

PROJECT **TERROIR HOBART OFFICE**
PRACTICE **TERROIR**

📷 *Brett Boardman*

TERROIR's headquarters in Hobart occupies what was an abandoned office with a 1960s design. Emitting zero carbon by building nothing new at all, the design team chose to repurpose existing partitions, framework carpentry and windows. TERROIR believes sustainable practices require a new aesthetic appreciation for the accidental and contingent.





WINNER RESIDENTIAL SINGLE

PROJECT **SOMERS HOUSE**
PRACTICE **KENNEDY NOLAN**

📷 *Derek Swalwell*

Somers House was transformed from a disorganised and damp building that contained rich memories into a peaceful home for the constantly evolving family.

This unequivocally Australian coastal house in the Victorian seaside town of Somers integrates these existing and future memories and delivers the client's wish for a multi-use, functional and zoned abode.

Somers House caters to a diverse range of possible inhabitants via wheelchair accessibility, in addition to concrete flooring and an 18.5-kilowatt solar PV system reflecting a tight grasp on passive thermal design principles and the impacts of operational energy.

There is a clear consideration for how the interior and exterior materials will respond to the weather, as external shou sugi ban cladding and ochre-toned render on the exterior are patinated with efflorescence, tannins and salt, yet on the interior are rich and textural.

Somers House shines through its flexibility and adaptability, nuanced and meaningful connection to place and memory, and sustainably mindful design considerations such as reduced energy use.



Somers House by Kennedy Nolan is a spectacular home that radiates warmth. The colour palette and layered materiality are iconically Kennedy Nolan and demonstrate the studio's mastery of colour. The home has a significant focus on how designing for accessibility does not need to sacrifice aesthetics." **JADE NOTTAGE**

HIGHLY COMMENDED
RESIDENTIAL
SINGLE

PROJECT **MORI HOUSE**
PRACTICE **MAARCHITECTS**

📷 *Derek Swalwell*

Nestled in the landscape adjacent to Port Phillip Bay, this house is a concrete interpretation of a classic beach shack – a serene place for the clients and their multigenerational family to celebrate and embrace beach life.

Intimately connected to the surrounding landscape, this is robust and functional architecture, intentionally designed to endure.



HIGHLY COMMENDED
RESIDENTIAL
SINGLE

PROJECT **GARDEN TOWER HOUSE**
PRACTICE **STUDIO BRIGHT**

📷 *Rory Gardiner*

The design behind Garden Tower House was akin to a gymnastic exercise, as the process involved ensuring that a family home with all the amenities of a suburban block would neatly fit into a small site in Cremorne, Melbourne.

Every millimetre works tirelessly to realise programmatic potential and every wall surface and interior space is meticulously curated to support family life.



HIGHLY COMMENDED
RESIDENTIAL
SINGLE

PROJECT **HOME AND AWAY**
PRACTICE **YSG STUDIO**

📷 *Anson Smart*

Grounded by hybridised Spanish Mission and Moroccan riad elements with flashes of Egyptian splendour, Home and Away offers a 'nurturing sanctuary'-like appeal and an element of fictional flair.

A sociable Palm Springs breeze wafts throughout the space and facilitates fluid connections to the tropical garden, pool and newly-built cabana.



WINNER RESIDENTIAL INTERIOR CURATION

PROJECT **WEEROONA HOUSE**
PRACTICE **SIMONE HAAG**

📷 *Tom Blachford*

Simone Haag brought furniture, artwork and objects to Weeroona House in Hawthorn, Melbourne, to ascertain a balance between Federation-era detailing and dynamic and contemporary features.

The interiors embraced the characteristics of the original detailing via a celebration of the eclecticism and indulgence synonymous with the Queen Anne style, in addition to imbuing the house with a sophisticated modernity.

Simone Haag achieved the fusion of history with the contemporary through pairing the house's rusty brown expression — cohesive with the terracotta roofscape of the neighbourhood — and Queen Anne detailing with colours and finishes reflective of a more dark and moody modern tone.

The house's history was also saluted through the restoration of original doors and ceiling sconces. Additionally, the client's personal pieces, such as ibis statues and vintage family photographs, informed the interior decorating and further met the intended hybridised style of the old and the new.





// Simone Haag has enriched the binary 'new and old' architectural genre via combining these two styles into layers of rich colours and moods. The arrangement of contemporary and vintage objects has produced a rich series of hybrid atmospheres influenced by the Heritage house."

SUE FENTON





HIGHLY COMMENDED
RESIDENTIAL
INTERIOR
CURATION

PROJECT **WURRUNGWURI HOUSE**
PRACTICE **CLAIRE DELMAR OF STUDIO CD**
WITH **CARTER WILLIAMSON ARCHITECTS**

📷 *Pablo Veiga*

Claire Delmar of Studio CD designed the interiors of this Birchgrove home in New South Wales to function hand in hand with the architectural design by Carter Williamson. Salvaged sandstone and modern bricks served as inspiration for a natural and textured palette. The space exudes a playful air through the inclusion of vintage and modern one-off interior furnishings sourced from local galleries and suppliers.



WINNER RESIDENTIAL MULTI

PROJECT **835 HIGH STREET**
PRACTICE **CARR**

📷 *Rory Gardiner*

Located on the thoroughfare of High Street, Armadale in inner Melbourne, 835 High Street features 26 residences and one penthouse.

With a grid pattern that signifies movement, the design situates the building within its streetscape through the highly refined and detailed façades to the east and south, coupled alongside the north and west façades that wrap around and dissolve the form via framing.

The palette of the interior materials and finishes follows a similar pattern of order and equilibrium noted on the exterior. Common spaces boast the texture evident on the exterior in addition to soft grey and muted tones spotlighting the view beyond.

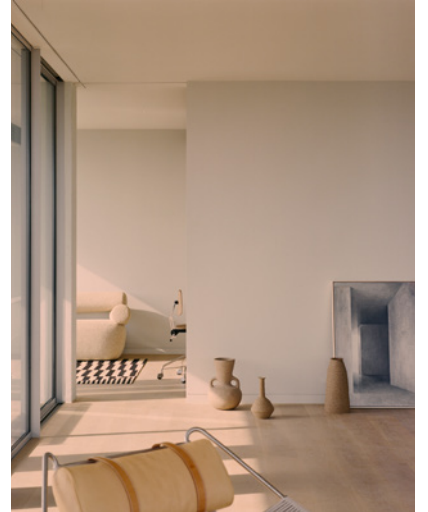
The shining star of the building is the 13-metre void in the centre that not only acts as a vertical pathway for the private residential lobby, but also ricochets light and shadow throughout.

Carr has established a new precedent for medium-density housing by relying on core design principles, considered apartment planning and high-end materials.



This project exemplifies Carr's tight grasp on design rigour and discipline. Even the simplest details are effortlessly executed with elegance and restraint to create enduring interior architecture that rejects trends and masters the manipulation of light." **SUE FENTON**





WINNER

OBJECT, FURNITURE & LIGHTING - RISING

PROJECT **BUTTON STOOL**
PRACTICE **LOCKI HUMPHREY**

📷 *Emilia Jesus & Jax Oliver*

Locki Humphrey's Button stool created for HARD: MDW2023 uses recycled materials to create an inspiring and meaningful piece of designer furniture.

Made from recognisable Australian public transport fabrics, woven ethernet cabling and rubbish discarded on the street, Button infuses quotidian items with an aesthetic flair and subverts traditional perceptions of their function in common spaces.

Grounded in sturdy, clean and fun design, the Button stool highlights the flexibility and adaptability of recycled materials. All the materials, aside from the blue paint, are hard rubbish. The stool consists of a timber internal structure manufactured from a former wardrobe fixed to PVC pipe offcut legs.

The exterior body is made from 200 metres of ethernet cabling sourced from the security cameras at a local business and the PVC cylinder was gathered from the Upfield bike path. Additionally, the foam for the upholstered seat was discovered under a dumpster.

Overall, the Button stool highlights the importance of upcycling and recycling in pursuing sustainability, and how something extraordinary can be made from garbage.

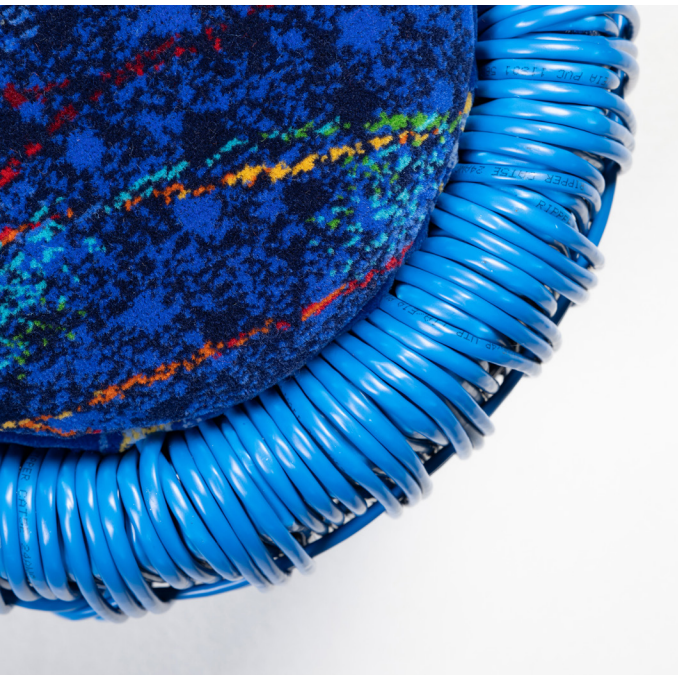


Zenith



//
I am quite lovestruck and captivated by this unique stool that reimagines familiar but discontinued textiles formerly used to upholster the seats of Melbourne trams. The design is playful and colourful, and brings new life and purpose to a material that would otherwise be outdated and redundant. The woven elements add an extra layer of craftsmanship, tactility and ingenuity."

DANIELLE BRUSTMAN



**HIGHLY COMMENDED
OBJECT,
FURNITURE
& LIGHTING
- RISING**

PROJECT **RESONATE**
SIDE TABLE
PRACTICE **NAYME**

📷 *Jess Brohier*

The Resonate side table is an ode to the hourglass as a striking silhouette, a marker of time passing and cycles of emotion.

The initial concept was influenced by architectural details in fashion, mainly the detail in contemporary female fashion and hourglass silhouettes from beautiful garments.





WINNER OBJECT, FURNITURE & LIGHTING - PROFESSIONAL

PROJECT **VOLANT CHANDELIER**
PRACTICE **ROSS GARDAM**

📷 *Haydn Cattach*

Designed in Australia and hand-assembled at Ross Gardam's Melbourne studio, Volant is a modern chandelier possessing the spatial quality of a kinetic sculpture – a static lamp with a mystifying ability to appear in motion.

The chandelier's solid brass bars are home to textured and tubular formed glass elements angled to produce the effect of floating objects revolving around each other. Sustainability and product durability is met through innovative LED technology.

Initially designed as a sculptural lighting element and then redeveloped into a production product for Ross Gardam's studio, the Volant chandelier's modularity and architectural roots mean the fixture is compatible with a diverse range of architectural spaces.



//
The Volant chandelier is a spectacular object piece reflective of Ross Gardam's usual high calibre of design. It shines in vast spaces as a light of both strength and beautiful delicacy." **JADE NOTTAGE**

HIGHLY COMMENDED
OBJECT,
FURNITURE
& LIGHTING -
PROFESSIONAL

PROJECT **VOOM COLLECTION**
PRACTICE **TAIT WITH ADAM GOODRUM**

📷 *Timothy Kaye*

The Voom Collection by Tait is grounded in soft curves, opposing textures and a hint of Australian nostalgia. The lounges and ottomans can be grouped together in a variety of configurations to create different and dynamic sofa and sunlounge forms.

Unique in both design and materials, the suite of lounges has been created to withstand harsh Australian conditions encountered indoors and outdoors.



WINNER

WORKPLACE OVER 1000SQM

PROJECT **THE MECCA SUPPORT CENTRE**
PRACTICE **STUDIO TATE**

📷 *Sharyn Cairns*

Nestled in the heart of the inner Melbourne suburb of Richmond, The MECCA Support Centre by Studio Tate serves as a vibrant home for Australia's largest premium beauty retailer.

The mid-century warehouse provides an industrial backdrop for the Centre's richly layered interior that draws on colour, tactility and beauty iconography in celebrating the MECCA brand.

The MECCA Support Centre also reveals how meaningfully communicating a brand identity and culture via design can enrich the well-being of staff and visitors. Collaboration, scheduled and spontaneous events and networking are enabled through the design.

Although the workplace boasts a large 4500-square metre footage, features such as colour, materiality, eclectic furniture and lighting mean the interior still feels intimate and cosy. MECCA's reputation for providing an energetic and lively in-store experience is echoed in the tonal shifts throughout the space.

The design also engages with sustainability practices, including selecting materials such as Comcork flooring and Portugal Cork wall panelling, reusing existing workstations, reupholstering existing task chairs and opting for loose pieces as opposed to built-in joinery, as these can be disassembled and moved to cater to MECCA's evolving needs.

The MECCA Support Centre is grounded in a design that is inviting, warm and energising, and conducive to moments of togetherness, but also solitary work and reflection.



MillerKnoll



It's no secret that the modern office is changing. To keep up with the times, businesses are having to create offices that are conducive to creativity and collaboration. The traditional office cubicle is a thing of the past and open spaces with generous natural light and breakout zones are becoming the norm. Through cleverly layered interiors that feature punchy moments, Studio Tate has created a very attractive workplace in The Mecca Support Centre."

ELVIN TAN



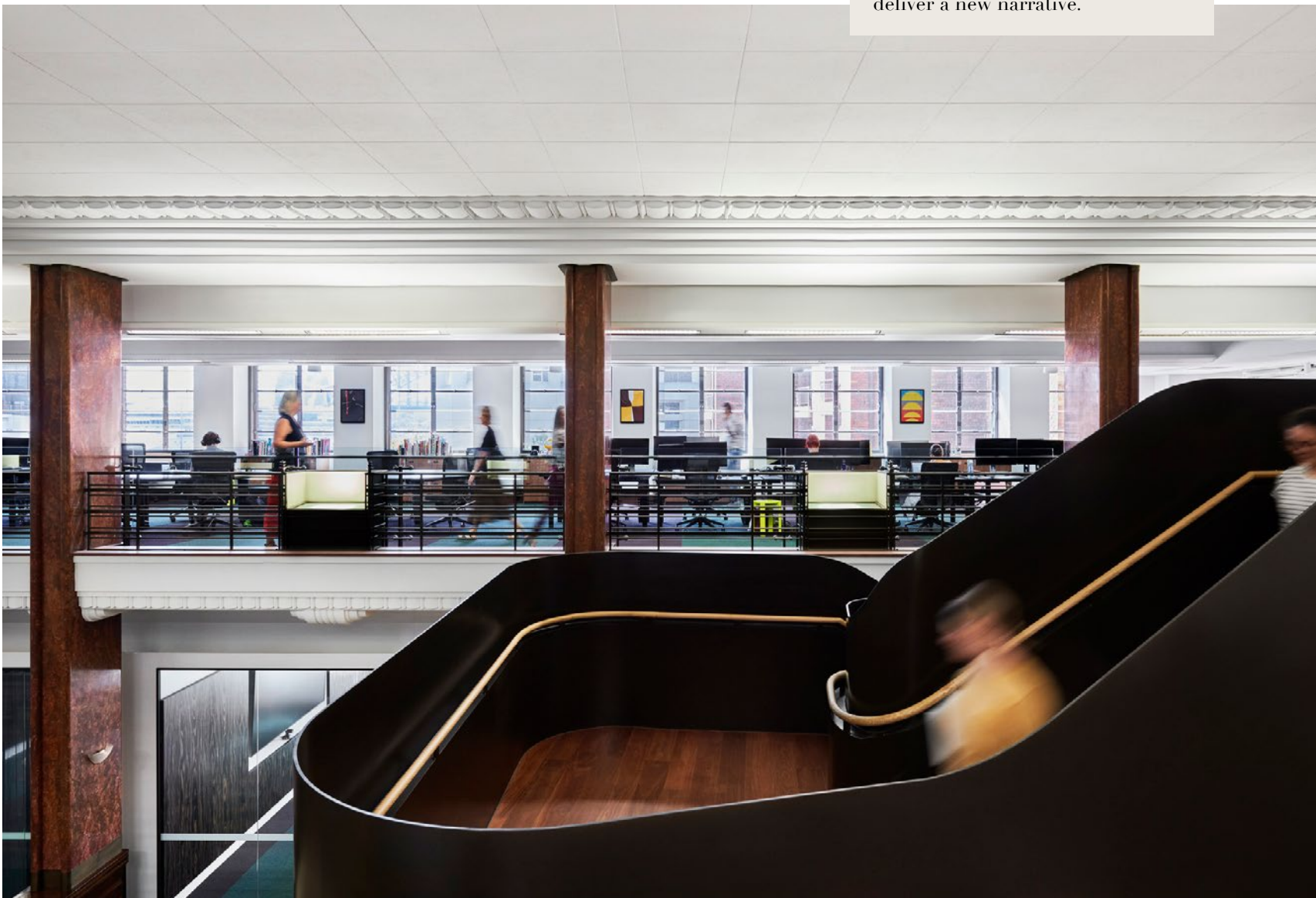
HIGHLY COMMENDED
WORKPLACE
OVER 1000SQM

PROJECT **M&C SAATCHI**
PRACTICE **WOODS BAGOT**

📷 *Nicole England*

Woods Bagot's overhaul of an interwar-era building in Sydney sees character, rather than perfection, as crucial to the future workplace.

Located in the historic former Transport House, M&C Saatchi has planted deep roots within the historical precinct, focusing on consolidating a house of brands to deliver a new narrative.



WINNER

WORKPLACE UNDER 1000SQM

PROJECT **BRIDGE 17**
PRACTICE **SMART DESIGN
STUDIO**

📷 *Romello Pereira*

Bridge 17 is a sculptural, bespoke and structurally innovative workplace designed by Smart Design Studio that is nestled within a refurbished existing addition atop a Heritage-listed sandstone building in Sydney's CBD.

Serene and monumental volumes are paired with a refined palette and sharp detailing to establish a dynamic spatial interplay where the hero is natural light.

The new vaulted workplaces and meeting rooms reflect a tight grasp on creative sculptural forms and structural innovations. External volumes are echoed internally in double-height and light-filled lofty spaces.

A shining star of the workplace is the light, sound and air quality achieved through the large perimeter sliding balcony doors and reflective ceilings. Warm timber floors and panelling coupled with bespoke joinery and black loose furniture complement the restrained palette and style.

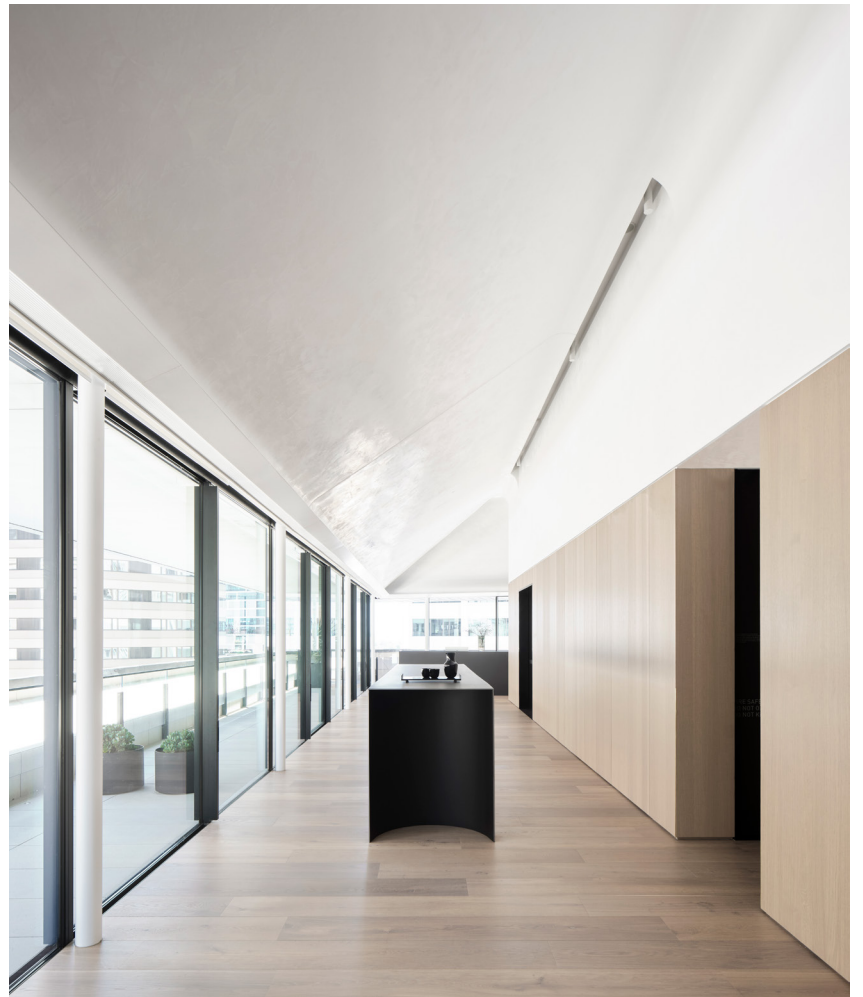
Smart Design Studio's design reflects a core focus on maximising the functionality and collaboration of a workplace through accentuating views of Sydney's skyline, allowing natural light to flood through and ensuring an abundance of open-plan spaces.





// This calming workplace is an elegant reimagining of an existing building's rooftop location. The spatial arrangement takes full advantage of the unencumbered natural light and views - beautifully complementing the palette of soft natural materials. Although boasting unusually shaped spaces for a workplace, the long and slender volumes appear as a series of galleries and establish a new precedent in premium quality work environments."

SUE FENTON





**HIGHLY COMMENDED
WORKPLACE
UNDER
1000SQM**

**PROJECT MBAD STUDIO
PRACTICE MELANIE BEYNON
ARCHITECTURE AND DESIGN**

📷 *Tom Blachford*

The in-house design of the Melanie Beynon Architecture and Design studio in Prahran, in inner Melbourne, embraces principles that aim to communicate openness between the team and community.

Additionally, the interior aesthetic is conducive to a studio culture that values transparency and collaboration.

WINNER INTERNATIONAL

PROJECT **SPEARGRASS HOUSE**
PRACTICE **ARENT&PYKE WITH
SUMICH CHAPLIN ARCHITECTS**

📷 Anson Smart

Settled upon a raised plateau outside Queenstown, New Zealand, Speargrass House blends robust elegance with refined practicality. The project was a collaboration between Arent&Pyke and local New Zealand practice Sumich Chaplin.

Arent&Pyke's challenge was to create a forever home within the new steel, local Schist stone and timber weatherboard structure that wrapped around a sheltered courtyard, avoiding the clichéd trappings of a country escape.

Stone, including native limestone Oamaru, became the expressive canvas and further anchored the home to its setting. Avoiding the customary prized artwork or television above the main fireplace, Arent&Pyke's custom layered fixture—crafted from hand-slumped glass, an amoebic bronze plate and a river pebble sourced from the site—became an ambient meditation on embracing the slow life.

Beneath pitched ceilings and within expanses of glass, Speargrass House is a sanctuary that enhances interaction with family, friends and nature, rather than fussy ornamentation.



“Designing in another cultural context always poses challenges, particularly when that culture bears similarities to our own, yet also subtle differences. Arent and Pyke navigated this difference skillfully by acknowledging the unique connection to the natural environment New Zealanders pride themselves in having.”

BYRON GEORGE



LAUFEN





WINNER INSTITUTIONAL

PROJECT **OCEAN COSMETICS
PRACTICE**
NICKOLAS GURTLE
OFFICE

📷 *Timothy Kaye*

It isn't often that one can describe a medical clinic as aesthetically pleasing, but that is exactly what Nickolas Gurtler Office has achieved with Ocean Cosmetics. Located in the beachside locale of Cottesloe in Western Australia, the design reimagines the clinic experience, creating an environment akin to a luxury boutique or exclusive hotel.

The studio took inspiration from the iconic Thierry Mugler Angel perfume bottle; its angular forms, chrome detail and rich sky-blue tone were drawn upon as a starting point for a space that was transformative, sleek and ethereal.

In contrast to the sleek forms of the bottle, Nickolas Gurtler Office interpreted the local landscape within a clinical context.

The space featured honest materials like walnut, bronze, Belgian linen and travertine, against terrazzo, velvet, Alpine quartzite and Carrara marble, creating a harmonious approach to natural inspiration and paying homage to the famous beachside nearby.

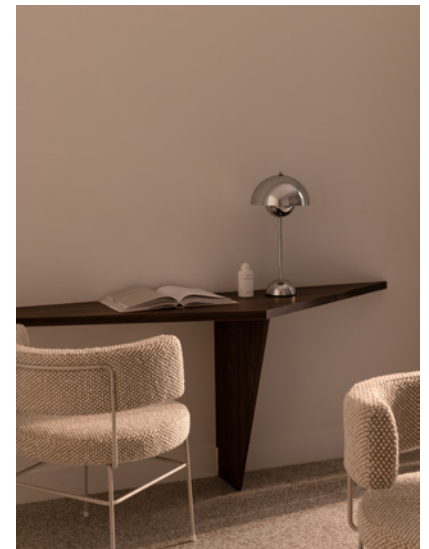
The studio uses design to enhance the unusual architectural elements, exemplified in the use of columns, incorporating them as part of the design rather than concealing them.

The result is a luxurious and welcoming space for the clinic's clientele.



A rich and soothing palette of materials provides inhabitants with a calming and private experience. The design, featuring beautifully detailed joinery, feels contemporary and crisp, but with the classic walnut timber to bring warmth."

JADE NOTTAGE



WINNER HOSPITALITY

PROJECT **DOLLY**
PRACTICE **GENESIN STUDIO**

📷 *Jonathan VDK*

A unique and immersive modern wine bar, Dolly by Genesin Studio was designed to stand out from the 'standard' hospitality venue and act as the ultimate food and wine lovers' playground, featuring details that disrupt expectations.

Based in Unley, Adelaide, the space features a textural contrast of materials, subtle colour play, a warm palette and restraint of material and detailing. The space used natural and artificial light, playing into both shadow and theatre as the day turns into night.

The existing glazed frontage, along with a mirror chrome, acoustic ceiling, provides a futuristic feel, which is contrasted by the warmth and texture of tapestry art and ceramics. Adding to this unique style, special features of the venue include a brick-tiled floor, banquette seating and skirting using local bricks that add warm tones to the space.

From beginning to end Genesin Studio has created a chic, timeless and futuristic wine bar.



● ● ● ●
FOUR PILLARS



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Genesin Studio emphasised creating an urban oasis at Dolly. The play of unconventional finishes and delightful design detail paired with warmth earthy artisan elements evokes a sense of escape and blissfulness. It is somehow familiar yet unexpected, which makes this project a standout." **ELVIN TAN**





HIGHLY COMMENDED
HOSPITALITY

**PROJECT KILN, ACE HOTEL
SYDNEY**
**PRACTICE FIONA LYNCH
INTERIOR DESIGN**

📷 *Pablo Veiga*

A rooftop restaurant in Sydney, Kiln incorporates two dining areas, two bars, a lounge and two terraces with a retractable roof embracing the sunny climate. It was inspired by the building's former life as a garment warehouse and brick factory.

• • • •
FOUR PILLARS

**HIGHLY COMMENDED
HOSPITALITY**

**PROJECT RARA RAMEN BAR -
BURLEIGH HEADS**
PRACTICE **APHORA**
ARCHITECTURE

📷 *Andy Macpherson Studio*

Synergy between the lush, tropical headlands of Okinawa and the restaurant's location on the Gold Coast provided the inspiration for RaRa Ramen Bar - Burleigh Heads. The space is bold in design, employing neon light and layered emerald tones to highlight scalloped plywood edges, creating an atmospheric dining experience.





WINNER RETAIL

PROJECT **THE GALLERY SHOP**
PRACTICE **AKIN ATELIER**

📷 *Rory Gardiner*

It was the shared appetite for experimentation between Art Gallery, architect and collaborators that resulted in the Gallery Shop by Akin Atelier in the Art Gallery of NSW's Sydney Modern building.

The retail space is a resin installation developed with surfboard designer Hayden Cox, a luminous space of shifting perspectives and light refractions. Fluid contours of bio-resin wrap around the shop's perimeter to form a transparent margin, serving as both boundary and display.

Located in the entrance pavilion of the new Sydney Modern building, the site presented a unique opportunity to break past the 'exit through the gift shop' conventions and extend the artistic experience of the Art Gallery and SANAA's architecture into the design of a commercial and functional retail space.

Not your archetypical gallery shop, the space showcases layers of 100 individual colours that were hand-mixed and poured into custom moulds for 109 consecutive days to achieve Akin Atelier's design.

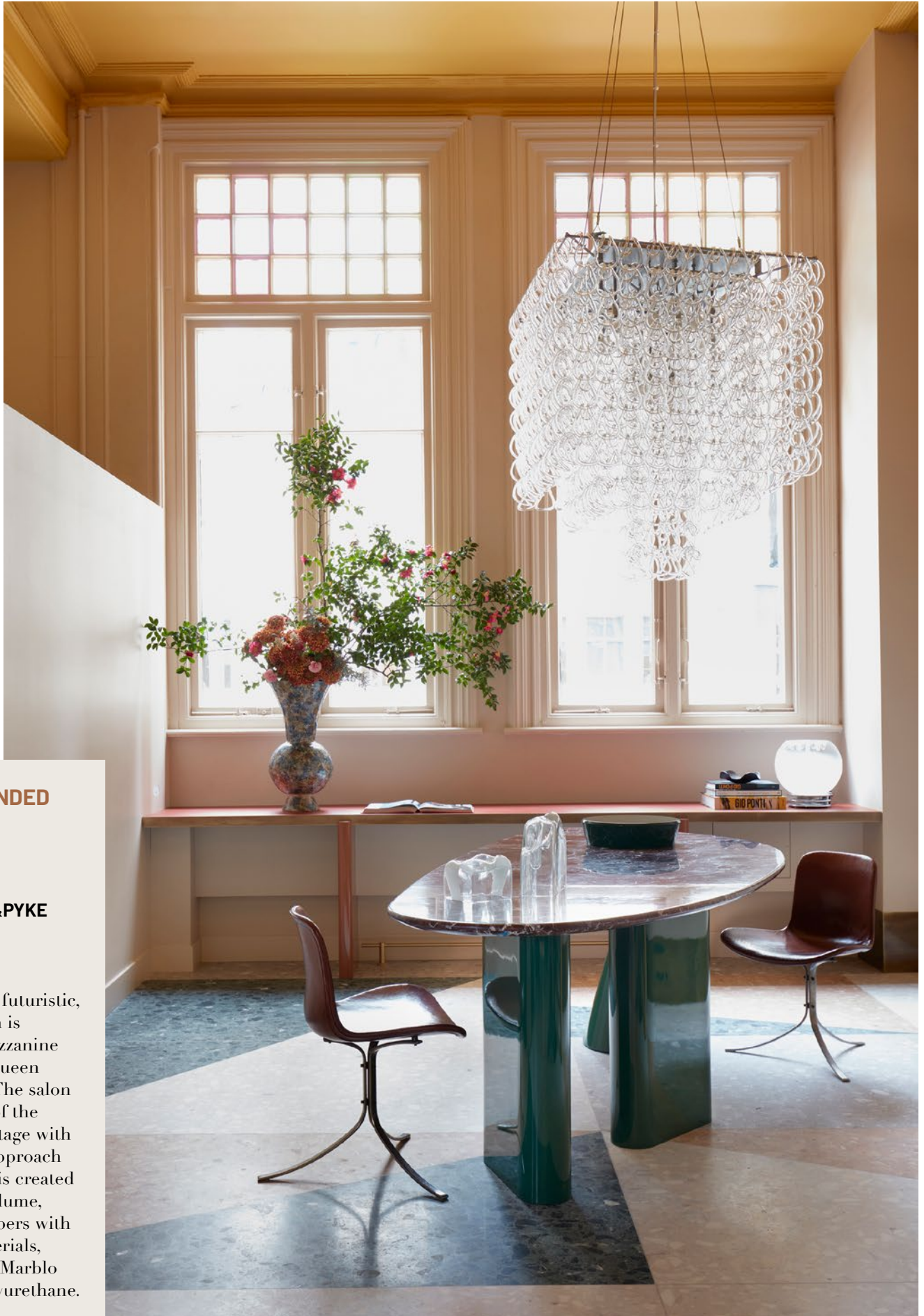
Reflecting both a retail experience and a sculptural installation, the Gallery Shop is a practical and playful intervention – a place of exchange, discovery and connection, which straddles functional, commercial and aesthetic outcomes.



The Gallery Shop cleverly activates the foyer of the SAANA Gallery and theatrically signposts the entry from the exterior with a gently fading sandstone-inspired palette in collaboration with surfboard maker, Hayden Cox. The design is a celebration of materiality, craft, art, design, surfing and books, while intelligently engaging with context."

SUE FENTON





**HIGHLY COMMENDED
RETAIL**

PROJECT **KODA**
PRACTICE **ARENT&PYKE**

📷 *Prue Ruscoe*

Both nostalgic and futuristic, this bold hair salon is perched on the mezzanine level of Sydney's Queen Victoria Building. The salon design is a fusion of the client's Italian heritage with their progressive approach to styling. Balance is created through layered volume, mixing natural timbers with contemporary materials, including terrazzo, Marblo and high-gloss Polyurethane.

HIGHLY COMMENDED RETAIL

PROJECT **UP THERE STORE**
PRACTICE **KENNEDY NOLAN**

📷 *Sean Fennessy*

As a part of the major refresh of the Up There brand, Kennedy Nolan designed a new flagship store on Flinders Lane in the Melbourne CBD. The cult sneaker and streetwear emporium is designed to be memorable, with bright green fabric flooring, galvanised steel and the placement of the merchandise front and centre.



WINNER PUBLIC SPACE

PROJECT **WARRNAMBOOL
LIBRARY AND LEARNING CENTRE**
PRACTICE **KOSLOFF
ARCHITECTURE**

📷 *Derek Swalwell*

Situated on Warrnambool's South West TAFE campus, the Warrnambool Library and Learning Centre replaces the existing local and TAFE libraries and encompasses a new three-storey building connected to a refurbished Heritage-listed building.

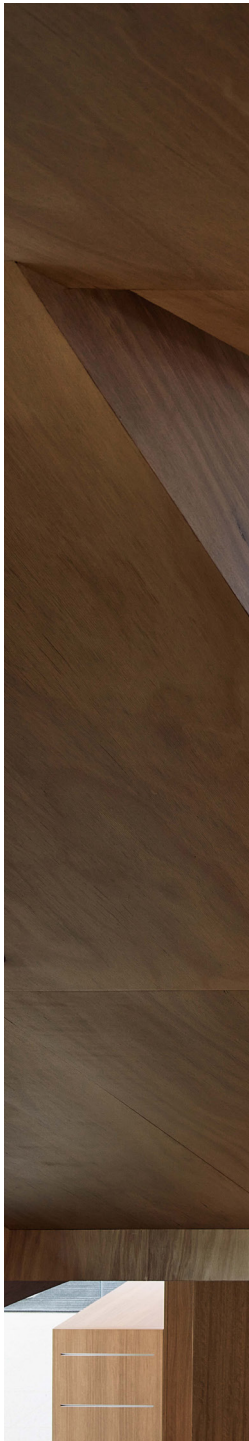
Designed by Kosloff Architecture, the Centre provides a much larger and more accessible space for the entire community, including being utilised by remote workers and freelancers, as well as the broader community.

Interior ceilings intentionally reference both the Warrnambool CBD grid, established by Robert Hoddle, as well as the gridded coffered ceiling within the Orderly Room.

This extends an existing architectural relationship with the city and the Heritage building and serves to bind the contemporary and Heritage buildings together.

The grid and articulated ceiling manifests in the design throughout each new level, with differing types of articulation acting as a contemporary interpretation of the original ceiling.

The desired essence of the space was to delight in the natural light of the outdoors, reflect on local history and Heritage while having a space for the exchange of ideas, enjoyment and supporting relationships.





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A sympathetic yet inventive reimagining of the classic library, featuring raw walls that showcase history paired alongside the beautiful walnut ceiling intervention. Having a library of such prestige in a regional coastal town provides a wonderful hub to encourage literacy.”
JADE NOTTAGE





HIGHLY COMMENDED
PUBLIC
SPACE

PROJECT **SCIENCE GALLERY**
MELBOURNE
PRACTICE **SMART DESIGN**
STUDIO

📷 *Trevor Mein*

Open and connected to the street, Science Gallery Melbourne is an unusually transparent gallery that's always on show. Designed as a 'living lab', it is one of seven nodes in the global Science Gallery network. The Gallery's dramatic gridded ceiling and metallic floor make natural forces visible while knitting together the large gallery spaces.

WINNER COLOUR

PROJECT **BLACK DIAMOND**
PRACTICE **YSG STUDIO**

📷 *Anson Smart*

This home embraces colour to create the feel of a boutique hotel while still maintaining lavish yet tranquil tones that are rich in substance.

Faced with a three-storey home, blanketed within oppressive grey walls and enclosing partitions, YSG took a deep dive and transformed it into a tactile haven with nooks for respite among spaces that ebb and flow.

Bouncing light about, YSG highlighted the ceilings with creamy polished plaster across the entry level. A feature glass brick wall abuts the redesigned staircase, its offset amber seam adding a ray of sunlight.

Descending the stairs, pale timber treads switch to stained ebony, acknowledging the transition to the living area where a rich subaquatic world of teal, smoky topaz and amethyst accents float, grounded by a shimmering reef-like island bench crafted from black mosaics and leathered marble.

The unmatched confidence and creativity with which YSG approaches colour is evident at every point in this project, a lush and tranquil oasis matched with the now accentuated Sydney views.





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Black Diamond
by YSG explores
a colour palette
that surprises,
engages,
challenges and
pushes the
boundaries. This
colour exploration
breaks the
established rules
and laws we have
been taught about
colour theory
and reminds us
that colour can be
fun as well
as meaningful.”
ELVIN TAN



HIGHLY COMMENDED COLOUR

PROJECT **HEARTH HOUSE**
PRACTICE **ARENT&PYKE WITH
LUIGI ROSSELLI ARCHITECTS**

📷 *Prue Ruscoe*

Named after what was traditionally the main source of warmth and light within this Federation-style residence, Hearth House nurtures reconnections both structurally and physically to the original architecture of the home, with immersion through colour becoming the focus for this two-storey home's transformation. Myriad granite, marble, travertine and terrazzo selections dominate.





HIGHLY COMMENDED
COLOUR

PROJECT **WEEROONA HOUSE**
PRACTICE **NEIL ARCHITECTURE**
AND SIMONE HAAG

📷 *Tom Blachford*

Weeroona House in Hawthorn, Melbourne, is a collaboration between Neil Architecture and designer Simone Haag. This modern adaptation of the original house embraces and celebrates characteristics of traditional detailing – the eclecticism, contrast and indulgence synonymous with the Queen Anne style. A range of rich, moody colours are showcased throughout.



WINNER EVENT

PROJECT **BARBARA
HEPWORTH: IN EQUILIBRIUM**
PRACTICE **STUDIO BRIGHT**

📷 Rory Gardiner

A far cry from a standard white-walled exhibition space, *Barbara Hepworth: In Equilibrium* evokes rich textures and colours intended to evoke sensory qualities and complement artwork materials. An interactive string installation inspired by Hepworth's sculptures accompanies the exhibition.

Designed by Studio Bright, the space is an artist survey exhibition curated by Heide Museum of Modern Art in Melbourne.

As the visitor moves through the exhibition, the layout varies in visual intensity from a grid field upon entry, where each piece can be viewed and studied singularly, to clustered groups that respond to the themes present in the work and a further shift to immersive curtained spaces where individual sculptures can be experienced against a garden backdrop.

Acknowledging that many of Hepworth's sculptures were conceived to be viewed and experienced in a garden or landscape environment, key works have been located where possible in front of windows to allow the Heide landscape to form a backdrop to the work.



The opportunity to showcase a revered artist's work poses a unique dilemma for the designer. The need to sit in the background contradicts the desire for expression. In this instance, this project shows how restraint and subtlety can help amplify the work of an important artist such as Barbara Hepworth, without compromising on aesthetic direction and detail."

BYRON GEORGE



Early Years: Towards Ab

Hepworth's childhood was spent in the West Riding in Yorkshire and she remembers seeing farms and sheep. Her high school headmistress died in 1920 and she was runner-up to John Ruskin competition but developed a passion and left for Italy, where she married and studied figurative marble carving at the Accademia di Brera.

Returning to London in 1921 she developed and intermingled wood, stone to wood and simplified her sculpture in collections such as the 1922, carved in rosewood, which has exemplified the work.

In the 1930s Hepworth's work as she liberated herself from the sculpture the sculpture shape. Her symbolic head with an off-centre eye by passing the form she entered a void and gave attention to the "Hepworth design form" to be perceived in 1932 she began to work with Ben Nicholson and began travelling with other avant-garde artists, to 1934, 1935, and important references as well as gained significance in her work and 1936, 1937 and 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023.



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