

inside

interior design review



DANGROVE

idea.
2019 winners

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2019
WINNERS

idea.

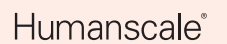
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Jury Report

With nearly 500 submissions received for IDEA this year and a shortlist of 291, our illustrious jury was certainly presented with a challenging day to judge the winners and highly commended projects and objects over 14 categories and five special awards that comprised IDEA 2019. This year the jury convened in Sydney having enjoyed the Designer of the Year presentations the previous evening at the Shortlist Reveal event.

The jury day was held at the beautiful CULT showroom in Chippendale and many thanks to the staff of CULT who cared for us wonderfully and supplied a private space to meet as well as sustenance throughout the day.

With the breadth of talent and expertise between our seven jurors there was much knowledge to share. As in other years some categories took longer to decide than others; however, in conclusion the jury achieved consensus and the accolades were ultimately decided.

The Hospitality and Single Residential categories were again heavily subscribed and much debate ensued to achieve an ultimate winner. In the Event category, however, it was deemed too close to call and joint-winners were the order of the day.

Colour was a new category included in IDEA this year and the plethora of remarkable projects provided much food for thought until the winner was finally decided. It was good to see that strong colour is certainly the focus of many projects and Australian designers proved themselves to be experts in application and creativity.

The Retail space is certainly burgeoning and the projects in this category were diverse and expertly designed. Public Space and Institutional projects were judged to be of an extremely high calibre and there was much debate with multiple projects discussed as possible winners.

As we have come to expect, Australia's object makers again presented their stand-out designs to rival the world's best and it is safe to say that we are in good hands for the future of innovative product design in our country.

Proceedings ran smoothly over the course of the day and it is a credit to our jury that projects and products in every category were reviewed in detail and with precision.

The standard of shortlisted entries this year was indeed remarkable and the general consensus was that the abundance of talent within the Australian design community is creating extraordinary and beautiful work.

After the winners and highly commended entries in the general categories were decided it was time to turn all attention to the special awards. There was much debate, but ultimately the accolades were awarded and the day drew to a close.

We would like to thank our seven jury members for their tireless work throughout the long and demanding day. Each juror participated in the process with rigour and generosity that truly showcased their individual professionalism.

Jan and Gillian



Jeff Copolov
DIRECTOR, BATES SMART



Dan Cox
DIRECTOR, CARR



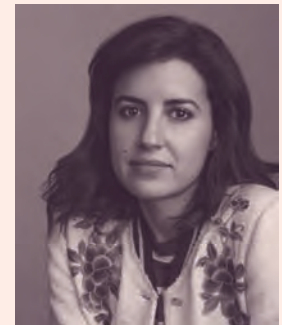
Byron George
DIRECTOR, RUSSELL &
GEORGE



Nicholas Karlovasitis
CO-FOUNDER & DESIGNER,
DESIGNBYTHEM



Tina Engelen
JOINT-PRINCIPAL, CO-AP



Yasmine Ghoniem
DIRECTOR OF INTERIOR
ARCHITECTURE
+ DESIGN, AMBER ROAD



Jeremy McLeod
CO-FOUNDER AND
DIRECTOR, BREATHE
ARCHITECTURE

Overall winner

Winner

idea.





Dangrove Art Storage Facility

D — Tzannes
P — Ben Guthrie

"Dramatic scale and the manipulation of volumes has always been a powerful tool in the designer kit. Combining this with an uncompromising pared back palette of concrete and blackened steel and skilfully juxtaposing the highly refined with the brutal, the Dangrove Art Storage Facility is a truly memorable composition where architecture, engineering and interior are as one." – *Jeff Copolov, IDEA 2019 Jury*

A hierarchy of dramatic interior experiences is explored and extrapolated through distinct spaces to deliver an art storage facility of immeasurable beauty.

A refined material palette of concrete and blackened steel creates a monumental backdrop to sculptural lighting, bespoke joinery and considered furniture selection. Moreover, all functionality has been meticulously detailed to set a new benchmark for art storage and curation reflecting the vision of the client – an important collector, philanthropist and artist.

The project showcases the ever-important integral approach of interior design and architecture. The journey through these spaces is choreographed, enhancing viewing opportunities and encounters of the collection. Organised over two levels of 10,000 square metres of internal space, the upper floor presents the 'front of house' experience with reception, library and research, a sculpture courtyard and two large art evaluation spaces. Providing capacity for functions and exhibitions, this relatively low, horizontal proportion features a large north-facing window spanning the width of the site.

A sculptural concrete 'scoop' brings northern daylight to the threshold of the second floor, the functioning heart of Dangrove – 'The Great Hall', which comprises a magnificent space 90 metres long by 18 metres wide, for art to be temporarily displayed, evaluated and curated.

The design is a direct response to a brief that called for a new approach to standard museum art storage, to support the requirements of a private collection of contemporary Chinese art and all that is needed to document, conserve and share this important cultural asset while working with the clients' nearby gallery. The outcome delivers art storage that is integrated with curatorial, conservation, research, library, workshop, administration, exhibition and performance spaces, and other related functions. While the design facilitates these fundamental practical and functional aspects, through consideration of all components within the facility, the innovative response has yielded interior spaces with drama and beauty in their proportions, and precise and careful detailing. Material were chosen for long life and robust operations, which was integral to the clients' original brief and core ethos. Colours and textures are neutral in greys, blacks and whites to enhance the appreciation of the collection on display.

Gold Medal

Winner



idea.



top—Peninsula residence. Image Nicole England.
above left—MG Garage. Image courtesy SJB. **above right**—Arnold Bloch Liebler. Image courtesy SJB.
opposite—Villa d'Arte. Image Lucas Allen



Andrew Parr

The IDEA 2019 Gold Medal is presented this year to the formidable Andrew Parr, director of SJB. As founder and director of SJB Interiors, Parr's contribution has been immeasurable and his vigour and expertise have helped shaped the Australian design landscape beyond measure.

As a young boy Parr was influenced by his grandmother and mother, who both embraced modernism and colour within their own homes. Always passionate about creating, Parr designed the family home, inspired by Graham Gunn, at the tender age of 16 and at his family's request this plan was then documented by his father's friend, architect Ian Barr.

Concurrently Parr began work experience at Wainwright's Display. Here he became acquainted with the fast-paced life of exhibition design and arguably formed his introduction to a style of design that required quick thinking and constant change, helping to prepare him for his future career.

Parr also worked at Arqeon Design as an intern with Joseph Wyman and experienced architecture and interior design in the real world for the first time. Initially his preference was for architecture; however, enjoying the immediacy of interior design he enrolled at RMIT where he achieved his bachelor of interior design.

On leaving RMIT in 1987 his first position was with renowned Melbourne architects Synman, Justin and Bialek (who later became SJB) and so began his stellar career. As an interior designer with SJB his work was varied but focused on high-end residential and commercial projects in Melbourne. A fitout for Grey Advertising and Clemenger won the practice accolades and a wealth of boutique and bespoke interior design projects came flooding in.

At this time SJB Interiors won a prestige hospitality project for Crown Casino in Melbourne and this mammoth three-year undertaking provided a springboard to success for the newly formed SJB Interiors, and for Parr personally, who was bringing projects to the practice in record numbers.

In 1994 he became director of SJB Interiors with a team of four people that expanded to 22 over the following years.

His early career took him all over Australia and much of his time was spent in Sydney with a plethora of hospitality commissions for hotels and bars, such as Establishment, Kinselas and Hugos to name but a few; however, after several years of much work, travel and life in Sydney, Parr decided to return to Melbourne and settle, and it was at this time that his love affair with high-end residential projects began to manifest in earnest.

To say that Parr is a force for design change is to state the obvious. His prowess in creating exciting bespoke and upscale residential homes is legendary, although his hotel commissions – which encompass multiple projects for Hyatt Hotels, the Royce Hotel, Art Series Hotels and the Adina brand in both Europe and Australia – is enviable. He is able to turn his hand to every design genre should the client request and the outcome is always the same, perfect.

His more than 1000 completed projects throughout the 32 years of his tenure with SJB have won countless awards and accolades. Moreover, his mentorship has shaped the talent of generations of interior designers who have passed through the SJB doors, including Greg Natale and David Hicks.

Testament to his ongoing professional life is the fact that his portfolio of current commissions is stronger than ever with some 50 projects on the drawing board at any one time. Parr has produced a body of work that is daunting and exhilarating in both size and stature. Many of the best residences in Melbourne have his design signature stamped on the entrance portal and there are many more in progress.

Andrew Parr has dedicated his life to design and creating interiors that sustain both his practice and the broader industry through his creativity and individuality. He is a credit to the industry he works within and is truly an extraordinary and worthy recipient of this year's Gold Medal award.

Along with his prodigious talent, anyone who knows Parr will attest to his sense of fun and zest for life and it is these combined attributes that he brings to the fore in his professional career that mark him as a design icon of his time. Congratulations Andrew.

Designer of the Year

Winner.



idea.



Winner



opposite top left—Melbourne Central Arcade, category Public Space. opposite top right—Caroline house, category Residential Single. opposite bottom—Oak house, category Residential Single. above—Sandy Point house, category Colour. Photography Derek Swalwell

Kennedy Nolan

“Deep thought and intellectual rigour are the consistent foundations for the practice’s work. Each project displays a unique language specific to its context with the commonality being a clear and strong visual language, reinforced through the confident use of colour, texture and pattern making and often delighting in an evolving sequence of carefully considered vignettes.” – *Jeff Copolov, IDEA 2019 Jury*

This year the IDEA Designer of the Year accolade has been awarded to Kennedy Nolan. As architects Rachel Nolan and Patrick Kennedy distil the essence of their architectural intention into every project, creating innovation and promoting connectivity between landscape, buildings and people.

Patrick Kennedy and Rachel Nolan met as two young students studying architecture at Melbourne University and it was at this time they identified a true meeting of minds. In 1999 their friendship led to the establishment of Kennedy Nolan where they have created an enviable reputation for fine architecture and interior design over the past 20 years.

The practice is perhaps best known for its residential projects; however, Kennedy Nolan has organically grown to include commissions within the institutional, education, hotel and commercial sectors, and this was evident through the variety of projects shortlisted in IDEA 2019.

The residential projects are considered and beautifully resolved and each is individual to client and site to become an exemplar of style and substance. Kennedy Nolan brings a distinct intention to all of its designs, where shared memories of history and landscape coalesce with texture colour and light. There is a deep reverence for the handmade and the artisanal and these inform its process at every turn. The practice delivers its own particular style of modernism where form and function are fashioned in tune with the practicalities of everyday life, whether the project is a house, a public space or a workplace.

Kennedy Nolan’s always thoughtful, sometimes provocative and expertly detailed resolution of all its projects ensures the practice is a worthy winner of Designer of the Year and we applaud the talent and expertise of the practice, especially the principals Rachel and Patrick. Kennedy Nolan understands that good design is meant to enhance life and effect positive change and its work is the true embodiment of this.

Emerging Designer

Winner

idea.



Winner

Adele McNab Architect

“The judges were unanimous in awarding this category. This young architect shows a design eye that is sensitive, mature and confident in her approach to design of interior space. The judges were particularly impressed with her ability to create a sense of richness with the use of simple materials, finishes and tones, and the crafting of compelling spaces with minimal and thoughtful intervention.” – Byron George, *IDEA 2019 Jury*

With a single entry, Adele McNab’s project was so highly regarded by the IDEA 2019 jury that it became a natural fit to select her for emerging practice. Indeed, the quality of the Workplace Under 1000sqm project, Marrickville Warehouse, a speciality sausage factory and cooking school, was so very beautiful, and so well resolved it was clear that this young architect was bringing something new to the interior design community. Using only a few materials, the project is resolved, warm and infused with light. “For each project I focus on understanding the uniqueness of the environment and inhabitants, designing with authenticity to connect people with their surroundings in an environmentally sustainable way. In their simplest form buildings provide shelter, so my goal is to make architecture accessible to everyone by adapting scale, form and materials to suit budget and function,” says McNab.

New Zealand born, McNab graduated from Auckland Unitec School of Architecture before moving to Sydney where she worked with Bruce Stafford Architects for seven years, while honing her skills as part of the support crew for Glenn Murcutt’s International Master Class. In 2018 she established her practice and to date has three complete residential and commercial projects, with five currently in council or construction phase in New South Wales in Australia and New Zealand.



Marrickville Warehouse

D — Adele McNab Architect
 P — Ben Hosking
 C — Workplace under 1000sqm

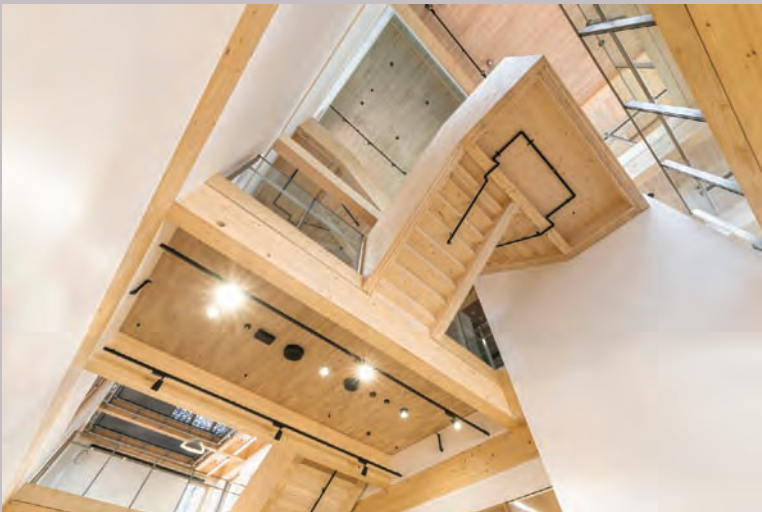
The kitchen sets the tone of the warehouse as an open and warm space, while the Casing Boutique inspires conversation about sausage-making. With capacity for cooking classes, a specially designed sausage-making room, and interactive product display, the space makes butchery fun.

Sustainability

Winner



idea.





Our Lady of the Assumption Catholic Primary School

D — BVN
P — Brett Boardman, John Gollings,
Stefan Hefele
C — Institutional

"Simple, sophisticated, warm and meaningful. The design utilises a singular, renewable material, cross-laminated timber, simultaneously as structure, stair, wall and ceiling to send a message of sustainability and strength. This is a school for the next generation. It is honest and smart, spatially dynamic and its materiality provides a sense of warmth and calm. This is sustainability embedded deep into the very fabric of the school, one that is elegant and beautiful, one that helps nurture and inspire our future generations. – *Jeremy McLeod, IDEA 2019 Jury*

Optimally sustainable, the 1970s concrete building features the addition of a mass-timber structure, while the entire building is enclosed with a high-performance cross-laminated timber (CLT) envelope and highly insulated (R-4) zinc cladding façade, with double-glazed, airtight high-performance timber/aluminium windows. The additions to the school feature a prefabricated timber structure made of spruce glulam post and beams, CLT walls, floors and roofs. The benefits of using timber are high-quality, precise and environmentally friendly construction (carbon storage), as well as long-term well-being for occupants and an energy efficient use of the school. To maximise daylight penetration and enable natural ventilation, the external concrete façade of the existing building was replaced by high-performance timber-framed double-glazing.

The building can be naturally cross-ventilated (mixed-mode). Deep balconies shade the north side of the learning spaces, and the custom perforated zinc is partially used for shading. Rainwater is collected for irrigation and WC flushing.



Highly Commended

Piazza Dell'Ufficio

D — Branch Studio Architects
P — Peter Clarke
C — Workplace under 1000sqm

Economically clad in cardboard tubes (\$2.50 each) that bring a rich textural warmth while being fully recyclable, the interior space is conceptualised as a central public piazza to reduce visual barriers between staff and students, and encourage informal initial chats towards student well-being.





Highly Commended

idea.

Welcome to Wasteland

D — Friends & Associates, Mr Kyle Mac,
More Studio and Natalie Turnbull
P — Josh Robenstone, Kristoffer Paulsen
C — Event

All projects were manufactured locally using Australian waste streams (Public Office explored digital waste) with no printed collateral, all queries led to the solar-powered website, exhibition signage was printed directly onto walls, and there was hand-pumped alcohol and BYO cup on event night.

Hospitality

Winner



idea.



Winner



Ban Ban

D — Genesin Studio and Peculiar Familia
P — Jonathan VDK

“This fresh narrative is eloquently resolved through the use of a single material. Perfectly marrying graphics, clever spatial design and fast food culture, it speaks whimsically without compromising on graceful detailing – a hard combo to come by but Ban Ban’s nailed it.” – *Yasmine Ghoniem, IDEA 2019 Jury*

Adelaide’s first Korean fried chicken and beer eatery sports a low-tech K-Pop minimalist interior with playful branding to capture freshly cooked share foods. All aspects of the branding and spatial design are recognised through the digital, print and built space.

The use of a 3D tiling system (D-Tile) allows no direct sightlines and shifts proportions, much like a Korean market, where open space, tight spaces and varying framed views run throughout the venue. The handmade 3D tiles additionally allow the monolithic forms to continue over high bars, walls, bench seats and benchtops to platform the food and beverage offering.

Collaborating with Peculiar Familia and a Japanese illustrator, Genesin has drawn together the softness of illustration and a palette with soft greens, blues and pinks, while the use of gridded tiles is continued in the menu design and pixelated branding, weaving built space and digital space together.

Fundamental ideas, such as share plates, have been extrapolated to shared two-person stools. These options are even more fun when they are shared between odd numbered groups!



Highly Commended

Love Machine

D — Blackmilk Interior Design

P — Ari Hatzis

Located in the hub of Chapel Street's entertainment precinct, this iconic club has been reinvented as the imaginary digital world of *Tron*. The futuristic design references a younger generation, captivated by a fast-paced technologically-based world of light and movement.





Highly Commended

idea.

Many Little

D — Hecker Guthrie

P — Shannon McGrath

Drawing inspiration from the rural views, the muted green landscape perfectly frames the internal palette, bringing the beauty of the surrounds inward through textural brick, terrazzo and rich timber elements. Objects and furniture create a varying interior landscape.

Retail

Winner

idea.



Winner



Mastani

D — DesignOffice
P — Haydn Cattach

“The Mastani boutique translates an evolution and vision of inspired femininity through a layered environment that showcases the collection in a series of salons designed to create a sense of journey and discovery. A sense of calm and place is created through the selected colours, finishes and dedicated vignettes that guide customers through the collections.” – *Nicholas Karlovasitis, IDEA 2019 Jury*

Responding directly to the brand vision of the founder, Kudrat Makkar – whose inspiration to start the label began as a child in India, accompanying her mother on studio visits to local textile artisans and craftspeople – the success of the store lies in its ability to facilitate an accumulative experience. The design maintains a feeling of openness and invitation leading the customer through a challenging site of less than four metres width and more than 25 metres deep.

The layered design is underpinned by the rhythm of the new felt-lined ceiling beams, which add definition and increase the sense of depth and richness. Articulation of the ceiling and walls, accentuated with custom free-standing wall screens, define a series of three salons, which notate the separate collections and direct the customer through to a styling suite and fitting rooms at the rear. Encapsulating the values of strength and beauty, a sense of craftsmanship and detail translates from the product into the store – composing an ephemeral journey punctuated by considered and carefully edited detail throughout.



Highly Commended

The UNSW Bookshop

D — SJB
P — Anson Smart

This dynamic retail space distils qualities from some of the world's best-loved bookstores into a unique design vision that celebrates the book. The most evocative material in the project palette is the book itself, which becomes the walls of each space.





Highly Commended

idea.

Tongue n Groove Flagship Showroom

D — Tobias Partners
P — Anson Smart

Reinventing the showroom experience as a playful display of engineered, solid European oak boards on the floor, walls and ceiling, the space acts as a stage to showcase the product's potential, and design flexibility, while being entirely open to the street.



Residential Single

Winner

idea.



Winner



GB house, Sydney

D — Renato D’Ettorre Architects
P — Justin Alexander

“On a busy street, a family home overlooking Gordons Bay offers its visitors a beautiful sequence of spaces that are open to the environment, yet private. View glimpses tantalise and tease, to slowly reveal the 180-degree ocean view. A wrap-around veil of bricks provides the interior with privacy, colour and texture, as well as a welcome respite from the Australian sun.” – *Tina Engelen, IDEA 2019 Jury*

Responding to the magical site overlooking Gordons Bay, this house embodies the spirit of seaside living in a design that is discreet in scale, has a quiet focus and layered materiality, and is sensitive to site and neighbours, providing mystery and privacy along one of Sydney’s busiest coastlines. The various interconnected spaces, with alternating experiences of compression and expansion, create a sensory perception, which is heightened by the combinations of simple raw material (concrete, glazed breeze blocks and white painted bricks) to contribute to an atmospheric and tranquil atmosphere.

Interiors unfold and engage with the natural beauty of the site, opening to the elements while tempering them. Overhangs, double-glazing and mass construction control the sun, and concrete flooring absorbs it in winter. Strategic apertures boost cross-ventilation, solar panels supplement the grid, and plants on walls and roofs shelter and absorb stormwater to create a thermal buffer.

Terracotta breeze blocks were designed with a local brick maker for passive cooling. They are perforated and finished in a white ceramic glaze and wrap the façade, tempering views and weather, and letting the house breathe.





Highly Commended

Castle Cove house

D — TERROIR and Pascale Gomes-
McNabb Design
P — Brett Boardman

Responding to the natural rocky escarpments found in Middle Harbour with its concrete form, this primary gesture is then inhabited with timber lined pockets that act as a threshold between intimate moments of habitation and the monumental landscape of Castle Cove.



Highly Commended



idea.

Oak house

D — Kennedy Nolan

P — Derek Swalwell

An adaptive reuse of a double-fronted Victorian house is distinctive for its large oak tree and red steel brise-soleil, which performs many functions, including that of sun shading. The interiors range from the dramatic to the tranquil using concentrations of colour in varying intensities.

Residential Multi

Winner



idea.



Winner



537 Elizabeth Street

D — Woods Bagot
P — Trevor Mein

“In 1980, ‘Turning Japanese’ was a hit song for The Vapors. In 2019, Australia’s economic greed has resulted in an affordable housing crisis. Woods Bagot project lead, Dominic Alvaro champions Tokyo style micro-sites, where high design quality is proffered for the reduction of space. Poured concrete shells form 12 sustainable apartments. Considered joinery has been carefully placed within to arrange simple and functional interiors. 537 Elizabeth Street is an exemplar for how small residential projects with less can be more.” – Tina Engelen, IDEA 2019 Jury

On a micro inner city site measuring just 6.7 by 29 metres are 12 highly appointed apartments, where a fully inclusive residential proposition heralds a new level of amenity and liveability. Each apartment interior is made up entirely of joinery components and modules for a wholly integrated outcome. Timeless and maintenance free, the joinery optimises internal space in the building’s modest footprint. Sliding timber panels conceal a fold-out guest bed, laundry and storage, alongside a full kitchen and fully integrated desk and shelving in the media (study) space, the choreographed residential package, where literally everything you see is what the buyer gets – from the furniture and soft furnishings, to the appliances, through to the glassware and cutlery. Owners need to bring only a few pieces – artworks, lamps and a bed – to impart their personal touch.

Craft and materiality drove the architectural and interior design intent. The material unity between the building’s board-marked (timber imprint) concrete architecture and its timber-clad interior design defines the development. The materials relate to people in a humane and tactile way. The developer sought to target owner occupiers with a high level of amenity internally and to the adjacent context. The building’s corner site allows for dual outlook from each dwelling, with glazed doors and large windows to two sides providing ample daylight and natural cross ventilation.



Prahran residences

D — Travis Walton Architecture
P — Elisa Watson

Redefining the standard of luxury design in townhouse residential living, the apartments have been designed and finished for a low-maintenance lifestyle of the finest calibre. The chic interiors offer sophistication, style, functionality and seamless indoor-outdoor living.



Highly Commended

idea.

Sussex

D — Mim Design and Powell & Glenn
 Authenticity, proportion and sculptural form are realised in a design that connects the residences with their surroundings through an understated palette and rounded lines, while finer details, inspired by sculptor Alexander Calder and painter John Coburn, draw the eye during moments of calm.



Residential Decoration

Winner



idea.



Winner



Elmore

D — Flack Studio
P — Sharyn Cairns

"A country home that carefully balances its historical bones and contemporary interiors. Colour and texture has been expertly used to highlight the clients' incredible art collection and create a comfortable and casual home that manages to feel like it has been in the family for generations." – *Byron George, IDEA 2019 Jury*

In this unique and extraordinary interior, Australian country is reflected in the colours and materials of the central Victorian countryside. Effectively, a contradiction of the brash Australian parrots and the hardness of the Australian farmers that have worked the land for centuries, the inspiration for the interiors came from these conversations and the relationship David Flack had with the rural landscape as a child – growing up a mere 20 kilometres from the site – from the hues of the canola fields, the glorious sunsets, sunburnt land to the blackened bushfire prone eucalypts.

Flipping the entire structural layout of the old homestead, the design intervention includes reorientation of the kitchen, creation of scullery, powder room, laundry and boot room, plus large living room. The former kitchen chimney was converted to the main central fireplace, while French doors open to the veranda to deliver a new outlook. The master bedroom provides a sanctuary from the guest bedrooms and bathrooms, while a series of rooms creates a narrative and journey to each space. Deep colours and rich materiality explore the clients' journey from South Yarra to Burnewang – a drive full of colour at all times of the year. The renovation feels effortless and empathetic to its roots: humble and unexpected, robust and humorous.



The Prahran residence

D — Flack Studio
P — Sharyn Cairns

This 1800s Victorian property overlooking the Botanic Gardens has been infused with colour, texture and detail. Focusing on a bold and confident language, the magnificent home takes shape through layering of considered detail and colour with a focus on the permanent.



Highly Commended



Highly Commended

idea.

Under The Tree

D — Arent&Pyke
P — Anson Smart

The palette of sandstock bricks, bagged blockwork and polished concrete required warmth, personality and more intimate atmospheres. The lightwell and its six-metre tall fiddle-leaf fig – with retractable glazed roof overhead – provide a centrepiece for an open plan hub that leads to the garden.

Colour

Winner



idea.



Winner



NGV Rigg Prize - "We've boundless plains to share"

D — Flack Studio and Grazia & Co
P — Sean Fennessy

"Cleverly weaving an artful social voice within the interiors arena, Flack's installation proves that the interiors industry can be a strong disruptor too. Never has colour been such an integral element in conveying the Australian Dream – our anthem perfectly reinterpreted through a gilded box of opportunities. Bravo Flack." – *Yasmine Ghoniem, IDEA 2019 Jury*

The multilayered interior honours Indigenous history, while simultaneously celebrating diverse cultures drawn together by migration to make Australia what it is today – a culture of shared identity. Design is an act of collaboration and generosity, that can ignite a conversation around Australia's 'golden opportunities'. Drawing on verses in the Australian national anthem – "We've golden soil and wealth for toil", and "For those who've come across the sea, we've boundless plains to share" – the project discusses contemporary Australia through the lens of domesticity. With art and design in dialogue, the room reflects upon the idea of inclusion and Australia's unique situation. Mixing genres, materials and collaborating with over 30 artists and makers, the project focuses on centrality of diversity and tolerance in the creation of a successful society and asks Australians to question the modern meaning of "We've boundless plains to share".



Highly Commended

Sandy Point house

D — Kennedy Nolan
P — Derek Swalwell

Perched on the coastal dunes of eastern Victoria, this holiday house suits the family's long association with the modest beachside hamlet. It is built from timber suitable to its bushfire prone setting and is designed to grey off and be camouflaged in its indigenous-planted setting.



Highly Commended

idea.

Elmore

D — Flack Studio
P — Sharyn Cairns

Requiring a complete overhaul, the simple brief for this 19th century homestead was to create a beautiful country home with the emphasis on country and colour via a non-precious approach that took on the persona of Kate Winslet, at home in jeans or gown.

Object, Furniture & Lighting

Professional

Winner

idea.





Ecoustic Sculpt

D — Instyle

P — Large Arts

“The Ecoustic Sculpt is an elegant system that is well-considered, versatile and sustainable. The modular design responds to all stakeholders with its ease of customisation, high acoustic performance, Group 1 fire rating and its ease of installation. The judges were impressed by the attention to detail, simplicity and innovation of this well-designed product.” –*Nicholas Karlovasitis, IDEA 2019 Jury*

Made from recyclable 100 percent PET with low VOC and Oeko-Tex certification, this elegant acoustic ceiling tile system is easy to install into new and existing spaces. Available in a range of 12 designs, from understated simplicity to dramatic sculptural shapes, for new and existing interiors, the innovative system provides relatively large surface areas of sound absorbent panels within a modular, lightweight tile that is simple and quick to assemble, and easy to install into suspended ceiling grids. Moreover, the tiles can be easily removed to gain access to building services.

Highly versatile, the tiles can be assembled into varying orientations to create a large-scale ceiling design feature or installed in an identical linear formation, mirrored to create larger shapes across multiple tiles or in a random orientation. Ecoustic Sculpt achieves the highest fire rating level, achieving a Group 1 result (AS/ISO 9705) and has been awarded an Australian Innovation Patent, New Zealand, United States + Patent Co-operation Treaty Patent Pending.

With a high noise reduction coefficient value, achieving between NRC 0.65 – 0.95 and Δw 0.7 – 0.95, Ecoustic Sculpt offers superior acoustic performance, assisting with reverberation management and improving acoustic comfort in open-plan building interiors. A slim profile Ecoustic Infill is additionally available to significantly improve the low-frequency absorption, which includes the often difficult to absorb human speech range.



Highly Commended

Hemera

D — Ross Gardam and New Volumes

P — Sean Fennessy, Haydn Cattach

Like the Brutalist architecture that it references, the Hemera desk lamp is powerful in its simplicity of form. Featuring two solid circular volumes of stone, which intersect with no visible light source, the design delivers a striking desktop monolith that appears to emit light naturally.





Highly Commended

idea.



Tableau

D — DesignOffice and Cantilever Interiors
P — Haydn Cattach, Dan Hocking

Bridging the gap between procurement of custom joinery and the assembly of a predetermined kit of parts, Tableau offers a component-based kitchen system of two primary elements: Block and Bench, which can be joined together and are supported by Shelf and Store.

Object, Furniture & Lighting

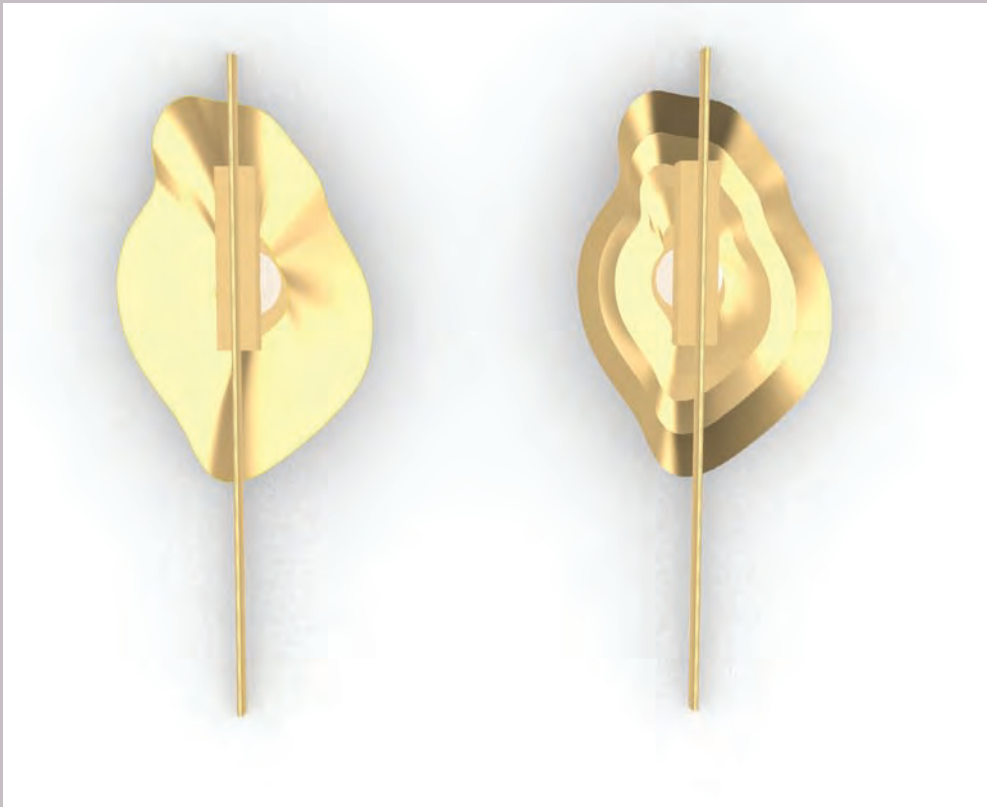
Rising

Winner

idea.



Winner

**(OUYSE)/brass wall sconce_..**

D — Studio Ephebe

P — Pauline Tsolos

“Somewhere between art and design object the luminaire is beautifully resolved as a warmly glowing jewel that seems to shimmer in space. An extraordinary piece from this fine young studio.” – *Jan Henderson and Gillian Serisier, co-editors inside*



Individually crafted in Melbourne, each jewellery-like piece of functional sculpture and collectable design is uniquely created to evoke intimacy through the oyster-like form that borrows from nature a wild beauty that is art-by-day and light-by-night. Conveying a meditation on mood lighting and natural forms that inspire intimacy in living and dining spaces, the form evolved from a simple sketch, depicting an organic shell adorned with jewellery-like ornamentation. This form evolved into a gesture emulating an oyster and illuminated pearl within the resultant form. This process was highly informed by the fabrication techniques that focused on experimental and incremental sheet forming of the brass shell, whereby each piece is uniquely individual and hand finished. The result is an heirloom piece that is intended to be treasured and enjoyed for its sculptural form as well as its functional purpose. Each piece is a labour of local love, with all components crafted by artisans in Melbourne. Materials are sourced ethically from Melbourne suppliers and each piece is hand assembled and finished in the Ephebe studio.



Highly Commended

Oceania

D — Simon Haeser

P — Paule Scantlebury

Inspired by Australia's coastlines, the form, functionality and aesthetics of this couch were designed to suit two people comfortably, while being ergonomically correct. Using high-quality materials from local suppliers, the design supports local industry and sustainable manufacturing.





Highly Commended

idea.

Shard mirror

D — Special Things Furniture
P — Colin Whitehead

Through a production process that combines technology and craftsmanship, the Shard mirror can be created in a wall mounted or free stand version. The organic and visual design is derived from the combination of a random bevelled edge and plain mirrored section.

Public Space

Winner



idea.



Winner

Dangrove Art Storage Facility

D — Tzannes
P — Ben Guthrie

“Subtle restraint and a masterful manipulation of space and scale have created an interior that is both calm, breathtaking and absolutely fit for purpose. This project has a level of richness the belies its humble material palette of concrete, glass and steel. A perfect balance of light, proportion and scale.” – *Byron George, IDEA 2019 Jury*

The project showcases the ever-important integral approach of interior design and architecture. The journey through these spaces is choreographed, enhancing viewing opportunities and encounters of the collection. Organised over two levels of 10,000 square metres of internal space, the upper floor presents the ‘front of house’ experience with reception, library and research, a sculpture courtyard and two large art evaluation spaces. Providing capacity for functions and exhibitions this relatively low, horizontal proportion features a large north-facing window spanning the width of the site.

A hierarchy of dramatic interior experiences is explored and extrapolated through distinct spaces to deliver an art-storage facility of immeasurable beauty. A refined material palette of concrete and blackened steel creates a monumental backdrop to sculptural lighting, bespoke joinery and considered furniture selection. Moreover, all functionality has been meticulously detailed to set a new benchmark for art storage and curation reflecting the vision of the client, an important collector, philanthropist and artist.

Public Space

Highly Commended



161 Collins Street

D — Bates Smart
P — Peter Clarke

Incorporating a distinct Collins Street entrance, a Flinders Lane pedestrian entrance and a repurposed atrium with a new façade, which functions as an internal oasis retreat, the redevelopment of the T&G Building beautifully befits its prestigious location.



Highly Commended

idea.

Green Square Library and Plaza

D — Studio Hollenstein and Stewart
Architecture
P — Tom Roe

This open, flexible and inclusive public space posits a fusion of building and landscape, interior and exterior, where the library and plaza is envisioned as an 'urban living room' for a growing community that maximises the visibility of the library programs.



Institutional

Winner

idea.



Winner



Our Lady of the Assumption Catholic Primary School

D — BVN

P — Brett Boardman, John Gollings, Stefan Hefele

“A highly considered and strategic adaptation of an existing building, in which the interiors give new life to the next generation of students. The design focuses on inspiring imagination, fostering communities and enhancing well-being. Congratulations to the team for setting a new benchmark in education environments.” – *Dan Cox, IDEA 2019 Jury*

Comprising spaces that invite imagination and innovation, and support independent learning and well-being, the project reuses a rundown 1970s Brutalist building and includes the addition of a four-storey atrium, a new hall, arts space, balconies and rooftop playgrounds in prefabricated mass-timber construction.

With a wealth of research in support of timber being used in learning spaces to promote wellness and better learning outcomes, the material has been used throughout internal spaces extensively both as finish and structure. The benefits suggest increases in concentration and productivity, and decreases in stress levels. The design is a realisation of the school’s vision of creating spaces that invite imagination and innovation, and support independent learning and student well-being.

Flexible, open and inviting learning spaces support the school’s vision. Classes are situated on either side of a central circulation spine, which forms an extension to the learning spaces. The diverse range of learning options are supported by joinery with built-in nooks and withdrawal spaces, and varying ceiling heights. Furniture is movable, as are large sliding panels to allow easy reconfiguration of spaces by students to suit learning needs.



Highly Commended

Green Square Library and Plaza

D — Studio Hollenstein and Stewart
Architecture
P — Tom Roe

Located at the heart of Australia's largest urban renewal precinct, the library and plaza provide a flexible and inclusive public space, a fusion of building and landscape, with the interior and exterior envisioned as an 'urban living room' for a growing community.





Highly Commended

idea.

The Ian Potter Southbank Centre

D — John Wardle Architects
P — Trevor Mein

Outwardly focused and inviting, the building balances the concentration required of students with camaraderie and social engagement. The Green Room of the arts, it is a place to rub shoulders with fellow musicians and the milieu of the wider campus and precinct.



Workplace Over 1000m²

Winner

idea.



Winner



Arup Melbourne

D — HASSELL and Arup
P — Earl Carter

“A masterful approach to both planning and design, this workplace is a living showcase of Arup’s people, process and expertise. Great thought has been given to volume and scale; the result is a highly connected interior that promotes innovation and community engagement.”
– Dan Cox, *IDEA 2019 Jury*

The unique collaboration between HASSELL and Arup’s multidisciplinary teams led to the development and implementation of new design and construction techniques, allowing them to push the boundaries of workplace design while keeping within the constraints of a standard industry budget. Spread over three floors, the workspace is disrupted by expansive voids with mezzanines inserted to create a cascading, terraced effect resulting in five separate levels. Arup’s day-to-day active culture is on show across multiple zones, visible through the voids and mezzanine levels. The exposed soffit allows up/down lighting throughout the workspace to increase melanopic lux without over-lighting the space. Programmable RGB lamps were introduced, which can adjust colour temperature to reflect circadian rhythms or, more interestingly, simulate external cloud formations internally. Clever lighting placement creates the appearance of volume and height like a warehouse in a traditional office building.

The project is on target to achieve a 6-Star Green Star interiors rating, with the building targeting that and a 5-star NABERS Energy rating. The tenancy will use 100 percent green power as part of Arup’s commitment to sustainability, working towards being carbon neutral by 2020.

Workplace Over 1000m²



Highly Commended

International House

D — HASSELL
P — Nicole England

A workplace that showcases the integrity and beauty of Australia's first engineered timber building, every detail accentuates and pays respect to the quality of the building fabric, while creating an environment where the users feel welcome and energised.





Highly Commended

idea.

The Australian Ballet

D — HASSELL
P — Lillie Thompson

Responding to the unique requirements of the dancers, the design considers emotional and psychological needs. The connecting staircase has generous proportions to allow two ballerinas in tutus to pass without a costume disruption and mimics the ribbon of the pointe shoe.



Workplace Under 1000m²

Winner

idea.



Winner



Piazza Dell'Ufficio

D — Branch Studio Architects
P — Peter Clarke

"A thoughtful approach to space planning combined with an experimental approach to materiality has resulted in a project that reduces barriers and encourages engagement. Highly distinctive and impactful interior design." – *Dan Cox, IDEA 2019 Jury*

Following the conceptual idea of a traditional town piazza into an architectural form, the design reduces barriers and encourages engagement between staff and students. This is particularly pertinent to student welfare, which often requires an initial informal chat between a staff member and student, before moving into a more private meeting room. Effectively the notion of meeting a friend in a piazza and then going to a 'destination' for a coffee has been repurposed.

Given the nature of the project and budget, the cardboard offered a rich textural warmth and the ability to use it with ease to create the formality of curves. Importantly, from an economical perspective the cardboard tubes were \$2.50 each. The execution of the material in line with its conceptual framework makes the material far more substantial and enriched than its often-temporary natured context. The existing space was a dark rabbit warren of small disproportional office spaces with very little to no natural light, providing little to no humanistic interaction for its users.

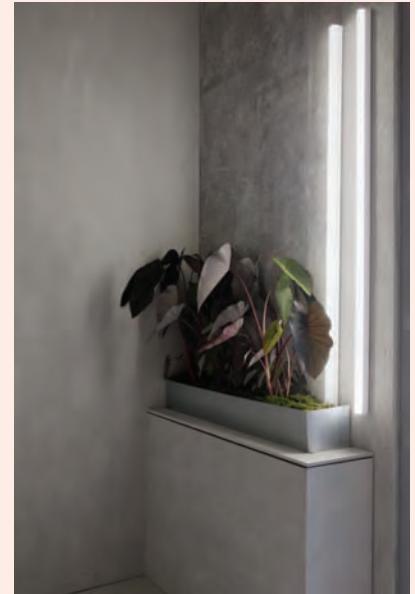


Highly Commended

**COX Architecture Studio
Brisbane**

D — COX Architecture
P — Christopher Frederick Jones

This is a sensitive restoration of a Heritage-listed 1890 studio as a creative workplace full of natural light. Formerly a warehouse for metal foundry Smellie & Co, the refurbishment conveys a journey of exploration and discovery that engages with adjacent gardens and river to deliver the Heritage as hero.



Highly Commended



idea.

Marrickville warehouse

D — Adele McNab Architect

P — Ben Hosking

The kitchen sets the tone of the warehouse as an open and warm space, while the Casing Boutique inspires conversation about sausage-making. With capacity for cooking classes, a specially designed sausage-making room and interactive product display, the space makes butchery fun.

Event

Winner



Dust

D — Liminal Spaces and Dancenorth
P — Dianna Snape

“Dust does the impossible. One simple device simultaneously acts as barrier, scenery, prop, topography, backdrop. One simple piece brings performers together and then keeps them apart. This work is elegant, engaging and smart beyond belief.” – *Jeremy McLeod, IDEA 2019 Jury*

idea.



The deceptively minimal design, which begins as a monolithic ‘wall’, plays a critical role in enriching and amplifying the narrative of the performance through transformation. Conceived as a transformable ‘installation’ and integrated part of the performance, the design allows choreography and design to come together to support and enhance one another, leading to an immersive theatrical experience, framed by the unexpected. The multidimension of each element delivers visual versatility through the many different configurations that support and enhance the narrative, while integrating maximum efficiency in its travelling mode. Every steel element is dismantlable and the design of the boxes enables a nesting ‘Russian doll’ effect maximising a compact travelling kit that fits in one container. Unleashing something new and profound for contemporary dance, the collaboration between the spatially-tuned sensibility of the architects/interior designers and the dance company has delivered the spatial context in which to heighten meaning, while aiding visual interpretations and dramaturgical understanding.

Winner



**Escher x nendo |
Between Two Worlds**

D — National Gallery of Victoria
and nendo
P — Takumi Ota

“A visionary endeavour that pushes the boundaries of what exhibition design can be. The work of MC Escher and nendo is seamlessly woven together to create thought-provoking spaces, installations and all encompassing environments that transport the viewer deep into Escher’s world.” – *Jeremy McLeod, IDEA 2019 Jury*

Beautifully and dramatically realised, the unique spatial environments within the museum push the boundaries of what exhibition design can be, integrating Escher’s artwork seamlessly into the design of the space. Throughout the exhibition the basic form of the house is used as a building block to explore Escher’s concepts and spatial forms.

The exhibition, when experienced sequentially, invokes the process of design. Basic forms, geometric shapes, the contrast of black and white, and light and darkness mimic and complement Escher’s practice, seamlessly folding the work and design into the other. Each room provides a unique design gesture that exhibits nendo’s own methodology while aligning with Escher’s practice and preoccupations, creating a symbiotic relationship between the space and the work displayed. There is an equal footing within this exhibition between artist and designer, leading to an outcome that is greater than their pairing.





Highly Commended

**NGV Rigg Prize – “We’ve
boundless plains to share”**

D — Flack Studio and Grazia & Co
P — Sean Fennessy

The project draws on the lines from the Australian national anthem – “We’ve golden soil and wealth for toil”, and “For those who’ve come across the sea, we’ve boundless plains to share” – to discuss contemporary Australia through the lens of domesticity in a dialogue of art and design.





Highly Commended

idea.

Welcome to Wasteland

D — Friends & Associates, Mr Kyle Mac,
More Studio and Natalie Turnbull
P — Josh Robenstone, Kristoffer Paulsen

The exhibition presented projects by creative disciplines exploring the use of waste materials, while offering visitors an insight into how leading practitioners are approaching Australian waste issues, not just with a sense of obligation but as an opportunity of crisis.



International

Winner

idea.



Winner



Sibling Espresso

D — Travis Walton Architecture
 P — Elisa Watson
 L — Seminyak, Bali, Indonesia

“This carefully judged sculptural stage set is the perfect tableau for playing out the theatre of coffee. Barista, patron and light activate the negative spaces formed by the harmonious interlocking sculptural planes that slide effortlessly from inside to out. The reduced palette of steel, concrete and mirror is tempered by the warmth of timber and sensitive lighting.” – *Jeff Copolov, IDEA 2019 Jury*

A hole-in-the-wall concept where Melburnian devotion to the perfect coffee drives a design response, and where customer connection to the barista and showcasing the brew defines the experience. Branding integrates via subtle plays of materiality and shadow. Working with precision finishes of in situ poured concrete with laser cut steel accents and large steel framed windows, the project showcases excellence in local craftsmanship. Minimalist design features are expertly curated to strike a balance between light and dark, inside and out, organic and inorganic materials, allowing the coffee and culture to take central stage.

Conceived as a single concrete element integrating the espresso bar through the shopfront to a small urban concrete courtyard, the stand-up espresso bar allows interaction with the outside environment through an unobstructed window connecting patrons, the local climate and people. The Brutalist-inspired forms are softened by perforated natural oak panelling abutting the walls and ceiling, all of which are illuminated by warm lighting from within.

Bringing an influential design sensibility to Seminyak’s growing luxury travel market, Sibling is an ambassador to Bali’s tourist scene, seeking to break ground for the inevitable evolution from beachside Bali to luxury resort town.

International

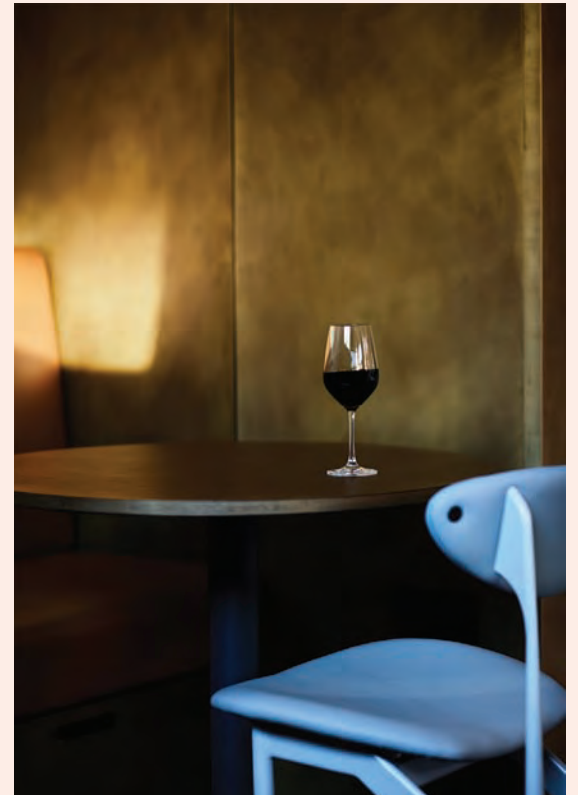


Highly Commended

Caravan 2:0

D — Flack Studio
P — Sharyn Cairns
L — Seoul, South Korea

Located in Gangnam, Seoul, Caravan 2:0 references 1950s Italian design through layered elements of the hand-made, craft and texture. Powder blue Featherston Scape chairs, custom artwork and Flack Studio designed lighting and joinery converge with aplomb.





Highly Commended

idea.

Mantab Workplace

D — S/LAB 10
P — Heartpatrick
L — Kuala Lumpur, Malaysia

Intentional mismatches are articulated in the design's volumetric handling of spaces, as well as the contrasting play of colours, textures, materials and complementary custom detailing. The result is a confident, bold architectural presence and visual identity.



Winner

idea.



Flack Studio

"It is with absolute delight that we award this year's Editors' Medal to a practice of extraordinary talent, flair and optimism. Defining a new generation in Australian interior design with exemplar projects both here and overseas, the team at Flack Studio have proved themselves consummate professionals in everything they undertake. Bringing colour, texture, sculpture, an extraordinary sense of style and just a little bit of mischief to every project, David Flack is one of those rare individuals to realise a very particular and singular vision.

Spanning residential, colour, event, international, retail, residential multi and hospitality, the projects shortlisted for IDEA 2019 included 22 nominations across 13 projects: Caravan 2.0, Castorina Co, NGV Rigg Prize: 'We've boundless plains to share', Nth Fitzroy by Milieu, Pettigrew - Boyd house, Storey Timber, Caulfield North residence, Elmore, Fitzroy, Hawthorn, Ivanhoe, Prahran and Sandy Bay residences. Each of these very fine projects is unique, while each has that certain Flack touch, that brush with daring and fun that has become the hallmark of his work. Stone, colour and art are always present in a Flack project, but so too is a surprisingly broad aesthetic of wonderful furniture and gorgeous accessories. Perhaps though what is most remarkable about the projects is the sense of positive optimism and sheer joy that seems to radiate from every design." – Jan and Gillian, inside co-editors



above—The Ivanhoe residence, category Residential Decoration. Images Sharyn Cairns, Caitlin Mills. **right**—The Caulfield North residence, category Residential Single. Image Anson Smart