

# oke Artichoke

Artichoke — Australia's interiors and design magazine



Celebrating the  
2021 Australian Interior  
Design Awards

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□◻△ The Design Institute of Australia's official magazine

## Welcome

## Issue 76

September — November 2021

This special issue celebrates the projects recognized in this year's Australian Interior Design Awards, a partnership event of *Artichoke* and the Design Institute of Australia.

In this its eighteenth year, the awards received 586 entries from across Australia and beyond – from the tree-lined streets of Melbourne to the mountain ranges of Japan. It goes to show just how far Australian design is stretching. There is also an enormous diversity in scale and budget across this year's shortlisted projects, and it is wonderful to see the promising and robust state of our community – and in particular, the industry's buoyancy in a challenging past 18 months.

This year's Premier Award for Australian Interior Design goes to The Bleeding Tree, Liminal Spaces' simple yet powerful set design for an Australian play that tackles challenging themes of violence against women and disempowerment. It is an extraordinary project that masterfully combines set, staging, lighting and sound design. In the play's opening scenes, the set is presented as a two-piece plane, representing constraint, oppression and airlessness. As the play unfolds, so too does the set. The performers gradually open it up to become a solid plane, visually emphasizing the growing power and stability of the female protagonists. This is design that moves us, that heightens meaning and evokes emotion. As the jurors say, "If even one piece is removed, it's nothing, but in its complete simplicity, The Bleeding Tree is everything." Congratulations to Liminal Spaces and the theatre company Archipelago Productions for this powerful production.

I applaud all the winners, and those commended and shortlisted in this year's awards. I am truly proud to be part of such an exceptional design community.

Cassie Hansen, Editor, *Artichoke*

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08—09

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Cover image — The Bleeding Tree by Liminal Spaces, winner of the 2021 Premier Award for Australian Interior Design. Photography: Rosie Hastie



The Penthouse Apartment, Millers Point featuring E veneer® Mink / Architect Studio Barbara / Photographer Anson Smart / Stylist Imogen Naylor

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Timber veneers for award winning design

# AIDA 2021

28—29



This special issue celebrates the results of the 2021 Australian Interior Design Awards, recognizing the brilliant work of Australia's architects and designers and their contribution to the spaces we use every day.

For more, including the full gallery of shortlisted projects, visit — [australianinteriordesignawards.com](http://australianinteriordesignawards.com)

The Australian Interior Design Awards committee thanks the corporate supporters

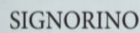
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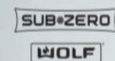
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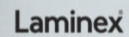
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Awards for Residential Design and Residential Decoration:



Awards for Retail Design and Workplace Design:



Award for Emerging Interior Design Practice:



AIDA 2021

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## Australian Interior Design Awards jury

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# 2021 Jury

Opposite page — The 2021 jury (from left): Caroline Diesner, Adele Winteridge, Patrick Kennedy, Ryan Genesin, George Livissianis, Madeleine Blanchfield, Geraldine Maher, Rachel McCarthy and Yasmine Ghoniem. Photography: Jessica Prince

Previous page — Project Discover by Cox Architecture, Neeson Murcutt & Neille. Photography: Brett Boardman

### From the jury —

These current times have seen many businesses emerge from the ashes like the proverbial phoenix. The pandemic hit hard, and for the Australian interior design industry, the oftentimes devastating consequences were felt across the board. But if this hardship showed us anything, it's that our designers and architects are a resilient bunch with indomitable spirit. This year's Australian Interior Design Awards demonstrate that the quality of work being produced is of an exceptional standard. Add to this a diversity of projects, and the industry proves it's still in a very strong place.

Nowhere is this strength more manifest than in *The Bleeding Tree* designed by Liminal Spaces, a meaningful articulation of a simple concept, and the recipient of the Premier Award for Australian Interior Design. This memorable stage set and confident use of lighting and minimalist elements generates a tangible mood that stirs emotions in both performers and audience members. No doubt, creating immersive experiences is high on current design agendas, a priority especially evident in the tranquil beauty of *Grown Alchemist* (designed by Herbert and Mason in collaboration with Grown Alchemist, recipient of the Retail Design Award) and the Zen-like warmth of *Park Hyatt Niseko Hanazono* (designed by BAR Studio, which took out the Hospitality Design Award).

With people returning to the office after working from home for an extended period, all eyes are on the Workplace Design category. For the design of its own workplace, Smart Design Studio applies exquisite materiality and fine detailing to enhance the experience of the people using the space. This emphasis on materiality and

detailing is a theme that stood out and can be seen to great effect in *Project Discover*, recipient of the Public Design Award, designed by Cox Architecture and Neeson Murcutt and Neille. The renovation to the Australian Museum seamlessly brings together old and new and, by exposing the building's heritage, successfully creates a new spatial legibility. Meanwhile, the lo-fi material palette of *Citizen MDW* designed by ZWEI Interiors Architecture, winner of the Sustainability Advancement Award, shows that ethically sustainable design need not break the budget to make a difference.

Eyes were also on the Residential Design category this year, as time spent at home has increased in light of lockdown restrictions. The exceptional *Bellows House* by Architects EAT and Potts Point by Flack Studio both capture a sense of awe, while harnessing the fundamentals of a welcoming home. This heightened interest in how we live also extends to the Residential Decoration category, where a sense of pride and place prevails. *Middle Park House* by Flack Studio and *Garden House* by Arent & Pyke are ravishingly beautiful and thoughtfully curated projects that shine the light on how needed fresh interior styling has become.

All of the awarded projects are timeless in concept and aesthetic, with every single one positioning people at the heart of the design. And this year's Emerging Interior Design Practice recipient, Eastop Architects, shows the dynamism of the current state of the industry and anticipates its bright future.

A resounding commitment to precision, wonder and joy characterises the awarded projects. Their intelligence, generosity and prowess speak clearly of the high standard that is Australian interior design.

**Jury Convenor, Awards for  
Australian Interior Design and  
Award for Interior Design Impact**

**Geraldine Maher –  
Principal, Geraldine Maher Design (Vic)**  
Geraldine has recently embarked on establishing her own design consultancy after several successful years as a director of Jackson Interiors and principal of Jackson Architecture in Melbourne. Geraldine leads with thoughtfulness and distinction. Her work is predicated on the belief that acknowledgment of the human circumstance is the driving force behind creative and inspirational architectural outcomes.



**Sustainability advisor  
John Gertsakis –  
(Vic)**

John is a sustainability and communications practitioner with over 20 years' experience as an industry adviser, consultant, advocate and research academic. He works on a range of issues covering product stewardship strategy, policy reform and regulatory analysis.

**Madeleine Blanchfield –  
Madeleine Blanchfield Architects (NSW)**  
Madeleine is the director of Madeleine Blanchfield Architects, a studio of eight architects and designers based in Paddington, Sydney, established in 2009 with a focus on houses. Prior to that, Madeleine worked in London and Paris and was associate director at one of Sydney's leading design firms. She studied applied science in environmental design at University of Canberra and architecture at the University of New South Wales.

**Caroline Diesner –  
Hassell (Qld)**  
Caroline is a principal and board director of Hassell. Over her 20-plus-year career in design, Caroline has built a reputation for exploring and delivering high-performance workplaces that shape company culture – and commercial projects, precincts and transport projects that define cities. Caroline has been in both the public and private sector across typologies and locations, having lived and worked across Australia and briefly in Singapore.

**Ryan Genesin –  
Genesin Studio (SA)**  
Adelaide-born interior architect Ryan Genesin is the creative director of Genesin Studio, a multi-award-winning interior design office that reinvents itself on every project. With over 16 years of experience, Genesin works across diverse project typologies, playing with materials and detail to evoke emotion and nostalgia through the brief, creating sophisticated residential interiors and innovative and experimental retail and hospitality spaces.

**Yasmine Ghoniem –  
YSG (NSW)**  
YSG principal Yasmine Ghoniem studied interior design at the Savannah College of Art and Design in America. In 2013, Yasmine founded the multi-award-winning Sydney-based Amber Road with her sister, landscape architect Katy Svalbe. Yasmine established YSG in February 2020 as a multidisciplinary initiative encompassing her existing interior design practice and custom-designed ranges for the home.

**Patrick Kennedy (jury chair) –  
Kennedy Nolan (Vic)**  
Patrick co-founded Kennedy Nolan with Rachel Nolan. With Rachel, he established and continues to lead the practice's distinctive design direction. Patrick pursues design through investigations into detail, materiality and the evocative nature of form. His involvement in projects continues throughout the phases, ensuring qualities conceived at the beginning are executed in the built work.

**George Livissianis –  
George Livissianis (NSW)**  
George is a University of New South Wales graduate of interior architecture, which he completed in 1998 with honours, winning the Herman Miller Design Prize. George founded his self-named studio in 2007, following his work at Burley Katon Halliday. With local and international experience in interior architecture, residential buildings and products, George is dedicated to finely crafted, minimal, modest and unpretentious design.

**Rachael McCarthy (jury chair) –  
Bates Smart (Vic)**  
Rachael is a senior interior designer and studio director at Bates Smart. She has been the key driver of the practice's workplace sector over the past 15 years and leads both the Melbourne workplace and strategy teams. Her work addresses a wide range of issues impacting the built environment, focusing on human impact and experience.

**Adele Winteridge –  
Foolscap Studio (Vic)**  
Adele is the founder of and design director at multi-disciplinary design practice Foolscap Studio. From interior architecture and placemaking to visual identity and cultural programming, Adele conceives all projects as critical investigations of human-centric, biophilic and sustainable design. Keenly strategy-driven, Adele and her diversely talented team continually question the boundaries of what design can do for people, places and communities.

AIDA 2021

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**Award**  
Premier Award for  
Australian Interior Design

**Award**  
Installation Design

**Designer**  
Liminal Spaces

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32—33



## The Bleeding Tree

**Design statement —**

Angus Cerini's crafted play *The Bleeding Tree* taps into the theme of ongoing violence against women, challenging notions of disempowerment, using black humour to present discomfort. To enable the clarity of Cerini's words to be preserved, the set design needed to be uncluttered and restrained, providing a backdrop that amplifies the emotion and enhances the starkness. The design embodies and supports the narrative arc of the work, from constraint, oppression and volatility through to strength, stability and regaining control.

Liminal Spaces' involvement showcases how the spatially tuned sensibility of architects/interior designers, and our awareness of how body and space inform one another, can add value to contemporary performances. The added layer provided by the spatial context can heighten meaning, enrich visual interpretations and intensify theatrical experiences.

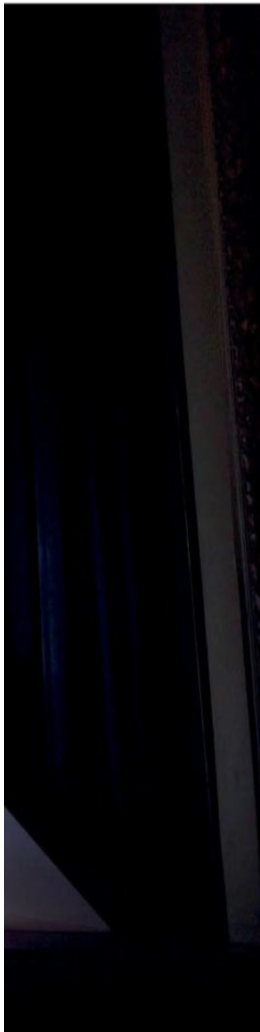
The simple set design, or transformable "installation," created for this performance is innovative in the way that the distillation of spatial design is used to interconnect with the theatrical themes, amplifying, supporting and enhancing the performances of the actors and the narrative, contributing to the element of surprise and the unexpected.

# The Bleeding Tree

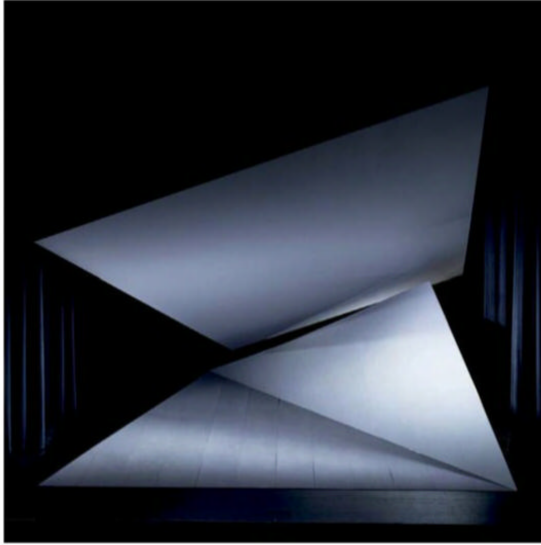
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## AIDA 2021



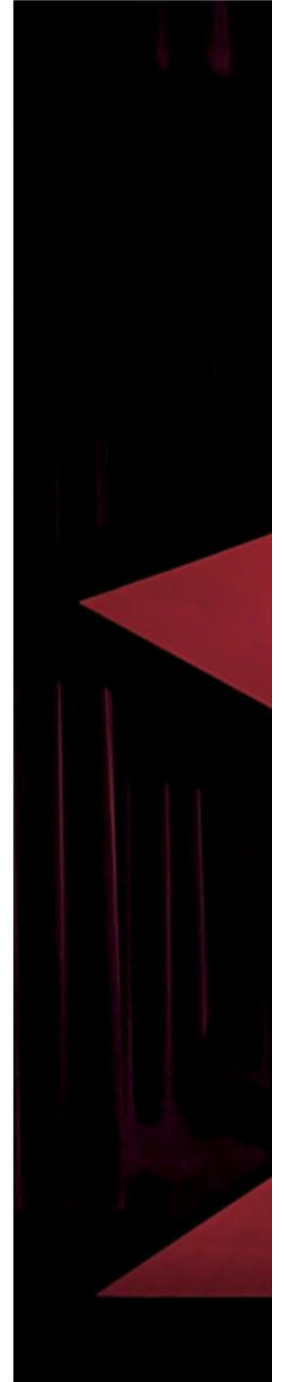
**Jury comment  
(Premier Award for  
Australian Interior Design) —**

The jury unanimously agreed that *The Bleeding Tree* deserves the Premier Award for Australian Interior Design for the way its powerful presentation reflects the fundamentals of interior design. As a stage set that has been created with light, shade and scale, and where budget was a concern, *The Bleeding Tree* conveys the true meaning of our craft and also promotes a strong social message around domestic violence. At its core, the best interior design influences emotion and this project does that in the simplest yet most impactful way. If even one piece is removed, it's nothing, but in its complete simplicity, *The Bleeding Tree* is everything.

**Jury comment  
(Installation Design) —**

Jury members wholeheartedly agreed that *The Bleeding Tree* is the clear winner in the Installation Design category. The stage set's stripped-back simplicity demonstrates mastery of form through the use of two planes that visually guide the audience in its emotional response to the performance in front of them. Minimalist lighting and the planes' different compositions also influence the mood on stage for the performers and, more significantly, provides gravitas to the play's theme of violence against women.

In a category that has enormous diversity and scale, this project brings us back to the way interior design can affect emotion and does so with the most minimal of gestures. The use of the two planes is innovative, experimental and powerful, creating a tension through subtle movements. It is an extraordinarily well-considered, bold and graphic resolution.



The Bleeding Tree



Artichoke

Issue 76

AIDA 2021



**Project —**  
The Bleeding Tree  
Theatre Royal  
29 Campbell Street,  
Hobart, Tas

Built on the land of  
the muwinina peoples.

**Design practice —**  
Liminal Spaces  
100 New Town Road  
New Town, Tas  
liminalstudio.com.au

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Ben Winspear  
(both Archipelago  
Productions), Paul  
Colegrave, Ellen Roe,  
Glenn Richards, Jason  
James, Jane Johnson,  
Kartanya Maynard

**Photography —**  
Rosie Hastie

Industry Insights  
— Dulux Venetian —

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