

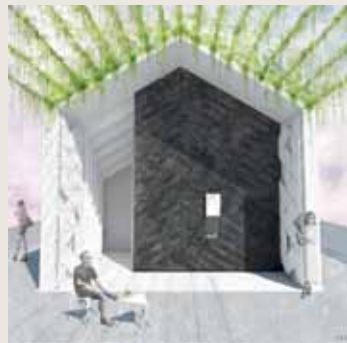
# Artichoke Magazine Prize

The Artichoke Magazine Prize for design communication is awarded annually to interior design/interior architecture students who demonstrate excellence in the visual and written presentation of an interior design proposition.

The Artichoke Magazine Prize for design communication is awarded to one graduating student from each of the institutions in Australia and New Zealand that offer interior design/interior architecture degree courses, and which are members of the Interior Design/Interior Architecture Educators Association (IDEA). Each institution's prize-winning student is selected by its school head. This year's winning projects demonstrate insight and innovation, and tackle issues that range from sustainability and site-specific design to the treatment of asylum seekers and the future of the workplace.

—  
IDEA  
idea-edu.com

1



## (1) Kim de Haan, University of New South Wales

Beanstalk is a facility designed to initiate discussion about the role of design in creating a more sustainable consumer culture. The proposed precinct offers support for a community of artisans, designers, craftspeople and artists, and encourages the use of sustainable practice, process and materials in design. Its intention is also to generate public understanding of such issues. Beanstalk is envisaged as a series of elevated structures that perch above Goat Island's Magazine Precinct. Connected by mesh skywalks and raised on thin stilts, these "floating" architectural artefacts reference the geometry and proportions of the site's extant architecture, while having a limited impact on its natural and built heritage. The proposed facility includes an information centre, workshops, artists' residences and studios, a cafe and galleries.



2

## (2) Alexandra Davies, Victoria University of Wellington

Specious Surreality: Youth Hostel Fitout derives from the youthful, vibrant culture of Wellington and the context of Cuba Street. The Hostel is for young New Zealanders aged from thirteen to eighteen years and aims to achieve a space in which creativity is encouraged rather than stifled. The interior space aims to be interactive, engaging and encouraging. Space is not only used by the occupants, it is affected by their presence. The interior architecture is determined to evoke emotion and expression through the combination of artistic geometries. The intervention relies on a careful disorder of space and inspires one to search for reality within the surreal.

## (3) Kristen Crow, Unitec Institute of Technology

The designed experience of Kingseat's Asylum Villa One, Auckland, New Zealand, unravels the former system of the building through operations of sectioning, subtracting and shifting the existing surfaces. This section is used to destroy the wholeness and formality of the oppressive structure. The former markings and engravings of personal messages will never be heard or seen without the section of exposure. With this section, the building is offered a moment to release and expose itself to its surroundings before its intended end of life. The section remnants are shifted into the landscape to be retained and preserved as a commentary on the former spaces of illness.

3



## SCOPE

### (5) Sia Roussos, University of South Australia

The Curio will be the spectacle of the century. People will come not just to wonder at the fabulous array of objects and oddities within, but at the building itself. The Curio will be a gallery, an emporium, a spectacle on an unprecedented scale; an oddity in its singularity, a "curiosity" among its surroundings. In all the jagged angles, corners and folds there will be treasures to be found and secrets to be uncovered. For too long history been ignored – for the time is past and the past is present.

5



6

### (4) Amanda Rea, Swinburne University of Technology

Often located on picturesque island destinations, the grounds of detention centres can be barren, isolated environments. After experiencing lengthy and treacherous journeys, asylum seekers arrive in a country where they hope to find freedom and a future, only to be locked up in unwelcoming environments and basic buildings. Those bound by the walls of detention centres are vulnerable and require nurturing and support. This project, A Pensive Poetry, aims to be a place of contemplation. It provides an emotional integrity within the bounds of expressive forms, enclosing the user and providing for individual, silent contemplation or emotional support in the form of gathering – “a pensive poetry” nurturing people through despair.

4



### (6) Nick Rebstadt, RMIT University

This project is about actions, relations and suggestions of workplace paradigms in a global culture of fulfilment, networking, outsourcing and intangible experience, and a context of decentralization and dematerialization of the office as a “space.” Open Office positions design as a question and provocation over finding a solution. The project is [pre]occupied with its way out around the desk, through the skyscraper and into the streets, from home to work and back again. It is not defined by “building-as-shell” but obsessed with the ways in which people work and the relations they have to what they do.

### (7) Holly White, Monash University

The Recoup Project adopts the ethos that “the value of permanence must be proven, not merely assumed” (Cedric Price) through rejecting permanency and exerting a spatial system of nomadic and plug-in principles. Plugging in to existing social housing networks for “at-risk” youth, the project proposes two vehicles that when stationary serve as the physical core of a spatial system of natural, mental and social growth. The program consists of pop-up kitchens, gardens and chicken coops that provide the users with a platform for further enhancing their existing knowledge and skill set, with the aim of offering them an agency to resist future welfare dependency.

7



## SCOPE

8



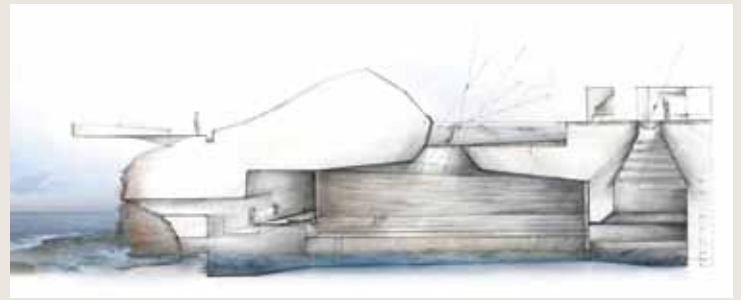
### (8) Lily Goodwin, Curtin University

The Glass Persuasions project critically redefines three typical interior typologies – a threshold, a WC, and a stair – reinterpreting and manipulating them to produce engaging spatial experiences. Situated within the context of the “age of information,” the project considers glass within the theoretical frameworks of phenomenology, performance and the politics of space. These interior propositions draw the attention of occupants to the immediate moment by using analogue and digital glass technologies to generate unexpected and inspiring encounters. The designs focus on creating novel and engaging person–person and person–environment exchanges within space, strategically using glass to transform three unassuming interiors into politically charged arenas of performance.

### (9) Felicia Wan, Auckland University of Technology

As individuals, we change and adapt to new environments. OPEN/CLOSED turns the tables on this idea, and offers an environment that can be designed to change for and/or with us. OPEN/CLOSED re-imagines a dining environment that changes and adapts as we dine, dynamically influencing our relationship with our food and our surroundings. The interior becomes a stage for a daily performance, adapting and amplifying our dining experiences. Flexible and changeable dining screens, lights and seating systems are implemented into the design of OPEN/CLOSED, catering to the different daily dining atmospheres of breakfast, lunch and dinner.

9



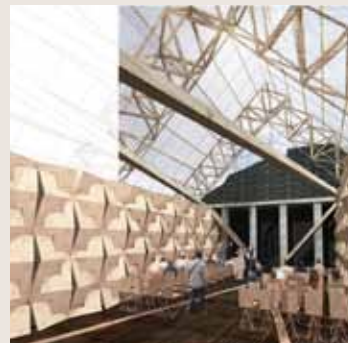
10

### (10) Alena Minaeva, University of Technology, Sydney

Bare Island has been carved by the ocean and scarred by the bunker. To reconcile the imposition of the fortification with the island, site-specific conditions guided the creation of form. The Baths is a project consisting of three interconnected pools that emphasize the natural details of the island. It

frames vistas, slices the bunkers and embeds people within the bedrock, where the forms are forever being carved by tides or the weather. The interplay of user and nature isn't about permanency or ownership of one over another; it's about pluralism.

11



### (11) Rita Schooley, Massey University

Re:Build Re:Activate explores an alternative strengthening method that can be applied to save and reactivate seismically vulnerable and damaged buildings. Iconic damaged sites located in post-earthquake Christchurch, New Zealand are used as a case study. The aim is to challenge the current culture of demolition. The QuaDror system is an adaptable and modular construction method, made from lightweight, renewable timber. The system is integrated into the existing structure to create a system that both acknowledges the past and speaks of the future.

### (12) Isabelle Faure, Queensland University of Technology

Through a dedicated program, an interactive design, and an innovative concept, the Brisbane Music Centre: A Sustainable Design Solution for the Music Industry aims to offer a sustainable solution for active members of the local music industry. Through an all-inclusive membership arrangement, musicians are able to rent spaces, musical instruments, stage areas, and rehearsal and recording studios as required. The whole building is dedicated to the musician community and designed to enhance collaboration and interaction between the users. Raw lines, volumes and selected materials create positive and negative spaces, providing rhythm and enhancing the visual link between the various spaces featured in this innovative proposition.

12

