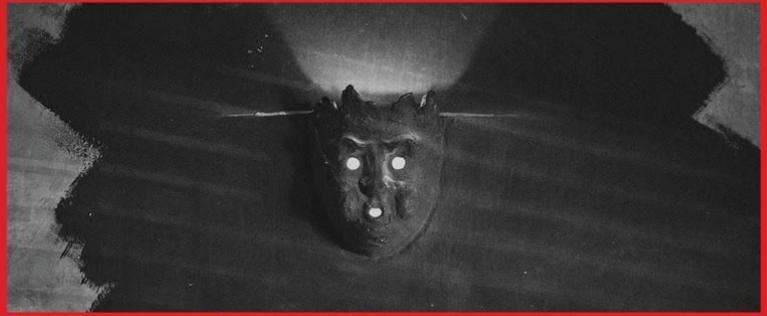


EAT DRINK DESIGN AWARDS 2020

DESIGN THAT CELEBRATES THE MOMENT



MEDIA RELEASE

OCTOBER 2020

UNDER EMBARGO UNTIL 19 NOVEMBER 2020

AUSTRALIA'S EXCEPTIONAL HOSPITALITY VENUES REVEALED 2020 Eat Drink Design Award Winners

The winners of the [2020 Eat Drink Design Awards](#) have been revealed, highlighting the country's most exceptionally designed hospitality venues. The Awards, which recognise excellence and innovation in the design of restaurants, bars, cafes, hotels, temporary venues and retail spaces, have come during an immensely challenging time for the industry. In the midst of lockdown and economic downturn, now more than ever, it is imperative that we recognise the spaces that bring us comfort, delight, a sense of place, community and communion.

Cassie Hansen, editor of *Artichoke* and Eat Drink Design Award jury chair, explained that this year's winners evoked a sense of architectural nostalgia and a healthy sentimentality for the past:

"From a natural wine room in Adelaide, reminiscent of a classic European bar, to an Art Deco style-hotel exuding old-world elegance, this year's award winners evoked a nostalgia for the past. Pining for the days when we could visit our favourite restaurants, cafes, and bars, the jury was drawn to venues with sentimentality and tradition at their core, but executed in a contemporary way. This year's exemplary field of winners successfully remember and celebrate the times of the past, but forge a new future; one we can't wait to explore."

The Eat Drink Design Award categories for 2020 include:

- Best Restaurant Design
- Best Cafe Design
- Best Bar Design
- Best Hotel Design
- Best Installation Design
- Best Retail Design
- Best Identity Design
- Hall of Fame

The award for **Best Restaurant Design** was presented to two equally deserving winners: Cox Architecture's **Osteria Tedesca**, a sensory farmhouse in the Mornington Peninsula, and Anthony Gill Architects' **Poly**, a minimalist urban dining room for Surry Hills' most stylish set.

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Located in Melbourne's inner-west, **There Cafe** designed by Ewert Leaf was commended by the jury for its dramatic yet sensitive use of its heritage context, taking out the award for **Best Cafe Design**.

Best Bar Design winner, Studio Gram for **Leigh Street Wine Room**, transformed a longstanding Adelaide city dry cleaner into a cosy drinking den, with a newly built mezzanine, terrazzo bar, exposed acoustic wall panelling, and a captivating archway.

There were an encouraging number of entries from outside the capital cities this year, including **Tattersalls Hotel Armidale** by Luchetti Krelle, who sensitively and swishly revamped a heritage Art Deco treasure into a must-visit boutique destination, winning **Best Hotel Design**.

Taking out **Best Installation Design**, **Orana in Residence** designed by SJB with Orana, Promena Projects and Tracey Deep, was commended by the jury for its sensory fit-out and creative use of Australian flora and fauna.

The winner for **Best Retail Design** was presented to **Darling Exchange Market Hall** in Sydney. Designed by Anthony Gill Architects & Lendlease Design, the project was praised by the jury for its daring reinterpretation of the humble food court.

Best Identity Design was awarded to **Dopa**, a donburi cafe and milk bar located in Sydney's Darling Square precinct. Designed by The Colour Club, Dopa was applauded for its unified and authentic representation of the brand, with an identity that is both light and fun, confident and cosmopolitan.

In recognition of its longevity and cultural significance, Vernon Chalker's **Gin Palace** has been inducted into the **2020 Eat Drink Design Awards Hall of Fame**. In inducting this seminal venue into the Hall of Fame, the jury felt it right to acknowledge the legacy of the late Vernon Chalker, and more so, the influence this beloved institution, designed by Skidmark Designs and Garner Davis Architects, has had on bars in Melbourne and around Australia.

The Eat Drink Design Award winners were selected by an esteemed panel of leaders from the hospitality and design industries. This year's jurors included **Frank Camorra** (restaurateur, *Movida*), **Gemima Cody** (restaurant critic and food writer, *Good Food*), **Iva Foschia** (founder, *IF Architecture*), **Jonathan Richards** (co-founder, *Richards Stanisich*) and **Cassie Hansen** (editor, *Artichoke*).

The complete list of winners and commendations is available on the Eat Drink Design Awards website at eat-drink-design.com and in the December issue of *Artichoke*.

Full details of all Eat Drink Design Award winners included on pages 3-12.

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THE AWARDS

BEST BAR DESIGN

Leigh Street Wine Room by Studio Gram (Adelaide, SA)



Photography by LEWIS POTTER

Jury Citation

Everyone deserves a local bar like this one. With its timeless European style, Leigh Street Wine Room on Adelaide's most happening eat street seems like it's been around for years. Built on the site of a former dry-cleaning business (the original signage remains intact), the ultra-narrow footprint has been artfully overhauled by local firm Studio Gram on an impressively compact budget. The cosy room has an immediately welcoming vibe, and cocoons its customers with feelings of warmth and intimacy. A dazzling vaulted archway integrates a mezzanine level over the terrazzo bar serving intelligent drops and substantial snacks. A library of more than 400 bottles of minimal-intervention wine fills an entire wall, showcasing what this place does best. While the eclectic design scheme has been carefully curated, it never feels overworked. The result is an instant classic that demands to be visited again and again.

Commendations

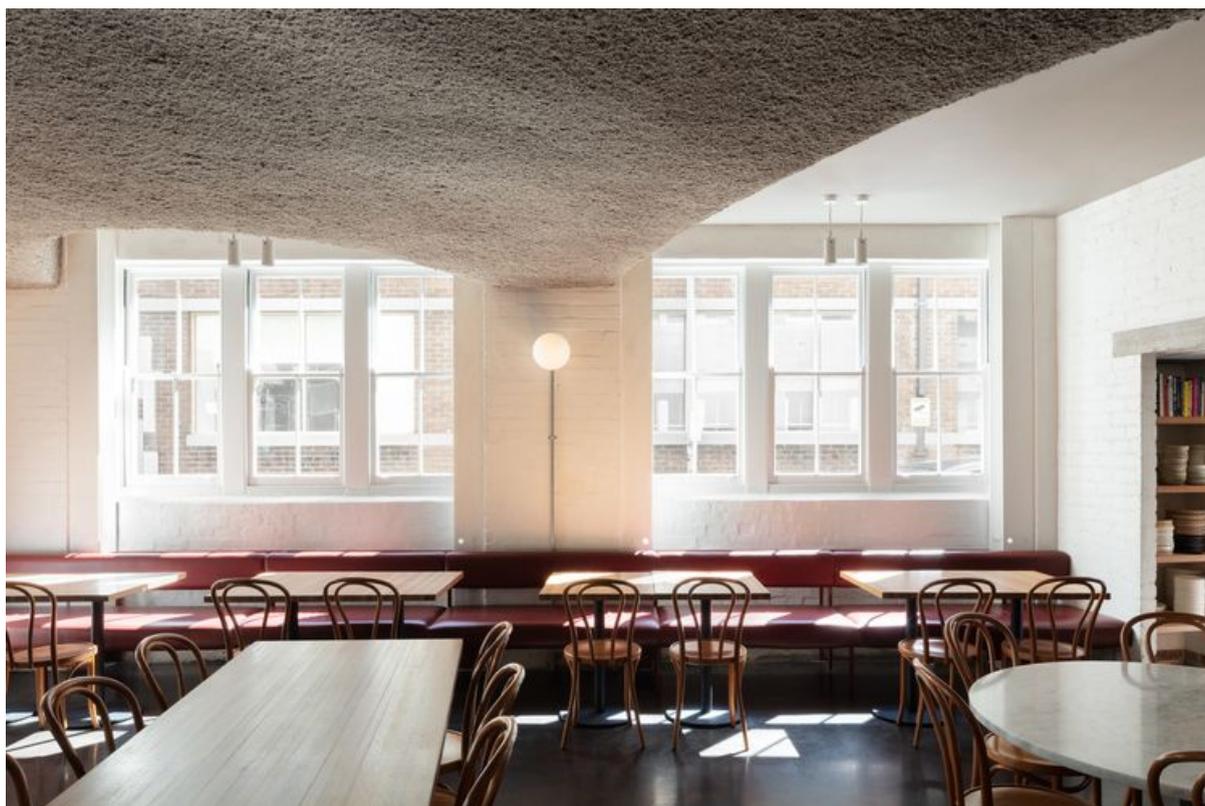
The Guardsman by Studio Gram (Adelaide, SA)

Poodle Bar and Bistro by Bergman and Co. (Fitzroy, VIC)

THE AWARDS

BEST RESTAURANT DESIGN (JOINT WINNER)

Poly by Anthony Gill Architects (Surry Hills, NSW)



Photography by BEN HOSKING

Jury Citation

Hotel restaurants can sometimes be an afterthought, but Mat Lindsay's austere chic Poly, in the basement of the Paramount House Hotel in Sydney's Surry Hills, stands apart as a destination in its own right. Located on a semi-subterranean inner-city corner, the fitout responds intelligently to a difficult site. Featuring a sweeping bar and a daringly exposed open kitchen, there's a restraint and timelessness to the design that suggests a long life ahead. Communal tables, exposed utilities, raw brick and polished concrete make for a sparse, industrial, yet absolutely on-the-pulse spot to dine. The 80-seat venue is just as accessible for a late snack as it is for a lengthy lunch, and proves a worthy sequel to Lindsay's legendary Ester in nearby Chippendale. The vision from Anthony Gill Architects is beautifully resolved and elegant in its simplicity. "I can see this place looking exactly the same 20 years from now," noted one of the jurors. Everyone agreed: Poly is a keeper.

THE AWARDS

BEST RESTAURANT DESIGN (JOINT WINNER)

Osteria Tedesca by Cox Architecture (Red Hill, VIC)



Photography by TOMMY MILLER

Jury Citation

This deeply personal labour of love for chef Brigitte Hafner winningly captures the warmth and relaxed hospitality of a domestic kitchen. The immersive open-plan space in Victoria's Red Hill wine region encourages guests to engage in the experience as if they were in their own homes. Hafner's blackened cooking station - loosely based on a carpenter's workbench - sits in front of a woodfired brick hearth, where she presents a new menu each day based on seasonal produce sourced from the property. The original building, set amid a spectacular rural landscape, has been sensitively modernised by Hafner's partner, architect Patrick Ness of Cox Architecture, and provides a complete, holistic escape from a busy world. The remarkably unfussy, functional design facilitates a focus on sustainability and longevity at every level. Despite its vintage farmhouse aesthetic, Osteria Tedesca feels very now: genuine, grounded and thoughtful. If you haven't been, you'll want to go.

Commendations

Lillian by CTRL Space (Auckland, NZ)

Fino Vino by Studio Gram (Adelaide, SA)

Poodle Bar and Bistro by Bergman and Co. (Fitzroy, VIC)

Lagoon Dining by Olaver Architecture (Carlton, VIC)

THE AWARDS

BEST CAFE DESIGN

There Cafe by Ewert Leaf (Footscray, VIC)



Photography by JENAH PIWANSKI

Jury Citation

Housed in a nineteenth-century wool store that was previously known as the longtime headquarters of book publisher Lonely Planet in Melbourne's Footscray, There Cafe makes dramatic yet sensitive use of its heritage location. Executed with impressive restraint by Ewert Leaf, this buzzing inner-west meeting spot is a palace where our jury could happily imagine settling in for a long afternoon to drink coffee with friends. Premium finishes share a subtle, uniform colour palette, with steel beams, leather banquettes, polished concrete and industrial light fittings accentuating the soaring, almost floor-to-ceiling windows that draw in waves of natural light. There's a softness to the design that plays off the grandness of the original building. The rich textures and discoverable layers feel unforced, giving an easy sensibility and sophistication to the venue. While many cafe fitouts can quickly feel dated, There has a patina that will age well into the future.

Commendations

Mr Frankie by Harrison Interiors (Frankston South, VIC)
 Dopa by Devon by Tom Mark Henry (Haymarket, NSW)
 The Beach House by Studio Esteta (Geelong, VIC)
 Cafe La Fayette by Hassell (Melbourne, VIC)

THE AWARDS

BEST IDENTITY DESIGN

Dopa by The Colour Club (Haymarket, NSW)



Photography by **KARINA LEE**

Jury Citation

Elegant, energised, functional and integrated: the identity for this donburi cafe and milk bar in Sydney's emerging Darling Square precinct is a resounding success. Named after the chemical dopamine, Dopa borrows a popular Japanese idiom meaning "wake from death, return to life: to use across several elements conceived by The Colour Club. Manga culture is another recurring motif for the distinctive collateral, which includes t-shirts, signage, menus and an innovative packaging system that can be easily customised to suit different customer orders. These elements, which have been thoughtfully adapted on everything from coffee cup stamps, to engravings on the ceramics, to the venue's door handle, are a unified and authentic representation of the business. The inspired decision to collaborate with artist Andrew Yee has resulted in branding that is light and fun but cosmopolitan and confident.

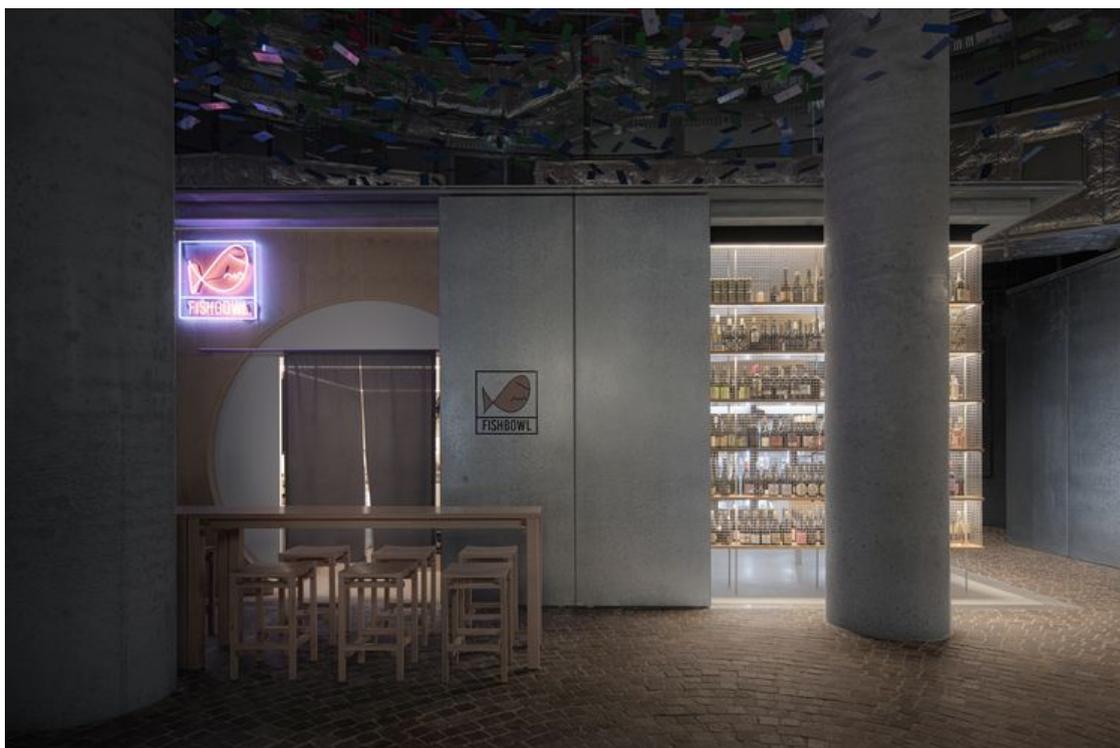
Commendations

Byrdi by Drooly Noted (Melbourne, VIC)

THE AWARDS

BEST RETAIL DESIGN

Darling Exchange Market Hall by Anthony Gill Architects & Lendlease Design (Haymarket, NSW)



Photography by BEN HOSKING

Jury Citation

Here's a design solution we've never seen before. This exciting and original reboot of the modern urban food court rewrites the rules. Housed within The Exchange, a spiralling new landmark in Sydney's Darling Square designed by Japanese architect Kengo Kuma, the project stylishly captures the unpretentious vibe of a bustling market hall. Sliding steel doors roll back to reveal 12 individual food and beverage tenants, with glazed brick flooring, colourful overheard embellishments and industrial concrete pillars blurring the boundary between inside and out. The deceptively simple design meets a difficult brief and successfully pushes itself to set a new standard for a familiar genre. It's an adventurous and commendable risk taken by developers Lendlease Group. While the jury has seen many attempts to reinvent the wheel in this category, few have come close to such a level of innovation.

Commendations

Four Pillars Laboratory – Gin Shop by YSG Studio (Surry Hills, NSW)

Martha's Table Retail by Melissa Collison Design (Mornington Peninsula, VIC)

Luna Wine Store by Miles Thorp Architects (Byron Bay, NSW)

THE AWARDS

BEST INSTALLATION DESIGN

Orana in Residence by SJB with Orana, Promena Projects and Tracey Deep (Surry Hills, NSW)



Photography by NIKKI TO

Jury Citation

Jock Zonfrillo's lauded Adelaide fine diner Restaurant Orana was vividly recreated and reinterpreted for this month-long "pop-up" residency in Sydney's Surry Hills. The result was especially impressive considering the limited time and scope to change the original warehouse building, which was previously the site of Thai canteen Longrain. The jury loved the clear connection between the installation design and the 24-course menu showcasing native ingredients. Using Australia's flora and fauna as inspiration, every detail was innovatively created to fit the earthy aesthetic of sand and grass, from handmade serving dishes and glassware, to custom-made waiters' outfits, including shoes. Particularly moving was a show-stopping sculpture of indigenous flowers made by artist Tracey Deep. The living floral garden hung spectacularly from the roof, offering a poetic representation of the short lifespan of the space. The ephemeral nature of the project made Orana in Residence all the more special.

Commendations

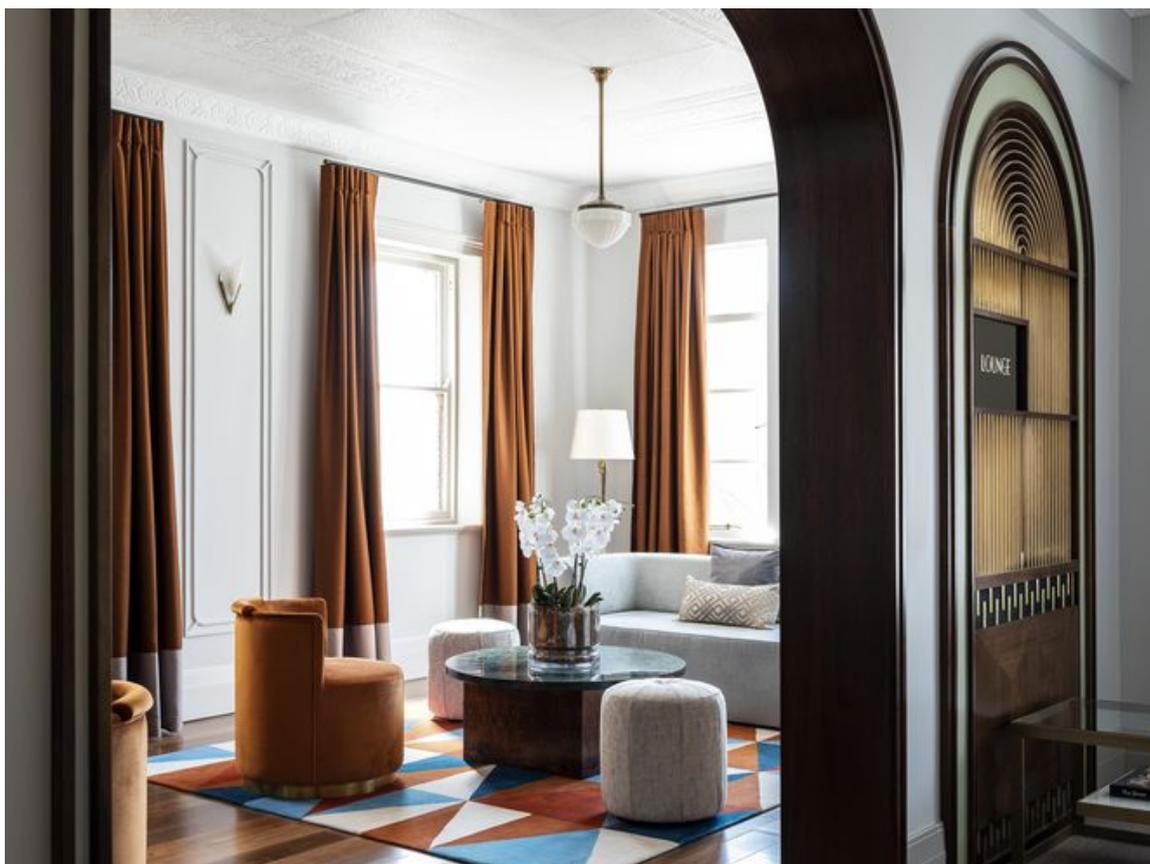
Ate on 8 by Chard International (Melbourne, VIC)

Protagonist by Cumulus Studio (Southbank, VIC)

THE AWARDS

BEST HOTEL DESIGN

Tattersalls Hotel Armidale by Luchetti Krelle (Armidale, NSW)



Photography by TOM FERGUSON

Jury Citation

Tattersalls brings big-city style to country Armidale, New South Wales, revealing a heritage gem in a surprising location. Built during the 1850s gold rush, the grand dame was transformed in the Art Deco style in the 1930s. Now, almost a century later, the building has been exuberantly restored as a 25-room hotel with a public bar and opulent dining room centered around a wood-fired Jospser oven. The playful design by Luchetti Krelle is responsive to the original building but has fun celebrating the classic details of the period. BRass embellishments, a sweeping walnut staircase and slinky archways make a splash, with custom joinery and geometric carpet adding a gilded glamour to proceedings. The unique and memorable offering deftly juggles feelings of spaciousness and intimacy over several defined zones, which are ripe to explore. The essence of the era has been faithfully captured without being a mere reproduction.

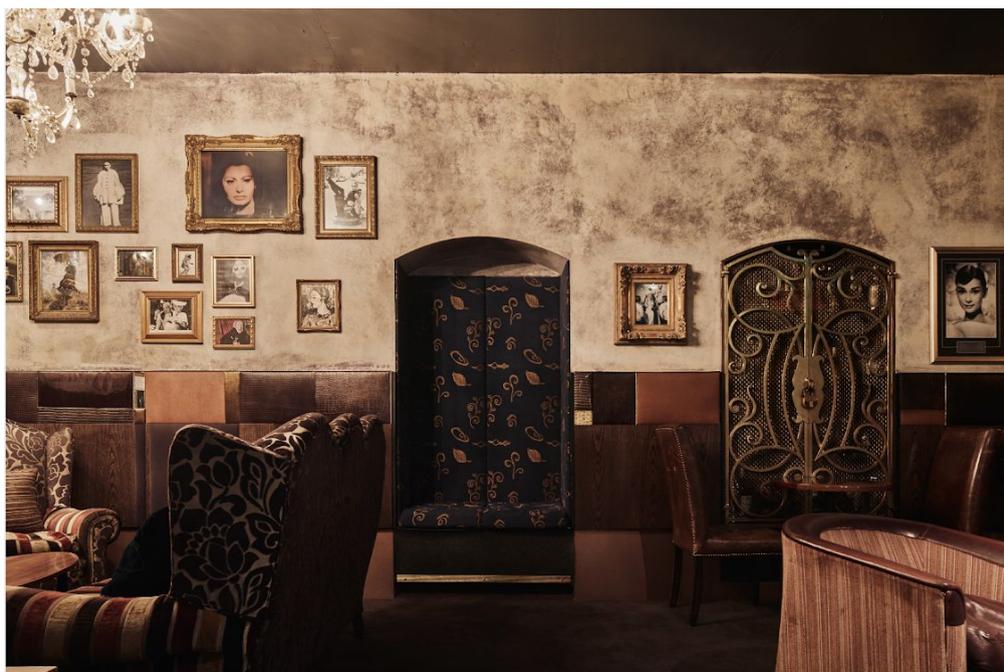
Commendations

Midnight by Fender Katsalidis (Braddon, ACT)

THE AWARDS

HALL OF FAME

Gin Palace by Skidmark Designs and Garner Davis Architects (Melbourne, VIC)



Photography by PETER BENNETTS

Jury Citation (reflection by Gemima Cody, on behalf of the jury)

The laneway bars of Melbourne are so embedded in the city's identity it's easy to forget that until the mid-1990s, when liquor license laws were relaxed, the CBD was referred to as "the doughnut": all fringe, no beating heart. I suppose it's heartening, at a time when Melbourne is fighting to regain its reputation as one of the world's most liveable cities, to think that the small bar culture responsible for much of that praise bloomed from nothing just 25 years ago. It was a revolution that made a city, and leading the charge was Vernon Chalker's Gin Palace.

It wasn't the first small bar to land, hitting Russell Place in 1997, but the silky bohemian dream that encouraged loose morals yet offering impeccable product and service, set the bar against which countless others were measured. It is fitting to reflect upon this venue's contribution to Melbourne's bar culture in a year that marked the passing of Chalker, a rare visionary whose influence has trickled down through generations of bartenders.

According to Gin Palace designer Michael Anderson of Skidmark Designs, who worked as a waiter with Chalker before turning to theatre design, Chalker and his three silent partners wanted the subterranean lair to be a haven "where you could get a high-quality, beautifully prepared cocktail, but hold a proper conversation." At the time, this was rare. "Everywhere had music, or you couldn't hear over a large-screen TV," Anderson recalls. "Vernon wanted

it to feel like a vestige of old Melbourne, like it had been there forever, without slavishly copying twentieth-century interiors."

Garner David Architects was tasked with building the shell, but Anderson's theatrical experience was called upon to add "a layer of lushness." He met the brief with lavish fabrics, a "collision of chandeliers," and a heavily-cushioned platform the size of a double bed that he calls Melbourne's most provocative seating area. It was a celebration of excess almost to the point of the ridiculous. According to Anderson, when Chalker couldn't remove the ugly vents in the ceiling, they emphasised them with heavy gilt frames. "We would laugh about the minimalist aesthetic, joking that, 'less is more, but more is better.'"

The product and service was also a driver. Ben Luzz, a current owner, started working at Gin Palace in 2001. He recalls how game-changing the venue was. "Table service in bars at that time was rare. Vernon wanted to deliver silver service, so you only had to get up from your seat for the bathroom, or to leave." This ideal was factored into the bar itself, which has no seats and instead was a glittering showpiece, "like a grandstand for the international collection of gins," according to Anderson.

The lavish aesthetic quickly drew in Melbourne's artists and writers for frosty martini's and chicken sandwiches. But its hospitable hours (the bar has always opened every night until 3 am, except for the annual staff party) meant it also became a hospitality beacon.

In inducting Gin Palace into the Eat Drink Design Awards' Hall of Fame, the judging panel felt it right to acknowledge the legacy of Chalker and more so, the influence this seemingly silly space had on the very serious reputation of Melbourne. Anderson says, "Vernon believed in the long arc, in creating experiences that people remembered, but also creating venues that were capable of becoming institutions."

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