

ARTICHOKE

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Hardworking interiors
Design to feast on
Emerging talent



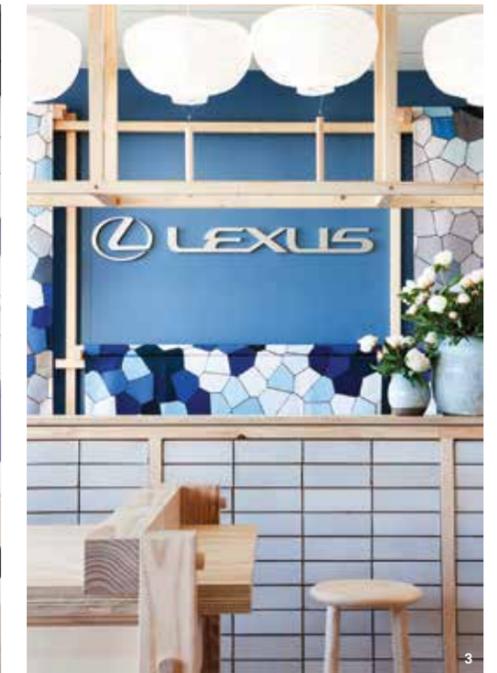
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MELBOURNE CUP CARNIVAL MARQUEES

The designers behind the Birdcage marquees at the annual Melbourne Cup Carnival relish in the liberty and theatre that these transient spaces allow.

words CASSIE HANSEN



1_ THE GROUND FLOOR OF THE LEXUS DESIGN PAVILION IS DESIGNED FOR THE FLEETING GUEST, WITH A LONG BAR AND HIGH TABLES TO DRINK AT.

2_ THE ENTRY TO THE MARQUEE FEATURES A LEXUS CAR AND INTRODUCES GUESTS TO THE PIXELATED PATTERN THAT IS FEATURED THROUGHOUT THE MARQUEE.

3_ PINE AND PLYWOOD MAKE UP THE FRAME STRUCTURES OF THE TABLES AND BAR.

It's a funny place, the Birdcage. If you're not accustomed to it, like me, it can be quite confronting – in the same way a poorly lit mirror is. For when the famous faces, expensive threads and crisp champagne are coming at you from every angle, you might find yourself in a state of self-loathing – wishing you'd visited a wallet-wincing hair salon instead of doing that messy-bun thing that usually does the trick, or perhaps even scolding yourself on your cubic zirconia earrings.

But for all the confidence-stripping that the Birdcage might induce, it's important to acknowledge the marquees that hit the right notes, creating refreshing spaces that are comfortable, considered and remembered long after their seven-day life span.

At the 2013 Melbourne Cup Carnival, the Lexus Design Pavilion was the result of a collaboration between interior design firm Hecker Guthrie and catering and event

management company The Big Group, which had previously worked with Lexus. The three-storey pavilion was an ode to craftsmanship, authenticity and artisan collaboration – qualities admired by both Lexus and Hecker Guthrie. The design concept steered towards Japan, with its strong links to traditional craft and it being the home of the Lexus headquarters. The recognizable Edo-period artwork of *The Great Wave off Kanagawa* by Katsushika Hokusai became the creative focal point, the image manipulated to become pixels of blues, greys and creams. This palette informed the entire pavilion – from the pattern on the fabric-clad walls to the timber-framed structure and bar, and pine and plywood tables. The marquee's ground floor accommodated for the more fleeting guest – a big, glamorous bar at which to order a big, glamorous drink, and high stools and bar tables that could be pushed aside if a dance floor suddenly



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4+5_ WITH DAYBEDS AND DINING TABLES, THE SECOND FLOOR OF THE LEXUS DESIGN MARQUEE ENCOURAGES LINGERING FOR LONGER.

6_ TWO HUNDRED PAPER LANTERNS HOVER FROM THE CEILING OF THE LEXUS DESIGN MARQUEE.

7_ IN THE MYER MARQUEE, PAMELA DALE'S COCKATOO ARTWORK PERCHES BEHIND THE BAR.

8_ THE BANQUETTE SEATING'S UPHOLSTERY RESEMBLES SADDLECLOTHS.

9_ FLORAL ARRANGEMENTS DESIGNED BY CECILIA FOX ADORN THE MARQUEE.

10_ TYPOGRAPHIC SIGNAGE IN THE MYER MARQUEE QUOTES AUSTRALIAN SLANG.

11_ THE BARN-LIKE STRUCTURE HAS POCKETS FOR PEOPLE WATCHING AND DANCING.

PHOTOGRAPHY:
1-6_ SHANNON MCGRATH
7-11_ MARCEL AUCAR

became of the utmost importance. The second floor allowed for longer loitering with its large dining tables and daybed seating, and as with the ground floor, it was layered with custom-made ceramic vessels by Andrei Davidoff, and two hundred paper lanterns. Finally, the Jamie Durie-designed rooftop level featured a wall of patchworked moss and a trellis of cherry blossom trees, with a view to the racetrack (in case we forgot the reason we were all there in the first place).

Around the corner, design studio Gloss Creative in collaboration with Myer's visual brand team created the 2013 Myer marquee, dubbed "The Australian Homestead." Here, the initial brief was less an idea and more a date – 1 August to be exact; the date on which all Australian horses share their birthday and the original date of Wattle Day, when Australia's floral emblem is in full bloom. Gloss Creative also wanted to go

darker and sexier than the previous year's Myer marquee, which was dominated by pastels and posies. With all this in mind, the result was a barn-like structure incorporating a ten-metre leather-and-brass bar along the back wall, and a floor space split over two levels with pockets for sitting, very-important-people watching and cutting a rug on the dance floor. A joyful sense of Australiana was introduced in the details – in the super-sized supermodel cockatoo illustration by Melbourne artist Pamela Dale, in the typographic signage that quotes Daryl Braithwaite and the national anthem, and in the Cecilia Fox-designed floral arrangements of gum, white flannel flowers and wattle. It had a high level of detail, which Gloss Creative creative director Amanda Henderson insists is necessary for the long-haul socialites. "Some people are in there for eight hours a day, each day – this is hardcore socializing. The details provide