

(the juice man)

Andrew Gibb
Managing director, Preshfruit
Beating Coke and Pepsi to take the top prize for best new beverage concept at the Beverage Innovation Awards in Munich – “the Oscars of the non-alcoholic beverage world” – was Andrew Gibb’s reward for his belief in high-pressure pasteurisation. A CSIRO-developed machine applies enormous pressure to foodstuffs that would usually be pasteurised with heat, resulting in a fresher taste. The Preshfruit range of single-variety Victorian juices (Granny Smith, Fuji) is now stocked in more than 2000 supermarkets.

(the design gurus)

Malcolm McKechnie and Hugo Davidson
Company directors, Catalyst
A nifty bike light that can be quickly fitted without tools and a wireless cycle computer that instantly displays your speed won Melbourne company Catalyst Design Group

two design marks at the Australian International Design Awards this year. Both were manufactured by Catalyst’s sister company, Knog. The company also picked up a prestigious Design Award for Crewsafe, a back-to-base alarm system worn by commercial fishermen and other marine workers in case they fall overboard. Next – a wine cooler with a built-in iPod dock.

(the digital thinker)

Nick Cummins
Creative director, Sputnik
Getting big brands to think beyond annoying pop-ups on websites has been Cummins’ mission for a decade. This year his work was recognised by the advertising mainstream when he and his partners sold their start-up, Sputnik, to an international conglomerate. Sputnik had pioneered online advertising and branding for clients as varied as Chupa Chups, Greenpeace, Adidas and Crumpler. Now Cummins has taken his experience to Tribal DDB

where he’ll be guiding clients towards the enormous possibilities of the internet. Like Operation Kerplonk, a campaign for a wine company this year that let customers swap a bottle of plonk for a new one from their client. “Consumers are spending more time online than they are watching TV,” Cummins says.

(the gamer)

Robert Murray
CEO, Firemint
With more than 100,000 aps now available for the iPhone, getting people’s attention as a developer is nigh on impossible. Yet Melbourne developer Robert Murray’s company Firemint has already had two massive hits. Flight Controller (you manically land aircraft) has sold 1.5 million, becoming the number-one downloaded game in 19 countries and bringing in \$1.2 million. In June they launched a car-driving game, Real Racing, which is also high up on the Apple game charts; in a commercial spin-off they created a version for

Volkswagen (available to download for free) that lets players “road test” a new hatchback. “My life this year has become 10 times more exciting,” says Murray.

(the visionaries)

Nik Karalis and Hamish Lyon
Architects, Melbourne Convention Centre
When Nik Karalis and Hamish Lyon started checking out overseas convention centres to see what might be possible in Melbourne, they weren’t exactly inspired. Most, says Lyon, were “fairly anonymous, generic, bland buildings”. Their goal with the new Melbourne Convention Centre was pretty ambitious – “a cultural building Melburnians would be proud of.” The \$1.4-billion centre opened for business in June – and a bland shed it certainly isn’t. The rose pattern on the carpet is inspired by the blooms of Flemington; the bright orange was taken from the hulls of the ships that once docked nearby; the tiles in the foyer are a pixelated version of the Yarra’s tributaries.

A NEW STONEHENGE

Denton Corker Marshall
Approval to build a new visitor centre for Stonehenge, that most mysterious of British tourist attractions, has taken about as long as it did for the Wiltshire druids to erect their rocks in the first place.

What’s new? This October, the various bodies involved finally gave the green light to Melbourne firm DCM.

Wasn’t that supposed to happen ages ago? Yes. DCM first won the contract in 2001, but it got snagged in red tape. Plans to fix up the site have been circulating for 15 years.

What changed? The budget was halved and plans altered from an elaborate permanent structure to one that is supposed to be a stopgap.

What’s the building like? Ethereal, and designed “not to compromise the solidity and timelessness of the stones,” DCM’s UK director, Stephen Quinlan, has said. “If a visitor can remember their visit to the stones but can’t remember the visitor centre they passed through, we will be happy.”

THE PANEL SAID

Nick Cummins has taken on the role of transforming advertising giant DDB into an agency that has digital thinking at its core.

INNOVATION



Nick Cummins photographed by Marina Oliphant