

DETAILS

#30

Projects • People • Design • Knowledge • News • Culture

December 2015

schlavello





Maui.

A contemporary and timeless dining chair, developed by Schiavello in Australia, designed by Ivan Woods.



schiaavello

hello.



Welcome to Details 30.

In 2015, what constitutes ‘home life’ and ‘work life’ continues to fuse. As a family business, Schiavello possesses an acute sensibility to this cross-over and looks towards innovative ways to enhance this need. With remote working becoming more prevalent, we see organisations step further away from hierarchal environments and embrace softer, residential spaces that bring the home and office closer together. In this issue of Details magazine, we look at residential trends, not only in the workplace, but across various sectors, products and in new ways of thinking.

For the fifth year straight, Melbourne has been named the world’s most livable city, so we start by featuring one of the city’s most livable residential dwellings, our property development Abode318. We also talk to the architects behind it, Elenberg Fraser. We see how the Australian Catholic University has created a homely and dynamic tertiary education space in Melbourne, and as four million Australians continue to ride a bike in a typical week, we look at three buildings that have upgraded their end of trip facilities to meet the demand.

We reveal our latest product Maui, which offers a place to relax and unwind in both residential and commercial environments. We talk to UK design duo Doshi Levien about their collaboration with Schiavello into transitional spaces, while Ketí Malkoski delves into the importance of transitional pathways in the workplace. We also demonstrate the role colour can play with the Schiavello Colour Lab.

We hope you enjoy Details 30 and explores ways of creating happy, efficient spaces that increase employee engagement and merge the worlds of home and office harmoniously together.

Warm regards,
Peter Schiavello
Managing Director

DETAILS
CONTRIBUTORS

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Belinda has 18 years experience in graphic design, the last seven being with the family business. From graphic design, to art direction and styling for photography, Belinda oversees graphic design communication for the Schiavello Group. Not only is she a mentor for the Schiavello Graphics Studio, Belinda is an active mentor for her two young boys at home.

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Mika has been with Schiavello for three years, during which time she has been influential in the design of various company collateral. She also worked closely with the authors of ‘The Power of Workspace for People & Business’. Trained at Billy Blue College of Design in North Sydney, she now calls Melbourne home and loves the creative synergy that come with the city.

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Schiavello Construction
Christopher brings a strong background in management and customer service to his role as Contract Manager for Schiavello’s Construction

division. A multidimensional team member, he draws upon his experience, skills, and education in business to holistically understand client needs, and is known for his strategic, yet hands on approach to driving success with a solutions focus. Christopher is a regular contributor to industry website sourceable.net.

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As Principal of Schiavello’s People and Culture Consulting offering, Ketí Malkoski assists clients through workspace change. With a Bachelor’s and Honours in Psychology and Master’s of Organisational Psychology, Ketí’s work and on-going research assists

clients in optimising their future workspace strategy to ultimately improve employee and business effectiveness. Ketí co-authored the Schiavello publication, ‘The Power of Workspace for People & Business’.

Stephen Crafti_Contributor
Stephen Crafti started writing on architecture & design in the early 1990s after purchasing a modernist 1950s home. He has now published over 40 books and writes for leading newspapers and magazines both in Australia and overseas.

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contents

feature story
abode 318
5

profile
elenberg fraser
11

geographical projects
construction_product
_bathroom
15

get this space
colourlab edition
35

interview
doshi levien
37

think!
keti malkoski
_christopher schiavello
39

what's new
industry news_new products
43

social corner
industry events
45

FEATURE STORY

abood





e318

*Making one
of the world's
most liveable
apartments
for the world's
most liveable
city.*

When a development like Abode318 comes along, there’s little wonder why Melbourne has been named the world’s most liveable city for the fifth year straight. While the Economic Intelligence Unit ranking takes into account health care, education, stability, culture and environment — alongside infrastructure — this 57-storey ‘skinny skyscraper’ certainly contributes to Melbourne’s accolade as a world-class residential city.



Top + Right
Spectacular black granite infinity-edged swimming pool + spa with views of the city

Bottom
Lounge + amenities on level 9



Situated amongst a thriving education, retail and entertainment hub in a leafy part of Melbourne's CBD, the property takes its name from its address, 318 Russell Street. Calling heritage landmarks like the State Library of Victoria, QV Building, Carlton Gardens and the Old Melbourne Gaol neighbours, the building is also within walking distance to RMIT campuses.

The idea for Abode318 was born in 2011 by Vince Giuliano of PDG. Up until that point, the site was a mere hole in the ground for three years as previous developers were unable to proceed with the project. With the Schiavello and PDG joint venture, Prima Tower, already in development at the time, it was a natural decision for Schiavello to again partner with PDG and realise the partnerships new vision and proposal for the 437-apartment complex.

"Between the unparalleled location, unique architecture and premium views, Abode318 really connected with the Schiavello property development philosophy," says Theo Rodas, Schiavello Group Property Development.





Above
Environmentally friendly green wall on level 9

Opposite_Top
Entry + lobby

Opposite_Middle
Barbeque and lounge area for residents to share + enjoy

Opposite_Bottom
The property boasts two gym facilities

The tower optimises its compact site by extending 217 metres high, responding to wind through its undulating wave-like structure. “The form of the building disturbs the high-speed winds that funnel down the face of the building, creating roughness and turbulence. It is operational and formative,” says architect Callum Fraser of Elenberg Fraser, who collaborated with Disegno Australia for the project.

The building’s form (which resembles a set of drawers being pulled out), also gives each unit its own identity. “It’s a statement about independence of the individual and the relationship to the whole building,” says Fraser. Clad in low-emissive, rose-pink coloured glass that bronzes with the afternoon sun, the floor-to-ceiling glazing also optimises views of the city and natural light.

Internally, Abode318 flourishes with high-quality features that take on a white and silver palette. Boasting over 80 different floor plans in one, two, and three-bedroom configurations, each apartment was designed with the stylish, CBD-living owner-occupier in mind.

Floors 9 and 55 are dedicated to premium amenities including a black granite infinity-edged swimming pool, sauna and steam room, gymnasium, north-facing sun lounge deck, barbeque terrace, meeting rooms, lounge area, and private dining area with commercial kitchen.

Probuild began construction of the development in March 2012 and employed innovative technology for the project. With regular perimeter protections screen unviable due to the unique articulation on the front facade, cutting-edge solutions that moved with the facade’s shape were explored and garnered industry attention at the time.

“Due to the wave-like form, we couldn’t create ordinary screens on top of the building. We had to think outside the box and create rolling decks that moved with the wave,” says Ben Owen, Probuild Project Manager.



“It’s a statement about independence of the individual and the relationship to the whole building”



Working at a rate of a floor per week, and in spite of space constraints on the narrow development site, construction was completed in June 2015, five months ahead of schedule. “The small parcel of land meant we didn’t have the luxury to spread out. We had to work smarter and be diligent with our administration which was a successful process,” says Mr Owen.

Sustainability being a key consideration in the building’s development, Abode318 achieves a 6.5 energy rating. Water and power efficiency is attained through the highest-rated appliances and fittings, a rainwater harvesting system, high-performance glazing throughout the building, five star heating and cooling, and 150 bike racks for residents – all installed with the environmentally conscious resident in mind.

For the time being Abode318 falls shy of ranking within Melbourne’s top 10 tallest buildings. However as a boutique complex that harmoniously sits amongst its heritage location, challenges conventional structures, and aims to bring architecture back to the city; its imprint on the Melbourne skyline is timeless. ☺

Text Jessica Capolupo

Property Developer Schiavello & PDG
Location 302-324 Russell Street, Melbourne
Area 45,000sqm (gross floor area)
Duration 3 years & 3 months
Project Type Property Development
Architect/Designer Elenberg Fraser in collaboration with Disegno
Builder Probuild
Structural Engineer Meinhardt Australia
Services Engineer ALA Consulting Engineers
Products MAP International
Rating 6.5 star energy rating

Top_left Exterior detail, Watergate apartments	Middle_left Premier Tower at Spencer Street, Melbourne	Centre Callum Fraser Portrait	Bottom Liberty Tower, Spencer Street, is wrapped in perforated steel
Top_right Premier Tower is inspired by a Beyoncé music video	Middle_right Watergate apartments at Docklands, Melbourne	Centre_right The design team at Elenberg Fraser offices	



“OUR WORK IS ALWAYS MODERN BUT CONTEXTUAL,” SAYS FRASER, WHO DRAWS INSPIRATION FROM A BROAD CROSS-SECTION OF PAST CREATIVES INCLUDING GIO PONTI AND CARLO MOLLINO, AS WELL AS THE RUSSIAN MODERNISTS FROM THE EARLY 20TH CENTURY.

ELENBERG FRASER

Words Stephen Crafti

Architect Callum Fraser of Elenberg Fraser, has, with his team of young architects, transformed Melbourne’s skyline in a relatively short space of time. At present, there are a staggering 25,000 apartments and 3,000 hotel rooms on Elenberg Fraser’s books: from design to construction phase. And while Melbourne was the starting point for this now large practice (over 170 staff), the frontiers have shifted to include Vietnam, together with the opening of a new office in Los Angeles in 2016. Speaking from his Melbourne office that extends across an entire floor, Fraser speaks passionately about architecture, as well as his beginnings.

Fraser was adamant as a teenager that he wasn’t going to become an architect like his father, although his late father switched to operating hotels later in his career. “I saw the role of an architect as simply fixing up other people’s problems rather than creating a legacy of the built form. But I could also see the positive side of what architecture could achieve,” says Fraser, who worked for several architectural practices after leaving school while attending RMIT University part-time to complete his architecture degree. “By the time I finished the course (graduating in 1996), I wasn’t too keen to work for any more firms, particularly those that offered very little advancement.” But in the 1990s, particularly the first half of that decade, many architects were driving taxis to survive.

So rather than be found in front of a computer simply documenting the designs of others, Fraser worked with leading architectural photographer John Gollings for a couple of years establishing a digital imaging department. “Architecture is a filmic experience with a strong narrative behind each building,” says Fraser, who also took on a few house extensions in this early stage of his career. But in 1998, architecture beckoned with a developer approaching Fraser with a parcel of land to develop at Docklands. “That was the point you could say our practice started,” says Fraser, who, with his partner architect Zahava Elenberg began to form a young and energetic team around them.

One of the things both Fraser and Elenberg realised early in the practice was the omission of architecture within the confines of the central business district. Yes, there were numerous high-rise buildings, but many were generic and simply offered bland office accommodation to men wearing grey flannel suits. “At that time, a number of city buildings were conceived by draftsmen or those with building qualifications,” says Fraser.

Liberty Tower, the first high-rise apartment building at Spencer Street, put Elenberg Fraser on the radar, proving that city living and design were not only highly compatible, but fundamental for Melbourne to move forward. The 28-level tower, wrapped in perforated steel, provided an industrial aesthetic that responded to the surrounding gritty environment. “We saw the surface (steel screens) as though they’d been punctuated with bullet holes,” says Fraser who, as with all the Elenberg Fraser developments, responds to a time and place in a city’s history.

In contrast to Liberty Tower, the Watergate apartments at Docklands exuded a slightly softer, more genteel suburban feel, expressed in what Fraser coins ‘Regional Modernism’. “Our work is always modern but contextual,” says Fraser, who draws inspiration from a broad cross-section of past creatives including Gio Ponti and Carlo Mollino, as well as the Russian modernists from the early 20th century.

The recently completed Abode318 apartment building in Russell Street extending over 57 levels, not only responds to the elements, but thoughtfully responds to the slither of a site on which it was built. And as the site is relatively narrow, each apartment benefits from unimpeded views. The tower’s wave-like form, with its cantilevered windows, also breaks away from many of the streamlined vertical towers surrounding it. “You can see the expression of each apartment as opposed to looking at one continuous glazed wall,” says Fraser, who sees the importance of articulating individual components within the wider framework. However, Abode318 also responds to the wind, shaping its form to deflect high wind from elevated heights and the impact created at ground level. A similar approach was taken at Tower Melbourne (TM) that will extend over 78 levels. “The traditional approach is to include massive concrete columns. But this cuts up precious floor space,” says Fraser, whose team came up with the solution of adding weight to the design by extending proportions at strategic points. “It’s knowing how buildings work and perform, and not being fixated by what things look like,” he adds.

While the Elenberg Fraser office is large in terms of staff and floor area, it’s made manageable through a series of eight separate teams, each with up to 20 people, all assigned various projects. But unlike the usual hierarchical model, with a director at the apex, here the leadership is born by talent and ideas, many of which come from recent graduates. Young architects, often in their mid-20s, can lead a project. “There is always a conversation at the start of each process, followed by workshops and teasing out details,” says Fraser. The maquettes of one tower are carefully lined up on one shelf in the office to show the evolution of design thought. Fraser picks up each form in turn indicating the subtle changes made in response to environmental and contextual concerns. From the outset of a design process, Fraser, like his colleagues, isn’t driven by what things look like. “It’s about how buildings perform and moving forward with new ideas and technology.”

However, inspiration for a new apartment tower can come from the most unlikely sources. A film clip featuring singer Beyoncé girating in a stocking can be seen as one source of inspiration for a new tower in Spencer Street, a couple of sites away from Liberty Tower. Daubed ‘Beyoncé’, this animated building captures not only the moves of a strong and bold performer, but the energy exerted on the glazed surface. “Architecture is about delivering surprises, whether it’s here, in Vietnam or in Los Angeles.” ☺



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* Atlantic Group [v] were awarded Function Caterer of the Year, Wedding Caterer of the Year and Overall Caterer of the Year at the Victoria Restaurant and Catering Association's Award for Excellence. Atlantic Group [v] is part of the Schiavello Group of companies.



PROJECT_ SEAN'S KITCHEN

SCHIAVELLO CONSTRUCTION

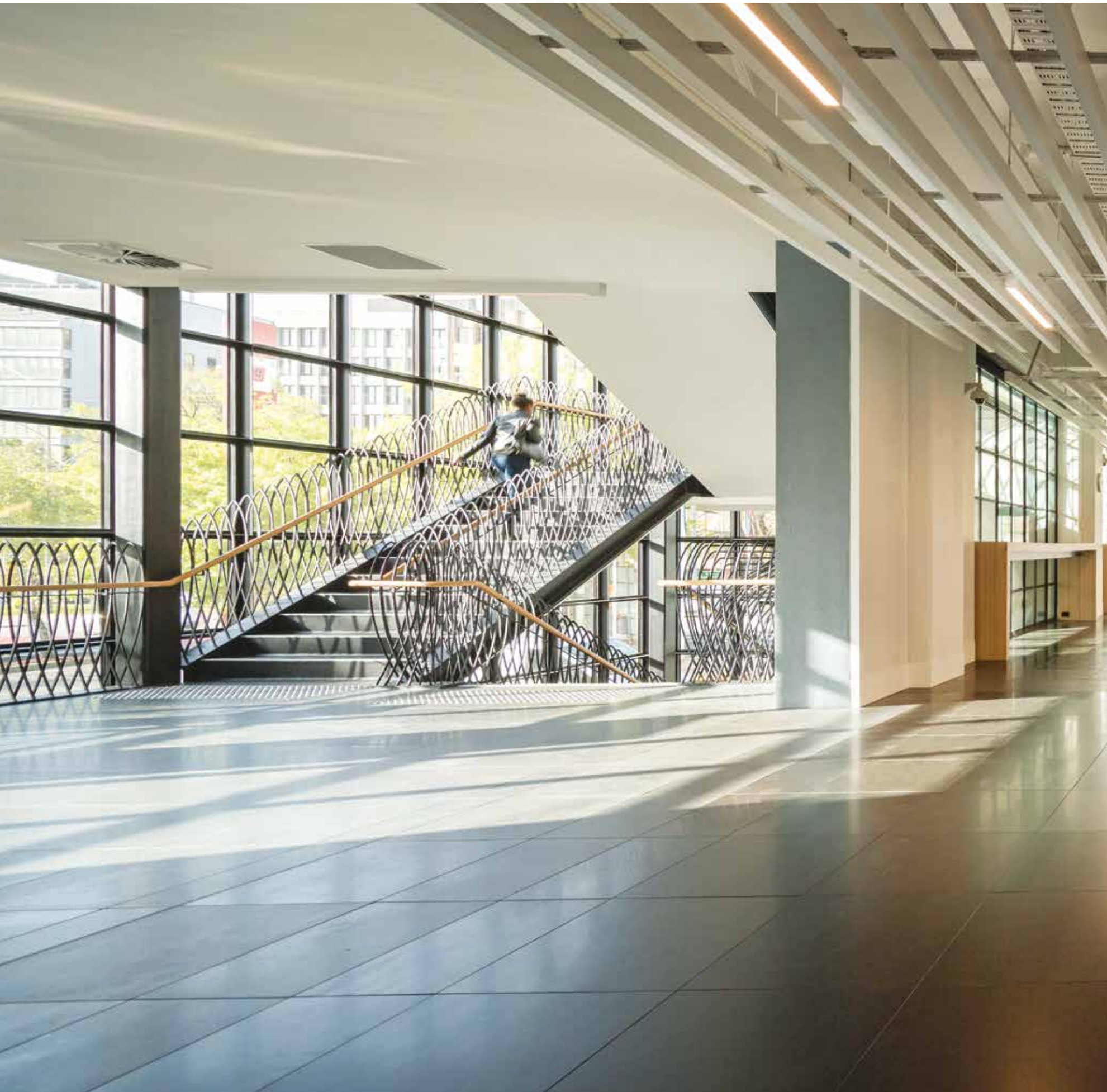
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ACU.

| A UNIVERSITY CAMPUS THAT STICKS.

Enter the Australian Catholic University's main building off Victoria Parade in Fitzroy and you'll be met by a sophisticated communal space bustling with student activity. While denoting an environment of research, study and the Catholic identity, the 4,000m² space is "welcoming, inclusive and invites people to stay," says Jeroen Hagendoorn, HASSELL's Lead Architect on the project. It's a 'sticky campus'.

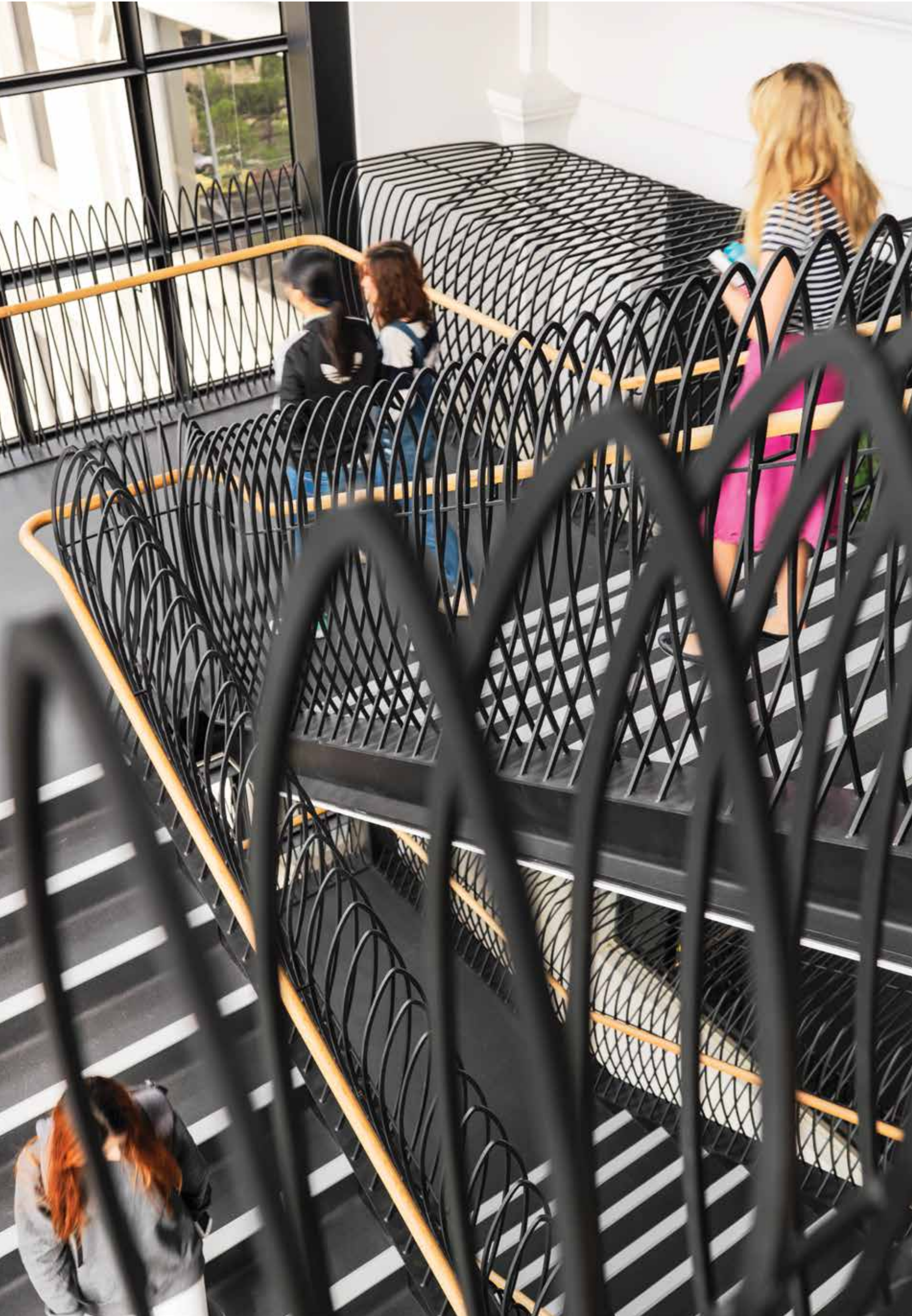
Taking a distinct design cue from the structure of the former 1920's bank note facility, Schiavello Construction completed the industrial-natured refurbishment which included the lower ground, ground floor and addition of a six-storey external staircase enclosed in a glazed façade. On the ground floor, walls were removed to open the space and make way for a new reception, security office, bookstore, cafeteria, and lounge areas. While the lower ground incorporates a new state-of-the-art radio room, Student Council Office, Facilities Department amenities and mail room. Utilising a neutral palette of stone and timber, the highly durable materials were chosen to weather high traffic use.



Above
Vibrant new reception + lobby

Right
6-storey external staircase in glazed façade







Opposite
Unique steel balustrade in a symbolic fish form design

Top
Student book store

Middle
Student Lounge Area

Below
Detailed joinery makes up the multi-faith worship room

A multi-faith worship room is a timber-joinery highlight and features custom pivot doors and brass coil ceiling panels that allow spotlights to illuminate the space. The building's heritage integrity was also maintained by replacing existing aluminium-framed windows with steel frames created by Schiavello subsidiary, Metcon. Heritage Glass and Glassworks were also engaged for works on the external staircase which additionally embrace the building's original window fenestration. Featuring a unique steel balustrade that functionally serves to fill a void for safety purposes, it dually reflects the Christian faith through a symbolic fish form.

Open batten ceilings were also constructed, revealing exposed structural and services elements. "With every element in the space visible, every product had to be delivered with high precision. Schiavello consistently shared our interest in the careful detailing of the space, in order to ensure that the clarity and character of the space were maintained," says Mr Hagendoorn. With extensive custom detailing present throughout all spaces, Schiavello's in-house powder coating facility assisted in the limitless development of customised solutions.

Overseeing the project from Schiavello was Senior Project Manager, Robert Volarevic. Works included monitoring a four-portion program to minimise impact on students, staff and essential services. With neighbouring Building Automation Systems also controlled from the demolition zone, maintaining services throughout the construction process proved challenging, but was successfully achieved.

ACU Deputy Vice-Chancellor and Chief Operating Officer Dr Stephen Weller both commented that the new area has been greatly received by students. "We have transformed the previous dark and enclosed area into a vibrant, well-functioning space that students love to spend time in." 🐟



Client Australian Catholic University
Location 115 Victoria Parade, Fitzroy North
Area 4,000m²
Duration 11 months
Project Type Construction (Interior & Exterior)
Team Schiavello Construction
Project Manager APP
Architect/Designer HASSELL
Engineer Irwin Consult



LinkedIn

Opposite_left
Suspended fabricated canopies
fill ceiling voids to continue flow

Opposite_right
Solid timber reception
joinery with curved edge
by Prima Architectural

Below
Mega desk flows through
two floors

LINKEDIN'S NEW AUSTRALIAN HEADQUARTERS
IN SYDNEY PROVIDED SCHIAVELLO WITH THE
OPPORTUNITY TO COLLABORATE ON ONE OF
THE MOST UNIQUE FURNITURE PROJECTS
OF THE YEAR.



When Anthony Taranto, Schiavello International's NSW Contract Manager read the Woods Bagot brief to make one, continuous 'mega desk' for the 1 Martin Place headquarters, he knew it was going to be a career highlight.

"When such a unique project like this comes along; one that screams innovation, the team was definitely up for the challenge," says Mr Taranto.

The task: create one flowing 'mega desk' - a shared device that would connect LinkedIn's people and symbolise the professional networking company's open, collaborative, working philosophy. The highly detailed integrated statement was to encompass the entire fitout, ebbing through 3,600m² and two floors. Oh, and make it height-adjustable.

Schiavello's sit-stand Krossi system proved to be just the backbone for the snake-like structure, with over 126 various work points including corner configurations used to create the curvilinear form. Where the desk spanned voids, moved in a vertical direction, or broke off into shared nodes, Schiavello subsidiary Prima Architectural was called upon to incorporate custom joinery pieces, such as the contouring, solid timber reception units, upturned curved panels and planter boxes.

Working closely on the project was Nick Tennant, Schiavello's multi-disciplinary designer, who worked collaboratively with Woods Bagot and Prima Architectural to develop the design. "We workshoped a series of details, which could be applied throughout all scenarios of the desk's movements," says Mr Tennant. Ceilings not to be excluded, suspended fabricated canopies were created and designed to act as cocooned collaborative zones in various voids. Toro tables were customised to sit beneath.

While employees were asked prior what they wanted from their new workplace, amongst the perks of the fun and engaging fit-out are an indoor beer garden and barbeque area, wellness facility and games room. Expressing an Australian context through motifs and graphics, the space dually reflects the localised market and LinkedIn's global reach.



Client LinkedIn
Location Levels 8 & 9, 1 Martin Place, Sydney
Area 3,600m²
Duration 8 months
Project Type Furniture + joinery
Team Schiavello International
Project Manager Spitfire Control
Architect/Designer Woods Bagot
Products Krossi workstations, Palomino chair, Marina fold table, Toro table, OTM table, Humanscale: World Chair, Liberty High-Back

“The message from LinkedIn was strong. They wanted a fun, but professional space,” says Todd Hammond, Woods Bagot Director of Interiors. A combination of technology and analogue communication was also a key feature in client spaces and areas include a conversation pit, to an ‘All Hands’ presentation space.

Woods Bagot applied various Schiavello products to complement a range of these spaces. The soft sweeping Palomino chairs are seen in client and quiet rooms; easily configurable Marina fold tables are used in presentation spaces; while height-adjustable OTM tables support a range of colour schemes throughout. Humanscale’s World Chair and Liberty High-Back Chair in black leather with 2015 stitching detail provide the latest in ergonomic task seating comfort.

“With Schiavello’s manufacturing and integrated joinery capabilities, diverse product range and reputation, we knew we could confidently rely on them to deliver such a unique project”, says Mr Hammond. ☺

Top_left
Marina Fold table provides flexibility in presentation spaces

Top_right
Sit-stand Krossi workstations and Humanscale task chair

Below
Entry to LinkedIn’s Sydney office where mega desk begins





Above
400 fixed-height Centric
workstations with customised
wood-grain laminate planter
boxes + storage units

Right
Custom management meeting
rooms, utilising Marina legs +
sliding glass whiteboards

Schroders.

SCHRODERS IS ONE OF THE LARGEST ASSET MANAGEMENT COMPANIES IN SINGAPORE, MANAGING FUNDS FOR BOTH INSTITUTIONS AND RETAIL INVESTORS. GIVEN THEIR COMMITMENT TO DELIVER LONG-TERM VALUE FOR BOTH CLIENTS AND ITS BUSINESS, RELOCATING TO SINGAPORE’S LATEST PRESTIGIOUS OFFICE BUILDING, CAPITAGREEN, IS A REFLECTION OF THIS RAPIDLY-GROWING COMPANY’S ENDURING COMMITMENT TO THE LOCAL MARKET.

Also an opportunity to consolidate staff to encourage internal collaboration and socialisation, SCA Design adopted a hybrid approach for the new workplace. Encompassing various workplace settings, the new, two-floor office includes a central social hub for informal gatherings and hybrid meeting rooms for focused and or collaborative work. Neutral stones and timbers symbolise the firm’s strength and stability, and dually complement the minimalist, sophisticated design. In contrast, screen wall motifs and film patterns subtly reference the locality.

For the workstation requirements, Schiavello International Singapore participated in a collaboration process where storage and the ability to reconfigure were flagged as priorities. Schiavello’s creative interpretation of the brief was approved via democratic vote and staff decided on their preferred partner. Close to 400 Centric fixed-height workstations were installed alongside customised wood-grain laminate planter boxes and storage units. Various Humanscale monitor arms were also installed to meet individual



user needs. “The workstation solutions provided an elegant and clean furniture design that complemented the design intent of the overall environment,” says SCA Design Director, Brandon Liu.

With multi-purpose meeting rooms a design feature, Schiavello oversaw custom joinery which included sliding glass whiteboards and built-in storage bookcases in twelve hybrid meeting rooms. Extensive joinery was also produced in executive offices which feature Marina workstations. Installed in various sizes, the uniformed Marina range meant consistency could be maintained in these locations as well as in the hybrid meetings rooms and resident spaces. Mr Lui adds, “The custom solutions and furniture design meant flexible spaces were created that were conducive to private work and meetings.”

The new work settings aim to increase efficiency, flexibility, and foster positive interactions amongst staff. ☺

Client Schroders
Location Levels 22 & 23 CapitaGreen, Singapore
Area 35,000sqf over 2 levels
Duration 3 months
Project Type Workstations & Furniture
Team Schiavello International
Project Manager Merx
Designer SCA Design
Products Centric fixed-height workstation, Marina meeting table, Marina workstation, custom planter boxes, storage & joinery. Humanscale: CPU600, M2, M8 & MFlex Monitor arms



QUT.

GOVERNMENT INVESTMENT IN RESEARCH INTO THE EXCITING WORLD OF ROBOTICS HAS LED QUEENSLAND UNIVERSITY OF TECHNOLOGY (QUT) TO UPGRADE ITS ROBOTICS RESEARCH SPACE AT THE GARDENS POINT CAMPUS IN BRISBANE.

Located on level 11 of S Block, James Cubitt Architects transformed the floor into a modern facility fit for the futuristic area of study – a dynamic space that both humans and robots could easily share. Creating an open plan environment where robots could roam freely, the flexible space comes with robot workrooms, lounges and meeting rooms that feature writeable wall panelling and iconic robotics motifs such as custom R2D2 light fittings.

Having completed various projects for QUT over the past four years, Schiavello Construction seamlessly carried out the refurbishment of the 1200 square metre space; from demolition, to interior fitout, to the replacement of all fire systems and mechanical, electrical and specialised services. Catering to robot-specific needs, various charge points were installed throughout and magnetised metallic strips were applied to flooring to restrict robot access to fire stairs and lift wells. In spite of working in a live environment and noise restrictions imposed due to a two week exam period, Schiavello's in-house capabilities to construct partitions accelerated the program.

Schiavello also provided furniture solutions that perfectly captured the innovative environment. With programmable lighting and a suite of multi-media functions, Kayt Cabanas were coupled with Krossi tables in open plan areas to shield students and staff with a private space for group work. Further secluded spaces for collaboration were also created through the customisation of Kayt Quiets. Tailored with a custom back panel and integrated whiteboard, the instant booth-like meeting spaces are located at various points across the facility. The Doshi Levien designed OTM table was also a versatile inclusion providing students, staff and visitors with a mobile place to stabilise items such as tablets and laptops. ☹

Client Queensland University of Technology
Location 2 George Street, Brisbane
Duration 14 weeks
Project Type Interior Construction & Furniture
Team Schiavello Construction / Schiavello International
Project Manager Gowdie Management Group
Architect/Designer James Cubitt Architects
Engineer NDY
Products Kayt Cabana, Krossi Table, Kayt Quiet, OTM table



Above
A joint space, where robots & humans can freely roam

Top_right
Kayt Cabanas provide private spaces for group work

Middle
Level 11 lift lobby

Right
Robot motifs + charge points



End of Trip.

THE LYCRA BRIGADE LEADS THE WAY FOR END-OF-TRIP FACILITY UPGRADES.



Top
40 new security bike racks
added at 9 Castlereagh
Street

Above
9 Castlereagh Street bike
and shower facilities
entrance

No longer are end-of-trip (EOT) facilities dreary spaces in the dungeons of office towers. With a growing number of commuters choosing to cycle to work across the country, a trend has emerged to replace car spots with bike parking and luxury change rooms. A valuable asset for attracting and retaining tenants who want to encourage a healthy lifestyle amongst employees, landlords across the country are overhauling EOT facilities to incorporate five-star amenities.

In metropolitan Sydney alone, the NSW State Government indicated in Sydney’s Cycling Future (2013) that cycling commuting had increased by 50 per cent since 2006. The government aimed to again double the mode share of cycling trips by 2016. Responding to that demand at 9 Castlereagh Street, Charter Hall converted existing space in basement and sub-basement areas to accommodate 40 new security bike racks, pump and water stations, plus shower and change room facilities. Custom joinery included prefabricated lockers, laundry storage, towel bins and vanity units, all of which were constructed by Schiavello Construction.

“A key driver for the project was to create a clean, contemporary aesthetic to reflect the A- Grade status of the building,” says Richard Healy of V-Arc who designed the upgrade. A palette of timber laminate, engineered stone, and contrasting black and white finishes were used throughout, while the bike rack zone was a fun and vibrant destination with cycling motifs communicated via yellow coloured Picperf mesh perforated sheet metal.

“A reinforced concrete water pump out tank was needed for the new shower facilities and being such a remote location, it was a complicated structural installation,” says Schiavello Construction Project Manager, Gary Smyth, who oversaw the project. With more than 20 operatives working within the confined space, Schiavello also provided detailed daily management of the program which significantly improved the project’s delivery.

Similarly at 321 Kent Street in Sydney, DEXUS Property Group also moved to improve EOT services for workers who cycled to work, by offering tenants a premium facility. Designed by Gray Puksand, the site includes two dedicated bike stores, accessible amenities, and a custom suite of graphics and way-finding signage. The boutique-style design is also being rolled out nationally across the DEXUS portfolio.

“We created a quirky, contemporary space that plays on the notion of the concrete jungle. The design features an illuminated jungle graphic that pops in contrast to the de-saturated palette and subtle texturing on surfaces. Clean lines and simplicity of form allows functional flow through the space,” says Gray Puksand Partner, Craig Saltmarsh.

Situated on the car park level within close proximity to lifts and fire stairs, Schiavello built an acoustic rated enclosure to minimise noise, and utilised the buildings stair pressurisation and extraction fans to reduce paint odours from travelling. “We also elevated the floor as the existing slab was un-even. Using a timber frame structure gave it strength with no visual structural elements,” says Anna Long, Schiavello Construction Client Relationship Manager.

As Australia’s bike capital, Melbourne is no stranger to such amenity upgrades. Focused on delivering exceptional facilities and experiences at Melbourne Central Tower for the 51 levels of premium office space occupants, The GPT Group almost doubled the building's EOT facilities in a recent revamp. The new space comes with 578 lockers, 484 bike racks, 28 showers and 8 toilets.

Also designed by Gray Puksand for all-day use by the likes of cyclists, lunchtime runners, or people sprucing up before going to dinner, the refined space features all the mod-cons EOT facilities now demand including hair dryers, straighteners, chilled water, Foxtel and periodicals on communal tables. “Evoking the emotion similar to the arrival at a boutique day space, the EOT needs to have a clear sense of arrival and comfort so people feel spoilt,” says Gray Puksand Partner, Nik Tabain.

Featuring stone vanities, timber laminate joinery, rubber bike-rack flooring, epoxy pathways and wall-to-floor tiling, Schiavello Construction carried out the streamlined project in twelve weeks.

“The EOT is evolving into a vital health and wellbeing aspect of the office that helps foster a vertical community within the Melbourne Central Tower. The design of the space balances the urban feel of the precinct whilst providing the absolute luxury required for one of Melbourne’s premium towers,” says Mr Tabain.☺



Top
321 Kent Street entrance to EOT facility

Above
Concrete jungle theme creates a quirky space at 321 Kent Street

Below_Left
Melbourne Central Tower EOT entrance

Below_Right
Melbourne Central EOT change rooms reflect a day spa experience



<i>Client</i> Charter Hall <i>Location</i> 9 Castlereagh Street, Sydney <i>Area</i> 120m ² <i>Duration</i> 11 weeks <i>Team</i> Schiavello Construction <i>Project Manager</i> Schiavello <i>Designer</i> V-Arc <i>Engineer</i> Intelle	<i>Client</i> DEXUS Property Group <i>Location</i> 321 Kent Street, Sydney <i>Area</i> 500m ² <i>Duration</i> 12 weeks <i>Team</i> Schiavello Construction <i>Project Manager</i> Knight Frank <i>Designer</i> Gray Puksand <i>Engineer</i> Cardno	<i>Client</i> GPT <i>Location</i> Lower Ground Floor, Melbourne Central / 360 Elizabeth Street, Melbourne <i>Area</i> 4,500m ² <i>Duration</i> 12 weeks <i>Team</i> Schiavello Construction <i>Project Manager</i> Accuraco <i>Designer</i> Gray Puksand <i>Engineer</i> BRT Consulting
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Left + below
Omvivo CDesign basin seen
in both in double and single
configurations throughout the
Walsh Street complex



Walsh Street.

SHORTLISTED IN TWO CATEGORIES AT THE 2015 INTERIOR DESIGN EXCELLENCE AWARDS, 126 WALSH STREET FEATURES BATHROOM PRODUCTS FROM SCHIAVELLO SUBSIDIARY OMVIVO.

Situated amidst one of Melbourne’s most affluent suburbs, South Yarra, 126 Walsh Street comprises four new luxury apartments, each spanning an entire level. The Neometro, MA Architects and Carr Design Group collaboration offers generous indoor and outdoor spaces and aims to give downsizers ‘the choice of uncompromised living’, says Neometro Design Director, Jeff Provan.

Averaging 300 square metres each, the development features three, three-bedroom, three-bathroom apartments and one, two-bedroom, two-bathroom apartment. Each encouraged by natural light, the highly crafted dwellings are rich in textures and effortlessly absorb natural materials of stone, timber and marble.

Partnering with Sue Carr, Director of Carr Design Group, Schiavello subsidiary Omvivo developed a range of bespoke bathroom products for the property based on Omvivo’s CDesign collection. Initially developed closely with Carr, the CDesign range is a contemporary, functional basin and vanity offering. Various customised configurations can be found throughout the Walsh Street complex in both single and double configurations which were produced by Omvivo in a solid surface and contemporary matt white finish.

The sophisticated aesthetics of the CDesign collection represent a rigorously simple geometric form, and Carr’s signature understated detailing. Fused together, these elements generate a complete suite of products ideal for a diverse array of both residential and commercial environments.

When discussing CDesign, designer Sue Carr says, “The quest for simplicity in detail has had a significant influence in framing my approach to this range. Conceiving the collection, my focus was to design useful objects representing uncomplicated, timeless forms.”

For Omvivo General Manager, Suzie Dyson, the opportunity to continue to work alongside Carr Design Group on unique products is enormously stimulating. “Sue is an icon of Australian architecture and interior design, bringing a level of passion and enthusiasm to all her work, be it product or interior.”

“Omvivo pioneered bespoke innovative bathroom fittings for discerning clients and we are emotionally attached to every one of our designs. We are committed to producing superior quality bathroom products for contemporary luxury projects and international consumers.”

Client Private
Location 126 Walsh Street, South Yarra
Project Type Bathroom
Team Omvivo
Architects/Designer Neometro, MA Architects and Carr Design Group
Builder Neometro
Products CDesign 620 & 1330 and bespoke CDesign basins and cabinets

RAE Memorial Chapel.

FURNITURE COLLECTION BY MAP INTERNATIONAL IS REALISED WITH THE RAE MEMORIAL CHAPEL, NSW.

Located in south-western Sydney within the grounds of Holsworthy Barracks is the new RAE Memorial Chapel. Designed by BVN, the space cleverly provides a contemporary chapel building with beautifully resolved interior spaces. BVN have yet again created a transformational experience of what a place of worship can be for the Department of Defence.

"The chapel's timeless interior spaces with bespoke timber walls and ceilings, juxtaposed with an extraordinary dry stone wall and MAP's furniture, support the vision for this modern place of worship. The sensitive choice of materials respectfully reinterprets the former School of Military Engineering Chapel which was extremely significant to the client," says Jane Williams, Principal, BVN.

Having successfully collaborated with MAP International previously on the Puckapunyal Military Area Memorial Chapel in Victoria, Williams says, "MAP were absolutely BVN's first choice of partner to collaborate with for the chapel's bespoke timber furniture given our alignment in vision for contemporary aesthetic and beautiful resolution of detailing." MAP designer Chris Connell extended a collection of bespoke timber furniture that responded to the architectural brief. "The timber furniture range within the spaces is undeniably crafted, resonating warmth and clarity of purpose and detail," says Williams.

"The MAP Square range provided the ideal foundation; a pared back and rigorous geometric design free from distracting details, which allows the natural beauty of its materials to come to the fore," says MAP International designer, Chris Connell.

The custom collection has now evolved from pews and kneelers to include lecterns, presider's chairs, credence and prayer tables, flower and candle stands. Manufactured using materials with a natural character and appearance that will enhance over time with use, the finishes included waxed, solid-spotted gum and full aniline leather saddle upholstery, accented by polished brass and stainless steel.

Respecting the historical hand-crafted timber furniture types, the designs introduce a new relevance through contemporary form, substituting hierarchy with openness and figurative representations with materiality.☹



Top
MAP's Square chair evolved into pews + kneelers

Above
MAP Square chairs + lectern

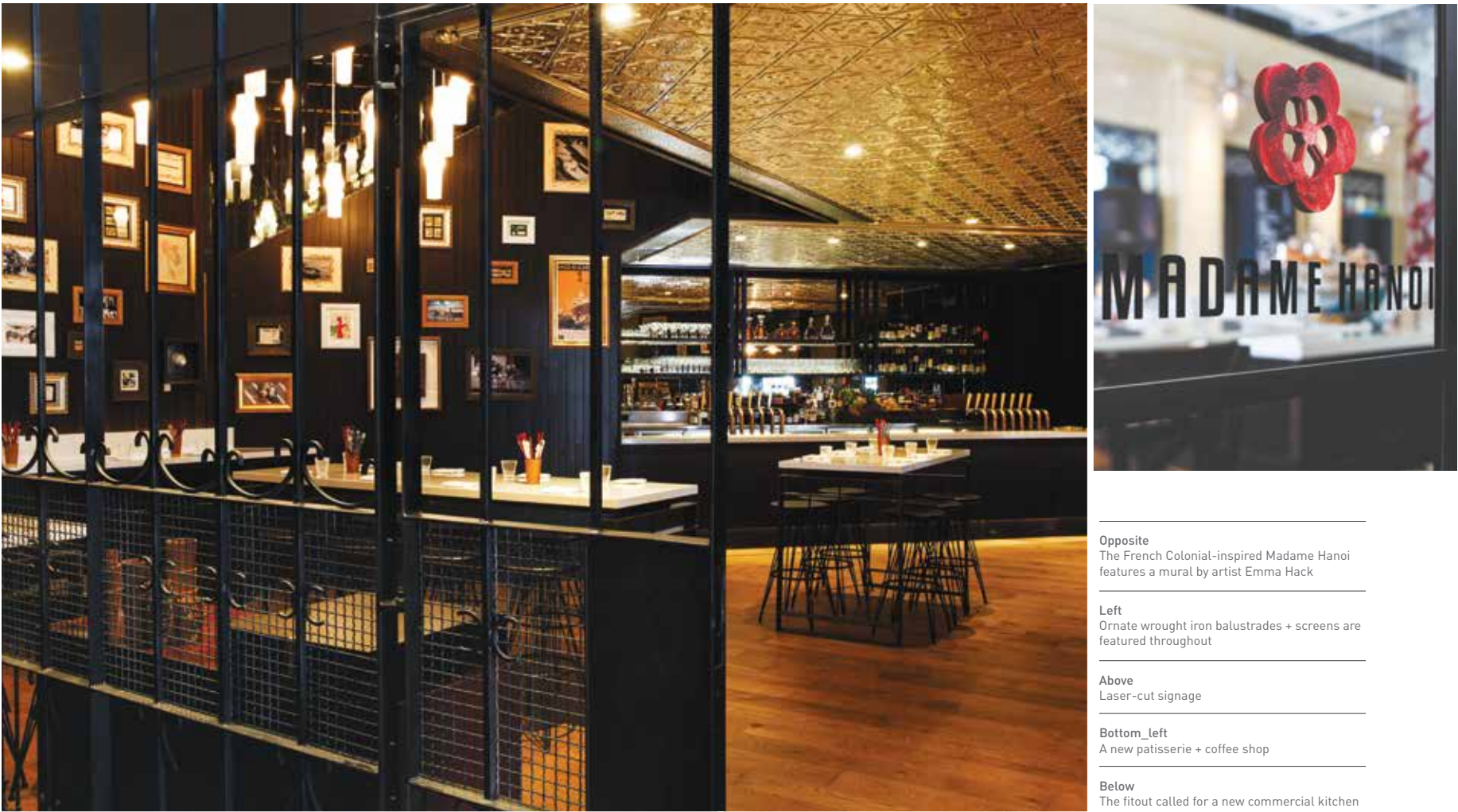
Left
RAE Memorial Chapel with MAP furniture

Client Department of Defence
Location Heathcote Road,
Holsworthy, NSW
Duration 9 months
Project Type Furniture
Team MAP International
Project Manager Point Project
Management
Architect BVN
Builder Laing O'Rourke
Engineer Aurecon (structural
& mechanical services), Aecom
(other electrical services)
Products MAP Square chair, lectern,
presider's chair, credence tables,
flower and candle stands



PART OF STAGE TWO REDEVELOPMENTS
AT ADELAIDE CASINO, SENSORY DELIGHTS
COME ALIVE AT MADAME HANOI RESTAURANT.

Madame Hanoi



Opposite
The French Colonial-inspired Madame Hanoi features a mural by artist Emma Hack

Left
Ornate wrought iron balustrades + screens are featured throughout

Above
Laser-cut signage

Bottom_left
A new patisserie + coffee shop

Below
The fitout called for a new commercial kitchen



Client SKYCITY Entertainment Group
Location North Terrace, Adelaide
Area 620m²
Duration 6 weeks
Project Type Interior Construction and refurbishment
Team Schiavello Construction
Project Manager Jinton Pty Ltd
Architect The Buchan Group

Influenced by the French/Vietnamese inspired menu of renowned chef Nick Watt, The Buchan Group's design for Madame Hanoi connects the space to both the menu and Adelaide's emerging laneway culture. A substantial mural by artist Emma Hack features in the vaulted heritage space, complementing the French Colonial inspired interior design.

The interior construction project by Schiavello called for complete demolition of an existing bar, construction of a new mezzanine floor, feature stairs, installation of a new commercial kitchen, patisserie, coffee shop and entry points - including a new Casino entry lobby and portal off North Terrace. Internally, dark timber walls and flooring were employed to evoke traditional Vietnamese guesthouses, and ornate wrought iron balustrades and screens are featured throughout. Heritage listed 'ticketing booths' were restored as a design feature and externally French/Hanoi cafe-style windows were installed between existing granite columns.

The construction program was a very tight six weeks; whilst working in a heritage building and the Casino's 24/7 live environment provided many challenges. Coordinated work streams in high traffic areas were achieved even during major sporting and cultural events at Adelaide Oval and along the Riverbank precinct.

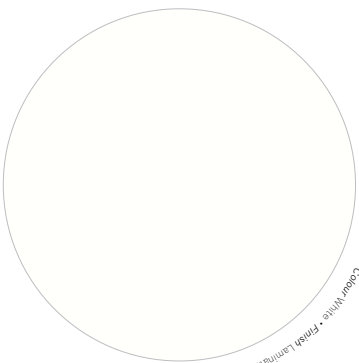
Madame Hanoi is a fine example of early engagement by Schiavello at its best, which ensured budgets were met and lead times achieved. A highly experienced team offered value managed solutions and were able to provide input on the design, detailing and constructability of project elements. The restaurant was completed on time for its January opening.🇵🇸



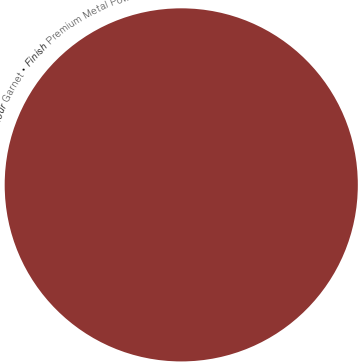




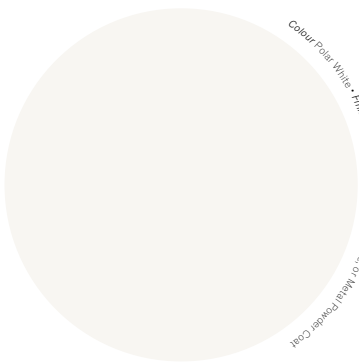
Colour Ebony Macassar • Finish Laminated



Colour White • Finish Laminated



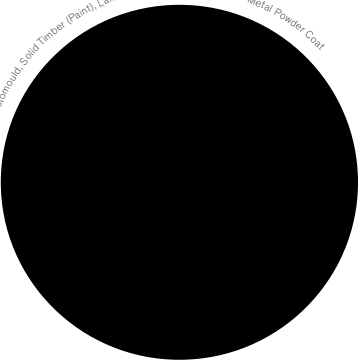
Colour Garnet • Finish Premium Metal Powder Coat



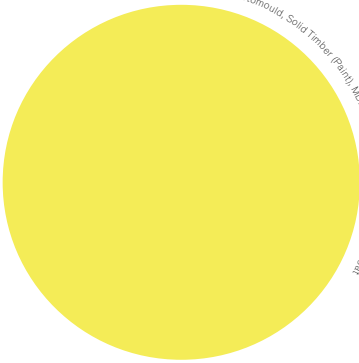
Colour Polar White • Finish Solid Timber (Paint), Laminated or Metal Powder Coat



Colour Cashmere • Finish Veneer



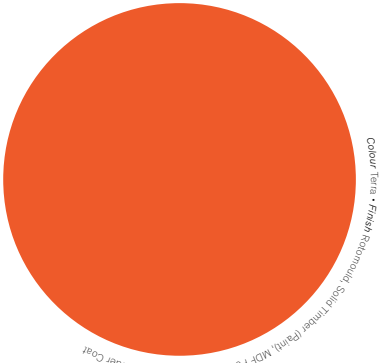
Colour Black • Finish Rotomould, Solid Timber (Paint), Laminated, MDF Powder Coat, or Metal Powder Coat



Colour Shine • Finish Rotomould, Solid Timber (Paint), MDF Powder Coat, or Metal Powder Coat



Colour Ravena • Finish Veneer



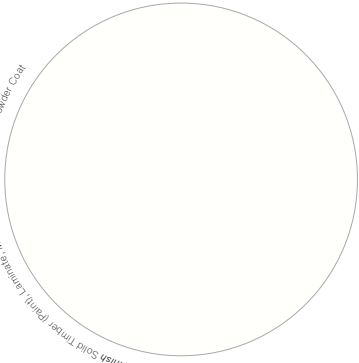
Colour Terra • Finish Rotomould, Solid Timber (Paint), MDF Powder Coat, or Metal Powder Coat



Colour Terra • Finish Veneer Wash or Solid Timber Wash



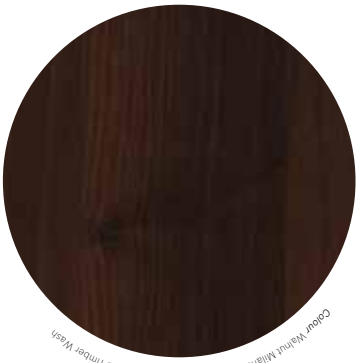
Colour American Cherry • Finish Veneer



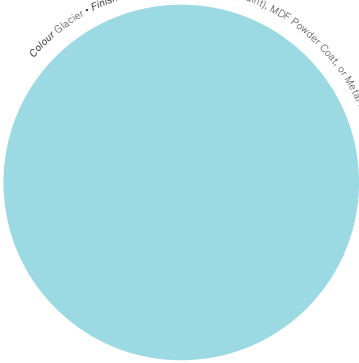
Colour Parchment • Finish Solid Timber (Paint), Laminated, MDF Powder Coat, or Metal Powder Coat



Colour Birch • Finish Veneer Wash or Solid Timber Wash



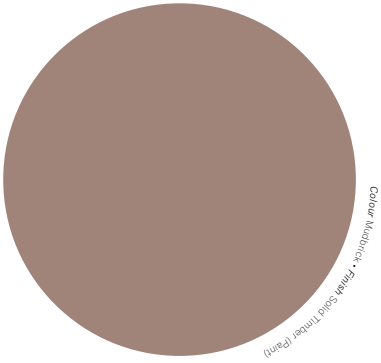
Colour Walnut Milano • Finish Veneer Wash or Solid Timber Wash



Colour Glacier • Finish Rotomould, Solid Timber (Paint), MDF Powder Coat, or Metal Powder Coat



Colour Lustrous Elm • Finish Laminated



Colour Mustique • Finish Solid Timber (Paint)



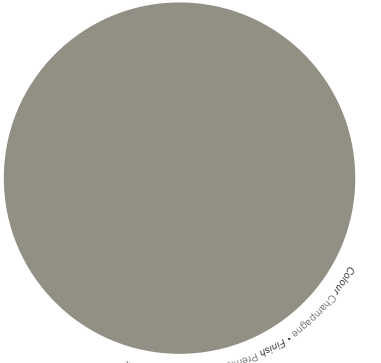
Colour Order Lines • Finish Laminated



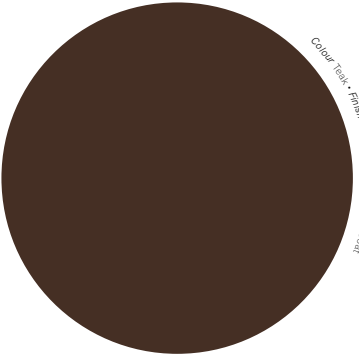
Colour Natural • Finish Veneer Stain or Solid Timber Stain



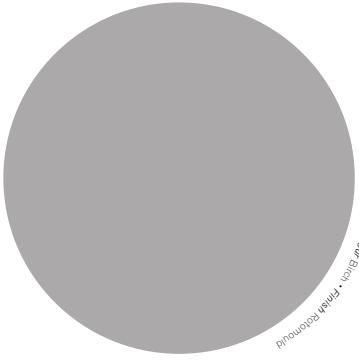
Colour Arctic Oak • Finish Laminated



Colour Champagne • Finish Premium Metal Powder Coat



Colour Teak • Finish Premium Metal Powder Coat



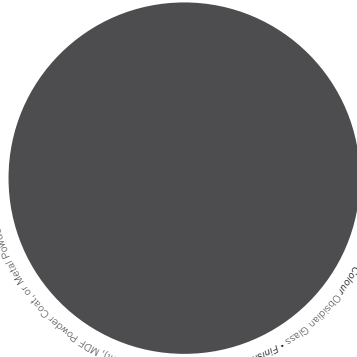
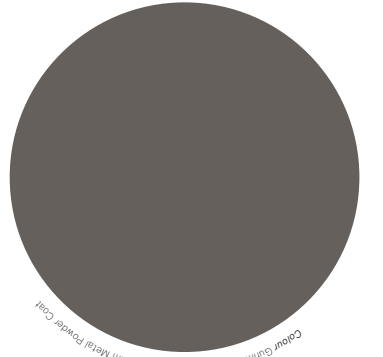
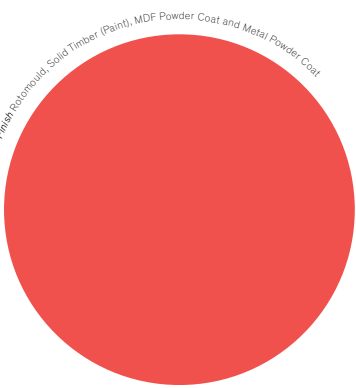
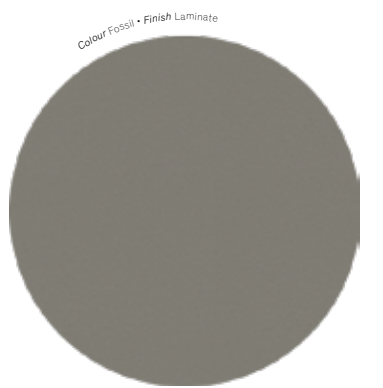
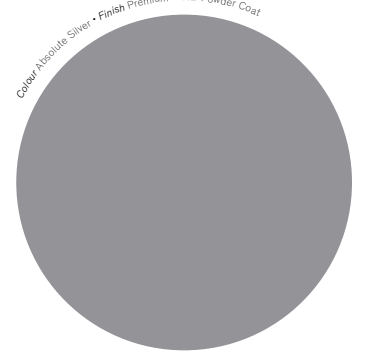
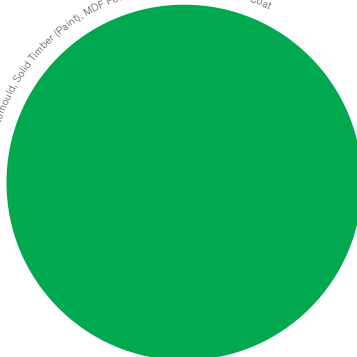
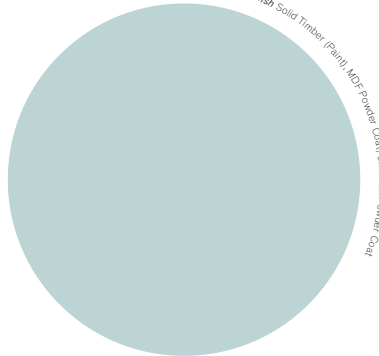
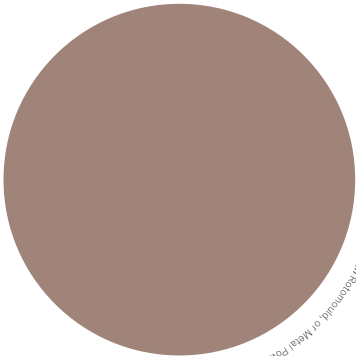
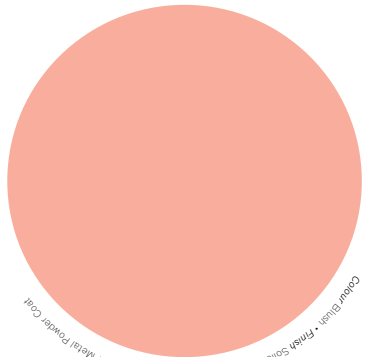
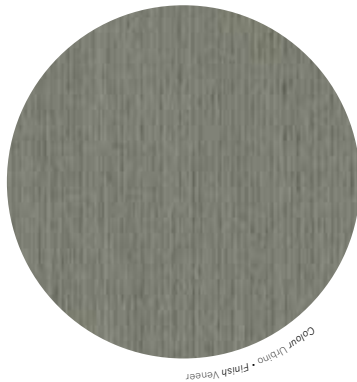
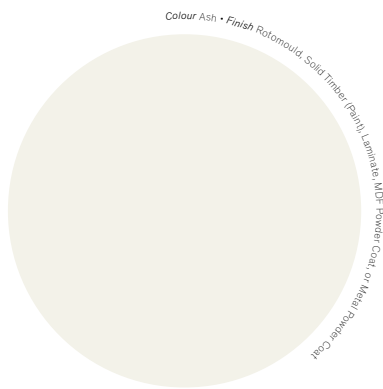
Colour Birch • Finish Rotomould



Colour Spring • Finish Veneer Wash or Solid Timber Wash

colourlab edition

get this space



“For me a palette is more than a selection of different colours that can adorn a situation. They should generate possibilities – just like matching ingredients from a recipe to a more complex scene, all the while being singularly good-looking.”

Giulio Ridolfo

A luminary in the world of textile and colour, Italian designer Giulio Ridolfo developed the Schiavello ColourLab in collaboration with our team of designers to create an expansive collection of palettes for contemporary commercial and living environments.

With a considered breadth of potential across an array of products and finishes, supporting the vision and harmony of any space becomes an experience of endless opportunities.



q+a with doshi levien

Internationally acclaimed design duo Doshi Levien is one part Nipa Doshi, one part Jonathan Levien. Born in India, Nipa studied design at the National Institute of Design. Born in Scotland, Jonathan trained in fine cabinet making and industrial design.

Interview by Jessica Capolupo
Cooper Hewitt NYC - Potrait by Kate and Camilla

In their own words, their work ‘celebrates the hybrid and the coming together of cultures, technology, industrial design and fine craftsmanship’. From developing shoes with Her Majesty’s bootmaker John Lobb, to producing a furniture collection with Schiavello, the duo are highly sought after by industry leaders and were named ‘Designer of the Year’ at the 2015 Elle Deco International Design Awards. From their London studio, they take turns to talk family holidays, marriage proposals and their upcoming trip to Australia in December.

JC: So, you’ve just returned from India, how was that?

JL: It was fun. Nipa’s family lives in Delhi and our son Rahul absolutely demands that we go there at least once a year so he can see that side of the family. For him, it’s a completely different world to the one we live in London. I think he likes to maintain that duality in his life experiences (Laughs). From the different social norms, food and climate... it’s just a very different environment to which he has taken. He really identifies with India and the culture. I think that’s a great thing. He’s got the best of both worlds.

JC: How old is he?

JL: He’s seven.

JC: And already demanding holidays, I love it!

JL: Exactly! That came before pocket money I think (Laughs). That’s kids today...

JC: And was there any work element to the trip?

JL: No, purely holiday. I more or less left my work at home.

JC: Well you sound very relaxed.

JL: (Laughs)... At the moment!

JC: Your backgrounds — both yours and Nipa’s — are vitally important to your work. How was growing up like for you, compared to your son do you think?

JL: Well, we used to complain we were doing too many holidays in Wales with the sheep! I think there is a lot more diversity nowadays. Children are exposed at a younger age to travel and the world. I think they’re getting a lot of experiences that we waited til we were teenagers to have - they’re having that in their seven’s and eight’s. Generally, I think children are more exposed now and of course the iPads and so forth add to that, but I don’t think it’s limited to technology; there’s also a broader life experience that is being had at a younger age now as well.

JC: Can you pin your interest in design back to your childhood?

JL: Yes, definitely for me. My parents were running a business in Scotland. They set up a floor manufacturing business when we lived there and that’s where I was born. There were three of us (children). Our parents were very engaged in making their business work, so we were left to our own devices. But it happened that we were growing up in the environment of a workshop where things were being made, it had a direct influence on the materials and resources that we had available to entertain ourselves. So ‘making’ was something we did a lot of when we were small and we had access to really fantastic materials and cardboard and tape and rolls of fabric... I think creativity really ran in our family; it spilled over from the business my parents were creating and ‘making’, ‘creating’ stuff, was part of how we grew up. So that idea of engaging with your environment and making things is quite deep.

JC: Now you and Nipa met at the Royal College of Art and you’ve been married for how many years now?

JL: Umm... since 2000. So fifteen years.

JC: I’m about to get married soon; can I ask what the proposal story was? Or do you have any advice for marriage?

JL: I wouldn’t take my advice (Laughs). Nipa and I were both working for different studios in London back in 2000 and I think we had both reached a point where we were ready to do our own thing. My proposal to Nipa was sort of linked to that in order for us to be together and work together and make that commitment. I mean, we had to get married because Nipa had exhausted every visa available to her to stay in the country (Laughs). So we got married and started our business more or less in the same month.

We were fortunate we had an offer from Tom Dixon (who was then creative director of Habitat), to design a range of cutlery for Habitat. A very small, tiny project, but it was enough to give us the confidence to leave our jobs and get started. And it covered our rent essentially for months, so we thought, well, let’s give it a go and if it doesn’t work we can go work for someone else again, so what did we have to lose? So it was very light-hearted in a sense the decision to work together. We didn’t set up with the view to create a studio as such; it was more let’s work together, let’s do something.

JC: About your working relationship, from designing rugs to shoes and furniture... what’s your special ingredient?

JL: An ability and sensitivity to working with materials. We really have an eye for colour, materiality, a sense of form, and also an acute sense of visual identity and the rightness of things. What sort of thing it needs to be in terms of its identity and personality; the feel of things. But underpinning that is an experience with material and colour and form. It’s just through working with those ingredients over fifteen years that we’ve really developed a high sensibility in that area.

JC: And you do a fair bit of research? Your collaboration with Schiavello began with research into transitional spaces?

JL: Yes.

JC: That was your first Australian collaboration I understand?

JL: Yes, that’s right.

JC: What was the experience like for you?

JL: What I found really interesting was the way Peter (Schiavello) came to us with a very broad starting point; just a subject he was interested to study. In fact, he invited the idea of us doing the research to underpin the project, which not a lot of companies will go for, but I think it showed a real confidence and commitment to the design process. So we started off by rethinking about the nature of work and what a work environment means to people and how that is changing according to technology, different social structures, and different structures of work. The products really precipitated from that research. It’s very much how we work. We like to set up the parameters, go deep into a subject and let the research reveal the opportunity for design and what the design needs to be.

JC: Well I was in a meeting today, sitting on a couch and used OTM to take notes...

JL: Oh great. Well the other elements of that collection are really looking at how to make different environments for working. Of course, people work on the sofa, they work on a kitchen table, and at a bar...so it really was about broadening the opportunities for places to work. The collection is really a system of different components you could put together; a mobile screen, a table and a sofa that encompass you rather than just a place to sit.

JC: And Australia is on your travel cards. You’re attending The Design Circus in Western Australia in December. How did that come about?

JL: Hang on a second; I’m going to pass you to Nipa.

JC: Hi Nipa, nice to speak to you also. I’ve been hearing all about your marriage proposal!

ND: Oh goodness! (Laughs) It’s never as romantic as you think, which I think is quite good, you know? You start on a good footing.

JC: I sidestepped, so back to The Design Circus. What drew you to the event?

ND: Well I hear there is a lot of exciting things happening in Perth and it’s always great to generally promote the culture of design; educate people and expose them to what design is and can be. For me, it was really interesting because of course, I love Australian architecture which is influenced by the weather - you have really amazing buildings. I feel that our furniture actually fits beautifully in modern architecture in warm countries. It’s perfect!

Europe has a very different spirit in design and when I think of Australia, of course it’s connected to the western world culturally, but I also see it very much a part of Asia. And there is another culture there because of the climate, the lifestyle and location.

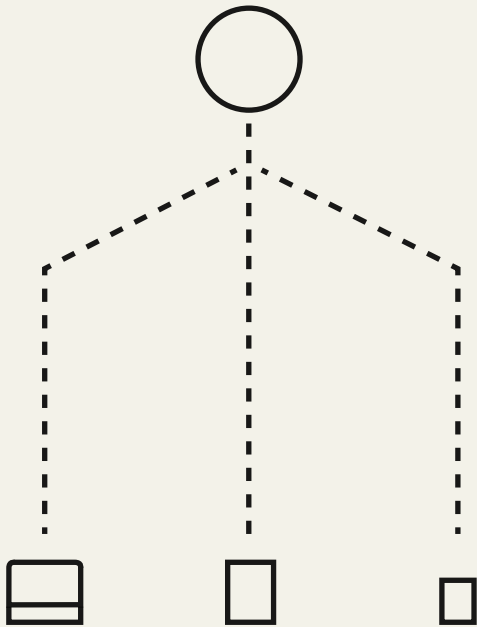
JC: Would you ever like to move here?

ND: (Laughs) I’d love to; any reason to get out of the cold! But for me of course, what’s really exciting is that there are a lot of places in the world where design is taking off and I think that’s where the future is, in different parts of the world. Jonathan and I are very interested in architecture and our dream - the next project we really want to work on - is a building. So any events or projects that’s linking our work to architecture and architects is very, very exciting for us.

JC: Well we will watch that space and we also look forward to seeing you in December. Sounds like your son has the travel bug!

DN: Oh he absolutely does. I find it frightening children’s expectations and the kind of holidays that they get used to. So he’s coming with us and is very excited. We’re look forward to it. ☺





Digital Hygiene: Are you keeping clean?

Schiavello Knowledge — Design Strategy

It comes as no surprise that employees seek a unified experience between work and home; a reality endorsed by today’s consumer-centric technology market where individuals have access to cutting-edge technology. ‘Bring your own device’ or BYOD, is seen by employees as a win-win because it enables them to maintain productivity from devices of their choosing. However if not correctly managed, this pro-active gesture can expose organisations to liability and IP loss. A popular risk minimisation strategy many organisations implement involves providing a small selection of corporately owned devices, which are pre-installed with approved software and secure network access. This strategy works well in a world where technology does not rapidly advance, but falls short in today’s business landscape where employees require ‘just-in-time’ experiences from current software and devices.

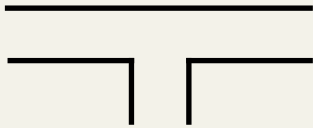
For some employees, the fast pace of ‘results-based working’ is overshadowing the need to acquire software through traditional IT channels. Failing to do so can expose employers to expensive litigation as a result of employees downloading or using software that is outside the scope of commercial use or has not been purchased by the employer. This is becoming easier to police with the rise of web-based services, but is a difficult practice for organisations to manage especially when employees can work from their home network using a mixture of personal and office devices. If employees can find ways to download software, they can also find alternative ways to share content which makes securing intellectual property a closely related pinch point. Valuable content can be easily compromised if a device is lost or, if files are distributed outside of the corporate network via non-encrypted pathways.

The solution does not lie in one device but rather a combination of technologies that continue to advance and mature. Telstra’s 4Gx network is a good example of how organisations can leverage the phone network to

provide secure internet for workers on the move. 4Gx enables employees to be internet independent without compromising performance and, larger devices like tablets and laptops can be connected as slave devices from a secure smart phone. This means that employees can work from home, the office or while in transit without using free internet connections which are often insecure.

Ubiquitous connectivity opens opportunities for organisations to adopt internet hungry infrastructures like Virtual Desktop Infrastructure or VDI. This infrastructure centralises all business related data which removes the risk associated with keeping information on the device. The entire device becomes a physical shell or gateway to the corporate network and provides IT teams with the ability to respond to requests faster, distribute software on-demand and implement risk minimisation strategies remotely. For example, facial recognition software running through VDI could ensure that corporate content is read only by approved device users. If the device does become compromised, access to the content is simply blocked. Infrastructures like VDI require large investment however the benefits lay within aligning business needs with the shifting nature of work. The need to quickly accommodate the growing number of contingent workers is a good example. Employed on a project basis, these workers require instant and bespoke access to protected intelligence.

If the future of work is to blossom into a win-win scenario for employee and employer, the adoption of secure virtual infrastructures will be critical. Regardless of the device being personally or company owned, employees need consistent access to company information and the latest software in order to work effectively. Companies who invest in infrastructures that deliver ‘just-in-time’ experiences will have the edge as they support work-life blending, mobility and personalisation without compromising digital hygiene. ☹



The Streets of a Workspace

Keti Malkoski
Principal — People & Culture

Transitional spaces or circulation pathways including stairs and corridors are the ‘streets of a workspace’, transporting employees from one place to another. These pathways represent a significant portion of workspace real estate and if activated effectively, can contribute to enhancing connectivity between employees and teams.

When organisations embark on the journey to create a new workspace, they establish change objectives related to improving people and business effectiveness to ensure a return on their investment. Improved people and business effectiveness is supported by enhanced workspace openness, transparency, connectivity and community. Transitional spaces play a critical role in achieving workspace change objectives, beyond transporting employees from A to B.

Transitional spaces fundamentally connect diverse spaces and people. When designed strategically, these transitional spaces enhance energy and maximise the flow of people in a workspace. When activated, they have the ability to showcase people activity and visually enhance a unified organisational identify and culture.

Today, progressive organisations are increasingly leveraging workspaces to promote employee health and wellbeing. The recent media attention emphasising the negative impact of sedentary behaviours at work is

prompting employers to use transitional spaces as catalysts for getting people up and about. Both horizontal and vertical movement throughout workspaces have been proven to improve employee physical and mental health. For example, the simple act of increased walking can lower blood pressure related to stress and anxiety.

Movement within workspace can also improve employee psycho-social health and wellbeing by enhancing relationships between people through connectivity. Connectivity between employees can promote a sense of belonging and community engagement. Strategically located transitional spaces are often leveraged to promote serendipitous ‘bumping’ between employees and teams.

From a functional perspective, movement within workspaces (including walking through transitional spaces), has even been shown to enhance communication and creative thinking. Any opportunity to induce an alternative mindset or interaction between people should be maximised in future workspace design.

If enhanced openness, transparency, connectivity and community is key to improving people and business effectiveness, then paying attention to the ‘streets of a workspace’, the transitional spaces that connect people and spaces the most, is imperative. ☺



Age of the Millennial, what does it mean?

Christopher Schiavello
Director — Schiavello Construction

The hospitality sector is rapidly changing and 2016 promises to be a year of increased demand, growth and acquisitions.

The key driver of change in the coming years for the hospitality and hotel sector will be the expected generational shift. Millennials (or Gen Y) aged between 21 and 35, are beginning to enter their prime earning years and will have a definitive impact on how disposable income is spent. According to research recently released by Deloitte’s, Millennials will represent up to three quarters of the global workforce within the decade; the good news is they’re not afraid to spend. The organisations that successfully adapt to this change will invariably win the millennial consumer dollar.

So what is it Millennials are looking for?

A customised experience

Customisation is king. Establishments that provide a unique, tailored experience will prevail. This involves the right combination of location, design, ambience and technology. It’s no longer just about the food – but the entire experience – which begins the moment they type your name into Google.

Value for Money

Value for money doesn’t necessarily mean paying less, but rather providing a perceived value. A perfect example of success in this space is Melbourne’s Chin Chin. It’s the type of cool and casual restaurant that understands the Millennial market. It offers fresh, locally sourced ingredients, open plan communal design and a tech-friendly space (for the

all-important Facebook check-in). This award winning recipe has resulted in a veritable gold mine, with a waiting list virtually every day of the week. Yet rather than dissuade patrons by making them wait outside or in line, the restaurant has capitalised on the opportunity by creating a separate bar to entertain them while they wait. This not only provides an additional source of revenue, but negates the negative associations typical of long queues and hungry customers – and it works. It seems Millennials are less fussed about waiting and more concerned with the overall experience (and they’re willing to pay a premium for it too).

The Schiavello Advantage

We understand the evolving trends and unique demands of this sector. We’ve completed hundreds of landmark hospitality projects and we’re an active participant in the space. The Schiavello Group is the majority owner of The Atlantic Group – a premier hospitality provider that has successfully catered for a variety of local, world class events, including Formula 1 Australian Grand Prix, Spring Racing Carnival and Fashion Week to name a few. In addition, we manage and operate multiple venues across Melbourne, such as the iconic Atlantic Restaurant (Crown Casino), Woolshed Pub, the Mill & Bakery (Docklands) and the Central Pier function spaces.

Not many companies can say they offer an insight from both sides of the pass (client and service provider), but at Schiavello when we say we understand hospitality we actually deliver. Before your next investment don’t hesitate to contact Schiavello for insights on the industry, consultative advice or hospitality design and construction trends. ☺



CATERING ON THE WORLD STAGE

Creative Spaces, Unique Places. **Atlantic Group** is dedicated to finding some of the most innovative and unusual spaces to transform events that require an ultimate out-of-the-box experience. Renowned in the industry as the ‘go to’ company for creating events with a difference, Atlantic Group will develop an experience beyond your guests’ wildest imaginations.



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WINE IN CONVERSATION

The Schiavello family continues a tradition of wine making emanating from the hills in the south of Italy. Using traditional methods, our vines are tendered by hand to maintain low yields and ensure balanced fruit development and optimum maturity.

Chardonnay grapes are selected from the Old Hill block and handpicked, gently whole bunch pressed and matured in French oak barriques for 12 months.

Gioiello Old Hill Chardonnay 2013

~

James Halliday Wine Companion 2016

Mid-weight, more about juicy momentum than power, flavours of bran and nectarine, input from oak but lines of fruit and acid are the drivers. One of those wines that just grows and grows on you.

Rating_ 93

Wine maker_ Scott McCarthy

Drink by_ 2020

Alcohol_ 13.8%



DETAILS NEWS



SCHIAVELLO HOSTS GUERRILLA CREATIVE EVENT IN PERTH



Schiavello International WA hosted an industry event on September 21 for Perth's largest creative community, Guerrilla Creative. The presentation looked at Schiavello's on-going research into effective workspace strategy, considerations for value-adding workspaces, and how Schiavello is responding through furniture and technology solutions.

Guerrilla Creative is a non-for-profit organisation on a quest to educate and make design an essential part of Perth's culture. Gaining momentum amongst industry professionals, graduates and students, the group coordinates relevant industry-based events and workshops that are held in conjunction with industry leaders and lecturers from Central TAFE and Billy Blue College of Design.

ATLANTIC GROUP CROWNED WEDDING CATERER OF THE YEAR



Atlantic Group was named Victorian Wedding Caterer of the Year at the 2015 Savour Australia Restaurant & Catering HOSTPLUS Awards for Excellence in July. The industry's night of nights, the awards recognise businesses that demonstrate exceptional service, value and culinary excellence in their area of expertise. Atlantic Group has won multiple honours at these annual awards and is pleased to be recognised once again as a leader in the field.



Image thanks to Happy Medium Photo

SCHIAVELLO A WINNER @ SOUTH AUSTRALIA MASTER BUILDER AWARDS



Schiavello Construction SA won the award for Excellence in a Commercial Refurbishment/Redevelopment up to \$5 million for the Sean's Kitchen's fit-out (Adelaide Casino), at the 2015 Master Builders SA Building Excellence Awards.

The Sean Connolly restaurant oozes style through a high-end take on a 1920's New York Brassiere. Designed by Alexander and Co, the sophisticated and complex restaurant within the heritage listed Adelaide Railway Building required extensive high level finishes within a tight time frame. A 250 seat dining galleria, ham museum, distillery and private dining spaces on the Mezzanine level are some of the areas that required complex, custom solutions.

"For two consecutive years we have won this award which is a result of the dynamic, experienced and committed South Australian team," says Schiavello Construction SA State Director, Steve Lockwood.

The Master Builders SA Building Excellence Awards are the commercial building industry's most prestigious event. Almost 1000 guests attended the annual awards which took place on Friday, 14 August at the Adelaide Convention Centre.



DETAILS TALKS ABOUT THE HAPPENINGS IN & AROUND THE SCHIAVELLO GROUP,
AND THEIR INVOLVEMENT IN THE INDUSTRY



PRIMA TOWER UNLOCKED FOR
OPEN HOUSE MELBOURNE



Prima Tower opened its doors for this year's Open House Melbourne across 25-26 July.

Pre-booked tours of the Schiavello & PDG joint development were snapped up within five minutes, making it one of the most sought after buildings on show across the two-day event.

Over 200 visitors explored some of the most luxurious lifestyle amenities in residential living that the property boasts.

Areas on the tour included the Prima Tower lobby (35 Queensbridge Street entry), level 9 facilities and level 67 Sky Lounge.

In its eighth year, Open House Melbourne is a free event which aims to connect some of the city's finest designs and architecture with anyone interested in design. It is estimated over 50,000 people visited 130 buildings over the weekend.

PROFESSOR ALAN HEDGE BACK BY
POPULAR DEMAND



Schiavello and Humanscale were pleased to return Professor Alan Hedge, Director of the Human Factors and Ergonomics Laboratory at Cornell University, to Australian shores.

After overwhelming response to his presentation in 2014 - *The Economics of Ergonomics: Maximising Diverse and Agile Workplaces* - clients in Canberra, Perth and Adelaide were invited to hear invaluable insight from the world renowned ergonomics expert on the magnified importance of ergonomics in ever increasing flexible and shared working environments.

In the presentation, Hedge discussed the productivity and economic benefits of proactive ergonomic programs. He also delved into research on the diverse postures promoted by alternate and flexible products (such as sit-stand workstations and booths), and how employees and businesses can get the most out of the latest product innovations through education.

SINGAPORE
INDESIGN
INTIMATE 2015



Described as the only international design event that 'feels boutique, bespoke and local', the Singapore Indesign (Intimate) 2015 brought together the best in international design and discussion, to Asia.

Part of the event saw Schiavello Singapore launch *The Power of Workspace for People & Business* workplace book at the National Design Centre, which involved a presentation and Q&A with co-author Schiavello Principal - People and Culture, Ketu Malkoski. An exclusive lunch was also held at the National Museum of Singapore, where an intimate group of clients were invited to hear more in depth conversation on transformational workspace psychology by Ketu.

Ketu also participated in a 'Design Conversation' entitled, *WorkLife: The Culture of Workplace Strategy*, where alongside industry leaders she explored new workplace planning and design strategies penetrating the Asia market. Schiavello also exhibited the latest product innovations at the National Design Centre including Kayt Cabana, Kayt Hutch, Focus and Maui.



PRODUCTS

SCHIAVELLO TALKS

MAUI



Providing a space to relax and unwind, Maui embodies the island beaches of Hawaii, adding warmth and tranquillity to the environment it resides. Made from solid European oak, Maui’s offset angled lines coupled with elegant proportions give it an unpretentious, timeless and casual appeal. While embracing the user in comfort, Maui encourages one to sit back, relax and take a break.

Available through Schiavello, visit:
[schiavello.com/maui](https://www.schiavello.com/maui)

SCOPE

Scope brings together a range of accessories based around a central accessory rail. Trays, shelves, panels and modesty’s all form a part of the Scope solution. Comprising of shelving solutions, privacy panels and electricals for above and below the worktop, the sleek and lightweight design avoids the dominating aesthetics linked to systems panels and boosts functionality by giving users freedom to maximise valuable desk real estate.

Available through Schiavello, visit:
[schiavello.com/scope](https://www.schiavello.com/scope)



PARLEY

Personable and inviting, the Parley table, designed by Doshi Levien, is for the entire team. Introducing a sense of community and collaboration in the workspace, Parley’s name means to converse, discuss or confer. A comfortable place which encourages easy communication and positive thinking through form and materiality of textures, Parley features softly rounded work surfaces and the warmth of solid oak timber legs.

Available through Schiavello, visit:
[schiavello.com/parley](https://www.schiavello.com/parley)

TAKE A LOOK AT THE LATEST PRODUCTS YOU NEED TO KNOW ABOUT,
FROM YOUR HOME TO THE OFFICE



GOODWOOD

Goodwood tables bridge the gap between a café and office, giving rise to warm, inviting spaces to share ideas, gather or simply relax. Designed by Doshi Levien, the name refers to the Goodwood racetrack, a historic venue for motorsport in the United Kingdom. Reflective of the racetrack, Goodwood has no straight lines in the tabletop and the domed legs prance off the ground. The oak edges and the glass tabletop lend an aura of elegance and bring pleasure with an appealing tactile quality.

Available through Schiavello, visit:
schiavello.com/goodwood

— OMVIVO TALKS —
ERGOBATH

Designed to offer the ultimate in wellness spa indulgence from the comfort and privacy of home, the Ergobath® is based upon ergonomic and hydrotherapy principles. Extreme comfort and relaxation is combined with hydro-jet technology for rejuvenating health benefits, providing a day spa experience that can be enjoyed at any time.



Available through Omvivo, visit:
omvivo.com





Goodwood.

A contemporary and elegant coffee table, developed by Schiavello in Australia, designed by Doshi Levien.



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ERGOBATH LAUNCH @ OMVIVO POP UP SHOWROOM, MELBOURNE



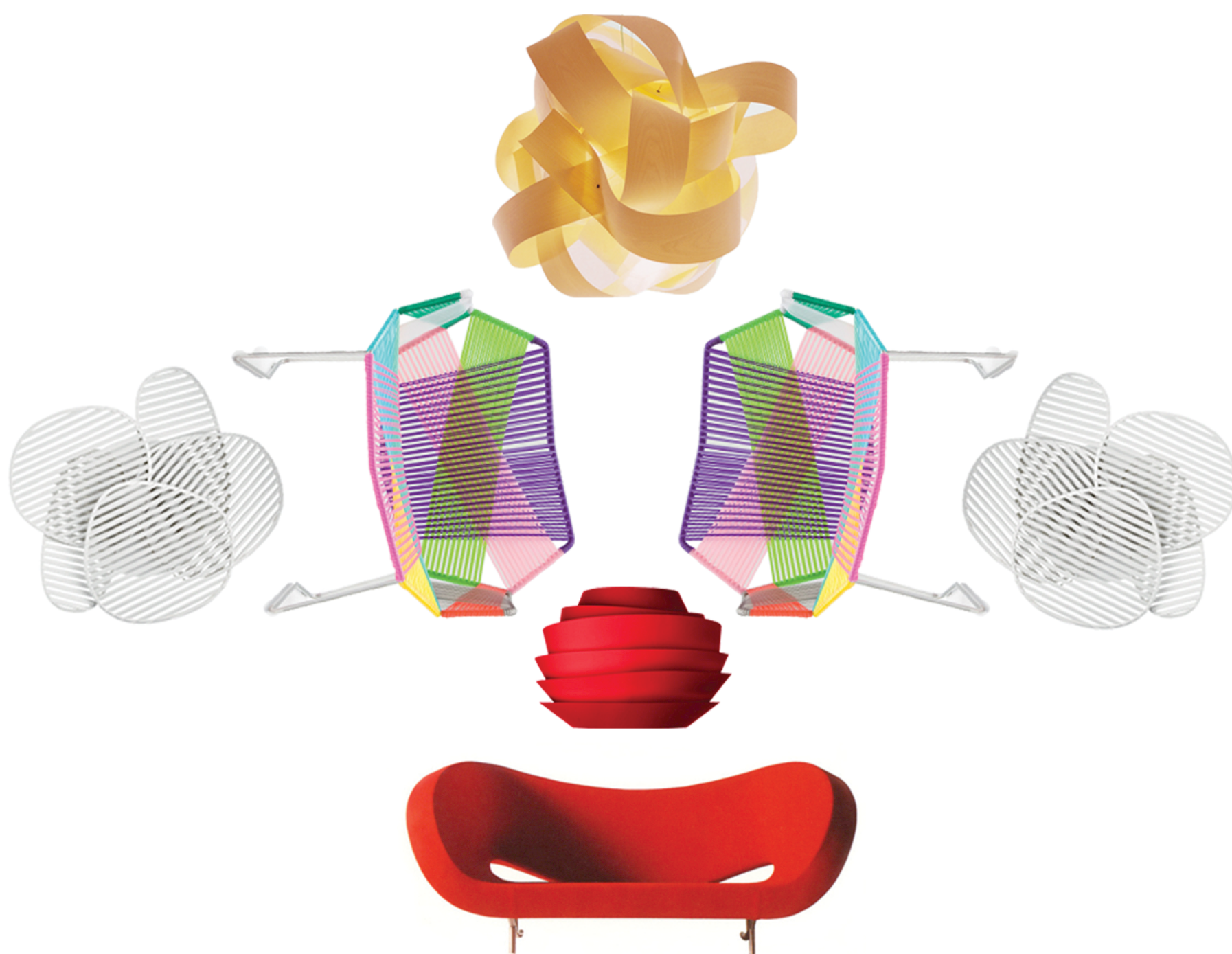
WORKSPACE PSYCHOLOGY BOOK LAUNCH @ SINGAPORE DESIGN CENTRE, SINGAPORE



SINGAPORE INDESIGN INTIMATE @ SINGAPORE DESIGN CENTRE, SINGAPORE



NEOTERIC @ PRIMA TOWER, MELBOURNE



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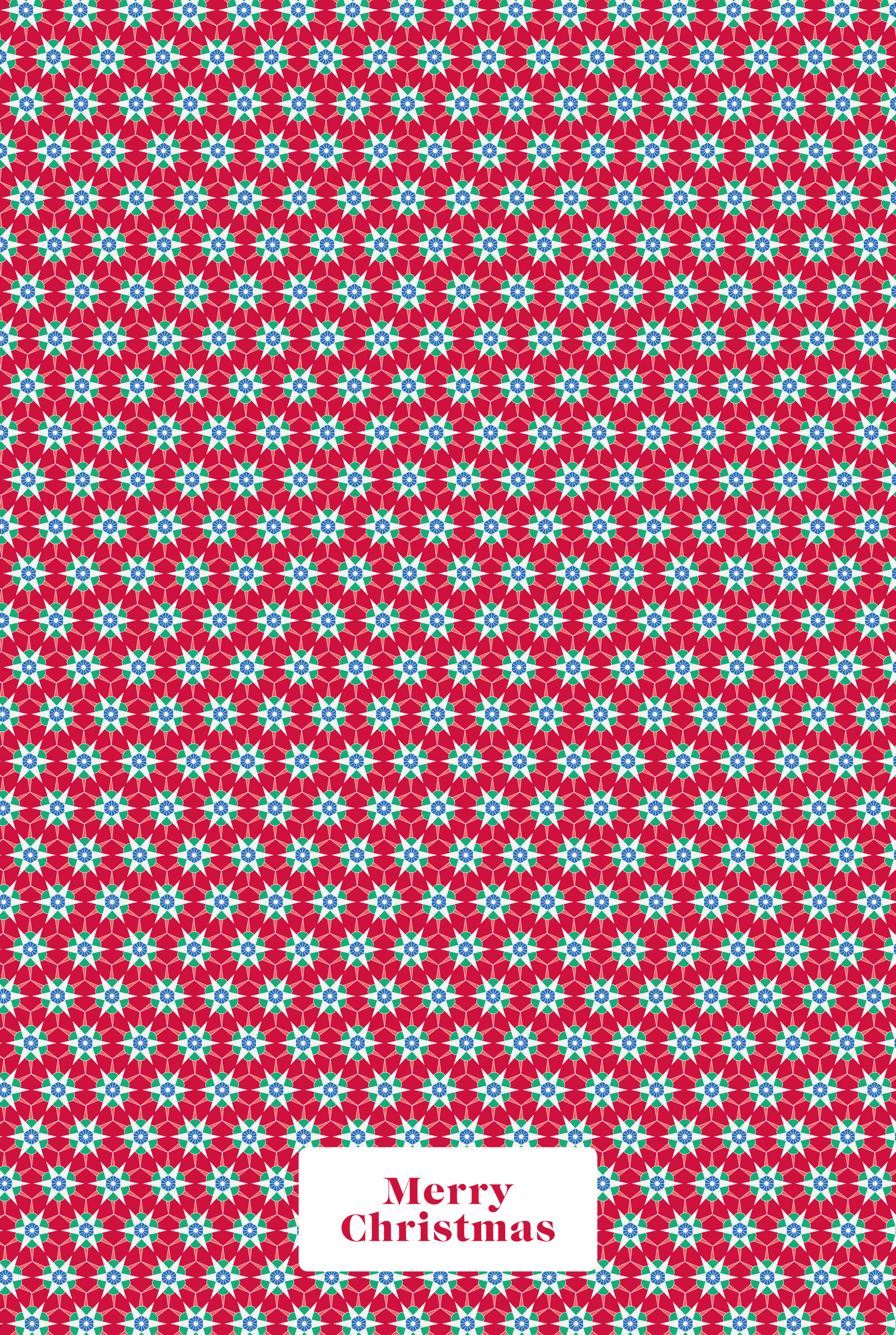
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Schiaavello proudly supports the Design Circus in Perth, a three-day event showcasing design and stimulating understanding through an interactive experience.

Curated by Spain's much loved Pepe Garcia and featuring workshops by award-winning designers Doshi Levien.



**Merry
Christmas**