

DETAILS

MAY 19
ISSUE 35

**HAS GREENWASHING STAGNATED
SUSTAINABLE DESIGN?**

**WOODS BAGOT: CREATING IMMENSE
PROJECTS ON A HUMAN SCALE**

**CAN DESIGN HELP CHANGE A WORKSPACE'S
CULTURE? A LOOK AT DENTSU AEGIS NETWORK'S
WELLNESS-FOCUSED WORKSPACE**

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50 years of creating

P R O J E C T S P E O P L E D E S I G N K N O W L E D G E N E W S C U L T U R E

Agile Table.

Activating communication in the workplace, Agile Table supports group interactions. Designed in collaboration with Amanda Stanaway; developed by Schiavello in Australia.

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50
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Hello.



Welcome to *Details* 35.

Since the beginnings of Schiavello over 50 years ago, we have always pushed boundaries, never satisfied with merely meeting the status quo. In property development, construction and furniture, we are constantly asking how we can do more, do better, and excel further than has previously been achieved. This approach is perfectly encapsulated in our company motto, ‘Anything is possible.’

In this issue of the magazine, we explore this practice in a few different ways. On pg. 16, Sara Kirby takes a critical look at greenwashing, how it has stagnated the design industry, and what the future of sustainable design looks like. She explores how we can look past media spin and push to make our future more environmentally sustainable, something that we as a company are deeply invested in.

In our profile section (pg. 12), Sandra Tan talks to Grant Boshard of Woods Bagot, a studio that needs no introduction. Together the pair reveals how Woods Bagot has achieved such an enduring legacy – with an answer that is, at least partially, to do with the practice’s open embracing of change and constant questioning of how it can adapt and be better.

For Schiavello, we profile Dentsu Aegis Network (DAN) Perth, a project we took on right from the beginning, all the way through to the moment the ribbon was cut on opening day. Via our early engagement model, turn-key solution and use of our People and Culture consultants, the design and build of DAN was able to push the envelope and become one of our most effective projects. Read more about the excellence this office achieves on pg. 6.

We have also released a number of new products in the last year, including Agile Table, briefed by our People and Culture Consulting team and designed in collaboration with Amanda Stanaway. This table is built for agile, team-based working, redefining the ways people interact with space by allowing them a choice in work modes (pg. 54).

Much has happened since we last saw each other – two of our departments have won awards (read more about these on pg. 49), construction on M-City has taken off (pg. 51), we’ve walked, shaved heads and abseiled to raise money for charity (pg. 48), and celebrated a longstanding employee who has hung up his boots to enjoy retirement after a whopping 50 years of employment with Schiavello (pg. 47). It’s been a busy and exciting time.

I hope you enjoy this issue of *Details* and it inspires you to also push boundaries and believe that ‘anything is possible.’

Warm Regards,

Peter Schiavello
Managing Director

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After completing a Bachelor in Media and Communications, Sara has written for the architecture and design industry for a number of years. She was previously assistant editor of *MEZZANINE* magazine and Australian Design Review, and has written for *AR* magazine and Indesign Live. Sara is passionate about sustainable design.

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Growing up with her nose buried in books, Ruby quickly developed an intrigue for the power of words and language. After graduating from RMIT with a Bachelor of Professional Communications, she began her career in marketing. With a background in media, journalism and public relations, Ruby has since joined Schiavello Construction where she aims to deliver logical thinking through a creative outlet.

JAN HENDERSON
WRITER
Jan Henderson established Henderson Media Consultants in 2013 after leaving Architecture Media, where she had been associate publisher. As well as writing and consulting to the architecture and design community, Jan is currently interiors editor for *Architel.tv* and co-editor of *inside* magazine.

SANDRA TAN
WRITER
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As Principal of Schiavello's People and Culture Consulting offering, Keti Malkoski assists clients through workspace change. With a Bachelors and Honours in Psychology and a Masters of Organisational Psychology, her work and ongoing research assist clients in optimising their future workspace strategy to ultimately improve employee and business effectiveness. Keti co-authored the Schiavello publication *The Power of Workspace for People & Business*.

SARAH ZERELLA
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Sarah assists clients with workspace strategy and change. She has experience in leadership development, the design of wellbeing programs, survey development and delivery, and personality and aptitude assessment. Her qualifications in organisational psychology and published research paper on workspaces and organisational culture assist her in understanding the impact of workspaces on employees' attitudes and behaviours.

SAMANTHA SIMPSON
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Samantha contributes to the success of Schiavello's scientifically rigorous workspace strategy and change management projects. With a Bachelors in Behavioural Studies (Psychology), she applies statistical analysis skills to develop and deliver People and Culture Consulting projects. Using knowledge of human behavioural change, Samantha assists clients in improving the effectiveness of workspace change for people and business outcomes.

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Michael is a creative marketing and communications specialist who thrives on crafting beautiful, intelligent content. With 11 years' experience, a background in graphic design and a passion for architecture, he brings a dynamic and unique approach to Schiavello.

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A turn-key solution: can design help change a workplace's culture?

Dentsu Aegis Network (DAN), a Japanese-owned, UK-based media and digital marketing communications company, has offices all over the world. In Australia and New Zealand, the company employs over 1900 people, and places 26% of all media spend along with 30% of all digital advertising spend. For such a successful company, it is important that its innovation and progressive nature are reflected throughout its offices. In line with this, DAN decided its Perth wing needed a new occupancy; one that would enhance employee and client relationships, collaboration and wellness.



« The new Perth tenancy has an air of restrained elegance with pops of playfulness, and is an urban space that challenges the preconceived notions of what an office should be. »

Future proofing by forward planning

Leaving its suburban office behind, DAN moved in to an urban workspace with unmatched views of Perth's Swan River and Kings Park. The direction of the new workspace was initiated by Schiavello's dedicated National Projects team, and engaged under our early contractor engagement (ECE) model. This model sees Schiavello Construction engage the client at the earliest opportunity in the project delivery cycle. It gives the client a single point of contact for the entirety of the project from conception through to construction, resulting in a more cohesive project while also affording the client more flexibility through design and construction, opening up more options for value engineering.

Driving results from conception to completion

Schiavello Construction's National Projects Director, Cale Halasa, and Design Manager, Amanda Wright, worked closely with DAN from the beginning to the very end of work on the new space. Serving as the agency between client, architect, building owners and Schiavello State Delivery teams, our National Projects team managed and delivered all aspects of the project, including developing an aspirational brief, engaging the interior designer and engineers, and coordinating the local Schiavello construction team and all other stakeholders throughout construction, ensuring a successful and timely delivery.

Meanwhile, Schiavello's Principal of People and Culture Consulting, Ketí Malkoski, worked with DAN's executive team to set the workspace change objectives, quantifying what success looks like in order for the design to support business and people outcomes. Looking internally and externally, the two stakeholder groups most relevant to DAN were identified – the employees and clients. Malkoski collaborated with DAN to develop a workplace strategy that identified both groups' current needs and future workspace needs. This strategy would guide the design.

"A well-defined workspace strategy provides the client with a relevant and supportive workspace design that is future-proofed," Malkoski says.



"The strategy was able to inform the best design outcomes for DAN. We engaged in a human-centred strategic briefing process that explored the current and future working needs of DAN, helping us to understand the workspace experience we needed to create for all stakeholders.

"Taking this strategic and consultative approach has a number of benefits – the client receives better quality outcomes, and stakeholders feel that they have been involved in the process and outcome."

Malkoski and DAN's executive team also explored the different kinds of client interactions and employee relationships that occurred within DAN's office, in addition to analysing the arrival experience. The team looked at how they could attract and retain talent by balancing work spaces, 'play' spaces, and social spaces. This thorough research and introspection allowed the finished fitout to not only look beautiful, but also to be shaped by insight.

Engaging technology, innovation and movement

DAN's front of house brings tech to the forefront and creates an entertaining, informative and interactive arrival experience for both staff and clients. Employees can sign in through an iPad, and make coffee with the touch of a button via an automated system. A video wall allows staff to play videos for formal presentations, but on a regular day, it displays the company's work for visitors to see.

With a contemporary, industrial aesthetic, the reception area provides a designated spot for developing employee and client relationships. Featuring a desk and lounge zone, it is a sophisticated and welcoming space. Carefully curated furniture adds an element of softness to the urban space. Schiavello Toro Stools in black sit comfortably around the waiting area high table, while Karo Ottomans add pops of pastel colour, complementing the simple yet dramatic surrounds.

Drawing guests from front of house to back is the 'portal', a tiled, train tunnel-like space. Walking through it is impressive, and somewhat of an immersive transitional experience. Immediately out the other side of the portal, a neon sign catches

the eye: 'Test Drive'. The statement playfully beckons clients to try out DAN's software and app developments on the various platforms that sit on the wall. Similarly, for the staff, the back of house is populated by reminders to take a break from work and to move – including a Schiavello manufactured ping pong table and a breakfast bar. These elements combine to solidify the importance placed on the arrival experience by DAN's executive team.

These active gaming installations are a key component of the design and aimed at promoting wellness, movement and activity, reflecting DAN's objective of balancing work spaces, 'play' spaces, and social spaces. "The gaming influence of this space is a constant reminder for the team to have fun and relax," explains Tenille Teakle, Associate at Woods Bagot, the interior designer behind the project.

Karo Ottomans provide playful yet professional breakout seating. "The breakout area offers an instantly relaxed space with the option of working in a more casual environment at the breakfast bar," says Teakle. This allows staff to take time out from their desks to have lunch, have some down time or collaborate with colleagues.

Even at their workstations, staff members are presented with opportunities for movement and wellness. Around 30 percent of the desks are Schiavello's Krossi sit/stands, which allow the user to move their workstation from sitting to standing height throughout the day. It is through this considered focus on its staff and their wellness, happiness, and sense of daily balance, that DAN has also opened up a new workplace culture for its staff – one focused on mental and physical health, connection, and freedom.

Freedom of choice in an open plan office

It was important for DAN to enable privacy among the open plan nature of its new office. Phone booths with high, acoustically paneled and quadruple insulated slab-to-slab walls serve as spaces for private calls. Schiavello's timber Toro Stools and Karo Ottomans provide comfortable





« *A well-defined workspace strategy provides the client with a relevant and supportive workspace design that is future-proofed.* »

KETI MALKOSKI – PRINCIPAL OF PEOPLE AND CULTURE CONSULTING – SCHIAVELLO



seating for short-term use in these private rooms. The thin lines of Toro's design occupy minimal physical and visual space, ensuring the rooms feel cosy but not cramped.

Continuing to meet DAN's requirement for a balance of spaces within the open plan environment are group brainstorming areas. Populated by large whiteboards, the spaces are distanced from the general work area, allowing groups to easily collaborate on a task together without distraction. Lounge seating is provided by Bomba Sofas, which feature supportive cushioning and an upright posture for a perfect balance between comfort and productivity. Alternatively, staff can sit within Schiavello's Kayt Quiet, a distinctive booth-like lounge with high sides and back that provides a cocoon-like space to focus or meet, its walls buffering audio and visual distractions. Such a broad selection of furniture provides DAN employees with ample choice when it comes to their workspace, allowing them to choose the space they need for the task at hand.

For meetings, a number of spaces are available – a main boardroom, small, medium and large meeting rooms, as well as focus rooms. Within the boardroom is a generous Schiavello custom boardroom table with integrated technology, accompanied by the soft, sculptured lines of Schiavello's Palomino Chairs.

The high level of glass utilised throughout the build reinforces the idea of DAN being open and transparent. The material is used as an architectural element to softly demarcate the lines between work, communal and meeting spaces.

Finding the solutions in early engagement

Schiavello's early contractor engagement program and Woods Bagot's design had a clear aim to maximise connectivity and comfort for DAN's employees and clients. The new Perth tenancy has an air of restrained elegance with pops of playfulness, and is an urban space that challenges the preconceived notions of what an office should be. "I've visited the office several times since completion," Teakle says. "The staff are now energised; they're happy and mobile and the feedback has been extremely positive."

"Our early contractor engagement model allowed us to have a clear understanding of DAN's aspirations and functional requirements," adds Wright. "We worked closely with Woods Bagot to ensure the workplace strategy was aligned with the design brief, resulting in a space tailored to DAN's needs."

And Halasa agrees. "Despite challenges, the early engagement approach led to multiple high impact spaces reflective of Schiavello's expertise and insistence for excellence."

PROJECT SUMMARY : LOCATION : PERTH DURATION : 10 MONTHS AREA : 1000SQM PROJECT TYPE : CONSTRUCTION / DESIGN / FURNITURE / PEOPLE AND CULTURE CONSULTING PROJECT DIRECTOR : CALE HALASA DESIGN MANAGER : AMANDA SWORDS ARCHITECT/DESIGNER : WOODS BAGOT



Meet Grant Boshard, Principal at Woods Bagot Perth, and discover how one of the world’s oldest architectural practices creates immense projects on a human scale.

Woods Bagot — a practice for the people.

It is staggering to consider that an architectural practice established in Australia over 100 years ago continues to operate at the forefront of contemporary design, yet Woods Bagot has achieved just that.

The studio’s origin story began in 1860 when architect Edward John Woods migrated from London to Port Adelaide. One of his most notable works was a commission to redesign St. Peter’s Cathedral in 1869, upon which he became the sole supervising architect. Then in 1905, Woods entered into a partnership with another local architect, Walter Bagot. And the rest, as they say, is history.

Woods Bagot’s enduring legacy speaks volumes of its ability to continually embrace change and accommodate inventive modes of practice. Its current Superspace initiative, for example, integrates cutting-edge data collection, AI, and behaviour analysis into the foundation of its work, enabling more precise evidence-based design outcomes.

“We are continuously questioning how we work, how we are structured, how we can be better, how we can adapt,” says Grant Boshard, Principal at Woods Bagot Perth. “The reason for that is it allows us to achieve the best architecture for our times.”

Over the years, Woods Bagot’s standard of excellence has earned worldwide acclaim and abundant accolades. But it is the studio’s intimate understanding of space that remains with those that use and inhabit its buildings, long after the awards are given.

“Every client is different. Part of what we do is listen to what the client’s needs and desired outcomes are, and then interpret that into great placemaking and architecture. A lot of what we pride ourselves on is not trying to implement what we think they should have,” says Boshard. “You have to truly listen and try to understand before you ever put pen to paper.”

This attentive approach extends to myriad projects, from enviable residences to world-class healthcare facilities, schools that uplift students and staff alike, precincts that reshape communities – all representing a unique creative process at the peak of architectural thinking. Yet despite the grand scale of operations, Woods Bagot describes itself foremost as a ‘people architecture company’, and places human connection at the core of each decision.

“Everything that we do and create is for the people, for their experiences,” says Boshard. “It’s about what they want but it’s also about making an experience that impacts people’s lives, and how we can make those lives better.”

With 15 studios around the world, Woods Bagot excels at collaboration and enjoys a communicative in-house culture across continents. “One thing we pride ourselves on is absolute mobility and interaction between countries. We don’t operate as different franchises; we are a global studio,” says Boshard. “We encourage people to take sabbaticals to work in other studios. And that also allows us to have a 24-hour work cycle – if we’re working on something with New York, when our day ends, their day starts, and that gives us a big advantage.”

Another key to Woods Bagot’s unified approach is the pooling of international resources to form diverse teams based on expertise. For instance,

since the Perth studio is well-versed in aviation design, if such a project arises in New York, Woods Bagot Perth will send staff with this specific skill set over to work on it.

“We align the best talent with the projects and opportunity in a seamless way across the globe,” Boshard says. “Our main principles are that we need to be everywhere, we need to be people-centric, we have to be globally conscious, we need to be diverse, and we need to be consistent.”

Boshard’s own path demonstrates a parallel with these values. Raised in South Africa, he spent school holidays working on building sites with his father’s contracting company, sparking a lifelong fascination for structure and form.

“That was where the seed was planted. I don’t know whether I should thank him or not!” laughs Boshard. “From there, I also had a passion for art, and the two blended together. It seemed a natural choice to turn those passions to architecture.”

Following a stint with prominent South African firm SAOTA Architecture and Design, Boshard proceeded to work with a British practice in the Middle East in the late ’90s. A position at Woods Bagot Dubai led to an opportunity to manage its Perth studio in 2009, where he has remained since. Boshard’s well-travelled career has led to a broad worldly outlook, with a focus on transformational, memorable design.

“The thing that inspires me most is making spaces for people that positively impact on them and their lives, and crafting them as beautiful spaces and pieces of architecture,” Grant says.

Known for its sculptural profiles and considered inner workings, Woods Bagot’s most celebrated buildings are often inspired by the natural world. This is embodied by its South Australian Health and Medical Research Institute (SAHMRI) in Adelaide. The building’s exterior is characterised by a multifaceted skin which emulates the surface of a pinecone, made of panels responsive to the movement of the sun. The building is a triumph of salutogenic design, making the World Architecture Festival Awards shortlist in 2012 and earning five South Australian Architecture Awards in 2014. Woods Bagot’s designs for an adjacent building known as SAHMRI 2 have just been released, and are scheduled for completion in 2021. A highly anticipated project, following the success of the first. Of course, with so many fascinating projects in the works, it is impossible to play favourites.

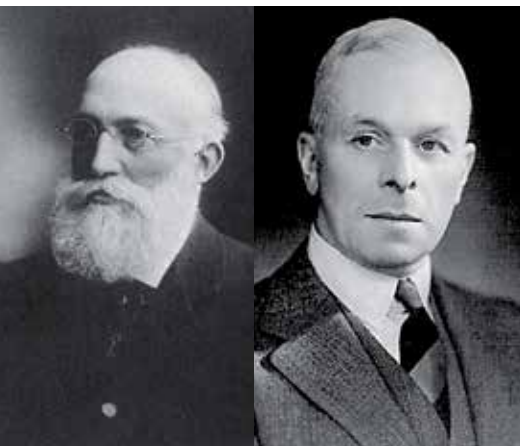
“I would almost be reluctant to say that there’s one project that we are the proudest of. I would rather say that they all have their own merits,” Boshard says.

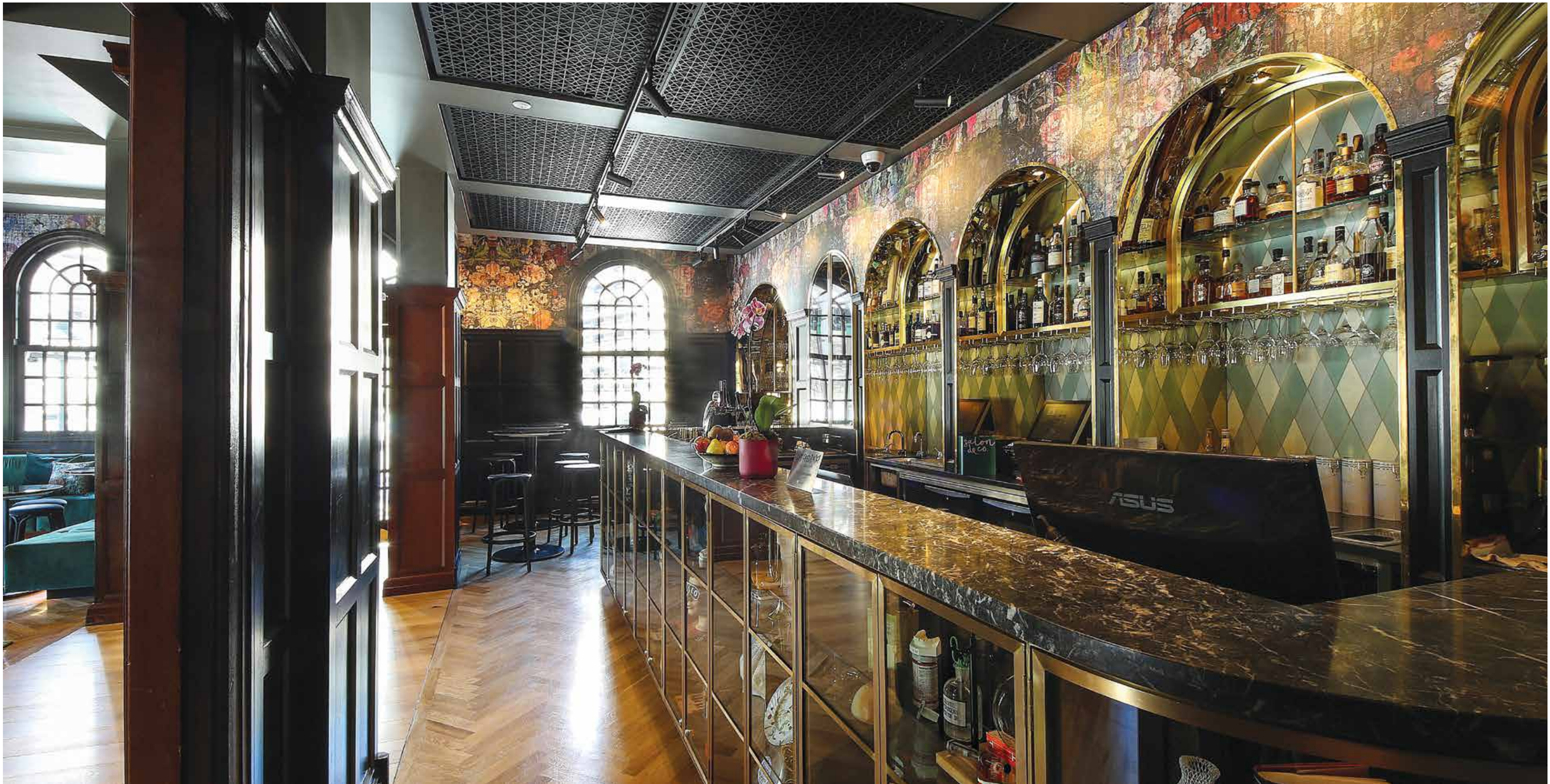
What’s next for Woods Bagot? According to Boshard, in the last few years, priorities have shifted. Fittingly, for the ‘people architecture company’, its big-picture goal circles back to legacy and the importance of the human experience.

“We no longer want to be the biggest, but we want to be the best,” says Grant. “It’s not about our ego, it’s not about Woods Bagot, but it’s about the people, urban spaces, the city, and how we as a company have impacted people’s lives through our architecture. Ideally, that’s how we’ll be remembered.”



« Woods Bagot’s enduring legacy speaks volumes of its ability to continually embrace change and accommodate inventive modes of practice. »





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MELBOURNE SYDNEY BRISBANE ADELAIDE PERTH

Has greenwashing stagnated sustainable design?

The importance of releasing its grasp on our industry.

Greenwash [noun]:

« *Disinformation disseminated by an organisation so as to present an environmentally responsible public image.* »

OXFORD DICTIONARY

In the 1980s, environmentalist Jay Westerveld penned an essay criticising the hotel industry's habit of placing placards in bathrooms encouraging guests to re-use their towels in order to save water, when little to no environmental effort was being made by the hotel itself. In his essay, Westerveld coined the word 'greenwashing' – the coordinated effort by companies to spruik environmental claims when, in reality, the company or product is less than environmentally focused.

Despite being a favoured method of spin for advertisers even before the '80s, greenwashing has reached a new pinnacle in the past decade. "Organisations started to see that being 'green' or claiming sustainability was a key differentiator they could use to market themselves against competitors," says Suzie Barnett, previous Executive Director at the Green Building Council of Australia. "It was naivety that was driving it at first, but then in the later years it became deliberate, and that's where we now have a problem."

Barnett spent eight years at the Green Building Council in the 2000s, where she helped launch the Green Star rating system – Australia's first environmental rating system. After leaving the company in 2012, she spent 12 months researching the building supply chain. "I delved quite deeply into every supply chain group, whether it was carpet or lighting or plants, and I went in search of organisations that met certain criteria to show that they were authentic in their environmental claims," she recalls. "And I got a rude awakening because I found that not many companies were actually doing what they said, or implied, they were doing."

The most prevalent method of greenwashing that Barnett observed was the use of imagery implying a sustainable approach – companies

using pictures of a pair of hands holding the Earth, or a green tree frog in the rainforest. Despite appearing green, the companies generally had nothing to back up any kind of sustainable claims. "They were just using the imagery so people were going, 'Oh, look at that, they must be green'," Barnett says.

Another disingenuous method Barnett noticed companies favour is to achieve an environmental label for a single product and then host the certification label on their homepage. To the uninformed, it would appear that the company's whole practice is environmentally certified, when in reality, the certification only applies to one product, and unless you do a fact-check, you could easily be duped.

Environmental activist (and designer) Joost Bakker shares similar observations. Bakker has spent the better part of his 45 years deep diving into our built environment, striving for better practices. And there's no guessing that he has witnessed his fair share of green spin.

"FSC certified classifications are the perfect example of greenwashing," he says. "Students are told at university that using timber is great because when it's growing it absorbs carbon, so it's a cleaner alternative to steel or concrete. However, in my opinion, timber and the promotion of its use through FSC certification has been an absolute environmental disaster. We assume that it's fine because the forests are going to get replanted, but what people don't realise is that they're being rebuilt as a single species. So a massive ecosystem is being wiped out and replaced with a monoculture. I've walked through plantation forests all over the world – Brazil, China, Europe, South America, Australia and New Zealand – and you don't see any wildlife. You don't even see any birds in most plantations."

It's not far-reaching to say that greenwashing has caused sustainable design to enter stagnation. How can we expect suppliers to be pushed to be better when buyers are lulled into misguided contentment via a stock image of a frog or a single tick of approval from a third party?

Perhaps not enough people care, or maybe we aren't adequately educated about the tricks of sustainable advertising. I think it may be a touch of both, but mostly I think it's all just a little too overwhelming. Talking to Bakker, I find myself feeling a sense of irritation at the way things are, and an acute desire to make my own better choices, but also an unfortunate sense of defeat. Bakker admits he often experiences the same. "Sometimes I just feel that the problems that need to be solved and the scale of issues is so massive that it seems impossible to tackle. It's like you're trying to shift the Titanic," he says.

In 2017, Bakker was involved in ABC's programme War on Waste. In episode three, host Craig Reucassel filled a tram with 50,000 take away coffee cups – the amount that's sent to landfill every 30 minutes in Australia. "The year before War on Waste, Australia threw away 1 billion coffee cups," says Bakker. "The show was a huge success and everybody was talking about it; despite that, a friend of mine who works in recycling told me that in 2017, that number went up to 1.3 billion. We grew the number of cups we use by nearly 30%, even though everyone is talking about how successful this show is. Things like that make it hard to not feel defeated sometimes."

For architects, designers and builders who specify hundreds upon thousands of tonnes of product a year, the path ahead towards truly sustainable work can be just as overwhelming – but it's terrain that can be overcome with the right approach.

"Keep looking for solutions, because they are out there," advises Bakker. "Architects are inspired by innovating and in the face of a challenge is where the best innovation can happen. Don't follow; create your own solutions!" With many hurdles to face including the client's brief, costs, time and practicality, researching a product's 'green' claims can add an extra demand to an already tough list of boxes to tick, however as Bakker says, it's extremely rewarding when you do find that truly sustainable result,

especially if it's a new approach.

Wading through the mud of greenwash is the first step. And being informed is obviously key. But even before that, we must remember that at this point in time, finding a product or company that does *everything* right is virtually impossible, and trying to do so will only leave us with our heads in our hands.

Bakker recommends the way forward is to decide on what is the most important thing to you – is it to reduce impact from an environmental perspective? Or is it health and wellbeing? Understand exactly what you're looking for and then research how to identify claims surrounding that area. Be informed about what sort of validation is going to ensure you aren't falling for greenwashing, whether it be a transparency label, or third-party scientific research and evidence that confirms claims. She says to break it down, and you will eventually find a handful of partners who meet those core goals that you're looking for.

The responsibility of pushing sustainability in the built environment lies in the hands of everyone. And if we do keep pushing, there is a brighter, healthier and greener future ahead.

"Biophilic buildings and buildings as complete ecosystems is the only sustainable way forward," Bakker explains. "The benefits of having plants around us has been proven time and time again. It's an incredibly exciting prospect because there are so many benefits – think of the reduction in energy and materials if we started growing food where we live. Nobody actually trusts anyone who is growing food anymore, so what better way than taking it into your own hands?"

"True biophilia is the whole building becoming an ecosystem, which is what every building could be," he says.

Bakker has long worked on designs for buildings that embrace greenery and are completely self-sufficient in terms of food. In 2008, his pop-up restaurant, Greenhouse by Joost, took over Melbourne's Federation Square with its waste-free operation, straw walls and edible garden, and since then, he has completed a variety of buildings with the same ethos. "Biophilia isn't a trend, it's a necessity," he says.

Imagining the millions of houses in Australia growing enough food to

This page : Suzie Barnett has worked across sustainability in the architecture and design industry for over a decade. She is currently the General Manager of Junglefy and Board Director of the Living Future Institute of Australia.

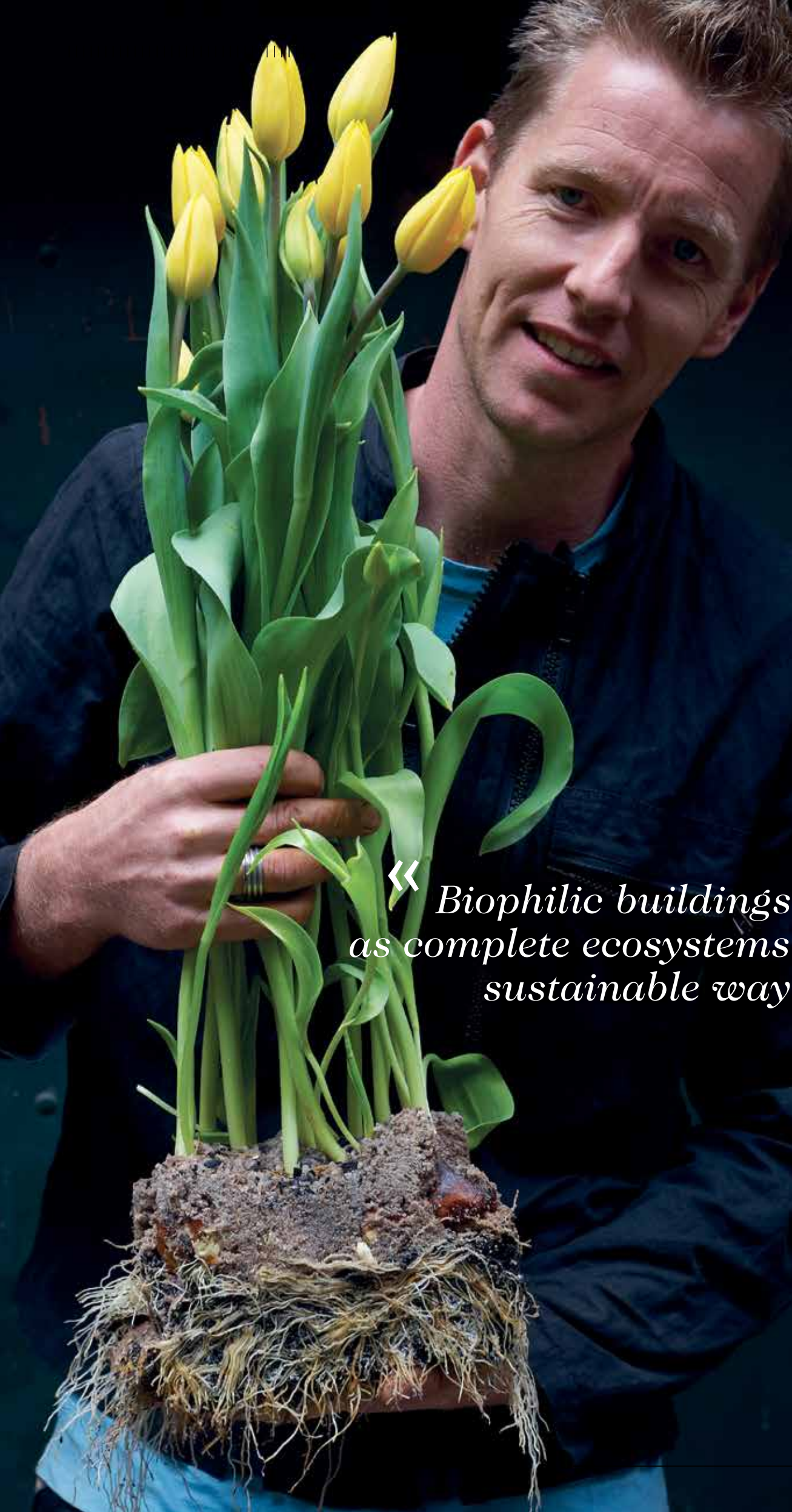
Opposite page : Junglefy's living green wall at 485 La Trobe Street, Melbourne.



« *In my opinion, timber and the promotion of its use through FSC certification has been an absolute environmental disaster.* »
JOOST BAKKER



FEATURES : HAS GREENWASHING STAGNATED SUSTAINABLE DESIGN?



« *Biophilic buildings and buildings as complete ecosystems are the only sustainable way forward.* »

JOOST BAKKER



Left : Joost Bakker is a fifth-generation tulip farmer and environmental visionary. He is known for his celebrated plant-based installations and waste-free restaurants, Greenhouse by Joost and Silo. He also designed Schiavello's Vertical Garden.

Above : Joost Bakker's Greenhouse by Joost 2012 iteration beside Melbourne's Yarra River.

sustain the people who live within them is an incredible future to strive towards. "I'm also proposing growing food inside," Bakker adds. "Having a part of homes being a glazed atrium, so that you can grow things like tomatoes and cucumbers year round."

Anyone who has spent a day in an old growth forest won't argue against the effects of biophilia; the relaxation that you feel being surrounded by nature is unmatched. So imagine living *within* it.

Improved and more transparent labelling is also something that is creeping over the horizon. In 2017, The International Living Future Institute launched its Declare label programme in Australia. The labels allow for full transparency and have already experienced success overseas. Just like a nutritional label, the Declare label tells you basically everything you need to know in order to make an informed purchasing decision – but it's for the materials marketplace. With end-of-life options, ingredients that are colour coded for restrictedness and toxicity, VOC information and an indication of whether the product complies with the Living Building Challenge Red List, the Declare label is the assailant to greenwash.

This level of transparency will leave us with suppliers who do better and buildings that are more restorative in the future, paving way for truly sustainable specification in the built environment.

"I liken this situation to how we have evolved with our purchasing of food," says Barnett. "Think about a decade ago, when you went to the supermarket, you didn't know what was in anything and you chose things based off how good the packaging was or what you felt like eating. Then things like the Heart Foundation Tick rose up, and food had that label that said, 'We think this is good for you.' But now what we have is basically complete transparency. We can now pick up food and see what the ingredients are, what percentage of fat or sugar is in it, and where it came from."

"In the built environment, we're still making decisions based off a tick or a label. Which is a step forward from where we were when we knew nothing, but where I think we are heading is towards complete transparency so we can make informed decisions."

Looking back to the past, we have come a long way in terms of sustainability in architecture and design. But there's certainly room to do a lot better... And seeing beyond the greenwash is the first step.

Destiny by design: the career of Helen Kontouris

As far as designers go, they don't come better than Australia's Helen Kontouris. Not only has she achieved great success at home but her star also shines bright on the global stage of product design.

We first met in Milan several years ago during Salone del Mobile and I was immediately taken by her charm and warmth – not to mention her design prowess as she was launching a product at the fair. Since that time, I have watched her spectacular rise with pleasure but no surprise. In a constantly changing world, she has kept her resolve and explored her talent and, if awards and accolades are anything to go by, Helen has rooms filled with trophies and certificates that attest to her skill. She also possesses wonderful character traits. She is bold, relentless in her pursuit of what she wants, and with a solid and unshakeable belief in herself. That's not to say she is egocentric, for she is small, gentle and almost shy, but there is a steely resolve about her – she has no fear of doing things her way, which generally means going it alone.

Unlike many designers, Helen's journey to product design luminary was by a circuitous route. Design was not a family trait, although the

discovery of her mother's private paintings at age eight was a great influence and she began to draw. It is the style of Helen's drawing that is most interesting, however, never removing the tip of the pencil from the paper, thereby creating a fluid form and layers of lines – the style, a precursor to the fluency of her designs today. Of course, the young Helen was also interested in how things worked, taking objects and furniture apart and putting them back together. This inquisitiveness has stood her in good stead as she now creates seemingly impossible objects and discovers how they will work.

As a 12-year-old, she decided to become an interior designer and so conducted detailed research into her desired profession-to-be. This led to a change of schools, moving to Box Hill Technical School and combining her formal education with hands-on making in order to generate a portfolio of projects to be exhibited. Serendipitously, the inimitable Judith Augustine noticed Helen's designs, and the student began work experience with the noted interior designer. Following this, she studied a two-year arts, interior decoration and design course at RMIT, after which the real work began.

Have I mentioned Helen's determination? Well just to reinforce the fact, as a young interior design graduate of 19, with limited practical experience, she decided to establish her own practice (which was not so successful), but then decided to do it all again a few years later. Helen recalls, "I had a lot of confidence and thought I would give it a go but also learnt so much when they [the two practices] were not as successful as I had hoped."

As in all good tales, it was third time lucky, and finally, Migg Design was established with Dion Hall. Now success was at hand and the duo worked together gathering clients and making a name for themselves. Helen describes their style as "contemporary with architectural elements, as every step of a project was developed to be unique and bespoke." After three intense years, Helen was exhausted and, while on a family holiday to Greece, came to the realisation that her passion lay in the designing and making of objects, and so upon returning home in 2001, the Helen Kontouris studio was established and concurrently the idea for the iconic 101 Chair was conceived.

So how did Helen create this modern masterpiece? By deconstructing the form of a chair and then re-building it into a sculptural object, she explains.

« You don't know what you don't know, and the more you push and give people a vision, the more breakthroughs you have. »

HELEN KONTOURIS



PEOPLE : DESTINY BY DESIGN: THE CAREER OF HELEN KONTOURIS



Right : The flowing lines of the 101 Chair.
Below : Helen Kontouris' 101 Chair, manufactured by Schiavello.
Bottom : The La La Lamp and Stool.



"The idea of a chair is to incorporate a seat and a backrest while the design is in finding the fluid form and negative space and building around that."

The 101 Chair was undoubtedly ahead of its time and the major challenge was finding a manufacturer who shared her vision. There were many who said the design couldn't be done but, as Helen remarks, "You don't know what you don't know, and the more you push and give people a vision, the more breakthroughs you have." The 101 prototype was made from fiberglass, worked and re-worked until finally in 2002, it was presented in Japan at Tokyo Designer Block's Hybrid Objects exhibition, and then in 2003 at Milan, where Helen was a solo exhibitor. The press reports were excellent, however no tangible contract was signed.

Returning to Milan to exhibit the following year, Helen showcased the La La Lamp and Minka Chair and Chaise, and this time renowned Italian lighting manufacturer, Kundalini, agreed to produce her La La Lamp. However, it was back in Australia that a chance meeting with Peter Schiavello changed Helen's destiny. Impressed with the designer and her 101 Chair, Peter commissioned the piece's production, thus assuring its place as a modern-day icon that now resides in the permanent collection of the National Gallery of Victoria (NGV).

With projects in production, Helen's design output grew exponentially. The La La Stool was developed in 2006, followed by the Chubby Sofa

(both manufactured by Schiavello), while overseas, manufacturers such as De Padova, Celda, Ritzenhoff, and Alessi were contracting her designs.

Helen's design journey has been meteoric and is still rising but what differentiates her work from others is a sculptural aesthetic, a delicate touch, and a lightness to design that translates perhaps to a 'certain femininity'. "The products take their scale from interior design but are influenced by sculpture," she says.

Creating and designing is air and water to Helen. It is in her blood and the objects 'come to her' in many ways, sometimes as "a Butterfly Moment, when I can't sleep and the adrenalin is rising in my body and an idea is percolating. It's then that I reach for the pencil and paper by my bed or the iPad to draw," she explains.

At any time there are some 50 ideas on the drawing board at the studio and as prolific as her work is, it is something of a marvel that Helen has received no formal industrial or product training, instead gathering her knowledge through aptitude and determination.

Life is busy for Helen, running a studio of five, balancing work, home and creating, however there are accolades on the horizon with a current exhibition at the NGV in which the designer is recognised along with 19 of her peers in *Designing Women* (Sep 2018-Mar 2019). But for now it's a short holiday with her family and time to relax, and then with batteries recharged, it's back to the drawing board to create the next new icon.



M A P

Rib Chair Designed by Chris Connell





The Canvas. Tucked away in Melbourne’s Royal Botanic Gardens landscape, on Birdwood Avenue you’ll reach a place that tells a tale of the past – Gardens House. Originally a residence and office, the Victorian property, built in 1854, has remained mostly unchanged until its refurbishment in 2016. Heritage listed and centrally located, Gardens House was a historical beauty craving much needed attention.

Operating as an event and function space for decades, the venue was due for tender renewal. With the hopes of injecting life back into this hidden gem, Atlantic Group CEO Hatem Saleh saw potential that would set in motion the transformation of the Melbourne homestead. Complete with a lush private garden, the promise of Gardens House’s potential was too great not to pursue. Awarded to Atlantic Group in 2016 after a successful competitive tender, the process began to cultivate the raw splendor of the property.

The Brief. It was simple: maintain the integrity of the heritage house. Quaint yet charming, traditional yet contemporary, intimate yet welcoming. Focus on the existing features to enhance its charm and the present-day appeal. The restrictions? External and internal structure could not be modified under any circumstance. The natural beauty of Gardens House needed to remain intact.

The Designers. Atlantic Group recognised the calibre of Design Group Eleven’s expertise and commissioned the studio for the project. Well-versed specialists in hospitality, retail and residential design, the Amsterdam-based duo, Aleksandra Adamczyk and Egija Krisjane, is known for creating perfect interior design harmony. It was without any hesitation that their services were procured for

the Gardens House refresh. The challenge? Turn Gardens House around in a fortnight. With such time constraints, seeing the property before the designs were made was simply not an option.

The Refresh. The cottage exterior effortlessly invites guests to experience Gardens House’s true charm. Preserved carefully, the façade is cut from the page of a history book. Upon entering the double-storey property, the first of many statements is the original hardwood floors, which span the entire home. The main corridor is complemented by unique white architraves that frame the lead up to the home’s staircase.

The Palm Lounge. Upon entry, to the left, is the Palm Lounge. The lounge is a space for retreat by the fireplace. Illuminated with natural daylight from the front aspect windows, serenity is created by a palm wallpaper feature and soft green walls. Ideal for hosting intimate gatherings, the Palm Lounge is only the beginning of the journey through Gardens House.

The Garnet Room. Adjacent to the lounge you’ll find the Garnet Room, the most intimate of the spaces. Named for its wall’s resemblance to the precious stone, the Garnet Room is for wining and dining. Contrasting the green palette of the Palm Lounge, soft pinks frame the room’s central feature, the sponge-painted wall. With varying soft pinks and the introduction of purple, the wall is simultaneously eye-catching and tranquil while it overlooks the dark wood dining table.

The Garden View Room. Upstairs on the second floor, the Garden View Room is the largest in the home. Facing the green wonderland of the Royal Botanic Gardens, three Victorian arched windows

draw the eye out to the surrounding gardens. Pink hues continue here from the Garnet Room, working to open up the elongated room.

The Terrace. Also residing on the second floor, the Terrace truly encapsulates the breathtaking view. Overlooking the surrounds of the private gardens and beyond, the terrace spans the width of the home. Lush greenery, meticulously manicured plants and the open air provide a setting that easily charms guests.

The Occasions. Versatile in its potential, Gardens House easily accommodates the most extravagant of occasions as well as more intimate soirees. Across the home, the hosting possibilities are endless, from formal seated dining, black tie cocktail, to alfresco entertaining. The natural beauty of Gardens House delivers an enviable backdrop to your next occasion.

The Hospitality. No Atlantic Group venue would be complete without world-class catering. Carefully curated, the Group’s culinary offering exceeds expectations and elevates events. Innovation and attention to detail sets the experience apart from the generic. Designed to complement the specific occasion, seasonal produce and excelled chefs create an experience that will leave guests nothing short of delighted.

Alfresco. Amidst the private garden, alfresco soirees create an ambience ideal for a wedding ceremony or festivity enjoyed under the night stars. For those seeking an opportunity to further stun guests, marquees provide marvel from all vantage points upon Gardens House’s expansive green lawns. Whether it be a bohemian rope tent setup, or an architectural wonder like the atrium marquee, this feature showcases the flexibility of the private gardens.

The natural beauty





*July 2018 barrel tasting notes:
Gioiello Estate 2017 Merlot
Harvested on March 4
14% alcohol
Aromatics: crushed autumn leaves, cherries.
Palate: structured. Balanced flavours of savoury
black olive, mulberries and toasty oak*

*Gioiello Estate 2017 Syrah
Harvested on March 4
13.7% alcohol
Aromatics: mulberries, savoury spice and toasty oak.
Palate: red berries, savoury spice and
oak characteristics.*

Gioiello Estate’s barrel tasting day

The Gioiello Estate vineyard is set upon the rolling hills of the Schiavello family farm in central Victoria. The land gently rises and falls as far as the eye can see. Different varieties of grapes are grown within this unique Australian landscape and terroir.

The 2017 growing season was pleasant, without too much heat or cold and no significant weather events, which brought about stable growing conditions across the vineyard. This means the vines produced even, healthy and flavoursome bunches of grapes.

Throughout the year, we regularly taste the maturing wines from the barrels. Then after approximately 18 months in barrel (so usually each July), we create/ craft the final blend for bottling in September. This means sitting down with our wine maker, Scott McCarthy, to taste every barrel of Merlot and every barrel of Syrah. We rate each barrel out of five and then start creating a blend – balancing flavour, structure, tannin, acid and mouthfeel – and then we taste some more until we are satisfied. Often this process is challenging as we are also tasting for the future and what the wine will become after some bottle age. This is a very exciting process and one where you really get to taste the vintage, including what happened that year and what you have produced after all of the hard work in the vineyard. Our vineyard team works hard every day to ensure each vine is tended to appropriately and, for us, this means everything is done by hand to provide the best end result, which is wine that we love to drink and share.

The 2017 Merlot has particularly good structure but also a luscious mouth feel. The tannins are balanced and not too drying. “You experience aromatics of crisp autumn leaves and cherries,” says Natalie Schiavello of Gioiello Estate. “Then on the palate, there is a generous savoury taste followed by gentle red fruit notes including hints of mulberry.”

Our 2017 Syrah is elegant, refined and more structured than the more typical Australian Shiraz that people know. This is mainly due to the cool climate of our region. This Syrah features divine hints of pepper, mulberries, cloves and savoury spice as well as a tight tannin structure. French oak barrels enhance this flavour and structure profile and don’t add too much to the delicate nature of the wine. “We select very specific coopers who produce barrels that suit our wine style and complement the flavours,” says Natalie. “American oak gives a more robust and sweeter flavour profile compared to French oak. While we generally have a preference for French oak across all of our wines, this year we did introduce some American oak to our reds to enhance and broaden the flavour profile.

The Gioiello 2016 Old Hill Chardonnay, 2014 Old House Merlot, 2014 Mount Concord Syrah, 2018 Estate Chardonnay, 2016 Estate Syrah and 2014 Estate Cabernet Sauvignon are now available. These wines can be consumed at The Atlantic Restaurant (Melbourne, Vic), Red White & Amber (Hawthorn, Vic), The Press Cellars (Warragul, Vic) or online through Nicks Wine Merchants. Older vintage wines can be purchased directly through Gioiello – email howard@gioiello.com.au



Enjoy a selection of our latest and most exciting projects.

GRAY PUKSAND OFFICES, MELBOURNE

When Gray Puksand, one of Australia’s leading architecture and design practices, created its Melbourne office 12 years ago, it was one of the first open plan workspaces around. And while the space aged well, after over a decade of use, the studio decided it was ready to take it to the next level and try some new things.

“It was no longer reflective of who we are,” says Heidi Smith, Partner and Workspace Lead at Gray Puksand. “We wanted a space that was more experimental; we wanted to walk the talk. We can’t suggest clients make dramatic changes in their work styles unless we are doing the same thing, and showing that it works.”

And so with that, Gray Puksand took on the role of both client and designer in order to bring new life to the office and to experiment with some researched workplace methods.

With a pared-back palette of raw timber, polished concrete and steel, the aesthetic is contemporary and understated. It also pushes the boundaries of what a workspace should be, with a design focused on agile working, catering to a broad range of working styles and educated experimentation.

The main experiment within the project was the Splat Table, a huge 5x5m table in an unconventional ‘splattered’ shape. Custom designed and manufactured by Schiavello, the table seats up to 16 people and is optimised for flexible and collaborative working. One section of the table accommodates fixed seating, while another features permanent computer screens that agile workers can plug a laptop or tablet into. Meanwhile, one wing is left completely bare – this is catered to meetings, collaborative work, or agile workers.

The sculptural table is a marked departure from the norm of rectilinear, sectioned-off workspaces and allows team members working on a common project to cluster together and share drawings and ideas with ease.

Adding variance to agility, the space also includes regular fixed desking via Schiavello’s Krossi sit/stand desks, and retreat spaces for quiet or solo time. “From our experience, we know that open environments have a vibrancy about them, and while that’s a good thing, you also need spaces where people are able to retreat and to have quiet time to focus,” Smith explains. To cater to this is the ‘hideout’ – a little found space where you can be removed from the action without being completely locked in a room, as well as the ‘king’s view’, which caters perfectly to agile workers, and a selection of cocooning solo booths.

“Everything has come up really successful,” Smith says, and it hasn’t only benefited the Gray Puksand staff, but also their future clients. Due to the success of the Splat Table, Smith explains that Gray Puksand would have no hesitation in specifying something similar in its future projects. “It’s exciting to still be testing new ways of working, from which we can report back to our clients. It assists in us helping them make more informed decisions down the track.”

Every element of the new office is built around supporting the methodologies espoused by Gray Puksand. This is a workplace by designers, for designers, and it’s already proven a dream workspace for the Melbourne team.

BANK OF MELBOURNE, MELBOURNE

Schiavello, together with Geyer and Westpac’s property team, has delivered a people-centric workplace for Bank of Melbourne. Spanning both the original and new buildings of the Rialto Tower, the 4000sqm workplace is spread across two floors and five floor plates. The built space facilitates deeper engagement with staff, clients and the community, supporting the Bank of Melbourne’s positioning as Victoria’s local bank.

Bank of Melbourne’s focus on fostering a unique brand culture guided this project. Grounded on in-depth research including site visits, time utilisation studies and cultural examinations, Westpac and Geyer engaged Schiavello Construction to create a space in line with the bank’s cultural, functional and brand requirements. The resulting office, with its distinct choice of materials, has a Melbourne feel – a reference to the bank’s unique relationship to the city.

Aligning with the Westpac Group property guidelines, the spatial design solution provides for open, collaborative and agile methods of working, with technology embedded throughout. ‘Home bases’ anchor four office ‘neighbourhoods’, which feature interactive screens and impromptu meeting facilities. Meeting rooms boast teleconferencing and video conferencing capabilities.

“Our new agile workspaces have helped Bank of Melbourne’s unique culture to develop and flourish through increased team collaboration, state-of-the-art client spaces and forward-thinking technology,” says Michelle Winzer, Bank of Melbourne Chief Executive.

An extensive change management process was undertaken by Westpac to fully prepare staff for the adjustment. This process ensured Bank of Melbourne employees were informed, comfortable, and eager to embrace their new workspace.

The office provides a unique experience for both clients and staff with spaces tailored to the bank’s own needs. The ‘shopfront’ greets clients and facilitates the bank’s physical and digital storytelling; the ‘factory’ – a place for innovation and collaboration – features an enormous digital whiteboard allowing for the exchange of ideas whether users are onsite or offsite; and the ‘startup space’ is a training area for the growing team. Interconnected yet easy to navigate, communal yet intimate, the space fosters a sense of connectedness between people and departments who would otherwise not cross paths.

Spaces flow across each floor and interconnect vertically through the inter-tenancy staircase. The stair is strategically positioned on the two-level bridge, connecting the old and new buildings. Vertically aligned with the stairs, a perforated metal veil rises from the ground on the lower floor and curves along the ceiling, folding to house a cosy focus space. The six-metre bespoke curved screen also features integrated lighting for ambience.

Constructed in conjunction with the base builder, the design embraces Rialto’s rich history, while a refined contemporary aesthetic bridges the old and new parts of the building. Original aspects of the Rialto, including raw concrete columns and simplified core and ceiling treatments, reference the building’s three-decade history. Meanwhile, internal exposed support trusses feature Bank of Melbourne’s purple brand colour.

“The new head office represents the collaboration required for every successful project. As a builder, it’s easy to be viewed as someone who only facilitates construction, but it’s much more than that. The wider team’s experience, expertise and commitment to problem-solving brought the design to life efficiently and accurately – this [office] is definitely something to be proud of,” says Joe Lovrencic, Schiavello Construction Victoria Project Manager.

Innovation and expertise from all parties and a continual process of open dialogue and collaboration between Schiavello, Geyer, and Westpac has made the Bank of Melbourne office a true success.

CONSTRUCTION



OVOLO HOTEL, BRISBANE

Brisbane’s historic Incheolm Hotel has been revived with a distinct Ovolo flair. The base building was constructed in the 1930s and despite its recent refurbishment, still retains much of its original narrative.

Schiavello’s Queensland Construction team approached the heritage listed site with the respect, care, and technical expertise required when working with historic structures. Works began with a complete demolition of the existing ground floor, culminating in a feature bar, reception, lounge and dining areas, and a full upgrade of the mechanical plant. The refurbishment transports guests to a beautifully immersive space; a fantastical escape from the everyday.

The protection, maintenance, and matching of all heritage listed features was a priority, with all exposed heritage elements completely protected during the demolition process. Where possible, period elements were preserved and additional pieces recreated to match the existing heritage features.

Transom and arched windows, as well as wainseoting panels, were inherited from the original structure. The demolition did, however, unearth missing heritage panels behind the joinery. Accordingly, the project was adjusted to include the addition of replica panelling and antique mirror panels to match the heritage aesthetics.

These historical features, paired with deep charcoal ceilings, create an entry space emanating a unique depth of character. The careful combination of archways, coffered ceilings and transom windows adds an illusion of height to contrast the predominantly deep colour palette.

A wander further into Ovolo’s public spaces reveals an eclectic use of high-end joinery. Reflective brass panelled archways feature throughout. Here, the reflections act as an architectural device, adding to the mesmerising and unexpected intensity of this unconventional space.

Wallpaper by artist Kerrie Brown has an antique, worn down aesthetic – a hypnotic reflection on the history and character of the building. The timber flooring is set in a herringbone pattern, making the floor as distinct a feature as any other in the space.

The final space purposefully plays off the materiality of the old building, reinterpreting it to include contemporary and luxurious interiors. It is a reflection of Ovolo’s whimsical personality where heritage elements are perfectly complemented by splashes of eccentricity.



CONSTRUCTION

FURNITURE



ISPT’S CENTRAL PLAZA, BRISBANE

Superannuation fund property investor ISPT has owned the iconic Central Plaza tower on Brisbane’s Queen Street for a decade. Home to thousands of office tenants, the building was designed by Japanese architect Dr Kisho Kurokawa in 1988 and features a lobby like no other. Monumental in design but also size, the space boasts a 15m high ceiling.

While the design and aesthetic of the space has remained timeless in the 30 years since its completion, ISPT decided a refresh wouldn’t go astray, as part of upgrades throughout the entire building. “The building is a landmark so ISPT really wanted us to hold on to as much of the original design intent as possible,” Stephen Cameron of Cameron & Co, the architects behind the foyer’s reinvigoration, says.

ISPT sought to install cushioned furniture to bring a newfound softness and welcoming aesthetic to the foyer’s hard material palette. Following in line with ISPT and Cameron & Co.’s ‘modern heritage listing’ approach, the furniture was to look as though it had been there since the beginning. “And it had to be bespoke,” says Nic Spencer, ISPT’s development manager. “We didn’t want to see the same furniture in any other lobby.” Cameron turned to Schiavello to manufacture the custom furniture he had designed for the foyer. “To me, there’s only one place to go to get bespoke furniture made – and that place is Schiavello,” he says.

Kurokawa’s architectural design is monochrome and populated by mirrors, so it was essential that the furniture’s material palette complemented this. In addition, the flooring is comprised of black and white stone in a grid-like pattern, evocative of the Japanese board game Go. Following the lead set by Kurokawa, every bespoke furniture piece is round, just like Go’s playing pieces, forming a kind of mega-scale, interior design version of the game.

Circular armchairs with hugging backrests populate the foyer, all upholstered in luxurious black leather. With detailed stitching and a polished steel frame and legs, the chairs exude sophistication and reflect the building’s historical excellence. Round coffee tables accompany the armchairs, topped with pure glass and held up via a polished steel frame. The thin, minimal lines and transparency of the tables bring balance to the room, offsetting the strong, dark curves and thick bodies of the leather chairs.

Bringing greenery to the space, donut-shaped Schiavello-made bench seating, also upholstered in black leather and with expert stitching details, feature custom planters in their middles. “Before, people would usually wait outside the building,” reflects Cameron. “But now, people wait on the chairs for appointments or to meet someone. The whole space has become much more lively and warm thanks to the seating.”

The pièce de résistance of the space, however, are the bespoke planters. Being 1500mm in diameter, they hold 4m tall kauri pine trees, which accentuate and humanise the monumental height of the foyer space. To complement the surrounds, ISPT wanted the planters to be in a mirrored finish, which would usually call for chrome. However, due to the extreme negative impacts that chrome plating has on the environment, Schiavello endeavoured to find another solution. “We said that we would find a way to get that same polished, mirror finish with stainless steel. And through a lot of experimentation, we did,” says Schiavello’s Rob Amorosi.

“There was a lot of complexity and working detail that went on to ensure that what we were developing was viable in the long term,” Cameron says. “And the finished result was exactly what we wanted.”

UNIVERSITY OF QLD LAW LIBRARY,
QUEENSLAND

The Walter Harrison Law Library, located at the University of Queensland (UQ), boasts a long and rich history, having been built almost 70 years ago in 1949. Since its original construction, the library has undergone a number of extensions and renovations. In 1989, an award-winning design by architect Robert Riddel added a new level to the building. Then, 10 years later, at a time when the library was in possession of around 7000 linear metres of law books, it was restored and expanded yet again, this time by Wilson Architects, to help bring it into the digital age. Since, the building has grown organically, requiring significant change to suit the contemporary requirements of teaching and learning.

Now, almost two decades later, BVN Architects has reimagined the much-loved space. “The brief was to create a place that envisages the school’s vision of being inspirational, inquiring and international,” says Lucas Leo of BVN. “In Australia, there are 43 law schools and UQ is not only competing with them but also with universities on the global stage, so the facilities have to excel in order to attract new academics and students.”

The lower level of the library is a modern, open plan reading hall where students can spend time in groups and study. The second level features tables and seating that surround a giant ‘paper lantern’, and on the top level is a quiet reading room for individual study.

The interior’s palette draws upon the memory of old leather-bound books with black and gold spines – paying homage to the rich experience often associated with traditional reading rooms.

Throughout the library, the classic Toro Chairs and Stools feature within communal zones at study desks, tables and benches. With a custom stain on natural Oak, the seating carries a warm and inviting finish that marries beautifully with the dark timber of the library’s interior furnishings and décor. The warmth of the timber, combined with the craftsmanship behind the seating’s design, enriches the traditional library palette that extends throughout the interior.

“The first time we used pieces from the Toro collection was when we worked on the Translational Research Institute,” Leo says. “On that project, we spent a lot of time looking for a chair that was locally designed and made, and was also a really nice piece of design. Finally we found Toro. It’s a nice suite of chairs; throughout our work we’ve used the high chair, the standard version and the stool. The chairs and stools specified for the library, however, were customised with a stain which was aligned with the interior.”

Firm linework and strong joinery, which includes high-strength dowel and finger joints for optimal strength, leave the seating suitable for high-impact use within education spaces. Such joins also negate the need for external metal fasteners, which keeps a minimalist profile that is safe and smooth to touch.

At the National Architecture Awards in 2017, the refurbishment of the library won both the award for interior architecture and the award for educational architecture. “The remarkable quality of finishes and furniture enhances the sequential special order and combines with the programmatic elements to deliver an exceptional and enriching setting for teaching and research,” the jury said.

“I’ve been back many times and I could see the academics were more engaged in the activities of the school,” says Leo. “Attendance numbers and research grants have increased, and they now have external organisations booking and using the space, which is fantastic.”

FURNITURE



BROADSPECTRUM, SYDNEY

As a business focused on enhancing human experiences, infrastructure giant Broadspectrum sought a dynamic, collaborative and high-performance workplace. Step inside and you'll quickly realise that delivery partner Schiavello and architect GroupGSA have achieved just that, as led by APP.

The re-invention of Broadspectrum's office brings a marriage of premium materials, flexible working and technology. Championing its early engagement approach, Schiavello's partnership throughout the design documentation phase allowed for the integration of construction knowledge and technical expertise.

Premium materials and a rich palette come together to create a space of raw and elegant sophistication. Embodying the Broadspectrum brand within the environment was critical, as was maintaining cost certainty in project delivery. This was achieved through a guaranteed maximum price, while Schiavello's value engineering collaboration with GroupGSA ensured that budget and design intent were symbiotically resolved.

In collaboration with APP, Schiavello's early engagement also ensured time efficiencies where planning, design and pricing phases could occur concurrently. This, in addition to extensive on-site investigations, allowed the team to identify potential problems early during design completion and to develop solutions, eliminating risk.

This was seen in the latent site conditions and flooring. For Broadspectrum, timber flooring and high-end finishes were important to maintaining its brand image, though where the original concrete slab had undulated by up to 20mm, traditional timber flooring material would not work.

Following an extensive site survey and re-specification of finishes, Schiavello sourced a range of alternate materials. The result was an aesthetically similar material to the original, with the added advantage of high durability to ensure the longevity of the tenancy.

With an honest palette of concrete and timber flooring, the team anticipated that the space would result in high reverberation. In collaboration with GroupGSA, Schiavello investigated several possible solutions, with the final treatment being a glue under the timber, applied to ensure acoustic dampening while only minimally increasing the overall floor height. Through a marriage of technical detail and uncompromising design quality, the integrated process allowed the team to determine such methodologies and deliver the project in a shorter construction period.

In addition to problem solving, APP's detailed brief for Broadspectrum allowed Schiavello to undertake a complete documentation review and prototype, then prioritise critical procurement items. By assuming greater control over procurement, the team was able to select the right materials without compromise. It also afforded Schiavello the opportunity to undertake on and off-site quality inspections, ensuring a high quality fitout and a defect-free handover.

Broadspectrum's Chief Development Officer, Ian Maxted, who headed the project, says, "Schiavello delivered a quality fitout in a tight timeframe, whilst making the journey for Broadspectrum a pleasure. As our national corporate head office, it was important that we got the right outcome. The collaborative team exceeded our expectations."

The final space occupies 3000sqm across three floors, featuring perforated ceilings, intricately crafted joinery, quality finishes and state-of-the-art technology integrated throughout. A contemporary palette marries with functionality to provide the ultimate space to meet, work and innovate.

Championing Schiavello's early contractor engagement (ECE) approach, Broadspectrum's office was delivered under a streamlined, trusted partnership. Leveraging the team's multi-disciplinary expertise early in the project delivery cycle ensured cost certainty, time efficiency and end-to-end quality for a highly successful result.



CONSTRUCTION

CONSTRUCTION



3 AND 5 RIDER BOULEVARD, SYDNEY

In today's highly competitive market, new benchmarks in building performance, comfort and amenities are frequently being set. An exquisite reinvention delivered by Schiavello, 3 and 5 Rider Boulevard, is now home to cutting-edge end-of-trip facilities and a spectacular lobby refresh.

Bringing technical construction expertise and asset revitalisation experience, Schiavello collaborated with architect D-ARC to ensure a high-quality project was delivered to exacting standards. The space is now a premium asset that will continue to deliver value, ensuring that existing and future tenants remain committed.

In keeping with this vision, the entrance features a palette of marble tiling, brass finishes and high-end joinery. This attention to detail extends beyond to the showers, changing rooms, toilets and generous bike parking facilities.

A lively hub of charm and sophistication, the spaces are unified through exposed echo panelling, a recurrence of bold timber blades, warm lighting and carefully curated furniture.

The marriage of technical expertise and uncompromising design quality can again be seen in the delivery methods used, particularly in the careful slab excavation, which accommodated a new drainage system and hydraulic services. Additional works included a new mechanical system, as well as fire and electrical, transforming the asset into a world-class space.

Effective planning, close communication between stakeholders and strict management systems allowed Schiavello to deliver the project on time and within budget, without disruption to the fully operational, live environment. Offering an abundance of amenities, Rider Boulevard's end-of-trip facilities have become a place of relaxation, restoration and extravagance.

SPACE&CO OFFICES,
MELBOURNE

Space&Co’s newest flexible workplace in Southbank presents a continuation of its distinct brand design – a highly industrial aesthetic defined by transparent glass, robust concrete, exposed ductwork and raw timber.

The glasshouse is *the* focal feature unique to Space&Co. The transparent structure – an elegant reinterpretation of a greenhouse – proudly sits on an elevated timber floor. While this structure appears across other Space&Co. sites, Schiavello enhanced the design and construction to provide a more engineered solution in bolstering structural integrity while refining its artistic impact.

Delivering this statement structure with its many construction challenges required ingenuity from the Schiavello project team. Unique solutions were crafted to address the room’s structural integrity. “Our construction response to this design required us to engineer the architect’s vision without compromising any design intent,” says Schiavello Construction Manager Leigh Swords.

As the name suggests, the glasshouse is constructed almost entirely of glass yet the walls are load bearing to support a pitched roof. Being a completely transparent structure, there was no scope within the design for additional support beams that would detract from the visual impact.

Tony Ruth, Schiavello’s in-house architectural draftsman, explains the construction challenges posed by the minimalist design. “Normally, for a structure with an immensely heavy roof such as this glasshouse, the roof would bend in and the walls would begin to bend down – the structure would fall in on itself if not for support beams. Traditional construction would use supporting elements like gussets but in this case, the design intent did not allow for traditional construction solutions.”

To meet both design and construction needs, Schiavello designed and built structural supports within the hollows of the black aluminium beams, the junctions and the raised timber flooring. “We used the hollows within the beams to add strength and integrity to the glasshouse,” explains Tony. “The entire structure is securely braced but you can’t see any of it. All you see is glass and the black framework.”

Metcon, Schiavello’s in-house metal fabrication subsidiary, manufactured both the hollow aluminium and hidden support beams to the project specifications.

Utilising an in-house fabricator heightened Schiavello’s control over the project while Metcon’s fully customisable capabilities ensured all pieces came together millimetre perfect – delivering an effortless aesthetic.

While traditional glazing methods cater for vertical installation, rarely are glass structures required to support a trafficable roof. Together with the solution to utilise the hollows of the aluminium beams for structural support, Schiavello employed a proprietary glazing system typically used for exterior works, although this solution came with challenges of its own.

“We had to adapt our solution to allow this glazing system, which is normally only used vertically, to work across the pitched roof and support a sizeable load,” Tony states.

The glasshouse utilises three types of glass including a heavy, toughened glass. This makes the roof completely trafficable, allowing for future maintenance works on the ceiling above.

“All joining and fixing solutions, including the ones you can’t see, are clean and smooth to ensure the structural requirements do not impact the design,” says Tony. There are no gaps in the glass – creating not only a high-quality, seamless structure but also acoustically sealing the room for private meetings.

There is an understated sophistication in the design simplicity, yet this is what quite literally masks the construction feats needed to realise a design intent of this calibre.

CONSTRUCTION



AYANA HOUSE, SYDNEY

Located in the beachside suburbs of Sydney is Ayana House, an impeccable, high-end home put together by the Designory for its director, Melissa Bonney.

Once a derelict, run-down house, the space now features a luxury materiality of smooth marble-like stucco, Pialbi render, white epoxy flooring, luxe wool carpet, natural stone, custom detailing, plantation shutters and sheer linens.

A number of walls were removed in order to redefine new zones for living, including a second living space for the family of four. Light spills across the living areas through skylights and large bi-fold and sliding door, while outside features everything one could need to entertain – including a pool, an outdoor shower, a fire pit, BBQ zone and deck.

The bathrooms, populated by rich American black walnut timber, feature Omvivo CDesign 1330 double basins alongside custom joinery and living brushed brass tapware from Sussex Taps. The matt solid surface basin provides a flexibility and timeless style with convenient bench space for functionality.

Meanwhile, the main bathroom also includes Omvivo's Latis 1600 bath, a freestanding design with angles that complement the simple geometric form of the CDesign basins perfectly. Surprisingly deep for its compact size, the Latis adds a sophisticated touch of sculpture to the space.

Upstairs, the bedrooms are nothing short of relaxing, with luxurious wool carpet, a gentle palette and clever features such as built-in desks and mini walk-in robes.

With bespoke details and high-quality finishes throughout, the Ayana House feels luxurious from end to end.



OMVIVO

PARKSIDE PIONEER PLACE, WOLLONGONG

With views of both the city and the Wollongong Beach, Parkside Pioneer Place is a seven-storey apartment building for independent senior living.

The \$35 million building's top five levels comprise housing apartments while the bottom two levels house a carpark, lobby, and an amenities space, which includes activity rooms, a café and a community room.

The two and three-bedroom units feature a light and calming palette, private balconies and modular bathrooms supplied by Schiavello. Over 130 bathrooms were supplied to the project, which, thanks to their modular design, were fully completed off-site and dropped into place as the building was constructed. With a manufacture time of 18 hours per pod in the factory, the modular system significantly sped up the building process without compromising on quality.

Featuring tiled floors and walls, a sink, toilet, shelving, mirrored storage and a double shower, the bathrooms have the ability to be retrofitted with railings and additional supports as needed by residents. Select bathrooms also come with additional space and support for wheelchair access.

Residents have now moved into Parkside Pioneer Place, enjoying the quality finishes, beachside location, and independent living environment.



BATHROOM PODS



SEFAR ARCHITECTURE VISION

Project | Jackalope Hotel, Victoria
Architect | Carr Design Group

WORLD HOTEL OF THE YEAR, JACKALOPE, FEATURING SEFAR MESH LAMINATED GLASS.

Glassworks was pleased to have been able to complement this daring project in Merricks North on Victoria's iconic Mornington Peninsula, by supplying the versatile SEFAR Architecture Vision mesh laminated glass in Printed Gold, in density 140/50.

SEFAR is a quality aluminium mesh from Switzerland exclusively laminated between two panes of glass by Glassworks in Australia. It is available in Aluminium (raw) or Printed Gold/Copper in various densities for different looks or levels of privacy. Completely customisable, SEFAR is available with clear glass, tinted glass or mirror backed glass for striking cladding or panelling options. For more information visit our website glassworksaust.com.au

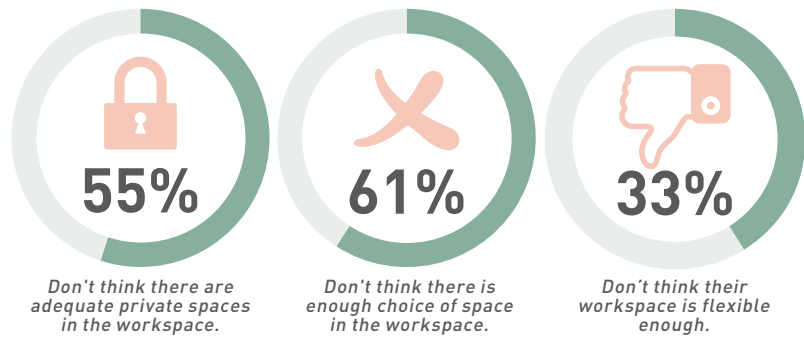
Are modern workspaces providing enough space diversity?

SCHIAVELLO PEOPLE AND CULTURE CONSULTING

Due to the changing dynamics of the workforce, organisations have begun to think about how the workspace can be a better enabler for overall business performance. People now have greater expectations of their workspaces and how they should support and improve how they work. Additionally, new generations with different values have recently entered the workforce; employees now want to feel empowered to make their own working choices and expect more autonomy over where and how they work.

In order for these needs and expectations to be met and to ensure the workspace supports optimal performance, a variety of work points need to be accessible to employees. Staff members require alternative spaces that support alternating levels of privacy (having a level of visual and/or acoustic separation from others), proximity to others, and collaboration requirements.

Schiavello recently surveyed 1741 employees across five Australian organisations that operate within traditional open plan workspaces (whereby the primary workpoint was the workstation). The study revealed that employees do not believe they have enough variety in spaces to support the different types of work that they do and some employees are even choosing to work from home or outside of the office in order to achieve focus and performance.



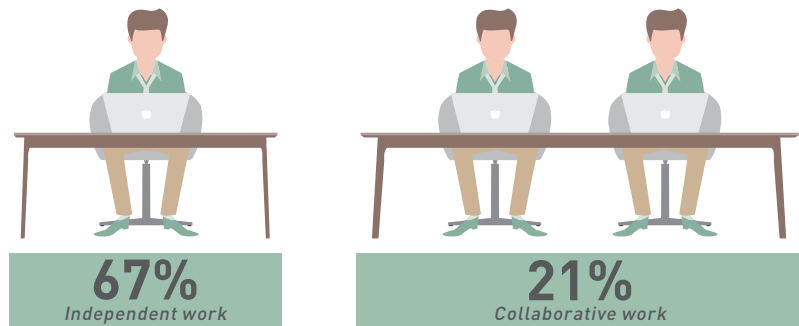
Our recent client study found that 55% of respondents believe that there are not enough adequate private spaces in their workspaces and almost half believe that there are not enough collaborative spaces. Additionally, 61% of respondents believe that their workplace doesn't provide enough choice in spaces for them and their teams to work effectively and 33% don't think that their current workspace is flexible enough to respond to their team's needs as they change.

As we know, project-based work and cross-functional collaboration have been on the rise for a number of years. Given these changes, not having enough collaboration spaces and not being flexible enough to respond to team needs could be detrimental to performance.

According to the study, independent tasks make up approximately 59% of work completed inside the office. Therefore, ensuring that the workspace provides areas for focus is imperative.

While we often presume most people who work from home choose to do so for family reasons or work/life balance, 59% of respondents actually work from home for productivity and independent work reasons, while only 29% work from home for work/life balance and wellbeing. For these individuals in the 59%, home offers a workspace that is more comfortable and supports quiet, uninterrupted time to focus on independent work. It can be a concern if people are removing themselves from the workspace because it is hindering their performance.

Further to these findings, only 53% of respondents felt that their workspace positively impacted their productivity, just 52% believe the workspace supports their team's productivity, and more than half of respondents believe there are not enough private areas within the workspace.



These results suggest that workspaces may not always support the diverse needs of employees to assist them in working effectively and efficiently. Minimal options regarding different functional spaces may be the reason that both independent and collaborative tasks are completed at the primary workpoint (67% independent work, 21% collaborative work), meaning that people are trying to work on tasks that may require high levels of quiet and focus, in the same place that people are working together and communicating in – demonstrating the need for more variety of spaces in the workspace.

How can we identify the most appropriate work environment?

The challenge for most organisations lies in understanding the requirements of their workforce, to ensure the spaces available align with employees' needs. Collecting objective information, rather than making assumptions on what employees need, can provide a deeper understanding. This can be achieved through analyses to understand utilisation and behaviours. Observation studies, workspace needs surveys, structured interviews and focus groups can assist in gathering data about current and future workspace needs. Once this data has been interpreted and understood, workspace design options can be suggested. For example, to support focus work, a semi-enclosed focus booth can be incorporated into the design. Additionally, collaborative work can be supported by including a flexible and collaborative team table.

An important consideration for ensuring that the workspace supports employees' performance is by providing a flexible culture and behavioural standard along with the right level of permission and support to use alternative spaces. If managers promote a presenteeism culture, through wanting to be able to see employees as a means of measuring performance, it is unlikely that the workspace will be able to do what it is intended to do and support diverse work behaviours. It is important that people are provided with a level of control and autonomy over where and how they work to get the best results. Empowerment is fundamental to the success of workspace change.

Having the choice to work from home or remotely is an important option to provide for work/life balance, however it can be a concern if people are removing themselves from the workspace because it is hindering their performance. Through understanding the needs of the workforce and taking the workspace design seriously, employers can invest in the appropriate spaces to support and empower employees to have control over how they work, thus improving individual and business performance.

Blending logic and creativity in construction.

SCHIAVELLO CONSTRUCTION

The era of “simply building a space” is long gone. Today, a project goes beyond the final built space; a successful project is underpinned by collaboration.

Creating a truly unique built space is more than design or construction can provide alone – it's a joint effort where both parties have crucial parts to play. This is where design management comes in.

Design managers provide a unique perspective stemming from experience in both the design and construction industries. The hybrid nature of this role relies heavily on design thinking in solving construction challenges – with a distinct focus on ingenuity.

In many design and construct (D&C) and early contractor engagement (ECE) projects, a design manager's experience in both industries allows them to quickly recognise and take advantage of opportunities regardless of whether they originate from the construction or the design arm of the project. Having a dedicated resource provides an additional layer of detail – ensuring the designer, builder, and most importantly the client, receives maximum value.

“As design managers, we've played on both sides of the field. We're equipped to utilise the latest products, materials, and construction techniques, allowing us to effectively build an understanding, and propose the most considered solutions for all parties involved. We aim to provide solutions in the early stages of the project to help alleviate pressures once the project begins on site. This allows our construction team to focus on the construction delivery and quality,” explains Melbourne-based design manager Amanda Wright.

“Today, built spaces are well thought out and considered business tools designed to promote the client's business values, aspirations, and to enhance staff wellbeing. The success of these projects is largely determined by a successful collaboration between the builder and consultants,” she continues.

Sydney-based design manager Caitlin Mills-Sheehy reflects on certain projects where she researched and directly engaged the best-suited designer for the client. “Some clients and their brand image are best represented by the big architectural firms. Similarly, there are times when the client has a niche characteristic that defines them – sometimes best

represented by boutique designers. In these situations, we've leveraged my professional networks and industry experience to hone in on the best partner for our client.”

While we adapt our approach to cater to each state's market requirements, a key misconception consistent across all regions is that design managers are in-house architects. Mills-Sheehy sheds light on her role as one that “strengthens the communication between the builder and the consultants.”

“We're a resource looking out for the needs of all parties involved in a project. Our aim is to ensure the best result is achieved across budget, construction, and design intent. We're here to protect and nurture the client's needs, the designer's vision, and the construction elements required to bring a space together,” she adds.

A key factor determining the success of a design manager is the thorough review of all documents. In a typical project, this is the result of a series of collaborative workshops with all relevant consultants, designers and trade contractors. “During the workshop, we work through value management solutions, detailing, and buildability proposals to ensure the client and designer's vision is maintained,” says Wright.

People are generally either logical or creative – it's rare to find a person who is both. This carries through to the industry where logical thinkers generally make up the construction arm, and the creative thinkers generally make up the designing arm. Essentially, design managers facilitate logical creativity.

Key contributors

Schiavello Construction Design Managers Amanda Wright and Caitlin Mills-Sheehy are both experienced designers, having amassed a world of knowledge both locally and internationally. Based in Melbourne and Sydney respectively, Wright and Mills-Sheehy apply their creative flair to the largely logical world of construction at Schiavello. Having their resources available in-house adds another layer of detail for our clients.



Amanda



Caitlin

The relationship between colour and mood is something that has fascinated researchers, designers, and marketers for decades. In the design industry, colour is greatly analysed and carefully used, every tone a considered decision that leads to the final aesthetic. In the first iteration of Schiavello's new ColourLab, we look at two primary colours – red and blue. They're two of the first colours we ever learn as children, but their makeup and effects are not as basic as we are first led to believe. Red and blue can affect us in ways we don't even realise...

GET THE LOOK RED . . .

{Symbolically, red evokes feelings of love, passion, warmth, energy, excitement}.

A study conducted by Naz Kaya and Helen H Epps explains that red is a dynamic colour, with an "exciting and stimulating hue effect." Meanwhile, "red-purple is associated with the colour of red wine and plum." Of their study, which analysed college students' emotional responses to five intermediate hues, one respondent said that red-purple made her feel happy because it reminded her of being in love. ❤️



University of British Columbia's Ravi Mehta and Rui (Juliet) Zhu conducted a study that looked at the effect of colour on cognitive task performances. The pair required participants to complete two tasks – one detail oriented and one creative – on computers with either red or blue backgrounds. At the conclusion of the test, researchers found that respondents with the red backgrounds performed much better on the detail oriented task.

Meanwhile, in another segment of Mehta and Zhu's study, participants were given a number of drawings of parts, in either red or blue. Participants were to arrange the parts to create a toy for a child aged 5-11. At the conclusion of the study, judges found that the toys designed by those in the red colour condition were much more practical and appropriate, indicating that red can improve practicality.

Red has been found to stimulate appetite, making it a suitable colour to feature in certain areas of hospitals or the kitchen at home. In addition, it can assist in improving mental simulation and alleviating depression – an appropriate addition for certain mental health institutions or counselling spaces. Red is also known to increase alertness, however, so may not be helpful for some mental health afflictions.

With these findings, the inclusion of red and red accents in offices, schools, libraries and home work spaces could bring about more productive work, a more alert presence and a more detailed, concentrated approach to tasks.

In aged care, colours that assist those with vision problems must be considered. Bright colours such as red help patients focus on their environment and find their way around, especially in poorly lit conditions.



. . . & BLUE

{Symbolically, blue evokes feelings of the sky, the beach, calmness, respite, security}.

To enhance relaxation in the home, bring a little blue in.

Long associated with relaxation and calmness, blue is an important healing colour as it lowers anxiety and helps bring serenity. It helps lower blood pressure and can even reduce a rapid heart rate, headaches, pain, cramping and stress. Blue is relaxing for the mind and body, making it perfect for stressful spaces such as waiting rooms, critical care and radiation, paediatric spaces or aged care facilities.

Another segment of Ravi Mehta and Rui (Juliet) Zhu's (see previous page) study asked participants to come up with as many uses for a brick as possible, within one minute. This task was performed on a computer with a background in either red or blue. Assessors found that while both groups came up with an equal number of answers, those in the blue group demonstrated a higher level of creativity in their answers.

In the toy assessment (explained on the previous page), those in the blue colour condition came up with toys that were judged more original and novel, indicating that exposure to blue can enhance creativity and innovation.

Following findings such as these, encompassing blue and blue accents within creative spaces such as offices, schools and meeting rooms could help drive creativity and idea production within staff and students.

"The concept of ColourLab's first iteration is to mix bright and dark red, bright and dark blue with black and white, as a soft reminder of the pure colours of the Bauhaus, Russian Suprematism or the French avant-garde of the 1930s."
– Giulio Ridolfo

On the light spectrum, blue has a low reflection and thus is the colour of choice for theatres, day surgery and autopsy areas, where there is a lot of light being shone.



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SCHIAVELLO.COM/CONSTRUCTION

PROJECT_UNIVERSITY OF MELBOURNE,
MELBOURNE



MELBOURNE SYDNEY BRISBANE ADELAIDE PERTH



DENNIS SWEENEY CELEBRATES 50 YEARS AT SCHIAVELLO, MELBOURNE



After 50 years at Schiavello, Dennis Sweeney recently clocked off for the last time. He celebrated the momentous work anniversary, along with the beginning of his retirement, at a morning tea with Peter, Tony and Joe Schiavello, as well the wider Schiavello community and as his team.

Dennis started working at Schiavello in 1969 at just 17-years-old, when the company factory was just 250sqm of floor space in Airport West.

He spent most of his earlier years as a labourer in the panels and joinery departments. Following that, he moved on to become a spray painter – which he became a seasoned veteran at after working in the role for 20 years – and in his last five years at the company, Dennis worked in the storeroom as part of the packing and assembly team.

“Dennis has been a trustworthy and loyal employee. He always stayed back to get the job done when it was required,” says Governing Director Executive Chairman, Tony Schiavello. “It’s nice to see someone celebrate 50 years of employment – it’s very unusual these days.”

As well as commending Dennis’ work ethic, Tony commented on his ability to make a company-famous cup of tea. “Once, one of our clients, who must have liked a sweet tea, told Dennis that his cup of tea was exquisite. “How did you make it?” they asked. Dennis replied, “It’s simple. I boil the water, pour the tea and sugar, and mix it,” Tony laughs. “It’s been a great 50 years.”

Schiavello wishes Dennis all the best for his retirement and would like to thank him for his incredible half-century of work.

HIKES, HEAD SHAVES AND ABSEILS – ALL IN THE NAME OF SOCIAL RESPONSIBILITY, *SYDNEY*

With a backpack full of essentials and their comfiest runners, Schiavello’s NSW Construction team walked a whopping 250km to raise awareness and much-needed funding for our drought-affected farmers.

Beginning at the Surry Hills office, the team braved the five-day journey with many challenges along the way, including electric fences and 700m inclines. Throughout the trek, they raised awareness for the cause at every township, with encouragement from locals being a welcome addition to the generous donations from our subcontractors, partners and clients.

The walk finished in the regional town of Goulburn Mulwaree, where Deputy Mayor Peter Walker personally welcomed the team to praise their efforts. A total of \$85,000 was raised for the Red Cross via the team’s efforts, with Schiavello also personally donating \$10,000 to the Goulburn Mayoral Drought Relief Fund.

The hike, however, was just one of many social initiatives recently undertaken by the team. The past several months have seen Schiavello’s NSW Construction team raise awareness and incredible sums of money for various charities.

They raised over \$55,000 for the Leukaemia Foundation – a fundraiser that saw NSW State Director Christopher Schiavello shave off his trademark man-bun. The generosity of everyone involved positioned Christopher’s fundraised amount at the highest across Australia, with total able to fund three years of laboratory costs for research or allow 220 families to participate in much-needed support programmes.

The NSW Construction team also abseiled 250m down the side of a building to raise \$20,000 for youth in crisis across Australia.

“Our hope is to not only encourage others to participate but to get the industry more involved in having a positive social impact. It’s important to us as a business that we give back, and we would love to bring our clients on board that journey,” says Christopher.



SCHIAVELLO FURNITURE EXHIBITS AS PART OF SYDNEY DESIGN FESTIVAL

A number of Schiavello furniture pieces were on display during Sydney Design Festival as part of the HOME.GROWN exhibition, held at Mungo Scott Flour Mill.

Run by the Authentic Design Alliance, HOME.GROWN was a three-day event featuring locally created furniture, lighting and home furnishings, putting emphasis on the value of locally created products.

As part of Schiavello’s stall, the iconic 101 Chair was on display, as well as the Toku collection and the Rib Chair by MAP.



SCHIAVELLO CONSTRUCTION UPGRADES ADELAIDE’S LARGEST PRIVATE HOSPITAL

Schiavello has partnered with RPS, ACHA, Wiltshire Swain, RLB, Lucid Engineering, and WGA in the transformation of Adelaide’s Ashford Hospital.

The largest private hospital in Adelaide, and part of the Adelaide Community Healthcare Alliance (ACHA), Ashford Hospital has been providing private healthcare services to the community for over 65 years.

The redevelopment has so far seen upgrades to the existing hospital building and the new construction of a day procedure unit (DPU), which has doubled the previous DPU’s capacity to 30 chairs. The new facilities have been designed, constructed and technologically integrated to provide enhanced care and support for day patients.

Spanning both the ground floor and level one of the existing building, the redevelopment will also provide upgraded patient facilities including specialist clinical areas. Wardrooms will also be redesigned and refurbished for optimal use of space.

Further, the project covers major infrastructure works, including new HV works, MSSB upgrades, generator replacement and other essential services – further enhancing the ongoing energy security of the hospital.

“We’re proud to be part of this monumental investment in the future of our community’s healthcare. This redevelopment will allow Ashford Hospital to continue to provide state-of-the-art healthcare and patient support for years to come,” says Schiavello SA Construction Manager, Dale Sweeney.

The project is due for completion in March 2020. You can follow our progress on LinkedIn @SchiavelloGroup.



THE GALLERY CHAIR WINS GOOD DESIGN AWARD

Schiavello and MAP are proud to announce that the Gallery Chair won the Gold 2018 Good Design Award in the Product Design category!

The award comes in recognition of outstanding design and innovation, with Gallery Chair winning ahead of 536 other outstanding entries.

“[Gallery Chair is] a very elegant design solution. In an open space, the acoustic properties of the fabric bring an added solution to an auditorium, theatre, or workshop scenario, and the tight and tidy stacking is well resolved,” said the judges.

“It’s very comfortable, appealing and functional when stackable. Designing chairs that need to be stacked is a challenging task and the Gallery Chair just nails it.”

Chris Connell – a driving force in the Australian design scene since the 1990s – is the designer behind the chair. He works under the MAP umbrella and began developing the design with Schiavello and the NGV in 2015.

SMA SOLID SURFACE WINS CORIAN DESIGN AWARD FOR WORK ON MONASH UNIVERSITY, *MELBOURNE*

SMA Solid Surface has won the Corian Design Award Commercial Award for its intricate work on a series of map tables for Monash University’s Learning and Teaching Building.

The four-storey, multi-faculty building is situated on the University’s Clayton campus and is used by both undergraduate and post-graduate students.

Six map tables, which weigh over 300kg each, were supplied to the fitout by SMA Solid Surfaces. With a three-dimensional, curved body, engineering the solid surface was complicated. Approximately 18 thin, segmented ‘petals’ of Corian were heated and carefully thermoformed, before being seamlessly joined together to form the table exterior.

“Corian is usually used to be bent one way or the other, not two ways at once,” explains Shaun Sacco, operations manager at SMA Solid Surfaces. “And bending it two ways was what we were essentially doing, so it was a very precise process.”

The tables also feature a large drawer within the shape on the side for students to store their associated tech, while the tabletop is covered with a white laminate, upon which a projector shines images.



TALKING RESEARCH WITH PEOPLE AND CULTURE CONSULTING, SYDNEY AND MELBOURNE

Schiavello’s People and Culture Consulting (PCC) team members have shared their research and knowledge in a number of panel discussions in 2019.

Sarah Zerella, PCC Consultant, discussed the future workplace at The Office Space’s Insight talk in February. She explained how developing a nuanced workspace based on deep data can result in optimal feel, function and productivity. Sarah was joined on the panel by William Smart of Smart Design Studio and Dr. Martin Tomitsch, Associate Professor in Design and the Head of Design Lab at the University of Sydney.

In addition, PCC’s Data Analyst Samantha Simpson spoke on the importance of data when it comes to workspace design at Collectivity Talks: Human-Centred Design. Run by Communications Collective, the panel talk was part of the Melbourne Design Week program and explored value creation through design, and the processes used to enhance products and places. Samantha was joined by Travis Dean of Cantilever Interiors, Martin Heide of NH Architecture and Liam Wallis of HIP V. HYPE.



DELIVERING THE FIRST HOTEL IN A GLOBAL LAUNCH, QUEENSLAND

Schiavello’s QLD Construction team partnered with architect Studio Aria, SB&G Group, and TMCL to deliver the first hotel in the global launch of the voco Hotel brand.

Previously the site of Watermark Hotel and Spa, the 4000sqm voco refurbishment covers the entertainment area, a gym, recreation rooms, as well as the ground floor reception and lobby spaces. The refurbishment has also seen the new fitout of all 389 standard rooms across 20 floors.

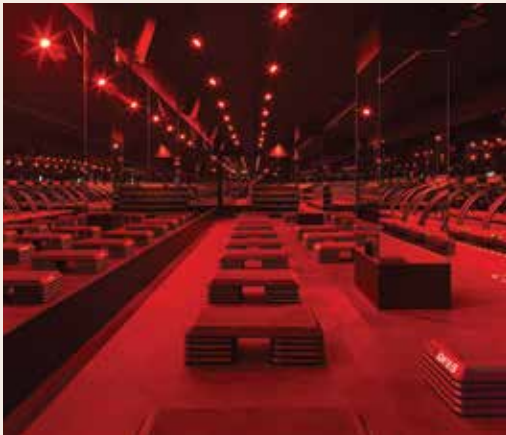
Over 80 premium suites also received extended works to bathrooms and en suites. In addition, the rooftop has been transformed into four penthouse suites with terraces that take advantage of the expansive views.

The hotel remained fully operational throughout the refurbishment, with the Schiavello team paying special attention to minimising both structure-borne and airborne noise, work zone cleanliness and ensuring the highest standards in safety management.

“Throughout construction, our priority has been the comfort of the guests and helping to maintain the day-to-day business operations of the hotel,” explains Schiavello QLD Director and State Manager Steven Kourevelis. “It’s very exciting to be such an integral part of the voco brand’s global launch.”

voco Gold Coast is the first hotel of its kind in the world. The new brand combines the informality and charm of an independent hotel, with the quality and reassurance of its global parent company IHG (InterContinental Hotels Group).

The entire construction process – covering planning and design support, construction and staged handover management – has taken less than four months. The success of this project has led to further works including the rooftop executive suite terrace upgrades as well as exterior pool level works on the podium level.



CELEBRITY GYM BARRY’S BOOTCAMP ROLLS OUT ACROSS APAC, SYDNEY

A regular fitness playground for celebrities including as David Beckham and Kim Kardashian, iconic lifestyle brand Barry’s Bootcamp has partnered with Schiavello for its highly anticipated Asia Pacific market entry.

Championing its account management model and construction expertise, Schiavello’s dedicated team is working hand-in-hand with Barry’s through property selection, design and delivery for the rollout.

Barry’s Surry Hills will be the brand’s first Australasian studio. With a marriage of technical expertise and design quality, the space provides a glimpse of what’s to come in Sydney, Melbourne, Singapore and Auckland.

Led by Schiavello’s Design Manager, the collaboration between Barry’s USA and several design firms has seen the Barry’s concept as an international lifestyle brand transformed into one that meets local design standards.

The ongoing partnership for a rollout across Asia Pacific will bring a host of benefits, offering Barry’s complete certainty in design continuity, quality and streamlining processes for speed to market.



CONSTRUCTION OF RECORD-BREAKING M-CITY BEGINS, MELBOURNE

After excavating 6m below the surface, around 220,000sqm of soil has been removed from the Monash site, making way for the construction of four levels of the 3.5ha ‘mini city’ to date. Owned by Schiavello and being built by Multiplex, M-City is set to be the biggest horizontal construction methodology ever undertaken by the construction company.

Works have progressed quickly, with between 400-500 full-time workers and six heavy-haulage tower cranes on site each day – and completion scheduled for mid-2020.

M-City is an \$800 million development that will transform a 35,000sqm parcel of land into a unique mixed-use community, making it possible to live, work and relax all in the one precinct. With architecture by Buchan Group, a number of residential offerings are available, including the newly launched M4 low-density building. Step outsideof your home and walk to over 60 retail and entertainment offerings, an eight-storey office building and child care facilities, as well as recreational facilities including a resort-style pool, gardens and a Village Cinema. A Mantra Hotel and short-stay accommodation are also available within M-City for visitors.

M-City is the future of enriched community living –rather than the conventional residential tower, M-City is an entirely holistic precinct in which you can live, shop, work and relax. For more information, visit m-city.com.au



RECAP: DOWNTOWN DESIGN DUBAI

Schiavello is proud to have taken part in the Middle East’s leading design fair, Downtown Design Dubai. With over 120 people visiting our stall, the event was a great success.

Key pieces from our agile working collections were on display, including Toku, Agile Table and Focus.

Schiavello also contributed eight Vertical Gardens to the event, which were used to decorate the presentation area for the duration of the week.

While in Dubai, we also partnered with the Australian Institute of Architects (AIA) to host its international Boarding Pass event at our local showroom.

Over 50 Australian architects and designers attended the night, which is an opportunity for members to get together in key locations around the globe.

Thank you to the AIA for putting on the event and for letting us be a part of it.



BUDDING SPORTING SUPERSTAR AWARDED YAL SCHIAVELLO INDIGENOUS SCHOLARSHIP, *PERTH*

Schiavello is proud to have awarded the (YAL) Young Australia League’s Schiavello Indigenous Scholarship to Mavis Lyndon, a budding sporting superstar and inspiring young Indigenous woman.

“Mavis is an extremely inspirational young woman,” says Pippa Holmes, WA State Director at Schiavello. “She came from tough circumstances but is an absolute go-getter – a sporting superstar. She’s represented the state in netball, cricket and AFL as well as previously receiving of a Netball Program Scholarship.”

An exemplar of the Indigenous community, Mavis serves as a leader in the Girls Academy at her school, a program that increases the skills, employability, mental health and wellbeing of Aboriginal and Torres Strait Islander girls throughout Australia. In the future, she wants to open an Indigenous Girls Academy, to inspire more Indigenous girls to get an education and achieve successful careers. And sooner down the line, Mavis aims to get into sports and recreation, and play in the AFLW after she finishes high school this year.

The YAL Schiavello Indigenous scholarship is presented to an Indigenous student residing in Western Australia and is to the value of up to \$9000 over three years of study. The recipient also gains access to two mentors, provided by Schiavello. Mavis’ mentors are Pippa Holmes and Kyle Vander Kuyp, an ex-Olympian. Both Kyle and Pippa will assist Mavis in developing connections to make her personal and sporting goals come true.

REFURBISHMENT TO TRANSFORM QUT H BLOCK INTO PREMIER TEACHING AND RESEARCH LABORATORY, *QUEENSLAND*

Schiavello’s QLD Construction team is proud to be transforming a 60-year-old building into Queensland University of Technology’s (QUT) premier teaching and research laboratory at Kelvin Grove campus.

The project began in early March with a complete demolition to the building’s core structures, and within a few months, the team will be unveiling a cutting-edge PC2 (physical containment 2) laboratory.

The PC2-rated lab will be fully equipped to support the university’s research activities involving bacteria, microbial cultures and pathogenic samples. The lab will also house several research projects including those involving cell culturing and incubation.

“We will be installing specialist medical-grade equipment to facilitate research including incubators, freezer rooms, and heating/culture rooms. We’ll also be installing safety measures such as biosafety cabinets and filtration systems capable of handling medical gases,” explains Schiavello QLD State Director Steven Kourevelis.

Once complete, QUT’s H block is set to be a one-of-a-kind research and education facility, with architecture by RAL Architects.



SCHIAVELLO PARTICIPATES IN CLEAN UP AUSTRALIA DAY, *SYDNEY & BRISBANE*

Never shy to roll up their sleeves for a good cause, Schiavello’s NSW and QLD Construction teams hit the streets in full force for Clean Up Australia Day 2019.

Accompanied by Luna the office dog, the NSW team spent the day getting their hands (and paws) dirty to help keep our country

clean. Meanwhile, over in Brisbane, our QLD Construction team cleaned up the banks of the Brisbane River.

Both teams’ efforts sparked many positive conversations with locals and passers-by about the importance of reducing waste and helping the environment. “Our team takes great joy in participating and leading sustainability initiatives. We strive to not only recycle 90% of our waste from Schiavello Construction sites but also reduce consumption. We only have one Earth and we need to look after it,” says Schiavello NSW State Director Christopher Schiavello.

“We look forward to participating in next year’s Clean Up Australia Day and teaming up with partners and subcontractors for an even greater impact.” Schiavello QLD State Director Steven Kourevelis congratulated his team for its effort, urging everyone to recognise the significance of their activity. “Clean Up Australia Day is a wonderful initiative recognising and addressing the human impact on our environment. It’s important to remember that the smallest changes to our daily habits can collectively have great benefits to our environment,” he says.

Parley High Table.

An extension to the celebrated Parley Table by Doshi Levien, the Parley High Table brings an elegant aesthetic to the office; all in standing height.

SCHIAVELLOFURNITURE.COM/PARLEY-HIGH-TABLE



What's new . . .



AGILE TABLE —
DESIGN : AMANDA STANAWAY AND KETI MALKOSKI —
SCHIAVELLO

SCHIAVELLOFURNITURE.COM/AGILE-TABLE

The Agile Table offers diversity and choice in the workplace, enabling teams to alternate between collaboration and independent work without the need to adjust their environment.

Schiavello’s People and Culture Consulting and Product Development teams, in collaboration with acclaimed Australian designer Amanda Stanaway, identified the need for a team table that supports agile mindsets within the office.

The outcome from the partnership led to the development of the Agile Table – a table that re-defines the way in which people interact and activate spaces by allowing choice of preferred work modes.

Consisting of the Storming Table and the Work Table, Agile Table supports collaboration or focused work, with the option to add multiple work points, tools and accessories for a truly flexible experience. A dual-height option adds the opportunity for standing interactions, while also encouraging impromptu connections between people and their teams.

Fostering a positive performance culture, Agile Table empowers teams and individuals with choice and agility in the workplace.



GALLERY CHAIR —
DESIGN : CHRIS CONNELL —
SCHIAVELLO

SCHIAVELLOFURNITURE.COM/GALLERY-CHAIR

The National Gallery of Victoria (NGV) engaged Schiavello to develop a chair that was suitable for multipurpose use throughout the gallery, for launch during the 2018 Triennial.

To design the chair, Schiavello sought the expertise of Melbourne-based furniture designer, Chris Connell.

Enthralled by the gallery as a young boy, Chris spent countless hours lying on the floor of the NGV’s Great Hall, staring up at the Leonard French stained glass ceiling. For Chris, this beautiful ceiling was his greatest source of inspiration and was key when it came to designing the Gallery Chair.

The chair’s vibrant colours, upholstery stitch detail and geometric angles reference the ceiling – aesthetic elements that marry with function to culminate in a gloriously refined chair.

In order to be lightweight as well as functionally comfortable, the chair had to defy conventional engineering methods. A steel frame leaves it strong yet lightweight and able to be stacked eight units high, making it suited not only to the gallery but also any conference or hospitality space.

The Gallery Chair’s proportion makes it comfortable and encourages an ergonomic, upright position. Featuring dynamic lumbar support, it automatically responds to the user while cradling the body for maximum comfort.

Exceptionally light, strong, durable and easy to clean, the Gallery Chair is perfectly suited to use in hospitality, convention, visitor or home environments. It is a truly innovative and adaptable piece that can now be seen residing in the NGV’s Great Hall, Tearoom and restaurant.



URBAN 900 MK II VANITY —
OMVIVO

OMVIVO.COM

The striking wall mounted Urban 900 MK II vanity has a chic streamlined design with its unique solid surface basin and a sleek understated bevelled finger pull, which allows for a clean, no handle look. The unit is flexible and practical, and is suitable for small bathrooms through to generous en suites.

Urban 900 MK II offers a distinct offset left-hand bowl with a soft close drawer and is available in three luxurious finishes, each with adjustable internal dividers. It can be ordered with or without a tap hole and is supplied with a polished chrome pop up plug and waste and compact PVC P trap for plumbing.

Also available in 700, 1200 and 1400 double. In Australia, the Urban MK II range is available exclusively through Reece Bathrooms.



SOCIAL SCENE

Giving back to our community, social responsibility and knowledge . . .

COLLECTIVITY TALK:
HUMAN CENTRED DESIGN,
MELBOURNE

Communications Collective's Collectivity Talk on human centred design featured a panel including Schiavello's People and Culture Consulting Data Analyst, Samantha Simpson, as well as Travis Dean, Martin Heide and Liam Wallis.



INTERNATIONAL
WOMEN'S DAY, MELBOURNE

To celebrate International Women's Day on Friday March 8, Schiavello put together a breakfast hosting an appreciation for women in the workforce, particularly the women of Schiavello. The breakfast was held at our HQ in Tullamarine and featured a spectacular grazing table.



INSIGHT: FUTURE
WORKSPACE TALK,
SYDNEY

In February, Schiavello's People and Culture Consulting Consultant, Sarah Zerella, partook in Insight: Future Workspace, a talk organised by The Office Space. Sarah was joined by William Smart and Dr. Martin Tomitsch.



CLEAN UP AUSTRALIA DAY,
BRISBANE & SYDNEY

Schiavello Construction's NSW and QLD teams hit the streets in full force for Clean Up Australia Day in March. The QLD team collected rubbish from the banks of the Brisbane River, while the NSW team, accompanied by Luna, the office dog, worked in local parks and streets.



Gallery Chair.

The Gallery Chair's geometric details reference the ceiling of the NGV's iconic Great Hall. Designed by Chris Connell, it is strong, stackable and refined.

SCHIAVELLOFURNITURE.COM/GALLERY-CHAIR



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schiavello

AUSTRALIA NEW ZEALAND CHINA SINGAPORE UAE