


DETAILS

JULY 17
ISSUE 33



WHAT MAKES AUSTRALIAN
DESIGN DESIRABLE?
Alice Blackwood uncovers
the hidden qualities within
Australian culture that
empower our designs.

ANGELA FERGUSEN
& GAVIN HARRIS
SPEAK PASSIONATELY
ABOUT FUTURES SPACE

WHY IS ECE BECOMING
THE PREFERRED MODEL
OF THE FUTURE

THE MAN BEHIND THE
MR CHAIR - MARIO RUIZ
Penny Craswell discovers
what makes him tick.

schiaavello
50 years of creating

MR Chair.

Mario is MR Chair. A timeless shell poised upon a collection of bases. Mario Ruiz re-visits a classic design, the plastic shell chair.

SCHIABELLO.COM/MR-CHAIR





50 **schiaavello**
50 years of creating

AUSTRALIA NEW ZEALAND CHINA SINGAPORE UAE

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ISSUE #33

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MELBOURNE
1 Sharps Road, Tullamarine Victoria, Australia 3043 | +61 (3) 9330 8888 | details@schiavello.com | schiavello.com/details-magazine

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KEY CONTRIBUTORS

ANTON SCHIAVELLO
DIRECTOR SCHIAVELLO INTERNATIONAL DESIGN & MARKETING
Anton is committed to delivering the Schiavello core vision and values. Tasked with leading marketing and new product development, Anton displays passion and integrity in everything he does. His wide area of experience includes; business strategy, client management, project management and cross functional team building. Anton is instrumental in overseeing *Details*.

BELINDA SCHIAVELLO
CREATIVE DIRECTOR — GRAPHIC DESIGNER
Belinda brings 20 years graphic design and branding experience, along with passion and an innate eye for detail, to the creative design and direction of *Details*. Belinda works on large and small design projects with a focus to delivering the creative thinking and personality behind the brand story for each of her clients.

KETI MALKOSKI
PRINCIPAL — PEOPLE & CULTURE
As Principal of Schiavello's People and Culture Consulting offering, Keti Malkoski assists clients through workspace change. With a Bachelor's and Honours in Psychology and Master's of Organisational Psychology, Keti's work and on-going research assists 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*.

XENIA ALEXANDER
MARKETING & COMMUNICATIONS EXECUTIVE - CONSTRUCTION
Xenia is a creative communications specialist. After graduating from The University of Melbourne with a Bachelor of Arts/Laws, she began her career as a lawyer writing briefs and letters of demand. She quickly realised this wasn't her passion, and much prefers using words to tell stories, craft meaning and connect with people.

ALICE BLACKWOOD
EDITOR, JOURNALIST & COMMS STRATEGIST
Alice Blackwood is a design editor, journalist and communications strategist living and working in Melbourne. She is currently Co-Editor of *Indesign* magazine. She is a passionate supporter of the local design community, and an active commentator on topics surrounding industry and the business of design. As a communications strategist, Alice works with design enterprises large and small advising on marketing, brand communication and content activity.

PENNY CRASWELL
WRITER
Penny Craswell is a design writer, editor and communications consultant. She is contributing editor of *Mezzanine* and *Architectural Review Asia Pacific* magazines and writes for a range of other publications including *Frame* and *Azure*. In 2016 she was on the jury of the NSW Architecture Awards. Her blog is *The Design Writer*.

JESSICA CAPOLUPO
WRITER
Jessica brings ten years media and communications experience to Schiavello. With a Bachelor in Media Writing from Macquarie University, Jessica is responsible for generating engaging communications across a variety of media channels, including content for *Details* magazine.

DAVID CONGRAM
WRITER & EDITOR
David Congram was born in Australia in 1991, and still lives there. He is a writer and editor who has published work for several print magazines, literary journals, critical journals, and digital and video platforms. He is currently an Editor at *Indesign Media Asia Pacific*, the Editorial Director for *McGrath* and several commercial magazines. Currently he runs *Asia Pacific's* only dedicated architecture and design marketing agency, C-GEN.

|||||

Hello.



Welcome to Details 33.

I continue to be delighted and encouraged by the pace of innovation and continuous change and improvement across our Group. Our people have embraced change as a constant, exploring new business opportunities, taking us into exciting and diverse partnerships and projects, and continuously improving the way we operate as a business.

In this issue of our Schiavello Group publication we explore projects, people and topics which provide insights into this attitude.

Our support of up and coming young industrial design talent is realised through the Launch Pad program, and a big congratulations to the winners, who we look forward to working with in future. Alice Blackwood explores what makes Australian design unique. How is being Australian identified beyond our borders? Through conversation with various Australians, the continuing challenges of a globalising world are better understood.

A new era of client spaces and experiences through PWC shows us how true focus on an idea can take us to new heights of innovation, and we examine the inner workings of a talented team at FutureSpace.

Penny Craswell interviews the talented Spaniard, Mario Ruiz, to find out what makes him tick, and we look at some of the wide and varying projects across the group, including Construction project 'Gandel Group Head Office' at Chadstone in Victoria.

In the last six months we have gained Government Planning approval for our One Queensbridge project, in joint venture with Crown Resorts, and launched our M-City joint venture with Saraceno Group onto the market with encouraging results.

Two very exciting advancements outside Australia, The Atlantic Restaurant opens their doors in Dubai and Schiavello International launches our showroom in Beijing, an affair we were honoured to open with Gerald Thomson, the Deputy of the Australian Embassy China and Dan Tebbutt, the Australian Senior Trade Commissioner.

We hope to share our knowledge and understanding with you through this edition of Details and look forward to collaborating across our property, advisory, construction and product businesses.

Warm Regards,

Peter Schiavello
Managing Director



PwC lead the client experience

By now, we're all too familiar with the principles of activity-based working. But while we've been focusing our attention on the employee experience, we've left our clients behind, burrowing them up in traditional meeting spaces. PwC has changed the game; transforming their client experience into a destination – and there's simply nothing quite like it in Australia.



Enter PwC's new Sydney office in the coveted Barangaroo Tower One, and you could almost confuse yourself for being in the lobby of a five star hotel, when you're greeted by PwC's Welcome Crew who are standing near modern white pods. Walk further down the corridor towards a media fountain, where you can locate directions to your meeting or locate facilities, and this time, you might just wonder if you're in one of Sydney's latest luxury retail centres. Walk past an open kitchen on level 16 and this time you might just ask if you're in a sophisticated airport lounge.

PwC has raised the bar, and then some, when it comes to client interaction. No longer the professional services advisor sitting on one side of a table, they've thrown out the formalities and have amalgamated the worlds of boutique hotels, airlines and hospitality, and packaged them up with first-class technology to create a client experience entrenched in collaboration.

"It was all about making sure we design something that supports the variety and diversity of the clients we have by looking outside of our industry to create a new benchmark in experience," says Debra Eckersley, PwC's New Ways of Working Partner.

This innovative approach has also been applied to their offices in Melbourne and Brisbane. While each space differs in size and has its own identity – for example, in Melbourne, exit the lifts and you're immersed in colour and movement straight away – open collaboration remains the core principle.

After extensive research, which included the likes of client interviews, floor space data assessments and investigation of other leading organisations from around the world, the client experience design brief for Melbourne and Sydney was handed over to FutureSpace, while people floors and the Brisbane office, EGO Group.

The client experience – Melbourne & Sydney

"The brief clearly wanted to showcase PwC differently. It asked us to explore the 'day-in-the-life' journey of a client, and work out what was going to trigger working together in a more agile way," says FutureSpace Design Director, Gavin Harris.

In Sydney, four levels are dedicated to working with clients, while in Melbourne, five. Clients enter to more formal surroundings and as levels descend, the atmosphere becomes more open and relaxed,

both physically and in the ways of working. What starts with more closed meeting spaces and a cafe lounge, three floors down evolves into a Lego room, music room and conversation pit.

"As you go down, spaces become more fluid and fun; you see more interactions and innovation happening, but these spaces aren't about taking a break, it's about changing ways in thinking," says FutureSpace Managing Director, Angela Ferguson.

A sensory lens applied at every turn, in Sydney, there's digital wallpaper that can change colour to support events such as International Women's Day or business launches, there's the touch of leather clad balustrades, healthy food offerings on each level, visual art, and acoustically-treated furniture for private conversations.

At the front line of each open and collaborative space is a range of furniture settings, each with its own unique co-creation encouraging attributes. "For us, it was about offering highly mobile product that enables idea generation," says Tim Dodd from Schiavello's Global Workplace Services team. Already clients are using the highly mobile Henge whiteboards to create visual shields in an informal manner; Kush

floor cushions are offering a playful retreat; while standing-height Bene Timba tables are at the centre of tech zones and a graphics shop front.

But what really brings the space together is technology. As Hilda Clune, PwC's Business Transformation Leader & CIO explains, "In order for us to truly differentiate the technology it needed to be embedded as part of the journey and to be thought of as part of the experience."

From motion-sensitive interactive screens to a self check-in app (which ensures business partners are waiting for their clients in a welcome lounge - due to launch in late 2017), clients are immersed in technology from the get go. In Sydney, one of the first spaces to encounter is an Innovation Pool – a sci-fi lab showcasing some of the emerging technologies that support solving important problems for our nation. In Sydney and Melbourne there are digital waterfalls that cascade down four floors that let visitors dive into a wealth of digital insights such as white papers, videos, information graphics and details on subject expert matters. In Melbourne, there's also a digital artwork, 'The Flame Tree' by Bruce Ramus, and let's not forget the recording studio, complete with green screen.





Furniture plays its technological part, too. Sparked by Gavin Harris, and in collaboration with Schiavello, a number of new products were developed specifically for the project including the Agile Wall whiteboard, the Power Tower recharge station, and a freestanding booking station, called the Space Identification Panel (SIP) unit. “Consultants are on the go all day, and Wi-Fi is great, but eventually you run out of power. Built into either a coffee table or taller training table, the Power Tower allows you to recharge directly via a USB port or power outlet,” says Gavin.

Brisbane & People floors

With PwC fit-outs in Adelaide, Canberra, Newcastle and Perth already under their belt, EGO Group was engaged to take on the people floors in Sydney and Melbourne along with the Brisbane fit-out. As PwC were embarking on their fifth installment of activity-based working, this new way of working was definitely going to extend to their staff community and work patterns as well.

“In an attempt to bring everyone on-board and encourage a sense of ownership of the workplace, PwC and EGO embarked on an extensive collaborative process in which we discussed with people what they wanted from their workplace and what it is about their city that makes it unique,” says Jacqui Collingwood, EGO Group Project Architect.

This then formed the basis of themes for each city, which in turn informed planning, finishes and furniture concepts. Not surprisingly, all three offices differ. Sydney is centred on a village concept with four themes that relate back to the Barangaroo location and is spread across eight floors; Melbourne embraces the city’s love of its laneway culture with three themes over six floors; while Brisbane focuses on becoming a new world city, with themes relating to Queensland’s natural resources, and is spread across four floors, including the client floor.

In spite of the 11 different floor designs, and regardless of the different themes, one thing remains constant across all three sites: the Schiavello furniture selection. “We obviously had to change the finishes to reflect the different themes, but ultimately the furniture was selected for its ergonomic attributes, quality,

longevity and because it truly promoted the new way of working,” says Jacqui.

The new Humanscale Smart chair made its Australian debut, after staff voted on their favourite sample task chair in each city. The Bene Parcs Wing chair forms an essential element to each floor, by providing a moment of individual privacy in what is otherwise a busy and buzzing workplace. And the inclusion of Vecos smart lockers not only supports a more dynamic approach to personal storage, but the system highlights Schiavello’s end-to-end solution capabilities.

“When dealing with other locker suppliers, locker management systems, locker carcasses and system integration is handled by different providers and requires more coordination. We acted as a one-stop-shop, which aided immensely in consistent delivery across all three locations,” says Tim.

In Sydney, PwC and EGO worked with Schiavello to design a custom vertical garden that encases round columns. “The Schiavello Vertical Garden plays an important role in all three cities, in bringing the outside in, as well as supporting our aim of promoting health and wellbeing,” says Jacqui.

In total, Schiavello delivered furniture that encourages the new way of working for close to 6,000 people across three locations in just nine months. “That is a rare and enormous task and something I don’t believe we could have achieved had we not been Australian manufacturers. We are extremely proud of the end result,” says Tim.

If providing exceptional customer service is a core priority for any business, then PwC is proving that serving its clients’ needs and working-style preferences is crucial. So long to receptionists hiding behind low, clunky counters; goodbye to leaving the office for that lunch meeting; and arrivederci to video conferencing being considered high-tech office equipment. PwC is leading the client experience and if you’re a business that cares about customer service, you might just need to get on board.

« As you go down, spaces become more fluid and fun; you see more interactions and innovation happening, but these spaces aren't about taking a break, it's about changing ways in thinking » ANGELA FERGUSON



FutureSpace

FutureSpace has become a leader in Australia's interior design & architectural world, creating innovative & award-winning future spaces for people to work, live & learn in. Design that makes a difference is in their DNA, & something Managing Director Angela Ferguson & Design Director Gavin Harris speak passionately about.

A few years ago, FutureSpace Managing Director Angela Ferguson started to panic that the world wouldn't need physical space anymore. "Technology was becoming so prevalent in everything that we did, I thought we were headed for a world that looked like Blade Runner," says Angela.

Not surprisingly, Angela finds sci-fi films of today like *Her* and *Ex Machina* fascinating; movies that blend the boundaries of humanity and technology. Perhaps because it's a theme FutureSpace does all too well with their designs. "But I then realised, the physical space is more important than ever. Even though we're relying more on technology, the spaces where we meet have much more meaning now and need to be much more carefully designed."

In just 16 years, which is a relatively short space of time for any company, FutureSpace has built a reputation on creating cutting-edge environments across childcare, hospitality and retail, but most famously, workplace. Founded by Stephen Minnett in 2001, their philosophy is centred on creating a vision for the future of our built environments. "It's about using research about the future and seeing how that will impact the spaces we inhabit and how that in turn impacts peoples behaviours in those spaces," says Angela.

The firm combined forces with Angela Ferguson's Design Studio in 2009, after jointly winning Google's first ever Australian fit-out. Design Director Gavin Harris joined a few months later and the rest, you could say is history. Each director has a focus for the firm: Steven takes ownership of workplace strategy; Angela, client management and business strategy; and Gavin, design. "You could say we're like the three musketeers; we all have different strengths, but we all have similar values when it comes to design. None of us are into design just for the sake of it. We all believe people are the product of their environment and we want to create spaces where people can be their best selves," says Angela.

Amidst the activity-based working (ABW) boom, the studio developed a high-end clientele list including the likes of Qantas and various financial institutions. Pivotal projects for tech giants Microsoft in 2011 and

Jones Lang LaSalle (JLL) in 2012, further cemented their place as cutting-edge designers that can disrupt and transform space. "JLL changed things, in that we designed one of the first 'true' agile environments in Australia. It was a very solid, corporate client going agile," says FutureSpace Design Director, Gavin Harris.

In 2014, the REA Group fit-out in Melbourne became another game-changer when they helped REA bring their agile development philosophy into the physical environment, followed most recently by PwC, who is creating a client experience unlike no other in Australia. "So much of 'doing business' today, in a hyper competitive market, is about connecting with other people and creating relationships. It's about cementing these relationships and living up to a reputation. I believe what we've been able to achieve with PwC will fundamentally change the way that business looks at collaborating with their clients," says Angela.

With a stack of industry awards under their belt including Interior Design Excellence (IDEA) Awards, Premier's Design Awards (VIC), Australian Interior Design Awards, Dulux Colour Awards, Design Journey Awards, and Property Council of Australia Awards, the mid-sized firm has come a long way since its humble beginning in a modest office in North Sydney. Now with offices in Sydney and Melbourne, there's a team of 25 interior and architectural designers that combine forces to solve the future accommodation needs of organisations in an intelligent and inspiring way.

While Gavin acknowledges that the complexity of project delivery and documentation has become more involved over the years, he admits, by adopting agile working methods themselves, the company has been able to respond quicker and faster than ever before. "Our designs have always been strategic responders, but we've developed a maturity along the way in how we handle the design process. We have learnt to communicate with clients in a language they understand; in a way that demonstrates how they wish to work with their people," says Gavin.

Travel plays a big part in keeping the team inspired – recent trips to the Milan Furniture Fair and Terence

Conran's work at the London Design Museum are top of mind at the moment – but Angela admits inspiration comes from all directions. "It's hard to exactly pin down where I find inspiration, because you never stop being a designer," says Angela. "From how you set the table, to how you put a meal together; design is so much a part of everything I do."

But one thing the company is certain of, is that Australia leads the way when it comes to workplace design. Do they feel pressure to remain at the forefront of innovative design with a name like 'FutureSpace'? No. Gavin sees it more as an opportunity; a chance to keep changing, developing, moving and ultimately listening to clients and working with them. Angela also attributes Australia's leading advancements in workplace design to the war for talent. "Businesses aren't just competing against their own sector anymore for top talent. Really smart businesses have come to realise that the workplace can play a huge part in attracting and retaining talented staff."

And when it comes to their own people, well, they can spot cutting-edge talent when they see it (Gavin senses a 'buzz' in the naturally gifted), but it's perhaps the firm's commitment to care, learning and nurture that makes FutureSpace fly as a collective. "If someone brings something left of field to the table, you develop it out," says Gavin. "The greatest thing is not to be fearful of someone else's idea – develop it and nurture it, and that is the strength of the studio. That's the exciting part."





The (not so) secret garden.

Wander down Flinders Lane, home to one of Australia's premier hospitality pockets, and you'll stumble upon a not so secret garden. Where a big dream began as a small seed, and blossomed into the Garden State Hotel. Schiavello collaborated with Techne Architecture + Interior Design to create this award winning* hospitality destination - proof that with nurturing, patience, and the right team - anything is possible. **Winner of the 2016 Australian Property Institute's EIPA President's Award*



PROJECT_GARDEN STATE HOTEL
MELBOURNE

h **schiaavello**
50 years of creating

MELBOURNE SYDNEY BRISBANE ADELAIDE PERTH



Fair Game

As globalisation opens Australian designers up to the international marketplace, we find ourselves at a unique pitching point. 'Australian' is the new design commodity. Yet we continue to search for the words that best articulate our most desirable, differentiating qualities. Beyond a can-do, make-do culture, what sets Australian design apart from its contemporary counterparts?

Words Alice Blackwood

Ask anyone around the world, what comes to mind when you say 'Australia', and they'll invariably mention the Sydney Opera House. It's considered to be one of Australia's most iconic cultural and architectural landmarks. It's become the optimistic symbol of our freedom and easy living style.

But of course, the Opera House is not Australian designed, and wasn't even designed in Australia by its architect, Jorn Utzon. Utzon conceived the concept for the Opera House from Denmark, having never been to Australia before.

He was, however, an avid yachtsman and sailor, and he had a keen interest in nature. So his first point of reference was studying the maps of Sydney and its harbour. The Opera House we see today is a clever abstraction of its surrounding landscape.

Considering this very small layer of facts (in what is a much large socio-political saga surrounding the Opera House), to what extent can we really define this landmark as being truly Australian? Is it our readiness to draw international architectural influences into our already pluralist style?

Or is it the happy coincidence that Utzon looked to Australia's extraordinary landscape for inspiration? He certainly wouldn't be the first.

In the short and blossoming history of Australia's creative industries, we've found ourselves all too confined by our country's youthfulness and geographic isolation. Our ties to colonialism and the British Monarchy have, in a large way, shaped our early settler beginnings. While mid-century Modernism has stuck as a lasting influence across our most iconic residential architecture and furniture design.

As globalisation opens us up to new creative opportunities, we find ourselves grappling to define what it is to be simply Australian, within a contemporary design context. Moving beyond the pervading influence of European, British and American ideologies, what is the desirable quality within Australian design that will write our future for us?

An Internationalist View

"If you look at our design industry, from the first days of colonisation, we've always referenced heavily things in other parts of the world," says Design Anthropologist, Trent Jansen. Unlike any other design culture out there, Australia's is defined by a myriad of international influences.

From design process and making techniques, through to material use and general aesthetics – all commonly draw from a triad of European, British and American ideologies.

From the first decades of Australian colonisation, furniture was modelled on the British style books, often sourced from its most famous department stores. Australia's Australia's truest form of furniture making, says Trent, can be tracked back to the 'bush furniture' of the mid-19th century. This was 'make-do' furniture, "made on the frontier"; no-frills pieces crafted in direct response to the landscape and our everyday needs. It symbolises Australian's can-do attitude and speaks to our national character as a frank, practical and humble people.

Left : In his recent body of work, Broached Monsters, Trent Jansen explores narratives, legends and myths of Australian culture, reimagining these as objects. This, the Pankalangu Arm Chair.

—
This page : Design anthropologist, Trent Jansen.





By the mid-20th century, Modernist furniture had found its foothold, bringing with it strong references to Scandinavian ideologies. It's an aesthetic that continues to live on in Australian furniture design and architecture today.

Even the country's earliest painters, argues Trent, while painting Australian landscapes, were applying European painting methods. He points to Margaret Preston, the famed Modernist painter whose portrayal of Australia's light and colours is considered an embodiment of the Australian aesthetic. But she too was European educated and painting in a European style.

"Reflecting on my own work," says Trent, "I was taught a way of practicing that originates in Holland." In fact, he says, the vast majority of Australian designers use European or American ideologies. "We've been generating objects in the same way since the early 20th century; the philosophy, approach and materiality hasn't changed much. To call it Australian is only because an Australian conceived it."

Still, for many overseas, the idea of Australia carries with it a sense of exoticism. And as a people, Australians are well regarded. We're generally recognised as being easy-going and easy to work with. Among our unique qualities are our inventiveness and resourcefulness, borne from our relative isolation – to one another and the rest of the world.

With this in mind: "I think we're missing out on what's Australian," says Trent. "I think we could generate a new movement in design, based on what we have access to here."

The Great Cultural Divide

When artist, Kate Banazi, moved out to Australia, it was with a sense of optimism and liberation that she set up her practice. In a country where she knew not a soul. "For me Australian-ness has always been about the openness of people. I've been grateful for, and benefited massively from, Australian kindness."

She associates Australian style with the light, and that ever-pervading sense of space. "People have more emotional space here. I see this manifest through more thoughtful practice. I myself have more space here – both physical and emotional. I've found myself more confident in my direction and more in my element than ever before."

Australia's landscape and light come together in a sensory way. "I see colour in a different way, everything smells different, the earth is different."

Kate's half-Indian heritage has instilled in her a spiritual attachment to the land which she finds grounding. It's a philosophy that does not hold up with strength in Western society, which places cultural value upon its physical monuments. It brings into question the very fact that, as Australians, we live among one of the world's oldest Indigenous cultures; a culture that identifies through story-telling and mythology.

"Growing up in London and not knowing that much about Australia, what we were taught about the country (that Colonialism and the Empire is key) is very different from what Australia is. Myself being non-white, I should have questioned it a lot harder, as coming out to Australia and experiencing the people and the land, first-hand, was a very different experience for me. I was disappointed at the lack of visibility for first nations," says Kate.

Trent, too, feels the cultural divide between white Australians and Indigenous Australians is a source of missed opportunity. "Ask the average Australian about Aboriginal culture and what comes to mind is a stone age culture. It's that perception that gives us the solidity we seek, to identify ourselves as a worthy and ancient place, and group of ideas."

In acknowledging the "very thin layer of history" that is post-Colonial Australian culture, Trent suggests we look to contemporary Aboriginal culture as a way of "joining the dots between contemporary white Australia and contemporary Aboriginal culture". "It could break down the divide, and give us, as white Australians, a place to locate ourselves that isn't attached to [populist images like] Britain."

Left : 'The Hairy Wild Man From Botany Bay Chandelier' by Trent Jansen takes its inspiration from early settlers' tales of a terrifying creature that inhabited the 'new colony'.

—
This page : Artist, Kate Banazi; and her work, 'Through the Square Window', handsilkscreen on Perspex.



«*Because of the size of our country and our isolation we have been forced to be nimble, crafty and inventive. Our size has forced creativity on us*» TIM ROSS



This page : "What we have been able to achieve with close to nothing is extraordinary," says comedian and self-professed 'architecture tragic', Tim Ross.

—
Right : Stylist and designer, Emma Elizabeth; Local Milan exhibition at Milan Furniture Fair 2017, featuring works by leading Australian designers.

Brave Heart

Perhaps one of the most common criticisms of Australian design is that it's all too safe. Yet survival and bravery are among Australians' greatest trademarks.

For comedian and self-described "architecture tragic", Tim Ross, bravery is embodied in the striking works of artists like John Olsen and Jack Thompson. "It's Ben Quilty standing up for incarcerated Australians, or Germaine Greer giving anyone what-for; they all feel like someone standing up in the bush and doing something good," he says. "Because of the size of our country and our isolation we have been forced to be nimble, crafty and inventive. Our size has forced creativity on us."

But commercial imperative continues to rule our creative output. As stylist and curator of Local Milan, Emma Elizabeth, sagely notes: "Too often it's about units, numbers and followers. Where's quality of content and integrity?"

In showcasing a select group of Australian designs and designers at the Milan Furniture Fair as part of Local Milan, Emma Elizabeth has been working to overcome the distance-equals-money equation. "I think our design work stands on a global level and the quality of work is on par with what's coming out of Europe and the US. The issue is, it's inaccessible to overseas buyers. The first thing out of their mouths is, 'Oh, the shipping!'."

"It's a battle... but I think we're battlers. We have to think on our toes, and seek out great makers and materials, and like-minded souls to support what we're doing."

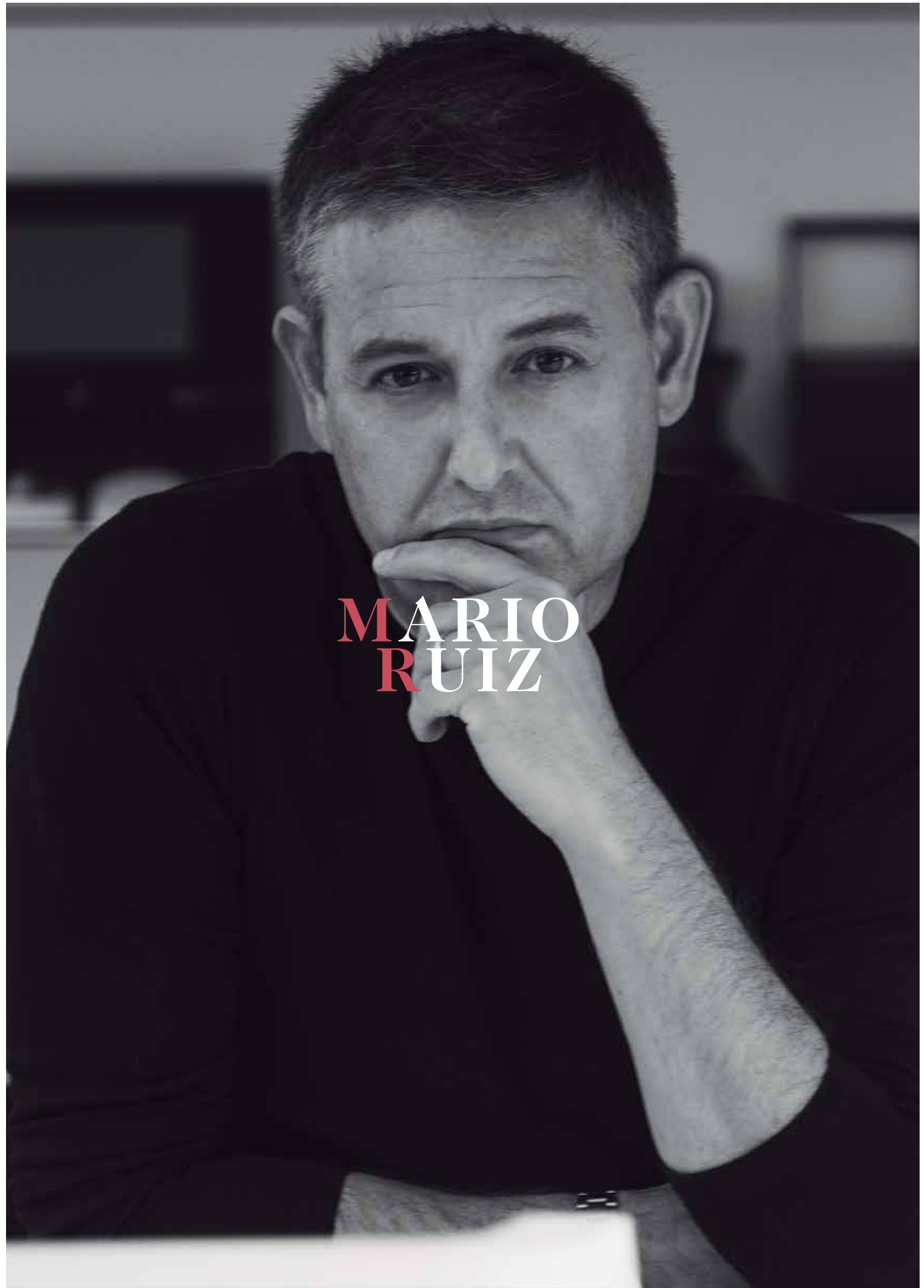
For Emma Elizabeth, it's nothing ventured nothing gained, and Local Milan has been an exercise in 'putting it out there'. "You can't verbalise our (Australians') aesthetic – you need to see it as a collective. Let the observer create their own dialogue in their head."

Strength in numbers aside, the question still remains: As designers are we brave? Or just surviving. And which is most defines our 'Australian-ness'?

"Traditionally we've had no time or patience for things that didn't go the distance or do the job," says Tim. "As a result our design items are so practical their beauty is almost invisible. Our houses (the best ones), are shaped by the constraints of our harsh climate, and that's what makes them look Australian."

But in a future shaped by globalisation and automation, it's really our ideas that will aid our survival. "The inventive and resourceful work ethic that we've always possessed is more important now than ever," says Tim.





MARIO
RUIZ

PEOPLE

Mario Ruiz's approach to design always starts with the problem he is aiming to solve. Functionality, human behaviour, comfort and technology are never far from his mind in creations such as the MR chair and Aire work bench, meeting and fold table for Schiavello. Last year, he received the highest design honour in his country, the National Design Prize awarded by King Felipe IV of Spain, so what's the secret to success for Mario Ruiz?

PC Is furniture the core of your design practice?

MR Although furniture plays an important role in our daily work at the studio, it joined my activity relatively late. I started working on projects related to technology and office work because I had more opportunities of this kind at that time. However, I am a curious person and I wanted to do different types of projects, so I started contacting furniture companies that I admired and since then, furniture has been one of the many fields of my work.

PC How has furniture design changed over the past 20 years?

Office furniture has evolved to respond to the needs of office spaces. Workplaces have softened their environment by including warm colors and tender shapes, closely associated with home aesthetics. Ergonomics has also had an important role in the evolution of furniture design and now we are living the era of connectivity and flexibility.

MR We are leaving the home view and looking again at the concept of the office as a place to work, stressing the importance of making the most out of it. Therefore, furniture should be efficient and work for its purpose the best way possible. It's a turn back to basics in a context that calls for communication, adaptation and flexibility.

PC What is your approach to designing new works?

MR I focus on making things that work, products that are a solution for an existing problem or concern. For that, I create an atmosphere in which the product should live. To create this habitat, I consider the needs of the producer, the user and the moment and circumstances in which the object will be used. Then I visualise the product in that habitat and I can tell if it will work or not, then I develop it in one direction or another paying special attention to every detail.

PC What is the idea behind the MR Chair?

MR The key to the design process was longevity. It was essential to create a chair that could have a long life due to its durability and timeless design. The MR chair is a revision of the classic plastic shell chair with multiple base and finish possibilities, which makes it very flexible and adaptable. MR chair is soft and quiet, providing comfort to office or home spaces.

PC How important is comfort in design?

MR Comfort is a very important agent in design and it is a determining factor in knowing if a design is good or not. Comfortable products should be essential for every company, as they will encourage their team's happiness, which at the same time will affect their commitment to what they do.

PC Tell me a bit about Aire.

MR This furniture system has been created to answer the different ways of understanding and using the work space today. Aire provides a delicate and human design and at the same time meets every technological requirement, resulting in a balanced and honest design.

PC How is flexibility and technology in the workplace affecting the design of furniture and interiors?

MR It allows us to create products that efficiently support communication, collaboration and creativity. These days, workplaces are simpler, lighter, movable, they invite people to meet and collaborate, and are adaptable, allowing all types of connections, both physical and virtual. I think that office interiors have evolved in a very positive way in recent years.

PC How are materials and manufacturing methods changing?

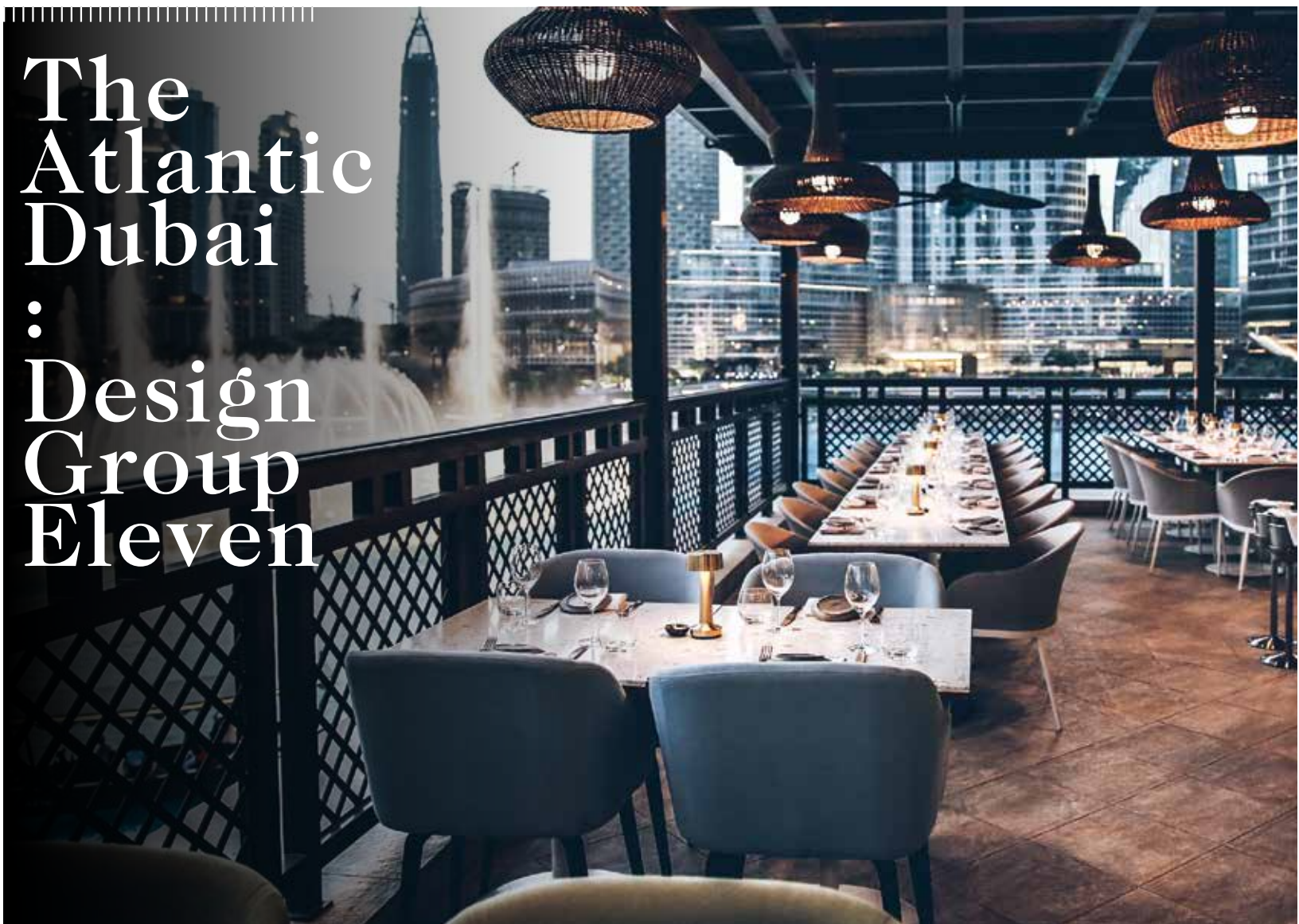
MR They are constantly evolving, which is very interesting in terms of design and usability. In the technology field, the changes are so fast that once the product is launched the technology that it comprises is already obsolete. This fast evolution requires continuous documentation and learning, which is very enriching.

PC How important is storytelling in design?

MR It is very important as it is how we show what is behind the product. We all like to know why things are made in one way or another. When an object has a background, it means that it exists for a reason. Knowing the story of a product brings you closer to it, because you can understand why it exists and why it has a certain nature and distinguishing features. The same happens when you know a person. If an object doesn't have a story, that means it shouldn't exist.

PC I hear you are an excellent chef and love music - is it important for designers to draw on their other passions in their work?

MR Important or not, it happens naturally. When you work in design your work is your life and your life affects your work too, so many aspects of yourself slip in the final design unintentionally offering it a special character.



The Atlantic Dubai : Design Group Eleven

The Restaurant. In January 2017, Atlantic Group embarked on its first overseas licensed venture with the opening of The Atlantic Dubai. Adding the restaurant to an already extensive hospitality portfolio is UAE based leading entertainment and nightlife consortium, Solutions Leisure Group.

Working closely with Atlantic Group and esteemed Executive Chef of the Melbourne flagship restaurant, Donovan Cooke, Solutions Leisure Group adopted the sustainable ocean to plate philosophy and introduced the experience to their audience abroad.

Now open in Downtown Dubai at Souk Al Bahar, the new restaurant seats 200 covers with an open plan dining room, an Oyster Bar and an alfresco dining terrace that overlooks the The Dubai Fountain and iconic Burj Khalifa.

The Designers. Design Group Eleven is an interior design studio specializing in hospitality, as well as retail and residential design. Run by Aleksandra Adamczyk and Egija Krisjane, this dynamic duo presents clients with a diverse range of expertise. Both from different backgrounds and experiences, their professional paths crossed at renowned British designer Robert Angell's London based studio, where they worked together on high-end hospitality projects, like The Berkeley Hotel, Hilton Hotels, Lime Wood Hotel, Aqua Nueva restaurant and American Bar in Savoy.

Adamczyk is responsible for the technical side of work, whereas Krisjane leads the sourcing of materials, finishes, furniture and equipment. Over time they have developed an international group of trusted professionals, 3D visualisers,

manufacturers, consultants and suppliers who work tirelessly to assist in the execution of their concepts.

Adamczyk describes their philosophy as "attention to refined detailing through which a sense of overall harmony can be achieved. We aim to merge functionality with sensuality".

The Brief. Provide a timeless and aesthetically beautiful design; adapt the Melbourne concept to local conditions; present an overall sensory experience to guests; and integrate a warm 'human' sensibility to the restaurant's identity.

The duo was asked to develop a character that reflected the sentiments of the 'New York Wharfs' present in the flagship restaurant and encouraged to look beyond simply replicating the Melbourne interior.

The Inspiration. Design Group Eleven drew their inspiration from the magnetic and wild beauty of the Australian coastline where the alluring tones of emerald green water interplay with sand, stones and raw cliff surrounds. Krisjane says "our aim is to take the guests on a journey by applying the ocean to plate philosophy and building up the layers of seaside inspired storytelling".

The entrance to the shop front resembles the fish market stalls with a fresh fish display, vintage scales and weights, blocks of salt, fish nets and eroded wood with glass pieces. The Oyster Bar is accented with industrial features and designed to immerse guests in the theatre of an open kitchen layout. An interpretation of beach pebbles recurs in warm stone finishes throughout, inclusive

This page -
Terrace overlooking
The Dubai Fountain

Opposite page - Top left :
Central Dining Room
Top right : Oyster Bar
Bottom left : Oyster Bar
Bottom right : Terrace



of a bespoke green terrazzo, monolith bar counter, beautiful table tops and marble mosaic in the floor.

A central main dining area provides calmness to the atmosphere with a relaxed and refined design. Weathered timber floorboards start in a central stylized chevron pattern and are framed to replicate simple beach-like walkways running against surrounding sand dunes. A specialist artisan distressed clay-plaster finish was applied to the walls to create the feeling of an isolated and remote sanctuary. With large emerald columns clad in an ombré glass adding depth to the dining room, soft upholstered seating in sun burnt shades completes the space.

An alfresco dining terrace overlooks the iconic Dubai Fountain and Burj Khalifa. To enhance the full sensory experience and continue the rhythmic light feel from indoors, the same custom-made table tops, chairs from Italian company Varaschin, small brass table lamps by Australian brand Neoz and hand-made large wicker pendants by Latvian studio Maajo.lv were selected.

Majority of the furniture, joinery and lighting was exclusively designed and custom-made for the project. In pursuance of a pure and refined feel the design duo focused on sensual nuances. Design Group Eleven were attentive to the choice of colours, tones, temperatures and surfaces in order

to manipulate and recreate the contrast between sand and water.

Instrumental in The Atlantic Dubai venture, Design Group Eleven consider it to be one of their most memorable projects to date. Carefully selected finishes, nuanced colour palettes, organic simplicity and refined mixed with industrial choices, all contribute to the aesthetically beautiful space and symphonic ambience. Timeless yet contemporary, The Atlantic Dubai's interiors enhance and compliment the ocean to plate experience in its new location abroad.

To experience The Atlantic Melbourne visit theatlantic.com.au

The Atlantic Group is a member of the Schiavello Group.

Motif basin

Creating bathroom pieces for over 25 years,
Omvivo is built on the fundamentals of exquisite
design, unparallel quality and essential function.





MBD: Melbourne's newest business destination

A sense of arrival: that glorious moment when a guest arrives at the door of your establishment. That's exactly what visitors can expect when they arrive at Melbourne's newest business destination – Monash Business District (MBD) at M-City – a joint venture project by Schiavello and the Saraceno Group.

At the heart of M-City, MBD is a corporate address like no other: a forward thinking, thoughtfully conceived, vibrant and diverse environment, complete with premium infrastructure and amenities. Rising from a prominent corner on Princes Highway and Blackburn Road, the architecturally-designed, ten-storey office tower offers a new business offering at the gateway to Melbourne's South East Growth Corridor. MBD draws on the collective pulse of this world-renowned education and science mecca, only 20 minutes from the heart of the CBD.

Featuring up to 20,585sqm of office space split across ten levels, the building adopts global best practice design standards and environmental performance, with a 5 Star Green Star rating and 4 star NABERS rating. Visitors will be welcomed by a striking, CBD-style, double height entrance lobby with feature 'green wall', stone tile wall finishes, a full glass curtain façade, soaring atrium and integrated café. An abundance of natural light, high-end finishes, and a grand porte-cochere leave an incredible first impression.

Each level will feature floor-to-ceiling glass, enabling maximum natural light penetration, with 360-degree views of the Dandenong Ranges and Melbourne city skyline. The open-plan, agile floor plates (2,050sqm) will include the option of interconnecting stairs, designed to maximize efficiency, performance and productivity; meeting a range of accommodation demands now and into the future.

Businesses will be further supported by unprecedented amenity, thoughtfully designed to attract and retain the best talent. This includes a state-of-the-art end of trip facility, a commercial gymnasium, an integrated child care centre, and secure undercover car parking. It's a destination on par with a boutique CBD location, where everything you need is at your fingertips. The commercial office tower is seamlessly connected with the retail, dining and entertainment options on the podium below, while business accommodation, conference facilities, and a major function space are available at the on-site international hotel, all located within the M-City precinct.

For more information on Melbourne's newest business destination, please contact the Project Director Mr Vito Chiodo on 0478 136 168 or email vchiodo@schiaavello.com



Early Contractor Engagement

SCHIAVELLO CONSTRUCTION - ECE : XENIA ALEXANDER

Early contractor engagement (ece) is a procurement model that encourages contractor involvement much earlier in the project lifecycle. We chat with some of our in-house specialists to find out what the main benefits are, and why it's fast becoming the preferred model.

Elizabeth Harwood — Early Engagement Account Director

When you build an understanding of the client's vision, mission, objectives, challenges and opportunities early on, the whole construction process becomes more intuitive, creative and functional. And while relocating can be a daunting prospect, the physical shift is only one part of the picture. ECE means we can mitigate some of the organisational challenges well before construction. By getting on board during the site selection and design and planning phase, we can evaluate potential risks, develop solutions, and factor these in to the built environment.

Amanda Wright — Construction Design Manager

Getting involved in initial briefing sessions makes the process a lot less transactional, and allows us to better understand the client and what they're really trying to achieve. We can take time to really fine-tooth-comb the client and design objectives, contribute to the architectural and services documentation, and find a solution that works within the allocated budget. At this point, there's plenty of scope to prototype and reimagine what's possible, or suggest alternatives that add value and save the client money.

Ian Tan — Construction Manager (South Australia)

Providing early advice on design and deriving scope with constructability feedback benefits both the client and the project team. It gives us the ability to quantify design and construction contingencies, reducing the client's risk. It also means greater scope certainty, shorter project durations and opportunities for innovation and value management. This is particularly valuable on fast-tracked or complex construction projects.

Stefan Metayer — Construction Manager (Victoria)

The process allows for the contractor to be part of the architectural and services design process early on in the piece, typically prior to tender drawing issuance. This ensures that well-coordinated drawings, programmes and scopes are issued out to trades as part of the tender process, which leads to more consistent and accurate trade pricing overall. Having the contractor involved early on in the project also means budgets can be developed to ensure the design aligns with the client budget. If not, the necessary value engineering can take place, and the design revised prior to going out to market.

Diana Parisi — Group QSE Manager

From a work health and safety perspective, early contractor engagement certainly encourages a more proactive approach to risk mitigation. Whilst we follow the same stringent safety protocols, we can undertake a formal prequalification process much earlier on, to verify that contractors are aligned to our expectations. This provides our customers with a level of assurance that by the time construction commences everyone on the project is equally committed to providing a safe and healthy work environment.

Christopher Schiavello — Director

I honestly believe that the biggest advantage is the collaborative environment that early engagement facilitates; it's much less adversarial than traditional methods and ensures we achieve a client's goals. When the entire project team (client, consultants, contractor, etc.) works collectively on a project from the beginning, it establishes a trusted partnership between the parties. This means greater certainty in terms of project outcomes and a more enjoyable and transparent process. Ultimately, you can't put a price on that.

Why Glass Type Should be a Top Consideration in Building Design

GLASSWORKS : WHITE PAPER

It's no revelation that glass is one such building material most able to influence energy consumption and is integral to projects chasing Green Star ratings.

Low-emissivity (low-e) glass was a game changer for energy-efficiency in buildings and made a rapid insurgence due to its ability to reduce heat transfer in summer and reflect interior heat back into the room in winter. As low-e technology evolves, various complex glazing configurations for different climates and building elevations keep emerging and raising the bar in building performance.

If energy-efficiency and thermal comfort are at all a priority, specifying the appropriate glass is essential. However these are not the only factors to take into consideration - this whitepaper explores the less obvious longer term impacts of the window glass used and the ways in which overall glass performance saves companies, institutions and individuals more than just energy consumption.

The Impact of Glass on the Physical Office Environment

The importance of glass should not be underestimated given that it is undoubtedly the most pertinent factor in the physical office (and of course home) environment. The World Green Building Council released a report¹ in 2014 entitled Health, Wellbeing & Productivity in Offices which outlines the eight key factors making up the office environment, how they can be evaluated and the impacts they have on the health and wellbeing of occupants right through to the associated financial impacts.

The function of glass is present in five out of the eight overall factors and measurable in 43% of the ways to evaluate these factors, bearing in mind that this report was not focussed on glass but the overall environment. The glass relevant five factors are; indoor air quality - CO₂; thermal comfort - indoor air temperature, mean radiant temperature and relative humidity; lighting and daylighting - quantity, quality, glare and daylight; noise and acoustics - background noise, privacy and interference and vibration; biophilia and views - connection to nature and views outside. While the other three factors are related to office layout, look and feel and location.

Staff costs can account for approx. 90% of a business' operating costs. Therefore anything that impedes employees' ability to be productive has significant financial implications.

The Impact of the Physical Office Environment on Productivity

There is little doubt that thermal comfort, access to natural light and noise reduction directly impacts productivity but what is underestimated is the associated financial impact.

The aggregate cost to business of ill-health and absenteeism in Australia is estimated at \$7 billion per year, while the cost of 'presenteeism' (not fully functioning at work due to medical conditions) is estimated to be A\$26 billion.

Neuroscientists suggest employees with more access to white light at work received more quality sleep during the night, and therefore perform better the next day.

A study in 2011 also revealed the relationship between view quality, daylighting and sick leave of employees with a significant 6.5% variation in sick leave reported.

The Impact of Natural Light & Visibility on Healthcare & Education

For the healthcare sector, the right glass selection and amount of window glass used affects more than just the productivity, performance and mood of nurses, doctors and other members of staff. Studies show that access to natural daylight and views of the outdoors can result in faster recovery rates for patients, decreased reliance on medication and improved overall patient wellbeing.

Access to natural light, thermal comfort and, visibility, noise control and glare are of utmost importance in the education sector. Studies suggest that children learn 20-26% faster with access to natural light, and not surprisingly excess heat, noise and glare significantly hinder students' concentration right up to university level, just as it does in the workplace.

Workspace Needs

KETI MALKOSKI

The term workspace is an all-inclusive concept that refers to the many types and styles of work environments and behaviours. The design and management of a workspace directly - and indirectly - influences day-to-day + strategic business + people outcomes including job satisfaction, morale + productivity.

Workspace is an enabler that requires a human-centred design that aims to enhance the employee and team experience. The best workspace design will utilise the workspace as an active tool for work effectiveness, by ensuring that the space is designed for its users. By developing an understanding of employees' requirements in the workspace, and by using this knowledge to drive workspace design, employers can make their workspace more attuned to their people – thereby improving overall performance.

What Schiavello's People and Culture Consulting team refer to as the "Workspace Needs Model" considers the three key concepts that influence what employees need from their workspace; their cultural expectations, personal preferences and functional needs.

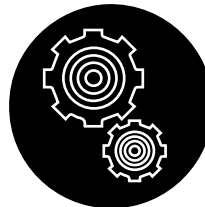
Cultural Expectations

An organisation's culture shapes the work environment, work relationships and work processes. Cultural expectations encompass the behaviours that are expected and educated by management; the relevance of relationships and strength of the social environment; and the level of trust and autonomy within the organisation that then influences the amount of choice and control employees have in the space. The cultural expectations that are held, and reinforced, within an organisation influence what individuals and teams expect from their workspace.

In today's workforce, there is a push towards greater collaboration and less competitiveness in order to drive performance. To establish this team culture, workspaces need to support knowledge-based work and foster multidisciplinary and cross-functional collaboration across the organisation.

Personal Preferences

Personal preferences are one of the greatest drivers of workspace behaviours; particularly in a flexible working environment. An employee's personal preferences are impacted by their personality and will influence their level of distractibility and social comfort, their psycho-social comfort as well as their ergonomic preferences within the space. Just as each employee will have their own personality, they too will have their own perceptions of what they want from the workspace and how they prefer to work.



Previous research, conducted by Schiavello's People and Culture Consulting, has found significant correlations between personality and work modes. Specifically, employees that view themselves as extraverted were more likely to do work with socialisation, whereas employees that perceive themselves as introverts were more likely to do focused work and preferred privacy in the workspace. It's necessary to acknowledge that introversion - extraversion is just one dimension of personality; there are many other measurements of personality that People and Culture Consulting can test for within an organisation.

Functional Needs

Functional needs consider the functionality of the workspace to support people's tasks. An employee's functional needs are based on their detailed knowledge of the work they do and relate to an employee's level of interdependence and connectivity with team members, their need for privacy and whether they are tethered to a workpoint because of the tools or resources they require to complete their work. The most suitable way to acquire accurate information on functional requirements is to obtain feedback directly from employees about what they need from the physical environment in order to support their work.

Just as each individual employee can have differing needs, each team can also have different requirements in order to complete their tasks. It's important to generate 'team profiles' of workspace needs to assist in designing a team's space. By doing so, an organisation can equip each team with spaces that are tailored to the type of work they need to do.

If workspace design doesn't consider the workspace needs of its employees, the physical environment can not only challenge the success of the organisational objectives but can also negatively impact employees' productivity and commitment to the organisation. Offering flexibility and choice in the workspace design is a constructive way of responding to the diverse workforce segments and their differing needs.

2017 marks the tenth vintage for the Schiavello family winery, a milestone that can be appreciated with a glass of Gioiello wine.

"Wine making in some ways is entirely different to our usual business, and in other ways more closely aligned than you can imagine",

Peter Schiavello recites,

"The process of wine making is years of gradual change, periodic tasting, and more change. In industries where projects begin and end in 8 to 12 weeks, there is something refreshing in the time it takes to produce a truly beautiful wine".

Perched on rolling hills at the south eastern point of the Strathbogie Ranges in Central Victoria lies 22 acres of north facing vineyard - today known as Gioiello Estate. Originally planned and planted in stages between 1986 and 1994 this boutique cool climate vineyard showed early signs of its potential winning the prestigious George Mackey Trophy as the best Australian wine to be exported in the 1994-95 year.

In 2006 the Schiavello family acquired the property, with the intention to produce wine, upgrade the facilities and use the accommodation for employee related training, team building and of course some R&R. The Schiavello family's passion for wine making can be seen as Schiavello Group Managing Director, Peter and wife Natalie's frequently discuss and debate over viticulture and wine making techniques.

Making a great wine is an obsessive and often fanatical pursuit, involving many conversations, tastings, walks through the vineyard, understanding terroir and learning from experiments and mistakes. Over the years the Schiavello family have been actively pursuing ways to improve both the vineyard and the wine making process, which results in producing less volume of wine however better quality. This vineyard could easily produce 5 tonne of grapes to the acre however we have chosen to limit that to 1.5-2 tonne per acre in order to gain more flavour concentration and balance per grape. The activities in the vineyard, including pruning, trellis and harvest have become more precise with the deliberate intention of creating superlative wines.

The vineyard has shown that wine from this property is very European in style and tends to match well to food. Meaning, wine with great structure, acid balance and mouth feel which perfectly complement food. Gioiello have been fortunate enough to receive positive reviews on the wines, including a recent 95 point score from James Halliday for the 2014 Old House Merlot and a 95 for the Mt Concord Syrah.



Details talks to the industry about the latest product trends, features & materials.

DEKTON PELLE LEATHER SURFACE 2 GIBBON GROUP WOODCUT

DEKTON® BY COSENTINO

dekton.com.au

Dekton ® by Cosentino is an ultra-compact surface developed exclusively by the Cosentino Group R&D department. The Dekton®'s worldwide launch was in 2013. It involved 22,000 hours of research.

A new and original category of surface, a leader in its field and setting the standard, Dekton® is manufactured by means of Cosentino's exclusive TSP (Technology of Sintered Particles) technology, a manufacturing process that uses an accelerated version of the high pressures and high temperatures processes that nature has applied for thousands of years to produce natural stone. With Dekton®, manufacturing time is reduced to 4 hours and the result is a product that lasts a lifetime.

This new material is highly resistant to scratching and abrasion, it has very low porosity and therefore almost non-existent water absorption and maximum resistance to stains. It has excellent colour stability due to its resistance against UV rays, and it can be used in any climate as it resists heat and thermal shock, even that caused by freezing and thawing.



PELLE LEATHER

pelleleathers.com.au

Ascona is a pure Aniline leather with a contemporary, rustic appearance. This is enhanced with age and wear to exhibit a beautiful patina.

Now in 17 sophisticated colours from our Sydney warehouse. Ascona's applications include workplace, hospitality and residential for loose furniture, custom joinery inclusive of wall panelling, clad columns and banquette seating. This range has the AS1530.3 fire test for loose furniture and the AS3837 Group 1 Fire test for wall panelling, bed heads etc.

Ascona is produced in Italy from European hides only. Aniline leather will display healed scars, insect bites, skin disease marks and hair follicles. These features in fact are sought after, as they distinguish true natural leather from its imitators.

Pictured in this image features Ascona Kiwi on banquette seating in the Sebel Hotel Brisbane restaurant showing the true versatility of the ASCONA range.





SURFACE 2

surfacesquared.com.au

Surface Squared would like to introduce Polaris, the new innovative high pressure laminate by ABET LAMINATI. Polaris' anti-fingerprint properties are perfect for applications where traditional dark coloured materials have been avoided. The acrylic properties that are embedded in Polaris increases the scratch and wear resistance of the surface allowing for repairs of the material, previously unheard of with traditional high pressure laminates.

The colour range for Polaris has been selected based on the latest European trends and collaborations with world leading designers. The matte and velvety texture continues to lead the interiors trend, creating warmth and depth in each decor. Since its release, we have seen projects combining Polaris with Surface Squared white birch substrate. Using exposed raw edges and mixing metals of gold, copper and brushed silver to enhance interior spaces.

Surface Squared provides designers and architects with the materials that bring their clients projects to life.



GIBBON GROUP

gibbongroup.com.au

Situated at the heart of the Fujitsu Perth Office entrance a new feature plays artfully with the brand's iF Award-winning communication design: its confident graphic qualities, its sleek and streamlined aesthetic – all perfectly articulating the company's philosophy of connectivity.

Riffing on this visual concept of connectivity, this custom flooring solution was used to replicate the network mapping of Fujitsu's systems. The tessellated leitmotif replicates the processes of Fujitsu's products in an interconnected web and the creation of an integrated community of users, while still speaking to the geometric nature of the company's corporate branding.

Custom design solutions require custom design processes. Gibbon Group have established a new team in their Tretford Custom Rug division that is committed to assisting designers in fulfilling any brand creative brief.

You can take advantage of the Gibbon Group design team by either sending them your design in a CAD file, or send sketches, ideas or a brief to start the consultation process.



WOODCUT

woodcut.com.au

Whether it is a feature wall at the entrance, or an interior theme that is carried throughout various spaces, internal timber wall and ceiling cladding is having a moment in the interior design world.

It is a stylish way to add warmth and versatility to a space, and the natural aesthetic of timber adds an extra element of interest while still remaining timeless. For those that can't decide between concrete or timber floors, timber cladding is a smart way to have the best of both worlds, and instantly creates an earthy space that connects to the nature outside.

WOODCUT offers a separate cladding range in the dimensions of 189mm x 12mm x 1860mm. These boards also come with a 5mm v-notch, giving the boards the traditional lining board look.

Whilst our engineered European Oak boards are primarily designed for floors, the quality of our product means that the options are endless, with many clients also using our products in joinery pieces.

BANKING & FINANCIAL SERVICES CORPORATION, SYDNEY

This banking and financial services company is creating a culture of conversation at their new Sydney premises.

The multinational corporation relocated to warm and inviting premises in Sydney’s CBD in January 2017. Encompassing 10,300m2 across seven floors, Bates Smart designed the energised and activated workplace, which references the company’s brand in a sophisticated and subtle overlay. Cleverly reflecting the company’s brand colour palette, raw, authentic and honest materials are seen throughout.

Various work settings that support innovative working and enhance flexibility emerge on each floor, along with a variety of collaborative spaces. Project rooms are flexible – catering for brainstorming or private meetings – while a centrally located café is easily accessible for visitors, staff and group celebrations alike.

Furniture from Schiavello along with partners Bene and Humanscale dominate the floor plate, with over 5,000 pieces supplied across the seven floors. Functional and robust whilst classic and versatile, the range supports the company’s vision for a clear and easy working environment.

Team-focused, Krossi work points are void of screens to enhance transparency. Ergonomic comfort crucial, the workstations are available in either sit-to-sit, or sit-to-stand options to suit individual user needs, while Humanscale Diffrient World chairs and M2 monitor arms further enrich the ergonomic experience. Schiavello’s customisation capabilities also on show, workstations include custom-designed docking brackets that meet the financial intuition’s IT requirements, in addition to bespoke nameplates.

Furniture by Bene offers a dual purpose: an opportunity for ‘open-air’ collaboration as well as acting as a tool for floor identification. Appearing along floor perimeters and in break out spaces, pieces such as Pop Up stools, Timba stools and American Diners are colour coded to align with the Bates Smart design aesthetic.

“The sheer magnitude of this project not only highlights the breadth of our furniture offering, but its successful delivery was a matter of great working relationships and a sound understanding of our client and designer’s needs.” - Nilo Ibarburu, Schiavello International NSW Business Relationship Manager.



ORIGIN ENERGY ERARING POWER STATION

Employees at Origin Energy’s Eraring Power Station power up while standing up thanks to intuitive furniture solutions from Schiavello.

Located thirty minutes south of Newcastle, Eraring Power Station is Australia’s largest power station, and Origin Energy’s only coal-fired power station. Recent upgrades to the facility’s control room saw Origin make the pioneering decision to make the traditionally static space, sit-stand; in a bid to improve ergonomics and drive better efficiencies.

Control centre specialist Russell Ockendon designed the 144 square metre power epicentre, complete with improved sound, lighting and complex audio-visual technology. Schiavello then worked closely with both Ockendon and Origin to devise advanced engineered furniture solutions that allow seamless synchronisation of screens, on-desk monitors and worktops in both sit and stand modes.

The project entailed four main components:

- The customisation of Krossi work points featuring a sophisticated solid timber edge detail and customised on-desk dual monitor arms.
- Schiavello’s product design team developed 24 height-adjustable monitor arm assemblies capable of holding two, 46-inch monitors (weighing approximately 60kg), which ordinarily would be wall

mounted due to their weight.
— These assemblies were then attached to speciality actuators sourced from Germany, which allowed them to move in synchronisation with the desks.
— Fabricated component compartments were also tailored to meet the magnitude of Origin’s power and data requirements.

Luke Irving, Schiavello Product Solutions Consultant, says the project was an engineering feat for the team:

“It’s great to see that people working in control room environments are increasingly benefiting from ergonomic improvements in this space. For us at Schiavello, a lot of development went into ensuring such sophisticated synchronisation on such a large scale, and we are extremely proud of the end result,” says Mr Irving.

Prototyping at Schiavello’s Tullamarine manufacturing facilities, along with constant client and designer consultation ensured all design details were successfully finalised in the short lead-time of just two months. The project was then successfully rolled out in stages whilst Origin remained operational.

PRODUCT



THE SPACE IN-BETWEEN

In October 2016, the premier Central Plaza in Brisbane opened its doors, showcasing a forward-thinking office designed by third year Queensland University of Technology (QUT) Design School student, Anna Carter.

As the winner of a design competition run by Central Plaza owner ISPT and Schiavello International, Schiavello personnel mentored Ms Carter at our Tullamarine headquarters, where her designs were fine-tuned for manufacture.

Called the 'Space In-Between', it's a flexible design that transforms a corporate office into a relaxed creative environment, all the while accommodating for future growth. ISPT's General Manager, Commercial Services, Michelle McNally says, "Ms Carter's design promotes collaboration, communication and ideas."

Taking MS Carter's custom designs and translating them into physical products within budget called upon the combined efforts of Schiavello subsidiaries Prima, Prima Architectural, SMA Desking, Metcon, Schitech, Schiplas and OCMA. Focus booths were customised with kitchen joinery in addition to being fitted with a height-adjustable workstation at reception, while disc lighting and ceiling treatments, banquette seating joinery, an integrated white board table and graphic signage, were just some of the other concepts of Ms Carter's that Schiavello brought to life.

Central to the design was an innovative, free standing piece of furniture – a modular, plywood pod that hosts up to four desks. Creating a space within a space, the framed pod integrates technology and services and can be reconfigured, as future needs change. On top of that, the 500m2 space packs a punch with Schiavello's flexible and collaborative product offering, ranging from the new Aire fold tables to the sound cushioning Baffle light, to the refined Toro Badjo three-seater complete in a black leather and American Oak finish.

In addition to the Space In-between, Schiavello International offered a stylish and sophisticated new locker system for ISPT's Central Plaza and Green Square North Tower end-of-trip facilities. The Vecos V1 smart locker system offered ISPT a new way to manage the process of assigning lockers to users from various tenants across multiple building locations. Schiavello worked closely with Vecos to overcome security system compatibility across the two sites, and our strength as a manufacturer and supplier enabled us to work through solutions from a costing and installation timing perspective.



FOUR POINTS BY SHERATON

Schiavello Signage proves there’s truth to the saying, ‘a happy customer is a repeat customer’ as they partner with Sheraton for a second time.

Four Points by Sheraton opened its doors to guests in March, adding sophisticated design and modern accommodation to the culturally rich city of Melbourne. Located in the rejuvenated Docklands area, the 273-room hotel forms part of the Marina Tower complex, a mixed-use residential and commercial precinct.

After providing signage solutions and first-class customer service for Sheraton at their Little Collins Street premises, Schiavello was engaged a second time by parent company Starwood (now owned by Marriott International), to deliver both the design and construction of way finding and statutory signage for the new Docklands venture.

Upon the client’s request, and with a trust in Schiavello’s capabilities, the signage team adapted Sheraton’s global standards into the final floor plan, all the while working alongside DKO Architecture to integrate finishes both internally and externally across 15 floors. From reflective vinyl with an illuminating effect for guest room identification, to black powder-coated metal in leisure and fitness amenities, over 1,600 signs in total were crafted for the building that aligned with the calming and contemporary design.

“Having worked with our various hotel brands in the past, I was confident in Schiavello’s ability to align the wayfinding solutions to the Four Points brand and hotel design. We are extremely happy with the end result,” says Four Points General Manager, Stephen Ferrigno.

Of particular interest to the project were the design, manufacture and construction of three external sky signs that weighed 300 to 1,400 kilograms each. The process called upon Schiavello’s extensive engineering expertise and experience, with two signs (one spanning 15m long in one piece) carefully craned 60 metres high against the building’s glass facade. The third sign, which rested at street level above a low-hanging glass canopy, was uniquely engineered to ensure the architectural aesthetics of the glass was not compromised.

“Our extensive knowledge of manufacturing processes together with our experience enabled us to work alongside the client, architect and builder to bring each stage together without compromise to their program, and most importantly within budget.” – Rob De Marco, Schiavello Signage Solutions Contract Manager.

SIGNAGE



MLC

With 1,200 employees and 1.4 million customers, MLC Life Insurance is one of Australia’s largest insurers. In a move intended to support the future growth of the business, MLC relocated its Melbourne Headquarters, taking up three floors in Tower Two of Lang Walker’s \$2.5 billion Collins Square project at 727 Collins Street. This decision followed a similar move for its Sydney-based business in December last 2016.

Designed by Woods Bagot, the workplace spans across three contiguous floors, connected via an internal spiral staircase. Schiavello Construction was engaged as head contractor to bring the design to life for MLC’s 650+ staff. Works included services upgrade & integration (including comms room), partitions, ceilings and flooring, custom joinery, meeting rooms, breakout areas, feature reception, collaborative workspaces and furniture installation.

MLC Life Insurance chief executive, David Hackett said the new premises supports the future direction of the company as it begins a new chapter. And whilst they “haven’t gone the full Google” there is still a distinct focus on collaboration and connectivity. The breakout areas feature a range of glass and magnetic whiteboards and eco pin-up boards, while integrated AV with video conferencing capabilities

CONSTRUCTION

features in each of the meetings rooms.

The attention to the smallest detail is clear, perhaps most obviously in the bespoke joinery which features throughout the modern, light filled space. From plywood and black ebonised veneered panelling, modern cubby house banquette seating and black ebonised Tasmanian oak kitchen cabinets, to black japan panelling on the executive floor, and a reception desk with impressive patented gold tubular rods.

Coordinating each of these elements was not without its challenges. Mid way through the project, a number of long lead items became unavailable; Schiavello had to work with the designer and client to identify appropriate alternatives to ensure timelines were met without jeopardizing the design intent. Early Access Dates also meant a number of works for each floor had to be completed prior to final PC date, this included doors, floor finishes, kitchen fixtures and fittings and partition glazing.

The project also involved a high level of careful planning, including daily delivery schedules and stakeholder communication. Schiavello worked closely with the client, base building management and existing contractors within the building to ensure project timelines were met and MLC’s vision for their new workplace was achieved.

CONSTRUCTION



LONG CHIM, CROWN MELBOURNE

Welcome to downtown Bangkok, aka Melbourne's Long Chim (*Thai* for "come and taste"), located on the banks of the Yarra at Crown Casino.

The bright and busy 160-seat restaurant is the fourth branch of the Thai street food phenomenon by Australian-born, Thai-obsessed David Thompson (following Long Chim Singapore, Perth and Sydney). Famous for the blast of chilli heat, the focus is on Thompson's reinterpretation of Bangkok's street food, tweaked for the high-profile hospitality context typical of Crown.

Techné Architecture + Interior Design and Schiavello Construction were tasked with transforming the existing space (the site of the former No.8 by John Lawson). Inspired by the patina of Bangkok's streets, the fit-out has been designed to evolve with use and time. "The space was imagined as a reflection of the dynamic urban context of Bangkok street food," says Techné Director, Nick Travers.

In order to achieve this, the pre-existing tenancy was stripped back to reveal its raw and robust qualities. This was complemented by a material palette that incorporates rich textural finishes such as robust mesh, layered grilles and lattices, adding softness to the rugged space. Screens at the entrance are reminiscent of the patterned pavers that line Bangkok's streets, ushering in guests with a spirited reference to the cuisine's provenance. Subtle unexpected bursts of colour in furniture, discreet surface treatments and artwork create playful, vibrant moments throughout.

The result is something unexpected, but that's exactly the point according to Thompson. He's done fine dining. Now he's ready to bring diverse, authentic street food to a larger audience. "It needs just another layer of Long Chim-ness thrown onto it, to get the patina of the streets and the scuff of the gutter of Bangkok," Thompson says.



SASH — SMALL ANIMAL SPECIALIST HOSPITAL

CONSTRUCTION

Small Animal Specialist Hospital (SASH) is a rapidly growing veterinary referral hospital group based out of NSW. Schiavello Construction recently completed their new state-of-the-art facilities at North Ryde and Central Coast. We had a chat with the SASH team to find out more about the projects and the rise of specialist animal care in Australia.

Can you give us a little background on SASH – the journey to date?

_ We set up North Ryde hospital in 2007 as an independent, multi-disciplinary referral centre. A decade later, we never expected it to grow as fast and as much as it has, but we are very proud of how far we've come. Our main focus is, and always has been, to provide the best quality of life and care for animals. We are still independently owned and managed to this day.

What was the impetus for the recent construction works at Tuggerah and North Ryde?

_ We have noticed a definite increase in demand for quality veterinary services, and in order to continue to provide the best care for animals, we have to keep our facilities up to date. Our current strategy is about extending our reach to be able to cater to animals in more areas. This not only involves new locations (SASH Central Coast), but innovative services and industry leading facilities.

Part of our decision to expand to Tuggerah was the high demand from our furry friends on the Central Coast, Newcastle, Hunter Valley and beyond. We had a lot of patients travelling to visit us, and now we are able to provide the same high quality services, with less travel time to North Ryde.

Are there any features that are really pushing the boundaries of pet care? New technologies, work methods?

_ At SASH, we're all about maintaining the highest standard of care possible. Just the fact that we have so many specialised veterinary services in one purpose-built location is a pretty novel feature. Even more unique is the way these services are collectively coordinated, allowing us to achieve the best outcome for our patients.

SASH has also invested in a range of state-of-the-art equipment and services, including:

- > A specialised Sports Medicine & Rehabilitation department with Gait Rite (walking) mat, canine gymnasium and underwater treadmill.
- > A custom designed Avian and Exotics department.
- > An intensive care and high acuity ward.
- > An in-house Linear Accelerator Facility with the only on-site

veterinary stereotactic Linear Accelerator within Australia.

- > A1.5 Tesla MRI with specially trained radiographer and on-site radiologists.
- > Diagnostic imaging with CT, ultrasound, fluoroscopy and digital radiology.

Do you think people are placing more emphasis on the quality of veterinary services than in the past? _ Pets are definitely becoming a more integral part of the family. A lot of animals are living indoors and they are being cared for like a member of the family. There is a greater awareness around their specific health issues. There are also far more advanced diagnostic, medical and surgical options available for pets than there were in the past.

Pet insurance is a positive. The proliferation of pet insurance providers has increased access to these advanced veterinary care facilities. It means we can offer our services to a much wider market, and make sure more animals (and owners) get the level of care they deserve.

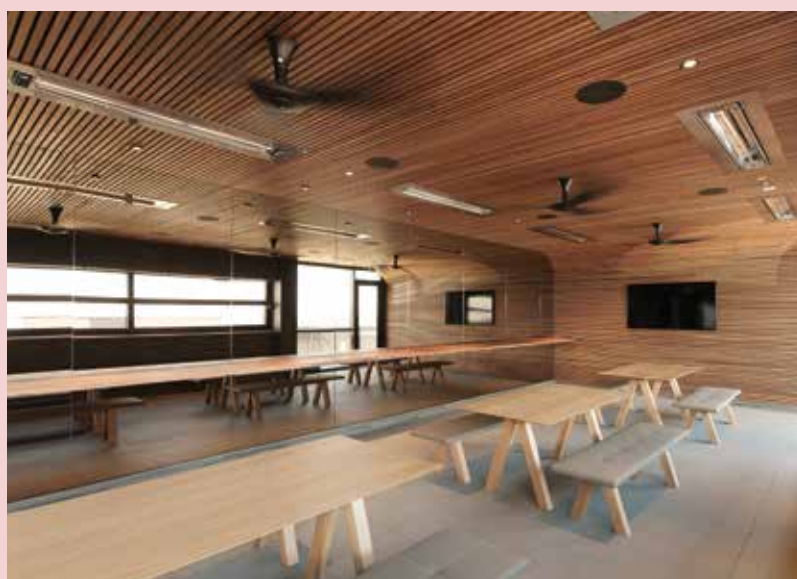
What do you think of the recent works? _ We are extremely happy with the outcome of both projects. We worked closely with our trusted design team, Big City Design, to help us once again deliver on the SASH vision as we continue to grow. Together with Schiavello Construction, they were able to amaze us as they brought both spaces to life.

Starting out was a daunting prospect – but you have to put your faith in the project team, they're the ones who know what they're doing. At the end of the day, the feedback from the staff and clients makes it all worth it.

How was it working with Schiavello Construction? _ Schiavello definitely exceeded our expectations. We engaged them as part of a competitive tender process – we were looking for the right fit in a builder, not just the cheapest price. We are glad we did. The team was friendly and worked closely with us right from the start to understand our specific requirements. They met every major deadline and were always on the front foot when it came to potential challenges, so we always knew exactly what to expect. This is reassuring from a client perspective, because while we're specialists in our field – we like to leave the building to the experts!

The finished quality of the work is really something given the competitive pricing, and quality is something we were not willing to compromise on. We had a pretty tight budget and strict deadlines for launching the new spaces, and they did not disappoint.





GANDEL GROUP

Quality, precision and detail. That was the brief for Gandel Group's new head office at Tower One, Chadstone. The owners of the largest shopping centre in the southern hemisphere wanted a space that reflected their commitment to luxury; quality, as opposed to budget, was the central concern.

Step inside and you'll quickly realize they've achieved just that. Designed by Hayball Architects, the high-end workplace features an exacting level of detail and consistency.

Schiavello Construction was engaged as head contractor to deliver the project, which was split between the main office on level nine and a barbecue terrace on level ten. Level nine works included a full floor interior fit-out, detailed steel frame partitions, feature ceilings, a greenwall with bronze cladding and bespoke joinery, whilst the outdoor terrace featured timber walls and ceiling, bronze mirrors, solid timber benches and a custom made 8m wide vertical lift window.

An integrated project, Schiavello leveraged its in-house capabilities to add value, from manufacturing and construction, to joinery and furniture. Schiavello's metal fabrication division Metecon manufactured the steel frame windows, Prima Architectural was responsible for the high-end joinery, caesarstone benches and upholstered banquet seating, and Schiavello Systems provided the office workstations to optimise aesthetics and functionality. This coordinated approach meant Schiavello could streamline the supply and installation of many of the key features.

Given level of detail required, the workplace project was not without its challenges. A considerable amount of sampling was undertaken to ensure consistency across the finishes, with each timber veneer hand picked to match the existing tones of the flooring and boardroom furniture. The oversized artwork that featured throughout the fit-out required a crane to lift them in place via a designated 'artwork slot' in the level ten slab.

Schiavello also had to work within a tight timeframe to ensure all in-ceiling works (services reticulation) were completed prior to installation of the feature ceiling, as only limited access was available once complete. The class 5 solid plaster and perforated ceiling featured seamless joins throughout open office areas. This provided noise absorption and return air without the need for unsightly grilles.

These challenges were managed through close collaboration and communication between the project team and the subcontractors, ensuring the completed project met the client's rigorous standards.



CAN WE DESIGN THE DESIGN INDUSTRY

Sixteen years ago, some of the biggest names in A+D thought it *might* be achievable. Today, it has been achieved.

If you happen to be an up-and-coming designer, the value of varied, critical feedback can be crucial to bettering your practice. The collective knowledge base imparted from high-profile industry members is essential to the development of our region's emerging talent – and not simply just in terms of design resolution, but also marketing, manufacture and supply know-how. Sixteen years ago, however, some of our industry's most influential names realised that access to this design feedback was not only difficult for a small few, but impossible for a vast majority.

So, What Did They Do?

In brief: they got together to address the 'why' and the 'how' of design as a practice – the secret formula to our collective, creative business success. Thanks to the generosity of some premium Australian furniture brands, Launch Pad: A Journey From Prototype to Production, was born. You see, for the past sixteen years, Launch Pad has stood as a shining example of how we, as a global design community, can foster the next generation of creative talent both within our borders, and beyond. Originally an emerging design competition in Australia in 2001, Launch Pad has today become this region's most comprehensive primer to the full spectrum of the design world.

Offering emerging designers unprecedented exposure and the invaluable opportunity to have their prototype taken through to production, the Launch Pad program provides unique access to manufacturing, product

development, marketing and business for the emerging A+D community. In addition to an ongoing mentorship programme with a network of industry experts, winners of the program receive access to some of the best minds across manufacturing, marketing, retail and public relations.

And for 2017, Schiavello has joined forces with a stellar international jury in Australia and Asia to take the Launch Pad program further than ever before. "We are excited to be a part of Launch Pad, and aligning our fifty-plus years of creative leadership and vision with a new generation of designers", says Anton Schiavello.

Lending their expert curatorial eye to more than two hundred entries across the region, the Schiavello team is currently mentoring two very lucky designers in their vast facilities within Australia.

« Our collective design story extends internationally to Singapore and Beijing, and we are excited to collaborate with talent nurtured throughout Asia Pacific »

» ANTON SCHIAVELLO

Meet the 2017 Winners —



Dora Ferenczi —

Taking home the grand prize, Dora Ferenczi's PLICO is a multipurpose collaboration table. Designed to support the dynamic working styles and creative environments of the modern workspace, PLICO can be configured from a stylish standing desk into a folded whiteboard unit. Developed as a response to the dual trends of wellbeing and agile working, and particularly suited to commercial environments where space is at a premium. Ferenczi's consideration towards how flexible and adaptable furniture can become an essential tools for the end-user caught the attention of all jurors for its aspiration to ennoble an individual's working habits – lifting design from the sphere of mere physical object, and leading the end-user toward more productive, efficient behavioural modalities.



Jonathan Saphiro Salim —

Jonathan Saphiro Salim's Never Mind: Tableware Series (Waist Bowl and Shoulder Plate) is centred around the desire to minimise (almost to a point of elimination) the minute annoyances we encounter in daily life – those discomforts that have become so familiar to us that we no longer recognise them. In short, Never Mind makes the unnoticeable, noticeable. The range is an inspired reassessment of sculptural forms that fit to the human body – rather than the human body being shoehorned into alien forms – to provide a means of correction, comfort and solace.



Joining Launch Pad as 2017's Principal Partner represents merely a fraction of Schiavello's 50-year legacy that has seen the company grow from humble beginnings in 1966 to present-day powerhouse – all along the way supporting the genius and dynamism of Asia Pacific A+D. From generation to generation of end-users, the Schiavello success story is one based on celebrating diverse experience, expert knowledge and an unbridled, unflagging commitment to developing intelligent, inspiring, ecological and resilient design solutions.

And now, part of that solution is the designing of the design community, itself.

Details talks about the happenings in & around the Schiavello Group, & our involvement in the industry.



QUT EXECUTIVE CENTRE BRISBANE

Queensland University of Technology continues to expand on its state-of-the-art facilities with the construction of the corporate education centre in Brisbane – built to required meet the requirements of their Graduate School of Business.

Schiavello Construction (QLD) worked closely with QUT and DM2 Architecture to transform the centre, which was completely stripped back to basics. The upgrade featured the installation of all new services and a series of flexible learning spaces, including two new seminar rooms, a comprehensive staff area, a meet-and-greet professional networking zone and four new syndicate rooms.

The finished product is the perfect marriage of contemporary design and cutting edge technology with superior level acoustic treatments and a purpose built media wall. Architectural highlights include new external glazing to optimize natural light, an impressive interconnecting staircase and custom made feature lighting.

Schiavello’s Bene workplace system and Marina Fold Table were installed to complement the agile working environment - providing ease of use and customisation for staff and students alike.



CURTIN HOUSE – ROOFTOP CINEMA

The sky’s the limit for Schiavello Construction’s latest project. After twelve years, eleven seasons, thousands of movies and countless burgers, upgrade works are currently underway at the Rooftop Cinema at Curtin House, Melbourne CBD.

The Melbourne icon is being reimaged by Techné Architecture + Interior Design in partnership with Schiavello Construction. It will feature an alternative layout, renovated bar and burger shack and an innovative awning system that illuminates like a shimmering halo at night – paying homage to cinema forms of the 1950s. Visitors can also expect refreshed seating options throughout the bar, and custom-built timber bleachers ascending out of the grass. Despite the well-earned makeover some old favourites will remain, including the much loved artificial grass, glittering fairy lights and unbeatable Melbourne views. Construction has commenced and is due to be unveiled in the spring of 2017. The summer 2018 Rooftop Cinema program will kick off from December 2.

DEWNR, ADELAIDE

Green is the new black at the recently completed fit-out for the Department for Environment, Water and Natural Resources’ (DEWNR) in Waymouth St, Adelaide. Schiavello is proud to announce that the project has been awarded a 6 Star Green Star Interiors–v1 rating from the Green Building Council of Australia. This is the first 6 Star project in South Australian history, and the first project of its kind in Australia receive the rating within in the first round of assessment.

The building has energy-efficient smart LED lighting, partitions made from recycled coke bottle material, walls of green plants to increase air quality and flow, and shower and locker facilities to encourage staff to walk

INDIGENOUS ENGAGEMENT, ANNOUNCEMENT

Schiavello is pleased to announce the appointment of Kyle Vander Kuyp, former Olympic hurdles champion and proud Indigenous ambassador, to lead the charge as our Indigenous Engagement Manager.

Kyle’s role will leverage his experience and cultural awareness to help guide Schiavello’s efforts to better understand the needs of the Indigenous community. With Kyle’s support, Schiavello will work to deliver meaningful Indigenous youth education, participation and employment opportunities into the future.

His appointment results from the development of Schiavello’s 2017- 2018 Indigenous Participation Plan, which formally extends our existing Social Responsibility initiatives.

“We recognise that, as a major private employer, there’s a clear moral and social responsibility for organisations to improve employment opportunities, pathways and outcomes for Indigenous Australians,” said Managing Director, Peter Schiavello. *“This is a natural progression for us, in our pursuit of a workplace inclusive of all Australians.”*

About Kyle

Kyle is an Indigenous Australian athlete and a descendant of the Yuin Clan of south coast NSW and the Woromi Clan of north coast NSW. 12 time National Hurdles Champion, he is the current Australian record holder for the 110m Hurdles and the 60m Indoor Hurdles. He was a silver medallist in the 1994 Commonwealth Games, and a finalist in the 1996 Olympic Games. Since hanging up his boots, Kyle has worked as an ambassador and mentor for Aboriginal and Torres Strait Islander youth. He has received a number of honours for his ongoing work, including the prestigious Charles Perkins Award.

or ride to work. Schiavello Construction SA would like to extend their congratulations to our partners on the project: DEWNR, MPH, Aurecon, dSquared Consulting and Aquenta.





BRUNETTI – FLINDERS LANE, MELBOURNE

As soon as you hear the name Brunetti – your taste buds come alive. A Melbourne stalwart, their urban city location – affectionately nicknamed Brunetti City Square – closed its doors in April after 11 years to make way for the new Metro Rail project.

Biscotti aficionados need not worry, Schiavello Construction has been working closely with the cannoli kings as they relocate to their new home at 250 Flinders Lane (between Swanston and Elizabeth Streets). Located in one of Melbourne’s premium hospitality and retail hubs, the homegrown eatery will be in good company. “It’s hard to find that kind of space in a prime location. It’s the right time for a concept like that in the city,” said Brunetti’s co-founder Yuri Angele.

Based on their successful Carlton outfit, the new CBD space will feature a mix of imported and locally made products and finishes. This includes a suspended wood fired pizza oven and terrazzo stone wall and floor tiles imported from Italy, as well as architecturally designed steel frame windows and doors, and bespoke feature joinery from Schiavello subsidiary Prima Architectural – both manufactured locally.

Construction has commenced and is expected to be complete by August 2017.

WOOLSHED – DOCKLANDS, MELBOURNE

The iconic Woolshed reopened its doors at the end of April after a fast tracked 5-month redevelopment. The transformation signals a coming of age for the popular Docklands watering hole, as it transitions from home-grown ‘pub’ to hospitality hot-spot, with a brand new restaurant, bar and designated function spaces.

The new interior, designed by Airstream Architects and brought to life by Schiavello Construction, draws inspiration from the building’s heritage, with a combination of exposed brickwork, steel and rustic charm.

“We have taken the opportunity to modernise, refine and upgrade [the Woolshed] to ensure it will excite and entice the people of Melbourne,” said longstanding General Manager, Duncan Laidlaw.

Originally built in 1916 and used as a wool storage facility, the redevelopment will ensure the Woolshed has a bright future as part of the thriving Central Pier entertainment precinct.



SCHIAVELLO BEIJING LAUNCH, CHINA

Schiavello’s vision of being a leading furniture supplier and manufacturer in Asia is rapidly materializing with the new Beijing showroom located at the Heng Yi Building, a milestone position where to the south stands Beijing’s history including the Imperial Palace and Temple of Heaven, and north stands the modern Olympic Park.

The views of the Bird Nest National Stadium was the perfect backdrop to the product showcase. Reflective of the brand’s dedication to wellbeing, the event theme was steeped in greenery and showcased recent innovative office solutions such as Krossi, a sit-to-stand workstation system that allows movement in the workplace.

Special guest Gerald Thomson, the Deputy of the Australian Embassy, and Dan Tebbutt, the Australian Senior Trade Commissioner, joined Peter Schiavello, Managing Director of Schiavello Group, and Raffaele Tigani, General Manager of Schiavello International, in cutting the official opening ribbon. Guests enjoyed a delicious selection of Australian wine and an Australian inspired menu while enjoying the interactive photo wall and company history wall. An international jazz band had guests relaxing into the evening and a door prize included a trip for two down under to experience the Schiavello HQ in Melbourne. It was a memorable evening!

VETERANS, ADELAIDE

Works are currently underway on the new Veterans Mental Health Precinct (VMHP) at Glenside in South Australia. Named in honour of local hero Jamie Larcombe – killed while on operations in Afghanistan – the \$15 million state of the art facility will provide advanced care for our Veterans as part of the South Australian Government’s Transforming Health plan.

The Jamie Larcombe Centre will offer inpatient and outpatient services, specialist services

for Post-Traumatic Stress Disorder, as well as teaching and research spaces. It will also include 24 individual rooms with ensuites, a gymnasium, a public garden, as well as private areas for reflection, where Veterans can spend time with their families.

“The state-of-the-art facility will provide a far more advanced quality of care for veterans than we can currently offer at the ageing Repatriation General Hospital,” said Health Minister Jack Snelling.

Construction is expected to be complete by late 2017.

M-CITY MONASH, *MELBOURNE*

The Schiavello and Saraceno Group announced details in May of a new joint venture project, to transform a co-owned 3.52ha parcel of land into a unique multi use precinct.

To be known as M-City Monash, this mixed use development, the largest ever undertaken in the Melbourne metropolitan area, is set to rise from the prominent corner of Princess Highway and Blackburn Road. It will provide a range of residential offerings, hotel and short stay accommodation, retail and convenience support, entertainment options, professional offices and child care all within the world renowned education and medical precincts of the Monash municipality.

Three residential towers plus a low rise block will offer a range of contemporary living for families, couples, students and professionals.

An imposing addition to the skyline will be a nine level office tower with triangular contours and layered glass façade boasting all the amenity of a CBD Office. A 250 bed premium hotel will provide for high quality services for both business and leisure, featuring a conference centre and ballroom.

Common lifestyle amenities will include large open podium landscaping featuring leisure area, pool, tennis court, and gymnasium. A large scale two level natural light filled retail centre will provide robust amenity and speciality retail stores offering vibrant convenience and lifestyle choices for residents, visitors, professional and students.

With demolition completed, construction will start as soon as the third quarter of this year. A passionate and very experienced team will bring M City to life over the next 3.5 years.



ONE QUEENSBRIDGE, *MELBOURNE*

Schiavello Group and joint venture partner, Crown Resorts, announced the approval of their new development One Queensbridge in February. At 325 metres high, the 90-storey hotel and residential tower in Southbank is set to become Australia's tallest building– taking luxury accommodation and personalised service to new heights.

Situated in the heart of the world's most livable city (a title earned for the sixth year running) One Queensbridge will feature uninterrupted, 360 degree views and will be surrounded by the best the city has to offer – from arts, entertainment and sporting precincts, to world-class dining, parklands, and top-drawer shopping. It will include a 388-room luxury six-star hotel, a unique rooftop bar and dining experience and 708 high-end residences, that will deliver a new standard in apartment living. Construction is scheduled to commence in 2018.



MAP AT DENFAIR, *MELBOURNE*

It was an exciting and inspirational few days at Denfair 2017. This year MAP released their new product range to the public including, the Plane Table, Lean Storage & Split Table collections. They were also fortunate enough to launch their new branding, staying true to their design principles of simplicity, honesty and most importantly identity. The most rewarding part of the Denfair experience is meeting passionate people like yourself, and the positive feedback received was greatly appreciated. Looking forward to seeing you at Denfair 2018!



A TRUE HOSPITALITY HYBRID

The Woolshed is a favourite meeting spot, whether it be for an ambient escape for a delicious meal, to after work drinks or a quick bite before the game at Etihad Stadium.

The restaurant menu combines the pleasure of locally sourced produce with a modern gastronomic twist. Meals can be enjoyed beside our open kitchen for that extra theatre or on our enclosed outside balcony that wraps around two sides of the venue.

The bustling central bar mixes a great cocktail and also offers a wide selection of local, international and craft beers.

WOOLSHED
RESTAURANT | BAR | EVENTS

161 Harbour Esplanade, Docklands 3008 | +61 3 8623 9640 | woolshed.melbourne

PRODUCT NEWS

Take a look at the latest products you need to know about from your home to the office.



AGILE WALL –
DESIGN GAVIN HARRIS –
SCHIAVELLO

SCHIAVELLO.COM/AGILE-WALL

Agile Wall's flexible capabilities, ensures its place in the modern day work environment. A mobile, writable and pinnable wall supports the restructure of a space, enabling users to respond quickly and efficiently to the demands of the workplace. Use as a single unit when giving a demonstration, or cluster multiple Agile Walls together to define a space when team work is required.

An analogue method of communication is realised with the Agile Wall, which encourages socialisation between users and helps to build a positive team culture. Through various communicative abilities, Agile Wall is akin to a think tank, fostering idea generation, creativity and engagement within team environments. Enjoy a brainstorming sessions using the generous writable surface, or utilise the pinnable panels available.

Agile Wall through its inclusive design encourages raw idea to take form and evolve into inspiring concepts



MR CHAIR –
DESIGN MARIO RUIZ –
SCHIAVELLO

SCHIAVELLO.COM/MR-CHAIR

Mario is MR Chair. A timeless shell poised amongst a collection of bases, Mario Ruiz revisits a classic design, the plastic shell chair. With longevity in mind, Ruiz's latest creation explores the idea of 'timelessness', inviting feelings of connectedness and nostalgia. Flexible and adaptable, MR Chair was designed in response to the revolutionary changes occurring in the workplace, specifically a growing need for products that offer comfort through thoughtful design and remind us of a safe place.

Ruiz's design exploration observed a cultural shift, occurring in places transitioning from specialisation to generalization. This shift is apparent in his desire to create places and furniture of comfort. Crafted through intuitive design, MR Chair is well suited to break out areas, training rooms, meeting and boardrooms. For the home, MR Chair is a stylish addition to living and dining spaces, outdoor courtyards as well as home offices. The generous shell seat and diverse range of bases enables freedom of choice with endless finish possibilities.



LEAN – MAP

MAPFURNITURE.COM/LEAN

Lean Storage comprises of two sizes, short and tall. A simple and considered collection, that works as a set or single platform.



CAP STOOL – MAP

MAPFURNITURE.COM/CAP

The Cap Stool is an elegant piece made of solid European timber. A classic and lightweight design, suited to café, restaurant or residential use.



SPLIT - MAP

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MAPFURNITURE.COM/SPLIT

—
The Split Tables contemporary range consists of a coffee, side, high and dining table. Realised with individuality in mind, the Split Tables have the ability to be duo colour toned.

HORIZON - MAP

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MAPFURNITURE.COM/HORIZON

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The Horizon, a bold collection of tables, is known for its refined elements, soft rounded edges and subtle detail. The strong solid metal base is a simple continuous loop that holds a variety of top finishes.



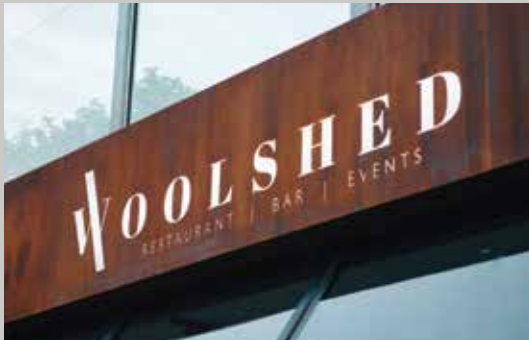
PLANE - MAP

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MAPFURNITURE.COM/PLANE

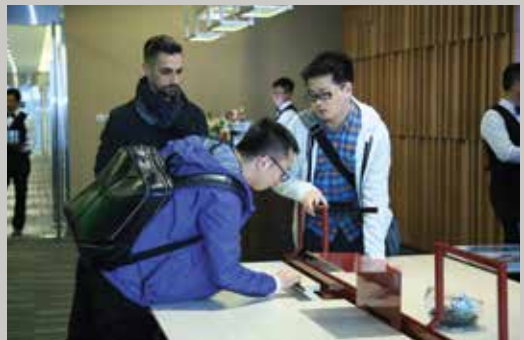
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Plane Tables are an elegant collection of coffee tables in various shapes and sizes. A thin table top profile sits flush or nested together, symbolising the notion of mathematic accuracy merging or crossing over.



SOCIAL SCENE



April 2017. The Woolshed, Docklands Melbourne, reopen with a relaunch party.

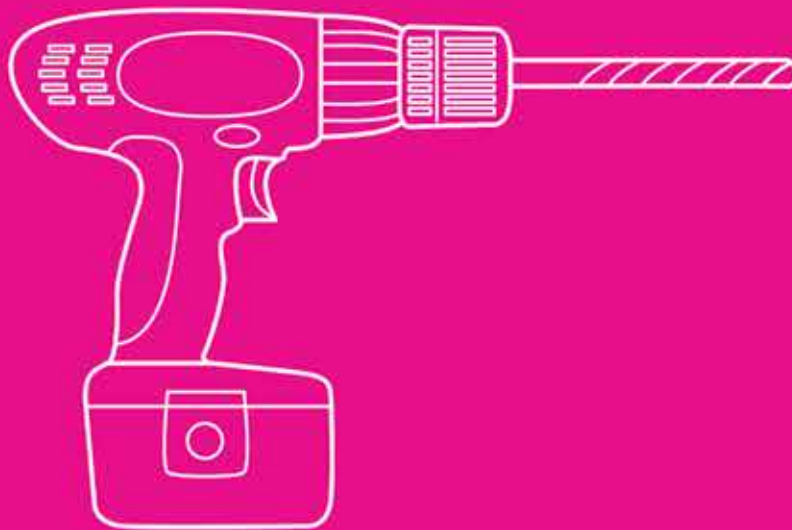


April 2017. Schiavello opens in China.

Sydney Indesign

11-12 August 2017

This is not a



Register Now!

We don't mean to hammer it home, but you know the drill. SID17 is just around the corner – August 11-12 – and you need to register now to fix yourself an all-access pass to the latest and greatest in A+D.

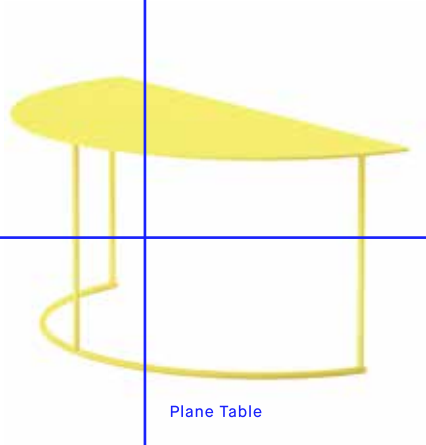
This year we've tightened the nuts and hit the nail on the head. Sounds big, right? You saw us coming and we're about to get cutting edge.

For SID17, we've decided the throw a spanner in the works. SID17 is turbocharged. It's electric. Jump online and register now.

Don't be a tool. Go on, we know how much you like to do-it-yourself.

Register now at sydneyindesign.com.au

M
A
P



Plane Table



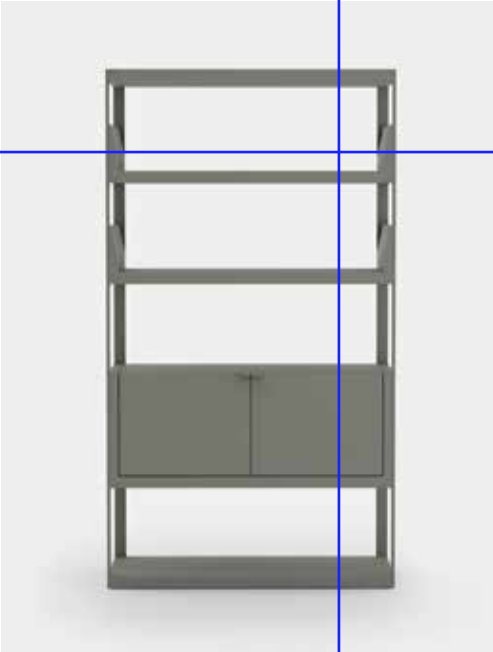
Split Table



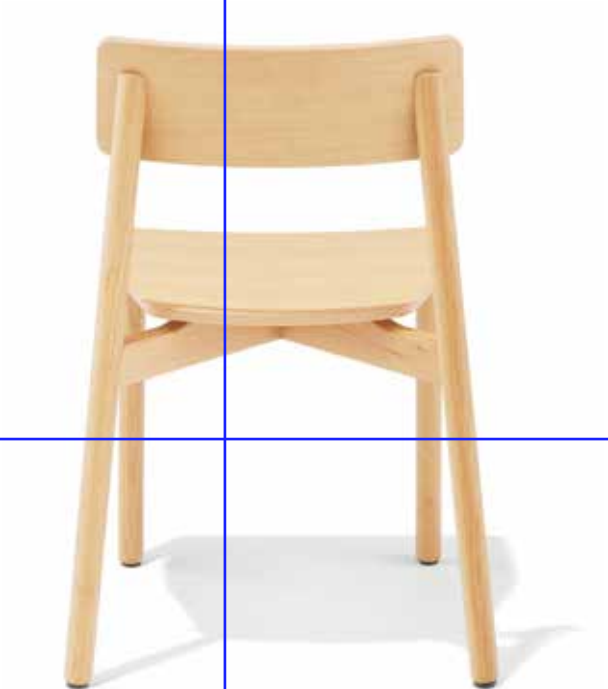
Wire Chair



Split Table



Lean Storage



Rib Chair