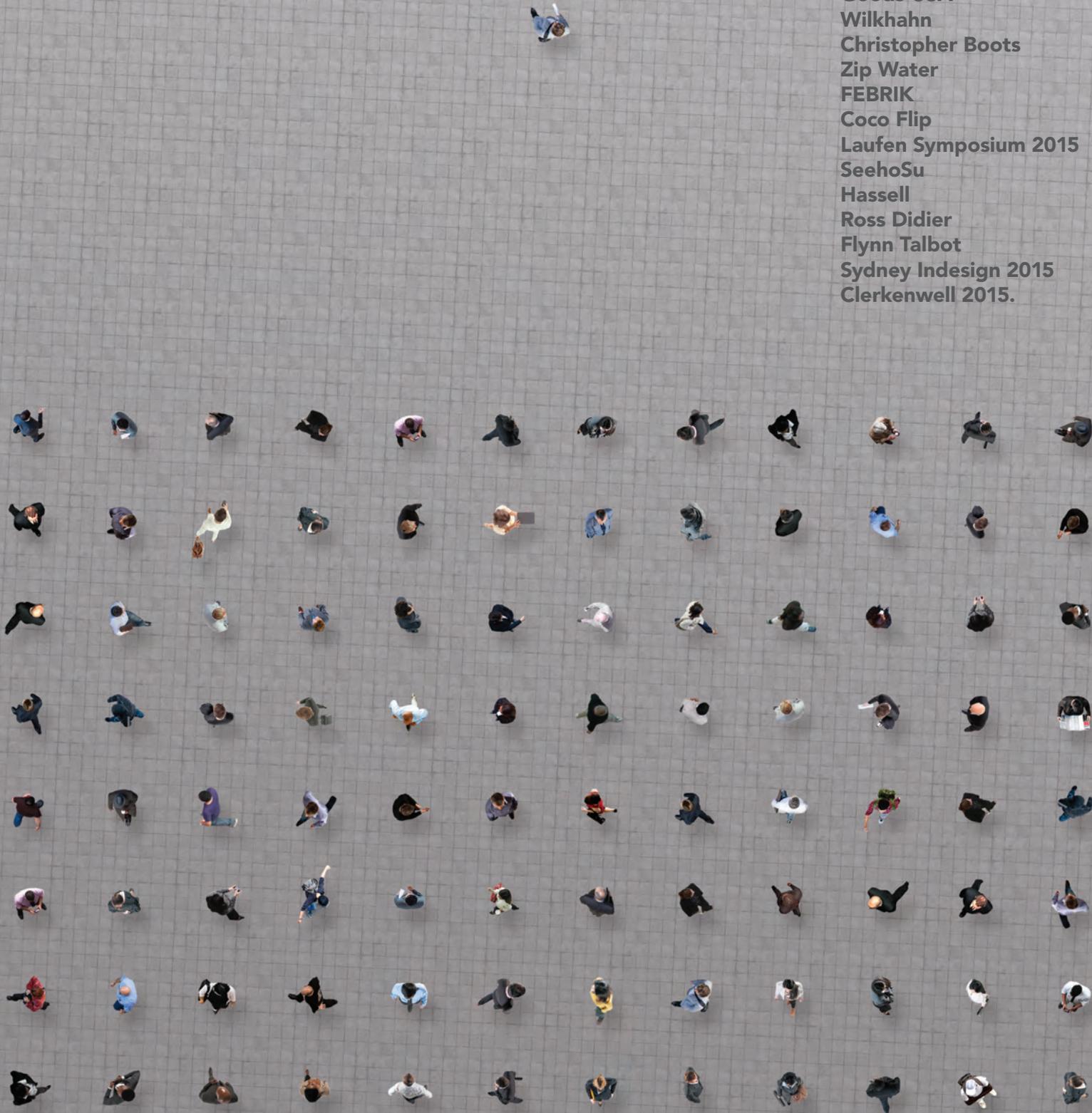


**Issue 59. Spring 2015.
The Science v Art Issue.**

**Design Quarterly
unravels the debate
between science + art in
the business of design.**

**Schiavello challenges the
open-plan model, to lead
the future of dynamic
working environments.**

**Alexander Lotersztain
Own World x Bend
Goods USA
Wilkhahn
Christopher Boots
Zip Water
FEBRIK
Coco Flip
Laufen Symposium 2015
SeehoSu
Hassell
Ross Didier
Flynn Talbot
Sydney Indesign 2015
Clerkenwell 2015.**





A REAL CHARACTER

An initial brief consisting only of the venue name, location and the operator's obligatory signature pink, ingeniously inspired Studio Tate's concept based around "Nancy the fancy, feminine, pink flamingo." On meeting [Adriano] Zumbo, Studio Tate co-founders Alex Hopkins and Erin Gannon subsequently discovered that Nance is Zumbo's mum and their concept perfectly (and fortuitously) captured her stylish, elegant and extravagant ways.

For hospitality operators in an increasingly competitive arena, human-based spaces like Fancy Nance have the potential to create an emotional connection with their clientele, above and beyond a good food/service offer and a dollop of good, wholesome design.

Studio Tate seized that opportunity to create a point of difference for their client. "Customers now expect a bit more than a plywood crate to sit on and a painted brick wall. A space has to engage with a customer," Hopkins asserts.

"Nance guides the tone of the venue", which takes on a personality akin to the Zumbo brand, she says. Throughout, visual language referencing the form of the flamingo works in concert with fit-out materials and textures to accentuate Nance's various traits.

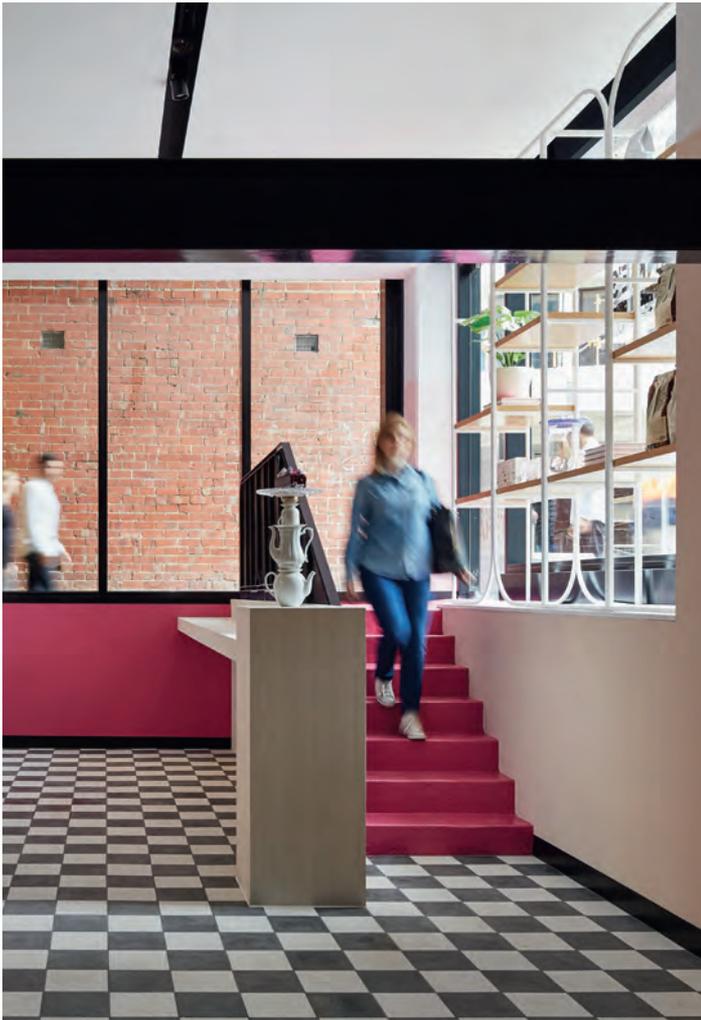
Zoning the space into programmatic functions addressed the further revelation that Fancy Nance needed to morph from café/high-tea by day into cocktail bar by night and "helped to create intimacy" in what was a large industrial space. A change of finishes transitions the space from a new café offer on entry where bespoke concrete tiles and cabinetry infuse a "French patisserie feel." While at the rear, lavish, velvet banquette seating conjures the desired

high-tea grandeur. The judicious reuse of the kitchen, bar, concrete floor and loose furniture (from the venue's former incarnation as George Calombaris' Mama Baba) allowed budget to be invested in a few bespoke and impactful devices where it mattered, explains Hopkins.

Screen elements featuring graffiti art by local artist Daniel Wenn, bring to life a Mad Hatter's tea party populated by flamingos. It's a deliberate contrast to the luxe theme and a certain conversation starter for patrons. Likewise, Suzie Stanford's Tea Cup Pendants dangling from new bulkhead elements "create a sense of intimacy and scale" but also hint at Nance's love of finery. And nearby, simple reflective laminate finishes to the kitchen and bar fronts reference her passion for bling.

"A subtle change in paint colour is another interesting (and cost effective) way to bring in detail and texture," says Hopkins. Here, white paint blends the existing exposed services into the background while branding colour, pink, is omnipresent in various shades and locations – namely café tiles, pendant trim, datum lines on the structural columns, walls and bulkhead elements.

"Expenditure at cafes and restaurants was the strongest component of retail trade" growing 10.3 per cent in Australia and New Zealand over the 12 months to June 2014 according to a Colliers International report. However the 2008-2009 Global Financial Crisis (GFC) reminds us that spending at cafes and restaurants is discretionary and contracts when consumer confidence dives. And so with the post-GFC consumer seeking more value from their food spend alongside an observable growth in



venue choices, could infusing a single personality in hospitality venue design help to entice customers and inspire loyalty?

Studio Tate thinks so – but not in isolation. “It’s a combination of things that get people talking and motivate repeat business; the food offer, the service, price point, aspects of the fit-out – it’s all got to be complementary,” Hopkins cautions.

But the ability to inject relatable human elements into a space is a powerful tool that designers can leverage to win work. Imagine being able to not only offer a client a beautifully designed, custom space, but an environment that actively engages the hearts, minds and abstract needs of the consumer to secure loyalty for their business? In an increasingly competitive market, those design skills are certifiable gold. +

WORDS BY MARG HEARN

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Opposite top left + centre / Adriano Zumbo Fancy Nance hospitality project Melbourne, designed by Studio Tate
This page right / EDO range, designed by Schamburg + Alvisse featuring Camira textiles, available from Zenith Interiors, Photo: Fiona Susanto Photography

DREAM THEME TEAM



Product theming is a popular exercise – but it only really works if it’s genuine. It’s totally fine if the inspiration behind your product was something weird and wild – as long as it actually was and isn’t just an after-thought attempt at trying to appear creative and interesting.

Surprisingly, few actually get this right, and a strong example of this successful few is the recent collaboration between Zenith Interiors, designers Schamburg + Alvisse and textile visionaries Camira.

The new EDO range designed by Schamburg + Alvisse for Zenith is inspired by the city of Tokyo (formerly known as Edo), taking its cues from a mega city humanised by intimate teahouses, intriguing laneways and bustling courtyards. With removable armrests; variable backrest heights and a selection of base/leg options, EDO offers that element of humaneness found in Tokyo among the hustle and bustle of the city – itself not unlike any commercial environment.

At Work* with Camira’s Landscape Collection – specified for the stunning EDO range – was designed with large scale plaids and diagonal checks motivated by high-end fashion designers such as Burberry and Paul Smith. And you’d be hard pressed to find something more personal or human than clothing. Created under the theme ‘Inspiration with Freedom’, the Landscape Collection comprises three ranges: Balance, Contact and Synergy. The collection’s designer Hayley Barrett explains: “Landscape is inspired by images from contemporary fashion houses and couture catwalks displaying cleverly tailored jackets using oversized plaids. Balance, Contact and Synergy are able to be pieced and used together in much the same way as pieces cut for a garment, or, they can also work perfectly alone.”

Bringing fashion’s flexibility, modularity and creativity to office and contract interiors, alongside EDO’s human elements has produced some remarkable results. EDO featuring Camira’s Landscape Collection is the relaxed, calming yet functional character needed in every modern, domesticised workplace. +

WORDS BY SOPHIA WATSON

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