

This year has begun with a blast. From designer doors to skyscrapers, there's lots of excitement in the first issue of Alchemy for 2004.

We premiere the latest two applications from the BKH door collection as shown here and on page 2.

Also featured is a nine metre oversize counter whose dimensions did not faze the artisans on the Axolotl floor, and we show how Axolotl are doing their bit to protect the Sydney Opera House.

There's a story on our new application for the 'Forged Wall'® and our new sandblasting techniques.

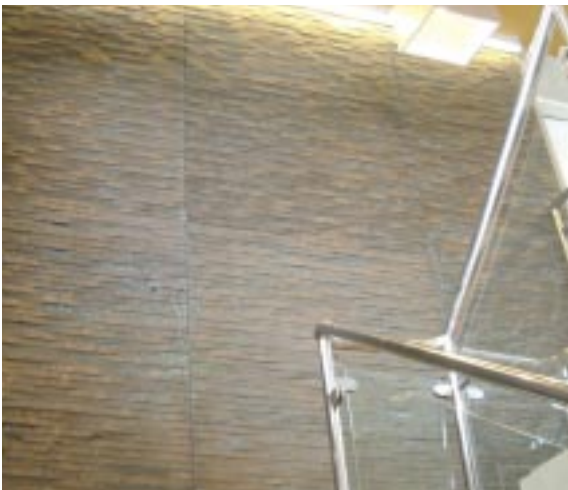
One of the most exciting projects of recent is Axolotl's new building facade system. The system allows the customisation of building facades in metals and effects. You'll find more information on this revolutionary panelling system on page 3.

Ed Lippmann from Lippmann Associates enlightens us with his contribution to Insight in this issue. This international prize winning architectural firm will also be designing a door for the forthcoming Axolotl 'Signature' series. The 'Signature' series will showcase exciting door designs by Australia's top architects and will be featured in future issues of Alchemy. I have no doubt there are some exciting and innovative door designs in the pipeline with each architect bringing their own unique and recognisable style.

Other prize winning architects involved with the 'Signature' series include Burley Katon Halliday, Engelen Moore, Bruce Rickard, Dale Jones-Evans, Virginia Kerridge, Stanic Harding, Melocco and Moore, Alexander Tzannes and Sam Marshall.

Axolotl were once again proud to sponsor Enmore Design Centre's interior decoration graduate exhibition in December. The night was abuzz with the students nervous excitement and the calibre of the work was outstanding. No doubt the students work in the commercial world will reflect the very high standards of the evening.

Perhaps one of the most fulfilling news 'flashes' is that Axolotl were nominated for the Prime Ministers Employer of the Year Award. Keeping with this theme, Kim Torma, and our much loved and longest serving employee, Simon Booth, made it to the small screen on the '7.30 Report' on the ABC.



## Forging Ahead

The stunning use of the Bronze Forged Wall® at the Li'mani Restaurant in Narrabeen highlights the versatility of the panelling system. Creating a unique depth and texture, the Forged Wall® can be used for almost any application. Launched at Designex in 2003 the Forged Wall® has been used for feature walls, doors, plinths and water features.

The vast palette of metals and aging techniques that can be applied makes every Forged Wall® unique.

Left: Bronze and patina Forged Wall® at the Li'mani Restaurant.

Right: A sample of the Forged Wall® in orange rust.





## Aussie Icons

A small section of the Axolotl floor is shown left with a glimpse of the variety of work that Axolotl coat in metal. Ranging from doors, gates, bollards, counters and over 2.8 kilometres of railing, no job is too big or too small.

A sample of the 120 projects Axolotl currently have underway have a decisive Australiana theme. Apart from the work at the Sydney Opera House, other Axolotl work includes the signage and the office displays at the new Arnott's Asia Pacific headquarters designed by Group GSA, the Bonds training facility, the King Gee reception, and Ken Done's kitchen in Chinamans Beach.

Other projects include the Bullecourt project, a residential complex in Zetland designed by Allen Jack and Cottier and the Energy Australia Stadium in Newcastle designed by Cox Richardson.

## A Brilliant Entrance

Now there are three new entries into the stylish world of BKH!

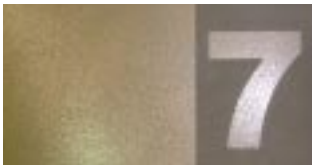
The 'Pinstripe' design is bonded with Axolotl Brown Rust and features stainless steel blades. 'Patches' is a stunning use of Axolotl Brass, sandblasted and coated with a two pack gloss polyurethane.

Also pictured is 'Pebbles' bonded with Axolotl Bronze.

Of course, the photos do not do the doors the justice they deserve. Please visit the Axolotl showroom at Matraville to get a true indication of how beautiful these doors truly are.



bkh  
AXOLOTL



## Blasted Metal!

A subtle and elegant effect through sandblasting is the latest effect available with Axolotl metals.

The surface of the metal is gently removed by the sandblasting revealing a refined textured metal.

The process allows the entire surface to be treated or can be used as a 'spot' treatment. The results can even be as detailed and fine as filigree.

Other Axolotl processes such as embossing and

debossing can also be incorporated to add dimension and impact to the finished effect.

Sandblasting is particularly effective on doors, feature walls, sculptures and signage.

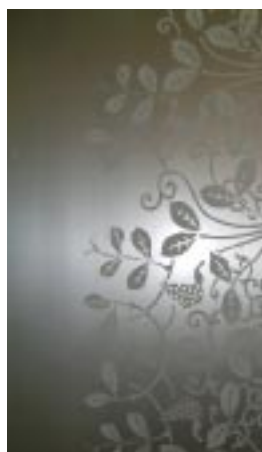
The pictures on the left shows some recent work utilising this process. Panels on each floor of the old Qantas building in Chifley Square were bonded with Axolotl Pewter and then sandblasted with the buildings address. Design of the building interior and commission for the panels was by Rihs Architects.

Near left is a detail of a Zinc signage panel with a finely detailed sandblasted surface.

Far left is a timber door bonded once again with Axolotl Zinc and then sandblasted down one side and along the edge.

The sophisticated beauty of this effect will enhance any design that you incorporate using Axolotl and showcases just how truly versatile Axolotl metals are.

In addition, Axolotl metals are suitable to be engraved, burnished and finished. In fact, any surface effect that is achievable on solid metal is achievable with Axolotl metals.





## Safe House

Axolotl are doing their bit to protect one of the architectural wonders of the world.

Over 100 bollards have been positioned around Sydney's famous icon to protect against terrorist activities. Manufactured from a high gauge stainless steel for strength, the bollards have been bonded with Axolotl Aged Bronze for beauty. The finish matched the existing Opera House bronze features.

Axolotl were the natural choice, having previously being specified for other bronze work in the building.

Left: Opera House bollards  
Below: Bollards from application, transportation and installation.



## Beautiful Buildings

Axolotl's latest development is a continuation of its commitment to leading edge innovation.

Teaming with Smartfix Industries a unique building facade system has been developed. Comprising a variety of aluminium extrusions the panels create flexible joining solutions without exposed fixings.

With the panels then bonded with any of Axolotl's metals and effects, over 200 finishes are possible.

The panels can even be embossed or debossed, ensuring an unlimited amount of patterns including company names and

logo's, street numbers and artworks.

There are no limitations imposed by height, so even the tallest skyscrapers can be individualised to stunning effect.

Best of all, the installed price is comparable

to Alucabond and ceramic tile facade systems.

Watch this space, as already the Axolotl/Smartfix facade system is been applied to some exciting projects which will be showcased in future issues.



Above: A model of the Axolotl/Smartfix facade system coated in Axolotl Graphite



## A Tall Order

It's always been possible to utilise Axolotl metal for projects as diverse as the finest ornamentation or the simplest blocking. No application is to big or too small.

This 9 metre bar front designed by Michael McCann of Dreamtime Australia is definitely at the large end of the scale in terms of seamless application.

Destined for the Pumphouse at Darling Harbour this bar front is manufactured from mild steel and will have Axolotl's new Black Rust applied, then waxed and rubbed to a shine.

The end result will be as seamless as if constructed from a single piece of solid metal.



Each quarter Alchemy puts a series of questions to an industry 'luminary' to get an insight into both their talent and their feel for the future. This issue we introduce Ed Lippmann from Lippmann Associates. This Sydney based design firm recently completed the Boy Charlton Pool in the Domain and has won numerous RIAA awards over the years.

## What keeps you inspired?

I'm always hankering for change, never content to keep doing the same thing again and again. So fresh ideas are really crucial. I just look at my children and their spontaneity, that's what real creativity is all about.

## What project do you consider to be your greatest achievement so far?

Every project tends to build on what came before and generally there's a kind of evolution occurring. So, it's difficult to say greatest. I always look forward to the next and newest challenges and achievements.

## Have you ever refused to comply with a client request or design? If so, why?

In the early days I did that all the time. I was very keen to prove myself and often client's expectations were very different to what I had in mind. But good dialogue and communication was very important because even though, initially, there may be a sense that the architect is not listening, maybe, just maybe there's a better idea out there. Nowadays, clients come to expect that of me.

## Are there any architects whose work encapsulates your own ideals?

There are many architects whose work I admire but Buckminster Fuller comes to mind, although not an architect, by training. But he was really a great visionary and his view of the world had such a profound influence on his designs. Houses that moved, three wheeled cars, geodesic domes to improve and protect the quality of the environment. He was an inventor, actually. I think architects should strive to be far more lateral than they sometimes become.

## Did/do you have a mentor?

There are many architects whose work has influenced me both locally and internationally. But I guess special pride and place must go to one's formative influences. I went to New

York when I was 21 offering my services at Marcel Breuer's office, the great Bauhaus master. I couldn't really call Breuer a mentor as he was very old and barely active any more, but just being in his orbit was an overwhelming experience and I will always remember those days with great fondness.



## Which Australian building excites you the most?

I know this is going to sound very cliché but the Sydney Opera House, of course. Let's face it there isn't anything else like it in Sydney, the world for that matter. What a spectacular site and what a great contribution to it.

## What do you see as key trends over the next couple of years in domestic or commercial design?

We will see a far greater emphasis on environmental considerations than in the past. Buildings which "breathe" rather than being hermetically sealed boxes, where the outside environment can become part of the interior. Light, air, that special ambience which comes with the sense of connection with the forces of nature. It's what Feng Shui was all about. The even more ancient Vedic science of Sthapatya Veda was even more switched onto that balance with nature.

## Which trend in architecture or design are you totally over?

That's a good question. I'd have to say Victoria or Federation style designs. They may have had relevance in their day but they are so inappropriate in the twenty first century. Thank goodness the local councils are starting to give up on them!

## Do you see a lot of development in Sydney over the next year or so?

There doesn't appear to be any major fluctuations either more or less but my work has changed significantly. I've just had a spell of designing many swimming pools and sporting complexes, some quite well known and much loved. The current workload tends to be heading into more public work, office developments and, of course still much housing. I'm looking forward to the year ahead.

## Product Overview

AXOLOTL Metal Finishes are the innovators of a proprietary technology that enables metals to be applied to any underlying material. The technology involves a liquid metal application which utilises real metals and produces colours and textures previously unattainable. An object treated with an AXOLOTL Metal Finish cannot be visually or texturally distinguished from solid metal.

Metals include bronze, brass, copper, aluminium, stainless steel, pewter, nickel and zinc. Within these broad categories there are a number of texture variations and colour options including the application of patinas and rusts. Over 100 separate finishes are available.

The metals can be applied to almost any stable surface such as customwood (MDF), timber, plaster, CFC, ceramics, metal, glass, acrylic, resins, polystyrene, or concrete.

The application is not a paint but a thin (0.5 to 2 mm) layer of durable, weatherproof copper, bronze, brass or whatever other metal that you choose. The objective is, through the seamless coating of simple or complex items, e.g., compound curves, to create the illusion of solidity - something that cannot be achieved with a paint or laminate. Additional benefits of ease of manufacture and installation also obtain.

