

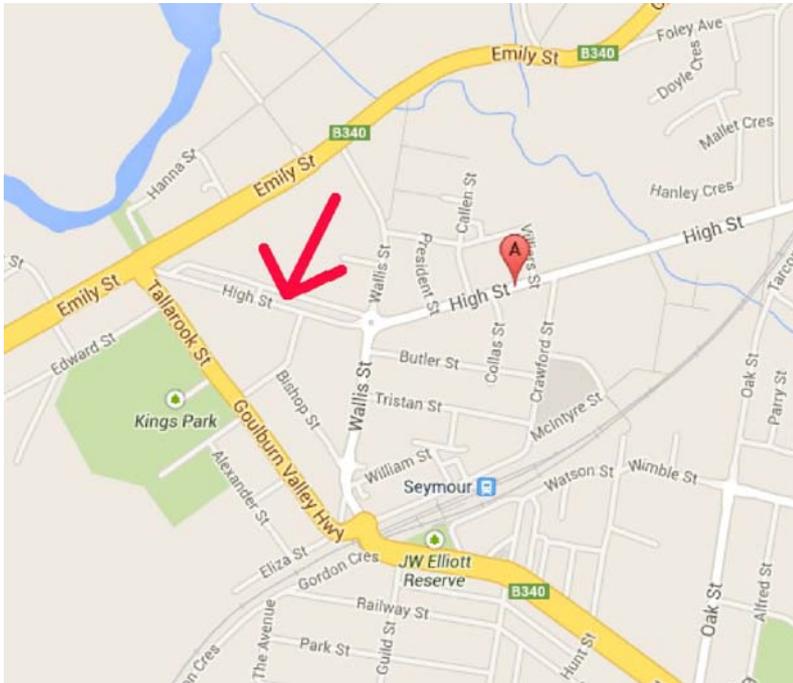


Project name: **Vietnam Veterans Commemorative Service Wall**  
Company name: **AQL Landscape Design/Australian Quality Landscaping**  
Client: **Mitchell Shire Council & Vietnam Veterans  
Commemorative Wall Committee**

## Fast Facts

### LOCATION MAP & ADDRESS

Vietnam Veterans Commemorative Service Wall,  
High Street, Seymour Vic



### SITE AREA

Wall footprint: 167m<sup>2</sup>

Adjusted landscape: 1522m<sup>2</sup>

### BUDGET

\$1.015million

### METRE SQUARED (m<sup>2</sup>) BUDGET

Wall footprint: \$6,077m<sup>2</sup>

Per wall module: \$9,485ea

## Project Executive Summary

### OVERVIEW:

- Scope of work: Project development beyond original brief, development of participatory design process, community engagement, design and documentation, establishment of specialist construction team, coordinate sponsorship for two end panels, managing multidisciplinary design team incorporating landscape architecture and graphic design.
- Concept: A nationally significant tribute to every Australian who served in the Vietnam War that integrates 60,278 names with a visual story developed with Veterans, and owned by Veterans.
- Intent: To create a commemorative wall with great meaning for Veterans that attracts an audience beyond those who served.

### SPECIAL FACTORS:

- Successfully redirected the project from the original brief for a black granite wall listing 60,278 names, to a visual account of Australia's involvement in the Vietnam War integrating 60,278 names.
- The Vietnam Veterans Commemorative Wall Committee reviewed approximately 4,500 pictures taken by Australian and New Zealand servicemen to select 80 for a story board which became the visual brief for the artwork.
- The wall is made up of a total of 109 glass art panels (including one independent remembrance panel) with artwork covering 323m<sup>2</sup> along two 85 metre wall faces, and set in concrete plinths that accommodate 19,656 poppies.
- Well over 12,000 people have visited since the official opening, establishing Seymour as a destination, and cafes and food outlets are starting to feel economic benefits from a consistent flow of visitors.
- Panel numbering considers a future QR code, APP or some other interactive platform to increase the role of the wall in sharing stories.
- AQL Landscape Design collaborated with Sinatra Murphy to provide a Design/Construct service as required by the brief.

## **Project Description**

### **CRITERIA 1: EXCELLENCE**

#### **Innovative – demonstration of new direction in profession**

This project is innovative in a variety of ways:

- The tender called for a Design/Construct service leading to a collaboration between AQL Landscape Design and Sinatra Murphy.
- The project scope was to deliver a primary design feature within a landscape designed by others
- The project is better suited to a public art category as it integrates design genres

The project was awarded to the AQL Landscape Design /Sinatra Murphy collaborative based on AQL/Sinatra Murphy's proven experience in delivering community based public art projects, particularly recent projects using glass as a medium for story, and the ability for the team to provide a Design/Construct service.

The design/art nature of the wall is a fusion between structural design (the glass panel and plinth module that make up the wall), which often falls within the normal scope of landscape architectural practice, and graphic art (the visual content of the glass panels), which is less likely to be in the scope of landscape architectural practice. Further, the community engagement process developed by AQL/Sinatra Murphy and responsible for shaping and directing the graphic art component is a methodology often employed by landscape architects, but less likely to be a part of graphic design practice.

Although the wall's structural design was straight forward, the development of the artwork was a delicate one. Developing the artwork's conceptual framework required sensitivity in working with the Veterans due to the nature of the artwork's content. Working with the graphic designer also required sensitivity due to the need for relinquishing a degree of design control in order to adhere to the artistic guidelines generated through the community engagement process.

The result is successful integration between design process, design genres and design outcome that has resulted in a powerful landscape experience during day and night. This is particularly true for those who experienced the Vietnam War, and leave with an emotional acknowledgment of that experience.

#### **Application of best practice techniques – Clarity of purpose and methodology**

The intent of the original proposition to enrich the project from a list of names listed on a black granite wall as outlined in the brief, to a visual account of the Australian experience in the Vietnam War by integrating imagery and text, was to attract wide audience from people with no connection to the war while ensuring a potent and meaningful experience for those involved in what was an emotionally and historically charged event. At the time of the Vietnam War's 50<sup>th</sup> anniversary, this proposition presented an opportunity for the Vietnam Veterans to share their story.

This shift from the original brief established the importance of a project-specific participatory design process. The workshop methodology was carefully considered to illustrate opportunities now presented by the project, while acknowledging the need for sensitivity. A challenge from the outset was to change the mindset from a 'static' visual medium such as granite or steel, to a structural glass medium offering total freedom and control in creating a visual story.

A module concept made up of glass art panel and precast concrete plinth was presented allowing the final 'canvas' size and number of panels to be finalised once the official number of names to be listed was received from the Department of Veteran Affairs (DVA), and artwork for the visual story underway. This permitted the artwork's conceptual framework to proceed, treating the glass panels as 'blanks' requiring the building of graphic information in a series of layers including colour, image, headlines text, names text, and texture to establish consistency between image quality and legibility of text and image without confusing either.

The methodology was designed to engage the Vietnam Veterans Commemorative Wall Committee, a selected group from the Mitchell sub branch of Vietnam Veterans, at every level of developing the graphic artwork, ensuring that the ownership of the emerging story was retained by the Veterans. This was particularly important in the Committee identifying the need to provide a chronological account of Australia's involvement in the war, establishing strict boundaries regarding the placement and editing of images. The Committee reviewed approximately 4,500 pictures to select 80 for a story board that became the visual brief for the artwork, identifying the main events and themes as mobilisation; the entry and expanding roles of the

Navy and Air Force; the battles of Long Tan, Coral/Balmoral and Binh Ba; the TET Offensive; National Servicemen; life at the base of Nui Dat; the tracker dogs; dust-off and the medicos; R&R; and going home.

During the artwork development and approval phase, 60,278 names (including 11 tracker dogs) were delivered from the DVA, establishing the final 'canvas' size; and four concrete plinth types were able to be designed to make up the serpentine alignment of the wall. The artwork for 106 commemoration panels was created in four groups and sent to the Committee for approval allowing artwork, approval, fabrication and installation to be cycled program. The independent remembrance panel listing the 571 servicemen who died in conflict, and the two end panels for the wall were developed after all the commemoration panels were designed.

## **CRITERIA 2: THE BRIEF**

### **Appropriateness to function – fit for purpose – addressed intended audience**

Within the setting of the Vietnam Veterans Commemorative Walk, the Vietnam Veterans Commemorative Service Wall was envisioned as a feature. The 85 metre long serpentine wall consists of two parallel lengths of 53 glass art panels with a 900mm void for lighting and maintenance. The void is enclosed at both ends (and gated at one) by a title panel and a credit panel that identifies civilian organizations. This has created a robust three dimensional feature in the landscape rather than a series of finer wall panels. The original landscape design was adjusted to accommodate the wall, which has been sited at the Committee's preferred location, and extends the exhibition nature of the Commemorative Walk beyond the recreated Luscombe Bowl, sponsored paving, information plaques and Centurion tank, installed as Stage 1 of the Commemorative Walk project.

During the first workshop with the project Committee, AQL Landscape Design/Sinatra Murphy proposed a challenge to attract an audience beyond those with a direct connection to the Australian experience of the war. Creating a visual story integrated with the list of names was the means to achieve this. This point of difference from the original concept for either a black granite or steel wall with engraved names has resulted in the wall attracting greater visitation and a much wider audience.

The independent nature of the wall and how it relates to other features in the Commemorative Walk has created a regional destination for visitors. Since officially opening on 9 March 2013, over 12,000 thousand of people have visited the wall. The emotive nature of the wall also influenced many local and interstate Veterans to visit during the construction phase.

*"We have between 30 and 50 people week days, and many, many more on weekends .Queen's Birthday was over 600 and Easter was in the several thousand. We believe we would have more than 12,000 visitors since The Wall opened, including those who came to the Opening. We estimate this figure to be on the low side."*

*(Carolynne Burgess & John Phoenix, Vietnam Veterans Commemorative Wall Committee)*

### **Effectively responds to, and extends, intention of the brief**

The project has been extremely successful in responding to and extending the intention of the brief:

#### The brief

*The wall has a scope of being constructed out of the preferred option of 'Black Granite' or a more cost effective option (depending on quotes) 'Stainless Steel'. The wall is to accommodate the names of all Australian personnel which were involved in the Vietnam War. Currently there are approximately 61,000 names (subject to change in accordance with policy and eligibility) and it is anticipated the length of the wall will be 160 metres.*

*(Extract from Mitchell Shire Council Brief)*

The submitted tender included the required information for the design and construction of a black granite wall and a stainless steel alternative to accommodate approximately 61,000 names. At the first meeting of short listed applicants AQL/Sinatra Murphy presented an appendix to the tender showing past examples of community-based graphic artworks and the technical ability to develop a wall with integrated text and imagery using DigiGlass technology. The proposition to develop the project from a structure for presenting a list of names to a medium for Veterans to share their story through imagery excited the Council as formal

client, and more importantly, the Vietnam Veterans Commemorative Wall Committee as primary stakeholder and 'owner'.

John Phoenix, Deputy Chairman of the Mitchell Sub Branch of Vietnam Veterans and member of Council's selection panel was enthusiastic about the proposal as the Veterans had been collating a huge resource of pictures taken by Australian and New Zealand servicemen. These pictures, many of which have not been publicly viewed previously, later provided a pallet of visual information for creating a chronological story board that became a visual brief for the artwork.

A second presentation to a larger representation of the Committee resulted in endorsement for the proposal and the Veterans instructed council to request a revised Design/Construct estimate AQL/Sinatra Murphy for the development of a wall using DigiGlass technology.

#### The intent

*The memorial is intended to be of national interest, complimenting a suite of sites of military significance within the Seymour district including the Army Tank Museum at Puckapunyal and Light Horse Park. It is hoped that the addition of this memorial will further promote the cultural tourism and visitation to the area.*

*(Extract from Mitchell Shire Council Brief)*

The emotive nature of the wall influenced many local and interstate Veterans to visit during construction. Since completion the wall has established Seymour as a destination for visitors to the region. Since officially opening on 9 March 2013, thousands of people have visited the wall including Veterans, family and friends from around the nation, bus loads of students, tourists directed from information services in other regional towns, and Melbournians and international visitors hearing about the project through publicity and social media.

*The Walk continues to draw people – over 600 on the recent long weekend and the local cafes are starting to mention visitors spending money with them, which is just wonderful. My John just did a tour with some people over from Adelaide and another is booked in for September. Visitors tend to feel very emotional when they first see The Wall, which is just lovely.*

*(Carolynne Burgess, 20 June 2013)*

#### **Quality of content, outcomes and presentation**

The quality of content, outcomes and presentation is best represented through the constant flow of visitors, the number of people who have visited to date, the publicity and encouragement for people to visit from afar through social media, and the positive responses from those who have visited:

*I thought this was an excellent tribute to all those who served in Vietnam. So many names. So many people who were shunned upon their return. Well done to all who put it together. A special place to those who served and those who died.*

*Barabara H  
Glen Waverley, Victoria  
Visited May 2013*

*(tripadvisor.com.au)*

*The recently opened Vietnam Veterans Walk in Seymour ranks right up there with the most sensitive & compassionate memorials to our service men & women. It acknowledges the efforts of those who paid the ultimate price, but also those who served and possibly paid a high price also. Their deeds will be remembered forever and tell the future of our nation that in war, there are no winners .... a MUST SEE for all families touched by this war and students of the era.*

*Anon.  
Visited June 2013  
(tripadvisor.com.au)*

#### **CRITERIA 3: INFLUENCE**

**For multi-discipline/collaborative projects: The role and influence of the landscape architect across/within teams should be clearly stated**

This project was a Design / Construct tender, jointly submitted between AQL Landscape Design/ Sinatra Murphy. AQL/Sinatra Murphy's role included presenting the original proposition to create a visual wall in lieu of a black

granite or steel wall; developing and leading the community engagement process through three workshops; establishing the conceptual framework for the artwork in response to consultation; leading schematic design of the panel/plinth module; project management of final artwork to approval stage; adjusting landscape design to accommodate the wall; liaising between the Committee and other consultants; and site inspections during construction. AQL/Sinatra Murphy also initiated the donation of the two end panels that enclose the void between the north and south panel alignments. (Sponsors included (in order listed on the panels) Carolynne Burgess, Burgess Signs Pty Ltd, AQL Landscape Design, Sinatra Murphy Pty Ltd, Skyview Design & Build, Agile Cranes, DigiGlass Australasia, Viridian New World Glass, SVC Precast Pty Ltd, Mawsons Concrete & Quarries.)

AQL Landscape Design participated in the community engagement process, design process, managed project administration, designed and managed Lighting/ electrical engineering and plinth production, and led the construction phase of the project. Australian Quality Landscaping was the lead contractor responsible for building the wall.

Andrew Hogg Design carried out graphic design and prepared print-ready artwork in response to the conceptual framework and guidelines established through the community engagement phase.

Community engagement and continued consultation were carried out with members of the Vietnam Veterans Commemorative Walk Committee: Ross Stewart, John Phoenix, Ross Gregson, Denise Gregson, Ron Holden, Harry Souter, Bruce Tarran, and Ian Warren. Mayor Bill Melbourne, Carolynne Burgess and John Blackwell also participated in the consultation process.

Mitchell Shire Council as the contractual client had representation in the workshops.

### **Incorporates effective community engagement**

This project is the product of effective community engagement. The original proposition to develop an alternative to a traditional memorial wall outlined a participatory design process as the course for creating the wall's visual content. Workshops included a variety of composition studies to identify the conceptual framework for the artwork, and determine the Committees guidelines for identifying the appropriate story to be told through images; and how the images were to be used.

This resulted in the Committee identifying the need for a chronological account of the 'Australian War', which required Veterans to provide the story board of images with approval from servicemen who took the original photographs.

The project's consultation phase also teased out the real aspirations of the Committee. These included:

- The aspiration for a continuous, double-sided wall for Army, Air Force and Navy rather than a number of separate walls distributed throughout the landscape as was originally proposed
- The desire for the wall to be located towards the eastern end of the landscape
- The need to accommodate placement of poppies
- The need for an accurate, chronological account of Australia's involvement in the Vietnam War through selected events and themes
- The desire for an independent panel to commemorate the 521 Australians who died in conflict

The importance of community engagement has been outlined above in *b) Application of best practice techniques – Clarity of purpose and methodology*, and *c) Demonstrates the fusion of practice and theory*; and below in *Criteria 4: The Australian Landscape Principles: Embrace responsive design*.

### **Fosters broad support and understanding of landscape architecture**

The Commemorative Wall was a separate scope within the broader Commemorative Walk landscape project. The earlier landscape design for the Commemorative Walk included a concept for the wall(s) to be presented as a series of separate and distributed elements. The concept of a wall or walls was therefore subject to development and resolution, endorsement and approval from Mitchell Shire Council as contractual client, and the Committee as primary stakeholder. AQL/Sinatra Murphy developed the wall as a primary design element within the landscape establishing it beyond the project's original vision. This required broader landscape design advice regarding wall siting, and revising the landscape design in response to the wall design. This in conjunction with the high level of engagement, constant approval process, and encouragement for the Committee and Shire to push the project to its highest level, established a great sense of confidence to deliver a project well beyond the original intent, an understanding of the breadth of what landscape architecture entails, and an appreciation of the values that underpin the profession. The high profile nature of this project reinforces this to an audience beyond those who were directly involved in the project.

## **Raises the awareness and understanding in the community of environmental/cultural values and processes**

Community engagement projects such as this encourage active discussion about a range of issues affecting the built environment, including environmental and cultural values. The wall opened a dynamic conversation in the search for the most appropriate themes for the artwork, and the primary story for the wall to share. The debate rested unanimously with the importance of a chronological account of the Australian story over the politics of war or what Australian servicemen endured from the government and public at the time. This combined with the important decision to develop a visual story as well as listing the names of all who served has broadened the catchment of people interested in visiting the wall, including the current generation of school students arriving in bus loads. In an era of increasing interest from young people to learn about Australia's place in world history, and pay tribute to those who went to war on the premise of protecting cultural values (reflected in the growing numbers attending the ANZAC dawn service), this project will play an increasing role in sharing a chapter in the Australian story.

The numbering of the glass wall panels from 1-106 was a conscious decision to provide greater depth and information relating to the imagery of the wall through a future QR code, APP or some other interactive platform. This will dramatically increase the role of the wall in raising awareness and understanding of historic and current cultural values.

### **CRITERIA 4: THE AUSTRALIAN LANDSCAPE PRINCIPLES**

The commemorative wall best reflects Australian Landscape Principles 3 and 5.

#### **3. Design with respect**

*For example demonstrate innovative approaches to current socio-cultural, environmental and economic aspects of landscape*

AND

#### **5. Embrace responsive design**

*Projects should demonstrate creative innovative, adaptable and responsive design processes*

*Design with respect* underpinned the original proposition to change the nature of the wall from static memorial to engaging story-telling tool, and guided this proposition through to reality. Against such an emotionally charged story extending from the commitment to engage, through the fight over conscription and the rise of the anti-war movement, to the tactics and horror of the battlefield, the Vietnam War remains Australia's longest military campaign and one with a tumultuous socio-political impact at home which sealed the fate of over 60,000 Australians. This historical profile underpinned the wall's intent to commemorate every Australian directly involved, requiring a high level of sensitivity and respect in the development and delivery of the proposition to share the Australian account. *Design with respect* was not so much about respecting landscape but more the human dimension; to create a feature in the landscape that acknowledges and respects our Vietnam Veterans and imparts acknowledgment and respect on all visitors as they leave. Given the enduring impact of the war on the Veterans, this long overdue acknowledgement places the project firmly in a socio-cultural context which is having a positive impact on all visiting Veterans and their relatives.

*Embrace responsive design* characterises the methodology for delivering the designer's proposition to create a story. The design process needed to be dynamic as it required the designers to be flexible in order to respond to important and sensitive parameters in creating the wall's visual content, as well as the Committee working in a participatory design process far removed from the original vision of delivering a known entity such as a black granite wall. The wall's modular system made up of a series of glass art panels set in concrete plinths established a blank canvas requiring every component of the visual story to be developed, while ensuring legibility of the names. The workshops provided the process of achieving this and approving the conceptual framework for both the wall design and the artwork. Critically, this process was responsible for the Committee identifying the need to provide a chronological account of Australia's involvement in the war, establishing strict boundaries regarding the placement and editing of imagery. The Committee reviewed approximately 4,500 pictures taken by Australian and New Zealand servicemen to select 80 for a story board which became the visual brief for the artwork. The artwork was developed, reviewed, adjusted and approved according to this visual brief, resulting in a compelling work of great meaning for every Veteran who visits.

This project is best described as *embracing responsive design*:

*"You may get to a stage with your own conceptual thinking about the project where you know the direction is meaningful from a design perspective, but there may be something that comes in off left field through a discussion that makes you have to put that aside and do something you wouldn't normally do from a design*

*aspect. But as long as you stay true and just go with that, you know the outcome is always something you could never achieve as a designer without that process happening.”*

(Phin Murphy, forthcoming *article Landscape Architecture Australia*)

#### **CRITERIA 5: SUSTAINABILITY EMPHASIS**

The DigiGlass technology used in this project offers a robust and stable environment for presenting artwork which stands up to the rigours of public environments. DigiGlass has high resistance to the effects of UV for the embedded artwork through a sealed environment protected from humidity and pollutants; and the proprietary interlay blocks the transmission of UV rays. The pigments developed for the interlays are also used in excellent weathering automotive and architectural paints. Accelerated lightfastness testing of DigiGlass in the Arizona desert comparative to 10 years (and continuing) has showed limited fading undetectable without a sample for a direct comparison. This underpins a sustainability focus on longevity and durability.

The panels are Class One toughened safety glass fabricated to a 25.52 laminated thickness. They require no maintenance aside from periodic cleaning and are comparative to other materials used for public art. The digital artwork files are retained in the event that a panel requires replacement. (In the event that a face panel receives undue force resulting in glass failure, the interlay will provide structure for the panel to retain form until it can be replaced.)

DigiGlass is a locally developed technology based in Mt Waverly, and panel fabrication is carried out at Viridian New World Glass in South Oakleigh. This resulted in minimal transport requirements, and likely, a vastly reduced embodied energy compared to the original granite proposal which would have been carried out in China due to economics.

Viridian is part of the CSR group and operates according to their environmental and sustainability policies. CSR produces annual Sustainability Reports. The 2012 report documents the company's 6% reduction on the previous year in greenhouse gas emissions and a 13% decrease on the previous year in potable water use.

SVC Precast accords with its Environmental & Greenhouse Gas Policy to manage and minimise waste by evaluating operations; managing toxic emissions through selection and use of raw materials; promoting recycling internally and among its customers and suppliers; sourcing and promoting products that minimize impacts of production and distribution; and meeting or exceeding all environmental legislation relating to the company.

Mawsons, a local supplier in Seymour, incorporates environmental practices in all business functions; complies with relevant environmental legislation; uses systems aimed to preserve the quality of water and soils; recycle and reuse concrete waste; and collect and reuse run-off water, and water from stone washing, concrete recycling and truck washing.

Australian Quality Landscaping operates all construction programs according to an environmental policy. Sites are maintained and managed during construction to maximize recycling, minimize waste, and manage pollutants and appropriate disposal methods.

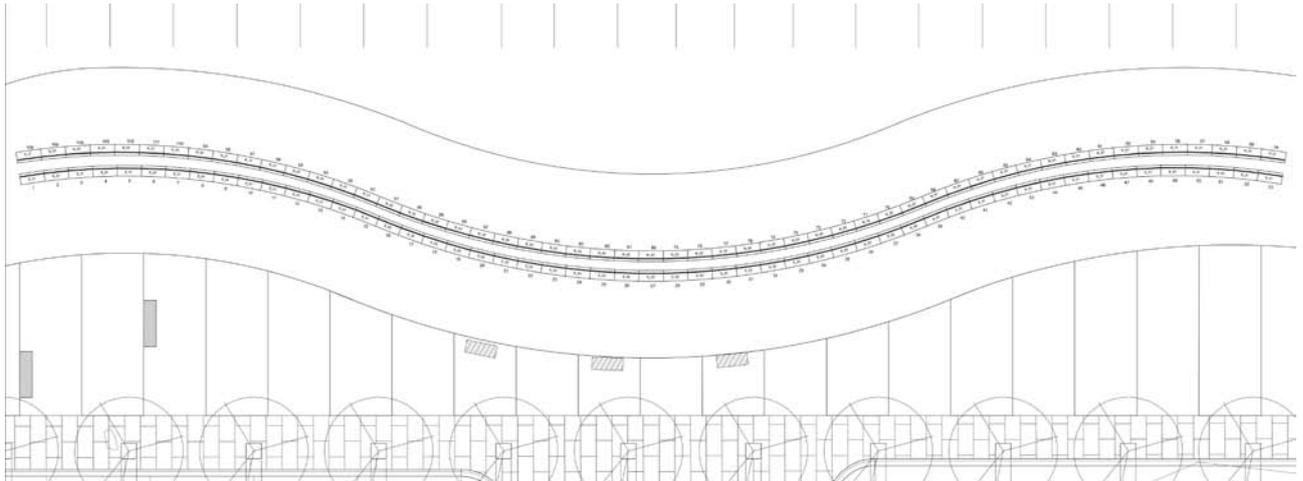
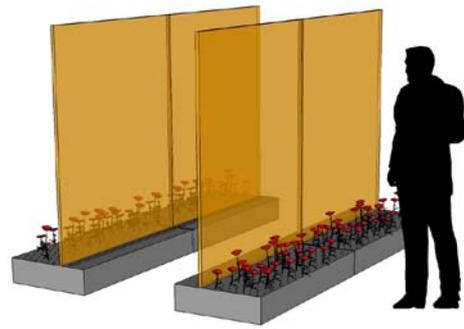
Local suppliers were used for concreting, and construction crews stayed in Seymour to minimize travel and support the local economy. The inground uplights are long life LED linear fittings.

The sustainability emphasis of this project also relates to its social context. A primary goal was to provide the medium through which the community directed the intent of the artwork. The methodology placed value in the primary stakeholder expressing its ideas about design and creativity in its built environment. Inviting community participation in the scrutiny, interpretation and celebration of identity contributes to a sense of meaning, well-being and social sustainability of design.

## IMAGES

(Presented according to project process)

*Concept illustrating parallel placement of wall modules creating a double sided wall*



*After the list of names was provided by the DVA, the number of wall modules required was established and four plinth types were designed to make up the serpentine wall alignment*



*A full scale sample panel fabricated in two sections was used to illustrate and sign-off how images were to be used, integration of image and text, colour and texture, font, etc*



Ross Gregson and Ross Stewart adjust the sequence and groupings of images selected to tell the Australian Story



Ross Gregson, Ross Stewart, John Blackwell, and John Phoenix present the story board which became the visual brief for the artwork to be developed across two 85 meter 'canvases'



*Artwork for the 106 commemorative panels was developed in four batches to meet time constraints. The artwork for the first 56 panels was reviewed and approved by the committee before names were incorporated and then sent off for fabrication before the next section of artwork commenced*



*Two 85m meter parallel lengths are composed of 53 glass art panels set in precast concrete plinths. End panels enclose the lighting maintenance void and create a three dimensional feature in the adjusted landscape*



*View along the north face looking east*



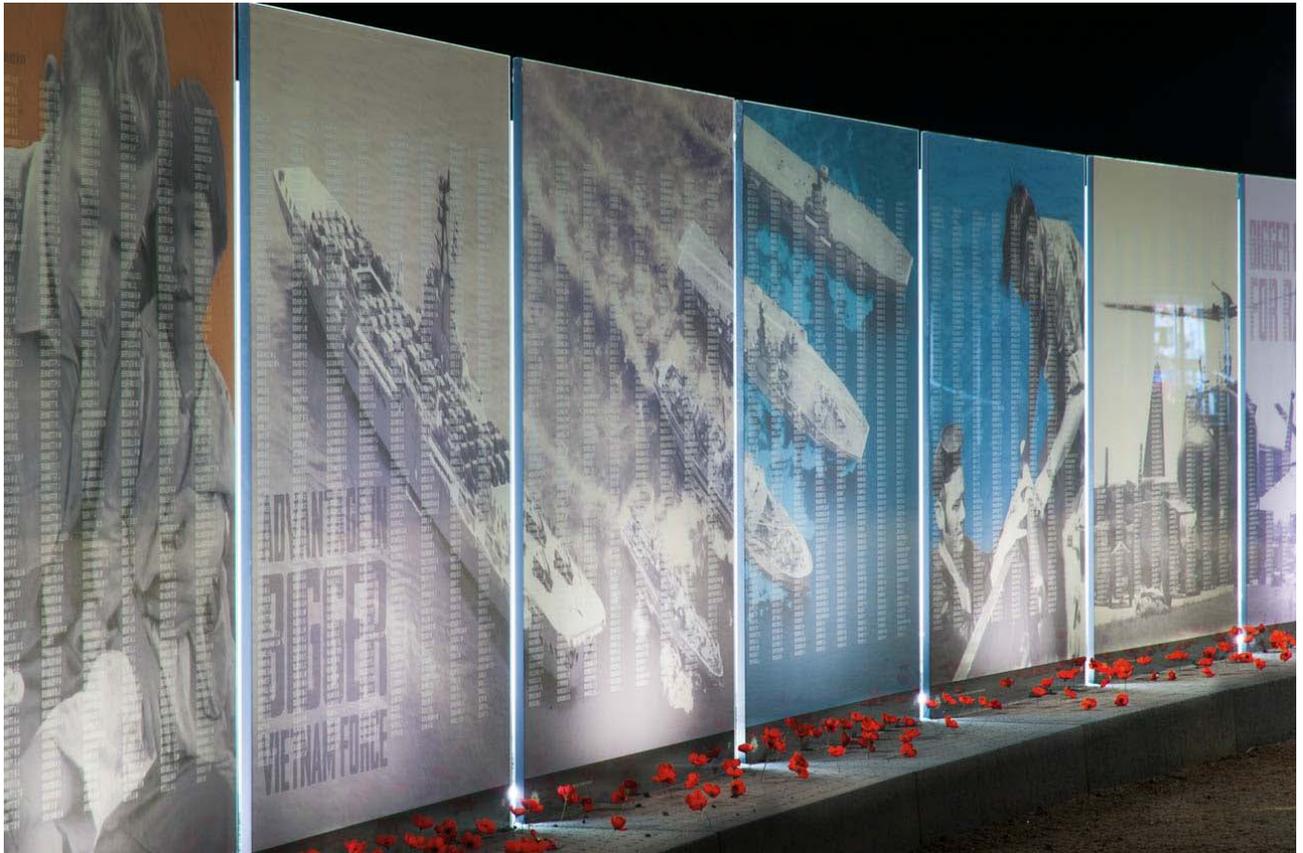
*View along the north face looking west*



*View along the south face looking west*



*LED in-ground lights set within the maintenance void illuminate the panels from behind*



*Illuminated panels*



*Night view along the north face looking west*



*Each plinth holds 182 poppies, accommodating a total of 19,656*

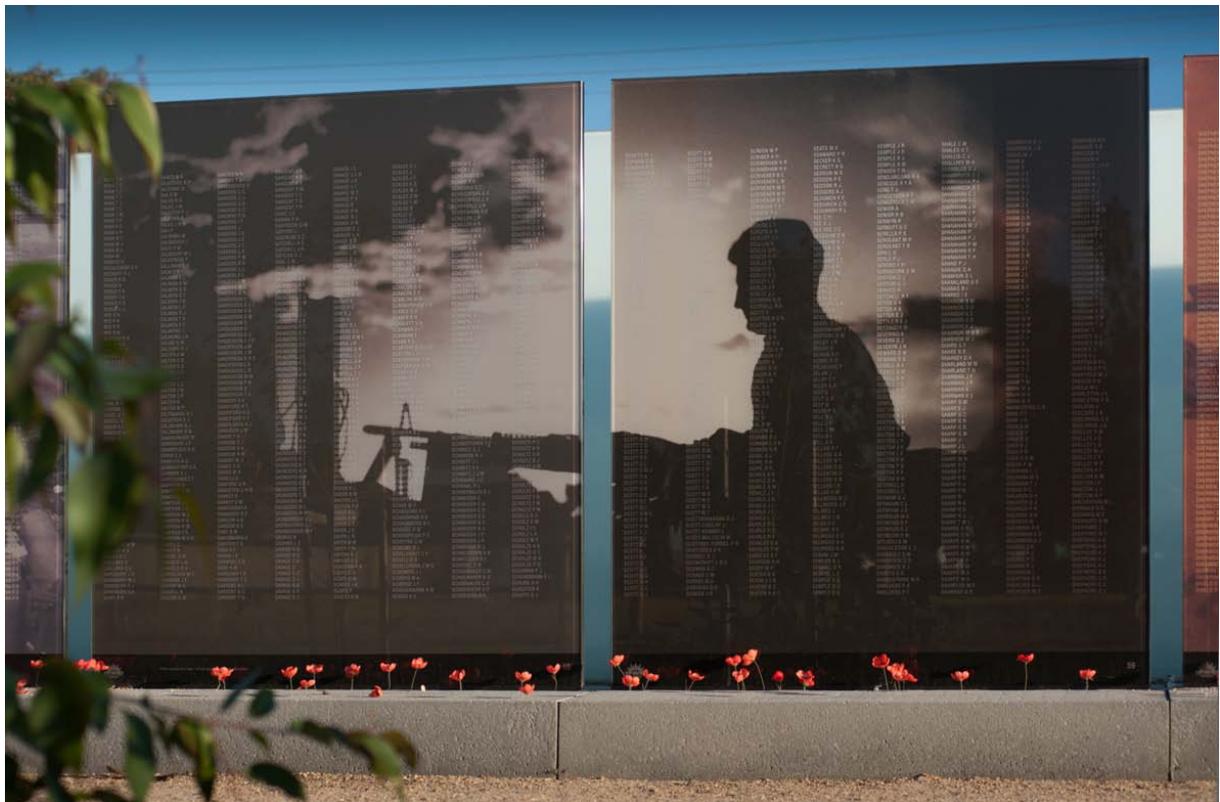


*Names are listed in alphabetical order within listings according to Army, Navy and Air Force*

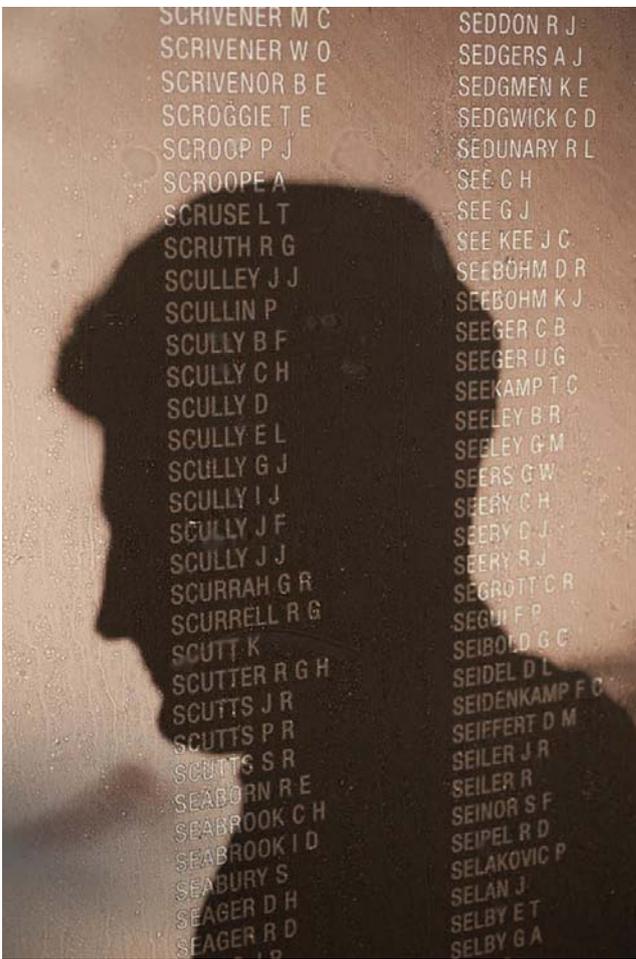




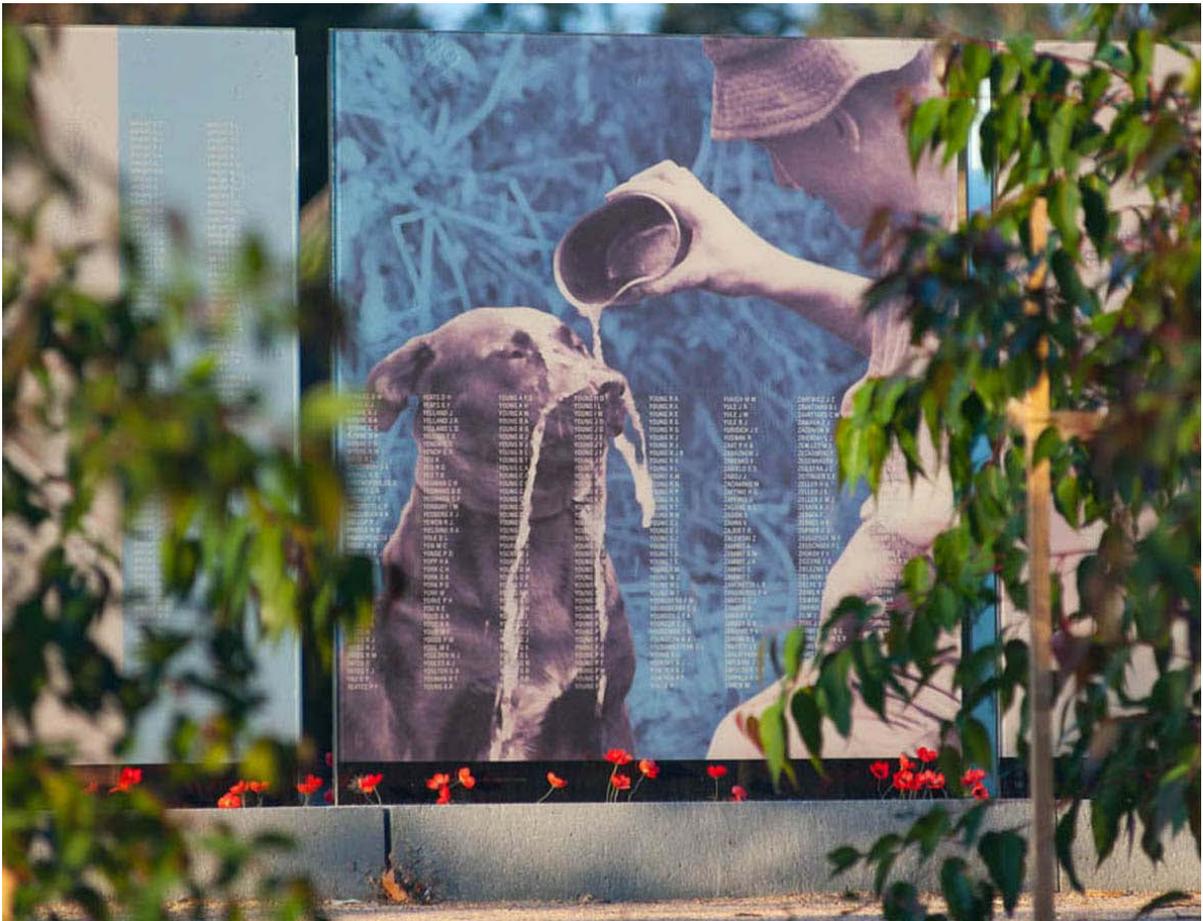
*The opening included formal tributes to the 521 Australians who lost their lives during the conflict*



*On patrol at the Australian Base Nui Dat*



*The typography is integrated with the image ensuring legibility of names without compromising the visual impact of the artwork*



*Justin, one of the 11 Australian tracker dogs named on the wall. Justin served with 7<sup>th</sup> Battalion, the Royal Australian Regiment (7RAR)*



*Visitors locating names of family and friends during the official opening*



*Overall night view looking North West*



*The two end panels were not part of the original scope and were donated by Sinatra Murphy, AQL Landscape Design, Carolynne Burgess, Skyview Design & Build, Agile Cranes, DigiGlass, Viridian, SVC Precast and Mawsons Concrete*

## CREDIT / ATTRIBUTION

<b>Client:</b>	Mitchell Shire Council, Vietnam Veterans Commemorative Wall Committee
<b>Lead consultant:</b>	AQL Landscape Design/Sinatra Murphy
<b>Sub consultancies:</b>	Andrew Hogg Design Façade Engineering Watermans Electrical Engineers Gardens by Night
<b>Research assistance:</b>	Carolynne Burgess
<b>Workshops:</b>	Ross Stewart, John Phoenix, Ross Gregson, Denise Gregson, Ron Holden, Harry Souter, Bruce Tarran, and Ian Warren. Mayor Bill Melbourne, Carolynne Burgess, and John Blackwell also participated in the consultation process, and Nathan Halls represent Council.
<b>Project manager:</b>	HT Project Services
<b>Contractors:</b>	Australian Quality Landscaping Skyview Design & Build PC&R Electrical
<b>Fabricators:</b>	DigiGlass Australasia Viridian New World Glass SVC Precast
<b>Photographer:</b>	Courtney Horwood (Workshop photographer) Mark Wilson (Completed project)