

DRIVER

Take a driving tour of Gold Coast architecture with DBI Design's Barry Lee

LABEL

Mercedes-Benz Fashion Festival showcase: Isabelle Quinn's IzzQ Designs

SPACE

The Block's Shelley Craft in conversation with interior designer Vanessa Wood

The cover features a teal background with a central white-bordered square. Inside the square, a dark circular area contains two silver Mercedes-Benz SUVs facing each other. The letters 'MB' are at the top, 'THE MERCEDES-BENZ GOLD COAST MAGAZINE' is in the middle, and 'GCC' is at the bottom. The background is decorated with faint floral and leaf patterns.

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WELCOME



Welcome to the spring edition of MBGC, the Mercedes-Benz Gold Coast Magazine, our fourth edition marking the publication's milestone first year of production.

We've commissioned stunning cover art depicting the new GLE Coupé amid a seasonal spray of foliage to celebrate spring and the magazine's first anniversary.

A lot has happened in the past three months, including the release of a new Mercedes-Benz model, the staging of showcase events and forging of new relationships.

One of the most exciting releases we've had all year was the unveiling of the Mercedes-AMG C 63 S, a 4-litre, twin-turbocharged V8 that packs an enormous on-road punch and has earned rave reviews from the global motoring press.

It's now available for test drive at Mercedes-Benz Gold Coast, but you'll need to be quick as the car as bookings fill up fast.

We've also recently forged a partnership with Southport Yacht Club to promote the finest in motoring and sailing experiences - it's a first-of-its-kind arrangement and an appropriate fit for the MBGC brand as we've both been part

of the Gold Coast landscape for over 50 years and our clientele have similar tastes.

In MBGC's DRIVER, DBI Design's Barry Lee takes charge of the new S-Class 500 for an architectural tour of the Gold Coast.

DBI Design are making serious moves on the world stage and Lee, one of the city's sharpest visual minds, has exclusively shared with MBGC his initial sketches of BDI's \$1 billion Etihad Towers project in Abu Dhabi.

Never before seen publicly, the illustrations offer a fascinating glimpse at the creative process between architectural concept and built result.

Need to catch up on the 3D printing revolution? For CONCEPT we talk to Griffith University's James Novak, one of the emerging field's brightest young minds.

The story was written by esteemed Gold Coast Bulletin columnist Michael Jacobson, who in late 2014 wrote a brilliantly witty review of the CLS 550 for the Bulletin's Coast Weekend magazine.

We're honoured to have his byline in MBGC; here's hoping it's his first of many more.

LABEL in this edition showcases the work of 2015 Mercedes-Benz Fashion Festival debutante Isabelle Quinn's IzzQ Designs.

The Block's Shelley Craft also sits down with leading interior designer Vanessa Wood for our new column, SPACE.

We also continue our CATALOGUE insert with details of the finest range of Mercedes-Benz Approved Pre-Owned vehicles.

And of course we have the best in travel writing with DESPATCHES from the Indonesian island of Sulawesi and, business advice with HIGHNETT.

Please enjoy our fourth edition of MBGC, share it with your friends, and if you'd like to view the range of Mercedes-Benz autos please call into our showroom in Robina or boutique at Sanctuary Cove.

Robin Mainali

Dealer Principal

Mercedes-Benz Gold Coast

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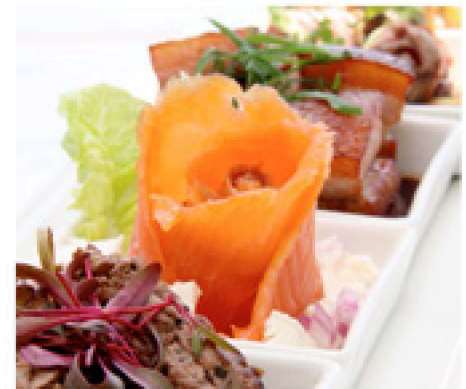
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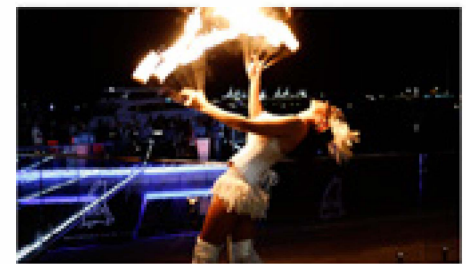
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SCULPTING A SKYLINE

DBI Design's Barry Lee takes command of the S-Class 500, Mercedes-Benz's new flagship

WRITER Sam Cleveland PHOTOGRAPHY Murray Waite

Barry Lee's left hand leaves the wheel and moves over the S-Class 500's dashboard controls with the precision of a braille reader.

We've hit a red light just outside Mercedes-Benz Gold Coast's Robina HQ and he's used the pause to cast his trained eye over the detail of the flagship vehicle's interior.

His hand finds rest on the console's control wheel that operates most on-board electronic systems. Reflexively, his four fingers extend to the surrounding arc of buttons.

"See? That's like it's just made for your hand, everything in reach," he says.

The S-Class's design team lavished perhaps thousands of hours imbuing the cockpit controls with the right balance of intuitivity, fingertip reach and minimalist presentation.

And as Design Director of DBI Design, the Surfers Paradise architecture firm making big statements on the world stage, it's Lee's

professional responsibility to appreciate the fruit of their labour.

"It's just so beautifully resolved," he says of the car's gorgeously minimalist instrumentation. "You get the impression it's not full of junk and switches, but something complex delivered so simply and obviously."

The traffic light turns green and we cruise north to check out some buildings.

DBI Design specialises in an end of the market Lee terms 'high-rise and major projects', the sort of soaring, placemaking structures that – when done right – contribute to the character and reputation of a city.

He articulates award-winning DBI works The Wave and Oracle at Broadbeach and Soul in Surfers Paradise as 'the most accurate local representations of what we think'.

"Our work is rooted in ideas about climate and landscape," he says, "we want buildings uniquely sited, so they could be nowhere else."

DBI Design is busy. In Surfers Paradise alone the firm currently has 17 towers under way, each somewhere between the concept and construction phase.

"And a few years ago we were working on six buildings across the whole Gold Coast," says Lee.

The current citywide uptick in construction is driven, according to Lee, by "this extraordinary interest" from China, coupled with the Gold Coast's obvious price advantage on the overheated markets of Sydney and Melbourne.

Lee says his big-ticket end of the business swings to the cadence of the same property market cycle that dictates the value of humble suburban duplexes or walk-up apartments.

"And in a sense we *lead* the cycle, as investment on projects of the scale we deliver create confidence that cascades through the market," he says.





“I’m drawn to the poetry of design, and how appropriate design can influence the quality of life”

“Wanda for example – the group we’re working with on Jewel in Surfers Paradise – are a very high-profile team in China and so when they invest, it inspires other Chinese companies to follow that lead.”

We roll to DBI’s Surfers Paradise HQ, where Lee walks me from cubicle to cubicle for sneak peeks at their in-progress designs.

With so many concurrent projects, the firm is essentially authoring the next iteration of the Surfers Paradise skyline from within their voluminous white space above Trickett Street.

But meeting each project’s unique responsibility to its site and specific use is paramount, Lee says, over any brutalistic vision of a unified city architecture.

“Yes we design with an eye on harmony, but it’s the complexity that makes a place authentic and identifiable,” he explains.

DBI’s next wave of work includes some truly visionary additions to the city’s built fabric.

Their new tower planned for the old Iluka site, for example, is inspired by the vertical rock formations at Fingal Head and almost resembles a piece of cryptic alien technology.

Rhapsody, now nearing completion, presents a flourish of sculpted columns on its west side to serve as familiar placemarkers for passengers on the light rail line adjacent.

Different parts of a building serve different roles, explains Lee, “the human scale of functional streetscaping and then there’s the sculptural quality of a tower, which becomes an emotional and symbolic expression of what the place is about”.

Lee was born in the UK and just two when his family moved to Adelaide.

He initially followed his father into the building trade, but a pitstop “doing paperwork in a

building company” only firmed his desire to pursue architecture.

“I’ve always been interested in the intellectual and cultural underpinnings of building, rather than the technical side,” he says.

“I’m drawn to the poetry of design, and how appropriate design can influence the quality of life.”

At the University of South Australia, his eye was drawn by the work of “rock star architects” Renzo Piano and Richard Rogers, whose Pompidou Centre in Paris was – more than a decade after its completion – still one of the most exciting buildings in the world.

Lee says later discovering the visionary sculptures of Richard Serra – definitive statements in sweeping sheet metal – crystallised his personal aesthetic; if you know where to look, Serra’s influence can to this day be seen in the detail of Lee’s architecture.



ABOVE: Artwork in the DBI lobby showing Lee's favourite aspect on The Wave, a view that 'best shows off the sculptural quality' of the building

"I was able to start seeing architecture as 'sculpture in the landscape'," he says.

Internationally, DBI Design has become a sought-after brand, having authored skyscrapers and resorts in China, Japan, the UAE, Hawaii, Taiwan, Indonesia, Malaysia, India, and the Philippines.

"We have a reputation for delivering large and 'iconic' – which is a terrible, terrible word, but I suppose it's appropriate," laughs Lee.

"We are at a stage now where the client comes to us because of other things we've done, asking 'we want something world class and representative of our city.'"

DBI's loudest single declaration is certainly the \$1 billion Etihad Towers project in Abu Dhabi, a sequel to developer Jumeirah's iconic (sorry Barry) sail-shaped Burj Al Arab hotel.

Lee's studio won the job won through a 2003 invitational design competition against the architecture world's best, a David-and-Goliath point hammered home when he visited the UAE for the finals.

The heads of the competing firms met socially and chatted, as heads of firms might, about

the size of their teams. Lee discovered he was up against global players with four-figure staff lists. At the time, DBI was just over 80 strong.

"To be up against the world's best – names of architects and practices known worldwide? That was intimidating," says Lee.

But it was DBI's submission – five proportionate towers inspired by the curve of an Arabian scimitar and clustered like a falcon's claw, together shimmering like a desert mirage – that piqued the anticipated emotional response in the judges.

The remarkable victory (and the project's subsequent completion in 2011), Lee says, stimulated DBI's international practice just as GFC ripples were disrupting most domestic architecture firms.

"Doing major overseas project allowed us to survive the local market downturn and, most importantly, maintain our excellent team and staff," he says.

"There's just no way you can deliver the scale of projects we do without a great team."

And just when Lee thought Etihad Towers had won its last international award (the tally's at a stunning 15) and passed into DBI history,

the makers of *The Fast and the Furious* franchise called.

After scouring the world for epic locations to backdrop their new film, *Furious 7*, they had set their hearts on Etihad Towers and written a white-knuckle 20-minute action sequence around the structures.

DBI worked with the filmmakers to achieve their vision; the façade of one building had to be structurally modified to accommodate a stunt that ended up as the jawdropper punctuating the *Furious 7* trailer.

"The whole process," Lee says, then pauses to choose the right adjective, "was pretty cool."

Lee's first Gold Coast job was in the practice of Phillip Follent, later the founding head of Bond University's architecture school and Gold Coast City Council's first City Architect.

There he contributed to some award-winning home designs before moving to DBI and under the wing of his closest friend and mentor Warren Coyle.

As director of international projects at DBI, Coyle gave Lee, then in his early 30s, his "break" – designing four residential towers in Jakarta.

"In architecture you're usually not taken seriously until you're in your mid-40s or later, but I was extremely lucky to be given opportunities when I was," says Lee.

Commissions in Malaysia, Thailand and The Philippines followed, before Lee shifted to Sunland, where he delivered conceptual and schematic designs for Q1, a building now so inextricably linked to the city it sits at the apex of our Commonwealth Games logo.

We're moving fast up The Spit to catch magic hour and shoot photos of Lee and the S-Class backdrop by the Gold Coast skyline.

"This thing is just extraordinary – it's just so smooth, like we're gliding," says Lee of the S 500.

On leaving Mercedes-Benz Gold Coast he was respectfully cautious behind the wheel, but a few hours later – and with a decent stretch of road ahead – he's keen to explore the car's responses.

The parallax view: From the Q1's SkyPoint, Lee towers over DBI Design's award-winning Soul to the north



"For a big car, it's got plenty of torque," he says. "You don't expect a car this size to accelerate like that."

He throttles off a dash, then replants his foot and concentrates on the S 500's reaction.

"That torque is seamless, I'd say that's the double-turbo."

And he's not just guessing like a test-driving know-it-all who's read the brochure – Lee's owned a couple of Porsche 911s and BMW M3s and had his fun with each of them.

Aria in Broadbeach, completed in 2004, was Lee's first major Gold Coast project. It's also significant as the location where he later met wife Andrea, a charity CEO now studying for a second career in criminology.

Out for dinner with mutual friends, it was Lee's DBI partner Raith Anderson who broke the ice trying to convince Andrea his friend designed the very building they were dining in.

"And of course she didn't believe it," deadpans Lee.

They both brought kids to the marriage, with the household harmoniously unified by a shared preoccupation with art and design.

In downtime, Lee has flirted with a fixed wing aircraft license and had great fun gliding – "It's like sailing in three dimensions," he muses – but with DBI now a formidable global concern, downtime is scarce.

The Gold Coast, Lee confidently says, has "the makings of one of the world's truly great cities".

"You only have to witness the Chinese response – they are astonished by what they see here – to objectively appreciate what we have," he says.

Architecturally, the city is slowly coming of age, driven he says largely by international appetite for bold design and commensurate investment.

"In the past our ambition has been smaller and the quality has not been on par," he says, "but now overseas developers are here wanting world-leading design."

He says Southport "will lag" behind Surfers Paradise and Broadbeach until a large-scale project – visible as a sign of confidence – comes out of the ground.

"And the city's new Planning Scheme covers Southport, Surfers and Broadbeach, but has little provision for Burleigh Heads, which has immense potential," he says.

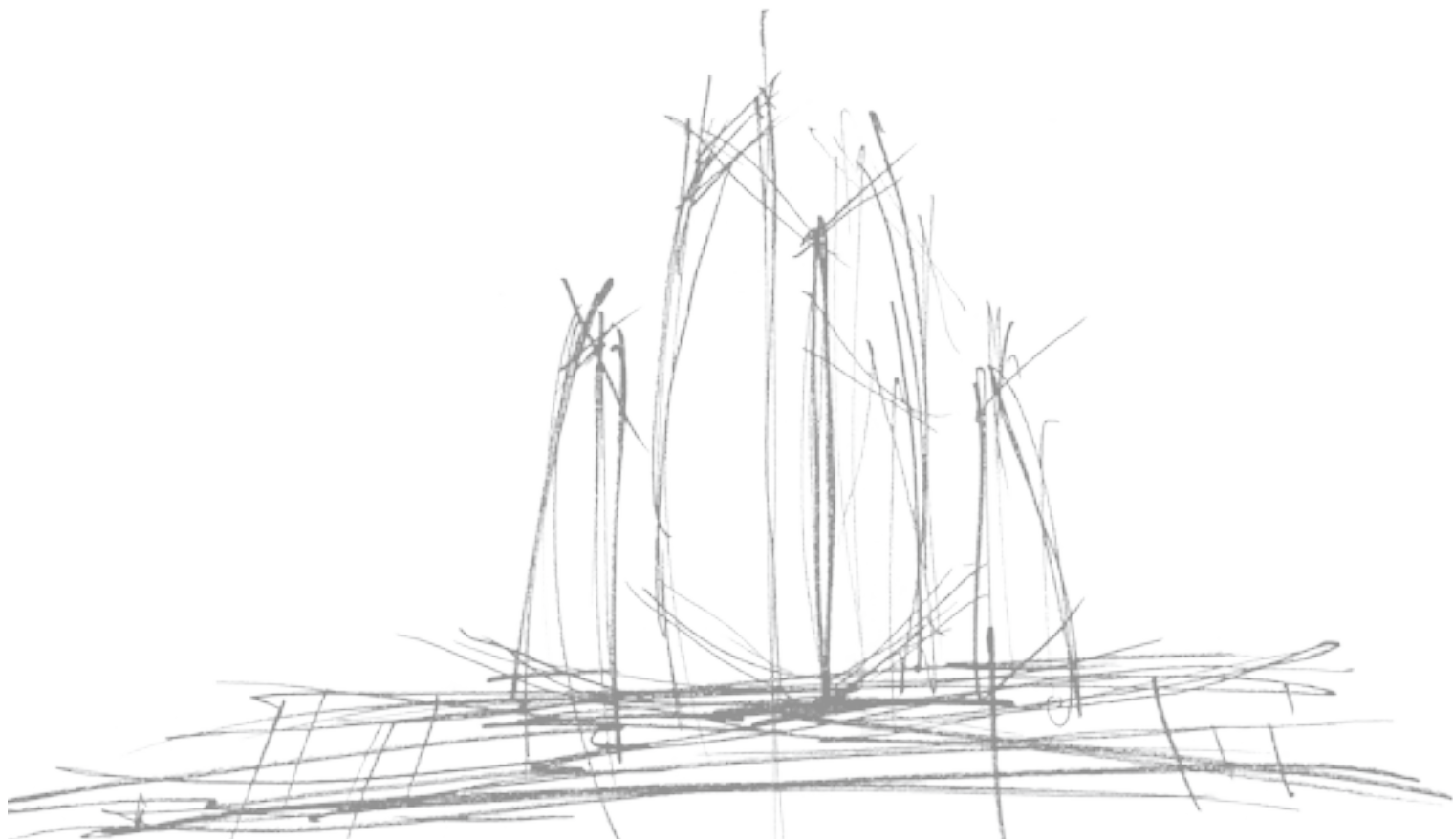
Lee also considers the beachfront concrete eyesore at the eastern end of the Paradise Centre a significant bugbear. He envisages landscaped parklands for the space, surrounded by seaside restaurants and bars.

And his rationale is clear: "It's legally zoned parklands, Surfers Paradise needs some greenspace and the city needs an event space capitalising on the beauty of the foreshore."

On The Spit, he says the three-level height limit should remain north of the Sheraton Mirage, where global hospitality brands such as St Regis, W and InterContinental could bring 21st century tourism properties to the city.

"The city has such incredible natural attributes and I don't think anyone is foolish enough to come here and compromise that," he says.

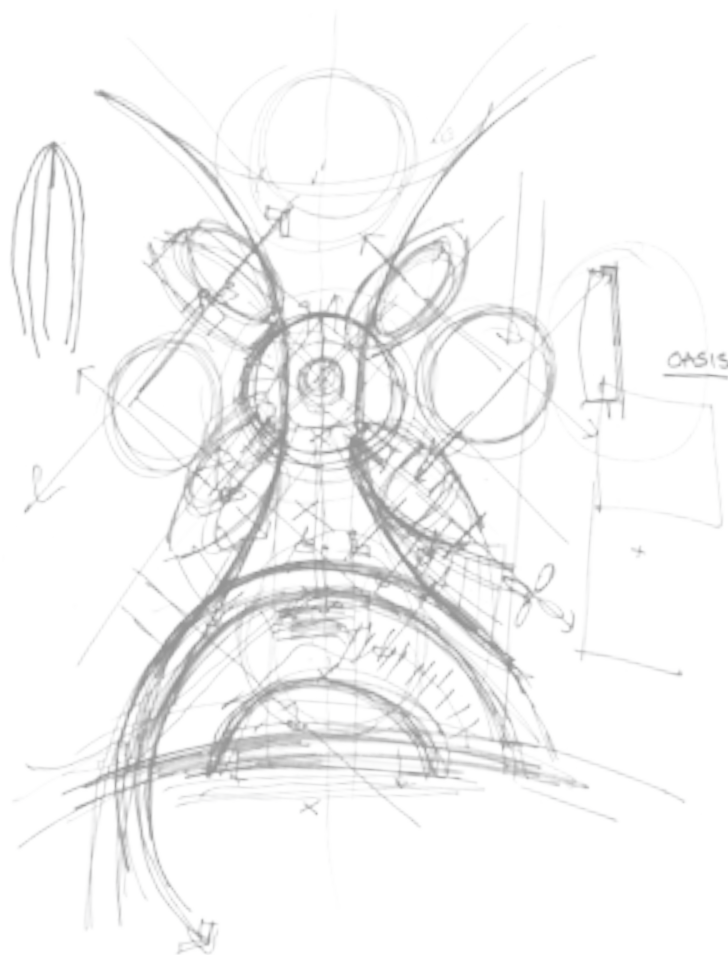
"The quality of the built environment here will only improve and, one day, will match the natural environment."



Barry Lee's initial sketches for DBI Design's globally recognised Etihad Towers project.

Seen here publicly for the first time, these sketches were completed by Lee and Warren Coyle on the plane back from the design competition briefing in the UAE.

The completed project is visible above left basking in Abu Dhabi's flattering dusk light.



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“The key is to make sure you check with your accountant whether they outsource your work or do it in house, as many won't tell you how it's being done unless you ask.”



It was only a few years ago that cloud computing was something people were very wary of, they were unsure of where their files were being stored or who had access to them.

Today, the phenomenon has become commonplace across most industries, with accountants being one of the biggest users of the service.

Companies such as Xero and Saasu took the lead on providing platforms for people to manage their accounts, with traditional accounting software companies like MYOB and Quickbooks now fast catching up.

The advantages for business owners is virtual access to their accounts at any time and from almost anywhere in the world - you just need access to a computer and the internet. For accountants, it makes reconciling their clients' books much easier than having the traditional shoebox of receipts dumped on their desk at the end of each financial year.

Cloud-based accounting is probably the single biggest change the industry has seen in decades.

There are, however, a few issues you need to be aware of when engaging with cloud computing software and with your accountant using the platform to keep your records.

Firstly, using cloud computing to manage your accounts won't take away the fundamental need to keep paperwork up to date and your receipts in order.

The principles of good record keeping still applies, it just means if you stay on top of things you'll be much more organised and able to access your files quickly and easily.

Secondly, choosing the right software platform can be tricky - there are a number of established service providers in the market, but there are also plenty of new entrants and untested startups, so make sure to do your homework to find a reputable and solid service provider.

From an accounting perspective, one of the biggest issues is what your accountant might do with your files when it comes to data entry or compliance.

The practice of outsourcing, where your accounts may be sent to a third-party provider to do the grunt work, has been commonplace for a while now, and cloud-based accounting makes this even easier.

While it does save a firm money on staff, the persistent problem has been the quality of the work and the flow-on effect it might have on your annual returns or audit results.

In some cases, the location where the work is being outsourced may not have the same compliance laws as Australia, which in turn cause problems further down the track.

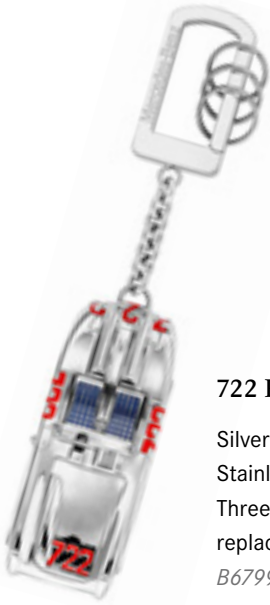
Insourcing, the new buzzword within the industry, simply means many of these functions have now been brought back in house, however this can be deceptive as employees may still operate overseas but technically be employed locally.

The key is to make sure you check with your accountant whether they outsource your work or do it in house, as many won't tell you how it's being done unless you ask.

You should ask questions such as: 'do you have bank reporting covenants, budgets, break-even analysis, or even a regular catch-up with your advisor?'

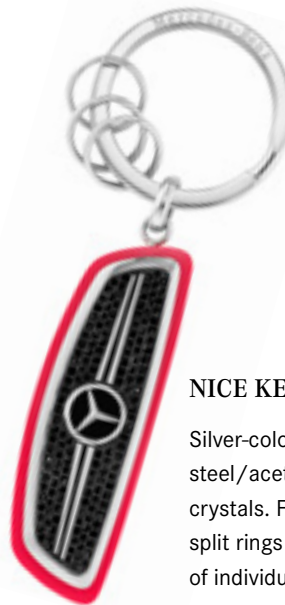
Regulation in Australia is getting tighter, which means good record keeping is more important than ever before.

The new financial year is well upon us, so perhaps it's a good time to review how you're handling your books, as keeping your head in the clouds won't work as an excuse with the Australian Taxation Office.



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STAR AR ATTRACTION

The oddly shaped Indonesian landmass of Sulawesi, sprawled between Borneo and Papua New Guinea, is the world's 11th largest island and home to the most ethnically diverse slice of humanity on the planet

WRITER AND PHOTOGRAPHER Paul V. Walters

To some, Sulawesi resembles a giant spider that's fallen from its lair high in the ceiling and landed with legs splayed awkwardly in all directions.

From its landing spot, the sapphire-blue waters of the surrounding Java, Flores, Banda, Moluccas and Celebes seas gently caress her 'legs'.

But Sulawesi's unique geography – four peninsulas reaching over 2,000km end-to-end

separated by three distinct gulfs – is its most superficial of allures.

Home to more than 18 million souls, Sulawesi plays host to a heady mix of the most ethnically diverse peoples found anywhere on the globe.

Once, fierce sea-going tribes prevented early European spice traders from coming ashore, creating a formidable barrier that kept outsiders from discovering its hidden secrets.

The mountainous spine of the interior, therefore, remained relatively unexplored until the turn of the 20th century, when its Toraja tribe, meaning 'the people from above', revealed themselves.

Ethnically dissimilar from any of their neighbours, the emergence of the Toraja gave rise to several conflicting anthropological theories unresolved to this day.



Tana Toraja

Makassar

Sulawesi, Indonesia



When the Torajans are asked where they came from, they reply: “Before the dawn of human memory, our ancestors descended from the Pleiades in sky ships.” (Lawrence & Lorne Blair, *Ring Of Fire*.)

Our journey to the Tana Toraja regency (the Torajans’ highland province) began in the sprawling city of Makassar perched on the southern tip of the island, where the scent of history is as rich as the listless atmosphere hanging above it.

Makassar is an ideal jumping-off point for a trip to the highlands and well worth an overnight stay to explore the twisting laneways and markets that teem with life and colour.

Here the great phinisi of the Bugis people, the largest working sailing ships left in the world, still ply the waters, straining under thousands of square feet of canvas.

“Before the dawn of human memory, our ancestors descended from the Pleiades in sky ships”

- Torajan creation myth

The road to Tanah Toraja is long, but there is plenty to see along the way. The highway north runs more or less in a straight line and follows the sea, dissecting the prolific rice fields of Sulawesi’s southern plains en route.

During the rainy season, from January to April, the rice fields bloom a verdant

green carpet at the foot of the towering mountains that loom in the distance.

Reaching the town of Pinrang, we turn east and begin an ascent that will take us 457m above sea level to Tana Toraja.

Far below are misty green valleys, crisscrossed by gin-clear streams and emerald rice paddies clinging limpet-like



to the side of the mountain, fringed with golden stands of bamboo and quaint steeple-clad churches.

Without warning, a giant gate built in the style of a typical Toraja house greets us. We have arrived in 'Torajaland'. The regency is divided into two administrative centres and 'capitals', the southernmost being Makale.

However, it is Makale's neighbor, Rantepao, 31km to the north, where our eight-hour journey will end.

Alighting from the minivan in the last light of day, the first thing to notice is the freshness of the air, tinged with the smell of ginger – crisp and cool in contrast to the climate lower down on the plains.

On advice to rise early and head higher into the mountains to see Torajaland from above and be 'closer to the stars', we found ourselves in the pre-dawn light on a winding mountain road.

Narrow and badly potholed, our track weaved upward past grazing doe-eyed buffalo, as drops either side became evermore precipitous.

On the crest of a mountaintop, as the sun crept over the horizon, we were able to see for the first time the breathtaking beauty that is Tana Toraja.

Vast rice terraces tumble down mountainsides, reflecting light as if a giant mirror has shattered over the landscape.

Low clouds envelop the valleys like an ardent lover, highlighting the curved and painted outlines of the Toraja architecture.

The unique Tongkonan houses, and their matching rice barns, stand on seven elephant-like leg pilings and support roofs that soar to a high taper at either end.

With their narrow base and expanding gables and roofs, it is believed the arc-like design resembles the first settlers who descended in spacecraft from the stars!

The walls and eaves are richly decorated with black and red symbols enhancing the exotic design.

Funerals play a central part in the culture of the Torajans and, if possible, a visit here would not be complete without attending one of these elaborate and colourful ceremonies.

Here, the costs of farewelling the departed are exorbitant, with the number of sacrificed buffalo a public indication as to the exalted status of the departed, as well as those left behind.

A pink-hued spotted buffalo can cost several thousand dollars each and highcaste families, who offer up to a hundred buffalo for slaughter, are often left impoverished by the exercise.

As a consequence, many families save for years, carefully embalming and storing the departed family member within the house until enough funds have been acquired to stage a befitting send-off.



Vast rice terraces tumble down mountainsides, reflecting light as if a giant mirror has shattered over the landscape

Dutch missionaries began eating away at the locals' animist beliefs in the early 1900s; Christianity is now dominant, but Torajan funeral culture persists.

To the south, the mountains are honeycombed with caves used as the final repository of the departed, while in the north, 2m-deep graves have been painstakingly chiseled from giant granite boulders.

The best examples of these stunning displays are at Lo'Ko' Mata, 2km from the village of Batutumonga.

Tao-taos – astonishingly lifelike effigies of the deceased – are placed at the entrance, with some graves having a gallery of sometimes 30 of these figurines sitting up to 30m above the valley floor, forever surveying the landscape that was once their home.

An insight into this vital part of the Torajan culture can be seen in the perfectly preserved village of Ke'te Kesu', 2km outside bustling Rantepao.

In the 'graveyard' at the rear of the village, bones (some up to 400 years old) lie undisturbed where they have fallen from elaborately carved hanging coffins, as is the custom of this unique ethnic minority.

Even though funerals are a dominant cultural facet of this part of the world, the natural charms of Rantepao and the surrounding countryside are profound.

Lovers of fine coffee come from far and wide to sample the famous Toraja Arabica blend, produced by small growers in the hills.

Our Torajan hosts were gracious and immensely proud of their region, and were delighted when on our final evening we partook of the favoured beverage, sarapa.

A heady mixture of ginger, palm sugar and coconut milk, it was as warm and inviting as those who served it to us.

The minivan putters at idle as we load in the next morning for the day's journey back to sea level.

My surrounds feel timeless, but perhaps have a time limit – deforestation has bitten hard into Sulawesi's lowlands and mangroves and several endemic species are endangered. A study found 80% of forest was lost or degraded.

Highland forests hold few commercially attractive trees and have fared better, but any economic and environmental disruption at sea level will ricochet upwards sooner or later.

The air about me is cool and calming; I consciously savour my last lungful then climb aboard.

In another life, Paul V. Walters was a partner at Gold Coast advertising powerhouse Logan Meo Walters





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2015 Mercedes-Benz GL 350

\$89,900.00 Drive Away



Km 68,387. 5 doors and 7 seats Wagon in Palladium Silver with black leather seats. Features include 4x4 7sp Sports Automatic Diesel Intercooled Turbo 6cyl 3.0 2987cc, 8 speaker stereo, 20 inch alloy wheels, air-conditioning, Mercedes Benz air bag safety, cruise control, central locking with remote/keyless, power windows, brake assist and many more features to list.

\$50,000 - \$100,000



2012 Mercedes-Benz ML 350

\$79,900.00 Drive Away

\$50,000 - \$100,000



Km 28,080. 5 Door and 5 seat Wagon in Obsidian Black with black leather seats. Features include 4x4 7sp Sports Automatic Diesel Intercooled Turbo 6cyl 3.0 2987cc, 8 speaker stereo, 20 inch alloy wheels, air-conditioning, Mercedes-Benz air bag safety, cruise control, central locking with remote/keyless, parking assistance, power windows, brake assist and many more features to list.

\$50,000 - \$100,000



2013 Mercedes-Benz A 45 AMG

\$74,900.00 Drive Away



Km 10,658. 5 Door and 5 seat Hatchback in Southseas Blue with black leather seats. Features include 4WD 7sp Sports Automatic Dual Clutch Premium Unleaded Intercooled Turbo 4cyl 2.0 1991Cc, 12 speaker stereo, 19 inch alloy wheels, air-conditioning, Mercedes-Benz air bag safety, cruise control, central locking with remote/keyless, parking assistance, power windows, brake assist and many more features to list.



2014 Mercedes-Benz SLK 200

\$74,900.00 Drive Away

\$50,000 - \$100,000



Km 8,688. 2 Door and 2 seat Roadster in Tenorite Grey with alpaca light grey interior. Features include 7sp Sports Automatic Premium Unleaded Intercooled Turbo 4cyl 1.8 1796Cc, 8 speaker stereo, 17 inch alloy wheels, air-conditioning, Mercedes-Benz air bag safety, cruise control, central locking with remote/keyless, power windows, parking assistance, brake assist and many more features to list.



2011 Mercedes-Benz E 250

\$69,900.00 Drive Away



Km 62,330. Mercedes Benz E250cgi Avantgarde Cabriolet in Obsidian Black Metallic with Alpaca Grey Leather Seats. Features Include; 7G-TRONIC 7-Speed Automatic Transmission, options include KEYLESS-GO, TV tuner, Harman Kardon sound system. This vehicle is accompanied with a 2 year approved Mercedes-Benz Warranty.

\$50,000 - \$100,000



2011 Mercedes-Benz E 350

\$67,900.00 Drive Away

\$50,000 - \$100,000



Km 37,723. 2 Door and 4 seat Coupe in Obsidian Black with black leather interior. Features include 7sp Sports Automatic Premium Unleaded Direct Injection 6cyl 3.5 3498Cc, 10 speaker stereo, 17 inch alloy wheels, air-conditioning, Mercedes-Benz air bag safety, cruise control, central locking with remote/keyless, power windows, parking assistance, brake assist and many more features to list.



2013 Mercedes-Benz A 250

\$49,900.00 Drive Away



Km 21,156. Sport Hatch in Polar Silver With Black Red Cut Leather. Features include, AMG 7G-DCT 7-speed Automatic Transmission, COMAND Navigation with Harman Kardon stereo and digital radio, Bi-Xenon fixed headlamps, panoramic electric sunroof, electric front seats with memory function, heated front seats, driving assistance package which blind spot assist, lane keeping assist and distronic plus cruise control, upper dashboard in artico leather, dual zone climate control, 18-inch AMG alloy wheels, Mercedes-Benz air bag safety. This vehicle is accompanied with a 2 year approved Mercedes-Benz warranty.

\$25,000 - \$50,000



2014 Mercedes-Benz B 250

\$49,900.00 Drive Away



Km 11,695. Mercedes Benz B250 in Mountain Grey with black leather seats throughout. Features include 7 Speed DCT Automatic Transmission, COMAND Package includes, COMAND APS navigation, Harman Kardon sound system. Seat comfort package: full electric front seats with memory function, heated front seats. Other features include: 18 inch alloy wheels, panoramic glass sunroof, front and rear parktronic, cruise control, hands free telephone, air-conditioning with climate control. This vehicle is accompanied with a 2 years approved Mercedes-Benz warranty.

\$25,000 - \$50,000



2013 Mercedes-Benz A 200

\$46,900.00 Drive Away



Km 18, 461. 5 Door and 5 seat Hatchback in Cosmos Black with black interior. Features include 7sp Sports Automatic Dual Clutch Premium Unleaded Intercooled Turbo 4cyl 1.6 1595cc, 6 speaker stereo, 18 inch alloy wheels, air-conditioning, Mercedes-Benz air bag safety, cruise control, central locking with remote/keyless, power windows, brake assist and many more features to list.

\$25,000 - \$50,000



2010 Mercedes-Benz C 250

\$44,900.00 Drive Away



Km 42,015. 4 Door and 5 seat Sedan in Iridium Silver with black artico interior. Features include 5sp Sports Automatic Premium Unleaded Intercooled Turbo 4cyl 1.8 1796cc, 6 speaker stereo, 18 inch alloy wheels, air-conditioning, Mercedes-Benz air bag safety, cruise control, central locking with remote/keyless, power windows, brake assist and many more features to list.

\$25,000 - \$50,000



2012 Mercedes-Benz Sprinter NCV 3

\$39,990.00 Drive Away



Km 134,720. NCV3 MY12 3 Van with 4 doors and 2 seats in Arctic White with black interior. Features include 7sp Sports Automatic Diesel Intercooled Turbo 4cyl 2.1 2143cc, 5 speaker stereo, air-conditioning, Mercedes-Benz air bag safety, cruise control, central locking with remote/keyless, power windows, brake assist and many more features to list.

\$25,000 - \$50,000



2012 Mercedes-Benz B 200

\$39,900.00 Drive Away



Km 23,680. Hatch in Polar Silver with Black Artico Seats, Features include, 7G-DCT 7-speed Automatic Transmission, park assist, 17-Inch 5 single spoke alloy wheels, Mercedes-Benz air bag safety, cruise control with collision prevention assist. This vehicle is accompanied with a 2 year approved Mercedes-Benz warranty.

\$25,000 - \$50,000



2011 Mercedes-Benz C 200

\$38,900.00 Drive Away



Km 31,218. Classic Sedan in Pearl Beige with black artico; features include, 7G-Tronic 7 Speed Automatic Transmission, Electric Glass Sunroof, 17-Inch alloy wheels, Mercedes-Benz Air bag safety, bluetooth telephone, air-conditioning with climate control, front and rear parktronic, cruise control. This vehicle is accompanied with 2 year approved Mercedes-Benz warranty.

\$25,000 - \$50,000



2005 Mercedes-Benz CLK 240

\$27,900.00 Drive Away



Km 70,589. 2005 Mercedes Benz CLK240 Elegance coupe in Iridium Silver with Black Leather Seats; Features include, 5 speed Automatic Transmission, Glass Electric Sunroof, Mercedes Benz Air Bag Safety, Cruise Control, Front & Rear Parking Sensors.

\$25,000 - \$50,000



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The 3D visions of Griffith University's James Novak are becoming globally recognised realities

WRITER Michael Jacobson PHOTOGRAPHY Thomas Ng

For a young man earning international acclaim for his ingenuity in the field of 3D printing, designer James Novak is handling things with a reassuring calm.

Reassuring because calm is not a quality in much supply amid the fervour surrounding a transformative technology expected to impact almost every aspect of society.

"I can understand the excitement about what 3D printing offers for the future," says Novak, a lecturer at Griffith University's Queensland College of Art on the Gold Coast and a PhD candidate in the field of Industrial Design.

"But for me, 3D printing is not futuristic. It's a practical reality of my life and career now.

"My focus is on imagining, designing and creating products that are functional and applicable today and which constantly improve on what has gone before."

While Novak's pragmatism is admirable, when it comes to 3D printing, it seems the hype is not, for once, attached to unreal expectations. The process has depth and diversity and is already producing revolutionary results; pioneers in China and Holland have 3D printed whole buildings.

Known formally as 'additive manufacturing', 3D printing operates from a digital blueprint to create three-dimensional, solid objects of virtually any shape. Using plastic, ceramic or metal – and even a fine woodchip powder that becomes 3D-printed wood – products are built in layers fused by laser, UV light or heat.

It's the capacity of 3D printing to make components specific to a person or requirement that's stimulating a global embrace from fields such as medicine, science, the military, aerospace, aviation, architecture, fashion, construction, art and music.





3D printing challenges our ideas of practice and demand. It's making us rethink what may be possible

Automotive engineering too – in 2014, Mercedes-Benz Chief Interior Designer Jan Kaul told *Auto Express* magazine that 3D printing would be considered for components in the next-generation 2018 S-Class.

The industrial world's biggest and best are in on the act. Airbus engineers have unveiled a radical redesign proposal for an aircraft built from 3D-printed components, while NASA has successfully tested a rocket engine featuring a 3D-printed injector.

Harvard University engineers, meanwhile, used 3D printing to create one of the smallest batteries ever made, less than a millimeter wide and in layers of material containing lithium-metal-oxide particles.

And here on the Gold Coast in 2013, a 3D printer produced guides ensuring surgical precision for Dr Dimitrios Nikolarakos as he removed an 8cm section of a patient's jaw before replacing it with bone from his leg.

No surprise that the world is excited.

Novak cannot remember a time 'when I wasn't making something' and was just four years old when he won his first creative competition – for colouring in a pair of shoes.

Lately he's been on quite a roll, with his 3D designs winning two global competitions in the nascent field, acknowledgement of the balance of design imagination, technical expertise and product practicality inherent in his work.

In July, he was named one of the winners of the 3D Printed Wood Challenge, a competition set by the Belgian-based global 3D printing leaders,

Materialise, for designers working with a new 3D-printed wood material.

With a simple and stylish design, Novak's Hexa-Phone Amplifier for mobile phones showcases the potential of 3D-printed wood for practical home décor items and tech gadgets.

His ingenious one-piece amplifier is being manufactured for sale and the design is also downloadable free (and printable by anyone with access to a 3D printer) from his site edditive.com.

But the product receiving most attention is Novak's 3D-printed bicycle frame, for which he received the RTAM/SME Dick Aubin Distinguished Paper Award at RAPID, the world's pre-eminent industry and academic event for 3D printing, held in California in May.

His FIX3D bike has also been exhibited at the Bozar Centre for Fine Arts in Brussels, and a version is on permanent display at Griffith University's interactive Red Zone facility on the Gold Coast campus.

Initially created for Novak's Griffith University Honours project in 2014, the bike is exceptional in its minimal form and striking absence of material.

"It was designed using lattice structures to make it lighter and stronger than traditional bike frames, and it was manufactured in one piece using 3D printing," he says.

"It was also designed specifically for my body proportions, making it a truly customised bike frame, with less need for heavy adjustable components like the seat post."

Such specificity has ramifications not only for cycling. With 3D printing, objects can be made individually

TOP RIGHT: Novak with his Hexa-Phone Amplifiers in 3D-printed plastic and wood

BOTTOM RIGHT: N-O-V-A-K, the FIX3D allows for the owner's name to be printed in the frame



without the upfront costs of conventional manufacturing, thus creating the potential for a shift from mass production to mass customisation.

The advantages in medicine alone are obvious, particularly regarding truly personalised prosthetic limbs and artificial joints custom-made for patients.

“3D printing challenges our ideas of practice and demand. It’s making us rethink what may be possible,” says Novak.

Novak’s in-progress PhD specifically investigates potential futures for 3D printing, siting him on the cutting edge of the cutting edge. He says the opportunity to influence the process, now and in the future, isn’t something he takes lightly.

“There is still a lot of learning and experimenting going on with 3D printing, but it is here to stay and it is taking the world forward. I hope to be part of that,” he says.

“More than anything, I’d like my work to be an example of not simply what we *can* 3D print, but what we *should* be 3D printing.”

For more information about degrees and research at Griffith University visit griffith.edu.au

COMFORT ZONE



Welcome to MBGC's SPACE, where Mercedes-Benz Gold Coast brand ambassador Shelley Craft sits down with the region's best interior designers to discuss their inspirations and what's trending in the ever-evolving world of interior style.

In this premiere edition, Gold Coast-based designer Vanessa Woods talks with Shelley and shares some stunning photography from her portfolio.



Q. WHAT'S YOUR BACKGROUND AND HOW HAS IT LED TO A CAREER IN INTERIOR DESIGN?

Growing up in the picturesque setting of the Sussex countryside, I was privileged to call a castle my family home and embraced the world of fine art and antiques from an early age.

Our furniture and paintings were handed down or simply collected over many years from local antique shops, which has influenced me greatly, so I always knew that I had a passion for furniture, fabric and art.

I actually didn't know back then, that being an interior designer could be a career choice but in the end my innate love for design has drawn me to where I am now.

My first job was working alongside Laura Ashley in London, developing the flagship store followed a few years later with a move to Australia, where I met my husband, a property developer and was extremely fortunate to work on some fabulous projects together and continue to do so, both here and overseas.

Q. IS THERE A PARTICULAR STYLE OR DESIGNER THAT INSPIRES YOU?

I have to say I am something of a Ralphafille.

Ralph Lauren's timeless and distinct style certainly resonates with me. He can turn his hand to slick urban one minute, desert cowboy the next, his more well-known nautical preppy look, or coastal cottage in a heartbeat. But you can always spot his stamp and style despite crossing over many different looks.

Q. HOW WOULD YOU DESCRIBE YOUR OWN STYLE?

It's all about "sticking to the classics" with me, which the majority of my interiors inevitably reflect. I'm not trend driven but do appreciate that a combination of styles often creates the most effective spaces overall. It's important to be flexible at all times and always prepared to try a new twist on an old classic.

It follows, that I don't personally ever lust after truly contemporary spaces, although I can certainly appreciate their qualities and acknowledge that even the most modern interpretation can still be considered a classic icon.

I lean towards a more welcoming, comfortable space with character, diverse art pieces and always a little touch of the unexpected.

My own personal style tends to be a more casual, bohemian approach with a little nod to a cowboy aesthetic.

It must be growing up with so many horses and practically living in cowboy boots and wellies.





Q. WHAT HAS BEEN YOUR MOST REWARDING JOB SO FAR?

What is most rewarding is seeing the smile on a client's face when the whole look finally comes together. However I am also proud of a building I designed and developed on the Gold Coast with my husband Peter – Windsong on Marine Parade in Labrador - it's a special feeling to literally leave your mark on the landscape.

I also just adore working in the Pacific, both on resorts in Fiji and Vanuatu and more recently on refurbishing a cruise ship. We had just 19 days to fit out from start to finish. We've also completely revamped a resort called Malolo Island Resort, which has since won many awards and has been hugely successful for our client.

It is definitely rewarding but can also be very challenging, however the beautiful people of Fiji have such a wonderful attitude, it's hard to ever feel too stressed there.

Q. WHAT ARE THE LATEST TRENDS IN INTERIOR DESIGN?

I think we are all affected by trends but it really comes down to personal taste and how you adapt trends to suit your own space.

Looking ahead, I believe texture will continue to play a big part, even some fur popping up here and there, but I think colour itself is leaning towards a more muted palette with use of earthy tones and a gentle move away from all the subtle greys that have been so popular more recently.

Gold and brass I think will continue to stick around for a little while longer and I have noted florals are making a comeback too.

There is also a move towards using colour more boldly and passionately – darker shades of blues and forest greens used on walls throughout a room. Any suggestion of a single, painted feature wall is long gone.

Q. VINTAGE OR CONTEMPORARY?

Definitely vintage as a first choice, but I don't think it should be one or the other.

You can create some really interesting and eclectic spaces by utilising vintage pieces in a contemporary setting or vice versa.

Q. WHAT'S A GOOD LONG-TERM INVESTMENT THAT WON'T GO OUT OF STYLE?

Go for big pieces as a rule. For example my mother still has sofas and chairs in her home that I remember growing up with, and of course they have been reupholstered over the years, but nothing beats a quality, comfortable sofa and classic, timeless armchairs.

Dining tables are another example – they'll age with grace and style and you'll have plenty of happy memories around them.

Q. WHERE ARE YOUR FAVOURITE PLACES TO BUY INTERIOR PIECES?

Obviously I have access to a myriad of wholesale suppliers but these days so many people have access to the internet – finding something original or revamped is the key to keeping the look fresh and original.

Of course finding those one off pieces takes time and patience, so you really need to research and dig deep to find pieces that you don't see everywhere, but of course when you do find them, it's extremely satisfying.

To see more of Vanessa's work visit
vanessawood.com.au



A woman with long, wavy hair is standing in front of a rustic, weathered wall. She is wearing a black lace slip dress with a high slit and black high-heeled sandals. The wall behind her is made of stone and has a large, heavy wooden door with metal hinges and bolts. The scene is lit with warm, golden light, suggesting a sunset or sunrise.

ROMANTIC

NOTIONS

THIS PAGE: Zander Lace Slip Dress

PHOTOGRAPHER Pixie Bella | MAKEUP Sue Mclaurin | MODEL Michelle McNamee

Fashion started as a 'hobby' for Gold Coast designer Isabelle Quinn, a creative distraction from work on her marketing degree.

Last month the product of her hobby was showcased at the high-line Mercedes-Benz Fashion Festival in Brisbane. Needless to say that hard-won degree never got tabled at a job interview.

"I started out creating individual pieces for myself, then demand for my clothing meant my hobby just developed into a business," she says.

Her label IzzQ Designs, founded in 2013, produces everything from bold statement pieces to casuals for the beach, all inspired by the Gold Coast's laidback luxury.

At the Mercedes-Benz Fashion Festival, Quinn showed her spring / summer collection, Gisela, the first full collection from IzzQ Designs and a tribute to her mother Maree, her 'mentor and best friend'.

Gisela, Quinn says, consists of pieces to make modern women 'feel gorgeous and powerful'.

"I wanted a romantic and feminine feel, but at the same time edgy, fun and risqué," she says.

"I'm loving silks and satins at the moment, so I incorporated a lot of that into the collection and kept it unique by creating pieces that don't usually use those fabrics."

To see more of IzzQ visit www.izzq.com.au

A woman with long brown hair is standing in a room with a white, peeling wall. She is wearing a white, sleeveless, knee-length dress with a deep V-neckline and a high slit on the left side. She is also wearing black high-heeled sandals and a gold bracelet on her left wrist. Her left hand is resting on her chin, and her right arm is crossed over her chest. To her left is a potted plant with large green leaves. The word "GORGEOUS" is written in a large, blue, serif font across the middle of the image.

GORGEOUS

THIS PAGE, TOP: Mekhi White Kimono,
Ryker White High Neck Bodysuit

BOTTOM: Ryker Black High Neck Midi

—
OPPOSITE: Kristof Slip Dress



THIS PAGE: Alessandro Coral Top,
Zeke Peach Gathered Mini

—

OPPOSITE: Yves Gold Lace Slip,
Mekhi White Kimono



“I wanted a romantic and
feminine feel, but at the same
time edgy, fun and risqué”

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MERCEDES-AMG C 63 S LAUNCH AND MERCEDES-BENZ GOLD COAST FASHION SHOW

SOCIAL PHOTOGRAPHY Murray Waite

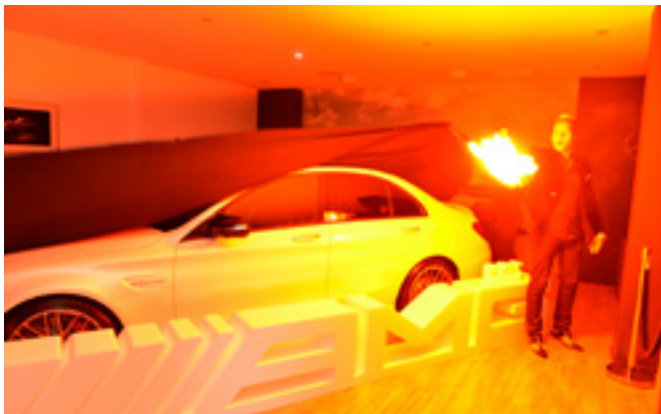
Mercedes-Benz Gold Coast has enjoyed a very busy couple of months, with the launch of the amazing new 4-litre twin-turbocharged V8 Mercedes-AMG C 63 S and our very own Mercedes-Benz Gold Coast Fashion Show at Sanctuary Cove the calendar highlights.



MERCEDES-AMG C63 S LAUNCH

The new Mercedes-AMG C63 S, described as a four-door sedan with the kind of power and performance that would have sat comfortably in 'supercar world' not so long ago, was unveiled to a select crowd at our Sanctuary Cove boutique in mid-July.

It's a hugely impressive car, with staggering power and amazing exhaust noises, but also one carrying the hallmarks of refinement that elevated the C-Class to the top step of the podium as Drive's 2014 Car of the Year champion



MERCEDES-BENZ GOLD COAST FASHION SHOW

Mercedes-Benz Gold Coast staged our very first fashion event late August to showcase the best in design from boutiques at Sanctuary Cove.

The catwalk was lined with local fashionistas and featured spring / summer collections from EEV Fashion, Calypso Resort and Swimwear, Sanctuary Resort Shoppe and Latitude Clothing Co, plus jewellery from Amor'e Fine Jewellery.

The show was deftly compered by super-stylist Susie McWatt-Forbes, with plenty of bubbles, canapés and sweet treats on offer for the well-dressed attendees.



A glimpse into Mercedes-Benz marketing of yesteryear, an era of long copy, masterful commercial artistry and press advertising with panache. Curated by the team at MBGC.



Schönheit is German for 'beauty', a quality synonymous with Mercedes-Benz since its inception.


Designated the W08 and engineered by Ferdinand Porsche, the Nürburg 460 seen here was Mercedes-Benz's first eight-cylinder passenger car. Later models included a six-seater and two and four-door cabriolets.

But there was no need to rattle off such rote technical specifications when appealing to the high-end consumer of the era.

During the 1920s, US public relations icon (and nephew to Sigmund Freud!) Edward Bernays had successfully experimented with stimulating consumption through appealing to consumers' desires rather than their needs.

How a product made you *feel* became more important than what it could do.

Hence this early '30s ad for the Nürburg 460, anchored by a swathe of daring scarlet, unabashedly emphasises the intangible over the vehicle's considerable practical virtues.



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