



Create

MAGAZINE

Showcasing the finest in interior fit out



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Welcome

Welcome to the second issue of Create, Specialist Group's annual reflection on the latest design innovations, trends and hot topics in the interior fit out industry and beyond.



Ciarán O'Hagan
Managing Director



Much has changed in our world since our last edition. With a new post-covid era, additional challenges arrived in the form of the war in Ukraine, an unprecedented rise in the cost of living and a series of changes in Downing Street leading to uncertainty and market fragility.

However, at Specialist, we have always sought opportunities amid challenging times and we've found lots of reasons to be positive over the last 12 months. One such way has been in responding to companies' attempts to encourage employees back to the office through creating amazing spaces and new approaches to design. We've helped design, manufacture and install some of the most impressive commercial office venues in these islands over the last year. In this issue you'll find examples of these, as well as discussion from leading designers about how good design can help in the transition back to the office.

Our materials portfolio has continued to expand and we've been particularly proud of our Aria Glass-Wall product range, introducing the more carbon efficient silk glass walling product in the UK market. Aria allows the same degree of collaboration as its gloss counterparts without any of the resulting distraction or glare issues. Creating calm amongst the creative chaos that can consume modern office spaces.

As well as product advancements, we've been keen to replicate the same focus on detail and excellence within our operations throughout the business. The Specialist Way has been our latest success story in this regard – a fully bespoke CRM and ERP integration which ensures accountability to designers at every stage and our utmost efforts and attention on fulfilling design vision throughout a project.

As well as materials and technology advancements, another area we have significantly advanced in is our people. We continue to invest in the team to help enable our future growth plans and work with you to create amazing spaces. New additions to our team include; Daniel Altabas our London Operations Director who provides operational support on all London projects, new members to our Door team who are under the fantastic leadership of Padraig Ward and development in our Sustainability team, which leads to exciting times ahead for the Specialist Group.

As we reflect on 35 years in business, we continue to recognise the importance of our people to our company. They have gotten us where we are today and are paramount to the future growth of the business. But it's not all about us. These pages are awash with design details, industry debate, expert predictions and hopefully lots of inspiration along the way. If you enjoy what you read and want to share your opinions for the next issue, why not get in touch. We'd be delighted to have your input.

Enjoy the read!
Ciarán

What is the role of good design in attracting staff back to the office? Here are three comments.

It's a good, relevant question – not just for our clients but to our own organisation and culture. I am writing this sat at a flexible workplace, surrounded by the team, in an office that feels busy and at its optimum occupancy. There's no other feeling like being all together.

Perhaps at the heart of the issue is wellness. If you create a thoughtful wellbeing strategy shaped around improving health, people will see the trip to the office as being well worth it. Healthy spaces are no longer "a nice-to-have" but an essential ingredient of an attractive office.

The designer's job is to thread together the many strands of wellbeing - light, air, sound and comfort in new and more radical ways and/or creating an activity-driven range of spaces. Another key component of wellbeing is being able to concentrate without distractions, making acoustic performance a key component of a healthy hybrid office. It is careful planning such as this that will allow the hybrid office to flourish now and into the future.

By Helen Berresford
Studio Head ID:SR - Sheppard Robson



Ben Boxshall
Associate Director - tp bennett



There is a new confidence emerging within workplace design. We're seeing clients become bolder and looking for alternatives to typical office space. The role of good design is to support clients on this journey, starting with choosing the right space.

At tp bennett, we have recently been involved in several building selections where intricacies that originally could be seen as design risks are now being considered as opportunities to unlock by good design. This is often seen particularly in listed buildings where exposing key heritage features helps to create exciting and considered workspaces with a story to tell.

The above, combined with the advancements in technology, is leading us towards better utilisation of space, more impactful flexible working environments with amenity and experience-led design approaches that support the way people want to live and work.

At their heart, workplaces should help humans connect and do their best work. Our role as designers is to look for those unique design opportunities in unusual buildings and create environments that are inclusive, human and inspiring to work in.



As Interior Designers we are in the top 4% of professions that can positively affect human behaviour.



A great design achieves its objectives if the experience of the user is a significant component. User Experience (UX) design is the process of creating environments that provide meaningful and relevant experiences for people; UX adds intention to design solutions.

User experience is the sum of impressions a person has when performing a sequence of activities. For any situation, a person's experience is a combination of conscious and sub conscious factors: their expectations, perceptions, memories, imagination, emotion, and senses. Design that embraces behavioural facilitation will effectively address UX and in turn help entice people back to the office.

A curated workplace that provides choice for social interaction, learning and development, collaboration and focus, mental and physical wellbeing, is a design encompassing a broad range of space typologies embracing colour psychology and sensorial aspects to influence the 'feel' for each occupant.

Ultimately, the aim of good design is to help clients understand and capitalise on the vital dynamic that drives organisational performance - the relationship between people and the physical place.

Simon Jackson - Director
*Director, EMIA Interior Design Practice
Leader - AECOM*

Introducing

Aria

Glass-Wall



Specialist Group's commitment to innovating the market continues with the launch of Aria Glass Wall system.

Harmony in the workplace – a somewhat Utopian concept given the hustle and bustle often associated with an industrious office environment, generally against the backdrop of non-stop city living beyond the boundaries of the building's core. Specialist Group's commitment to innovating the market and providing new solutions to age old conundrums has resulted in a sophisticated silk Glass-Wall system that can create the effect of calm amidst the chaos of a collaborative workspace.

Aria Glass-Wall

Two features which are common in modern office environments – natural light through abundant external glazing; and internal glass walling for collaborative ideas sharing – don't necessarily marry well when it comes to the issue of reflection. Natural light is so important in terms of the ambience it creates and the positive impact on staff. However, this can quickly turn to frustration when it meets traditional glass wall surfaces, a combination which results in distraction and difficulty in concentrating on the task at hand.

Working in harmony with its surroundings rather than against them, Aria Glass-Wall provides the ideal solution for spaces in which an abundance of natural light is present.

Its anti-reflective quality means that a user's focus can remain on what is scribed on the product's surface, rather than being drawn away by the reflections of passing vehicles or internal movement throughout the office. Whether brainstorming around a ground-breaking innovation, presenting a pitch to potential clients or delivering training sessions, the attention of those using and viewing the Glass-Wall surface can be fixed solely on it, leading to a more productive environment and ultimately a better performance all round.



All Stare, No Glare

Aside from reflection issues, a separate and more damaging issue is that of glare. We're all aware of the unwanted side effects of glare from devices such as laptops, tablets and phones, but staring at gloss finish glass walling for hours at a time can also lead to adverse issues from discomfort and annoyance through to more complicated concerns such as eye strain and associated headaches and fatigue. In an era where workplace wellbeing is a more pertinent concern than ever before, a scrupulous designer will be mindful to avoid glare issues at all costs. The silk surface of Aria-Glass wall prevents these issues caused by reflective glare, enabling more comfortable and enjoyable collaboration free from any trade-offs.

significance that Aria Glass-Wall presents the most carbon efficient solution for silk glass walling. With production in Europe, this product is subjected to significantly less air, road and sea miles than others available to UK and Irish markets, therefore contributing to huge carbon reduction during the logistics process. Aside from carbon savings, the availability of such a premium product from Europe also improves delivery lead times; music to the ears of any designer or project manager hoping to avoid frustrating (and let's face it, expensive) waiting games for product.

negate the ability for the recycling of glass after its useful period has come to an end. This can often preclude its inclusion in projects where green credentials are a key priority – and we see more and more of these in the race to perform to LEED, SKA, BREEAM and WELL frameworks. The use of tempered glass with Aria means the lamination process is not

necessary to achieve a silk surface, meaning the product can be recycled in its entirety. This, coupled with the decreased carbon emissions on delivery, results in Aria Glass-Wall presenting the lowest carbon choice for silk glass walling in the domestic market, with no compromise on the aesthetics, efficiency or practicality of the system itself.



Recyclability

The lamination process associated with many glass walling products can



A World of Design Opportunities

Glass can often present a difficult material to work with in colour terms, with the green hue of standard glass altering the effect of a back-painted option. Aria Glass-Wall only utilises low iron Opti-White glass, with its high light transmission quality creating a perfectly clear matte finish, ideal for application in its true state or as a back-painted option to any RAL colour. With this true colour option, design possibilities are endless, in the knowledge that project colour schemes can be adhered to harmoniously. Further enhancements come in the form of contrasting trims top and bottom of the panels and pen storage shelving units for the ultimate in practical design.

High on Aesthetics, Low on Embodied Carbon

The effect of embodied carbon on our landscape is always front of mind when innovating new product ranges at Specialist Group, so it's of great





Predicting the Unpredictable

Leading economist Noble Francis on how the industry will change in the coming years.

Noble Francis
Economics Director at the Construction Products Association.

As a construction economist, Noble Francis has perhaps had an unenviable job in recent years. Forming construction forecasts in an era of uncertainty is no mean feat. He talks to us about his role as Economics Director at the Construction Products Association and gives us his predictions as to how the industry will change in the coming years.

Q1. Tell us about your role with the CPA and the benefits it brings to product manufacturers:

CPA is a trade association funded by members and we exist to complete research on behalf of the construction products industry. We currently have 22,000 members, made up of 23 major global product manufacturers, and a pyramid of trade association members. We cover three main areas: sustainability, regulations and standards within the construction sector, political engagement and the third, my team, deals with economic research.

In political terms, years ago our aim would have been lobbying government to spend more money on construction, but given their ambitious aims like £600 billion pipelines, 300,000 homes per year and moving towards net zero, our focus is now on encouraging government officials to speak with our members about how best their money can be spent. It's a two-way approach though, in that by engaging with us about what their plans and targets are, the government also allows our members to make the necessary investments in new skills and human resources, and

in capacity in terms of machinery, technology, factory space etc. This means the construction industry is best prepared to cope with the rising demand for buildings, safe in the knowledge that they have government support for such expansion.

Our 22,000 strong membership has access to our economic research, informing them of what is going to happen to the construction market and allowing them to use it as a benchmark for how they are performing as compared with their competitors. Our construction industry forecasts cover 30 distinct construction sectors and we also carry out bespoke research, such as our report into the changing scene for builders' merchants in the wake of online retail becoming more prevalent.

The changing industry landscape in recent years has made projections much more difficult. For example, our main industry report used to look 5 years ahead. Now, since the impact of the Covid pandemic and the resulting supply chain issues, we are only able to look 2 years ahead and frankly, even this is a major challenge. However, our forecasts still allow businesses to plan budgets and investment, and also

inform the market of what is realistic in terms of revenue growth or contraction as well as preparing the global board for potential supply chain issues.

Q2. What attracted you to the CPA and why did you decide to move into the role?

My background is very purely on the economic side of things and my Master's degree and PHD are in Economics and Economic Modelling. So, before I was at the CPA I spent the majority of my time doing nice economic models about what had happened the past 20 years and forecast forward in terms of the UK economy.

I was tasked by the construction team Experian to look at forecasts of construction output and construction employment for CITB/CITB NI as part of the construction skills network. I found out very quickly how fascinating construction is and how dysfunctional it is as well, which is what makes it interesting. There aren't any other sectors like construction where the vast majority of the activity on the ground is based around bespoke projects. In most cases, projects are won by

major contractors or major house builders, but the majority of the activity is carried out by small or medium sized businesses within construction and are based around sub-contracting out the risk, the cost and the activity. This is a stark contrast to many other industries and is a big factor in why I find it so intriguing and what has made me stay in this industry

Q3. The CPA always has a finger on the pulse in terms of the economy and economic forecasts. Do you feel this uncertainty will last a number of years?

In the short-term, the slowdown in the housing sector (after the sharp rise in mortgage rates following the government's Mini-Budget debacle in Autumn) is likely to dominate - plus the cost of materials and products remains a big issue. In the medium term, labour availability is going to be a greater issue, because in construction we already have an issue with this. This is compounded by an age demographic problem in construction. The biggest age demographic in construction is between 50 and 65



The last few years have illustrated that politically, socially and economically there's been a lot of unsustainability and that is going to continue long term.

years old, meaning that in the next 10-15 years we are going to be losing around one quarter of the workforce. Construction employment is now 255,000 fewer than in 2019 due in part to the retirement of older workers and also due to the loss of younger EU workers so this skills shortage issue is likely to remain long after material availability issues and cost inflation have been ironed out.

Labour costs are also expected to rise as high wage increases are expected to be demanded by trades in which skills shortages are a problem and socially issues, around levelling up will become increasingly prevalent. Another major factor will be ensuring security of supply. We have spent 30-40 years moving away from the domestic production and sourcing of inputs to wherever was the cheapest,

such as timber from Russia or Ukraine and semiconductors from China and Korea as some examples. That movement was fine in a relatively stable global picture, but increasingly we are going to move to a position where security of supply is just as important as the cost. Issues such as the initial lockdowns, sharp rises in container prices etc have compounded to mean

firms will increasingly have to testify to shareholders that not only are they sourcing the cheapest price, but they are also ensuring security of supply.



Q4. The CPA is renowned for your industry forecasts and industry knowledge. What is the current forecast for short term and long term and is there anything manufacturers can do to protect themselves?

Manufacturers tend to already be better than contractors at planning in advance but they will have to continue to do that. Things just aren't as predictable these days as they used to be on a month-to-month basis, so planning in advance, purchasing inputs and holding stocks in advance are all going to be critical.

In terms of labour/apprentices, there are two elements there. On the contractor side, I think there is the perception that there is an image problem that can be solved by flashy websites with nice imagery, but the problem is deeper than this. The reality is that once every 10 years the economy will suffer a recession and construction will always fair out worst from economic downturns. The prospect of potentially being made redundant every 10 years is the reality of almost a quarter of the workforce and firms don't help themselves by only skilling workers in one particular trade and not giving them the scope to develop other skill areas and/or facilitate growth into these areas.

Product manufacturers tend to be a little different in that they think more about their own skill needs and their mindset tends to be more medium term so they tend to be better at investing in skills and in career development.

However, I still think a lot of emphasis is placed on the university route when this is not ideal for a lot of people. The whole attraction of construction for me is that whatever you want to do in the country, you need construction to have been there first – including the schools and universities people study in, the hospitals we are treated in, the roads we drive on, even the broadband infrastructure to allow the new working from home culture – it all exists because of the construction industry.

It's important for young people to see that university does not necessarily equate to success. Quite a few of the directors I deal with are not ones who did a degree and masters and have gone in at director level. A lot of them started at the bottom and worked their way up to a high level because they had the interested enthusiasm, learnt quickly and benefitted from experience.

Q5. With inflation having risen throughout 2022 and into 2023, we would ordinarily expect to see reduced levels of activity, which in turn would put downward pressure on build costs. Do you see this happening in the current marketplace?

At the moment, prices of building materials are significantly higher, but it clearly varies considerably by product. The highest rates of inflation are currently in steel, concrete and timber related products. Covid hampered material availability which drove prices upwards, but this had been beginning to improve and stocks were improving. Then Russia invaded Ukraine, and this led to spikes in energy prices and spikes in commodity prices as well as supply issues from Russia/Ukraine resulting in price inflation.

So, the highest increases in prices were for products that are a commodity, that are energy intensive and where some of the sourcing came from Russia and Ukraine, so that's why steel is the most affected. Timber related products are the second most affected because of sourcing from Russia/Ukraine. Other products like concrete, bricks and aggregates are very energy intensive – when you consider energy costs for these firms can be around 1/4 to 1/3 of total costs, it's easy to see how energy prices affect overall costings.

Despite the majority of build costs being labour related, the extent of materials cost means that you are still likely to see increased build costs.

The most adept at dealing with that are the major house builders because they have set contracts with major manufacturers, they plan well in advance and they sub-contract a lot of those issues out. However, it's these specialist sub-contractors who are becoming the casualties of the changing landscape, contributing to the majority of construction insolvencies due to fixed price contracts, IR35, VAT and rising personal indemnity insurance.

Going forward, cost inflation issues are likely to feed through into project liability and clients are not giving more finance for projects which means that margin is going to be hit in the next 6-12 months. There'll also be a lot more hesitancy on signing up to new major projects – including public spending – projects like schools and hospitals but also local roads, social housing refurbishment and new home projects by local authorities, which had been a growing area.

The most affected by all this cost inflation coming through is going to be the RMI market which has been at a record high due to a burst of activity during covid lockdowns and beyond. Now, with the cost of living and project costs both having increased, there will be less affordability for home improvements and a general reluctance and hesitancy to engage with refurbishment projects at a time when build costs are so uncertain and confidence is lower.

Q6. Material cost rises are always addressed in the press, however overhead recovery rates are certainly increasing with increases in energy, diesel, insurances, and salaries. How do you see rising overhead recovery rates affecting manufacturers?

These problems are there across all manufacturers, because of fixed cost contracts. However, the extent of costs coming through for manufacturers is such that they can't take all of the hit. Realistically, costs have to be passed through and there needs to be serious conversations going forward between the manufacturer, merchant, specialist sub-contractor, the main contractor and the client because there is no one part of the supply chain that will be able to take the hit from this. Each part of the supply chain needs to absorb some of these cost increases, and clients need to be sensible about it - if they want the project to get finished then they will have to devote more resource to this. It's not something we should need to highlight - it's in the newspapers every day for clients to read.

Q7. Do we have hope in the horizon?

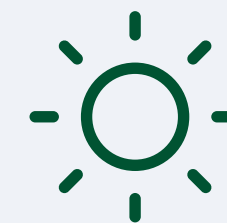
The one thing to say is that construction demand remains strong, there are lots of issues on the supply side, but this is not 2008 and it's not 1989. We forget because it feels like it has been so long, how devastating the 1989 recession was and particularly the financial crisis

in 2008. In England private housing between 2007 Q1 and 2009 Q1 fell 74%, and yet at the moment housing demand remains strong. If you look at the medium term, the bright areas of construction are going to be focused but also more towards changing the stock of buildings to cater for net zero and commercial developments - we are seeing this already.

Commercial activity is still lower than it was pre-covid because commercial tenants building in new commercial towers is very subdued at the moment. However, what is very active is the fit out market in the broader sense - major refurb of commercial developments, changing office spaces for example those wanting to downsize into smaller, better quality offices. There is also high demand for changes to use of commercial developments, involving high value fit out, like changing commercial developments to including residential spaces in city centres, or changing spaces outside of cities into industrial and logistics spaces.

In the long term, there are lots of opportunities in the fit out market and even outside of commercial, generally there is going to have to be a lot of activity in turning our buildings more towards repurposing, reusing, reutilising and recycling, rather than just building something new.

Despite short term disruption, there is an immense amount of growth to look forward to.



35 years of Craftsmanship... and counting

Specialist Group founder John Bosco O'Hagan discusses 35 years of business and future plans.



Craftsmanship: The product or result of skilled labour or craft. It's a fundamental principle in joinery but as companies grow, machinery becomes more advanced and automated and larger-scale client deadlines become more constrained, it can often be diluted, or worse still, lost entirely.

For John Bosco O'Hagan, founder of Specialist Group, that principle of craftsmanship is very much alive and well. As the business reaches 35 years in operation, John Bosco reflects on the Specialist story to date and how the focus on craft that led him to begin Specialist Joinery in 1988 is still so evident today.

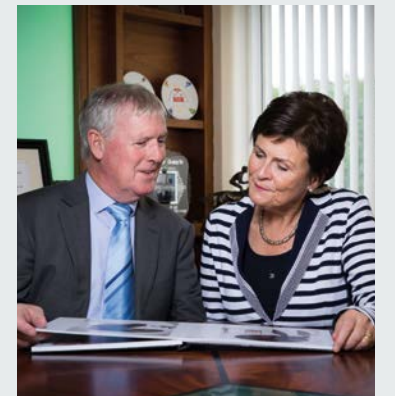
Having spent his working life in joinery, John Bosco O'Hagan was encouraged by the level of opportunity within the market and could see potential for a company delivering a more bespoke fitted furniture product for niche market sectors such as the hospitality industry. 35 years later, the company has grown year on year to a £35m group with over 180 staff.

move towards embracing technology, John Bosco admits 'I think there was a bit of scepticism on my part to begin with that machinery could achieve the same degree of uniqueness that a hand-crafted piece can, but I believe we've done that and continue to deliver projects with the precision of technology combined with the eye for detail only a human can provide.'

Building a Market Leader

Unlike many large-scale manufacturing facilities in the industry, Specialist is exactly as its name suggests. Each project is special; unique; bespoke, and with that comes additional operational challenges. "We're not like typical companies who can run through thousands of repeat products every week. Our set up is completely different, and although we have capacity to run repeat, we also offer bespoke high quality joinery."

“**We are so focused on the craft of what we do and achieving the exact vision a designer brings to us that we never try to introduce them into existing product ranges or dilute their design in any way. That's what makes us special.**”



From the outset, John Bosco prioritised building a reputation for Project Delivery and Product Excellence. This aim saw the group outperforming many other competitors on both a local and national scale. Being recognised for these attributes enabled Specialist Group to foster good client relationships, encouraging repeat business and having preferred subcontractor status for complex high value schemes.

This emphasis on delivery and excellence has resulted in Specialist Group now being firmly established as a market leader in the UK and Ireland. This success has been built on the very reputation he set out to achieve which has been instilled in every member of staff throughout the business.

John Bosco's problem solving attitude and natural leadership skills engender a proactive atmosphere, percolating from senior management to shop floor operatives. His technical skills,

knowledge and vast project experience are an asset to the board of directors and the senior management team. John Bosco's vision for the firm has seen him make significant capital investment in sustainable initiatives and new manufacturing technology. The constant drive is towards operational efficiency and what John Bosco describes as 'doing things better.' He asserts 'We want to live up to the "Specialist" name in every part of the business, setting us apart from our competitors.' Leading by example, these developments will secure the future of the firm for the next 35 years and beyond.

Specialist People

Of course, being a humble and personable family man, John Bosco is quick to cite 'people' as the main reason for the success of Specialist Group, beginning with the all important customer. 'Relationships are everything in

this business, but they have to be genuine. There's no substitute for getting out and meeting customers face to face and really drilling down into what their needs are and how we can help them achieve their goals. This is what has led us to the success we enjoy today. We are really focused on delivering on the requirements of our customers, not trying to persuade them to take an option which works best for us.

We're really fortunate that the relationships we have built over the years have been with some of the most talented and driven designers in these islands. Our approach has been one of partnership with these individuals, and together we have created world class buildings in every sector from hospitality to education, from high end residential to hospitals. It just proves the power of people and especially skilled and talented people working together in harmony.'

However, before there were customers on the books, first had to come employees and John Bosco from the outset has been committed to providing employment in the locality he is so proud of. One of the key driving forces since the early days has always been to provide meaningful employment and training opportunities for the local area. Offering employment has been a major priority, particularly in an effort to prevent emigration and keep local talent employed and motivated. 'I could see what was happening in those early days, so many young people having to leave home for far away shores to try and make ends meet for their families and I was determined to stop the drain of skills from this area,' remembers John Bosco. Skilling of staff has always been a priority. Ultimately, Specialist Group is a skills-based company, meaning that investment in training and people development is part of everyday routine - from apprentice development to toolbox talks. The development of

the Specialist Academy has been of particular significance to John Bosco. Since its inception, this apprenticeship programme has seen over 100 trainees graduate with a new skills set and many of these graduates now occupy senior positions in Specialist Group.

'I'm particularly proud of the Specialist Academy and it has given me great joy over the years to see young people come in here with few qualifications and undeveloped skills and to help shape them into the skilled craftspeople they have become. Some of these people have been with us for over 20 years and they are a huge part of the future of Specialist for me.'

Our people have been trained carefully and in a considered way to focus on detail and perfection and it shows in the projects we complete and install for our customers.

A Family Focus

As a proud family man, John Bosco's priority has always been to create a business environment which is founded on a family ethos, encourages idea sharing and inspires people to perform for the wider benefit of the team. The low staff turnover rate he has achieved with Specialist Group is an indicator of how successful he has been in implementing this.

The family culture is lived out through every team member being a valued member of the Specialist family and this is evident throughout all areas of the business. The culture is one of empowerment, of inspiring each other and helping one another to grow, succeed and lead; to take success

in their stride and share the credit. 'Family is really important to me,' asserts John Bosco, 'and I've always seen the Specialist staff as my extended family. My door has always been open to any member of staff who has a problem, a query or an idea to share, and this is something that has passed on to my sons in the business too. I fully believe that has been a real factor in our success, that emphasis on communication at every level.'

A Philanthropic Agenda

In keeping with this emphasis on family values and a people first approach, John Bosco has a huge passion for charitable causes. Driven by his dedication to achieve positive change for those around us, John Bosco has installed an innate sense of social responsibility which has become core to the value system here at Specialist Group. This has led to an extensive legacy charitable agenda, of which the team at Specialist are immensely proud.

'To me there is no point in having a successful business if you can't share that success with people who are in need. This has always been a priority for me and I'm surrounded by amazing people who make our very ambitious charity events happen year after year by giving of their time and energy so graciously. Last year we raised over a quarter of a million pounds for the Ukraine appeal and a range of local charities selected by our staff for reasons very close to their hearts. I'm immensely proud of that and I look forward to seeing what else we can do in future for the good of others.'

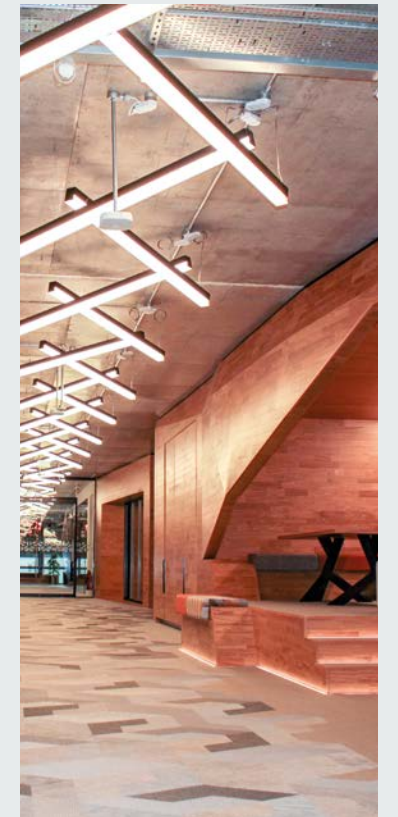
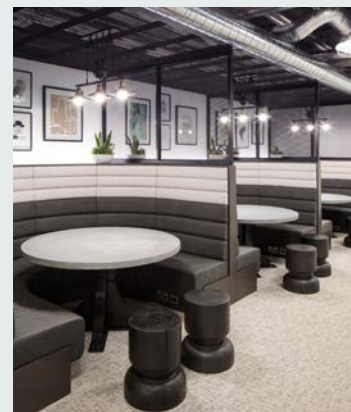
A Specialist Legacy

The sustained performance, development and growth of Specialist Group is testament to John Bosco's leadership skills and entrepreneurial awareness. He has been conscious to pass these onto the next generation of the business in the form of his three sons – Ciarán, Sean and Dermot.

The passion for craft and excellence demonstrated by their father is evident in each of the sons and their varied skill sets combine to pave a very positive future for the company. With big shoes to fill, the next generation of the O'Hagan family are as adept as they are enthusiastic about all things Specialist and it will be a pleasure to witness where they lead the company over the next 35 years and beyond.

In signing off John Bosco conceded, 'I'm very proud of the boys but I'm also very grateful to each of them for the way in which they have enriched this company.'

It is of great comfort to know my focus on craft, on customers, on developing our staff and on leaving the world around us in a better state than where we found it are all shared by my three sons and I can't wait to see where they take the company in years to come.



The Specialist Way - IT Software

Bespoke design is beautiful, but in logistical terms it can present operational issues for companies operating large scale manufacturing schedules. Specialist's Paul Johnston explains how the group has developed its own unique solution with new data driven digitalisation.



Helping bring every designer's vision to life.

Paul Johnston

At Specialist Group, it is our mission on every project to bring a designer's vision to life. We pride ourselves on the fact that every job is completely unique; that every single project consists of a bespoke design by a leading architect for premier clients who want to be known for their individuality.



There is nothing off the shelf here, everything we make is bespoke.

This necessitates a highly structured, organised and methodical approach to every project and is essential for all elements of the project from estimating, tendering, detailed design through to manufacturing and installation.

Current CRM (Customer Relationship Management) and ERP (Enterprise Resource Planning) software solutions are designed to support businesses with repeatable manufacturing processes and high volume brand marketing. The unique selling point of Specialist Group is that we develop unique solutions. By definition, every project is tailored to an individual brief and it is difficult to systemise processes

using an off the shelf solution. Much like our briefs from clients, a standard package was simply never going to address our needs or fulfil our vision. The ability to plan, track and control tailored business processes rather than standardised processes made the case for a Specialist Way to serve Specialist Group clients efficiently and effectively. Yet again, only a bespoke solution would suffice.

Off the shelf ERP and CRM solutions attempt to create efficiencies by standardising business processes and systems. Specialist Group, by contrast, is constantly working "outside the box" and circumventing these standard processes to deliver these Specialist projects. There is nothing standard in the briefs we receive and there is no desire on our part, or that of the designers who come to us with their vision, to introduce any standardisation into a project. Attempting to adopt traditional approaches to CRM/ERP activity is difficult, time consuming and costly to control and report both internally and externally. This creates inefficiency, error and waste for both Specialist Group and the client.

The **Specialist Way** consists of a number of components and systems which integrate to create **One Specialist Way** of working. This ensures every employee involved in a project is fully bought into the vision

and gives the project the best chance of success. The bespoke CRM system allows the team to track opportunities and the tender process. The Estimation Package used to develop the tender proposal in meticulous detail is automatically summarised and uploaded to the ERP system so that all costs can be tracked at a detailed level to the original tender prices. This also allows variations on a project to be identified.

On winning a proposal, the CRM system converts it to a project, where all the contract details are rolled over. The designers upload the key details from hundreds of drawings to the CRM database which automatically populates the ERP system with the job details. This ensures "one source of the truth". All projects are controlled at individual drawing level. The drawings are also uploaded into the Requisition System where all the raw materials and components are identified at drawing level.

On completion of each stage, these are uploaded to the ERP system and matched against the drawings already imported. The ERP system plans and creates the Purchase Orders for the raw materials, which are monitored daily and available both on site and off site. Issues are identified at an early stage to avoid delay.



For designers checking progress on their jobs, the Specialist Way allows a real-time accurate report of job progress. Vitally, it also means any changes to detailing, materials or specs are communicated across the business instantaneously, avoiding any inconsistencies in project details.

In manufacturing terms, The Specialist Way helps achieve a level of consistency of productivity which can be difficult to achieve in such a bespoke business. Work schedules are produced and integrated to keep all departments informed of production timelines. The progress of individually manufactured components, raw materials and bought in goods are all traced through production within the ERP system and using bar codes and scanner technology ensuring efficient error free recording of progress.

In the last stage of The Specialist Way, upon completion of manufacturing, the finished items and bought in goods are tracked using barcodes and scanners to

the construction site, thereby ensuring all items arrive as expected. This completes the ideal bespoke brief journey and allows Specialist to retain full control across every aspect of a project, whilst enabling clients to be informed of accurate progress.

Admittedly, it's been a difficult and painstaking process to get to this point, but as with every bespoke project, the results are worth every element of effort. We won't rest on our laurels either; this will be a continuous process of review and improvement. We'll do whatever it takes to ensure bespoke projects are produced and installed with the level of perfection they deserve. This is the **Specialist Way**.



IPG Mediabrands: Meet the Designers

Meet the designers of the impressive IPG Mediabrands project for an insight into design trends for the workspace.

Specialist Group recently worked alongside MCM on the impressive IPG Mediabrands headquarters in London. We meet the lead designers on the project, Terri Scott and Liana Hill, for their insights into this scheme and their thoughts on the wider interior fit out industry.



Terri

joined MCM in 2012 and is responsible for leading projects from brief to completion. Terri heads up a tight-knit team and thrives on brainstorming and building concepts with them. She builds strong relationships with clients who know they can rely on her for anything.

Terri Scott

Associate Director - MCM



Liana

graduated with a BA (Hons) in Interior Architecture and Design and has been with MCM since 2013. Liana takes an active role across all aspects of projects - working with clients, contractors and internal teams, she is passionate about creating exciting spaces.

Liana Hill

Associate - MCM

Could you please tell us a bit about yourselves and how you both got into Architecture?

Terri:

From a young age I was always creative, in terms of art and design through school. Originally, I did quite like the idea of doing architecture, but then after an Art foundation course, I discovered I definitely wanted to focus on interiors and from then on I went on to University to do Interior Architecture. It's always been something I have wanted to do.

Liana:

When I was a kid I would draw my little plans of housing and I asked my mum, 'oh wouldn't this be really good if I could do this as a job' and she was like 'actually you could!' My aunt is an interior designer as well. I had to do work experience when I was about 15 and I fell in love with it, so I then decided to study it at University.

You are working on a lot of different buildings in the UK but what is your favourite UK building?

Terri:

I don't really have a favourite building but in terms of buildings that I am drawn to it's the likes of Barking or Southbank centre like Hayward Gallery - buildings that are a bit more brutalist architecture. I think it's just having the contrast to the architecture that we see built today. When you're walking around those buildings, the proportions and just everything about them just feels a little bit overwhelming sometimes, which is interesting to be around.

Liana:

I really like The Gherkin, mainly because when I was at school, I did an Art project and we were studying different London landmarks and at the time it was quite a new building and yet all the things around it were quite old and traditional, so I really

liked the contrast and how modern The Gherkin looked in comparison. It was just really beautiful to photograph and to look at - it was something different to anything I had ever seen before when I was younger and was always just stuck in my mind.

Outside of the UK, are there any buildings that have inspired you?

Terri:

The building that comes to mind is the Jewish Museum in Berlin. When you arrive it's really striking in its shape and materials - it's like a zigzag. But then what always makes me remember it is the feeling that you get when you go inside, because the way they have designed it inside is obviously referencing the holocaust, so it makes you feel uncomfortable, emotional but then it has really striking dynamics. If you imagine going into a room and the walls are kind of falling in on you and then you might walk out into an open beautiful courtyard and

then you felt free, but then there was obviously this other part that had the horrible tunnel where you have just got the light at the top, and it was just overwhelmingly emotional. Yet it was still such impressive architecture - so beautifully done for the purpose of what he was trying to get across.

Liana:

For me the Burj Khalifa in Dubai, just because it's the tallest building in the world and I have actually visited it and it is just so amazing and you can't believe that it keeps going and going. We went up to the top as well to see the views and it's just really impressive.

All professions change over time. What are you seeing as the key challenges in the Interior Design and Architecture industry?

Terri:

I suppose lots of people would think similar things, but I think post pandemic people are tending to work from home more and reduce time in the office and we're finding that Mondays and Fridays are the quietest, so that's a challenge.

Our clients are re-evaluating how much real estate they need and so we need to work alongside them to make sure that they are getting as much out of the space they have.

Liana:

I think the draw to come in is a big issue - we need to give people a reason to come into the office and

actually be with their team and people they need to work with and not struggle to find a desk, which I think can be a problem in big companies with large teams who may have decided to downsize their office space.

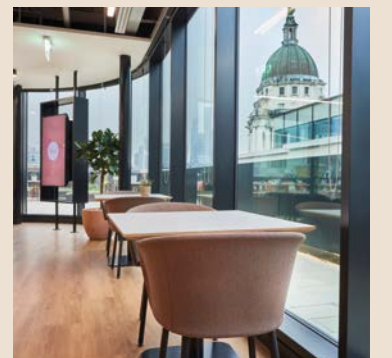
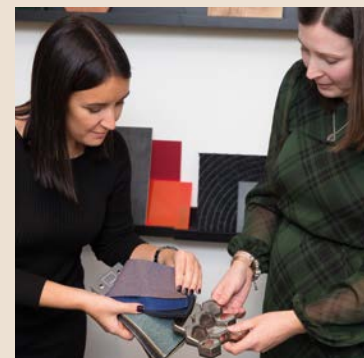
You have worked on a large number of projects. Is there a particular project that you would rate as your greatest achievement to date?

Terri:

For me, I love all of the projects I have worked on for different reasons, I just think you learn something new on every project that you end up bringing to the next one. Whether it's an experience, a lesson, a client journey or with a colleague, I'm just proud of all the clients and projects that I have worked on. I think IPG Mediabrands was really special, because it was large scale and we had a lot of different stakeholders that we needed to please and that was really exciting for us. Each of those brands within IPG wanted to have slightly different briefs, so then we had the flexibility to be really creative and design to their brand. Rather than it being a 100 sq. ft building that was an echo on every floor, we were able to have lots of different types of designs. So yes Mediabrands would be one I am most proud of at the moment, but that's not to say the next one I won't be saying the same thing, because I think you just learn different things.

Liana:

I would say the same in that it's hard to pick one, but I would probably say Havas HQ in Kings Cross is my favourite. It was not one of my first projects, but it was one of the biggest I had worked on and I learnt so much on that. It was one of the first projects the company had done in Revit, so I learnt on the job how to use Revit which at the time was really daunting. In terms of the building, it was quite a challenging building because of so many different agencies all going into the one building, so there was a lot of



different requirements, and we were quite drastic and bold in the decisions we made with the design. There was a massive staircase that went through the entire building, which took a long time to get signed off and then get designed as well, so it sticks out in my mind. Even now it still stands out as a project even though it is 6 years old.

Are you seeing any variations in clients' briefs for projects beyond London?

Terri: We have a couple of clients that we have worked with beyond London and the challenges are similar really. The only difference being when you work with clients in different locations, we need to respond to that locality, that team, different local regulations but also local culture. With some of our clients that's been really a strong part of the brief, but that's quite exciting for us as well, as it's our own challenge that we kind of embed ourselves in that location also.

Carbon reduction, the climate crisis, sustainability are all at the top of conversation. At what point do you think sustainability issues can impact on your design solutions?

Liana: Right from the beginning of a project, so when we are taking the brief from the client and understanding what their requirements are. It's always in the back of our mind when we are designing

anyway, it doesn't matter what the client says, we will always go a certain level and if they want to push it then we will push it as far as they want to go.

Terri: It's like we have our own rule book of standards that we want to keep, and unless we get push back from the client and we are not allowed then we can change that. We would always initiate that conversation with the client even at pitch stage, on what is your company ambition because our response will need to be aligned with that and make sure we incorporate it from the outset and all the different design consultants need to be part of that journey. We recently became B Corp and that's something really key for us - it underpins every decision that we make for our clients, for our company and how we design and deliver our projects, so that's something that's running through the company consistently now and is something that we are proud of.

Do you have any recent examples of clients really going for high sustainability goals for projects?

Terri: We have got a few clients that have had BREEAM or LEED certifications. One of our clients is going for Net Zero Carbon - it's ongoing and is an analysis of the stage 3 and 4 and it's been mainly M&E focused which is crazy because for some certifications like IPG Mediabrands, we had to go

through all our finishes schedule and change things, whether it was based on the embodied carbon, recyclable material or the light reflectance value. In contrast, with this Net Zero Carbon aim we didn't have to do any of that it was really just a few key things that we needed to tick and it was mainly about surfaces. So I feel like it's a bit blurry; we need to have our own standard to know that we are specifying the right materials, regardless of the certification or goal that the client has.

The pandemic is behind us; however, it has been affecting design and building in the midterm, but can you see any lasting change from the pandemic happening?

Terri: After the pandemic obviously buildings are not as fully occupied as people are doing more agile working, so sometimes other users start using it. For one of our clients, they have their own clients now coming into the building and using their spaces. Therefore, for us that would be a different brief - what does this new client require in terms of type of space, security etc. So in a way we could possibly foresee that we need to think of buildings for a wider audience. This means they would be ready for our clients but then also for their collaborators and their clients, and then maybe buildings will be a bit more fluid in terms of who's coming in and out. That could then affect how we approach the design.

How would you describe the theme of IPG Mediabrands?

Liana: The front of the building is the listed section, so we wanted to do some research into that part of building and the area in general because it was built in the early 1900s. We looked at the proximity to the train station and the trains at those times would have had rich deep colours in their upholstery and metal work. So, we wanted to bring those elements into the project and create a bit of contrast between that old part of the building and the new part as well and the client really liked the history and the background behind how it got to that concept.

Terri: It was a real story around the materials that we selected and the textures. All of the architecture in that area is something that we thought was very modern and very old, and it was that kind of contrast that we took in our finishes palette. In terms of the joinery, there were really beautiful veneers but then there was also mesh and metal work that referenced the railway. So it all had a story and a reason. Every time we specified something it always went back to the very early concept that the design team developed.



A lot of the joinery helps structure the space and there are some really stand out joinery elements of this project.

You worked with Specialist Group on IPG, how would you describe that working relationship?

Terri: It was fantastic, I think all of the joinery installed was very high quality and there were some real challenging pieces of installation. We love the UM red portal and it photographs really well but in terms of the design it was all different angles and different textures. I think it was a real challenge to do but the client is really happy and it's a great success.

Liana: There is some nice joinery on Level 7 and 8 as well, those spaces are some really wow spaces with the views and everything.

What is your favourite part of the project?

Terri: I think my favourite is Level 7 and 8 because they are wow factor spaces and that is where all the employees migrate to, especially Level 7 because

it has got the terrace. But then Level 8 is just as special because that was designed around the client experience, it is for everybody but early on in the brief our client said that there are so many different clients coming into the building. From that we came up with a concept called 'flick of a switch' and it was the idea that there's lots of different agencies within IPG, every different agency had different clients in, and they wanted to have either lighting or technology to transform something so you can personalise it for those coming in. So there was a portal that we designed that changed colour and that leads you around to Level 8, so that whole journey is quite special. When you get to Level 8 there is so many different great spaces, there is an exhibition space that they can set up for their pitching, there's the chemistry space with a full height video wall. There's lots of different experiences there between the two levels of wow factor.

Liana: A space that we didn't necessarily intend to be a wow space, it just happened to get to that point was the lower ground space. That space went through quite a few rounds of value engineering and so we had to create some interesting ways to make it work but on a bit more of a budget on that floor. I think that was the one that surprised me the most looking into that space, because its

dark and doesn't get any natural light but the lighting was really cleverly placed, and it all worked really well.

At Specialist Group we have Joinery, Glass and Metal, do you see any advantages in collaborating with a single source for all materials?

Terri: If it's a joinery package I think there is benefit in having all three of those together, because lots of joinery uses all of those materials and in terms of finalising the supplier detail, having that knowledge under one roof and developing that design together is beneficial.

Beyond this year are you seeing any trends that you think will influence your projects that you're designing in the future?

Terri: We spoke about it earlier, how we design the buildings and who were designing them for just to think a bit wider and future proof building. This means that the client has the choice to flex and change them if they want their clients to do a takeover, if they want to create a pop up or something for the public, thinking a bit bigger so they're not as constrained. Obviously, sustainability is a big one and we are going to keep pushing for that, and with projects that we have completed already with BREAM, LEED and then the Net Zero to continue on that.



Commercial Office Fit Out

Anglo American DeBeers



Expedia



Expedia

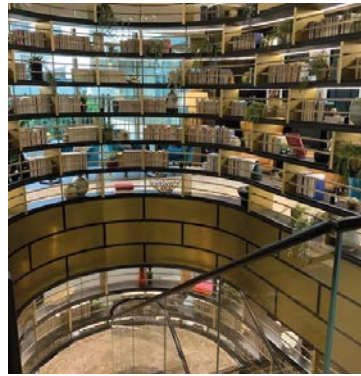


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Hospitality and Luxury Residential

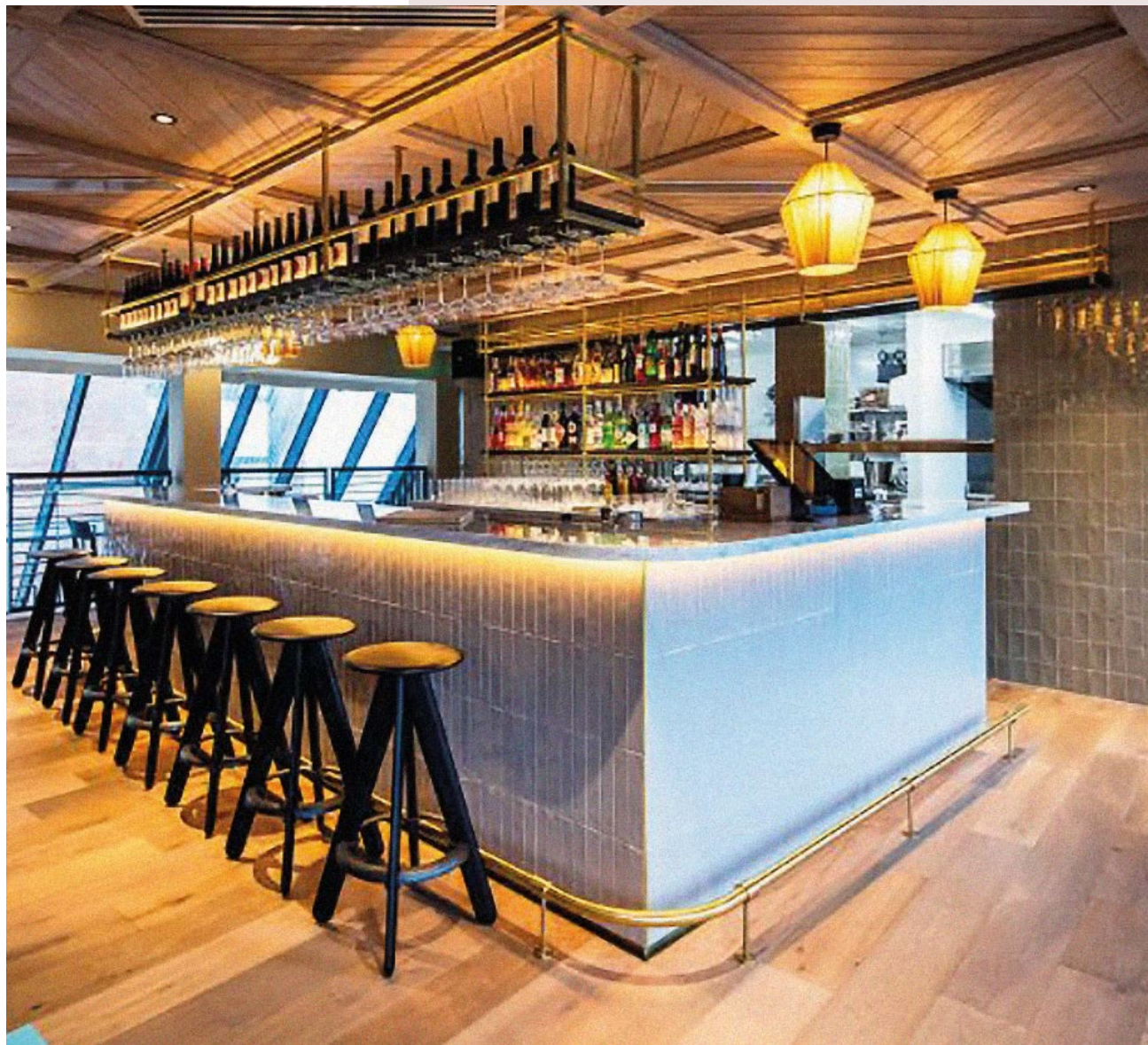
Royal Warwick Ancillary



Convene

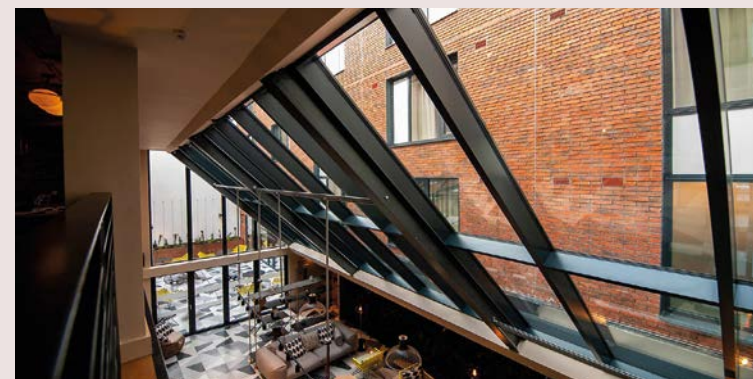


Royal Warwick Ancillary

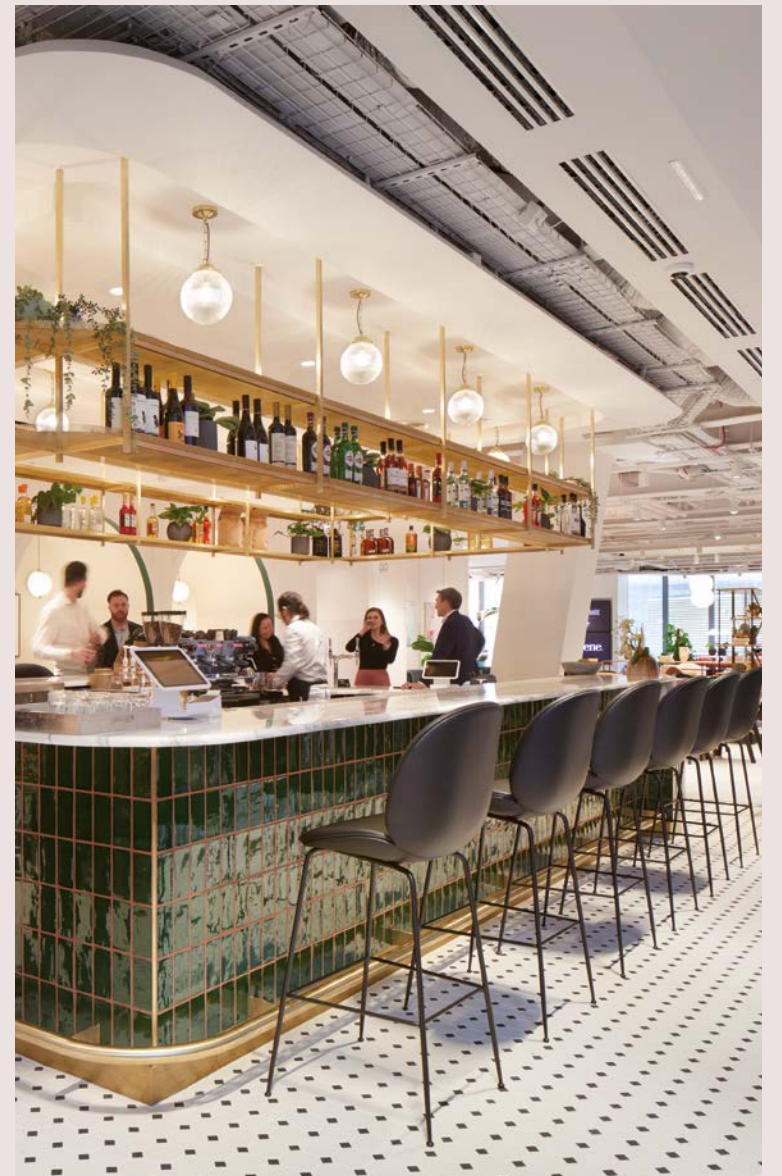


Zanzibar Locke

Zanzibar Locke



Convene



Construction Projects

Royal Warwick Apartments



Freemans Main School



Grangegorman



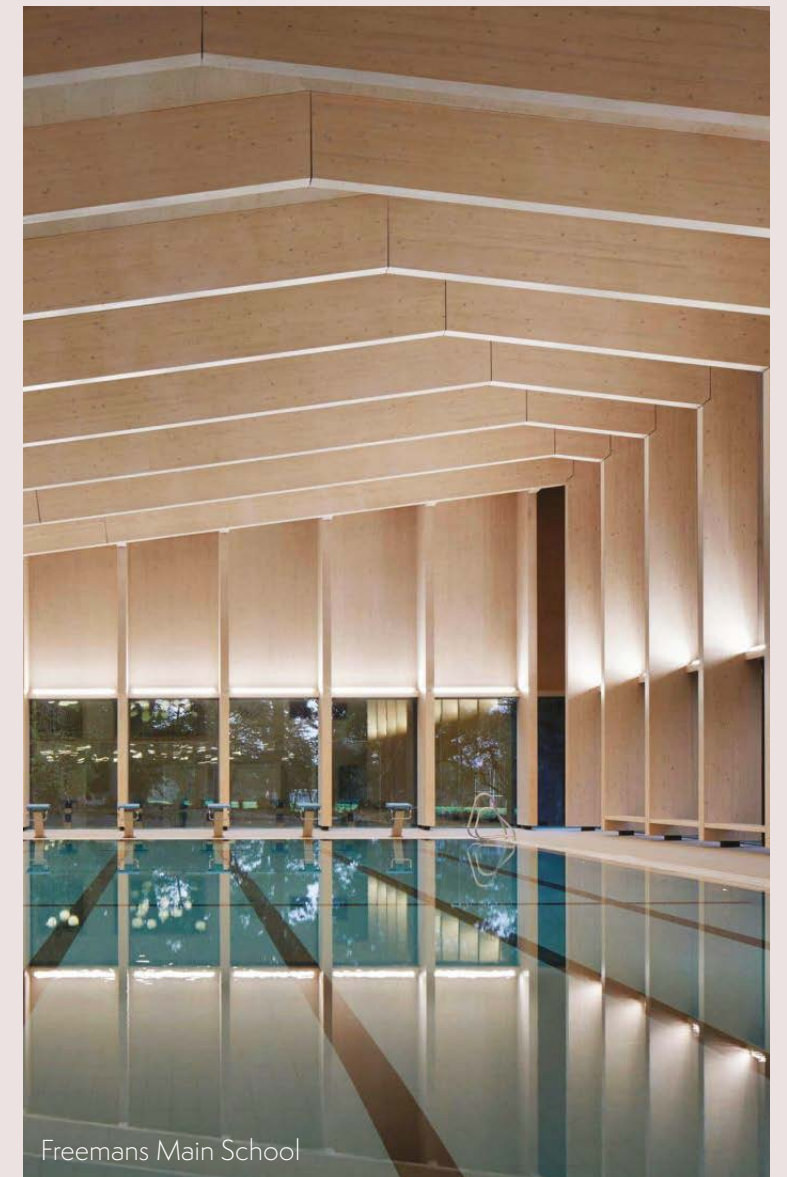
Royal Warwick Apartments



NBC



Bothwell Street



Freemans Main School



Bothwell Street

Is safe thinking the enemy of good design?



Some of the industry's leading figures contribute to a roundtable debate on office design.

Specialist Group partnered with *Mix Interiors* magazine to gather a panel of the industry's finest minds to discuss the topic 'Is safe thinking the enemy of good design?'

Our industry is flooded with projects that want to stand out from the crowd, to provide a talking point; maybe even stir some controversy. To affect change, one must look beyond the ordinary and push the boundaries of what has previously been achieved. But does design have to be so different to be deemed strong? There is safety in the conventional and is that really so bad?



From our rooftop terrace, the Grade II listed towers of the Barbican Estate are clearly visible, a blatant display of the type of risk-taking in design we are about to discuss as we find out our group's opinions on what is more important – originality or playing it safe?

So to come straight to the heart of it, who are the risk takers in the room?
BB: 'I am! As human beings, I think we're inherently risk averse and it's part of my role to counteract that. As a designer, it's my place to challenge that and create a conversation around what it means to make risky choices.'

CL: In agreement, ISG's Campbell Lean asserts: "We need to push the boundaries to produce amazing

spaces. That being said, there's room for balance. For all the risk takers in this industry, it's important to have those who pull you back if you go too far; it's all about the yin and yang."

GB: In the name of such balance, Gary Bibby adds, "A risk taker? Absolutely not. I think most of my clients would expect me not to be a risk taker. It's right that the designers amongst us are, but it's important to have both sides of the coin."

LC: For Linzi Cassells, risk taking is fine providing it is for the right purpose. "There has to be a reason," she explained. "You have to ask what the energy driving something in a certain direction is and, equally, that direction

should be forward. New ideas should be taking us to a better place and ultimately bringing some elevated level of comfort, joy, beauty or function, or there's no reason to have them."

SM: Turner & Townsend's Sally Marshall agreed enthusiastically. "We've all got good companies," she said, "so innovation is the differentiator. If we're not pushing boundaries, we won't win work; if we're not moving forward, we're not competitive in the market."

DB: "And it's by necessity about challenging the status quo," continued Gleeds' David Breckenridge. "Convention is safe, innovation is uncomfortable and uncertain."

There's sometimes that feeling in your gut of, 'should I be doing this?' and I think that's where innovation sits."



Meet Our Contributors

- | | | | | | | | |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
| Ben Boxshall Associate Director tp bennett | Campbell Lean Major Projects Divisional Director ISG | Gary Bibby Partner Gardiner & Theobald | Helen Beresford Studio Head ID:SR | Ciarán O'Hagan Managing Director Specialist Group | David Breckenridge Associate Director Gleeds | Linzi Cassells Principal & Design Director Perkins & Will | Sally Marshall Associate Director Turner & Townsend |

There's a feeling amongst some in the room that the term innovation maybe has become co-opted by the corporate world, along with authenticity and originality, and as such may have lost its true meaning. One such contributor to this school of thought is Helen Beresford, ID:SR:

HB: "Isn't innovation now tied up with corporate speak? It's listed on most people's website. But does it actually mean what it's meant to? I think for our industry, it's important that we look at innovation in a real sense."



Isn't innovation now tied up with corporate speak? It's listed on most people's website. But does it actually mean what it's meant to? I think for our industry, it's important that we look at innovation in a real sense.

For me, when you get a really good creative team, you almost need to throw open the doors and have them go and play and get messy. There's a sort of alchemy that happens then. And it doesn't always need to be revolutionary, because I think reinterpreting is also important, even in more subtle ways. Every time you do a piece of work, it's never the same because the client and the ingredients aren't the same."

For Specialist Group's Ciarán O'Hagan, it all comes down to efficiencies and improving lives: "Just making slightly leaner is, itself, a positive. Thinking about buildings and spaces specifically, whether it's how you park your car or where you hang your clothes."

GB: Bibby emphatically agrees: "Exactly, it doesn't have to be a large innovation. Sometimes you're just looking for that little extra nugget that is a way of doing things differently that adds value."



If true creativity is seen as risk taking, then, it's because there's also the potential of a flop; the chance that a brave idea may simply not work. Herein begins the discussion of fear of failure. Should the potential for lack of success – both individually and on behalf of a client – be a barrier navigating uncharted territory?

LC: Cassels is a believer in risk taking, even at pitch level, going as far as to say "it's often where the biggest innovations take place, because even if we don't win, at least we've challenged ourselves. Admitting it isn't always a roaring success, she adds, "I've had a few that completely bombed!"



Risk taking is often where the biggest innovations take place, because even if we don't win, at least we've challenged ourselves.

Of course, 'untried' is a very fluid position and in an industry often fixated on referencing that which has come before, we post the question, is anything ever really new?

CL: "Absolutely, there is so much that is new. Look at Dubai - every day there's something new. I've always admired the steps that have been taken in a place like that because, though yes they're fortunate to have the money to do it, everyday they're pushing things; everyday they're challenging things."

HB: "Yet design here is sometimes lazy," continued Beresford. "Looking at social media is almost gluttonous; it becomes too easy to just pull some images from Pinterest of some seductive fantasy that has nothing to the real-world parameters of a project."

SM: "Not just gluttonous, but dangerous," replied Marshall, "as it means there's always a sense of looking back at what's been done before."

LC: In agreement, Cassels laments how social media is sometimes a force at

odds with creativity and invention: "It's sucking away our creativity. Since we've had the ability to use Pinterest and Instagram, some design has become a bit lethargic and, yes, lazy, because it's fed to us. Should anyone really want to go to a client with someone else's ideas off Pinterest? Let's start drawing and stop looking, because that's where the magic happens."



Let's start drawing and stop looking, because that's where the magic happens.

For talk of safe thinking's disregard for creativity, conversely is there danger that the pursuit of novelty could leave effective, established practice or design behind for insubstantial gains? Does creativity always need to challenge? After all, is boring bad if it works?

BB: Pointing out the necessity of the sometimes mundane, Boxshall resounds, "Well, a spoon could be regarded as boring and yet everyone uses one. So we can take what you might call 'boring things' for granted but perhaps they're not actually boring, we've just become accustomed to them. We could say the same thing about design."



DB: "Change and innovation will be dictated by necessity," noted Breckenridge, "If something looks great but is destroying the planet then it isn't good design; it isn't doing its job. As for boring, well just track the trajectory of humanity. We've created cities filled with towers made from synthetic materials. You just need to look out of the window to see what innovation has created over the past couple of hundred years and, yet, is a building boring?"

Certainly the visible towers of the Barbican – or The Gherkin or the Walkie Talkie – are not all visible just beyond the neat roof terrace; a testament to risk, innovation and anything but safe thinking.

As the conversation draws to a close, our guests are challenged to offer their big idea for the future. For Beresford, it's 'radical authenticity'; for Bibby it's more creative use of BIM and for Lean it's anything that helps the industry fall in line with the Net Zero agenda.

O'Hagan proffered a different idea: "Well, there's never been a time when individuals have had more freedom here to express themselves and be who they are, and that's fantastic. If only that could spread and we could have more peace, love and tolerance." Now isn't that a radical idea.



Latest News

The latest news and events from Specialist Group.



Record Fundraising Year for Specialist Group

Charity has always been at the heart of Specialist Group and the biggest achievement for us in 2022 was raising a record amount of money for a host of worthy causes.

In a year where charities needed our support more than ever, we raised and donated over £250,000 for charities both at home and abroad. This kicked off with our Project Ukraine event in April raising over £110,000 for the Red Cross and finished with our Project Santa event in December.

Meet the Team Investment in Design.

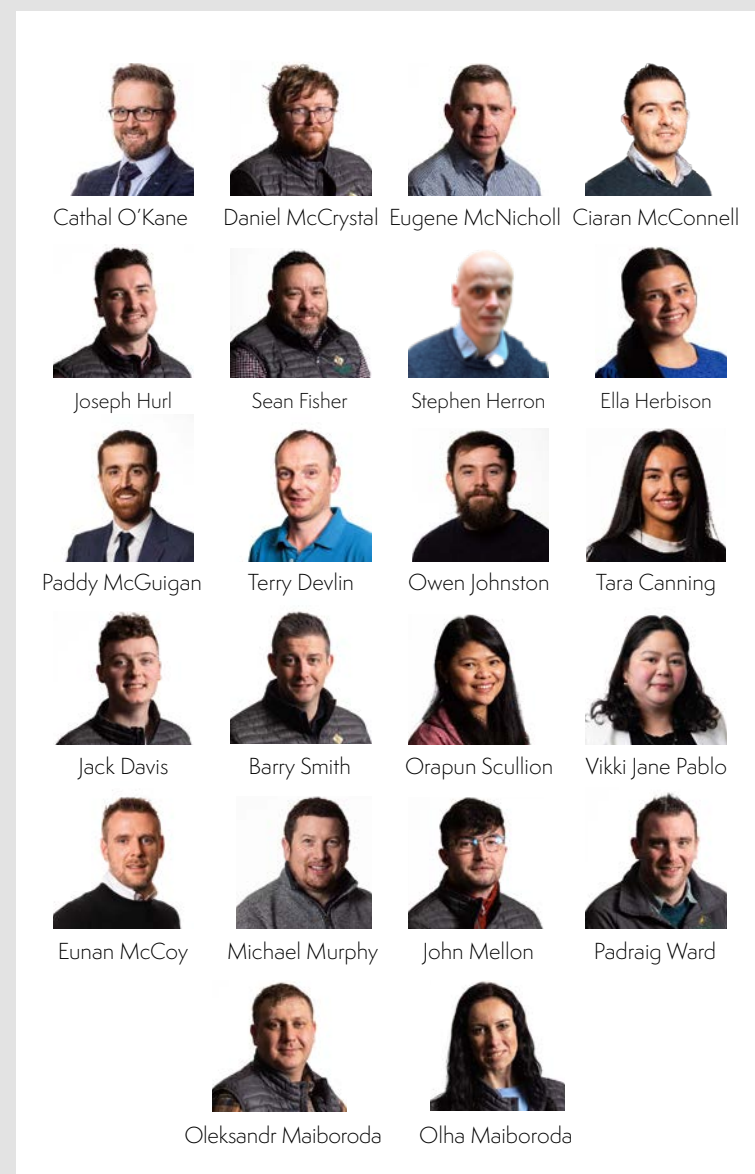
At Specialist, we recognise that Design is of the utmost importance in every project. Because of this we have invested heavily in our Design Team as they will play a key role in future growth.

We now have a full team of over 30 Designers and Technical Experts available. This expertise is available right from pre-construction stage throughout contract.

Specialist has also a priority collaboration process, developed from Specialist Group's vision for integrated

and seamless project delivery. We work in collaboration with leading Clients, Architects, Designers and Contractors and are led by their knowledge and creativity to craft our products.

Priority Collaboration is unique and creates space in time to protect design integrity, encouraging knowledge to flow, validation of decision making which ultimately unifies the digital and creative world of design with real time manufacturing and delivery.



Product Focus – Lift Lobbies

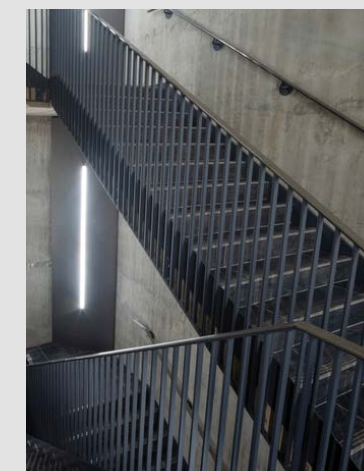


Suitable for CAT A Fit Outs and concourse areas, Specialist can provide a glass wall system, with sub-framing and core for a robust panelling system. Options available include trims and integrated feature lighting.

The installation process for lift lobbies involves studding build out of the walls either with MR MDF or Metal

depending on the build out thickness required. When this build out process is complete, glass dimensions can then be measured to ensure perfect fit.

Lift Reveals in metal or glass can also be included in the package if required and trims are fitted at the corners of the walls to protect the edges of the glass.



Specify Sustainably with Specialist.

The Specialist Team are on the road again, offering product showcases or presentations for Architects and Design practices.

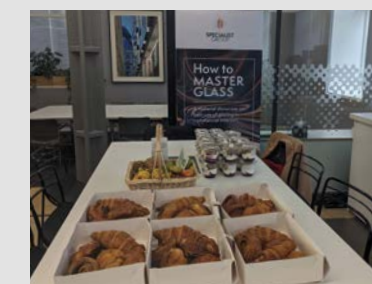
Not only will we offer you the opportunity to get up close and personal with our vast product range, you'll also have the opportunity to taste our very own Specialist Group honey from our bee farming initiative to accompany your food!

Explore our extensive product offering across joinery, metal and glass products, including our Specialist Glass

demonstration entitled 'How to be World Class with Glass.' All our new product ranges have been developed with a Sustainability First mindset and with a collaborative portfolio across joinery, metal and glass, our carbon footprint is reduced further with one point of delivery across the range.

If you would like to arrange a product showcase with a difference for your team, please get in touch on Tel. **028 7964 3021** or Email.

marketing@specialist-group.co.uk



Technical Assistance to Designers

At Specialist we have a full library of standard design details available for Joinery items. Want access to a Joinery design library for any tricky joinery details?

Please get in touch with us on Tel. **028 7964 3021** or Email. marketing@specialist-group.co.uk and our dedicated design team will be able to assist. If you imagine it, we can produce it.

We have a wealth of expertise available in Joinery, Glass and Metal able to help out with any detailing. A problem shared is a problem halved and we have the expertise available to help!

INTRODUCING

Aria



Creatively Calm

Aria Glass-Wall is the glare-free, writable wall solution to achieving calm spaces in busy working environments.

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e. mail@specialist-group.co.uk

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