

WORDS MARG HEARN
PHOTOGRAPHY JOHN GOLLINGS,
DIANNA SNAPE, TONY MILLER

ARCHITECTS NHARCHITECTURE
(PRINCIPAL ARCHITECT), THE
BUCHAN GROUP (RETAIL FIT-OUT
ARCHITECT), RED DESIGN, PARKER
DESIGN, PEDDLE THORP ARCHI-
TECTS (INTERIOR DESIGN), LOVELL
CHEN (HERITAGE ARCHITECTS)
LOCATION MELBOURNE | AUS
PROJECT MYER BOURKE STREET

REBORN TOON

TRADITION AND CONTEMPORARY EDGE COME TOGETHER

TO CREATE A UNIQUE EXPERIENCE AT MELBOURNE'S MADE-OVER MYER FLAGSHIP STORE



PREVIOUS PAGES The 350-metre-wide atrium is flooded with natural light (Photo: Dianna Snape)
LEFT Aerial view of Myer (Photo: John Gollings)
RIGHT The new façade facing Little Bourke Street (Photo: John Gollings)



Four years in the making and with a \$300 million price tag, the rejuvenated Myer flagship store on Bourke Street, Melbourne, was officially unveiled to the public on 1 April this year. The project brings the original Myer Emporium – which stretched across two city blocks and comprised several old buildings – firmly into the future, but respects and celebrates the Melbourne icon's proud 100-year retail history. “The store was tired and needed rejuvenation,” says Megan Foster, Group General Manager of Marketing and Brand Development for Myer Group, who drove the project for Myer.

And, for the companies involved, it offered a unique opportunity to contribute to an important part of Melbourne's heritage. “Myer Melbourne has always been one of the most iconic department store sites anywhere in the world,” says Roy Tavenor, Managing Principal of RED Design Group, one of the six design practices appointed to work on the Myer revamp. “Anyone who had the chance to work on re-building it had a once-in-a-lifetime experience.”

The original Myer Emporium occupied a double site between Bourke, Lonsdale and Little Bourke Streets that was gradually amalgamated by Sidney Myer from 1911. The Myer buildings were designed by leading architects of the time and constructed throughout the 1920s and 1930s. The original Bourke Street store – with its striking Art Deco white snow-crete façade – was constructed in 1914, and its recent overhaul was part of a series of changes in Myer's mode of operating that took place after extensive corporate change. “In 2006, Myer was sold to Texas Pacific Group (TPG), Newbridge Capital, Blum Capital and the Myer family for AUD\$1.4 billion,” says Jo Lynch, General Manager Corporate Affairs at Myer. “On 2 November 2009, Myer returned to public hands after more than three years of private ownership.”

A host of initiatives followed, the most visible being the new support office in Docklands (*Indesign* #43) and the redevelopment of the Melbourne Myer flagship store on Bourke Street.

To enable redevelopment to occur, both Myer properties at the original Emporium were sold in August 2007 to Colonial First State Global Asset Management (CFSGAM), GIC (Singaporean Government), and the Myer family trust, the owners and developer of Myer Bourke Street. In the arrangement, the developer would build Myer a new flagship department store, condensing the two stores into the one on Bourke Street according to the Myer brief. Myer also has the option of leasing space in the Emporium Melbourne Development on Lonsdale Street on its estimated completion in 2014.

Melbourne practice NHArchitecture was engaged by CFSGAM during the tender process to develop a master plan for the two sites. With the winning pitch in the bag, CFSGAM became the landlord and commissioned NHArchitecture as principal architect for the design of the building envelope, the atrium and roof spaces. Probuild, as the appointed contractor, looked after construction while the store continued to trade. As per the arrangement, the re-build of the Myer Melbourne flagship condensed the original two sites, which were together over 100,000m², to the one site of 47,000m² – an impressive partnership between architecture and retail planning that draws heavily on urban planning strategies.

On Bourke Street, the iconic Art Deco façade has been retained and returned to its former glory by Lovell Chen Architects and Heritage Consultants, who were also employed to work their magic on the Mural Hall, with its wonderful Napier Waller murals.

“The aim was to bring together the areas of architecture, retail design, and civic consciousness”

ROGER NELSON, NHARCHITECTURE

OPPOSITE Fret patterning on escalators recalls the original Art Deco building (Photo: John Gollings)
LEFT The harlequin pattern from the north façade is repeated in the interior, as at the café by Parker Design (Photo: Tony Miller)
BOTTOM LEFT Black and white elements, like the display cabinets by RED Design Group, link to Myer branding (Photo: Dianna Snape)



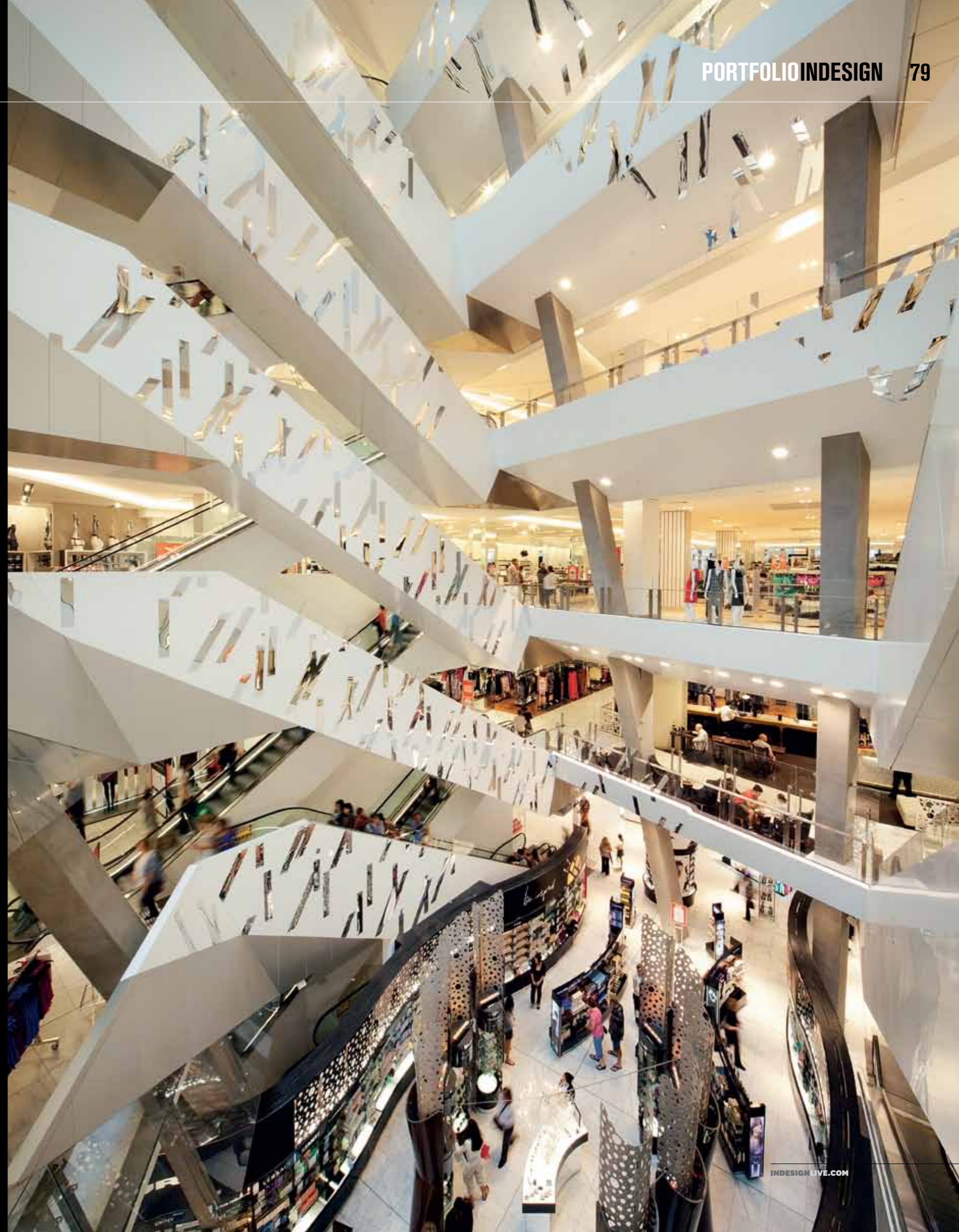
This heritage front to Myer, so familiar to Melbourneans, represents the history of the Myer brand, while the new faceted north façade on Little Bourke Street represents the future of Myer. “The north façade presents Myer to what we call the new Melbourne to the north,” explains Roger Nelson, Principal at NHArchitecture. Its harlequin pattern – repeated at various points inside the store – is a geometric interpretation of the Art Deco detailing of the original building, bridging old and new, linking inside and out. As for the landmark gold roof, says Nelson: “We wanted the building to have a civic participation without looking like an office building. The aim was to bring together the areas of architecture, retail design, and civic consciousness.”

The interior of the store is a study in how design can support retail strategy – and is, refreshingly, flooded with natural light. The Buchan Group – who assisted Myer in preparing the sale document – collaborated with Myer to help develop and project manage the implementation of the interior design, encompassing all the components that are continuous throughout the store. It is these elements – ceiling and lighting design, fitting rooms, amenities, lift lobbies, floor finishes and aisle patterns – which are, says Foster, “the signature that ties the nine levels together”.

These unifying elements are important to the cohesiveness of the store, especially given the scope of goods on offer at Myer and the variety of designers (RED Design Group, Parker Design and Peddle Thorp Architects) brought on board to work across the nine floors. They also afforded the designers a degree of freedom, avoiding, says Nelson, the tendency towards the ubiquitousness that can occur for investor safety.

Typically, in large multi-level retail developments, turnover wanes exponentially with ascent to upper levels. To counteract this issue, the design throughout actively encourages people to move upwards through the building, towards the skylight that floods lower levels with natural light. It’s an approach Nelson describes as a main business driver behind the design.

With the compression of the two stores to one, another driver for the design was how to maximise sales per square metre. Various devices have been employed to encourage movement throughout the department store and greater customer engagement. Twenty-four escalators, for example, have been worked into the void. These all terminate at the north





edge of the building, where those who have embarked on the journey are rewarded with unique city vistas. Another example is the visually commanding inclined columns that functionally frame the six-level, 350-metre-wide tapered atrium, where your gaze is invited upwards to the vast skylight.

These are all very smart moves with the advent of online shopping. Today, bricks and mortar retail is compelled to be much more original and give more back to customers – in other words, shopping needs to be a real experience. “The interaction and the social experience is still a very important part of retailing,” says Nelson. “The building has to offer an experience and needs to work in partnership with the internet.” It’s here that concessions within the store – such as Melbourne’s Italian coffee and cake icon, Brunetti’s Café, along with champagne pit stop, The Salon – return that ceremony of coming to town, and stopping in at Myer for lunch. “Architecture and design is vital in delivering the tactile experience and 3-D brand extension that a customer just cannot get from an online experience,” says Wayne Latham, General Manager Visual Merchandise and Brand for Myer.

Three firms were commissioned by Myer to undertake retail design on various floors – RED Design Group, Parker Design and Peddle Thorp Architects. The different designers were employed by Myer to “give each area its own unique signature styling and personality,” says Foster. Through a workshop process, The Buchan Group extracted their client’s thinking on world’s best practice and identified Myer’s target audience. “We wanted a world class department store, benchmarked against the likes of Selfridges, Galeries Lafayette, Le Bon Marché and Saks Fifth Avenue,” says Foster, who describes the Myer flagship store offer as spanning mid-range to luxury.

Supporting the aim of making shopping an experience, the retail environment needed to be a place where people felt comfortable, says Peter Lourey, Director at The Buchan Group. That’s where sight lines help. “Good sight lines are good for the brands, and when customers can see ceilings and the back of the store, they find it easier to navigate and have the confidence to explore,” says Andrew Thomson, Senior Associate at The Buchan Group.

“The idea is to capture the audience and retain them for as long as you can,” says Lourey. “The place needs to be exciting, an exploration, where you can find new things as you walk around... A world class department store is an offer where the product, the visual merchandise, the service and the environment meets the client and market expectations.” In other words, the longer people stay, the more likely they are to buy.

It’s a sentiment echoed by Robert Ovcaric, RED Design Group Design Principal who says, the bottom line is ultimately the measure of success. “I don’t think you can see design in isolation. It’s about collaboration and partnering with the in-house teams and working



LEFT Peddle Thorp Architects designed Levels 6 and 7 as futuristic spaces (Photo: Tony Miller)
FAR LEFT The Chill Out Area in the Youth Clothing Department in the Basement by RED Design Group (Photo: Dianna Snape)
TOP FAR LEFT The fractured form of the roof in the interior reflects that of the new faceted façade (Photo: Dianna Snape)

“The objective must always be to provide an interesting journey through the store”

ASHLEIGH PARKER, PARKER DESIGN





ABOVE Lovell Chen did the design for restoration of Mural Hall (Photo: Sarah Anderson Photography)
BELOW The incline of the atrium makes top floors appear closer (Photo: John Gollings)
RIGHT Design sketch by Peddle Thorp Architects

with them intimately to evolve the brief and arrive at a solution. Operationally, the store then needs to make that work on the floor.”

So, from that point of view, how does Myer stack up? Ashleigh Parker, Principal Director at Parker Design, says Myer’s use of different designers effectively creates the change of texture needed in such a large retail volume to keep people moving through the space. “Irrespective of which market segment the store occupies, the customer experience is the number one concern,” he says. “The objective must always be to provide an interesting journey through the store, creating surprises and changes in rhythm and mood, through good lighting, detailing, merchandising systems and visual merchandising.”

“I had no doubt the fashion aficionados would be drawn by the brands,” says Lourey. “But, we wanted to make sure that we attracted the older customers.” And, the return of Myer’s early customers – ones who remember the experience of shopping in the original stores – makes Lourey and the rest of the team who worked on the project confident their target of reinvigorating a Melbourne icon has been met.

Myer won the Sir Osborn McCutcheon Award for Commercial Architecture at the 2011 Australian Institute of Architects Awards (Victorian Chapter).

Marg Hearn is a freelance writer based in Melbourne.



IN DISCUSSION

A HIGHLY COLLABORATIVE PROCESS UNDERPINNED THE MYER REDEVELOPMENT. KEY STAKEHOLDERS TALK TO MARG HEARN ABOUT THE THINKING BEHIND THE PROJECT



Megan Foster, Group General Manager of Marketing and Brand Development at **Myer**, led the project for Myer. She speaks about how design consistency was achieved.



As Project Director of the Myer re-development, my role involved contract negotiation and management, design development and implementation, and construction and financial management, in addition to the marketing and launch of the store.

We took inspiration from around the globe. NHArchitecture was awarded base build design after winning the pitch in conjunction with the owners Colonial First State, Myer Family Trust and GIC (Singaporean Government) to build a new flagship store for Myer.

Their design combined the heritage of the Bourke Street façade and the iconic Mural Hall with the introduction of a dramatic modern atrium through seven floors that culminated in a skylight, which opened up the entire store to natural light. A modern façade in Little Bourke Street was offset by the refurbishment of the Bourke Street façade, re-activating all windows back into the mall.

The Buchan Group worked with the Myer team for over three-and-a-half years on the project between the base build design team and the fit-out design team to ensure consistency in delivery. Because we wanted to create a signature for each department, alongside the ‘Myer’ framework that was designed for the entire store, we opened up each department for submission from a wide array of Australian design firms. Myer had a very definite vision for each floor and each department – each category was required to have a different look and feel to differentiate the offers on each level. So, we chose firms that could best articulate our vision.

Absolute design control and vision across the entire process was held by Myer and was managed by the Myer design and project team. The Buchan Group was also instrumental in managing the various parties to ensure a seamless delivery. As the Project Director, I signed off every detail to ensure absolute consistency for the Myer Brand. The collaborative design between each floor designer, Myer, The Buchan Group and NHArchitects was key to the project’s success.

Roger Nelson is Principal of **NHArchitecture**, the lead architect for the developer, Colonial First State Global Asset Management. He discusses the links between urban and retail design in the Myer flagship store.

If you build a new building you want it to be better than what it was before, so we decided to go for the doctor basically. We felt that we had to do something that was really going to change the business and help provide a physical forum for the business to be really changed. Our three-part strategy for Myer comprised: reconstruction of the back and renovation of the Bourke Street façade and Mural Hall; the creation of an atrium space that connected the seven levels of floor space; and the roofscape and loft space.

In our approach you could substitute ‘retail design’ with ‘urban design’. We’ve used the same principles that we use to encourage people to move around a city – legibility, clarity, simple plans, leading people from one place to another, opening up vistas, closing and compressing vistas, and sequencing a space. Urban design and retail planning are actually very closely aligned because you’re encouraging people of their own free will to go from one place to another. You make the space accessible and easy to map and people know what their interest is and they can go satisfy that interest.

With the atrium located in the centre of the building, the vistas into each floor are very clear as you go up. As architects, we let the city have an

impact on what this site is about. Where does it sit? Where is it being looked down on from? What are the views out?

The architecture is doing a lot that traditional retail design would have told you never to do, such as letting in natural light, but a quality has been added that other civic buildings enjoy.

The building needs to be parallel with the branding and market position of the brand. In the case of Myer, it’s managed to achieve a quality of design without being expensive, it’s accessible and it has a public attitude, while also looking like it’s architecturally challenging. Myer has used architecture and being part of Melbourne to place it back in the marketplace in a much more forthright and bespoke manner. The city and Myer are working together.





Peter Lourey is a Director of *The Buchan Group*, who was commissioned by Myer to design the fit-out of the Myer flagship store, and to provide Executive Architectural Services for the redevelopment. He speaks about the logic of the layout.

The Buchan Group worked with Myer closely on the placement and design of each 'precinct'. There are givens for department stores, such as the placement of the biggest drawcards – perfumes, cosmetics, accessories – at entry or ground. We have followed this in a way that puts the Myer brand over the whole environment while displaying the various brands.

That's important: you have a lot of brands, but you must also maintain the Myer brand. Women's fashion on Level 1 can be seen through the atrium from the Ground Level. Children's fashion is above, followed by menswear, homewares and electrical. In that respect, the layout of the department store is a vertical expression of the shopping mall, drawing the shopper upwards, giving them glimpses of the next levels, and inviting them to linger, explore and enjoy the experience.

At Myer, long sightlines entice customers and ensure brands receive maximum exposure. There are break-out spaces where customers relax, extending the shopping experience.

What's more difficult is working out what goes where on the floor plates, the relationship of the product to entrance and exit points and void spaces. It's designed around the entrance points, void spaces and lift locations because the thinking is that people look for the impulse items when they first come on to a floor, then look for discovery items.

It's about understanding the psychology of shopping – how people focus on products and react to their environments, how to move people around a large-scale environment and get them to key points. The walls, ceilings and floors at Myer are an architectural form of wrapping that embellishes and reveals the retail treasures within.

Phil Mehrten is Managing Director of *Probuild*, the appointed contractor for the Myer flagship store rebuild, throughout which the department store continued to trade. He reflects on a logistically challenging but rewarding project.

This was not a traditional build where you start from the ground on a greenfield site and work your way up. Every aspect of the project had twists. The store continued trading throughout the whole process, which in itself is absolutely incredible.

At the same time, the back part of Myer was being demolished, we were building new work, retaining and refurbishing the façade, all geared around the availability of the site. Extremely limited access called for a very high level of management. Feeding the workplace was of paramount importance. We had three tower cranes on the job with allocated hook times, so delivery coordination had to ensure that materials turned up when you needed them. The site was made up of five different buildings, each with a different form of structure that needed to be demolished under different methodologies. The extent

of hazardous materials within the buildings caught everyone by surprise. There were also the heritage elements. For a project to have all of this happening concurrently is rare.

Installation of the escalators was a precision exercise. We effectively had to build a whole structure, strip the void, and drop the escalators in over a period of about five days. Different angles and the fact that we were working over a hole that dropped down seven floors made the roofline incredibly complex. A lot of cantilevers were required for the structural steel support system of the roof, which was effectively columnless, and so the atrium was built in sections and dropped into position.

Extensive planning went into the methodology of how it was going to be done. It went off pretty much without a hitch. If we had a particular zone we would sit down and program that



zone while always being mindful of the other surrounding zones and any ancillary works that had to occur on the way up with the building. Like any retail project, the opening dates are immovable. So, no matter what happens, you have to get there and do whatever it takes, plus a little bit more. But when you get to the end, you look back and it's extremely rewarding.

Dan Blake is a Heritage Consultant with *Lovell Chen*, who collaborated with NHArchitecture and Probuild on heritage restoration. He explains the Myer flagship restoration process.



Myer is noted as significant to Victoria for social and cultural reasons relating to the development of Melbourne's shopping precinct, the Christmas window displays, and its connection to Sidney Myer and the Myer philanthropy. It is not noted as architecturally significant, however Mural Hall on Level 6 is nationally significant for its high quality streamline Art Deco interior, three enormous die-cast aluminum chandeliers and a series of 10 murals painted by Napier Waller depicting women through the ages. All the murals are original to the recently refurbished 1930s ballroom.

The redevelopment of the Myer store was a challenging task in relation to addressing a significant heritage site that had undergone many stages of redevelopment over its 80 year life.

The Bourke Street façade was the first task to be undertaken. This nine storey formed-concrete façade require minor repairs to the concrete. The façade was transformed back to an

interpretation of the 1950s Myer, when the ground floor was redeveloped and a canopy first installed in preparation for the 1956 Olympics. This included the restoration of the windows and the bright post-War white colour scheme.

Mural Hall was the second challenge in developing the store's heritage fabric. Such a combination of fragile and highly significant components forming a lush deco interior involved many specialist trades, and paint sampling to determine the original colour scheme.

Extensive investigation into the Coles Myer photographic archive allowed us to gain an intimate understanding of the use of space and the changes made to the interior during its life. The reinstatement of the carpet runners, velvet curtains and timber strip flooring transformed the space into the theatrical interior once at the centre of the Myer Emporium. Due to hazardous materials, the original ceiling was replaced in plaster work, although many decorative elements were carefully removed and reinstated.

Parker Design was responsible for the design of Ground, Level 1, Level 2 and Level 4. **Ashleigh Parker**, Principal Director, discusses how knowledge of the client's DNA informed their approach to the project.

A flagship store has to raise the bar in terms of store design and product presentation, so we were committed to bringing knowledge of current world best practice. Department stores such as Lane Crawford in Hong Kong and Shanghai, Barneys in New York and Selfridges in London are changing all the time and provide a great source of inspiration.

But, because every retail project is different, as an architect or designer you have to get into the DNA to get the essence of what the brand is about. Then it comes down to being able to integrate all the different elements that make up a store – architecture, interior

design, merchandising systems, brand identity, ticketing, lighting and visual merchandising – to create a comprehensive retail solution. The best design solutions have as their genesis a sound understanding of both the brand and the offer. Having a working relationship with Myer dating back to 1993 helped us on both counts.

Department stores around the world are opening up to the streets. So, at Myer, we were keen to let light in from the Bourke Street windows and allow views out. At the same time, we resolved the need to make up for lost merchandising space across the face of the windows through a variety of

methods such as geometric screens and sliding panels.

To balance Myer's desire to have a lot of brands for the upmarket womenswear on the First Floor without a loss of identity for Myer, we designed beautiful frames in polished stainless steel with backlighting around them. It's a sophisticated way of managing brands where each brand is restricted to an area that they can occupy and which is contained within architecture that belongs to Myer.

Likewise for the menswear on Level 4, where brand lists displayed along the aisles are a solution that helps with brand management.



RED Design Group were responsible for the design of the Basement, Ground Floor and Level 3 at the Myer flagship. **Colin Bell** is Creative Director, and was the lead designer for the Myer project, and **Robert Ovcarić** is Design Principal. They talk about putting the brand first in the design process.

CB: We always start with the brand and then try to find the shopper before we start designing for that shopper. In the Basement, Myer wanted us to tweak the concept that we had designed three years previously to maintain the Basement as a brand. And so, we continued the caravan theme while adding a randomly executed suspended yellow lighting sculpture over the top and worked with the set suspended track ceiling, yellow fluorescent lighting and concrete floors. It was about us

pushing the direction graphically, introducing industrial fixtures and giving visual merchandise suggestions to draw the customer through.

RO: We like to think from the product out and build around the product to give it space. Having three of our directors previously work at Myer in a design or marketing role gave us great empathy towards the brand from the outset.

CB: The challenge surrounded the introduction of general merchandise to 40% of the floor space. This meant designing for different customers in the same area, so, for example, we softened the concrete floor of the card department with traditional rugs. To avoid a piecemeal effect we chose timber veneer laminate to merge the various general merchandise departments.

RO: It was about creating a generic architecture that houses each of the brands without challenging the iconic Myer brand, while exploiting set ceiling and floor finishes and aisle circulation. So, the solution for the generic application of finishes throughout the Ground Floor needed to be sensible and quite restrained.



Peddle Thorp Architects had responsibility for the design of Level 5, Level 6 and Level 7. **Antoine Damery** is Concept Designer and was the lead designer for the Myer project. He speaks about making constraints work creatively for the retail solution.

We addressed the challenge of attracting shoppers up to Levels 6 and 7 with a contemporary, organic design that was interactive, futuristic and related to the striking base built environment. Organisation of the different pads on the floor plates needed to counteract the huge amount of natural light. That led us to the idea of curved shell fixtures, which gave a presence to the display and, at the same time, filtered the light and created more intimate sub-retail spaces. This design approach is an innovative solution for showcasing products while defining a more enclosed environment for a brand or a type of product.

It's a technique we repeated for the electronic game shell units on Level 7 but with an extra twist. We decided to transform the uneven ceiling height constraint imposed by the faceted roof shape, into a design feature. The shell unit designs change in height to reflect that of the timber ceiling, bringing in a playful 3-D movement.

There's also the idea of winding gondolas and display tables, which introduce a sense of path and discovery into the planning strategy for an enhanced consumer experience. So, products are revealed along curved and intersecting alleys multiplying showcase and merchandising opportunities.

Using a gondola fixture system made up of modules repeated many of the elements, and so we were able to standardise the design for cost

effectiveness without losing the original design intent.

On Level 5, a different method using frames and a simple black and white reference to the Myer brand was introduced. Varied geometry in the fixture design and the requirement to re-use existing fixtures have the intent of keeping the focus on product. In our overall approach, we tried to impart a lot of creativity at the concept phase.





ABOVE The heritage Bourke Street façade in 1961 (Photo: Coles Myer photographic archive) **OPPOSITE** Section of Myer Bourke Street

MYER BOURKE STREET

CLIENT Colonial First State Global Asset Management (Ray Shelton)
TENANT Myer

PROJECT TEAM (MYER) Megan Foster, Adele Taylor, Gabrielle Accadia, Monica Ellis, Jennifer Hinwood, Naomi Ambarchi, Angela Goncalves, Kate Willet, Arthur Deisis, Susan Braidwood, Wayne Latham, Ehab Aboud, Romy Hockley, Terry McCoy, Rebecca Breen

PRINCIPAL ARCHITECT NHArchitecture
PROJECT TEAM (NHARCHITECTURE) Roger Nelson (Project Principal), Hamish Lyon (Design Principal), Lucy Clemenger, Fabian Jungbeck (Project Designers), Lui Violanti (Project Director), Ray Feile (Project Architect), Naza Affizi, Pino Andronaco, Cameron Brownlee, Stuart Clark, Adrian Costa, Wilko Doehring, Meredith Dufour, Catherine Endersby, Stefanie Greiner, Bob Gant, Nick Hubicki, Richard Morrell, Sean Nolan, John Pandazopolous, Anthony Parker, Mark Prunty, Kristy Roberts, Meike Vinju, Claudia Marroquin, Ramiro Marroquin, James Pearce, Marie Chiodo, Mitch McTaggart, Rick Jordon, Sam Caruso
BUILDER Probuild (Phil Mehrten)

STRUCTURAL ENGINEER Robert Bird Group (Clarence Perna, Bryce Kemp, Gavin McAulay)

CIVIL ENGINEER Cardno Grogan Richards (Ralph Lowe, Peter Perkins)

SERVICES ENGINEER (MECHANICAL, ELECTRICAL, FIRE, ACOUSTIC, ESD) Norman Disney & Young (Ben Ferguson, Ben White, Will Mason, John Boatto, Hubert Fong, Jeremy Donohoe, Millie Wan, John Carrol)

HYDRAULICS ENGINEER CJ Arms & Associates (Chris Arms, Ben Wilson)

LAND SURVEYOR Bosco Jonson, Madigan Surveying (John Santalucia)
BUILDING SURVEYOR PLP Building Surveyors & Consultants (Peter Luzinat)

QUANTITY SURVEYOR Donald Cant Watts Corke (Tim Hogg, Allen Milner, Alan Findlater)

TENANT QUANTITY SURVEYOR Rider Levett Bucknall (Tony Bratt)

TOWN PLANNER Urbis (Brendan Rogers)

SPECIALIST LIGHTING NDYLIGHT
PROJECT MANAGEMENT Codicote
ORIGINAL ARCHITECT H.W. & F.B. Tompkins

PROGRAMMER Tracey Brunstrom & Hammond (Jiong Zhu, Ian Buchanan-Black)

PROGRAMMER CONSULTANTS Hinds Blunden (Jeff Duck, David Watson)

HYGIENIST Noel Arnold & Associates (Paul Addison, James Smith)

FAÇADE CONSULTANTS Meinhardt (Tony Alvaro, Chris Reid)

LAWYERS Deacons (Megan Calder)
HERITAGE ARCHITECT Lovell Chen
PROJECT TEAM (LOVELL CHEN) Peter Lovell, Kate Gray, Dan Blake

CULTURAL MATERIALS CONSERVATION The University of Melbourne (Caroline Fry)

DDA Blythe Sanderson (Andrew Sanderson)
GEOTECH INVESTIGATIONS Golder Associates (Ivan Haustofer)

RETAIL FIT-OUT ARCHITECT The Buchan Group

PROJECT TEAM (THE BUCHAN GROUP) Peter Lourey, Andy Thomson, Eliza Gagliardi, Daniela Scianatico, Gemma Devenport-Ward, Melanie Bromley, Alison Pilling, Matt Barry, Tony Trajkovski, Trevor Meakin, Stephen Bartlett

PROJECT MANAGER APP Corporation (Jonathan Caughey, Andrew Borthwick, Megan Benson, Tynan John, Amanda Hicks, John Collins)

LIGHTING DESIGNERS Ambience Lighting Australia (Winston Justice), Electrolight (Paul Beale, Mark Truebridge)

INTERIOR DESIGN (LEVELS 1, 2, 4, FRAGRANCE) Parker Design

PROJECT TEAM (PARKER DESIGN) Ashleigh Parker (Principal Designer, Director) Nadia Muslimovic, Anita Zampichelli, Steven Paul, Tim Waugh, Aleisha Jones

INTERIOR DESIGN (LEVELS 5, 6, 7) Peddle Thorp Architects

PROJECT TEAM (PEDDLE THORP ARCHITECTS) Pat Cutri (Project Architect), Melissa Lavin (Level 5), Antoine Damery (Levels 6 and 7)

INTERIOR DESIGN (BASEMENT, GROUND, LEVEL 3) RED Design Group

PROJECT TEAM (RED DESIGN GROUP) Robert Ovcaric (Design Principal), Colin Bell (Creative Director), Stephen Tieppo, Emma Schaeche (Interior Designers)

BUDGET \$300 million
TIME TO COMPLETE 3.5 years
TOTAL FLOOR AREA 47,000m²

NHARCHITECTURE (61 3) 9654 4955 nharchitecture.net

THE BUCHAN GROUP (61 3) 9329 1077 buchan.com.au

PARKER DESIGN (61 3) 8600 9900 parkerdesign.com.au

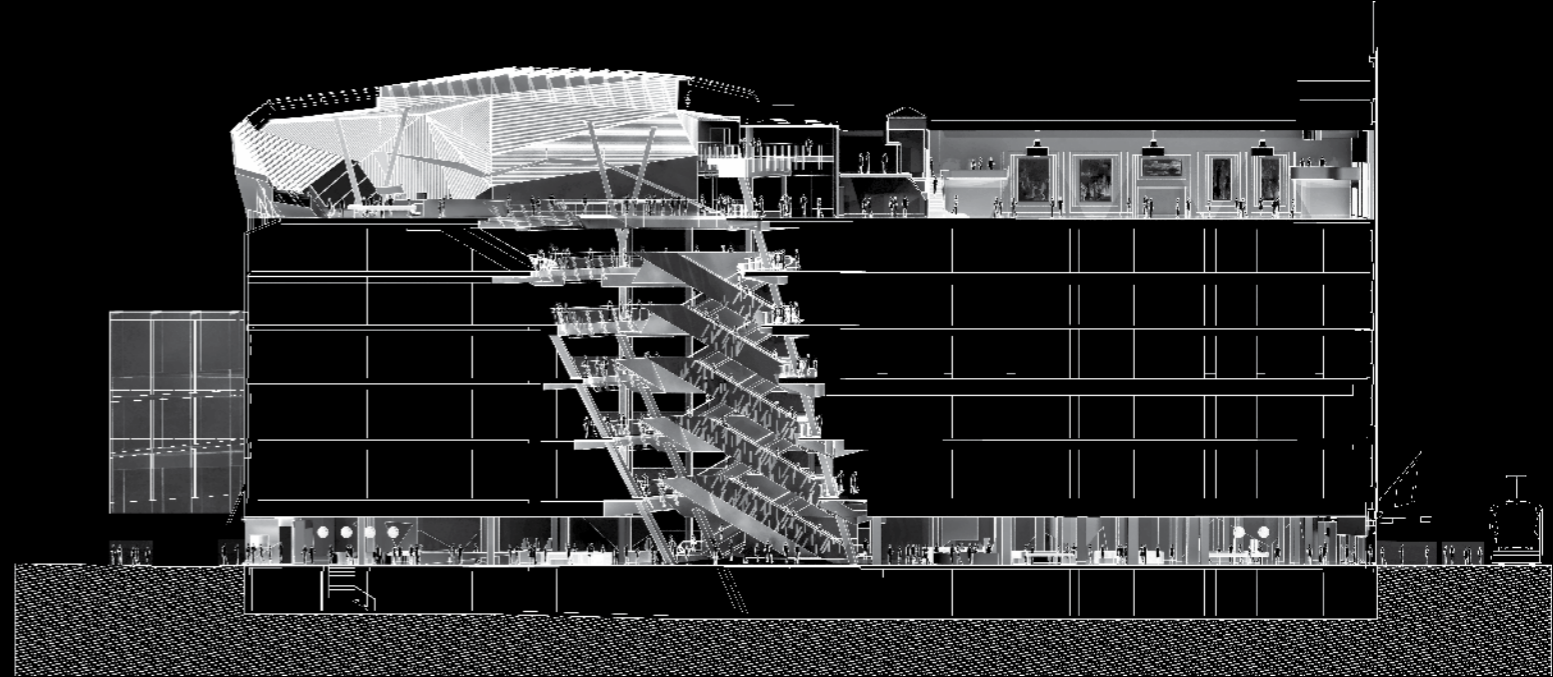
PEDDLE THORP ARCHITECTS (61 3) 9923 2222 pta.com.au

RED DESIGN GROUP (61 3) 9693 2500 redretail.com.au

LOVELL CHEN (61 3) 9667 0800 lovellchen.com.au

FURNITURE In Basement Stools from Anibou, Mark Tuckey, IKEA and Thonet. Banquette seating from Cubus. Tables from Mark Tuckey. **On Ground Floor** In Fragrances, stools from Corporate Culture and Forest for the Trees. **On Level 1** Armchairs from Insitu. Lounges and side tables from Living Edge. Ottomans from Format Furniture. **On Level 2** Armchairs, side tables and sofas from KFive. **On Level 3** Stools from Cheeky Little Munchkins. **On Level 6** In Models Room, styling/hairstyling chair from Salon Warehouse. **On Level 7** In Green Room, ottomans from Guest Commercial. In Staff Office Area, Meeting Rooms, Managers' Offices and Management Work Area, workstations and shelving from Schiavello. **Generally throughout** Furniture from Interstudio, Mobi Living, Jardan, BCI, Stylecraft, Comax Australia, Surround Interiors, Hub Furniture, Space Furniture, and Temperature Design.

LIGHTING Base Building Lighting from Da Voluce Lighting Studio, Ambient Lighting, and Studio Italia. **In Basement** Pendants from Satelight Design. Tubular lighting from Masson for Light. **On Ground Floor** Lighting from Hotbeam and Mance Design. Lightbox from Spicon. In Fragrances, lighting from Yellow Goat. **On Level 1** Feature lights from Space Furniture, Core Furniture, Fabbian, and Inlite. **On Level 2** Feature lights from Yellow Goat, ECC, Satelight, and Space Furniture. **On Level 4** Feature lights from Hub Furniture and Interstudio. **On Level 7** In Mural Hall, lighting from ERCO.



FINISHES Base Building and throughout Rugs from Rugs Carpet & Design, TSAR and The Andrews Group. Carpet from Victoria Carpets and Carpets Inter. Tretford carpet from Gibbon Group. Fabric upholstery from SvenskaKJ, Zepel Fabrics, Baresque, Elliott Clarke, Warwick Fabrics, Loop Textiles from Mokum, Woven Image, Textile Mania, Austex, South Pacific Fabrics, JR/Weave and Royston House. Glass from Viridian. Decorative film from Reflex Technology, and 3M Graphic Films from Decorfilms. Laminates from Laminex, Bench Top City, Abet Laminati, Wilsonart, Halifax Vogel Group and Rimex Metals. Pressed metal ceiling panels from Heritage Tin Ceilings. Powdercoat finish from Dulux. Mirrors from In Ex Living. Paint from Dulux, Haymes Paint, Murobond, Wattyl, Taubmans, PPG, and Bristol. Plaster cornices from Bailey Interiors, and All Plasta Products. Floor sealers from Parchem Construction Supplies and Architectural & Industrial Coatings. Metals from Rimex Metals, and

Architectural Cladding Industries. Solid surfaces from Corian, Laminex, Caesarstone, Classic Ceramics, Timeless Tiles, Project Stone, RMS Stone and Smartstone. Tactile indicators from Latham Australia. Bamboo flooring from George Fethers. Tiles from Ceramic Solutions, Earp Bros, Academy Tiles, Fashion Tiles and Johnson Tiles. Terrazzo from De Fazio Tile and Stone, and Signorino Tile Gallery. Veneers from New Age Veneers, Amerind, Woodstock Veneers, Eveneer and George Fethers. Vinyl from Tarkett, Dalsouple, Forbo and George Low. Wallcoverings from Staab Décor, Baresque, Zepel Fabrics, Mokum Textiles, Kvadrat Maharam, Seneca, Instyle, Multicolour Australia and Ado International. Workstation screens from Woven Image and SvenskaKJ. Raised access floor from Moduline. Perspex from Ramvek, Plastral, and Mitchell Plastics. **In Basement** CFC sheet from BGC Australia. Curtain fabric from Hemptech. Louvres from LouvreTec. Rugs from Brintons.

Rubber flooring from Reglin. Timbers from Gunnensen. Timber stain from Porters Paints. Tape from Seton Australia. Bench seat upholstery from Laine Furnishings. **On Ground Floor** Upholstery from Contemporary Leathers. **On Level 1** Anodised Aluminium from Universal Anodisers. Marble from Defazio Tile and Stone. Reconstituted stone from Parbury. **On Level 2** Mosaic tiles from Skheme. **On Level 3** Rugs from Designer Rugs. Wallpaper from The Selvedge Group and Woven Image. **On Level 4** Fabric upholstery from Pelle Leathers. Feature screen from Axolotl. **On Level 5** Glass from Melbourne Safety Glass. Solid surface from Marblo. Screen fabric by Knoll Textiles from Woven Image. Stainless steel from Stainless Sections. Timber from Eco-Core. **On Level 7** In Mural Hall, T & G Jarrah and Manna Gum floorboards. Gold and chocolate border highlighting carpet runner. Carrara white marble tiles to stairs and landings. Paint throughout Mural Hall from Heritage Paints.

FIXED & FITTED Base Building Basins from Caroma. Water units from Zip Industries, and Rheem. Accessories from JD MacDonald, Knobs & Brass, and Myer. EFCO locks from LSC. Joinery hardware from Häfele, and Howard Silvers. Shopfittings from GT Building, Ramvek, Tasman Group, Australia Professional Shopfitters, Schiavello, Complete Shopfitters, and Global Shopfitters. Curtains from Mobi Living, and curtain tracks from Saker. **In Basement** Shelving from Visplay, Sunglasses and stationery fixtures from mei-picchi. Data ticketing strip from POSM. **On Level 2** Display fixtures from Plastral. Lee filters from Mediavision Australia. **On Level 3** Lightblocks from BAF, Mouldings from Porta Mouldings. Cabriole Legs from Canters Woodcraft. Handles from Pittella Imports. Timber ornaments from MDF Magic. **On Level 5** Sanitary fixtures from Reece. **On Level 7** Curtains throughout from Silent Gliss.

Abet Laminati (61 2) 9672 7300 abet.com.au Academy Tiles (61 2) 9436 3566 academytiles.com.au Ado International (61 3) 8808 6100 All Plasta Products (61 2) 9627 6550 plastercornices.com.au Ambience Lighting (61 3) 9486 3699 ambienclighting.com.au Amerind 1300 850 477 amerind.com.au Anibou (61 3) 9654 5222 anibou.com.au Architectural & Industrial Coatings 1800 819 585 aicoatings.com Architectural Cladding Industries (61 2) 9758 9066 Austex (61 3) 9484 9744 austexindustrialfabrics.com.au Australian Professional Shopfitters (61 3) 9872 6384 austroshop.com.au Axolotl (61 2) 9666 1207 axolotl.com.au BAF (61 2) 8081 8855 baf.net.au Bailey Interiors (61 2) 9153 9326 baileyinteriors.com.au Baresque (61 3) 9690 1555 baresque.com.au BCI Furniture (61 3) 9707 4433 bcifurniture.com Bench Top City (61 3) 9793 3918 benchtopcity.com.au BGC (61 8) 9261 1800 bgc.com.au Brintons (61 3) 5226 3200 brintons.net Bristol 13 16 86 bristol.com.au Caesarstone 1300 119 119 caesarstone.com.au Canters Woodcraft (61 3) 9738 0266 woodturn.com.au Caroma 13 14 16 caroma.com.au Carpets Inter (66) 2314 5402 carpetsinter.com Ceramic Solutions (61 3) 9545 5322 ceramicssolutions.com.au Cheeky Little Munchkins (61 431 111 561 cheekylittlemunchkins.com.au Classic Ceramics (61 3) 9682 6555 classicceramics.com.au Comax Australia (61 7) 3356 0328 comaxaustralia.com.au Complete Shopfitters (61 3) 8791 3000 comshop.com.au Contemporary Leathers (61 3) 9427 9055 contemporaryleathers.com.au Core Furniture (61 2) 9698 9140 corefurniture.com.au Corian 1300 795 044 casf.com.au Corporate Culture (61 3) 9066 1177 corporateculture.com.au Cubus (61 3) 9729 7202 cubusconcepts.com.au Da Voluce Lighting Studio (61 3) 9523 1777 davoluceclighting.com.au Dalsouple (61 3) 9726 8999 dalsouple.com.au De Fazio Tile and Stone (61 3) 9387 2300 defazio.com.au Decorfilms (61 3) 9563 8052 decorfilms.com.au Designer Rugs (61 3) 9534 0660 designerrugs.com.au Dulux 13 23 77 dulux.com.au Earp Bros (61 3) 9328 8598 earp.com.au ECC (61 3) 9821 5300 ecc.com.au Eco-Core (61 2) 9652 0187 ecocore.com.au Elliott Clarke (61 3) 9516 3333 elliottclarke.com.au Eveneer (61 3) 9499 7776 elttongroup.com Fabbian (61 3) 8415 0277 fabbian.com.au Fashion Tiles (61 3) 9699 1566 fashiontiles.com.au Forbo 1800 224 471 forbo-flooring.com.au Forest for the Trees (61 2) 9906 1705 forestft.com.au Format Furniture (61 3) 9639 6060 formatfurniture.com.au George Fethers (61 3) 9646 5266 gfethers.com.au George Low (61 3) 9587 4222 georgelow.com.au Gibbon Group (61 7) 3881 1777 gibbangroup.com.au Global Shopfitters 1300 139 151 globalshopfitters.com.au GT Building (61 7) 3382 7208 gtbuilding.com.au Guest Commercial (61 3) 9263 1100 guestcommercial.com.au Gunnensen (61 3) 9647 9911 gunnersens.com.au Häfele (61 3) 9212 2000 hafele.com.au Halifax Vogel Group (61 3) 9394 3100 halifaxvogel.com.au Haymes Paint 1800 033 431 haymespaint.com.au Hemptech 1800 333 725 hemptech.co.nz Heritage Paints (61 3) 9817 2222 heritage-paints.com.au Heritage Tin Ceilings (61 8) 9725 2206 heritageceilings.com.au Hotbeam (61 3) 9899 9411 hotbeam.com.au Howard Silvers (61 3) 9205 8200 howardsilvers.com.au Hub Furniture (61 3) 9652 1222 hubfurniture.com.au IKEA (61 3) 8416 5000 ikea.com In Ex Living (61 3) 9813 4550 in-ex.com.au Inlite (61 3) 9429 9828 inlite.com.au Insitu (61 3) 9428 9622 insitufurniture.com.au Instyle (61 3) 9427 9055 instyle.com.au Interstudio 1300 785 199 interstudio.com.au Jardan (61 3) 9548 8866 jardan.com.au JD MacDonald 1800 023 441 jdmacdonald.com.au Johnson Tiles (61 3) 9720 4041 johnsontiles.com.au JR/Weave (61 3) 9428 1621 jamesrichardson.com.au KFive (61 3) 9646 8611 kfive.com.au Knobs & Brass (61 3) 9796 3111 Kvadrat Maharam (61 2) 9212 4277

kvadratmaharam.com Laine Furnishings (61 3) 9720 6566 laine.com.au Laminex 13 21 36 laminex.com.au Latham Australia 1300 528 426 latham-australia.com Living Edge (61 3) 9009 3940 livingedge.com.au LSC (61 3) 9329 7222 lsc.com.au Mance Design (61 3) 9429 1959 mance.com.au Marblo (61 3) 9018 8088 marblo.com.au Mark Tuckey (61 3) 9419 3418 marktuckey.com.au Masson for Light (61 3) 9437 0001 massonforlight.com.au Mediavision Australia (61 2) 9816 4055 mei-picchi (61 3) 9900 4222 meipicchi.com.au Melbourne Safety Glass (61 3) 9579 3844 msglass.com.au Mitchell Plastic (61 3) 9646 7877 mitchellplastics.com.au Mobi Living (61 3) 9682 7388 mobiliving.com.au Moduline (61 3) 9480 2244 moduline.com.au Mokum Textiles (61 3) 9811 4100 mokumtextiles.com.au Multicolour Australia (61 3) 9690 0898 multicolour.com.au Murobond (61 2) 9906 7299 murobond.com.au Myer 1800 811 611 myer.com.au New Age Veneers (61 2) 9457 9622 newageveneers.com.au Parbury 1300 361 313 parbury.com.au Parchem Construction Supplies 1800 801 108 parchem.com.au Pelle Leathers (61 2) 9460 9222 pelleleathers.com.au Pittella Imports (61 3) 9818 0311 pittella.com.au Plastral (61 3) 9490 0111 plastral.com.au Porta Mouldings (61 3) 9488 3222 porta.com.au Porters Paints (61 3) 9521 7818 porterspaints.com.au POSM 1800 045 001 posm.com.au PPG (61 3) 9263 6000 ppg.com.au Project Stone (61 7) 3865 3866 projectstone.com.au Ramvek (61 3) 9794 9342 ramvek.com.au Reece (61 3) 9274 0000 reece.com.au Reflex Technology (61 3) 9690 4000 Reglin (61 3) 9761 5440 reglinrubber.com.au Rheem 13 25 52 rheem.com.au Rimex Metals (61 2) 4340 5599 rimexmetals.com.au RMS Stone (61 3) 9388 2000 rmsmarble.com.au Royston House (61 3) 9533 2944 roystonhouse.com.au Rugs Carpet & Design (61 3) 9428 6223 rc-d.com.au Saker (61 3) 9882 0227 saker.com.au Salon Warehouse 1300 726 009 salonwarehouse.com.au Satelight (61 3) 9399 5805 satelight.com.au Schiavello (61 3) 9674 1500 schiavello.com.au Seneca (61 3) 9529 2788 senecatextiles.com.au Seton Australia 1800 651 173 seton.net.au Signorino Tile Gallery (61 3) 9427 9100 signorino.com.au Silent Gliss (61 2) 2 9810 4300 silentgliss.com.au Skheme (61 2) 8755 2300 skheme.com.au South Pacific Fabrics (61 3) 9521 3044 southpacificfabrics.com.au Space Furniture (61 3) 9426 3000 spacefurniture.com.au Spicon (61 3) 9776 0250 spicon.com.au Staab Décor (61 3) 9763 6353 staabdecor.com.au Surround Interiors (61 3) 9593 8744 surround.com.au SvenskaKJ (61 3) 9428 8400 svenskaKj.com.au Tarkett (61 3) 9558 8257 tarkett.com.au Tasman Group (61 3) 9459 6944 taseng.com.au Taubmans 13 16 86 taubmans.com.au Temperature Design (61 3) 9419 1447 temperaturedesign.com.au Textile Mania (61 3) 9427 1166 textilemania.com.au The Andrews Group (61 3) 9827 1311 theandrewsgroup.com.au The Selvedge Group 1300 721 157 theselvedgegroup.com.au Thonet (61 3) 9417 0077 thonet.com.au Timeless Tiles (61 3) 9859 2200 timelessstiles.com.au TSAR (61 3) 9525 0488 tsar.com.au Universal Anodisers (61 2) 8788 2000 universalanodisers.com.au Victoria Carpets (61 3) 9794 5855 victoriacarpets.com.au Viridian 1800 810 403 viridianglass.com.au Visplay (61 3) 9600 4938 visplay.com.au Warwick Fabrics (61 3) 9419 7544 warwick.com.au Wattyl 13 21 01 wattyl.com.au Wilsonart wilsonart.com.au Woodstock Veneers (61 2) 9890 8884 woodstockveneers.com.au Woven Image 1800 888 650 wovenimage.com.au Yellow Goat Design (61 7) 5532 8659 yellowgoat.com.au Zepel Fabrics 1800 651 510 zepelfabrics.com.au Zip Industries 1800 638 633 zipindustries.com.au