DETAILS

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ISSUE 34

GIULIO RIDOLFO COMES TO AUSTRALIA & TEACHES US THE TRUE MEANING OF COLOUR & MATERIALITY

JEFFREY COPOLOV GIVES AN INSIGHT INTO THE LEGACY OF BATES SMART

THE IMPORTANCE & WHAT TO CONSIDER WHEN MOVING OFFICE SPACES

THE INTERNATIONALLY KNOWN BRUNETTI, OPEN THEIR NEWLY REFURBISHED INSTITUTION ON FLINDERS LANE - ALEESHA CALLAHAN TELLS THE STORY

schiavello
50 years of creating

Toku.

Comfortable and inviting, Toku is the Japanese word for 'talk'. Designed by Gavin Harris, developed by Schiavello in Australia.

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AUSTRALIA NEW ZEALAND CHINA SINGAPORE UAE

50 schiavello

Hello.

Welcome to Details 34.

In this issue of Details, we explore exciting examples of thoughtful, considered creation, evolutionary development, mastery of art, and artisans - individuals and organisations pursuing their passions and seeking excellence in their respective fields.

We continue our close relationship with Europe's Maestro of Colour, Giulio Ridolfo, whom I was introduced to and began working with back in 2009. Giulio shares with us his philosophy on colour and materiality during his most recent workshop in Melbourne, whilst further developing Schiavello's next generation of ColourLab. We look forward to introducing you to this inspiring colour direction in the coming months.

Our feature project, Brunetti, combines classic interior architecture with a complete Italian experience. A renowned Melbourne institution, Brunetti, creates a new home in Melbourne's CBD. Together with Techne Architecture, our Victorian Construction team had the privilege of working with the family behind Brunetti, the Angele's, to realise their latest vision for hospitality and an artisan experience.

We take a closer look at our most recent collection of diverse construction and furniture projects across the Group, and Aleesha Callahan interviews Jeff Copolov of Bates Smart to find out how the practice's focus on longevity is embedded in their 164 years of astounding history.

In October of 2017, we opened our first retail store. Designed in collaboration with Hecker Guthrie, the new location creates a unique design centre for our growing collection of hospitality and residential furniture. In addition, our International business formalised our long term activity in the Middle East with the opening of our first permanent showroom based in Dubai.

Schiavello and our people are inspired by the many wonderful relationships, both personal and professional, we share across our industry, as we cherish the many opportunities to demonstrate our capacity to realise each and every unique vision.

I hope you enjoy this issue of Details.

Warm Regards,

Peter Schiavello
Managing Director

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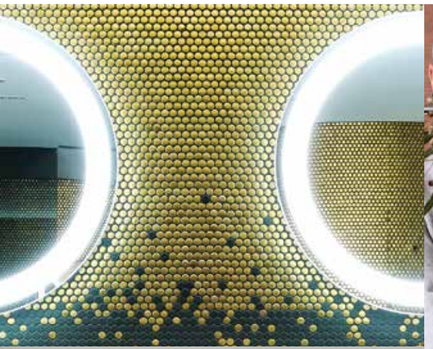

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An exercise in Italian theatre : Brunetti's new city home.

Words *Aleesha Callahan*

Puffs of steam, followed by the unforgettable aroma of fresh espresso, served upon a curving, brass bar in front of a bespoke mural. A pizza oven open for guests to watch and take in the mouth-watering smells that waft out. Bottles of red Campari lined up on a curving shelf, perched in front of impeccable natural stone. This is the sensorial theatre you can expect when experiencing Brunetti's latest offering. And it is unadulterated Italian.

When the team at Brunetti were informed that the kiosk site in Melbourne's CBD would be acquired for the Melbourne Metro Rail project, they saw it as an opportunity to reimagine their city offering.

As a long-running institution of Italian gourmet fare, the Brunetti name is synonymous with delicious, authentic sweets and classic Italian charm. But the different types of patrons between the city and the original Carlton flagship was something that became apparent.

Yuri Angele, director at Brunetti, elaborates on the decision to revamp the look and feel of the brand, "I was looking at the demographic we were trying to attract and I felt that the current branding just wasn't really fitting with it. So we looked to evolve the design of the brand a little and bring it more in line with the design of the actual shop."

At once Angele and his team appointed Techne Architecture + Design (Techne), a renowned Melbourne-based hospitality practice, who they already had an established relationship with. The new city space would be the second time that Techne and Brunetti worked together, having already completed the Melbourne Airport café.

"We've known the owners of Brunetti for a while. We've worked with some different partners of theirs as well, on other projects, and we had developed a good relationship. Then when it was confirmed that they were moving out of the City Square site, we got the call to start working on the project," explains Nick Travers, co-founder of Techne.

From there a builder needed to be appointed, which once again came through an existing relationship." Techne and Schiavello Construction had partnered previously and Brunetti's provided another opportunity to work together.

A sequence of Italian experiences

Brunetti fails to fall into a single category of hospitality offering. Yes, it's a café but it's also a restaurant, a patisserie, a gelato store, a bar… The list goes on. It is a complete Italian experience.

One of the challenges that a complex space such as this brings is making sure that customers can easily navigate the different zones without creating a hodgepodge or patchwork of different areas.

"To get the flow of spaces and the different offers right was something that was really important to Brunetti from the beginning, and I think that's one of the advantages of the space, it's a great long space with good sight lines throughout," says Anja Grant, senior interior designer at Techne.

Adding another layer of complexity to the sequencing and planning was integrating a selection of high-end Italian equipment. These precious Italian tools are not only imperative to creating and making the Brunetti product, but in many instances are complex pieces of machinery that were required to be installed and coordinated locally.

"It's a very large space and the intricacy of fitting out a food preparation area with all of the equipment was a huge job, there was a lot involved," states Angele.

No detail is spared in quality or scale, including a pizza oven that had to be craned into place, along with a nine-metre cooking bank, which was constructed as a single piece. "It left no option for installation other than being craned in through the window," explains Swords.

The space also features a behemoth cake display unit, which was manufactured locally. These immense cabinets clock in at over three-metres tall and weigh over three tonnes. It goes without saying careful transport and installation was a must.

In spite of the array of project management challenges, all the pieces of the puzzle came together in the end.

Guests are drawn through the long and narrow space, able to watch,

> *« We're really trying to create theatre for the customer so they can experience, not only the hospitality within the premises, but see how it's all made and be part of it . »*
>
> YURI ANGELE — DIRECTOR — BRUNETTI

smell and taste everything around them, and ultimately be transported to Italy. As Angele succinctly confirms, "We're really trying to create theatre for the customer so they can experience, not only the hospitality within the premises but see how it's all made and be part of it."

Mid-century Italian influences

There is a sense of familiarity with the design, despite being completely new and original. Circular motifs are joined by high-quality finishes like brass and swathes of natural stone. To the trained eye, the design brings a distinct mid-century aesthetic. This is no accident.

"I think we were very lucky we have a client who is very design savvy, and were very interested in the mid-century period. So it was a good way to give the space a strong Italian identity. We drew upon the influences of Carlo Scarpa, Ettore Sottsass and Gio Ponti," says Grant.

Having a clear, strong brief enabled the team to deliver exactly to client expectations. Critically, this was a key element in the project that the Brunetti team provided. "We sat down and created a brief, not only for the design but also the branding. We were very clear in what we wanted to deliver at the end of the project and I was very happy because all the designers were very focused on the brief. It was a very tight brief and I feel that they've delivered on every aspect of it," says Angele.

A mid-century Italian design direction manifests in many different details throughout the project – from graphics to three-dimensional forms that stack in a circular motif with contrasting textures and materials. Travers adds, "I think the great quality of the design is that it has got all of these unique spaces but then it's all tied together with a unified design approach. It's not a mixed bag of all sorts of design flavours, there's a consistent palette and there's just a strong design thread that's been carried through the entire space."

The Schiavello team extended the design cues even further through the development of various prototypes, bringing to life the different elements and ensuring they would have the right detail and finish. Prima Architectural worked hand-in-hand with Techne and Schiavello to create a wide, hand-cut American oak inlayed pattern tile. The tile pattern repeats itself throughout branding on cups, cakes and has been extended into the design of the new Melbourne airport café.

"There's a balance of really solid geometric forms with lighter, finer elements," states Anja.

An abundance of luxury finishes

Something that stands out in the eyes of all involved is the incredible volume and combination of natural stones and luxe finishes. "One of the major features of the design is the terrazzo floor and wall tiling, which looks really amazing," says Swords.

Among the gamut of finishes are two, two-tonne blocks of marble. A piece of material in this scale of course needed structural approval, and as soon as it came through the Schiavello construction team had to troubleshoot and resolve a way to install it. Lifting gantries, trolleys, skates and road bars all delicately manoeuvred the grand block into its final resting place.

Rather than settle for a single stone in the palette, multiple variations of stone have been used through the space in order to demarcate the different zones.

"There are two terrazzo materials on the floor which help define the spaces, so you start with the more casual café area and move through to the dining, and Campari areas where there are heavier stone items. The design contrasts the different types of natural stone, which is broken up with solid timber sections as well," says Grant.

Among the onslaught of heavy Italian stone are softer timber details. An addition that Travers explains is to "add warmth and a level of humanity to the space."

Swords adds that, "In addition, there are some really high-end joinery pieces that we manufactured at Prima Architectural (Schiavello's in house facility). In fact, all the joinery and materials, except the concrete and stone, was done by Prima."

Another striking feature, both for its materiality and the statement it makes, is the coffee section. For the first time, Brunetti has included an on-site roaster. Creating a sense of drama for the much-loved Italian brew is an elevated, curving brass-fronted coffee area – another custom joinery piece that needed some onsite problem solving. Without access to the technical data, the project team reviewed the equipment offsite to come up with an installation approach. In the end it took a heavy lifting team and onsite boilermakers to resolve, but it was well worth it for the final masterpiece.

Now that the space is open, guests have been flocking in. But the change hasn't been so dramatic that the essence of the brand has been lost, "I think it still retains its roots even though it's quite different, I think it's a good evolution," states Travers.

This new look Brunetti delivers sophistication and finesse, all wrapped up with a decidedly Italian flair. Swords further sums up the project perfectly, "We're very proud of it, it was incredibly challenging but the end result is quite spectacular."

PROJECT SUMMARY : LOCATION : 250 FLINDERS LANE, MELBOURNE **DURATION** : 8 1/2 MONTHS **AREA SQM** : 850 SQM **PROJECT TYPE** : INTERIOR CONSTRUCTION AND FITOUT **PROJECT MANAGER** SCHIAVELLO CONSTRUCTION **ARCHITECT/DESIGNER** : TECHNÊ ARCHITECTURE & INTERIOR DESIGN **COMPLETED** : 2017

Words *Aleesha Callahan*

BATES SMART / A LESSON IN LONGEVITY & LEGACY

There's no denying that Australia is a young country. It's a fact that becomes quite apparent when looking at our lack of architectural history. But there is one practice that can count itself as one of Australia's very oldest – Bates Smart. **Aleesha Callahan talks to Jeff Copolov**, interior design director, about how the company's focus on longevity is embedded in its 164-year history.

Portrait Photography — Andrew Goldie Studio Photography — Sean Fennesy

Bates Smart is familiar with the power of legacy, having been founded in 1853 by Joseph Reed. Throughout the myriad name changes and succession of partners, the practice can lay claim to many of Australia's most iconic structures. And along that road each partner has championed their own architectural style, which can now be seen as an amalgamation of distinct eras across its history.

"I see my role as passing a baton. My great dream for our practice is that in 150 years' time it is still doing work of significance," states Copolov.

Many statement buildings have made it into the Bates Smart archive, starting from its inception in the 1850s. The earliest example being the State Library of Victoria, which was designed by founding partner Joseph Reed. It was a golden time with significant and stately structures going up across Melbourne.

Fast-forward a hundred years to the 1950s and 60s and the company "led the charge in modernism in Australia under Sir Osborn McCutcheon," says Copolov. And this era of modernism saw the rise of Australia's first skyscraper – ICI House in Melbourne. Still standing proud, it is currently the home of the Melbourne studio. A striking reference of where things have come and the legacy that can be left behind.

"When I joined the practice as a director, I always felt that it would be great if the period in which I worked was another renaissance for the practice, a golden age of the beginning," explains Copolov.

Changing Dynamics

Copolov has been with Bates Smart since 1983. Throughout this time, he has continued to see the practice grow from strength to strength. In particular, as director of interior design, Copolov has seen the previously siloed disciplines of architecture, interior design and urbanism come together to work as a whole.

"It used to be that we were brought in to only deal with the finishes, in a cursory way. We weren't seen as a fundamental part of framing a building to its optimum performance. I think that has changed radically, I mean really quite radically," says Copolov.

This more integrated holistic approach pushes the design to its limits and opens up the process to a serious line of questioning, "from volume-making down to the minutiae of the fabric of the building. What are the window frames? What is the materiality? What does it feel like? How does that relate to the interior spaces? How does the building module work with external orientations?"

Because of this rigour and approach, Copolov elucidates that it is not uncommon for the interior to inform the architecture, or vice versa. It has become a tandem dance where they are given equal weight and importance.

Defining Timelessness

Walking into a Bates Smart project there is a sense of elegance, refinement and most importantly timelessness. This is no mistake. Steeped in legacy already, the practice can truly lean on it as a guiding tenet.

"We have a particular view that longevity is fundamental, and that the buildings we create today will outlive us," reiterates Copolov.

> *My great dream for our practice is that in 150 years' time it is still doing work of significance.*
>
> JEFF COPOLOV

Wrapped up in the notion of longevity and timelessness is sustainability. Rather than outwardly shouting about environmental factors in a more 'green-washing' manner, Bates Smart is quietly ensuring that its projects are built for the future.

"We are much more interested in the long-term, longstanding issues around the project, and we believe that the most environmentally sensitive building is the building we don't pull down, it's a building that doesn't replace the building,

"The best thing you can do is to create something that will be there for a long time, and so we think very carefully about crafting our interiors in a manner in which the building creates a timeless shell for things to change in time. It is then much easier to strip out the soft furnishings, change the artwork or simply change the things that I guess are trends," Copolov says.

By making critical and steadfast decisions about its clients and projects, Bates Smart has inadvertently created a house style, if it could be called that. Simply put, it is an approach which preferences timeless design.

Where to Next

Like many industries, the design industry must keep adapting in order to stay current. With a 150-year plus head start, the practice is already considering what will come next and where the areas for growth are. Copolov believes that technology is a key driver.

Already the practice has embraced a gamut of new technology, from virtual reality to new forms of 3D modelling and digital communications with clients through platforms like Skype.

"All these things are fundamentally changing the way in which we communicate with our clients, giving them a much clearer idea of what their end product will be like. Sort of liberating the whole communication system," says Copolov.

Where in the past a client would be given a series of 'artistic impressions' – hand rendered and emotive drawings of a project – now it is possible for a client to walk through the entire building through virtual reality.

Although it sounds fool proof, when asked about the potential dangers of clients being oversold projects based on hyper-realistic renders, Copolov says, "I think part of the problem is the expectation to create these super realistic impressions too early in the process. In those early stages of a project it should be a soft-focused approach, more nuanced, which is about showing the potential as opposed to, 'this is what it is'. The hyper realistic renders should come later, as a final check."

With such an illustrious history behind it, and an attitude to embracing what is just around the corner, it feels as if Bates Smart has left no stone unturned. But when asked about what would be a dream project, Copolov shares "I think there would be nothing greater than something that represents your nation. To work on a significant project of intense creation, something monumental in its importance and significance, like a national library or a national museum, that would be a dream."

Light filled space. Sky high.

Nestled high above Melbourne's CBD, KordaMentha's new workplace designed by Bates Smart delights the senses. Dynamic open spaces with detailed finishes are complimented by quiet focus zones to inspire a new way of working together.

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PROJECT_KORDAMENTHA, MELBOURNE

schiavello

MELBOURNE SYDNEY BRISBANE ADELAIDE PERTH

Words *David Congram* ***Photography*** *Charlie Kinross*

A World Between 500 & 510 Nanometers

Introducing ColourLab : Schiavello X Giulio Ridolfo

I have so much to tell you. I am sat at a contemporary table strewn with charts and cards and fan decks. There is this odd prescience that what I have to tell you is so very important. I'm still wrestling with its weightiness and do not know how to begin. My only recourse, then, is to recount the journey my mind traced. So, you will have to indulge me.

You are sat at this modern table, pawing through colour wheels and card samples. But, for some reason, you begin to picture a young English nobleman toward the latter end of The Seventeenth Century. You see his gown dripping in ermine pelts. You see spaniels jump and fidget between his stockinged legs as he reclines under an oak. You can just see his ancestral pile behind, and the fertile land of the English countryside stretching toward the horizon. You see him glance into the middle distance. He's thinking back to Queen Elizabeth I's funeral procession: the golden barge illuminated by Catherine wheels, the frigates of Her ambassadors and their vermillion flags, all Her courtiers in cochineal brocade and jet velvets flanking the Thames. And at this point amid this swell of gold, red and black, you see his eyes close – "Annihilating all that's made, / To a greene Thought in a greene Shade".

The relevance of this – Andrew Marvell's 1681 poem The Garden – appears, until proven otherwise, to be somewhat stretched. But look again. Look, that is, closer. "A greene Thought". Quite a thought! Contained in that one single world is the entire history of a nation. It's a triumph of language – all of that distilled and wrapped up into one solitary word. But at the same time, Marvell's "greene Thought" represents the absolute limit of the English language itself. And at this point of language's limit, the world of art and design enters.

At once meaning (abstractly) so much and meaning (literally) nothing at all, Marvell's "greene Thought" flew straight to my mind at the oddest moment a few weeks ago as I sat at that table with the colour charts. Across from me, Giulio Ridolfo explained his decidedly idiosyncratic approach to colour. "It's like the alphabet", he tells me. "Colours are like vowels and consonants, creating a language in the same way that colour composition and layering creates the vision of harmony in a space."

"Like the alphabet", he reiterates. And he's certainly not wrong. Coded with meaning – potentially diverse and conflicting meanings – colour is para-linguistic, pulling the power of its sense-making from the endless encyclopaedias of cultural history. Not dissimilar to Marvell's 'green' signifying the hopes and fears of an entire nation, Ridolfo understands colour to be the most nuanced and complex system of intelligence to express the human condition. "For me, a palette is more than a selection of different colours", he says. "They should generate possibilities – just like matching ingredients from a recipe to a more complex scene." For Ridolfo, colour is the springboard of imagination. It's the bedrock of innovation. It's the parts (and very much the sum) of change.

Holding this highly calibrated understanding of colour's inherent intellect, it is little wonder that Ridolfo's name has become synonymous with the term 'maestro di colore'. Having crafted a career for himself as one of the world's most sought-after colourists, in recent years Ridolfo has worked with major global brands including the likes of Tod's, Vitra, Kvadrat and studio Heinle, among others.

It takes hardly a strenuous exertion of mind to see why this unique approach has sent such brands from the worlds of fashion and interior design into a tizz. During our conversation, I discover that I am in the presence of a renaissance man, is, after all, a renaissance man. Since graduating with a Masters in Fashion Design from Milan's Domus Academy in 1985, Ridolfo has been tireless – collaborating on all manner of projects in countless studios from those of Fritz Hansen to Maharam.

> *The reflective phase of colour and texture was tempered with a constant and balanced perception of our contemporary environments. The awareness and perception of light was a strong theme that captured an awareness and intensity, and provided the focus to begin the process of finding families of colour.*
>
> GIULIO RIDOLFO

His surname haunts you. Stand in front of any newsstand and it's bound to pepper any number of fine art, fashion and design magazines. Go to Milan for Salone del Mobile and I guarantee you'll hear it whispered by any number of passers-by. His eye is something of a weathervane – in fact, his is possibly the most trusted eye in contemporary design (such would explain his indefatigable workload). But his carefully constructed palettes are not the result of having a keen eye for developing trends. Rather, it's the quality of having an eye for the needs of end-users that truly sets his work apart. In his 2016 manifesto 'Warmth and Humanity' published by Damn Magazine, Ridolfo drew attention to this very quality: "the concept of luxury has been transformed into awareness. [...] Everything is linked to the user. The dialogue with the space must be personal, internal and human. It is incredible to see companies offering things that possess a greater beauty and an inner sense."

Obviously it is this intensely human-centric philosophy that prompted Ridolfo's most recent collaboration. In partnership with leading Australian design house, Schiavello, Ridolfo and Schiavello's design teams will be launching a new palette for contemporary spaces inspired at every point by the very human connection to colour.

Celebrating over fifty years of marrying Italian design sensibility with Australian manufacture, Schiavello sought to translate their zeal and poetic approach to design into a new range of colours for their growing family. Ridolfo was the perfect man for the job, and the result – ColourLab – is undoubtedly a visual symphony, sliding smoothly from cool shades of blue and off-white to rosy pink and rich, earthy hues. Wherever (or indeed, however) the eye alights across ColourLab's comprehensive spread, each individual colour represents innumerable hours of research and development into human physiognomy, psychology and the colour's compatibility with a range of fabrics, leathers and surfaces including plastic, veneers, timber, laminates, stone and metal alike.

ColourLab is not only a harmonious selection of colours but also a reimagining of colour itself as Ridolfo's "alphabet, vowels and consonants", smoothing the visual chaos of today's world while celebrating its defining complexities. The tension resulting from this alternate smoothing and celebrating underpins ColourLab, which deftly balances contrasting and complementary colours. One ColourLab colour has many identities that are expressed according to the surface material with which it is paired: one colour can be bold and eye-catching on plastic or metal but soft and demure as a wash on timber.

And this is to be expected, I suppose. After all, the colour green (for instance) has been long recognised by colour psychologists to carry associations of tranquillity, calmness and reflection, promoting physiological responses in the viewer to slow heart rates and aid mental clarity. Pantone famously declared 2016 to be the year of 'greenery', and that too is to be expected. Becoming voguish in the age of mass social upheaval – our age of Trump, Brexit, and an increasingly uncertain geopolitical landscape – it's hardly surprising that we increasingly crave respite from the helter-skelter through the neuroaesthetic reassurance of green.

"I am not an academic, nor a pharmacist," Ridolfo recently commented to design journalist Stephen Todd. "But I am able to understand colour. I'd say my work is somewhere between intuition and anthropology". Informing the design process for ColourLab, this balancing act of intuition and anthropology saw Ridolfo and Schiavello curate a series of objects and organised these into careful tableaux of, in Ridolfo's words, "inspirational landscapes". The team then studied these landscapes closely to tease out threads of contrast and balance from their so-called 'organised chaos', focusing their attention on texture, light, and intensity. The resulting threads were then grouped into colour families and woven with one another to give the core colours of the palette.

ColourLab, in turn, creates its own "inspirational landscapes", granting designers not only a series of colour options for Schiavello furniture, but also a set of building blocks with which to construct a space in its entirety. For me, however, ColourLab turns my mind back to that Jacobean courtier contemplating the weight of a nation, its people, its desires. We know now that green is nothing but light buffeting on the spectrum somewhere between 500 and 510 nanometres. And, we know it cannot just be this. We know it is the record of our human condition. Logic far greater than language could ever allow. Poetry far profounder than emotion could ever comprehend.

Words *David Congram*

The Doors are Open

Step inside Schiavello's new Melbourne retail showroom by **Hecker Guthrie.**

It must be the work of ghosts. After all, it appears divinely effortless as though no human hand had intervened in its realisation and no bead of sweat had perspired from a brow. Naturally, of course, this grace is entirely expected – it's that elegant sleight of hand so inherent in their design ethos. They make linen appear to have the lubricious swish of silk cashmere. Glass pendant lamps seem to twist into sculptural chrysalises. Light from every direction is purely aureate – carrying the golden afterglow for which Melbourne has always been rightly famed. Such is Hecker Guthrie's latest triumph and Schiavello's new chapter: retail.

Having just thrown open the doors on their new retail showroom in Melbourne, Schiavello and Hecker Guthrie's collaboration stands forth as one of our country's best exemplars of design-thinking unfurling in real time. Akin to a hedge maze, the attenuation of space teases and intrigues one to navigate spaces and peek around corners. Not dissimilar to a jewellery box, spaces are apportioned into more spaces, rooms subdivides into more intimate rooms, achieving a drama of spatial revealing – an architectural striptease (if you will). Eventually, what appears initially as a meditation on exploring becomes an intricate saga of the space's essential form: the power of design to ignite our consciousness into total sensory profusion.

"We sought to bring an architectural sensibility to the interior of the new Schiavello retail showroom, enhancing and augmenting the existing space with a play of different shapes and forms to draw attention to its contemporary context." – Hecker Guthrie.

Fresh off the back of celebrating fifty-plus years of design excellence in Australia, this launch of Schiavello's latest venture is an important milestone in the brand's legacy. Worldwide, the Schiavello name is synonymous with serious design credentials: amassing an impressive portfolio of high-profile projects over the years, having worked with a number of architecture and interior design heavyweights. With the opening of Schiavello's new Melbourne flagship retail space, the brand establishes an all-new visual and design language.

Over the past fifty years, Schiavello has been uniquely positioned on the global design stage, infusing big international design trends and innovation with a distinctive Australian pragmatism and flair. Consequently, it's little wonder that for this significant new project Schiavello sought the expertise of a likeminded brand. As such, Hecker Guthrie could not have been a more perfect choice. As one of this country's most vaunted design duos, Hecker Guthrie have remained at the top echelon of Australian design since 1999. Known worldwide for an unmatched attention to detail, a dynamic approach to eclecticism and grandiosity, and their signature note of wit, the studio's latest collaboration with Schiavello is every bit an impressive feat.

"We recognized two streams within the Schiavello brand: the corporate side for which the brand is best known, and the hospitality and domestic side in which they're becoming increasingly influential. As a result, the showroom location is separated into streams for ease of use – thus carefully curating spaces to ensure easy navigation for customers throughout." – Hecker Guthrie.

From seating to shelving and tables, Schiavello's retail offerings are on par with their commercial and contract lines, bringing the world-class style, functionality, and innovation that designers already know and love into the contemporary Australian public. For the new showroom, it was only natural that such design excellence be met with further excellence in Hecker Guthrie's inimitable approach. Clean design lines and volumes nest together in a layered assemblage of luxe materials including leather, velvet, glass, and timber. A natural palette of white rendered walls and natural oak flooring is offset by moss green and light grey carpet, cream leather, and a meticulously curated collection of new Schiavello pieces. Thanks to full-height façade and a corner frontage, the entire space is bathed in warm, bright natural light.

Light is a key feature in the showroom's design, which avails of a variety of light sources to capture different moods throughout its different spaces. Directional spotlights highlight the furniture, their strong beams softened by ceiling pendants and wall lights that offer a soft, decorative ambience. Cutting cleanly through this ambience are local glass blower Mark Douglass' colourful, voluptuous glass lighting and objects, some of which designed specifically for Schiavello, which generously punctuate the interior.

What is surprising, however, is the degree of design thinking that underpins this otherwise elegant, unflustered and confident space. Understanding that the core values of the Schiavello brand touch an important emotional note for the Australian public, Hecker Guthrie sought to build unique competitive advantage in an otherwise oversaturated and highly disruptive landscape of consumer-driven

«As a result, the showroom location is separated into streams for ease of use – thus carefully curating spaces to ensure easy navigation for customers throughout.»

HECKER GUTHRIE

design. While the future of bricks and mortar retail for the consumer space continues to look forward to an uncertain future, this showroom proves that intelligent design thinking can generate elite customer experiences. As the new frontier of competitive differentiation, customer experience doesn't 'sell' products, it 'is' the product.

At the heart of the space, a kitchen anchors the showroom firmly to the Schiavello culture, of which coffee making is an integral part. White marble bench tops contrast natural timber joinery and floors, while suspended pendant lighting accentuates the height of the space. Potted plants add bursts of colour and vitality to the space, as do paintings and photographs hung on the wall and mounted on shelves. Elsewhere throughout the showroom, this counterpoint to the neutral palette is provided by way of vertical gardens laced with tropical greenery.

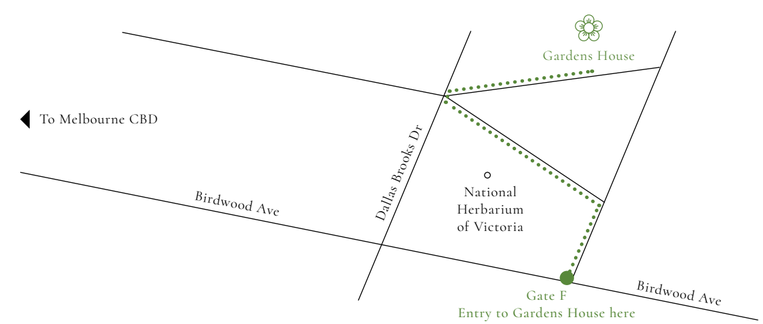
From Melbourne to the rest of Australia, and now in Dubai and Beijing, Schiavello is an enduring champion of Australian-made design. The showroom's emphasis on natural light and open plan living is attuned to the direction in which residential design appears to be headed: bright, airy interiors in which spaces melt into one another. And the memory? It's the discrete charm of creative, thoughtful design. Design, that is, to articulate the future.

GARDENS HOUSE

is in full bloom - newly renovated

Strolling up the narrow garden path, surrounded by precisely manicured plants and foliage, guests are welcomed to the double storey property by a brilliant heritage façade and sprawling garden. From within, this historical homestead has been transformed to accommodate the most lavish of celebrations, intimate soirées and secluded corporate retreats.

MAX CAPACITIES | Entire Home 200 | Palm Lounge 30 | Garnet Room 8 | Garden View 120 | Terrace 30 | Marquee and alfresco options available.



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Words *Manuela Millan*

A different point of view

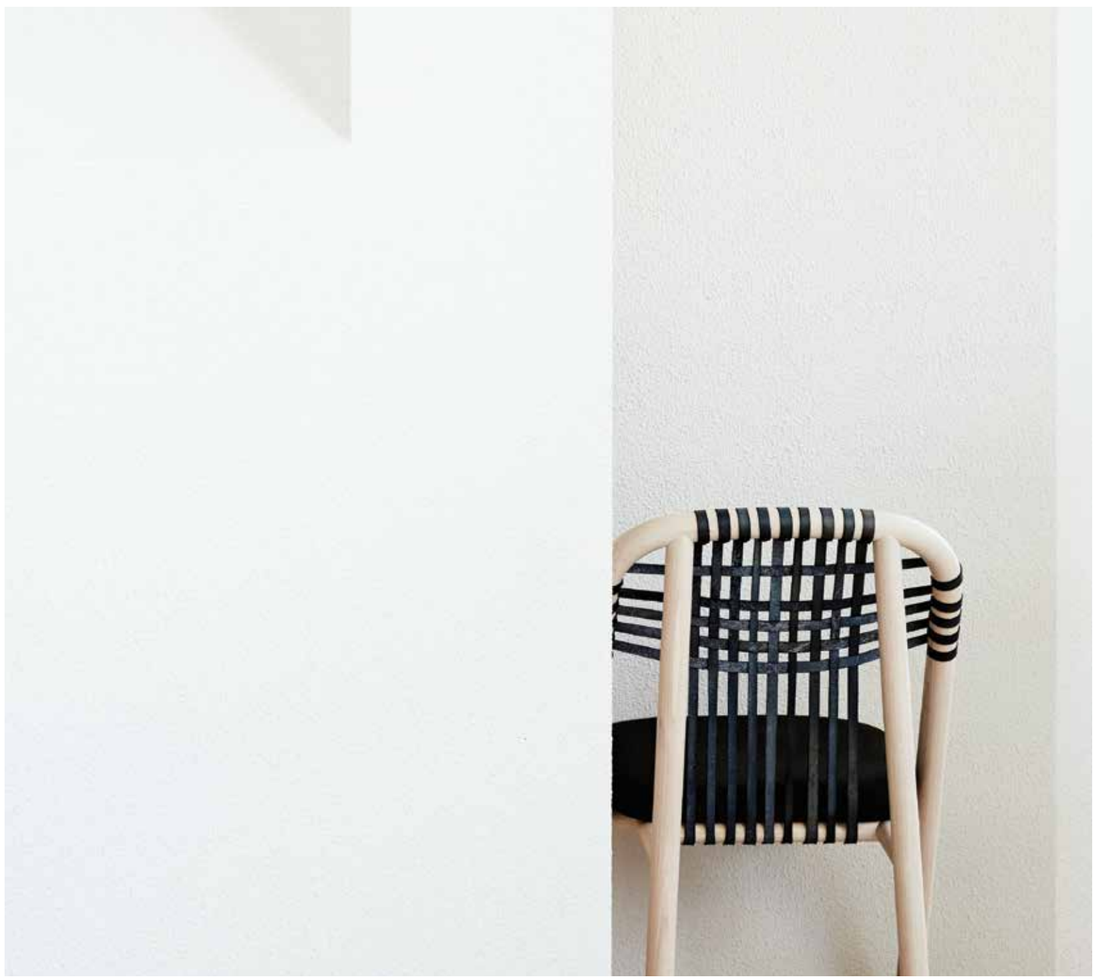
I have always believed that beautiful materials speak for themselves, but in the image-obsessed world that we live in, we the curators now have to do some of the talking. Across the design industry we have seen an increased focus on "hero" images as social media inundates our audience, and designers have to compete for the limited attention-span of our viewers. I spend a lot of my time trying to understand what makes certain images stand out. When creating or selecting an image to be featured on Meanwhile in Melbourne I focus on the key elements of materiality, composition and depth, while also looking out for factors like locality and originality which can really add potency to an image.

With this in mind I went to the brand new Schiavello showroom in Southbank because I thought it would be the perfect place to test these ideas out using the beautiful materials and products on display. This series of photos represents my understanding of how you can play with these elements to make breathtaking and instagramable images.

A simple flat-lay can showcase materials and allow you to view them from a different perspective. Object selection is key because all elements need to complement the others. I have to balance the various objects and forms to emphasise what makes them beautiful individually, while also making them work together as a group. By using composition to create balance and movement I can determine where the viewer's eyes will travel through the image, to enhance their experience. It's not as simple as just presenting materials out of context, but rather combining them in a way which creates a new context and tells a story.

Portrait Photography — Kate Ballis

While photos are restricted by their width and height, you can often have fun playing around with depth. This can be an amazing tool to add layers to make an image more interesting. You can also use depth as a way to alter perception, and create images which are less simple to digest. If your brain can't immediately figure out what it is seeing, it forces you to stop and take in the elements individually in order to process the image as a whole. This allows the viewer to pause and take their time to enjoy the quality of the materials and objects featured. There are so many beautiful images out there that it can be hard to be seen. Breaking the pattern and not being afraid to push boundaries or do something unconventional lets you create memorable images which stand out in a sea of content.



Considerations of Moving Office

KETI MALKOSKI

Relocating offices is a significant undertaking, whether it is for strategic purposes, to adapt to business growth or solely to improve the workspace.

Irrespective of the reasons behind an office move, this type of relocation offers businesses a variety of opportunities to better position themselves for the future. Below are some key areas that an organisation should consider when planning an office move.

1. Technology + storage

An office move provides an organisation with the opportunity to reassess technology requirements and calculate storage needs. Utilising cloud storage capabilities and introducing a paper light strategy will enable an organisation to reduce their printing needs and physical storage requirements. By using this opportunity to upgrade technology, businesses can introduce new hardware and software that will best support the future needs of their organisation whilst also boosting overall productivity and employee morale.

2. People + culture

The opportunity to affect positive change, increase morale and improve culture should not be overlooked as businesses relocate to a new workspace. First and foremost, an organisation should provide employees with a clear message of the reasons behind the move and highlight all the benefits the new space will bring. It can also be a good idea to take employees to visit the new site before the official move date – this can help to get them excited about the new space, allow them to get a feel for the location and surrounding community, and allow them to consider any changes to their commute to work.

Organisations can also use a relocation as an opportunity to introduce different styles of working or new behaviours. This could range from initiating something as simple as a roster for general housekeeping duties (i.e. cleaning the kitchen) to developing a flexible working or working from home policy for employees.

3. Property, design + function

Ensuring that the new workspace will support the functional needs of its users is essential. In order to understand these requirements a business can engage certain employees as change champions, and delegate to them the responsibility of collecting their teams' functional needs. Change champions can also be useful in helping to motivate and coordinate the rest of the staff throughout the moving process.

When considering the design of the new space, businesses should consider the flexibility of the workspace and create an environment that is adaptable and responsive to the ever-changing needs of the organisation. In order to future proof the new workspace, businesses should consider the future workforce, clients, business and technology and design the new space based on this understanding. An office move also offers the opportunity to design the space so that shared services and key amenities are centralised; making them more accessible for all employees.

4. Day one

Day one is fundamental in any office relocation as it is imperative that businesses ensure that the transition to the new space is seamless for employees; particularly in regards to ergonomics and technology. To ensure a smooth migration, employees should be educated on the new products and spaces prior to the move and any personal logistics (i.e. locker or desk distribution) need to occur the day before employees are expected to work in the new space. The best way to ensure minimal interruptions to employees and operations is to plan for the move to occur over the weekend. By doing so, employees enter the new space on Monday morning ready to commence work as usual.

Once the move has occurred, businesses should request feedback from their employees so that they can identify any issues from the onset and reinforce all the advantages of the new workspace.

Top 5 tips for a Successful Construction Project

SCHIAVELLO CONSTRUCTION : STEVEN KOUREVELIS

We've all heard the 'horror' stories – from programme delays to budget blowouts – there are a lot of things that can go wrong on a construction project. In most cases, however, the tears can be avoided. You can typically attribute much of the heartache to a lack of careful pre-planning, due diligence given to the essential items which can make or break a project.

While there are no hard and fast rules or one-size-fits-all approach, there are definitely tips to making it work. After 25 years of trial and error working with seasoned professionals, I have been able to distil what I believe to be the **5 key tips for a successful construction project.**

What is Solar Responsive Thermochromic (SRT) glass?

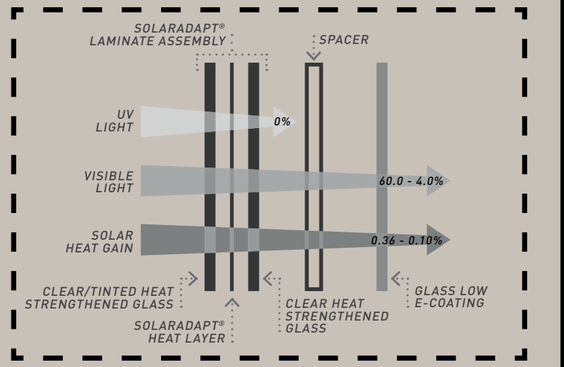
GLASSWORKS : WHITE PAPER

SRT glass is a type of dynamic glass with a thermochromic PVB interlayer which harnesses the sun's rays to alter the light transmission properties based on the amount of direct sunlight hitting the external surface.

That is, it self-tints as necessary to block excessive heat from entering a building when the sun is at its hottest and highest position in the sky and returns to its natural state in the absence of direct sun light - so the amount of daylight is as it should be at all times. While low-e glass has become the norm with rapid advancements in this technology, what isn't as well understood is how much better a low-e IGU performs when combined with SRT technology. It is not as difused in the Australian market as others which could be due to a lack of education, some misconceptions, price and other factors. But with increased legislation and demand for energy efficiency we must innovate and evolve - and SRT glass is already leaps and bounds ahead.

Dispelling some misconceptions about SRT glass

1. **When the tint is active it blocks natural sunlight** _ *False*. In fact when glass is at full tint the room is actually lit up at its brightest, minus the glare and discomfort.
2. **It is only needed in hot climates** _ *False*. It works on external temperatures to provide the right amount of daylight and solar heat in all conditions.
3. **It is significantly more expensive** _ *False*. The initial price difference pays itself off almost immediately by negating the need for blinds, overhangs and exponentially year on year in related maintenance costs, energy costs and occupant productivity in the case of workplaces. Therefore it actually saves you money.
4. **It has a limited lifespan** _ *False*. As it is a PVB interlayer and not a coating, it is actually expected to outlast the life expectancy of the sealants.
5. **It is more difficult to install** _ *False*. It takes the same amount to install as regular glass and requires no additional skill.



How SRT technology works in a low-e IGU

This diagram shows Solar Responsive Thermochromic (or Adaptive Glazing) Technology in a low-e IGU configuration. The active ingredient is the SRT (PVB) Interlayer, it is not a coating or after-market product. When the sun hits the surface it is able to block UV and Infrared light whilst allowing a VLT of 10-50% depending on position of the sun. This ability to adapt is reported to result in a 20-43% annual energy bill savings, with a 15% reduction in air-conditioning loads at peak demand times. Not to mention occupant comfort and health benefits from being able to block the negative aspects of the sun without compromising visibility and natural light. This also means increased productivity and other indirect savings.

1. Know your Challenge

—
Have a detailed understanding of your project at hand.
—
Appreciate the contract and key deliverables.
—
Know the risks & opportunities.
—
Formalise your position.

2. Sound Procurement

—
In-depth & detailed review, explore all possibilities.
—
First principals approach to construction based pricing.
—
Critical programming with input from the intended construction team.
—
Plan & map the build process from the start; test the theories.

3. The Right Team

—
Involve the team early to hit the ground running.
—
Ensure the right person is in the right position, with the right values & is capable.
—
Implement the right systems, processes & procedures; record, track & maintain the project.
—
Engage, provide support & focus on achieving results.

4. Deliver with Purpose

—
Deliver on the promise.
—
Build trust; work responsibly & with integrity.
—
Know you will be long remembered for the product you deliver (however good or bad it is).
—
Treat your project & stakeholders the very same way you want to be treated if you were in their position.

5. Reflect; Learn & Implement

—
Undertake a thorough review & reflection upon project completion.
—
What has worked? What has not? What would you do different?
—
How can we improve?
—
Workshop the learnings; build the knowledge & implement change for the next project.

Agile Table.

Activating communication in the workplace, Agile Table supports group interactions. Designed in collaboration with Amanda Stanaway, developed by Schiavello in Australia.

—

SCHIAVELLO.COM/AGILE-TABLE

AUSTRALIA NEW ZEALAND CHINA SINGAPORE UAE

schiavello

ARCHITECTUS, MELBOURNE

CONSTRUCTION

Leading Australian design firm, Architectus, relocated their Melbourne headquarters due to the ongoing growth of the business. After successfully completing their Sydney studio, Schiavello was again chosen to create their quintessential Melbourne digs, located in the heart of the city at 385 Bourke Street.

More residential warehouse than commercial office, the existing space was stripped back to basics and the floor plan expanded to include the adjacent tenancy.

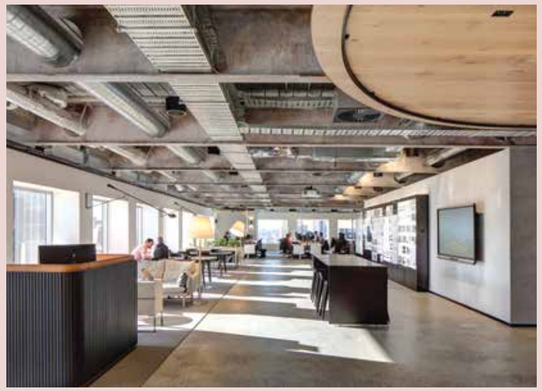
It was then divided into a series of smaller spaces, which embrace domestic ambience through light, furniture and form. Timber-clad walls and ceilings, warm textural carpets and soft translucent curtains feature throughout, demonstrating a contrast between plush materiality and pared-back industrial finishes.

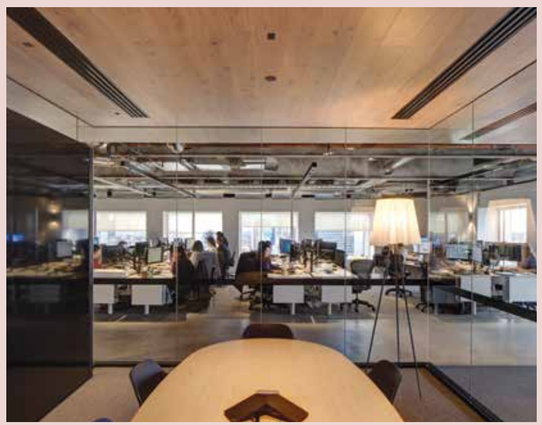
Construction of the project demanded meticulous attention to detail and precision finishes – with every feature carefully considered. Schiavello worked with the client throughout the project to continuously prototype and problem solve the design and build, to ensure maximum value at minimum cost. This included the reconfiguration and redesign of services in partnership with Arup to ensure they complemented the clients' architectural intent.

It also involved a number of workshops with our subsidiary Prima Architectural to prototype and value manage the joinery. This allowed Schiavello to fast-track the manufacture and install of the entire joinery package within a narrow six week time frame for the client. With zero margin for error, each piece was installed by hand to perfectly align along the floors, ceilings, walls and meeting rooms to ensure long linear spaces for the eyeline.

Flexibility was another key driver behind the design and delivery of the project. All of the settings within the building were designed to accommodate various scales and forms of collaboration. This manifests in the placement of secluded booths around the floorplan, and culminates in a large, informal design review space in the heart of the office. Within the hub, a combination of planting with bespoke joinery and café-style furniture gives staff and clients a place to rest, work and collaborate. Schiavello's workplace systems were installed to complement the agile working environment - providing sit-stand customisation for staff.

The result – a premium, yet understated space that demonstrates a perfect marriage of design and expert craftsmanship.





PRODUCT

COMMONWEALTH BANK OF AUSTRALIA – DARLING HARBOUR, SYDNEY

Nestled into the 6 Green Star, $300 million Commonwealth Bank Square completed by LendLease in 2017, CBA's new Darling Harbour office represents a brave new world in commercial design and product specification. Early adapters to an ABW model, CBA used the recent refurbishment of the office as a testing ground for new and innovative work settings designed to meet workers' shifting needs, including managing the balance between collaboration and focus spaces.

Designed by Davenport Campbell & Partners Pty Ltd in Conjunction with Woods Bagot and managed by CBRE Project Management, the new office sprawls across 8 floors and has a combined floorspace of 26 000m2. Fit out on the project was completed in May 2017, following an intensive design and installation period that saw the Schiavello team design and produce prototypes during the Christmas shut down period.

Exemplifying Schiavello's belief in a collaborative approach and forging strong client-designer ties, furniture in the new office is tailored to meet CBA's specific needs.

On all levels of the office but one, Krossi fixed height and sit/stand electric workstations promote health and movement during the working day. The highly flexible workstations can be easily adjusted for user comfort, and their durable veneer or powder-coated worktops are set to withstand years of hard work. To maximise productivity and encourage collaboration, Schiavello combined the workstations with whiteboards.

Elsewhere in the office, Schiavello Focus booths provide soft-furnished quiet spaces for private conversations or individual work. As stylish as they are functional, the curved booths add a distinctive modern flavour to the office and offer significant acoustic protection – a key consideration in CBA's bustling open plan office. Paired with banquet seating and tables, the Focus booths also provide spaces for relaxation, break times, and casual gatherings.

CONSTRUCTION

STUDIOS AT THE STAR, SYDNEY

Marrying luxe accommodation with immersive entertainment, The Studios at The Star set the benchmark in hotel luxury. Unapologetically extravagant, this trio of premium themed suites offers a world away from reality; from the retro-fabulous wonderland of '70s Glam' to sci-fi chic 'Cyberpunk', and the sumptuous lair of 'Dark Romance'.

Having completed a multi-million dollar upgrade to the main tower, Schiavello continued its partnership with The Star to bring this decadent and theatrical vision to life, where each stay and play suite offers a distinctly unique experience.

Originally designed by Steelman Partners, a renowned US based firm, the concept was not without its challenges. Schiavello worked closely with the client under a design and construct approach to transform the concept into one which met the particular space specifications, and was brought within budget. This was done through a series of workshops with the client, to provide an array design alternatives which would lower costs without compromising design intent.

Premium materials and superior craftsmanship has seen these three ultra-exclusive suites brought to life. Redefining the traditional hotel experience, "there really is nothing like it in Australia!" says John Autelitano, General Manager of Hotels at The Star, Sydney.

70s Glam: This retro playground pays homage to the 70s with neon lights, mirrored wall, a swinging black and gold velvet daybed, glittering disco ball and karaoke lounge.

Cyberpunk: Hi-tech and ultra-luxe, the Cyberpunk Studio features futuristic styling and integrated technology to rival even the greatest Bond villain lair. With an Xbox bank, virtual reality chamber and wall-to-wall hi-resolution screen, it really is a gamer's paradise.

Dark Romance: An ultra-exclusive hideaway, the aptly named 'Dark Romance' suites features ruby panelled walls, a working fireplace and an oversized circular bath set in a gold mosaic alcove.

PRODUCT

CABOOLTURE HOSPITAL WARD 3B, BRISBANE

Mediwall made a successful debut at Caboolture Hospital, adding to a calming and familiar patient accommodation atmosphere.

Located north of Brisbane, Caboolture Hospital welcomed an additional 32 beds in March 2017. The new ward provides specialist care for patients with cognitive impairment, dementia, geriatric needs, chronic illness and disability. The new ward enables the hospital to treat an additional 2500 patients per year for the aging Caboolture community.

Peddle Thorp designed the much-needed public health infrastructure with the support of extensive community consultation.

Drawing on extensive experience in the health sector, Schiavello produced its first product in the area of patient clinical care for the project. A health industry first, Mediwall was designed to soften the appearance of bed accommodation. Rather than traditionally expose medical apparatus services, the headboard neatly hides all medical services behind sleek joinery. This creates an opportunity to personalise the bed space per patient through the use of colour and material and enables patients to easily recognise and associate themselves with their bed space.

Aesthetically pleasing and functional, the headboard also allows for additional services to be installed without damage to walls and ceilings and for inspections to take place without disruption to patients. The result of constant consultation, testing and engagement with various stakeholders, Mediwall is a concise and educated solution that responds to the needs of both patients and clinical staff.

"As an architect, been involved in the creation of a new product for the local market is always relished. Working with Karl and the team at Schiavello – it was a pleasure to be part of their commitment to achieving better outcomes in the healthcare sector." - Daniel Sorbello, Peddle Thorp Senior Project Architect.

CONSTRUCTION

FEDERATION UNIVERSITY AUSTRALIA, BRISBANE

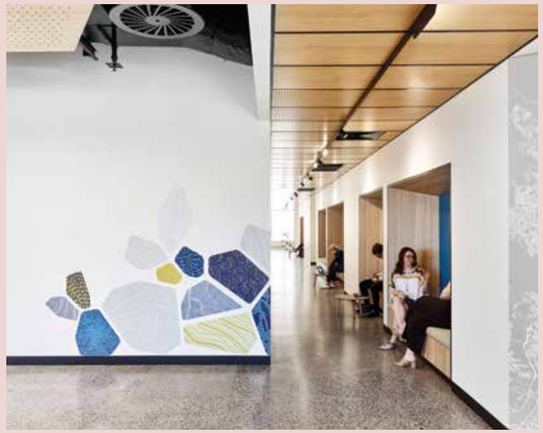
Schiavello delivered the first Queensland campus for one of the nation's leading regional universities, Federation University Australia, at 333 Ann Street, Brisbane.

The project spanned across three full levels (over 2,500sqm) and included demolition of the existing tenancy, as well as fit-out of the new facility. This included flexible teaching spaces, lockers, training rooms, a high tech computer lab, a library, multifunctional student breakout areas, a prayer room, and a comms room.

Designed by Conrad Gargett, the innovative learning environment draws inspiration from workplaces of the future.The bounty of open space encourages flexible learning and interaction between staff and students, while the state-of-the-art conferencing and AV equipment promotes cross-campus connectivity and remote learning for international students.

With an ultramodern feel, highlights include polished concrete floors, exposed ceilings, superior acoustic treatments to teaching rooms, as well as custom vinyl artwork to feature walls.

Along with our project partners Conrad Gargett and RCP, Schiavello was able to deliver a flexible yet cohesive and contemporary learning environment that accommodates both the traditional and digital teaching methods – ensuring longevity and ease of use for staff and students alike.



CONSTRUCTION

VETERANS MENTAL HEALTH PRECINCT, SOUTH AUSTRALIA

Schiavello Construction SA is proud to have successfully delivered the new state-of-the-art mental facility at the Veterans Mental Health Precinct (VMHP) at Glenside in South Australia. Part of the state government's Transforming Health agenda, the $15M Jamie Larcombe Centre was a key project within this initiative, and will provide advanced care services for our Veterans.

After considerable planning in collaboration with SA Health, Schiavello began works to prepare the site for the new build in November 2016. The initial phase involved demolition and site clearing, as well as careful management of environmental issues within the fully occupied and operational wider health precinct.

New build construction works commenced in January 2017. The single-storey facility extends over 2,500sqm and includes a 24-bed ward with ensuites, ambulatory services, a library, communal lounge rooms, private family rooms and a children's playground for visiting families to enjoy. The project also included the construction of a carpark and landscaping.

Schiavello worked closely with SA Health and the design team to coordinate and incorporate the facility's duress and electronic patient care into Glenside's existing health systems. Fixtures and fittings within wards were carefully detailed, selected and tested to meet anti-ligature standards, whilst creating a tranquil and inviting environment. Quality finishes and joinery were executed as part of the fitout to the design requirements.

The Centre was launched in October to much acclaim by the Larcombe family, Minister for Veterans' Affairs and the Minister for Health, Mental Health and Substance Abuse.

THE VILLAGE BELLE HOTEL, MELBOURNE

The Village Belle Hotel has been an enduring landmark of St Kilda for generations. With its beginnings as a humble pub in 1895, the Belle has undergone extensive renovations and recently reopened its doors as St Kilda's destination pub.

Schiavello Construction together with Techne Architecture + Interior Design completed heritage restorations, fit-outs and additional new builds to bring the Belle well into the 21st Century – while duly respecting her history. The merge of old and new presents Victorian-era sensibilities next to contemporary concrete and glass.

The Public Bar, located within the original building is a heritage-listed property. Working on a key historical landmark required specialist consultation to preserve and reinstate key features. The façade also underwent a complete restoration to its 1895 character. Decorative details, including moulding and corbels, were custom-made to match the originals, keeping the refurbishment true to her roots.

The Doulton Lounge also pays respect to the Belle's years of service. Located on the second storey of the original building, the lounge is a vibrant approach to colour. The contrasting blue and pink colour palette, along with the furnishings and fixtures hint at the hotel's history. The D J booth and dance floor brings an air of post-modernity and drives the narrative forward.

The indoor/outdoor Beer Garden is the most impressive addition. Sitting comfortably between the original structure and Acland Street, the new build is designed to receive patrons in both summer and winter. The retractable ceiling and glazed walls are the highlight; ensuring the area can be enjoyed regardless of the temperamental Melbourne weather. Four large fans, a reticulation mistifier cooling system and fully-grown trees give the space a natural ambient temperature.

The Village Belle also boasts 12 boutique apartments designed to meet the specific needs of the location. Whilst they share a foundation, the apartment walls are not connected to the pub. Utilising elastomeric bearings, the apartments are acoustic treated to 80dB, allowing residents to live in a prime urban location without the noise.

Schiavello's fit-out and construction expertise allowed us to work within the challenges of a live site and strict council regulations to deliver a successful project.

There are many facets to working within a heritage building. One key indicator to a successful heritage restoration is a result that directly reflects and respects the original structure. The stories and sensitivities of the grand dame of St Kilda remain true and steady with the original building restored. The contemporary features juxtaposed with historical details signal the Village Belle has been around for decades and will continue to serve for decades to come.

Photography — Brook James

KORDAMENTHA, MELBOURNE

CONSTRUCTION

A symbol of elegance situated on the 31st floor of the Rialto Tower, KordaMentha engaged Schiavello Construction and architect Bates Smart to build their new facilities.

Spread across both the North and South towers, staff and visitors are received into a sweeping light-filled reception. Featuring stone bench tops, steel-dividing screens, timber wall panelling and imported broadloom carpet, strength and confidence emanate at first glance.

Perforated plasterboard and feature track lighting line the ceiling of the dynamic, open and collaborative space. High-end furniture brings sophistication and class to the front of house.

Glass enclosed corporate boardrooms feature acoustic wall panelling and pay homage to iconic Melbourne CBD streets including Collins, Bourke and William. The design is careful to not isolate people; striking a subtle balance between the privacy of the rooms and the openness of the facilities.

The two towers merge seamlessly via 'the street' through to the back of house workstations. Booth seating, acoustic wall panelling and vinyl plank flooring create a delicate transition from the North to the South towers, bringing KordaMentha's collaborative spaces to life.

The facilities feature a combination of high-end materials and finishes. The permeable environment allows natural light from the perimeter to the core of the space, allowing KordaMentha to function and entertain with incredible 360 degree views.

Vertical Garden.

A decorative garden wall,
developed by Schiavello in Australia,
designed by Joost Bakker.

SCHIAVELLO.COM/VERTICAL-GARDEN

AUSTRALIA NEW ZEALAND CHINA SINGAPORE UAE

50 schiavello

OMVIVO
conscious living

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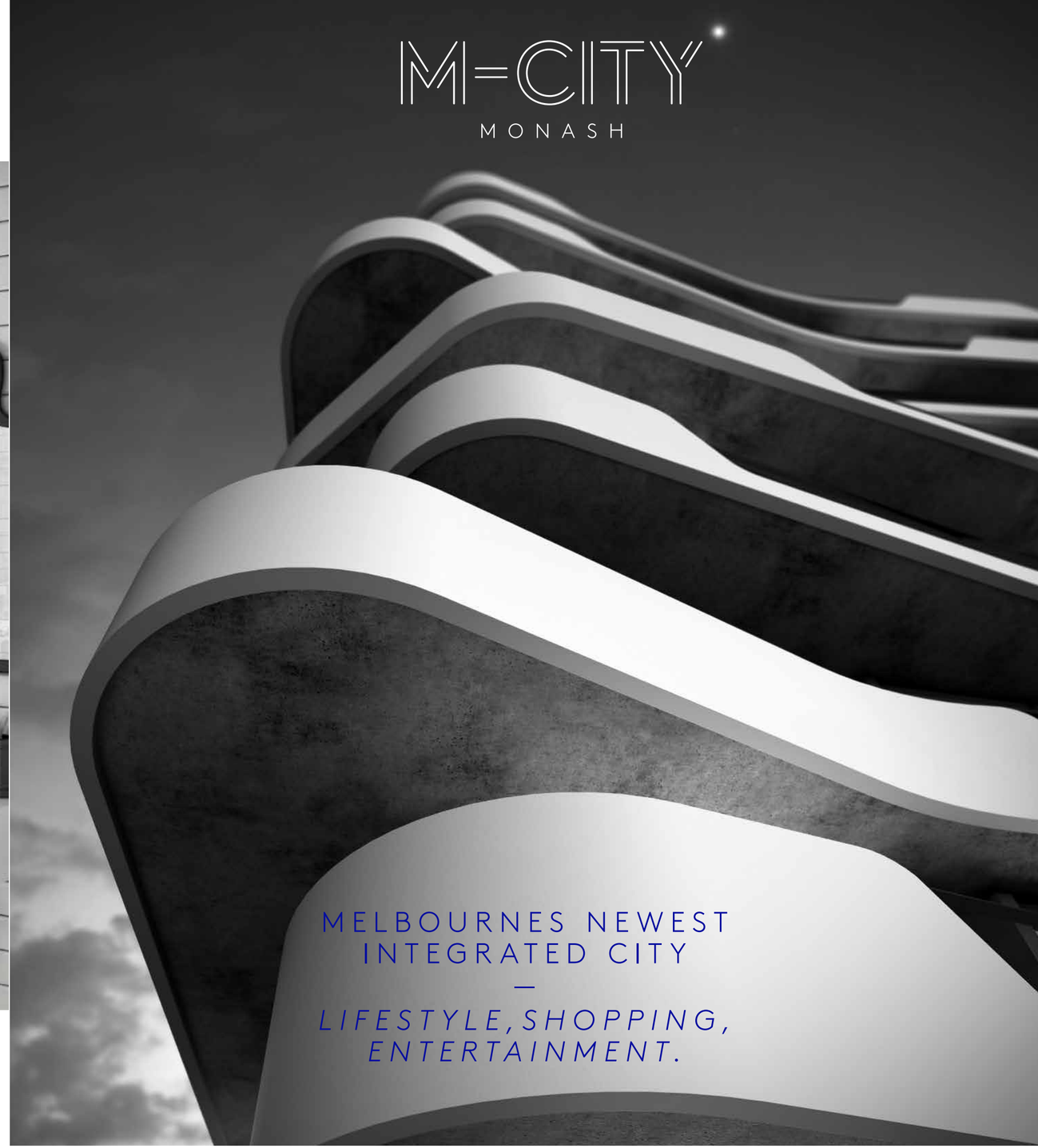

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schiavello — SARACENO GROUP

Ending 2017, there is a lot to be excited about looking at what lies ahead . . .

SID, *SYDNEY*

—

This year marked the highly anticipated launch of Toku, designed and presented by Gavin Harris to the A&D community. Across both days, Gavin Harris shared his inspiration behind the new collection and his design process.

Adele Bates and Schiavello came together to present the MR Chair. With a focus on modern simplicity and a refined geometric form, Adele Bates took inspiration from the MR Chair and designed the Schiavello stand that speaks to the chairs design itself. The intent was to reflect products core ideals, and how it's contemporary aesthetic is approachable and reflective of the human scale. Elements of colour within the stand is a response to the colour palette of the chairs finishes – multifaceted and wide-ranging – and a rendered textural finish is used in response to the visually tactile nature of the range.

Pioneer represented an Australian design collective of local independent designers. Having recently re-launched at Denfair 2017, SID represented the official Sydney launch of MAP. Designed by Chris Connell, the latest products on display included Split table, Lean storage, Plane table and Rib chair.

SCHIAVELLO MAKES DIA GOLD PARTNER

—

Schiavello is proud to become a DIA Gold Partner. Our aim for 2018 will be to facilitate potential creative and market possibilities together with the DIA national platforms. Collaborating on events and initiatives nationally, Schiavello looks forward to continuing our support of Australian design and locally made initiatives. Today's DIA started in 1947 from relatively humble beginnings as the Society of Designers for Industry (SDI), representing mainly industrial designers. Now, the DIA enjoys a national and international reputation as a peak industry body representing and advocating for Australian professionals in all major design categories.

Design Institute of Australia

TOKU LAUNCHES @ ONEDER IN *SAN FRANCISCO*

—

Inspired by a common passion for design and creativity and fueled by curiosity, ONEder has its sights set on reshaping the role creativity plays within the workplace. Held at the One Workplace headquarters in Santa Clara and at their newly renovated showroom in San Francisco, One Workplace has assembled a global collection of creative thinkers from a variety of industries to share their stories and insights on their inspiration behind transformative working environments.
Taking centre stage, Schiavello's latest product, Toku, presented the need for balanced design and supporting workplace and learning needs of the future.

'CLOUD BREAKING DESIGN' - OMVIVO IN AUSTRALIA 108 *MELBOURNE*

—

A bespoke bathroom vanity design will be the key feature in the bathrooms of Australia's tallest tower, Australia 108. Offering an unimaginable lifestyle amongst the clouds 319 metres above the bustling Melbourne streetscape, Australia 108 is a sculptural residential tower unlike any other in the country and will provide views that will make you feel that the sky belongs only to you.

The Omvivo team collaborated with one of Australia's most influential multidisciplinary design firms, Carr Design Group, to create the unique basin and vanity design that would offer function and a clean aesthetic, complementing the overall visual appeal and quality of the interiors and architecture. Using cutting edge manufacturing techniques to create a fully integrated CDesign vanity in solid surface, Omvivo are now working closely with architects Fender Katsalidis and the team on site, CDC Plumbing and Brookfield Multiplex to ensure a smooth transition from concept to fruition.

Situated in a prominent part of Melbourne's Southbank precinct on the corner of City Road and Southbank Boulevard, the tower will consist of 1,105 luxury apartments over 100 floors, each featuring Omvivo bathrooms, totalling 1,834 vanities in total.

Construction commenced in 2015 and is expected to be complete in 2020.

SCHIAVELLO DUBAI *LAUNCH*

—

Schiavello's launch into the UAE was celebrated with a stellar event in Dubai on Monday September 25th. With the event hosted in Dubai's design district, also the home of the newly launched showroom, we were able to demonstrate our dedication to delivering innovative design to the region. The private event played host to the UAE's top architects and designers alongside representatives from the Australian Embassy and key guests flying in from Australia.
Guests enjoyed a delicious selection of Australian canapés and drinks to the backdrop of a locally renowned jazz band. It was a memorable evening!

FRESH FACES OF NSW, *SYDNEY*

—

As part of a broader strategy and commitment to deliver maximum value to every client, Schiavello Construction NSW has expanded its team to include a number of new positions.

Under the leadership of Christopher Schiavello, these key roles will continue to leverage the company's project delivery and technical expertise to provide an unparalleled customer experience. "From day one, the heart and soul of Schiavello has been our relationships. As part of this commitment, we are dedicated to building a team that can support our clients in a more powerful way," says Christopher Schiavello.

For more information on the team, visit:
schiavello.com/construction/our-people

SCHIAVELLO STARTUP

—

Schiavello has always believed in nurturing future talent. That's why we are proud to have launched our inaugural construction cadetship, Schiavello Startup. This 24-month program includes a range of practical modules designed to give students a snapshot of the construction industry and accelerate their career. It is currently available to students in Victoria, South Australia and New South Wales only

After an overwhelming response for our 2017 intake, applications are now closed. We look forward to introducing our fresh faced cadets to you soon.

For more information or to register your interest for the 2018 intake, visit,
humans.schiavello.com/cadetship/

A NEW WAVE FOR THE ATLANTIC, *MELBOURNE*

—

Melbourne's favourite waterfront seafood restaurant, The Atlantic, welcomes one of Australia's up and coming young talents in newly appointed Executive Chef Nick Mahlook. Taking the helm from Donovan Cooke, Nick was previously part of the iconic Stokehouse team and has trained under Maurice Esposito and Anthony Musarra. He draws culinary inspiration from his travels to Italy, Spain, France and Argentina with a true appreciation for sustainable, fresh seafood and a passion for flavourful, seasonal ingredients. Nick brings with him Sam Hocking as his Head Chef who has worked in some of Melbourne¹s best kitchens including Stokehouse and Ezards.

This dynamic duo will lead The Atlantic into its next exciting phase and continue to create excellence not only within the main dining room but also the fresh and express Oyster Bar & Grill as well as the family friendly takeaway favourite, Fish & Chippery by The Atlantic.

VILLAGE BELLE OPENS ITS DOORS, *MELBOURNE*

—

The Village Belle Hotel in St Kilda has been undergoing a major facelift for much of 2017 and we're almost ready to reveal the results of her makeover. After the finishing touches are being made to the multi-million dollar transformation, which includes a double-storey winter beer-garden with floor to ceiling steel windows and retractable roof, as well as 12 premium apartments on the Smith Street frontage.

Summer drinks in the beer garden?
We'll see you there.

IDEA AWARDS 2017, *MELBOURNE*

—

Over 600 guests celebrated the 15th annual IDEA (Interior Design Excellence Awards) at Melbourne¹s heritage listed Meat Market on Friday November 24th. The IDEA program celebrates the best of Australian interior and product design across 14 different categories.

Schiavello sponsored the Gold Medal award for the second year and were proud to award Principal and Chairman of HASSELL, Rob Backhouse the IDEA Gold Medal. Rob¹s most memorable projects include Medibank Place, Melbourne, Lendlease head office, Sydney, and ANZ Centre, Melbourne. Congratulations to all the winning projects, and congratulations to Rob Blackhouse!

SOD TURNING CEREMONY FOR M-CITY MONASH, *MELBOURNE*

—

A sod turning ceremony for Melbourne's landmark $800 million mixed-use M-City development in Clayton was held recently with Premier of Victoria, the Honourable Daniel Andrews MP, marking the event Hon. Daniel Andrews says of the M-City development: "Both the Schiavello and Saraceno families, their joint venture partners, and the lead tenants should be very proud that after a lot of planning, and a lot of hard work, they've been able to get to this point, realise the dream, and create thousands of ongoing jobs. M-City is the biggest public infrastructure the state has ever seen.
It's all about keeping our state strong. We've got the strongest economic growth in the nation; last year we created more jobs in Victoria than the rest of the nation combined."

Co-Developer, Tony Schiavello, Chairman of Schiavello Group says: "The M-City team is proud to be delivering a project that will breathe life into the growing community in the Monash area. The mixed-use amenity of M-City will provide living, working, and lifestyle solutions for the local community."

Co-Developer, Nick Saraceno, JV partner on M-City says: "It's fantastic to see the support the local community has lent to the M-City project. This is an important project not just for the Monash area, but for all of Victoria. We are pleased to be able to share this historic milestone for the project with the Honorable Daniel Andrews."

Mantra Group will operate the full-service hotel and letting apartment component of the development, to be known as Mantra M-City, when it opens in late-2020.

Located on the corner of Princess Highway and Blackburn Road, the development is the largest ever undertaken in the city and includes a range of residential, hotel and serviced apartment accommodation as well as retail, entertainment and commercial facilities within the world-renowned education and medical precincts of the Monash municipality.

Take a look at the latest products
to get you inspired for 2018 .

BEND — DESIGN ROBERT DE MARCO — *SCHIAVELLO SIGNAGE*

—

SCHIAVELLO.COM/SIGNAGE

—

A new way of thinking when it comes to modular way finding solutions.

Bend has a unique ability to interchange materials. Unlike many fixed modular systems in the marketplace, Bend allows the end user to customize the product with their material of choice, therefore allowing designers to create their own look and feel within range of the modular pitch.

Robert explains; "When designing Bend, my aim was to offer designers flexibility. I noticed a growing trend in the market for customization, it was here where my idea came to fruition; to create a modular base that would enable others to choose their material of choice, shape and or finish to the face. Whilst still maintaining modularity of interchanging components".

Available as Wall Mount, Projected and Suspended signs. Bend delivers flexible choices which invite's the opportunity to create new designs each time.

TOKU COLLECTION — DESIGN GAVIN HARRIS — *SCHIAVELLO*

—

SCHIAVELLO.COM/TOKU-COLLECTION

—

The Toku collection designed by Gavin Harris encourages human interaction and communication, embracing our natural desire to converse and collaborate, Toku is the Japanese word for 'talk'.

Facilitating the constantly evolving workplace, and the way in which we work, Toku has been designed to support an array of combinations. Each element creates a sense of harmony and balance, in the most diverse environments.

Toku ottomans and benches are geometric in form and come in single, double and four seat modules, with the option to add a half or full backrest. Unique upholstery combinations create dynamic finishes, defining a space or area. Screens enable privacy and come fully upholstered in a variety
or textural finishes. Complimenting the ensemble, are two table collections, available in either solid timber or fine metal finishes and in a range of shapes and sizes.

Embracing people's intuitive needs, the Toku collection transcends cultures and environments and is suited to any space where people connect and come together.

Lets network.
Events, events, and more events . . .

August 2017. Melbourne Retail Forum - The Future of Retail Property. CBRE, Schiavello, Techne Architecture, Corrs Chambers Westgarth, & WT Partnership.

September 2017. Schiavello Dubai Launch. Schiavello's launch into the UAE was celebrated with a stellar event in Dubai.

November 2017. Schiavello celebrates Spring Racing Carnival with Melbourne

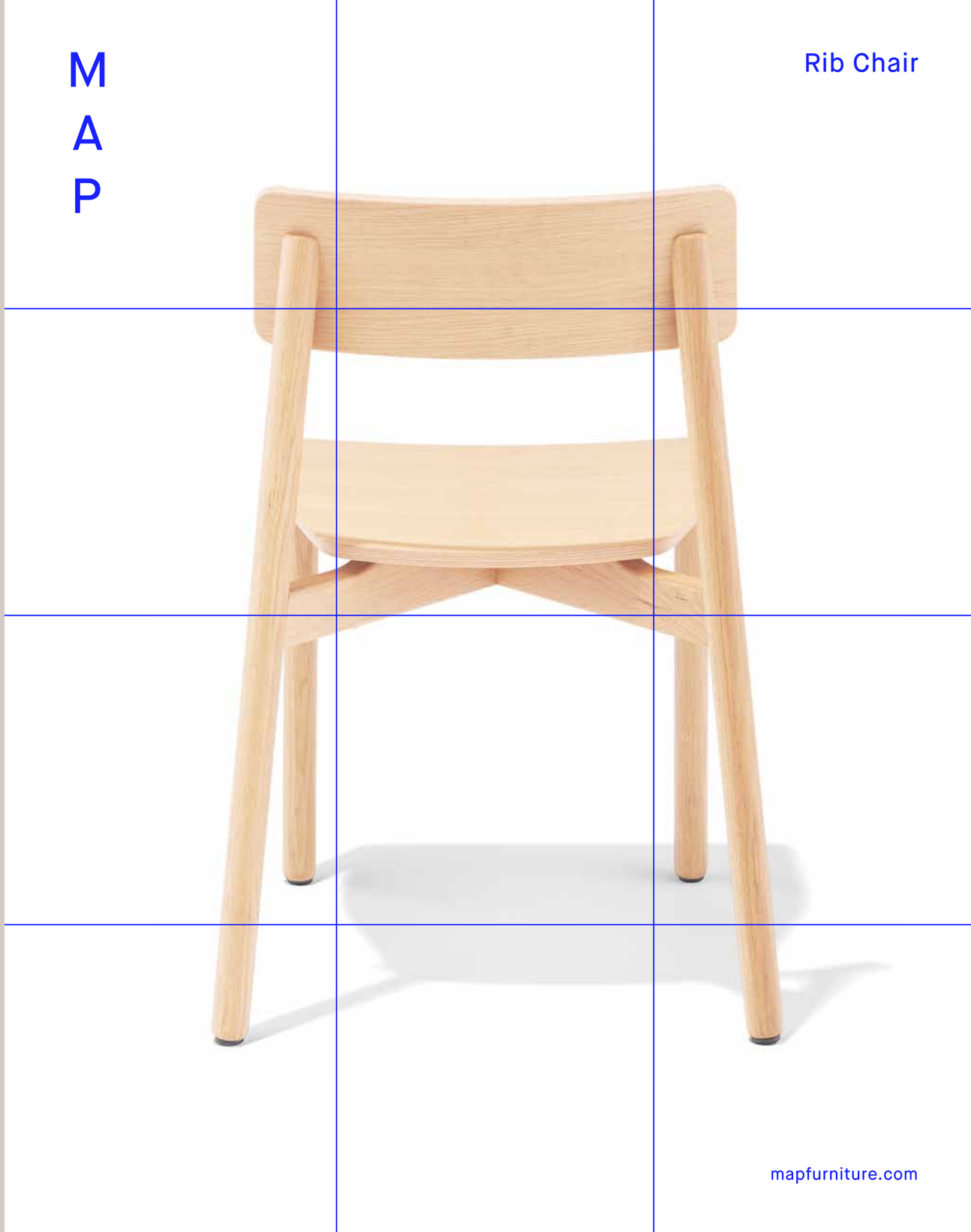
November 2017. Schiavello opens their Retail Showroom at Prima Tower, Southbank

. . . and we celebrate Christmas.

December 2017. Schiavello celebrates the spirit of Christmas.

M
A
P

Rib Chair



mapfurniture.com

Back to the Future.

PROJECT_THE VILLAGE BELLE HOTEL, MELBOURNE

The Village Belle is a grand old dame. Built in 1855, she began her days burdened by a less-than-savoury reputation. Fast forward 150 years and she has been transformed into a destination fit for the future. The restoration boasts four distinct spaces including a double story all weather garden bar.

schiavello

SCHIAVELLO.COM/CONSTRUCTION

MELBOURNE SYDNEY BRISBANE ADELAIDE PERTH