

SOUTHEAST ASIA & THE GULF
COMMERCIAL DESIGN

Volume 25 No 15

AED55 SG\$12.95 RM24.95

HK\$65 BHT300 INCLUDES GST

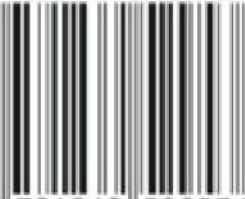
FOR SALE IN INDONESIA

Trendsideas.com

TRENDS

GRADE A OFFICE MARKET

ISBN 1869529537



9 781869 529536







All over the place

NEUFLO
MODULAR CARPET

"All over the Place" collection of carpet tiles, inspired by naturalistic structures and modernistic shapes, designed and coloured to easily integrate into your new and existing decorative styles.

Email : sales@neufloor.com Website : www.neufloor.com

Australia	Brunei	India	Indonesia	Malaysia	Middle East	Philippines	Singapore	Thailand
(T) 08 93436029	673 2231028	91 40 66667642	6221 4205238	03 78466370	971 43345550	632 7211589	65 67789322	662 6414138
(F) 08 93436029	673 2241039	91 40 23300734	6221 4248536	03 78466271	971 43379555	632 7211591	65 67730132	662 6414140

8



58



94



Cover Designed by Kohn Pedersen Fox Associates, the International Commerce Centre is like a city unto itself, embracing everything from 6-star hotels to luxury residences, as well as an extensive shopping mall and entertainment venues. To read the full story, turn to pages 36-39.



Interested in an interactive commercial design experience?
Visit Trendsideas.com/go/15631

CONTENTS

6 OFFICE BUILDINGS

NZI, Auckland NZ The first office building in New Zealand to be contractually obligated to achieve a 5-Star Green Star rating – the NZI building exemplifies environmentally sustainable design **8**

Zain, Bahrain With a presence in 24 countries, this telecommunications company was looking for a headquarters that would encapsulate its values in a single location **14**

Club Tower, Christchurch NZ Modern office buildings are all about better working environments and energy-efficient design. Club Tower sets a new standard for Grade A office design **22**

BNZ Harbour Quays, Wellington NZ Three low-rise piers, connected by two large glass atria, ensure this building is visually cohesive both within and across its office spaces and with the wider community **28**

36 GRADE A OFFICES FOR LEASE

Edelman, Hong Kong The ever-changing Hong Kong skyline is about to go super-tall as the world's third-tallest building nears completion **36**

GTower, Kuala Lumpur With its new working concept of integrated offices, hotel, club floor and leisure facilities, GTower sets a new benchmark for commercial developments in Malaysia **40**

42 OFFICE & INTERIOR FIT-OUTS

Cox Howlett & Bailey Woodland, Perth Set within the bones of a historic brick warehouse, this new office is a versatile space that celebrates the past and present **44**

Mojo Coffee, Wellington NZ Making the smallest possible footprint within a landmark waterfront shed, this new office was built on a modest budget **48**

Presidio Capital & Rubicon Offshore International, Singapore Warm chocolate tones, dark-stained timber and comfortable furnishings create a welcoming atmosphere for staff and clients in the offices of this private investment firm **52**

Ogilvy & Mather, Kuala Lumpur The edgy design of Ogilvy Group's new offices is intended to stimulate the imagination **58**

Woodhead, Singapore For this architectural firm, environmentally sustainable design is more than just a slogan – it pervades every aspect of the business **66**

Office furniture From chairs, desks and storage through to plug and cabling systems – the very latest in office system solutions **72**

86 PROJECT PORTFOLIO

One East Melbourne Positioned on a key axis in the inner city, this landmark high-rise was designed to address an industrial-urban view to the southwest – and a picturesque park to the north **88**

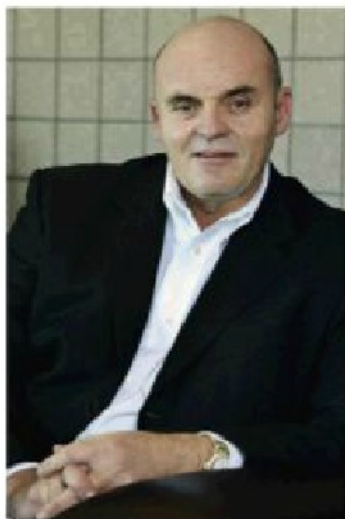
ION Orchard, Singapore Amorphous, organic forms and tree-like columns reference this centre's humble beginnings – the site originally was an orchard **94**

600 North Fairbanks, Chicago A gleaming glass tower of angles and curves, this condominium offers residents sweeping views of the Chicago skyline **102**

110 ON THE BOARDS

Burj Al Alam, Dubai · **Triptych Apartments, Australia** · **Air Apartments, Australia** · **Stone Towers, Egypt** · **Oil Rig Resort, Gulf of Mexico**

118 INDEX



The office environment is in constant flux. How best to establish and maintain brand awareness? How best to balance business objectives with staff requirements? Resolving these issues is crucial to success.

In this issue of *Commercial Design Trends* we showcase a variety of Grade A office buildings that answer these questions and more – a corporate headquarters in Bahrain for a telecommunications company with 70 million customers in 24 countries, plus a preview of Hong Kong's International Commerce Centre which is set to become the world's third tallest building.

Retail centres, such as the new ION Orchard in Singapore, are redefining their experiential goals to reflect a much greater focus on leisure activities and entertainment. Visitors are encouraged to spend more time socialising within the mall and its public spaces are becoming as important as the shops themselves.

In the realm of office fit-outs a softly, softly approach – or environmentally sustainable design – is proving popular. Leading by example, we take a look at architectural firm Woodhead's new Singapore office, which embraces the ethos of reduce, reuse and recycle.

Trends publications are also available as eBooks. This exponentially increases the potential audience for our featured designers and advertisers. Our readers benefit from the enhanced multimedia experience that eBooks provide, and of course, the environmental footprint of our publications is minimised. Visit our website, www.trendsideas.com.

Happy reading

David Johnson

David Johnson
Chairman and Publisher

Highlights

Selected by
Commercial Design
Series Editor
John Williams

22



The upper levels of Club Tower are defined by substantial cantilevered balconies that are staggered to soften the exterior facade. They also provide shade for the floors below, which contributed to its high ESD rating.

66



For international architecture firm Woodhead, the refurbishment of their office in Singapore was as much about treading lightly on the surroundings and environment as it was about creating a presence.

82



The sustainability of a product or material should certainly be addressed wherever possible, but let's not lose sight of its purpose – particularly its functionality and adaptability. This firm's products attain a healthy balance.

More ideas, information and inspiration plus the full multimedia experience at **Trendsideas.com**

Editor

John Williams – john.williams@trendsideas.com

Regional Sales Director – SE Asia

Hans Geese – hans.geese@trendsideas.com

Regional General Manager – Middle East

Tina Kapp-Kallea – tina.kapp-kallea@trendsideas.com

President

Judy Johnson – judy.johnson@trendsideas.com

Editorial

Editorial Director Paul Taylor

Managing Editor John Williams

Home Series Editor Kathleen Kinney

Series Editor Frederique Guicher

Deputy Editor Justin Foote

Online Editor Andy Turley

Sub Editor Jane McKenzie

Senior Writer Colleen Hawkes

Staff Writer Charles Motham

Contributing Writer Mary Webb

Proofreader Olivia Warran

Editorial Assistant Alison Rumpff

Email editorial@trendsideas.com

Production

Production Director Louise Messer

Production Manager Brent Carville

Production Supervisor Kara Wallace

Content Co-ordinator Katie Endicott-Davies

Creative Designer Titan Ows

Staff Photographer Jamie Cobelick

Image Technician Ton Veele

Email production@trendsideas.com

Trends Media Services

Director Andrew Johnson – andrew@trendmediaservices.com

Creative Director Grant Dillford – grant@trendmediaservices.com

Design Studio Manager Amy Dillford – amy@trendmediaservices.com

Senior TV Editor Rebecca Stehn – rebecca@trendmediaservices.com

TV Editor Gene Levels – gene@trendmediaservices.com

Lead Web Analyst Dion Joubert – dion@trendmediaservices.com

Front End Developer

Rebecca Cumberlege – bev@trendmediaservices.com

Media Assistant Karen King – karen@trendmediaservices.com

Distribution

Distribution MPH Distributors (S) Pte Ltd

Email distribution@trendsideas.com or subscriptions@trendsideas.com

Finance & Administration

Finance Manager Nareesh Unika – nareesh.unika@trendsideas.com

Management Accountant Trent Lucas

Credit Manager Valerie Kerr

Accounts Manager Nina Adam

Accounts Assistant Kirstie Paton

International

Sales Director Matthew Pert – matthew.pert@trendsideas.com

Online Director Clayton Danawan – clayton.danawan@trendsideas.com

Online Account Manager David Hawke – david.hawke@trendsideas.com

Operations Manager Kirsty Johnson – kirsty.johnson@trendsideas.com

Australian Managing Director Glenn Hyland – glenn.hyland@trendsideas.com

Sales Co-ordinator Rachel McGinley

Executive Sales Assistant Ashleigh Garrett

HR Coordinator Hannah Saville

Executive Support Trish Hastings

IT & Systems Manager Charlie Western

IT Support Dennis Yeele

Reception Gretchen Sowman

Trends Publishing Singapore Ltd

7 Temasek Boulevard, #44-01 Suntec Tower One, Singapore 038987

Tel 0600 641 1062

Fax +64-9-571 5701

Email reception@trendsideas.com

Website Trendsideas.com

KDN No PPS 1449/03/2010(028172)

MICA No (P) 214/12/2008

HEAD OFFICE: TRENDS PUBLISHING SINGAPORE LTD

Level 2, 498 Main Highway, Ekerslie, Auckland 1051, New Zealand

Tel (+64 9) 571 5700

Fax (+64 9) 571 5701


Trends is published in: Australia, China, Hong Kong, Malaysia,

New Zealand, Singapore, UAE and the USA.

Pre-press Trends Production Services

Printing Printed in Singapore, Times Printers Pte Ltd

All rights reserved. Trends is subject to copyright in its entirety. The contents may not be reproduced in any form, either in whole or in part, without written permission of the Publisher. No responsibility is accepted for unsolicited material, including transparencies. Trends also accepts no responsibility for loss of submitted manuscripts, photographs or artwork. Opinions expressed in Trends are those of the contributors, not necessarily those of Trends Publishing International Ltd. While every effort has been made to ensure the accuracy of the information in this publication, the Publisher assumes no responsibility for errors or omissions or for any consequences of reliance on this publication.



Sustainable
vision.

TWENTY
ANSON



LASALLE
INVESTMENT MANAGEMENT®

Real estate experience. Investment expertise.

TWENTY ANSON SINGAPORE

website www.lasalle.com

email jason.leong@lasalle.com



BUSINESS CLASS

Environmentally sustainable design has pervaded every aspect of industry, influencing not only the way we do business, but also how we construct our businesses



ON A MISSION

The first office building in New Zealand to be contractually obligated to achieve a 5-Star Green Star rating – the NZI Centre exemplifies environmentally sustainable design

Behind every successful building is the singular concept that took it from idea to fruition. Increasingly, environmental sustainability is being hailed as the cause célèbre of modern architecture.

While there is no denying the ESD principles inherent in the new NZI Centre – they were stipulated in the brief by parent company IAG – the spark of inspiration comes from a more humble source – the tree across the road, says design director Nick Moyes of Jasmax.

"As you drive through the city there are very few significant trees, with such an established specimen on

the doorstep it was hard not to make use of it. With its glass facade, the building invites nature in, making it an intrinsic part of the design scheme. At the same time, the facade serves to reflect the tree back towards the streetscape, multiplying its significance."

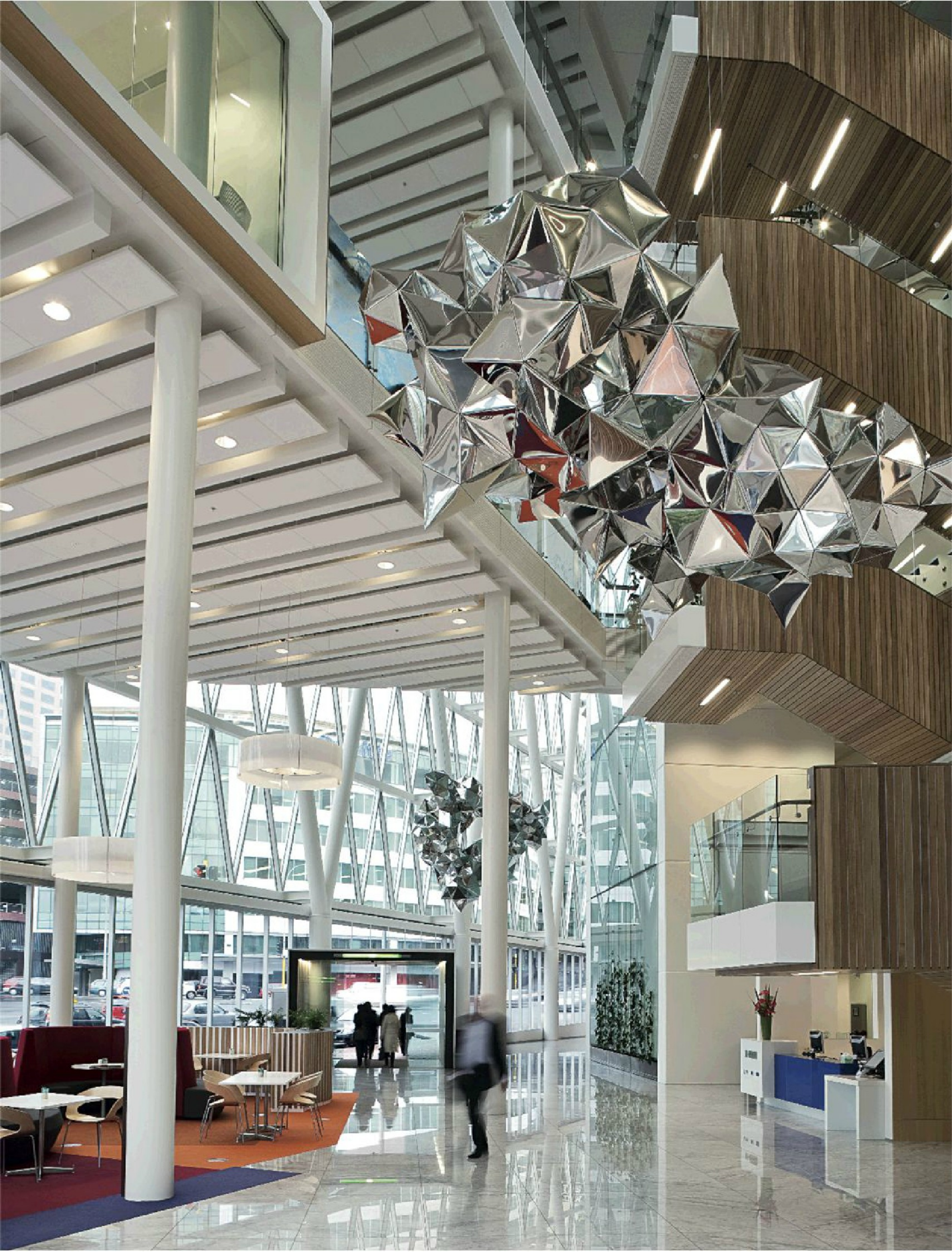
While it's a subtlety few outside the project would pick up on, for those involved, it's a nice adjunct to the processes that earned the building a 5-Star Green Star rating for both office design and office interior.

"It is also indicative of the holistic approach that is at the heart of the project," says Moyes.

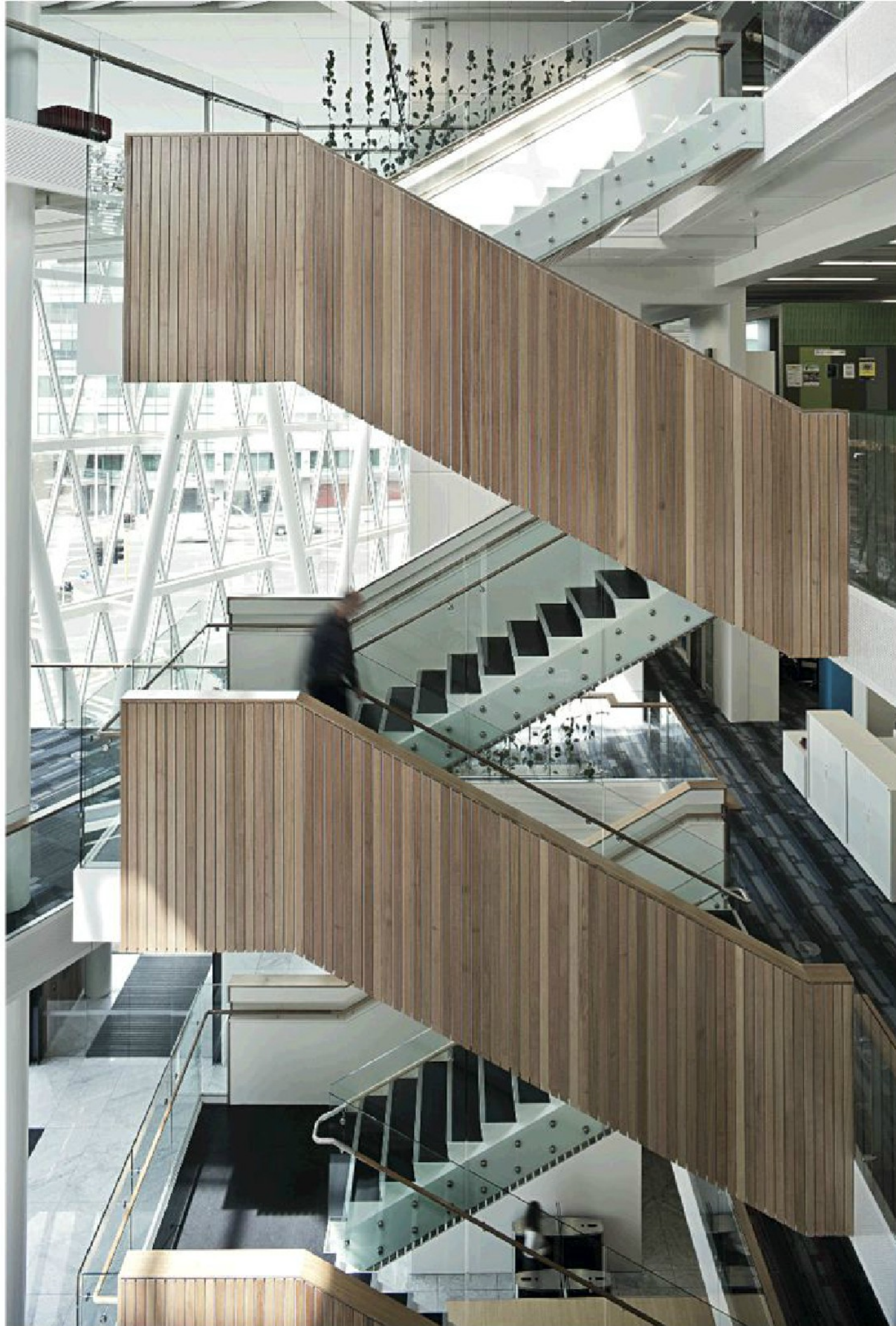
Preceding pages Described by project architect Nick Moyes as being like Venetian lace, the facade of the new NZI Centre is a striking addition to the cityscape.

These pages The glazed facade and full-height atrium work in concert to bring natural light and the surrounds into the heart of the building. The sculpture is a piece by Gregor Kregor.









These pages Physically and visually linking each floor within the building, the tenant stairway symbolically represents the heartwood of a tree – it is the solid core that gives the building strength, a reference to the tree adjacent to the building that served as a source of inspiration.

"With its brand companies, including NZI, located in four separate buildings, IAG was looking for a solution that would herald a change in business culture. In order to do this, IAG needed a flagship building that would not only improve the working conditions for approximately 700 staff based in Auckland, but would also serve to increase productivity."

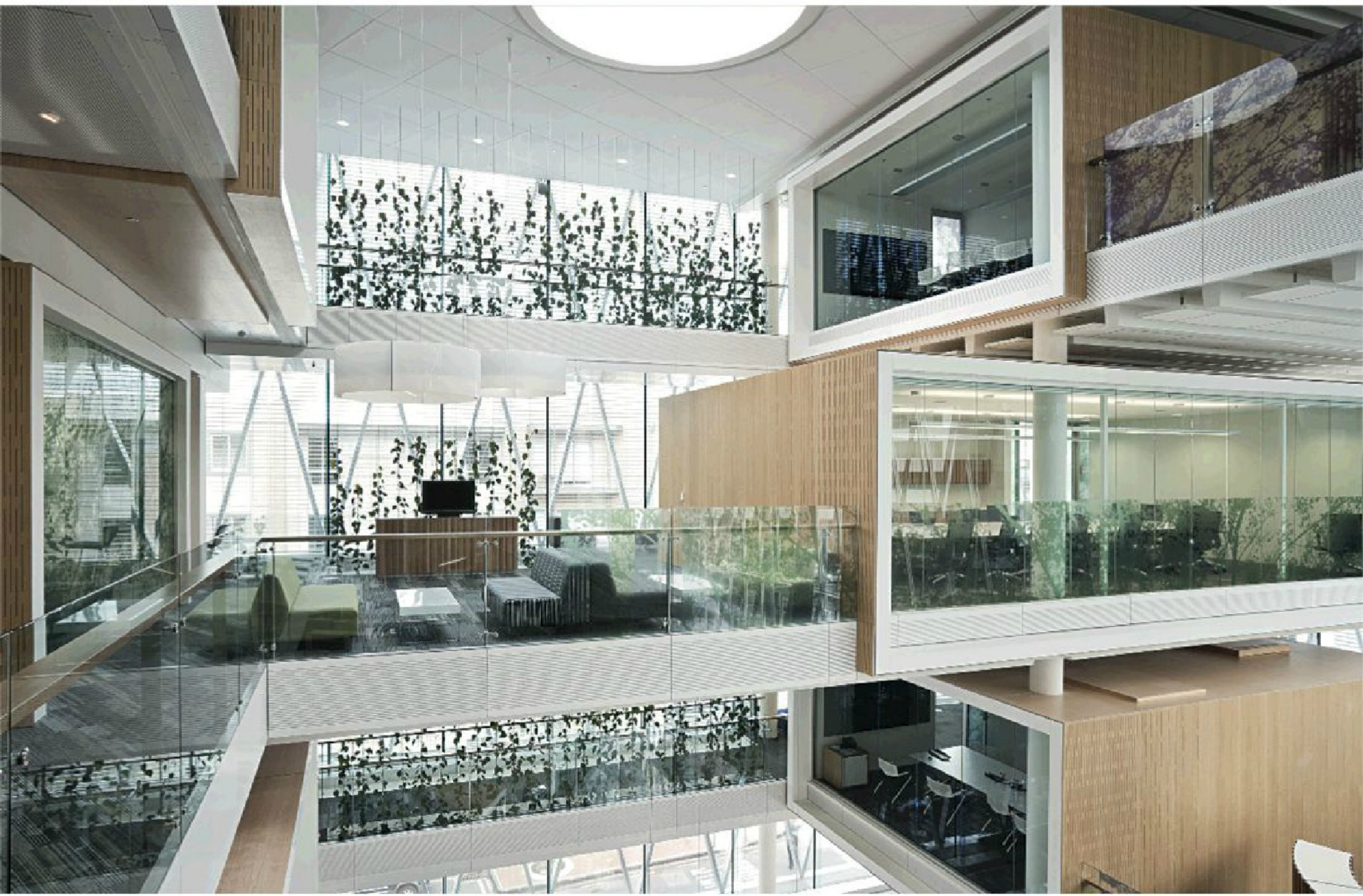
With a concept in place for the building itself, Jasmax interior designer Antonia Walmsley and the Jasmax team were tasked with devising an interior scheme, taking the environmentally sustainable approach one step further, the result is an environment that sits lightly within the building envelope.

"We looked at the building as an exoskeleton in which the interior would appear to float without actually impacting upon the surface.

"Open voids, transparent surfaces and angled sight lines – there are so many ways you can visually relate to the people around you."

With the amalgamation of four former sites into the new building, inclusion was all-important.

"The efficiency of the floor plate design means the maximum number of people could be accommodated per floor, and yet still be able to access 75% of their business requirements within one level of where they are located," says Walmsley.



Left Green walls have been incorporated into the design to help mitigate heat loads, thus reducing energy needs and also improving air quality.

Below The rooftop is both an area for entertaining and a significant addition to the building's environmental sustainability. A 350m² green roof area helps lessen stormwater run off.

Story by Justin Foote

Photography by Jamie Cobeldick

This makes the tenant stairwell a significant feature of the interior. The stairwell was one of the stipulations from the client, but deft design has created a strong visual link between floors to match the physical link.

"This building's success comes down to a highly collaborative partnership between key parties as well as an extremely integrated design approach from both the base build and interior fit-out teams," says Moyes.

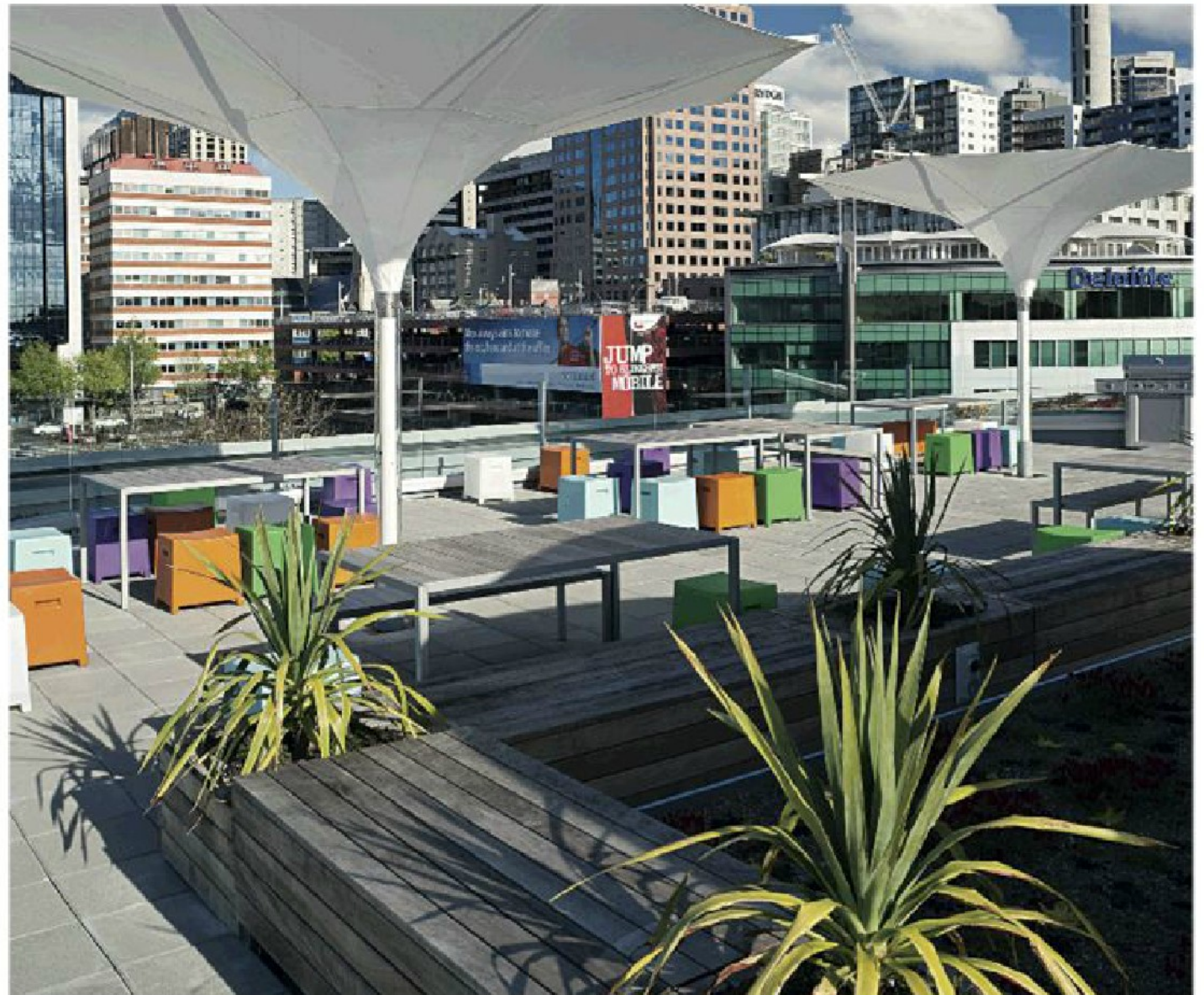
As with any significant undertaking, there is a definite attachment for the pair and for each there are favoured

aspects that, for them, makes the building stand out.

"It would definitely have to be the facade," says Moyes. "The glazing reflections and shadows create a beautifully stitched external building fabric."

For Walmsley, it is not just a singular design aspect that is the most successful element of the project.

"I believe a successful space allows occupants to work smarter, should encompass company values and support the culture of the people that inhabit it. I feel this building embodies this philosophy."



Location NZI Centre, Auckland

Architecture and interior design Jasmax

Project manager Stewart Fenner; RCP

Development manager Newcrest Holdings Ltd

Main contractor Scarbro Construction

Fit-out contractor Hawkins Interiors; Scarbro

Structural engineers Buller George Turkington

Environmental design Jasmax; eCubed; Beca

Workplace strategy Jasmax

Services consultant Stephenson & Turner; Enlightened Solutions; Kern Associates; Allendale Electrical

Window joinery and lift back glazing Thermosash

Door joinery Framelite

Architectural hardware Ingersoll Rand

Balustrades Glass Projects

Internal glazing National Glass

Window treatments New Zealand Window Shades

Flooring InterfaceNZ; Tretford; Jacobsen Creative Surfaces

Ceiling tiles Forman Building Systems; Hunter Douglas

Heating/cooling Airpro

Window film Juggernaut Graphics

Internal and Wayfinding Signage Ocean Design; Rocket Signs

Furniture Vidak; Formway; Corporate Culture; Cite; Simon James;

UFL; Matisse; Cemac; Couling Bridges; Fletcher Systems

Cafe furniture Fletcher Systems

Textiles Vivid Textiles; Textilla

AV design and supply ITAV; ConnectNZ; ITC (cabling)

Specialist wall and stair linings Savory Construction

Planting Creative Images

Green roof Greenroofs



View this and related articles online at
Trendsideas.com/go/25746

ONE FOR ALL

With a presence in 24 countries, telecommunications company Zain was looking for a group headquarters that would encapsulate its values in a single location



These pages The new Zain headquarters in Bahrain has been designed to be a beacon – both physically as a built environment and symbolically for its employees and customers.

Mobile technology has allowed us to conduct business on an unprecedented level. Now more than ever, the concept of a Global Village is an achievable proposition. Nowhere is this more apparent than in the telecommunications field.

Zain is a Bahrain-based telecommunications company with 70 million customers throughout the GCC and Africa. In creating a borderless mobile telephone network across 24 countries, it has become the number one or number two provider in each of those countries in just six years.

With an increasingly widespread presence, it became important to the company to consolidate all its group functions into a single headquarters that would not only house staff but would also act as a beacon, providing a symbolic link with each of its customers, says Paul Bretherton of FutureBrand, the brand strategy and design consultancy that created Zain's branding and was tasked with designing the offices.

"Zain wanted a big idea that was different, daring and a first of its kind in the region. With an existing developer's speculative building already in mind, Zain's management were seeking a concept that would

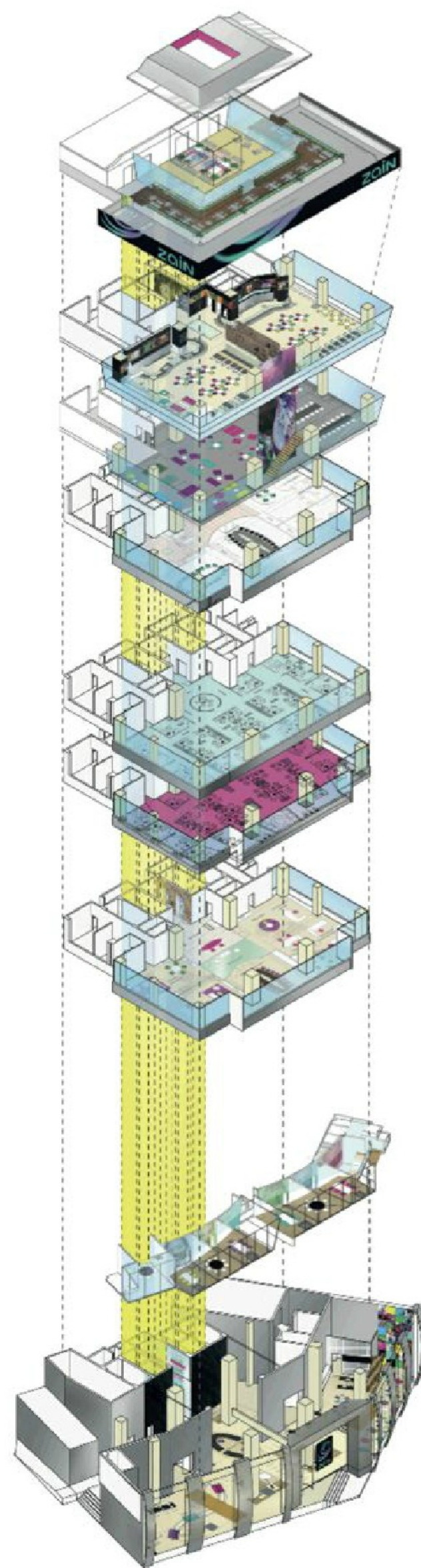
balance the beauty of the Zain brand with a practical work environment for employees, while serving as a source of inspiration."

UK-based FutureBrand conceived the overall motif of the building, including the three individual schemes for the working floors, the staff common areas, the CEO floor, the boardroom floor, two meeting room floors and the ground floor reception. Although FutureBrand placed a representative in Bahrain, it was up to local company DWP Bahrain to ensure the design intent was adhered to on site, says project manager John Dickaty.

"We were brought on board to help realise the FutureBrand vision for Zain, liaising with both the client and FutureBrand."

Zain's new headquarters includes 16 working floors, for which FutureBrand designed three different layout styles – Progressive, Modern and Formal – which relate directly to the different ways staff and departments prefer to work, says Bretherton.

"On the formal floors, for example, spaces for individual tasks predominate, while on the progressive levels, open-plan spaces encourage collaboration."





These pages The company's core values – Radiance, Heart, Belonging – have been articulated in the design scheme by UK-based firm FutureBrand. Each floor has been given a specific graphic treatment, to create a sense of belonging for staff, not only to the immediate work environment, but to the corporation as a whole.

Within the design scheme there are further degrees of individualisation. Graphic representations, inspired by the specific role of each department, work to create a sense of community and foster team spirit among the workforce relocated from all over the world.

One example can be seen in the Human Resources department on the 16th floor. With a modern layout, this floor is distinguished from the other five floors with the same scheme through the use of carefully tailored graphics, says Bretherton.

"HR represents everyone – all the different faces and personalities who create Zain as a company. International symbols for people are subverted into

witty characters dotting the walls, to celebrate both the individual and the staff as a whole. Meanwhile, other floors visually express their own intent."

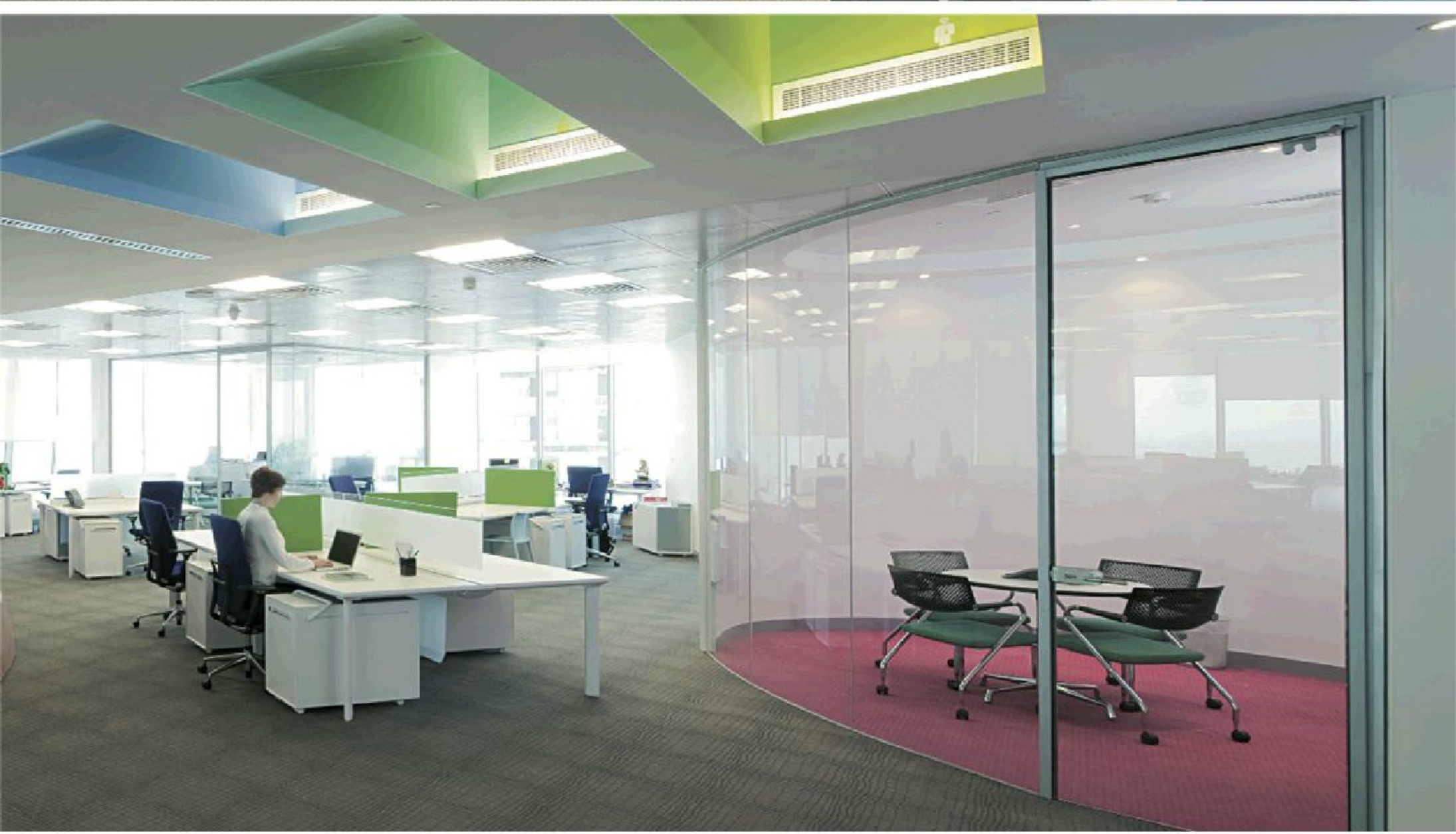
To augment the FutureBrand design, a range of custom furniture and lighting was also commissioned.

"The logistical challenge involved in the importation of nearly £500,000 worth of bespoke furniture from the UK, lighting from six countries, additional furniture from the Far East and Europe, curved glass from Kuwait, smart glass from Northern Ireland and deep-pile rugs from Sweden, was one of the more rewarding roles within this project – although at the time it caused us any number of issues," says Dickaty.



Below FutureBrand devised three office layouts to reflect the work carried out within each department. These include Modern (top) and Progressive.





The result, says Bretherton, is a three-dimensional expression of the Zain brand, and of the company's values as well.

"Despite the potentially complicated nature of the project, the idea behind it is elegantly simple – a tree. Not just any tree – this is a family tree, gaining strength from individuals and channelling that into a common goal. Zain has so much momentum and energy right now, that I wanted to capture the attitude of all the employees driving this company forward."

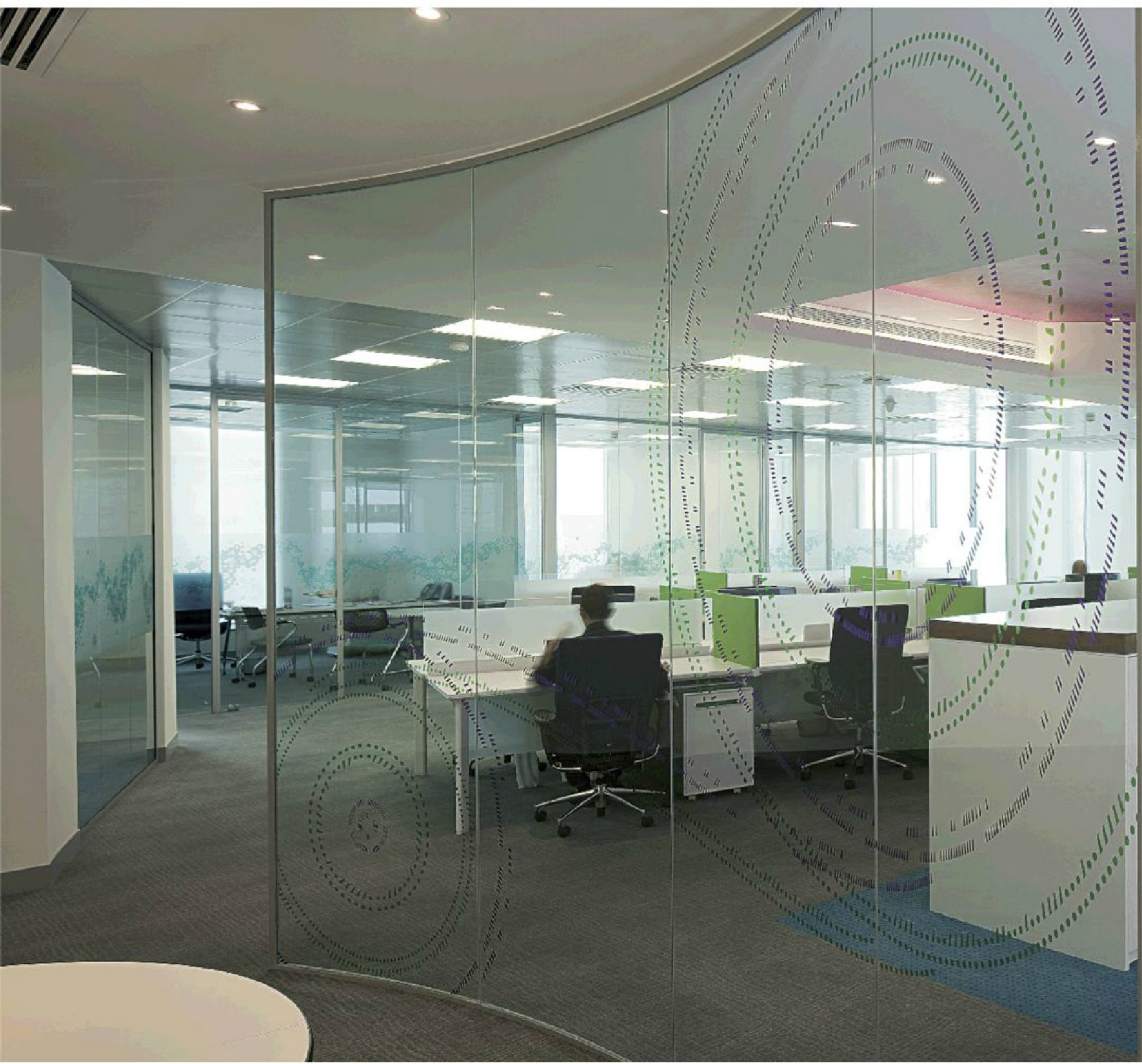
It's a sentiment that is echoed by Zain CEO, Dr Saad Al Barrak.

"Fundamental to Zain's explosive success thus far is its people. Full of passion, full of spirit, full of optimism and full of life, our employees are the embodiment of Zain's values of Radiance, Heart and Belonging. This headquarters is for them and about them."



View more images and floor plans online at
Trendsideas.com/go/25774

Below The Formal scheme devised by FutureBrand – as part of the three different work environments – is characterised by its focus on the needs of individual task completion.



Location Zain Headquarters, Kingdom of Bahrain
Interior designers FutureBrand London; DWP Bahrain
Fit-out company Kontra of M.Jalal Contracting Company
Civil engineer DTEB Engineers
Mechanical and electrical engineer Yateem Air Conditioning;
Delta Electrical
Quantity surveyor BWS
Fire consultant GEMAC Bahrain
Partitioning system Faram Systems
Blinds Euro Blinds
Flooring KP Flooring; Universal Flooring; Miliken Carpets
Lighting Flos; Itre; Modular; Moooi; Regent

Workstations Haworth from Vitra
Office chairs Vitra Orson C
Reception furniture Tom Dixon; Minotti; Montis; Axel;
AE Hadley Joinery
Additional furniture Eames from Vitra; Axel sofas; Aston; Antidiva;
Minotti; Huber
Kitchen equipment Mareno; Ali
Bathroom fittings Kohler; Grohe
Lift services Mitsubishi

Story by Justin Foote
Photography by Mark Mercer



NEXT GENERATION

Modern office buildings are all about better working environments and energy-efficient design. Club Tower, a 5-Star Green Star project, sets a new standard for office design in New Zealand

Leasing office space is highly competitive, with building owners constantly looking for the edge that sets their project apart. Today, that advantage is most likely to come down to green factors. Does the building have a Green Star rating? What energy savings can be expected? Does the design maximise the space and is it a comfortable, user-friendly workspace?

Ken Wimsett, managing director of Latitude Group, the developer of a new 5-Star Green Star office building in Christchurch, says Green Star ratings will be expected as standard in the not-so-distant future.

"Latitude Group has been one of the pioneers of the Green Star rating system," he says. "It has long been evident that having such a rating will be a critical factor in attracting tenants, and it was our first priority in developing the design brief for Club Tower. As this was to be the first new-generation, A-grade office tower to be built in Christchurch for 20 years, it had to set the benchmark."

Designers Robert Weir and Jason Walker of WeirWalker Architecture say the building's central, landmark location was also a key design influence.

Below Past, present, future – the new Club Tower office building in Christchurch sits on land formerly owned by the Canterbury Club. The purchase freed up funds for the club to upgrade its own facilities on the adjacent site.

Right The 5-Star Green Star office building features long balconies that help shade the floors below. A box-like element provides simultaneous positive and negative architectural detailing.





Below The cafeteria features an adjustable louvre pergola. Pendant lighting enhances the intimate ambience. Granite, marble and timber veneers add substance to the foyer.







Left All the finishes, surfaces and furniture in the building were chosen for their contribution to the Green Star rating. For example, carpets and paints are low VOC.

Right A black and red colour palette defines many of the public areas within the building.

"With adjacent historic buildings and a height limit on the neighbouring Canterbury Club site, this building is never going to be built out," says Walker. "This was an opportunity to provide a distinctive, modernist architectural form that would sit comfortably in the landscape for years to come."

To maximise the site, the building sits to the boundaries, with a setback from the second floor. This provides space for a landscaped podium on the roof of the ground-floor café.

"The podium features attractive seating and trees, so people working in the building haven't lost a sense of connection with the ground," says Walker.

The architects say providing retail space at ground level has several advantages. It disguises the carparking levels at the rear of the building, and the café facilities provide a breakout space for office workers.

Upper levels are defined by substantial cantilevered balconies that are staggered to soften the exterior facade treatment, and to add visual interest.

"The balconies also provide shade for the floors below, which contributes to the Green Star rating," says Weir. "In addition, they add value to the tenancies – staff can use the balcony space for breakout areas. The balcony space is leased as a separate entity, but at a slightly lower rate than the rest of the floors."

Another key feature of the exterior is a box-like element that appears to pop out from one side of the building. Weir calls it positive-negative detailing.

"On the one hand there is a glass box projecting out from the solid form of the building. But as the glass carries no visual weight, you see through into the interior, like a negative detail."

The foyer is a double-height space with a mezzanine bridge linking the top floor of the car park to the lifts. Stone and timber veneers were specified to provide an enduring look. A large accent wall features granite squares laid in two directions to create a woven pattern. There is also a large window in the foyer, which was designed to provide a visual link to the new tree-lined pedestrian boulevard of the Christchurch

civic building. Temporarily covered, the window will be exposed once the adjacent building is completed.

In keeping with the need to maximise the floorplates, the interiors are column free. Services are positioned on the west side of the building, to reduce the heat loadings from the afternoon sun. To ensure the views in all directions are maintained, windows have been positioned to allow glimpses either side of the lift core. Glass office partitioning also allows workers to see through walls to the views outside.

Thermal modelling helped determine the precise specifications of the double-glazed window and door joinery. Walker says extra insulation was provided in the spandrels to balance any potential heat loss through the expansive glazing.

The building also features energy-efficient lighting and a daylight harvesting system. Sensors measure the amount of natural light coming into the office and lighting levels are automatically ramped up or down to ensure there is a constant level of 400 lux over the work surfaces.

Other green features include extensive recycling facilities. Rubbish can be sorted prior to council pick-up. Rainwater and grey water are also recycled, treated and used to irrigate the gardens.

"We used low-VOC and low-maintenance materials wherever possible," says Weir. "Sealants, paints and carpets, for example, are all low VOC, and the furniture was selected for its environmentally friendly design and manufacture. The building exterior features composite Alcoa aluminium panels that will never need painting. The concrete base is also an eco-friendly option, due to the materials being constantly replenished and close at hand in Christchurch."

As the first 5-Star Green Star office building in Christchurch, Club Tower is providing tenants with significant cost savings resulting from the design and energy efficiency of the building.



See additional images of this project online at [Trendsideas.com/go/25914](https://trendsideas.com/go/25914)

Location Club Tower office building, Christchurch

Developer Latitude Group

Designers Robert Weir and Jason Walker, WeirWalker Architecture (Christchurch)

Green Star consultant Beca

Civil, mechanical and electrical engineer Beca

Quantity surveyor and project manager Davis Langdon

Planner Davie Lovell Smith

Fire engineer Cosgroves

Acoustic engineer AES

Landscaping Earthworks Christchurch

Interior design WeirWalker Architecture; Rubix Design

Main contractor Hawkins Construction

Window system Alutech Windows and Doors

Paints Resene

Office furniture ECC; Matisse; Aspect Furniture Systems

Story by Colleen Hawkes

Photography by Jamie Cobeldick





HIGH PROFILE

Three low-rise piers, connected by two large glass atria, ensure Wellington's new BNZ Harbour Quays building is visually connected both within and across its office spaces and with the wider community



Respect, both for the wider environment and for those working and living in the immediate locality, is increasingly being reflected in the architecture and building of new corporate offices in our cities.

The design of BNZ's new Wellington offices is based on this premise. Located in the Harbour Quays area of the capital's waterfront, the new building is part of CentrePort Properties' (a fully owned subsidiary of CentrePort Wellington) 6.5ha development of Waterloo Quay into a business precinct that measures up to international standards.

Designed by architects Jasmax, the five-storey building comprises three piers, each providing clear open space in excess of 1000m². These piers are separated by two atria rising to the top of the tenancy floors. Both ends of the spacious 13m-wide atria and the saw-toothed roofs above them are fully glazed. This ensures that the offices within the piers as well as the atria benefit from the high levels of natural light and can enjoy views of the water. Bridges extend across

the atria on every level of the building, providing circulation between the three piers.

Jasmax project architect Warren Young says the building is intended to present an openness and transparency to the exterior that gives insight into the activities within.

"Visual connection inside and across the office spaces creates an environment that fosters community within the organisation.

"The outcome is an open and transparent workspace for the tenant and a highly articulated envelope," he says.

"As a building development, a key factor for its success was Jasmax acting both for CentrePort Properties and the tenant, BNZ. To achieve this, the base building was designed by Jasmax' Wellington studio, while the interior fitout was done by the Auckland office. This enabled the integration of the building design, where the exterior and interior influence each other," says Young.

Preceding pages The new BNZ Harbour Quays comprises three five-level towers separated by two glass atria. Bridges within the atria span the towers to provide circulation at every level of the building.

Below Extensive glazing means all parts of the building receive generous amounts of natural light and can enjoy views of the harbour and hills behind.

Right BNZ Harbour Quays is part of the new business precinct being developed by CentrePort on Wellington's Waterloo Quays.







Left Three sets of staircases provide day-to-day vertical circulation between the five storeys of office space. The Jasmax design created large floor plates, allowing more staff to be accommodated on fewer floors. This improves integration, communication and productivity for BNZ within and between business units.

Below While the bank occupies all the office space within the building, there is also a café within BNZ's space and a retail branch of the bank on the ground floor.

Equally important to the project was CentrePort's target to achieve a NZ Office Design 5-Star Green Star rating, which is in line with its aspirations for all new buildings within the precinct and for BNZ's three building projects in Auckland and Wellington.

"By pursuing a rigorous green approach to design, BNZ now has a superior indoor environment. This reflects the bank's commitment to sustainability principles and enables it to operate efficiently and effectively," says Young.

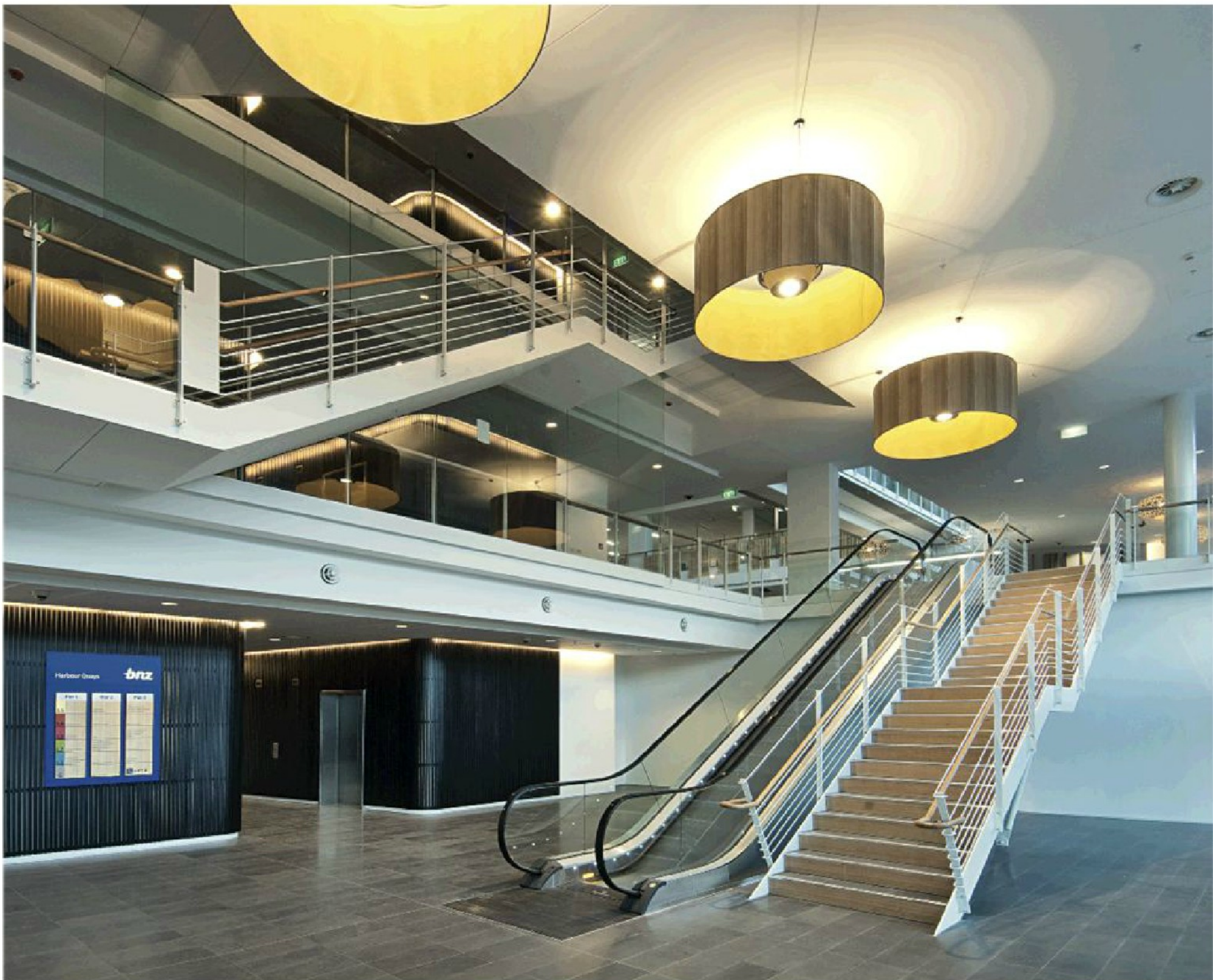
Dee Crooks of BNZ says this environmental sustainability is part of BNZ's recognition that an environment in which people can work effectively and enjoy their surroundings is central to its success.

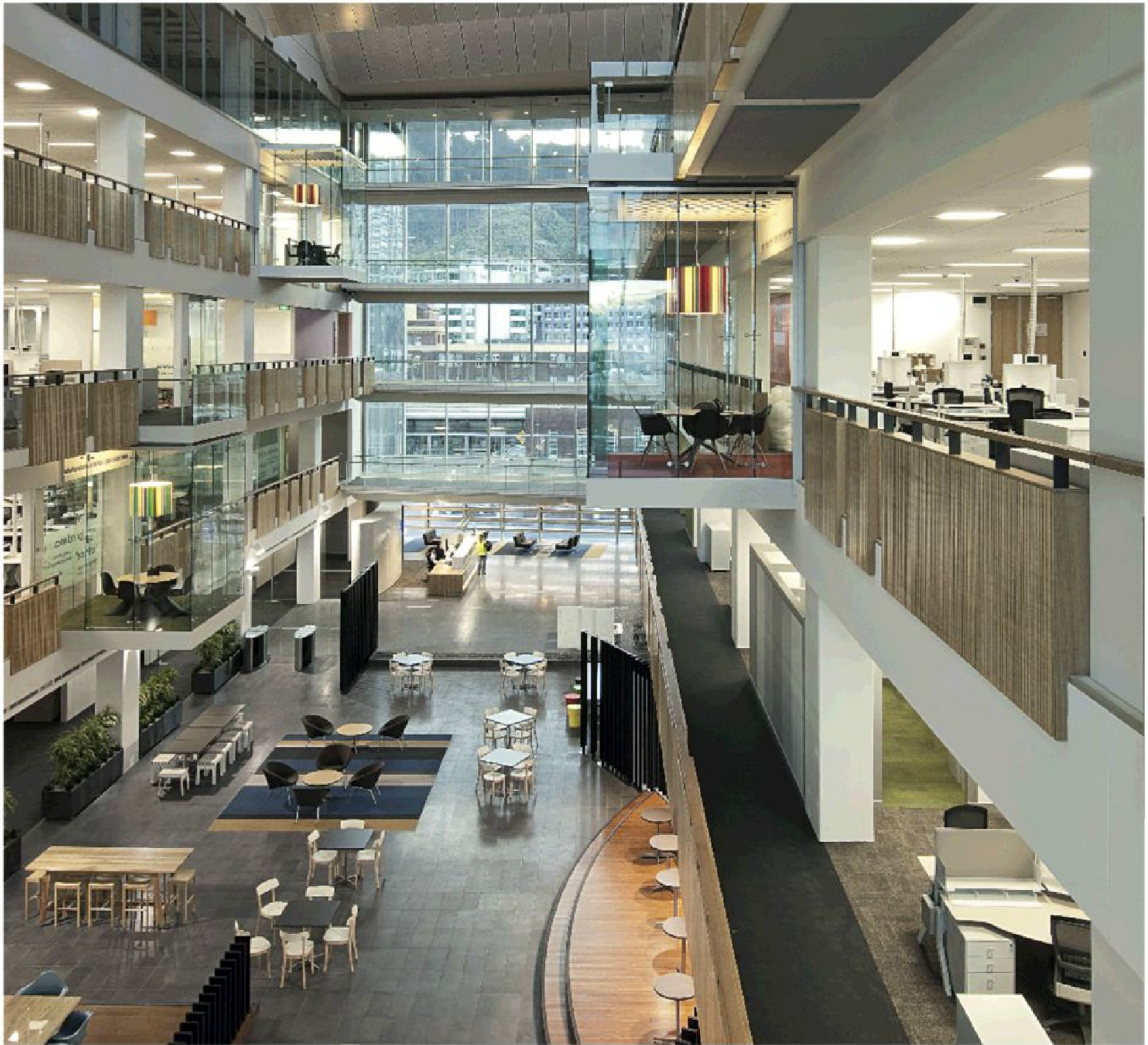
"With its open spaces, modern colour schemes and materials and mix of formal and informal working

areas, this building reflects our principles and is a great pleasure to be in," she says.

"As an organisation, we value transparency – in the way we do business internally and in our dealings with customers. We've carried that through into our building design – with the use of glass wherever possible in both internal and external walls – allowing the world to see what a great place BNZ is to work at and to do business with," she says.

Contrasting features and tactile surfaces recognise that visually impaired people use the building. Car parking, doors, lifts and security systems are designed to make the building more accessible for the disabled community, and for those with impaired hearing, there are audio frequency induction loops in the reception and some meeting rooms.





To bring a project of this scale to realisation, property owners, managers and investors need the support of up-to-date research, market information and network initiatives, on a local and a national level.

For the BNZ Harbour Quays project, this support was provided by the Property Council New Zealand (PCNZ). The aim of this not-for-profit organisation, which represents commercial, industrial, retail, property fund and multi-unit residential property owners, managers and investors, is to provide opportunities for its members and to promote a strong and vibrant property sector. PCNZ takes a multi-pronged approach to meet its objectives, pursuing a policy of active involvement

with central, local and other government-associated bodies, and at the same time offering members advocacy, research, seminars and networking opportunities.

BNZ national managing partner – property finance, Graeme Free, says the bank values its relationship with the PCNZ and the opportunity to sponsor the council's annual conference.

"As the main organisation representing this industry, PCNZ presents many opportunities for insights into and networking within, the commercial sector," says Free.



See additional images of this project online at [Trendsideas.com/go/25937](https://trendsideas.com/go/25937)

Above Glass-sided meeting rooms cantilever into the atria at each level, enhancing the feeling of openness and connectivity across the business.

Right Materials in the atria have been selected to project a modern image, but also to help reduce noise levels.

Story by Mary Webb
Photography by Paul McCredie

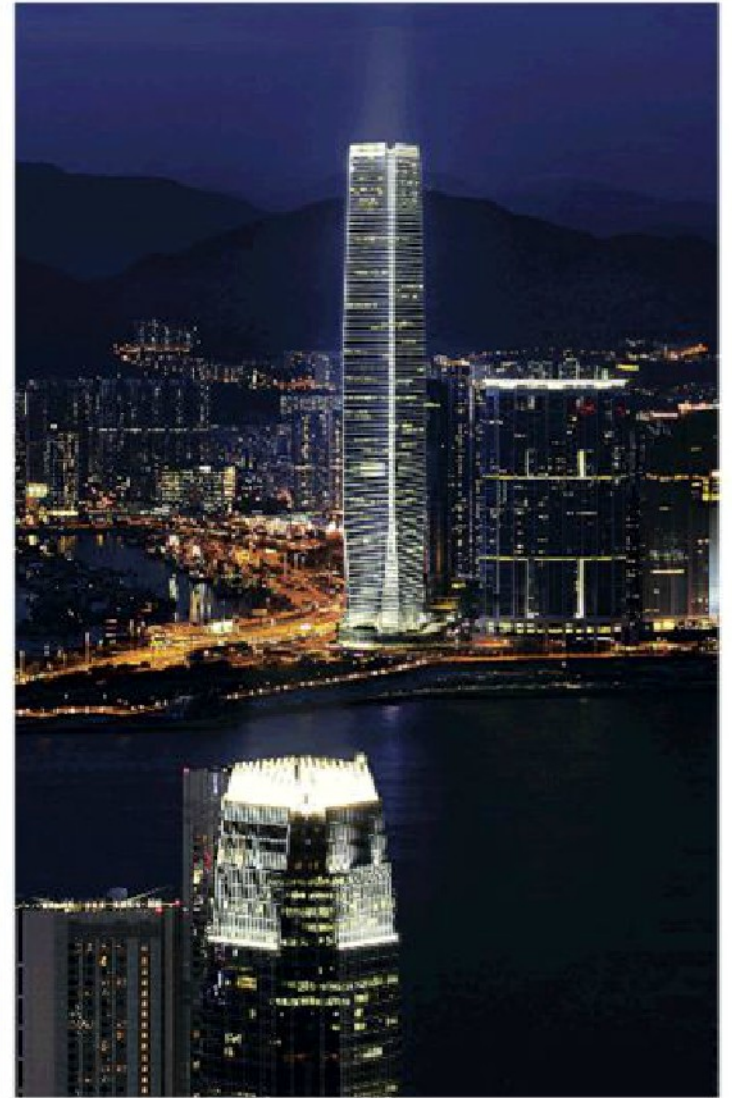




Project
International Commerce Centre

Location
Kowloon, Hong Kong

Developer
Sun Hung Kai Properties



EYE ON THE HORIZON

"ICC offers a degree of connectivity not seen in Hong Kong, providing direct access to a city-wide transportation network – and even a global network, courtesy of its location."

Mr King Wai Lo, general manager office leasing department, Sun Hung Kai Properties

Left and above Situated on the Kowloon peninsula, the International Commerce Centre's virtues – including its waterfront site, convenient location, distinctive architecture, environmentally sustainable design and green spaces – have made it a popular headquarters for a number of international companies.

The ever-changing Hong Kong skyline is about to go super-tall as the world's third tallest – and the city's tallest – building nears completion.

Designed by Kohn Pedersen Fox Associates, the International Commerce Centre (ICC) will add an extra 230,000m² of commercial and retail space to the Kowloon peninsula, says King Wai Lo, general manager, Sun Hung Kai Properties.

"ICC is like a city unto itself, embracing everything from 6-star hotels to luxury residences, as well as an extensive shopping mall and entertainment venues.

"Then there is the location. Situated above Kowloon Station, the hub of major railway lines, ICC offers quick transportation to virtually every point in the territory."

While location plays a major part in the popularity of ICC – around 90% of the total gross floor space has been committed – the building also boasts a number of environmentally sustainable features incorporated into its design.

"There are more than 100 innovative eco-friendly features inherent in the design, including an 'energy optimiser' air conditioning system and, in a first for Hong Kong, double-deck elevators," says Lo.

These two technologies alone are estimated to reduce power use by up to 15% and 12% respectively. The energy saved each year will be equivalent to that produced by 6500 households per month.

"Other features include recycling of condensed water, CO₂ detectors to maintain indoor air quality and a high inhabitable-space-to-footprint ratio. Features like these are good for the environment and good for the building's tenants, making ICC one of the most sustainable buildings in the world."

Already ICC has attracted many leading international financial institutions including Morgan Stanley, Credit Suisse, ABN AMRO and Deutsche Bank, who are either already in residence or will be from 2010.

For more, visit the website: www.shkp-icc.com.



Below The International Commerce Centre will be the landmark development of the Hong Kong skyline.



Property name International Commerce Centre
Location Kowloon, Hong Kong
Property Type Mixed-use
No of storeys 118
Building height 490m
Gross built-up area Approx 230,000m²
Typical floor plate 2900m² to 3600m²
Air conditioning Energy optimiser

Developer and owner Sun Hung Kai Properties
Architect Kohn Pedersen Fox Associates; Wong & Ouyang (HK) Ltd
Landscape architect Belt Collins & Associates
Engineering consultants Arup
Management Kai Shing Management Services Ltd

Story by Justin Foote
Photography courtesy of International Commerce Centre



GTOWER

"With its new working concept of integrated offices, hotel, club floor and leisure facilities, GTower sets a new benchmark for commercial developments in Malaysia"

Colin Ng, executive director, GTower

Sustainability is an issue worldwide and many businesses now appreciate that the environmental benefits of working towards achieving a ecologically friendly standard for their new premises are matched by commercial and economic advantages.

GTower, strategically situated in Kuala Lumpur's central business district, is Malaysia's first carbon-positive building offering a new working concept where offices, the hotel, club floor and leisure facilities are integrated.

Executive director of GTower Colin Ng says it is the first and only Malaysian commercial building to be rated Grade A++, with one plus for achieving an international environmentally friendly standard from Singapore's Building and Construction Authority Green Mark Gold (provisional), and a second for its Multimedia Super Corridor Cyber Centre status. This makes GTower Malaysia's first green building to also showcase multimedia convergence, with data, video and voice running on the IP network.

"The building never sleeps, ensuring it has 24/7 gigabyte connectivity to the world. Additionally, its green certification means it has drastically cut carbon dioxide emissions into the atmosphere," says Ng.

Corporate organisations with tenancies here can access Internet Protocol-based intelligent applications, a dedicated data centre, secured wireless connections, and 24-hour, seven-day, on-site technical support, ensuring there will be no disruptions and maximum levels of networking security.

These IT components and facilities such as a banking hall, wellness floor, executive and open offices make GTower an epicentre where multimedia matches the working lifestyle, says Ng.

For more information contact Colin Ng, executive director, GTower, 199 Jalan Tun Razak, 50450 Kuala Lumpur, Malaysia. Tel: (+603) 2163 1111. Fax: (+603) 2163 7020. Email: colin@goldis.com.my. Website: www.GTower.com.my.



Left and above GTower, a multistorey building, is strategically located in the centre of Kuala Lumpur. Tenants can take advantage of fully furnished serviced offices for one to 25 people for tenancies of one month or longer. For long-term leases, duplex corporate offices range in size from 232m² to 669m². Function and meeting rooms are available for between four and 140 people. Offices and hotel guests have full access to the Penthouse Club floor, which offers secretarial support, and a business centre that provides a wide range of services. In the Penthouse Club are private meeting and dining rooms, a bridge bar, sky lounge and alfresco bar.

Property name GTower
Property type Commercial mixed-use development
Transaction Lease
Typical unit size 116m² to 663m²
Total lettable area 76,301.267m²
Year completed Q4, 2009
No of storeys 30
FFL 3.45m
Lifts 8 lifts catering to offices, including 1 service lift and 1 fire lift; 2 hotel lifts and 1 hotel service lift; 2 lifts for visitor basement carparking
Air conditioning specifications Central chilled water supplying 6 individually controlled fan coil units per duplex unit
Parking spaces 1082
Legal ownership Single ownership
Security 24/7 high security intelligent building management system; high security CCTV cameras, RFID card access, integrated visitor management system

Intelligent building features IP-telephony, IP-based facilities management

Location 199 Jalan Tun Razak, Kuala Lumpur City Centre
Client GTower Sdn Bhd, a wholly owned subsidiary of Goldis Berhad
Architect BEP Akitek
Collaborating architect The Architectural Network
Interior Axis Network Design Consultants
Construction IJM Construction
Structural engineer TY Lin (International)
Cost consultant Perunding Kos T&K
Mechanical and electrical engineer Jurutera Perunding Valdun
Lighting Lumino Design Consultant
Landscaping Artisat
Greenmark advisor G-Energy Global
Cladding Granite
Facade design Art Deco-inspired



TRANSPARENT APPROACH

Introducing new office space into an existing building provides great scope for theatrical contrast – and the opportunity to convey an honest, eco-friendly commercial ethos

OPEN FOR BUSINESS

The new Cox Howlett & Bailey Woodland studio is set within the bones of an historic brick warehouse. This versatile space celebrates the past and the present



Preceding pages and below left

The new offices of Cox Perth offer transparency to the street on two levels. A giant mesh curtain, falling seven metres from its highest point, separates the main office spaces from a series of informal meeting areas. The curtain can be bunched for added privacy.

Below The new office addition is shaped like a white letter U, slotted sideways into the space. The lower outer edge of the U forms the ceiling of the reception area. Contrasting the modern white surface with the existing red floors and bricks accentuates both elements. Two meeting rooms are set behind the black wall backing the reception desk.

Transparency is the political catchword of the

day, and this respect for honesty and openness can also bring reassurance in other disciplines. A company that allows clients to witness its daily work processes – albeit from a distance – will likely gain the confidence of those who visit the premises.

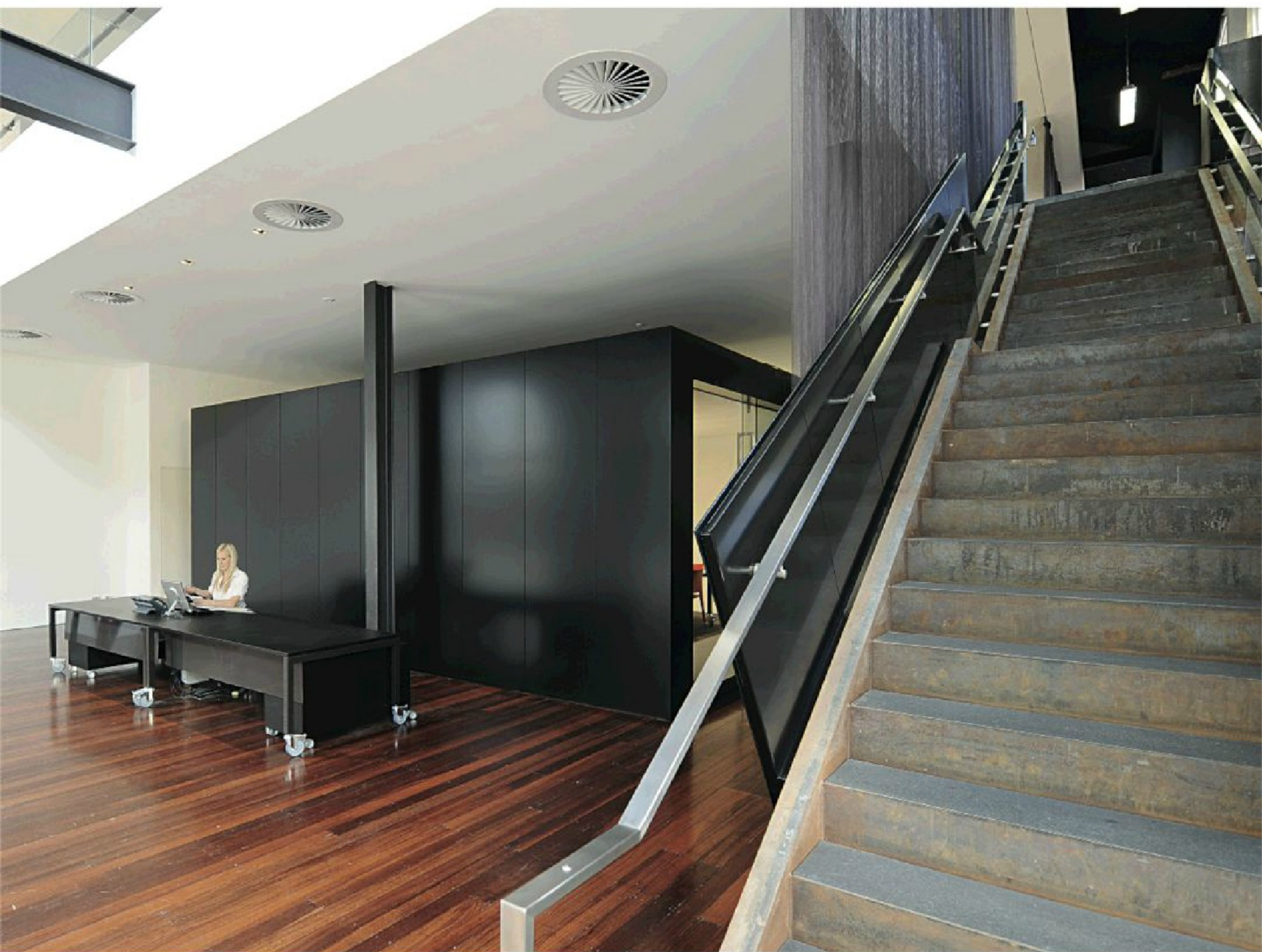
Architectural firm Cox Howlett & Bailey Woodland recently relocated its Perth studio 20m around the corner to a prime inner-city address. Set within an existing brick building, once home to agricultural displays, the new studio makes maximum use of its rugged environment – contrasting the red brickwork and rich jarrah floors with a black-and-white decor.

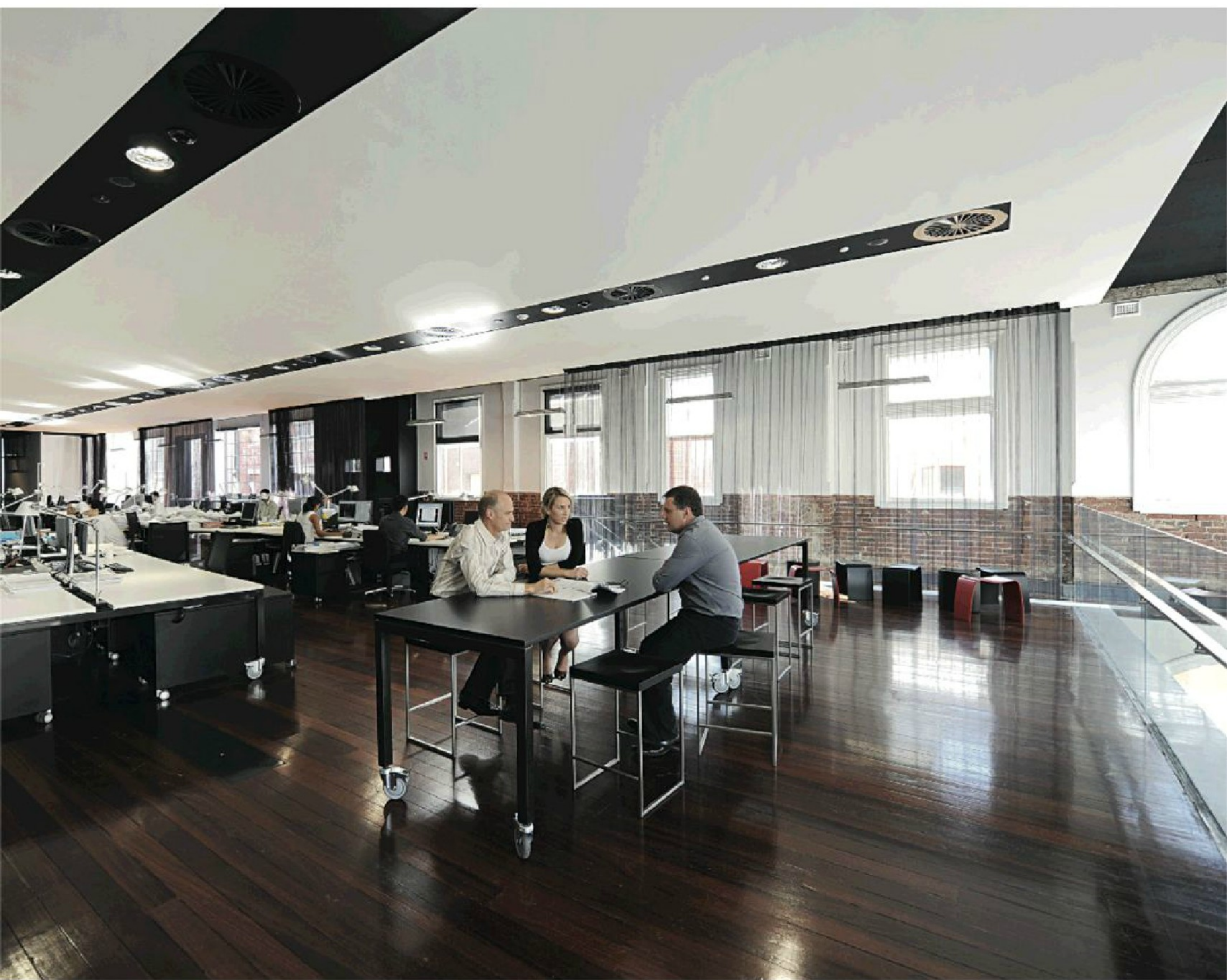
Design director Steve Woodland says modifications to the existing building were simple and bold.

“Essentially, we removed the front and side of a floor on the second level, creating a double-height, front-of-house space in which to install artworks,” says Woodland. “The design means that clients, or even passers-by on the street, can read the interior at a glance. This brings a sense of transparency and trust – helping clients feel they are part of the team.”

Cox Perth’s original studio had been restrictive for the company’s needs, and this was the prime reason for the relocation. The new offices, with some internal walls pulled down, offer two expansive floor levels and the treatment of workstations and attendant services brings additional versatility to the new space.

“Apart from two meeting rooms on the lower level behind reception, nearly everything in this refit can be





moved around," says Woodland. "All workstations are on castors, meaning we can group desks as project flows and staff numbers require."

Underfloor services are set into long strips that run the length of the building, with corresponding tram lines of lighting on the ceiling above – resulting in a flexible workplace. For presentations or functions, all the desking can be wheeled off to one side.

Further versatility comes from the addition of an enormous mesh curtain that runs along the eastern side of the building. Behind this, a metal stairway connects the two floors, once joined by a staircase at the front of the building that was removed with the refit. The curtain also screens off casual meeting spaces

from the main office floors and provides a level of protection from the eastern sun.

In terms of decor, the prominence of black and white refers to the building's former life – dark-coloured tractors and other agricultural elements were once displayed in the largely white-painted interior.

"This fit-out is a showcase for how an old building can be completely reinvented as contemporary, highly adaptable, open-plan offices," says Woodland. "In energy-conscious times, it also reflects the best possible reuse of outmoded existing architecture."

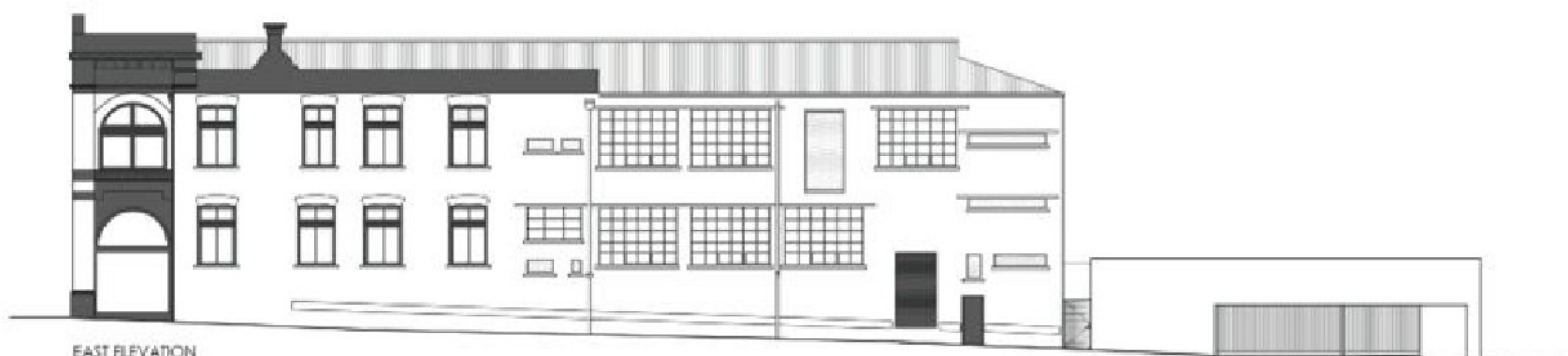


To view plans and other images online go to Trendsideas.com/go/25436

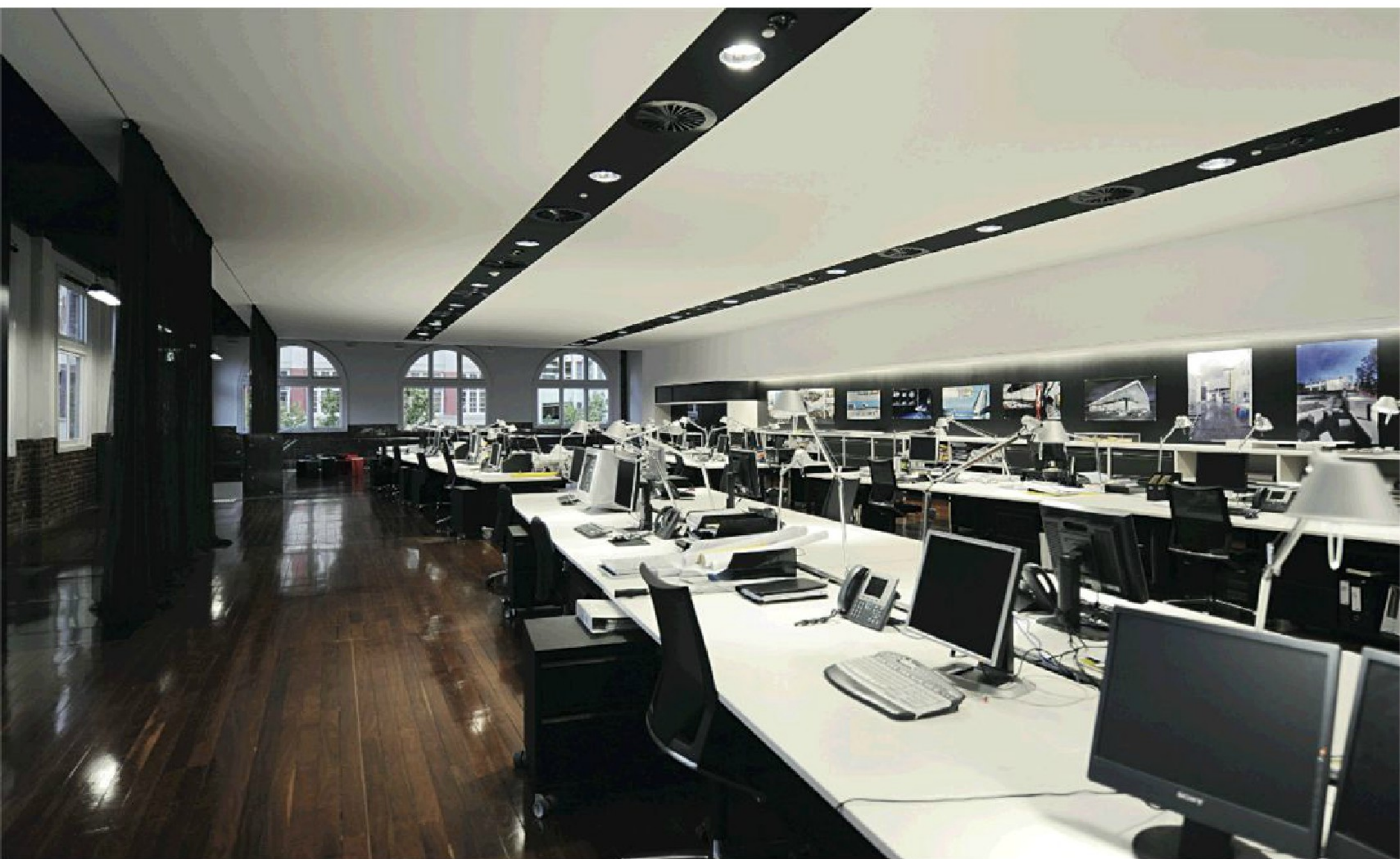
These pages The black-and-white interiors accentuate the original red brickwork and the multi-hued red-and-gold jarrah floors. Red furniture elements provide pinpricks of tonal contrast. The cutaway front section of the upper floor gives staff views out to the street. Casual meeting areas are provided behind the curtain and in two meeting rooms downstairs, and the front edge of the upper level is also used for client discussions. The black doors at the rear of the upper level lead to a workshop that can open to the main space for presentations.



SOUTH ELEVATION



EAST ELEVATION



Location Cox Howlett & Bailey Woodland, Perth

Developer Primewest Management

Architect Steve Woodland, FRAIA, Cox Howlett & Bailey Woodland; architectural team – Greg Howlett, LFRAIA, Fernando Faugno, RAIA, Bret White, ARAIA, Matthew Batchelor, RAIA, Renae Prisov

Interior designer Gary Giles, MDIA, Louise Buckingham, Cox Howlett & Bailey Woodland

Construction Alpo clad Australia

Mechanical and electrical engineer AECOM

Quantity surveyor Davis Langdon Australia

Fire consultant Complete Fire Design

Window and door joinery Cooling Brothers

Hardware Design Hardware

Blinds Issey Sun Shade System

Drapes Woven Image

Tiling Architectural Link

Flooring Whitecliffe Imports

Ceiling Plasterboard, plywood

Paints Vivid White by Dulux

Lighting Mondo Luce

Heating and air conditioning Envar

Workstations UCI/Aero Workstation in black and white

Reception and office chairs Wilkhahn Modus in black

Additional furniture Planex, Mondo Luce, Table and Chair Company, Design Farm

Story by Charles Moxham

Photography by Alison Paine



IN GOOD TASTE

Making the smallest possible footprint within an historic waterfront shed, this new office was built on a modest budget

Left The new head office of Mojo Coffee Holdings sits on stilts, occupying the space below the rafters of Wellington's historic Shed 13.

Below The shed was originally built to store foodstuffs and liquor more than 100 years ago. When Wellington City Council reinforced Shed 13, it installed double-height glass windows, to allow passers-by to see into the historic building.

Brand awareness is crucial to a business but marketing your brand takes money. In some cases, overt advertising can have the opposite effect and alienate clients.

When your business is producing and roasting coffee, it's important to leave patrons with a good taste in their mouths. The new Mojo Coffee Holdings head-quarters and main roastery in Wellington is an exercise in subtlety and economy and a collaboration of old and new – a distinctive architectural solution that speaks louder than any billboard.

The office is and is not a new building. It is in fact two new cubes erected at opposite ends inside one of the city's oldest warehouses, Shed 13.

Supported by columns approximately one storey high, the 6m x 12m steel-and-timber structures tucked beneath the rafters are mirror images of one another. Mezzanine A houses an administration office, while Mezzanine B is a training, tasting and meeting room.

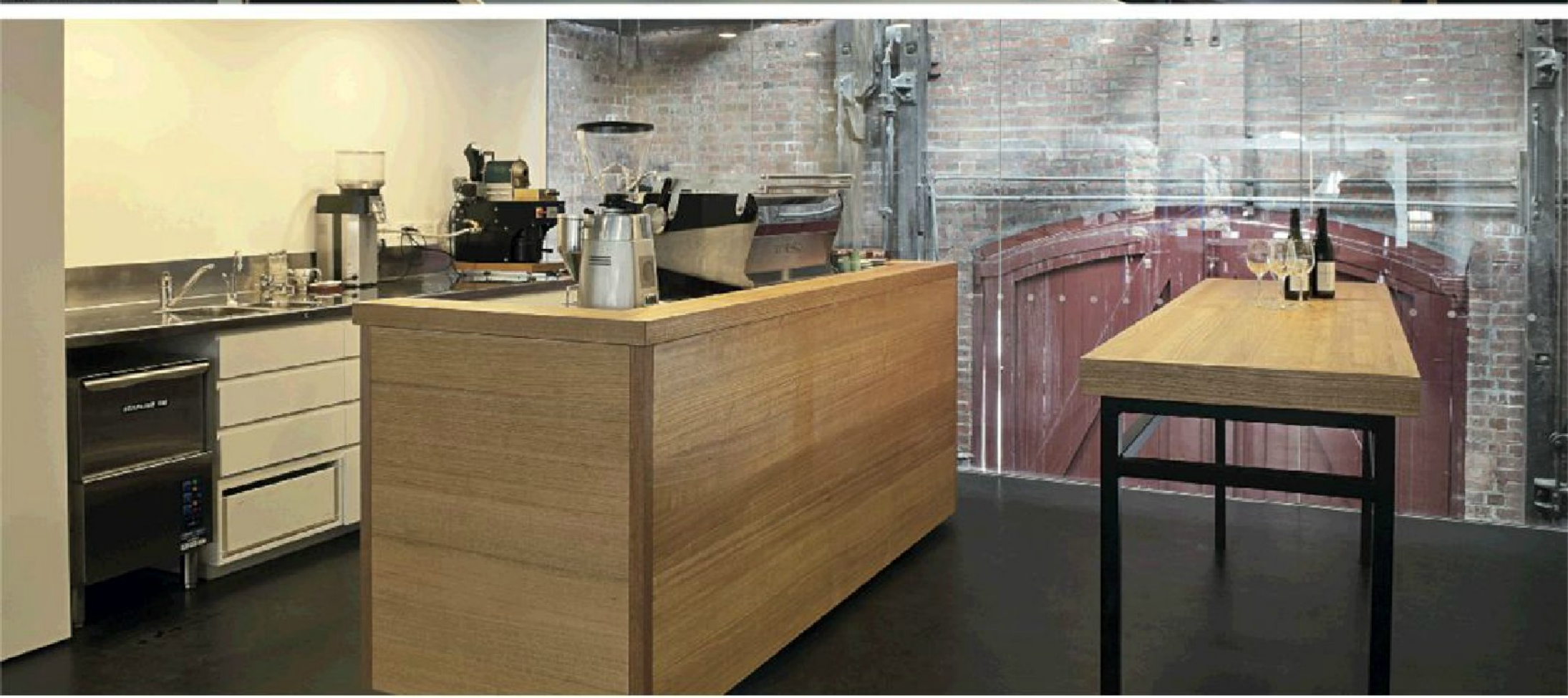
Designed as a portal, each frame is painted timber with floor-to-ceiling, 2.4m-high glazed walls at either end. Access is via an attached staircase.

The design harks back to times when offices were built to overlook the shop floor, so managers could keep an eye on employees. While Mojo has no such micro-management tendencies, this unusual solution was born from a need for a new head office and larger roastery that would also appeal to the public.

City council-owned, heritage-listed Shed 13 had undergone a series of structural improvements to make the warehouse suitable to rent. Council requirements included maintaining public access to the building, making it unattractive to some businesses, and Shed 13 was therefore unoccupied for almost two years.

However, to Mojo and architecture firm, Allistarc Cox Architecture, it was an ideal opportunity. Principal architect Allistar Cox says that the small footprint was one reason for the success of the tender.





Left Mezzanine A, as viewed from Mezzanine B, houses the administration office. Floor-to-ceiling glazed walls on either side allow natural light to shine through when the shed's double-height doors are open. Mezzanine B houses a meeting, training and tasting room.

Below The floor plan and elevation show the location of each cube at either end of Shed 13.

"Apart from the flues, nothing touches the existing structure. If the tenant leaves, the only marks left will be 12 single bolts in the floor," he says.

Despite the simple design, there were complex engineering challenges, says Cox.

"Before we started, there was no way of knowing how far down the bolts would have to be embedded in the floor. Fortunately, it wasn't necessary to dig very deep, which would have incurred more costs."

To ensure the minimum contact with the original warehouse, all services were concealed in the 190mm ceiling frame of each cube. This is slightly thicker than the rest of the box to counter the visual distortion of the height and create an even-looking frame. The cubes

are insulated to retain heat and fitted with acoustic Gib tiles so that staff are not disturbed by noise from the roasting process on the warehouse floor.

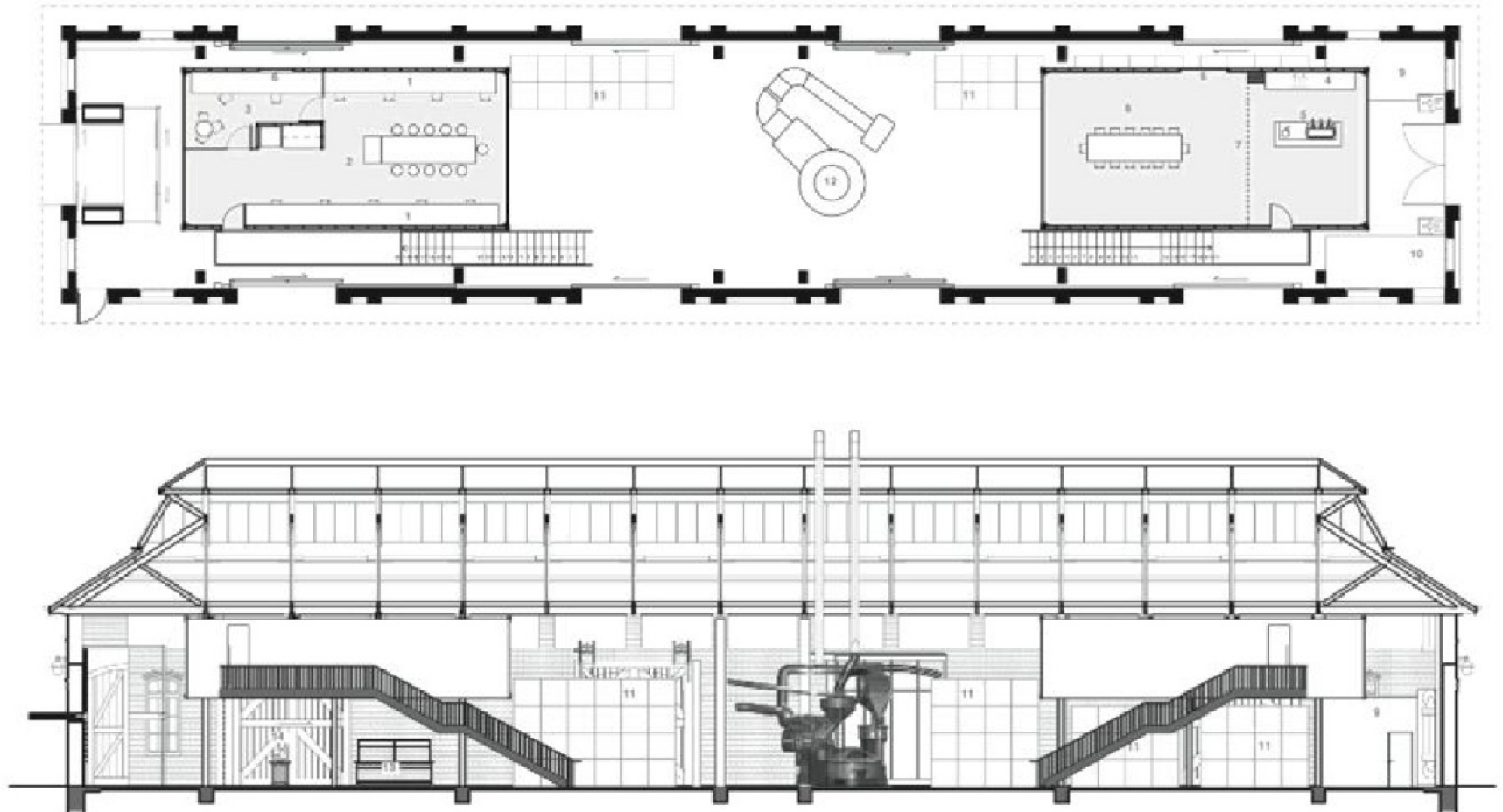
Load-bearing walls were installed after the structures were complete, making the cubes feel more sturdy and stable for staff inside.

The result is a distinctive head office within an iconic historic building. With double-height glass windows on both sides of Shed 13, plenty of passers-by stop to stare inside.

"This," says Cox, "is the best advertising there is."



More images and plans online at
Trendsideas.com/go/25409



Location Mojo Coffee Holdings headquarters and main roastery, Shed 13, Kumutoto Plaza, Customhouse Quay, Wellington

Architect Allistar Cox, Allistarcoc Architects (Wellington)

Construction company Cam's Carpentry

Structural engineer Spencer Holmes

Quantity surveyor Ortus International

Fire consultants Pacific Consultants

Columns Fabricated steel by Nidus

Walls Nicma plywood from Nicholls & Maher NZ

Staircase Pacific jarrah timber stair treads and landings from Moxon Timbers

Handrails Custom-designed steel, fabricated by Nidus

Joinery Renalls Joinery, Australian ash

Glass Supplied and installed by Metro Glasstech

Finishes Resene paints on walls, Cabot's Danish Oil on exposed timber

Electrician Electrical Concepts

Lighting Supplied by Advance Electrical

Heating and cooling Ductari

Interior designer of mezzanine floors

Allistarcoc Architects (Wellington)

Carpet tile in mezzanine Interface from Blueprint, installed and supplied by Bill Ricketts

Furniture Supplied by Mojo Coffee Holdings

Story by Frederique Gulcher

Photography by Paul McCredie

AIR OF CONFIDENCE

Warm chocolate tones, dark-stained timber and comfortable furnishings create a warm, welcoming atmosphere for staff and clients in the offices of this private investment firm



Below The offices of this private investment firm are designed in a contemporary style. In the reception, dark walnut veneer, rich textures and modern artefacts and artworks all help to create the required atmosphere. Between the reception area and the boardroom behind it are full-height glass partitions fitted with timber blinds.

Generally, the first impression of a company is conveyed by the interior decor of its offices. To establish the requisite atmosphere, an interior designer will carefully consider combinations of materials and colours, as well as the design of the space.

When private investment company Presidio Capital and its subsidiary marine engineering logistics business, Rubicon Offshore International, wanted to update their corporate offices, they called on architect Shaun Shahrome of Soho Design Partnership. Shahrome had undertaken the interior design for the group's previous offices and understood its business requirements and the image it wanted to convey to its clients.

"The company's brief was to create offices that were contemporary, but not minimalist. They wanted the reception to be warm and inviting, but also to be impressive, with a wow factor," says Shahrome.

"They also liked the concept of a high-end resort-like atmosphere that contributes towards the welfare of the staff, ensuring they look forward to coming to work every day. The management felt it was important for the morale of staff to create an environment that is welcoming and enjoyable to be in," he says.

From a space planning point of view, the company required a shared reception area for its businesses, and several meeting and boardrooms of various sizes, as well as a large number of open workstations and private offices.

With excellent views towards the harbour and Sentosa Island from three sides of the building, private offices for senior directors and executives are located around the perimeter of the office while general workstations occupy the central area. One section of the floor is set up to provide general offices and a









trading desk for Presidio.

"To create the right tone for the company, the emphasis was placed on choosing good-quality, long-lasting materials. For example, we selected a top-quality carpet tile in a dark chocolate colour for reception flooring. Even with hundreds of staff and clients passing to and fro, this carpet will retain its good looks and resistance for a long time," says the designer.

Around the border, and away from areas subjected to heavy foot traffic, a lighter carpet tile creates an interesting design effect. The warm, dark walnut reception desk is faced with bronze mirror, adding to

the inviting mood. A line of strip lighting is concealed under the countertop and base, creating the impression that the reception desk is floating in the space. Niches in the back wall of the reception area display a selection of contemporary artefacts, which, says the designer, give soul to the space.

"The architectural lines in the reception area are simple and plain, with warmth and texture provided by the dark-toned wood, artwork and decorative pieces," says Shahrome.

Behind the reception desk, two meeting rooms can be joined together or separated automatically by folding partitions. Bronze-coloured mirrors on these

Above The central corridor separates the private offices on the outer perimeter of the building and the large general office in the central core. Full-height glass partitions maintain an open feel between these areas. However, when privacy is required, timber blinds can be lowered.



Right, top and above Walnut laminate lines the walls of the offices and boardroom, continuing the atmosphere initially established in the reception area. Folding doors stacked to one side of the boardroom can be closed to create two smaller spaces when required.

folding doors add warmth to the meeting areas.

To maintain the simplicity of the design, partitions throughout the offices extend to the full height of the ceiling. In the central corridor, walls and columns are clad with dark walnut veneer, chosen because it handles wear and tear better than lighter tones. Full-height partitions on the private offices are glazed, bringing light into the internal space and allowing views to be enjoyed from the general office area. Timber blinds can be lowered over the glass when privacy is required.



View more images of this story online at
[Trendsideas.com/go/25656](https://trendsideas.com/go/25656)

Location Presidio Capital and Rubicon Offshore International, Keppel Bay Tower, Singapore

Architect, interior designer Shaun Shahzainy Shahrome, Soho Design Partnership Pte Ltd (Singapore)

Partitioning system Dorma Auto Folding System Partition

Flooring Shaw carpet tiles

Lighting Romeo Moon-S 2 by Flos

Workstations Ultima 2 Office System

Dealing desk TraDesk

Office chairs Aeron chairs for general workstations and private offices

Boardroom chairs Zebb Chair

Artwork Shaun Shahzainy Shahrome, Soho Design Partnership

Story by Mary Webb

Photography by Soho Design Partnership



IDEAS CENTRAL

New offices for Ogilvy Group, Malaysia, act as a powerful stimulant to the imagination. The edgy fit-out was designed and built by M Moser Associates



Offices that merely facilitate the shuffling of paper are one thing; work environments that actually spur creativity are a considerably more rare and interesting proposition. So when Ogilvy & Mather outgrew its original premises in Kuala Lumpur, it seized the opportunity to create just such an idea-generating new workspace.

Over the years, the firm had rapidly expanded to employ approximately 260 staff, who had been working from spaces distributed over four non-consecutive floors of a building in Damansara Heights. Ogilvy's newly acquired 9700ft² workspace would not only consolidate operations on two consecutive floors, but would reflect a culture of spontaneous idea-sharing, communication and creativity.

To materialise their vision, the advertising and commu-

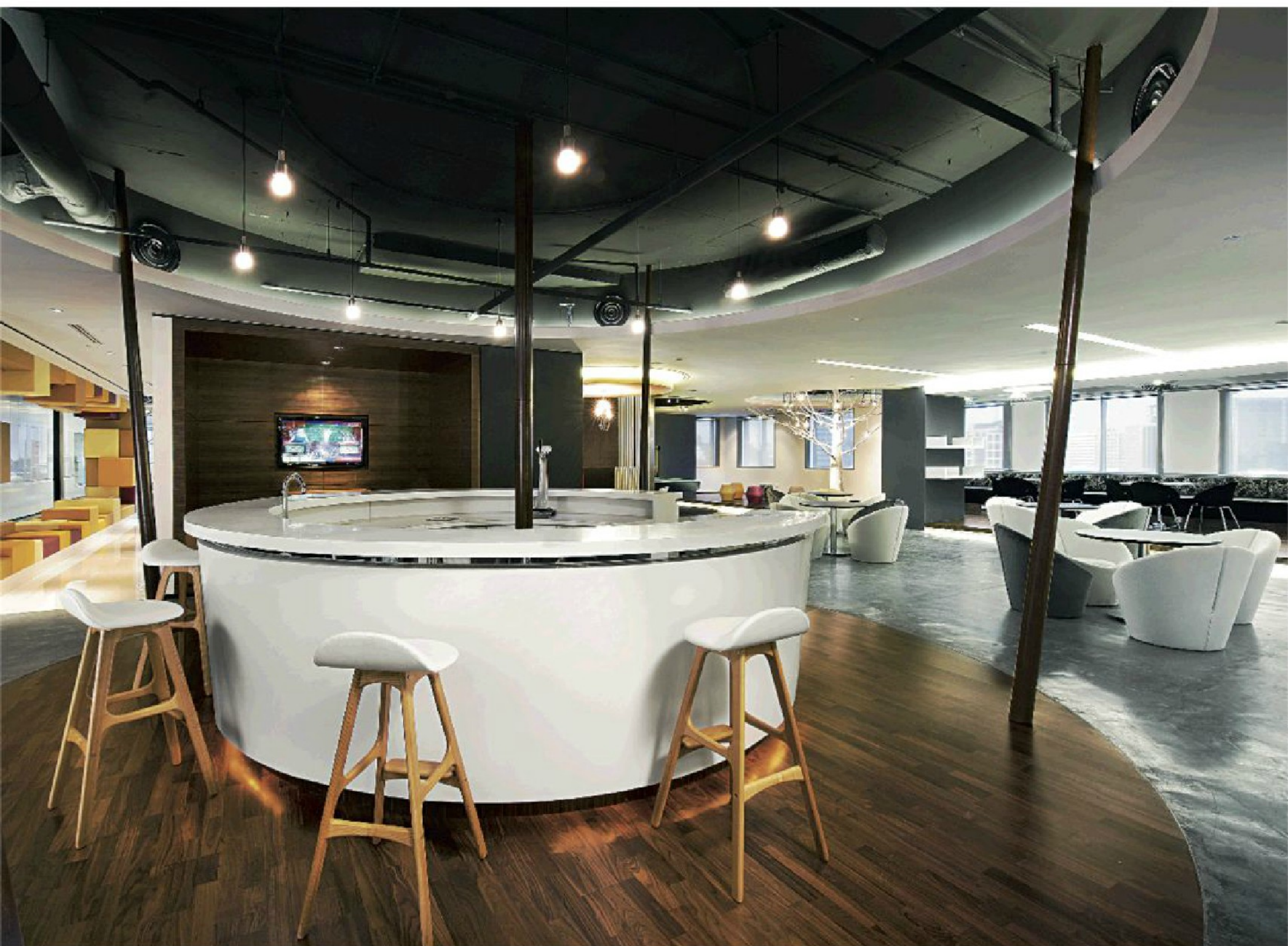
nications giant's first port of call was M Moser Associates. Ogilvy's brief to the designers was challenging: to integrate the three key Ogilvy Group Divisions – Ogilvy Action, Ogilvy Public Relations and Redworks – into the newly acquired, consolidated space.

A further priority was to create a collaborative, creative-friendly, discipline-neutral environment that would reflect the firm's 360° Brand Stewardship work philosophy, says Adrian Symons, director M Moser Kuala Lumpur.

The designers' challenge was further intensified by the space's rather irregular floorplan. Symons describes the shape as "a ragged crescent wrapped part way around the building's core" – something not inherently conducive to establishing that all-important sense of flow.

Preceding pages The M Moser Associates fit-out of the new Ogilvy & Mather offices contains several arresting elements, including the distinctive, spacious conference room. A circular table surrounding a tree structure offers a visual trigger for focusing minds.

Below Among the collaborative settings is the Japanese Box, a timber-lined space whose warm hues and natural textures are conducive to mingling. The O-bar in the centre is a multipurpose relaxation and collaboration zone.



Below Meeting room meets public corridor in an interior that offers visual surprise at every turn.

Lower and below right The sheer size and flexibility of the common area allows it to accommodate multiple functions simultaneously, or to be utilised as a single volume for large gatherings and events. Pods with revolving walls in tactile fabric provide for intimate discussions, while the Interactive Wall provides a diversion.

The eventual solution was arrived at via an ongoing process of consultation and collaboration between designer and client. Entering the office, one is first greeted by a spacious, versatile common area whose focal point is a circular O-Bar, radiating out from which is a series of comfortable lounge- and café-style settings. Other notable features include the timber-lined Japanese Box, a formal meeting room containing a circular table and tree structure, tactile fabric pods for more intimate discussions, and an Interactive Wall with table and stools that appear and disappear as required.

As well as catering to spontaneity, the design includes more formal settings in the form of small meeting rooms and the dramatic conference room," says Ramesh Subramaniam, senior associate-lead

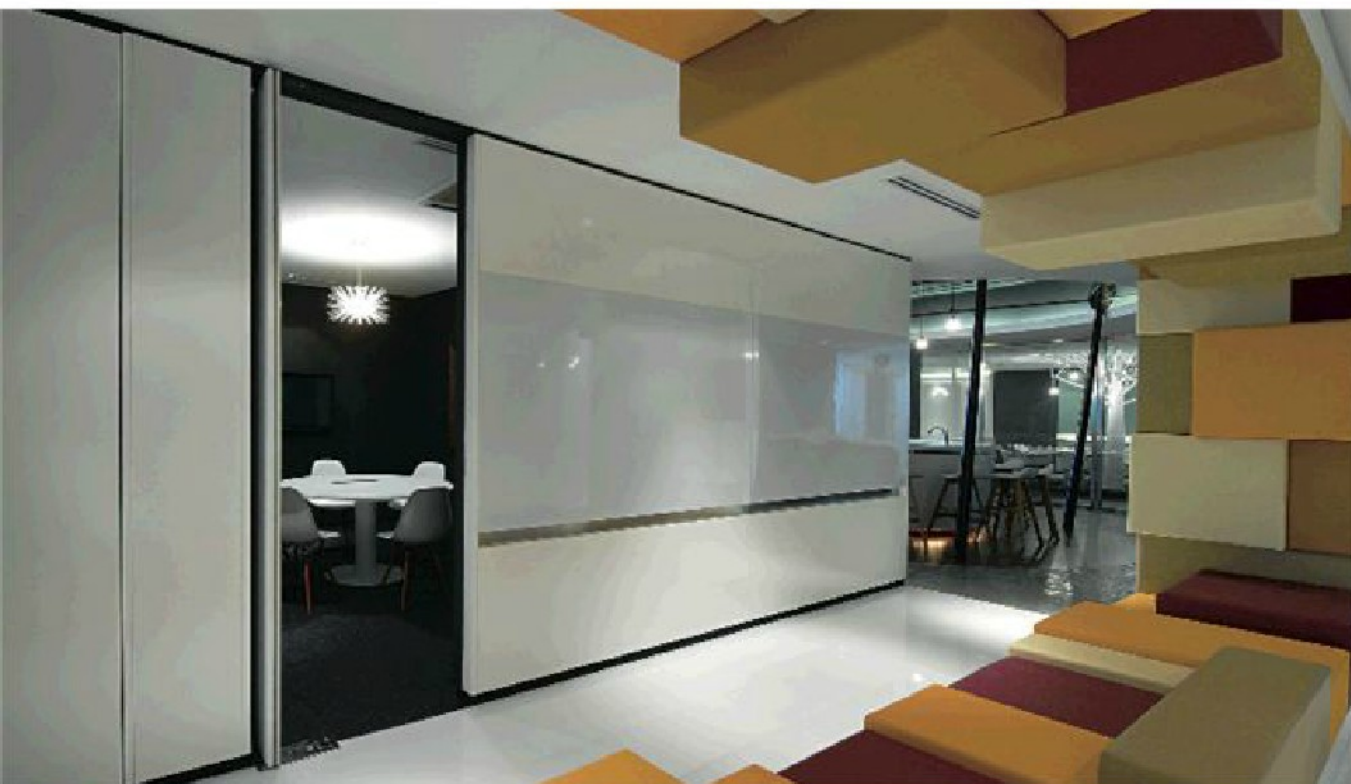
designer, M Moser Kuala Lumpur.

An expanse of polished white floor cues a transition between the overtly collaborative and playful common area and the carpeted office space. From here, Ogilvy Action, Ogilvy Public Relations, and Redworks team areas are established consecutively along the arc of the crescent.

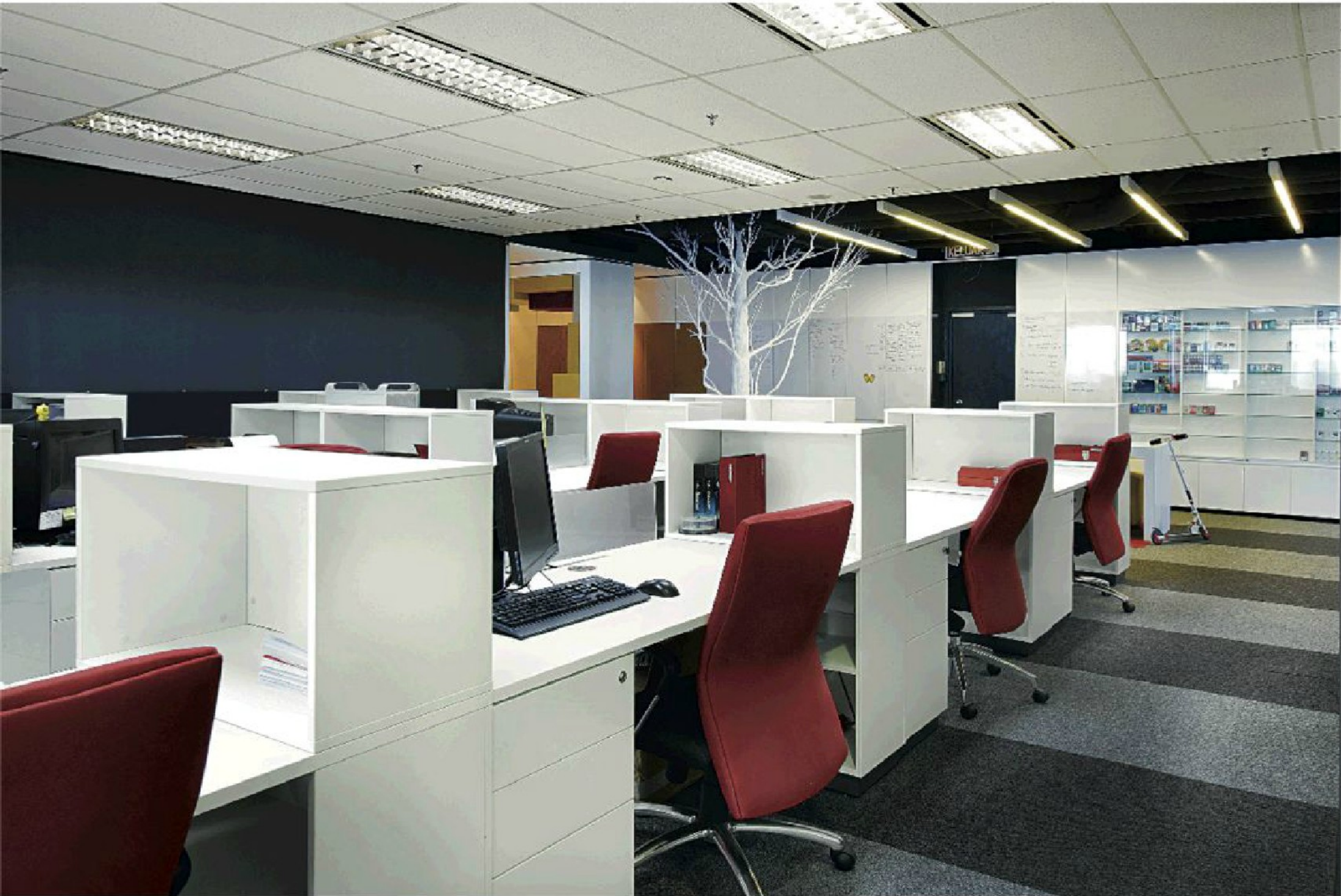
Since this office opened, we at Ogilvy have been very proud to see the noticeable, positive difference it has made to the way its users work, says Zayn Kahn, group managing director, Ogilvy & Mather Malaysia.

"The design transforms challenges into advantages – it fosters creativity and collaboration by being creative itself."

For details, contact M Moser Associates, phone (+603) 2093 2699. Website: www.mmoser.com.







These pages Crisp white melamine surfaces and innovative designs that combine a sense of connection with subtle division between spaces are all part of the attraction of the Swissline 3000 system supplied and installed by Diethelm Furniture.

Given the cutting-edge nature of the interior design, all the furniture and desking systems had to be equally up to the minute. Diethelm Furniture undertook the supply, delivery and installation of a furniture system based on the Swissline 3000 for the entire new fit-out.

M Moser was looking for an unconventional office concept for the Ogilvy & Mather offices – one which would break with the tradition of partition-and-panel cubicles and tables.

Swissline 3000 was an appropriate solution, combining a sleek desking system and concealed cabling with a functional storage system as a return – which acts as a divider between users.

An urgent delivery requirement meant all elements had to be complete on site before the client's move – this was a time period of approximately two-and-a-half weeks from completion of finishes. The designers were then flexible in terms of choosing stocked materials to meet the deadline.

Swissline 3000 products supplied for storage and

tops included white Melamine laminates to create a light, clean and open feel. Storage elements used dark grey skirting to create a free-floating effect and match the inter-laid dark and light grey carpets.

For office tackboards, a dark grey fabric brought uniformity with the carpets and pillars.

Swissline 3000 is a desking and storage solution that was developed by Diethelm Furniture during the mid-'80s. It was one of the company's top-selling products, available at that time in a beech Melamine veneer finish only.

In the '90s, the new tile and frame system was introduced with more colourful fabric panels, integrated wire management functions and privacy workstations. Today, clients are again looking for more clean lines and simple solutions for their offices, and the Ogilvy & Mather project is an example of this.

For further information about Diethelm Furniture, telephone Singapore (+65) 6476 1788; or Malaysia, (+603) 7781 8866. Web: www.diethelmfurniture.com.

Within the stimulating, sculptural environment some accent furniture pieces play an important role. Timeless Design supplied two types of chair and wooden bar stools for the eclectic fit-out.

Timeless Design was approached by Moser Associates due to its diverse selection of well-made, modern-classic furniture designed for the high end of the commercial and residential marketplace, says marketing manager Jesse Ng.

"For the central conference room we supplied the fibreglass Connie Chair, inspired by the designs of Charles and Ray Eames, innovative Mid-century Modern furniture designers," says Ng. "These dining chairs are moulded to form an attractive dining-style chair with a tall, teepee shape, while a stainless steel base helps relate it to the bold, modern environment."

Timeless Design's philosophy begins in the Modern

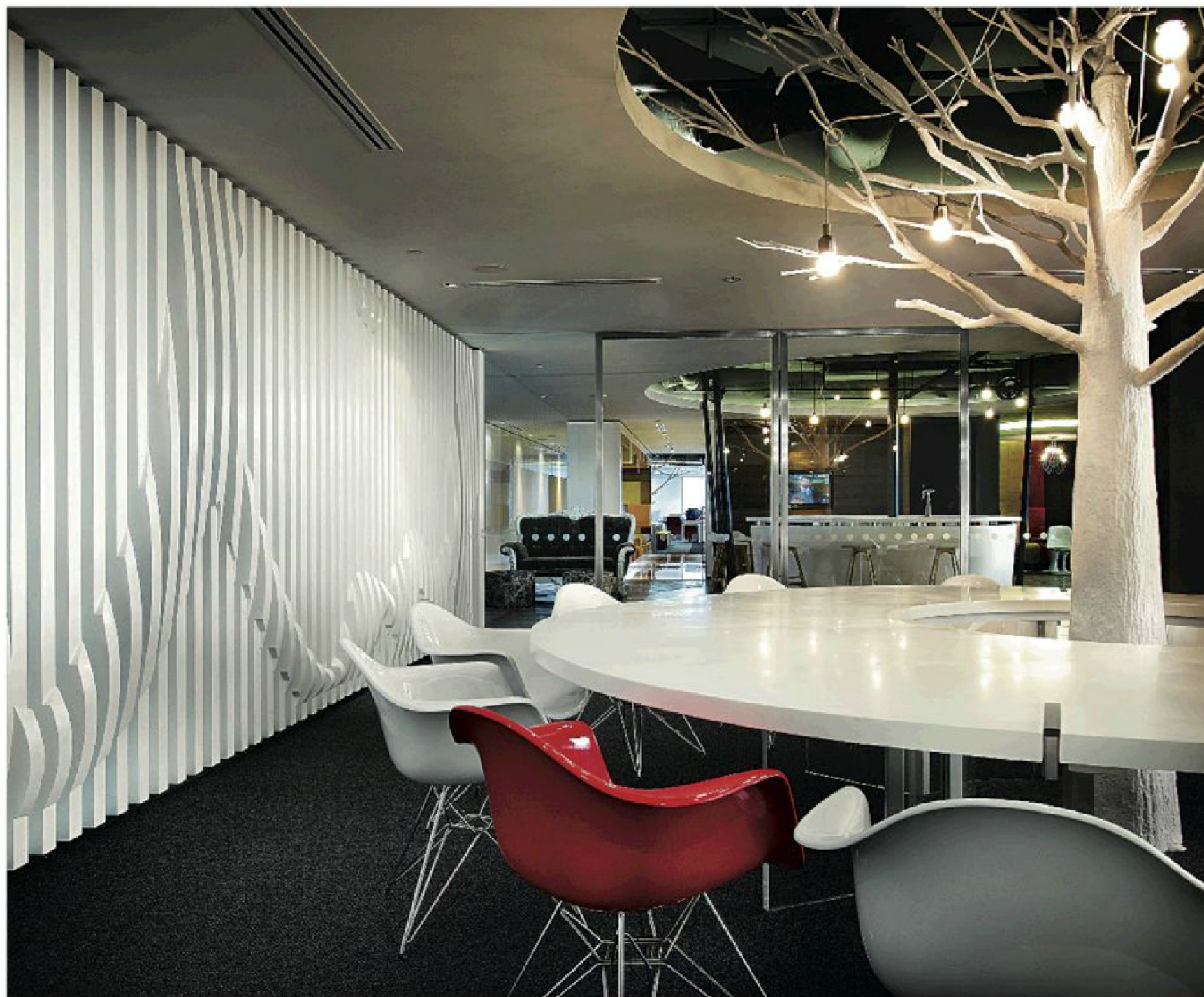
Classic era and runs through various contemporary sensibilities. Each design is executed to the exact specifications of the originals as configured by the great designers of the era.

"All Timeless Design pieces are fully compliant and are created by a team of skilled craftspeople and fabricated from the finest materials available," says Ng. "Customer satisfaction is our primary goal and Timeless Design works hard to accommodate clients at the highest level of design and manufacture possible."

Timeless Design clients include architects, dealers, designers and corporate buyers.

For details, contact Timeless Design, 67 Jalan Metro Perdana Barat 2, Taman Usahawan, Kepong, 52100 Kuala Lumpur, Malaysia. Tel : (+603) 6257 8383. Email: sales@timelessdesign.com.my, or visit the website: www.timelessdesign.com.my.

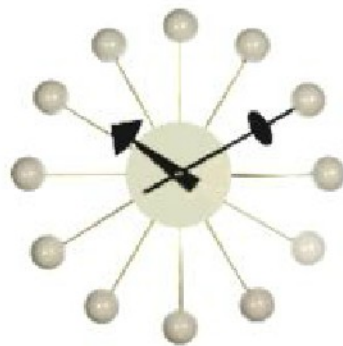
This page The new offices include a fibreglass Connie Chair, inspired by designers Charles and Ray Eames. The bold colours and contrasting stainless steel bases provide an appropriate inclusion in the eye-catching, futuristic space.





work & fun

when eccentricity meets professionalism.



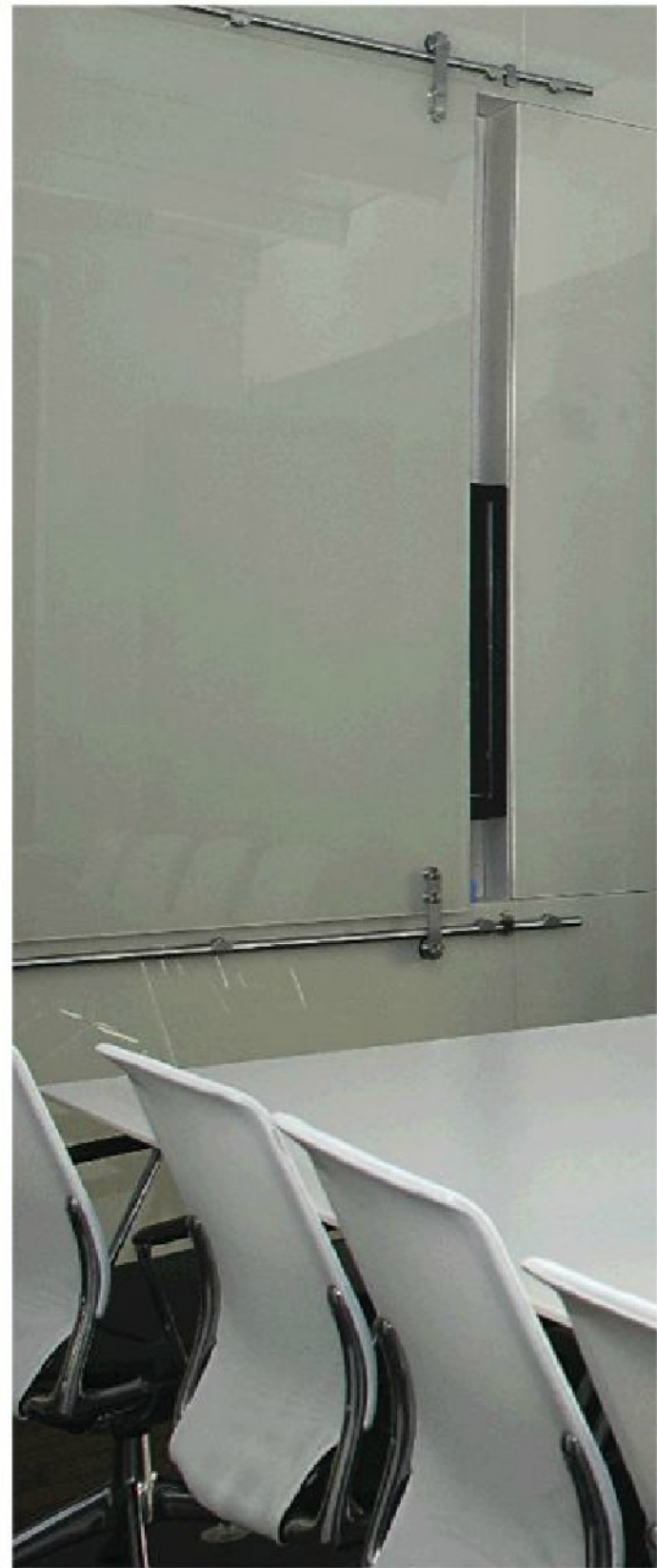
timeless DESIGN

Design Timeless Sdn Bhd (718253-U)

67, jalan metro perdana barat 2, taman usahawan kepong, 52100 kuala lumpur, malaysia Tel: +603-62578383 Website: www.timelessdesign.com.my

REDUCE, REUSE, RECYCLE

For this architectural firm, environmentally sustainable design is more than just a slogan – it pervades every aspect of the business, including its own offices



Below Recycled timbers, energy-efficient lighting and appliances, as well as an open-plan design that admits ample natural light – these are all sustainable initiatives employed by Woodhead in the design of their new Singapore office.

When you've built a reputation based on sustainable design and it's time to update your own offices, you can be assured that people are going to take notice. For international architectural firm Woodhead, setting up an office in Singapore was as much about treading lightly on the surroundings as it was about creating a presence, says regional principal Andrew Carmichael.

"We were very mindful of our reduce, reuse, recycle ethos – not just because of our reputation, but because it is what we truly believe."

"So for the fit-out of our new offices, the emphasis was on maintaining the existing shop-house features, yet also infusing them with an ecological overlay," adds associate Elaine Truman.

Existing timber decking was reused as a feature wall

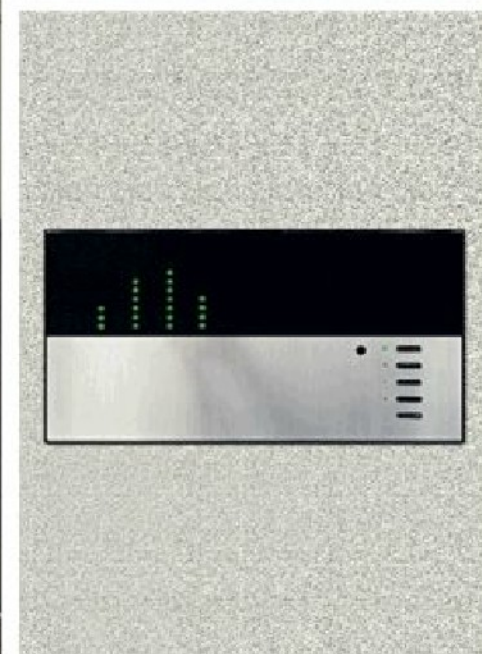
in the reception area, modular storage units are standard laminate sheeting size to reduce wastage, and Green Mark-certified fluorescent lighting was installed, as just some of the sustainable elements of the design.

"As an international practice, video-conferencing facilities and smartboard technology enable interactive discussions without the carbon emissions associated with international travel," says Carmichael.

Even the staff pantry is fitted with energy-efficient appliances, low-flow tapware and recycling facilities.

For further details, contact Woodhead Pte Ltd, 21 Tanjong Pagar Road, #02-01, Singapore 088444. Tel: (+65) 6546 5720. Fax: (+65) 6546 5723. Email: singapore@woodhead.com.au, or visit the website: www.woodhead.com.au.





In business, making a good impression is key. This is true for even the smallest detail, so it is no surprise that when it came time to install a lighting control system in their new offices, the team from Woodhead chose a fully automated solution from Lutron GL Ltd.

"The success of any lighting solution lies in its being simple to operate," says Edmond Chan, Lutron senior marketing and communications manager. "This is why the Grafik Eye preset lighting control system was chosen by Woodhead."

"The beauty of this lighting control system is that any lighting scene can be preset into the system and accessed either via the wall-mounted panel or by a remote control – making it accessible to everyone in the office," says Chan.

With so much of Woodhead's business based in presentation, the ability to control several lighting scenes at the touch of a button was crucial.

"While there is just one preset scene that activates lighting for the whole office, there are a number that can be utilised in the boardroom," says Chan. "For example, there is a fully lit scene for discussions. During a presentation the lights dim to a minimum in front of the screen, while lights in the seating area are at a level just high enough to read and write notes."

For more information, contact Lutron GL Ltd, #07-03 Tower Fifteen, 15 Hoe Chiang Road, Singapore 089316. Tel: (+65) 6220 3662. Fax: (+65) 6220 4333. Email: asianad@lutron.com, or visit the website: www.lutron.com/asia.

Above left Several preset scenes have been programmed into the Grafik Eye system for the Woodhead boardroom. At the touch of a button, the user can attain the desired lighting environment for different activities in the boardroom.

Above From full office lighting to energy-saving settings, each preset scene can be accessed via the Grafik Eye wall-mounted controller.



Above Milliken carpet tiles with non-PVC cushion backing from the Talkative Rain series were specified for the Woodhead offices. Tiles are available in two sizes – 50cm x 50cm or 1m x 1m. Other Milliken designs suited to a commercial interior include examples from the Ghost Artist (top) and Paste Up collections.

Functionality, aesthetics and comfort are prime objectives in providing an amiable work environment. Being able to help the environment through your choices in office materials is a bonus.

Offering advanced digital colour placement (DCP) technology, PVC-free cushioning across the entire range and its Eco360 initiative, Milliken Asia Pte Ltd fulfilled all of Woodhead's carpeting requirements, says territory manager Sharifah M Alsagoff.

"The contemporary styling of Talkative Rain was deemed perfect for the new Woodhead offices, with its mix of high-spec finish and industrial feel. Cushion backing on this product provides added comfort as well as long-term appearance retention."

Milliken's DCP technology makes it the only floor

covering manufacturer to offer a 10-year sustainable image warranty on its products. As well as ensuring its customers are happy, Milliken has worked diligently over recent years to ensure its environmental impact is minimised, says Alsagoff.

"All global divisions are certified carbon negative, thanks in part to our Trees for All initiative – for every tree harvested, six are planted. Also, all of our textile plants have been certified to ISO 14001 – the highest global standard for environmental responsibility."

Contact Milliken Asia Pte Ltd, 438B Alexandra Road, Alexandra TechnoPark, Blk B, #08-04 Lobby 1, Singapore 119968. Tel: (+65) 6377 4111. Fax: (+65) 6377 3444. Email: sharifah.alsagoff@milliken.com. Website: www.millikencarpet.com.

The beauty and longevity of natural products has long been recognised – this is one of the reasons, when so many alternatives exist, natural products such as timber are still specified for design projects.

When approached to provide a flooring product that offered both aesthetics and durability, and was environmentally sound, for Woodhead's reception, boardroom and utilities areas, Sin Kim Heng Marketing Pte Ltd knew exactly the right product to recommend, says sales manager Eric Neo.

"Zirconwood met all the necessary requirements, and although it has undergone a thermal modification process, it remains 100% real wood."

Humidity plays a huge role in the decay of timber, as a fluctuating moisture content contributes to the breakdown of cellulose.

"With Zirconwood, the timber has been exposed to

steam and high temperatures which changes the structure of the cellulose through stabilisation of the moisture content," says Neo.

"The process produces a more dimensionally stable product, meaning Zirconwood is more durable. There is also a uniform darkening of the product, adding consistency to an interior decor. Zirconwood can also be used on exterior projects, for a seamless transition from indoors to outdoors."

As well as the Zirconwood range, the company also markets PersWood WideBoards. Available in widths up to 325mm, PersWood WideBoards impart a bold, contemporary feel to any interior design project.

For details, contact Sin Kim Heng Marketing Pte Ltd, 7 Link Road, Singapore 619029. Tel: (+65) 6267 5060. Fax: (+65) 6898 0877. Email: sinkimheng@perswood.com. Website: www.perswood.com.

Below PersWood Zirconwood was specified for the Woodhead offices. Through a thermal modification process the timber flooring becomes suitable for both interior and exterior applications.

Right A system of concealed nails means there are no potential safety issues as the nails can't work loose of the product. Also, there are no unsightly nail marks, thus adding to the overall aesthetic quality of the product.









WELL CONNECTED

From blue-chip corporates to globally renowned furniture manufacturers, A&H Meyer's client list reflects the adaptability and cost effectiveness of its Netconcept International plugs and cabling systems

Change is often said to be the only constant in the modern-day workplace, which means office design needs to be adaptable. The introduction of modular furniture reflects this trend. But it's not just workstation design that needs to be flexible – plug and cabling systems also need to accommodate change.

A&H Meyer's Netconcept International product range provides modular, self-contained plugs and cabling systems that are not only easy to install, but easily modified and reconnected. Installation of the system is independent of furniture construction and manufacture, which means there is no need for hard wiring.

Managing director Peter Lenhardt says case studies have shown that companies using Netconcept conservatively save a minimum of 70% in terms of installation time on any one-time deployment in comparison to traditional hard wiring.

"Add to this the inevitable reality of mid-term office or furniture changes, and time and cost savings increase exponentially with every move."

The Netconcept product range provides different outlets for power, voice, data, VGA connectors, conferencing and multimedia solutions. Specific products include the Netbox range, which provides power,

voice and data modules, including desktop and built-in solutions, as well as profile boxes.

The Netline range provides cable and plug systems, and accessories for cable management. All products can be fitted with various outlet modules covering current, communication, switches, energy control devices and special solutions.

Lenhardt says Netconcept can be used in a wide variety of applications, including workstations, benches, partition walls and conference, meeting and discussion tables.

"Clients can rest assured that all our products are manufactured in accordance with the relevant international electrical and safety standards, and meet the quality requirements of ISO 9001 certification. The products are manufactured in Malaysia – to German technology standards."

A&H Meyer products are available through many established office furniture manufacturers, including Steelcase, Technigroup, Teknion and many others.

For more information, contact A&H Meyer Sdn Bhd, 3 Jalan Astaka U8/84, Section U8, Bukit Jelutong, Selangor, Shah Alam 40150. Phone: (+603) 7845 7277. Email: sales@ah-meyer.com.my. Or visit the website: www.ah-meyer.com.my.

Below left Modular plug and cabling systems from A&H Meyer's Netconcept International range help streamline the office environment, and minimise costs associated with change. This desk features a concealed Netbox Axial unit.

Below The Netbox Axial is a built-in unit that pivots upwards to reveal the power, voice and data sockets, and closes flat as required.

Top right This desktop features the fully customisable Netbox Line solution, here fitted with a Monitor Arm.

Below right The Netbox Turn Comfort is ideal for applications such as boardroom, conference and meeting tables, where it is not necessary to have the sockets visible at all times.





HEADLINES

COOL. COMPOSED. IN CONTROL.

Designed with perforated backrest for maximum body heat ventilation. Headlines chairs are also shaped to provide dynamic support for your back. It comes with lockable tilt positions, depth-adjustable and pneumatic height adjustable seat.



EUROTM
 inspiration at work



ISO 9001 : 2000
 ISO 14001 : 2004
 OHSAS 18001 : 2007
 Certified Firm



Gold Winner Award
 Entrepreneur Of The Year



Best Brand 2008-2009
 Office Furniture Category



Golden Bull Award
 Outstanding SMEs

Euro Space Industries (M) Sdn. Bhd. (105420-W)
Euro Chairs Manufacturer (M) Sdn. Bhd. (164921-X)

Wisma Euro Lot 21, Rawang Industrial Estate, 48000 Rawang, Selangor D.E., Malaysia.
 tel +603 6092 6666 fax +603 6092 3000 sales@eurochairs.com www.eurochairs.com

Reserve your place in the next issue of
GRADE A OFFICE MARKET



GRADE A OFFICE MARKET – a Trends quarterly

If you would like to present a Grade A Office project in the next issue, please contact one of our international representatives.

On sale: end of March 2010

Booking deadline: 3 February 2010

AUSTRALIA

Glenn Hyland
glenn.hyland@trendsideas.com

MIDDLE EAST

Tina Kapp-Kailea
tina.kapp-kailea@trendsideas.com

CHINA

Cherry Shan
cherry@trendsideas.com

**HONG KONG /
SE ASIA /
REST OF WORLD**

Hans Geese
hans.geese@trendsideas.com

HIGH ACHIEVER

Sustainable design initiatives are just the start for Versalink. The company's office furniture solutions are also ergonomic, high-end designs that enhance staff wellbeing and productivity



When a small business goes global, to the extent that it is exporting 80% of its manufactured product, you know you are onto a winner.

It is precisely this road to success that defines Versalink International Group. The Malaysian-based office furniture manufacturer has spent 30 years fine-tuning its business, and in that time the local brand has become an esteemed, internationally recognised trademark.

Today Versalink's product range includes system furniture and workstations, executive desks, filing and storage cabinets and office seating.

Versalink executive director Arica Walters says the company's success can be attributed to its client focus, and its holistic approach to high-quality furniture design and manufacture.

"Office furniture should embrace the total office environment," Walters says. "Every project we work on is researched to provide an individual solution that improves employee wellbeing and productivity, while also meeting contemporary aesthetic ideals, management, legislative and technology requirements."

Walters says Versalink engages Italian designers for its new product research and development. New ranges are continually on the drawing boards, including an innovative line due for release next year. But aesthetics are never at the expense of the environment.

"We take our commitment to sustainable design very seriously. We believe that, big or small, every action that helps safeguard and protect the biosphere is significant. Versalink's policy and practices are designed to protect the environment, conserve natural resources and reduce waste. We use renewable resources and associate with suppliers that have a similar environmental focus."

Walters says Versalink is a Forest Stewardship Council-approved company. In addition, the company's system furniture is accredited with ANSI/BIFMA certifications to meet the American and British standard of design and quality. The company is also ISO 9001:2000 certified by UKAS/Lloyd's.

For details, contact Versalink. Tel: (+603) 3392 6888, or fax: (+603) 3392 3377. Send an email to: info@versalink.com. Website: www.versalink.com.

Right Malaysian-based Versalink can provide a complete office furniture solution that meets practical, aesthetic and budgetary requirements – from executive furniture to workstations and filing systems.

AEROSPACE STATION WORKING ELEMENTS



JEMARAMAS JAYA SDN BHD (227317-M)

Lot 6119, Jalan Haji Salleh, Batu 5 ½ Off Jalan Meru,
41050 Klang, Selangor Darul Ehsan, Malaysia.
Tel : +6 03 3392 6888 (20 lines), +6 03 3392 0888
Fax : +6 03 3392 3377, +6 03 3392 2833
E-mail : export@versalink.com

VERSALINK TECHNOLOGY SDN BHD (435293-M)

HQ Showroom : Lot 6119, Jalan Haji Salleh, Batu 5 ½
Off Jalan Meru, 41050 Klang, Selangor Darul Ehsan, Malaysia.
Tel : +6 03 3392 6888 (20 lines), +6 03 3392 0888
Fax : +6 03 3392 3377, +6 03 3392 2833
E-mail : sales@versalink.com

VERSALINK MARKETING SDN BHD (225946-K)

Sg Buloh Showroom : Lot AL-121, 13th Mile,
Jalan Sungai Buloh, 47000 Sungai Buloh,
Selangor Darul Ehsan, Malaysia.
Tel : +6 03 6156 8833 (6 lines), +6 03 6156 6008
Fax : +6 03 6156 8383



We sell **CHAIRS & MANAGEMENT DESKS** too...

For more product range, visit www.versalink.com

VERSALINK INTERNATIONAL (NZ) LTD

PO Box 79 010, Royal Heights, Auckland 0656, New Zealand

Tel : +64 9 8325334

Fax : +64 9 8325340

E-mail : sales@versalink.co.nz

Website : www.versalink.co.nz



GROW YOUR BUSINESS

Innovative design and technology allows for an ever-expandable office storage and desking solution

Issues surrounding environmental sustainability

have been gaining greater public support in recent years and businesses are being encouraged to do their part by reducing their own carbon footprints.

However, that doesn't mean businesses should sacrifice practical considerations. Choosing a product that offers the best value for money and functionality is all-important, says Technigroup Far East Pte Ltd assistant manager of product development Kenny Hong.

"Technigroup's range of office furniture solutions – such as the X4 series featured on these pages – offers unlimited functionality with the added bonus of being

manufactured and assembled in our own facilities located throughout Southeast Asia and China."

The result of painstaking research and development, the X4 series is what Technigroup refers to as an intelligent storage system, says Hong.

"By intelligent, we mean that the X4 can be customised to suit any office environment, is multi-configurable and multifunctional."

Comprising a number of modular compartments of differing heights, the individual pieces can be combined to form a single- or double-sided partition. Access can then be configured to suit the layout.



Below Designed and manufactured by Technigroup Far East Pte Ltd, the X4 series of office storage solutions offers multifunctionality within a customisable modular system – making it a storage system and workstation in one.

Desk tops can be attached to the compartments to form self-contained workstations. A patented and integrated cable management system provides routing for large volumes of cables and can also house electrical outlets, easily accessed via flip-down sides.

"In addition, the system features compartment options, from open-shelf or swing-door cabinetry to lateral file storage and soft-closing drawers," says Hong. "A number of colours and finishes are available to suit any decor."

Like all Technigroup products, the X4 series was developed in response to a specific need, says Hong.

"This demonstrates our philosophy of constantly striving to meet new and ever-increasing demands and expectations for office furniture.

"For this reason, though our products are highly durable and easy to maintain, we continue to offer a full range of essential after-sales services – such as comprehensive product warranties – to ensure our customers' peace of mind."

For more information, contact Technigroup Far East Pte Ltd, 30 Tuas South Street 3, Singapore 638028.

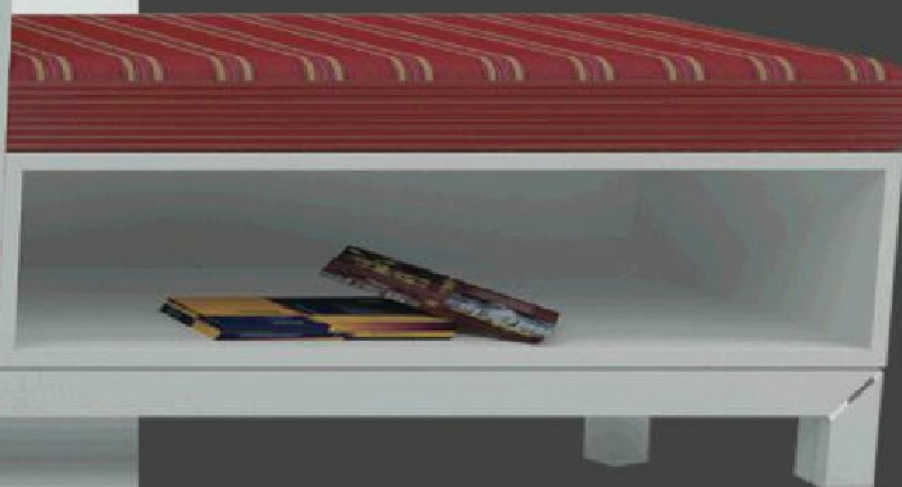
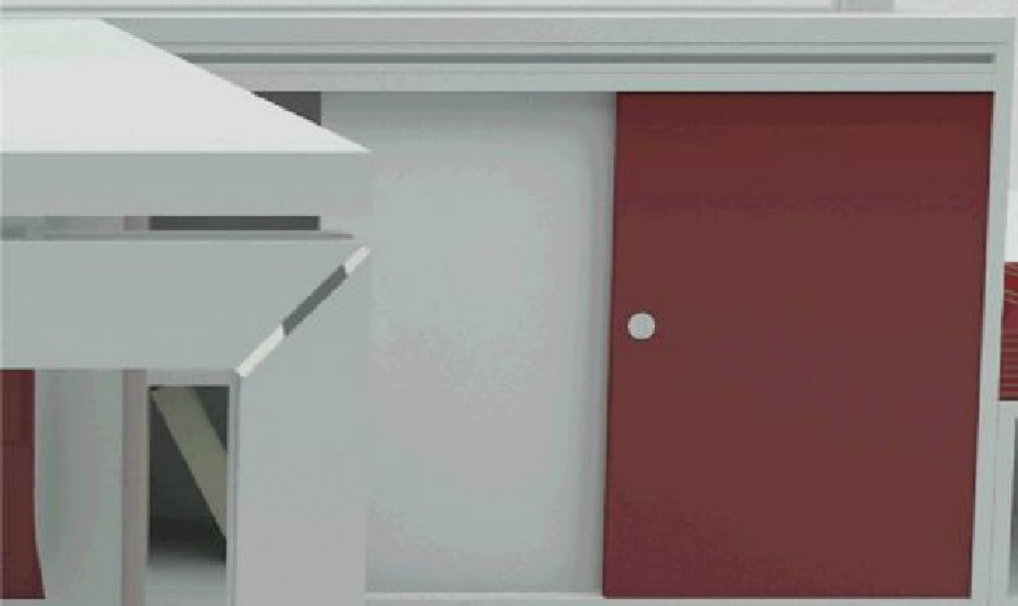
Tel: (+65) 6877 7717, fax: (+65) 6897 7727, or visit the website: www.technigroupfe.com.





TRENDX PRO

"TRENDX PRO systems feature a bridge structure - 50mm square aluminium extrusion legs and a horizontal beam connected with a chrome aluminium die-cast connector. Worktops are allowed to float with a gap of 15mm which creates the floating effect. Its simplicity and clean cut lines are definitely a welcome sight to most corporate environments. Its external risers and tabletop access power points allow full wire management and storage where it is most required. The storage space is extended and completed with cushioned seating on top which allows guests to be leisurely seated."



ARTMATRIX TECHNOLOGY SDN BHD (094144-X)
ARTMATRIX MANUFACTURING SDN BHD (093650-U)
ARTMATRIX RESOURCE OUTLET NETWORK SDN BHD (037645-K)
ARTMATRIX UAE (L.L.C.)

Lot 1794, Kawasan Perindustrian Bukit Belimbing,
 Jalan Balakong, 43300 Seri Kembangan,
 Selangor, Malaysia.

T: +603-8962 2286 F: +603-8961 8862

URL: www.artmatrix.com.my



MULTIFACETED

Mix apartments, offices and retail outlets, throw in a great location, and you have a recipe for vibrant inner-city living







LEADING EDGE

Positioned on a key axis in the inner city, this landmark high-rise was designed to address an industrial-urban view to the southwest – and a tree-lined park to the north

Preceding pages and left Depending on which side you view it, One East Melbourne has a sharp, angular facade – or a gently curvilinear form. Developed by Becton Property Group and designed by Ashton Raggatt McDougall (ARM), the tower addresses two key aspects: an industrial urban view to the southwest, and a soft landscaped parkscape to the north.

Below The top of one tower folds in on itself and plays out towards the city, creating an edgy, minimalist form. Winter gardens enhance these elements by allowing light to penetrate the splayed corners. The gently curving curtainwall is a design response to the more natural landscape of the park on the north side.

For centuries, some of the best inner-city land in our major cities has been given over to rail corridors and shunting yards. But many local governments are now recognising the potential of under-utilised railway land, with the result that key sites are being freed up for development.

The prominent Melbourne site featured on these pages is part of a large package of land Becton Property Group purchased from the Victorian Government in 1991. One East Melbourne, the company's latest signature development, is the final stage of its East Melbourne residential housing project.

Damian Dalgleish, Becton CEO of development and construction, says the company was conscious of the significance of the site on the edge of the city grid.

"There was never any doubt this was going to be an iconic sentinel building," he says. "The site, on Wellington Parade South, is within walking distance of the inner city, parks, the MCG and Melbourne Tennis Centre, and has extensive views in all directions. We wanted the building to make a strong architectural

statement that would befit its prominent location."

Ashton Raggatt McDougall (ARM) was contracted to design the mixed-use development, which needed to include a range of apartment options and commercial office space. It was also designed to achieve a 5-Star ABGR and Green Star rating.

Project architect Sophie Cleland says the site is characterised by two distinct urban conditions – the cityscape to the southwest and the leafy outlook to the Fitzroy and Treasury Gardens in the north.

To address both these elements, the 19-storey tower has two distinct forms – each having its own design vocabulary. The south-facing tower has a folded, angular form that provides a distinct profile when seen from afar.

"This is a significant sculptural element," says Cleland. "The facade appears to simultaneously fold in on itself and reach out towards the city. In contrast, the north-facing side of the tower has a curved form that provides a softer edge that reflects the more natural contours of the adjacent park."





Left A row of framed studio apartments engages with the street, introducing a domestic scale to the building.

Right As well as providing 85 apartments, One East Melbourne has six floors of commercial office space. The roof of the commercial building is landscaped to provide an attractive setting when viewed from above. It is also a breakout space for office tenants.

ARM director Ian McDougall says the architectural expression of these two forms determined the entire design programme.

"While the building is a singular structure, it has been articulated into its component parts. The design expresses the functional differences and also activates the street line and the overall views of the building in the round."

Cleland says one of the driving principles behind the design was the desire to achieve a small footprint.

"The concept of providing several small buildings linked together was more appealing than a single, monolithic mass," she says. "The building's cuts, angles, curves and folds help create this effect. The

design avoids the need for a deep core, and it ensures natural light penetrates almost every room, including the bathrooms. Some of the apartments have a line of sight right through from the front to the back."

Winter gardens also maximise the natural light and enable the folded quality of the southwest facade to be fully exposed.

Near street level, a row of apartment and studio units appear framed in four-by-four squares that front the Cliven Close streetscape.

"The Wellington Parade South streetscape is a compressed version of the curtainwall facade, which creates a local relationship to the surrounding residential environment," says Cleland.





Left Natural stone features extensively at the entrance to the building. The stone was chosen to provide a long-lasting interior that would keep its looks.

Below left and right Apartment interiors were designed by London architect Claudio Silvestrin, in conjunction with Carr Design of Melbourne. The galley-style kitchens have a long island and a bank of cabinetry that keeps clutter hidden from sight. Bathrooms include curved glass shower units and custom-designed, egg-shaped basins.

Cleland says a series of balconies on the upper level mimic the curve of the north-facing tower, bringing a sense of domesticity to this elevation.

A six-level commercial building providing 5000m² of office space wraps around the bottom of the west face of the building. This part of the building has a completely separate identity, says Cleland. While the residential tower has a glazed curtainwall, visually this structure has a more grounded, solid facade.

The top of the office building is a landscaped rooftop podium, designed to provide a breakout space for commercial tenants. Designed by Formium Landscape Architects, the patterned paving and landscaping provides tower residents and occupants of other buildings with a more interesting view from above. Rainwater is harvested to irrigate the podium.

Other sustainable design initiatives in One East Melbourne include high-performance glazing, passive

and active chilled beam air conditioning, energy-efficient lighting fixtures, solar panels and water-saving fixtures. There are also operable windows to allow natural ventilation.

The apartment interiors were designed by renowned London minimalist architect Claudio Silvestrin, in collaboration with Melbourne firm Carr Design. Silvestrin designed clean, uncluttered living spaces that create a sense of sanctuary.

Apartment interiors contain classic Silvestrin touches, including circular showers encased in floor-to-ceiling glass, ample use of porcelain tile, bluestone and leather panel walls. The winter gardens feature retracting sliding panel doors that allow an indoor-outdoor lifestyle.



See additional images of this project online at [Trendsideas.com/go/25945](https://trendsideas.com/go/25945)



Location One East Melbourne, Melbourne
Developer Becton Property Group
Architect Ashton Raggatt McDougall (ARM)
Interior designer – apartments Claudio Silvestrin, in collaboration with Carr Design
Landscape architect Formium Landscape Architects
Civil engineer Cardno Grogan Richards
Mechanical and electrical engineer Simpson Kotzman
Quantity surveyor Rider Levett Bucknall
Fire consultant Norman Disney & Young
Main contractor Becton East Melbourne Constructions
Earthworks Golder Associates
Security system Expert Security
Signage Sign-A-Rama
Graphic design ARM
Roofing Polyseal – polyurethane

Facade design ASK Aluminium
Facade construction Meinhardt
Window and door joinery ASK Aluminium; Spence Doors; Inco Cabinets
Hardware Designer Doorware
Lifts Kone
Reception furniture CaesarStone Ginger top; water gum veneer
Blinds Invogue Blinds; Verosol EnviroScreen
Floor and wall tiles National Tiles Silk Collection
Carpet Feltex from Smith's Floorworld
Paints Dulux
Lighting Stowe Australia
Bathroomware Rogerseller; basins custom designed by Becton

Story by Colleen Hawkes
Photography by Andrew Ashton

FROM SMALL SEEDS

The amorphous, organic form and tree-like columns of this new Singapore retail centre reference the site's humble beginnings – the land originally held an orchard





In the past decade, retail centre design has evolved to reflect a much greater focus on leisure activities and entertainment. New centres are often integrated with residential developments that promote a wide range of lifestyle facilities "on the doorstep".

The new ION Orchard development in Orchard Road, Singapore not only typifies this approach, but also takes the concept of destination shopping to a whole new level. Right from the start, developer Orchard Turn Developments – a joint venture between CapitaLand and Sun Hung Kai Properties – envisioned an iconic landmark that would provide world-class retail facilities as well as a grand civic gesture.

In addition to a vibrant retail podium and 56-storey residential tower, the design provides public spaces designed to inject new vitality to the streetscape and enhance the shopping experience.

Lee Kuan Boon, director of the project architectural firm RSP Architect Planners and Engineers, says the company also developed an urban design proposal that seamlessly integrates the centre with adjacent buildings and infrastructures, including Singapore's mass transit rail system (MRT) and pedestrian underpass connections.

RSP worked with Benoy on the concept design for the external facade, which references the area's orchard origins. Benoy director David Buffonge says

the retail podium features tree-like columns, and the facade has contours and lines that echo the form of fruits and nuts. The design provides a highly visible shop front and creates a powerful, organic presence that provokes interaction.

"The retail canopy draws on the metaphors of skin and foliage, while the iconic tower design is based on the concept of roots and shoots growing up out of the canopy below," Buffonge says. "Even the interlocking pattern of undulating shapes in the three-dimensional, free-form curvilinear glass and metal facade was inspired by the complex patterns and textures found in nature."

Buffonge says the podium building also breaks new design ground in terms of its construction – it is the first pure monocoque facade and canopy structure to be built in Singapore.

"The undulating glass and perforated metal structure is both practical and visually dynamic. It provides cover to the public space and attracts pedestrians to the retail core."

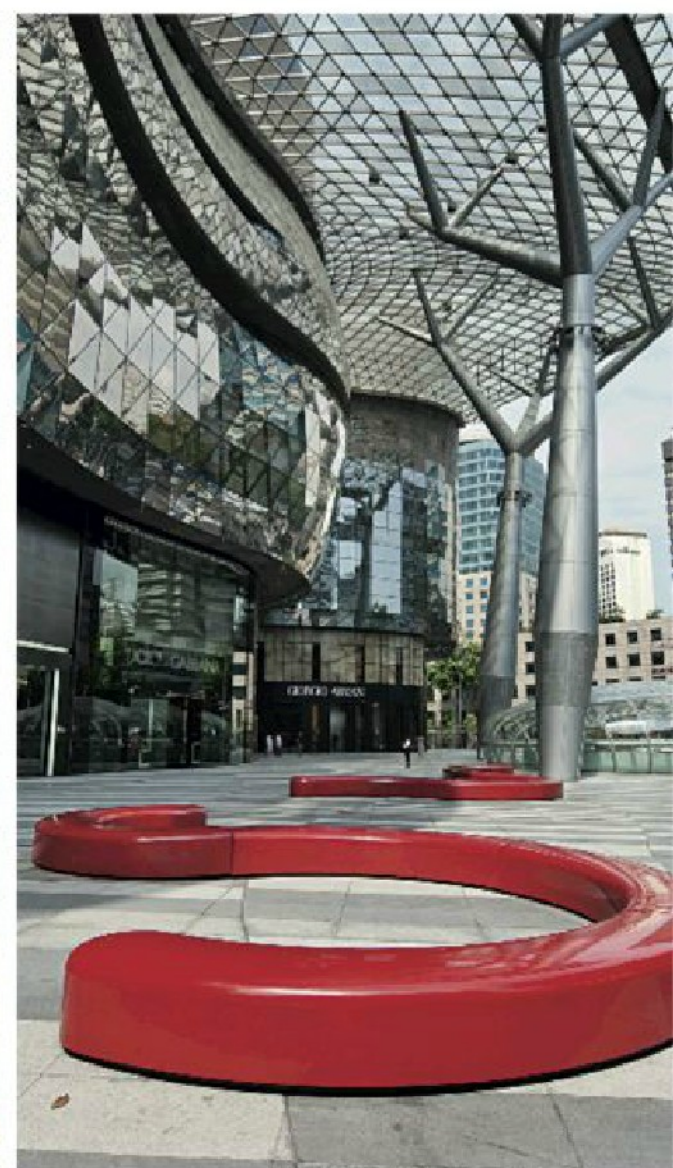
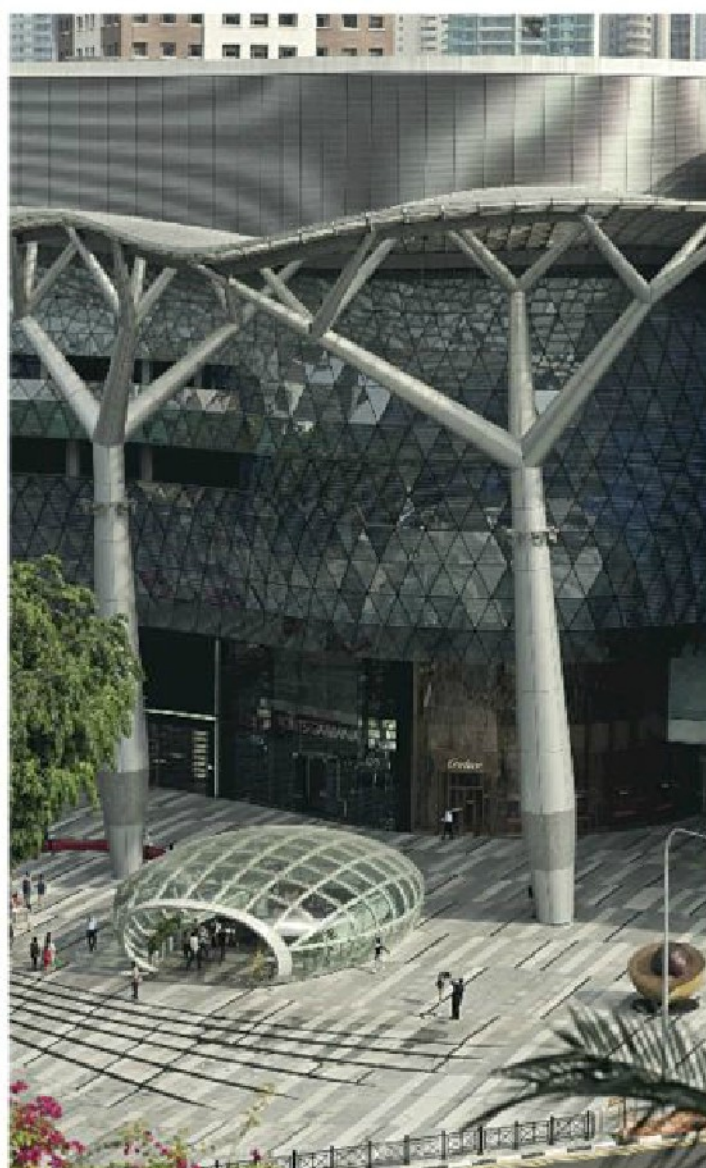
The designer says media expression was another important component of the design.

"By integrating the latest LED display technology, we have transformed the architectural facade into a communicative face, injecting energy and activity into the public realm. This media wall allows the facade to

Preceding pages Destination shopping for the 21st century – the new ION Orchard development in Orchard Road, Singapore has an undulating, organic form and a tessellated LED facade that doubles as a media wall.

Below The development incorporates a retail centre, outdoor events space and 56-storey residential tower.

Right The sculptural podium references the trees, fruit and nuts of the original orchard that stood on the site. The small, waterdrop form is the MRT station entrance.





become a showcase for digital artwork, videos and advertising, which adds another layer of visual experience and vitality."

The 3000m² civic space is deliberately carved back from the street to provide a central urban meeting place, capable of staging public events of varying sizes. There is also a 500m² art gallery and an observation deck to encourage public interaction.

The organic form of the podium is repeated in a

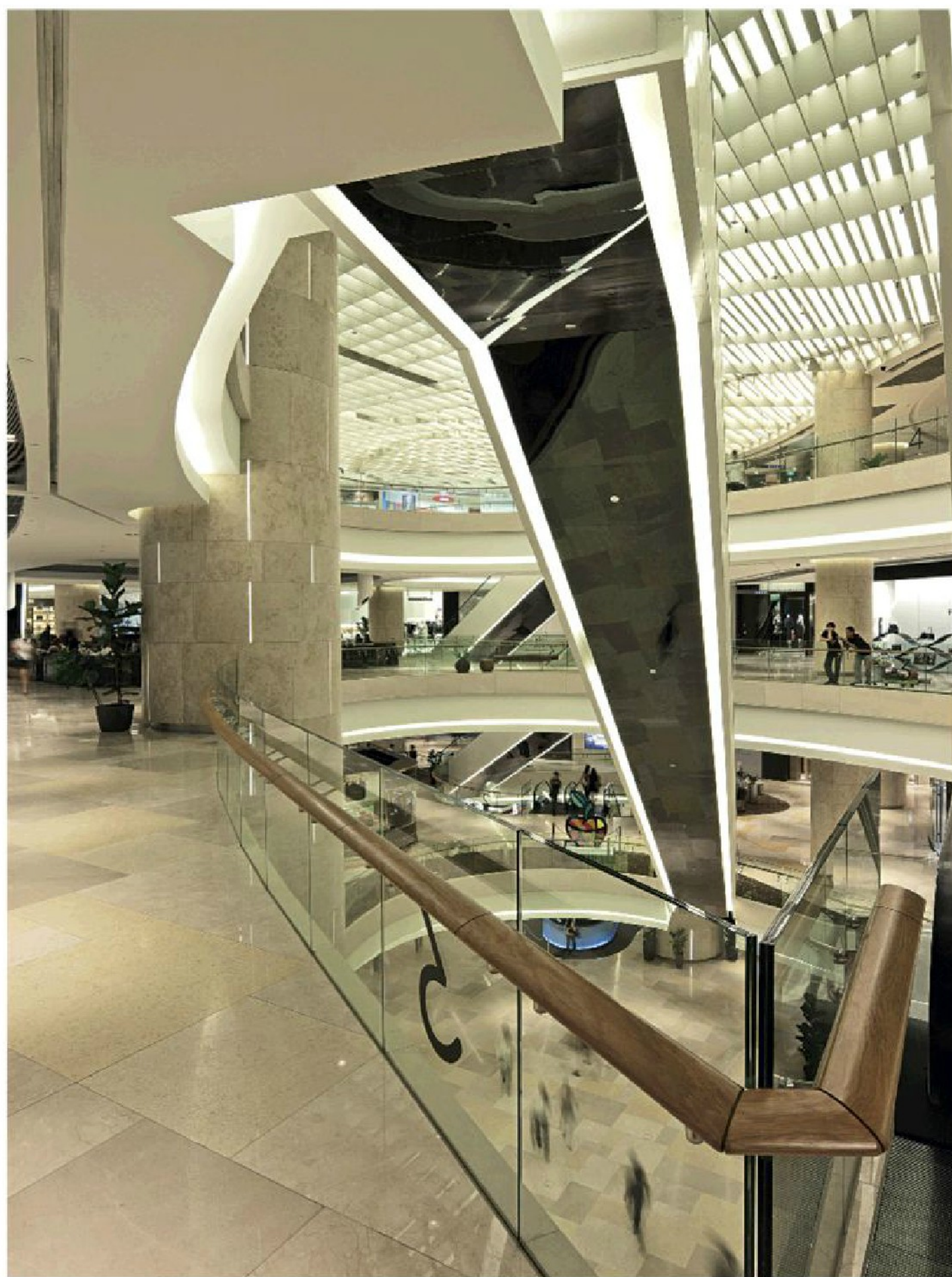
double-curved, fully transparent glass waterdrop module, which is the MRT station entrance to the events space.

"Co-ordinating the design and construction around a fully operational MRT station was a challenge," says Lee Kuan Boon. "The basement retail mall essentially wraps around the station and sits right on top of it."

Lee says another innovative design solution was required for several floors of the carpark. Four floors

Below The atrium continues the organic form of the facade. Stores include flagship luxury brands.

Right Apple sculptures and wood flooring and balustrade railings reinforce the orchard reference.







Left ION Orchard is designed to deliver a holistic, multi-sensory lifestyle experience. Here, innovative lighting creates a whimsical aquarium-style ceiling within the retail podium.

Below Levels 1 to 4 of the mall are dedicated to luxury and premium international brands, while levels B1 to B4 offer popular high-street fashion labels, multiple food and dining options and lifestyle outlets.

are structurally woven together by mega trusses, which required every floorplate to be non-typical and independently designed. The solution achieved the most economical design while providing the maximum number of car spaces.

Inside the mall, the vast atrium mimics the organic, tessellated form of the facade. The natural world is referenced by the material palette, which includes wood flooring encircling the upper balconies. Innovative lighting, including an illuminated aquarium-style ceiling, also defines key circulation areas.

Key green elements include an environmental oasis on the 9th floor, which features lush landscaping with

deep planter boxes, water features and rain sensors. There is also a vertical green-wall system outside The Orchard Residences in Orchard Boulevard. Photocell sensors within ION Orchard reduce lighting levels when not required.

The mall already houses a collection of local and global flagship and concept stores that reflect the centre's status as a redefining landmark in the local retail landscape. More than 20% of the space is dedicated to food courts, restaurants, cafés and food stores.



See additional images of this project online at Trendsideas.com/go/25486



Location ION Orchard and The Orchard Residences, Singapore

Developer Orchard Turn Retail Investment; Orchard Turn Developments Pte Ltd

Principal architect RSP Architects Planners & Engineers

Architectural design consultant Benoy

Design consultant – interior design, retail Benoy

Design consultant – residential RSP Architects Planners & Engineers

Interior designer – residential Steve Leung & Associates

Main contractor Penta Ocean Construction Co

Civil and structural engineer RSP Architects Planners & Engineers

Mechanical and electrical engineer Squire Mech

Quantity surveyor Davis Langdon & Seah Singapore

Landscape design Tierra

Facade consultant Arup Singapore

Lighting design Parsons Brinckerhoff; Lighting Planners Associates

Fire consultant IBC

Cladding and glazing system Mero; YKK

Hardware KABA

Stone flooring Futar; Masonry; PolyBuilding

Paints SKK

Ceiling Hunter Douglas

Lighting Krislite

Air conditioning Shinryo

Signage Singa Signage

Lifts and escalators Schindler

Awards ICSC Asia Shopping Centre Awards 2008 Gold Award, business-to-business category; MAPIX 2006 Awards Best Retail Development over 20,000m²; Estates Gazette's Retail & Future Project Awards Best Architectural Entry; 2007 BCA Gold Award

Story by Colleen Hawkes

Photography by Tim Nolan

CLEAR SIGHTED

A gleaming glass tower of angles and curves, 600 North Fairbanks offers condominium owners sweeping views of the Chicago skyline



Left The top floor of the new 600 North Fairbanks condominium tower includes a recreation deck looking out over Chicago's most famous skyscrapers. The glass-faced, 41-storey tower was designed by internationally respected architect Helmut Jahn.

Facing page In a city dotted with glass towers, 600 North Fairbanks presents a structure with a difference. One corner of the building curves around the street corner it sits on, while on the opposite side the building cantilevers out. Wire mesh behind glass provides a solution to exposed garaging on the lower levels.

A sculptural, glass-walled condominium tower

ensures viewing pleasure for its residents as well as for onlookers – with floor-to-ceiling windows and glazed facades optimising city outlooks.

The 41-storey 600 North Fairbanks tower makes a leading-edge addition to the Chicago skyline. Designed by world-famous architect Helmut Jahn, whose work has changed the face of the city, 600 North Fairbanks has a straight contour on the north and west sides, but a rounded silhouette along the south-east edge. On the northern side, upper floors cantilever out beyond the base – expressed with a glass wall that slants outwards from the 9th to 12th floors – allowing for larger apartments on the upper levels of the tower.

To an extent, 600 North Fairbanks is a classic three-part building, with a clearly articulated base, middle and top. A tall, light-washed lobby and 11 floors of parking make up the base, the middle houses 24 floors of apartments, and the top holds four levels of penthouses and an amenity floor with lap pool, fitness centre and sun deck.

Jahn's contemporary construction techniques included using post-tensioning cables rather than steel

reinforcing bars. This allowed the concrete floor slabs to be just 203mm thick – these are expressed on the facade with narrow bands of extruded aluminium. Concrete reinforcing columns are recessed behind the building's glass skin, and windows on the north and south sides consist of large sheets of extra-wide, floor-to-ceiling fixed glass, free of mullions and air-conditioning units.

At the car-parking levels, a layer of aluminium mesh is set behind an outer wall of glass. Sunlight catching the mesh creates a textural effect for passers-by.

The building's minimalist characteristics, coupled with the use of extra-thick, mirror-smooth glass, turn 600 North Fairbanks into a futuristic design statement. The tower's clean-lined spatial grandeur on the outside is translated into loft-like apartments on the inside, with minimal internal structuring, expansive views and an abundance of natural light.

The penthouse apartment featured here has been reconfigured by architect Jon Salzmann to more closely suit the needs of its owner, while respecting the overall design of the building. This entailed realigning spaces and giving the rugged, exposed treatment of



the interiors a more refined ambience.

Situated on the 37th floor, on the curved corner of the building, the upscale unit offers 270° views of the city and 371m² of floor space – nearly a quarter of the total for this level. Design on the apartment upgrade began well before the building was finished, and while structural elements could not be altered, it was possible to move some power points and service elements, says Salzmann.

"The apartment has been reconsidered in terms of practical use and to optimise views," says Salzmann.

"In the public areas, the kitchen was moved from a central, semi-enclosed space to an inner wall on the other side of the living room, adjacent to the balcony. Space gained from the former kitchen was added partly to the open-plan living room and partly to the second bedroom."

Gleaming, lacquered joinery and a dropped ceiling introduced to the living room add interest and definition to the space. Perhaps the most striking element is the elliptical form that partitions the living area from the home office, which is built into this dramatic divider.

This page In the entry foyer, sheets of thick glass and exposed concrete walls give a taste of the interior aesthetics as designed by Helmut Jahn.

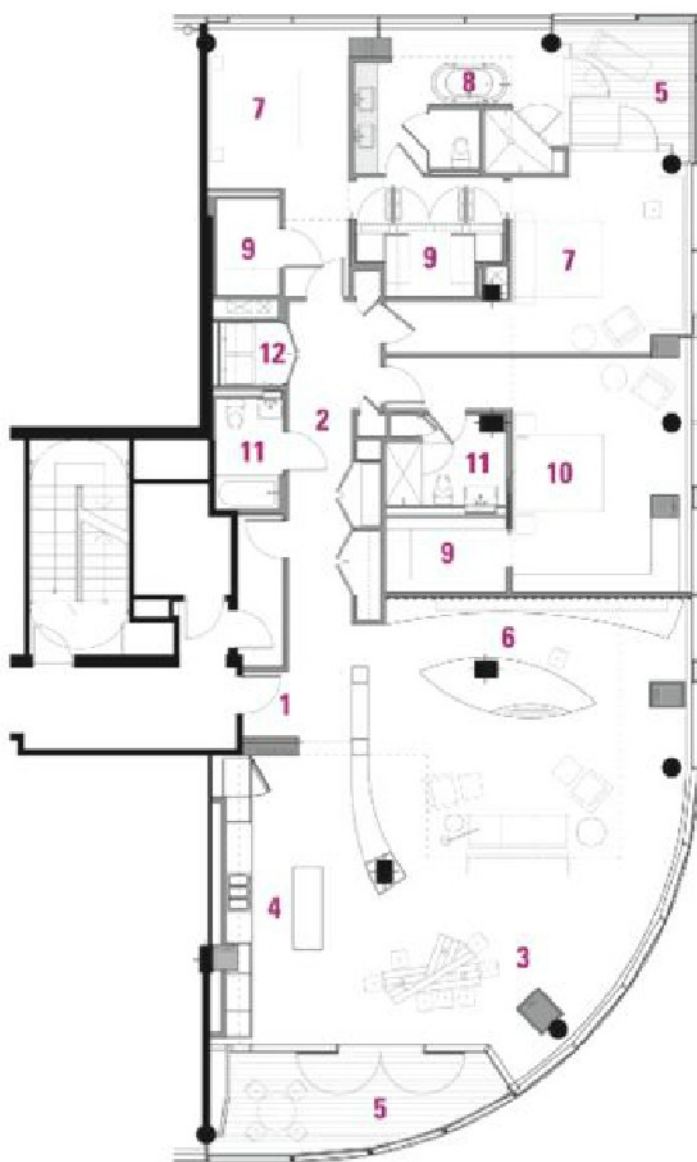
Facing page In this apartment, the owner wanted a more refined look. Warm, wood floors, plastered surfaces and shiny lacquered joinery all contribute to the urbane ambience.











"The curved floor-to-ceiling partition is a playful inclusion that echoes the shield shape of the entire living area," says Salzmann. "In a wider sense, the millwork provides a buffer between the entrance to the apartment and the living spaces, with some columns concealing service ducting."

A feature fire is set into one of the horizontal, floor elements. Access is by removable push-panels, styled in keeping with the invisible pivot-hinge doors on the storage cabinets that line the apartment's internal access corridor.

In the private spaces, a small third bedroom was subsumed into the master suite, and its ensuite

bathroom repurposed as a walk-in wardrobe. The pocket-sized room had offered the best views on this side of the apartment, so the master bed alone now occupies this area. The reconfigured rooms have resulted in a more expansive master suite and a larger second bedroom, alongside.

"In addition, the layout of the master bathroom was altered as part of this project and the occupant of the tub now enjoys the most scenic view in the room," says Salzmann.

Preceding pages A dropped ceiling helps define the living area.

Above The kitchen is finished in the same lacquer as the partition.

Legend 1 entry, 2 circulation corridor, 3 central living area, 4 kitchen, 5 decks, 6 office, 7 master suite, 8 master bath, 9 walk-in closets, 10 second bedroom, 11 bathrooms, 12 laundry.



View more images of this project online at Trendsideas.com/go/25438



Above As the guest bedroom had the best views from this side of the apartment, the architect realigned this space, making it part of the master suite. This modest-sized room holds only a bed.

Above right The master bath has been reconfigured to optimise views. Many of the standard fittings and fixtures have been reconsidered, including the bathroom mirror, which has a light source embedded into the glass.

Location 600 North Fairbanks (Chicago, IL),
Building architect Helmut Jahn, Murphy/Jahn
Condominium architect Jon Salzmann, AIA, LEED AP, Eastlake Studio; Kevin Kamien
Millwork manufacture Inter Ocean Cabinet Company
Builder Reed Construction
Flooring Chocolate hickory hardwood from EcoTimber
Wallcoverings China White, Texas Leather from Benjamin Moore
Lighting Palm 7 from Freedom of Creation; Millwork Pucks HP Series 2-LTK from American Fluorescent; T156 18in from Tech Lighting; Mini Quiet Ceiling Recessed Trimless from RSA Lighting
Home Audio Glenn Poor
Furniture 511 Ventaglio by Charlotte Perriand, from Cassina; Rosewood Vintage Eames lounge chair and ottoman; Eames walnut stool, from Herman Miller
Kitchen countertops Pashmina from Heartland Granite



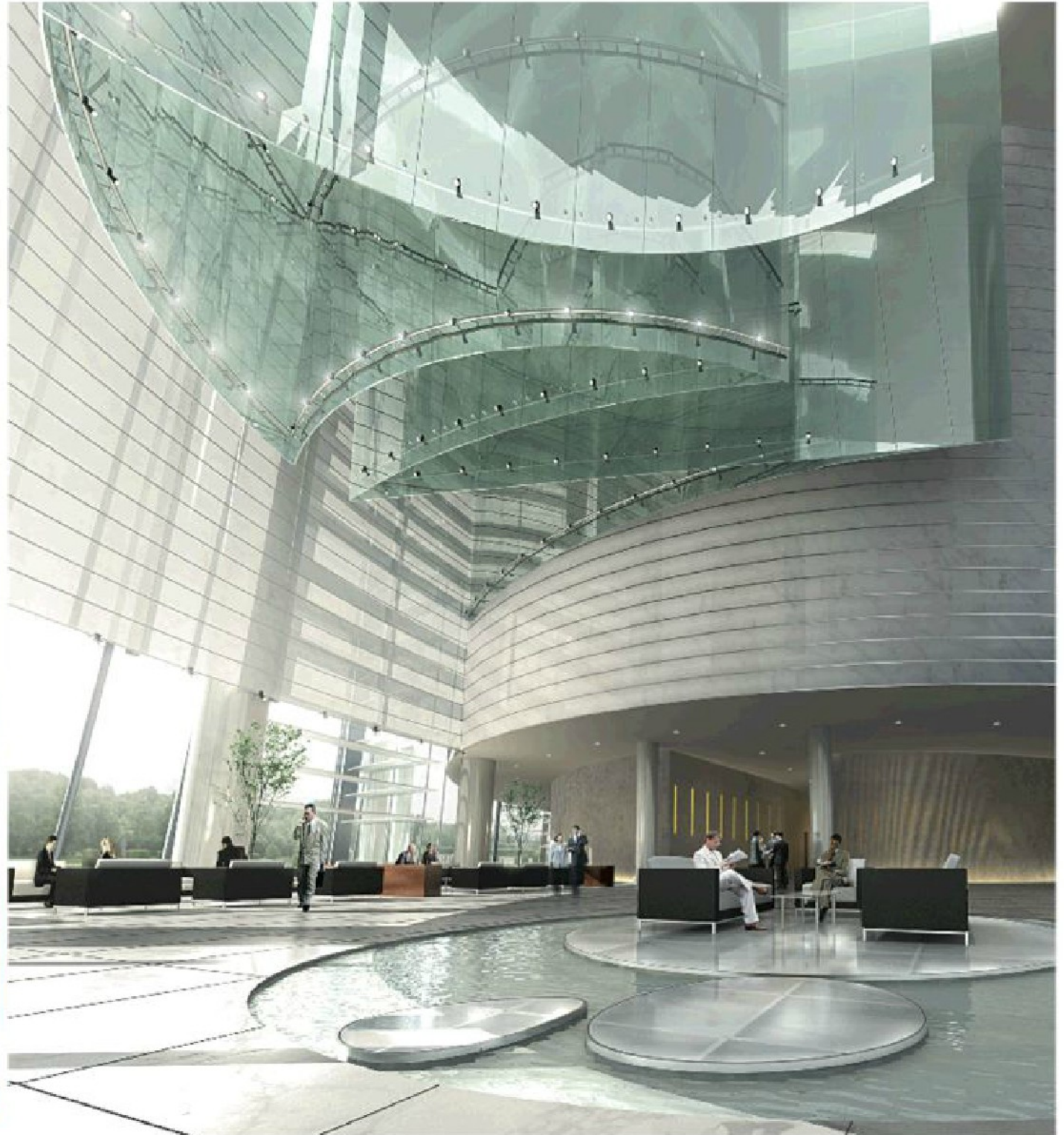
Sink Regatta by Franke
Faucets Ladylux Pro by Grohe
Refrigeration Sub-Zero, integrated
Oven, microwave, and warming drawer Wolf
Cooktop Gaggenau
Ventilation Turbo by Snaidero
Fireplace Ecosmart Fire Burner
Bathroom tub Pier freestanding by Waterworks
Basin Ladena Undermount by Kohler
Countertop Crema Marfil Marble, polished, from Stone Source
Faucets Purist faucet and tub filler, MasterShower three-way, Kohler
Floor and wall tiles Gris Pulpis stone tile flooring, Flexi Glass tiles

Story by Charles Moxham
Photography of building by Doug Snower
Photography of condominium by Steve Hall

ON THE BOARDS

Burj Al Alam, Dubai | Triptych, Australia | Air, Australia |
Stone Towers, Egypt | Oil Rig Resort, Gulf of Mexico |





BURJ AL ALAM

World records seem to tumble on a daily basis when it comes to architecture and construction in the United Arab Emirates. Once completed, the Burj Al Alam will claim another – tallest commercial tower.

Translated as World Tower, the Burj Al Alam was designed by Japanese firm Nikken Sekkei for the UAE-based Fortune Group and is an eye-catching hyperboloid structure inspired by the Arabian rose and Zen culture.

"The tower is designed to resemble a crystal flower, and features a six-storey crown where the petals of the bloom separate, forming a viewing deck," says Nikken Sekkei general manager Dubai, Fadi Jabri.

The crown will also house a restaurant, sky garden, private club facilities and more. The facade of the building, formed by six shafts that appear bound together at the centre, will be clad in reflective glass.

Syed Muhammad Ali, CEO of Fortune Group, says the 510-metre tower will total 108 storeys, with 74 storeys being designated office space, while another 27 will be made up of serviced apartments and a hotel, and four will feature a retail mall.

"Such is the extent of the work involved in building the tower, that an estimated 180,000 man hours will be required to complete the piling works, along with 58,000m³ of concrete and 5000 tonnes of steel," says Ali.



TRIPTYCH

It may very well be a case of life imitating art when Triptych reaches completion, as Melbourne's latest Southbank apartment building has been designed in partnership with artist Robert Owen.

"Triptych challenges the notion of high-rise living through the engagement of art, ESD and community," says Jeremy Bishop, director of nettletontribe. "Located in the heart of the arts district, the project presents three distinct facades to the streetscape, each beautifully textured and coloured."

Like a prism dispersing light into the colours of the spectrum, Triptych represents a contemporary stained-glass garden, with coloured windows tracing the path of falling rain. With such a visually evocative facade, it comes as no surprise that one of the core principles of Triptych is sustainability. Cross ventilation, water harvesting and heat and electricity co-generation are a few of the environmentally sustainable design features the building will employ.

"Another sustainable aspect built into Triptych is the concept of village living," says Danny Flynn, managing director for the development manager, Stable Group. "Providing an inclusive environment for residents has social benefits that are as important as environmental sustainability. To that end, Triptych includes eight, three-level atria that give the residents of each level a privileged space in which to socialise and create a sense of community."



AIR

The revitalisation of urban sites is not only an exercise in making use of brownfield areas, it can also serve as a reminder of changes in architecture and social consciousness.

A prime example is the joint Valad Property Group and Aberdeen Group development – Air – designed by Melbourne-based Rothelowman and situated on part of the former HM Prison Pentridge site at Coburg.

"Located only 8km north of Melbourne, Coburg has been identified as an area ripe for redevelopment," says Kim Lowman, principal of Rothelowman. "With its strong local identity and community focus on environmentally sustainable living, the location presented us with an opportunity to create a built environment that would be a draw card for Coburg."

The 18-storey, 259-unit building features a number of ESD initiatives, the most obvious of which are the wind turbines incorporated into the building's crown.

"As well as the turbines, which are capable of producing 17,500kWh each year and will power common area lighting, Air features solar-boosted gas hot water, rainwater harvesting for sanitary and irrigation applications, efficient tapware and appliances and compact fluorescent downlights," says Lowman.

STONE TOWERS

For centuries the architectural wonders of Egypt have captivated the world's imagination. Vast stone structures rising above the landscape have elicited awe and incredulity from all who have seen them.

It was from this rich history that renowned deconstructivist architect Zaha Hadid drew inspiration for the design of Stone Towers.

"I have always been fascinated by the mathematics and arts of the Arab world," says Hadid. "In our office we have always researched the formal concepts of geometry – which relates a great deal to the region's art traditions and sciences. This research has informed the design for Stone Towers.

The 525,000m² mixed-use development comprises office, retail and hotel facilities across two distinctly different groupings of buildings – each overlooking the central landscaped region, known as the Delta.

To the north of the Delta, the buildings form a gradual S-curve, each following a similar set of rules, yet each entirely unique. Each of the 18 buildings is one of a pair connected by an all-glass, full-height atrium.

The buildings on the southern edge feature a progressively more pronounced cantilevered facade. Lower than their counterparts, these buildings also successively angle away from the Delta.

Linking these two distinct groupings is the treatment given to their facades. Alternating protrusions, recesses and voids reference the intricate patterns and hieroglyphs recognised the world over.

"Egyptian stonework displays a vast array of patterns and textures that, when illuminated by the intense sunlight of the region, creates animated displays of light and shadow. The effect is powerful, direct and inspiring," says Hadid.





OIL RIG RESORT

Few could argue about the role petroleum has played in the advancement of the human race. Equally incontrovertible is the environmental toll exacted during the extraction and transportation of this finite resource.

Morris Architects believes it has a solution that will go part way to reversing this toll – the conversion of oil rigs into capital-gaining resorts.

"There are approximately 4000 oil rigs in the Gulf of Mexico with a potential 7,500,000m² of program-mable space," says Morris Architects director of design Douglas Oliver. "The current method for rig removal is explosion, which costs millions of dollars and destroys massive amounts of aquatic life."

With some estimates placing only another 40 years' worth of petroleum remaining underground, Morris Architects believes the gulf oil rigs will be increasingly decommissioned over the next century.

"The renovation of these rigs into aquatic adventure resorts will transform them from obsolete industrial infrastructure into vibrant components of the bio-sphere's ecosystem and a destination for discerning travellers," says Oliver.

As resorts, the rigs are designed to be autonomous, generating onsite energy through solar, wind and wave technologies.

"In a twist on the symbol of oil dependence, the rigs begin life anew as ecological preserves. Rigs spawn lush habitats – home to corals, marine life and an average of up to 30,000 fish," says Oliver. "The rig resorts are self-sufficient, with onsite energy generation, desalinisation and complete bio-degradable product use. All materials used in housekeeping, food service and general use come from the sea itself and are safe to return to the sea."



SUBSCRIBE & save

COMMERCIAL SERIES

\$SG 37*

The Commercial Design Trends (CDT) series showcases the best in international design. CDT covers such commercial design topics as hospitality, retail, office, apartment and civic developments. CDT consists of 4 issues annually.

HOME SERIES

\$SG 63*

The perfect gift, either for yourself or someone else. The home series package consists of 6 issues of Home & Apartment Trends.

COMMERCIAL & HOME

\$SG 89.50*

Calling all design aficionados. The full 6-book home series package, with the added bonus of all 4 issues of Commercial Design Trends.

TRENDS

GIVE THE GIFT THAT KEEPS ON GIVING

ALL OF OUR PACKAGES ARE NOW AVAILABLE AS GIFT SUBSCRIPTIONS, PLEASE SEE BELOW FOR PURCHASE DETAILS

SUBSCRIBE BY POST

Fill out the form and return to:
Trends Publishing International,
7 Temasek Boulevard,
#44-01 Suntec Tower One,
Singapore 038987

SUBSCRIBE BY FAX

Fill out the form and fax to:
+64 9 571 5701

SUBSCRIBE BY PHONE

Malaysia 1 800 803 289
Singapore 0800 641 10620

SUBSCRIBE BY EMAIL

subscriptions@trendsideas.com

SUBSCRIBE ONLINE

trendsideas.com/go/asia

* Delivery within Singapore. For all other countries visit trendsideas.com/go/asia

your name _____

your address _____

postcode _____

your email _____ your phone - daytime _____

your mobile _____ your phone - evening _____

PLEASE FILL IN THIS SECTION IF YOU ARE PURCHASING A GIFT SUBSCRIPTION

name of gift recipient _____

address of gift recipient _____

postcode _____

email of gift recipient _____

cheque enclosed for \$ _____ charge my credit card for \$ _____

name on card _____ card type visa ☐ mastercard ☐

card number expiry date

signature _____ date _____

tick here if you do not wish to receive our email newsletter ☐

TRENDS

The first 100 people to fill out and return this survey will receive the next edition absolutely free*!

1. What is your occupation?

- | | |
|--|---|
| <input type="checkbox"/> Developer | <input type="checkbox"/> Architect |
| <input type="checkbox"/> Company owner | <input type="checkbox"/> Interior designer |
| <input type="checkbox"/> Company director | <input type="checkbox"/> Engineer |
| <input type="checkbox"/> Manager sales/marketing | <input type="checkbox"/> Builder |
| <input type="checkbox"/> Manager technical | <input type="checkbox"/> Architectural draughtsperson |
| <input type="checkbox"/> Building owner or manager | |
| <input type="checkbox"/> Supplier to the construction/building industry (please specify your product or service) _____ | |
| <input type="checkbox"/> Other (please specify) _____ | |

2. Why do you read Trends?

- ☐ For professional information
☐ Design ideas for use in my business
☐ Design ideas for use in my home
☐ I enjoy design publications

3. How many issues of Design Trends do you read in a year?

- ☐ 1 ☐ 2 ☐ 3 ☐ 4
☐ This is the first copy I have read

4. Which other issues of Trends do you read?

- ☐ Every issue ☐ Home & Apartment Trends
☐ Commercial Design Trends

5. Are you interested in seeing articles on projects from other countries in the Pacific Rim?

- ☐ Yes ☐ No

6. What other publications dealing with the construction/building/design field do you read regularly?

- ☐ Singapore Architect ☐ Other _____

7. In the past two years, have you been involved in any of the following?

- ☐ Building commercial premises
☐ Fitting out new business premises
☐ Renovating existing business premises
☐ Building a new home
☐ Major additions or renovations to a home
☐ Specifying new office furniture or equipment

8. Within the next two years, will you be involved in any of the following?

- ☐ Building commercial premises
☐ Fitting out new business premises
☐ Renovating existing business premises
☐ Building a new home
☐ Building an apartment
☐ Major additions or renovations to a home
☐ Specifying new office furniture or equipment

9. If you have ticked any of the projects in questions 7 or 8, how does Trends help?

- ☐ Provides design ideas
☐ Helps me visualise what I can achieve
☐ Shows me available products in real locations
☐ Gives information about products
☐ Gives information about services
☐ Enables me to improve communications with clients
☐ Provides a forum for discussion with my clients
☐ Other (please specify) _____

10. Where did you obtain this copy of Trends?

- ☐ Sent complimentary copy by Trends
☐ Sent complimentary copy by a business partner
☐ Sent complimentary copy by a supplier
☐ Bought at a retail outlet
☐ Subscription

11. How would you prefer to buy your copy of Design Trends?

- ☐ Retail ☐ Subscription

12. Is there anything else you would like included to make this series a more useful source of market information?

13. Are there subjects you want to see more of?

14. Other comments

*Or if you are a subscriber we will extend your subscription by one book, please tick here. ☐

We would like to find out more about what Trends readers look for when they buy a Trends book. Details are strictly confidential. Photocopies accepted.

☐ I do not wish to receive more information about Trends books or from its partner companies.

Send completed survey to: Trends Publishing Singapore Ltd 7 Temasek Boulevard,
#44-01 Suntec Tower One 038987, Singapore Fax 800 641 1087

25/15

Full Name _____

Address _____

Postcode _____

Email _____

INDEX



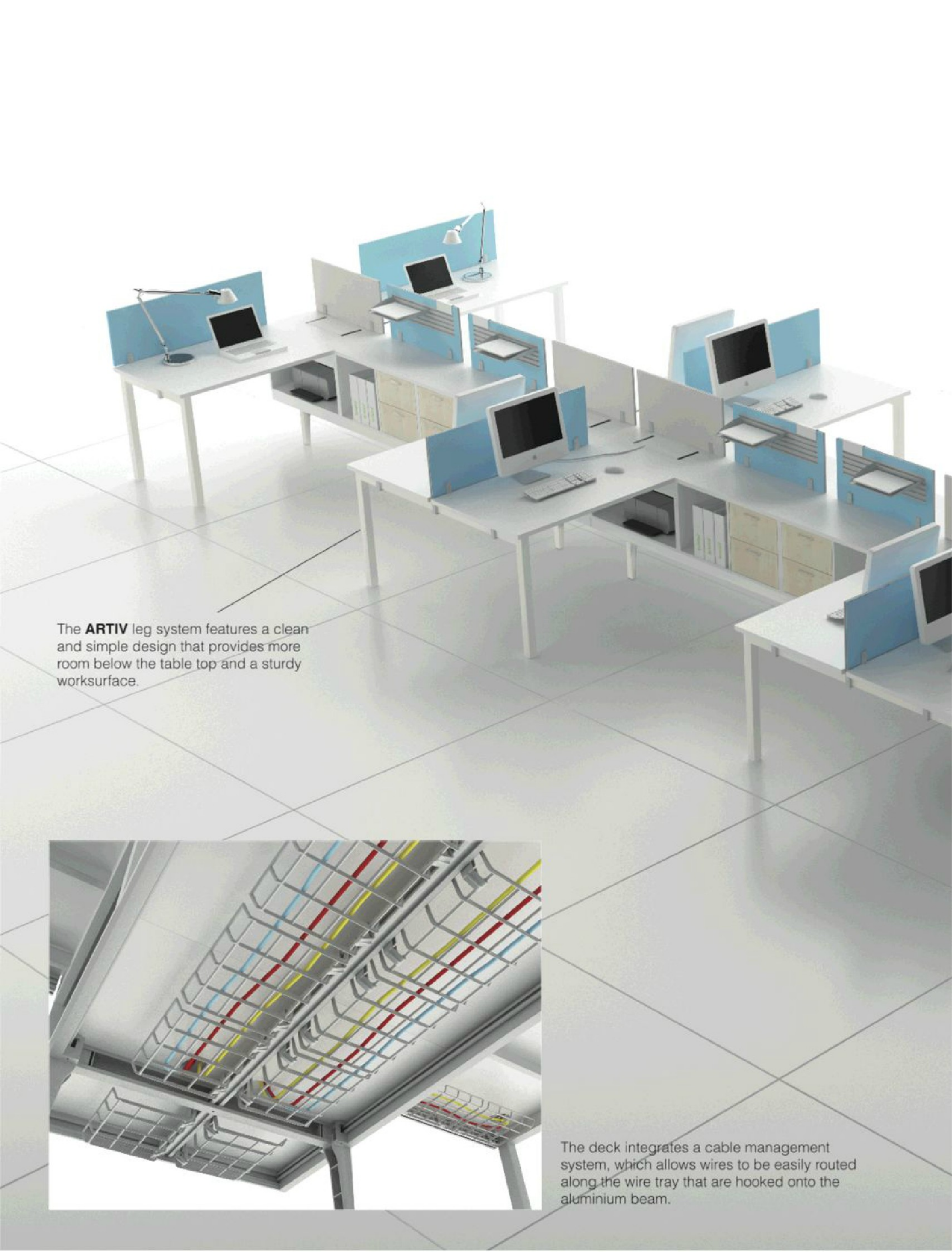
A&H Meyer	74-75	Cox Howlett & Bailey Woodland	42-47	Huber	21	Neufloor	2	Spence Doors	93
Aberdeen Group	113	Cox, Allistar	48-51	Hunter Douglas	13, 101	New Zealand Window Shades	13	Spencer Holmes	51
Advance Electrical	51	Creative Images	13	IAG	6-13	Newcrest Holdings Ltd	13	Squire Mech	101
AE Hadley Joinery	21	Davie Lovell Smith	27	IBC	101	Nicholls & Maher NZ	51	Stable Group	112
AECOM	47	Davis Langdon	27	IJM Construction	41	Nicma	51	Steelcase	74
Aeron	57	Davis Langdon & Seah Singapore	101	Inco Cabinets	93	Nidus	51	Stephenson & Turner	13
AES	27	Davis Langdon Australia	47	Ingersoll Rand	13	Nikken Sekkei	110-111	Steve Leung & Associates	101
Aipro	13	Delta Electrical	21	Inter Ocean Cabinet Company	109	Norman Disney & Young	93	Stewart Fenner	13
Ali	21	Design Farm	47	InterfaceNZ	13	Ocean Design	13	Stone Source	109
Ali, Syed Muhammad	111	Design Hardware	47	Invogue Blinds	93	Ogilvy & Mather	58-64	Stowe Australia	93
Allendale Electrical	13	Designer Doorware	93	Issey Sun Shade System	47	Oliver, Douglas	115	Sub-Zero	109
Allstarcox Architects	48-51	Dickaty, John	14-21	ITAV	13	Orchard Turn		Sun Hung Kai Properties	36-39
Alpoclad Australia	47	Diethelm Furniture	62-63	ITC	13	Developments Pte Ltd	94-101	Table and Chair Company	47
Alutech Windows and Doors	27	Dorma	57	ltre	21	Orchard Turn Retail		Tech Lighting	109
American Fluorescent	109	DTEB Engineers	21	Jabri, Fadi	111	Investment	94-101	Technigroup Far East	74, 82-83
Antidiva	21	Ductari	51	Jacobsen Creative Surfaces	13	Ortus International	51	Teknion	74
Architectural Link	47	Dulux	47, 93	Jahn, Helmut	102-109	Owen, Robert	112	Textilla	13
Artisat	41	DWP Bahrain	14-21	Jasmax	6-13, 28-35	Pacific Consultants	51	The Architectural Network	41
Artmatrix	84-85	Eames, Charles and Ray	64	Juggernaut Graphics	13	Parsons Brinckerhoff	101	Thermosash	13
Arup	39, 101	Earthworks Christchurch	27	Jurutera Perunding Valdun	41	Penta Ocean Construction Co	101	Tierra	101
Ashton Raggatt McDougall (ARM)	86-93	ECC	27	KABA	101	Perunding Kos T&K	41	Timeless Design	64-65
ASK Aluminium	93	EcoSmart	109	Kai Shing		Planex	47	Tom Dixon	21
Aspect Furniture Systems	27	EcoTimber	109	Management Services Ltd	39	PolyBuilding	101	TraDesk	57
Aston	21	eCubed	13	Kamien, Kevin	109	Primewest Management	42-47	Trends Publishing International	116-117
Axel	21	Electrical Concepts	51	Kern Associates	13	Prisov, Renae	42-47	Tretford	13
Axis Network Design Consultants	41	Enlightened Solutions	13	Kohler	21, 109	Property Council New Zealand (PCNZ)	34	TY Lin (International)	41
Batchelor, Matthew	42-47	Envar	47	Kohn Pedersen Fox Associates	36-39	RCP	13	UCI/Aero	47
Beca	13, 27	Euro Blinds	21	Kone	93	Reed Construction	109	UFL	13
Becton East Melbourne Constructions	93	Euro Chairs	IFC-1, 76-77	Kontra of M. Jalal Contracting Company	21	Regent	21	Ultima	57
Becton Property Group	86-93	Expert Security	93	KP Flooring	21	Renalls Joinery	51	Universal Flooring	21
Belt Collins & Associates	39	Faram Systems	21	Krislite	101	Resene	27, 51	Valad Property Group	113
Benjamin Moore	109	Faugno, Fernando	42-47	Lasalle Investment Management	5	Ricketts, Bill	51	Verosol	93
Benoy	94-101	Feltex	93	Latitude Group	22-27	Rider Levett Bucknall	93	Versalink International Group	79-81
BEP Akitek	41	Fletcher Systems	13	Lighting Planners Associates	101	Rocket Signs	13	Vidak	13
Blueprint	51	Flos	21, 57	Lowman, Kim	113	Rogerseller	93	Vitra	21
Bretherton, Paul	14-21	Forman Building Systems	13	Lumino Design Consultant	41	Rothelowman	113	Vivid Textiles	13
Bristol	119-IBC	Formium Landscape Architects	93	Lutron GL Ltd	68	RSA Lighting	109	Walker, Jason	22-27
Buckingham, Louise	47	Formway	13	M Moser Associates	58-61	RSP Architects Planners & Engineers	94-101	Waterworks	109
Buller George Turkington	13	Framerite	13	Mareno	21	Rubix Design	27	Weir, Robert	22-27
BWS	21	Frankie	109	Masonry	101	Salzmann, Jon	102-109	WeirWalker Architecture	22-27
Cabot's	51	Freedom of Creation	109	Matisse	13, 27	Savory Construction	13	White, Bret	42-47
CaesarStone	93	Futar	101	Meinhardt	93	Scarbro Construction	13	Whitecliffe Imports	47
Cam's Carpentry	51	FutureBrand	14-21	Mero	101	Schindler	101	Wilkhahn	47
Cardno Grogan Richards	93	G-Energy Global	41	Metro Glasstech	51	Shahrome, Shaun Shahzainy	52-57	Wolf	109
Carr Design Group	92-93	Gaggenau	109	Milliken Asia Pte Ltd	21, 69	Shaw	57	Wong & Ouyang (HK) Ltd	36-39
Cassina	109	GEMAC Bahrain	21	Minotti	21	Shinryo	101	Woodhead Pte Ltd	66-67, 68-71
Cemac	13	Giles, Gary	47	Mitsubishi	21	Sign-A-Rama	93	Woodland, Steve	42-47
CentrePort Properties	28-35	Glass Projects	13	Modular	21	Simon James	13	Woven Image	47
Charlotte Perriand	109	Glenn Poor	109	Mondo Luce	47	Simpson Kotzman	93	Yateem Air Conditioning	21
Cite	13	Golder Associates	93	Montis	21	Sin Kim Heng Marketing Pte Ltd	70-71	YKK	101
Claudio Silvestrin Architects	92-93	Goldis Berhad	40-41, OBC	Moooi	21	Singa Signage	101	Zaha Hadid Architects	114
Complete Fire Design	47	Greenroofs	13	Morris Architects	115	SKK	101		
ConnectNZ	13	Grohe	21, 109	Moxon Timbers	51	Smith's Floorworld	93		
Cooling Brothers	47	Hadid, Zaha	114	Murphy/Jahn	102-109	Snaldero	109		
Corporate Culture	13	Hawkins Construction	27	National Glass	13	Soho Design Partnership Pte Ltd	52-57		
Cosgroves	27	Hawkins Interiors	13	National Tiles	93				
Couling Bridges	13	Heartland Granite	109	nettletontribe	112				
		Herman Miller	109						
		Howlett, Greg	42-47						

bristol®

Swift
folding table



www.bristol.com.my



The **ARTIV** leg system features a clean and simple design that provides more room below the table top and a sturdy worksurface.

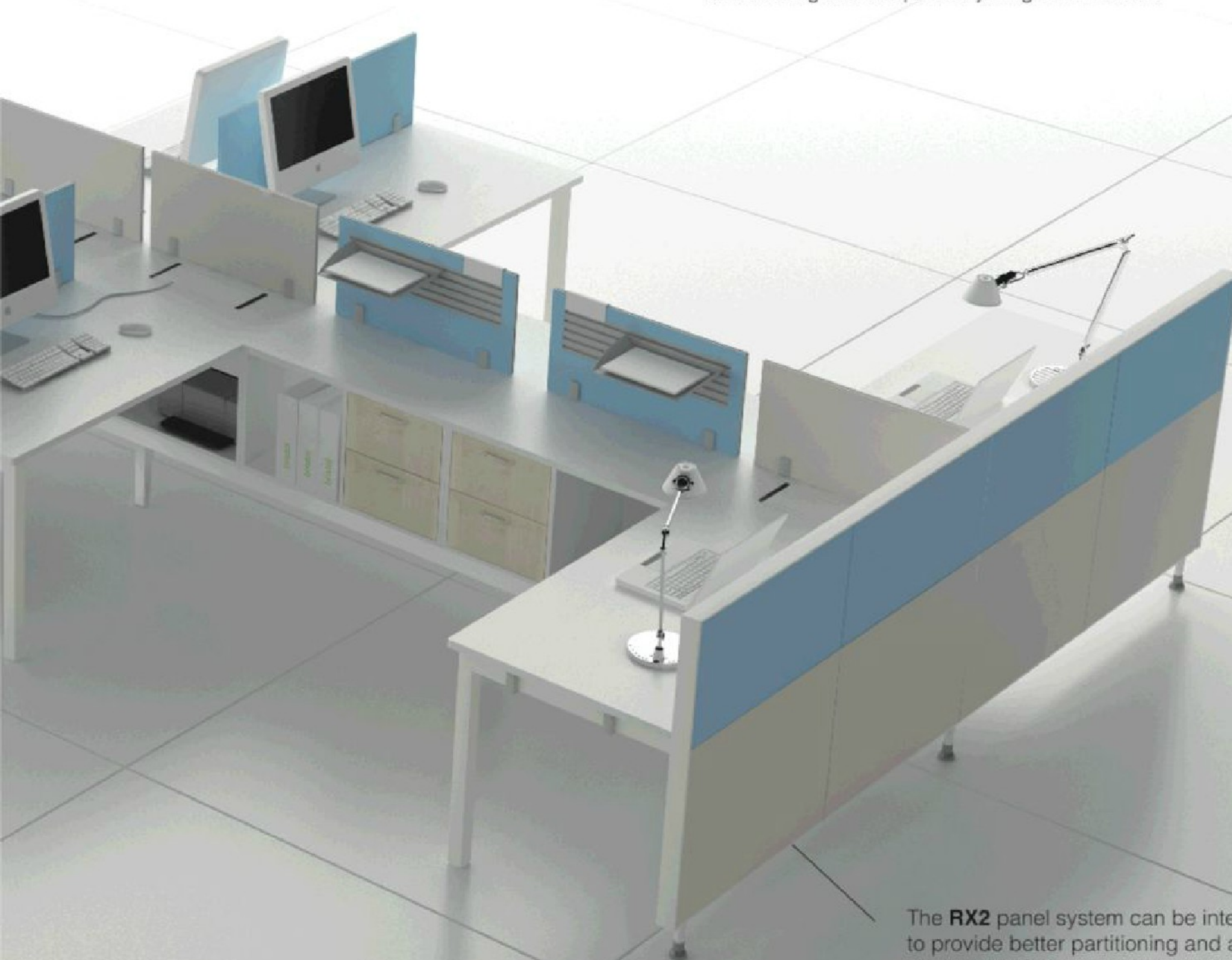


The deck integrates a cable management system, which allows wires to be easily routed along the wire tray that are hooked onto the aluminium beam.

System 288 | Artiv | RX2.

Infinite connectivity.

The **All-New SYSTEM 288** features a deck based modular furniture that creates individual working spaces and storage facilities. The deck is the fundamental element for cabinets, tables, screens and cabling and keeps everything within reach.



The **RX2** panel system can be integrated to provide better partitioning and a sense of privacy along the exposed walkway in an office environment.

