

V83

SPACE series 2

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# Workplace

ARCHI  
TONIC

designzens



# Workplace

SPACE series 2



# introduction

We spend a large proportion of our working hours at work which makes good workplace design crucial to projecting the right image in addition to putting us in the right mood and enhancing employee productivity.

And which company would know this better than the Internet giant, Google? Google's engineering hub in Zurich occupies seven floors. To ensure an unusual and innovative outcome, designers Camenzind Evolution were given no brief and deliberately asked not to research the design of Google offices. The next best thing was to understand the emotional and practical requirements of employees which were achieved through surveys, workshops and interviews. The psychologist conducting this research provided a wealth of information. From the feedback, it was learnt that employees wished for bigger communal and meeting areas even at the cost of reducing their own workspace.

Google's fun spots include an aquarium water lounge, a staffed gym offering a choice of fitness classes, and a massage spa. You can help yourself to snacks and drinks at any time of the day. And be the child in your heart and go down a fire pole or a slide to reach a cafeteria on the ground floor!

Designers these days show great concern for the environment. And their concern for 'reduce, reuse, recycle' usually takes the project on to a higher level, offering many other benefits in the process. For example, design company studio@6ix held an in-house competition when it came to designing its own premises. The intent was to move away from the traditional workplace in a manner that would inspire their team of young creative minds. They made room for an old golf buggy in the office and a 'driveway' serves as the 'main street'. Unwanted egg crates have gone on to provide acoustic treatment in the meeting room.

Some renovations – such as that of the Dallas office of PageSoutherlandPage – have energized the entire area. The office relocated to a historic 1940s building in a downtown area. The designers used this opportunity to improve the flow of spaces and visual connections. This was achieved by replacing street level escalators by an open staircase. Then again, the architectural office of Dale Jones-Evans upgraded its locale by replacing garage doors with a sheet glass facade. The result has been electrifying and transformed a previously decrepit part of the street into a lively address for art and architectural exhibitions.

As the banking industry becomes more competitive, the onus is on designers to help their clients stand out. Barwa Bank illustrates new trends in bank interiors. Barwa is an Islamic bank which

wanted to be rooted in its tradition but still be seen as modern and progressive. Design company Crea International took inspiration from the landscape of Qatar and the fluid, sensuous interiors were inspired by the dunes. Stylized desert flowers liven up the mother pearl-dressed walls in a classic understatement that is alluring to say the least.

Another new-style bank (also the work of Crea) is Air Bank. This aims at putting customers at ease. The interiors were inspired by Agora or an open 'place of assembly' in ancient Greece. To realize this, an amphitheatre was built with steps facing the centre. Sit under the arches where you like, browse as you wish – you, the customer, drive your own banking experience!

The ability to create a unique office interior is highly appreciated in the design industry. Sometimes, it is the combination of the historic and the contemporary which makes for cool, classic interiors as evident in the office of an international shipping company in West London. The Georgian terrace was renovated to incorporate modern conveniences and the monochrome palette livened up by minute attention to detail. The original stone flooring was retained in the reception. This leads to double doors framed in a semi-circular arc frame. The interiors are awash in natural light but its centerpiece remains a custom-made chandelier where glass balls hang at different lengths.

Another unusual office that is more of a winter wonderland was really inspired by the Arctic. The Architonic Lounge seems inundated by a sea of pristine, morphed furniture. The furniture has a soft, inviting appeal which was, however, carved from industrial products. It is very practical. For example, a chair weighs less than 6 kg and can be easily transported.

The office of Victoria Investment Properties in Melbourne benefits from views of Yarra River and Port Philip but what makes it more memorable is the presence of a fire within a credenza to create an intimate space. The staircase appears eye-catching for incorporating the client's wine collection.

Design is hard work which usually overwhelms us with its 'wow!' factor. There are times, though, it helps us relax and brings a smile to our faces. The atrium of Virgin Airlines is replete with quirky, hand-drawn sketches of well-known brands. Ah yes, designers know how to have fun too!

I hope you enjoy going through *Space 2: Workplace* as much as I have!

RAKA DEWAN

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# 20<sup>th</sup> street offices

SANTA MONICA, CA, USA    632M²

**The design of the 20th Street Offices was an architectural exploration in efficiency. Both its productivity and the internal work environment have minimized the impact of the building on its external environment. Environmental sensitivity went into all aspects of the design and construction of the 20th Street Offices.**

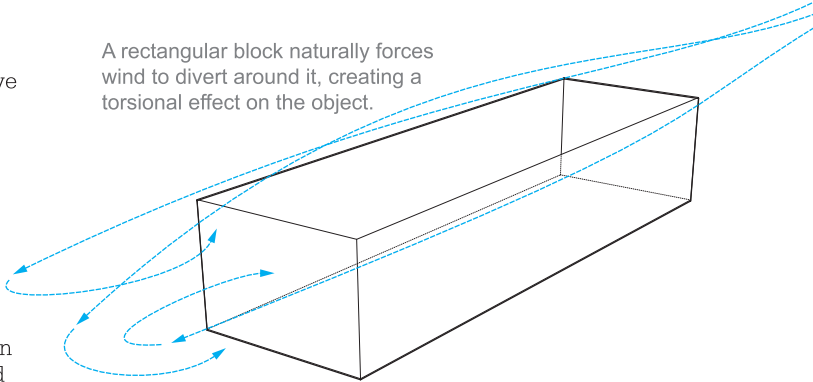
The initial concept began with an open linear tube-like form sitting atop a series of frames. This concept allowed the occupiable space to be lifted above the at-grade parking, maximizing opportunities for open green space, natural ventilation and daylight. With the open ends oriented to the east and west, the natural flow of air coming off the Pacific Ocean circulates through the tube, maximizing fresh air and minimizing the need for mechanical systems. The building envelope of the tube element consists of custom-designed diamond pattern cladding, fabricated out of sheet metal. This cladding, combined with recycled

content insulation of high R-values, minimizes heat gain and puts less stress on the mechanical systems as well. The open ends of the tube allow for natural daylight to permeate deep into the space through the 20' tall glazing assembly on either ends, naturally illuminating over 75 per cent of the building and minimizing the need for artificial lighting.

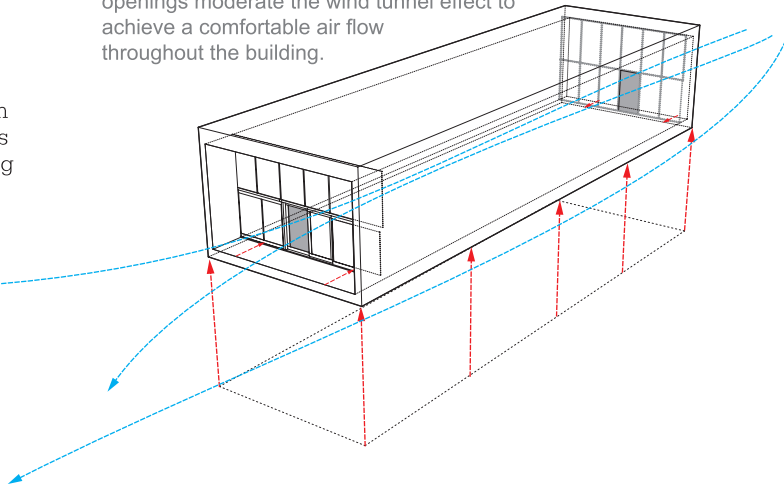
The design of the building to primarily function on natural and passive systems makes for a highly efficient and refreshing work environment for its occupants. The intent of the creative working studios is to provide a healthy,

open flexible space where occupants thrive on expansive views, ocean breezes, and natural sunlight. Broken up into different multifunctional spaces, the offices allows occupants, visitors and clients to congregate for discussions and events, hold visual presentations, share a meal, watch a film or even hold a yoga class on the green roof. The building design and performance is a large portion of reaching low-impact and efficiency goals, but it's the occupants' and visitors' use of the space and environmentally conscious contributions that make up the rest of the equation. The 20th Street Offices strive to create a lifestyle, an office culture and a connection to the community synonymous with its environmentally conscious informed design. The building functions as a laboratory and gallery to explore ideas, test products, promote green initiatives and market 'building responsibly' to its clients and the surrounding community.

A rectangular block naturally forces wind to divert around it, creating a torsional effect on the object.

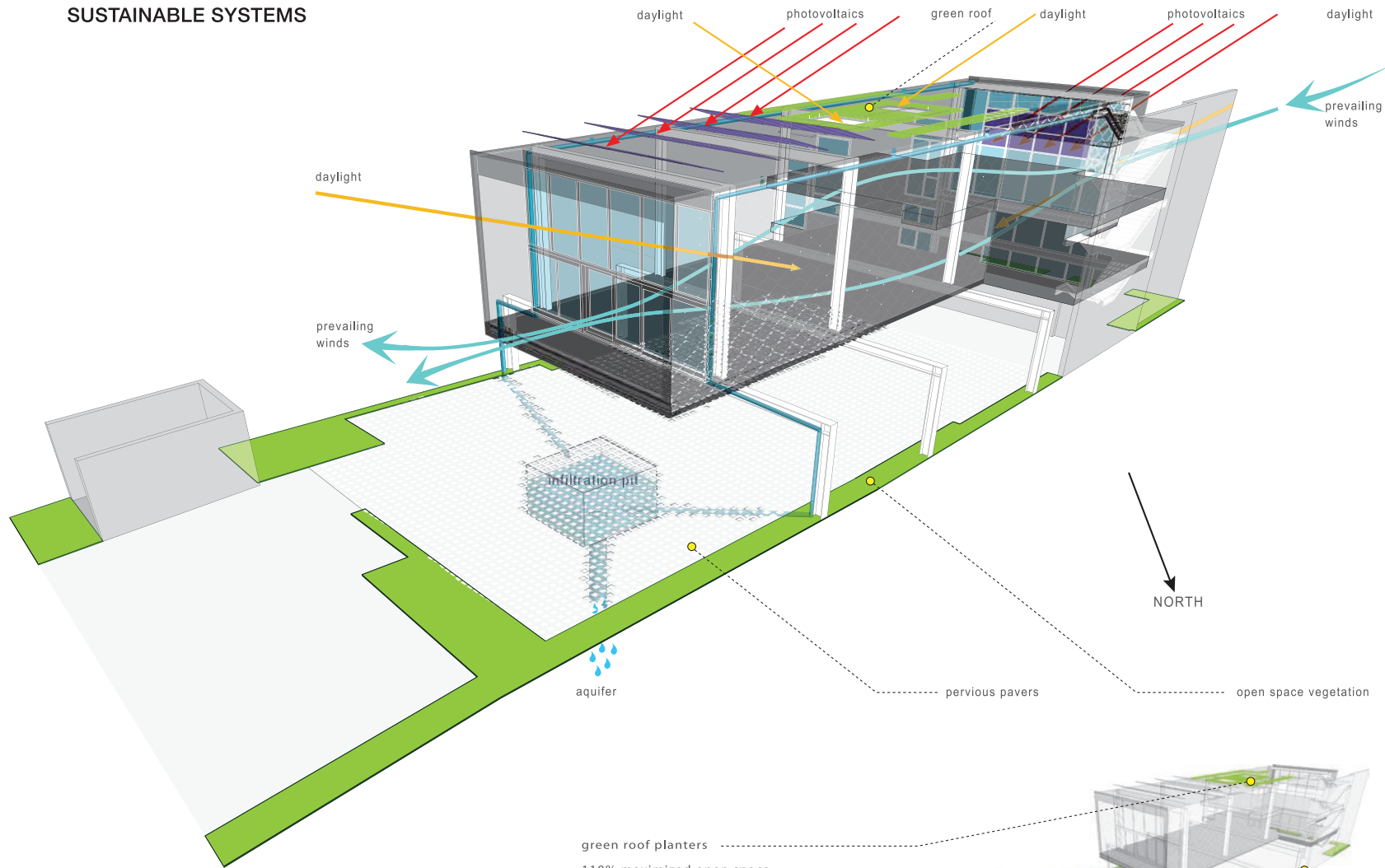


The building is elevated, and the ends are set back into the block to effectively capture the prevailing winds from the pacific ocean. Smaller openings moderate the wind tunnel effect to achieve a comfortable air flow throughout the building.

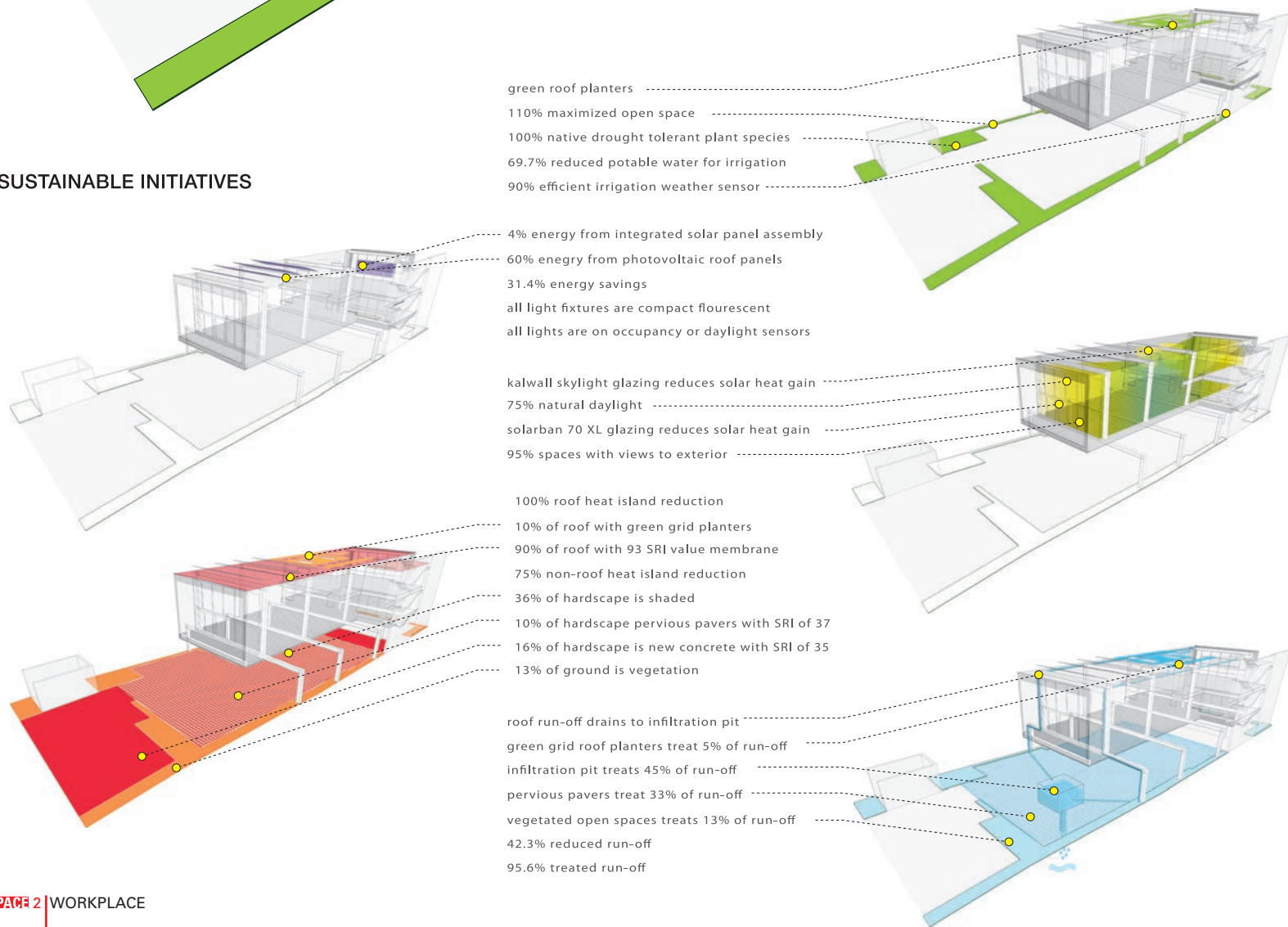




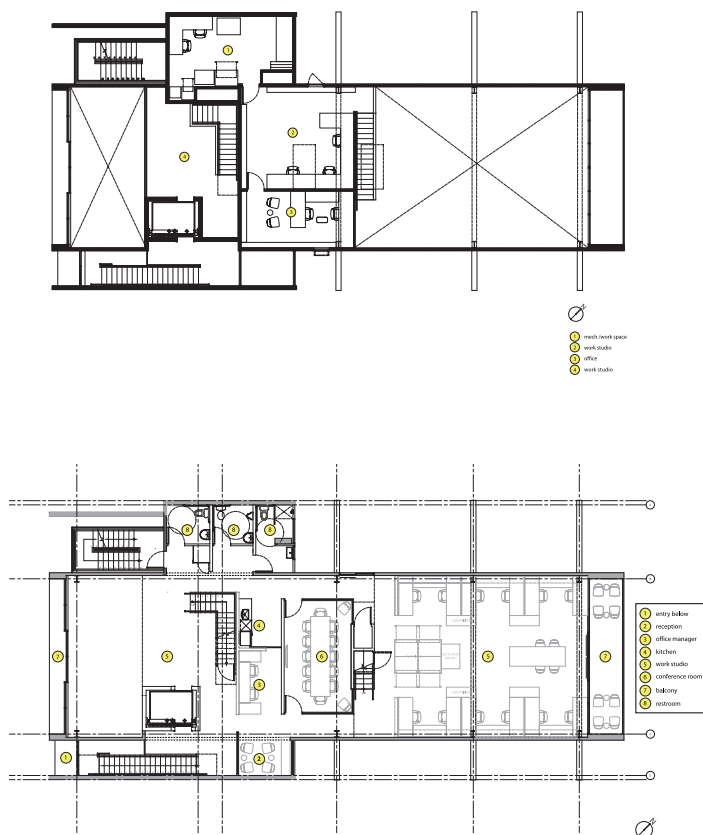
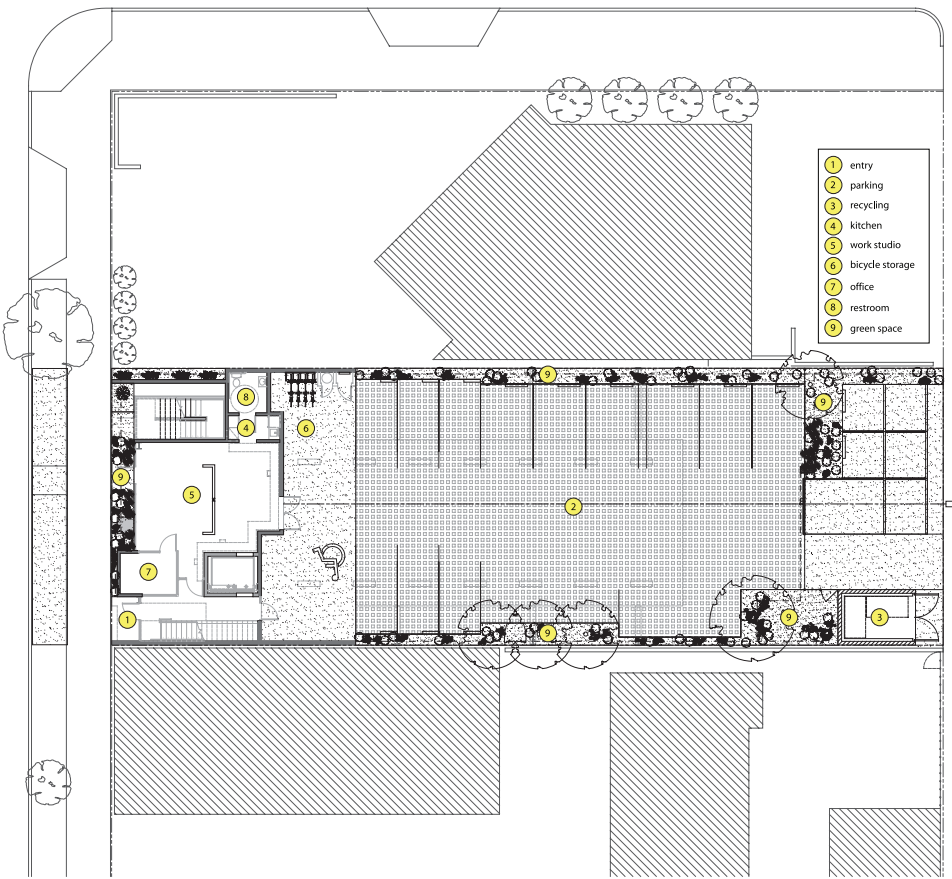
SUSTAINABLE SYSTEMS



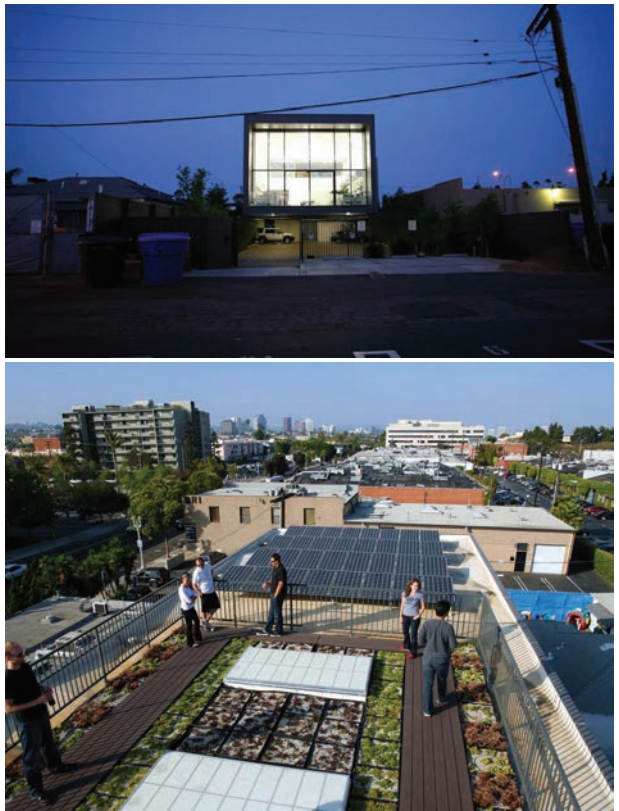
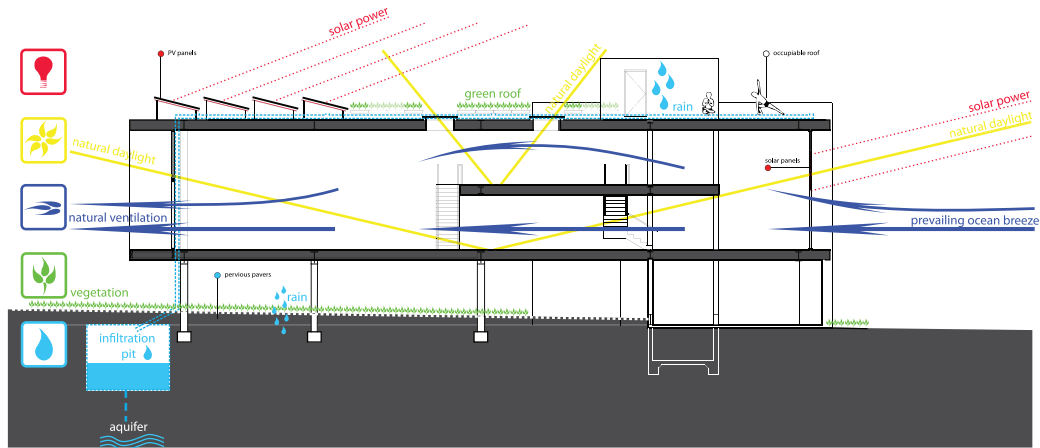
SUSTAINABLE INITIATIVES











DESIGN FIRM BELZBERG ARCHITECTS  
 DESIGN TEAM HAGY BELZBERG, FAIA (PRINCIPAL);  
 DAVID CHEUNG (PROJECT MANAGER); CARINA BIEN-  
 WILLNER (PROJECT MANAGER); LAUREN ZUZACK (PROJECT  
 MANAGER); AARON LEPPANEN; ANDREW ATWOOD;  
 BARRY GARTIN; BROCK DESMIT; CHRIS ARNTZEN;  
 CORY TAYLOR; DAN RENTSCH; ERIC STIMMEL; ERIK  
 SOLLOM; MANISH DESAI  
 STRUCTURAL ENGINEER ANDREW CHAN  
 MECHANICAL ENGINEER JOHN DORIUS & ASSOCIATES  
 ELECTRICAL ENGINEER A&F CONSULTANTS  
 PLUMBING ENGINEER TOM NASROLLAHI  
 FURNITURE RUBEN BIEN-WILLNER  
 SPECIAL FABRICATION SC SHEETMETAL  
 LEED CONSULTING ECO-CONSULTING | LA  
 MAIN CONTRACTOR BELZBERG ARCHITECTS  
 PHOTOGRAPHY FOTOWORKS/BENNY CHAN



# zlto head office - southern netherlands division

DEN BOSCH, THE NETHERLANDS 4 500M²

The new head office for the Southern Netherlands division of the Dutch Federation of Agricultural and Horticultural Organisation (ZLTO) is a ‘clubhouse’ where employees and visitors enjoy a welcoming sense of homecoming. The building gives the ZLTO a modern public face that alludes to waving cornfields and barns but is at the same time a state-of-the-art, representative office building.

Rehousing the ZLTO was a delicate process, involving a shift from traditional premises with cellular offices in Tilburg to a contemporary building with ‘hot seat’ workstations in Den Bosch. The assignment, won by de Architekten Cie in a competition to design the building and its interior, was to ensure a smooth transition as well as to reflect the upgrading of the organization’s profile in the architectural rendition.

This compact office building interlinks two agricultural colleges on the corner of the Onderwijsboulevard (Education Boulevard) and the western tangent of Den Bosch’s ring road, thus establishing a ‘food and health’ campus. Its

publicly accessible ground floor and contact with colleges establishes a marketplace for knowledge and innovation, an ‘embassy for agriculture’. This is underscored by the ground floor’s lounges, meeting areas, restaurant, bar and kitchen for demonstrations, as well as the open hearth feature in the lobby. Many of the 150 employees are consultants who primarily work ‘in the field’ and use the building only as a base, which underpinned the notion that the new accommodation should exude the atmosphere of a clubhouse where people feel ‘at home’.

With its core set off-center, the volume takes optimum advantage of the corner site and offers a high degree of flexibility with a diversity of column-free office expanses. Setting the airy stairwells immediately behind the front elevation provides visual contact between all the floors, spacious zones that also serve as informal meeting spaces. The building’s clubhouse atmosphere is enhanced by the expressive, timber roof composition in combination with the curving, vertically oriented bands of fenestration.

ZLTO and de Architekten Cie made every effort to approach the assignment with sustainability in mind, devoting much thought to safety, energy efficiency and the working environment. Limiting the window openings on the

southern elevation avoids excessive solar warming and, along with several technical measures, reduces energy consumption. The building boasts ceilings with integrated thermal exchange panels, indirect lighting, temperature

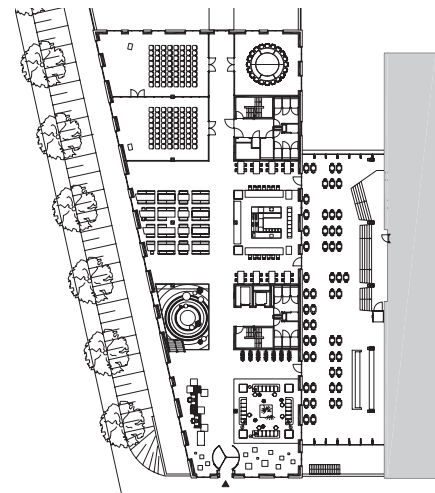
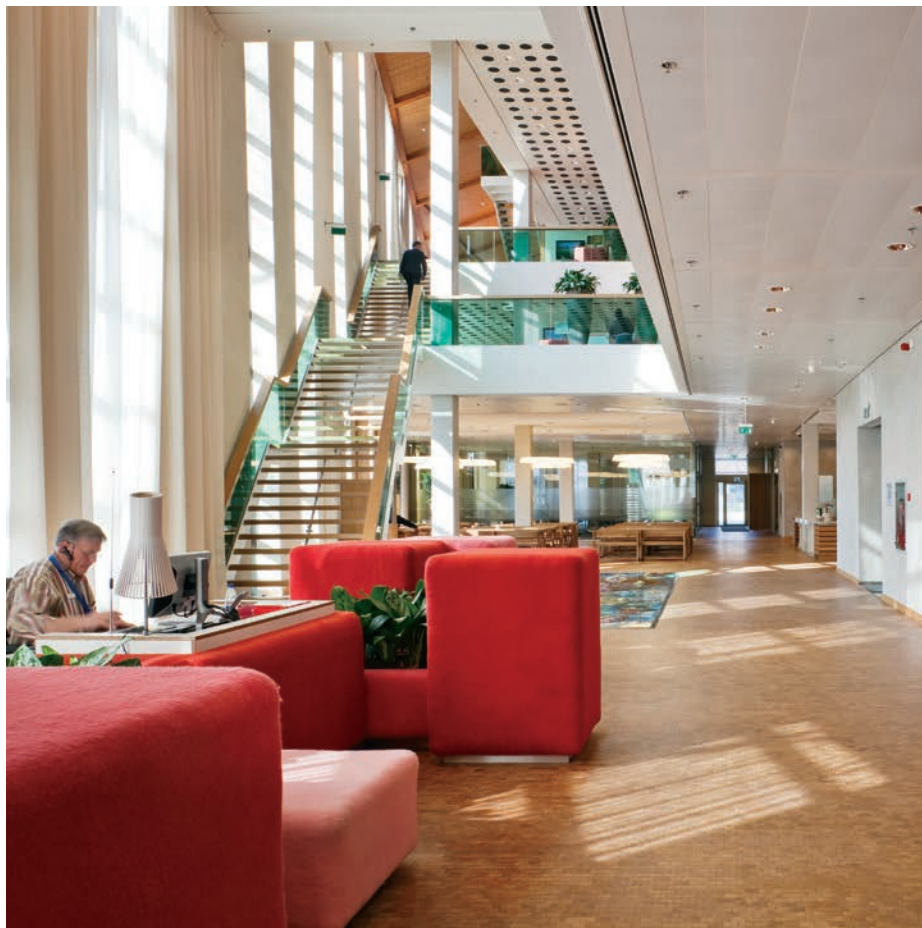
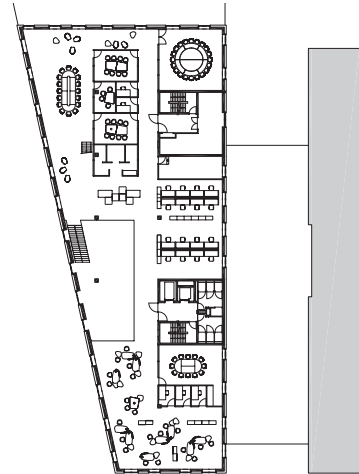
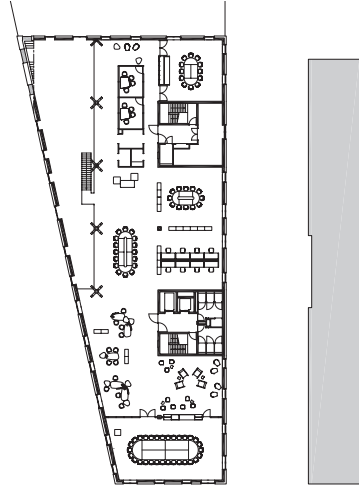
control per individual zone, and windows that can be opened for natural ventilation. The flexibility of the hot seat layout reduces the need for users to move around.















CLIENT/OWNER NCOBG B.V., TILBURG  
 ARCHITECT DE ARCHITEKTEN CIE  
 PROJECT TEAM O. SAFARADOPULOS, A. BIELH, T. MARTENS, A. VAN GELDEREN, A. HERNANDEZ, J. BRUGMAN, J. KREJNE, R. GARRITSEN, L. DE JONG, A. JANSON  
 INTERIOR TEAM V. ULRICH, M.A. RIVAL  
 STRUCTURAL ENGINEER ABT, VELD  
 PHOTOGRAPHY DARIA SCAGLIOLA, STIJN BRAKKEE



# imagenet houston

HOUSTON, TX, USA    1 254M²

From office automation to home construction to digital printing and beyond, the companies of ImageNet America share common characteristics. First, they exist to serve customers with excellence and devotion and contribute to their success and happiness. Second, the key to accomplishing that is providing long-term opportunity, support, and a great working environment for their associates, many of whom have risen to management and even ownership roles in its various companies.

The designers had previously worked on three other projects for the client but this was their first ground-up project for them. They sought to bring economy, relevance to business, memorable images/ personality and expandability to the project.

The client required an equipment showroom, two video conference rooms, a sales area, management offices, a secure inventory area and technical support area for machine repair. The building was to allow for expandability and incorporate the signature

recycled “paper wall” into the project.

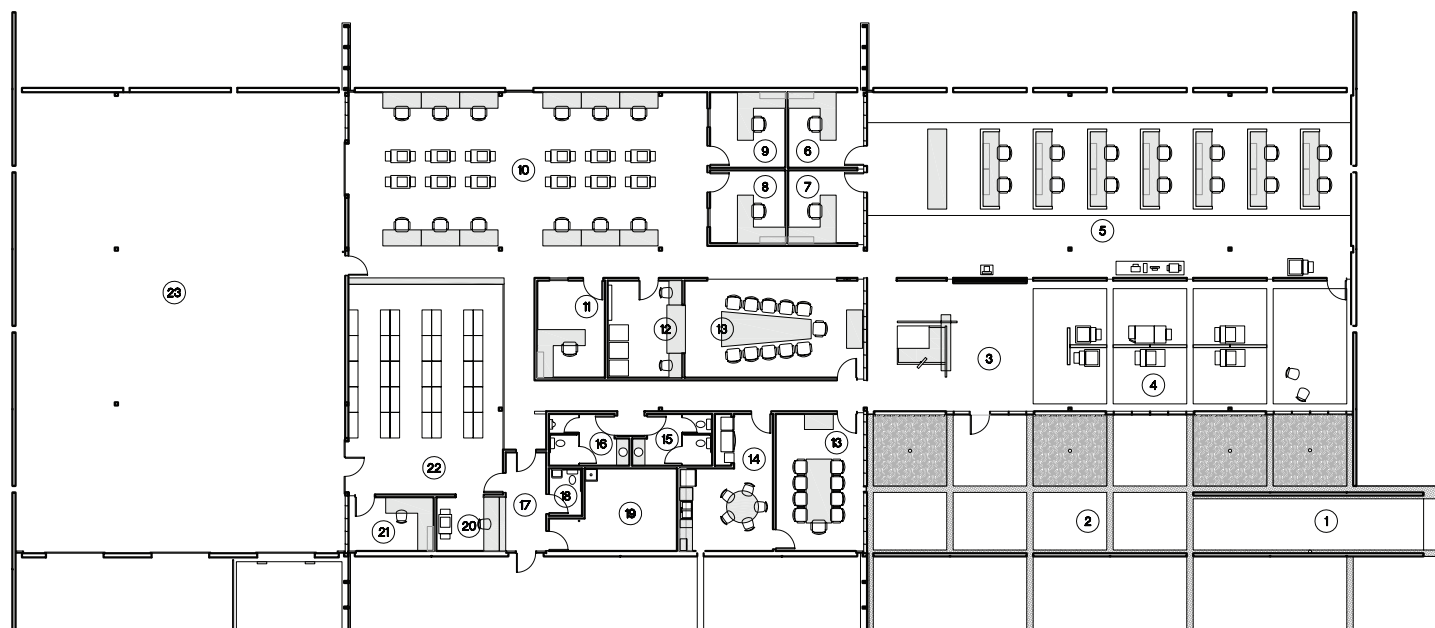
8½ x 11.  
11 x 17.  
*A house of paper.*  
*Rods and shadows.*  
*There is hot stillness*  
*and Morning sun.*  
*Bring in a breeze.*  
*Turn Chaos into order.*  
*Use Walls that grow,*  
*binding,*  
*stacks,*  
*pages.*  
*Consider The shadow as duplicate.*  
*Living in “reams”*

*with Light burning letters onto the page.*  
*Passing through the cool between 2 pages*  
*shadow painting.*  
*Messages*  
*and Language.*  
*A building as a book . . .*  
*with pages and memorable thoughts.*  
*Words of History*  
*or independence*  
*or conviction*  
*or new ideas*  
*formed in concrete.*  
*Don't forget a bookmark*  
*and the same page over and over...*  
*Let the architectural form be*

*the spirit...*  
*Engage.*  
*Receive and deliver*  
*countless messages*  
*and 1 bold idea.*  
*Repeat . . .*







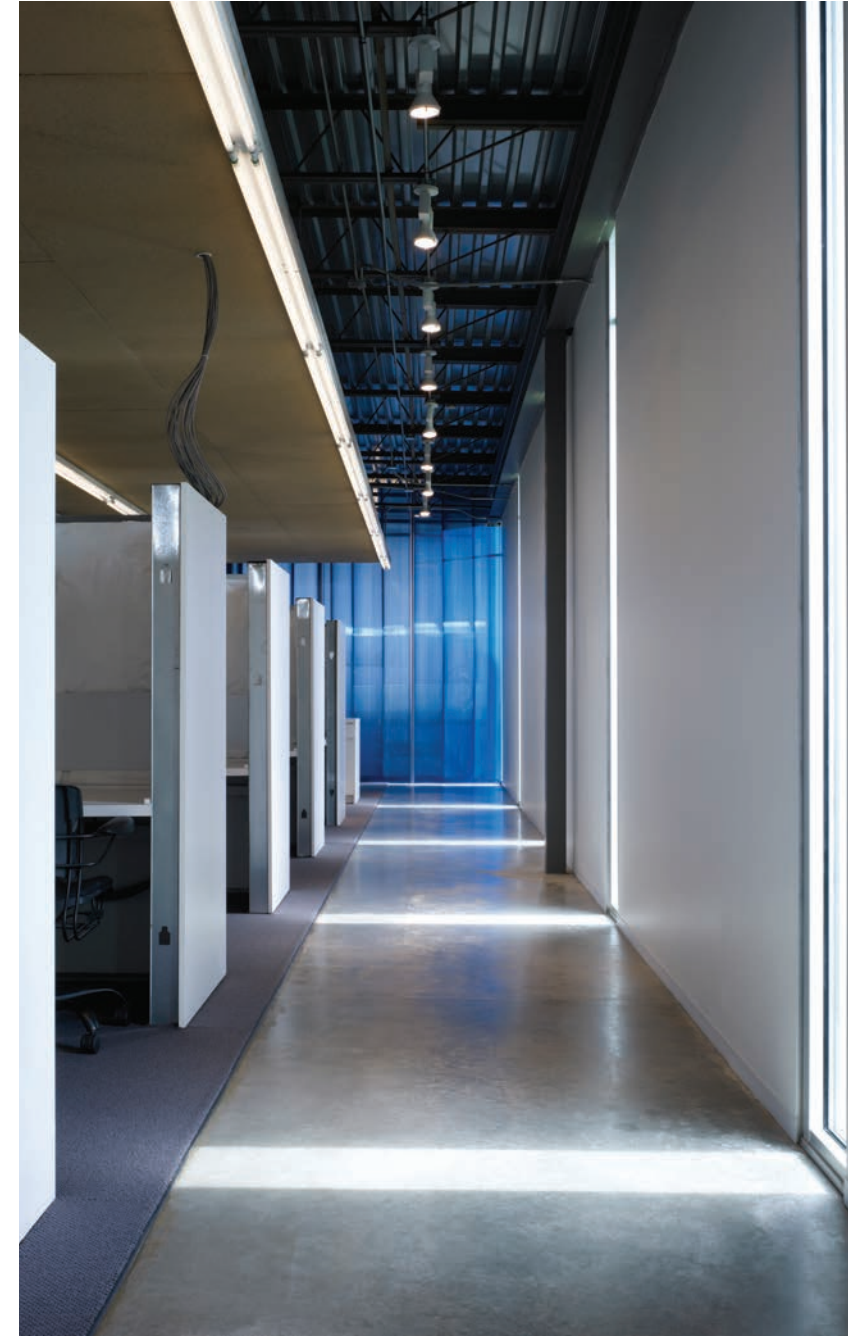
- 1 ENTRY PORTAL
- 2 COURTYARD
- 3 ENTRY
- 4 SHOWROOM
- 5 SALES
- 6 ADMINISTRATION
- 7 SALES MANAGER
- 8 ASSISTANT MANAGER
- 9 SERVICE MANAGER
- 10 SERVICE TECH.
- 11 GENERAL MANAGER
- 12 SERVER
- 13 CONFERENCE ROOM
- 14 BREAK ROOM
- 15 WOMEN
- 16 MEN
- 17 VESTIBULE
- 18 RESTROOM
- 19 MECHANICAL
- 20 ASSISTANT MANAGER
- 21 PARTS MANAGER
- 22 PARTS
- 23 WAREHOUSE











CLIENT/OWNER BMI SYSTEMS  
 DESIGN FIRM ELLIOTT + ASSOCIATES ARCHITECTS  
 PROJECT TEAM RAND ELLIOTT, FAIA; MICHAEL SHUCK, ASSOC AIA; BRIAN FITZSIMMONS, AIA  
 CIVIL ENGINEER COBB, FENDLEY & ASSOCIATES, INC.  
 STRUCTURAL ENGINEER HAYNES WHALEY ASSOCIATES, INC.  
 MEP E/B/E, INC.  
 LANDSCAPE ARCHITECT WONG & ASSOCIATES, INC.  
 GENERAL CONTRACTOR MISSION CONSTRUCTORS, INC.  
 PHOTOGRAPHY SCOTT MCDONALD, HEDRICH BLESSING



# kirkpatrick oil hennessey

OKLAHOMA CITY, OK, USA    873M²

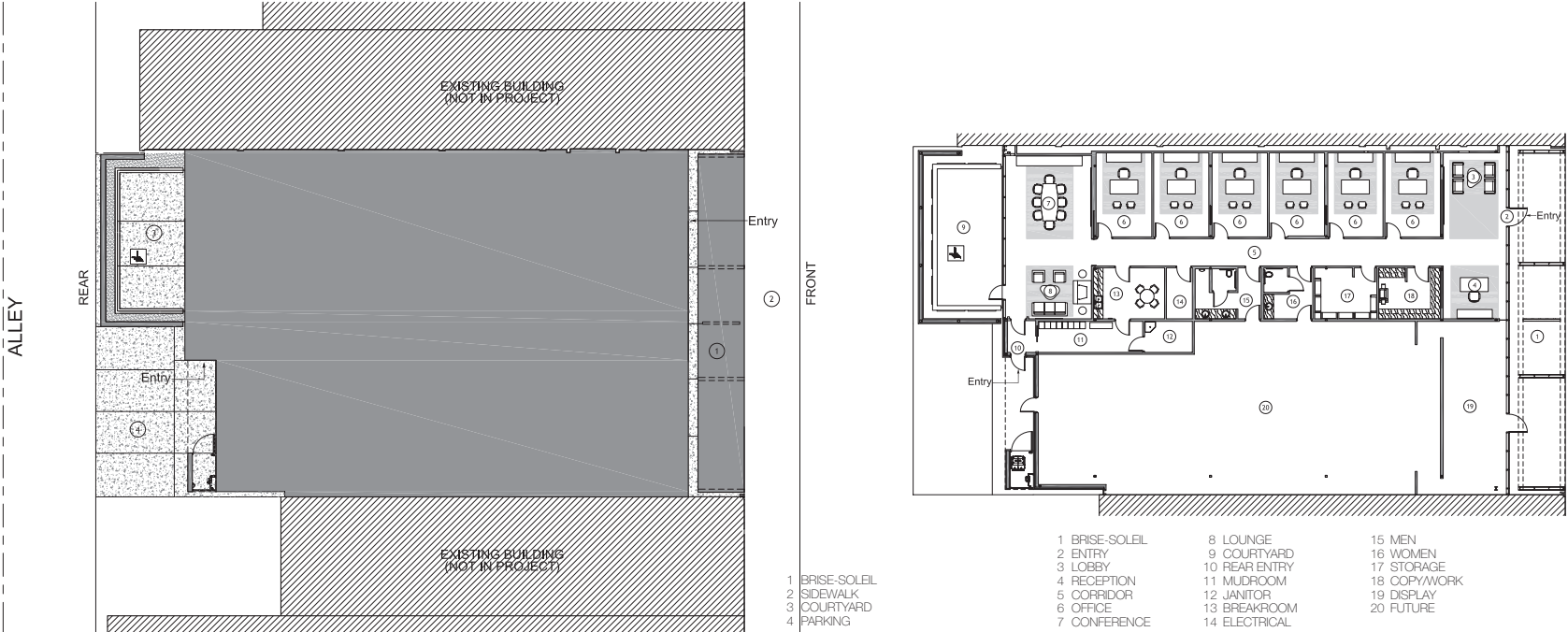
The Kirkpatrick family began oil exploration in the 1920s when their first oil well was drilled. They subsequently set up Kirkpatrick Oil in 1950 which has been active in the Hennessey area for 60 years. Many years later, in October 2007, a fire destroyed the I.O.O.F Hall, the American Legion Building and the Dinkler Drug Store Building. These were all vintage 1910 buildings and in downtown Hennessey.

In 2000, the town of Hennessey established a vision of the future and where it would be in 2010. The driving force behind this initiative was to make improvements to the downtown and the central community. Kirkpatrick Oil joined the initiative with a facility that will be the centerpiece of the Main Street beautification plan.

Being involved with the Kirkpatrick Oil Company district office in Hennessey was one of those “once-in-a-lifetime” opportunities. Here was a client with the courage and vision to make something great. The designers took the idea of placing a modern building in downtown Hennessey as a serious responsibility. They chose to respond to the historic context and bring new energy to Main Street. They took inspiration

from the historic 7.6m lot lines, the scale of adjacent masonry, and acknowledging the historic building height. For example, the brise soleil horizontal dimensions are 60mm high to match the adjacent masonry as a way to tie the history and the 21st century together. The project has been embraced by the community to the point where the high school prom was held there the same year it was completed.

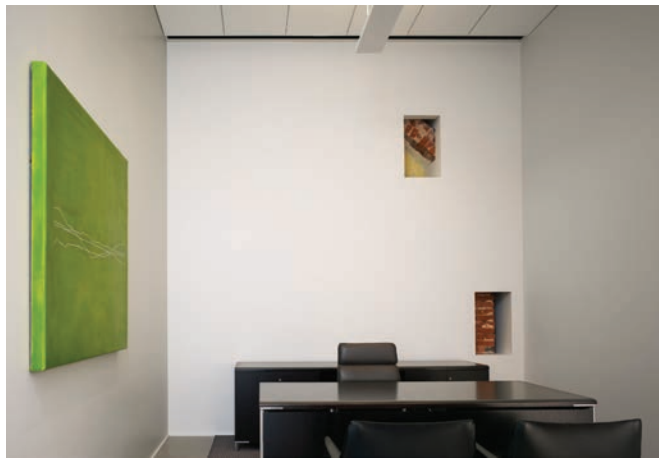
The new building combines modern forms and materials with sensitivity to the historic scale and proportion of the adjacent historic structures. The town of Hennessey has a rich history and this building represents a new and exciting evolution of Main Street. A highlight of the building is a sculpture by renowned artist, Nigel Hall, of the United Kingdom. The piece is titled Rising and is 2.7m tall.











CLIENT/OWNER KIRKPATRICK OIL COMPANY  
 DESIGN FIRM ELLIOTT + ASSOCIATES ARCHITECTS  
 PROJECT TEAM RAND ELLIOTT, FAIA; BRIAN BERRYHILL, ASSOC. AIA; MICHAEL SHUCK, ASSOC. AIA  
 PHOTOGRAPHY SCOTT McDONALD, HEDRICH BLESSING



# r.b. akins company

OKLAHOMA CITY, OK, USA    1 262M²



The goal was to renovate a non-descript 1950s warehouse into offices that reflect the personality of R.B. Akins, an HVAC equipment and service company. A full building showroom was conceived where normally concealed mechanical equipment is revealed and celebrated. The

revealed HVAC equipment includes ducts, grilles, copper pipe, louvers and more. Their products are proudly displayed, celebrated and treated like sculpture. The public spaces become unique and memorable for visitors. The bones of the existing

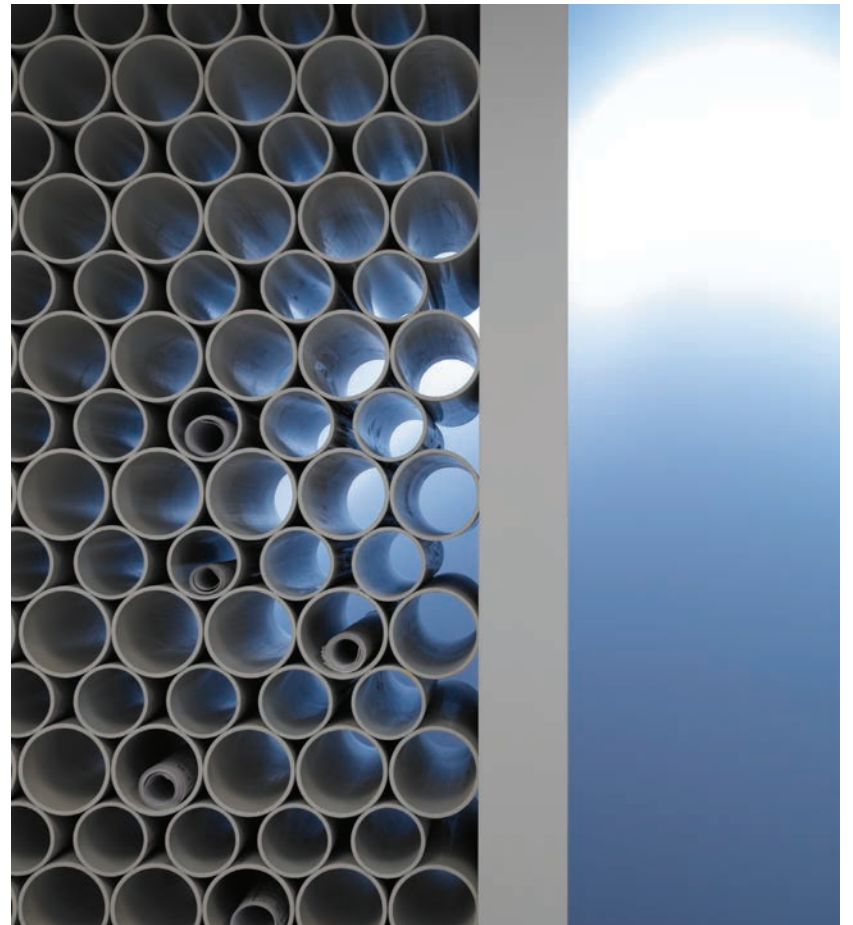
warehouse were revealed including columns, beams, brick and concrete floor. Gathering spaces were created with views outside and circulation spaces that are flooded with light. “Quality” and “Service” is the core of the R.B. Akins business

philosophy. Every walk down the corridor is memorable. The outdoor showroom celebrates air-conditioning condensers where the equipment and platform are treated as sculptures. The view is framed by a fence functioning as a sculptural frame. A 9m long, 900mm diameter

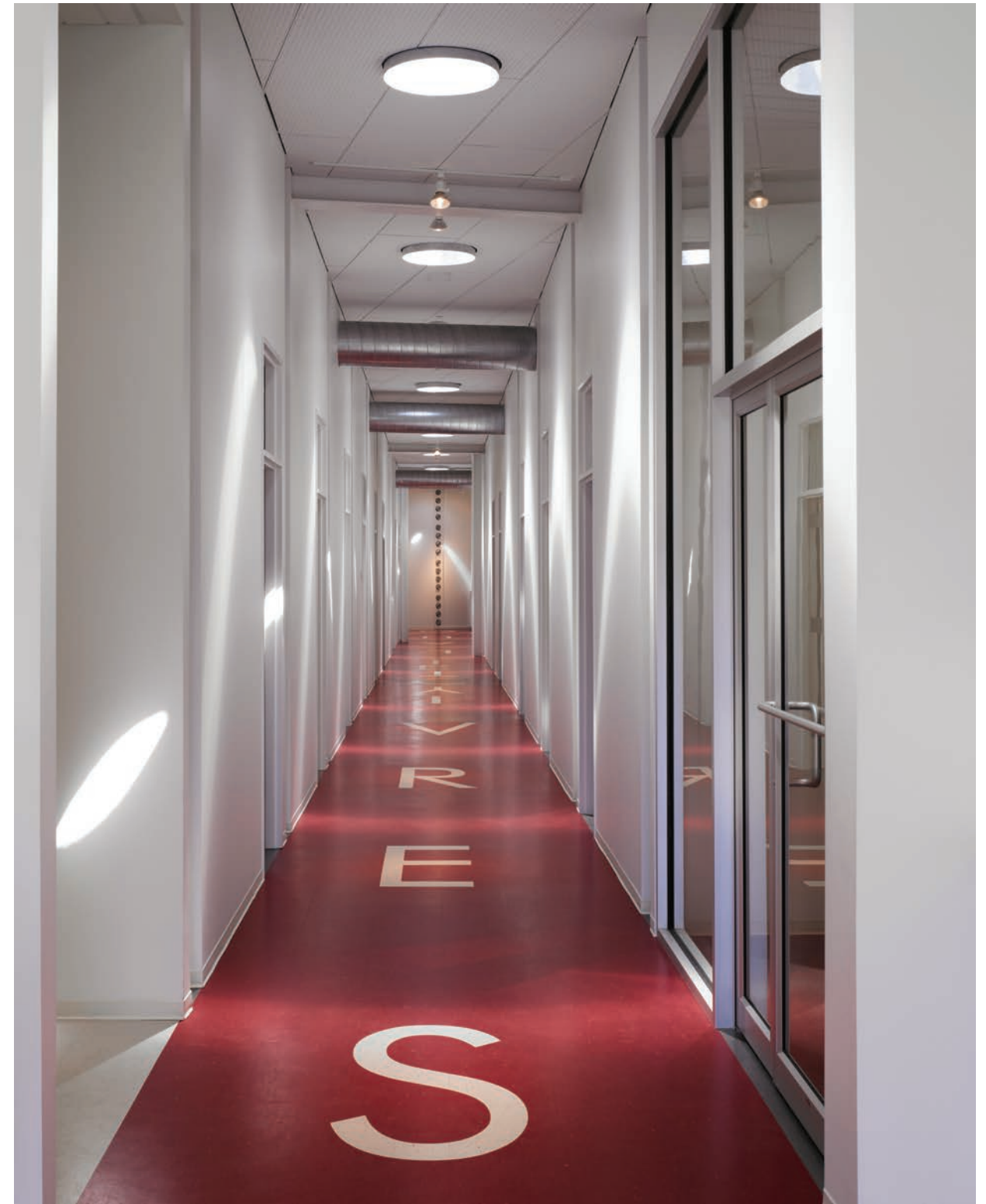
stainless steel duct serves as a signature that identifies the front door. A half mile of PVC pipe creates two walls to store 526 rolls of drawings. Also, 280m of spiral ducts create the showroom display wall.











CLIENT/OWNER R.B. AKINS COMPANY  
 DESIGN FIRM ELLIOTT + ASSOCIATES ARCHITECTS  
 PROJECT TEAM RAND ELLIOTT, FAIA; BILL YEN, AIA; BRENT FORGET, ASSOCIATE AIA  
 PHOTOGRAPHY SCOTT MCDONALD, HEDRICH BLESSING



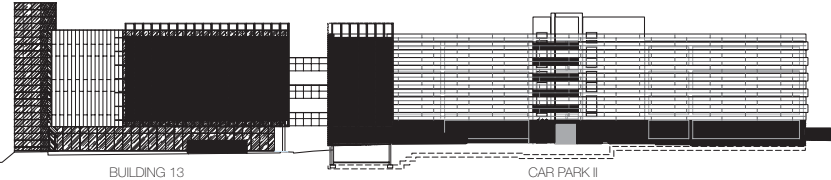
# chesapeake building 13

OKLAHOMA CITY, OK, USA    12 070M²

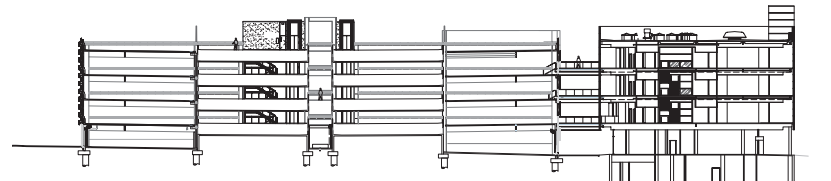
The Chesapeake Development project is off-campus. Its parking garage supports Building 13 and North Campus. The site occupies a high visibility corner with sloping topography. The office building site is triangular while the parking site is square. The five story parking site can accommodate 850 cars.

Building 13 has about 12,070 m² of office space accommodating 461 people. The designers incorporated the Chesapeake 15.8 m module for office efficiency which results in a central atrium. The architectural concept was to connect Building 13 to the campus and

yet make it unique. The building is respectful of the campus buildings, materials and colors. This has quiet references to the Chesapeake mission and focus and process. The concept “Energy at Work” has references to drilling, exploration and being “energy smart.” Viewers are encouraged to think of energy which is forever changing.



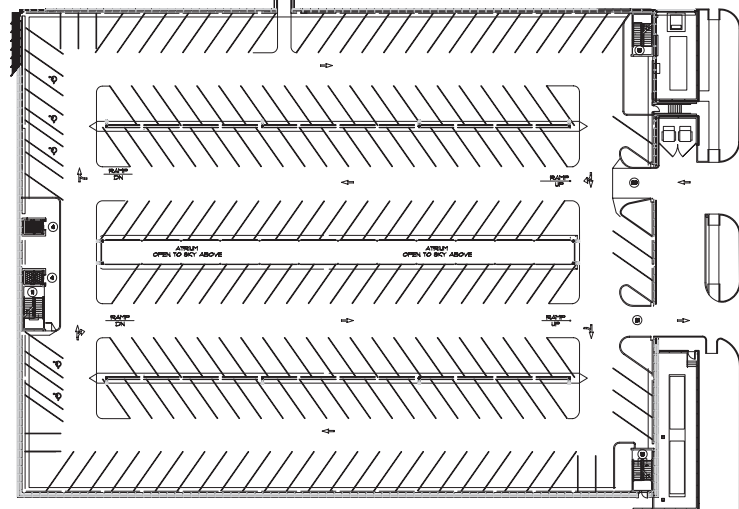
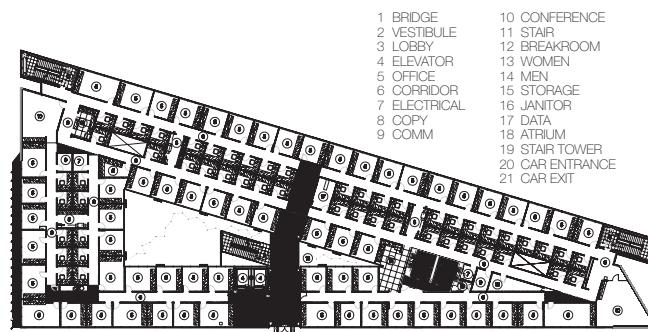
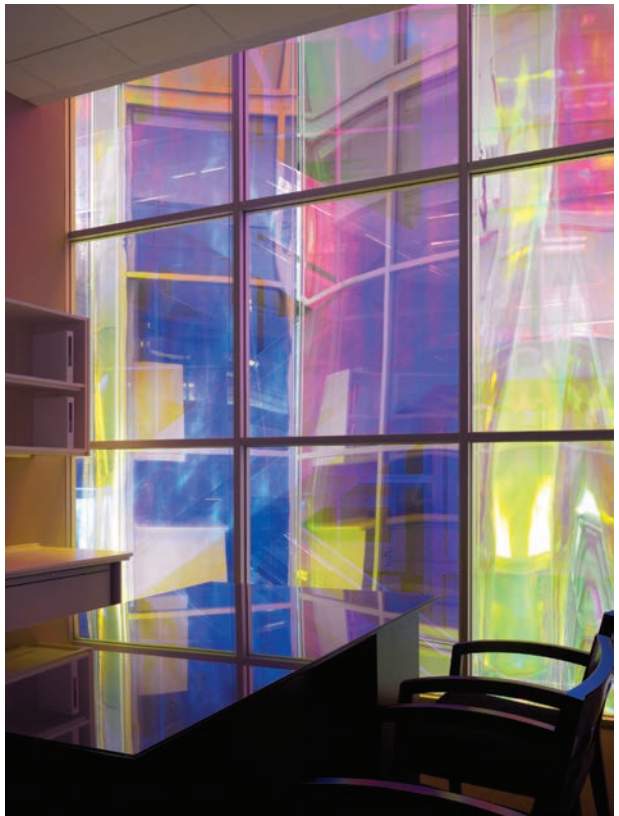
WEST ELEVATION



BUILDING SECTION LOOKING EAST







CLIENT/OWNER CHESAPEAKE ENERGY CORPORATION  
 DESIGN FIRM ELLIOTT + ASSOCIATES ARCHITECTS  
 PROJECT TEAM RAND ELLIOTT, FAIA; MICHAEL HOFFNER, AIA; SAM MOORE, ARCHITECT  
 PHOTOGRAPHY SCOTT MCDONALD, HEDRICH BLESSING



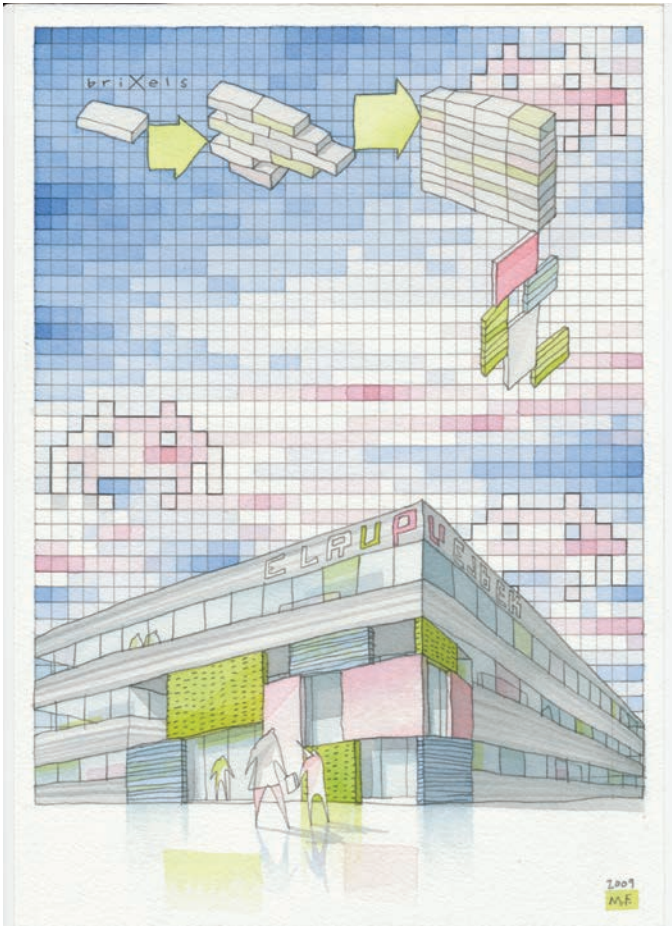
# elbek & vejrup

AARHUS, DENMARK 3 000M²

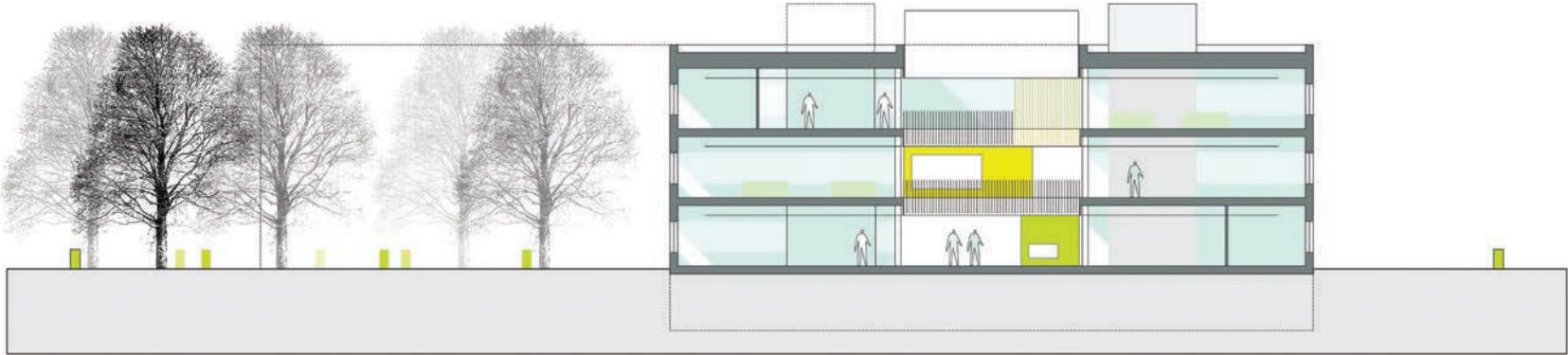
**Brixels' architectural idea was based on the link between bricks and pixels. Just as a picture or video is made up of thousands of small squares of color, a house is built of bricks or building blocks.**

In this project, the entrance was composed of large blocks of various rocks, and together they form a pixel-like motif to symbolize Elbek & Vejrup (also known as a 'digital' company). Further processing the symbolism, individual surfaces either contain motifs or only subtle signs of masonry.

Bricks are sturdy and express quality and timelessness but, when used imaginatively as here, you get to think about innovation. The architecture seeks to portray a balance between reliability and digital creativity, between brick and pixels.







CLIENT/OWNER ELBEK & VEJRUP  
 DESIGN FIRM CEBRA  
 PHOTOGRAPHY VIVIAN LEISNER



# google’s new emea engineering hub

ZURICH, SWITZERLAND 12 000M²

Google is not a conventional company which is apparent in the new offices for Google’s EMEA Engineering Hub in Zurich, Switzerland, where the design cultivates an energized and inspiring work environment that is focused but relaxed and buzzing with activities.

The new EMEA Engineering Hub is located within the “Hurlimann Areal”, Zurich city centre. The site was originally a local brewery that has been regenerated into a vibrant mixed-use development. The Google building is a contemporary seven storey shell and core office block offering 12,000 m² floor area for up to 800 staff.

Google’s headcount has doubled rapidly challenging the architects to tailor-make the design and construction process in order to meet the tight time and budgetary constraints. Camenzind Evolution was selected in a competitive tender-interview process to become the lead architect and project manager for the interior design and fit-out of the Engineering Hub.

A key element in the design approach was that Google employees in Zurich

participate in the design process to create their own local identity. Under the guidance of the Director of International Real Estate at Google in Mountain View, an interactive and transparent approach to the architectural process was implemented. A diverse team was formed as the steering committee to represent the office. This committee reviewed, challenged and approved the design throughout the project. Such engagement provided open collaboration, unique perspectives and ideas, and a direct sense of ownership. To this end, Camenzind Evolution was neither given a specific brief nor a corporate identity manual and explicitly asked not to research the organization and design of Google offices.

The architects began with a rapid process of research and analysis to map out the opportunities and challenges posed by the building as well as the emotional and practical requirements of the employees. The latter was achieved by conducting a survey of all users, complemented by workshops and interviews. This research, guided by a psychologist, extended beyond purely functional

aspects, and provided information about personality types, representational systems, values and motivational factors.

Although the details of the survey outcomes remain confidential, the process revealed that the optimal working environment needed to be diverse and at the same time harmonious whilst making it a fun and an enjoyable place to work in. The survey also showed that while personal workspaces needed to be functional and neutral, communal areas had to offer strong visual and entertaining qualities to stimulate creativity, innovation and collaboration.

Concept options were subsequently developed and presented. Employees decided early on that they preferred to reduce their personal net area of workspace in order to gain more communal and meeting areas. The working areas were therefore designed with a high degree of space efficiency. Additionally, they had to accommodate frequent staff rotation and growth. On average, employees move twice a year within the building. Consequently the office layout was designed for

maximum adaptability. Office areas are organized along a central core and are a mixture of open-plan workspaces for 6-10 people and enclosed offices for 4-6 people.

All office enclosures use glass partitioning which maintains transparency, privacy, and optimizes daylight while reducing noise. Each office floor is color-coded and themed for easy orientation. For example, on the blue floor, large water and snow photographs and graphics enhance the color concept and make it an integral part of the interior larger.

As many of the teams in Zurich work with colleagues all over the world, meeting rooms were fitted with video-conferencing equipment. Consequently, there are a large number of small to medium-size meeting rooms throughout the office. There are also informal meeting areas to encourage creative discussion around whiteboards.

Camenzind Evolution also developed themed communal areas associated with sport and leisure, for example, an aquarium water lounge for relaxation and a games room for billiards, table

football and interactive video games. There is also an antique-themed library and massage spa. Most spaces also contain ‘micro kitchens’ offering drinks and snacks all day.

The diversity of communal areas provides a choice of distinctive emotional and visual experiences activities. Communal areas are intentionally dispersed throughout the building to encourage employees to circulate. To allow speedy ‘fun’ movement between floors, one can slide down fire poles or go on a slide that ends in a cafeteria on the ground floor. To balance the good food, a staffed gym offers yoga, Pilates and fitness classes

Many talks are held at Google. Therefore, conference facilities for up to 200 people were designed on the ground floor.

The new Google EMEA Engineering Hub in Zurich is about functionality and flexibility in the personal workspace and choice and diversity in the community areas, creating an environment that holistically supports employees in their work and well-being.











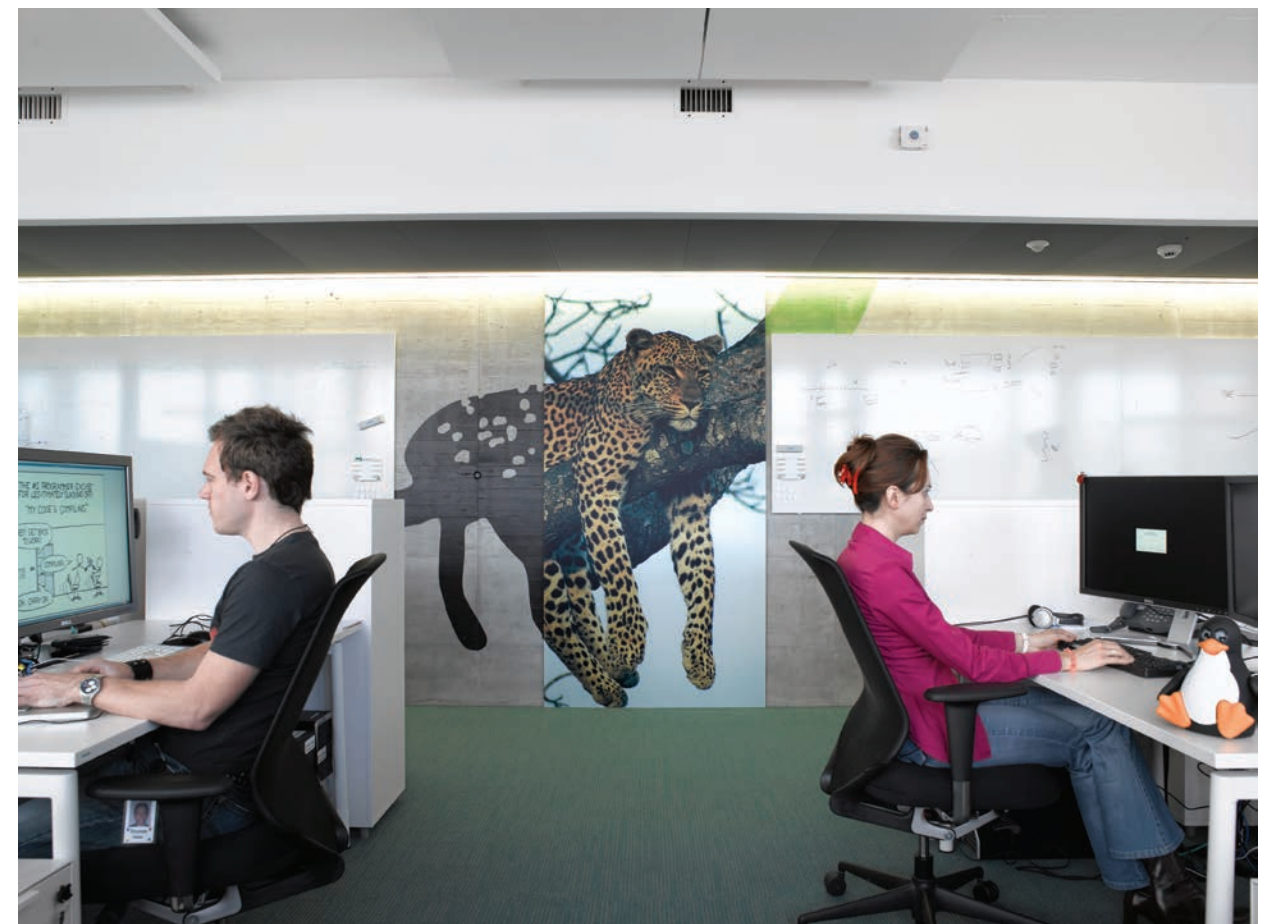
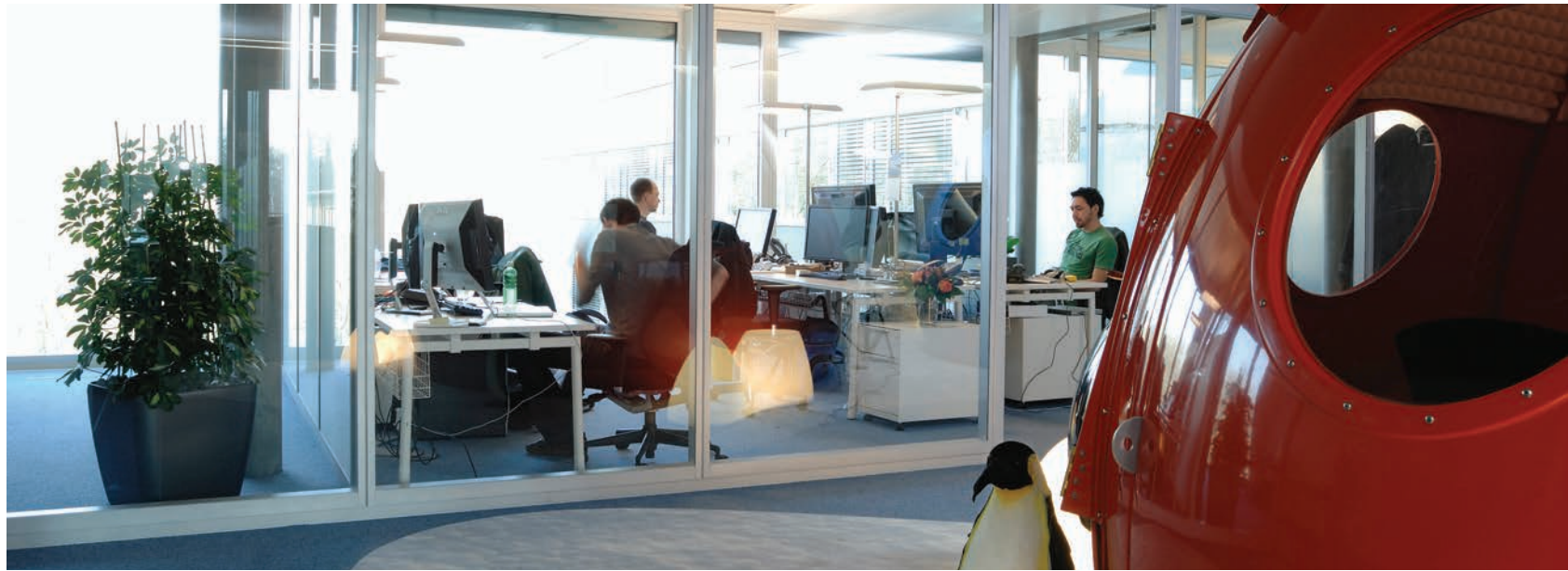




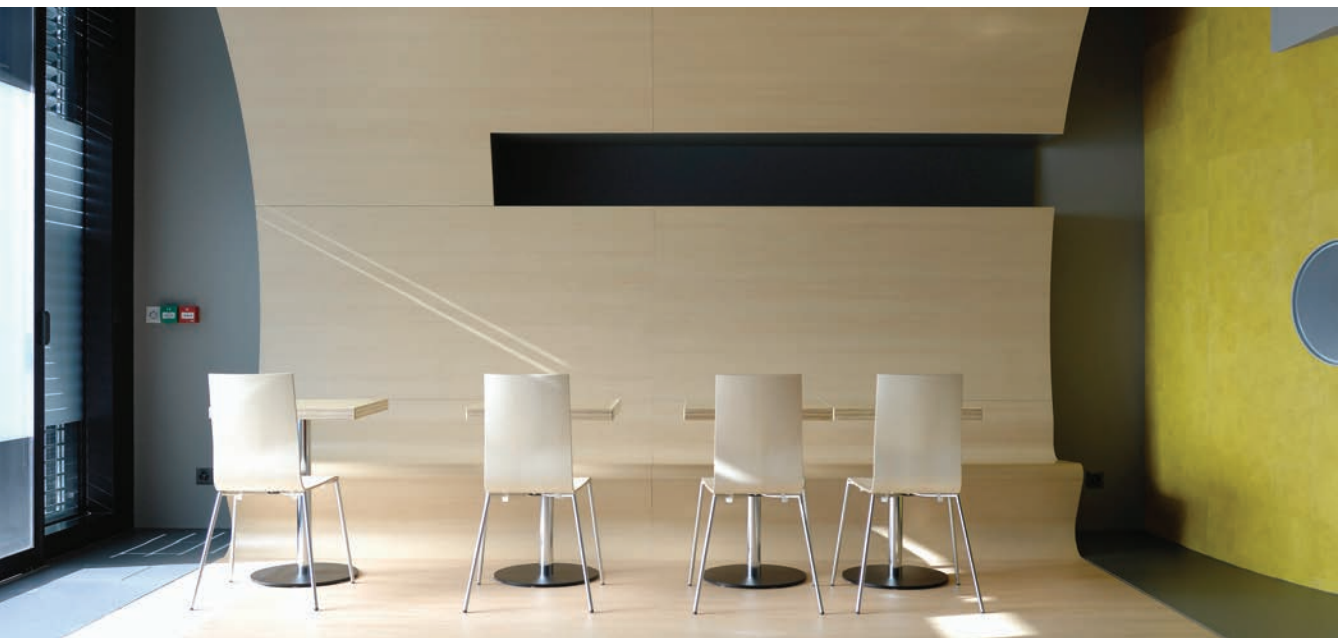
















CLIENT/OWNER GOOGLE INC.  
 ARCHITECTURE + PROJECT MANAGEMENT CAMENZIND EVOLUTION LTD.  
 SITE MANAGEMENT + QUANTITY SURVEYOR QUADRAS BAUMANAGEMENT LTD.  
 BUILDING ENGINEERING AMSTEIN + WALTHERT LTD.  
 OFFICE FURNITURE CONSULTANT BÜRONAUTEN LTD.  
 CATERING CONSULTANT PLANBAR LTD.  
 PHOTOGRAPHY COURTESY OF CAMENZIND EVOLUTION LTD.



# bbc worldwide americas

NEW YORK, NEW YORK, USA    3 716M²

BBC Worldwide Americas hired Perkins Eastman to program and design a new headquarters in New York City that would relocate and consolidate their organization from 4,180 m² displaced on three floors to a single-floor 3,716 m² office. The design reflects an organizational culture change established by BBC's UK headquarters, utilizing streamlined open-team tables for desks, multiple meeting venues ranging from casual seating areas to formal conference rooms, central

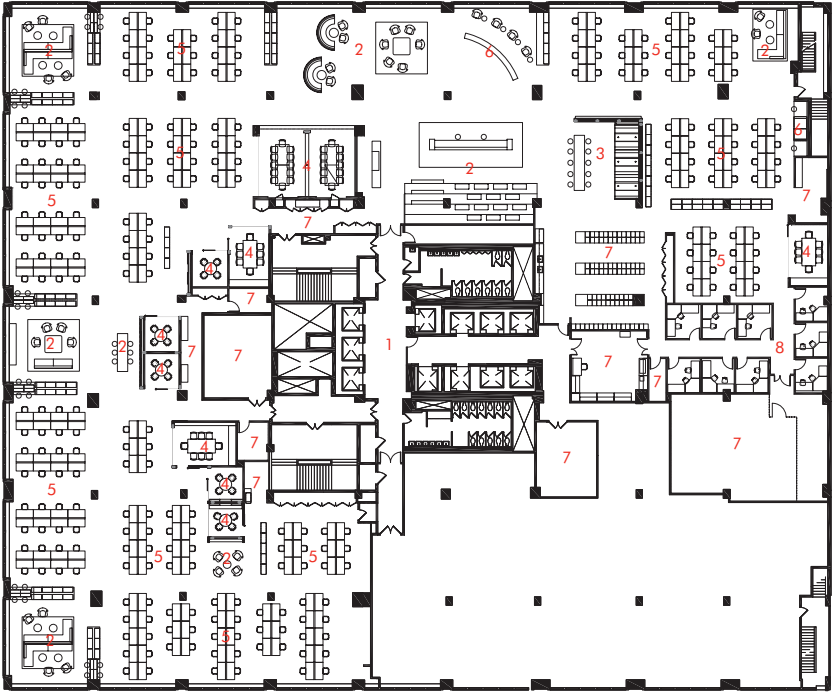
copy support areas, and no private offices.

Creativity and energy are translated through customized graphic artwork, a mix of inspired lighting and furniture, and the use of bold color to visually identify different conference rooms and zones. The BBC brand is highlighted in the main reception area with a state-of-the-art curved video wall that features BBC productions including movies, television shows, and documentaries.

As part of the renovation, ceilings and floors were exposed resulting in open expanses of space. This created the opportunity to develop a variety of collaborative areas, enabling employees to choose the most ideal meeting environment – be it a private space or a more casual, lounge-like setting.







0 10 25 100 feet

- BBC WORLDWIDE AMERICAS floor plan
- |                      |                |
|----------------------|----------------|
| 1 Elevator Lobby     | 5 Open Plan    |
| 2 Open Collaboration | 6 Video Lounge |
| 3 Dining             | 7 Support      |
| 4 Conference         | 8 Edit Suite   |











CLIENT/OWNER BBC WORLDWIDE AMERICAS  
 DESIGN FIRM PERKINS EASTMAN  
 MEP ENGINEER AMA CONSULTING ENGINEERS  
 LIGHTING CONSULTANT HILLMANN DIBERNARDO LEITER CASTELLI  
 STRUCTURAL ENGINEERS SEVERUD ASSOCIATES  
 PROJECT MANAGER/LEED CONSULTANT JONES LANG LASALLE AMERICAS  
 IT CONSULTANT TM TECHNOLOGY PARTNERS  
 ACOUSTICAL & AV CONSULTANT CERAMI  
 GENERAL CONTRACTOR HUNTER ROBERTS INTERIORS  
 PHOTOGRAPHY CHRIS COOPER



# edelman pr

TORONTO, ON, CANADA 1 850M²

**Edelman PR, a globally recognized firm established in 54 locations, wanted its 1,850 m² headquarters in Toronto, Canada, to be dynamic, inspirational and stylish. This was to be an energetic, collaborative space with a hip, cool culture where staff can interact and chill out. This would exude local character and integrate hospitality and workplace concepts. The design brief also required a transition from closed offices to a flexible open plan in order to increase collaboration and democracy. This would allow multiple uses such as town hall meetings, client reception, staff training, daily lunches/breaks and down time. Most important of all, the reception was to be unique and welcoming.**

The designers came up with a unique brand statement. They combined a surprise loft-style look with boutique hotel reception offering a memorable first impression. A powerful sense of arrival is established by featuring iconic pieces such as ground-breaking PR books, a typewriter, rotary telephone, and a Brownie Hawkeye camera.

Private offices were transitioned to an effective open plan layout with distinct neighborhoods to encourage collaboration.

An unused gravel rooftop space was turned into a private patio in a windy corridor. Lime green “Camouflage” leaf fabric from Finland with bright blue seating and playful fabric from New Zealand provides an urban forest theme, vibrant color energy

and human scale amongst surrounding towers.

Graphics were used to create energy, dynamism and scale while playing with perspective, defining functional neighborhoods along central axes within the open plan concept, and emphasizing local branding. Landscape graphics and meeting rooms were named after Toronto subway stations to provide local character.

Also, a fireplace, bright purple carpet for impact, and classic furniture pieces by design luminaries such as Saarinen, Jacobsen and Warren Platter establish a sense of quality and brand identity.

Sleek contemporary workstations (each 2.4 m wide)

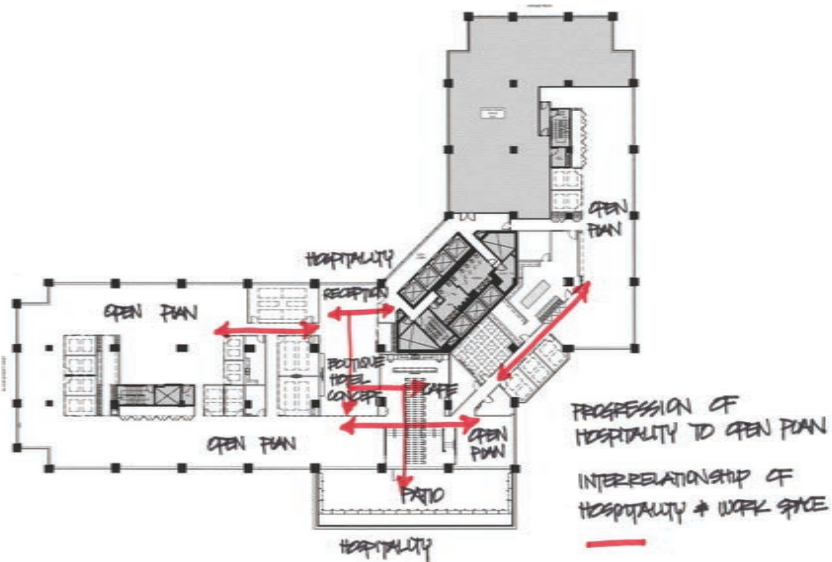
seat staff in teams of four with low-glass dividers to maximize interaction. A mix of open and closed breakout areas nearby allow for conference calls and meetings. Neighborhoods defined by color provide definition within the overall space. Staff often have working sessions in the Reception/ Cafe/ Patio areas to drive the creative spirit.

Spatial manipulation through varying the perspectives of wall murals provides dynamic scale and interaction of depth, perspective and color. Interaction of photomurals between transparent glass box meeting rooms and adjacent corridors create surprising third dimension and spatial inter-relationships throughout, expanding the visual size of

meeting rooms.

Powerful graphic wall murals – Nelson French’s photographic landscapes of Toronto - were super-scaled and washed with bright colors. These murals and coordinated seating provide energy, create interest and define workstation neighborhoods.

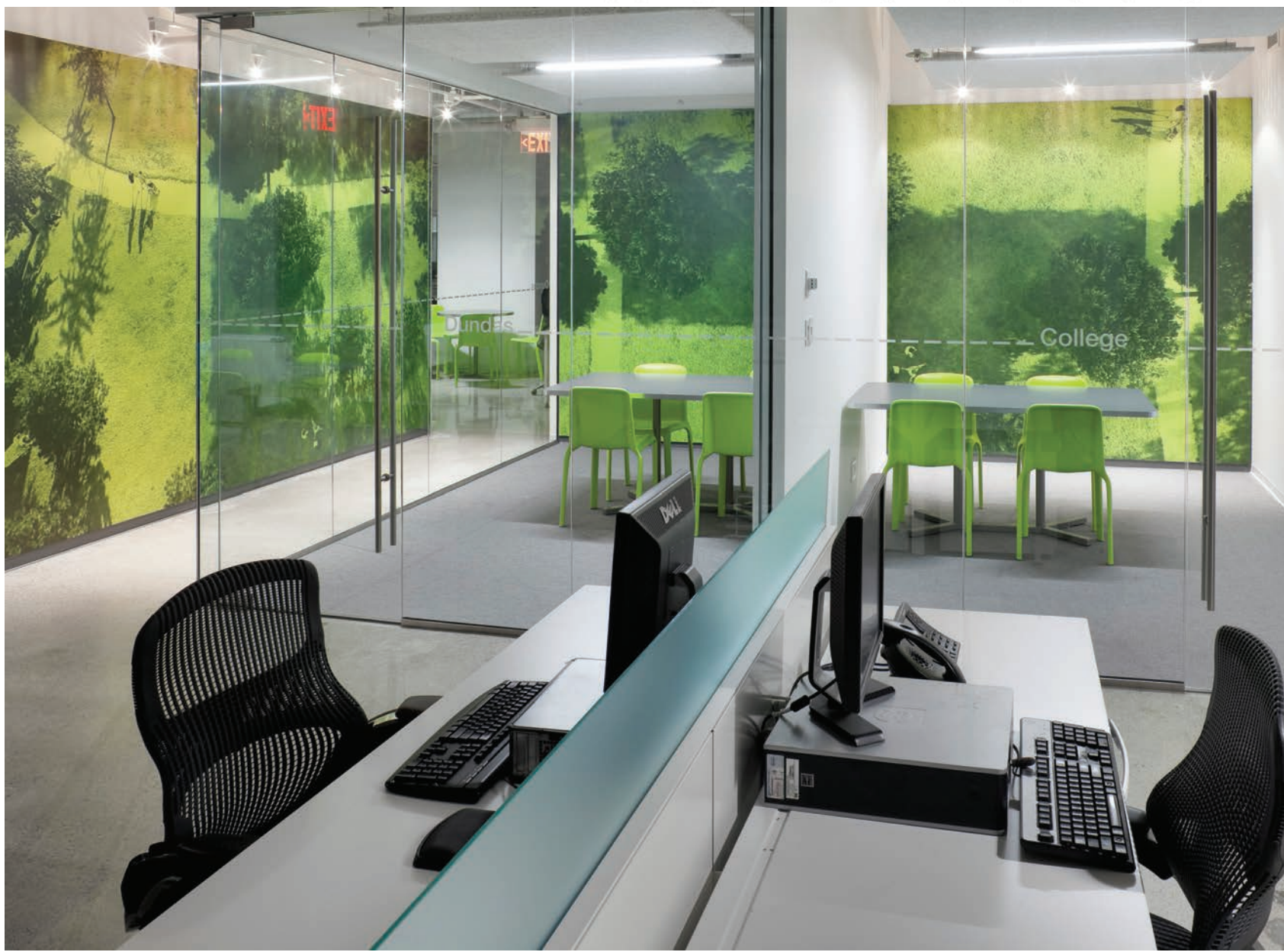
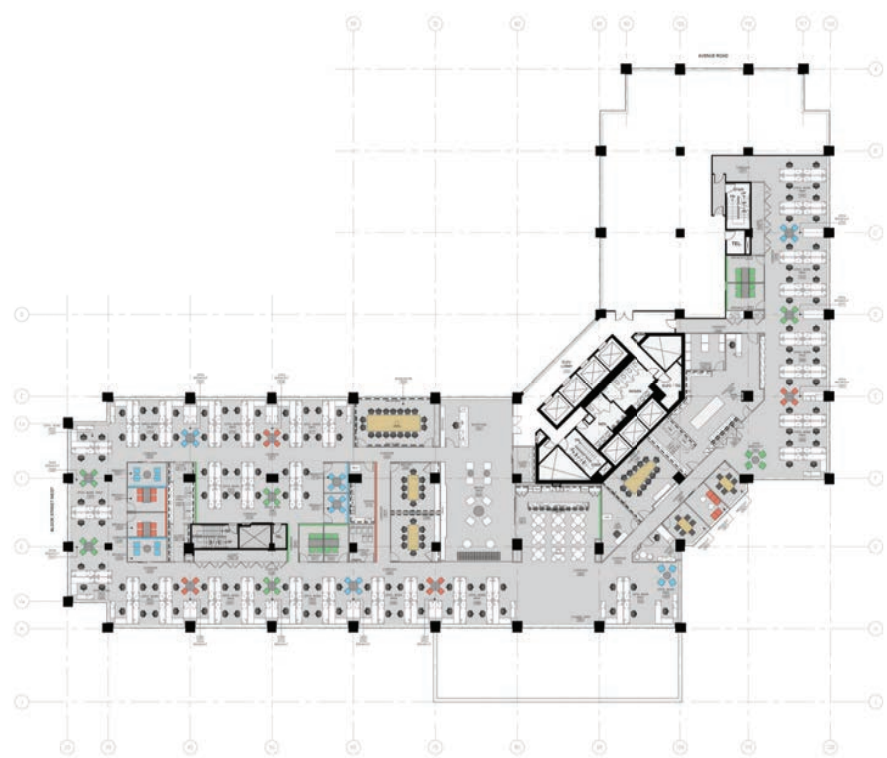
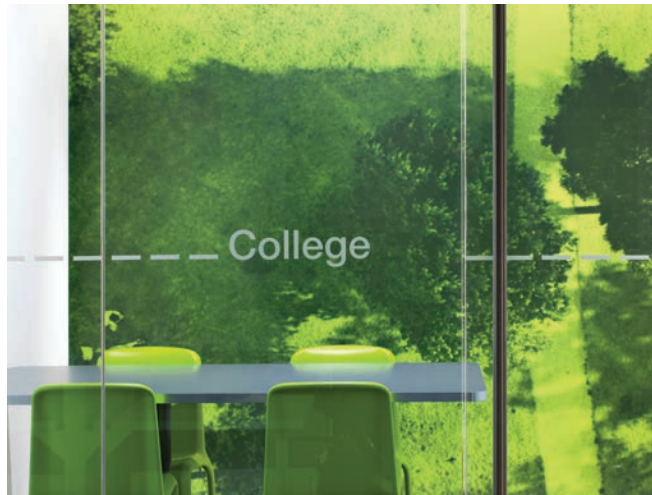
The space is architecturally defined by the strong axial framework of the Reception/ Cafe/ Patio complex and Workspace Corridors. Combined with the transparent glass boxes, this provides clear definition, perspective and flow to the open plan while allowing for multi-purpose use.















CLIENT/OWNER EDELMAN PR  
 DESIGN FIRM BARTLETT & ASSOCIATES  
 DESIGN TEAM INGER BARTLETT, MICHELLE GRAY, LYNN NGUYEN, MICHELLE LAM,  
 GENEVIEVE BERGMAN, ANDREA NAVEA  
 PHOTOGRAPHY TOM ARBAN



# john holland

SYDNEY NSW, AUSTRALIA    6 100M²

The John Holland workplace is a construction wonderland filled with glass, concrete, steel, stone and a host of raw materials.

John Holland is an Australian contracting, engineering and services provider. Their relocation to new premises in the Sydney CBD was a strategic decision; the move aligns the workplace with the organization's future direction and enhances John Holland's already strong culture. The Pyrmont premises is 6,100 m² spread over two levels with access to natural light on all perimeters and views towards Sydney Harbour. An oversized interconnecting stair has been installed as both a collaboration device

and as homage to the raw materials used in large-scale construction.

The overall design concept also uses these materials as a foundation for the workplace. Stone, steel, aluminum and other basic materials were used not only as cladding but in the creation of elements such as custom joinery and the cast concrete reception desk. A variety of meeting spaces have been provided to encourage collaboration within teams and between business units, and there is inherent flexibility throughout the workplace in order to reconfigure the teams quickly and efficiently in response to market demands. The John Holland team embraced best

practice workplace initiatives by adopting a largely open plan workplace with built areas

A light filled and well equipped café is centrally located at the base of the stair providing a team space that can also be used for casual meetings and other get-togethers.

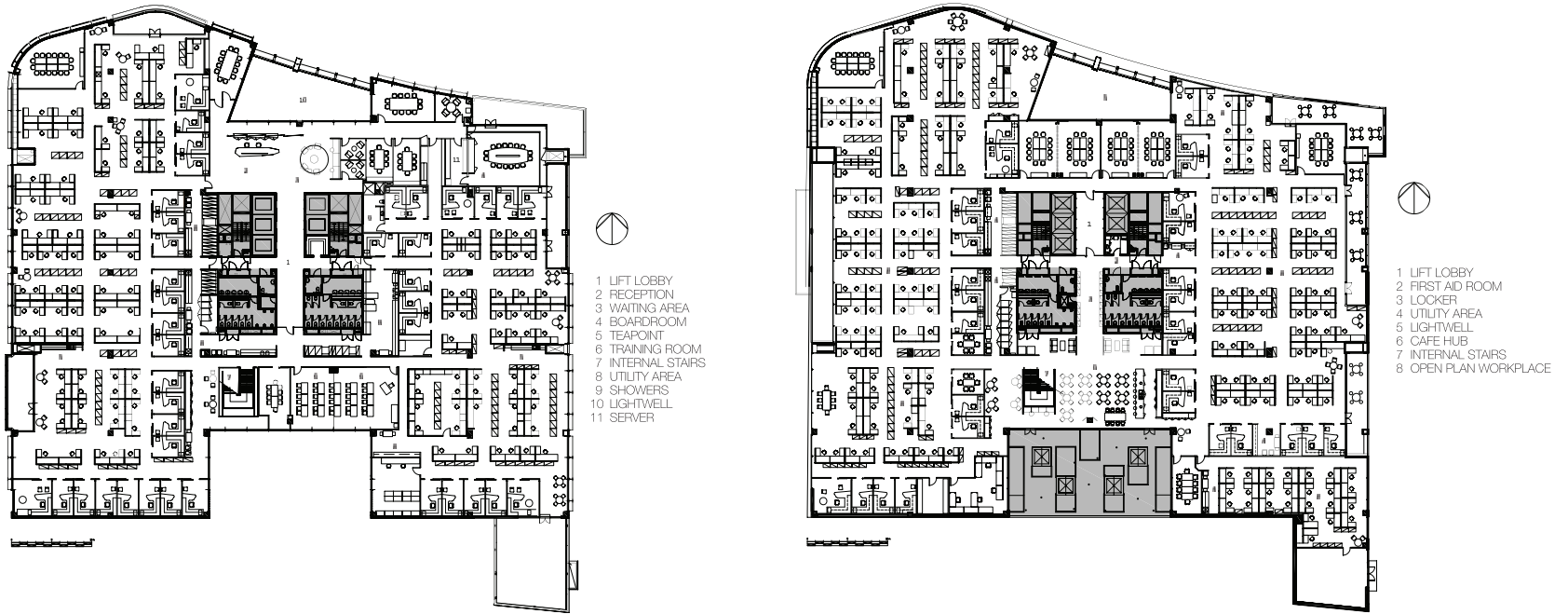
The workplace is all about communicating the essence of John Holland, about who the business is and what they do, about the expertise and services they offer their clients and about the strength and integrity of a business that has a history going back 60 years in Australia.















CLIENT/OWNER JOHN HOLLAND  
 DESIGN FIRM FUTURESPLACE  
 DESIGN TEAM GAVIN HARRIS, HENNY REED, MICHELLE SCHRYVER  
 SERVICES ENGINEERS VOS GROUP – SYDNEY  
 MAIN CONTRACTOR JOHN HOLLAND- SYDNEY  
 PHOTOGRAPHY TYRONE BRANIGAN PRODUCTIONS



# mccann world group + cmg advertising headquarters

SYDNEY NSW, AUSTRALIA    5 000M<sup>2</sup>

McCann + cmg group had outgrown their existing premises both philosophically and physically and engaged futurespace to design their new workplace. The group now occupies 5,000 m<sup>2</sup> at Royal Naval House in Grosvenor Street, Sydney. Retention of the façade and heritage considerations were key project drivers, as was the idea to give presence to each of the 10 brands making up

the local business.

McCann + CMG group consists of 10 brands – each with its own work style and ethic. Some brands/ businesses are predominantly accommodated in offices; others are predominantly open plan, whilst still others have embraced activity based work styles. The overall design solution is one that meets the individual’s working

needs, the business’s overall goals and objectives, and the landlord’s leasing objectives (in that they wanted a leasing solution for the entire building).  
  
futurespace worked directly with McCann to develop the brief and menu of spaces they required in their new premises. The design team helped them to identify the unique needs of each business

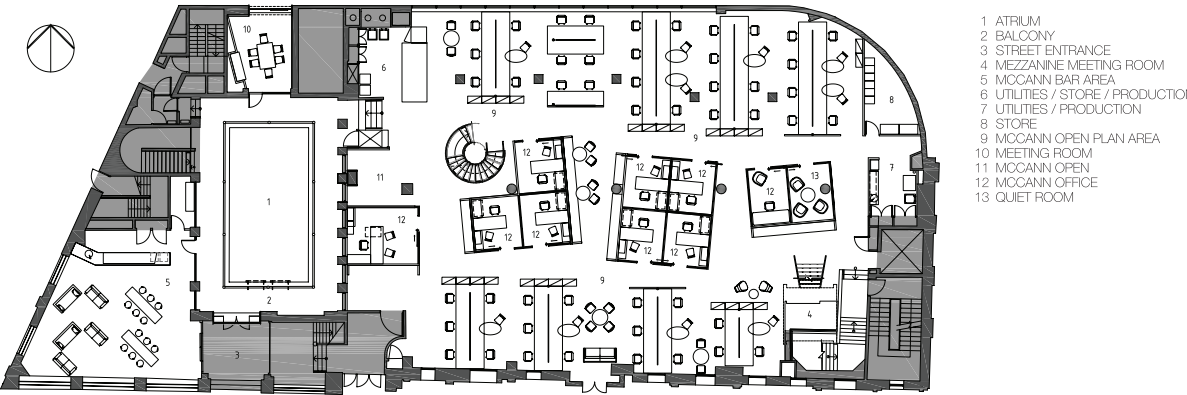
through the provision of appropriately designed and equipped work environments encouraging collaboration and flexibility.  
  
The workplace contains dedicated offices and workstations along with various work spaces and settings that allow individuals and teams to choose a setting that supports the activity they are doing: if

people want an informal discussion they can use one of the many unoccupied rooms and open spaces; if an ad hoc presentation is required, there are many small rooms equipped with screens, whiteboards and other technologies; there are meeting rooms of all sizes and there are state-of-the-art presentation and communication facilities on the entry level floor.

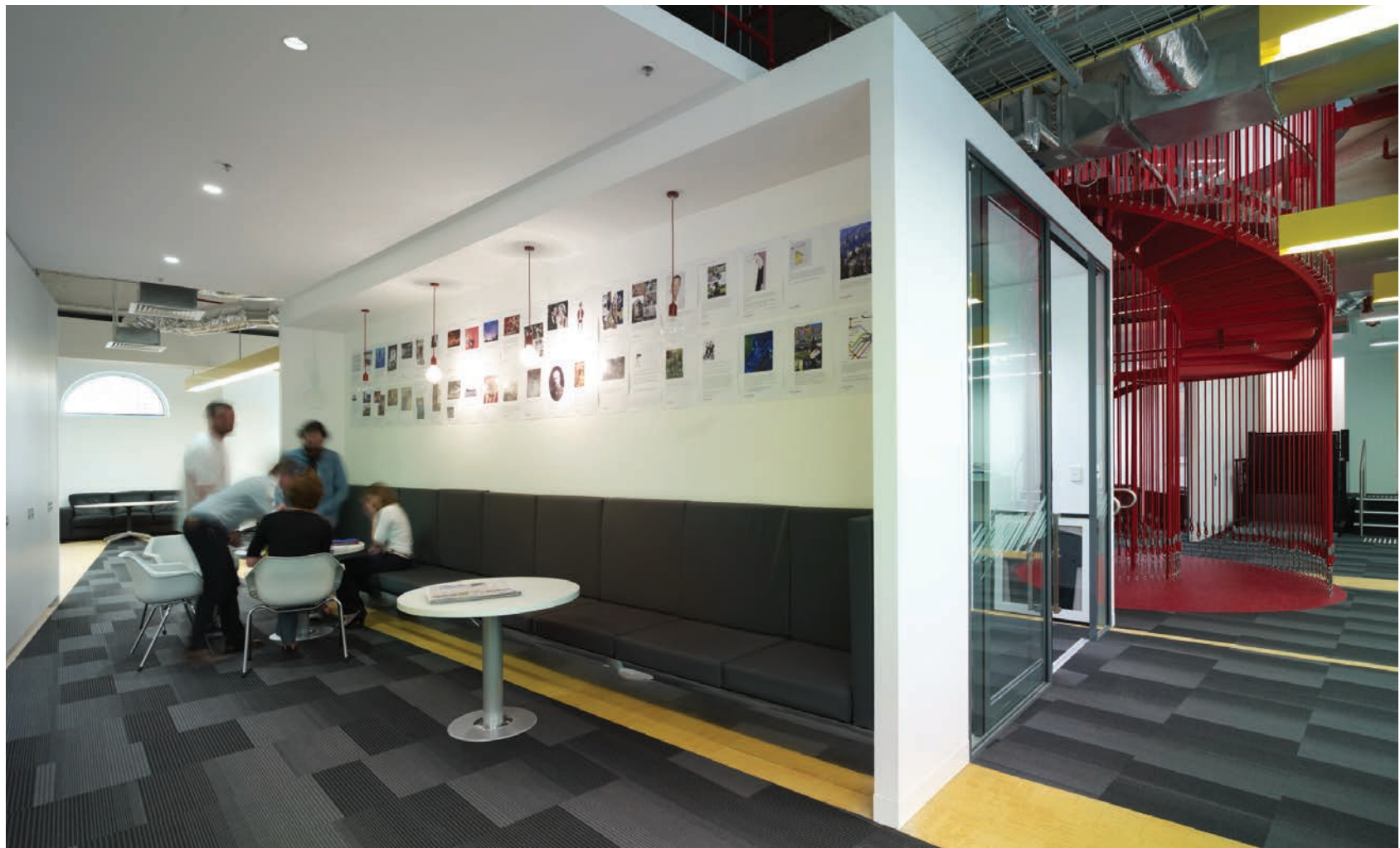
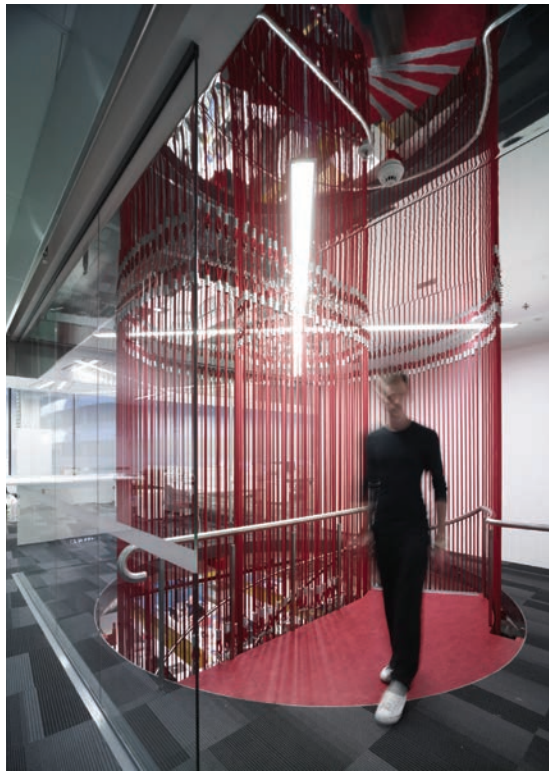
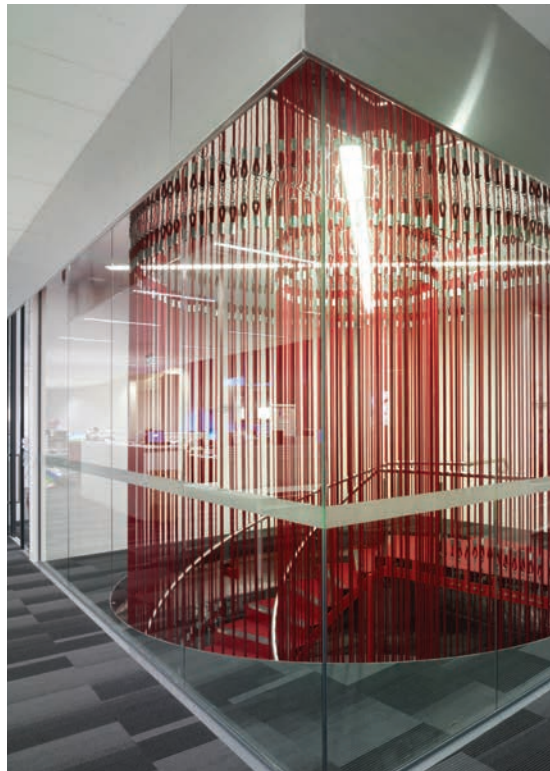
Spaces range from open to closed, individual to collaborative, quiet to vibrant, bright to subdued. Everyone has the opportunity to move freely about the office as their day progresses. Key drivers for the project included designing a space that reflects and supports McCann + cmg’s differing cultures, provides flexibility and mobility, showcases the different businesses’ output and production in the working environment and of course has the ability to create ‘hero’ campaigns for important key clients. The workplace is a key part of the McCann + cmg’s strategy for winning important new business.



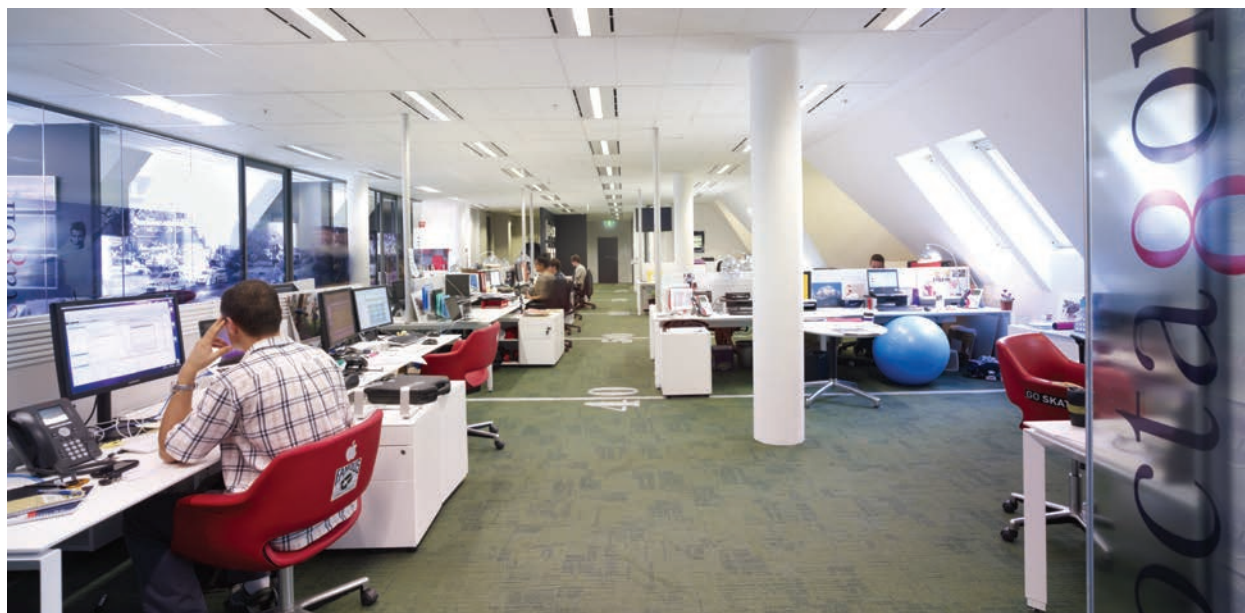












CLIENT/OWNER MCCANN WORLD GROUP + CMG ADVERTISING  
 DESIGN FIRM FUTURESPEACE  
 DESIGN TEAM ANGELA FERGUSON, GAVIN HARRIS, GARY HENIGHEN  
 SERVICES CONSULTANTS BOS  
 MAIN CONTRACTOR AKALAN  
 PHOTOGRAPHY TYRONE BRANIGAN PRODUCTIONS

SYSTEM FURNITURE ZENITH  
 SOFT FURNITURE CORPORATE CULTURE, STYLECRAFT



# victoria investment properties

MELBOURNE, VIC, AUSTRALIA

In relocating its Melbourne office to larger premises, Victoria Investment Properties worked with Dasch Associates to identify the elements that really matter to their firm: flexibility, functional spaces, and a well-dressed, clean image.

**Dasch Associates designed the space to create a dynamic, can't-miss identity and in the process maximize first impressions of Yarra River and Port Philip bay views that the space commands.**

The outcome is a modern and elegant environment that reflects the firm's corporate image and the family office feel.

The result was achieved through efficient space planning, fully glazed meeting rooms with large sliding doors and open corridor space. The reception was designed to invoke a unique

high-performance, high-profile corporate office while making clients feel at home. The space can be used for corporate functions as well as a work cigar lounge "Candela Nuevo". The club offers indulgent relaxation with luxurious sofas and generously sized armchairs arranged

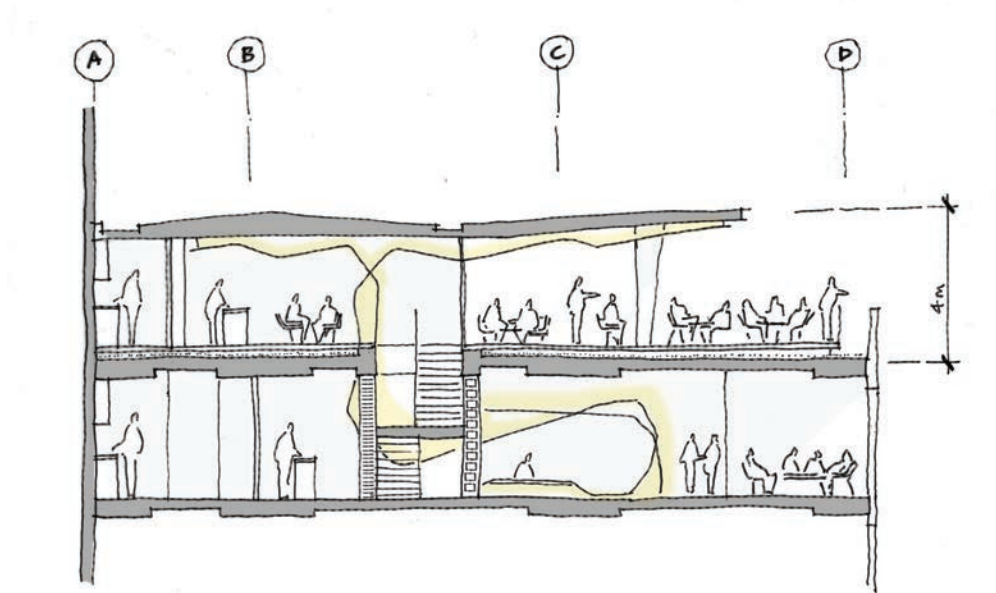
floor was used on adjoining walls and floors of the custom design rug to the lounge and meeting rooms. The boardroom was designed to be easily re-configurable, allowing the space to be multi-functional, welcoming, relaxing and dynamic.

The designers introduced a staircase incorporating the client's large wine collection

and a built-in, custom-designed humidor for clients to store their own private cigar and cognac collections. The staircase needed to be as open as possible so as to not obstruct panoramic views of the city. This was achieved with the use of structural glass, up lighting and mirrors.

The roof deck and bar is versatile and can be used at

day and night, offering guests views of the cityscape and surrounding city lights. The introduction of mood lighting and real fires around the space helped create a relaxed lounge environment with a sense of intimacy.



to maximize personal space and comfort. Darker tones provide a moody enclosure with generously proportioned seating including elements such as real fire within a credenza.

The color palette is warm with a play between light and dark contrasting materials. To ground the light airy space, dark structural steel and stone



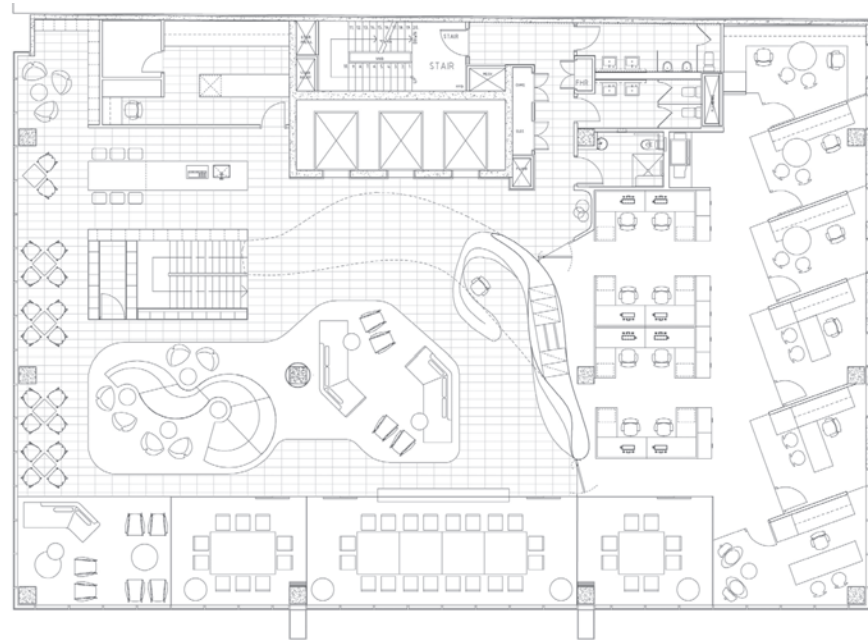












CLIENT/OWNER VICTORIA INVESTMENT PROPERTIES  
 DESIGN FIRM DASCH ASSOCIATES PTY LTD.  
 PHOTOGRAPHY COURTESY OFDASCH ASSOCIATES PTY LTD.



# industrial association

LINZ, AUSTRIA    550M²

The Industrial Association wanted to be a showroom for metals so this was incorporated into the furniture, doors, staircase and cladding. In addition, the designers worked with glass and natural colors like white and cream.

As the project called for renovation of a 20-year-old building, windows were broken down in order to create more transparency and space. The cladding was opened and a cube added to achieve full transparency and strengthen the outside appearance. A balcony was

designed as an extension of the inner space.

For recognition value, the “IV” logo was written on the cladding. On the ground floor, little metal “IV” logos were hung from the ceiling for pedestrians to see.

As the three floors of the Industrial Association should be a connected space, the interior staircase heads up to the big conference room. A lot of transparency was built in so that light shines from east to west. An accent was put on great views of Pöstlingberg, an emblem of

Linz.

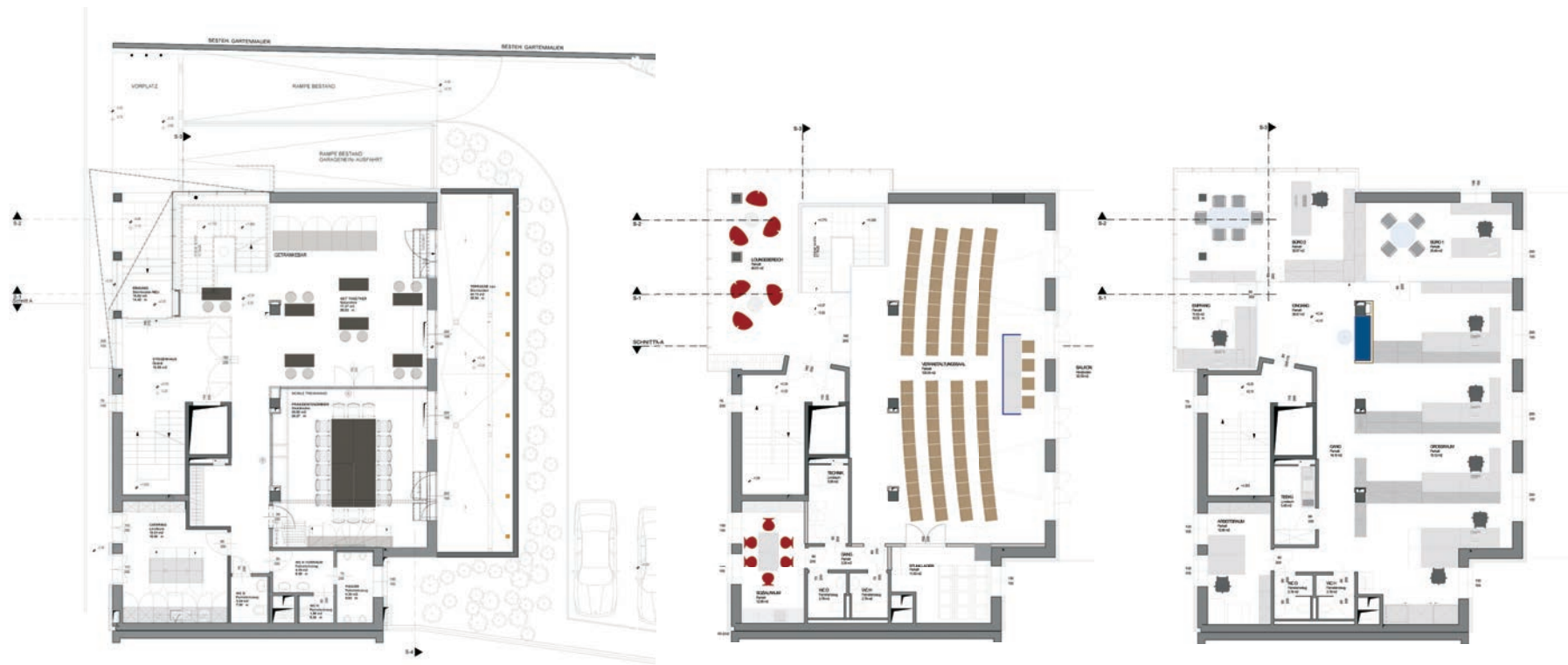
The steering committee room is next to the come-together area on the ground floor and separated by a partition wall. In case of a big event, it is possible to connect the two areas and transfer it into one big foyer.

On the first floor, there is a lounge area with Moroso-seating as well as felt lampshades.

Internal offices on the second floor follow an open floor plan. Only furniture is used to divide the space.



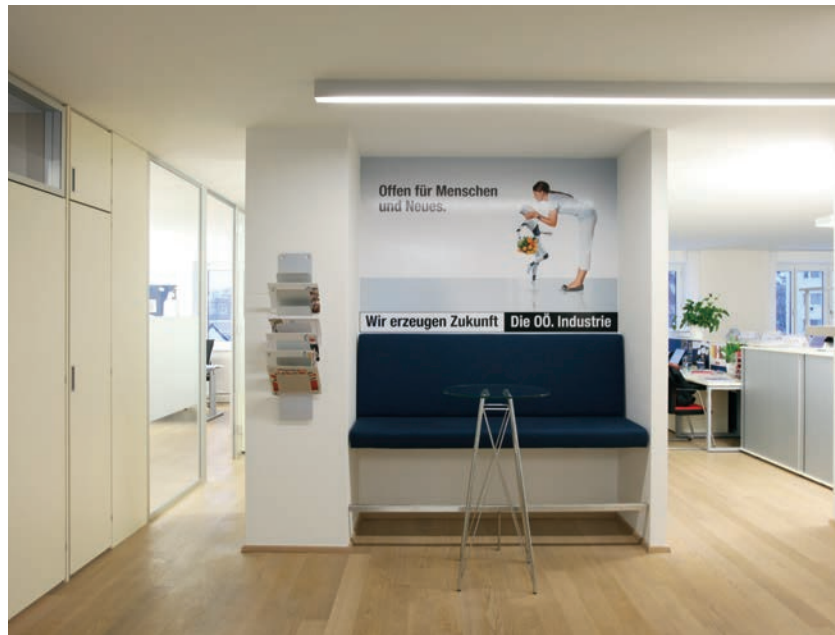












CLIENT/OWNER INDUSTRIELLENVEREINIGUNG OBERÖSTERREICH  
 DESIGN FIRM ISA STEIN ZT GMBH  
 PHOTOGRAPHY ISA STEIN



# visy head office

MELBOURNE, VIC, AUSTRALIA

JCB recently re-fitted the head office of Visy in conjunction with Jackson Interiors. **The inventive interior explored the concept of re-use and re-cycling and the fit-out includes extensive use of VISY products readapted as furniture and screens.**



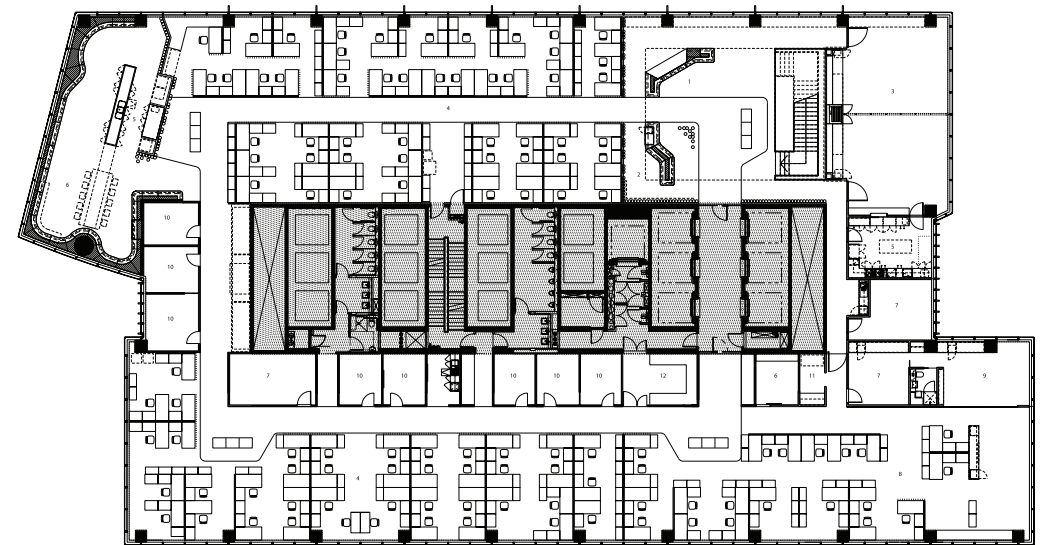












CLIENT/OWNER VISY  
 ARCHITECTS JACKSON CLEMENTS BURROWS PTY LTD ARCHITECTS  
 INTERIORS JACKSON CLEMENTS BURROWS PTY LTD ARCHITECTS IN ASSOCIATION WITH JACKSON  
 INTERIORS  
 PROJECT TEAM TIM JACKSON, JON CLEMENTS, GRAHAM BURROWS, VERYAN CURNOW, GERALDINE MAHER  
 PHOTOGRAPHER JOHN GOLLINGS



# studio@6ix

SINGAPORE 576M²

The design studio for SCA Design grew organically from an internal design competition held amongst all the designers within the company. This competition evolved into a challenge to break the conventions of a traditional workplace and against the rules of the corporate world; forming a new way of working for a team of young creative minds.

SCA design studio reinvents the typical office culture and inspires its staff to relax in their newly created 'home'. The office is both aesthetically pleasing and comfortable, inspiring creativity. It also reinforces the most important aspect of the company i.e. its people and their interpersonal relationships.

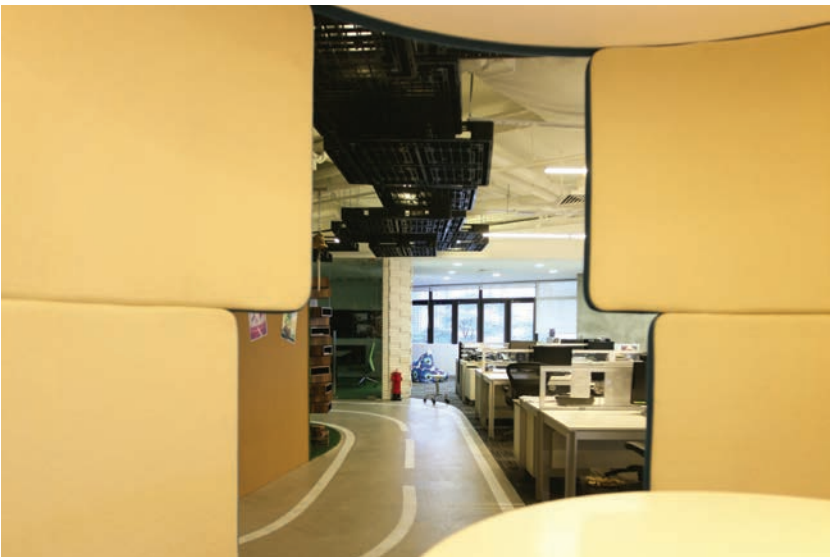
During the design process, one of the goals in mind was to have clients as participants so that they may experience the fusion of work and creativity in this trendy studio environment. The creation of this modular and dynamic space promotes conversation between teams, allowing for interaction within the open plan studio, and reflecting the collaborative nature of the company.

Adapting to the design industry that is constantly evolving, the studio was designed to showcase the innovative and creative use of recycled material. Items that would have been discarded are now given a new lease of life and incorporated into the design of the space, reinforcing the company's initiatives of sustainability and adaptive re-use.

An old golf buggy was rescued and a new 'driveway' was built throughout the office for it, serving as the main 'street' of the studio. Old goods palettes were reused as a feature ceiling and unwanted egg crates were collected and innovatively used as acoustic treatment in the meeting room. Finally, the company's old name cards which had become obsolete were reused as the feature signage wall in the lift lobby.















CLIENT/OWNER SCA DESIGN PTE LTD  
 DESIGN FIRM ONG&ONG PTE LTD / SCA DESIGN PTE LTD  
 DESIGN TEAM CHRISANDRA HENG, BRANDON LIU, KEE  
 CHOON YEN, MERVIN GERONIMO, MICAH VALENZUELA  
 AND THIEN THIEN LIM  
 MAIN CONTRACTOR DELCO ART  
 PHOTOGRAPHY SCA DESIGN PTE LTD



# unilever ‘project our space’

SINGAPORE 13 470M²

‘Project Our Space’, encompassing the design of a 145,000 sq. ft. office in Maple Tree Business City, was the result of an extensive design and change management process. This materialized in a new alternate workplace that ushered in a new era for the company and corporate interior space in Singapore. Informed by an extensive process of strategic workplace

analyses, exploration and design workshops with both the client and workplace strategists, the design aligns with Unilever’s mission of adding vitality to life, while building a more diverse and inclusive workplace culture centered on activity-based working.

The design not only transformed the business

into a new inspirational environment, but is a transformation of the company’s culture in Singapore. The concept exhumes Unilever as a global powerhouse yet design elements of human touch and scale, captures the personal and domestic nature of their end product at the same time. Spread across six stories, the ‘Heart’ was the glue

that connected the people, all working as one regional business. An extensive and complex stair and void space cuts through the entire office, connecting the people and reinforcing the concept ‘One Unilever’.

Also, as one of the first Platinum Green Mark certified offices in Singapore, the project represents the

results of many aspirations aligning in one design: the goals of the client’s business, the sustainability of the environment, and the forward thinking direction of workplace strategies, the exploration of design and the aspirations of the employees.















CLIENT/OWNER UNILEVER ASIA  
 DESIGN FIRM ONG&ONG PTE LTD / SCA DESIGN PTE LTD  
 DESIGN TEAM CHRISANDRA HENG, BRANDON LIU, KEE CHOON YEN  
 M&E PARSONS BRINCKERHOFF PTE. LTD.  
 AV HEWSHOTT INTERNATIONAL  
 MAIN CONTRACTOR FACILITY LINK  
 PHOTOGRAPHY SCA DESIGN PTE LTD



# acbc office

MEXICO CITY, MEXICO    512M²

This office project was designed for a shopping center developer. The initial concept aimed to create a very functional and contemporary headquarters. The design intention was to build, through the language and the atmosphere, architecture completely different from the traditional, institutional approaches, and based on the premise of the workplace as a second home where people spend most of their time.

A mix of natural materials such as marble and wood, in contrast with colored tempered glass, stainless steel and iron, created balanced color and textural compositions simultaneously offering a modern and a warm ambience.

At the elevator entrance hall, the difference between the white Calacatta marble and black steel plates provides a contradictory effect. This access leads to the reception foyer which changes to elegant and warm tones and sets the atmosphere through its lighting. In this area are Rosso Levanto marble, Papagayo wood wall paneling and a black crystal glass with a floating LCD screen that temporarily appears and disappears.

The reception foyer leads to a hallway that communicates with the rest of the sections of this complex through different level surfaces and materials that hide recessed lighting.

The operational section is a large hall with working stations. In this space, a mural alluding to the company's

business and carpetting offer acoustic damping. This section also displays crystal partitions that allow sunlight through the private rooms.

At the end of the hallway, the secretarial reception of the executive area features geometrical engraved crystal

doors, a Jose Villalobos painting and Piranesi engravings. The executive area compromises two executive offices, a boardroom and lounge room, all with modern furniture, wood wall paneling and ceilings in combination with plaster ceilings with grooves that

hide air-conditioning. Velvet draperies give this an elegant residential touch.

In the boardroom, the same materials and ceilings are used with direct and recessed lighting integrated into onyx plates.

The complex also has a lounge room with bar that offers the opportunity to have pleasant and informal meetings around an iron and Arabescato marble bar.















CLIENT/OWNER ACBC  
 DESIGN FIRM PASCAL ARQUITECTOS  
 PHOTOGRAPHY JAIME NAVARRO



# barwa bank

DOHA, QATAR 248M²

The Barwa Bank branch design concept has been one of the most challenging projects that Crea International has ever developed. This involved designing a highly progressive Islamic bank of the future, showcasing modernity and coolness strongly rooted in the tradition of Qatar.

The objective was to propose an environment aimed at customers who are familiar with innovative technologies, a bank where people would feel comfortable and welcome in a retail environment.

“Through the methodology of Physical Brand Design, Crea International team approached the project in a very logical and structured way,” said Viviana Rigolli, strategy director of the project. “In the first place, we looked at the history and traditions of Qatar to become familiar with the components of culture that

the Qataris are proud of. We also analyzed the mission of Barwa Bank and the values it stands for, and finally we looked at banking models both in Western and Middle Eastern countries to build a strong point of difference and gap with current models.”

To ensure real distinctiveness versus current banking models and to build the most innovative bank, Crea International designed a new service standard. A central banking area hosting comfortable multifunctional workstations enables bank assistants to sit close to or in front of the client so that both can look together at the touch screen tables. This enables all banking functions to be performed in total transparency and be almost paperless.

The final result is a delicate balance between tangibility, simplicity, and intuitive

fruition of space characterized by warmth.

Libero Rutilo, design director of the project, shed light on the creative process. “The original inspiration came from the landscape of Qatar. Dunes inspired smooth shapes mixed with clear cut geometrical lines as well as delicately colored desert flowers symbolizing energy and growth. The use of mother pearl and finely carved architectural walls translated into the desired precious look for Barwa Bank. The mother pearl luminescence dresses the whole space to capture Qatari colors while inlays with Islamic Arabesque run along perimeter walls.

“Resin, Corian and Barrisol were used to create a fluid, natural and morphological shaped architectural box. This not only hides technology but also imparts the space with a unique, cozy and enveloping

identity. Clients can browse freely within the branch and do not need to queue for their turn. Each client is welcomed by a butler who registers them. Clients can look at the interactive tables showcasing banking new products or at innovative electronic devices displayed at the entrance”.

Finally, a fully transparent shop front characterizes Barwa Bank: no posters, no displays. The bank’s innovative design announces the arrival of a new bank in town.

To strengthen the uniqueness of Barwa Bank, all ATM machines and mobile branches were developed with the same strong design approach. The flower, iconic symbol of Barwa Bank, is now blossoming throughout Qatar.

Massimo Fabbro, CEO of Crea International, said he was extremely proud of the design concept for Barwa Bank. “The

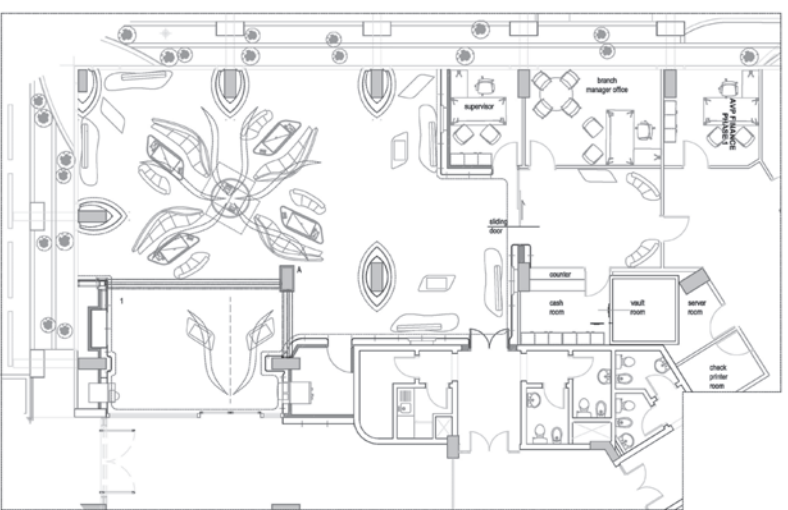
service model innovation developed for Barwa breaks the rules of current retail banking models. It introduces a free-flow and browsing approach and integrates and expands the self banking model on the one hand and strengthens the consultancy approach on the other. The final result is feasible either from the quality of design and the kind of service experience which are perceived as a fully integrated experience driven by our unique Physical Brand Design projectual methodology.”















CLIENT/OWNER BARWA BANK  
 DESIGN FIRM CREA INTERNATIONAL  
 PROJECT TEAM MASSIMO FABBRO (CONCEPT SUPERVISOR);  
 LIBERO RUTILLO (DESIGN DIRECTOR); VIVIANA RIGOLLI (STRATEGY DIRECTOR);  
 NICOLA GOLFARI (ARCHITECT); SONIA MICHELI (LEAD GRAPHIC DESIGNER);  
 GIUSEPPE LIUZZO (GRAPHIC DESIGNER)  
 PROJECT MANAGEMENT TANWEEN  
 MAIN CONTRACTOR BNAIDER GROUP  
 PHOTOGRAPHY YET TO KNOW



# one group office

MUMBAI, INDIA    204M²

A dynamic young company with business interests ranging from sports goods to development wanted a workspace that fully expressed their desire to do things different and bold. Whimsically over the top, the design marries local Indian and western traditions with a contemporary sensibility. Outsized Jalis, Indian motifs, Baroque detail, Charpoy posts, bright color and a dash of Bollywood bling make this a weird and wonderful space to work in.

The entrance sets the mood with outsized moldings on either wall that frame the reception desk that has a digital screen for an apron. A chrome-plated chandelier, Baroque-inspired window and complementary custom-designed seats build the mood. A sharp left into the office space takes one past a couple of eye-popping meeting spaces. A small lounge-like space has walls

painstakingly constructed from hand-carved MDF panels patterned and embossed in graphic floral motifs and painted in a crimson PU paint. The chairs are locally sourced signature pieces created out chrome plated metal strips woven in basket-like fashion with a neo-classical pedestal for a coffee table. A long red conference table with charpoy posts for legs stands out in the adjacent larger conference room. An interesting gunmetal gray bookshelf echoing western cabinetry tradition in a contemporary manner sits at one end of the room. This color matches the color of ornate detail around the windows, stylized to picture frame the views outside.

The open workstation area has demarcated bays framed in a similar stylized manner that span the breadth of the hall. Serving also as partitions between cabins, these frames create an interesting sense of layering

that can be experienced while walking down the passage. The flooring in the entire office space is charcoal black ceramic tile with rustic finish and accents in silver specks. An organic, Indian pattern in white tile is inlaid into the passage suggesting a carpet of whimsical sorts. Similar organic patterns grow on to the storage units and accentuate the feel.

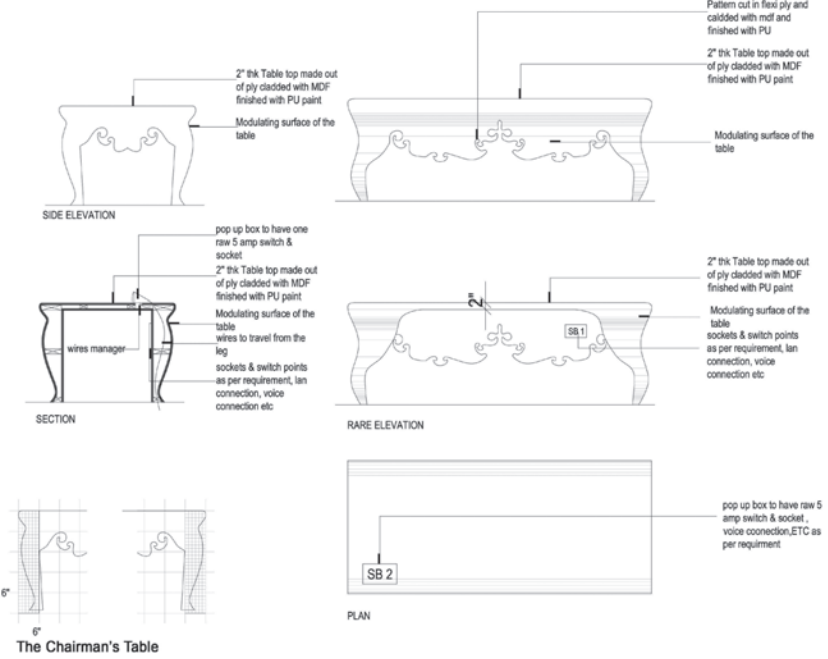
The work desks and cabinets in the cabins have a strong design character in keeping with the environment. Red charpoy posts similar to the conference table hold up white desks laminated to even sheen. A red storage cabinet with a high recognition classical shutter design makes its presence boldly felt. Each cabin has a centered picture window at the back of the desk and the enclosure is in floor-to-ceiling glass.

At the very end of the office, a large Managing Director's

cabin is the most exuberant expression of this style that marries contemporary design to tradition. A backlit oversized 'Jali' layered in two tones of red sets a dramatic background for the entire space. On the other side, white quilted paneling clads the entire length including the door. The MD's desk is humongous at 2.4 m, carved out of white laminated wood, and designed in a neo-Baroque style to give it an imposing presence in the room. A low, red calf leather couch with chrome accents set around a large touch-screen complements the aesthetic fully. An attached washroom created entirely in varying textural qualities of black granite has embossed and etched motifs on walls. This contrasts with a white wash basin counter in solid surface acrylic and white accessories.















CLIENT/OWNER ONE GROUP  
 DESIGN FIRM PLANET 3 STUDIOS PVT. LTD.  
 DESIGN TEAM KALHAN MATTOO, SANTHA GOUR MATTOO, HINA PARMAR, APEKSHA MEHTA  
 PHOTOGRAPHY MRIGANK SHARMA, INDIA SUTRA



# offices for int’l shipping company

LONDON, UK

SHH has completed an office interiors project in a 5-story early Georgian terrace in the West End of London for an international shipping company. The new offices are spacious and dramatic, with cool, contemporary furniture and interventions creating a strong contrast with the building’s classic fabric, which was also renovated. Major new design features include a bespoke chandelier in the three storey stair void; new bespoke furniture designed by SHH and beautiful American black walnut herringbone timber flooring, installed to restore some of the long-lost richness and quality suggested by the original building envelope.

‘The existing building was really quite dilapidated’, commented SHH Project Leader Brendan Heath. ‘Interventions by previous tenants had been of poor quality, from laminate flooring to dull lighting. Our steer was therefore to pay the building and shell a little more respect and to follow our client’s ‘pure and clean’ brief and preference for dark colors, building up a clean, monochrome material palette. Inevitably, a large slice of the budget also went into the hidden elements necessary to make the offices function to today’s standards, including a major upgrade of services from new data cabling and electrical infrastructure to air-conditioning.’

The building’s Portland stone façade was thoroughly cleaned to remove airborne pollution. External lighting was installed, along with new landscaping by Chelsea Flower Show double-gold medalist garden designer Kate Gould, who added box hedging to the flat roofed rear area of the building.

Once inside the building, the reception and lobby area instantly communicate the quality of the new interior. Repolished, original stone flooring leads to a set of double doors, whose semi-circular arc frame was stripped of paint to reveal the original glass infill beneath in a series of elegant elliptical frames. The doors remain open allowing sight lines through to the desk and stair beyond, connecting the spaces.

These spaces are filled with natural light, thanks to the building’s corner location and huge windows. Additional lighting is in the form of a lobby pendant from Flos and a floor lamp by Viabizzuno. ‘It was really important that new interventions are high quality and contemporary,’ said Brendan Heath. A Florence Knoll bench seat allows for a perch point on arrival.

Original plaster details were kept wherever possible, whilst walls retain their original shoulder-height paneling, painted white to underline the clean spaciousness of the

arrival rooms, leading through to a bespoke reception desk, designed by Brendan Heath in a combination of polished black marble for the desk front and black stained veneer for the desktop, with a front panel and return in framed smoked glass.

A dramatic chandelier was custom-made using pendant fittings from German manufacturer Classicon. Each pendant uses different-sized blown glass balls suspended at different heights. The chandelier is sited in a triple-height volume visible from all floors.

The new herringbone timber floor runs from the double doors to the reception desk to a new lift to the rear of the reception area, where the dark material palette continues into the lift car itself, and black marble from the reception desk reappearing on the floor and American black walnut cladding the walls.

The staircase and balustrade are original but were refurbished. The stairs were cleaned, repainted white and a luxurious deep pile carpet in dark chocolate grey added as a stair runner, edged in leather binding. Existing brass stair rods were reinstalled and the wrought iron balustrade and mahogany hand-rail re-polished.

SHH’s client’s offices are

located on the first floor with rooms on the upper stories prepared for letting to sub-tenants. The same design language was used to enable expansion. The first floor rooms all have grand dimensions. Two of the rooms (the main staff offices) are inter-connected via a double door, with the company owner’s executive office accessed via its own second door. These two offices and meeting room are further linked through the use of the American black walnut herringbone timber floor.

The executive ‘front’ office is announced via a door with ornate original moldings, along with a huge-scale framed mirror on one wall. The large-leaved molded timber doors look larger and more imposing from the inside. All the walls were re-lined. The imposing desk in this executive office, with its black stained veneer top and walnut side return, comes from the Italian company, Tecno. Loose furniture is masculine and elegant in a variety of dark leathers and black-stained ash. These, along with the sofa in the room, are all from Cassina. Pendant chandeliers are 1960s vintage Flos fittings with exposed filament bulbs.

Two original fireplaces remain with carved marble surrounds to the mantel and a mix of ceramic tiles. Workstations

and storage in this office have a sleek all-white look. Shutters that had previously been screwed back into their wall recesses were released.

In the adjacent meeting room, the ceiling is a curved vault with original cornicing (extending out of the room to where the lift had been built into an original wall, but where the original cornice work could be revealed anew). The large meeting table with its black-stained veneer top and chrome base, teamed with Breuer-designed cantilevered chairs, are from Thonet. In the corner, a bespoke joinery unit conceals a flat screen television, AV rack and drinks bar.

Toilets on all floors throughout were stripped and completely refurbished.

On the lower-ground floor, a new common use kitchen and toilet, post room and server room was created for use by potential sub-tenants. The kitchen has a large table and bench seat from Conran, with freestanding seating from Fritz Hansen and blown glass pendant lamps from Produzione Privata. The flooring throughout is ceramic tile with carpet in two new office spaces.















DESIGN FIRM SHH  
PHOTOGRAPHY ALASTAIR LEVER

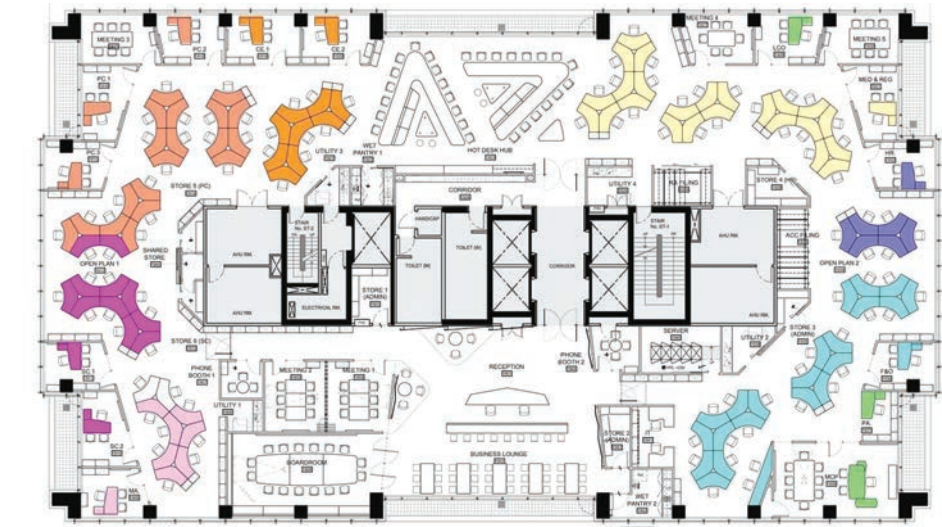


# astra zeneca

BANGKOK, THAILAND 1 400M²

World-class architecture and interior design firm, dwp, came up with the concept for the relocated corporate head offices of Astra Zeneca Thailand, in Bangkok's CBD. Having researched the new offices of Astra worldwide, dwp understood the key corporate principle of one of the world leaders in pharmaceutical medicines, equipment and treatment: 'Health Connecting Us All'. Astra Zeneca was very keen on healthy surroundings to foster better communication, connectivity, creativity and a sense of community and pride.

Strong branding was essential using the key Astra colors of purple, yellow and violet set against a white organic backdrop. A sense of community was achieved by providing a large breakout space, the business center for visitors and staff, in the heart of the office at the reception hall, with the boardroom just adjacent, opening up with large, flexible swivel doors.



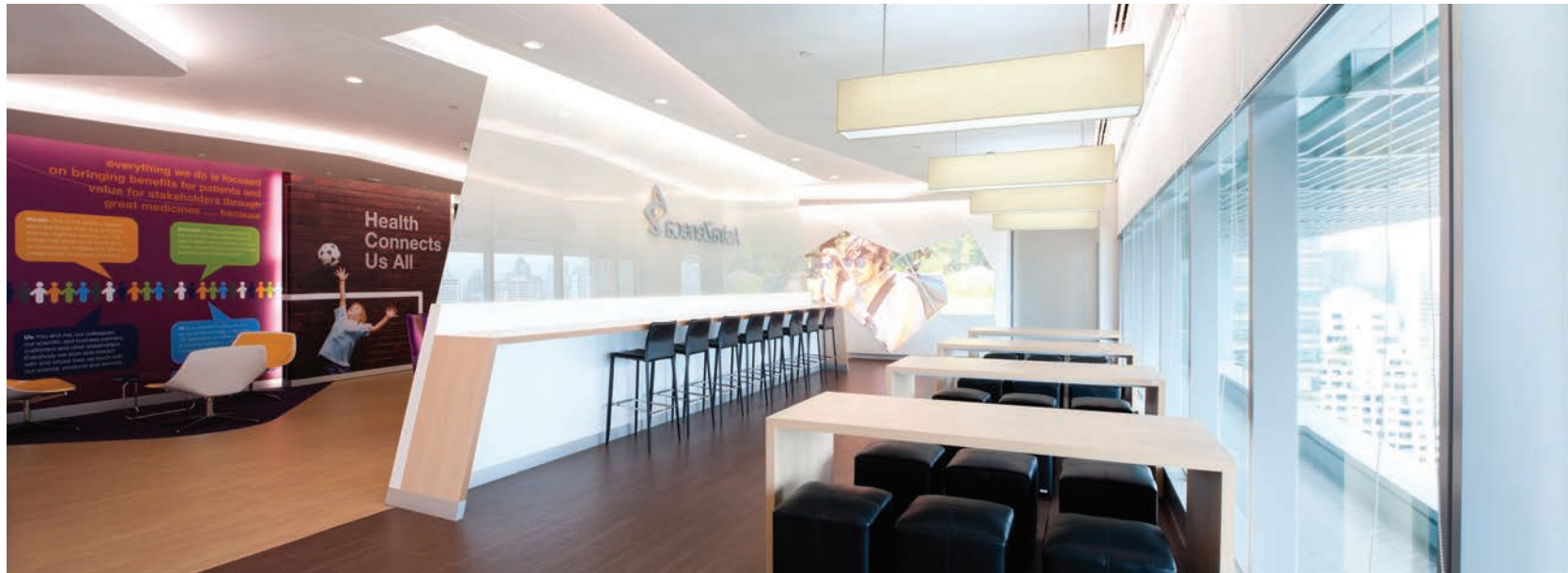
A violet angular reception desk obtained an angled glass back wall, allowing in natural light. Modern seating in white metal, with yellow upholstery was set on carpet inserts, in matching violet. Creating a muted tone of ceramic tile in light and dark wood pattern offered easy maintenance. In the open-plan office space, a specially-designed hot desk

hub of two large counters, shaped A&Z, was reflective of the company's logo. Integrated in this hub are stations for 24 staff and two large sofas, as well as coffee tables and stools. The cellular offices received angular walls for a sense of modern dynamism. Angular aluminum door frames added whimsy and 120° white desks gave an

organic feel, while yellow pedestals mimicked the brand, complemented by custom graphic walls, in organic angular lighted backdrops, and full-height interior billboard signage.











CLIENT/OWNER ASTRA ZENECA THAILAND LIMITED  
 DESIGN FIRM DWP  
 DESIGN TEAM YUKOLTORN THANASAWANGKUL, JOSE MERCADO  
 PHOTOGRAPHY WEERAPON SINGNOI



# uawithya headquarters

BANGKOK, THAILAND    750M²

Architecture and interior design firm dwp were also commissioned to design the interiors of the new 750 m² offices for Uawithya Machineries Co. Ltd., Thailand’s leading name in quarry equipment and products. Well-established and highly respected in the industry, Uawithya’s expansion plans, in Thailand, started with the design and construction of their new corporate headquarters, across an entire floor of the new Sivatel Hotel and office building, on Wireless Road, central Bangkok. The relocation of around 70 of their staff from their previous address was to give the company a more prestigious address, to suit staff and clients alike.

dwp was asked to create a strong, bold statement with the interiors, to convey the corporate brand image and history – that of a solid foundation in the quarry industry, being an internationally recognized company. Also of great

importance to the design was assuring an efficient and comfortable working environment for the staff, which the company considers as family. Furthermore, with the bold nature of the red corporate logo and the masculine nature of its products and services, dwp intended to reflect the strength of the company accordingly, whilst fully respecting the brief’s comfort requirements for the workspace.

Using the red box from the corporate logo as inspiration, the design was conceptualized in a flexible format, adaptable for the future. The reception area was encased in a strong grey box, made of stone and steel. The reception desk was conceived using stainless steel with strong rivets, to emphasize the machinery of their business. Aluminum and steel was utilized throughout the office design features. A solid red graphic wall became the backdrop for presenting a vintage photo of the founder, juxtaposing history with

the present. Bold graphics were carefully designed to showcase Uawithya’s products, such as a full-height glazing, featuring their number one product, quarry stones. Floating stainless steel shelves were also very prominently placed around the space, displaying exquisite miniature models of their massive machinery. Finally, adding a note of whimsy, the entire space was adorned with bold graphics, utilized to create an inspirational buzz about the business, and highlight company pride in their past, present and future.

dwp designed and built the project in 90 days, working closely with the client and guiding each step from design through construction at a fast pace, while ensuring the integrity of the design was in keeping with the original objectives. Completely satisfied, Uawithya has since commissioned dwp to design and roll-out the concept to other branches, based on the corporate HQ design.











CLIENT/OWNER UAWITHYA MACHINERY CO.,LTD  
 DESIGN FIRM DWP  
 DESIGN TEAM YUKOLTORN THANASAWANGKUL, JOSE MERCADO  
 PHOTOGRAPHY WEERAPON SINGNOI



# schneider electric

SYDNEY NSW, AUSTRALIA 9 600M²

Schneider Electric engaged futurespace to assist them with relocating their team from 9 locations across Sydney to a centralized 9,600 m² workplace. Key goals for the project included the delivery of a 5-star Green Star targeted project, underscoring Schneider Electric’s commitment to a sustainable future.

The ground floor consists

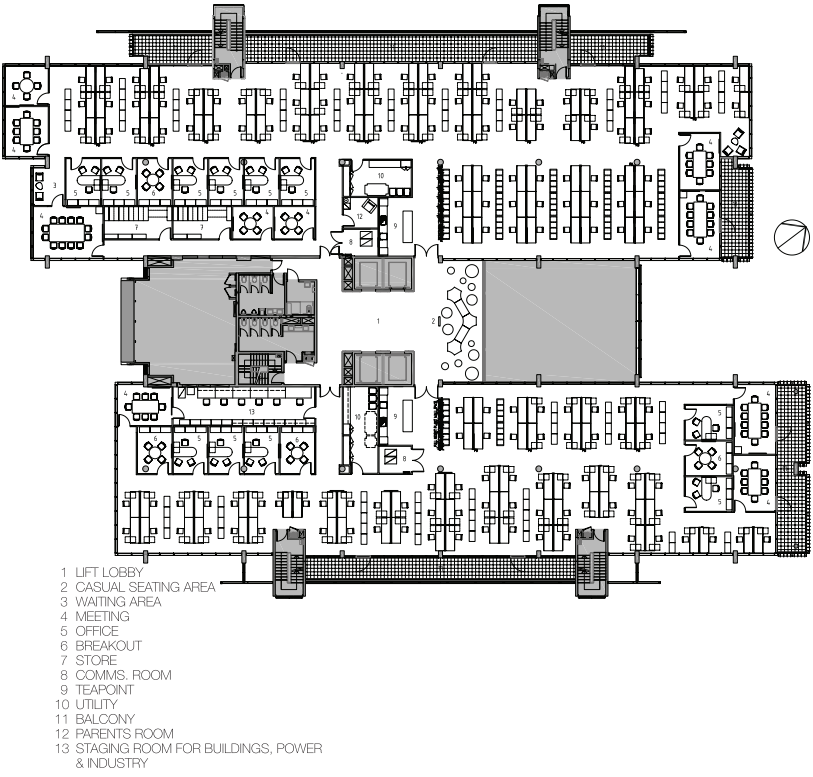
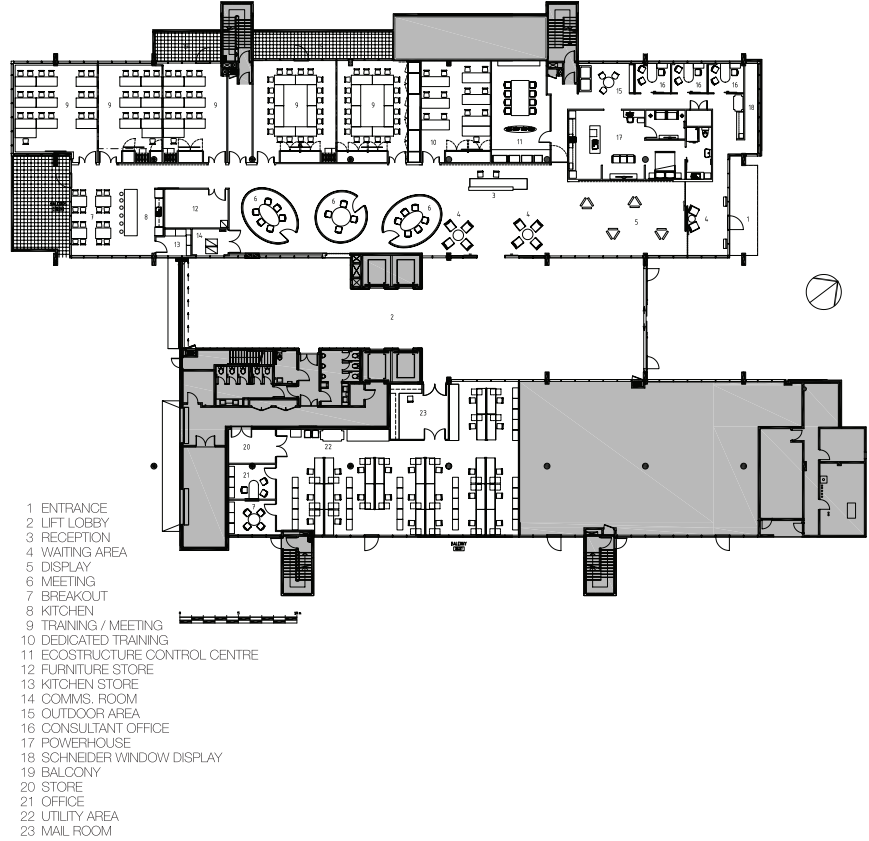
of a large hospitality and exhibition area that also contains state-of-the-art reception, display, training and meeting facilities. The fit out is spread across 6 floors and is designed to support teamwork and collaboration across a number of diverse business units. The working floors are predominantly open plan, supported by a number of small offices and a variety of meeting settings, both open

and enclosed. The large team café and breakout appears to float in mid air as it sits to one side of the building’s central glazed atrium. Sustainable initiatives were met via the use of planning to maximize light and views for all staff, specification of sustainable materials, finishes and furniture and the use of energy and lighting throughout that is industry

best practice in terms of efficiency. The design concept is aligned with Schneider’s core business and is based on an overarching theme of Energy – that of Earth, Fire, Wind and Water. This theme also works to enhance the “One Schneider” identity that was a key deliverable of this co-location project.











CLIENT/OWNER SCHNEIDER ELECTRIC  
 DESIGN FIRM FUTURESPLACE  
 DESIGN TEAM NEIL WALTERS, VANESSA CRAIG, LUCY MATTHEWS,  
 KAREN GARRETT, GARY HENIGHEN  
 SERVICES CONSULTANTS WOOD AND GRIEVE  
 QUANTITY SURVEYORS WILDE AND WOLLARD  
 PROJECT MANAGER COFFEY PROJECTS  
 ESD + GREEN STAR CONSULTANTS FLOTH  
 MAIN CONTRACTOR BUILD CORP  
 PHOTOGRAPHY DANIAL NASH

SYSTEM FURNITURE / TASK SEATING HAWORTH



# kemp strang

SYDNEY, NSW, AUSTRALIA    3 750M<sup>2</sup>

Kemp Strang is an award-winning commercial law firm providing specialist legal services to major corporations. In 2011, futurespace worked with Kemp Strang to relocate them to new premises in the Sydney CBD. The brief for the project was to provide accommodation that was confident yet understated, welcoming whilst still commercial and bespoke yet progressive. It was important to the client that visitors’ first impressions gave them a sense of professionalism and experience of the legal team.

The organization is spread over four floors including a client floor, two practice floors and a shared services floor. The planning is that of a ‘traditional’ legal fit out with offices around the perimeter and workstations clustered throughout the internal areas. However best practice workplace initiatives have

been embraced by providing good access to views and natural light throughout with well-positioned and well-appointed team spaces including breakout spaces, libraries and informal meeting and quiet areas.

The design concept is based on a boutique hotel. The architectural details are bespoke and carefully considered; there is focus and attention to detail that is aligned with the quality of service that Kemp Strang’s clients receive. This element of the workplace goes beyond a traditional legal fit out, particularly in the color and materials palette selected. A major component behind the success of the Kemp Strang project was the collaborative and communicative nature of the project team including the client, property advisors, project manager, builder and the design team.











CLIENT/OWNER KEMP STRANG  
 DESIGN FIRM FUTURESPLACE  
 DESIGN TEAM ANGELA FERGUSON, ANNA PICK, GAVIN HARRIS, DANIEL PHILLIPS, DANIAL NASH  
 SERVICES CONSULTANTS MEDLAND METROPOLIS  
 PROJECT MANAGERS DCWC  
 MAIN CONTRACTOR BUILT  
 PHOTOGRAPHY TYRONE BRANIGAN PRODUCTIONS

SYSTEMS FURNITURE SCHIAVELLO  
 LOOSE FURNITURE CORPORATE CULTURE, INSITU, LIVINGEDGE  
 GRAPHIC DESIGN + INSTALLATION BENCHMARK



# publicmotor brand communication

STUTT GART, GERMANY 700M²

A loft space with an overall size of about 700 m² in the center of Stuttgart was transformed into a new office space for PUBLICMOTOR.

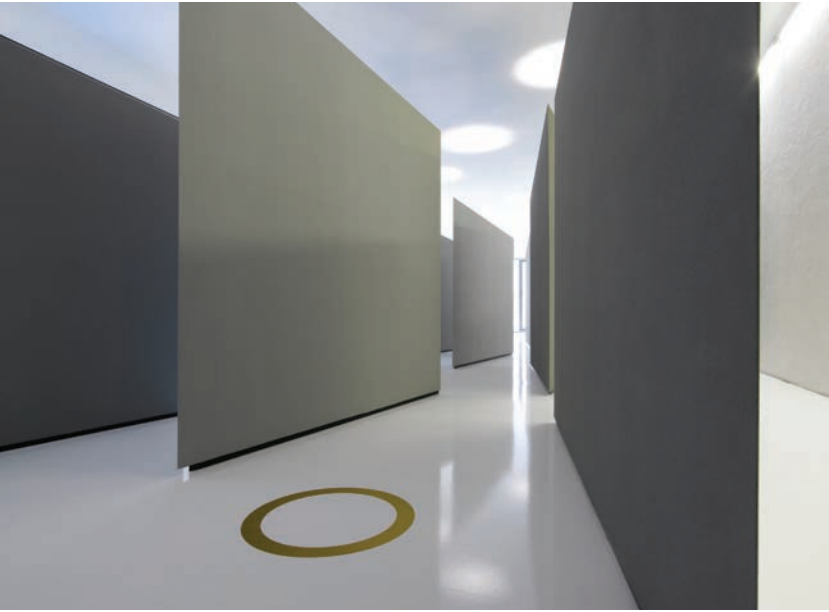
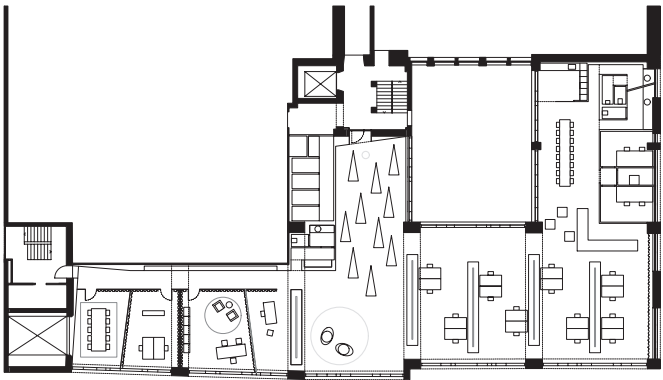
One enters the office after passing through a 'forest' of triangular, dark grey colored volumes, leading the client to an open space and the waiting area, defined by a golden circle on the white floor. Small LCDs are integrated in the backside of the triangular volumes, showing projects and works of the agency. Rectangular volumes, covered with a light grey carpet, divide the space

into separate workstations. The volumes serve as sideboards, provide sound insulation and have integrated lighting. The workstations of the management and the meeting room are divided by floor-to-ceiling glass partitions and can be individually modified with bronze colored, semi-transparent curtains.

Yellow vertical volumes, serving as the office's library, separate the working area from the communications zone. A long wooden table, where employees comes together for lunch, is

connected to a small kitchen at the back of the space. Behind a carpet covered wall, the service zone contains the cutting rooms of the agency and the restrooms.

A homogeneous white polyurethane floor emphasizes the openness of the overall space of the new agency.











CLIENT PUBLICMOTOR GMBH  
 DESIGN FIRM BOTTEGA + EHRHARDT ARCHITEKTEN  
 PHOTOGRAPHY DAVID FRANCK PHOTOGRAPHIE



# advertising agency jung von matt / neckar

STUTTGART, GERMANY    2 000M²

Two floors of a former employment center were transformed into a new space for the Stuttgart office of the Hamburg advertising agency, Jung von Matt.

The office occupies 2000 m². The existing structure with single offices was modernized and supplemented with new glass partitions.

A high ceiling between two floors creates space for the central spatial element of the new agency. A bank of seating combined with a staircase connects the two floors and becomes the main space in the agency. Every Monday morning, the agency's working week begins with a meeting of all 150 employees in this space. Meetings, lectures, presentations and

simple encounters between team members take place in this central area which is also connected to a library.

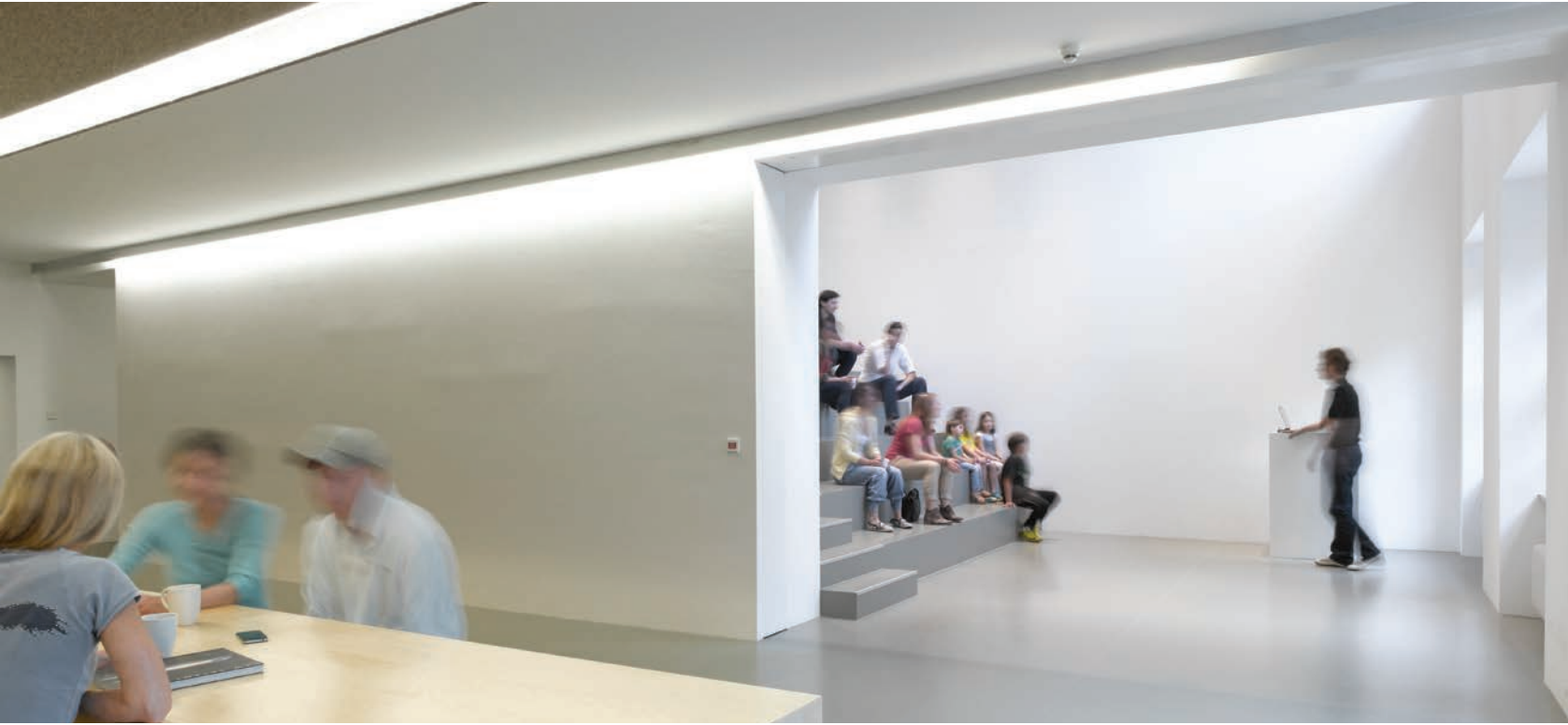
The main meeting room and offices of the CEO and assistants on the upper floor are located next to the seating bank. On the lower floor, the cafeteria features a long wooden table.

The choice of the new materials, birch wood and natural felt, is repeated throughout the agency and is integrated with the existing sandstone-covered walls and columns in the corridors.

Four think tanks, two seated and two standing, are in the middle zone of the corridor and create additional meeting and pullback-spaces. The

interior features felt while the exterior uses wooden plates.

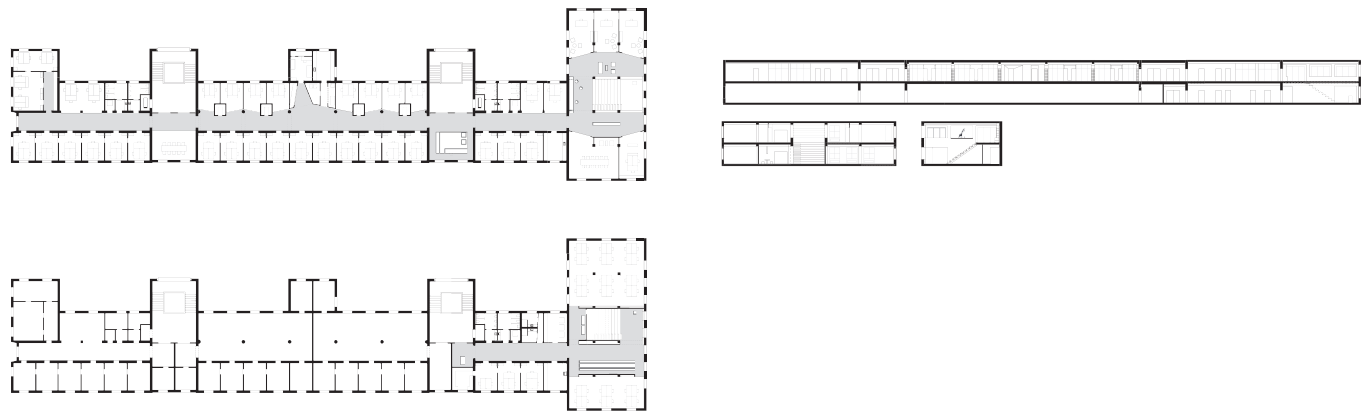
The new work environment of Jung von Matt can thus be experienced from a new perspective through individual and unexpected architectural interventions.











CLIENT JUNG VON MATT / NECKAR GMBH  
 DESIGN FIRM BOTTEGA + EHRHARDT ARCHITEKTEN  
 PHOTOGRAPHY DAVID FRANCK PHOTOGRAPHIE



# downer edi mining

PERTH, WA, USA    1 350M²

The Downer EDi Mining offices provide a cool, elegant yet casual office environment. The wide corridors, natural light penetrating through it, use of planters, natural products and materials, and the natural color palette results in an office which will not date, but stand the test of time.

MKDC provided interior design and project management services to Downer EDi Mining when they relocated to their new offices.

To achieve the final plan, MKDC went through a thorough briefing session, and then test-fired the planning into numerous CBD buildings until the perfect solution in area and staff numbers was achieved.

The brief included a number of offices and a flexible workstation solution that would be suitable for a mining company's staff needs.

The boardroom and reception areas were to be sophisticated but understated; cool and clean lines prevailed.

The staff hub area was to be a durable and flexible environment, accommodating a large, high table with stools, lounges and a plasma screen to encourage staff collaboration and social activities.

All of the meeting areas were carefully detailed and include magnetic whiteboards, table boxes for services and acoustic treatments.

The boardroom timber paneling and Tasmanian Oak doors with glass highlights provide a light but masculine and very formal environment.

The brief reflected in the planning was to include workstations and offices, a large reception, boardroom, HR meeting area and layout benches. Security was a key issue.

Overall, the floor is easy to navigate, and all staff have a clear vista through to the external perimeter glazing and natural light.

Planning guidelines and restrictions by the building owners were typical of a

new development, and a key criterion was to ensure that there were no solid elements abutting the internal glazed atrium. MKDC worked with the building owner to obtain all approvals for the project.

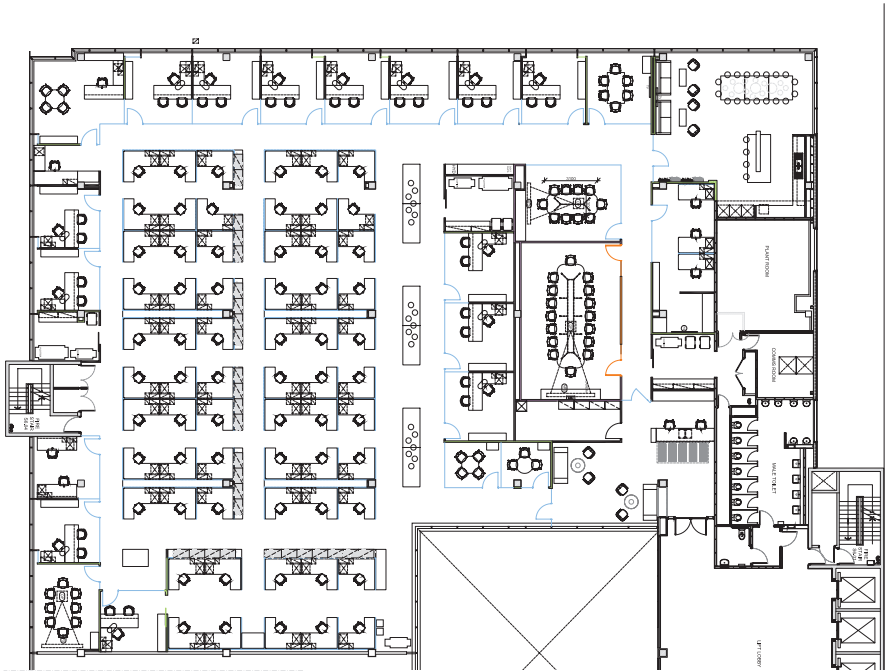
Key features included the timber paneling in the boardroom and reception, the silver travertine-tiled reception floor and the 'quartz carpet' floor in the staff hub. This was a new product, and the

installation of this product was impeccable by the builder. A subdued palette of natural materials and finishes was employed to create a calm, mature space with a timeless quality.

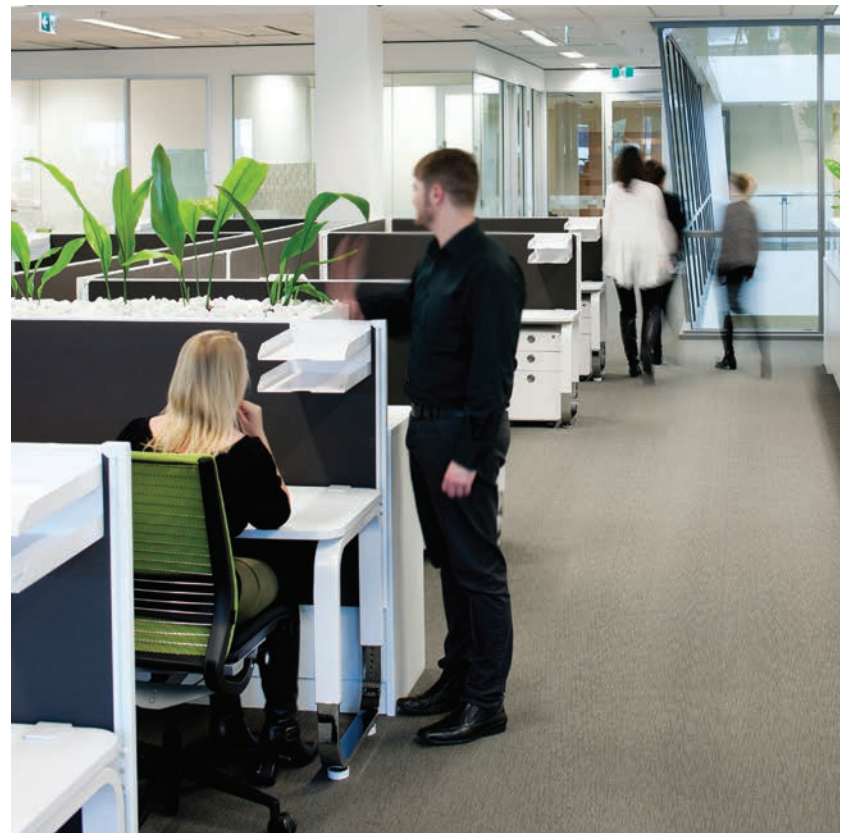
Focus was given to timbers throughout and a mix of Oak, American White Oak and Pine-faced plywoods were used with a 'floating' timber wall created as a feature for the boardroom and timber

privacy screening in the reception area. The base building carpet was retained, with feature carpet insets from interface to the boardroom and staff hub. Hard aggregate flooring was used in the staff hub.

Plants were used throughout fit-out in workstation areas with planter boxes atop storage, and in the staff hub, wall-hung 'Woolley Pockets' were used.











CLIENT/OWNER DOWNER EDI MINING  
 DESIGN FIRM MKDC  
 DESIGN TEAM KATHLEEN KUSINSKI (DESIGN DIRECTOR-DIRECTOR), MELANIE MARSHALL (PROJECT MANAGER - DIRECTOR),  
 MATTHEW JEFFERSON (LEAD DESIGNER-ASSOCIATE DIRECTOR)  
 SERVICES CONSULTANT ATA ENGINEERING  
 MAIN CONTRACTOR DAWN EXPRESS  
 PHOTOGRAPHY ROBERT FRITH, ACORN PHOTO AGENCY

RECEPTION FLOORING, 'SILVER TRAVERTINE' CERAMIC TILE SUPPLIES  
 RECEPTION CHAIRS, 'MY CHAIRS' WALTER KNOLL  
 RECEPTION TABLES, 'NANO TABLES' TAIT  
 RECEPTION PENDANT LIGHTS COCO FLIP  
 WORKSTATIONS DESIGN FARM  
 TASK & MEETING CHAIRS STEELCASE  
 JOINERY ARTEK FURNITURE  
 STAFF HUB TABLES JOIN, PAUL MORRIS  
 STAFF HUB FLOORING ARTISAN FINISHES 'QUARTZ CARPET'  
 LOOSE FURNITURE ZUSTER, KOSKELA, BURGTEC, TABLE & CHAIR CO, DESIGN FARM AND DEXION  
 GLAZING FILM BLEUX  
 WHITEBOARDS - 'CHATBOARDS' ENVOY  
 WALL COVERINGS MAHARAM AND BARESCUE



# concretus + hi-point roofing

BELMONT, WA, USA    300M²

Concretus + Hi Point Roofing had outgrown their space within the Dale Alcock Homes Head Office. They wanted to relocate out of the city and provide an environment that was welcoming for sub-contractors and tradesmen to visit. In the move, finding a location with its own warehouse storage facility was important.

The intent was for a shared space for two teams with open plan workstations which allowed for future expansion, offices for managers, reception, boardroom, large staff hub, gym and mezzanine storage facility. The teams wanted an open plan collaborative environment that was functional and easy to maintain with a masculine

aesthetic. The design needed to strongly reflect the core values of the Dale Alcock Group.

The specified finishes and design theme have a strong correlation with the client's branding and corporate colors. MKDC's design solution provided the staff with new offices which were enthusiastically and positively received by management and staff.

MKDC commissioned a custom art installation by Dunsborough artist Ian Mutch to enhance a direct visual link to the Concretus + Hi Point Roofing core values, which helps to reinforce these to all staff and visitors as they engage with the

space. Boardroom artwork and glazing film provide a graphic connection from the front-of-house to staff areas as you transition through the space.

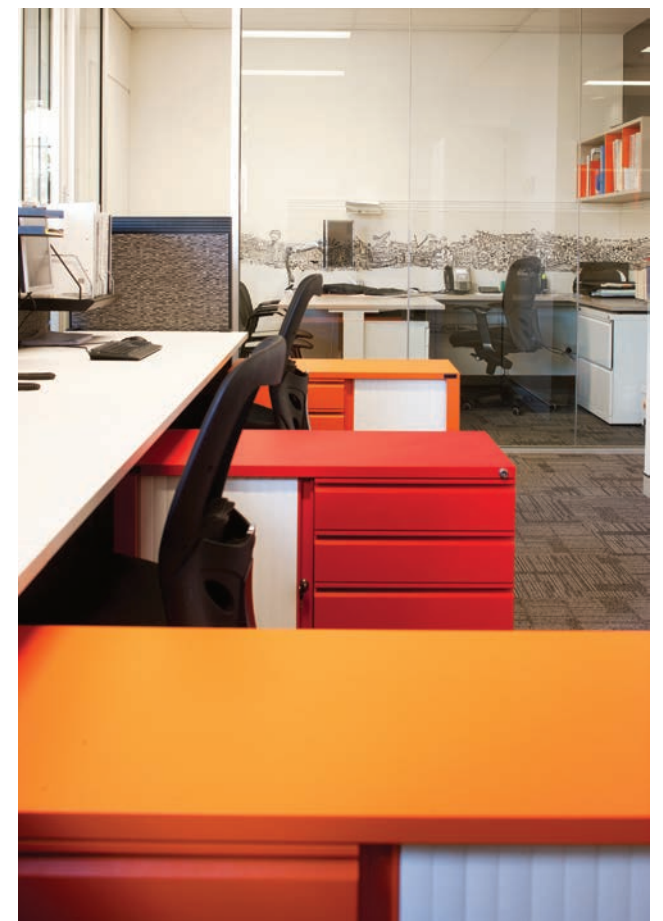
Aside from the standard fit out materials, a feature wall cladding was installed within the reception area. The product is INAX, a volcanic ash mosaic tile – a new technology developed in Japan which controls humidity, inhibits the spread of mold, and dissipates odors and harmful substances - all of which contribute to providing greater indoor air quality. Kvadrat Maharam seamless wall vinyl Novalin was installed in front-of-house areas for longevity and visual impact.

There was no need for major lighting design, however the dark concrete block feature pendant above reception provides a perfect link between design elements and the basis of the Concretus business – concrete! The corrugated laminate finish to all front-of-house joinery provides a more subtle link for the core roofing business of Hi Point Roofing.

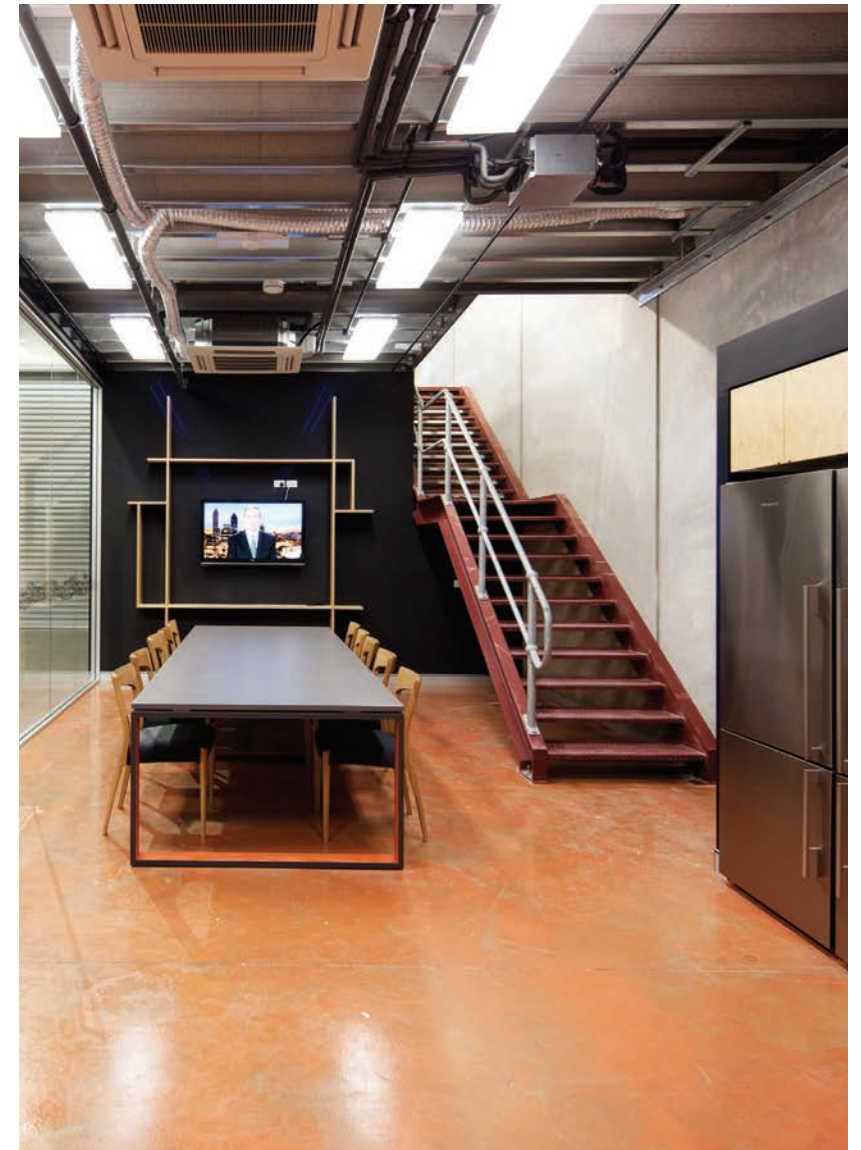
All pinnable boards to offices, workstations and utility areas were specified as 100% recyclable Woven Image EchoPanel. The INAX mosaic tiles within reception contributed to the indoor environmental air quality with sustainable features.











CLIENT/OWNER CONCRETUS + HI-POINT ROOFING  
 DESIGN FIRM MKDC  
 DESIGN TEAM KATHLEEN KUSINSKI (DESIGN DIRECTOR-DIRECTOR), TENILLE DOUGLAS (LEAD DESIGNER-ASSOCIATE DIRECTOR)  
 SERVICES CONSULTANT ATA ENGINEERING  
 MAIN CONTRACTOR PACT CONSTRUCTION  
 PHOTOGRAPHY ROBERT FRITH, ACORN PHOTO AGENCY

CUSTOM ARTWORK AND GLAZING FILM IAN MUTCH  
 WORKSTATIONS SCHIAVELLO  
 JOINERY STYLEWOODS, EVENEER AND LAMINEX  
 GLAZING FILM KINGMAN VISUAL  
 WALL COVERINGS PRETYL & WILLIAMS, KVADRAT MAHARAM AND WALL CANDY  
 RECEPTION FLOOR TILES & SPLASHBACKS CERAMIC TILE SUPPLIES  
 FEATURE WALL TILES ARTEDOMAS



# pagesoutherlandpage - dallas office

DALLAS, TEXAS, USA 3 160M²

When the Dallas office of PageSouthernlandPage moved to the former banking lobby of the historic 1940s Mercantile Bank building, it was the largest adaptive reuse project in downtown Dallas in over a decade. According to Principal Mattia J. Flabiano III, the firm was excited about not only participating in the rejuvenation of downtown but also creating a collaborative and sustainable office environment in a building that has a rich history in Dallas.

At 3,160 m², the three-story open space is filled with light and provides an open, welcoming and collaborative environment. Designed to meet LEED-CI

Silver certification (recognizing leadership in energy and environmental design), the renovated space now comprises a public reception and meeting area, open office space and conference rooms of varying sizes.

Before renovations could begin, the firm needed to address several project challenges such as developing a natural flow and visual connection through three dynamic floors; ensuring comfortable, well-lit workspaces within an unusually large volume of space; improving collaboration and communication between teams and disciplines; and bringing the space up to current

workplace standards while maintaining the character of an iconic 1940s building.

The original street level escalators were removed and replaced with an open staircase, allowing for better use of the lobby while visually opening the space and connecting to the upper levels. The lobby, reception, a large flexible meeting room, food service and support spaces are all accommodated on the first floor. In addition, attention was paid to the visual connection to Main Street, with street side video monitors and open views.

The second floor and mezzanine

levels have an original, double-height window looking out onto Main Street. This front window is in line with a similarly-sized window at the back of the space looking onto another major downtown street. This connection has become a natural zone for activities that usually require more public interaction. Informal meeting and collaboration spaces, enclosed conference and training rooms, a library and break/dining spaces are also in this zone.

On both the second floor and mezzanine levels, work spaces are at the edge of the public interaction zone. By pushing workstations to the perimeter,

employees are given space with premium lighting and appropriate acoustic levels, all while visually linking them to the city street view. Office support functions such as the print room, mail room and storage areas are all located around the elevator core, making efficient use of more internal space while still being very accessible to all employees.

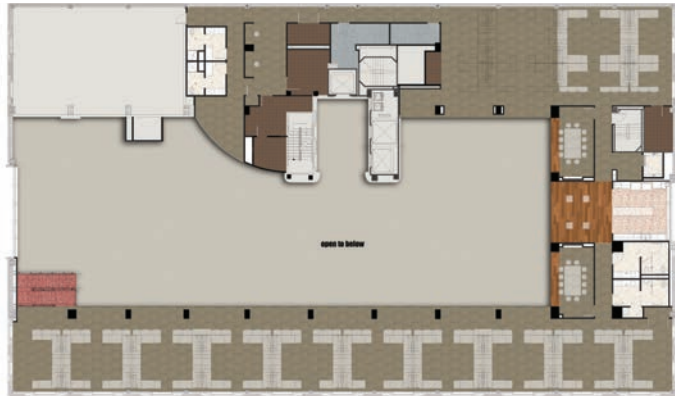
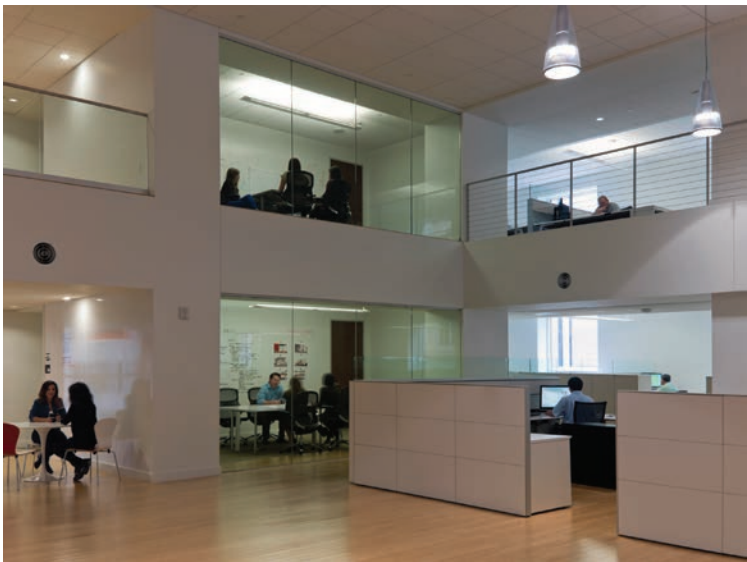
The move to the Mercantile gave PageSouthernlandPage a perfect opportunity to embrace the history of the city and the building, while transforming the space to accommodate the needs of a contemporary design firm.







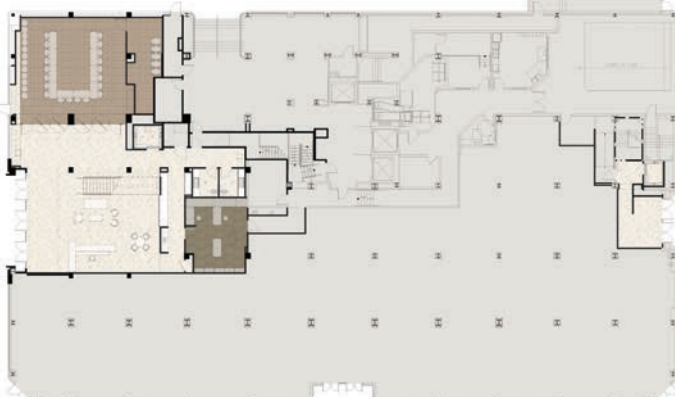




FLOOR 3



FLOOR 2



FLOOR 1

CLIENT/OWNER PAGESOUTHERLANDPAGE  
 DESIGN FIRM PAGESOUTHERLANDPAGE  
 DESIGN TEAM MATTIA J. FLABIANO III, AIA (PRINCIPAL IN CHARGE); ROBERT DOANE, AIA (PROJECT MANAGER); JONAH SENDELBACH, AIA (PROJECT ARCHITECT); KRIS WALSH, IIDA, LEED (LEAD INTERIOR DESIGNER); MARIE HEMPHILL, RID, LEED (INTERIOR DESIGNER & LEED CONSULTING)  
 DESIGN TEAM (ELECTRICAL) DALE ROBINSON, PE; LINDEN TRACEY  
 DESIGN TEAM (PLUMBING) EDDY LAMB  
 DESIGN TEAM (MECHANICAL) LYNN BROYLES, PE; ALAN CORLEY, PE; FRANK GALLEGOS, PE, LEED  
 DESIGN TEAM (COMMISSIONING) JONATHAN VAUGHAN, LEED; BEN CLEMONS; STEVE BENNETT  
 STRUCTURAL DATUM ENGINEERING  
 MAIN CONTRACTOR TURNER CONSTRUCTION  
 PHOTOGRAPHY PAUL BARDAGJY



# cushman & wakefield ltd northeast office

MARKHAM, ONTARIO, CANADA 1 210M²



Cushman & Wakefield is a global provider of commercial property and real estate services. Their North American mandate was to establish a new national standard for their office environments with a commitment to a targeted LEED CI Silver designed facility.

With Westparks+Associates experience of working on LEED facilities, programming, planning and consulting with real estate professionals, they were hired to help determine the building choice and envision the interior of the 1,210 m² office.

As leaders in workspace knowledge, Westparks worked with the Cushman & Wakefield team to review and identify the key issues for their business units, manage a focus group to confirm and identify driving principals for the final successful, dynamic environment. WP+A was instrumental in transforming a status quo – corporate build out model, to a LEED-driven concept and long-term change in corporate philosophy.

Collaboration, technology, flexibility and LEED decisions drove the planning direction, while the commitment to a smaller footprint and occupancy cost were central to all final global approvals. Creating a neutral architectural palette and introducing simple elegant materials, the completed environment respects their

corporate identification and branding.

The boardroom and lounge are the only large build outs on perimeter glass, thereby allowing all associate workstations to be on window. The 30% build out of all enclosed offices and meeting rooms is deliberately placed to ensure seated exterior views and daylight, with at least one full wall of each space encased with full-height demountable glass and sliding barn doors. All build out is defined with a dropped drywall bulkhead and accent lighting that becomes the visual thread defining enclosed space to the larger open environments.

The project at 3100 Steeles Ave., Markham sets the precedent for Canada. Access to daylight and views for over 95% of the occupied space

helps create the spaciousness, identified energy and lighting efficiencies. All functional lighting is on motion sensor and task lighting augments the overall lighting grid. The established LEED philosophy became the precursor and driver for panel heights, office build out and all material/ product selections.

The Cushman & Wakefield vision was to create an environment that best represented the pride, success and knowledge that exists within their organization. The Cushman & Wakefield facility has become the industry statement for drawing new team members into their business and with Westparks +Associates vision, the stunning environment has become an integral story to their associates, clients and consultants.











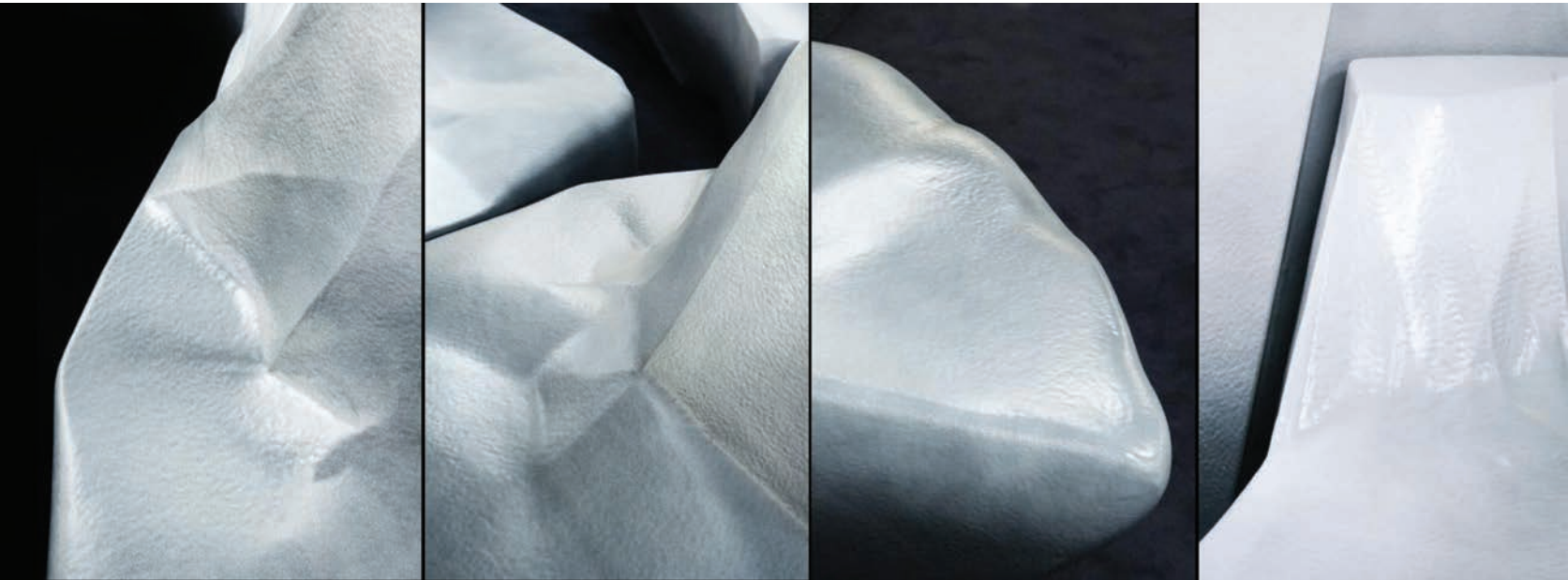
CLIENT/OWNER CUSHMAN & WAKEFIELD LTD.  
 DESIGN FIRM WESTPARKS+ASSOCIATES INC.  
 DESIGN TEAM THEO WEST-PARKS, IYA MERRILL, ELIZABETH CAVALIERE, MEDHA GOKHALE  
 OTHER CONSULTANTS BARRY GOLDMAN ARCHITECTS, RED STUDIO INC. ARCHITECTS, ESTI CONSULTANTS INC., MULVEY & BANANI INTERNATIONAL INC.  
 MAIN CONTRACTOR GREENFERD CONSTRUCTION INC.  
 PHOTOGRAPHY BOLDFACE PHOTOGRAPHY

MEETING ROOMS, WORKSTATIONS, OFFICE FURNITURE, GLASS SYSTEMS HAWORTH  
 CARPET MILLIKEN CONTRACT  
 PORCELAIN TILE STONE TILE  
 SPECIALTY LIGHTING ZANEEN  
 TEXTURED WALL MODULAR ARTS



# architonic lounge

COLOGNE, GERMANY 96M²



Mimicking nature, in form and ambience, is a constantly recurring challenge.

The arctic glacier is the inspiration behind Architonic Lounge. The modular furniture was inspired in its basic form by well-known Escher patterns and drift-like ice flows. The pieces - individually or in casual groups – were placed under a canopy of light membranes and atmospheric projections.

The architects developed a methodology to virtually design the furniture and literally print it out into the

real. It was a virtual exercise with physical form as the outcome. It broke new ground in realizing and materializing a usable product from unhinged creativity.

Informed by the static calculations of engineering consultants and CNC fabrication techniques, the aluminum and fabric canopy semi-encloses visitors to the lounge, creating a sensory experience that is at once open and closed. The light membranes demonstrate a state-of-the-art digital workflow that enables the generation of spaces out of

the minimum of material in an extremely short time frame.

Using precise digital tools, the design for the furniture and stretched membrane umbrellas was sent digitally to one of Europe’s leading CNC-milling-engineering providers, to be shaped from off-cut foam blocks which were coated with a glossy paint and gradient to enhance the arctic concept. Media was projected onto the umbrellas, presenting information for the visitors and contributing to the atmosphere.

The whole lounge can be completely reused and modified for any purpose. The umbrella frame is crafted by 100% recyclable aluminum, and the lightweight stretchable membrane minimizes the material usage. The lounge seats, carved from off-cuts of industrial products, can be re-used for a diverse range of products, including packaging and fill material. Each lounge seat weighs 6kg, much less compared to the weight of a standard office chair, and the lounge is therefore easily and environmentally friendly to transport.

Although the exercise required being custom crafted by CNC milling machines and specially made laser cut membrane fabric, the cost can be optimized as all the different components lend themselves to standardizing and mass production. The project defined new ground in the realization and creation of functional three-dimensional items generated through the use of state-of-the-art computer powered design and manufacturing tools.











CLIENT/OWNER ARCHITONIC AG, SWITZERLAND  
 ARCHITECT LAVA - LABORATORY FOR VISIONARY ARCHITECTURE  
 ARCHITECT TEAM CHRIS BOSSE, TOBIAS WALLISSER, ALEXANDER RIECK  
 PROJECT CONSULTANTS BERTRANDT AG, EHNINGEN, GER; GLOBAL MEMBRANE DESIGNS; STRETTON, AUS; SIXINCH, ANTWERPEN, BE; CAROLA X. KNOLL, ARCHITECT  
 DESIGN UNSTUDIO / BEN VAN BERKEL; TOBIAS WALLISSER CAROLINE BOS WITH MARO HEMMERLING, HANNES PFAU  
 REALISATION UNSTUDIO WITH WENZEL+WENZEL  
 PHOTOGRAPHY GEE-LY



# virgin atlantic – global hq

GATWICK, UK 270M² (2, EACH 135M²)

In designing the reception areas for Virgin Atlantic at their global headquarters at Gatwick, the design intent was to create spaces that capture the values, aspirations and spirit of the brand.

The large offices have two reception areas, providing access to the north and south entrances to the building. These spaces are identical with subtle distinguishing design features enabling visitors to differentiate between the two.

For the hundreds of staff and visitors that pass through their doors every day, the reception area forms a first and lasting impression of the company. The design concept has transformed the existing receptions into fresh and contemporary space, which are instantly recognizable as Virgin, with the predominant use of the brand red and white color scheme.

Advantage was taken of the double-height walls in the atrium which provided a huge blank canvas on which to express the personality of the Virgin Atlantic brand. Hand-drawn illustrations depict some quirky, humorous representations of brand icons and provide a flavor of some of the airline's destinations, as well including some very

British images, reminiscent of the company's origins and heritage.

Using the same vinyl as that used for the graphics on the wings of Virgin Atlantic's aircraft, the illustrations have been applied in gold to the north reception and in silver to the south, adding a premium quality to the space. In addition to the main image, which sits behind the reception desk, further illustrations appear alongside the lounge areas and in the stairwell overlooking the reception.

The reception desk forms a sculptural centerpiece, subtly designed around motion and flight in particular. The dynamic form combines workable, functional heights into one simple pure white Corian surface featuring the Virgin Atlantic logo, which used high-pressured water jet cutting technology to ensure a beautiful, precision finish.

Supporting Virgin Atlantic's recognition of their employees' great work, colorful lacquered suitcases provide a playful vehicle to display photos and details of Virgin Atlantic 'heroes' nominated by colleagues and customers. The suitcases, which are prominently displayed in pigeonhole shelving behind

the waiting area, can also be used to present information on company news and events.

The colorful theme continues through to furniture chosen for the space, providing a vibrant, yet laid back ambiance. The color palettes are differentiated between the receptions; with tones of purple, gold and maroon in the north, and orange, green and turquoise in the south reception.

The high gloss red floor completes the space; reflecting the lighting feature

above, which playfully mimics aircraft dropping through the clouds to land safely back home.

'Working with Virgin Atlantic was a pleasure because of their confidence to do something bold and unusual. The challenge here was to achieve maximum brand impact and drama with a minimal amount of high quality elements. We were able to achieve comfort and durability in the finishes and materials, and playful spontaneity in the illustrated details,' said Joe Keating,

Senior Designer at Checkland Kindleysides.

'It was a delight to have worked with Checkland Kindleysides in providing our fresh new identity at The Office,' said Jeremy Brown, Senior Design Manager at Virgin Atlantic. 'CK immediately and implicitly understood our brand, and translated it perfectly to encapsulate our values in the finished form. The elegant design is sophisticated yet maintains a light-hearted touch; typically Virgin Atlantic.'







CLIENT/OWNER VIRGIN ATLANTIC  
 DESIGN FIRM CHECKLAND KINDLEYSIDES  
 DESIGN TEAM JOE KEATING (DESIGNER); TONY BELL (PROJECT MANAGEMENT);  
 JANINE VINCENT (PROJECT MANAGEMENT); NIGEL SHAW (PRODUCTION MANAGEMENT)  
 PHOTOGRAPHY CHRIS GASCOIGNE



# dale jones-evans pty ltd architecture offices and gallery

SYDNEY, NSW, AUSTRALIA 500M²

As the architect, client-developer, entrepreneur-end user, the brief was to redevelop a derelict 500 m² car park (housed under a 1938 Art Deco residential flat building) into a new gallery-office environment for the practice. The architect has extended the language of design to include thinking comprehensively about a project from multiple perspectives (not simply a physical design exercise). The architect's general multivalent philosophy ensured the re-development and adaptive re-use made good design sense environmentally, commercially and culturally as well as from an interior-architecture perspective. The multiple uses of the space and (later potential flexible uses) resulting from the open plan is an example of how interior architecture can transform an under-utilized interior space and transform a streetscape. Ripping off the derelict 19m wide garage doors and inserting the sheet glass façade system radically transformed this 'blighted' streetscape into an exciting raw, concrete interior space.

Transforming the existing space into galleries and office for the practice ensured life now occupies this former 'black hole' in the street. It also transformed the rear end of the existing building

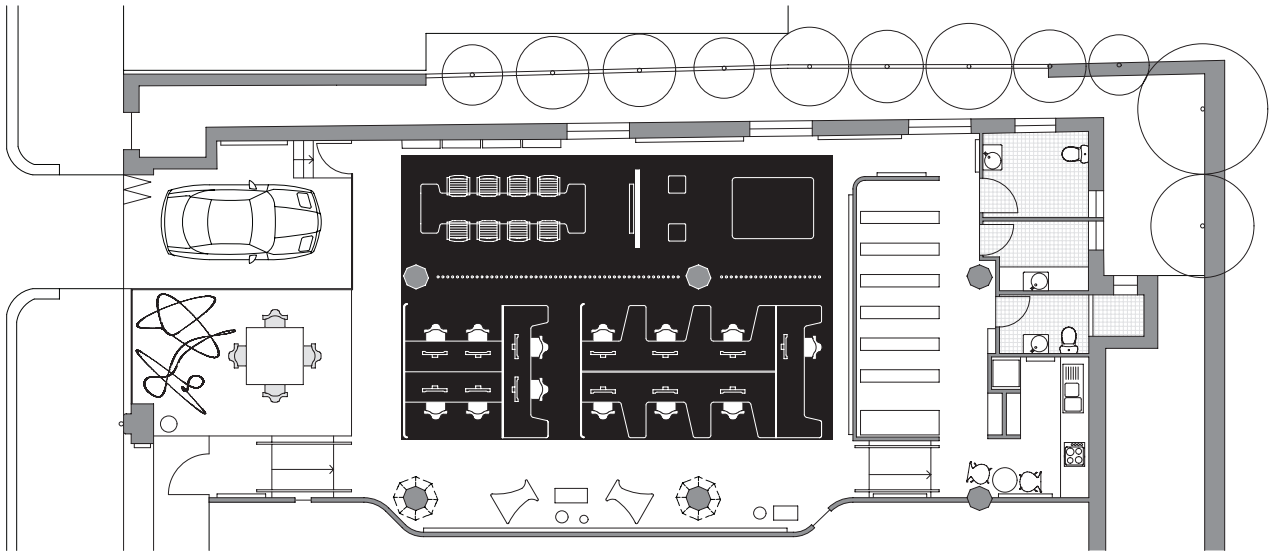
to provide a completely new address. Designbank.org curate the street-window gallery which frames the architect's office and gallery environment beyond. Architects, artists and designers are invited to exhibit experimental works in the window which also occupies the lobby entry. A finely framed, glass-encased car park also makes an 'exhibit' of the parked car, and doubles up on gallery opening nights as a 'street bar' space.

The office is ostensibly designed as a gallery for Dale's (museum quality), Australian art collection of artists like Gloria Petyarre, Rover Thomas, Bill Henson, Paddy Bedford and Mike Parr and reflect his deep engagement with Australia and Aboriginal people. The office interior is designed as a black sea of shaped, stained plywood workstations (designed by the architect) which sit on a square of black carpet. The high gloss, white-textured concrete envelope and smooth perimeter high gloss-white gallery walls circumscribe this central black cube like a box. The white on white holds the black cube in place, making a bold juxtaposition. Both low-energy task up lighting and warm gallery spot lighting and other services are planned in industrial,

white ceiling-suspended cable trays. The effect is dramatic, international in feel, and deliberately designed 'not' to look like an architect's office.

From a sustainability perspective, the project is firstly a careful adaptive reuse requiring minimal works and ensuring low maintenance

and accessible new services. Natural light and cross-ventilation are designed and, with the application of an all gloss white interior, further enhance lighting conditions across this large 25m x 20m internal floor plate. Low energy light (with optional gallery lights) and recyclable materials are utilized.







CLIENT/OWNER DALE JONES-EVANS  
 DESIGN FIRM DALE JONES-EVANS PTY LTD ARCHITECTURE  
 DESIGN TEAM DALE JONES-EVANS, ADAM BROWN, ASPASIA SAGIOTIS, MAKI YAMAJI  
 STRUCTURAL ENGINEER NORTHERN BEACHES STRUCTURAL ENGINEERING  
 MECHANICAL ENGINEER TIMAR PARTNERSHIP MECHANICAL ENGINEER  
 OTHER CONSULTANTS HANSON PROJECTS PROJECT MANAGER, BMG+C BCA CONSULTANTS  
 MAIN CONTRACTOR DALE JONES-EVANS PTY LTD ARCHITECTURE  
 PHOTOGRAPHY WILLEM RHEITMEIR

LIGHTING ERCO (EUROLUCE)  
 WORKSTATIONS DALE JONES-EVANS PTY LTD ARCHITECTURE (BLACK STAINED PLYWOOD)



# m&c saatchi advertising agency

SYDNEY, NSW, AUSTRALIA 3 000M²

Situated opposite Sydney's Botanic Gardens on prestigious Macquarie Street, the new interior occupies 3,000 sq. m. over four levels in a beautiful Art Deco, heritage building called Transport House. M&C Saatchi (of Maurice and Charles Saatchi) had outgrown their former offices and also needed to integrate all the disparate departments of the 350 people advertising agency. The design idea was to arrange the agency departments into the existing building's spaces to ensure a seamless flow of connectivity and a common public domain for all staff and visitors.

The existing building had many impressive Art Deco elements, especially the dual street, heritage lobby entries and large, beautifully impressive Registration Hall. The two-story hall was designed to anchor the working hub of the agency and provide the powerful 'public domain' and visitor wow factor. This theatre-like space was designed around an extremely long communal coffee table with new joinery items carefully placed in the footprint of the former hall layout with all workstations kept to the perimeter and natural light. Rich lacquered wood set to a rich dark green carpet brings the hall back to life creating an atmosphere

for the agency's creative departments, staff and visitors. It acts as the central creative engine of activity and exchange and a communal facility for the entire agency.

The two main entry heritage-detailed lobbies were restored; one juxtaposed with a contemporary café, and the other, a basement-style bar. The café, placed off the reception, becomes the first point of public interface, a place to view video-projected, 'Facebook' style profiles of the agency's campaigns and a unique networking place for visitors and staff. People sit around a large, sweeping, serpentine-shaped table, which creates numerous spatial-nodes for people to have coffee, recreate and work

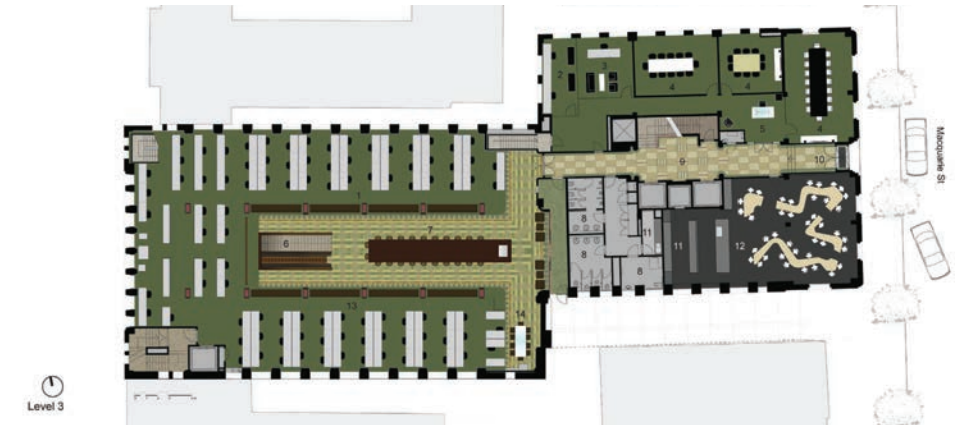
either separately or in clusters. The soft, plywood timber serpentine table contrasts with the black café floor and counter and formal heritage room's white gallery envelope.

Formal and informal meeting rooms are sprinkled throughout the interior with the big 20 and 30 seat boardrooms flanking magical park views and Botanic Gardens. Upper floor levels and the Registration Hall's mezzanine floor house other departments including the directors' headquarters, which is a carefully placed, fully glazed series of boxes allowing a full visual reading of the Hall.

The basement floors were treated as warehouse type spaces, with expressed

industrial services and all white space to ensure enhanced levels of light and spaciousness. They were rationally planned with workstations and dotted with breakout areas containing splashes of color. The agency's digital, film and IT departments and underground off-lobby bar occupy this floor.

This adaptive re-use project restored the existing heritage fabric, recycled services where possible, incorporated chilled beams for passive cooling, used energy-efficient lighting and made minimal fabric changes to ensure it reduced carbon dioxide emissions.







CLIENT/OWNER M&C SAATCHI AUSTRALIA  
 DESIGN FIRM DALE JONES-EVANS PTY LTD ARCHITECTURE  
 DESIGN TEAM DALE JONES-EVANS, ANNA TREFELY, MAKI YAMAJI, ASPASIA SAGIOTIS  
 PROJECT MANAGERS CAVERSTOCK PTY LTD  
 MAIN CONTRACTOR KELL AND RIGBY PTY LTD  
 PHOTOGRAPHY JOHN GOLLINGS PHOTOGRAPHY

LIGHTING FAGURHULT, ERCO, SYLVANIA-CONCORD, CUSTOM LIGHTS  
 FURNITURE DALE JONES-EVANS PTY LTD ARCHITECTURE (SERPENTINE TABLE AND CONFERENCE TABLES)



# mulberry headquarters

LONDON, UK    3 716M²

Mulberry worked with Universal Design Studio, who also created its 50 New Bond Street flagship store concept, to construct a space that suits the brand’s commitment to heritage and traditional craft, as well as its affinity for innovative design and a touch of English brand eclecticism. The brief was to create a suitable, functional working space for a unique fashion brand, and not a dry ‘office’ environment.

**Spaces are open and organic, and reflect a mix of natural, low-key textures with innovative space and light elements. The entire building has been designed to reflect light and a welcoming, open ambiance. The reception floor features a glass wall with views out to the courtyard, and an atrium view down to the basement lounge café.**

The range of materials used in the design and furniture is restrained; focusing on warmth and authenticity to complement the spacious, contemporary layout. This natural material palette creates a flexible, neutral backdrop from which Mulberry artwork and branding installations can stand out, and change to correspond with each fashion season.

The design of each floor creates empathy with the architectural conditions already in place, such as the pitched roof, exposed steel

trusses, full-height sash windows and double-height arched windows. These elements inspired a different ‘character’ for each area, rather than bland uniformity throughout. Office floors are arranged to encourage communication between teams, and black raw-steel furniture items consolidate storage and provide a visual anchor for the open plan work area. The new London headquarters are inherently very Mulberry; playfully British in spirit, organic, joyful, and authentic and with a history of craft and tactility.







DESIGN FIRM UNIVERSAL DESIGN STUDIO  
 DESIGN TEAM KIRSTY MILLS, JAY OSGERBY, JANE PINFOLD, IVANA SEHIC, SONIA TOMIC  
 EXECUTIVE ARCHITECTS GENSLER  
 MAIN CONTRACTOR OVERBURY  
 PHOTOGRAPHY PAUL GREENLEAF



# scout capital palo alto

ALO ALTO, CA, USA    232M²

The Scout Palo Alto Headquarters fuses the location’s existing historic details and industrial aesthetic with a crisp, new modern intervention.

The integrity of the large open space and existing rough hewn wood trusses remain uninterrupted through the use of dividers placed only where necessary. The few partitions accentuate and cater to the scout collaborative spirit. Sliding glass panel systems can be opened or closed to achieve a flexibility of separation, while partial height honeycomb acrylic and stainless steel panels

provide employees with privacy.

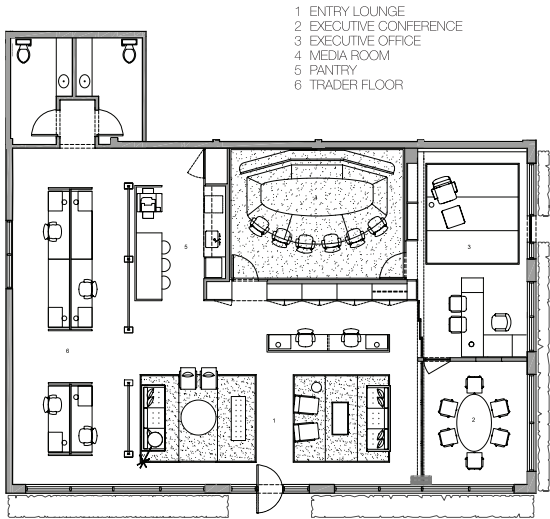
Upon entry, two ‘living room’ lounge spaces are anchored by felt wool area rugs, carefully placed upon the newly poured continuous concrete floor. These open areas provide the opportunity for casual meetings and endow residential warmth, reflective of the Palo Alto vibe and culture.

The only truly enclosed space, the conference room, floats within the larger space as a beautifully tailored bamboo box. From storage to pantry, or to library, each face of the box satisfies a different

program need. Although the overall aesthetic of the project conveys simplicity and modesty of construction, inside the box, a state-of-the-art telecommunications room serves as a virtual connection to the New York office.

The expansive office space is illuminated by custom metal fixtures which highlight the beautiful wood trusses and ceiling above, while also providing adequate light to the workplaces below.

The end result is an efficient modern office endowed with a warm, relaxed spirit.







CLIENT/OWNER SCOUT CAPITAL  
 DESIGN FIRM S. RUSSELL GROVES  
 DESIGN TEAM RUSSELL GROVES (PRINCIPAL), STACEY BERTIN (PROJECT MANAGER), COREY SCHNEIDER (DESIGNER), PAMELA MEECH (LEAD INTERIOR DESIGNER), JASON FISCHER (INTERIOR DESIGNER)  
 ARCHITECT OF RECORD CHRIS KUMMERER  
 LIGHTING DESIGN H.E. BANKS + ASSOCIATES  
 ACOUSTICAL CONSULTANT CHARLES M. SALTER ASSOCIATES  
 MAIN CONTRACTOR THE MIDGLEN STUDIO ASSOCIATES  
 PHOTOGRAPHY PATRIK ARGAST



# imagine china creative office

SHANGHAI, CHINA 700M²

The project is located on the fifth floor of a former factory building in Jing'an District, named after Jing'an temple, an ancient traditional Chinese Buddhist temple located in the heart of the area. Boarding the Huangpu District in the east and Suzhou creek to the north, Jing'an is a central district and one of Shanghai's most densely populated neighborhoods. Yet the surroundings of this old building are relatively peaceful and benefit from a wide tree-lined street.

For this project, the designers had to consider the specific needs of the client, Imagine

China, which is a leading photo agency in China, producing and syndicating features and photos for both the international and local markets. Representing the largest network of Chinese photographers located in all regions and provinces of China, their new office thus had to serve their professional requirements as well as reflect their dynamism and creativity.

Combining the field of the client and its needs, a loft-type space was designed using natural materials. Indeed, the homogenous space distinguishes between the different departments.

For example, the shooting studio has a seven meter high ceiling and its glass roof is centrally located. Standing for the core business of the company, this brings light into the entire space and the rest of the office gravitates around it. Shooting and editing were considered to be tasks feng shui touch to create a 'Zen' garden.

The open working space is furnished with large white lacquer desks and answers the requirement for a friendly atmosphere and easy communication between staff. The color scheme is again mainly pure white.

Yet bright red color applied on the meeting room doors engenders a contrast and balance, breaking the all-white rhythm. Likewise, the library has several groups of dark geometric open bookcases that constitute strong graphic and visual elements.

If utmost care was given not to alter the original structure or heritage of the building, the creative arrangement makes this space definitely a trendy office, accordingly to Imagine China's positioning --- visual resource supplier for both home and overseas.







DESIGN FIRM DARIEL STUDIO  
 DESIGN TEAM THOMAS DARIEL  
 PHOTOGRAPHER TRISTAN CHAPUIS



# edelman

MELBOURNE, VIC, AUSTRALIA

Edelman is an independent public relations agency that did not want to look too edgy but still come across as energetic and highly creative.

Like many creative minds, Edelman employees thrive in open, collaborative spaces where they can brainstorm and develop successful solutions. While 'line of sight' management is well and truly redundant, Edelman requires a healthy collaboration to deliver unique and compelling business outcomes. Open spaces are a luxury but also a necessary evil in any business. Open creative space – in fact any space away from the desk – needs to provide a backdrop for creativity and knowledge sharing. This is the Edelman way and a recipe for success for any office regardless of sector.

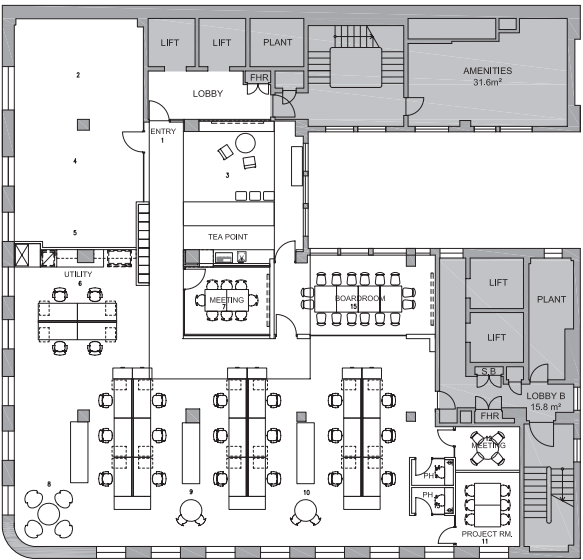
Dasch Associates wanted to create a space full of inspiration where clients and friends would like to spend time. They were inspired by the use of space and the potential energy that specific spatial layouts create. Intriguing workspaces possess

a level of motivational tension and it's from this creative energy that ideas are born.

A contemporary open plan design with alternate spaces allows staff to work together in close proximity with lots of brain storming, round table meeting zones. The designers were very keen to create an unexpected office space that gives the aura of a fun, social space for all who interact with Edelman Melbourne and its passionate team.

By using just a handful of sophisticated but cost effective finishes in just the right spots, an active, collaborative atmosphere was created that fuses Edelman's corporate standards and a little Melbourne eccentricity, with a youthful and relaxed vibe for the office environment.

One of the highlights of the space was the custom-designed marque pendants: 2 meters long with a colored digital print to provide a welcoming visual and metaphor for Edelman Melbourne.



ELIZABETH STREET







CLIENT/OWNER EDELMAN  
 DESIGN FIRM DASCH ASSOCIATES PTY LTD.  
 PHOTOGRAPHY COURTESY OF DASCH ASSOCIATES PTY LTD.



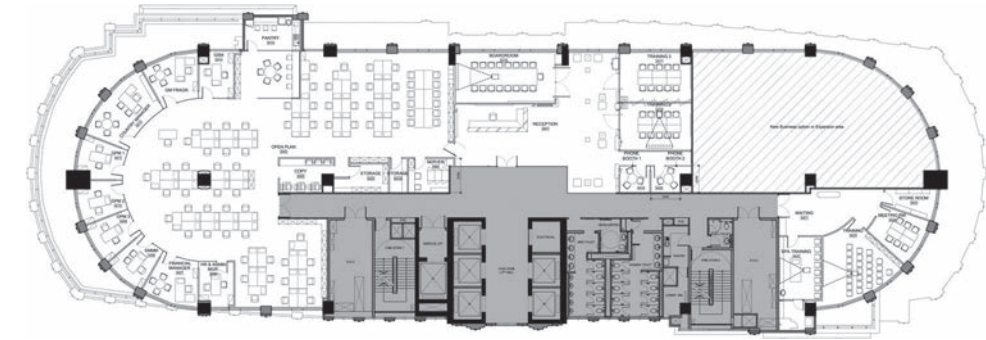
# parfums & beauté

BANGKOK, THAILAND 900M²



World-class architecture and interior design firm dwp designed and built the new offices of Parfums & Beauté, the largest retailer of designer fragrances and beauty products in Thailand. Relocating 70 staff at the enviable top floor of Athenée Tower, Bangkok, the space had to cater to high-end clientele and be a blank canvas, to best feature every brand retailed. Luxury, sophistication and flexibility were key, as changing feature brands were not to clash with the interiors, which had to be convertible. The client spaces, such as the reception, boardroom and training rooms, had to allow for product launches, inviting high profile guests and hosting the press.

The desired effect was achieved by creating a luxurious palette of high gloss white, in stone and tile, against rich chocolate brown ceilings and dark wood veneers. A reception



desk in white stone encased in a lighted glass box offers a hotel concierge-like feel. Adding classic Barcelona chairs in white heightened the simple, yet elegant, look. Acute attention to detail saw a stunning array of retail displays, as seemingly simple glass boxes that jut out of the wall. Yet on closer inspection, the backlit glass

boxes have white magnetic walls for flexibility in replacing magnetic logos for the multiple, changing visual merchandising of key featured brands.

The office area received a playful use of dark wood with a splash of green, within office doors, desk screens, vinyl stickers and paint on walls.

A light cheesecake yellow paint contrasts against the patterned grey floor while a thoughtful wallpaper-like paint pattern was achieved in the executive offices, using a single tone of matte and gloss milk-colored paint. The lavish boutique hotel ambiance does justice to the brands and company, generating a sense of pride in staff.







CLIENT/OWNER PARFUMS & BEAUTE (THAILAND) CO.,LTD.  
 DESIGN FIRM DWP  
 DESIGN TEAM YUKOLTORN THANASAWANGKUL, JOSE MERCADO  
 PHOTOGRAPHY WEERAPON SINGNOI



# ezequiel farca design studio

MEXICO CITY, MEXICO 118M²



A dynamic space in the heart of Mexico City, the Ezequiel Farca Studio is flooded with color, natural light, and design inspiration. The office is located on the third floor of the renowned Ezequiel Farca showroom in Polanco, enabling design staff to reconnect daily with the company's broad array of designed objects, projects,

and furniture pieces. The location allows studio clients the ability to see, feel and touch different materials and furniture pieces as they work with designers upstairs on their own unique projects. The studio aesthetic is clean, linear and light, punctuated on one end by a well-tailored planter box along a glass curtainwall. A series of

bookshelves, populated by inspirational magazines, materials, and design books hide the office's necessary storage areas. The office utilizes a minimal materials palette of marble, stainless steel, wood, Corian, and glass. Workstations, laid out along three continuous shared tables, encourage collaboration. The office

lighting, too, is linear and white, and the combination of artificial and generous natural lighting brings out the colors and variety of textures in the space. The glass curtainwall reminds designers that although they are working inside an office, they are still in contact with the outside world. Furnishings are simple and practical, allowing for

maximum collaboration between designers. Emulating the studio's philosophy of integrated design, there are no walls separating architects from interior designers, industrial designers, graphic designers, or from Farca, the studio's creative director.







DESIGN FIRM EZEQUIEL FARCA  
PHOTOGRAPHY JAIME NAVARRO



# topline corporation

DONGGUAN, CHINA

Topline is a Seattle based shoe design company that supplies US and European markets as diverse as Jay Z’s Rocawear brand and Payless.

Their main production base is in southern and eastern China and HEAD has worked with Topline to provide cutting edge design and administration premises for a decade. Following a renovation of their existing sample production factory in Dongguan, China, HEAD assisted in the selection of an existing factory complex and then designed a new centralized center that would streamline their prototyping process within one site.

While much of the accommodation schedule was standard – design sample factory, showrooms, dormitories, offices, cafeteria etc. - the designers were keen to infuse positive energy into the workplace.

Without substantially increasing the budget or changing the brief, every opportunity was taken to make this factory exceptional. The storage, display and handling of thousands of fabric and leather samples provided an opportunity to have fun with color in the work areas. All spaces are decorated with large graphics and bright colors. In the cafeteria, table football, pool and movies are available and the courtyard

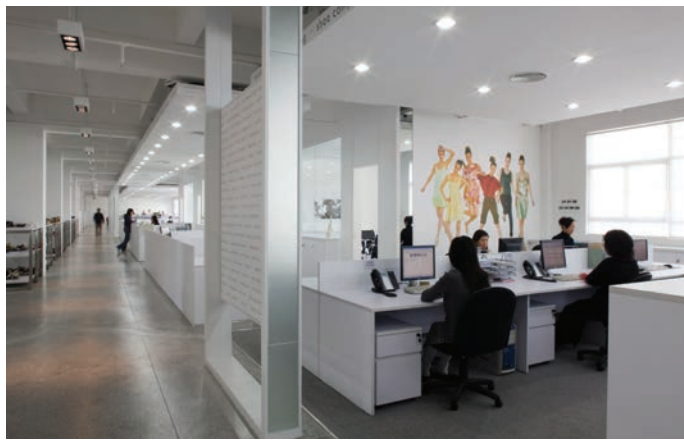
houses a heavily used floodlit basketball court and two badminton courts.

Footwear modeling, an important part of the shoe prototyping process, is done on circular discussion plinths around which a panel of designers and manufacturers can work and on top of desks which double as long catwalks, bringing fun and informality to the workstations.

By implementing these easy ideas, a tangible improvement was made to the quality of the working lives of hundreds of factory workers in southern China. The success of this is borne out by greatly improved staff retention at all levels.







CLIENT/OWNER TOPLINE  
 DESIGN FIRM HEAD ARCHITECTURE AND DESIGN LIMITED  
 PHOTOGRAPHY GRAHAM UDEN



# insurance company oöv

LINZ, AUSTRIA    884M²

The design concept was to present the client as an innovative and traditional company with a new seminar and presentation area.

As the existing architecture was formless and not straight at all, lines were added to the room.

The line theme can be found on the ceiling and walls where these create the feeling of a shell which continue from the ceiling over the walls, and in some exclusive parts of the interior, like the bar and the lectern on the stage.

The ceiling offers a cooling function into which lighting (as well as acoustics in the events hall) was integrated.

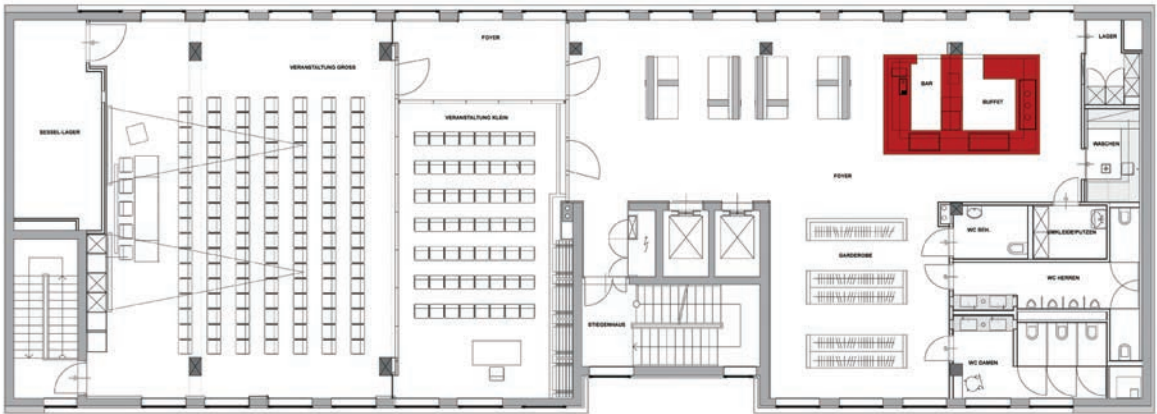
Because of the use of sliding partitions, rooms of different sizes and areas are possible. Hence, rooms can be as flexible as the events that take place there.

The line theme is also evident in the catering area and the bar. The red stripes behind the glass mark the bar as the central element in the room where all the action takes place. This red color, which is taken from the logo, is used again in the toilet.

The rest of the color concept is very reserved - white ceilings and walls, which are only structured by the lines.







CLIENT/OWNER INSURANCE COMPANY OÖV  
 DESIGN FIRM ISA STEIN ZT GMBH  
 PLANNING TEAM M ARCHITECTS AND ISA STEIN ZT GMBH  
 PHOTOGRAPHY ISA STEIN



# project orange studio

LONDON, UK 200M²

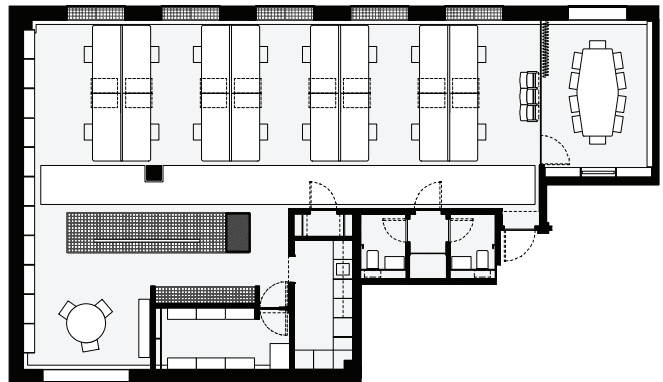
This new-build studio/office was designed as an urban sanctuary. The concept is a collage of some favorite fragments from recent projects driven by the desire to challenge the sterility of the standard office. Over the meeting table, the light fitting was designed for Orange Cottage, while the smoked

larch joinery owes much to the designers' hotel work. At 15 m long, the carpet runner was specially woven inspired by a cast concrete detail of an ecclesiastical building nestled in the historic urban fabric of Girona as photographed this summer. The industrial concrete floor was installed along with under-floor heating

while the ceiling was left 'as found'. Thus, the studio is an essay on how we work and see the world as a collection of objects, shapes and memories which are curated to form a hybrid space full of ambiance, tactility and meaning.







DESIGN FIRM PROJECT ORANGE  
MAIN CONTRACTOR BLAKE BUILDERS  
PHOTOGRAPHY GARETH GARDNER



# reorient financial markets ltd

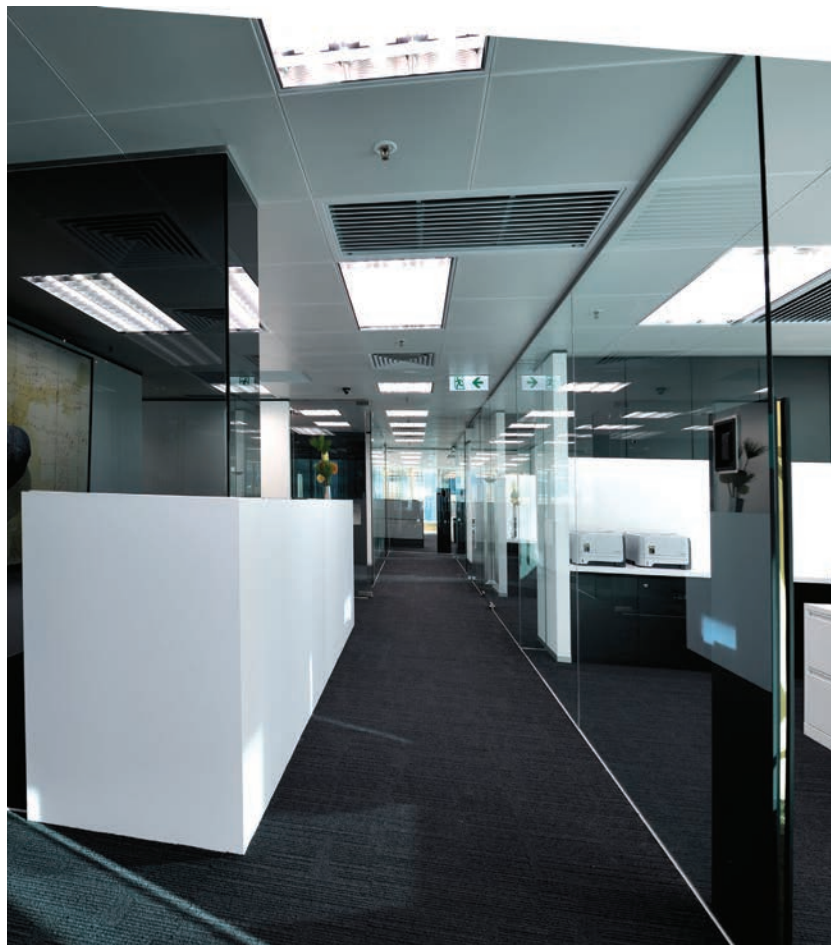
HONG KONG, CHINA    650M²

Tiron considered many factors when designing this approximately 650 m² office of a Chinese investment company. The prime task of the designer was delivering 'practicality and beauty.' The aim was to create an outstanding office which gives a neat, cool, modern corporate impression. A color scheme of black and white was used for the overall tone in most areas to create a classic feel. At the entrance of the office, a full-height 'Stock Exchange' feature wall conveys the nature of the company. Seventy pieces of black glass pieces are individually carved on the wall to depict the iconic Hong Kong harbor view, thereby dividing the reception and conference room at the same time.

In most rooms, both solid wall and glass partitions are employed to make it stylish and maximize spaciousness. Technology was integrated with design to enable future expansion. Desks were custom-made so that computers do not overheat. Last but not least, a pantry with a vivid and chic bar top provides a cheerful atmosphere during rest. A few sleek chairs are placed in front of the bar top for both use and decoration. So far, Tiron and employees like this final piece of work.







CLIENT/OWNER REORIENT FINANCIAL MARKETS LIMITED  
 DESIGN FIRM TIRON INTERIOR ARCHITECTURE LIMITED  
 PHOTOGRAPHY TIMOTHY CHENG



# cogeco headquarters

TRIESTE, ITALY 600M²

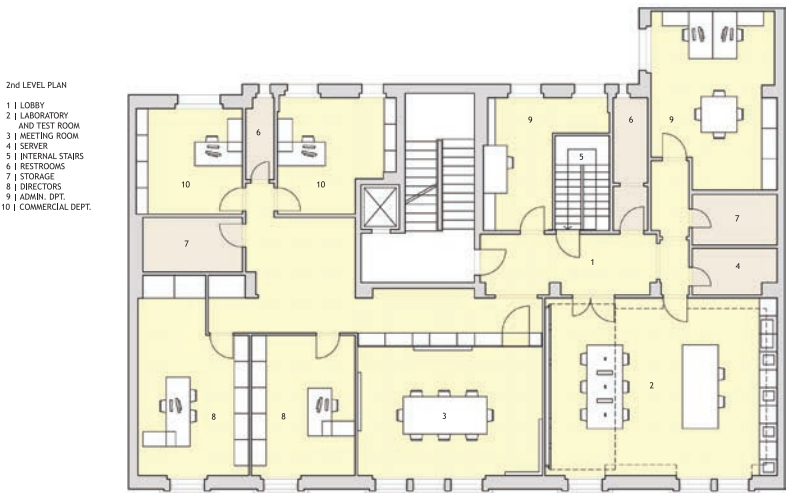
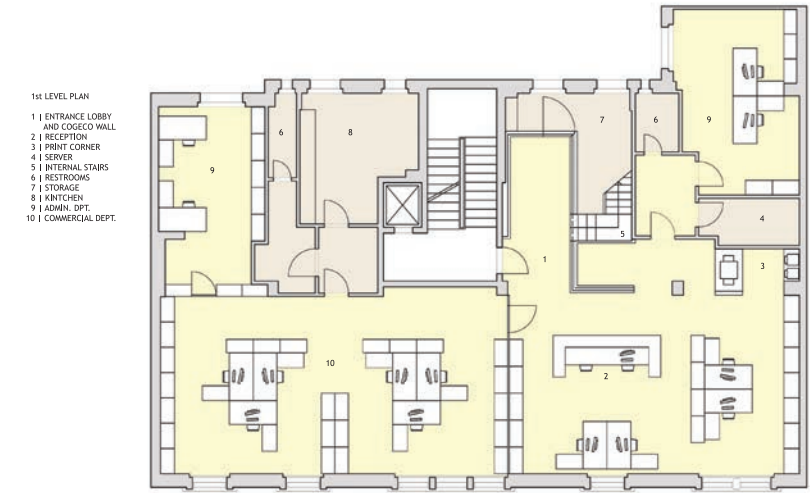
The city of Trieste is among the world's most important ports in the coffee market. Cogeco works as intermediary between raw goods and coffee roasting plants. The interior renovation underlined two distinguishing factors which characterize the firm: worldwide commercial relationships and the fact that Cogeco provides specific knowledge and lab tests. These points were brought out in the entrance lobby and in the proof and taste laboratory room.

The lobby of Cogeco is characterized by a multi-layered folded wall featuring an abstracted map of the

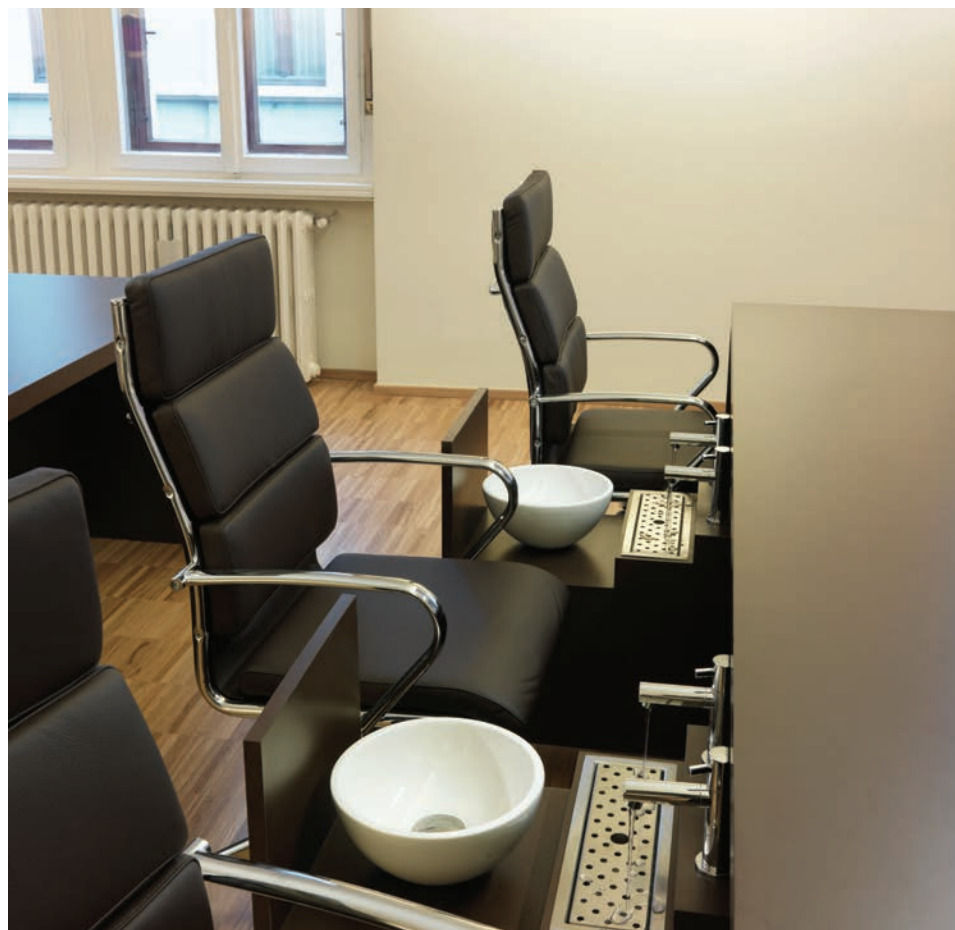
globe. This hosts a series of "exotic" coffee names from all over the world, and a chemistry formula for caffeine in the corner as evidence of specific knowledge. Thus, one is immediately transported for a quick ride around the globe besides having a clear statement of the company's know-how.

The proof and taste lab is where the company tests raw goods in order to provide a certificate of quality (roasting, checking dimension and smell, tasting etc), and where most commercial deals are made. Coffee sample bags are exposed on a colored shelf marking the perimeter of the

room, while one of the proof tables hides the 'spitting pots'. The space is again dominated by a very detailed Goode Homolosine projection of the world indicating the origin important coffees, thereby adding a visual layer to the proofing experience.







OWNER/CLIENT COGECO  
 DESIGN FIRM WALTRITSCH A+U  
 DESIGN TEAM DIMITRI WALTRITSCH AND LEONARDO DE MARCHI  
 MAIN CONTRACTOR SZ ARREDAMENTI, CERVIGNANO  
 PHOTOGRAPHY MARCO COVI, TRIESTE



# tmedia headquarters

GORIZIA, ITALY    200M²

Home of Tmedia is the new main office of a young media agency in Gorizia, Italy. The agency is staffed by a young team of 15 people and deals with graphics, consulting, and advertizing both in Italy and Slovenia.

The office is situated in a historic part of town in a former depot earlier used

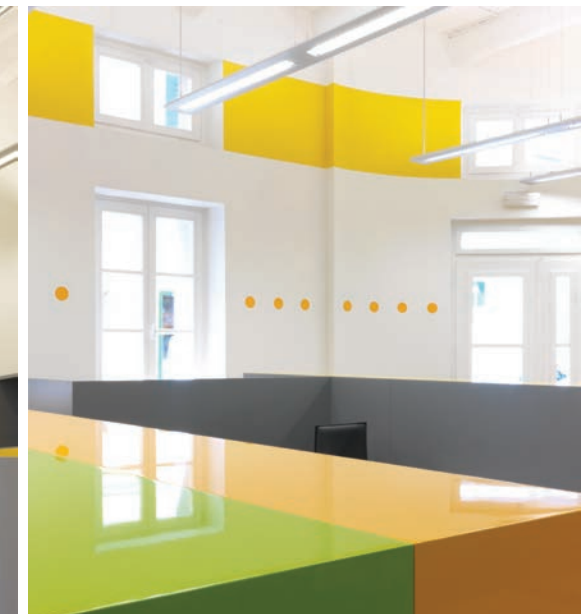
as a gym. The work group organization and the lightning system reflects the industrial spirit of the structure and of the space, leaving it uncovered. The space is divided into two areas: an open space dedicated to reception and team work, and a service strip including meeting rooms, administration, individual

quiet space rooms, wet corners and storage. The ambitions of the agency are expressed through the use of decisive colors in the furniture, perceivable both from the inside as well as from passers-by in the neighboring narrow pedestrian streets. A thick yellow strip on the higher part of the wall marks the open space team work room, while

a smaller line made of orange dots set lower on the walls, unifies all the working areas of the office, including the administration, meeting rooms and individual quiet rooms.







OWNER/CLIENT HOME OF TMEDIA  
 DESIGN FIRM WALTRITSCH A+U  
 DESIGN TEAM DIMITRI WALTRITSCH AND FEDERICO GORI  
 MAIN CONTRACTOR SZ ARREDAMENTI, CERVIGNANO  
 PHOTOGRAPHY COURTESY OF WALTRITSCH A+U

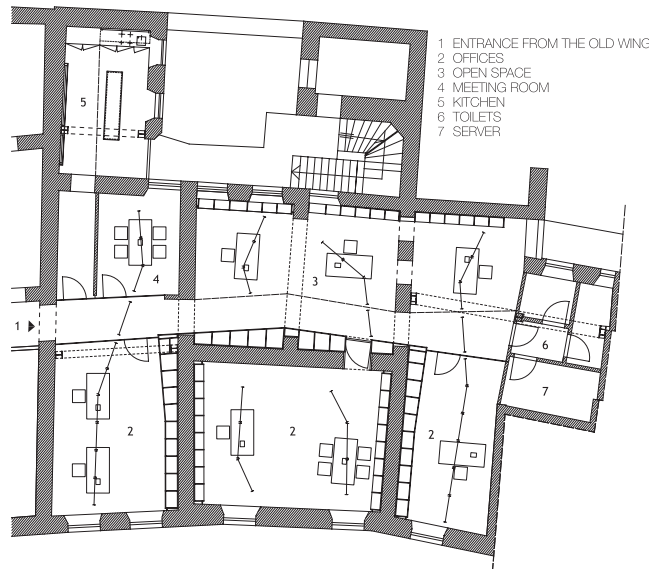


# kb1909 headquarters

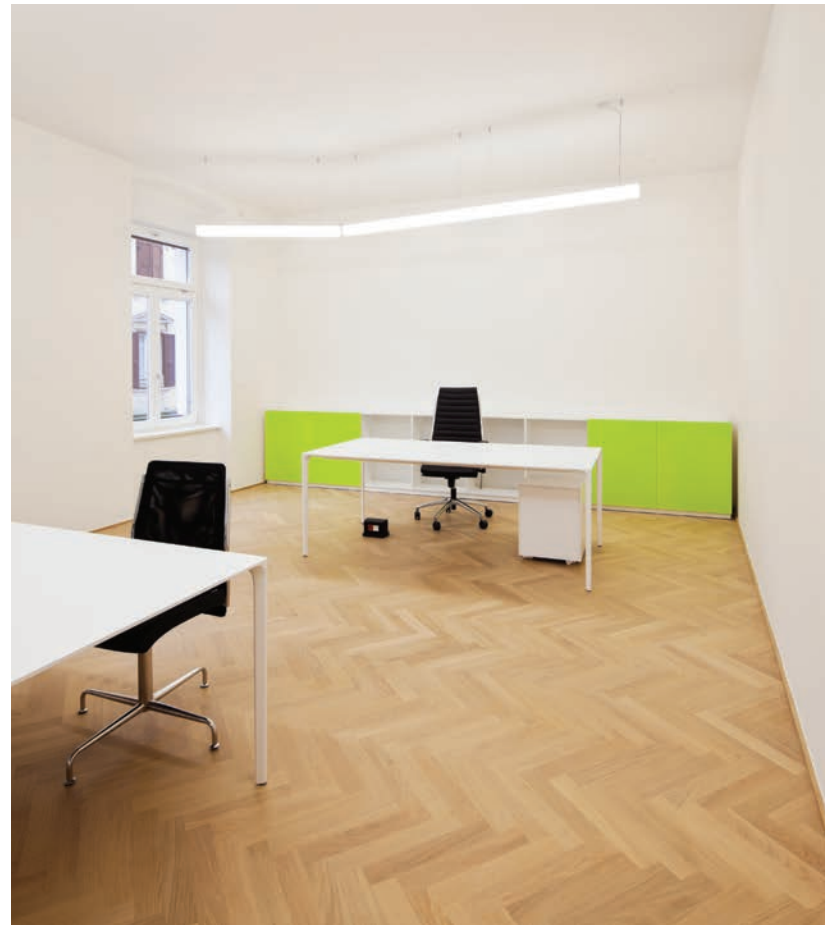
GORIZIA, ITALY    400M²

This intervention consists in the refurbishment of the communal parts and office interior of a prestigious financial holding company in a 19th century building. The company operates locally as well as throughout Europe. The corporate image of KB1909 was inserted into a broader interior architectural discourse, representing the ambitions of the company and harmonizing them into

an existing context. The minimum placement of light sources and simple geometric elements bear witness to the sober style of the company, and accompany the visitor in its vertical ascent from the street to the offices. The new office wing proposes a new image through custom furniture and light design, while offering a continuing floor design with the old part of the offices.







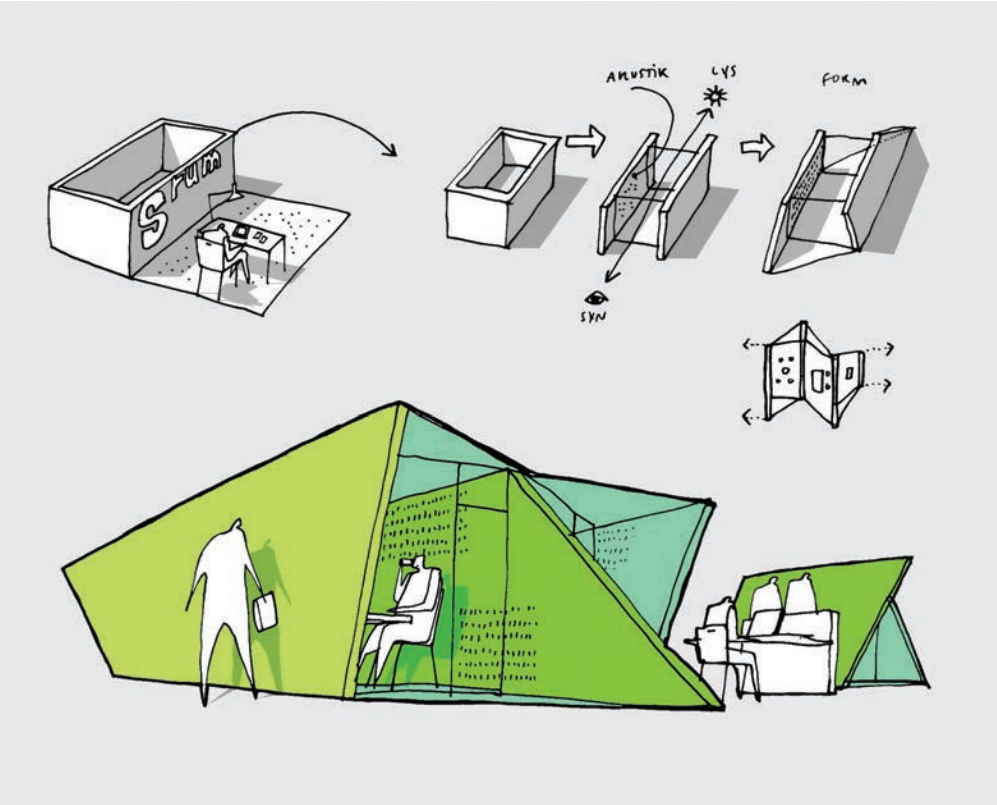
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 DESIGN TEAM DIMITRI WALTRITSCH, CECILIA MORASSI  
 STRUCTURE CTSGO  
 HVAC P.I. FABRIZIO MATIUSSI  
 ELECTRICAL P.I. LORENZO SCHIRRA  
 MAIN CONTRACTOR IMPRESA PASALIC MONFALCONE, SZ ARREDAMENTI  
 CERVIGNANO, MARIO JAKIN, GORIZIA  
 PHOTOGRAPHY MARCO COVI, TRIESTE



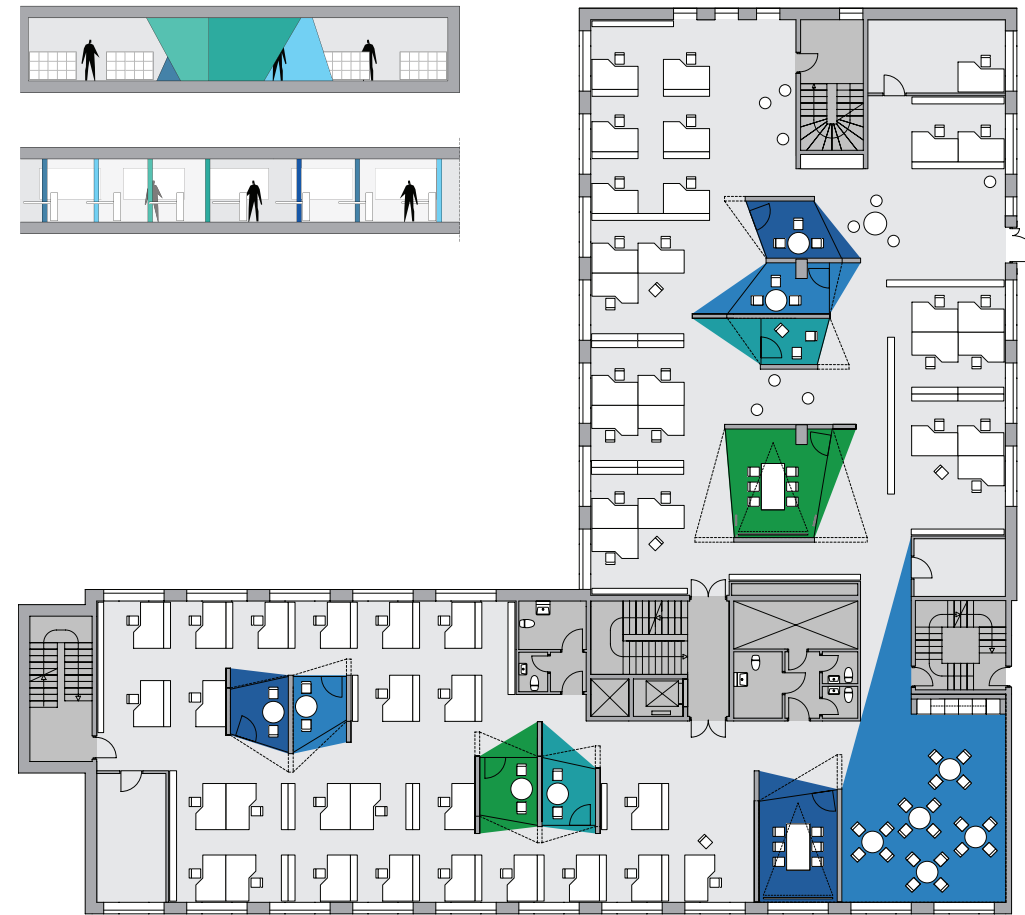
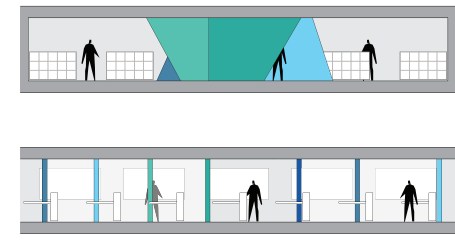
# ncc

AARHUS, DENMARK 900M²

**The NCC office in Aarhus was designed by CEBRA. This open and continuous space is subdivided by closed meeting units composed by slanting walls in bluish colors. These sculptural dividers thus refer to the NCC logo, which is in fact written in italics next to the notorious blue NCC star.**







DESIGN FIRM CEBRA  
PHOTOGRAPHY CEBRA



# air bank

PRAGUE, CZECH REPUBLIC

PPF Group, one of the largest investment and finance groups in Central and Eastern Europe, committed Crea International, the Italian retail design company, to conceive a unique and most distinctive bank store concept within the Central European retail banking scenario, according to the sole Physical Brand Design working philosophy.

The brief assigned by the client was to become the brand of choice in banking that customers would talk about with enthusiasm and passion and that the new environment would break from 'banking routines'. This was to be a bank that wants to know its customers' wishes, to make them feel good and sure about what to do in a friendly, enjoyable and pleasant space, in a sort of community atmosphere of relationship and interaction.

Air Bank's 'Agora' concept' is a new kind of bank which aims to be noticed and admired, where people can experience in the name of simplicity, transparency and elegant ease, with natural and intuitive control, where all the rules have to be understood by all.

The bank desires to be a new consultant bank store, not a transactions one, more transparent than others, honest to customers and itself, and capable of driving people in a self-evident and intuitive landscape with its fast orientation within the bank.

The customer is seen as the protagonist of bank trips where he must feel that this is the unique bank he wants, where he receives the only services he desires, and where he is conscious of what the bank is doing for him.

Working on the worldwide methodology of Physical Brand Design, Crea International team approached the project in a very organized and structured way: starting from the analysis of the market background in a more and more socialized and digital world dominated by an increasing technology, developing new languages, and new peer to peer relations, Crea International has focused on the proliferation of new interactive banking channels and the consequent lack of trust in the banking institutions.

In this scenario, Viviana Rigolli, strategy director of the project, said, 'Our objective has been to design a no frills space, absolutely essential where the key approach of our service model has been to facilitate the dialogue and trust between Air Bank and its clients. It's an open service model with no constraints typical of traditional banking models: here, people are invited to take a seat and are free to browse the bank offer and get the bank attendees' support if needed. The result of our project is a totally new banking framework focused on the relationship and not the transaction. We believe the overall concept conveys a new perception of banking and will get people to adhere to the claim of Air Bank: 'This is the bank I like.'

The final result is not a traditional bank but a real store, with the aim to simplify the complex world of banking, using modern technologies, innovative but simple based on a new service model, paperless with outstanding services following Air Bank values of simplicity, transparency, environmental friendly within the courage to offer the world an extraordinary and never seen bank model.

All these features are visible even in the simple logo, clean and sharp in a mixture of green and black colors giving freshness, vitality and the sense of renaissance and regeneration.

Andrea Borsetto, design director of the project, sheds light on the creative process: 'We had to project an open and attractive place to capture people's eye, capable of making customers feel at ease, to surprise but to be simple and easy to understand as the client asked us. The inspiration came from the landscape of Agora, in an open 'place of assembly' in ancient Greece, to create an opened bank, where staff and customer can work side by side, staying away from traditional service models.

'This meant a place where one has the freedom to browse, take a seat and have assistance upon a touch in an open layout as expressly reiterated by the Agora concept, to give the store a clear impact and an easy approach.

'To do this we have conceived an open square with just a multifunctional central area to make the space fruition free, without established functions

and frills but only functional elements.

'All this surrounded by an amphitheater with a stair seating system looking towards the center where customers can choose seating on different levels according to the activity they are interested in, discuss and make decisions.

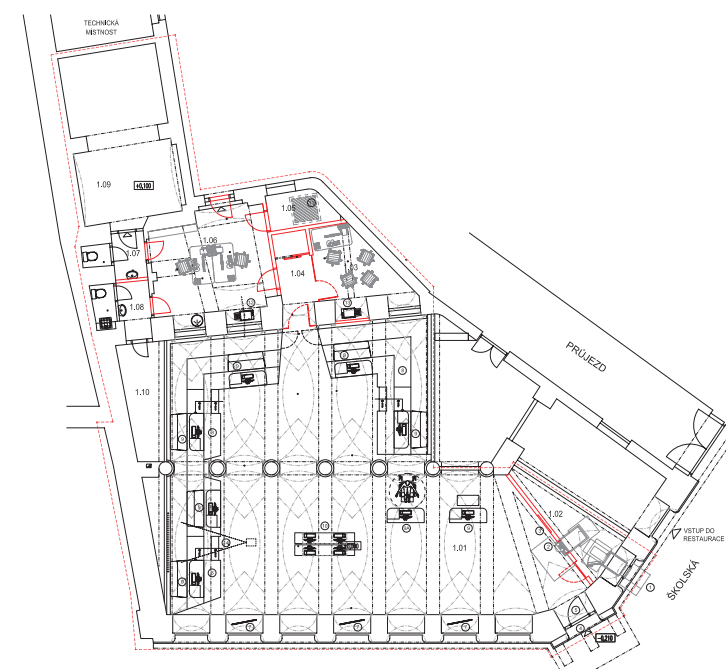
'Closed and private spaces are reduced in order to avoid any connection to the old world of 'bank offices'.'

Finally, this is a bank which sets the mark of a really different bank and does not intend to astonish and confuse, but to innovate to create value.

Massimo Fabbro, the founder and CEO of Crea International, commented about the project result: 'I guess Air Bank's concept represents a breakthrough within the European retail banking scenario: a fully peer-to-peer, simple and no-frills banking store, that welcomes customers into an unexpected and friendly environment. Thanks to PPF group that challenged us to create a concept which we are deeply proud of.'







CLIENT/OWNER PPF GROUP  
DESIGN FIRM CREA INTERNATIONAL  
PROJECT TEAM MASSIMO FABBRO (CONCEPT SUPERVISOR);  
ANDREA BORSETTO (DESIGN DIRECTOR); VIVIANA RIGOLLI (STRATEGY DIRECTOR);  
ARMANDO LORETI (LEAD ARCHITECT); SONIA MICHELI (LEAD GRAPHIC DESIGNER);  
GILBERTO VIZZINI (GRAPHIC DESIGNER)  
PHOTOGRAPHY ROMAN SEJKOT

INTERIOR AND FURNITURE (INCLUDED AGORA) A-TYP  
SIGNAGE OPTIMO VISTA  
LIGHTS HALLA

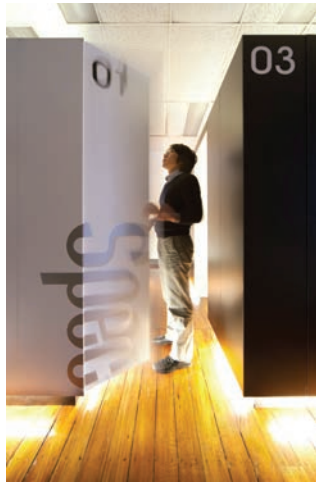
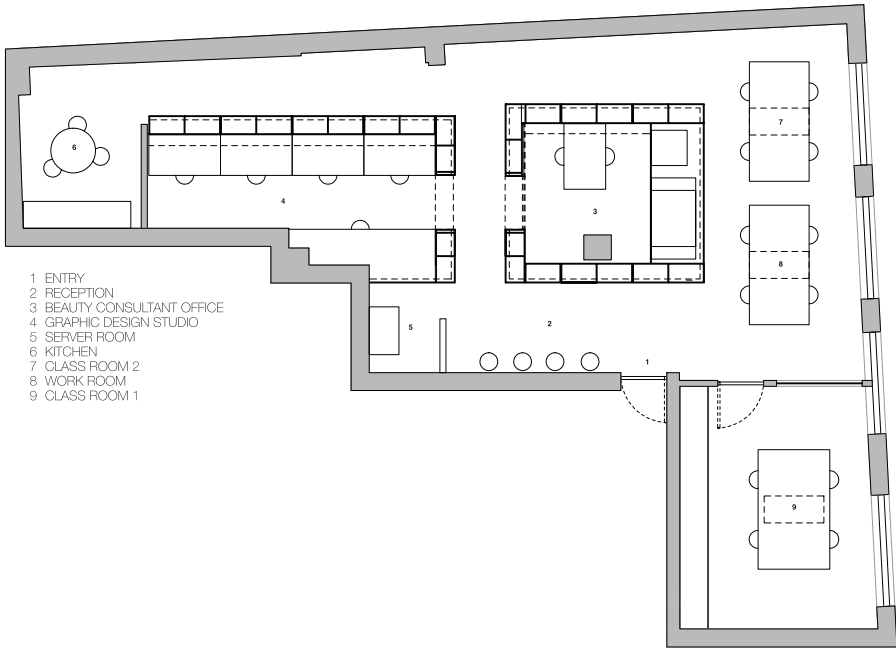


# studio spec

SYDNEY, NSW, AUSTRALIA 75M<sup>2</sup>

The characteristics of the existing room were an eclectic combination of white walls, white ceiling and black-framed windows; it was basically a monotone space. The clients are a husband and wife team. He runs a graphic design business while she operates a beauty consultancy. Thankfully, the clients' favorite colors are black and white respectively. Hence, a basic box with a black interior was designed for the husband, and one with a white interior for the wife. However, the exterior colors of

the boxes are the inverse of the respective interior. By doing so, the alternating repetition of 'black', 'white', 'black', 'white' emerges when looking from the husband's workplace into the wife's. Inversely, one perceives a repetition of 'white', 'black', 'white', 'black' from the opposite end; a heightened sense of motion arises out of this dynamic rhythm. The designers hope that this dynamic rhythm will provide for an active and productive working environment for the people working in this space.







CLIENT/OWNER TAKAHIRO ASANO  
 DESIGN FIRM FACET STUDIO  
 DESIGN TEAM YOSHIHITO KASHIWAGI, OLIVIA SHIH  
 MAIN CONTRACTOR JACK FENG  
 PHOTOGRAPHY KATHERINE LU







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