

# MATRIX FOR CHANGE

NAB'S BOLD NEW BUILDING IN DOCKLANDS REVEALS  
THE BENEFITS OF AN INTEGRATED DESIGN PROCESS

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**LOCATION MELBOURNE | AUS**  
**PROJECT NAB DOCKLANDS**











### CREATING INNOVATION

National Australia Bank (NAB) has been a presence in Melbourne's Docklands since 2004, when its highly innovative campus style workplace at 800 Bourke Street opened. Now a second, even more innovative building and workplace has been unveiled at 700 Bourke Street, suggesting a narrative in which the NAB has played a key role in the evolution of Docklands into what is one of Australia's most absorbing urban developments.

But NAB is also part of another narrative, namely the evolution of workplace design in Australia which extends back to the MLC Campus, North Sydney (2000), originally (like 800 Bourke Street) a BVN project, but recently re-worked by Woods Bagot (see *Indesign #53*). As Woods Bagot's Global Design Director, Nik Karalis, puts it: "NAB have been slowly fine-tuning their workplace transformation to reach this ultimate goal."

Adding to a sense of continuity is the figure of workplace consultant and strategist, James Calder, who worked on the MLC Campus and who then worked with Nik Karalis in developing the strategy for 700 Bourke Street before moving on to establish his own independent consultancy. For Calder, 700 Bourke is "an evolution of Activity Based Working". Just as the new building is in some ways a response to 800 Bourke (the atrium with its fly-over pedestrian bridges), likewise the workplace model inside takes existing models (notably ABW) and refines, adjusts and develops them into what Calder calls a matrix model. Crucially, this model entails a complementarity between the building and the organisation inside the building. "The building performs around the organisation," says Karalis, "not the organisation performs around the limitations of the building, which is due to the combination of the vertical and the horizontal." Or, as Calder explains it: "A building for a matrix organisation is actually a three-dimensional matrix of teams that are constantly evolving and changing."

This makes 700 Bourke a major milestone in the evolution of the commercial workplace, a long process which began more than a century ago with a scenario in which everyone worked in the same place, at the same time and in the same way. Now, due to wireless technology, people can work in many different places, in different ways and at different times. Equally important is the notion of customisation: not only is every business unique, but successful businesses are constantly changing in response to a rapidly evolving business environment.

Hence, when designing buildings and work environments, the name of the game now is flexibility – flexible in that they facilitate effective and creative responses to business challenges, but also flexible in that they are designed for permanent change.

The process of evolution, then, has been from a Taylorist production line model where the building and internal architecture effectively prescribed how people would work, to a flexible, customised environment. Instead of constraining the way we work – and hence our responses to the business environment – the work environment now aims to facilitate a productive diversity of response, driven by an equally diverse organisational structure.





Perhaps the last piece to this jigsaw is the building itself. Although the last 15 years have seen innovations with interior architecture – for example, the vertical integration using internal stairs first seen at Campus MLC – these have invariably been within conventional towers. NAB Docklands, however, is unique because the interior architecture and the business model combined to help shape the exterior architecture, resulting in what James Calder refers to as inside-out architecture. But it is more than that, because 700 is really part of a family of NAB buildings (500, 700 & 800 Bourke Street), all in close proximity to one another. It is, indeed, a consolidation of the bank’s property portfolio, but as Monica Klyszcz (NAB’s Head of Commercial Property) points out, the idea was “to merge the workforce into functional hubs” and to have it work in a “distributed fashion”, despite the fact, she says, that there is still a need “for a consolidated headquarters or hub or connection point for an organisation and its people”.

A matrix organisation is essentially an integrated organisation – as distinct from an organisation which is a collection of self-contained ‘silos’ which may or may not work effectively in collaboration. In other words, a process-based organisation. This would suggest the need for a design approach which is equally integrated and process-based.

This is precisely what was brought to NAB Docklands. It wasn’t simply that Woods Bagot took on consultancy, architecture and interior design, but the ongoing involvement of all stakeholders was equally important. “Without all those stakeholders in the early workshop process,” says Nik Karalis, “we wouldn’t have achieved the product we have. Normally, the process is very linear. In our case, it was this process of innovation through stakeholder engagement – NAB, the architectural team, the master plan team and the interior design team which created the levels of innovation that exist in the project.”

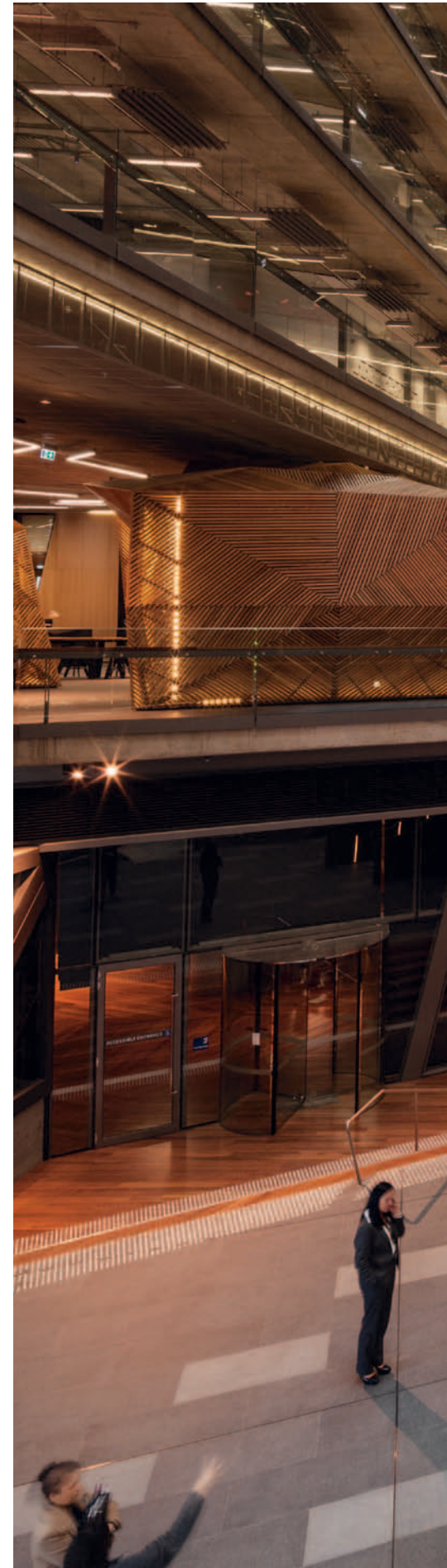
Which prompted me to ask if the result was also integrated. To which Nik replied: “Absolutely – across the Docklands master plan to the floor plan, across architecture to interiors, across interiors to sustainability, across workplace to the communities that occupy the space.”

**OPENING PAGE** Dynamically faceted ‘fissures’ break up the mass of the eastern elevation

**PREVIOUS PAGE** The building is a distinctive but modest part of its urban context

**ABOVE** The atrium generates a dynamic interplay of spaces both horizontally and vertically

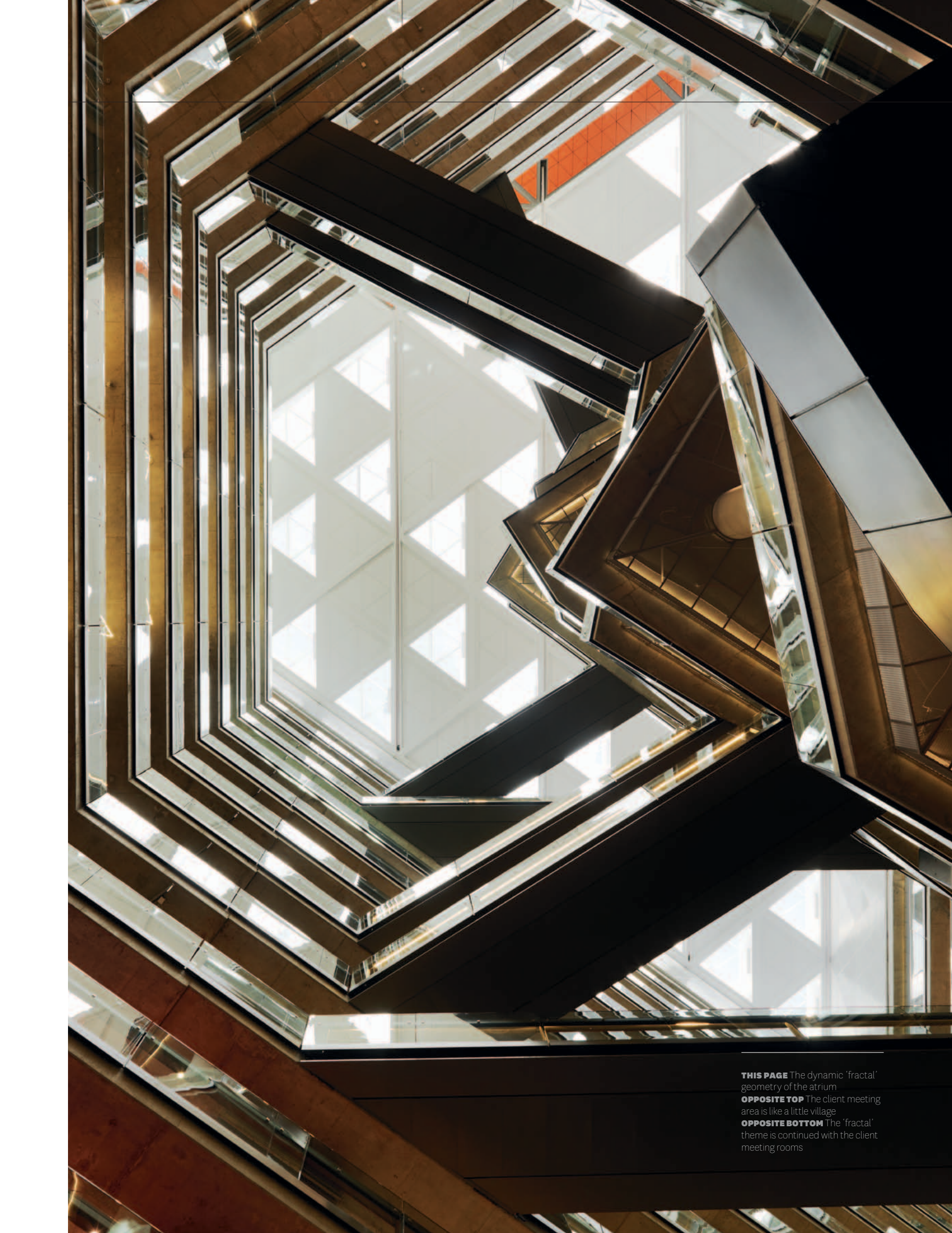
**OPPOSITE** A grand stairway leads up to the sky lobby, a public space, with reception and extensive client meeting areas











**THIS PAGE** The dynamic 'fractal' geometry of the atrium

**OPPOSITE TOP** The client meeting area is like a little village

**OPPOSITE BOTTOM** The 'fractal' theme is continued with the client meeting rooms





#### AN INSIDE-OUT BUILDING

A triangulated site in a pedestrian precinct producing a pedestrianised building – there is nothing formulaic about this building. There is a road servicing the building, but tucked around on the railway side and leading to a mere 140 parking places in the building's carpark. Here at 700 Bourke Street the pedestrian and the cyclist rule (600 bicycle places) and the building forms part of a pedestrianised urban complex fed by the footbridge linking Docklands with the CBD via the new Southern Cross railway station.

Karalis and Calder struggled at first with the triangular site. An atrium was a given, but should there be a street or simply a huge atrium like a shopping centre? The epiphany, as Calder calls it, was to see that it could be all of that. The street already existed – the footbridge – and this now feeds into a kind of piazza or forecourt before it “morphs into the atrium” as the visitor is first drawn in and then up into the building.

The concourse level includes a 270-seat theatrette, retail space including a NAB store and café and a new co-working space for NAB Customers. Then steps and escalators draw the visitor up to the sky lobby, also a public space with a 250 seat seminar room and the bank's reception, but with a sinuous cluster of open and enclosed, formal and informal meeting spaces for customers and staff and linking to what has to be one of the most delightful childcare centres in any commercial building. Ultimately, the dynamic triangulated atrium space draws you up to the very top at Level 14 with its landscaped roof garden and its phenomenal views back to the city.

From the city there is an equally extraordinary view back to the building whose 140 metre eastern elevation is punctuated by bold ‘fissures’ – part metaphor in



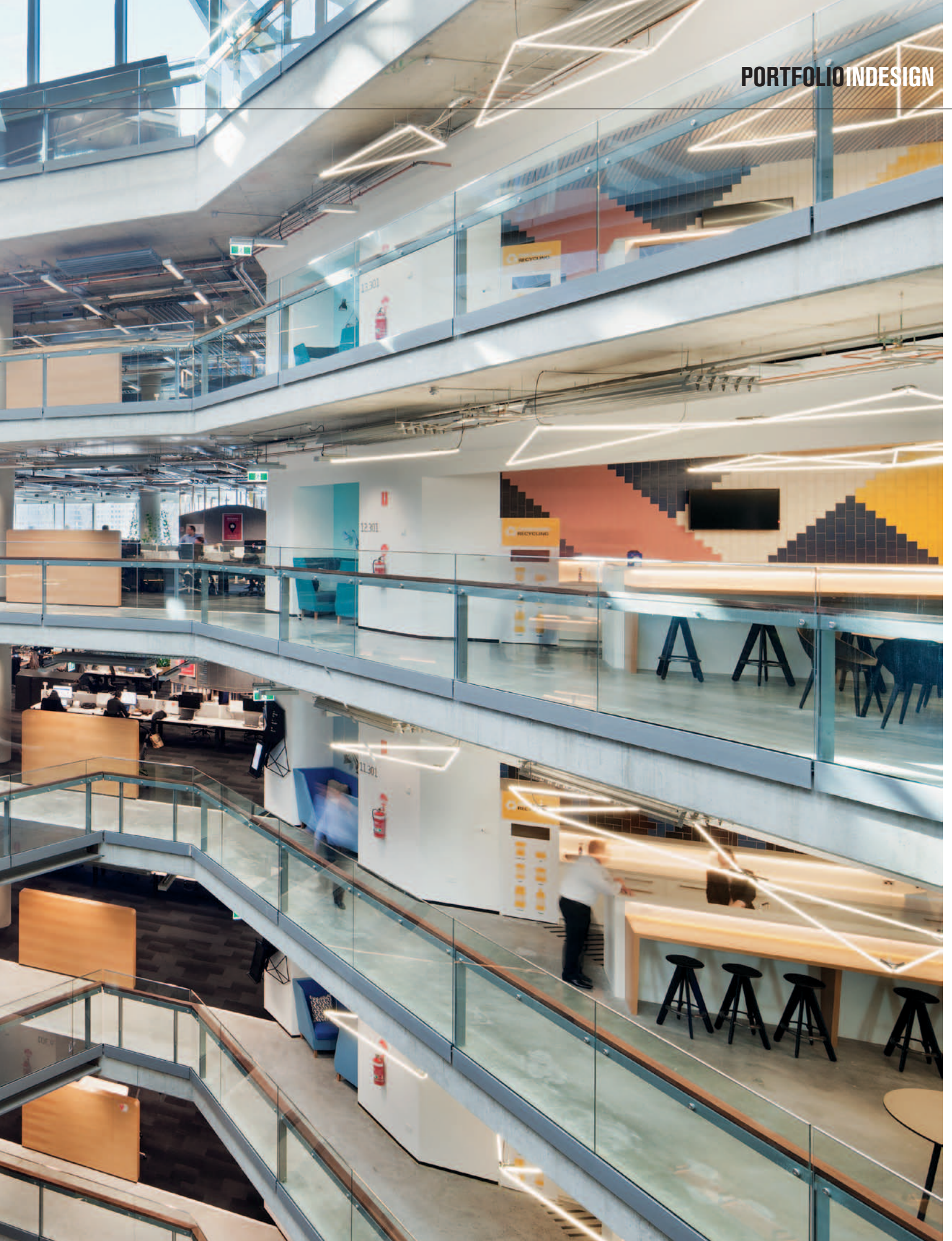
*... a sinuous cluster of open and enclosed, formal and informal meeting spaces for customers and staff...*

PAUL MCGILLICK













**THIS PAGE** Some of the many varied work and meeting spaces

**OPPOSITE** Work places take advantage of the atrium 'landscape'



response to the tension between the basalt substrate running beneath the building and the silty base of Docklands, in part a response to the bank's desire for something which "didn't look like an office building" and in part a response to a request from the compliance authority, Places Victoria, to break up the mass of the city-facing elevation.

But it is here that the inside-out architecture comes into play because, although these fissures or splices into the side of the building were an "authentic" response to the geology of the site, they were also driven by the internal lay-out which aimed to break up the floorplates and create "bubbles of team spaces". The floorplates themselves are 5,000 square metres, organised around the triangulated atrium and divided into eight zones with hubs of fifty people (separated by flexible space) and allowing for 100+ drop-in staff, community and consultants.

Work spaces include meeting rooms, video conferencing rooms, quiet rooms, work booths, collaboration tables, team huddle space and informal meeting spaces with a ratio of ten work points for every thirteen people which, say the architects, results in three fewer floors of space with attendant savings and efficiencies.

Driving the design strategy of the building, both inside and outside, were four principles.

The first was authenticity. This involved authenticity to the site - its shape, its urban context and its geological character. But there is an authenticity to the material character of the building as well. It does not pretend to be something it is not. As Simon Pole puts it: "We haven't over-dressed the concrete, we haven't over-dressed the timber. Everything is a natural finish."

The second principle was real-time working which James Calder describes as "the next generation of ABW". This is a combination of spatial organisation (a variety of meeting spaces to allow spontaneous, virtual/physical meetings) and the latest Information Communication Technology (ICT).

The third principle is around the notion of 'community and customers'. This is focussed on



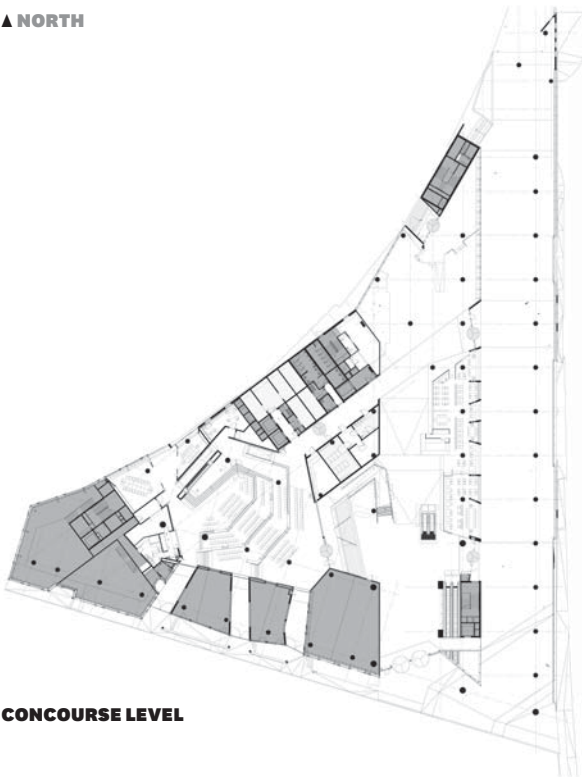








▲ NORTH



CONCOURSE LEVEL



LEVEL 11





**LEFT ABOVE** The landscaped roof garden  
**LEFT BELOW** Plans.  
**ABOVE** Level 14 offers the main food and beverage area, access to the roof garden and a variety of work and meeting areas



LEVEL 14

the concourse and sky lobby areas which are public spaces, where NAB customers can come and meet up with NAB staff, but which are also available to the community as part of the bank's policy of community engagement.

Finally, there is idea of micro-climates. This is literally the case in so far as the combination of a chilled-beam cooling system and the façade treatment provides climatic variety within the building. But the term is also used metaphorically to refer to the variety of work settings.

On the one hand, 700 Bourke Street is the latest stage in the ongoing evolution of the workplace, driven increasingly by the need to be flexible and responsive to the specific needs of individual organisations, including the need for sustained cultural change in the context of a constantly changing commercial and social context.

On the other hand, with its inside-out philosophy, it may signal more of a revolution than an evolution. As Nik Karalis remarks, businesses need to start evaluating how well the building serves the organisation it houses, rather than allowing the building to determine how the organisation inside functions. If this were to happen on a large scale, it would give added impetus to what is already implicit in the 'distributed' workplace – namely, a totally new way of planning and building our cities. "If we could get other developers and other tenants to come together," says Karalis, "and determine how buildings should work for organisational change, then we're going to see a whole range of new types of buildings in our cities."

*Paul McGillick is Editorial Director of Indesign Media.*





**THIS IMAGE** Approaching the building from Southern Cross station  
**OPPOSITE** The eastern elevation showing the sky garden

## IN DISCUSSION

### THE MAIN PLAYERS OFFER DIFFERENT PERSPECTIVES ON THE STORY



**Simon Pole** was Woods Bagot Principal in Charge of the NAB Docklands project. Here he gives an overview of the design approach.

**T**his building is part of a wider NAB portfolio, but it is the location of this building, between 500 and 800 Bourke Street, which allowed us to create a meeting point and a new typology of building, bringing NAB's people together in a very open and accessible way to generate a community building.

Business and social networks are getting more complex in our working and social lives, so we need different spaces and places for people to come together and share those experiences

and trade knowledge. As we learn to work more flexibly in different locations with new technologies, we need a reason to come to the office.

If I was asked what this building is about, I would say that we've created a physical version of what Facebook did for the online community. It is a building that forges communities and challenges the norm. It allows people to share ideas and innovations easily by removing barriers, increasing mobility and providing a choice of spaces to work. We have moved beyond the analogue desk being at the centre of people's lives to a digital mobile, flexible, and fluid menu of spaces creating a new type of workspace. The building is open and connected visually and physically to encourage people to move and seek working relationships.

It is not flashy or polished, in fact it is quite the opposite. Only 30% of the ceilings have been installed and the extent of exposed concrete sends a message to NAB's customers and shareholders. The team sought to understand exactly what "authenticity" meant for the physical space. We define it to be honest to the location, the current economy, the NAB business and materiality. This drove the building triangular motif, colours, unique spaces and finishes. The diversity of space within the 63,000m<sup>2</sup> has provided several microclimates for people to choose where they want to work depending on their task, mood, age or gender. Whether that be a small quiet room, large project room, a warm

corner or working via wifi on the large roof garden.

After working with NAB to understand their aspirations, we identified that a new model was required to improve cross business interaction. We started to look at: "How would a circle fit on this site to create 360 degree visual connectivity?" But after we analysed the opportunities, we worked out that a triangle is actually more efficient for this kind of requirement. It ended up being the perfect solution. A regular floor plate joined at both ends with a support wing acting as the vertical connector. In the centre is a light-filled atria buzzing with social interaction allowing you to "see and feel" the business.

It was important to NAB that the customer and community could enter into, flow through the building and use it as if it were their own; in a similar way that Melbournians have adopted Federation Square. Once you enter into the main internal street you get an immediate sense of activity and movement of both architecture and people in the negative space of the large atria. Soon to be home for 6,000 people, this is a campus on a large vertical scale acting as its own city and behaving as a microsystem.

This dynamic triangular shape allowed us to establish an efficiency in the main deep floor plates while creating corners and nooks for special projects and quiet zones. Adding to the overall dynamic shape are the vertical coloured fissures dividing the 5,000m<sup>2</sup>

floor plate into bite-sized chunks of space, manufactured to make the 500 people on each floor feel connected but not as if they are sitting in an endless sea of desks. Each floor is organized into flexible teams which accommodate approximately 50 people with flexible workspace surrounding them. These zones are called Hubs and have a menu of spaces associated within their zone designed to increase productivity. There seemed no sense in making people walk several hundred metres to have a quick meeting so each Hub had the ability to stand-alone with all the ingredients for a highly productive team environment.

There is nothing more disappointing than walking into an interior of a building without any reference whatsoever to the external architecture. This was an integrated project, with Woods Bagot providing the workplace consulting, interiors and architecture, so there were big expectations that we had to get it right. It was a complex project with many contributors to get to a great outcome.

Throughout the building there are always references to the inside and outside, hints of how the interior influenced the exterior and vice versa. We worked very closely right across our teams to make sure that it was a harmonious a solution.

NAB was the ideal client. Knowledgeable, trusting, always striving for innovation and open to new ideas.





**James Calder**, as Workplace Strategist and Project Director, worked with **Nik Karalis** to develop the overall strategy for NAB Docklands, although he left Woods Bagot to establish **Calder Consultants** before the project completed. Here he discusses the strategy.

**W**e've always talked about ideally building from the inside out, [but] this is the first project I've really been involved with. 700 Bourke Street is actually about a new organisational theory, about how to structure a retail bank. It's moving from departments or silos to a matrix structure. That matrix is all about the different customer segments of the market.

I call it real time working. Instead of organising your meeting a month down the track when you can all get together, you have a lot more small meetings and do it all in real time, in parallel rather than sequentially. A building for a matrix organisation is actually a three dimensional matrix of teams that are constantly evolving and changing.

It's quite different from ABW. ABW is still closed departments mostly, but people share within those departments. This breaks down that whole departmental thing. To my mind, it's actually an evolution of ABW. I think it's about the power of teams, as opposed to a group of individuals choosing where they sit and work, which is an 180 degree difference, basically.

There were four key design principles that are really important. The first one was around authenticity. The second one was around this real time working, which is to create a highly productive work environment of mobile and flexible team working. The third is community and customers. The last is micro climate – deliberately having different climatic conditions in different parts of the building at different times of the day could actually be a good thing, because it encourages people to move around as someone would within a park during the day.

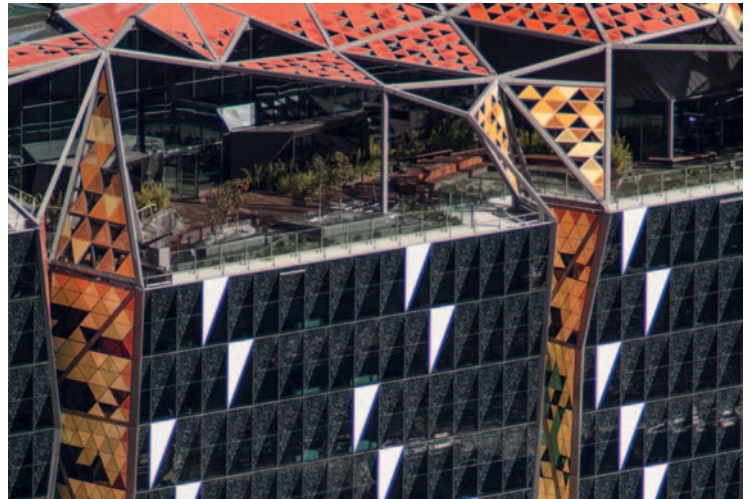
That microclimate idea was also part of the story of all the different work settings you go to. You can go to a quiet room that's a different part of the microclimate than a workbench, for example. It includes all the furniture types as well.

The ideas for what I think is quite a radical building came from working closely with the NAB Executive Team. It was the executives and the strategy people at the bank sharing their ideas about where banking was going and then we came up with the architectural and workspace solution to that. We also involved various users in discussions, measurements and research to find out how people were working now and how they could work better.

Looking back, the big design decisions developed through the research were: not a street or an atrium but a street that morphs into an atrium; creating authentic public space by lifting the building up above a 'mini Federation Square'; a garden as a work setting, stairs and bridges creating a natural circulation path that flows vertically and horizontally; creating team hub spaces in the large floorplate; mandating only 30% ceilings and chilled beams; illustrating the team hubs by nestling them into the façade which in turn created the fissures that broke down the mass; and, illustrating the energy from the atrium and spilling it over the façade to complete the inside out narrative.

We said, the teams are what are important, so why don't we create a hub for those teams, where each team could basically own it for a period of time. It really is a management tool to understand how you manage a massive organisation with hundreds of projects all at the same time, in real time, and be able to get a sense of it immediately rather than having to drag through management reports which are probably out of date by the time you get them anyway.

Work space design such as 700 Bourke Street are only possible when the concept design team have a keen interest in the business strategy, a hybrid of design and management consulting thinking.



**Nik Karalis**, Woods Bagot Global Design Director, discusses some of the key drivers behind NAB's new home at 700 Bourke Street, Docklands

**T**he site selection for this project was pivotal, with a Docklands position opposite Southern Cross Station and directly in front of Etihad stadium in Melbourne's Docklands. What that generates is incredible footfall. It also generates exposure because there's nothing in front of it, when viewed from the Melbourne grid, except for some sunken train lines. I think the selection was about positioning and message, allowing the bank to create a dynamic presence facing the city.

During the design process we talked about the breaking down of the scale of the elevation, the opening up of the facade of that elevation, and the creation of the garden on the upper level back to the city.

The importance and the value of [the integrated project] was the process, the stakeholder involvement. Without all those stakeholders in the early workshop process, we wouldn't have achieved the product that we have. Normally, the process is very linear. First the site is selected, then the architects design the building, interiors are designed and the consultants contribute along the way. In our case, there was a collaborative process of innovation through the stakeholder engagement, involving the architectural team, NAB, Cbus Property, the master plan team, and the interior design team.

It's a pedestrianised building, somewhat utopian, or Corbusian in many ways, like his Paris plan [where] all the roads are on one level, and all the people are on another level. In this case, we adopted the same model. There is a lower level entrance at Bourke Street, and then the upper level is for pedestrians who can approach from across the bridge

or from Etihad Stadium, which makes it a different type of building.

In that atrium you can see the whole organisation. That's a transformative component of the irregular site. At each of those apexes of the triangle, we located those fissures and located stairs, so the building subliminally tells you how it's organised. You can see those key markers, and can always read where you are.

This is a new model, allowing businesses to determine how buildings should perform for their organization as opposed to their organization performing around a building. That's the big change of this project. The building performs around the organization, not the other way around. That's what the lesson of this building is: if we could get other developers, and other tenants to come together, and determine how buildings should work for organisational change, then we're going to see a whole range of new types of buildings in our cities.







**Roger McMorran** is Project Director, NAB and **Monica Klyscz** is Head of Commercial Property, NAB. Here they discuss the project strategy from the bank's point of view.

**Monica:** NAB's organisational structure is designed around customer management, product management, operations and support functions. So the opportunity was taken to converge teams into functional hubs, and facilitate connection on a much more meaningful basis which is a lot easier if you have people in closer proximity. Interestingly, whilst we were working on this convergence and consolidation, the overall development of the flexible working culture enables people to have more choice to work off site in locations, such as from home, a customer's location, or a café. So whilst we were converging a large part of the work force, people are working increasingly more in a distributed fashion. This has really driven a change to workplace solutions across Australia in the last five years.

**Roger:** We undertook a process from mid-January to the end of March 2011 in consultation with NAB, Cbus Property, Woods Bagot (base build and interiors) together with the key agencies. Woods Bagot brought in Nik Karalis to give the project a fresh pair of eyes and it was Nik who came up with the idea to

implement the fissures that you see now. It gave the building a unique, striking appearance externally, but internally it has broken up these large floor plates - which on the east side extend for 160 metres - so you get a much smaller, more intimate feeling. You don't have a sense of being on a large 5,000m<sup>2</sup> floor plates. We were delighted by that process, and it was definitely a validation of the way we all worked together as one team on the entire Project. The fact that everybody got together and worked so effectively ensured that we got a much better result.

**Monica:** To have the base building design integrated with the internal workplace, delivered hand in glove, Woods Bagot understood the nuance of what architecture and workplace could create for NAB, and really understood our brief and delivered what we feel is a great product. The integrated design was a very important component. The efficiencies, the smarts and the overall end product I don't believe could have been delivered otherwise.

**Roger:** The base build was a design and build process, whereas with the fit-out, we kept total control of the design so Multiplex were only a contractor in essence. At a simple level, giving them design and build responsibility on the fit-out would have made the whole process much easier in terms of one organisation being responsible for everything. I take a different view because in terms of what you now see, we kept complete control of our design which meant that NAB got exactly what we wanted. The key to this being successful was in the way we managed to work with Multiplex closely. They could easily have said "well we're just the contractor" but we quickly developed a very hands-on collaborative approach with them.

I think it's really important to stress that everything we do in property links back first and foremost to business. The key to the authentic and honest design that you see in this building is a response to engagement with our business. We were very clear that we did not want to see a gold-plated building. That's not what our customers want to see, and that's why you have a design where we've really focussed on proportioning our spend on particular areas of the building that add value to us.

Firstly, 700 Bourke Street is a project about consolidation - bringing all our people together from 6 existing buildings in the CBD into our 3 key buildings at 500, 700 & 800 Bourke Street.

The second key project focus is co-location, taking the opportunity to stand back and use the project as a catalyst to re-think how our businesses actually work together and how we stack and locate our businesses to best connect and cross-fertilise.

The third and most important focus is the customer. We recognise that if you go to our existing buildings, there is a distinct absence of our customer and in our business case we reinforced the need to use 700 Bourke Street as a catalyst for bringing our customer into our buildings. That's why on Level 2 and Level 3, we've invested a lot of energy and investment into creating facilities that will bring our customers into the building. With spaces like the Village on Level 2 and the Customer and Community Lounge on Level 3, we're really hoping to bring that to life over the next 12 months and bring the customer into our work place.

**Monica:** The customer and community focus was one of the most significant elements of the vision. As Roger said, we really wanted to make this a meaningful part of the design. There was a lot of consultation, particularly with community members, around how and why they would use our facilities and share our spaces.

The other important element was the diversity and choice of the internal environment. The challenge is creating a building that's going to be here for decades, and yet the business is going to change continually over time, and people are going to change how they work. So one of the key challenges was: how do you establish a platform that enables ongoing flexibility and change? Whether you call it real time working or flexible working, whatever the name you give it, making sure the internal design accommodates ongoing changes is a critical element we hope has been achieved.

Property is definitely a lever for culture change. We've been delivering change programs across the portfolio for five years now. We have 75% of the

workforce working flexibly, so people can choose when, where and how they work, within the parameters of their role. A well developed change program with a strong focus on the behaviours desired in the workplace is very important.

People have responded to 700 Bourke very positively. We didn't expect the change to be too great since a lot of people are working flexibly already, and they're really just changing where they're based and have an enhanced workplace environment.

In the future I believe we will continue to see the shift of people working in a much more distributed fashion, connecting with their customers and external networks much more. The future of work is not just about what is happening "within the four walls anymore". This will change the purpose of the head office and shape of an organisation's portfolio in the next decade.

**Roger:** In terms of defining success for this building and using it as a genuine platform for transformation within the business, it is firstly about NAB connecting more effectively with our customers. The other key issue is about co-location and how businesses work together. We want to free them up in the same way we have given flexibility to the individual. If a Small Business team at 500 Bourke wants to work at 700 Bourke Street to be close to the Personal Bank teams, then they should have the freedom to do that. That's what we really look forward to seeing in the next two or three years - how the businesses are going to connect effectively between the three major properties as they react to a changing business environment. That's the real flexibility we want to see happening.



**THIS IMAGE** The client meeting area  
**OPPOSITE** The lift lobby on the sky lobby level





**NAB DOCKLANDS**

**ARCHITECT, INTERIOR DESIGN, WORKPLACE CONSULTING** Woods Bagot

**PROJECT TEAM - MASTERPLAN** Nik Karalis, Domenic Alvaro, Will Hosikian, Peter Korkolis

**PROJECT TEAM - CONSULTING** James Calder (now Calder Consulting), Amanda Stanaway, Andrea Egert (now Calder Consulting)

**PROJECT TEAM - EXTERIOR ARCHITECTURE** James Calder, Rodger Dalling, Jeffrey Holmes, Simon Dick, Frank Rog, Nick Deans, Matt McDonnell, Adam Link, Susannah Xu, Chris Scicluna, Ivan Kokrhelj, Marija Cakarun

**PROJECT TEAM - INTERIOR ARCHITECTURE** Simon Pole, Anna Arkell, Kathryn Ellis, Kylie Holton, Tarryn Manskie, Rosalind Poerwanto, Tom Withers, Sarah Dickens, Lawrence Ng, Michelle Dammons, Stephen Manning, Isabel Letham

**BUILDER** Brookfield Multiplex

**DEVELOPER** Cbus Property

**PROJECT MANAGER** PPM (Architecture) APP in association with Montlaur (Interiors)

**FACILITATOR** Tim Shannon

**SERVICES ENGINEERS** NDY

**STRUCTURAL ENGINEER** Winward Structures (Architecture) and Irwin Consult (Interiors) and 4D Workshop (Construction)

**QUANTITY SURVEYOR** Davis Langdon (Architecture) WT Partnerships (Interiors)

**IT CONSULTANT** IPP

**ACOUSTIC CONSULTANT** Acoustic Logic (Base Building) Audio Systems Logic (Fitout)

**SIGNAGE DESIGN** Pidgeon in association with TILT Creative

**AV / IT CONSULTANTS** NAB Technology

**CATERING/KITCHEN CONSULTANTS** FCA / SDG

**TIME TO COMPLETE** 3 years and 3 months

**TOTAL FLOOR AREA** 75,000m<sup>2</sup>

**WOODS BAGOT** (61 3) 8646 6600 | woodsbagot.com

**FURNITURE** On Level 1, 'iceberg' sofas from Stylecraft. On Level 2 Multiuse Rooms 1 and 2, 'Sayl' chair from Living Edge, and in Level 2 Multituse Room 3, 'Jarvis' sofa, 'Fred' side table, 'Indie' meeting table from Jordan, and Walter Knoll 'lox' chairs from Living Edge. In Level 2 Theatre, Vitra 'o3' chairs from Unifor. In Level 2 Theatre Breakout, Alias Kobe timber chair from Corporate Culture, 'Indie' meeting table from Jordan, On Level 3 Reception, 'Facett' armchair from Ligne Roset, Moroso 'Shanghai Tilt' coffee tables from Hub, and custom Tretford floor rug. In Level 3 Concierge / Client Lounge, Tom Dixon 'Slab' chairs and stools from DedeCe, and Studioilse 'wo84' table lamp from Euroluce. On Level 3 Open Meeting Areas, Walter Knoll 'Lox' chairs from Living Edge, Fritz Hansen 'Little Friend' table from Corporate Culture, Jordan 'Indie' meeting table, 'Y' series meeting tables from Koskela and Moroso 'Rift' sofa from Hub. In Level 3 Client Meeting Rooms, meeting tables from Unifor, Eames aluminum group meeting chairs from Living Edge. On Level 3 Exec Meeting Room, Wilkhahn 'Graph' chairs, meeting table from Unifor. In Level 3 Seminar Room,

Howe '40/4' upholstered chairs from Living Edge. Generally throughout, workstations from Zenith, kitchen benches by Herman Miller from Living Edge, focus tables from Derlot, open booths by Bene and Schamburg + Alvisse, built in booths - Schamburg + Alvisse, and huddles from Koskela. Generally throughout Meeting Rooms, 'Setu' chairs from Living Edge, 'Thinking Ergonomix UR' meeting tables designed by Zenith, 4-6P meeting tables from Unifor. Throughout Open Meeting Spaces, Vitra 'Hal' and 'Tipton' chairs from Unifor, Jordan 'kiyo' standing tables, Vitra 'o3' stools from Unifor, 'iceberg' sofas from Stylecraft, Ligne Roset 'Confluence' 3 seaters, 'Polska' stools from Koskela, 'Harlie' Stools from Stylecraft. At Teapoints, Hay 'Loop' table and 'About' chairs, 'Coast' custom ottomans from Jordan, Tachhini 'Crystal' lounge chair and sofa from Stylecraft, BD Barcelona Design 'Lounger' from Living Edge, 'Nash' tables and 'Stanley' timber stools from Jordan. On Level 14 Meeting Rooms, 'Sayl' chairs from Living Edge. In Café, Tom Dixon 'Slab' chairs and stools from dedece, Jordan 'Indie' tables, Alias Kobe timber chair from Corporate Culture, Andreu World 'Nub Throne' from Living Edge and Hay 'About a Chair' chairs from Corporate Culture.

**FINISHES** Generally throughout, internal glazing by Seelite, timber battening by Woodform Architectural, floor expanded mesh ceiling tiles from Armstrong, writable glass panels by Envoy, paint from Dulux, blinds from Hunter Douglas, storage by Schiavello and bench tops from

Caesarstone. Upholstery from Kvadrat Maharam, vinyl supplied by Armstrong, broadloom and rugs from the Gibbon Group and carpet tiles from Interfaceflor. At Teapoints, tiles from Signorino Tile Gallery and batten ceilings by Screenwood. In Childcare, Seminar Room and Level 14 Meeting Room, ceilings finished by Knauf, wall cladding by Echopanel and utility wall cladding by Forbo.

**LIGHTING** In Team Hub Spaces, custom lights were designed and developed by Woods Bagot, Koskela and NDY LIGHT. Generally throughout Meeting Rooms, surface mounted lights from Darkon, 'Reflex Easy Wall Washer' light from ECC Lighting, 'Cove Light' from SLA, 'Crack Neon' fixtures from Delta Neon, and wall spotlights from LPA Lighting. On Level 3, suspended lighting extrusion from Lighting & Electrical Distributors. On Level 14 Café, 'Heavy Light' pendant by Benjamin Hubert from Great Dane, and 'Diesel Rock' pendant from Space Furniture. In Quiet Rooms, task lamps from Euroluce, 'LED Niche Light' from Light Project and single 'Can' downlight from Inlite. Other lighting supplied by Buckford Lighting and Clipsal.

**FIXED AND FITTED** Generally throughout, wall joinery by VOS. Bathroom fixtures supplied by Caroma, door locking systems and revolving front door by Dorma, and lifts/escalators supplied and installed by Kone. External façade manufactured by G James and Yuanda.

Armstrong 1800 632 624 armstrong-aust.com.au Buckford Lighting (61 3) 9646 8201 buckford.com.au Caroma (61 2) 8825 4400 caroma.com.au Caesarstone 1300 119 119 caesarstone.com.au Clipsal 1300 202 525 clipsal.com Corporate Culture (61 2) 9690 0077 corporateculture.com.au Darkon (61 3) 9419 0000 darkon.com.au dedece (61 2) 9360 2722 dedece.com Delta Neon (61 3) 9459 2011 deltaneon.com.au Dorma (61 2) 9645 8300 dorma.com.au Dulux 13 25 25 dulux.com.au ECC Lighting (61 2) 9380 7922 ecc.com.au Echopanel (61 2) 9913 8668 wovenimage.com Euroluce (61 2) 9356 9900 euroluce.com.au Forbo (61 2) 9828 0200 forbo-flooring.com G James (61 2) 9732 2135 gjames.com Gibbon Group (61 7) 3881 1777 gibbongroup.com.au Great Dane (61 2) 9699 7677 greatdanecontract.com Hub (61 3) 9652 1222 hubfurniture.com.au Hunter Douglas (61 2) 9638 8000 hunterdouglas.com.au Inlite (61 2) 9699 3900 inlite.com.au Interfaceflor (61 2) 8332 2400 interfaceflor.com.au Jordan (61 3) 9548 8866 jordan.com.au Knauf 1300 724 505 knaufplasterboard.com.au Kone 1300 362 022 kone.com Koskela (61 2) 9280 0999 koskela.com.au Kvadrat Maharam kvadratmaharam.com (61 2) 9212 4277 kvadratmaharam.com Light Project (61 3) 8415 1970 lightproject.com.au Lighting & Electrical Distributors (61 3) 9918 8500 lighting-electrical.com.au Ligne Roset (61 3) 8803 8803 ligne-rosset.com Living Edge (61 2) 9640 5600 livingedge.com.au LPA Lighting (61 3) 8416 1500 lpaust.com.au NDY LIGHT (61 3) 9862 6800 ndy.com Schamburg + Alvisse (61 2) 9125 6719 safurniture.com.au Schiavello (61 3) 9330 8888 schiavello.com Screenwood (61 2) 9521 7200 screenwood.com.au Signorino Tile Gallery (61 3) 9427 9100 signorino.com.au SLA 1300 728 988 sla.net.au Space Furniture (61 2) 8339 7588 spacefurniture.com.au Stylecraft (61 2) 9355 0000 stylecraft.com.au Unifor (61 2) 9552 9552 unifor.it Woodform Architectural (61 3) 5446 0100 woodformarchitectural.com.au Zenith (61 3) 9693 2600 zenithinteriors.com.au