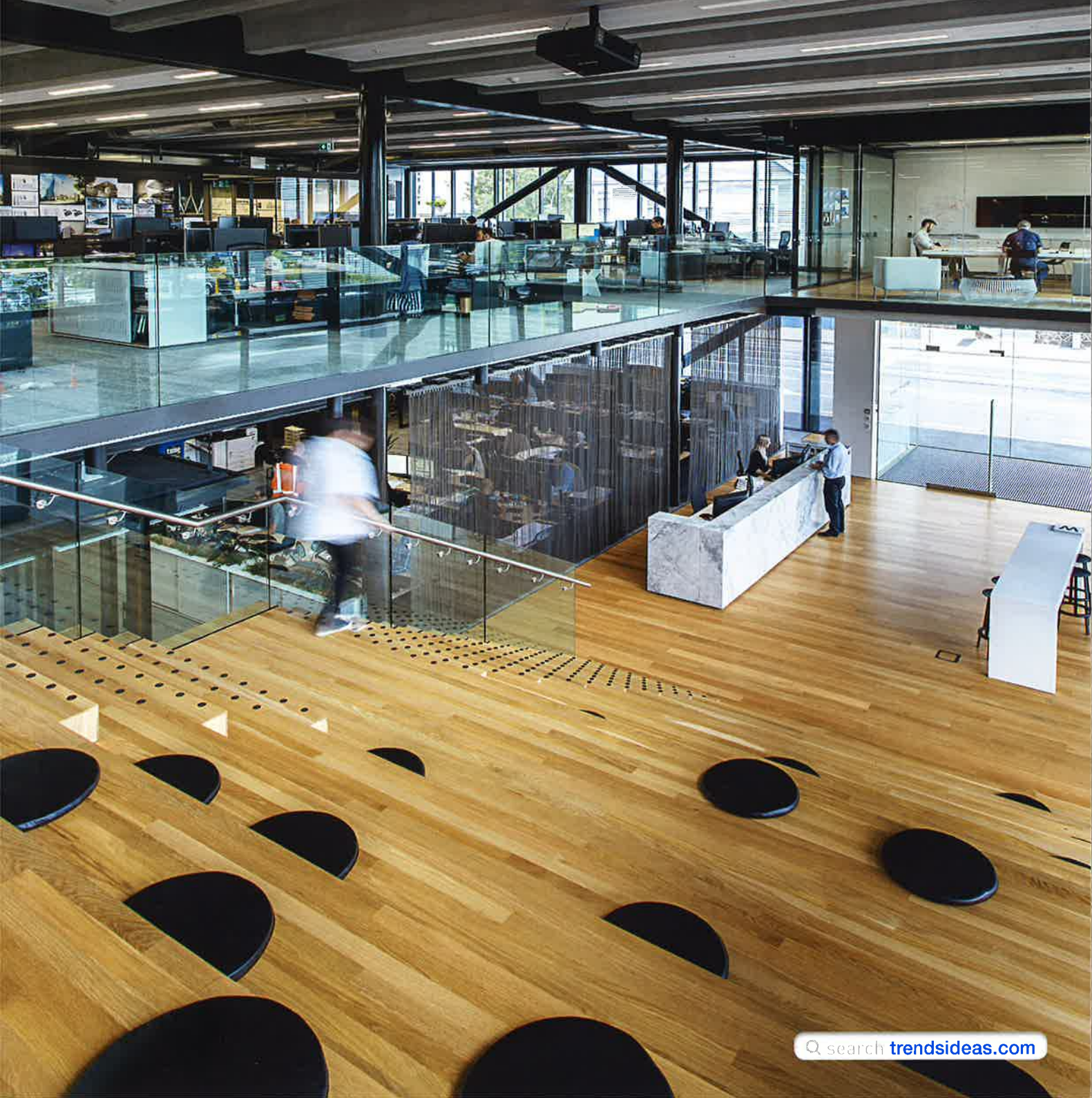


COMMERCIAL DESIGN TRENDS[®]



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Holmes

WARREN AND MAHONEY

DOING IT FOR THEMSELVES

What happens when architect and client are one and the same? These three examples show how diverse the outcome can be

Project
Warren and Mahoney Architects
Studio

Location
Montreal Street, Christchurch

Architect
Warren and Mahoney Architects

STRENGTH OF PURPOSE

When it comes to engaging a fresh, seismic-resistant architectural dialogue in post-quake Christchurch, Warren and Mahoney's new offices walk the talk



Previous pages and these pages Steel structures are on prominent display within the glass and metal facade of this new three-storey Christchurch building designed and part-occupied by architects Warren and Mahoney. The ground floor comprises three separately identifiable volumes – including a café, retail, and the architects' own transparent office tenancy.

Following pages Warren and Mahoney's own studio features a stairway that doubles as an amphitheatre. The reception desk is marble while a chain screen behind combines visual interest with a degree of privacy.

When one architecture firm has shaped many of Christchurch's prominent Modernist buildings since the firm's inception in 1955, you know it takes the look and fabric of its home town personally. Warren and Mahoney was responsible for much of Christchurch's great architecture prior to the 2011 quake that changed it forever. And the company is now a leading player in the reshaping of the city. Key drivers for a fresh architectural language are construction strength and resilience, an honesty of design, and the visual peace of mind for occupants.

This contemporary new three-level office building – designed, built, and to a large part occupied by Warren and Mahoney – is a great example of this new breed of architecture for the city.

At the helm for the new design was Warren and Mahoney's Christchurch managing director Peter Marshall, who helped shape the 100-day blueprint for the reawakening central city.

"Christchurch is now getting buildings of its time. I foresee a city of low-rise buildings, a little like Paris. Glass, angular facades with clear expressions of structure, featuring panels, sun-shading and other detailing – all set against often tree-lined streets."

The new 3400m² mixed-use building at 254 Montreal Street adheres to this look. Its bold, semi-transparent glass and bronze curtain facade celebrates the building's buckling-restrained brace steel frame and pin connections.

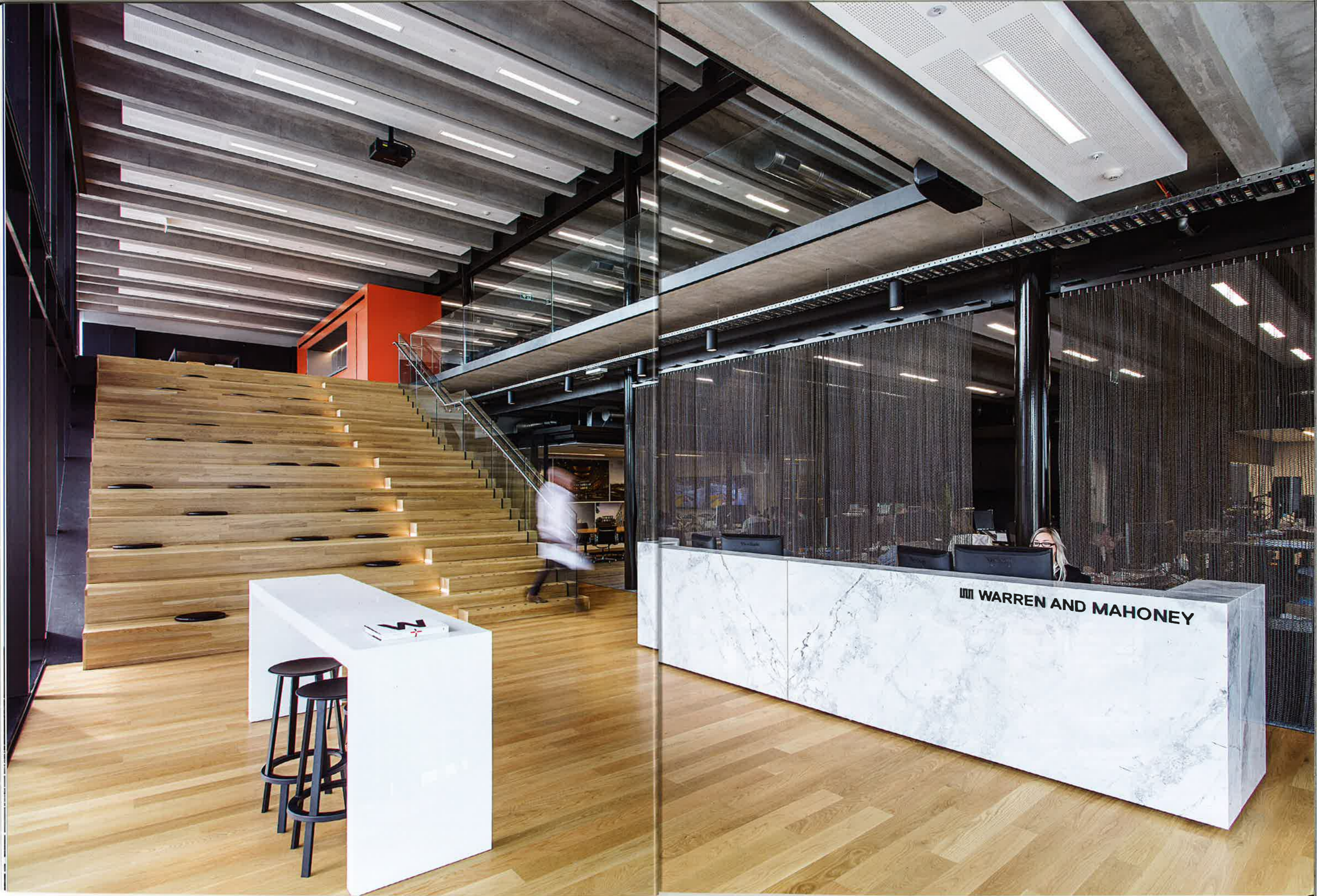
"The mechanics of seismic structural integrity forms an integral part of the aesthetic," says the architect. "Once, thick steel beams would have been hidden away. Now, however, they're proudly exposed. After all, we get emotional comfort from entering a building supported with heavy steel."

In fact, braced steel frames have many advantages over concrete, says Marshall. They're created off site, with high precision. And building with them is cheaper and quicker, as is repairing them.

"When steel is damaged in an earthquake, any compromised sections can be cut out and replaced – a less expensive option than trying to fix or replace a concrete shear wall," he says.

Animating the glass, steel and bronze facade, the building's distinctive solar shading optimises natural daylight and limits solar gain. It also references similar elements on the former Scales House that had previously occupied the inner-city site.





WARREN AND MAHONEY




Facing page upper Walls in the main boardroom downstairs display projects by the influential architecture firm.


Facing page lower The interiors have exposed, pre-cast double-tee concrete ceilings. The building's exposed steel skeleton is seen from indoors and out.

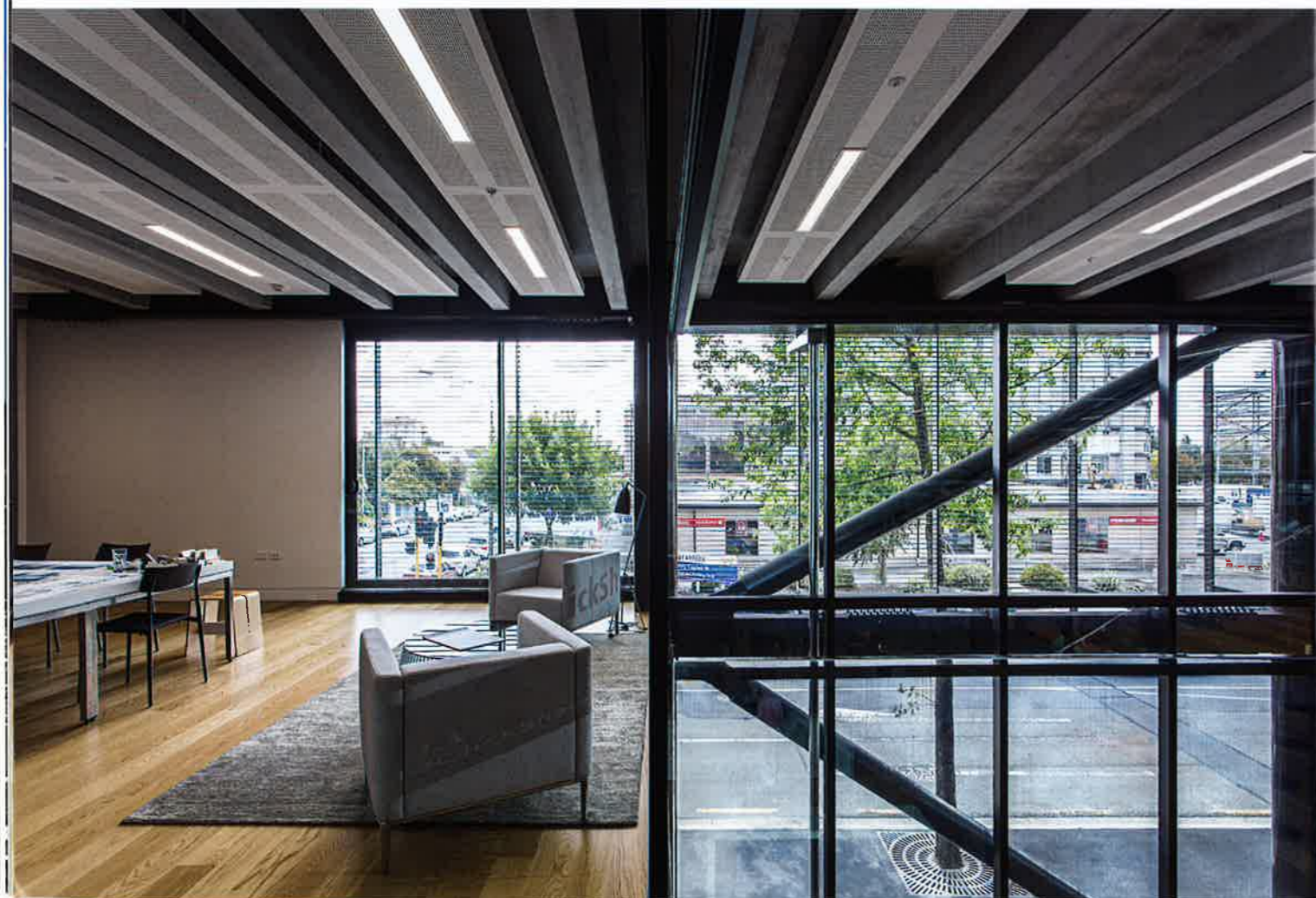
Right Elements like the staff café are presented as inserts within the greater space.

Story by Charles Moxham
Photography by Jamie Cobel

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Sustainable design solutions are seen on the building's interior, too. Precast double-tee concrete ceilings are exposed to increase thermal mass while further visually expressing the structural make-up of the building.

In terms of occupancy, the top floor is taken up by another tenant, Holmes, while Warren and Mahoney occupy part of the first floor with quantity surveyors RLB in the remaining portion. Warren and Mahoney then share the building's ground floor with consulting engineers NDY and Made café.

The architecture firm's two-level 1000m² studio within the building reflects modern workplace thinking through flexible floor plates and a variety of work and meeting spaces. There's a reception, boardroom,

and offices screened off by a chain privacy wall at ground floor with open-plan workspaces, the staff café, and meeting rooms on the level above. Elements read as insertions in the larger volume.

However, it's the wide connecting stairway that doubles as an amphitheatre which provides both the collaborative and social heart of the firm.

The stairway caters for presentations for staff, clients and other visitors. A screen drops from the ceiling and, used in conjunction with blackout shades, provides a dynamic visual display. By setting the café at the top of the stair, the capacity of the amphitheatre can be expanded as required.

The pared-back material palette creates a strong, timeless interior suited to a variety of work styles.



Architect Warren and Mahoney, Joseph Hampton NZIA
Interior designer Warren and Mahoney, Jonathan Coote NZIA
Construction Base: Ganellan. Interior: Image Construction
Structural/civil engineer/fire Holmes Consulting
Mechanical and electrical engineer Powell Fenwick Consultants, Airtech NZ
Quantity surveyor Rider Levett Bucknall
Cladding Dark Bronze Alucobond Curtainwall by Thermosash; board-finish concrete by Cancast
Roof RT7 Profiled Metal by Roofing Industries
Facade Alucobond; glazed curtain wall by Thermosash
Lift services 3300 AP Elevator by Schindler
Partitioning/window and door joinery Custom interior glazing by Glassforce; chainmail screen by Locker Group
Hardware Custom hardware by JB Joinery and Glassforce; General hardware by Sopers
Glazing systems Metroglasstech
Blinds Techno 3000 Graphite blinds and blackout blinds
Flooring Ecowood American white oak floors and stair by Swinard Wooden Floors; Interface carpet planks by Inzide
Wallcoverings Echo Panel by Forman Building Systems;

magnetic back-painted glass whiteboards by Glassforce
Ceilings Exposed precast concrete double-tees by Quality Precast; site-fabricated Danoline acoustic plasterboard panels
Veneers NeoFlex Recycled Rubber by Advance Flooring; Grenadier lacquered panels by JB Joinery; Melteca, Formica and Caesarstone by Laminex
Paint Bokara Grey, Black White, Grenadier Matt, by Resene
Lighting 75R & 75S LED extrusions by Energy Light; Dall driven Canos LED cans and Linear R-Line LEDs by Rexel
Workstations Zurich 4 sit/stand workstations and runway desks with Forbo desktop linoleum by Aspect Furniture
Office chairs Life Chairs by Zenith Interiors
Reception Bespoke reception unit by JB joinery; stone by Granite Benchtop Company
Additional furniture Meeting room tables and A1 stools by IMO; custom meeting table by Unison Workspaces; custom storage units with planter beds by Aspect Furniture; Kimono stools by Nathan Goldsworthy; Revolver stools by Cult
Visual aids Grandview 200" Motorised skyshow projector screen and Panasonic Laser Projector by Connect NZ
Building Signage Signtech

SEAMLESS AND STRONG

Warren and Mahoney's new Christchurch offices called for crisp, contemporary internal partitioning and doors – Glassforce took the architects' design and delivered a unique, well-received product

As good as the company you keep – if you

work with the big names in architecture and can follow through on their custom design to the letter, then your own reputation in the industry is assured.

Here, glass specialist Glassforce was asked by Warren and Mahoney (W&M) to deliver on their design for internal partitioning – something different for the fit-out of their own expansive new premises.

W&M principal Jonathan Coote explains why the collaboration between architect and Glassforce worked so well: "It was a real pleasure to work with David Clephane – he's one of those rare breeds that knows his area of expertise inside and out. We were able to easily develop the product with him to get a stunning result.

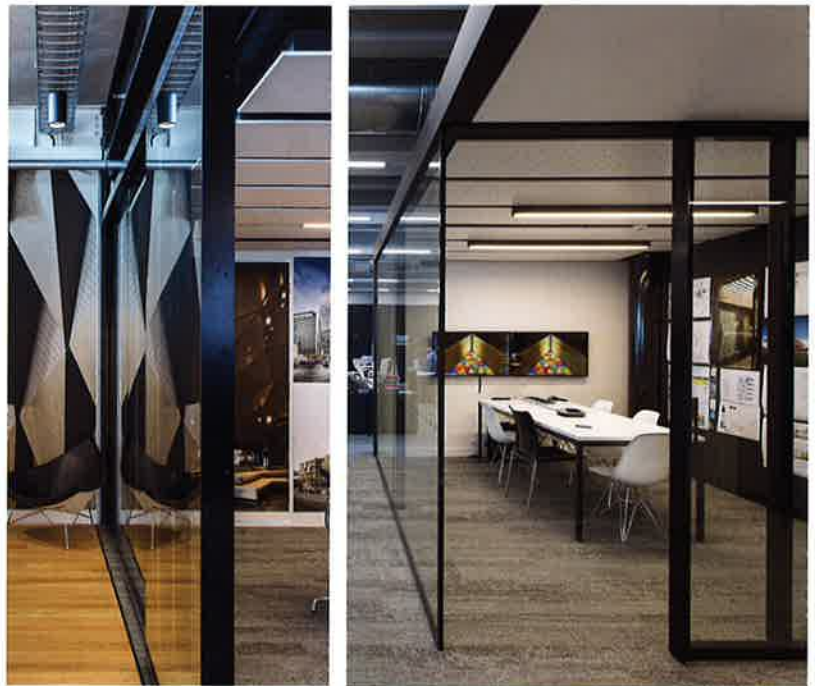
"We approached Glassforce on recommendation from a contact who had won a national award with David's team. Through a series of detailed sketches and elevations that W&M had prepared, we spent the best part of four months developing, engineering and cost managing these together."

As part of this, Jonathan and David put their heads together to solve tolerance issues and achieve a high quality roller and braking system. Glassforce's ability to procure high quality stainless moving gear, sourced offshore, played a key part.

An important part of the design was to secure the large format glass onto and over the sub frame for a 'full-bleed' effect, with no mechanical fixings.

"We are very happy with the results – the system is robust, beautiful and functional," W&M's principal says. "In fact, we get a lot of comments about how lovely our glazed partition system and its sliding and pivoting panels are."

Contact Glassforce, phone (03) 384 3077. Email: office@glassforce.co.nz; web: www.glassforce.co.nz



This page Doors glide smoothly on the meeting rooms at W&M's offices. The systems were created by Glassforce from the concept and design by Jonathan Coote.



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