RETROACTIVE CORPORATE IDENTITY

BY

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ABSTRACT

Corporate identity and corporate architecture are two vital parts of a corporation that co-exist to express goals and values. However, due to an unsynchronised relationship there is a lack of synergy between corporate identity and corporate architecture. A review of corporate identity history, strategies, tools and methods, and chronological interpretations of corporate architecture found that there is a lack of systematic approaches to translate and implement corporate identity to corporate architecture. Fisher & Paykel Appliances’ corporate identity was translated and implemented to 215 Lambton Quay, Wellington through a design case study. This translation and implementation to existing corporate architecture showed that a systematic approach to address lack of synergy was possible through the use of an architectural mission statement and five implementation techniques. Furthermore, translation and implementation shall be treated as a system and not a step-by-step approach, therefore allowing any further research to adapt to the context of the corporate identity and corporate architecture ensuring a synergetic relationship.
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Corporate identity and architecture are both vital parts of a dynamic and interconnected system. However, there is a contrast within this relationship; corporate identity evolves and corporate architecture is static. The intangible diachronic nature of corporate identity allows it to develop and accommodate change, however corporate architecture is synchronic, and becomes a symbol of a corporation’s identity at one point in time, leaving a remnant of what a corporation was. Therefore, it can be hypothesised that existing multistorey administration architecture lacks a synergetic relationship with their corporate inhabitants.

This hypothesis has manifested the research question; How can retrofitting an existing multistorey administration building improve the synergy of corporate identity and corporate architecture? Therefore, the intended outcome of the research will be a unique design process of retrofitting multistorey corporate architecture. A set of parameters will be identified from this thesis that assist in future translation and implementation of corporate identity to existing multistorey architecture through focusing on a synergetic relationship.

To investigate this aim, Chapter 2.0 explains corporate identity through four sections. Key terminology will be defined in the first. The second examines the history of corporate identity and corporate architecture signifying their dynamic relationship. The third section presents translation and implementation strategies, tools and methods. The final section will look at a term developed in the context of this thesis - speed theory - which explores layers of corporate architecture and their diachronic relationships. This chapter concludes by identifying the next step for corporate identity and its relationship with corporate architecture: Retroactive Corporate Identity.

In chapter 3.0 and 4.0 a design case study tests the hypothesis through two stages, translation (Chapter 3.0) and implementation (Chapter 4.0). Chapter 3.0 describes the translation process of the selected corporate, Fisher & Paykel Appliances. Chapter 4.0 analyses the selected building, 215 Lambton Quay and describes the implementation of corporate identity to the existing
corporate architecture. Chapter 5.0 critiques the design case study within the framework set up by the existing literature. This provides a critical view of the investigation and is once again split into translation and implementation, however culminates by providing an outlook for future research. The thesis is then concluded by presenting significant findings and its relevance to existing literature, architecture and the synergy of corporate identity and corporate architecture.
2.0 CORPORATE IDENTITY

Corporate identity can be, but is not limited to, the culture, image, personality, history, vision and values that a corporation expresses internally and externally whilst partaking in business. It is the first impression that employees, clients and colleagues have when they engage, communicate with, and view a corporation. This chapter explains corporate identity from architectural (architect) and management (corporation) perspectives. Firstly, corporate identity terminology will be defined. Then the history of corporate identity and corporate architecture will be presented. Key strategies, tools and methods that have been developed from analysing corporate identity history will also be examined.

2.1 DEFINITIONS

To begin, corporate identity terminology is defined. Identity, corporation, corporate identity and corporate architecture can attract ambiguous connotations and are understood differently by corporations, architects and the public. Therefore, they are clarified here to remove any ambiguity.

IDENTITY

Identity is the individuality of an entity (Collins English dictionary, 2000). Also it is defined as the expression of the entity’s culture, values, history and personality to others through different modes of communication (Messedat, 2005). Interestingly, the origin of identity is derived from the Latin word ident, which means to repeat over and over again (Collins English dictionary, 2000). This dictionary definition of identity will lead you to think there is a strong relationship to identical. Generally this is true, however, the word has attracted another meaning in contemporary society, corporate identity theory to be specific. Mark Rowden¹ (2000) explains the major benefit of identity is to be seen differently.

¹ Rowden’s definition, presented on the first page of his book, ‘The art of identity, creating and managing a successful corporate identity’ (2000) is from a marketing and social perspective. This angle of enquiry is helpful to architects as it is way to see how people outside the field of architecture perceive and translate identity.
The ultimate identity in the corporate environment is to be seen differently to competitors. Difference is fundamental to becoming visible, however this visibility must influence the surroundings, motivating it to subscribe to your goals. (Rowden, 2000, p. 1)

When Rowden’s definition is compared to the first, a dual meaning manifests. Friedman (1998) identifies this dual meaning as, difference versus sameness and that dynamic shifts can occur within individuals or groups. Identical does still have a place in corporate identity theory where consolidation and consistency is required. This is seen within corporations’ uniforms or the repetitive features of fast food buildings. However, as Rowden stated, corporations are also seen as individuals and must convey individuality to gain a competitive advantage. Identity has a specific meaning within corporate identity theory and this thesis. Importantly, both definitions discussed will be considered.

CORPORATION

A corporation is a legal entity that operates independently from its human owner or owners (Black’s law dictionary, 2009). This simple law definition is surpassed by their true impact on their surroundings. The size and scale of ambiguous contemporary corporations have grown to a level where it becomes questionable, if they are in control of our society. Therefore, without the comfort of dealing with a person, society is now communicating to corporations that emit a personality. The significance of their identity for the public and themselves is exceedingly important (Krauel, 2008).

CORPORATE IDENTITY

The amalgamation of corporation and identity forms the crux of this thesis and is fundamental to any corporations’ communication to consumers. The term corporate identity was recognised and developed by the College of Design in Ulm, Germany, which was founded in the 1950’s through the combination of design disciplines (Messedat, 2005, p. 77). Identity and corporation, together, as defined in 1995 by Stadler & Funck (cited in Messedat 2005):

In economic practice, corporate identity is the strategically planned and operationally activated self-portrayal and behaviour of a business internally and externally, based upon a pre-defined company philosophy, a long term business objective and a defined image, with the aim of bringing all of the company’s negotiation instruments into a uniform framework to represent the company internally and externally. (p. 21)
This management and marketing definition has substantial potential when interpreted as an architectural statement. In their statement, Stadler & Funck focus on personal aspects of a corporation, the day-to-day interaction of its consortium internally and externally. The potential lies when the architectural representation of the company internally and externally is applied to this definition.

CORPORATE ARCHITECTURE

Corporate architecture, which can vary from a home office to multistorey office buildings, is the largest physical presence of corporate identity. Whether unintentionally or intentionally, corporate architecture is a statement about a corporation (Knittel-Ammerschuber, 2006, p. 10). Architectural corporate identity is of interest to corporations as employees have a direct and intimate relationship with it, furthermore, the public perceives and judges the building (Knittel-Ammerschuber, 2006, p. 7). However, it is found that corporate architecture is primarily designed to be spatially efficient and entire sectors of corporations think this way and do not understand the potential of architectural expression (Knittel-Ammerschuber, 2006, p. 7). Furthermore, the importance of corporate architecture needs to be strengthened within a corporation’s financial structure to allow expression (Messedat, 2005, p. 11).

The definitions above have provided an understanding of terms that are central to this thesis. Identity is defined as a dual meaning that exists within corporate identity theory. Both meanings defined must be considered together within this thesis. Corporations have an identity, however, through this ambiguous term a corporate identity must be extracted and expressed through corporate architecture. The following section on corporate identity history will further define and elaborate the theory of corporate identity and contextualise these definitions.

2.2 THE FULL CIRCLE OF CORPORATE IDENTITY

The following section examines the history and development of corporate identity and its importance for corporations. This discussion will begin with the description of vernacular2 corporate identity. Retrospectively, this type of corporate identity has been identified as an early form of corporate architecture. Following this, the influence of the industrial revolution on corporate identity is discussed, as this industrial vernacular style developed the first recognised corporate architecture. Commercial multistorey architecture of the early 20th century is then critiqued as the first prominent, architecturally translated and designed corporate identity. Furthermore, the

2. Vernacular, meaning a native language, is applied within this thesis as a stylistic expression of architecture abiding to the current surrounding architectural language of the time (Collins English dictionary, 2000). Vernacular style is important within corporate architecture as modern corporate architecture strives to be different and not an extension of its surroundings (Ambrose, 2008).
appearance of the corporate design manual in the 1950s will be discussed. This was another fundamental shift towards an increased involvement by corporations’ to express their corporate identity through architecture. Post-modernist ideas of metaphor within corporate architecture will also be examined. This architectural style changed the representation of corporate identity, sometimes to a very literal decorated shed or duck (Venturi & Brown, 1972). Escalation of green identity and sustainability into the vocabulary of corporations is then discussed. This was and still remains to be a major characteristic of corporate identity and enforced the need for corporate responsibility. Finally, contemporary corporate identity will be critiqued along with its significance for future corporate architecture.

VERNACULAR CORPORATE IDENTITY

A major change in corporate identity, as a theory and practice, was the shift from vernacular corporate identity to designed corporate identity. This also marked the time when corporations discovered that well-designed corporate architecture could be beneficial to their success (Messedat, 2005, p. 29). This vernacular style is explained through corporate architecture of European and colonial New Zealand examples.

The Margarethenhöhe settlement[1] for the Krupp family[2] is a prevalent European example. A national selection committee chose the young architect Georg Metzendorf to design a residential and factory town for Krupp. His design was heavily influenced and designed in a local German vernacular style (circa 1900). This unified, however not intentionally translated corporate identity is an example of corporations evolving interest in corporate architecture (Messedat, 2005).

At a similar time, comparable, more pure and functional examples of vernacular corporate identity existed. One is the timber mill industry of New Zealand, which set up communities where resources were abundant[3]. These communities built from the product that was being produced, expressed uniformity through materiality and colonial architectural styles. Therefore, the uniformity within these communities fused architecture with ideals and goals of the company. Vernacular expression of corporate identity, though not intentional, can be identified as an early form of corporate architecture.

3. The Krupp family founded a large business in steel production and manufacture and was based in Essen, Germany. A major goal of the company was to show a commitment to their staff by creating communities around their factories (Messedat, 2005, p. 29).
During the height of the industrial revolution, translation of corporate identity began to manifest within corporate architecture. This was a direct progression from the juxtaposition of vernacular architecture identified within early manufacturing communities and architecture itself began to communicate corporate identity (Reichardt, Mass, et. al., 2010).

Reichardt, Maas and Associates (2010) identify Ford’s philosophy, “Good design pays”, as a high priority within the corporation’s factory architecture of the early 1900s. Initially Ford’s values were realised through well designed workplaces to reduce absenteeism (Reichardt, Mass, et. al. 2010). Furthermore, efficiency of Ford’s production techniques were also translated into their corporate architecture. Mass production was transferred into factory buildings through prefabricated, standardised elements (Gartman, 2009, p. 46). Therefore, the Ford factories became a product of the corporate environment operating within.

Peter Behrens’ involvement with AEG from 1907 produced a similar example to Ford. He implemented the first holistic corporate identity throughout a corporation’s management structure (Messedat, 2005, p. 42). His modernist manifesto to design all AEG products, including corporate architecture, can be seen as the first attempt to translate a corporation’s identity into a communicative marketing tool. The increasing size of corporations created a need to connect with emerging consumerist cultures therefore, a consideration of their image through more tactics than their products. Arguably, this early type of translated corporate identity inspired the next generation of urbanised administrative corporate powers.

**ADMINISTRATIVE POWER ARCHITECTURE**

Following the efficiency of fordism and the success of Peter Behrens, a developing, administrative corporate identity also needed translation. Multistorey urban architecture is removed from the atmosphere of its distant industrial dependents allowing development of new identities that
urban consumers wanted (Gartman, 2009, p. 205). David Gartman (2009) identifies the hermetic glass boxes of Mies Van der Rohe and Skidmore, Owings and Merrill as monuments to a technocratic elite. Their shield-like façades removed all connection to dirty production techniques, reflecting the superficial corporate environment and the irrationality of consumerism (Gartman, 2009).

Mies Van der Rohe’s glass tower of 1957, designed for liquor producer Seagram, is a symbol of superficiality within this era of corporate architecture. The non-structural, pattern of mullions attempts to replace the true load bearing structure. Gartman also expresses concern that the rational and proportionate presence of this building acts as a sober expression of the liquor producer within (Gartman, 2009).

This new type of corporate architecture placed greater emphasis on the façade. It acted as a barrier, blocking the public from the truth, expressing what the corporation wanted to show (Gartman, 2009, p. 203). Perhaps this untruthful representation of goals and morals reflected corporations’ attitudes of the time, therefore implementing a successful translation of corporate identity.

**THE CORPORATE DESIGN MANUAL**

The next development in corporate identity theory was the appearance of corporate design manuals. This signalled increased contribution from corporations to translate their image rather than the architect. Arguably a direct influence to this change is Peter Behrens holistic corporate identity implementation for AEG (Knittel-Ammerschuber, 2006, p. 13).

Recognising the potential, the College of Ulm, Germany, combined all disciplines of design to create new key strategies for translating corporate identity during the 1950s. Furthermore, corporations adopted these systematic approaches to incorporate all aspects of communication, logos, packaging, uniforms, signage and architecture (Messedat, 2005, p. 79).

Messedat (2005) gives the example of Olivetti, which implemented two volumes of detailed corporate design guidelines. Architecturally the manuals lacked complexity, only explaining layouts of signage on façades and shop windows. This was the beginning of the signs (logo) dominance over architecture. It became challenging for architects to provide architectural design input to manual writers (marketers). This progressed translation of corporate identity, however, reduced individual architectural expression of corporate architecture (Messedat, 2005, p. 79).

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7. Olivetti is an Italian technology manufacturer founded in 1908. Originally specialising in typewriters, it now designs and manufactures computers and printers.
THE METAPHOR

In response to corporations’ weak architectural translation of their identity through design manuals, Post-modern architects attempted to materialise their ideas through metaphor. Invasion of the sign and advertising transformed architecture into a sign itself.

Robert Venturi and Denise Scott Brown illustrated architecture’s struggle to communicate meaning with their study, Learning from Las Vegas (1972). They defined two examples of corporate architecture, the decorated shed and the duck. The decorated shed was a response for low cost corporate architecture to communicate through signs attached to a building. The duck manifested when a building became the sign. The classic example given is a corporation, serving fried duck, within a building shaped like a duck (Venturi & Brown, 1972).

Within a later commentary, Charles Jenks (1991, p. 39) states that metaphor in architecture is a verb, an active thought that occurs when we relate architecture to another object or experience. Throughout the Post-modernist era metaphor was explicitly used within corporate architecture. This was also a reaction to the Modernist movement and the struggle to metaphorically analyse the new archetype, creating a lack of connection to consumers.

Chris Abel, critiquing Jenks, identifies that there are positive and negative aspects to Post-modernist use of metaphor. Positive metaphors act as a chain of thought to desires of current society. He gives the example of the Olivetti training centre, Hampshire, England, designed by James Stirling (1969-72). The plastic modular nature of the building created a link to the product (typewriter), which in turn conjures links to modernity and technology. Abel also identified negative metaphors within the same building. Influenced by personal preconditions, the viewer of the Olivetti building could also translate stacked trash cans. The issue, that Abel identifies, is that positive reactions are created through a developed understanding of architectural representation. Negative reactions are manifested when understanding of metaphorical language is lacking (Abel, 1997, pp. 100-
Venturi and Brown’s, Jenks’ and Abel’s statements illustrate that Post-modern metaphorical architecture walks a fine line before becoming a sign. Within corporate architecture this line is often trodden and sign writing on a glass façade (decorated shed) is thought to be more successful than the architecture supporting it (Messedat, 2005, p. 79). The other extreme is when the building becomes the sign (duck). In this situation the metaphor to architecture itself can be lost. There needs to be a balance between the ambiguity of Modernism and the literalism of Post-modern architecture.

**GREEN IDENTITY**

In the late 20th century emphasis on society’s responsibility to the environment and each other became mainstream. With large groups of people sharing the same goals (including architects) corporations were forced to take responsibility for their actions too. Green identity, also known as but not limited to, sustainability, environmental design and ecological design is a form of corporate (architectural) identity that responded to environmental activism of the 1960s.

Ian McHarg was a founder of the principals of green identity through his manifesto, which presented five approaches to design with nature (1971, pp. 196-197). Many subsequent architects, Yeang (1998) and McDonough (2002) to name two, wrote their own manifestos on environmental design. This approach still continues to grow as society recognises the potential of green identity.

*Figure 12. Before (1973) and after (2002) retrofit of an insurance building in Munich, Architects: Baumschlager & Eberle. The retrofit reused the existing building and now uses 75% less energy than the existing (Schittich, 2003, pp. 114-123).*
Recently the power of this movement has made green identity the norm for corporate architecture. However, the goals of running a good business and responsibility of providing a healthy environment still need to be treated equally (Yudelson, 2010). Jerry Yudelson is attempting to draw these, two seemingly polar opposites, together with his book, Greening Existing Buildings (2010). He describes a business case, aimed at corporations, to adhere to green identity and presents benefits to building owners and tenants. A critique of this work, Yudelson admits (pg 87-90), is that there are still limits to implementing mainstream green identity. These include, uneven distribution of benefits between building owners and tenants, and cost of upgrades to existing buildings, which can be higher than standard, non-green, new buildings. The main risk is that some corporations are changing their identity through bells & whistles (Hosey, 2010). Lance Hosey believes that green identity must come from its origins, a holistic approach to design. This process creates a genuine identity and not, ‘the presentation of cheap ‘eyewash’ showmanship’ (Reichardt, Mass, et. al. 2010).

A FUTURE IDENTITY CRISIS

As illustrated, the speed in which corporations change is increasing, architecture must develop a response to this. Corporate metamorphosis has been implemented in management structure for some time. Used as a tool, it allows corporations to change their corporate structure to suit changing social and financial conditions when necessary (3Deluxe, 2008, p. 149).

Architecturally, corporate metamorphosis attracts a more refined and tangible meaning. It consists of a progressive sub category of corporate design (Circ, 2007), a method of designing expressively and adaptively to suit changes of internal corporate management (3Deluxe, 2008, p. 149).
From analysing figure 13 it can be argued that contemporary corporate identity is attempting to deal with this utopian idea of timeless and fluid architecture through media façades. This typology of façade, an adaptive two-dimensional electronic screen, often is applied to meaningless architectural form. Pop-culture media represented through this grid of electronic pixels, creates no physical connection to a building’s inhabitants. Therefore, another iteration of the corporate shield developed within the early 20th century is recreated.

This chronological description now ends at the point where corporate architecture may recirculate or alternatively, a new type of more genuinely responsive corporate identity may develop. Through this discussion the history of corporate identity has been examined, particularly its relevance to corporate architecture.

2.3 TRANSLATION + IMPLEMENTATION: STRATEGIES, TOOLS AND METHODS

In this section, strategies, tools and methods for translating corporate identity and implementing corporate architecture will be presented to summarise and provide an approach for the design case study. Two seminal texts on corporate architecture are examined. Firstly, Jons Messedat (2005) provides a critical strategic analysis of existing techniques and patterns within corporate architecture. His strategies are seen as an architectural approach attempting to influence corporations. In an advancing and process based method, Susanne Knittle-Ammerschuber (2006) responds to Messedat by elaborating on translation and implementation of corporate identity from a
management approach. This is the opposite of Messedat as it is attempting to change architecture through management techniques. These two approaches will both be discussed to ascertain which characteristics from each are valid.

**STRATEGIC APPROACHES**

Messedat (2005, p. 261) states, ‘Architecture can adopt a fundamental and defining role as an overriding design discipline within strategic management’. Furthermore, his approach to illustrating strategies of corporate identity translation is a predominantly superficial analysis. He reflects on his in depth historical research and case studies by presenting seven recurring, corporate identity themes. Figure 15 summarises Messedat’s themes comparing their fundamentals, positives and negatives and an example he has presented.

These simplistic themes become ambiguous and remain as an analysis of existing examples rather than a progressive tool for implementing corporate identity. Furthermore, the seven categories provide a multitude of combinations that an architect may attempt to use. It is unfortunate that there is a lack of guidance to which category, or combination of, shall be utilised. Case-by-case assessment of the situation is paramount, however, if a project is client driven how does an architect know if the appropriate strategy is applied? More importantly, how does the architect convince a client to implement a particular strategy if they disagree? These are questions that will be investigated through the design case study.

A systematic scenario for implementing a corporate design system has also been provided by Messedat. He divides this system into four phases; investigation, development, integration and accompaniment.

![Figure 16. Phases of corporate identity design integration (Messedat, 2005, pp. 269-270).](image)

This proposal for the implementation of corporate identity is not too different to any client-architect relationship. Potentially this shortfall is due to Messedat’s focus on analysis of existing patterns within corporate architecture.

In a further attempt to clarify strategies, Messedat lists elements of corporate
Characterisation by an Architect

Collaborations with a Variety of Architects

Expression of Corporate Principals

Associations with the Business Content

Architecture as a Portrayal of the Product

Recognisability through Repetition

Communication of Brand Contents

Consistency of style and communication

Architect’s personality can override corporate identity

Popularity through use of avant-garde designers

Accumulation of fashionable architectural objects and inconsistency of ideas

Opportunity to represent corporate principals and structure

Corporation must be consistent with their perceived image

Strong connection to corporate identity and environment

Generates static architecture that cannot be adapted

Clearly understood advertising and link to product identity

Can be overdone reducing architectural substance

Instant recognisability and connection to brand

Architecture becomes secondary and monotonous

Creation of experiences to connect consumers to the brand

The corporate must create and believe in the experience

Example - AEG
Consistency of style and communication
Architect’s personality can override corporate identity

Example - Vitra
Popularity through use of avant-garde designers
Accumulation of fashionable architectural objects and inconsistency of ideas

Example - Wilkharn
Opportunity to represent corporate principals and structure
Corporation must be consistent with their perceived image

Example - ERCO
Strong connection to corporate identity and environment
Generates static architecture that cannot be adapted

Example - Rimowa
Clearly understood advertising and link to product identity
Can be overdone reducing architectural substance

Example - McDonalds
Instant recognisability and connection to brand
Architecture becomes secondary and monotonous

Example - Volkswagen
Creation of experiences to connect consumers to the brand
The corporate must create and believe in the experience

wilkharn.com
erco.com
zaha-hadid.com
rimowa.de
This breakdown of corporate architecture provides allusion to a much more detailed corporate identity implementation system. It can be assumed that due to the multiplicity of methodical combinations Messedat has not attempted this. The outlook that Messedat provides, somewhat similar to the definition of corporate identity, is overshadowed by his identified limits (2005, p. 272). Ultimately it can be concluded that the fluidity of contemporary corporate culture provides corporate architecture with its major contest. How can it respond to the changing nature of business size, technology, goals, methods and image? Perhaps the increasing significance of corporate architecture will help develop a solution. Knittle-Ammerschuber’s attempt is discussed in the following section, Management by Architecture.

**MANAGEMENT BY ARCHITECTURE**

In a response to Messedat’s definitive analysis of existing examples, Knittle-Ammerschuber (2006) provides an integrative, management based, design process, also giving examples of component translation and implementation within corporate architecture. She splits her analytical and methodical description into two parts, both focused on management techniques that are aimed at the corporate reader rather than Messedat’s architectural targets. The first strategy is Management by Architecture: Methods, which describes the implementation of corporate identity through key business administration design and ordering principals. Secondly, Knittle-Ammerschuber describes Management by Architecture: The Practice. In this section the narrative shifts to explain the process of implementing corporate architecture through an ‘architectural process’ perspective. Both methods will be presented and discussed, firstly to compare Messedat’s strategies and secondly to summarise both authors’ ideas and identify gaps and issues within corporate identity theory. The following table analyses Management by Architecture: Methods by identifying the hierarchy of management methods through

<table>
<thead>
<tr>
<th>External components</th>
<th>Interior components</th>
<th>Fit out components</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building Shell</td>
<td>Interior Design</td>
<td>Furnishings</td>
</tr>
<tr>
<td>- Selection of the location in terms of visibility</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Design of the external works and landscaping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Building Form and Façade</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- selection of materials</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Use of colour, text and signs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Day and night appearance through light and illumination</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Design of the circulation elements</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Organisation of the interiors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Design of the spatial elements</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Use of material, colour and light</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Selection of built in and free standing furniture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Integration of art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Presentation of products</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Integration of text and graphics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Design of guidance and Orientation systems</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Figure 17. Components of corporate architecture** (Messedat, 2005, p. 271).

11. This view of corporate architecture is not new. Chapter 2.4 elaborates on the origins of corporate architecture component analysis and design methods.

12. The goal is to optimally and appropriately represent a business internally and externally with qualitative buildings, spaces, and presentation concepts, which express the content, identity and personality of the company. Ultimately, corporate architecture can make an essential contribution to the economic success and to the culture of a business (Messedat, 2005).
to architectural techniques. Four management techniques are presented by Knittle-Ammerschuber and compared to architectural practice and techniques. These methods are attractive as they can be read from a corporate or architectural perspective. However, the translation, based on metaphorical translations of words, can attract very personal interpretations. Therefore, she has attentively reinforced each translation with an example, that through a wider reading of corporate architecture can be seen as the norm. This approach improves both architects’ and corporations’ understanding of complexities when implementing corporate identity.

The second, process based, strategy is, Management by Architecture: The Practice. Knittle-Ammerschuber warns against the late inclusion of the architect within corporate projects (2006, pp. 138-139). This generally happens when corporations attempt to quantify spatial requirements without an architect’s input. The corporation then develops strict design manuals that create issues for an architect to provide quality advice. To avoid this she suggests Degenhard Sommer’s ‘work phase o’ (1993). This strategy involves the corporation consulting an architect at the beginning of an architectural project to develop strong understandings of each other’s goals and methods (Knittel-Ammerschuber, 2006, p. 139). Furthermore, When communication begins between the corporation and architect, clear goals need to be defined in the form of a written mission statement, if not done previously. This is the condensed, communicated version of a corporation’s goals and aspirations providing an ideal basis for developing architectural concepts (Knittel-Ammerschuber, 2006, p. 140). Once the mission statement is obtained, the ephemeral task of analysis and translation needs to be undertaken. Although the translation process is not clearly defined, Knittle-Ammerschuber does provide an insight into the life of the building after the design and construction has been completed. Regular investigation needs to be carried out within the corporation to assess if the culture of the company has changed and the suitability of the architectural environment (2006, p. 155).

Knittle-Ammerschuber’s research into corporate identity theory elaborated implementation strategies, tool and methods. However, it has been identified that there are still no developed guidelines to implement corporate architecture. In searching for a strategy within Messedat and Knittle-Ammerschuber’s texts they both cannot crystallise a method to follow. Instead, possibly because of the diversity of architecture, they can only suggest professional skills of architects be used to translate corporations’ identities into architectural form. Therefore, a collaborative approach, using
Messedat and Knittle-Ammerschuber’s techniques, methods and tools will now be discussed to ascertain a holistic approach for the design case study.

**STRATEGIC MANAGEMENT BY ARCHITECTURE**

From the investigation of two corporate identity texts, a conclusion about their success and limitations is now presented. This will be used within the design case study, which will also act as an experiment to test limitations of the combined strategies. Firstly, a key issue which can be concluded from discussing both texts, is the lack of developed strategic advice to translate and implement specific corporate identity. Knittle-Ammerschuber has provided an easier way to translate business structure into architectural concepts, however, she concludes her translation strategies by assuming the skill of an architect will deal with particularities. Perhaps for the retention of individuality within corporate architecture, this is beneficial. Furthermore, within the architectural profession creativity is embraced and a rigid set of translation guidelines would possibly stifle further development. Another important issue that both authors foresee, and fail to strategise, is the aspect of time in corporate architecture. As illustrated in section 2.2 corporate culture is, and always will be, in a state of flux. Its intangible state has allowed it to adapt to changes that consumers and other corporations demand. However, in our lifetime, architecture will remain to be a tangible and physical object. Corporations and architects can only prepare for changes based on existing trends. Figure 19 chronologically positions both authors’ strategies, techniques and methods along a timeline of a typical corporate building.

This diagram illustrates that corporate identity theory does not adequately include the aspect of change within the design phase and after the building is inhabited. It is seen as a utopian idea. To further investigate ideas of time and change in corporate architecture theories of Francis Duffy, Stuart Brand and Smart Architecture Foundation will be presented. This will juxtapose the theoretical translation and implementation with tangible aspects of corporate architecture layers to hypothesise a solution through the design case study.

**2.4 SPEED THEORY - CORPORATE ARCHITECTURE BREAKDOWN**

To further investigate translation and implementation of corporate identity into corporate architecture, components or ‘layers’ will be discussed. Layers are based on time and are a system of categorising significant elements of corporate architecture. This diachronic, facilities management approach of looking at buildings was founded by Francis Duffy (1990). This section will analyse what I term, *Speed Theory* and its development through
13. Speed theory, within the context of corporate architecture, is the chronological analysis of building layers. Francis Duffy called them Layers of Longevity (1990). Stewart Brand: Shearing Layers of Change (1994). SLA titled their analysis Changing Speeds (2003). The name Speed theory is used to encompass all these theories and their development over time.


Measuring Building Performance (1990), is Francis Duffy’s attempt to rationalise the importance of facilities management to builders, owners and architects. Duffy, an architect himself, saw limitations in measuring buildings through cubic meters and square areas. Thus, he proposed a more economically viable approach where time should be the main unit of measure.[Fig. 20 + Fig 21] In terms of corporate identity, Duffy’s theory lacked the inclusion of inhabitants’, specifically their image. He explicitly states, ‘Understanding what they (buildings) are for – a resource that can be used by organisations and individuals to achieve their goals – is the essence of facilities management’ (Duffy, 1990). As explained in section 2.2, by 1990 the image of corporations had already become a major part of what corporate architecture (buildings) is for. Moreover, what Duffy produced is not only a way of analysing the life cycle of a building, but also a way of approaching design. This is evident through the following major iterations of his ideas.

Following Duffy’s plea for architects to incorporate ‘layers of longevity’, Stewart Brand (1994) analysed the potential of speed theory. He expands Duffy’s corporate and financial focused layers into more generally applied ‘six S’s’. [Fig. 22] One vital development that Brand makes is that layers are interrelated, therefore if one changes in the design process or after building completion, others are affected. Brand states that his ‘layers of change’ are different to Duffy’s by considering design and construction (design process, translation) as well as life cycle (building behaviour, implementation) (Brand, 1994, p. 13). This solidified Duffy’s ideas as a design system. However, like Duffy, the inhabitant (corporation) is still not visible within speed theory.

SLA’s attempt at speed theory[Fig. 23] is founded in the recent focus of corporations sustainability, green identity. As a consortium of architects, SLA’s self proclaimed mission is to, ‘create and discuss concepts and ideas for buildings and cities that combine optimum performance with a minimal use of materials and energy’ (SLA, 2003, p. 171). Approached as a proposition of flexibility within design, SLA has sought to provide a design tool to mediate issues of future change in architecture. Furthermore, they warn against mixing layers, as this will generate issues at interlayer interfaces. However, once again the importance of the inhabitant is still treated as secondary.

From economic origins, this theory has evolved into a design tool. Through these layers, a multiplicity of design relationships can be foreseen and interface issues predicted. This becomes an advantageous approach,
especially if flexibility or future change is necessary, which has been illustrated in section 2.2. However, throughout the three iterations of speed theory, corporations’ representation within the diagrams remains absent. This way of analysing and designing corporate architecture could be further improved with the inclusion of previously discussed corporate identity theory and practice. This will be proposed in the following section then tested within the design case study.

2.5 RETROACTIVE CORPORATE IDENTITY

The development of corporate identity theory can be concluded to provide an opportunity for a new interpretation of corporate architecture. This involves developing existing strategies to translate corporate identity into layers of corporate architecture to address issues of change. To reach this conclusion meanings and terms central to this thesis have been defined. The history of corporate identity and corporate architecture was described and analysed, identifying issues and innovations that have developed over the last century. Contemporary strategies, tools and methods of Messedat and Knittle-Ammerschuber have been discussed. Iterations of speed theory was then systematically analysed to identify translatable components of corporate architecture and systems to consider change. To explore the above information and improve the synergy of corporate identity and corporate architecture, the design case study will test translation and implementation techniques, through speed theory, with concentration on the identified issue of flexibility. This will manifest through a multistorey corporate architecture retrofit, with the implementation of a corporations identity.

2.6 REFERENCES


3.0 RETROACTIVE CORPORATE IDENTITY - TRANSLATION

The design case study, termed; Retroactive Corporate Identity, is split into translation and implementation. These two areas of corporate identity theory, identified in chapter 2.0, are vital to the manifestation of corporate architecture. The aim of this chapter is to discuss translation of the selected corporation, to develop an architectural mission statement. Firstly, the selection of Fisher & Paykel Appliances Holdings Limited (FPA) is explained. This is followed by an analysis of the corporation, starting with a historical description to ascertain founding characteristics of their current corporate identity. To aid translation, two corporate mission statements have been examined to identify significant characteristics and extract architectural concepts that exist within both. This analysis culminates in an architectural mission statement, a declaration of driving concepts that is then applied in the second stage of the design case study, implementation (chapter 4.0).

3.1 CORPORATION SELECTION

Ultimately, in the context of advancing translation and implementation strategies that have been discussed, the selected corporation can be seen as interchangeable. However, due to the nature of research and for the purpose of this design case study, a corporation was chosen. Below are the basic parameters that were initially used for selection:

- The corporation is to be of a scale to occupy a multistorey office tower.
- The corporation needs to be renowned, therefore, providing extensive marketing material and independent commentary to analyse.
- The corporation must already occupy one or more multistorey buildings, or show interest in doing so.
- They shall produce tangible products, to allow translation of physical concepts as well as intangible characteristics.
- Have potential to show interest in undertaking an innovative project.
Fisher & Paykel Appliances Holdings Limited (FPA) was deemed to fit these parameters, therefore, selected. FPA are of a scale to occupy a multistorey office building with approximately 300+ New Zealand based administration, design and research staff. They are well-known, with extensive historical, marketing and independent information sources. They currently occupy a large amount of real estate of factory typology containing both administration and manufacturing facilities. FPA also produce tangible appliances used within residential architecture, furthermore, their creative and innovative history makes them a perfect candidate for this design case study. The selection of FPA provided a corporation, with a suitable identity, to translate and implement within the design case study.

3.2 FISHER & PAYKEL – THE CORPORATE IDENTITY

After selection, FPA’s history has been examined. This analyses their corporate identity development by discussing the foundation of the company, what they produce, their current corporate architecture and the corporate structure of the company.
Maurice Paykel and Woolf Fisher formed FPA in 1934 as an importing and distribution business of home appliances. In 1938, FPA developed into a licensed manufacturer of washing machines when import restrictions were introduced. This forced them to develop their own innovations for manufacturing home appliances, which are now sold in over eighty countries (FPA, 2010f). They are now a leader in home appliance innovation with key product developments including: the introduction of electronic appliance control in 1985, the launch of the smart drive washing machine in 1991, also in 1997 the double dish-drawer was released and more recently a drawer based refrigerator (FPA, 2010f). The latest product innovation is a refrigerator compressor that uses 30% less energy than conventional technology (FPA, 15 September 2010). Through this extensive corporate and product history, based in New Zealand, they have recently launched into international manufacturing markets. Manufacturing in New Zealand is becoming financially unviable, however the quality management and design that has founded the company’s identity has been heavily influenced by its New Zealand location.
FPA’s core business management and research and development (R&D) departments have been based in New Zealand since the founding of the company. Their public corporate architecture started with a showroom on Queen Street, Auckland to sell imported appliances. From there, FPA expanded to large administration, R&D, and manufacturing plants in East Tamaki, Auckland and Mosgiel, Dunedin (FPA, 2010f). However, over the last 20 years they have constantly expanded manufacturing facilities in other countries in search for affordable labour and central global distribution points. This global redistribution has forced the closure of the manufacturing plant in Dunedin (2008) and, it can be assumed the inevitable closure of the East Tamaki plant. Administration and R&D do still remain in both Auckland and Dunedin. In both locations the large factories are flanked by domestic style and scale office space. Specifically, the East Tamaki plant currently occupies over 35000m² split into 25000m² of factory space and 10900m² of administration, management and research and development areas. Mason & Wales architects were presented with the following design brief in 1991 for the construction of the East Tamaki offices (Barry, 1991):

1. Integrate all functions at one site.
2. Link all existing buildings onsite.
3. Provide single storey construction to remove hierarchical divisions inherent in multistorey construction.
4. Provide an open plan office environment to break down physical barriers.
5. Visually and functionally link all management and manufacturing functions on site.
6. Provide a cafeteria for to serve both office and factory staff.
7. Provide high-tech information/communications/environmental systems with maximum flexibility.
8. Architectural appearance shall be low-key, simple, without extravagance, and without display to the street.
9. Construction shall be simple and cost effective.

This ambiguous design brief addresses simple issues leaving the architect’s to perceive what these statements mean. Number eight, which omits architectural expression to the public, presents a significant issue with this brief. Perhaps, the industrial location of these factories and lack of consumer interaction allow FPA to dismiss the need for complex architectural expression. Through the next two examples of corporate architecture it is obvious that FPA is beginning use it as a tool for expression.
Figure 28. Existing FPA plant, East Tamaki Auckland, Original Plan.
Figure 29. Dunedin Plant.
Figure 30. Project Ironside.
Figure 31. Fisher & Paykel Experience Centre, Hangzhou, China.
Project Ironside, a portable exhibition, is used to display what FPA see today’s kitchen and tomorrow’s kitchen (Sheppard, 2009). Two kitchens, of different quality, are installed within a shipping container that can be transported, expanded and used where FPA see fit (Davies, 2008). This dynamic form of corporate architecture is uninhabited creating a major link between the product and consumer treating the relationship to the company as secondary. Another new, but similar, architectural concept is the Fisher & Paykel Experience Centre, located in a luxury shopping mall in Hangzhou, China, opened on 23 May 2010. FPA are planning to implement three more of these (permanent versions of Project Ironside) experience centers (FPA, 2010a) aiming to increase awareness of products within the China Market (FPA, 2010e). These two innovative and tangible marketing strategies are a new move for FPA showing their developing commitment to corporate architecture. It can be concluded that the current structure of FPA is going through a major change with the movement of manufacturing offshore. Furthermore, the current typology of the factory and management is horizontal, therefore, with the removal of manufacturing, FPA have the opportunity to move to a more visible urban location creating a necessity for corporate identity translation and implementation. These existing architectural implementations will be revisited in chapter 4.0.

3.3 CORPORATE MISSION STATEMENT

Translation of corporate identity begins with a corporations mission statement which provides an ideal basis for developing architectural concepts (Knittel-Ammerschuber, 2006, p. 140). This section discusses two of FPA’s mission statements comparing aims to develop an understanding of, firstly, what the underlying identity of the corporation is, and secondly, if any trends are developing to identify change. Before the comparison is described, an approach against Knittle-Ammerschuber’s advice is worth mentioning. This was the communicative disconnection to the corporation. Avoidance of personal contact was important, as development of the architectural mission statement was preferably only to be influenced by available marketing material. Marketing communicates corporate identity information about a corporation without direct interpretation from individual employees. Also, the approach through an ‘outsider’s eye’ is similar to that of a consumer and removes any corporate bias. Furthermore, the issue of a strict, spatially driven, corporate design manual is avoided. As mentioned, this can force the architect to retrospectively apply identity based concepts to a defined and inflexible programme (Knittel-Ammerschuber, 2006).
The first mission statement, circa 2005, is based on DNA\textsuperscript{16} (FPA, 2010b). This presents the company as a personal, unique, professional and human collective that consumers can relate to and trust. Presentation of DNA was also used to inspire employees. The key words feature on walls of the East Tamaki headquarters to remind employees of the corporation’s mission (Revington, 2005). Four key words; Style, Integrity, Care and Innovation make up the mission statement. These are supplemented with a small explanatory statement that signify the use of ‘we’, directly referencing the relationship between the corporation and the consumer. The importance of this will become evident in the following paragraph. This campaign worked well as economic success was achieved over its existence. However, after the 2008 global recession and closure of the Mosgiel factory FPA’s corporate identity was damaged (NZPA, 2008).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{DNA_Mission_statement.png}
\caption{DNA Mission statement.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Experience_Mission_statement.png}
\caption{Experience Mission statement, Heart & Soul.}
\end{figure}

\textsuperscript{16}DNA within FPA’s mission statement attempts to relate to the biological meaning of DNA, which is the genetic makeup of a human, which define ones identity (Collins English dictionary, 2000).
To mediate identity damage of the recession and Mosgiel closure, the second mission statement is assumed to be a tactic to regain consumer confidence. This mission statement is based on experience and once again there are four categories: Heart & Soul, Sense & Simplicity, Passion & Performance and Today & Tomorrow (FPA, 2010c). In relation to the DNA mission statement, the significant pronoun was changed from we to you, with the product making a promise to consumers, or you, and not the corporation, previously we (New Zealand Trade & Enterprise, 2009).

Through identifying the two mission statements the comparative analysis is now discussed. The DNA and Experience mission statement key words linked as follows: Style is related to Passion & Performance as both are talking about image and longevity. Integrity parallels Heart & Soul as it is representing the core relationship between the product (corporation) and the consumer. Care is communicating the same message as Today & Tomorrow through a promise that FPA will, ‘take care of the details’ (FPA, 2010c). Innovation is similar to Sense & Simplicity as they both state the company or product is leading technology and provides the consumer with a new and unique experience.

<table>
<thead>
<tr>
<th>Style</th>
<th>Passion &amp; Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrity</td>
<td>Heart &amp; Soul</td>
</tr>
<tr>
<td>Care</td>
<td>Today &amp; Tomorrow</td>
</tr>
<tr>
<td>Innovation</td>
<td>Sense &amp; Simplicity</td>
</tr>
</tbody>
</table>

Interestingly, the explicit mention of the environment does not appear in the Experience mission statement. In the DNA mission statement FPA stated that, ‘Care reflects how we look after all with whom we come in contact; our respect for the environment; and the way in which our people go about their roles’ (FPA, 2010b). Conversely, environment does appear in separate sections of marketing material. This separation may be a technique to emphasise commitment to the environment through specific documentation. Otherwise, the lack of any mention could be a sign that FPA see sustainability as the status quo and, or an added specification to the products.

Both campaigns have had mixed results through the recession and manufacturing closures, generally FPA have managed to regain a positive corporate identity within New Zealand. Recently they topped the 2010 Readers Digest most trusted brands survey in the white-ware category backing up the previous three years (FPA, 2010d). However, another 18000
person Consumer New Zealand survey has put FPA behind in reliability and quality (Johnston, 2010). This is possibly caused from manufacturing teething problems in new countries. Therefore, it can be further concluded that FPA are a corporation that need an official translation and implementation of corporate identity through an architectural mission statement.

3.4 ARCHITECTURAL MISSION STATEMENT

Two FPA mission statements have been obtained and analysed. This section discusses the ephemeral task of corporate identity translation into an architectural mission statement. Whilst referring to the strategies, tools and methods provided in chapter 2.0, they will influence, however, not constrain this new mission statement. Firstly, the general translation will be discussed, which is based on Messedat’s seven categories of translation. To further develop the process, Knittle-Ammerschuber’s management approaches are used, furthermore, speed theory is used to separate architectural elements for translation. This process ultimately culminates in an architectural mission statement, specific to FPA that is used for the task of implementation (Chapter 4.0).

For general translation a combination of three translation categories' was identified to align with FPA’s mission statement and history. Each strategy by itself is limited so by using a combination the process was open to change without being too ambiguous. The three translation strategies used are below:

- Expression of corporate principals, the most intangible of Messedat’s strategies, was chosen as FPA has a developed history and defined principals. Their creative background and flat management hierarchy need spaces that nourish a highly supportive, communicative and open space.

- Secondly, associations with the business content is considered as FPA produce tangible objects and design products for everyday living, therefore the building will be treated as a product; a product for corporate identity communication to employees and public, and a tool for a productive work environment.

- Communication of brand contents, which Messedat (2005, p. 268) describes as portraying an experience, adheres well to FPA’s experience mission statement. Therefore, the experience mission statement shall be implemented throughout the design case study providing the opportunity to architecturally express the experience of FPA.
As mentioned, this general approach provides a basic system to translate characteristics of corporate identity, however for detailed translation of architectural elements a further developed system was needed. Thus, a translation matrix (fig. 35) was created using a combination of the general translation (above), Knittle-Ammerschuber’s *Management by Architecture* and speed theory’s chronological architecture breakdown. This combined both areas of architecture and management and juxtaposes them within the same table, along side the corporate mission statements of FPA. The management and speed theory elements of the matrix are as follows:

<table>
<thead>
<tr>
<th>Corporate Mission Statement</th>
<th>Management + Speed Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Outcome based on either management or speed theory.</td>
</tr>
</tbody>
</table>

- **Architectural Elements**  
  Main elements of the building that need to be considered, speed theory.

- **Architectural Process**  
  The consideration of design process. Particularly, which elements influence and consider each other.

- **Spatial Use**  
  The use of space and intersections between different programmes of varying sales.

- **Spatial Layout**  
  The layout of spaces to provide complimenting and contrasting areas of overlap to express or suppress spatial use relationships.

- **Construction Process**  
  The way in which elements are constructed and connected to work with surrounding space.

- **Construction Details**  
  The detail of connections and construction to express construction process.

- **Corporation Use**  
  How the corporation will use the space, functionally and visually in relation to achieving their mission statement.

Figure 35. Translation matrix.
When put along side the existing corporate mission statements that have been analysed; the comparison of both mission statements and the architectural translation can be systematically created.

<table>
<thead>
<tr>
<th>Original Mission Statement</th>
<th>Current Mission Statement</th>
<th>Architectural Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrity</td>
<td>Heart + Soul</td>
<td>Fixed elements (Structural) to be exposed and used as a feature.</td>
</tr>
</tbody>
</table>

This example shows Integrity, and Heart and Soul translated into a way to implement structural elements. By working through this table, specific architectural implementations were committed, then used to create the final architectural mission statement in the form of previous FPA mission statements to ensure the four areas are implemented. (Fig 37)

The four areas ascertained by comparing FPA’s two mission statements have been translated into specific architectural statements to create the architectural mission statement. The conclusive finding is that the building shall be treated as a product, for FPA to implement its corporate and architectural mission statements. Based on the strategies, tools and methods presented in chapter 2.0, and the discussed combination a much more developed and dynamic system was created to provide an approach that creates a strong synergy to the corporation for the use within corporate identity implementation.
<table>
<thead>
<tr>
<th>DNA Mission Statement</th>
<th>Experience Mission Statement</th>
<th>Architectural Mission Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Style</strong></td>
<td><strong>Sense + Simplicity</strong></td>
<td><strong>Innovative Communication</strong></td>
</tr>
<tr>
<td>is about desirability, it reflects the way in which we do things. It’s not only the way we design our products; it’s the way in which we evolve in response to change.</td>
<td>We understand that our lives are becoming more complex. We believe in technology that is both leading edge and at the same time human. This approach has led to the development of refrigerators that think for themselves to keep food fresher and cookers so smart they help clean themselves. Whether it’s washing machines that use half the water you normally use or dishwashers designed to wash as well as share your dishes - above all we believe in insight led design that is tailored to peoples changing needs around the world.</td>
<td>Architecture that expresses innovation and leading technology whilst remaining simple, legible and adaptable to inhabitants and public.</td>
</tr>
<tr>
<td><strong>Integrity</strong></td>
<td><strong>Heart + Soul</strong></td>
<td><strong>Sensitive Relationships</strong></td>
</tr>
<tr>
<td>is about building relationships with our customers, it reflects the way we go about our business; the trust behind our reputation; the way in which we build our values.</td>
<td>Your kitchen is more than just a room; it is the heart and soul of your home. It’s a space where you can share delight; fulfill a passion and taste the best life has to offer. Creating a feast for family and friends is one of life’s daily rituals and simple pleasures. From our perspective food needs to be more than just fuel, it needs to be delicious as well. Each of our products has been designed to bring out the chef in you, by making cooking easier, more enjoyable. This is what drives us to do what we do – creating experiences that enhance the time we spend together.</td>
<td>A complex arrangement of spaces that work together to enhance relationships and express ideas of change and innovation.</td>
</tr>
<tr>
<td><strong>Care</strong></td>
<td><strong>Today + Tomorrow</strong></td>
<td><strong>Respectful Planning</strong></td>
</tr>
<tr>
<td>reflects how we look after all with whom we come in contact; our respect for the environment; and the way in which our people go about their roles.</td>
<td>Behind every product is a story, and that story begins with you. Your kitchen is an expression of who you are, how you cook, and how you enjoy food with others. Our passion is creating better experiences that put the joy of food at the centre of your life. Eat, share, live life - we’ll take care of details.</td>
<td>A product that respects its current and future surroundings, inhabitants and their goals.</td>
</tr>
<tr>
<td><strong>Innovation</strong></td>
<td><strong>Passion + Performance</strong></td>
<td><strong>Harnessing Potential</strong></td>
</tr>
<tr>
<td>is our heart; we are innovative in all that we do, from the big ideas through to the detail.</td>
<td>Food is theatre. From mid week convenience to gourmet weekends each meal is a performance and the kitchen is your stage. Celebrating great food and cooking from around the world is the show, from the soft crust of a freshly baked baguette to the comforting fragrance of Vietnamese pho – variety is the spice of life. Just as we are seeking quality and variety in our food, we desire the same of our kitchens, we are looking for unique appliances that combine innovation with reliability and performance. Savour the taste of your next meal in tomorrow’s kitchen.</td>
<td>A building that harnesses the inhabitant’s performance building productivity and potential of ideas and products.</td>
</tr>
</tbody>
</table>

Figure 37. Final Architectural mission statement.
3.5 REFERENCES


The architectural mission statement for FPA has been developed, completing
the translation stage of the design case study. This chapter will now discuss
the implementation stage. As mentioned, to explore the strategies, tools
and methods a retrofit of an existing building is the focus of the design case
study, furthermore to reiterate, a retrofit has been chosen to test the issue
of time and change and the implications for corporate identity’s synergy
with corporate architecture. To begin implementation, the selection of a site
and building is discussed. Then, the selected building is also categorically
analysed, in cohesion to speed theory, to provide a descriptive breakdown.
The general implementation of the architectural mission statement is then
described in response to the context of the site and building. Furthermore,
five original implementation methods are presented as the culmination of the
Corporate identity translation in chapter 3.0 and the process of implementing
corporate architecture.

4.1 THE EXISTING CORPORATE ARCHITECTURE - 215 LAMBTON QUAY

This first section describes the selection process and architectural
characteristics of the existing corporate architecture for implementation
of the architectural mission statement. Existing context is influential to
the outcome of the design case study and this analysis will provide an
understanding of how to apply FPA’s corporate identity. Firstly site selection
will be discussed.

SITE SELECTION

The site selection was undertaken through a variety of methods with the
architectural mission statement created in chapter 3.0 influential to all. The
methods were the selection of a city, then the selection of a building.

As illustrated,[80, 88] Wellington was chosen as the city for the design case
study to be implemented. The current exodus of manufacturing to overseas
locations leaving current factories redundant was highly influential to this
decision. This situation removes the attachment to commercial lots of South Auckland and Dunedin. Also a highly receptive environment was needed. These two characteristics lead to the decision of Wellington. The cultural and creative background of this city is seen as a major advantage, therefore the reception of this project is likely to be higher than other New Zealand cities.

To select a specific site a survey of real estate\textsuperscript{17} was undertaken. Due to the dynamic movements of large corporations around Wellington city there are currently multiple vacant, or soon to be vacant, buildings available. Suitable buildings were selected on the premise that they were; a multistorey administration tower, have high pedestrian exposure and have a floor area of, or close to 11000m\textsuperscript{2}, which as mentioned, is approximately the space that FPA’s non-manufacturing departments currently inhabit. Figure 39 illustrates suitable real estate availability and current corporation relocations in Wellington city. This active situation can be attributed to increased government spending influenced by the global recession and global and local trends in corporation consolidation to increase inter-department communication (IRD, 2007). From the available buildings illustrated, 215 Lambton Quay was selected. (fig. 40, 41, 42)

The following analysis of the building will rationalise this decision, also providing necessary contextual information for implementation of the architectural mission statement. To adhere to speed theory, the site, structure, circulation, envelope and fit out will be discussed separately. Each Layer has been investigated through multiple media. Firstly, the initial information was gathered from city archives, which consisted of plans, sections, elevations and details from the original consent drawings lodged by Peddle Thorpe Architects on 18 December 1978. These were then used to create a 3D computer model to understand the buildings layers and their interface with each other in real time\textsuperscript{18}. The 3D model was used to create a 1:100 physical model, which helped experience the construction and makeup in a tangible way and also developed a greater understanding of the scale of the building and relationship of spaces.\textsuperscript{19} These methods of investigation are used to illustrate the following layer breakdown of the building\textsuperscript{20} that begins with a general description of the building history.

\textsuperscript{17} This survey was undertaken by observing Wellington commercial real estate listings and completed and current construction projects. This was completed in May 2010.

\textsuperscript{18} The computer was the first point of call to understand the building. This is due to the speed in which the building can be re-constructed and the multiple viewpoints and interpretations that can be represented in, or close to, real time.

\textsuperscript{19} The 1:100 model was an excellent way to discover the scale of the building, especially the size of the typical office floor plates. The unique shape of the floor plates was difficult to work with, as they did not adhere to the conventional office tower. The model helped to see the positives and negatives of this arrangement.

\textsuperscript{20} 1:250 and 1:200 physical models that were used later in the design process accompany the computer and 1:100 model.
Figure 40. Southern perspective of building.
Figure 41. Northern perspective of building.
Figure 42. Esprit Store.
THE BUILDING

Australia and New Zealand Banking Group (ANZ) opened the building in 1983 as the head office for ANZ Banking Group (New Zealand) Ltd (ANZ, 2010). This building manifested in the typical style of office towers at the time, based on the tower and podium typology with a consistent glass curtain wall corporate veil. As an overall design, the most unique aspect influenced by the large triangular island site, is shape of the tower. Reminiscent of Mies Van der Rohe’s 1921 Berlin Tower, the plan has been triangulated to provide high floor areas whilst integrating daylight within internal spaces (Drexler & Schulze, 1986). Unfortunately, the podium does not share this innovative approach and is built to the constraints of the site boundary. Originally the podium had a recess on the northwest corner. That has since been filled with the Esprit concept store. This addition is much more transparent than the existing podium, however it repeats the curtain wall pattern establishing a strong connection to the existing building. The specific speed theory layers of the building are now presented.
The slowest layer, site, along the Golden Mile is historically significant with links to the original Wellington beach front. The site now exists as a main urban link from the city to the current waterfront. Other urban links are; Featherston Street, which borders the eastern boundary and provides high vehicular exposure and a developing retail market. Lambton Quay, on the western boundary, is popular for pedestrian traffic attracted by a high exposure retail environment and commercial workplaces. Grey Street borders the northern boundary, a cul-de-sac street terminates half way for a small park at the Lambton Quay end. This street is currently used for parking and provides access to the small basement level of the building. The park is popular however lacks direct sunlight and a strong connection to the building. Also the cul-de-sac dominates the space making the park a thoroughfare or temporary stopover rather than a destination itself. It can be concluded that the Lambton and Featherston edges have potential to link together with the park as a focal point to reduce the solidity and island effect of the site.
STRUCTURE

The second layer of speed theory, structure, solves the unusual plan of the tower with a simple structural solution. (Fig. 54) Three reinforced concrete moment frames flank the wings of the tower floor plate and brace lateral loads of the podium and tower. The triangle columns support the intersection of the wings and resist gravity the loads of the floor. The remaining structure resists gravity loads through the precast floor, in-situ beams and internal in-situ columns. The internal structure is very minimal allowing an open floor plate only interrupted by one, two-metre diameter central column. Also the core of the building is not structural and is located in the northwest corner of the tower. This simple, post and beam structure, typical of most flexible office towers, will provide freedom to link spaces and work with the implementation of the architectural mission statement.
CIRCULATION

Circulation, which is strongly determined by structure, consists of four lifts and two concrete stairwells. There is also an escalator from the ground floor to the first floor of the podium. The restricted and contained circulation creates cellular spaces reducing the possibility of inter-floor communication. However, as mentioned, the non structural nature of the core allows flexibility when working with this layer.
ENVELOPE

The envelope is the main communicative layer of corporate architecture, as it is the most exposed, visually and environmentally. The single layered existing envelope of silver mirror glass reflects the surrounding buildings and the public eye. The aluminium mullions express the floor-to-floor height and have a close vertical pattern. This hierarchical shield expresses similar ideas to administrative power architecture of early the mid 1900’s, however, the freedom of the curtain wall from the structure makes it one of the easiest elements to retrofit on a building of this typology.
Internal spaces are where corporations partake in business, the importance of this layer to others is often overlooked. Currently the fit out consists of a suspended ceiling and office furniture defines space within the large floor plate. The environmental control of internal space is also included within the fit out. HVAC systems, located on floors 3, 16 and 17 track through service ducts then into the ceiling, supplemented by skirting heating systems that run around the perimeter of the wall floor intersection.

Figure 61. Typical Spandrel.
The speed theory analysis of the existing building has presented its history and design. The site has been identified as an important part of the urban milieu that currently does not link into existing facilities well. Structurally, the building is unique, however it provides opportunities for modification through its simplistic solution. Circulation throughout the building is also very hierarchical allowing no visual links between floors and spaces. Currently there is a lack of communication from the internal to external spaces. The envelope is an important element and needs to integrate with the structure and interior fit out, which also needs to be improved to work with the surrounding layers. The following section will describe the techniques used in this case study to synergise FPA’s architectural mission statement to the selected building, 215 Lambton Quay.

4.2 IMPLEMENTATION

This design case study has been consolidated with the combination of corporate identity theory, FPA’s architectural mission statement, and the analysis of the selected existing building. The general application of the architectural mission statement will be discussed along with five implementation techniques that have been developed to communicate FPA’s corporate identity. These categories are urban integration, podium disintegration, central atrium, secondary atria and the communicative façade.

The general implementation approach is based on Messedat’s three categories of translation used to initially translate FPA’s corporate mission statements. Once again, these are: the expression of corporate principals, association with business content and communication of brand contents. These three combine to provide overriding concepts that have been applied to this particular building developing into the idea of treating the building as a product and also as a home. The building typology complimented this statement allowing separate, but supplementary, treatments of the tower and podium. The podium is treated as the home, which is important to the experience mission statement. It becomes the area of corporate and public interaction and is treated as a space that translates the experience of FPA. The tower becomes a product for work and innovation. It must provide a productive workspace that implements communication within the building and to the urban milieu. The specific applications of this approach developed by investigating the issues identified in section 4.1 via a speed theory analysis will now be discussed.
4.3 URBAN INTEGRATION
4.4 PODIUM DISINTEGRATION
4.5 CENTRAL ATRIUM
4.6 SECONDARY ATRIA
4.7 COMMUNICATIVE FAÇADES
As identified, the site lacks connections to important urban spaces and the solidity of the podium reduces flow through the site. Also, the Grey Street Park has been identified as a major feature that has potential to increase connection of the building to the urban milieu. On an urban scale, the site, along with the park can act as a link between Lambton Quay and the developing retail scene of Featherston Street also linking the Terrace through to Queens Wharf on the waterfront. A park redesign and podium disintegration have been implemented to improve this link. A description of the park will follow and the podium disintegration will be described separately in the next section.

Issues identified with the Grey Street Park are; the lack of involvement with the podium and dominance of vehicular activity over static and slow pedestrian movement. These issues create a major separation between the public space and the building. Firstly, to integrate the park into the podium the parking and vehicular access has been removed to create a stronger gesture of pedestrian space.
Figure 69. Grey Street
Park Cross Section A-A.

1. Existing Footpath
2. Raised Lawn
3. Raised communal gardens
4. Concrete path
5. Entertainment decking
Secondly, to adhere to FPA’s architectural mission statement the park is acting as a lawn and an extension of the podium as home to complement surrounding amenities. Raised gardens and paths dissect the main gesture of the park, a lawn. The existing footpath on the northern side of the space has been knitted into the park with its texture being intersected by the new paths. The north and south edges of the park also include timber decking for immediate dining spaces to inhabit. This signifies the deck of the domestic yard and links the adjacent entertainment facilities. The edges of the paths, reminiscent of the clothesline path, are scattered with seats. Within the varied islands of grass, raised gardens are planted with seasonal vegetables and herbs to reinforce the domesticity of the space and to compliment surrounding food suppliers. Existing trees will be kept as they reduce the immediate scale of the podium and surrounding buildings. Smaller citrus and feijoa trees are also planted to provide pockets of private and sheltered space. The Podium disintegration will now be presented which will elaborate on the functions that the park and surrounding space will link into.
4.4 PODIUM DISINTEGRATION

Typical of the podium-tower typology, the podium extends to the perimeter of the site exaggerating solidity. (Fig. 73) This disconnects the adjacent streets and makes the park dysfunctional. Through increasing porosity and disintegrating the podium form, a stronger link to the tower, the park and surrounding urban fabric can be created. Therefore, linking the home to work and allowing the building to function as a holistic product. Linking and disintegration has been implemented through two methods. Firstly, this is done through investigating the urban connections, which has been discussed, and then through expressing these connections.

The hard edge of the podium has been mediated to provide a stronger connection to the tower and the other destinations around the site. These entry points allow access to activities and signal thoroughfares through the podium identified within urban integration. The activities within the podium are also vital to the success of this design intervention and were chosen to showcase FPA and compliment the architectural mission statement. The layout of the podium thoroughfares allows three core activities with the fourth for reception tasks. (Fig. 76 + fig. 78)

The first activity is the Fisher & Paykel Experience Centre, which occupies the southern end of the podium. This acts as a place for the public to interact
with FPA and their products similar to the Hangzhou Experience Centre, China. This is achieved through the idea of home and the manifestation of the kitchen, a drop in cooking school. Furthermore, FPA can use this facility to test prototypes within the school allowing real time public reaction and research.

The second area of the podium is based on the domestic pantry, which occupies the existing Esprit store. Moore Wilsons Fresh was chosen to occupy this space. Their quality artisan market culture fits well with FPA and the idea of pantry. The open and exposed corner provides an active edge to the podium drawing people into the park and the podium is made much more porous by inserting large operable openings allowing fruit and vegetable stalls to be extended into the outdoor space.

The third activity area of the podium is based on domestic entertainment areas of home. To bring temporary pedestrians to the podium and park a café or casual food and beverage provider occupies the lower floor. The upper floor is occupied by a formal dining experience. In good weather an extension of the park is created onto the northern green roof of the podium which also provides the conference centre access to entertain colleagues and clients.

21. Since FPA are not providing a person-to-person service this programme was created to implement interactivity. NZ Masterchef, a televised cooking competition, used Fisher & Paykel products throughout the series. Also FPA are starting to sponsor cooking schools throughout Australia. This successful marketing can be translated to the cooking school where the public can drop in and learn to cook a meal with guest chefs.

22. Moore Wilsons are a Wellington based food and goods wholesaler that was established in 1918.
Figure 78. Podium Floor Plans.
Top: 2nd floor
Middle: 1st Floor
Bottom: Ground Floor

North
1. Entertainment Centre
2. Moore Wilsons Fresh
3. Entertainment, Casual + Formal Dining
4. Reception Area
5. Roof Entertainment
6. Conference Centre

Figure 78. Podium Floor Plans.
Top: 2nd floor
Middle: 1st Floor
Bottom: Ground Floor
Figure 80. Grey Street Entry.
Architecturally, the podium disintegration is achieved through the removal of the floors back to the limit of the tower form. The structural beams and columns are left to provide a reminder of the existing structure and to frame secondary public space created. This secondary space also acts as a buffer to internal spaces of the podium and an area of transition from the street. Furthermore, where the tower is exposed at street level, something that did not happen beforehand, a stronger physical link to the tower is created. These techniques address FPA’s mission statement by exposing the existing structure, linking into the existing urban fabric, communicating experience through the podium and finally, creating a product for FPA to interact with the public.
Communication helps the entire workforce become unified and work towards the same goals and values identified in the mission statement (Knittel-Ammerschuber, 2006). Stacks of floor plates with a hermetic skin and sealed shafts for circulation forces the inhabitants to be in separate vertical cells and does not provide the best environment for communication to strive. To increase visual and physical communication throughout a tower building, visual and physical connections need to be created. As mentioned, the simplicity of this tower, and others like it, allow freedom when approaching this problem. To achieve connection, open space will be introduced between floors in the form of a central atrium.

The configuration of the core allowed it to be shifted to the centre of the atrium whilst keeping a large amount of usable floor area. Therefore, stairs
are made much more prominent and accessible encouraging their use. The circulation, which is also assisted by two machine-room-less lifts, makes its way down from the top floor to the podium where it meets thoroughfare space created by podium disintegration on the ground floor. Meeting rooms are also placed within the atrium half way between levels. This is to encourage sight lines between floors and circulation mediating volume to link the adjacent workspaces. They provide a space that others can see meeting of multiple departments encouraging inter-department communication. These interventions span between the existing beams that join the central column to the remaining structure with materiality and detailing used for expression. These beams and the central column were left for the same reason as the podium structure was. To reiterate, this is to express the retrofit and the state of change within corporate culture.

23. Through analysis of the original building drawings the core was deemed to be non-structural. This may not be the case for all office towers, which may use the core as bracing.

24. By shifting the core from the northwest corner to the centre of the floor plate allowed it to be integrated with the atrium. This only reduced the floor plates usable area by 11%. This is a small loss of space for a major intervention into the floor area.
1. Atrium
2. Secondary Atria
3. Stairs
4. Meeting Rooms
5. MRL Lifts
6. Existing Beams
7. Office Space
8. Fire Exit
9. Bathrooms
10. Services

Figure 87. Tower Floor Plan
Figure 88. Central Atrium Cross Section A-A
A supplementary benefit is that the atrium also provides major advantages for a quality internal environment. The open space allows natural ventilation to be used via the stack effect. The façade, described later, will allow air to enter and move across the office space into the atrium. The buoyancy of the hotter air will force it to rise to the top of the atrium where it can escape through controlled openings. Another feature, which deals with the issue of future change, is the freedom of service routing within the atrium. Services are also exposed to express the idea of the building as a product on an aesthetic level. These techniques address FPA’s architectural mission statement by exposing the existing structure, linking spaces enhancing communication and social encounters. The complimentary secondary atria will now be discussed, including their relationship to adjacent office space and central atrium.
Figure 90. Central Atrium
4.6 SECONDARY ATRIA

Secondary atria have been implemented to compliment the addition of circulation and communication within the central atrium. These adjacent spaces are primarily designed as informal work or meeting space and double as a relaxation area for staff.

Primarily, the location of the atria is relative to outlook and sunlight access (fig. 93) providing a response to the external environment. Within the existing floor plates, the atria create a void, three stories high, and change position every third floor, providing a continuous link throughout the building. (fig. 91) The top of an atrium vertically overlaps the next and the bottom contains casual seating for informal communication and relaxation space. (fig. 95) Timber decks terminate adjacent office floors, providing internal balconies to communicate with other levels and view the external environment. Along with the casual aesthetic of the atria, domesticity of the podium and park is introduced into the tower, which is also enhanced through the façade treatment.
Figure 94. 1:200 Model
Figure 95. Secondary atria social space.
4.7 COMMUNICATIVE FAÇADES

Representation of FPA’s architectural mission statement has been approached using materiality, functionality and representation of the interior through the tower and podium façades. As mentioned, façades of corporate buildings are the main interface between inhabitants and the public environment. The existing façade, as discussed earlier, is hierarchical and shield-like. To express the corporate identity of FPA a much more honest representation of the company’s values is implemented. To emit FPA’s corporate identity a full façade replacement has been carried out.

The materiality of the main tower façade consists of a double layer of glass with a 600mm cavity containing adjustable timber louvers used to express FPA in a holistic sense. The timber represents domesticity inherent in FPA’s products expressing the human and individual characteristics of home. The external layer of glass is used to shroud the building to consolidate the individuality of the louvers into one product. They also act as a protective layer, environmental buffer and controller of the internal space.

Functionally the louvers provide real-time external representation of internal activity and control internal daylight and thermal conditions. The manipulation of the timber louvers is relative to the position of the desks. This allows direct personalisation of natural daylight conditions. This also allows glare prevention when the desk is close to the window and reflects light.
Figure 99. Secondary façade detail.
Figure 98. Façade Patterning system.
Figure 100. Podium Façade, 1:200 model.
Figure 101. Office Space Section.
into the office space when further away. The louvers are controlled by electric servo-motors and are linked into the desk track to calculate its position. Overrides are built into each desk and an overall building management system. This is to prevent overheating from the low eastern and western sun where horizontal louvers will need to be closed. To allow daylight into the space when low sun angles are present the louvers are perforated. This will turn the closed louvers into a translucent mesh allowing some visibility to the outside. Once the sun has increased altitude the louvers will return to normal operation.

Artificial lighting has also been considered. It will also be controlled by the position of the desk and levels given by sensors. This is to maintain a comfortable level of light if natural daylight does not suffice.

A building management system controls all electronic environmental systems within a building. This includes lighting, HVAC, natural ventilation openings, fire, doors and the louvers. It will be implemented so all systems work in unison to increase energy efficiency and internal comfort levels.

The timber desks are fully adjustable to allow personalisation of the workspace. The drawers are double sided and slide on two rails to allow the use of both sides of the desk.

These vertical glass louvers can be opened by rotation. This will allow increased cooling and fresh air of needed and can provide a high porosity opening to create an outdoor space out of the secondary atria.

4.8 REFERENCES


This chapter will discuss the ramifications of this thesis for existing and future literature and research. To reiterate, two areas of focus became evident through the review of prominent theory and the design case study. These are the translation of corporate identity to corporate architecture concepts and the implementation of corporate identity to corporate architecture. Firstly, the process of corporate identity translation is discussed through the analysis of Messedat and Knittle-Ammerschuber’s text and speed theory in chapter 2.0. The application of these texts in chapter 3.0 to translate FPA’s corporate identity has developed and provided new interpretations of their use. Secondly, the implementation of Messedat and Knittle-Ammerschuber’s texts with the integration of speed theory and its five applications to 215 Lambton quay is examined. Limitations that were discovered are then presented to identify outstanding issues that have not been investigated allowing suggestion of further research. These points will then be concluded, summarising the significance of this thesis.
Figure 102. Retroactive Corporate identity section A-A
5.1 CORPORATE IDENTITY TO CORPORATE ARCHITECTURE

For corporate identity to manifest within corporate architecture, the process of corporate identity translation was examined. This led to the use and critique of corporate identity history, strategies, tools and methods and speed theory to translate FPA’s corporate identity into conceptual ideas for the implementation of corporate architecture. This section will chronologically present the process of investigation, refreshing the existing theory, the use or response to the theory and a discussion of its implementation.

Firstly, the historical analysis of FPA was undertaken. This was not suggested by existing literature, however, was necessary to ascertain a background of the corporation. Furthermore, this uncovered the history of the corporation and identified their current, architectural and commercial situation. This initial step is important for the next to be understood. Secondly, mission statements were ascertained and compared to understand what the underlying characteristics of the corporation is and, if any trends are developing to identify future change. Knittle-Ammerschuber stated that the mission statement is vital to the success of corporate identity translation (2006, p. 140). This approach was informative, however it was improved by the inclusion of a mission statement comparison. Knittle-Ammerschuber’s suggestion to analyse one mission statement does not consider the changing nature of corporate identity, which is a key area that this thesis is addressing. The comparison of two FPA mission statements proved to be beneficial as links between past and present mission statements were identified. Comfort could be taken in the knowledge that vital, recurring, goals and characteristics of the corporation are committed to the new idea of an ‘Architectural mission statement’. Messedat and Knittle-Ammerschuber hint towards techniques and existing translation techniques, however do not state the need for it to be committed to form similar to a corporate mission statement. The holistic approaches of Messedat and Knittle-Ammerschuber hint towards techniques and existing translation techniques, however do not state the need for it to be committed to form similar to a corporate mission statement. The holistic approaches of Messedat and Knittle-Ammerschuber were used as an initial approach, however lacked depth in actual guidance for the process of translation. The value of developing an architectural mission statement is, that if directly translated from the corporations, the corporation can still understand it. Furthermore, it becomes a much more powerful tool for the architect, aiding implementation of corporate identity. As this process was not developed within existing theory, speed theory, another prominent interpretation of corporate architecture was used. This chronological analysis of corporate architecture, turned design tool, was used to consolidate the idea of time within the architectural mission statement. It also allowed each element of corporate architecture to be
treated separately, assisting in simplifying translation, under the umbrella of the holistic approach and Knittle-Ammerschuber’s management methods within the translation matrix. Retrospectively SLA’s third iteration of speed theory can now be developed further as a design tool for corporate identity translation and implementation.\(^\text{[fig. 103]}\) With the integration of the client within the diagram a systematic approach appears that tackles issues of both corporate identity and speed theory. Thus, the lack of time and change within corporate identity theory, and secondly, the lack of a corporation’s representation within speed theory is juxtaposed. The combination of these two, previously unconnected, theories have helped design a systematic way to translate corporate identity.

5.2 IMPLEMENTATION OF CORPORATE IDENTITY

Through the original process of developing an architectural mission statement, implementation was then undertaken on 215 Lambton Quay. For corporate identity to manifest within corporate architecture, the process of implementation was also examined. Corporate identity history, strategies, tools and methods and speed theory to were once again used, this time to implement FPA’s corporate identity into corporate architecture. This section will once again chronologically present the process of investigation into implementation, refreshing the existing theory, the use or response to the theory and a discussion of what worked.

Firstly, the selection of a site and building was discussed. This was a rational approach and a rare opportunity as corporations will almost certainly already own or have purchased real estate before approaching an architect. The potential of a building, structural possibilities of the façade and superstructure need to be fully assessed in coherence with other speed theory layer interfaces from the outset of a project. This will determine the level of interventions that can be applied from an architectural mission
statement. Also the slowest layer, and hardest to adapt, is the position of the building within an urban framework remains important. For FPA this is a ground breaking investigative project and an important site, visually and functionally was chosen to provide a large audience. Therefore, it can be concluded that corporations need to use architects advice before selecting a building, as some will allow more flexibility, adaption and public response to change than others. To ascertain and assess the flexibility of the existing building, it was also categorically analysed, in cohesion to speed theory, to provide a descriptive breakdown. This use of speed theory is more aligned to its original facilities management approach, however it was beneficial to discover the general potential of the building typology and unique features inherent within the selected building. After speed theory building analysis, the general holistic implementation of the architectural mission statement was then described that responded to the context of the selected building. This first step in implementation is similar to the initial holistic approach undertaken within translation. It acts as an overall concept, however lacks depth once separate elements of architecture are to be implemented. As mentioned, where existing guidelines for implementing corporate identity ceased were where specific approaches are needed. Specific approaches developed within the architectural mission statement were described through five original implementation methods, as the culmination of corporate identity translation and the implementation of corporate architecture.

Urban integration of FPA’s corporate identity and corporate architecture emits an element of responsibility. The existing building is solid and does not link into the urban fabric. The design responds on a similar level to the Krupp’s Margarethenhöhe settlement where an urban centre and link to corporate identity was created. A transition from urban space to the corporation through complimentary programmes that work with both the urban scale and the corporations architectural and corporate mission statements is vital. This is presented through the new integration with the park and the thoroughfares.

Podium disintegration was supplementary to urban integration, which was expressed by separating the podium into suitable functions for FPA and the public. Podiums are not standard on multistorey buildings, however, similar techniques of programming and secondary public spaces could be implemented.

The central atrium has acted as a tool to remove the hierarchy from the multistorey office tower and link into the podium space. Also by functioning
as an environmental controller there are many intangible advantages to this intervention. For other buildings smaller central atria could be implemented if the flexibility of this building was not present.

The secondary atria provide a place for informal meeting space and socialising. Also the element of domesticity has been integrated into adjacent to office space. Furthermore, these act as spatial buffers to the central atrium and also as a communication tool to the public. If a central atrium could not be created these could act alone.

The communicative façade has given the building a face, for FPA to communicate through, and for the public to read. The direct relationship from the inside of the building through the façade, via an environmental control system, communicates different levels of the architectural mission statement. This direct physical relationship that the inhabitants have with the façade is a response to the critique of ambiguous media façades. For the honest, legible representation of corporate identity there is still a place or an element of physical interaction within a physical space.

These five implementations could be repeated in any combination, however, must respond to the context of specific corporations and buildings. Different corporations will undoubtedly require different spaces and different buildings will allow varying levels of flexibility. Also through developing this system, for the retention of corporate and architectural individuality, a step-by-step approach has not been presented, and it should not be attempted. Therefore, this thesis should be seen as an advance in the existing guidance of corporate identity translation and implementation.

5.3 FURTHER CORPORATE IDENTITY INVESTIGATION

From identifying the limitations of this research, further investigation can be established. Within the category of corporate identity translation further research shall be undertaken to investigate the listed limitations. Retrospectively there are significant characteristics of this project that are important to corporate identity.

TRANSLATION

Firstly, the lack of personal communication with FPA, although stated as a positive approach within chapter 3.0, can also be seen as a limitation. The choice not to contact the client was committed to throughout the process to retain the purity of their mission statement. If further research were to be undertaken it would be suggested that the client be involved from
an early stage. This would be beneficial as the client influence could be directly compared to this study. It would also be beneficial to present this complete thesis to FPA to ascertain their response. This would allow a form of measurement and client based assessment of the techniques used.

IMPLEMENTATION

The identified issue of change in corporate identity has been represented within the building. This is significant as it reminds the public and inhabitants of the building to accept that corporate culture will continue to change. It also places the building within two eras of corporate architecture creating a multiplicity of spaces that do not present them selves as one static building but a changing building expressing that future change is inevitable. This process falls into the field of historic restoration and the sensitivity needed to retrofit ancient buildings. Then again, multistorey office towers are currently not treated as an architectural typology that needs sensible approaches, however use of these sensitive strategies within this context could develop intricacies that currently do not exist.

PROCESS

Translation of corporate identity faced lack of guidance once the existing strategies were exhausted. Speed theory was implemented to provide further theoretical guidance after this point and generate an architectural mission statement. However the success of the architectural mission statement remains ultimately unmeasurable. Further investigation, of the translations success could once again be measured by seeking the response of FPA after reading this thesis and viewing the design case study. Also an analysis of the implementation could be undertaken via a speed theory breakdown of the design case study. This would allow a direct comparison to statements from the existing buildings speed theory review.

This section has discussed the thesis findings and the application of existing theory presented in chapter 2.0. The translation of a corporate identity to corporate architecture was discussed and how the design case study has tested existing theory. The implementation of corporate identity has also been discussed to experiment with the existing literature. Conclusions will now be presented to summarise the significance of this thesis.
5.4 CONCLUSIONS

This thesis has defined corporate identity, explored its history and development, and presented contemporary methods and interpretations of implementing corporate architecture. Furthermore, a design case study consisted of selecting and translating FPA’s corporate identity into an architectural mission statement to implement within an existing building.

More specifically, Chapter 2.0 analysed existing theory and provided a background of the development of corporate identity and corporate architecture. This has identified the issue that current trends of corporate architecture may repeat existing ambiguous interpretations of corporate identity. These were successful at the time, however corporate culture has been identified to be fluid and will continue to change. Strategies, tools and methods of Knittle-Ammerschuber and Messedat were discussed to set up a framework to approach the research. These were identified to have a limited approach to change, identified in the history analysis. Therefore, speed theory was introduced to provide an interpretation of time within corporate architecture and the relationship of architectural elements. This culminated in the proposition to translate and implement corporate identity through an architectural retrofit, addressing time, representation and synergy within corporate culture and identity.

The guidance and interpretation of corporate identity and architecture was used in chapter 3.0 to translate FPA’s corporate identity. This was done, firstly, through a historical analysis presenting where FPA came from through a corporate, product, marketing and architectural history. Knittle-Ammerschuber’s declaration to use a mission statement for translation was advanced by using two of FPA’s recent mission statements. This allowed a comparison to ascertain emerging trends and consolidated goals and characteristics. This analysis, via the combination of FPA’s history, mission statements, management techniques and speed theory, culminated in an architectural mission statement. This new step allowed a direct evolution from FPA’s corporate identity to a driver of architectural implementation.

In chapter 4.0, implementation began with the selection of suitable architecture to apply the architectural mission statement to. The architectural mission statement was then applied generally to respond to the context of the selected building. This identified the overarching concepts that drove specific implementation. The specific implementation consisted of five techniques, urban integration, podium disintegration, central atrium, secondary atria and a communicative façade. These interventions into
corporate architecture are specific to FPA however could be combined within a similar process. For the continuing innovation and individuality of corporate architecture this is not to be seen as a set of strict implementations, but a systematic approach that is and can be used dynamically to provide the best response to the corporate and architectural context.

Chapter 5.0 discussed the ramifications of the research for existing translation and implementation theory, providing a critique of the design case study. Also, further research was suggested to provide an outlook for this thesis and corporate identity architecture concluding the thesis within this section.

The significance of this thesis increases understanding of the complex and fluid field of corporate identity, increasing the synergy of corporation and architect, corporation and architecture, and most importantly increasing architects, corporations and publics relationships to corporate identity.

5.5 REFERENCES

6.0 APPENDIX

6.1 BIBLIOGRAPHY


IRD. (2007). Wellington Inland Revenue staff to centralise. Retrieved


### Original Mission Statement

<table>
<thead>
<tr>
<th>Style</th>
<th>Current Mission Statement</th>
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| is about desirability, it reflects the way in which we do things. It’s not only the way we design our products; it’s the way in which we evolve in response to change. | Sense + Simplicity  
We understand that our lives are becoming more complex. We believe in technology that is both leading edge and at the same time human. This approach has led to the development of refrigerators that think for themselves to keep food fresher, and cookers so smart they help clean themselves. Whether it’s washing machines that use half the water you normally use or dishwashers designed to wash as well as store your dishes - above all we believe in insight led design that is tailored to peoples changing needs around the world. |

<table>
<thead>
<tr>
<th>Integrity</th>
<th>Heart + Soul</th>
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<tr>
<td>is about building relationships with our customers, it reflects the way we go about our business; the trust behind our reputation; the way in which we build our values.</td>
<td>Your kitchen is more than just a room; it is the heart and soul of your home. It’s a space where you can share delight; fulfill a passion and taste the best life has to offer. Creating a feast for family and friends is one of life’s daily rituals and simple pleasures. From our perspective food needs to be more than just fuel, it needs to be delicious as well. Each of our products has been designed to bring out the chef in you, by making cooking easier, more enjoyable. This is what drives us to do what we do – creating experiences that enhance the time we spend together.</td>
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<tr>
<th>Care</th>
<th>Today + Tomorrow</th>
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<tr>
<td>reflects how we look after all with whom we come in contact; our respect for the environment; and the way in which our people go about their roles.</td>
<td>Behind every product is a story, and that story begins with you. Your kitchen is an expression of who you are, how you cook, and how you enjoy food with others. Our passion is creating better experiences that put the joy of food at the centre of your life. Eat, share, live life - we’ll take care of details.</td>
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<tr>
<th>Innovation</th>
<th>Passion + Performance</th>
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<tr>
<td>is our heart; we are innovative in all that we do, from the big ideas through to the detail.</td>
<td>Food is theatre. From mid week convenience to gourmet weekends each meal is a performance and the kitchen is your stage. Celebrating great food and cooking from around the world is the show, from the soft crust of a freshly baked baguette to the comforting fragrance of Vietnamese pho - variety is the spice of life. Just as we are seeking quality and variety in our food, we desire the same of our kitchens, we are looking for unique appliances that combine innovation with reliability and performance. Savour the taste of your next meal in tomorrow’s kitchen.</td>
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<tr>
<td><strong>Architectural Elements</strong></td>
<td><strong>Architectural Process</strong></td>
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<tr>
<td>---------------------------</td>
<td>---------------------------</td>
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<tr>
<td>Façade, Circulation, Environmental control acting as smart mediators of space and functions.</td>
<td>Simplistic and non-overcomplicated approach throughout design to create a simple and stylistic response.</td>
</tr>
<tr>
<td>Fixed elements (Structural) to be exposed and used as a feature.</td>
<td>Consider integration of new elements into existing throughout process to express time and change within the design.</td>
</tr>
<tr>
<td>Environmental control systems and services designed to actively respond and be visible within spaces.</td>
<td>Design with holistic approaches considering the wider problems to foresee any future issues and changes.</td>
</tr>
<tr>
<td>All architectural elements must perform their task and fit in with other elements.</td>
<td>Consider elements within the overall process to ensure their performance is considered.</td>
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<tr>
<td><strong>Spatial Layout</strong></td>
<td><strong>Construction Process</strong></td>
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<tr>
<td>-------------------</td>
<td>--------------------------</td>
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<tr>
<td>Be legible from all views of the building and able to adapt to the required situations.</td>
<td>Create a simple narrative of construction process to express time and change.</td>
</tr>
<tr>
<td>Respect and interaction to be considered from micro to macro scales throughout the whole building and surrounding environment.</td>
<td>Treat the existing structure with respect to express the narrative of change.</td>
</tr>
<tr>
<td>Flexibility of and adaptability of space creating efficiency within all spatial, environmental and technical systems.</td>
<td>Consider simplicity of construction and future construction process.</td>
</tr>
<tr>
<td>Performance of layouts must consider others in terms of intersecting membranes to filter the required relationships.</td>
<td>Simple and easy to perform removing unnecessary complicated processes.</td>
</tr>
<tr>
<td>Corporation Use</td>
<td>Architectural Mission Statement</td>
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<td>-------------------------------------------------------------------------------</td>
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<tr>
<td>Usable space that works with the corporation to achieve their goals.</td>
<td>Innovative Communication</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
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<td>Spaces that enhance the corporation’s relationships to each other, the public and surrounding environment.</td>
<td>Sensitive Relationships</td>
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<td></td>
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<td>Enhance the flat and respectful structure of the corporation.</td>
<td>Respectful Planning</td>
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<td>All spaces must be tailored to perform the required use of the corporation.</td>
<td>Harnessing Potential</td>
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<td></td>
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<tr>
<td>Architecture that expresses innovation and leading technology whilst remaining simple, legible and adaptable to inhabitants and public.</td>
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<td></td>
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<tr>
<td>A complex arrangement of spaces that work together to enhance relationships and express ideas of change and innovation.</td>
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<td></td>
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<tr>
<td>A product that respects its current and future surroundings, inhabitants and their goals.</td>
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<tr>
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<tr>
<td>A building that harnesses the inhabitants performance building productivity and potential of ideas and products.</td>
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</table>
6.3 EXISTING BUILDING PHOTOS
6.4 MODEL PHOTOS
6.5 INTERIM REVIEW PRESENTATIONS

MID YEAR REVIEW, 22 June 2010.
The site has been selected through survey of large corporate relocations which has made suitable real estate available for the Fisher and Paykel Relocation. An increasing trend that they can be the forerunners in. The selected building, ANZ tower, was built in 1984 styled in the typical corporate veil of Wellington offices. An open floor area of 11170m² allows for adaptable space use and a suitable platform for Fisher & Paykel to add their corporate identity.

Patrick Thompson

Hybrid

Product

The dish drawer is the flagship product of the 20th century Fisher & Paykel. Using innovation and technology the dishwasher was simplified whilst challenging the conventional dishwasher. Newer products are still following the same development process. How can the envelope be simplified yet still remain functional and user customisable?

Marketing

Starting with marketing external products Fisher & Paykel has moved from the showroom floor to the internet. Their recent focus is on creative living and trying to regain the personal touch of appliances. How can ‘creative living’ be translated into an envelope?

History

From humble beginnings as a licensed manufacturer Fisher & Paykel had to outdo the manufacturers that they were replicating. This has given them a pioneering spirit that allows them to remain innovative and ahead of competitors. How can their history be used to drive the design of the envelope?

Weatherproofing

Thermal + Daylight + Acoustic

Identity

thoughts...

summary...

Material

Existing

Form

Envelope as material/membrane

Change of form via flexible structural change

Design system

The design system is yet to be resolved but intended to be flexible. It needs to be controlled but able to adapt to new situations and corporations. Corporate design needs to be metamorphic and adaptive to keep up with tomorrow and free corporate architecture of restrictive design guidelines. This type of corporate design, though undeveloped, seems the logical path to take for the longevity of corporate architecture. A path that will reduce the effects of monotonous office towers and tin sheds.

Corporate Metamorphosis

The corporate client: Fisher & Paykel

innovation
technology
design
usersenvironmentpioneering

challenging conventional design
challenging conventional systems
point of difference

keywords

‘Fisher & Paykel Appliances designs, manufactures and markets a range of innovative household appliances developed with a commitment to technology, design, user friendliness and environmental awareness.’

pre-design
design
select client
evaluate client
summarise client
select site(s)
evaluate site(s)
select material(s)
design system(s)
design secondary and tertiary effects

Level 7

Level 8

Synergy: The Product

Auckland

Wellington

Dunedin

The corporate site: 215 Lambton Quay The corporate building: 215 Lambton Quay

→

administration + R&D

→

→ manufacture to Thailand

← manufacture to Thailand

→

administration R+D

→

Structure     Envelope

Existing

Interchangeable cartridgeskinetic frameworkstructure

permanent adjustable customisable

Ground Floor

Structure

Core

Typical Floor

Structure

Core