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forms sensational

POINT92 DAMANSARA PJ ZIG DESIGN PARKROYAL ON PICKERING WOH
PALOMA MUSIC COMPLEX TETRAC ARCHITECTS

BLUE PLANET 3XN

dwell

COUNTRY HOUSE KODAIKANNAL/INDIA

+ NODE HOUSE FUKUYAMA/JAPAN

THE ALEPH BUENO AIRES/BRAZIL

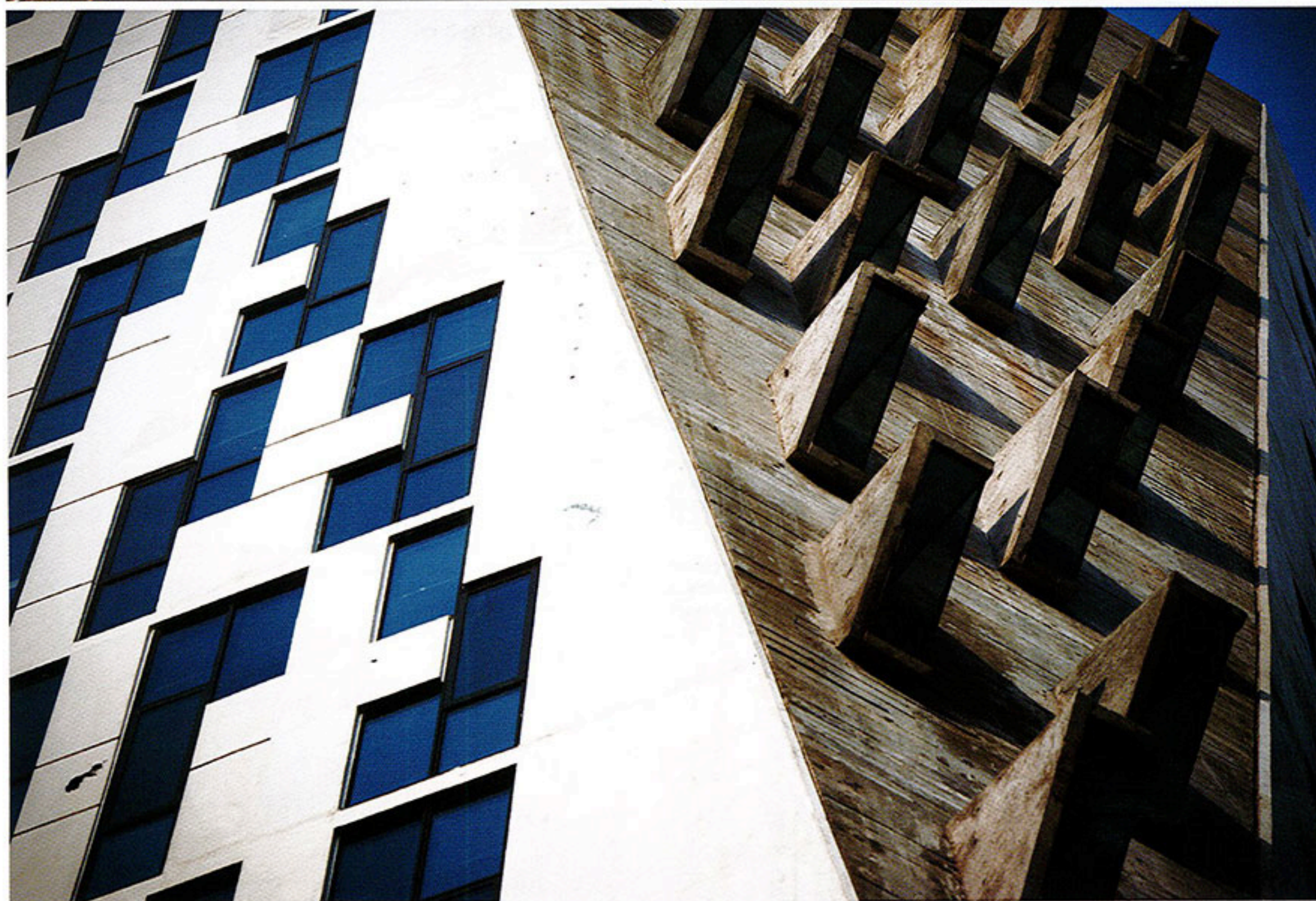
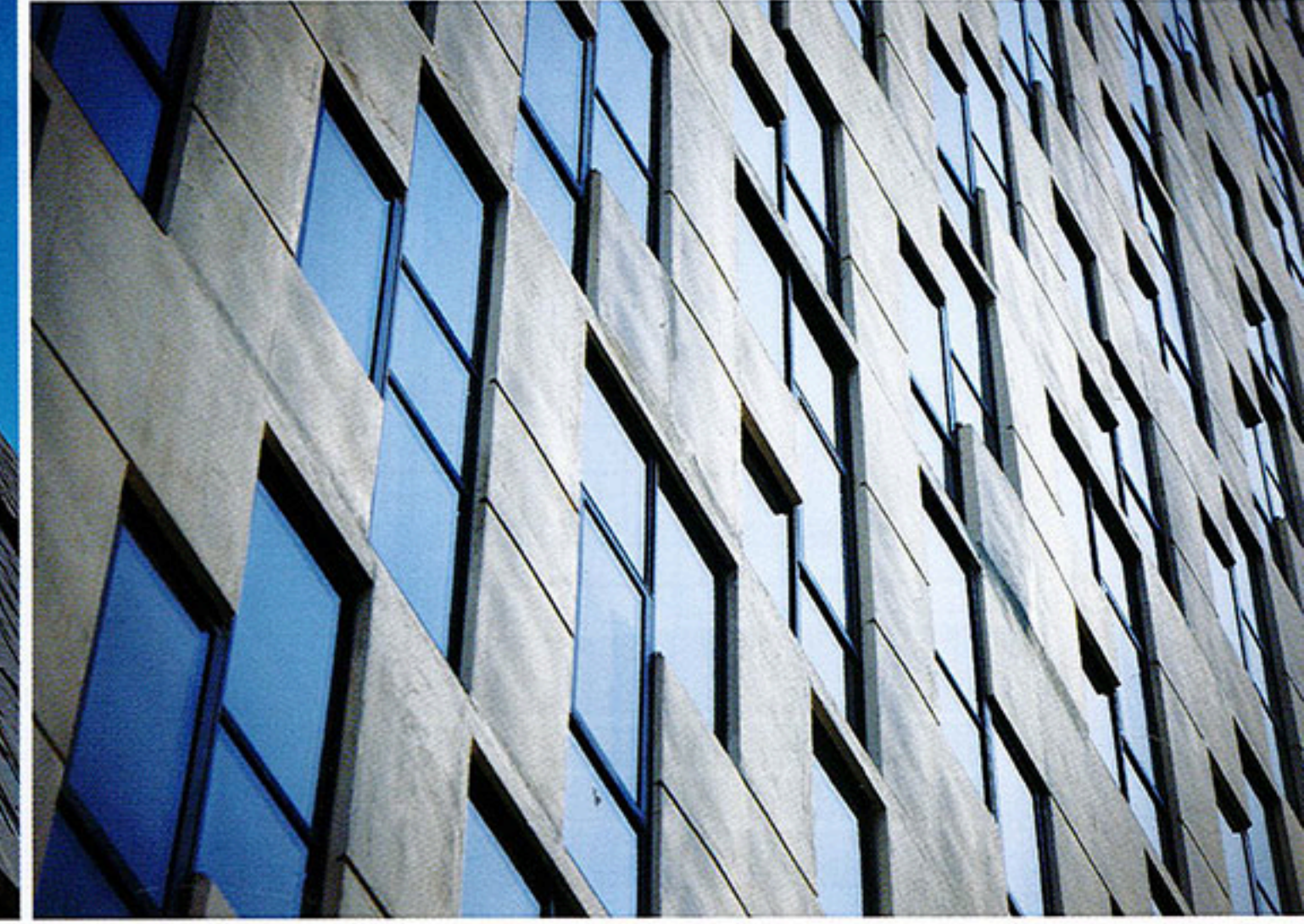
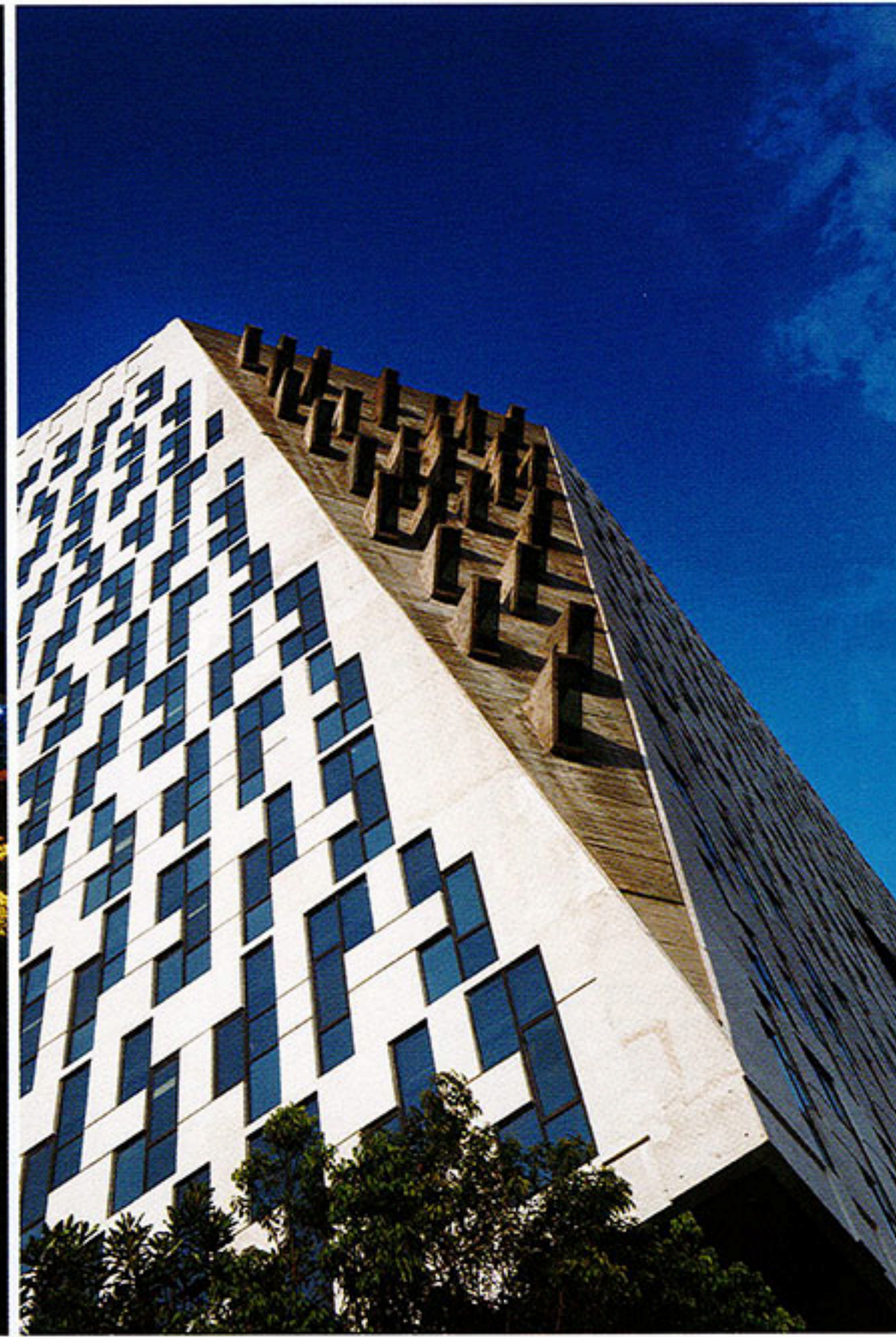
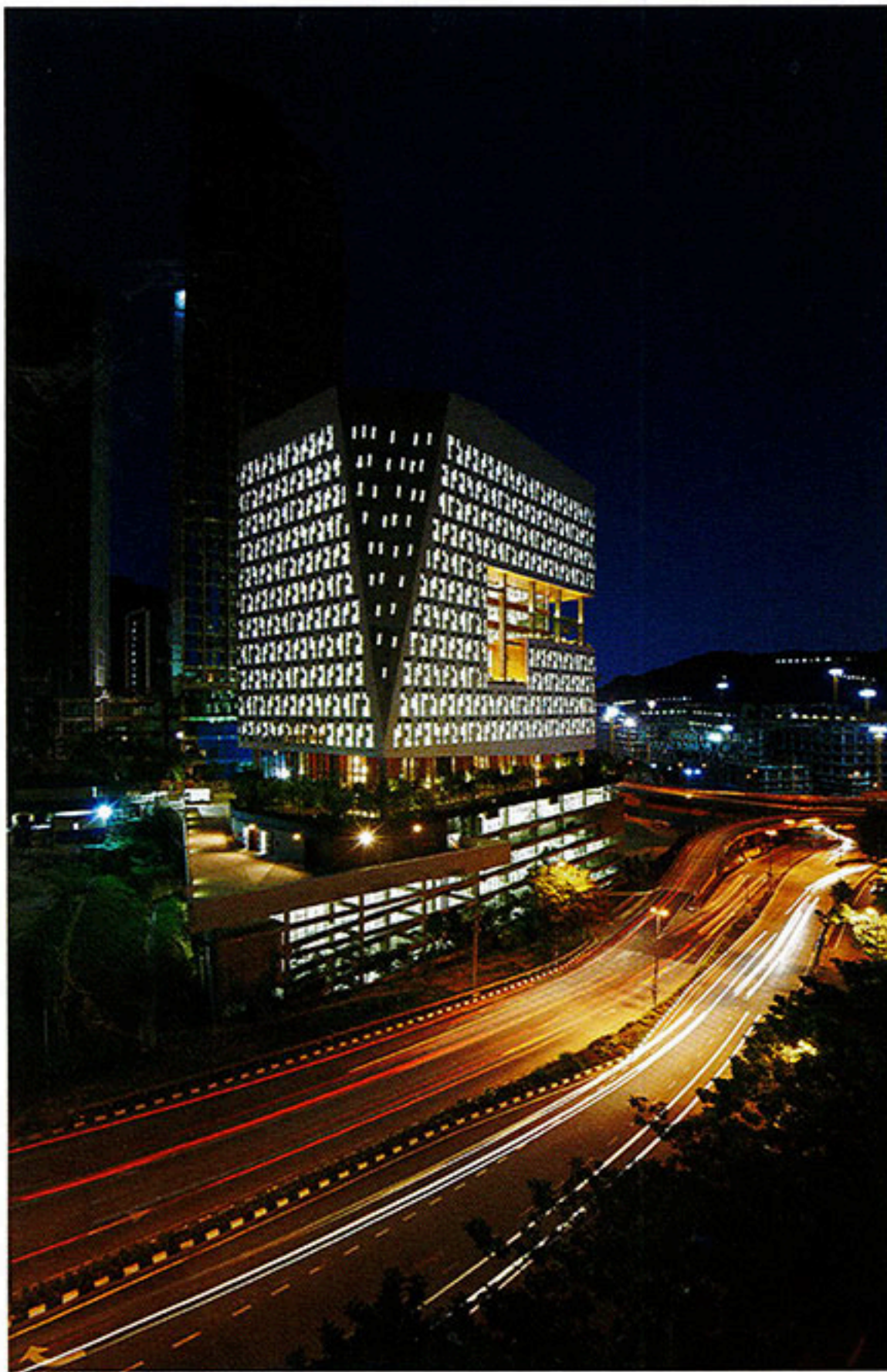
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Sitting on 0.92 acres of land (hence its namesake), the 19-storey standalone boutique office block is a clear departure from its neighbours both in form and typology. The developers of Point 92 are no strangers to developing one-of-a-kind commercial spaces. The neighbouring Brutalist concrete-and-brick PJ Trade Centre also eschews convention in office design. The Tetris patterned concrete skin of Point 92 was conceptualised while the context was still underdeveloped and lush with secondary forest. ZLG Design in Point 92 foretold the future of a context riddled with the whimsical phantasms of more commercially driven office towers.

highway architecture

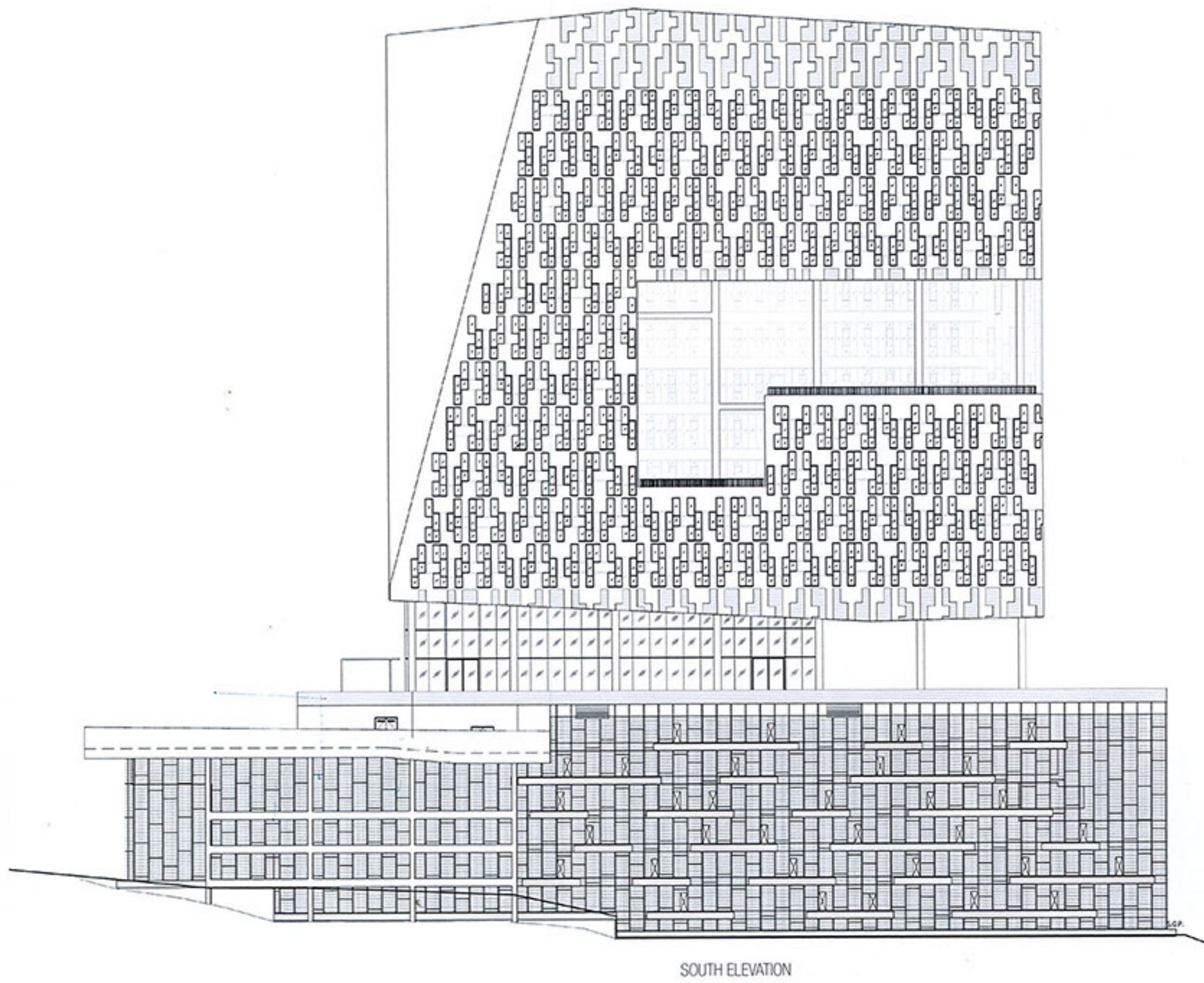
Positioned prominently at the intersection of the Damansara Puchong Highway leading into the Damansara Perdana development, Point 92 is clearly designed as a piece of highway architecture. Two diagonal cuts in the otherwise rectangular massing impart the building with movement. The cuts are deliberately directional and Point 92 seems to oscillate from its vantage point driving in from the highway.

The cuts finished in off-form timber planks contrasts with the pristine white concrete façade. Concrete spikes with glazing jut out from the chamfered faces and act as light funnels to the office space within. Cavities finished in marine plywood are carved into the façade. Planted with mature trees, these cavities appear as elevated gardens highly visible from a distance.

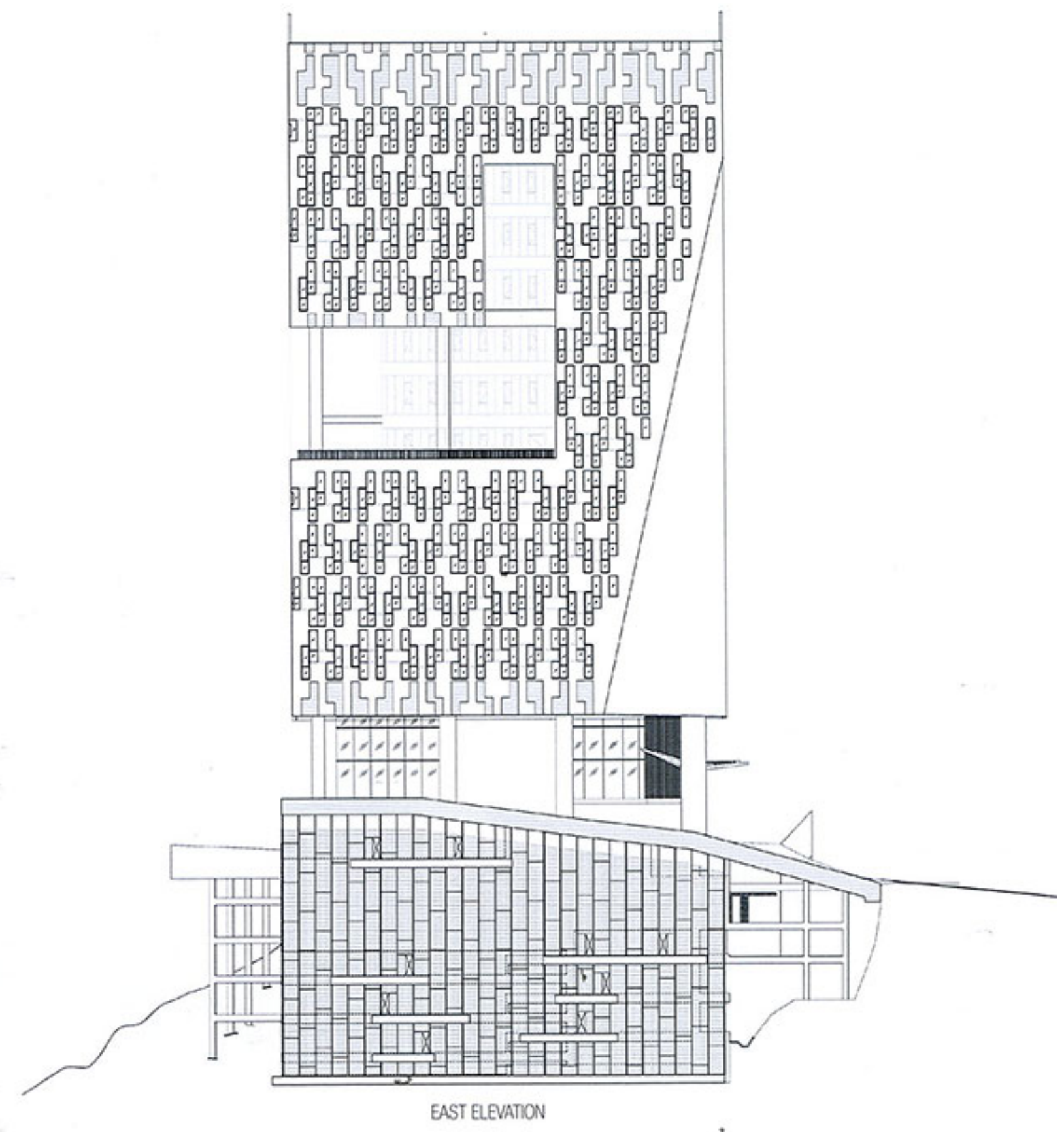
concrete ground plane

The driveway to the vehicular drop-off point is a concrete landscape, an origami of folding triangulated concrete slabs in a variety of concrete finishes – from polished, washed aggregate, comb finished to bush hammered. According to Susanne Zeidler, one half of ZLG Design (the other being Huat Lim), painted road markings was rejected in favour of subtle undulations and the lifting of concrete planes from the ground plane to suggest and inform of the driveway.

The weight of a hovering folded concrete canopy suspended from the structural columns creates tension and hints of the drop-off visually from the street front. A cantilevering glass box hanging from steel rods protrudes out into the street alluding that the lift lobby proper is on the upper level.



SOUTH ELEVATION

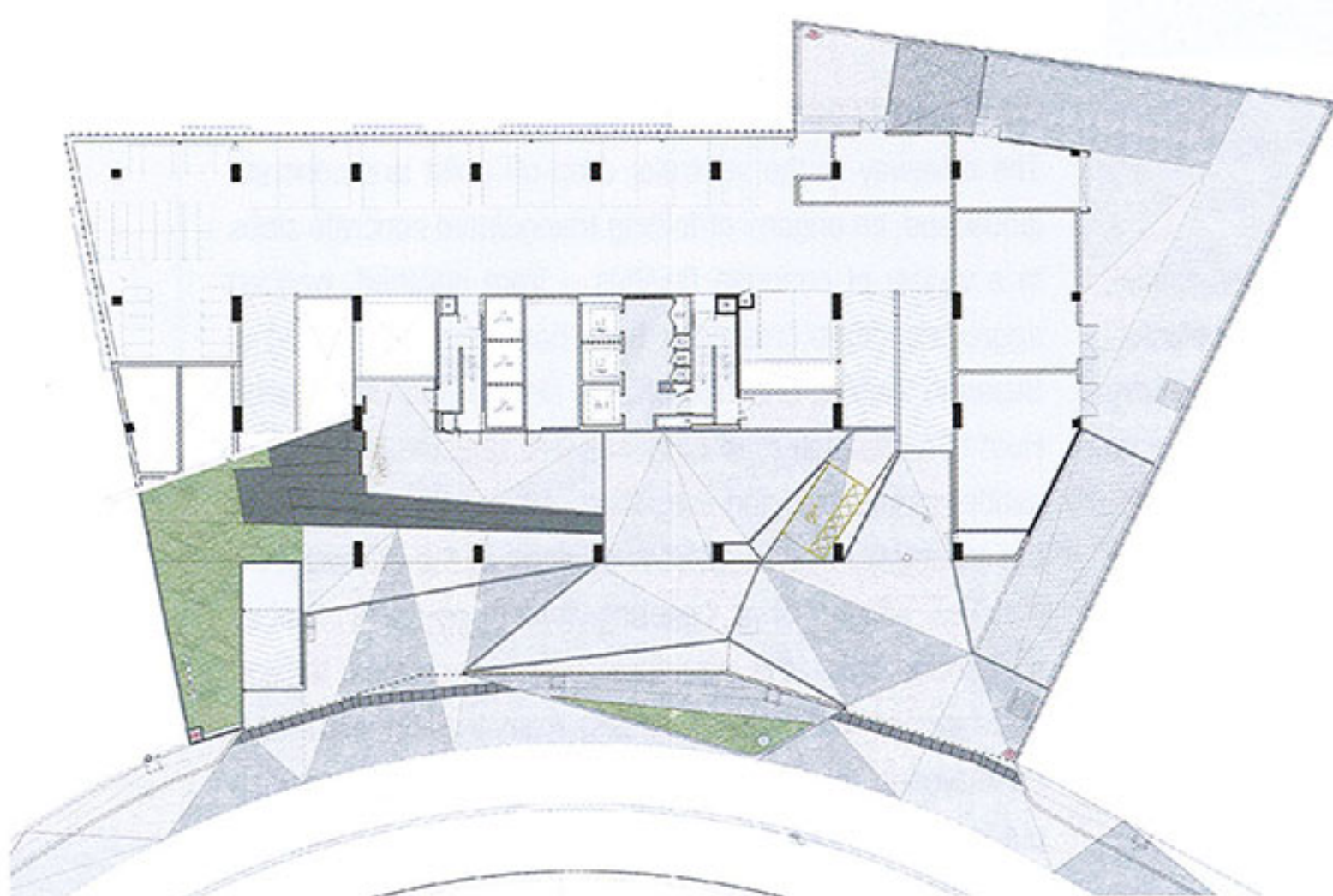


EAST ELEVATION

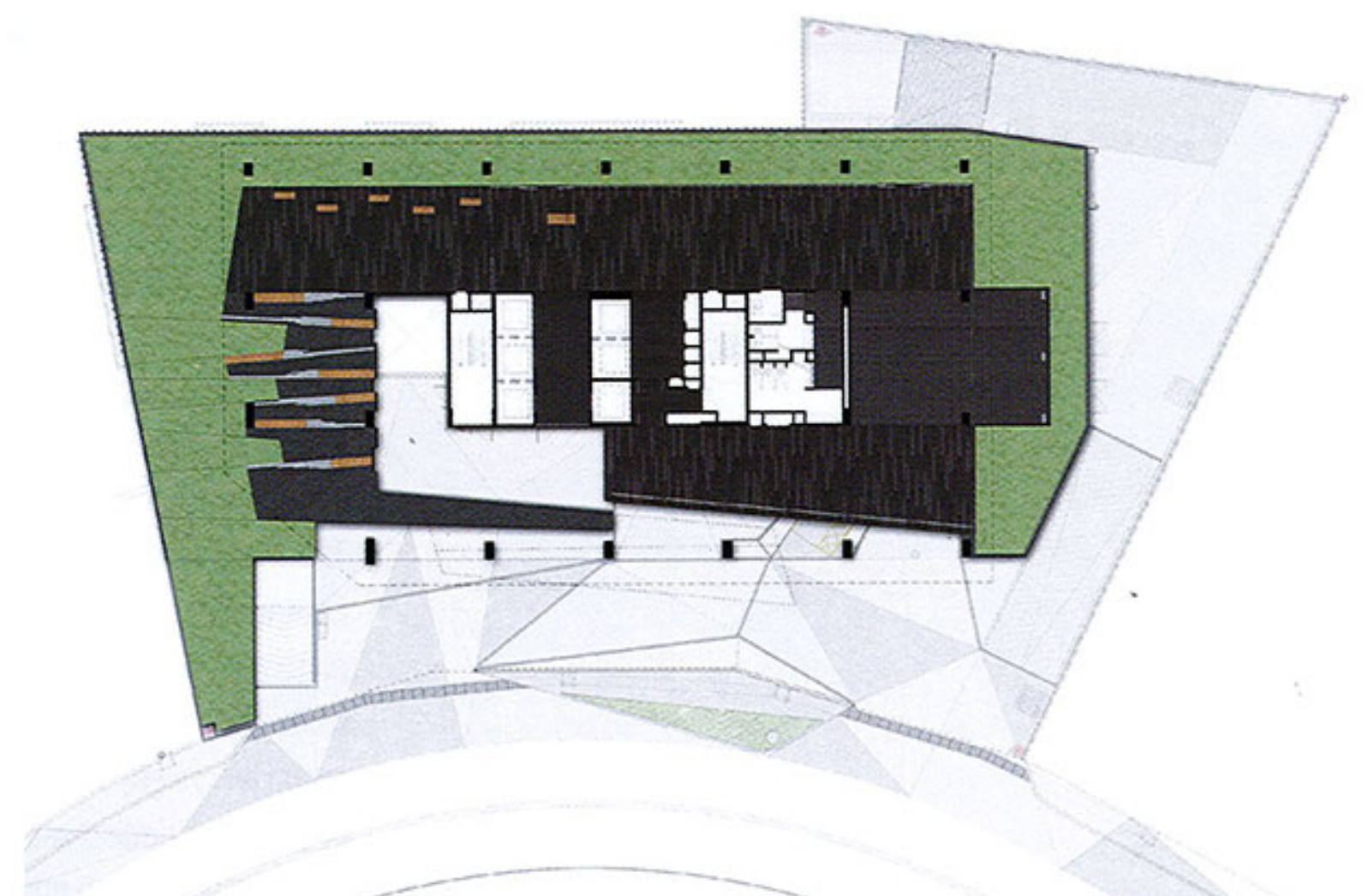


POINT 92

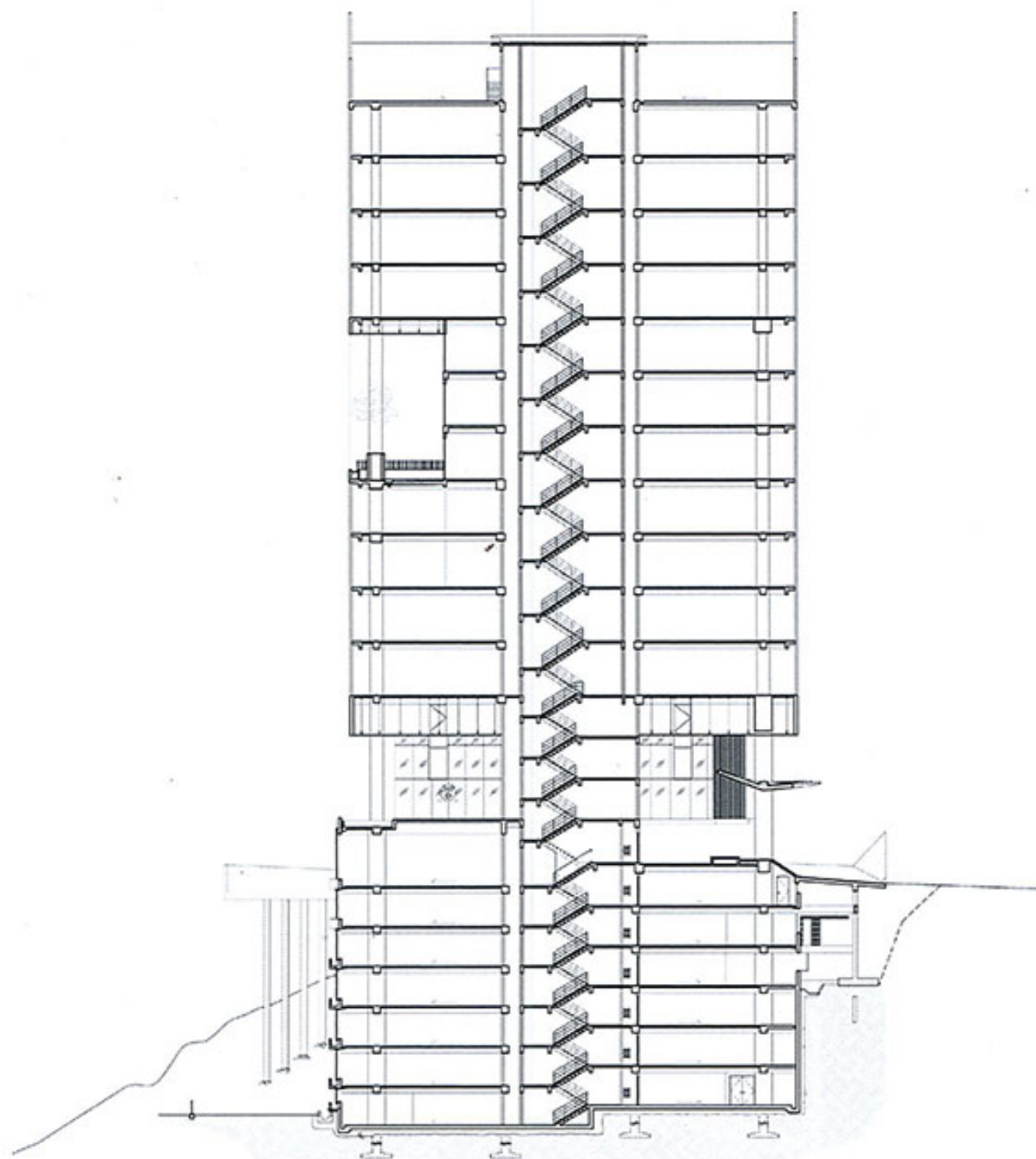
CLIENT TUJUAN GEMILANG SDN BHD
ARCHITECT ZLG DESIGN
PROJECT TEAM SUSANNE ZEIDLER + HUAT LIM, KUM TAK, JESSICA WANG, WILLIAM FOONG, AZEELA, SOH SWIE PING, SHARON TAN AND ALLAN WEE
STRUCTURAL DESIGN JPS ENGINEERING CONSULTING SDN BHD
BUILDING SERVICES MEP ENGINEERING SDN BHD
COST ANALYST YSCA CONSULTING SDN BHD



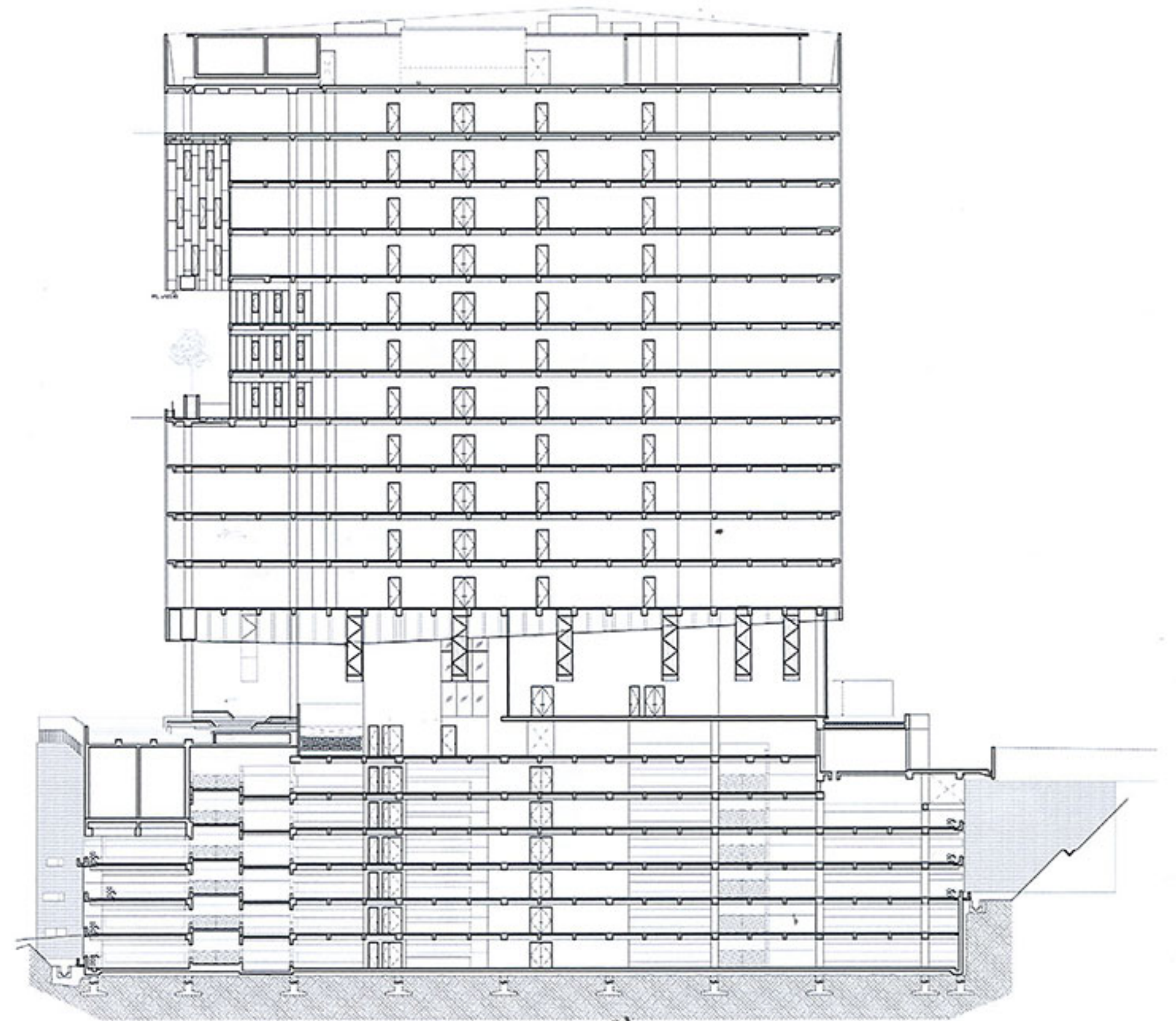
GROUND LEVEL



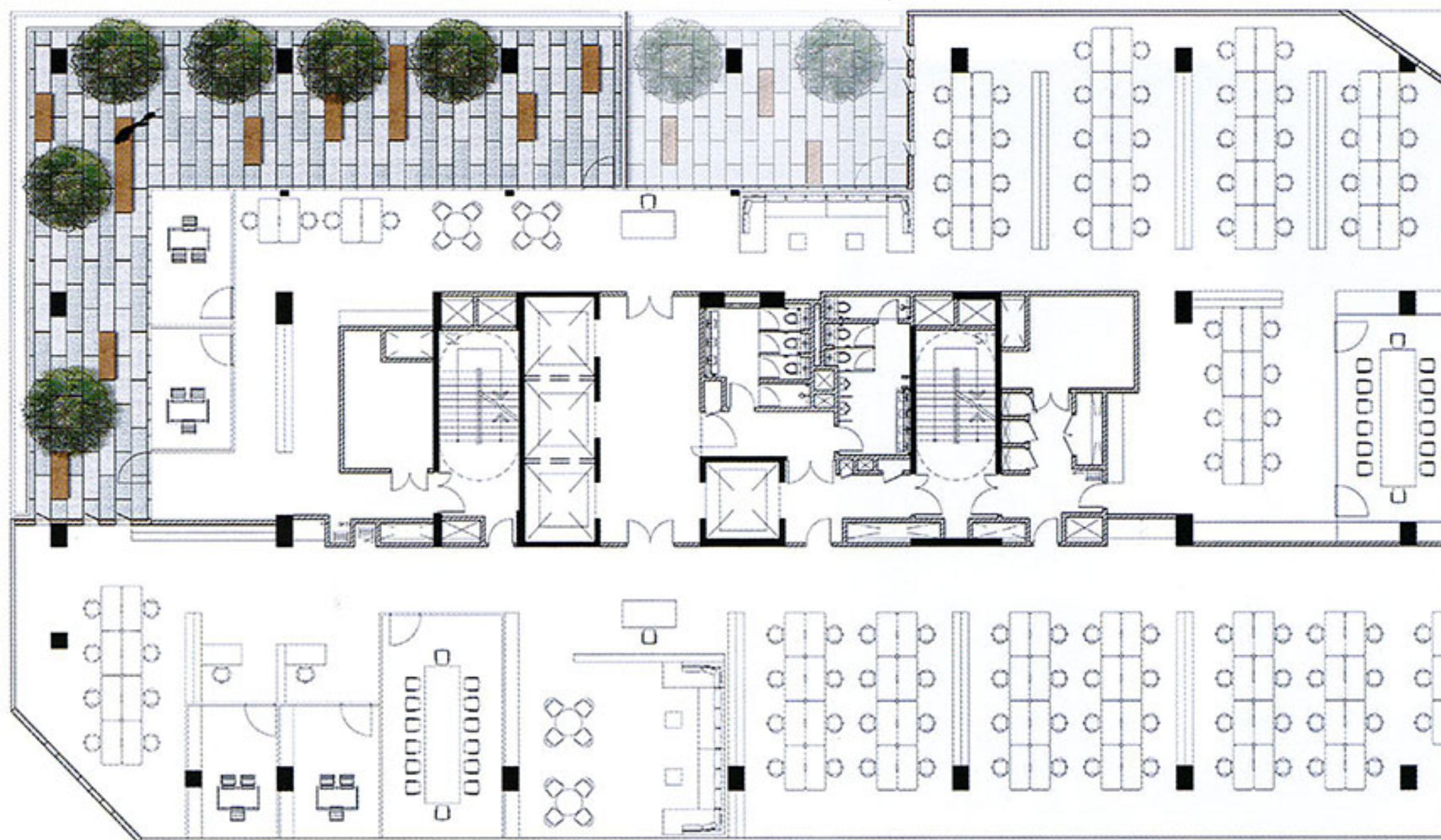
LOBBY LEVEL OPTION 1



SECTION A-A



SECTION B-B



BREAKOUT AREA

crafting

From this point, a ramp finished in aggregate wash (or the Malaysian colloquial – Shanghai plaster) leads to a series of steps to the upper level. A brave attempt, considering the entire length of the 20m slab was constructed without any expansion joints of a material that is notoriously prone to hairline cracks. Malaysian Chinese tradesmen specialising in Shanghai Plaster, a rare and dying breed in the construction industry, were employed for this task. It is from this consideration of crafting and reviving craftsmanship in construction that most of the materials used in Point 92 are derived from, says Zeidler.

The stairs leading to the lift lobby on the upper floor is a crisscross of seamless aggregate wash in grey and contrasting black weaving in the perimeter landscaping. Cantilevered benches in concrete finished in marine ply make this transition space a place to slow down and for people to interact, rest among the foliage and take in the equally surreal views of the surrounding cornucopia of architectural styles in the neighbouring buildings.



Pendulous columns finished in Meranti face marine plywood with interlocking joints echoing the ceiling treatment, drop from the ceiling like stalactites leading to the lift lobby. These hanging columns act as air distribution shafts in the glass box lift lobby. Externally, they become pendant light fixtures.

The lush perimeter landscaping creeps up like a precession along the ramp and stairs to engulf the lift lobby in a cocoon of mature trees. The floors of the lift lobby are finished in black volcanic basalt with the motif of the facade repeated in matt and polished finish. The ink black colour scheme is brought up to the wall in black Pandomo cement render. A textured wall of honey coloured plywood cuts through the negative black backdrop like a beacon to the lift foyer. Modular pieces of plywood is meticulously put together one on top of another like a 3D puzzle to create a tactile surface to the wall.

The procession of spaces eventually leads to the decks of the cavities in the façade. This functional outdoor room is landscaped with mature trees and seating. Shutters to the marine plywood finished walls to the floors above open like playful peep holes looking into the interactions below.

Within the office space, looking out, the Tetris patterns of the glazing offer an alternative, perhaps more interesting, view than to the one outside. +

ZLG Design, through ZLG Events, regularly organises lectures and movie screenings on architecture and design. Previous speakers in their lecture series include Snøhetta and Peter Cook. (zlgevents.wordpress.com)