



Workplaces and Workspaces

Office Designs That Work



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LA headquarters for the world-renowned, Detroit-based record company.

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Main American offices for a British-based music company.

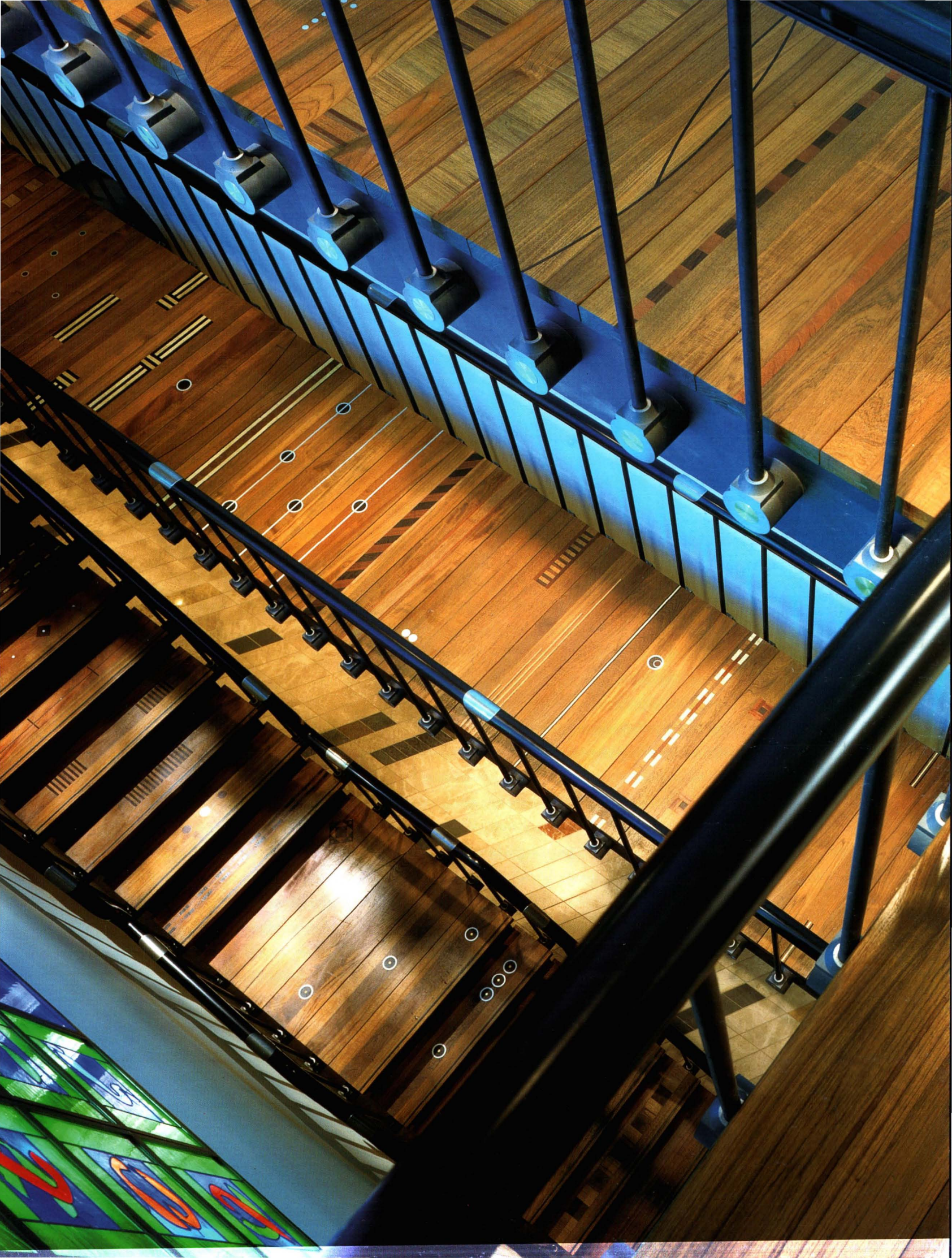
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Expansion and renovation of a headquarters building for one of the world's largest producers of aviation navigation charts.

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Inspiration for the administrative offices of the downtown branch of New York's Guggenheim Museum comes directly from the existing building that houses the museum and its location. The location is SoHo, famous for cast-iron buildings and famous as well for the artists who repopulated the district and thus saved it from the wrecking ball back in the 1960s and 1970s. The Guggenheim downtown offices occupy a highly visible spot on several floors of a classic SoHo building at the corner of Prince Street and Broadway.

SOLOMON R. GUGGENHEIM MUSEUM DOWNTOWN New York, New York

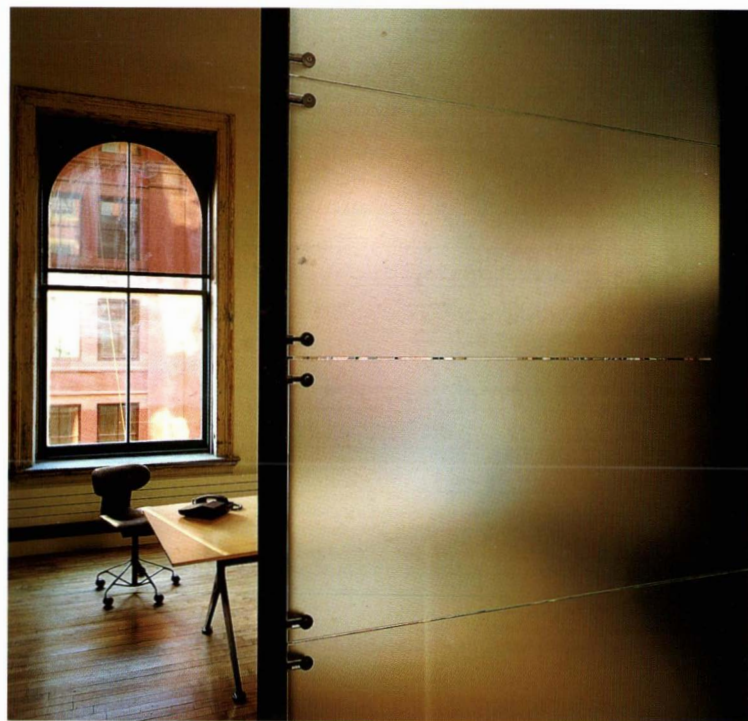
Design by TAS Design, New York

Like most SoHo buildings, the museum's landmark home is a structure with large floor plates and oversized windows. The design team from TAS sought to retain these classic SoHo elements while accommodating the needs of a contemporary museum office located in the same building as the museum itself.

Contained within overscale windows and punctuated rhythmically by rows of original cast-iron columns, the 200-foot- (60-meter-) long floor



In the reception area, a custom-designed reception desk, inset stone flooring, and translucent glass partitions counterpoint the tough beauty of original cast-iron columns and maple flooring.



Glass partitions provide privacy for a private office without cutting off daylight into the interior. In a classic counterpoint of old and new, of industry and art, new sashes are framed by original window embrasures.

Framed by a pair of original columns, the reception area is furnished with a custom-designed desk crafted of lacquer-finished medium-density fiberboard and stained maple plywood.

Workstations feature custom-designed display platforms where curators can place objects relating to current shows or merchandise for sale in the museum store.





Having fitted out the London offices for Lowe Howard Spink, a major British advertising concern, the London-based Sedley Place won out over a number of well-known American firms and received the commission to design Lowe's New York offices. Lowe's subsequent merger with the American agency Scally McCabe Sloves (SMS) expanded the scope of the project, eventually encompassing 120,000 square feet (10,800 square meters) on four floors in the W. R. Grace Building in the heart of midtown Manhattan.

LOWE AND PARTNERS/SMS
New York, New York

Design by Sedley Place, London

The single most important element in the design is a new staircase, carved out of a vertical space between a pair of elevator shafts. Built of ironwork and wood, and designed in a manner that is crisply modern yet traditionally detailed, the staircase literally and figuratively pulls all the floors together, enhancing the sense of community among the 400 employees. It also serves as a dramatic centerpiece for the entire project.



The elevators open directly into reception, with its spectacular south window views into midtown Manhattan. The reception desk and table, clad in black, resin-ribbed blocks, and the table lamps are custom-designed by Sedley Place.

The design team removed floors in order to insert the three-story staircase into a previously underused space between elevator shafts. Seen here from the top, or twenty-first, floor of the office, the staircase helps forge a sense of community among 400 employees spread out over four floors.

The boardroom table is made of modular sections of cherry supported on lacquered cruciform bases. Full-height panels at the room's ends slide away to reveal rear-projection audiovisual equipment with a remote control that also controls the lighting and the window blinds.





This retrofit for a high-end lighting design and manufacturing company consolidated the product showroom with customer service, sales, marketing, accounting, purchasing, and design departments into an existing 11,000-square-foot (990-square-meter) concrete shell. Key programming concerns included flexibility and light control in the showroom. The balance of the space is given to open-plan offices organized to enhance interdepartmental interaction.

BOYD LIGHTING COMPANY
San Francisco, California

Design by Brayton & Hughes,
 San Francisco

The existing building was rebuilt to expand the usable floor area and for seismic stability, with new lateral steel bracing installed as a visible design element. A deviating wall plane divides the showroom from offices. The wall plane also carves off a secondary full-height zone that works as a showroom extension when required but can be used as a large conference space or gallery as well.

A translucent screen extended from the wall plane at a steep upward angle diffuses light by day



The building, little more than a shell, was remodeled and seismically reinforced to house new offices and showrooms. The designers filled in existing openings in the facade and then punched in a decorative grid of small new squares filled with cast blue glass.



Ground floor showroom displays Boyd light fixtures on walls and suspended from ceiling tracks located above square white ceiling panels.



Ground floor design studios are screened from the gallery and showroom by perforated metal walls at left.



To organize the interior volume, the designers developed a slightly off-axis wall plane, right, that defines the showroom area while filtering light into the two levels of studios and workspaces, left, via the slanting, translucent plastic-paneled wall at top center.





In HOK's offices in Houston, the design firm has created 21,000 square feet (1,800 square meters) of space designed to support the firm's open, team-oriented approach to work. Occupying the entire thirty-seventh floor of Houston's Transco Tower, the HOK office includes a small section—they call it a "living laboratory"—devoted to exploring what are called "alternative office concepts" such as "nonterritorial" workspaces and "remote" work.

HOK HOUSTON Houston, Texas

Design by HOK Houston

This laboratory includes examples of fixed-address or traditional assigned workspaces; group addresses, devoted to a designated team for a specific time period; free addresses, or workspaces shared on a first-come, first-served basis; and home addresses, where the primary workspace is at home. Complemented by two "privacy harbors" for meetings or high-concentration tasks, the laboratory is intended to explore the viability of these new forms of working, especially as they are enhanced by wireless phones, laptop computers, and other tools. A flexible furniture



Since the firm occupies the entire floor, the elevator opens directly into the reception lobby. Materials include limestone flooring, granite, painted drywall, wood paneling, and steel accent details.

system provides the essentials for the laboratory spaces; ergonomic considerations were more important than usual, since the furniture is used by different individuals on a regular basis. Common materials and finishes integrate the laboratory with the other 90 percent of the office.

HOK's corporate culture is marked by a commitment to accessibility and teamwork, and thus the balance of the office, if not devoted to workplace experimentation, is naturally open and team-oriented. Vibrant blue conferencing boxes at

the four corners of the floor mark transitions between departmental neighborhoods, with shared support functions placed in the core. A skewed ceiling plane plays off the static squareness of the floor, while angled architectural elements respond to the street grid below. To support the firm's commitment to sustainable design, the office uses natural, recycled, and recyclable materials, nonendangered woods, and sealers and adhesives with low toxicity levels. Finally, expanses of glass admit great quantities of daylight, minimizing the need for artificial light.



This open area is the heart of the alternative office laboratory, where workers have no private offices or even permanently assigned workspaces. The furniture is specified for maximum flexibility. Workers organize and assemble data on the walls.



The HOK designers call this corridor through the service core the "aisle of fun." Randomly patterned, durable linoleum squares make up the floor.





The architectural firm of Bohlin Cywinski Jackson (BCJ) was commissioned by the Pennsylvania Higher Education Assistance Agency (PHEAA) to create a new building containing approximately 350,000 square feet (31,500 square meters) of finished office space for 1600 personnel in twenty-three departments, including offices for executive and administrative staff. PHEAA is an independent agency in charge of administering state-funded student loan programs, and this basic agency function made it imperative that large sections of the office be secure and private, for handling confidential financial information. Providing parking for 1,100 cars also was part of the basic program.

**PENNSYLVANIA HIGHER EDUCATION
ASSISTANCE AGENCY**

Philadelphia, Pennsylvania

Design by Bohlin Cywinski Jackson,
Pittsburgh

The shape of the new structure is long and low, rather than tower-like, in an effort to maintain the scale of neighboring buildings and to work with the narrow site. Entrances at the ends are marked with steel canopies, with a larger canopy and a flagpole identifying the main entrance. While large portions of

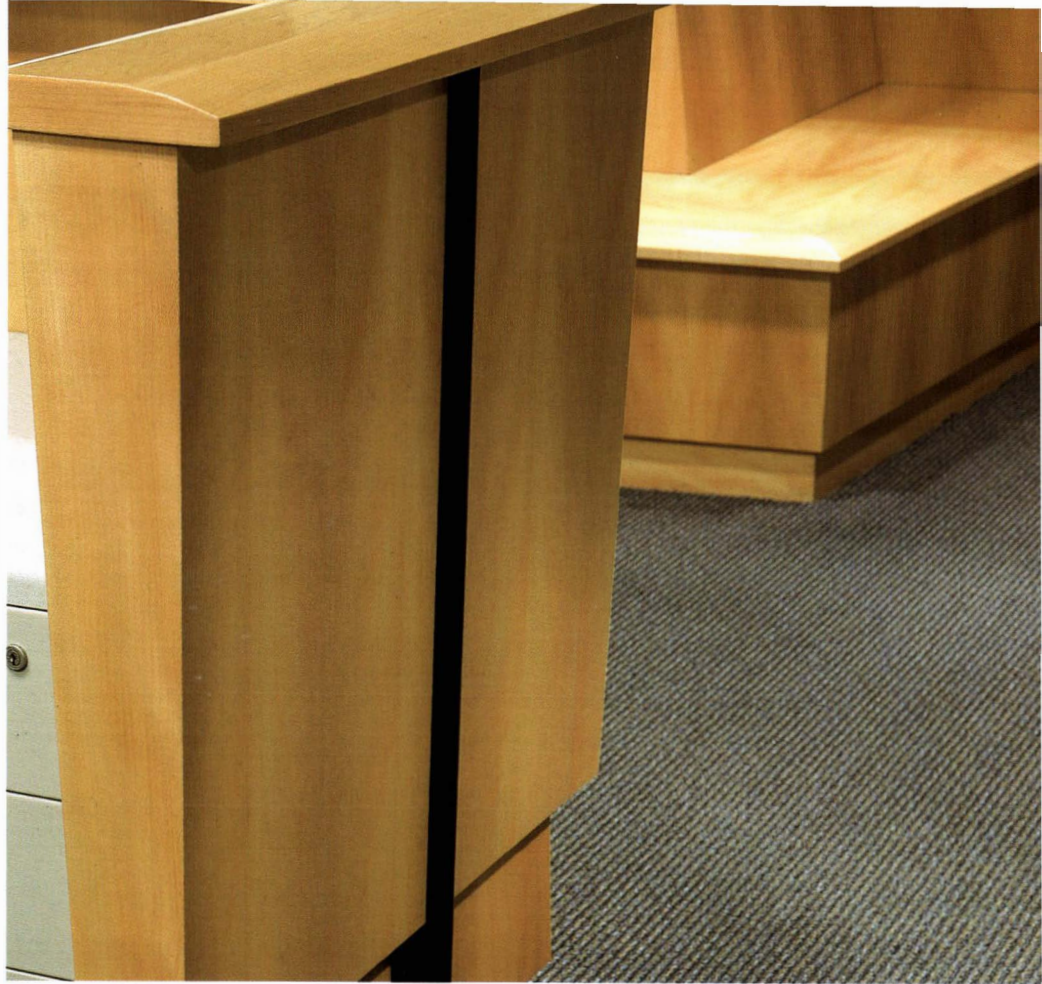


The building's relatively low-rise character is meant to keep it in scale with the other buildings that surround the site. The top floor is slightly set back, with an overhanging roof, to diminish the building's apparent mass.



A metal canopy and a flagpole signal the location of the building's main entrance. A second, smaller canopy over the window echoes the form. The massive blue brick wall divides the private, secure office areas from the more accessible executive and administrative areas that face the street.

natural sycamore wood is utilized as the primary finish building material, with the receptionist's desk, counters, doors, seats, and trim for the conference table all made of this pleasing material. The wood's swirling, flamelike pattern echoes in the reception areas marble floors and countertop, helping unify the project's separate elements. An art collection consisting of sycamore-framed renderings of major Morse Diesel construction projects adds a final, identity-enhancing flourish.



 Detail shows the beautiful, flamelike pattern of the natural sycamore, the primary finish building material in the office.

 The office art collection consists of enlarged, sycamore-framed renderings of Morse Diesel construction projects—another enhancement of corporate identity.

 The custom-designed conference table is trimmed with the same natural sycamore that is utilized throughout the office.





Workplaces and Workspaces

Office Designs That Work

Justin Henderson

Workplaces and Workspaces: Office Designs That Work beautifully illustrates the designs of some of the world's most innovative and imaginative architects and interior designers.

- Features more than fifty high-quality office designs ranging from the traditional to the cutting edge—law, banking, multimedia, and biotechnology
- Presents all the elements of design: comfortable seating and lighting, dynamic colors, materials and textures, functional space plans, and well-considered programming
- Shows how designers meet the challenge of enhancing corporate identity while maintaining necessary levels of functionality
- Includes some of the best work of the 1990s and points the way to the definitive office designs of the 21st century

A handsome volume showing how designers inspired by the challenges of cyberspace, new technology, and changing modes of doing business are reinventing the office.

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