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Ceiling grid, Philipp and Keuntje, Hamburg

This process of change has been in motion for some time. In 1999 we wrote a book entitled *The Creative Office*, which suggested that the consensus about the 20th-century corporate workplace was breaking down. Several schemes showed how large mainstream companies were fast adopting alternative ways to redesign their offices that had once been the exclusive preserve of smaller, more agile, creative-industry firms. This search for new ideas reflected a sign of deep disenchantment with conventional workplace design.

The central message of *The Creative Office* was that fixed, sterile, factory-floor office environments could no longer support new styles of team-based, knowledge-driven, community-oriented working, nor the demands of an increasingly mobile and self-deterministic workforce. Three years on, *The 21st Century Office* presents not so much an amplification of those first signs of change but a real shift of architectural and organizational approach.

A fundamental review

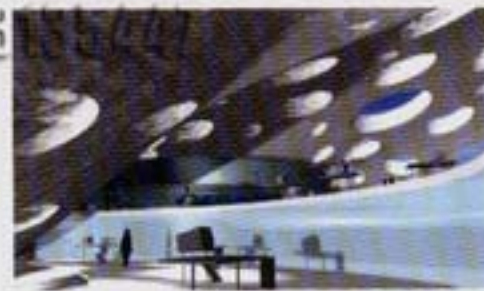
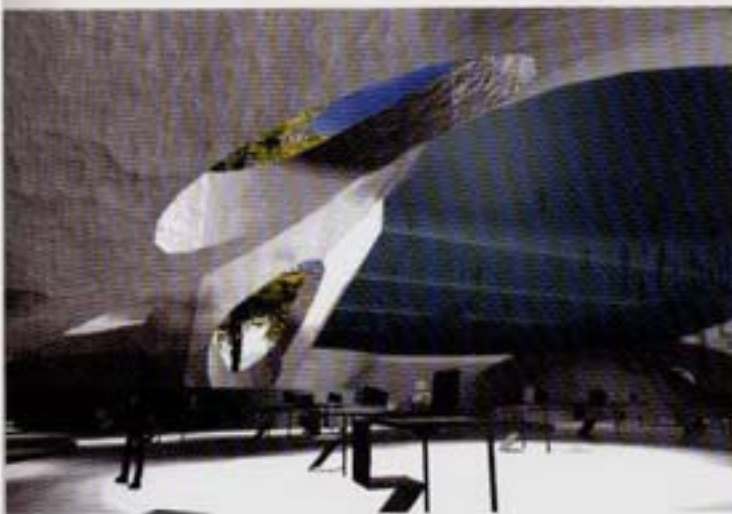
It is not that the office interior is itself on the way to becoming obsolete, even though more work than ever before is being done outside the conventional corporate workplace. On the contrary, office buildings remain important organizational anchors. However, our research suggests that property and space are beginning to be treated in a new and different way. In particular, four of the most basic features of the 20th-century office – its visual uniformity and banality, operational inflexibility, lack of human interaction and place-dependency – are now being subjected to wide-ranging review. The four key themes of *The 21st Century Office* – Narrative, Nodal, Neighbourly and Nomadic – shine a light on those aspects of 20th-century working life that are currently being replaced, sidelined or transformed.

The Narrative office represents a powerful reaction against the anonymous-looking, automated, over-engineered workplaces of the past 40 years. From the 1960s onwards, offices were designed to be blandly neutral, first by risk-averse developers, and then by corporate tenants who adopted 'vanilla' solutions driven by global standards that dictated everything from the colour of the carpet to the size of an office for a particular grade of worker. The lowest common denominator became the easiest design solution to implement, and a neutral, benign aesthetic of endless repetition crept into the workplace.

In accommodating the relentless demands of technology, all offices started to look alike. Was it a tax accountant or an ad agency? You couldn't tell the nature of the business from the standard configurations of open workstations on cable-managed floors before your eyes. The office interior rarely betrayed the inner workings of the company or revealed its brands or products.

That neutral approach – brilliantly parodied in the hit British TV comedy *The Office* starring Ricky Gervais – is now also under sustained attack from designers. The case studies in the Narrative section of this book describe a new approach in which office environments are no longer blank boxes for work – they tell a story about a company and its brands through a 'narrative experience' or journey through interior space.

The Nodal office is a response to the inflexible, isolating culture of 20th-century headquarters buildings as hierarchical containers for work, populated by largely sedentary workforces unable to share ideas with clients or colleagues on account of the status-driven, departmental, static division of space. By the early 1990s, office occupation studies revealed that large swathes of valuable real estate were being left unused for most of the day, with an average 60 per cent of workstations lying empty at any point in time, as more mobile, 'drop-in' workstyles evolved.



Neighbourly offices are currently the domain of advertising agencies and marketing services companies who want to build creative communities, and call centres who want to reduce high levels of staff turnover. Nomadic spaces are to some extent independent of companies, and are created by the organizations who own or operate corporate associations and transportation hubs. These are the clubs, guilds and services that will knit together the geographically distributed workplace of the new century. Nomadic is about the local community and working at home, as well as the places in between.

From neutral to Narrative

The Narrative office has powerful 20th-century precedents. IBM was famous for its signature approach to real estate worldwide. Buildings as diverse as the Chrysler Building in New York, the Hoover Building in London and the Fiat factory in Turin set up a strong narrative in the visitor's mind. But, as Wallis Gilbert's Art Deco fantasy for Hoover on London's Great West Road showed, behind the façade it was generally business as usual. The storyline was only skin deep.

What is so striking about the new cluster of Narrative office projects is the commitment to making the office environment a substantive tool in the business of brand differentiation. In a world of similarly priced and tightly legislated service industries, where companies struggle to find the clear technological point of difference enjoyed by companies 50 or more years ago, this will increasingly be the case. Even car makers struggle to define their own corner, given the similarities of the modern aerodynamically designed saloon.

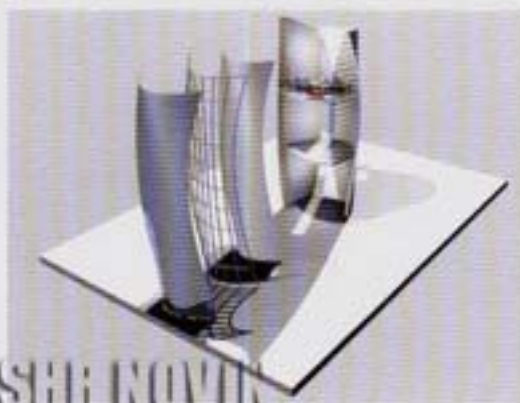
Inside a Narrative office, you 'live and breathe' the brand, whether you are skating across a polished 'beachfront boardwalk' inside the Quiksilver headquarters designed by

Bauer and Wiley (pages 18–23), lunching next to a gleaming new model parked in the 'main street' of Toyota's UK headquarters designed by Sheppard Robson (pages 78–83), or jogging around the running track that forms an integral part of the new Reebok campus designed by NBBJ (pages 66–71).

This approach reflects the view that marketing is no longer a discrete function – all office staff are perceived to be in the marketing front-line, and the spaces in which they work have become prime platforms to communicate brand ethos all day long. As Paul Brown, vice president of product design at Reebok, remarked of his new building just outside Boston: 'Products, innovation, marketing ... what we've achieved here is a perfect synergy. This is our church. Everything that comes out of our church represents what we do. When you come into the building you know what you do and who you are.'

Some Narrative offices have compelling introductions to establish the plot. Ogilvy & Mather's new office in Los Angeles (pages 28–33) sets up its fresh storyline with a journey through a perforated metal 'time tunnel'; Bloomberg's base in London's Finsbury Square (pages 56–61) takes you up through a darkened lobby as hidden cameras transfer your silhouette onto a light frieze. Others trade on the creative tension between seeming opposites. Allsteel (pages 74–77), for example, adopts rural, homespun Midwestern motifs to convey contemporary style for an Iowa-based furniture brand; architect Fuksas Associati (pages 72–73) blends antiquity and modernity in the interiors of a much-renovated 16th-century Roman *palazzo*; Japanese legend Issey Miyake (pages 44–47) unravels a story of fashion individuality in the neutral open spaces of a speculative Tokyo office block.

What characterizes all Narrative offices is a sense of playfulness and surprise – from the Sony Playstation symbols (cross, triangle, etc) hidden in the company's European



working in'), the Neighbourly office of the early 21st century is driven by the metaphor of the club or the city – as a large, colourful place of social activity and interaction.

Architect Clive Wilkinson was among the first to define the office as a social landscape with his scheme for TBWA\Chiat\Day in Los Angeles (pages 192–97), which models the agency on a neighbourhood of Manhattan's Greenwich Village, complete with streets, cars, parks, baseball court and dwellings. Another Californian advertising agency project by Wilkinson – this time for Foote, Cone & Belding (pages 132–37) – reinterprets the social office quarter as a harbourside that is metaphorically poised between land and sea.

Advertising agencies make willing clients for Neighbourly office projects. An organizational type that once bristled with Madison Avenue-style corporate self-importance has discovered a refreshing sense of adventure – and a sense of humour – in its contemporary approach to interior design. Both Beacon in Tokyo (pages 168–73) and Claydon Heeley Jones Mason in London (pages 184–87) have adopted the device of the ribbon to create accessible, free-flowing effects in their environments. Beacon's commitment to social cohesion even extends to a long directors' dining table with friendly duck lights, to which any employee can pull up a chair.

Other companies accentuate a sense of community in different ways – from another.com's 'surf and turf' strategy (employees can stretch out on a real grass lawn inside the office – pages 138–41) to Planungsgruppe Drahtler's showstopping 'red box' in the centre of its Dortmund office (pages 188–91). Few organizations, however, can match the commitment to fun exhibited by London agency Exposure, whose multicultural sense of neighbourliness is reflected in the 'walk through the markets of the world' that describes its eclectic interiors.

Indeed, if California pioneered the office as social landscape, then the UK is catching on fast. Even in the call-centre sector, which has been dubbed 'the sweatshop of the 21st century', operator-friendly schemes by Richard Hywel Evans for Cellular Operations in Swindon (pages 162–67) and by DEGW for Egg in Derby (pages 174–79) show what can be achieved with creative imagination and a bold client.

From nesting to Nomadic

The Nomadic office describes a series of geographically distributed spaces for work. Collectively, these schemes represent the most radical departure from the location-dependent office of the 20th century. Some work settings are based around transport hubs or systems, such as Workspace, a joint venture by Granada Service Stations and BT which creates a Nomadic work destination for 'road warriors' on Britain's main motorways (pages 226–27).

Airlines, too, have realized that, in the highly competitive world of aviation, business travellers require more attractive, conducive and exclusive workspaces within airports to remain loyal. Many business lounges are being transformed from glorified bars to sophisticated environments for working on the move – as smartly designed schemes for Virgin Atlantic in New York's JFK airport (pages 214–17) and Cathay Pacific in Hong Kong's Chep Lap Kok airport (pages 224–25) suggest.

Indeed, the alternatives to taking out a long lease on an expensive office are growing in an increasingly nomadic world of work. You can spend your time in a business club such as the Institute of Directors in London, whose IoD at 123 (pages 200–205) provides a strikingly contemporary series of work settings for nomadic executives as well as services, food and drink. You can make your home a really creative and



But many other offices make a feature of vibrant colour – from Bloomberg's coloured glazed screens that stretch up the building to Valtech's technicoloured fantasyland.

One of the clear trends from the case studies is the rise of the laptop computer, replacing the once ubiquitous personal computer (PC) on the desktop. Flat screens have signalled the end of the L-shaped desk, with its deep corner designed to accommodate a bulky monitor. Email and the internet, alongside its internal cousin, the intranet, are transforming corporate communication, while cell phones have rendered the old rules obsolete as a new generation becomes familiar with mobile telephony and the concept of being always in touch. The era of a telephone tethered to furniture – where you dialled a desk rather than a person – is coming to an end.

Wireless technology

Many companies have adopted wireless technology that makes it possible to connect a laptop to the network from anywhere in the building. This is key in allowing people to work in different places in the office, divorced from the umbilical cord that is the ethernet cable. Untethered, workers are choosing to use brand-new settings for tasks previously confined to the workstation. Cafés, sofas and lounge areas have become a connected part of the workplace. Even enclosed outdoor space has been effectively adopted as the office.

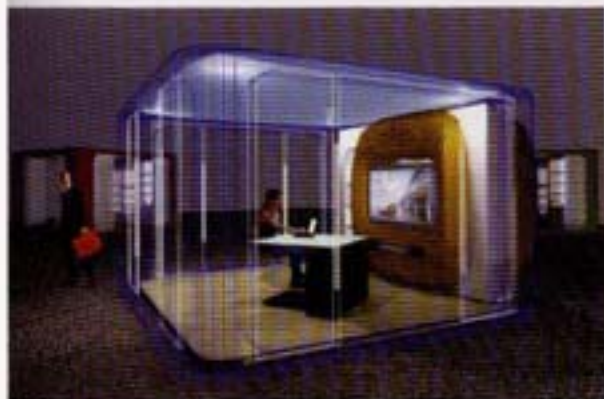
Other technologies, here now or just around the corner, will further drive these trends. Smaller, more portable devices will be tomorrow's productivity tools, enabling new workspaces to be used by people who bring their own technology. Personal digital assistants (PDAs), the Tablet PC, desktop projection, unified messaging and the wireless internet are some of the innovations that will accelerate the emergence of the 21st-century office.

Meanwhile, the technology-driven potential for 'place-independent' and nomadic work will be allied to growing environmental concerns about air conditioning, building energy use, car emissions, planning problems for new offices, the threat to the green belt, traffic congestion in towns and cities, and the relentless pressure on the transport infrastructure. The question will be asked: why should an entire working population be on the move at the same time each morning?

Attitudes to work and employment will also play their part. While previous generations expected to have jobs for life, the inhabitants of the 21st-century office will have been brought up on insecurity and short-term contracts. Future generations will not expect contracts at all, developing instead 'portfolio' careers in a freelance economy. They will be more mobile, more educated, better informed, and influenced by a proliferation of media and choices. They will no longer abide by the old 40/40 contract (40 hours a week for 40 years) and will expect a better deal in terms of work-life balance.

We believe that the four key trends identified in this book will develop and grow in their own right. Most of the case studies included here concentrate on organizations in discrete sectors such as media, advertising, management consultancy and technology. But we anticipate that these early adopters will surely influence the mainstream, especially if the benefits to be derived from new workplace innovation can win over the business sceptics.

What is increasingly clear to us is that an empowered workforce will vote with its feet. This is borne out by the experience of a number of the companies in this book who have been able to recruit and retain the right staff because 21st-century professionals want to work in 21st-century offices – not in the bland, tethered, inflexible and unloved boxes of old.



SHR ROVIN
09188185447





Quiksilver
Newport Beach, California, USA
Bauer and Wiley

QUIKSILVER is the undisputed brand leader in fashionable surfing and skateboarding apparel. For 20 years, despite fickle market trends, its logo has been synonymous with surfboard style. So when the company decided to build a corporate headquarters next door to its distribution centre at Huntington Beach in Southern California, it made sense that the new workplace should be modelled on a 'small beach community'.

The resulting project by architects Bauer and Wiley expertly captures the essence of the Quiksilver brand in a series of confident metaphorical gestures. A polished 'boardwalk', for example, which bisects the interior from the front entrance to the distribution centre at the rear, is lined with a slatted birch treatment reminiscent of 'beach shacks'. Four towers that provide a conduit for technical services to enter the building are styled as lifeguard stands.

For all the laid-back, beachfront imagery, formed using a palette of honest, low-tech materials, this is a hard-working office solution. The designers were briefed to create a dynamic environment for a young, hip workforce with an average age of 24 without making the 'suits' (investors, bankers) feel uncomfortable. The budget was limited and the chosen building – a concrete high-bay warehouse shell typical of the region, without windows or any building services – required extensive design intervention to make it fit for purpose.

The scheme included the insertion of a 2,700 square metre (30,000 square foot) mezzanine to create an upper level for executive and administrative staff, plus the addition of all systems, including roof fillers to provide daylighting to the design studios. But what really makes the transformation complete is a 'killer' lobby – a space for fashion shows and informal employee interaction.

The 'boardwalk' leads off from this arena, and the building's various spaces are organized around this primary circulation device as a series of smaller-scale neighbourhoods. Where the boardwalk meets secondary boulevards, icon towers mark breakout spaces. Despite the open environment, new product designs are protected from prying eyes in team areas known as 'design pits'.

In keeping with the boarding theme, this is a project that always maintains a sense of balance while capturing the Quiksilver 'vibe'.

location Newport Beach, California, USA **client** Quiksilver
completed 2000 **total floor space** 10,120 square metres
(110,000 square feet) **staff** 300

- 1 View of the main lobby, which reflects Quiksilver's youth-oriented board-riding culture. This social space encourages the type of spontaneity that is integral to the brand image







2 A translucent tower made of aluminium and sandblasted glass with birch ply panels suggests a 'beach structure'. It houses a lounge enclosure and a double-height office

3 Sandblasted glass panels front mezzanine level executive offices. The Quiksilver brand is visible throughout the environment

4 View of the polished concrete 'boardwalk' that bisects the building and forms its primary circulation route. Interconnected showrooms have gridded frontages of transparent and translucent glass

5 Floor plans show the spatial arrangement of the main floor (left) and the mezzanine

1



2



NASHVILLE
09185185447



5

FOLLOWING PAGES
6, 7

Interior views show how the Quiksilver scheme plays with honest, low-tech materials to create imaginative compositions in keeping with the beachfront theme

WASHKOVIN
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Sony
London, UK
Fletcher Priest Architects

24 SONY Playstation has become one of the world's most powerful brands. So it is not surprising that the European headquarters responsible for Playstation's global marketing and sales activity in more than 90 countries should subtly reflect in the interior's colour, form and details the spirit and dynamism of its popular computer games. Welcome, in effect, to Lara Croft's secret hideout – or the Tomb Raider's tomb.

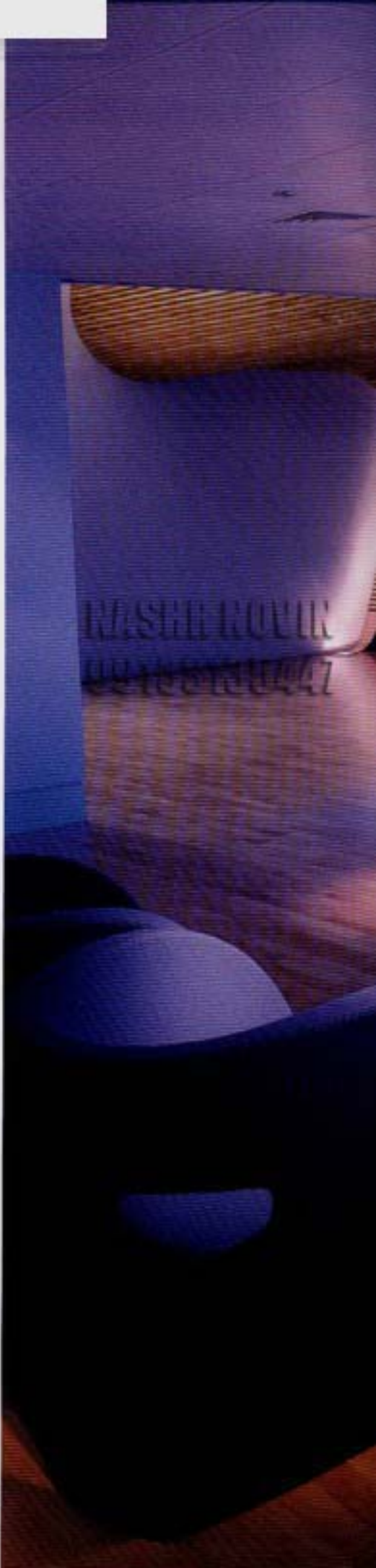
Architects Fletcher Priest started with unpromising material: seven floors of a standard new-build speculative office block in London's Soho district. But the design team rewrote the script completely, introducing the play on Playstation immediately on entry to a flexible double-height reception space at ground-floor level. Formerly a marble-clad corporate lobby, this now has a timber floor that folds upwards to wrap the lift core, forming a screen through which there are external views of Golden Square. Another wall clad in translucent panels wraps around the reception desk and a ground-floor meeting room is suspended unexpectedly in space. Virtual-reality gaming characteristics are simulated in interior space.

At lower-ground-floor level, a spectacular multi-use space has been created with facilities (including an all-weather garden) for launches and conferences that can accommodate up to 250 visitors. The five upper floors are meanwhile given over to efficient office space, but the spirit of Sony Playstation permeates the entire environment.

A special budget was created so that the familiar symbols on the Playstation handset – cross, triangle, square and circle – could be echoed throughout the building. Some applications are clearly stated – in furniture and level signage, for example. Others are to be found in more secret and unexpected places such as courtyard planters and drain covers. This is a scheme that plays with the secret codes and hidden levels inherent in the Playstation brand in a richly inventive way, giving Sony an office that is serious fun.

location London, UK **client** Sony Computer Entertainment Europe
completed October 2000 **total floor space** 2,930 square metres
(31,550 square feet) **staff** 200

- 1 Playstation's fantasy world is simulated in the generous reception area. The light-suffused Perspex desk and walls change colour and intensity. The wooden flooring folds dynamically upwards. The shape of the furniture has echoes of a hand console



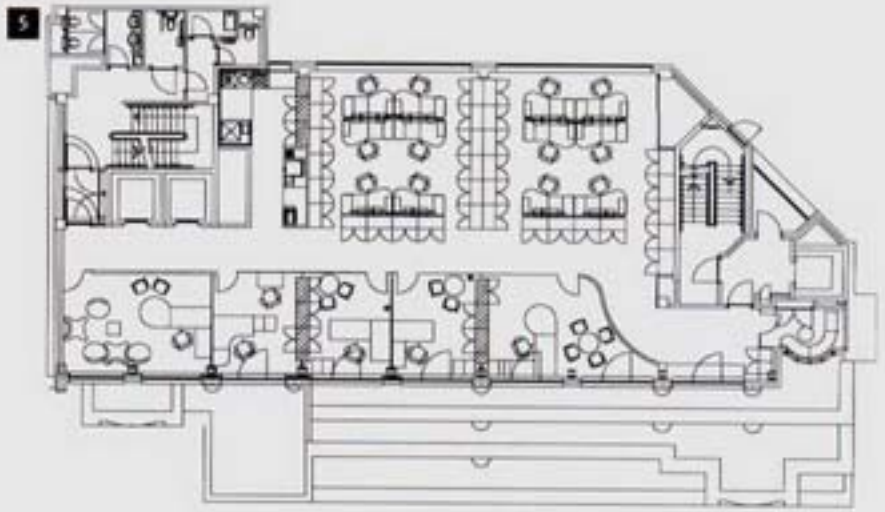


PROFESSIONAL
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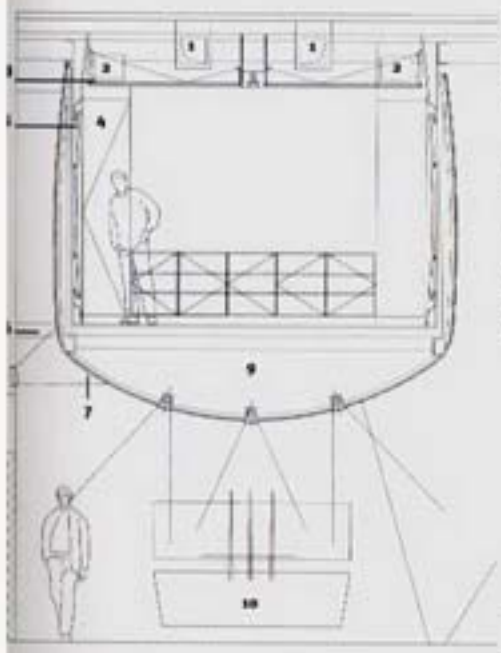


2

- 2 View of the flexible multi-use space on the lower ground floor, which has five meeting rooms that can be folded back for major events
- 3 Interior view of the café space. Above are the white beech timber boards of the cantilevered boardroom
- 4 Cross section of the cantilevered boardroom
- 5 Floor plan of the sixth-floor offices
- 6 Plans for the ground floor (above) and lower ground floor present a generous landscape of fantasy and imagination



HE NOUR
09188185447



- key**
- 1 air-conditioning duct
 - 2 speakers
 - 3 stretched-fabric suspended ceiling with lights behind
 - 4 equipment cupboard
 - 5 curved wall with slots for acoustic absorption
 - 6 bridge with ground-glass surface
 - 7 white beech board
 - 8 cafe servery
 - 9 plenum
 - 10 pool table



WHEN venerable advertising firm Ogilvy & Mather decided to quit its traditional office in a west Los Angeles corporate tower, it was looking not just for a new place to work but for a new way to work. The agency, founded by the charismatic David Ogilvy and today part of the global WPP Group, wanted to shed its rather staid Madison Avenue-style image in favour of a more open, democratic and creative approach in which old hierarchies would be broken down.

This explains the choice of new location in an Eric Owen Moss building at Culver City – a modern development with an expansive glazed façade incorporating the entrance portals and high ceilings topped with exposed timber – and the appointment of hip young architects Russell Shubin and Robin Donaldson to fit out the 2,800 square metre (30,000 square foot) open-plan floor.

Given such a distinctive architectural shell, the designers faced a challenge to impose their own authority on the interior. Their idea was to avoid explicit city-planning metaphors seen elsewhere in ad agency offices in California and express Ogilvy & Mather's communal workstyle in a looser, more casual way. The scheme's narrative element is set up on entry to Moss's building with a perforated metal 'time tunnel', 13.4 metres (44 feet) long and lined with LCD monitors showing agency showreels, which takes visitors on a journey to the heart of the firm.

The project concentrates the workforce in the front portion of the building with facilities for client interaction in the rear, but in truth the entire scheme plays with notions of translucency and transparency. The time tunnel leads into a main work area of custom-designed desking, with ancillary features such as a library, production area and listening rooms zoned off by giant acrylic panels.

The industrial metaphors and the use of the framed words of the company's founder to remind people why they are at work – 'We sell or get fired' – could make the scheme appear brutal. But, in the same way as the raw-concrete floor is interrupted by carpeting to soften the factory effect, so the project as a whole balances authority with a lightness of touch to give Ogilvy & Mather a dynamic new image.

location Los Angeles, USA
client Ogilvy & Mather
completed 2000 **total floor space** 2,800 square metres (30,000 square feet) **staff** 140

1 A night view of the Eric Owen Moss building reveals the interior narrative set up by Ogilvy & Mather in the light industrial space

2 'The Tube' dominates the entrance and creates a powerful route to the rest of the agency. Showreels are screened along the 'journey' to give a heightened experience for staff and visitors alike





BOXES

BOXES

We sell
get fire

WASHI NUR IK
0918818544

"We sell
or else."
1957

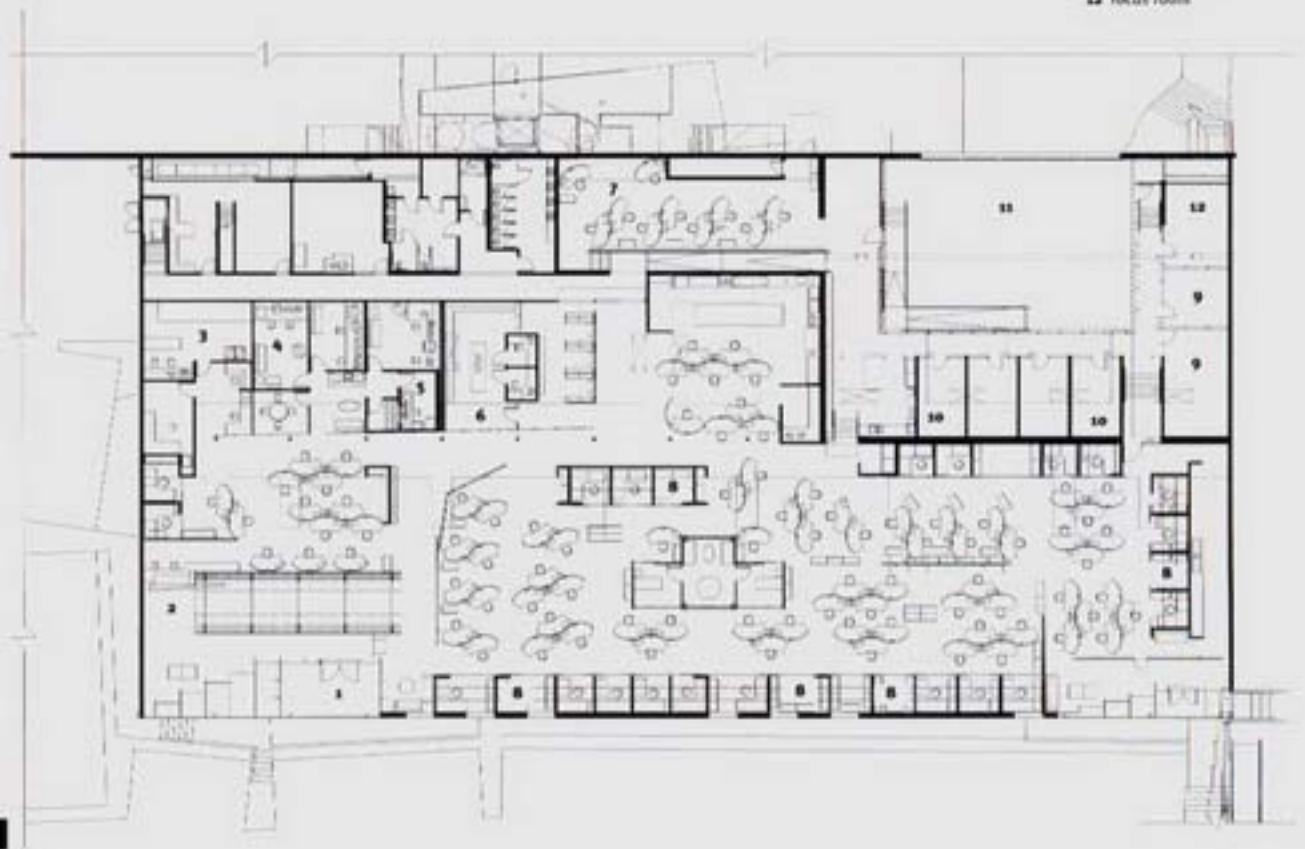
"We sell or
get fired."
1997

NASHIR KOWIN
09188185447

Under a roof of exposed beams, Ogilvy & Mather staff are constantly exposed to the agency's mission to improve its clients' businesses

Floor plan

Plan of The Tube, which is prefaced by David Ogilvy's signature and clad in perforated metal panels

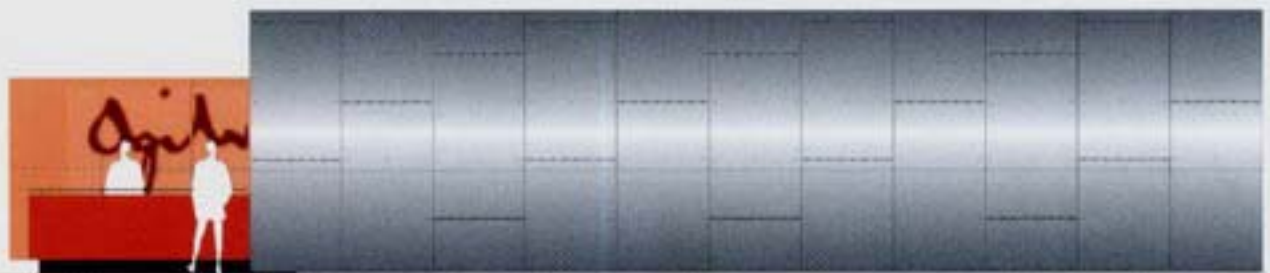


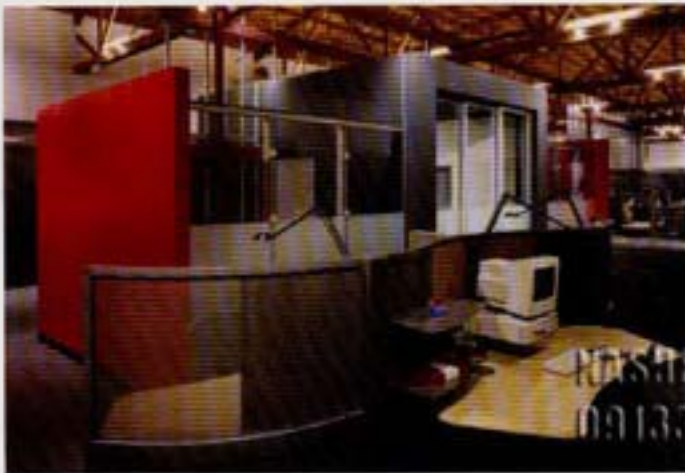
key

- 1 entry
- 2 reception
- 3 library
- 4 video edit bay
- 5 recording studio
- 6 video library
- 7 post production
- 8 workroom
- 9 conference
- 10 brand room
- 11 gathering space
- 12 focus room

4

5





6



7

6 Workstations are custom-designed, comprising perforated metal dividers, wood-laminate work surfaces, steel shelves and height-adjustable tables. In a scheme exploring notions of lightness, openness and transparency, these elements are intended to have a solid feel

7 The audio-visual library is clad with acrylic panels

8 The 550 square metre (6,000 square foot) stage pit was developed with Eric Owen Moss. Originally intended for theatrical productions, it has been transformed into a gathering and conference space, flanked by adjacent project rooms



NASHR MOVINI
09133135447

Vitra
Weil am Rhein, Germany
Sevil Peach Gence Associates

GERMAN furniture manufacturer Vitra wanted to 'live and breathe' its famous products and brands when it decided to refurbish a part of its renowned Nicholas Grimshaw-designed factory building on a site that is also home to the Vitra Design Museum. Given Vitra's 'work spirit' philosophy and strong design heritage, there was a need to be both bold and representative.

Designer Sevil Peach set out to create a series of settings that demarcate zones based on specific function or workstyle within the open-plan space. Having stripped back the building to its slab, innovations such as movable panels that hang from concrete beams were introduced to divide the large interior into team areas and provide an acoustic baffle and projection surface.

Some owned or assigned workstations are provided alongside a series of 'non-territorial' settings; these are interspersed with communication zones that include a café, breakout area, group rooms and meeting spaces. The concept plan shows key areas defined as either 'team' or 'project', with areas for collaboration in between as well as facilities such as the library and archive.

Two wooden-floored 'patios' introduce light, air and greenery into a space with little natural light. Around these two anchors are a series of zones designed for different activities. Centralized areas for copying and printing are located alongside a main bank of US-style mailboxes; these are used for incoming and outgoing mail and are strategically placed next to the café to encourage interaction and reinforce the circulation routes. A 'caravan and pick' area is also provided as a place for storage of possessions and office equipment.

The workplace uses a cordless internal phone system to allow people to work and be contacted anywhere, and provision is made for nomadic laptop users. But while technology is a key enabler, the overriding impression is of a scheme that represents Vitra's values and provides a showcase for its furniture by such star designers such as Eames, Citterio and Arad. This

is a workplace that challenges the rules, anticipating office life in the 21st century and attaching Vitra's name to it. **location** Weil am Rhein, Germany **client** Vitra **completed** 1998 **total floor space** 2,250 square metres (24,220 square feet) **staff** 120

1 A scribble board at reception gives a friendly welcome

2, 3 The heart of the Vitra office is a 'main street' complete with a US-style mailbox for each employee. Staff 'live' the brand, using Vitra designer furniture from Charles Eames to Ron Arad



WIS
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1

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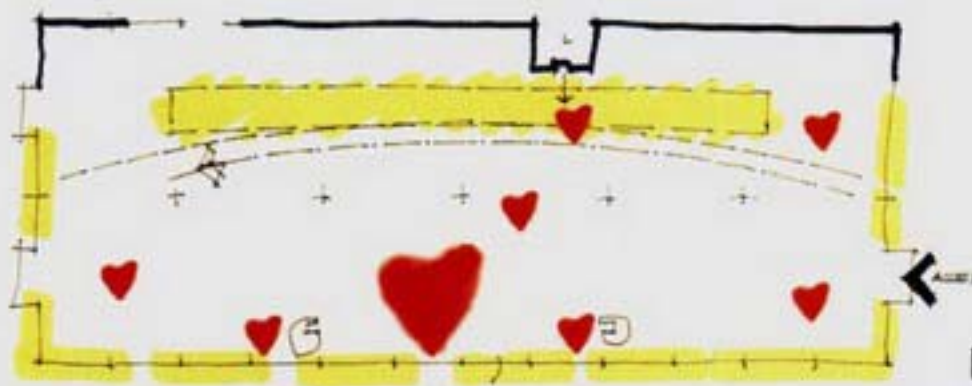
WASH ROVIN



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4



5

4 A wooden-floored 'patio' adjacent to a quiet room and library introduces light and air into the work environment, creating a domestic oasis. This semi-enclosed setting helps to 'anchor' an open workplace

5, 6

Concept plans for the project showing hubs for collaboration (the hearts) and zones that demarcate team and ancillary areas



6

7 Floor plan showing mix of workplace settings. Future office trends are explored and represented through use of Vitra products via a careful orchestration of thinking cells, touchdown zones, project rooms, territorial and non-territorial workspaces, 'patios' and meeting areas



WASHIKOVIA
09188186447



7



WASH DC
09183139441



10



9



11

8 View of pool table and 'patio' across open-plan work area

9 Verner Panton furniture, a classic in the Vitra catalogue, provides an unusual breakout space for staff

10 In its domestic touches, the Vitra environment reflects human desire for office space that is uncluttered and unmechanized

11 A giant meeting table dominates the project zone for presentations and large team sessions

Muzak
Fort Mill, South Carolina, USA
Pentagram/Little & Associates

MUZAK is the famous name behind the background music heard in elevators, lobbies and shopping malls. As part of the company's shift of identity from a schmaltzy, much-derided technical resource to a much more hip content provider, with 'audio architects' designing complete music systems for clients such as Gap and Microsoft, Muzak decided to move from its Seattle base to a new corporate headquarters closer to the majority of its customers.

Its new facility at Fort Mill, close to the Charlotte metropolitan area in North Carolina, is the result of a collaboration between Pentagram's New York office and Charlotte-based architects Little & Associates. 'Muzak City' concentrates employees previously scattered around locations in several different cities on one site, as well as housing the world's largest digitized music library.

Space is organized on an urban street grid and occupies a single floor of a warehouse-style building. The environment is totally open and the CEO shares the same workspace as the newest employee. Sound studios have glass doors so the work process is transparent throughout the organization. Public and circulation spaces hug the perimeter of the building so that all can share external views.

Muzak's many private meeting rooms are sited at 'street' intersections, styled as solid buildings within the 'city' and lit by skylights. Each has a different material treatment – wood, cork, metal, masonry – to create local, easily recognizable landmarks in the office. As befits a company that has reinvented itself in recent years, the new circular Muzak identity by Pentagram is repeated throughout the interior in such details as round panel cutouts in reception. And, yes, music does pump through the building at all times. This is a company that really lives the brand.

location Fort Mill, South Carolina, USA **client** Muzak **completed** October 2000 **total floor space** 9,200 square metres (100,000 square feet) **staff** 350

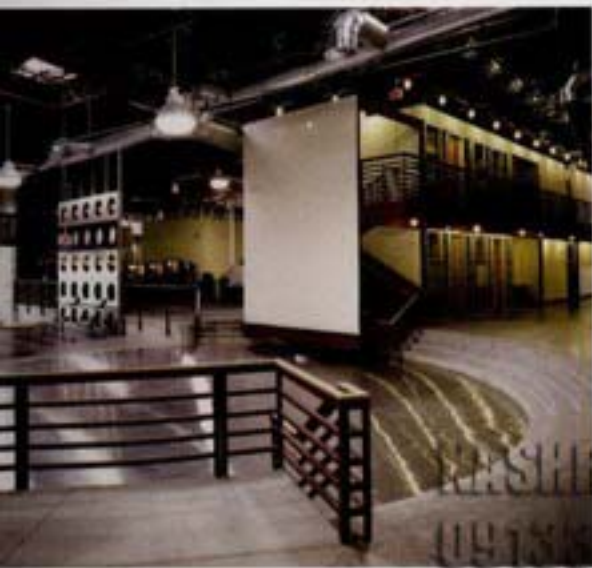


NASHA ROVIN
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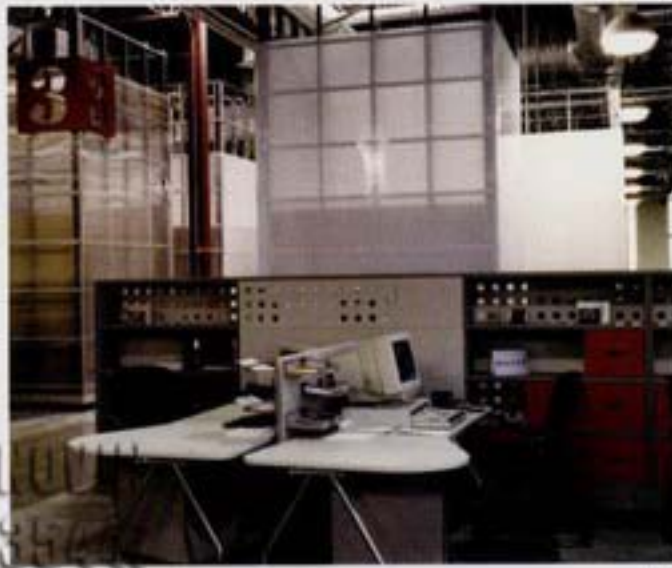
Muzak's new circular corporate identity is a repeating motif in the office interior

- 2 Muzak City's floor plan is based on the idea of an urban grid. Meeting rooms are located at 'street' intersections
- 3 The reception area presents a strong branded design statement





4



5

4 Muzak's 'city centre' provides a gathering space for all employees

5 As an expression of corporate democracy, open-plan workstations are the same for everyone

6 Muzak's audio architects work in their own rotunda in a series of enclosed spaces



6



Issey Miyake
Tokyo, Japan
Kajima Design

JAPANESE fashion designer Issey Miyake enjoys such a worldwide reputation for innovative form, bold colour and unique texture that it is something of a shock to discover that his new headquarters is not based in a custom-designed architectural masterpiece. Instead, the company has rented space in a large, speculative office building designed and built by Kajima for a developer, the Itochu Corporation.

However, closer inspection reveals that each of the six floors of the Tokyo office block offers large, comfortable, column-free workspace that is an ideal neutral canvas for the Issey Miyake brand to work its magic. On an irregularly shaped site, each floor occupies a rectilinear area of approximately 25 x 18 metres (82 x 59 feet) with multi-purpose areas and service elements such as stairs, elevators and rest rooms integrated into the plan to fit irregular leftover spaces.

A generous 3.6 metre (12 foot) ceiling height is achieved with the help of underfloor air conditioning and a special built-in artificial lighting system. Natural light penetrates the building through a glass curtain wall façade which faces onto Tokyo's Yoyogi Koen Park, affording staff expansive views of rich greenery within a dense urban context.

A hangar-like presentation hall is sited in the building's large basement; on the floors above, the workspace is laid out using mainly rectilinear forms that mirror the floorplates. The overall effect is creamy, calming and spacious, with the only flashes of colour provided by Issey Miyake fabrics and designs.

This is a scheme that does not so much choreograph a journey through a corporate headquarters as simply present the brand philosophy as space to invent.

location Tokyo, Japan **client** Itochu Corporation **completed** 2000
total floor space 5,408 square metres (58,210 square feet)



1

- 1 This speculative office block in Tokyo is an unlikely setting for one of the world's greatest fashion designers
- 2 The Issey Miyake headquarters presents a neutral white canvas against which the fashion fabrics and clothing stand out

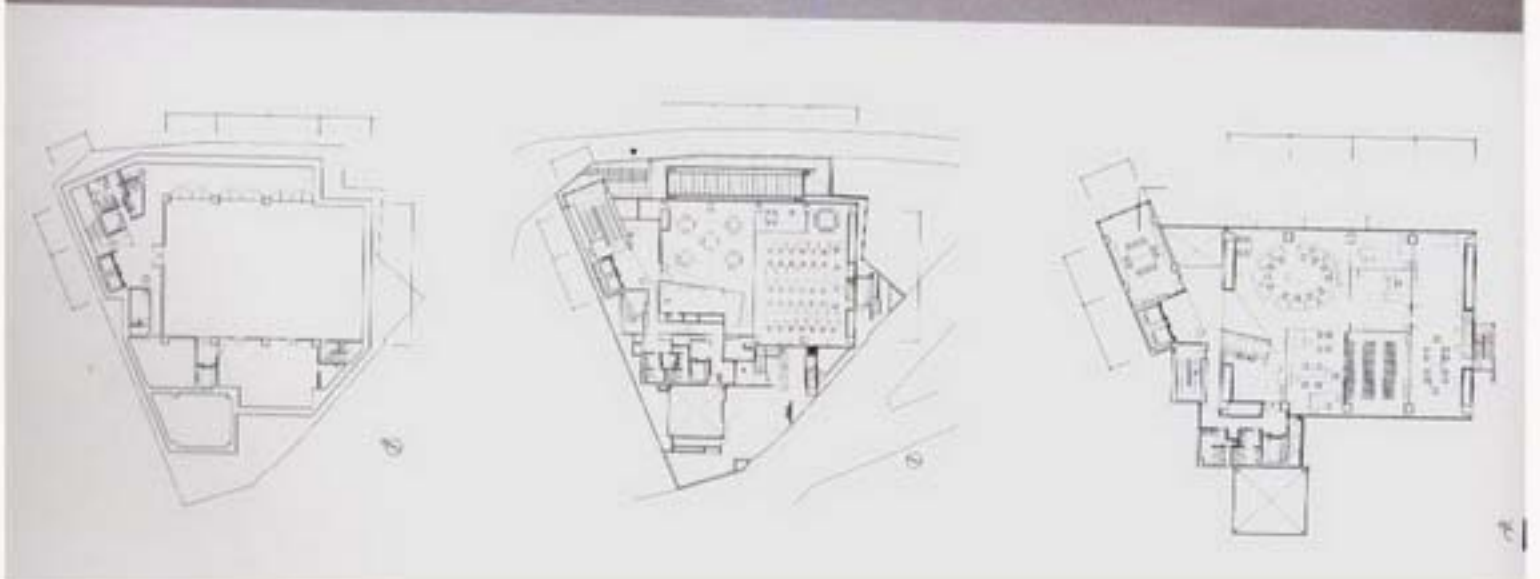


2

NASHA NOVIK
09188185447

WASHI NOVI
09188185447







NASHI KOUIN
09188185447

3 Work areas have unusually high ceilings for a speculative office. A custom lighting system integral to the ceiling leaves overhead vistas uncluttered

4 Floor plans showing (from left) basement, ground-floor and third-floor layouts

5 The basement presentation hall creates a generous fashion gallery

6 Private meeting room with a view of the greenery in a Tokyo park



6

DZ Bank
Berlin, Germany
Gehry Partners

A STONE'S throw away from the historic Brandenburg Gate in Berlin is a workplace that contains one of master architect Frank Gehry's most powerfully sculptural pieces of work. Not that you would know it from the outside. The planning restrictions that dictate that all new development in the area should refer politely to the gate, built in 1788, meant that Gehry was never going to do a Bilbao Guggenheim number in the new capital of Germany even if he had wanted to.

Instead Gehry's big branch office scheme for DZ Bank, a Frankfurt-based financial services company, hides its awesome sculptural secret away behind the discreet façade of a well-mannered modern building that provides 17,500 square metres (190,000 square feet) of office space as well as 39 apartments on the south flank of a sober mixed-use project.

That interior secret is a breathtaking object shaped, according to Gehry, like the skull of a fossilized prehistoric horse's head. Sited in the building's giant skylit central atrium with offices around the perimeter on three sides, the 'skull' is at once inspiring and menacing, and it encloses within its fantastical form a unique womb-like conference room lined with strips of red oak.

Gehry's signature sinuousness, unfurling itself beneath a delicate lattice of glass and steel, is deliberately at odds with the rational plainness of the exterior. But this is a scheme of many surprises. Beneath the conference chamber, a scooped-out basement level contains a lecture theatre, café and foyer, itself enclosed by a warped-glass canopy that mimics the atrium roof.

Critics have questioned why Gehry should deploy such powerful symbolism for such a prosaic end. A commercial interior is hardly a cultural landmark in the same way that a public gallery might be. Berlin is also a difficult place to advertise such dark, brooding, skull-like imagery that plays on the subconscious (Albert Speer's bunker was found during excavations of the site). But there is no doubt that DZ Bank has been given a new identity based on wielding a monumental aesthetic power, and all staff have a view of it from wherever they work in the building.

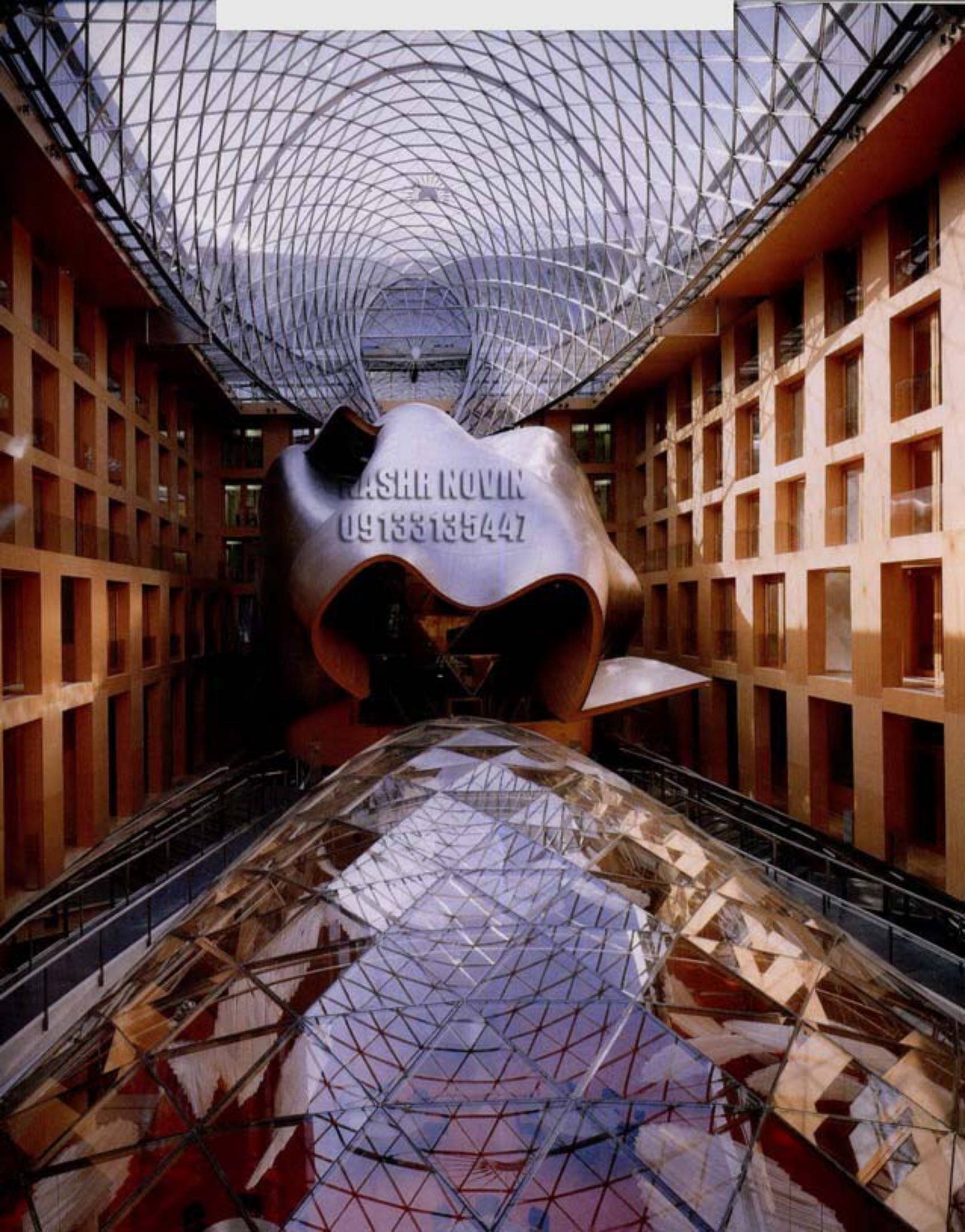
location Berlin, Germany **client** DZ Bank **completed**

May 2001 **total floor space** 20,000 square metres
(215,300 square feet) **staff** 150

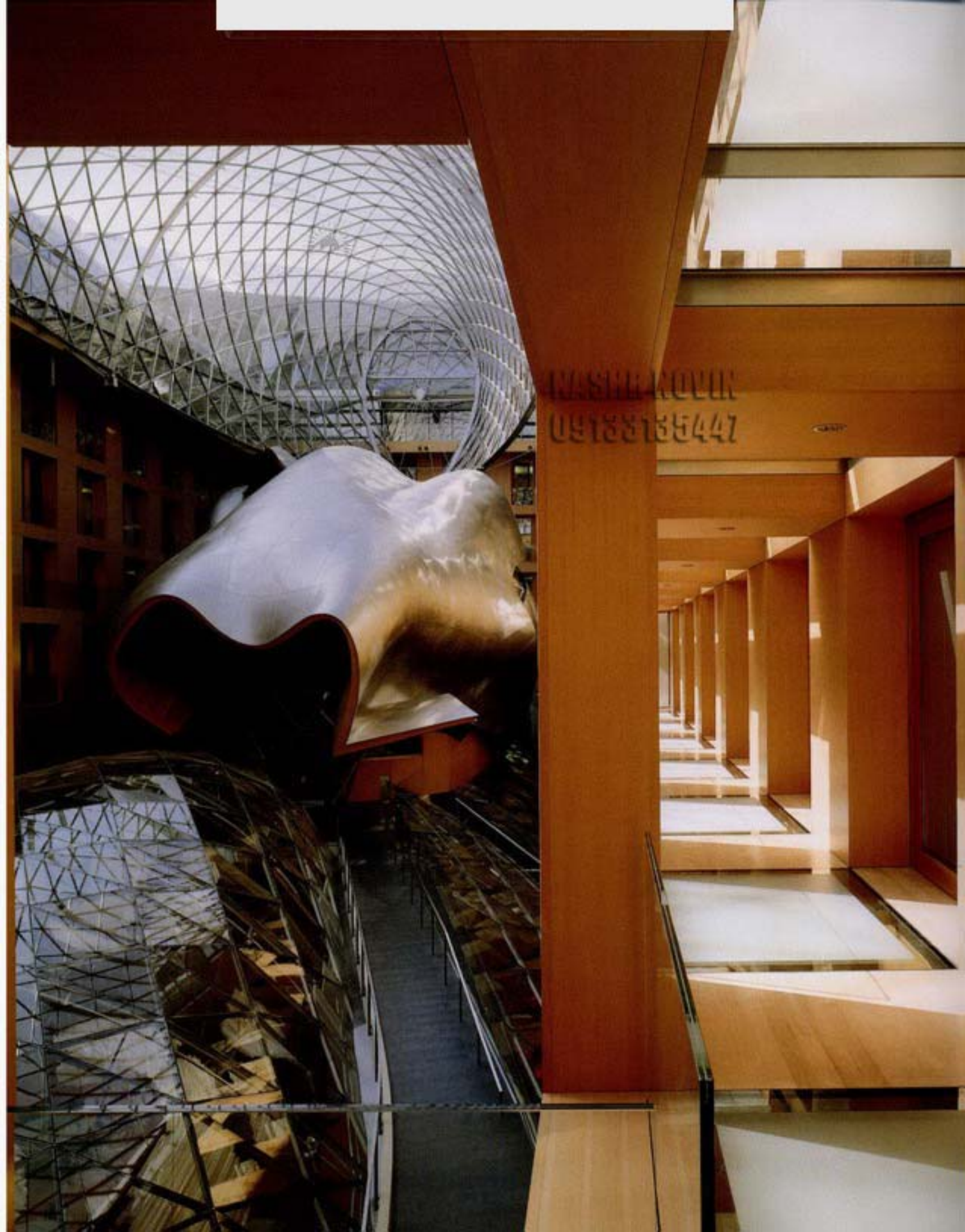


WASHU IN
09188185447

- 1 Sober, rational frontage is in line with planning restrictions which favour well-mannered elegance over flamboyant gesture
- 2 The DZ Bank's skylit central atrium reveals its shocking and spectacular secret. A sculptural meeting room shaped like a prehistoric horse's head is delicately suspended between glass canopies above and below



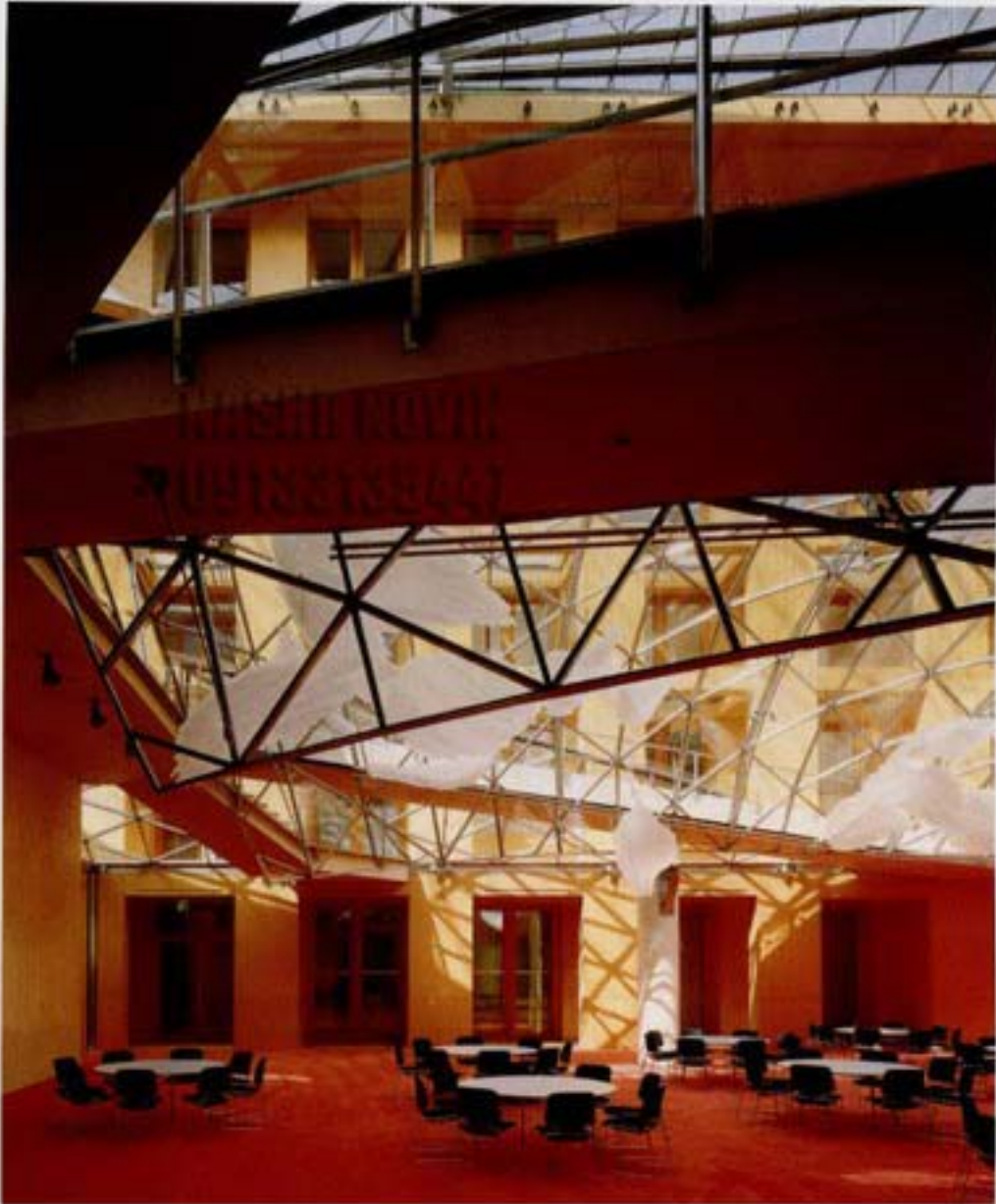
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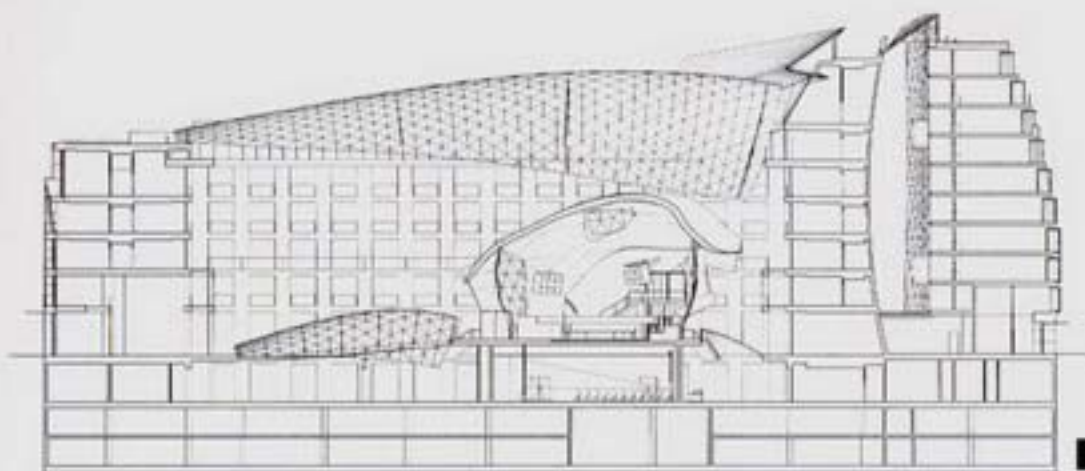


WASHINGTON
09188135441

3 A grid of wood-framed perimeter offices have a view of the horse's head structure in the atrium, setting up a tension between the straight-lined and the sinuous

4 Glass-roofed reception area beneath the belly of the beast is hung with glass sculptures by Nikolaus Weinsten





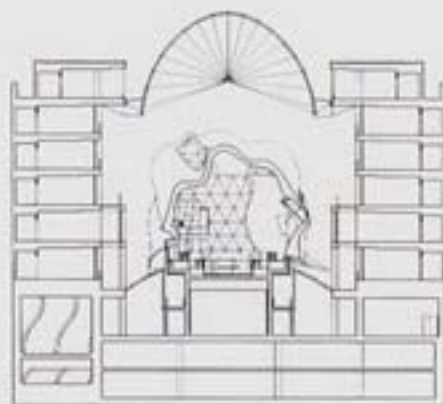
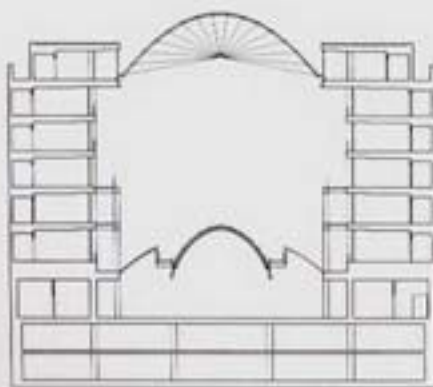
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5 Longitudinal section shows the beast-like conference room caged within the formal geometry of the building

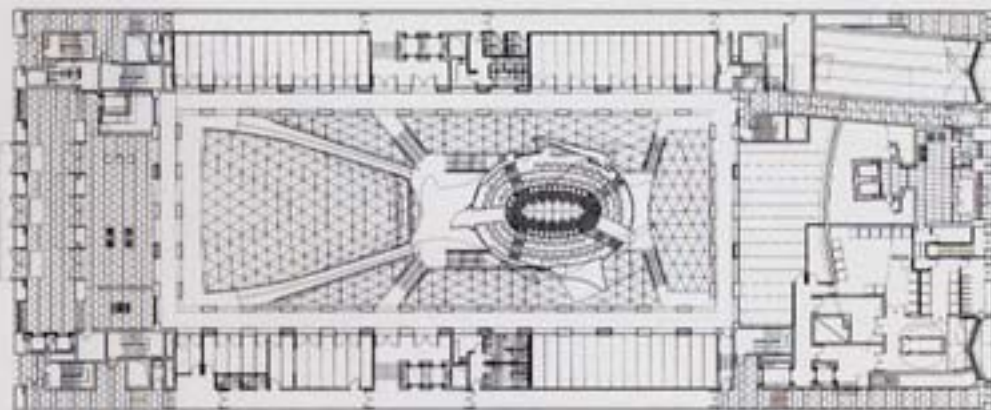
6 Cross sections

7 Ground-floor plan showing atrium framed by perimeter offices with access to natural light, in keeping with regulations

8 Inside the conference chamber. Perforated strips of wood create a warm, womb-like space. Any sense of menace is external



6



7



Duffy
New York City, USA
MAP

DUFFY Design is a leading US specialist in creating brand identities, so it is not surprising that the Minneapolis-based firm should take great care to project the right image through its New York office. Duffy's skilfully constructed narrative, designed on one floor of the landmark Woolworth Building in Manhattan, is of the creative command centre with explicit references to sci-fi movies and pioneer modernism.

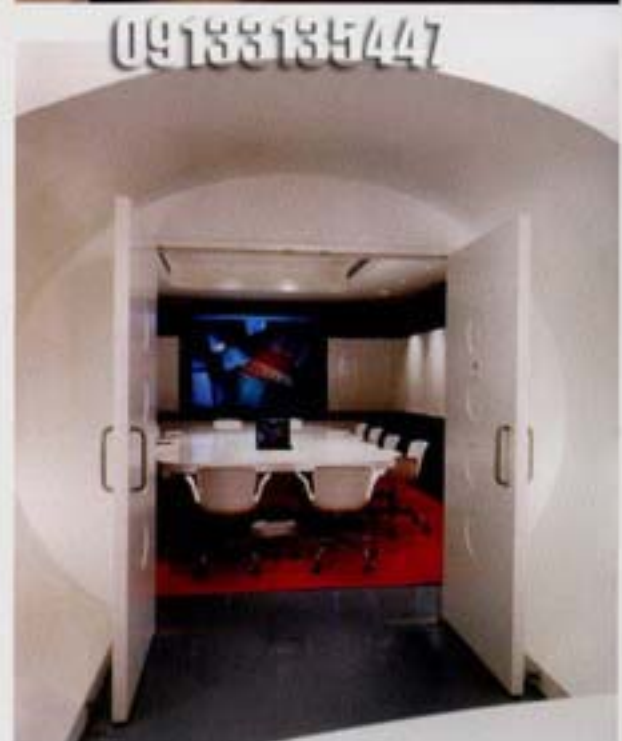
The futuristic look begins with a circular reception area and desk – and the use of contemporary organic form extends throughout the interior. Orange and light blue are the accent colours on bright white walls. Integral to the scheme is a gallery corridor with curved walls offering inset display areas and a video screen showing recent work. This leads into the main work area, which consists of three groups of eight workstations connected by circular portals that allow sight-and-sound communication along the length of the office.

Running alongside this arrangement, just across a narrow corridor, is a sequence of small meeting and telephone privacy rooms. These have clear-glass floor-to-ceiling windows and sliding doors onto the work areas and floor-to-ceiling glazing to the exterior of the building, enabling natural light to penetrate to the heart of the scheme.

Duffy Design prides itself on teamwork, so the space-crew analogy of the New York office is a fitting one. Indeed the firm was an active collaborator with the architect MAP in developing the new interior, although only one-third of a prepared scheme of 1,840 square metres (20,000 square feet) was actually fitted out. The project, which also includes larger presentation rooms, a kitchen and a dining room, creates a high-tech place to work that is exciting and calming at the same time.

location New York City, USA **client** Duffy Design **completed** 2000
total floor space 610 square metres (6,600 square feet) **staff** 30

- 1 The contemporary curves of the reception desk set the tone for an interior with a strong emphasis on organic forms
- 2 View into meeting room: the design of the environment has a futuristic sci-fi theme
- 3 The main work area is a series of interlinked spaces glimpsed through giant, open portholes





RISHI KUMAR
09188185447

MOVEMENT, colour and communication lie at the heart of this European headquarters project, which is a visual commentary on Bloomberg as a major provider of news, data and analysis on financial markets around the world. But the challenge facing designers Powell-Tuck Associates was not simply to bring a single office alive but to link and animate two separate buildings in order to create a dynamic, unified work environment reflecting the brand values of a fast-moving global media organization.

By early 2000, Bloomberg's rapid growth was such that refurbishment of its London base at City Gate House in Finsbury Square no longer provided enough accommodation. (City Gate House had been designed in the 1920s as a 'gentlemen's club' by F.R. Gould and Giles Gilbert Scott, architect of the Bankside Power Station.) Next door was a speculative office building designed by Sir Norman Foster. When Bloomberg acquired the lease to the Foster building, its design brief was to link the neighbours physically. City Gate House was to be retained as the main entrance; one catering facility was to serve both buildings.

The key to the project was in relocating the reception and a 'Pantry' serving food and drink from the ground floor to the first floor of City Gate House, so bringing a social 'hub' closer to the physical centre of the combined buildings and expanding it into the links that open up the two separate sites into one. Staff and visitors reach the first-floor reception via two dramatic glass-sided escalators from a darkened entrance lobby which screens Bloomberg services high on glazed walls.

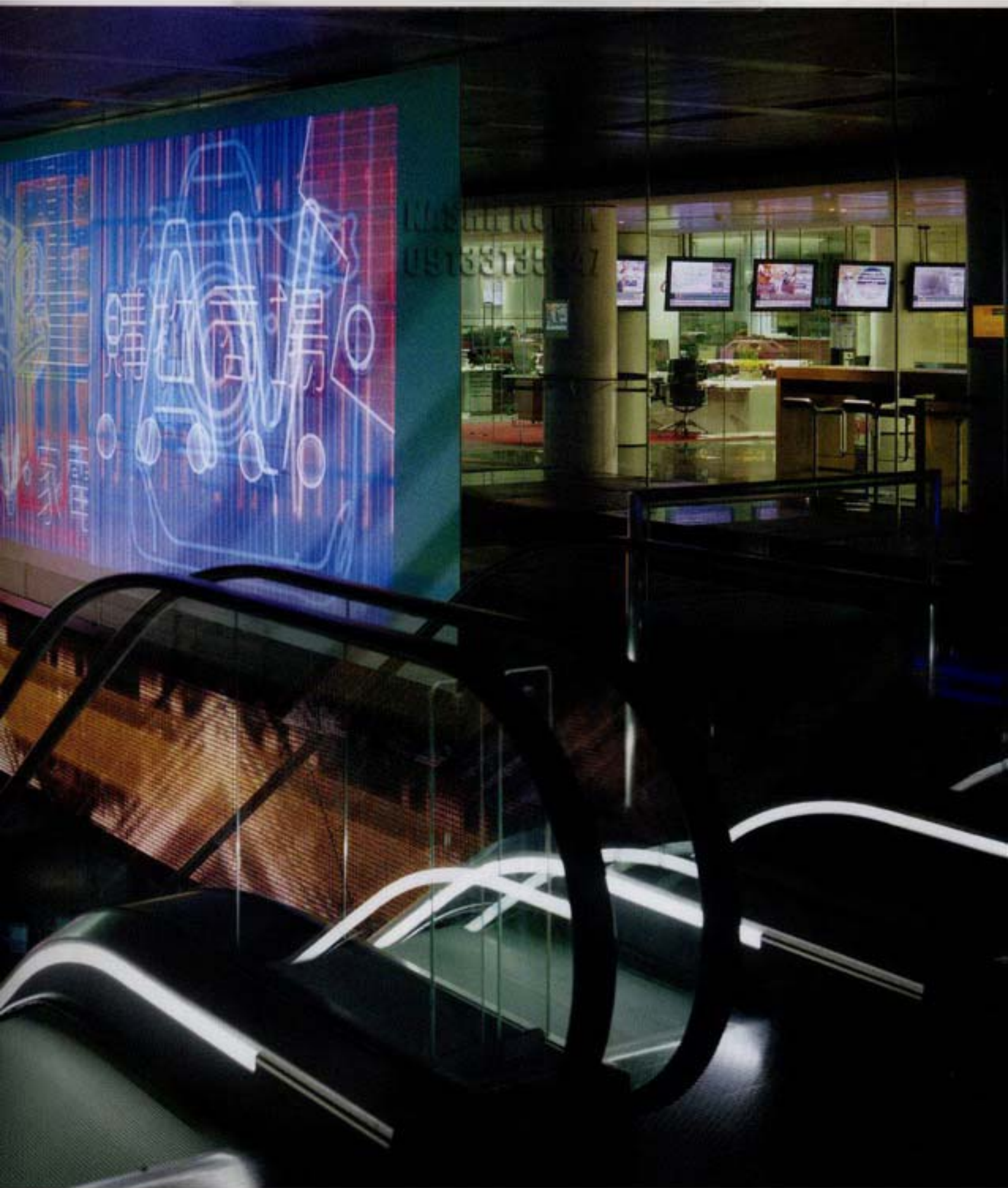
After the dark intensity of the lobby, the Pantry is light and airy, the meeting point for the Bloomberg 'family'. Food is laid out on six glowing white servery drums. Alongside the Pantry, atrium links reveal the way the scheme slices into the Foster building next door, opening up vistas for movement and people-watching. Other aspects of the scheme include a 320-seat auditorium, art spaces, informal breakout areas, meeting rooms and a series of illuminated glazed screens that extend up through the building.

Each office floor has its own signature colour applied to screens, carpets and a perimeter lighting feature, and every employee has a standard Knoll Hannah desk in open-plan space. There are no executive suites or management enclaves. This is a democratic project in which the static workstations provide a counterpoint to the constant flow of people through the imaginative shared facilities and links that animate and electrify the two buildings.

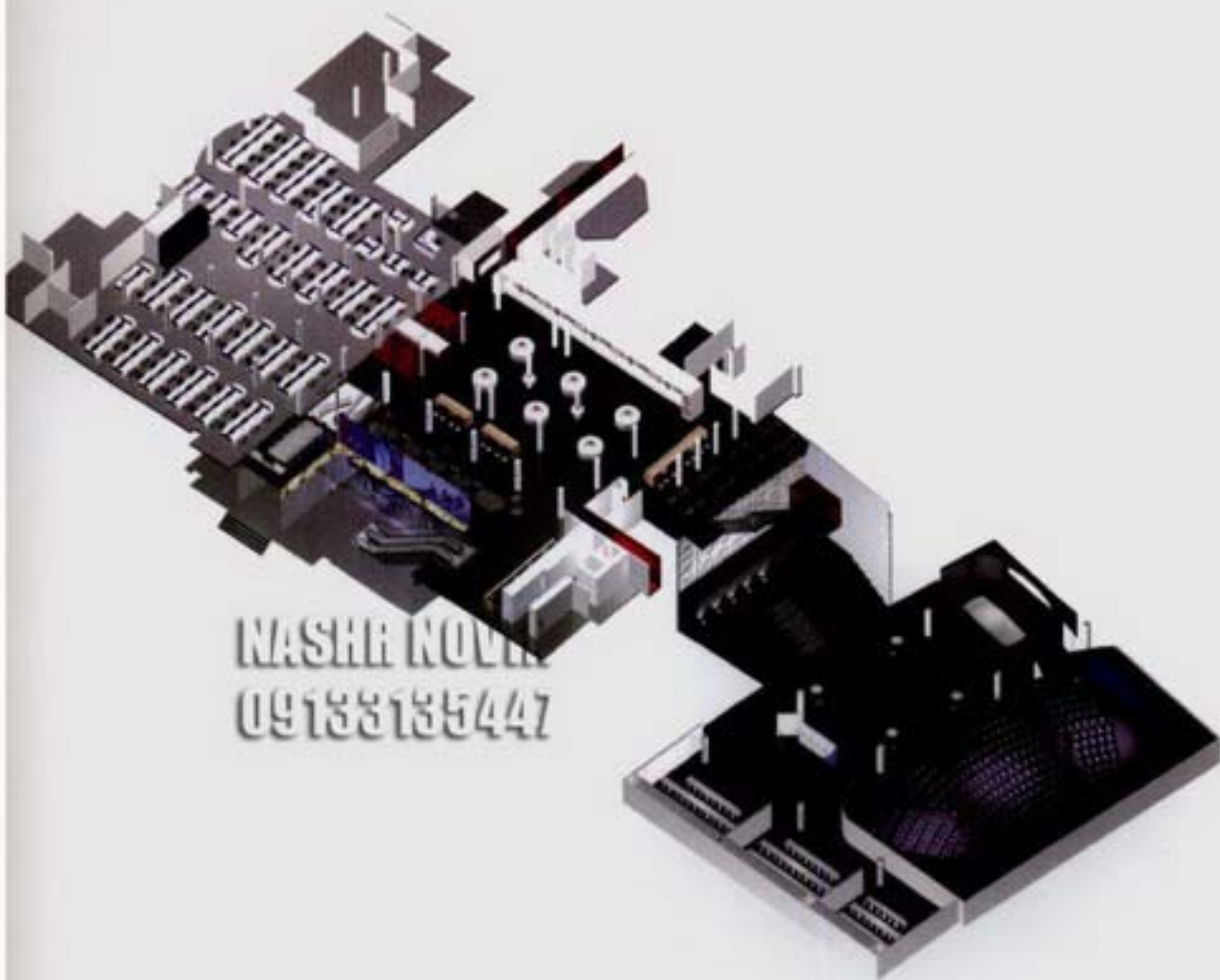
location London, UK **client** Bloomberg **completed** September 2001 **total office space** 13,695 square metres (147,410 square feet) **staff** 2,000

- 1 View from top of entrance escalators into the Pantry. The darkened lobby below has a hidden camera that transfers the silhouette of people passing through onto a LED (light emitting diode) light frieze





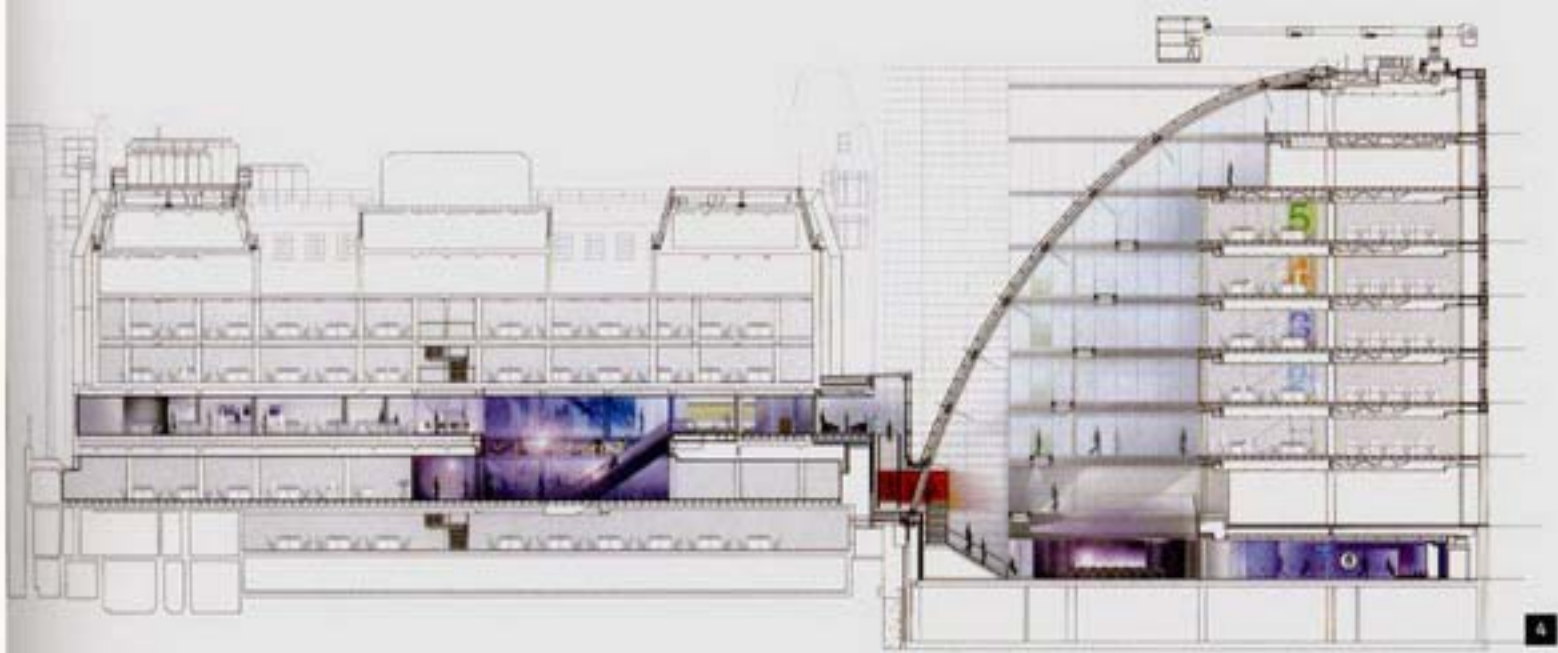




NASHR NOV
09133135441

- 2 Underlit glass walkways link the two separate buildings that are united by the scheme, creating new vistas across the Bloomberg headquarters
- 3 Axonometric shows the layout of key elements of the lower-ground floor, including the Pantry and the auditorium
- 4 Section shows the new relationship between City Gate House (left) and the Foster building next door

3



4



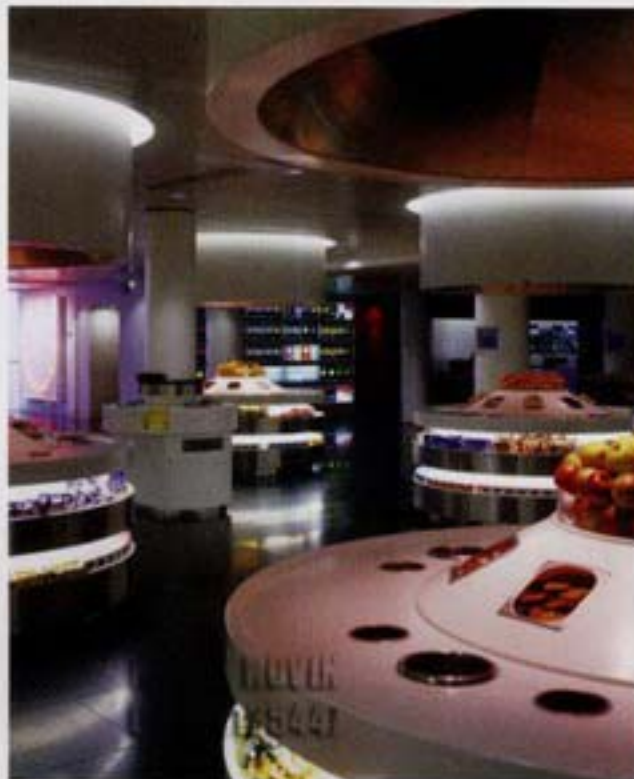
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5 Glass-boxed meeting rooms maintain a sense of openness and transparency while offering confidentiality

6 Inside the Pantry, food is laid out on white servery drums

7 Coloured lighting effects define each office level and add a sense of dynamism to the interior. Bloomberg journalists are often filmed in their own space

8 Curated art spaces such as this bed of flowers break up the technological uniformity of the media-driven Bloomberg office



6



7

8



09133135441

Oliva-Remolà
Barcelona, Spain
Amadeu Oliva i Uriel

THIS office for a Spanish architect is located in a rundown industrial suburb of Barcelona. It is surrounded by undistinguished residential property in the crowded Terrassa district. But despite the low-grade environment and the constraints of a very narrow site, this studio building is a real jewel slotted neatly into the dense urban context, providing an excellent work environment and creating a visible advertisement for the architect's services.

The scheme cleverly exploits a difference in level of nearly 5 metres (19 feet) between the street at the front and the street at the rear of the building. At the front, the studio has five storeys that look onto a new park. The building is entered through a perforated-metal sheet door that provides views of a ground-floor gallery even when shut; the four levels above the gallery are open-plan and glass-fronted.

The rear of the building looks onto a semi-pedestrian street and adopts a different strategy, presenting a more opaque façade on three levels. Uniting both sides of the ultra-slim studio – which is just 3.9 metres (13 feet) wide but 24 metres (79 feet) in height – is a lift and stairwell that act as the backbone of the building, articulating and unifying its interior spaces. The use of glass dividers and a white staircase creates an interior journey up to a wood-lined rooftop terrace offering wide vistas across the city.

This project makes the best of a tight site. It uses a simple and consistent palette of concrete, glass, wood and metal to create a tall, thin building that seems to suggest architectural aspiration in its external form and in the interior narrative that form sets up.

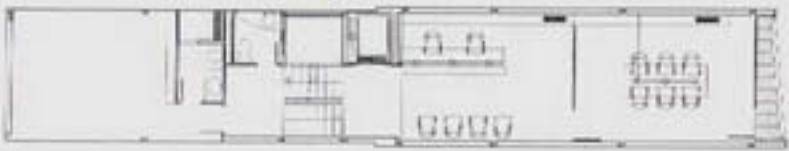
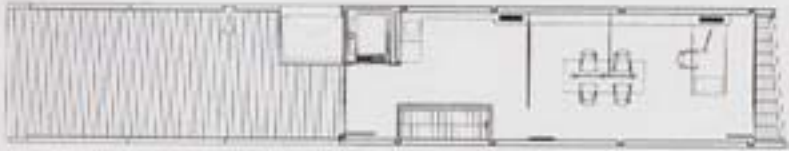
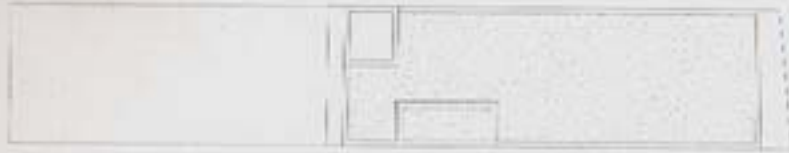
location Barcelona, Spain **client** Oliva-Remolà Architecture
completed March 1999 **total floor space** 319.68 square metres
(3,441 square feet) **staff** 6

- 1 Rear façade of the ultra-slim studio has three storeys to match a higher street level than at the front
- 2 Front façade presents five storeys looking onto a park: a near-perfect architectural advertisement for fitting a useful building into an awkward site
- 3 Staircase unifies the scheme's interior spaces





WASHBROOK
0918818844



4

- 4 Floor plans show the layout of the five levels plus the roof terrace
- 5 Work areas are set off the staircase
- 6 At the top of the stairs the journey ends at a rooftop terrace



A modern interior hallway with a staircase and a large window overlooking a balcony. The hallway has a dark wood floor and a white wall. A staircase with a metal railing leads down from the hallway. A large window with a dark frame looks out onto a balcony with a wooden deck and a railing. The balcony is on a higher level than the hallway. The text "M. SHI KOVAK" and "09188135447" is overlaid on the image.

M. SHI KOVAK
09188135447

Reebok
Canton, Massachusetts, USA
NBBJ

66

CAN a new corporate office help to revitalize a brand and completely refocus a company? Sportswear giant Reebok certainly thinks so after investing US \$70 million in a spectacular new global headquarters 24 kilometres (15 miles) south of Boston. The manufacturer famed for its culture of athleticism suffered a dip in performance in the late 1990s. Its market share diminished and it badly needed to recover the inspirational spark and energy that had first fired the Reebok name to success.

A project to develop a new headquarters building, uniting on one campus 1,000 employees scattered across five sites, became an exercise in corporate renewal. On an 18 hectare (44 acre) rural site, designers NBBJ proposed a singular, sleek structure formed around a curving transparent glass spine and surrounded by seven athletics fields and activity areas. Angled off the spine are three four-storey office wings and an executive block including a 1,380 square metre (15,000 square foot) conference centre.

The overall plan has the coiled energy of an athlete on the starting blocks. Indeed, what is so distinctive about the Reebok project is the way sports and fitness facilities are woven inside and outside the building.

Product testing is a big part of the Reebok culture and there is ample opportunity to get the suit off here. Nature, daylight, fresh air and physical activity – themes traditionally alien to office design – are integral to this project.

From the spine, there are views onto an indoor basketball court and into a glass tunnel that takes a running track into the building from outside. A fitness centre, café and shop are dispersed along the spine to promote interaction in a scheme that emphasizes open circulation throughout. In the office wings, space is open-plan, and high ceilings and a long span structure allow for future planning flexibility.

The environment has by all accounts had a galvanizing effect on the company and its employees, helping to revitalize the brand and introducing a new take on the corporate campus that rethinks the relationship between indoors and outside,

work and leisure.

location Canton,
Massachusetts, USA

client Reebok International

completed June 2000 **total**

floor space 48,020 square
metres (522,000 square feet)

staff 1,000

- 1 Exterior view shows the easy juxtaposition of business and sport in the way the Reebok headquarters is organized. The façade was conceived as a view towards the curved segment of a sports stadium. Outdoor activity is integral to the life of the campus
- 2 Inside the glass spine there are open views across and between levels



1

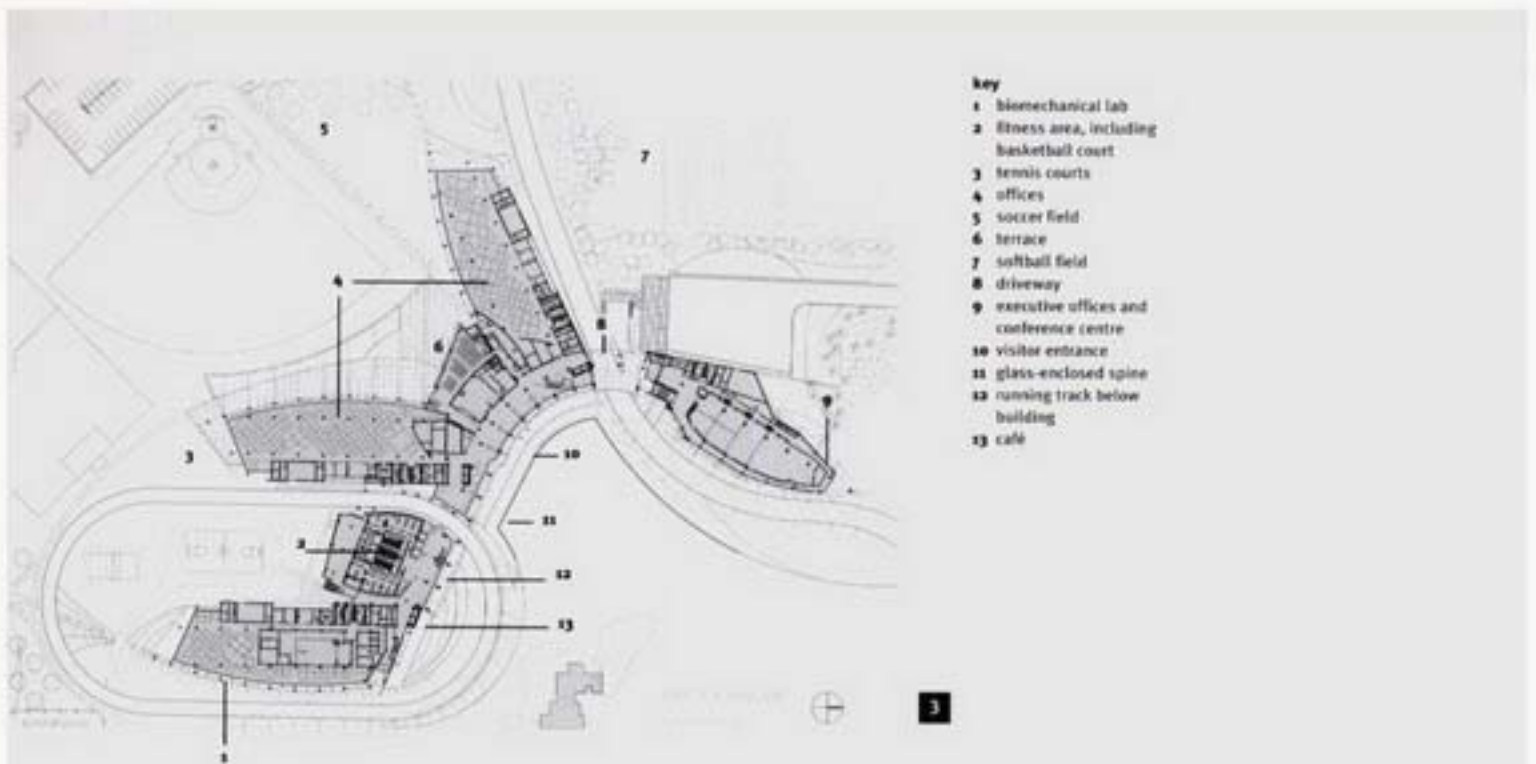


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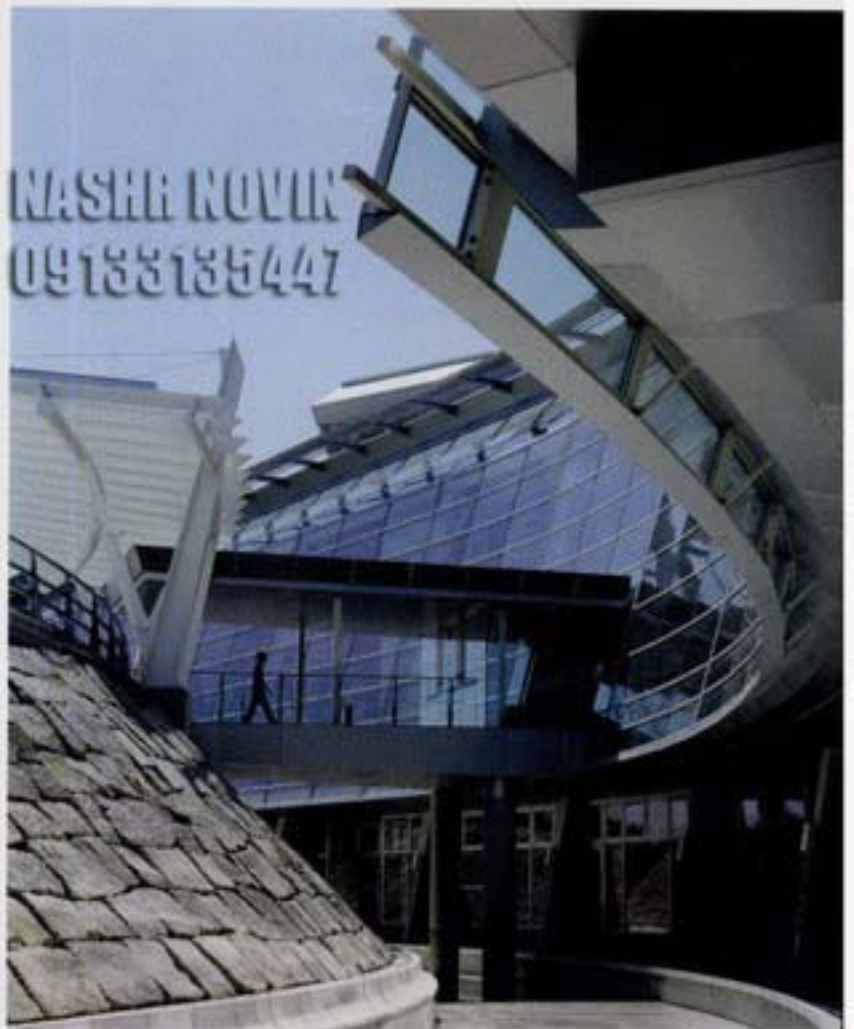
NASH ROVER
09188185447



NASHI NOVIR
09133135447



- 1 The plan of the building has the coiled energy of an athlete waiting for the starting gun
- 4 The building is lifted and layered on its site to create challenging geometries and allow for crossover and meeting points that encourage spontaneous social interaction
- 5 Sloping glazed walls frame social spaces in an environment dedicated to living the Reebok brand





NASHR NOVIK
09188185447



6 Slatted, curved
roofline frames
two players in the
Reebok narrative

7 Sports facilities
are integral to the
building, rather
than an add-on

8 Inside a Reebok
staffer's cellular
office. Staff are
encouraged to test
the product, and the
sports facilities of
the new headquarters
are right at hand to
help them to do it



00155105447

Fuksas
Rome, Italy
Massimiliano and
Doriana Fuksas

AS a leading international architect, Massimiliano Fuksas has made a career out of understanding the constant process of change and exploring the tensions between history and modernity. So it is entirely appropriate that his architectural practice Fuksas Associati should site its Rome office (there are also offices in Vienna and Paris) in an updated 16th-century *palazzo* that reveals the layers of different centuries in its curiously worn, rubbed and washed walls.

Fuksas describes his Rome office as the only place in which he can be 'truly creative', and the interior certainly appears tailor-made for his kind of architectural enquiry. Modern additions coexist with the original structure, forming a whole that mirrors Rome itself, which has been described as the 'layered city'. Each interior wall tells its own story with layers of past decor, including mural paintings, deliberately exposed and preserved under wax.

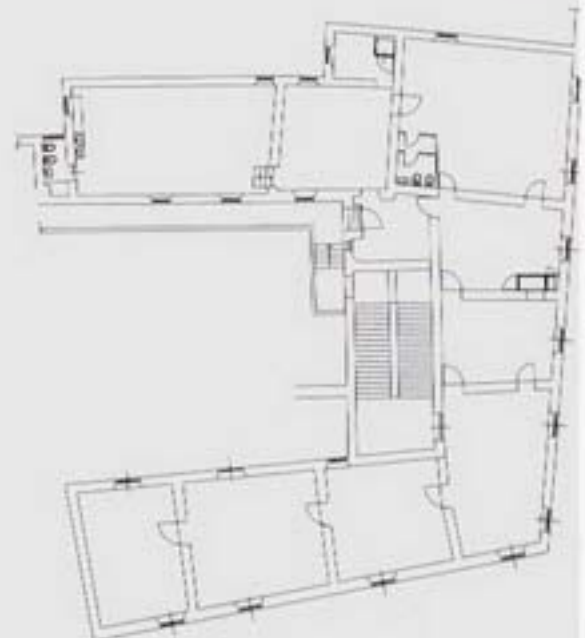
A weathered main stairway leads from an interior courtyard to the entrance lobby, which is divided from a meeting room by a glass partition. A glass lift rises through a timber floor to the second of three floors where the practice architects work in project groups in adaptable open space. Fuksas himself occupies the third floor, with large rooms and high windows.

The architect calls his workplace a 'collage office'. Indeed, there are few fixed points in a largely flexible scheme other than a secretariat, technical core and a model-making room. In this setting, contemporary architectural models hung on the wall assume the same importance as the religious art discovered during the building's many renovations. This is the office as a 'work in progress'. A much-modified *palazzo* is now the subject of Fuksas's attention and affection, and it will surely change again as a reflection of the architect's philosophy.

location Rome, Italy **client** Fuksas Associati **completed** 1998
total floor space 1,000 square metres (10,760 square feet) **staff** 40

- 1 Glazed elevator in historic conference room exemplifies the engaging juxtaposition of old and new
- 2 Second-floor plan
- 3 Main secretarial space in the updated 16th-century *palazzo*. Walls layered with past decor are plastered with a collage of architectural posters

NASHA NOVIN
091331354





NASHR NOVIN
09133135447

Allsteel
Muscatine, Iowa, USA
Gensler

THIS project to create a national headquarters for a century-old manufacturer of office furniture transforms a former electrical parts factory in Iowa into a stylish office-cum-showroom. But it does more than just imaginatively recycle an old industrial building – it demonstrates how a new work environment can help a company to establish an independent brand identity.

Allsteel wanted to build a distinctive profile as a separate entity from its parent, HON International. Its target market is design-sensitive architects and specifiers, but its rural Midwestern location ran counter to that aspiration, and its brand was losing value after being tied too closely to the parent company. Gensler's task was to turn Allsteel's Midwestern heritage into a plus point without resorting to cliché, and to re-establish the manufacturer as modern and design-oriented.

The solution lay in translating a homespun Midwestern philosophy of fairness, honesty and integrity into a series of residential metaphors designed to capture the essence of the new brand and communicate it effectively to employees and a large visiting community of furniture installers, specifiers and end users.

The mood is set directly upon entering the building, by a 'community centre' comprising reception, meeting space and café. Armchairs, rocking chairs and a slip-covered sofa are grouped congenially around a fireplace; indeed, the residential furniture used throughout the building's common spaces contrasts well with the contract ranges on offer.

'Honest' materials such as exposed ductwork and concrete floors further convey the no-nonsense appeal of the Allsteel brand, while use of features such as translucent panels suggests a dynamic design approach. The result is not simply an exercise in metropolitan chic; the water towers and farm fields of the surrounding area are interpreted in the interior as abstract, bold forms. A special carpet reflects the local landscape, for example, in a scheme that achieves just the right balance between rural charm and business efficiency.

location Muscatine, Iowa, USA **client** Allsteel Inc. **completed** November 2000 **total floor space** 6,000 square metres (65,000 square feet) **staff** 131

- 1 Floor plan reveals a mix of showroom, demonstration area and working space
- 2 Office as living room: this scheme promotes homespun, Midwestern family values by giving visitors comfortable seats, rockers and a sofa grouped around a fireplace in a social space next to reception



NASHIROVIA
09133135447





3, 4

A palette of 'honest' materials – exposed ductwork, concrete and glass – suggests the integrity of the manufacturer while sending a signal about contemporary design

5 A custom-designed carpet in product-demonstration areas derives its abstract pattern from an aerial view of local farmland



4

ARSHI NOVIN
9188185447



5



Toyota
Epsom Downs, UK
Sheppard Robson

THE new UK headquarters of Japanese car maker Toyota makes explicit visual reference to the automotive industry in its curved forms, crisp metallic finishes and spacious interior vistas. New Toyota models are parked in an airy, light-filled internal street that forms an essential part of the plan. But this is a campus-style building that does much more than simply ape aspects of vehicle styling. It has been designed as a robust and considered response to the twin demands of a brownfield site with commanding views of the outskirts of London and an organizational desire to encourage new workstyles.

The £25 million project exploits a wonderful position at Great Burgh close to Epsom racecourse, setting out an expansive office that gives employees more freedom to move around within the building and a greater variety of places to work. The geometries of three distinct elements generate the design: a rotunda sitting on a concrete plinth acts as reception and the main hub of the building; a glazed internal street performs the function of a spine as it curves off the rotunda down an expanse of 80 metres (260 feet); and four splayed office wings, each two storeys high, emerge from the street.

The whole scheme is set in a landscaped park with pine trees, rolling lawns and a lake in front of the building, giving first-time visitors the impression of a balance between nature and technology. Indeed, the scheme has an environmentally friendly focus on energy efficiency. But the overriding impression is of the company's brand ethos being suffused through a series of cool, grey, technically precise spaces linked by galleries, balconies and staircases and finished in glass and steel. People add the colour as they flow through the curving street, visiting the café, a deli/restaurant and balcony breakout areas in a demonstration of Toyota's 'work freedom' philosophy.

A more traditional approach survives in the office wings, with senior managers opting for cellular space while more junior staff work in well-organized open-plan. But there can be no mistaking the bold and radical instincts that underpin the entire project. These are best expressed in the journey from the rotunda into the street where the Toyota narrative is writ large. **location** Epsom Downs, UK **client** Toyota (GB) **completed** July 2001 **total floor space** 14,000 square metres (150,700 square feet) **staff** 500

- 1 Cross section through the building
- 2 The new Toyota (GB) headquarters reflects a synergy between product, brand and architecture that extends to cars on display in the curved internal 'street'

FOLLOWING PAGES

- 3 Exterior view of the rotunda at the hub of the building and the street that curves off it
- 4 Balcony breakout area in the main public boulevard with social space beneath. A range of work settings support Toyota's 'work freedom' ethos

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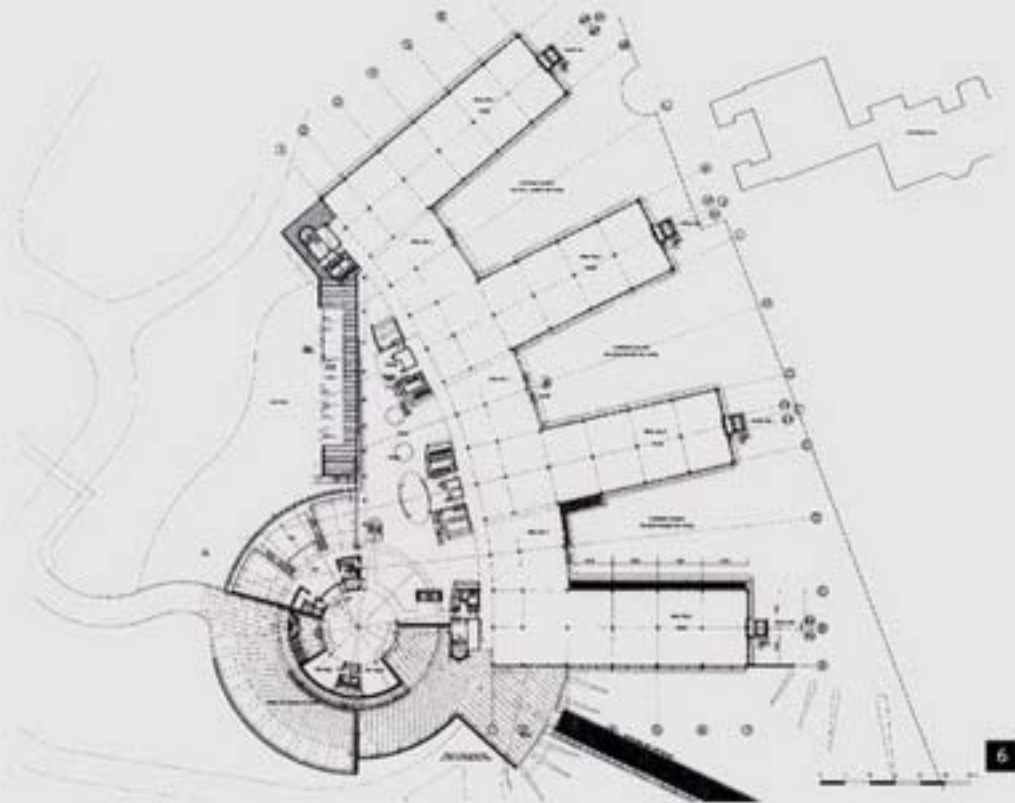




5 View from the mezzanine into the light, airy staff restaurant

6 Ground-floor plan showing four splayed office wings radiating out from an internal street 80 metres (260 feet) in length

7 Naturally ventilated open-plan office area represents a more conventional approach



ASHB ROVIN
09188185447

THE striking Renzo Piano-designed Nemo Science and Technology Museum in Amsterdam's harbour may seem an unlikely setting for an innovative office for management consultancy McKinsey & Company, but the top floors of the building have been converted to create an unusual and inspirational workplace.

The new office was developed as a place to help clients to set up new e-businesses – a so-called 'incubator space' – as well as to provide a work environment for McKinsey's consultants. The dual purpose created a conceptual challenge for Veldhoen + Company, compounded by the building's unusual form, which includes rounded shapes, slanting walls and ceilings 15 metres (49 feet) high.

The project addresses all these issues with flair. A staircase links the two key floors and provides a natural division between the team rooms downstairs and a combination of more casual work settings and spaces upstairs. Veldhoen had to accommodate different work needs, from collaboration to concentration, as well as variable and fluctuating team sizes. With consultants spending much of their time at clients' sites, and with e-business projects needing teams that might range in size from four to 60 people, flexibility was vital.

Multi-functional team rooms have a consulting table for team meetings as well as single-person workspaces for individual, concentrated work. Cockpits or 'cocoons' allow privacy for individuals, while 'lounges' provide settings where two or three colleagues can work together. Relaxation areas and social spaces complement the more formal work areas. In keeping with Piano's design concept, the architects have kept services exposed and used industrial materials such as steel with exposed rivets and glazed partitioning.

Much of the furniture is custom-designed, including a 'lounge table' that provides a new furniture solution for collaborative work in a semi-private setting. McKinsey consultants all have laptops and mobile phones for constant connectivity. This nodal space provides a rich array of work settings, showing that real flexibility can be achieved for an unpredictable work requirement from both internal and external people.

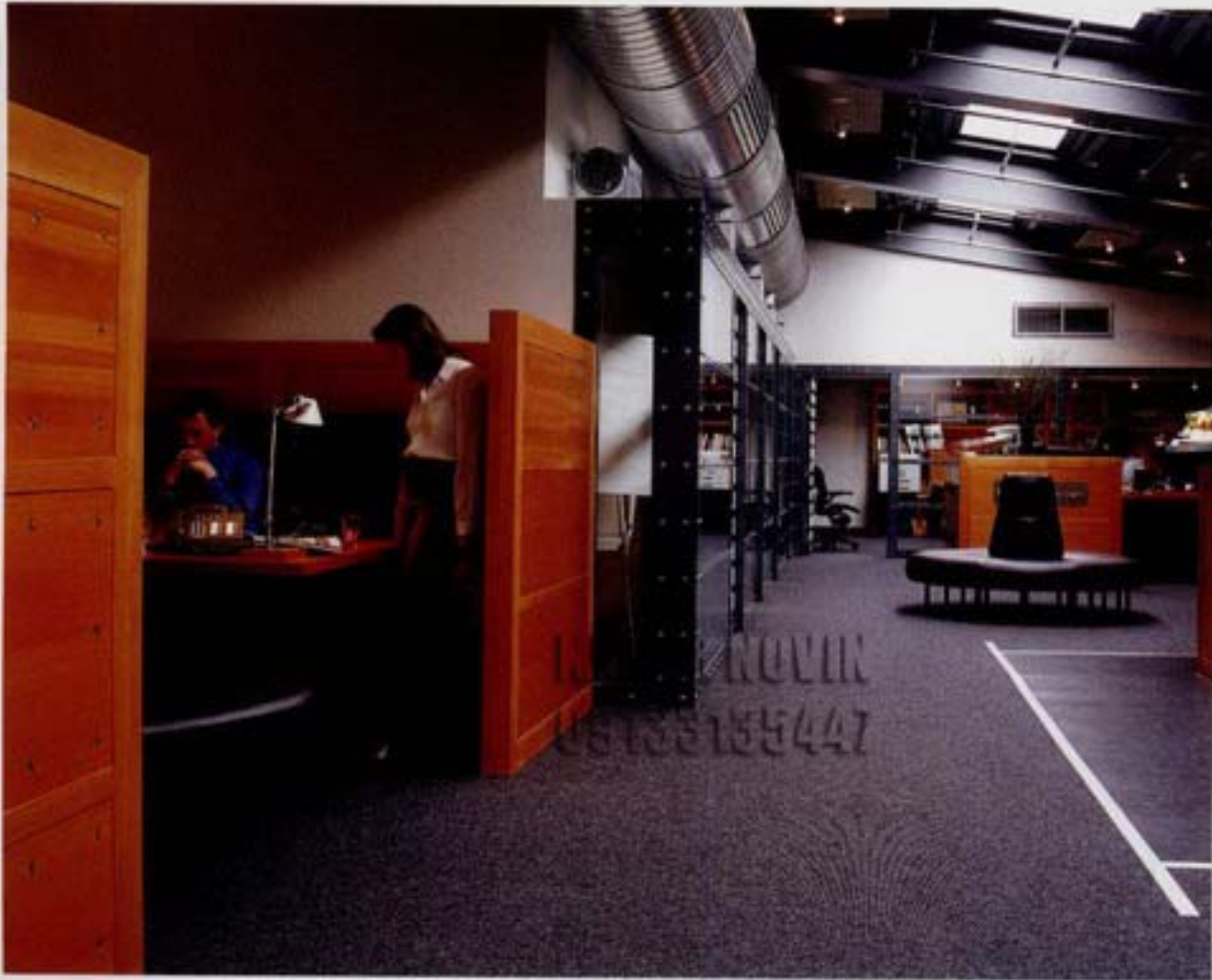
location Amsterdam, The Netherlands **client** McKinsey & Company **completed** 2000 **total floor space** 900 square metres (9,700 square feet) **staff** 110

1 The Nemo Science and Technology Museum in Amsterdam is home to this nodal workspace for McKinsey, which is located at the top of the building

2 Workers use purpose-designed 'lounge tables' for individual work or collaboration. Electronic controls make tables and bench seats fully adjustable, and power and data are delivered to the table surfaces





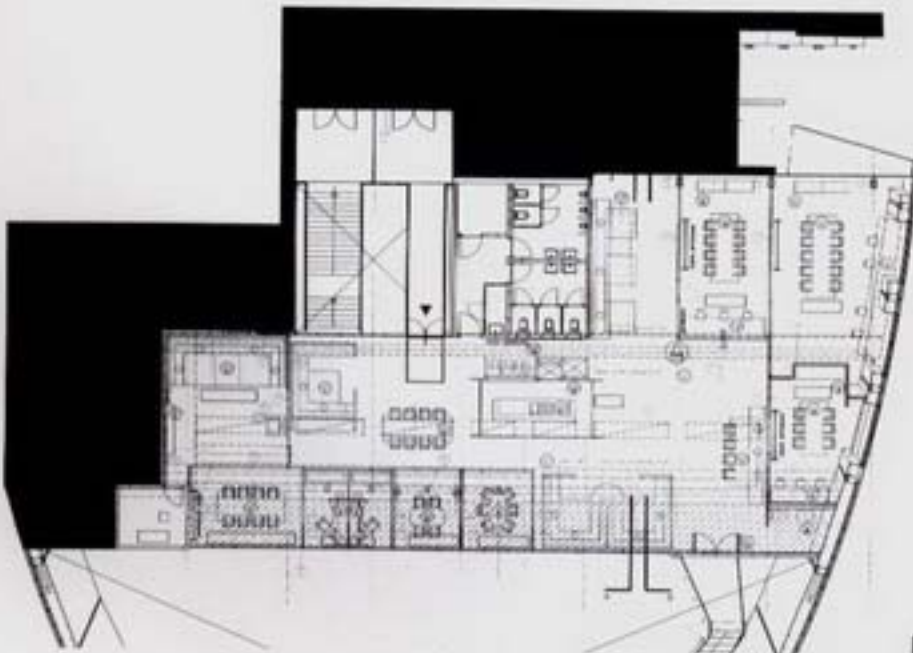


3 Lounge tables in semi-enclosed spaces encourage chance meetings. In the centre of the floor is a servery counter and refreshment area that provides a focus for this office

4 Plan of main floor shows enclosed meeting rooms and lounge tables as well as the central counter

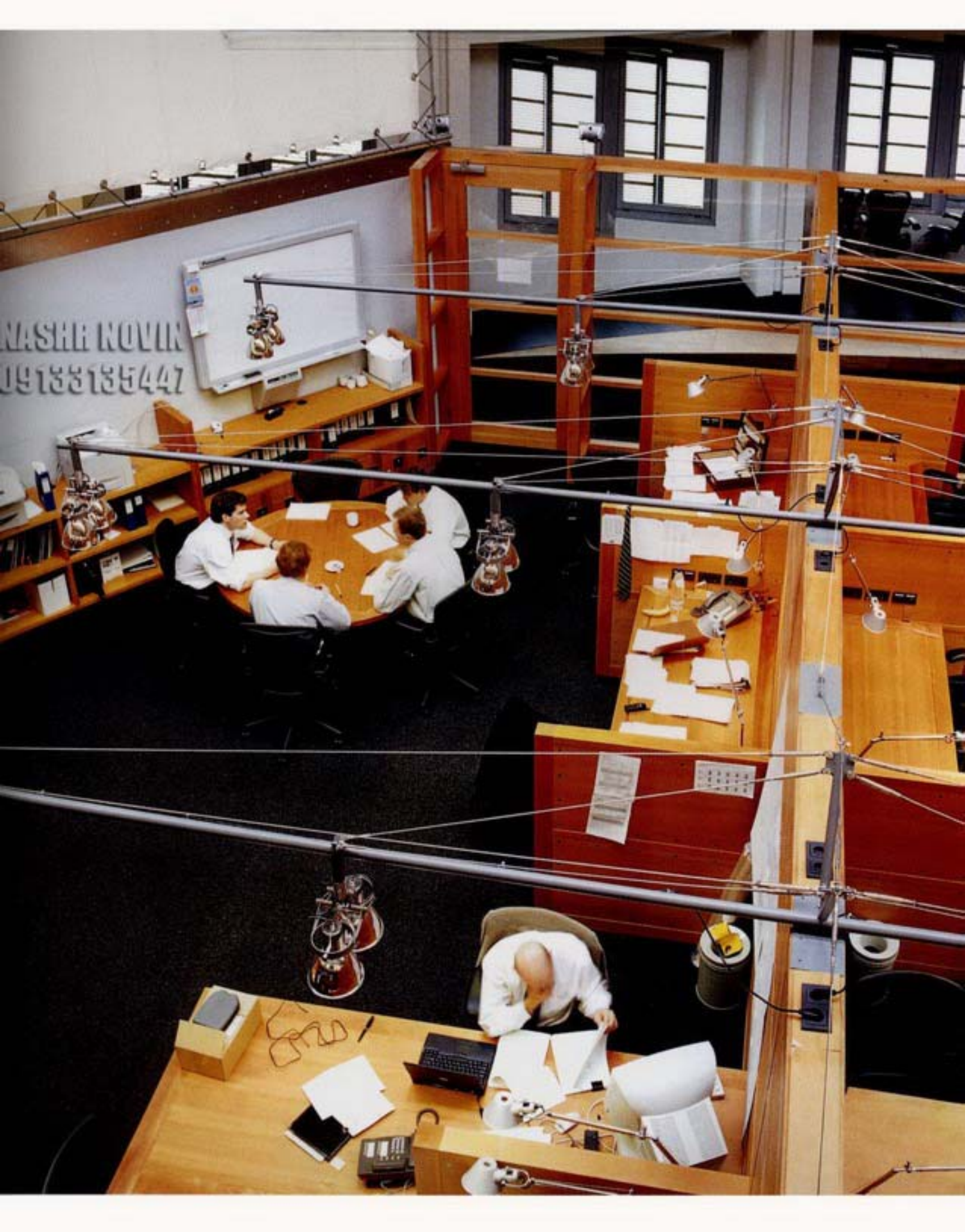
5 Team rooms are designed so that people working on a project can be co-located. They provide a range of facilities in a self-contained setting

3



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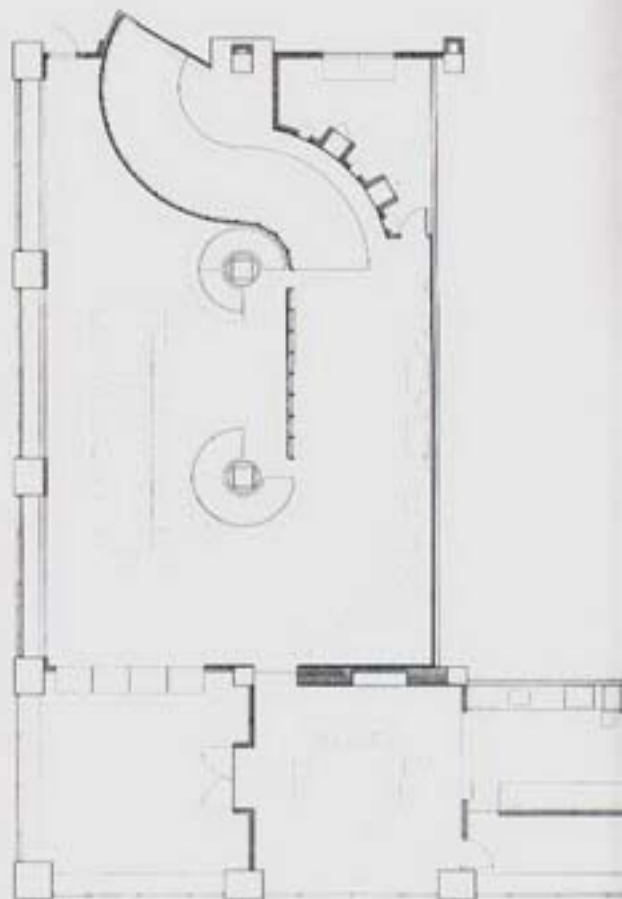
IN the digital world of invisible bits and bytes, the importance of somewhere to demonstrate products and technologies has ironically become a more central part of workspace function. Such nodal locations often provide the only 'physical' point of contact for customers accessing virtual services – as Winstar, a broadband services company and creator of the well-known office.com software suite, recognized.

Needing a dedicated environment to operate alongside its main offices in midtown Manhattan, Winstar created the e.center, a new concept workspace that would embody its high-tech offer. People using the e.center include not only customers but also strategic partners, employees and members of the financial, media and real-estate communities. As such, the space had to perform a variety of functions – sales, briefing and training – and provide both an effective showcase and a real place for work.

Architect Graham Hanson used a freestanding tunnel 9 metres (30 feet) long to control and draw people into the space. This creates a sense of drama on arrival, and clever use of lighting such as the bands of yellow neon attracts visitors in. As people near the end of the tunnel, a series of light boxes presents images reflecting the company's business, and visitors are then delivered into a space that has been designed with an industrial look with exposed services, metal cladding and concrete.

The environment makes effective use of technology for imagery and communications. Full-colour, high-definition LED matrix panels present complex graphics and live data; plasma screens and video monitors broadcast digital data that can be 'personalized' to relate to individuals as they move through the space. During presentations, engineers manage the experience from the e.center's complex control room, drawing people through the space using lighting and multimedia effects, rather than relying on the usual sedentary presentation.

Anyone using the e.center can plug their laptops into data ports to access email, and telephones are scattered through the space. Many nodal centres are add-ons – the poor relations to the main corporate office. Winstar's e.center provides a well-designed environment that is more of a genuine extension of the company. **location** New York City, USA **client** Winstar Communications **completed** 2000 **total floor space** 370 square metres (4,000 square feet)



- 1 Floor plan describes a journey through the space, in which people are led down the curved tunnel and into the main presentation zone
- 2 Glazed partitioning gives the space a translucency, and technology displays such as the LED matrix panels project and reflect messages

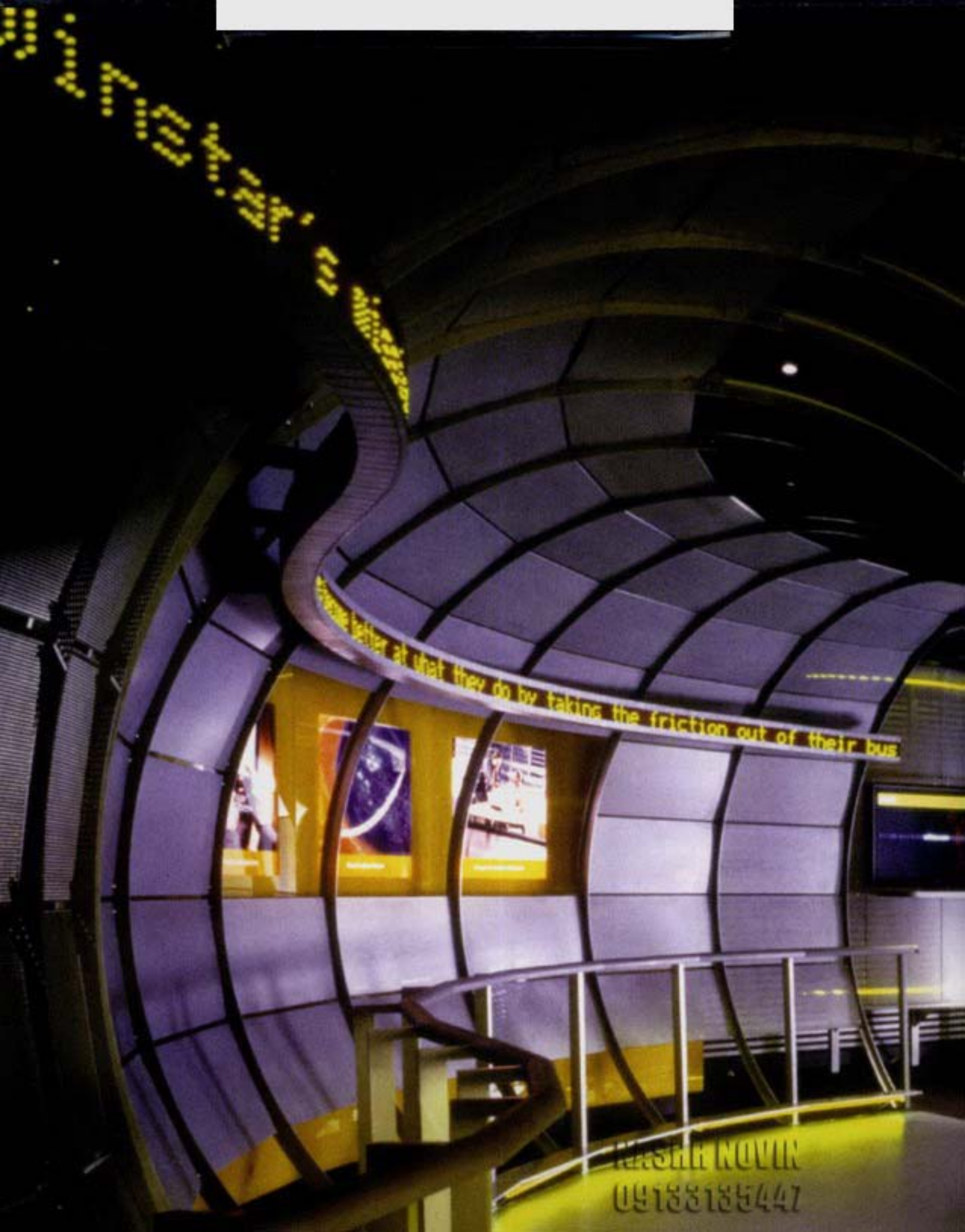
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...better at what they do by taking the friction out of their bus

MAHESH NOVIN
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3 The 9 metre (30 foot) long freestanding tunnel creates a dramatic entrance and provides the journey through the space. Technicians manage the experience with multimedia effects as people move through the environment.

- 4 The journey ends in a more formal environment that gives Winstar a forum in which to present its products and services
- 5 Screens bombard people with imagery and data as they move through the space, and purpose-designed light boxes project pictures that reflect the company's business

4





WALTER ROVIN
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Valtech
London, UK
Harper Mackay Architects

WHEN Valtech, a global e-business consultancy, moved from cramped offices in London's West End to a new space closer to the City of London, it wanted to create an environment that would facilitate the needs of its nomadic consultants and provide an effective place for training its clients.

Architect Harper Mackay sourced inspiration from Lewis Carroll's *Alice in Wonderland*. Throughout the three-storey office there are intentional juxtapositions and a use of the unexpected to create a sense of adventure and interest. Imaginative graphics – or 'photomurals' – project bold statements and provide drama in a space where contrasts are key. The designers have blended inside and outside by utilizing a decked courtyard as a part of the workspace and introducing visual elements, such as images of a forest, and daylight wherever possible.

Materials also break the mould, with blue corrugated polycarbonate used alongside honeycomb panelling. An orange reception desk running through the wall into the main workspace sets the scene on arrival and builds on the company's visual identity. Throughout the interior there is innovation and surprise, such as the frosted glass used to partition the space that also doubles as a scribble board, and the portable storage units, or 'donkeys', that can be hauled around the space as needed.

Valtech uses the space as both a workplace and a training environment, so good facilities are needed for both nomadic employees and visitors. The space plan itself is innovative, creating a series of unconventionally asymmetrical spaces that articulates a distinctive circulation route through the building. The ground floor provides a nodal zone for consultants to use when they are in the office, with a variety of furniture settings serviced by advanced technology.

Much of the floorplate is given over to social spaces such as a self-service café bar complete with table football, and even a mini-stadium to watch sports events on TV. Technology includes a wireless local area network that allows consultants to 'hot desk' and connect their laptop to the server from anywhere. Laptops can also be connected in a landscaped courtyard, making it an integral part of the office. This project is a good example of a flexible and agile space that provides a stimulating and effective nodal environment for a transitory workforce and a knowledge-hungry customer base.

location London, UK **client** Valtech **completed** 2000 **total floor space** 24,000 square metres (260,000 square feet) **staff** 150

- 1 Social spaces feature full-height 'photomurals' that introduce natural themes and blur the distinction between indoors and outdoors. Here a forest view gives drama to the café environment
- 2 Corrugated panelling is used creatively as a partitioning system, and the designer's choice of vibrant blue walls injects colour into the space and hides the training rooms behind



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- 3 Floor plan shows the division of space using angled walls and unorthodox circulation that results in an *Alice in Wonderland* effect
- 4 Honeycombed panelling is used for walls, and graphics for both signage and branding have also been applied directly to vertical surfaces
- 5 Exposed services give an industrial feel to the café space, which has Philippe Starck-designed furniture and includes dining tables at which staff can socialize
- 6 Even the toilet facilities have received special treatment. An Alpine photographic mural provides a dramatic backdrop and builds on the concept of global locations and occurrences



4





THE Zone@PricewaterhouseCoopers is a new workspace concept that enables the firm's technology consultants to educate and interact with client companies, transforming the way they do business. Rather than the flat presentation suite of old with limited capacity for personal interaction, the Zone is a place of contact and learning, where people can come to understand and build a technology solution as 'players' rather than 'spectators' in the development process.

This is a scheme in which physical space plays a key role in knowledge transfer. PricewaterhouseCoopers has brought together demonstration, development and training capabilities in a 'cluster' that provides a place for clients to 'test drive' the process before appointing the consultancy. Light, sound and video effects make a memorable experience for the visitor. Finishes provide a neutral backdrop to the business message, with multimedia technology rather than fixed materials supplying the colour and vibrancy.

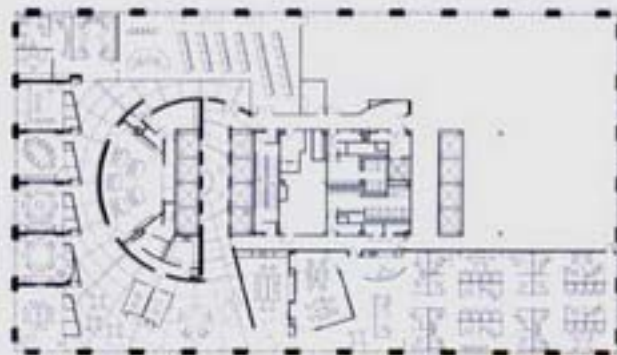
There is an Industry Competency Centre where each of the firm's four global practices has its own room designed to reflect the industry it serves: retail and consumer products; energy; information, communications and entertainment; and financial services. A fifth room is reserved for future expansion.

Alongside the competency centre is a development area providing a flexible workspace for consultants that can be quickly reconfigured as required. Although the space accommodates high technology such as interactive white boards and plasma screens, it has also been designed to be 'high touch' and human with use of such materials as leather and wood.

The benefit of such an environment is that it allows clients to eliminate much of the risk and guesswork that can be associated with purchasing technology systems. The space enables consultant and customer to interact and develop a solution together, altering the entire process. In a world of bland product demonstration rooms, architect Gensler has created a setting that is a powerful business differentiator.

location Philadelphia, USA **client** PricewaterhouseCoopers
completed 1999 **total floor space** 2,800 square metres
(30,000 square feet)

- 1 Plan of the space shows the zones for presentation and development
- 2 In the Industry Competency Centre environments are themed to reflect PricewaterhouseCoopers' four key practices

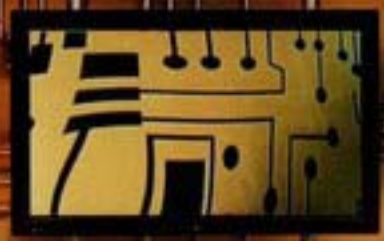




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INCREASING
CUSTOMER
RETENTION



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CUSTOMER
RETENTION



3 High technology has been combined with high touch so that the environment is not oppressive. The spaces provide the latest equipment for audio and video, and allow remote conferencing and collaboration

4 A room dedicated to retail and consumer products forms part of the Industry Competency Centre

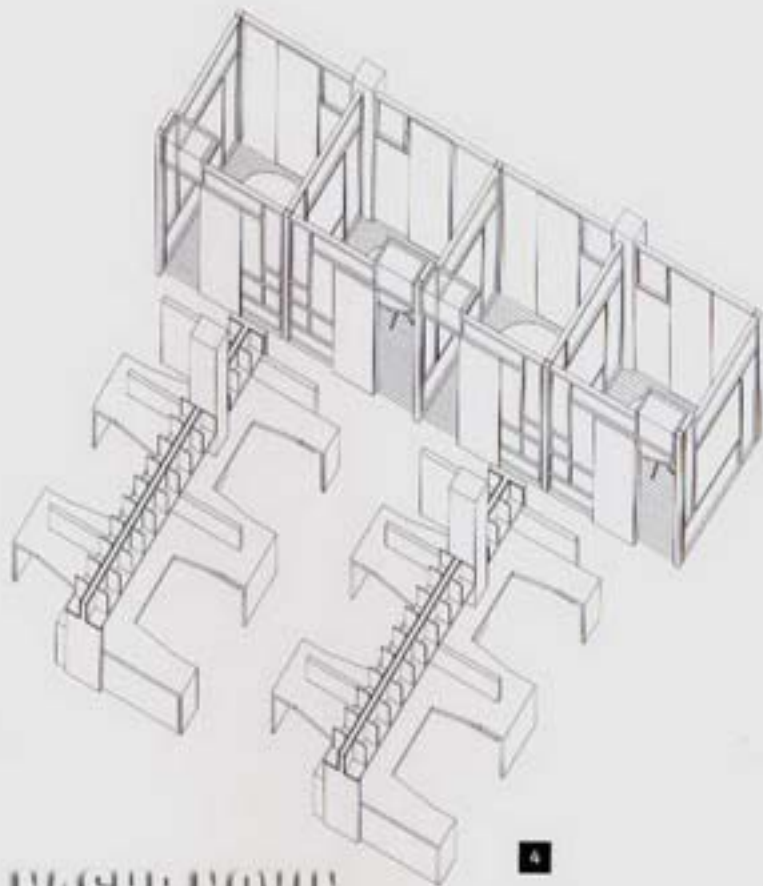
5 View of lobby. From the outside this building is an unassuming tower in downtown Philadelphia, but inside the space has been transformed into a vibrant centre for this management consultancy



3



- 3 Meeting rooms in the centre of the floor are used for more formal presentations and feature imposing anodized fins and sandblasted sliding glass doors
- 4 Axonometric of the workstations and cellular offices, showing the units that form banks of hot desks for consultants
- 5 The lunch room where consultants can relax and socialize. Shared dining tables allow teamwork to continue over food and drink



4

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6

- 6 Circulation space is made interesting by the use of sloping walls and the integration of elements such as tensioned fabric
- 7 Primary circulation is planned at the perimeter, so that everyone in the open-plan area shares what is considered to be premium space – with daylight and views
- 8 To avoid noise pollution in open-plan from speaker-phones and to enable confidential conversations, phone booths are provided around the floor



WASHR NOVIR
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Media Plaza
Utrecht, The Netherlands
Sander Architecten

MEDIA Plaza is a futuristic government information centre in Utrecht whose aim is to make senior decision-makers in Dutch industry more aware of the importance of the information superhighway. Taking managers out of their everyday working lives and encouraging them to stop and think about tomorrow's technologies is achieved in an environment that breaks the rules.

Media Plaza is based in a small hall within the extensive Jaarbeurs trade-fair complex. Given its surroundings, it was essential that the space was different and delivered an 'out-of-this-world' experience. Visitors enter through a giant tube clad with stainless-steel mesh; this leads into a great hall, in which a deliberate sense of movement is achieved by running neon in the flooring and an undulating ceiling.

The original space, opened in 1997, has been renovated and expanded, and the centre can now accommodate 500 people in various settings and zones. The space-age 'highway shuttle' is designed for making presentations to about 20 people, and a series of folding doors gives the impression of ejecting people from the interior into the surrounding spaces after a mission.

A new setting is the 'round control' room; a circular hall in which people are immersed in a total 'image and sound experience' as they 'float by' on chairs. In addition, the media arena is a soundproofed hall that provides seating for 50 people to view multimedia presentations.

Wireless networks allow laptop connection from any of the spaces. The bar and pantry area, for example, has innovative standing-height tables that can be used for work or socializing. There is a series of enclosed rooms and meeting spaces including long tables for laptop-based work or collaborative sessions.

Architect Ellen Sander has created a theatrical space that combines the attributes of a bar and hotel lobby. Media Plaza offers a stimulating and entertaining place for nodal work that embraces the needs of an audience gathering for education and collaboration.

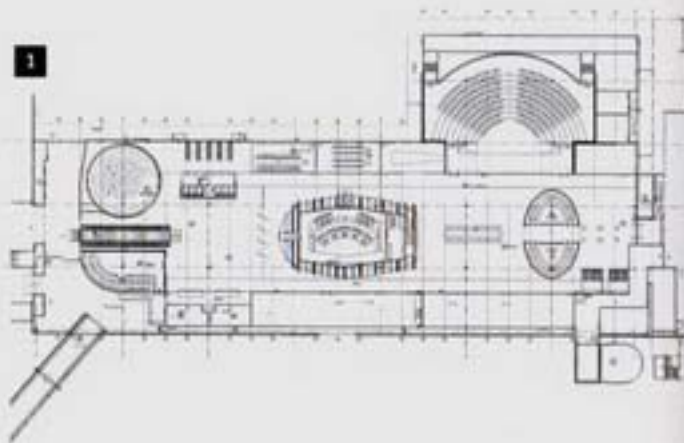
location Utrecht, Holland **client** Media Plaza **completed** November 2000 **total floor space** 3,000 square metres (32,300 square feet)

1 Floor plan showing the original space that has been expanded and refurbished to accommodate an auditorium and new meeting or work rooms

2 Bar and pantry area has standing-height tables that can be used for work or socializing. The environment feels more like an hotel lobby or nightclub than a space for work

FOLLOWING PAGES

3 The 'round control' room is a circular hall in which people are immersed in a total 'image and sound experience'



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CORPORATION



4 View into a work room where people can connect to the internet with wireless laptop computers

5 The sculptural "highway shuttle", a presentation zone for up to 20 people, forms the nerve centre of the space



IBM's e-business office is in effect a cross between a creative studio and a client services, marketing and presentation space. It is here that the skills and knowledge of multi-disciplinary teams are brought together to develop solutions for clients. The way people use the facility has dictated its design, so the scheme provides a team-oriented workplace that incorporates settings for privacy and concentration.

The four-storey building's high ceilings and good natural light are used to advantage by the architect. To encourage interaction, the workspace has both horizontal and vertical circulation, as well as team areas, studio work areas, briefing rooms, touchdown and dining areas. Desking is 'molecular' in layout – a zigzag plan that encourages interaction – and 'hoteling' desks for visitors are provided throughout.

Architect HOK has designed a journey through the space, starting with an immersion presentation on the ground floor that uses technology to get interactive feedback from potential clients (allowing IBM to assess the business prospect in real time). Next stop is the fourth floor, where IBM explains how its people can deliver solutions and tries to close the deal. The third floor is for strategists and creative people who shape the look and feel of the solution, while the second floor is for the technical people who implement the design and create the final product.


The building mirrors the lifecycle of a project from inception to completion and provides an integrated approach that brings the customer into the process. Visitors are segregated in client areas but occupy the space alongside their team. Technology is advanced: the scheme has adopted innovations such as the use of integrated video and projection multimedia with lighting to create programmed 'scenes' that enhance the client's experience.

Aesthetically, the space uses degrees of whiteness – many of the finishes and materials are specified in white, including the flooring. These hard surfaces are complemented by natural maplewood furniture.

As a space designed around the needs of a company, this is a good example of a workplace that fits a process. It represents a trend whereby the client becomes an integral part of the work environment and is encouraged to slot into a nodal workplace to participate in the development process.

location Santa Monica, California, USA **client** IBM
completed 2000 **total floor space** 4,800 square metres
(52,000 square feet) **staff** 200

1 The environment combines creative studio workspace with state-of-the-art client services, marketing and presentation areas



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2 The design provides a white and therefore neutral backdrop for the Innovation Centre, using warm natural wood tones in floor and furniture to project a comfortable, secure feeling

3 Plan of the third floor, where strategists and designers create the look and feel of the e-business solution. The desk layout encourages teamwork and interaction

4 Frosted backlit acrylic panes illuminate briefing rooms and can also be used as a surface for scribbling notes or diagrams



RealNames
San Francisco, USA
Blauel Architects

120

THE dramatic growth of the internet in the late 1990s led to two office-building projects undertaken in close succession for a fast-growing US West Coast technology company, at San Carlos and Red Wood Shores, both near San Francisco. RealNames emerged as a leader in technology for internet keyword navigation until its early demise. Its primarily young, dynamic workforce needed a state-of-the-art workplace to reflect its high-tech drive and accommodate its unpredictable rate of growth.

The initial scheme for 150 people introduced an interesting furniture solution based on 'spines' configured at varying angles to provide an innovative range of workstations. These spines carry the voice, data and power cabling along the length of the building, fed from above by power poles. Ducts and joists are all exposed, and the ceiling has been left in its raw state, giving the office an industrial feel.

Complementing the open areas is a range of meeting spaces housed in transparent fibreglass-panelled rooms. Here lighting has been designed for dramatic effect, casting shadows when meetings take place to indicate that the room is in use. The small pod-shaped meeting rooms are interspersed between the spines and break the monotony of the space. Other facilities for staff include a large leisure area and a café. Since technology is at the heart of the business, the servers on which it relies are exposed and brought into the workplace in a central showcase just off reception, rather than being hidden away in basement rooms.

The second building, for 300 people, was completed a year later. It takes the original concept further, making use of a double-height warehouse space to create a spectacular environment for work. There is a central core to house meeting rooms and other facilities as well as a 'leisure zone'.

The unusual space plan reflects the architect's desire for innovation. The bench desking, arranged in angled spines, provides a 2.5 metre (8 foot) length of desk per person that allows individuals to tailor their own work settings. This is an adaptable solution that can accommodate different space densities in an industry that never stands still – as Real Names discovered to its cost.

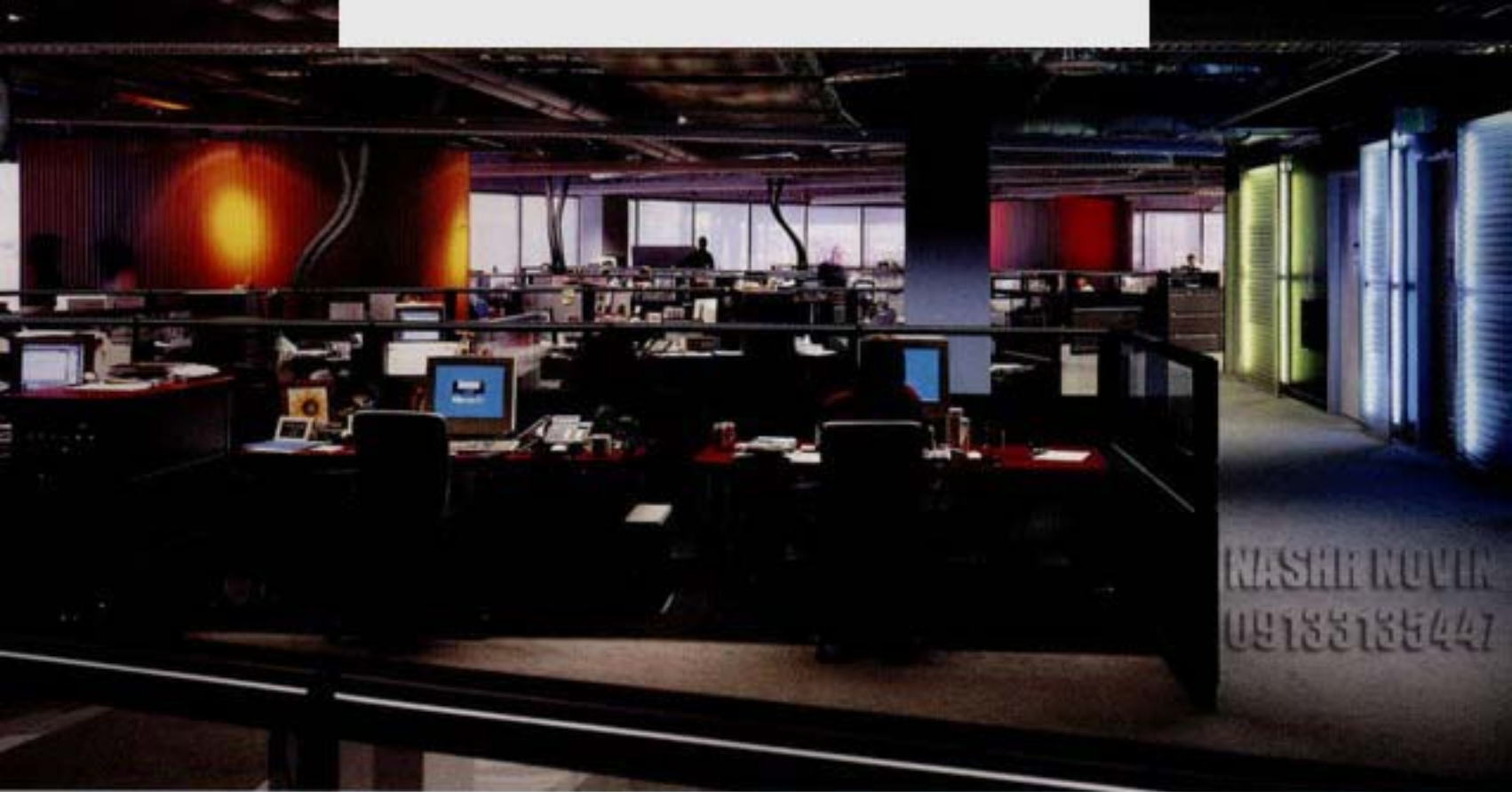
location San Francisco, USA **client** RealNames Corporation
completed 2000 **total floor space (project 1)** 2,500 square metres (27,000 square feet) **(project 2)** 4,900 square metres (53,000 square feet) **staff (project 1)** 250 **(project 2)** 300

- 1 Exposed services and dramatic use of lighting and colour are combined with materials that include fibreglass panelling to create impact and dynamism

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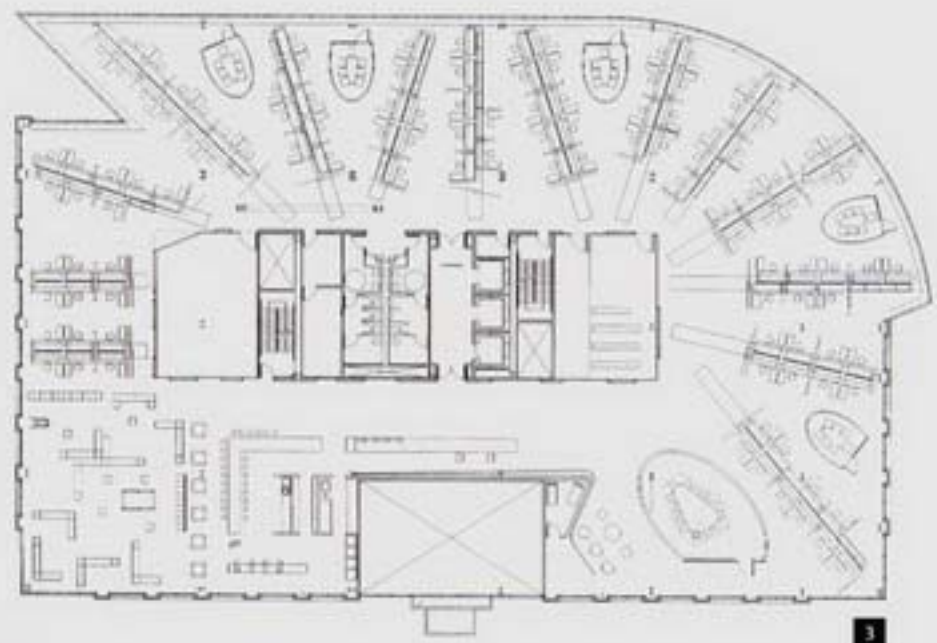


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- 2 Spines of desks occupy the main workspaces; services such as power and data cabling are delivered from above through the centre of the furniture
- 3 Floor plan shows the desk spines arranged at varying angles to create an innovative landscape for the open-plan areas, interspersed with truncated, elliptical enclosed meeting pods
- 4 Server 'farms', usually relegated to basement computer rooms, are brought into the main reception area so that the technology that is the backbone of the business can be clearly seen through glazed partitioning
- 5 Detail of a meeting pod, whose translucent walls allow observers to see if the room is occupied and a meeting is in progress

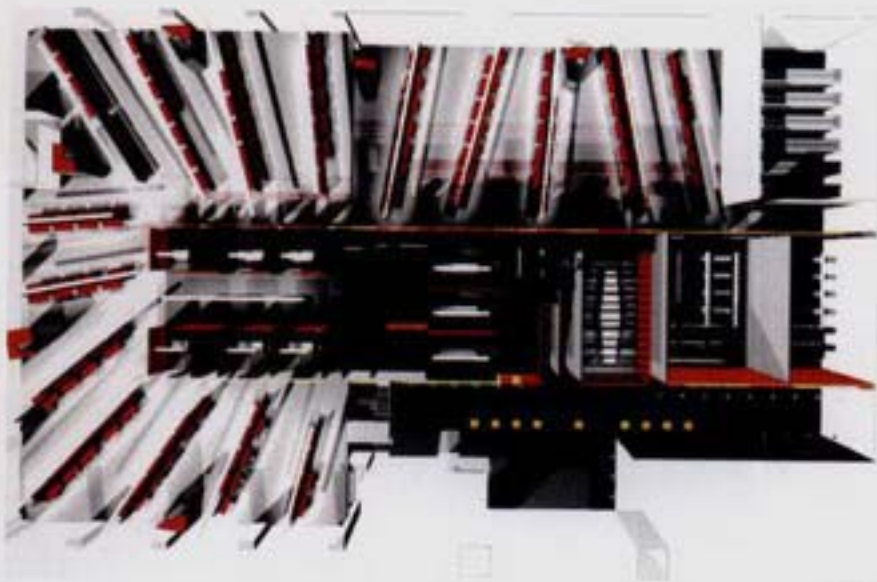


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6 Computer-generated model of the second building for RealNames, where the theme of a central core with spinal workstations has been reinforced with some innovative new features

7 The double-height structure, inserted into the warehouse space, provides a central core of meeting spaces, café areas and technology rooms. Walls 10 metres (33 feet) high are clad in translucent fibreglass with fluorescent coloured lights behind



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Philipp and Keuntje
Hamburg, Germany
feldmann + schultchen

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A FORMER parish hall in central Hamburg is the unlikely location for a young, award-winning advertising agency, Philipp and Keuntje. Complete with a former milk bar as well as the old sexton's (church janitor's) house, the building offered a challenge to occupy. But the energy and drive of the agency were such that it put up with renovation works going on all around it to achieve the desired effect.

The result is a workplace in which the feeling of 'home' has been skilfully and intentionally maintained. Designers feldmann + schultchen left much of the 1960s interior intact, including striking glass bubble lamps. The hall's 5 metre (16 foot) high ceilings, wainscoted walls and full-height windows made it ideal to convert into a large, inspirational, central workspace for the agency's creative department.

To furnish the space, the design team made purpose-built units in wood and light green fabric, some reminiscent of restaurant or diner tables. The real innovation, however, is the 'constellation' of five work benches providing interconnected desk modules. Each unit has four 'mutually countered' desks formed from a series of interconnected U-shaped modules. This arrangement not only provides effective workstations but gives a dramatic symmetry to the interior of the hall.

Given the unique architectural challenge, the lighting needed to be purpose-designed for the project, and special light boxes giving daylight-quality illumination were made to follow the building's line. The ceiling resembles a strange circuit board, with raw concrete and interconnecting pipes linking the light boxes.

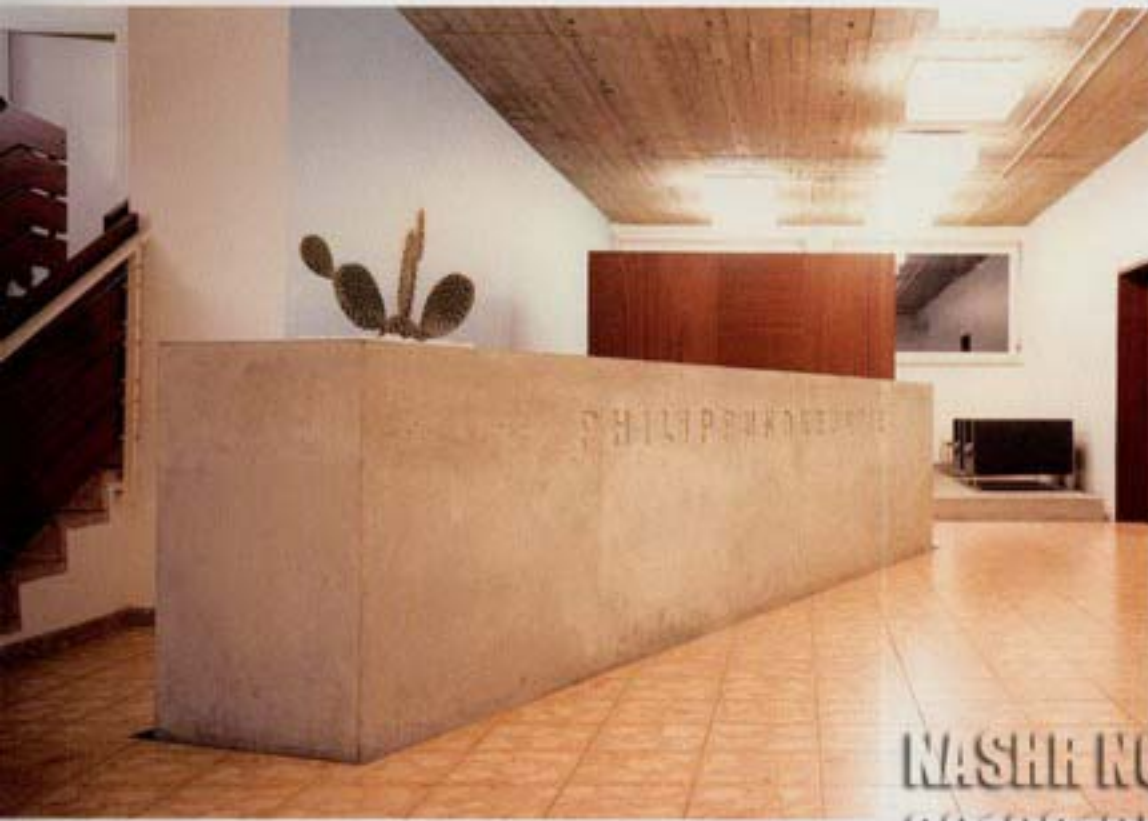
The sexton's house was converted into the accounts department, again with flexible, purpose-designed furniture. Scattered around the building, in the many small rooms, are mini-lounges or 'thinking corners' with casual or soft seating. A pantry and 'post office' in the reception area complete a scheme that reflects the trend to create work environments that have attributes of residential design. This 'house' really does provide a home for the agency – where people can share knowledge and ideas in an environment that feels more collegiate than corporate.

location Hamburg, Germany **client** Philipp and Keuntje
completed 2001 **total floor space** 850 square metres
(9,150 square feet) **staff** 50

1 Original 1960s light fittings have been combined with purpose-designed furniture to create the main working environment in this old parish hall. The desks are formed from a series of interconnected U-shaped modules







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- 2 The main reception desk, made out of concrete, dominates the entrance hall and connects to the wooden block that houses a coat cupboard and pantry
- 3 Juxtaposed alongside the work areas are social breakout spaces that provide more informal settings for collaboration
- 4 Purpose-designed light boxes follow the lines of the architecture. With metal pipes acting as connectors, the grid is like a circuit board
- 5 A "thinking corner" with wall-mounted espresso machine: spaces like these are fitted into recesses all around the building



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Foote, Cone & Belding
Irvine, California, USA
Clive Wilkinson Architects

WHEN advertising agency Foote, Cone & Belding Southern California decided to sharpen its creative edge by moving to a more open and inspiring setting, its choice of location and architect produced a landmark project offering a new 'waterfront' angle on the office as a social quarter. The site was a former factory. The architect was Clive Wilkinson, designer of an acclaimed Los Angeles scheme for a rival agency, TBWA\Chiat\Day (see pages 192–97), occupying a similar giant warehouse space.

But whereas TBWA\Chiat\Day's office-as-city metaphor is modelled on a slice of 1960s Greenwich Village, the Foote, Cone & Belding office exploits the dramatic contrast in the old factory between an orderly office section and an irregular, trapezoidal-shaped manufacturing area to suggest a romantic relationship between land and sea – even though no actual water is involved.

In the factory's former office area, double-height warehouse-like space is occupied by dockside structures on the 'land side'. In the manufacturing area, two 'floating' wooden structures accommodate rooms needed to support adjacent work areas; these are linked with a jetty-like bridge, which terminates 'at sea', close to a rear staff entrance.

This is the office as seascape rather than cityscape, but beyond the notional harbourside Clive Wilkinson's design scheme sails into more familiar waters, with rational provision of offices without doors, focus rooms, project rooms and support services, as well as a café, lounge space and editing suite. Care has been taken to ensure that ideas travel round the building quickly. From the front entrance a wide street leads past a two-storey red display wall through an office area to a 'dry dock', where public meeting rooms are housed in steel-faced structures and a raised boardroom is enclosed by 'walls' comprising 142 white surfboards.

This is a scheme that plays with inspirational ideas but never forgets its duty to provide a comfortable and productive work environment. The result is a voyage of discovery in which views from the upper conference rooms onto the pale trapezoidal shapes of green and blue workdesks spreading below suggest an agency determined to make waves.

location Irvine, California, USA **client**
Foote, Cone & Belding Southern California
completed August 2001 **total floor space**
9,310 square metres (101,200 square feet)
staff 300

- 1 View into café area emphasizes the neighbourly flavour of the project
- 2 Hanging sailboards, jetty-like structures and 'floating' features create an abstract metaphor of office as waterfront social quarter – without using any real water





WASHINGTON
09188185447

3 Floor plan showing how an industrial factory has been transformed into a functioning creative agency. The trapezoidal former manufacturing area (right-hand side) is interpreted as a seascape and harbour front.

4 View through double-height neighbourhood zone on 'land side' wing of building

5 A raised boardroom in the project's 'dry dock' offers a grotto-like enclosure within walls of suspended surfboards



- key**
- 1 entrance lobby
 - 2 clubhouse
 - 3 open workstations
 - 4 offices
 - 5 boardroom
 - 6 broadcast suite
 - 7 management
 - 8 floater meeting rooms
 - 9 floater meeting rooms
 - 10 dry dock meeting rooms
 - 11 project room
 - 12 informal meeting







6 View from upper conference level down onto 'seascape' of green and blue office desks

7, 8 Views of the open upper-level meeting areas of Ping and Pong. Giant Y-shaped sculptural elements house TV monitors, audiovisual devices and speakers

9 Upper-level seating area with custom furniture

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WASHI KUMIN
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'SURF and turf' is the metaphor used to describe this small neighbourly office for an internet company, and the designers have translated the concept literally, laying grass in an area of the office. Using the cityscape as inspiration, they have created four team tables for work – 'surfing' the net – with spaces in between where there is no furniture nor spatial hierarchy, reflecting the shared nature of a park (the 'turf').

It is in this area, based loosely on New York's Central Park, that people are encouraged to meet, eat, rest, play and talk. The company has introduced the idea of the 'corporate picnic', an informal meeting to prompt creative thought and innovation. Continuing the park analogy, a set of swings has been crafted out of tractor seats, and these provide a very different welcome for visitors, designed to put them at ease on arrival.

The team tables cater well for an expanding flexible workforce that provides email address services for the digital age. In fact, another.com's emphasis on the virtual is part of the rationale for a design solution that focuses on the real. When a company operates in cyberspace, it is logical to bring its employees back to (a clod of) earth and create real spaces for work.

This approach reflects at a micro-level the concept of real neighbourhoods in typical urban environments with local shared amenities for recreation and communication. It suggests the model of the city as a basis for the future for the office; another.com has succeeded in bringing the outside in, to create a healthy balance of spaces for a demanding workforce.

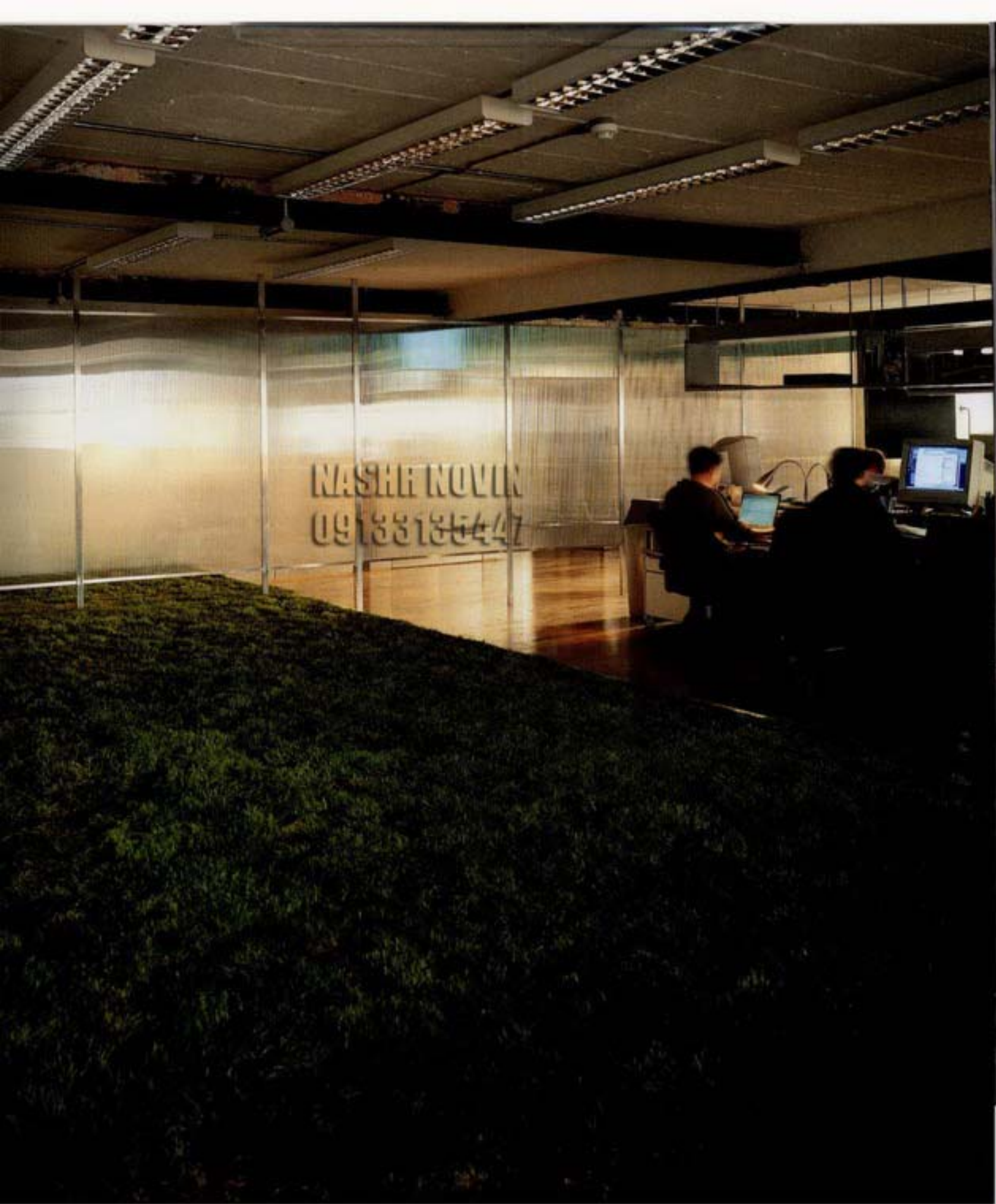
location London, UK **client** another.com **completed** 2000
total floor space 250 square metres (2,700 square feet) **staff** 40

1 Floor plan showing the neighbourhoods and workspaces based around four team tables

2 Turf in the office: this is real grass that represents a park and builds on the theme of urban cityscapes as well as the metaphor of 'surf and turf' for this internet business



NASHA NOVIK
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3 Concept and mood boards for the scheme design show the mix between recreation and communication that is synonymous with real urban neighbourhoods

4 Swings in the reception lift lobby provide visitor seating that is designed to put people at ease



NASHBROOK
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WASHI KOUIN
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Happy
Gothenburg, Sweden
White Arkitekter

THE brief from Happy, a Gothenburg-based design agency, was to create an office that would be 'intellectually liberating' and enhance the group dynamic through 'collective individualism'. In response, the architects White Arkitekter intentionally created a communal space that would accept paper on floors and drawings on walls – an environment that would not stifle Happy's creativity.

The work process is very much in the foreground, with the office's colour and vibrancy provided by the firm's ideas rather than by the interior architecture. Concealed beneath the surface of this paper-friendly setting are high-tech enablers, all part of a carefully framed stage set for work. Three quiet rooms and a glazed rooftop retreat offer places for contemplation and conference, while the rest of the space is split between collaborative zones and private cells.

The 'intensive care area' is designed to be a hive of activity: a shared space at the centre of the community. This idea of the creative cooperative is enriched by a small kitchen where, at the start of each day, staff share a communal breakfast. As well as shared environments, everyone is provided with an individual home or 'nest' – a small carrel that functions as a detached work unit for people and their possessions.

The workspace itself encourages people to use different kinds of workstations at different times of the day according to task. Common spaces and private cubicles offer alternative settings and show the contrast between public and private, collective and individual, performing and pondering.

Materials avoid the Swedish tradition of minimalism yet retain a neutral palette so that the focus comes from the people and their work. 'Non-colour' is the term used to describe the hues of white and clay that work with the Oregon pine to mould a calm and professional environment. The architects have created a flexible series of spaces for meetings, brainstorming and relaxation – and a subtly rich ambience that forms an unassuming but productive backdrop for Happy's work. **location** Gothenburg, Sweden **client** Happy **completed** 2001 **total floor space** 8,100 square feet (750 square metres) **staff** 30

- 1 Roof of the former merchandise warehouse, where a rooftop box houses a meeting place with views over Kungsgatan
- 2 'Intensive care area' at the heart of the office – a paper-friendly hive of activity where people can spread out and work in a casual setting



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WASHI KOUIN
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3 Hues of white or 'non-colour' provide a neutral backdrop

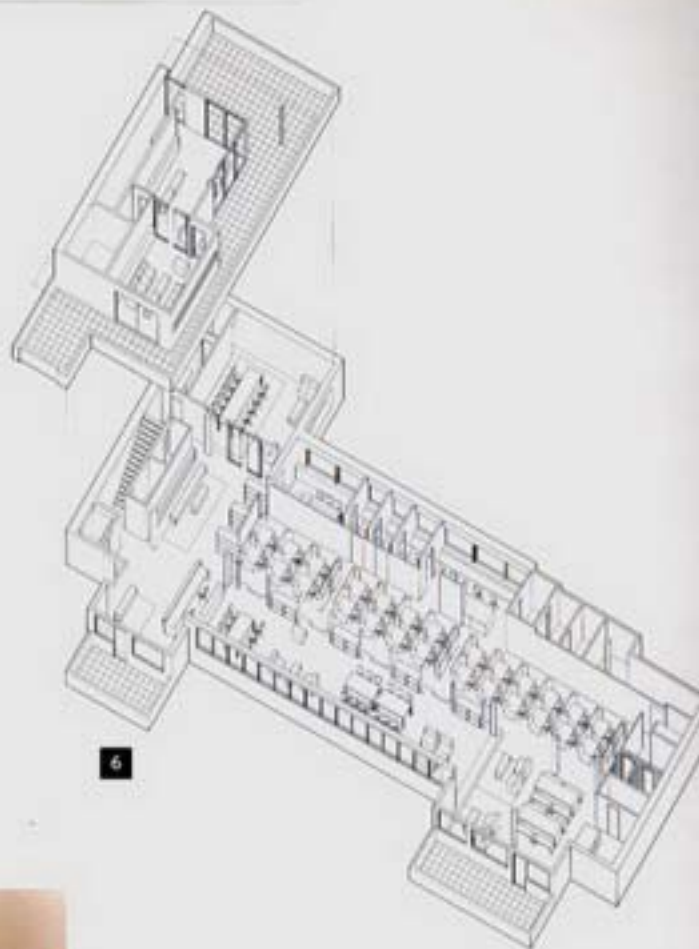
4 Circulation routes use Oregon pine to complement the white finishes and give the environment a calm and professional feel



5 Away from individual 'nests' people can use a variety of shared social settings

6 Axonometric shows clusters of 'nests' in the centre of the space surrounded by shared settings and cellular offices

7 Enclosed spaces have been imaginatively designed with purpose-made bench seating upholstered in quality fabric



6



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Exposure
London, UK
Creneau/Paul Daly

'LIVING at work' is a term used to describe the long-hours culture of young, image-conscious employees who don't leave work when day turns to night because their office is like a club and they're having such a good time. Fashion marketing agency Exposure reflects this trend. If you visit its West End office on a Friday evening, the DJs will be laying down the sound in the supercool black and red reception area – and the party will be in full swing.

When joint managing directors Raoul Shah and Tim Bourne moved the company to new West End offices in Little Portland Street in May 2000, they stripped the four-storey building back to its bare bones and worked with Belgian designer Will Erens of Creneau International to raid the flea markets and antique shops of Europe in search of the unorthodox and the original to furnish the new environment.

Standard workstations were off the agenda. Instead, each staff member was given an individual desk, albeit secondhand. The result is a richly eclectic interior designed to express the idea of 'a walk through the markets of the world'. Hybrid, invented styles such as 'Moroccan Techno' and 'Danish Punk' coexist without really blending. Indian fabrics jostle with an old Japanese tea steamer on wheels; chain mail curtains demarcate areas; two red crosses from First World War hospital tents adorn Shah's all-white private space.

This idea of a deliberate culture clash – with the accent on experiment and surprise – was subsequently carried through into a second phase, designed by Paul Daly and opened in June 2002. The third floor, fitted out for the agency's accounts and events teams, has an 'Andy Warhol meets Chinatown' feel, complete with graffiti-style stencils and hexagonal suspended ceiling units.

In a company where the receptionist greets visitors in a bizarre kitchen on wheels surrounded by cooking utensils, it can be said with some certainty that understated corporate modernity is not Exposure's thing. But the agency's racy, provocative mix of visual cultures has created a vibrant, club-like workplace like no other, which has contributed hugely to Exposure's rapid growth.

location London, UK **client** Exposure **completed**
May 2000/June 2002 **total floor space** 1,100 square metres
(11,500 square feet) **staff** 85

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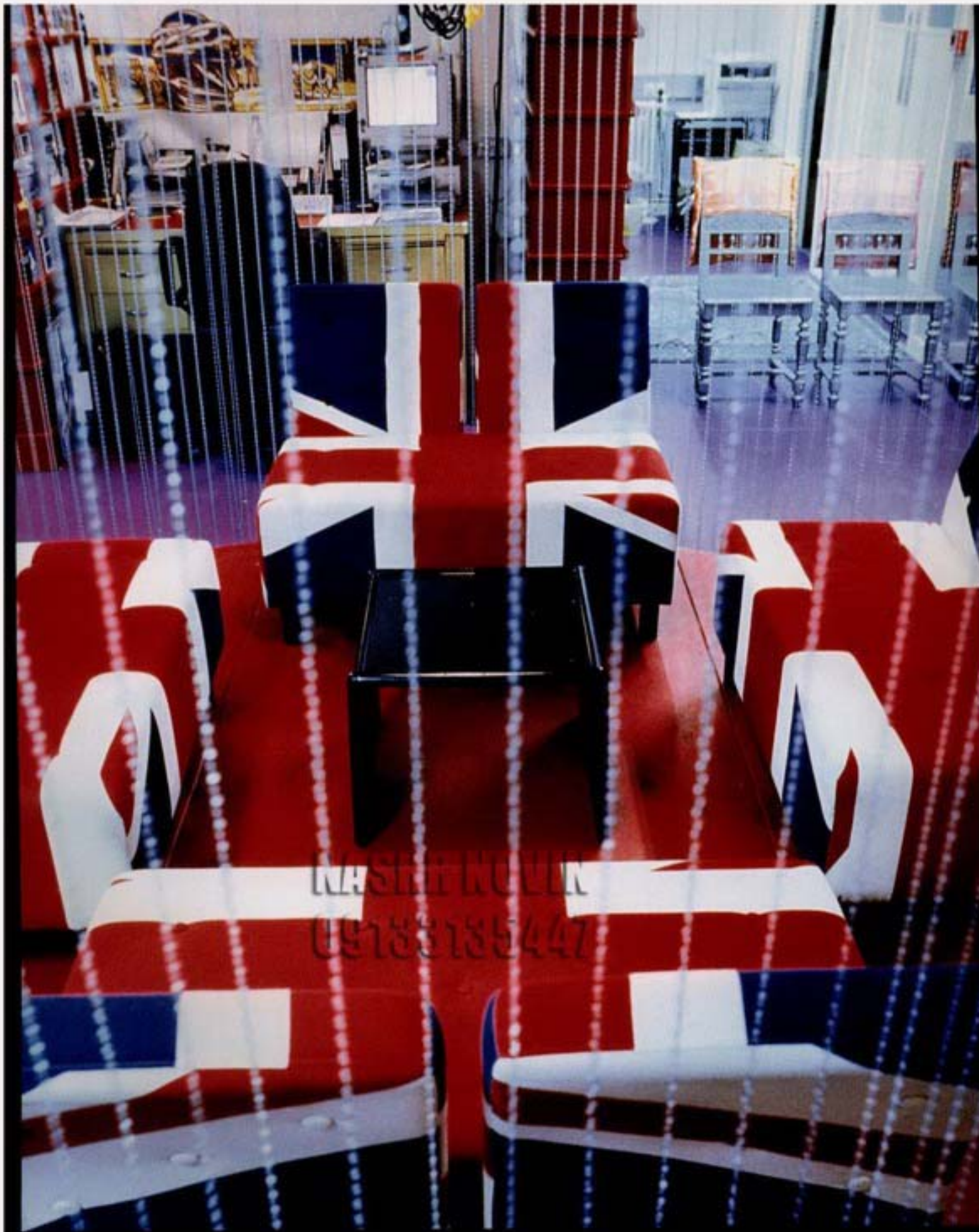
- 1 Exposure's third floor, designed by Paul Daly Studio, cultivates the idea of a deliberate culture clash in its eclectic choice of furnishings and decoration



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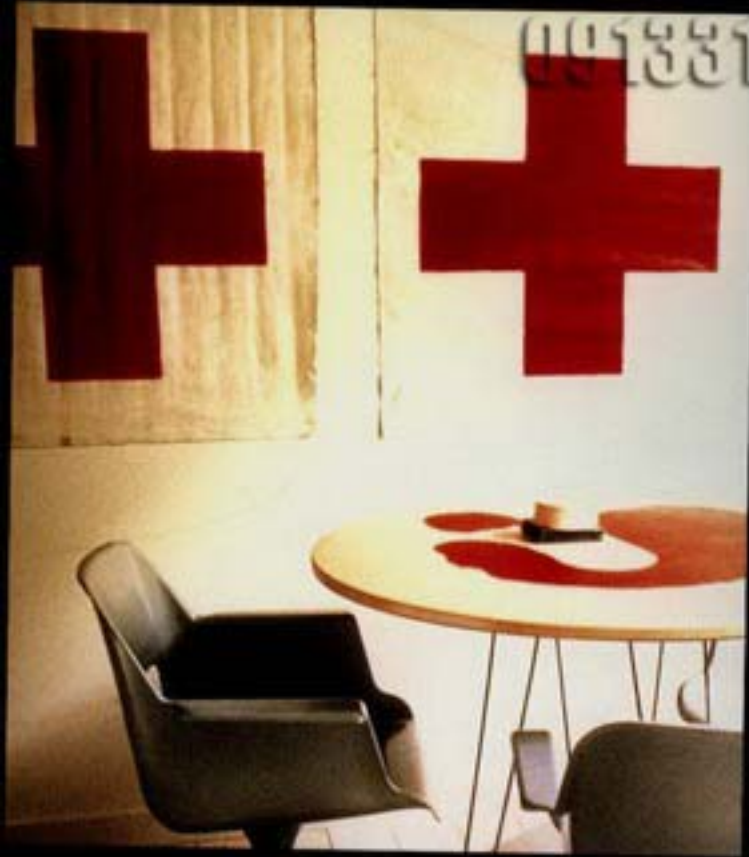
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Scenes from phase one of the project, designed by Creneau International. The theme is a stroll through the markets

of the world. The accent is an unusual juxtaposition of effects – ranging from Cool Britannia to Indian mysticism

5, 6

Directors' offices. One private room is adorned with original wartime Red Cross tent hangings; another favours ornate traditional furniture



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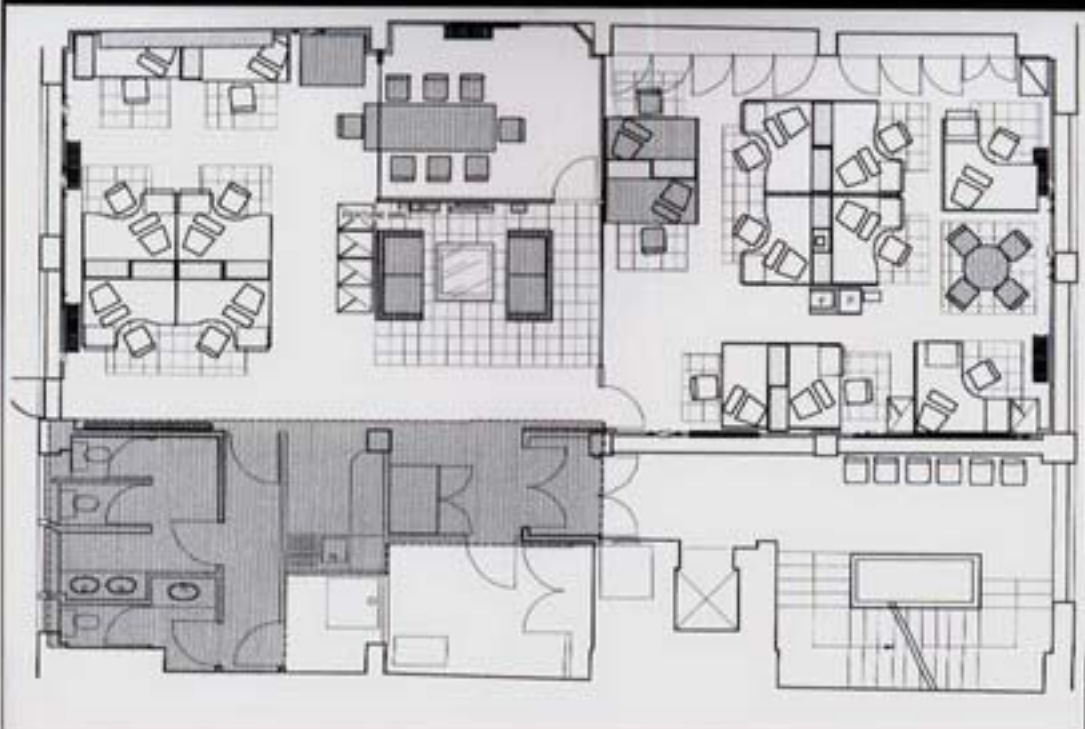
Scenes from the third-floor refit by Paul Daly Studio. Graffiti-like stencils and hexagonal ceiling tiles adorn a dynamic workspace

8 Ground-floor meeting area with bar in background. In the evening this area can be transformed into a club environment for the fashion marketing agency's young staff

11 The reception desk is a utensil-laden mobile kitchen on wheels – a surreal opening flourish in an office full of surprises

12 Third-floor plan





Fritzscht & Mackat
Berlin, Germany
Mateja Mikulandra Mackat

A FIRST-floor storage area in the former Schultheiss Brewery on Berlin's Prenzlauer Berg is the site of this intriguing office for a new, expanding advertising agency. The design has maintained the integrity of the brewery building but created a purposeful modern workplace. The architecture of the new office aims to reflect the culture and ethos of Fritzscht & Mackat with its young workforce and flat hierarchy.

The need for open and informal relations and fast channels of communication between employees directed the space plan. Account management and creatives are close to each other, but management is accessible, too, rather than physically separated. Only the production and finished art department is set apart, to emphasize a separation between creation and realization.

The outstanding feature is the conference room – placed at the heart of the agency – where brainstorming, presentations and decision-making take place. The drive for openness and transparency led to the construction of a translucent pod that hangs in the main work environment, making a dramatic and memorable place for collaboration.

This keg-formed conference room is built mainly of glass and 'floats' 4 metres (13 feet) above the employees at desks below. Elsewhere, furniture has been purpose-made from polycarbonate panels slotted into anodized aluminium frames, and only storage cabinets and some acoustic panels break up the open space. A minimalist café provides an environment for relaxation and an opportunity for 'boisterousness' – a contrast to the business-like atmosphere in work areas. In projecting itself

as open, young, cooperative and progressive, the agency ruled out ostentatious gestures of success through expensive materials and hierarchical divisions of space. Instead, this office has been left as one large room, emphasizing the agency's philosophy and creating a communal conference room above.

location Berlin, Germany **client** Fritzscht & Mackat **completed** 2001
total floor space 800 square metres (8,610 square feet) **staff** 25



1



2



1 The minimalist reception area features a curved desk with backlit panels that creates a striking entrance to the building

2 Main open-plan work environment with a dramatic translucent pod that hangs in space and serves as the agency's main conference room



NASHIR NOVIK
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3 Interior of the conference pod that provides a setting for brainstorming and presentations. Its transparency maintains the link with the creative work taking place in the office below

4 Social space and café, where staff can relax in clean, uncluttered surroundings that contrast with the busy work environment



4

3

Concrete
New York City, USA
Specht Harpman

CONCRETE, a new media company that specialized in web development, became a casualty when the dotcom boom turned to bust – but not before its office, located in the Starrett Lehigh building on Manhattan's Lower West Side, had contributed to new thinking about the workplace. This building – formerly a rail-freight distribution depot – has a strong industrial heritage that was skilfully exploited by the architect. In Specht Harpman's scheme, water towers have become 'tank rooms' for think tanks (naturally), while old floor markings made by heavy machinery are used to demarcate the open-plan space.

The Concrete project embodies the principles of clear spatial division for particular tasks. A central undulating steel spine links the enclosed areas such as meeting rooms and technical centres, and this wall articulates the space. Materials remain true to the building's origins: steel and concrete dominate, and an innovative approach to furniture has been taken, in which custom-fabrication of desks from 'prosaic' and unusual products such as steel and Douglas fir is preferred to traditional desking.

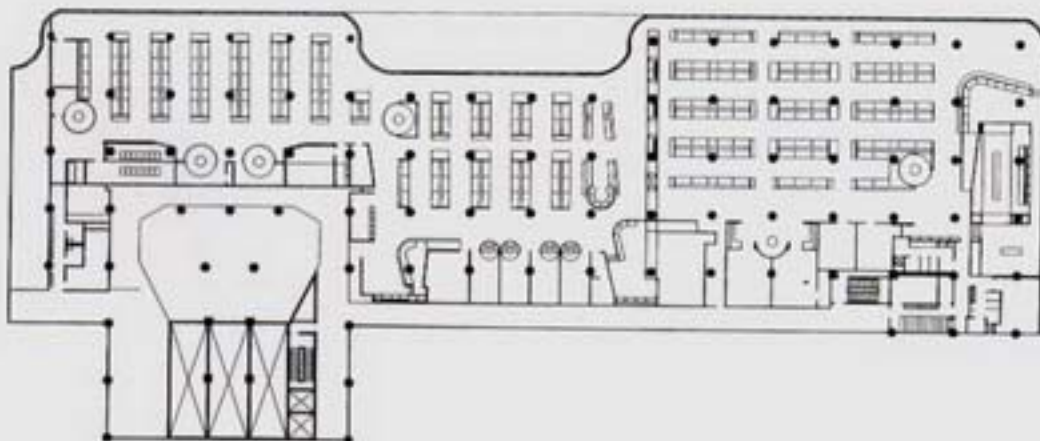
Workstations and social spaces are deployed in an 'open field' to leave the original curved windows free of obstruction. Purpose-designed benches offer flexibility for various tasks and varying numbers of people. Meeting rooms are raised off the floor and wrapped by steel curtain walls – and this platform provides a clear demarcation for semi-enclosed areas.

Throughout the office, small enclosures provide informal places for reading or ad hoc meetings, and the quality of space and light offered by this industrial building creates a considered series of settings for work. Concrete may not have survived – but some of its ideas about the neighbourly office clearly will.

location New York City, USA **client** Concrete **completed** 2000 **total floor space** 3,700 square metres (40,000 square feet) **staff** 320



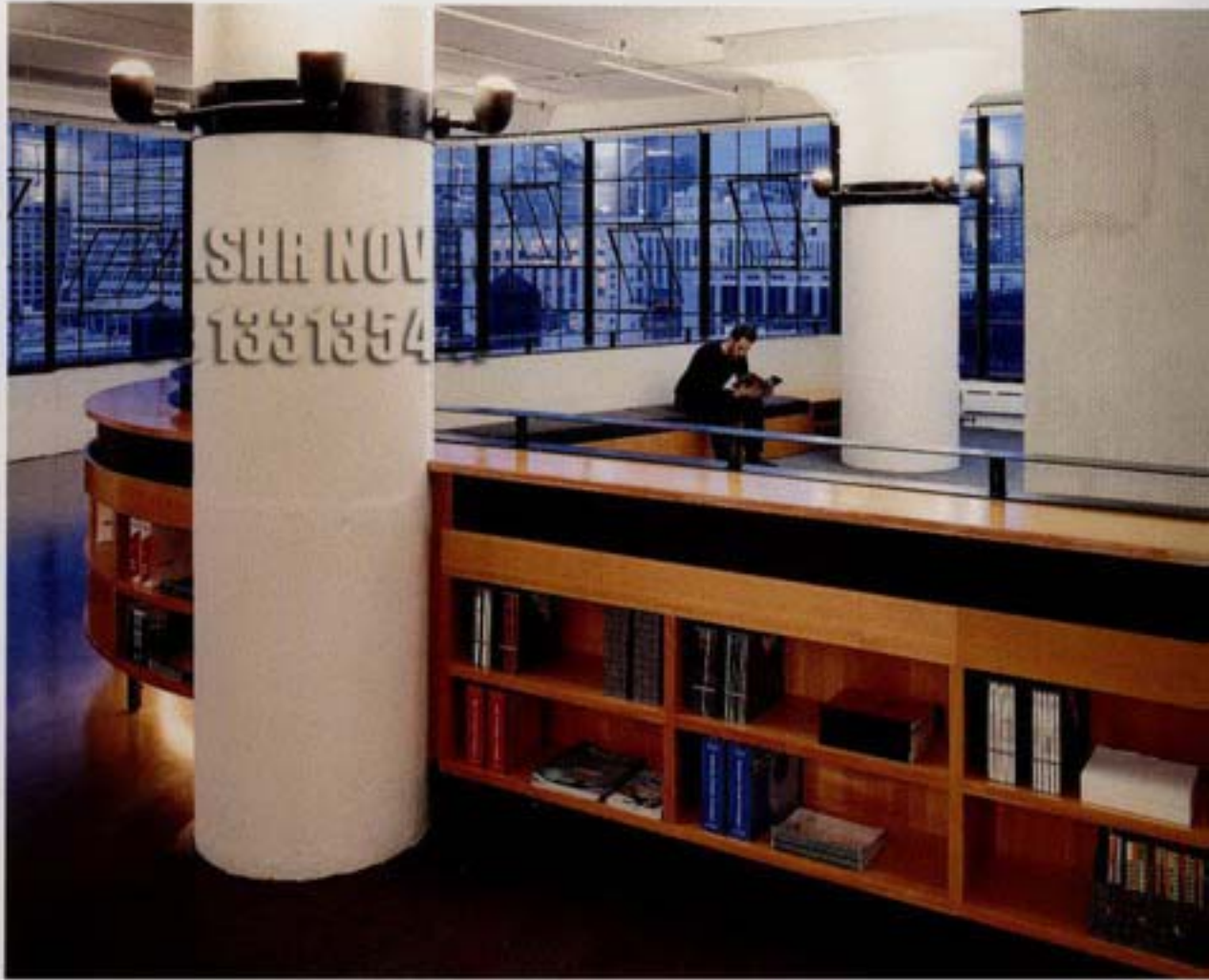
- 1 Meeting area for casual encounters contrasts with the formality of the open-plan desking
- 2 Workstations in an 'open field' are clearly shown on the plan, together with the surrounding benches and meeting pods
- 3 Semi-enclosed cylindrical alcoves provide inspiring places for reading or contemplation





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- 4 Library area near the perimeter provides a quiet zone for concentrated work
- 5 Main circulation routes are generous and maintain the airy feel of this warehouse space
- 6 Bench workstations open out onto the communal central zone, where raised meeting pods provide places for privacy and interaction





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Cellular Operations
Swindon, UK
Richard Hywel Evans
Architecture and Design

162

CALL centres have been dubbed the 'sweatshops of the 21st century', so closely are they identified with high staff turnover, illness and absenteeism. This scheme for a call-centre company in Swindon totally reverses the trend with an imaginative environment designed to improve staff recruitment and retention.

The key to the project is the site in a semi-rural Wiltshire park just 3.2 kilometres (2 miles) from Swindon town centre. Here architect Richard Hywel Evans has created a building with a spectacular curved glass extension that has become a local high-tech landmark. The organic form of this three-storey glass sweep mirrors its natural surroundings. It appears to 'explode' from a crisply economical black box at the core of the building to snake around the site and rest against a base of polished boulders.

On the ground floor, operators can break out from their tight workstations to rest in naturally lit soft-seating areas against the curving glass façade that gives views of a lake. On upper floors is space for accounts, management, storage and subletting.

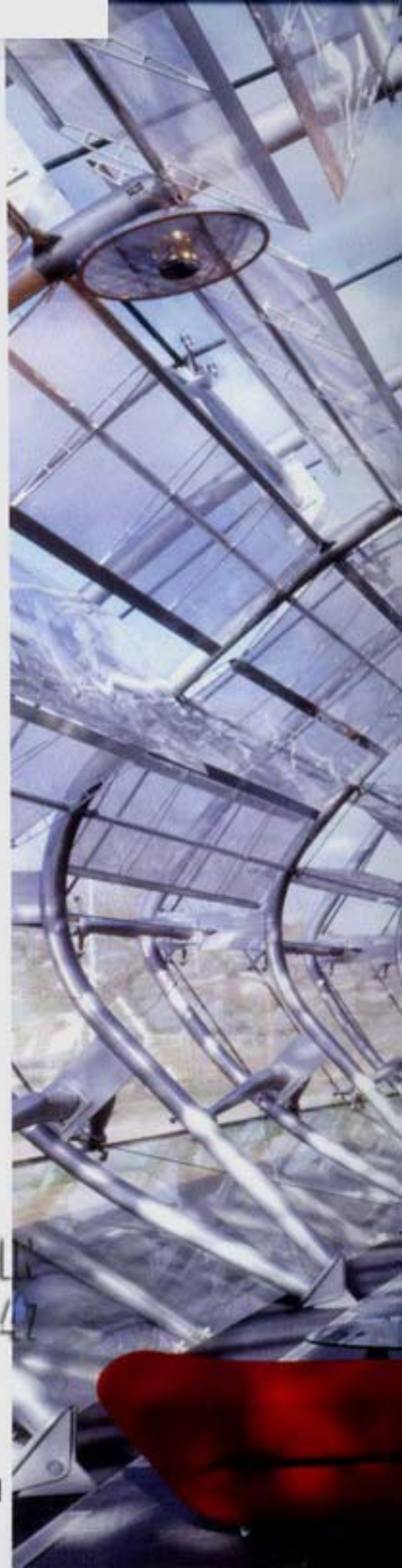
To deal with the unusual planar angles at the glass 'nose' of the call centre, client and architect collaborated to develop a slide-and-twist clamping solution based on a spider clamp made by automotive engineers. To avoid unwanted heat gain, they worked with a company that supplies jet engine blades to Boeing to develop a new system of blinds sitting on a solar tracking arm.

Call centres are often hot and noisy. At Cellular Operations, cool air is piped from the nearby lake to desks through a series of vents, and sound is dampened by the use of freeform spatial layouts that avoid reverberating surfaces. Uniformed tea ladies with old-style trolleys have been reintroduced as social catalysts in the work environment. Even the toilets were designed as a technological experience, complete with electronic taps, heat-sensitive urinals, mosaics and fibre optics.

The new £6.2 million call centre had the desired effect, dramatically cutting staff turnover by transforming a sweatshop into a social landscape.

location Swindon, UK **client** Cellular Operations **completed** January 2000 **total floor space** 3,700 square metres (40,000 square feet) **staff** 500

- 1 View of south elevation, showing how the building snakes along the side of the lake
- 2 Right up against the curved glass façade, breakout areas with soft seating are organized to exploit natural light and views. A curving wooden walkway divides people who are relaxing from those answering the telephone



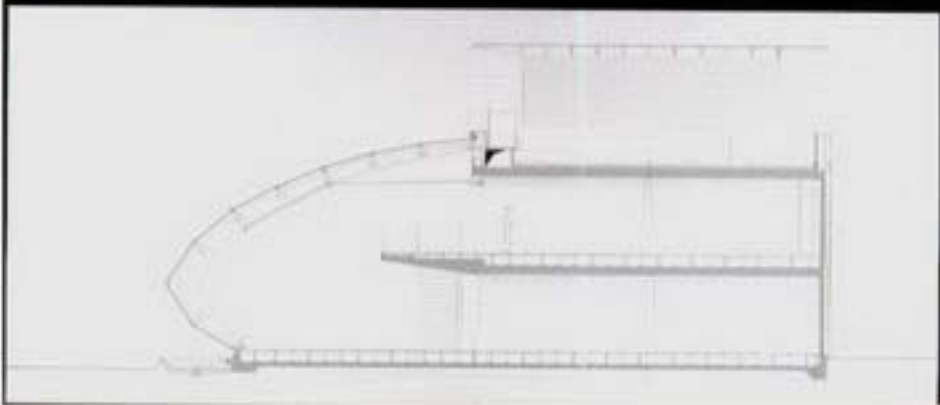
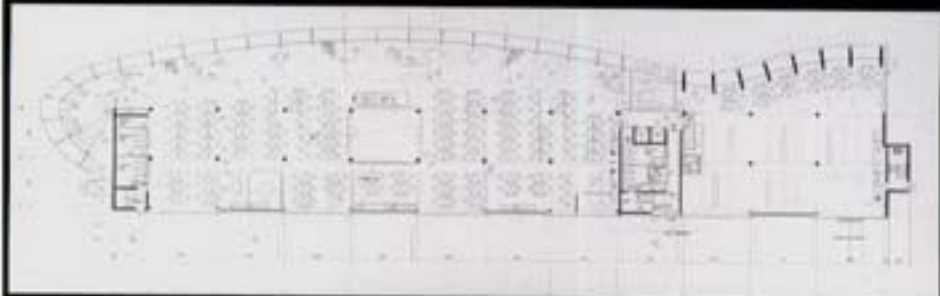
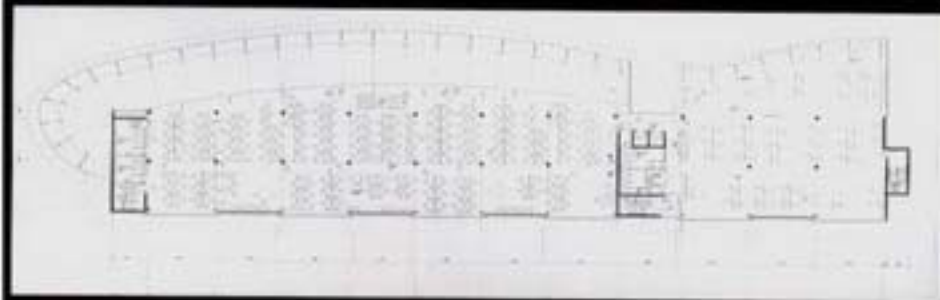
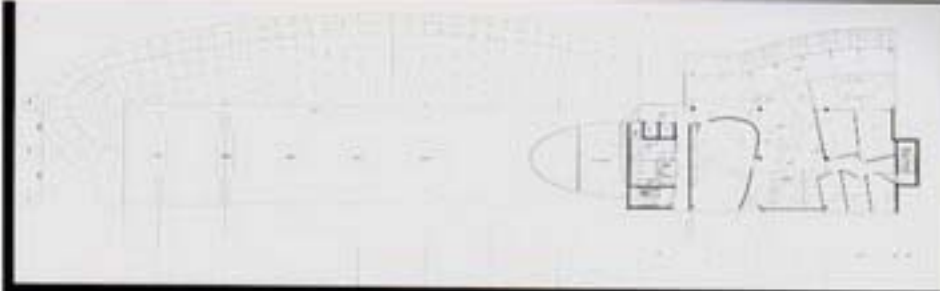
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8 The building delights in making its technology explicit: networking equipment is exposed at the foot of a staircase

9, 10 At Cellular Operations even the toilets are designed for amusement and relaxation



Beacon
Tokyo, Japan
Klein Dytham Architecture

WHEN three Japanese advertising agencies merged into one Tokyo-based firm, the newly formed Beacon wanted to encourage as much social interaction between employees as possible. A move downtown to the JR Tokyu Meguro Building, above a new railway station, brought staff closer to the city's consumer centre and offered a chance to create an environment where ideas could be shared and dialogue enhanced.

Klein Dytham's scheme for Beacon accentuates a sense of openness and flexibility in a building with column-free floorplates of 900 square metres (9,700 square feet) and dynamic views of the train tracks to the north and south. Open-plan desking is laid out in such a way that everyone can enjoy the natural light and stunning panorama of the Tokyo skyline to the west. Meeting spaces and multi-purpose areas are arranged against the core east-facing wall.

In this open environment – not even the directors have private offices – different spaces are marked out by a ribbon device that links one area to the next. Sometimes the ribbon acts as a ceiling to a room; at other times it acts as a wall or screen. Each floor has a different theme – Family, Woman, Man, Community, for example – and the ribbon changes material according to which floor you are on. On the Family floor, which revolves around a fully functioning kitchen with cooking and laundry facilities, the ribbon is made of wood. On the Woman floor, which has a hair and beauty salon spilling out from an open stage, the ribbon is made of pink snakeskin. On the male floor, the ribbon is made of steel.

The six directors and the company president work at a dining table 12 metres (40 feet) long, and anyone in the agency can pull up one of 20 dining chairs for a chat. The idea behind the project is 'okarinasai' or 'welcome home' – this is an agency that recognizes

the importance of good company relations to business success.

location Tokyo, Japan **client**

Beacon **completed** 2002 **total**

floor space 4,300 square metres

(46,300 square feet) **staff** 350



1 The project uses a ribbon technique as a governing structural device to link one area to the next

2 In the reception area the ribbon creates a seating unit



WASHE NOVIR
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3 Images along the top row reveal scenes from the themed 'Man' floor, which has a steel ribbon weaving through the space

4 Images along the middle row show different areas on the 'Woman' floor. The pink snakeskin-covered ribbon accommodates a beauty salon (left) and creates a loft-style bed (far right)

5 Images along the bottom row show the 'Family' area. Here a wooden ribbon creates furniture and structural elements







WASH ROVIN
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6 Bringing people who had been in different agencies together in a single community of purpose was a key objective of the Beacon project. Here, the use of duck lights on a main 'dining table' - where the directors work and anyone in the agency can draw up a chair - adds a friendly touch

7 Social space offering excellent views of the Tokyo skyline

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Egg
Derby, UK
DEGW

HIGH staff turnover is the curse of the call-centre industry. So when British financial services giant Prudential decided to build a new call centre in Derby for its Egg operation, the aim was to create a more engaging and less stressful environment than normal in order to attract and retain the young people needed to man the phones.

Built on a brownfield site, the scheme occupies one main floor, with a mezzanine level containing a staff restaurant and training areas. The building itself is nothing special: a standard high-tech industrial shed, albeit a cleverly shaped one. The real innovation is in the treatment of the interior spaces, which have been shaped according to a townscape design, complete with streets, squares, local neighbourhoods and even 'civic buildings'.

The civic buildings – giant breakout areas constructed as simple architectural forms – hold the key to this city-plan approach. They can accommodate 30 to 40 people at a time and provide a welcome retreat for staff during work breaks in seven-hour shifts.

Egg's call centre is divided into two wings and there are different breakout structures in each wing. Two-storey cubes are 'active' retreats offering diversions such as table football; single-storey spheres are 'passive' retreats – relaxing rooms with lower lighting levels and soft seating. Staff have been encouraged to decorate these spaces themselves.

The giant automated expanse of the call centre has been given other friendly touches such as brightly coloured hanging banners, which aid orientation, and a central piazza with trees that reach up into the mezzanine. An employee who hits a sales target can take time out on one of Egg's arcade-style electronic ski machines or spend time in the 'mental gym' – a computer learning room.

Within each 'neighbourhood', managers sit with teams, music plays and there is an accent on fun and competitiveness. There is a buzz and a team spirit about Egg, which has succeeded in reducing levels of staff turnover.

location Derby, UK **client** Prudential **completed** 1999 **total floor space** 9,200 square metres (100,000 square feet) **staff** 1,000

- 1 Within a standard industrial shell, coloured banners animate a call centre with a difference. The project is planned as a townscape complete with civic 'buildings' (see far left)



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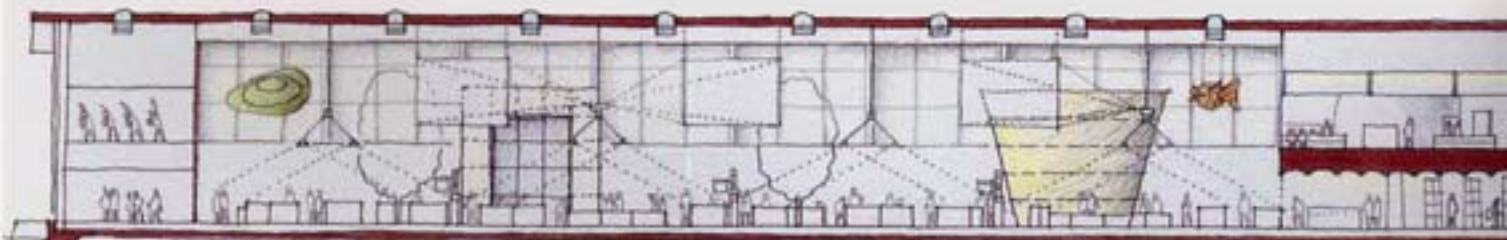
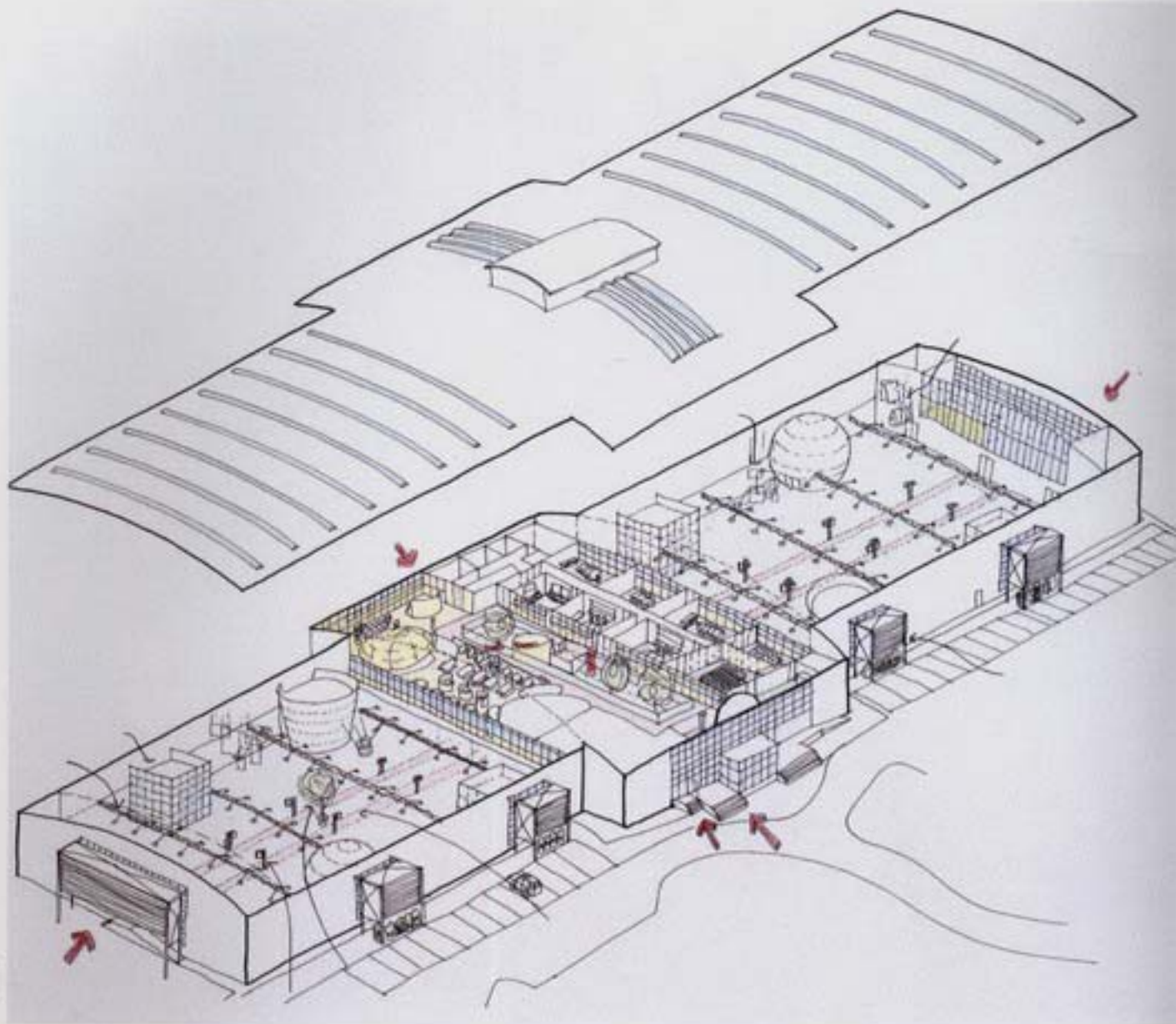
WELCOME TO PRIDE PARK

MEETING PLAN MONDAY

TIME	ROOM	TOPIC
9:00-10:00	Room 101	Introduction to the Event
10:00-11:00	Room 102	Networking and Registration
11:00-12:00	Room 103	Panel Discussion: Industry Trends
12:00-1:00	Room 104	Lunch and Break
1:00-2:00	Room 105	Workshop: Project Management
2:00-3:00	Room 106	Networking and Registration
3:00-4:00	Room 107	Panel Discussion: Future Outlook
4:00-5:00	Room 108	Networking and Registration

PLEASE TRAN TRY SPEED

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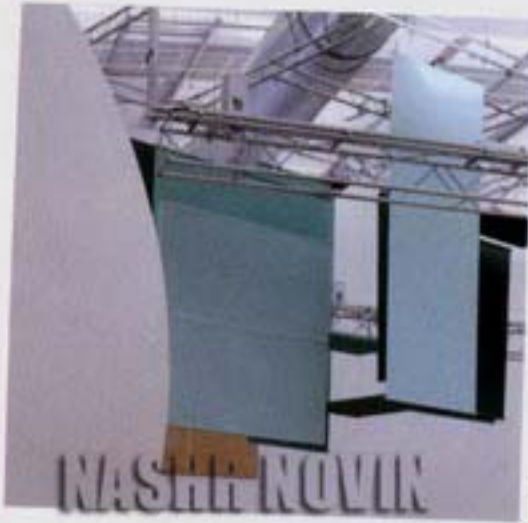


2 Scheme axonometric shows how the geometrically shaped breakout pavilions divide the space

3 Banners suspended from an exposed industrial-shed ceiling aid orientation

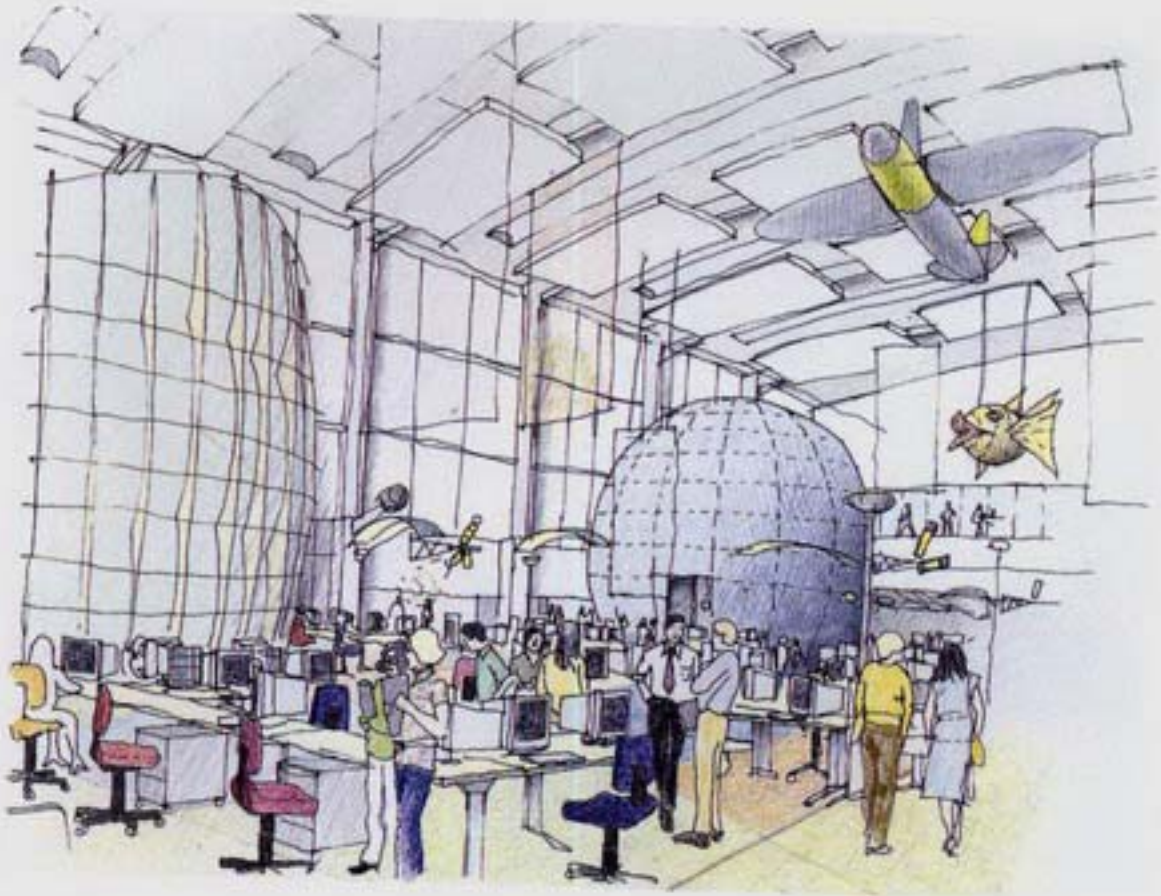
4 Sketch view of Egg interior suggests social interaction at work

5 Longitudinal section reveals the extent of the scheme

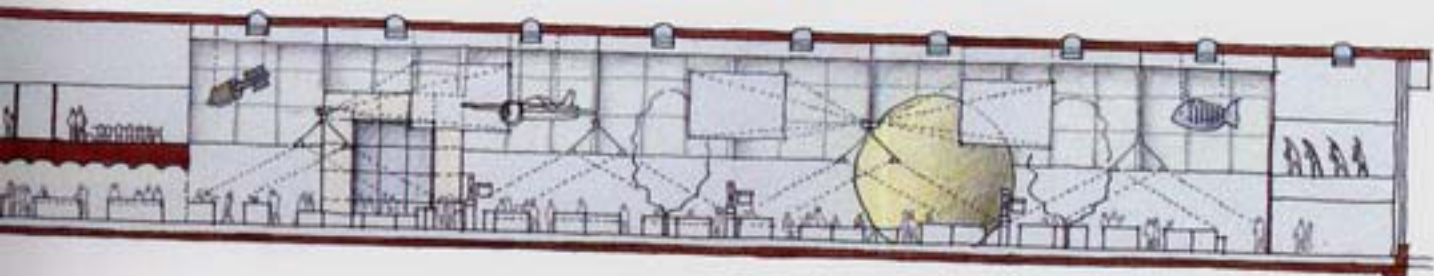


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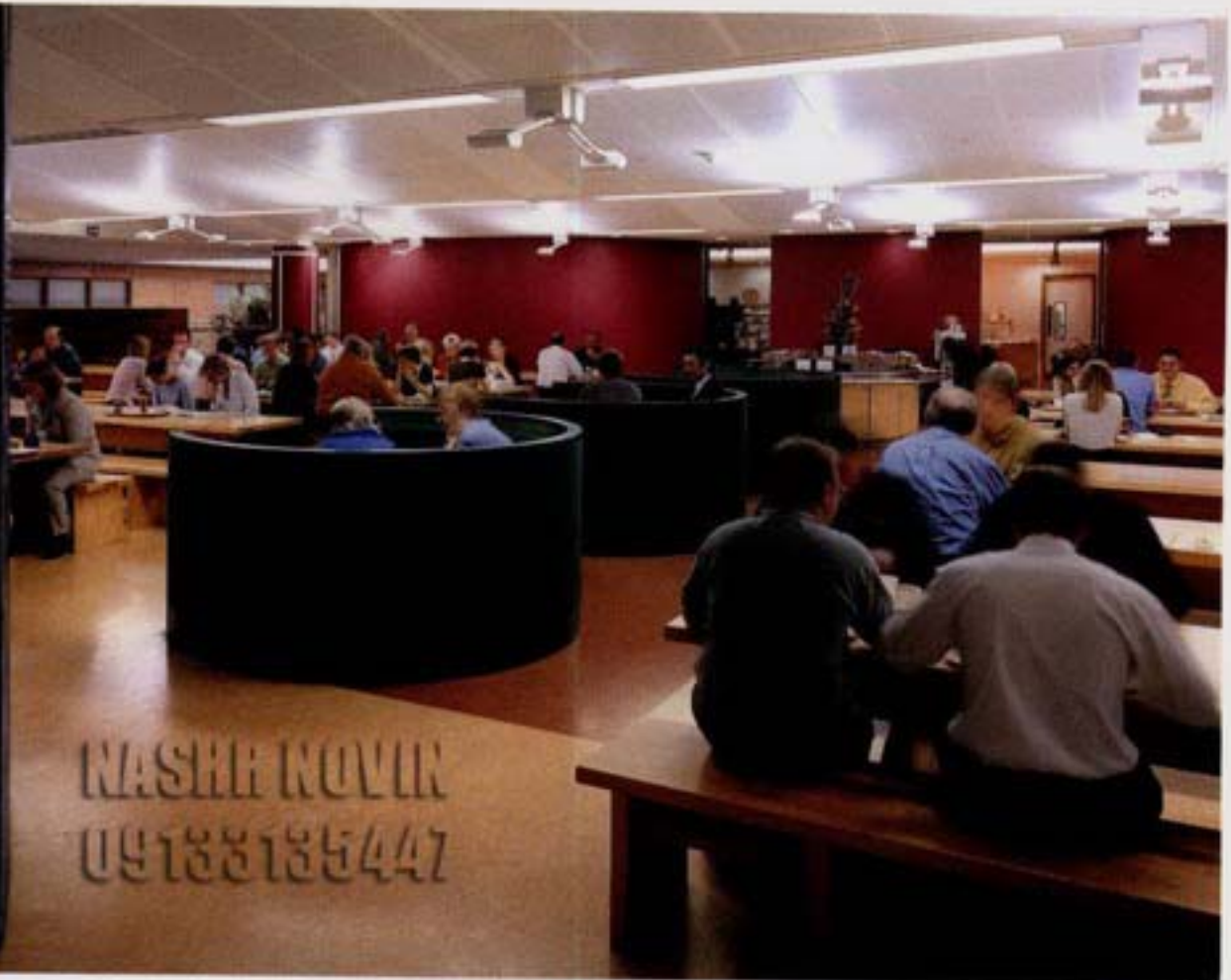
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6 Giant chillout zone where call-centre operators can take a break between shifts. Staff are encouraged to socialise.

Social zone with circular seating unit fosters a neighbourly ethos despite the large scale of the operation

AV62 Arquitectos
Barcelona, Spain
AV62 Arquitectos

THIS scheme remodels and refurbishes a former textile warehouse in Barcelona to create an office for an architectural practice, AV62 Arquitectos. Within a single commercial property, the space has been designed to be shared by two different teams working independently of each other. What could have been a difficult project resulting in disputes between neighbours operating in close proximity is skilfully resolved to create a small, harmonious work community.

The entire space, which is virtually a rectangle, has been divided in two, and an area providing access (through the courtyard of the building) and services (toilets and kitchen) has been sited in the central strip. In the reception lobby is a bench for visitors and a panel on the wall that graphically describes the activities of the practice.

The key to the project is a single piece of furniture that articulates the space – a long, narrow stainless-steel table on two levels, which provides the basic work spaces and demarcates areas for different functions. These areas, which include a small administrative office, a model-making section and a meeting room, are divided visually by glass and translucent panels and by an orange-coloured sliding screen. At the point where the level of the table changes there is a zone containing computer workstations.

Storage and library facilities are provided by furniture situated flush with the walls. To keep things in order, each person in the office has a storage chest on wheels under their desk for personal materials and belongings. All the flooring is of natural eucalyptus wood treated with a water-soluble varnish, and all the walls and ceilings are painted off-white.

This is a scheme that does the simple things well, using furniture to divide space and manage work functions in a calm and professional manner. It provides a setting for neighbours to coexist in a compact space while subtly promoting the qualities of good architectural practice.

location Barcelona, Spain **client** AV Arquitectos **completed** 2001
total floor space 190 square metres (2,000 square feet)

1 Floor plan reveals division of space

2 View of entrance lobby showing use of translucent panels, full-height joinery and simple wood finishes



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election
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archi-
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teknik) n. 1. the profession
open areas, communities, and
tions and environments, usually
aesthetic effect. The profession
often include design or selection
variations, supervision of construc-
tion, restoration, or mainte-
nance. 2. the character or style of
the architecture of Paris; Renaissance
style. 3. the process of building, construction.
4. the act of architectural work, as in
the construction of a building, or
collectively. 5. the structure of
the architecture of a novel. (L. architect)

WASHIR NOVIK
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- 3 A graphic display in the lobby defines the nature of the architectural practice
- 4 Interior details show quality craftsmanship in this skillfully designed shared office
- 5 View of main workspace. A long table articulates the space with backlit panels to divide different functions



Claydon Heeley Jones Mason
London, UK
Ushida Findlay Architects

THE traditional image of an advertising agency office is rich with glass, chrome, leather and marble to impress visiting clients. But when marketing communications firm Claydon Heeley Jones Mason decided to revamp five floors of its Battersea office, the brief to architects Ushida Findlay emphasized the organization's organic internal culture, especially the need to encourage fluidity and interaction, rather than an external craving for attention.

The result is an imaginative and sometimes humorous scheme that uses inexpensive materials (including mild steel, PVC, rubber and laminated medium-density fibreboard), bespoke desking solutions and unusual planning geometries to create a workplace that aims to make staff feel valued and inspired.

The new mood starts in the first-floor reception area, where rolled steel ribbons move through the space – a silver ribbon reflecting the River Thames, which can be seen through the window, and an orange one highlighting the agency's corporate colour. These flowing steel strands become a mechanism to demarcate different spaces – reception, café and client waiting area – without resorting to the usual modern design clichés.

However, despite the showstopping flourish of the reception, the key to the project is behind the scenes in the work areas, and in the requirement for flexible team-based working. The architects designed a series of six-person desk clusters arranged according to an unorthodox geometry (30°/60°, as opposed to the usual 45°/90°), grouped in the centre of the floorplate away from windows to reduce glare on computer monitors. This geometry defines all other aspects of the scheme: the position of ancillary space and edge storage as well as that of the bespoke edge seating and meeting tables in horseshoe-shaped alcoves.

With its bright colours and organic shapes – work areas have interlocking orange and green desks on a blue rubber flooring – this is a project that is unafraid to experiment with the expected view of what an advertising agency should look like. Ultimately, its defining steel ribbons become a metaphor for the agency's creative process rather than simply its outward image.

location London, UK **client** Claydon Heeley Jones Mason
completed 2001 **total floor space** 1,700 square metres
(18,500 square feet) **staff** 220

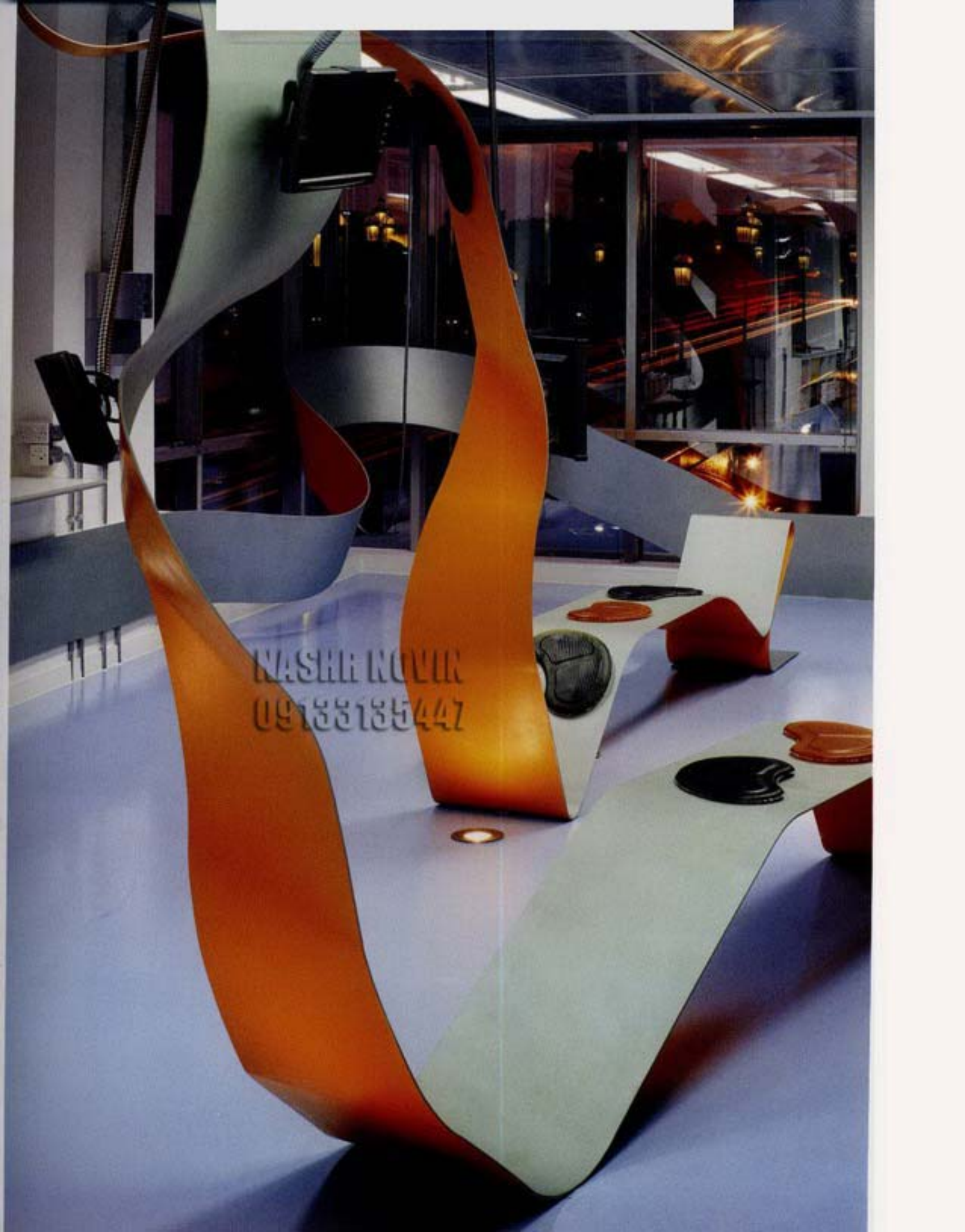
1 View into the Battersea building of a London agency located close to the River Thames, with the silver reception 'ribbon' clearly visible

2 The ribbon device provides seating and displays the agency showreel in the first-floor reception space



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3 Breakout area in a scheme designed to encourage interaction

4 Open-plan six-person workstations are clustered to support teamworking

5 The ribbon connects the café with the client waiting areas

6 Upper-floor conference room

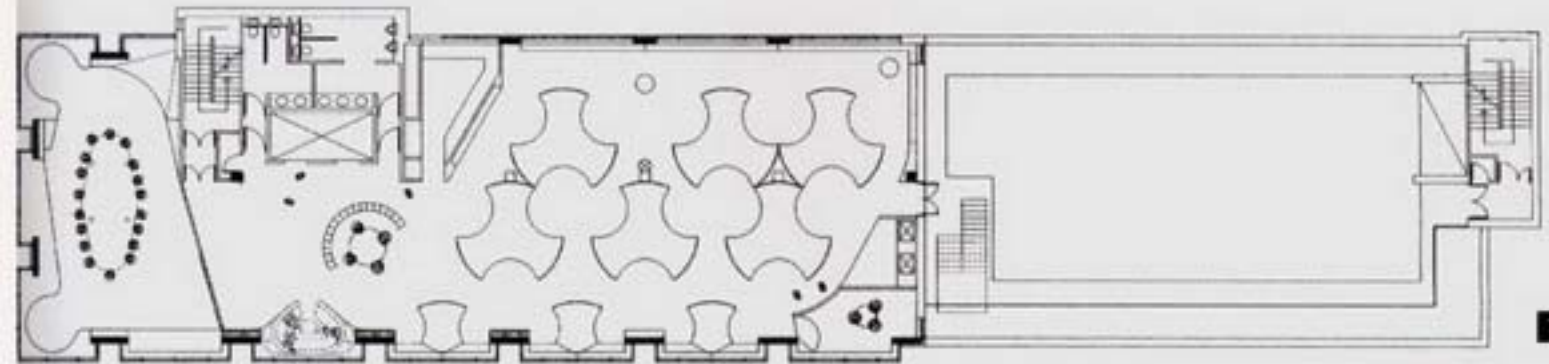
7 Upper-floor plan showing the open work area sandwiched between conference space and plant room

8 First-floor plan. Behind the reception area, six-person workstations show the unorthodox geometry of the desk clusters

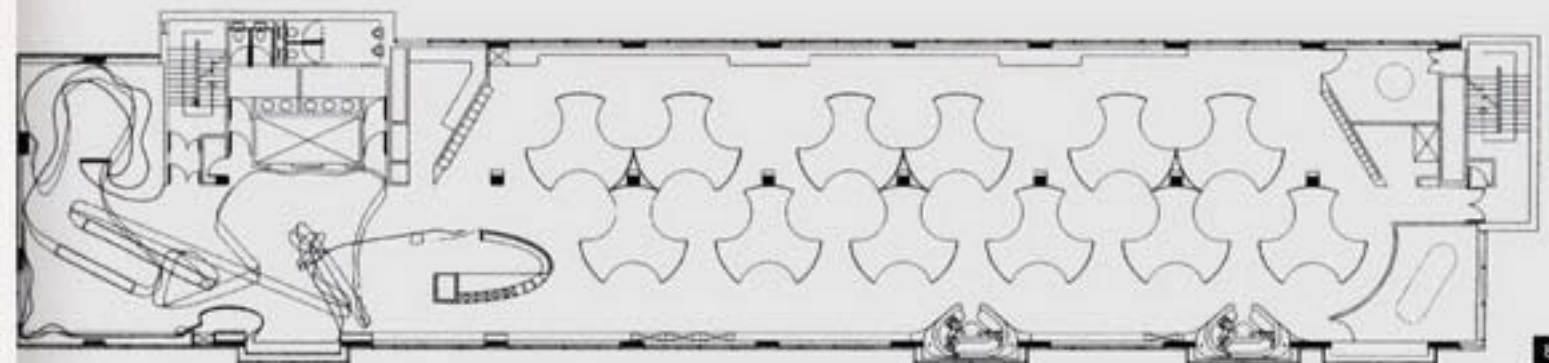
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DVD Innovation Centre
Dortmund, Germany
Planungsgruppe Drahtler

IT IS not often that an architect gets to occupy its own office scheme. But in creating Dortmund's new DVD Innovation Centre, Planungsgruppe Drahtler has also designed a workspace for itself. The building was commissioned by EMF New Media, and comprises offices, production suites and a private museum that is open to the public. The whole building is occupied by EMF, apart from the ground floor, where the architect has designed a work environment that suits its team-based ethos.

Clusters of three people share a workstation configuration in an area kept open to encourage collaboration between teams working on different projects. Furniture provides the only division of space, apart from an innovative 'red box' that has been built in the centre of the office. This feature creates a visual focus and has been designed as a 'veil' to conceal the multitude of grey, plastic-encased technology boxes, from plotters to photocopiers, that normally 'pollute' the office environment. In clustering equipment, the architect has also made a natural social focus where serendipitous meetings can take place.

Finishes include oakwood flooring and a concrete ceiling left exposed to show the quality of construction. Panelling on the interior walls uses external metal panels to bring the outside in. Adding drama is an impressive glass cube sculpture by Thomas Emde that dominates the museum adjacent to the office space.

The project is a good example of the division of space into neighbourhoods that suit small teams (in this case, teams of three). It also illustrates how effectively an office service area, normally relegated to a spare corner cupboard, can be placed centrally on the floorplate and given prominence with dramatic red translucent walls to create a focal point.

location Dortmund, Germany **client** EMF New Media Company
completed November 2000 **total floor space** 2,250 square metres (24,220 square feet) **staff** 17

1 Exterior of the Innovation Centre shows the office areas and Planungsgruppe Drahtler's workplace on the ground floor

2 The 'red box' conceals office equipment and technology behind a translucent wall



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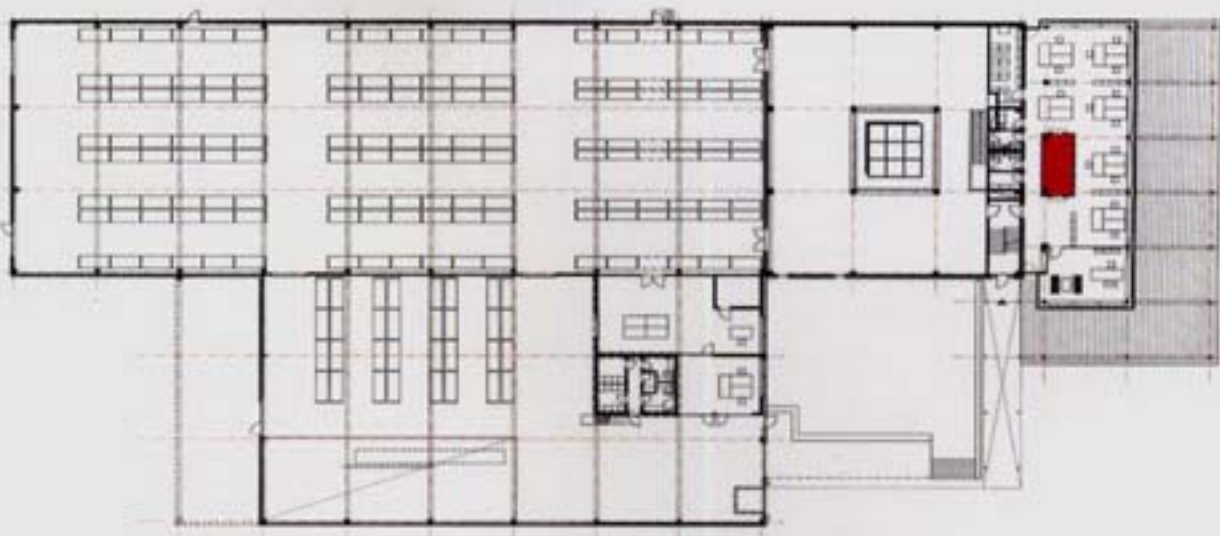
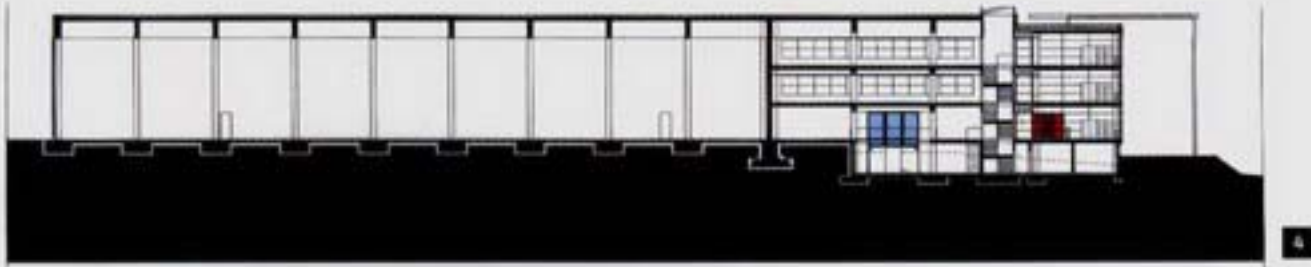




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3 The museum adjacent to the office block houses an impressive glass cube sculpture by Thomas Emde

4 Section and floor plan of the building, showing the office areas on the far right-hand side

5 The semi-open-plan workstations were each designed for teams of three

WHEN the staff of agency TBWA\Chiat\Day moved into architect Clive Wilkinson's new advertising 'city' in a remodelled warehouse in the Playa Vista area of Los Angeles, it felt like they were coming home after sleeping rough for a long time. At the company's former premises in Venice, California – designed by Frank Gehry with a binocular portal by Claes Oldenburg – an unpopular 'hoteling' system had made for a dissatisfied workforce unable to call any part of the office its own.

Wilkinson and the agency's management were determined not to make the same mistake again. The new scheme set out to create an entire urban neighbourhood modelled on Greenwich Village, in which everyone would have their own personal place to work as well as access to shared 'public' amenities such as a park, basketball court and café spaces.

The city metaphor is convincing. Entry to the agency is via a metal-clad gatehouse, which accommodates a reception area and a gallery for the agency's work. Two pedestrian 'tubes' each 15.25 metres (50 feet) in length suggest arrival in a city from the inside of an aircraft.

Visitors emerge from these the narrow entry capsules to confront an urban vista complete with multiple levels, landmark structures, an 'irregular' skyline, tree-lined spaces and a main street that bisects the ground floor. On either side of the street, the agency's creative department is housed in prefabricated 'cliff dwellings' – bright yellow constructions of steel, concrete and metal decking. At an upper level, bridges and ramps link a series of mezzanines.

Team space is not ignored in a project dedicated to restoring a sense of community to a fractured and fractious workforce. Special custom-designed workstations called Nests encircle the city centre, housing project teams. Project dens are created in ethereal double-height fabric enclosures suspended from above.

Although the project was completed at the end of 1998, it was widely heralded as 21st century in its thinking. Wilkinson's scheme did more than perhaps any other to bring down the curtain on a series of ruthless, space-saving, desk-sharing schemes in the 1990s, reviving a more generous, neighbourly approach that has been widely studied and emulated since.

location Los Angeles, USA **client** TBWA\Chiat\Day
completed 1998 **total floor space** 11,000 square metres
(120,000 square feet) **staff** 550



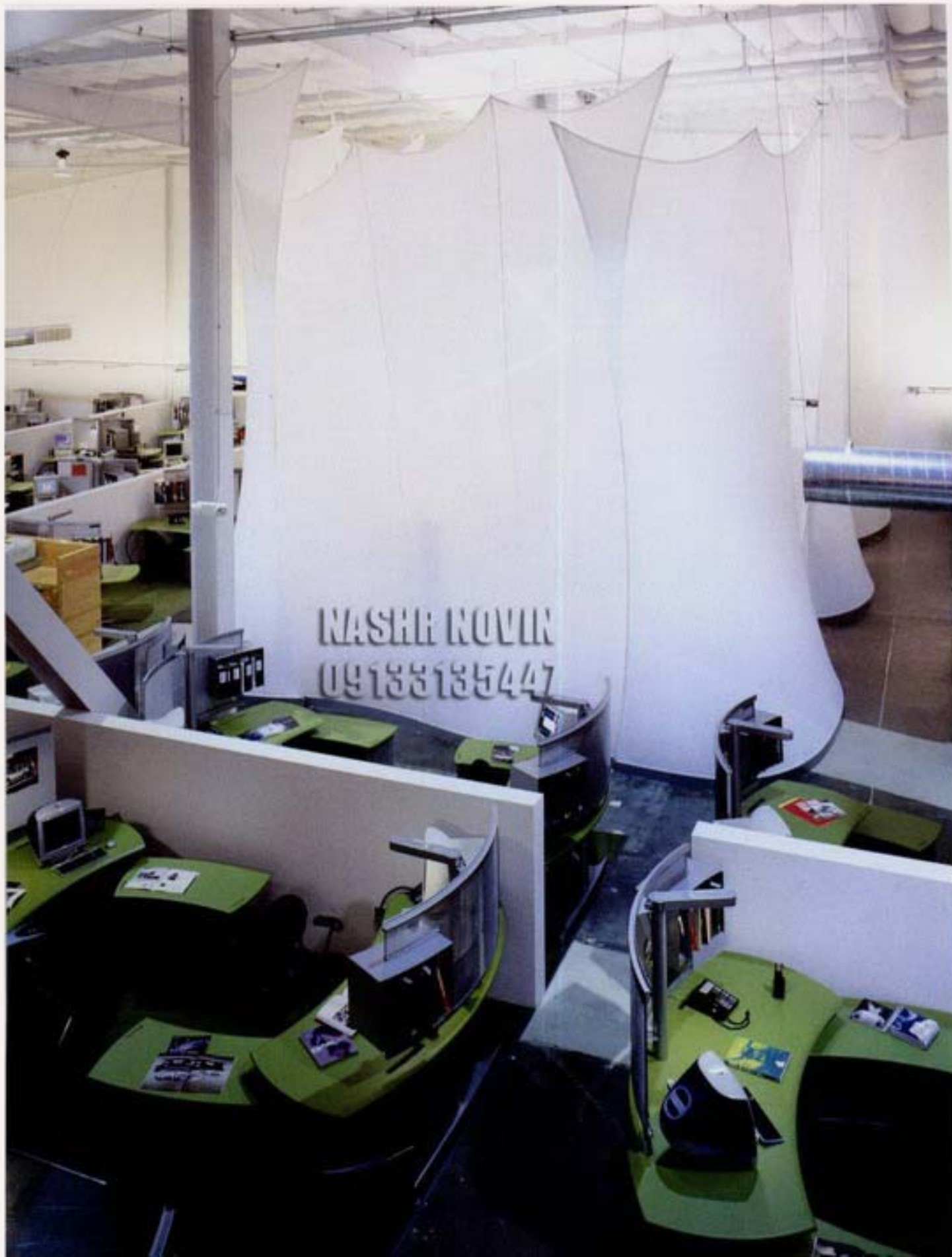
1 View of the project's 'central park', complete with planting, street furniture – and even a red British telephone box. Yellow prefabricated 'cliff dwellings' can be seen in the background

2 Ground-floor plan

key

- 1 gatehouse reception
- 2 ramp
- 3 main street
- 4 cliff dwellings
- 5 central park
- 6 surf bar
- 7 basketball court
- 8 project den tent structure





3 Project dens occupy full-height tensile structures hung from above. Clustered workstations, known as Nests, were developed specially for the project by the architect in collaboration with Steelcase

4 Stacked metal 'cliff dwellings' to accommodate agency staff were prefabricated off-site





View of the art studio at the rear of the 'cliff dwellings'. A café and conference rooms can be reached on the mezzanine level

A basketball court forms part of a convincing Greenwich Village metaphor for the entire project

Close-up view of the Nest workstations, which address both individual and team requirements

View from the gatehouse reception desk down the twin pedestrian tubes through which everyone must travel to reach the main work community. The concept is based on simulating arrival in the office 'city' from the narrow capsule of an aircraft



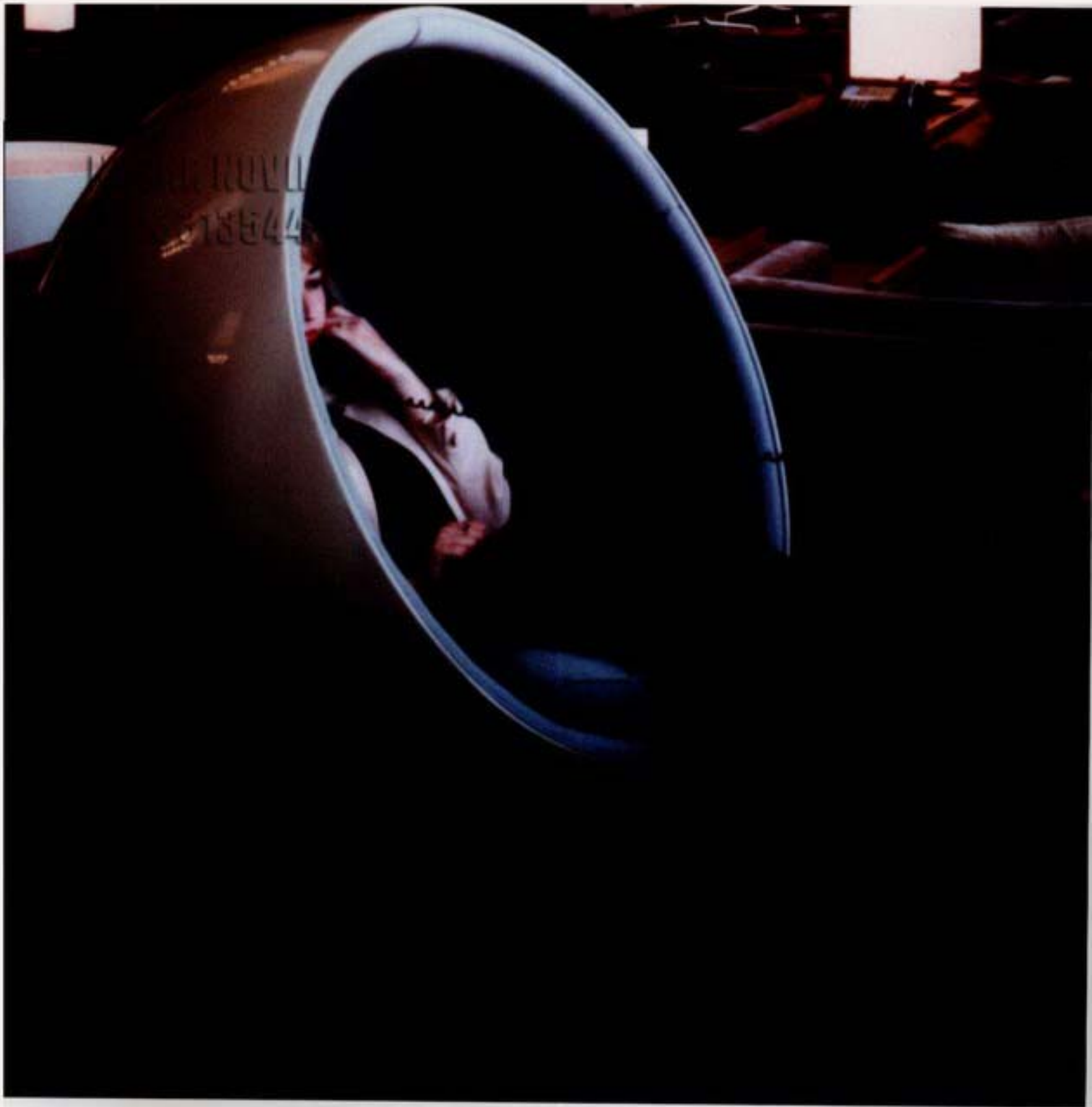
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IoD at 123
London, UK
hemingwaydesign

AS A place for company directors to meet and work in London's Pall Mall, the Institute of Directors (IoD) is part of the establishment, and its style is exactly what you would expect of a venerable institution: leather armchairs, grand marble staircase and impressive oil paintings. But Gerardine and Wayne Hemingway's design for the new IoD space at 123 Pall Mall, just along the road, breaks this mould. It brings with it a contemporary design approach to nomadic work, meeting the need of senior executives for temporary workspace with shared amenities and good technology support.

The environment provides a range of settings that cater for the different requirements of nomadic workers – from solo spaces to meeting areas. It aims to raise the productivity of people who have to work away from their offices, by providing everything that is available in an office but in a communal, 'drop-in' environment.

One area uses a rail-travel metaphor by recreating a typical train carriage seat with overhead luggage rack, while other settings are more reminiscent of a corporate meeting room environment. Pinstriped upholstery injects a sense of humour into the space, perhaps reflecting the designer's background in fashion.

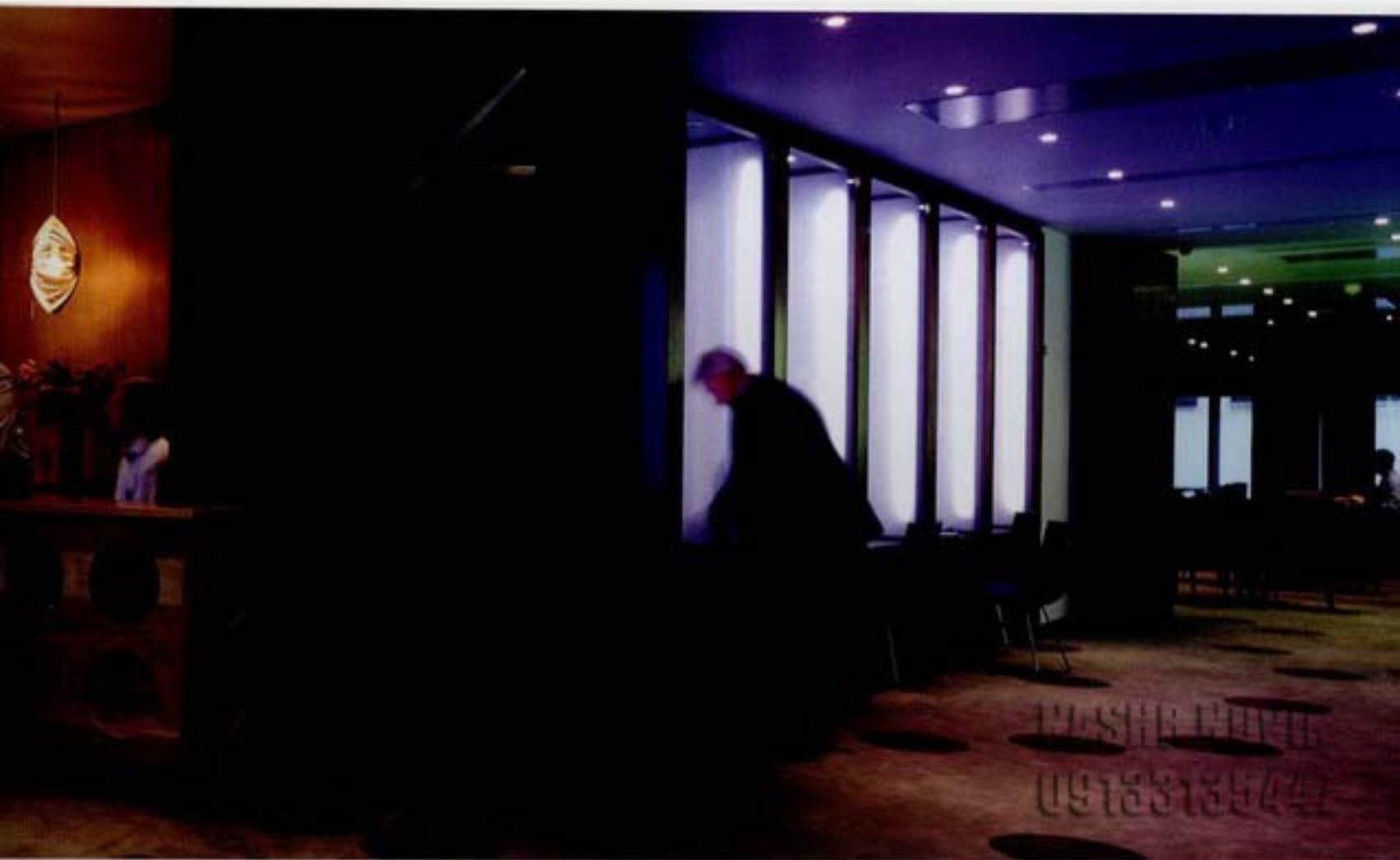
Alongside these collaborative spaces are a series of small booths that allow people to use their laptops, recharge equipment and connect to the internet. Innovations include mobile phone recharging booths and wireless headsets for listening to television news without disturbing others.

As in any good nomadic space, service and familiarity are crucial. Top caterer Leith's provides food and drink, from cocktails to sushi. As the 'club' is for members only, people become familiar with the space and the others who use it. IoD at 123 is backed by other benefits for members, from training and a library to networking events and talks, so this nomadic space is part of a greater whole – an executive guild that looks after everything from members' career development and insurance to the provision of places to work while away from the office.

location London, UK **client** Institute of Directors
completed 2001 **total floor space** 160 square metres
(1,760 square feet) **staff** 250



1 Panoramic view showing the main reception area and café, as well as the corridor of private work booths leading down into the body of the space. This area is the meet-and-greet point for visitors and a place for support and office services









3 Seating and furniture offer people a choice of work settings and dictate the style and formality of meetings

4 The main area on the ground floor has individual booths for private work as well as tables for meetings. A plasma screen broadcasts news channels that can be listened to on wireless headphones, while a wireless data network allows people to connect to the internet from laptops in any location. There are even free recharging 'lockers' for mobile phones





Mercaders Building
Barcelona, Spain
Enric Miralles and Benedetta
Tagliabue

06 HOME offices are often the poor relations of their corporate cousins. Improvised and tucked away in attics or spare bedrooms, they can be uninspiring and too rarely provide truly productive and stimulating places for work. The Mercaders Building in Barcelona, however, breaks this mould and creates a real place for work at home.

Architects Miralles and Tagliabue wanted to maintain the atmosphere and feel of a dilapidated country house, while at the same time renovating the space to provide an effective environment in which they themselves could live and work.

The building had been used as a warehouse, and much of the original interior had been destroyed. The designers set out to create a feeling of mobility and coherence without formality. The home office is at the heart of the apartment. It is located at the centre of a floor that forms a continuous loop around a courtyard. This external space gives the building an equilibrium and central focus as well as direct access from the street.

Original wall coverings have been retained, and these contrast dramatically with the elegant shared desk and accessories. Modern floor finishes have been creatively layered with original ones to orientate and organize the environment and emphasize the sense of continuous space. Old tiles have been relaid on top of rebuilt floors and arranged to resemble rugs between areas of oak block flooring. This strange geometry helps to articulate the space.

New partitions have been made to work like curtains and, with the furniture, to demarcate individual spaces. The spatial description has been interpreted literally in a large oak table – with a fixed central section and a complex array of folding flaps – which dominates the entrance hall and ‘represents’ the house. Even the group of classic Danish Poul Henningsen-designed light fittings for the library builds on the theme of decaying grandeur.

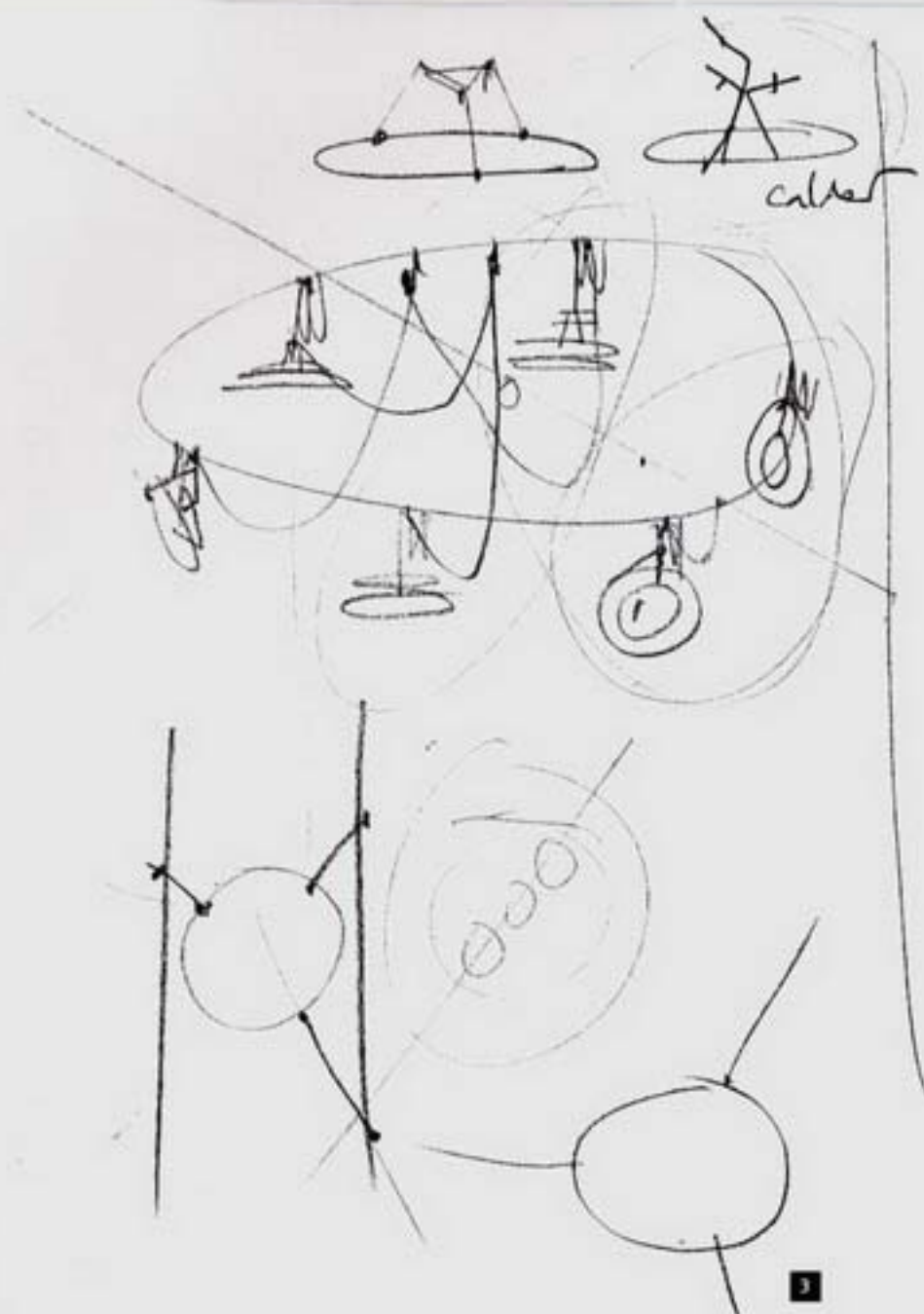
The project demonstrates how an innovative design solution can work well within an historic building form, delivering an unusual and rewarding interior that provides a productive place for work.

location Barcelona, Spain **client** Miralles and Tagliabue
total floor space 375 square metres (4,035 square feet)



- 1 Floor plan of the first-floor flat, showing the juxtaposition of an innovative and original design solution with an historic building form. Modern floor finishes are creatively layered with original ones to orientate and organize the space
- 2 The home office at the heart of the flat, where original wall coverings contrast with the elegant shared desk and accessories. The workspace is located at the centre of a floor that forms a continuous loop around a courtyard





3 Concept sketch for the light fitting that dominates the room and builds on the theme of decaying grandeur. The building's formal lines are softened by the complex form of this piece of innovative industrial design

4 The architects wanted to maintain the atmosphere and feel of a dilapidated country house in the heart of the city, while at the same time renovating the space to provide an effective environment in which to live and work. The tensions between old and new, rural and urban, home and work, give the scheme its distinction





Westferry Studios
London, UK
CZWG Architects

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THIS enterprising scheme pioneers mixed-use development for living and working in Britain. It addresses the social regeneration of depressed urban areas through the provision of low-cost units for start-up businesses. Westferry is based on the Isle of Dogs in London Docklands, just a stone's throw from the giant Canary Wharf office development. But, rather than luring multinationals and major financial institutions, it has been designed to attract fledgling craft, design and media firms to a communal environment offering cheap living accommodation within flexible shell work units.

The scheme is the brainchild of architect Dickon Robinson, development director of the Peabody Trust, a housing association and regeneration agency. Robinson commissioned designers CZWG to make Westferry, located next door to a Docklands Light Rail station, stand out as a landmark in the rundown area.

CZWG grouped a total of 27 live-work units on four floors around a courtyard, using a robust industrial language of brick, concrete and metal. Unit sizes range from 46 to 77 square metres (490 to 830 square feet). If the aesthetic tone evokes the workhouse, there is no denying the generous deal on offer to business tenants. The rent is subsidized for the first three years to enable new businesses to get off the ground. As Peabody Trust explains, the Westferry incubator is 'available for Londoners on low incomes but with big ideas'. All tenants are obliged to leave after five years to enable the development continually to 'seed' new enterprises.

As a building, Westferry reflects a basic approach to the complex issues of living and working – how units are subdivided to accommodate the two functions has required the attention of subsequent design studies. But there is no denying the raw energy of this hybrid concept nor its tough-minded execution.

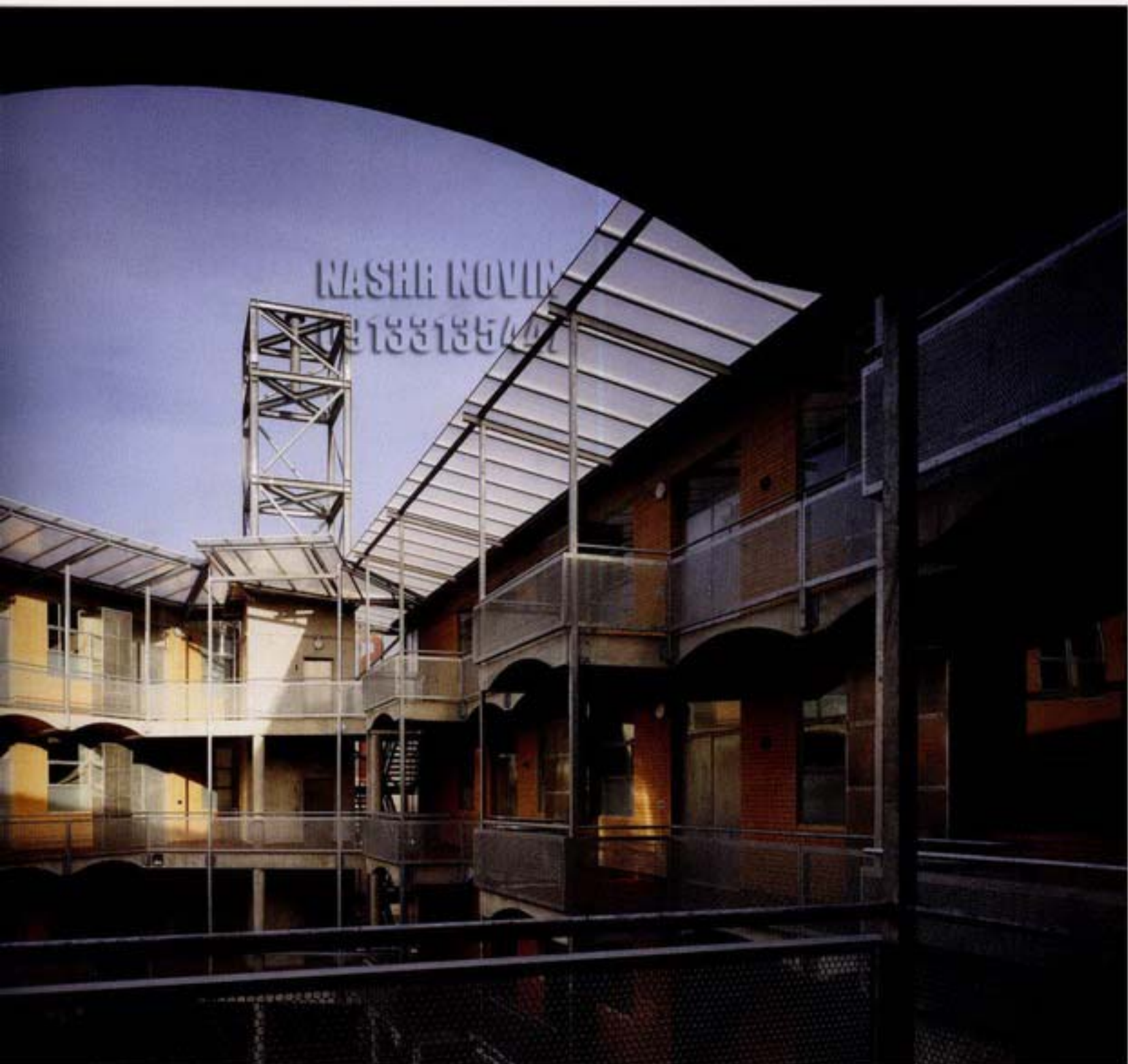
location London, UK **client** Peabody Trust **completed** 1999 **total floor space** 3,508 square metres (37,760 square feet)

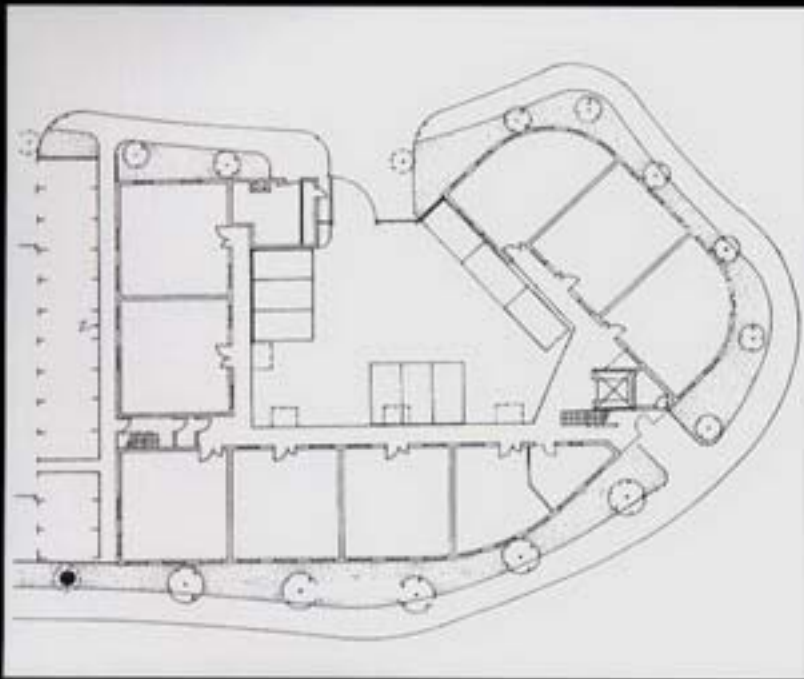
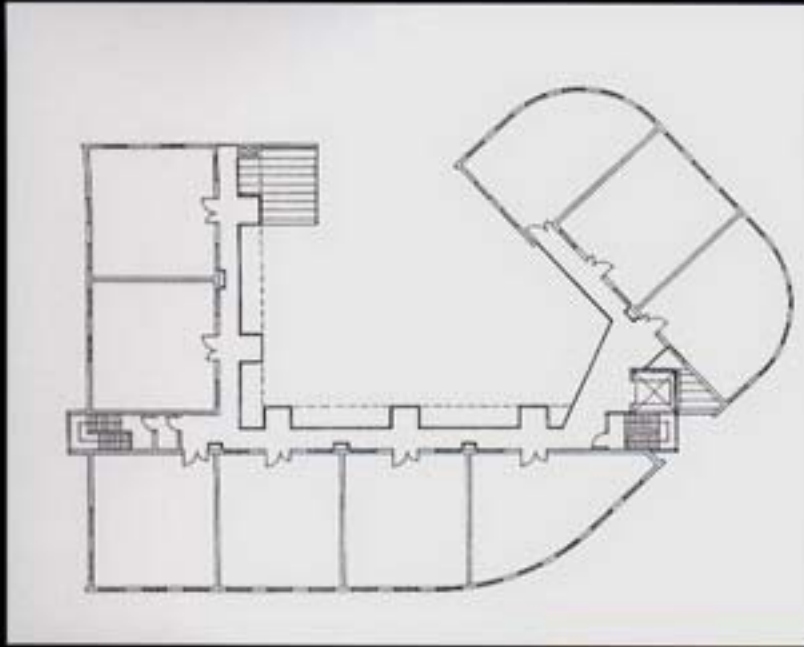
1 Westferry encases its live-work units behind a giant brick façade that spells out the name of the project in bold capital letters 9 metres (30 feet) high. The name can be clearly seen by travellers on the adjacent Docklands Light Rail line

2 Inside the Westferry development 27 live-work units are based around a courtyard. A robust industrial aesthetic dominates. A central scaffold tower is positioned to hold an as yet unrealized digital billboard



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3 First- and third-floor plans show the rational geometry of units

4 A standard live-work unit that has been adapted for use by a fledgling fashion entrepreneur

5 Live-work unit prior to fitout – a blank canvas for new tenants to fill in

Virgin Atlantic
New York, USA
W1 Studio and TsAO & McKown

14 WITH the opening of the new Terminal 1 at New York's John F. Kennedy Airport, Virgin Atlantic wanted to make a statement in its executive lounge. Having worked with the international airline for a number of years, Patrick Hegarty at W1 Studio used his experience of the Virgin brand to collaborate with New York-based TsAO & McKown to create this vibrant and distinctive project.

Dramatic 5 metre (16 foot) high ceilings across the entire space of 550 square metres (6,000 square feet) present a scale and feel reminiscent of New York's skyscrapers, and the designers intentionally maintained the volume of space by using partitions only at the perimeter where necessary. The dramatic setting of the lounge provides full-height glazing that overlooks the runway and offers views across the Hudson river to downtown Manhattan and Wall Street.

Fabrics and finishes echo the geography of the Big Apple – with pinstriped upholstery used to reflect the financial district, denim used for the Greenwich Village feel of midtown, and silk to represent the Madison Avenue feel of uptown. The melting pot that is Manhattan is reflected in the interior, with furniture from around the globe, including eclectic seating from Sweden, Italy, France and Belgium, juxtaposed with design classics.

The use of a former American banker's desk (bought at auction) as the reception desk completes the innovative choice of furniture. And new thinking extends to the function of the reception area itself where – rather than having frustrated or angry passengers hovering round the desk – Virgin staff give customers a cordless phone and call them in the lounge when their query or need has been dealt with.

Many airport lounges adopt enclosed spaces as the solution for working on the move. Here, Virgin prefers to allow a distributed approach where work can happen in any setting. Nevertheless, a central business area in the middle of the floor provides some semi-enclosed spaces with acoustic privacy away from the bar and restaurant areas. The sheer scale of the lounge provides for more seats than can ever be needed, and from any of these places people have access to power and data for laptop use. This is a scheme that sets new standards in providing an eclectic mix of appropriate, innovative and attractive work settings for nomadic workers in a busy transport hub.

location New York, USA **client** Virgin Atlantic Airways **completed** April 2000 **total floor space** 550 square metres (6,000 square feet)

1 The classic 1960s Globe chair designed by Aarnio provides a stimulating setting for phone calls or contemplative thought

2 A row of Globes has been placed along the perimeter, giving people vistas across airside spaces, reinforcing the location and providing the executive with a theatre of activity or seclusion from the rest of the business lounge





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3 View of the lounge from the mezzanine shows the scale of the space and the range of settings for formal and informal work. The eclectic mixture of furniture is intentional, with modern Knoll pieces such as the Eames Aluminium Group chair juxtaposed with more classical pieces such as the Pfinter lounge chair

4 Small booths for telephone use are part of the elliptical business desk that forms a central destination and hub for work

5 These innovative work units are formed from curved wooden panels that reflect the heritage and feel of New York libraries. Booths provide a semi-private space for laptop work

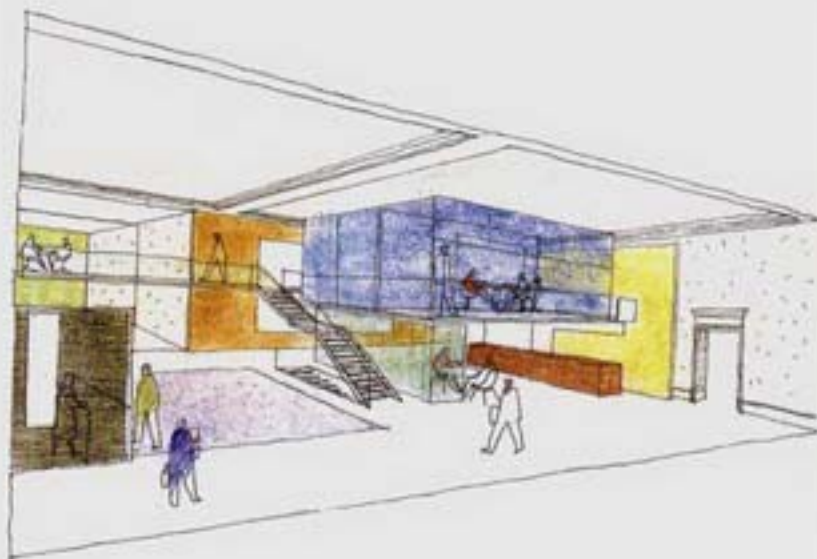
218 MOST serviced offices rented for short periods by nomadic workers to suit changing work patterns are anonymous and mundane. Ocubis, located in the former Polish Club in Knightsbridge, decided to distinguish itself from other, similar offices through a bold investment in design. The concept took inspiration from designer Philippe Starck's work for Ian Schrager's hotels, where grand and often imposing public areas lead to more functional rooms behind. Ocubis set out to create a dramatic arrival with a double-height reception area complete with sweeping glass staircase.

The Grade II listed building presented a challenge to architects Magyar Marsoni, who chose to use the tension between the classical building and a modernist interior to their advantage. The project juxtaposes old and new to good effect. Nothing is hidden, and the visitor is taken on a journey through the space that is described as a series of 'episodes'. Even dull interior corridors have been given presence by the insertion of glass boxes and special lighting.

The building has 58 rentable rooms. At its heart is a communal area for meeting and greeting that has shared facilities such as conference rooms; the intention is to provide a relaxed place to meet, eat and drink, with a shared dining table supported by a kitchen. This 'point of arrival' is a focus for secretarial and reception services, and an internet café sits inside a mezzanine glass box in the space. (The original scheme included amenities in the basement such as a gym, but these were not built.)

Branding was key to the solution, and graphic designers Gregory Bonner Hale worked alongside the architects to ensure that Ocubis (also known as 64 Knightsbridge) is handsomely distinctive. The result is a facility that is a world away from the second-hand space in cheap locations that many serviced offices inhabit. Ocubis sets itself apart through its location and commitment to design and quality. It provides a statement building with its sense of arrival, grandeur and opulence for nomadic workers in start-up or breakaway businesses that would not normally be associated with such premises.

location London, UK **client** Ocubis Serviced Offices **completed** 2001 **total floor space** 1,400 square metres (15,000 square feet)



- 1 Concept sketch of the main entrance hall showing the double-height space and connections between the different settings such as meeting rooms and breakout spaces
- 2 The reception area, complete with a dramatic new staircase, projects a grandeur that would be unaffordable to most occupants of serviced offices. It creates an imposing public space and point of arrival

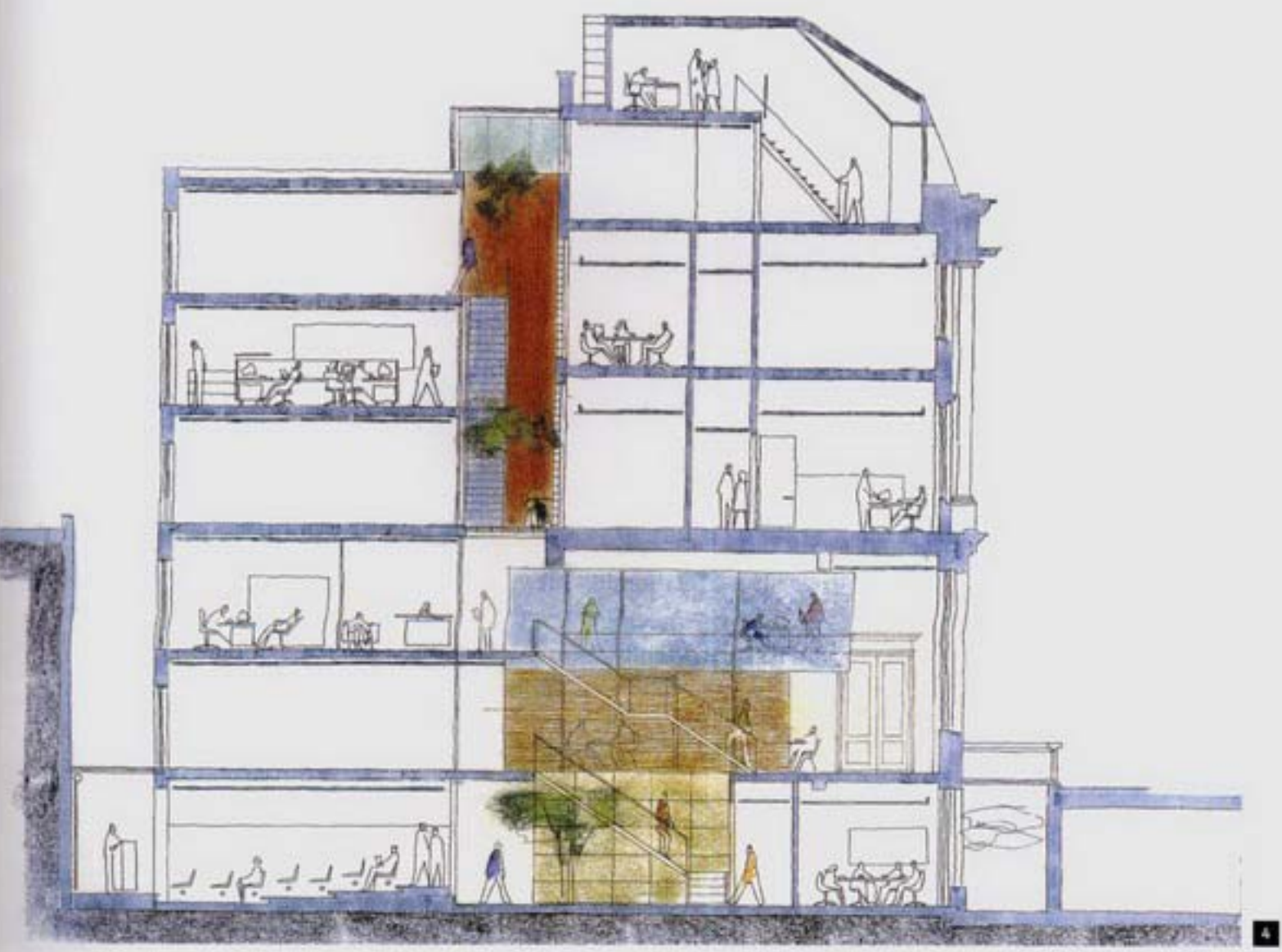




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3 By integrating old and new, the architect created a tension that has been used to inject drama into the environment. Shared facilities such as a dining table and kitchen provide communal space that brings people together from their different businesses

4 The concept was to combine impressive public areas and shared social spaces with more functional work environments. The design created a series of 'episodes' that draw people through the building



Teleworking Village and Internet Home, Italy Giancarlo De Carlo/ The Studio & Partners

22 THE technological revolution is fast liberating work from the traditional workplace, and one of its effects in continental Europe has been a growth in the popularity of teleworking. Two projects unveiled in Italy in 2001 caught the mood of interest in high-tech working from home, integrating new internet services in the fabric of old buildings.

In the first project, architect Giancarlo De Carlo – best known for his delicate historic work in restoring the Renaissance city of Urbino, masterminded the conversion of a 12th-century Italian hilltop village into a unique teleworking community.

The compact village of Colletta di Castelbianco in Liguria, northern Italy, was abandoned in the 1930s and left to ruin. In 1992 its derelict homes were acquired and an ambitious development plan undertaken to create 70 self-contained apartments in the shell of the old settlement.

De Carlo describes his approach as a 'crustacean system' – retaining the shell but altering the interior completely. Thus, outwardly, Colletta looks every inch the medieval hilltop jewel commanding magnificent views of the Italian countryside. Internally, every simple, modern apartment is equipped with broadband cables providing permanent internet access. It is perfect for the modern knowledge worker who wants access to the global media village from an inspirational rural retreat.

In the second project, five leading companies in design and services (Ariston Digital Wrap, BTicino, Cisco Systems, Luceplan and Molteni) teamed up to create the Internet Home – an experimental environment in which all the functions of the house are controlled via the web.

Based in a city-centre building in Milan's Piazza Diaz, just a few metres from the famous Duomo, the project was launched at the 2001 Milan Furniture Fair. Like the Colletta apartments, it is a scheme that demonstrates a fusion of refined Italian taste and traditional materials with the enabling technologies of the information age.

locations Colletta and Milan, Italy **completed** 2001



1 Inside the internet café serving the Colletta community

2 The 12th-century village of Colletta di Castelbianco is the historic setting for a modern teleworking community



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Inside the Internet Home presented at the Milan Furniture Fair in 2001: views of bedroom and study

Kitchen and living areas are also web-enabled, making this environment a seamless integration of living and working



SO-CALLED 'road warriors' spend a large proportion of their working lives in their cars. These nomadic workers have historically had to work 'on the fly', in their cars or at tables in roadside fast-food restaurants. But now Granada, the company that runs many motorway service areas in the UK, has joined forces with technology giant BT to create Workspace, a destination for business people on the road.

Workspace has been developed to provide a productive place for work while on the move as well as a connection point to corporate networks for email and data. BDG McColl set out to design an environment that would give the travelling executive a real place to work that was similar to a 'traditional' office. From the familiar service station concourse, business people can step into an oasis of calm and tranquillity, away from the noise and hubbub of motorway life.

The Workspace concept is divided into two zones and includes spaces for 'hot desking' or meetings as well as a 'communications hub' for corporate connectivity. A main reception offers meet-and-greet facilities as well as access to photocopiers, fax machines and printers. A plasma screen broadcasts business news, while a café delivers food and drink. For a longer stay, the second zone provides a pay-as-you-go solution for people who need a desk or meeting room. Computers and video conferencing equipment are available for hire.

Furniture includes typical office workstations in the work areas and meeting rooms and Philippe Starck-designed seating in the café. Every detail contributes to the impression of a functional and well-designed office. Even the infamous motorway services toilet has been upgraded with private wash facilities that would not be out of place in a quality hotel.

As a pioneer project, Workspace shows how motorway service stations can become destinations for work rather than just places to take a break within transport hubs. As a part of the nomadic work landscape, it provides alternative work environments for individuals or teams on the move, alongside the more obvious hotels that have been established at motorway junctions. Three such schemes have been built so far: at Heston, Reading and Leigh Delamere services in the UK. **location** UK **client** Granada Road Services **completed** 2000 **total floor space** 400 square metres (4,310 square feet)





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1 Workspace reception provides equipment and office services such as photocopying and printing for nomadic workers, as well as support

2 View into Workspace environment from the main service station concourse

3 A café-style area called the Lounge provides an informal zone for work

4 Typical touchdown or short-stay workstation in the Hot Desk Zone, where people pay a fee to access the space, technology and facilities

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Cathay Pacific
Hong Kong, China
John Pawson

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The business lounge for Cathay Pacific is located in the South concourse of one of the wings of Sir Norman Foster's magnificent Chek Lap Kok Airport in Hong Kong. The dramatic space has been skilfully slotted into the building envelope and provides a series of different settings for work.

As Hong Kong is Cathay's main international hub, no expense was spared to give its customers a premier environment for both work and leisure. The intent was to provide a real place to do work rather than simply a glorified waiting area for people about to board their planes. As well as the usual bars and restaurant facilities, and the shower cabanas with their private water features, the architect has created personal space for business travellers and designed a hybrid workplace for study and contemplation.

Technology has been carefully integrated into the environment so that the space does not resemble a typical office with its mass of equipment, but reflects the calm serenity demanded by most travellers. Materials are intentionally subdued, with black African granite used for both the floor and claddings, contrasting with slatted timber panels and illuminated Japanese paper screens that are lit by fibre optics.

The environment provides a series of tables for work and assumes that business people will have their laptops with them. This is an unusually effective example of a transport hub as nomadic work destination. It combines all the functionality of a conventional office with a welcome sanctuary from the hustle and stress of airport life.

location Chek Lap Kok Airport, Hong Kong, China **client** Cathay Pacific Airways **completed** 1999



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Executive lounges in airports now provide people with effective places to work. Foster's stunning Chek Lap Kok terminal is the setting for Pawson's interior workspace; a place for concentrated work, in an environment that preserves the feeling of being in an airport



Gallery-S
Mie, Japan
Hiroshi Kondo

228 IN A world of nomadic working, where ubiquitous computing means that anywhere you hang your hat can become your workstation, it is not surprising that architects and designers are exploring the idea of the dematerialized office. The final project in *21st Century Office* expresses just such an idea: Japanese designer Hiroshi Kondo plays with the theme of office as object that can be distilled into virtual nothingness – and then reconstructed to provide a physical environment.

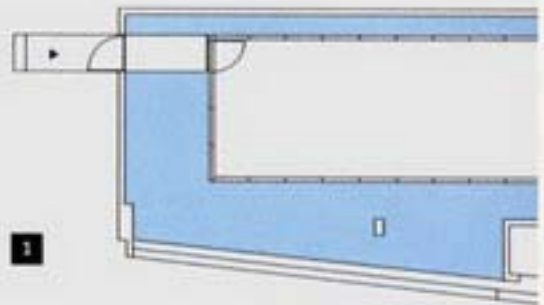
The scheme is for a construction company, Sun refre, which wanted its new office in a typical Japanese residential suburb to draw attention to itself and entice creative clients to consider the company's services. Kondo's strategy was to design the space as a minimalist glass gallery suffused with light.

During the week, Gallery-S, as it is known, operates as an office, albeit a strictly paperless one. At weekends, the computers that make possible such a tidy and detritus-free workspace are removed to make room for an art gallery where the work of local residents is exhibited. The transparent surfaces of desks aid this remarkable transformation as the office literally disappears.

But just in case you might be led to believe that Gallery-S is an entirely futuristic project, Hiroshi Kondo also injects a sense of Japanese tradition into the Sun refre office with the use of *shoji*, simple sliding doors with rice-paper panels, to partition off smaller rooms within the space.

This is a timely reminder that Japanese designers have explored ideas of immateriality, lightness and transparency for centuries – and that the opportunities of the new digital age represent simply a new chapter in a long story.

location Mie, Japan **client** Sun refre **completed** 2000 **total floor space** 88 square metres (950 square feet)



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1 Floor plan

2 The Sun refre office is presented as a mysterious glass, light-filled box

3 Interior view shows transparent desks that become gallery plinths at weekends

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The dematerializing office is a fitting symbol for a work-anywhere culture in which physical boundaries become increasingly meaningless



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