

INTERIOR DESIGN

\$5.95

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Krueck & Sexton
Powell/Kleinschmidt
Juan Montoya
Lembo/Bohn
Vignettes by seven
Hall of Fame members



Paul Gleicher

For Perry Ellis, the architect designs a unified floor signaling a thriving operation.

Encompassing 28,500 sq. ft. on a floor spanning a city block, the Perry Ellis showroom in mid-Manhattan's Grace Building consolidates sectors of the organization previously in disparate locations. Perhaps more important to the client than this physical joining of forces is the showroom's subliminal message of health imparted to a men's wear operation that lost its founder in 1986 and managed to survive the ensuing brutal economic conditions that devastated much of the clothing industry.



Thanks to architect Paul Gleicher, the Perry Ellis headquarters are now organized for efficiency within a relaxed, neutral/natural setting befitting the fashions.

The site's inherent assets—panoramic views and abundant daylight—were primary factors governing spatial organization. Access to views comes from virtually any point in the hallways, according to Gleicher. Another consideration in planning was placing the men's wear designers adjacent to the showrooms, creating an

interactive situation between this contingent of the Perry Ellis staff and the organization's clientele.

Opposite: With its knockout views, arched ceiling and green serpentine stone flooring, the reception zone is conceived as an "outdoor" anteroom. Display area behind the maple and glass desk spotlights seasonal fashions.

Above: In the lounge, a maple display wall with variable shelf options affords buyers a preview of the shirt collection.

Photography: Peter Paige



The neutral scheme extends to the executive suite where it is interpreted with upgraded materials.

Showrooms not only vary in size, but also are reconfigurable. "Walls," says Gleicher, "are designed as large doors that swing open with a strong push, and the display units easily roll to virtually any location." Both walls and display pieces are seven ft. high and of maple, which is the predominant material throughout the installation. In the executive offices the wood changes to bird's-eye maple and the pervasive materials palette of wood and textured carpeting is enriched to include pale leather for wall covering.

Credit extends to the design team of Gino DeSantis, Randy Soprano, Stuart Basseches and Annie Roberts. The project was completed within a four-month time frame. **EDIE COHEN**



Opposite: Flexible showrooms formed by maple swing walls and mobile containers are pragmatic and comfortably stylish. Halogen lamps approximate daylight conditions.

Above: Executive office continues the restrained language of the rest of the project, but with slightly more luxurious materials. Within the cove, 3,500-degree (Kelvin) fluorescent lamps provide correct color rendition.

Stone flooring: Stone Source. Carpet: Bentley. Track lighting fixtures: Lightolier; Halo. Pendant lighting fixtures: George Kovacs; Ron Beck. Recessed lighting: Lightolier. Leather wall covering: Novawall. Paint: Benjamin Moore. Custom furniture and millwork: Commercial Cabinet Corporation. Showroom chairs and table base: Gordon International. Executive office seating: Knoll; Atelier International. Hardware: Schlage. Lighting designer: Focus Lighting. Contractor: Verdecine Construction Corp.



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| 1 RECEPTION | 10 SALES |
| 2 WAITING | 11 DESIGNERS |
| 3 STORE ROOM | 12 CAFE |
| 4 SHOWROOMS | 13 PRODUCTION |
| 5 PRESIDENT | 14 TELEPHONE |
| 6 SECRETARY | 15 COMPUTER |
| 7 CONFERENCE | 16 CFO |
| 8 CEO | 17 PUBLIC RELATIONS |
| 9 CORPORATE | 18 CUSTOMER SERVICE |

