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THE MAGAZINE OF COMMERCIAL INTERIOR DESIGN & ARCHITECTURE

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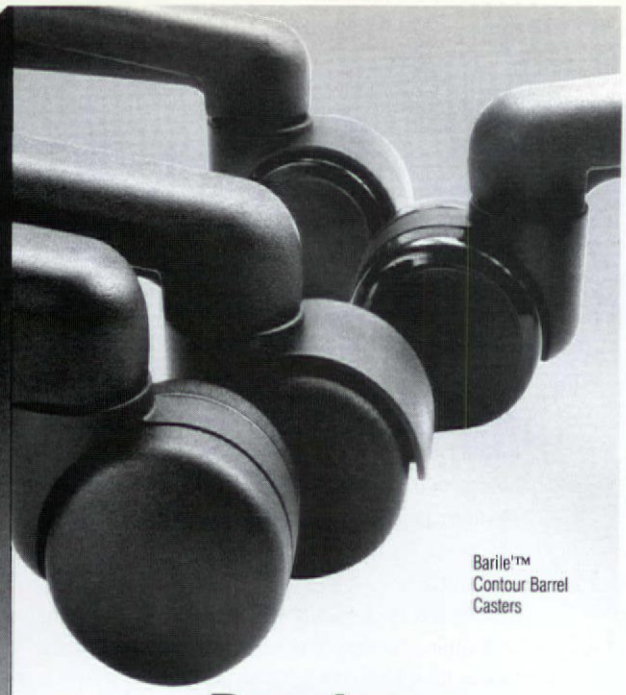
Cover Photo: Ceiling in employee dining area of Columbia Pictures' Studio Plaza, Burbank, Calif. Photography: Marco Lorenzetti.



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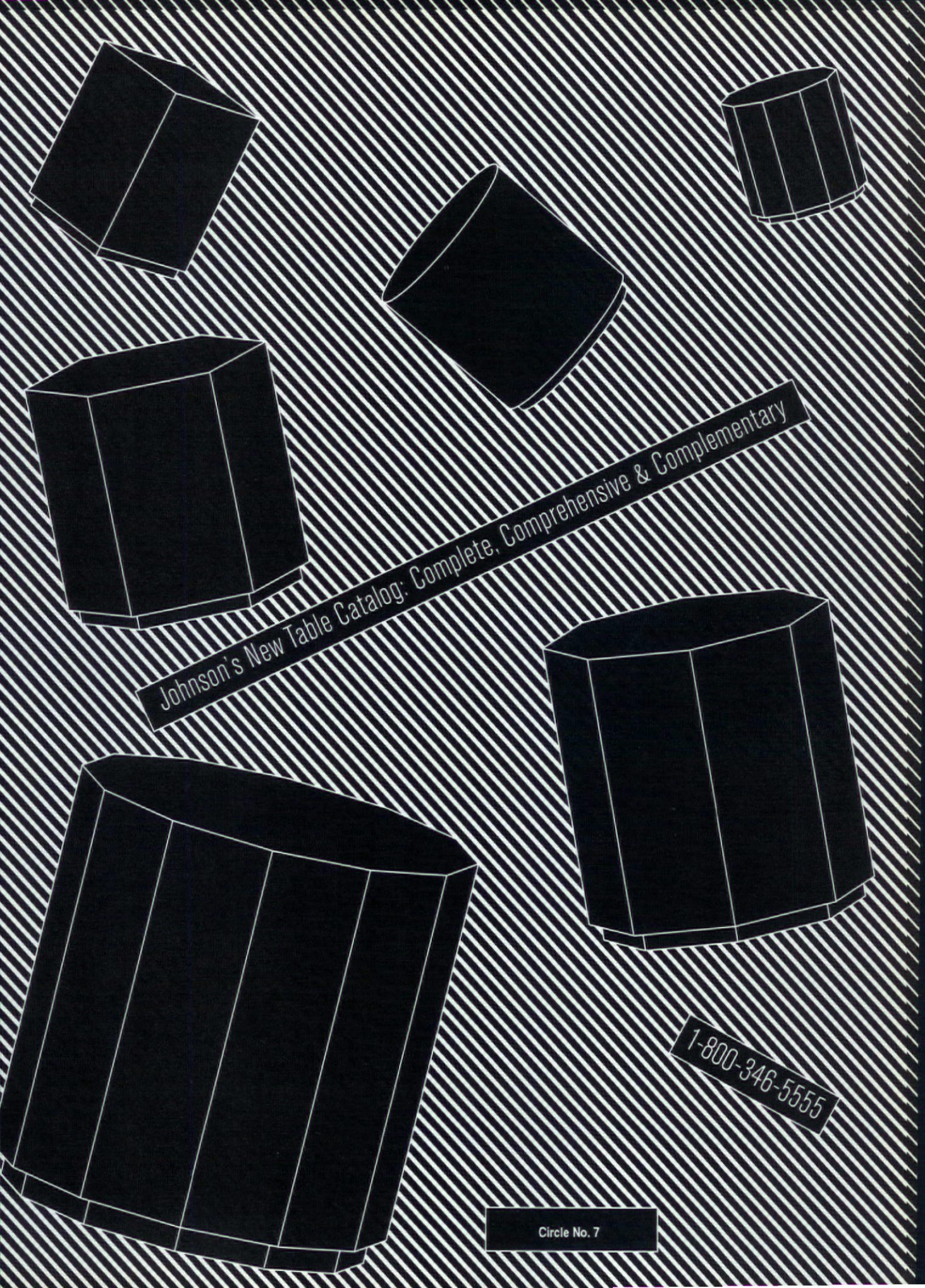
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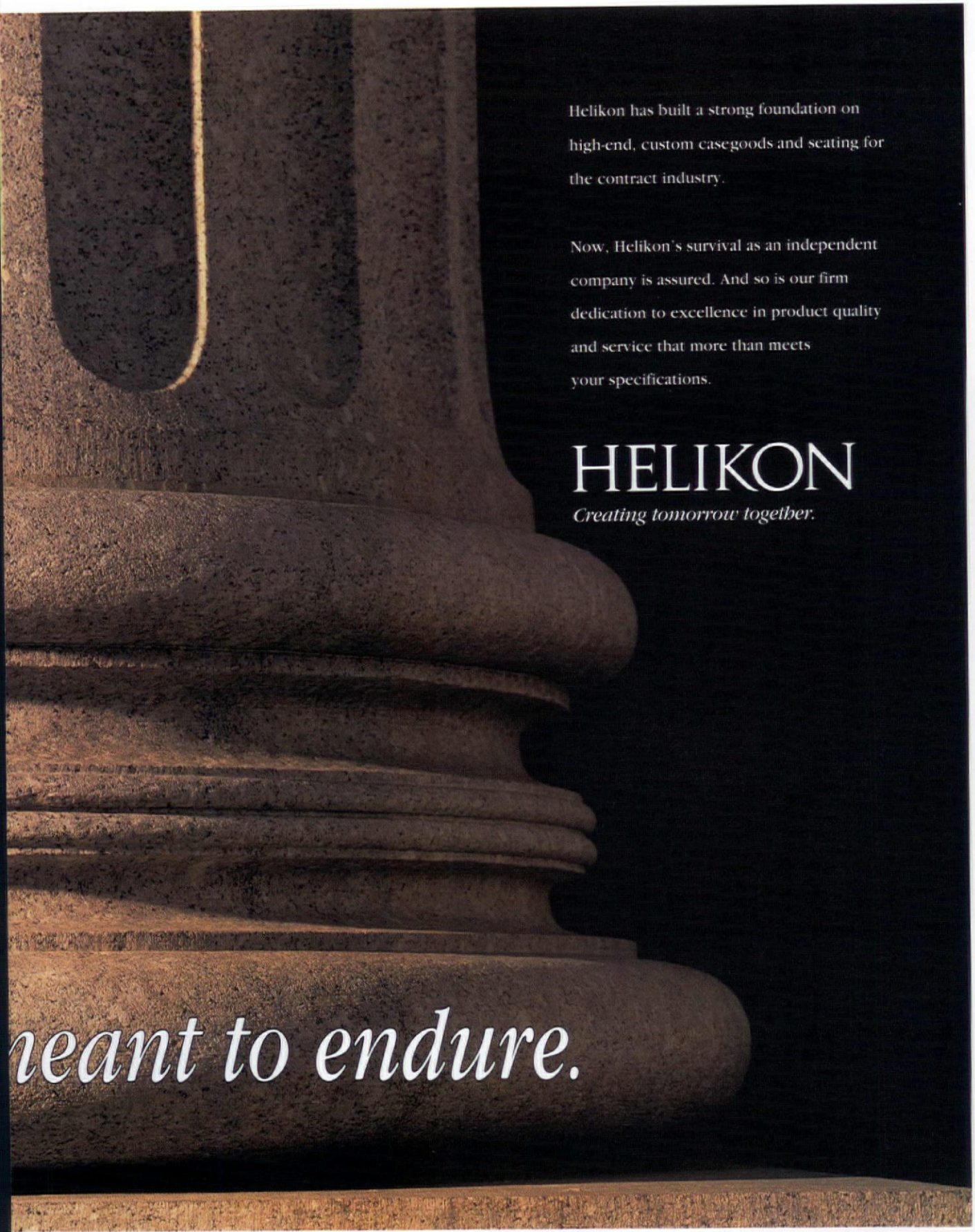

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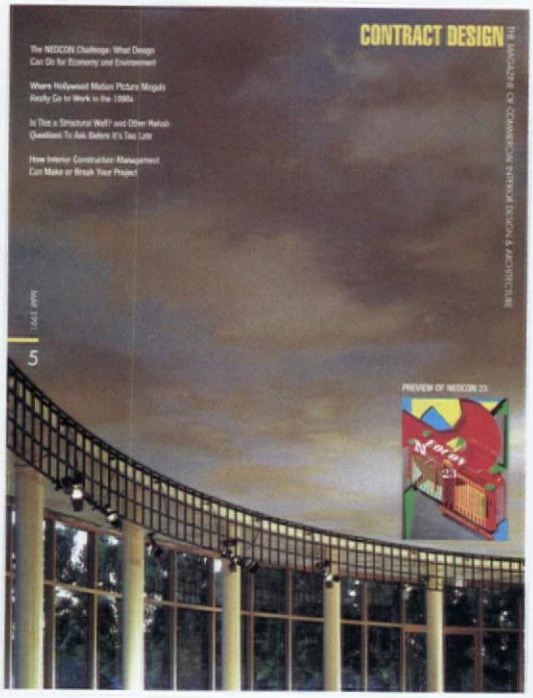
EDITORIAL

A World of Disappearing Young People

Doomsday—a planet overwhelmed by unchecked population growth—was a bad dream of 19th-century political economist Thomas Robert Malthus that may still come to pass. However, Dr. Malthus might have second thoughts today. Were he to visit Michigan Avenue's "Miracle Mile" in Chicago, the Marienplatz shopping district in Munich, or the Ginza shopping district in Tokyo, he would notice soon enough: the population of technological society is getting old. Designers in Europe, the United States and Japan are creating environments for the year 2000 in which 15 to 24-year-olds will become increasingly scarce.



Population forecasts by the Bureau of the Census and the Central Intelligence Agency suggest that the percentage of the population ages 15-24 in the United States is sliding from 16.5% in 1985 to 13.5% in 1995, whereupon it will linger at or close to 14% in the year 2000 and beyond. In Germany, the percentage of 15- to 24-year-olds is plummeting from 16.5% in 1985 to 10.75% in 1995, after which it should begin a gradual ascent sometime after the year 2000. In Japan, the 15- to 24-year-olds rose from some 14.5% in 1985 to just under 15.5% in 1990, but are expected to fall to 13% by the year 2000 and to continue declining steadily thereafter—to perhaps as low as 10.5% in 2010. While the total youth population may increase in some nations, the proportion of youth to overall population will fall throughout technological society.

The disappearance of the young is not immediate cause for alarm. After all, improving medical care, rising prosperity, contraception and changing social preferences have all played a part in influencing couples to have fewer children later in life, and in extending the lifespan of the elderly. But bringing fewer young people into the jop market each year has definite consequences beyond newspaper headlines about soaring wages for McDonald's clerks. Architects and interior designers will probably find that fewer youth hitting the streets will mean more older people to satisfy in the commercial and institutional world

To recruit a shrinking population of young people, employers will probably offer enhanced compensation packages, working conditions and fringe benefits that could result in better pay, medical coverage, continuing education and work places. What might tomorrow's "new and improved" office, hotel, retail store, school or hospital look like? Aside from gazing into a crystal ball, we could see more personalized and less anonymous "team" oriented work stations, on-site day care, on-site fitness, and perhaps even provisions for food service and continuing education on premises.

At the same time, older workers may be retained longer by their employers than the typical retirement age of 65. Consequently, such ergonomic concerns as lighting, acoustics, HVAC, equal access and man-machine interaction could be upgraded to compensate for a possible decline in productivity among these highly experienced and still valuable men and women. A senior work force might also prefer to trade mobility for convenience on the job, and designers could invent new settings to help them do their best.

The result of all these social upheavels may be a transformed work place for young and old alike. As the open landscape office, the energy crises of 1973 and 1979, and the computer made clear in years past, there is nothing to stop architects and interior designers from rethinking today's commercial and institutional interiors. It all comes down to what "the client"—our society—needs. Odd though they may feel about this, Baby Boomers in the design profession could find a silver lining in the graying of America, Europe and Japan.

Roger Yee

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Robert Venturi, FAIA

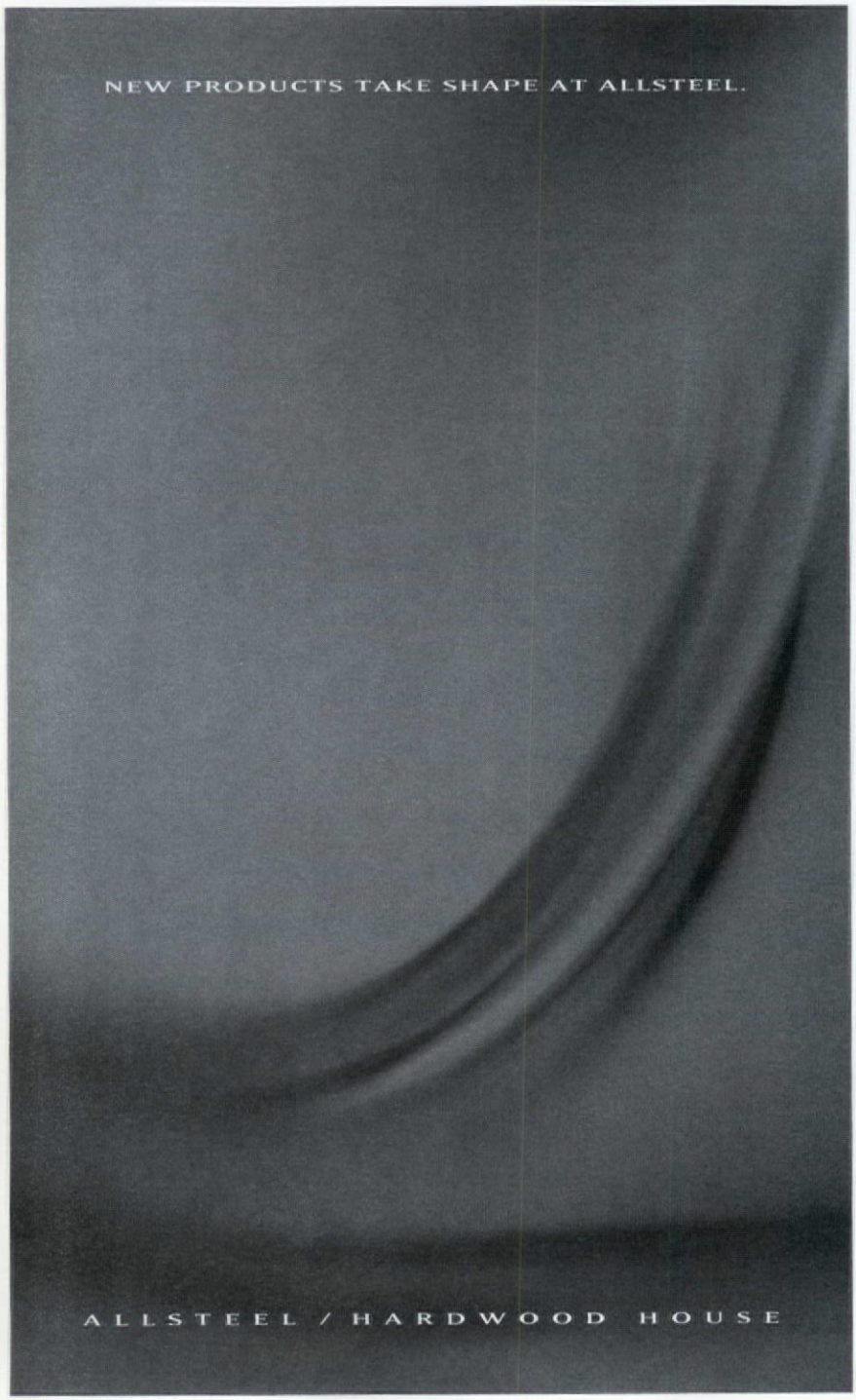
Robert Venturi Is Named 1991 Pritzker Architecture Prize Laureate

Los Angeles—The 1991 Pritzker Architecture Prize has been awarded to Philadelphia architect Robert Venturi, FAIA, according to Bill Lacy, secretary to the international panel of jurors that elects the Laureate. Quoting from the jury citation lauding Venturi, Lacy said, "He has expanded and redefined the limits of the art of architecture in this century, as perhaps no other has, through his theories and built works." The prize, consisting of a $100,000 grant, a medallion and formal certificate, will be presented by Jay A. Pritzker, president of the Hyatt Foundation, on May 16, 1991, at the Palacio de Iturbide in Mexico City.

Venturi, the seventh American to be named a Laureate since the prize was established in 1979 by the Foundation, is known both for his carefully considered architectural commissions, many given by institutions of higher learning such as his alma mater, Princeton, and Oberlin College, University of Pennsylvania and Dartmouth College. In addition, his first book, *Complexity and Contraction*, written in 1966, reaffirmed the inherent honesty and beauty of ordinary buildings.

His collaborator in the evolution of architectural theory and design for the past 30 years has been Denise Scott Brown. Venturi and Scott Brown have been married for 24 years. With Steven Izenour, they wrote the highly influential *Learning from Las Vegas*. The two recently compiled an anthology of writings as *A View from the Campidoglio: Selected Essays, 1953-1984*.

The purpose of the Prize is to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment which has produced consistent and significant contributions to humanity and the built environment through architecture. For the 1991 Prize, the distinguished members of the jury included J. Carter Brown, director of the National Gallery of Art, Washington, D.C.; Giovanni Agnelli, chairman of Fiat; Ada Louise Huxtable, author and architectural critic; architect Ricardo Legoretta, Mexico City; Toshio Nakamura, editor-in-chief of A+U publications; architect Kevin Roche, Hamden, Conn.; and Lord Rothschild, chairman of the board of trustees of the National Gallery of Art, London.



Future Design: A Practical Man's View

Minneapolis—Armed with statistics, comparisons and projects, futurist David Pearce Snyder of Bethesda, Md., presented "A Forecast for America in the Nineties" to facility managers, interior designers and architects at the latest convening of ICON, the annual contract and residential design conference and furnishings exposition sponsored by IFMA and Haworth at International Market Square. While predictions about the future are generally worth the paper they're printed on, Snyder's visons were more interesting than most

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because of the way he contrasted the rapid pace of technological change with the persistance of social habit. Thus, Snyder's world of tomorrow, though not without its gee-whiz aspects, sounds refreshingly plausible.

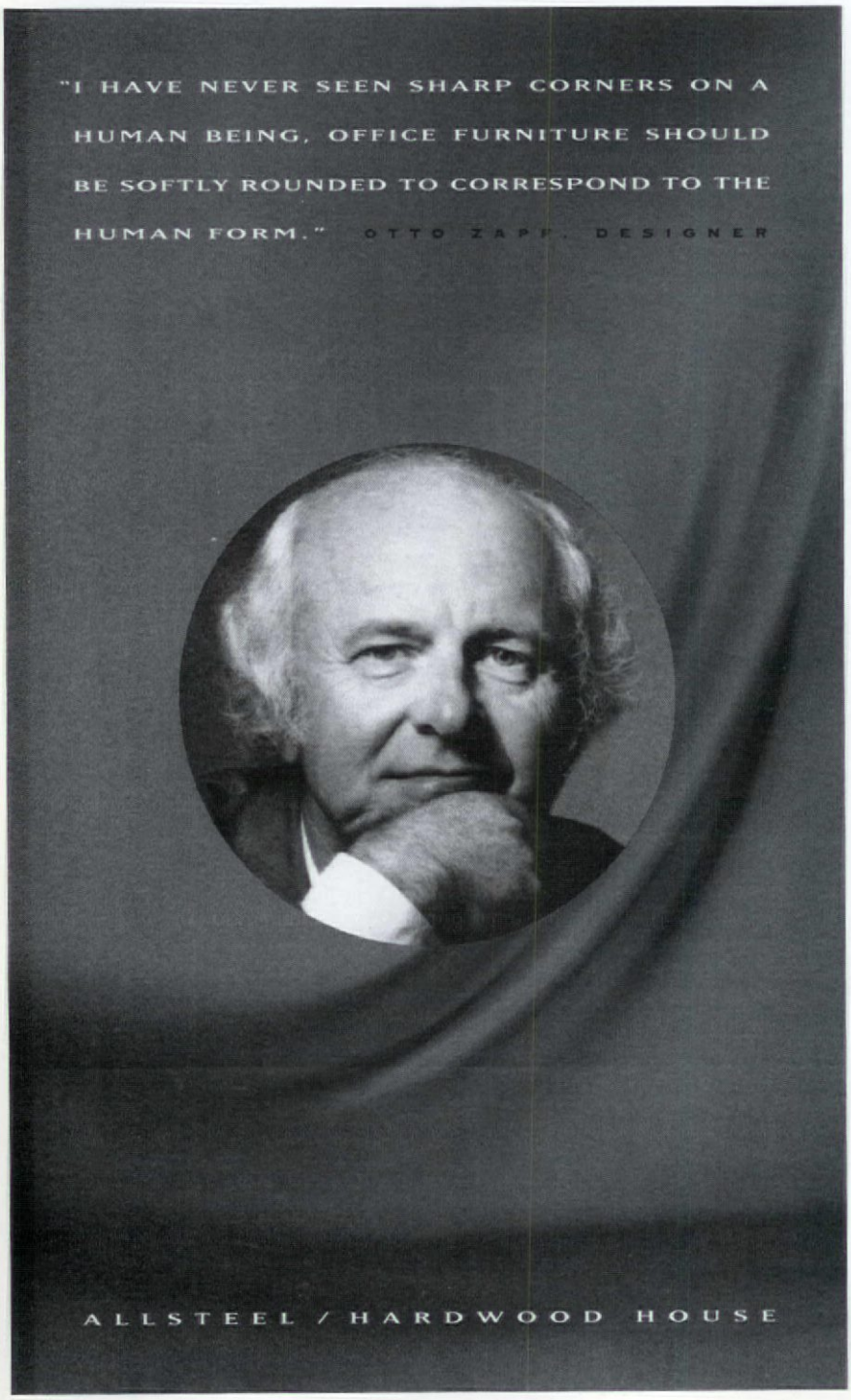
A reality he believes will dramatically affect the work place is the role and constitution of the business meeting. As Americans increase their use of information processing technology, they will require additional training and data distribution—raising the frequency and importance of conventions and seminars. Telecommunications will help disperse information to ever greater audiences, but Snyder maintains that the traditional meeting isn't threatened.

"The conference and meetings industry does not need to worry that electronics will wipe them out," he says. "On the contrary, new technology will increase the number of people working at home. They, in turn, will need to meet with each other and the ones back at headquarters."

Another scenario for Snyder is the flexplace or home working arrangement. As an expanding labor pool confronts the hurdles inherent in dual-career households, more workers will perform their jobs off-site. There's more than one benefit to this. Aside from giving some parents a chance to work and care for young children simultaneously (difficult but not impossible, as young parents will attest), home offices will help alleviate the surge in commuting traffic—which already threatens to double in density and length.

Other predictions from Snyder dispense further food for thought. Cashless shopping, paperless offices, workerless factories will proliferate. (Will most of the population collect unemployment benefits?) Voice mail and electronic conferences will replace internal written communications and many clerical workers. (Who will keep written score?) Women and minorities will assume bigger shares of the labor market versus the traditional work horse, white males. (Does this mean better decision making?) Experience-based learning or internships will become a means of recruitment and personnel development. (Will somebody please tell the schools?) Hand-held computers will be the facsimile machines of the 1990s. (At every corporate level a decision maker?) And industrial operations and corporate headquarters will continue to leave downtown business hubs for more rural environments. (Can't we fix our cities instead of starting them over from scratch?)

Sounds like paradise? Regardless of which scenarios come to pass, the 1990s envisioned by Snyder will create problems and opportunities anew. Tomorrow's design projects will still be defined by problems—in the best sense of the word.



Japan Hits the Road—with 60 New Hotels

New York—Is there an antidote to the serious overbuilding of hotels in the United States? Try Japan: The New York office of the Japan National Tourist Organization indicates that some 60 new hotels containing 11,809 rooms are scheduled to open in Japan between 1991 and 1996. Hotel growth is continuing in the Land of the Rising Sun well into the 1990s, buoyed by sustained high demand from record numbers of domestic Japanese travelers and foreigners.

The 60 new establishments are Western-style facilities representing a variety of properties, ranging from airport hotels, resort hotels and convention hotels to first-class business hotels. Yokohama, Japan's second largest city, will be the site of the largest, the 1,002-room New Yokohama Prince, and the smallest, the 60-room Kaiyoutei.

Many of the new properties are managed

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by well-known global players in the hospitality market: Inter-Continental, Holiday Inn, Hyatt, Westin, Nikko, Sheraton, Ramada and Four Seasons. Large Japanese chains are also among those adding rooms, including Okura, Imperial, Prince, Rihga Royal, New Otani, Miyako and Tokyu.

Is there a surplus of rooms on its way? According to the Ministry of Transport, Japan had 4,563 hotels or 342,695 rooms in 1988, and added another 4,970 rooms in 1989. In 1990, 23 new hotels increased the inventory by 4,021 rooms to a total of 351,686 rooms to date. With half the population of the United States, Japan seems far from the American hotel dilemma. Every night, U.S. hotels must fill over 2,800,000 rooms.

Commissions and Awards

The commission to design the new William H. Lincoln Elementary School in Brookline, Mass., has been awarded to **Graham Gund Architects**, Cambridge.

The Rowland Associates, Inc. announces that it has been selected to provide various design services for Six Flags over Texas, Arlington.

The Sunderland Elementary School, Sunderland, Mass., designed by Boston's **Earl R. Flansburgh + Associates, Inc.**, has won a Design Citation from the American of School Administrators.

Symmes, Maini & McKee Associates, Inc. (SMMA), architects and engineers with offices in Cambridge and Minneapolis, is completing a six-story office and computer center for Siemens, Nixdorf Information Systems in Burlington, Mass.

VOA Associates, Inc., Orlando, Fla., announces the fulfillment of its commission to provide full interior design services for Deloitte & Touche's new office quarters in Sunbank Tower, downtown Orlando.

Lester Philip Glass Associates, PC., will provide space planning, rehabilitation and construction services for the through-block property at 97 Chambers Street, New York.

A1-FIVE, Inc., Philadelphia, has been selected by Delaware Management Company, headquartered at Commerce Square, Philadelphia, to design its new Center City Operation Center.

The new law office of Gray & Ritter, P.C., designed by **Gray Design Group, Inc.**, St. Louis, at Gateway One in downtown St. Louis, has received the Award of Excellence from the Architectural Woodwork Institute (AWI) in Arlington, Va.

Raygal, Inc., Irvine, Ca., is providing the interior and kitchen design for Cafe Nicolle, in the Sahara Pavilion Shopping Center in Las Vegas.

People in the News

The architectural firm of James Stewart Polshek and Partners, New York and Paris, has appointed associate **Richard Olcott** to staff the new San Francisco office; other principals will be resident at regular intervals.

Jim Moske, has been named senior vice president at Architectural Interiors, Inc. the Chicago-based commercial interior design firm.

SCR Design Organization, Inc., New York, has added two additional project directors to its staff: **Thomas Wade, R.A.** and **Steven J. Bitterman, AIA.**

The Institute of Business Designers, Chicago, has appointed **David D. Tice** to the position of executive director.

George J. "Pete" Wimberly, founder of Wimberly Allison Tong & Goo, Architects and Planners, Honolulu, has been named to the

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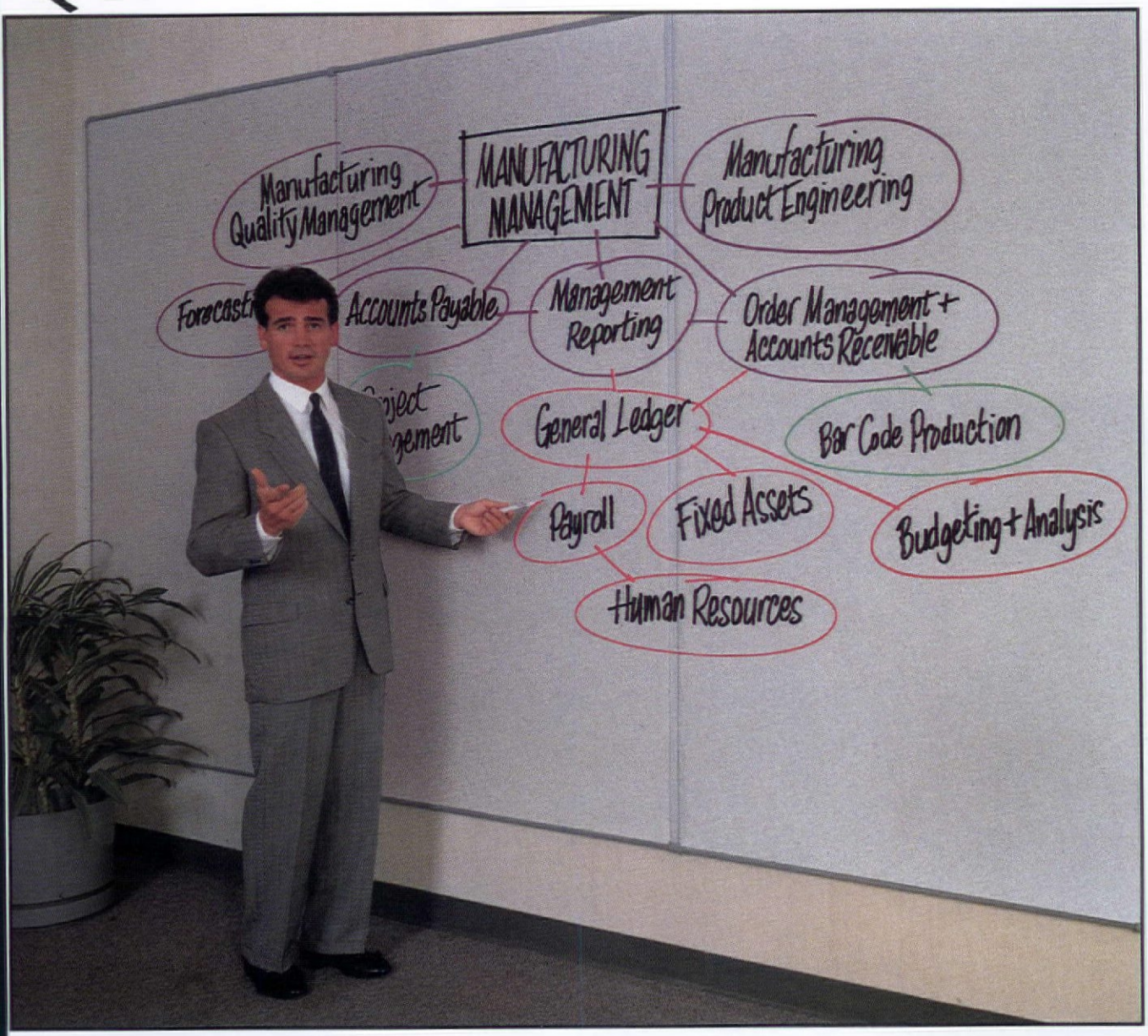

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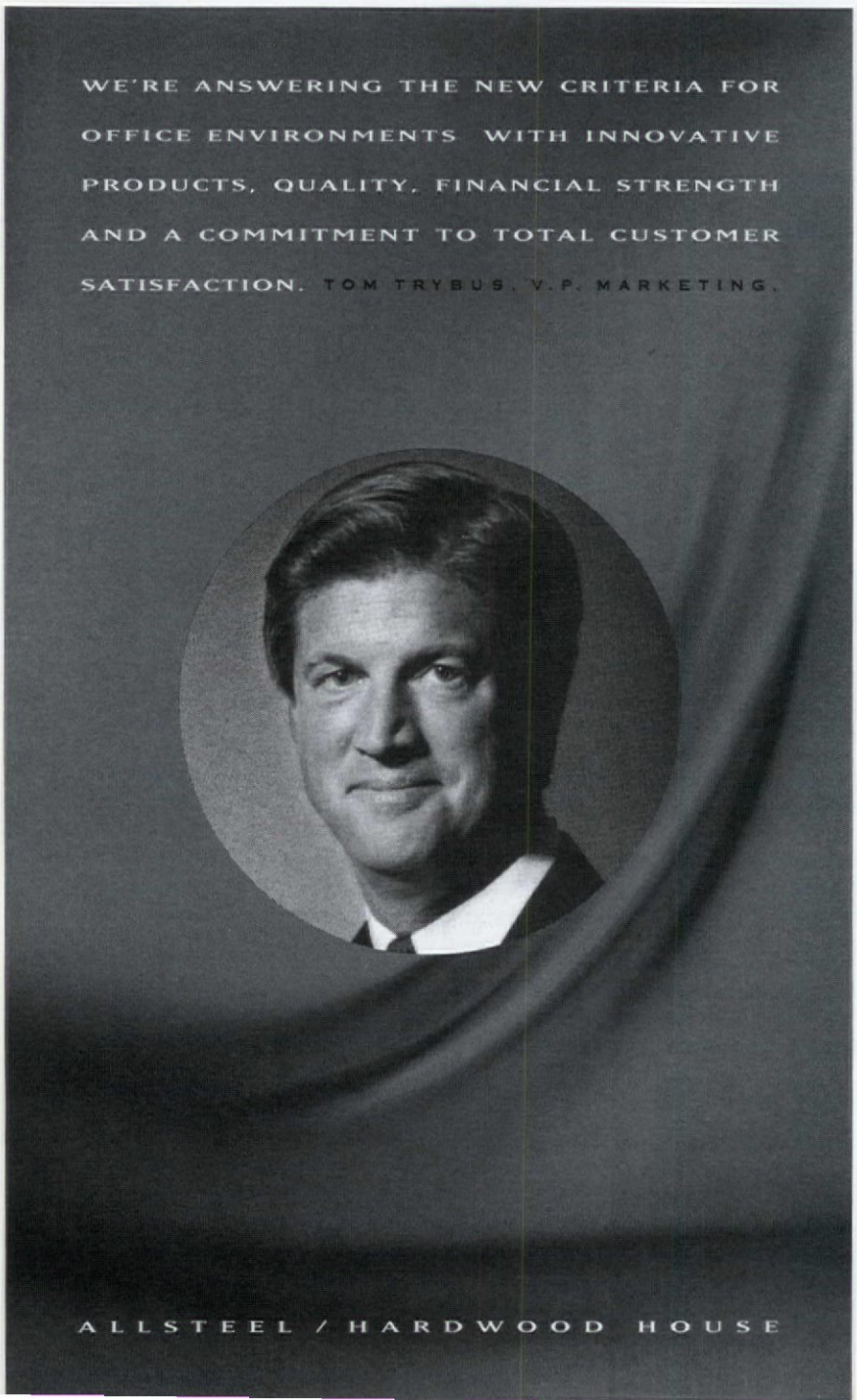
Dean's Advisory Board for the School of Architecture, University of Southern California at Los Angeles.

Studios Architecture, San Francisco, New York, Washington, D.C., Paris and London, has named as principals and shareholders **James R. Barrett, AIA, Bruce Skiles Danzer, Jr., AIA, Todd Cameron DeGarmo, AIA, Scott August Gentilucci, David G. Sabalvaro, AIA,** and **Thomas K. Yee, AIA**. Studio directors named as shareholders include **Sara Anderson Greer, Patrick L. Marinaro** and **Gail Napell, AIA**. Newly designated as studio directors are **Terri Barnhart, IBD, Robert D. Fox, Laurie B. Kohn, Alistair Shearer, AIA, RIBA, Peter Van Dine, AIA,** and **John L. Warasila, AIA.**

Osgood & Associates, Atlanta, has merged with OA+D/Office for Architecture + Design, an architectural firm in Houston. OA+D Partners **Robert L. Civitello** and **L. Philip Schawe** will join the firm as associate vice presidents.

Andrea Benassi, from the University of Minnesota, is the 1991 recipient of the Lee Boyack Memorial Scholarship, a lighting scholarship given annually to a graduating senior in an accredited interior design program for a creative educational use for the scholarship monies.



Christine Clements Albertini has been named director, market management, for the Steelcase Design Partnership.

Jung/Brannen Associates, an architecture, engineering and interior design firm based in Boston, has appointed **Kathleen Rogers** as director of interior design.

Interspace Incorporated, a Philadelphia-based interior design, interior architectural and facilities management firm has announced that **Frances T. Learmouth** has joined the firm as administrative manager.

Allan Smith has joined DesignTex Fabrics, Woodside, N.Y., as manager of corporate communications.

Pamela L. Caubarreaux and **Roger P. Stewart** have been promoted to vice presidents of Henningson, Durham & Richardson, Inc., in the Dallas office of the Omaha-based firm.

RTKL Associates Inc., Baltimore, Md., has announced the appointment of **Rose M. Dela Vega** to director of federal contracts and marketing for its Washington, D.C. office and **Thomas O. Brightman, PE**, as director of marketing in Fort Lauderdale, Fla.

Unika Vaev USA, Orangeburg, N.Y., has announced the appointment of **Suzanne Tick** as director of textile design and development.

Image Design, Inc. Marietta, Ga., has announced **Linda P. Blair's** promotion to senior vice president.

Mathew E. Kroin and Kenneth D. Narva, principals of White Plains, N. Y.-based Planned Expansion Group, Architects and Planners, PC, announce that **Wendy J. Hall** has joined the firm as associate and director of marketing.

David Suttle has been named director of interior design for the St. Louis office of Hellmuth, Obata & Kassabaum (HOK), Inc.

Hardy Holzman Pfeiffer Associates, the New York/Los Angeles architectural, interior design and planning firm, has announced the following appointments: **Stephen Johnson, AIA**, as associate partner, a new position in the firm, **Kala Somvanshi** as senior associate, and **Robert T. Almodovar** and **Robin Kunz** as associates.

The International Society of Interior Designers College of Fellows is awarding its first Interior Design Educational Grant to **Shirlee Singer, IDEC**, chairman of the interior design department at Louisiana State University.

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TRENDS

Coming Events

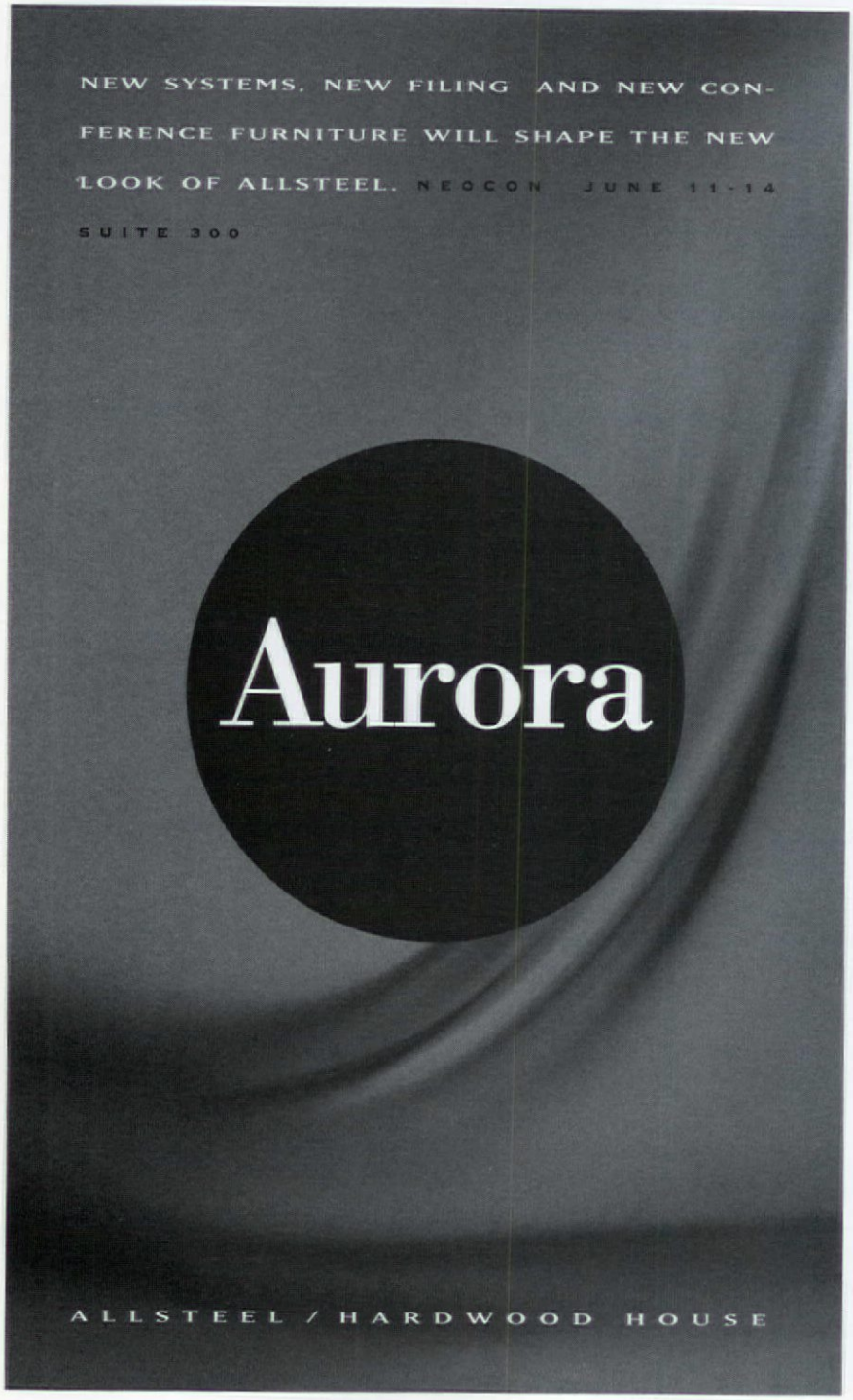
June 1: San Diego Design Center, The Sun, the Moon, and Stars/A Grand Opening; (619) 452-7332.

June 2-8: First International Symposium Building Systems Automation-Integration, June 2 and 8 at the Wisconsin Center, Madison; June 3-7 at the Historical Building, Madison; (608) 262-1299 or (800) 462-0876.

June 11-14: NEOCON 23, The National Exposition of Contract Furnishings, Merchandise Mart, Chicago; (312) 527-7552.

June 11-14: International Federation of Interior Architects and Designers, IFI, 1991 World Congress, Merchandise Mart, Chicago; (312) 527-7550.

June 12-14: WorldStore '91, retail store planning and design, ExpoCenter, Chicago; (212) 391-9111.



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June 14-17: Western Association of Visual Merchandising (WAVM) Market & Conference, San Diego Convention Center; (415) 431-1234.

June 16-21: International Design Conference in Aspen, Colo.; (303) 925-2257.

June 20-21: Executive Forum: Using Design to Enhance Productivity & Therapeutic Outcomes Within the Healthcare Environment, produced by the National Symposium on Health Care Design, Inc., La Costa Hotel, Carlsbad, Calif.; (415) 370-0345.

June 21-23: Boston Craft Market, Bayside Exposition Center, Boston; (800) 432-7238.

June 28-30: 35th Construction Specifications Institute Convention and Exhibit, San Diego Convention Center, San Diego; (703) 684-0300.

July 9-11: The International Design Exposition, Anaheim, Calif.; (212) 391-9111.

July 17-20: American Society of Interior Designers (ASID) National Conference and Exposition, Colorado Convention Center, Denver; (202) 546-3480.

September 4-6: The Society for Marketing Professionals (SMPS) National Convention, J.W. Marriott Hotel in Washington, D.C.; (800) 292-7677.

September 19-23: EIMU '91 - International Biennial Office Furniture Exhibition, Milan Fairgrounds, Milan, Italy; (02) 48008716

September 21-24: 15th International Chair Exhibition, Salone Internazionale della Sedia, Udine, Italy; (0432) 520720.

October 17-19: Designer's Saturday, A&D Building, IDCNY, D&D Building and other designated locations, New York; (212) 826-3155.

October 28-31: IDI Europa 91-The International Contract Interiors Exhibition, RAI Gebouw, Amsterdam; 31 (0) 20 549 12 12.

November 9-13: Tecnhotel, International Exhibition of Hotel and Hospitality Equipment, Genoa, Italy; (010) 53911.

November 10-13: International Facility Management Association IFMA '91, San Diego Convention Center; (713) 623-4362.

November 20-24: International Furniture Fair Tokyo '91, Harumi, Tokyo; (44) 602 212523

January 6-9, 1992: Domotex Hannover '92 (World Trade Fair for Carpets & Floor Coverings), Hannover Fairgrounds, Germany; (609) 987-1202.

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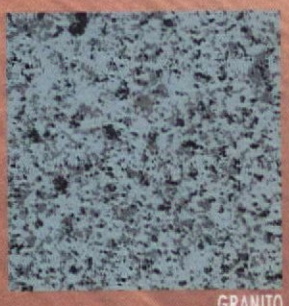
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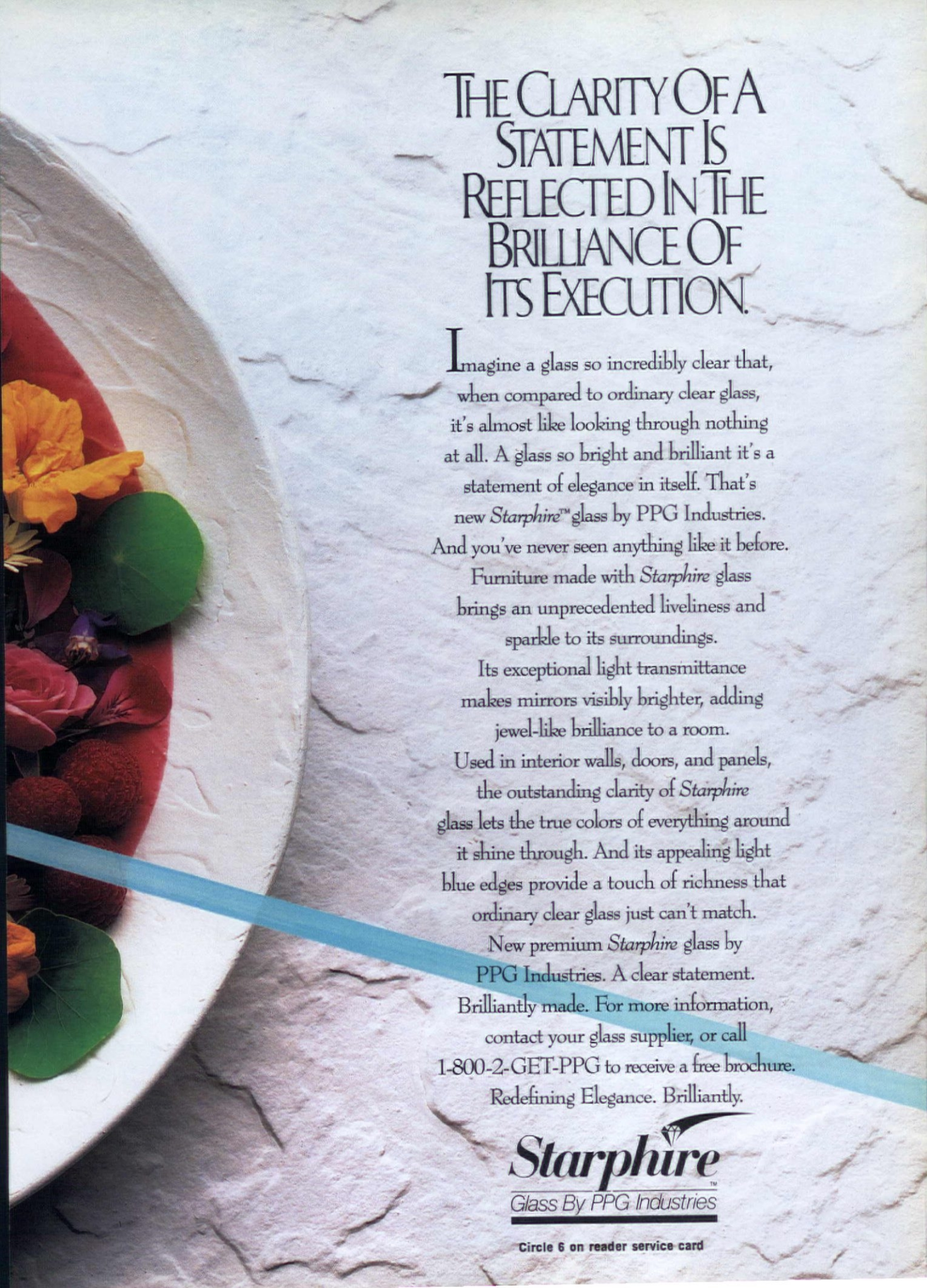

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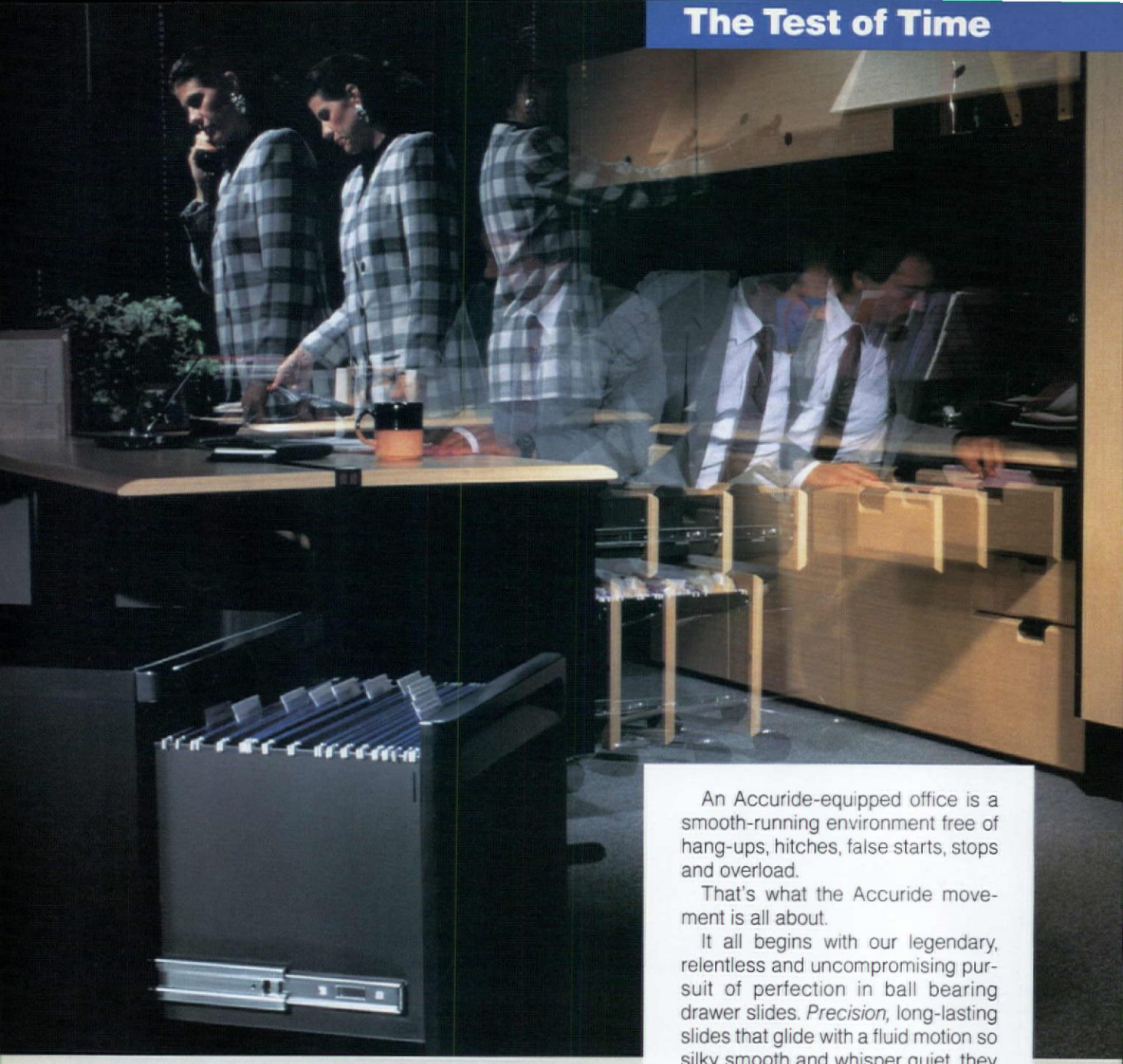

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Welcome to NEOCON 23

Calling designers to NEOCON 23, the World Congress on Environmental Planning and Design, June 11-14, 1991

Chicago—An army that carries no weapons—interior designers, architects, contract furnishings dealers, facility managers, industrial designers and corporate decision makers from all 50 states and 43 countries—is descending on the Windy City for NEOCON 23, the nation's largest contract furnishings exposition, to be held at the Merchandise Mart from June 11-14, 1991.

These movers and shakers of the man-made environment will come principally to see new products. Nearly 90% of the Mart's contract showrooms have already indicated they will have products to introduce.

In addition, NEOCON 23 participants will choose from a wide array of symposiums, exhibitions and special events—including the International Federation of Interior Architects/Designers World Congress (see below). The latter event will run concurrently with NEOCON 23, marking only the second time in the Federation's 15-year history that it has taken place in the United States. Another dividend: the first annual International Facilities Planning & Design Conference for senior-level facility managers, also open to qualified NEOCON 23 attendees (see below).

For more information, call 800/677-6278 or fax 312/527-7782.

SCHEDULE OF EVENTS

MONDAY JUNE 10

8:00 am
Council of Federal Interior Designers Sixth Annual National Conference
Interior Environments: Building Today for Tomorrow. Keynote: Scott Strasser, CRSS. Registration, write CFID, P.O. Box 27565, Washington, DC 20038. 18th Floor Showroom.

9:00 am
NOPA Contract Furnishings Forum
Pre-NEOCON Seminar. $50 registration, call 1-800/542-6672, 1-800/642-6672 in Va. Mart Plaza Hotel 14th Floor Ballroom.

9:00 am
ASID/Illinois Chapter and Allied Fibers
Health, Safety and Welfare for Humans and Animals in Built Environments. Fred Malven, Iowa State Univ.; Dirk Lohan, Lohan Assoc.; Paul Bluestone, Shedd Aquarium. $45 fee, call 312/467-5080. 13th Floor Showroom.

9:00 am
International Society of Interior Designers
Positioning the Interior Designer for the Economic Times of the '90s. Mary Knackstedt, Mary K Interiors. $75 for credit, call 312/644-4743. 18th Floor Showroom.

4:00 pm
Institute of Business Designers Annual Meeting
Accomplishments of 1990, plans for 1991. Merchandise Mart Conference Center 841.

TUESDAY JUNE 11

8:00 am
Maharam/Vertical Surfaces
What on Earth Are We Doing?: 3-mile walk to benefit Natural Resources Defense Council. Call 516/582-3434. Wolf Point across from the Mart.

10:00 am
IBD Foundation
The Color Payoff. Speaker: Dr. Nancy Kwallek, Univ. of Texas, Austin. Mart Plaza Hotel, 14th Floor Ballroom.

10:30 am
Exploring Ergonomic Flooring Surfaces
Effect of Flooring Surfaces on

Walking and Standing. Speakers: Steven Quint, Pillsbury Co.; Dr. Mark Redfern, Univ. of Pittsburgh. Moderator: G. Wentworth Smith. 18th Floor Showroom.

2:30 pm
New Building Products Databases
Over-abundant building products information versus new information tools and designers. Speaker: Michael Chusid. 13th Floor Showroom.

4:00 pm
IBD/NEOCON
Keynote: Global Interdependence, The Challenge of a New World Marketplace. Speakers: Henry Grunwald, former editor-in-chief, *Time Inc.*; David Gergen, *U.S. News and World Report*. Expocenter.

8:00 pm
IBD
Midnight Affair: Evening of Mammoth Proportions, annual black-tie gala honoring IBD/Interior Design's Contract Design Competition. $65 tickets ($75 after May 28) benefit IBD Interior Design Intern Development Program. Call 312/467-1950. Field Museum of Natural History.

WEDNESDAY JUNE 12

8:30 am
Designs of the World: The Power of Innovation
Keynote: Designs of the World. Speakers: Emilio Ambasz; Dakota Jackson; Dianne Pilgrim, director, Cooper-Hewitt Museum. Chicago Theatre.

10:00 am
ABA Journal 7th Annual Law Office Design Awards
Merchandise Mart Conference Center 841.

10:30 am
Addressing the Nation's Housing Problem
Speaker: Charles Buki, AIA. Moderator: Thomas Fisher, *Progressive Architecture*. 13th Floor Showroom.

10:45 am
Design Editors Conference: Current Trends in U.S. Commercial Interior Design
Editors of *Contract Design*, *Interior Design*, *Interiors*, *Progressive Architecture*. For participants in the World Congress of the International Federation of Interior Architects/Designers (see below). State of Illinois Center Auditorium.

1:00 pm
ASID/Interior Design/Joel Polsky Prize
Presentation to best new and renovated NEOCON 23 showrooms. Merchandise Mart Conference Center 841.

2:30 pm
Indoor Air Quality in Carpeted Areas
Speakers: Dr. Marilyn Black, Air Quality Sciences; Steven Chase, Para-Chem; Dr. Bruce Tichenor, Environmental Protection Administration. Moderator: Frank O'Neill, Carpet & Rug Industry. 18th Floor Showroom.

4:00 pm
Environment Under Glass: Biosphere II
Speakers: Margret Augustine and Mark Nelson, Space Biospheres. Mart Plaza Hotel 14th Floor Ballroom.

6:00 pm
ASID/Illinois Chapter and Allied Fibers
A Whale of a Good Time. $50 buffet and aquatic performance. Call 312/467-5080. Shedd Aquarium's new Oceanarium.

THURSDAY JUNE 13

8:30 am
A New Joint Venture: Technology, Design and Integration
Keynote: A New Joint Venture. Speakers: Jerry J. Sims, Unisys; Duncan Sutherland, Fitch RichardsonSmith; Paul Cornell, Steelcase. Moderator: Jon Ryburg, Facility Performance Group. Preceded by best of new furniture and furnishings at NEOCON 23 by International Facility Management Association and *Facilities Design & Management*. Mart Plaza Hotel 14th Floor Ballroom.

9:30 am
Chicago Chapter AIA Interior Architecture Committee and Interiors
Product display awards. Merchandise Mart Conference Center 841.

10:30 am
ASID/Illinois Chapter and Allied Fibers
Environmental Responsiveness for the '90s: Real World Concerns for the Specifying Community. Call: 312/467-5080. Merchandise Mart Conference Center 841.

3:00 pm
Business and Institutional Furniture Manufacturers Association
New Upholstered Furniture Flammability Requirements in Public Live-in Environments. Merchandise Mart Conference Center 841.

4:00 pm
Design Leadership in Corporate America
Corporations discuss their design philosophies. John Kapioltas, ITT Sheraton; John Loring, Tiffany; Gordon Thompson III, Nike. Sponsored by The Knoll Group. Mart Plaza Hotel 14th Floor Ballroom.

FRIDAY JUNE 14

7:30 am
BIFMA Breakfast
Annual gathering of BIFMA members. By invitation. Mart Plaza Hotel 14th Floor Ballroom.

8:30 am
International Symposium on Modern Architecture
Keynote: On Modern Architecture. Speakers: Daniel Urban Kiley, USA; Raili Pietila, Finland; Ricardo Legorreta, Mexico; all recipients of Chicago Architecture Award 1991. Chicago Theatre.

10:30 am
Unified Voice
Update on Design of the Organization. Speakers: Ray Kennedy, ASID; Lois Bennett, CFID; Betty McKee Treanor, FIDER; Michael Kroelinger, IBD; Carol Jones, IDC; Shirlee Singer, IDEC; Carol Price-Shanis, ISID; Ruth Mellergaard, ISP; Nancy Barsotti, NCIDQ; Jan Johnson, Governing Board. Merchandise Mart Conference Center 841.

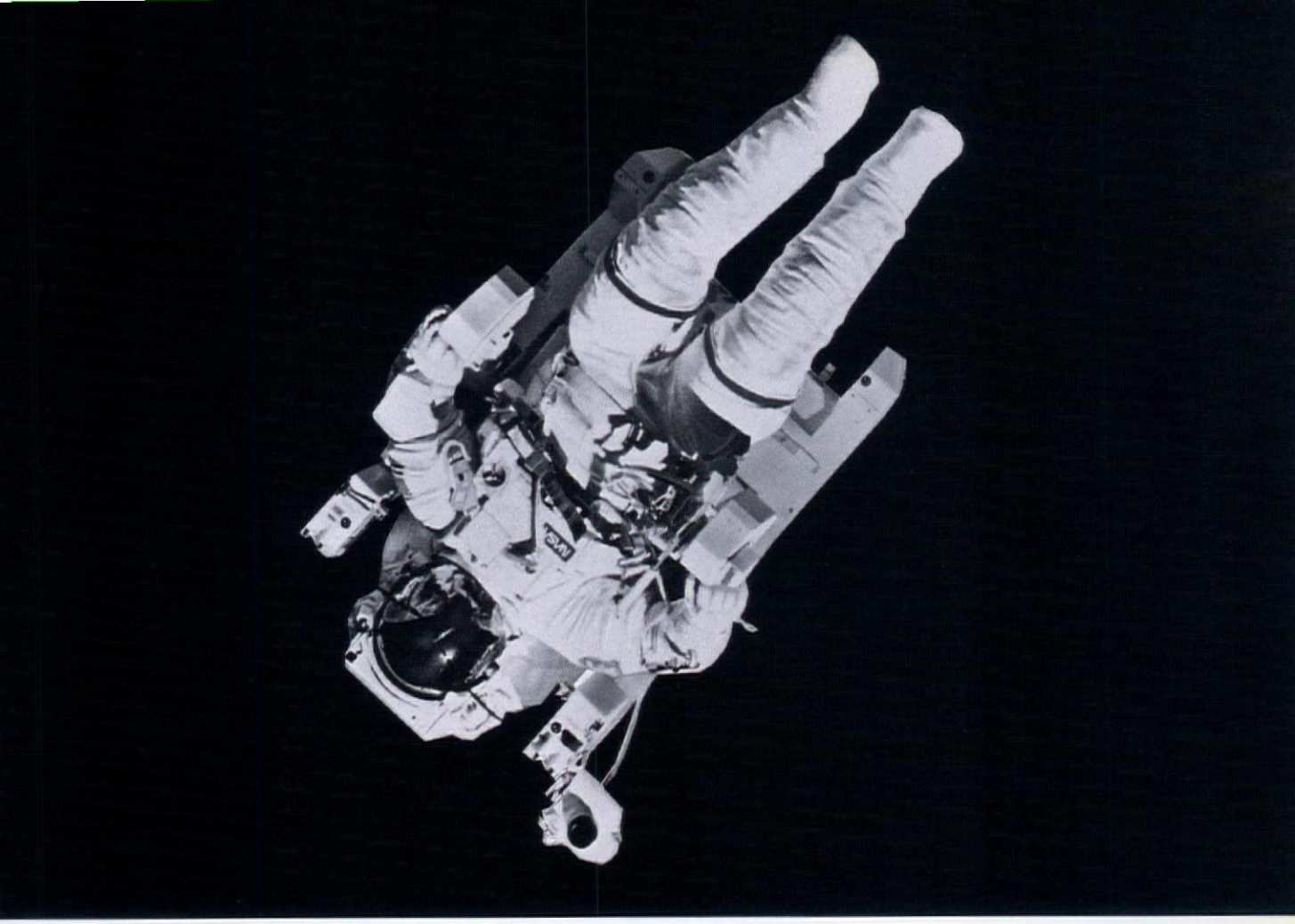
12:00 noon
Chicago Day at NEOCON 23
Open House for Chicago design community with special showroom events, presentations, lectures and luncheon from noon to 4:00 pm. Merchandise Mart Floors 3, 8, 9, 10 and 11.

JUNE 11-14

15th Biennial World Congress of the International Federation of Interior Architects/Designers
Programs and meetings with leading designers from over 40 countries spanning Europe and the Pacific Rim. Events scheduled across Chicago. Hosted by ASID and IBD. $350 full registration, advance registration required. Call 312/527-7553 or fax 312/527-7782.

JUNE 13-14

1st Annual International Facilities Planning & Design Conference
For top-level facilities management executives and corporate executives. $195 conference fee received by June 7; $225 on-site registration fee. Sponsored by Merchandise Mart; International Society of Facilities Executives; Massachusetts Institute of Technology, Office of Facilities Management Systems. Call 312/527-7553.



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This office system has the Westinghouse name on it, which means that it has the engineering excellence of Westinghouse in it, which is why it has the only lifetime warranty in the industry behind it. For more information call 1-800-253-4255.

The Knoll Group

MARKETPLACE

Vecta's Ballet Table Series has expanded to include versions with modesty panels, connecting tops and ganging for versatility in seminar applications using the K-base. X-based conference tables are available in wood veneer or laminate. Designed by Douglas Ball, both the X and K bases can fold.

Circle No. 255; Showroom No. 303

PASS THE WORD: DESIGNS ON 3RD

Designed and engineered for healthcare and hospitality, Firetech V is Ametex's latest introduction. With five printed styles, Firetech V is inherently flame resistant, washable to 160 degrees Fahrenheit and passed or exceeded all industry standards for maintenance, fire safety and wear.

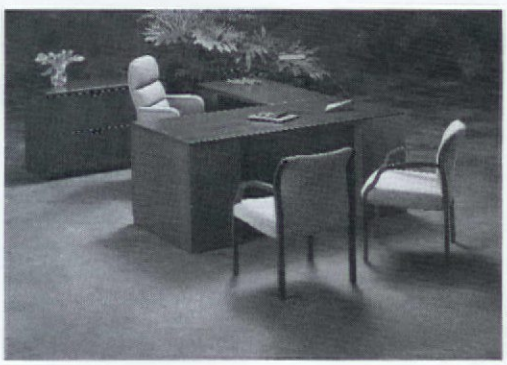
Circle No. 262; Showroom No. 367-369

New for NEOCON 23, EckAdams introduces a line of executive seating. The Wood Spacer Collection is ergonomically designed with consummate attention to detail, the chairs deliver comfort coupled with classic design.

Circle No. 259; Showroom No. 371

Patrician Furniture Company offers the Palladium Series side chair. Perfect for many applications, the solid cherry exposed wood base is available with three different architectural elements, diamonds, squares or circles, for added design interest.

Circle No. 265; Showroom No. 383



Offering classically simple design lines, durable functional materials, and Gunlocke craftsmanship, Medley can fill nearly any application and aesthetic requirement. Options include three edge details, cherry or oak wood and six finishes.

Circle No. 264; Showroom No. 318

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Reff System 6

If everyone installed Reff System 6 then everyone would be surrounded with rich wood surfaces, everyone would enjoy a startling attention to craftsmanship including details like dovetail joinery, and everyone would have edges and corners that were softly radiused to provide an overall aesthetic simplicity and drama. Sadly, compliance is still voluntary. For more information call 1-800-253-4255.

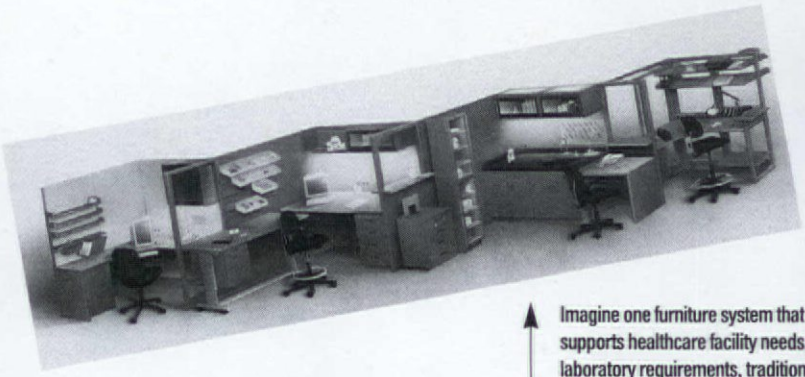
The Knoll Group

Circle 21 on reader service card

MARKETPLACE

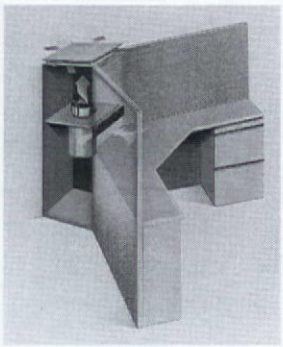
Condi's Brighton Series is a comprehensive collection of wood casegoods including executive and secretarial desks, returns, credenzas, files, bookcases and tables. They can be finished in mahogany, cherry, oak and walnut. Complementary seating is also available.

Circle No. 272; Showroom No. 389



Imagine one furniture system that supports healthcare facility needs, laboratory requirements, traditional offices and the factory. This NEOCON, American Seating will demonstrate how its system can cross the traditional boundaries associated with systems furniture. The compatibility results in continuity, inventory condensation and reconfiguration flexibility.

Circle No. 268; Showroom No. 399



Romeo, an original design from Loewenstein, is perfect for corporate or hospitality specifications. The chair features a comfort contoured back with sturdy, hidden construction and is available in 26 standard finishes.

Circle No. 266; Showroom No. 353

To increase productivity, reduce absenteeism and promote higher spirits in the workplace, CenterCore introduces Airflow 2000. A revolutionary air filtration system designed to combat "Sick Building Syndrome," Airflow 2000 is designed to complement CenterCore's Spacemaker 2000 office furniture system. Using cleanroom technology, Airflow 2000 removes all types of airborne particulates.

Circle No. 263; Showroom No. 314

Created by Susan Lyons for DesignTex, Topkapi and Intarsia are completely reversible fabrics. Intarsia, 54% silk and 46% polyester, is reminiscent of wood inlaying and is available in 18 colorways. Topkapi, 70% cotton and 30% rayon, is a classical floral damask available in 24 colorways.

Circle No. 250; Showroom No. 3-121

Customer response to St. Timothy's upholstered back chair introduced at NEOCON 22 served as our inspiration to create a new adaptation of this frame. A more transitional, open back version of the revived banker's chair creates a look suitable for universal application.

Circle No. 267; Showroom No. 3-100

Geiger
The Triuna Collection is a comprehensive modular range of executive management furnishings. The lighter scale of Triuna makes it particularly appropriate for smaller spaces.
The collection includes desks, credenzas, U-desks and upper storage units. The Triuna table line includes table desks, conference and occassional tables.
Triuna detailing seeks craft as a distinct element of the furniture. Tops are offered with various marquetry motifs. Storage units are offered with several trim designs. An extensive range of premium grade veneers and solid woods are carefully selected, matched and finished with enduring urethane.
Design: Manfred Petri
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MARKETPLACE

Harden has added decorative veneer tops to its Custom Conference Table program. The tables, which are offered by the inch, now have flexibility in the top shape, configuration, edge style, veneer type, patterning and inlays. All tables will be specified with one of the four standard Harden base styles.

Circle No. 271; Showroom No. 3-124

The Ess chair, AGI's newest addition to executive seating, was inspired by and named after The Esses, the curviest part of a speedway track that resembles the letter s. Ess mimicks The Esses with its sleek, free-flowing design. The chair features a knee-tilt mechanism and forward pivot/tilt adjustment. Fingertip height adjustment is available. The Ess is offered in fabric or leather.

Circle No. 256; Showroom No. 339

The Continental Table and Workwall are finished in "Granite" and Lucent, two new surfaces offered by Nienkamper. The surfaces were developed to apply over medium density fiberboard, eliminating the need to exploit tropical woods like mahogany, while appearing luxurious and natural. "Granite" is available in three colors while Lucent is offered in three mahogany tones.

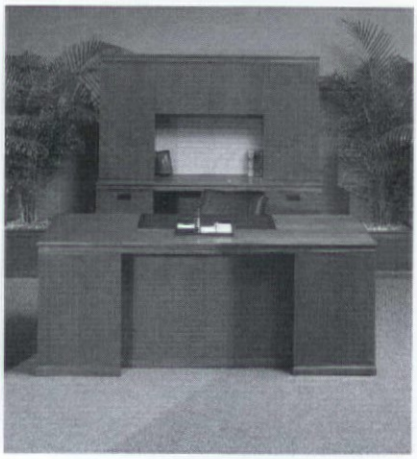
Circle No. 254; Showroom No. 349

Designed for the hospitality and institutional markets, the 7400 Series is High Point Furniture Company's latest reception introduction. Consisting of seven components pieces, the 7400 Series offers many design options and is available in hundreds of Wilsonart laminates.

Circle No. 269; Showroom No. 333

Galaxy, a table top and base program perfect for cafeteria and dining areas, is offered by Howe Furniture Corporation. Virtually endless variation in color, materials and style make Galaxy an appropriate table for any corporate dining setting. Tops are available in four materials, three shapes and a number of colors. Three different materials, and a variety of details add edging options. Bases are offered in nine style and a variety of finishes.

Circle No. 257; Showroom No. 340



Designer Frederick Poisson has created Bristol, an elegant transitional line for the corporate office for Halcon Corporation. With gracefully flared edge details, accented with inlaid marquetry, Bristol includes flexible componentry to adapt to any functional and aesthetic requirements.

Circle No. 273; Showroom No. 336

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Pattern shown: Ambria Wool. © 1990

MARKETPLACE

Herman Miller, Inc. introduces Relay™ Furniture, a group of freestanding pieces designed for use in areas that require moment-to-moment flexibility. Designed by Geoff Hollington, the versatile, coordinated group allows the user to adapt the pieces to individual needs. The basic line includes freestanding desks, tables, credenzas, bookcases and "territory" pieces that establish boundaries.

Circle No. 253; Showroom No. 310, 321-328

Harbinger introduces Woodlands, a new dimension in cut and loop technology. Its organic styling and colorations are reminiscent of natural themes. Constructed of 100% DuPont Legacy, Woodlands will be available in a broad range of colors with no minimum yardage requirements.

Circle No. 252; Showroom No. 377

To simplify the designer's job, Lackawanna Leather has introduced the Colorbox. Over 350 standard colors have been collected in 12 color groups. If a different quality is desired, a custom strike-off can be sent within 72 hours. The Colorbox also contains pricing, specifications, facts booklet, sample request order forms and box registration card.

Circle No. 260; Showroom No. 337

The Jamestown Collection from Dar/Ran Furniture Industries combines the finest materials, quality construction and meticulous hand craftsmanship. Available in walnut or cherry veneers, the Jamestown Collection is standard in laminate tops for high work intensive environments. Six wood veneer tops are also available.

Circle No. 307; Showroom No. 383

The HON Company adds 93000 Series furniture to its collection. The new veneer series includes single and double pedestal desks, credenzas, peninsula worksurfaces and right and left returns. The 9300 Series also offers a bridge unit that widens design options to include a "U" arrangement. Complementary accessories are available. The 9300 Series is available in walnut, mahogany, medium and dark oak finishes.

Circle No. 251; Showroom No. 3-111

Panel Concepts/PCI Tandem has introduced a new work surface option called Silhouettes for the System 2Plus. The extended line now features a radiused, curvilinear work surface. The laminated surface may be specified in six inch increments and a choice of 8 colors. Delivery time is 4 to 6 weeks

Circle No. 261; Showroom No. 330

OPTIONS

Introducing OPTIONS and some innovative rethinking of the panel systems business. OPTIONS flexibility permits you to address a variety of corporate levels with interchangeable product and a universal design theme. The scope of the offering is almost limitless, including stackable panels, free standing modular furniture and a wide collection of coordinated fabrics and finishes. For more information on the exciting new OPTIONS System, contact your local EOC Showroom Service Center, representative, or:

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Circle 25 on reader service card

MARKETPLACE

The richly colored Canterbury Tapestry is part of Brunschwig & Fils spring contract offerings. The contemporary French design of lush grapes, berries and leaves are available in three colorways.

Circle No. 279; Showroom No. 6-121

Grey Watkins presents the three refreshing fabrics of the Monte Carlo Collection. Les Fleurs Mysterieuses features enchanting floral bouquets in six colorways. Iridescence offers 60 shimmering colorways. Available in four colorways, Granda's willowy leaves trace a graceful path.

Circle No. 278; Showroom No. 6-113

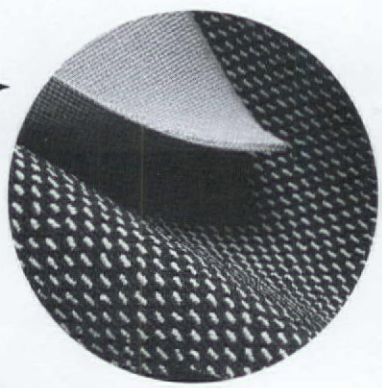
FLOOR NUMBER 6: AN INTRIGUING MIX

Designed by John Hutton for Donghia Furniture, The Apparition is a leaner, trimmer version of the Chesterfield Sofa. Its graceful lines, pinwheel tufting, solid wood legs and tightly upholstered seat create the perfect balance between formality and comfort.

Circle No. 274; Showroom No. 600

Designed by Henrik Liisberg, Helikon's Lyric Series seating collection will debut at NEOCON 23. The simple lines, graceful waterfall edges, walnut inlays and solid construction create sophisticated and comfortable seating. Frames can be ordered in 10 standard finishes of oak, mahogany, cherry, walnut and maple. Available as a caster base task chair or side chair, both are offered with open or closed arms.

Circle No. 277; Showroom No. 6-158



Scalamandré introduces New Age carpet, a member of the Transformation Collection and 100% DuPont Antron. New Age's pin dot pattern was created to coordinate with Attitude carpet, another member of the Transformation line. Both are offered in 12 colors and have 10 year warranties.

Circle No. 276; Showroom No. 627

The document for Met was a Matisse inspired curtain, produced by Schumacher for the Metropolitan Opera in 1966. Schumacher now offers the pattern on a much smaller scale in worsted wool. The fabric meets California flammability standards and is perfect for all contract applications.

Circle No. 275; Showroom No. 6-133

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MARKETPLACE

MAKE A DATE TO SEE FLOOR 8

Girsberger Industries introduces Primar, a completely ergonomic chair line, with such features as pneumatically adjusted seat height, independently adjustable/lockable seat and backrest inclination and optional adjustable lumbar support. Strong yet lightweight polymers replace metal materials to ensure toughness and maneuverabilty.

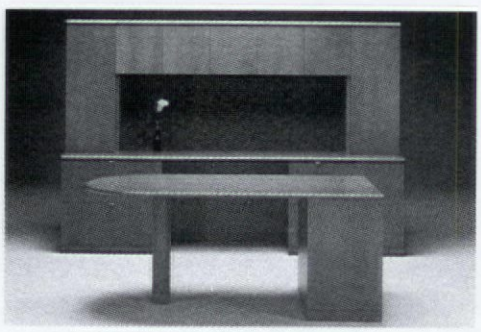
Circle No. 282; Showroom No. 845

One of nine new fabrics in Carnegie's latest upholstery collection, "Lines and Shapes," this cotton/rayon/wool fabric is called Connect the Dots. Suitable for contract upholstery and panel applications, the fabric comes in nine colorways.

Circle No. 280; Showroom No. 851

The SPATZ Table collection, designed by Lisa Smith and Laurence Choros, is offered by Mueller, A Haworth Company. Featuring four-legged occasional and pedestal-based conference tables in multiple shapes and sizes, the collection layers a visual and spatial approach to edge and base detail.

Circle No. 284; Showroom No. 830



The new Zygo Thin Collection from Tuohy derives its bulll-nose edge detail from Tuohy's Zygo series and reduces it to a smaller scale: all tops are just 1 1/8 inches thick. A broad range of modular casegoods are offered in only the finest hardwoods, including cherry, maple, mahogany and oak, in a variety of finishes.

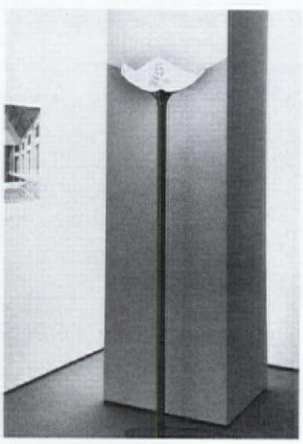
Circle No. 289; Showroom No. 880

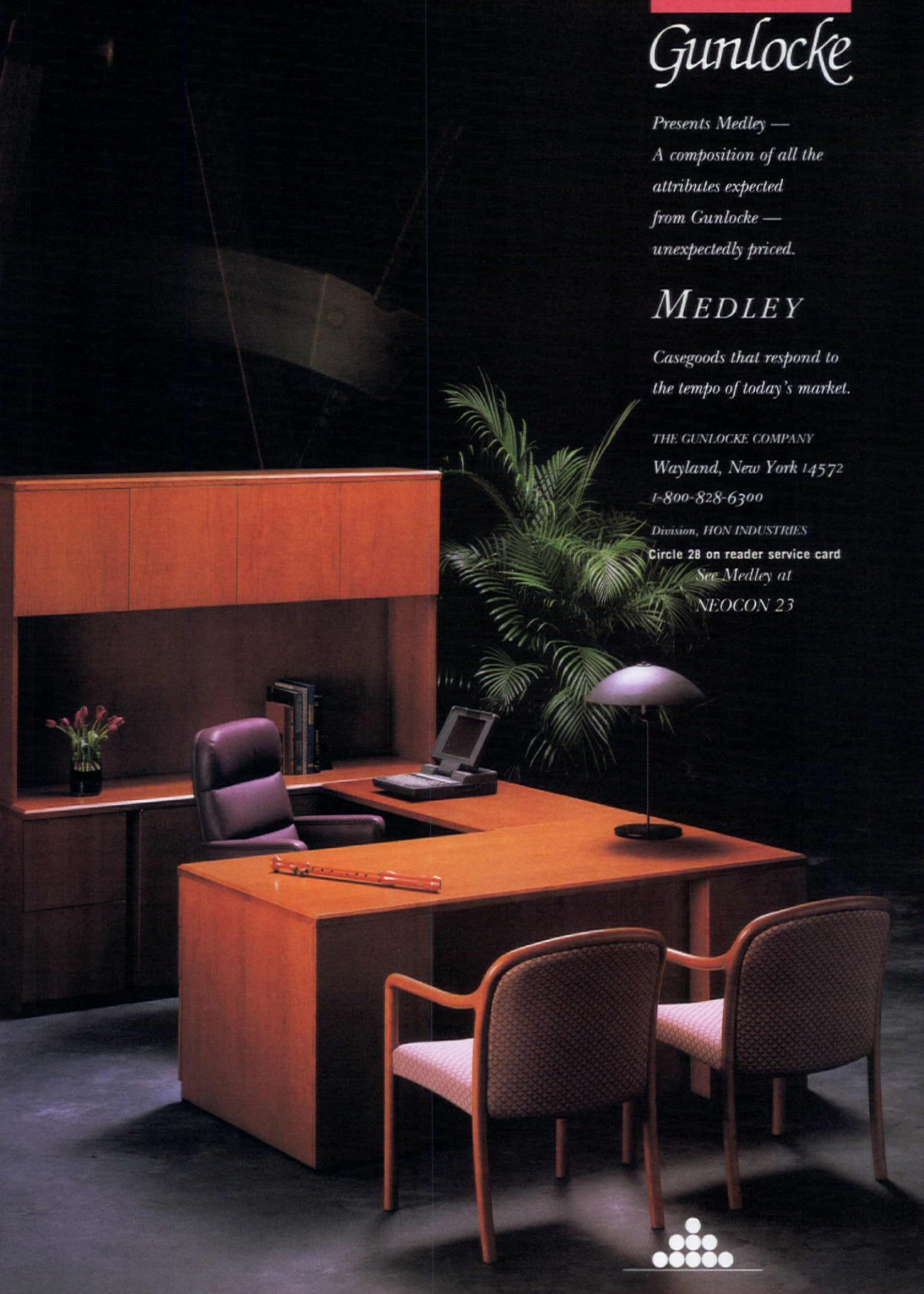
Lunstead, A Haworth Company, features Olympia, a contemporary series of desks, credenzas, returns, bridges, bookcases and superstructures. Book-matched veneers, in all Lunstead finishes, are oak and walnut, with maple, cherry or mahogany options.

Circle No. 281; Showroom No. 830

Artemide presents two new Halogen floor lamp designs for NEOCON. Monjuic, designed by Santiago Calatrava, has a body/base of molded rigid expanded polyurethane; Utopia Floor, by Ernesto Gismondi, has a metal-painted aluminum body and a silk-screen glass diffuser.

Circle No. 285; Showroom No. 808

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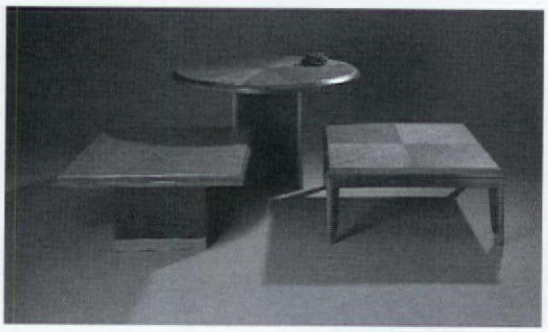
Comforto, A Haworth Company, introduces System 18, an eight chair ergonomic seating series including executive, management and task models. Designed by Comforto's Bernd Crabus, the series incorporates a bio-synchronized seat, tilt-lock seat and responsive back adjustments. Conference and visitors chairs are also available.

Circle No. 290; Showroom No. 830

Inspired by the mosaic tiles of the Far East, Arc-Com's latest fabric, Bargello, creates the illusion of layers of colors, mixing organic and geometric shapes. Bargello is available in nine colorways.

Circle No. 286; Showroom No. 888

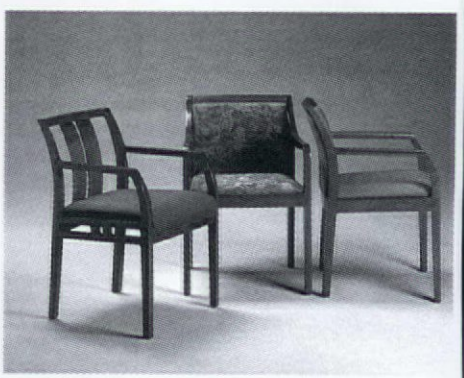


CCN International's Tocotta series is offered in over 100 different finish combinations, in a choice of cherry or walnut with contrasting or matching detailing and tops in standard or exotic veneers or leather.

Circle No. 288; Showroom No. 857

Collage, a new collection of guest conference seating from Kimball Office Furniture is offered in eight distinctive models, all designed by Earl Koepke. Available in any Kimball finish and fabric (including COM), Collage completes contemporary, transitional or traditional office environments.

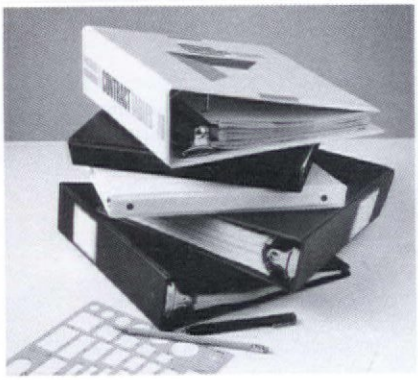
Circle No. 283; Showroom No. 825



Prismatique Designs Ltd. announces a new addition to the Prismatique 2000 Ventex program. The L-shaped configuration features a computer corner, storage and filing, and is finished in two-tone textured lacquer; the table desk is in green granite with bronze-finished T-bases.

Circle No. 292; Showroom No. 893

PROBLEM:



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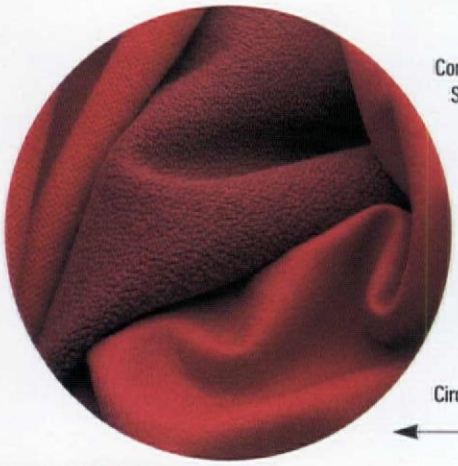
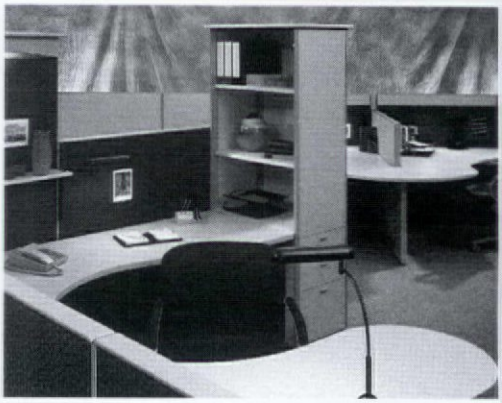
MARKETPLACE



Coral of Chicago's new collection, Standard Wools, offers three patterns of flame-retardant, heavy duty abrasion-resistant 54-inch wool blend upholstery fabrics. Wool Admiral, of 90% wool and 10% nylon, is available in 20 colors; Wool Crepe, of 60% wool, 40% nylon, is available in 18; Wool Sovereign, of 75% wool and 25% nylon, is available in 34.

Circle No. 287; Showroom No. 800

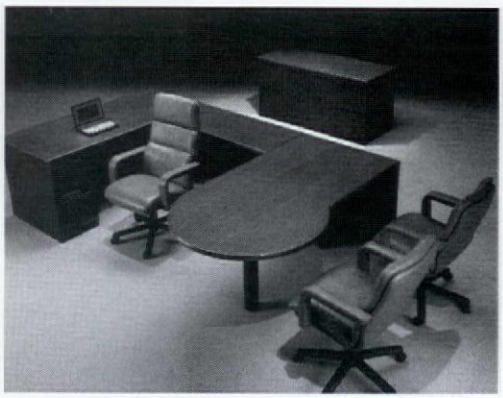


Haworth, Inc. has expanded its PLACES office furniture with an extenisive new series, New Views, designed to improve work flow and team interaction without sacrificing individual privacy.

Circle No. 295; Showroom No. 830

The Taylor Companies announce the newly-formed Taylor Textiles, Inc., a comprehensive line of fabrics and leathers. Shown here is a sophisticated 100% worsted wool available in several rich colors, as part of the line of over 15 fabric patterns also featuring damask tapestry and jaquards in both wool and nylon blends.

Circle No. 291; Showroom No. 855



Haskell of Pittsburgh offers the System One Cube Desk, the components of which can be used as freestanding units in an infinite variety of work station configurations to create a totally integrated work environment. Dramatic CONforma wood veneer work surfaces are available in six finishes; there are 27 laminate colors and 33 paint colors.

Circle No. 296; Showroom No. 810

BASF and Arris Carpets introduce five collections, each with four designs, all treated with Scotchguard Carpet Protector and tufted with Zeftron 5000 solution-dyed filament nylon. Pictured is a fabric from the Batik Collection, which consists of four heathered graphic patterns designed for corporate, hospitality and health care markets. All of the collections come in 10 colorways, are rated for traffic classes II or III, and include Zefwear 10-year ltd. warranty, Zefstat Anti-Shock Carpet ltd. warranty and the BASF Colorfast warranty.

Circle No. 294; Showroom No. 850

Executive Office Concepts unveils the new Options System, which expands the scope of current panel system environments with new materials, textures and finishes; new mid-line panel raceways; and 11 edge detail choices for counters and work surfaces. A new collection of Polytex (specially textured polyurethane) finishes are now available in coordinated pastel colors with matching laminates. Eleven standard wood veneers and a variety of decorative veneer inlays round out the collection.

Circle No. 293; Showroom No. 874

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MARKETPLACE

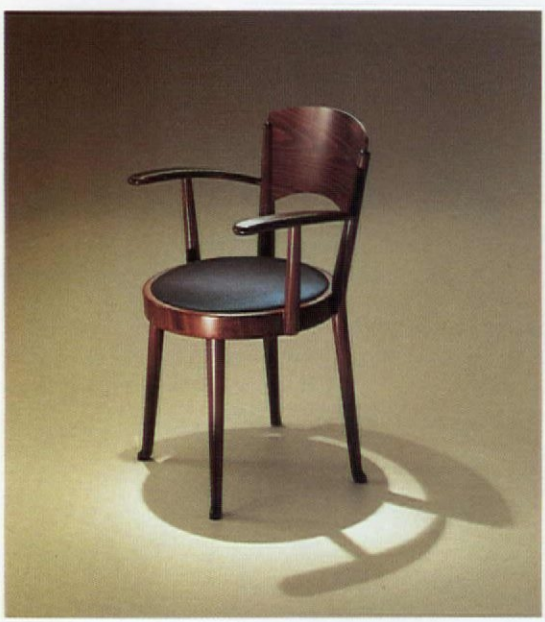
DESIGN ON LINE: FLOOR NUMBER 9

Robert A. M. Stern has created fabric for HBF Textiles that are romantic and evocative, sinuous yet ordered, and playful but sophisticated. Ferronnerie, a cotton blend jacquard, displays formal rhythm. Dionysia, also a cotton blend jacquard, has a more whimsical pattern. Volute strikes a balance between formal and playful with its swirl of Ionic columns. It is a blend of cotton and wool.

Circle No. 297; Showroom No. 909

The Elite offers original design featuring an updated traditional look for today's executive. Made by Gregson Furniture Industries, Elite boasts beautiful arm detail and hand button tufting.

Circle No. 308; Showroom No. 923

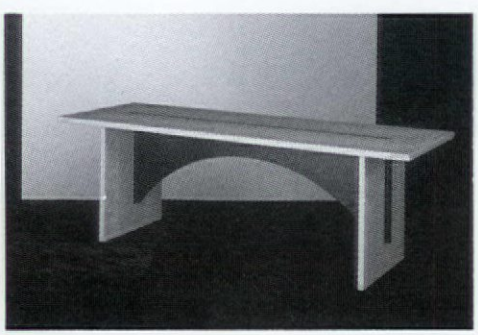


Enzo Berti has designed the Portofino for Atelier International, Ltd. The collection of small scale restaurant/institutional seating is available as an arm or armless side chair or pull-up chair, and can be specified with a contoured hardwood or upholstered seat.

Circle No. 304; Showroom No. 9-100

GF Office Furniture has added a twist to its award winning 40/4 chair: arms. The new design can still stack 40 chairs four feet high and is offered in fabric, painted steel and wood.

Circle No. 306; Showroom No. 916



Geiger International's Ward Bennett Collection includes the Arc Table. Its elegant use of curved and straight edges make the Arc Table perfect for many contract applications. The arced center panel and top can be specified in a broad range of Geiger veneers with contrasting finishes.

Circle No. 311; Showroom No. 934

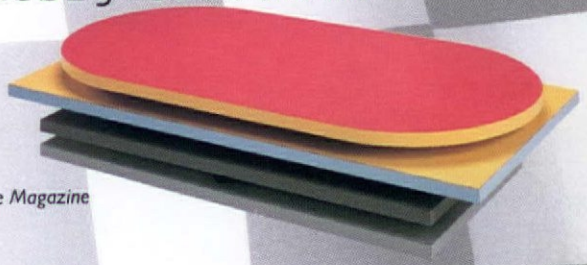
ERFORMANCE FOLDING TABLES

he reviews are in....

.no end to end rack.... *Table End User*

reat selection of finishes..... *Table Digest*

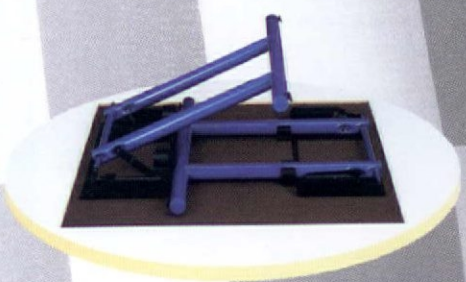
...enlightening...beautifully designed... *Table World*



..well engineered..... *Popular Tables*

tacks without marring..... *Office and Table Magazine*

he selection of laminates is, well,
othing short of amazing... *Folding Table Weekly*



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MARKETPLACE

deSede of Switzerland introduces the DS-4000 series, designed by Paolo Piva. Constructed around a light aluminum frame, clad in high quality leather, the 4000 is available as a high or low back, with or without arms, in all leather or leather/fabric mix and with many different pillow treatments. The broad repertoire offers flexible style and comfort.

Circle No. 300; Showroom No. 993

Based on the classic Grid Frame Bench, Intrex introduces the Grid Frame Collection. Shown is the Cross Grid table with a sleek metal base that can be topped in clear, tinted or sandblasted glass. The entire Grid Frame Collection is offered in a variety of finishes, colors and accents.

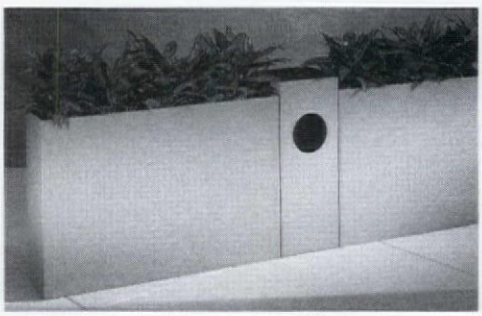
Circle No. 301; Showroom No. 993

Bernhardt presents Trilogy, a comprehensive collection of modular casegoods designed to provide the ultimate flexibility in form and function. Trilogy is available in a wide selection of fine woods that feature veneer inlays and marquetry.

Circle No. 309; Showroom No. 976

The Straightwall System of modular planter/dividers will be introduced by Architectural Supplements. The sleek system features a unique pivot which allows the modules to rotate in any direction. Complementary accessories are available and there is a five year guarantee against leakage and corrosion. The Straightwall System is offered in a variety of finishes and colors.

Circle No. 302; Showroom No. 993

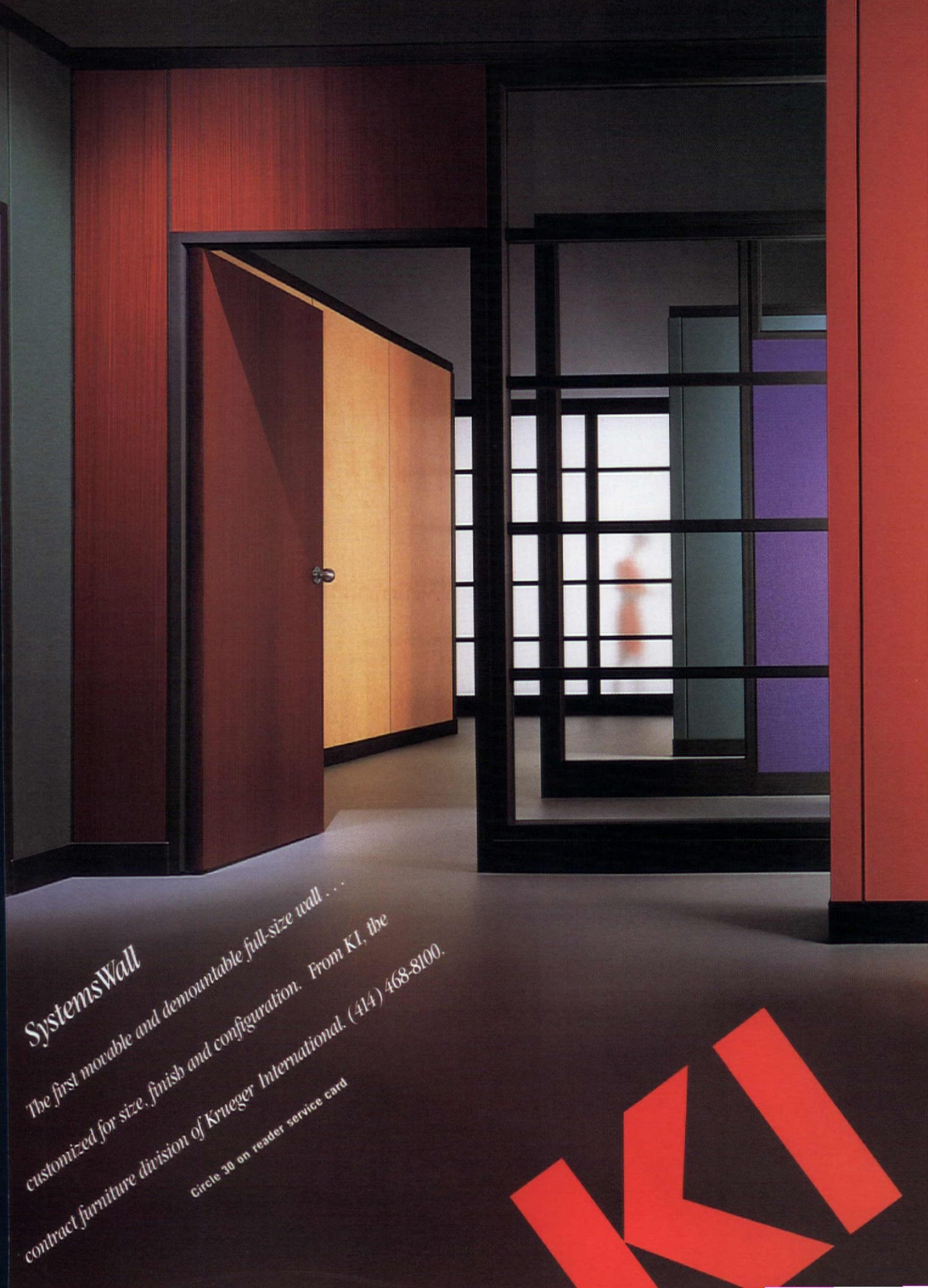


Now designers have the opportunity to mix, match and contrast table edge and base colors with ColorEase program from Redco Mfg. Company. Ten colors, in vinyl or Granite Edge, correspond to laminate selections while powdercoat paints for the base are also available.

Circle No. 313; Showroom No. 915A

Designed by award wining designer William Sklaroff, Roffman introduces Profiles. This modular wood desk system has nine distinctive top and reveal details that take the piece from traditional to contemporary. Profiles is offered in maple, cherry, mahogany and walnut.

Circle No. 314; Showroom No. 960-961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MARKETPLACE

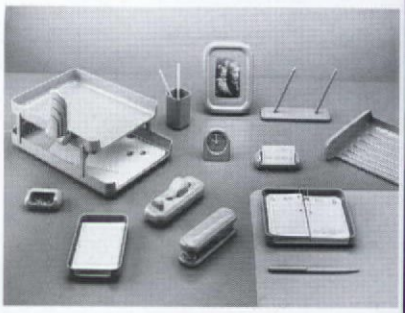
WAIT, THERE'S MORE: CHECK OUT THE 10TH FLOOR

Comtech, Durkan's new contract division, has focused on pattern with its new offering, Profile/Image. Available in 11 colorways, Profile and Image are composed of a uniquely textured loop, to fully express graphics and color.

Circle No. 335; Showroom No. 10-146

Bonaventure's Kensington series features Neoclassic designs by Stanley Jay Friedman in both pull-up and lounge versions. The transitional design is well suited to both Bonaventure leathers and fabrics, and is offered in a variety of Bonaventure wood finishes.

Circle No. 323; Showroom No. 1033A

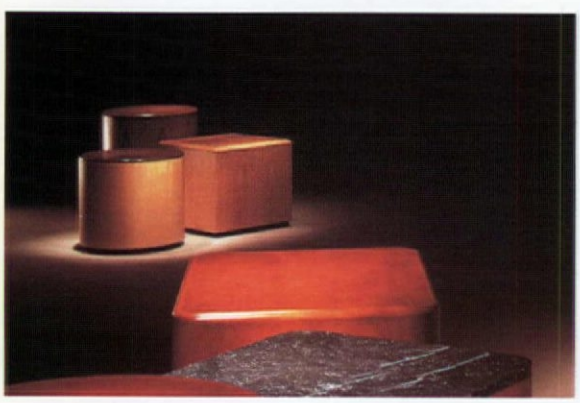


Eldon Office Products has added six new products to its Eldonwal system, which creates workspace out of empty wall space, and has introduced Graphite Gray and Sand as color options for its Image 500 collection, including over 25 desk accessories.

Circle No. 328; Showroom No. 10-152

Peter Pepper Products introduces an extensive collection of cylinder, cube and curvilinear drum tables, available in 28 sizes. Rich veneers in cherry, maple, walnut, mahogany and oak; a spectrum of durable laminates; 10 polished marbles or granites; 4 Avonite surfaces; thick clear glass; and square, radius or beveled edges give the designer a range of design solutions.

Circle No. 336; Showroom No. 1094

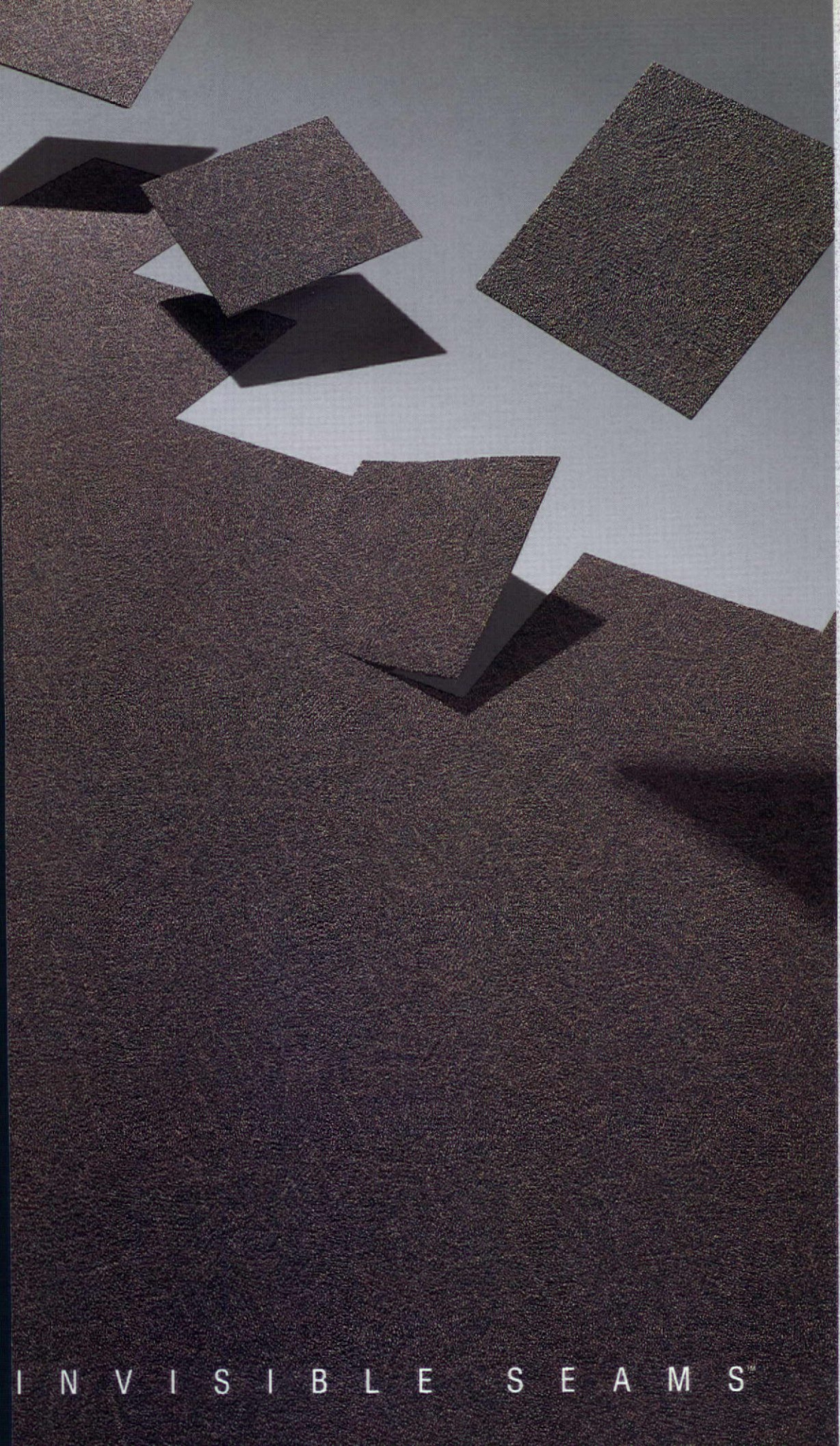


Nova Office Furniture has upgraded the functionality and adjustability of its line of computer casegoods furniture by working with ergonomic specialists and gathering feedback from current users. Specific improvements in the keyboard drawer and the CRT support reflect Nova's commitment to fine ergonomic design.

Circle No. 332; Showroom No. 1038

Fixtures Furniture offers the discovery passive plus collection of elegantly-styled chairs with state-of-the-art passive ergonomics. With easy-to-use controls, comfort and ease of operation, discovery passive plus is featured in operational and sled base visitor chair models in three frame finishes.

Circle No. 327; Showroom No. 10-160



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From LUI's Studio Collection, this private office solution includes a free-standing desk and back unit with flipper door overstorage and credenza. The entire Studio Collection is available in any standard laminate from Nevemar, Wilsonart, Formica and Pionite.

Circle No. 338; Showroom No. 10-102

Steelcase introduces Commuter, a mobile computer stand ideal for occasional computer users. Commuter efficiently accommodates computer equipment with its wires, cables and accessories in a portable, easy-to-stow unit.

Circle No. 337; Showroom No. 1032, 1118

Grahl Office Ergonomics has developed the new "Hugger" Duo-Back to relieve back strain by supporting the back while encouraging constant shifts in posture. The chair helps prevent injuries and back strain by allowing the back muscles to move freely, allowing for a healthier posture.

Circle No. 330; Showroom No. 10-154

Human Factor Technologies introduces a new line of ergonomic accessories called Body Guards. While the majority of the Body Guards product line are proactive devices or designed to prevent injury, these new wrist, forearm and foot rests, along with counterbalanced sling supports, are intended to assist employees with a trauma injury returning to work.

Circle 324; Showroom No. 1098

Martin Design International presents Spazio, a new collection of systems furniture offering flexibility and maximum cluster versatility. Electronic service channels conceal wiring, radius edges soften work surfaces and columns, and the collection features nine base stands, angle connectors and executive radius support modules and cabinetry.

Circle No. 320; Showroom No. 10-112

Kymera, a new division of Mannington Carpets, Inc., introduces Parthenon commercial carpet. Featuring a kaleidoscope of color in a multi-textured loop pile, Parthenon uses Mannington's Intertuft technology to combine yarn-dyed with space-dyed DuPont Antron continuous filament nylon.

Circle No. 339; Showroom No. 10-166

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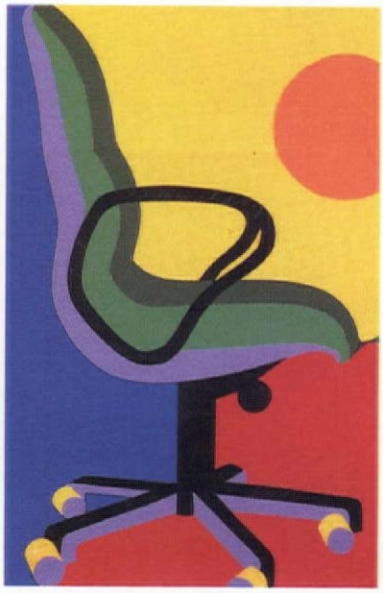
Circle 27 on reader service card.

MARKETPLACE

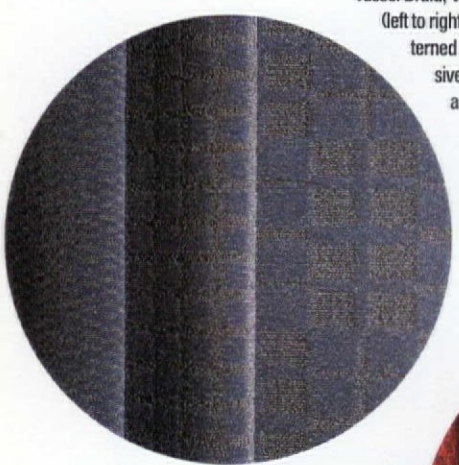
Teknion Furniture Systems introduces its newest line, Top Drawer Filing Solutions. The lateral storage system can stand alone, or be used with Teknion's systems of freestanding products, and boasts numerous options, colors and sizes.

Circle No. 334; Showroom No. 1048



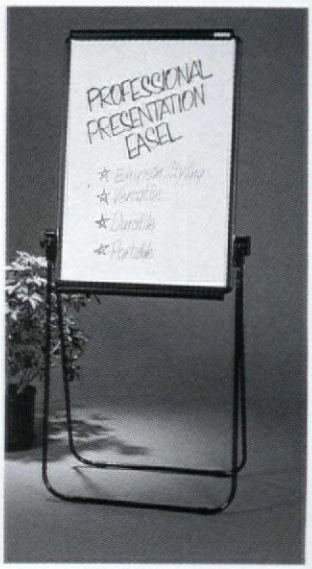
Trendway Corporation debuts its new group of ergonomic seating, Prelude. Offering pneumatic height adjustment, lock-back articulation and knee tilt, the moderately-priced chair is available in a variety of configurations and 64 colorways.

Circle No. 331; Showroom No. 1086



Backed by Allied Fibers full ten-year commercial warranty, Lowe's Carpet Corp.'s new introduction is a collection of coordinated texture patterns in Anso IV HP nylon. Tassel Braid, Velvet Square and Silhouette (left to right) all achieve a woven patterned look through Lowe's exclusive Varaweave machine, and are offered in 24 colors.

Circle No. 315; Showroom No. 10-130

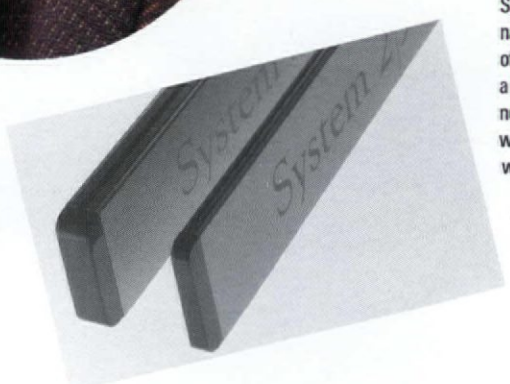


Quartet's Unimate Easel works as a drawing board, projection screen and flip chart. Unimate combines a white dry erase board and a flip chart holder with a unique holding mechanism. Modern and stylish, the easle can adjust height and angles.

Circle No. 366; Showroom No. 1035

The playful pattern of City Streets by Monterey of 100% DuPont Antron Legacy Nylon is created with space-dyed yarns and black accents. Carpets of Antron Legacy feature improved soil resistance, and hence, better appearance retention.

Circle No. 340; Showroom No. 10-111



System 2/90 Thin Modular Facility Signage offers all the quality and flexibility of System 2/90, yet is 50% thinner, with a more refined profile. Like its forerunner, System 2/90 Thin is offered in ABS, wood veneer and brushed aluminum, with copy applied to removable inserts.

Circle No. 318; Showroom No. 1043

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Circle 31 on reader service card

MARKETPLACE

THE 11TH FLOOR: PRODUCTS GALORE

Charlotte will introduce a side chair, designed by Bruce Sienkowski at NEOCON 23. The chair's combination of molded plywood seat and back with a formed steel base creates an exciting juxtaposition of aesthetics. Available in arm or armless versions, the chiar may be upholstered with a removable slipcover.

Circle No. 350; Showroom No. 1167-8

Whimsical Traditions, Knoll-Textiles' NEOCON introduction, was designed by Jhane Barnes. Made up of 11 patterns and 52 colorways, the line includes seven upholstery and four panel fabrics. Ranging from the conservative to the modern, Whimsical Traditions addresses the rising demand for mid-priced contract textiles in bright, rich colors.

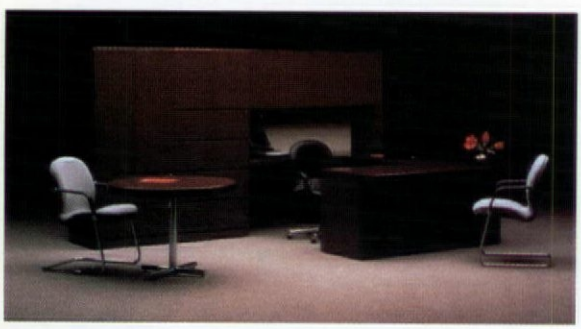
Circle No 368; Showroom No. 1111

Reff, The Knoll Group, offers System 6 panel supported as well as freestanding casegoods available on Quick-Ship in a complete palette of standard veneers.

Circle No. 369; Showroom No. 1111

Ideal for any setting that requires quick, easy to assemble tables, Davis Furniture Industries introduces a modular table series. The tables can be latched on to other tables giving the designer configurational versatility. Legs are offerd in wood or powder coated metals. The reversible tops can be specified in veneers or plastic laminate.

Circle No. 349; Showroom No. 11-116A



The Trio is the lates variation of a series of tables by Johnson Industries, Inc. for conference and dining. The base comes in two versions: where the three columns radiate directly out from each other or where they twist as shown. The two base elements are available in a variety of finish and color combinations, as is the top.

Circle No. 352; Showroom No. 1149

Metro introduces the Albion Lounge series by Robert Arko for NEOCON 23. Albion is a design that is contemporary in form and traditional in detail and execution. The series is available as a lounge, loveseat and three-seat sofa, all with reversible seat cushions.

Circle No. 345; Showroom No. 11-100

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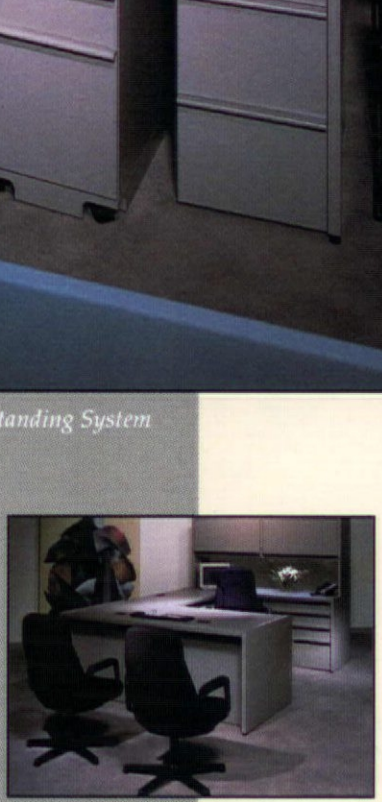

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MARKETPLACE

KI's Piretti Collection, which includes exectuive, managerial, visitor and stack chiars, has been expanded to include the Operational Chair in arm or armless versions. All Piretti seating incorporates passive ergonomics. With the introduction of the Operational Chair, the Piretti Collection can now provide design continuity throughout an installation.

Circle No. 347;
Showroom No. 1181

Brayton International's new BCN Beam seating features a contoured frame that makes a statement. The steel body can be finished in chrome, lacquered epoxy or double coat metallic. Seat and back can be upholstered in leather or fabric. BCN Beam is available in three, four and five seat capacities, with optional arms and table tops.

Circle No. 354;
Showroom No. 11-114

Vincent, the latest addition to the Ben Rose Masterworks collection, is a bold scaled landscape of sunflowers in season-related colors. A jacquard uphostery fabric, Vincent is a blend of 65% cotton and 35% polyester and comes in eight colorways.

Circle No. 348;
Showroom No. 11-123

A fresh look in contemporary design is captured in the gracefully arched arms and exposed form of this new dining chair from Shelby Williams. Added comfort is assured by the Pyroguard II foam padded seat and back.

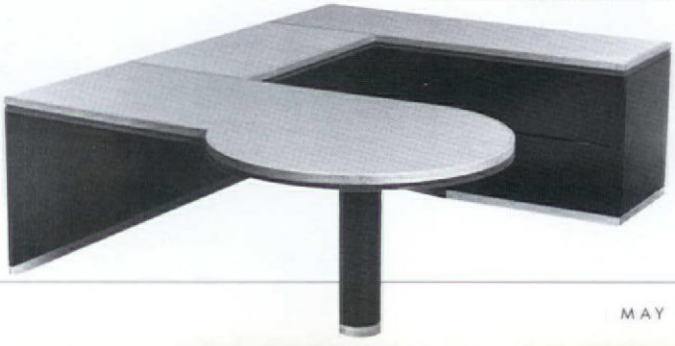
Circle No. 356;
Showroom No. 11-111

Cleator has design and engineered the Optimum series to be one of the most aesthetically versatile casegoods ever offered. The range of details and finishes allows for over 90,000 design possibilities.

Circle No. 342; Showroom No. 1174

Tasca, Falcon's new all metal stack chair, combines elegant lines with an extraordinary range of finishes to produce a versatile chair. The Tasca frame is available in chrome and in more than 30 colors with matte or gloss finish. The seat and back are avaialble in 10 textured powdercoat finishes.

Circle No. 344;
Showroom No. 1191



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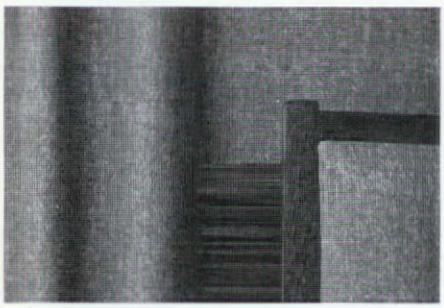
Circle 24 on reader service card.

MARKETPLACE

The rich and varied grain of exotic woods is captured in Pollack & Associates' Woodwork. This all cotton Jacquard pattern is 54 inches wide and is available in four colorways.

Circle No. 357; Showroom No. 1270



K & B Galleries displays WaterFacets' complete product line, including the Contempra line of Automatic Faucets. Using infrared sensing technology, Contempra Automatic Faucets are ideal for any environment where hygiene, water conservation, ease of use and cost savings are a concern.

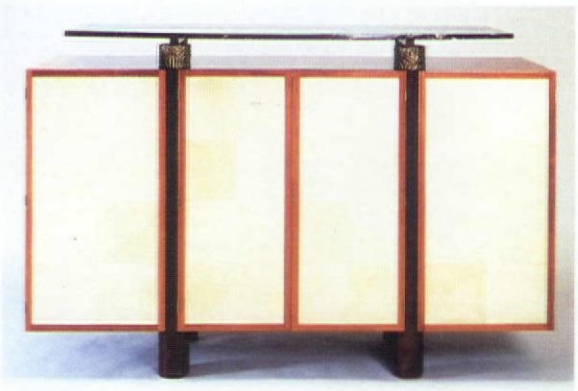
Circle No. 358; Showroom No. 1368

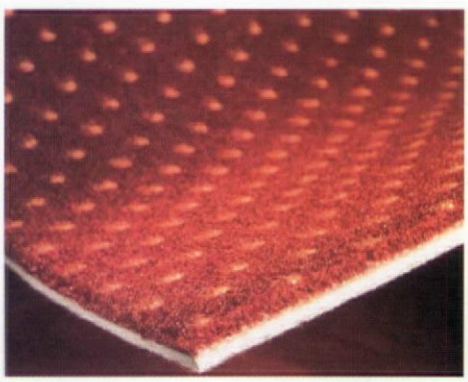
The Crescent Executive Chair Series, new from Councill, was designed by William Raftery to encompass s full range of executive, conference and guest seating. Choose high or medium backs, channel or button upholstery, open or closed arms, base styles in wood or cast aluminum, and a tilt swivel mechanism with pneumatic or mechanical height adjustment.

Circle No. 360; Showroom No. 1650

Dakota Jackson's 'CuB.a High Cabinet (seen here in proper perspective), is characterized by layered surfaces and geometric components and appears to float on four cherry wood legs capped in bronze. Fronted with a sliver of polished and brushed parchment, the doors open to reveal cubed and rectangular components.

Circle No. 367; Showroom No. 1728





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Circle No. 363; Showroom No. 1825

Lees Commercial Carpets introduces Subtleties, featuring contemporary piece-dyed graphics with a subtle tone-on-tone pattern. Constructed of Monsanto Ultron Nylon, the 40 oz. textured cut pile comes in 25 colors.

Circle No. 364; Showroom No. 1814

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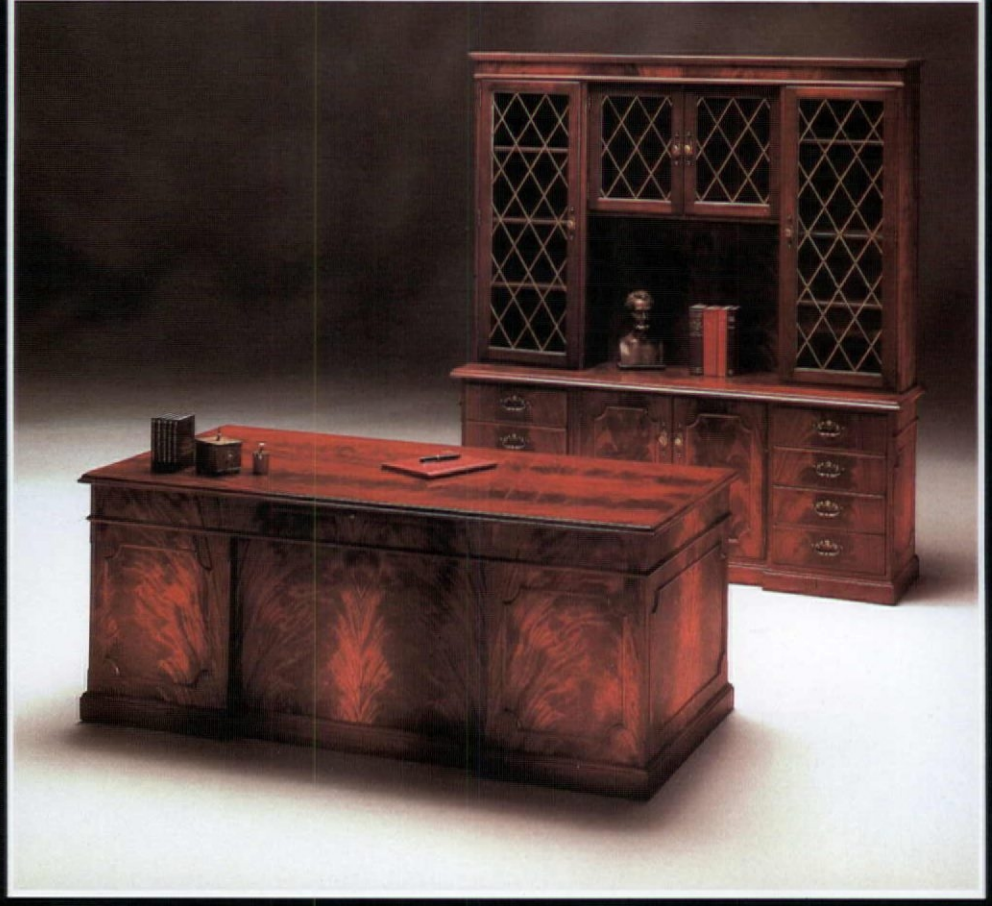

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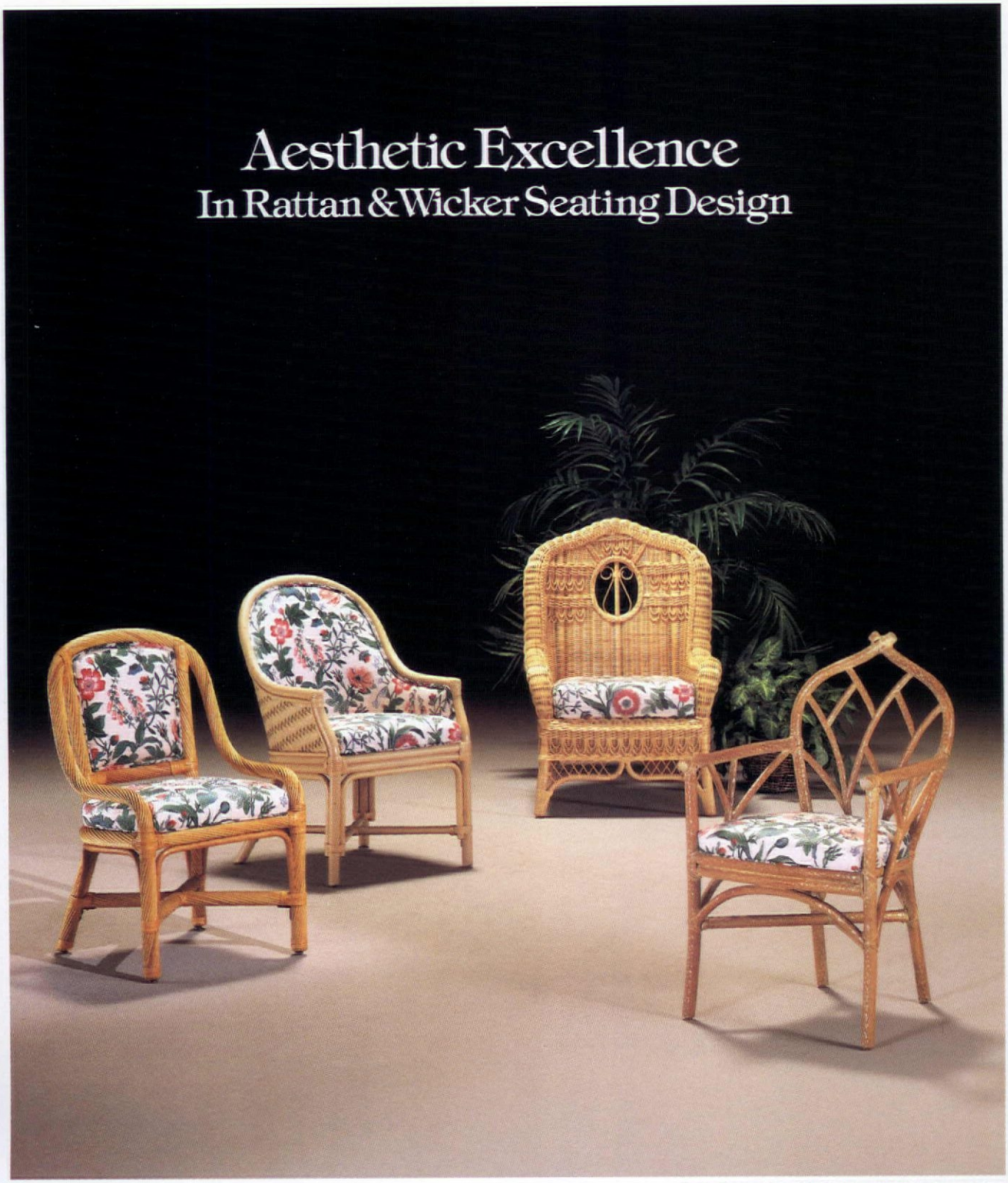

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BRUNSCHWIG & FILS

Maitland Woven Stripe is part of Brunschwig & Fils' Spring 1991 contract collection. Its sophisticated stripe design is a woven blend of linen and cotton and it is available in 11 colorways.

Circle No. 214

MILLIKEN & CO.

Emerald City is a new mix of fabrics from Milliken & Co. The color motif is enhanced by cross-dyes and special patterning through dobby and plain weaves. Scallops and a satin solid are complemented by the cotton-rich looks of handwoven linen in Roughtex. Milliken patterning technology, along with some 40 color options (not including custom-color matches) offers unlimited design capabilities.

Circle No. 215

DOUGLASS INDUSTRIES

The In Vogue collection of woven upholstery fabric from Douglass Industries includes nine patterns, each of which takes its name from a screen star. The merchandising is appropriate since the new Douglass color palette seen here offers much in dramatic intensity. Patterns include florals, flamestitch, ribbed, trellis, cross hatch and an exaggerated moire in 50 in-stock colorways.

Circle No. 211

ARCHITEX

Liz Jordan-Hill, the decorative division of Architex International, introduces its first print program. The Archiprintz Collection consists of 50 colorways split between 13 patterns, hand-screened using discharge dyes that become a part of the fiber. The designs, produced in bright, vivid colors as well as muted pastels, are floral and abstracts with a loose, painterly style.

Circle No. 216

GUILFORD OF MAINE

Manufactured by Guilford of Maine for LouverDrape, the Executive Series vertical blind collection is available in 12 colorways designed to coordinate with a variety of open plan systems.

Circle No. 212

LAZARUS CONTRACT

Lazarus Contract offers Pattern 7852 for contract window treatments. Available in 16 colorways, from pastel to the deeper tones, this textural-looking fabric is both attractive and tough enough for any installation.

Circle No. 210

PHIFER WIRE PRODUCTS

SheerWeave Style 2000 vertical blind fabric is the most recent addition to Phifer's interior shading line. The vinyl-coated fiberglass basketweave mesh allows for good outward visibility while maintaining privacy, and allows natural light to pass through while reducing heat, glare and fading.

Circle No. 220

AMETEX

The Firetech V collection by Ametex, woven of 100% Trevira, consists of five designs that can be mixed or matched. Firetech V is inherently flame resistant, washable to 160 degrees and passes all industry standards for flame resistance, wash and wear.

Circle No. 217

BEN ROSE LTD.

Ben Rose Ltd. introduces Vector, a collection of two mid-weight drapery fabrics, woven with fine wool spun Trevira yarns for soft draping, excellent sun control and inherent flame resistance. Surface interest is created through the play of adjacent lustrous and matte woven areas.

Circle No. 213

DESIGNTEX

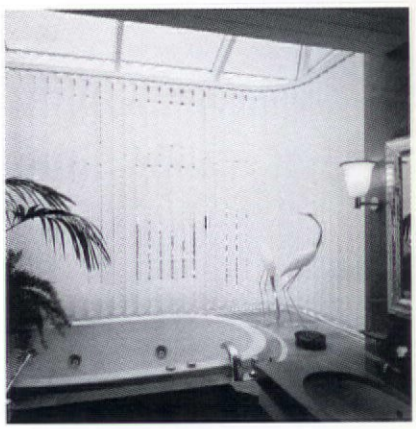
DesignTex introduces a collection of neutral textiles with a natural color palette, developed for upholstery, drapery and wallcovering applications. Designed by Susan Lyons for DesignTex, this group of four fabrics, Dublin, Donegal, Killarney and Jaipur, come in a variety of colorways.

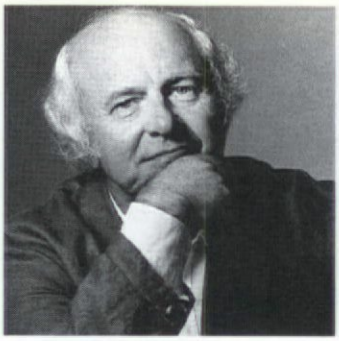
Circle No. 219

SILENT GLISS USA

Silent Gliss USA features the Motorized Vertical Blind System 2750, which can be tightly curved for applications such as bay, bow and corner windows. Systems can be supplied with a full range of soft designer fabrics louvers in a variety of thicknesses and colors.

Circle No. 218





Otto Zapf (far left) designed the new Aurora system for Allsteel (below); Deepa Thomas' (left) textiles and color palette were all a part of the team effort.

The Layering of Fabric Over Steel

Did sparks fly when two very strong designers—Otto Zapf and Deepa Thomas—teamed up at Allsteel to create a single new product, Aurora?

By Jean Godfrey-June

Undertaking the Aurora furniture system began as anything but business as usual for Allsteel. For one, all facets of the Aurora, Ill.-based company were employed in creating the new system: engineering, manufacturing, industrial design, customer service, quality assurance and certified Allsteel installers. With approximately $20 million at stake, Allsteel encouraged a new kind of thinking among its employees, the kind of thinking that gets engineering staff talking to marketing managers, and designers talking to customer service reps. Perhaps most notably, it has gotten a world-famous industrial designer talking to one of today's most talented textile designers.

The result: an office system that purports to respond uncommonly well to its users as it distinctly shapes their environments. Industrial designer Otto Zapf's source of inspiration was in fact his end-users, rather than esoteric design theory. "I have never seen sharp corners on a human being," says Zapf. "Furniture should correspond to human beings. My credo is to make offices as comfortable as possible for people," he maintains.

Textile designer Deepa Thomas says that both she and Zapf share a commitment and a passion for the kind of design that evolves from human gut instinct rather than endless market surveys. "If you throw your heart and soul into a design," she maintains, "an intangible magnetism results."

Allsteel's decision to combine the two design talents has proved an astute one. "I have always felt that the exchange of talents from varied disciplines enhances the success of a given project," observes Thomas. "Richard Heriford (vice president, marketing communications and design, of Allsteel) has a great ability to facilitate the meeting of very diverse talents for a common purpose."

"Everything was rethought, questioned and given a new answer," says Zapf. "Aurora is not a design of a design of a design." At first glance, the system is thicker and more substantial than prevailing office system designs; it seems almost soft. According to Zapf, he concentrated on creating an environment where workers can feel comfortable and secure.

Humanity may have been the focus of the design, but it took proper engineering to bring it to life. Multiple radii constitute the foundations of Aurora, creating the round, smooth, soft surfaces. Allsteel mounted a worldwide search for a technology to create multiple radii on laminated work surfaces. While laminate can be rounded on linear edges, it cannot be on curved pieces such as interior corners; multiple radii solved this problem.

Convenience comes naturally to Aurora's user-friendly design. Allsteel's studies indicated that people like to move the technology itself—such as computers—rather than the entire work station. Aurora boasts a new patented power base that allows users to put outlets wherever they like. The system's wire management is also said to be one of the most adaptable designs today, converting any panel into an energy panel even after installation.

The system's visual options include a variety of panel inserts, from fabric to wood, glass and acoustical panels. Full mono-chromatic panel assembly is available under one catalogue number, simplifying ordering. One number gives you a full panel, accent strip in one of 12 colors, end caps and base plate.

Aurora's surface materials reflect an ongoing dialogue with Deepa Thomas' extraordinary textile designs. Thus, paint, laminate, wood and accent colors were developed in conjunction with the fabrics themselves. "What I appreciated most about the project was that Allsteel gave us the opportunity to make significant contributions to all aspects of the system's finishes," Thomas states, "as well as its general styling." She admits that the Aurora project was challenging for Deepa Textiles, particularly in finding Italian wood veneers to complement her company's textiles designs.

For skeptics who may wonder if this is the right time for yet another system design, Allsteel is banking on the fact that Aurora should not be perceived as just another commodity product. Its unusual pedigree hopefully sets it apart—at least as much as two talented and highly independent individuals named Otto Zapf and Deepa Thomas would allow.

Circle No. 201

Suite Success

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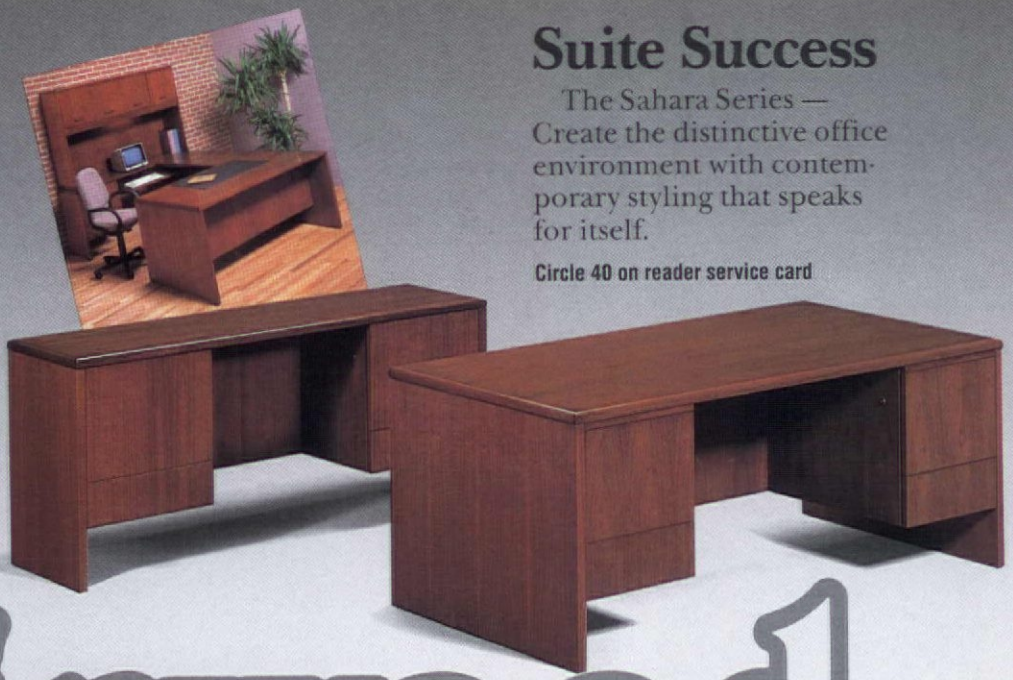

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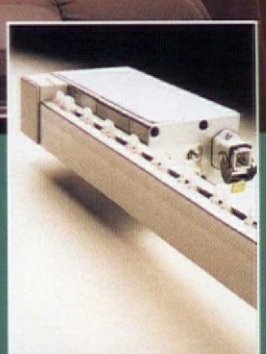

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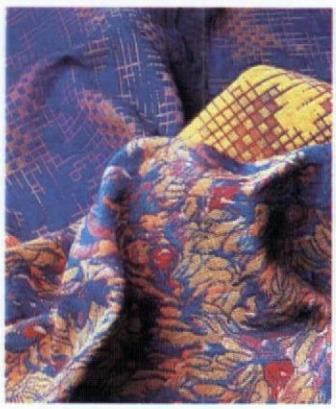
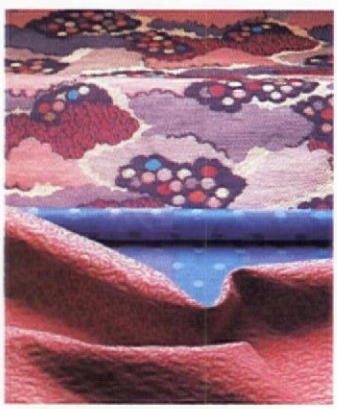
Build A House of Thread

Did DesignTex know what would happen when it invited Richard Meier, Aldo Rossi, Robert Venturi and Denise Scott Brown to create textiles?

By Roger Yee





Richard Meier's textiles for DesignTex (above, top) recall the intricate orthogonal geometry of the High Museum of Art in Atlanta.

In Aldo Rossi's DesignTex patterns (above, middle) are references to 18th and 19th century gardens and cityscapes of France and Italy.

A fascination with things Japanese can be glimpsed in Robert Venturi and Denise Scott Brown's work (above, bottom) for DesignTex.

For DesignTex's Portfolio (below, left to right) are Aldo Rossi, Denise Scott Brown, Robert Venturi and Richard Meier.

Which would be more memorable—sending four famous architects to the beach with shovels and buckets—or inviting the four to design contract textiles? See what DesignTex has done with Richard Meier, Aldo Rossi, Robert Venturi and Denise Scott Brown before you answer. If the new Portfolio collection of textiles designed by these talented individuals can be believed, the exercise gave each artist the opportunity to try out some new, unfettered and even playful steps.

Richard Meier's "Atlante," a finely rendered and detailed mercerized cotton jacquard, "Analog," a variant, and "Abacus," a satin construction, could represent abstractions of the dense, architectonic grids within his elegant buildings. On the other hand, Meier is quick to defend the value of random playing with forms. "Architects think they can make something out of almost anything," he believes. "It's partly a desire simply to make things."

Intrigued by textile design, Meier wants to do more than DesignTex is asking of him. If the 20th century artist is culture's gadfly, the role seems to suit the designer of such masterpieces as the Hartford Seminary and the High Museum of Art just fine. The limits of textile making are what tempt him.

Picking up and examining the mill test run of his pattern known as the color blanket, Meier says, "I'm intrigued by the color blanket as a pattern in its own right. Look at the variations in pattern, scale and color that are here. Why not use all 50 at once?"

For Aldo Rossi, "Italian Garden," a floral jacquard in cotton that contrasts flowers and balustrades, and "Marco Polo," a tribute to Venice's weathering facades, are a welcome relief from architecture's everyday constraints. "Fabric is an escape for me," he maintains. "I like fabric to contrast with buildings, to be a fantasia, a souvenir of 18th and 19th-century tapestries from France and Italy." Appropriately, his DesignTex fabrics are extravagantly expressionistic—and so unlike such buildings as Gallaratese Housing Block and Teatro del Mondo.

Interior design has not always held a high priority in Rossi's career. As he states, "It does not make a big difference to me if I do not create the interiors of my buildings. Architecture stands. Stone is strong."

Nevertheless, he looks forward to projects such as a museum in the Netherlands in which he will design virtually everything in sight. "I do not think it is easy to create everything in an environment," he reflects. One possible indication of what Rossi may try, aside from his textiles for DesignTex, could be the Hotel Il Palazzo, in which noted colleagues joined Rossi to create lush, complex interiors.

Three textiles from Robert Venturi and Denise Scott Brown reflect the diversity of their interests. "Yukata" is inspired by Japanese kimono fabric; "Raku" recalls the unique surfaces of Japanese pottery; and "Staccato" harks to the traditional satin stripe but restates with polka dots.

Is there a hierarchy to the visual arts that ranks their textile designs below their architecture? "There have often been categories established to define cultures as high, middle and low," Venturi observes. "In this sense, the decorative arts could be typed as low. I don't agree."

Venturi and Scott Brown do find that architects' interest in interior design waxes and wanes, however. "We seem to be in a time of intense interest now," says Scott Brown. "Architects aren't experts in interiors because they don't know the rules. This enables them to invigorate it." For their own part, the authors of *Learning from Las Vegas* and *Urban Concepts* are happy to explore textile design. "Through trial and error, we've learned a lot from DesignTex," Venturi offers. Agrees Scott Brown, "It's like a new trade for us."

Where do the four go from here? None has indicated to their principal collaborator at DesignTex, director of design Susan Lyons, that the exercises are over yet. Richard Meier could be speaking for them all when he confesses, "I just want to design everything."

Circle No. 202

EXECUTIVE PROFILE. THE PFISTER COLLECTION.

In his executive office collection for Baker Furniture, Charles Pfister has created pieces of such timeless sophistication that they may easily be regarded as tomorrow's antiques. In the seating designs for this series, Baker artisans have carefully upholstered the broad sweep of these lines and finished them with saddle stitching. The result is a restraint and balance that is perfectly at ease in both contemporary or traditional settings. Only a partnership as that of Pfister elegance and Baker craftsmanship could create such memorable profiles. You may view the collection at our ninth floor showroom. For a catalogue, write to Baker Furniture, Dept. 641, 1661 Monroe Ave. N.W., Grand Rapids, Michigan 49505. Showrooms in Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, Seattle, Troy and Washington D.C.

Circle 42 on reader service card

Baker
EXECUTIVE OFFICE

Get The Big Picture?

If spatial disorientation, lack of privacy and excessive noise become too much for today's white-collar workers, they just might bolt for Haworth's New Views

By Amy Milshtein

You're in the elevator delivering an expense report to Millie in accounting. The doors open to a floor awash in a sea of identical cubicles. Which one is hers? You make two rights and a left. No, that's Beth from customer service. You double back and try a different path....

This irritating scenario is one of the problems that Haworth is setting out to solve with New Views, eight products introduced to enhance its Places system office furniture. "We stepped back from individual work stations," states Ned Pfeiffer, product line manager for Haworth, "and looked at the floor as a whole." By seeing the big picture, Haworth realized that systems furniture could be enhanced to aid spatial orientation, privacy and noise control.

New Views' cornerstone is a cabinet. While a cabinet in itself is nothing new, Haworth's version gives work stations more flexibility and fresh aesthetics by creating three-dimensional landmarks that are easy to spot above the vertical panels. Since the cabinet replaces overhead storage, panel heights can be lowered, facilitating verbal and visual communication. And by replacing lateral and pedestal files, the cabinet frees up space.

Despite the overall simplicity of this unit, Haworth put considerable thought into its design. Two patents are pending for it: one for the flexibility of the upper and lower units (they open in different directions), and one for the connecting options (panels or desks that mount on any corner of the cabinet or in the middle as a T).

Privacy and noise control are other formidable shortcomings of systems furniture that New Views counters with a corner canopy. This triangle coupled with a fluorescent light fixture is set six inches above joining panels, creating a telephone booth-like enclosure. The big question is, does it reduce computer clatter and other noise? "We are conducting scientific testing now," reveals Pfeiffer. "But there is noticeable noise reduction with the canopy."

For pure aesthetics, New Views includes an option panel which allows designers to create views into and out of work stations. The panel is a frame that accommodates nearly anything: vertical blinds, glass etched with company logos or wood with cut outs. One designer went so far as to wrap the optional panel with fishing wire, a far cry from cloth covered walls.

Haworth's New Views works even when standard vertical panels would not be appropriate. Such freestanding elements as modesty panels and support legs coupled with the new cabinet (left), allow furniture to be configured in a variety of ways.

When used with the New Views line, Haworth's Places work station gives furniture new functional and visual appeal. The lighted corner canopy (above) alleviates three of the biggest complaints of systems furniture: disorientation, lack of privacy and excessive noise.

Free standing support elements, contoured work surfaces, mini-shelves and two different light fixtures, one for the corner canopy and a freestanding task light, round out the New Views product line. As more companies choose the team approach to doing business the demand for system furniture promises to evolve. With New Views, Haworth suggests that designers and clients can achieve efficient, functional systems that aren't boring, look-alike cubes.

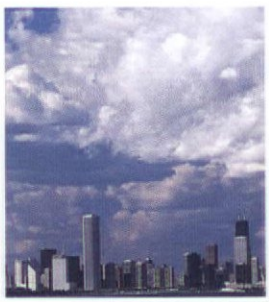
Meet you by the New Views corner canopy, Millie.

Circle No. 203

ALEXIAN BROTHERS MEDICAL CENTER, SUBURBAN CHICAGO.

THE RECOVERY ROOM WITH A BEAUTIFUL POINT OF VIEW.

The View



The Room

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Circle 35 on reader service card

A Rally for Team Steelcase

The price-sensitive middle market segment of the office furniture world has rising expectations for chair design, opening a market niche that Steelcase has responded to in a most uncharacteristic way

By Jennifer Thiele

When is a product designer not *the* product designer? When he's part of a design team, in which he plays just one of a number of significant design roles to bring a project to fruition. Such is the case with Steelcase's Rally, an ergonomic office chair that not only claims innovative technology, but an innovative, team-oriented development process as well.

Rally began—as most products do—as a marketing concept, intended to meet the need for advanced, general purpose, multi-task office seating in the mid-price range. Steelcase marketing specialist Cheryl Baumgartner, who was heavily involved in the project, explains that market research determined that the price-sensitive middle market segment has also come to have higher expectations in terms of chair design, opening a market niche for a reasonably-priced office chair with good, sound, basic ergonomic support. "Rally features improved aesthetics and better technology, done so in a simple, affordable way," says Baumgartner.

Aesthetically, Rally satisfies the general need for a "newer looking" chair in its class, with its softly-rounded, sculptured form and crisp detailing that allow it to be compatible with a variety of interior design schemes. The bigger story, however, is in performance. By altering the tilt mechanism, Steelcase designers have moved the pivot point of the chair forward, so the swivel-tilt design has a no-front-rise feature that promotes proper posture and circulation. When the user leans back, his feet never leave the floor, preventing a cut-off of circulation to legs and feet. Rally's advanced technology is evidenced in the fact that it is one of the few chairs in its class to meet the ergonomic standards of the American National Standards Institute (ANSI).

To Steelcase, however, an even bigger success than the final product itself is the method by which Rally came into existence. An eight-person team, consisting of two experts each from the company's marketing, manufacturing, engineering and design departments (with additional input from quality control and plant specialists in iron, trim and upholstery), collaborated on the chair design from inception to completion, first establishing a list of criteria for the final product and then merging the know-how from each department into a cooperative design effort. The result is a product that satisfies the requirements of every department.

"We've ended up with a product that we can produce in large quantities with high quality at a good price," says Rally's senior designer Bruce Smith. "It satisfies our needs as manufacturers. Hopefully it satisfies the user's needs as well."

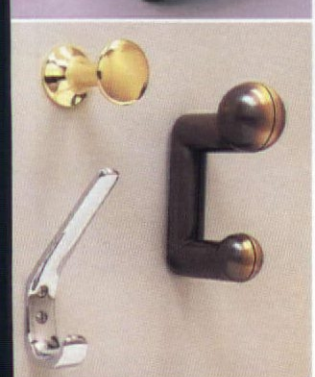
Just now in its pilot production run, Rally, being introduced in June at NEOCON, has already begun to profit from the team effort. "Our goal here is to hit introduction with a chair where all the bugs have been worked out," says Smith. He indicates that the team design philosophy has facilitated this process tremendously, because it has given him an opportunity to consider all aspects of chair design, take advantage of a tremendous amount of expertise and garner instant feedback.

As for compromise, Baumgarten admits that where requirements conflicted, Smith and the team "worked smart" by searching for alternative solutions that would satisfy everyone. As for his part, Smith takes an unusually enthusiastic view of teamwork for a designer. "I don't define it as compromise at all," he insists. "We looked at how we might prioritize the design requirements. Then we satisfied those priorities in the proper order, so we don't have any compromise."

Smith does admit, "It required lots of philosophizing." Yet he adds, "It was fun." With individuals like him on staff, Steelcase clearly intends to deliver yet another better mousetrap—or ergonomic chair—to the design world.

Circle No. 204

Steelcase Rally (top) was created by a team of marketers, designers, manufacturing and quality control specialists and product and tooling engineers. Team members (above) are: Left to right; front row, Bruce Smith, Dale Groendal, Cheryl Baumgartner; middle row, Duane Nagel, Jim Massey, Jim Abraham, Chuck Roossien, Dan Zokoe; back row, Gordy Peterson, Brian Scholten, Dave Pugh, Doug Smith, Jerry Yntema. Photograph: Todd Halterman, Fotoworks.



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Circle 33 on reader service card.

Partway Out of the Woods?

EOC's new Options program dramatically alters our perception of what its high-end wood furniture systems can do—and for whom

By Roger Yee

Have you ever noticed the often low-key but inescapable presence of wood or simulated wood on automobile dashboards, household appliances and interior surfaces that often don't appear to need it, especially those made in America? Are we simply unable to do without wood's physical properties? Or could we be reaching out for something trusted and familiar in the ever stranger world we are building for ourselves? Whatever the reasoning, America has a love affair with wood furniture that companies such as Executive Office Concepts (EOC) have exploited successfully. EOC's wood office furniture and furniture systems in fine hardwood with traditional wood joinery have established the California manufacturer's distinct character over the course of many years. It's a high-end image for fine tuning at best—until now.

In introducing the new Options program for its furniture systems EOC is painting—literally—a different self-image in color, broadening the economic range of its product while incorporating many of the same components present in its furniture and furniture systems for corporate executives. Color is not Options' only variation on its theme, of course. But its appearance on what would otherwise have been uninterrupted expanses of wood has a startling effect, associating this painted furniture with a more technological, pragmatic yet informal world than EOC products normally inhabit.

Spelled out in stark quantitative terms, Options offers a wealth of choices: 16 finishes, including six colors developed with San Francisco designer Judith Green, 61 panel sizes, 11 surface edge details, 20 drawer pedestals, 22 hanging cabinets, over 100 work surface sizes and shapes, and such technological features as mid-level power raceway, task lamp, air purifier, miniature track lamp, slotted metal shelf organizer and sound masking. But the heart of this program is the textured polyurethane or Polytex finish—available in soft gray, soft blue, taupe, "Stellar" pale lavendar, "Featherstone" blue-gray and black—that EOC can apply over medium density fiberboard (MDF) in lieu of fine wood veneers.

Polytex is one of numerous responses by California's furniture industry to tough new air quality standards put forth by the Air Quality Management District (AQMD) of seven Los Angeles Basin counties. "We worked hard with a supplier to produce a solid coating for application on porous materials to meet AQMD standards for reduced emissions," reports Charles Hess, director of the Systems Division of EOC. The new polyurethane coating does the job well, but it imposes new requirements of its own. As Hess notes, "A clean room and special heat lamps are needed to cure Polytex to the desired hardness."

Unlike a laminate, Polytex soaks into the upper layers of MDF to form a surface that adheres like skin. "It can be finished to a satin luster or gloss on our systems components," Hess says. "On seating, we give it a lacquered look." Interestingly enough, only the visible panels of work stations configured with Options differ from other EOC furniture; drawer construction and other structural elements are identical with EOC's all-wood products.

No matter what designers and clients do with Options, they should have no difficulty integrating the new work stations with other EOC pieces. The company consistently pursues a thoughtful strategy of making its modular furniture and furniture systems interchangeable. "An EOC component can be a desk today, a credenza tomorrow and an open plan support area in the near future," Hess suggests. "Designers and facility managers should find Options easy to order, live with and adapt."

In other words, while EOC continues to surround America's corporate executives in all-wood work stations, the balance of the work force can now ponder their Options in colorful EOC furniture of their own.

Circle No. 205

Color added to EOC's office furniture systems through textured polyurethane finishes changes its image in significant ways from the more traditional executive world that EOC products normally inhabit. It's also an intriguing effort to capture a share of the ancillary work stations that surround those normally supplied by the California furniture maker. Shown here are work stations with Polytex on file doors (top), and doors, pedestals and vertical panels (above).

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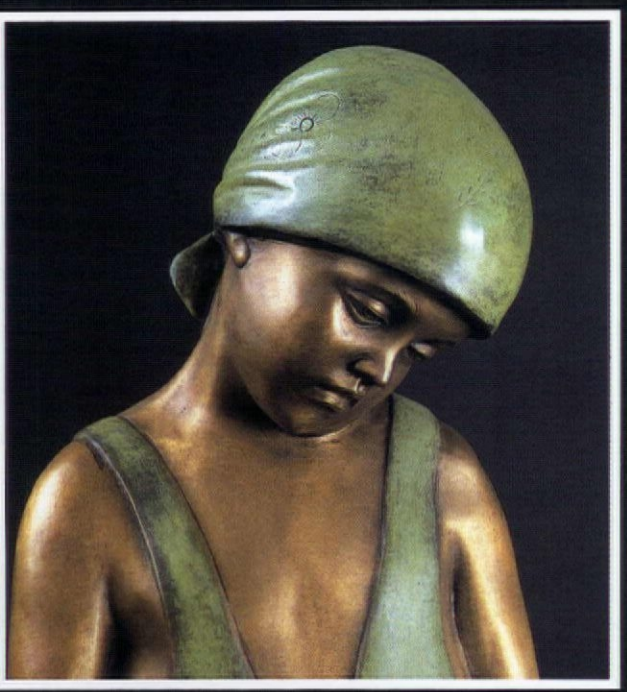

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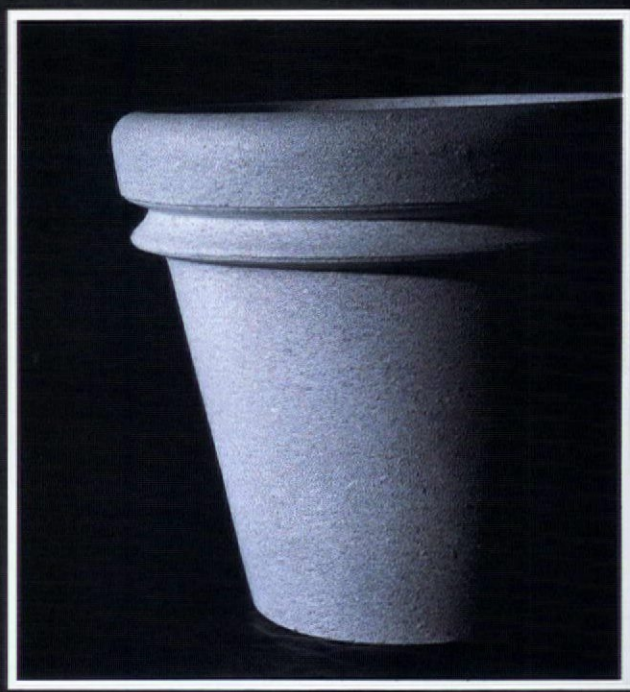
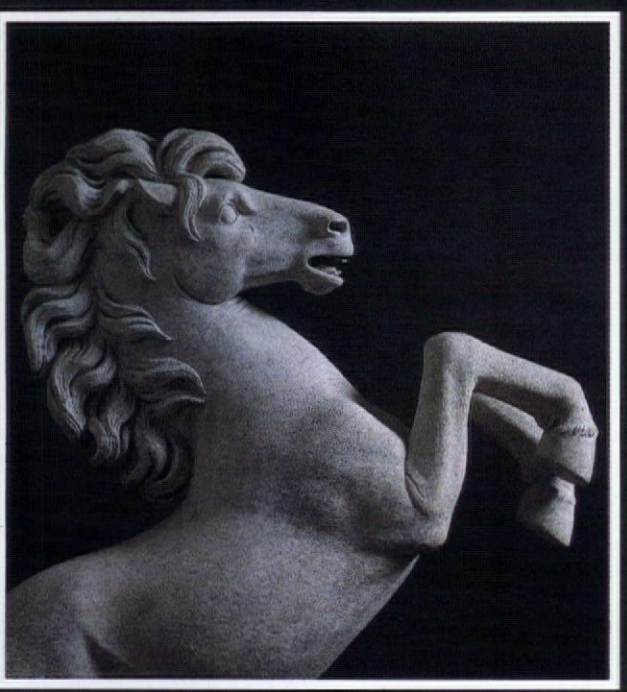


STONE FINISH



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A Hard ACT to Follow

ACT at NEOCON 23 has your number—if you're under 40 dollars a yard, that is

By Jean Godfrey-June

The Association of Contract Textiles (ACT) is following up its wildly successful timeline exhibit of 1990's NEOCON with a dose of reality in NEOCON 23. Titled "Under 40 in the '90's," this year's exhibit, sponsored by BASF Corporation's Fibers Division, focuses on contract fabrics under $40 a yard, illustrating the concept with cubes covered in its members' fabrics. "We wanted to allay the bleak attitudes about the economy with something upbeat and whimsical while still addressing serious issues," says Kristie Strasen, an independent textile consultant and chairman of ACT's Industry Events Committee. "We came up with the concept, 'Good design doesn't have to be expensive.' It's a theme that speaks to all of us right now, in every aspect of the contract design industry."

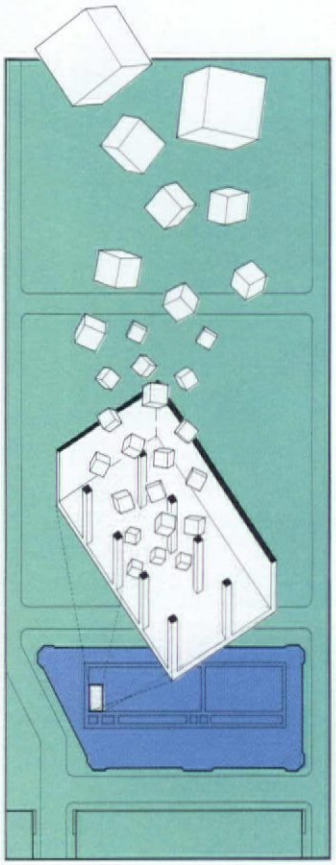
"We couldn't think of an intriguing way to put the exhibit together without emphasizing price," adds Michael Paul, former director of marketing and product development at Maharam and co-chairman of ACT's NEOCON Event Committee. "Budgets have dramatically increased in importance. This exhibit strikes that common chord in the industry. It's something designers can grab onto."

Peter Layne, president of ACT and vice president at Arc-Com Fabrics, thinks the exhibit will stir an awakening among designers: "As an industry, we're all still growing and developing. That high-tech, low-priced fibers are finally at a quality to produce truly beautiful fabrics is a new development."

Layne points out that the exhibit heralds more than a response to the new economic climate. "There is a new resurgence of product development within this country," he asserts, "as opposed to the many imports of the past." U.S. mills are now offering much smaller runs and the capacity to produce more high quality goods than in previous years, he observes.

Paul Benotti, who oversees Upholstery & Merchandising at BASF, sponsor of this year's show, says, "The theme makes so much sense for the marketplace. It is the perfect match: price and performance are what BASF's contract fibers are all about. Nylon is one of the chief fibers designers use to get into the more affordable price points." For BASF, Benotti explains, the exhibit is a way to help educate designers and manufacturers and to gain market exposure for its contract upholstery fibers division.

In Benotti's opinion, designers need to become better educated about fiber durability and usage. "There's the issue of responsibility that's finally coming into play," he believes. "Designers must work on more than simply an aesthetic level. It's more important than ever to specify the correct fiber for the end user."



You'll have to visit their NEOCON showroom if you want to actually see what fabrics ACT's members are featuring under $40 per yard. Here, a rendering by Cecil, Pierce and Associates, Architects of the showroom, which will feature cubes covered in the members' fabrics.

Having to set up the correct environment to display the new fabrics inspired ACT organizers to create the concept of blocks of fabric. "Just hanging the fabric seemed monotonous," says Lee Olson, co-chairman of ACT's NEOCON Event Committee and a partner at Yoma Textiles. "Several of us on the committee have kids, and I think the concept of the blocks evolved from that."

"It was also important to remember that the show had to travel," adds Paul. "The problems of how to display it were complicated by the need to have it be easily set up and dismantled—by different people each time—and to keep shipping costs down." For Paul, the show's traveling aspect is what makes it most intriguing: "It will never be the same," he says. "Like a Rubik's Cube, the cubes will be rearranged each time the exhibit's set up. I'm interested to see how each location perceives the show and puts it together."

While the traveling show will go a long way to increase ACT 's visibility, the organization is involved in far more than promotion. Its lobbying power is formidable. Already ACT has righted miscalculations in fabric importing laws that were costing jobbers and manufacturers thousands of unnecessary dollars.

ACT also continues to push for industry-wide testing standardization. "The confusion surrounding the different kinds of tests and what they mean is what really throws designers into a frenzy," says Strasen. "It's what causes the wrong fabric to be specified for a particular job."

Is it difficult getting ACT's nearly 40 members, many of whom are direct competitors, to sit down and agree on so many pressing issues? "Not at all. It's wonderful to see the cooperation," observes Layne. "ACT is not a competitive organization; individual members always realize we're here for promotion and education as a group."

Strasen concurs: "What I love about ACT is the fact that many members are competitors. Yet everyone manages to set aside that competitive spirit and create a good exchange and have lots of fun doing it."

They certainly enjoyed the challenges presented by the current exhibit. "Seeing how all the designers, many of whom are used to designing generally for the high end, meet the challenges of the price restriction has been incredibly interesting," says Olson. You don't have to be under 40 to find this interesting—or to visit the ACT space at NEOCON 23, space MM912, donated by the Merchandise Mart.

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A STUDIO PLAZA IS BORN

Keeping the fiercely competitive units of an entertainment empire happily together yet safely apart sounds impossible—until you walk the corridors of Columbia Pictures' Studio Plaza in Burbank, Calif., by Gensler & Associates/Architects

By Jean Godfrey-June

Design goes to Hollywood: Gensler helped Columbia make a grand yet understated contribution to the Burbank skyline with its multi-faceted facade (above) clad in variegated limestone all quarried from the same location in France. A dramatic stair (opposite) imbues the space with suspense.

It's hard to think of movies like *Avalon*, *Postcards from the Edge*, *Total Recall* and *Awakenings*; pop music stars like Michael Jackson; and television syndications like *The Wheel of Fortune* as "software." Yet, as of January this year, Columbia Pictures has become just that, along with Tri-Star Pictures, Sony Music Entertainment and Sony Electronic Publishing—programming for Sony Corp.'s impressive stable of consumer electronic "hardware." The entertainment industry has changed dramatically in the past few years, and the story of Columbia Pictures, now a $5 billion entertainment conglomerate that represents one fifth of Sony's revenues worldwide, has become a powerful symbol of that change. Gensler & Associates/Architects has witnessed Columbia's changes firsthand, with its work for the company's Studio Plaza headquarters in Burbank, Calif.

Originally commissioned by Coca-Cola, then Columbia's parent company, as a way to consolidate Columbia's many divisions sprinkled all over Burbank and Century City, the project also created a way to make the large triangular lot owned by Coca-Cola profitable. During the course of the project, Columbia first merged with Tri-Star Pictures, then was bought by Sony. Over a three-year period, Gensler worked with three separate heads of operations. Recalls T. Michael Darner, project manager on the job, "That presented a challenge in terms of being able to keep the project on schedule, but we managed to remain on time and within budget."

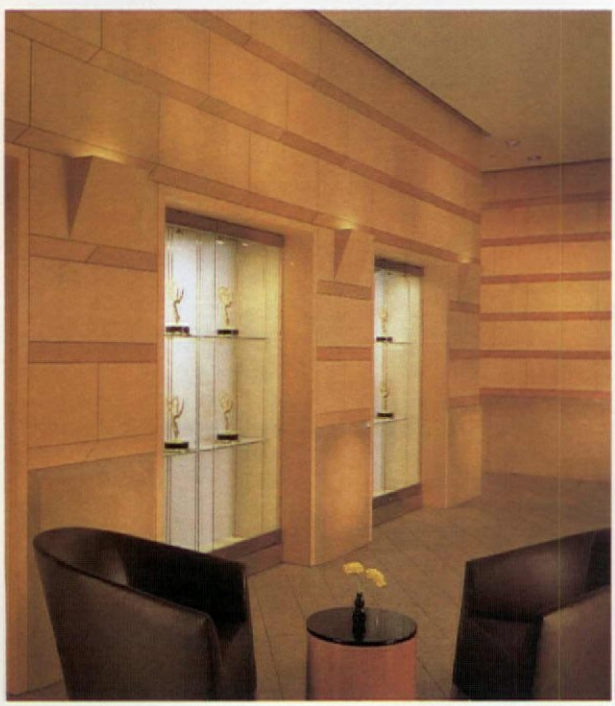
The job was unique in that Coca-Cola wanted the design to be "less a corporate statement and more an office building that was going to be adaptable to whatever changes the future might bring," explains Ed Friedrichs, principal of Gensler's Los Angeles office. In other words, the corporate headquarters had to perform like a competitive speculative office building. "The combination forced a certain discipline on us as designers," remarks Friedrichs.

Aside from many changes, timing for the job was extremely tight, only 25 months. "It was five months from the time we were retained to when we first broke ground," explains Friedrichs. "As filmmakers, they (Columbia) are used to accomplishing a great deal in a very short time. The management of the design—considering the time and budget constraints, the approval process with the city, the management changes at Columbia—was remarkable."

The footprint of the building—large, triangular and multi-faceted—was yet another complication, thanks to its oddly-shaped site. "The site is really a triangle, and we put the building along the hypotenuse of the triangle," says Darner. "That created space for a plaza, which increased interaction with the outdoors."

Making a virtue of necessity, Gensler's design for the south plaza, landscaped in large palms that make the scale more intimate, has created an informal public meeting place that employees crisscross all day. If it is true that people in film dislike like big buildings as well as ones that scream, "hey, look at me!", Gensler has served its client faithfully.

Not that the "hey, look at me!" attitude is lost on film executives. Columbia required as many corner offices as possible, because of the large number of executive-level employees within Columbia's creative divisions, hence the multi-faceted facade. "Instead of four corners per floor, we have 12 or 14," notes Darner. The firm also established secretarial bays on the return of certain facets, so that each bay has a window,



Walking down the corridors of Columbia's headquarters (left; top, middle and bottom) is anything but business as usual. Along with architectural elements like columns, Gensler created interest with niches for displaying everything from movie costumes to trophies to old scripts from the '30s. Some artwork was integrated into the design (opposite), though much of it is in some way industry-related.

letting in more light, and allowing spectacular views of the Santa Clara mountains.

"We were presented with a unique problem," explains Robert Green, project design director. "The end users themselves are very creative types. If they had their way, I'm sure their offices would be these very un-corporate bungalows. On the other hand, we were serving an efficient corporate structure." Green points out that the many corner offices would also serve the building well in a speculative office building with multi-tenanted floors. In fact, Burbank's office building tenants tend to be either very large or very small.

Future tenants were not the only reason behind the large floorplates, however. "Columbia wanted to get as many people from a particular division on a single floor, to increase their interaction as a team," says Darner. To increase team communication, Columbia sought an open-planning approach that Gensler has satisfied with pods of office space that can easily be reconfigured from a suite to several offices.

Historically, the movie business has housed itself in smaller buildings with suite configurations that create long corridors. Open planning improves on this pattern by increasing visibility, exploiting space with greater efficiency and economy, and more rapidly accommodating the industry's frequent personnel changes through flexible structure. Compromises must be struck, however. As Green says, "Film executives do seem to miss the sense of privacy of the traditional office structure."

Each division housed within the building has a distinct character, which Gensler has worked into the design. "We tailored our work to each division," says Green. "Each division was moving from a smaller building with its own identity into this large corporate space, and they all wanted to maintain their individuality." Thus Columbia TV's floors could be described as more Southern California in feeling, with limestone, bleached anigre and light sand-toned walls and carpet; while Tri-Star's floors are more sleek and contemporary, with mahogany, stainless steel, and green rusted slate.

Dancing—or at least dining—on the ceiling

How has Gensler balanced the facility's need for individual areas of pronounced diversity with an equally compelling desire for a framework of unity? Cohesive core elements and public areas help Columbia establish overall continuity. "We wrapped the inner core with an internal architectural arcade to unify the core elements and support functions," says Darner. "It provided a way for us to have systematic openings in the core without disrupting the areas around it."

Gensler expanded the central fire corridor into a boulevard of sorts with "wondoors," accordion-like fire doors that remain folded into the wall until they are needed. This way, the reception areas are open to the corridor, yet still pass fire codes which require walls or doors to block off areas.

The first-floor lobby, overlooking the plaza, is anchored by the employee cafeteria at one end, and the company store, now

You'll never want to eat lunch anywhere else in this town again: At Columbia, even "the little people" dine in glamorous surroundings (below); the top brass get more privacy and space between their tables in the executive dining room (right).

expanded since the Sony takeover (employees get a deep discount on Sony products). The second floor lobby is anchored by the administrative area and the executive dining room. Prism-shaped display cases tie the first and second floor lobbies together.

While most of Gensler's corporate clients have art programs, Columbia's proved a bit different. "In the motion picture industry, they like to show off the product," says Green. Movie posters—known as one-sheets—are framed and put in niches in the corridors; everything from movie memorabilia to script collections dating from the '30s finds its way into the display cases. The first-floor cases at the entrance to the cafeteria display costume designs from current Columbia films.

Three ornamental connecting stairs reinforce the sense of continuity. One connects the two Tri-Star floors, the second connects the two Columbia TV division floors, and the

third leads to the penthouse floor. As industry personalities go, few are more colorful than Columbia's penthouse floor occupants: the team of Guber and Peters, whom Sony installed as co-chairmen of Columbia in 1989. Gensler worked with the chairmen's personal designers to make sure the suites would be sympathetic to the rest of the design; Guber's is more Oriental in character, while Peters' has a very residential feeling.

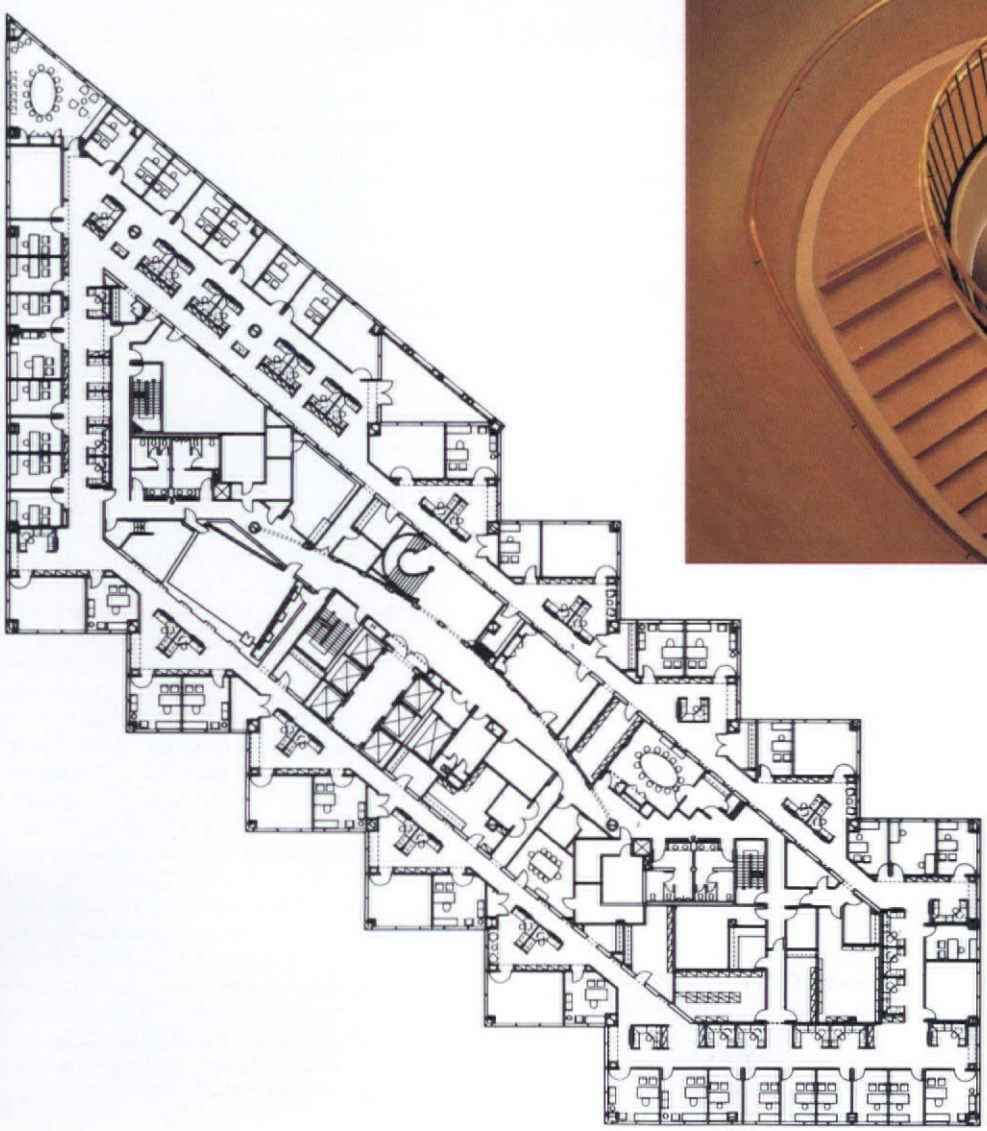
But custom-designed suites for the top brass are not the only perks: Set in a semicircular pavilion on the first floor, the corporate cafeteria rises two dramatic stories to a tromp l'oile mural on the ceiling, playing upon the idea of dining as theater. Gensler designed the space so that employees exiting the servery on a level overlooking the dining area. "It's a powerful feeling, being able to look out over the dining area and see everyone," says Darner.

Gensler also used box-trimmed ficus bosks in the executive dining area, where privacy is more important. "We made the spacing more generous between tables, grouped the tables in threes and fours, and set each group off with the bosks," Darner explains. "When you're standing up, you can see everyone else, but when you're sitting down, the bosks give you more privacy." The executive cafeteria opens onto a private outdoor terrace and a private screening room for entertaining clients.

The building's four screening rooms presented a formidable challenge. Darner reports, "The screening rooms are workshops for the industry. They view dailies with them, review new releases, and entertain their clients. Thus, the rooms had to be on the technical cutting edge, look great, and most of all, we had to do something about the incredible noise they produce." In order to keep noise from the screening rooms from disturbing everyone around them, Gensler developed a box-within-a-box system with an acoustic consultant.

Despite the ostensible glitz and glamour, Friedrichs feels that one of his firm's major accomplishments was meeting the budget. "We stretched our money a long way," he says. For example, the exterior limestone taken from a quarry in France is normally discarded because of color variations. Gensler saved money by using the different hues of stone as accents in different parts of the building to produce a striped facade. The stone was also used indoors, finding its way into the restroom vanities and the elevators, marrying the interior with the exterior and keeping costs down.

(Gensler had originally searched for an appropriately priced stone. Not finding it, the firm was able to enlist the Coca Cola Trading Company to purchase the stone with credits instead of cash. Gensler also developed case-



Status-conscious film executives know they've made it when they finally get a corner office; at Columbia, there's a shorter waiting list for one, thanks to Gensler's multi-faceted building design (left). A winding staircase (above) is distinguished through material, shape, scale and proportion.

A hard day's work: Many Columbia employees spend a great deal of time in one of the building's four screening rooms (left), watching dailies, reviewing new work and entertaining clients.

The last of three spectacular staircases (opposite).

Another opening, another show—and another home for Columbia

good designs for the job which were manufactured in Korea with Italian wood veneer, using the same barter system.)

While many a designer might feel frustrated to see a client have to move out of a space so quickly and have to design something completely new for them, Gensler sees Columbia's recently begun relocation from Studio Plaza as an opportunity. Green notes that "Most designers would be thrilled to see several designs for an individual client realized," he says. "You can see a progression, take lessons you learned from the first job and apply them to the second. It's a rare experience."

In Columbia's new Culver City facility, the Tri-Star building is at one end of the lot and Columbia Pictures Entertainment is at the other, complete with ceremonial gate entrances to each. How ever different the two designs may end up, Friedrichs stresses a common goal: "The design has to make people feel good about working, above all," he says. Hollywood couldn't say it better: If Columbia employees feel good about Studio Plaza, just wait until they see Culver City. That's show business.

Project Summary: Studio Plaza

Location: Burbank, CA. **Total floor area:** 435,000 sq. ft. **No. of floors:** 13. **Average floor size:** 35,000 sq. ft. **Total staff size:** 950. **Wallcoverings:** Carnegie, Maharam, Donghia, Janus et Cie. **Paint:** Frazee, Zolatone. **Laminate:** Pionite, Formica, Laminart, Wilsonart. **Dry wall:** USG. **Flooring:** Karastan, Prince Street, Bentley, Decorative Carpets, Rode Brothers. **Carpet/carpet tile:** Lon Seal, Armstrong. **Ceiling:** Armstrong, Donn. **Lighting:** Lightolier. **Doors:** Weyerhauser, Herculite. **Door hardware:** Schlage, Forms and Surfaces. **Window treatments:** Mecho Shade, Maharam. **Railings:** Cochran Isant. **Work stations and seating:** Herman Miller. **Lounge seating:** Martin/Brattrud, Bernhardt, Metro. **Cafeteria, dining, auditorium seating:** Maguire, Kasparians, Shelby-Williams. **Other seating:** Atelier International, Knoll, HBF, Kasparians, ICF, Driade. **Upholstery:** Brickel, Donghia, Unika Vaev. **Conference tables:** Knoll, Architectural Woodworking. **Cafeteria, dining, training tables:** L&B, Emu, Howe. **Other tables:** Scope, New Harmony, Fink & Harmony, Ken Hansen. **Files:** Storwall. **Shelving:** Aurora. **Architectural woodworking/cabinetmaking:** Architectural Woodworking, Roger B. Phillips. **Planters, accessories:** International Terra Cotta, Glassform. **Signage:** Windsor Displays. **Elevators:** Westinghouse. **HVAC:** Pace, Trane. **Fire safety:** Mirdone. **Security:** Schlage. **Building management system:** Johnson Controls. **Access flooring:** Donn. **Plumbing fixtures:** American Standard, Kroin, Kohler, Hewi. **Client:** Columbia Pictures Entertainment. **Architect and interior designer:** Gensler and Associates/Architects; principals: Ed Friedrichs, Bruce Campbell; project managers: T. Michael Darner, Theodra Huddleston; project designers: Bob Harris, Robert Green, Jim McNett. **Structural engineer:** John A. Martin. **Mechanical/electrical engineer:** Levine/Seegal Assoc. **General contractor:** Peck/Jones. **Construction manager:** Stegeman and Kastner (project management). **Lighting designer:** Patrick Quigley Assoc./Jules Horton. **Acoustician:** Paul S. Veneklasen Assoc. **Furniture dealer:** CRI. **Photographer:** Jon Miller, Marco Lorenzetti.

Twelve Miraculous Months

Designed, built, occupied and abandoned in record time—Del Monte corporate headquarters in Coral Gables, designed by Swanke Hayden Connell, is breathtaking proof of what powerful wills can accomplish

By Jennifer Thiele

When Swanke Hayden Connell was contracted by corporate giant RJR Nabisco to design a new corporate headquarters for its subsidiary Del Monte Foods in Coral Gables, Fla., RJR representatives gave senior designer Alvaro Velez only a very general impression of what the facility should look like upon completion—and only six months to create it. We want something very Mediterranean, they instructed Velez, who admits that he wasn't quite sure at first what that statement meant. But after a trip to Atlanta to meet with RJR, a visit to the facility site in the Alhambra building complex just outside of Miami, and a consideration of Del Monte's strong ties to Latin America through its tropical fruit business, Velez was sure that the flavor of the new headquarters had to be Spanish.

The working relationship between RJR Nabisco and Velez could be fairly described as remarkably minimal, though very controlled. Paradoxical as it may seem, this unusually open-ended arrangement proved acceptable to both client and designer alike. According to Velez, the client pretty much stayed out of the details, entrusting much of the design of the space to a very knowledgeable project manager employed by RJR and the Swanke team.

That was just fine with Velez, who had a complete and definite vision for the space from early on—and never looked back. He credits the welcome combination of organization on the part of the RJR project manager, cooperation by contractors and suppliers, and his own genuine personal enthusiasm. Indeed, Del

Swanke Hayden Connell senior designer Alvaro Velez created such an inviting atmosphere for the Del Monte offices with antiques from Latin American countries around the world and rich reproduction pieces in the Spanish Colonial style (opposite) that he feared at one point the space would look more like a hotel.

The light marble floor and sweeping wrought iron banister in the main reception area (above) reflect the elegant Latin American atmosphere Velez was inspired to create for the Del Monte offices.

Soaring ceiling heights add to the visual and spatial appeal of the Del Monte offices. The pristine white architectural envelope, combination of light and dark woods and muted accent tones (left) were inspired by the tropical Latin flavor of the Southern Florida landscape. Floor-to-ceiling French doors throughout the top penthouse floor gave employees access to balcony terraces enhanced with tropical foliage (below).

Despite its elegance, the Del Monte space was also given a corporate image, as evidenced in the 12th floor reception area (opposite, top) and work stations (opposite, bottom). The employee lounge, with its tile floor, casual furniture and tropical plants, is suggestive of a Latin American courtyard (opposite, far right).

Monte has been "one of the most exciting projects" in his 20-year career. Swanke Hayden Connell's swift completion of the design, as required by its contract, only enhanced the experience for him.

Perhaps Velez was inspired by his own Latin heritage, or perhaps it was truly the Southern Florida view from the two penthouse floors Del Monte would occupy in the Alhambra complex. Whatever the roots of the final design, Velez has succeeded in infusing the interiors with a stately Latin elegance. "The view is very Spanish, with all the tile roofs," he maintains. "It gave me an idea for an interior scheme, bringing in colors from outside, like the light marbles and light woods with darker wood accents."

A genuine enthusiasm for Latin culture is evidenced at Del Monte in all the detailing, from the Spanish tiled floors of the employee lounge and sweeping wrought iron railings of the reception area to the art collection representing some 60 years of work by artists from nearly every Latin American country. In fact, at the time of the project's completion, Del Monte possessed the largest corporate-owned Latin American art collection in the United States. Nor were the furniture and accessories to be outdone, including choice antiques selected from countries as far flung as Spain, Mexico and Bolivia.

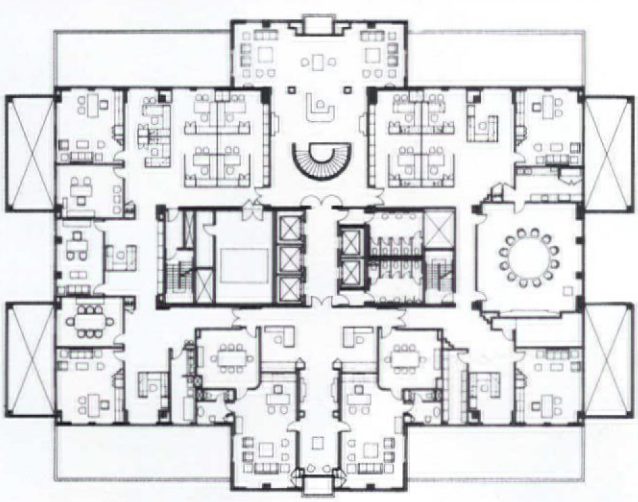
Adding still more to the appeal of the space are the fine, everyday furnishings, pristine, white architectural envelope, soaring ceiling heights and four balcony terraces on the top penthouse floor, reached by French doors and enhanced with tropical greenery and flowers. So appealing was this design that Velez even feared that it might look too much like a hotel. The decidedly hospitable atmosphere is unusual for a corporate space.

"The detailing is definitely Mediterranean, but it does have a flair for the corporate image," says Velez. In particular, the bird's-eye maple systems furniture not only adds to the spatial quality of the design, which accommodates 80 to 90 employees, but plays up the corporate image.

The initial reaction of Del Monte employees to their new headquarters was understandably enthusiastic, according to Jack McCarthy, vice president of real estate for RJR Nabisco at the time the Del Monte project was undertaken. "Everyone was very pleased with the end product," he says. Unfortunately the staff's happiness was short-lived. After less than six months' occupancy, Del Monte vacated the space when parent company RJR Nabisco was purchased by Kohlberg Kravis Roberts (KKR) in a $24 billion leveraged buy-out.

KKR sold off Del Monte in pieces. Lost in the corporate shuffle was the marvelous Del Monte facility in Coral Gables. Today, RJR Nabisco still holds the property, and has sublet the penthouse floors, fully furnished, to The Private Bank & Trust. Half of the 12th floor, which was also occupied by Del Monte, has been leased to Fred Astaire Dance International. As for the Latin American art collection, McCarthy indicates that individual works are still being sold by Nabisco.

Beyond the loss to the employees, McCarthy feels that any further condolences should go to the designers. "Swanke Hayden Connell really put their heart into it," McCarthy says. Del Monte certainly had a heart with a classic Latin beat. However, if Alvaro Velez has any say in the matter, that heart will surely beat again.



Project Summary: Del Monte Foods Inc.

Location: Coral Gables, FL. **No. of floors:** 2.5. **Total staff size:** 80. **Wall finishes:** Encaustic, Duraplex. **Paint:** Sand Paint. **Laminate:** WilsonArt, Formica. **Dry wall:** U.S. Gypsum. **Flooring:** Artwood (wood); T.H. Winson Co. (marble). **Carpet:** Edward Fields. **Ceiling:** U.S. Gypsum. **Lighting:** Lightolier, Edison, Lithonia, Rambusch (custom chandeliers and sconces). **Doors:** Custom by Wigand. **Door hardware:** Baldwin. **Glass:** Jacobs. **Window treatments:** American Draperies. **Railings:** Custom by Rambusch. **Work stations and seating:** Geiger International. **Lounge seating:** LCS. **Cafeteria, dining, auditorium seating:** LCS. **Other seating:** Smith & Watson, Zographos, Scope, Mirak. **Upholstery:** Lee Jofa, Scalamandré, Manuel Canovas, Brickel, Deepa Thomas, Schumacher, Jack Lenor Larsen, Carnegie. **Conference tables:** Custom by Smith & Watson, LCS, Mirak. **Cafeteria, training tables:** Mirak. **Other tables:** Smith & Watson. **Files:** Custom by Wigand. **Shelving:** Adjustable Steel. **Architectural woodworking/cabinetmaking:** Wigand. **Planters, accessories:** Custom by Bruce Dix, Talavera Collection, Richard Worther Galleries, Fuller, Tiffany, Minners. **Signage:** Letterama. **Art dealer:** CDS Gallery. **Client:** Del Monte Foods Inc. **Architect/interior designer:** Swanke Hayden Connell Architects; Alvaro Velez, senior designer; William Holt, Douglas Coombs, project managers. **Structural engineer:** Riva, Klein & Associates. **Mechanical engineer:** Lagomasino, Vital & Associates. **Electrical engineer:** Aneco Company. **General contractor:** Holder Construction. **Lighting consultant:** Wheel Gersztoff Friedman. **Acoustical consultant:** Robert Hansen Associates. **Audio/visual consultant:** Smith Meeker. **Furniture dealer:** Corporate Office Interiors. **Graphics:** Don Keil. **Photographer:** Dan Forer.

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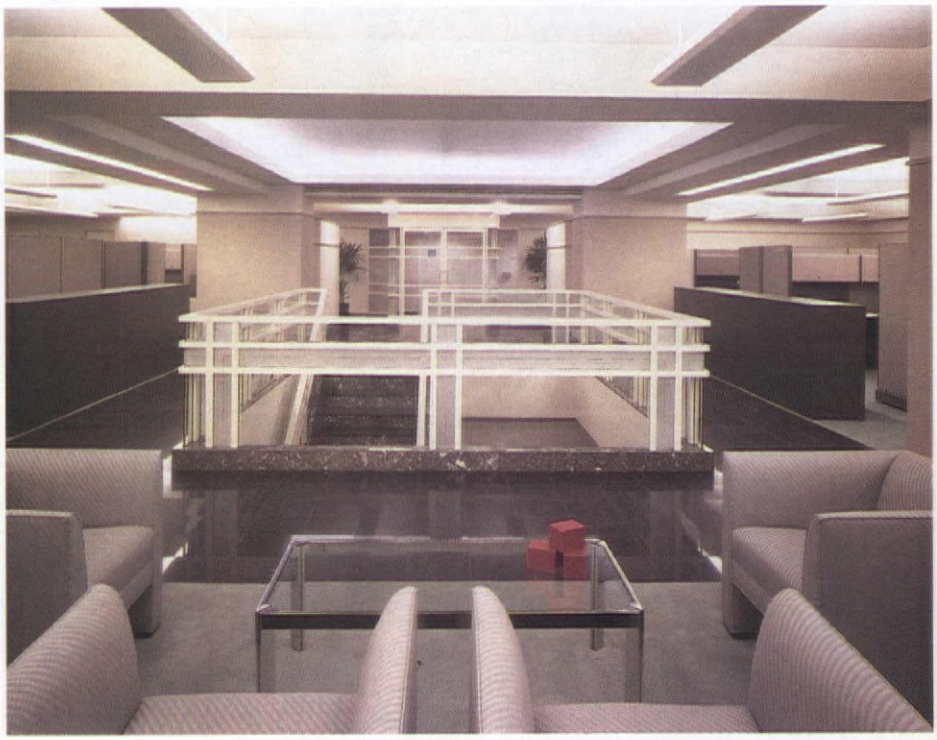
Felling the Walls Around NCR

More than a few veterans of NCR feared the worst when Cannon persuaded it to open up its New York Regional Sales Headquarters like never before

By Amy Milshtein



You can't fight city hall, teach an old dog new tricks or make a leopard change its spots. Or can you? If the New York office of architectural firm Cannon could get $6.4-billion (sales) computer and office equipment giant NCR to stray from its thick book of architectural and design guidelines in the creation of the New York Regional Sales Headquarters, who knows?

Of course, convincing NCR was not easy. A 110-year-old, Fortune 79 company based in Dayton, Ohio can get set in its ways and become a little difficult to budge. But when the company's Rockefeller Center rent was doubled, NCR decided to make more than a change of address. Thanks to Cannon, NCR has moved from sales offices that resembled closed, little kingdoms and a product showroom that was a maze of segmented rooms to a new, two-story space that is open, active, high-tech yet conservative. All in all it's the perfect image for NCR's New York flagship.

"It was definitely a struggle," remembers Robin Cibrano, project manager for Cannon. "The hardest part was getting NCR to agree to an open plan for the product demonstration showroom." The showroom, which contains one of each NCR product, is visited by buyers from the Northeast.

In the old location, each product was set in its own room. Customers were ushered inside to see one item and then get the hard sell. The new approach feels more like a car showroom or a museum exhibit; displays are grouped together within glass enclosed pods that can be easily reconfigured.

How is it working? Bo Bauer, NCR's project manager, states, "The sales staff loves it so much that we're adopting the plan for all of our showrooms." Care must be taken that competing clients are not scheduled to tour the showroom at the same time, but as Bauer says, "The staff is having better luck at making sales."

Located adjacent to the showroom are four executive offices and the boardroom. These spaces have to be elegant but not too showy, particularly the boardroom, used only four times a year. Because of the floor's high profile, approvals for new ideas were difficult to win. "Luckily, we had a big player on our side," said Bauer. "Paul Lappetito, a senior vice president, really championed our designs." NCR was no pushover, all the same: Four plans were rejected, two models built and a full-scale mock-up created before the design was accepted.

The showroom and the boardroom are the face that NCR shows the world, so it makes sense to create an attractive environment. But what about the 220 employees directly upstairs that constitute the New York sales force? Do they warrant an attractive environment?

Cannon said yes and sold NCR on an open design that shook up quite a few corporate veterans. "The old space had separate offices with windows doled out to upper management," relates Cibrano. "We created a central core surrounded by 'streets' that maximize work spaces with windows."

Using systems furniture, Cannon defines hierarchies with panel heights that range

NCR's open showroom (opposite), designed by Cannon, was a difficult idea to push through. But now that the glass-enclosed pods are in place, management and the sales department are pleased with the results. So pleased, in fact, that the open design has been adopted for all sales headquarters.

"The low ceilings were one of the biggest design challenges," reveals Robin Cibrano of Cannon. To add height visually, Cannon employed vaults, soffits, coffers and uplighting as seen in this stairwell (above).

Cannon also opened up the sales office upstairs from the showroom (left). The old space was comprised of little kingdoms, with windows doled out to the managers. In these offices, everyone has access to the windows.

Along with the physical constraints of the building, Cannon was plagued by constant program changes. They started the project designing for two executive offices, then had to accommodate two more. After some quick juggling, the spaces turned out fine (below, left).

Throughout NCR's open showroom, displays are grouped together within reconfigurable pods (below, right). A definite path winds along the pods, which are accented in "NCR red."

from 42 in. for support staff and 60 in. for sales to 66 in. for management. The varying heights also create a skyline that adds visual interest. Sales people are clustered in groups of four to facilitate teamwork. This layout is as new to long-time employees as the glaring lack of "NCR red."

"The book of standards and guidelines call for huge blocks of bright red as part of the corporate image," states Cibrano. "Old facilities even had entire desks painted the color." Cannon convinced NCR to use its signature color in accents instead. The effect is modern, elegant and easy on the eye.

Once all of the radical design ideas were approved, Cannon wrestled with the physical constraints of the chosen location. The biggest challenge was tight restrictions on

Ceilings from Hell

space, particularly low ceilings. "No ceiling exceeded eight feet," remembers Cibrano. "So we employed vaults, soffits, arches and uplighting to visually lift it."

In spite of the effort needed to redraw the ceilings and the fact that there were ongoing program changes, the job was completed in the relatively short span of eight months for design and documentation and eight months for construction. Bauer is pleased with the pace. "The hardest part for me was being a Midwest boy in charge of a New York city project," he admits. "It's a wholly different environment with expediters and unions and problems at every turn. Luckily Cannon knew how to handle it."

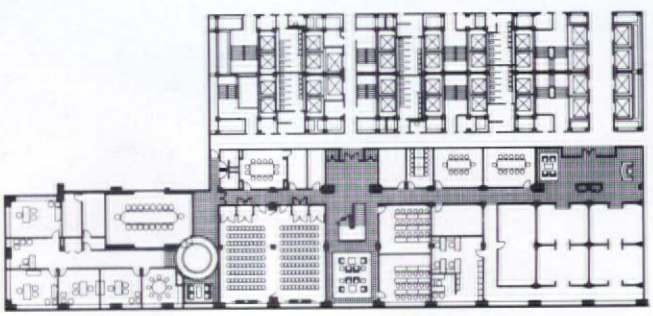
Cannon enjoys a good relationship with NCR and is presently working on another project for it in San Francisco. But will this cozy relationship last? The answer lies not with Cannon or NCR but with AT&T. Looking to bolster its flagging computer division, the telecommunica-

Cannon designed NCR's boardroom (right) to be simple and elegant. One way they did this is by limiting the use of "NCR red." The corporation's book of design guidelines called for huge blocks of the color, but Cannon stretched the rules by employing graceful red accents.

tions company is aggressively moving in on NCR. As of this writing, the vote is still out on whether or not AT&T's takeover succeeds. For the NCR staff at New York Regional Sales Headquarters, the future—at least its first stage—has already arrived.

Project Summary: NCR, New York Regional Headquarters

Location: New York, NY. **Total floor area:** 55,000 sq. ft. **No. of floors:** 2. **Average floor size:** 39,000 and 16,000 sq. ft. **Total staff size:** 220. **Cost/sq. ft:** $63. **Wallcoverings:** J.M. Lynne, Maharam. **Paint:** Benjamin Moore. **Laminate:** Nevamar Corporation. **Dry wall:** Gold Bond, U.S. Gypsum. **Flooring:** Caesarstone. **Carpet/carpet tile:** Bentley Mills. **Ceiling:** Cirrus Travertone, Second Look II, Armstrong World Industries. **Doors:** Painted wood. **Door hardware:** Sargent, Schlage. **Glass:** Clear and sandblasted. **Interior window frames:** Wilson Partition System. **Work stations:** Herman Miller. **Work station seating:** Herman Miller. **Lounge seating:** Cartwright. **Cafeteria, dining, auditorium seating:** Krueger, Davis. **Other seating:** Herman Miller, Davis, Vecta, Brueton, Hardwood House. **Upholstery:** Unika Vaev, Spinneybeck, Maharam, DesignTex, Architex, Jack Lenor Larsen. **Conference tables:** Brueton, Howe. **Cafeteria, dining, training tables:** Howe, Kinetics. **Other tables:** Brueton, Hardwood House. **Shelving:** Tennesco. **Files:** Meridian. **Freestanding furniture:** Biltrite. **Executive desk lamps:** Cedric Hartman. **Accessories:** Visual Boards. **HVAC:** Commandaire. **Lighting:** Litecontrol, Zumtobel, American Glass Light Co. **Security:** Mosler Card Access. **Access Flooring:** Donn Floor Systems. **Plumbing fixtures:** American Standard. **Client:** NCR Corporation. **Architect:** Cannon. **Structural engineer:** Yehuda Meire. **Mechanical and electrical engineer:** Casentini Assoc. **General contractor:** McHogh, Divincent and Alessi. **Lighting designer:** Designer Decisions Inc. **Furniture dealer:** Alexander, Patterson, Groneck. **Photographer:** Elliott Kaufman.



Bank On It

Quantrell Mullins & Associates creates the "Most Beautiful Space in Charlotte" for First Union Corporation

By Amy Milshtein

Is this a designer's dream? The CEO of a major North Carolina bank wants to create an executive facility that is "the most beautiful space in Charlotte" with art and custom furniture freely employed. Could a project like this actually happen in today's environment of "conservative creativity?" It can and it did—as evidenced in First Union's new executive offices, designed by Atlanta-based Quantrell Mullins & Associates.

That's not to say that the designers threw caution and the budget to the winds. First Union had to combine the imagery of an innovative financial institution with a portrait of trust and stability, staying within firm budget guidelines all the time. "We did detailed cost analysis and constant cost tracking for this job," remembers Bianca Quantrell, principal of Quantrell Mullins. "The result is a creative facility that was right on the money."

A once-in-a-lifetime opportunity? No, Quantrell maintains. "Today, many clients

To achieve the desired effects, Quantrell Mullins used marble, cream colored lacquer and light wood throughout the three-story facility (below). The outcome is light, airy and contemporary; perfect for an innovative financial institution like First Union.

In First Union's grand atrium (opposite), "The custom rug was a risk," admits Brian Newlin, project manager. "It was either going to flop or fly." Consensus opinion from the CEO down says it flies.

think that creativity costs too much money," she notes. "That attitude penalizes design firms and promotes mediocrity."

Mediocre this facility is not. Encompassing three top floors, the offices are connected by a grand staircase within a large atrium. The overall effect is light and airy, not dark and staid like a traditional banking facility. "We toured many corporate headquarters in the Northeast," states Brian Newlin, project manager for First Union Corporation, "and saw the spectrum of design. We decided that if conservative was a one and contemporary was a ten,

A $38,000, cost-effective table?

our facility would be a seven and a half." Also, First Union wanted offices that would wear well into the future.

To accomplish this Quantrell Mullins used design elements like light woods, cream colored lacquered panels, rich fabrics and marble floors. Another integral component of the design is the art. "The space would not be complete," admits Newlin, "until the art was in place." CEO Edward Crutchfield was personally involved in choosing the eclectic range of works, obtained mostly from local artists. To everyone's pleasure and surprise, they came in under budget. Another way Quantrell Mullins stayed within the budget was by creating custom furniture. While it's hard to believe that custom can cost less

"Custom furniture is not always more expensive than store bought," insists Bianca Quantrell, of Quantrell Mullins (opposite and top). Case in point, First Union's magnificent board room table (above); a catalog piece would have cost much more and still would not meet the exact specifications.

than catalogue pieces, Quantrell insists, "It is a misconception that custom is always more expensive. Depending on the size and function, a store-bought item may actually cost more and still not be exactly right for the job." As a result, much of the furnishings were designed by Quantrell Mullins, including the impressive boardroom table.

But what's most impressive about this three-story facility is that it only houses 20 full-time employees. The 40th floor contains executive offices and support space while the boardroom and an anteroom constitute the 42nd floor. A small portion of the 41st floor is reserved for a director's dining room. The rest is regularly donated to various civic groups so they can have space for their functions. With this in mind, the floor was designed with voice enhancement and audio/visual capabilities.

Why did First Union create a space that's frequently used for charitable events? Joe Tronco, senior vice president of First Union's corporate real estate division, replies, "We have a strong responsibility and commitment to Charlotte and the Carolinas. Being a nearly 100-year-old bank, positioned within the top 20 in the United States, we feel a social obligation to provide a quality environment to civic groups." Some of the organizations that have benefited from the bank's generosity are The United Way, the local symphony and Board of Education for distinguished teacher awards ceremonies.

Of course, the facility was not entirely built for charity. First Union moved from its old offices because they were small, dated and simply inappropriate for the company's newfound position and clients after five years of steady growth. Also, corporations like First Union are no longer just banks; they are financial institutions offering services like insurance, stocks and investment opportunities.

Obviously, there is a symbiotic relationship between First Union and the communities it serves that is symbolized in the executive offices. When designing a facility of this caliber, you get your approvals from the top. What was it like working with CEO Crutchfield? "Though he is not a designer," remembers Quantrell, "Mr. Crutchfield had astute and descriptive gut reactions. He never just said 'I hate it' and left you guessing why. There was always a lot of feedback, which is a great way to work."

Newlin calls the project "a learning experience." Inevitably there is pressure working for a chief executive. "When you have to answer to the CEO," he says, "you want everything to be perfect."

One anxiety had been the custom rug on the 40th floor. "At first, I thought it was either going to flop or fly," remembers Newlin. "Now it's my favorite part of the design." Another major difficulty was working within the confines of the given space. The three floors became smaller as they went up, causing some difficulties. "Next time," states Newlin, "We should design the building and the interior at the same time."

But the way these offices are designed, "next time" should not occur until sometime in the 21st Century. First Union and the people of Charlotte and the Carolinas have Quantrell Mullins to thank for a classic design that you can truly bank on.

Project Summary: First Union Corporation

Location: Charlotte, NC. **Total floor area:** 41,240 rentable, 35,700 usable sq. ft. **No. of floors:** 3. **Total staff size:** 20. **Wallcoverings:** Manuel Canovas, J. Robert Scott, Lee Jofa, Jack Lenor Larsen. **Laminate:** WilsonArt, Laminart. **Flooring:** Botticino Fiorito, Paradiso Marbles, Associated Imports. **Carpet/carpet tile:** Mair Astley, Regency. **Ceiling:** USG. **Doors:** Custom, Wigand Corporation. **Railings, millwork:** Wigand Corporation. **Work stations:** Brochsteins. **Work station seating:** Steelcase. **Lounge seating:** Scope, Brayton, Bernhardt.

Cafeteria, dining, auditorium seating: Brickel, Smith & Watson, Wood & Hogan. **Other seating:** Zographos, Atelier International, HBF, Helikon, Knoll. **Upholstery:** Spinneybeck, Larsen, Gretchen Bellinger, Jim Thompson. **Conference tables:** Brochsteins. **Cafeteria, dining, training tables:** Johnson, Brochsteins. **Other tables:** Dunbar, Charles McMurray, Brochsteins, Knoll. **Files:** Meridian. **Architectural woodworking:** Wigand Corporation. **Planters, accessories:** Architectural Supplements. **Custom cabinetmaking:** Brochsteins. **Custom chandeliers:** Bergen Art Metal. **Custom rugs:** Lacey Champion. **Client:** First Union Corporation. **Interior architect:** Quantrell Mullins & Associates. **Structural engineer:** Ten Eyck, Merritt, Barnett, Pitt. **Mechanical/electrical engineer:** Blum Consulting Engineers. **General contractor:** Metric Construction. **Lighting designer:** Lighting Design Collaborative. **Acoustician:** John Ballentine & Assoc. **Furniture dealer:** Office Interiors. **Kitchen consultant:** Club Wholesalers of America. **Photographer:** Timothy Hursley/The Arkansas Office.

Bianca Quantrell admits that First Union was a "plum job," with custom furniture and art used freely. CEO Ed Crutchfield played an important role in choosing the pieces such as the paintings found in the executive meeting room (opposite), the anteroom outside the boardroom (top left) and the hallways outside of the director's dining room (top right). Even a closeted refreshment stand (bottom left) opens to reveal a work of art.

Much of First Union's elegant space is donated to charitable functions but it is also used as a sales tool. Places like the director's dining room (bottom right) provide the perfect spot to woo potential customers.

Trailblazing With L.A. Law

Ridgway Associates' custom design takes Coudert Brothers where no other downtown Los Angeles law firm has gone before

By Jennifer Thiele

In Los Angeles, a world defined by traffic, it's a bold move to cross the freeway—especially if you're a well-established law firm. But with that same pioneering Western spirit that helped make this country great, the Los Angeles office of New York-based law firm Coudert Brothers did just that, relocating its offices west of the Harbor Freeway—a place no other downtown L.A. law firm has ever gone before.

Samuel Highleyman, the Coudert Brothers managing partner who headed the design committee for the law firm when it moved to its new offices on two floors in the Arco Center building in 1989 (Highleyman has since moved "down under," as managing partner of the Sydney, Australia, office), says the "bold" move was really more psychological than anything. "We're right on the other side of the freeway, not very far away from our previous offices at all," he chuckles. Nevertheless, the move sparked some initial concern among partners who feared that being "on the other side of the tracks" would isolate the firm.

If Coudert Brothers broke new ground by moving a few blocks west, its adventurous spirit is even more obvious in its striking interior design by Los Angeles design firm Ridgway Associates. Under founder and principal Patricia Ridgway, the designers were given creative license to develop a truly bold signature design for Coudert Brothers. The typically conservative law firm look has been abandoned in favor of unconventional contemporary flair.

"Unlike most professional offices steeped in tradition and relying on grand gestures of crown molding and traditional furnishings to announce their presence," explains Ridgway, "we chose to retire standard pretense and acquire distinction through proportions, lines, quality materials and contemporary artwork and furnishings." From the moment the elevator doors open into a lobby featuring black granite and white marble patterned floor and door casings, light and dark anigre veneer woodwork and etched glass panels, the differences are obvious.

Designing the 19th and 20th floors for Coudert Brothers in Arco Center provided Ridgway a prime opportunity to showcase her young firm's ascending talents—in the form of

The descending staircase at Coudert Brothers (opposite) is the focal point for Ridgway Associates' design. Recessed lighting concealed in sculpted soffits bring light into the space, which visually dances on the combination of light and dark anigre wood veneer.

Visitors to Coudert Brothers are greeted by a striking mixture of black granite and white marble on floor and door casings, and a combination of light and dark anigre wood paneling (above). Looking over the top of the descending staircase, the view through the floor to ceiling glass walls of the conference room stretches to the Pacific Ocean.

From the flooring and furnishings in the reception area (below) to the custom-designed millwork and conference table in the main conference room (bottom), the mixture of light and dark materials is repeated throughout the Coudert Brothers offices. According to Ridgway, the design acquires distinction through "proportions, lines, quality materials, contemporary artwork and furnishings."

a custom-built wooden staircase that is the focal point for the design. "We let the stair set the tone," says Ridgway, who firmly believes that proper stair design should be a top priority in any interior space. "I'm going to write the book on stairs," she insists, believing that many of them are incorrect.

She makes her point about stair design quite dramatically at Coudert Brothers. By placing the main reception area on the 20th floor, Ridgway has been able to design a descending stair with an intermediate landing that breaks into two separate flights leading to the 19th floor. The purpose: Instead of having an ascending stair block the view from the main reception area, visitors to Coudert Brothers immediately look over the top of the staircase and through the floor-to-ceiling glass walls of the main conference room to a spectacular view that stretches to the Pacific Ocean. The staircase and its underside, visible on the 19th floor, use recessed lighting concealed in sculpted soffits to bring light, which visually dances on the wood veneer, into the space.

Interestingly enough, Highleyman insists that the law firm did not intend to make a statement with this striking design; and it especially was not attempting to convey an atmosphere of opulence despite the obvious quality of craftsmanship and materials. In fact, the firm applauds Ridgway's cost-conscious practicality, which allowed the job to come in $480,000 under budget. According to Ridgway, the savings were achieved primarily by having all woodwork—including paneling, millwork, stairwork, work stations, conference and library tables, library carrels, desks, credenzas, bookcases and doors—custom-made by a Canadian manufacturer.

What kind of statement do you make by coming in under budget?

The most important requirement for the new design, says Highleyman, was "efficient functionality." As an international law practice with 18 offices in 12 countries representing multinational companies, banks, insurance organizations and institutions in all types of cross-border transactions worldwide, Coudert Brothers offices are frequently open around the clock, accentuating the need for a comfortable and functional work environment. Space planning for the L.A. office is developed around the all-important support functions: central filing, duplicating machines, facsimile.

All office services are conveniently located for easy access at the core of the space. A larger-than-usual law library holds the many volumes of international law books, and a large number of litigation work rooms, or "war rooms," are spread throughout both floors. "We do large litigations, sometimes with hundreds of boxes of materials that we need to store," explains Highleyman. "We need lots of conference rooms for these big transactions, for meetings with lots of people that come from other places."

Secretarial work stations are located between the central core and the perimeter, where all private offices for partners and associates are located. Coudert Brothers, makes no distinction between partners and associates in terms of office size or location (though offices were chosen by seniority). "We like to think of ourselves as an egalitarian firm," says Highleyman. "In a transaction, you don't differentiate between who's a partner and who's an associate. It's a cooperative effort."

Just how egalitarian and democratic this firm really is became very apparent during the design process. An internal committee comprising Highleyman and six other partners met regularly with Ridgway representatives to determine the overall design elements, but every level of employee was free to comment, from partners right down to office services. Secretaries, for instance,

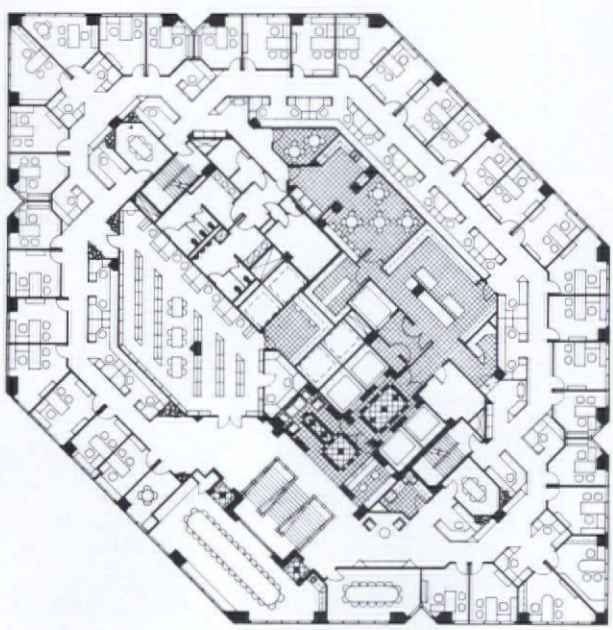
helped to choose their own seating, and were encouraged to evaluate the designs for their work stations and lighting.

Throughout the process, the partners themselves had differing opinions about what design direction Ridgway should take. It was generally agreed that the extensive use of wood should evoke a sense of the tradition of this well-established law firm (Coudert Brothers was founded in Paris in 1890), but some partners partial to the conservative look preferred dark woods while others having more contemporary tastes preferred light woods. What resulted is a striking compromise between light and dark materials that reflects tradition, but is expressed in distinctive contemporary style.

"The design problem existed primarily in educating the client to realize that a more traditional image could be maintained," states Ridgway. "Yet contemporary elements could be incorporated to reveal both their established reputation and ability to go forward with the changing times." For an old law firm, Coudert Brothers has surely gone more than a few blocks West for its new image.

Project Summary: Coudert Brothers

Location: Los Angeles, CA. **Total floor area:** 36,630 sq. ft. **No. of floors:** 2. **Average floor size:** 18,315 sq. ft. **Total staff size:** 93. **Cost/sq. ft.:** $54. **Wallcoverings:** Willow Tex, Carnegie. **Paint:** Frazee, Zolatone. **Laminate:** Wilsonart, Formica. **Dry wall:** Marcowall. **Stonework:** J.B. Ganjian, Marbles Unlimited. **Flooring:** American Marazzi Tile. **Carpet:** Prince St. Technologies. **Ceiling tiles:** Armstrong. **Lighting:** Lithonia, Prudential, Halo, Capri. **Doors:** Custom by Ridgway Associates, fabricated by Patella/Purchase Planners Group (PPG). **Door hardware:** Schlage. **Glass:** Custom etched by Jane Skeeter Studios. **Window frames:** Model Glass, Custom, Solar Bronze. **Window treatments:** Levolor. **Stairwork, conference tables, library tables, library carrels, desks, credenzas, bookcases, work stations:** Custom by Ridgway Associates, fabricated by Patella/PPG. **Work station seating:** Harter. **Reception room seating:** HBF. **Conference room seating:** Bernhardt. **Lunch room seating:** Fixtures. **Lunch room table:** Johnson. **Upholstery:** HBF leather, Brickel, Unika Vaev. **Files:** Office Specialty. **Shelving:** Acme Visible, Patella/PPG. **Architectural woodworking, wood cabinetmaking:** PPG/Patella. **Planters, accessories:** Arrangements by Keith Laverty; Ceramics by Ron Pier, Randolph & Hein. **Signage:** Architectural Signage, ABC Letterart. **Library, movable aisle shelving:** Acme Visible. **Audio visual equipment:** Day Lite Screen. **Client:** Coudert Brothers. **Architect:** Gin Wong Architects. **Interior designer:** Ridgway Associates; Patricia Ridgway, Thomas Pyle, principals; Patricia Ridgway, Felicia Hyde, project designers; Marc Mowery, AIA, project management; John Rauh, technical management. **Structural engineer:** John A. Martin & Associates. **Mechanical/electrical engineer:** Donald E Dickerson Associates. **General contractor:** Innerspace Constructors. **Construction manager:** Ridgway Associates, Relocation Management Resources. **Lighting designer:** Ridgway Associates. **Furniture dealer:** PPG. **Art Curator:** Artsource L.A. **Plantings:** XOTX-Tropico. **Artwork:** Artsource L.A., Feingarten Galleries. **Photographer:** Robert Pisano.



Ridgway's extensive use of wood at Coudert Brothers still suggests the traditional law firm atmosphere, but does so with distinctive contemporary flair (above). All woodwork throughout the space, including the work stations, was custom-built to match the dramatic staircase, which sets the tone for the design.

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How Good Are Your Three Rs?

Can a designer make use of a large, unbroken floor area with high ceilings, interesting views on two of four exterior walls, a sturdy maple floor and Doric columns? As shown in a corridor detail (above) the office of Jack L. Gordon Architects in New York has taken these basic cues to create an elegantly spartan design solution for housing itself. Photograph by Steve Williams.

Remodeling, retrofitting and rehabilitating can be rewarding in ways more common design projects can't easily duplicate

Why must we keep losing choice examples of our design heritage before we realize how dear they are to us? New Yorkers only grieved for Pennsylvania Station when the wrecking cranes brought McKim Mead & White's masterpiece to its knees. Chicago turned its back on the charms of Louis Sullivan's Stock Exchange Building when demolition crews blasted it away. Los Angeles waited until the proverbial eleventh hour to come to its senses about its great Public Library by Bertram Goodhue and Carleton Winslow—when firemen and a real estate developer rescued it from near oblivion.

Landmarks are fortunate to have friends in high places today. Thanks to the Supreme Court's refusal in March of this year to review a federal appeals court decision upholding the application of New York City's landmarking laws to St. Bartholomew's Episcopal Church, work by such gifted designers as Goodhue will continue to be landmarked—as long as they do not deny their owners "all reasonable economic use" of their properties. A nation so impatient to get on with its future will have the luxury of reflecting on its past.

What about the rest of the urban landscape, dotted with construction of more modest pedigree? The value of older structures has become a lot clearer in economic, legal and cultural terms since the tumultuous 1960s. When designers, historians, social scientists, community activists and grass-roots citizens launched their crusade to preserve pieces of the built environment some three decades ago, theirs seemed a lost cause. But they prevailed because existing buildings represent stable, reusable and occasionally irreplacable assets, with or without aesthetic value.

The three design projects selected for this month's look at renovation work include a new office space in a relatively anonymous, turn-of-the-century warehouse, an historic rehabilitation and adaptive re-use of two 19th-century townhouses, and a reconstruction of an icon of Modern architecture, the interior of the Seagram Building, originally designed by Mies van der Rohe with Philip Johnson. What is evident in these varied designs is the respect they have for their context. We're not necessarily talking about reverence here. You simply cannot make the most of an existing, older building without knowing exactly what it will allow you to do.

Yet bringing old forms and new purposes together can be very stimulating. Not only do the dimensions, materials and workmanship of older buildings seem refreshingly alien by late 20th century standards. They are a tangible reminder that no one, not even the designer of the hour, has the last word on our man-made environment.

SECRET LIVES

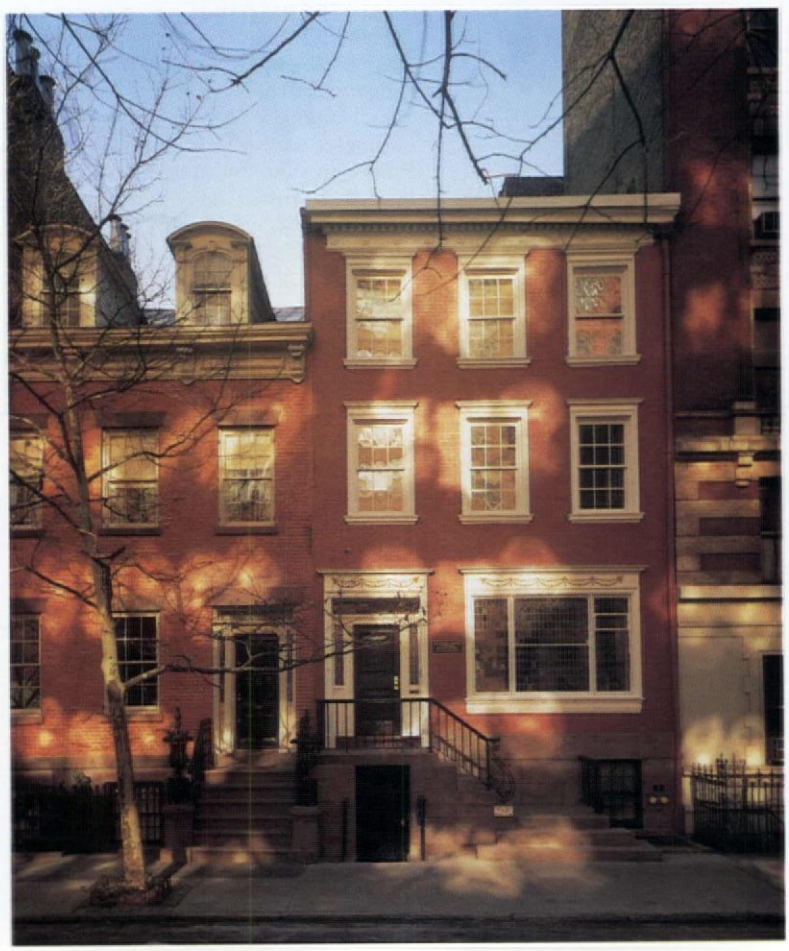
Behind historic townhouse facades in New York's fabled Greenwich Village, Helpern Architects has hidden two thriving academic villages of Mediterranean culture for New York University

By Jean Godfrey-June

On walking past Greenwich Village's rows of historic brownstones, a visitor may easily wonder what lies beyond the charming facades of New York City's fabled bohemian community, home to such artists as poet Edna St. Vincent Millay and painter Edward Hopper. Who lives there? How long have they resided there? What do their residences look like inside? Such questions would certainly come to mind outside the two very proper townhouses Helpern Architects recently renovated for New York University, one an 1830s Greek Revival Victorian, the other an 1850s Italianate.

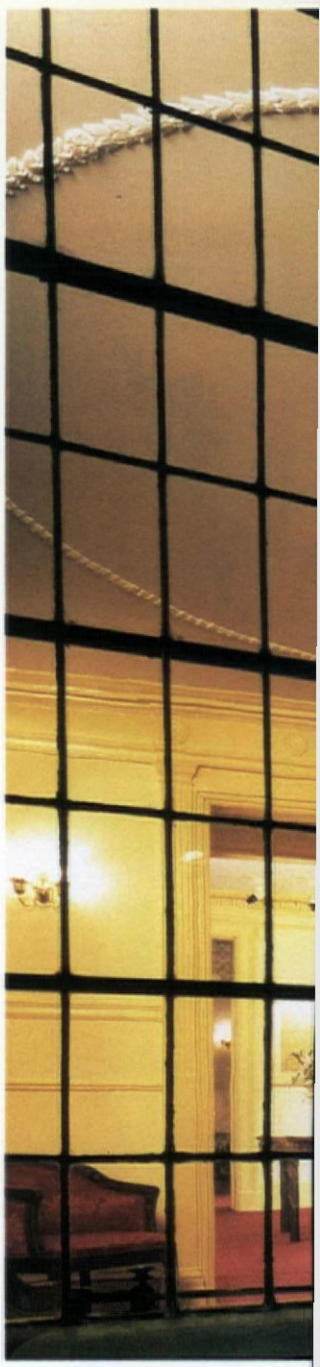
Beyond the facades is an academic world in microcosm that would genuinely intrigue most passersby. Neatly tucked within each townhouse are offices, public areas and even auditoriums for a major language and culture department at NYU. Appropriately, the Onassis Center for Hellenic Studies is housed in the Greek Revival while the Casa Italiana Zerilli-Marimo occupies the Italianate.

While the two townhouses sit just two tree-lined Village blocks away from one another, their stories are quite different. The smaller, older Onassis Center presented Helpern with a series of small problems, while the Casa consisted of a few large challenges. Although the Casa had been completely gutted by a now-bankrupt developer in the 1980s, Onassis' exquisite detail was still intact for the most part, if a bit tarnished. Each project had a separate budget with its own bidding process and benefactor—the Alexander S. Onassis Foundation in the case of



Just another charming townhouse? Behind an historic residential facade (left) lies the interior of NYU's Onassis Center for Hellenic Study (opposite), which Helpern Architects managed to pack full of offices, meeting areas and even a lecture hall, while still retaining the 19th-century detail, such as this stained-glass skylight (above) that distinguished the original residence.

Where the needs of a late-20th-century academic department intruded, Helpern worked to maintain the integrity of the Center's original design. The bookcases (left) are actually brand-new, but look as if they've always been there. The conference room (left, below), where the Tile Club of artists and writers met during the late 19th century, retains much of its original woodwork



the Onassis Center and the Contessa Mariuccia Zerilli-Marimo for the Casa.

But both jobs also had a common client (NYU), not to mention similar end-users. "Onassis was in some sense a model for Casa," says David Paul Helpern, principal-in-charge of Helpern Architects. "We worked on it first, and the major challenge for both jobs was developing a program to fit everything in. It was imperative to maintain the residential scale of the Greenwich Village Historic District, so we had to learn to make every bit of space, inside or out, usable." The two jobs have parallel basement auditoriums and first-floor reception/gallery areas.

As Helpern explains, both the Casa and the Onassis Center are too small for regular classes and are intended for faculty meetings, private study and consultation, as well as the public functions within the galleries and auditoriums. "It was important to balance privacy and the need to make it as collegial as possible," he recalls. "We had to get that collegial atmosphere within a vertical space, which made it more difficult."

John De Santis, director of technical services for Faculty Arts and Science at NYU, was particularly pleased with first-floor lobby and gallery spaces, which speak to the need for collegiality, as do Casa's reception areas on each floor. "Casa's two-story lobby draws you up into the space," he says. "It gives you a strong sense of space and community just as you enter it."

Improving on Stanford White?

The Onassis Center actually combines two buildings on a single narrow lot, one from the 1850s and one from the 1830s. Its provenance is distinguished. When artist Maitland Armstrong bought the property in 1880, he asked his friend Stanford White to tie the two buildings together. Subsequently, the Tile Club, Armstrong's circle of artists who helped establish Long Island's East End ("The Hamptons") as a vacation spot, met in the first floor.

Helpern's challenge was primarily a restorative one. "It was less creating appropriate architecture and more restoring what existed and getting it to work," he says. "Maintaining the intimate scale of the original house while accommodating the program to large groups of people required a space-by-space approach to problem-solving."

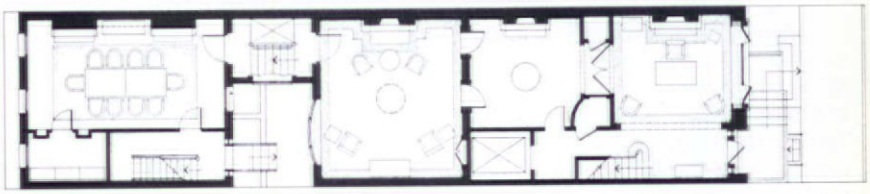
Onassis' exquisite details, from stained glass windows to elaborate plaster work on the walls, were all painstakingly restored or faithfully reproduced. For example, a fire during the restoration had destroyed much of the building's top two floors, including

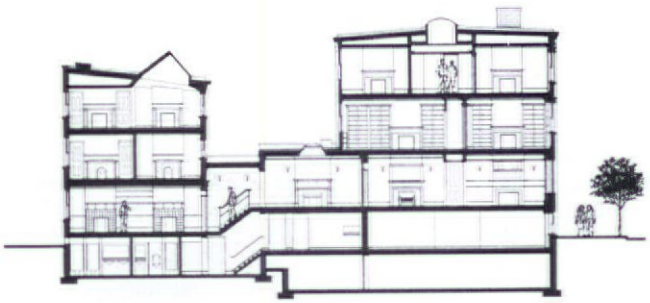
The stained and leaded glass windows at street level in the Onassis Center (left) reveal the craftsmanship of another age. Helpern's first-floor floor plan and section for the Onassis Center (below) reveal the agility needed to tuck a 20th century educational institution into the former townhouse.

one of the stained glass windows. Painful as the loss was, it was not irreparable. Helpern had its own measured drawings as well as a comprehensive photographic file to drawn upon; in addition, urban centers as old as New York often have the resources to reconstruct the most priceless relics.

De Santis explains, "We were able to replicate the garland in the front window. I found a guy in Brooklyn who could reproduce it exactly. Some of the fun in this project was in finding these crafts people themselves." A single craftsman restored all the Center's plaster. "He came in, took plaster casts and came back nine months later with all the forms ready to go," De Santis recalls.

Much of the construction effort was devoted to facilities on or below grade. An auditorium small enough at 50-seat capacity to permit a zero gradient floor was installed without





excavation, but digging was required for additional basement storage space. A wheelchair lift on the lower level that enables the handicapped to ride an elevator to all floors provided a tidy solution to a major design dilemma. "Barrier access laws conflicted with Landmark Commission codes for the building's facade," explains Helpern. "Putting the lift on the lower level solved the problem."

At the top of the rear house (where Landmarks Commission restrictions don't apply), a room retains the spirit of its original use as an artists' studio. Now a study area/library area dedicated to graduate students, the room boasts an open pitched roof with a soaring north skylight. Maitland Armstrong would probably be delighted to see it today.

No urban archaeology

Named for the late husband of the Italian baroness whose gift funded the project, the 1853-vintage townhouse which became Casa Italiana had gone empty since 1980, after having been gutted and extended in preparation for a never-realized condominium conversion. "It would have been a much easier job if we hadn't had to deal with the developer's changes," remarks Helpern. "He had changed all the levels of the floors and other elements in ways that made no sense for a public building."

Thus, the Casa project focused on adaptation, as opposed to preservation. "We started from scratch—no water, no electricity, all different levels—and we had to excavate a 100-seat auditorium underneath the building," adds De Santis. "Helpern did a magnificent job of establishing and then meeting the program, which was incredibly ambitious in light of the amount of space available and the budgetary restrictions."

"NYU needed both a proper home for the Italian Studies Department and a place for public outreach, in the form of lectures and events relating to Italian history, language and culture," Helpern continues. "The Baroness was very concerned that the space be appropriate to the Italian Studies Department. We have sought to reach those objectives on a number of levels, from the use of materials to the concept of perspective and the traditional Italian court, which we tried to express in the two-story lobby."

Though the building needed to reflect an Italian sensibility, Helpern emphasizes that it was equally important that the project not emerge looking like "a piece of archaeology"—or working like one. "There was definitely a functional side to the challenge," he says. "We had to organize the building to create proper reception, to house the department, integrate a relatively large auditorium into the plan and develop space for public entertainment."

The team carved out part of the second floor to create the dramatic Italian court entrance, then excavated extensively in the basement to provide room for the 100-person auditorium. De Santis notes that one end of the building had to be physically jacked up on temporary columns during the auditorium excavation until new reinforced concrete beams could transfer the load. "The auditorium could have been treated simply as a large classroom," points out Helpern. "But we designed it visually and acoustically as a first-class auditorium."

Apparently, word travels fast in NYU's faculty grapevine: Requests to use the auditorium for faculty meetings have already come from groups unrelated to Italian Studies. Even the space above the new auditorium has been put to use as a garden terrace and adjoining art gallery where receptions are now frequently held. "It's an example of inspired planning," says De Santis.

Is designing for academia different from other clients? "It's extremely stimulating," maintains Helpern. "I believe the best architectural solutions come when the client is thoroughly involved in the design process. With academic clients, you tend to get many meetings, where everyone is very involved, supportive and excited about the solution."

"In my experience," he summarizes," programs for the academic world tend to be complex, and very much involved in dialogue. After all, that's how you learn." With these two townhouses, Helpern Architects has given NYU and Greenwich Village yet another story or two behind the facades to think about.

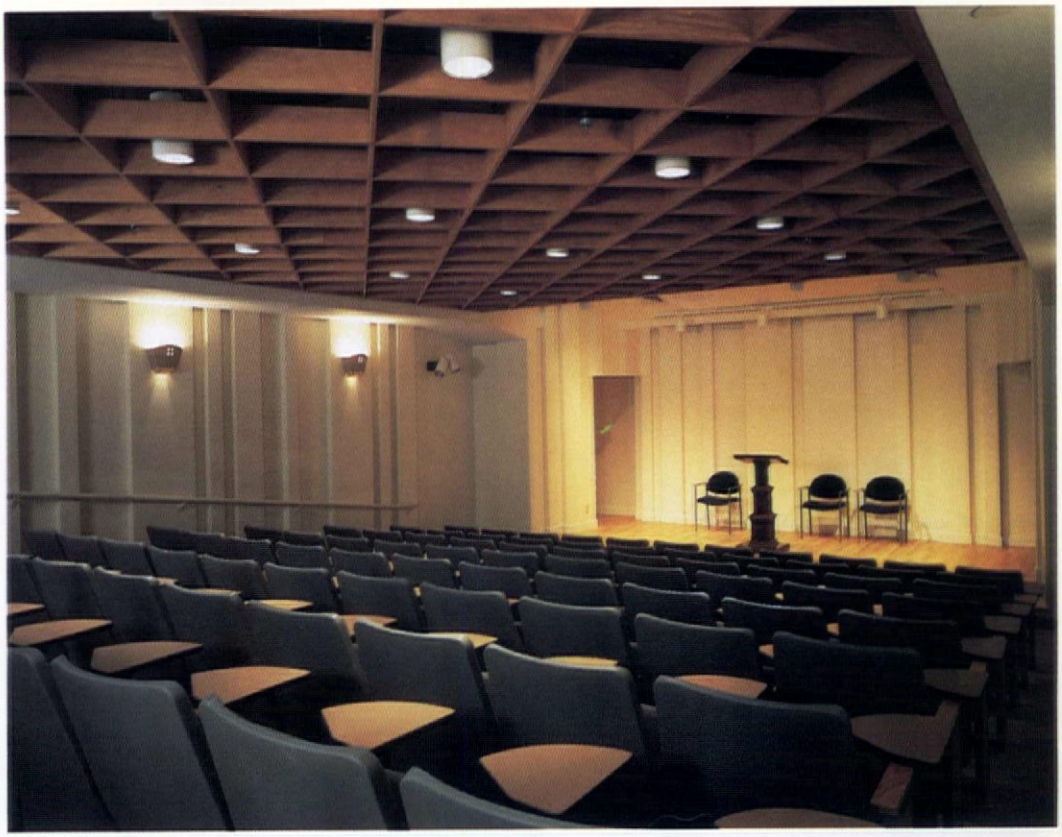
Project Summary:
The Onassis Center for Hellenic Studies, New York University

Location: New York, NY. **Total floor area:** 7,735 sq. ft. **No. of floors:** 5. **Average floor size:** 1,547 sq. ft. **Total staff size:** 12. **Cost/sq. ft.:** $279. **Paint:** Pittsburg. **Laminate:** Wilsonart. **Dry wall:** USG. **Flooring:** American Olean, Armstrong. **Carpet/carpet tile:** Couristan, Stratton. **Ceiling:** Armstrong. **Lighting:** Lightolier, Rejuvenation. **Doors:** September. **Door hardware:** Baldwin, Russwin, Stanley, LCN, Ives. **Window frames:** Marvin. **Window treatments:** American Abalene. **Work stations:** Stow & Davis. **Work station seating:** Steelcase, Krueger. **Cafeteria, dining, auditorium seating:** Krueger. **Upholstery:** Boris Kroll, Spinneybeck, DesignTex, Steelcase. **Conference tables:** Steelcase. **Cafeteria, dining, training tables:** Stow & Davis. **Files:** Steelcase. **Shelving:** Hale. **Elevators:** Williams. **Handicapped lift:** Gillespie. **HVAC:** Carrier. **Plumbing fixtures:** American Standard. **Client:** The Alexander Onassis Public Benefit Foundation, New York University, long

Global Village: NYU established a second Mediterranean outpost at the Casa Italiana (opposite, left). Helpern drew on the concept of an interior Italian court for the Casa's two-story entry hall (opposite, right), which opens to a faculty/student lounge and the terrace, where receptions are often held.

One story below, the 100-seat auditorium (right) features state-of-the-art acoustics. Helpern custom designed the wall sconces.

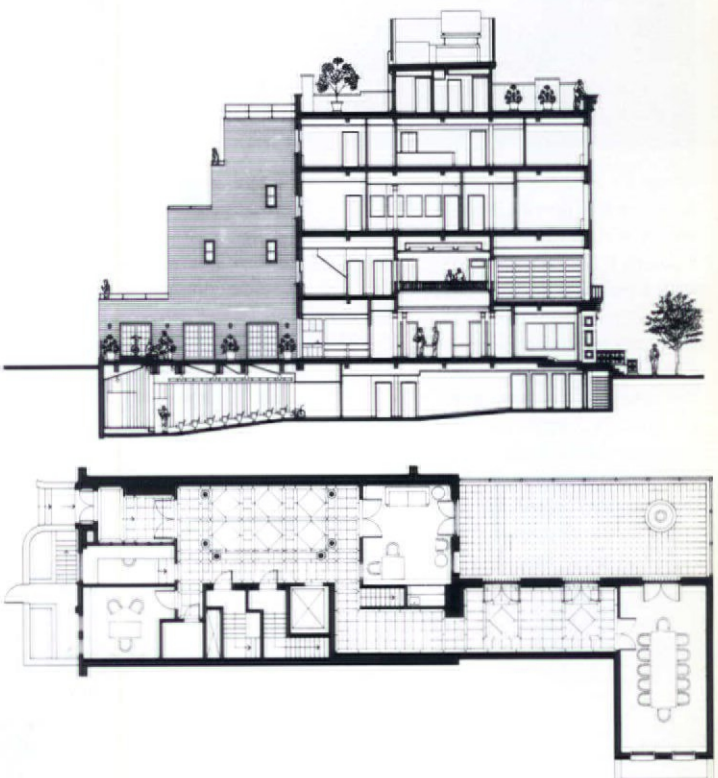
The first-floor floor plan and section (below) bear little resemblance to the condominium rehab once planned by a developer.



term lessee. **Architect:** Helpern Architects. **Structural engineer:** Paul P. Valerio Associates. **Mechanical/electrical engineer:** Cosentini Associates. **General contractor:** Herbert Construction. **Furniture dealer:** Rialto, Educational & Institutional Cooperative Buying Service. **Photographer:** Paul Warchol.

Project Summary:
Casa Italiana Zerilli-Marimo, New York University

Location: New York, NY. **Total floor area:** 12,331 sq. ft. **No. of floors:** 6. **Average floor size:** 2,055 sq. ft. **Total staff size:** 24. **Cost/sq. ft.:** $243. **Paint:** Pittsburg. **Laminate:** Formica. **Dry wall:** Gold Bond. **Flooring:** Verde Aver Issorie (marble), Beige Botticino (marble); red oak, American Olean (quarry and ceramic tiles). **Carpet/carpet tile:** Shaw, Stratton. **Ceiling:** Gold Bond, USG. **Lighting:** Kurt Versen, Lightolier, Halo, Linear Lighting, Paralux, Glaschutte Limburg, McPhilben. **Doors:** S & G Woodworking. **Door hardware:** Russwin, Baldwin, Stanley, Rixon, Ives. **Window frames:** Marvin. **Window treatments:** G & G Concepts. **Railings:** Koenig Iron Works. **Work stations:** Steelcase. **Work station seating:** Steelcase, Kreuger. **Auditorium seating:** Irwin. **Upholstery:** J. Thorpe, Steelcase, Krueger. **Conference and other tables:** Howe. **Files:** Steelcase. **Shelving:** Springer Penguin. **Architectural woodworking/cabinetmaking:** S & G Woodworking. **Signage:** Apco. **Elevators:** Esco. **Handicapped lift:** Garaventa. **HVAC:** McQuay. **Fire safety:** Pyrotronics. **Security:** Case/Acme. **Plumbing fixtures:** American Standard. **Client:** New York University. **Architect:** Helpern Architects. **Structural engineer:** Robert Rosenwasser Assoc. **Mechanical/electrical engineer:** Cosentini Assoc. **General contractor:** The Stegla Group. **Lighting designer:** Cosentini Lighting. **Acoustician:** Klepper Marshall King. **Furniture dealer:** Educational & Institutional Cooperative Buying Service. **Photographer:** Norman McGrath.



Deja Vu?

If Joseph E. Seagram & Sons has just completed a major overhaul of its New York offices, why does the new design by Pasanella & Klein look as if nothing's changed?

By Roger Yee

Though 800 Third Avenue is a few blocks removed from the Seagram Building in Manhattan, employees of Joseph E. Seagram & Sons enjoy a working environment that is consistent in design no matter where they report. Examples from 800 Third Avenue are an executive floor elevator lobby (above), where the vitrines for Seagram product packaging repeat a headquarters motif, and an executive conference room (opposite) incorporating English brown oak paneling similar to the Seagram Building.

Ludwig Mies van der Rohe was not amused. Gazing at the majestic urban plaza on Park Avenue in midtown Manhattan he had erected as a pedestal for his elegant Seagram Building, a 38-story, glass and bronze office tower, the legendary Bauhaus architect had noticed a disturbing spectacle—men and women dangling their feet over the parapet walls beside the reflecting pools on the plaza's north and south edges. "What are those people doing there?" he is said to have growled. To which associate architect Philip Johnson matter-of-factly replied, "They're sitting there having lunch."

Whether or not this choice sample of Miesian apocrypha is indeed true, it underscores a point about Modern architecture: industrial buildings seldom age gracefully. Either their man-made materials are carefully maintained or the structure begins what can become a precipitous decline. Steel's patina is rust.

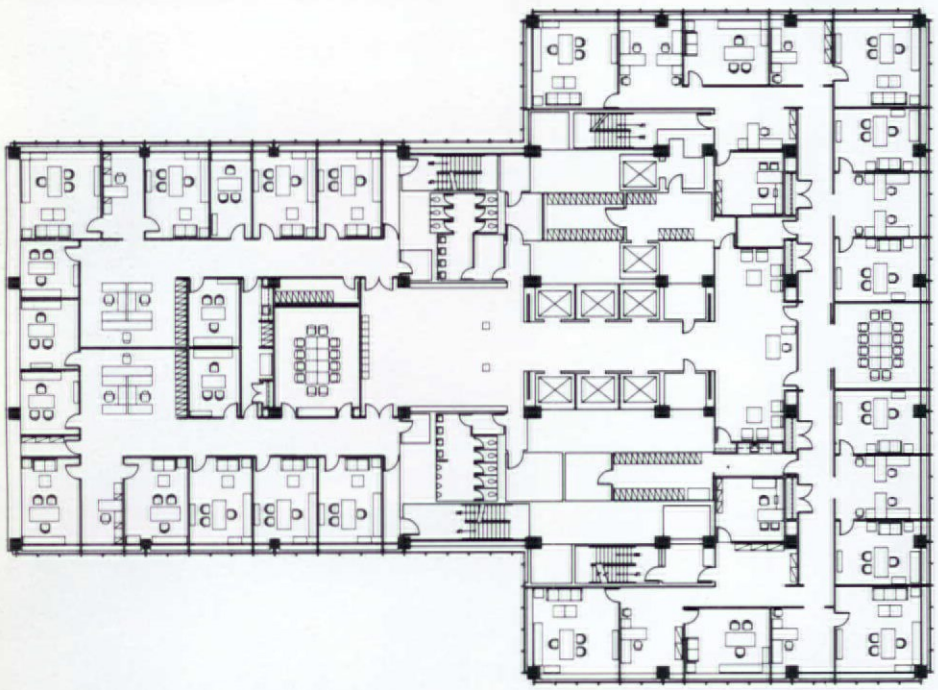
Thanks to the stewardship of Joseph E. Seagram & Sons, the original corporate owner, and 20 years of service to Seagram by the architecture firm of Pasanella & Klein, the spirit of the Seagram Building has been respectfully maintained since its completion in 1956-1958. In fact, the building was declared a landmark by the New York City Landmarks Preservation Commission on October 3, 1989. Simultaneously, Pasanella & Klein has housed Seagram employees in new offices that recall the original International Style interior design, updated in critical ways for the information age.

The interiors of Joseph E. Seagram & Sons today show surprisingly little variation after 33 years of occupancy. Seagram, a Montreal-based beverage conglomerate ($3.4 billion U.S. sales in 1990) controlled by the descendants of founder Samuel Bronfman, has undergone numerous restructurings while maintaining New York and the Seagram Building as the center of its global operations. Yet its facility in 375 Park Avenue looks much as Philip Johnson conceived it.

It's no secret that New York City has remained as vital to Seagram as Mies' architectural masterpiece. "Our plan has always been to maintain a presence in New York," says Harold M. Garrett, vice president, management services and corporate logistics for Seagram. "New York acts more as Seagram's headquarters than its Canadian home."

However, loyalty has not stopped the beverage giant from carrying out a long-term strategy of decentralization. At the same time the company renewed its lease in 375 Park Avenue a couple of years ago (having sold it to the Teachers Insurance and Annuity Association-College Retirement Equities

Movable walls and an installation of open plan systems furniture are carefully coordinated at 3 Gannett Drive (left) to give Seagram personnel a superior work place in an otherwise standard office building. Glazing uses both transparent and opaque panes for privacy and light.



Fund or TIAA-CREF in 1979), it upgraded an anonymous, existing back office at 800 Third Avenue in Manhattan and relocated the bulk of its headquarters staff to a new if unexceptional building at 3 Gannett Drive in White Plains, a city in Westchester County, just north of New York. So that all three New York facilities would be visually unified, Pasanella & Klein has freely reinterpreted Seagram's original office design in the new and remodeled facilities.

Of course, the original space had never been spared from change, despite its aura of reverence. True, J. Arvid Klein, a principal of Pasanella & Klein, admits, "We informally 'landmarked' Johnson's interior as given." In 1970, the firm also produced an office design standards manual for Seagram based on Johnson's work, replete with Bauhaus and other International Style furnishings set in a classic Miesian landscape where partitions and curtain walls float between endless, unbroken floors and luminous ceiling grids.

On the other hand, Seagram is not an art museum but an international business whose offices must come to terms daily with changing management philosophies and new office technologies that have little tolerance for cultural icons. The original space's combination of fully enclosed, private window offices and fully open, interior work stations was ready to yield to a new order by the late 1980s. Push came to shove in 1989.

The first order of the day was to see that the remaining space in the Seagram Building would bear as close a resemblance as possible to Johnson's interior design. Having carefully documented and maintained the space, Pasanella & Klein was able to restore or recreate the luminous ceiling grid, English brown oak paneling and ensemble of International Style furnishings on the 6th floor without much difficulty. (Most of the Knoll furniture originally specified for Seagram had been diligently maintained, and was reused along with new pieces from Knoll.)

Elsewhere, a key change in Seagram's office planning and design standards was the adoption of open landscape planning for gen-

Plaster dust in your coffee

eral offices. To exploit the benefits of standardized office design, Seagram and its architect created a family of office planning modules that look permanent while functioning as a kit of parts. The pragmatic solution allows secretarial, clerical and supervisory work stations to be installed, reconfigured, removed and reused with minimum loss of time, little disruption of ongoing operations and few complications due to incompatible materials and components.

Two highly flexible office components have been critical to the new, standardized offices. One is an off-the-shelf "stick" wall system of glass and aluminum extrusions, aimed to the interiors of 800 Third Avenue and 3 Gannett Drive to make office layout alterations quick and neat. The other is an open landscape furniture system that can easily generate the entire range of work stations Seagram needed—plus accommodate a growing maze of wiring.

Flexibility is never cheap, but the benefits are clear enough to Seagram. "Our studies show that just one additional move with our movable wall system pays back its high initial investment cost," Garrett explains. "So we prefer to trade cost for time lost in drywall construction by our staff due to disorientation, dust and noise." Benefits like this can add up quickly for a company that alters one-eighth of its space each year.

Seagram literally rolled up its sleeves to test Pasanella & Klein's proposals. While its office workers evaluated completed various office ensembles of seating and furniture systems, Garrett's staff clocked maintenance teams as they reconfigured work stations made from competing products. This hands-on attitude has its justification. As Garrett points out, "We want our staff to be able to make all changes themselves, so we train them to do it. Some 5 to 10% of parts are even kept as 'attic stock' to avoid our being tied up by delayed deliveries."

It all looks so new—and yet so timeless. Pasanella & Klein can be lauded for preserving the spirit of the Seagram Building, successfully relocating many of its employees to Westchester County, and creating new offices that could pass for landmarks—even in two recent buildings that most people simply pass by.

Project Summary: Joseph E. Seagram & Sons

Location: New York and White Plains, NY. **Total floor area:** 250,000 sq. ft. **No. of floors:** 14. **Average floor size:** 16,000 sq. ft. **Wallcovering:** Carnegie. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Dry wall:** USG. **Flooring:** American Olean, Armstrong. **Carpet/carpet tile:** Kramer, Bentley. **Ceiling:** USG. **Lighting:** Zumtobel, Edison Price, Lightolier. **Doors and wall system:** Knollwall, Acme. **Door hardware:** Yale. **Windows:** Coordinated Metals. **Window treatment:** Mecho Shade, G&G. **Work stations and seating:** Knoll. **Lounge seating:** Atelier International. **Cafeteria, dining, auditorium seating:** Veterans, Denber. **Other seating:** Steelcase, Geiger, Atelier International, Herman Miller, Vitra. **Upholstery:** Unika Vaev, Stratford Hall, Dualoy, Adam James, Knoll, Sina Pearson. **Conference tables:** A.T. Foote. **Cafeteria, dining, auditorium tables:** Howe. **Other tables:** Intrex. **Files:** Steelcase. **Shelving:** Ironbound, Worden. **Architectural woodworking and cabinetmaking:** Premier. **Signage:** Pasanella & Klein. **Planters, accessories:** Peter Pepper. **Client:** Joseph E. Seagram & Sons. **Architect:** Pasanella & Klein (renovation). **Structural engineer:** Lovett & Rossman. **Mechanical/electrical engineer:** Jack Green. **General contractor:** Herbert, AJ. **Lighting designer:** Jerry Kugler. **Furniture dealer:** IBF Group. **Photographer:** Paul Warchol (800 Third Avenue), John Mark Hall (3 Gannett Drive).

Philip Johnson's original interior design for the Seagram Building has been respectfully maintained or reconstructed by Pasanella & Klein, as seen in views of an executive office (top right), featuring furniture by Mies and Jens Risom, and the executive floor lobby (above right), where Seagram's glass collection occupies etageres newly designed by Pasanella & Klein in the spirit of the originals. An executive office (right) and interior stair (bottom right) at 800 Third Avenue show how faithful new work has been to Johnson's design.

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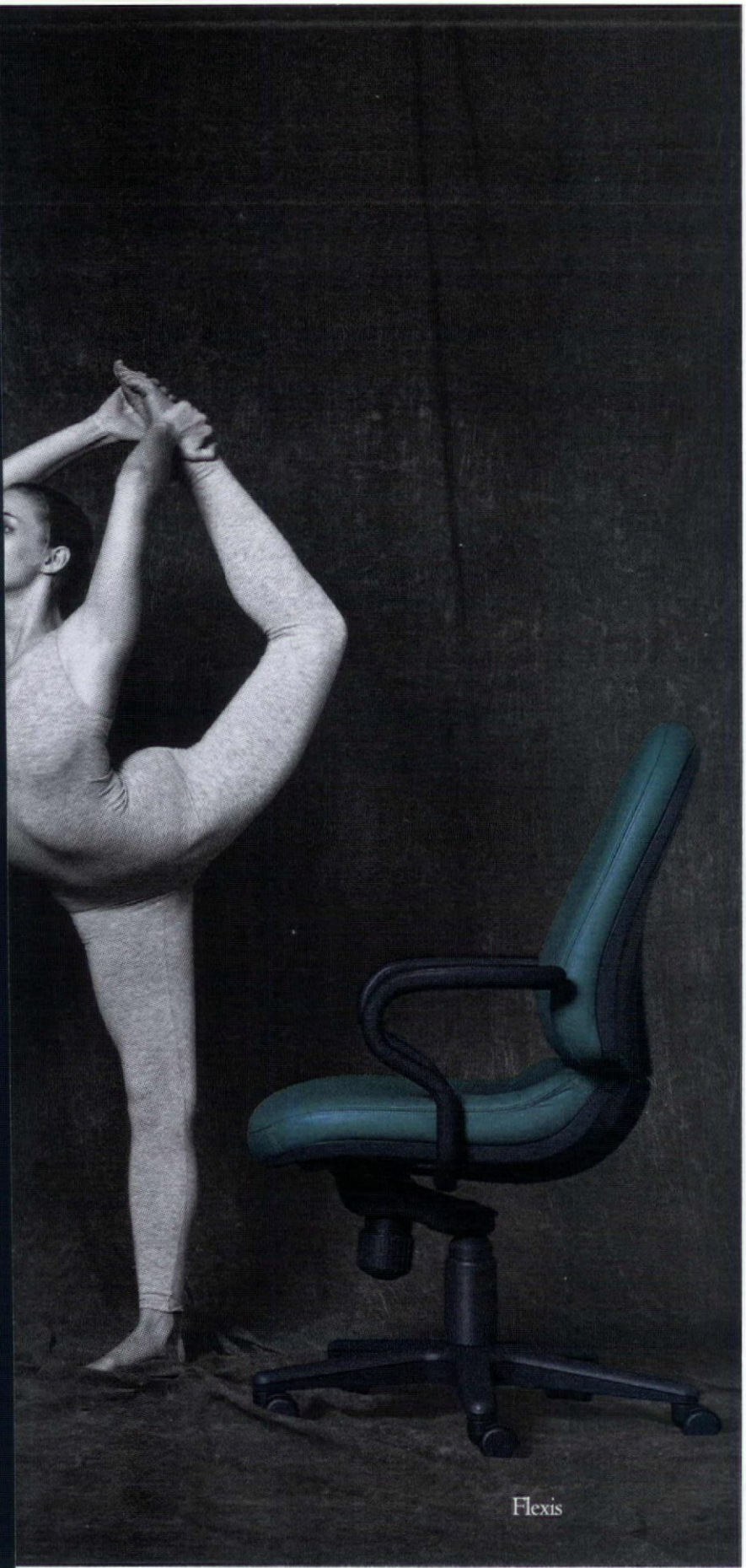

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Like a Fine Suit

What you can do with a New York loft–equipped with maple floors, Doric columns and little else–was the question confronting Jack L. Gordon Architects in its new office space

By Roger Yee

Drywall, laminate, paint, glass block and etched glass–attractive, inexpensive and capable of infinite variation–create the reception area (above) of Jack L. Gordon Architects out of industrial storage space in Manhattan.

Light and views are brought indoors in this perspective of the corridor outside the main conference room (opposite). Visitors can look from here both outside to West 23rd Street and inside to the office interiors.

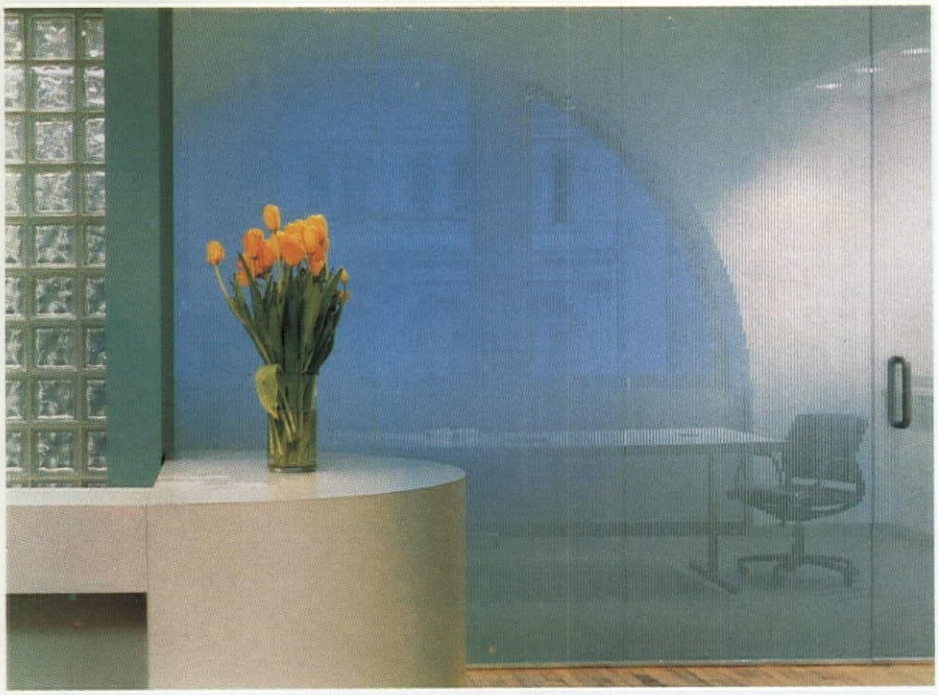
Your friends and family will try to talk you out of it: Don't even *think* of starting your own business in New York City. When architect Jack Gordon and his wife Rosanne, an interior designer, established Jack L. Gordon Architects in 1969, they had far more aspirations than clients. What little office space they leased was just enough to contain a few drafting tables and equipment—a far cry from the new office they have recently completed for their firm of 35 employees. To make presentations to clients, they traveled to clients' offices.

One by one, clients have come to them during the past two decades from a wide range of fields: corporate offices, retail banking, education, health care, condominium apartments, retailing and sports. What is particularly surprising is the diversity of Gordon's portfolio. Clients with specialized needs tend to seek design firms with specialized practices. Then again, they may call on Jack L. Gordon Architects for architecture, master planning, programming and the like.

Of course, the New York design community of today has changed drastically since the 1960s. "When we started our practice," Gordon recalls, "New York had few good design firms. There was a real need for good designers, a genuine opportunity." Needless to say, the Gordons have made the most of the situation, serving such diverse and prestigious clients as book publisher Doubleday & Company, Shea Stadium (home of the New York Mets), securities firm S.G. Warburg (through its U.S. trading arm, then known as A.G. Becker/Warburg Paribas Becker), the New York Psychiatric Institute at Columbia Presbyterian Medical Center, Nightingale Bamford (a private school) and clothier Paul Stuart.

Entrepreneurs know what eventually happens to a business like this: More clients are followed by more staff and then a move to larger quarters. The search for a new home began a couple of years ago. Moving was a momentous decision for the entire staff; Gordon had occupied its last space on East 47th Street near the United Nations for 14 years, doubling its floor area in the interval.

There were the inevitable false starts and



Fine detailing gives the finishing touch to Jack L. Gordon Architects, with etched glass filtering light from the conference room (left), glass block defining a conference area (left, below) and walls creating geometric patterns in the lunchroom (below).

disappointments along the way. "We looked for suitable premises in a number of Manhattan districts," Gordon says, "including the West Side, SoHo and Chelsea." Among the criteria for the ideal location were a safe yet lively neighborhood, good public transportation, reasonable rent, and surroundings with a sense of scale and character. The Gordons found the space they wanted on the fifth floor of a Chelsea structure with open floors, good proportions and Neo-Gothic architecture called the Castro Building, facing south on West 23rd Street, a wide thoroughfare lined with dignified, turn-of-the-century buildings.

Versatile space, superb light, fine detailing—for $32/sq. ft.?

Because the floor had been used for storage by Castro Convertible, a maker of sofa beds that still maintains a showroom on the ground floor, it had been left an undivided, 11,000-sq. ft. expanse with high ceilings, maple strip flooring, Doric columns and large windows at the north and south ends of the one-block-deep building. "The raw space was in decent condition," Gordon reports. "The floor needed refinishing and some of the column capitals had been damaged, but otherwise it was fine."

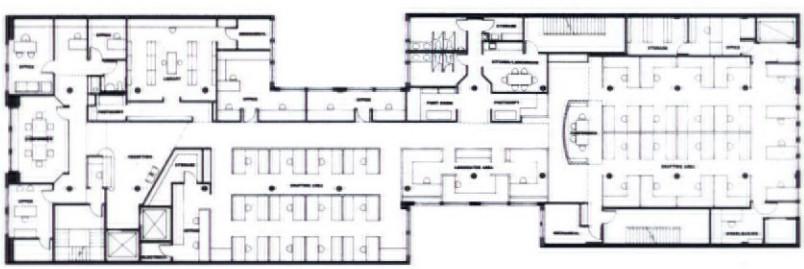
Although most of the service connections were already available, the Gordons added air conditioning, lighting, partitions and wiring for office machines and CADD. An open and highly efficient floor plan with a particularly graceful flow of circulation was created to promote the informal, collegial interaction among its professionals that has served clients so well. Two drafting rooms of project teams run in tandem straddle the main circulation spine that takes visitors from the reception area, conference rooms, library and principals' offices at West 23rd Street north to the kitchen/lunchroom, print/photocopy, private offices and model-making room at West 24th Street.

Interestingly enough, the design that has resulted is a simple, straightforward and economical (try $32/sq. ft. in New York) facility that seems much more expensive than it is. Perhaps the careful way the design uses light—taking it directly from the two street exposures and two light wells notched into its sides and sending it deep into the interior space via floor-to-ceiling glass, clerestories, glass block, precisely aligned openings and white walls (with a splash of color at the ends)—explains why. Or maybe the consistent use of built-in furniture to maximize space and minimize cost lends a custom look. Or fine, cabinet-like detailing has elevated the use of even the most economical materials and methods.

In any event, the relocation is over, freeing Jack and Rosanne Gordon and their colleagues to concentrate on the other clients in

eir care. Paying uncommonly close attenn to clients' needs has enabled them to derstand and resolve facility problems for ny organizations in seemingly unrelated lds. It has even enabled them to create a ndsome, new office that fits like a tailored t—for the tailors themselves.

Circulation is handled gracefully and intelligibly to take visitors from the reception area past the two drafting rooms (above) at Jack L. Gordon Architects. Drafting tables are enclosed from traffic yet open to each other.



ject Summary: Jack L. Gordon Architects

ation: New York, NY. Total floor area: 11,000 sq. No. of floors: 1. Total staff size: 35. Cost/sq. ft.: $32. nt: Benjamin Moore. Laminate: Formica. Carcarpet tile: Mort West Mills. Lighting: Lightolier, ison Price. Door hardware: Hewi. Wall system: ordinated Metals. Window treatment: Mecho ade. Work stations: Custom. Work station seating: Cafeteria, dining, auditorium seating: GF. Cafeteria, din- auditorium tables: Howe. Files: Meridian. Planters, essories: Architectural Supplements. Client: k L. Gordon Architects. Architect: Jack L. rdon Architects; Jack Gordon, Rosanne rdon, John Ingram, Jeff Sutton. Mechanical/ trical engineer: Jack Green Associates. Construc- manager: Jack L. Gordon Architects. Photogra-: Steve Williams.

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1. Only products designed for contract use that have been offered for sale after September 1, 1991 are eligible. IBD and CONTRACT DESIGN Magazine will rely on the personal integrity of each manufacturer to honor this rule. A designer or manufacturer may enter products in as many categories as they choose. However, the same product may not be entered in more than one category. The judges reserve the right to reassign products to other categories if necessary.

2. IBD and CONTRACT DESIGN are not responsible for lost or damaged items or kits submitted, through fire, theft or any other cause, in transit or on location at our own or any other address where the designs and kits may be judged or exhibited.

3. IBD and CONTRACT DESIGN reserve the right to exhibit individually or collectively for the period of one year the award winning designs at their own or other addresses.

4. Decisions by the judges are final. The judges reserve the right to determine the number of awards given and may choose not to award prizes in any given category.

5. Winning entries and kits become the property of IBD and CONTRACT DESIGN.

6. Advertising and publicity on winning designs following the initial announcement of the award winners must be confined to and specifically refer to the winning design. No publicity is to be released by a manufacturer or designer of an award-winning product prior to October 18, 1991. Failure to comply with this rule will immediately disqualify the winner.

7. All advertising and publicity on winning designs must utilize the approduct Product Competition image and include the year of the Competition. Example: 1991 IBD Silver Award Winner.

8. Winners will be notified by mail.

9. The entry kit is designed to hold 35mm slides and 8" x 10" photos. Full color, 5" x 7" transparencies must be available upon request.

10. Deadline for receipt of completed entry kits is 5:00 p.m. July 19, 1991 at IBD—341 Merchandise Mart, Chicago, Illinois 60654.

For information, write to the IBD National Office: 341 Merchandise Mart, Chicago, Illinois 60654, 312/467-1950.

CATEGORIES

1. DESKS AND CREDENZAS—Free-standing products not part of a system.

2. INSTITUTIONAL CASEGOODS—Library, medical, educational, industrial, hospitality and financial applications.

3. TABLES

4. FILING AND STORAGE SYSTEMS

5. FURNITURE SYSTEMS

6. ENHANCEMENTS—Significant upgrades or additions to existing systems furniture lines.

7. COMPUTER SUPPORT FURNITURE—Specific equipment used in conjunction with computer, work processing and telecommunications systems.

8. CEILING SYSTEMS

9. FURNITURE INTEGRATED TASK /AMBIENT LIGHTING

10. PORTABLE LAMPS—The top winner in this category will be exhibited at the Tecnhotel Hospitality Market in Italy.

11. GENERAL LIGHTING—Ceiling, wall, recessed and public fixtures. The top winner in this category will be exhibited at the Tecnhotel Hospitality Market in Italy.

12. TASK SEATING—Individual seating, designed for specific job functions, such as office, executive, laboratory, etc.

13. GUEST CHAIRS AND SPECIAL SEATING —Seating (non-task) for conference rooms, hospitals, restaurants and special uses, including multi-purpose

stacking, ganging, folding, theater and geriatric.

14. LOUNGE FURNITURE—Sofas, chairs and modular seating units. May include a design series.

15. UPHOLSTERY TEXTILES

16. TEXTILE COLLECTIONS—Coordinated fabric groupings designed as a collection.

17. DRAPERY TEXTILES

18. HEALTHCARE TEXTILES—Draperies, case-ments, cubicle curtains and collections of coordinated fabrics designed for medical use.

19. HOSPITALITY TEXTILES—Draperies, casements, upholstery and collections of coordinated fabrics designed for hospitality use. The top winner in this category will be exhibited at the Tecnhotel Hospitality Market in Italy.

20. LEATHER AND VINYL PRODUCTS—For upholstery use only (does not include furniture).

21. BROADLOOM CARPETS

22. CARPET TILES

23. AREA AND SPECIALTY RUGS

24. HOSPITALITY CARPETS—The top winner in this category will be exhibited at the Tecnhotel Hospitality Market in Italy.

25. HARD SURFACE FLOORING—Resilient, ceramic tile, wood, etc.

26. WALLCOVERINGS—Fabric, vinyl, paper or leather.

27. DESK AND OFFICE ACCESSORIES

28. VISUAL COMMUNICATIONS AND SIGNAGE—The top winner in this category will be exhibited at the Tecnhotel Hospitality Market in Italy.

29. SPECIAL FINISHES—Coatings and surfacing materials.

30. INNOVATIVE PRODUCT SOLUTIONS—Items exhibiting unique application for contract use that do not fit in any of the above categories.

SPECIAL CATEGORIES—These focus on the custom design applications of existing products or materials. Entries should consist of a specifier's custom application of a product in an interior project completed after September 1, 1990.

31. CUSTOM MATERIALS APPLICATION—A unique use of a material as a design solution.

32. CUSTOM FURNITURE/ FURNISHINGS APPLICATION—A modification of an existing furniture or furnishings product.

33. CUSTOM BUILT-IN APPLICATION—Any other type of specially-designed application built for a project that does not fit into either of the above custom categories.

PURPOSE/ENTRANTS

To recognize manufacturers and their product designers for their innovative and exceptional design in contract furnishings and related items.

All manufacturers of contract furnishings and related items introduced within the past year.

RECOGNITION

- Winners will be announced at an awards breakfast in New York City in conjunction with Designer's Saturday.
- CONTRACT DESIGN Magazine will feature the winners of the Product Design Competition in its November issue. The Charles S. Gelber Best of Competition winner will be featured in color on the front cover.
- A reprint of the CONTRACT DESIGN Magazine coverage will be distributed to all members of the Institute of Business Designers.

JUDGES

Jill I. Cole
Cole Martinez Curtis & Associates
Marina del Ray, CA

Carol A. Disrud, FIBD
Gensler & Associates
San Francisco, CA

Michael D. Kroelinger, IBD
MK Design Associates
Tempe, AZ

Greg W. Landahl, AIA
The Landahl Group Inc.
Chicago, IL

Jordan Mozer
Jordan Mozer & Associates
Chicago, IL

COLE

DISRUD

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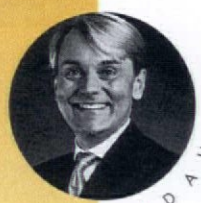
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REQUEST FOR ENTRY KIT

Forward to: Institute of Business Designers, 341 Merchandise Mart, Chicago, Illinois 60654, 312/467-1950

KIT FEE IS NON-REFUNDABLE
To enter this competition, send a check for $150 (IBD members) or $200 (non-members) to IBD National Office, 341 Merchandise Mart, Chicago, Illinois 60654 for each entry kit.

ENTRY DEADLINE: JULY 19, 1991
The kit is designed to hold photographs, 35mm slides and forms for product description. No presentation boards are required. Submission of actual samples in certain categories is encouraged.

Category

Date product first introduced on market

Manufacturer

Address

City, State, Zip

Name of individual submitting entry

Telephone

THE ENTRY FEE MUST ACCOMPANY EACH KIT REQUEST

What Does Your Contractor Think of You?

Ask contractors to tell everything the designer wants to know—but is afraid to ask—about interior construction and you may have reason to be afraid

By Roger Yee

Does your contractor respect you? Conversely, do you respect your contractor? Many architects and interior designers enjoy excellent relations with their contractors for the right reasons: They know what they're doing in building out a project, and respect their colleagues in construction who must help them do the job. However, there is always room for better understanding. Towards that end, the New York Chapter of the American Institute of Architects Interiors Committee recently invited three accomplished New York contractors to speak out on the subject of "Interior Construction: Everything You Wanted to Know from the Contractor (But Were Afraid to Ask)" to a standing-room audience.

Acting as moderator for the program was Jonathan P. Butler, chairman of the AIA committee and a partner at Butler Rogers Baskett Architects. The three contractors included Christopher Clark, of Clark Construction in New York, Patrick J. Donaghy, of Structure Tone, also in New York, and Christina Wilson-Grinnell, of Clayton Wilson Construction in Brooklyn. Clark is a mid-size firm that typically handles residential and contract projects of up to 100,000 sq. ft., including recent work for the Century Paramount Hotel, the Flatiron Building and Electra Records. Structure Tone, one of the nation's largest general contractors/construction managers, takes on projects of the size and scope of 1.3 million sq. ft. for Morgan Guaranty and 450,000 sq. ft. for Teachers Insurance. Clayton Wilson specializes in residential and contract interiors that require fine restoration, renovation and finishing work, which has recently included extensive construction for the New York Historical Society.

Surprise! The three contractors had much to say in praise of how architects and interior designers perform. However, a number of cautionary themes for building in hard times emerged from the discussion that designers would be wise to bear in mind—even if your last project was completed on time and at budget. Chief among their concerns: the pros and cons of taking lowest bid, evaluating contractor qualifications, matching the contractor to the job by size and scope, and the value of trusted relationships.

> **"I need a full battle plan from the designer. This means proper mechanical and finish instructions that will produce real quantities for meaningful take-offs. Do you want vanilla or high end? Tell us."**
>
> Christopher Clark, Clark Construction

Handle the lowest bid with greatest care

Increasing competition for interior construction work is forcing down costs, yet designers may not be wise to automatically take the lowest bid. Obviously, some general contractors (GCs) will bid the job at cost as an investment in a new and hopefully long-term relationship—or simply to keep the organization working. And less experienced players typically underestimate the true cost of a project out of ignorance.

The current recession does offer outstanding opportunities to buy a project at lower costs than those that prevailed through much of the 1980s, as could be expected. Structure Tone's Patrick Donaghy said, "The current slowdown in construction means that where you once had three to four subcontractors bidding for a job you now have ten to twelve, and the prices quoted range on a scale of one to ten. You must know how to manage them, especially the low end bidder, who may be doing the job for good will, at cost, or in hopes of making up the difference in change orders and like items."

Recessionary economics clearly has more than one virtue. Besides keeping construction costs down, a weak market puts a lid on rents which the current glut of office space only accentuates. In the words of Clark Construction's Christopher Clark, "Rents in the New York area have fallen by 30% or more, freeing up a lot of dollars for construction."

Who's that masked contractor?

Self-evident as this may seem, designers should always check that interior contractors is licensed (in New York City, by the Department of Consumer Affairs) and carries sufficient insurance to cover the scope of the project; the amount required by the building itself is not enough.

"In choosing a contractor," noted Clayton Wilson's Christina Wilson-Grinnell, "you want more than a licensed, bonded professional

A dramatic staircase to nowhere (below) is one of many distinctive and demanding forms created for Philippe Starck's design of the Century Paramount Hotel in New York by Clark Construction Corporation. Clark participated in the recent panel discussion on interior construction at the New York Chapter of the American Institute of Architects that is highlighted in this article. Photograph courtesy of the Century Paramount Hotel.

who will be approved by the landlord. He should be informed on the latest codes and other regulations. He should also be experienced in the project type under consideration. And he should led by responsible individuals."

There are less tangible factors as well. As Wilson-Grinnell urged, "Find out the composition and skill of his staff, how he interprets his role as a general contractor, construction manager or subcontractor, and how he handles communications, documentation, and site supervision. Look at his drawings and those of his subcontractors. Do they show the ability to do the job? Think about holding a pre-award conference. Look at his old jobs too. See if they hold up—touch them."

Knowing who's genuinely in charge on a construction project has become increasingly murky in recent years as new players with new titles enter the game. "The construction consultant can help a project, but whose interests does he represent?" Donaghy warned. "A general contractor commits himself to a guaranteed price and firm schedule. Does the construction consultant? I would ask the same of the owner's representative. Who are you?"

Even the identity of the construction manager (CM) is not as clear as it once was. "The CM is not the same person he was 10 years ago," maintained Clark. "Then he was an architect. Now, he often oversees budgeting, receipt of bids and project management without any specific responsibility or liability for anything. If you want a genuine CM, ask for guaranteed price and time."

A match made in heaven—or maybe on the 34th floor

Would you ask a single GC to construct both the base building and tenant interiors? No way, the three New Yorkers replied. Is technical competence at stake here? The question hinges more on commitment than skill. Donaghy said, "The base building contractor feels that his building is built the day the flag goes up (the topping out of the structural members is commemorated with a flag raising), while the interior contractor is there through move-in."

"A single contractor is rarely experienced in all project types," added Clark. "It's crucial to match the contractor to both the size and scope of the project." It is highly improbable, the contractors feel, that a GC who routinely handles 1 million-sq. ft. projects could be equally prepared to give special attention to small to mid-sized contract clients.

Similarly, a project that involves such construction specialties as historic rehabilitation might be best awarded to a firm that wields those specialties. Saving some if not all parts of an existing installation is simply not the same as putting up all-new interiors. If anything, rehab work is a lot more demanding.

Those famous last words: trust me

Traditional colleagues and adversaries, designers and contractors have more to gain than lose by conferring right from the schematic phase of a project. Budgets and timetables are only as good as the assumptions on which they're founded. And good assumptions are based on comprehensive knowledge of the nature of the program, scope of the project, level of finish work required and special conditions. Wilson-Grinnell put it bluntly, "The architect must develop a relationship of trust with the contractor or the job goes astray."

"I need a full battle plan from the designer," Clark explained. "This means proper mechanical and finish instructions that will produce real quantities for meaningful take-offs. Do you want vanilla or high end? Tell us."

Donaghy emphasized that many of the common sources of conflict between designer and contractor arise from misunderstandings. "Take change orders, for example," he said. "Are they out of the scope of the work? If so, the client has added them and should pay accordingly. It's an extra, not a change. If they were overlooked—it's a change."

Christina Wilson-Grinnell summed up her colleagues' sentiments in calling for the full cooperation of architects and interior designers with interior contractors. "When your bids come in just 3-5% apart," she pointed out, "you can see that the contractors are all interpreting your drawings the same way. Your documents are good, so the job is tight: There's not much room for change orders. You're our ideal architect."

Architects and interior designers whose work fits this description may kindly take your bows.

Open Up!

Today's complicated door hardware is more than just a pretty face

By Amy Milshtein

Every time you twist a knob, turn a lever, push an exit bar or tug at a pull it happens. A complicated, integrated system goes to work, letting you pass into and out of buildings or from room to room seemingly effortlessly. You hardly think about it except maybe to notice a good looking fixture. But there is more to entering and exiting than good looking fixtures. Welcome to the complex world of door hardware.

There are several different fixtures that fall under the category of architectural door hardware. They are the knob, lever, door pull, door closer and exit device also known as the panic bar. What are the differences? Which one should be used where? What kind of lock and hinges are appropriate? And is this door, with all its hardware, up to code? These are the questions designers and architects have to ask at every opening.

First the basics. A knob is the standard ball that fits in your hand. You grab it, twist it and open the door. A lever, on the other hand, only requires downward pressure to activate it and open the door. A door pull has no moving parts. You simply pull it to gain entry. The large, weighted device found atop some doors is a door closer, which shuts a door firmly behind you. Lastly, an exit device or panic bar is a rail that when pushed, simultaneously works the mechanism and opens the door.

When choosing this hardware, designers and architects must put function over form. "The first things they need to look at," insists Larry O'Toole, marketing manager for Corbin & Russwin, "is usage, quality and codes." Traffic flow will determine what hardware is required. The amount of security desired will dictate the grade lock used. And most importantly will the door have to meet fire and handicapped codes?

If a doorway is used in high volume, an exit device might be appropriate. Since it allows mass exits in a hurry it is also known as a panic bar. Movie theaters and auditoriums commonly employ them.

All door hardware may or may not be married to a lock, depending on how much security is required. The American National Standards Institute grades locks on durability and performance. Grade 1 is the strongest and will satisfy most security needs. The lowest is grade 3. This lock would not be appropriate for much, maybe a rarely used washroom.

Forms & Surfaces puts out a complete line of decorative door pulls (above). The newest additions incorporate a mix of finishes, creating an elegant and precise look.

Fire codes demand that some doors withstand heat, flame and fire fighting equipment without opening and letting fire spread. A class A door will stay closed and latched for three hours in heavy fire. Class B will work for 90 minutes. Class C for 45 minutes and class D for 20.

But the most sweeping changes in door hardware's future are the handicapped access codes now coming into effect. If an entryway is to be deemed handicapped accessible the hardware must be easy to grasp, not need a tight hold or pinching or require twisting the wrist. In other words, knobs are out and levers are in.

Kiss your knobs goodbye?

Does this mean that the door knob will eventually be phased out entirely? "No," assures Ken Boate, director of sales for Yale Security, "door knobs are much more durable and offer more security than levers. They will be around for a long time."

Aside from the new handicapped codes, other trends are sweeping the door hardware world. Boate notes a trend to hide panic bars and door closers. While designers love their clean lines, janitors hate their maintenance problems. Since all the mechanisms are hidden inside the door, most servicing requires removing them from the hinges.

Rodney Lincoln, vice president of marketing for Sargent, sees a movement towards electronic card locks and digital keypads. "The advantage of such a system is complete access information," he says. "You know who entered and how long they stayed." The downside to this high security is the cost. Retrofitting with electronic locks can be prohibitive.

Some see a move to high style instead of high technology. Mike Jennings, director of design for Forms & Surfaces, sees more complex visuals in door hardware. "We are doing a mix of finishes on the same pull that looks elegant and precise." he says. Chris Schenone, product manager for Forms & Surfaces, notes that compressed construction time will force quicker shipping of hardware. He says, "In the future, companies will have to move fast to keep an installation on schedule."

All of this is pretty confusing but not to worry. Someone has spent years studying door hardware and all of its nuances and is ready to assist the design and architecture community. That person is the Architecture Hardware Consultant or the AHC. The AHC is an expert in the field, certified by the Door and Hardware Institute. Makers of door hardware agree that a local AHC should be consulted early in the planning stage to keep specified openings up to code. With the help of an AHC, specifying door hardware could be as easy as twisting a knob.

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Put It on Paper Before It's Too Late

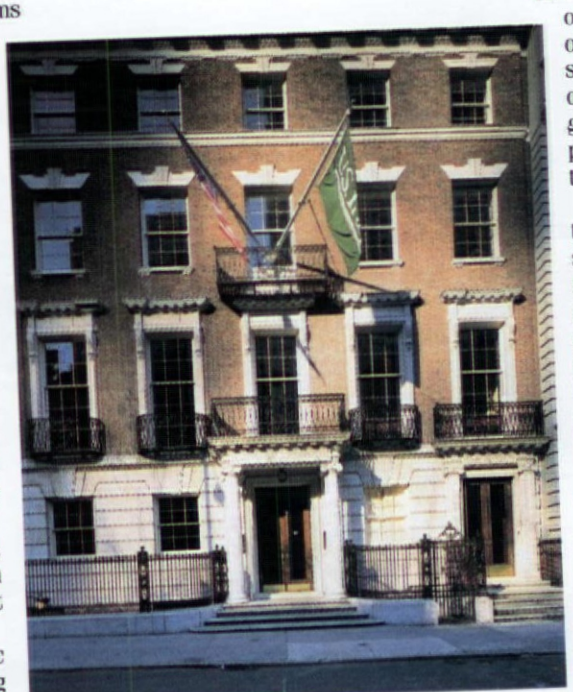
The next building rehabilitation project to come crashing down may be yours—unless you conduct an on-site survey of your older building

By Peter G. Bachmann

If working on old buildings is in your future, your most important resources are the past and the present. Whether your aim is historic preservation, adaptive re-use, rehabilitation or renovation, documenting the existing conditions of a structure or building is first and foremost on your agenda. The best way to begin is by delving into the past, uncovering problems quickly to save your client time and money. The base drawings you generate at the outset of the project will become the basis for your design and for the construction documents that will follow. They will only be as valuable as they are accurate.

Accuracy counts, of course. However, you can always assume that the completed documents will not reflect the true condition of an older building. Since things will always go wrong with an older building, the degree of accuracy your project needs is relative.

- If your final goal is to "gut" renovate a structure, required documentation is relatively minimal. Assuming the structural frame and foundation will remain intact with minor alterations, these are the building components that must be most accurately recorded.
- When rehabilitation is anticipated, the building skin, including fenestration patterns and roof penetrations, must also be accurately surveyed.
- For adaptive re-use of an historic structure, much of the existing building must be documented so that modern interventions can be accurately inserted within the existing shell.
- When the program calls for a strict preservation effort, the level of documentation escalates exponentially. Not only are the structure's substantial physical attributes subject to intense scrutiny, but the finishes and decorative applications must be accurately researched and identified as well.



To rehabilitate the historic Goodwin House for U.S. Trust (above) in midtown Manhattan in 1981, Haines Lundberg Waehler used photography, measure and visual inspection to supplement drawings of the facade, part of the original design by McKim Mead & White.

Desperately seeking existing documentation

Architects dream of finding a full set of original construction documents that would accurately reflect the condition of the older building as built and as existing today. Dream on. A building's age and historic significance have nothing to do with the existence of these drawings. If they do indeed exist, the logical place to start looking for them is at the local municipal authorities. Some documents were probably filed with the building officials or planning agency.

Your success could depend on whether the agency has relocated or reorganized since your building was constructed, if the original drawings have been "archived," or if the clerk says "I'm sure they're here somewhere." However, if your building is of architectural significance, especially a government structure, the local municipal arts commission may have a record of the original documents.

If your building was designed by an architect, it is possible that a successor firm is still in existence. Local libraries maintain records that could help you trace the firm's name. If the firm was of note, its archives may even have been donated to a local museum or civic organization upon the firm's dissolution. Quick calls to local historical organizations will help establish likely repositories for this information.

Assuming you have found the original construction documents, what then? Even if you have drawings describing the whole structure, it is highly unlikely that: 1) the building remains as it was originally erected or 2) the building was erected exactly as shown on the drawings. More likely, you will find an owner or superintendent who has this information; ask him a lot of questions, keep his phone number handy and confirm everything with visual inspection.

Above all else, there is no substitute for your own eyes. As current architect-of-record you become responsible for the conditions at the building unless your contract with the owner explicitly allows you to rely on the accuracy of the documentation that he provides you. It is good practice even under those circumstances to make a thorough visual inspection of the premises to confirm the documents you will use for your work.

How you really know what's going on inside

Once you have the drawings to be used as base documents for your work, the next step is to confirm the condition of your building as

Interior details of the Goodwin House were reconstructed by Haines Lundberg Waehler, partly through the assistance of a member of the Goodwin family, who recalled rooms like this handsomely appointed parlor (left) from childhood. Photography by George Cserna.

compared to the documents in hand. There are various approaches to this process: photography, measurement, and visual inspection. Photographing the interior and exterior in their present condition is most important when a building is to be restored. Even if you are doing a "gut" renovation, a permanent visual record of the building will help greatly when you return to the office to integrate all your field information. Helpful hint: Key your photographs to the plans and/or elevations so that you know what is depicted.

A second major step in confirming your base documents is measurement. Assume that any dimensions on your original construction documents are wrong —and you'll probably have to redimension them. Habitable spaces for high-tech uses such as computer equipment or trading floors will need particularly accurate measurements.

Last but not least, you must conduct an in-depth visual inspection. Keep in mind during this inspection that you will be obliged to identify significant architectural spaces and those areas which may be appropriate for future mechanical, electrical and plumbing systems. Your inspection will help you to establish priorities within the historical context of your building.

About those exterior conditions

Having completed the survey of the interior of your building, many architects will then proceed to document the exterior of the building. If you have original construction elevations or renderings, you are almost home. The process would be similar to documenting the interior spaces: photography followed by measurement and visual inspection. Should the drawings of the exterior not be specific enough to describe the detailed restoration work that may be required, you can base your documents on a photographic record of the facades.

Historic photographs can be used as a basis for restoration work; they can help you establish the original condition and materials of the structure. However, when communicating with the contractor, you'll want to refer to the building's present condition. A large-scale composite photograph can be made of the facade of the your building, employing a perspective-corrected lens to produce an image that is free of parallax and similar to an elevational drawing. These photographs can then be assembled into a comprehensive montage that can then be reproduced on mylar with a dot screen or scanned into a computer.

Although we have remarkable technology at our fingertips, there is no substitute for simple visual inspection; this is as valid for the facade as for the interior space. You must identify the specific materials and methods of construction—the original construction of windows, doors, roofing, walls, foundations and decorative treatments—how it was made, what alterations have occured and how much can be saved. Identifying foreign and often harmful materials and interventions is critical if their effects are to be reversed.

Catch those significant finishes!

The foregoing has largely concentrated on the larger, more overt components of your building. If your building also has valuable interior finishes, you will want to identify them too so they can be restored. Often, the only evidence of a special finish will be in a historical photograph or original construction document.

Finishes that have survived should be recorded in your set of existing conditions drawings. Types of treatments to look for include: hardware, wood work, stone work, window dressing, wallcoverings, decorative painting, decorative ceilings, walls, decorative flooring, paneled doors, grand stairs, special windows, moldings and mantelpieces.

And don't forget to identify the location of damage to decorative finishes for remedial work.

More good news and bad

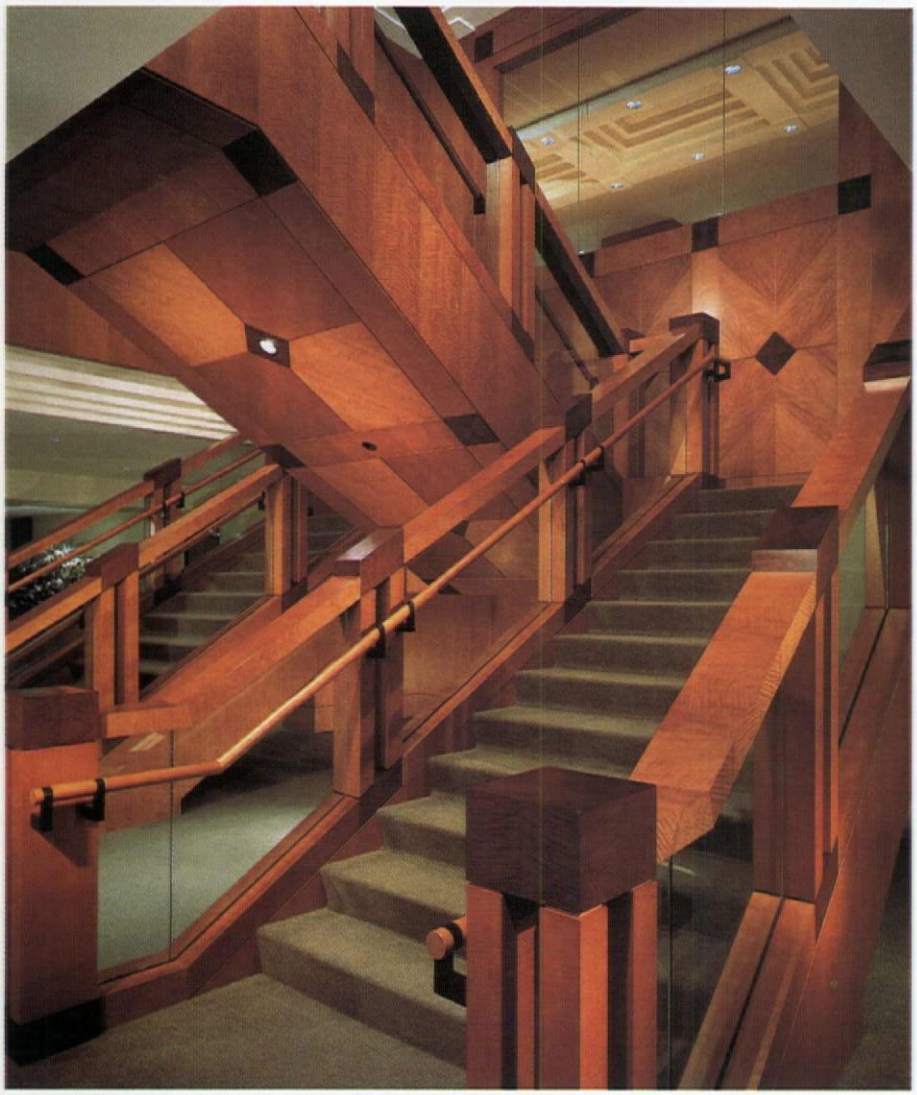
In the case of a building where there has been significant structural damage, an engineer should be retained to survey the subsoil conditions supporting the building. A full structural analysis should be conducted to determine the source of the damage. Old maps can help to identify rock outcroppings and the presence of ground water.

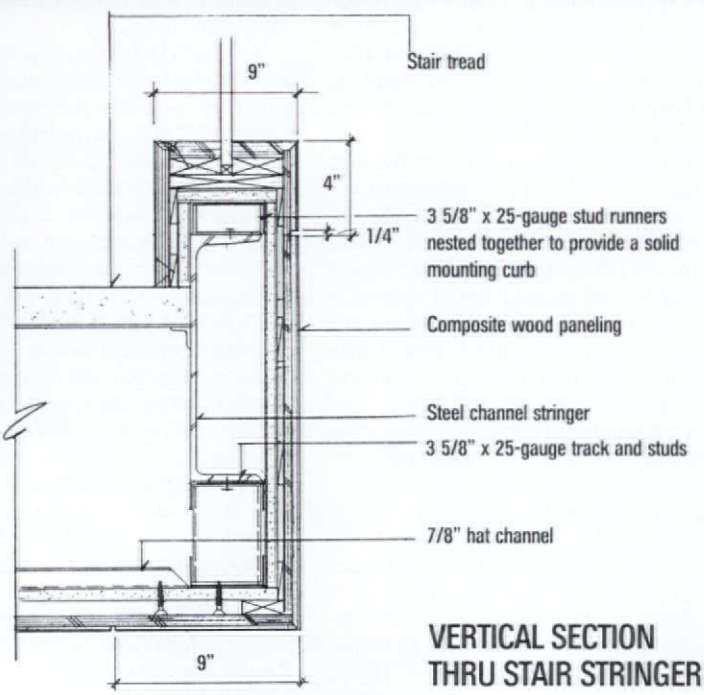
Although the existing mechanical, plumbing and electrical systems in most old, historic structures must be considered worthless, this is not always true. A walk-through with an engineer experienced in older structures will help you determine if there are any reusable components. Typically, the entire system must be replaced. In your favor is the fact that the new mechanical systems tend to be smaller that their predecessors and can often fit easily within the confines of existing mechanical space.

As you can see, documenting the existing conditions of an old structure requires substantial effort. Consider, on the other hand, how much time and money can be saved in the long run. In addition, a well planned restoration effort will produce a product that both you and your client will be proud of well into the second, third or as many lives of the building.

Peter G. Bachmann is a project manager and preservation director of Haines Lundberg Waehler, a century-old architecture firm based in New York.

DESIGN DETAIL





VERTICAL SECTION THRU STAIR STRINGER

High Up on the Down Staircase

Patricia Ridgway, founder and principal of Los Angeles-based design firm Ridgway Associates, believes that a good interior design should always start with its staircase. To illustrate her point, Ridgway Associates set the tone for the Coudert Brothers law offices by creating a descending staircase for the space that is both aesthetically dramatic and technically interesting. Coudert Brothers has quite a show-stopper on its hands.

How has Ridgway done it? The stair tread and riser are constructed of 12-gauge steel pan. The tread is filled with lightweight concrete that forms the steps, which are finished with a custom, glue-down carpet to reduce noise reverberation.

Stair stringers are designed in a forced perspective to form an hourglass shape. Metal track and studs are welded to the stringer to form a skeleton framework. To this are added three layers of materials: gypsum board, a cleat system and figured anigre wood veneer.

The figured anigre is hand-selected and finished in contrasting values; a combination of waterfall and reverse diamond wood graining detailing was used on the stairway as well as throughout the space. To add to the visual interest of the combined wood graining, recessed lighting concealed in sculpted soffits brings light into the space which visually dances on the wood veneer. Just looking at what Ridgway has done makes you want to reach for new heights.

Photograph by Robert Pisano Photography

CALL FOR ENTRIES

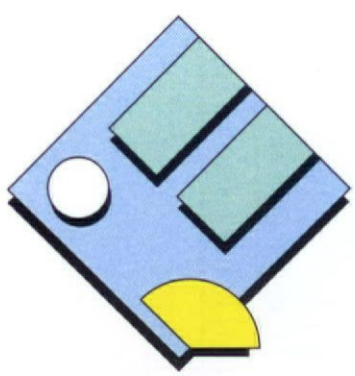
THE NATIONAL SYMPOSIUM ON HEALTHCARE DESIGN & CONTRACT DESIGN MAGAZINE ANNOUNCE THE THIRD ANNUAL HEALTHCARE ENVIRONMENT AWARD COMPETITION

PURPOSE
To recognize innovative, life-enhancing design that supports healing and promotes well being in healthcare environments.

CATEGORIES
Awards will be given in the categories of **Remodel** and **New Construction**. Eligible projects in these categories include any environment in which the primary purpose is to provide healthcare services.

JUDGING CRITERIA
Submittals will be evaluated on level of innovation; aesthetic value; and compliance with competition requirements.

RECOGNITION
- Winners will be announced at a banquet during the Fourth Symposium on Healthcare Design, Thursday, November 14, 1991, at the Boston Marriott Copley Place Hotel, Boston.
- A specially-designed award will be presented to each winner.
- Expenses to attend the Symposium will be paid for one representative per award, including the $695 registration and up to $1,500 for travel and lodging.
- Winners will be published in CONTRACT DESIGN Magazine's issue focusing on healthcare design.
- Winners will be notified by September 1, 1991.



RULES FOR ENTRY
- Must not have been previously published in a national design magazine, or be published prior to publication in CONTRACT DESIGN magazine.
- Submittals must be built and in use by June 1, 1991.
- Submittals must be contained on a maximum of two horizontally oriented 20" x 30" boards with foamcore backing.
- Must include professional-quality photographs, drawings, and/or renderings that do not extend more that 1/4" from the face of the board.
- Submittals must have the following minimum information; project name and location, floorplan description, design firm name and address, and submittal category.
- No entry form required.
- $50 registration fee. Checks made out to National Symposium on Healthcare Design, Inc.
- Deadline for entry is August 1, 1991 (postmarked no later than midnight). All submittals must be received by noon on August 15, 1991.
- Mail all submittals to: National Symposium on Healthcare Design, Inc., 4550 Alhambra Way, Martinez, CA 94553-4406. Sponsors are not responsible for shipping and receipt of material. Submittals will be returned only at the entrant's request, and if return postage is provided.

JUDGES
Kathryn E. Johnson, President & CEO, The Healthcare Forum.
Kerwin Kettler, IDEC, former dean, NY School of Interior Design.
Roger Leib, AIA, president, Add Interior Systems, Inc.
Jain Malkin, principal, Jain Malkin, Inc.
Derek Parker, FAIA, RIBA, principal, Anshen + Allen Architects.
James Ray, FACHE, Executive Vice President, Saddleback Memorial Medical Center.
Wayne Ruga, AIA, ISID, president & CEO, National Symposium on Healthcare Design, Inc.
Roger Yee, Editor-in-Chief, CONTRACT DESIGN Magazine.

The decision of the judges is final.

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BOOKSHELF

Locked Up in a Toy Store at Night

International Design Yearbook 5 (1990), Edited by Oscar Tusquets Blanca, 1990, New York: Abbeville Press, 256 pp., $59.95

Suppose you give a talented designer, in this case architect Oscar Tusquets Blanca of Barcelona, the opportunity to select 400 of the best new designs in interior furnishings and consumer products from over 4,000 possibilities. What will you get? Try a compendium that is the architect's and interior designer's equivalent of a child being locked up in a toy store at night, *International Design Yearbook 5*, Abbeville Press's continuing documentary of the interior design world in crisp color photography with thoughtful notations. Its global scope should appeal even to the inveterate attendee of design expositions.

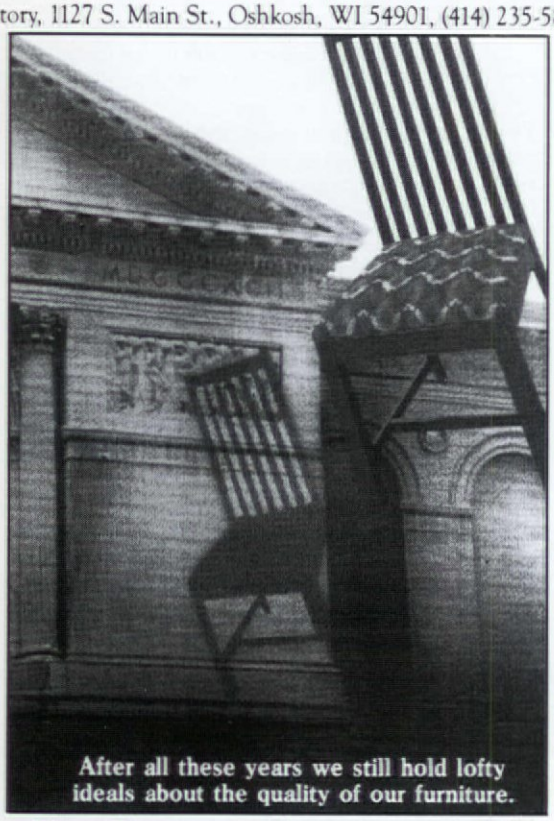
Don't expect to see all of the *Yearbook's* objects presented in a showroom near you soon, nevertheless. As designers turn its pages, they will inevitably see some chairs, tables and other furnishings whose season in the sun will be brilliant—but brief. Tusquets Blanca is unsparing in his judgments of design foibles past and present. Of the memorable Memphis furniture style that blazed forth from Italy in the mid-1980s, he writes, "The euthanasia inflicted on the Memphis collection by its founder Ettore Sottsass in the summer of 1988 has passed unmourned."

A book like this is best consumed in morsels, which editor and publisher clearly understand. Browsing is made easy through five sections that logically proceed from furniture to lighting, tableware, textiles and consumer products. Highlights from *Yearbook 5* include such vividly portrayed products as Ron Awad's Crust armchair of fat rubber armrests and curving plywood structure for Sawaya & Moroni in Italy, King & Miranda's RAI spotlight with butterfly-like aluminum wings in a steel tubular mount for Arteluce Flos in Italy, and Hiroshi Awatsuji's Sou, a silk-screen printed cotton fabric that resembles a leaf under a microscope for his own firm in Japan.

Yearbook 5 even reveals some surprising facets of the designers in addition to their work. Philippe Starck, for example, apparently dreams about design when he is not actively creating it, as a recent poem in these pages suggests: "I dream weird dreams/I dream of chairs/Rather than weep/I have made them my trade..." He goes on to say that the chair born of this dream, christened Dr. Glob, is made of polypropylene and steel to save trees. Starck fans will be delighted to find they can buy the master's vision from Kartell of Italy and...what else?...sit on it!

Factory, 1127 S. Main St., Oshkosh, WI 54901, (414) 235-5890

Merchandise Mart, Space 10-134, Chicago IL 60654, (312) 944-6958



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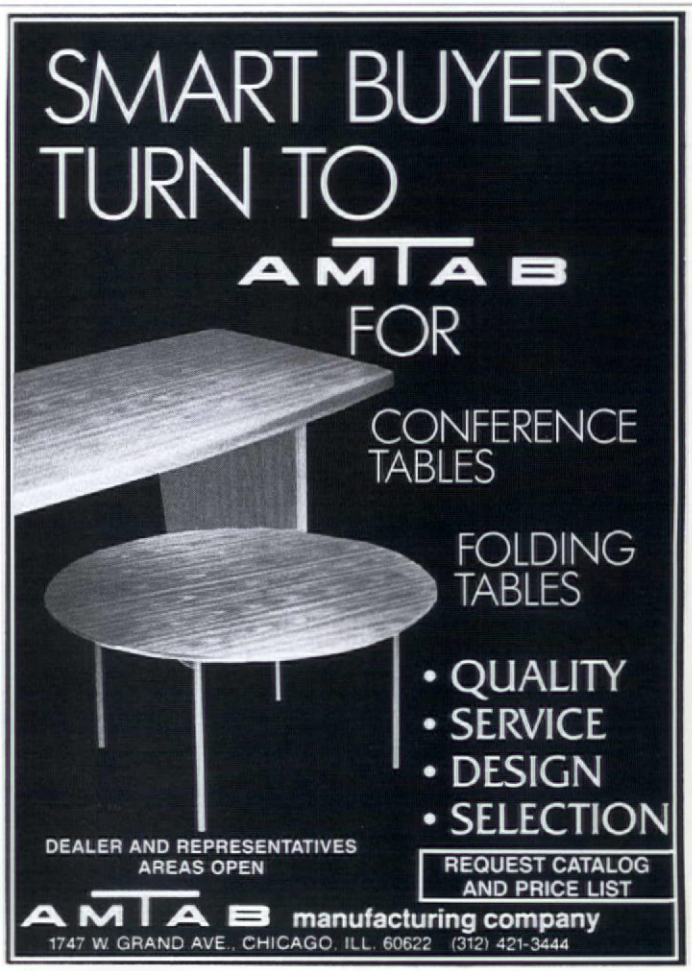

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PERSONALITIES

Kristie Strasen

Her All-Contract ACT

Kristie Strasen

A driving force behind this year's Association of Contract Textiles' NEOCON show, Kristie Strasen has her own perspective on the contract market. A graduate of Fiberworks and the de-Young Museum of Art, this independent fabric designer has devoted her career to contract fabric. Examples of her work are everywhere.

Strasen has helped create collections for the Harter Group, Hendrick Textiles, Keilhauer Contract Seating, Brentano, MDC Wallcovering and Bright Chair, won an IBD award with Orlando Diaz Azcuy for HBF in 1988, and implemented a new fabri c collection by architect Robert A.M. Stern for HBF. In addition, she has introduced a collection for Schumacher. "Their archives are truly inspiring," she reports.

Whatever her sources of inspiration, she is unlikely to forget trips taken to Italy and Belgium this year. "Traveling has reminded me to always be an observer," she says. "When I got back, I found myself admiring the architectural details at the post office. You forget to see your own environment."

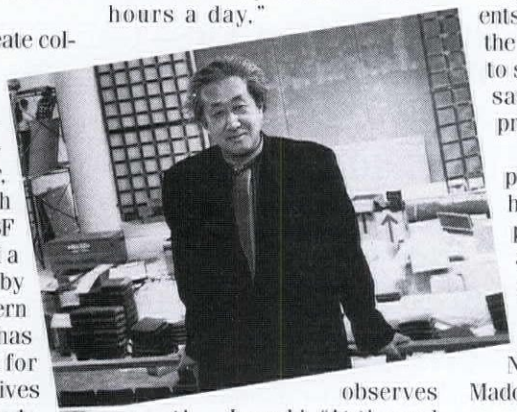
When not flying around the globe, Strasen lives in Manhattan with her two daughters, one a year old and the other 4 1/2. Have they inherited their mother's passion for fabrics? "The older one really loves to argue about what goes together, what doesn't," says Strasen. "I never thought I'd find myself debating color theory with a 4-year-old." Another client for Kristie Strasen.

A Museum Grows in Brooklyn

Arata Isozaki

How does one of Japan's most influential architects end up in an unfinished Beaux-Arts masterpiece by McKim, Mead & White? Arata Isozaki, hailed in America for his 1986 Museum of Contemporary Art in Los Angeles, now has the chance to do it again for the Brooklyn Museum in the new Iris and B. Gerald Cantor Auditorium, which he designed with longtime friend James Stuart Polshek. Isozaki and Polshek first met in Japan over 20 years ago, when Polshek was the first postwar U.S. architect to work in Japan.

The 460-seat Auditorium, part of Isozaki and Polshek's master plan for the Museum, came together quickly: "With the fax machine, you can work 24 hours a day."



Arata Isozaki

observes Isozaki. "At the end of our day, we'd fax Polshek's office the drawings, they'd work all day on them, then fax them back."

Americans aren't the only foreigners to appreciate Isozaki's talent. He designed the Sports Hall for the 1992 Olympics in Barcelona and the National Museum of Egyptian Civilization in Cairo; has been guest lecturer or visiting professor at such U.S. universities as Harvard, Yale, Columbia and Pratt; and received a Gold Medal from the Royal Institute of British Architects.

How does it feel to build with McKim, Mead & White? "We're in a position today to look back and draw upon all the styles that have come before," Isozaki observes. Indeed, the way he and Jim Polshek see it, this could be the House that Fax Built.

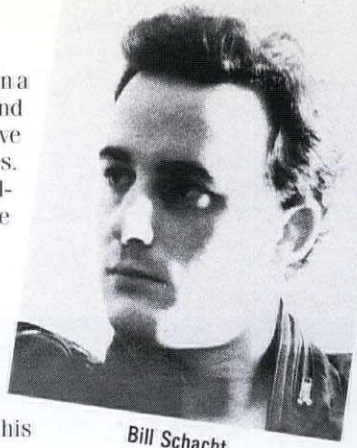
Personality Plus

Bill Schacht

Bill Schacht is a designer with an attitude. Luckily for his future, it's a good one. Fresh from a two-year stint designing for Adam Tihany, Schacht and partner Lynda Chesser formed an alliance with Mueller, which survived the purchase by Haworth, and led to the fastest-breaking product introduction in Haworth history. The Dendhur Group of lounge seating, guest chairs and occasional tables, introduced by Haworth/Mueller last Designer's Saturday, has already established him as a hot young talent.

Nevertheless, Schacht isn't resting on his laurels: "You always have to convince them that you're a valid talent. That keeps it interesting." What might keep the design world interested in his talents is his keen understanding of the *business* of design. "I'm here to serve the manufacturer," he says. "I want to give them a product they can sell."

But will designing within a practical framework preclude high style in the 90s? "It is very possible to design interesting, aggressive furniture with personality for the contract market," he states. Are 90s personalities like Stormin' Norman Schwarzkopf and Madonna aggressive enough, Bill?



Bill Schacht

Don't Touch That Dial!

Myriam Castillo

"Cut! Sorry Myriam, could we try that again?" That's what Myriam Castillo heard all day long when she filmed her upcoming segment for the ABC news program *Good Morning America*. The show contacted Castillo, founder and president of the New York-based furniture management company, Facilities Resources, Inc., wanting to know how her four-year-old business has fared in the current economy and how her ideas could benefit other small business owners.

"The novelty wore off quickly," says Castillo about the filming. "The crew spent two hours each in my office, in my home and on a job site, constantly stopping and making me do things again. At the end of the day, I was exhausted!" All this for three minutes on the air.

Of course, Castillo is not looking gift publicity in the mouth. Many savvy business people would kill for national TV exposure like this. Castillo, whose company works with design teams to find the best suited and best priced furniture for an installation, is no exception.

Cuban-born Castillo is no stranger to the television camera. She has appeared on both NBC's and local cable channel 41's business news. Next up: a live interview with Joan Lunden. Could this be the start of something big? "I don't envision a TV career for me," she insists. Just repeat that one more time Myriam, before we "do" lunch!

Myriam Castillo