New Faces of 1992: Our Annual Showcase of Young Design Firms

The Broadcasting Company Whose Best Views Are Seen Off Camera

A Close-up View of Substance Abuse—In Modern Contract Carpet

Identifying America’s Top Contract Design Resources for 1992
Sensible Seating™ from HON is the ultimate in passive ergonomic seating. As pleasing to the body as it is to the eye.

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PRODUCT FOCUS

ARCHITECTURAL HARDWARE
A product review of some critical details that can have a big influence on the quality of a design project.

LUTYENS REDUX
Sir Edwin Lutyens left more than drawings behind—he left a granddaughter determined to give them new life, with help from Arkitektura.

BACK SEAT TO THE FUTURE
Why do Thonet's 25 classic chairs look as fresh today as they did 160 years ago?

DESIGN

WHO'S KNOCKING ON THE DOOR?
Contract Design presents it's annual review of young design talent.

ROOMS WITH A VIEW
New York-based Young Broadcasting wanted to see the incredible vistas from its penthouse offices through floor-to-ceiling glass, but architect Thanhauser & Esterson had a better idea.

SUPER MARKET MAKEOVER
The Vons Companies Inc. corporate headquarters in Arcadia, Calif., designed by LPA/NBBJ, gave an old May Co. department store more than a facelift.

THE PAJAMA GAME
A striking new home for New York's Tom & Jerry Boyswear, designed by James Biber, shows what's often missing from the children's wear business.

PRAISE TO THE PORCELAIN GODS
The world's only Lladro Museum, designed by architect Carlos Brillembourg and dedicated to the elegant figurines made by the legendary Spanish porcelain manufacturer, is located in New York—not Valencia.

HAUTE COIFFURE
Fred Pirkey creates the cross-cultural Espace Beauté for world-famous stylist Bruno Pittini in New York.

NO TANNENBAUM, NO TANNENBAUM
Live plantings are missing for a very good reason at landscape architect Johnson, Johnson & Roy's offices in Ann Arbor, Mich., created by Schaefer Design Inc.

FAREWELL TO WILLIAMSBURG
Atlanta attorneys Sutherland, Asbill & Brennan plotted the overthrow of their 18th-Century-style office—with Chapman Coyle Chapman Powell.

LITTLE BIG FIRM
Porter & Travers asked for an unconventional New York law office—and got a remarkable reply from Architecture + Furniture.

THE DOCTOR IS IN STYLE
A window jutting beyond a wall and a sink as a command center are just part of the serious fun created by The Ratcliffe Architects at Providence Hospital in Oakland, Calif.

TECHNOLOGY

DOWN AND DIRTY
Traffic's toll on carpet can be a fate worse than death—but designers can help save the day.

ANNUAL DIRECTORY AND BUYER'S GUIDE

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EDITORIAL

Locked In The Office At Night

As you leave your place of work this evening—grateful for work if you have it, of course—think about how much time you spent on the job. Do you believe that you and your fellow Americans are putting in more hours, less hours or the same hours at work now as you did in the late 1960s? Forget your membership application to the Leisure Society. Most of us are becoming workaholics by necessity if not by choice.

Dr. Juliet Schor, an associate professor of economics at Harvard University, recently noted in the New York Times that the average amount of time Americans work each year grew by 149 hours between 1969 and 1989, with roughly half the increase occurring in the 1980s. In Dr. Schor’s view, Americans are reacting by expressing a willingness to give up current income for leisure time. She believes that our belief in work as a source of identity and satisfaction may be eroding at the same time we feel compelled work longer.

And toil we do. Bureau of Labor Statistics report that the percentage of working Americans who clock 49 or more hours a week climbed from some 18% in 1970 to nearly 24% in 1989; the percentage of workers 16 and older in 1989 who put in 49 or more hours a week ranged from 19.6% of production workers, 23.5% of all full-time workers and 29.4% of professionals to 33.9% of sales workers and 36.5% of executives, administrators and managers; and the percentage of total workers who hold a principal job plus one or more other jobs rose to a record high, from 5.2% in 1970 to 6.2% in 1989, with the percentage of women gaining significantly, from 2.2% to 5.9%, and the percentage of men declining somewhat, from 7.0% to 6.4%.

Architects and interior designers obviously cannot liberate the work force from this ever lengthening treadmill even if it were desirable to do so. However, the impact of longer days spent in the office, hotel, shop, hospital, school, library or laboratory on the design of these facilities cannot be ignored. The more time people spend in interiors that they find themselves unable to leave, the more they will perceive these interiors to be confinements.

So what can a designer do to ease the strain of all those hours? A number of strategies might be worth trying. Differentiating work environments in terms of space and time, for example, would help relieve the boredom and disorientation. Why shouldn’t different activities within a facility express their functions through unique designs? Must facilities be lighted the same way before and after noon? Can’t seasonal changes be acknowledged with relatively minor changes in colors, finishes and accessories?

Designers can also incorporate amenities that save both employers and employees time and money. Frequently this means nothing more than putting storage, equipment, special facilities and related functions where they’re needed. Yet there are additional gains to be made by exercising concern in such intangible matters as designing flexible units of space, creating multi-purpose facilities, drawing up master plans for the life of an installation, and instructing clients in the proper operation, maintenance and modification of their interiors.

Perhaps the bravest and most persuasive of us will go so far as to encourage clients to incorporate design elements in their projects that promote employee welfare. This isn’t as theoretical as it sounds. What about quality light, relief from stale air, environmentally safe materials, or on-site daycare, food service or fitness centers?

In short, the design community cannot shorten the American work week. However, we can do a lot to make these hours feel more interesting, productive and healthy. Who knows? If we succeed in helping our fellow citizens work better, they might just be able to work less. ☀️

Roger Yee
Editor-in-Chief
Every breath your employees take could be costing you money.

Test results show Airflow 2000™, with the Umbrella of Clean Air™, is the Sick Building antidote.

Sick Building Syndrome (SBS) can cost employers very dearly. Lost employee time and productivity. Higher health insurance premiums. And now, the added specter of employee litigation.

Research conducted by Professor Alan Hedge of Cornell University indicated that breathing zone filtration—delivered by Airflow 2000—led to a significant reduction of Sick Building Syndrome complaints, and a dramatic improvement in indoor air quality.

Indoor air pollution: What you can’t see will hurt you.

It is estimated that up to one third of all office buildings are sick, filled with dangerous and irritating airborne particulates such as bacteria, viruses, mold spores, tobacco smoke and asbestos, as well as dust, pollen and mineral fibers.

The results? Eye, nose and throat irritation, headaches, fatigue...general respiratory problems. In short, lost time, lower productivity and higher costs.

Airflow 2000 can help alleviate these problems. According to the study, symptoms related to Sick Building Syndrome were reduced by as much as 47%. Of the people sampled, 42% reported improved indoor air quality and building ventilation after only 60 days!

Airflow 2000: Effective Employee Breathing Zone Filtration.

Contaminants in outdoor air or in HVAC (Heating, Ventilating & Air Conditioning) systems can cause Sick Building Syndrome. In fact, research shows that increasing air through the HVAC system can make SBS worse.

Airflow 2000, installed in CenterCore’s workstations, works in tandem with a building’s HVAC system. It creates an Umbrella of Clean Air that continuously delivers filtered air, free of dangerous volatile organic compounds and irritating particulates, to worker breathing zones. As a result, employees stay healthy and productive.

Get the facts about Airflow 2000 and Sick Building Syndrome.

For your free copy of the study’s executive summary, call 1-800-523-5640 in PA 215-975-9099 or write to CenterCore. It could be just what the doctor ordered.
Ultron 3D Challenge Winners

New York - The Monsanto Company has announced the winners of the 1991 Ultron 3D Challenge design competition. Marking its third year, the Monsanto Ultron 3D Challenge recognizes interior design excellence in contract projects incorporating carpet made with Ultron 3D nylon fiber. The five 1991 first place winners are listed here.

- J. Robert Bazemore of J. Robert Bazemore Designs, Charlotte, N.C., for the use of several styles of Durkan Pattern Carpets in the OD Cafe.

Wolf-Gordon to Benefit AIDS Research

New York - Wolf-Gordon, a leading source of wallcoverings, will donate a percentage of its sales to benefit AIDS research through a new program called "The Gift of Hope." A portion of sales generated by customers enrolled in the program—some 1,000 so far—will go to the Design Industries Foundation for AIDS, a national foundation funding AIDS patient care and education.

Yet another system—from the UK?

London and New York - Project Office Furniture plc., a leading British furniture manufacturer, has announced the U.S. launch of "Project: fx," its new system. Why another entrant in the mature and ferociously competitive U.S. systems furniture market? Regan Kelly, president of Crossroads Services, Inc., the firm responsible for marketing and installing Project: fx here says, "superior engineering, responding with simplicity and elegance." Project: fx, designed by Project's in-house R & D and industrial design consultant Ben Farther, features independent elements or assemblages rather than individual components. Aesthetically, the system has been designed to be elegant in its own right and to fit a wide range of architectural styles. "The time was ripe for a fresh idea," Kelly adds. With so much else to choose from, what's the verdict, Yanks?

Guess Who's Coming to Hardware?

Santa Barbara, Calif. - What architects Richard Meier and William Pedersen and industrial and graphic designer Massimo Vignelli have in common right now may come as a pleasant surprise to the design community at NEOCON in June 1992. The three noted designers are currently engaged in creating new doorpulls for Forms + Surfaces, a manufacturer of walls, ceilings, doors and site furniture in addition to hardware. Most of the firm's distinguished products are designed in-house under the supervision of Mike Jennings, director of design.

In announcing the commissions this fall, Forms + Surfaces president Chris Edwards pointed out that architects tend to bring a different perspective to product design than industrial designers, the typical designers of building products. "If an image of Forms + Surfaces exists at all," he continued, "then it is the image of a company that is passionate about good design, rather than a company devoted to any narrow style or 'ism.' We want that image to remain, to be enhanced, and we believe this program will help."

Artexpo's Fair of the Future

New York - Artexpo New York, the 14-year-old international art fair, will introduce a redesigned layout and completely new look in March 1992 at the Jacob Javits Center. In the increasingly competitive world of art fairs, Artexpo is seeking to distinguish itself with marketing innovations to aid exhibitors and buyers and claim industry leadership. The design is the work of New York architect Lance Boge, who describes the new layout as a "grouping of neighborhoods" punctuated by special event areas and cafes. "The concept reflects a new holistic marketing approach which responds to changing market conditions," says Lilla Behm, director of Artexpo.

Commissions and Awards

Atlanta's Quadrrell Mullins & Associates has been selected to design the architectural interiors for: Ketchum Public Relations, Atlanta offices: Greenville Hospital System, Greenville, S.C.; Concordia Chemie AG, Hamburg and Hanover, Germany; Bradley, Arant, Rose & White, Birmingham, Ala.; Benckiser Consumer Products, Inc., Danbury, Conn.; and American Family Corporation, Columbus, Ga.


New York City's School Construction Authority has commissioned CSD Architects, New York, to specify furniture and equipment for four prototype primary schools and one high school for the New York and Long Island School System.

Detroit architects and engineers Smith Hinchee & Gryffis Associates has received an Award of Honor from the Michigan Society of Architects for the design of the 110 Miller Building in Ann Arbor.
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TRENDS

Staffelbach Designs and Associates in Dallas is pleased to announce that it has been selected by Victor Gielisse and Clive O'Donoghue to relocate and design their Dallas restaurant, Actuelle.

International accounting and consulting firm Deloitte & Touche selected KPA Design Group of Philadelphia to renovate its Philadelphia office.

Hoskins Scott Taylor & Partners of Boston recently completed the architectural design of Cape Cod Hospital's new emergency department, library and conference room, and the renovation of the radiology department.

Sverdrup Interiors, Maryland Heights, Mo., will provide architectural design services for the St. Louis law firm of Thompson & Mitchell.

The schematic design for the park headquarters of Taiwan's 40-acre East Coast National Scenic Area has been completed by LPA, Inc.'s Irvine, Calif. and Sacramento offices.

Foam Supplies, Inc., St. Louis, has received patent approval on HCFC-22 blown urethane foam system formulations, the first of a revolutionary class of urethane foam systems.

Kaplan/McLaughlin/Diaz Architects of San Francisco has been selected by developer Kaufman & Broad of France to transform a department store on the Rue Passy in Paris into an elegant 120,000-sq. ft. retail arcade called Passy Plaza, featuring a 30-ft. tall aquarium within the two-story-high arcade.

People in the News

Janet L. Rogatz, AIA, has joined Holabird & Root, Chicago, as director of business development and Patricia Sticha has been named director of interior design.

KBM Office Furniture's president and owner Steve Caplan announces a major realignment including the formation of a four-man owner/management team: Robert Shilo, vice president, sales & marketing, Dougald Turnbull, vice president operations, and Stan Vuckovich, senior salesman.

Gregory C. Mare, AIA, has joined NBBJ, Architecture, Design, Planning, as vice president and director of the New York office.

Dana Lodin, AIA, has been named president of Peggy Nye and Associates, Inc., a Miami architectural and interior design firm.

New York-based Butler Rogers Baskett has announced a merger with Jeremy Lang Architects, and the appointment of Jeremy P. Lang as a partner of Butler Rogers Baskett.

Morris G. Berens, AIA, has been named associate partner of Langdon Wilson Architecture Planning of Los Angeles.

Jane Ingram has announced that Jane Ingram Ltd., in Newtown Square, Pa., formerly a manufacturers' rep group, is now providing project management services to interior designers and corporations.

Keyes Condon Florance Eichbaum Escoff King Architects, Washington, D.C., has announced that Lauren W. Hawkins has joined the firm as director of business development.

John C. Berrett, vice president of marketing at Haworth, Inc., announces the promotion of Susan Giuliani to manager of public and member communications.

David Aptel is promoted to vice president & director of lighting design and Jayne Peterson is promoted to vice president & director of store planning for HTI/Space Design International in New York.

The Council of Federal Designers has elected the following members to the 1991-1992 executive board: Lois Bennett, CFID, president; Kathleen Daniel, CFID, president elect; Renee Bassey, CFID, vice president; Marlene White, CFID, treasurer; Carol Bowling, CFID, secretary.

Coming Events

February 14-16: Surfaces '92, Las Vegas Convention Center, Las Vegas, NV. (800) 624-6880.

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February 19-21: Americas Conference '92, Design Center of the Americas, Dania, FL; (3305) 920-7997.

February 28-29: Implementation of Complex Projects: New Professional Directions; Corporate Architects Committee and Young Architects Forum of the AIA, San Antonio, TX; contact Marc Gravallese at (202) 626-7539.

March 12-14: RHIDEC, Restaurant and Hotel International Design Exposition and Conference, Los Angeles Convention Center, Los Angeles; (213) 391-9111.

March 18-20: WestWeek, Pacific Design Center, Los Angeles; (213) 657-0800.


March 27-31: Furnidec '92, 14th International Exhibition of Furniture, Decoration, Lighting Fixtures, Equipment & Machinery, Thessaloniki, Greece; 031 29 11 11.

April 5-8: Interfloor 1992 - The International Floorcovering Exhibition, National Exhibition Centre, Birmingham, England; (0283) 75564.

April 6-9: Heimtextil America, World Congress Center, Atlanta, GA; (212) 490-9323.

May 6-10: The 1992 Scandinavian Furniture Fair, Bella Center, Copenhagen, Denmark; (011) 45 32 47 21 62.


May 21-24: Asia Expo '92; 2nd Asia Furniture Expo, Hamburg Fairgrounds, Germany; Headway Trade Fairs, Ltd., Hong Kong: 827521.

June 8-10: NEOCON 24, Merchandise Mart, Chicago; (312) 527-4141.


September 29-October 2: The 2nd Middle East International Furniture & Interior Design Exhibition/INDEX '92, Dubai World Trade Centre, Dubai; (011) 44 (0) 932-84551.

October 19-21: AEC Expo, San Francisco Moscone Convention Center, San Francisco; (609) 98 9400.

October 21-24: 9th Hong Kong International Furniture Fair for Home, Offices and Special Projects, Hong Kong Convention and Exhibition Centre, Hong Kong; (852) 827 7064.

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Cadet Beam Seating is Vecta’s newest product solution for waiting and reception areas. The compact dimensions of Cadet make it attractive for areas where space is at a premium. Offered in two-, three- or four-seat modules, seats are a one-piece flexible polypropylene shell with upholstered foam cushion. Tables can be substituted for seats in any location and optional arms attach to the beam and can be installed between seats or at each end.

Girsberger has improved Consens, its largest seating family, with new adjustable armrests that adjust to six different height levels. Consens and Consens Revival are available with both individual and synchronic motion adjustments, in a variety of base and shell colors, with high and low backrests and with or without armrests.

Rodolph Inc. introduces Trellis, a new fabric from its Nature’s Passion collection. Overlapping leaves dangle lazily on a vine in Trellis, a cotton and rayon jacquard. Offered in five colorways, Trellis can be specified for medium to heavy duty upholstery use.

Framework Clusters from American Seating have been created to meet changing work needs. Framework Clusters provide cost-effective workstation designs which support multi-disciplined work teams and enhance communication flow. A broad selection of componentry may be specified.

The two main materials for Dual, designed by G. Faleschini for Mariani, are full grain saddle leather and the most prestigious Italian walnut matte finish. Dual includes desks, conference tables, library and backup cabinets, armchairs and chairs. Bases are in tropical green granite.

The Paris Club Chair by Sharpe-Nichols was inspired by a 1930s chair discovered by Bill & Juanita Sharpe in a small antique shop behind the Picasso Museum in Paris. Though the size was scaled up to suit today's home or office and materials were upgraded, the chair still retains the integrity of the original design.

Circle No. 223

Fornasetti wallcoverings from Milan includes patterns Sun and Moon, The Library, and The City of Jerusalem, printed on 27-in. paper-backed vinyl. The classic designs are available exclusively through Blumenthal.

Circle No. 212

Moriael Rugs offers the Sisal Weave Collection, a line of wall-to-wall carpeting and area rugs. The patterns are reminiscent of cobblestone streets in Spain and Portugal, and are inspired by the intricate patterns found naturally in floor coverings of sisal and henequen. Moriel's product is manufactured of 100% wool, eliminating the drawbacks of the plant products, and providing warmth, elegance and comfort.

Circle No. 213

International Fabrics has introduced the Performance Collection in five patterns including Hunter, Color Blocks, Shimmer, Motion and Feather. The Performance Collection offers the health care marketplace a durable, easy-to-maintain product featuring Zeftron 200 solution-dyed nylon from BASF.

Circle No. 230

The 7000 Series, a new line of freestanding casegoods from GF Office Furniture, features pedestal supported worktops, overhead storage units and a variety of configuration choices. They system was designed to provide stylish and economical freestanding furniture solutions.

Circle No. 225

STARTING NEW IN '92
In Helix, one of Pollack & Associates' newest introductions, spiraling lines of lustrous viscose intertwine on a matte cotton and polyester ground. The sophisticated, small-scale design is suitable for heavy duty upholstery applications and is also ideal for wall and window treatments. Helix is available in 10 colorways.

The limited production M200 chair series was designed by Rick Wrigley for Gatehouse Furniture Studios. Shown with a cherry frame, square tapered legs and a patinated aluminum back and toes, the standard model allows for a variety of other options, including turned and fluted legs, chevron veneer matched back, upholstered back and buttoned seat.

Councill offers the Laureate Executive Seating Series, designed by William Raftery—the first fully modern, ergonomically designed seating program that incorporates a traditional design basis. Among its extensive list of design options are a leg or tilt/swivel version, mid or high back, button-tufted or channelled upholstery, closed or open arm, gas or mechanical lift, five base versions and four caster styles.

Petrafina has introduced The PetraSystem, the first system of its kind to organize and catalog a comprehensive color range of building stone product manufactured by a single source. The system contains 100 samples of marble, granite, onyx and limestone in a variety of finishes and includes "The PetraGuide," a technical guide.

LFI/Landscape Forms is introducing a new, unique line of durable stacking chairs for interior or exterior public areas. Inspired by Italian design, the chairs of tubular steel were created by Robert Chipman in two distinct styles: Verona and Firenze. Metal parts are available in a wide variety of colors.
A new line of bevel-edged acoustical wall and ceiling panels, covered in 15 Guilford of Maine Classic Collection colorways, has been introduced by Corporate Acoustic Systems. The panels consists of high quality, molded glass fiber cores with resin-hardened, beveled leading edges, that result in a lighter-than-wood, non-warpable finished product.

Material & Design Resources has announced the availability of ornamentation for cabinetry replicating the fine art of hand-carved furniture at an affordable cost. The program features the "Graphic Styles with Graphic Blast" library, which includes an extensive selection of images for the ornamentation process.

Guard’s new Carlsbad contract vinyl wallcoverings use an intricate multi-speckled interplay of texture and tone to create a natural look. Available in a color spectrum, Carlsbad is Type II construction with a Class A fire rating.

Hotel industry designers, architects and engineers can now utilize Bar-Maid’s four different sizes of built-in, no-noise, in-room minibars available in a variety of decorator wood grain and solid colors. Dimensions for built-in minibars can be customized for individual orders.

The Aliso Lounge Seating System from Metro addresses the needs of hospitality and health care environments. Aliso includes lounges, two and three seat sofas, benches and occasional tables. Aliso allows for the emphasis of any or all of the three material components—upholstery, fascia or frame—to achieve the desired relationship between the seating and the interior.

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ARCHITECTURAL HARDWARE

"God is in the details," said Mies van der Rohe, and while you may be blissfully ignorant of Mies' remark, you know what constitutes quality in interior design whenever you come in contact with a piece of architectural hardware. Each time you close a door, hang up your coat, pull out a drawer or set down a bar of soap, you become a quality inspector. Rough edges, flimsy mountings, broken parts, scratched surfaces, clumsy or inappropriate shapes and so on—poor architectural hardware sounds a warning about poor materials and workmanship in an overall design. Exercising control over the design, specification and installation of an installation's architectural hardware may thus be a critical detail for keeping the client happy. In truth, the little things in life do count.

KEYNOTE

Keynote Architectural Accessories introduces its distinctive collection of custom architectural accessories. Shown here are a group of Keynote's door pulls: Four Winds, Horizon and Oblique. Each is available in a variety of finishes utilizing a diversity of materials.

KRAIN INCORPORATED

Kroin's Cabinet Pull and Wire Pull features a full range of coordinated accessories providing uniformity of design to the kitchen, lavatory and bath environment. The large diameter cabinet pull offers a recessed grip, and the wire pull is designed to accommodate new or existing installations.

HAFELE AMERICA

Hafele America offers a complete line of Hawa high quality Junior sliding door systems. The Hawa Junior 40/80/160 series offers durability and smooth running operation for both wood and glass door panels weighing up to 352 lbs. Design innovations within this series include the large plastic rollers that are tandem mounted with friction bearings inside an aluminum casing.

IRONMONGER

Johannes Potente's door pull design from 1953 crosses from traditional to modern according to the metal finish. The polished brass version offers a distinct traditional feel while the polished aluminum handle is sleek and modern.
FORMS & SURFACES
The DP6500 Series is a striking and versatile collection of architectural doorpulls fabricated from 1-in. diameter metal tube. The tubes or grips feature seamless, meticulously-detailed hemispherical ends. Selected doorpulls may be combined to form an "I" configuration with semi-concealed standoffs. Doorpull grips are available in satin and polished brass, bronze and stainless steel, with standoffs in anodized aluminum.

Circle No. 241

VALLI & COLOMBO
The newest edition to the Forges line of Valli & Colombo door levers sets is the crescent-shaped "Linea Rondine" Model H218RR. Conceived in Italy by designers Peiro Sartogo and Nathalie Grenon and crafted at the Forges foundry, the distinctive contemporary styling of this handle is matched only by the elegance of a fine 24 karat gold finish.

Circle No. 242

GE WIRING DEVICES
GE Wiring Devices has introduced a new line of decorator switches, receptacles and combination devices to help specifiers complement a high-tech or upscale look. All Designer Collection units are available in a variety of options to fit numerous electrical applications. Offered in white, grey, brown and ivory, the devices can be color coordinated with each other.

Circle No. 247

C.R. LAURENCE CO.
Specifically designed for use with tempered glass from 3/8-in. to 1/2-in. thick, CRL bath and shower hardware, including hinges, pulls and knobs, makes today's expanded role of frameless glass in contemporary design possible. Most of this hardware is available in a choice of 10 finishes, from red to brass, so there is one to complement any decor.

Circle No. 248

HEWI, INC.
Hewi manufactures passage latches and lever handles suitable for commercial applications including new or retro-fit projects. The style shown, one of three that are UL listed, is available in Hewi's 13 selected colors. The molded, high-quality nylon construction is comfortable to touch, hygienic and easily cleaned.

Circle No. 249
Sir Edwin Lutyens left more than drawings behind—he left a granddaughter determined to give them new life, with help from Arkitektura

By Jean Godfrey-June

Mention the name of Sir Edwin Lutyens, and architects and interior designers are likely to remember his grand old country houses dotting the English countryside. The particularly astute will recall his plan for the capital of India, New Delhi, which was realized in detailed splendor from the Viceroy's Palace right down to the door-knobs in the most mundane administrative buildings. But few think of his furniture, aside from the over-emulated benches that have made a fortune for American garden-supply catalogs.

His granddaughter, Candia Lutyens, had a more specific memory—of a chair she had seen in her mother's house. It turned out to be the Napoleon chair, which Lutyens had even reproduced in miniature for Queen Mary when she commissioned a dollhouse from him in 1921. Candia and her architect husband, Paul Peterson, decided to research Lutyens' drawings, which her father had donated to the Royal Institute of British Architects. "It was all on microfiche," Lutyens recalls. After three or four sessions and several headaches, the couple discovered over 1,000 drawings, most highly detailed.

After having a pair of Napoleon chairs made up, Lutyens and Peterson decided to go further and take other designs to market. Astonishingly, the European manufacturers they approached were uninterested, including some well-known for reproducing the furniture of famous architects. It was then that Candia's career as a stockbroker came in handy. "She devoted her entire 1987 bonus to starting a new business," says Peterson.

Business flourished, with many American design firms expressing interest in the product. A year later, the couple approached American manufacturers for licensing agreements. Arkitektura, having a well-established niche in reproducing the 1930s oeuvre of Eero and Eliel Saarinen, Paul Blomstedt and others, jumped at the chance.

So far, Lutyens' work, which ingeniously balances between the Beaux Arts tradition and the Modernist sensibility, seems to answer a need in the American contract market. "The Lutyens pieces have a broader appeal than, say, our Saarinen pieces," says Kenneth F. Smith, Jr., president of Arkitektura. "There seems to be some aesthetic shift coming, with architects choosing more decorative furniture. Lutyens is wonderful. He designs in little architectural twists and surprises—a little bell carved at the top of a cabriole leg, for instance. Architects like it for the architecture, but clients are comfortable with it, too."

Indeed, HOK has used the furniture in both English and American jobs. Robert Venturi recently specified the Spiderback chairs for the Princeton Club in New York. And other pieces were recently used to revamp British Petroleum's London headquarters, a Lutyens-designed building.

Lutyens adds that her grandfather's pieces, much originally designed for "contract" applications such as New Delhi, are built in the United States as well as England to last a lifetime. Smith and Lutyens report that they plan to introduce a few new pieces with each new year. Sir Edwin, who died in 1914, 15 years before his granddaughter was born, would doubtlessly approve.

Oddly enough, Lutyens reports that the Brits are a good deal more skeptical on the entire subject of architects, as opposed to their celebrity-crazed cousins in America. There is consequently less "brand-name recognition" buying from her countrymen. "Architects tend to be more critical than celebrated here," she says. "Perhaps it's our Prince." It would be fascinating to hear Prince Charles' opinions on these pieces. If anything vaguely modern in spirit could appeal to his Highness, it should be Lutyens. ©

Circle No. 203

Between motherhood and a full-time career as a stockbroker, Candia Lutyens (left, with New Delhi armchair) runs a company—resurrecting her grandfather's furniture designs, such as the Spiderback chair (above).
Superior design
for the human eye
and form.
Back Seat to the Future

Why do Thonet’s 25 classic chairs look as fresh today as they did 160 years ago?

By Amy Milshtein

When the weather blows rough and miserable, there’s nothing like curling up with a leather-bound volume of *Wuthering Heights* or popping the black and white version of *It’s a Wonderful Life* into the VCR. Spending time with the classics comforts us. Similarly, when the economy is rough and miserable, people pass up the latest fads for the known, the secure, the oldies but goodies. This preference has not been lost on Thonet, a company with 160 years in the seating business—and an impressive archive of important designs.

Twenty-five archival Thonet pieces have been chosen for re-introduction and can be found in the company’s latest catalogue of product offerings called *Thonet International*. Four groups are involved: classic bentwood, Vienna Moderne, Bauhaus and molded plywood. Some of the chairs have been unavailable since 1910. Many were designed by such legendary architects as Adolf Loos, Josef Hoffmann, Le Corbusier and Walter Gropius. All the reintroductions share Thonet’s timeless lines and durable construction.

Even the production methods remain unchanged for these classic chairs. Michael Thonet pioneered the bentwood process in the 1850s. “It’s quite amazing,” says Martha Wadsworth, director of marketing for Thonet. “Beechwood rods are steamed until pliable then wrapped around a frame. The wood becomes rigid when it cools.” Because this method works best with beechwood, the components are bent in Europe where beech is plentiful and assembled in the United States.

The company didn’t change the molded plywood method either. Michael Thonet dabbled in this process in the 1880s but it really didn’t take off until the 1950s. Here wood veneers are treated to extreme heat and pressure for 15 minutes, until they become a solid piece called a “blanket.” Individual components are then carved out of the blanket.

Both methods allow intricately detailed chairs to be made cheaply in an assembly line form. “People think that Henry Ford invented the assembly line,” theorizes Wadsworth. “Actually, Ford visited a Thonet plant for ideas.” Also because joinery is kept to a minimum, these chairs are sturdier and more durable than most.

This duality of intricate yet unadorned design coupled with strength has made Thonet chairs popular for well over a century. Many were used in the cafés and coffeehouses of late 19th-century Vienna, where the local intelligentsia gathered. In the 1950s, Thonet chairs were University workhorses, seating students everywhere.

Today, Thonet’s reintroductions are popping up in restaurants, retail shops, executive offices and even health care institutions. “The A&D community is finding many uses for these chairs,” notes Manfred Steinfeld, president of Thonet and CEO of Shelby Williams. “Be it in 1850, 1950 or 1990, our seating is always modern, stylish and durable.”

Could a furniture maker’s image as a leader and innovator in modern design have been molded over a century ago? Sitting is believing—in a Thonet classic.
And only DoMore chairs offer the "Custom Fit" service.

It means we'll have a trained Seating Specialist come to your office and individually adjust your new DoMore chair to fit your body and your job requirements. (No one else still does that.)

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THE RAINIER CHAIR
Excellence by design

THE RAINIER CHAIR is available in several models. Each chair features Distinctive Details, Exquisite Scale, Unexcelled Comfort and Affordable Prices.
Who's Knocking On The Door?

Want to start your own business in 1992? Maybe there's never an ideal time to try, but this final decade of the 20th century seems an especially discouraging moment. What has been termed commercial real estate's worst slump since the Depression shows no sign of a significant recovery even in this Presidential election year. So architects and interior designers must continue to cope with shrinking markets, smaller projects and reduced profits or substantial losses.

It's particularly hard to encourage clients to invest in new or existing properties when the immediate outlook for real estate values is so bleak. Consider Real Estate Research Corporation's forecast of values for 1991-1993 in Emerging Trends in Real Estate 1992 for Equitable Real Estate Investment Management: industrial, +1.5%; regional shopping center, +0.8%; other retail, -4.6%; downtown office, -4.8%; hotel, -5.7%; suburban office, -5.9%; and land, -6.4.

But don't tell our New Faces of 1992, a gathering of gifted individuals and firms who have been designing on their own or in existing firms 10 years or less. Is there any pattern to their work or practices? If anything, young design talent appears to spring from as many sources as ever, even in the depths of an economic winter—as the brief profiles that follow can attest.

William H. Bigelow III, AIA, designer of Vons Company, Arcadia, Calif., is now principal-in-charge of design for NBBJ, Los Angeles, formerly with the Los Angeles office of LPA, Inc., which merged with NBBJ in 1991. Bigelow was trained at Arizona State University. Among his other projects are MCI, Home Savings of America and Burbank Gateway Center.

Born in Caracas, Venezuela in 1950, Carlos Brillembourg, designer of Ladro, New York, received his master of architecture from Columbia University in 1975. Following assignments in Venezuela and New York, he founded Brillembourg & Associates Architects in 1984. Though he works mostly in his SoHo office, he travels frequently to his Caracas office, which his brother directs.

With its establishment in 1964, Architecture + Furniture, designer of Porter & Traver's New York, set out to provide clients with the depth of service of a large firm and the flexibility of a small one. In the past seven years, Architecture + Furniture has completed a variety of commercial, institutional and residential projects under principals John Petraca and Robin Guenther.

An honors graduate of Cornell University, James Biber, AIA, designer of Tom & Jerry Boyswear, New York, opened his own office in 1984 and joined Pentagram as a partner in 1992, founding Pentagram Architectural Services in 1991. Biber has won awards from the Architectural League, the New York Chapter of the American Institute of Architects and other organizations.

Manhattan designer Fred Pirkey, designer of Bruno Pittini, New York, had previously created Bruno Dessange, which set the high-tech '80s standard for hair salons. In addition to the Pittini salon, his work includes other salons and residential projects.

After 11 years of experience in interior design and space planning, Robert Schaerer went into business for himself in 1984. From a two-person operation his firm has now expanded to 10. The firm's senior members possess over 30 years combined experience on over 10 million completed sq. ft. of corporate and retail office space, along with significant construction experience.

Founded in 1987, Thanhauer & Esterson, designer of Young Broadcasting, New York, serves commercial and residential clients. Charles Thanhauer, a Harvard graduate and adjunct professor of design at New Jersey Institute of Technology, and Jack Esterson, a Pratt graduate and past visiting instructor of design at Pratt, also design furniture, lighting and graphics.

Kava Massih of The Ratcliffe Architects, Emeryville, Calif., designer of the doctors' suites in the Medical Office Building of Providence Hospital, Oakland, Calif., graduated with an architecture degree from the University of Kentucky in 1978 and moved to San Francisco to work in residential and commercial architecture and interior design. He joined Ratcliffe in 1988.

Chapman Coyle Chapman Powell Architectural Interiors, designer of Sutherland, Asbill & Brennan, Atlanta, was established in 1986 as a separate interiors firm by Chapman Coyle Chapman & Associates, Architects. The firm is active in planning, interior architecture, furniture installation and graphics and has designed over a million sq. ft. of space to date.
The things people do for a view. Children fight for the car’s window seat. Corporate workers compete for the coveted window office. Californians regard vistas as such a commodity that the state has decided to tax them. So if a sweeping view is worth so much, why didn’t New York-based Young Broadcasting, Inc., located high on the 47th floor, maximize its good fortune with the obvious floor-to-ceiling windows? The answer comes from Charles Thanhauer, principal of Thanhauer & Esterson. "We wanted to frame the view with rich materials," he says. "That way it becomes a more meaningful event." Convincing the client of this proved a challenge in itself. "It was the view that first attracted us to this spot," remembers Vincent Young, chairman of Young Broadcasting. "We fought every wall that the architect wanted to put up."

Happily, this fight had no losers. Thanhauer & Esterson was allowed to explore its ideas of formal structure, visual movement and diverse materials. Young Broadcasting got a head office that works as well as it wows.

It’s a far cry from its old headquarters, which did neither. Located in a building where the facilities were crumbling, Young Broadcasting’s offices were crowded, drab and depressing. To add insult to injury, the landlord refused to renew the lease, having promised the space to another tenant.

Time to change channels, as it were—especially since the company itself had changed. Young Broadcasting grew out of 47-year-old Adam Young, Inc., a rep firm that sold...
Young Broadcasting’s random pattern floor was an act of late-night whimsy. After drawing non-stop for days, the architects became distracted and thought it up. Mr. Young loved the idea for the main corridors and his office (below).

Copper fins denote entry to major areas throughout the Young Broadcasting facility. In this view, the architects have used them to integrate the transitional area between the reception area and the conference room (bottom).

Punch drunk on the limestone floor

Young Broadcasting saw its potential immediately. The broadcaster then called on Thanhauser & Esterson to turn it into a headquarters that would house 35 employees and impress clients and financiers with style.

The architects achieved this goal by combining diverse materials in their unusual and distinctive way, developing a technique they have applied before—with one major difference. Young Broadcasting raised the level of quality by countless notches. "Vincent Young had strong ideas about the interior," admits Thanhauser. "And one thing he insisted on was quality materials."

Not to disappoint the client, Thanhauser & Esterson has employed alternating natural and grey stained birds-eye maple wall panels as the signature motif for the facility. Hand-brushed copper fins jut out, signaling entry to major spaces and adding structure to the scheme. Verde Patriciana marble squares accent the walls. Custom tables and desks are rich with marble tops and copper wedge legs.

The quality materials continue right down to the floor of French limestone with random English green slate accents. While the design appears to be intricately thought out, the architects tell another story. "We only had 18 weeks to complete this job, so we were drawing like mad," remembers Thanhauser. "Working late one night we got kind of giddy and came up with the idea." They still respected it by next morning slight, and so did the client.

Of course, the facility has more than a pretty face. Nowhere is this more obvious than in chairman Young’s office, where a myriad of functional spaces hide behind the birds-eye maple wall. Copper accents turn into doorpulls and reveal such surprises as an executive washroom, video center and bar.

The fine materials also work to foil the rigors of the site’s triangular symmetries. The architects skewed the glazed walls of the executive offices and added a broad curve to the receptionist’s area. Furthinger the sense of motion in the receptionist’s area, cabinets and light coves fan out radially from the entry towards the curve. The overall effect is active yet structured.

And the design is a big hit with employees and clients alike. In fact, the office is so impressive that building owner Boston Properties is using a photograph of the conference room for its own brochure. Vincent Young proclaims that he “wouldn’t change a thing” about the office. With this breathtaking show in his line-up, who can blame him? 

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JANUARY 1992
Mr. Young originally wanted floor-to-ceiling glass until Thanhauser & Esterson convinced him that framing the windows with rich materials was even better. As the conference room (above) shows, the results can be spectacular.

Project Summary: Young Broadcasting

Super Market Makeover

The Vons Companies, Inc. corporate headquarters in Arcadia, Calif., designed by LPA/NBBJ, gave an old May Co. department store a lot more than a facelift

By Jean Godfrey-June

Want to turn an aging suburban department store into a snappy corporate headquarters? How about taking on the assignment as a fast-track project with a little over a year to move in day, bearing in mind that your client is "living and dying" by 2 to 3% profit margins. Welcome to the California grocery-store market, where one of its leaders, the Vons Companies, commissioned LPA, Inc.'s Los Angeles office (now NBBJ) to create a 242,000-sq. ft. home in a failing May Company department store in suburban Arcadia.

"We began in November, with the May Company halfway through its Christmas season," recalls Bill Bigelow, partner in charge and senior design principal for LPA/NBBJ on the project. "Vons needed to have people in place by the following December." At the time, Vons already rented the lower level of the store, with 300 people in temporary quarters there. "The store had suffered with its peculiar location for a long time—unable to compete with the malls," Bigelow explains. "But the amount of space available made it attractive for the kind of adaptive re-use Vons was able to do."

Modest might best describe the tenor of Vons' corporate culture, and it was in this spirit that the design was undertaken. "We're not a bank, so we didn't want the Taj Mahal," explains Richard Silvers, vice president at Vons, who was in charge of the project. "Clients don't see this space. We wanted a functional space that the employees would enjoy and be productive in."

Taj Mahal or no, the greatest challenge of the project was the intense schedule. According to Bigelow, Vons' top brass was intimately involved with keeping things moving. "I've got to hand it to them," he says. "Every Tuesday we met at 7 a.m., no matter what. When you live and die by half a percent, you must be a good manager. At the end, we were exhausted, but we were on time."

"We're not wallflowers," admits Silvers. "Even though we knew very little about design—I didn't even know what a soffit was when I began—the management of this company got involved, and we managed to get a very fast-track project completed."

From the start, Vons wanted an open feeling inside, a tall order given the windowless nature of the concrete department store structure. Working around the existing central escalators, LPA/NBBJ created a vertical circulation core around a translucent, sky-lighted interior atrium that floods all three floors with natural light. All departments have access to the escalators.

Of course, the space still needed more light. Non-structural exterior walls were replaced with perimeter glass and translucent panels to admit more light and take advantage of the surrounding views. "We opened the walls in the centers of the elevations, where they weren't structural, leaving the corner areas closed," says Bigelow. "We put all the private offices, conference rooms and restrooms into the corner areas."

LPA/NBBJ expanded the concept of an open environment by specifying a Knoll Morrisson furniture system, and opening up the few private offices there are with glass sidelights. "Only about 75 out of 1,000 employees have private offices," Bigelow points out. And there was a trade-off. "If you got a private office, no
new furniture," he recalls. "That's the way they are, very low key. Even the chairman's office is not overly opulent."

That office does have one telling luxury: a galley kitchen. Chairman Roger Stangeland loves to cook, a passion reflected in the sole showplace space in the design, the corporate cafeteria. Say "cafeteria," however, and everyone winces. "Choices," as Vons has dubbed its new eating and entertaining area, is always referred to as "the restaurant." Replete with dramatic lighting, custom metal work, serpentine HVAC ductwork and an outdoor garden, the facility even lets employees choose their seating from banquettes, booths or freestanding tables. (One of LPA's designers, Michael McBurnette, was fresh from designing LAX's much-lauded DC3 restaurant.)

But the money spent on Choices has been far from frivolous. Besides the simple fact that Vons' business is food, many of the employees at the facility draw hourly wages with only a half an hour for lunch, making off-site lunches out of the question. A typical Vons lunch period involves four seatings, accommodating up to 300 at a time.

Vons puts Choices to other uses as well. An exhibition kitchen, complete with a mirrored ceiling and bleachers, allows Vons to bring in chefs to teach prepared-food-section employees how to cook their products. Corporate meetings, whether company-wide get-togethers or executive meetings, are most often held spectacularly well with the abundance of natural light. In addition, the typical, department-store high ceilings enhance the open atmosphere dramatically. To complement natural light, reduce glare for VDTs and conserve energy, LPA/NBBJ has chosen task/ambient lighting fixtures. Shoji-type screens provide privacy for workers near the escalator, and diffuse daylight into a soft glow.

Despite the openness, security is a high priority for grocery-store businesses like Vons. Right off the lobby, LPA/NBBJ developed a series of meeting rooms with seating for over 100 people where all the buying is done. "Sales people come in to sell everything from cereal to Campbell's soup, and Vons needed to be able to contain them in that area," Bigelow says. "Visitors can't be allowed to wander."

Even more closely guarded is the advertising/promotions department. "Every Thursday morning, all the ads with all the pricing appear in the newspapers," Silvers explains. "Everyone's wondering how much we'll be charging for Saltines next week. Pricing in the California grocery market is extremely competitive."

LPA/NBBJ put the advertising work stations in one of the building's corner areas so that no

Keeping Saltine prices top secret

in the restaurant. "We hold vendor meetings, Christmas parties, executive meetings—everything in that one space" says Silvers. "Before, we'd had all our meetings in outside locations."

Design team members have had fun elsewhere with color, pattern and material. You can find 20 different types of carpet tile on the job, for example, including a floral pattern under all work stations. "That pattern was a little controversial," Bigelow recalls, "but it breaks up the monotony of so many systems." Colors play on an agricultural theme of olive, mustard, eggplant, tomato, and so on. LPA/NBBJ trimmed the multi-colored exterior and interior Indian slate finishes with red sandstone.

The natural colors and materials work
one has occasion to walk through unless he or she works there.

To accommodate three separate move-in times, LPA/NBBJ completed the project in stages. "The building was zoned basically the way we planned it," Bigelow says. "But in reality, we put people where we had space available." Fortunately, the open plan design made such adjustments easy. "We just had to re-do the second floor, because of management changes," Silvers points out. "The nice thing about it is, with this design, you can do it."

How would Vons sum up the experience? "We made a lot of decisions on the fly," states Silvers, "yet we've wound up with a design we're extremely proud of." Thanks to quick but carefully reasoned thinking, 1,000 Vons employees are flying high, some $16 million and a year later, in their airy, light-filled space. ❖

Project Summary: Vons Corporate Headquarters


Skylights hover above the escalator area (opposite) at Vons, bathing the fast-paced, corporate environment in soothing natural light. In the design by LPA/NBBJ, shoji-style screens allow for employee privacy while diffusing light throughout the space. All departments have access to the escalators.

The large scale of the Vons project required meticulous planning down to the last detail, as the lower-level floor plan (right, top) illustrates. Fortunately, this enabled LPA/NBBJ to test many manufacturers' wares. Many elements were customized, from the carpet tile, suspended wood "eggcrate" ceiling grid and Indian slate wainscoting to unusual lighting, all pictured (right, bottom).
The Pajama Game

A striking new home for New York’s Tom & Jerry Boyswear, designed by James Biber, shows what’s often missing from the children’s wear business

By Roger Yee
No signs or banners tell you that you've entered an area swept by a three-block radius from the corner of Seventh Avenue and West 33rd Street in midtown Manhattan that represents the heart of the U.S. children's wear industry. The neighborhood's time-worn look is deceiving, however. After three decades, its center of gravity has shifted in the last year or so from the Childrenswear Manufacturers Building on the north side of 33rd Street, 131 West, to the new Childrenswear Center directly south, 100 West.

Big deal, you say. A walk across the street. But look at the recently opened office and showroom at the Center for America's premier producer of boys' sleepwear, Tom & Jerry Boyswear, designed by architect James Biber, AIA, of Pentagram Architectural Services PC, and the two addresses could be light-years apart. In an industry that acts surprisingly unaware of its physical surroundings, Tom & Jerry brings a refreshingly exuberant style.

Since privately-owned Tom & Jerry was founded in 1950, it has prospered by selling better children's pajamas and robes to such specialty retailers as Saks Fifth Avenue, Bloomingdale's, Neiman-Marcus and Nordstrom. The company prides itself on making a "better" product in more ways than one, featuring original styles, quality fabrics distinguished by weight, hand, durability and color retention, full-cut sizing for comfort and growth, fire safety without chemical treatments, and careful detailing. Under president Tim Ackerman and executive vice president George Stavis, Tom & Jerry and its companion line for girls, Laura Dare, have also taken the notion of "better" where children's wear manufacturers seldom tread—indoors.

"Most cities with active apparel markets, such as Atlanta, Los Angeles or Chicago, have identifiable marts with handsome lobbies and showrooms, buyers' lounges, concierges, restaurants and other amenities," Ackerman explains. "In New York, children's wear manufacturers occupied buildings low in amenities. We had no alternatives until now."

When real estate developers Larry Silverstein, William Zeckendorf, Jr. and Melvin Simon joined forces to convert the defunct Gimbel's department store on West 33rd Street into A&S Plaza, an urban shopping mall, they shrewdly chose to create a first-
class Childrenswear Center atop the mall. Offering precisely those amenities long sought by the industry, the developers quickly captured prestigious tenants from established addresses. Among the first to sign up was Tom & Jerry, bringing along the young architect who had remodeled its space at 131 West only a few years before.

The 5,000-sq.-ft. space succeeds in many ways. It is zoned well, for example, so that staff and buyers enter and occupy separate areas that only overlap when necessary. It is planned well, reserving the periphery of the deep structure for executive offices, lunch room and sewing room, and placing the showrooms, reception, pattern room, and sales and accounting areas in the windowless interior. And it is designed well, with tungsten and halogen lighting, well-defined and fluid circulation, attractive and durable materials, and neutral colors complementing a highly efficient floor plan.

But it would not be exaggerating to say that Biber's singular contribution to Tom & Jerry is the powerful manner in which he has modeled the path a buyer will take from the front door to the showrooms. Among the key features of this procession are the graceful, elliptical walls of a central hall whose main axis runs from the front door and reception to an illuminated poster at the back wall; six showrooms partially revealed through windows flanking the hall on either side; and the dramatic play of space and light within the central hall incorporating ceiling reveals, soffits with cove lighting, and footlights in the floor to beckon buyers deep into the space. In effect, Tom & Jerry is a kind of Baroque theater for 20th-century marketing.

Does it all work for this apparel manufacturer? "The design helps to position Tom & Jerry as upscale merchandise for finer stores," Stavis believes. "We sought the image of a quality operation of style and substance, one that could be warm and exciting at the same time, and we've achieved it."

James Biber modestly sums up his accomplishment by observing that he continually strives to create appropriate environments for businesses. "I'm proud of the fact that I have many repeat clients," he adds. "I like to think it's because I've understood the purpose of the projects they've brought to me."

It's intriguing to speculate just the same: What happens to America's premier children's sleepwear manufacturer—after a wake-up call like this?
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The Porcelain Gods

The world's only Lladró Museum, designed by architect Carlos Brillembourg and dedicated to the elegant figurines made by the legendary Spanish porcelain manufacturer, is located in New York—not Valencia.

By Jennifer Thiele

What event in New York could possibly warrant a mass and special blessing at St. Patrick's Cathedral, a private concert at Carnegie Hall and a gala dinner celebration at Central Park's famed Tavern on the Green? A visiting dignitary or head of state? A headline-grabbing political or military victory? You're right if you guessed the arrival of porcelain statues.

However, these are not just any porcelain statues. They are Lladró—painstakingly created as individual works of art by an army of 2,400 artist-employees at La Ciudad de la Porcelana, The Porcelain City, Lladró's factory near Valencia, Spain. The September 1988 celebration marked the grand opening of the Lladró Museum and Galleries in Manhattan, the first and only museum collection of Lladró artifacts that chronicles the company from its humble beginnings in 1951 as the dream of a Spanish farmer's three sons to its current status as an international artistic and commercial sensation. It was up to Venezuelan-born architect Carlos Brillembourg to remodel both the facade and the interior of an existing building to be as elegant and legendary as the pieces themselves.

Besides housing the company artifacts, the Lladró building is also a retail gallery featuring the world's most extensive selection of the Spanish porcelains. Since Lladró figurines are typically sold in America through much smaller displays within department and fine gift stores, the three-level retail gallery presents a veritable treasure trove to the customer and collector. "Lladró has packed this small build-

The retail gallery in the Lladró building in midtown Manhattan was designed with rich, elegant materials that complement the porcelain figurines (opposite). A three-story central atrium framed by mahogany columns heightens the impact of the array of figurines—the world's largest selection of Lladró pieces.

The Lladró brothers insisted that the museum gallery design (above) be simple, so as not to overpower the objects being displayed. Dark painted display cases showcase the colorful porcelains. To create a sense of warmth and intimacy, oak wood flooring and red accents were added.
Brillembourg. To heighten the impact, the design gives maximum visibility to the entire, richly finished, retail space. The three floors are open to each other by means of a central atrium, ringed by transparent glass railings and joined by a central staircase.

The retail levels have “a voluptuous feeling with rich materials to complement the figurines,” says Brillembourg. He recalls that the three Lladro brothers, who personally oversaw the design with their representative, Spanish architect Rafael Tamarrit, placed special emphasis on the design of those floors. Indeed, retailing absorbed the largest portion of the budget, due to extensive use of mahogany paneling, marble flooring and bronze and copper accents.

By contrast, the four museum levels feature a much simpler design aesthetic described as “very minimal” by Brillembourg. “The Lladros wanted no distractions from the objects,” he explains. “They wanted dark, painted surfaces for the display cases, without elaborate frames.”

Originally, the Lladros even insisted that the figurines be displayed openly. Only persuasive arguments from Brillembourg and members of Lladro USA management convinced the brothers that glass enclosures were required for security. The simple, traditional museum gallery atmosphere that has resulted is enhanced by light wood flooring and red accents that create a warm intimacy for the space.

Brillembourg maintains continuity between floors without losing the distinctive character of each functional area by using similar materials and elements everywhere. For example, despite the fact that the retail floors are more elaborate than the museum floors, they use similar display cases. Shelves on the retail floors are more crowded with figurines, however. While the company was adamant about carefully showcasing each individual museum piece, it was less particular about the display of the retail merchandise. In both the museum and retail galleries, the displays line the walls of the long, narrow floorplan to maintain a uniform traffic pattern throughout.

Outside, Brillembourg has developed the theme of continuity further through a similar application of materials and colors. The limestone fascia, bronze curtain wall and green granite details on the classically-inspired facade translate into white marble detailing, rich mahogany and green marble inside. Overall, the Lladro building fits so neatly into its elegant, traditional urban setting on West 57th Street close to Carnegie Hall that it appears to have existed this way for years.

Why Lladro has expended so much effort on this unusual facility speaks volumes about the relationship between a manufacturer of prestige merchandise and its clientele. When visitors enter the Lladro building, they are
encouraged to start at the top by seating themselves in the museum’s fifth-floor theater, where a 23-minute film documents the process of creating a single, hand-made porcelain figurine. From there they proceed to view the remainder of the fifth, fourth and third floors, which display impressive Lladró porcelains retired from production. (Works of emerging Spanish artists can be seen in a contemporary sixth floor gallery.)

After touring the museum, visitors descend to the retail galleries on the second and first floors and mezzanine, where Lladró hopes they will be encouraged to buy. For visitors who prefer to skip the museum, however, the grand marble staircase and three-story atrium still entice them to explore.

See the art, buy the art: It’s a strategy that the world’s great art museums have raised to an art form. Yet representatives of the company insist that the main purpose of the New York galleries is not to sell Lladró figurines, but rather to keep in touch with both the general public and members of the 7-year-old Lladró Collector’s Society, which maintains an office in the building.

The establishment of a flagship retail operation in Manhattan makes business sense, nevertheless, since the United States represents Lladró’s most lucrative market. But the interest that the Lladrós have taken in the retail function of the galleries reminds us that the family appreciates how delicate the balance of art, industry and commerce can be. Lladró’s almost unparalleled universal appeal and attending financial success is not easy to achieve.

The highly-trained people who make Lladró possible do not go unnoticed, either. In a generous gesture of gratitude, the company flew hundreds of employees and their families from Valencia and Madrid to New York aboard chartered Boeing 747 jetliners to join in the opening festivities. When the Lladrós decided to bring a little bit of Spain to New York, they meant business—with pleasure.

A ninth floor penthouse (below, left) is home to important meetings when the Lladró brothers visit New York. The room shares some of the same glass, wood and marble elements as the gallery floors.

The entire Lladró building is vertically connected by elevator, but for those who prefer to walk, this internal staircase (below, right) is convenient and welcoming.
Fred Pirkey Design creates the cross-cultural Espace Beauté for world-famous stylist Bruno Pittini in New York

By Jean Godfrey-June

If fashion is indeed a barometer of society’s attitudes, then even high society seems to be taking a breather. Consider the Espace Beauté salon in New York, designed by architect Fred Pirkey to mix almost every culture under the sun into a serene, urban oasis in the personal style of its hyper-successful, Lyons-born owner, Bruno Pittini. The studied calm of the salon stands in sharp contrast to the dizzying parade of celebrities and socialites who patronize it.

Times have changed, even for the rich and famous. Eight years ago, Pirkey designed Bruno Dessange, a then-revolutionary salon for Pittini that reflected a fast-paced, high-tech aesthetic. By 1990, the look had filtered down to near ubiquity in hair salons across the country, necessitating a change.

The cutting edge is now far less intimidating than the salons of the ’80s. In fact, it’s downright welcoming. Gentle light, warm woods, exposed brick walls, exotic plants in terra-cotta pots and a faint scent of incense convey a softer, less stressful and distinctly residential air. Thoughtful details lend their support: the U-shaped styling vanities create a sense of contained privacy; the slip-covered styling chairs replicate a French Biedermeier sea-faring captain’s desk chair; and what looks like a time-worn, Italian mosaic floor mimicking 23 separate Oriental carpet patterns actually consists of more economical, inch-thick scrap travertine from an Italian quarry, which Pirkey had spun in tumblers for a day to acquire the requisite patina.

Comfortable yes—but intensely cosmopolitan. Musharybia screens Pirkey commissioned from Lebanon partition the shampoo area. “Designing the screens in metric was almost as hard as getting them out of Beirut after the airport closed,” he recalls. A Paris “Metro”-inspired glass awning arches over the entry, referring to Pittini’s salon along Rue des Saints Peres in Saint Germaine. A figure inspired by a 17th-century Japanese woodblock print poses in a ceramic-tile wall mural. Centuries-old columns and doors came from a palace in Rajasthan, India by way of Pittini’s personal collection. (“I buy what I like and I store it,” he explains.)

For all the romance, the salon pays strict attention to customers’ needs. The mirrors, collected from flea markets, can’t be seen in the coloring area. “It’s not a time when a person looks her best,” Pittini declares. Haircutters can’t see themselves in the styling station mirrors. “That way,” Pirkey insists, “they’re always focused on the customer.” He even includes a personal vacuum in each station because, “It’s a disturbance to have someone constantly coming through with a broom.” Custom manicure units look like go-carts or baby carriages, covered in leopard skin. “The manicurist ‘drives’ up to see you,” says Pirkey. “It’s an auxiliary service, so the customer shouldn’t have to get up for it.” Even the staff got special attention, with a separate a staff kitchen and lounge.
As both client and designer agree, the ultimate luxury in Manhattan is space. "It was wonderful to get the full floor," says Pirkey, who prefers to "take as much out as possible—then work with the bare bones." To increase the feeling of space, Pirkey kept ceiling heights high by dropping a soffit only where necessary to fit the Indian columns and contain HVAC equipment. Though the old salon was 1,000 sq. ft. larger, Pirkey says he doesn’t miss the space.

Is the natural and soothing image that overtook the hard-edged, super-energized Pittini of the ’80s a sign of the times? likening salons to restaurants, Pirkey observes, "It’s fashion mixed with a bit of fantasy." Agrees Pittini, "There’s a great deal of psychology involved in making a client feel beautiful."

Whatever could be said about the architecture of Espace Beaute, it epitomizes Pittini’s personal aesthetic. Vogue observed that the salon truly expresses the stylist’s prevailing attitude toward hair: "For him, glamorous hair has taken a pliant turn, full of movement and curls." Bruno Pittini may curl his clients’ hair, but he’s also given them a relaxing place to unwind.

Project Summary: Bruno Pittini Salon

No Tannenbaum, No Tannenbaum

Live plantings are missing for a very good reason at landscape architect Johnson, Johnson & Roy’s regional offices in Ann Arbor, Mich., created by Schaerer Design, Inc.

By Jean Godfrey-June

Schaerer, president of eight-year-old Schaerer Design. “They were scattered all over the building and even down the street, which made communication—crucial to their business—quite difficult.”

Whatever the problems to be solved, Schaerer says he knew from the outset that the design process would be dramatically different from a typical job. “Even in the interview process, the questions were much more in-depth, more detailed,” he recalls. “They spoke our language.”

Setting priorities was one of the project’s most challenging aspects. Certainly there was no shortage of ideas. Instead of trying to limit their number, Schaerer asked more questions. In fact, Schaerer’s people interviewed every Johnson staff member. “It’s part of our whole philosophy,” Schaerer points out. “We wanted them to get their ideas and requests off their chests right away.”

After interviewing everyone, Schaerer fed the responses to a computer, manually addressed the extremes, and presented the results in a client report that included everything from color preferences to square footage requirements. “We called it their wish list,” says Terry Mutter, director of design for Schaerer. “It gave everyone involved an overall picture before we started space planning.”

What was instantly clear was the firm’s need to communicate on a spontaneous level. Though the old space had an atrium as well, which allowed Johnson to communicate between floors, its haphazard configuration had stymied the kind of informal communication that the landscape architect likes to encourage. The firm works in multi-disciplinary studios, each with a civil engineer, a landscape architect and an environmental scientist. “We encourage an open dialogue in relation to problem solving, as opposed to sending lots of memos,” states Sass. “We’re a very informal group. The design had to encourage that dialogue as much as possible.”

An open studio/charrette system centered on a charrette area for brainstorming sessions has been developed between floors.
by the project team to foster interaction and a sense of community in each of Johnson’s four studios. Custom built-ins store drawings and presentation boards within each charrette space. Shorter partitions are also used to encourage communication, as are the directors’ doorless glass offices, directly adjacent to their studios.

Directors without doors—behind walls of glass? “The directors were concerned that they have some space establishing, ‘Yes, I’m a director,’ but they were equally adamant that they be right there with the team,” reports Mutter. Arches over the doors and wood grids over the glass walls give the feeling of a door. Or as Schaerer insists, “It’s just a door that happens to be open.”

Instant communication is promoted on an even grander scale within the new, three-story central atrium. Coworkers actually yell to each other from one floor to the next. And according to Barry Johnston, project manager for Schaerer, the lobby at the bottom of the atrium contributes to the effort by addressing “what the firm is all about.”

No ferns here, however. “You hear, ‘landscape architect’ and you think gardens, trees and grass,” explains Schaerer. “But what these guys do is far, far beyond that. They do enormous riverfront developments. We felt interior landscaping in the atrium would only encourage misconceptions about what kind of work they do.”

A display rail/grid displays work the firm wants to feature, usually depicted in drawings or photographs. The Wrightian grid, which Schaerer has repeated throughout the space, is a response to the building’s exterior architecture. “We like to do that on many projects—providing the exterior envelope is good,” says Schaerer. The grid is repeated in the display system, handrails, sconces, trimwork, partitions and even the conference room, with its full-height maple doors, maple grillwork, and two full-height Prairie-style windows with a panoramic view.

Maple finishes everywhere give the design a sense of warmth and continuity. Topcaps along partitions, for example, and work surfaces that sit atop existing furniture are made of maple. “We saved a good deal of money by using existing pedestals and other furniture,” states Mutter.

What a casual observer might overlook, however, is how the 12-ft. ceiling extends the airy, spacious feeling of the atrium. To get that height, Schaerer has left all overhead systems exposed, from the electrical to the HVAC. The ceiling has been planned carefully so that every element is neatly balanced into rectangles, rather like the grid pattern elsewhere. “It reminds me of a white Louise Nevelson construction,” muses Schaerer.

“It’s a very uplifting space to walk into,” adds Sass. “We were worried that the charming, historic feeling of our old building would be hard to replace in a new office building. But nobody has looked back.” Apparently, Schaerer’s design has simply become a part of the landscape.

### Project Summary: Johnson, Johnson & Roy

**Location:** Ann Arbor MI. **Total floor area:** 25,000 sq. ft. **No. of floors:** 3. **Total staff size:** 72. **Interior construction cost:** $1,015,000. **Carpet/carpet tile:** Atlas. **Work stations and other furniture:** Portfolio Contract Furniture of Ann Arbor, Inc. **Conference room seating:** Herman Miller. **Reception desk seating:** Suites Ltd. **Edition Furniture. **Fluorescent lighting:** LiteControl. **Client:** Johnson, Johnson & Roy. **Interior Design:** Schaerer Design. **Associate architect:** GBA Architects. **Lighting consultant:** Gary Steffy Lighting Design. **Mechanical/electrical engineer:** James A. Partridge Assoc. **Electrical contractor:** K & F Electric. **General contractor:** O’Neal Construction. **Carpet installation:** Conventional Carpet Installations. **Window treatment contractor:** Master Drapery Services. **Photographer:** Gary Quesada/Korab Ltd.
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To usher in a new era, Atlanta attorneys Sutherland, Asbill & Brennan plotted the overthrow of their own 18th-Century-style office—with the aid of Chapman Coyle Chapman Powell

By Roger Yee

Designers noticed something strange taking place in Atlanta during an 18-month-long period beginning in 1989, when virtually all of the city’s major law firms started drawing up moving plans. Leases were expiring, new office buildings were anxious to lease, and more than a few attorneys had concluded that the contemporary practice of law could no longer be accommodated in facilities 10 and sometimes 20 or more years old. One of these firms, Sutherland, Asbill & Brennan, retained the interior architecture firm of Chapman Coyle Chapman Powell when it realized how badly its 120 attorneys wanted to trade in an office decorated in the 1960s for a professionally designed environment.

What probably troubled Sutherland most was coping with what could be termed an acute case of facility obsolescence. Its vaguely Colonial Williamsburg-style premises seemed suitable enough when new. Furnished in an era when style could still be equated with substance, residential furnishings might still find a place in contract settings, and desks and wall receptacles accommodated only typewriters and telephones. Sutherland represented a safe, middle-of-the-road law office.

But the passing of time accentuated the old design’s inability to meet the new demands of practice. “The space hadn’t held up,” recalls Pamela Powell, president of Chapman. “Secretarial desks intended for typewriters wouldn’t accept computers and their CRT units. Residential furnishings had aged poorly. Spaces leased when the firm expanded beyond its original floor were served by different elevator banks.” Worse yet, asbestos proved to be a major problem once the building was placed on the market.

This time, Sutherland’s partners took a long, hard look at the nature of their practice and its implications for space. Although it was evident from the start that the quasi-18th-Century interiors would be swept away, the key design issues were more profound than style. Deliberations between Sutherland’s building committee of four partners and Chapman’s project team identified a growing need for communications, data processing and modern conference facilities that would shape the future environment no matter what period dress it wore. As Sutherland partner and building committee member James Hender-

A perspective along the main circulation corridor (opposite) of the conference gallery at Atlanta’s Sutherland, Asbill & Brennan unexpectedly resembles a street. Chapman Coyle Chapman Powell chose to set back the conference rooms from the window wall and form this street to avoid problems with the columns. The architectural paneling motif that identifies the gallery begins from the moment a visitor steps off the elevator (above).
The need for modern conference facilities supported by computers, photocopiers and facsimile machines led Chapman to design the two-story conference gallery with a connecting interior staircase that can be seen within Sutherland's main reception area (below). An interesting detail inside the largest of the gallery's eight conference rooms (bottom) is a lounge seating group beside the main entrance. Not shown here is an adjacent, soundproof telephone room.

A war room for litigators—hidden in the basement

talking about working on 20 to 30 feet of documents with computers, photocopiers and facsimile machines close by the conference room. Many firms have no facility specifically designed to handle this.

To prepare Sutherland for such transactions, Chapman introduced the concept of a conference gallery on floors 23 and 24 of the five floors, 21 through 25, that the firm now occupies in a new Atlanta office tower. This gallery clusters eight conference rooms large and small around a central reception area on floor 23, lounges, a catering pantry and conference support rooms complete with office supplies and machinery. Additional meetings can be held in any of the four interior conference workrooms on each attorney floor.

The focus on better use of information technology has had numerous other consequences as well. Sutherland's traditional, one-on-one orientation of legal secretaries to partners, for example, has been adjusted to increase productivity by taking secretaries out of individual cubicles and putting them in paired work stations with adjoining workrooms for filing and storage. "Placing secretaries in these work stations allows them to cover for one another, pick up the phone and handle problems better," Powell maintains. "They can also increase their coverage of timekeepers from two and one-half attorneys to three."

As for the attorneys themselves, Sutherland and Chapman have bucked the national trend in establishing three office standards whereas many firms are now settling for one or two. Yet it turns out that setting up a hierarchy of private, window offices at 15 ft. x 20 ft. for senior partners, 15 ft. x 15 ft. for junior or retired partners and senior attorneys, and 10 ft. x 15 ft. for associates has less to do with fortifying legal egos than working with difficult column and million spacings—plus building in flexibility. "The original idea was to have two office sizes, but this made our floor plans less efficient," says Henderson. "With three sizes, we can respond to change."

While practice groups have remained unified or are consolidated once again in the new design, all administrative functions have been located on floor 21 along with a lunch room, the first time they have been together in one place. Chapman argued for this orientation on the grounds that their similar requirements would make reconfiguration of any parts much easier. Similarly, recordkeeping is concentrated in a central file room on floor 21 that is supplemented by a larger basement file room and, in light of litigation's heavy use of documents, a basement attorney "war room."
Perhaps the only two aspects of this thoroughly modern, 106,000-sq. ft. office that remain somewhat hazy to both the attorneys and their designers are the roles of the library, the pride of every law firm, and the word processing pool. "There are more than 4,000 linear feet of shelves in the library with future capacity for up to 8,000," Powell reports. "But the library is not growing as it once did. Even the carrels are wired for computers. It's a generational split between users of hard copy and software." By contrast, the word processing unit appears to be winding down as local area networking disperses its computers.

How well Sutherland and Chapman worked together is evident in the way they negotiated the steps leading to the new, contemporary design of cherry, maple and mahogany wall paneling, deep, jewel-tone colors, classic Modern furnishings and occasional antiques. "The attorneys always did their homework and never hesitated to tell us when something didn't work," says Powell. "Once they agreed with us, they worked hard to get the firm as a whole to buy into the process. All the while, they kept us psyched up with the one thing designers seldom get—genuine praise for a job well done."

Henderson admits that his committee hesitated for a moment between hiring a long-established design firm and entrusting itself to Powell and her colleagues. But there's no doubt in his voice when he observes, "We like our office immensely—even a year and a half later." The outcome of this distinctive legal case seems quite clear: Both sides won.

While law libraries may be losing their importance to computer-based electronic retrieval systems, Sutherland has furnished a fine library for itself (above, left) that holds 4,000 linear feet of books. Its comfortable surroundings make reading a pleasure, but the firm is hedging future bets by wiring carrels for computers. Meanwhile, staffers must eat, and a lack of nearby food services has led to a "break room" (above, right) with vending machines and microwave ovens.

Project Summary: Sutherland, Asbill & Brennan

Porter & Travers asked for an unconventional New York law office—and got a remarkable reply from Architecture + Furniture

By Amy Milshtein

Where in New York can you find an indoor bridge, a bone room, amorphous, Flintstone-like furniture and a dog named Jack? Believe it or not, at the law firm of Porter & Travers. Admittedly not like every other law firm, Porter & Travers needed a space that would reflect its unique outlook, and got one from an architecture firm named Architecture + Furniture.

A boutique financial law firm that deals with the big boys, Porter & Travers lists Citibank, Chemical and Chase as its clients. The five-year-old practice outgrew its office on Manhattan’s East Side last year and decided to trade row for intelligently configured space. Then the search began for someone to design it.

“Our broker recommended about six different firms,” remembers Gordon Travers, partner of Porter & Travers and owner of Jack. “I knew John Petrarca (principal of Architecture + Furniture) personally, but I didn’t want to mix friendship with business.” At the urging of his wife, Travers let Petrarca present ideas. “To stay neutral I didn’t vote,” says Travers. “John won hands down.”

Working with the idea that Porter & Travers wanted something different and cutting edge but not trendy and easily dated, Petrarca created a light, low-key facility populated with art and custom furniture. The principal space is a two-story reception area which features the indoor bridge. “We had to take the view into account when engineering the bridge,” recalls Petrarca with a smile, “and keep it G-rated from below if women in skirts were to cross it.”

Unique touches can be found everywhere. The reception area contains two custom benches designed by Petrarca that look almost prehistoric. And each conference room is different. Everybody’s favorite is called the bone room because it is decorated with framed animal skeletons. “When I think of lawyers I think of bones,” laughs Petrarca.

The casual attitude and good humor are enjoyed by employees and clients alike. Even conservatives can appreciate the serene setting. Travers admits that the space is designed primarily for the lawyers instead of the clients, but a few ideas were vetoed because of the impression they might make. “We turned down a gold leaf wall because it might appear flashy,” says Travers. “We also said no to red carpet on executive row because it seemed too regal.” And flashy and regal is exactly what Porter & Travers isn’t—right, Jack?

Project Summary: Porter & Travers


“We didn’t want to look like every other law firm,” says Gordon Travers, partner of Porter & Travers. To oblige, Architecture + Furniture created a serene, two-story reception area (opposite) that features an indoor bridge—within a high-rise office tower in midtown Manhattan.
The Doctor Is In Style

A window jutting beyond a wall, a sink as a command center and medical staff on display are just part of the serious fun created by The Ratcliffe Architects at Providence Hospital in Oakland, Calif.

By Jennifer Thiele

An architect—that's right, an architect—named Kava Massih of The Ratcliffe Architects in Emeryville, Calif., has become something of a marketing plug for the Providence Hospital in nearby Oakland. When Leslie Alspatch, the hospital's construction project manager, shows the hospital's new medical office building to prospective tenant doctors, he takes the physicians to one of the suites Massih has designed. Those offices get such a good reaction, Alspatch claims, that some doctors ask to take them over on the spot. "I can't give you this suite," he replies, "but I can get you a similar space...and the same architect."

At Providence Hospital, good design does not only come consistently, it comes at a reasonable cost. Massih has developed a knack for taking a standard package of interior materials and finishes and creating highly individual, dynamic offices that use space to maximum efficiency. The medical office building, located on the main hospital campus, was built in 1988 to help Providence increase its share of physician referrals. As one of the newest office structures in the area, its rents are slightly higher, making it all the more important to give tenants the most design for their money.

Massih's designs for the suites often feature outstanding and eye-catching "landmarks." The hospital's "big, thick book," which carefully spells out the standard tenant improvement package for the office building, becomes the starting point for his design. Working within that package, Massih explains, "I add eye-catching design elements to the standard, plain vanilla background." Of course, how inventive a tenant wants to be depends on his or her design budget. Alspatch's main job after a deal has been struck is to keep his physicians within predetermined limits.

Luckily for everyone, Massih is dedicated to exciting yet affordable design. "The budgets have been good because he creates details that don't cost a great deal," says Alspatch. "And he always makes such good use of space. Every square foot is used to maximum advantage."

For instance, a 1,050-sq.-ft. family practice suite designed by Massih was prevented by a strict budget from outfitting four examination rooms with a full set of equipment and plumbing. Massih took the sinks and other essentials out of the examination rooms and combined them into one freestanding structure in the middle of the suite. The sink functions as a "command center," and accommodates a writing counter, telephone, charts and forms storage. "The idea came out of a disadvantage," says Massih. "We turned a limited budget into an opportunity to do something interesting. The only thing outside of the standard is the sink, and the message you get from that little piece is well beyond what it took to make it."

In another suite that accommodates three busy ear, nose and throat physicians, Massih has used atypical spatial relationships to create a dynamic atmosphere. "I had to distinguish this suite without it being so different that it became a circus," recalls Massih. The waiting

A perforated metal light diffuser placed obliquely in the orthopedic surgeon's suite (opposite) at Providence Hospital's medical office building perceptually shortens the length of the waiting room. Half walls, glass screens and an interior etched window allow exterior light to filter into the suite.

The waiting room of the ear, nose and throat physicians' suite (above) uses non-traditional counters in lieu of reception windows. Massih added a touch of playfulness to the design with a curved wall and "ceiling needle." The curved wall also accommodated reuse of the clients' existing furniture.
rcK)m/lobb> cwilains Lhn"e slifthil> varied coun­
ners In lieu of traditional reception windows,
and tht' cusU)niar> barrier between the w aitins
room and exam areas is absent. "It has been
common to isolate patients in the waiting rwim
Fn>m the staff and the exam rcmnis." says Mas-
slh. "I go for much more inviting, open, action-
oriented spaces. Seeing the staff working and a
lot of things happening helps keep the palienus'
minds off their problems."

He also seeks opportunities to bring nalural
light into each suiu*. "I try to do away wlih th(i
idea of going inloan enclosed walling room," he
reports. Impending on the suile's location, this
is sometimes easier said than done.

An orthopedic surgeon's suite in the building
presented Massih w ith one of his more Inter­
esting challenges. In addition to half walls,
glass screens and skylights, an interior etched-
glass clerestory window jutting beyond the
edge of one w all helps transmit daylight while it
functions as another "landmark." In an other­
wise utilitarian corridor, a back-lit stained-
glass mural entitled "Shattered Bones" pro­
vides artistic relief while it gives the illusion t)f
natural light entering the space.

Alspach admits that more conservative
physlciatts may balk at the k^ss-lhati-irtKiil
spaces that Massili has designed for the Pro
dence Hospital medical office building, and Mas-
sihs himself aglet's that he prefers to w <»rk with
more adventurous, open-minded physicians,
"i'ht'se three clients were some of the best I've
ever worked with." he .says. "They all wanted
something above averttgt'. out of the ordinary."
The combination of innovative design,
functional efficiency and cost-consciousness
that benefits everyone from the landlord hos­
pital and the tenant doctor to the patient is an
important part of what will drive the success
of health care facilities like Providence in the
future. Alspach feels. Commenting on the cur­
rent crisis facing our nation's health care
industry, he says. "Hospitals and doctors and
whole communities will have to work together
more and more. This type of coordination w ill
become more vital."

Providence Hospital and Kava Massili are
trying hard to fill the prescription. _PUR

Project Summary:
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Traffic’s toll on carpet can be a fate worse than death—but designers can help save the day

By Jean Godfrey-June

Whether it’s a spanking new Chanel suit or a threadbare pair of jeans, you wouldn’t expect any piece of clothing to look particularly appealing after several wearings without a wash. Suppose you invited your fellow workers to put on their walking shoes and trample said item? Many people, from specifiers to end-users, expect their carpet to perform under exactly those circumstances.

Unlike the pair of jeans, contract carpet won’t wear out—at least in all but the most catastrophic situations. But it will sit there looking plenty ugly. The industry now refers to the problem of “uglying out,” a term it coined after “wearing out” became something of a non-issue.

Whether the problem is wear or a case of the uglies, the culprit remains the same: traffic. The pitter patter of hundreds of feet on carpet grinds in dirt and roughs it up. Even if the actual carpet fibers stay intact, traffic will leave carpet looking tired and disheveled without proper care.

Generally, the volume of traffic rather than the type affects carpet most. High heels, surprisingly, aren’t so bad for carpet. In fact, Ivan Lendl could do far more damage to a carpet than Imelda Marcos. “Tennis shoes are the worst,” says C. Kenneth White, president of Wholecloth Carpet Mills. “They’re built to grab the uglies. the culprit remains the same: traffic.”

While designers have little influence on their clients’ choice of footwear, they can help preserve the carpet in their projects with a number of remarkably non-technical steps. Fiber, construction, color, texture, backing, installation and most importantly, cleaning and maintenance, all determine how long a carpet will keep a job looking good.

Fibers: Are all nylons created equal?

So what’s a designer to specify? Wool, nylon, polypropylene and other fibers are all “fine fibers for carpet,” says Frank A. Procopio, president of Mohawk Commercial Carpet. However, nylon remains the overwhelming choice for commercial carpet manufacturers. “You can’t wear out a nylon piece of carpet,” maintains G. Donald Dolan III, vice president of contract sales at Masland Carpets, Inc. “It’s almost impossible to abrade.”

Carpet manufacturers choose fiber from major suppliers such as DuPont, BASF Allied Fibers and Monsanto, among others. Nylon fiber is extruded in several different shapes, each designed to reveal the least dirt possible. The fibers are usually constructed in one of two polymer constructions. Type 6 and Type 66. “Type 66 performs particularly well,” observes Randall Drummond, vice president of operations at Bentley Mills. “They’re built to grab onto surfaces—in this case the yarn—to dig in and knock out the twist.”

While fibers are twisted into yarn, which should then be heat-set. “Traffic works to untwist the yarn,” says White of Whitecrest Carpet Mills. “It’s like a screw coming loose. Heat setting actually changes the memory of the yarn so it won’t un-twist.” The twist level for commercial carpet should be at least 5 1/4 turns-per-inch. “Anything less than 5 is insufficient,” says Drummond.

While nylon’s strength and pricing make it popular, wool wins hands-down in the high-end, hospitality-oriented markets. “Wool is still a great fiber,” maintains Greg Freeman, national sales manager for V & B Commercial Nonwoven Flooring. “It’s flame retardant and low smoke, and it looks best the longest.” On wool’s benefits beyond the high-end market, Procopio points out, “Anywhere you have people smoking cigarettes, wool is the best fiber, because a dropped ash will leave only a small burn in a wool carpet. On nylon it will create an unsightly black hole.”

That may have been one of the reasons that MARTA, Atlanta’s public transit system, specified wool carpet in all its cars.

Construction: When cut pile doesn’t cut it

Construction, the manner in which the fibers are woven together and assembled into carpet, influences performance markedly. Carpet is either tufted or woven into loop pile, cut pile, or a combination of the two. Most commercial carpet is tufted, since woven is more expensive. On the other hand, woven carpet outperforms tufted carpet. As Procopio notes, “It’s stronger, because everything, the backing and the face yarns, are woven together as a single unit.” Recent technological breakthroughs are reducing its cost as well.

In either category, loop pile is ideal for heavily-trafficked areas. “Loop carpet is like iron,” says Dolan. “In the ’80s, high-density, low-weight cut piles were all the rage. Well, a 32-ounce cut pile simply won’t work in a high-traffic area.” The 80s cut pile obsession made trouble for manufacturers, who had to field numerous complaints of tired-looking, matted cut pile in high-traffic areas.

Textured loop pile is now more au courant, which bodes well for both manufacturers and clients. “Level loop lasts forever,” says White. “The higher the pile, the more opportunity for pile lay over and matting,” adds Lee Schilling, vice president of marketing and sales at Collins & Aikman’s floorcovering division. “We recommend between an eighth- to a quarter-inch pile.”

Density, the proximity of tufts to one another, must also be carefully watched. “Each yarn bundle supports the other, so the more you
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have, the stronger the carpet,” Schilling explains. “We don’t sell anything less than 10th gauge (10 needles per inch), and we go up to 13th gauge.” Over 13 stitches per square inch can break the backing or the manufacturing equipment, however.

And no matter how rugged the carpet, it will perform better with the right pad. Freeman maintains. “Proper underlay is essential,” he says. Schilling says that Collins & Aikman prefers an attached high-density cushion.

“The appropriate cushion can extend the life of a product up to 100%,” says Connie Berry, director of marketing services for the Harbinger Co., Inc. “We recommend specific cushions and adhesives for each job. For instance, you wouldn’t want to put a high-traffic loop pile in over a big pad; the backing bends and eventually the carpet will delaminate.”

Backings can make a significant difference as well, says Jack Ganley, vice president and director of marketing services for the Harbinger Co., Inc. “We consider specific cushions and adhesives for each job. For instance, you wouldn’t want to put a high-traffic loop pile in over a big pad; the backing bends and eventually the carpet will delaminate.”

Busy patterns and darker colors hide a multitude of sins.

Color and texture: How to hide a multitude of sins

Busy patterns and darker colors hide a multitude of sins and look cleaner longer—basic though this may sound. “Solid colors are easier to decorate around, but they don’t look good as long,” says White. Pat Durkan, of Durkan Patterned Carpet, says, “Light beige just won’t work in a restaurant.”

To combat the ravages of traffic, Durkan recommends a granulated or stippled background. “We’ve developed a cut and uncut combination textured carpet, which we then overprint,” she explains. “Each process works to hide dirt.” For similar reasons, most contractor carplets have a lower luster level than residential. “We use the luster level out of contract carpet to a midline,” Procopio says, “using titanium dioxide (white pigment) to hide dirt and reveal less wear.”

Dirt-hiding technologies can only go so far, however. “Unlike hard surface flooring, where the dirt and grime is right there, carpet hides soil,” says Fritz Rench, chairman of Racine Industries, which markets its Host cleaning system nationwide. “Hard surface flooring speaks to people and says, ‘Clean me!’ while carpet does such a good job of hiding soil that people simply forget that it’s there. You still have to clean it.” Notes Freeman. “We get people that call up and complain about their two- and three-year-old carpet—and it turns out they’ve never had it cleaned.”

While grease in restaurant air can get caught in carpet, and office carpet must cope with stains, mud and residue from air systems, carpet used in health care and research facilities can get all sorts of chemical stains. “Stains are not dirt,” cautions Berry. “They just look dirty, but they’re actually a change in the fiber’s pigment. You clean right over stains.” Lees new patented Duracolor technology offers permanent stain resistance for yarn or piece-dyed fibers. “In an office environment, when you spill a cup of coffee, they don’t usually get to it right away to clean it up,” Ganley says. “With Duracolor, the stain will still come out, even days later, with water.”

You can soften the impact of concentrated traffic, of course. Walk-off mats are essential in elevators and entry ways; chair pads will preserve pivot points; and proper vacuuming is of paramount importance. “A vacuum pulls the carpet fibers back into proper position,” says Berry. Unfortunately, few people understand how important vacuuming is. “You need beaters and brushes to suspend the dirt, so that cleaning efforts can get to it,” Drummond maintains.

But cleaning itself can make the carpet look bad. Soap leaves a residue that can attract even more dirt. “A high-pH cleanser will cause browning,” says Durkan. “A 6-7 pH cleaning solution is less likely to.” Water marking and shading, which occur when the carpet pile is rubbed in different directions to produce slightly different shades of its color, is exacerbated by soap residue. A separate extractive process is necessary to get rid of excess soap.

“Steam cleaning is neither steam, nor good cleaning,” says Drummond. We recommend semi-dry cleaning processes, or low moisture foam. ‘Wet’ cleaning methods flood the carpet with water, and the dirt sinks to the bottom. Then when they do the extraction, the dirt has to go up through the entire carpet, which is rough on the fiber and the construction.

“You can have a whole room full of the latest cleaning equipment and vacuums, but a building full of dirty, matted carpet,” says Rench, emphasizing the need for a clear maintenance plan, complete with a budget. Because soil accumulates in perhaps 20% of the carpet, planning which areas need to be cleaned with what frequency could produce impressive time and cost savings. Keeping carpet clean year-round could even cost less than the occasional “wall to wall” cleanings.

Carpet can be dramatically long-lasting if properly cared for and specified. Schilling says that Collins & Aikman’s Powerbond carpet, developed in 1967 as a comprehensive approach to performance for health care and education in particular, has lasted beyond all expectations in some installations. “We now have projects where the carpet was installed 20 years ago that look almost exactly like the sample books,” he claims. Most corporate environments, however, tend to change carpet much earlier, within seven or eight years, in part because they have higher budgets, but also simply because of fashion or tenant changes within a building.

Maintenance: Just do it!

Getting the message about cleaning programs—and specifying the right carpet in the first place—to designers and interior designers is a challenge for manufacturers. Telling a designer that the color he or she wants just won’t work when your business sells it, “Designers have a responsibility to establish cleaning and maintenance programs specific to each installation,” White insists. “They should be asking clients, ‘What’s your maintenance budget?’”

Education is a sensitive subject, says Dolan. “In developing a maintenance manual, we have to be careful not to alarm the designer, who might choose a different carpet with simply fewer warnings.” Many manufacturers say that they have actually turned down inappropriate orders, but in only the most unreasonable circumstances.

Its lowly position on the floor notwithstanding, carpet is often a design’s largest element. Making a whole design look unkempt by choosing the wrong carpet and letting it go to pieces may even prove costlier than specifying the right carpet and following up with proper maintenance. After all, nothing stops traffic better than great design—when you can see it.
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An Alphabetical Listing by company names provides the updated addresses and telephones of contract furnishings manufacturers, importers and other suppliers.

An Associations roster includes the updated addresses and telephones of the design community's professional and trade associations.

A Trade Marts directory lists the addresses and telephones of the trade marts whose showrooms display contract furnishings around the nation. And finally, a Classified Product Listing identifies major contract furnishings sources who supply given categories of products, such as executive task seating.

We hope the design community finds this Directory and Buyer's Guide to be useful throughout the year. Your suggestions for improving future editions are always welcome. Our thanks to all the members of the design community who helped us prepare the 1992 edition.
### Contract Design

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**Window Treatments**

- **010**: curtains, draperies
- **020**: screens
- **030**: shades
- **040**: Venetian blinds
- **050**: vertical blinds
- **Design Tex Fabrics, Inc.**: 010
- **Glen ad on p. 81, Circle 33 on reader service card**

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[Image of a Springer-Penguin bookcase]

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Stepping on an Arc

In order to break up the long, narrow footprint of Porter & Travers' law office in midtown Manhattan, architect John Petrarca, of Architecture + Furniture, created a voluminous, two-story reception area. The stairway to the second floor begins as a slate monolith that turns to a delicate metal truss structure. Upstairs, the stairs end at a black slate landing that projects into the void.

Starting at the landing, an internal bridge crosses the void of the reception area. Moving diagonally, the beam and cantilevered purlins supporting the bridge incorporate a large camber to exaggerate the experience of crossing. The stair and bridge combine to create light, delicate motion; what Petrarca calls "a whirlwind." This dramatic opening gives visitors to Porter & Travers a hint of what's to come.

Of course, Porter & Travers is neither the first nor in all likelihood the last interior space to use stairs for dramatic effect. However, combining a taut, angular stairway with a gracefully arching bridge makes the sensation of passage from the known to the unknown particularly poignant. Even the most preoccupied legal client must notice the final ascent, a rare arc in an aggressively orthogonal world.

Photography by Chris Wesnofske.
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Designing is the best revenge

Philip Johnson

Art is long and life is short. But America's architect-laureate, Philip Johnson, has conspired with history to have it both ways. The man who christened the International Style with Henry Russell Hitchcock, curated architecture and design for the fledgling Museum of Modern Art, and collaborated with Mies on the Seagram Building has found time over a six-decade-long career to collect modern art, sponsor young designers, voice outrageous opinions—and create architecture that inspires or shocks admirers.

Johnson admits that some of his projects have been decidedly better than others. However, the designer of the first major post-Modern building, AT&T's "Chippendale highboy," isn't telling. "My clients are nice people," he protests. "I wouldn't want to have to tell them they got a lemon."

Johnson is more forthcoming about the state of architecture in the late 20th century, which he feels is hostile to greatness. "In our time we don't say, 'That's beautiful,'" he warns. "We say how practical it is or how much it costs. A great design should have enough going for it that you can't quite remember exactly why you enjoyed it."

Has Johnson any advice for young designers? "The first principle of architecture is 'get the job,'" he says. But is he worried about his profession's ability to survive the recession? With what seems to be a glint in his eye he notes, "Architecture is one of the oldest professions."

Rolling stone

John Anthony Boerma & Fergus Fitzgerald Armstrong

"We don't like hearing about how wonderful the world was 10 years ago and how terrible it is now," says John Anthony Boerma, a designer of custom architectural stone pieces as well as show room manager for Petrafina Marble. "We want to live in the present and the present is about design." It's just one of many views about art and life shared by Boerma and his co-manager and partner Fergus Fitzgerald Armstrong.

Recent emigrés to New York, Netherlands-born Boerma met Armstrong in his native country of South Africa. Both attended school there at University of Witwatersrand, Boerma studying fine art and Armstrong pursuing set design and architecture.

Together they plan to take the world of marble by storm. "People think marble is only for stately floors and stuffy tables," says Armstrong. "We want to free it up, explore its funkier side—let people know it's not just for the Queen!"

Starting with Petrafina's New York showroom, the two have transformed it from a regal yet cold showplace to a modern emporium that explores the stone's primal roughness and painterly beauty. Along with educating architects about marble's qualities, 22-year-old Boerma and 25-year-old Armstrong enjoy tackling custom needs. While they're not sure what the future holds, for now these two men enjoy being between a rock and a hard place.

Grandfather was a builder

Martha Burns

When you're an idealistic young woman going to high school and college in the 1960s and 1970s, how would you change the world? For Martha Burns, there was only one answer—become an architect. "My grandfather was a general contractor," explains the associate partner of Fox & Fowle Architects in New York. "I saw architecture as a creative way to touch people's lives."

True to her word, Burns earned a master of architecture from Yale and learned the ropes in various firms. She's never hesitated at challenges, such as managing the design of the new Permanent Mission of India to the United Nations, a project still active now. In fact, Burns finds herself as idealistic as ever. "So much needs to be done in the urban environment," she says. "There's been a lack of care in commercial development and public areas like zoning and housing."

These issues linger in her thoughts as she undertakes a major, mixed-use project in Djakarta.

Though even a dedicated professional has the right to take it easy once in awhile, Burns' way of relaxing makes you wonder: "I love textiles, so I'm working on a loom as an apprentice to Jack Lenor Larsen," she says. "I also enjoy riding horses, painting, cooking, skiing and my cats." Oh yes, she dreams of spending lazy Sundays at the Metropolitan Museum of Art—if she had the time. Isn't weaving part of the world the Met, Martha?

Fisching in Brooklyn?

Louise Marie Russell

Is it any wonder, with Louise Russell's penchant for swimming and sailing, that she should collaborate with Dakota Jackson on his new textile collection, "Fisch?" The collection, developed by the Roscoe-winning fabric designer with the artist/furniture designer/GAP poster boy was two years in the making. What was it like to work with an industry iconoclast? "It was a great experience," she says. "He has no textile background, but he's wonderfully creative." Fisch's uncommon luminescence reflects Russell's philosophy that objects must possess inner harmony and balance.

Russell tries to imbue everything she designs, from textiles and jewelry to photography, with the same integrity. A 10-year member of the Color Marketing Group, she is a color consultant to the contract market. The process is largely instinctive, she says. "When I see the right color for a line, it's obvious, like hitting the right musical note."

Now established in a studio atop a Brooklyn brownstone, Russell began as a fine-arts student but, "As soon as I began working with textiles, I knew that was it." After serving as Arc-Com Fabric's first designer, she went on to work for a major domestic mill. "I've worked on both sides of the fence, which helps my consulting," she says. Russell is currently working on a second collection with Jackson. With a first course of "Fisch" we'll be anxious to see what she serves next.