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Cover Photo: Partners' corridor at Angotti, Thomas, Hedge, Inc., New York. Photograph by Christopher Wesnafsky.
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EDITORIAL

An Unfinished Design

Even as our clients wield oversized scissors to cut opening-day ribbons, they have developed an unsettling tendency to reach for hammers and saws as well—to make immediate alterations. Some of the most spectacular office headquarters buildings of the last few decades have already been abandoned by such corporate patrons as American Can in Greenwich, Conn., Sears in Chicago and AT&T in New York. Did their architects and interior designers act in good faith to give these clients what they asked for? Invariably, yes. However, today’s clients are having more difficulty than ever knowing what they want. Consequently, many of today’s facilities may seldom if ever be finished.

The trouble may be that our traditional, man-made environments are relatively permanent, whereas our contemporary economic and social activities are increasingly not. Forged to respond to a rising tide of variables—like fierce competition, new technology, changing laws and regulations or fickle customers, for example—businesses and institutions are asking designers to satisfy building programs that read more like works in progress than works in place. Clients tell us they want offices, hotels and laboratories when they really mean easy-to-use “kits of parts” that can be used to reinvent offices, hotels and laboratories at will.

If this is really happening, the consequences for the design world could be profound. One possibility, for example, is that distinctions between building shells and interiors will blur. Architecture, once thought too costly and complex for major alterations, may be regarded more like a machine than a monument, as clients find replacing facility components instead of entire facilities quicker, cheaper and more efficient. Interior designers have always known how fast their work ages, but many architects will probably be in shock for years.

Another agent of change is likely to be the new criteria for determining good design. Clients will surely judge the “fit” of new facilities by how readily they can be reconfigured, in addition to how appropriate they are for current needs. Although these two tests of good design do not necessarily conflict, one does not automatically follow the other. Learning how the pieces of a facility will assemble and disassemble may take architects and interior designers deeper into the realm of industrial design than they ever have ventured with the occasional design of a conference table or a tea kettle.

Manufacturers of furnishings and building products will be swept up in this sea change too. Their products will have to be genuinely adaptable, reliable, affordable and available over the long term to win a place in the specifications. Developing the skills to conceive, deliver, maintain and update products that must perform so well could put immense pressure on the industry’s less efficient or technologically adept producers—and create a bonanza of new markets and market share for those at the cutting edge.

Yet the emerging market for design products and design services will benefit more than the clients alone. Should the design of commercial and institutional facilities become more an ongoing process than a final result, designers and manufacturers may find themselves offering clients long-term service contracts to keep their facilities and equipment current. Not only would they gain a reliable source of fee-generating activity by doing so. Equally important, they would also lay the foundation for close, lifetime relationships that could inspire a stream of future commissions and purchase orders.

Is every commercial or institutional interior destined for non-stop change? Of course not. Nor does the prospect of perpetually unfinished projects sound the death knell of the design profession. Keeping clients current in their facilities may even launch a new, golden era in design. Happy new year! 

Roger Yee
Editor-in-Chief
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A Premier Event for BIFMA?

Grand Rapids, Mich. - Farewell NeoCon WestWeek and Designer's Saturday? A parting may be premature. Nevertheless, the Business and Institutional Furniture Manufacturers' Association (BIFMA) recently announced that its board of directors has directed the Association to sponsor and organize its own "Premier Industry Event."

According to BIFMA, this annual exhibit-based trade show will be run for the benefit of all customer segments of the business and institutional furniture industry. The actual design and scope of this plan are currently being developed. Possibilities under consideration include alliances with other organizations serving the industry, expanding the trade show with vendors of related products and service, and moving the show to a new city every year.

The stated goal of BIFMA's effort will be to create a new venue that will allow industry exhibitors to "more effectively showcase new products and services to office environmental decision-makers." Members of the special task force implementing the goal include Jerry Myers, Steelcase; Edward Clark, American Seating; Anne Bernhardt, Bernhardt Furniture; Kenneth Book, The Gunlocke Company; and Russell Coyner, BIFMA executive director.

In another action, the BIFMA board created a new category of membership to include design firms and consultants to the industry. This new service industry category becomes effective January 1, 1993.

Designer's Saturday—All New for '94

New York - The executive board of Designer's Saturday, Inc., has voted unanimously to begin planning immediately for a new event format to be initiated in 1994. To focus resources on planning for the future, the board has simultaneously decided to defer holding Designer's Saturday in 1993.

The new format is expected to help expand the declining attendee base in the A&D community, attract facility managers and other end users of contract furnishings, and broaden the exhibit base by opening the event to industry manufacturers and service providers lacking New York showrooms.

Designer's Saturday will complete and release details of its 1994 Event Plan in May 1993. Also under consideration is a one-day conference for design and facilities professionals to be held at the same time. Membership in the 48-member manufacturers' trade association will be held at the present level until the new Event Plan is implemented.

Can Architects Save New York?

New York - Can design move mountains—or save New York? Designing New York, the National Institute for Architectural Education (NIAE) and the Department of Environmental Design at Parsons School of Design recently sponsored a competition to revitalize the Big Apple's public spaces. The competition strove to solve problems at six sites: two waterfronts, two parks and two subway stations throughout the five boroughs.

Architects, designers and students from all over the country participated in three weekend charrettes. The results included plans, renderings, models, computer-generated drawings and an in-process video of the charrettes produced by Urban Media. City business and municipal leaders served as jurors.

Could any of these concepts of a better tomorrow one day turn into reality? The results are on display at NIAE, 30 West 22nd Street, from December 1 through January 29, from 10 a.m. to 4 p.m. Admission is free.

Commissions and Awards

The ASID and The Wool Bureau are accepting entries for the one-year Natural Fiber Fellowship, worth $10,000, to explore and experiment with natural fibers. For information contact Barbara Henn, American Society of Interior Designers, 608 Massachusetts Avenue, N.E., Washington, DC 20002.

The Association of Registered Interior Designers of Ontario has recognized Teknion Furniture Systems, Downsview, Ontario, with six awards for products and display at IIDEX 1992.

The contract to design two new Cheesecake Factory restaurant sites in Newport Beach and Brentwood has been awarded to Hatch Design Group, Costa Mesa, Calif.

Susan Grant Lewin, creative director for Formica Corp. in New York, has received a Circle of Excellence Award in public relations and advertising from the New York Chapter of the International Furnishings and Design Association.

The Michigan Design Center presented its $500 scholarship award for Excellence in
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has two arms and four legs.

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Design to Yoshi Iwase, the 1992 winner of the American Society of Interior Designers Senior Portfolio Competition.

The Eggers Group Architects, P.C., New York, announces the completion of the Health Science Education Building on the campus of the University of New York Health Science Center in Brooklyn, N.Y.

The Newport Beach, Calif., firm of Ehrlich-Rominger has been commissioned to provide architectural design, laboratory planning and interior services for a new 97,000-sq. ft., $20.8 million chemistry building at California State University-San Diego.

The Dallas office of Henningson, Durham & Richardson, Inc., was awarded the design for a $20 million (U.S.) hospital in Torreon, Coahuila, Mexico.

Kaplan/McLaughlin/Diaz Architects, San Francisco, has won two Builder's Choice awards from the National Association of Home Builders for the design of two recently completed projects in Los Angeles: A "best communities" merit award for The Whistle residential tower; and a "non-residential" merit award for Two Rodeo Drive, an upscale shopping plaza.


The General Service Administration has awarded two national design awards to Einhorn Yaffee Prescott, Albany, N.Y., for projects in Washington, D.C.

Teixeira, Inc., Los Angeles, was awarded the design contract to renovate the Villa Vera Hotel & Racquet Club in Acapulco, Mexico.

A 60,000-sq. ft. joint-use library for the City of Orange and Rancho Santiago Community College District will be designed by LPA, Inc., Irvine, Calif.

McGlynn Interiors, Inc. of Skaneateles, N.Y., has been selected by St. John's University, Jamaica, N.Y., for the interior design of the new law school building and the renovation of the existing one.
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**TRENDS**

Boston's Huygens DiMella Shaffer is pleased to appoint the following individuals to its management team: Randy E. Kreie, AIA, associate principal, and Edward K. Hodges, AIA, associate.

Angelina Lee-Fasiang, AIA, was named associate and director of the interior design department, and Joel V. Stauder, AIA, was named director of planning for O'Donnell Wicklund Pigozzi and Peterson Architects, Inc., Deerfield, Ill.

The 1993 Continuing Professional Development Committee of the National Council of Architectural Registration Boards (NCARB), Washington, D.C., has re-appointed Wayne S. Schmidt, FAIA, CEO and managing partner of the Indianapolis firm, Schmidt Associates Architects, Inc., to its membership.

The Institute of Business Designers, Chicago, announces the installation of its national officers for the 1992-93 year: Cheryl P. Duval, IBD, principal of Duval/Hendricks, Inc. in Baltimore, as president; Marilyn Farros, IBD, of Kraft General Foods Headquarters, Chicago, as president-elect; Terry L. Perry, IBD, vice president of membership; Joyce C. Saunders, vice president of professional development; Carlos de Falla, IBD, vice president of public relations; and Andrew Stratford, IBD, secretary/treasurer.

Houston-based Watkins Carter Hamilton Architects, is elevating the following individuals to associates: James J. Gray, AIA, Darrell W. Comeaux, AIA, Margaret P. Simmons, ASID, IBD, Richard L. Tinsley, AIA, William C. Ganshirt, AIA, Charles D. Cadenhead, AIA, Hans C. Jensen, AIA, CSI, CCS, Barry B. Bruce, Melanie H. Tang, AIA, Brian L. Riley, AIA and Richard R. Mapes, CSI.

Michael Byers, formerly vice president of marketing & sales for Redco Mfg., has formed The Byers Group, East Grand Rapids, Mich., a new marketing, advertising and sales management firm he will head as president.

Phil Leonard, former manager of The Boling Company's Mount Olive manufacturing plant, has been named director of sales in its Siler City, N.C. headquarters.

The Merchandise Mart, Chicago, has named Melvin Schlitz managing director for contract furnishings and commercial building products, and assigned him to produce NeoCon, the annual contract furnishings exposition.

Formica Corporation, Cincinnati, has made the following appointments: Dennis W. Mahoney as vice president of operations, United States operations; Rob Coleman, director of manufacturing; and Jerry Burt, director of sales, marketing and distribution. Peter Marshall, vice president of North American operations, will retire at the end of 1993.

Richard S. Hayden FAIA, RIBA, Managing Principal of Swanke Hayden Connell Architects, based in New York, announces that Peter Thomson has joined the firm as director in charge of the Miami office.

The Eaton Lewis Group, a New York-based retail design firm, has appointed Siew Kwang Yeo to the position of project director.

Jeanne Jasper has been named director of membership services for the International Facility Management Association (IFMA), based in Houston.

Brett M. Meals has been named president of Taylor Desk, the Lynwood, Calif.-based casegoods subsidiary of The Taylor Companies, based in Bedford, Ohio.

BSW Group, Tulsa, Okla., has named the following principals of the firm: John M. Johnson, manager-new business development, David W. Johnson, CPA, manager-accounting and finance.

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Knoll Textiles. The firm and Hazel Siegel will continue to provide design and consulting services to the industry.


O’Brien-Risenvato, manufacturer’s representatives in New York, is now representing Calicot/Wrerrn and AGI.


Cole Martinez Curtis and Associates, an interior design firm in Marina del Rey, Calif., is currently celebrating its 25th anniversary.

Interspace Incorporated, a Philadelphia-based interior design firm, has been named consultant for furniture procurement and installation management by Corning Incorporated for Corning’s new corporate headquarters, Riverfront Plaza, designed by Kevin Roche John Dinkeloo & Associates, in Corning, N.Y.

Donghia Furniture and Textiles has created a new joint business venture with Hans Kaufeld GmbH & Co. of Bielefeld, Germany, one of Europe’s leading manufacturers of upholstered furniture, to market Donghia-brand furniture and textiles in Europe. The new company is called Donghia Kaufeld GmbH.

World-renowned architect Cesar Pelli will design a collection of lighting to be produced and distributed by Baldinger/Baldinger Architectural Lighting, Astoria, N.Y., that will be introduced mid-1993.

Coming Events

February 3-5: Americas Conference ’93, Design Center of the Americas, Dania, Fla.; (305) 920-7997.


April 4-6: Color Forecasting Conference, Hyatt Regency Crystal City, Washington, D.C.; (703) 529-7666.

April 21-24: International Tile & Stone Exposition, Miami Beach Convention Center, Miami Beach; (407) 747-9400.

April 24-27: Asia Expo New York, Jacob K. Javits Convention Center, New York; (212) 889-9393.

May 11-14: Heimtextil America ‘93, Georgia World Congress Center, Atlanta; (404) 984-8016.

May 19-May 2: Decorex Japan, Sunshine City, Tokyo, Japan; (071) 833 3373.

June 13-18: International Design Conference in Aspen, Aspen Institute, Colorado; contact Lori Schwab, (212) 725-2233.

June 14-17: NeoCon ’93: 25th Annual World Exposition on Workplace Planning and Design, The Merchandise Mart, Chicago; (312) 327-7600.

June 18-20: The World Congress of Architects and American Institute of Architects Expo ’93, McCormick Place East, Chicago; (202) 626-7349.
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MARKETPLACE

Innovatively fusing light, air and color, Pointillist Alternative by Milliken & Co. combines multiple points of color that, blended together in the viewer’s eye, create elegant fashion effects in sheer drapery fabrics. These sheers—with subtle opacity, shimmery soft colors and a seeming weightlessness—afford multiple applications in hospitality, commercial and health care markets.

Circle No. 202

The first of a series, NEO Design’s new wool blend upholstery fabric celebrates the natural beauty of America’s environment. The meandering vines, leaves and opulent fruit of the native Muscadine are captured in an 80% wool, 20% nylon jacquard weave for office durability and corporate elegance. Muscadine, designed by Roman Oakey Inc., comes in 10 subtly-toned colorways.

Circle No. 201

Innovatively fusing light, air and color, Pointillist Alternative by Milliken & Co. combines multiple points of color that, blended together in the viewer’s eye, create elegant fashion effects in sheer drapery fabrics. These sheers—with subtle opacity, shimmery soft colors and a seeming weightlessness—afford multiple applications in hospitality, commercial and health care markets.

Circle No. 202

Canadian Margaret Lindsay Holton is the first designer to be showcased in the Signature Series from Kaufman Contract. Series One is designed to be aesthetically expressive and unique while being responsive to the limited availability of exotic materials. The result is the judicious use of mahogany and ebony as highlights rather than foundation species.

Circle No. 203

Pattern is what puts a fabric on the map—and this new Boboli fabric has a news-stirring pattern. Designed by Johnson/Barnett for Donghi Textiles, Boboli percolates with free-form, concentric circles whose shapes seem almost biomorphic and molecular. Available in seven colorways, its jacquard-weave construction mixes and matches smooth and ribbed areas in an interplay of textures.

Circle No. 204

The Kensington occasional chair, designed by Stanley Jay Friedman for Bonaventure, is offered in 30 different stains over maple and can be upholstered in COM, COL or fabrics and leathers by Bonaventure. Kensington is available with wood back as shown, with fully upholstered back and seat and in an upholstered armless version.

Circle No. 220
Potomac, a contemporary line of casegoods from American of Martinsville, reflects a fresh new character that is welcome anywhere. Available in amber oak or a soft white washed oak finish (shown), each comes with wood and brass hardware options. Each piece in the collection is built to survive the rigors endured in a hospitality guestroom.

The Aletta chair, a recent seating introduction from Agati Inc., features a gently curved frame that offers a subtle note of grace to a wide range of settings. Standard construction includes a maple frame and high density flame retardant polyurethane foam cushioning over a webbed seat and back support. The frame is available in six standard finishes, in COM or COL.

Persian Kilim motifs are represented with chenille textures in Stroheim & Romann’s Kilim Wovens II Collection. Shown here are Gendje, Baku and Talish. Colorways are rich shades of ruby, turquoise, rose, gold and jet.

The Grand Street collection from Soho Contract Group is a series of metal chairs and barstools available with or without arms and with upholstered or wood seats. Frame colors include black, grey, aluminum, green and copper.

The Mimi table lamp, part of the Sidecar collection distributed by Artemide, was designed by Alessandro Mendini. The base and diffuser are constructed of plastic, with the diffuser available in white or green.
Designweave has developed an innovative approach to commercial carpet styling with the first completely pre-dyed, fully color coordinated contract carpet collection. Featuring construction with BASF solution dyed nylon, New Solutions provides an impressive array of original designs ranging from conservative to sophisticated patterned and textured effects.

Circle No. 216

Lux Steel introduces the Overnight Series of seating for hospital and health care facilities. Its revolutionary end-opening design adds new flexibility to space management. Unlike other sleeper sofas that roll out into the middle of a room, Lux Steel's sleeper sofa extends from the end to form a 73-ft.-long bed. This end-opening mechanism saves valuable floor space in the center of the room.

Circle No. 20

Shepherds Gate and Shepherds Stile, two new companion carpets from Eurotex, feature textures that complement and colors that match. The all-natural color palette evokes the earthiness of sun-bleached grass, bark and stone and also includes a series of hues with the warmth of sisal.

Circle No. 217

The basic design of this collection by Morin Tardif Designers results from the transposition of the French Canadian furniture company with the contemporary one. The focus is on functionality, simplicity and symmetry, all finely achieved with a mixed use of solid wood and veneer. The armoire and tables pictured were shown at SIDIM 92 in Montréal.

Circle No. 219

Shepton
Mindel's Aspen Chaise Group, part of the Arboretum Collection available from Jack Lenor Larsen, is at the cutting edge of furniture that makes a statement. The forward design feeling varies with the several different custom options. Pictured is 78-in. chaise with folding back that suggests the style of the third millennium.

Circle No. 218
The 1400 Chair Series by Harden...

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1400 Chair Series ... Contemporary Solutions in Traditional Seating.

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MARKETPLACE

Designed by Bruce Sienkowski for Charlotte Inc., the Casterbridge Chair is a classic combination of functionality and good design. A contoured seat and back ensure comfortable seating; gently arched arms provide for easy entry and exit; and a small opening between the seat and back allows for simplified maintenance. Casterbridge is available with either an upholstered seat and back or an exposed wood seat and back, in arm or armless versions.

Circle No. 207

The MP 81 Retractable Mouse Pad by Ergo Systems Inc. fastens under any work surface and swivels underneath when not in use. When extended, the mouse pad can move into the most comfortable position for the user, providing unparalleled flexibility. A cleanable, breathable ultrasuede wrist support maximizes comfort when using the mouse. An articulating, retractable mouse pad with height adjustability is also available.

Circle No. 206

Congoleum has introduced two new Flor-Ever designs, Rugg-be and Blocks, to the commercial sheet vinyl marketplace. The new offerings reflect the trend toward softer, more residential-looking colorations and designs for commercial applications. Blocks (shown) incorporates random, multicolored, 1-in. blocks on a granite-look field in five natural colors. The small-scale design creates visual interest with subtle geometry and tonality.

Circle No. 208

Nemschoff Chairs introduces Calista, an extended collection of health care seating designs with an echo of tradition. Soft, supportive contours are the hallmark of this design group. The finely detailed upholstery is durable and able to stand up to years of heavy use. Calista is available in an exceptional variety of fabrics and Nemschoff's broad selection of finishes. All Nemschoff furnishings are available with Option 133 to comply with California Technical Bulletin 133 requirements.

Circle No. 210

Nevers Industries, manufacturer of The Complete Meeting Room™, introduces a new line of training tables that are as suitably designed for easy storage as they are for the conference room or the multi-purpose training room. The Nevers training tables product line includes stationary, stackable/folding, and flip-top versions. Each are available in rectangular and trapezoid shapes, in a choice of multiple wood veneers and laminate and wood-trim laminate finishes.

Circle No. 209
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SPRADLING INTERNATIONAL
Renaissance, a new decorative line of contract-quality vinyl fabrics, offers a duo-tone marbled pattern in 15 multi-colored designer shades along with a supple, unsnuggled surface texture. Renaissance was developed specifically for the contract upholstery market.

Circle No. 221

MODUFORM
Security and safety within the cell are of major concern to the correctional facility. ModuForm responds to those critical needs with furnishings that are durable, safe and address the need for space conservation. The Swing Arm Cell Desk's design offers aesthetics, safety and durability for a better approach to cell desk seating than hinged, welded steel.

Circle No. 223

PRODUCTS FOR CORRECTIONAL FACILITIES

More than 450 Americans per 100,000 population are behind bars, a particularly saddening and disgraceful statistic considering that many of our trading partners seem to be coping with their social problems in other ways than incarceration.

Great Britain, for example, has some 100 per 100,000 in prisons, and Japan has only 45. Unfortunately, the surge in U.S. prison population has been climbing since the early 1970s, triggering the current building spree in courthouses and prisons. Designing appropriate environments for trials and imprisonment has become big business. Until the United States finds better ways to cope with the underlying causes of crime, these interior furnishings and building products have been cited by their makers as appropriate to the new correctional facilities.

VIRCO MANUFACTURING
Durability, comfort and style have made the Virco 9000 Series chair a classic in its own time—more than 30 million have been sold to institutions across the U.S. in the last four decades. This year's colors include red, yellow, navy blue, black, mocha brown, gunmetal and burgundy.

Circle No. 224

HOLOPHANE COMPANY
Bantam 2000 Series fixtures are compact for 8 ft. to 20 ft. mounting heights. Fixture widths range from 13-1/4 in. to 16-1/8 in., and fixture lengths vary from 12-1/2 in. to 14 in. The Prismpack (shown) features a prismatic glass covered reflector and open bottom.

Circle No. 222
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Circle No. 225

RICHARDS-WILCOX
Complete industrial door hardware sets include lock-joint track, hangers, brackets, end blinds, center and lock-joint track brackets, bow handles, flush pulls, bumper shoes, floor end stops, stay rollers, guide roller strips and fasteners. The sets are available for a broad range of door operations, applications, constructions, weights and sizes.

Circle No. 226

KOHLER CO.
The Anglesey Vitreous China Toilet achieves maximum security in a prison setting. The model comes with an integral seat and top or rear spud, so there are no movable parts or exposed pipes. The Anglesey features an elongated bowl with siphon jet flushing and an 11-1/4 in. x 14-1/4 in. water surface for a cleaner, low-maintenance bowl.

Circle No. 227

SUMMITVILLE TILES
Morganmates are a new line of extremely rugged and frostproof porcelain pavers that are ideal for public buildings, indoor/outdoor plazas and walks. The new impervious pavers are offered in an extremely broad range of colors, and feature a unique body composition and tough, easy-to-clean glazes that surpass industry standards.

Circle No. 228

SHERWIN-WILLIAMS
Hi-Solids Polyurethane, a high-performance, catalyzed polyurethane finish topcoat, provides excellent long-term color and gloss retention. This high-performance, VOC compliant, high solids acrylic polyurethane coating offers excellent appearance, and is designed for easy application by either brush, roller or spraying methods.

Circle No. 229

AMERICAN OCLEAN
Sure Step, a three-dimensional textured quarry tile, provides excellent traction by allowing water and grease to pool below the level of foot traffic. Its dense, extruded quarry body provides high breaking strength and low moisture absorption for excellent stain resistance.

Circle No. 230
AMERICAN SEATING
The versatile, durable Acton Stacker features an ergonomically sculpted seat and back to provide overall support. The chair's waterfall edge allows for proper lower leg circulation, and the open design under the seat allows for free leg movement. With proper lumbar support in the back, users remain at ease and comfortable even after hours of sitting.

GROHE AMERICA
This single handle Pre-Rinse system is ideal for demanding food service installations where a heavy-duty, high performance water spray system is required. The system includes an adjustable wall brace, high-pressure hose, securing hook and industrial grade spring. The insulated spray head features continuous flow operation that can be switched off with one hand.

CREATIVE EDGE CORP.
Creative Edge Corporation is a leading fabricator of security laminated and wire glass. Glass panels in thicknesses from 1/2 in. to 4 in. can be used for doors and windows, with irregular shapes, slots or speak-throughs.

KROIN
Allegro Straight Seating is a wire mesh seating unit consisting of straight seats on straight carrier frames. Provided with a weather- and abrasion-resistant sintered synthetic coating and reinforced welds at critical joints, Allegro Straight Seating is ideally suited for commercial and institutional installations.

FALCON PRODUCTS
The Platto's rectangular, steel tube frame comes in 33 finishes. The one-piece molded plastic shell is available in two colors and upholstered to your specifications. This durable chair can be ordered in a side, arm or tablet arm configuration.

EGGERS INDUSTRIES
Eggers Bulletproof Doors are constructed of low density wood blocks bonded together and laminated to both sides of a bullet-resistant material. Faces are available in a variety of veneers, medium density overlays and high pressure laminates as well as a variety of finishes.
VERSA.
It's practical and sophisticated.
Versa is a family of seating that works together to meet diverse application needs. Call Krueger International, 1-800-424-2432.
KI
The Cluster Seating system permits maximum design flexibility for food service operations. All units are available in movable or floor-mounted designs with table tops in a wide variety of sizes. Molded fiberglass seats and styles with round stool seats in molded plastic are also available.

Circle No. 237

NORIX
Priced to meet tight budgets, these modular tables meet the durability and tamperproof requirements of correctional facilities. Four-, six- and eight-seat tables can be specified for bolt down or free-standing applications. Plain or game top high-pressure laminate, or stainless steel tops are available, featuring Norix’s exclusive abuse proof, removable, molded-on Slammer Stone™ edge.

Circle No. 238

ENDURA FLOORING
Low Vibration Profile (LVP) rubber flooring reduces sound caused by the vibration of wheeled vehicles over a flooring surface. LVP reduces noise through the combination of a unique rubber stud profile design and a high quality resilient rubber compound. The result is a flooring that absorbs vibration, is comfortable to walk on, easy to maintain and highly slip-resistant.

Circle No. 239

MERCER PRODUCTS
Standard vinyl, mirror finish hi-gloss vinyl and rubber wall base is available in 30 regular line colors or custom colors to match any decor. The easy-to-install wall base has natural scuff-, scratch- and dent-resistant properties that make it ideal for use in correctional facilities.

Circle No. 240

FLAIR DESIGNS LTD.
Flair Designs Ltd. introduces a new steel chair in a traditional design. Fully welded steel construction offers strength and durability. A variety of powder coat finishes are available.

Circle No. 241

AZROCK INDUSTRIES
Complement, a new Vinyl Composition Tile pattern, features random multicolor chips on neutral backgrounds. The new product can be installed over concrete subfloors on, above or below grade or over APA-approved wood subfloors. Through-the-thickness patterning will last the life of the floor.

Circle No. 242
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The Play’s the Thing

How Surface Play, designed by Laura Guido-Clark for Carnegie, defies the spirit of the 1990s to focus on the giddy play of light on textiles

By Jean Godfrey-June

Surface Play: The witty, original textiles of Carnegie’s Surface Play, include (above, left) Leaf Relief, Drizzle, Watercolor, Vice Versa, Screen Door. Other visions from Surface Play are (above, right) Screen Door, Origami, Riverbed, Multiple Choice, A Rose is A Rose.

Is all work and no play making the ’90s a dull decade? Let’s get back to the much-maligned ’80s for a moment, and focus on the world of surfaces, of first impressions—even, yes, fun. (But forget those ’80s prices.) Surfaces, after all, are what textiles are all about. Carnegie and San Francisco designer Laura Guido-Clark have hit on that fundamental with their latest collection, aptly titled Surface Play.

Guido-Clark’s original collection for Carnegie, Lines and Shapes, was a marriage of whimsy and logic, geometry and shapes. Here she explores surface and texture. “I was interested in the changes that light and form make on a given surface,” she says. “When you upholster a sofa or wrap a panel in a particular fabric, it alters the way the fabric looks. That’s where the whimsy comes in. You think you know exactly what you’re looking at, and then some outside factor like light or shape helps it take on an entirely new character.”

“We found that texture was increasingly important to the contract market,” explains Cliff Goldman, vice president of Carnegie. “But not just texture you can feel. We were interested in visual texture.”

Vice Versa, for instance, is reversible, and looks distinctly metallic. “It resembles pounded metal on one side,” Guido-Clark observes. Many yarns are mixed together to make the “metallic” effect. On the other hand, Origami looks as if it’s been folded over and over to achieve an almost organic pattern.

Screen Door, a panel or upholstery fabric, uses polypropylene, a fiber Guido-Clark admits has been explored before. However, she points out the fresh twist she has given it: “Pure color. Polypropylene usually gets mixed or muted coloring. I went for exploring color and texture at the same time.”

By contrast, A Rose is A Rose gives a hint of watercolor to a traditional tapestry form. “Tapestries are always these dark, heavy traditional things,” says Guido-Clark. “I brought the colors up in this fabric, thinking of the fresh, intense colors you get from a watercolor.”

In working with clear, medium tones, Guido-Clark brought in a few “new neutrals,” pale purple among them. Her Drizzle, another near-solid, combines numerous colors to create a single one that gives off a shimmering, iridescent effect.

Finally, Riverbed brings a three-dimensionality to whatever it upholsyers that is unusual for a fabric, with thin lines cracking through its undulating channels of tufted fibers. Leaf Relief also looks three-dimensional, almost like a matte lisse. “I played with the sense of illusion,” says Guido-Clark.

While this collection mixes easily with the Lines and Shapes collection, Guido-Clark emphasizes that perfect “matching” is not the goal. “It doesn’t all ‘go’ together,” she indicates. “The result is more a layering effect.”

Goldman emphasizes that diversity is Carnegie’s strongest suit. “So-called collections help in sales presentations,” he says. “But the reality is the designer in the design library, looking for the one perfect fabric for a job.”

Guido-Clark’s third collection for Carnegie is already in development. This time, she is teaming up with fellow San Francisco designer Beverly Thome. “Carnegie is paying an incredible amount of attention to what the market wants now,” she says. “and it’s investing a great deal in coming out with more frequent, extremely viable collections for designers.”

“Viable” may be another way of saying “affordable.” With most of the fabrics coming in under $39 per yard—some of them coming in around $20—Carnegie is offering designers the imagination, intelligence and luxury of a much higher-priced line. Guido-Clark seems to work easily within these demanding price ranges.

“Sometimes the more limitations you work with, the more creative you have to be,” observes Goldman. Creative these textiles are—and at prices like these, designers should enjoy playing with them as much as Carnegie and Guido-Clark appear to.

Circle No. 245

JANUARY 1993
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Replacing English muffins is unheard of—in England. Mercedes-Benz automobiles are the backbone of taxi fleets—in Germany. Baseball teams are owned by companies who give them names like Nippon Ham Fighters, Yakult Swallows and Taiyo Whales—in Japan. Many cultural artifacts like these undergo curious changes in crossing border lines. In fact, the Baldwin Chair, manufactured in the United States by Westin-Nielsen under license from Casala Furniture of Germany, would probably not have survived the voyage from Europe any other way.

William J. Nielsen, president of Westin-Nielsen and a third-generation member of the founding family that still owns and operates the St. Paul, Minn., concern, knew this would be so the moment he spied the Baldwin Chair at Cologne’s Orgatec in the fall of 1990. What immediately attracted him to the design was its striking form. "I regularly make calls with my sales representatives to find out what our customers need," Nielsen recalls, "so I knew this chair could fill an important niche in auditoriums, conference rooms, dining rooms and corporate and institutional guest and reception seating." He liked its lithe profile, molded plywood seat with compound curves, advanced, wood-and-metal construction and optional arms and ganging hardware.

All the same, Nielsen realized that the original structure by independent industrial designer Bernd Makulik for Casala, which meets DIN and other strict European quality standards, could not be imported into America without modifications. "European design is generally more sophisticated than what we see in America," he believes. "But the dimensions, proportions and comfort are frequently all wrong for us."

To promote American-style posture, which tends to be more erect than Europeans prefer, Westin-Nielsen altered the angle between Baldwin's seat and back by raising the back to a more vertical position, lifting the arm height to 25-1/2 in. (while staying clear of table and desk tops) and shortening the seat depth to 24 in. (which is acceptable to women as well as men). To give the American sitter a more comfortable seat, the manufacturer also cut out the center and installed two sinuous springs, what it calls its "flexible seat foundation," to supplement a 30-in. radius contour. And to help the American designer fit the chair into what are increasingly tighter spaces, the manufacturer also trimmed the width to 20-1/2 in. in the armless version.

Once all this has been said and done, there is much still to like in the original Baldwin, of course. The manufacturing technique, for example, features black chrome metal fasteners that connect the 21-ply laminated beechwood shells using a catalyzed adhesive. This form of construction adds metal's strength and durability to wood's resilience, while eliminating the time-consuming process of making wood-to-wood joinery.

Equally important, Baldwin is designed for never-ending change. Its light weight makes it easy to transport. Four-chair-high stacking capability helps maintenance personnel to clean and set up. Arms and ganging connectors are quickly installed or removed for refinishing and reconfiguration. Even reupholstering is simplified, so that the back requires only one seam to complete, and the seat needs no seam at all.

Bringing Baldwin to America took about a year. During this interval, Westin-Nielsen, its customers and Casala engaged in numerous discussions, field tests of prototypes, changes of design, engineering and manufacturing, and full compliance with ANSI/BIFMA X5.1 1985 chair test standards. Several versions of the design were made until Westin-Nielsen felt the details were right for the U.S. market.

What makes the company so sure Baldwin is "right" now? "We knew Baldwin was right when our customers told us," Nielsen explains. "Like all our other products, Baldwin is customer driven. Who else is sitting in our chairs?"

Don't look for short cuts in transforming European design sensations into American success stories—as a slow, careful look at Westin-Nielsen's new Baldwin Chair reveals

By Roger Yee

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To receive our complete brochure, call 1-800-521-2546. Landscape Forms Inc.
What do small to mid-sized architecture and interior design firms have in common with the corporate upstarts snapping at the heels of IBM, GM, and AT&T? If the first few years of the 1990s are any indication, these organizations have all discovered that economic survival does not always favor size, wealth and power over speed, efficiency and intelligence. Like the dinosaurs, the giants of the design world have enjoyed their golden age. (Indeed, we would do well to survive for a fraction of the age of dinosaurs, the Mesozoic era, which spanned from 230 to 65 million years ago.) And it is quite possible that the giants will triumph again.

However, modest groups of designers across the nation have discovered that their ability to understand their clients' problems and respond to them fast and effectively has overcome real or supposed obstacles of inexperience and modest resources. Many have even expanded their staffs in the past year. Imagine hiring when the changes in real estate values forecast for 1992-1993 from Real Estate Research Corporation in its Emerging Trends in Real Estate 1993 for Equitable Real Estate Investment remain almost unanimously grim: industrial warehouse, -0.5%; regional malls, -1.4%; other retail, -4.0%; hotels, -6.1%; land, -6.5%; and suburban or downtown office, -8.0%.

Our New Faces of 1993 clearly see opportunity amidst the ruins. These gifted individuals and firms, who have been designing on their own or in existing firms 10 years or less, are not necessarily taking on the megaprojects that once went automatically to firms far larger than they. They have found that supposedly more modest projects can be rich sources of professional challenge and operating profit. Beyond this revelation, our New Faces are quite different one from another, as the following profiles show.

Gertler & Wente Architects has provided clients with distinguished service and design since 1984, as evidenced by New York's Angotti, Thomas, Hedge. Practicing for over 15 years, Jeffrey Gertler serves as co-chairman of the AIA's Professional Practice Committee. Larry Wente studied at Heriot-Watt University in Edinburgh and Columbia University, where he serves on academic juries.

John Duvivier founded HED Architects in 1982, and changed the firm's name to Bottom/Duvivier in 1992 to reflect the addition of Lisa Bottom as principal—and the expansion of the firm's scope of services to include furniture and product design as well as architecture and interiors. Bottom/Duvivier's design for Rucker Fuller in Fremont, Calif., has just won a DuPont Axton Design Award.

In establishing Boston's Elkus/Manfredi Architects in 1988, Howard F. Elkus, FAIA, RIBA, and David P. Manfredi, AIA, combined 36 years of diversified experience in designing major building projects in the United States and abroad. Elkus, a Harvard graduate, and Manfredi, a Notre Dame and University of Chicago graduate, are pleased that The Limited is one of many repeat clients.

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A graduate of Auburn University School of Architecture, B. Elizabeth Grimsley has been a member of the Washington, D.C. design community for over 10 years. After working for such firms as Greenwell Geitz Architects and RTKL, she became partner and president of Lopardo Grimsley, P.C. Two years later, in 1988, she founded Grimsley Inc., where she designed Soghhign & Macuga.

Diane Cullen-Levin, who combines project management and design marketing, and Arnold Craig Levin, who teaches and practices design, founded Liminality in 1991. Being principals only, the Levins retain their flexibility by hiring production and support staff as consultants. Their current assignments range in size to over 60,000 sq. ft., including Santa Monica, Calif.'s Mandel & Norwood.

New Yorker Deborah Artemis Natsios has come a long way in establishing Natsios & Associates in 1988. Born in Athens, she grew up in Asia, Europe and South America, receiving her BA from Smith College and her Master of Architecture from Princeton. Besides design projects like Armando Testa, she has served as jury critic at Yale, Columbia and Princeton—and collects beetles!

Randy Brown, the 26-year-old designer of Brown & Wolff P.C. in Omaha, Neb., holds a Master of Architecture from UCLA. Avoiding easy classification, he independently practices architecture and interior design, urban design, furniture, lighting and industrial design and graphics. Recent honors include an Award of Merit from the Boston AIA's Unbuilt Architecture Competition.
Boutique No More

Gertler & Wente finds that designing space for growing New York advertising firm Angotti, Thomas, Hedge, Inc. is as tricky as buying new shoes for a baby

By Amy Milshtein

High drama on Lower Fifth:
To give impact to ad agency Angotti, Thomas Hedge’s lobby (opposite), Gertler & Wente angled the walls, showcasing a magnificent arched window. Periwinkle, yellow and black accents inject verve.

“Straightforward spaces and forms help promote creativity,” says Jeff Gertler, partner at Gertler & Wente. His theory proves itself in the art department (right) where some of the most celebrated ad campaigns come to life.

Hard to believe as this may be, the ’90s have already been good to some companies. Besides repossession agencies, career and outplacement counselors and bankruptcy law specialists, there are actually other businesses that have shown phenomenal growth. One such place is Angotti, Thomas, Hedge, Inc., a New York-based advertising agency that just may have surrendered the right to describe itself as a “boutique.” No matter what it calls itself, though, it has a comfortable, good-looking space designed by Gertler & Wente. At least for now.

To say that the eight-year-old firm grew by leaps and bounds would be wrong. “We pursue one client at a time,” says Cheryl Courchaine, Angotti’s director of administrative services. “When we sign one, we don’t look for new business for at least a year.” This tactic allowed Angotti, which already listed Barron’s, Wild Turkey, KLM Royal Dutch Airlines, Orangina and Foster’s Lager as clients, to nab the coveted Saab account in 1990 and Maalox in 1992, pushing its total billings up to $105 million.

Obviously, accommodating growth became paramount at Angotti. The agency secured a 7,500-sq. ft. floor in a pre-war building on Fifth Avenue in Manhattan’s famed Flatiron District. Gertler & Wente then designed a dramatic and comfortable facility that lets the creative juices flow.

Of course, the first thing any advertising agency needs is an impressive reception area. The lobby’s vaulted, high ceilings and column grid lent itself to high drama but the windows presented a problem. “The building has alternating bays of double-hung windows and overscaled arched windows,” remembers Jeffrey Gertler, a partner at Gertler & Wente. “I wanted to showcase an arched window.”

Gertler solved the problem by angling parallel walls to frame the nearest arched window. A curving white wall serves as a gallery, showcasing the agency’s work. Black, periwinkle and yellow accents add impact.
Following the curving wall west to the building's Fifth Avenue side takes you to a private hallway leading to the partner's offices and their support staff. But partners aren't the only people with privacy at the agency. Employees lobbied for—and won—private offices.

Unfortunately, there were not enough windows to give each office a view. Gertler cleverly divided up the precious natural light by floating the individual offices free of the perimeter window wall. Staffers merely have to leave the door open to gaze down onto New York's recently hip "Lower Fifth."

Because the agency grew so quickly, Gertler was forced to tack on another row of private offices behind the first. While these offices don't face the views, they still get light from clerestory windows overhead. Keeping employees comfortable (read "productive") was high on Angotti's list of priorities. So high, in fact, that people are grouped in this advertising agency not by department or even client but by personality and work habits. Mixing copywriters with account managers with bookkeepers may surprise some, but this method keeps Angotti humming along.

Along with the main conference room, which is enclosed for acoustical privacy, the architect added two smaller rooms where staffers brainstorm. There is also a highly informal space, the architectural equivalent of the water cooler, for people to gather and exchange ideas. "I wanted to promote creativity," says Gertler. "Straightforward spaces like this help."

With the agency happily settled into its new home, our story could have ended here. However, as soon as Angotti's main space was completed on the 6th floor, the agency began to incrementally lease space upstairs. Now, after three construction phases, Angotti occupies the entire 7th floor as well, adding another 7,500 sq. ft.

Working areas on the upper floor are divided into open-plan bays faced with private offices delineated by Knollwall. Working with the product proved especially challenging. "Fitting this old building with a modern, standardized item was like fitting a square peg in a round hole," remembers Courchaine. "The floor didn't seem uneven until the Knollwall arrived." Of course the floor was eventually evened enough to fit the product.

Even though the 7th floor doesn't have as many private offices as the 6th, staffers still use and enjoy undefined open hall spaces just like their downstairs neighbors. Whether they are kicking around copy ideas or last night's episode of Seinfeld, employees enjoy its comfort and spontaneity.

While some architects and designers tell horror stories about working for "creative" clients, Gertler holds a different perspective. "I love working for creative clients," he says. "Half of your job is already done. Instead of saying yes to the first cheap, quick solution, they want to..."
explore all the options.” He also tells how architecture opened up a whole new language for the ad men and women. “The partners are used to working in only two dimensions. Giving them the third to play with was a novelty.”

The novelty may wear off soon, though. Even with two floors, Angotti, Thomas, Hedge is bursting at the seams and new space seems inevitable. It’s safe to say this story is to be continued...

Odd couples that work? Trying to fit a pre-fabricated, demountable wall system into Angotti’s pre-war building was likened to forcing a square peg into a round hole. But the problems were eventually ironed out, and the top floor (below) looks the better for it.

Odd couples that work? Trying to fit a pre-fabricated, demountable wall system into Angotti’s pre-war building was likened to forcing a square peg into a round hole. But the problems were eventually ironed out, and the top floor (below) looks the better for it.

PROJECT SUMMARY:

Angotti, Thomas, Hedge, Inc.

Top of the Mall

It's no accident that shoppers are heading to the new addition for The Limited at Dadeland Mall in Miami, by Elkus/Manfredi Architects

By Roger Yee

Even dreams get old—like California's Disneyland, which turned 35 in 1990. For many of America's commercial Neverlands, its 37,975 shopping centers, the passing of time has resulted in transformations as dramatic as the breaking of the magic spell in Disney's Beauty and the Beast. Excessive retail space, an aging population and stagnant household income have forced centers to upgrade their architecture and interior design in order to attract more shoppers and hold them longer. This is true even of the 364 regional malls that average 1 million sq. ft. or more in gross leasable area (GLA). How dramatically the regional giants can reinvent themselves, however, is displayed at Dadeland Mall, in Miami, Fla., where Elkus/Manfredi Architects has created a new prototype retail complex for The Limited Inc.

Weighing in at some $540 in annual retail sales per sq. ft. GLA, 2.5 million-sq. ft. Dadeland ranks as one of the 10 highest revenue generators of its kind for owner Equitable Life Assurance. So it is only fair to say that The Limited's Dadeland addition is anything but a rescue effort. This sprawling, one-story regional center boasts a solid demographic customer base in the heart of Dade County (Miami, Miami Beach, Coconut Grove, Coral Gables and Key Biscayne) that is strongly attracted to its five anchor stores, namely Jordan Marsh, Saks Fifth Avenue, Lord & Taylor, Burdines and J.C. Penney. What The Limited's CEO Leslie Wexner saw in Dadeland was an opportunity to use one of the four-decade-old mall's remaining undeveloped "pads" to create a new front door to the mall that would function much as an anchor—while dramatically reconfiguring the typical anchor's curb-side entrance and internal circulation.

Equitable has been giving savvy merchants like Wexner good reasons to invest in Dadeland. Having extensively remodeled the mall some six years ago, it was in the process of completing a five-story parking garage when The Limited made its move. The aggressive

Getting in and out of a shopping center is seldom as easy or spectacular as Dadeland Mall's new addition for The Limited. The glass cube (opposite) at the heart of the design by Elkus/Manfredi Architects "breaks the box" of the normally monolithic shopping center envelope with a highly revealing look at what awaits shoppers inside. Dynamic use of ramps and stairs (left) draws shoppers into the mall by taking them past the multi-level selling floors of The Limited, Limited Too, Express, Bath and Body, Structure and Cacique.
upgrading program prompted The Limited to consult with Equitable, The Edward J. DeBartolo Organization, Dadeland's developer and manager, and Elkus/Manfredi about the possibility of fashioning a new entrance to the mall centered around The Limited's stores.

"Leslie Wexner saw Dadeland's remaining space or 'pad' as the perfect opportunity for The Limited to build a new 'front door,'" recalls Howard F. Elkus, FAIA, RIBA, partner and co-founder of Elkus/Manfredi. "He saw would group The Limited, Limited Too, Express, Structure, Bath & Body and Cacique around a major entrance to the mall. The resulting spatial concept channels circulation through a glass cube whose square floor plan intersects on three sides with visually freestanding volumes based on square, circular and rectangular floor plans. A series of steps and ramps brings shoppers up a 4-ft. gradient from the parking lot to the mall level and to the equivalent of three stories containing the new structure as three-dimensional signage visible from the outside, with an entrance defined and surrounded by a cluster of shops." Its volumes of store space would present as much glass to shoppers as possible to enhance its visibility day and night, quite unlike the blank exteriors of most malls.

Given the prestigious existing tenant mix and extensive physical plant, Equitable and DeBartolo took the precaution of consulting with all major investors and tenants about The Limited's intentions. "The owner and the developer really did their homework with the tenants," says David P. Manfredi, AIA, Elkus/Manfredi's other principal and co-founder. Although the design philosophy of The Limited's addition would differ considerably from other entrances to Dadeland and with the multi-story spaces occupied by the anchor stores, no one objected to what would be a four-story entrance pavilion lined with shops.

Elkus/Manfredi, working in concert with The Limited's store planning group, was asked to create a physical structure that some 73,000 sq. ft. of retail space for The Limited. (Approximately 7,000 sq. ft. are dedicated to circulation to lead shoppers into the mall.) While handicapped or elderly shoppers, parents with strollers and other individuals with limited access take elevators to the upper floors, everyone else walks.

Taking the stairs is no accident for The Limited's patrons. "The Limited likes to use its merchandise to pull you up and through its floors step by step," Elkus reports. "Rather than force you to take big steps at major level changes. The Limited presents you with small, easy to reach levels at 6-ft. intervals." For example, The Limited occupies the cylindrical volume at Dadeland, and Elkus/Manfredi encourages shoppers to explore all of its interior by slicing the cylinder right through its mid-section and exposing its elevations, whose spandrels turn like pinwheels around its core. Stimulating shoppers' curiosity are

Three floors for The Limited—but no escalators?
spectacularly placed aerial bridges that tie one level or store to another, luring shoppers into excursions that increase their exposure to merchandise.

Placing shoppers within a sequence of display vignettes rather than a sea of merchandise is a Limited trademark, and it has the effect of strongly differentiating its stores from the competition at Dadeland. "What we've done is to break the space into separate experiences," Manfredi says. "Whether you approach from the mall or the parking lot, you enter a courtyard which can lead you up and away in many directions." As both Elkus and Manfredi point out, encouraging the shopper to wander reduces the likelihood that entire floor levels will be ignored, a problem in traditional department store layouts.

The chain of events leading from the programming, planning and conceptual design to design development, contract documentation and construction at Dadeland should be familiar to design firms serving major retailers. Once Elkus/Manfredi had determined the basic structure and detailed the floor plates, elevations and basic interior architecture, The Limited's store planning group, led by Charles Hinson, president of store planning, laid out each floor's plan, design and furnishings, defining and refining the interior design, lighting, signage, casework and the like. Then The Limited turned to a specialty contractor to procure the needed store fixtures.

"Planning stores with The Limited is both demanding and fun," admits Elkus. "Wexner and his colleagues know exactly what kind of image they want for each store, using standard fixtures, casework and finishes in distinctive ways to make each store stand out. On the other hand, The Limited is never satisfied with its work, and always strives to top itself." Indeed, Elkus notes that management was already drawing up a punch list to refine and improve Dadeland prior to the official opening.

With glowing reviews of Dadeland in hand, The Limited and Elkus/Manfredi have gone on to extend the Dadeland store cluster and mall entrance concept elsewhere. To make the structure readily adaptable, the architect has designed the components as a "kit of parts" that can be combined in ways to suit different site conditions. In one location, for example, the structure straddles a basement and ground floor. At another location, the structure ties into the second floor of a two-story mall. New locations under consideration may see the cube and cylinder stacked up, aligned or separated.

In effect, The Limited now has the ability to attach a self-sustaining unit to an existing, single or multi-story shopping mall while doubling as a striking, curbside entrance. The sense of autonomy goes beyond having an independent HVAC system and separate loading dock for The Limited. Elkus/Manfredi's interior environment allows the retailer to envelop shoppers in a three-dimensional environment in which everything, including the store fixtures and other design motifs, changing levels and aerial bridges, weaves a visual spell that draws attention to itself and its merchandise, even tantalizing shoppers with displays that are physically out of reach.

Where will the seven-year-old relationship of Elkus/Manfredi and The Limited go next? The architecture firm already has various offices, distribution centers and retail stores for the $6.3-billion retailer to its credit. How-
appreciates how quickly its rivals can copy it. Adds Elkus, "The Limited is without doubt a rare client, extremely sensitive to design, yet very savvy about its own business. Our firm has grown intellectually because of this relationship. We've been through generations of thinking on retail facilities together."

For now, The Limited's brilliant glass cube acts as a beacon, drawing motorists to Dadeland by way of I-95, while Metrorail brings passengers from downtown Miami south along U.S. I, stopping just 1,000 ft. from the new "front door." Whether or not inspired store design is key to keeping The Limited ahead of the pack nationwide as apparel merchants fight for consumers' dollars, shoppers at Dadeland have already cast a resounding "Aye!" Or—since nearly half of greater Miami's burgeoning population is Hispanic—they might say "Sí!"

Project Summary: Dadeland Retail Center


Changes in elevation are the occasion for celebration in The Limited's stores. A triumphal arch at the Express (opposite), for example, welcomes shoppers to climb through a stairway that is delightfully theatrical and patently as deceptive as a scenery flat. No less theatrical yet considerably more mysterious is a mannequin (above), poised on a stair landing of The Limited, one of many devices to show more merchandise to shoppers even when the articles are out of reach and must be obtained elsewhere in the store.
Exactly what is designer Michael Dodson hiding behind the rugged good looks of Manhattan's Hopkins Baumann?

By Amy Milshtein

Because Hopkins Baumann appreciated the integrity of the loft, all its interior designer needed to do was to clean and re-paint the open space. Dodson has divided the area into work studio, conference room and reception (above) using inexpensive plywood, concrete stucco, glass block and black pipe.

As many an active pre-schooler or harried politician will admit, the quickest way to deal with a mess is to cover it up. Messes and mishaps are part of life, but wouldn't it be great if you could make them disappear when adults and reporters are around? That's just what Michael Dodson did for Hopkins Baumann when he gave this New York graphic design firm an office that hides a multitude of visual sins.

Graphic design work produces copious amounts of clutter with light boxes, copy machines, typewriters, files, stationery supplies and other eyesores.

Rough and ready: Designer Michael Dodson has given Hopkins Baumann a raw, muted interior that's not afraid to show a sensitive side. Uncut birch-veneered plywood creates a pathway through the office (opposite) and adds comforting warmth in contrast with other industrial materials.
While there are no locked doors at Hopkins Baumann (save the bath and storage rooms) there are many different circulation paths. That way an important meeting taking place in the conference room (right) won't be interrupted as designers can bypass it in walking from studio to library.

Want pure design elements? Look up. Dodson strung the lighting wires at Hopkins Baumann to create a "tent" and define the work area (below). The firm's designers can control lighting levels with individual dimmers and clip the lights anywhere on the support pole.

A telephone wire tent strung from the rafters?

adding to the chaos. So when Hopkins Baumann, a firm that specializes in magazine redesign and boasts People and Forbes as clients, moved from its tiny 14th Street space to a roomier loft on 26th Street in 1990, the partners called for an interior design that could handle the mess and still look smart.

Obviously Hopkins Baumann wanted more than storage. It also sought an open, casual work space where partners, associates and assistants would communicate and produce together. "We had private offices in our old space," remembers Mary K. Baumann, partner at Hopkins Baumann, and it hindered communication. Two people working on the same project would go off in different directions because no one talked.

Since its work is visual and compositional, Hopkins Baumann felt the design should keep distractions to a minimum by being as spare and clean as possible. Of course, Dodson had to satisfy all of these requirements on a rather limited budget. His solution is a design that wears many hats and looks good in all of them.

Designer and client agreed to leave the loft in its raw state. The space was cleared, concrete floors refinished and walls painted white. New elements were constructed of basic, affordable materials. Uncut birch-veneered plywood panels, concrete stucco, glass block and black pipe divide the space into reception, studio and conference room. The environment's muted tones, rough textures and simple materials allow the modest plywood to assume a jewel-like quality.

"This design promotes creativity by not getting in its way," explains Dodson. "Pure decorative elements are few, leaving the interior neutral and organic." Employees fill the blank wall space with artwork and posters based on whatever project they are engaged in at the time.

The office has an entirely open configuration. In fact, the only closed-off areas are the storage and bath rooms. Inside the open plan design studio, everyone works in the same space regardless of title—partner, associate, free-lancer and editor alike. "No one here is precious," says Baumann with a smile.

Dodson divides the space with minimal yet effective means. Two long, plywood walls form
a screen between the entrance and conference room, framing a pathway to the studio, while the work area is delineated by a half-height concrete stucco wall. In addition, the designer has created several different pathways through the office, so employees can walk from the studio to storage without parading through the conference room should an important meeting be taking place.

Careful attention has been paid to lighting the design studio, as could be expected. Occupying the favored position along the window wall, the studio supplements its natural light with a series of powerful, 500-watt halogen lamps suspended above each desk. Designers can individually control wattage with a dimmer, and can place lamps anywhere along the support pole. Though the lamps are all business, they have a whimsical side. “I looped the cords over the support pole,” says Dodson, “creating a ‘tent’ to define the work area.”

The only new pieces of furniture in the office are the work desks. Made of hollow-core doors covered in laminate and standing on pipe legs, the desks are a stylish answer to a low budget. The rest of the furnishings are the client’s own idiosyncratic mix of contemporary and antique pieces. Luckily the wood and metal of the furniture coordinate well with the wood and metal of the interior.

How does Hopkins Baumann always manage to look good when guests drop by? All the messy work surfaces are housed in a series of stations fronted with aluminum shutters (right), Hopkins Baumann can smartly close the doors on clutter.

Project Summary: Hopkins Baumann

Remarkable Reception

Why Washington, D.C.'s Soghigian & Macuga Marketing puts the money up front in its new space, designed by Grimsley Inc., to make a lasting impression

By Amy Milshtein

When the lease came due on the 17-year-old firm's former space, the principals took advantage of Washington's soft real estate market to find a better deal. Their search ended at the building across the street. Ironically, the soft market that afforded Soghigian & Macuga such an attractive bargain also dictated its design budget, because many of its clients are real estate firms.

Perhaps one reason why Soghigian &
and covering the walls in fabric create warmth and avoid "sickness." Impressive furniture and art complete the room. "The space is like a puzzle," says Grimsley. "and wouldn't work without all the pieces."

Don't expect the rest of the office to look like a wasteland, though. Both parties agreed to tweak the remaining space by upgrading the building standard paint and carpet. Grimsley also lined the halls with navy blue columns that double as torchiers, illuminated with ambient light.

In addition, the design firm has carefully zoned the space to create a separate path for mail and package delivery. Couriers are buzzed in at their own entrance and slip unobtrusively into the mail room, leaving the reception area free to do what it was designed to do—quietly wow employees and clients alike.

Here's to starting with the show-stopper.

Macuga recognizes the importance of impressive space—even in a recession—is that many of the agency's full-service advertising clients in hospitality, retailing and local government are keenly aware of the symbolic value of real estate. "We have a reputation as a creative firm and always had well-designed offices," says Harry Soghigian, president of Soghigian & Macuga Marketing. "We still want an attractive, stylish image."

Grimsley Inc. answered with a classic, high-impact reception area that didn't break the bank. "Contrasting blacks, browns and creams gave the space immediate drama," remembers B. Elizabeth Grimsley, president of Grimsley Inc. "So did the simple act of angling the wood floor."

Simplicity is, in fact, the key to this design. Separate elements work in concert to create one striking image. Uplighting the signage...
Through the Looking Glass

Products and people are displayed to maximum advantage at Rucker Fuller in Fremont, Calif., thanks to an audaciously revealing design by Bottom/Duvivier

By Jennifer Thiele

Visitors to Rucker Fuller’s newest showroom can peer through the glass walls of a slightly skewed observation passageway (opposite) for a clear view of the furniture products in actual use. Button-activated audiotapes provide information about the different lines. Of course, clients needing a closer look are welcome on the other side of the wall.

Designer John Duvivier made dramatic use of geometry, angles and vibrant color to create a dynamic space that is best described as ordered chaos (above). Rucker Fuller is big on client service: The design includes a comprehensive resource library to the rear, and a movie screen that shows everything from clips on the latest products to Monday Night Football.

When the great San Francisco earthquake hit in 1906, an enterprising San Jose-based furniture dealer named Rucker Co., whose stock had survived the disaster on a ship at sea, quickly joined forces with San Francisco-based competitor Fuller Co. to become the major supplier of furniture to local businesses in need of rebuilding. Nearly a century later, Rucker Fuller is on much more stable ground as the largest furniture dealer west of the Mississippi, with four locations in the Bay Area. One of them, a new contract furniture showroom and office facility in Fremont, Calif., proudly imitates the mission of its ancestors—with a design by Bottom/Duvivier that makes order out of chaos.

Margi Sullivan, Rucker Fuller’s vice president of business development, explains that the company wanted to expand its downtown San Jose showroom, and required more space than the existing facility could offer. As a full-service furniture dealer primarily of Steelcase products, Rucker Fuller needed room to display many varied furniture lines in an orderly fashion. As a convenience to its customers, the company also wanted a place to show samples of competing lines it does not carry, so visiting designers and facility managers could comparison shop right on the premises.

A search for a new location in the immediate area yielded nothing affordable, prompting the company to take over and renovate its own warehouse in suburban Fremont. “We had to find more space to show what we wanted to show, and there was nothing available in the south Bay Area for anywhere near the amount of money we had to spend,” recalls Sullivan.

The price of the Fremont facility was definitely right, and stock could easily be condensed to support the 8,700 sq. ft. needed for the showroom without disrupting the operation of the distribution center. But relocation to a warehouse posed several problems that could best be solved by a professional designer.

“If we left it to non-professionals,” speculates Sullivan, “they would have dropped a ceiling, put up walls and opened for business.” In fact, the raw space needed much more work. Its punch list included everything from complete mechanical systems and space planning to an upbeat aesthetic that would energize employees and clients alike.

Announcing Rucker Fuller’s plans to move from a downtown location to an old warehouse in the suburbs caused an initial morale problem among its staff members, many of whom were faced with a much longer commute.
ors and materials into an aesthetically cohesive design. Given a client with a progressive perspective on the industry and a space with such dramatic potential. Bottom/Duvivier immediately abandoned any thoughts of the traditional modular showroom concept. Instead, the design firm chose to accentuate the diversity, mixing and matching various product types in vibrant color choices and finishes together throughout the showroom. "In reality, it's total chaos," Duvivier observes, "but visually it works."

Of course, it had to work in reality too. To maximize space efficiency, the company's business offices were incorporated right into the display area to create a "working showroom," a trend in the industry whereby the showroom doubles as the working office for the dealer's sales and support staff. The dual function underscored the need for a design that could simultaneously work as a modern office and show off the product lines to maximum advantage.

Duvivier used the analogy of the zoo, where there is close observation from a distinct boundary maintained between the viewer and the viewed, to effectively blend Rucker Fuller's functional requirements for its Fremont facility. A glass-walled corridor cutting diagonally through the space provides an observation passageway where clients can walk and peer at product lines in actual use—a distinct advantage for customers who wonder how a piece of furniture will function in the "real world." The push of a button activates an audiotaped explanation of the product panorama, which includes everything from work stations to fabrics.

"The showroom blends a lot of product lines, which isn't very common," observes Sullivan. That includes lines that Rucker Fuller doesn't even represent. Located at the end of the glass corridor is what Duvivier calls the "petting zoo," where visitors can make a hands-on comparison between competitive products. The idea speaks volumes about Rucker Fuller's confidence in its product line. "We've chosen the lines we wanted to represent because we feel that they are the best," explains Sullivan. "The petting zoo is self-serving, but it's totally democratic."

The chaotic appeal of the new showroom extends beyond the product display into the architecture of the space itself. "Part of the idea was to do things in a slightly disorienting and unfamiliar way so people would look at them," explains Duvivier. "The design has a disarming quality that imposes itself upon the visitor."

One of the first things a visitor will notice is the complete saturation of color—always a cost-effective way to create excitement. Walls are painted in bright shades of yellow, red and purple or covered in bright fabric collages. Multi-colored file cabinet drawers stack atop each other like bricks and carpeting features richly-hued inserts. The design firm deliberate-
Duvivier got more energy than he bargained for in the reflection of the fluorescent lights in the glass wall of the passageway (right). The fixtures are supposed to look haphazard like pick-up sticks—or an inter-galactic war.

Everything is on an angle at Rucker Fuller, including its floor plan (above).

Project Summary: Rucker Fuller


ly strove to make the architecture of the space look irrational and disordered by manipulating simple materials into unexpected forms and relationships, like teetering and angled walls and elements that dissect each other. Even the fluorescent light fixtures overhead are treated like pick-up sticks. "Like we just dropped them," says Duvivier.

What appears to be "out of whack," however, is actually the result of some fairly clever planning. Nothing is wasted here. Every element, no matter how unusual, plays an important functional role in the design. Freestanding cone, triangle and cube shapes, for example, enclose meeting rooms. A cone-shaped skylight protruding through the roof brings natural light into the essentially dark space. One of the more imposing design elements, a trapezoidal sail hanging perpendicular from the ceiling, is actually a movie screen that shows films of the company's latest products—and Monday Night Football, when applicable. Duvivier has even provided bleachers for viewing.

"There are lots of places our clients can visit to see how boring the product can look," notes Sullivan. At Rucker Fuller, designers and facility managers get a glimpse of how the ordinary can be turned into the extraordinary. The adventurous showroom in Fremont is a testament to Rucker Fuller's business savvy in an industry that craves visual excitement—on a 1990s budget.
You Always Remember Your First Time

Clients will never guess how little was spent to create the striking world of Mandel & Norwood/Law Offices in Santa Monica, Calif., by Liminality

By Jean Godfrey-June

Not exactly LA Law territory, sensible, 2-sq. mi. Santa Monica balances somewhere between a ritzy typecast of Beverly Hills 90210 and a bohemian arts colony. It’s a place where artists, families and Hollywood wheeler-dealer types all manage to co-exist happily on the edge of the Pacific Ocean. For it was the first job for both of us, in a sense,” says Arnold Levin, principal at Liminality. (The firm’s name refers to its philosophy of relating opposites by both separation and connection, according to Levin.) “We were moving to Los Angeles to start our own practice,” he continues, “and this was a wonderful way to start.” Liminality began with a “design goal session” that focused the clients on who they were, and what image they wanted to project.

All agreed during the session that the design would not be the typical dark-paneled, old-monied-looking firm that was so much a part of the Levins’ previous careers at large, national design firms. While Mandel & Norwood’s clientele run the gamut from corporate types to high-profile players in entertainment, the partners felt that all would respond to a “strong yet comfortable” image.

Arnold Craig Levin and Diane Cullen-Levin, it was a place to found Liminality, the architecture and design business they had dreamed of opening. For their friends Jerry Mandel and Naomi Norwood, Santa Monica represented a similar new beginning. After several years in a small law office suite with other lawyers, they resolved to set up their own offices. Together, the two “first-timer” firms worked to design a high-profile yet low-key atmosphere where Mandel, Norwood and seven or eight employees now do business.

Corporate ease: Liminality reworked what once looked like “a bad dentist's office” in Santa Monica into a sleek yet human space that embodies Mandel & Norwood’s business image. What visitors may not realize is the reception desk (opposite) got a facelift from Liminality using cherry panels and painted MDF board. Glass panels (left) emphasize areas where old and new elements connect.
"We represent significant people who work with their lawyers very closely," notes Mandel. "The design had to be comfortable above all, tasteful but not opulent. We didn't want people imagining that all of their legal fees were going for splashy decoration or masterpieces on the walls."

For Mandel and Norwood, "comfortable" has meant a more open, accessible plan than typical large law firms. "I hate that lost feeling '60s LA-type space," Levin recalls. "It looked like a bad dentist's office." (It had actually housed a small development company.)

While all perimeter private offices were retained, Liminality gutted the central floor space for new clerical stations and a central library. The designers then made ingenious use of existing casework by refitting it in a combination of painted MDF board and cherry paneling to look entirely new. The reception desk, for example, has been re-worked with a new facade and transaction counter to tie it to the work station designs. The secretarial stations have been designed as drywall surrounds with painted MDF board and cherry panels to be built by carpenters rather than millworkers. Again saving money. Although the original ceilings remain, a soffit has been lowered to modulate the space.

"Our aim was visual impact throughout, so form became incredibly important," says Levin. All freestanding forms project a strong architectural presence. The wall that leads to the conference room is curved and covered with an etched pewter surface to add texture and contrasting material. Glass panels delineate where the existing architecture ends and newly-created forms begin.

A silk purse from a "bad dentist's office"

The conference room at Mandel & Norwood (below), where most business with clients is conducted, reflects taste rather than showiness, with warm woods, elegant lighting and thoughtful pieces of art. Design is never allowed to suggest excessive fees for professional services to the firm's clients, even in this most critical of spaces.

A silk purse from a "bad dentist's office"
Lighting is given particular attention, since very little natural light makes its way past the private perimeter offices into the central office area. Ambient light glows from behind each custom work station, and pendant luminaires are hung throughout the space. "Both Norwood and Mandel were extremely concerned about their employees' well-being in such terms as eye strain and proper light levels," Levin observes. "They really stressed the need for their employees to be as comfortable as possible." The lawyers are also a bit more relaxed than the average big-city firm, displaying a rabbit dressed nattily in a tuxedo as their symbol.

The project team brought this easier-going attitude to its discussions with art consultant Devra Isserman. Consequently, Mandel's favorite piece is the horse painting on the back of his door. "This is the place where you spend most of your day," he says. "I like being able to close my door and look at my horse."

Comfort and a sense of humor notwithstanding, the resulting open office area looks so good that Mandel & Norwood have no reservations about leading clients through it to get to the conference area—whereas most lawyers convey their clients from spectacular reception areas straight to spectacular boardrooms. (The odd shape of the original space necessitated bringing clients throughout the office, another reason why even work stations had to look sharp.)

Mandel happily reports that his clients are so enraptured with the design that one of them, facing an imminent move, sought Levin's telephone number. A well-deserved compliment, Mandel believes. "They managed to capture what it was we wanted," he says. "Lawyers aren't designers, but I've discovered that hiring one is a lot like hiring a lawyer. There has to be a certain level of trust."

To be sure, trust is easier when there are only four major decision makers instead of major law-firm design committees and review boards. On the other hand, creativity often comes significantly quicker with a big-firm budget in one's pocket. Liminality's design is as inventive as it is affordable and practical—like starting off on the right, nattily-dressed rabbit's foot.

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**Project Summary: Mandel & Norwood/Law Offices**

Secretarial seating: Knoll. Reception seating: Geiger. 
Guest and conference seating: Metro. 
Upholstery: ArcCom. 
Conference table: Knoll. Conference seating: Davis. 
Signage: ABC Letter Art. 
Client: Mandel & Norwood. 
Architect: Liminality. 
On-site project manager: Maggie Mandel. 
Art consultant: Devra Isserman Fine Art Consulting. 
Photographer: Fred Licht.
Swing open the bright red, laminated doors of Armando Testa's New York City creative department and a lively space beckons staff and clients alike, with double doors leading to a small conference room. Until its recent merger with another business, the U.S. arm of one of Italy's largest advertising agencies assigned its creative personnel to this facility designed by Natsios & Associates. Little wonder clients found it irresistible—given the inviting openness, lively geometry and bright colors of this otherwise straightforward space.

Prego

You can't keep advertising clients out of the creative department when it looks like Armando Testa in Manhattan, designed by Natsios & Associates

By Roger Yee

If you enjoy Citterio prosciutto, Lavazza coffee or various Italian wines, you may not know or care that one of Italy's premier advertising agencies, Armando Testa, has been creating advertising just for you right in its U.S. office. However, until the recent merger of its U.S. office with another agency, Armando Testa Advertising Inc. ("The World's Largest Italian Ad Agency") maintained a midtown Manhattan address with a creative department whose 45th-floor office is a prewar Beaux Arts building as lively as the clients it served—thanks to a design by Natsios & Associates. Client meetings were normally held in administrative offices three floors above, but here was the kind of facility clients wanted to see.

Deborah Artemis Natsios, principal of Natsios Associates, took a straightforward approach to housing Testa's creative staff, and enlivened it with a few, highly visible flourishes appropriate to one of Italy's most inventive graphic studios. Working closely with Alberto Baccari, the agency's creative director, she produced a dynamic loft in which a small, gently rounded conference room and sharply angular rows of work stations clashed with a standard, orthogonal grid of private, administrative offices. To intensify the drama, Natsios played high-tech Italian office furnishings and industrial building materials against exposed ceiling beams, a postcard view of the nearby Empire State Building, and such Beaux Arts details as 6-ft. high Classical urn finials, visible along the parapet outside the agency's windows. A white, red and black color scheme, the Testa agency's signature, pulled everything together.

"There was a high level of energy among the creative staff, so I wanted to keep the space as open as possible," Natsios observes. "The agency liked bringing clients into the heart of the creative work." To maximize everyone's comfort and efficiency, Natsios installed all-new windows, mechanical and electrical systems and plumbing fixtures in the six-decade-old structure.

If the ostensible purpose of the new facility was to accommodate creative personnel, its unofficial role was surely to impress clients. In fact, impromptu conferences were often conducted within the studio by clients and staff alike, since Natsios had thoughtfully equipped the conference room with mounting clips for artwork and soft, indirect lighting against nearly transparent walls of perforated steel panels and glass blocks. "Testa wanted to be seen as an Italian agency working for its clients in America," Natsios says. As staff and visitors did attest, her design was as bracing as a steaming cup of Lavazza.

Project Summary: Armando Testa Advertising Inc., Creative Department Offices

Location: New York, NY. Total floor area: 4,000 sq. ft.
If exposed mechanical systems, stainless steel transaction counters, a law library that doubles as a kitchen and a back office in plain view sound like dubious distinctions for a conservative Wall Street law firm, they work just fine in Omaha, Neb. That’s where designer Randy Brown has employed atypical elements to create an unconventional environment for two hip barristers who bill themselves “young guys in old men’s bodies.” The result is a dynamic new home for Brown & Wolff P.C. that reveals a thoughtful attention to the forces driving the legal profession into the next century.

“There are developments in the legal profession that you have to keep pace with,” says Paul Brown, who recently left a well-respected, “totally traditional” law firm in Omaha to form Brown & Wolff, a full-service, general law firm, with long-time colleague Thomas Wolff. “We do things differently from the way they’ve been done before, and we wanted the office design to reflect the way we do business,” Brown emphasizes.

In function and design, the law practice has been based on the principles of evolution, rather than tradition. Computerization has greatly enhanced productivity in the practice of law, where extensive research, lengthy briefs and intricate forms continue to be standard fare. Thus, the two partners were determined to capitalize on the advantages of automation, hoping to increase efficiency, reduce overhead and condense operations to extract cost savings that would be ultimately passed on to clients. “Legal costs are getting substantial,” Brown admits, “and the way to attract corporate clients today is to cut fees.”

Designer Randy Brown minimized space requirements at Brown & Wolff by repeatedly combining two or more functions into one element. The dramatic crown over the reception desk (opposite) holds a mechanical unit, and the signage wall doubles as a coat rack.

A truncated cone reception desk anchors the unconventional interior design at Brown & Wolff, where free-standing elements divide functional space in a wide open floor plan. From reception (above), visitors can see into the working areas of the firm.
Word processing capabilities allow the two partners and three associates at Brown & Wolff to handle most of their own correspondence, and legal forms have been standard-
ized on the computer network to facilitate their preparation and filing. "In many areas of the law, such as litigation, domestic matters and mergers and acquisitions, there are a set of forms that take an attorney through a transaction," explains Brown. "Using a systems approach, we can more efficiently and cost effectively produce the documents, with the quality control built right in."

Increased efficiency has also made it possible for Brown & Wolff to eliminate legal secretaries in favor of more highly trained paralegals—an idea, says Brown, that is "radical for Omaha, but a relatively consistent development around the country." He explains pragmatically, "A secretary is an overhead item, and a paralegal is a profit center. So we do most of our own word processing and administrative work, and use paralegals to do billable work."

The economic realities of starting a new law practice dictated that Brown & Wolff extend its cost-cutting philosophies to the office design, a notion compatible with the partners' desire for an affordable image. The first design concept Paul Brown's son, designer Randy Brown, submitted was carefully examined for budget-cutting opportunities. "Contrary to what Randy believes," laughs Paul Brown, "his father is not made of money."

Saying goodbye to ceilings—and legal secretaries

Randy Brown used simple materials in innovative ways to save money for his client, as evidenced in the conference room (above) and at the paralegal work stations (right). The sharp angles and tapering forms throughout play a key role in creating the dynamic atmosphere at Brown & Wolff.
Functional spaces were defined with dramatic, freestanding geometric objects, including a truncated conical reception desk, a so-called "killer wall" that runs at partial heights throughout the plan, stainless steel transaction counters at paralegal work stations and a bright red "partners foyer" signalling the entrance to private offices.

If Brown & Wolff wanted an interior design that would reflect its contemporary attitude towards law while distinguishing it as an important newcomer, that is exactly what it got. "The firm needed a fresh new image, something that people would notice," recalls Randy Brown. Since the second floor office in the Dodge Street section of Omaha was to be the first home for the new firm, there was no prior reputation or tradition to guide him. "Much of the design came from the low budget requirements," Randy Brown concedes. "The innovative look of the office was created through imaginative design." And that will certainly make a client sit up and take notice that the evolution of the law is a natural occurrence at Brown & Wolff.

Project Summary: Brown & Wolff P.C.

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&

BUYER'S GUIDE

Contract Design is pleased to present the 1993 edition of its comprehensive listing of the nation's top contract furnishings sources to our readers. Information is organized in the following sections.

An Alphabetical Listing by company names provides the updated addresses and telephones of contract furnishings manufacturers, importers and other suppliers.

A roster of Associations 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 manufacturers who supply given categories of Products, such as executive task seating.

We hope the design community finds this Directory & 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 1993 edition.
(See ad on p. 9; Circle no. 7)
Westmara Contract, Westwood USA, Inc., 7040 N. Austin Ave., Niles, IL 60631, (708) 647-7415, FAX: 312-647-7715
Whitehouse Corp., 401-403 95th St., Blvd SE, Dalton, GA 30720, (800) 274-4632, (404) 277-3341, FAX: 404-277-1076
Whitehall Furniture, Inc., PO Box 745, Owensboro, KY 42302, (606) 683-3356, FAX: 800-888-5817
Wieland Furniture Co., 13737 N. Main St., Grabill, IN 46741, (800) 333-6354, (291) 627-3088, FAX: 291-627-6346
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Winona Lighting, PO Box 1205, Winona, MN 55987, (800) 528-5291, (507) 451-5138, FAX: 507-452-8262
Winona Mfg., PO Box 1283, 24 Laird St, Winona, MN 55987, (800) 200-6637, (507) 451-5551, FAX: 507-451-4801
The Wiremold Co., PO Box 380369, 60 Woodlawn St., West Hartford, CT 06110-3693, (800) 621-0449, (203) 236-2651, FAX: 203-232-2062
Wolf Wire Corp., Strands Steel & Wire (Wool), 629 Industrial Dr., North Riverside, IL 60576, (312) 494-0890, (630) 815-1574, FAX: 616-643-0093
Wood, Arne, 167 Saw Mill River Rd., Yonkers, NY 10701, (914) 835-1012, FAX: (914) 258-2440
See ad on p. 20; Circle no. 15
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ATTI,
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### ANNUAL DIRECTORY & BUYER'S GUIDE

#### FILES

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### JANUARY 1993

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### CONTRACT DESIGN

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**A N N U A L  D I R E C T O R Y & B U Y E R ' S  G U I D E**

**POWER/VOICE/DATA DISTRIBUTION SYSTEMS**

- **010—cellular duct**
- **020—flat wiring**
- **030—power pole**
- **040—raised/access floor**
- **050—underfloor duct**

C-TEC, Inc.

**CenterCon Inc.**

- **See advertisement on p. 28; Circle no. 26**

Electro-Cable Assembly, Inc. (ECA)

- **See advertisement on p. 28, Circle no. 26**

Epics Metal Corp.

- **See advertisement on p. 13**

**RETAIL**

- **Abbott Lighting, Inc.**
- **Access In Stone**
- **Adaptec Graphic Systems, Inc.**
- **Advance Fixture Mart**
- **Advance Transformer Co.**
- **Adven Indus.**
- **Alican Building Products**
- **Alican Building Products**
- **Allied-Signal**
- **Almotel Lighting**
- **American Furniture Mart**
- **American MagnaTite, Inc.**
- **Amsterdam Corp.**
- **Antico Flooring Div.**
- **Anderson Consulting**
- **Appleton Lamplighter**
- **The Applied Radiant Energy Corp.**
- **Art People, Inc.**
- **Artmark Fabrics Co., Inc.**
- **Atlantic Skiwear, Inc./Atlantic Ind., Inc.**
- **Autograph Fashions, Inc.**
- **Avonite**
- **Batt**
- **B&g Distributors, Inc.**
- **Barnes, Inc.**
- **Ben Rose/Hendrick Textiles-Gorton Linens**
- **Boffa Wallcovering**
- **Boston Retail Products**
- **Boyde Lighting Co.**
- **Brightline Business Environments**
- **Buildtech Wallcovering**
- **Capital Corp.**
- **Capitol Lighting Products Corp.**
- **Cappah Sea Aquariums**
- **Carriage Fabrics, Inc.**
- **Casella Lighting**
- **Cay China Co., Ltd.**
- **Chairmakers, Inc.**
- **Cheltenham**
- **Clifden Textiles Co.**
- **Clintons Canvas Fabrics, Inc.**
- **Clubhouse**
- **Columbus Covered Fabrics**
- **Cornwall Inds.**
- **Corine Interiors, Inc.**
- **Cost-Saving Continental Lighting Services, Inc.**
- **Crawford Designscape**
- **Coral of Chicago**
- **Corporate Sign Systems, Inc.**

**Virginia Metal Inds., Inc.**

- **Winn Lighting Corp.**

- **See advertisement on p. 19; Circle no. 14**

**Vitra Seating, Inc.**

- **Vogel Peterson Furniture Co.**

- **Voko U.S.A., Inc.**

- **Voith, GmbH**

- **Voss Lighting Systems, Inc.**
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On the Ground—with Health Care's Heavyweights

As carpet and vinyl duke it out to become the health care flooring of choice, designers think they both have their places—and here's why

By Jennifer Thiele

Life is tough on the hospital floor. Few applications place as many demands on floor covering as health care installations, where numerous specific requirements and all the worst possible abuses exist. Whether from heavy pedestrian and equipment traffic, spillage of staining substances, frequent or improper maintenance, health care flooring will take a pounding, requiring it to be functional and highly durable. Current efforts to create a "healing environment," with residential or hospitality-oriented interior design also call for products that are user-friendly and attractive.

Health care environments encompass a broad range of interiors, from offices, lobbies and lounges to clinical areas like patient rooms, laboratories and operating theaters. Today designers are finding that an equally broad range of flooring options are available to suit various needs. Thanks to technological improvements and sheer marketing sense among flooring manufacturers, the bland, white-tiled floor has given way to infinitely more exciting possibilities. "We really use every flooring type imaginable in health care," notes Jean Buckley, an associate at Tsol/Kobus & Associates architects in Cambridge, Mass.

Function precedes aesthetics in health-care requirements, and "cleanability and ease of maintenance" top the list of criteria for flooring materials, according to Diana Kissil, director of interior design at Anshei & Allen in San Francisco. Though these basic properties have always been important, they are even more so given the realities of today's health-care environment, which has not been spared the cost-control measures and staff downsizing affecting other industries. "Inexpensive maintenance is becoming more important because of labor cutbacks and rising labor costs," observes Les Warren, product manager/commercial specialties for Tarkett.

With staff members having less time to maintain facilities, health care administrators desperately need products that clean up easily, resist staining and don't support bacterial growth. "Health care facilities seek flooring products that can be easily maintained by short staffs, or by people who haven't actually been trained to maintain them properly," says Nila Leiserowitz, vice president and director of interior design at the Chicago office of Perkins & Will. Obviously, many products will not make the grade.

Setting technical limits: When does flooring want to fail?

Manufacturers like Jeffrey Kurtz, commercial marketing manager for Mannington Commercial, would argue with good reason that "All products have their limitations when not applied or maintained properly," leaving a complicated gap between what designers and clients ideally demand and what manufacturers can reasonably supply. Long-term appearance retention is critical, for example, even under the most abusive circumstances. "Even if a product may not wear out," Leiserowitz notes, "it can get very ugly." Thus, manufacturers of both hard and soft flooring have powerful incentives to supply the health care industry with new products that require low maintenance and look good over a normal life cycle.

According to Warren, vinyl flooring has always been inherently antimicrobial, easy to clean and odor- and stain-resistant. In terms of actual composition, vinyls have changed little over time. Yet the explosion of new color palettes and design options for resilient flooring is introducing patterns that can better hide any soiling or staining that may occur. "Multiple colors and patterns not only make the flooring so much more interesting, but they also hide dirt," says Buckley. "You see the same thing happening with sheet vinyls, vinyl composition tile and carpeting."

Carpet itself has undergone significant functional improvements in recent years that make it easier to maintain for health care use. Not only has solution-dyed nylon fiber technology dramatically increased carpet's ability to resist stains, soiling and fading. Antimicrobial finishes also offer barriers against harmful microorganisms and promote odor abatement.

"Because flooring is such a large, visible aspect of the design, it is selected before many of the other finish materials, and often serves as the basis for the entire finish palette," says Buckley. In an institutional environment where stringent design requirements can limit a designer's flexibility in other areas, flooring is one major element presenting an opportunity for creative design. Thus, careful attention is given to floor covering materials, colors and patterns in health care environments. Some products are obviously better suited to certain applications than others, and it is the responsibility of the health care designer to strike an effective balance between function and appearance.

Hard versus soft: What's hitting the floor?

"Sheet vinyl or vinyl composition tile is more appropriate in clinical and technical areas," explains Buckley. Most designers would agree that an area prone to contact with chemicals, drugs or bodily fluids is best covered in some type of hard surface flooring so spills can be wiped up easily and quickly. Vinyl
is the most frequently specified material because its non-porous, homogeneous properties will not support bacterial growth.

Which form of vinyl flooring is best suited for a particular application may be partly determined by function. In areas that require high sterility levels, or where large amounts of fluids are present, sheet vinyl may be preferred over vinyl composition tile because it has fewer seams to capture bacteria and trap moisture. Kurtz emphasizes that seaming methods must also be taken into consideration. "In an operating room theater, heat-welding is better than chemical seams," he explains, "because heat-welded seams tend to be more moisture resistant."

Carpet is still the floor covering of choice in administrative offices, lounge areas and waiting rooms, owing to its acoustic properties and the comfort level it provides for staff and visitors alike. "Carpeting is preferred in areas that are focused on the family," says Leiserowitz, "and in office areas to help support the staff."

In the realm between the strictly clinical areas and the strictly administrative or public areas—the bulk being patient rooms and corridors—the advantages of using one product type over another become more blurred. For now, designers remain advocates of hard-surface flooring in patient rooms. "Patient rooms can run carpet by code," says Kissil, "but it is difficult to maintain in that environment."

Carpet manufacturers, however, are developing products to challenge that long-accepted principle. According to Mike Arntzen, vice president of health care marketing for Bentley Mills, technological innovations have resulted in carpeting that is more sanitary and easy to care for, making it an attractive alternative to hard surface flooring in patient rooms. Buckley notes that some ambulatory facilities eager to create a pleasant environment for patients are using carpet quite heavily—even in examination rooms.

The corridor controversy: Is carpet a problem or a solution?

"Outside patient rooms, surgery centers, procedure rooms, pre-op and post-op, carpeting is preferable in terms of design and appearance," says Kissil. "Carpet creates a warming environment, and is more comfortable underfoot." Much can be said for the humanizing effect a colorful and nicely patterned carpet can have on a sterile hospital corridor, which patients, staff and visitors are likely to appreciate. "Remember that health care has become very competitive," says Kurtz. "De-signers are using the decorative effects of color to 'sell' the hospital to patients and to encourage health care professionals to work there." Other advantages of carpet over hard surface are better acoustic control and alleviation of fatigue.

Many designers, however, are less enthusiastic about the functional performance of carpet in corridors, where mobility is a very important consideration and the specified flooring must be designed to support the locomotion needs of both staff and patients. "On a broad basis," explains Kissil, "it is easier to maneuver equipment like IV poles, wheel chairs and gurneys on resilient flooring."

On the other hand, she continues, if carpet is specified properly—a light weft will provide the best roller mobility—locomotion problems can be minimized. Kissil credits improved fibers and improved manufacturing techniques for carpeting that is able to accommodate the kind of heavy equipment and pedestrian traffic often found in a health care environment. "Carpet manufacturers have become much more conscious of concerns like fluids, traffic patterns and the use and abuse that is associated with the health care environment," agrees Buckley. "There are many more solution-dyed fibers and level loops available today."

"We have combined the functional benefits necessary for the health care environment, like wrap-around antimicrobial protection and ease of roller mobility, with a unique styling philosophy," says Arntzen. "The related patterns and colors recognize carpet's special visual role within a complex facility, such as in coordinating the overall design or in wayfinding."

Color: Is this vinyl's wild card?

"It's a hard balance," admits Leiserowitz. "That's where a designer has to make a careful decision about what to specify. Carpet may be soft in feel and appearance, but tough on IV poles." Dramatic improvements in the appearance of resilient flooring over the last several years, however, have made that decision easier. To compete in an industry where aesthetics is taking on a larger role, hard-surface flooring manufacturers have been forced to upgrade their product designs. "The issue of color palette is growing in importance almost daily, regardless of what you think about other performance features," emphasizes Kurtz.

"Manufacturers are developing new colors and designs to offer vinyl flooring options that equal the aesthetic level of carpet and still maintain like vinyl," says Gary Cross of Armstrong World Industries. Buckley notes that manufacturers have responded well to designers' demands for improved aesthetics in hard-surface flooring, even going beyond color and pattern to include textures that imitate carpet in appearance. "We can even get vinyl impregnated wood flooring," she notes, "which looks like wood with the wearability of vinyl."

"Vinyls have come a long way to address the issue of aesthetics," agrees Leiserowitz. "They are friendlier-looking and very humane." Tarkett's Warren thinks design improvements have completed the ideal mix of properties required of health care flooring in areas involving the daily care of patients. "The resilient industry has always had the functional requirements under control," he says. "By giving the design community choices they didn't have before in color, texture and design, we're gaining back parts of the hospital lost to carpeting."

Cost: Still no escape from the bottom line?

Finally, as cost is always an overriding issue, some designers who may prefer carpet are forced by budgetary considerations to use vinyls instead. "Some facilities simply won't run carpet because it's generally more expensive," says Kissil. "When you're balancing the pros and cons of carpet, it's always a cost issue as well as a maintenance issue."

"Everybody's looking at budgets," says Cross. "Vinyl composition tile offers flooring at a very reasonable price." Budgetary considerations may also limit the use of other hard surface materials, such as terrazzo, marble or ceramic tile, which have the necessary durability, maintenance and aesthetic requirements, but are often confined to areas such as food service, entryways and bathrooms—where vinyl or carpet are less acceptable—due to cost considerations. Leiserowitz thinks this decision may reveal too much short-term, bottom-line thinking on the part of health care administrators. "Look at some hospitals from the 1970s where terrazzo and ceramic tile have been used, and they're still beautiful," she says, "That says something to me."

Until the economy turns around and the American health care system reforms itself out of its financial woes, however, cost will remain a most pressing issue for health care facilities. Fortunately, today's designers have many more functional, attractive and affordable options to choose from. And since the time you spend waiting for the doctor is likely to remain a long one, wouldn't you rather spend it looking at a nice, colorful vinyl or carpet pattern?
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When Leslie Wexner, CEO of The Limited, realized that Miami's 2.5-million sq. ft. Dadeland Mall had a remaining "pad" for development that could double as a major entrance, he pounced on the opportunity to create a new retailing concept for the site. Elkus/Manfredi Architects designed a multi-level structure that grouped The Limited, Limited Too, Express, Structure, Bath & Body and Cacique around the mall entrance—in effect, a department store without walls. The resulting spatial concept centers on a glass cube whose square floor plan intersects on three sides with The Limited's six stores.

Everyone traverses this glass cube to reach the mall. Walking past The Limited's stores without stopping becomes nearly impossible, however, due to Elkus/Manfredi's clever orchestration of steps, ramps and store fronts that bring shoppers up from the parking lot to the mall level and 73,000 sq. ft. of retail space for The Limited. In fact, two huge forms, a cylinder for The Limited and a cube for Express, thrust directly into the glass cube.

Straightforward as the steel truss structure of the glass cube is, the upper elevation is enriched by a series of arches described by curved beams. These beams fan out from their columns much as the ribs of a Gothic vault do. While not critical to the structure's integrity, the arches add an air of grace and refinement, especially when illuminated by cold cathode when twilight comes. It's easy to imagine shoppers planning to "Meet me under the glowing arches." 

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Who Really Built the President's House?


With only eight years remaining before the federal government relocated from Philadelphia to a swamp in Maryland and Virginia, The United States' first chief executive became increasingly impatient to see designs for the public buildings. Thus the curtain rises on The White House in 1792, when George Washington went over the heads of the commissioners appointed to develop the District of Columbia to find his own architect. Irish-born James Hoban. The drama that ensues is colorful, absorbing and eerily contemporary.

While ignoring most of Secretary of State Thomas Jefferson's advice about architecture and planning, Washington agreed to Jefferson's proposal for a design competition—and promptly picked Hoban's design. Yet the White House would not be built to Hoban's winning, Neoclassical vision without alterations from the start, and Washington’s support of Hoban proved crucial. (Washington resolved controversies with his commissioners by declaring, "I require it.")

Subsequent Presidents have recognized their unique stewardship, altering the White House to suit their needs rather than abandon it. When structural failure loomed in the time of Harry Truman, the White House was completely rebuilt inside its original exterior walls from 1948-1952. Yet the strength of this 200-year project, as eloquently discussed and profusely shown by architectural historian William Seale, is that the White House has always fairly represented the pragmatic offspring of the Old World that America was, and will be.


"Country bumpkin" would not seem the obvious label to pin on one of America's most original architects, Bernard Maybeck (1867-1965). Rather, better known as Le Corbusier, was in such masterpieces as Villa Savoye in Poissy, 1928-1929, Unite d'Habitation in Marseille, 1946-1947, and Notre Dame du Haut, Ronchamp, 1951-1953. Yet Le Corbusier's more aggressive, organic and revealing sky-scraper, structure and skin were typically inseparable.

One of the design world's more intriguing questions is how postwar America's skyscrapers might have looked had Charles Edouard Jeanneret, better known as Le Corbusier (1887-1965), won the United Nations commission, which he intensely sought in the winter of 1946-1947. His "Project 23-A" became the property of a technical committee that awarded the commission to American architect Wallace Harrison. But how intriguing a "what if" is "23-A."

Le Corbusier had focused his composition on a muscular, slab-like skyscraper with a brise soleil ("sun-breaker") facade set on sturdy columns or pilotes. It was nothing like the sleek, glass-and-steel architecture of Mies van der Rohe, which did triumph. In Le Corbusier's more aggressive, organic and revealing sky-scraper, structure and skin were typically inseparable.


Here's a book that seems destined to bring a smile to anyone who picks it up. As freelance writer and Chinese literary scholar Alexandra Edwards writes in Fireplaces, "The mere mention of a fireplace conjures a host of pleasing associations—the romance of a flickering flame, a warm, welcoming glow on a wintry evening, the smoky fragrance of drying embers. There is something reassuringly elemental and real about wood burning in a grate, for who among us is not drawn to a lighted fire, around which, after all, we have gathered since the dawn of history?"

Who indeed? The fascination of architects, interior designers and artists with fireplaces, as shown in photographer Cookie Kinkead's intimate views, centers around how to frame this third opening in a wall that is neither door nor window. Sculptor William Minschew's monolithic, almost prehistoric fireplaces seem to grow out of the outdoor terraces of his studio in the foothills of California's Central Valley. A crisply cut rectangle in an elliptical wall of granite makes the eye pause and rest within an otherwise all-white home designed by Charles Moore with Urban Innovations Group. Artist Bill Sullivan has carved a romantic Baroque fireplace for fashion designer Jessica McClintock's dining room in keeping with her existing Austrian mirror.

Come rain, snow or twilight. Fireplaces should keep most designers and their clients very, very warm.

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The staff of Contract Design is deeply saddened to report that one of our most gifted and vital colleagues, David Emfinger, died on November 5, 1992 of complications from AIDS. In his seven years as our art director, David shepherded the magazine through several redesigns, the last being his own. Watching David redesign the magazine himself—after two independent graphic design firms failed to produce a winning new look—was especially satisfying in light of the praise you, our readers, have given it during the past two years.

In our travels within the design community, we invariably hear that "The magazine looks great." There are probably few better tributes to David’s immense talent and effort. Just look at our issues from October 1990 on.

For those of us who worked with him, David’s sharp sense of humor and down-to-earth outlook made us often forget the terrible toll AIDS was taking on him. His art director’s office—to his occasional chagrin—was the center of our social activity. Here we held our coffee breaks, editorial meetings and birthday parties. David was tenacious, whether he was staying night after night to get the magazine out, searching all over Manhattan for just the right dimmer switch for a lighting piece he was working on, or stealing into hospital stairwells (I.V. and all) to sneak a cigarette.

AIDS is an illness that steals sight from a painter, energy from a man who often toiled well after midnight, and life from a colleague and friend so alive in our memories that his death almost seems an illusion. His loss is a vivid reminder that our industry has been among the hardest hit by the AIDS crisis. We must all recognize this fundamental truth: It is not over.

The Commercial Design Network has contributed to the fight against AIDS with a donation to DIFFA (The Design Industry Foundation For AIDS) in David’s memory. We urge you to join us in this effort.
Less is never Moore

Charles Moore

Where is Charles W. Moore, FAIA? The whereabouts of the distinguished architect, educator and recipient of the AIA 1991 Gold Medal and other honors for such work as the Condominium at Sea Ranch, Calif., St. Matthew’s at Pacific Palisades, Calif., and Hood Museum of Art at Dartmouth College, can be a mystery—unless you keep up with him. A designer whose projects are filled with the spirit of the people and places where he builds, Moore has pursued an ambitious and peripatetic career. Along the way, he has founded M2TW, Moore Ruble Yudell, Centerbrook and now Moore Anderson. He has also found time to teach at UC Berkeley, UCLA, Princeton, Harvard, Yale and now UT Austin.

If Moore is not quite certain himself why he moves between such far-flung places, he does know when it all started. “Every year, my family would decide whether to winter in Florida or California,” he remembers of his early years in Michigan. “I planned the trip from the age of six.”

No matter what roads he travels, Moore feels there’s still much to be done. He points out, “Architects often announce ‘We’re going to educate the public.’ I think it’s time the public educated us. Our clients already know quite a lot about what they want—if we knew how to listen.”

Aside from having his legendary talks on water and architecture due to appear as an Abrams book, Moore’s not saying what’s next in his career. Will the Texas AIA please keep us posted?

En garde!

Margaret Lindsay Holton

“Everything I do ends up as research for my designs,” says Margaret Lindsay Holton. If that’s true then the 37-year-old Canadian’s library must be the size of the national archives. Before devoting herself to furniture design, she tried her hand at package design, writing novels and writing and producing screenplays. “I think that, because we are more and more a visually-oriented culture, the novel is a dying art form,” she theorizes. “And mainstream media is not ready for my films.”

We are ready, though, for her furniture designs. After years of producing one-of-a-kind pieces, Holton is now exploring limited production work like the Signature Series, produced by Canadian casegood manufacturer Kaufman. Using judicious amounts of exotic wood in what Holton calls “Japanese Shaker” style, Kaufman will produce only 50 of the desk and credenza sets. She has also created the Bistro chair, manufactured by Savoia Chair, which will be available for a minimum order of 200.

Making the leap into furniture design came naturally to Holton. Her family has been involved in furnishings for four generations, and her 72-year-old cabinetmaker father is still working hard. When not in the shop or at the drawing board, Holton relaxes by fencing. “It’s like ‘contact ping-pong,’” she says.

A new spin on “dual” careers, Margaret?

Culture shock in Carbondale

Hiro Isogai

When interior designer Hiro Isogai left his home in Tokyo at age 18 for college in the United States, he thought his country was “all the same.” That’s the only explanation he can give for choosing Southern Illinois University, where Carbondale’s vast farmland came as a shock to his urban-bred mentality.

On the first day of school, Isogai discovered that “downtown” was only one block long. “All I could think was, ‘What did I do to myself?’” he recalls.

Not to worry. Even before Isogai graduated with a degree in architectural interior design, he had secured a job in the interiors department of Hellmuth, Obata & Kassabaum in nearby— and very metropolitan— St. Louis. His career has since taken him to several nationally known firms, including VOA in Chicago, CRSS in Washington, D.C. and Cooper Carry in Atlanta.

As one of three principals of p i c 5, an Atlanta design firm he recently founded with partners Crystal Coffey and Deborah Powell, Isogai is firmly committed to teamwork. “I want to contribute to my partners as much as I can because I respect them as designers and as individuals,” he says.

Isogai describes himself as a fanatic golfer. On what makes a good designer, he muses, “I can’t get too philosophical about it. All designers have egos, but this is a service industry. If we don’t have happy clients, we’re worthless—even if we’re talented people.”

If Isogai has any handicaps, they’re on the green, not at the office.

A soul you can sit on?

Tom McHugh

“When Corbu said that ‘Chairs have no soul,’ he was right,” says Tom McHugh, AIA, design partner at Brady McHugh Architects in Philadelphia. “But not mine.”

McHugh started focusing on interiors in an unconventional place—architecture school. “I designed projects from the inside out,” he says dryly, “and they all thought I was weird.”

Today, with his own design firm and best-selling products ranging from McHugh tables and the Chisholm chair for Brayton to the Tisbury sofa for Keilhauer McHugh feels vindicated. It’s a big step from founding his firm three years ago this April Fool’s Day. “A bunch of us who were unsatisfied with big-office paper pushing just got together,” he recalls.

One result of their meeting was McHugh’s joining Tabula Rossa, an art-and-architecture group that is now four years old in 1992. Tabula Rossa brought an exhibition of Czech cubism here that has taken America by storm.

The group also sponsors symposiums for students, giving them what McHugh describes as “a place to work out their frustrations at having to draw skyscrapers!”

When not sketching on napkin and paper bags (“Never throw on the first sketch!”) McHugh skis, and plays Frisbee with his dog, Tisbury. Summertime on Martha’s Vineyard, he catches up on New England vernacular. “My pieces often have a sensuous Shaker sensibility,” he observes.

Sensuous Shaker? Better wait until April Fool’s to ask him about that.