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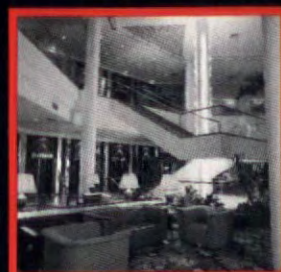
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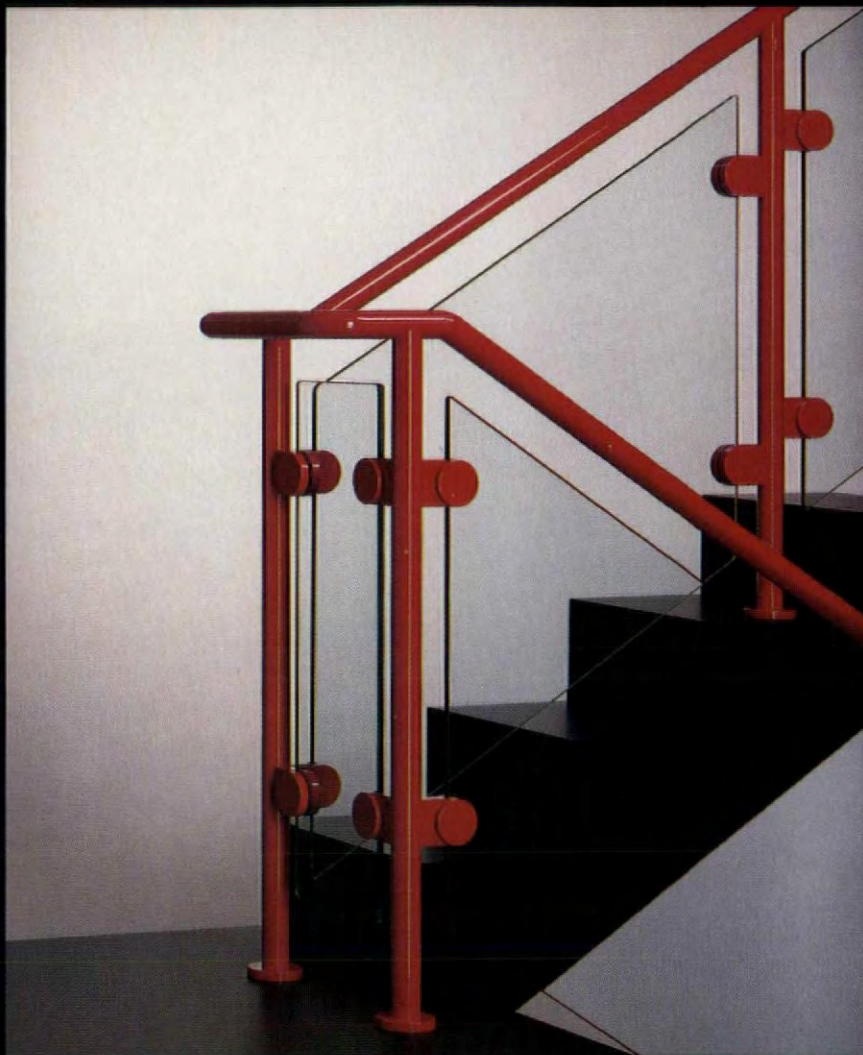
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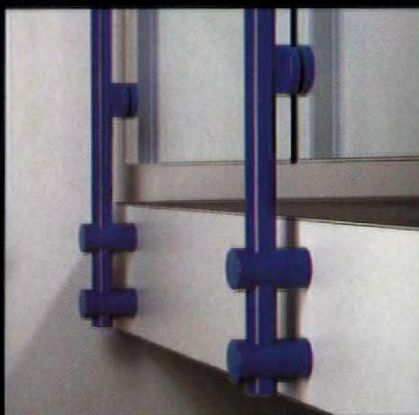
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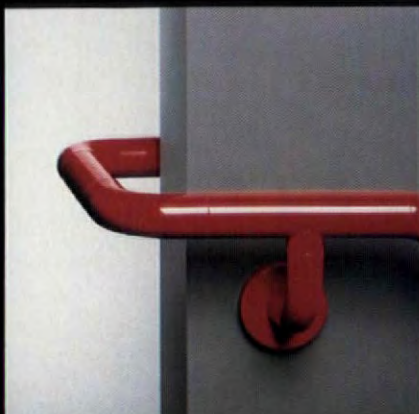
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page 140

COVER STORY

CORPORATE AMERICA DESIGN AWARDS

• Cover map by Mark Green

- 112 Chicago Leadership** • *Beverly Russell*
Chicago developer Golub & Company pioneers into Eastern Europe
- 116 Checkpoint Charlie** • *Jean Gorman*
The CEDC awards SOM a major mixed-use project in the heart of Berlin
- 118 Foreign Exchange** • *Jean Gorman*
Golub & Co. joint-venture with Kontrax, one of Hungary's largest private enterprises
- 122 High Concept** • *Beverly Russell*
Golub & Company and A. Epstein and Sons International bring the first truly state-of-the-art business centers to Poland
- 124 Following Form** • *Beverly Russell*
New state-of-the-art office space in Moscow by the Liebman Melting Partnership for the Brooke Group Ltd.
- 126 Multi-Use For Moscow** • *Beverly Russell*
Novoarbatsky Center, developed by Afrex International with Perestroika Joint Venture, brings luster to Russia's capital
- 128 A Blockbuster For Trade** • *Beverly Russell*
Developer Bruce McIntosh leaps into the Ukraine with a \$220 million project
- 130 Belarus Prospects** • *Justin Henderson*
Byelocorp, a group of New York designers, develop a hotel/conference center in Minsk
- 132 Elegant Hospitality** • *Beverly Russell*
Tishman Realty & Construction develops new luxury Sheraton hotel in Warsaw
- 134 Sleek Uplift** • *Beverly Russell*
For Otis/United Technologies headquarters in Moscow, SPGA remodels an existing building for 24-hour operation
- 136 Minnesota To Moscow** • *Justin Henderson*
Radisson Hotels makes a major move into Eastern Europe
- 140 Magnificence Restored** • *Justin Henderson*
Inter-Continental Hotels return Moscow's Metropol Hotel to its former glory
- 142 A Berlin Story** • *Justin Henderson*
Sony plans a center of its own in Berlin designed by Murphy/Jahn Architects



page 72



page 32



page 116



page 148

Volume CLII
Number 5, May 1993
105th year of publication

- 144 Red Star** • *Paula Rice Jackson*
Estee Lauder's luxury cosmetics company creates a retail space in Moscow
- 146 Frank Lloyd Wright and Russia**
• *Bruce Brooks Pfeiffer*

TECHNOLOGY

- 32 Lighting** • *Bonnie Schwartz*
IALD's 1993 Awards Program
- 40 Indoor Air Quality** • *Michael Wagner*
- 44 Design Files** • *Kristen Richards*
- 46 Industry Event** • *B.J. Novitski*
A/E/C Systems '93
- 50 Advanced Technology Goes Mainstream**
• *B.J. Novitski*
New products at A/E/C Systems '93

BUSINESS

- 52 ISO's Implications** • *Marilyn Zelinsky*
- 58 ADA Update** • *Karin Tetlow*
- 62 Professional Voice: What the Owner Wants**
• *Stephen Campbell, IFMA*

PRODUCTS

- 64 Neocon Schedule**
- 72 Neocon 93 Product News**
All Text by Marilyn Zelinsky
- 82 Neocon Guide**

HOSPITALITY DESIGN

- 148 Jazzy Attitude** • *Eugenia Bone*
Pentagram changes the look of One Fifth

DESIGN NEWS

- 150 A New Point Of View** • *Marilyn Zelinsky*
Schumacher's contract fabrics for the '90s

'90s ALERT

- 152 Child Care** • *Michael Wagner*
An "enchanted forest" in the pediatrics wing of a Baltimore hospital

IN EVERY ISSUE

- 7 Editor's Word**
- 10 Industry Dates**
- 13 Book Review** • *Nayana Currimbhoy*
- 18 In the News** • *Kristen Richards*
- 26 Product News** • *Marilyn Zelinsky*
- 160 Interiors Sources**
- 164 Credits and Sources**
- 166 Plum Jobs Advisory** • *Kristen Richards*

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IT TAKES GUTS

The experts agree—short-term investment in Eastern Europe and Russia looks very risky but the long-term rewards may prove incalculable

The famed German industrial designer Otto Zapf and I were together in London last fall as the guests of the management of Allsteel, who had invited us to share in the festivities of their London showroom opening. Otto told this hilarious story: It seems that on a recent trip to Russia he was approached by a company that wanted him to design a table made from titanium. "A table?" he queried. "Impossible to do a table. Titanium is too light. A table would have no stability. But...I could do a chair, I think. How about a chair?" They said sure, why not? So Otto designed a chair, below right. "So, how do you like the chair?" he asked some months later. "We love it," they replied. "So, where are we getting the titanium, then?" Otto asked. "We'll melt the submarines," they answered. "We've got submarines stacked like pies on a baker's shelf. No use for them anymore. Gotta do something with them, right?" Otto says they were utterly deadpan.

Part of the reason this appealed to me so strongly was that I had just made my first trip to Russia the previous month and was still deeply affected by the experience. Through the generosity of both Geiger International and Geiger International (UK) Ltd., *Interiors* was invited to photograph some recently completed offices in Russia, Hungary,

and the then Czechoslovakia for GRG's client, the European Bank for Reconstruction & Development (see *Interiors*, March 1993). Escorted by Geiger UK's international sales director Tony Ash and accompanied by photographers Durston Saylor and Alec Harrison, we had an unusual chance to travel unencumbered wherever we wished.

I found Moscow to be at a turning point: whether to join or not to join a world market economy. Is there really a choice? The scale of Russia's wants is staggering. But the opportunity this presents as a Pan-European/Russian market to the design practices is equally large. We have watched events unfold over recent months with sickening patterns repeated and gains lost. Regardless, the economic pundits hold that guts, tenacity, and perseverance will prevail as they generally do in every department of a nation's life if the principle of a level playing field is abided by. We have devoted this issue to those American corporations whose boldness has out-distanced their doubts and whose determination to succeed is bolstered by their business acumen and a flair for risk.

The 12 American companies recog-



Left and right: Photographer Donna Day is the wife of *Interiors*' Hospitality Editor Justin Henderson, both of whom covered the Russian and Polish portions of this issue's editorial coverage.

nized in this issue are all pioneers in a new terrain filled with stones. We hope they will continue to provide work to the practice and establish new standards of cooperation and success that will ease communication and lead the way to profits. The road itself is a quagmire as is proved by Yeltsin's yo-yo hold on power, which we follow daily in the news. Regardless of the uncertainty of future developments, we look forward to America's contribution as a stabilizing influence during this great period of change.

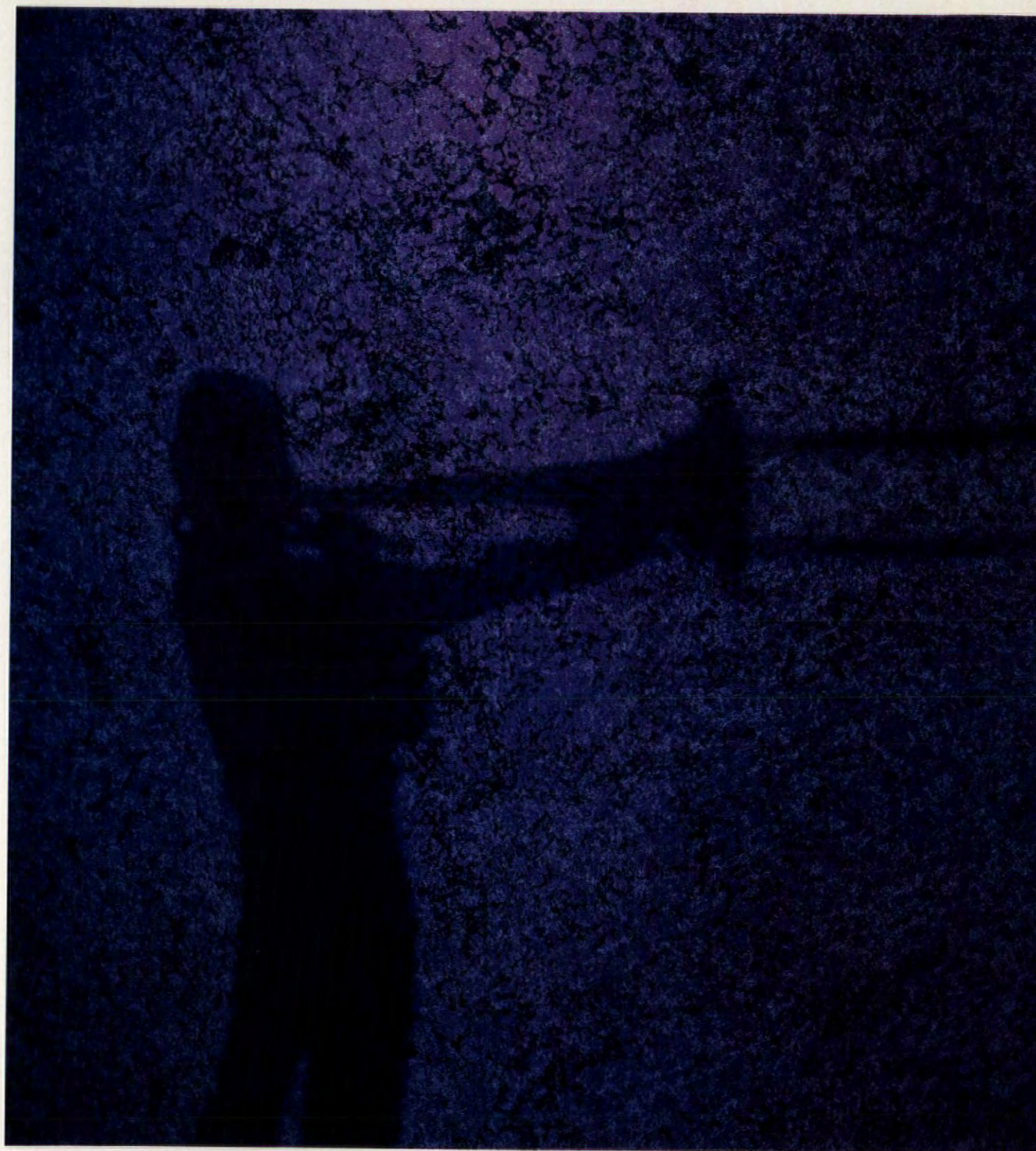
Justin Henderson

COURTESY OF PARAMOUNT PICTURES, "THE HUNT FOR RED OCTOBER"



Left: From *The Hunt for Red October*, a titanium-clad submarine whose nationality in this frame is unknown—USSR commandeered by Sean Connery or US? Right: Titanium is the earth's lightest element. Otto Zapf's chair may or may not go into production but we know the supply of material is, to say the least, abundant.





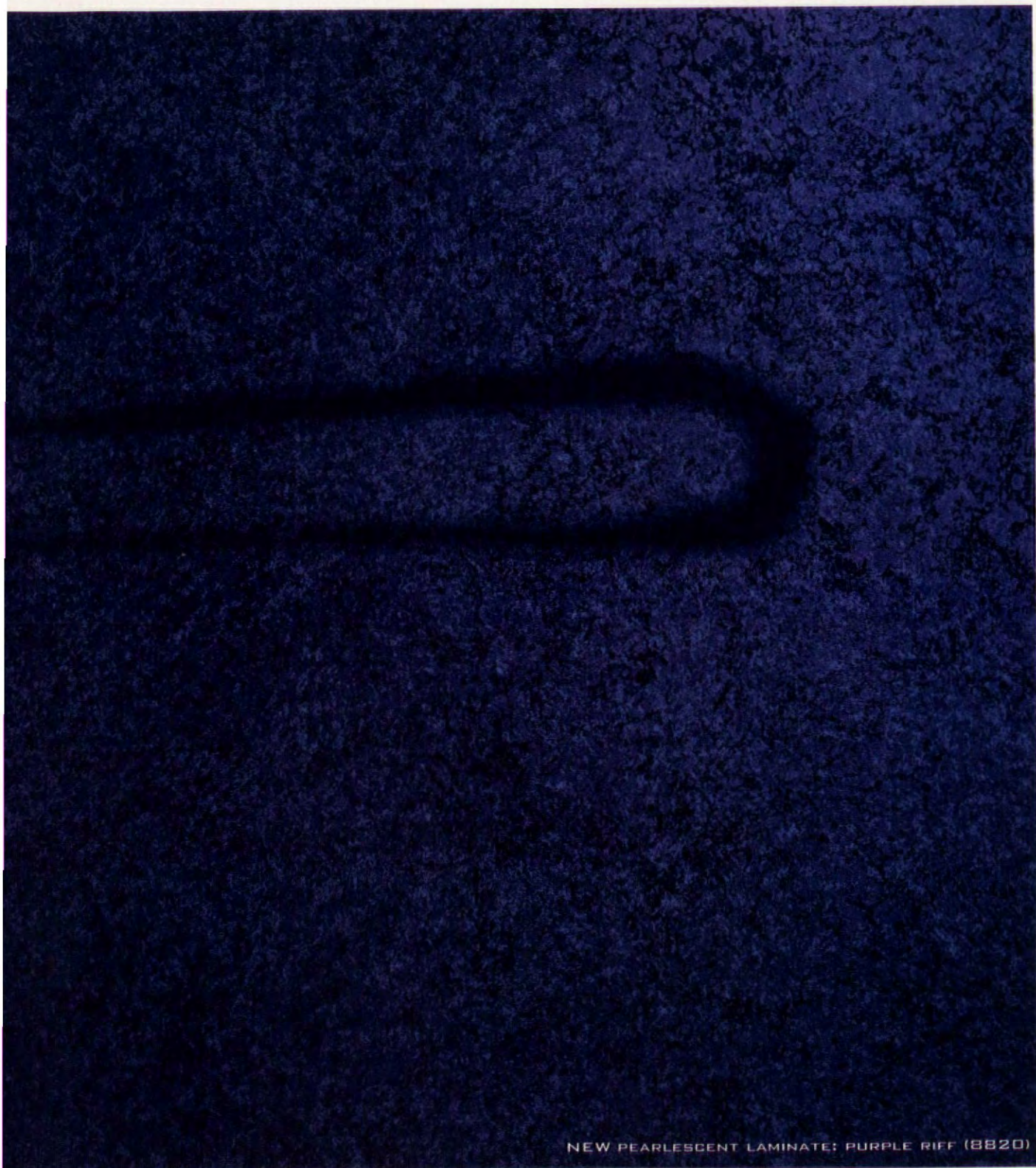
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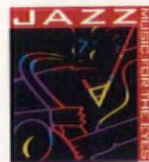
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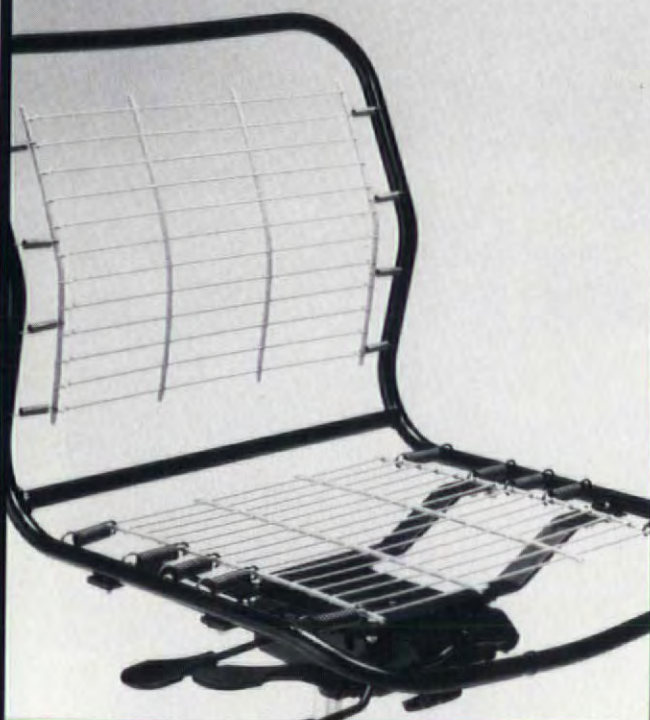
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14: IFMA Program: Your Facility Management Customer. Chicago. 713-623-4362
16-19: International Contemporary Furniture Fair and Surtees. Javits Center, New York City. 800-272-SHOW
16-18: IFMA Intellibuild & Facilities '93 Conferences. Anaheim, CA. 713-623-4362
22-24: Midwest Furniture & Accessory Market. Merchandise Mart & Expo Center, Chicago. 305-534-7469
22-26: 74th Annual Restaurant Hotel-Motel Show. McCormick Place, Chicago. 202-331-5900

JUNE

7-9: International Conference on Computing in Civil & Building Engineering, sponsored by the American Society of Civil Engineers. Disneyland Hotel, Anaheim, CA. 212-705-7139
7-10: A/E/C Systems '93: 14th International Computer and Management Show for the Design and Construction Industry. Anaheim, CA. 203-666-6097
12: 7th Annual AIA/Steelcase Sandcastle Building Contest. Galveston, TX. 713-622-2081
13-18: 43rd International Design Conference. Aspen, CO. 303-925-2257
14-17: NeoCon '93, Merchandise Mart, Chicago. 312-527-7600
17-September 19: Gallery 91: A Perspective on Design. Japanese, American & European Design in the 80's. Montreal Museum of Decorative Arts. 514-259-2575
18-21: AIA/UIA World Congress of Architects. Chicago. 202-626-7395
21-23: International Lighting Exposition. Metro Toronto Convention Center, Toronto, Canada. 416-890-1846
23: Focus: Healthcare. Pacific Design Center, Los Angeles. 310-657-0800
27-29: IFMA 2nd Annual European Conference on Facility Management. Brussels, Belgium. 713-623-4362

COMPETITION DEADLINES

May 31: "New Chicago Interiors" exhibition and awards program. Chicago Athenaeum/IBD Chicago Chapter. 312-280-0131
June 26: Table, Lamp + Chair 1993 Furniture & Lighting Design Competition. 503-226-3556
June 30: "Boundaries." Pentagram Prize Student Design Competition. Fax: 212-532-0181

Information for Industry Dates should be sent well in advance to Kristen Richards at Interiors, 1515 Broadway, New York, NY, 10036.

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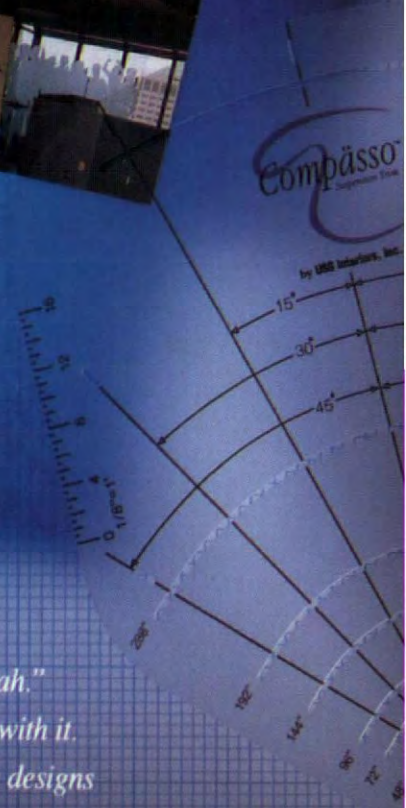
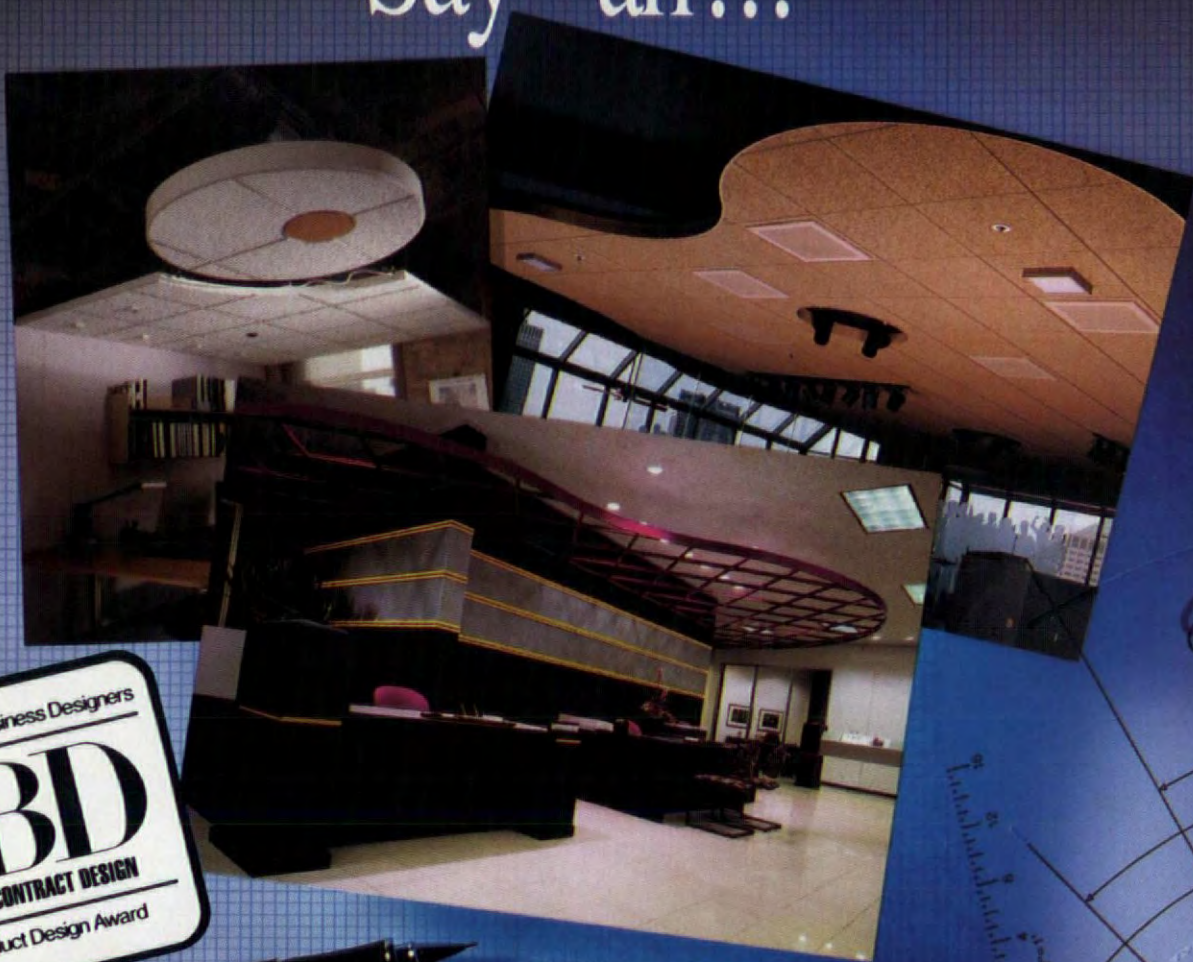
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UTOPIAN VISIONS

Two books that throw new light on Alvar Aalto and Gerrit Rietveld

Alvar Aalto: The Mature years by Goran Schildt. Rizzoli New York. 328 Pages. Illustrated.

Replete with revealing anecdotes, private letters, conversations, and insights, the third volume of Goran Schildt's extensive study, *Alvar Aalto: the Mature Years*, contains the ingredients of a good biography of the Finnish architect. Covering the last 40 years of the master's life, the volume begins in 1939, the year of one of Aalto's most significant creations: the Finnish pavilion. Aalto enters the stage as a man of 41 years, already a world renowned architect, having, with his bent wood furniture, his Tuberculosis Sanatorium, and his Public Library at Viipuri, defined the architectural vocabulary to which he would stay faithful throughout his long and prolific working life.

Although the book covers a period

of intense building activity in Aalto's life, the author—a friend of the architect, who had access to his personal papers—concentrates on his personal life. Schildt intends to write one more volume that analyses his work. In this volume, he discusses the early years when he was employed by the Finnish Government Information Office then moves on to examine his years as a visiting professor at MIT then to the death of his first wife, Aino, and his marriage to Elissa. It deals with his dreams and hopes, his successes and disappointments, and the economic and political climate which shaped them.

Aalto was a child of the enlightenment. He reached maturity in the years when the Western world believed itself to be on the brink of a brave new era. Throughout his career, Aalto was driven more by the ideas he believed in, than by financial gain or his own personal career.

His principal goal as an architect was to humanize industrial culture and create a counterbalance to the obsessive quest for efficiency. He was interested in mass housing projects as part of the effort to rebuild his war battered country, but he was cautious. "What I aim at is a special architectural liberation from the grip of technical standardization," he wrote.

"Aalto always lived on two levels: he was a realist and a tactician who solved practical personal problems with astonishing inventiveness and unflinching diplomacy; but he was also an intuitive, often utopian interpreter of the long perspective, and he always related individual phenomena to the totality. The stages of his life therefore leave us with a mixture of amused wonder at his caniness and genuine admiration for his open-mindedness," writes the author.

Throughout his life, he dreamt of
continued on page 16

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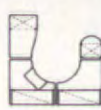
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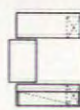
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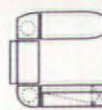
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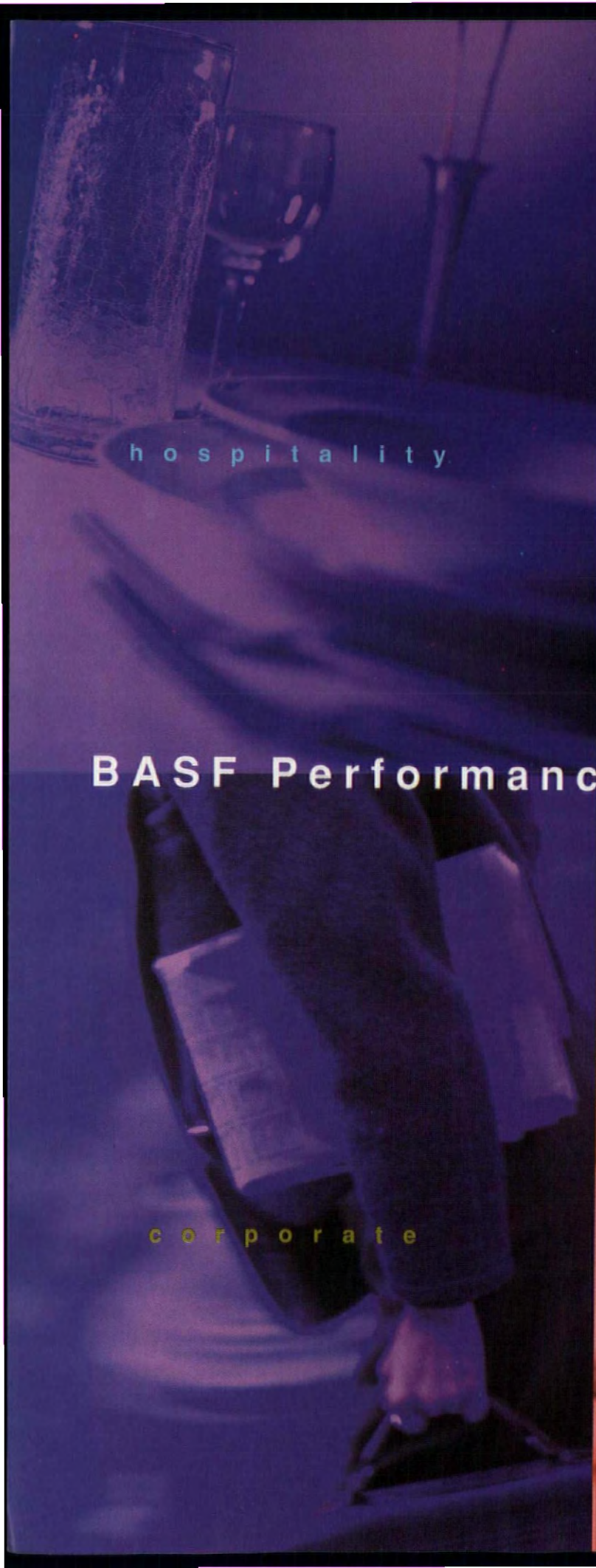
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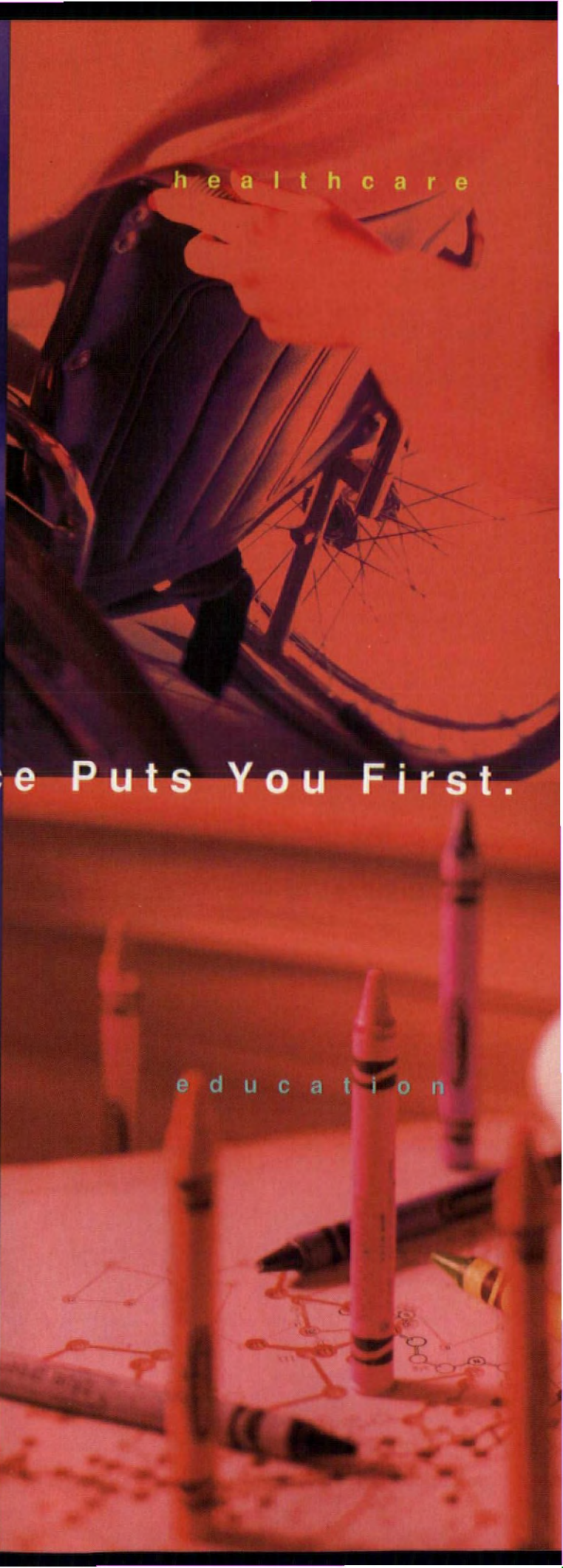
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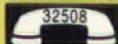
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UTOPIAN VISIONS

continued from page 13

large projects that would improve the quality of human life through architecture and design. Among the most idealistic was an MIT project to build a "model" town in Finland, as well as the Aino Institute, a non-profit institution that would function as a laboratory for furniture design problems and details.

Although most of these visionary projects never did materialize, Aalto's fertile imagination constantly came up with new schemes. He was a larger than life personality: witty, urbane, arrogant, complex, dynamic and, above all, excited by the life he constantly recreated for himself. He wore hand-stitched shoes, he never opened any correspondence except that from his wife, he called his office staff to work at midnight if he got a new idea, he designed a house for his favorite taxi driver in exchange for a

few free rides. It is to the author's credit that he manages to convey a measure of Aalto's special charisma and brilliance in this well-researched volume.

Gerrit Th. Rietveld by Marijke Kuper and Ida van Zijl. *Centraal Museum, Utrecht. Distributed by Princeton Architectural Press, Inc. New York. 395 Pages. Illustrated.*

A complete catalogue of the great Dutch architect and designer Gerrit Rietveld (1888 -1964) is a result of thorough and intensive study by Marijke Kuper and Ida van Zijl of his buildings, privately owned furniture, and archives at the Centraal Museum, Utrecht. The extensive and well-produced catalogue reveals, a robust repertoire that includes his work with standard and pre-fab building materials, studies of form and

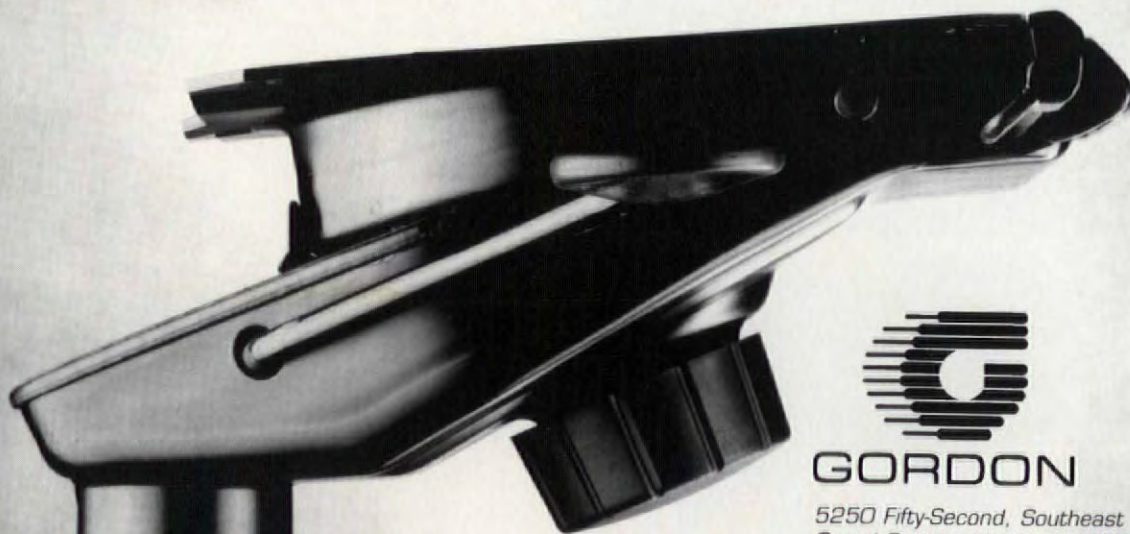
color and experiments with materials, as well as typography and painting. Best known for his Red Blue Chair of 1918, and for the Rietveld Schroder House of 1924, the cabinetmaker turned designer and architect, until now most of these had remained largely unexplored.

The catalogue reveals his mastery for proportion, and his constant search to obscure the boundaries between indoors and outdoors, between a building and its setting: "...when we build we should never lose a sense of relativity and we should aim for soberness, but however we are building, it will only become real for us, only bring us joy, if that visual sense of space that we are offering to another as a gift while retaining it ourselves, is not broken up, but remains intact, transparent and above all, clear," Rietveld wrote in 1958, defining his life-long quest.

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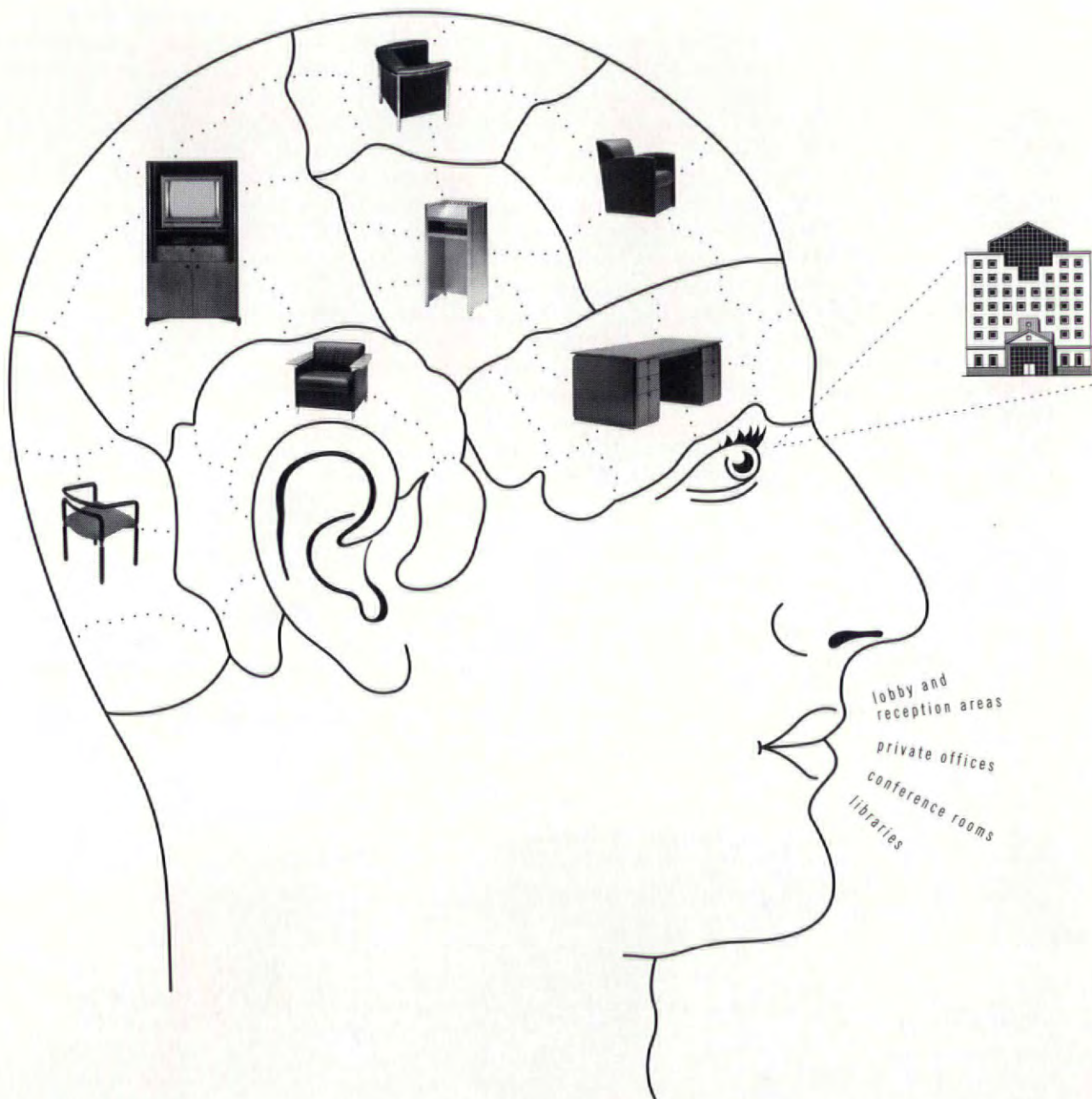
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Unified Voice moves forward • A job fair in NYC • Design fees survey • Database of service firms worldwide being developed • A new guide for facilities reorganization and relocation

BY KRISTEN RICHARDS

A STEP CLOSER

It was a notable weekend in March. While the "Blizzard of '93" blanketed the east coast, more than 200 chapter presidents and executive committee members from six interior design associations gathered for the first time in Washington, D.C. to review, discuss, and evaluate the implementation plan that has been developed thus far for the unification of the interior design profession. The associations represented at the three-day International Leadership Symposium were ASID, CFID, IBD, IDEC, ISID, and ISP. A survey taken at the end of the conference showed that 95 percent of the voting participants endorsed going forward with unification. Now, each association is encouraging its chapters to review the plan and process both individually and at joint chapter meetings across the country. The Unified Voice Task Force will be refining

the plan based on input from the symposium and feedback from the local chapters. The six associations, as well as DuPont Flooring Systems, Milliken & Company, and Steelcase, have committed funds to support the planning process. As reported by the Kansas City-based firm Lawrence-Leiter and Company, which is the consultant for implementation planning of unification, the current schedule calls for establishing the new organization by March 1995. For further information about the Unified Voice efforts call David Domsch at 816-474-8340.

HOT OFF THE PRESS

For anyone involved in the process of planning, executing, designing, or negotiating a facilities reorganization or relocation, R.S. Means has just published *Facilities Planning and Relocation*. The book is a comprehensive guide to office space

management, and encompasses every stage of the process of expanding, downsizing, or relocating. A technical section provides detailed information on everything from furnishings and finishes to signage and safety. Sample specifications sheets, reproducible forms (as hard copies and on computer disk), model letters, and check lists are included. The cost is \$99.95 and can be ordered by calling 800-334-3509.

FIND AND SEEK

The International Design Center, New York is sponsoring a job fair for the design industry on Wednesday, May 26. The Viscusi Group is organizing "Jobs, Stupid!" a one-day fair intended to bring A&D firms, corporate facilities groups, manufacturers, and other industry



employers together with job seekers. Various locations in the IDCNY will be designated for senior professionals, mid-level employees and students. For information about exhibiting or attending call 718-937-7474.

GLOBAL MATCHMAKER

The Worldwide Resource Exchange is a computer database under development which will serve as a valuable tool for every architect and designer working in a foreign country to identify appropriate project partners in that country. The database service, which is being sponsored by Steelcase, will allow architects and designers access to information about professional service firms around the world by country, specialty, and project type. This international matching service is being initiated during the International Union of Architects/American Institute of Architects World Congress at McCormick Place in Chicago, June 18-21. UIA/AIA participants are encouraged to register their firms in the database, at no cost, by visiting the Steelcase booth during the exposition. Steelcase will also be hosting coffee and desert on June 18, after the general lunch. Congress attendees will have the opportunity to personally network with featured firms participating in the Worldwide Resource Exchange. For further information call Kathy Woronko at Steelcase at 616-698-3994.

PEOPLE ON THE MOVE

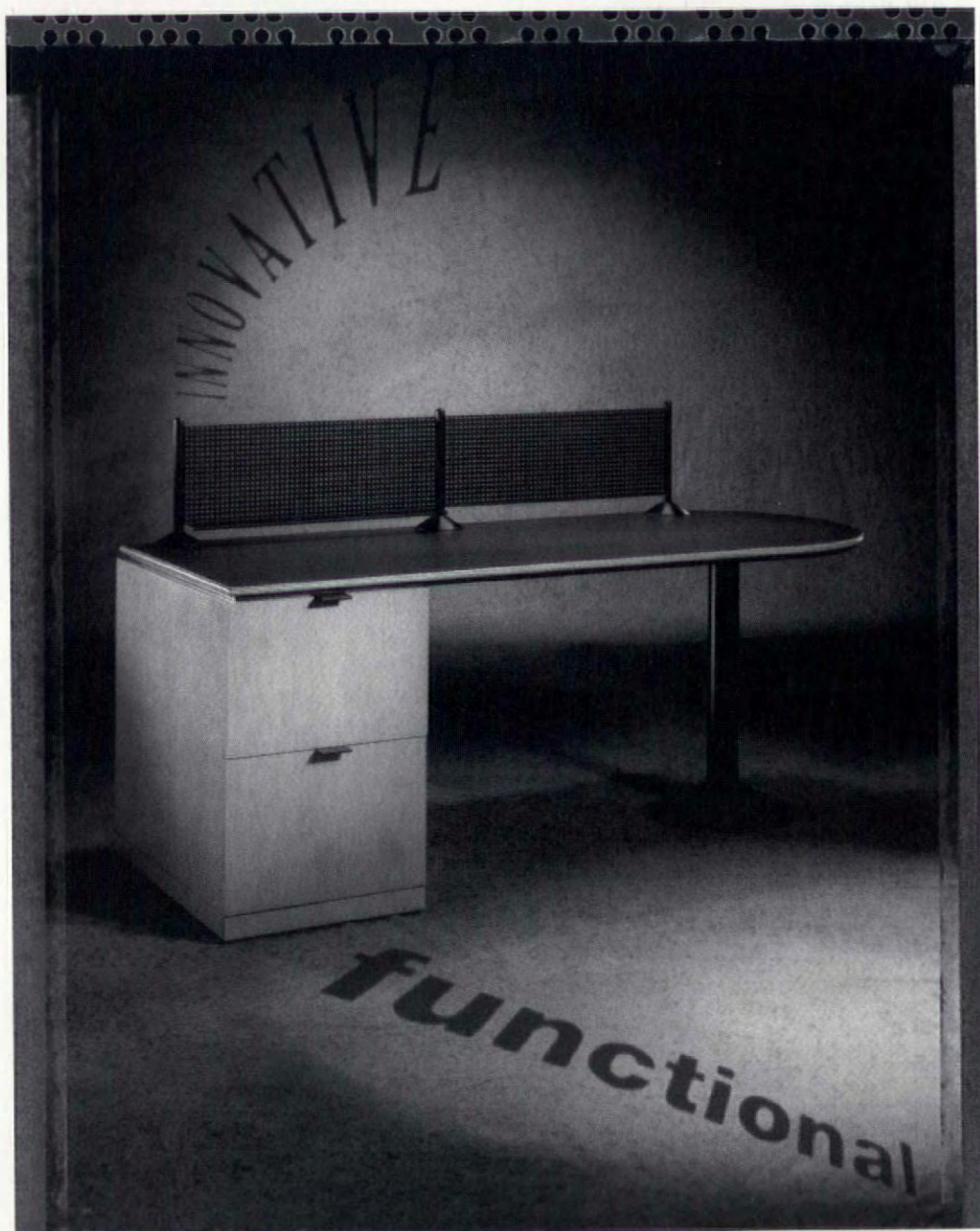
- Frances Halsband, FAIA** has been appointed to the Architectural Review Panel of the Federal Reserve System.
- Merlin Lickhalter**, managing director of Stone Marraccini Patterson, has been elected chair of the AIA's National Committee on Architecture for Health.
- Jo Heinz, FIBD**, has been named president of Staffelbach Designs and Associates.
- Sharon Singer** has been promoted to vice president, interiors for Vignelli Associates.

- Lawrence F. Lander** has been named principal of Planning Design Research.
- Susan L. Boyle** has been named director of interior architecture for Haines Lundberg Waehler.
- Albert R. Grossman, AIA**, has joined Rothzeit Kaiserman Thomson & Bee, Architects and Planners as a principal.
- Benjamin Fisher, AIA**, **Anna Marie Howell, AIA**, and **Daniel Winey, AIA**, have been named vice presidents of Gensler and Associates/Architects.
- Kenneth L. Ross, Jr.**,

- AIA**, has been promoted to principal of Watkins Carter Hamilton Architects.
- Michael Griebel** has been named vice president of Henningson, Durham & Richardson.
- Keith Keppler** has joined Interior Architects as senior vice president, principal, and director of client development.
- Craig E. Grossman, AIA**, has been appointed vice president of Michael Schuster Associates.
- Frank S. Kelly, FAIA**, and **Ric Guenther, AIA**, have joined PBK Architects as principals.

continued on page 22

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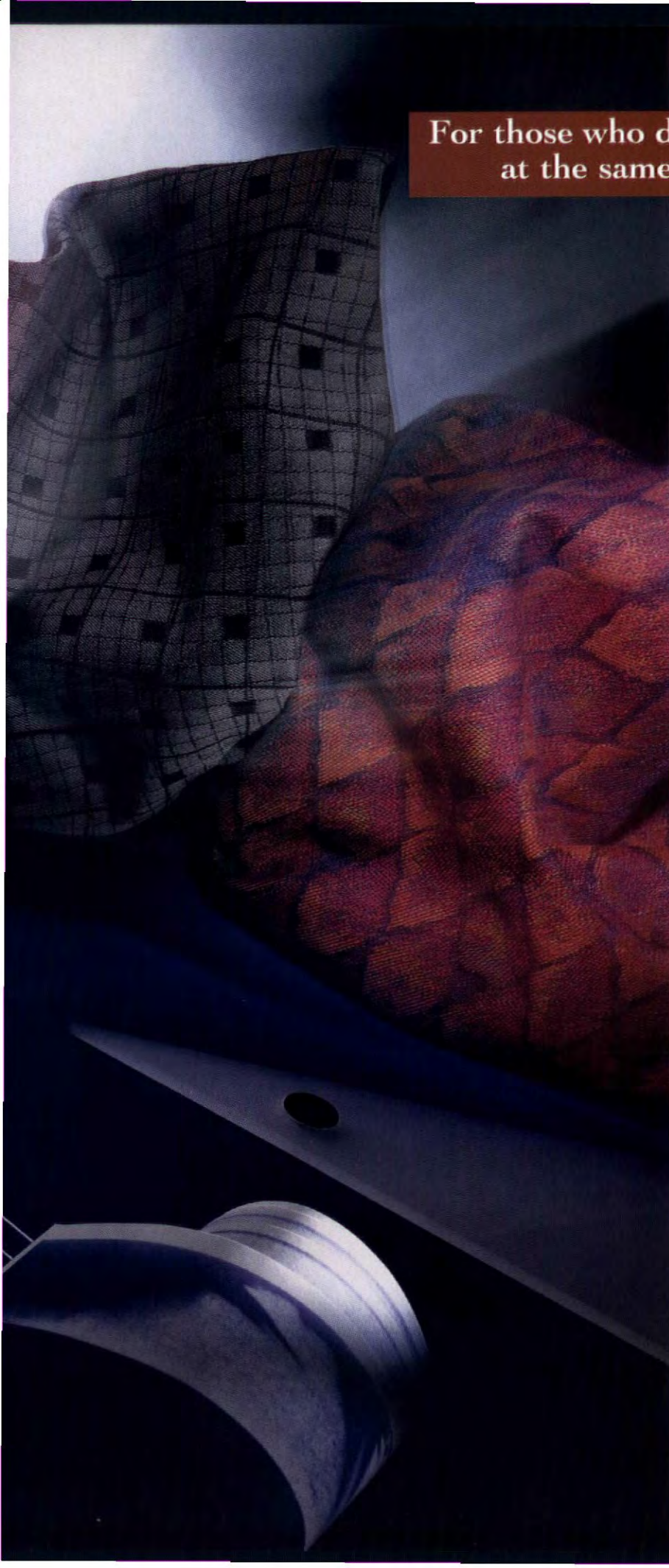
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continued from page 18

BOOK IT

Architects, interior designers, and illustrators are invited to submit artwork for *The Illustrated Room: Interior Rendering in the 20th Century—From Art Nouveau to CADD*. The book, which will be published by Van Nostrand Reinhold in 1994, will be a comprehensive survey of room renderings of residential, commercial, and institutional interior spaces in the U.S. and abroad from 1900 to the present. The deadline for artwork is August 1, and there are no fees involved for submission or publication. For submission specifications call author Vilma Barr at 212-691-5871.

Foundation, the Commission's mandate also includes creating additional facilities to increase public awareness of and access to Taliesin. To this end, the Commission is concluding the purchase of the Wright-designed Spring Green Restaurant located on the Wisconsin River approximately one mile from the estate's main house. With minor modifications, the restaurant will be transformed into the Frank Lloyd Wright Visitors Center at Taliesin, and will provide information, a bookstore, tours, food service, and other visitor services. The center is expected to be in operation in time for the summer tour season. For more information call 608-588-7090.

THE WRIGHT THING TO DO

Taliesin, Frank Lloyd Wright's 600-acre estate near Spring Green, Wisconsin, was declared a national historic landmark in 1976. Unfortunately, as with many landmark locations, recognition does not always guarantee upkeep. In 1990 the Taliesin Preservation Commission was created for the purpose of restoring and preserving the estate. Working in cooperation with the Frank Lloyd Wright

SAY IT WITH PICTURES

The National Institute for Architectural Education in New York City is presenting "The Architect and the Photograph," an exhibition of photographic works by José Antonio Coderch (1913-1984), Charles Eames (1907-1978), and Giuseppe



continued on page 24

BUSINESS NOTES

- **Vincent, Lynn & Lee** is a new interior architecture firm in Chicago formed by Cynthia Milota and Hal Scheffers, former vice presidents with Interior Space International.
- **Davis, Brody & Associates** has opened an office in Paris headed by Alan

- Schwartzman, FAIA.
- **McCleese DesignWorks** is a new design office in Houston opened by Gail M. McCleese.
- **Axcess Creative Services** is a new Atlanta-based joint venture between Axcess Marketing Group and Wages Design, a graphic design firm.

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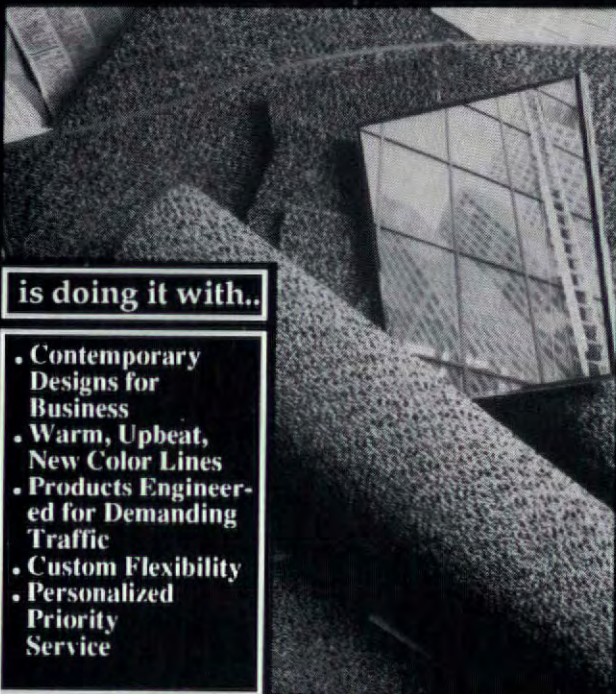
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IN THE NEWS

continued from page 22

Pagano (1896-1945). The show, which will run May 18-June 25, includes original photographs, videotapes, and advertising graphics, such as Eames' manipulated photographs for exhibit designs and graphics for Herman Miller. Pictured here is Coderch's self-portrait, c. 1968. Following the New York venue, the show will travel to the Graham Foundation for Advanced Studies in Fine Art in Chicago (July 14-August 27), and then on to the Center for Contemporary Arts in St. Louis (January-February 1994). For further information call 212-924-7000.

BUSINESS BENCHMARK

The 1993 PSMJ Design Services Fee Survey offers an interesting overview of how the industry is faring in these recessionary times. The survey, which is sponsored by *Professional Services Management Journal*, *A/E Marketing Journal* and *Project Management*, indicates that billing rates have not increased in over two years, and that designers are unable to gain more favorable contract terms. According to Bill Fanning, PSMJ's director of research, "The market for design services has been split into two broad types of projects. In markets where fee-cutting predominates, the scope of services is being cut. Where fee-cutting is not as predominant, firms are providing more services for the same fees." Other key findings include: 92 percent

of the firms surveyed indicate fee competition is increasing; 73 percent of all firms have participated in bidding/price competition; and the typical firm obtains 40 percent of its work from price competitive selections. The survey results are tabulated from responses solicited from a small but representative cross-section of the A&D community, which is then checked against government and service industries databases and financial statistics. The 200-page survey report includes billing rates, contract terms, billing standards, and marketing statistics, as well as results by size and type of firm and by region. Also presented are almost 50 project types showing the scope of work contracted for each and the fees paid. The cost is \$195 for the full report, and can be ordered by calling 617-965-0055.

SEAL OF EXCELLENCE

The Philadelphia-based design firm of Deborah Meyer Associates established its own Seal of Excellence Awards program four years ago to recognize the quality of products and services among those who provide commercial furnishings, finishes and related services. The 1992 winners, who were honored at a ceremony this past April, include Bernhardt, Brayton International, DesignTex, Herman Miller, Hickory Business Furniture, Mannington Commercial Carpets, Milliken Commercial Carpets, Mueller, Tuohy, and Vecta.

Geiger

The Post chair is finely crafted from selected hardwoods. Its frame can be ordered in natural wood, ebonized or stained in any of Geiger's wood finishes. Upholstery of the chair is available in a broad color range of Geiger's, in-stock, European leather or COM.

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Who's news and what's news in product design, development, and manufacturing

BY MARILYN ZELINSKY



HEADLINERS



COMPANIES

■ **OSRAM Sylvania**, a major \$1.3 billion lighting company in Munich, Germany, has completed its purchase of GTE's North American lighting business.

■ **Edison Price Lighting** has a new financing program that allows customers to purchase energy-efficient compact fluorescent fixtures with no money down and a five-year payment plan. Call 212-838-5212 for information.

■ **The Westinghouse Electric Corporation** has announced the intended timing of its restructuring and reported that it plans to sell the Knoll Group in 1994.

■ **Executive Furniture** has debuted its 2/20 \$200 Program, which is effective until this June. EF will give customers \$200 for a delayed rush or standard shipment.

■ **Allsteel** has initiated a program through the end of 1993 in which it will donate \$5 to DIFFA for every one of its lateral files purchased by an architect or designer.

NEW PRODUCTS

■ **Pleion**, 3M Private Network Products, and Lambda Link have joined together to debut the Holocomm Center, a modular office workstation that accommodates sophisticated high-speed communications media such as fiber optics.

■ **Metalux Lighting**, a brand of Cooper Lighting, has introduced the Precision Cut-Off Parabolic, a fluorescent lighting fixture, which eliminates VDT glare by suppressing high-angle brightness. Call 708-956-8400 for information.

FAST FACTS

■ **BASF Corporation** reports that the annual growth prospects in the '90s for the contract carpet industry averages 2 to 3 percent.

■ **The Wool Bureau's Interior Textiles Division** reports that a warm red is the main color trend in contract upholstery and carpet for 1993, replacing last year's yellow influence.

ASSOCIATIONS & EVENTS

■ **Heimtextil America**, the international home fashions fair, in which a contract and hospitality section was planned to be integrated this year, has postponed the event until 1994 in order to build a more cohesive industry show.

■ **The National Symposium on Healthcare Design** is seeking entries for its Second Annual Healthcare Product Design Competition, which recognizes products for their functionality, quality, style, and cost. Contact Debra Levin, 510-370-0345.

PEOPLE

Gunlocke has appointed **Joseph Wisniewski** as presi-

continued on page 31

NEWS MAKERS

ROUNDTABLE CONVENES.

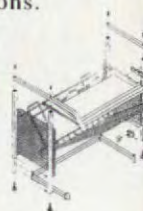
The Independent Manufacturer Roundtable, a group of 12 contract furniture manufacturers which formed in 1991, plans to gather for its quarterly meeting in Chicago May 6-7 to discuss joint market development plans and exchange research. The organization recently held a trade show, called the Contract Office Furnishings Expo, at the Atlantic Market Center, and hosted a concurrent IFMA Atlantic Chapter meeting. The Roundtable says that independent manufacturers continue to produce half of the total U.S. contract furniture industry sales. For more information, contact Hank de Cillia at 516-725-2745.

BASF RESTRUCTURES.

BASF Corporation has announced that the North American-based Fibers division, with sales of \$1.16 billion in 1991, will be merged with BASF's German-based Intermediates Group. The group will be known as the Fiber Products Division, and will most likely be based in Charlotte, North Carolina. This organizational change will strengthen BASF's commitment to nylon as a core business. BASF, which has produced solution-dyed nylon since 1976, sees that category of fiber as a dominant business with an annual growth rate of 14 percent in the contract carpet industry. Werner Burgert, former head of BASF's Basic Chemicals Division in Ludwigshafen, Germany, will succeed R. Wayne Godwin as president of the new group. Godwin will become president of BASF's Polymers Division. BASF's world-wide sales were \$27 billion in 1991.

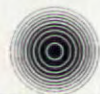
NOVA'S NEWS.

Nova Office Furniture debuts its improved RetroFit kit in a wire form design which incorporates its technology into the work surfaces of most major panel systems and custom millwork applications. Additional accessories include a new height-adjustable keyboard and new anti-reflective coating. Call 312-644-NOVA.



EXPOSING IMITATIONS.

The Hardwood Institute in Memphis, Tennessee, has designed a new mark to help designers and consumers distinguish between furniture made from genuine hardwood products—such as walnut, oak, or maple—and imitations and substitutes.



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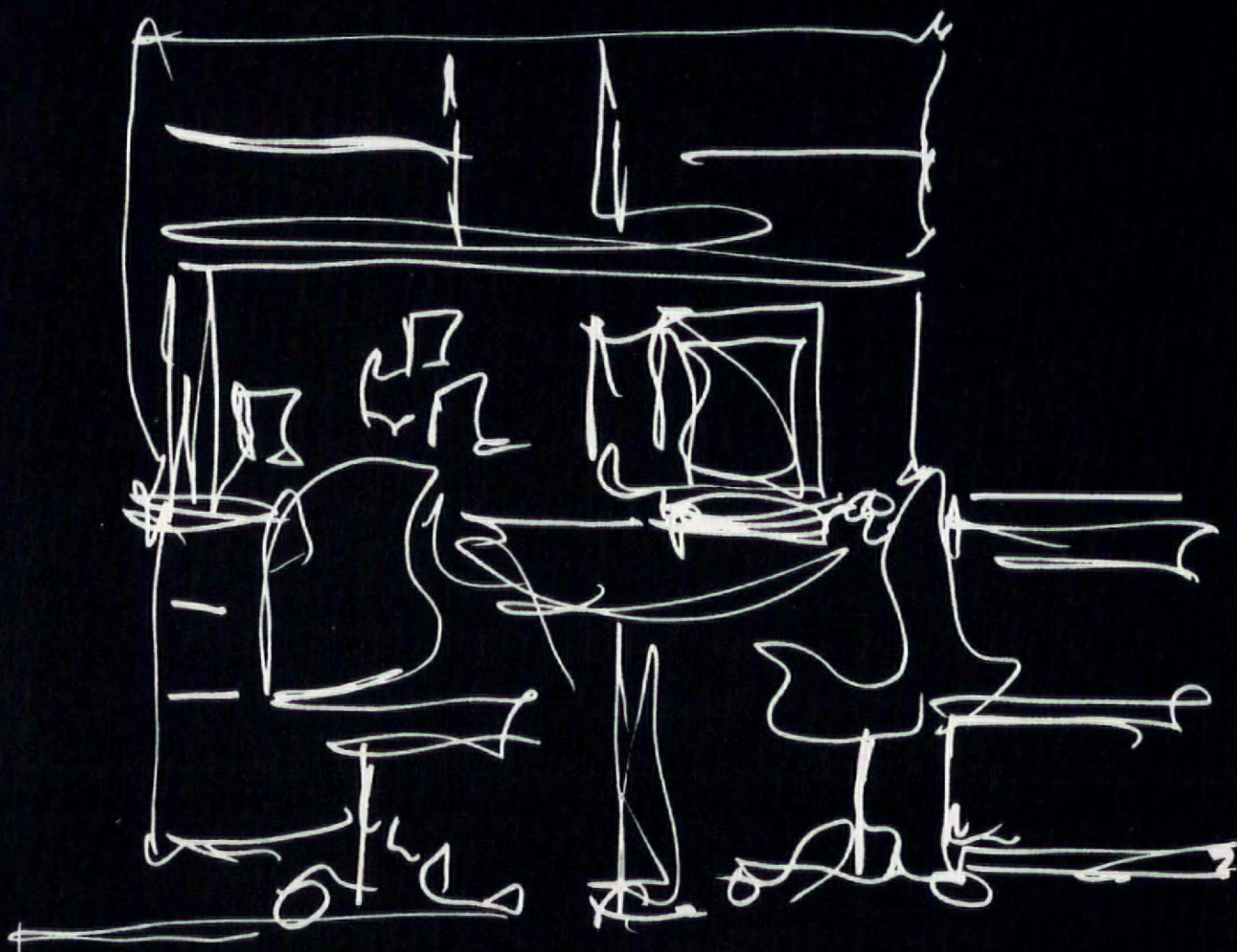
Dr. Ronald Goldner, co-founder of Tufts Electro-Optics Technology Center at Tufts University, has tested a technology known as electrochromic "smart windows" that can potentially save much of the \$50 billion of energy that seeps out of buildings annually. The smart window is a multi-layer of thin film structure only one micrometer thick that is applied to glass or plastic substrate. The product can reduce a building's energy costs by 30 percent. For more information on this research, contact Dr. Goldner at 617-627-3136.

ANOTHER DESIGN CENTER?

While design centers across the country face a common crisis, Crown America Developments, a

continued on page 31

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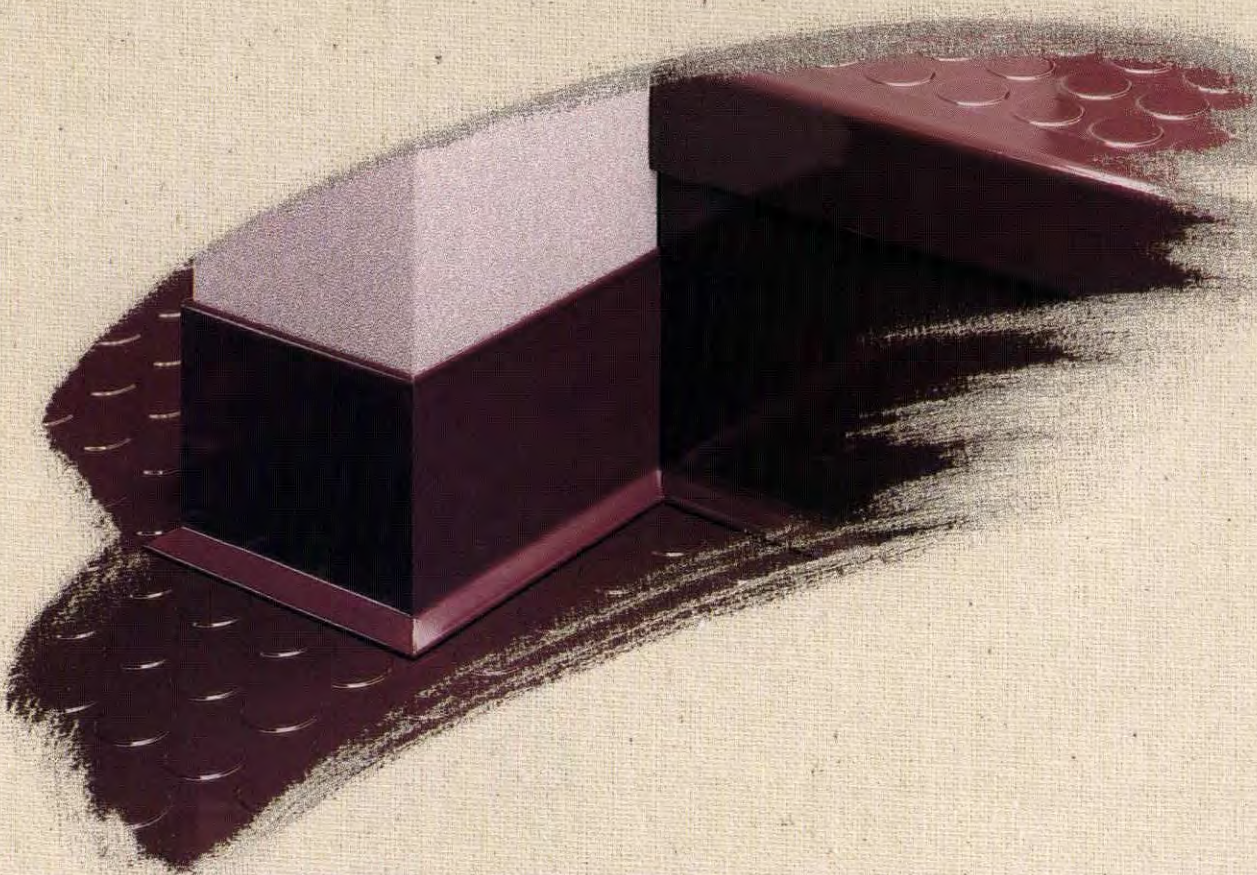
JoAnne McDowell On REUSE



"There's an abundance of merchandise sitting around. Discontinued items from manufacturers. Hotel furnishings that are replaced after only a few years. We set up a hotline that enables designers to recycle these materials for community service projects. The end result offers efficiency that everyone benefits from. A society is only as good as its weakest link." JoAnne McDowell, ASID. Founder of Philanthropy by Design. Specifier of DuPont ANTRON® carpet fiber.

For more information on reuse for design and the Carpet Reclamation Program from DuPont, call 1-800-4DUPONT.





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dent...OSRAM Sylvania has named **Dean Langford** as president...Marlite has appointed **Kevin Krieger** as product specialist...Metro has appointed **Daniel Chong** as vice president of sales...KI has named **Robert Hinman** as vice president of sales...Tarkett has appointed **Amy Hiberbrand** as commercial product specialist...Kravet has promoted **Jerry Schwartz** to vice president of administration and contract sales and has named **John Dull** as national sales manager...KnollTextiles has appointed **Joseph DelGreco** to eastern divisional vice president of sales, **Carolyn Seaman** to divisional vice president of sales southern region, and **Tom Jobs** to divisional vice president of sales central region...Mannington Resilient Floors has promoted **Michael Pinkowski** to director of commercial marketing...The Marvel Group has appointed **Roger Hayes, Jr.** as director of marketing... Vecta has announced **Jeff Conk** as director of design and marketing...Brayton has named **Lisa Clark** as director of marketing...Douglass Hospitality has appointed **Bob Thomas** as director of national accounts...Atlantic Furniture Systems has promoted **Bruce Messerman** to vice president of operations.

U.S. development company, has gone north with plans to construct a 440,000-square-foot facility in Toronto, called Design Mart of Canada. The building of this mart is in response to the potential cross-border sales resulting from the Canada-U.S. Free Trade Agreement, says Edward Renzulli, spokesperson for the Shapiro family, owners of Crown America. The mart's contract and residential furniture showrooms plan to attract an annual 12,000,000 potential consumers in Ontario and Upstate New York. Contact Renzulli at 305-492-0111.

PATENT GRANTED.

Charles Owens of Washington, D.C.-based Ceramic Reinforced Materials Technology has received a patent from the Italian government for a new product called UniTiles and UniPanels, which are made from a material composite of a thin layer of marble or other stone and then bonded onto a

ceramic base. The technology allows for the look of marble tiles and panels at half the weight and cost and easier installation over existing surfaces. Call Charles Owens at 202-857-0192.

CAL 133 UPDATE. The International Association of Fire Fighters and the American Furniture Manufacturers Association have been promoting the stringent, full flame furniture test on a state-by-state basis since 1989. The status of regulatory action is: California-enforced legislation March 1, 1992; Illinois-enforced legislation January 1, 1993; Minnesota-enforced legislation March 1, 1993; New York/New Jersey Port Authority-adopted CAL 133 in early 1993 for buildings and airports under its jurisdiction; Ohio-passed legislation in June 1991 with enforcement on April 10, 1993; and Massachusetts-first version of state regulation proposed in May 1992.



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EXCELLENCE IN LIGHTING

IALD presents five awards of excellence, and thirteen citations in its 1993 Awards Program

After sifting through 95 submissions from around the world, a 7-member jury for the International Association of Lighting Designers recognized 18 projects for awards this year. Projects were assessed on the basis of aesthetic achievement, technical merit, and sensitivity to architectural concept. The five Awards of Excellence and thirteen Citations were presented at the IALD Awards reception and dinner at San Francisco's City Club the evening of May 11, coinciding with the annual Lightfair trade show.

This year's judges were Jeffrey Henry of Gensler & Associates, Charles Israel of Lighting Design Alliance, Juliette Lam of HOK, Mark

Mack of Mack Architects, Naomi Miller of Architectural Lighting Design, Janet Nolan of Horton Lees Lighting Design, and Lesley Wheel of Wheel Gersztzoff Friedman Shankar.

Selected for Awards of Excellence were Hodgetts & Fung Design Associates and Patrick B. Quigley & Associates for the UCLA Powell Library Temporary Facility in Los Angeles; Randy Burkett Lighting Design and Scott McMurtrie of Sea World of Florida for the "Terrors of the Deep" exhibit at Sea World in Orlando, Florida; Fisher Marantz Renfro Stone for the Islamic Cultural Center in New York City; Luminae Souter Lighting Design for the Palace of the Lost City

hotel in Bophuthatswana, South Africa; and Fisher Marantz Renfro Stone for 100 E. Pratt Street office tower in Baltimore, Maryland.

Citations went to Cosentini Lighting Design for the lobby at 1585 Broadway in New York City; Randy Burkett Lighting Design and Peter Kaczorowski for the exterior lighting of Grandel Square in St. Louis; Architectural Lighting Design for Restaurant Lulu in San Francisco; Naomi Miller, Richard Osborn, and Laura Seccombe for the Stratford senior residence in San Mateo, California; George Sexton Associates for Sainsbury Centre museum, Crescent Wing, in Norwich, England; Light & Space Associates for

the Solomon R. Guggenheim Museum restoration and annex in New York City; Luminae Souter Lighting Design for One Montgomery Street bank in San Francisco; WGFS Lighting Design for Ballys Park Place Casino Hotel exterior lighting in Atlantic City, New Jersey; Mitchell Kohn for Heller International Corporation headquarters in Chicago; Gary Gordon Architectural Lighting for the restaurant One Fifth in New York City; Cline Bettridge Bernstein Lighting Design for the National Wetlands Research center in Lafayette, Louisiana;

Cline Bettridge Bernstein Lighting Design for New York City's Seamen's Church Institute; and Lighting Design Partnership for the lobby at Embankment Place in London.

•BONNIE SCHWARTZ



ROSS DE ALESSI

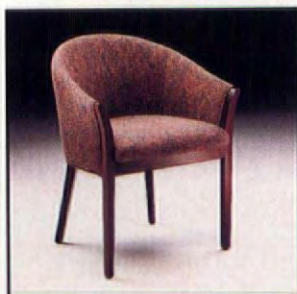
▲ Judges praised the appropriateness of the lighting design for the exterior of the Palace of the Lost City luxury hotel. Lighting designer Ross De Alessi, IALD, employed broad washes inside tower cupolas and bounce light directed at reflectors built into balustrades to simulate effects of torches and braziers. Towers were dimmed progressively from the center to the ends to create a look of tapering light. And actual gas torches were added in some areas to soften the effect of steep focal lighting.



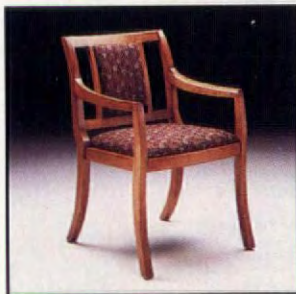
Recital

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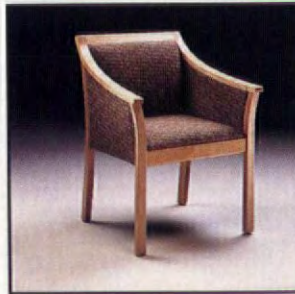
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While others are content *promising* new designs, Arcadia *delivers* them. Five new and exciting guest chair series are now available. They are well suited for both contemporary and transitional settings-elegant and functional in design, offered in an array of styles, finishes and sizes. Numerous options such as upholstered backs, slat backs, open arms, tapered legs and chamfered arms, highlight each of the new series.

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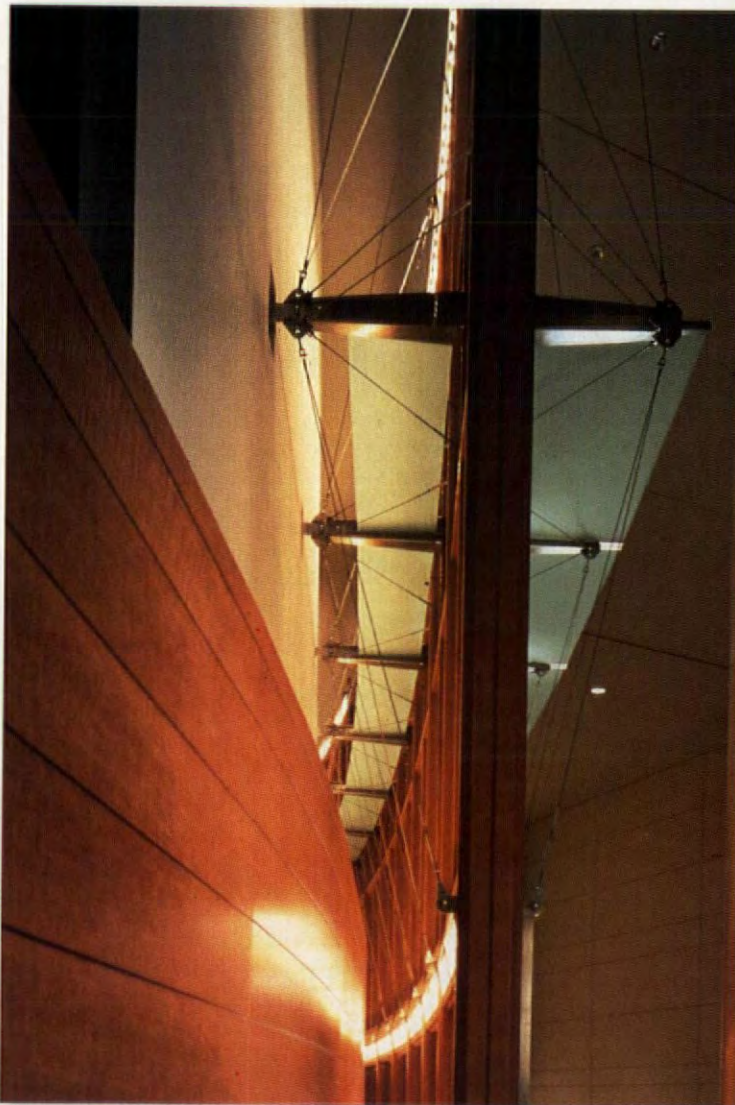
EXCELLENCE IN LIGHTING



WOLFGANG HOYT

▲ The lighting of the Islamic Cultural Center is simple and elegant, embodying a relationship to the old mosques of the Middle East, yet executed with modern technology. Judges were impressed with how well lighting designer Paul Marantz, IALD, imparted a sense of Islamic culture and particularly appreciated the unique use of a ring of low-hanging, rosy-glowed MR-16 lamps to replicate a giant oil pendant in the main body of the space.

▼ Charles Stone and Scott Hershman were singled out for their lighting of a sculptural piece hanging in the lobby of 100 E. Pratt Street in Baltimore. This example of a well-integrated marriage between lighting, architecture, and art work won resounding praise. Crafted with extreme care, the enormous light fixture/sculpture evokes images of sailing ships. The walls surrounding it contain several lighting components: a continuous incandescent strip illuminates the wood, a second strip at the top of the wall provides a backdrop to ensure that the glass glows throughout, and a third strip hidden above the wood provides a "horizon line." An additional group of small-aperture downlights creates highlights on the fixture's glass shelf.



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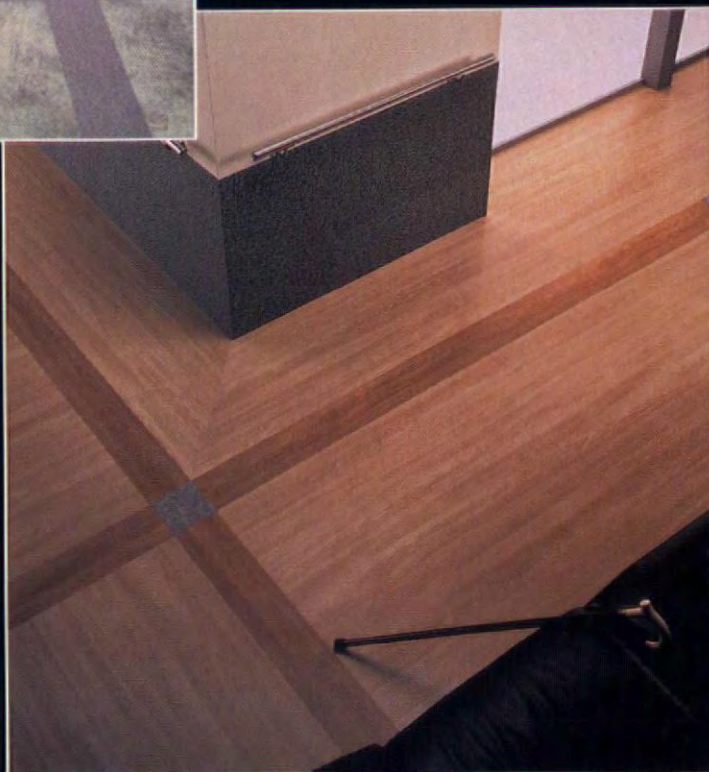
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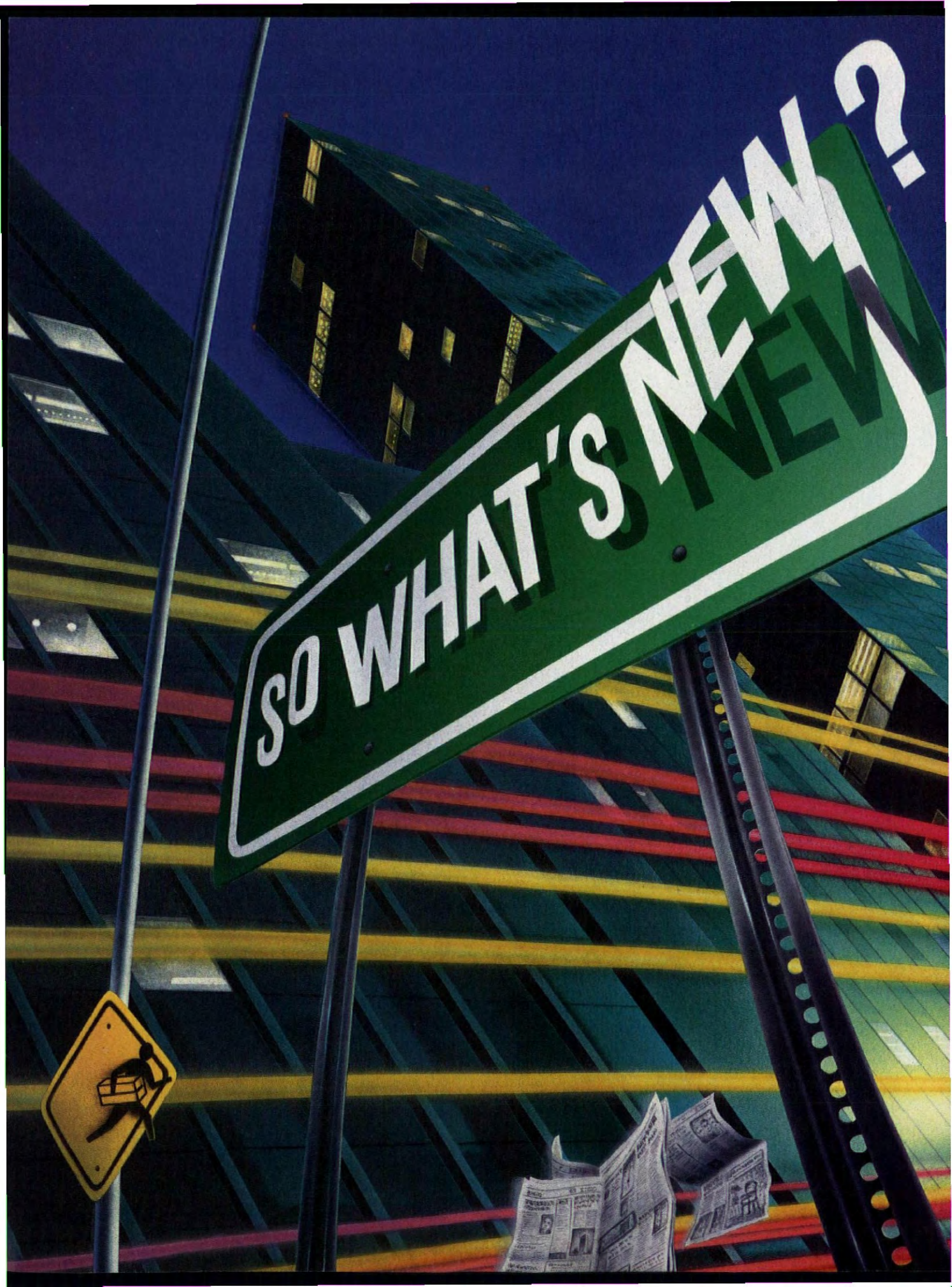
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◀Randy Burkett, IALD, Mark Hershman, and Scott McMurtrie were recognized by the judges for their mastery of difficult technical demands for the "Terrors of the Deep" exhibit at Sea World in Orlando. The design scheme had to account for heat build-up, simulate sunlight, and control glare coming down through the aquarium above. Judges praised the team for creating a realistic setting using artificial lighting and for keeping such issues as maintenance, color, and form clearly in mind.

KENNETH NAVERSEN PHOTOGRAPHY



◀Creativity of mounting effects and the use of simple, inexpensive equipment was praised in relation to this temporary library facility on the UCLA campus. Designers Patrick Quigley, IALD, Craig Hodgetts, and Ming Fung used industrial HID uplighting fixtures and 8 foot-long fluorescent fixtures in innovative configurations to provide visual interest while creating a useful and efficient design.

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PERSONAL BEST

A Canadian system offers an opportunity to inexpensively provide users with individual control over air quality which is independent of a building's central HVAC system

It is well known that indoor air quality affects the health and well-being of office workers. Energy conservation in the 1970s that translated into "tighter" buildings is widely considered a reason for the poor state of indoor air quality in many office buildings today. So is poorly functioning and maintained air-conditioning systems, HVAC systems with reduced rates of fresh-air exchange, and harmful chemicals like volatile organic compounds which are used in many building materials, interior furnishings, and office equipment. Often, the culprit originates from outside the building as well, such as when an office worker wears clothing that has been dry-cleaned with toxic chemicals which off-gas later, or smokes cigarettes.

To combat the problem, a variety of strategies have been proposed in recent years, including raising the standards for rates of fresh-air exchange; reintroducing operable windows in building design (or retrofitting existing buildings that do not have them); and using more benign products. But another relatively new approach to improving indoor air quality is called breathing zone filtration (BZF)—an approach which uses filters to purify the air directly within the breathing zone of an office worker at his or her work station.

One BZF product that has recently begun to be marketed in the U.S. is a Canadian system, which is manufactured by Ecological Ergonomic Environments of Ottawa and features an electrostatic filter to remove airborne particulates like calcium, dust, nicotine, metals, and even paper fiber from sources such as laser printers or photocopiers. The system includes a separate filter for volatile organic compounds for use in indoor settings with

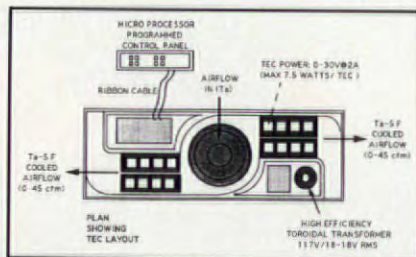


The Habistat desk top model can filter air within a work station and provides cooling and heating options. It also features an occupancy sensor.

potentially unsafe concentrations of such compounds, like laboratories, for example. It is available

in a desk-top model called Habistat or in a modular panel for furniture systems called Flokool, and in contrast to conventional HVAC technologies in which energy is wasted by fresh air being directed downward from the ceiling to the user, the system works by drawing air from within the work station and resupplying it at 0-80 cubic feet per minute directly at the height of the user's legs and upper body.

According to the manufacturer, the issue of fresh air is only one of many environmental factors in the design of a



A plan shows the electrostatic filter mechanism used in the design of both Habistat and Flokool.



The Flokool panel system is designed to be compatible with leading furniture systems products such as those by Steelcase, Teknion, and Herman Miller.

building that needs to be addressed to ensure the well-being and productivity of workers. Peter Mill, the company's president, cited as evidence that building standards for air quality, thermal comfort, lighting, acoustics, and ergonomics, statistically only address the needs of 80 percent of office workers, and typically do not allow for individual control of environmental factors. As many as half of a building's users, he says, can be found to be dissatisfied with at least one environmental attribute in a building's design, a condition leading to what he termed "office vagrancy," when an office worker shies away from a work station because of a perceived environmental discomfort.

As a result, the system has been designed to be more than just a contamination-air filter and includes a range of options such as controls for thermal comfort and lighting. One feature is a thermoelectric cooling mechanism that operates without the use of CFCs, and which allows a user to lower the temperature in his or her work station by as much as 10 degrees F compared to the ambient temperature in the building or to raise it by as much as 25 degrees F when warmer air is desired. The user also has the option of directing cooler air to the upper body while warmer air is being directed towards the legs, or vice versa. As for lighting, the system enables the user to vary the lighting levels from 50-150 candelas, depending on the user's tasks and physiological needs.

Both the Habistat and Flokool models operate independently of a building's central HVAC system, which, according to the manufacturer, make them more flexible and easier to install. They are also energy-efficient, requiring 120-165 watts to operate or a little more power than that of an average light bulb. The price of Habistat ranges from \$400-1,200; Flokool's price is \$900-1,300. For information call 613-741-1535.

•MICHAEL WAGNER



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The Value Of Good Design

BACK TO BASICS

Form and function complement each other in a wall screen designed by James Biber

These days, when many projects are built with budgets on slim-trim diets the resulting interiors often let the bones of the design show—expressing the functional aspects in both practical and artistic terms. Such is the case at One Fifth Avenue, New York City's newest old eatery (see page 148). Here, architect James Biber of Pentagram Architectural Services has devised a screen wall that satisfies the budgetary and the aesthetic goals of the project.

Biber has used common industrial materials to design a screen that adds pizzazz to the jazzy interior as both a dramatic wall treatment and lighting

solution. The walls of the 5,100-square-foot restaurant were in very bad condition, but have been masked with cream-colored, floor-to-ceiling curtains. One-inch-square steel tubes, finished in matte-black enamel, form a floor-to-ceiling grid set 5 1/4 inches in front of the fabric-hung walls. The five horizontal members of the grid support a series of 3/4-inch-thick, plywood rectangular panels, varying from 9 to 31 inches in height and width, painted in a variety of earthy colors, and placed in apparent ad hoc vertical and horizontal formations. By using the same vertical dimension for each row and varying the widths and

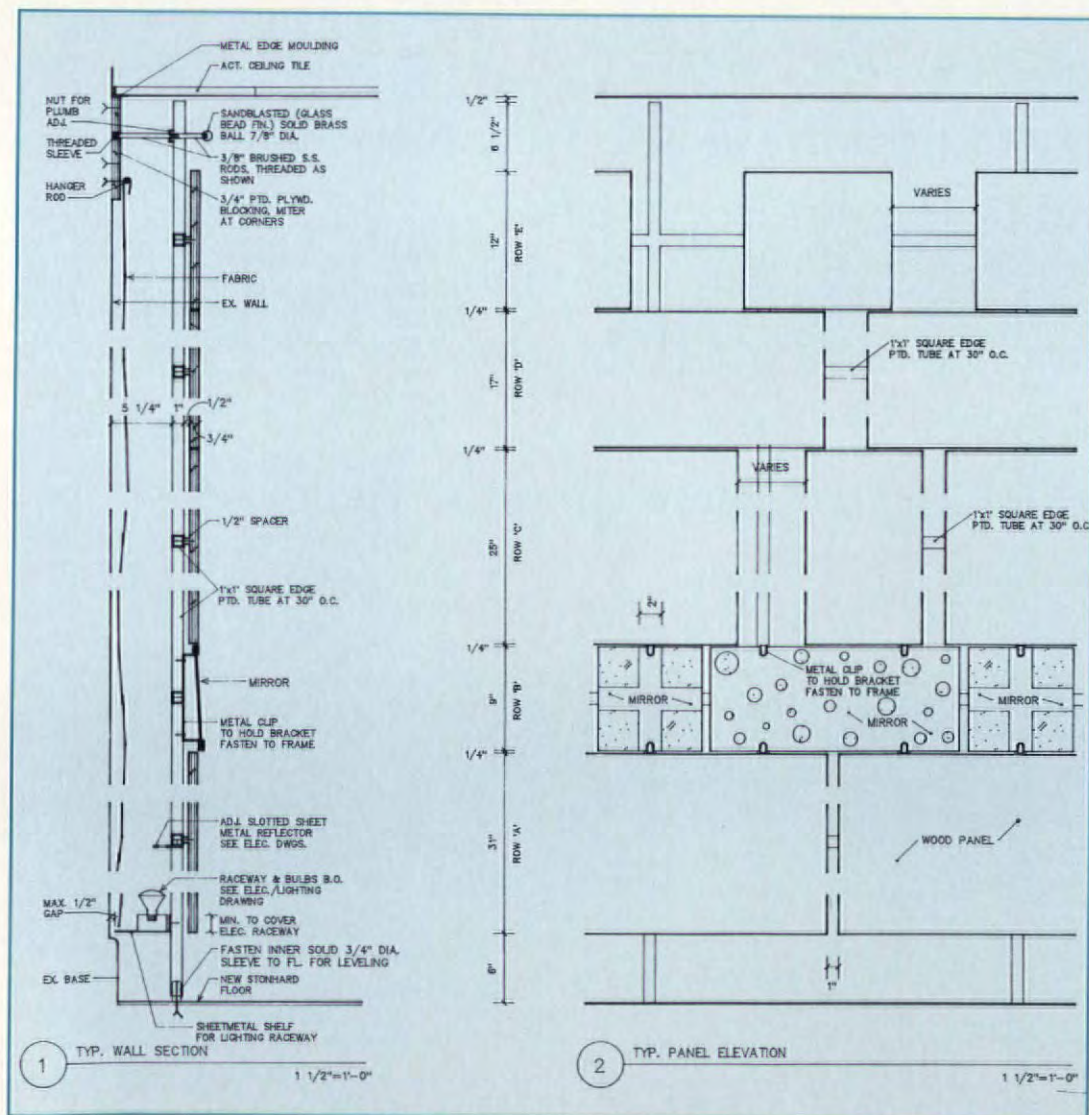


PHOTOGRAPHY BY PETER MAUSSESTO

the spacing, the panels appear to have no regularity. They are fastened to the tubing using 1/2-inch-thick rubber spacers so that they seem to "float" in front of the grid. At seated eye-level, stainless-steel brackets hold a row of sandblasted mirror panels. The mirrors tilt up slightly to reflect the restaurant's interior, adding a shimmering dimension to the screen wall.

Floor-mounted light strips are set between the fabric and the screen, and create crisp silhouettes of the panels and the grid against the draped softness of the curtained walls. For easy maintenance, the lowest rung of panels attach to the grid by clips and are easily removable to access the light strips. Where banquettes abut the screen, the seat backs are also removable.

The section drawing of the screen wall illustrates the placement of the grid and wood panels in front of the draped walls and light track. The elevation shows that by varying the widths of the panels and the spacing in between, there appears to be a greater number of panel sizes than were actually used.



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EDUCATION OFFERING AT A/E/C SYSTEMS

A/E/C Systems '93 will bring the world's largest CAD product fair and conference to Anaheim, California, June 7-10.

The latest releases in computer hardware and software for architects, engineers, designers, facility managers, and contractors are introduced annually at the A/E/C Systems Convention, which will be held this year at the Anaheim Convention Center in California, June 7-10. Now in its 14th year, conference organizers expect the show to attract 400 vendors and more than 30,000 design and construction professionals. The following is a small sampling of the many tutorials, seminars, panels, and concurrent conferences that will be part of this year's event. For a conference guide, with complete program descriptions and fee schedule, call 800-451-1196 or 203-666-6097.

TUTORIALS

Monday, June 7

•9:00 a.m. - 12:00 noon
Strategic Facilities Planning and Management
Speaker: Peter S. Kimmel, president, Peter S. Kimmel & Associates.
•1:00 - 4:00 p.m.
Integrating CAD and Specifications.
Speaker: Joe Thompson, president & CEO, EPIC.

Tuesday, June 8

•8:30 - 11:30 a.m.
CAD Economics: Maximizing Your Technology R.O.I.
Speakers: Kristin Stebbins Kelly, principal, and Richard A. Schaefer, The Premisys Corporation.
•8:30 a.m. - 4:00 p.m.
Developing Office Standards & Procedures for CADD Management.
Speakers: David A. Jordani, AIA, president, David A. Jordani & Associates and P. Mark Evans, president, The Premisys Corporation.

Wednesday, June 9

•8:30 - 11:30 a.m.
Computer Graphic Imagery & Architectural Design.
Speaker: Richard Buday, AIA, president, Archimage.
•1:00 - 4:00 p.m.
Integrating Desktop & Technical Publishing and CADD.
Speaker: Walter Kappelmann, partner, Kappelmann Associates.

Thursday, June 10

•8:30 - 11:30 a.m.
Developing Databases for Facilities Management.
Speaker: Bruce Forbes, president, Jung/Brannen Research & Development Corporation.

SEMINARS & PANELS

Tuesday, June 8

•8:30 - 10:00 a.m.
CAFM Futures.
Moderator: Eric Teicholz, president, Graphic Systems.
Panelists: Bruce Forbes, president, Jung/Brannen Research & Development Corporation, Lee Hales,

president, High Performance Concepts, Peter S. Kimmel, president, Peter S. Kimmel & Associates, Michael K. Schley, president, FM:Systems.
•2:00 - 3:00 p.m.
Innovative Computer Applications for Small Firms.
Speaker: Linda Taylor, president, Taylor and Associates, Architects.

Wednesday, June 9

•11:00 a.m. - 12 noon
Desktop Computer Modeling and Rendering for Architecture and Interior Design.
Speaker: Michael Sechman, president, Michael Sechman and Associates.
•2:00 - 3:00 p.m.
Scanning Solutions for Design & Facilities Management.
Speaker: Richard N. Stover, editor, Pinnacle Peak Publishing.

Thursday, June 10

•11:00 a.m. - 12 noon
Multimedia: New Opportunities for Design & Presentation.
Speaker: Gregory G. Pyros, AIA, president, Pyros Partnership.

CONCURRENT CONFERENCES

Tuesday, June 8

Intellibuild '93, sponsored by the International Facility Management Association.
Keynote address: A Historical Context for Intelligent Buildings:

Objectives for the '90s.
Speaker: Alan Abramson, president, Syska & Hennessy.

Marketing with Computer Supported Presentations, sponsored by A/E/C Systems.

Moderator: Dona Mellach, University of California, San Diego.

Wednesday, June 9

Creativity and Architecture: The Impact of New Electronic Tools, sponsored by the American Institute of Architects.
Keynote address: Creative Design and the Computer Era.
Speaker: William Mitchell, dean, School of Architecture & Planning, Massachusetts Institute of Technology.

Wednesday - Thursday, June 9 - 10

Facilities '93, sponsored by the International Facility Management Association.
Wednesday keynote address: The Political Challenges of the Information Age.
Speaker: Rob McCord, executive director, Congressional Institute for the Future.
Thursday keynote address: Windows + CAD + SQL + Smoke + Mirrors = CAFM.
Speaker: Bruce Forbes, president, Jung/Brannen Research and Development Corporation.

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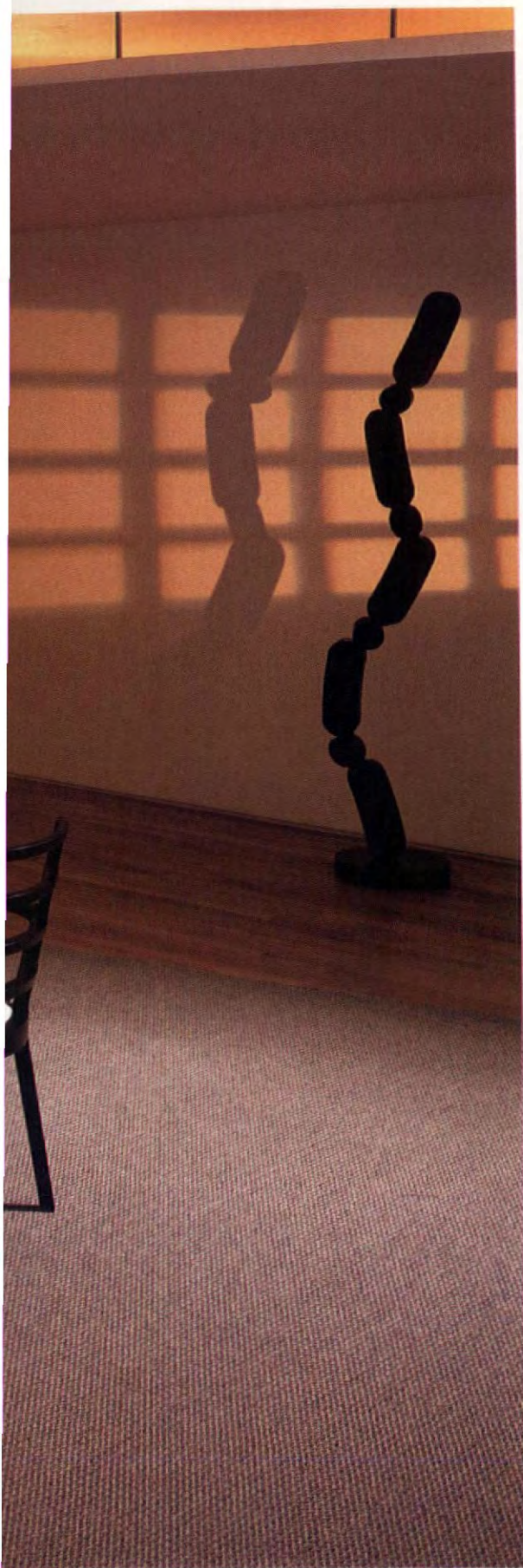
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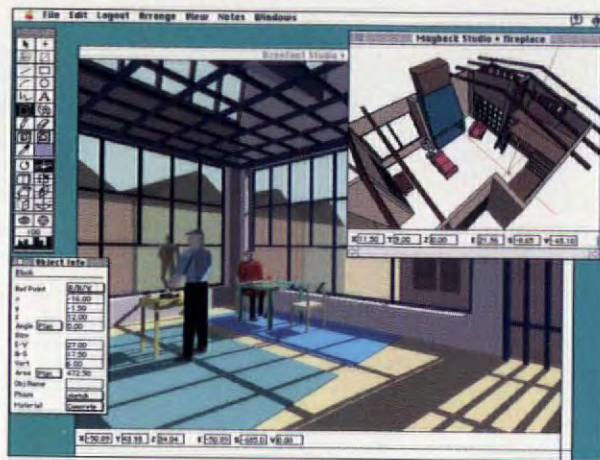
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ADVANCED TECHNOLOGY GOES MAINSTREAM

A sampling of new product introductions to be exhibited at A/E/C Systems '93 CAD product fair and conference in Anaheim, California, June 7-10

Automation, animation, and consolidation are key trends for the future of design firms, according to A/E/C Systems '93 founders George Borkovich and Michael Hough. As firms emerge from the recessionary lull, they believe, computer technology, not restored staff levels, will increase firms' capabilities and productivity. Moreover, this technology will be increasingly accessible to small firms and will include non-CAD applications such as specifying and estimating. Any design, construction, or facilities management professional who is interested in breaking into technology or upgrading an existing configuration will find A/E/C Systems '93 informative and comprehensive. The 1993 conference will include 46 three-hour tutorials, 20 one-hour seminars, a dozen 90-minute panel discussions, and many concurrent conferences, a few of which are listed in the schedule on page 46.

In addition, participants will want to cruise the 1,400-booth exposition hall for displays of the latest products. To demonstrate the growing trend in integration of computer software from a variety of sources, both Intergraph and Autodesk will sponsor an "expo within an expo" showing hundreds of related and compatible products for the complete range of design, management, and construction activities. Intergraph will introduce DesignWorks, a new PC-based package that combines an easy-to-use drafting system with a powerful 3D modeler and database. Intergraph will also demonstrate Project Layout, workstation-based software for interiors planning and



DesignWorkshop, new 3D modeling software for the Macintosh from Artifice will be shown at A/E/C Systems. This easy-to-use yet powerful conceptual modeler allows designers to "sketch" in 3D and readily modify in and navigate through perspective views.

facilities management. Autodesk will show AutoCAD Release 12 for Windows, which offers all the features of last year's release 12 plus the Windows graphical user interface.

Besides integration of diverse packages with these two software giants, other trends to look for include the graphical Windows interface applied to old familiars such as Drawbase from CADworks and the emerging, powerful Windows NT operating system, which

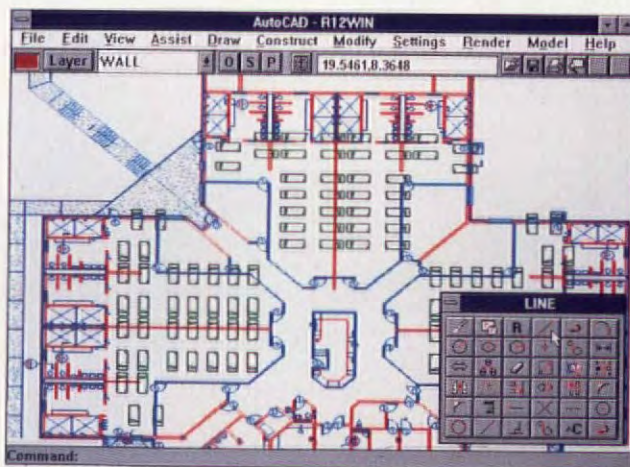
will allow high-end software to run on PCs. Among the many new products, look for RxEasyView from Rasterex, a drawing viewer utility for AutoCAD R12 and GTX Corporation's GTXRaster CAD Plus, an AutoCAD add-on that combines raster-to-vector conversion with hybrid editing. ASG will demonstrate their new ASG Estimator, designed for quick, CAD-integrated cost calculations for decision making during preliminary design. Mutoh America will be demonstrating their new generation of pencil/pen plotters with speeds of up to 50 inches per second. CalComp will be

showing three new lines of digitizing tablets in a variety of size and price ranges. These will include the low-cost A- and B-size Drawing Slate, the high-end Drawing Board III in sizes up to 44 by 60 inches, and an E-size roll-up EstiMat specialized for estimators' takeoffs.

Also look for new updates of existing software. Generic 3D from Autodesk Retail Products has an improved interface with sculpting capabilities. Primavera's Project Planner will feature links to Oracle Relational Database, extended customization of reports and graphics, and speed improvements. Wind2's professional accounting software will include new features and an easier-to-use interface.

In addition, hundreds of other new and upgraded hardware and software products will be on view, demonstrating the ongoing trend of greater power for lower cost. Anyone who hasn't yet jumped on board the CAD bandwagon will want to start in June.

• B.J. NOVITSKI



AutoCAD Release 12 for Windows adds a graphical user interface to the popular CAD software. This includes a toolbar and icons for many of AutoCAD's most-used commands.

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ISO'S IMPLICATIONS

Companies around the world scramble for ISO 9000 registration—one of the keys to unlocking the door to the European Community and other global markets

As the members of the European Community struggle with monetary unification so they do with technical standards as well. But increasing concerns that the members' conflicting technical standards and requirements for consumer products—from medical equipment to toys to fabricated metal, rubber, and wood goods—would further erode any ability to stimulate smooth trade activity prompted the EC to break down the barriers and to develop a comprehensive framework for product, service, and process conformity assessment including certification, standards, inspection, quality system assessment, and testing. Under this grand plan, the EC has adopted ISO 9000, a set of universal quality standards, as part of this framework, which consists of numerous sets of technical standards overseen by a variety of institutions.

ISO 9000 is a series of general standards that address various aspects of quality assurance and have been published by the International Organization for Standardization since 1987. The Organization was founded in 1946 to develop a common set of standards for its 91 member countries to adhere to on a voluntary basis. The standards have been adopted by 55 countries throughout the world, from Eastern and Western Europe to South Africa and the Orient to the U.S., where a fever has hit the business community to become registered under ISO's published standards in order to be globally competitive, especially in the EC where the standards are most developed and are approved as part of the structure of the conformity assessment framework. The U.S. is the EC's largest foreign supplier, and in 1991, the U.S. exported \$103 billion in goods, about 50 percent of which could be scrutinized under conformity assessment standards. Though registering for ISO 9000 standards is not mandatory or required by law, it is a topic of intense debate, and any company intending to do business in the EC should be familiar,

at least in general terms, with these series of standards, which is a first step to understanding conformity assessment.

Yet, in spite of all the positive attention ISO has received in the business press, especially over the past year, many executives, especially in the U.S., view it as a waste of time and money or dismiss it as beneficial only to EC members and threatens to impede access to foreign markets by dismissing of products and services from companies whose sites are not ISO 9000 registered. Part of the problem is that interpreting the ISO 9000 standards and procedures can lead to confusion when attempting to sort out the details and determine whether it's necessary to apply for registration. A company begins the registration process with a guidebook provided by the chosen registrar, called the *ISO Quality Manual*, which explains how to document how workers perform every function—from design to purchasing to order processing—and how to install systems to ensure that workers continue to follow-through on the stated procedures. While the language of ISO 9000 standards strives to be universal in addressing a cross-section of industries and businesses around the world, the categories are clearly focused on manufacturers. But ISO 9004-2 is currently under development to address service industries and will have a direct effect on architects, designers, and any professional involved with project management, according to *The ISO 9000 Handbook*, probably the best source to sort out the details.

Not only does each of the 55 countries that have adopted ISO 9000 interpret the guidelines differently, but each country has its own accreditation program for auditors who register companies and their sites. For example, in the U.S., the Registrar Accreditation Board (RAB) accredits registrars, while in the United Kingdom, the National Accreditation of Certification Bodies (NACCB) is the governing body. The

American Standards Institute (ANSI) and the Registrar Accreditation Board (RAB) have established the American National Accreditation Program for Registrars of Quality Systems—a joint program designed as a cooperative effort to recognize these ISO 9000 auditors. U.S. companies can, in fact, choose to use a registrar from another country as Westinghouse and Haworth have done.

While ISO 9000 attempts to represent universal quality standards, it does not mean all registered companies are equal. For instance, take two manufacturers of office seating. One company might have an industry-wide reputation for its use of high-quality tooling and materials while the other's products could be known for being manufactured with less-expensive tooling and inferior materials. Both companies can receive ISO 9000 registration because becoming registered does not apply to the quality of materials used to make a product, it merely means that both companies have set up on its own terms a consistent system for producing a product.

Despite the apparent bureaucratic drawbacks in becoming ISO-registered, ISO 9000 is, however, a key piece in the EC's complex conformity assessment puzzle. So far, 50 percent—or more than 30,000—of Europe's companies have already registered their sites as conforming to ISO 9000 standards. The number of U.S. sites registered in December of 1991 was fewer than 200, representing approximately 100 companies, but by December of 1992 more than 620 sites representing 500 companies had become ISO 9000 registered—a 320 percent increase in just one year. Mark Morrow, editor of *Quality Systems Update* projects that 2,000 U.S. sites will be registered by the end of 1993. Approximately 20,000 facilities in Britain are registered, compared with only 48 in Japan.

In response to questions of ISO's significance, Dr. Steven Spivak, a pro-

continued on page 56

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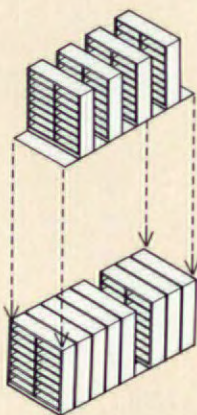
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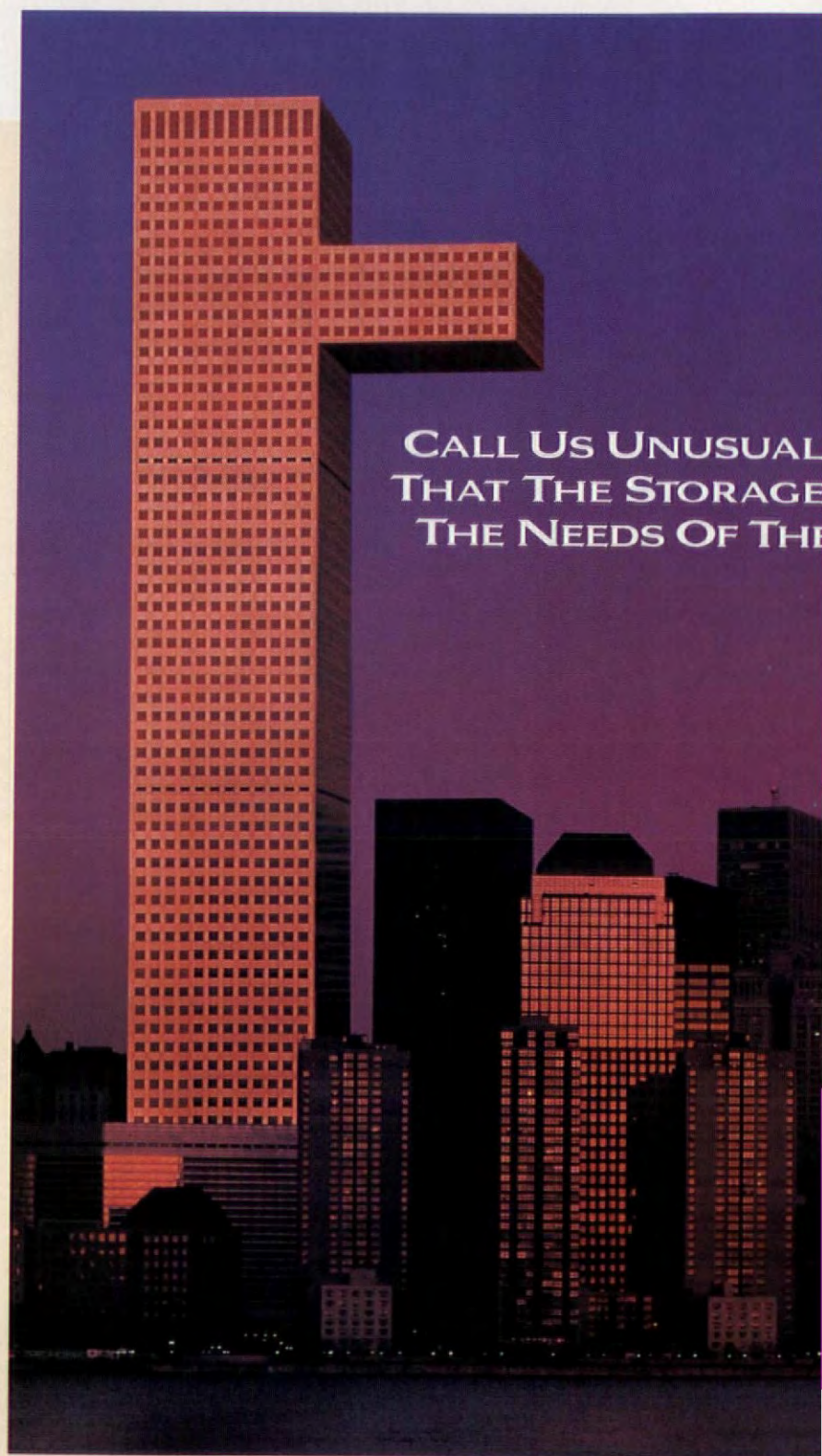


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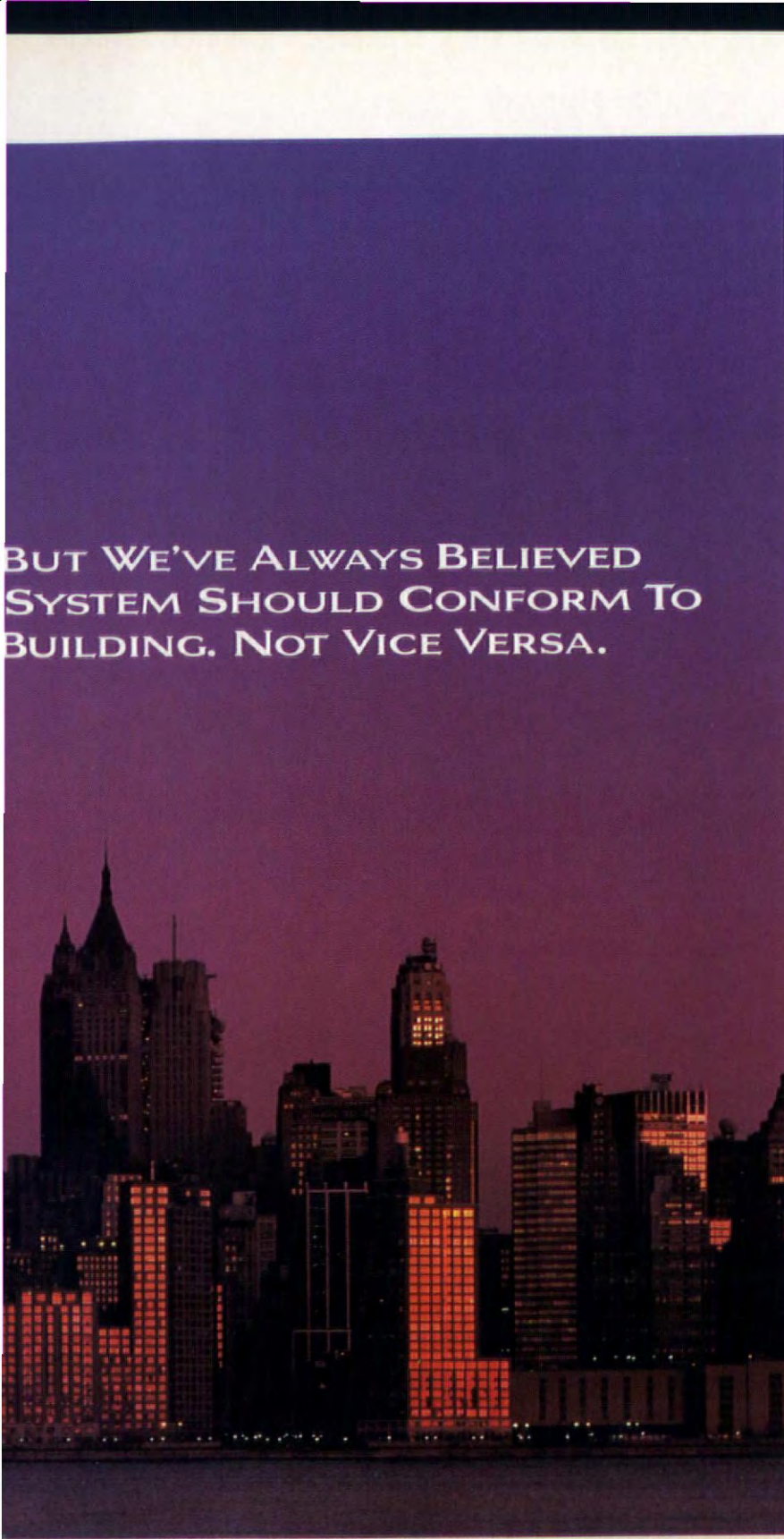
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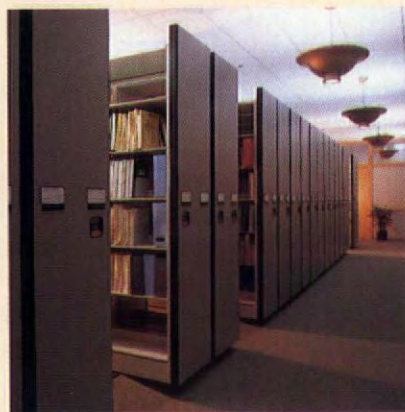
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Spacesaver 

continued from page 52

fessor at the University of Maryland and a technical analyst on ISO 9000 issues, asks manufacturers to consider this: DuPont lost a big European order to an ISO-registered British firm. Since then, DuPont, along with other American companies, such as Eastman Kodak, Motorola, and Xerox, became ISO registered late in the 1980s to ensure that they wouldn't be hedged out of European markets.

In addition to impacting this country's manufacturing base in general, however, ISO 9000 may prove to be crucial for the architecture and design community to consider as well. Construction remains an important sector of the EC, with \$166 billion in annual sales of products, according to an article in *Business America* by Mary Saunders, who is the director of the Single Internal Market Information service (SIMI) for the U.S. Department of Commerce. She adds that even though local and regional standards and building codes still apply in EC countries and differ from country to country, the manufacturers, designers, and architects should expect full implementation of ISO 9000 product certification within five years, in part due to the EC Construction Products directive issued by the European Commission, one institution of the EC, which has been in place since 1991.

While many of the U.S.'s biggest consumer products producers have been ISO-registered for some time, a handful of contract product manufacturers are also jumping on the ISO bandwagon. Haworth announced in January the registration of all six of its Michigan-based facilities under the ISO 9001 classification. Westinghouse touts its Specialty Materials Division as the first U.S. laminator to receive ISO-9002 registration. Steelcase is also pursuing ISO 9001 registration for its 14 North American sites, as are Knoll and Herman Miller on a corporate-wide basis. Teknion, a

•Information on subscription to Quality Systems Update Newsletter, Conformity Assessment Update, and/or to obtain a copy of the ISO 9000 Handbook, contact 800-745-5565 or 703-250-5900.

•Information on conformity assessment, registrars, and access to ISO Bulletin and ISO 9000 News Forum, contact ANSI 212-649-4900.

•Information on TC 136 contact BIFMA at 616-243-1681.

major office furnishings manufacturer in Canada, received approval late last year to be part of the Canadian General Standards Board's (CGSB) ISO 9002 qualification program, and is currently seeking ISO 9002 registration for its three facilities in Toronto and one in Quebec. Since 15 percent of Teknion's total business is in Europe, according to Alex Ribeiro, vice president of manufacturing, the company has already registered its site in Israel which supplies that part of the world.

The Business and Institutional Furniture Manufacturer's Association (BIFMA) is also taking steps to increase its participation in international standards development. In its December 1992 newsletter, BIFMA outlined its intent to align the association with ISO's TC 136, a Technical Committee that addresses the standardization of furniture market segments. Other TCs include TC 159, which focuses on ergonomics, TC 173 focusing on technical systems and aids for disabled, and TC 61 focusing on plastics, areas with which TC 136 can interface on the development of guidelines. BIFMA has been approved to serve as the administrator to the Committee's Technical Advisory Group (TAG), a task force of the International Organization for Standardization that influences and interprets ISO 9000 standards.

The extent to which becoming ISO-registered will affect a company's bottom line is unclear, but executives whose companies have gone through the registration process seem to universally agree that procedures are more efficient since their sites have been registered. No one will place a dollar sign on just how much business will increase or how much more of a market share they predict by being ISO 9000 registered. But the real benefits, they say,

include the elimination of scraps and product rework, customer confidence, and quality assurance that is built

into their products and services. According to a recent study for and by the U.K. government that was published in the February 1993 issue of *Quality Systems Update*, 50 percent of the companies surveyed said they have recouped the costs of implementing the processes for meeting registration requirements within three years, 10 percent in less than two years, and 30 percent in 30 months. The same survey reports that 89 percent claim to have greater operational efficiency; 48 percent increased profitability; and most smaller companies—those with fewer than 50 employees—saw a savings of 5 percent of their total sales during the first two years of registration.

But the price tag and amount of time consumed for any size company to become registered—typically 6 to 18 months or more—is high. Many manufacturers are weighing the benefits of registration with the costs involved. According to Jeffrey Kurtz, commercial marketing manager for Mannington, a major carpet and flooring manufacturer, the investment to become ISO 9000 registered is not necessary for a commodity product to remain competitive. "Mannington ships a lot of carpet product overseas and has not hit a wall regarding ISO 9000 registration," he says. It can cost \$2,000 to \$25,000 in consulting fees for a small company to develop an appropriate quality system, and registration fees can exceed \$10,000 to \$20,000 or more per site. And, ISO 9000 requires a \$3,000 audit every three years to keep companies on track. However, the U.S. Department of Commerce's Economic Development Administration has 12 Trade Adjustment Assistance Programs around the country that can provide assistance for up to 75 percent of the

continued on page 164

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HOK, the country's largest multi-disciplinary design firm headquartered in St. Louis, organized itself well in advance for compliance with the Americans with Disabilities Act, which was passed by Congress in July 1990. HOK designed survey instruments and dispatched a newly appointed director of ADA resources to each of the firm's eight domestic offices to train staff and to respond to RFPs. But as HOK and other firms soon discovered, the expected avalanche of work never occurred. Yet the firm's preparation in the form of a series of rigorous check lists has served it well both as another review step before issuing drawings and as an introduction to some new clients, who may offer design commissions in the future.

Intrigued by the challenge of the design implications resulting from the ADA, landscape architect Bill Palmer in HOK's New York office took on the job of director of ADA projects for HOK, New York. Also responsible for Universal Design in the New York office, Palmer generated his own check list for an in-house ADA Survey System, which has been adopted throughout the firm. Organized by categories such as signage, interior pathways, and toilets and bathrooms, the 60-odd-page survey covers some 600 fine-tuned requirements based on ADA directives. The easy-to-read computerized "smart form" lists the ADA Guidelines number, ADA directive, instruction notes to the staff member completing the survey, and HOK's own in-house reference number (H4, for example, refers to the character height of signs, which must be a minimum of 3-inches according to regulations).

The resulting analysis presented to the client is also detailed and clearly

HOK		CLIENT:	CITICORP REAL ESTATE, INC.				
		LOCATION:	HOMEWOOD SUITES HOTEL - CHARLOTTE, N.C.				
		SURVEY DATE:	JUNE 8 1992				
SURVEY NO.	ADA PRIORITY	LOCATION KEY	ADA CRITERIA	FIELD OBSERVATIONS	FLR	ADA NOTE	COST
34	1	Exterior Accessible Route	Operation: Controls and operating mechanisms shall be operable with one hand and shall not require tight grasping, pinching, or twisting of the wrist. The force required to activate controls shall be no greater than 5 lbs.	Emergency phone at pool - opening hardware difficult to turn. See photo 12.	Sls	05	\$
35	2	Board Room	Handles, pulls, latches, locks and other operating devices on accessible doors shall have a shape that is easy to grasp and does not require twisting of the wrist.	Door to board room has knob (room occupied - unable to survey).	Grd	F08	\$
36	2	Elevators	After being activated, the elevator door reopening devices shall remain effective for at least 20 seconds.	Elevator door reopening device effective 10 seconds.	Grd	M10	\$
37	2	Executive Suite	Handles, pulls, latches, locks and other operating devices on accessible doors shall have a shape that is easy to grasp and does not require twisting of the wrist.	Hardware not levered. See photo 13.	Grd	F08	\$
38	2	Executive Suite	Accessible routes shall be a minimum of 36" wide (30" except at doors).	Entrance to computer room too narrow 28" clear. See photo 14.	Grd	J01	\$\$\$
39	2	Executive Suite	Accessible routes shall be a minimum of 36" wide (30" except at doors).	Path to typewriter less than 36" (34 1/2"). See photo 14.	Grd	J01	\$\$\$
40	2	Executive Suite	Accessible routes shall be a minimum of 36" wide (30" except at doors).	Conference area path less than 36" far side of table.	Grd	J01	\$
41	2	Fitness Room	Handles, pulls, latches, locks and other operating devices on accessible doors shall have a shape that is easy to grasp and does not require twisting of the wrist.	Fitness room door hardware not levered.	Grd	F08	\$

Customized ADA analyses yield priority and cost information.

organized. In addition to the recording of ADA criteria and field observations of places that need compliance, the report lists ADA priorities (top priority, for example, is getting through the front door; second and third priorities include access to goods and services and access to bathrooms, respectively) and the cost of compliance broken down into "\$" (Least Cost \$100-\$1,000), "\$\$" (Moderate \$1,000-\$3,000) and "\$\$\$" (Most Cost \$3,000-\$10,000). "We outline the problems but we leave the decision of what is readily achievable to the client," says Palmer. "Once we know which alterations the client wants to make, we develop design criteria for each barrier removal project." Survey fees range from \$500 to \$10,000 and up depending upon the building type, age, and extent of public use in the facility. Palmer points out that corporations are sometimes unnecessarily concerned about the expense of meeting the demands of Title III, and he maintains that, with imagination, compliance can cost nothing at all.

For an 11-year-old hotel in North Carolina, which is undergoing a serious upgrade following foreclosure, for instance, rather than suggest that the hotel

purchase an accessible van for airport runs, HOK instead advised that the front desk provide names of livery companies as alternative sources of free transportation to the hotel for guests with special needs. In taking into account the hotel's other compliance needs, the HOK survey team listed such items as inadequate door clearances and non-levered door handles, but also pointed out that text telephones (TDDs

Telecommunications Devices for the Deaf) plus devices to decode captions on televisions should be made available for people who have hearing impairments. (Title IV, which covers communications devices, will go into effect in July 1993 and will generate the need for compliance with more criteria, such as the requirement of installing electrical outlets within four feet of a telephone). Other recommendations included installing a roll-in shower, vibrating alarm clocks, and portable strobe smoke detectors.

As a separate service HOK offers seminars so that clients with extensive facilities can learn to initiate their own evaluations. Costing \$1,500 to \$3,000 depending on their length, sessions include an overview slide presentation of the ADA, a handbook and instructions in how to use an HOK user-friendly report form. One client, Alex Brown Kleinwort Benson Realty Advisors, for example, had its property managers across the country trained to record ADA non-compliance items and prepare barrier removal strategies. Palmer notes that while ADA work has not generated significant fees, it has brought HOK a sizable number of new clients. Equally important, ADA services present an opportunity to build on existing client relationships in a new way.

•KARIN TETLOW

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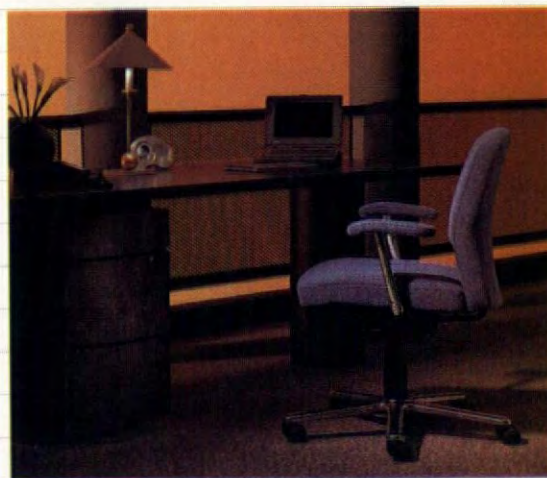
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VECTA

WHAT THE OWNER WANTS

A representative for the facility manager's point of view responds to IBD's president Cheryl Duvall's plea for unity

In the March 1993 issue of *Interiors*, Cheryl Duvall, president of IBD, presented a call-to-arms for architects and interior designers to unite in order to survive as an industry. Her plea deserves a response from the "supply-side" of this industry—the owner. As the point-man or woman for the owner in this arena, the facility manager occupies a key role in setting the agenda for change in this industry. It therefore becomes critical that the perspective of the facility manager be presented to fully identify the primary issues that drive how design services are defined and solicited.

As we all understand by now, the essential characteristics of the '90s are slow growth, global competition and a shift from a manufacturing-based to a knowledge-based economy. The response of many corporations to the changing marketplace has been a continuous restructuring process involving downsizing and functional reorganization. This has occurred as corporations struggle to maintain market share within a static financial "pie." While viewed as negative trends by some in the design community, each of these issues presents opportunities to those design firms willing to redefine their role and the services they provide.

The widespread reorganization of companies would suggest an increase in the need for feasibility studies, space planning, architectural design and asset management services. And indeed, some design firms offering these traditional services have benefited. But what is different this time is that in a bid to stimulate new business, other players within the industry—furniture dealers, developers, real estate brokers, and design-build contractors—are supplying to the owner those same services bundled with their specific product. And while the price of these additional services is clearly not free, it is heavily discounted and often spread over a longer term than the traditional lump sum fee charged by architects and interior designers.

Now put yourself in the place of a facility manager responsible for providing the most cost-effective support to his/her organization. Your department has suffered staff and operating budget reductions along with the rest of the company. Thankfully, your period to grieve has been cut short by a dramatic increase in workload caused by massive reorganization. Due to shrinking capital funds, each project you manage comes with a budget inadequate to support the traditional cycle of planning, design and construction. This is reinforced by deadlines which yield too little time to achieve project completion in the normal fashion. As a result you must change the way in which you manage projects.

Sometimes this means changing the traditional owner-consultant relationship from multiple, single-service contracts to a turn-key agreement. If a real estate broker can provide comparative space plans depicting a department within alternate properties, where is the incentive for the owner to engage a design firm for schematic services? Often a broker or furniture vendor will provide schematic design services at no cost up front, risking the later placement of a lease or a furniture order by the owner. The disadvantage espoused by the design community to this approach—lesser quality of design—is negated by the fact that it's usually a hungry design firm performing this service on a speculative basis for the broker. The advantages to the facility manager—cost deferment and a single point of contact—go unanswered by the design community.

Another approach is to package services differently for outsourcing to groups outside of the design community. This has been particularly successful in the area of asset management, where a number of small consultant firms have emerged specializing in inventory con-



Stephen M. Campbell, IFMA, is president of the Baltimore Chapter of the International Facilities Management Association, and director of design and construction for the Johns Hopkins University School of Medicine in Baltimore, MD.

trol, bar-coding and communications/network management. These firms offer focused, professional attention to services typically listed in an off-hand manner by design firms as "additional services." The major growth area of outsourcing is clearly information processing, which the design community has failed to recognize as including space inventory, real estate and property management database components. Again, the lack of response from architectural and interior design firms has shifted yet another group of services to agile, specialized firms, in this case offering data processing and computer support services. The advantages to the facility manager—operational cost reduction and improved quality of service—go unanswered by the design community.

The overriding impression is that design firms, unlike the corporations they wish to serve, have failed to change the way they do business in response to environmental pressures. Further, they have failed to recognize a fundamental change in the business practices of the facility managers who package, bid and award contractual services. As a spokesperson for the facility manager's perspective, I would like to reinforce Duvall's view that it is critical for architects and designers to offer expanded services in order to survive. But before such firms forge a competitive agreement, they must recognize the permanent, structural changes that have occurred in the marketplace and redefine their role and services accordingly. Otherwise, they will find themselves offering a unified solution to a problem which they no longer effect.

•STEPHEN M. CAMPBELL, IFMA

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NeoCon 93, the World Exposition on Facilities Planning, Design, and Management, celebrates its silver anniversary June 14-17 in Chicago

Now in its 25th year, NeoCon 93 increases the list of programs in its practical track system, which was introduced last year and includes over 100 seminars, general sessions, and associated conferences. The main educational conference features 72 one-hour CEU courses in nine key subject areas—office design, health care design, hospitality design, retail design, education/government design, facilities planning, dealer strategies, practice management, and technology. Attendees must go to a minimum of three one-hour programs in the same track to earn .3 CEUs, and there is an opportunity to earn as many as 1.2 CEUs during the week. **Contact 800-677-6278 for registration information.** M.Z.

Monday, June 14

Office Design

- 10:30 a.m. More Than a Look: Performance and the Private Office. Bruce Finlayson, Bruce Finlayson Design Research, Madison, WI.
- 2:30 p.m. Group Space and Team Work Environments. Jeff Zutz and Kathy McCue, Flad & Associates, Madison, WI.
- 4:00 p.m. Better Acoustics By Design: Practical Choices for Office Acoustical Treatments and Finishes. Kenneth Roy, Ph.D., Armstrong World Industries, Lancaster, PA.

Health Care Design

- 10:30 a.m. Short Stay Care: Bringing Hospitality Back to Hospitals. Thomas Fannin, AIA, The Falick/Klein Partnership, Houston, TX.
- 2:30 p.m. Planning and Design Innovations for Total Quality Management. Nila Lieserowitz, ASID, Perkins & Will, Chicago, IL, and Tama Duffy, Perkins & Will, New York, NY.
- 4:00 p.m. Utilizing Pattern in Surface Design to Affect Behavior. Patricia Ann

Rodemann, Guard Contract-Division of Borden, Columbus, OH.

Hospitality Design

- 2:30 p.m. Trends in Hotel Design, Here & Abroad. James Carper, *Hotels Magazine*, Des Plaines, IL.

Retail Design

- 10:30 a.m. Designing to Sell: Significant Current Trends in Retail Store Design. Vilma Barr, AIA, CUH2A, Princeton, NJ, and Charles E. Broudy, FAIA, Charles E. Broudy & Associates, Philadelphia, PA.

Educational/Government

- 10:30 a.m. The GSA's Quality Partnership. Jack Williams, General Services Administration, Philadelphia, PA, and Mary Dunleavy, General Services Administration, Arlington, VA.

Practice Management and Marketing Skills

- 10:30 a.m. Designing the Future. Douglas Parker, AIA, Steelcase, Grand Rapids, MI.
- 2:30 p.m. Temporary Salvation: Using Temporary

Personnel in Facilities & Design. Stephen Viscusi, Design Temps, New York, NY.

- 4:00 p.m. Powerful Communication: Personal, Professional and Public Image. Lynn Cooper, Lynn Cooper & Associates, Chicago, IL.

Facilities Planning

- 10:30 a.m. Designing for Environmental Quality. Robert Johnston, Herman Miller, Zeeland, MI.
- 2:30 p.m. Facilities Planning in the '90s: Design Theories and Trends. Hazel Siegel, The Hazel Siegel Corporation, Bedford, NY; Peter Eisenman, Eisenman Architects, New York, NY; Robert Siegel, Gwathmey Siegel & Associates Architects, New York, NY; Judith Rae Solomon, AIA Facilities Management Consultant, New York, NY; Bruce Hannah, Pratt Institute, Brooklyn, NY; and Margo Grant, Gensler and Associates Architects, New York, NY.
- 4:00 p.m. Offer Your Company a Strategic Advantage. Chak Bautista, Hellmuth, Obata and Kassabaum, St. Louis, MO.

Dealer Strategies

- 2:30 p.m. Computer-Related Injuries: Legal and Design Issues. Stewart Leavitt, Ph.D., Leavitt Medical Communications, Glenview, IL, and Neal Taslitz, J.D., The Backcare Corporation, Chicago, IL.
- 4:00 p.m. Showrooms of the Future. Ronald Wooldridge, Auth Associates,



Greenwich, CT.

Technology

- 4:00 p.m. Office 2000: Planning for Evolution. Leonard Kruk, C.S.P., The Knoll Group, New York, NY.

Tuesday, June 15

Office Design

- 10:30 a.m. Designs for Reducing Stress in the Work Environment. Michael O'Neill, Herman Miller, Zeeland, MI.
- 2:30 p.m. Applying Total Quality Management Concepts to Office Design. Catherine Johnson, Wilson Business Products, Systems & Services, Houston, TX, and C. Jackson Grayson, Jr., American Productivity and Quality Center, Houston, TX.
- 4:00 p.m. Social Issues Affecting Workplace Design. Gere Picasso, Engel Picasso Associates, Albuquerque, NM.

Health Care Design

- 2:30 p.m. An ADA Healthcare Industry Perspective. Cynthia Leibrock, ASIDA, IFDA, MA, Easy Access Barrier-Free Design Consultants, Aurora, CO.

continued on page 66

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NEOCON EXPANDS SEMINARS

continued from page 64

Hospitality Design

•10:30 a.m. The ADA and Hospitality Industry Compliance, Cythia Leibrock, M.S., ASID, Easy Access Barrier-Free Design Consultants, Aurora, CO.

Retail Design

•10:30 a.m. Partnering With Your Retailer. Ruth Mellergaard, FISP, The International Design Group (USA), New York, NY.

Educational/Government

•4:00 p.m. Interior Design within the Federal Government: Finding Your Way through the Federal Maze. Kathleen Daniel, CFID, The Council of Federal Interior Designers and Charles Blumber, FIBD, CFID, National Institutes of Health, Washington, DC.

Practice Management & Marketing Skills

10:30 a.m. Green Interior Design: Current Methods and Materials of Environmentally-Friendly Design. Andrew Fuston, IBD, Green Design Associates, New York, NY, and Kim Plaskon-Nadel, Plaskon-Nadel Design, Brooklyn, NY.
•2:30 p.m. Career Considerations. Jeffrey Brown, Comprehensive Search, La Grange, GA.
4:00 p.m. Empowered Spaces: Architects and Interior Designers at Home and at Work. Carol Soucek King, Ph.D., of the former *Designers West* magazine, Los Angeles, CA.

Facilities Planning

•10:30 a.m. What Do You Mean, Long Range Plan? We're Trying to Handle Last Week's Merger! David Chassin, Hellmuth, Obata and Kassabaum, St. Louis, MO.
•2:30 p.m. Removing Walls to Office Change: How Three Corporations Handle Rapid Change and Downsizing. David Hoyt, Virginia Metal Industries, Orange, VA; Gus Vogt, Union Electric Company, St. Louis, MO; Steve Mendelsohn, KPF Interior Architects, New York, NY; and Darlene Petronizi, New Jersey Real Estate Group, Princeton, NJ.
•4:30 p.m. How to Maximize Product Reuse: Case Studies in Asset Management. Alden Snyder, Asset Systems, Naperville, IL.

Dealer Strategies

•10:30 a.m. Conquering Opportunity, Part 1: Differentiating: The Difference. Marhnelle Hibbard and David Hibbard, Profit Techniques, Corona Del Mar, CA.
•2:30 p.m. Conquering Opportunity, Part 2: Business Development: New Business. Marhnelle Hibbard and David Hibbard, Profit Techniques, Corona Del Mar, CA.
•4:00 p.m. Conquering Opportunity, Part 3: Presenting: Who Is Your Audience? Marhnelle

Hibbard and David Hibbard, Profit Techniques, Corona Del Mar, CA.

Technology

•2:30 p.m. Lighting the Way to Lower Operating Costs and Increased Productivity. Helen Kessler, AIA and Craig Sieben, Sieben Energy Associates, Chicago, IL.
•4:00 p.m. Communications Cabling Alternatives. Michael Kerwi, Corporate Connectivity Resources, Woburn, MA.

Wednesday, June 16

Office Design

•10:30 a.m. Designing World-Wide Facilities. Juliette Lam, Hellmuth, Obata & Kassabaum, New York, NY.
•2:30 p.m. Understanding the Americans with Disabilities Act. William Wilkoff, FASID, IBD, District Design, Washington, DC.
•4:00 p.m. Applying Universal Design: Rules of Thumb for Designers. James Mueller, J.L. Mueller, Inc., Chantilly, VA.

Health Care Design

•10:30 a.m. Aging Changes and Design Implications, Lori Molnar, Lori M Consulting, Willowdale, Ontario, Canada.
•4:00 p.m. Interior Design Variables in Health Care. Angie-Lee Fasiang, OWP & P, Deerfield, IL.

Hospitality Design

•10:30 a.m. Design for Dining. Lettuce Entertain You Enterprises, Chicago, IL.
•2:30 p.m. Full-Spectrum Color for Hospitality: An Artist's Perspective. Laurie Zagon, MFA, Artstand Color Consultant, Dana Point, CA.

Retail Design

•10:30 a.m. Reimaging Your Store to Send the Right Message. Elsa DePalma, ISP, The DePalma Group, Chicago, IL.

Educational/Government

•2:30 p.m. Planning for Classrooms of the Future, Gregg Mathis, Carnegie Mellon University, Pittsburgh, PA.

Practice Management & Marketing Skills

•10:30 a.m. Design in the Fourth Dimension: Space-Time. John Kurtich, AIA and Garret Eakin, The School of the Art Institute, Chicago, IL.
•2:30 p.m. Where Do I Go From Here? A Career Evaluation Workshop. Joy Dohr, FIBD, IDEC, University of Wisconsin, Madison, WI, and Evagene Bond, Communications Consultant, Petersborough, NH.
•4:00 p.m. The Resource Library: A Multi-Faceted Tool. Peter Conant and Catherine Von der Hude, Swanke Hayden Connell Architects, New York, NY.

Facilities Planning

•4:00 p.m. Computer-Aided Facilities Management. Eric Teicholz, Grapic Systems, Cambridge, MA.

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continued on page 70



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NEOCON EXPANDS SEMINARS

continued from page 66

Dealer Strategies

•2:30 p.m. New Techniques for Improving Your Dealership. Gayle Magee, Kuhn & Magee, Denver, CO.

•4:00 p.m. Right-Sizing for the '90s. Mark Solomon, Specmark of New York, New York, NY and Len Corlin, consultant, Scarsdale, NY.

Technology

•10:30 a.m. Keeping Abreast of the New Lighting Standards, Codes, and Regulations. James Yorge, Lutron Electronics, Coopersburg, PA.

•2:30 p.m. New Technical Standards for Contract Textiles. Roger Yee, *Contract Design* magazine, New York, NY.

•4:00 p.m. The Future Is Now: An Introduction to Using Virtual Reality for Better Design. Daniel Cinelli, AIA, OWP & P, Deerfield, IL and John Trimble, Ph.D., Rehabilitation R&D Center, Hinew, IL.

Thursday, June 17

Office Design

•10:30 a.m. Successful Move Management: A Case History. Fary Dysert, Chrysler Corporation, Highland Park, MI.

•2:30 p.m. Technical Integration for New Office Patterns and Spaces. Jon Ryburg, Facility Performance Group, Anne Arbor, MI.

•4:00 p.m. The Office of the Future. Criet Titulaer, Grahl Office Ergonomics, Coldwater, MI.

Health Care Design

•10:30 a.m. Managing Change for Tomorrow's Health Care Environment. Liz Killian and

Kathy McCue, Flad & Associates, Madison, WI.

•2:30 p.m. Integrated Health Care Interiors and Products: A New Concept. Mary Jean Thompson, ASID, Thompson Design Associates, Reno, NV.

•4:00 p.m. The Technology of Health Care Architecture. William Eide Jr., AIA, The Falick/Klein Partnership, Houston, TX.

Hospitality Design

•10:30 a.m. From Singapore to San Francisco: International Hospitality Design. Bent Ole Severine, Bent Severin & Associates, San Francisco, CA.

•2:30 p.m. What You Thought You Were Doing Right: ADA and Beyond. Robert Kimes, ASID, Robert Kimes Designs, Freeport, IL.

•4:00 p.m. Interior Design: Rolling on the River. Grace Bauer, IBD, Bauer Interiors, New Orleans, LA.

Educational/Government

•10:30 a.m. Education: Designing a Brighter Future. Kevin McCreary, Lorco Business Systems, Youngstown, OH, and Kirk Anderson, AIA, 4M Company.

Practice Management & Marketing Skills

•10:30 a.m. Part I: Two-way Traffic: Personality Style and the Management of Conflict. Adele Borman, M.A., First Place Productions, Redondo Beach, CA.

•2:30 p.m. Part II: Two-way Traffic: Personality Style and the Management of Conflict. Adele Borman, M.A., First Place Productions, Redondo Beach, CA.

•4:00 p.m. Part III: Two-way Traffic: Personality Style and the Management of Conflict. Adele Borman, M.A., First Place Productions, Redondo Beach, CA.

Facilities Planning

•2:30 p.m. Partnership for Managing the Changing Work Environment: Case Studies and Trends. Candace Schafer and Angie-Lee Fasiang, OWP & P, Deerfield, IL; Cheryl Stein, Frain Camins & Swartchild, Chicago, IL; Sam Massie, Stow Davis Custom & Classics, Chicago, IL; and Jan Kaplan, Arthur Andersen & Company, Chicago, IL.

•4:00 Optimizing the Office through Planning and Design. Speakers to be announced.

Technology

•10:30 a.m. LAN Technology: The Design Office of the Future. Lewis Goetz, Jeff Weiss, and Will Travis, Greenwell Goetz Architects, Washington, DC.

•2:30 p.m. Telecommuting. Howard Ray Lawrence and Gerry Santoro, College of Arts & Architecture, University Park, PA.

•4:00 p.m. Doing More with Less: How Advanced Technology Can Increase Productivity and Decrease Costs. Jeffrey Hamer, Asset Direction Incorporated, Agoura, CA.

NeoCon 93 General Sessions free to all attendees.

Monday, June 14

•8:00 a.m. Designing for Brain-Powered Workers and Their Work/The Best of

NeoCon Awards, Robert E. Kelley, adjunct professor of business, Carnegie Mellon University, Merchandise Mart Conference Center.

Tuesday, June 15

•8:30 a.m. Tracking the Trends: What's Ahead in the Industry. Gerald Celente, director of the Socio-Economic Research Institute, Mart Plaza Ballroom.

•8:30 a.m. Selling Design Services in Today's Market. Moderator: Lester Dundes, *Interior Design* magazine. Panel: J. Harrison Lassiter, The Lassiter Company; H. Davis Mayfield III, American Institute of Architects and The Mayfield Group; and Gwenn Osgood, American Society of Interior Designers and Osgood & Associates, Merchandise Mart Conference Center.

Wednesday, June 16

•8:30 a.m. Get Better or Get Beat: Secrets for Winning in Business. Barry Wishner, management consultant, Merchandise Mart Conference Center.

Thursday, June 17

•8:30 a.m. The International Union of Architects 1993 World Congress Inaugural Ceremony and Gold Medal Presentation/An Examination of Worldwide Architectural Works and Philosophies. Panel of architects: Fumihiko Maki and Josef Paul Kleihues, Berlin. Chicago Theatre.

•1:00 p.m. Andrée Putman's Perspective on Design. Merchandise Mart Conference Center.



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Dalia



CPT Tables



Tara System



Futura Tandem



Katalina System

NEOCON 93 NEWS

Most contract furniture and textile manufacturers highlight safe, traditional looks and moderately-priced products at NeoCon 93



1

1. Formica debuts a new surfacing product called Nuvel, which costs half the price of traditional solid surfacing products, and was engineered from GE Plastics' Valox sheet. circle 201

2. Sitag surprises the market with its executive lounge chair of extruded aluminum. The foot, lumbar, and head rest move independently when in an upright or reclining position. circle 202

3. Versteel offers new colorful base designs for its UNO table group. Color for caps, bases, and columns can be selected from an extensive materials and finishes program. circle 203

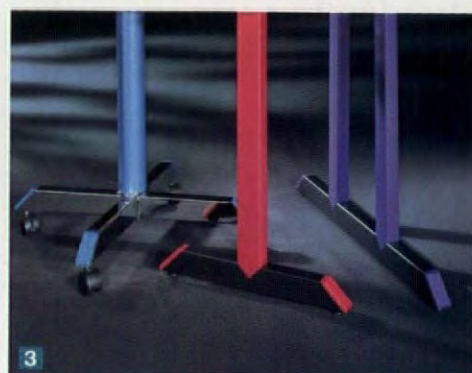
4. Steelcase's new swivel-tilt desk chair, Protege, offers its straightforward design at an affordable \$500 list price and is also available in three side chair models. circle 204



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THE BUILDINGS SHOW COMES TO NEOCON

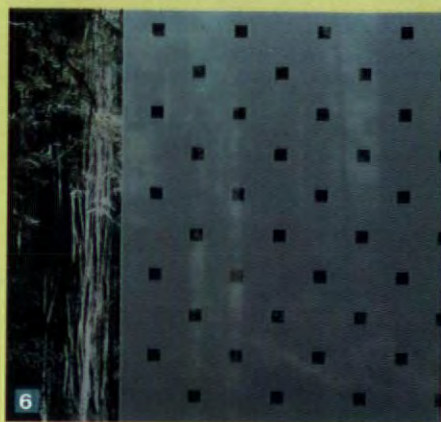
In addition to an expanded schedule, NeoCon 93 expands its presence by adding a complementary show to the week's agenda. The National Commercial Buildings Expo & Conference—which is known as the Buildings Show and owned and managed by *Buildings* magazine—has been held annually in various cities since 1984, and has now made the Merchandise Mart its permanent location. Booths will showcase a wide variety of building products and services from telecommunications to facility management software programs. A series of educational programs will also be offered (the schedule will run in the June issue of *Interiors*).

One of the featured companies at the Buildings Show will be Cesar Color, the manufacturer of ChromaFusion laminated architectural glass. Claudio Cesar, founder of Cesar Color and a former restaurateur, sold his establishment to research the artistic and technical possibilities of glass and collaborated with DuPont to develop proprietary technologies for use in architectural glass. The result has generated a new product called ChromaFusion(5), which is featured here in the Negative Squares pattern and shows its degree of opacity(6). The product gives designers the opportunity to capture any graphic pattern, color, or image by permanently laminating a decorative inner layer between two layers of smooth glass. circle 205

•M.Z.



5



6

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PRODUCTS

NEOCON 93 NEWS

continued from page 72



7



8



9

7. KnollExtra's new moderately-priced line of desktop organizers, the Decathlon Collection, sports a rubberlike plastic tread on trays as a design detail. circle 206

8. Whitecrest's First Edition carpet has a non-directional texture designed to create visual depth. The unique construction provides supporting loops below the surface for better texture retention. circle 207

9. Robert Allen Contract introduces an extensive array of product designed by Deborah Lanzner. Featured here is Botanical Garden, an earthy collection of moderately-priced fabrics. circle 208

10. Harden showcases its custom conference table capabilities at NeoCon 93 and features here its Hexagonal Base Conference Table in a cherry veneer. circle 209

11. Kron's Premier lounge seating collection has back cushions that adjust to various desired levels. circle 210

12. Davis' Twirl, a sleek side or stacking chair designed by Gotz Unger, comes in beech veneer and stacks 12 high. circle 211

13. Wilsonart's Jazz collection of three pearlescent decorative laminates includes a random pattern with a dramatic opalescent finish on a gold tone. circle 212

14. Al rolls into NeoCon 93 on its whimsical Skate Series. This collection of indoor/outdoor furniture of tubular metal, wood, and plastic designed by Paul Tuttle is set on roller skate-type wheels. circle 213

15. Pollack's flame retardant Garden Party textile line, at \$30 per yard, keeps in mind the heavy traffic of health care and hospitality environments. circle 214



12



13



14



10



11



15



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NEOCON 93 NEWS

continued from page 74



16



17



18



19

16. Haworth's ergonomic Accolade offers a choice of high- and mid-back sled-based chairs. A six-position back lock is just one of its ergonomic features. circle 215

17. Herman Miller's Geneva, a moderately-priced furniture collection, is designed on a slightly smaller scale than traditional casegoods. Three choices in edge detail include inset, radius, or bevel. circle 216

18. Patrician's new Corporate Series of executive, guest, and lounge seating is designed and priced to address sophisticated interiors on a restricted budget. circle 217

19. Comforto, a Haworth company, introduces six new textiles with very small scale patterns for traditional seating applications. circle 218

20. Geiger's moderately priced Jewel Chair has quality features such as mitered and dovetailed wood joinery. The seat curves slightly downward to match the most natural form of a seated body. circle 219

21. Meridian expands its 6000 Series of modular steel desks and credenzas. The peninsula worksurface featured comes in semi-circular and half-racetrack shapes. circle 220

22. Tenex's Class desk accessories have a contemporary look in a color palette of Ebony Grey to Bone to Granite and Sandstone. Other off-surface accessories compatible with most open-plan systems are available. circle 221

23. Howe's new plastic laminate and wobble-free Storm Table collection fits a wide variety of corporate dining, training, and conferencing applications. circle 222

24. HBF's Arlington task chair offers a fresh aesthetic touch to an ergonomic product with a traditional, rolled shield-back detail adapted from its Arlington executive chair. circle 223



20



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23



24

DAVIS

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Chesapeake Series, Designed by Norman Diekman



Konus Series, Designed by Smith-Chororos



Twirl Series, Designed by Gotz Unger

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NEOCON 93 NEWS

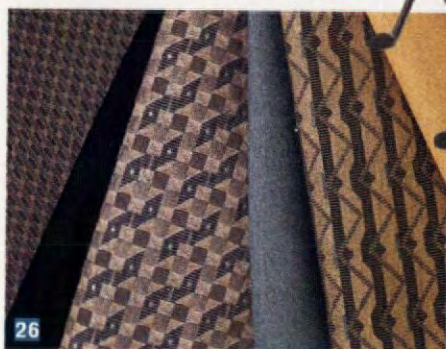
continued from page 76



25



29



26

25. Peter Pepper keeps on ticking with its collection of clocks that showcase an extensive array of new shapes, sizes, materials, and finishes. circle 224

26. Arc-Com's Jazz Masterworks collection brings the rhythm of music to contract fabric with its new cotton and rayon blends in 30 colors. circle 225

27. GF Office Furniture introduces its sleek and ergonomic ErgoTek seating line featuring a knee-tilt mechanism. circle 226

28. Kwik-File's Marcadet Cabinets feature horizontally recessed tambour doors to comply with ADA regulations prohibiting doors and drawers from protruding into aisle spaces that only meet the minimum width of 36-inches. circle 227

29. Brayton's Futu Modular Lounge System offers myriad configurations from straight to serpentine with the use of intermediate or free-standing tables. circle 228

30. Adden introduces Cambridge, a traditionally styled patient care furniture line featuring details such as antique brass pulls and scalloped base modeling. circle 229

31. Wolf-Gordon's Biltmore vinyl wallcovering collection offers textures that simulate paint, fabric, stone, and wood grain. circle 230

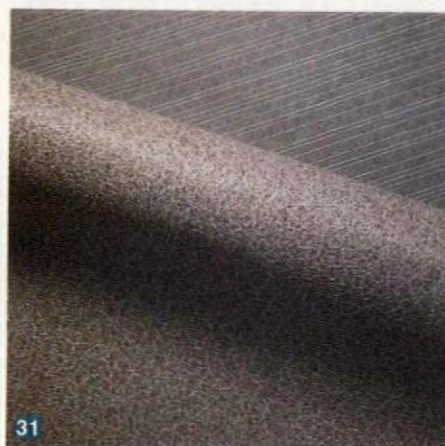
32. Myrtle, another Haworth company, brings more choices to the designer with its full-range Tryon collection of casegoods, designed with traditional details. circle 231

33. Executive Office Concepts' collection of contemporary solid hardwood frame tables, including Chevee, which is featured here and comes in a variety of sizes, shapes, and materials. circle 232

M.Z.



30



31



27



28



32



33

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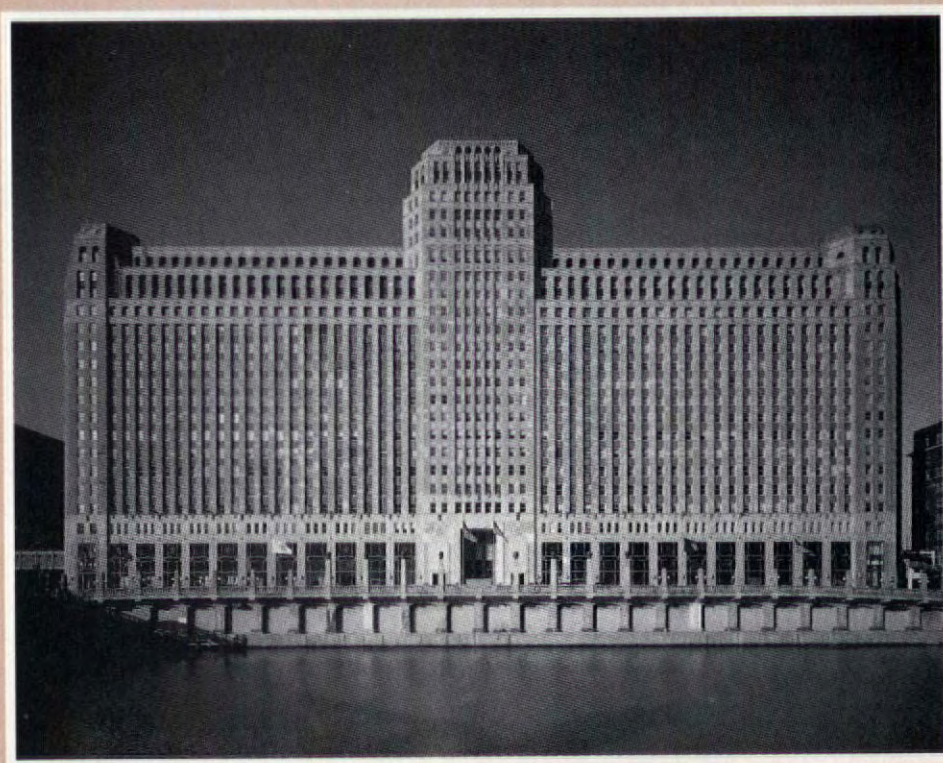
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June 14 - 17 1993

ArcCom

(888) introduces "Vivaldi" a unique technique achieved from combining shiny rayon boucle and soft cotton chenille in 10 colorways. This moderately priced fabric passes 60,000 Double Rubs.

Circle 300



DesignTex

(3-121) presents SIENA a medium-scale organic motif set on a geometric ground. The strong pattern and luxurious colorways make this fabric ideal for any public seating in healthcare or hospitality installations. Because this fabric is woven of 72% SEF modacrylic, 8% wool, 17% nylon, and 3% polyester, it can provide CAL 133 compliance without a barrier fabric. Circle 304



BASF

(850) introduces Mythical, a new commercial textured loop in the MedCare Carpet System. Mythical is styled of 100 percent solution-dyed Zeftron 200 nylon in a contrasting dot pattern that is generally associated with space-dyed yarns. Mythical can be seen at The Ball Group Showroom 10-166. Circle 301



DuPont Antron

(10-111) introduces a new disk-based interactive specification tool. Also seminars on healthcare, environmental issues, and ADA. Circle 305



Ben Rose/Hendrick

(11-123) has completed the transition of bringing together these two companies to create a single entity: Ben Rose/Hendrick Textiles. The company will continue to build their textile collections upon the synergy that exists between the well known contemporary designs of Ben Rose and the more traditional designs associated with Hendrick Textiles, Ltd. Circle 302



DuPont Cordura

(1097) nylon wear up to three times longer than spun nylon fabrics. See us at NEOCON™ Room 1097 to review the complete line, including exciting new jacquard styles. Circle 306



Davis

(11-116A) features the TWIRL Side and Stacking Series designed by Gotz Unger. TWIRL side chair offers an upholstered seat and back, upholstered seat with veneer back, or seat and back all veneer. The series can be upholstered in any fabric or leather offered in the Davis Color Network Program. Circle 303





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circle 48

Girsberger

(845) the sweeping base of chrome and intricate layer of beech wood used in the Girsberger 91 provides a unique cross-bow design and elasticity similar to that of the classic cantilever base. Circle 307



Masland

(1882) sophisticated and distinctly tailored to meet the functional and aesthetic demands of the 90's, Concorde works with both traditional and transitional themes, the casual as well as the formal. Nineteen colors available in Antron Legacy Nylon. Circle 311



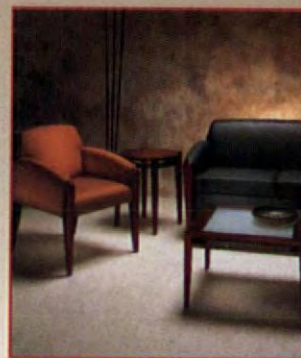
HBF

(909) introduces the CAM-PUS SERIES designed by architect Robert A.M. Stern. It retains the presence and generosity of its predecessors, but has an overall smaller scale which addresses the smaller spaces of today. The series includes a lounge chair, loveseat, sofa and ottoman — a complete family of seating ideally suited for use in reception areas, private offices and libraries. Circle 308



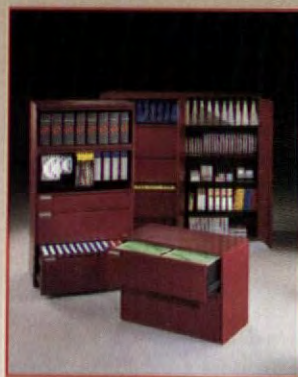
Mueller

(830) the Galerie Collection of small scale lounge seating and occasional table from Mueller, a Haworth company, is a high style, moderately priced ensemble designed by William Schacht. Circle 312



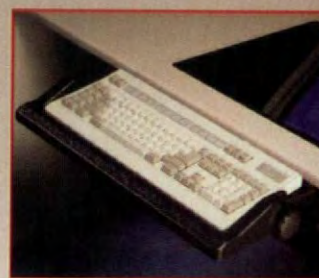
Krueger International

(1181) introduces the 700 Series Storage System provides an innovative filing solution. Manufactured to KI's high-quality standards, the 700 series is available in any color and carries KI's ten-year warranty. Circle 309



Nova

(1038/39) has developed a height adjustable keyboard designed to accommodate computer users in the 5th and 95th percentiles (ANSI). The new height adjustable keyboard can be adapted to any of Nova's integrated technology products currently in use or can be specified in new products. Circle 313



Lees Commercial Carpets

(1814) announces SisalTile rich in both natural styling and superior performance. Natural colorations are crafted into a distinctive woven look using multiple yarn textures. Richer hues are available for greater design freedom. Natural variations in texture create a classic parquet design when individual tiles are installed in quarter-turns. Available in broadloom. Circle 310



An exploded view diagram of an office chair, showing various components like the seat, backrest, armrests, base, and casters, arranged vertically on the left side of the page. The diagram is rendered in a light blue line-art style.

Like a well designed chair,

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Schumacher

(6-133) developed specifically for the hospitality market, "the Pendleton collection" from F.S. Schumacher, a division of F. Schumacher and Co., will work well in any environment where an emphasis on the rich heritage of Native American design is appropriate. Circle 314



Tuohy

(880) presents the Benney Collection as a fully coordinated offering of casegoods, arm-chairs, lounge seating and tables, offering a deftly balanced fusion of American streamline romanticism and contemporary design. Circle 317



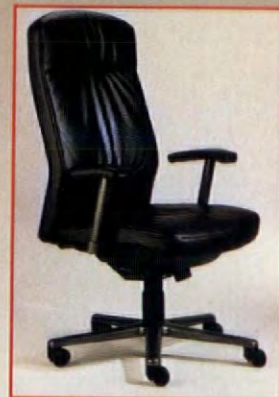
Steelcase

(1032/1118) has expanded its adjustable arm options on the Criterion seating line, allowing fingertip trigger control to adjust the arms up or down independently. Criterion seating complies with ANSI/HFES guidelines. Circle 315



Vecta

(303) the 4'0 clock Executive PM chair is fully ergonomic with height adjustable seat, back and arms, selective back stop and tilt tension. Leather or fabrics. Design by Jeff Cronk. Circle 318



Thonet

(929) provides the MainFrame seating with optimum flexibility, durability and comfort in lounge seating for today's evolving interiors. All upholstery covers are removable. Simple compartmentized construction techniques allow for reconfiguration on location. Both a small and large scale proportion are available in conventional freestanding configuration and in endless modular connected configuration as well. Circle 316



Versteel

(1093) features UNO tops, specified to coordinate with UNO base color options. New UNO bases offer the specifier an opportunity to use color in new applications by offering options for cap, base and column coloration. This program provides laminates, coordinated laminate/edge trim/base combinations, and greatly broadens the range of standard color possibilities. Circle 319



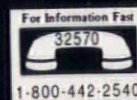


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Formica

presents NUVEL™ surfacing material offers superior durability, higher heat resistance and excellent post-formability—and the look and performance of solid surfacing at half the cost. Circle 324



Arcadia

presents VASSILY a dramatic look with its sculpted back and sharply cut angles of its legs and arms. The unique back stitching enhances the mass of the upholstered seat and back against the contrast of the tapered flared legs. VASSILY offers, either open arm or panel arm. Depending on the upholstery selection, the VASSILY fits well in either contemporary or transitional setting. Circle 321



Geiger

offers Jewel, designed by Peter Glass, is a wood chair series consisting of two models: a slat-back and a perforated veneered back. The seat pan is wood doweled and joined at each of the four legs, for strength and durability. Wood species are available in maple, mahogany, cherry, red oak, ash and walnut. Circle 325



Dal-Tile

announces new Dal-Marmitec Grani-Chip Series. It captures the style of fine marble that's more affordable and easier to maintain. Same popular agglomerate marble with a much finer texture. Available in twelve colors from subtle to bold. Perfect for all residential interior applications. Stocked in polished surface finish, additional finishes to special order. Circle 322



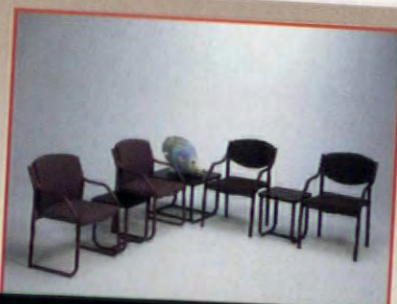
Gordon

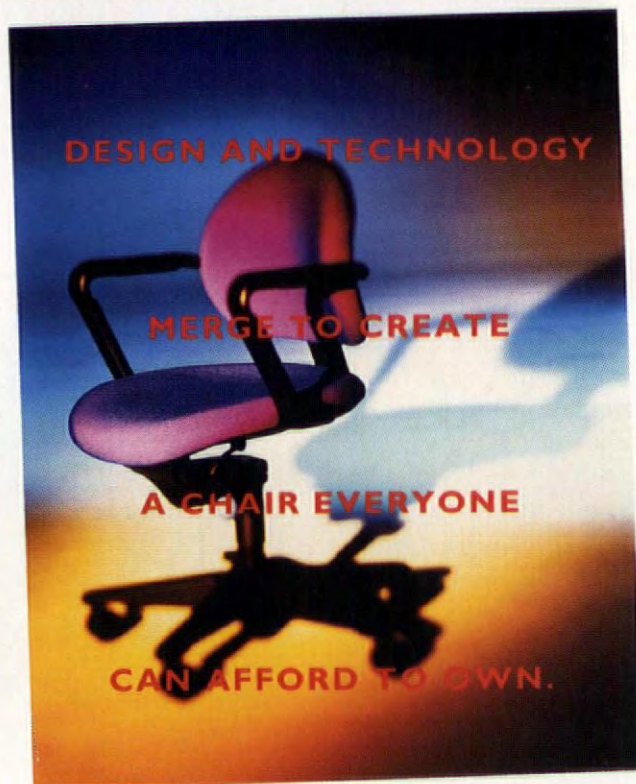
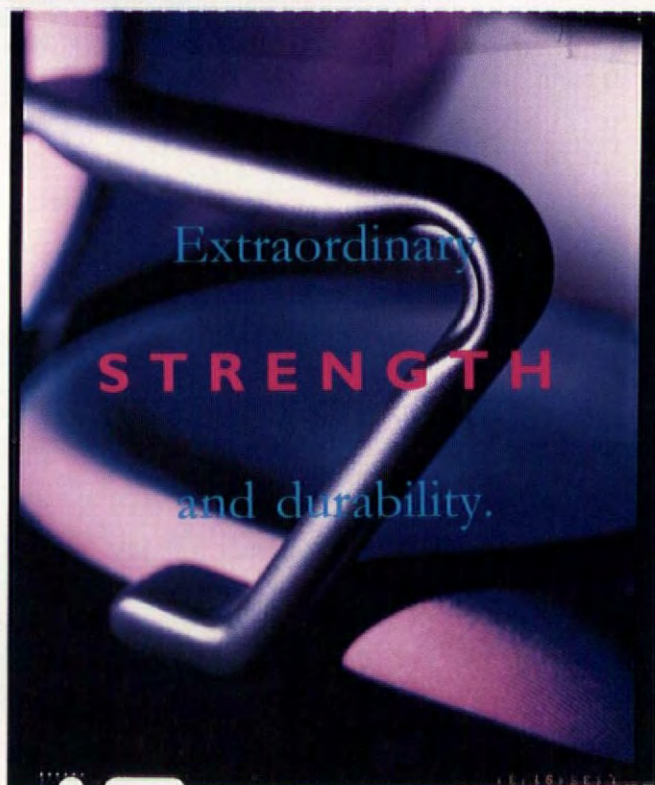
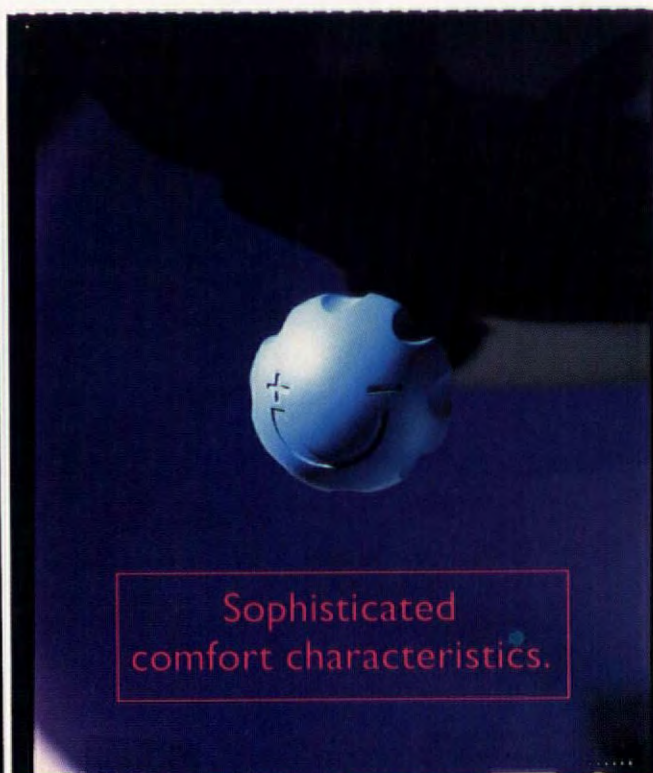
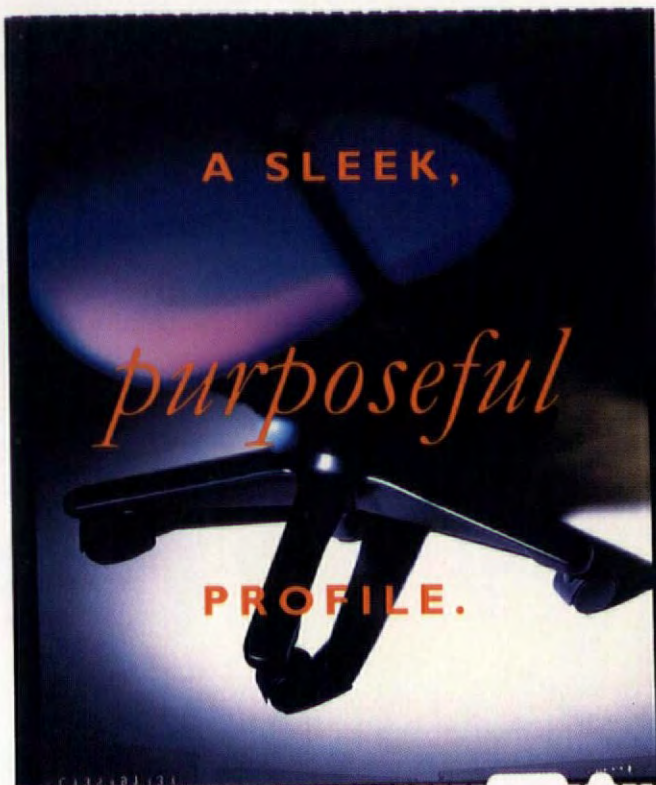
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ERG International

announces the new Tara Guest Chair. It's available in a Sled Base or a 4-leg version with fully upholstered standard or full back. It is available in 11 optional metal color finishes with a varied selection of quality fabrics to choose from. This chair will meet California Bulletin 133 and ERG International offers a five year guarantee on frame. For additional information please call us at 800-446-1186. Circle 323





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Howe

features Storm 30" diameter round with plastic laminate top, 1-3/4" vinyl bumper edge and bullet base. Rounds come in diameters ranging from 24" to 72". The bullet shaped foot profile on the table base is enhanced by a decorative, black rubber reveal strip. The Storm table collection personifies Howe quality at a value price. Circle 327



Momentum Textiles

features "Sea Lily" is a variety of Pacific seaweed with a leaf that is strikingly similar to the leaf of the Ginkgo tree. The lustrous damask has a velvety hand and is colored in a richly complex palette with Asian influences. (Shown: Kimono, Pagoda, Imperial, Kabuki.) Circle 331



Karastan Bigelow

offers the optimum choice to meet the demand for sophisticated styling in high end commercial carpet with Optimus Tweed,™ a multi-colored, tailored cut and loop pile carpet styled with a polished architectural influence for corporate interiors. Woven on patented Kara-Loc looms of DuPont ANTRON LEGACY fiber, it is available in 20 colors and is designed to coordinate with Karastan Bigelow's Optimus™ and Optimus Velvet.™ Circle 328



Monsanto Chemical Co.

introduces Ultron® VIP, a premium nylon 6,6 carpet fiber that improves soil-hiding ability and provides extra bulk and cover. Ultron® VIP has a natural luster and styling flexibility. It is treated with 3M Commercial Carpet Protector, an invisible barrier against dry, water and oil-based soils. Circle 332



Kenworthy/LFI

offers Kenworthy™ benched in five distinctive styles and made of red oak, jarrah or maple. They are constructed with mortise and tenon joints, finely finished with careful attention to detail, shipped fully assembled. Circle 329



Richards-Wilcox

Times-2 Classic, the world's original rotatable files, slash the space needed for ordinary lateral files by more than half. Their unique combination of versatility and colorful good looks means you can put their space savings to work using them as shared access space dividers or clustered filing centers. They're the right answer everywhere in today's modular offices. Circle 333



Leggett & Platt

features EST 9500 Multi-Purpose Base System. Unique aluminum understructure allows complete design versatility. Interchangeable base covers in wood, urethane, chrome, brass-plated or custom. Lightweight yet strong die cast aluminum base exceeds BIFMA and ANSI standards. Available in 23" and 25" with 1-3/4" or 2' dia. center. Circle 330



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Toli

designer oriented, sheet vinyl flooring from Toli International features woodgrains, stones, overalls and carpet looks. Engineered for heavy commercial use, they are available with color coordinated welding thread. Circle 338



Salman, Inc.

introduces TOPS a revolutionary development in the design and manufacture of wood casegoods, the result of innovative construction using hardwood plycore to increase strength while reducing the weight. TOPS features are impressive at a most affordable price. Circle 335



USG Corp.

features custom colors and faux finishes available for both CADRE and QUADRA on request. Both CADRE and QUADRA panels can be installed directly from the box into the grid, thus eliminating costly and time-intensive assembly processes required with other competitive coffered ceiling systems. Circle 339



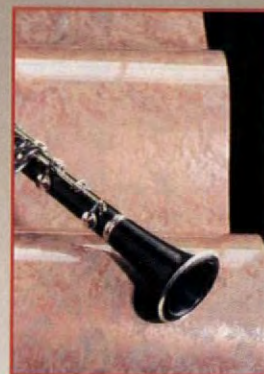
Shaw Commercial Carpets

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Ralph Wilson Plastics

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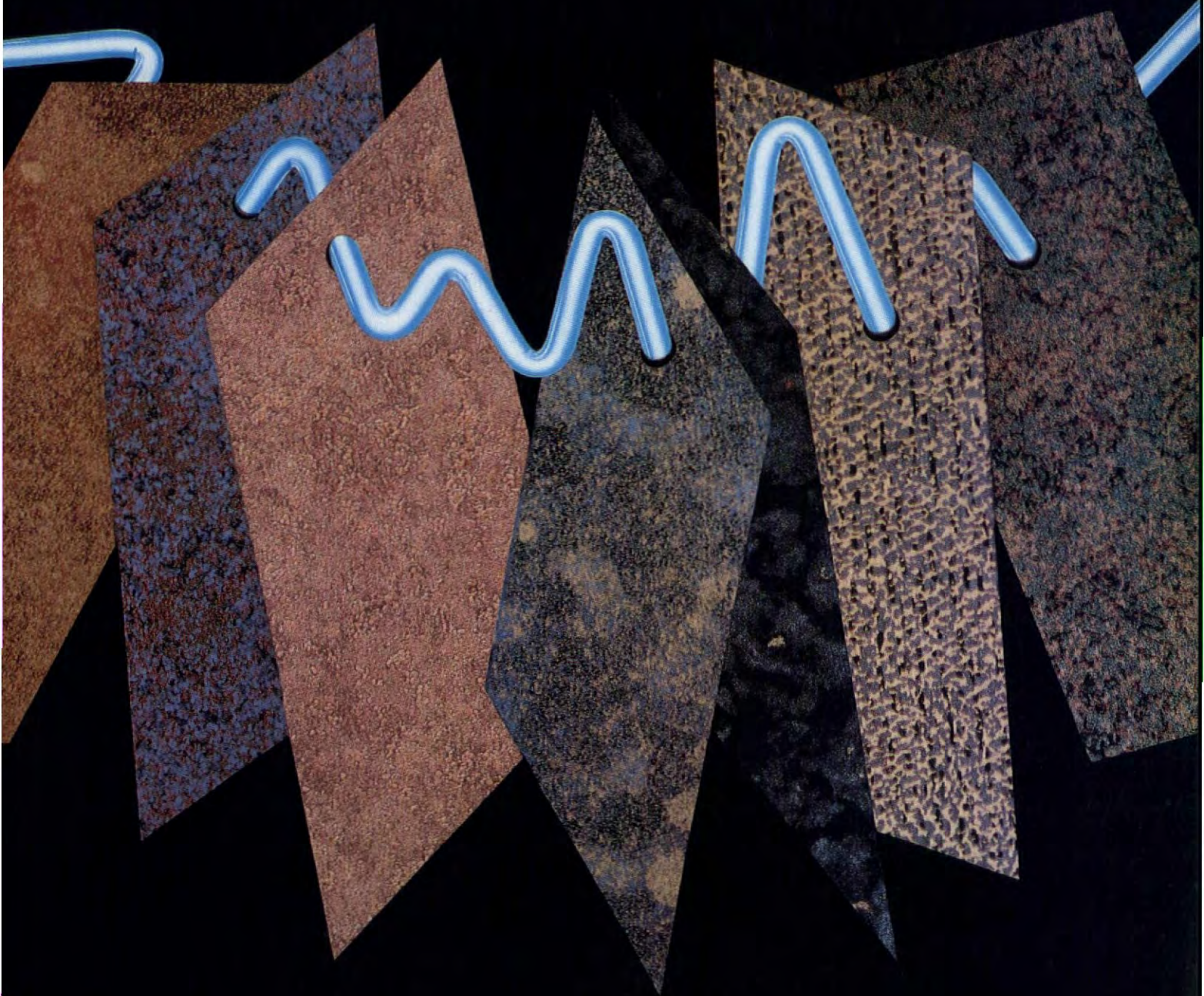
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3 FLOOR

- Allsteel 300
 American Seating 399
 Ametex Contract Fabrics/Robert Allen Contract 367
 Atlanta Architectural Textiles 324A
 Bernhardt Contract 314
 Boiling Company, The 371
 Bradford Systems 3-107
 Bright Chair Company 3-123
 Brueton Industries 349
 Condi 389
 Council Craftmen 331
 Curran Executive Office Furniture 324A
 Dar-Ran Furniture Ind. 383
Design Tex Fabrics 3-121
 Douglass Industries 394
 Eck Adams Corp. 3-112
 Executive Furniture Inc. 3-111
 HAG 361
 Halcon Corp. 336
 Harbinger 377
 Harden Furniture Contract 3-124
 Harwood House 300
 Herman Miller 1 321
 Herman Miller 2 310

- High Point Furniture 333
I.C.F. 313
Institute of Business Designers 341
Invincible Metal Furniture 3-112
Keilhauer Contract Seating 360
Krug Furniture 306
Lackawanna Leather 337
Loewenstein, Inc. 353
Meridian 3-115
Novikoff 345
Panel Concepts 330
Paoli 380
Paralax a div. of Engineered Data Products Inc. 312
Patrician Furniture Co. 383
Quaker Furniture 385
Robert Allen Contract/Ametex Contract Fabrics 367
RoseJohnson 306
Rosemount Office Systems, Inc. 365
Sligh Furniture 3-101
Smith Metal Arts 318A
St. Timothy Chair 3-100
Vecta 303
Wolf-Gordon 355



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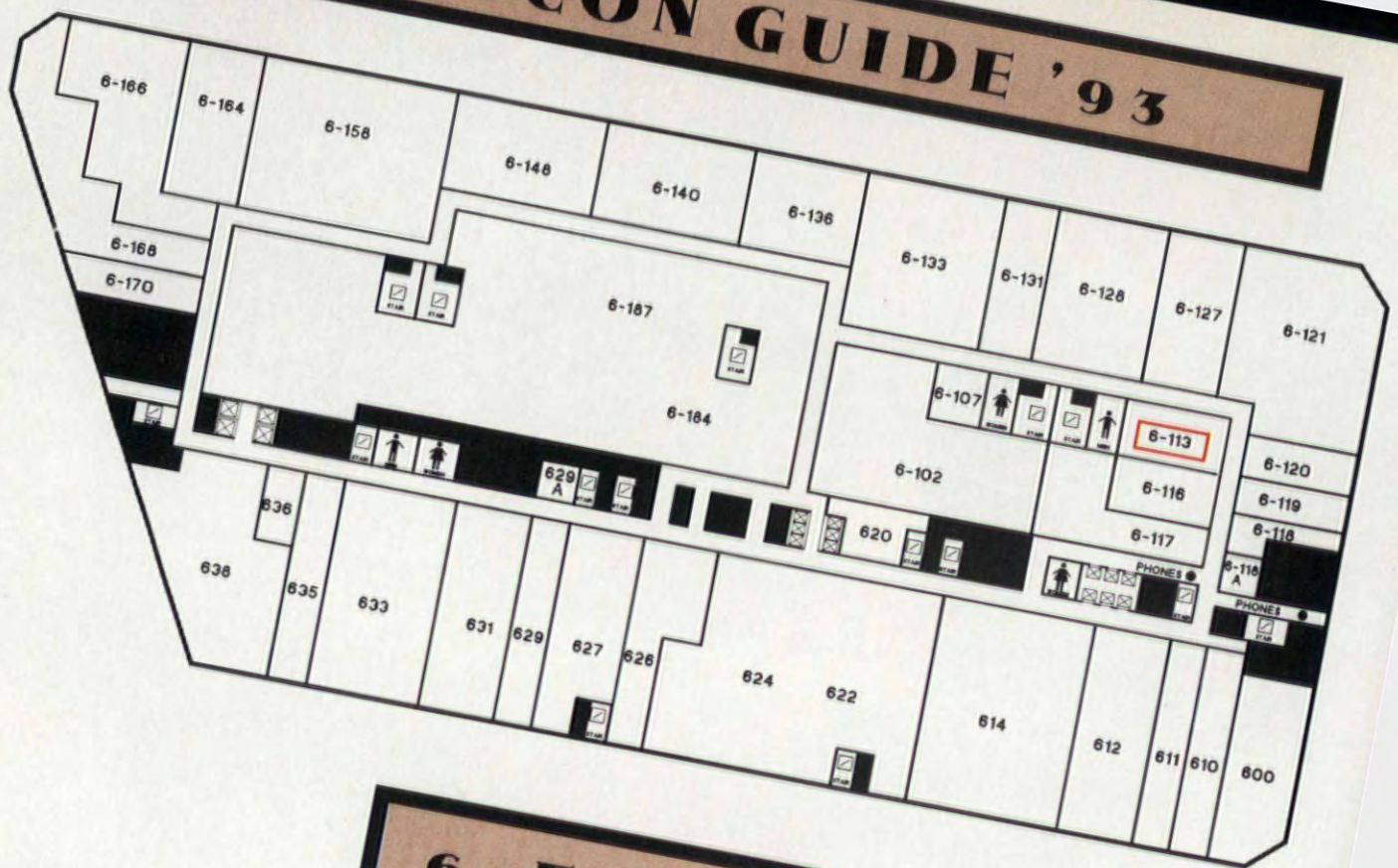
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Acadia. One of the 30 upholsteries from
"The American Mosaic Collection"
by Tim Van Campen. One of the 2000
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circle 54

NEOCON GUIDE '93



6 FLOOR

American Society of Interior Designers 620
 Anne Remien, Inc. 6-131
 Archetonic 6-107
 Architex International 626
 Baker Knapp & Tubbs 6-187
 B. Berger Company 610
 Beacon Hill Showrooms 633
 Betterman's 611
 Brunschwig & Fils 6-121
 Carpets By Design 629A
 Decorators Walk 622
 Designers Choice, Ltd. 6-119
 Donghia Showrooms 631
 Feizy Oriental Rugs 600
 Fields, Edward, Inc. 635
 Gretchen Bellinger, Inc. 6-118A
 Hinson & Co. 6-117
 Interior Crafts 614
 Isabel Scott Fabrics 624

Jack Lenor Larsen 638
 Kirk Brummel 629
 Kittinger Company 6-158
 Kravet Fabrics 6-128
 Lacey-Champion Carpets 6-164
 Nicholas P. Karas Assoc. 6-113
 Oriental Rugs Int'l. 6-140
 Osborne & Little, Inc. 6-118
 Pindler & Pindler, Inc. 6-170
 Richard Norton Inc. 612
 Rosecore Carpet Co. 636
 Rozmaltin Showroom 6-184
 Scalamandre 627
Schumacher Fabrics & Wallpaper 6-133
 Stark Carpet 6-102
 Stroheim & Romann, Inc. 6-148
 Thybony Wallcoverings 6-166
 Warner Company, The 6-136
 Watson Smith, Inc. 6-127



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3rd FLOOR
300 N. WELLS,
CHICAGO IL
circle 55

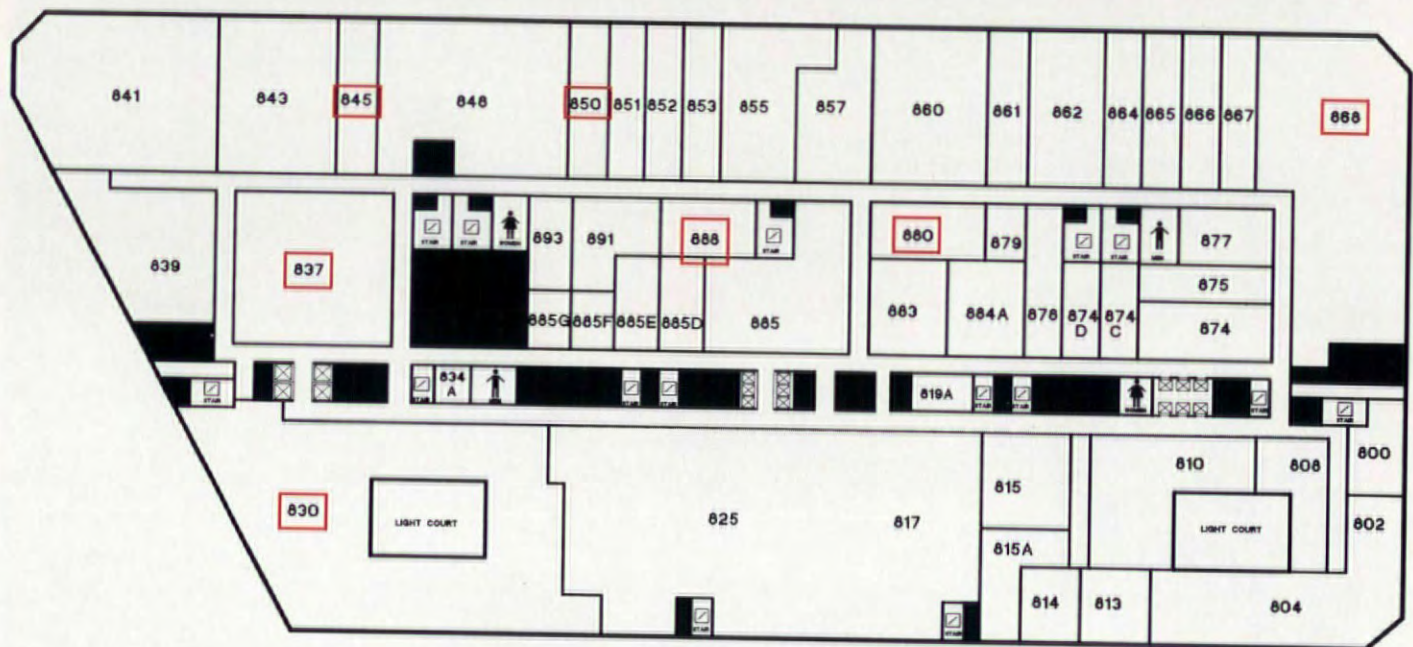
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8 FLOOR

ARC COM Fabrics 888

BASF Corporation/Fibers Division 850

Carnegie Fabrics 851

Cartwright 852

CCN International 857

Cubic Automatic Revenue Collection Group 813

Dec-Art Designs 846

DIFFA/Chicago (Design Industries Foundation for AIDS) 885F

Duraform 819A

Girsberger Office Seating 845

Glassform Industries 819A

Haskell of Pittsburgh 810

Haworth, Inc. 830

Haworth, Inc. 837

Interface Flooring Systems 848

International Facility Managers Assoc. 874D

Jofco 843

Kimball Office Furniture 825

Kwik-File, Inc. 875

Maharam 883

Metcor Manufacturing 834A

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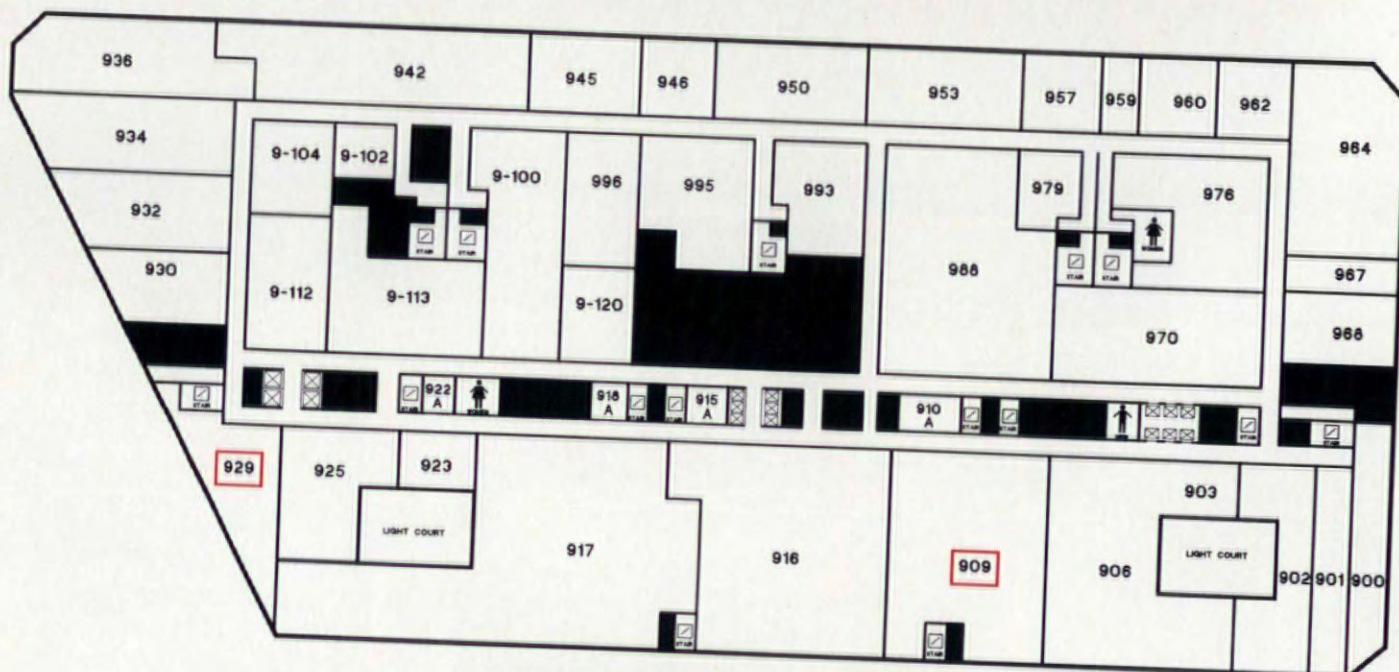
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9 FLOOR

Agati Inc. 979
 Atelier International, Ltd. 934
 Baker Furniture/Contract 917
 Bernhardt Contract 976
 BPI Communications 936
 Brickel Associates, Inc. 953
 Deepa Textiles 959
 GF Office Furniture, Ltd. 916
Hickory Business Furniture/HBF 909

Ombre, Inc. 922A
 OSI Signatures in Fine Wood 916
 Redco Mfg. Co. 915A
 R.L. Witt & Associates 9-104
Thonet Industries 929
 Thos. Moser Cabinetmakers 918A
 Unifor 925
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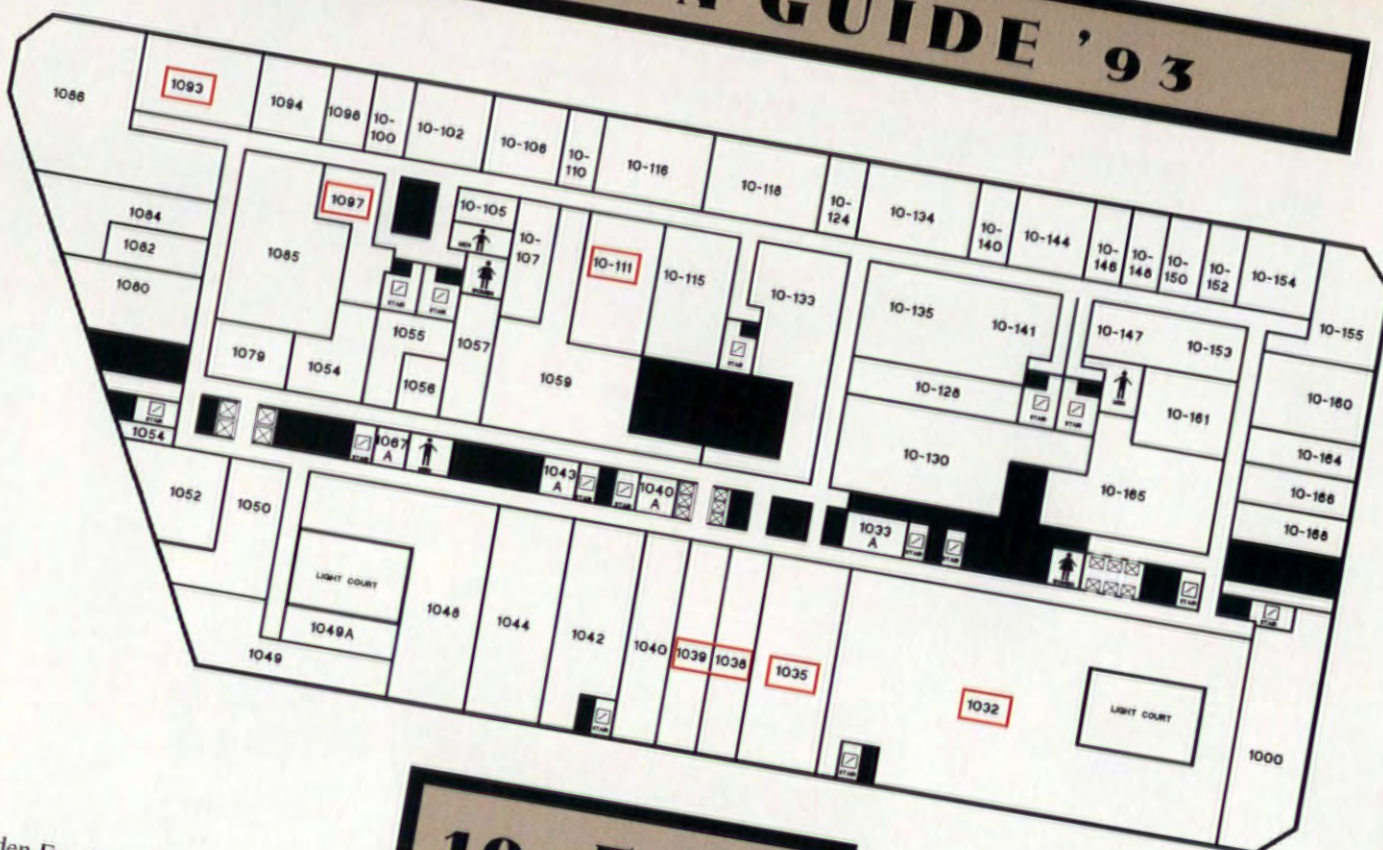
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10 FLOOR

Adden Furniture 1050
 Add Interior Systems 10-150
 AlliedSignal Fiber 10-130
 Allyn Bank Equipment Co. 1067A
 American Institute of Architects - Chicago Chapter 1049
 Armstrong World Inds., Inc. 1059
 Artopex (US) 1085
 Ball Group, The 10-166
 Bonaventure Furniture Industries, Ltd. 1033A
 B.P.C. Industries 1040A
 Buckstaff Company 10-134
 Business & Institutional Furniture Mfgs. Assn. 1057
 Cabot Wrenn 10-116
 Charvoz 10-105
DuPont Fabric Center 1097
DuPont Flooring Systems 10-111
 Durkan Patterned Carpets 10-146
 Egan Visual 1082
 Eldon Office Products 10-152
 Fixtures Furniture 10-160
 Flex-Y-Plan 10-144
 Gianni 10-124
 Gilbert International 10-153
 Grahl Industries, Inc. 10-154
 Harvard Industries 10-168

Human Factor Technologies 1098
 Jack Smith & Assoc. 1035
La-Z-Boy Chair 10-135
 LUI Corp. 10-102
 Magnuson Group 1054
 MDC Wallcoverings 10-155
 Metamorphosis 10-100
 Milliken & Co. 10-115
Nova Office Furniture, Inc. 1038/39
 Packard Industries, Inc. 10-106
 Peter Pepper Products 1094
 Precision Mfg., Inc. 10-118
 Samsonite-Contract 10-133
 Southwood Furniture Corporation 10-148
Steelcase, Stow & Davis 1032
 Stratford Hall 10-147
 System 2/90 Modular Facility Signage 1043A
 Teknion Furniture Systems 1048
 Tenex Corp. 1079
 Treiber, Al Associates 1052
 Trendway 1086
 United Chair Company 1042
Versteel Inc. 1093
 Viking 10-110
 Woodscapes/Hayes 10-141
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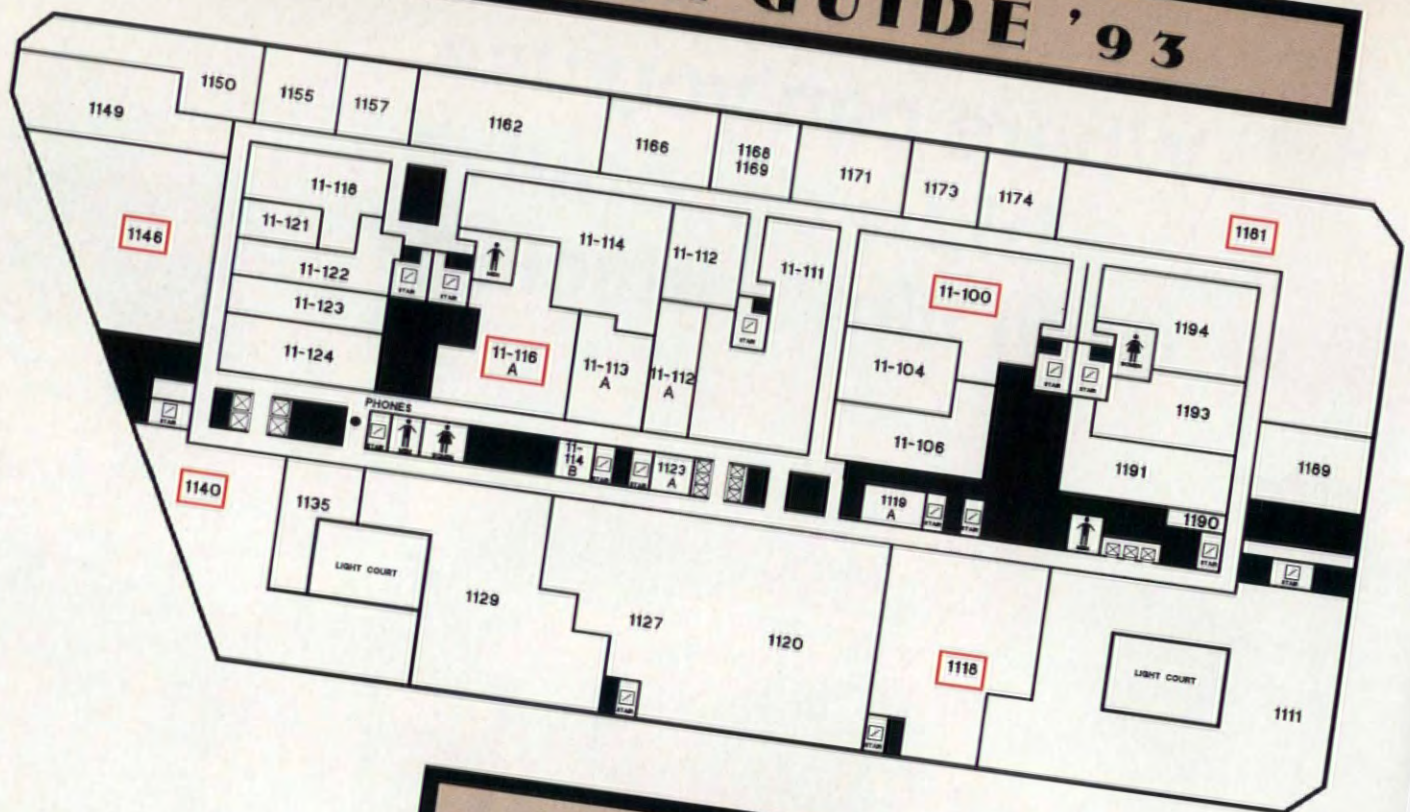
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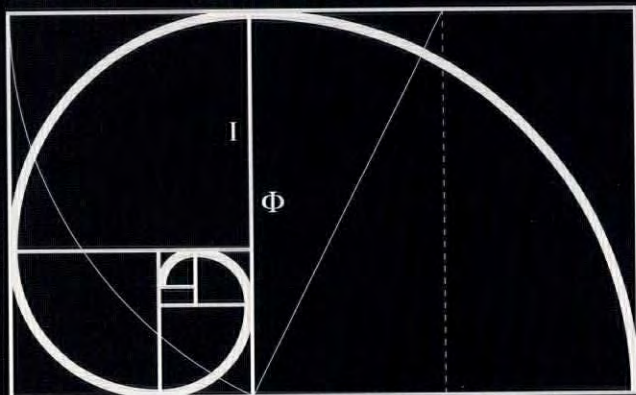
11 FLOOR

Adam James Textiles 1157
 Alma Desk 1140
Ben Rose, Ltd. 11-123
 Brayton International 11-114
 Carolina Business Furniture 11-124
Chromcraft-Monarch Furniture 1146
 Cleator Corp. 1174
 Contract Furnishing Council 1190
 CorryHiebert 1120
Davis Furniture 11-116A
 Eurotex 11-121
 Executive Office Concepts/EOC 11-104
 Falcon Products 1194
 Forbo Industries, Inc. 1189
 Gunlocke Company, The 1120
 Harter Group, The 1129

HON Company, The 1127
 Jackson of Danville 1168
 JG Furniture Systems 11-118
 J.M. Lynn Co. 1157
KI 1181
 Knoll Group, The 1111
Metropolitan Furniture 11-100
 Nemschoff Chairs 1193
 Nucraft Furniture Co. 1166
 Richard Winter Associates 1169
 Shelby Williams Industry 11-111
 Spinneybeck 1155
Steelcase, Stow & Davis 1118
 Thayer Coggin Institutional/TCI 1173
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Space 339, The Merchandise Mart, Chicago

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The Golden Mean is a concept that links the history of architecture and demonstrates the interconnections between many disciplines. It is reintroduced in Chicago in 1993 as a universal law worthy of attention in a contemporary world of shifting instability and chaos that reflects a need for order based on fundamental, enduring principles.

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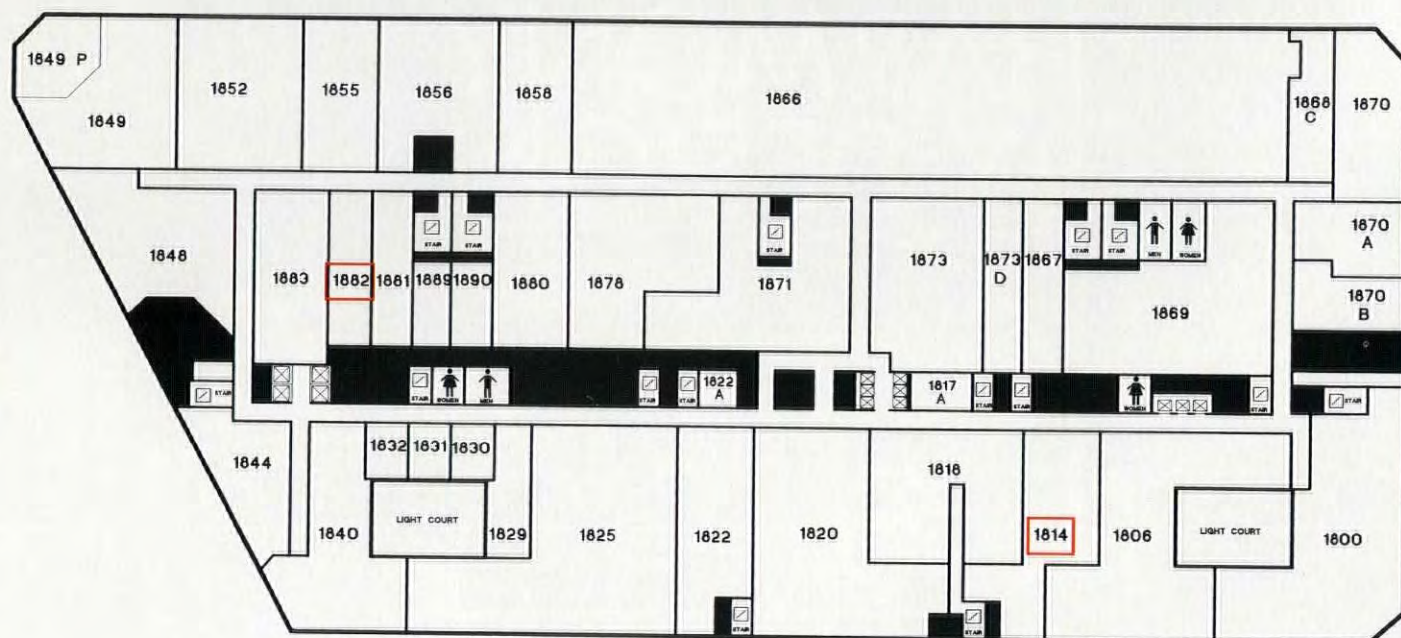
Dr. Vincent Scully
William McDonough AIA
Michael Manser, RIBA
Rachel Fletcher, geometer
Dr. Anne Griswold Tyng
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The symposium will conclude with a debate between the speakers and members of the architectural and design community in Chicago.

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18 FLOOR

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Carousel Carpet Mills 1832
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Councill Craftsman 1873
Couristan 1880
D and D Designs 1844
Ficks Reed 1856
Jorian Rug Company 1822

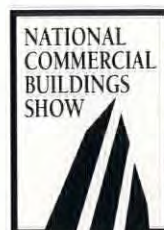
Keller Collection 1878
Land Mark Enterprises, Inc. 1822A
Lees Commercial Carpet 1814
Lexington Furniture 1825
Mart Sample Room 1869
Masland Carpets 1882
Midwestern Relay 1849P
Ray-Shel Enterprises 1870B
Richard Himmel Antique & Dec. Furniture 1800
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RISK/REWARD AWARDS

Faced with an overwhelming desire to make a positive contribution toward resolving what appear to be insoluble problems, what can a magazine do? This is the question that raced through my mind during my trip to Russia last August. The enormity of the need balanced against the ability to publicize seemed to me to be a valid response from my point of view. For five years in a row this Corporate America Design Awards issue has honored American companies and corporations whose commitment to the credo "Good design results in good business" is very strong. In this issue, we wanted to continue to wave the flag for American business leaders who support design excellence in their multinational endeavors at home and abroad—especially in Eastern Europe and Russia where an emphasis on the fruits of good design is desperately needed and replete with possibilities.



PHOTOGRAPHY BY KRISTEN RICHARDS

Above, from left to right: Sidney Philip Gilbert, Ted Liebman, Paula Rice Jackson, Richard Kielar, and James Frankel.

The following pages are a tribute to the American corporations—with a special emphasis on developers—who are both joint-venturing with global partners or going it alone in this frequently treacherous sector of international business development. From the outset we have sought experienced advisors to guide us toward quality projects either nearing completion, completed, or still in the early design phases, and we have found a number of them which would never have materialized without the spirit of free-enterprise and the technological and financial know-how of American business people willing to address this new frontier. Presented in this issue are five projects in Russia, four in Poland, two in Berlin, and one each in Hungary, Belarus, and the Ukraine. We wish to thank James Frankel, senior partner of the Construction Industry Practice Group of the law firm of Shea & Gould, for introducing us to the world-class developers behind some of these projects; Richard Kielar, senior vice president at Tishman Realty &

Construction, who helped us secure developing hospitality projects; Sidney Philip Gilbert, a founding member of ADPSR, which is being honored at this year's AIA convention in Chicago next month; Theodore Liebman, of the Liebman Melting Partnership, whose multi-discipline practice helped us look in areas we would have otherwise overlooked.

This core group worked hand-in-hand with Beverly Russell, Justin Henderson, and Jean Gorman to prepare this most complex and difficult editorial. We are grateful to the Radisson Hotel Group for their support to bring Henderson and his wife, photographer Donna Day, to Moscow, Berlin, and Warsaw for the latest take on hotel interiors.

In early April, the Russian Minister of Architecture and Construction, Efim Vladimirovich Basin, was honored at a power lunch organized by Shea & Gould. I presented to this



Above: Efim Vladimirovich Basin, Russian Minister of Architecture and Construction, receiving his proofs of this issue.

"Jack Kemp" of the Politburo copies of laser-proofs of the features in this issue as a gesture of our concern, care, and interest in his successful negotiations with future titans of development, construction, architecture, design, management, and finance. In the eight short months since my visit the issue of privatization has been paramount in the thought of all those seeking to effect a permanent impact in this part of the world. As Russia and the CIS countries continue to hover between dictatorship and a kind of democracy the role of American investment continues to grow in importance. America's contribution may itself determine who will win the battle between the executive and legislative branches for control. We urge you to join us at NeoCon 93 on Tuesday, June 15th at 8:00 a.m. at the Stouffer-Riviere Hotel to hear Eugene Golub and John Tishman talk about their experience in negotiating new strategies through the old quagmires.

•PAULA RICE JACKSON



CHICAGO LEADERSHIP

On the 20th floor of a building on Chicago's premier boulevard, North Michigan Avenue, the atmosphere exudes the go-go years of the past—an unusual situation in the bruised and battered world of American real estate development today. Soft carpets and pale leather upholstery, rich works of art, and the impeccably dressed team of young developers reflect the astute moves that the chairman of the board, Eugene Golub, has made during the last four years. Throughout its 30-year history Golub & Company has developed or acquired more than 10 million square feet of office space and more than 8,000 residential units through its corporate headquarters in Chicago. It has also handled more than \$1 billion in transactions, spanning such Chicago landmarks as the Xerox Centre and Citicorp Plaza. It was only in 1989, however, responding to the moves in Europe for a new Economic Community, that the real estate company decided to investigate the opportunities across the Atlantic. Since then it has become one of the largest developers of property in the former Eastern Bloc.

With joint venture offices in Warsaw, Budapest, Moscow, and St. Petersburg, and future operations anticipated in Sofia, Kiev, Prague, and possibly Bucharest, Golub's team is most definitely on the move, injecting its real estate development and construction know-how and putting financial deals together throughout Central and Eastern Europe. And it has already provided a significant source of commissions for some of the major architectural and design firms in the country including Skidmore, Owings & Merrill, Kohn Pedersen Fox, and A. Epstein/ISI International. Altogether a total of approximately 1.5 million square feet is already in progress



Foreground, chairman Eugene Golub with, seated from left, executive vice president/COO Christopher Milam and vice president corporate development John Howard. Standing from left, project finance director Michael Newman, senior vice president European Development Michael Glazier and vice president of development and project management Ernest Makkai.

or about to be under construction in Warsaw, Moscow, St. Petersburg and Budapest.

It was senior vice president Christopher Milam, who first persuaded chairman Gene Golub and the Golub management team that the Eastern Bloc had potential. Milam gathered an in-house team consisting of executive vice president Michael Newman, vice president of corporate services Lee Golub, John Howard, former vice president and project manager for A. Epstein and Sons, Ernest Makkai, a multilingual Hungarian-born engineer and former associate partner at Skidmore, Owings & Merrill, Chicago, and Michael Glazier, a financial specialist from American National Bank & Trust Company of Chicago. Each man has responsibility for different countries—Howard has responsibilities for

DAVID WEINSTEIN

*With 30 years of experience in real estate development in the U.S.,
Golub & Company pioneers into Eastern Europe*

Poland, Makkai for Hungary, Glazier for Russia. However, negotiations for each deal are likely to extend far beyond individual territories. For example, Glazier's current office development in St. Petersburg involved the firm's multi-disciplinary group—architects, engineers, and financial experts—in financial meetings in Switzerland as well as construction management expertise from Italy in order to get the project off the ground.

In almost every instance, senior vice president Chris Milam declares the developments are "a triumph of collaboration. It would be impossible to work in these countries without joint-venture partners and strong personal relationships," he remarks, citing the tough bureaucratic regulations that are frequent hurdles to be surmounted before a project can get under way. "While the Eastern Bloc countries want Western-type buildings," Howard adds, "at the same time they have strong codes which require new structures to conform within an existing urban context. These regulations are actually not a bad idea, particularly where harmony must be achieved within a block of historic architecture." Howard goes on to explain the complications of getting a structure up. Eastern bloc countries have few developed resources of their own, so curtain-wall glass may come from Canada, stone from Zimbabwe, stainless steel trim from England, wood veneers from Austria, and elevators from Germany or the U.S. Yet luxury taxes may be imposed for importing such components, escalating the developer's costs, which are ultimately passed along to the tenants. Thus, the first Golub-developed building in Warsaw, the Corporate Center, which is 70 percent preleased to a diverse group of tenants from the British Embassy, to Merck, to Price Waterhouse, is renting at up to \$50 per square foot. But tenants are happy to be there, with state-of-the-art telecommunications enabling them to maintain daily business in Western style, in a country where the sheer shortage of phone lines causes serious problems.

Ernest Makkai, who fled to the United States from Rumania with his wife 15 years ago, finds it hard to believe what is actually going on. "Five years ago, it would not have

been possible for these changes to happen so fast," he says. Western developers are recognized for their know-how in putting financial packages together, he adds. "In the past, the Eastern Bloc countries have been heavily technically dominated, and not well informed of the business aspects. This is why so often in the past a project got under way, only to grind to a halt during the process of building because funding ran out. That's where American financial expertise comes in. The younger generation in these Eastern Bloc countries are very receptive to this. They are not biased against the profit motive, like some of the older generation whose views are ingrained from years of socialistic politics."

*"While the Eastern Bloc
countries want Western-
type buildings, at the
same time they have
strong codes which
require new structures to
conform within an
existing urban context."*

Sharing responsibilities in Russia under Chris Milam, German-speaking Michael Glazier does not find his lack of Russian such a barrier. "What's more important is to understand the cultural nuances and differences—wherever you are in Europe," he emphasizes. He finds the cultural attitudes in Russia somewhat similar to the U.S. "We have the same Super Power mentality and a pioneering spirit," he explains. Projects there include the planned Grand Hotel in Moscow, a \$200 million project with 675 rooms and a modern business conference center being designed by SOM, Chicago, scheduled to open in 1996. It will be the first 5-star hotel in the city. In St. Petersburg he is involved in a 50,000-square-foot office rehabilitation project, saving the facades of a cluster of adjacent

buildings and gutting the interiors to create an efficient, modern work environment. This is a 12-month project which will get underway this fall.

If Golub's team is all over Europe, the individuals involved say it is not without some personal sacrifice. Travel is "gruelling and very taxing," says Glazier, who is used to spending four consecutive weeks on one business trip, bouncing from one country to another. Howard, a seasoned business traveller whose past work involves substantial travel to Japan, points out that it is an absolute must for American companies to be in Central and Eastern Europe, despite the hardships and the challenges. "This is the new frontier. There is a need. We must supply it."

• BEVERLY RUSSELL



LOOK BEFORE YOU LEAP

With their own economy mired in recession, many American design professionals, contractors, and developers have shifted their attention overseas to Poland, Hungary, Russia, Ukraine, the Central Asian Republics and other countries in what is commonly referred to as Eastern Europe. What they have found is a vast, untapped market, rich in people and natural resources.

Having served as attorneys for the interests of American architects, designers, and contractors in this part of the world since 1991, we at Shea & Gould believe that the interest of American design and construction firms in Eastern Europe will continue unabated in coming years despite continuing political and economic instability throughout the region. Why? Because this scope of need for new housing, offices, hotels, health-care, recreational, and other commercial facilities, as well as infrastructure—from highways and bridges to telecommunication systems—has not been seen since the end of World War II. Also because the market for environmental clean-up and the retrofit of military and manufacturing facilities is burgeoning. And because there are innumerable historic structures and sites in every country that deserve immediate attention, not only as objects of national pride worthy of preservation, but also as the basis for the critically important tourist industry. Moreover, Eastern Europeans in general feel great respect—and in many cases, even affection—for Americans, and are anxiously seeking American technological, business, and practical know-how.

All of this bodes well for American interests. However, pursuing business in the region remains a difficult proposition. Enthusiastic Americans should not lose sight of the fact that for each Eastern European opportunity there is a corresponding risk. And, in the case of design professionals, contractors, and developers, there are specialized risks which go beyond the political instability, currency fluctuations, and bureaucratic red-tape that affect everyone trying to do business in this region. We, as attorneys and business advisors to the construction industry, offer the following “words of wisdom” for firms contemplating doing business in Eastern Europe:

1. Avoid over-generalizations.

It is dangerous to over-generalize about Eastern Europe. Even small neighboring countries in the region have diverse



James E. Frankel, Esq.

religious, political, and ethnic underpinnings. They are also at dramatically different stages in their individual political and economic development. For this reason, a business or contracting strategy that works like a charm in Poland or Hungary may be ineffective or even disastrous when transferred without appropriate adaptation to Russia or Kazakhstan. Your best protection is to develop a first-hand knowledge of the countries in which you intend to work through research, personal visits, and building relationships with local citizens.

2. Recognize that local business partners may lack experience with Western-style business transactions.

In general, the work force in the Eastern European countries—including construction industry professionals—is well-trained, technically competent, and ambitious. In addition, many Eastern Europeans are shrewd businessmen as demonstrated by the growing number of millionaire entrepreneurs. Such apparent acumen should not, however, blind Americans to the fact that their Eastern European partners may have little or no understanding of business transactions as we know them. This is particularly true in Russia and the other former Soviet bloc countries. The resulting lack of a common “framework” for negotiations can result in serious misunderstandings. In other words, it is risky to simply “assume” anything. The solution is the investment of sufficient time and energy in negotiating key contracts so that there is a mutual understanding of how all aspects of the relationship will work.

An important related point: American businessmen should avoid reacting to this lack of business experience with what could be perceived as condescension or lack of respect. A “take it or leave it” attitude has scuttled many a potentially profitable business deal. Once again, there is virtually no substitute for first-hand knowledge of local customs, sensitivities, and the personalities with whom you are dealing.

3. Perform “due diligence” on every aspect of a prospective project.

Design professionals, contractors, and developers need to perform what we lawyers refer to as “due diligence”—i.e. close and thoughtful scrutiny—of all aspects of a proposed business arrangement or project. More specifically, keep asking these key questions until you are comfortable with the answers you get: Who owns the land on which the project will be built?

Advice from the New York law firm Shea & Gould on joint-venturing in the quagmires of Eastern Europe

Who has the power to contract for its development? How and when will payment be made under the contract?

The inability to establish clear title to real property has thus far been one of the main impediments to development in Eastern Europe. Although laws are being passed in a number of countries to end the concern about private claims on land putatively owned by the government, uncertainty about the ownership of real property will remain a concern for some time to come. Many early business venturers into Eastern Europe tell horror stories about contracting with local parties who either had no interest in the parcel of land under consideration, or who had already contracted with several other parties for its development. Clearly, confirming the contracting authority of the party with whom you are dealing should be a top priority.

Likewise, close attention must be paid to how and when payments for services and construction materials and equipment will be forthcoming. Because of a lack of hard currency, barter is a favorite method of financing projects in Eastern Europe. Make sure, however, that the terms of any barter deal are carefully pinned down, that you are dealing with an experienced and reputable bartering company, and that your Eastern European contracting partner has control over the product or natural resource being bartered.

4. Focus your efforts.

From the standpoint of initial efforts in Eastern Europe, it is probably better to do ten small projects rather than one giant one. This approach maximizes the opportunity to gain experience with the country, while limiting the potential losses on any one project. It also allows you to build a track-record more quickly.

5. Combat legal uncertainties by engaging competent legal counsel.

Most Eastern European countries have bodies of law which differ significantly from the Common Law upon which the U.S. legal system is based. At the same time, many of these systems are currently undergoing major changes to accommodate the demands of a free-market economy. As a result, it is often as difficult to know what the applicable law is as it is to conform to it.

Probably the best way to combat this uncertainty is to retain competent local counsel, if available, or alternatively, to engage an international law firm with knowledge of the laws of the specific geographic area. Many U.S. law firms are now opening offices and developing correspondent relationships with their counterparts in Eastern Europe. In addition, lawyers from the region are being trained in American law schools and are serving internships in U.S. law firms, before returning home to open Western-style firms of their own. Although the

number of such firms is small now, they do exist and we expect the trend to continue. Remember, however, that no matter how good your legal representatives and other local agents are, they are no substitute for your own first-hand knowledge of the country and the people with whom you are dealing.

6. Include dispute resolution mechanisms in contracts.

Given the general climate of legal uncertainty, you should plan contractually to resolve disputes with local parties outside the local court system. Include appropriate provisions in your contracts for arbitration, mediation, or similar procedures. Both the International Chamber of Commerce and the American Arbitration Association conduct international arbitrations. The location of hearings should receive careful consideration based on the availability of hotels and support services such as secretarial help, telephones, and fax machines. Be sure to provide in the contract, where appropriate, that hearings will be conducted in both English and the local language, and to make provision for the sharing of translation costs.

7. Be prepared for delays.

Expect delays in all aspects of your Eastern European efforts. Even routine governmental approvals for a project have been known to take three to four times as long as would a comparable approval process in the U.S. In addition to those already mentioned, delays can be expected to result from lack of normal communications equipment, office support, and suitable housing for project personnel in some areas; travel difficulties; problems with obtaining adequate translation of documents; corruption; problems with taxing authorities; lack of an established banking system; difficulties in obtaining financing for project "soft costs"; and shortages or unavailability of Western-grade construction materials and equipment, as well as transport delays when these items are purchased in Europe for use on remote construction sites.

We acknowledge the risks inherent in doing business in Eastern Europe, but believe that from the perspective of design professionals, contractors, and developers, they are significantly out-weighted by the opportunities of this extraordinary new market for American technology and expertise. The real trick in taking advantage of these opportunities lies, first, in learning how to identify risks throughout the life of a business relationship and, second, in developing creative, pragmatic solutions for resolving them.

•JAMES E. FRANKEL, ESQ.

James E. Frankel is the senior partner in the Construction Industry Practice Group of the New York law firm Shea & Gould, as well as the chairman of its Eastern European Building & Development Consortium.



CHECKPOINT CHARLIE REDUX



A view of Checkpoint Charlie before the Wall was destroyed. It is now the site of SOM's proposed Das Business Center, and the new gateway to East Berlin.

Today, almost four years after the Berlin Wall was demolished, symbolically calling an end to the 32-year-long separation between West and East Germany, little physical evidence of that once-oppressive dividing line remains.

While the Wall came down swiftly, the long, uneasy process of establishing equilibrium between the old and new parts of the city is only beginning. As the German government invests about \$85 billion annually to economically develop and reconstruct East Germany, American developers, though often hesitant to invest because of questions over private property rights, are also aiding the process as is evidenced by a spate of new building developments in the core of the city. Among them will be a new 500,000-square-foot, mixed-use project developed by the Central European Development Corporation American Business Center GmbH & Co. and designed by Skidmore, Owings & Merrill. Located at Checkpoint Charlie, the former gateway at which armored tanks stood guard only a few years ago, the new project, called Das Business Center, promises to stand as a potent anchor representing the unification of Berlin.

In a competition held last summer among American architects, the project was awarded to SOM for the consciousness of its proposal to Berlin's urban context. "The complex is a geometrical and historical collision which is set out slightly into the street," says design partner and chairman of the firm, David Childs. "It marks the angles of the streets and the historic point of the former gateway of Checkpoint Charlie, now becoming the heart of the metro area." Sited at the crossroads of three main streets in the heart of the Friedrichstadt section of the city, the new complex will combine a mix of modern structures that at

once dynamically accentuate and harmonize the convergence of these three thoroughfares in a typology characteristic of Baroque Berlin: that of streetwall buildings enclosing internal courtyards.

Composed of one existing building and four new ones in three distinct volumes, the 6-story complex also melds 21st-century drama with other historic elements of its neighboring German buildings. Organized around the hinge of a central conical tower with a gestural flagpole—or abstracted spire—jutting at an angle like an exclamation point from above its entrance at the streets' intersection, the complex makes a gracious nod to the existing German buildings by calling attention to the Belle Epoque, or piano nobile, with a canopy extending from the tower's glass facade. Adjacent to the tower, the complex's U-shaped building, which fully encloses a central courtyard and presents an articulated facade with a sweeping glass element echoing the bay windows of nearby German structures, continues the rhythm of the streetwall buildings along Berlin's Wall Street by main-



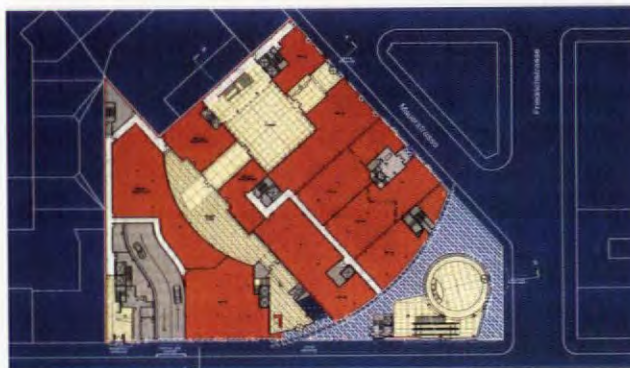
A model shows the converging geometries of the mixed-use complex's components. Five buildings, each operating independently, comprise the complex, which includes retail, residential, and office spaces.

The Central European Development Corporation awards SOM a major mixed-use project at the symbolic gateway to Eastern Europe

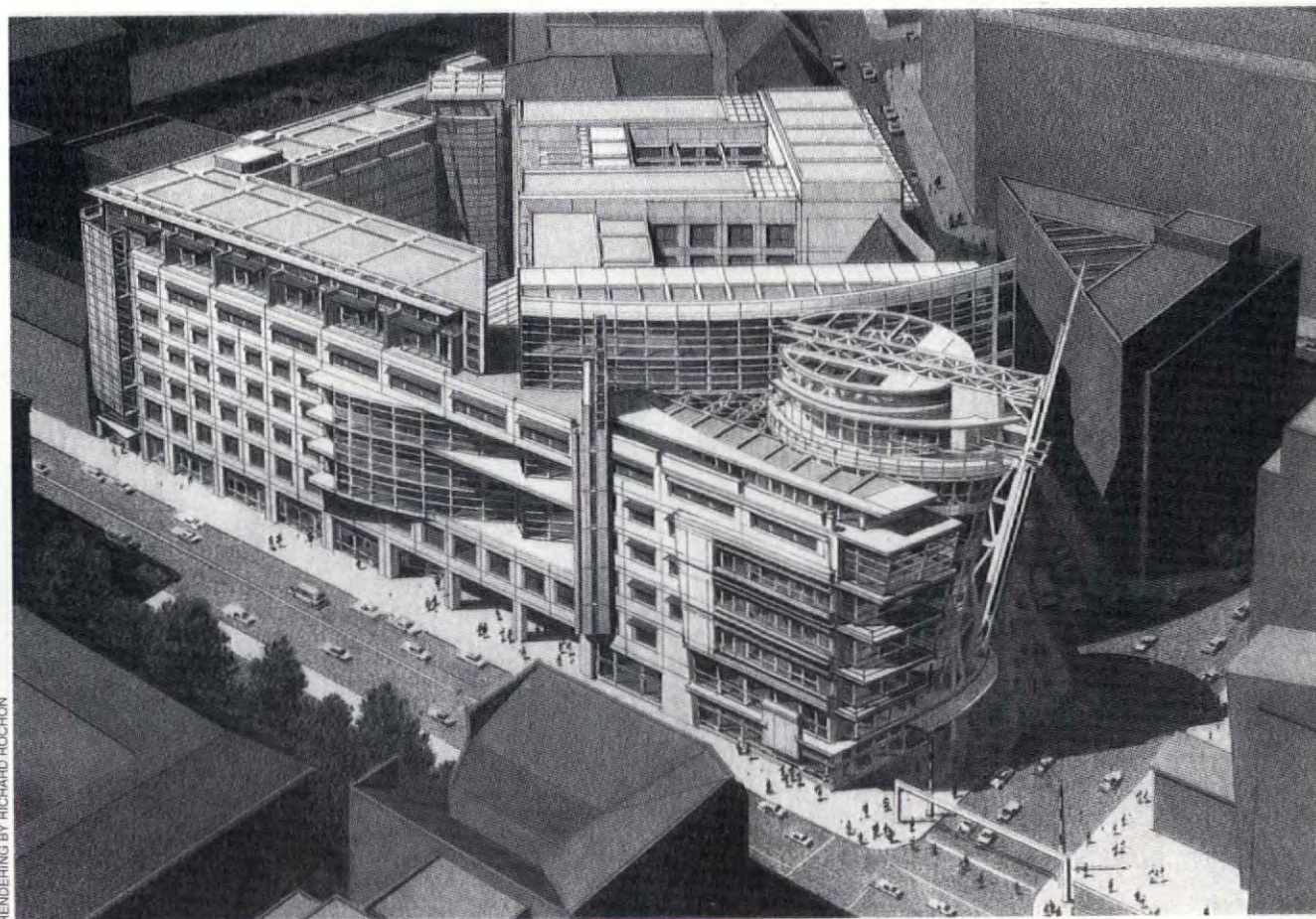
taining their standard 30-meter height and 22-meter set back line. On the other side of the tower, a bar-shaped building occupies the former location of the Berlin Wall, a remnant of which is embedded into the building's facade, serving as a sculptural reminder of the city's past while symbolically breaching the Wall's former oppression by allowing views beyond it.

A mixture of residential, retail, and primarily office spaces, the stone-glass-and-steel complex will include state-of-the-art building technologies, such as raised floors and back-up generators (which aren't typical in German office buildings), and operable windows (which are), as well as amenities including a health club and conference center—all reinforcing the role this bold architectural emblem of Berlin's emerging identity will play in its determined if uncertain transition to a unified future.

•JEAN GORMAN

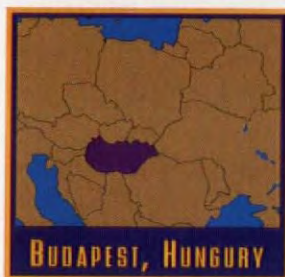


The site plan shows the tower at lower right, the original building facing the diagonal street, and the structure enclosing the interior courtyard at left.



RENDERING BY RICHARD ROCHON

A rendering shows the tower focused toward the former site of the Checkpoint Charlie gateway in the foreground. Working with the German firm of Pysall Stahrenberg & Partner Architects, SOM began design on the project in the fall of 1992. Construction will begin on the 6-story project this December.



FOREIGN EXCHANGE

As the newly liberated countries of Central and Eastern Europe began to undergo an economic renaissance a few years ago, Kontrax, one of the fastest growing private companies in Hungary, anticipated the demand for technology and facilities that would allow the country's emerging free-enterprise system to flourish. A diversified holding company structured and operated like those of Western companies, Kontrax not only imports state-of-the-art telecommunications technology and office automation systems to meet the needs of Hungary's burgeoning businesses, but has secured the rights to operate Hungary's telephone exchanges and local cable telecommunications networks and is the country's largest publishing company as well. Now, after joint-venturing with Chicago developer Golub & Co. in creating its own international-style offices, Kontrax has become acquainted with another brand of Western know-how.

Golub's involvement with Kontrax began with an introduction by Skidmore, Owings & Merrill, whose former project engineer Ernest Makkai, was overseeing the design development of the company's new headquarters on a 2 1/2-acre site in the outskirts of Budapest. After going through the initial stages of the design process for the headquarters building, Kontrax's chairman, Gábor Dicső, understood that his company needed the sophistication of Western-style management skills not only for the interior design of the building but for the development side of the process as well in order to fully to assist his expanding company in organizing its growth. SOM's renovation of the 1940s 45,000-square-foot chemical equipment manufacturing plant into a state-of-the-art office facility demonstrates the importance of these skills to the



Project designer Jaime Velez

grass roots Hungarian businessmen who rely on Kontrax's products and services in taking their first steps on the learning curve of both business and facilities development.

One of the most significant design skills that the architects had to offer in this project was overall space planning, according to SOM's managing partner Jeffrey J. McCarthy. "In the programming phase, the client was surprised at the options available to tailor the office to the function of the tasks. Appropriateness was haphazard at best. But as these companies grow they will come to understand the importance of design and furnishings that respond to the specificity of function," he says. Working in

conjunction with Hungarian architects, TER-4, who had already begun doing the base building work, SOM's project designer Jaime Velez responded to the client's request for international-style offices by introducing the concept of open plan offices in the senior executive spaces on the upper three floors of the 4-story building. "One of the first things we did was eliminate the shotgun effect of a long narrow corridor running the length of the office and shifted the circulation to allow for both open plan and private offices, which the restric-



The ground-floor retail level is fitted with custom display furniture and fiberglass fins separating the public area from the semi-private demonstration rooms to the right.

PHOTOGRAPHY BY ENGELHARDT & SELLIN/MUNICH, GERMANY

Golub & Co. joint-ventures with Kontrax, one of Hungary's largest private enterprises, to build new offices designed by SOM



The chairman's office contains a custom-designed black polyester desk and aniline-dyed bird's-eye maple credenza in front of a silver-leaf wall.

tion of the bay had originally prevented," he says.

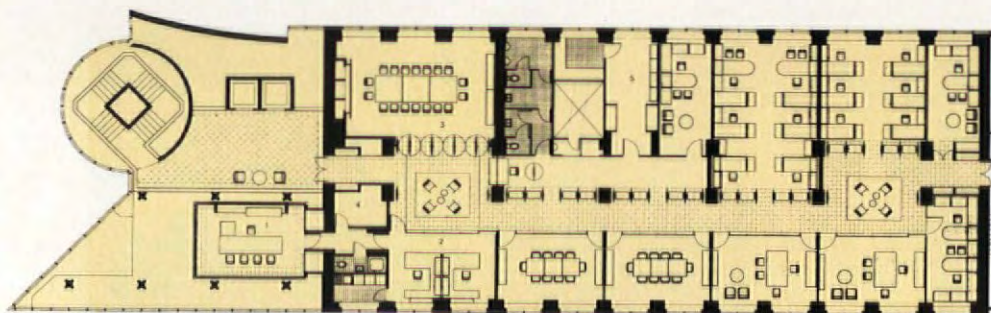
Aside from its experience with planning, however, SOM's management skills were also brought to bear on scheduling, materials and furniture procurement, and custom manufacturing. "We didn't encounter a furniture dealer as we know them in the U.S.," says associate partner and project manager Klaus Mueller. "We had to broker all materials and most suppliers required 100 percent payment before the goods were delivered." Because of a lack of resources and limited technology in Hungary, many of the materials were supplied from other European countries, but by partnering with local firms and working closely with

local craftsmen, the architects avoided government permissions problems for standards compliance and introduced the concepts of simultaneous project schedules and construction management to meet the fast-track completion date.

Funded by guaranteed loans through export credit bureaus, the completed \$1.8 million headquarters is only the first of the buildings Golub is developing for Kontrax. They are now working on a comprehensive development plan to create up to 50 telecommunications centers and a 350,000-square-foot multi-tenant spec office building in which Golub's financing, leasing, and property management skills will jump-start Hungary's economic development.

•JEAN GORMAN

KONTRAX



An office plan shows how the circulation was shifted to one side of the original "shotgun-like" corridor. Originally the offices were a series of rooms on either side of the corridor accommodating three to four people. The lease span was too deep for private offices and the restriction of the bays didn't allow for open plan systems, but by shifting the circulation, it was possible to accommodate both. An entrance stairwell at right was added by the Hungarian architects.



A view of the executive floor shows a custom-made window wall with black lacquered mullions and aniline-dyed doors. The use of texture and glass creates a sense of privacy while allowing light to filter into the space. Behind the reception desk, a vertical panel pivots to reveal a utility area.



Left: The Kontrax Holding Co. boardroom features a custom-designed granite table and black fiberglass fins that serve as doors and rotate to enclose the space.

Below: A typical open plan office area features Knoll workstations and white fiberglass fins, which were custom-manufactured by local craftsmen. Originally envisioned in wood, the millwork contractor suggested manufacturing the forms in fiberglass, which proved to be lighter and cheaper to produce and transport. A glass floor-to-ceiling wall separates the open plan area from the private offices.

Seating, systems Knoll; Carpet Heugol/Interface, PWV Studios, Mair Astley; Wallcovering Maya Romanoff; Window wall glass S.A. Bendheim; Custom fabricator Technoart





HIGH CONCEPTS

Considered a strong "bridge" country between Western and Eastern Europe, Poland is receiving an onslaught of commercial interest from all across the globe. Chicago developer Eugene Golub and his team, in partnership with A. Epstein and Sons International, which has had an office in Warsaw for many years, saw the potential of the city in 1989 and established an office and joint ventures with a Polish company called Chemadex, in cooperation with local contractors and design firms. Altogether the firm has nearly one million buildable square feet of first class office space in excess of \$130 million underway in Central and Eastern Europe, with plans for multi-family residential space for expatriates to follow.

The Warsaw Corporate Center, the first completed project Golub has co-developed with Epstein and Sons and local Polish partner Chemadex, is a 10-story building with 110,000 square feet of space, which is now 70 percent pre-leased to 15 Western tenants including Bankers Trust, Merck, Price Waterhouse, the International Finance Corporation, the British Embassy, and others. With Epstein and Sons as project architect and interiors by ISI in Chicago, the Warsaw Corporate Center is situated on a corner site opposite the LIM Center/Marriott Hotel complex, and is a sensitive massing of stone and glass, respecting the various facade lines of its neighboring block of historic buildings. The Marriott is one of the few Western hotels with full-service communications and a stomping ground for a cosmopolitan crowd of business people who rub shoulders on a daily basis, giving its restaurant and bar a "new frontier" feeling of optimism and enterprise, thereby enhancing the desirability of the Warsaw Corporate Center's site.

The site, which is controlled by Chemadex, came with an existing basement and foundation, which had been abandoned by a local developer who ran out of financing. The



The Warsaw Corporate Center is a 10-story structure already 70 percent pre-leased and occupied by 15 Western tenants. It was designed by A. Epstein and Sons International in Chicago, Illinois.

next step was to get the official approval for the building's design from the local regulating agencies in the city. Golub's vice president Christopher Milam recalled: "It was not until we really established close relationships with the city architect, the preservation architect, and other city officials that we began to communicate successfully and move ahead with the project." Noting that it took another joint-venture team 16 years to complete the LIM Center, Golub's vice president John Howard added that it is understanding the culture that matters most in moving a process forward. "You can be in a room full of architects and not speak a word with them in common yet understand everything by using a pen to draw ideas," he asserts. "The pen is truly an international tool." With a glass curtain-wall from Canada, stainless-steel trim details from England, stone from Zimbabwe, and wood veneers from Austria, the Corporate Center building is a triumph of global cooperation.

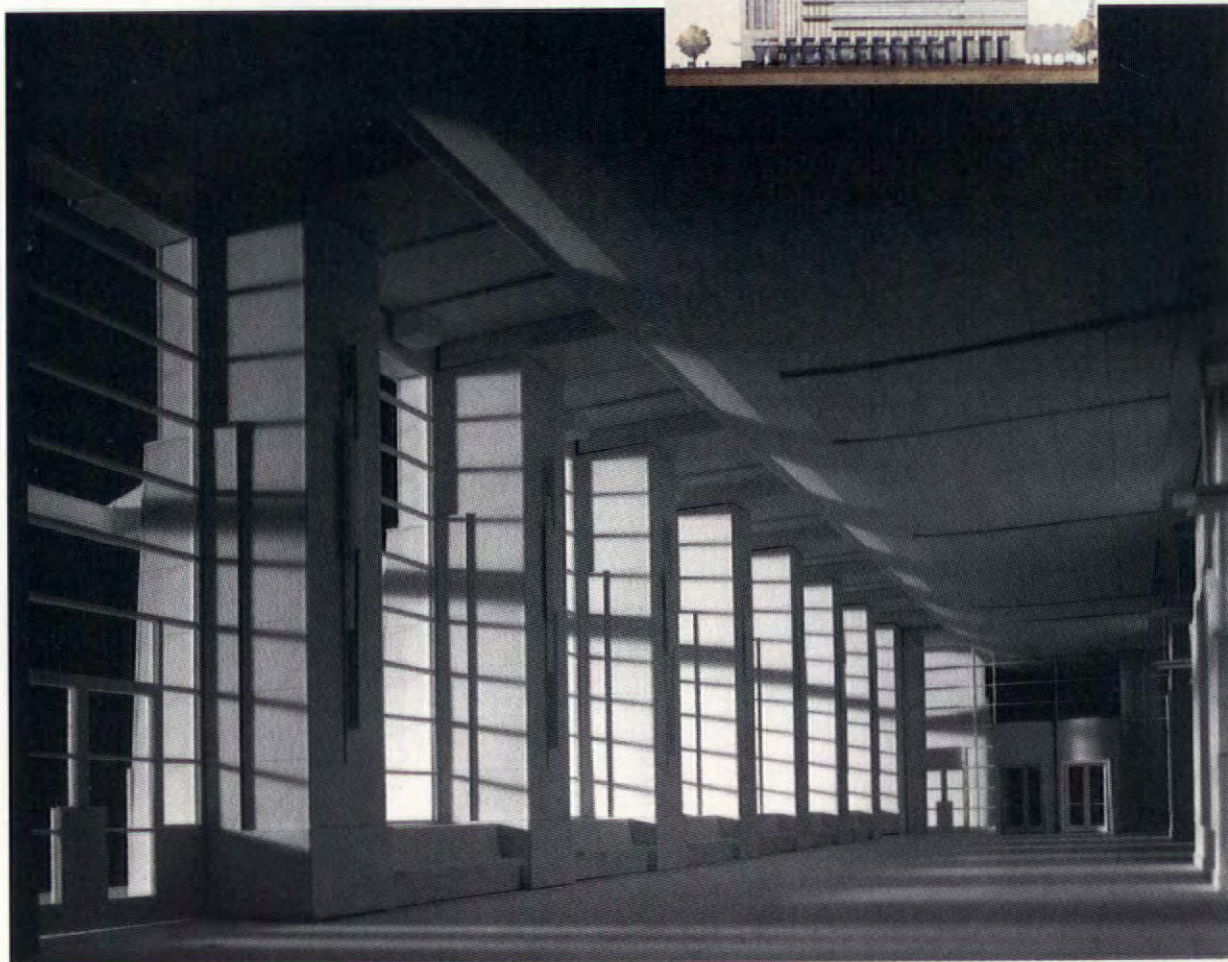
Another project the Golub/Epstein Venture is developing—in a downtown location in the heart of the Warsaw's financial district and near the Palace of Culture—is a major 35-story building with the National Bank of Poland. This high-profile skyscraper was designed by Kohn Pedersen Fox in New York in collaboration with a local design firm, Biuro Projektow Architektury, J.&J. A. Epstein and Sons

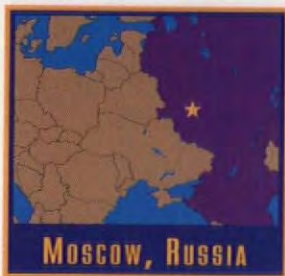
*Two new buildings, co-developed by Golub & Company and
A. Epstein and Sons International, bring business centers to Poland*

International is the architect and engineer of record. The gracefully shaped structure consists of two interlocking glass and granite forms with a curved top on one side, allowing sweeping views of the city of Warsaw. It has been carefully scaled to salute both the Marriott and the Palace of Culture. The Bank of Poland will occupy eight levels of the building, and is expected to take over the space in mid-1995. Golub has set up a permanent management corporation to oversee the operation of both buildings and maintain the standards of efficiency expected in first class office buildings.

• BEVERLY RUSSELL

The National Bank of Poland is a 35-story skyscraper, designed by Kohn Pedersen Fox in New York, is now underway and scheduled for completion in mid-1995.





FOLLOWING FORM



The exterior of Ducat Place shows the integration of two adjacent buildings, with a new mansard metal roof creating an additional executive-level quality top floor.

Realizing that Europe's Eastern Bloc represents 30 percent of the world marketplace, the Brooke Group Ltd., a \$1.1 billion publicly traded conglomerate based in Los Angeles, has formed joint ventures to develop real estate as well as a variety of industries (wood products, helicopters, cigarettes) in the CIS countries of Eastern Europe. One of its initial real estate projects centers around the Ducat tobacco factory in Moscow and includes the rehabilitation of two 100-year-old contiguous buildings into high-quality office space, suitable for the myriad international companies looking for office locations in the city.

To make the building profitable while conforming to the strict architectural codes enforced in Moscow, Brooke Group

executives decided to add a new top floor of 10,000 square feet, thus increasing the building's rentable space to 45,000 square feet. Enter the Liebman Melting Partnership of New York, whose architectural expertise is in low-cost housing and light-weight steel structures (the firm was recommended to the Brooke Group by Marino, a New Jersey manufacturer of light-weight steel systems). Partners Theodore "Ted" Liebman and Alan Melting devised a design for the new top floor with what resembles an elegant mansard roof with dormer windows, constructed with Marino's light-weight steel. They then proceeded, working in conjunction with a Russian architecture firm, to gut and remodel the building, putting in new operable windows, three new elevators, modernized rest-rooms, state-

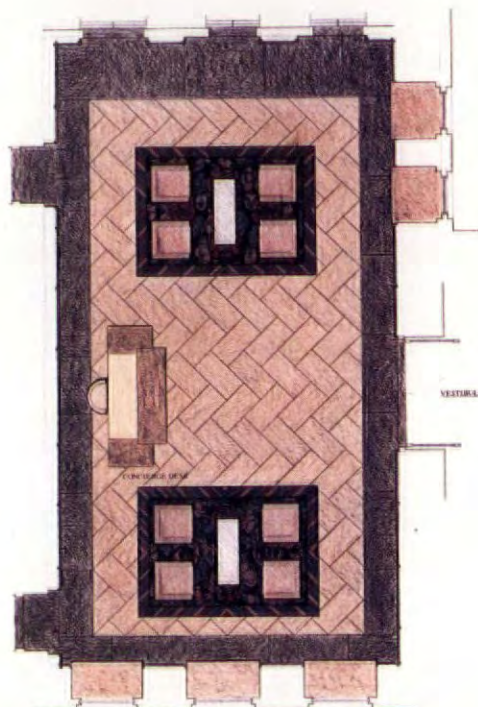
A sensitive rehabilitation providing office space in Moscow by the Liebman Melting Partnership for the Brooke Group Ltd.

of-the-art life-safety systems, an impressive lobby and a new sidewalk and building entrance. The building's amenities also include a satellite link, concierge service, 24-hour security service, in-house catering and on-site parking.

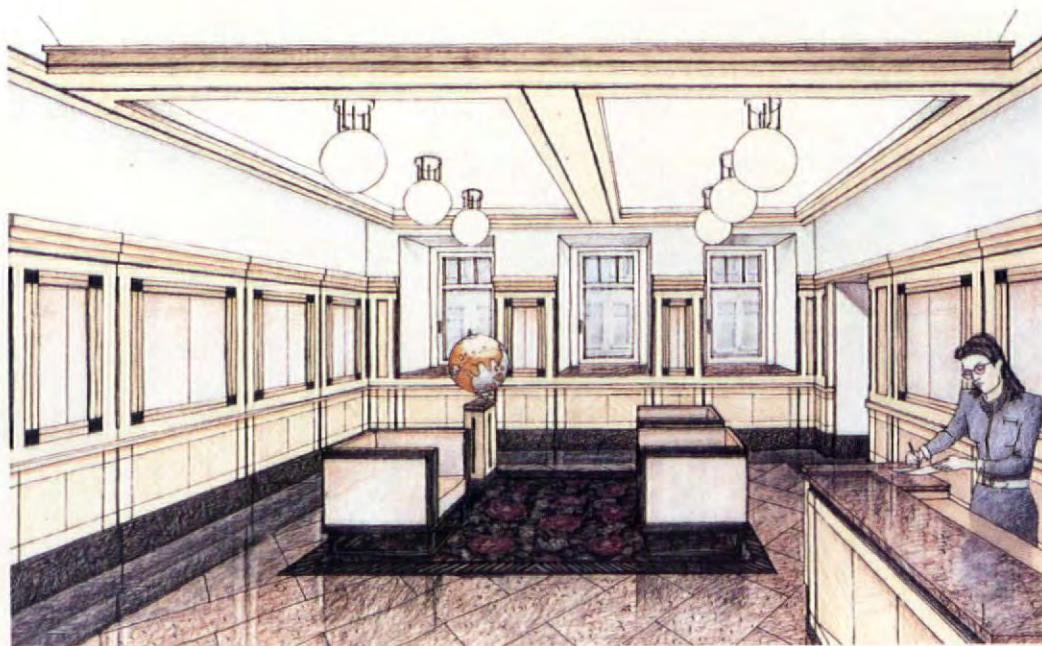
What impressed Ted Liebman most during this remodeling process was the quality of the Russian craftsmanship that is currently available. Teams of women climbed up the exterior scaffolding to apply stucco—in a confection of colors: ochre, pink, yellow—by hand to the facade. Elaborate designs for two wrought-iron entrance gates and decorative exterior lights were drawn up and given to local artisans who produced the kind of quality that Liebman describes as “astonishingly good.”

With the building now completed, and the developers offering individual floors at \$70 per square foot, Liebman remarks, with some awe: “The role of the architect in Germany and Russia is very different from the United States. Over there, architects have much more power, and as a result you can do better architecture.” Inspired by this spirit, his firm is also working on a bank project in Moscow and a new suburb outside Berlin.

• BEVERLY RUSSELL



The floor plan shows the lobby furniture arrangement.



The interior of the lobby space is carefully crafted with marble and wood veneers to reflect Western standards in the office building.



MULTI-USE FOR MOSCOW

Blockbuster is the only word for the Novoarbaty Center, which is sited in one of the prime locations in Moscow, facing the Garden Ring at the intersection with Novoarbaty Boulevard, leading directly to the Kremlin. The site is strategically located near the Arbat district, the center of the historic 19th-century neighborhood in the city. HOK's London office is responsible for the design of the project, which is composed of a 12-story hotel, stepping down to 5-story office buildings and other 3-story buildings, which reflect the scale of the surrounding streetscape. The upper floors of the buildings will be sheathed in pre-cast concrete, while the lower floors will be in granite and stone.

A glass-enclosed galleria provides a shopping mall that links the busy shopping precincts located at each end of the site. A

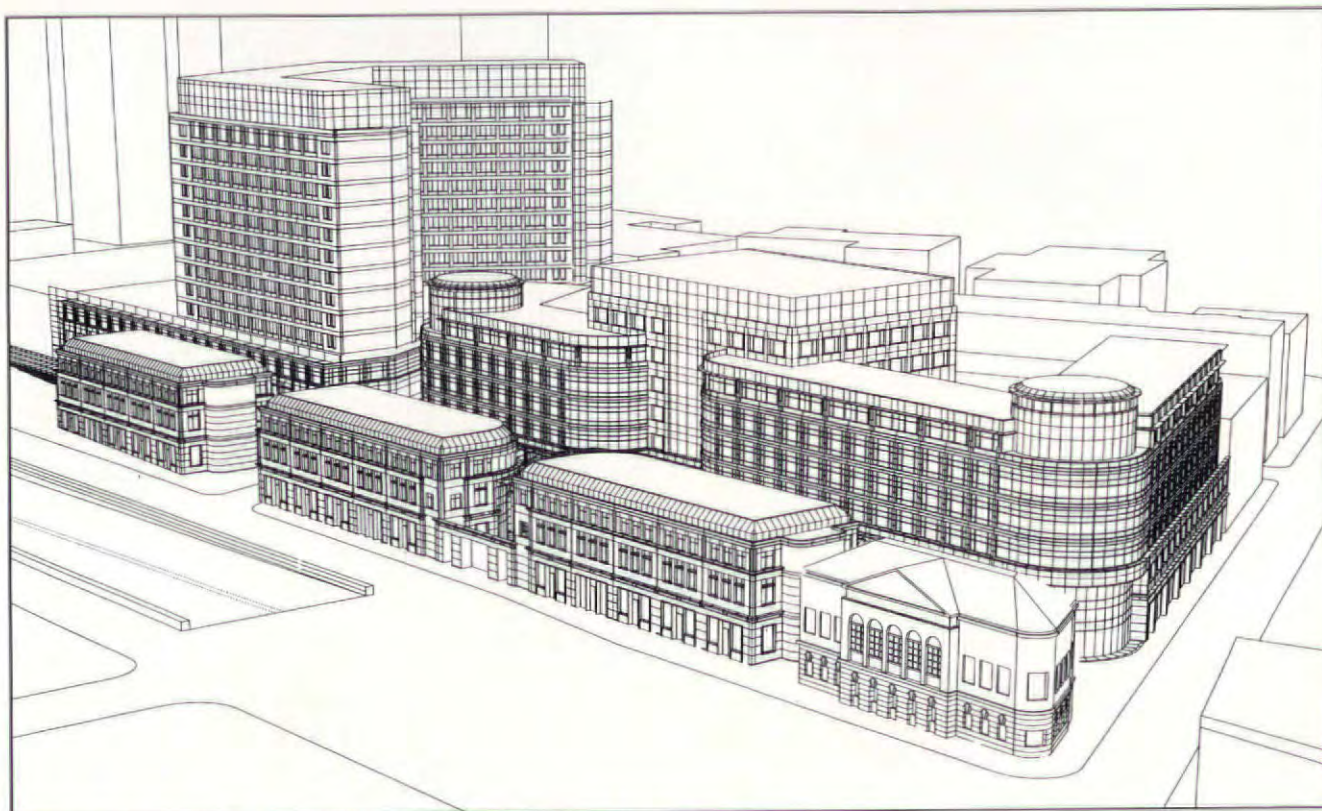
total of 30,000 square feet has been reserved for retail development. Another 200,000 have been allocated for offices, which are being developed as multi-core buildings to allow for the maximum flexibility in leasing. Small and large companies can be comfortably installed in the buildings because of the varying sizes of the floor plates. The hotel is planned as a 350-room, five-star property with four restaurants, a health club, business center, and extensive meeting and banquet facilities. Fifty apartments are arranged with their own entry lobby, with all the services of the hotel available to them. A 300-car parking structure is designed under the complex.

HOK's Larry Malcic, the principal in charge of the project, arrived in the 35-person London office four years ago from St. Louis and has made numerous excursions into Eastern Europe.



Above: A view of the 12-story hotel in the Novoarbaty mixed-use project, which is a five-star property with numerous amenities and residential units with a private lobby entrance.

HOK's multi-purpose Novoarbatsky Center, developed by Afrex International, brings luster to Russia's capital

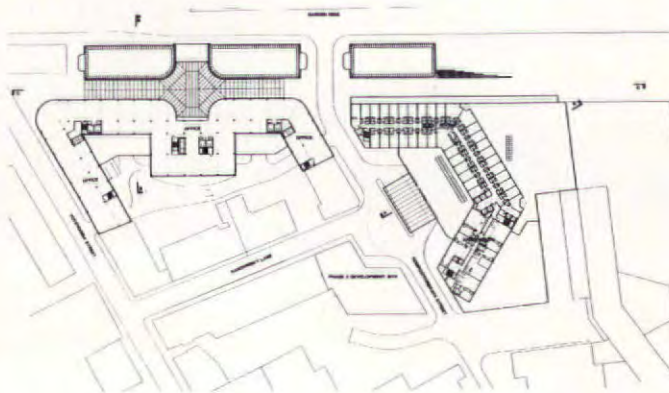


Above: The rendering shows the massing of the seven different structures comprising the project. The structures vary from low- to medium-rise.

"The Novoarbatsky project is by far the largest project underway in the center of Moscow," he says. "It covers two blocks. But we are also looking at future work in St. Petersburg, as well as in Hungary and Czechoslovakia. Our Berlin office services clients in the unified Germany." Like other architectural firms working in the Eastern bloc countries, HOK seeks out joint-venture architectural firms with which to collaborate. "It's a challenge and things never happen as fast as you would like them to," he comments. "But there's no question that this is where the work is today for American architectural firms." Malcic comments that the media have a way of dramatizing happenings in the Eastern bloc which often bear little relationship to reality. "I was in St. Petersburg on a recent trip. Things were pretty normal, but when I got back I read that there had almost been a revolution! The need to create exciting news often leads to exaggeration, which is not helpful particularly to people trying to do business in Eastern Europe." HOK's developer client Afrex International of New Canaan, Connecticut is joint ven-

turing the project with the Perestroika Joint Venture, a group out of Atlanta and Moscow.

•BEVERLY RUSSELL



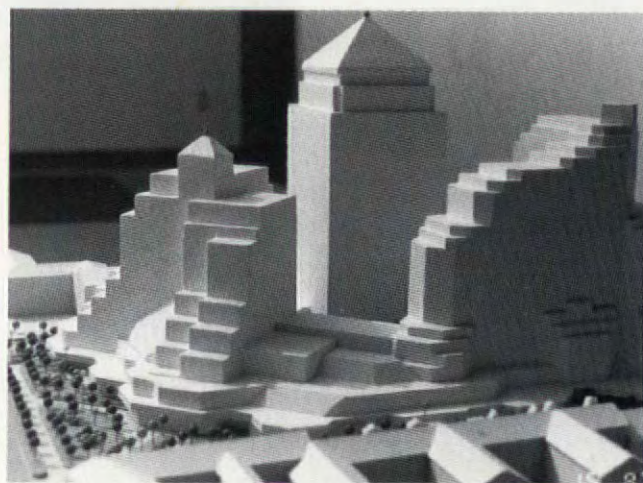
Above: The site plan indicates the footprint of the hotel, offices, and retail components.



A BLOCKBUSTER FOR TRADE

Considered to be a country with few ethnic, political, or cultural divisions, the Ukraine (population 52 million) has a strong pro-Western Russian democracy which is likely to endure. For this reason, developer Bruce McIntosh, president of McIntosh Alliance International Hotel Development Inc., with offices in New York, Washington, D.C. and Toronto, Canada, has chosen to enter into the Independent Countries. He is co-venturing with a Canadian company, Country Squire International Corporation, in a \$220 million project that will bring new energy to Lviv, a significant city in the Ukraine, which dates back to the 13th century.

The 30-story blockbuster of 1.5 million square feet consists

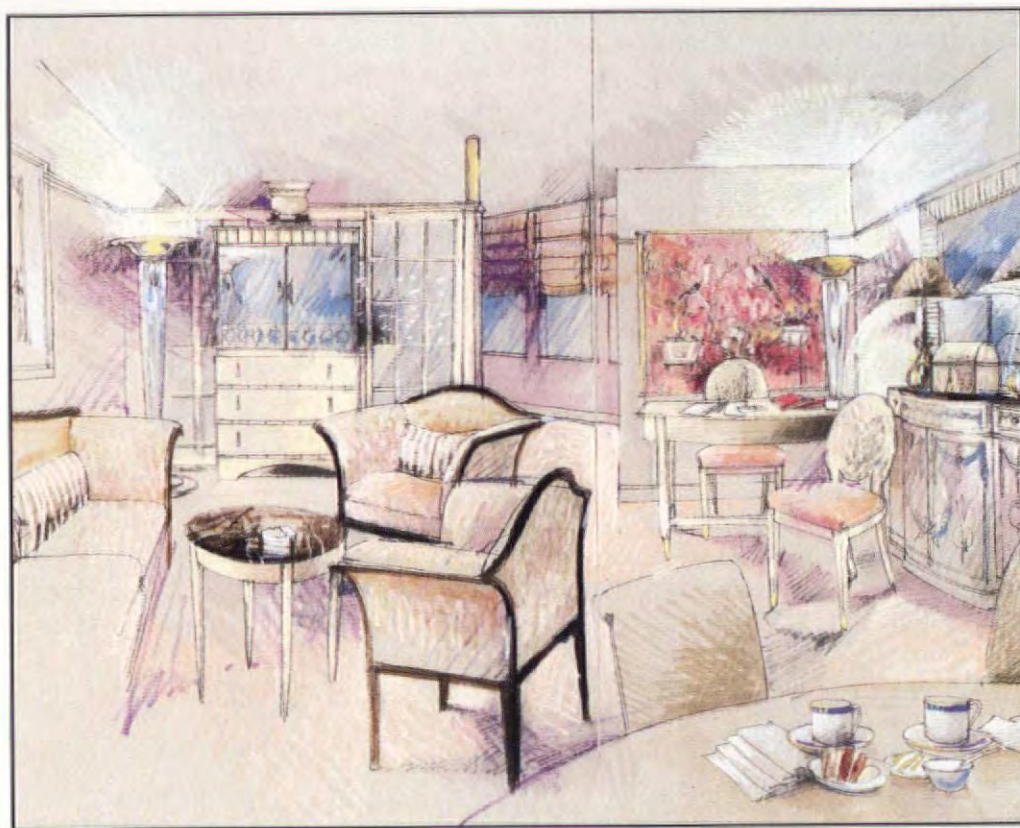


Right: The model shows the 1.5 million-square-foot International Hotel and Trade Center in Lviv, in the Ukraine.



Above and opposite: Renderings show the international flavor of the 500-room hotel, being designed by Di Leonardo International.

Developer Bruce McIntosh leaps into the Ukraine with a \$220 million project with interiors by Di Leonardo International



of a 500-room, five-star hotel, a 150,000-square-foot convention center, a 350,000-square-foot office complex, 700 residential condos, and 50,000 square feet of retail space. It is currently under construction and expected to be finished in 1995. Already 11 trade shows have been signed up for the first year of operation. Lviv is without any of these real estate amenities, and has virtually no commercial office space vacancy and no international hotel accommodation.

With architectural design services provided by Ruszczyk Design Associates of Toronto, the exterior of the building will be a modern translation of the city's historic architecture, sheathed in amber glass, with stone work echoing the color, texture, and a prevalent feeling of the surrounding facades. Landscaped promenades along the perimeter with boulevards of trees will invite pedestrian interaction with the old city. With some 10 million expatriate Ukrainians, 50 percent of whom are from the Lviv region, it is expected that there will be both transient hotel and residential demand for the influx of expected visitors from the West.

The interiors are being created by Di Leonardo International, well known for its expertise in hospitality design. President Robert Di Leonardo and Bruce McIntosh worked successfully on a prior project—the Renaissance Center in New York. While there will be emphasis on local artists in the interiors, the atmosphere will be “international” in terms of design, says Robert Di Leonardo. “The hotel is designed for the international business community, and they prefer an international flavor when they stay in a foreign country,” he adds. Amenities will include an upscale restaurant, casino, multi-media entertainment lounge, and state-of-the-art meeting, conference, and corporate board rooms. As part of the bonus arrangement with the Ukraine government, the project also involves the refurbishing of a 15th-century castle, 20 miles outside the city, which will operate as an executive retreat annex. Di Leonardo is hoping to furnish the hotel entirely with American products.

Currently servicing clients in Istanbul, Dubai, Sao Paulo, Moscow, Hong Kong, and London, Di Leonardo finds it no more difficult to work in Lviv.

•BEVERLY RUSSELL



BELARUS PROSPECTS

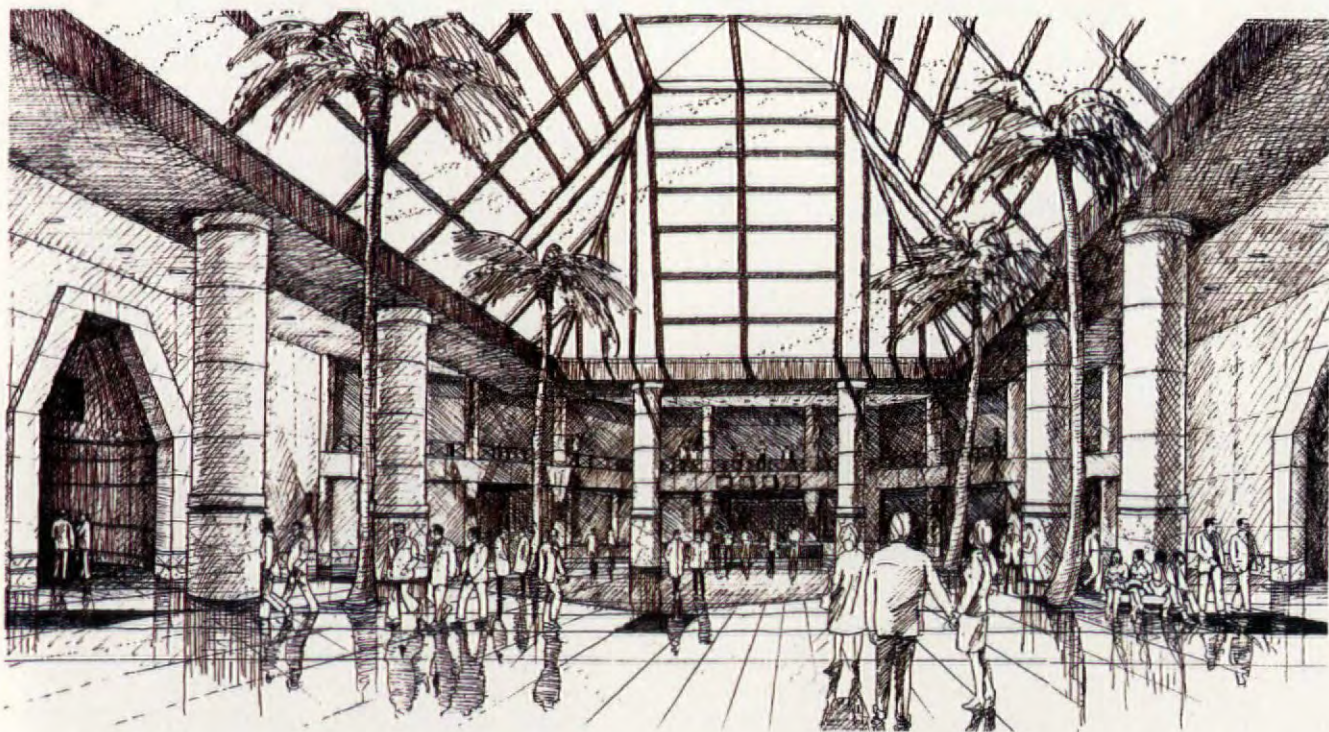
The demise of the USSR has since led to the creation of 10 independent CIS states including Belarus (formerly Byelorussia), and many of that new nation's formerly state-owned enterprises have been privatized. The directors of the Liukov Institute, the prestigious, Minsk-based heat and mass transfer scientific facility, are among those taking the lead in the transition. In 1990 one of the partners in the WPG Design Group, a New York firm headed by Christopher Cirkenski, AIA, heard from relatives in Minsk that the institute's directors were in the market for architects to develop a hotel and conference center so that they could host visiting scientists in a Western hospitality environment.

With this genesis in a family contact, Cirkenski pursued the lead, and with several partners formed an American company in late 1990 called Byelocorp to work not only on the project with the institute but to seek other development opportunities in Belarus. As a result, the planned Liukov Institute Conference Center has been re-named the Minsk Hotel and Conference Center, and some of Byelocorp's foreign partners have metamorphosed from state bureaucrats into capitalist

entrepreneurs. Meanwhile the American developers are meeting with representatives of the European Bank for Reconstruction and Development in an effort to fund the joint Belarussian-American venture.

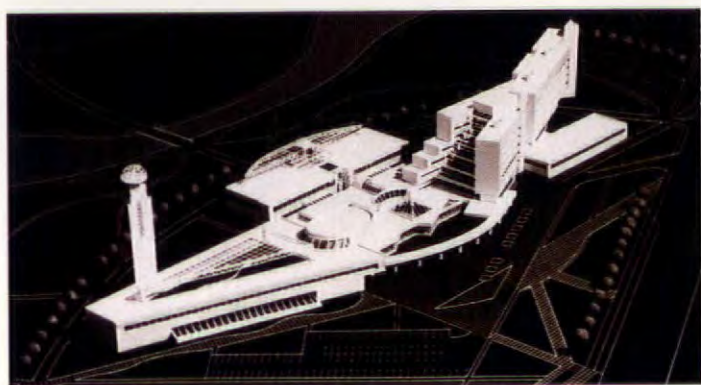
After developing a schematic design for the 470,000-square-foot facility, which is located on a lake on the outskirts of the Belarussian capitol of Minsk, Cirkenski presented his plans to Minsk officials and city architects. Shortly thereafter he took on a Belarussian architect, Oleg Vorobiov, as a local partner. Vorobiov, formerly an employee of the Minsk city government and now in private practice, has worked with Cirkenski on design refinement as well as expediting permitting and handling other problems on site. As is true with most projects in the former USSR, the design of the new hotel and conference center does not draw on regional or national motifs because nearly all of the buildings that have been built in the last 75 years are in the neo-fascist Stalinist mode. Instead, the designers plan to use indigenous materials to create a hotel in what Cirkenski describes as the "international modern style."

The building is organized around axial corridors and



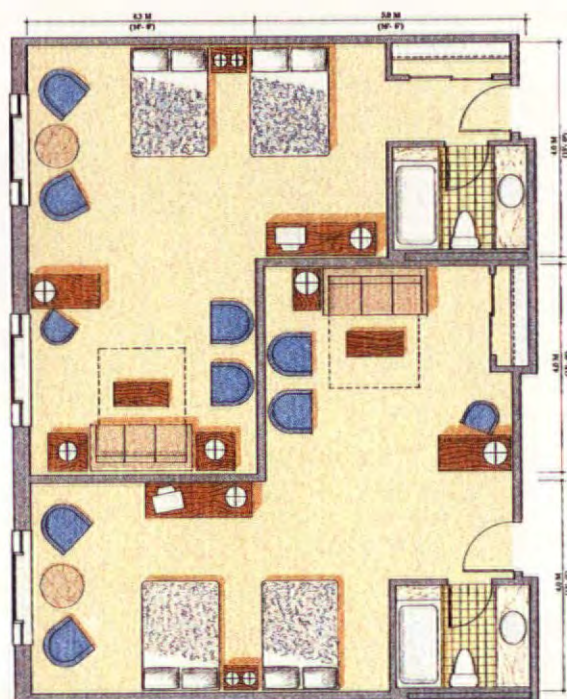
Above: The 3-story skylit entrance pavilion is the central element in the 470,000-square-foot project, with the conference center on one side and the hotel on the other. Defined by rows of palms and columns, the pavilion will be surrounded with restaurants, snack bars, and lounges.

Byelocorp, a group of New York designers, develop a hotel/conference center in Minsk, capital of the newly created nation of Belarus

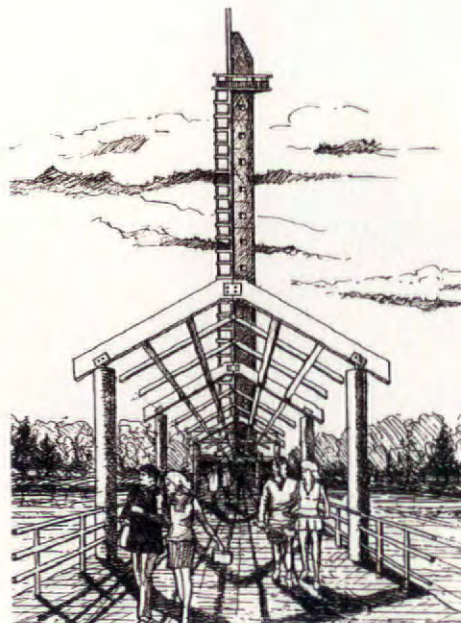


Above: The "aerial view" of a model of the project offers some sense of its architectural complexity. The triangular component at left houses the conference center, with the round observation tower linked by a short arcade. The oval shape at center is the theater, while the skylit entrance pavilion is located at top center. The long rectangular block thrusting out at top right is the hotel; the smaller rectangle below it houses the parking areas and the swimming pool.

Right: The Minsk Hotel will feature 420-Western-style rooms, with floor plans including the luxury suites at left and the studio style rooms at right.



skylit courts, with an observation tower lifting dramatically from its location adjacent to the 2-story conference center which occupies one side of the facility. On the other side of the building rises a 7-story, 420-room hotel, with a 3-story skylit entrance pavilion linking the two. The building's concrete shell will be locally produced, as will some of the interior's granite and marble finishes. Mechanical systems, plumbing, windows, and other essential fixtures will be imported from Italy, which provides incentives for its producers to work in CIS countries, and from Finland, which maintained ties to Soviet institutions through the long years of the Cold War. There are a number of furniture factories in the Minsk area which are currently dedicated to the production of furniture



Above: The observation tower is linked to the conference center by the trellised promenade in the foreground.

for export, and Cirkenski is hoping to find one willing to modify production lines to create some of the furniture for the new hotel; otherwise it will all be imported.

Cirkenski International, the overseas version of WPG, is currently working with Byelocorp on a number of other projects in the Minsk area, including a Spalding Sporting Goods store, which opens this month, a department store, a cafe with garden terrace, an airport hotel, a military museum, and a series of service stations. Despite all the difficulties, Cirkenski, currently the only foreign architect licensed in Belarus and the only foreign member of the Belarussian Union of Architects, remains highly enthused about the prospects for design and development in Belarus.

• JUSTIN HENDERSON



ELEGANT HOSPITALITY



Above: The facade of the award-winning design for the Sheraton Warsaw, with its low-rise profile and classical organization of fenestration, respects the architectural context of the neighborhood.

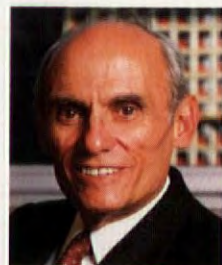


A view of the model of the Sheraton Warsaw from the park side of the site.

Builders, developers, and asset managers for more than \$1 billion worth of real estate around the world, Tishman Realty & Construction Co. spreads its interest over every size and type of facility from offices to recreational, residential, and retail projects. The privately held company has been active in the hospitality field over the last 25 years and has developed or built in excess of 25,000 hotel rooms including the 2,300-room \$375 million Swan and Dolphin convention resort complex in Florida's Walt Disney World, and more recently the 1,200-room Sheraton Chicago Hotel & Towers. Now the Tishman company is turning its hand toward another hotel development in Eastern Europe—that of the Sheraton Hotel in Warsaw, Poland.

In his elegant, double-height office on Fifth Avenue, which has remained virtually unchanged for 40 years, chairman and CEO John L. Tishman, who marks the third generation of Tishmans to run the company, described the research that his company took before embarking on business in Eastern Europe. "We first set up an office in 1991 in Vienna, which we considered a good jumping-off point. We then identified a stronger partner in Austria, Warimpex, with extensive knowledge of developing and building hotels in Eastern Europe," he said. "Warimpex developed the five-star Palace Hotel in Prague and several hotels in Poland."

When the city of Warsaw initiated a hotel design competition for what is considered the number one site in the capital, close to Embassy Row, the development team submitted a



Developer John Tishman, chairman and CEO.

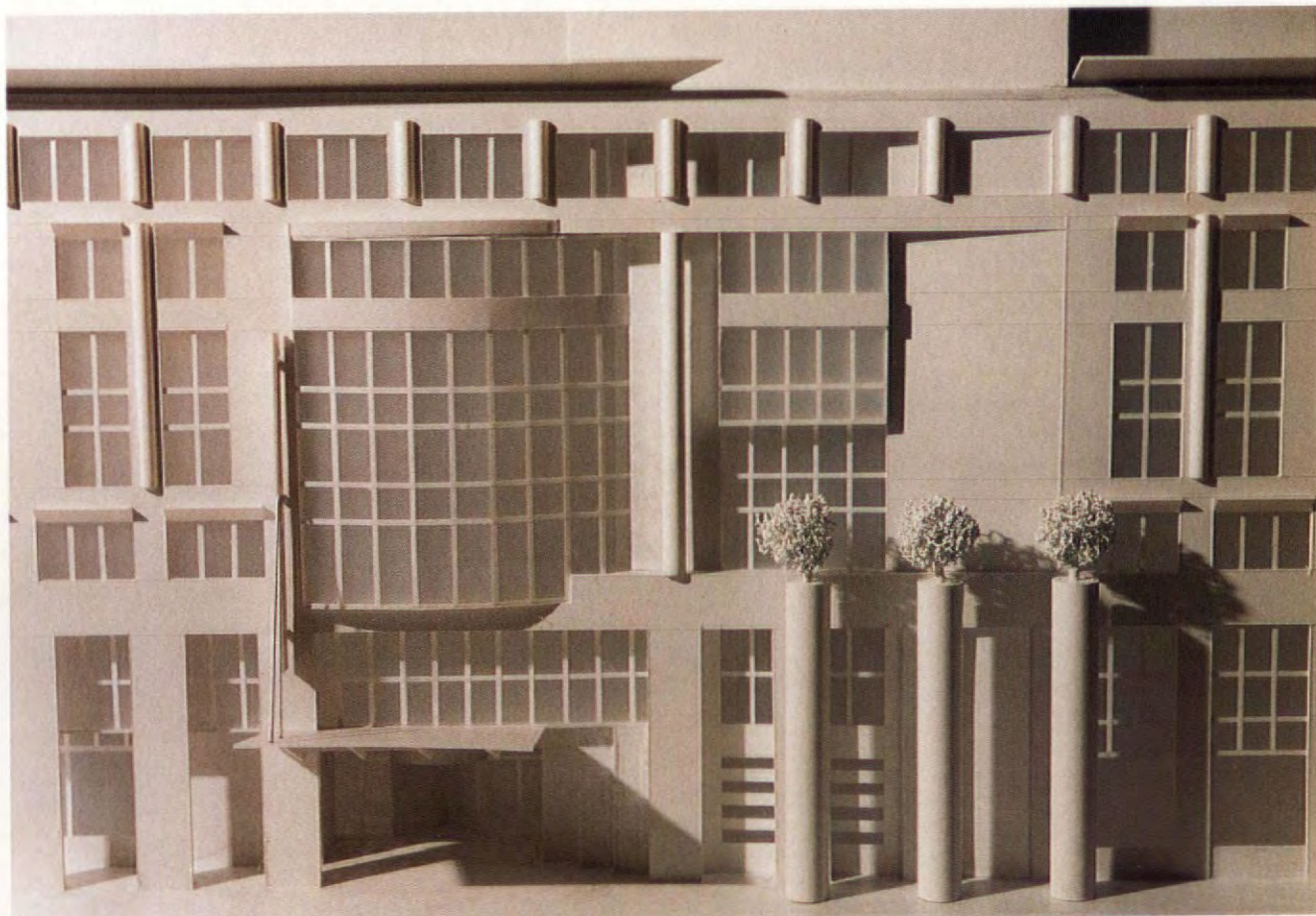
A new luxury Sheraton hotel, developed by Tishman in Warsaw, will give new glamour to the Polish capital

scheme by an Austrian architect. The 7-story, low-rise building respects the architectural context of the neighboring buildings, and has an E-shape configuration, which allows most of its 350 rooms to overlook a park adjacent to the site. The scheme won the competition, and ground is scheduled to be broken this year and the project should be completed by the end of 1995. Tishman introduced the project to Sheraton, which will operate the hotel as well as invest substantial equity. "We are feeling our way in Eastern Europe," Tishman remarked. "We are reviewing projects in Czechoslovakia, Hungary and even Russia, in Moscow and St. Petersburg. We expect all of these potential sites to evolve over time, although it's taking longer than I hoped to get financial packages together."

•BEVERLY RUSSELL



Above: The footprint of the building describes a typical hotel floor with an E-shape plan to allow for bedrooms to overlook a park and inner courtyards.



A preliminary model of the hotel entrance shows the canopy and glass detailing resembling a typical European grand hotel.



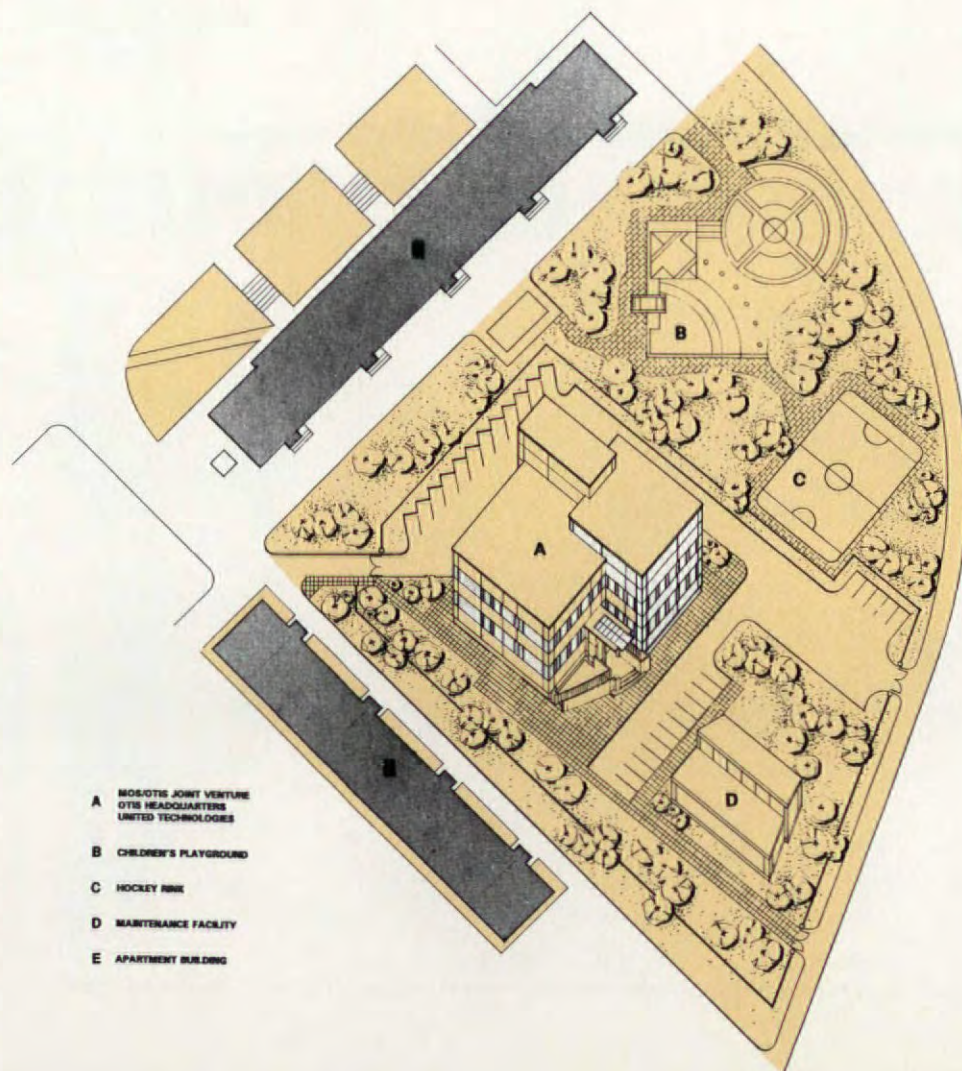
SLEEK UPLIFT

In a country where private sector development has been stagnant for the past 70 years, the first corporate initiatives by American industry are bringing welcome upgrades to numerous aspects of Russian business. Typical of such initiatives are the joint-venture collaborations between Moslift and Otis Elevators, a division of the giant United Technologies conglomerate. Having helped to refurbish two Moslift elevator plants outside Moscow and St. Petersburg, and having introduced American technical skills to the Russian operation, Otis is now joint venturing with the Russian elevator company to establish regional headquarters in Moscow.

With a past close association with Otis in the U.S., and a track record of relationships with the Russian architecture and building communities for the past 10 years through Architects, Designers, Planners for Social Responsibility (ADPSR), Sidney Philip Gilbert Associates (SPGA) in New York, was assigned the commission to develop this new Mos/Otis headquarters. The two million dollar Otis investment involves the renovation and expansion of a building midway between the Moscow airport and the inner city. It will house an upgraded 24-hour service and repair center (a rarity in Russia), two floors of general offices housing 30 administrative people as well as offices for other United Technologies operations: Pratt & Whitney, Carrier Air Conditioning and other groups. (Steelcase has been awarded the contract for all office furniture.)

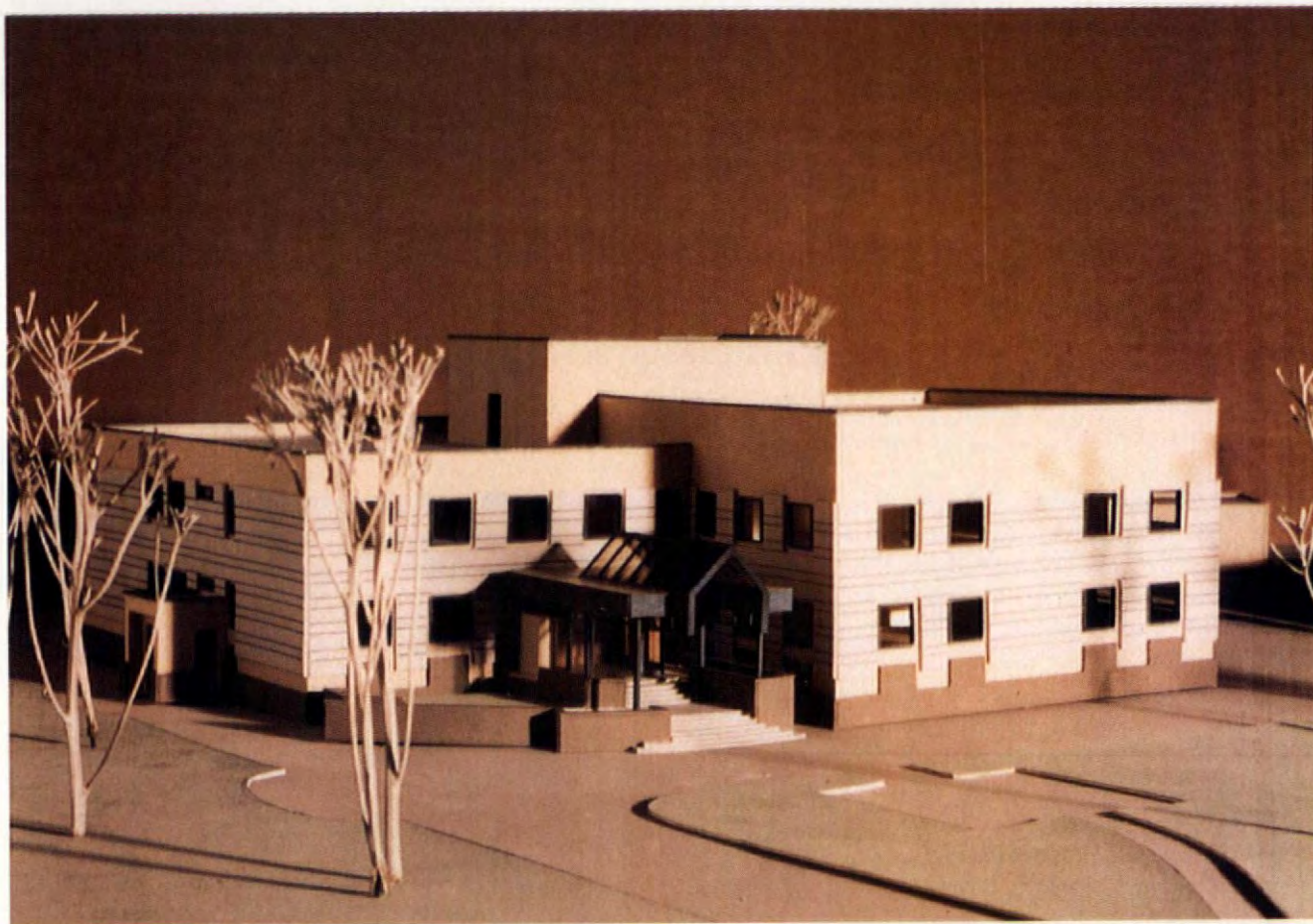
Working with its joint-venture partner in Moscow, Sergey Kisselev, SPGA is

adding a new floor to the existing 1960s stucco building, increasing the floor space to 18,500 square feet. "Much of the work is correcting deteriorating structure," says SPGA's Sidney Gilbert, who recently merged his New York firm with MBA, an architectural, engineering, and construction firm, to create a 100-person full service design/build company, the first of its kind, which he believes "will revolutionize the profession." The new building will be fitted with the state-of-the art equipment (HVAC, telecommunications, life safety) to enable the employees to enjoy a higher standard of working environment. By way of incentives for 24-hour work schedules, amenities such as dining and recreation facilities, saunas,



- A MOS/OTIS JOINT VENTURE
OTIS HEADQUARTERS
UNITED TECHNOLOGIES
- B CHILDREN'S PLAYGROUND
- C HOCKEY RINK
- D MAINTENANCE FACILITY
- E APARTMENT BUILDING

For Otis/United Technologie's headquarters in Moscow, SPGA remodels an existing building for 24-hour operation



Above and right: Models show the upgraded 1960s building with a new entrance.

Left: The site plan indicates the building within the neighborhood where the children's playground and hockey rink have been improved for the surrounding community.

steam rooms, and hot tubs are included in the program.

In addition to the site-specific work, as part of the Mos/Otis project, SPGA/Kisselev is upgrading a local children's playground and hockey rink for the use of the neighborhood community, which consists of mostly middle-class apartment dwellers. "This is typical of the way new development business is being done in Russia," says Gilbert. "It is important to give something back to the community."

•BEVERLY RUSSELL





MINNESOTA TO MOSCOW

One of the first American companies to commit to post-Perestroika Russia was Radisson Hotels International, the largest company within the Carlson Hospitality Group, a division of the Minneapolis-based Carlson Companies. The 431-room Radisson Slavjanskaya Hotel and Business Center, adjacent to Moscow's Kiev Railway Station, opened in 1991 and has emerged as one of the city's primary gathering places for Westerners and Muscovites involved in the ever-shifting and interlocked worlds of modern-day Russian business and politics.

The hotel is operated by the Radisson Hotel Corporation as a Soviet-American joint venture with Americans and Russians sharing the management of an American-trained Russian work force. The process by which the hotel's design was developed and implemented shows one way of getting things done in contemporary Russia. The building that houses the hotel (originally planned by Intourist, the former Soviet Ministry of Tourism) was nearly completed prior to Radisson's involvement. The demise of the Communist Party and the replacement of Intourist by Mosintour, a privately held company, altered the partnership during the last stages of construction, but the essentials of the deal remained in place. As vice president for planning and design in the Carlson Hospitality Group, Ann Richardson spearheaded interior design planning for the "Slav,"



Above: Facade of the Radisson Slavjanskaya Hotel and Business Center, Moscow.

as the Moscow Radisson is nicknamed.

With an opening scheduled three months from the date of the Radisson management commitment, the job was a rush. Richardson developed a design concept and began a search for contractors (which was made much more difficult as her network of contractors and suppliers in Europe and the U.S. was useless in Russia), eventually asking for bids from two Yugoslavian

firms. She walked them through her plans for the project—which, in addition to the lobby and guest rooms, includes four restaurant spaces, a lobby bar, a fitness center,



Right: The lobby lounge in the Slavjanskaya, Moscow. Radisson designers specified the fabric canopy, left, to cover the original steel canopy and create a more intimate atmosphere in the area, which is the primary meeting place in the hotel.

Radisson delivers American-style hospitality design to Moscow with the Slavjanskaya Hotel and Business Center

20,000 square feet of meeting space, conference and board rooms, retail shopping, and a health club with a swimming pool—and selected the firm called Sipad as general contractor. Additionally, an Italian company, Italprogram, was hired to assist with design. The Americans, Italians, and Yugoslavians together finalized specifications for the hotel, and implemented the design, utilizing primarily Italian sources whose products were trucked through Yugoslavia and Western Russia to Moscow. With the rise of the Russian black market and uncertainty as to what might occur on the road, they were compelled to put two or three people on every truck for security. (In the months since, anarchy in what was once Yugoslavia has closed that route, and led to the demise of Sipad.)

Given the conservative expectations of today's international business traveler and the limitations of a rush schedule in a difficult environment, the designers chose not to incorporate Russian influences in the interiors. Instead, they have created a pleasantly international design, with selected dining spaces influenced by different regions or cities of Europe. The lobby itself is organized around a sculpture fountain (designed by a Russian architect) framed by a dramatic double stair leading to a mezzanine level located beneath a domed skylight. Eventually, with improvements in lighting within the fountain and around the stairs, this area will achieve a more powerful impact, and no doubt evolve into the visual heart of the hotel.

For now the hotel's nerve center appears to be the nearby lobby bar, located beneath a fabric canopy, which Richardson specified to replace the original steel canopy, thereby "humanizing" the area by making it more intimate. Surrounded by sofas and club chairs upholstered in floral prints gathered around low tables, the open lobby bar serves as a comfortable meeting and people-watching "crossroads" in the complex, adjacent to the black and white granite concourse, which is lined with restaurants, retail stores, and other facilities.

The Amadeus Cafe, with a design reminiscent of 18th-century Vienna, occupies the space closest to the hotel entry and directly across the concourse from the lobby bar, and offers concourse "sidewalk" dining as well as interior seating. Other restaurants include the Exchange, an American West-style steak house; and Scandia, where breakfast and lunch are served at a buffet, Scandinavian style (to help keep prices for Western food, which are extraordinarily high, at least within reach). A fourth dining space is currently being transformed into a sports bar, and a press club to be operated by the former manager of the National Press Club in Washington D.C. is in the works. These restaurants succeed with quiet, American



Above: A view across the lobby of the Radisson Slavjanskaya Hotel in Moscow. The foreground contains a small part of the lobby lounge, while the sculpture fountain and double stair to the mezzanine level are visible at rear.



Above: Amenities at the Radisson Slavjanskaya Hotel include an indoor, junior Olympic-size swimming pool, shown here, and a complete health club with workout and weight rooms, saunas, and steam baths for use of hotel guests and club members.

Furnishings Italprogram



MINNESOTA TO POLAND

interpretations of European regional design motifs. Considering the difficulties in getting the hotel designed and built, and the complexities of daily operation—everything except flour, onions, and potatoes is flown or trucked in from Western Europe—the essential fact of the hotel's presence in Moscow in the early 1990s testifies to Radisson's commitment to the still very unsettled country of Russia.

As a result of this early commitment, and the dedication of Carlson board chairman Curt Carlson and Carlson Hospitality Group president Juergen Bartels, the company has become even more deeply involved in the hospitality industry in Russia, recently signing an agreement with Mosintour to renovate, pro-

mote, and assist in the management of 13 formerly state-owned Moscow hotels—several of which will become Radisson Hotels when renovations are completed to Western standards.

Richardson's experience in designing interiors for the new Radisson Hotel Szczecin (pronounced Stechin) near the Baltic Coast of Poland was less complicated, because she was collaborating with a Vienna, Austria-based architecture and construction company, Ilbau, with experience working all over Europe. Ilbau also hired Viennese interior designer Werner Ressler to work with Richardson on the interiors program.

The 369-room hotel is managed by Radisson and owned by Pazim, a Polish joint venture company that also owns the

adjacent office tower, retail complex, and casino, which together make up Pazim Center. The small city of Szczecin might seem a somewhat out-of-the-way place to put this first Radisson project in the nation of Poland, but it is just 90 minutes from Berlin, scheduled in the next few years to return to its former status as the capital of Germany; Szczecin is also a major ship-building town and the gateway city for the resorts along the Baltic Coast. Possibly of significance as well: Carlson Hospitality Group president Juergen Bartels hails from the region. In any case, Szczecin is a provincial town, which is one reason it is such a wonderful location for this hotel—at least in the eyes of Alex Koszlewski, the general manager (and an American of Polish descent.) "In America this would be just another nice hotel. Here, it is the biggest thing to happen in a hundred years," he says, adding that 10,000 people applied for the hotel's 550 jobs.

The collaboration between Ilbau project managers and designers Ann Richardson and Werner Ressler has yielded an interior which Richardson describes as "international with European



Above: This piano bar and lounge is located just off the lobby in the Radisson Hotel Szczecin. Note the continuity of the carpet from lobby to lounge. The room is elevated a couple of steps to provide views across the lobby, and includes a terrace for warm-weather gatherings.

The Radisson Hotel Szczecin anchors Pazin center, a new mixed-use complex in Szczecin Poland, near the Baltic Sea



Above: The lobby of the Radisson Hotel Szczecin, Poland. The furnishings are Austrian in origin. The double-height lobby is anchored by the powerful presence of the staircase, and the glittering structural column around which the stair wraps.

Carpet Durkan; Seating Wittman, Centroform; Lighting Le Dauphi, Molto Luce; Draperies Kipar Vorhangnäherei; Plants Happy Plant; Furniture, mill-work Braun, Kofler

influences." When pressed as to why there is no particular "Polish" or regional influence evident, Richardson shrugs off the question: "You have to have a certain level of comfort for the West." Adds Koszlewski: "The older hotels you see here are dark and black and ugly." So much for Socialist architecture.

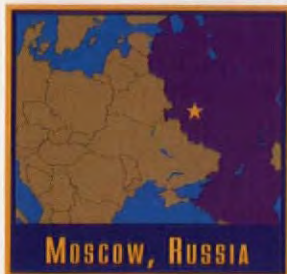
The most significant public space in the new hotel is the double-height lobby, with its white, centrally placed staircase to the mezzanine level anchored by an adjacent structural column illuminated from top to bottom with quartz halogen lamps suspended on vertically strung wires. The glowing column and staircase—which add "focus and drama without overplaying it," says Richardson—rise out of an indoor garden with a rock

pool, which is surrounded by leather upholstered sofas and club chairs arranged in intimate groupings. Traffic circulates around this central lobby seating area, with the richly worked wooden registration counter nearby, adjacent to a raised lobby bar.

The entrances to the hotel's three restaurants are located on the opposite side of the lobby. The restaurants, which are served, in Radisson style, from a single kitchen, include the light, lively Vivaldi's for upscale dining; the darker, richer, Renaissance Dining Room for Northern Italian specialties; and Cafe Europa for three-meal casual dining. There is also a nightclub on the 11th floor, and a discotheque on the basement level. Throughout the hotel, the furnishings are primarily Austrian—although "Polish wherever possible," notes Richardson—while the custom-designed carpets were manufactured in the United States. The hotel is richly finished without being lavish.

The careful space-planning reflects Ann Richardson's years of experience in the business of designing hotels; and likewise reflects the determination of Radisson executives to open suc-

cessful, Western-style hotels in the burgeoning markets of Eastern Europe. With the management deal in Moscow, a Radisson now open (and under renovation) in eastern Berlin, the Radisson-managed Beke Hotel operating in Budapest, and another Radisson under construction in Riga, Latvia, this American hotel company is clearly committed to helping create the new world order. Radisson's most recent coup: in Bucharest, Romania, in partnership with several private European firms, the company will complete construction on a palatial hotel which had been planned and partially built as a showcase hotel for the former dictator Nicolae Ceausescu. The 399-room Radisson Grand Hotel Bucharest is scheduled to open in 1995.



MAGNIFICENCE RESTORED

Moscow's grand old Metropol Hotel was created at the turn of the century, in the last, and perhaps richest, flowering of European culture before the havoc of the Russian Revolution and World War I. Recently the Metropol, now a member of Inter-Continental Hotels, has re-opened after five years of renovation and restoration, which returned the lavish facility to its original splendor while transforming it into a functionally contemporary hotel. The original developer of the Metropol was Russian financier Savva Mamontov, who rose from serfdom to make a fortune in textiles, then dabbled in the arts by creating the Mamontov Art Workshop at his country estate.

Upon obtaining control of a great site across the street from the Bolshoi Theater, Mamontov decided to build a hotel. He held an international design competition in 1899, and then, rather than employing the competition's winner, Mamontov

awarded the contract to the Odessa-born Englishman William Walcott, who came up with a spectacular Art Nouveau-influenced design. The building includes a facade by Mikhail Vrubel based on a play by Rostand, and an interior design in which elements of Baroque, NeoClassical, Louis XIV, and other styles—all created by artisans from the Mamontov Art Workshop—are mixed.

The Metropol had a brief heyday before the Russian Revolution. After the Bolsheviks gained power, the hotel was occupied first by counter-revolutionaries and then by Lenin's Ministry of Foreign Affairs. It is said that Lenin gave speeches from the balcony in the main dining room. Over the Soviet decades, like so much of pre-Revolutionary Russia, the hotel decayed slowly, and it was closed by Intourist, the former Soviet Ministry of Tourism, in 1986. Under the leadership of Mosproekt 2, the city department assigned to renovate public

buildings, an international restoration team was organized and essential structural rebuilding was undertaken. To expand the size of the guest rooms, the number of rooms was reduced by 100 (to 403); a pool, health club, conference rooms, and an amphitheater were added, while dining facilities were functionally updated. New HVAC equipment furthered the modernization, and a Soviet-American joint venture called Sovintel installed satellite-linked telecommunications systems, which provide phone lines, voice messaging, plus fax.

After the operations and back-of-house facilities upgrade came the restoration and renovation of public spaces and guest rooms. Finnish workers directed by Russian architects spent five years restoring and repainting sculptures, paintings, mosaics, and gold leaf overlay. The magnificent stained glass ceiling in the Metropol breakfast room was disassembled, cleaned, and replaced. Many historically significant pieces of furniture, chandeliers, vases, and sculptures were sent to the Hermitage Museum in St. Petersburg for restoration. A number of new pieces suitable to the style of the hotel were created by the Italian firm Selva. This painstaking effort has brought the Metropol up to contemporary standards without sacrificing the rich, Old World charm with which it is so lavishly endowed.

• JUSTIN HENDERSON



Above: View of the Metropole dining room. The hotel opened at the turn of the century and then thrived for two decades prior to the Russian Revolution. It housed Lenin's Ministry of Foreign Affairs early in the Bolshevik era, and both Lenin and Mao are said to have given speeches from the balcony at upper right.

*An international team of designers returns Moscow's
Metropol Hotel to its former glory for Inter-Continental Hotels*



DONNA DAY

Above: This long view of the Metropol dining room shows off the lavish interior's primary claim to fame: the stained glass skylight/ceiling, which was recently cleaned and restored, piece by piece, along with the rest of the furniture and finishes in the hotel.



A BERLIN STORY

The re-unification of the city of Berlin has presented architects and designers with an array of unique opportunities to rebuild the ruined, formerly significant sections of the city which formed the bleak "no man's land(s)" on the east side of the Wall. One such area is Potsdamer Platz, a large square and a once-lively gathering place in the heart of Berlin, where several multi-national corporations have made commitments to creating new offices and revitalizing the empty blocks surrounding the *platz* (place). Among them is the Sony Corporation, which invited half a dozen architects of international reputation to submit proposals for its Sony Center Berlin. Under the aegis of developer Gerald Hines, the winning proposal was presented by the Chicago-based firm of Murphy/Jahn Architects, with Ove Arup & Partners as structural environmental consultants and Peter Walker & Partners as landscape consultants.

The firms propose a 2.2 million-square-foot multi-building development that will house Sony headquarters and other offices, the Berlin Filmhaus, an apartment complex, and a new version of the pre-existing Esplanade Hotel (only the historically significant facade and adjoining rooms will be saved). The structures will be arranged around and amid parks, passages, and public spaces, and the careful mix of public and private, and of open and enclosed, is meant to create what architects from Murphy/Jahn describe as "a new type of city-space."

In terms of its "user-friendliness," the soul of the project can be found in its pedestrian-oriented "outdoor" spaces, including the circular Forum, the Passage, and the Bellevue Park. The Forum is a centrally located pavilion covered with a cable-supported glass-and-fiberglass roof, while the open-air Passage curves through the development, linking it with the adjoining streets and the traditional elegance of Bellevue Park, where rows of trees will be arranged to suggest sound reverberations emanating from the adjacent Center.

Judging from the written proposal, which is scheduled for completion in 1998, this city space will employ electronic media, most significantly video screens, in pursuit of a traditional sense of urban community, which will be established by attention to detail at the human scale of the streetscape. In the Passage, sequences of black and white video monitors (mirroring the Center's overall black, gray, white, and silver palette) will offer information and advertising—by day replacing traditional ornamentation such as flowerpots, and serving by night as a secondary lighting source. Within the Forum, an enormous video wall and a video pool sunk into the floor will offer greater impact to the programming and create an electronic re-invention of the village square. An elaborate, geometrically diverse orchestration of buildings, spaces, and passages, the Sony Center Berlin will play a significant role in the re-birth of a great city.

• JUSTIN HENDERSON

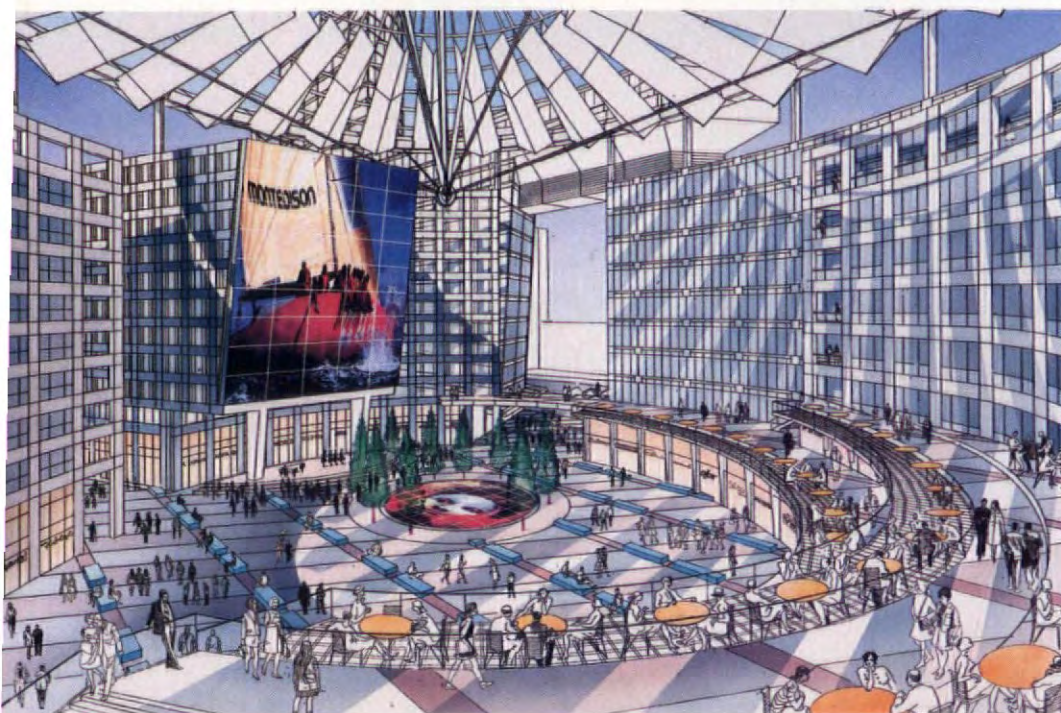


Above: The Sony Center Berlin, seen in model form, is anchored at one end by the Hochhaus Potsdamer Platz, the skyscraper in the foreground. Counterclockwise from the spec tower is the original facade of the late-19th-century Esplanade Hotel, with a new hotel constructed behind it; an apartment building, and, at far right, the Sony Headquarters Building. The roof of the Sony Forum is visible at center.

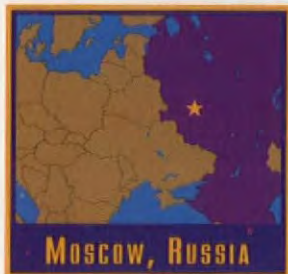
Murphy/Jahn Architects creates "a new type of city-state" with their master plan for the Sony Center Berlin in Potsdamer Platz



Left: This view of the Sony Center Berlin includes the Bellevue Park in the foreground, and, counterclockwise from left rear, the Hochhaus Potsdamer Platz (a spec office building), the Esplanade Hotel (including its original facade), an apartment building, the Sony Headquarters Building, and the Berlin Filmhaus, a cultural institution. The circular Forum roof is visible at center.



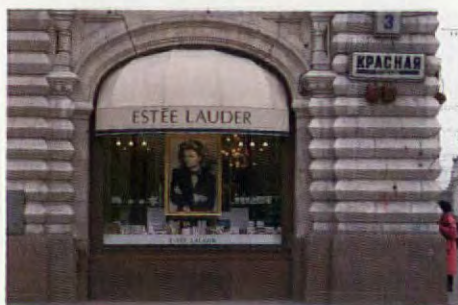
Left: This drawing shows the interior of the Forum, the enclosed circular public space that lies at the heart of the Sony Center Berlin. At left is the gridded video wall, which is constructed on the rear of the Esplanade Hotel. Below it is a round video pool. The designers propose the Forum as a 21st-century electronic high-tech version of the village square.



RED STAR

Number 3 Red Square is the chic address of the second Estée Lauder store to open in Russia. It is actually one of three Estée Lauder stores in the CIS countries and Russia, the third being in Budapest. Located on the southwest corner of the ground floor of the historic GUM department store, whose doors opened under the reign of the Romanovs in 1893, the new 2,350-square-foot shop has just celebrated its flourishing first quarter, having begun its service to the Russian market only this past March.

Robert Luzzi, the senior vice president of creative design worldwide for Estée Lauder's in-house store planning studio, designed and installed the project in a mere four months. "We're promoting a luxurious product perception here," he



Above: One of the six windows on Red Square that line the corner of GUM.

says. "We did everything we could to tie the history of the building's origins to the materials, finishes, and fixtures we selected. The intent was to connect with the Russians' own sense of beauty which we interpreted through the gold and white interior of the store."

"We're not selling 'architecture.' That was here already in the glass-and-steel elements of GUM itself. Rather we wanted a setting for a multi-product line that would

employ structural details and clever lighting to get the point across," says Luzzi. He kept the original terrazzo floors, repaired the vaulted ceilings, which were then masterfully painted by Russians managed through a Milan-based shop-fitter and contractor. The overhead lighting fixtures are also original to the space. Six arched windows overlook St. Basil's Cathedral. The windows were used to highlight fragrance products from the company's lines, displaying the ten different scents at eye-level and exploiting the natural light to dramatize the product by backlighting. Lauder's store planning division also used this new location to experiment with a new American-made laminate exclusive to Lauder in order to replace high-quality wood veneers in very high traffic zones. It resembles anigre and is printed with such precision that, from a distance, it is difficult to discern that the material is not high-priced wood.

The store is divided into three parts: the selling space, skincare/makeup consultation, and back-of-the house/support area though every inch is of the same quality as this store represents a showcase for Western interiors standards. The Lauder corporate objective as expressed through design was to convey a sophisticated though friendly feeling. The shape of the space, narrow, long, and tunnel-like, demanded a clean, spare plan to be unified through no-color colors. "It was critical that the color reside in the product," says Luzzi. "There's a bit of instruction required to help shoppers buy the right items. We resolved the 'education' issue by designing display cases that isolate products while they highlight various skin programs within the collection." The impact of color—emotional and aesthetic—was carefully controlled throughout. Stepped cases draw customers along the entire length of the store ending in the classically modern fragrance section overlooking Red Square.

•PAULA RICE JACKSON



Above: The magnificent 3-story arcaded interior of GUM, built under the Romanovs and refurbished before opening last year.

The Russian love of gold is reflected in a gold-and-white interior for Estee Lauder's retail opening in GUM.



PHOTOGRAPHY BY DONNA DAY

Above: Clean, spare, classically modern lines imbue the first retail project for Estee Lauder in Moscow. The vaulted ceilings delineate the three service areas: product display, makeup consultation and fragrances. A new polishing technique enhances the terrazzo floors.

FRANK LLOYD W

"Russia must have food—quickly; Russians must not starve these things of life we call the arts they must now mean to

or no real democracy will ripen for the Russian people."

Frank Lloyd Wright, 1937, from a letter to the Russian newspaper *Izvestia*

In the 1930s, intellectual leaders of the newly emerging U.S.S.R. began corresponding with American architectural giant Frank Lloyd Wright. The communications between Wright and the Soviet Union began in 1933 with questions from the editor of *Architecture of the USSR*, a magazine of the association of Soviet architects, and with letters from an American correspondent for *Pravda*. The range of subjects Wright focused on in his communications revolved around political and social issues as well as questions about the workings of the architect's creative process. Now nearly 60 years later, as Russia again embarks on a new social, political, and economic journey, Wright's insights into Russian culture provide an alluring framework for discussion about Russia's current architecture and design challenges.

By the 1930s, Wright's stature as an architectural genius was recognized throughout Europe and Russia. But his interest in Russian culture was more than professional. The architect's first personal encounter with the Russian people was actually in 1917 while he was living in Tokyo where he met many members of the Russian nobility who had fled the revolution. Later his understanding of the country and its people deepened when he married his third wife, Olgivanna, who spent much of her early life in Russia. He was also familiar with Russian music and theater, with Tolstoy, Dostoevsky, Turgenev, Pushkin, and Gogol. In 1937, he traveled to Russia to address the Union Congress of Soviet Architects where he praised the Russian people and their spirit. After this visit, Wright wrote, "The Russian Spirit! There is nothing quite like that spirit anywhere in the world today. I felt it in the air, saw it as a kind of aura about the wholesome maleness of her men and femaleness of her women; in this new gospel of work; in the glad open expressions of the faces of workmen and workwomen. Freedom already affects the unconsciously proud way they carry themselves. Especially the women. I could not help feeling 'what a mother this new Russia is going to have.'"

Years later, in a 1950s television interview, it was clear that his opinion of the Russian government, however, was not so high. When commentator Mike Wallace asked, "How can you explain this enthusiasm for a country which even then, and certainly now, has instituted thought control by terror, political purges, by blood, suppression of intellectuals?" Wright replied, "Do you ever dissociate government and people?...I don't find it difficult. I find that government can be a kind of

gangsterism, and is, in Russia...I think the people are unaware of all these things that are happening to them. I don't think they've appraised them at their true value...Communism is utterly, from my standpoint, wrong."

The architect's early enthusiasm for the Soviet Union was based on his belief that the Russian people had found a social and economic system in which individuals would thrive. Wright, like many of his contemporaries who were suffering through the great depression of the '30s and blaming it on greed that stemmed from uncontrolled capitalism, idealistically viewed the Soviet experiment as an opportunity for social and economic justice, and therefore for democracy, to triumph. In 1933, responding to questions from Moissaye J. Olgin, an American correspondent for *Pravda*, Wright wrote, "I view the U.S.S.R. as a heroic endeavor to establish more genuine human values in a social state than any existing before. Its heroism and devotion move me deeply and with great hope...Individuality is a precious asset of the human race where it rests upon a common basis fair to all and should be rewarded according to its just value."

Wright believed that Russia was in the process of establishing a democracy, and a successful democracy was always his idea of Utopia. In his writings and talks, he often fused his ideas about democracy and architecture. Describing his own work in "An Autobiography," he wrote, "I have always referred to this as the architecture of democracy: the freedom of the individual becomes the motive for society and government." This merging of ideas about government and architecture was integral to Wright's very concept of creative art: "Architecture is life; or at least it is life itself taking form and therefore it is the truest record of life." He believed that architecture must reflect the values and ideas of the society for which it is created. But perhaps even more importantly, he believed that architecture should reinforce the basic goals and values of a society.

The architect urged the Russian people to build new forms for their new society. "You will soon see the architectural forms of hereditary aristocracy as just as false to any naturally beautiful way of life as the old aristocracy itself was false to human rights," Wright told the Russian newspaper *Izvestia* in 1937. "Russian Democracy must not have shed its blood to reject the aristocratic wrong only to spend its best energies in continuing the false forms of that aristocracy where culture is concerned—as it is being continued in architecture and the arts in Soviet Russia today. Soviet Russia can not afford to be too patient with that cultural lag. The cultural forms of the Czarist regime were betrayals of their originals and can only betray your new reality. They will make of your priceless

GHT AND RUSSIA

They must have clothes and shelter; they must not freeze. But Russia more than they could ever mean for Czarist aristocracy,



FRANK LLOYD WRIGHT ARCHIVES, SCOTTSDALE, AZ

Frank Lloyd Wright in Moscow in 1937 with *Pravda* editor Arkin and Mrs. Arkin

youth a premature senility."

To Wright, democracy at its best took its cues from nature—as did organic architecture, a term Wright used to describe his principles of design which were based on a harmony with nature and the democratic ideals of a free society. Organic architecture, Wright maintained, is appropriate to the specific physical and emotional needs of the people who use the building, climate, time, and the nature of the setting. When Wright visited the Soviet Union in 1937 he was dismayed by the architecture he saw. "The masses who had nothing and to whom the landed aristocracy appeared to have everything, now have their turn to be pleased... With the Russians, as with the Americans, several more generations must pass away before a more natural way of life and building can take the place of the old order," Wright reflected in his autobiography.

Publicly, when writing to *Izvestia* in 1937, Wright pleaded with Russia to incorporate human values of democracy into their architecture: "Because Soviet Russia has begun her social life at the beginning and nobly takes her stand with the forces of Democracy, she must immediately seek true forms in the arts for all of her new life. And these forms cannot be traditional unless they were and still are organic where the new life lives. If Russia does not seek and find true new forms, she will build into her social fabric a time-lag from which she may never recover and that may prove fatal. Unfortunately most of

those buildings inspired by the European left wing in modern architecture are ugly structures badly built because no architect of the left wing is really enough of a technician to build original buildings. Some of these architects are painters experimenting with building as they would with any genre. So it is maybe difficult now for the Russian people to understand that the new simplicity of organic architecture does not mean plainness. Organic form has true simplicity no matter how it may be or how exuberant it may be or how completely rich in detail. Russia's first adventure in the direction of a modern architecture has resulted in many brutal concrete structures, not really simple in the organic sense. They are only plain."

In his letter to *Izvestia* he continued to write, "The old forms and uses of luxury must go out with the old sense of right which was wrong. Not only must a new success-ideal take its place but there must be a realization that the old luxury was also an unearned increment and is now even more harmful to the human spirit than was direct oppression. So I am saying to the Russian people whom I love and am learning to respect: be yourselves—now. Feel and think your way toward honesty of motive and noble purpose in building. In building, make honest uses of materials in forms suited to those materials and appropriate to the purpose of the building. Learn to understand these new functions and new materials like glass and steel and concrete as we are learning to understand the new freedoms of your social status... Study Russian nature for your forms, my Russians. Throw the musty textbooks away. Close these morgues you were taught to call museums. Learn the basic principles of the new reality you profess as these principles apply to buildings, sculpture, painting, planting, and clothing. Only so can Democracy give fresh proof of quality—proof that it can feel and think for itself to create life anew on really noble terms."

Perhaps with the new Russian revolution, Wright's idealistic vision for an architecture for a Russian democracy will be realized.

•BRUCE BROOKS PFEIFFER

JAZZY ATTITUDE

It takes nerve to change the look of a city institution and Jim Biber of Pentagram makes the most of it in his design for One Fifth Avenue

For fifteen years the Art Deco, nautical-themed restaurant One Fifth Avenue in lower Manhattan was a favorite hang-out of neighborhood merry-makers and well-heeled downtown slummers. But when the new owners took over the space, they found the old luxury ship had become a shabby hulk. Because the former restaurant was such a beloved watering hole (and drinkers are sentimental types) the new owners were faced with a dilemma: Renovate the old or establish a new presence with a totally fresh design? "I think you have to make a statement that this is a new beginning," asserts one of the owners, Richard Rathe. "If you're not prepared to make a statement then you're not really being honest to what you're trying to do."

And make a statement, they did. Architect James Biber of Pentagram Architectural Services in New York created a Be-Bop-inspired environment that has caused a mutiny among food critics—and not because of the food, which has been praised. Described as a "1950s game show set" and an "International House of Pancakes," the restaurant's decor has been the focus of much nostalgic whining over the swansong of a Village institution. But neither reference is architecturally accurate in that Biber's design does not attempt either camp glamour or franchise hokey: it is a spunky, self-mocking architectural expression of the current trend in fashion and art to elevate the kitsch to elegance. The U.S.A. has few totems of its past, hence all of them are deemed precious. It is this agenda of historical protectionism that on the one hand has fueled some controversy regarding the redesign verses the renovation of the One Fifth Avenue restaurant, yet on the other hand encourages the phenomenon of retro-mania. James Biber believes that in time, the restaurant will become a repository of new memories, loyalties and affections. "My feeling," he says, "is in time the restaurant will be considered a classic



Above: The paneled wall screen in the front dining room is painted in ashy tones. To avoid a flat, hard look, brushstrokes were applied to an underlying gesso layer overlaid with milkpaint. The panels were then burnished to lighten the brushstrokes' ridges and create a three-dimensional effect. The narrow band of etched mirrors along the bottom of the screen are angled slightly to allow diners a glimpse of other customers. The columns are also painted and burnished wood with a mirrored band.

example of a kind of style."

Two dining rooms seating a total of 165 diners are connected by the bar. Both front and rear dining areas sport curtains that mask the walls, with a screen composed of painted wood panels in front of them. The curtains provide both acoustic and light absorption, both tricky problems in restaurant design. Footlighting between the curtains and panels establish a soft backlight for the panels, and spot lighting hits individual tables for an intimate yet dramatic effect. The front dining room, through which one enters the restaurant, is for smokers and the panels are in appropriately neutral, charcoal hues. The back dining room is more inviting: with colors best described in kitchen-speak (avocado, mustard, peach and pignoli), the space is inundated with southerly sunshine during the day and is nicely muted and cozy at night. Many diners find such soft ambience sympathetic to long schmoozy dinners.

The bar offers the nostalgic a compromise: some fixtures (salvage of the

S.S. Caronia) remain and the curvaceous bar, which dates back to the 1930s when the restaurant was one of Patricia Murphy's Candlelight Dining Rooms, has been restored. Touches of the whimsy that predominates the \$650,000 renovation are, however, evident in the bar area as well. The mirrors behind the bar are etched with Laurence Welkian bubbles and illuminated chlorophyll-colored peanut bowls punctuate the pale hint-of-mint zinc bar top. A giggly patchwork-shaped and multi-colored floor of troweled Stonhard is a lively and practical alternative to the perennially hard-to-specify restaurant floor.

In one of its earlier incarnations, part of the One Fifth Avenue space was a jazz club, and it is this piece of history, as well as the neighborhood's artistic legacy, that Biber wanted to revive. His design is informed by the skewed tempos and polyphonic audaciousness of jazz music. It is in the spirit of the wildcat jazz attitude that the owners and architect nervily pursued their own idea of style.

•EUGENIA BONE



Above: The Art Deco bar, which connects the front and rear dining rooms, retains many of the previous restaurant's fixtures. The architects added the gold leaf-speckled ceiling and etched bubble mirror behind the bar with the intention of giving the bar area an underwater feel, as well as illuminating the restaurant's fine collection of old bourbons. The stools are covered in Naugahyde. **Below:** The rear dining room employs a decisive color strategy that is perky and sunny during the day and earthy and subtle at night. The curtain element behind the panels is made from Polyester Shantung. Living flowers housed in a pavilion with a suspended painted sheet rock ceiling create an oasis of bright color in the center of the room. The chairs, designed by Shelby Williams, are made of Naugahyde. Acoustic tile on the ceiling is an unfortunate reality of restaurant design.

Seating Shelby Williams, Allstate Upholstery (banquettes); Vinyl upholstery Naugahyde; Lighting Lightolier, Norbert Belfer, Gary Gordon Architectural Lighting (custom); Custom floor Stonhard; Paint Benjamin Moore; Ceiling Armstrong; Custom fabricators Rathe Productions (wall panels, mirrors), Mary Bright Originals (wall textiles, curtains), Woodlux (cabinetry), Hollis James Hoff & Assoc. (bar scenic painting)



A NEW POINT OF VIEW

Schumacher gives five designers the freedom to explore and express their ideas for salable contract fabrics for the '90s



Kristie Strasen
translated designs.

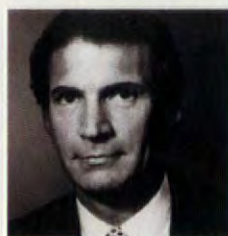
The past decade saw many manufacturers seeking out designers and architects to put not only their artistic stamps but the cachet of their names on an array of products—from bedding to teapots to contract furniture and textiles. While the five designers of Schumacher's new "3x5" textile collection do have in fact established reputations in the industry, it was not for their name recognition that they were invited to create the new line of textiles, but rather for their fresh, lively points of view in response to the current needs of the market.

In developing the line, Arthur Sager, vice president and senior partner of Schumacher's contract division, and Kristie Strasen, a textile consultant who has shaped the fabric collections of several contract companies, turned to five designers for three ideas—hence the collection's name—to address the salient selling points of cutting-edge design including practicality and affordability. Schumacher's sales reps presented them with a list of significant designers whose diverse perspectives they believed responded to the market needs. Among them were Los Angeles-based interior designer James Northcutt, architect Debra Lehman-Smith in Washington, D.C., Houston-based interior designer Scott Strasser, architect Gregory Landahl in Chicago, and interior designer Bianca Quantrell in Atlanta. Strasen's assignment was to use her Midas touch in turning these visionaries' ideas into usable product in appropriate fiber and construction.

Each designer seized the chance to offer his or her own perspective on what makes textiles viable in the contract market today. Lehman-Smith, for example, crafted her three ideas with the hope that they would have unlimited corporate applications. "Our goal in their creation was classic simplicity through texture and pattern," she says of her designs, which were developed on the basic premise of a grid. Northcutt, on the other hand, addressed the issue of practical application by choosing to focus on botanical details taken from antique Asian cloth, which could be elegantly executed into patterns appropriate for use in both traditional and contemporary environments. And though everyone expected "weird" patterns from Strasser, the three textiles he produced were created to respond to those in the design community who consider themselves to be "conservative, but creative traditionalists who like to have fun with tongue-in-cheek patterns," he says.

To tie together the 15 patterns of "3x5"—which costs from \$25 to \$75 a yard—Strasen designed a crepe and a textured weave available in numerous solid colors. The "3x5" collection is at once diverse and cohesive in color and pattern yet viable for today's interiors budgets. circle 223

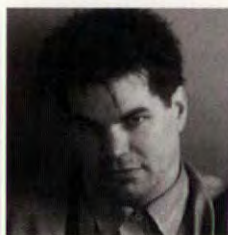
•MARILYN ZELINSKY



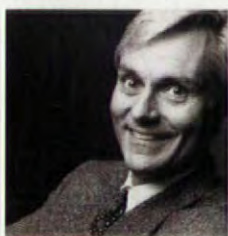
James Northcutt transformed the look of his hand-woven and embroidered antique textile collection into affordable fabrics of Trevira.



Debra Lehman-Smith gave her grid-based designs decorative twists by placing squares at angles and creating a quilted look.



Scott Strasser set out to prove that a designer who rarely uses fabrics can create playful, yet salable patterns.



Energetic Gregory Landahl surprised Schumacher with serene patterns developed in scales suitable for both panels and upholstery.



Bianca Quantrell was eager to design companion textiles with traditional details and a hint of an eclectic and international flavor.



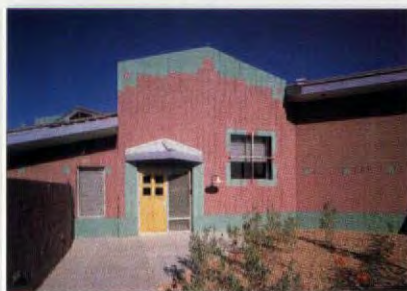


CASA DE LOS NIÑOS

A big job for ASID's smallest local chapter: building a crisis nursery that nurtures infants from troubled families

American culture may be youth oriented, but in truth we have neglected our children. American children are less educated and less healthy than they were a generation ago. By most accounts, they are also more abused than in the recent past by ill-equipped parents, many of whom are unemployed, mentally or emotionally unstable, addicted to drugs, homeless, or suffer from a combination of these ills. As the social safety net for children unravelled in the 1980s, there were few places for abused children to go. In most parts of the country, there still aren't, but Casa de los Niños, a social service agency in Tucson, Arizona, has been a leader in providing social and medical support for this youngest of populations.

In 1990, the Casa received \$600,000 from Angel Charity to build a crisis nursery for newborn infants through the age of five, having outgrown a cluster of bungalow-style houses which provided care for slightly older children, family counselling, and beds for 14 infants. A few years earlier they built a newer building for 5-to-10-year-olds but ran out of room for infants and toddlers, says Terri Taylor, an interior designer who headed the ASID Arizona south chapter committee that was responsible for the nursery's interior. Her committee faced a difficult task. Finding themselves with a 10,000-square-foot base building designed by a local architect, only \$50,000 of the original budget remained to do the interiors, which Taylor attributes to poor planning but which provided a unique challenge as well: to mobilize resources and man-power to design and furnish the space with far less than adequate funds. Eight local designers were enlisted to design different



Above: A spunky exterior provides children with an inviting first glimpse of their temporary home.

parts of the nursery and identify furnishings that could be donated or obtained for significantly below market value. Eventually, labor and interior furnishings from national sources worth \$800,000 were obtained for the Angel Nursery with a budget of only \$80,000 (an additional \$30,000 was acquired through grants).

Because the infants experience

unhealthy stress at home, the design emphasised creating an atmosphere that was serene and nurturing. One strategy they used was to reduce the scale of an existing playroom, which the architect had originally designed with 22-foot-ceilings. "Little kids who are traumatized hide in closets or corners or crawl behind furniture. They don't like big open space," explains Taylor, who was displeased by the architect's lack of foresight. Taylor's team painted the ceiling sky blue, hung colorful banners, and suspended clusters of acoustical tile to look like clouds. The space was treated as an outdoor room with brightly-colored bean bag chairs and a house painted on a wall.

After consulting with experts in designing for children, Taylor involved a cross section of kids in the selection of colors by laying out carpet tile samples: whichever colors they crawled toward—here, blues, greens, and purples—were chosen as the basic palette. The 10 bedrooms—five for infants, five for toddlers—were each designed with a different theme such as a barnyard, a circus, a pueblo, or a sun/moon. Features of these settings appear in the detailing of beds and wall graphics. Storage was also important, both to make the stressful routine of the staff a little less stressful, and to provide a sense of order lacking in the infants' lives. The design—which won a national ASID award for public service—also includes an important family room where parents undergo counselling in an effort to regain custody of their children. The Angel Nursery has room to care for 42 infants whose lives have gotten off to a rocky start. Clearly, Taylor and her colleagues have helped make that start a little smoother.

•MICHAEL WAGNER



Above: The infirmary provides a quiet yet cheerful place for children to recover while ill. Next door is a nurse's station to provide constant monitoring of children's health.



PHOTOGRAPHY BY L.E. GRAY

Above: To reduce the scale of a play room, the designer used colorful banners and clusters of acoustical tile which were made to look like clouds. The theme of the playroom is an outdoor space, with a house painted on a wall and a cushioned metal tree.



Above: A snack area was designed with wall graphics depicting vegetables to encourage children to take an interest in learning to count.



Above: Each of the bedrooms in the nursery is designed with a different theme. Here, the theme is a sun/moon.

ENCHANTED FOREST

A designer and a carpenter create an "enchanted forest" in the pediatrics wing of a Baltimore hospital

Western medicine has long ignored a person's physical surroundings as an influence in healing disease. Witness the atmosphere of the modern hospital: the stark, endless corridors in a haze of fluorescent light; the operating room that is more like a research laboratory rather than a place in which a patient's confidence in the doctor's concern is encouraged; and the patient's room which, although it may be functional, is more often remembered as dreary, charmless, even frightening. While hospitals be may well-equipped to support their staff's functional and technical needs, they often, in a real sense, leave out the patient—at least in so far as a patient is more than an object of medical interest. But a patient is a human being with emotional needs as well.

One person who is deeply aware of the inadequacies of hospitals is Dr. Anita Rui Olds, a developmental and environmental psychologist, consultant, and designer of spaces for children. To Dr. Olds it seems only natural that a patient's capacity to heal is affected by one's surroundings*. It is a view that, until recently, has been taboo in Western medicine, which has held that a person's immune system—the body's main instrument in fighting disease—is independent of the body's other systems, and therefore with respect to, say, the nervous system, it is independent of the emotions, and the external stimuli that often arouse them. If that view has been debated of late (a case against it was recently made by several researchers in a recent PBS series hosted by Bill Moyers called "Healing and the Mind") it is something in which Olds has long believed, if only intuitive-

** Designers are encouraged to attend her training institute "For Children: Designing Day Care, Medical and Educational Facilities," sponsored by the Harvard Graduate School of Design and Tufts University. At Harvard and Tufts, June 20-25th.*



Above: The sculpture of trees is illuminated by a ceiling-mounted halogen lighting system with lens templates that simulate the dappled effect of light in a forest.

ly. "People feel better when they are in surroundings that are moderately stimulating. Hospitals today are either chaotic, frightening, or just deadening. There's no balance," she says.

Creating such a balance was, in fact, very much on Olds' mind in an installation she did for the pediatrics wing at the University of Maryland Hospital in Baltimore, a project which, by her own account, was unusual, even for the U of M's progressive chief of pediatrics, Dr. Michael Berman. Olds found herself considering nature as a model from which a more balanced environment could be achieved. In research she has conducted over the past ten years, Olds found that people practicing visualization experiments, in which they are asked to draw their view of the ideal healing environment, almost inevitably draw themselves in an outdoor natural scene with trees, grass, water, and sun light. Even those who draw indoor scenes, she says, (about 25 percent of the total participants) almost always include large windows in the drawings, including many outdoor features as well. For the children at U of M's pediatrics wing, nature was either unavail-

able as a place in which they could physically immerse themselves or even contact from a distance by looking through the windows of their rooms. Views from the hospital were limited, like they are in many urban settings, to city streets and other buildings.

Olds and her colleagues decided to bring "nature" indoors—literally; in this case, into a 31-foot-diameter, octagonal rotunda-like space, which at one time served as a nurses station for each of the wing's four corridors, but is now a heavily trafficked entrance to the pediatrics department, with five elevator doors and five other doorways. Their solution was to create an oasis in the center of this entrance in which young patients, their siblings and parents, and even the hospital staff, could find respite during moments of stress, or when feeling frightened or just plain bored by the hospital surroundings. To create such a place, they crafted a simple but enchanting sculpture made from real but dead trees, resembling a small forest. Working with Edward Howe, the design director at Anita Olds and Associates, Chance Anderson, a designer and

continued on page 158

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builder from New Hampshire, and wood carver Laurie Nichols, the design team selected trees that would create the tranquility of a forest in this small and busy space (the installation is actually only 15 feet in diameter as the hospital needed eight feet on either side of it to move patients and equipment) and be fashioned into interesting and stimulating objects. "We really wanted to do a crafted environment where the artistry of experienced craftsmen could enrich the aesthetic quality of a place for children," says Olds. Called The Enchanted Forest, the installation provides children with experiences that they could not have in their bedrooms: large muscle activity, imaginative play, and a place for "quiet time" with peers and adults, all of which are important to a child's development, according to Olds.

To design the setting, the design team created a full-scale mock-up in a warehouse near the New Hampshire forest where the trees were logged. As



Above: A maple log provides a young boy with ample opportunity for imaginative play.

with any artistic creation, the installation evolved as the design team adapted the functional particulars of the design to the trees that were available. A 6-foot-high, 4-foot-diameter burl ed log from a 150-year-old dead maple was found to be a perfect hideaway (after being hollowed out, of course) for children to crawl inside and explore the mystery of how the tree grew. A somewhat smaller log was hollowed out to be a slide, while an even smaller one worked well as steps to the slide plat-

form. In each case, Olds and her colleagues had to be particularly resourceful given the small space, and their desire to make the installation as interesting as possible: so, for example, a bench also serves as a place to mount smaller-scaled objects such as a kaleidoscope and a 2-inch-diameter marble, which children can spin to see colorful abstract designs.

To create tranquility in the midst of constant stress and add to the forest atmosphere, there is a diffuse-lighting system by Steve Rosen, and recordings of songbirds, which run on a 24-hour-loop tape. Other objects featured in the installation—which, Olds reports, provide comfort and joy to several hundred children daily—include a hand-carved chipmunk in blue and red sneakers reading a book of poetry, a sleeping mouse in a burl, an elf, and a raccoon who serves as the forest's mascot, wearing a hospital johnny and holding an IV bag.

•MICHAEL WAGNER



Above: A xylophone in the Enchanted Forest provided a bit of comfort to an 8-year-old girl whose leg had been crushed in an automobile accident.



Above: A hand-carved bench, where adults and children can quietly play together, includes a 2-inch-diameter marble, which they can spin to see a variety of abstract images and colors.

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A/E/C Systems® '93	—	80
AFD	49	85
Allsteel	9	11
American Seating Co.	51	89
American Marazzi	30	45
Arcadia	24	33
Arc-Com	37	59
BASF	12	14-15
Bodybilt	58	103
Cabot Wrenn	50	87
Chromcraft	34	53
Classified	—	163
Columbus Coated Fabrics	28	41
Dal-Tile	33	51
Davis Furniture Industries, Inc.	46	77
DesignFest	17	22
Design Tex	27	39
DuPont Cordura	42	68-69
DuPont Flooring Systems	—	28-29
ERG International	43	71
Formica	53	93
Geiger International	18	23
Geiger International	20	25
GF Furniture Systems	3	Cover 4
Golden Mean	—	105-107
Haskell	31	47
Haworth, Inc.	36	57
HBFI	44	73
HEWI	5	4
Homosote	6	6
King Contract Seating	56	99
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Krueger International	47	79
Krueger International	59	159
La-Z-Boy	17	22
Lees Commercial Carpet	1	Cover 2-1
Leggett & Platt	—	—
(Flex-O-Lator Division)	8	10
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(Gordon Division)	13	16
LFI/Landscape Forms	45	75
Lighting Services Inc.	23	31
Masland Carpets, Inc.	32	48-49
McGeiger	21	27
The Merchandise Mart	—	109
Meridian	40	65
Metropolitan	—	—
Furniture Corporation	14	17
Momentum Textiles	41	67
Monsanto	57	101
Richards Wilcox™	2	Cover 3
Roppe Rubber	22	30
Salman	15	19
Schumacher	16	20-21
Shelby Williams	52	91
Sitag	55	97
Spacesaver	35	54-55
Steelcase, Inc.	26	36-37
Thonet	48	83
Toli International	25	35
Touchtone Access	—	157
Tuohy	39	63
United Chair	29	42-43
USG Interiors Inc	10	12
Vecta	38	60-61
Versteel	4	2-3
Whitecrest Carpet Mills	19	24
Ralph Wilson Plastics Co. Inc(Wilsonart®)	7	8-9

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- 704** Product News • Page 26
- 705** Lighting • Page 32
- 706** Indoor Air Quality • Page 40
- 707** Design Files • Page 44
- 708** Industry Event • Page 46
- 709** Advanced Technology Goes Mainstream • Page 50
- 710** ISO's Implications • Page 52
- 711** ADA Update: HOK Surveys • Page 58
- 712** Professional Voice: What the Owner Wants • Page 62
- 713** Neocon Expands Seminars • Page 64
- 714** Neocon 93 News • Page 72
- 715** Neocon Guide • Page 82
- 716** Chicago Leadership • Page 112
- 717** Checkpoint Charlie Redux • Page 116
- 718** Foreign Exchange • Page 118
- 719** High Concept • Page 122
- 720** Following Form • Page 124
- 721** Multi-Use for Moscow • Page 126
- 722** A Blockbuster for Trade • Page 128
- 723** Belarus Prospects • Page 130
- 724** Elegant Hospitality • Page 132
- 725** Sleek Uplift Page • Page 134
- 726** Minnesota to Moscow • Page 136
- 727** Magnificence Restored • Page 140
- 728** A Berlin Story • Page 142
- 729** Red Star • Page 144
- 730** Frank Lloyd Wright And Russia • Page 146
- 731** Jazzy Attitude • Page 148
- 732** A New Point Of View • Page 150
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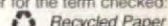
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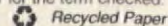
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CREDITS AND SOURCES

Designers and suppliers for the major projects shown in this issue

DAS BUSINESS CENTER, BERLIN, GERMANY

Client: CEDC American Business Center GmbH & Co., Checkpoint Charlie KG
 Architect: Skidmore, Owings & Merrill, 220 E. 42 St., New York, NY 10017. Tel: 212-309-9500
 Project Team: David M. Childs (design partner), Gert D. Thom (associate partner, project manager), Mustafa Abadan (associate partner, senior designer), Reiner Bagnato (associate, technical coordinator), Ken Lewis (designer)
 Associate Architect: PSP Pysall Stahrenbert & Partner, Berlin
 Special Consultants: Flack & Kurtz; INTEG Dipl. Ing. Mayer & Partner (MEP consultants); ARGE CBF-IPRO Berlin GmbH/Leonhardt André & Partner (structural engineer); IBR Ingenieurbüro Raths GmbH; IBS Ingenieurbüro Schalm/NL Berlin (facade consultants); GUD Geotechnik und Dynamik Consult GmbH (foundation/geotechnical); Vermessungsbüro Günter Liedtke (surveyor consultant); HHP Hosser, Hass & Partner (code consultant)

KONTRAX, BUDAPEST, HUNGARY

Client: Kontrax
 Architect: Skidmore, Owings & Merrill, 224 S. Michigan Ave., Chicago, IL 60604. Tel: 312-554-9090
 Project Team: Jeffrey J. McCarthy (project partner), Kenneth Kristofek (architect), Klaus Mueller (project manager), Jaime Velez (project designer), Daniel Bell (technical coordinator), Michelle Mirrieles (color & materials coordinator)
 Associate Architect: TER 4, Budapest, Hungary
 Seating: Knoll; Minotti
 Tables, desks, systems, filing: Knoll
 Lighting: Zumtobel
 Floorcovering: Heuga; Mair Astley; PWV Studios (custom carpets)
 Wallcovering: Maya Romanoff
 Windows/glass: S.A. Bendheim
 Custom fabricator: Technoart

WARSAW CORPORATE CENTER, WARSAW, POLAND

Client: Chernagov Ltd.
 Leasing & Management: Golub & Co.
 Architect/Engineer: A. Epstein & Sons International, 600 W. Fulton St., Chicago, IL 60661. Tel: 312-454-9100; Chemedex, Warsaw
 Project Team: John Howard, Andy Metter, Richard Plotnick, Elizabeth Michalska, Russ Hines
 Interior Designer: Interior Space International (ISI), 600 W. Fulton St., Chicago, IL 60661. Tel: 312-454-9100
 Project Team: Nancy Ouart, Susan Freeman, Cathy Creed, Jeff Uterback, Leslie Alderman (environmental design)
 Construction Manager: Epstein Engineering Export Ltd.
 Carpet: Lees Commercial Carpet
 Vinyl tile, floor base: Armstrong
 Wallcovering: MDC
 Lighting: Zumtobel
 Ceiling: Donn FineLine
 Windows/glass: Canmar/Sota Glazing

Signage: ISI, Leslie Alderman (design); King Products Ltd. (fabricator)
 Paint: Benjamin Moore
 Hardware: Sargent; Hager; Glyn Johnson; LCN; Hager

WARSAW BANK CENTER, WARSAW, POLAND

Owners: Emilii Plater Partnership and National Bank of Poland
 Design Architect: Kohn Pedersen Fox Associates P.C., 111 W. 57 St., New York, NY 10019. Tel: 212-977-6500
 Project Team: A. Eugene Kohn (partner-in-charge), Richard Clarke (associate partner, design), Gregory Clement (associate partner, management), Ming Leung, Beth Niemi (senior designers), Vladimir Balla, Valerie Edozien, Tzen-Ying Ling, Kristen Minor, Erika Schmitt, Chris Strom (designers)
 Interior Architect of Record: A. Epstein & Sons International, 600 W. Fulton St., Chicago, IL 60661. Tel: 312-454-9100
 Project Team: Sidney Epstein, Mickey Kupperman (managing partners), John Howard (project manager), Scott Marker, Elizabeth Michalska, Richard Plotnick (team)
 Warsaw Design Architect: BPA J&J Architects; Jerzy Skrzypczak, Jerzy Janczal
 Structural & Mechanical Engineers: A. Epstein & Sons International
 Photographer: Jock Potte

DUCAT PLACE, MOSCOW, RUSSIA

Client: Brook Group Ltd.
 Architect/Planner: The Liebman Melting Partnership, 330 W. 42 St., New York, NY 10036. Tel: 212-239-8080
 Mosproject-1 Studio 16, Moscow
 Project Team: Theodore Liebman, FAIA, R. Alan Melting, William C. Dann, Kevin M. Smith, Charles Ayes, Rene Alvarez, Arkadi Polovnikov (Moscow)

NOVOARBATSKY MIXED-USE DEVELOPMENT, MOSCOW, RUSSIA

Client: A joint venture between Afrex International and The Perestroika Joint Venture (PIV)
 Architect: Hellmuth, Obata & Kassabaum, Inc., London
 Interior Designer: Wilson, Gregory & Aeberhardt, London
 Mechanical/Electrical Engineers: Jarof, Baum & Bolles

LVIV INTERNATIONAL HOTEL & TRADE CENTRE, LVIV, UKRAINE

Project Developer: Country Squire International Corporation
 Hotel Developer: McIntosh Alliance (Canada) Inc.
 Architect: Ruszczyk Design Associates, 2353 Rosemary Dr., Mississauga, Ontario L5C 1X1 Canada. Tel: 416-239-3591
 Interior Designer: Di Leonardo International, Inc., 2350 Post Rd., Warwick, RI 02886. Tel: 401-732-2900
 General Contractor: P.C.L. Construction Management, Inc.

Mechanical/Electrical Engineers: Hemisphere Engineering Inc.

MINSK HOTEL & CONFERENCE CENTER, BYELARUS

Client/Developer: Byelocorp International Group/Phil Williamson, principal
 Architect: Cirsenski International, 555 Fifth Ave., New York, NY 10017. Tel: 212-682-1111
 Project Team: Christopher Cirsenski, AIA (principal-in-charge), Martin K. Haynes, AIA (senior associate), Teerapan Puranan (senior associate), Miriam Floersch, Joanne Mangeri, Erin Mappes, Amy Jean Robbins, Taiji Yamada, Kam Yuen
 Associated Architect: Vorobiov Architects, Minsk, Byelarus; Oleg Vorobiov (principal-in-charge, model maker)
 Interior Designers: WPG Design Group, 555 Fifth Ave., New York, NY 10017. Tel: 212-682-1111
 Project Team: Christopher Cirsenski, AIA (principal-in-charge), Martin K. Haynes, AIA, Judith Nay, Erin Mappes, Mark Goodman, Robert Krone (senior associate)
 Construction Consultants: Lehrer McGovern Bovis, Inc.
 MEP Engineers: Lehr Associates
 Civil Engineers: Minsk Project
 Landscape Consultant: Belremdorproject

SHERATON WARSAW HOTEL, WARSAW, POLAND

Developers: Tishman Realty Corporation and Warimpex Finanz-und Beteiligungs AG
 Operator: ITT Sheraton Corporation
 Construction Manager: Tishman Realty & Construction International
 Architect for Preliminary Design: Tadeusz Spychala

MOSOTIS HEADQUARTERS, MOSCOW, RUSSIA

Client: Otis Elevator International/George Channin and Joint Stock MOS OTIS/Vitality Belliustin
 Architect/Interior Designer: SPGA/Sergey Kisselev & Partners, 352 Park Ave. So., New York, NY 10010. Tel: 212-683-5033
 Project Principals: Sidney Gilbert, FAIA, Sergey Kisselev, Architect
 Architectural Project Manager: Irina Dolinskaya
 Interiors Project Manager: Arturo Febry
 Structural Engineer: Igor Schwartzman
 Model Maker: Vatcheslav Bogatchkin, Yuriy Axamitov

RADISSON HOTEL SZCZECIN, POLAND

Interior Designer: Carlson Hospitality Group (Ann Richardson, vice president/planning & design), and GWR Bautrager GesmbH (Werner Ressel, principal)
 Seating: Wittmann; Centroform
 Carpet: Durkan
 Lighting: Molto Luce; Le Dauphin
 Draperies: Kipar Vorhangnaherei
 Plants: Happy Plant
 Furniture, millwork: Braum; Kofler

RADISSON SLAVJANSKAYA HOTEL, MOSCOW, RUSSIA

Interior Design: Carlson Hospitality

Group (Ann Richardson, vice president/planning & design), and Italprogram s.r.l. (Zeljko Mehagic, principal designer)

HOTEL METROPOL MOSCOW, RUSSIA

Client: Intourist/Intourtravel G.B., Moscow/U.K.
 Architect: Mos Project 2
 Individual Responsible: Mr. Krasheninnikov
 Interior Designer: Restoration Group of Intourist
 Furnishings: Selva (Italy)
 Floorcovering: Erwesov; Nokia (Finland)
 Walls: Crown (England)
 Doors/hardware: Vincard (Sweden)

SONY CENTER, BERLIN, GERMANY

Architect: Murphy/Jahn, Inc., 36 E. Wacker Dr., Chicago, IL 60601. Tel: 312-427-7300
 Project Team: Helmut Jahn, Susan Froelich, Richard Drinkwater
 Structural Environmental Consultants: Ove Arup & Partners
 Landscape Consultant: Peter Walker & Partners

ESTEE LAUDER STORE, GUM DEPARTMENT STORE, MOSCOW, RUSSIA

Client: Estee Lauder Store
 Architect/Interior Designer: Estee Lauder Store Design Dept. (Robert Luzzi, senior vice president/design); Store Design International (Paola Pistello, executive director)
 General Contractor/Custom Fabricator: Ar-Thema International
 Lighting: Lucifer Light Strip 2000; Irobin Lighting; Fosnova
 Carpet: Sit-In, Italia

ONE FIFTH AVENUE, NEW YORK, NY

Client: Jerome Kretschmer, Jeffrey Bliss, Robert Rathe, Richard Rathe, Alfred Portale
 Architect/Interior Designer: Pentagram Architectural Services, PC, 212 Fifth Ave., New York, NY 10010. Tel: 212-683-7071
 Project Team: James Biber, AIA (principal-in-charge), Michael Zweck-Bronner (architect/assistant)
 Special Consultants: Gary Gordon
 Lighting Associates (lighting): Paula Scher, Pentagram (graphics)
 Seating: Shelby Williams; Allstate Upholstery (banquettes)
 Upholstery: Naugahyde
 Lighting: Lightolier; Norbert Belfer
 Lighting: Pentagram/Gary Gordon
 Architectural Lighting (custom)
 Flooring: Stonhard
 Ceiling: Armstrong
 Paint: Benjamin Moore
 Custom fabricators: Rathe Productions (wall panels, mirrors); Mary Bright Originals (wall textiles, curtains); Woodlux (cabinetry); Hollis James Hoff & Associates (bar scenic painting)
 Bathroom: Dal-Tile

CASA DE LOS NINOS ANGEL NURSERY PROJECT, TUCSON, AZ

Principal Design Team: Terri Taylor, Allied ASID, Pat Belden, ASID, Linda Britt, ASID, Jody Costan, ASID, Pat

Morris, ASID, Dayle Morris, Allied ASID, Jan O'Brien, Allied ASID, Terry Tellez, ASID
 Project Team: Lori Carroll, ASID, Tonya Dickenson, Student ASID, Lorelei Evans, IF, Arlene Goldstein, Allied ASID, Carol Hermes, ASID, Jennifer Longley, Student ASID, Karen MacKean, Allied ASID, Denise Mathot-Hines, ASID, Charles Nowak, IF, Phil Perry, IF, Kim Rasmussen, ASID, Chris Schmitz, ASID, Lynda Turrentine, ASID, Kris Webb, Student ASID

Resources:
 Alamo Woodworks; Amigos Del Arte; Arizona Designs Kitchens & Baths; Arizona Tile; Arizona Wicker & Rattan Workshop; Artistic Glass & Mirror; Artmark Fabrics; Audio Emporium; B.D.D., Inc.; Bukley Star Carpet; California Design Center; City Carpet Workroom; Concrete Designs; Davis Gallery; Desert Chaparral Painting; Designlines; Diversified Art; Dunn-Edwards Paint Corp.; DuPont Corian; Embry Tile; Empire Wood Products; Erick Mathers; Evans Tile; F. Schumacher; Facilitie; Factory Direct Fans & Lighting; Fixtures Furniture; Grant Road Lumber; Harper's Manufacturing; Hilme; Impression Designs; Interspace; Irving Thrall, Jr.; Jeff Cleary; Jo Higdon & Sons; Jody's Framing; Kay Steinhilper; Kelley Tile; Kim Bisjak; Laughing Lizard Designs; Loma Linda Co.; Longest Distributing; Marc Hiscox; Masland Carpet; McKenzie Floor Covering; Mel-Remodeling; Mesa Fully Formed; Mural painting by Sara Spanjers; Nemschoff; Old Pueblo Remodelers; P.J. Mann; Perry Design & Manufacturing; Rebecca Hengstler; Roman shades by Mara; Sara Schermer; Scenic Lighting Designs; Southern Arizona Woodworkers Association; The Design Center; Tile Specialists; Tom Chapman Tradewinds Shutter Co.; Tucson Builders Hardware; Tucson Quilters; VMI Business Environments; Van Horne Carpet Installations; Walsh Brothers Office Equipment; Waverly Fabrics; Western Drapery; Western Upholstery; Westgate Fabrics; Wimbledon Carpet Mills

ENCHANTED FOREST, BALTIMORE, MD

Client: University of Maryland Hospital at Baltimore
 Designer: Anita Olds and Associates, P.O. Box 312, Woodacre, CA 94973. 415-488-4902
 Project Team: Anita Rui Olds, Ph.D. (principal-in-charge), Edward H. Howe (design director), Olivia Emery (assistant architect)
 General Contractor: Whiting & Turner/Debbie Anderson (project manager)
 Tree sculpture and installation: Chance Anderson and Associates/Chance Anderson (principal-in-charge), Rob Zielinsky (associate), Laurie Nichols (carved figures), Christopher Ember (wooden xylophones); Steven Rosen (lighting design); Christopher Howe (sound design); Michael Berman, M.D. (chairman, department of pediatrics); Adrian Bergin (hospital administrator in charge); Michael Popcheck (hospital engineering); Gail Collins, Anita Rui Olds (photography)

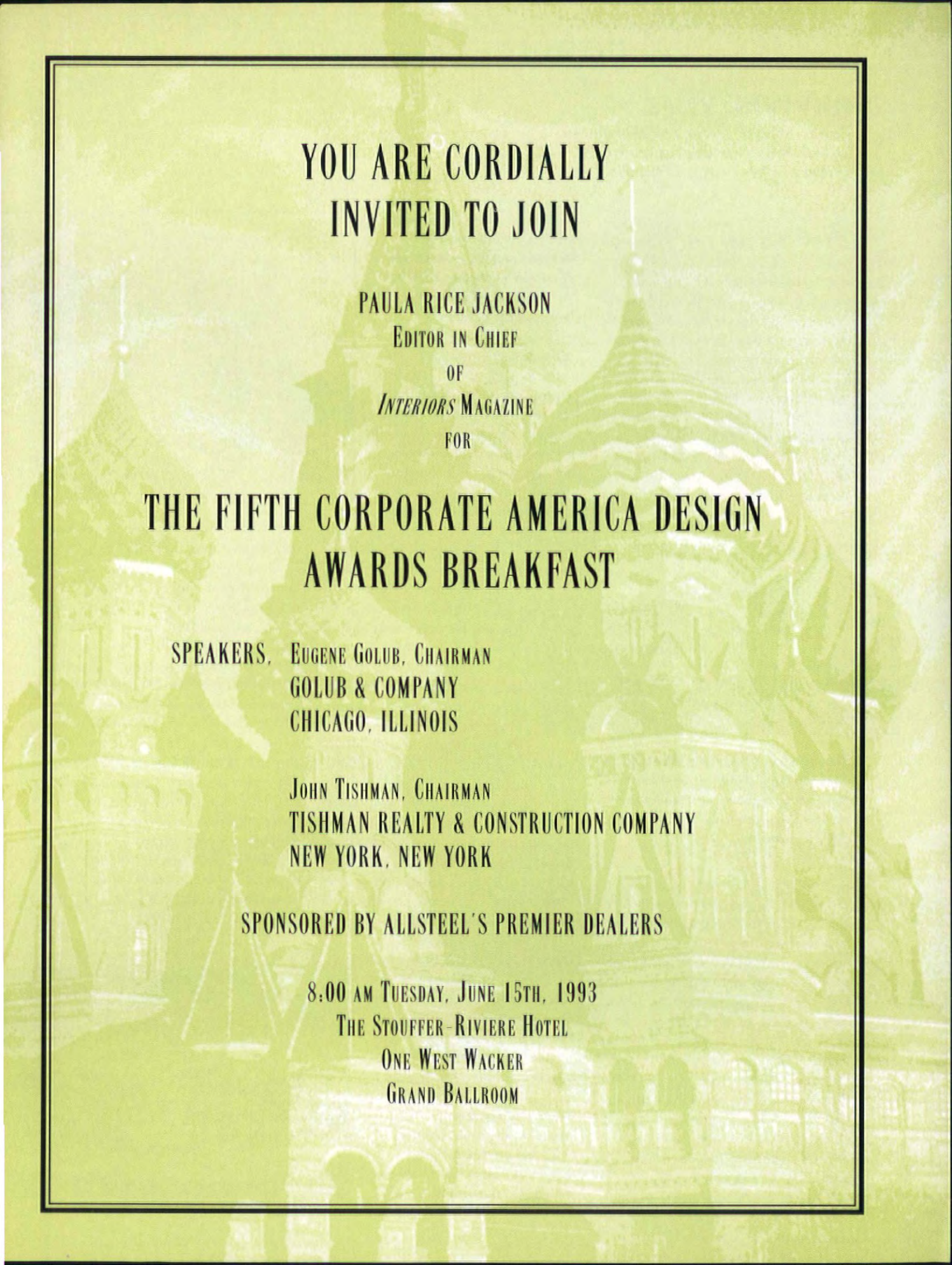
continued from page 56
 costs relating to ISO 9000 registration for companies that have experienced recent declines in sales and employment due to increasing competitive imports.

Is the effort worthwhile for companies to become certified with a yet uncertain

payback? The experts' advice to all companies contemplating ISO registration is simple: First, talk to your customers about what impact meeting these standards would have on their decision to use your products, then, attend an ISO 9000 seminar to learn more about the standards.

However high the expense and frustrating the process, the ultimate result could be a higher rating by the EC and perhaps by U.S. customers, which could lure away business from your competitors who have not sought ISO 9000 registration.

•MARILYN ZELINSKY



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REVIVAL TIME

Public/private sector collaborations in Northeastern cities show some commitment to urban renewal

Atlantic City's tarnished edges will be taking on a new shine. The Casino Reinvestment Development Authority has selected Baltimore-based RTKL to provide planning, urban design, landscape architecture, and graphics services for a mixed-use development corridor to serve as a new gateway image in what has been a decaying section of the city. The corridor will link the famed Atlantic City Boardwalk and the new, \$233 million convention center designed in a joint venture between the firms of Charles B. Tomlinson Jr. Architect and STV/Seelye Stevenson Value and Knecht Engineers, and which

RTKL is providing the master plan for the Atlantic City Gateway project, a mixed-use development spearheaded by the Casino Reinvestment Development Authority.

tainment district.

New York City's Hudson River waterfront is slowly being reclaimed for public use and enjoyment after years of neglect. Chelsea Piers Management has commissioned Butler Rogers Baskett Architects to create the master plan for a his-

toric renovation and reuse project to be called Chelsea Piers Sports & Entertainment Complex. The \$50 million, 1 million-square-foot complex will involve four existing piers extending from West 17th to West 23rd Streets. The design includes a 4-level outdoor golf driving range, two indoor tracks, an Olympic gymnastics training center, two Olympic-

size skating rinks, a fitness center, a rock climbing wall, and three waterfront restaurants. Totalling approximately 750,000 square feet of enclosed space, the complex will also incorporate Silver Screen Studios, a 400,000-square-foot film and television production center. Plans include a 2 1/2-acre public park, a sailing school, marina, and docking for dinner boats. Edmund Hollander Design, P.C. is the landscape architect. Chelsea Piers Management has been working closely with the Hudson River Park Conservancy, and is hopeful that upon completion of an environmental impact study,

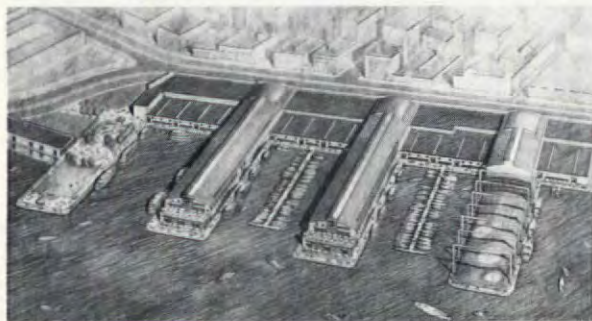
Steven P. Papadatos Associates is designing the Holy Cross Greek Orthodox Church and community/school complex in Queens, New York.



construction on all components except the marina can begin by late 1994.

On a smaller scale, but also important to revitalizing a New York City neighborhood, is the decision by the Community of Holy Cross to build a church and community/school facility in the Whitestone section of Queens. The organization has selected Steven P. Papadatos Associates P.C. to design the \$3.5 million complex. The entire project includes almost 42,000 square feet. The church will accommodate 600 people. The community/school building, which will be connected to the church, will house classrooms, a library/video room, a museum, a multi-purpose gymnasium/meeting area, a banquet facility, and administrative offices. Construction is slated to begin in March 1994 and be completed by March 1995.

•KRISTEN RICHARDS



Butler Rogers Baskett Architects is creating the master plan for Chelsea Piers Sports & Entertainment Complex, a renovation and reuse project on New York City's waterfront.

is scheduled to be completed in 1996. The CRDA, which controls casino revenue reserved for housing and economic development, plans to spend \$70 million on basic improvements of the public infrastructure, such as an entry boulevard, plazas, lagoons, fountains, and a transitway. While the project is currently in the design development phase, RTKL and the economic development consulting firm MRA International are working with the CRDA to conduct a developer search to generate an additional \$300 to \$400 million in private investment for the area. Proposed development includes non-casino hotels and an urban enter-

