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(kon), v.t. 1. to learn; study; peruse or examine carefully.

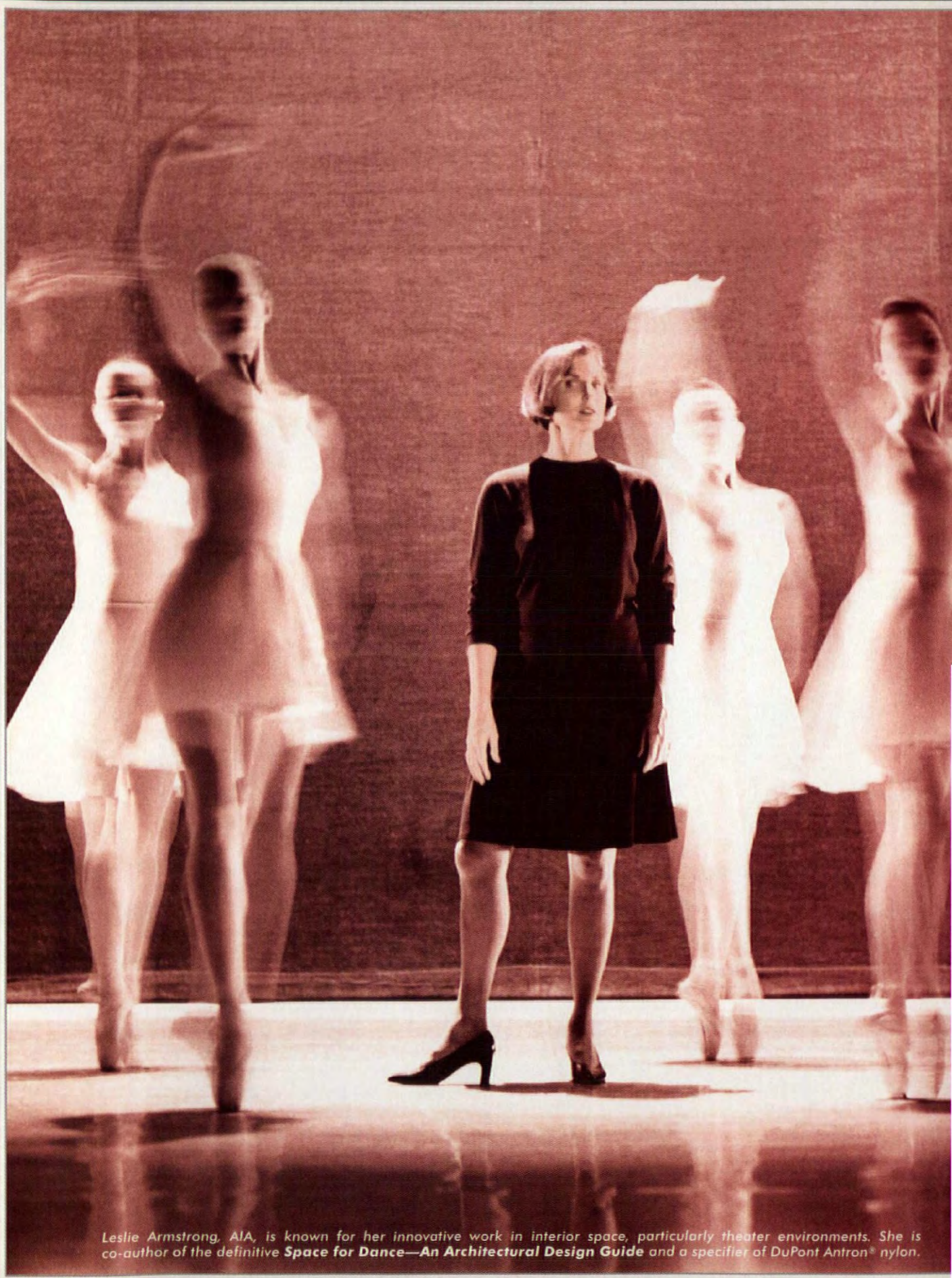
ConNeo

Neo -

[and vice versa]

-, 1. Greek meaning "new," "recent," used freely in the formation of compound words.

shaw | contract group



Leslie Armstrong, AIA, is known for her innovative work in interior space, particularly theater environments. She is co-author of the definitive **Space for Dance—An Architectural Design Guide** and a specifier of DuPont Antron® nylon.

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COLLECTION

ROPPE
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Photography:
Peter
Aaron/ESTO.

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of our magazine to fit your specifications*

YOU MAY RECALL the questionnaire we bound into last December's issue, inviting your help in shaping the new Interiors by telling us what you'd like to see more of (and less of) in our pages. One reader from Atlanta responded with a request of her own: "This may be in your plans...but if not, please consider writing something on the comments and suggestions this questionnaire nets—and what your plans are as a result of what you learn." So...sure! Here's what you told us.

You'd like to see more about:

- design team interaction
 - disciplinary crossover
 - client perspective
 - the process of design
 - business strategies
 - product evaluations
 - product introductions
 - "the real world"
 - smaller projects
 - innovative projects
 - "my" projects (a frequent request!)
 - criticism and editorial point-of-view
 - dates for industry events
 - exterior photos of buildings
- But you'd like to see fewer:**
- "huge budget" projects
 - "perfect" or "contrived" projects
 - people on the cover
 - puff pieces on product manufacturers
 - firm profiles that go on and on
 - bind-in cards of all types

Round table conversations at focus groups and with design professionals around the country gave us the opportunity to explore these responses in detail. What we learned is being woven into the magazine each month. Our plan is to deliver a relevant journal of design to your desk, to stay out of the Ivory Tower trap, and to get out there in the trenches where the action is...where you are.

One last thing. You asked for controversy and criticism (constructive, of course). Not conjured up. Read the last page of this issue.

Dennis Michael Cahill
Publishing Director
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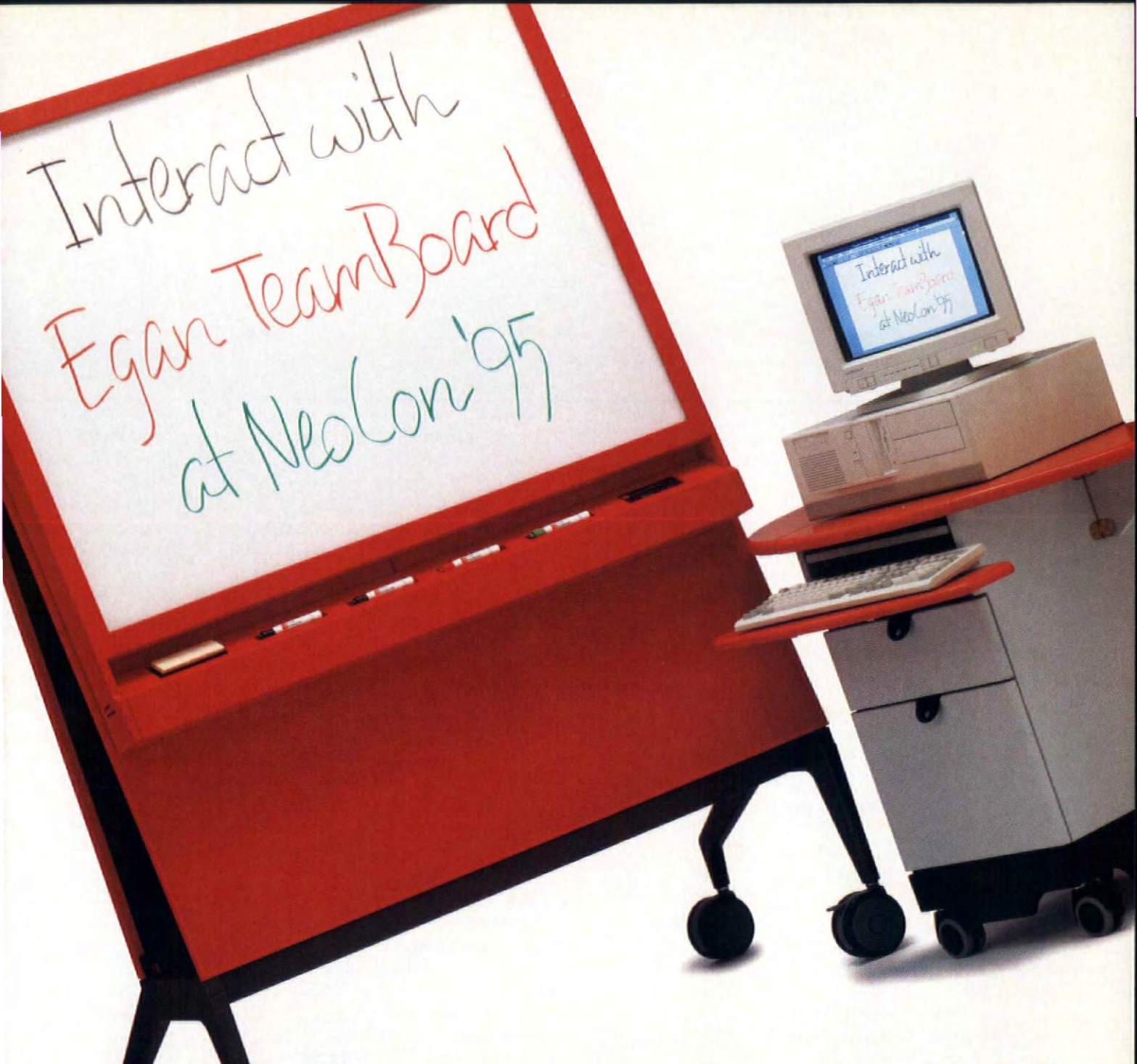
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11-13: SEGD Annual Conference: Thinking Big. Dallas. 617-868-3381	7-9: LightFair. McCormick Place, Chicago. 404-220-2217	10-13: 7th International Forum on Design Management Research and Education. Stanford, CA. 617-338-6380	4-6: Annual Conference of the Society for Marketing Professional Services. Boston. 800-292-7677	13-16: Industrial Designers Society of America 1995 National Conference & Design Gallery. Santa Fe, NM. 703-759-0100	June 8: Universal Design Competition, sponsored by the National Institute for Architectural Education. 212-924-7000
11-16: Art 1995 Chicago. Navy Pier. 312-587-3300	8-11: 45th International Design Conference in Aspen: New Business: Redefining the Idea of Design. Aspen, CO. 303-925-2257	19-23: ASID International Design Specialties Conference and Exposition of Designer Sources. Chicago. 202-546-3480	5-9: San Francisco International Gift Fair/Accent on Design West. Moscone Center. 800-272-SHOW	17-20: World Workplace '95. Miami Beach Convention Center. 800-359-4362	June 30: 15th Annual Gold Key Awards for Excellence in Hospitality Design. 914-421-3315
13-9/95: 1995 Chicago International Biennale. 312-251-0175	10-11: Euro FM/IFMA Conference. Frankfurt, Germany. 713-623-4362	26-28: National Center for Database Marketing Conference. Chicago. 203-358-9900	13-17: New York International Gift Fair/Accent on Design. Javits Center. 800-272-SHOW	20-22: Computer-Aided Architectural Design Futures International Conference. Singapore. Fax (65) 779-3078	August 1: Healthcare Environment Award. 510-370-0345
14-16: Color Marketing Group International Conference. Dallas. 703-329-8500	12-14: NeoCon; the Buildings Show; TechnoCom. Chicago. 800-677-6278	30-8/2: Illuminating Engineering Society of North America Annual Conference. New York, NY. 212-248-5000	18: InterSymp-95: Focus Symposium on Cooperative Computer-Assisted Environmental Design Systems. Baden-Baden, Germany. 805-756-2841	21-25: EIMU '95: 8th International Biennial Office Furniture Exhibition. Milan, Italy. Fax 39-2-4813580	September 22: Interiors Magazine's 17th Annual Design Awards. 212-536-5141
14-19: Council on Tall Buildings & Urban Habitat 5th World Congress. Amsterdam. Fax 31-20-6890981	24-30: Summer Dallas Super Market: Summer Furniture Market/International Lighting Market/National Gift & Decorative Accessories Market. Dallas Market Center. 214-655-6100		18-19: Designfest. Orlando. 407-896-4399	27-29: International Lighting Exposition. Metro Toronto Convention Centre, Canada. 905-890-1846	October 20: CANstruction Design Competition. Cheri Van Over 212-686-9677
17-19: Hometextil Americas '95. Orlando. 404-984-8016			22-26: Offices of the Future... Today: International Business Products Industry Convention & Expo. Atlanta. 800-542-6672		
18-21: The NGA Show '95: America's Glass Show. Georgia World Congress Center, Atlanta. 703-442-4890					
20-23: International Contemporary Furniture Fair; Surtex; Visual Marketing & Store Design Show. Javits Center, New York, NY. 800-272-SHOW					

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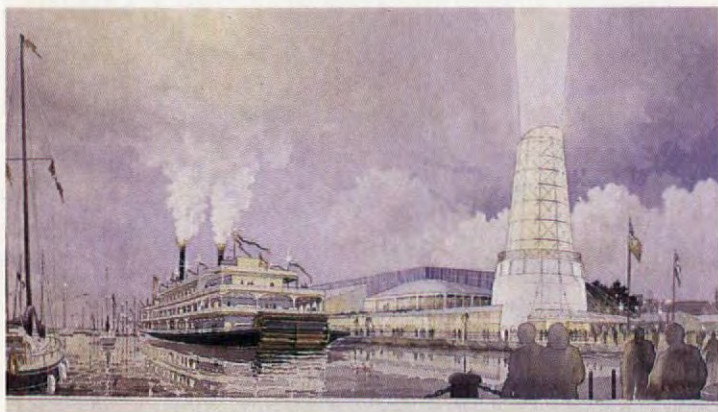
One block north of the Merchandise Mart

circle 11

by Kristen Richards



Barry Swanquist has joined KI as market manager for its educational furniture division. He will be involved in product development and management and marketing strategies. He comes to KI from Allsteel, where he was director of product marketing and development.



Another Casino for Chicago's Waterways

The Hillier Group Architects, Philadelphia, has been commissioned to design a cruising riverboat casino and shore facility for Showboat, Inc., on Lake Michigan in East Chicago, Indiana. An existing riverboat is being upgraded to house 26,000 square feet of gaming floor on three levels. The project includes a 35,000-square-foot renovation of Pastrick Marina, which will serve as a temporary entryway with a reception area and restaurants while a new 75,000-square-foot pavilion is constructed. The temporary facility is expected to be in operation by early 1996. A 1,500-car covered garage will also be constructed adjacent to the pavilion. Construction on the new pavilion is scheduled to begin this fall, with completion in the fall of 1996.

Product Notes

Geiger Brickel and **Herman Miller** have signed an agreement for Geiger to acquire the design rights and patents and to take over the production of Sanford and Madeira wood casegoods collections... **Milliken** and **Guardsman** have received ISO 9000 registration.

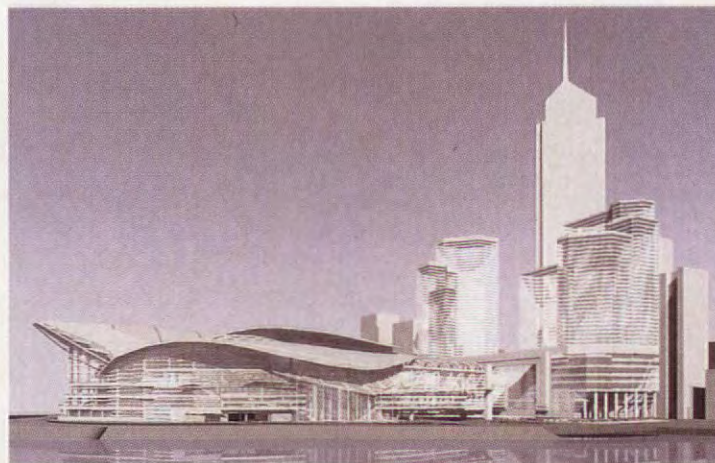


Larry W. King, AIA, has been named senior vice president and managing principal of San Francisco-based **Interior Architects'** newly opened **Chicago office**. **Prior to joining IA, King was president of Larry King & Associates, a partner at both Gensler and Perkins & Will, and a senior vice president at PHH Environments.**

Hong Kong Convention Center Expands

The Chicago office of Skidmore, Owings & Merrill in association with Wong & Ouyang Hong Kong Ltd. has designed the 1.5 million-square-foot expansion of the Hong Kong Convention and Exhibition Center. It is being developed on a landfill in the China Sea, and will be connected to the existing center by an atrium link. The expansion will include a 4,500-seat convention hall, three new exhibition halls, support facilities, and restaurants. Currently under construction, the project is slated for completion in October 1997.

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Petri Casegoods in Tintacoat®
Designer: Manfred Petri

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Norton Museum Gets a Wing

Essex, Connecticut-based Centerbrook Architects and Planners has designed the \$16.5 million renovation and expansion of the Norton Museum of Art in West Palm Beach. The project includes the renovation of the existing historic structure, designed in the late 1930s by Marion Simms Wyeth, a 42,500-square-foot addition, and a park. The addition will double the existing exhibition space to more than 22,000 square feet and provide a lobby and visitors service wing, and includes a tower to keep stored art safe from coastal flooding. Construction began in April, and is expected to be completed in October 1996.

Briefly Noted

President Clinton has appointed **Harvey B. Gantt, FAIA**, as chair of the National Capital Planning Commission... **Gregory Geslicki** joins WDW Design, Chicago, as vice president of architectural design... **David Schutte** joins Maharam as director of marketing... **Harley Ellington Pierce Yee** Associates, an interior design firm in Southfield, Michigan, changes its name to Harley Ellington Design... **Edward J. Riley, AIA, ASID**, is named director of

architecture, and **J. Paul Lewis, AIA**, now serves as director of design for Dewberry & Davis, a Fairfax, Virginia, architecture firm... **Alan R. Cooper, AIA, IIDA**, is promoted to director of design for space planning and interior design, and **Sanford Silverman, AIA**, is director of senior living and multi-family housing at the Weihe Partnership, Washington, D.C.... **Larry Grossman, AIA**, and **Frederick A. Kramer, AIA**, are named principals at ADD, Cambridge,

Massachusetts... Gensler and Associates/ Architects, New York City, names seven new vice presidents: **Marty Borko, Madeline Burke-Vigeland, Katrina Kostic, Patric O'Malley, Cynthia Sherrill, Norma Spreeman**, and **Douglas Zucker. Judy Pesek, IIDA**, has rejoined the Houston office as interior design principal... **Al Glatz** and **Mary Coughlin** have joined O.R. Associates (formerly O'Brien Riservato) as new partners... Inovo is a new design development and marketing company formed by **John Carson** and **Ross Whitehead...** **Deborah L. Kellogg, IIDA**, is named associate of Rothenberg Saway Architects, Los Angeles... **Kenneth Kane** is promoted to vice president of design and new product development for Lighting

Services...Brown/McDaniel, San Francisco, names **Sanjiv Bhandari, AIA**, as a principal, and **Reinhardt Muir** as a vice president... **James P. Druckman** is elected president and CEO of the New York Design Center... **Pui-Pui Li** joins Cassina USA and Flos as creative director.



The Look of the Future

The seventh International Contemporary Furniture Fair, from May 20 to 23 at the Jacob Javits Convention Center in New York City, will present more than 400 international designers and manufacturers offering contemporary furnishings for the residential, home/office, and contract markets. A series of "In Conversation With..." seminars will feature Kevin Walz, Sherri Donghia and John Hutton, Dakota Jackson, and Michael Graves. Pictured above is a table by Arnold d'Epagnier.

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Starting over

What happens when you leave that big firm? Some prominent designers tell how they cut loose to start their own businesses by Jean Gorman

Disrud & Associates
principal Carol
Disrud and her
associate, architect
Robert Meyhaus.

WHEN CAROL DISRUD decided to leave Gensler & Associates after 13 years with the firm, she was at a high point in her career. As vice president and director of retail planning and design, she was heavily involved in a project for the Siam Commercial Bank, owned by Thailand's royal family, and often traveled to Bangkok for trips of a month or longer. But Disrud's personal priorities were changing: She wanted to spend more time with her brother, who was diagnosed with AIDS, and with her husband, with whom she had purchased a home in the Sonoma wine country town of Healdsburg. She also found that she was spending only about 25 percent of her time doing the work she enjoyed—business development and project work—and was devoting longer hours to the things she had to do, including staff maintenance, project overviews, and meetings.

After weighing the advantages and disadvantages of working for a large firm or striking out on her own, Disrud decided to make the leap. She joined forces with a former Gensler associate, architect Robert Meyhaus, and opened an office in Healdsburg in 1993.

Before setting off on her own, Disrud knew there would be trade-offs and planned for the changes she would have to make.

Since then Disrud has developed her business in the areas in which she and Meyhaus have expertise. At Gensler they worked on office projects for such clients as Apple Computer and Wells Fargo Bank, retail projects for Banana Republic and Disney, and hospitality projects, including several restaurants at King Fahd International airport in Saudi Arabia. The new firm's current roster includes a growing list of office, retail, and hospitality projects, ranging from a 330-square-foot juice bar to a 7,500-square-foot store for Scheuer Linens to a 65,000-square-foot corporate office for Wall Data.

Before setting off on her own, however, Disrud knew there would be trade-offs and planned for the changes she would have to make. "There is great prestige working for a firm like Gensler," says Disrud. "There's also an outstanding staff, great resources, a good financial package, and in-house back up. It's a great training ground, too, and I had the good fortune of working with wonderful people, including Art Gensler, Orlando Diaz-Azcuy, Margo Grant, Ed Friedrichs, and Tony Harbor."

Since Disrud was determined to keep her office



small—she and Meyhaus were to be the only full-time employees, with consultants hired on an as-needed basis—she knew the types of jobs she could do would be limited. She also knew she couldn't rely on local projects alone. She analyzed where her clients at Gensler were located and realized that most of them were outside of the Bay area. In order to preserve her contacts in San Francisco, nationally, and internationally, Disrud made a commitment to remain part of the San Francisco design community and now makes regular trips to the city to meet clients, brokers, and suppliers. She also participates on the IIDA principals' roundtable. To develop her local business, she also became active in the community, serving on the economic development board for Healdsburg's Chamber of Commerce.

Disrud's start-up strategy began while she was still at Gensler. Since it can take two to three years for new businesses to get loans, she obtained a personal line of

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continued from page 22

credit before leaving the firm. She also set a limit of financial risk, obtained professional liability insurance, and decided to phase in furniture and equipment purchases over a two-year period. After establishing her firm as a certified woman-owned sole proprietorship, and targeting retail, hospitality, and corporate projects both in the United States and internationally, her marketing approach began with sending out announcements to her network of former clients, manufacturers, suppliers, and IIDA members, as well as to local newspapers and national trade magazines.

Because of her commitment to technology, a major portion of Disrud's initial start-up costs of \$33,500 were devoted to computer equipment purchases and furniture. She has also hired a CAD-trained draftsman and a part-time office administrator. While the firm's first-year project billings were not enough to cover its \$6,000 per month expenses before salaries, this year its billings have doubled and more than covered its costs. Disrud's five-year goal is to reach a half-million dollars in billings and have up to six full-time employees to augment the contributions of outside consultants. "I want to remain hands-on," says Disrud, "and use my large firm knowledge with a small firm personal approach."

The foundation of GKV's business strategy is to operate as a mid-size firm and produce high-quality design.



When architects Randy Gerner, Richard Kronick, and Miguel Valcarcel parted from Kohn Pederson Fox Interior Architects this past January to start up their own firm, a hands-on philosophy was key to their strategy, as it had been to Disrud's. However, their plans involved servicing a wide range of clients, both large and small, in several markets. From the beginning they planned on having sufficient staff on board to get the work done, hiring 11 full-time architects and designers. Less than a half-year from startup, Gerner, Kronick & Valcarcel already has 750,000 square feet of international projects on the boards, including an adaptive re-use of the former Italian Embassy residence in Istanbul, a new cafe for Comedy Central, a retail project for Giorgio

Armani, a showroom for National Fiber Networks, and a 500,000-square-foot office and retail base building project in Istanbul.

Though their decision to leave a major firm was fraught with the

The staff of Gerner Kronick & Valcarcel: (seated in front) partner Miguel Valcarcel; (standing in front) partners Randy Gerner and Richard Kronick; (back row, from

left) Sheila Choi, William Polanco, Lisette Robins, Marika Serras, Victor Colom, Rodolfo Castillo, Nazli Gonensay, Devon Morehead, John Schneider.

same concerns Disrud had about her departure from Gensler, Gerner, Kronick & Valcarcel's reason for starting up their own firm was different—and their approach to building their business is different, too. The foundation of their business strategy is to operate as a mid-size firm and produce high-quality design. "Our goal is to maintain our reputation as cutting-edge designers," says Miguel Valcarcel, "but we don't want to get overburdened with too much work and compromise quality."

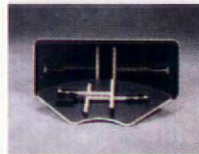
Twelve years ago, all three partners were honored by *Interiors* magazine with the Designer of the Year award, following Gerner's successful completion of the prestigious Procter & Gamble project

continued on page 26

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continued from page 24

and Kronick and Valcarcel's completion of the Equitable project, both for Kohn Pederson Fox. Shortly after receiving their award, the three designers were instrumental in developing Kohn Pederson Fox Interior Architects, cultivated as a separate interiors practice of KPF that at its peak brought in annual billings of \$12 million and kept 105 employees busy.

Having built the business from the ground up—Gerner was president of KPPIA and Valcarcel and Kronick were management and design partners, respectively—they worked together on a wide range of projects for an impressive list of clients including Viacom, MTEL, and Bear Stearns. By the time they were ready to start up their own firm, as a result of their experience they were able to identify the kinds of projects they wanted and establish a plan for doing business more efficiently.

"We wanted to be in a position to compete for the kinds of jobs we were used to doing," says Gerner, "but we wanted to be small enough to be involved in all aspects of the process. In a large firm you tend to be focused exclusively on new business or management or design. Once you reach a certain size you're administering more than designing. With a small or mid-size firm the partners can stay hands-on and control the work and the quality. It gives you a lot more flexibility." By eliminating administrative overhead and the layers of management, Gerner, Kronick & Valcarcel is able to cut its own costs and billable time for the client. "Our clients get a lot of value for their dollar," says Valcarcel. "Right now we're the cheapest employees we have."

After an initial investment of \$50,000 in start-up costs for office space and computer equipment, the firm is now

"In a large firm you tend to be focused exclusively on new business or management or design. Once you reach a certain size you're administering more than designing. With a small or mid-size firm the partners can stay hands-on and control the work and the quality."

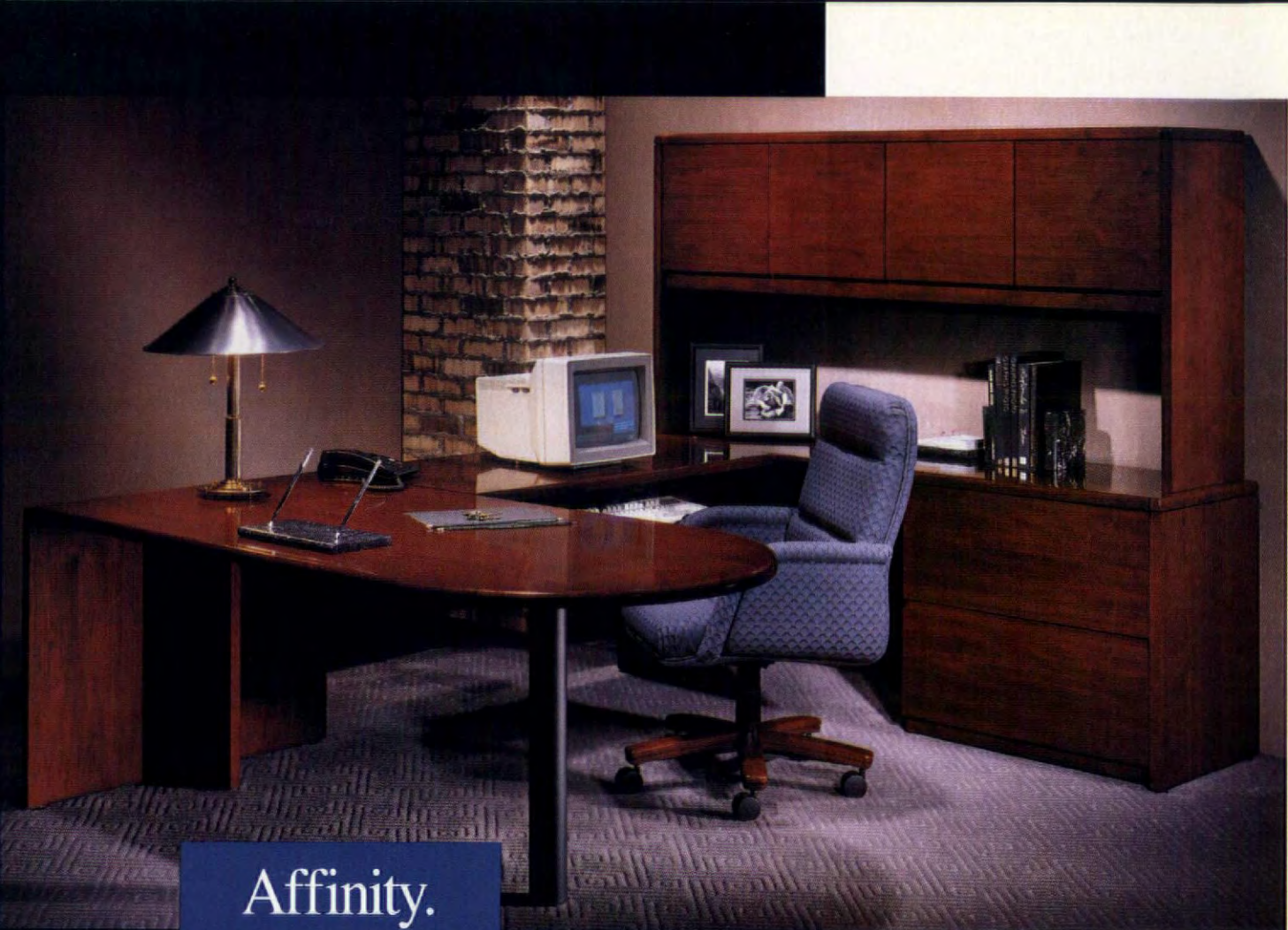
fully supporting itself with projected first-year billings of \$1.2 million—but the partners don't expect to pull in a salary for at least six months until they build up equity. Their goal over the next three years is to become a 30-person firm, with each partner overseeing 10 employees. The idea is to be big enough to handle the larger jobs, but small enough to be flexible in responding to changes in the market. "Our business is so cyclical," says Gerner, "it's difficult for a large firm to change direction. That's why the future of the design industry is in small to mid-size firms."

A cornerstone of their new business is the strong working relationships the partners developed with one another at KPPIA. "In a large firm there can be a lot of dissension within the ranks, both in terms of design and how the firm should be run," says Richard Kronick. "Randy, Miguel, and I worked together for 12 years, and the relationship we have is solid. Now that we are in control of a growing entity we can mold it."

With 25 percent of its current work in foreign locations, the firm gives plenty of attention to client relationships as well.

"Because the structure of the client/architect relationship is different wherever you go," says Kronick, "the only way you can maintain quality is by establishing good relationships with the clients and local architects—providing full-time field supervision and getting people to feel secure with a good review process." All the partners were well grounded in working overseas as a result of their tenure at KPPIA.

Kronick credits the firm's emphasis on client rapport to one of KPF's founders, Gene Kohn, who taught him the value of communicating effectively with clients when developing new business at KPPIA. "Gene is a master of marketing," says Kronick. "He said, 'When you go into a meeting with clients, you don't talk up to them or down to them, you just talk to them.' That's where the client/architect relationship begins." The contacts the partners have made over the years continue to serve them well in their new business. So far all of their work has come as a result of friends' recommendations, and from the long-term relationships they've cultivated with their clients, which they rightfully view as critical to their future success. ●



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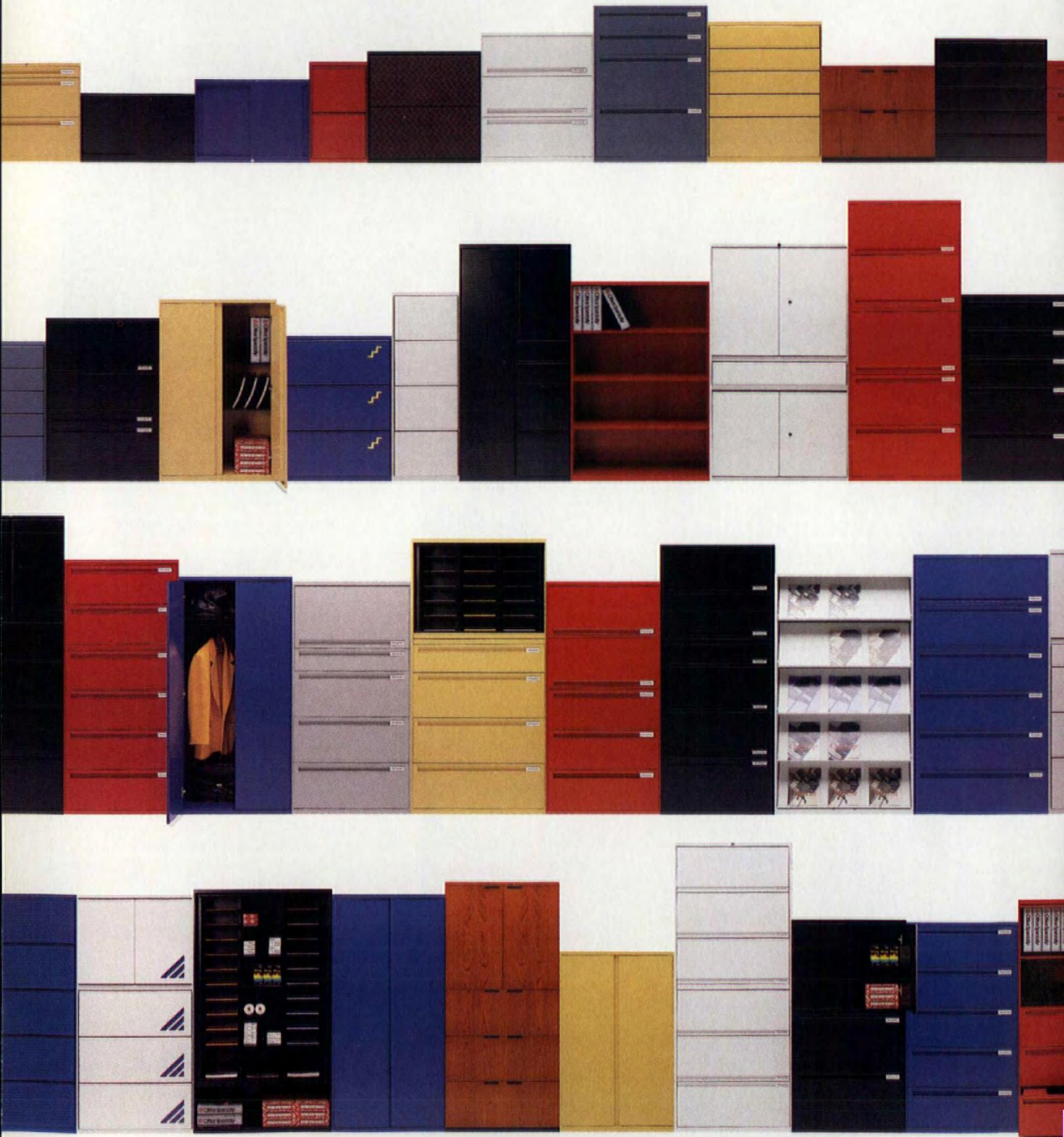
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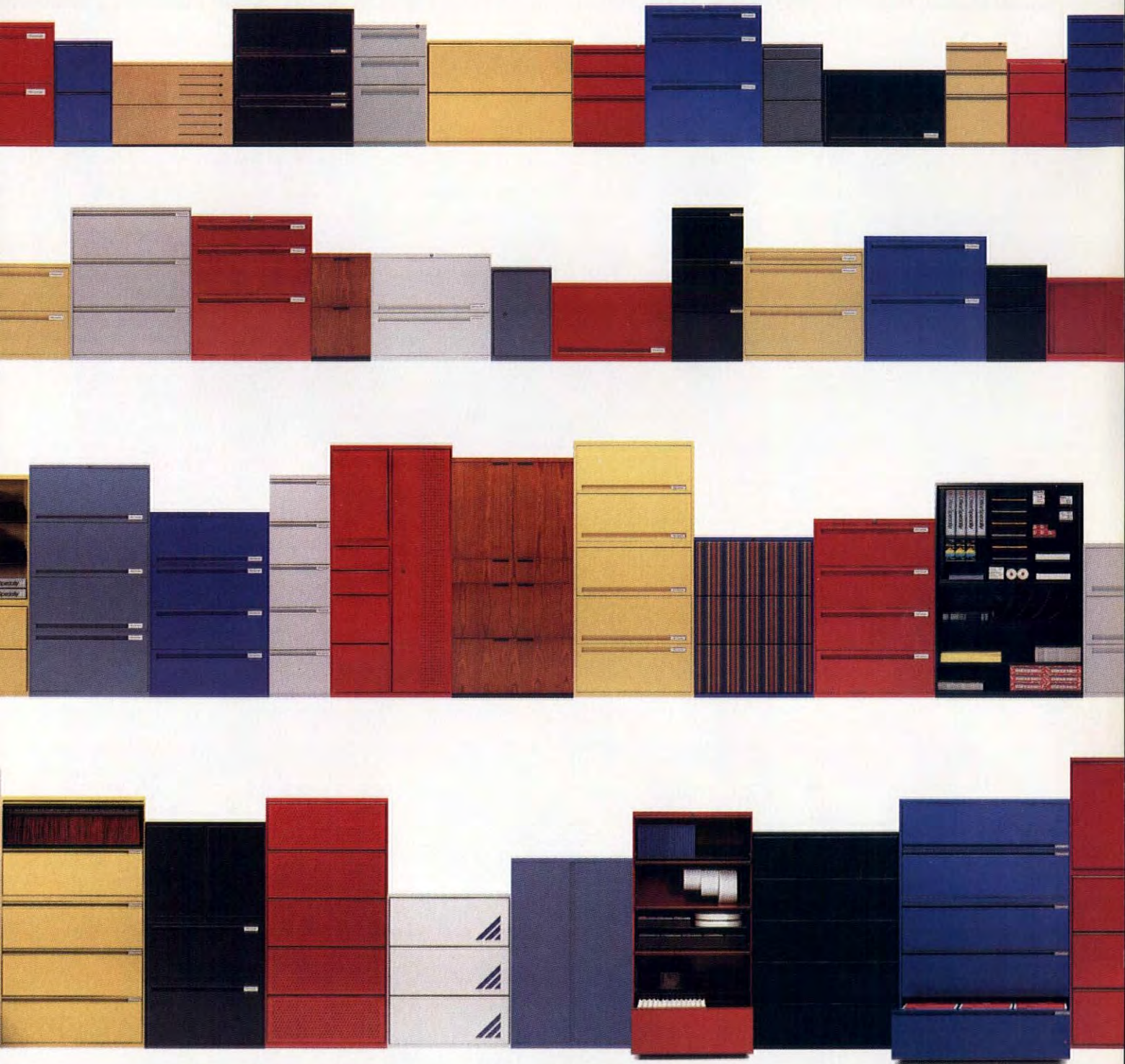
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Deborah Steele has been appointed vice president of marketing and design of KnollTextiles. Steele joins Knoll with 12 years of experience in the design, development, and marketing of a variety of contract products, including textiles, leathers, wallcoverings, and office and residential furniture.

Honors
 • **Wheeler Hildebrandt & Associates**, Minneapolis, is the \$10,000 Grand Prize winner of the 1994 DuPont Antron Design Award for the Martin/Williams Advertising offices. Category winners were: **Gass Design**, Brooklyn, New York, in Store Planning; **The Bommarito Group**, Austin, Texas, in Healthcare; **BSHA Design Group**, San Diego, in Public Spaces;

AREA, Los Angeles, in Small Offices; and **Keating Mann Jernigan Rottet**, Los Angeles, in Large Offices. • **Hospitality Design** magazine's 1995 Platinum Circle Awards for outstanding contributions to hospitality design were presented at the HD '95 show in Las Vegas to: **David Rockwell**, the Rockwell Group, New York City; **Robert Barry**, Barry Design Associates, Los Angeles; **Howard Backen**, Backen Arrigoni & Ross, San Francisco; **Sue Firestone**, Design 1 Interiors, Marina del Rey, California; and **Tom Durkan, Sr.**, Durkan Patterned Carpet, Dalton, Georgia. • **United States Institute for Theater Technology** (USITT), the American Association of Design and Production Professionals in the Performing Arts, conferred the 2nd Annual

Architecture Awards at the USITT Conference held this past March. Honor awards were given to: **Polshek and Partners**, New York City, for the Center for the Arts Theater, Yerba Buena Gardens, San Francisco; **William Rawn Associates**, Boston, for the Seiji Ozawa Hall at Tanglewood, Massachusetts; **Hardy Holzman Pfeiffer Associates**, New York City, for the Brooklyn Academy of Music Majestic Theatre; and **ELS/Elsbani & Logan Architects and Marcy Li Wong Architect**, Berkeley, California, for the Randall Museum Theater. Merit Awards were granted to: **BOORA Architects**, Portland, Oregon, for the Byron D. Seaver Teaching Theatre; **BRW Elness Architects and Paul Madson & Associates**, Minneapolis, for the Theatre de la Jeune Lune; and **Moore Ruble Yudell**, Santa Monica, for the California Center for the Arts.

continued on page 33

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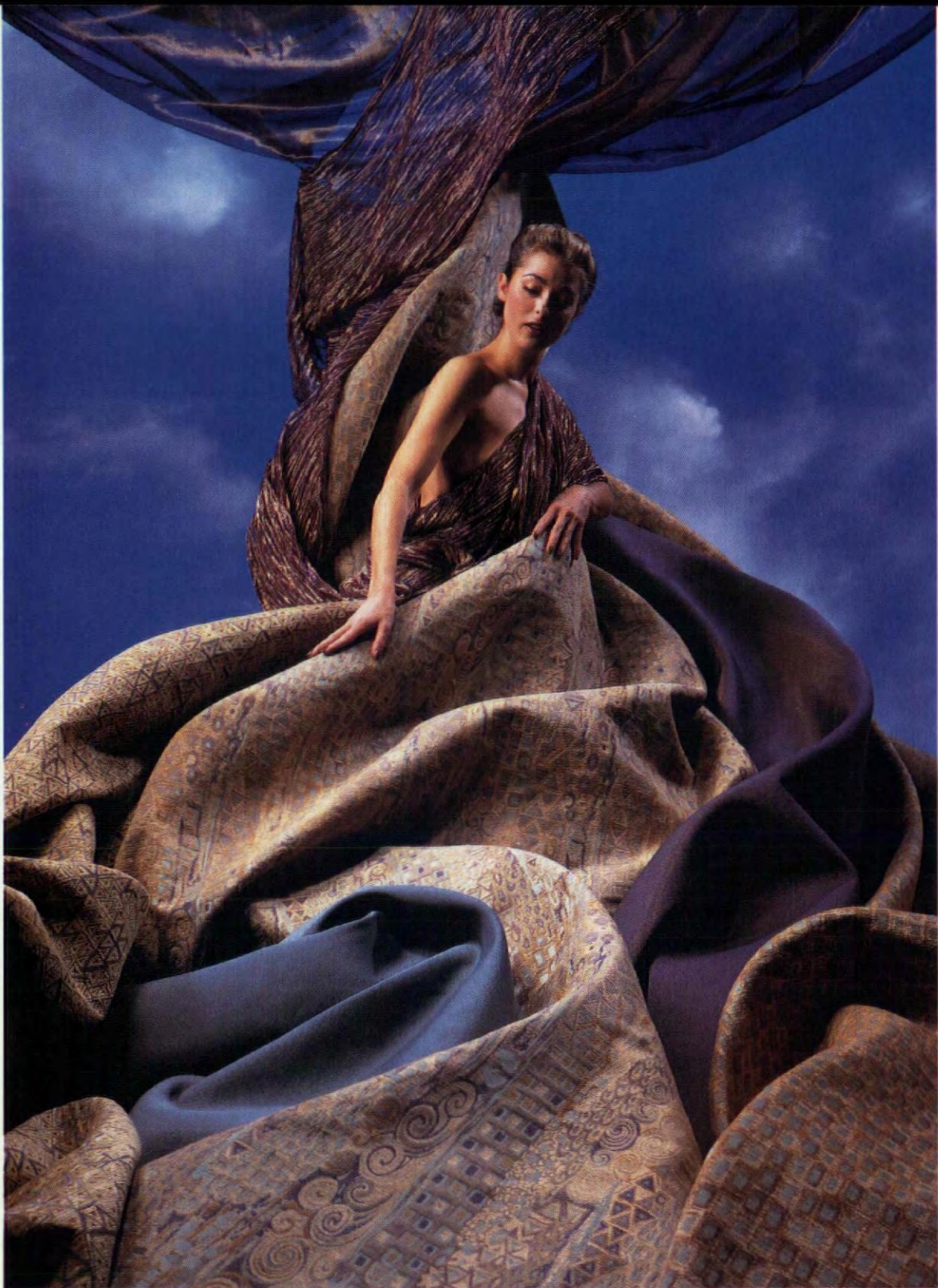
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Project Briefs

Odell Associates, Charlotte, North Carolina, has been selected by the Ochsner Medical Institutions, New Orleans, to provide master planning services for all of its facilities...

The McCulley Group, San Diego, California, has been selected by Holiday Rambler, a subsidiary of Harley Davidson, to design the interiors of one of its 1996 recreational vehicle models...

Howard Snoweiss Design Group, Coral Gables, Florida, has been commissioned to design the prime public spaces for two new cruise ships for Royal Caribbean Cruise Line.

Association News

The International Interior Design Association (IIDA) has endorsed the industry's first professional liability insurance policy customized specifically for interior designers. The program covers legal costs, settlements, and judgments against policyholders for claims involving design services. For more information call

plan administrator Kathy Hargis, Ritter Insurance Agency, at 800-229-5552.

The Association for Project Managers is sponsoring a two-day symposium titled, "Cooperation, Not Confrontation: Managing Disputes in Design and Construction." The symposium will be held June 22 and 23 in Chicago. For information contact ASM at 312-472-1777.

New Technical Resources

1994-95 ENR Directory of Design Firms.

Published by McGraw Hill; \$87. 212-512-4635

The Viscusi Directory of Independent Reps.

Published by The Viscusi Group; \$495. 212-595-3811

The Accessible Building Product Guide, by John P.S. Salmen and Julee Quarve-Peterson.

Published by John Wiley & Sons; \$59.95. 800-225-5945

Compliance by Design. A workbook on CAL 133 compliance published by DuPont; free. 800-453-8527

Directory of Cultural Resource Education Programs.

Published by U.S. Department of Interior/National Park Service; \$6.50. 202-783-3238

Publishing

Director's Note

Peter W. Pepper, president, CEO, and founder of Peter Pepper Products, passed away suddenly on February 14. I last spoke to Pepper in his Chicago showroom during NeoCon last year. As always, he exuded the zest for life that I always enjoyed over the 15 years that I knew him. Our meetings, too infrequent, were always a joy. He accomplished much. He will be missed. DMC

Errata

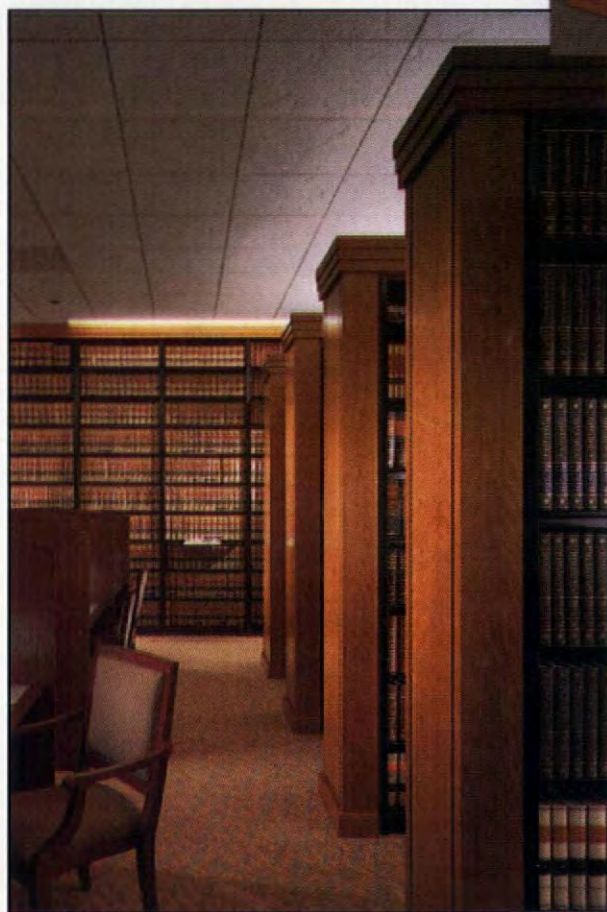
The captions on page 75 of the April issue were incorrectly ordered. Clockwise from upper left, the companies featured are Laticrete, Todagres, Crossville, and American Marazzi.

The photo credit for Elliott Kaufman, whose photographs are featured on the cover and pages 37 and 38 of the March issue, was inadvertently omitted.

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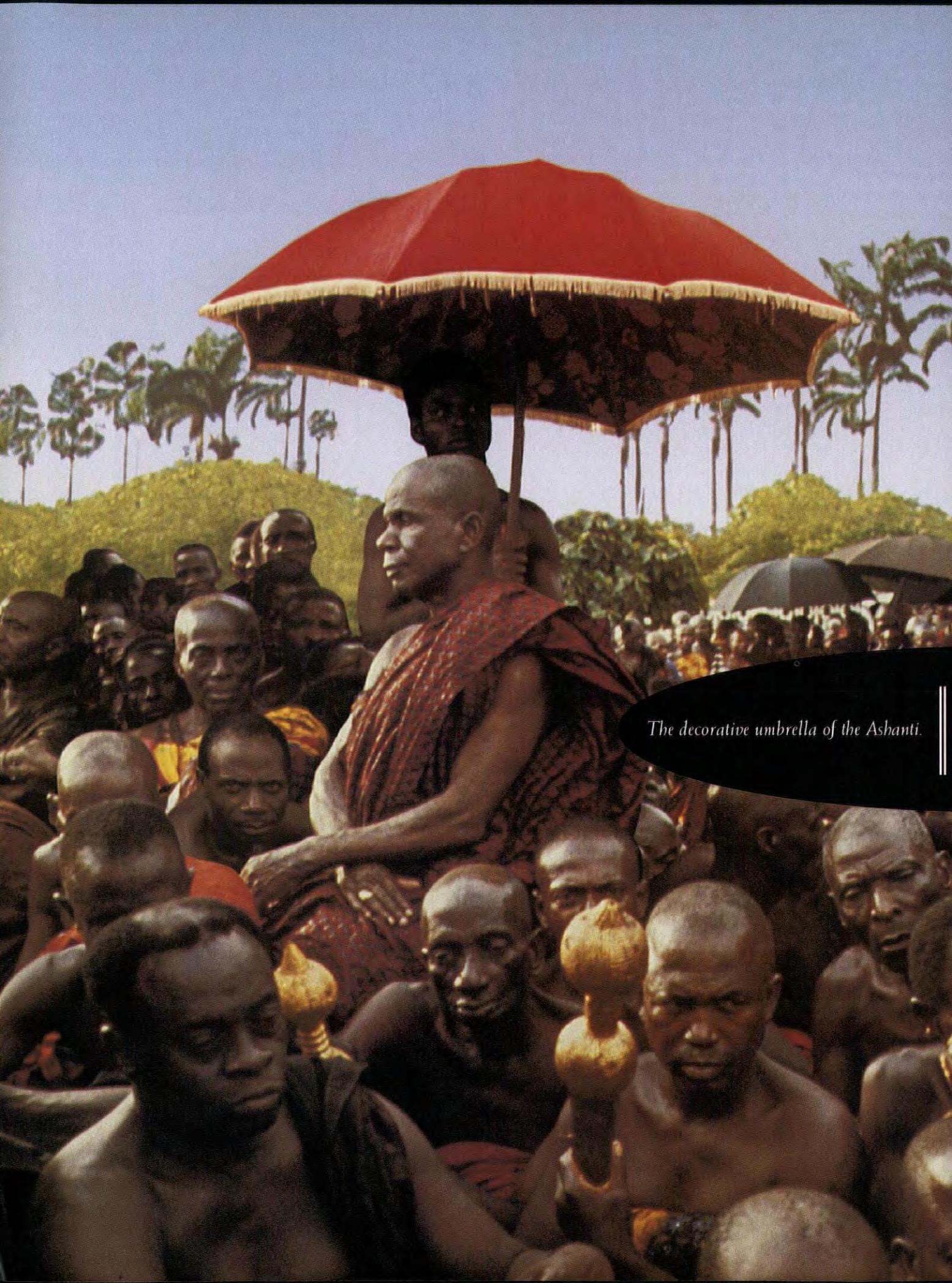
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Workplace by Design: Mapping the High-Performance Workspace

by Franklin Becker and Fritz Steele. New York: Jossey-Bass, 1995; distributed by Simon & Schuster. 234 pages, 24 black-and-white line drawings. \$27.00. Hardcover.

WITHOUT KNOWING IT, designers and their clients continue to plan dysfunctional office spaces. The layout of the conventional office does not match the way employees need and want to work, but reflects instead the traditional way of configuring office space—based on hierarchy and status. In *Workplace by Design: Mapping the High-Performance Workspace*, authors Franklin Becker and Fritz Steele, authorities in the field of organizational psychology and facility planning, aim to enlighten

readers about the value of such new alternatives as satellite workspaces and nonterritorial offices, which promote teamwork, flexibility, productivity, and higher levels of employee satisfaction and performance.

The authors first take a brief look at corporations around the world, such as Bell Atlantic, Scandanavian Airline Systems, and Great Britain's Digital Equipment Corporation, that have championed new non-hierarchical workstyles and have transformed their employee work environments to support the forward-thinking business philosophies of today. The second half of the book gives advice on launching these effective new work strategies. Becker and Steele offer suggestions on how to overcome the three main obstacles to change: budget constraints, "old-boy" attitudes, and fear of the unknown on the part of both employer and employee. For example, in order to successfully restructure an organization's workstyle,

Becker and Steele advise that at least a few of the corporation's top executives must understand the value and process of making the needed changes, be willing to commit publicly to the project, and also be able to devote ongoing time and attention to ensure the project's success.

Though *Workplace By Design* is aimed more toward facility managers and business leaders than designers, the decision to update a physical work environment depends on the cooperation between designer and client, and Becker and Steele's book shows the way to progress. **Marilyn Zelinsky** ●

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Getting Practical



A call to broaden interior design education to meet new challenges by Beth Harmon-Vaughan, IIDA

A designer recently told me, "Our work is much more complicated than when I went to design school, and I graduated just 10 years ago!" In the past decade our economy and our society have changed dramatically. The interior design profession has grown up as well. We are more sophisticated, we have a broader body of knowledge and we have more codes and regulations for the interior environments that require our compliance.

Design problems are more complex due to technology—both in terms of its advancement and its integration into our daily lives. Technology is changing the way our clients work and live, causing changes in the design of workplaces and living spaces. Traditional work environments are used as training centers, as home base for telecommuters, and as places for teams to come together for specific work endeavors. Our homes are multi-use facilities housing personal and work functions.

As a result, design professionals are addressing new problems—problems not solved by old design models. And as we face a new array of issues, we also face traditional client expectations for highly personalized service and faster, more innovative delivery systems. The design challenges can appear daunting. Home environments need to accommodate a professional, full-time work environment in addition to family needs. Traditional workspaces must accommodate specific workplace needs of employees who are rarely on site. Companies and institutions that used to house workers in individualized workspaces need more space for teams, social interaction, and training.

Again, we can no longer depend on old design models as a basis for developing solutions to these new requirements.

To meet these challenges, we must broaden our definition of interior design education. Successful designers must possess traditional design talents and skills, yet also be excellent communicators, developers of new design processes to meet new project types, and facilitators of complex design teams with nontraditional members. We must move beyond the traditional curriculum that taught programming, space planning and understanding building systems and materials. We must learn to speak the language of our clients,

Are we preparing our students to function in the business world, not just the design world?

to understand the challenges of their industries, and to serve as leaders on their projects. Basic business and communication courses should become part of our profession's educational requirements.

The education programs for our profession have traditionally taught design principles and theory. In the 1980s we added more information and instruction on building technology in design. The design practitioners of the future will need to be prepared with this traditional body of knowledge, as well as other skills to meet the demands of the marketplace.

Now interior design programs must teach effective graphic, written, and verbal communication skills to educate

capable new professionals. Graduates must be able to understand how design influences a business's bottom line and be able to communicate that value to the client. Defining interior design problems must go well beyond traditional programming to a more strategic understanding of the long-term implications of design solutions. Being able to speak the language of the board room and to communicate the cause-and-effect relationship between design problem, solution, and outcome is critical to the client's understanding of our real value.

The place to begin is in the schools. Individuals who serve on advisory boards for colleges and universities must help these institutions take a critical look at course offerings. We must ask the question: "Are we preparing our students to function in the business world, not just the design world?" The answer and subsequent broadening of

course requirements will have a dramatic impact on the success of our profession.

For seasoned professionals, the challenge is the same. We cannot be content to rest on our laurels. We must maintain and upgrade the skills that emphasize our value to our clients—skills that place us as cooperative partners in achieving their business goals. ●
Beth Harmon-Vaughan, IIDA, is a vice president and national director of interior architecture for HNTB Corporation.

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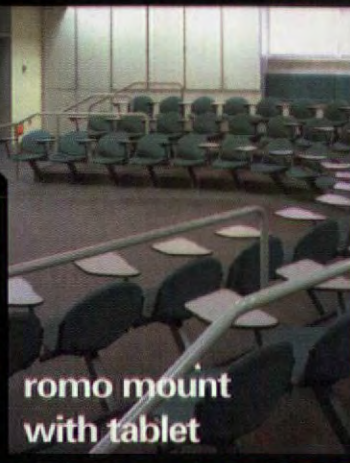
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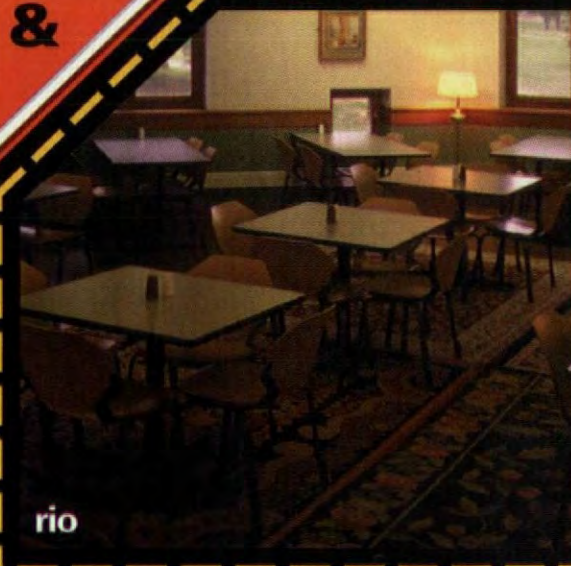
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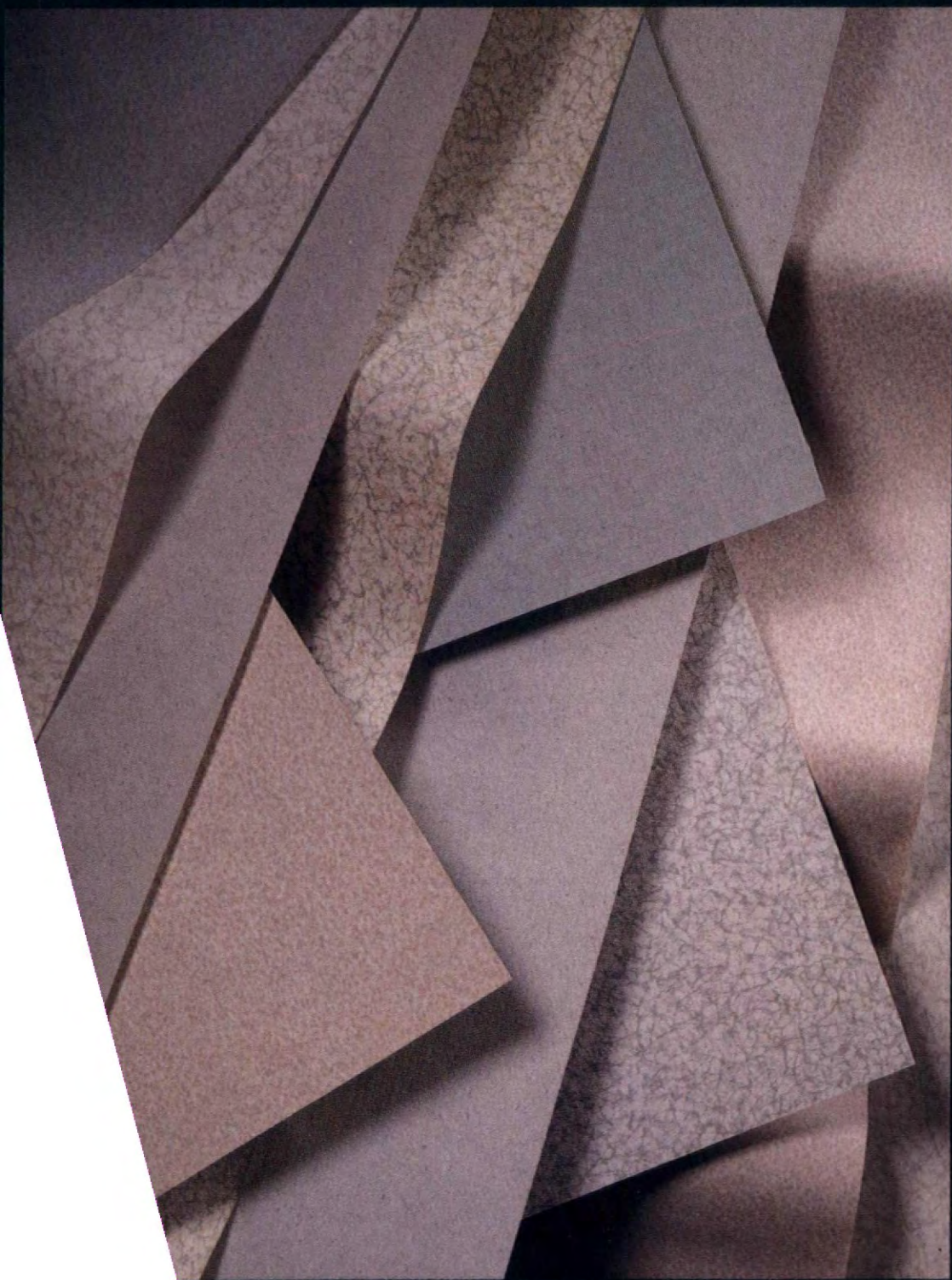
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Workstyles



EFINE WORKPLACES, and vice versa. From the Stone Age to the Information Age, workstyles—and the workplaces that express them—have been driven by technological innovation. Today, it's digital technology that's changing our world—speeding up transactions and information transmission, increasing productivity, imposing a new egalitarianism on once-hierarchical workplaces, and offering undreamed-of options in terms of where, how, and the number and sequence of hours we choose to work.

In putting together this month's *Interiors*, the editors were reminded again and again of the impact computers have on our lives and workstyles. Like it or not, we are wired. From facilities that accommodate hundreds of workers—Disney's Feature Animation Building, or Witco's corporate headquarters—to small offices with fewer than a dozen employees (DCI's design studio in downtown Nashville or the Federal Travel agency in a suburban strip mall, for example) both workspaces and workstyles are shaped by the resources and requisites of electronic technology.

Brave New World or Bravo, New World? What we do with today's ever-more-astounding technology is up to us. We think the design choices illustrated in the ten projects selected for this May issue are just right, balancing technical and human needs in workplaces that reflect workstyles with both efficiency and grace.

MJ Madigan



Disney Animation



Disney Feature

Animation Building

Burbank, California

Robert A.M. Stern Architects

*Hats off to honorary Mouseketeer**Robert A.M. Stern's imaginative workspace,**where cartoon genius holds sway*

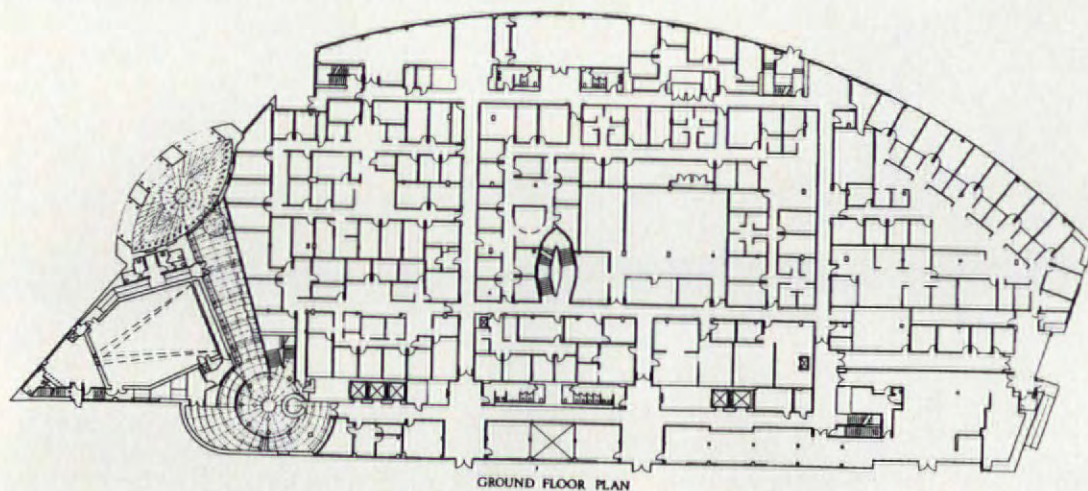
by Michael Webb

FIFTY-FIVE YEARS AGO, Walt Disney moved his fledgling company from its first ramshackle quarters to a cool modern campus designed by Kem Weber. Still the best-planned movie studio in Southern California, it served the company well until the boom of the 1980s. As production activity escalated, new buildings were added, but feature animation was pushed out of the nest and into a scatter of warehouses off the lot.

For a time, the company that Mickey built turned away from animation, but the recent bonanza of films like *Beauty and the Beast* and *The Lion King* has changed all that. The new Feature Animation Building inaugurates a new lot across the street from the old. Designed by Robert A.M. Stern, himself a Disney board member and honorary Mouseketeer, it uses cartoon imagery to animate a quarter-million square feet of well-planned workspaces. From the freeway the building reads like a three-dimensional billboard, a witty pastiche of *moderne*. Streamlined trains inspired the south concourse, with its orange- and red-stripped metal walls and parabolic roof. The north side is disguised as a trio of sound stages. A pointed hat over the entrance—a reference to Mickey Mouse's hat in his classic role as the sorcerer's apprentice—houses the office of the chief wizard, Roy Disney, who helped restore the company's preeminence in animation. The freestanding sans serif type outside and in mimics the signage on Weber's buildings. All these elements are

Roy Disney's office, housed in the conical "hat" atop the entrance marquee, sports mouse-ear chandeliers.

Chairs: Herman Miller, Architectura with Spinneybeck leather.

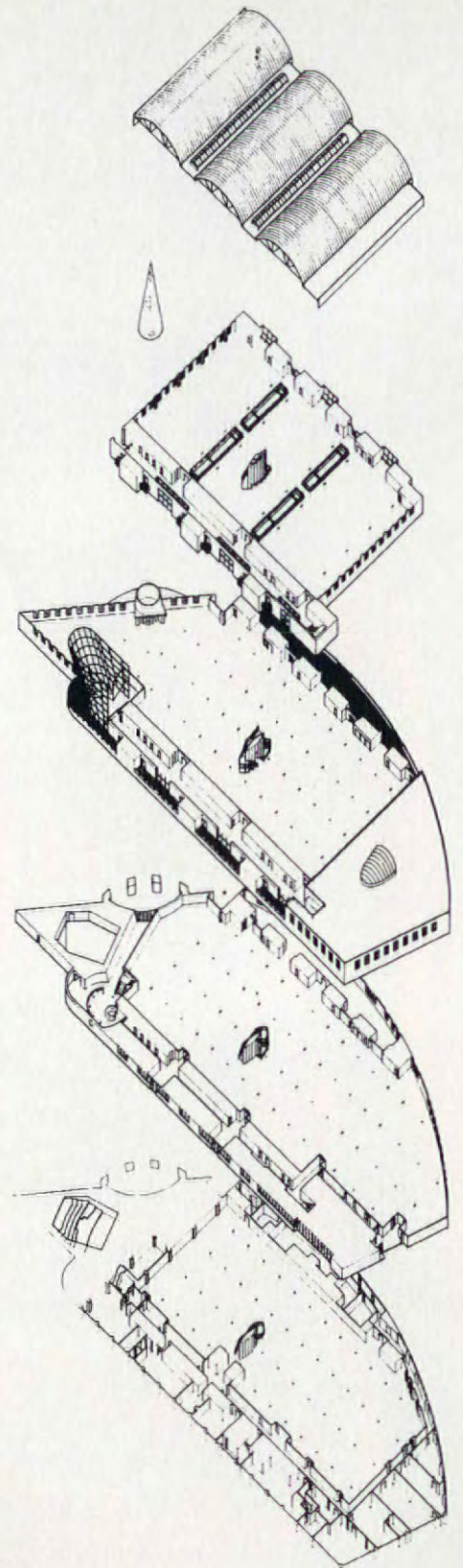




woven together as deftly as images are layered in an animated film.

The interiors take their cues from the production process, in which ad hoc groups of specialists constantly interact to achieve the finished product. Up to 800 people can work together on two animated features, which may overlap and each take over a year or more. Each of the four expansive floors has a special role and character. Archives, camera room, and the computer center occupy the basement. The first-floor reception area leads to a 139-seat screening room and post-production facilities, including special effects and backgrounds. Animation on the second floor and story development on the third are housed in flexible workspaces linked by a central stair, which opens onto the broad, light-filled concourse on the second floor.

If the Weber buildings suggest a model factory, Stern's was inspired by the industrial loft on New York's West Side that houses his firm. The roof structure is exposed, and black felt—tacked up to provide sound insulation—evokes a starry sky. Service ducts are suspended above painted metal dividers and drywall partitions. Cheap finishes promote the cheerful camaraderie old-timers cherished before the move to Burbank, and hold the building's cost to a modest \$65 per square foot. But essential needs have been met: quiet areas and private offices, meeting and



A view onto the second floor concourse, with its Mickey Mouse table/stool combinations custom designed by Robert A.M. Stern Architects.



**The atrium and
reception area,
flanked by steel
columns and
glass walls.**

Terrazzo: Corradini
Corporation.

break-out areas, balconies and terraces looking north to the hills and south over a park. Carpeted cross "streets" that penetrate the grid of workspaces to facilitate access are punctuated with portals to meeting rooms. "We thought of it as a little city, with streets, intersections, and buildings on squares," said Stern. The top floor is skylit. Sixty percent of the floors in the building are raised to accommodate computer wiring.

Stern has allowed himself a few flourishes. A terrazzo spool unwinds from the marquee-like entrance to the atrium, where splayed steel columns and glass walls suggest an airy canopy. Mickey Mouse is ubiquitous: his image appears in relief on the rounded reception desk, in a widely used table/stool

combination, and in ceilings and chandeliers. Roy Disney's office is marvelously eclectic: candy-striped walls, two-tone carpet, pear-wood desk and credenza forming a wizard's hat within the skylit cone, and wire chandeliers in the form of Mickey's ears. Dutch *moderne* chairs can be rearranged for meetings.

For years the company hesitated to make changes, haunted by the concern, "What would Walt think?" It's likely that Walt—a hard-headed businessman with a strong sense of fantasy—would be well satisfied with Stern's addition to his empire. ●



**Robert A.M.
Stern Architects**

Robert A.M. Stern Architects is a 70-person firm of architects, landscape architects, interior designers, and support staff based in New York City. Over its 24-year history the firm has established an international reputation with its residential, commercial, and institutional work. Recently completed projects include the Norman Rockwell Museum, Stockbridge, Massachusetts, and two hotels at Euro Disney. Among their current projects are The Disney Boardwalk Resort, Orlando, Florida, and the Gates Computer Sciences Building, Stanford University.

The central stair, with painted metal divider, looks up to a felt-clad vault that simulates a starry sky.

Acoustic ceiling fabric: Manville.



Break-out areas function as town squares to promote casual encounters.

Lamps: Nessen; seating: Architectura with fabric by Clarence House and Wolf Gordon.



The employee dining area is flooded with warm light.

Chairs: ICF.

Project Credits

Client: Disney Development Company
 Architecture and Interior Design: Robert A.M. Stern Architects
 Design team: Barry Rice, Paul Whalen, Michael Jones, Dan Lobitz, Geoffrey Mouen, Rosamund Young, Alex Lamis, Pat Burns, Adam Anuszkiewicz, Valerie Hughes, Jane Whitford
 Architect of record: Morris Architects
 Lighting: Imero Fiorentino Associates, Cosentini Lighting Design
 Acoustic engineers: Charles M. Salter Associates
 Signage/graphic design: Beck & Graboski Design Office
 Structural engineers: De Simone Chaplin and Dobryn Consulting Engineers
 MEP: Cosentini Associates
 Civil engineers: Psomas Associates
 Landscape design: SWA Group
 General contractors/pre-construction management services: McCarthy Construction
 Cost and schedule consultant, design and planning phases: CBA, Ltd.
 Photography: Peter Aaron/ESTO

Witco Corporation

Headquarters

Greenwich, Connecticut

Mancini-Duffy



Witco Offices

*Mancini-Duffy renovates a '60s landmark
with an eye toward efficient workspaces*

By Beverly Russell

IN 1993, WITCO Corporation, a Fortune 500 company engaged in chemical processing, decided to relocate its headquarters out of Manhattan and consolidate several facilities to merge 850 workers under one roof. According to group vice president Larry Nelson, the company decided to manage this operation as they would tackle any business project. "We believe in hiring the right people to do a job," he explained.

Accordingly, he began by selecting a project manager, Janet R. Duggan & Associates, to begin the search for a design firm, and real estate brokers Cushman and Wakefield to find a site. Half a dozen design firms were in the running for the project, and Nelson chose Manhattan-based interior design firm Mancini-Duffy. In the meantime, a lease option was lost, and a search began anew for a location. Mancini-Duffy joined in this process and

was instrumental in recommending an unusual building in Greenwich, Connecticut, formerly occupied by the American Can Company.

Designed by Skidmore, Owings & Merrill's Gordon Bunshaft in the 1960s, the 600,000-square-foot building enclosing an interior courtyard had won numerous architectural awards. Innovations included an under-floor cell system to distribute power and exposed pre-cast concrete T-beams. But the size—roughly the length of two football fields, with 115,000-square-foot floor plates on three floors—reflected a more hierarchical work ethic of 30 years ago. In a sea of workstations (all in white laminate, with red carpet and black interior core walls), the American Can staff was segregated from the executive branch, which occupied a separate small and luxuriously appointed pavilion nearby. Because of these eccentricities, the building had been empty for five years. While Mancini-

A new lobby provides the right image for this Fortune 500 company.

Lighting: Michael's Lighting Company; custom millwork: Haggerty; veneer: Bacon Veneers; custom furniture: Dates Weiser; glass panel: John A Degan & Duncan T. Laurie; carpet: Spinning Wheel Rugs; granite and limestone floor: Del Turco Brothers; coffee table: Metro; seating: Geiger Brickell with Geiger Brickell fabric.

Pearwood paneling and custom carpeting in the colors of the surrounding countryside create a serene atmosphere in the executive area.

Lighting: Leucos; wall covering: Schumacher; painting: Benjamin Moore; veneer: Bacon Veneers; millwork: Haggerty; secretarial desks: Dates Weiser; carpet: Prince Street Technologies; furniture: Council, Furniture Masters; seating: Council, Furniture Masters with fabric by Brunshwig & Fils, J. Robert Scott; granite and limestone flooring: Del Turco Brothers; glass: Cesar Glass.



By retaining the original architectural design, ceilings in the open work areas take advantage of a unique lighting and cooling fixture system designed by SOM in the 1960s.

Paint: Benjamin Moore; Zolatone; millwork: Begg & Daigle; carpet: Interface; workstations and seating: Knoll; laminate: Abet Laminati.



To break up the 500-foot-long corridors, enclosed offices were introduced as "town houses" to provide a focal point for a neighborhood of workstations.

Ceiling: Armstrong; lighting: Lightolier; paint: Benjamin Moore; Zolatone; glass: Cesar Glass; door frames: Altura; The Customer Components Co.; carpet: Interface; hardware: Yale.

Mancini-Duffy

Mancini-Duffy is a full-service interior architectural firm specializing in the development of corporate facilities. Founded by Ralph Mancini in 1981, the firm is a division of Halsey, McCormack & Helmer Architects. There are 85 staff members working on the 21st floor of the World Trade Center in downtown Manhattan, and an additional office in New Jersey. There is also a branch office in Tokyo. Clients include Donaldson, Lufkin & Jenrette, KPMG Peat Marwick, Merrill Lynch, Moody's Investors Service, Morgan Stanley, Standard & Poor's and a roster of other Fortune 500 companies.

The board room is located in the newly created executive area on the third floor.

Lighting: American Glass Light Company; veneer: Bacon Veneers; mill-work: Haggerty;

glass: Cesar Glass Company; carpet: Prince Street Technologies; conference table: Dates Weiser; seating: St. Timothy with Brayton fabric.

Project Credits

Client: Witco Corporation

Interior Design: Mancini-Duffy

Project team: Al D'Elia, Pat Castellano, David Silver, Carolyn Brooks, Michael McManus, Connie Mizzi, Brent Smith, Maxine Weil, Atef Sedhom, Joe Suserman, Lev Krasny, Laura Lamartina

MEP engineer: Jaros Baum & Bolles

Project management: Janet Duggan & Associates

Audio-visual consultant: Shen Milsom & Wilke

Structural engineer consultant: Weidlinger Associates

Furniture consultant: GBG Furniture Management

Art glass consultant: Degnan & Laurie

Art consultant: Editions JEHL

General contractor: Turner Construction

Photography: Peter Paige



Duffy saw the challenges of renovating this building for Witco, the design team, led by principal-in-charge, Al D'Elia, AIA, felt the location on a bluff with extraordinary views of the Connecticut countryside was too good to pass up. "The architecture made such a strong statement, we felt it should not be torn down. It had historic value," remarked D'Elia.

A first priority was to give the building a proper entrance. (American Can employees had entered directly into the workstation area.) The design team took one end of the building and created a brand new lobby with granite floors, an acid-etched glass wall incorporating a global map behind the reception desk, soft leather lounge furniture, and beautiful wood screens. "An impressive image was important for visiting customers," explained D'Elia.

With a democratic management policy in tune with the '90s, Witco had no intention of reusing the existing executive pavilion, so an executive office zone was created on the second floor. Pearwood paneling and custom carpets done in colors that reflect the landscape outside the windows give this executive area an aura of quiet stability.

To make the vast office floors more user-friendly, neighborhoods were designed around clusters of "town houses." Enclosed offices are linked to a power system through ceiling soffits and



Reception area for the executive zone.

Ceiling: Lightolier; veneer: Bacon Veneers; millwork: Haggerty; glass: Cesar Glass Company; carpet: Prince Street Technologies; table: Metro; granite flooring: Del Turco Brothers.

help to break up the 500-foot-long corridors, "making the spaces more human," said D'Elia. Views of the exterior were brought in by locating conference rooms on all four corners, and transverse corridors were planned with conference rooms positioned on the exterior walls to access the outdoor vistas. Sandblasted glass walls admit light and open up views. Glass walls are also used on perimeter offices, allowing more daylight into the workstation areas.

What particularly pleased Nelson about the overall project was the fact that the job was completed for \$3 million less than its original estimate. D'Elia admitted

this was due partly to the recession in the Connecticut area, which forced lower prices for goods and services. Nelson added, "We got excellent value for the dollar and the results are very good. We couldn't be more pleased." ●



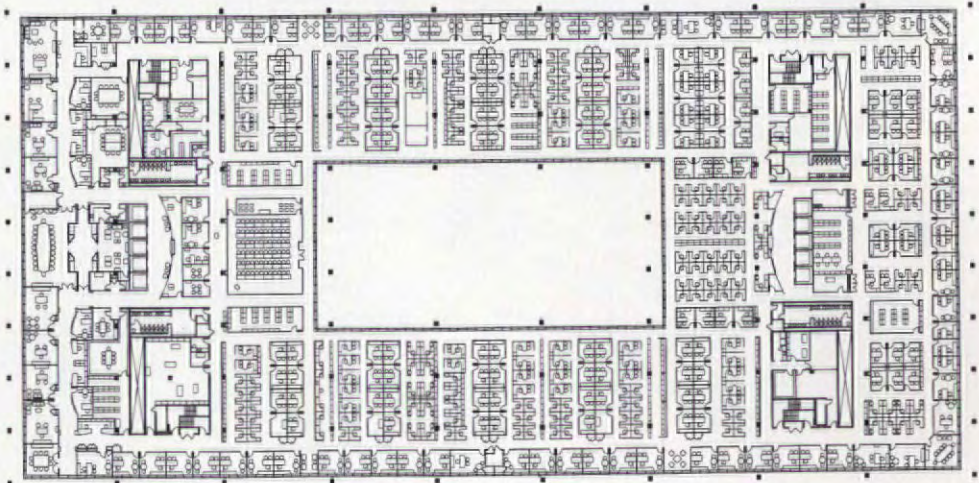
The executive area elevator lobby continues the theme of the floor.

Ceiling: Lightolier; veneer: Bacon Veneers; millwork: Haggerty; glass: Cesar Glass Company; carpet: Prince Street Technologies; table: Metro; granite flooring: Del Turco Brothers.



On the lowest floor of the building, the cafeteria opens onto a terrace with pleasant views.

Ceiling: Armstrong;
lighting: Linear;
paint: Benjamin Moore;
carpet: Milliken;
table: Johnson;
seating: Knoll;
veneer and wood screens: Begg & Daigle.



The floor plan shows a typical floor layout around the interior courtyard.

Michael Osborne Studio

San Francisco

Cass Calder Smith Architecture



Design Studio

*Cass Calder Smith plans a piazza-style office
for a hip graphic design firm*

by Justin Henderson



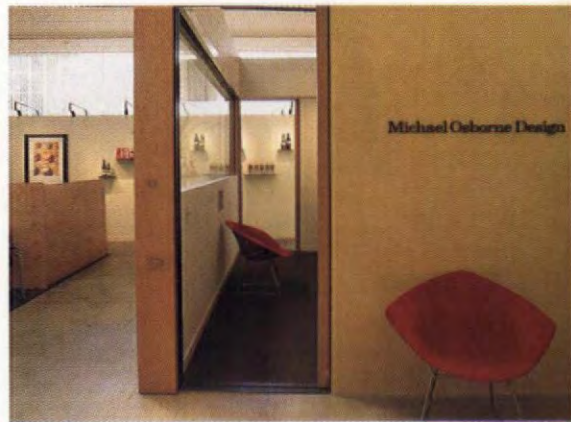
The "design core" houses workstations and a paste-up counter. Counter surfacing: Azrock VCT; desks: Ron Rezek (within custom workstations); light fixtures: Phoenix.

GRAPHIC DESIGNER Michael Osborne loves to hang out at Lulu, the San Francisco restaurant created by architect Cass Calder Smith. So when Osborne decided to move his 12-person studio to a new 4,500-square-foot loft space, he asked Smith to design it in the same spirit as Lulu. Smith used Lulu's guiding premise—interior as Italian piazza—but interpreted the idea more loosely. "The piazza is the design core," says Smith, referring to the central island of workstations. "It's surrounded by 'buildings' containing conference space, private offices, and storage areas." The most significant space is the conference room, a square, freestanding volume immediately adjacent to the reception area. Heavy wooden columns anchor the corners, and warm yellow walls lend prominence to the room; an expanse of glass with a panoramic view of the office gives the feeling of a ship's bridge. Another volume contains the storage area, and two private offices flank the far wall, with glass interior walls visually linking them to the "piazza." Beneath the shell's 24-foot-high ceilings, the conference room walls are 12 feet high, the private office walls are 10 feet high, and the storage area walls are 8 feet high. The rectangular "design core" consists of low-rise custom workstations made of clear-finish maple plywood.

Drafting tables face the windows, permitting the designers views of a rear garden while drawing; they turn their backs on the garden while working on the computers, which are placed at a 45-degree angle in a corner of each station. The stations are braced with steel and Allen bolts, with exposed metal details establishing a tough, industrial design edge. The core is set on an angle, with its axis

A free-standing conference room is carpeted.

Seating: Bertoia; conference room carpet: Prince Street Technologies.



pointing toward a new double door leading to the garden, where the architect added a small deck to bridge the gap between the new doors and a pre-existing deck.

Near the garden doors is a small fireplace, a tongue-in-cheek reference to Lulu's two vast cooking fireplaces. Flanking the doors and fireplace are a library area and principal Michael Osborne's desk. This accessible but separate location represents what Smith calls "the middle ground between private and open. Osborne is not a private office kind of guy. He likes to be in the middle of things." The studio's other elements are a flat storage area surfaced in a striped, durable laminate; a copy room behind the reception desk; and the kitchen, tucked into a corner behind the storage and conference rooms. The glass wall, skylights, and perimeter windows bathe the room in daylight, controlled by vertical blinds. The floor is carpeted in the design core, private offices, and conference room; the rest is original concrete.

Working with a lighting consultant, the designers developed custom fixtures, including pairs of "streetlights" made of upright steel poles supporting lamps with bent plywood reflectors. They establish a vertical presence in the core, and lend intimacy to workstations which might otherwise be lost beneath the high ceilings, says Smith. Thrusting out of the painted sheetrock storage room wall, steel shelves displaying the firm's work are illuminated like billboards by spotlights attached to hook-shaped horizontal poles. The palette is primarily clear finished maple and white sheetrock, with white desktops and black laminate details, so the bright colors—yellow conference room walls, terracotta private office walls, striped flat storage surfaces—really jump out, as do the red Bertoa chairs in the reception area and conference room.

Once Smith had explained the "piazza" concept, Osborne was willing to let the architect try something similar with his studio—to "make a town within the space," says Osborne. Architect and client then "worked together really well," he adds—one reason being that there was an open exchange between them. "I wasn't fighting good design," Osborne says, "and Cass was willing to listen to my ideas." The resulting concept balances the industrial muscle of the loft setting with form, detail, and color organized to create a sophisticated, comfortable workspace, on a budget of \$150,000. ●



Seen from the library area, principal Osborne's desk sits in a corner of the studio.

Tables and desks: Ron Rezek; fire-place: Superior Gas.

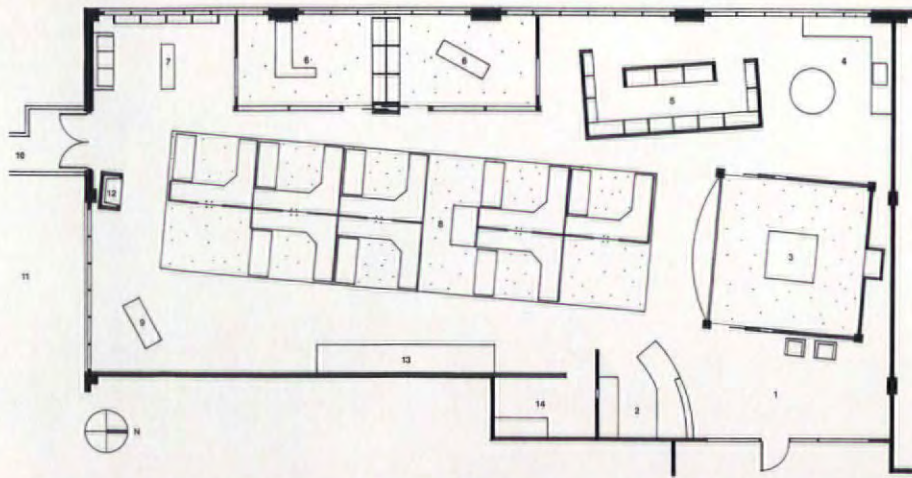
Cass Calder Smith, AIA

Cass Calder Smith, AIA, has run his three-person firm out of a warehouse in San Francisco's South Park District since 1990. In addition to a number of high-end residences, recent contract projects include a new San Francisco store for fashion designer Agnès B., and Lulu's Restaurant, also in San Francisco.



Most of the furniture, including the Ron Rezek desk seen here, is recycled from Osborne's old studio.

Desk: Ron Rezek; storage/filing equipment: HON (lateral files); pole fixture design: Architectural Lighting, fabricated by Hazel Construction.



A free-standing reception room and "design core" anchor the space.



Axial view shows the design core with its series of custom "streetlights" anchoring the workstations.

Desks: Design by Cass Smith, fabricated by Hazel Construction.

Project Credits

Client: Michael Osborne Design
 Architecture and Interior Design: Cass Calder Smith Architecture
 Design team: Cass Smith, Alex Chiappetta
 General contractor: Hazel Construction
 Lighting consultant: David Malman, Architectural Lighting Design
 Graphics: Michael Osborne Design Studio
 Photography: Christopher Irion

Tcherevkoff Loft and Studio

New York City

Orsini Design Associates



Photographer's Loft

Orsini Associates designs a sprightly live-and-work loft for an urban photographer and his family

by Jean Gorman

New York-based interior designer Susan Orsini has built her business on the solid, ongoing relationships she cultivates with her clients. The work she's done for well-known photographer Michel Tcherevkoff and his wife Veronica is a case in point: She has just completed her second residence for the couple. But unlike the Tcherevkoffs' other residence—a house done in an English country style—their new loft in the Flatiron District of Manhattan is a lush, contemporary landscape of vivid color and sensuous form.

The couple came to Orsini after deciding they wanted a new way of life—one that would combine their living and working environments so that Michel Tcherevkoff could put in the long hours his work demands, and also spend time with his family without having to shuttle constantly back and forth between his home and studio. Renowned for his full-color photographs of elaborately crafted models created by his own crew of model-makers, Tcherevkoff has been commissioned to shoot everything from magazine covers to consumer products. He also pursues photography as an art form. Taking cues from Tcherevkoff's photos, Orsini has crafted a functional studio and lush living quarters that provide a vibrant backdrop for displaying the photographer's work. "The space is a showcase giving clients an opportunity to view more of Michel's work and see what he's about," Orsini says.

What Tcherevkoff is about is color and form, and his 5,000-square-foot, top-floor loft incorporates both. "The space just glows in the daytime," says Orsini, "and nothing is regimented, rigid, or sym-



metrical." The sumptuous, rounded forms of a chrome yellow Corbusier sofa and lime green, orange, and hot pink Dakota Jackson chairs in the living room contrast with the more complex sculpted bases of plaid-upholstered chairs and a glass-topped table in the dining room. Blueberry-stained wood floors and peach walls envelop both living and dining areas; but the kitchen is more subdued, with anigre woodwork stained in deep teal blue, green, purple, and russet tones.

The Tcherevkoffs wanted a clear separation between working and living spaces, and the natural light streaming through north- and south-facing windows dictated the loft's space plan. Since lots of light was a requisite for the living area (but very little light was necessary for the studio space) the living spaces—which occupy roughly half of the loft—face south, while the studio faces north. The kitchen, master bath, and laundry of the living area, as well as the studio's darkroom and kitchen, are clustered around the loft's core.

Chrome yellow stainless-steel tracks support sliding doors in the studio. Steel accents appear throughout.

Tables: George Sell; paint: Benjamin Moore; windows: Pittsburgh Corning; kitchen fixtures: New World Construction, Jeff Mattingly.

Orsini added a new glass block wall to the entrance corridor to allow light to penetrate what had been a dark, tunnel-like space. Slate floor: G.C.; carpeting: Stark; light fixtures: Lighting Center; paint: Benjamin Moore; custom furnishings fabricator: New World.

Since the client wanted all the spaces in the living area be open to one another, Orsini used wall and floor planes to define the "rooms." One of a series of seven-foot-high intersecting curvilinear dividing walls, for instance, separates the foyer from the dining room. Another sculpted wall plane marks one side of the living room and hides a coat closet on its other side. While the stained wood floor dominates the areas of the living spaces, a custom rug—inspired by the coat of the 'Tcherevkoffs' Dalmatian—distinguishes the living area from the dining area. A raised floor, covered in tile, defines the kitchen and master bath and conceals plumbing lines laid over the original concrete slab floor. Two different colors of Indian Raja slate—blue and green, each stained terra-cotta—delineate the foyer and entrance corridor.

The intense colors of the living areas were also used in the studio—its kitchen is laminated in apple green with red details, and Tcherevkoff spattered the concrete floors, Pollock-like, with paint. But color is of secondary concern here: The emphasis is on the 25-foot open span needed for studio shots, and the generous

The dining room features brightly colored custom chairs and a glass-topped table with sculpted steel bases.

Table and seating: custom designed by Hans van de Bovenkamp with Glant fabric on chairs; glass: Pittsburgh Corning; flooring: G.C.; lighting: Lighting Center; paint: Benjamin Moore.



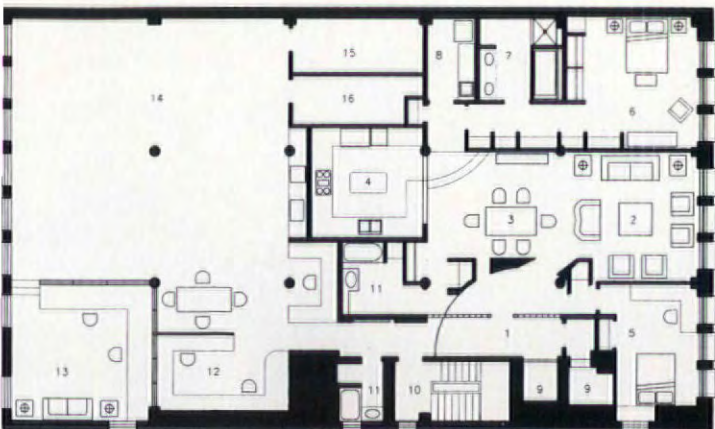
amount of space required to store large-scale models. Therefore, a block of space in the eastern corner of the working studio has been left open. On the studio's west wall, a floor-level tier accommodates storage while an upper tier houses offices and a library that doubles as a bedroom when Tcherevkoff's grown son visits. Grace notes of steel tie the entire loft together. ●

The kitchen counters are covered in laminate and paneled in stained anigre, with stainless-steel detailing and a mirrored back splash to add depth to the space.

Countertop laminate: Formica; floor tile: American Olean; light fixtures: Artemide, Lighting Center; wallcovering: American Olean; mirrors: G.C.; hardware: Kraft; plumbing fixtures: Kohler, Broan.

Project Credits

Client: Michel and Veronica Tcherevkoff
Interior Design: Orsini Design Associates
Design team: Susan Orsini, Myles Harlan
Contractor: New World Contracting
Photography: Michel Tcherevkoff



Orsini Design Associates

Orsini Design Associates, a 16-person interior design firm founded by Susan Orsini in 1979, has offices in New York and Los Angeles. About half of the firm's work consists of corporate offices—particularly investment banking, financial management, and law offices—and the other half of residential projects, including a recently completed apartment for Robert de Niro in New York. Orsini is also known for her work on yachts, jet airplanes, equestrian facilities, and restaurants.



The living area is swathed in vibrant color. Tcherevkoff's photographs are showcased on the walls.

Seating: Dakota Jackson, Modern Age with fabric by Canovas and Henry Chan and leather by Spinneybeck; tables: custom by Hans van de Bovenkamp; custom carpet: Stark; paint: Benjamin Moore.

Minet Corporate

Headquarters

New York City

Griswold, Heckel & Kelley

Associates

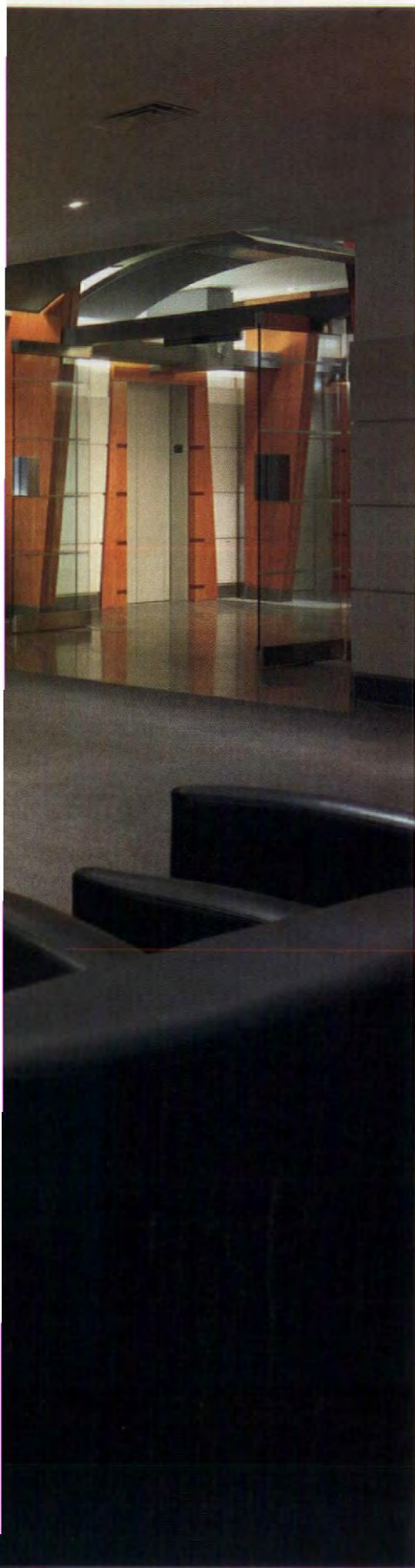


Minet Offices

Reconfigurable workspaces are key

*to the Griswold, Heckel & Kelley Associates plan
for an insurance brokerage firm's new offices*

by Beverly Russell



With its view of the Empire State Building and Bryant Park, the reception area enjoys a premium vista of Manhattan.

Reception desk and woodwork: Gale Woodworking; carpet: Shaw; seating: Metro Furniture; tables: ICF; lighting: Reggiani, Edison Price, Light Solutions; stair: Empire City Iron Works; wall fabric: Knoll Textiles; paint: Benjamin Moore, Sherwin Williams; ceiling: USG; artwork: Art Avenues.

A MULTINATIONAL insurance brokerage company working in the energy, marine, and entertainment fields, Minet Incorporated recently expanded its company headquarters in Manhattan. The 55,000-square-foot space in the Grace Building was designed by Chicago-based Griswold, Heckel & Kelley (GHK), a full-service design firm.

According to Minet facility manager and senior vice president Frances Pionegro, "We wanted to give our clients a feeling of stability, so we felt it was important to project an image of prosperity, of upswing. We didn't want to cut any corners." The resulting workspaces—a vista of French limestone floors, furniture and detailing in beechwood with occasional inlays of cherry, and custom carpeting and acoustical ceilings—reflect this attitude.

The assignment for GHK was to bring together 200 people located in two other office facilities while working out a plan that would accommodate the company's everchanging staff configuration. Two floors were leased on the 22nd and 23rd floors of the tower buildings, with spectacular views of Bryant Park, the New York Public Library, the Empire State Building, and other surrounding architectural landmarks. A graceful, custom-designed curving limestone stair links the two levels. It required extra bracing in the building's curtain wall to build out, typifying the client's willingness to go to extra lengths to achieve design excellence.



The perimeter circulation ring includes workstations for support staff. Different heights conform to different job functions and are created by stackable components.

System workstation: Knoll; seating: Knoll with fabric by Jack Lenor Larsen and Knoll Textiles; office fronts: Clestra Hauserman; custom uplighting on office fronts: Linear Lighting; other lighting: Legion; carpet: Shaw; ceiling: USG.

Creating a module based on the five-foot window mullions, GHK's design team, headed by Gary Mong and Jay Lubow, produced a plan that allows a seamless integration of exterior architecture and interior design. The layout is organized with two circulation rings, one around the perimeter between windowed offices and support staff spaces and another between support and back office functions. Customized movable office fronts manufactured in five-foot modules and a 30-by-30-inch ceiling grid enable all lines on horizontal and vertical planes to meet. Incorporated into the office front modules are ambient up-light fixtures and clerestory windows.

Except for top management's corner offices, all offices are one size and all workstations another, responding to the client's need for maximum flexibility. These spaces are also modular, with two workstations equaling one perimeter office. Therefore, at any time an office can easily be converted to two workstations by removing the modular office front and installing the workstation components. A furniture system with stackable panels allows workstations to be reconfigured over the weekend, as is often required. Height can be added or diminished according to specific job function, and staff churn maintained without changing or rewiring panels.

If there is one characteristic that distinguishes the '90s from the '80s in this stunning corporate headquarters, it is the feeling of democracy throughout the space. Executive corner offices are not palatial. Views are meant to be enjoyed by all, walking up and down the stairs, in the staff cafeteria, as well as in the boardroom. And high-quality artwork is generously distributed, not just in corridors but in all workstations and offices. From its eyebrow canopy floating over the imposing portal into the main reception area to the back-of-the-house mail rooms, an aura of quality and equality predominates. ●

A small anteroom with a curving perforated metal wall structure leads to the board room.

Woodwork: Gale Woodworking; curved metal wall: Acme Architectural Walls; limestone and granite floor: Stone Source; carpet: Shaw; chair: ICF; lighting: Reggiani, Light Solutions, Legion.



The elevator lobby entrance establishes an aura of quality and elegance.

Woodwork: Gale Woodworking; lighting: Reggiani, Legion; glass doors, logo disc and eyebrow canopy: A-Van Architectural Metal Corp.; limestone flooring: Stone Source; paint: Benjamin Moore, Sherwin Williams.



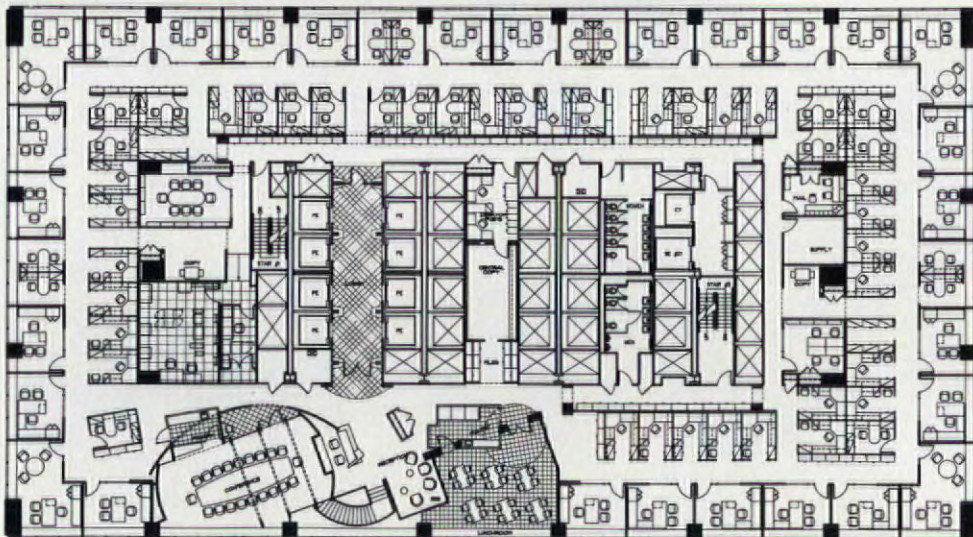
**Griswold,
Heckel & Kelley
Associates**

Incorporated in 1955, GHK has full-service offices in New York, Boston, and Chicago and a team of more than 125 architects, facility programmers, project managers, space planners, designers, CAD technicians, and construction specialists. GHK maintains longstanding relationships with organizations like The Quaker Oats Company, A.C. Nielsen, Alexander & Alexander, Dean Witter Reynolds, Arthur Andersen, and Citibank, among others.



A typical private perimeter office is furnished with beechwood components that match the general workstations.

Casegoods: Knoll; seating: Knoll with fabric by Jack Lenor Larsen and Knoll Textiles; lighting: Linear Lighting; ceiling: USG; carpet: Shaw; occupancy sensor: Watt Stopper; paint: Benjamin Moore.



Floor plan shows double circulation corridors.



Taking advantage of the spectacular 23rd-floor view, the board room seats 22 and has its own dedicated pantry.

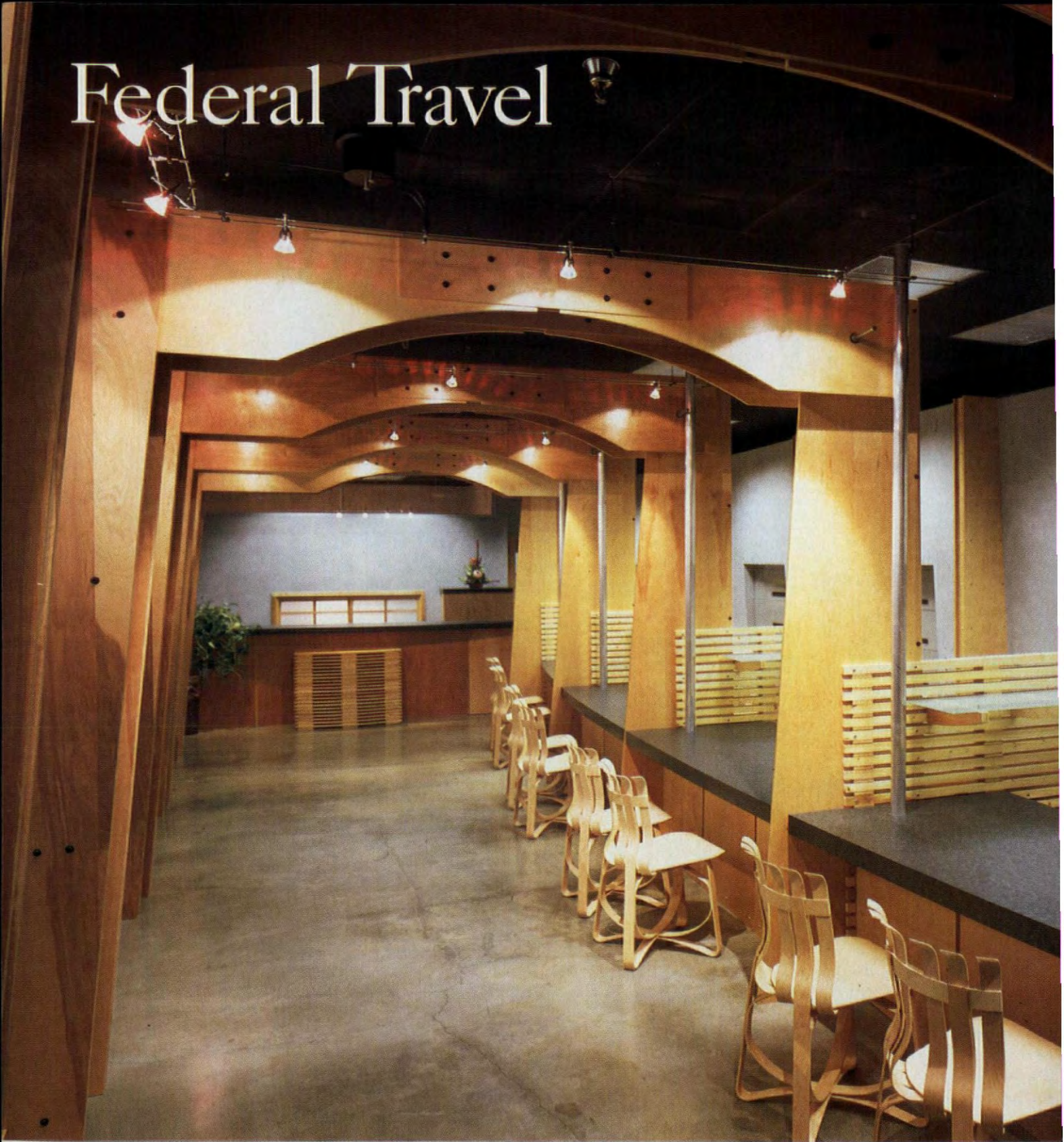
Conference table and woodwork: Gale Woodworking; seating: Knoll with Spinnybeck leather; custom light fixture: Linear Lighting; lighting: Reggiani,

Light Solutions; glass: A-Val Architectural Metal Corp; wall fabric: Knoll Textiles; carpet: Shaw; ceiling: USG; granite countertop: Stone Source; paint: Benjamin Moore; Artwork: Art Avenues.

Project Credits

Client: Minet Incorporated
Interior Design: Griswold, Heckel & Kelley Associates
Project team: Stephen Yavrouian, AIA, Jay A. Lubow, R.A., Gary Mong, Robert Heizler, R.A., Jan Brooks, John Power, R.A., Karen Lowe, Sean Connelly
MEP engineers: Meyer, Strong & Jones
Structural engineers: Dubinsky Consulting Engineers
Lighting design: Horton-Lees Lighting Design
Audio-visual consultants: Barsky & Associates
General contractor: Structure Tone
Photography: Peter Paige

Federal Travel




*Phillips Swager Associates designs a travel agency/gallery
with plenty of panache for just a little cash*

by Kristen Richards

Federal Travel

Peoria, Illinois

Phillips Swager Associates



POSTERS AND PROMOTIONAL brochures aside, a typical travel agent's office can be pretty pedestrian. At Federal Travel, however, Peoria-based Phillips Swager Associates created an environment where patrons could plan exotic journeys, or merely escape the banality of the setting—a strip mall in Peoria. In addition to its travel planning function, part of the office was to be a retail gallery of objects imported from around the world. With a budget of only \$40 per square foot, project architect Christopher Frye approached the 1,600-square-foot space as a gallery installation within a warehouse shell, creating an environment that is both dramatic and low-cost. Because the configuration of the space is awkward—it is just 20 feet wide but 80 feet deep—a number of theatrical ploys were used to force perspective and establish the illusion of an open, timber-beamed warehouse. From the entrance, an ever-widening progression of five birch plywood arches visually foreshortens the depth of the space. The 11-foot-high, black-painted ceiling almost disappears, making the arches seem much grander. And the concrete floor was left untreated except for a sealant.

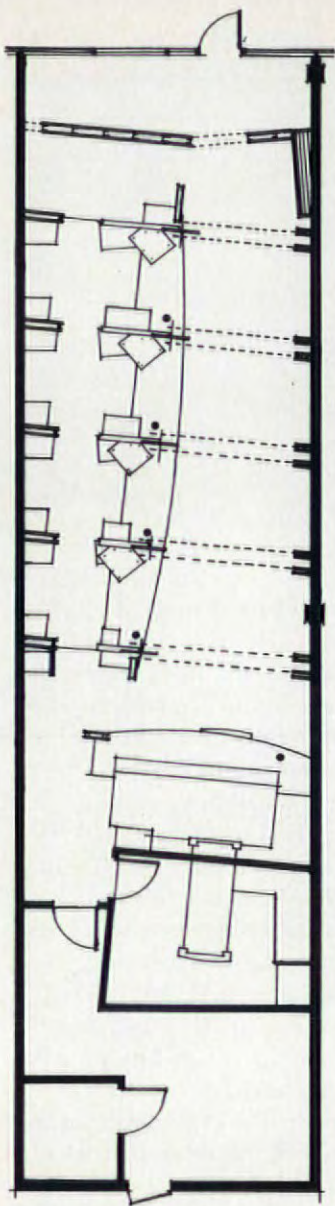
The furnishings, including the agents' stations and product displays, are freestanding sculptural forms set within the seemingly expansive industrial space. Four agents' desks are situated between the arches along one side. The outer edges of the work surfaces are curved to follow the arc formed by the expanding arches. Desks are separated by 4 1/2-foot-high slatted partitions made of spruce two-by-fours. Reinforcing the industrial

In the narrow, deep space, the illusion of a beamed warehouse is created by a series of plywood arches.

Seating: Knoll; files: Techline; laminate: Nevamar; lighting: Tramtrack.

aesthetic, the desktops are finished in a black, stone-textured laminate. Steel pipes that run from the ceiling into the desktops handle wire management. The work areas are lit by fluorescent ceiling fixtures with parabolic lenses, cutting the glare on computer screens and work surfaces.

On the wall opposite the desks, free-standing birch plywood shelving units



The floor plan illustrates the deep, narrow proportions of the space.

The public area, defined by the arches, uses standard track lighting to highlight the retail gallery wall (the shelf units were not installed when photographed). Seating: Knoll; carpet: Lee's; files: Tèchline; laminate: Nevamar; lighting: Tramtrack.

on wheels, positioned between the arches, display a changing selection of art objects. The mobile units are easy to move, with merchandise and all, when it is time to reveal the concrete floor. "The natural, muted tones of the furnishings allow the art to provide color and stand out in the space," says Frye. Everything from the arches and slat walls to the shelving was assembled with oversized black nuts and bolts for a gutsy industrial accent.

The transaction counter for support personnel is located at the far end of the space facing the entrance, with owner Mary Geiseman's office behind it. Because of Geiseman's concern about being "tucked away and unaware" in a private office, the architect installed a sliding sandblasted glass window in the wall of her office at desk height, which gives her privacy when needed and, when the window is open, a clear view to the front door. "Now that the 'back office' is out front, all office communications flow more smoothly," says Geiseman.

Neutral and serene, the combined gallery/office provides a fine background for the forms and colors of the decorative objects, as well as a quiet place to plan trips. ●



Phillips Swager Associates

Peoria, Illinois-based Phillips Swager Associates (PSA), an architecture, interior design, and engineering firm established in 1954, has offices in Naperville, Illinois, and Dallas, Texas. It is a broad-based firm with projects in health care, education, commercial, and corrections. PSA practices on a nationwide level, with projects currently underway in Florida, Virginia, Ohio, Minnesota, Missouri, and Texas.

From her office, the owner can keep an eye on the retail space through sandblasted glass sliding windows.

Seating: Knoll with Gilford fabric; laminate: Nevamar; lighting: Tramtrack.



Project Credits

Client: Mary Geiseman

Architecture and Interior Design: Phillips Swager Associates

Design team: Christopher Frye, Richard House

Photography: Mark Romine

Rothschild, Incorporated

New York City

Swanke Hayden Connell



Rothschild Incorporated

Swanke Hayden Connell uses design rooted in tradition to give a venerable financial firm an elegant, modern presence by Kristen Richards



The board room features a lighting fixture designed by Carl Hillman. Triangular braces support four units that provide fluorescent and incandescent down- and uplighting. The glass wall to the reception area and the exterior windows are fitted with both transparent and opaque mechanical shades.

Chairs: Wood & Hogan with ArcCom Fabric; table: Walter P. Sauer; custom pendant: Winona; wallcovering: Scalamandre; shades: Mechoshade; artwork: Viart; millwork: Langenbacher.

The name Rothschild calls to mind a tradition of high finance dating back to the 18th century. The American affiliate of Rothschild, Incorporated, the European-based private investment banking firm, has maintained offices in New York City since 1948, with headquarters on two floors of a Rockefeller Center building since 1975. Last year the firm decided to relocate to a space that would allow it to consolidate its offices to a single floor and make operations more functional. The company's new offices, though still technically located in the Rockefeller Center complex, are now in a 42,000-square-foot space on the 51st floor of the former Exxon headquarters building, a 1971 glass and stone skyscraper. Within this new context, the New York office of architects Swanke Hayden Connell has designed offices for Rothschild that reflect its eclectic heritage, with a combination of 19th-century English and 1920s French Deco design references.

Rothschild wanted its new offices to have a strong presence without being flashy. Senior designer Barbara Zieve says, "The design has the dignity and elegance of understated wealth, combined with inventiveness and verve." Perhaps the most significant and rewarding aspect of creating the dignified and elegant environment—for both the design team and client—was doing so within the constraints of a strict budget. Project principal Harry Van Meter attributes much of the success of the project to the collaborative client/designer relationship established with John McGurk, president of Rothschild Realty,

The south foyer has a square vestibule on either side that leads to conference rooms. The furnishings are English antiques and reproductions from the previous office.

Carpet: Scott; upholstery: Schumacher; wall-covering: Jack Lenor Larsen; wood floor: Design Wood Floor; conference table: Thomas E. Baer; artwork: Viart; doors: Dowcraft (metal), RACO (frames), D&P (glass); millwork: Langenbacher.

and senior managing director Robert Andrew. "It was a team effort, with a client team that stayed with us throughout the process," says Van Meter. "They understood and respected us as professionals, and knew how to get the answers that we needed to develop the project and bring it to fruition."

Bringing in the construction manager at an early stage of design development allowed cost-conscious decisions to be made without sacrificing design integrity. The general office areas reflect the same aesthetic as the public and executive spaces, but the treatments are actually quite different. In the public and executive areas, the crown molding, the frames around the doors and wallcovering, and the baseboards are all finished in mahogany veneers. In the general areas the crown molding is fiberglass, the door frames are painted metal, painted sheetrock frames the wallcovering, and the baseboard is painted wood. Only the custom workstations are finished in the mahogany veneers used in the public and executive areas.

The long, rectangular floorplate, with its large central core and modular window pattern, was ideally suited to developing a space plan that fits the



The elevator lobby introduces a Deco frame-within-a-frame motif with ebonized mahogany frames around the elevator doors and the mahogany veneered walls, and the wood-strip floor around the carpet.

Carpet: Scott; wood floor: Design Wood Floor; custom lighting: Carl Hillmann, Winona; millwork: Langenbacher.

client's corporate culture. Private offices are positioned around the perimeter with secretarial and assistant workstations opposite. The 12-foot-high ceilings, rarely available in modern office towers, allowed the designers to develop architectural references to the company's European roots. The architectural envelope recalls the no-frills, clean-line forms of the 1920s Art Deco era—framed panels and openings—that are repeated throughout the space. Among the elements that reinforce the frame motif and add visual texture are paired and framed sandblasted glass perimeter office doors, recessed six inches from the corridor walls.

Ceiling treatments were key in defining the space. A nine-foot-high dropped ceiling "floats" over the workstations opposite the perimeter offices, suggesting a "canopy" within a grander space. To break up the relentless length of the corridors, the architects defined and articulated these areas with 12-foot-high-

The reception area, with the board room beyond, firmly establishes the Deco motif.

Reception desk: Walter P. Sauer; carpet: Scott; wood floor: Design Wood Floor; entry doors: D&P; door handles: Guerin; conference chairs: Wood & Hogan with ArcCom Fabric; custom pendant: Winona; millwork: Langenbacher.



by-6-foot-wide cast fiberglass barrel-vaulted ceilings surrounded by a curved crown molding, and covered the floor with a bordered carpet that mirrors the ceiling's design. Veneered portals spanning the width of the barrel vault along paths also help to modulate the corridor length.

Deco detail and scale is also introduced in the elevator lobby with a barrel-vaulted ceiling, ebonized mahogany frames around bronze elevator doors, warm mahogany-veneered framed walls, and a wood-strip border around the overscaled marbled carpet. The reception area at the north end of the elevator lobby is centered on the primary lobby axis, and the reception desk is a visual anchor at a key intersection of the office circulation system. Circular vestibules flank the area, and serve as entry foyers to the executive corridors. A glassed-in boardroom behind the reception desk offers a soaring view north to Central Park and beyond. At the other end of the elevator lobby, square vestibules flank the south conference foyer.

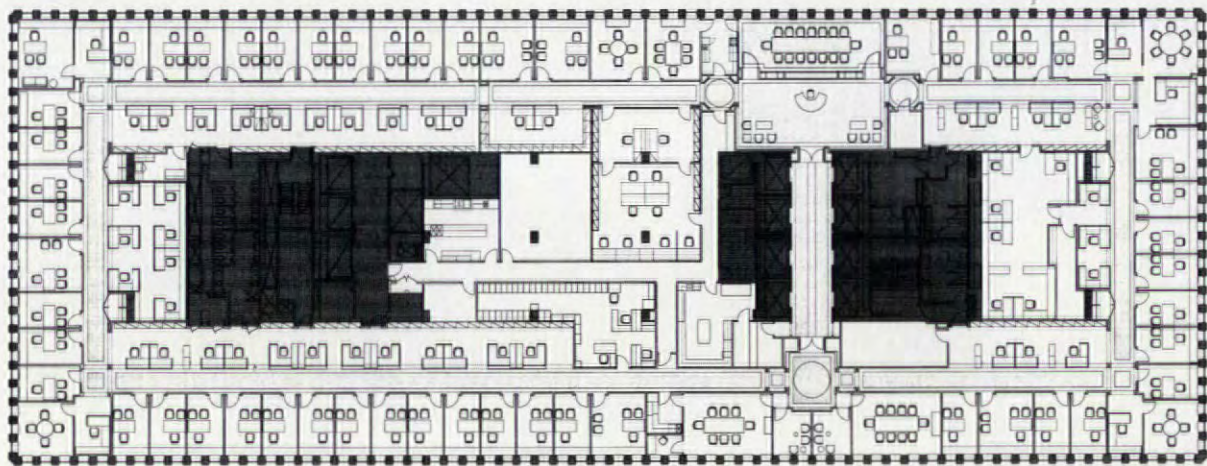
As a final challenge, the art chosen for the office had to assert itself within the strong interior architecture. Viart, a New York City-based art management firm, assembled an eclectic selection of vintage architectural artifacts, including a five-foot-diameter cast-iron ventilator grill circa 1860, Deco-period cast aluminum panels, and bronze grillwork from the 1940s. The collection carries its weight in Rothschild's new offices, counterpointing the interiors with historically appropriate—if sometimes whimsical—*objets d'art*. ●

**Swanke
Hayden
Connell**

Tracing its lineage to a practice founded in 1906, the 190-person firm is now an internationally recognized organization headquartered in New York City, with offices in Washington, D.C., Miami, and London.

Concentrating on architecture, interior design, and restoration, the firm provides design, technical, and management expertise for projects around the world.

The long rectangular floorplate suits the traditional perimeter office plan extremely well.



Project Credits

Client: Rothschild, Incorporated

Architecture and Interior Design: Swanke Hayden Connell

Design team: Richard Carlson, Harry Van Meter, Richard T. Baker, Barbara Zieve, Mario Curcio, Pamela Hersch, Michael Gelling, Ana Tishelman, Allan Lee, Don Kiel

Mechanical engineer: Sidney W. Barbanel

Lighting design: Carl Hillmann

Art consultant: Viart

Telecommunications: CIS

Signage: Smith Graphics, Dura

Food service: Raymond & Raymond

Construction manager: OD&P

Photography: Peter Paige



A circular vestibule off the reception area leads to executive offices.

Carpet: Scott, Bentley; wallcovering: Jack Lenor Larsen, Carnegie Baumann; wood

floor: Design Wood Floor; artwork: Viart; doors: Dowcraft (metal), RACO (frames), D&P (glass); door hardware: Schlage, D&P; millwork: Langenbacher.



In typical corridors, the custom workstations are finished in the same mahogany veneers used in the public and executive areas. The door frames are painted metal.

Carpet: Bentley; wallcovering: Carnegie Baumann; files: Office Specialty/Storwal;

pendant lighting: LAM; ceiling tile: Armstrong; doors: Dowcraft (metal), RACO (frames); cast barrel vault, crown molding: Formglass; custom furniture: Sommerville; millwork: Langenbacher.

Design Office

DCI's workspaces in a high-profile downtown location also serve as a "learning laboratory" to educate clients about materials and design options by MJ Madigan

WHEN FIVE Historic Register buildings in downtown Nashville were recently conjoined in a 240,000-square-foot complex of offices, shops, and restaurants around a center atrium, Design Collective Incorporated (DCI) seized the opportunity to move its seven-year-old Nashville offices to the highly visible location. The design firm—the only contemporary interior in this otherwise traditional complex—occupies nearly 4,000 square feet of shell space on the main interior atrium walkway. "It's like working in a fishbowl," says DCI principal Gene Daniels, FIIDA, "but that has its marketing advantages. The location catches the attention of passing business executives who may eventually become clients."

DCI is known for its innovative approach to corporate organization as well as design. Started a quarter-century ago in Columbus, Ohio, it now has affiliate offices in Cleveland and Nashville. Though each

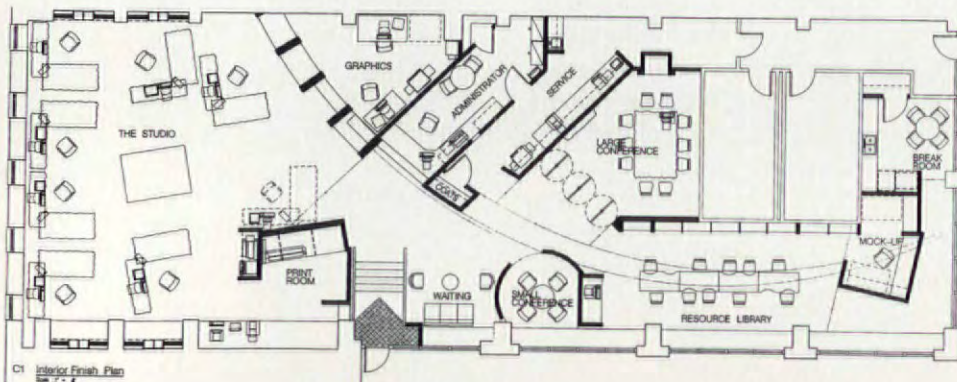
office is managed by its principals, with its own fee structure, all three offices of the collective share staff and marketing efforts, enabling them to service clients across a broad swath of the country from Cleveland to Birmingham. DCI's Nashville office has a staff of ten, while the Columbus office has fourteen employees and Cleveland seven. A West Coast office is being considered.

Following the design precedent set by the Columbus office, which was redone about five years ago, DCI's new Nashville quarters were conceived as a "learning laboratory" for clients, fitted out with many different interior finishes showing the range of available materials options. For example, the walls are both veneered and painted, and there is a variety of loop and cut-pile carpet on the floor. The layout is straightforward: Working "zones" define what had been a raw space with unfinished 17-foot ceilings, no existing walls, and lots of exposed steel, brick, and concrete. "Basically," explains Daniels, "our workspace is a big rectangular box, broken on one end by restrooms for an adjacent deli—we've designed around that. Clients approach the office by walking through the atrium past our front windows, which gives them a good look at our design library—it's a great introduction to the firm's extensive resources."

From the entry in the center of the long rectangle, visitors have a clear line of sight to the main conference room, behind pivoting glass doors. A smaller circular conference room is immediately to the right of the entrance. To the far

A sloping curved beam traces the long axis of the office, past the conference areas to the library.

Chairs: Knoll, Herman Miller with Herman Miller fabric; table: Steelcase; carpeting: Helios, Masland, Lotus; light fixtures: Halo, Artemide; etched glass doors: Pittsburgh Plate Glass with 3M etching.



C1 Interior Finish Plan

Design Collective
Incorporated Offices
Nashville, Tennessee



right is the resource library, overlooking the atrium, with its floor-to-ceiling fixed millwork shelves full of product catalogues and reference materials ("Our law library," as Daniels likes to call it.). In front of the curving wall of shelves, a long custom-designed table functions as a workspace as well as "a training facility for when reps come in from the other offices."

To the left of the entrance is the main design studio, its windows overlooking the river. Here, the computer workstations are comprised of granite slabs, desks, and Eames chairs salvaged from the "old" Nashville office. To break up the space, angled walls have built-in bookcases, and topping the flat files is a "war table," where impromptu conferences on work in progress can take place. "In the design studio—our 'professional neighborhood'—everybody can hear what everybody else is doing," Daniels says. "All the principals sit in the same room as the designers. This informal, sharing kind of layout is the embodiment of our collective workstyle."

Running the length of the office is a long, curving beam suspended at graduated distances from the ceiling. Its built-in downlights are exactly seven, eight,



nine, ten, and eleven feet above the floor, to give clients a visual demonstration of ceiling height. This hollow plywood beam is the major architectural feature of the space. It was built on the floor, faced with drywall, and hoisted up to the otherwise raw ceiling plane. "It was a puzzle to the contractor," Daniels recalls. "We had to build a model to show him exactly what we wanted." All told, the construction allowance for building out the space was a

Pivoting glass doors set off the main conference room.

Chairs: Herman Miller with Herman Miller leather; custom black granite table fabricator: Creative Marble; carpet: Helios; Lighting: Halo; wallcovering: DesignTèx; paint: Devoe, Zolatone; ceilings: USG; glass doors: Pittsburgh Plate Glass with 3M etching.



The library's wall of fixed millwork shelves serves as a backdrop to the research and training area.

Chairs: Knoll International, Herman Miller with DesignTèx fabric; table: Steelcase; desk: Kimball International; carpeting: Masland, Lotus, Helios; paint: Devoe; lamps, sconces: Artimede; ladder: Putnam Rolling Ladder; millwork: Middle Tennessee Millwork.



High windows overlooking the river and angled walls with built-in bookshelves add interest to the studio.

Chairs: Herman Miller, Knoll; custom black granite table and desk

fabricator: Creative Marble; filing equipment: Planhold, Herman Miller; carpeting: Lotus; light fixtures: Halo, Artimede; paint: Devoe, Zolatone; ceilings: USG.

Project Credits

Client: Design Collective Incorporated
Architecture and Interior Design: Design Collective Incorporated
Project team: Gene Daniels, FIIDA; Chuck Smith, AIA; Rusty Fogglesong; Philip Trent; Jay Purkey; Chris Powers
Contractor: Corporate Construction Managers
Purchasing: Corporate Express
Lighting consultant: Tennessee Lighting
Graphics: Design Collective Graphics
Photography: Michael Houghton

modest \$35 per square foot (restroom facilities are cooperatively shared with the "encroaching" neighboring deli) and \$45,000 was allocated for the purchase and refurbishment of furniture.

Daniels, who is active in the IIDA, believes that this collaboration among geographically distant yet philosophically compatible design offices that has been so successful for DCI can be achieved by smallish firms all over the country. He credits his years as an involved IBD member with helping him

to forge the professional associations that made a "design collective" approach workable for his firm. "People see and get to know each other in design associations," he says. "They can benefit greatly if they use this network to maximize marketing strategies. If designers stop being so internalized about their stuff, they can do great things." ●



Through atrium windows, clients get a preview of the extensive resource library and a small conference room.

Chairs: Herman Miller with Herman Miller fabric; custom black granite tables: reused; carpet: Masland, Lotus; paint: Devoc; signage: Columbus Sign Company.

Design Collective Incorporated

DCI's Nashville office was opened seven years ago. It has since become an affiliate of DCI, which has a primary office in Columbus and another in Cleveland, Ohio. All three collective affiliates share staff and marketing efforts. With a staff of ten, the Nashville office has doubled in size over the past two years, taking on design projects related to the healthcare and music industries. Major clients include Corum Heath Resources Group, Coventry Corporation, Vanderbilt University, Spero Records, and Ward Records.





In the design studio, all workstations are computerized; a central "war table" tops the flat files.

Chairs: Herman Miller, Knoll; custom black granite table and desk fabricator: Creative Marble; filing equipment:

Planhold, Herman Miller; carpeting: Lotus; light fixtures: Halo, Artimedee; paint: Devoc, Zolatone; ceilings: USG.

Bank of America
Private Banking Office

San Francisco

Interior Architects



Bank of America

Modern art sets the tone for a sophisticated banking office

that Interior Architects has designed like a gallery

by Justin Henderson

THE BANK OF AMERICA is not a staid institution, though it is an established one. For the San Francisco-based bank and the designers hired to help shape its image, the challenge was to find a way to gracefully express that distinction. Thus, the new domestic private banking office recently completed by Interior Architects (IA) of San Francisco under the direction of Anthony Garrett is classical, restrained, and elegant—yet imbued with a sense of solid worth, for Warhol and the other 20th-century artists on display are certifiably blue chip.

The 20,000 square feet of new office space houses employees formerly dispersed among three locations. In terms of total square footage, the consolidation is a downsize. More significantly, the program for the new office represents a fairly major corporate values shift, as a number of employees formerly occupying private offices have been moved into open-plan workstations in the new facility. The rooms that would have been offices have been made into private rooms for client meetings. There are six of these rooms, three on each side of the reception lobby, and each is organized with a unique furniture plan and layout to “accommodate various meeting styles,” notes Garrett.



The elevator lobby in the building core opens onto the reception area, and the wide circulation corridor linking reception with the six adjacent meeting rooms serves as the primary gallery for the display of the corporate art collection. To create a gallery ambiance in this area, the designers turned the rectangular corridor into an arched space by installing a curving asymmetrical lowered ceiling (hiding MR-16 spotlights on its lower side) down the length of the corridor, with brushed maple woodwork lending richness to significant passages and portals. The arches and a softly curving carpet pattern help to distinguish the gallery space from the rest of the rectilinear floor plan, and also establish a counterpoint to the rectangular grid motifs that characterize the decoration of the open-plan workspaces.

The designers create surface interest in a neutral palette by using various grid-motif elements such as woven coverings and shoji screens.

Fabric on existing seating: Hickory Business Furniture; carpet: Prince Street Technologies; marble: Clarvi Marble; walls: Cortina woven leather; fabricators for custom furnishings: Century Woodworks.

In the gallery corridors, the curved, dropped ceiling and blush maple woodwork serve to soften the rectilinearity of the spaces.

Carpet: Prince Street Technologies; paint: STO Industries; door fabrication: Century Woodworks; art-work: Brian Hunt.

With the grid as springboard, the designers created several workstations in different scales and materials as a means of "developing surface interest in a neutral palette," says Garrett. The grids range from the tight, small-weave grid of the woven leather wall panels, to the maple and glass *shoji*-style grid of the doors, to the large-scale grid of the wall panels themselves. The materials include woven leather, polished marble, steel, and blush maple woodwork in the gallery corridor and reception lobby. In the meeting rooms, while the art and furniture vary from room to room, the finishes are the same: each

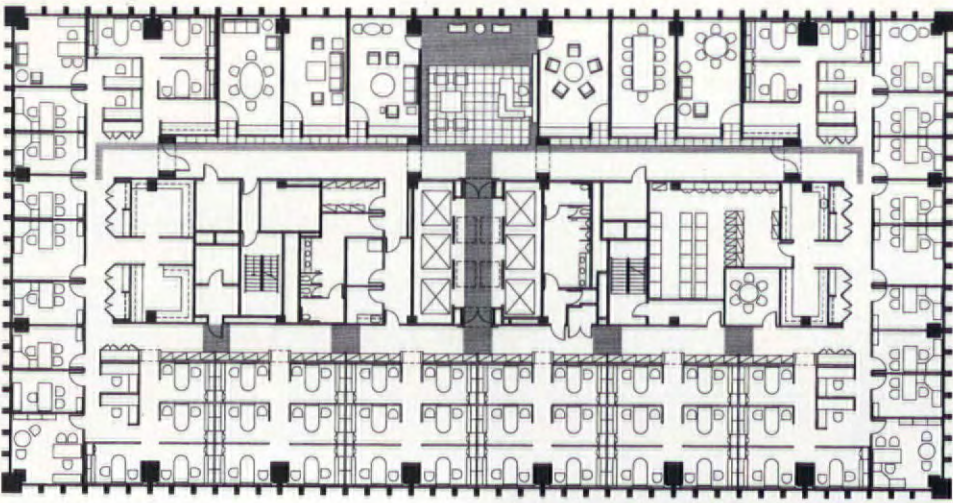
contains a window wall, an off-white wall to display art, a fabric-paneled wall with cabinetry, and a wall finished with integral-color plaster.

The designers selected most of the furniture from Bank of America's existing inventory, refurbishing selected pieces to create an eclectic mix boldly set against the restrained contemporary architectural backdrop. This final element (though no one would guess the pieces are "reused") demonstrates that the Bank of America is smart with its own money—a perfect message to send to the high-end clients who will be doing business in this facility. ●

The reception area, furnished with black leather Corbu chairs atop marble flooring, leads to the gallery corridor at rear left.

Seating: Area; desks: custom by Century Woodworks; carpet: custom by Prince Street Technologies; marble: Clarvi Marble; sculpture: Bryan Hunt; veneer: Buchner Veneer; millwork fabricator: Century Woodworks.





The long corridor houses the corporate art collection and accesses the six rooms, three on each side, used for client meetings.

Interior Architects

Founded in 1984, San Francisco-based Interior Architects employs 140 designers, architects, and technical and support personnel in five offices nationwide. IA approaches projects with a "philosophical commitment to the balance of method with creativity," intended to establish long-term working relationships with corporate clients including Bank of America, Merrill Lynch, Levi Strauss, and Visa.



A view out into the gallery corridor from one of six private client meeting rooms, this one with art by Robert Mangold (and in the hall, by Mark Lere).

Fabric on refurbished seating: Liz Jordan Hill, Carnegie; storage: custom credenza with catalytic paint finish; carpet: Prince Street Technologies; marble: Clarvi Marble; hardware: Ironmonger.

Project Credits

- Client: Bank of America
- Architecture and Interior Design: Interior Architects
- Design team: Anthony Garrett, John Miesner, Bill Cooper, Jo Berning, Brian Klomp, Gretchen Addi, Kim Windham
- General contractor: The Shorestein Company
- Engineers: Flack+Kurtz
- Lighting: Lighting Integration Technology
- Photography: Beatriz Coll

**Centro Medico de la Mujer
Hospital Los Angeles**

Torreon, Coahuila, Mexico

Henningson, Durham & Richardson

Mixing elegance, local craft, and high-tech know-how,

HDR delivers its first hospital for women in Mexico

by Karin Tetlow

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ET IN THE HIGH DESERT PLAINS of Torreon, Mexico—with walls of limestone, floors of marble, and a reverence for American hospital codes—is the new Centro Medico de la Mujer Hospital Los Angeles. The first of ten unique new hospitals for women designed by HDR of Dallas, it signals a rich design future for the growing collaboration between Mexico and the United States. With its indigenous materials, centuries-old mastery of building, and refreshingly cordial attitude to new construction methods, Mexico is a treat and a challenge for the growing number of American designers and architects invited to help the nation compete in the global economic arena. Shopping malls, electronically equipped hotels, and office buildings attracted the first rush of development funds. Now for-profit hospitals built to U.S. codes are seen as a hot new market.

Noting that virtually no private hospitals have been built outside major Mexican cities in the past three decades, Antonio Safa, a member of the ABA/Inmuebles development team of the Centro Medico de la Mujer, sees good opportunities in the mid-sized cities. He also believes that niche hospitals catering to women and children of the upper income levels offer the best financial return. "As you know, Mexico has trouble with her economy, but we have faith in our neonatal future," says Safa. "We know general hospitals are needed, but it's too early to build them and fulfill our goals." Delighted with this first venture, the developers have begun construction on a second hospital in Monterrey, while schematic design is complete for a third in Chihuahua.

In the Hospital Los Angeles, built for \$16 million including land, the footprint is diagonally divided into "building" and "parking." Atop the parking is a three-story medical office building with offices for 46 physicians, some of whom are investors in the project. Outpatient

A medical office building sits atop the parking area, adjacent to the hospital.



The dining area features an Art Deco dining table that belonged to Walter Chrysler. Above it is a painting by Mimo Paladino, with a Deborah Butterfield horse at right.

Art Deco chairs: Jean Laloe; cab chair: Mario Bellino; lighting fixtures: Lightolier; custom glass and steel door: fabricated by Weld & Design.

Women's Hospital



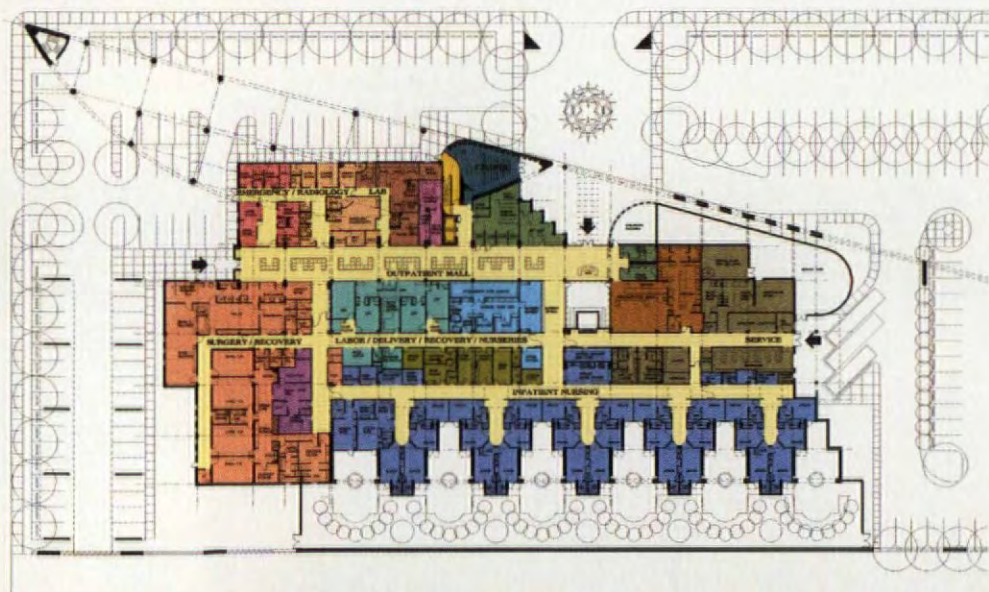
services, plus waiting areas for the large numbers of family members who attend births, is organized around a central clerestory-lit "mall" which contains diagnostic and treatment spaces. Patient rooms are clustered in five pods of six rooms each off a subcorridor, away from the noise of public traffic. The pods open to the outdoors, where patients can enjoy the bougainvillea and listen to the trickling fountains while reclining on their trellis-shaded patios.

What makes the Hospital Los Angeles so special is the way its forms and colors—the work of project designer Bernie Bortnick—resonate with Mexican tradition. Extending this feeling, interior designer Carol Myers has deftly mixed local products with a furnishings ordered from standard American healthcare catalogues. Bortnick used the characteristic Boveda De Catalana, vaulted brick ceilings brought to the New World by the Spanish, who copied the technique from the Moors. Crafted by a father-and-son team working by eye, starting from opposite corners and adding one lightweight porous brick at a time, the vaults extend the length of the mall and are sealed on the exterior with concrete fitted with drainage apertures. Other finds are the locally quarried Canterra limestone used as cladding on the exterior and interior walls of the mall and dining room, and marble used on emergency, diagnostic, and treatment room floors and on the vanities of patient bathrooms. Since carpeting is viewed as a desirable luxury, the patient rooms are carpeted with imported product. The developers, with an eye on both perceived luxury and keeping to code, wanted vinyl tile for the service corridors. The HDR team suggested terrazzo and an economical compromise was reached with marble pieces that match the other flooring. The surgery suites follow U.S. hospital code with seamless floors and epoxy-coated dry wall.

While high-end materials and craft work are less expensive than in the United States, imported everyday items such as ceiling tile, laminates, and vinyl tile cost far more, particularly with the poor peso exchange rate. So for the next hospitals, both Bortnick and Myers are searching for alternatives. Already Myers has found ceiling tile manufactured in Mexico, but has sought in vain for fire- and durability-rated Mexican-made fabric. Yet the upside is the opportunity to do more custom design and detailing such as lounge seating handrails and lighting fixtures.

HDR

Founded in 1917 in Omaha, Nebraska, Henningson, Durham & Richardson specializes in the design of health care, justice, and science and industry facilities. With 39 offices in major cities across the country, HDR employs nearly 1,600 people. In 1983 the firm was acquired by the French company Bouygues, S.A., one of the largest design/build companies in the world.





Patient rooms, which open onto private patios, are furnished with American products.

Carpet: Collins & Aikman; molding: Fypon; window treatment: Verosol FR; lamp: Nessen; bed: Hill-Rom; table: Vecta;

patient chairs: ADD; lounge chair: Health Design, Brayton International with Maharam fabric; patio furnishings: Brown Jordan; bed-spread fabric: Fantagraph.

The longest learning curve was the collaboration with the local firm, Fernando Siller Rodrigues Arquitectos, which developed construction drawings from HDR's schematic design drawings, served as contractor, and worked with a local consultant to select artwork. Interior selections were made from a binder of cut sheets submitted by Myers, who also specified the placement and size of the art pieces. Inevitably there were surprises, as Siller and the client team learned the importance of timing in placing orders. Some color selections were not reviewed, and the wood of some of the casework in the patient rooms was changed to match the furniture. For the Monterrey project HDR has delivered construction documents, while Myers will have the opportunity to keep closer tabs on final selections. Hospital Los Angeles is clearly a triumph in design which acknowledges the best from both countries. It will certainly be intriguing to see HDR's new solutions as design control firmly stays in the United States, while product selections shift to Mexico. ●



Each of the three labor and delivery rooms has cherry doors, while oak tambour cabinetry matches the furniture.

Vinyl flooring: Töli; vinyl wallcovering: Lanark; bed: Hill-Rom; sofa: custom

with Maharam fabric; lamp table: Steelcase; round table: Vecta; patient chair: ADD; bedspread fabric: Fantagraph; floral arrangement: Arte y Decoracion de Jardines; art: Marcela Lopez.

Patient bathrooms are designed to meet ADA requirements.

Flooring, vanity: Rosa Imperial Marble; wall tile: Dal-Tile; vanity light: Lightolier.

The quiet color palette of the outpatient treatment mall is warmed by a meticulously handcrafted brick vaulted ceiling.

Flooring: Rosa Imperial marble; column finish: Polomyx; acoustical panels: Decoustics with Carnegie fabric; seating: Vecta with Guilford of Maine fabric.

Project Credits

Client: ABA/Inmuebles S.A. De C.V.
 Architecture, Interior Design: Henningson, Durham & Richardson
 Design team: Bernie Bortnick, Mike Tangney, Carol Myers, Vince Ellwood, Leo Rios
 Associate architect: Fernando Siller Rodrigues Arquitectos
 General contractor: Plate
 Photography: Mark Trew



New & Notable at Neocon

This year's NeoCon will showcase hundreds of finishes and furnishings.

Here's a selection of particular interest by Marilyn Zelinsky



EXPANDED THIS YEAR, the Chicago Merchandise Mart's annual market event has a new moniker to reflect its broadened product offerings. The NeoCon 95 World's Trade Fair will feature three major components: the "old" NeoCon, the Buildings Show, and TechnoCom. NeoCon '95 offers 80 educational sessions and 500 exhibitors of commercial and high-end residential furniture—most in permanent Mart showrooms; the Buildings Show, in the adjacent ExpoCenter, delivers 36 educational sessions and 200 temporary show booths; and TechnoCom, the newest addition (formerly known as the Midwest Telecommunications Conference), also housed in the ExpoCenter, offers 33 educational sessions as well as a comprehensive display of state-of-the-art telecommunications technology. For more information contact the Merchandise Mart at 1-800-677-6278.

Weekend June 10/11	Monday June 12	Tuesday June 13	Wednesday June 14
Concurrent Industry Forum: Advanced Management Institute for Architecture & Engineering (AMIAE) Saturday 9 a.m. - 5 p.m.	NeoCon Conference and Exposition 80 Educational Sessions 500+ Exhibitors of Commercial and High-end Residential Furnishings		
Concurrent Industry Forum: Advanced Management Institute for Architecture & Engineering (AMIAE) Sunday 9 a.m. - 5 p.m.	Buildings Show Conference and Exposition 36 Educational Sessions 200+ Exhibitors Displaying Commercial Building Products & Services		
Concurrent Industry Forum: International Society of Facilities Executives (ISFE) Sunday 9 a.m. - 6:30 p.m.	TechnoCom Conference and Exposition 33 Educational Sessions Full Range of Cutting-edge Technology on Display		
Concurrent Industry Forum: American Institute of Architects (AIA) Interiors Committee Sunday 10:30 a.m. - 4:30 p.m.	Concurrent Industry Forum: Building Owners and Managers Institute (BOMI) 8:30 a.m. - 4 p.m.	Exhibitor Breakfast Best of NeoCon Awards 8 a.m.	Concurrent Industry Forum: EIMU/Italian Trade Commission/ Association of the Italian Office Furniture Manufacturers (Assufficio) 8:30 - 10:30 a.m.
Concurrent Industry Forum: Office Furniture Dealers Alliance (OFDA)/Business Products Industry Association (BPIA) Sunday 12:15 - 4:30 p.m.	Concurrent Industry Forum: "The Selling Power of DISC" 9 a.m. - noon (Session 1) 2 - 5 p.m. (Session 2)	Concurrent Industry Forum: Illuminating Engineering Society (IES) 10 a.m. - 3:30 p.m.	Concurrent Industry Forum: "Project Management - Building & Maintaining an Efficient Team" 9 a.m. - 4 p.m.
IIDA Annual Meeting Sunday 4 p.m.	Concurrent Industry Forum: Network of Executive Women in Hospitality (NEWH) 2 - 3:30 p.m.	Concurrent Industry Forum: Archeworks 10:30 a.m. - noon	Concurrent Industry Forum: Chicago Women in Architecture (CWA) 1 - 4 p.m.
	IIDA Midnight Affair 7 p.m. to midnight	NeoCon at Night Party 5:30 - 8 p.m.	

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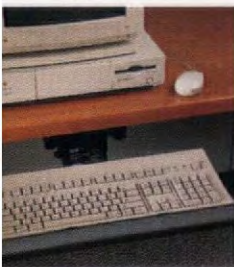


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1. Interface's new line of carpeting, designed by David Oakey of Roman-Oakey, features subtle all-over patterns such as Marrakesh, a loop construction in 24 colors. A matching custom tip-sheared fabric called Marrakesh Express is also available. Circle 218



2. Carnegie focuses on Trevira FR with Short Stories, a textile line by Laura Guido-Clark and Beverly Thome. Shown are tapestries that have withstood 75,000 double rubs on the Wyzenbeek test: Diamond in the Rough, a large diamond-scale pattern, and Flower Power, a gridded floral design, each \$34 a yard. Circle 219



3. Jack Lenor Larsen's new Colloquium line features plush, durable panne mohair in a variety of rich, traditional colors for corporate interiors. Shown here are Vernisage, a triangular motif, Loge Cloth, a Roman stripe, and Cinema, a solid. Circle 220



4. Dauphin's new side chair, Froggy, is available in four-leg and sled base versions, with arms or armless, upholstered or in brightly colored woods. Circle 221

5. Executive Office Concepts introduces Anthrom, an fully ergonomic chair with wood detailings. Circle 222

continued on page 106

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circle 33





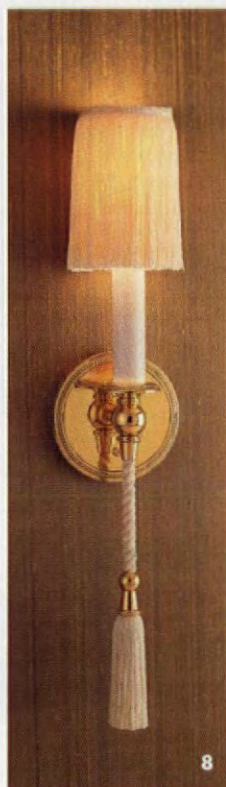
6

6. Charlotte, a division of Falcon, offers Zeta, a stack chair that can be ganged, with a selection of back treatments cut from a curved maple plywood shell that mounts on a steel base. Circle 223



7

7. DesignTex capitalizes on the success of its durable Nuts & Bolts collections with Nuts & Bolts: The Next Generation. Shown here is Transom, a small-scale square, and Finial, a leaf pattern that has a coordinating cubicle curtain. Circle 224



8

8. Boyd Lighting unveils the Cord & Tassel Collection, a line of two pendants and three wall sconces including the Duchess model shown here, each inspired by traditional French design. Elements include pure silk cord and tassels, solid cast brass details, and hand-blown etched glass. Circle 225



9

9. F.S. Contract's Kristie Strasen has developed Chromatique as a study in color and texture. Chromatique consists of seven fabrics with net prices from \$25 for the competitively priced chenille stipple to a \$45 worsted wool. Circle 226

10. Hag's Scio task seating line has a rocking mechanism to facilitate natural movement during prolonged periods of sitting. The tilt tension automatically adjusts to the user's weight. Circle 227

continued on page 110



10

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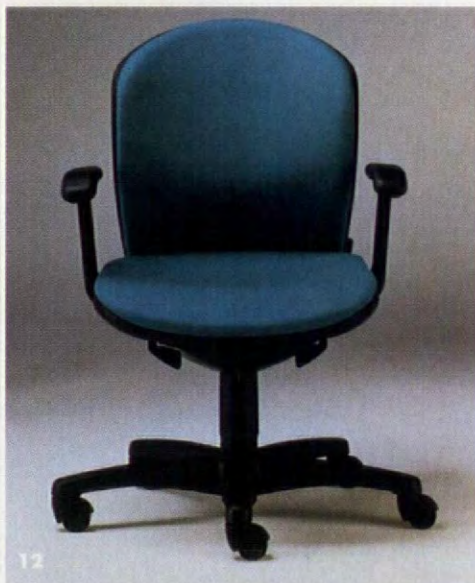
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11

11. Pindler and Pindler took a cue from the artwork of Henri Matisse to develop Mafra, a chenille in a bold, colorful large-scale stripe. Here it is shown accented with Addison and Afghan from the Tribal Texture Collection. All fabrics are 54 inches wide. Circle 228



12

12. Vecta introduces Assisa, a value-priced office chair that ships partly assembled for cost-efficient and quick delivery. Four basic models are available, each with or without arms. Circle 229



13

13. Herman Miller's new Ergon 3 combines the style and mechanics of Ergon, its successful 1976 chair. Like the new Aeron chair, Ergon 3 now comes in three sizes to suit users of all body types. Circle 230



15

15. Paul Brayton Designs offers the Almost collection as an alternative to leather and vinyl. Each virtually tear-proof Almost product is constructed of 100 percent nylon fibers that are designed to simulate leather. Circle 232

continued on page 112



14

14. Harbinger incorporates a new tufting technology into two of its styles. Featured is Groundcover, a textured cut-and-loop construction that looks like chenille fabric. Circle 231



The best design begins with the best fiber.

Monsanto presents the prestigious 1994 Doc Award to Patricia Ridgway, Felicia Hyde and the project team at Ridgway Associates in Los Angeles for the geometric interior of **Deutsche Bank**, Los Angeles. The winning designers used Prince Street's "Classic" and Patrick Carpet Mills' "Geneva" carpet with Monsanto

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For details about the 1995 Doc Awards, contact Monsanto, The Chemical Group, A Unit of Monsanto Company, 1-800-543-5377 or 1-404-951-7600. Winning design team shown below: (left to right) Roger Hoffheimer, Patricia Ridgway, Felicia Hyde and John Rauh.





19. Rubbermaid Office Products expands its Aspira computer furniture series with a compact printer standing 30 inches high by 28 inches deep and wide, with a list price of \$298. Circle 236



17. Sitag's European designed Reality line includes task, managerial, and guest seating. A waiting room unit with a small table is shown here. Circle 234

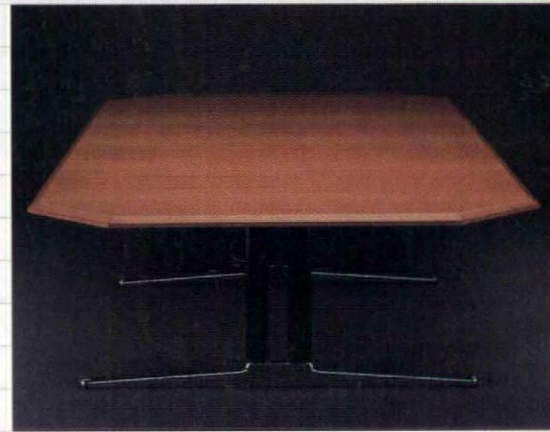
18. Geiger Brickel expands its textile collection with Elements by Jane Eschbach, easing textile selection and specification with its cohesive and focused collection. Circle 235



16. Girsberger incorporates the patented Pondomat mechanism into its new Contact seating series. The Pondomat eliminates the need for manual tension control by automatically adjusting the chair to the weight of the seated individual. Circle 233

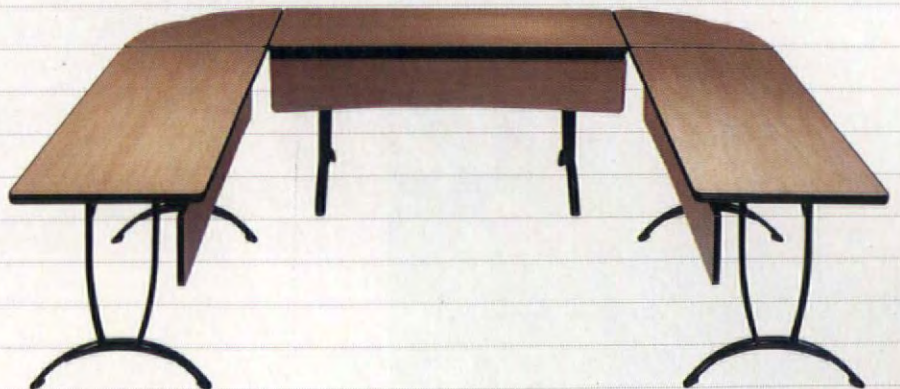


20. Rodolph's new Connoisseur collection includes Fleuri, a pattern of stylized flowers on a background of iridescent silk 55 inches wide. It is paired here with Kings Ransom, a plush 100 percent Mohair that is 51 inches wide. Circle 237 *continued on page 114*



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22. Pollack & Associates broadens its offerings with a large residential textile collection of prints and wovens. Shown here is Hanabishi, a simple Jacquard patterned chenille of viscose and cotton that is 57 inches wide and available in five colorways. circle 239



22

21. Charles McMurray Design introduces The Rio Collection, a seating group combining traditional generous scale with contemporary lines. Shown is the Rio Wing pull-up chair. Circle 238



21

24. Ironwood, a young decorative lighting company, introduces the Stancion lamp, inspired by a study of antique balusters and lantern stanchions. The rust patina finish is shown here with a custom shade of handwatered silk. Circle 241



24

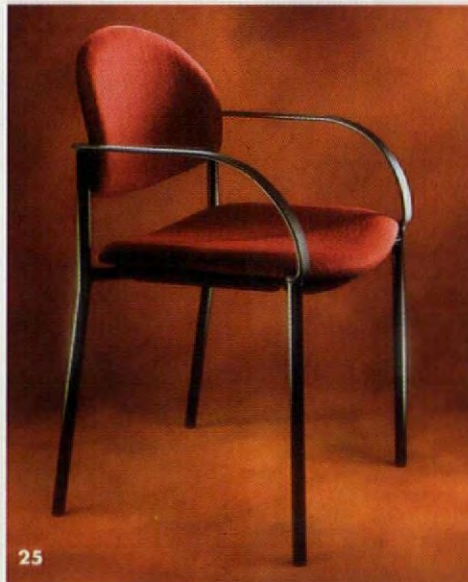
25. The Harter Group designs Clio, a comfortable general purpose chair constructed for long periods of sitting in high-traffic locations. What's special is Clio's seat back, a compound curve that provides the lumbar support not found in many general purpose chairs. Circle 242

continued on page 120


23. Milliken launches the Affiniti line of 18-inch modular carpet. Featured here is the pattern Southern Peartree, an unusual botanical expression interpreted for the contract market. Circle 240



23



25



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- IIDA Apex Award, Tubis, Lounge Seating, 1994
- IIDA Apex Award, Picto, Task Seating, 1994
- Roscoe Award, Picto, Best of Seating Collection, 1994
- IIDA Acclaim Award, Tubis, Lounge Seating, 1994
- IIDA Acclaim Award, Versal, Stacking Chairs, 1994
- IIDA Acclaim Award, Stitz, Task Seating, 1994
- IIDA Acclaim Award, Palette, Folding Tables, 1994

Wilkhahn

June 1

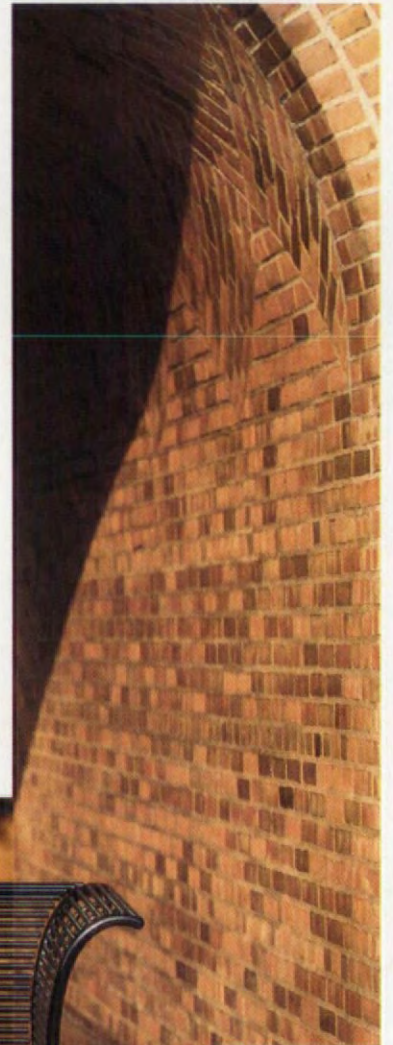
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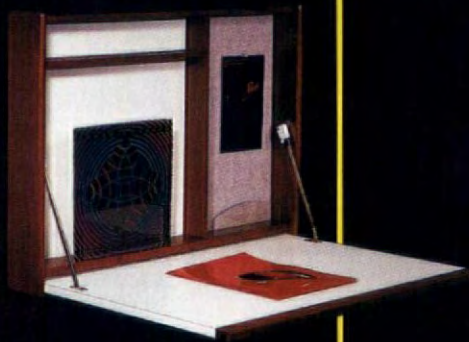
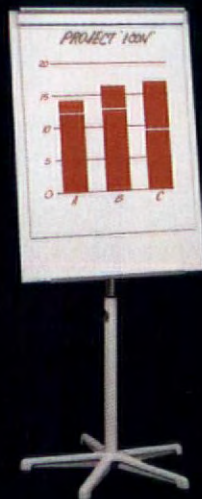


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circle 41



26

26. International Fabrics responds to the design community with the Alliance Collection, a line of well styled, economical, and high-performance upholstery fabrics with guaranteed on-time delivery. Circle 243



27

27. Steelcase's new chair Rapport is an attractive ergonomic task-intensive chair with a hint of residential styling. Circle 244



28

28. ICF offers a new generation of office furniture called the Campus Collection, fabricated with a minimum of material to make the furniture lightweight and more affordable. Circle 245



29

29. Decorators Walk introduces Rowena, a 100 percent cotton chenille 50 inches wide and available in 25 colors. Circle 246

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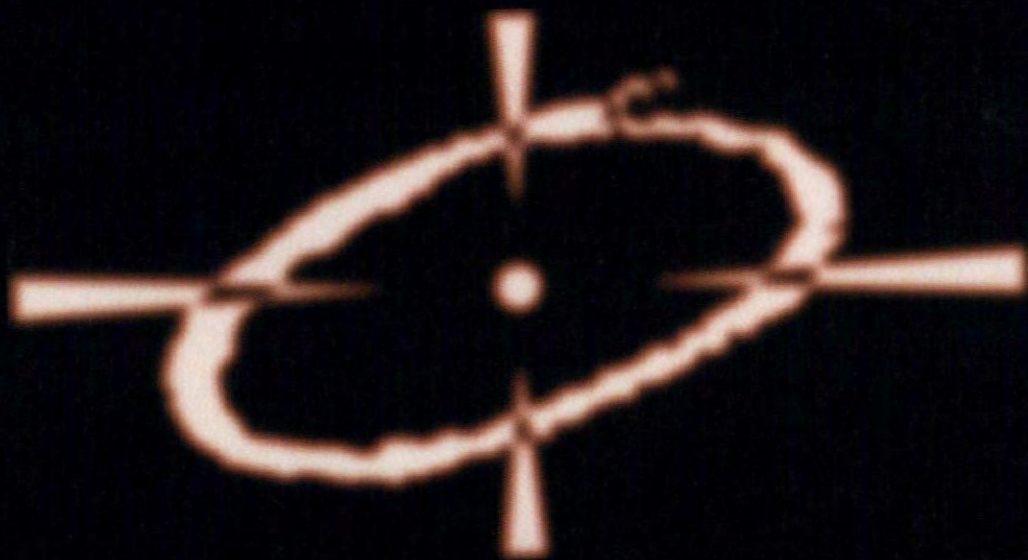
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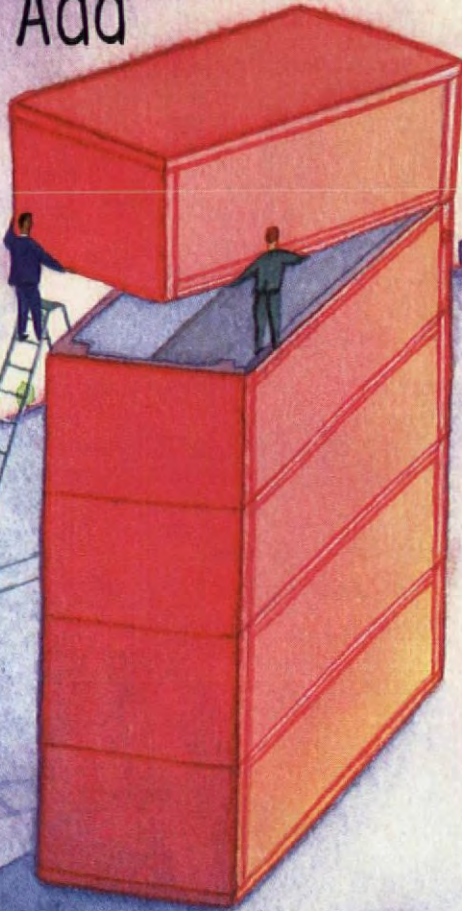


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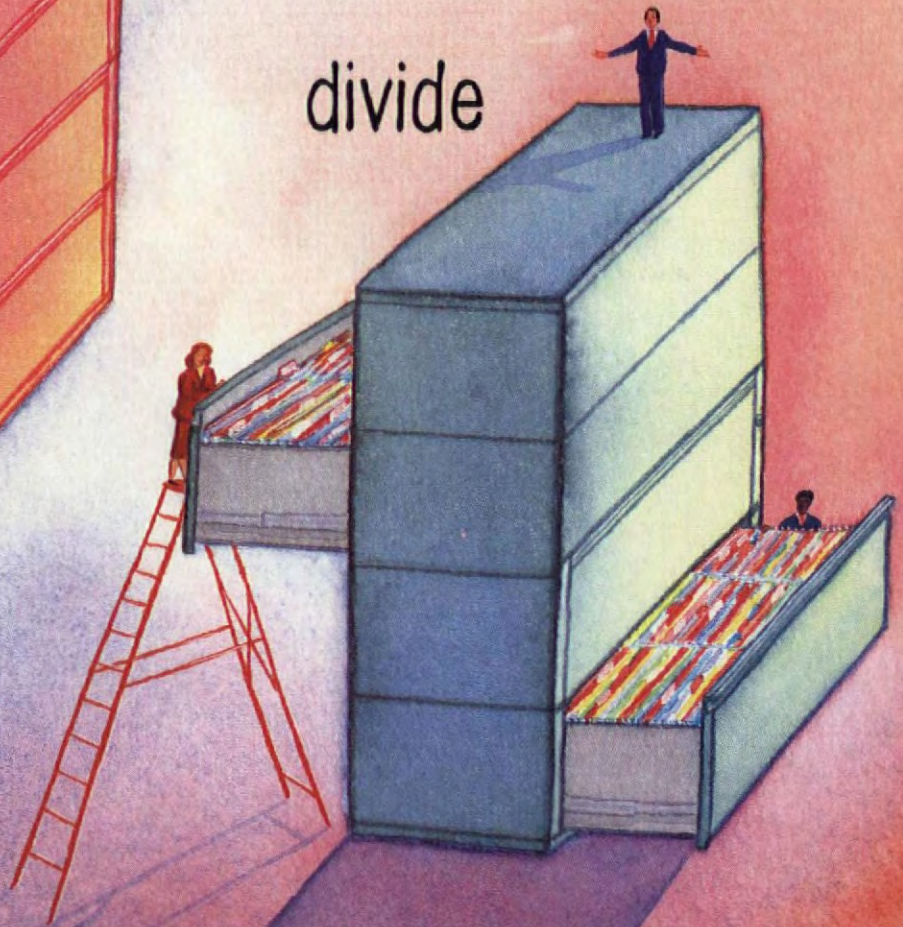
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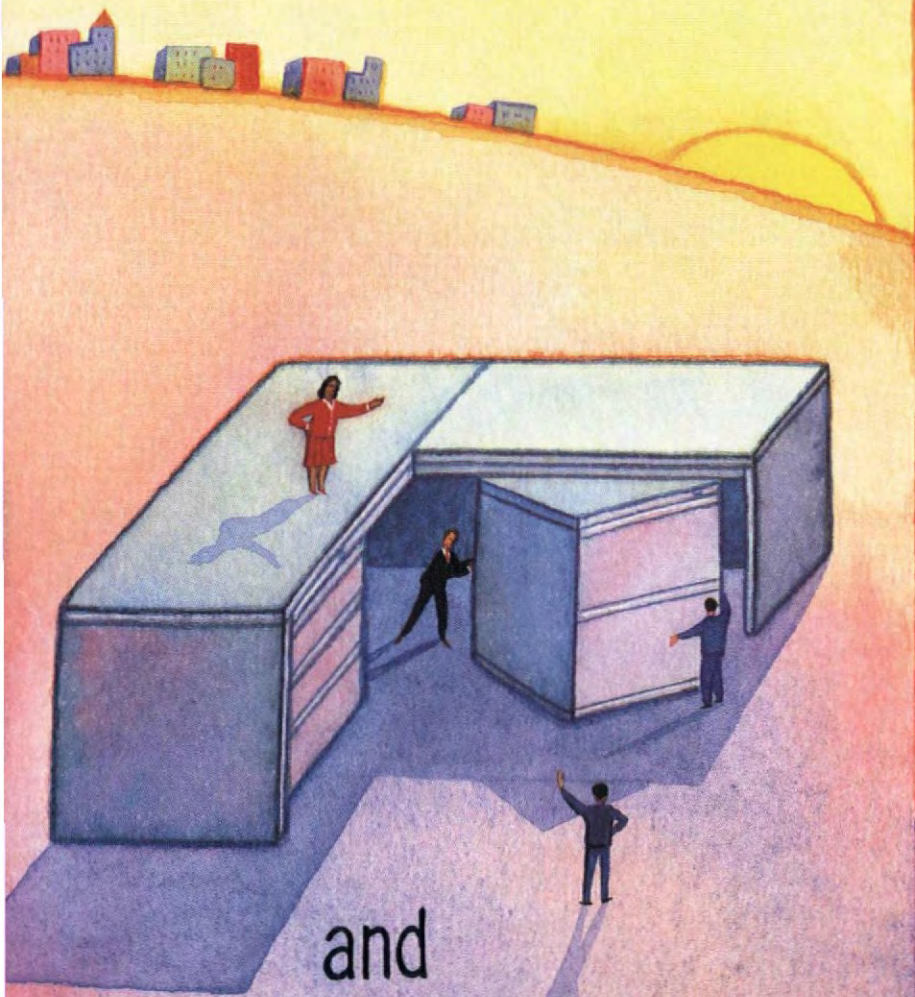
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divide



the office.



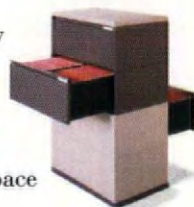
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M E R I D I A N



Panel Systems Round-up

Manufacturers' new panel systems offer lower cost, greater mobility, and better accommodation of voice/data and communications services by Marilyn Zelinsky



1. Marvel's DeskSystems is a desk-based furniture system built from the ground up. That means the user doesn't rely on components that hang from panels,

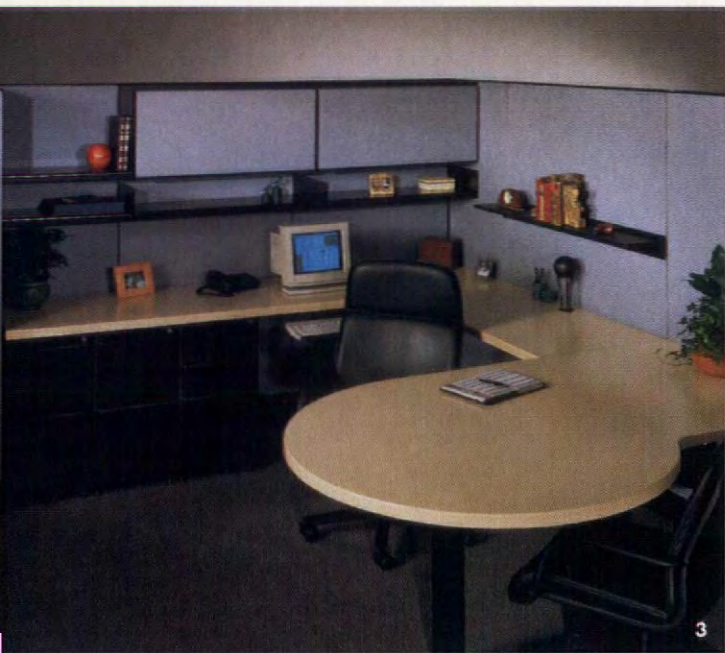
and instead can hang components on desks, allowing for easier, faster reconfiguration. Circle 201



2. IEM developed for client Silicon Graphics an unusual system and wireway called the Hummer Powerpole. Good-looking and functional, the Hummer Powerpole is comprised of "wing" walls that slide along a central stationary spine

(**2a**). Powerpoles have a distinctive curved facia and textured paint finish. Large panelboards have a capacity of up to 400 amps that accommodate pathways for voice/data services for clusters of up to 12 workstations. Circle 202





3. Panel Concepts designed its TopLine panel system with a patent-pending camlock connector to eliminate reconfiguring headaches. The 2 1/2-inch

panels are light-weight aluminum for easy mobility while retaining structural strength and stability. Circle 203

4. BPI introduces an expanded version of its economical People Furniture Desking System. Curvilinear and rectilinear workspaces are

now available, and all workstations feature full-height modesty and end panels for a case-goods look. Circle 204



5. Rosemount designed its Velocity system to be one of the simplest on the market to quickly reconfigure. A basic desk is the foundation on which Velocity is built, using a "universal connector" that eliminates multiple parts. Circle 205

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Introduction

Haworth's Crossings is a collection of mobile components that unchains workers

from their panel systems by Marilyn Zelinsky

THE "SIX-PACK" method of organizing offices—a row flanked on both sides by identical cubicles—has outlived its usefulness in many workplaces. Today people usually need to work outside the boundaries of their cubicles to get the job done efficiently. For this reason, furniture needs to be designed to accommodate impromptu teamwork sessions as well as quiet thinking times. And it must also be easy to reconfigure complex connecting hardware. To address these needs, Haworth, known for years for its mid-priced panel systems, has broadened its

approach with Crossings, a collection of stand-alone mobile components on casters designed for a non-hierarchical, untethered corporate culture.

The various Crossings components let people work whenever, wherever, and for however long they need to in a "bull pen," cluster, or individual setting. Components are small in scale so they can also fit into a home office. Crossings components don't have the orderly look of panel systems, but rather an informal, things-get-done-around-here appearance.



1. Though Crossings has a rough-hewn look, there are surprising architectural touches such as the leg detail shown here.



2. An overview of Crossings components. Though the components are designed for creative, computer-intensive offices, the materials and finishes are noticeably low-tech: finished particle board and metal tubes. Bags are made from a water-resistant material used to line army boots.



3. Some "Perimeters" solutions include a simple screen of tempered, dimpled "shower glass" doors on wheels that can be simply attached to walls or panels with screws. Shelves can be attached as needed to lateral ladder structures found on carts and work planes.

4. Another simple, elegant detail is the slider, a rubbery handle used to pull the dimpled glass screen open and closed.

Haworth developed a new vocabulary to describe the different Crossings components. "Perimeters" are free-standing fences—a screen of three sliding panels of glass, fabric, or other material, plus roller shades on ladder-like structures: all low-cost ways to delineate semiprivate territories. "Work planes" are mobile work surfaces. "Stow aways" are mobile filing/storage cabinets and bags. "Gear" is such technology support stuff as mobile equipment carts, sticks for monitors, cable bags, and CPU or keyboard holsters. "Gadgets" are mobile display and teaming support items such as marker boards, organizational drawers, tubs, and shelves. "Power and communications" elements are free-standing docks for multiple technologies.

Crossings is egalitarian in concept. There are no styles especially created for executive, mid-management, or support staff. In fact, the components are so practical and uncomplicated in design, they look almost unfinished. "The big achievers in a company don't need fluff, they just want the

right tools to get the job done," says Brian Alexander, one of Crossings' designers. Alexander says that clients who specify panel systems often pay for more than is really needed in terms of fancy accessories and space. A solution like Crossings, he says, will not only reduce furniture budgets, but will cut down on occupancy costs for entire office projects. Though Haworth cautions that Crossings is not for everyone, the collection offers a sprightly solution for companies that want employee flexibility and more open lines of communication. Circle 217 ●



Introduction

*For the first time in its history,
Arc-Com taps an outside product designer,
Charles Gibilterra, for fresh contract fabric ideas*
by Marilyn Zelinsky

DOES THE COMMERCIAL upholstery fabric industry need another stripe? Arc-Com doesn't think so. The company has spent years cultivating its well received and comprehensive collection of basic fabrics. Jeff Layne, president, and Peter Layne, executive vice president, decided it was time to break through the barriers and offer commercial designers a more crafted, passionate textile collection. The Laynes recruited product and interior designer Charles Gibilterra, principal of the Gibilterra Design Studio, to push Arc-Com forward with a wave of new signature fabrics.



Tsunami, created to emulate the swirls of sand made by rushing water, is 50 percent worsted wool, 30 percent rayon, 15 percent linen, and 5 percent polyester.

It is 56 inches wide, is offered in 11 colors, and shows no noticeable wear after 60,000 double rubs.

The result of this collaboration is Nature Dance, a collection of three designs that interpret the patterns created by the perpetual motion of water. Nature Dance is in fact the first textile design Gibilterra has created in his 30-year career as a contract and residential furniture and interior designer. Gibilterra, owner of an incredible collection of seaweed, driftwood, shells, and rock formations that look like sculptured works of art, is clearly influenced by the beauty of these natural objects. His designs are fluid and organic, compared to many of the linear designs in contract fabrics today, yet the patterns seem to be perfectly scaled for upholstered seating pieces.

Specifiers will appreciate the process Gibilterra used to design the fabrics. He envisioned each design as if it were already in place on a chair or sofa, a very different process from that typically used by many fabric designers. Specifiers will also embrace Nature Dance's reasonable prices, ranging from high \$20s to a maximum of \$53 per yard. Gibilterra has said he often found it challenging to select fabrics for his projects, since he always sought those special enough to be displayed as works of art—a vision he has now realized with Nature Dance. Circle 211 ●



Sea Echo, inspired by the abstract designs formed by pools of water, is 52 percent cotton and 48 percent polyester. The 54-inch-wide fabric comes in 17 colorways with no noticeable wear after 53,000 double rubs.



Ebbtide, a detailed design resembling a river bed at low tide, is a 55 percent mercerized cotton and 45 percent rayon blend, 54 inches wide. It comes in 11 colorways and shows no noticeable wear after 58,000 double rubs.

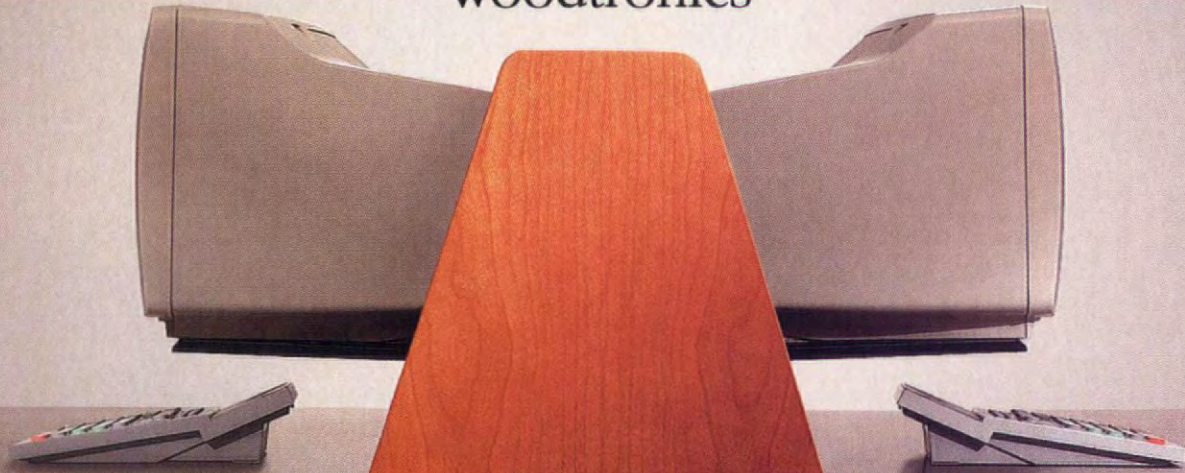
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circle 47



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Harpers new factory is located in Post Falls, Idaho, 26 miles east of Spokane, Washington. A one-half million square foot plant, built with concern for the environment on 60 acres of land for future expansion.

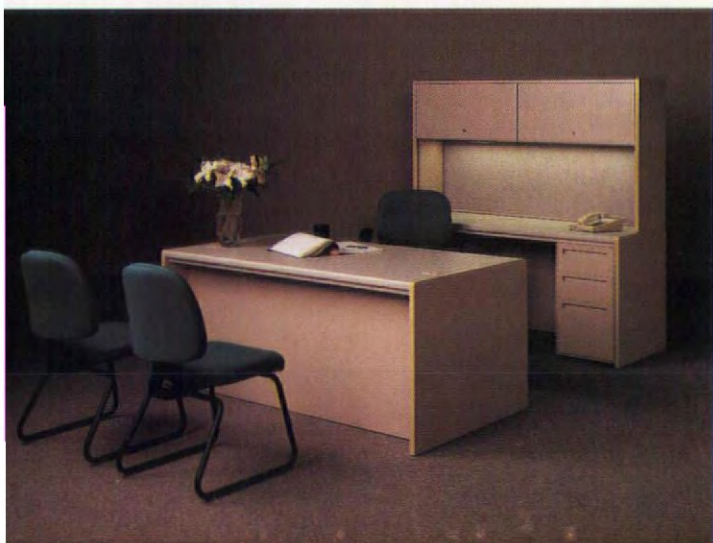
Harpers responds with value-added products, programs and services to help people work more effectively. Call Harpers Customer Service for more information.

1 . 8 0 0 . 8 2 6 . 0 1 5 2

circle 48



Casegoods



Seating



Computer Furniture Round-up

From home to office to training or board room, here's a selection of furniture to support the ubiquitous computer

by Marilyn Zelinsky



1. Vogel Peterson supports telecommuting and hoteling with its affordable, small-scaled Interactive Office Docking Station, designed by Dennie Pimental and John Duffy. It includes a personal storage caddy with drawers and a surface that slides out to reveal file space and a stacking table for a computer. Circle 206

2. Bretford has designed a comprehensive line of furniture called the Total Presentation Environment that includes all the components necessary to furnish training, meeting, conference, or presentation settings. The line includes



folding training/seminar tables, audio-visual carts, overhead and multimedia presentation tables, a lectern, television mounts, projection screens, and a wall-mounted system of presentation boards. Circle 207

continued on page 138

Mirage



Finally, a Mirage that fulfills your expectations.

The compound curved, 2 piece shell, and waterfall seat blend clean, fluid lines with functional support. Five arms and 3 distinct upholstery options are tangible qualities that won't vanish in front of your eyes. With elegance and comfort so real why *this* name?

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Arcadia

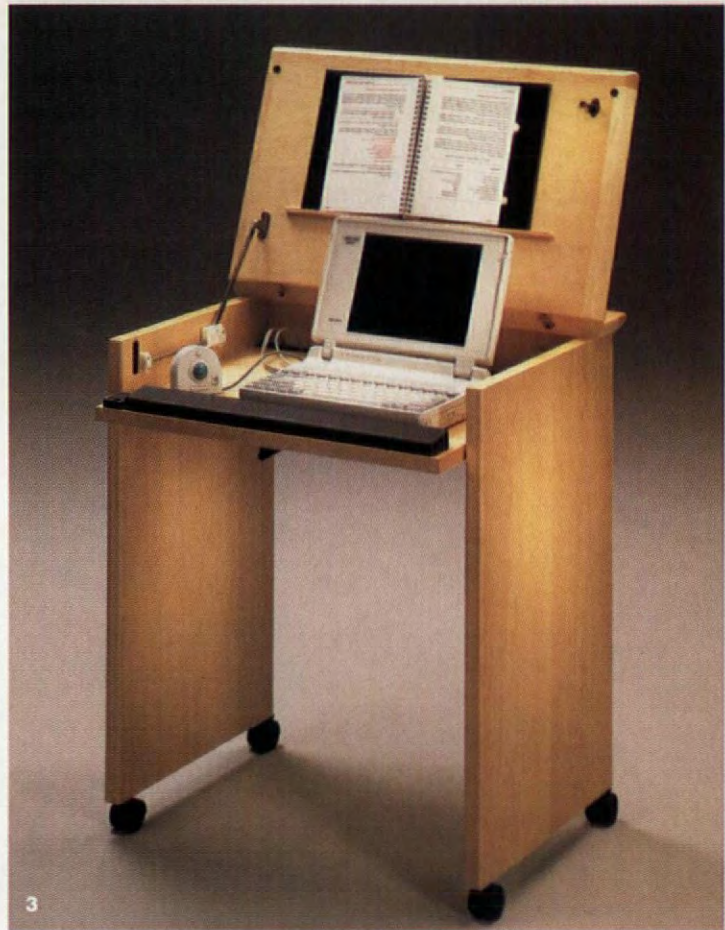
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Fax (310) 217-9110

circle 49

more products

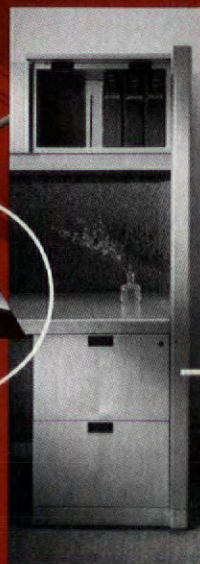
3. Nucraft's Dave Chism designed this simple wood Notebook Computer Cart as an alternative to larger furniture used for desk-based computers. The cart's lid has a built-in document holder and can be locked closed. Circle 208



Quality, Variety and



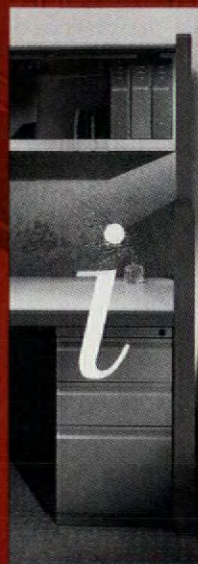
Prisms



All-wood



Wood/Laminate



Wood/Laminate/Metal



4. Egan Visual's TeamBoard connects a computer to a whiteboard. Whatever is written or drawn on the board can automatically be put into the computer, then

saved, printed, faxed, e-mailed, or imported into other documents. The board can be wall-mounted or mobile, as shown. Circle 209



5. KI designed the PowerComm Table System especially for training environments. Its clean design conceals wires under the work surface with a two-channel aluminum beam. The top channel is devoted to 110-volt wiring that can be installed on site or at the factory. Corner units are also available. Circle 210

Delivery.



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Introduction

Wilkhahn's new Confair line of lightweight, mobile conference/training furniture

gives new meaning to the word "reconfigurable"

by Marilyn Zelinsky

THERE'S TRAINING room furniture and then there's conference room furniture. Wilkhahn's new Confair system accommodates both functions with flexible furnishings that roll, fold, and stack in a matter of seconds. Confair made its debut at Orgatec in October 1994 to onlookers who praised its mobility and its slim, contemporary silhouette—attributes seldom found in metal conference/training furniture. Confair's official introduction to the U.S. market will take place at NeoCon.

The stackable Confair chair has a bowed backrest. Its shell is polypropylene with removable polyurethane upholstery. The frame is made of aluminum tubing and die-cast aluminum. An polyamide net can be specified for the bottom of the chair. The small Confair table/desk has an angled writing surface and another surface for cups and writing utensils. It is mobile and folds easily.



The comprehensive line of components is fully equipped with casters, wheels, or gliders for mobility. The line includes a lightweight stackable chair, a foldable table/desk, a larger foldable conference table on wheels, a lectern, a mobile server with three open or closed shelves for audio-visual equipment or refreshments, a flip chart, and a pin board.

Confair's differences go well beyond its streamlined aesthetics. Its components, especially the tables, are functional and useful in design because

Wilkhahn believes that the configuration of participants in a conference or training session is never constant. The mobile table/desk,



Confair's lectern (right) has a perforated, slightly curved metal front. The unperforated top

can accept a company's logo. Light and microphone cables are concealed in the aluminum leg.

for example, has an angled top of birch plywood for writing and a horizontal surface to hold cups, joined by a flexible groove for writing utensils. A user can roll it easily by flipping down the top. The larger folding conference table on wheels has space for eight people. Its lightweight plywood tabletop has two built-in utensil trays that remain horizontal even when the table is folded. Missing on both table and server, however, are tabletop outlets, grommets, or other wire management options for electronic equipment. Circle 247 ●

The larger Confair conference table can be easily folded and rolled away. Mobile servers

roll on four casters. Open shelves or closed containers and drawers may be specified. The feet of the pin boards are angled in so they can be easily arranged in a circle. Laminated plywood flip charts be adjusted to three heights.



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circle 51

Lightfair Round-up

Lightfair 1995 will offer product demonstration pavilions and issue-oriented conference programs
by Marilyn Zelinsky

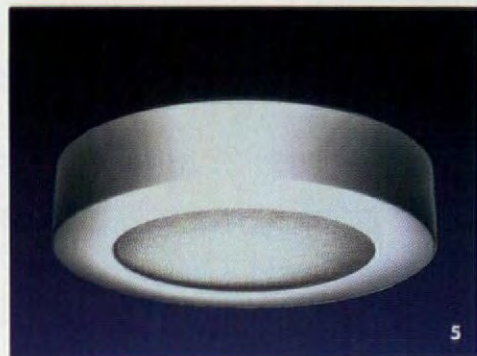
MCCORMICK PLACE in Chicago is the site of this year's Lightfair International exposition, from June 7 to 9. Seven hundred exhibitors will offer lighting products and components, and there will be a 28-seminar conference program with CEU courses. For more information call 1-800-856-0327 or fax 214-245-8700. Here is a preview of products featured at this year's Lightfair.



1. Fiberstars offers Fiberescent, a fiber-optic recessed ceiling downlight fixture that provides illumination without electricity, heat, or ultraviolet radiation. Each fixture has an output and quality of light approximating that of 75- to 100-watt incandescent lamps. Circle 212

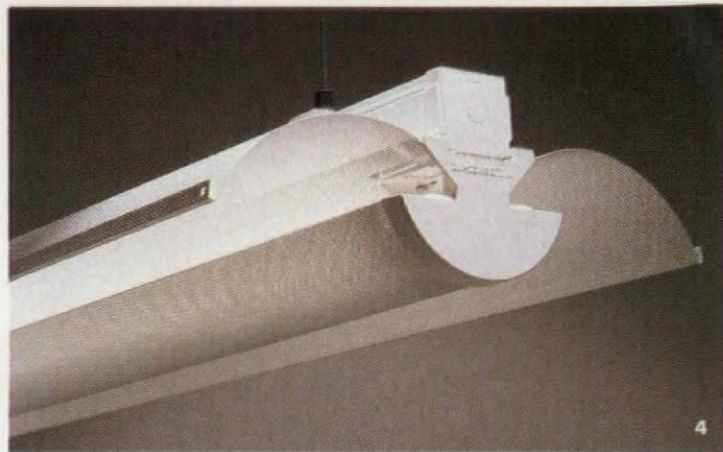


2. W.A.C. Lighting, makers of recessed and track lighting, introduces its HTK 121 track lighting unit. Available for two- and three-wire tracks. Circle 213



3. Alkco introduces Lincs, a patent-pending extruded aluminum undercabinet fixture that plugs together with Molex connectors, cutting labor costs and allowing halogen and fluorescent in the same row of fixtures. Circle 214
4. Zumtobel has expanded its ZX Continuous Fluorescent Series with three new styles, including the ZX-RC-AP 2/32 All Perforated fixture with a 16 percent uplight. Circle 215

5. Edison Price Lighting introduces Lenslux SM, a surface-mounted compact fluorescent downlight for offices, lobbies, corridors, rest rooms, and public areas. Lenslux SM-VR is a vandal-resistant version, designed with impact-resistant acrylic and tamper-proof screws. Circle 216



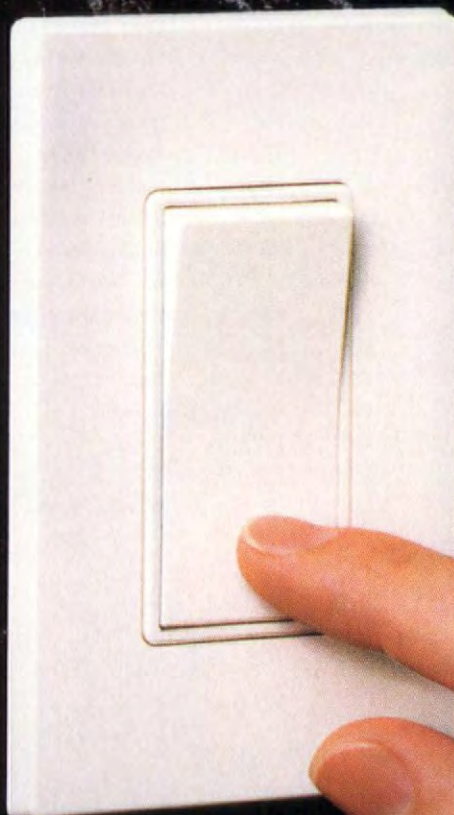
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In Canada, Leviton Manufacturing of Canada, Ltd., 165 Hymus Boulevard, Pointe Claire, Quebec H9R 1G2, 1-514-954-1840 or FAX 1-514-954-1853.




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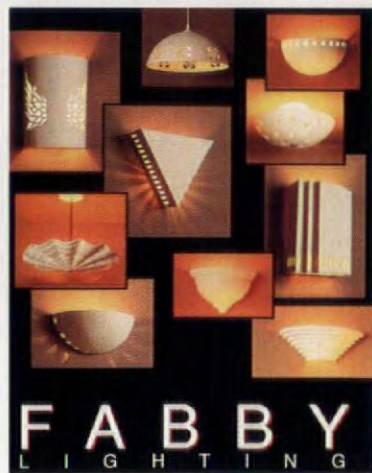
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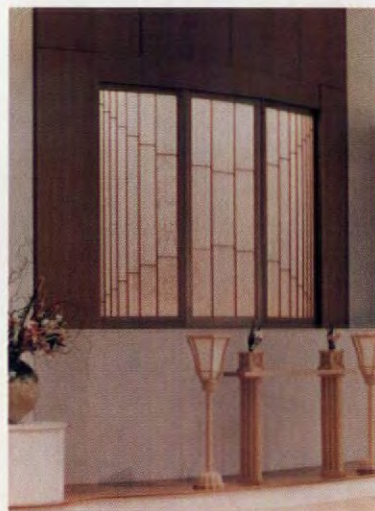
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Thos. Moser Cabinetmakers

Thos. Moser Cabinetmakers announces its introduction of the American Tansu design collection. Moser's design signature is evident in the purity, grace and balance of these Eastern influenced pieces. On display at the AIAExpo95 member services and lounge area, or call 207-777-3047 to receive product information. Circle 104.



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J & J Introduces Town Square

Town Square, a dense patterned loop which features the colorplay of opulent background yarns highlighted with bright accents and a dimensional surface effect, will maintain years of clarity on the floor. Town Square's rich appearance can serve as the foundation for creating a coordinated, sophisticated look for corporate, educational, and retail end uses. Circle 108.



Grammer Seating Systems

Total ergonomic seating is the only way to describe the C. Pelly Collection. A triple action, single lever mechanism lets you adjust the seat and back to any angle independently. The new CPC 4500 AIR BACK has a self inflating lumbar support. It adjusts to the curvature of each individual spine. Grammer, Inc., 813 Ridge Lake Blvd., Ste.401, Memphis, TN, 38120, 901-685-8263 FAX 901-683-6745. Circle 109.



Peter Pepper Products
New for NeoCon: Peppermint wall mounted showcases feature low voltage and fluorescent lighting systems. Showcase frames are available in quarter round and triangular profiles, finished in natural anodized aluminum, black anodized aluminum or 27 colors. Back panels are offered in 27 colors or a selection of tackable fabrics or COM. Tempered safety glass and locking doors are standard. Circle 110.



McDonald Products
McDonald Products' Magazine Racks and Chart Holders offer contemporary style at a premium quality level. These units are of solid wood construction with clear acrylic fronts and optional color accent backs. Space saving slim profiles ensure that these units will be an attractive complement to any interior. Circle 111.

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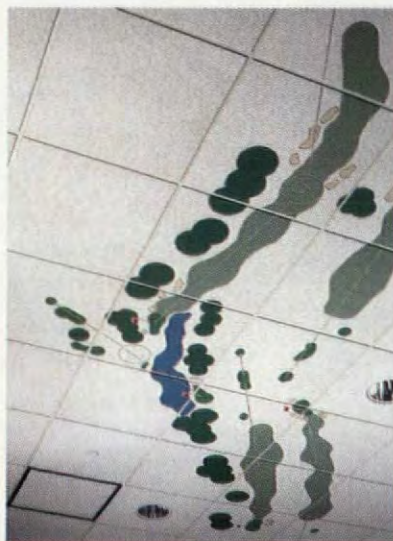
Classic Seating Series

Davis Furniture recently introduced Classic Seating Series, designed by Burkhard Vogtherr & Manfred Elzenbeck. This new transitional executive swivel chair features a roll arm detail on the executive high, medium, and low back versions. The series offers medium and low back armless versions and a cantilever chair. Classic has a synchron kneetilt mechanism with a 2 to 1 ratio. The chair bases are black or polished chrome. Classic can be upholstered in a variety of fabrics and leathers, offering numerous color/contrast choices. Circle 112.



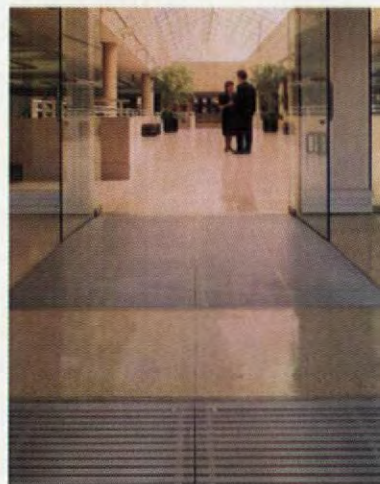
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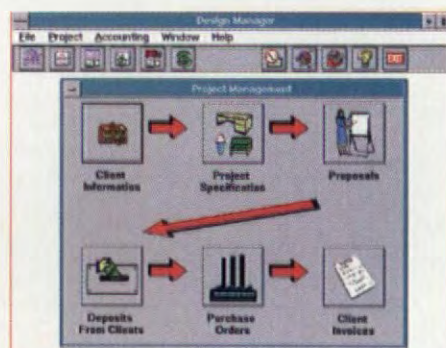
Pawling Entrance Mat & Grating Systems

Our new 20-page catalog describes the Pawling "TWO-STEP" scrape-and-dry system. Featured products: patented ROL-DEK recessed/surface mats and DRAIN-WELL recessed grating systems. Installed in busy commercial entrances, these premier systems provide first-defense protection of interior rugs, carpeting and flooring from heavy pedestrian traffic. Call Pawling Corporation, Standard Products Division 800-431-3456. Circle 115.



Original Cast Lighting

Customizing our fixtures for a variety of applications is something we do quite well. Shown here one of our Pendant series fixtures, catalog no. PSN-237H-DP1-X. This fixture is 23" in diameter and 30" in overall length. It has an opal acrylic diffuser and brushed chrome finish. Available lamping is either energy-saving compact fluorescent or incandescent. The Original Cast Lighting, Inc., 6120 Delmar Blvd., St. Louis, MO 6312-1204, 314-863-1895, FAX 314-863-3278. Circle 116.



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Circle 60



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The Emperor's new virtual offices

IBM'S OPPRESSIVE collection of cells in Cranford, New Jersey, and Chiat/Day's vividly colored day-care center in Manhattan are our two most talked about, most-published offices-of-the-future-here-

right-now-isn't-it-amazing. Designed by the Switzer Group, IBM's offices get published mostly in the business press, and Chiat/Day's, designed by Gaetano Pesce, in the design and popular press. They are seldom featured together since they seem so opposite in concept, but really they are not. Both are self-serving public statements. Chiat/Day's is a wildly successful ad—for an ad agency—and IBM's is a demonstration that Big Blue has “really cut out the fat and gotten serious.” Both are unbelievably lousy offices to work in for both individuals and teams. Both were conceived of by charismatic autocrats, Duke Mitchell and Jay Chiat, based on their personal vision of how work ought to be done. Both insist on a ruthless interpretation of that vision, over many complaints that the vision works poorly. Both save enormous amounts of space. Both consider ownership of a space or handling of paper criminal acts. Both have designs that ignore much of what we know about human physiology at work. Both are funky. Funky (for IBM certainly) is painting the exposed ducts up in the warehouse's high ceiling in bright colors (the workspace below, however, is far from funky); funky for Chiat/Day is having every surface covered with every color and texture imaginable. Both are widely touted as glimpses into the office of the future. At best, they are among the few completed early examples of New Officing, both substantially flawed and highly imageable: for me a dangerous combination.

(There's a giggle in their connection. It was Chiat/Day's 1984 ad for Apple that depicted IBM workers as regimented clones, and IBM has just obliged by making its star office of the future look like the 1984 ad come true.)

IBM Cranford was, in a way, designed *not* to work, because its boss wanted to make sure his salespeople were out there with their customers, not lollygagging back at the office. The sea of three-foot-high cubicle walls offers no privacy for heads-down work. A team cannot get workspaces together because the switch that automatically programs your phone number to the cubicle you're assigned is attached to a random number generator, designed to prevent people from sitting where they

want (or near those they work with). The spaces for teamwork are off in a separate wing, so people can't easily flow back and forth between team and solo work. All this suggests they shouldn't be there, but out with their customers. As if firing half the workplace before move-in weren't suggestion enough. If they've *got* to be in the office, shouldn't they really be supported with a workspace designed as a tool for work?

IBM is a drop-in-and-work-office for lapped people mostly out with their customers, folks doing real virtual work, using about 135 square feet per person. Chiat/Day is a virtual office, but *in* the office, where nobody owns anything, even though they come in every day to work (for the creative vibes, man) at about 200 square feet per person. It doesn't make sense. At that space utilization, people *could* have dedicated space.

If you think of Chiat/Day New York as just an ad for an ad agency, it's O.K. As an office, it feels naive, and it is uncomfortable. That's because it is one person's (Chiat's) way of working, forced on 149 other people. No one has a space. (“You own *all* the spaces,” Chiat tells them.) The oppressive insistence on this singular vision of work style is cou-

If they've got to be in the office, shouldn't they really be supported with a workspace designed as a tool for work?

pled with an (oppressively) giddy environment. All surfaces are cacophonously colored and “decorated,” mostly high gloss and reflective, a visual assault, no place to get away; joke drawings on the floors (Do you *want* to hear/see the same joke 10 times a day?); pop-down plug-in stations in a high-sheen, glary, acoustically bouncy space; people seeking (and not finding) comfortable places to do laptop work; lots of awkward postures in evidence; heads-down work constantly interrupted; people lugging around a *lot* of electronic gadgets *and* their briefcases; MTV design, pure Image.

By now you must be saying, “Wow, what has Brill so pissed?” The world of work and therefore the workplace is in a true revolution, and at a furious pace. Companies look around, often frantically, for help, for something to benchmark against, some image of what it might be like. And I'm deeply disturbed that these two awful places might be seen as models, or worse, “it,” and I simply hope to alert seekers to seek elsewhere, or better to look inward to what *your* organization truly is, for your *own* office-of-the-future.

Columnist Mike Brill is president of BOSTI, the Buffalo Organization for Social and Technological Innovation.