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### **Agents of Change**

HERYL DUVALL, associate of GHK and editor of IIDA's Perspectives, recently wrote a thoughtful and thought-provoking piece full of hope for the future of the design profession. The tone of the article stayed with me as much as the message that barriers between design/build professionals need to come down...quickly. It was a tone of urgency without desperation, business realities emphasized, the old territory-staking, "I'm walkin' here," Midnight Cowboyesque approach to design calmly and eloquently dismissed.

And DuVall toned down the sometimes too shrill discussion of issues such as design association unity, architects and designers allied instead of at war, and championed professional courtesy and respect.

At ASID's recent annual conference, Hillier Group associate Penny Bonda, now past ASID president, opened up the event with a stirring speech on what design, in the broadest context of life and history, is. The impact of design universally defined, she addressed the design professional's serious and noble responsibility to move design (the entity and way of life, not "the space") forward.

The ASID keynote speaker followed, one M. Arthur Gensler. He spoke of teamwork and ethics and professionalism and working constructively with designers. He spoke with force and with passion—an architect talking to a roomful of designers about what it takes to succeed. Barriers are coming down, minds are opening up.

As ASID and IIDA proudly and with great justification talk of strides their organizations have made in recent years, let's keep the bridge to unification between the two open. Let's build current strengths individually with a real long-term (Three years? Five years?) plan to unify. And, while we develop a plan, can the AIA Interiors Committee come forward and collaborate?

The power of working together and unselfishly combining strengths has already been demonstrated in one precedent-setting example: The design associations have joined forces with a number of forward-thinking industry suppliers to conceive and begin developing the Design Coalition for Professional Development, a collegial effort to assess current professional educational programs to fill in the gaps and streamline delivery. We think it's a program that will make a real difference in our industry by helping all design professionals reach their fullest potential through continuing education.

Next month, look for a fuller discussion of the DCPD—and why this huge, nothing-but-winning cause must move forward...with your support.

Dennis Michael Cahill, Managing Director

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## september 1996

Volume CLV Number 9, 1996 108th Year of Publication

#### On the Cover

Holey Associates uses industrial materials innnovatively to create bright, flexible offices for San Francisco's Axiom Business Consulting. Photo: Chas McGrath.

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Focus on Healing

#### This Issue: **Focus on Teamwork**

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and color.

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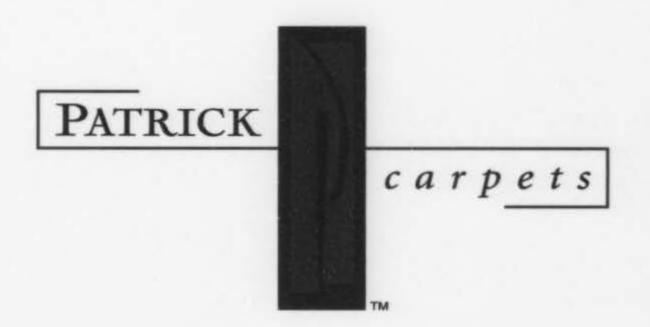
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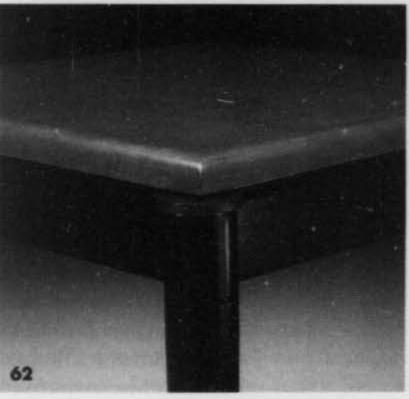
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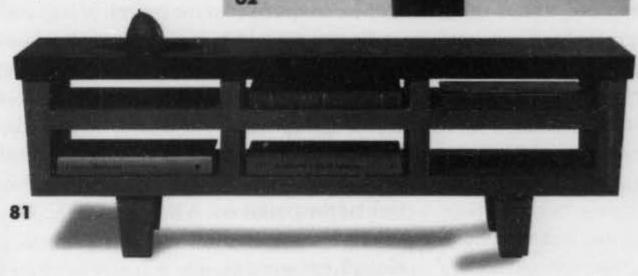
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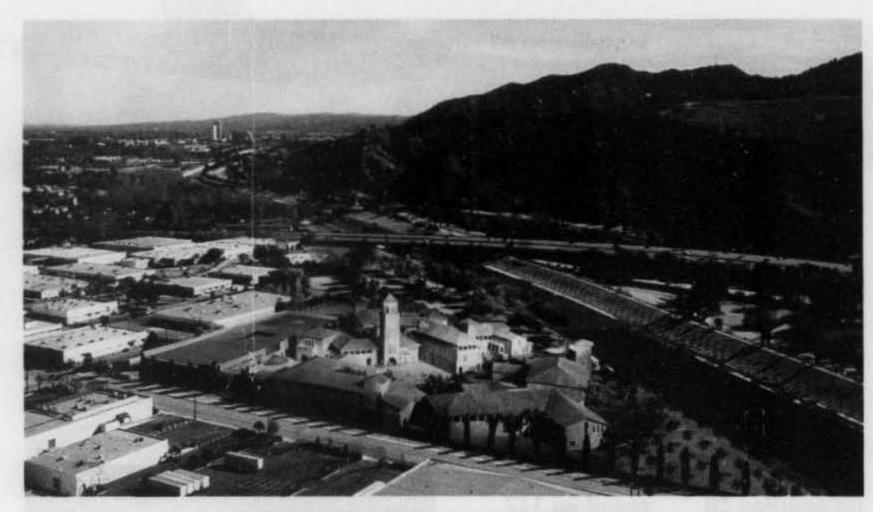




6

# september 56

by Kristen Richards



#### What, just one campanile?

Construction has begun on the DreamWorks SKG Animation Studios in Glendale, California, designed by Santa Monica-based Steven Ehrlich Architects. The 13-acre campus, adjacent to the Los Angeles River, will serve as headquarters for DreamWorks' feature and television animation groups. The first phase involves 300,000 square feet spread over five buildings, with a second phase planned for an additional build-out up to a total of 495,000 square feet. Two- and three-story Mediterranean-style buildings will be clustered around a central piazza and 105-foot-high campanile, creating a communal atmosphere reminiscent of an Italian hill town. The buildings will be interconnected by a series of verandas, arcades, and bridges. The interiors will be filled with natural daylight, and will feature courtyards, terraces, and patios. Extensive landscaping will include an orchard and a manmade river meandering through the complex, which will run under three of the buildings. A helipad will be located atop a 700-car parking structure. A full-service commissary, a fitness center, a company store, and outdoor sports facilities are also planned. The Santa Monica office of Gensler is the executive architect on the project, which is slated to be completed by the end of 1997.



Ronald L. Mitchell, AIA, has been elected a vice president and principal of Honolulu-based Wimberly Allison Tong & Goo Architects. He joined WAT&G in 1990, and became a senior associate in 1993. Mitchell is currently working on several major projects in Asia, including the 650-room Mandarin **Oriental Hotel in** Kuala Lumpur, Malaysia; a 2,300-unit Kuala Lumpur residential development with a boutique hotel and an equestrian center; and Sun City Resort/ Entertainment Center, a South Korean mixeduse development.



#### And now: a real green grocer

This November, the staff of Erickson's Diversified Corporation moves into its new "green" headquarters in Hudson, Wisconsin. Erickson's, an employee-owned company that operates 17 grocery stores and pharmacies in Minnesota and Wisconsin, commissioned Minneapolis-based Boarman Kroos Pfister Rudin & Associates to design a new two-story, 28,000-square-foot, "L"shaped building which has 3,500 square feet of leasable space. Though recycling the structure that was already on site would not have met the company's operational needs, much of the old building's materials have been either reused or recycled. Energyefficient and environmentally friendly building systems include a thermal energy storage system, which generates ice at night to create a "cold source" for cooling the following day. The interiors, designed by Design Syndicate of Minneapolis, employ a number of recycled and recyclable products, such as carpeting made from plastic bottles, flooring made from tire rubber, and wall and floor tiles manufactured from windshield glass. The project has so far exceeded the goal of 75 percent landfill avoidance.



Kathleen M. Orser, IIDA, has been named a principal of Perkins & Will, and will direct the operations of the **Chicago Interiors** Studio. Current projects include overseeing First Chicago NBD facility standards, and a new project for Motorola. Prior to joining the firm in 1995 as an associate principal, she served as vice president of interiors for Lohan Associates.



## It's all so very, very French

By the end of 1997, the black glass facade of the former IBM tower on East 57th Street in Manhattan will reflect the shimmering, translucent facade of the LVMH Tower, Louis Vuitton Moët Hennessy's North American headquarters. Designed by the Pritzker Prize-winning French architect Christian de Portzamparc, the 23-story, 103,000-square-foot building will be clad in layers of transparent and opalescent glass, its facade sliced through by a 300-foot-tall lighting trough with variable lighting effects and colors. The first two floors will be the Louis Vuitton flagship store, with upper floors occupied by LVMH companies and other tenants. A three-story, glass-enclosed penthouse will be used for special occasions. Hillier/Eggers Architects is the architect of record.

continued on page 20



## So much for coffee table magazines

New York City-based Gerner Kronick + Valcarcel Architects has renovated the new reception area for the cable network Comedy Central's Manhattan headquarters. Visitors can surf the network's web site while they wait, using a computer that sits on a drum turn table and rotates 180 degrees. GKV also converted what had been an unremarkable office lounge into a comfortable Starbucks coffee bar that the staff uses for quiet moments and raucous brainstorming sessions.

photo by Andrea Brizzi



Joseph LaValle, AIA, has joined Atlanta-based **Farrington Design** Group as a vice president and director of architecture. He was most recently with the Los Angeles office of Ellerbe Becket. **Among LaValle's** first projects with **Farrington** are developing the prototype design for a series of day care centers planned initially to open along the East Coast; and a 60,000-squarefoot medical office building in Texas.

#### As the room turns

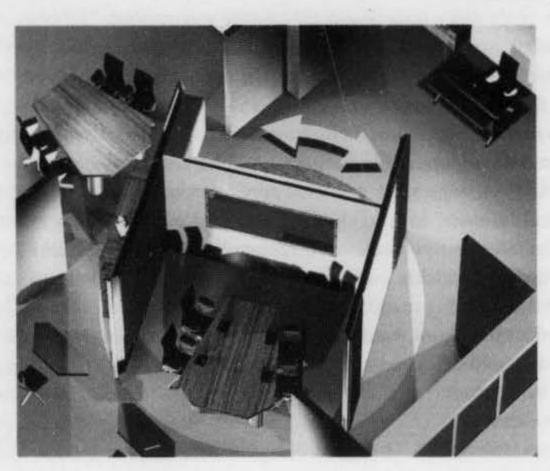
Imagine a giant lazy Susan, each segment furnished to serve a different function. Then spin it. Rex Beasley, industrial designer and president of FutureSpace, has taken that concept and used it to create office space that reconfigures at the flick of a switch.

In 1994 Beasley patented TurnSystem hardware, a mechanized device that allows modular "rooms" to be dropped into the middle of fixed perimeter space on raised access flooring. Beasley's mechanized platform, as laid out in a demonstration showroom at the Pacific Design Center, supports four specific function areas: one for multimedia, a kitchen, a small conference room, and an "idea" wall for training/teaming purposes. At the touch of a button, these "rooms" rotate, then lock into place aligning with fixed perimeter spaces to create interiors appropriate to specific tasks. For instance, the multimedia "room," complete with videoconferencing equipment, can be rotated in or out of a larger conference room or the CEO's office on its fixed perimeter. The device costs from \$65,000 to \$90,000 to build and install and is portable: A company can take it to its next address.

To help clients understand the concept, which he calls Fluid Architecture, Beasley opened his PDC showroom during Westweek to demonstrate the device. The showroom is now the Fluid Architecture Business Center, where Beasley rents out the videoconferencing facility and other spaces on a short-term basis.

—MZ

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### CabotWrenn

G U E S T

by Terrance Hunt



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SOVEREIGE



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#### Project briefs

Project Boston: Genko Uchida Building at Berklee College of Music Firm Miller Dyer Spears

Size 58,000 sf Budget \$10 million Completion Sept. '97

Project Design and site adaptation of multiple U.S. Postal Service facilities in Northeast

Firm Fletcher Thompson Size 8,400-50,000 sf Completion 1-3 years

Project New York City: Comedy Nation restaurant Firm The Hillier Group and FMS

Size 18,000 sf Completion March '97

Project Pasadena, CA: Villa Gardens retirement community expansion

Firm CHCG Architects Size 67,000 sf Budget \$8 million Completion early '98

Project Los Angeles: Sinai Temple renovation and expansion Firm Dworsky Associates

Size 261,000 sf Completion early '98

Project Waterbury, CT: Brass Mill Mall Firm Arrowstreet Size 200,000 sf

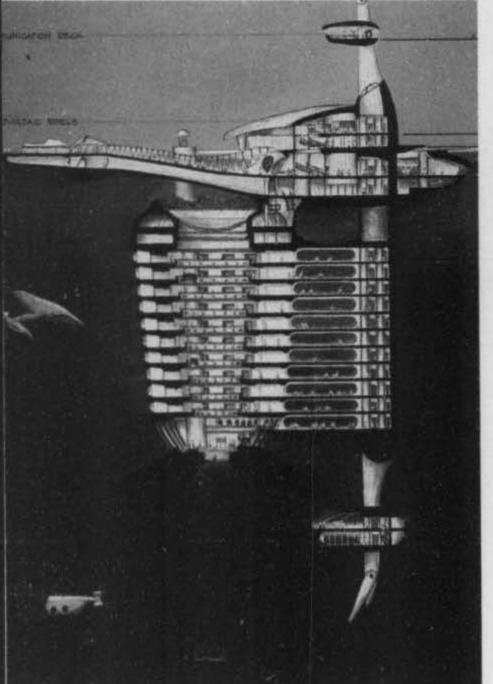
**Budget** \$22 million Completion Fall '97

Project North Miami, FL: Aventura Mall Expansion Firm RTKL Associates

Size 330,000+ sf Completion late '97

Project Winchester, VA: Shenandoah University Theatre Complex

Firm The Weihe Partnership Size 85,000 sf Budget \$11.4 million Completion April '98



#### If they lose the reservation... you're sunk

The Association of Collegiate Schools of Architecture, in association with Honolulu-based Wimberly Allison Tong & Goo, conducted an international design competition titled "Hotel of the Future," addressing how, why, and where people will use hotels 50 years from now. Nearly 600 students from 100 schools in 35 countries submitted entries that included an ecologically sustainable hotel almost entirely underground; a hotel-vehicle that can glide over water or fly over land; a hotel suspended from helium balloons; a recycled steel-frame urban office building with prefabricated room-pods; and a solar-powered space hotel in an excavated asteroid. John Campbell, Brian Fitzsimmons, Chad Schmidt, and Feng Han Tan of Oklahoma State University won first place for their Hotel on the Ocean's Reefs (pictured here). Winning entries, as well as others of special interest, will be exhibited at the International Hotel Association annual conference in Mexico City, October 27 to 29, and at other sites.



Kenneth Walker has been named a director of New York City-based Donovan and Green, and will serve as an advisor to the firm's clients and staff on retail design strategy. He founded Walker Group in 1970, which later became Walker Group/CNI, a global leader in retail design that was acquired by WPP Group in 1987. Walker will continue as a partner of Retail Options, a retail strategy firm he founded in 1993.

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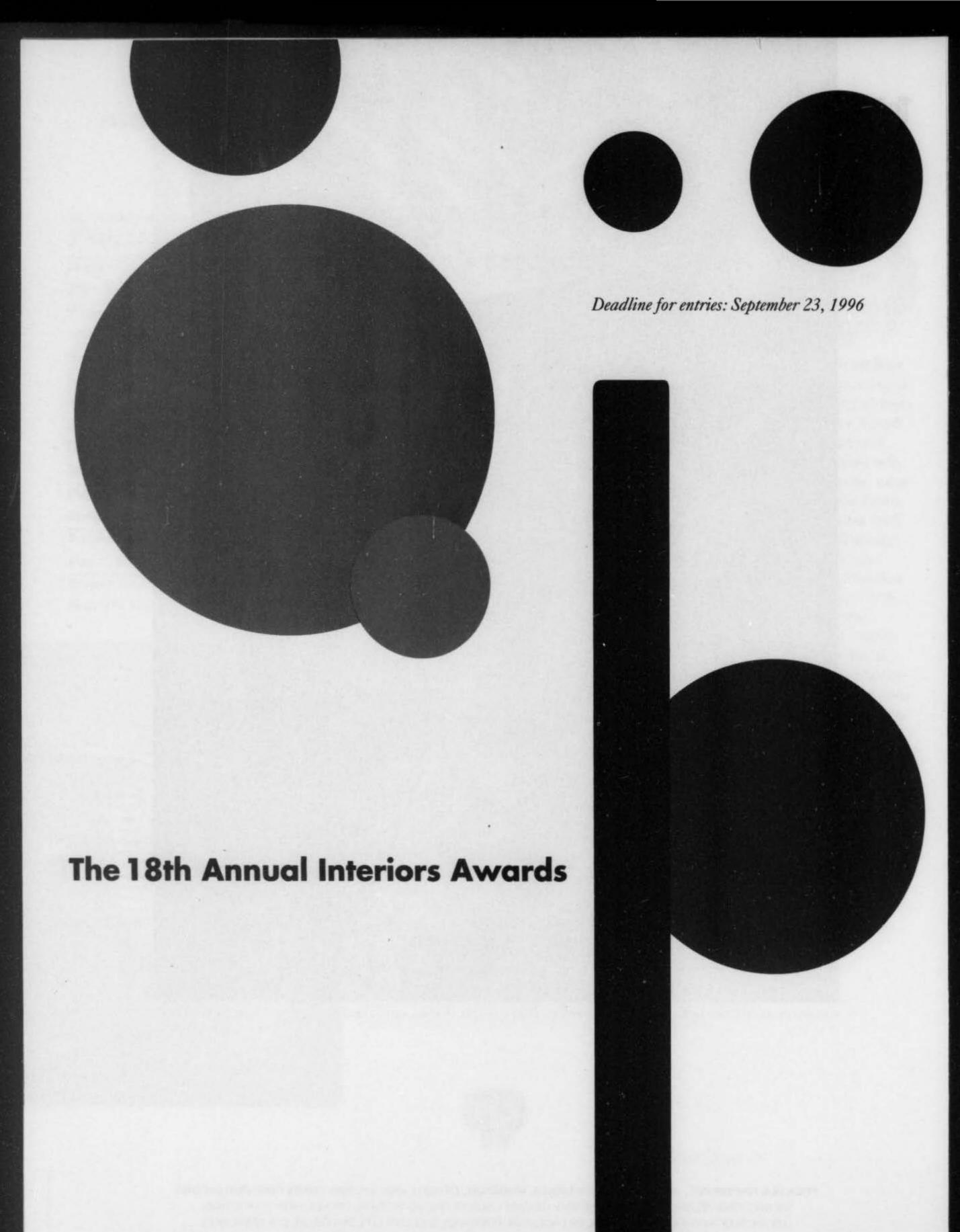


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# Interiors

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# Annua Interiors Awards

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Any interior design project occupied/open for business after January 1, 1995. Older projects will be disqualified. Previous publication is okay.

#### Categories

This year there are Ten Categories

- 1 Large Offices (50 workers or more)
- 2 Small Offices (fewer than 50 workers)
- 3 Hotels
- Restaurants
- Healthcare
- Retail Design
- Schools and Libraries
- 8 Public Spaces/Entertainment
- Showrooms and Exhibits
- 10 Residences

Interiors reserves the right to move entries into the appropriate category for judging.

#### Fees

Entry fees are \$100 for the first project submitted and \$85 for subsequent projects. Please submit fee with entry and make checks payable to Interiors.

#### How to enter

No kit is needed! Submit your entry in a standard-sized (no larger than 10 x 13 inches) three-ring binder with end pockets. Enclose the following items in the order noted:

1) This entry form completed and enclosed in a standard-sized plain white envelope tucked into the front pocket of the binder, along with the appropriate entry fee.

Do not reveal your firm's identity on any materials except this form.

- 2) A brief description of your project, including client objectives, design program, square footage, budget if available, and date of occupancy (important!) typed on a single sheet of paper and enclosed in a see-through plastic binder page.
- 3) A floor plan no larger than 8 x 10 inches, enclosed in a see-through binder page.
- 4) No more than seven 8 x 10 color photos of your project, each enclosed in a see-through binder page.

Do not send slides with binders.

#### The deadline

Entries must be received at the offices of Interiors magazine, 1515 Broadway, New York City, NY 10036, by September 23, 1996.

#### The jury

A panel of distinguished industry professionals will review the entries and select category winners on the basis of aesthetics, design creativity, function, and satisfaction of client's objectives.

The jurors are:

- Martin Dorf, Dorf Associates
- · Dina Frank, Mancini Duffy
- Debra Lehman Smith, Lehman Smith Wiseman & Associates
- Eva Maddox, Eva Maddox Associates
- Michael Pinto, Stevens & Wilkinson
- · Gary Wheeler, The Wheeler Group

#### If you win

You and your client will be honored at the 18th Annual Interiors Awards Breakfast at the Waldorf-Astoria Hotel in New York City on January 31, 1997, and your project will be published in the January 1997 Design Awards issue of Interiors. Winners will be notified by mid-October, and will be asked to provide professional-quality transparencies of their projects for publication, and slides for projection at the Awards Breakfast. Non-winning entries will be returned only if accompanied by a postage-paid envelope.

## Official **Entry Form**

Category entered (check):	Name(s) of architect(s)/designer(s):
Large Offices	
Small Offices	
Hotels	Firm:
Restaurants	Address:
Healthcare	City:
Retail Design	State: Zip:
Schools/Libraries	Phone:
Public Spaces/Entertainment	Fax:
Showrooms/Exhibits	Contact person:
Residences	Telephone:
	Fax:
Name and location of project:	
	Certification:
	I certify that I have provided full and accurate information herein, including appropriate design credits, and that any errors or omissions are my responsibility. If the project submitted is
Date occupied:	a winner, I hereby convey to Interiors maga- zine permission to publish it in the January 1997 issue. I will provide professional-quality
Name of client:	transparencies for this purpose and will compensate my photographer for reuse fees, if required. I will provide project slides for use at the Awards Breakfast.
	Signed:
	Date:
	(Print name):

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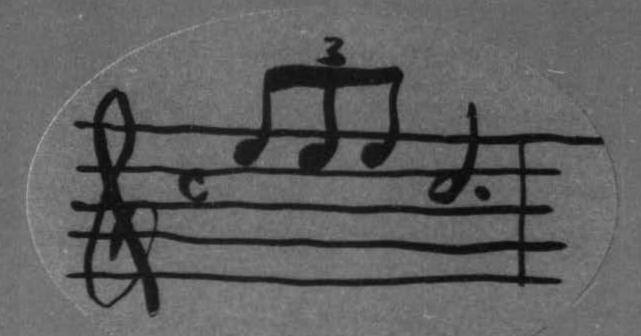
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continued from page 22



#### More park for the people

The Thoreau Center for Sustainability recently opened in the new Presidio National Park in San Francisco, the first renovation project to be completed at the former military base since it was turned over to the National Park Service. Tanner Leddy Maytum Stacy Architects designed the renovation of the historic Letterman Hospital complex, two structures built in 1899 and 1935, using the latest developments in sustainable building materials and energy-efficient building systems. The 75,000-square-foot center houses 20 nonprofit organizations dedicated to social justice, community development, and environmental stewardship.

#### Newsmakers

Kathy Ford Montgomery, FASID, is named national president of ASID, and Joyce Burke Jones, FASID, is presidentelect...William McDonough is awarded the Presidential Award for Sustainable Development...Yu Sing Jung and Robert Brannen, founders of Jung/Brannen Associates, Boston, transfer the business management of the firm to principals **Duncan Pendlebury**, AIA, and Bruce Johnson, AIA...Susan Broman is named executive director of the Steelcase Foundation...Colleen McCafferty is named manager of interior design at Hixson, Cincinnati, and Guadalupe Lopez is named senior interior designer...James H. Ehrenclou, AIA, joins The Appel Group, Sherman Oaks, CA, as director of design...Stacy Lamb is named director of design for the Chicago office of Interprise...Leslie D. Sadler is appointed director of marketing for the Washington Design Center...Kirk lan Mettam, PE, joins HLW International as partner... Patty Breland is appointed director of marketing for H. Hendy Associates, Costa Mesa, CA...Mark G. McNally is named president and COO of Woodard, Chicago... Manfred Scheller is named president of Donghia Furniture and Textiles...Donald Clinton, AIA, is appointed partner at Cooper, Robertson & Partners, New York...Lighting Corporation of America names Robert H. Ingram as president, Columbia Lighting; Don A. Emmons as president, Prescolite and Moldcast; and Don Miller as executive vice president of sales...Loren Brink is named director of sales and marketing tothe-trade at Nancy Koltes, New York...Ernest J. Friedman returns to

Standard Cabinet Works as chairman;

Michael G. Way is elected president...Alan R. Coopper, AIA, IIDA, joins HNTB Architecture, Alexandria, VA, as director of interior design...Paul Bellisario, RA, is named hotel design specialist at The Hillier Group, Princeton, NJ...Sverdrup introduces its Automated Condition Assessment Process unit...Ronnie Bray and Elisa Whaler form Bray Whaler, a full-service contract purchasing firm...Cerami & Associates acquires Houston-based Energistics Laboratory...Intrex-ASI Corporation and Robert Charles Products announce the merger of the two companies as Intrex Corporation...noted New York interior designer Jed Johnson died in the crash of TWA flight 800 at the age of 47.

#### And the winners are...

 Winners of the Cooper Lighting/ASID Lighting Design Competition are: The Wheeler Group, Minneapolis, MN; Rice Brydone, Toronto, ONT; Spigener Designs, Pasadena, TX; McDonald & Moore, San Jose, CA; and students Jason Schleich of Ringling School of Art, and Renee Brown of University of Georgia/Athens.

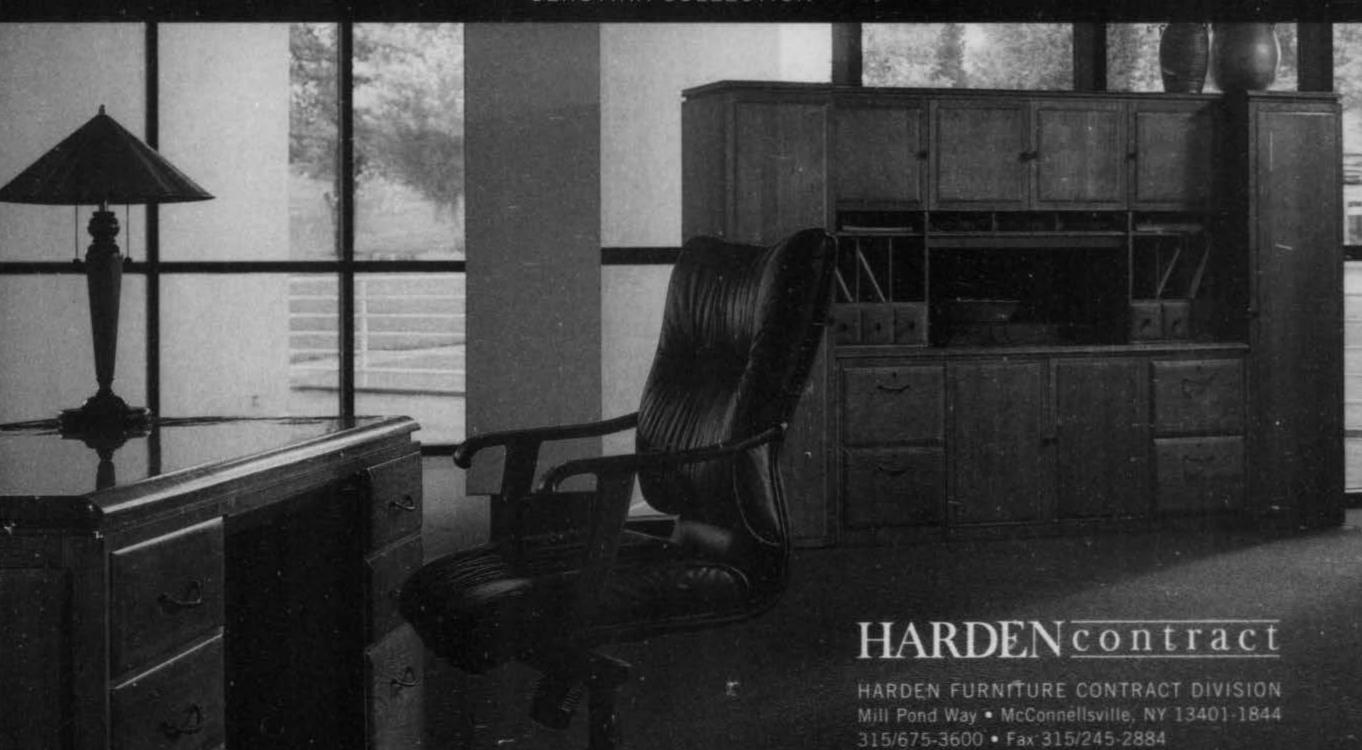
•As part of the 150th anniversary celebrations for Moore College of Art and Design in Philadelphia, five women designers-Clodagh, Eva Jiricna, Debra Lehman-Smith, Lauren Rottet, and Courtney Sloane-are being honored at a gala on October 5.



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Edited by Marilyn Zelinsky

#### Mark Gribbons

Senior Designer Hellmuth, Obata & Kassabaum Atlanta, GA

Best feature: Curvatura offers designers relief from the "box." Given arcs with radiuses of 43 inches to 229 inches, designers can plan rooms in a more fluid manner while manipulating scale.

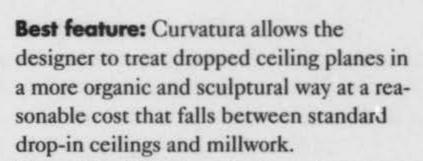
Strengths: Curvatura gives designers the chance to introduce materials and colors to the ceiling without reinventing a new ceiling system. Dramatic effects may be achieved by directing light through or across the panels. The only alternatives to Curvatura would involve custom built systems. Curvatura employs components similar to those used in common suspended ceiling systems. Consequently, it's easily understood by the designer and by most builders. Weaknesses: Designers considering Curvatura for a project should carefully consider which materials they use for infill panels and how the system is to be suspended. For instance, the mesh infill panels tend to "pillow" (sag in the middle). The unevenness of the pillowing effect is accentuated by lighting. USG's response: Woven wire mesh may pillow in shallow radius curves but we developed Diamondflex panels that look like mesh to minimize pillowing. Thought should be given to the highly visible suspension system. The ends of the Curvatura must be hung so that the 24inch T-bar sections are straight and true, but USG has a 2 1/4-inch trim component which solves this problem. Curvatura is costly-general estimates range from \$14 to \$18 per square foot depending on the chosen materials and configuration-so for most projects, it will be an accent piece for high-image areas.





#### Jennie Kuelbs

Color & Materials Specialist
Perkins & Will
Chicago



Strengths: Older installations of
Curvatura still look square, crisp and tight.
In an open office, Curvatura could be used
as sound-absorbing "clouds" if an acoustic
batten was used in conjunction with the
diamond mesh or perforated metal panels.
Under certain conditions, light moves
across the surface of the expanded diamond mesh materials, providing diffusion
and reducing glare.

Weaknesses: Care must be taken to conceal the batten. Avoid using the solid infill panels in acoustically sensitive areas since they could create unwanted soundwave deflection and exacerbate the situation. At times, this ceiling is dropped low enough or the transparency of the infill panels reveals the method of installation, so that exposed hangers look temporary or unfinished. USG's response: Many building codes indicate standard 12 gauge wire for ceilings, but since Curvatura is a decorative ceiling of less than a 1/2 pound per square foot, contractors can get local approval to use a lighter, less visible 18 gauge wire that easily forms into clean tight wraps. The 2 1/4-inch-high edge trim appears hefty in context with the thinness of the infill panel materials. USG's response: Edge trim was designed to be 2 1/4 inches high to be visually compatible with the smallest Compasso ceiling trim, and we felt that an additional 3/4-inch height would conceal the hanger wire wraps on the outermost main tee.



Jain Malkin

President
Jain Malkin Interiors
La Jolla, CA

Best feature: This product is one of the great advances in product design in recent years—a quantum leap forward in creativity in terms of what was commonly available in hung ceiling systems.

Strengths: We specified Curvatura in a hospital to create a multisensory naturescape and to conceal exposed pipes that run down a major artery corridor. We also specified Curvatura for a Turkish hospital's pediatrics floor to create an interesting and colorful wave form. I've tried several times to design ceilings like this and have had them custom-fabricated but it always turned out to be too expensive and too complicated to manage. Before this product was introduced, I struggled to design a ceiling in curved perforated metal for a hospital lobby corridor and it was torture to get mock-ups fabricated with details and seismic support. When USG introduced this product, it was as if they had read my mind.

Weaknesses: I'm concerned about cleaning large areas. USG's response: Access panels will soon be available for maintenance on larger ceilings. Does Curvatura have acoustic control or can it be soundproofed? USG's response: USG's 2-by-2-foot "floppy" fiberglass sound batts can be used over any of the perforated aluminum infill panels which will result in a .75 NRC. The polybag is black and won't show through perforated panels. Curvatura in wood would be useful. USG's response: Curvatura with a wood face is a workable option that we will explore.

The basics: In 1994 USG Interiors introduced Curvatura, a suspended ceiling system, to add dimension and design to otherwise flat surfaces. Curvatura consists of 36 grid segments, including vertically curved main tees and straight cross tees that can be combined. Flexible 2-by-2-foot infill panels are available in perforated or unperforated metal, woven wire mesh, and translucent fiberglass reinforced plastic (FRP). All lay-in materials are flat sheets that conform to the grid with hold-down tabs. Optional lay-in fiberglass batts provide some localized acoustic control. Main tees come straight or curved in 30-, 45-, 60-, and 90-degree arcs in 4-, 6-, 8-, and 10foot lengths. Grid modules are 2 by 2 feet. Components are fully painted from a palette of 24 standard colors.





Wow power: IIDA's NeoCon '96 Competition cites extraordinary

showroom design and product presentation by Marilyn Zelinsky

O RECOGNIZE outstanding design of showrooms and temporary spaces as well as effective product presentation at this year's NeoCon, the International Interior Design Association (IIDA) and Merchandise Mart Properties joined forces in sponsoring the NeoCon '96 IIDA Showroom Competition. Interiors is pleased to add its support by publishing the winning showrooms and presentations on these pages.

Two separate juries—one for NeoCon showroom tenants and exhibitors at the Buildings Show, the other for exhibitors in new-this-year Decorex USA—reviewed both showrooms and the way the products were presented within them. The first jury, which paced through all displays at NeoCon tenant showrooms and the Buildings Show, was comprised of designers Cheryl Pett; Lynn Rosenberg, IIDA; Jan Jacobsen, MFA, IDEC, IIDA; Jacqui Garrett, IIDA; and Jackson Boren, IIDA. The second jury addressed temporary exhibits and product presentation in the Decorex USA hall at NeoCon; its members were designers Tessa Kennedy,



FIIDA; Ron Whitney-Whyte, FIIDA; Barbara Pearlman, IIDA; Martin Lockwood-Bean; and Judith Hastings, FIIDA. Jurors scored both showrooms and product presentations on design concept, originality of design, visual impact, effective use of material, use of space, color, texture, graphics and lighting.

One best-of-competition Grand Award was given.

#### **Grand Award**

#### Halcon

Showroom design: Lauren Rottet and Richard Riveire, DMDJ

Concept: This light, airy showroom takes advantage of front and back glass windows. Loose, white woven fabric is hung around the perimeter; some panels are back lit. Courier and Parlay Open Office Casegoods are showcased in front of the translucent backdrop.

Jury comment: "The elegant sheer fabric envelope with backlighting and all-white accessories is stunning and seductive in its simplicity."

Photo: Steve Hall/Hedrich Blessing



#### **Product Presentation Awards**

#### Thomas Jòb

Showroom design: Vincent Lynn & Lee,
Nancy Corzine, Jack Kreitinger
Concept: The designers took two showroom
spaces totaling 9,000 square feet that had
not been remodeled in 25 years and carved
out clearly defined niches for eight different product lines.

Jury comment: "Lovely accessorization creates a unified atmosphere; vignettes of many pieces do not seem overwhelming, and color selections create nice flow."

Photo: Chris Walker



#### Harbinger

Showroom design: Romero Design
Concept: A soothing Japanese tearoom
inspires the design of the showroom. The
simplicity and scale of materials enhances
the textural components of the entire
carpet line.

Jury comment: "Feng shui design at its best; spare, light space with a great product sampling area."

Photo: Karant + Associates



#### Carnegie

Showroom design: Gensler New York City and San Fransisco

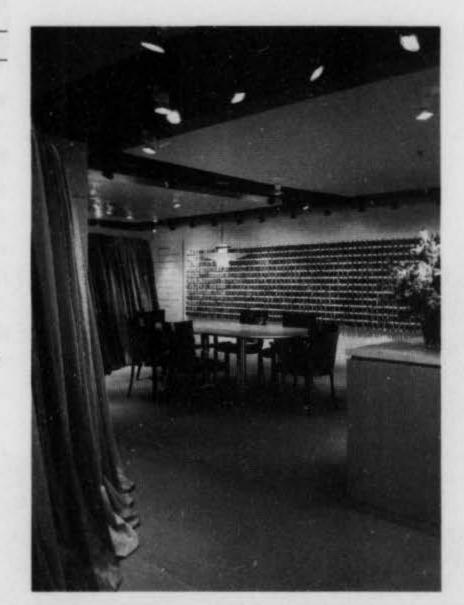
Design concept: The showroom is designed to be a small 500-square-foot temporary exhibition space. The goal: to attract attendees with an air of mystery, displaying product behind a translucent screen made from Carnegie's Sinfonia sheer drapery fabric.

Jury comment: "Very subtle, but with punch...very hip fabric and metal screen." Photo: Steve Hall/Hedrich Blessing

#### Maharam

Showroom design: Hendrick Associates Concept: To create an inviting centralized work area for clients and surround it with well delineated areas to showcase new collections.

Jury comment: "Organized splendor in small space. Basic colors and shape of showroom invite you in to see fabric displays that say 'reach out and touch me." Photo: Shimer/Hedrich Blessing

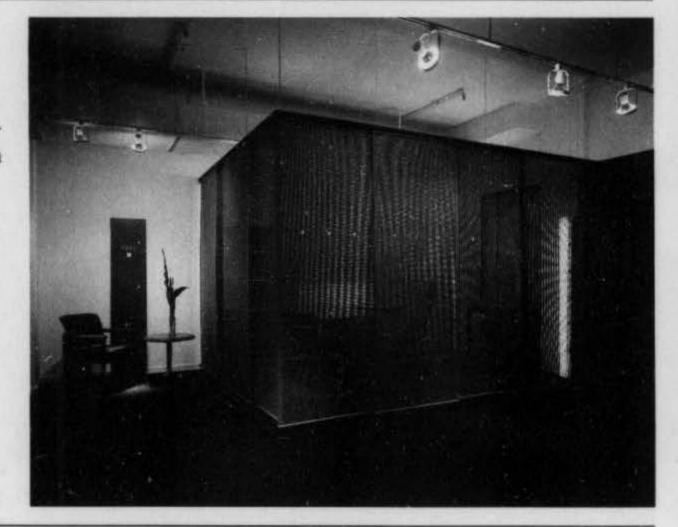


#### Tuohy

Showroom design: Kane Design Studio Concept: The display solution had to reinforce Tuohy's standard of quality in materials. An inexpensive, flexible, sliding screen display system designed to be used in other showrooms across the country was introduced. The screens are made of natural bamboo, white shoji screen, and perforated aluminum.

Jury comment: "Great big wonderful wood samples; nice mix of simple color and textures."

Photo: Steven Blutter



#### Loewenstein/Gregson

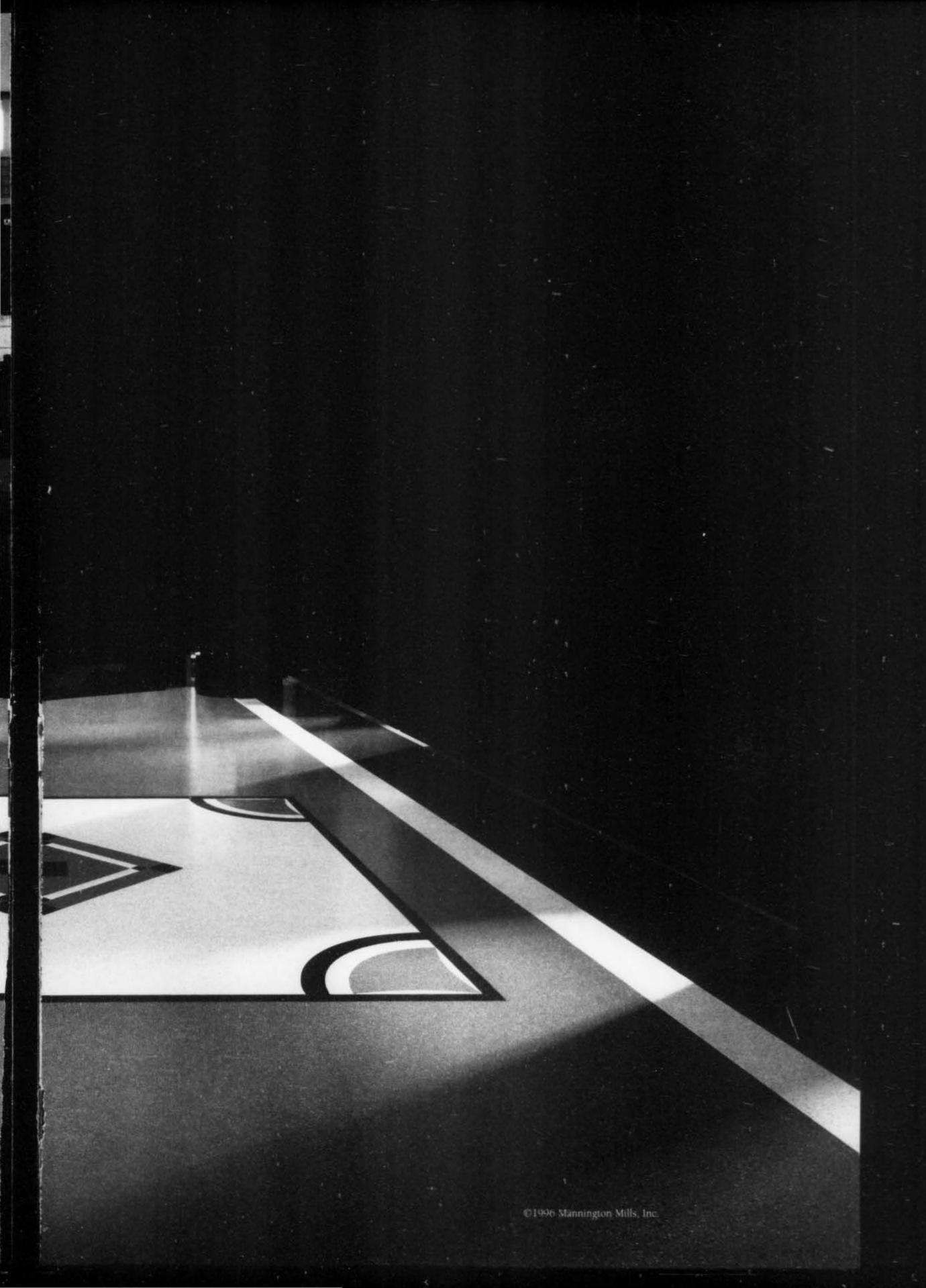
Showroom design: Gary Lee and Partners Concept: The space was designed to house the products of two sister companies while maintaining their separate identities. The designers used a simple Japanese garden concept to divide the showroom into two distinctive parts. Exposed metal studs and stained chipboard panels create additional screens and platforms.

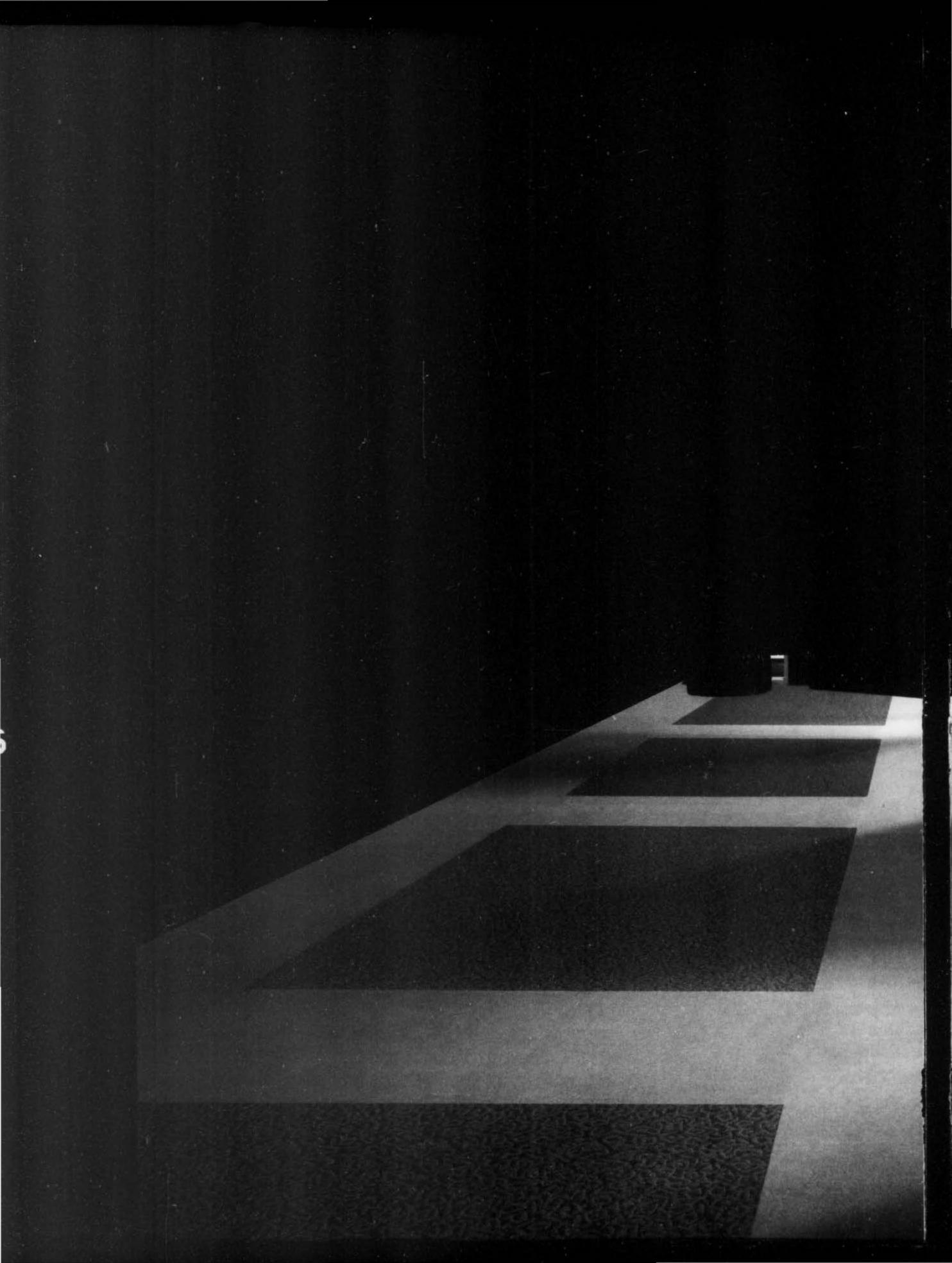
Jury comment: "It manages to make unrefined materials look refined. A great plan with good transition between Loewenstein and sister line; effective accent lighting." Photo: Scott McDonald Hedrich Blessing

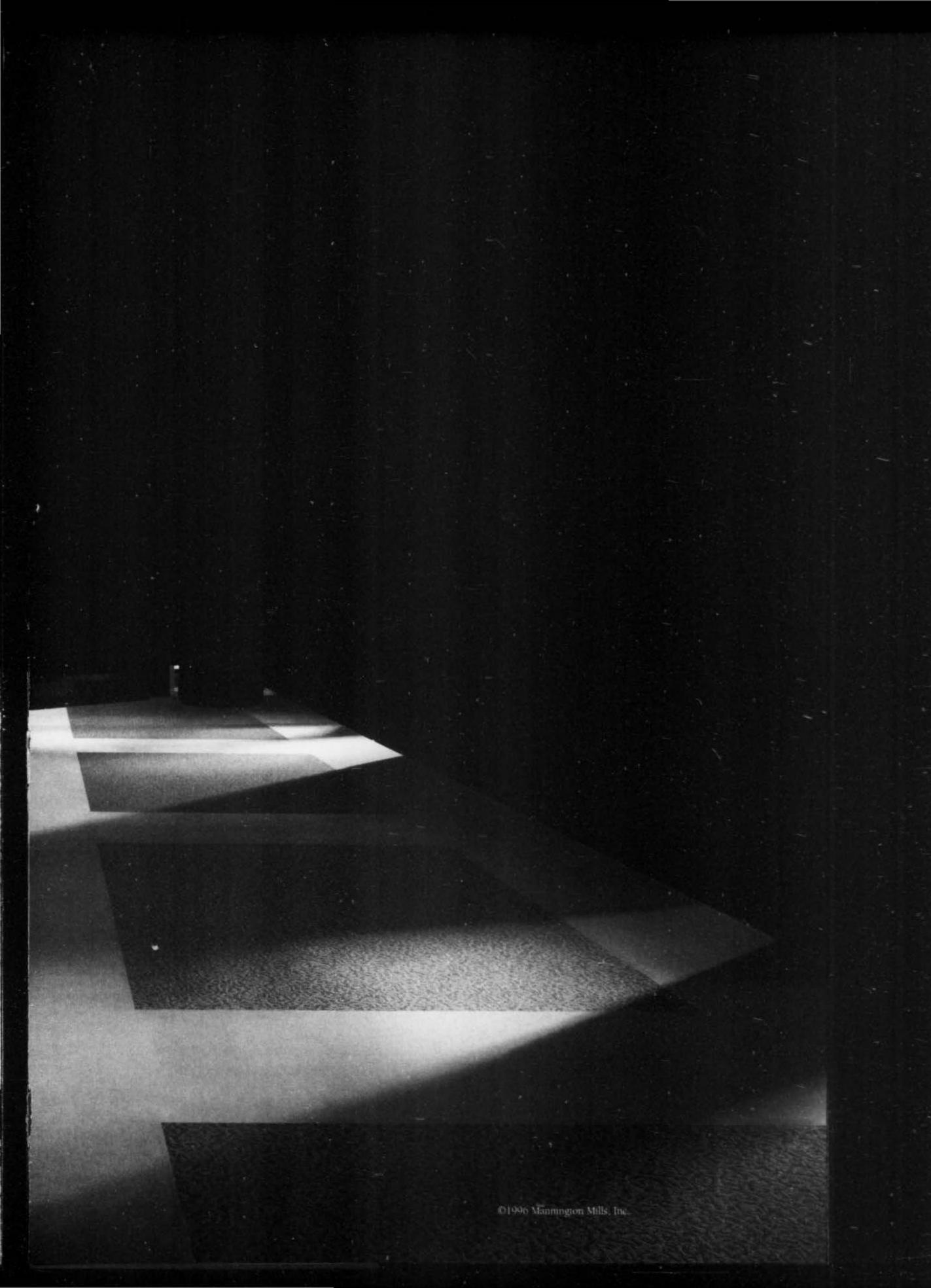


When an extraordinary space requires extraordinary options, it must be Mannington.

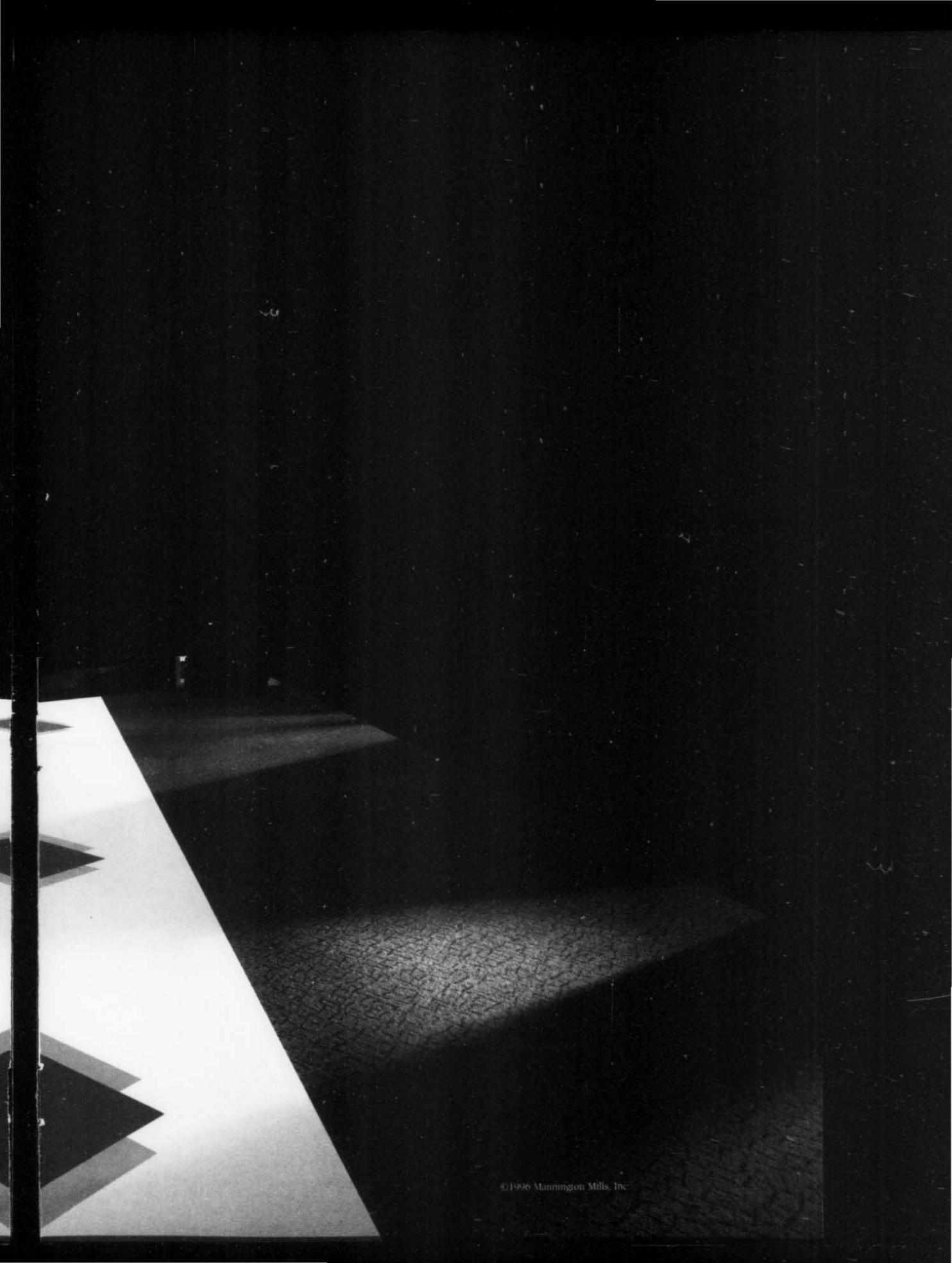






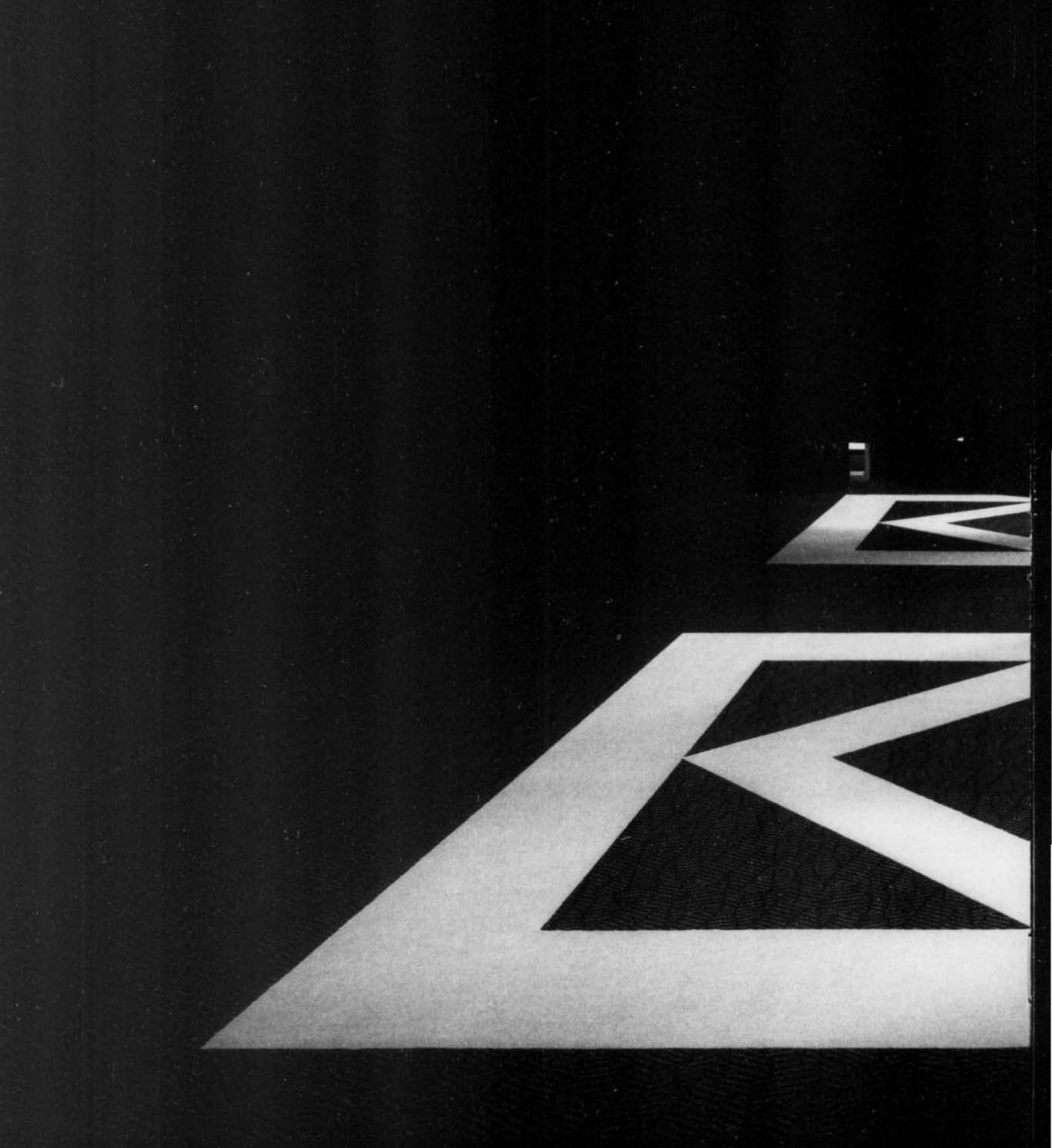


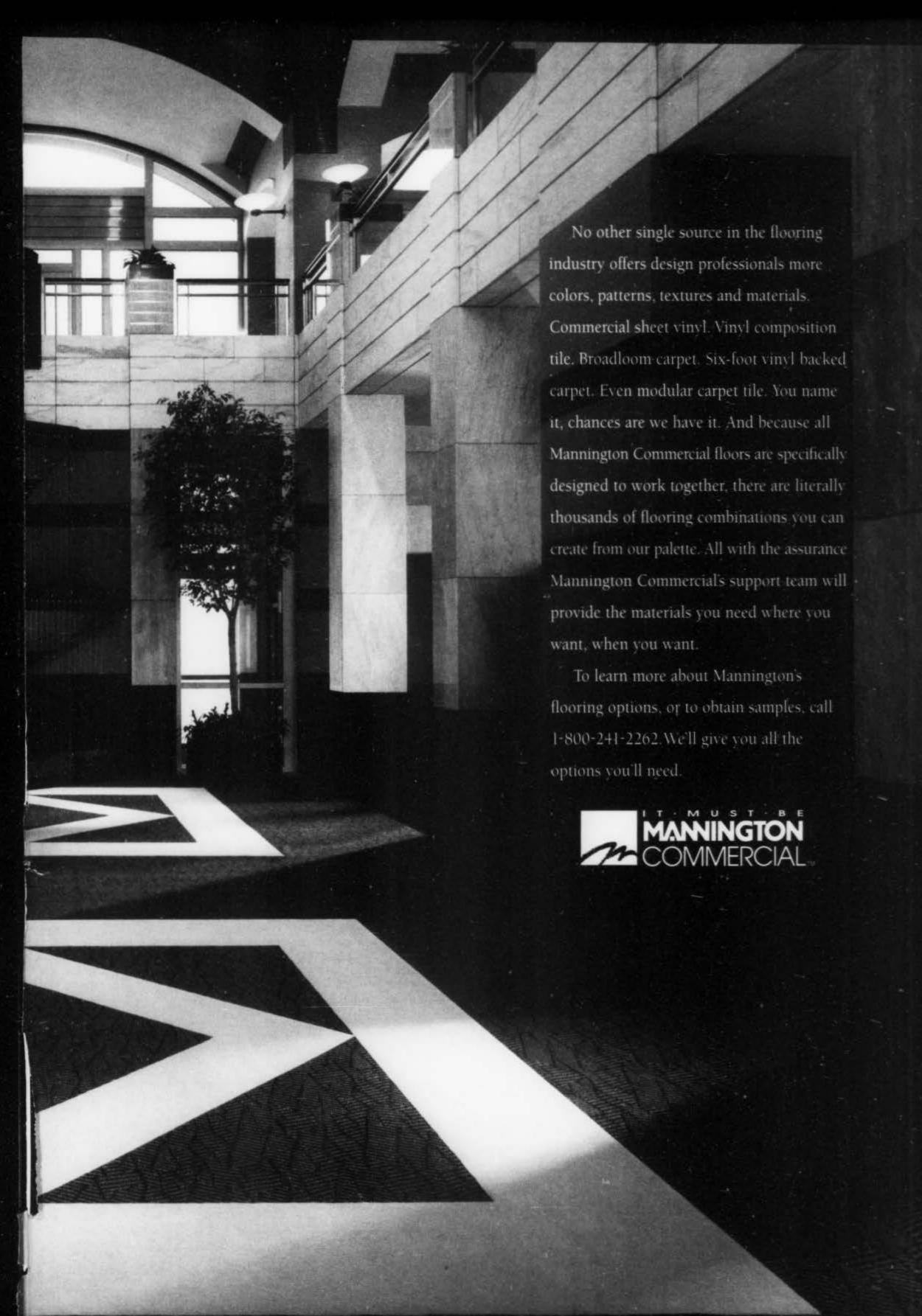








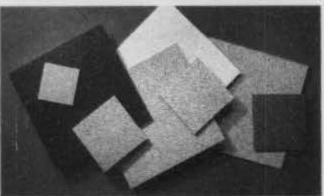






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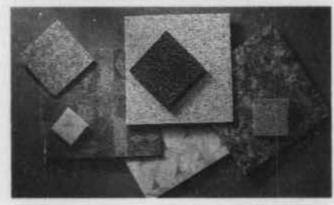
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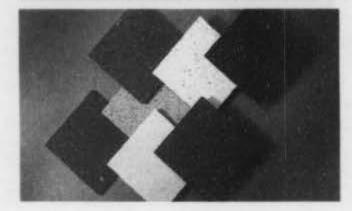
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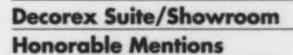
#### **Best Decorex Suite/Showroom:**

#### Wendy Cushing Trimmings Limited suite

Showroom design: (in-house) Wendy
Cushing and Dudley Beckwith. Canvas
painted by Holton Associates in Dallas.
Concept: The suite is designed to create an
alternative way to showcase passementerie
without using fabrics. Trimmings stand out
clearly, attached to a large canvas of
trompe-l'oeil 18th-century style swags and
drapes.

Jury comment: "Elaborate trompe-l'oeil canvas of draperies is used to illustrate trimmings in an effective way."

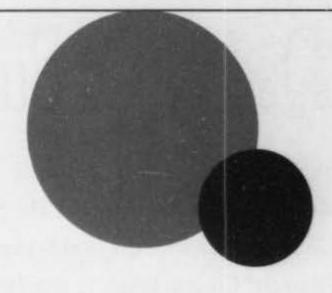
Photo: Richard Holton



Jane Churchill Fabrics and Wallpapers Renwick & Clarke Chelsea Textiles Nancy Corzine Holly Hunt William Yeoward Glass

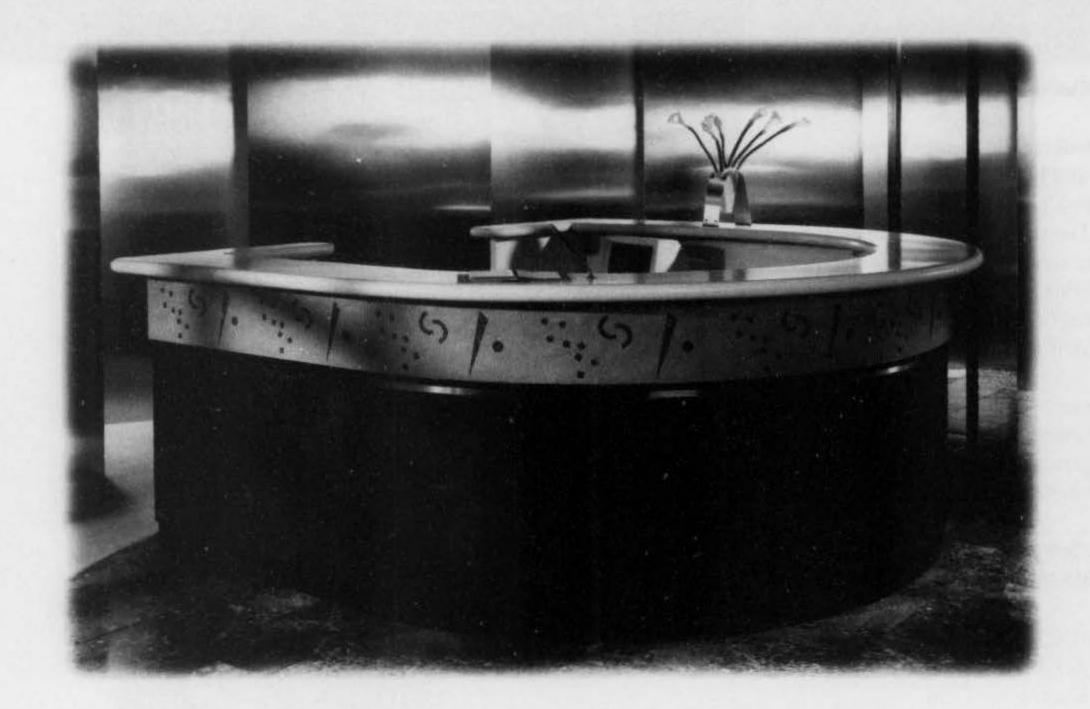






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Be a Breakfast Champion! Competition entry form on page 25



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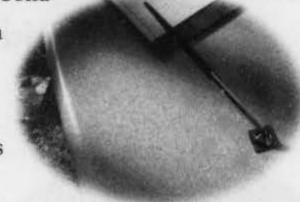
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Jough room, tough crowd, tough furniture.



The D Chair



The Round Wave base







The Encore

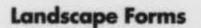
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#### **Preview**

Explore workplace issues and products at World Workplace '96, from October 6 to 8 in Salt Lake City, Utah by Marilyn Zelinsky



introduces the Presidio Collection of outdoor seating systems that can be specified with or without backs and arms. Designed by Brian Kane, Presidio features solid metal rods welded to tubular steel frames, finished with special powder coating. Circle 213

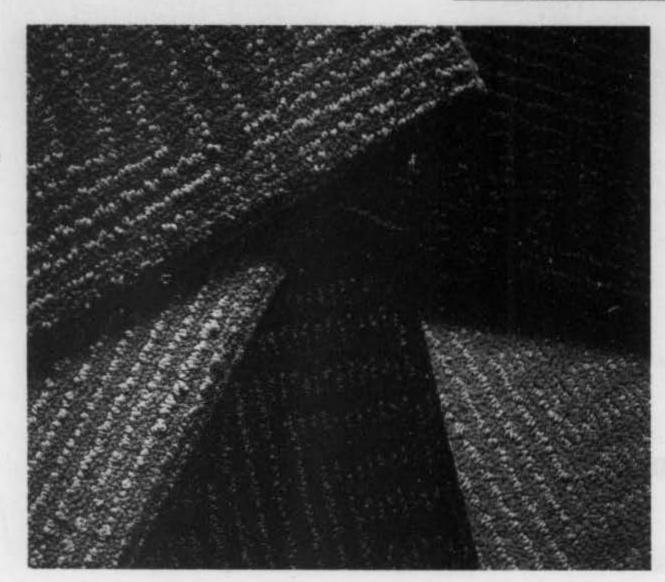


#### **KnollStudio**

expands its Propeller Table Collection with a rolling cart for use in conference rooms as an alternative to the traditional food cart. It has two locking casters and extruded aluminum legs with a clear satin anodized or fused powder coat finish. Circle 212



Masland introduces Diamante, a commercial broadloom carpet characterized by its subtle diamond motif etched in white yarn, with nine standard background colorways. Circle 211



Versteel's armless, stackable Companion Chair line complements the manufacturer's collections of conference, training, and cafeteria tables. The chair has a round or flared back, available in wood or upholstered versions. Circle 214

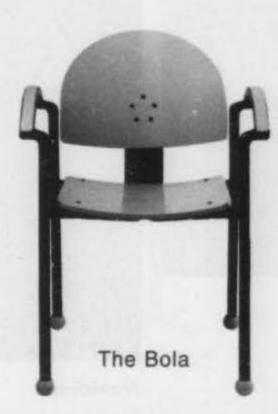
continued on page 52



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Tough room, tough crowd, tough chair.



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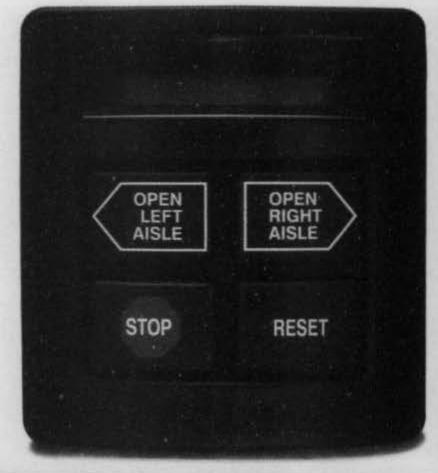


continued from page 50

Keilhauer offers a series of stacking chairs called Confer, Chit Chat, and Parlez. All three have sculptural qualities such as the sweeping curves of the arms, angled legs, and backs that cradle the body. Circle 216



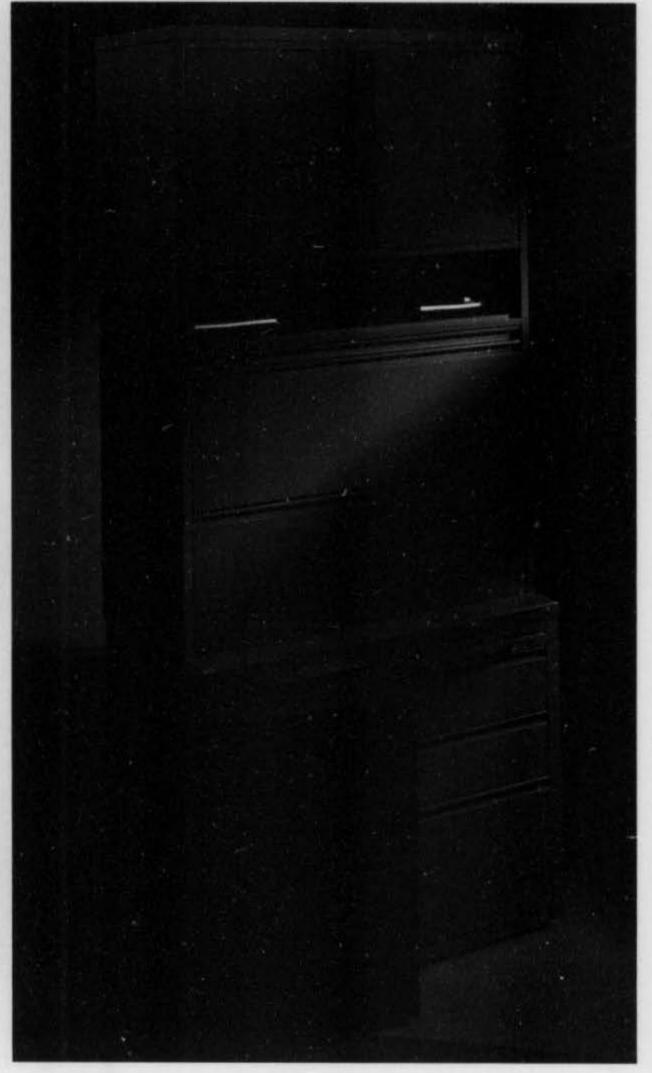
**Spacesaver** offers an enhanced programmable electric control that allows specifiers and endusers to customize their mobile filing systems with a variety of safety and operational features. Circle 215





Shaw's Maestro and Composer carpet tiles are companions Composer is a more from Shaw Networx. Maestro (foreground) has a pattern on pattern that creates a bold effect

when quarter turned, while subtle check pattern for a monolithic installation. Circle 218



Meridian's Hoteling Workcenter, designed by the Meridan Options Team, is a unit of

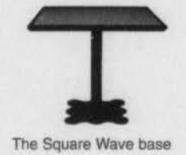
stackable lateral files with space to dock two mobile file pedestals. Circle 217



A Jami Company



Tough room, tough crowd, tough tables.



The Round Wave base







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#### Herman Miller issues a limited edition of the Eames molded chair and screen using a reserve supply of rosewood veneer by Marilyn Zelinsky

FICIONADOS of modernism had cause to celebrate when Herman Miller reissued Ray and Charles Eames's molded plywood chair, "surfboard" table, and wavy wooden screen in 1994. There's now more to cheer about, as Herman Miller offers a limited edition of the chair and screen produced in stockpiled rosewood veneer.

to 1957, reissued

The chair that launched a company—Eames **Molded Plywood** Chair-was produced by Herman Miller from 1946

in 1994 and again this year in a limited edition rosewood version priced at \$1,400 list.

Only 500 chairs and 500 screens will be produced using the final reserve of Herman Miller's rosewood veneer, in inventory since 1989 when the company stopped using this endangered wood to make furniture. (Unlike faster-growing teak, it takes 200 years for a rosewood tree to mature, so there are no managed rosewood forests, says Ray Kennedy, business development manager of Herman Miller for the Home.) Herman Miller decided to release the limited edition this year because the stored veneer was nearing the end of its workable life.

Each piece in the 1996 limited edition collection of Eames molded plywood furniture will be identified by a numbered medallion with the Eames signature, to distinguish it from an earlier edition or a vintage original. The collection will be sold through Herman Miller for the Home retailers and traditional dealers, but hurry-at press time, about 100 pieces had already been spoken for by company employees. Circle 206



**Molded Plywood Folding Screen** was produced from 1946 to 1955, reissued in 1994, and is now available in a

limited edition rosewood version priced at \$3,000 list. Six sections are each 10 inches wide. The 68-inch-high screen folds when not in use.

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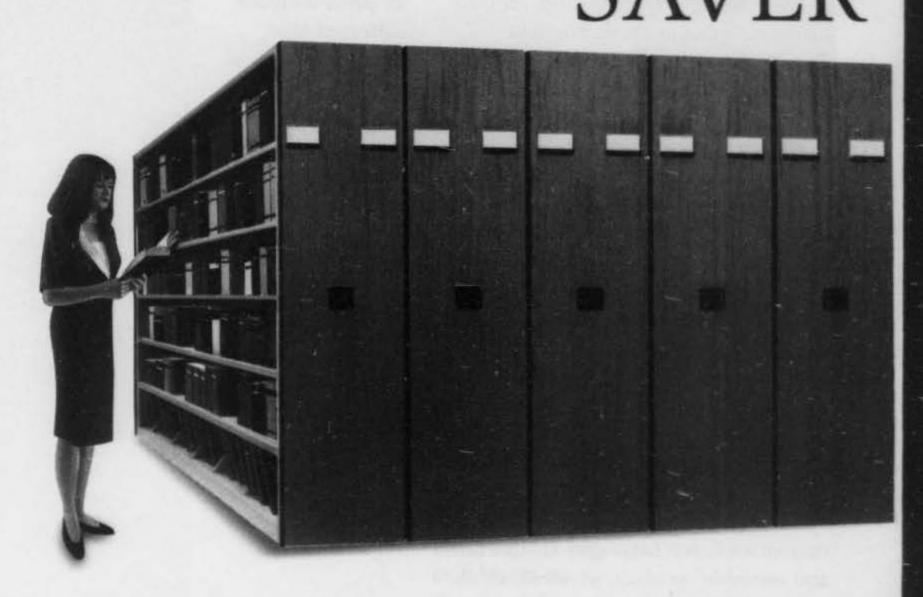
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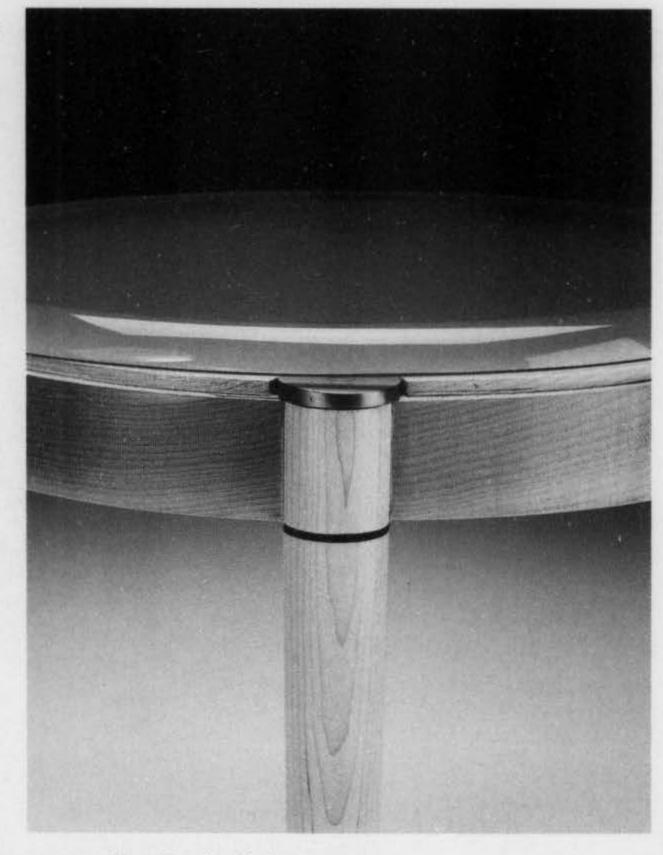
Mélange, Arcadia's new collection of occasional tables,

gives specifiers (literally!) millions of options by Marilyn Zelinsky

ufacturers relegate occasional tables to secondary status, choosing to focus instead on the big-ticket items. But Arcadia, manufacturer of conference and lounge seating and wood tables, sees the occasional table in a different light. Recognizing the need for a large, flexible line of occasional tables, Arcadia has introduced Mélange, designed by O.J. Holohan, to give specifiers a nearly unlimited selection of standard top and detail options.

"The mix-and-match possibilities number more than two million," says Randy Kemp, Arcadia's director of sales and marketing. A variety of shapes, sizes, and colors for the table top, discs, and legs can be individually specified. There are four shapes for table tops, two for legs, and two for discs; as well as 12 sizes, four surface materials, 10 standard wood finishes, 19 disc finishes, and 17 reveal finishes. Kemp explains that most tables come as "mill assembled finish" with upcharges for custom work, but Mélange is a "mill finish and assemble" product, which allows the specifier to "customize" the order without additional charges.

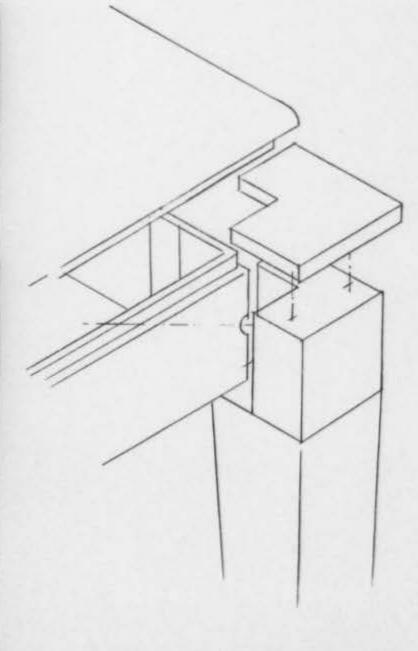
Mélange makes it possible for a specifier to create 2,480,640 different tables. A kit of parts includes different tops, legs, and discs in any finish or color. The result is a refined, custom look at a standard price.



Since he also designs contract interiors, veteran product designer Holohan recognized the need for more practical occasional tables. "Contract specifiers want to use an easy spot of color on an occasional table to tie together the interior instead of relying on the typical plain walnut, oak, or maple table," he says. Holohan has carried that philosophy through into an expanded Mélange line to include cabinets, sofa and conference tables—all to be introduced in 1997. Circle 205 •







Depending on options, list prices run from \$600 for a basic wood table to \$900 for one with a large etched-glass top. O.J. Holohan designed the collection based on his own experiences as a contract interior designer.

## vroom!

Versteel Quick Ship Tables & Chairs

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circle 16

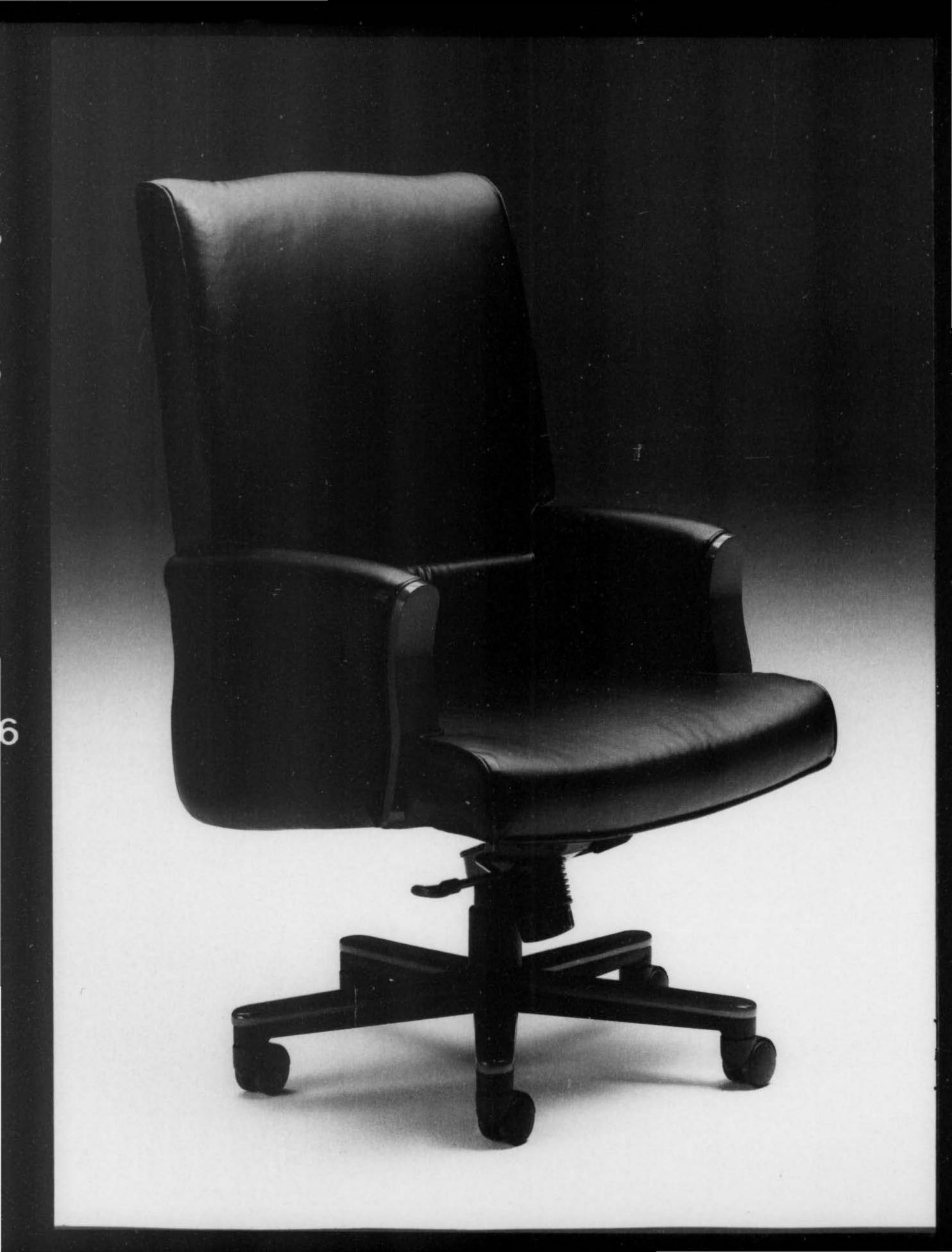
# preferred

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6

office seating

interiors

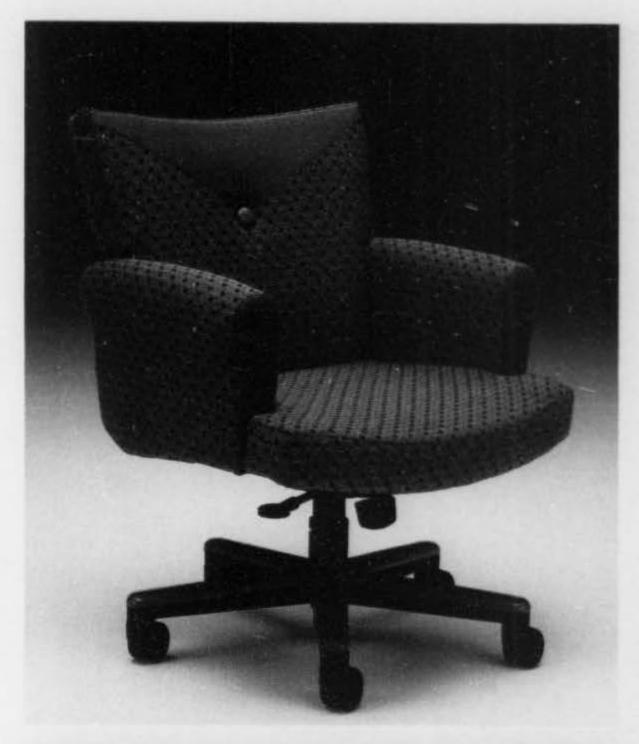


Provided classic contemporary and transitional seating and occasional tables for corporations, universities, hotels, and healthcare and government facilities. In the last 10 months, we have introduced 19 new collections, expanding our offering to the largest ever. The following are some highlights.

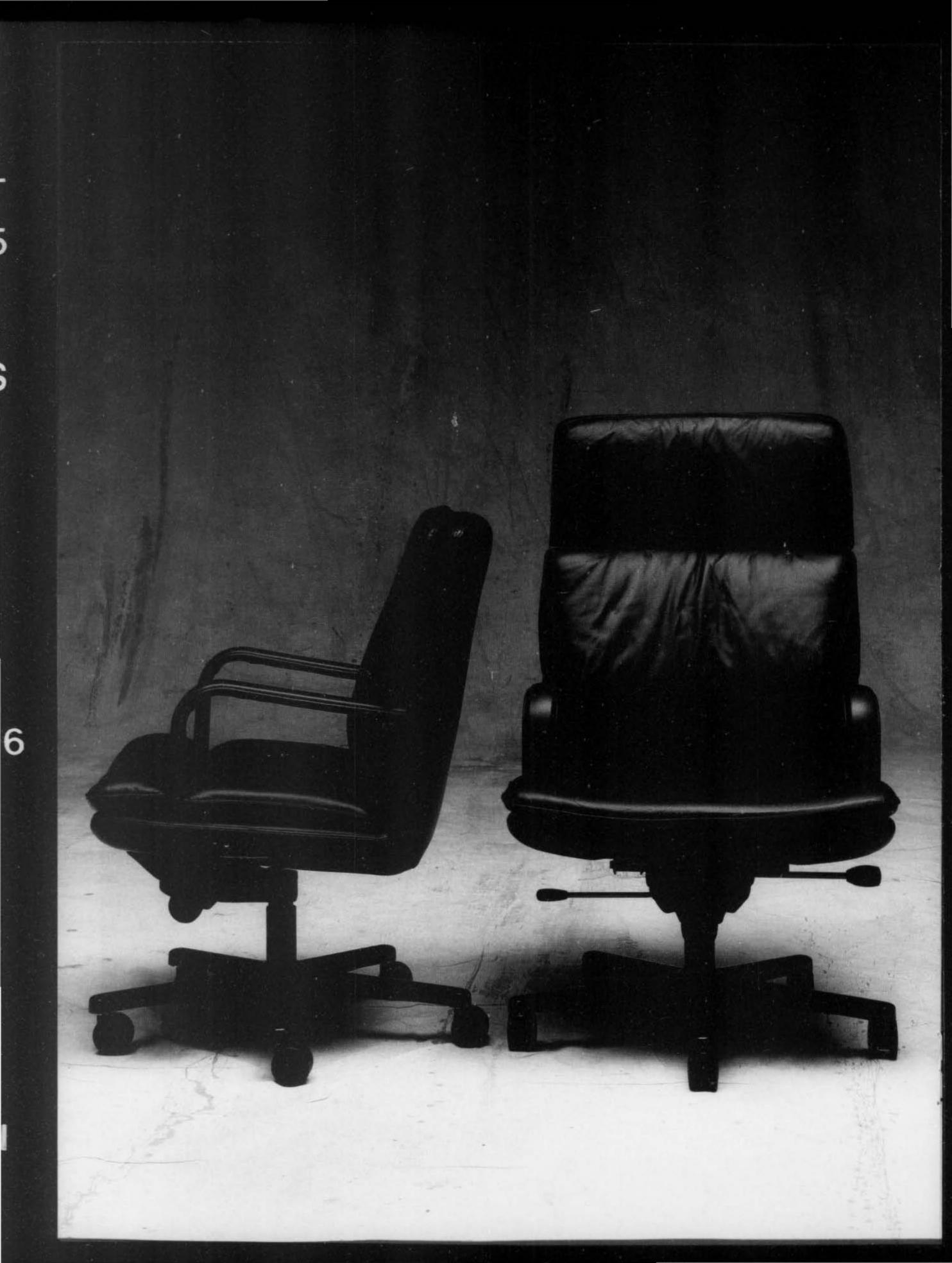
REGENT (left) Featuring an articulating back, both the low- and high-back models of this chair deliver support. Ergonomically correct, the Regent boasts a sophisticated design, with arm panels that can be finished in wood for a classic accent or upholstered as your space requires.

MESA (upper right) The office chair completes the Mesa Lounge and Guest series. Several base options are available, each of which rises into rounded arms with either a high or low back, punctuated with contrasting fabric and a single button.

BONN (lower right) A transitional approach to professional and conference seating, the Bonn affords style and comfort. Arm facings of maple or upholstery can be specified to accentuate the suppleness of the seat cushion. It is undeniably an office chair that promotes a professional image and enhances productivity. Circle 17







## Geiger Brickel

Hor the past 30 years, Geiger and Brickel have maintained a reputation for providing superior quality and timeless design.

Geiger's purchase of Brickel has created one of the most comprehensive seating collections in the industry, allowing our seating operation the same preeminence in the marketplace that our casegood system products have held.

Like our casegood and system furnishings, Geiger Brickel seating is a product of handcraftsmanship merged with modern technology. The result: upholstered seating that is not only exceptionally comfortable and durable, but that brings a "pride of place" to every work environment in which it is used. Where there is exposed wood, its finish is an exact match to that of corresponding desks, tables, or storage units. Circle 18

Left: Attaché Chair Design: Bernd Münzebrock

Right, from top:

Woven Chair Series Design: Timothy deFiebre

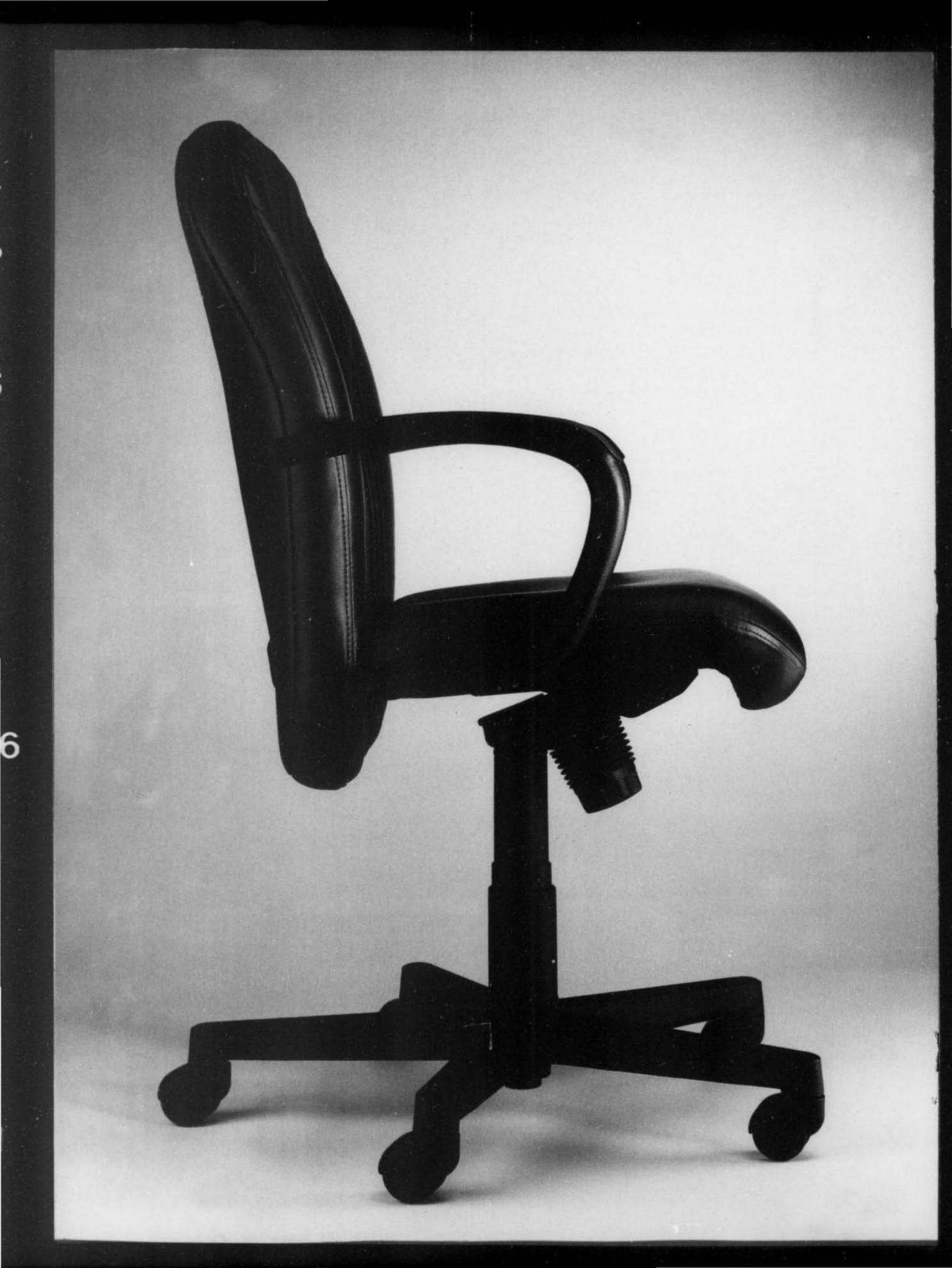
Emile Chair Series Design: Timothy deFiebre

Pinpoint Chair Series Design: Timothy deFiebre









# GF Office Furniture

oodform IITM, SyntopTM, and ErgoTekTM ergonomic seating from GF Office
Furniture, Ltd. Their inviting designs welcome virtually any body shape into comforting posture—tall people, short people, those whose bodies are well-toned and those that are out of tune. Soothing contours and adjustable positions bring users into harmony with the tasks they must perform.

New, from the 54-year heritage of GF's Goodform Seating, comes Goodform II (left), a chair with the size and toughness of its predecessor but providing more style, comfort, and advanced ergonomic features. A knee-tilt mechanism, multi-function single-lever control, and height-adjustable back are all included in the affordable price.

A traditionally designed chair, Syntop (upper right) moves in total harmony with the bodies it supports. The patented Multamove Mechanism synchronizes the inclination of both seat and back to provide continual lumbar support in any seated position. Back and seat cushions snap out for easy replacement, and its molded foam construction is highlighted by double-stitching.

Bold contemporary lines complement the common-sense comfort features built into the ErgoTek (below right) passive ergonomic seating line. The flexible one-piece shell construction is both economical and comfortable to sit in, conforming to the user's every movement.

Adjustments include pneumatic height, free-float or locked upright position, and forward tilt with lock-out. Circle 19







# The Gunlocke Company

ontinuing to celebrate the timeless strength and beauty of steambent wood, The Gunlocke Company proudly introduces serra, a dynamic new family of seating that combines graceful, fluid lines with Gunlocke quality and craftsmanship.

serra showcases the art of steambending in the contour of the back and the curve of its single-piece arm and front leg. At the same time, the tubular steel back leg and cast aluminum strap are elements whose inherent characteristics complement the natural beauty of the wood.

Choices abound with serra! The serra series includes a low-back side chair as well as a light-scale management swivel chair, in maple or cherry select hardwoods. The side chair supports casual nesting, three-high, for efficient use of tight spaces and ease of facility maintenance. And, you can opt for either a wood or upholstered back and choose black or satin silver for the tubular steel frame and aluminum strap.

The swivel chair features a synchronous-tilt mechanism with pneumatic height adjustment, infinite lock-out, and a tilt range commencing at 2° forward. The base cap may be specified in wood or polypropylene. The swivel chair's flexibility is further enhanced through the option of upholstering the seat and back with matching or contrasting materials.

serra brings newfound versatility to the office or boardroom, both in style and price point. Designed to complement a variety of aesthetics, this series expresses beauty and strength—a combination that translates into lasting quality and value. Circle 20







ecognizing the need for good commercial design that is affordable, HBF offers time-Lless furniture in "The New Tradition." The legacy of "good design sells" continues with the introduction of the Exeter and Empire Series of side seating.

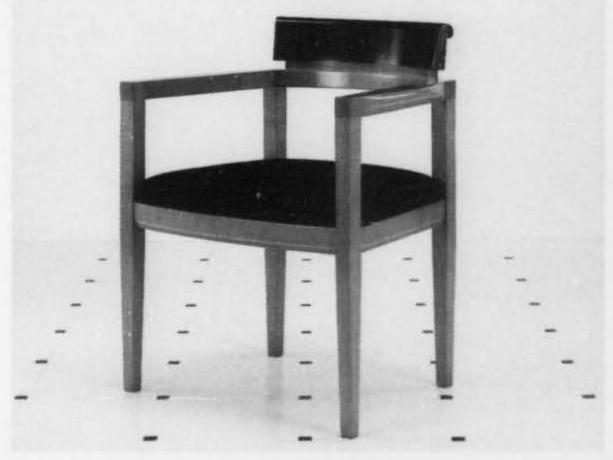
The Exeter Series, designed by Michael Vanderbyl of Vanderbyl Design in San Francisco, is a lightly scaled side chair whose influence is based in the traditional forms of the Regency and Biedermeier periods. Though simple in form, the chair's elegant carved front legs and graceful wood back rail make the Exeter Series appropriate for side, dinning or conference use. (The Exeter Series (\$670 List COM) is pictured to the left and top right.

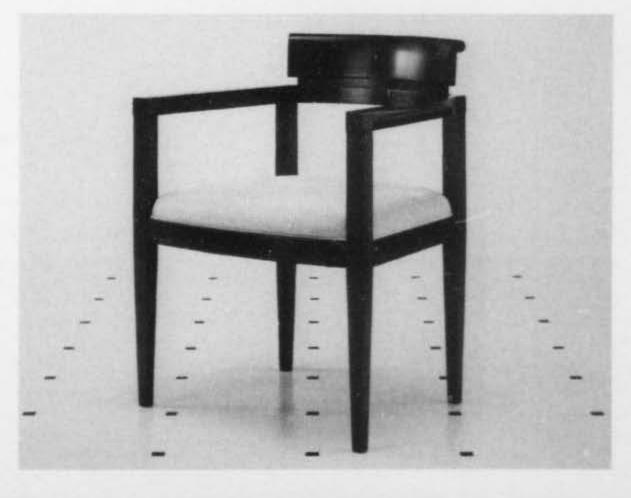
The Empire Series, designed by Wayne Braun, Principal at PDR in Houston, derives its style from the work of 19th century furniture craftsman Duncan Phyfe and the traditions of Greco-Roman architecture. The sleek tapered legs and carved shoulder rail with its rolled top edge create a versatile chair with classic details and a thoroughly modern sensibility. The Empire Series is pictured middle (\$595 list COM) and bottom right (\$695 list COM).

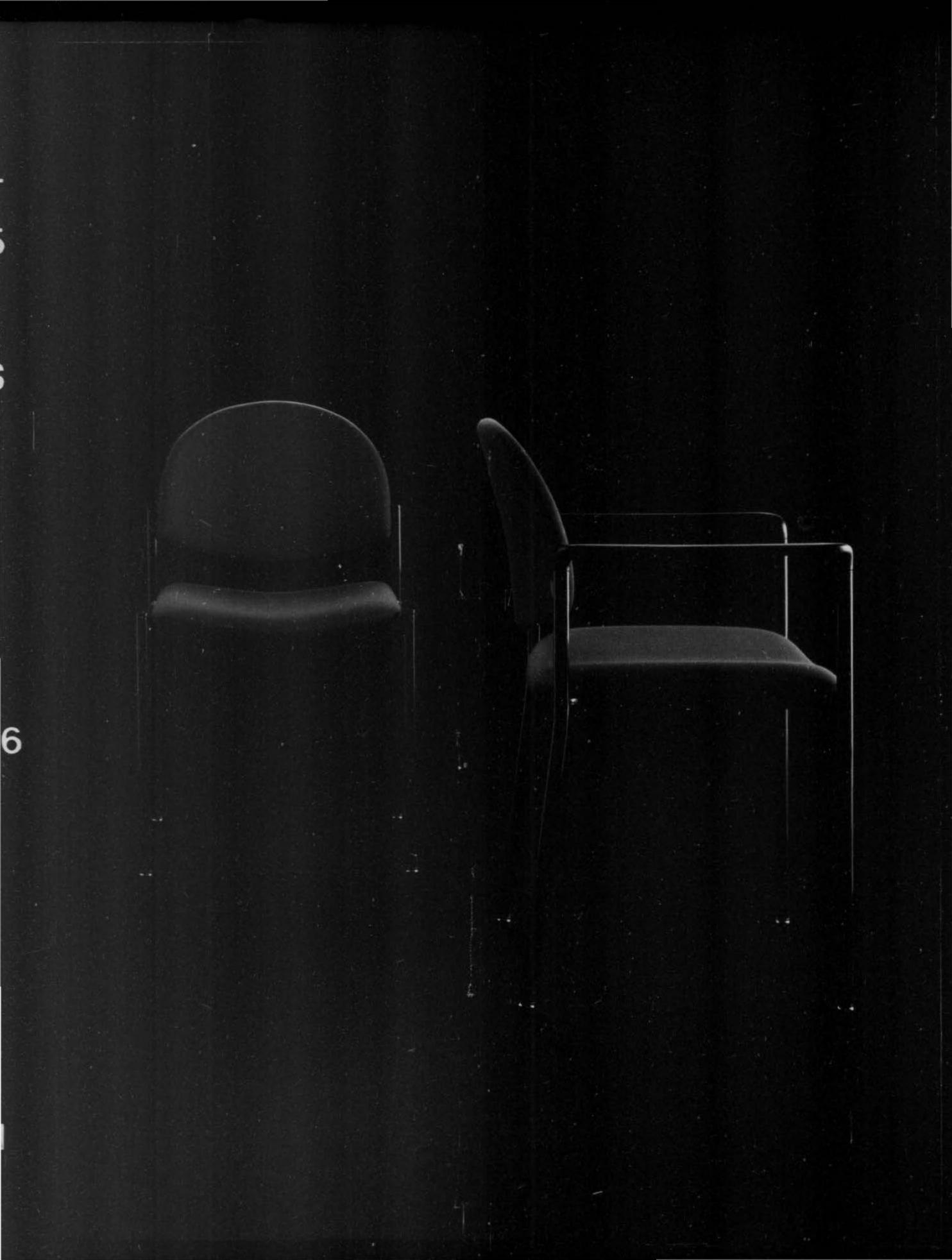
Both Exeter and Empire Series are constructed of Maple wood and are available from HBF in a variety of finish and upholstery details. All priced below \$700 List COM, these two series offer outstanding value combined with quality design and durability.

HBF, a division of the Lane Company, is the manufacturer of high quality contract furnishings. "The New Tradition" products portfolio includes management and executive seating; side, conference and lounge seating; occasional and conference tables; and a complete offering of casegoods. HBF Textiles offers a variety of distinctively designed contract textiles, ranging from durable jacquards to an elegant linen velvet. HBF/HBF Textiles' products are designed to complement the decor of any business or office. Circle 21







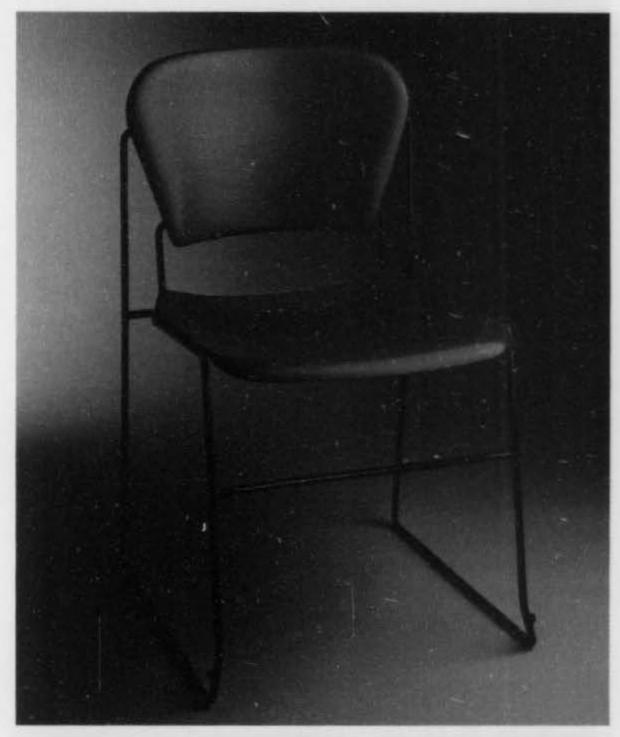


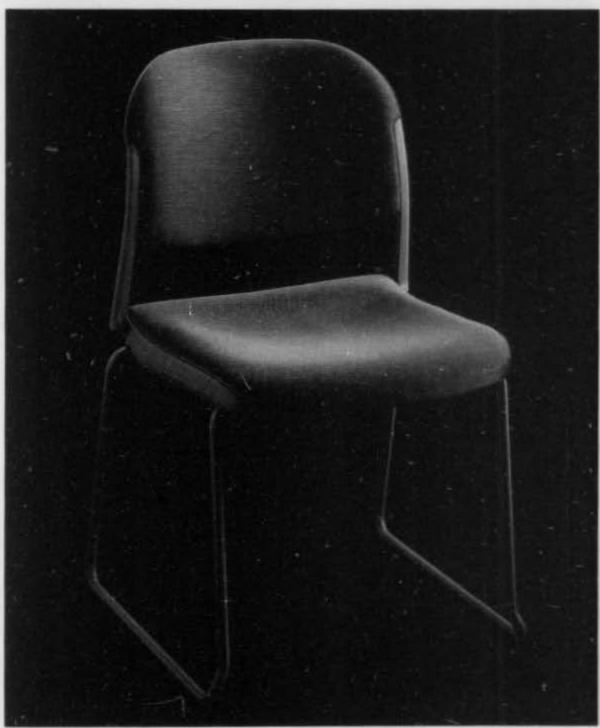
I chairs offer the perfect contemporary seating solution for the hospitality/health-care market. Perry®, Piretti, and Versa® seating provide alternatives in design, features, comfort, and price points, all while delivering KI's distinctive style, durability, and quality.

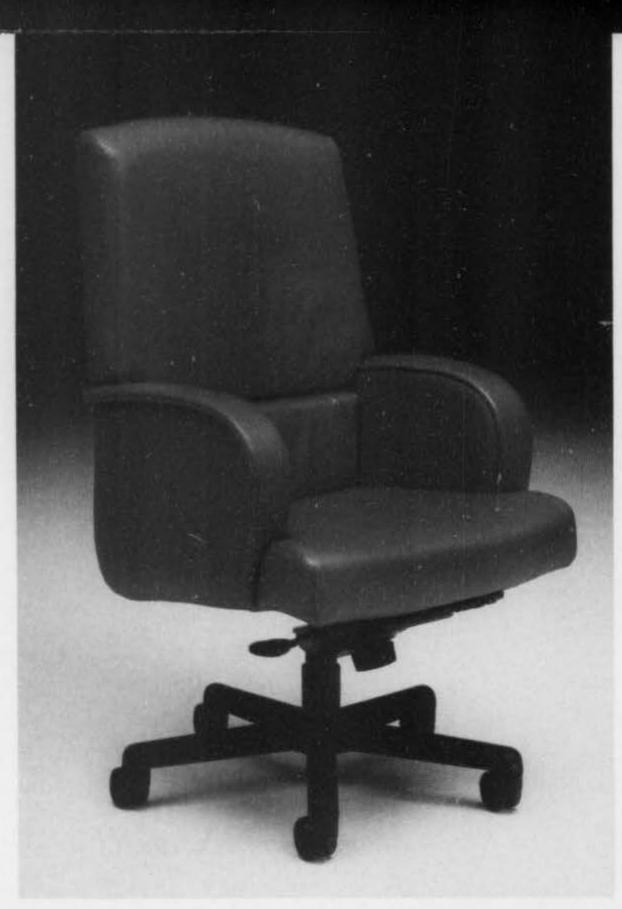
Left: A well-designed chair at an affordable price, the Versa® offers value and versatility in any seating application. This four-leg upholstered chair is comfortably roomy, with a foam cushioned seat and back. It is available with or without arms and features a kickback style of rear leg that enhances the chair's stability. Upholstery can be selected from KI's colors and fabrics, and a generous choice of frame colors enables the Versa® to coordinate with many types of interiors.

Upper right: The elegant Perry® Chair combines the support of an articulating backrest with the capabilities of high-density stacking, making it appropriate anywhere comfort is a requirement. The seat is hung from the lower back so the occupant's weight perfectly counterbalances the tilting pressure on the upper backrest. Frames are available in 30 powder-coated colors and chrome. Poly seats and backrests are provided in 13 standard colors.

Lower right: With levers concealed in the seat to automatically adjust backrest tension according to the weight of the user, the Piretti upholstered sled-base chair is the definition of seating comfort. And because its sturdy steel sled-style frame is available in a range of electrostatically applied powder-coated colors as well as classic chrome styling, it can match or complement any color scheme. Upholstery can be selected from KI's extensive variety of fabric colors. Circle 22



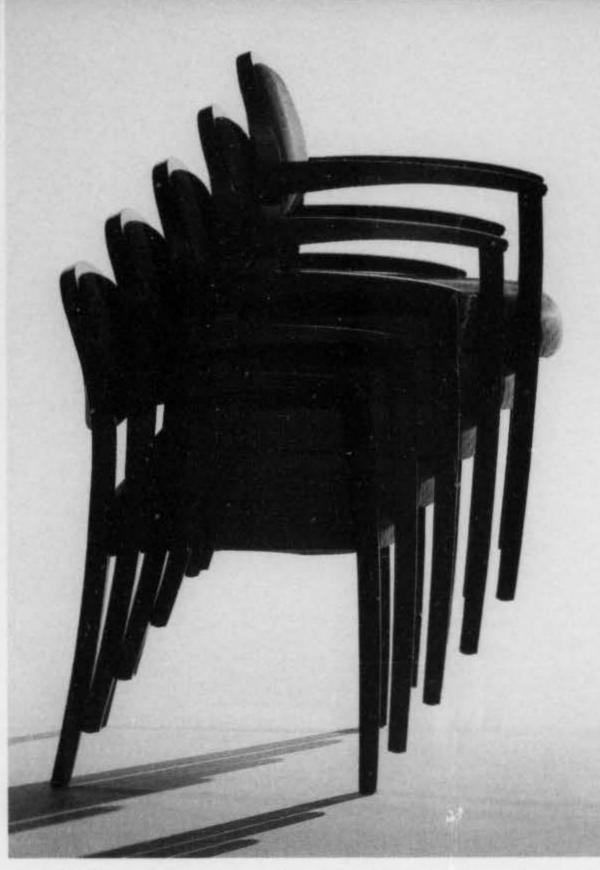




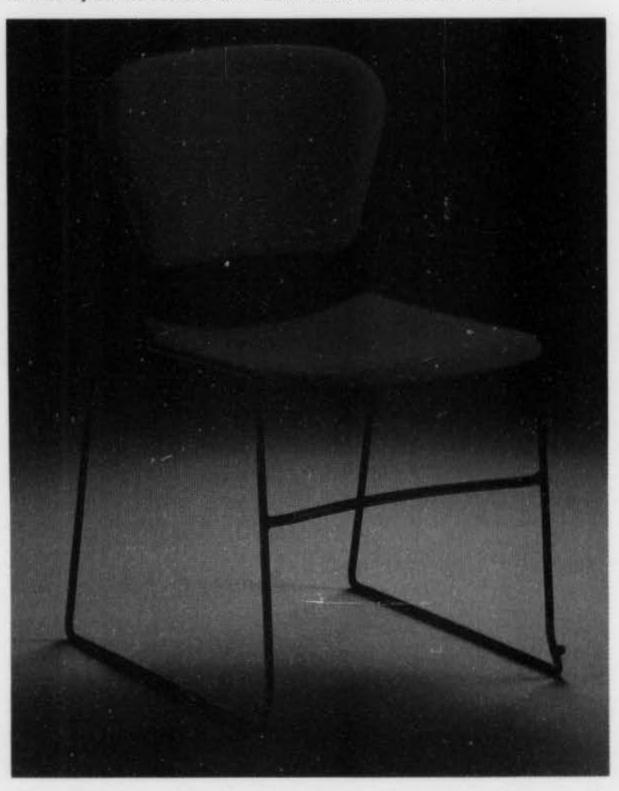
AGI Tiburon. Both low- and high-back models feature an articulating back providing lumbar support. Ergonomics are accentuated by the arm panels' rounded outgoing lines. Available in any AGI upholstery or leather. Circle 23.



HBF The Amherst chairs, constructed of maple wood, are ideal for both dining and conference room applications. Designed by Kevin Stark. Circle 25.



Gunlocke Chorus Stacker. The perfect guest chair is also the perfect stacking chair. Available in maple, cherry, oak, and walnut. An optional storage cart easily accommodates the recommended five-stack. Circle 24.



KI The Perry® Chair combines the support of an articulating backrest with the capabilities of high-density stacking. The occupant's weight perfectly counterbalances the tilting pressure on the upper backrest. Circle 26.



GF Office Furniture, Ltd. 40/4 Seating stacks 40 chairs four feet high. It is available upholstered, painted or in wood, with or without arms. Circle 27.



Geiger Brickel Pinpoint Chair Series. Design: Timothy deFiebre. Geiger Brickel seating is a product of handcraftsmanship merged with modern technology. The result: upholstered seating that is not only exceptionally comfortable and durable, but that brings a "pride of place" to every work environment in which it is used. Circle 28.

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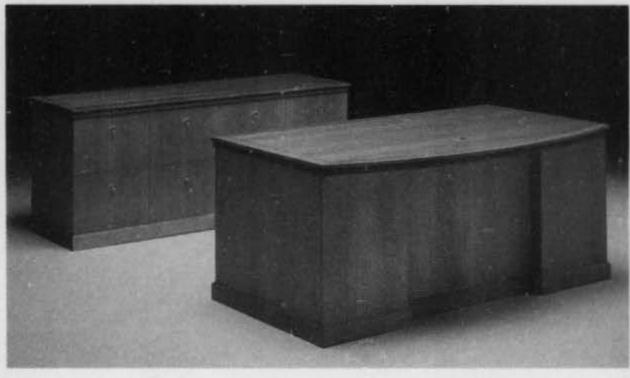
FIDER, the Foundation for Interior Design Education Research, is an independent, non-membership, nonprofit organization headquartered in Grand Rapids. For information, call (616) 458-0400.



# **Wood furniture**

Stout timbers, fine veneers, and intriguing finishes set these furniture designs apart by Marilyn Zelinsky





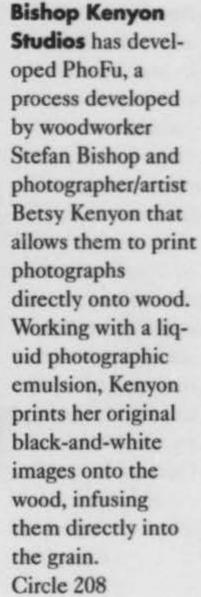
Baker's Farralon Collection, by Thiele and Graham Design & Architecture, has a fresh look. The clean lines of veneered anigre pieces like this desk and credenza convey a neoclassical impression. Simple ornamentation includes line

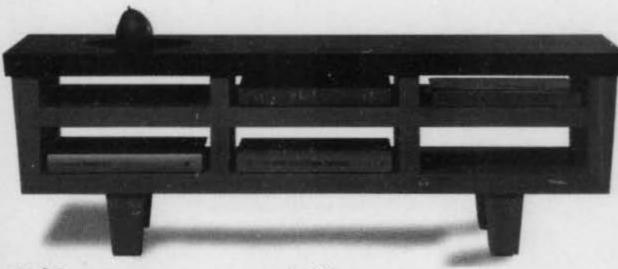
inlay inside quartered borders, fluted aprons, and chrome-plated oval drawer pulls. Circle 207



Witt Design's
rustic yet refined
Wellington Chest
was created by
Kevin Perkins of
Australia. The
design is loosely
based on that of a
traditional colonial
Wellington cabinet,
using strong

veneers of celery top pine and horizontal scrub from Tasmania. Sections of natural bark wood are used for the corner columns and drawer pulls. Circle 209





# Ted Boerner Furniture

introduces the
Booktable, a new
type of coffee table.
The solid wood
base of quartersawn white oak is
rubbed with
beeswax for a lowluster finish and

topped with cast black concrete with a built-in bowl on the right side. The table is 15 1/2 inches wide by 48 1/2 inches long by 15 1/2 inches high. Circle 210

# products

# Window sheers

Functional new sheers and casement fabrics put the emphasis on finish and texture by Marilyn Zelinsky

# **Nancy Corzine**

introduces Como, a 100 percent silk textured window sheer. Silk ribbon swirls appear to be stitched onto the netting, but they are woven into the fabric. Como comes in Ivory and Nude, and is 53 inches wide with an 8 inch repeat. Circle 202



## **Decorators Walk**

adds Silver Leaf to its already extensive collection of textural sheers. Silver Leaf is 100 percent gray silk interwoven with an elaborate leaf motif in metallic threads that look like crewel work. The sheer has an 18inch vertical repeat and a 20 1/2-inch horizontal repeat. Circle 201



# Rodolph

introduces a new kind of sheer called Silver Lining. It is 100 percent polyester, with a translucent aluminum thermofoil finish that cuts glare and keeps rooms cool in the summer and warm in the winter. The 57-inch-wide fabric can be washed, and can be treated to pass NFPA 701. Circle 204



# Maharam's

Corinthian/3 casements collection is woven from a newly developed, fine worsted spun yarn with the hand, look, and feel of wool and the advantages of

flame resistant Trevira FR. Priced from \$12 to \$16 a yard, Corinthian/3 is offered in 27 patterns, ranging from classic geometrics to modern looks. Circle 203

C K E I 0 N Н R А U Multi E Purpose R Stacking Chair circle 35

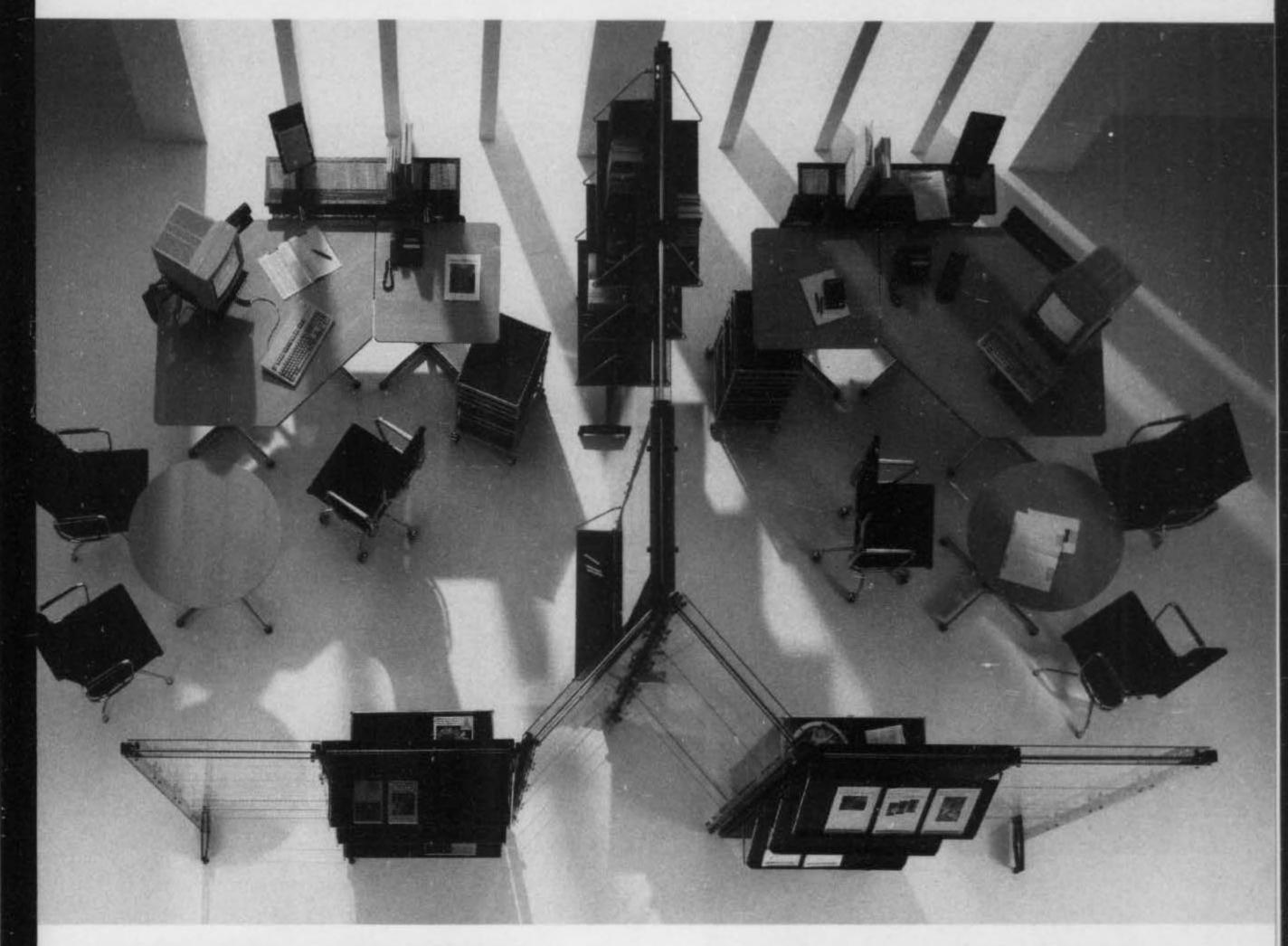


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### Mobili G Inc.

Showplace Design Center #341 2 Henry Adams Street San Francisco, CA 94103 Telephone: 415 431 9900 Telefax: 415 431 9901

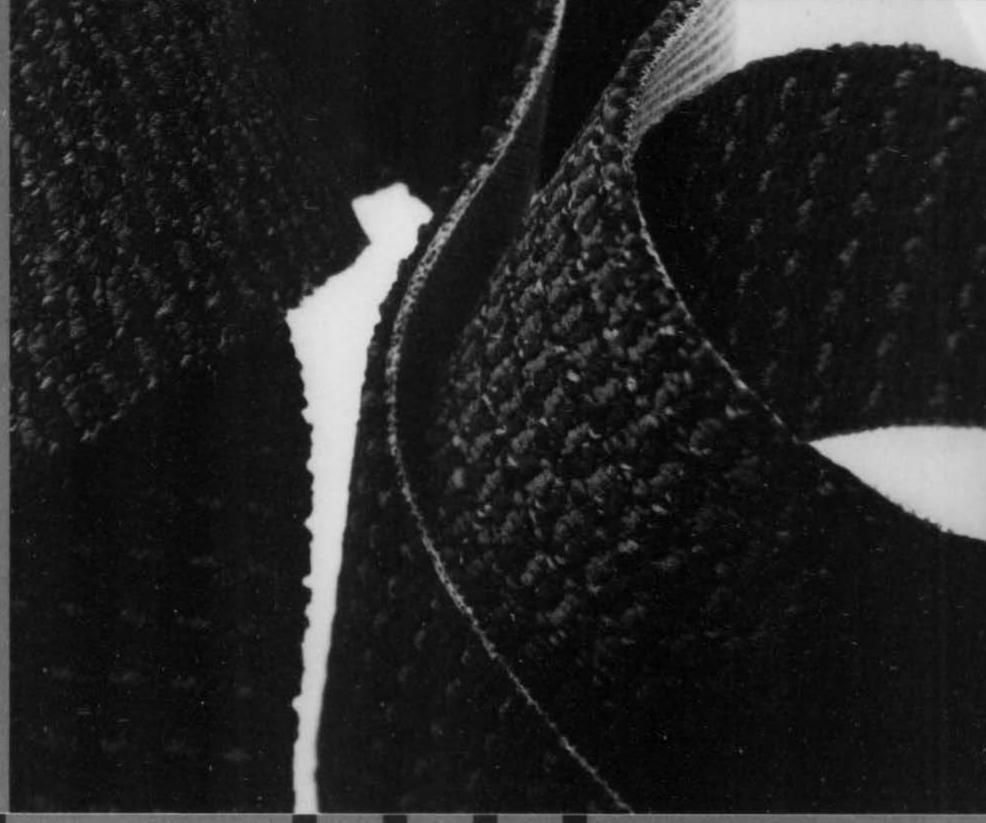


The Tio collection, designed by O.J. Holohan, brings an elegant statement to any business environment.

The contrasting beauty of the collection's wood combinations, along with its timeless contours are fully realized by Gianni through impeccable workmanship. Contact Gianni for more information.

# GIANNI

A Best of NeoCon Award Winning Company



# brilliant

Now you can reveal your creative vision with more brilliance than ever before. By illuminating your commercial interior with the beauty and diversity of BASF solution dyed nylons.

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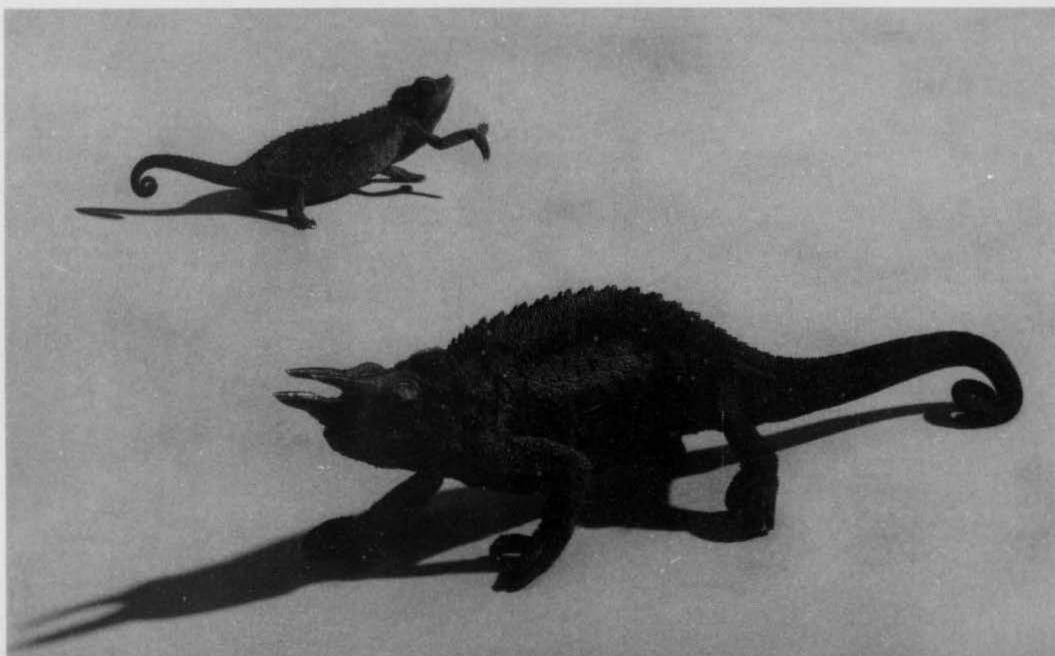
To learn more about the true power of BASF Nylon 6ix™ solution dyed products, call us at 1-800-477-8147.

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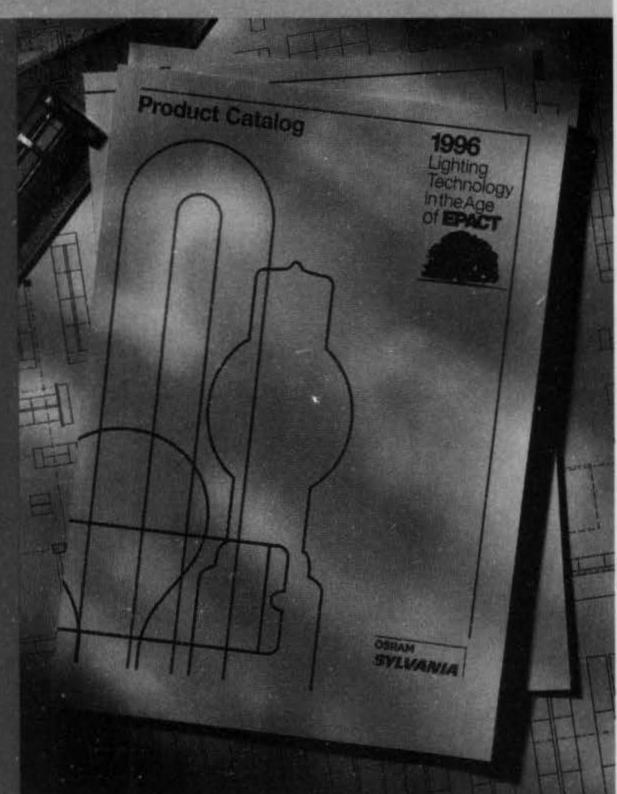
circle 39

BASF

# "Not tonight honey. The cage isn't warmed to an exact 78° Fahrenheit."



Moodlighting It's the newest addition to the Pittsburgh Zoo. That's where OSRAM SYLVANIA, working closely with two engineers, installed SYLVANIA METALARC' and OCTRON' lighting to meet exacting requirements. Like in the chameleon's cage, where lighting helps maintain temperatures crucial to mating. This is but one example of how we work to understand a business and use innovative SYLVANIA products to reach solutions. Ones that help make every one more productive.

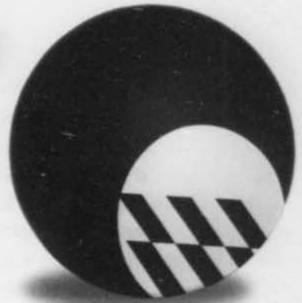


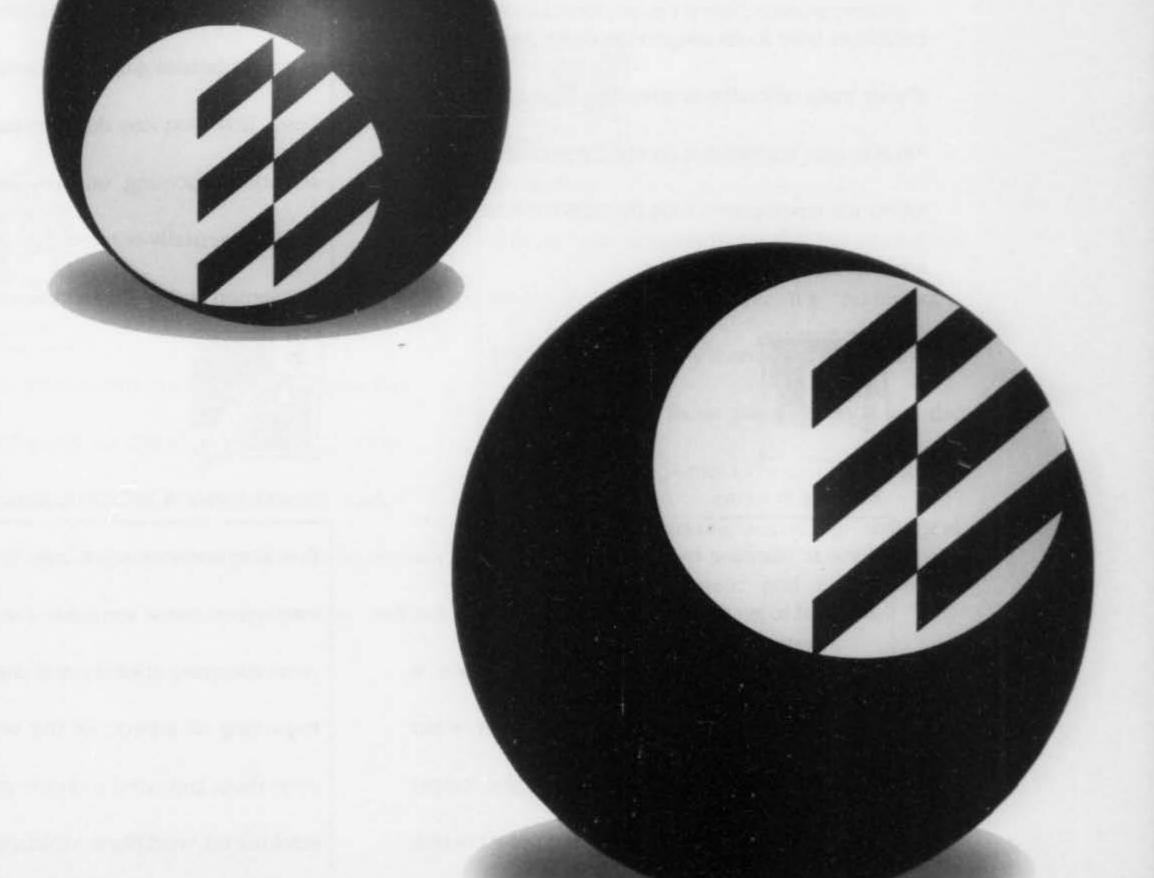
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SYLVANIA
BRILLIANT LIGHT
circle 40

http://www.sylvania.com

# World Workplace '96 Product Guide





Presented by Interiors

# Finding your interest area is simple...

The World Workplace '96 icon system is a unique way for you to find educational sessions and exhibitors that fall into seven defined areas.

Each of the seven icons is assigned to the educational presentations that address the topic the icon represents. In addition, the World Workplace '96 exhibitors have icons assigned to them. For example, if your main objective in attending World Workplace '96 is to gain information on the environment, simply follow the environment icon through the educational sessions and Learning Center.



**Building Systems** 

If you're planning to renovate or build, or if you just want to get the most out of your facility, a fundamental understanding of building systems is essential. Sessions under this icon cover water infiltration, maintaining HVAC systems, carpet research, construction projects and noise control.



# **Environment**

Protecting the earth requires the participation of major industrial forces all around the world.

Learn how you can do your part through presentations focusing on Greening Workspaces, environmentally-responsible design, hazard prevention and green architecture.



Health, Safety & Risk Management

Risk management is not only beneficial to your employees, but a necessity for the success of your company. Health and safety issues are impacting all aspects of the workplace. Learn everything you need to know in this area with sessions on workplace violence, security technology, benchmarking, healthy building design and ergonomics.



# Organizational Issues

There are numerous organizational issues that are demanding the attention of the workplace professional in the 1990s. If you need to increase your knowledge of this area, you'll want to be on the lookout for the organizational issues icon. Sessions will focus on strategic business planning, asset management, facilities strategic planning, globalization and project management.



## Productivity

Increased productivity in the workplace equates to increased profit. By attending the sessions under this icon, you'll learn more about adaptable leadership, high impact presentations, project teams, best practices, customer satisfaction surveys and improving organizational performance.



### Real Estate

The acquisition, planning and management of real estate is more complex than ever before. If you have real estate responsibilities, consider following the real estate icon. Topics covered in this area include workplace design, re-engineering and space design, alternative workplace strategies, new work directions and remote training centers.

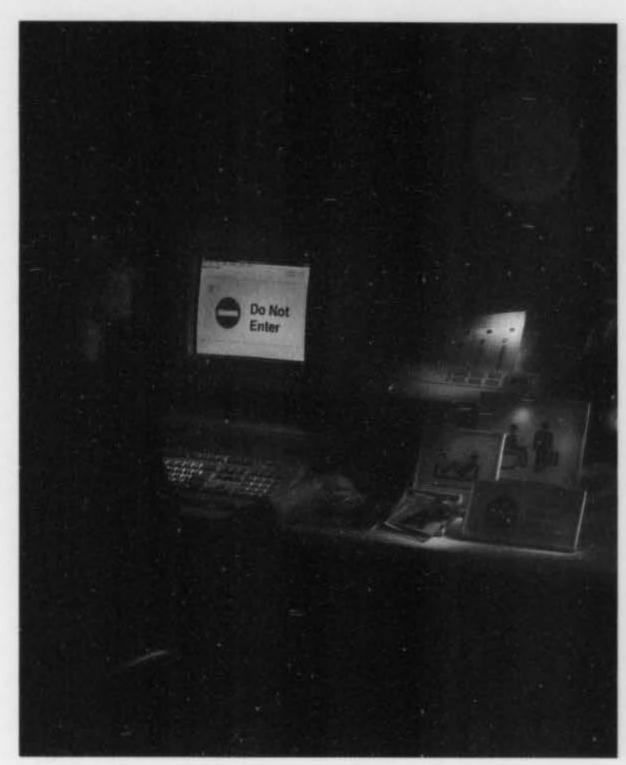


Technology

If there's one primary factor that has altered the face of the workplace, it's technology. Do you need to know more about technological advances? If so, focus your attention on the technology icon. Topics to be discussed include CAFM, benchmarking software, technical document management and computerized maintenance management systems.

# World Workplace '96 Compendium Index

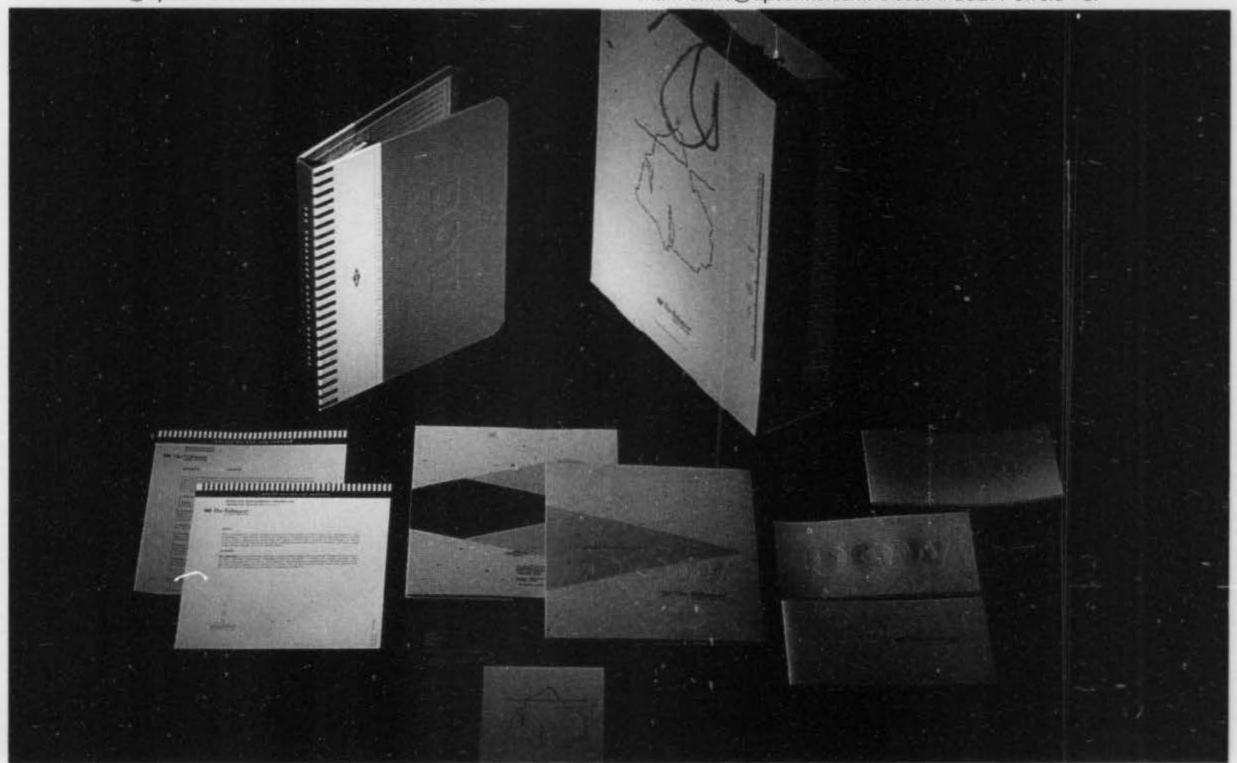
Compendium participants	Booth	Phone	FAX	Page
APC0	#1827	404-688-9000	404-577-3847	93
Armstrong World Industries	#1909	800-292-6308	717-396-6428	94
Autodesk	#1209	800-964-6432	415-507-6142	112
Bentley Mills	#2425	706-882-1891	706-882-0500	95
Bigelow	#1507	770-951-6000	770-951-6485	96
Dow Chemical Company	#2817/2819	800-847-4212	706-277-8100	93
Gianni	#1427	800-237-0847	708-863-4071	97
HAG, Inc.	#1233	800-334-4839	910-668-7331	98
Integrated Furniture Solutions	#727	314-993-8100	314-993-1260	99
Interface Americas	#2425	706-882-1891	706-882-0500	100
Interface Architectural Resources	#1742	770-423-1723	770-424-1888	101
Keilhauer	#807	416-759-5665	416-759-5723	102
Lees	#1927	800-545-9765	910-272-9046	103
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Masland Carpets	#1637	800-633-0468	334-675-5808	107
Mohawk Commercial Carpet	#1507	800-554-6637	770-951-6485	108
Shaw Contract Group	#2707	800-342-SHAW	706-275-3358	109
Trendway	#2325	616-399-3900	616-399-0668	110
Versteel	#2313	800-876-2120	812-482-9318	111



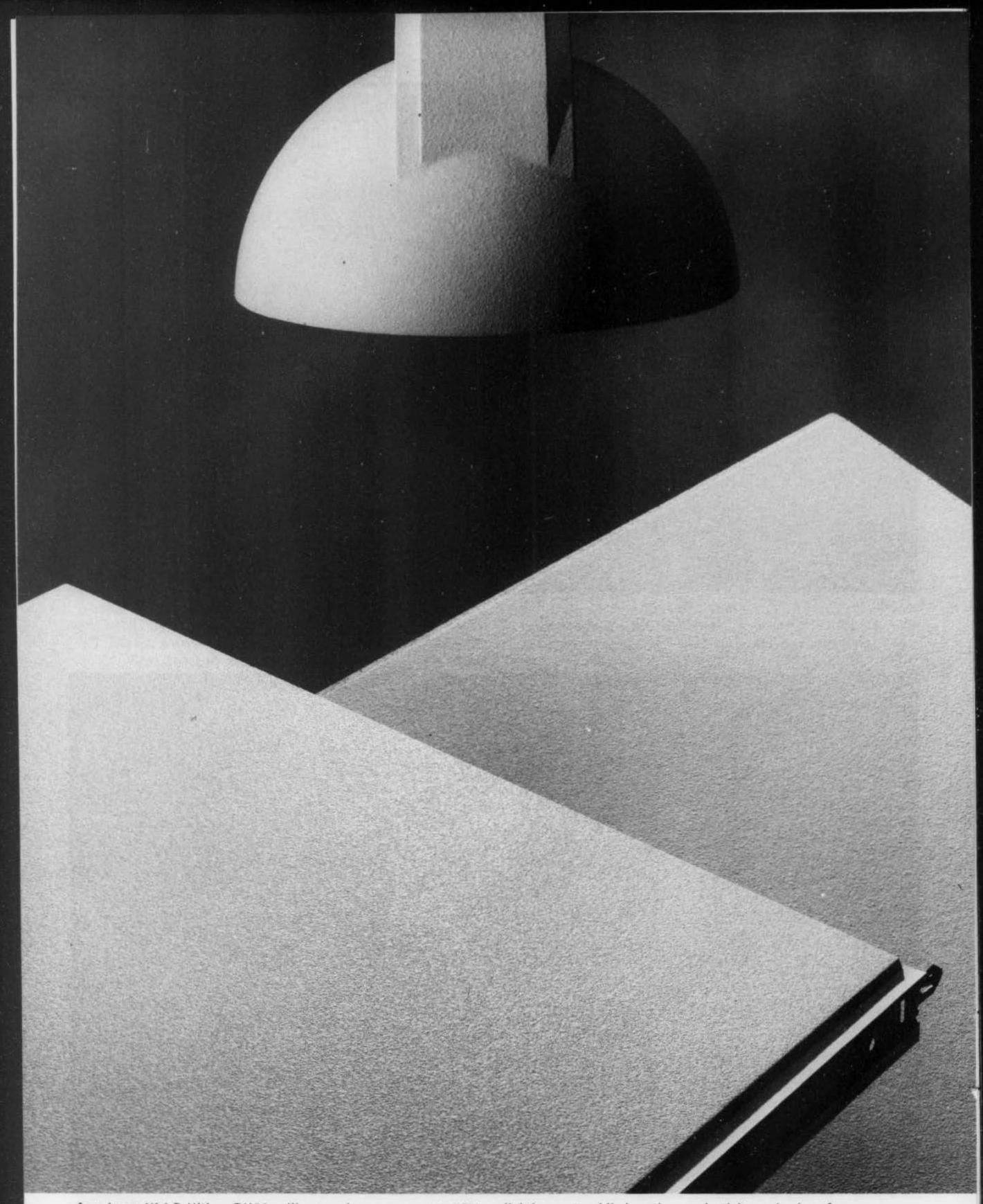
APCO's SignWord® Pro software creates professional signs using your own PC and laser printer. Pre-established layouts make it easy to enter messages and/or symbols-including your own logo. E-mail: sales@apcoline.com. Booth #1827. Circle 45.



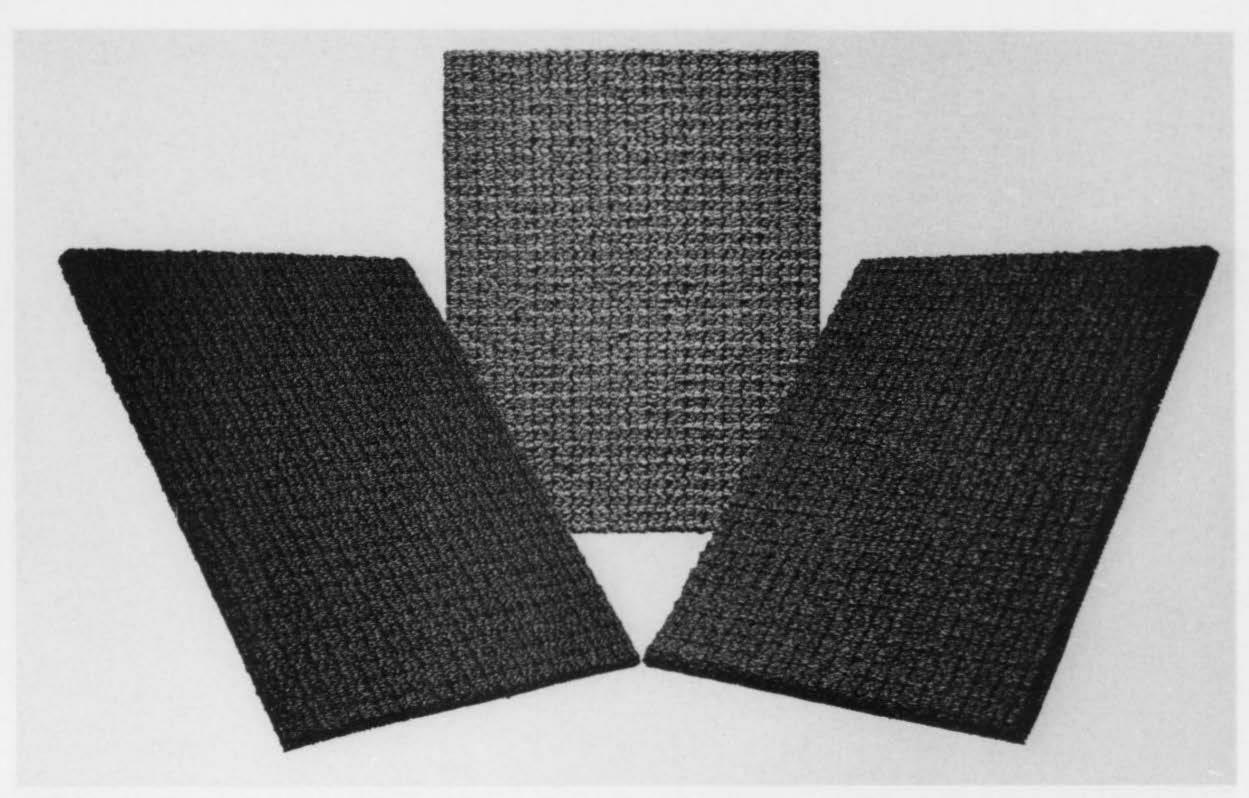
APCO's Visuline® directory features changeable message strips or letter boards, maps/plans, magnetic bulletin boards, or corkboards. Nine door shapes and illuminated or non-illuminated options. Email: sales@apcoline.com. Booth #1827. Circle 46.



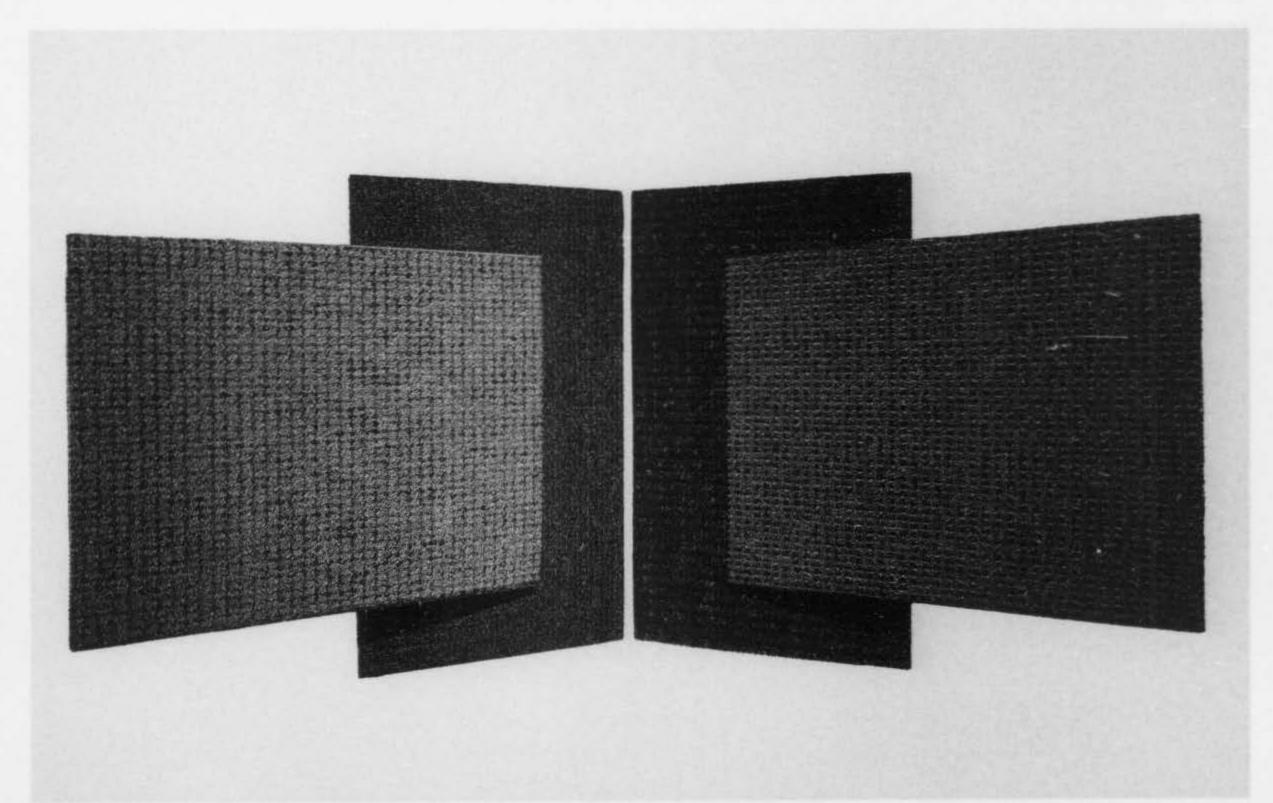
Dow The Enhancer® attached cushion carpet backing. Bylined Looking Beyond the Surface, newly released marketing, technical, and educational materials reflect a renewed commitment to design and facility professionals who specify flooring for high-use commercial interiors. Under license of The Dow Chemical Company from selected carpet manufacturers. Booth #2817/2819. Circle 47.



Armstrong Hi-LR Ultima RH90 ceiling panels can save up to 18% on lighting costs while boosting productivity and value of space. The new smooth-surfaced acoustical panels reflect 89% of the light striking them, improving the effectiveness of indirect lighting systems. Booth 1909. Circle 48.



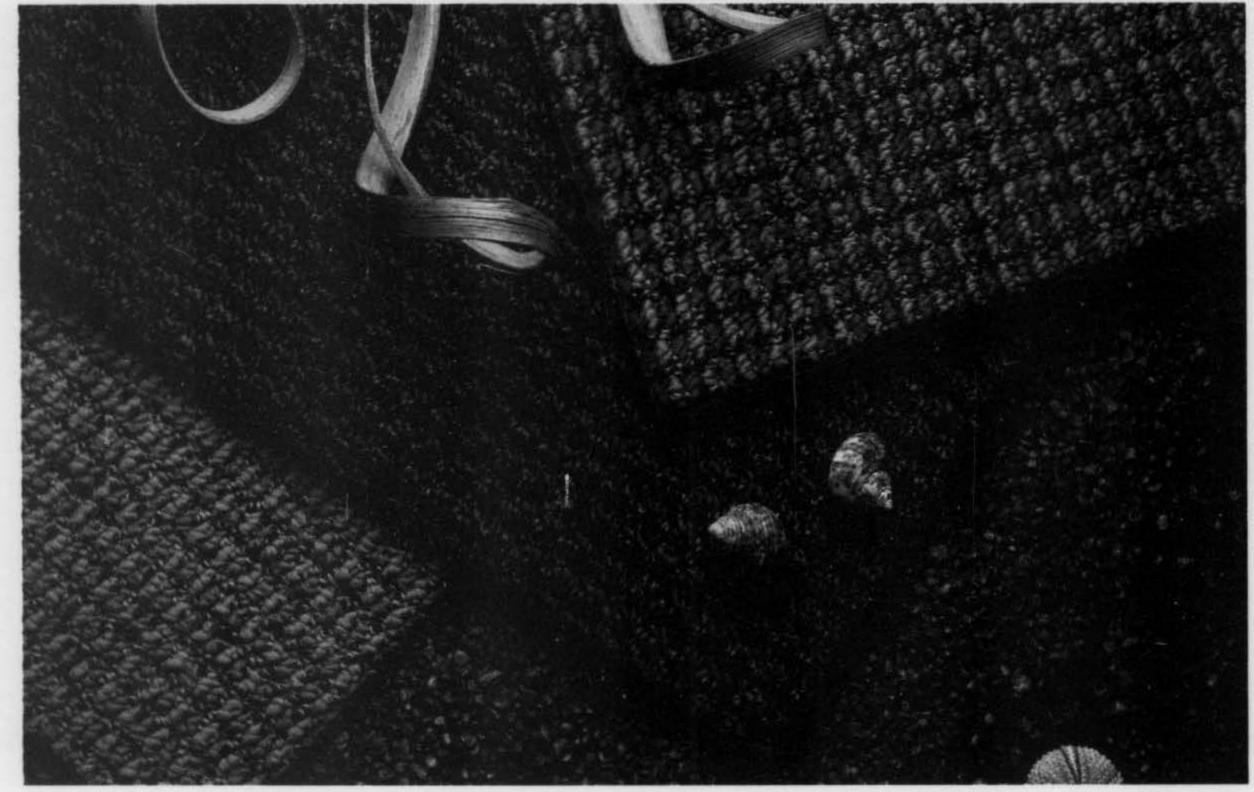
Bentley Mills Cambridge is a multilevel heathered loop product whose small-scale texture achieves a block-like, ordered effect. Yarn colors can be monochromatic or mixed to yield contrast. Booth 2425. Circle 49.



Bentley Mills Docklands—a multilevel, textural, tip-sheared carpet with a small-scale pattern. Available in broadloom, Docklands is manufactured with Monsanto Ultron® VIP continuous-filament nylon. Booth 2425. Circle 50.



Bigelow Commercial Fandango. A richly textured loop style that emulates the look of sisal. Its styling introduces BASF's new Chromascope Exclusive Yarn System. Carries a 10-year Stain-Removal Guarantee. Booth #1507. Circle 51.



Bigelow Commercial introduces Caprice, a new transitional style that bridges the gap between traditional and contemporary. Perfect for both corporate America and the healthcare environment. Booth #1507. Circle 52.

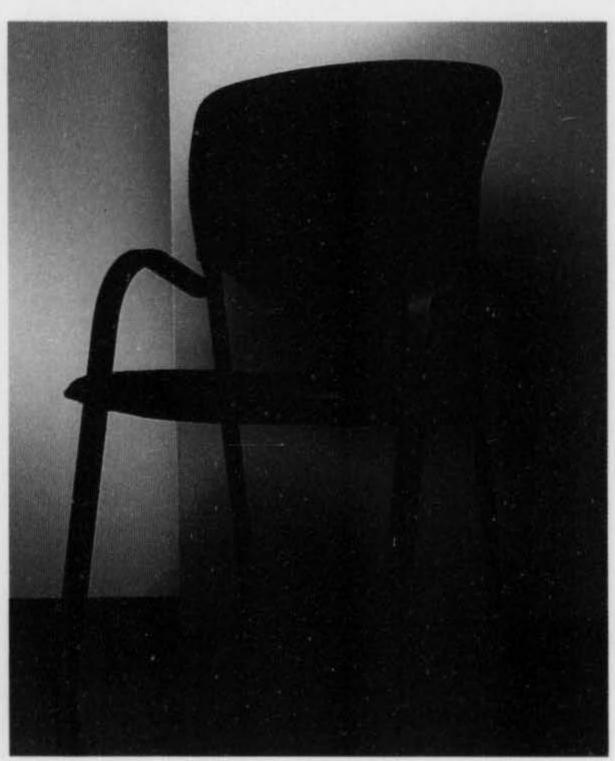
wood species in a range of stains and colors. Booth 1427. Circle 53.



HAG Signét is available in three designs, with seven executive/task chairs and three side/conference chairs that can be customized by the user for individual comfort. Booth #1233. Circle 54.

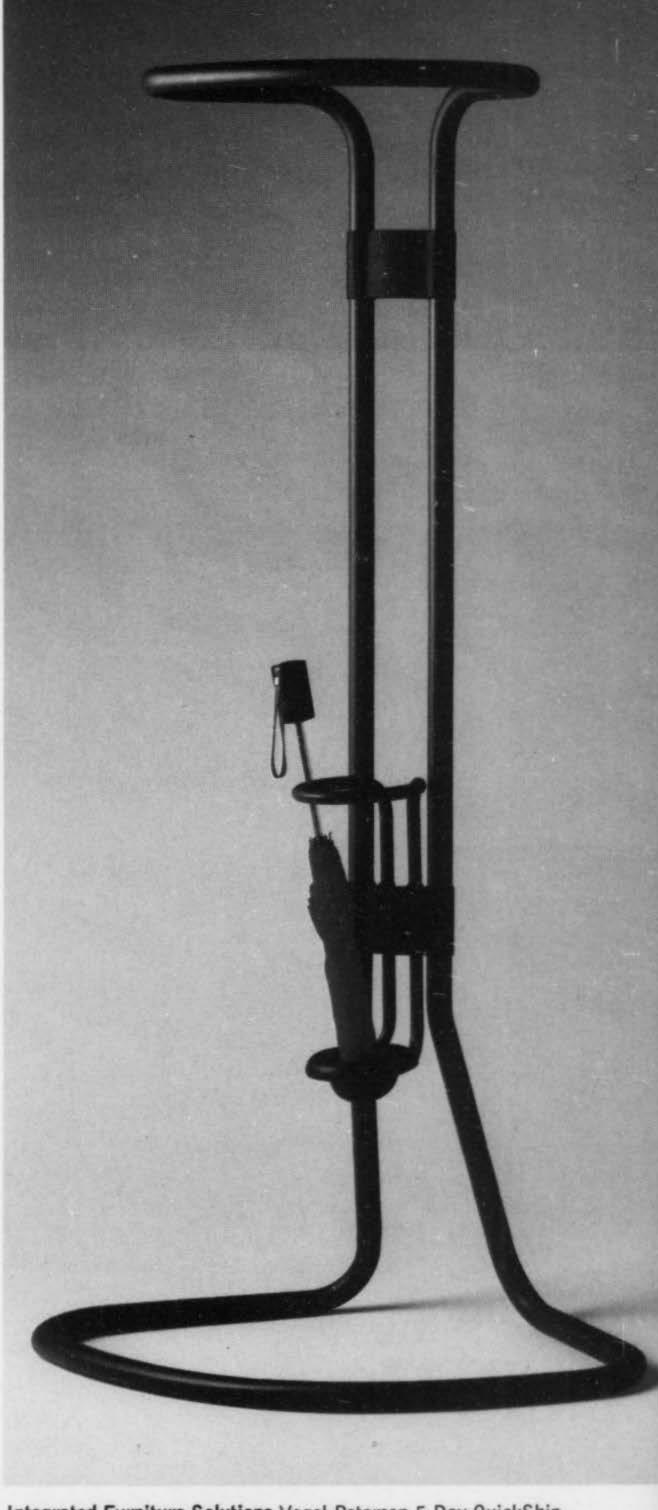


HAG Conventio sets new standards for conference seating comfort with its unique flexible seat and back. HAG Conventio, available in wood or metal, is also stackable and connectable. Booth #1233. Circle 55.



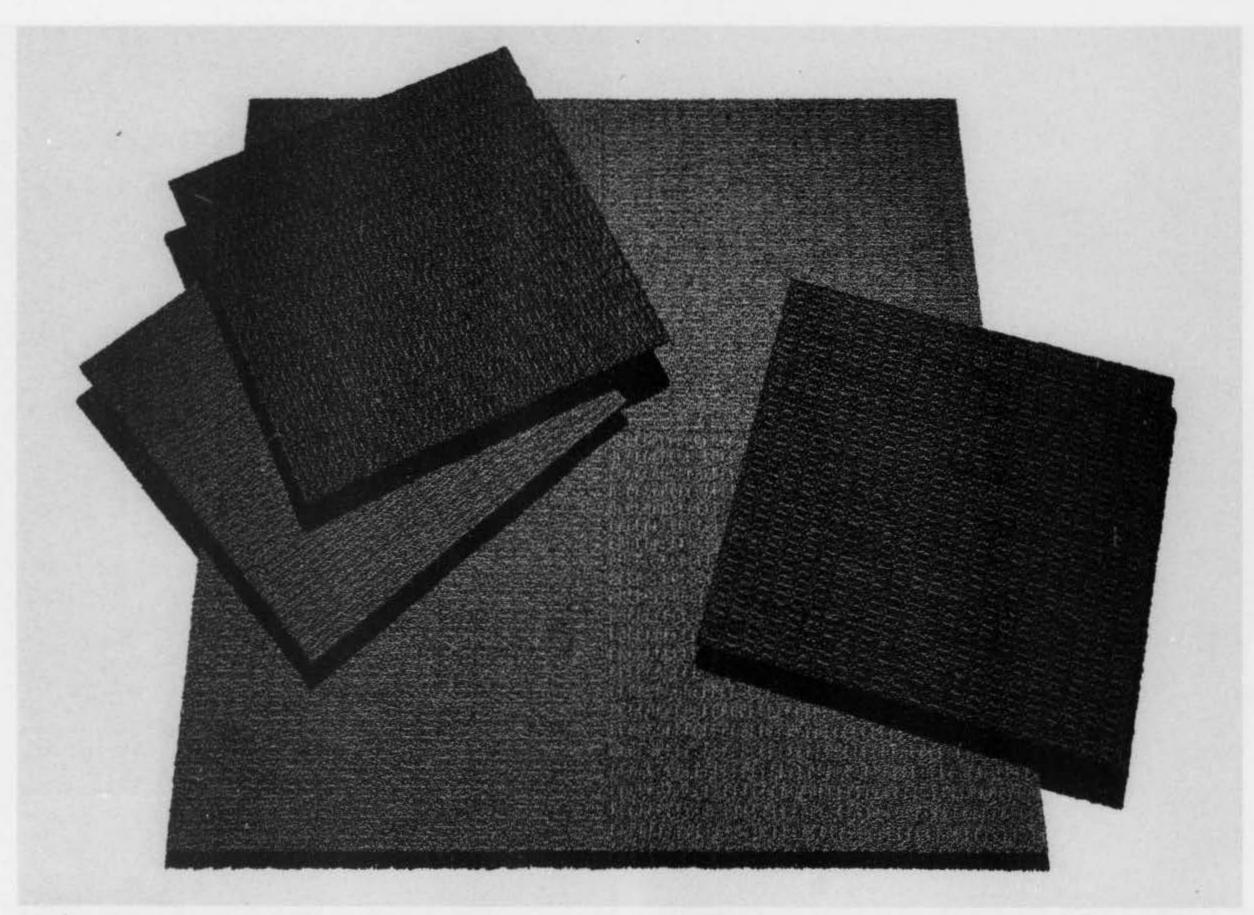
**HAG** Air Conference promotes variation and movement for short- and long-term seating comfort. Two distinctive versions are available. Booth #1233. Circle 56.



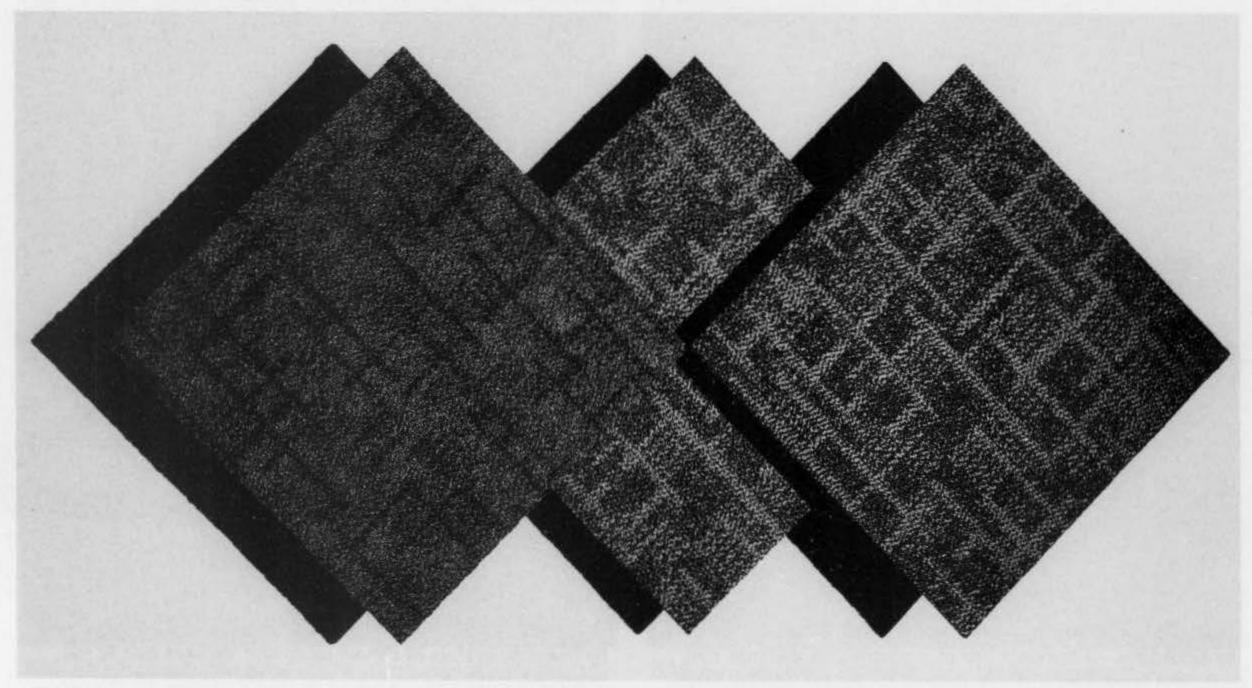


Integrated Furniture Solutions The 3200 PROformance II Series by EckAdams-a complete line of ergonomically designed side, task, and management chairs and mid-height and counter-height stools, available in black, grey, or tan. Lifetime warranty. Booth 727. Circle 57.

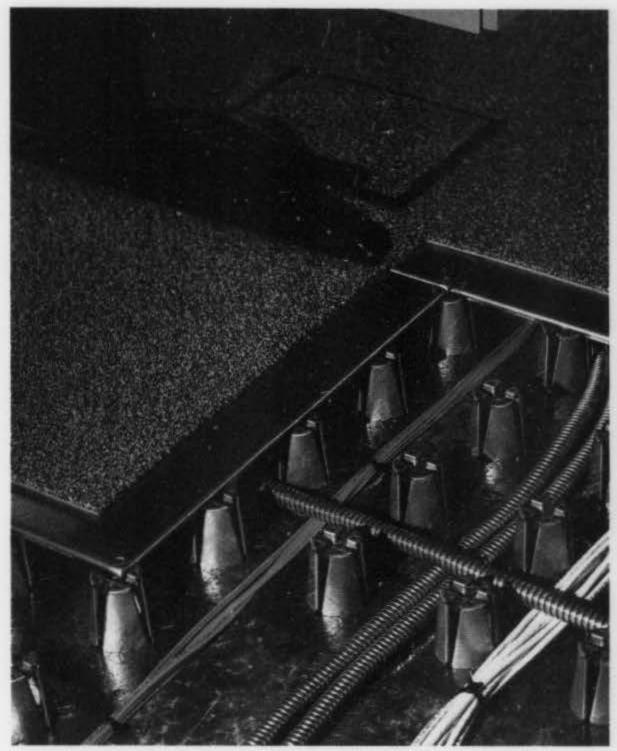
Integrated Furniture Solutions Vogel Peterson 5-Day QuickShip. By investing in state-of-the-art equipment we were able to put together a quick-ship program that boasts five-day delivery on wardrobe products. Booth 727. Circle 58.



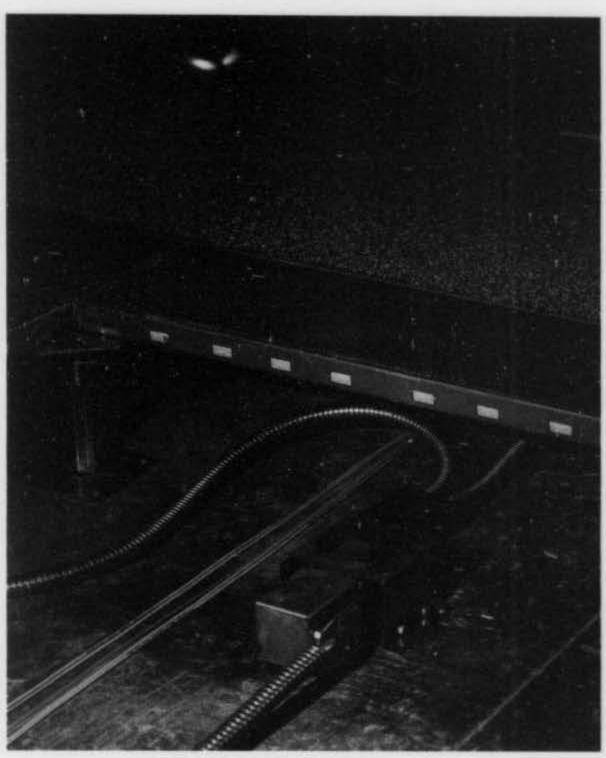
Interface Designed to correlate with a wide range of interiors, Analog is available in 17 neutral colorways. Quarter-turned for a parquet effect. Features solution-dyed DuPont Antron Lumena®. Booth 2425. Circle 59.



Interface's new Elements line is manufactured from the DuPont Antron® Legacy fiber system. Available in both carpet and tile broad-loom. Features DuPont's DuraTech®. Booth 2425. Circle 60.



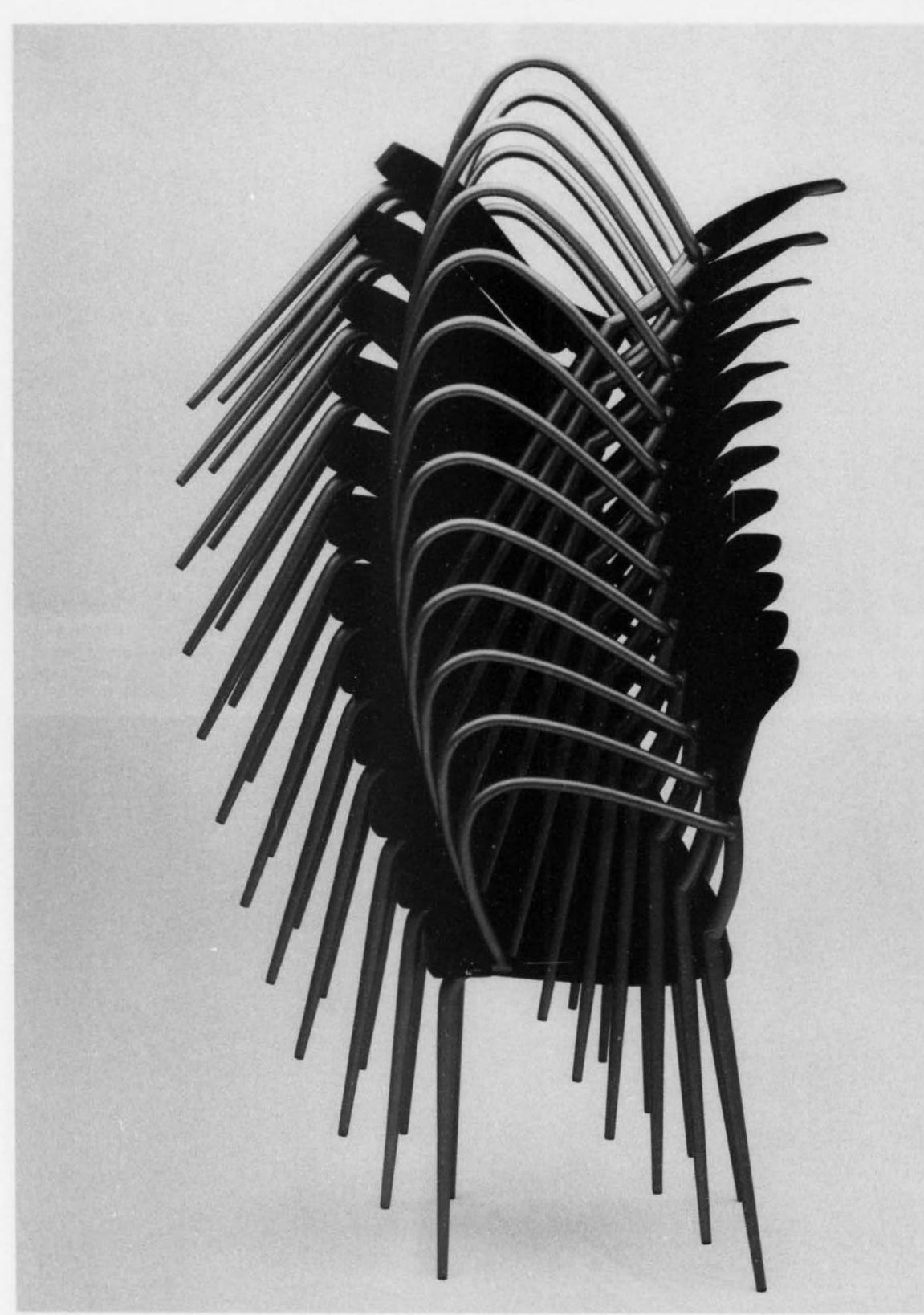
Interface Architectural Resources (InterfaceAR™). Intercell® and Ultralow™ provide low-profile solutions for cable and wire distribution with minimal floor-to-ceiling height encroachment and offer quick, easy space reconfiguration. Booth 1742. Circle 61.



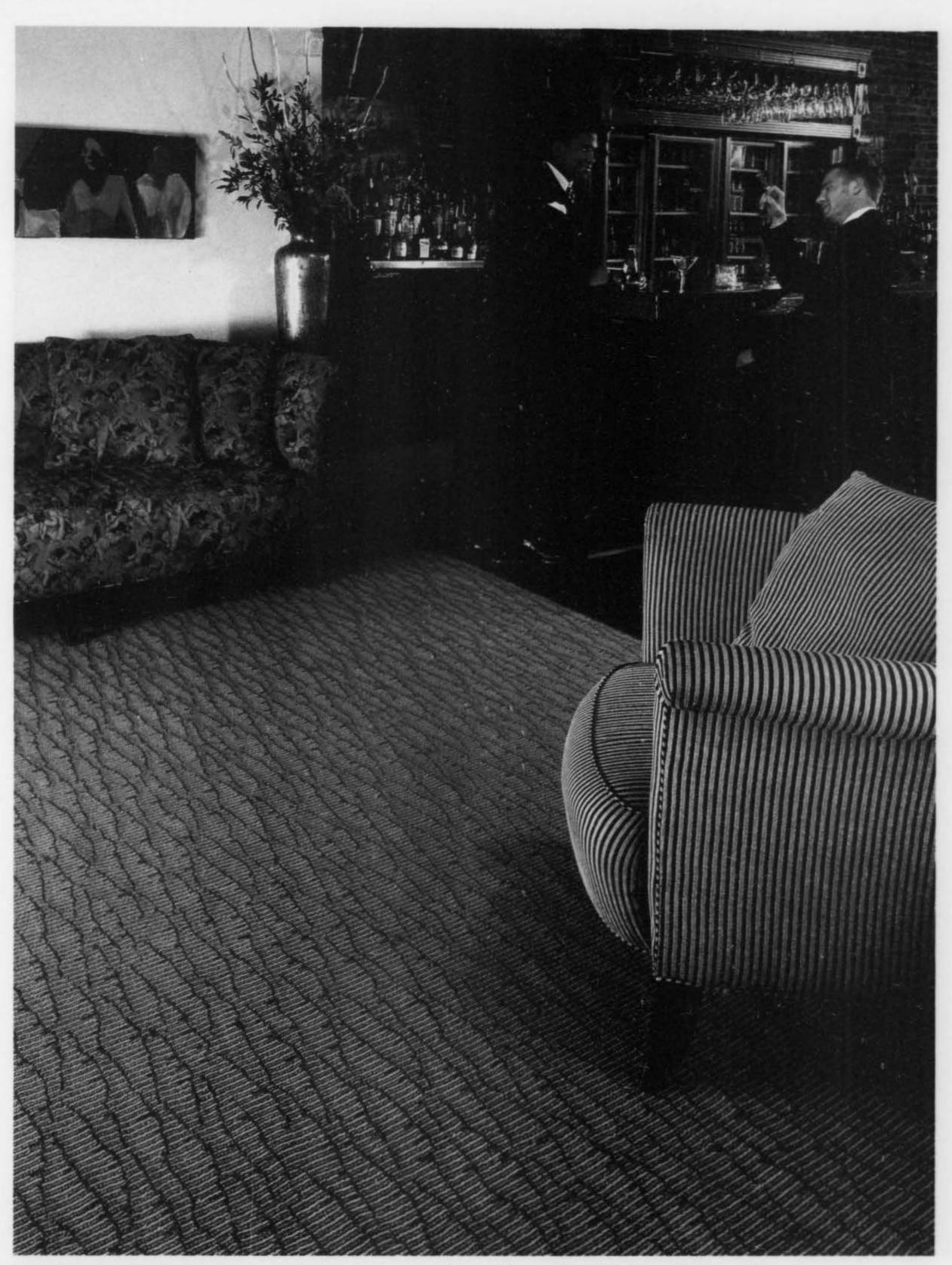
Interface Architectural Resources (InterfaceAR™). With its exclusive 20-year warranty, the C-Tec® series of raised-access floors offers a wide range of options for cable distribution as well as the ability to incorporate HVAC. Booth 1742. Circle 62.



Interface Architectural Resources (InterfaceAR™). Interstitial's™ patented multiple-level raised floor design provides efficient and flexible organization of power, voice, data, and air. Booth 1742. Circle 63.



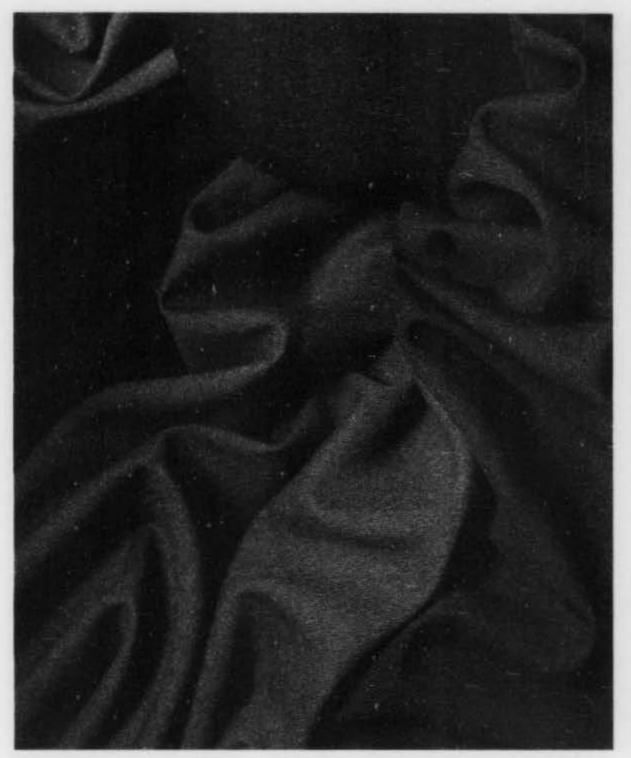
Keilhauer With the Chit Chat, designers at Kerr Keller have taken advantage of the form manipulation that sophisticated polymers permit to deliver a chair whose personality shines from every angle, even when stacked. A series of undulating and intersecting arcs creates a back/seat form that cradles the body comfortably. Snap-fit seats and simple backs make these parts easily recyclable. Booth 807. Circle 64.



Lees Bottega's unique pattern, texture, and color are a product of Lees' full repeat-scroll process, which cannot be replicated on any other type of tufting machine. Sophisticated styling and superior performance. Booth #1927. Circle 65.



LFI Designed for commercial exteriors, the Catena™ is formed of aluminum and stainless steel to provide durable, rustproof seating. Its polyester powder-coat finish resists chipping, peeling, and fading. Stackable, movable, and storable. Booth 2107. Circle 66.



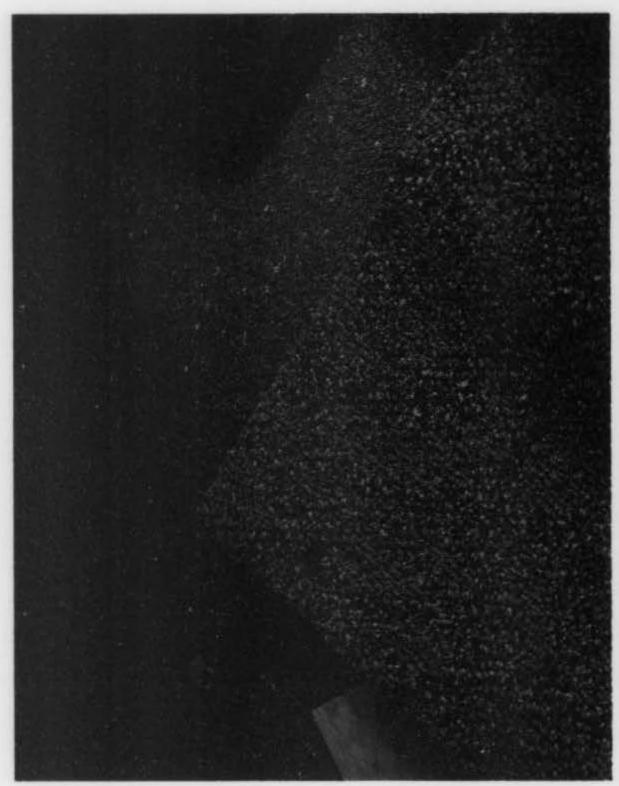
Maharam introduces Pliatex Premier, a multistretch upholstery fabric that can withstand more than a half-million double rubs when tested for abrasion resistance. An affordable price point of \$12.50. Booth #1222. Circle 67.



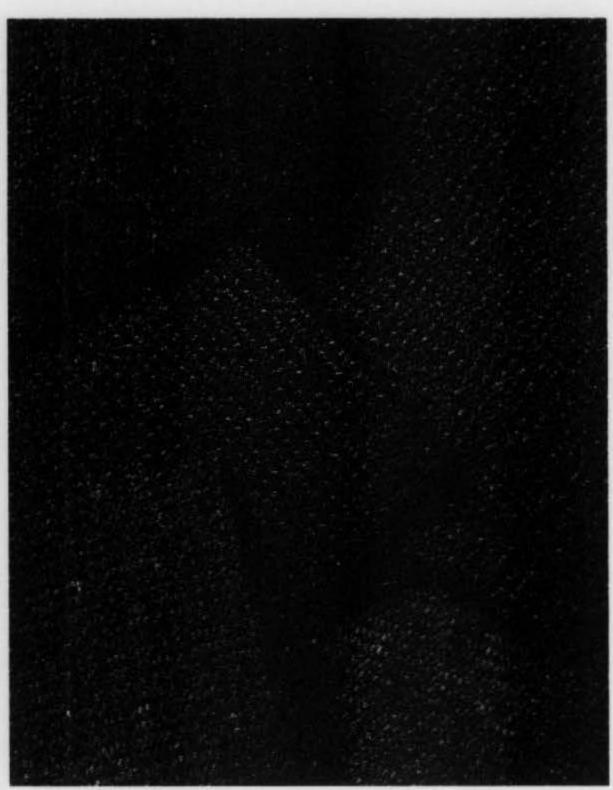
Maharam adds Tek-Wall® Elite to its signature line of high-performance wall coverings. Each of the eight finely detailed jacquard designs is 54" wide, with a Teflon® finish and an acrylic backing. Booth #1222. Circle 68.



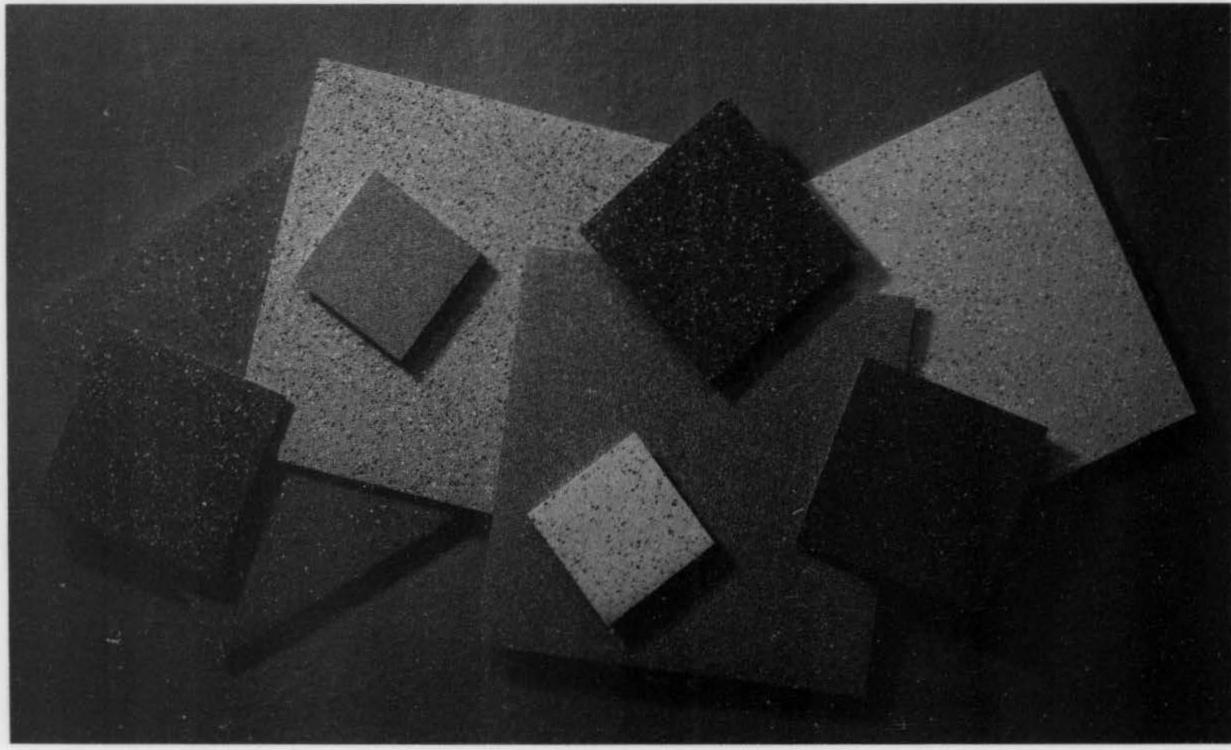
Maharam introduces Safety Series/6, a well-priced collection of multicolored upholstery fabrics. Each pattern is constructed of 100% polyester and engineered to pass most of the contract market's major flammability requirements. Booth #1222. Circle 69.



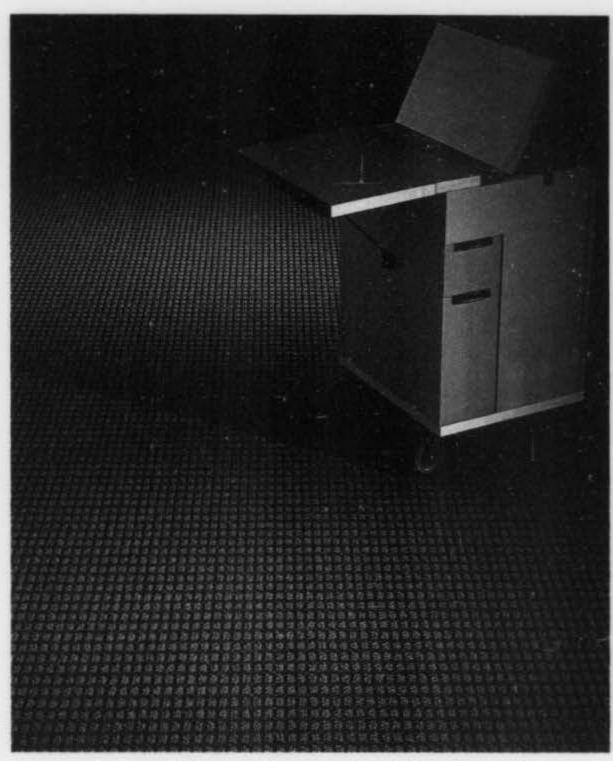
Mannington Commercial Composition, Objects, and Articles, coordinating carpet styles available in broadloom, six-foot, and modular tile. Constructed of 100% DuPont Antron Lumena. Booth #1613. Circle 70.



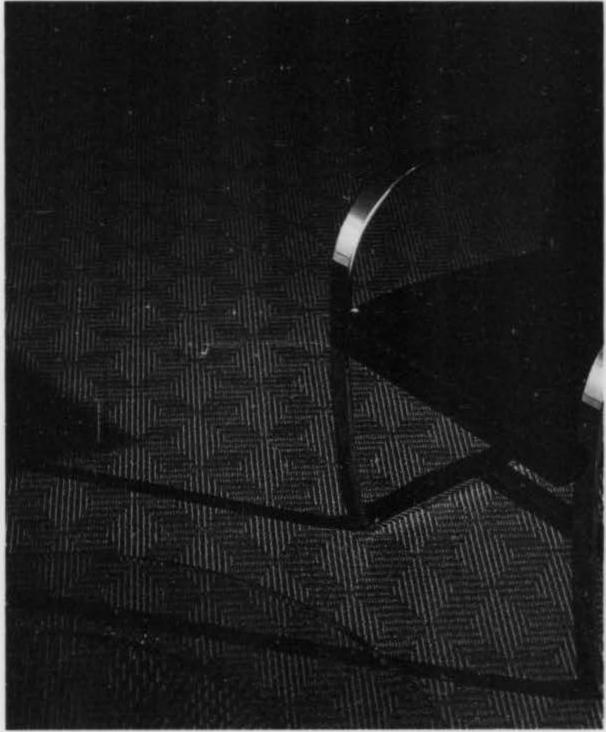
Mannington Commercial Baypointe, an enhanced graphic loop using varicolored yarns for a rich, woven look. Available in 12' broadloom; coordinates with other Mannington Commercial carpet styles, sheet vinyl, and VCT. Booth #1613. Circle 71.



Mannington Commercial No single source offers as many flooring options, including three complementary inlaid sheet-vinyl collections: Inspired Fields®, Fine Fields®, and Random Fields®. Booth #1613. Circle 72.



Masland Contract Fenestra. Small-scale windowpane motif in tailored multitextural combinations. High-performance commercial broadloom in 17 standard colorways for in-depth end-use applications. Booth #1637. Circle 73.



Masland Contract Diamante. Aggressive cubism revival in a multitextural diamond motif. High-performance commercial broadloom in 9 standard colorways. Colored for corporate, hospitality, and residential crossover. Booth # 1637. Circle 75.



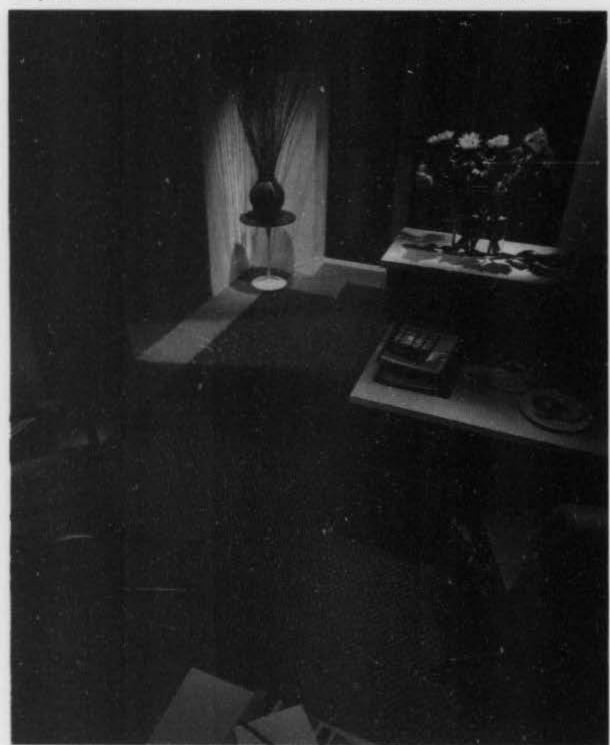
Masland Contract Oakleigh. Multitextural oak-leaf pattern set in linear geometric field. High-performance commercial broadloom in 9 standard colorways. High-contrast and monochromatic combinations suited to a variety of end uses. Booth #1637. Circle 74.



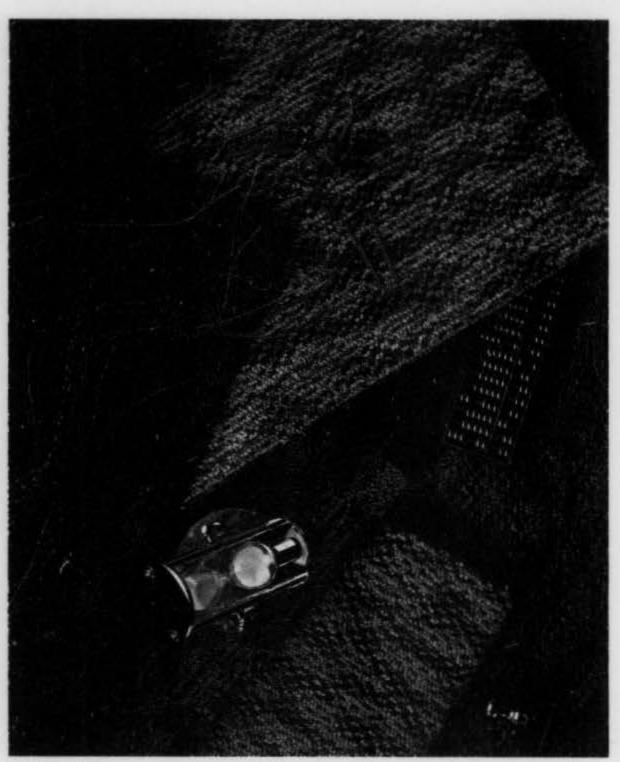
Masland Contract Reticella. Cutwork lace-inspired linear multilevel loop. High-performance commercial broadloom in 17 standard colorways. Multichromatic color combinations tailored to a variety of end uses. Booth #1637. Circle 76.



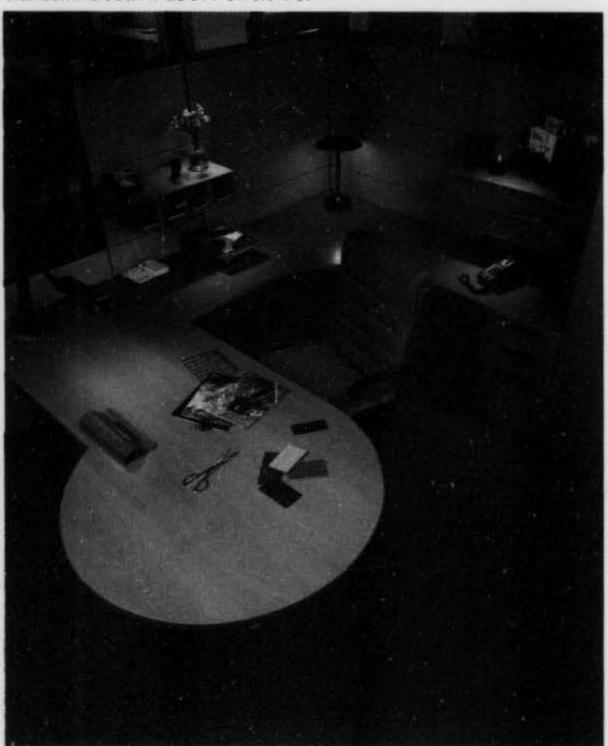
Mohawk Commercial Carpet Featuring Antron Lumena® solutiondyed nylon, the Kaendler Collection combines innovative computergenerated pattern flexibility with the performance features of woven carpet. www.mohawkcommercial.com. Booth #1507. Circle 77.



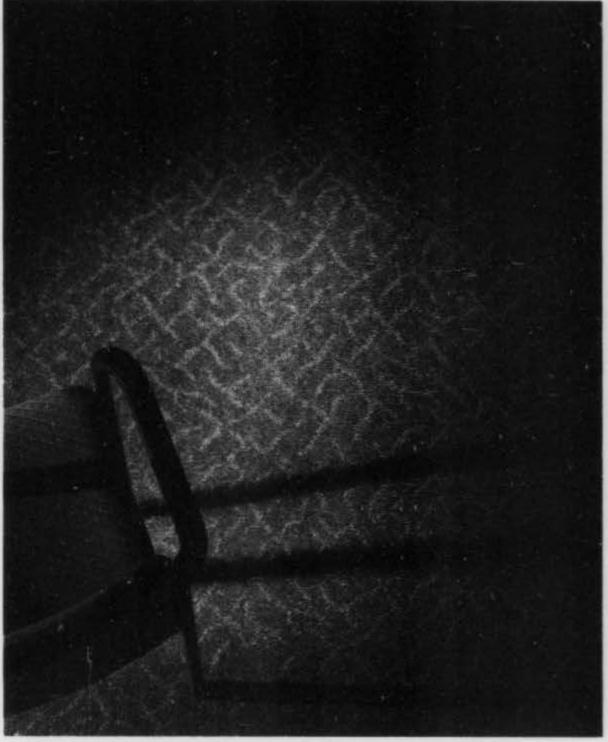
Mohawk Commercial Carpet Endura combines Mohawk's heralded woven interlock construction with the performance of Colorstrand™ SD solution-dyed nylon in a carpet suitable for any environment. www.mohawkcommercial.com. Booth #1507. Circle 79.



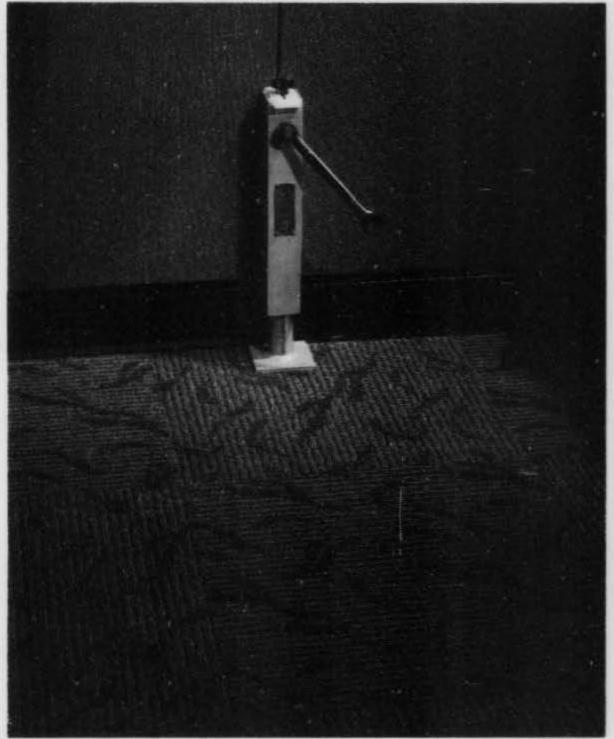
Mohawk Commercial Carpet Sundance features subtle pattern elements in a high-performance loop construction. Offers unmatched combinations of color, pattern, and texture. www.mohawkcommercial.com. Booth #1507. Circle 78.



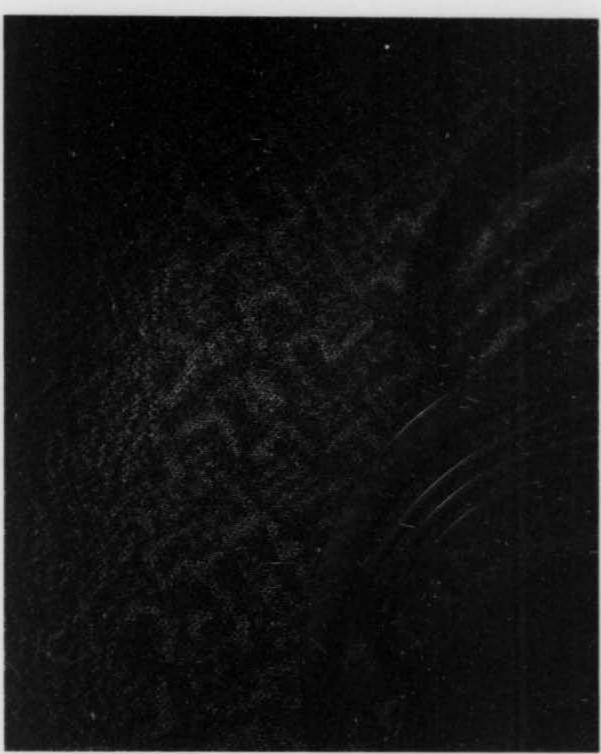
Mohawk Commercial Carpet Regatta features Antron® Legacy nylon and represents a beautiful refinement of woven interlock technology with the introduction of a subtle pattern throughout its construction. www.mohawkcommercial.com. Booth #1507. Circle 80.



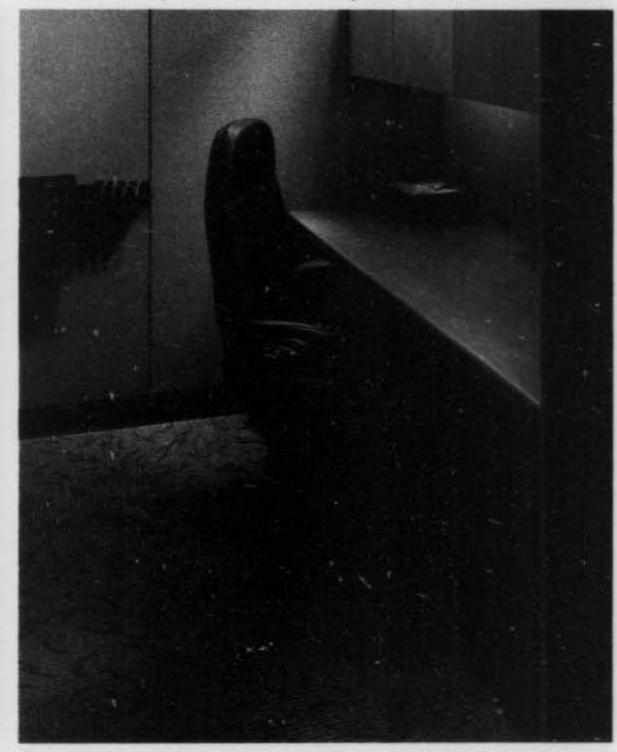
Shaw Contract Group. Alternative SQ from Shaw Networx. Breaks the mold as a visual, functional, and cost-effective alternative to hard-surface flooring. Carpet tile pattern evocative of geologic veining in natural colorways. Booth #2707. Circle 81.



Shaw Contract Group Maestro SQ from Shaw Networx. Aggressive quarter-turned curvilinear-on-liner carpet tile pattern for upscale workplace statement. Advanced composite vinyl backing for ultimate installation stability. Booth #2707. Circle 83.



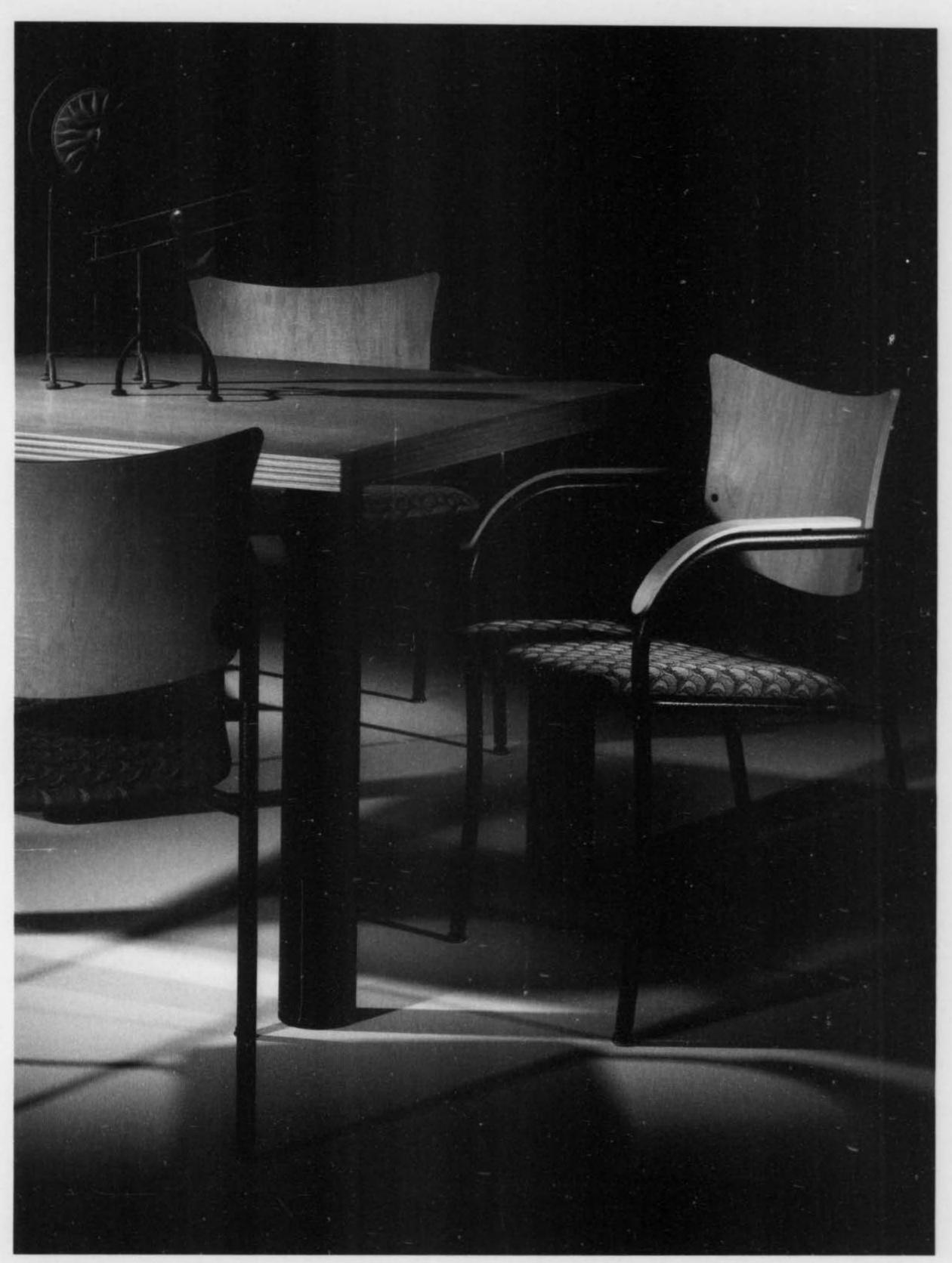
Shaw Contract Group Rhythm-scaleless geometric fusion; Bluesmedium-scale geometric melange. One-on-one carpet coordinates. Choose 12' broadloom, 18" carpet tile, or 6' roll for maximum installation and performance flexibility. Booth #2707. Circle 82.



Shaw Contract Group Patented Vertical Installation Technology (VIT™) lifts panel systems for occupied replacement of carpet. From Shaw Contract Flooring Services, network of company-owned flooring contractors. Product, Maestro SQ. Booth #2707. Circle 84.



Trendway's new Italian-designed Cameo® stacking chair offers mobility and craftsmanship at a moderate price. Perfect for cafeterias, training rooms, and reception areas and as in-office guest seating. Booth #2325. Circle 85.



Versteel Tables and Chairs People Use! Versteel provides tables and chairs for all environments: large boardrooms and small conferencing, team task areas, training rooms, corporate cafeterias, and lobbies. Booth 2313. Circle 86.

# This is what the experts are saying about AutoCAD Release 13. Curiously enough the experts are also your competition.



We're very impressed with R13's 2D and 3D design, drafting, and detailing capabilities, as well as versatile dimensioning features. We see a performance boost with R13 on Windows NT.™ 3D rendering is much faster on R13 than before. A sum total of this and many other enhancements are making our lives a lot easier.

- Mike Mulvey, Kornberg Associates (16-person AEC firm)

NT truly unleashes the total power of R13. It is doing everything they said it would. It gives architects the ability to sculpt out form and to create things and add pieces to designs as needed. Intuitively designing on a computer is a new thing to this industry. Any form you can imagine, you can create. And you don't have to be a computer nerd to do it.

- Jory Walker, MHTN Architects, Inc. (90-person commercial architecture firm)

How I sold it into management was to concentrate on the great features RI3 brought us. By doubling my platform performance with a Pentium, our reward would be an increase in productivity, an increase of speed. A better quality of work with better features. RI3 actually helped me to sell the cost of the platform upgrade to management."

— Tim Gess, Rockwell International (2500-person plant & machine layout & manufacturing firm)

I can open up 3 or 4 different drawing sessions at once and toggle between them. This is a big time saver because I constantly need to be referring to previous drawings to complete the project."

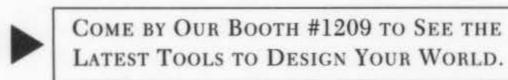
— Steve Robertson, GAA Architects (7-person architectural firm)

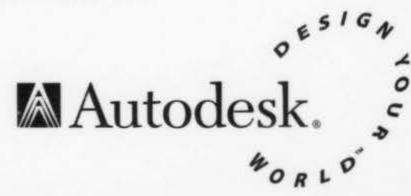
"The majority of our users are self-training on Release 13 through the use of the graphical user interface which gives them the opportunity to get as much or as little help as they require to accomplish certain tasks."

- Doug Skinner, Engberg-Anderson (36-person planning, architecture & design firm)



These are just a few of the hundreds of thousands of users working on AutoCAD® R13 to get the job done. Beware.







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circle 41

# Teamwork

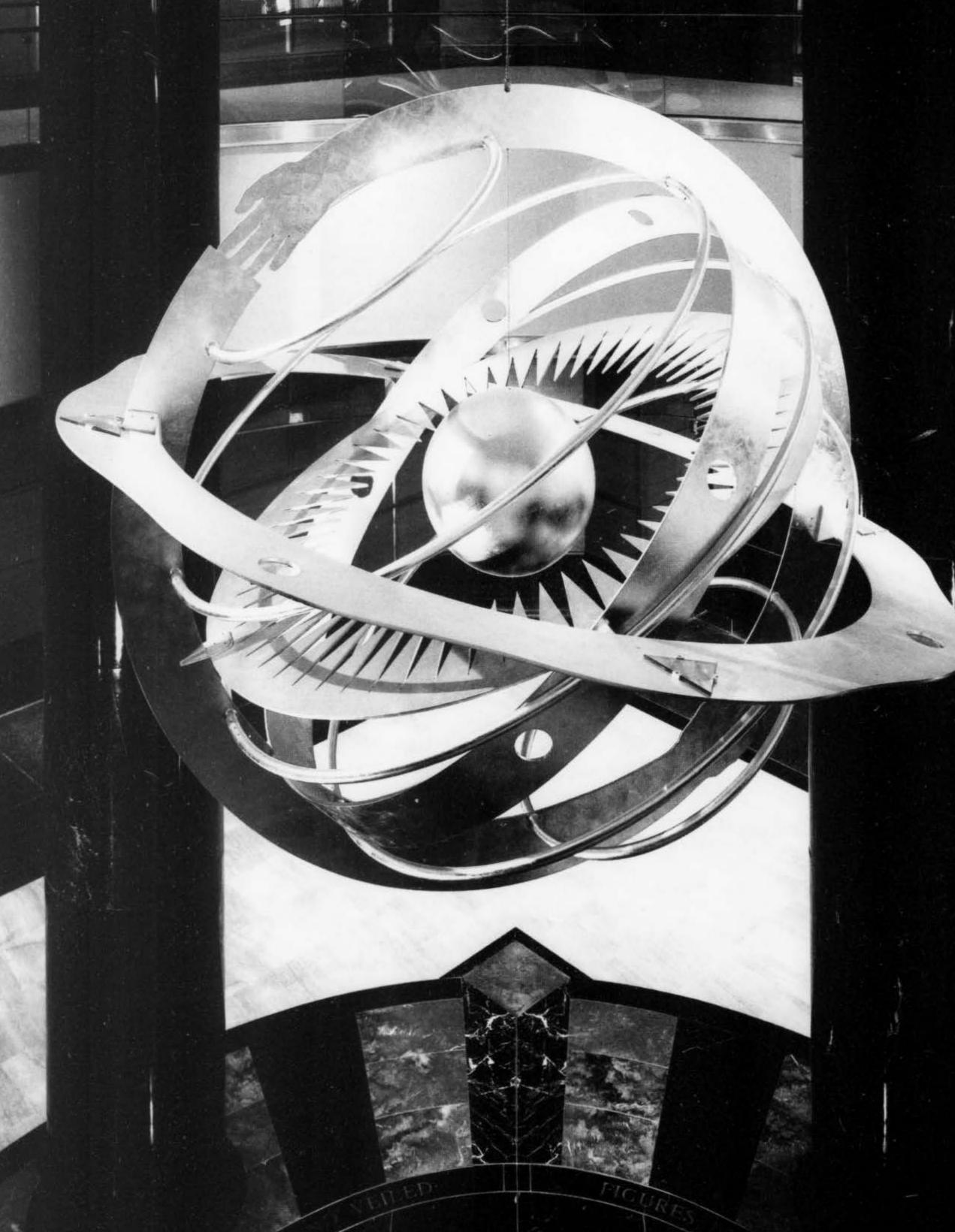
ELPS YOU accomplish "impossible" things. This was the primary lesson of the "Why?" Conference hosted by DuPont and Interface Americas last month in Austin, Texas, where, on a scrubby ranch in blistering heat, a hundred architects and designers and two not very athletic editors found themselves climbing 35-foot telephone poles, edging across highwires, and scaling sheer 40-foot board walls—all in the name of teambuilding. The experience made believers of us all.

Indeed, as many American firms have already discovered, working in teams is efficient, empowering, and highly productive. This insight is changing the look of workplaces coast to coast, as the projects selected for this special "teamwork" issue will attest. Starting with the nonterritorial, nonhierarchical, task-based offices of Axiom Business Consulting in San Francisco's South of Market Street district, we travel to Chicago's landmark Inland Steel building, where architects Ross Barney + Jankowski have installed their own architecture firm in light-filled, team-friendly spaces (only one office has a door!) Back in New York, a high floor of famous Lever House has been reworked as a "Team Center" for Lever Brothers Company, with state-of-the-art yet wholly flexible meeting spaces that encourage interaction. Teamwork was key to the entire design and construction process of Bausch & Lomb's new headquarters in upstate Rochester, where architect, interior designer, construction manager, and a cadre of consultants worked seamlessly to assure on-time, on-budget delivery of the 20-story building despite concurrent restructuring of the client company. Rounding out the issue, you'll find a smashing houseboat in Seattle, a community healthcare center in Brooklyn, and an upscale restaurant in Beverly Hills—each one the result of true team effort.

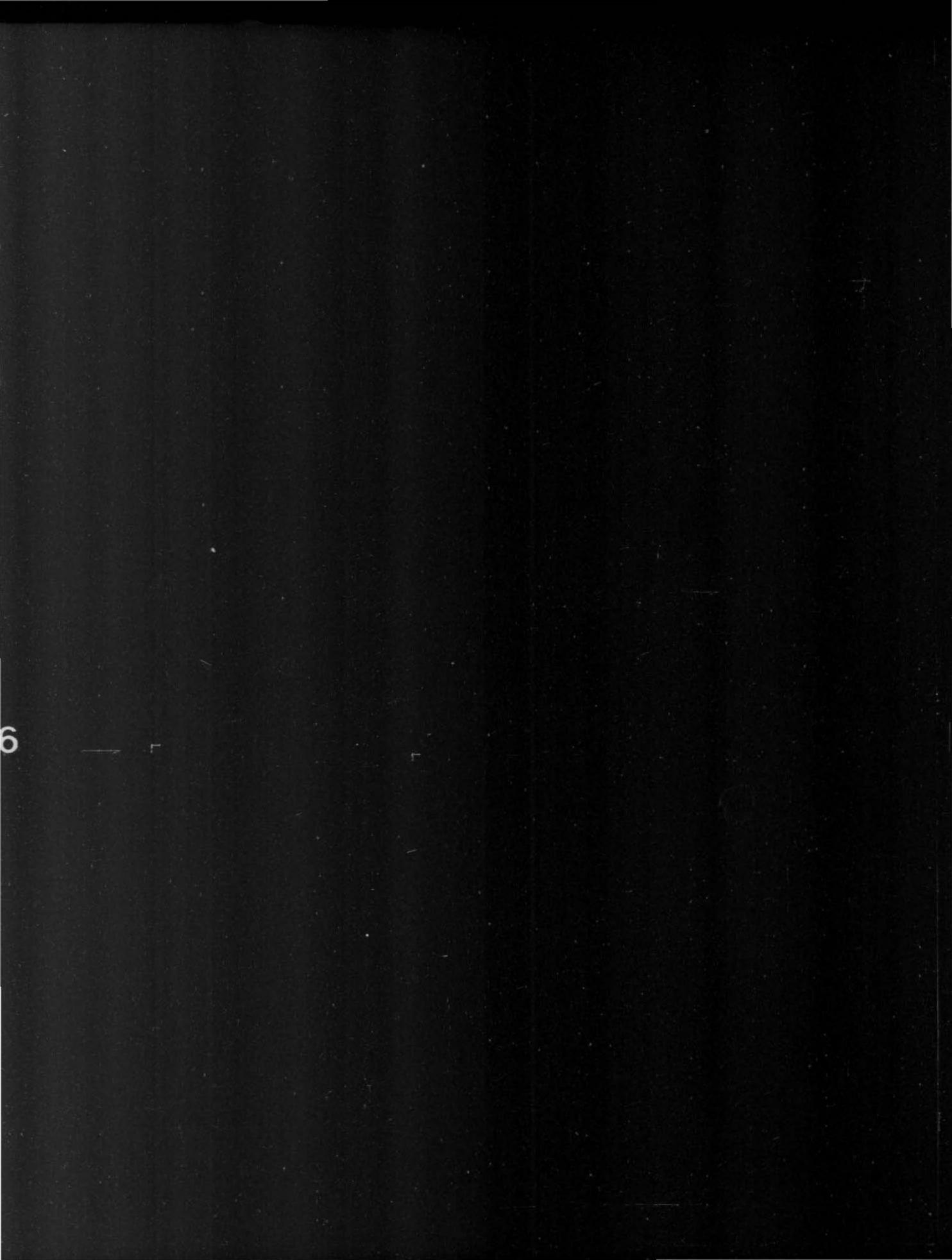
Speaking of teams, do check out the terrific jurors who will review entries in the 18th Annual Interiors Awards Competition. More information and an entry form are on page 25. Don't miss the September 23 deadline—send us your team's winning projects!

-MJ Madigan

Headquarters







#### Bausch & Lomb World Headquarters

Rochester, New York
Fox & Fowle Architects
The Studio of Martha Burns

### Teamwork enabled Fox & Fowle Architects and The Studio of Martha Burns to keep a corporate project on track despite restructuring of the client company by MJ Madigan

Larry Kirkland's massive armillary rotates above the inlaid stone floor of the double-height main lobby. A mezzanine-level passage leads to the public cafeteria, training center, health club, and other commons spaces.

N THE '90s, flexibility and teamwork are keys to success for both design firms and their corporate clients. This was never more true than in the development of Bausch & Lomb's new building in downtown Rochester, New York, a project that acheived its goals despite major corporate (and design firm) restructuring while the building was taking shape. The saga began in 1992, when the optical products giant invited Fox & Fowle, in association with Handler,

Grosso, Durfee Bridges Architects of Rochester, to propose a plan for its 20story world headquarters. Bausch & Lomb wanted the building to express its gratitude and commitment to the people of Rochester, where the company was founded in 1853, and to symbolize its own corporate history and global reach.

Architect Bruce Fowle's design for the new 260,000-square-foot, red-granite-clad tower, adjoining a 10,000-square-foot, glassed-in wintergarden filled with greenery and regional art, provides a consolidated workplace for three B&L divisions formerly housed in separate buildings, as well as seven floors of office space for lease to outside tenants. Commons spaces on the first two levels of the tower were planned to include a double-height stone-clad lobby and, on the mezzanine level, a videoconferencing and training area, health club, private dining rooms, and a 220-seat public cafeteria overlooking the

Presiding over the stone-clad ground floor elevator lobby are four sculptural figures by Leonard Urso. wintergarden. The third floor was designed as dedicated office space for the now-defunct B&L Western Hemisphere Division; floors four, five, and six house the B&L Eyewear Division; floors seven through twelve will be finished as lease-out office space; and floors thirteen through twenty provide workspace for the B&L corporate staff, with the executive offices occupying the nineteenth and twentieth levels.





A vertical museum of materials drawn from the Bausch & Lomb archive captures attention in the elevator lobbies of the corporate floors. The display was designed by Pentagram Design.

Carpet: Bentley Mills; wallcovering: Designtex.

To enhance views of the Genessee River, which flows through downtown Rochester, the building's interior layouts were planned on a diagonal axis within the shell. This angled footprint places the elevator lobbies at the core of the building, leading to reception/waiting areas and windowed conference rooms on the river side of each floor. The interior plan for the B&L office floors uses a "neighborhoods and streets" layout to allow small work groups privacy from main corridor circulation while supporting interactivity within the groups. A "vertical museum" of historic materials from the B&L corporate collection, including many pieces donated by retirees, is housed in cases recessed in the walls of the elevator lobbies on each corporate floor-a display conceived and executed by Jim Biber and Peter Harrison of Pentagram Design.

Since B&L's former executive vice president Jay Holmes (who was in charge of the project) wanted a "holistic" building, with architecture and interior design seamlessly integrated, the interior design arm of Fox & Fowle—then under Martha Burns's direction—was brought in at the same time as the construction management firm, LeChase Construction. Working with committees from B&L's various divisions, Burns developed materials palettes and furniture specs that would give each division a distinctive environment while following the mandate for ergonomically correct, flexible workspaces geared to teamwork and open communication. The Eyewear Division, for example, requested "a light, sunny, and open environment that would express the trendsetting fashion of eyewear, incorporate the product, and reflect a contemporary aesthetic that wouldn't become dated," Burns says.

Open to the public, a 220-seat cafeteria over-looks the glassed-in wintergarden with its Flying Geese sculptures by Mary Taylor.
Chairs: Charlotte, with fabric by

Chairs: Charlotte, with fabric by Pollack Associates; tables: Techniques in Wood; carpet: Bentley Mills.





Mock-up workstations created with competing systems furniture products allowed the employees to vote on which they liked best. The system chosen features variable-height pop-out panels of glass or fabric, allowing for maximum flexibility of configuration. About 350 of these workstations were used throughout the headquarters. A furniture manager, Fergusson & Cox, was hired to oversee purchasing; and several B&L employee committees were formed to pass muster on all furnishings and finishes. However, Burns designed the 19 eclectic top floor executive offices one-on-one with their occupants, who were given furnishings allowances. (" It was not unlike doing residences," she recalls. )



#### A detail: Headquarters as museum

Company history and global art are important components of the new headquarters program. Artifacts documenting Bausch & Lomb's 150 years are on permanent display in a series of recessed wall units in the wood-paneled elevator lobby of each corporate floor. Fox & Fowle laid out these walls a foot thick to accommodate the requisite display units and lighting apparatus specified by Jim Biber and George Harrison of Pentagram Design, who organized the exhibition from B&L's archive of 200,000 pieces of memorabilia: photos, diaries, product samples, technical apparatus. According to B&L's Jean Geisel, assistant secretary of the corporation and volunteer head of the company's art committee, retirees came forward to donate more than 600 items when they heard about the "vertical museum" project for the new headquarters. Local art consultant Roslyn Bakst Goldman helped recruit qualified student interns to register the archival collection on a computer obtained with the help of New York art consultant Bob Koo.

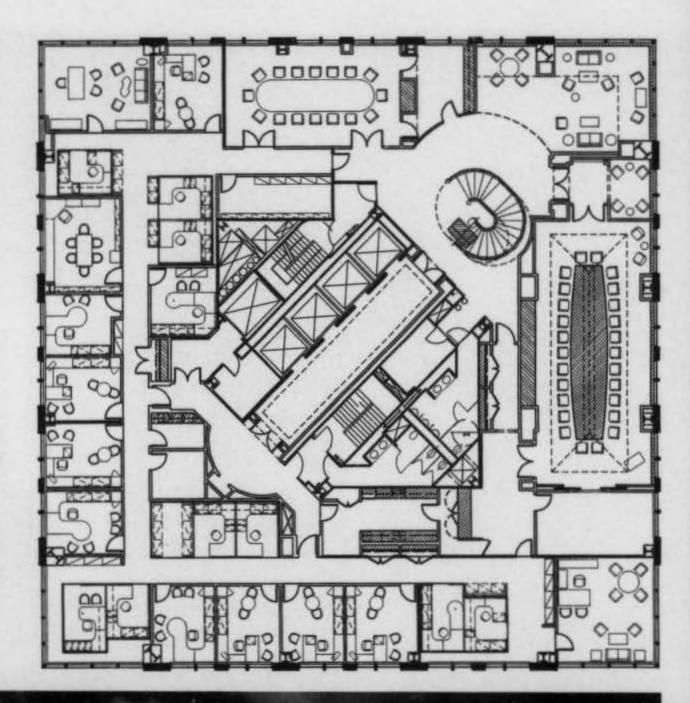
Geisel and her art committee have also organized the acquisition of regional artworks and crafts for permanent exhibition in the building lobby and wintergarden, including major works by Wendell Castle, Larry Kirkland, Leonard Urso, Mary Taylor, and Albert Paley, whose monumental sculpture Genessee Passage, a tribute to the people of Rochester, will be installed this month on the ellipse in front of the building. For display in office areas, Geisel contacted B&L associates worldwide for donations of crafts and artworks representing cultures of the 50 countries in which B&L does business. Known as the Multinational Art Program, this diverse collection ranges from Chilean folk art to Kosta Boda crystal to a chunk of the Berlin Wall. The committee also commissioned local artist Rick Muto to paint a large-scale WPA-type mural of a '30s B&L glass factory in the 19th-floor conference room, to be completed in November. Finally, on the upper lobby level, Geisel has organized the Gallery at One Bausch & Lomb Place, showcasing works from regional galleries and museums.

Although Burns left Fox & Fowle soon after the outset of the project to start her own firm, The Studio of Martha Burns, she continued to serve as consulting design director, working with project director Carl Lewis who joined Fox & Fowle in 1994. Teamwork, Burns and Lewis concur, was vital to the project's success, especially in light of design changes mandated by B&L's corporate restructuring and downsizing-a process that is still underway. "Early in planning, we had a series of retreats to enable communication among the key playersarchitect, interior designer, construction manager, and various consultants," Lewis explains. "This team-building paid off when we later had to initiate a round of "value engineering" to maintain the \$34-per-square-foot budget mandated by B&L. With the construction manager pricing specified products alongside us, we had instant feedback on everything we were considering before final decisions were made."

A trompe-l'oeil
"skylight" opens
up the reception
area for the
Eyewear Division;
waiting area and
conference room
beyond are
reflected in windowed partitions
intended for display of B&L mem-

orabilia. Custom reception desk: Studio of Martha Burns/Dates Weiser; wallcovering: Designtex; conference room chairs: Herman Miller with Spinneybeck Leather; pendant fixture: Nessen Lighting; conference table: CCN; waitingroom lounge chair and table: Tuohy.

Floorplan of the 19th floor shows the corporate boardroom and circular staircase that gives access to executive offices on the floor above.







In the elevator lobby of the **Eyewear Division,** Pentagram Design created a brightly backlit display of vintage and current Bausch & Lomb eyeglasses. Just beyond is the reception area and divisional conference room. Wallcovering: Designtex.



In the Eyewear Division, workstations line the windowed perimeter walls, while private offices, set off with translucent glass partitions, are at the core.

Workstations: Herman Miller with Pallas Textiles fabric on exterior panels; carpet: Bentley Mills; round table top: Techniques in Wood; corridor chairs: ICF with Carnegie fabric; paint: Benjamin Moore; private office chairs: Charlotte with Sina Pearson fabric; millwork: CCN.

B&L's Jim Goff, then a staff vice president, and project engineer Dan DiLoretto played major roles in the planning, construction, and move-in stages. Assistant secretary of the corporation Jean Geisel headed the art committee, overseeing a massive effort to showcase important works of Rochester area artists, as well as representative art from 50 countries and historical memorabilia from the corporate collection. (see sidebar)

The Bausch & Lomb headquarters cost about \$52 million to complete, with an additional six million for F/F&E. Despite design compromises dicatated by changing client needs, the project-a paragon of teamwork-has succeeded in providing cheerful, light-filled, efficient workspace for hundreds of employees, and according to Geisel, "has been exceptionally well received by the local community. Everybody loves the building, especially the sunny wintergarden, which is open to the public from 7 a.m. to 7 p.m. year 'round." .

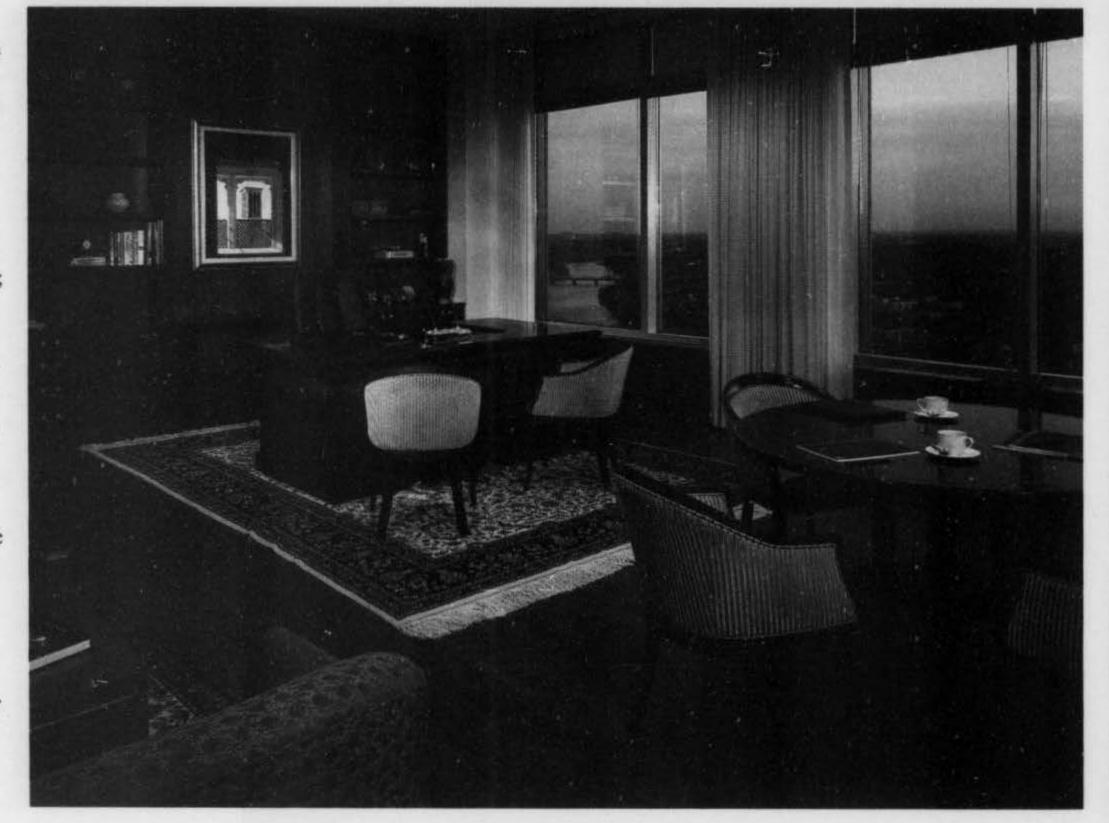
A customdesigned circular stairway connects conference spaces on the 19th floor with executive offices on the 20th.

Carpet: Bentley Mills; chairs: HBF with Jim Thompson Silks fabric; table: HBF.



#### The 20th-floor office of Bausch & Lomb president and COO William Carpenter overlooks the Genessee River.

Custom desk: Trosby; desk chair: Councill Craftsman; rugs: Tom Paddock Carpets; drapery: Gretchen Bellinger, fabricated by Drapery Industries; wallcovering: Designtex; lounge chairs: HBF with Textus fabric; coffee table: Henredon; conference/guest chairs: David Edwards; custom millwork: Dates Weiser for Studio of Martha Burns.





On the 19th floor, the corporate boardroom seats 38 and is equipped for state-of-the art videoconferencing. Voice-tracking cameras are hidden in the soffit. A Rick Muto mural is intended for the long wall.

Table: custom by Fox & Fowle/Studio of Martha Burns, fabricated by Dates Weiser. Carpet: Bentley Mills; Chairs: Councill Craftsman with Arc Com fabric; lectern: Dates Weiser for Studio of Martha Burns; light fixture: custom by Fox & Fowle/Studio of Martha Burns, fabricated by Linear Lighting; paint: Benjamin Moore; wall panel fabric: Designtex; ceiling panel fabric: Carnegie.

#### **Project credits**

Architecture: Fox & Fowle, Handler Grosso Durfee Bridges Interior Design: Fox & Fowle, The Studio of Martha Burns Design team: Carl Lewis, Gary Ensana, Dan Kaplan, Shawn Dubiel, Chuck Eldred, Donna Eng, Christina Klumb, David Mann, Kristine Reimer (Fox & Fowle); Martha Burns, Cindy Moraza, Kristen Miller, Bill Mullen (The Studio of Martha Burns) Purchasing firm: Ferguson Cox General contractor: LeChase Construction Structural engineer: CBM Engineers Civil engineer: Bergmann Associates MEP engineer: Lozier Consultants: Cerami (acoustics); Business Methods (audiovisual); Leadership & Learning (team-building); Pentagram Design (archival display) Photography: Peter Paige

### Fox & Fowle

Based in New York City, Fox & Fowle is a multidisciplinary architecture and interior design firm employing 60, founded in 1978 by Bruce Fowle and Bob Fox. Emphasizing contextual architecture and the integration of urban and architectural design, the firm is currently working on the Four Times Square project in New York City, a headquarters for Blue Cross/Blue Shield in Rochester, and interiors for the American Bible Society in New York, among other projects.

#### The Studio of Martha Burns

Founded by Burns in 1992, this New York City-based "high-end boutique" design firm with a staff of seven focuses on office. retail, hospitality, and residential projects, and on furniture design. Current projects include the renovation of **Inwood Country** Club and offices for Diaco International Corporation.

## Consulting Firm

Holey Associates creates flexible workspaces

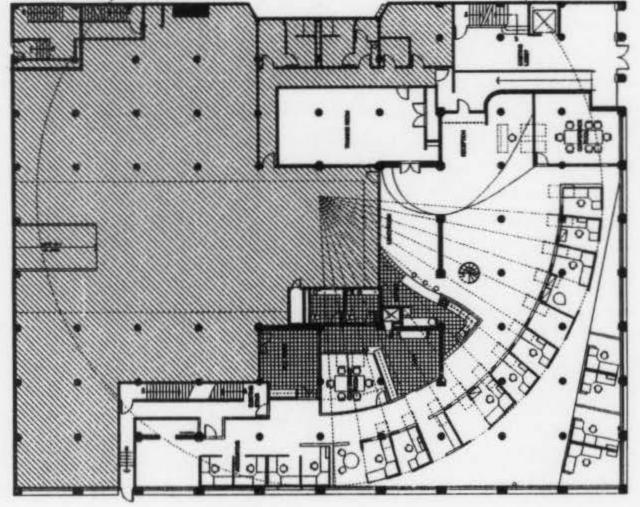
for a management consulting firm by Michael Webb

HIAT/DAY made headlines two years ago when it turned its New York and Los Angeles offices into wired playgrounds, full of bright colors and casual furniture, in which staff could reserve workspaces as needed and store their possessions in lockers when they were working at home or on the road. Holey Associates has brought that same spirit of fun and flexibility to the San Francisco offices of Axiom Business Consulting, an innovative, fast expanding firm with a client roster that includes Silicon Graphics, Levi Strauss, and Kaiser Permanente.

Axiom was launched in 1988 in San Francisco's financial district, but it ran out of space after doubling in size. It relocated to the South Park area below Market Street—which was recently dubbed "Multimedia Gulch" for its concentration of information and design studios. Holey Associates was hired to transform the lower half of a four-story, concrete-frame loft building to house the headquarters operation at street level, and the Bay Area staff upstairs. The move gave Axiom more space at a lower rent, and allowed it to develop an approachable, friendly image.

in The vintage iron
t ran spiral stair was
relolarket serves as a focal
point of the
reception area.
Seating: Z-Galerie;
floorcovering:
ft Durkan; indirect
light: Hubbell;
staff track light: Halo;
light reflectors: light

Seating: Z-Galerie; floorcovering: Durkan; indirect light: Hubbell; track light: Halo; light reflectors: light reflectors: custom by Holey Associates, fabricated by Diversified Metals; paint: Benjamin Moore; curving wall: custom by Holey Associates, fabricated by Hataweh; windows: Skyline Glass.



Aniom Business Consulting
San Francisco.
Holey Associates

Most of Axiom's consultants work out of clients' offices, so Axiom wanted a non-territorial, task-based environment, with three times as many unassigned as assigned workstations. The goal was to offer maximum flexibility for the 130person staff, with appropriate spaces for individual and collaborative activity. The layout accommodates both those who spend much of their time here and those who use the office infrequently; the open plan enhances the company's egalitarian culture (even CEO Mike Korchinsky does not have a private office), promotes a free flow of information, and allows natural light to penetrate to the core of each floor. Everyone can access e-mail, the Internet, voice systems, and remote data from everywhere within the offices, and from outside.

Design principal John E. Holey preserved the building's muscular concrete frame (which had been seismically upgraded), industrial glazing, and vintage iron spiral stair. He inserted a curved wall of gypsum board covered with slats of MDF on each floor to demarcate private and public areas. The wall is as insubstantial as a movie set and is punctuated by simulated doors and windows to indicate the workstations that are entered from the rear. These semiprivate areas receive light from expansive windows and from uplights that are diffused by suspended perforated metal reflectors.

Inexpensive, industrial-looking materials like high-density particle board and skim coat plaster have a clean, straightforward appeal.

Carpeting: Durkan; indirect light: Hubbell; light reflectors: custom by Holey Associates, fabricated by Diversified Metals; paint: Benjamin Moore; curving wall: custom by Holey Associates, fabricated by Hataweh; windows: Skyline Glass.



The glassenclosed training room opens onto a patio, which also serves as a lunch and recreation area.

Chairs: Leland; floorcovering: Durkan; lighting: Sun; paint: Benjamin Moore.



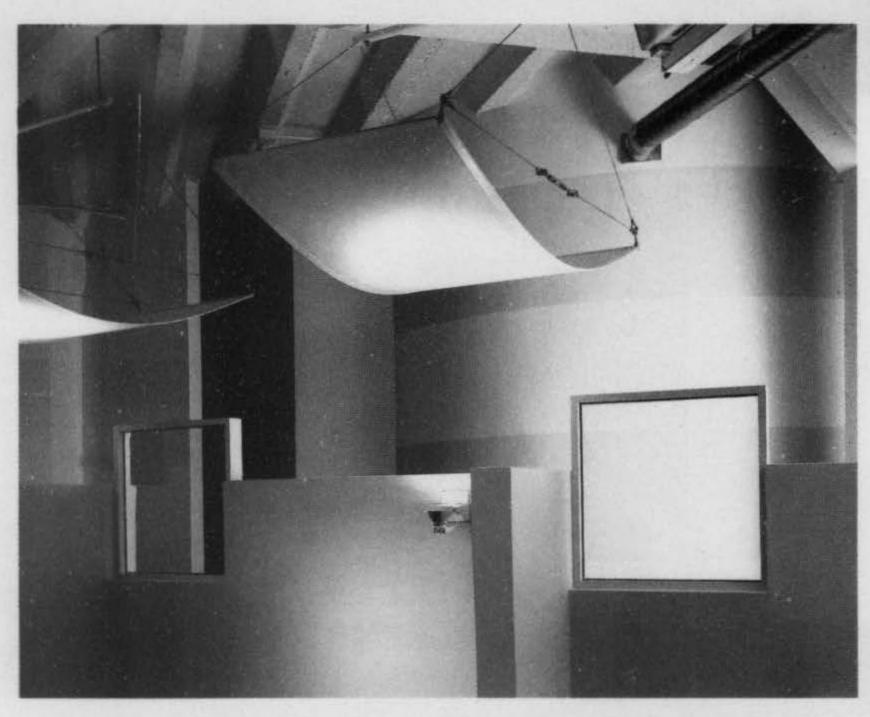
A customdesigned concrete table dominates the conference room.

Chairs: Herman Miller, with fabric by Jack Lenor

Larsen; carpeting: Durkan; light reflectors: custom by Holey Associates, fabricated by Diversified Metals; paint: Benjamin Moore; curving wall: custom by Holey

Associates, fabricated by Hataweh; door hardware: Schlage; windows: Skyline Glass; table: custom by Holey Associates, fabricated by Arteffects.





One enters the public area between a glass-enclosed conference room and a training room that opens onto a patio, which also serves as a lunch and recreational area. Worksurfaces can be plugged into the face of the wall, and chairs may be arranged in open areas for informal meetings. Service, storage and meeting rooms run parallel to the curved sweep of workstations.

There's a pleasing dialogue between old and new, permanent and temporary structures. Holey has used highdensity particle board, skim coat plaster and other inexpensive materials in a straightforward, expressive fashion, with a good eye for telling details. The 10,000square-foot ground floor and 8,000-squarefoot second floor were built out for approximately \$36,000.

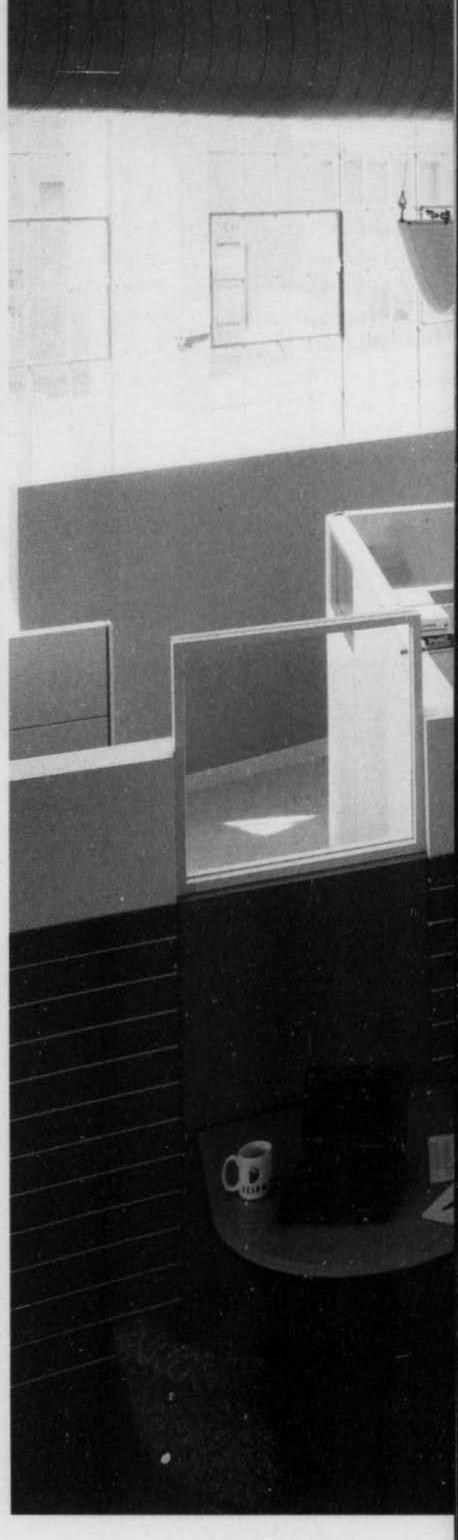
**Holey Associates** custom designed uplights diffused by suspended perforated metal reflectors.

**Holey Associates** 

John Holey founded Holey Associates in 1984 as an architecture and interior design firm, specializing in innovative design solutions for cutting-edge computer, telecommunications and media businesses. Clients have included Wired Magazine, Revo sunglasses, First Data Corporation, and the CBS/KPIX radio and television station.

A curved wall of gypsum board covered with slats of MDF demarcates private and public areas.

Carpeting: Durkan; indirect light, sconce: Hubbell; light reflectors: custom by Holey Associates, fabricated by Diversified Metals; paint: Benjamin Moore; curving wall: custom by Holey Associates, fabricated by Hataweh; windows: Skyline Glass.





#### **Project credits**

Client: Axiom Business Consulting
Architecture/Interior Design: Holey Associates
Design team: John E. Holey, Rob Wooding,
Linda Herman, Leandro Sensible
General contractor: Team Construction
Lighting: Leonard Auerbach & Associates
Photography: Chas McGrath (pp. 127–129), Chun Y Lai

# Meeting Center

IDT takes a historic building into the '90s with a sleek, state-of-the-art team center by Kate Hensler

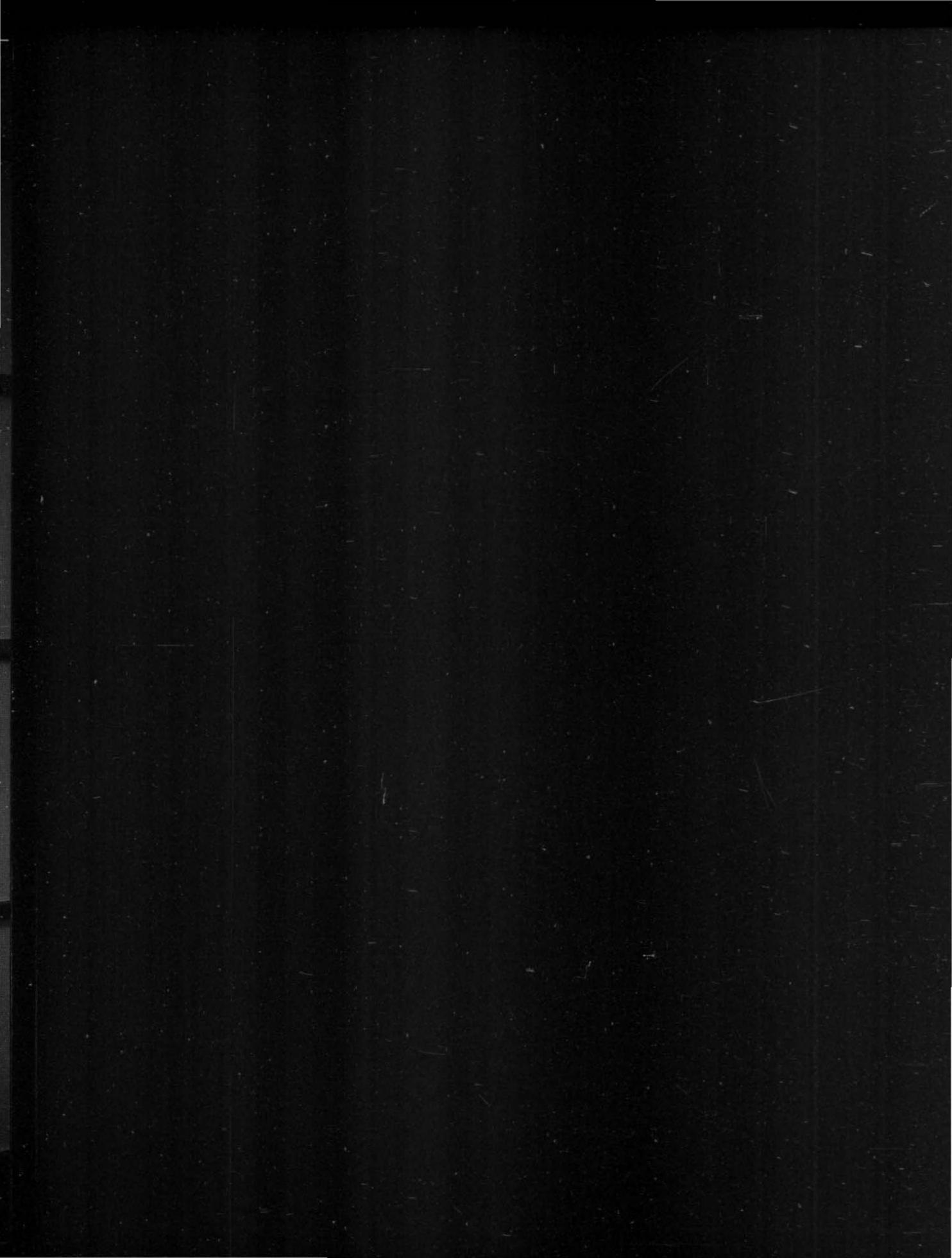
HE CRISP modernism of Lever
House, the Manhattan highrise
designed in 1952 by Gordon
Bunshaft of Skidmore, Owings &
Merrill, still seems a fitting headquarters for Lever Brothers
Company, founded by William
Hasketh Lever with the goal of
making "cleanliness commonplace." Though it is now a member of the worldwide group
Unilever, Lever continues to
occupy about 95 percent of the
24-story building.

The New York-based firm IDT Associates has built a considerable practice of serving as building architect to several real estate management companies in New York: Creating lobbies, signage, and prebuilt suites for existing buildings accounts for almost one-third of the firm's business. On the recommendation of the building management company of Lever House, an existing client, IDT was hired by Lever Brothers Company to redesign their 17th floor. Lever planned to turn this 6,000square-foot space-with its spectacular views of Park Avenue-into an internal conference facility, plus a separate suite of offices for their CEO and senior vice president. "They wanted a flexible floor for meetings, providing both large and small rooms and a convenient way to access audiovisual equipment," says Harry Nicolaides, IDT principal.

In the team center lobby, the horizontal pattern of the inner glass wall partitions was repeated on the curved wall by attaching wooden strips to drywall, then spray painting them metallic gray.

Seating: Keilhauer, with fabric by Maharam; table: Ekitta; carpet: Milliken, Bentley; lamp: Artemide; downlight: Edison Price; paint: Benjamin Moore; ceiling: Armstrong; hardware: Schlage; shades: Mecho Shade; signage: Signature Industries.





# Meeting Center

IDT takes a historic building into the '90s with a sleek, state-of-the-art team center by Kate Hensler

HE CRISP modernism of Lever House, the Manhattan highrise designed in 1952 by Gordon Bunshaft of Skidmore, Owings & Merrill, still seems a fitting head-quarters for Lever Brothers Company, founded by William Hasketh Lever with the goal of making "cleanliness commonplace." Though it is now a member of the worldwide group Unilever, Lever continues to occupy about 95 percent of the 24-story building.

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**Lever Team Center** 

Lever House

New York City

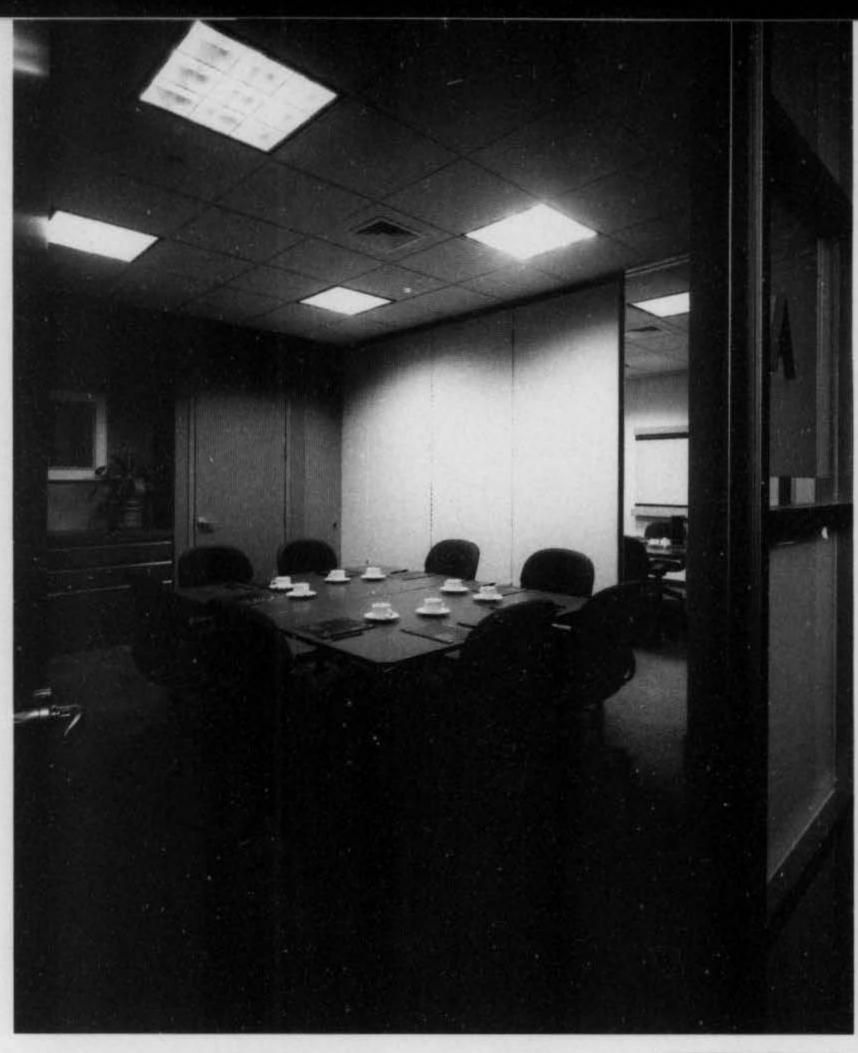
IDT Associates



LEVER TEAM CENTER

Nicolaides and co-principal Albert Crecca did two sets of sketches: the first was a conventional floorplan, with meeting rooms along the perimeter window walls. The second they termed the "space capsule": a core of meeting rooms connected by an audiovisual support facility in the center of the floorplan, with the perimeter left free for circulation. While the second plan doubled circulation space, it "lost" one meeting room and increased the need for borrowed light at the core-but the Lever top brass was intrigued by it. "They liked the state-of-the-art possibilities and unique appearance of the floorplan," says Nicolaides. "It also happens to look like a bar of soap."

The new 4,000-square-foot Lever Team Center opens onto a clean-lined reception area, with a swoop of a wall and a vitrine showcasing Lever products. At the core of the space are the meeting rooms: a large board room suitable for eight to sixteen people, three smaller subdivisible suites accommodating six to twelve, and another small conference room for six. Running down the middle is a service corridor allowing shared a/v equipment to be wheeled into any of the six adjacent meeting rooms (everything's arranged in advance by the "team center coordinator"). Each room is outfitted with flexible furnishings and the latest technology: electronic marker boards, pull-down projection



screens, and connections for laptops. In the board room with its large reconfigurable table, work done on the computer or electric marker board can also be displayed on a 90-inch rear projection screen. Each room has its own air conditioning controls and thermostat. The center also offers a common data center, with fax and copy machines, phones, hookup to Lever e-mail, a waiting area, and a kitchenette.

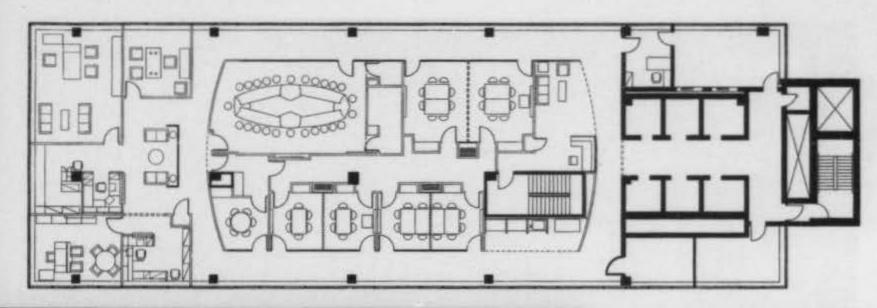
IDT created the walls between the rooms and the perimeter circulation corridors with a partitioning system of glass panels, allowing maximum natural light to the meeting spaces inside. Most panels are frosted for privacy, with a translucent row at eye level allowing passersby to check on the occupancy of the rooms. For even greater privacy in the board room, IDT used a frosted panel with a translucent border for just a hint of a view inside.

#### The smaller conference rooms can be divided with a retractable wall.

Chairs: Herman
Miller; table:
Prismatique; carpet:
Milliken; lighting:
National; paint:
Benjamin Moore;
wall partition:
Modernfold; ceiling:
Armstrong; door,
windows: Acme;
hardware: Schlage;
signage: Signature
Industries; laminate
counter: Nevamar.

#### **IDT Associates**

is a New York Citybased architectural and design firm whose services range from corporate space planning, retail, showroom, and restaurant design to residential projects and architectural signage programs. The firm's 20-person staff includes architects, space planners, interior designers, and graphic artists. Currently IDT is working on projects for J. Walter Thompson, Brouillard, and Furman Selz in New York, and New York Life in Long Island, among others.





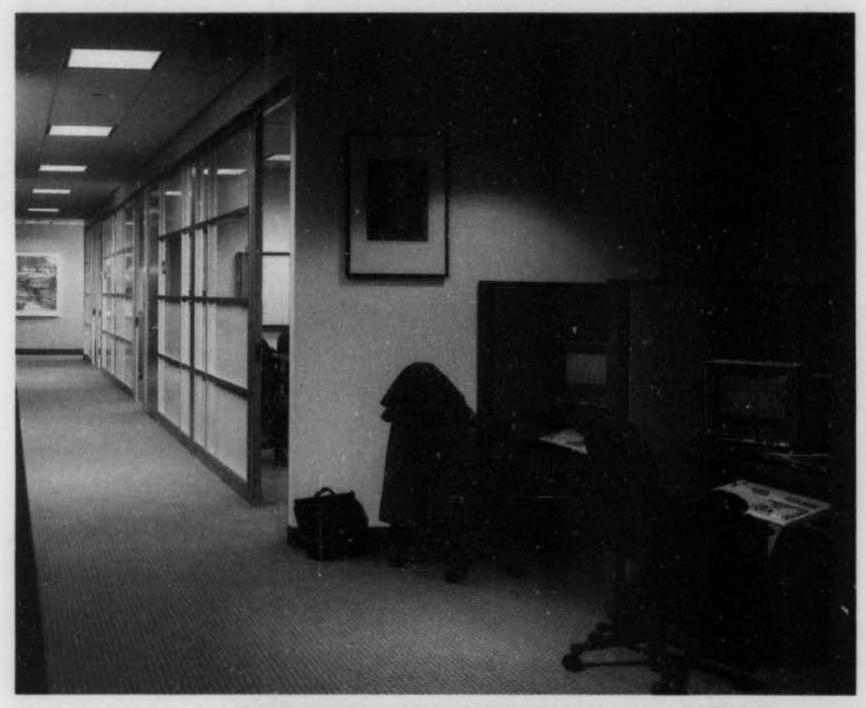
#### A detail

What made IDT's proposal of a corebased floorplan particularly bold is that it took a step back from the 17th floor's greatest asset: its view. Rather than situating meeting rooms along the perimeter, IDT and Lever got even more mileage from the vistas by using a panel glass wall between the rooms and the outer corridor, and see-through "shades" on the exterior window wall. The Acme wall system not only allows maximum penetration of natural light, but also assures a degree of privacy through a pattern of frosted and clear panels. The transparent height-controlled Mecho Shade solar shades on the building's exterior windows temper the abundant light without losing the views-even at night.

The 2,000-square-foot executive suite situated on the Park Avenue frontage is signaled by frosted panels. "We wanted it to look welcoming—but separate," says Nicolaides. A reception area, offices for the CEO and senior vp, and support personnel workstations are contained in this area.

One of IDT's biggest challenges was creatively adapting the new spaces to existing Lever interiors standards. Without straying far from the existing interiors palette, IDT was able to create a scheme of blue and gray with gold accents (colors inspired by the company's logo). They bordered the corporate dot carpet tile with navy and painted convectors and columns dark instead of light. IDT then quietly upgraded other, outdated standards, for example, by installing new light fixtures and ceiling tile. In fact, IDT has been moving their adaptations into other parts of the building through new projects; they are currently redesigning the 15th-floor conference room and the in-house cafeteria smoking lounge in similar style.

The 17th-floor renovation is inspired by the famous Lever House architecture: The gray-painted wall system and its horizontal glass panels reference the building's exterior, while the curve of the team center walls seems a dynamic counterpoint to the building's rectilinearity. IDT also created signage in the same font and size as the familiar exterior signage. The project was completed in February 1996; the budget was \$1,000,000.

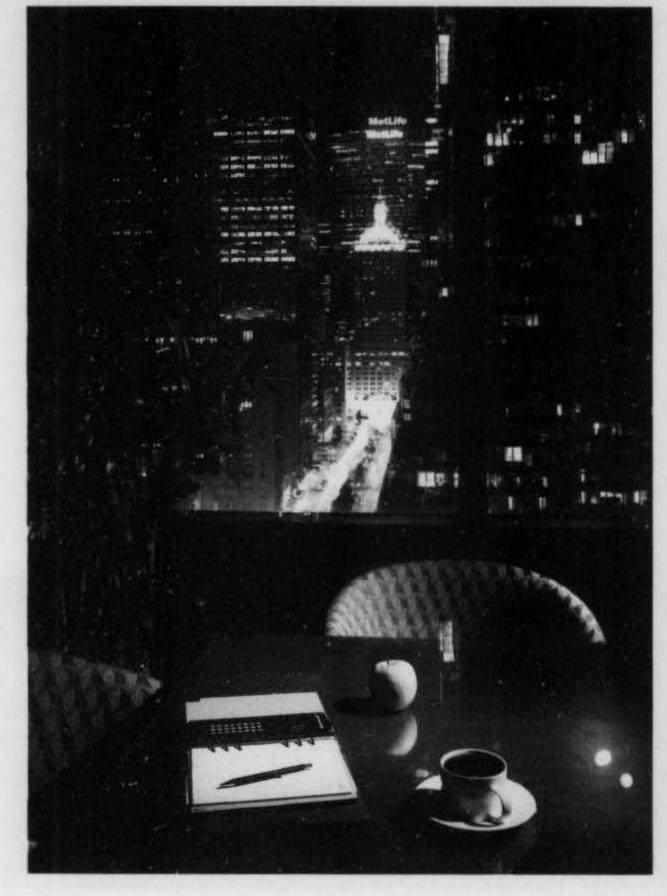


The data center provides a convenient place for faxes, copies, and e-mail messages mid-meeting.

Chairs, system
furniture: Herman
Miller; carpet:
Milliken, Bentley;
lighting: National;
paint: Benjamin
Moore; ceiling:
Armstrong; door:
Acme; signage:
Signature
Industries.

The executive suite offers brilliant views of Park Avenue.

Chairs: Leif
Jacobsen, with fabric by Yoma; desk:
Halcon; filing:
Halcon; paint:
Benjamin Moore.





The conference table allows for ten different configurations which Lever staff can assemble by themselves. An easy-to-use presentation system and lighting levels are controlled by touch screen.

Chairs: Herman Miller, with Garrett Leather; table: Davis; carpet: Milliken; pendant light: National; downlight: Edison Price; wallcovering: Guilford of Maine, Carina, Bailey; paint: Benjamin Moore; wall system: Acme; ceiling: Armstrong; signage: Signature Industries; a/v lighting system: Lutron.

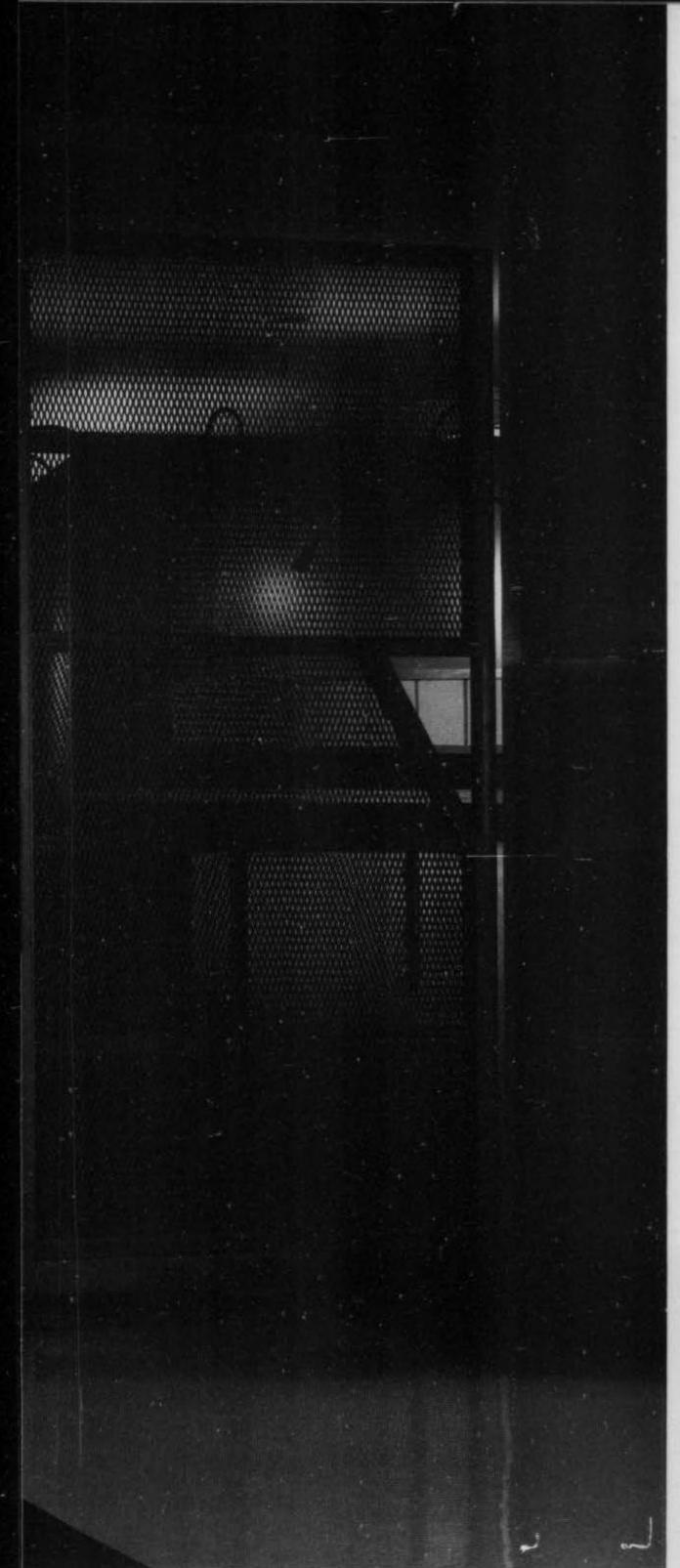
#### **Project credits**

Client: Lever Brothers Company
Architecture/Interior Design: IDT Associates
Design team: Harry Nicolaides, RA, Albert B. Crecca,
Erica Joltin, Joseph A. Mancino, Jeanette Hubley,
Edward Mayer II
Construction management: Edward S. Gordon Company,
Anthony Puglisi, Sheldon Frankel
General contractor: Lehr Construction
Audiovisual: AOE Audio Visual, CMS Innovative Consultants
Graphic designer: Michel Senet
M/E/P engineer: MG Engineering
Structural engineer: Hage Engineering
Art consultant: VBA Consultants
Photography: Peter Paige

## Architects' Offices



Ross Barney+Jankowski Architects use common materials imaginatively to give style to their own teamwork-oriented offices by Kristen Richards



### Ross Barney+Jankowski

#### **Architects**

Chicago

Ross Barney+Jankowski Architects

The angularity of the entry doors, canted wall, and dropped ceiling draws the eye into the space. Exterior views are reflected in the acrylic wall when the conference room door is open.

Carpet: Harbinger;
vinyl tile flooring:
V.P.I.; lighting fixtures: Snake Lights;
wallcovering:
Claridge Cork;
custom fabricators:
Benes Studio
(doors), Village
Woodsmiths (reception desk); Models
& Props (acrylic
wall).

HICAGO-BASED Ross Barney+Jankowski Architects (RB+J) found a site for their new offices in the very first place they looked-the landmark Inland Steel Building. Designed in 1958 by Skidmore, Owings & Merrill, the 19-story office building was one of the first to be built with a glass and steel curtain wall. "We were thrilled to be in such a historic building," says principal Carol Ross Barney, FAIA, "but we also wanted to make sure our offices did not look like part of the original."

RB+J selected a 7,000-square-foot space on the 16th floor. With a limited budget of \$30 per square foot, the firm decided to use the new offices as a laboratory that "demonstrates to our many institutional clients how such garden-variety materials as drywall, vinyl tile, and cork can translate into elegant, special spaces for not a lot of money," says Barney.



Even though RB+J occupies 70 percent of the floor, their space does not extend to the elevator lobby. Therefore, the firm devised a powerful entry identity that announces its presence to visitors. A canted wall stretches diagonally from the lobby, and continues past the reception area to the main conference room, leading a visitor's eye through the narrow space to the city views beyond. A half-height cork-covered wall set on a slight perspective and a yellow triangular drywall ceiling (which masks HVAC ducts) add to the sense of being drawn into the space.

The angled wall is simple drywall clad in black acrylic, which gives it the monolithic quality of the building's black granite building lobby at nowhere near the cost of granite. Other references to the building's familiar elements include the pivoting, perforated anodized aluminum entry doors, and a stainless-steel slab door to the conference room. When the conference room door is open, exterior views are reflected in the acrylic wall.

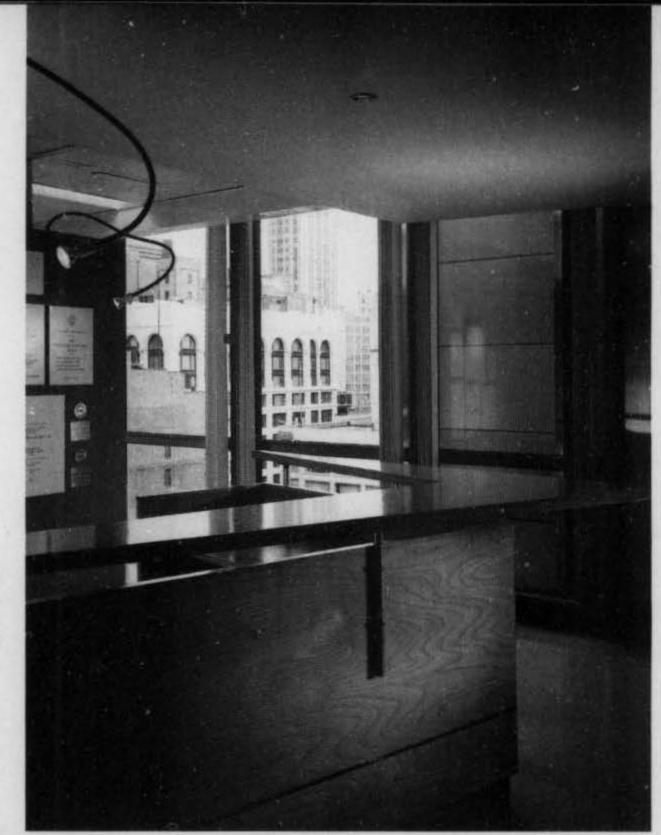
There is no seating in the reception area. "In our previous space we had seating, but no one used it because no one ever has to wait," Barney explains.

> The eight-footsquare custom plywood conference room table cost just \$1,200.

Custom table
fabricator:
Village
Woodsmiths;
carpet: Harbinger;
vinyl tile flooring:
V.P.I.; lighting fixtures: Snake Lights;
wallcovering:
Claridge Cork; custom fabricators:
Benes Studio
(door), Models &
Props (acrylic wall).

The plywood reception desk mirrors the angles of the yellow ceiling plane.

Custom reception desk: Village Woodsmiths; lighting fixtures: Snake Lights; wallcovering: Claridge Cork.

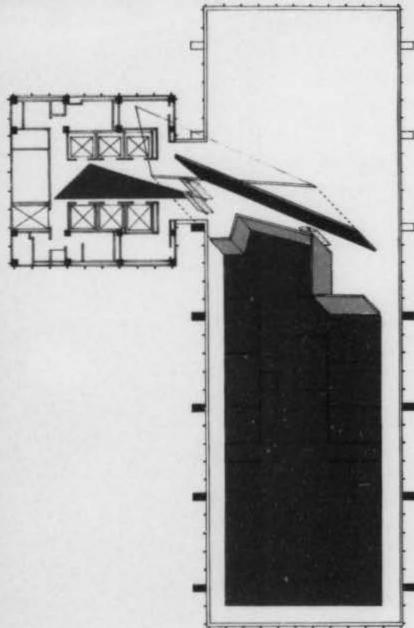






### Ross Barney+ Jankowski

is a Chicagobased firm founded in 1981 as Carol Ross Barney Architects. It is known primarily for libraries, schools, government and transportation buildings, and utilities. RB+J has won national AIA Honor Awards for the Glendale Heights Post Office and Cesar Chavez Multicultural Academic Center. Current projects total more than \$60 million.



To take advantage of the columnfree interior as well as to encourage teamwork and interaction, of the three private offices, only one has a door. Each office, as well as the model room and secondary conference room, is bounded on three sides by the original Clestra Hauserman partition walls. These have been refurbished and the top two feet of the ten-foot panels fitted with a clerestory, giving the staff an open view of the ceiling plane all the way to the entry. The fourth, open side of each room faces a corridor along the perimeter window walls. The door of the wholly enclosed office is set into an etched-glass wall facing the window wall.

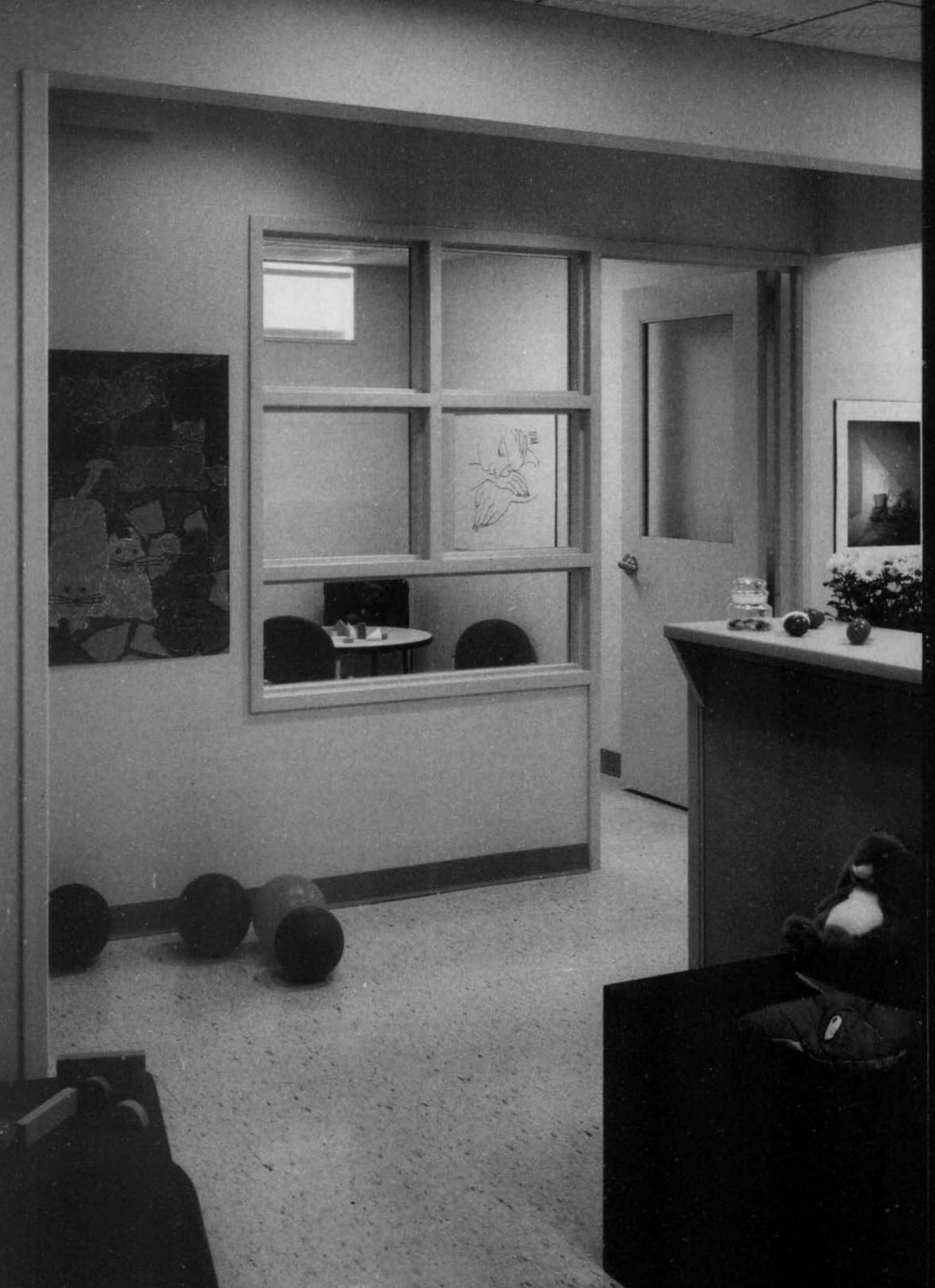
The studio for the staff of 30 is an open, interactive space, with windows on three sides. In keeping with the frugality of the design approach, custom workstations are crafted of exposed high-density particle board and laminate. "It's the first time we've worked in such a collaborative space, and it succeeds tremendously well for us," says Barney.

### The open studio fosters teamwork; it is windowed on three sides.

Carpet: Harbinger; custom workstations: Maple Tree Millwork.

### **Project credits**

Client/Architecture/Interior Design: Ross Barney+Jankowski Architects Design team: Carol Ross Barney, FAIA, James Jankowski, AIA, Liz Atkins, Assoc. AIA, John Fried, AIA, Alan Kirkpatrick, AIA General contractor: Ross Barney+Jankowski Architects Photography: Steve Hall/Hedrich-Blessing Family Clinic



### Sister Thea Bowman Family Health Center

Brooklyn, New York
Architecture for Health,
Science & Commerce

## In the heart of gritty Bedford-Stuyvesant, AHSC transforms a supermarket into a walk-in healthcare center by Karin Tetlow

The sub-waiting area of the pediatrics module has an isolation playroom for children with infectious diseases.

Flooring, wall base:
Tarkett, Johnsonite;
ceiling: Armstrong;
lighting: USI
Columbia; walls:
Devoe Paint,
Acrovyn; waiting
chairs, tables: Talin
USA, Intrex,
Fixtures Furniture;
desk chair:
Steelcase; corner
guards: Acrovyn.

O CITY is experiencing greater change in healthcare delivery than New York City. Its aging hospitals are technically unable to support new diagnostic equipment and modern HVAC, and it is predicted that by the end of the decade, half of all New York City hospital revenues will come from treating ambulatory outpatients rather than inpatient care. In response, the city's major hospitals have embarked on massive campaigns to decentralize healthcare by opening up dozens of technologically forward, neighborhood-based primary care clinics. These are often sited in existing storefront buildings that offer neighborhood convenience plus the potential to deliver service in a secure environment.

In a typical example, the Catholic Medical Center of Brooklyn and Queens commissioned Architecture for Health, Science & Commerce (AHSC) to renovate an abandoned 10,000-square-foot supermarket in the Bedford-Stuyvesant section of Brooklyn for use as an inviting and efficient family healthcare unit serving the neighborhood.

AHSC selected an interesting design strategy for the Sister Thea Bowman Family Health Center. Rather than translate "inviting" into a textured, soft-touch, homelike setting, the design team opted for a durable yet welcoming environment that would communicate dignity, respect, and professional concern for inner-city patients. The center would also be designed to simplify wayfinding for people who may not read English.

With its horizontal brickwork, glass block and distinctive canopy, the clinic fits comfortably into the neighborhood.

Brick: Endicott
Clay Products; glass
brick: Pittsburgh
Corning Glass;
paint: Sto
Industries; canopy:
CPI International;
lighting: McPhilbin;
graphics: Gil Signs
Incorporated.



Taking advantage of the supermarket's massive square layout, principal-incharge Philip Monteleoni created public and private zones with one streetfront entrance for patients, and another for staff off the parking area, close to administrative and support functions. A skylit central "street" divides the space, defined on one side by a straight wall and on the other side by a series of vertical angled planes color coded to indicate entrances to the pediatrics, primary care, and radiology and specialty care modules. Reinforcing the wall color coding, floor tile patterns point the way to entrances tucked behind the angled walls and the sub-waiting areas. To ease traffic flow, staff enter the medical suites from back corridors.

The furniture and soothing colors and finishes were thoughtfully chosen, explains interior design principal Katherine Noles. Wood seating was specified with and without arms to give clients the option of sitting close together; the corridor walls are finished in acrylic emulsion with ceramic bead for durability and smooth feel. Exam rooms, where patients feel most exposed, are fitted with cubicle curtains so that patients can disrobe in private and remain out of the public eye should staff fail to close the door. Art has been carefully selected by a consultant to reinforce the culture of the neighborhood (these photos were taken before most of the artworks were installed).



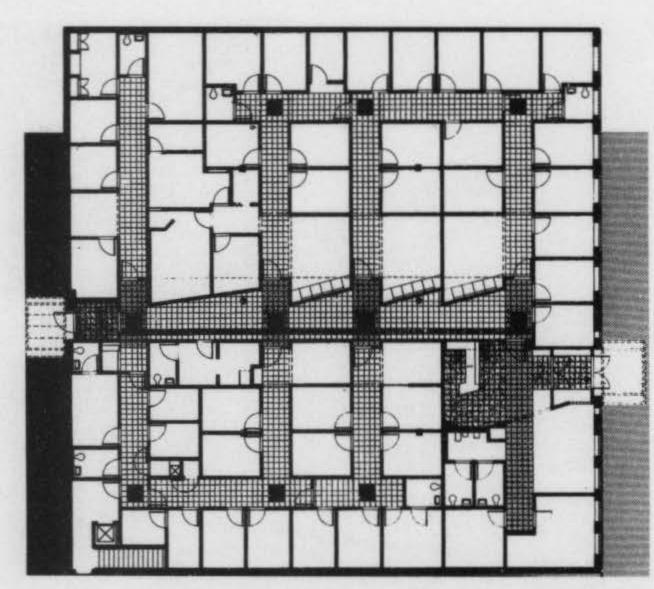
On the outside, a new masonry facade emphasizes the strong horizontal lines of the building. Solid glass brick, selected for security reasons, fills the streetside window openings, and a narrow translucent canopy positioned well above arm's reach marks and protects the front entrance. As is the norm nowadays with urgently needed healthcare centers, the \$1.4 million project was designed in just four months and constructed in six. It opened in May 1996.

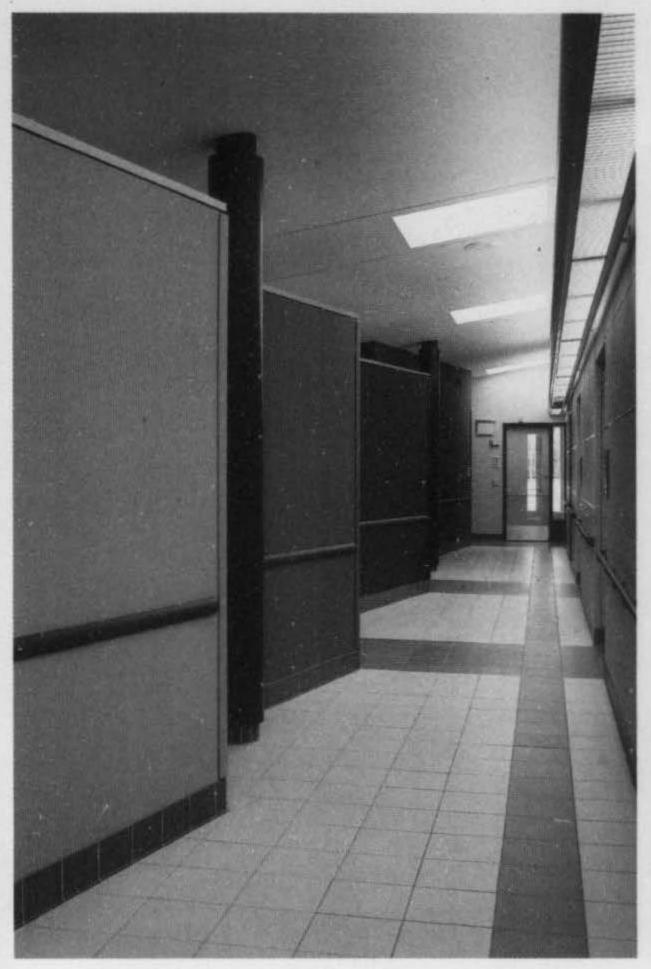
### Daylight from the main corridor enters the comfortably scaled and uncluttered main reception room.

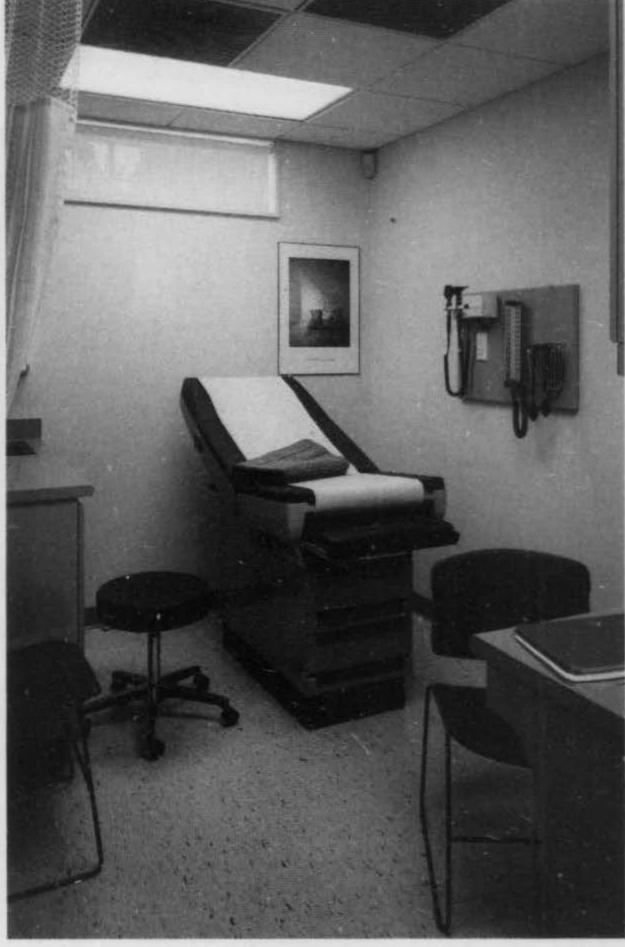
Flooring, wall base: American Olean, Laticrete; ceiling: Armstrong; lighting: USI Columbia; walls: Sto Industries, Devoe Paint, Acrovyn Wall Covering; waiting chairs, tables: Tuohy, with Guilford fabric: desk chair: Steelcase; reception desk: custom; corner guards: Acrovyn; plastic laminates: Pionite.

### Architecture for Health, Science & Commerce

is a full-service architectural firm specializing in the comprehensive planning and design of healthcare and laboratory facilities. The Tarrytown, New York-based firm was founded in 1981; its clients include academic medical centers, community hospitals, ambulatory care centers, physician practice facilities, skilled nursing facilities, psychiatric centers, acute inpatient facilities, and laboratory and R&D facilities.







Neighborhood clients are enthusiastic as the hospital and AHSC hoped they would be. An unexpected result, reports the clinic's administrator Joan Burns-Flanders, is the positive response of interning physicians. Though Catholic Medical Center resorts to student loan discounts to attract interns to inner-city treatment centers, the medical roster for Sister Thea Bowman Family Health Center was filled immediately without the need for additional incentives.

Colorful and easy maintenance finishes for the main "street" include a smooth-feeling, highly durable acrylic emulsion with ceramic bead for the walls.

Flooring, wall base: American Olean, Laticrete; lighting: Ledalite; walls: Sto Industries, Devoe Paint, Acrovyn; wall protection: Acrovyn; skylight: Wasco Skydome Products.

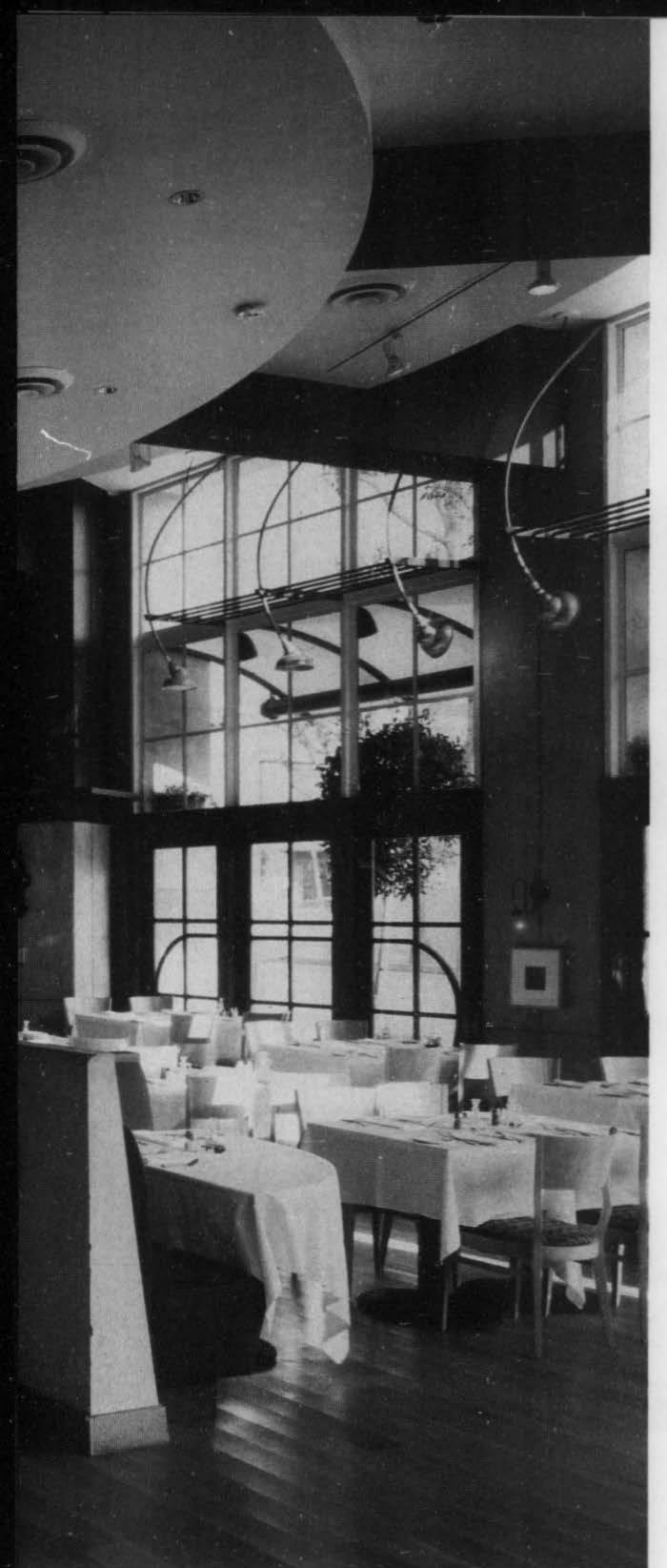
Equipped with a cubicle curtain for privacy, the exam rooms are scaled to comfortably accommodate patient, family, and staff.

Flooring, wall base: Tarkett, Johnsonite; ceiling: Armstrong; lighting: USI Columbia; walls: Devoe Paint; seating: Steelcase; medical millwork, examination table: Midmark; window treatment: DFB Sales; cubicle curtain fabric: Fantagraph.

### **Project credits**

Client: Catholic Medical Center of Brooklyn and Queens Architecture/Interior Design: Architecture for Health, Science & Commerce Design team: Philip Monteleoni, Chan Byun, Kathryn Noles, Ira Goodwin, Mike Gordon, Mustafa Risk, Roy Rogers M/E/P engineer: Caretsky & Associates Structural engineer: Severud Associates General contractor: James A. Jennings Co. Photography: Peter Mauss/ESTO

Felderman & Nadel Design recasts a prime restaurant space to engage the street, Italian style by Michael Webb



### On Canon

Felderman & Nadel Design Beverly Hills, California

The gunmetalgray structural column at far left suggests a pivot around which the room and two circular soffits "revolve."

Bar: Spectrum Oak Products; bar stools: Prime Resource; chairs:

Loewenstein, with fabric by Arc Com; table bases: Cafe Three; industrial lights: custom by Stanley Felderman; artwork: Stanley Felderman.



TANLEY Felderman loves to travel through Italy with his sketchpad, and to doodle creatively on restaurant napkins. That spontaneity combines with memories of crumbling walls and sun-splashed patios, rich textures and hidden corners, to inspire the Beverly Hills restaurant On Canon. It occupies a circular pavilion that previously housed Bice, an upscale Italian restaurant that had covered the glass walls with curtains, shutting out the street.

Felderman's first moves were to tame the lofty space and to engage the street. He stripped the structure to its bones and broke up the 20-foot-high glass walls, inserting wood-framed French windows that open onto a sidewalk terrace. The steel-framed windows above are punctuated with branching lights and bowed canopies, giving the room a pleasing sense of scale. A structural column was reclad with striated gunmetal-gray plaster to suggest a pivot around which the room and two circular soffits "revolve."

The column punches through the soffits, revealing a mysterious blue void.

"The client wanted a comfortable, energetic and youthful environment, with lots of components," recalls Felderman. He exploited a shift of level to create a raised bar and a dining counter that overlooks the main room but is partially screened by a steel-bracketed backboard of translucent glass. A side patio is treated as an outdoor dining room, and a semi-private corner space caters to parties.

"There are lots of choices of places to sit, each with its own comfort level," explain the designers. "The corners are as impor-

tant as the center of the room."

To stretch a tight budget, Felderman relied on Peter Bolton's skill in creating faux finishes that suggest cracked and weather-stained walls. Soft tones of ocher and beige in paint and tile evoke a Venetian villa, and serve as a foil to the maple chairs, cherrywood joinery, and subtly striped banquettes. Stronger colors are used sparingly: green-stained wood display cabinets containing fleamarket finds, and a splash of purple behind the second-floor balcony and the open kitchen. Felderman's Italian sketches are framed, or are enlarged and drawn onto the walls in conté crayon. The product of these strokes both broad and refined is a theatrical event: a space that lifts the spirits of the diners and contributes to one of the city's livelier streets. The restaurant seats 120 indoors and 50 outside; the budget, exclusive of kitchen, was \$1,200,000. •

### Faux finishes that suggest cracked and weatherstained walls were created by Peter Bolton.

Finishes: Peter Bolton; chairs: Loewenstein, with fabric by Arc Com; table bases: Cafe Three.

### Some of Felderman's Italian sketches have been enlarged and drawn onto the walls in conté crayon.

Mural: Stanley
Felderman; chairs:
Loewenstein, with
fabric by Arc Com;
table bases: Cafe
Three; tulip lights:
custom by Stanley
Felderman, fabricated by Neidhardt;
industrial lights:
custom by Stanley
Felderman.





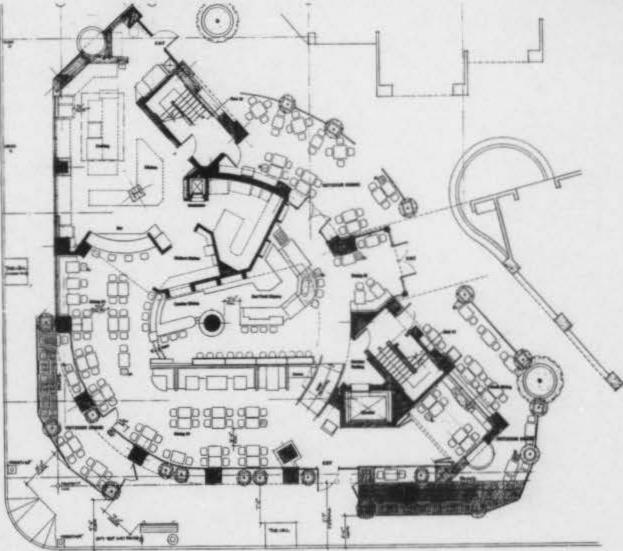


### Stanley Felderman

well known for his restaurant design work, was in association with Herb Nadel for this project. Currently he is a principal of Felderman & Keatinge Associates, is located in Santa Monica, and is designing the exterior and interior of the corporate headquarters of MTV Networks Los Angeles, several restaurants in Japan, and projects for UCLA.

### On Canon's weathered walls, ocher tones and sun-splashed spaces recall an Italian villa.

Finishes: Peter Bolton; mural: Stanley Felderman; chairs: chairs: Loewenstein, with fabric by Arc Com; banquette chairs, reception desk: custom by Spectrum Oak Products, chairs with fabric by DesignTex; etched glass: Glass Tech.



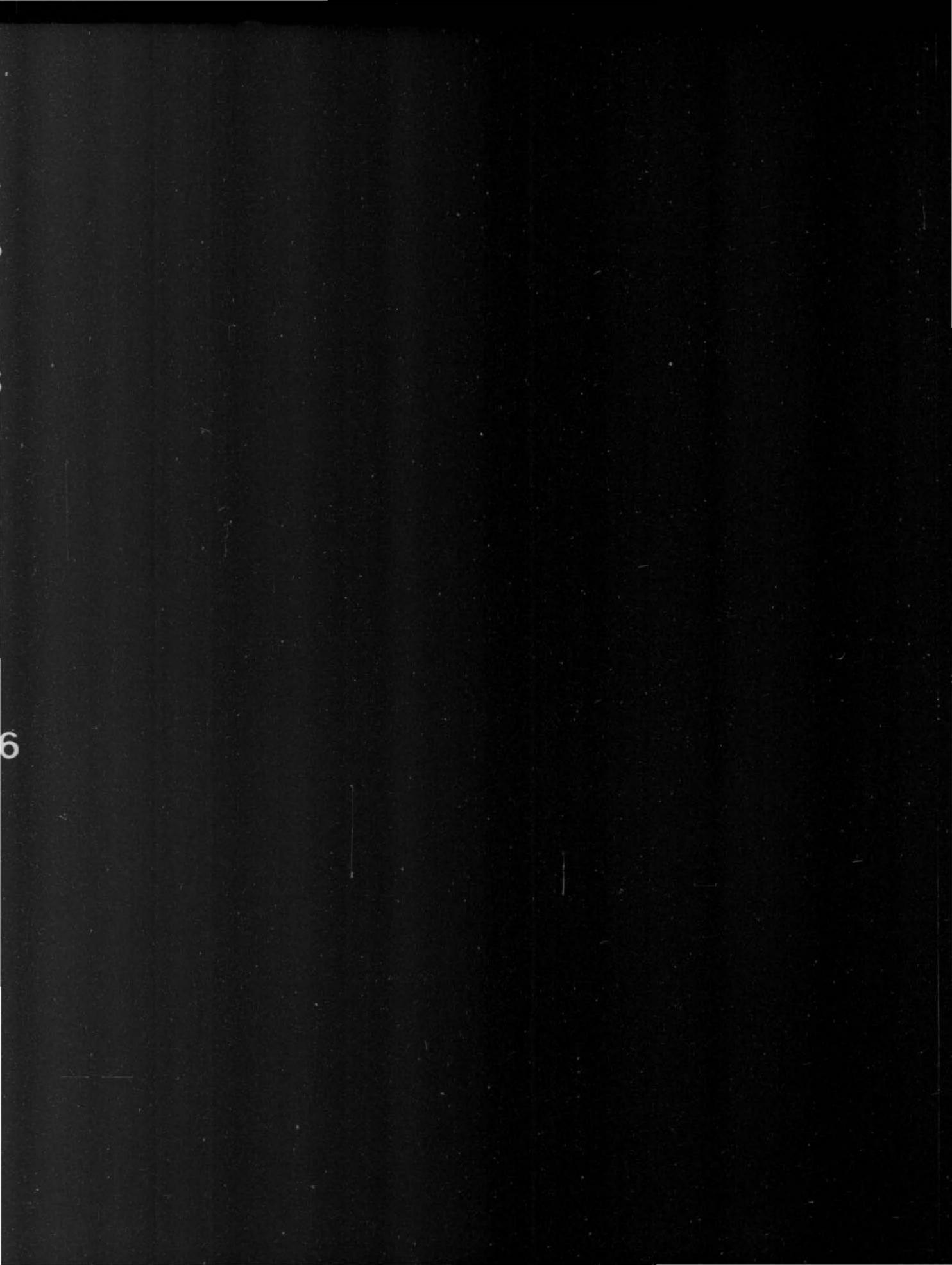
### **Project credits**

Client: United Restaurants, Inc. Architecture/Interior Design: Felderman & Nadel Design Design team: Stanley Felderman, Nancy Keatinge, Michael McBurnett, Jinous Nichols General contractor: Pacific Southwest Development Finishes: Peter Bolton Artwork, menu design: Stanley Felderman Millwork: Spectrum Oak Products Kitchen: Abrams & Tanaka Electrical: Seymour Electric Photography: Tim Street Porter

Houseboat







### **Private Residence**

Seattle, Washington

The Bumgardner Architects

The Bumgardner Architects transforms a dated houseboat into a floating "penthouse" by Kristen Richards

The first floor is an open, airy space with unobstructed views of the Seattle skyline.

Custom sofa: Village Interiors with Edelman Leather; owners' dining chairs reupholstered with Clarence House fabric; carpet: Mohawk; flooring: Bamboo Hardwoods Manufacturing Co.; windows: Milgard; custom-designed Blender light: Thomas Nielson/Bottega Construction.

HEN AN urban professional couple in Seattle decided to exchange their downtown digs for something more pastoral, they opted for a houseboat on Union Lake—one of many created decades ago when houses from a nearby hillside were put on floating platforms to make room for a superhighway. Though its

dock-end mooring offered spectacular, unobstructed views of the lake, the Seattle skyline, and the multi-bridged shipping canal leading to Puget Sound, the house-boat was short on charm and creature comforts. So the owners commissioned The Bumgardner Architects to transform and expand the 1,300-square-foot structure into a comfortable, inviting living space.

"Technically, it was considered a remodeling of an existing house," says Bumgardner principal Tim Hossner, AIA. "But it was more like creating an entirely new building—at a job site no one minded having to go to." Architecturally, it meant stitching two totally different structures



together: the original, peaked-roof clapboard house which faces the dock and other houseboats; and a modern addition on the waterfront side.

To frame the panoramic views and show off the owners' collection of large-scale contemporary artworks, the interior was conceived as an airy loft space—"a penthouse floating at the end of a dock," says Hossner. It is designed to be open and fluid, with breathing space for the art collection and unobstructed vistas through floor-to-ceiling windows.

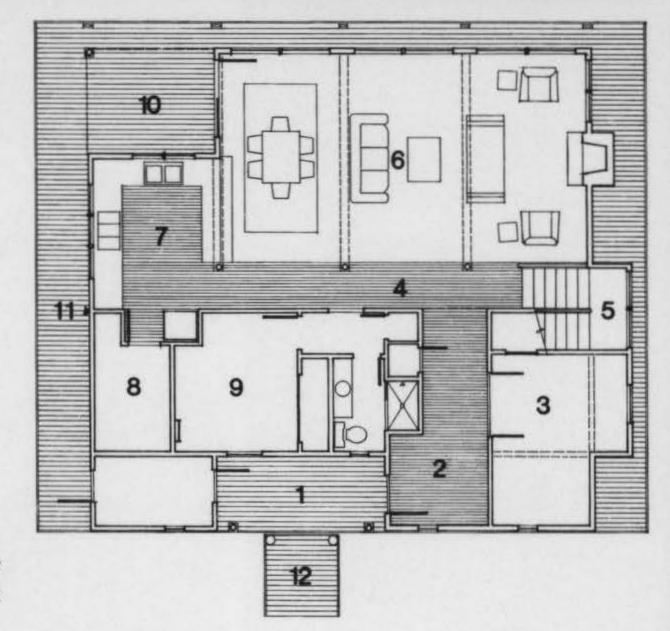
The original house was gutted to its shell, and the floating foundation substantially upgraded to support an 1,100square-foot, second-level addition, plus 600 square feet of new deck space. Under city code, the remodeling could not alter the original floorplate, nor could the roof rise more than 18 feet above the water line. To obtain a maximum ceiling height on the first level, the floor between the two levels was specially designed using combination steel and wood beams with 2-by-6-inch framing between, yielding a 6-inch floor depth-half that of a typical floor. The bamboo flooring, aside from being a renewable resource, offers more tensile strength in such a humid environment. The beams are supported by three 8-inchdiameter brushed-steel columns.

Interior designer Doug Rasar (who has since established his own firm) has created a contemporary, clean-lined interior, a transparent environment that defers to both the art and the view. At one end of the first level, a backless chaise serves as a boundary between an intimate space in



The dockside front door by glass artist Peter Schaefer hints at the transparency of the interior.

- 1. Covered porch
- 2. Entry
- 3. Study
- 4. Gallery
- 5. Stair to upper level
- 6. Living/dining room
- 7. Kitchen
- 8. Pantry
- Bedroom with loft above pantry
- 10. Covered deck
- 11. Outdoor shower
- 12. Dock





### The Bumgardner **Architects**

is a 43-year-old, 24person architecture and interior design firm based in Seattle. Projects include offices, hospitality, retirement and special needs housing, retail, and waterfront developments.

front of a newly installed fireplace and a more formal seating area with a leatherupholstered sofa and a custom-designed coffee table. A dining area separates the living room from the kitchen, which is fitted with rippled glass doors on cabinets and over a serving counter, adding another layer of transparency within the space.

The second level is devoted to a master bedroom suite, which includes a sitting area, a whirlpool bath, and an extra bedroom currently set up as a personal gym. A home office is separated from the bedroom area by sliding glass doors. The second level also features a large deck overlooking the lake.

### An intimate fireside seating area warms up the living room.

Lounge chairs, custom chaise: Donghia; carpet: Mohawk; flooring: Bamboo Hardwoods Manufacturing Co.; occasional table: Cedric Hartman; custom steel columns: Bottega Construction.

### **Project credits**

Architecture: The Bumgardner Architects Design team: Mark Simpson, AIA, Tim Hossner, AIA Interior Design: Bumgardner Interior Design Design team: Doug Rasar General contractor: Bottega Construction Structural engineer: Chalker, Putnam, Collins & Scott Lighting consultant: Tom Henderson/ GTH Design Photography: Ronald Greer

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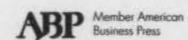
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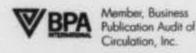
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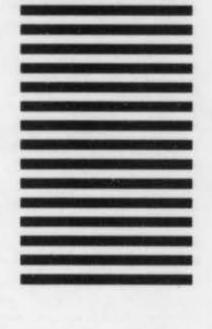
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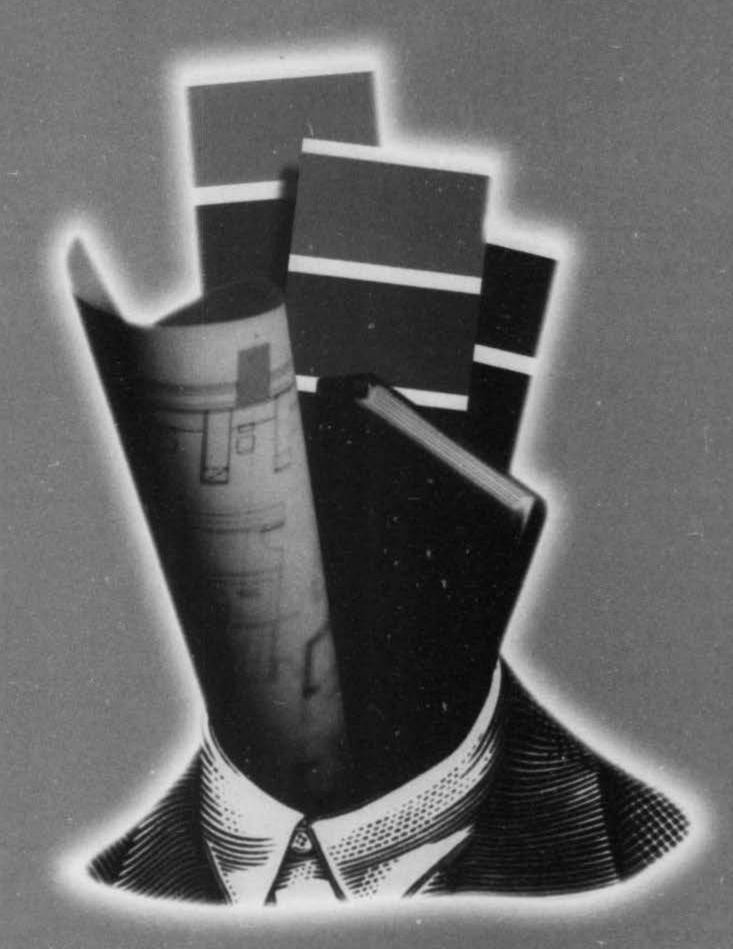
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18-22:

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24-28: Building & Construction Indonesia '96. Jakarta. 301-656-2942

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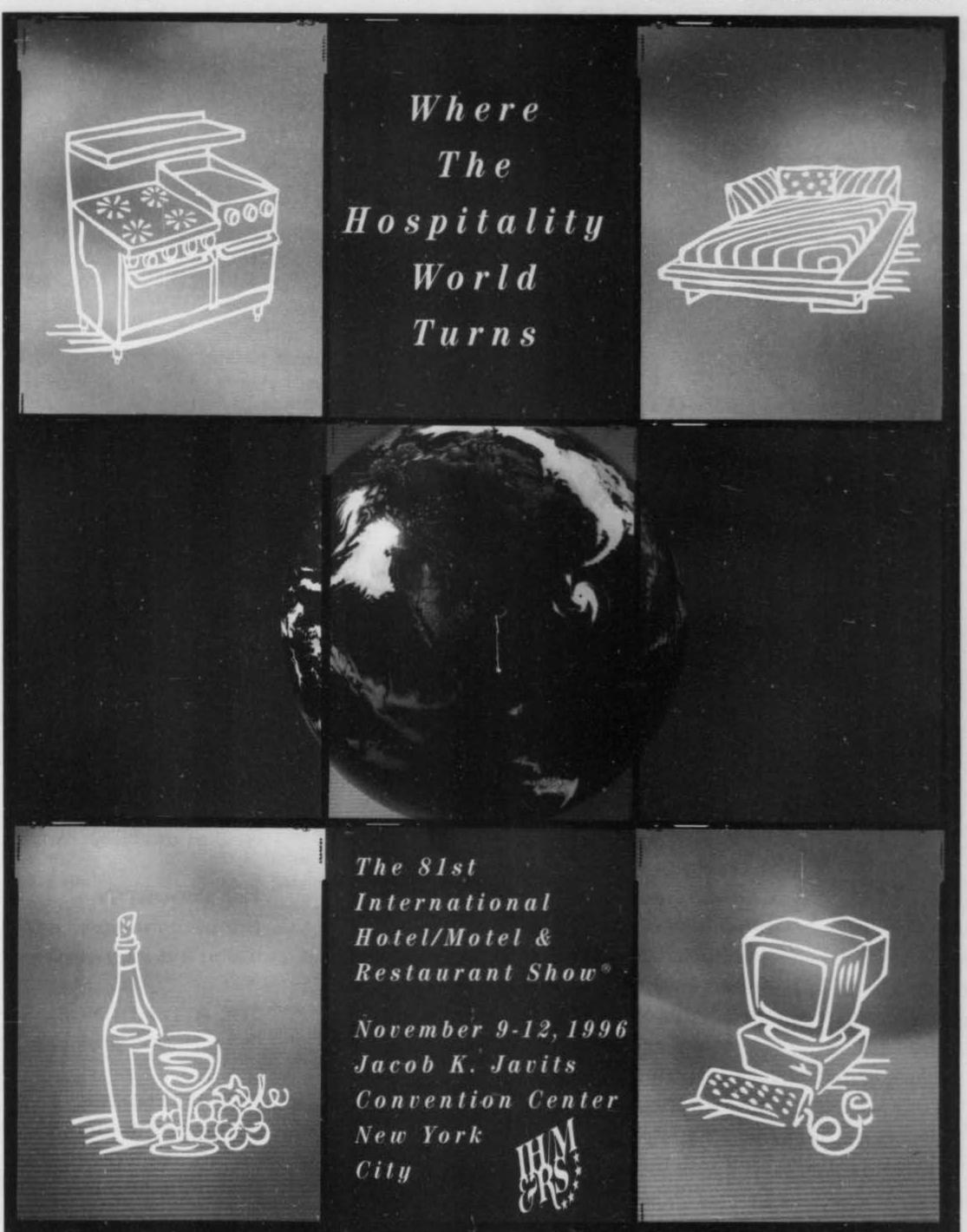
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Interplan is the place to see all the latest... in contract interior products and services. It's the place to meet other leading interior designers, architects and facilities managers at the famed Designer's Saturday, Inc. Gala at the Metropolitan Museum of Art on Thursday, November 7th.

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November 7 - 9 1996 Held at the New York Coliseum

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Contract Interiors; a \$20 billion industry

### THE ATTENDANCE

Over 10,000 projected, 1996

### THE ATTENDEES

Contract Interiors Designers, Facility Managers, Architects, Corporate End-Users, Trade Professionals

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## Featured Designers and Photographers

### Bausch & Lomb

Interior Design: Fox & Fowle Architects 22 West 19th Street New York, NY 10011 Tel: 212-627-1700

Photography: Peter Paige Photography 269 Parkside Road Harrington Park, NJ 07640 Tel: 201-767-3150

### **Axiom Business Consulting**

Interior Design:
Holey Associates
1045 Sansome Street, Suite 204
San Francisco, CA 94111
Tel: 415-397-3131

Photography: Chas McGrath 347 Corlano Court Santa Rosa, CA 95404 707-664-9980

Chun Y Lai Photography 428 Broome Street New York, NY 10013 Tel: 212-966-5025

### **Lever Team Center**

Interior Design: IDT Associates 274 Madison Avenue, Suite 201 New York, NY 10016 Tel: 212-251-0656

Photography: Peter Paige Photography 269 Parkside Road Harrington Park, NJ 07640 Tel: 201-767-3150

### Ross Barney Jankowski

Interior Design: Ross Barney Jankowski 30 West Monroe Street Chicago, IL 60603 Tel: 312-332-3600 Photography: Steve Hall Hedrich-Blessing 11 West Illinois Chicago, IL 60610 Tel: 312-321-1151

### Sister Thea Bowman Family Health Center

Interior Design:
Architecture for Health
Science & Commerce
777 Old Saw Mill River Road
Tarrytown, NY 10591-6721
Tel: 914-347-2472

Photography: Peter Mauss ESTO Photographics 222 Valley Place Mamaroneck, NY 10543 Tel: 914-698-4060

### On Canon

Interior Design:
Stanley Felderman
Felderman Keatinge Architects
1800 Berkeley Street
Santa Monica, CA 90404
Tel: 310-452-1445

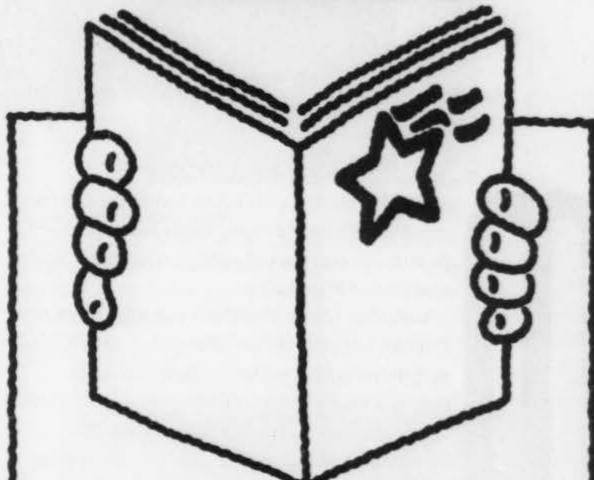
Photography: Tim Street Porter 2074 Watsonia Terrace Los Angeles, CA 90068 213-874-4278

### **Private Residence**

Interior Design: The Bumgardner Architects 101 Stewart Street Seattle, WA 98101-1048 Tel: 206-223-1361

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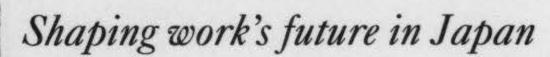
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EMORY-IMAGES of Tokyo rolled through my mind on the long dreamy flight back; potent pictures of compacted spaces, strangely mixing energy and tranquility:

...watching Sumo wrestlers' morning practice from an adjacent, small, dim space...each bout beginning with a stillness, then two manmountains of muscle colliding on the hard clay circle until one is thrown or pushed out; repeated until the master calls in a fresh pair... ...wandering gingerly through the chaotic and immense covered space of Tokyo's old central wholesale fish market at dawn...careening carts,

both motorized and hand-drawn, distributing million-yen fresh tuna, vats of silvery sardines and iced mollusk-jewels from the auctions (sushi-on-the-hoof)... ...discovering, in the middle of Tokyo, small, tranquil gardens with gentle spatial surprises at each turn...each view a fleeting meditation on the possibilities of landscape as a philosophy of life... ...and a workplace surprise: glimpsing the future of how we might work, excitingly embodied in innovative office fur-

niture developed by one of Japan's big firms, vertically integrating manufacturing, space planning, interior design, and facility management.

Like these other images, the furniture combines energy and tranquility. With sophisticated technology built in, it is techno-smart and design-smart, non-system and non-modular; very flexible and easy for users to manipulate. Screens slide to varying heights; high-tech kiosks provide for work in any posture; and worksurfaces slide effortlessly around, raise and lower with smooth mechanics of movement. Beautifully designed and detailed, and lusciously made, it hints at shoji screens and Torii gates. Because the furniture provides chooseable degrees of privacy, it can enable Japan's "salary-men" (few salary-women seen) to do more work alone (which they do little of), as well as in groups (which they do lots of).

Very little and very few forms of spatial privacy were in evidence in my tour of Japanese offices. Workers sit at doubledesks or long tables, facing each other and side by side, with almost no spatial separation. The constant visual contact and exposure to each others' conversations supports their effective group-consensus mode of decisionmaking. But people told me, in private conversations, that they find it exceedingly hard to concentrate and to produce work as individuals.

Combining what I saw and heard with a review of Japan's current labor statistics, I'll make some predictions about the future shape of their offices. ("What chutzpah! The man was there for only nine days!") Japan's economic miracle has slowed, and there is an impending work force crisis. The work force is rapidly aging and male-heavy, and the demographic cadre of people about to enter Japan's work force is too small to suffice. Its primary labor "reserve" is its women, more of whom are entering the work force, but who remain responsible for managing the home as well. Japan's traditional long work days include several hours often spent after

work talking shop with workmates over drinks and food. Probably, this work day may be shortened for everyone as women shoulder (and maybe share with men) a new dual responsibility for work and home. Any such

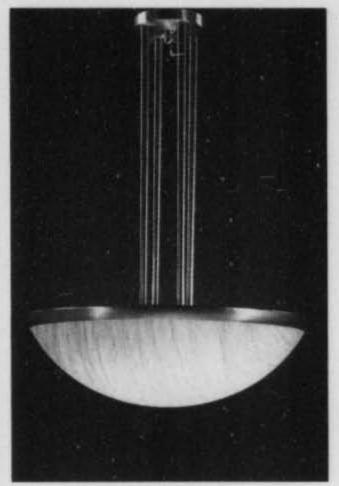
### Japan's work force is rapidly aging and male-heavy, and the demographic cadre of people about to enter it is too small to suffice.

compression of the work day will require more productive use of inoffice time, supported by more individual autonomy (technologically supported), and more distraction-free work...demanding an office that is designed and furnished for more access to privacy than they have now.

Conversely, here, in the land of hamburgers and Hulk Hogan, we now have highly cellular workplaces. The rapid deployment of networked laptops is enabling solo "work anywhere," and there is an increasing drive toward more teamwork, so our offices need to be reshaped into places where we can shuttle seamlessly between less and less in-office solo work and more and more wellsupported group work, intermixed with lots of casual stop-andtalk. We need design concepts and furniture that will help us manage this more complex work day, and our search may lead us in exotic directions and to exotic places.

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

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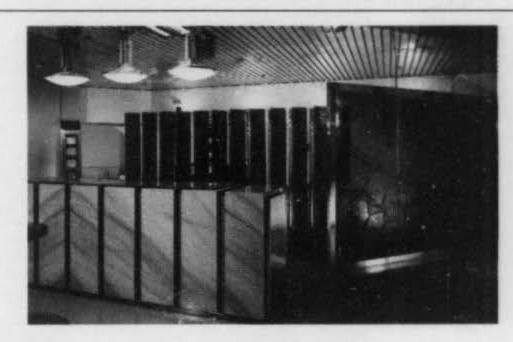
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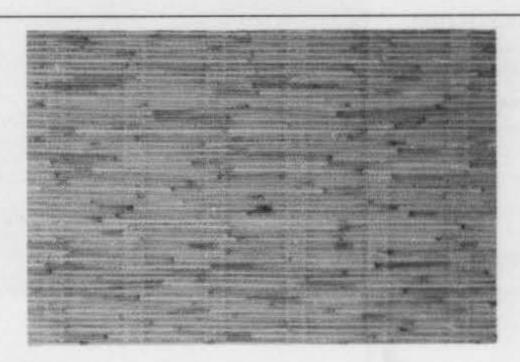
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Winning design team shown above (L to R): Armando Iarussi, Debbi Baron and Barbara Barry (seated). Photography © Erhard Pfeiffer 1995 (installation) and © Don Rank (product).

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