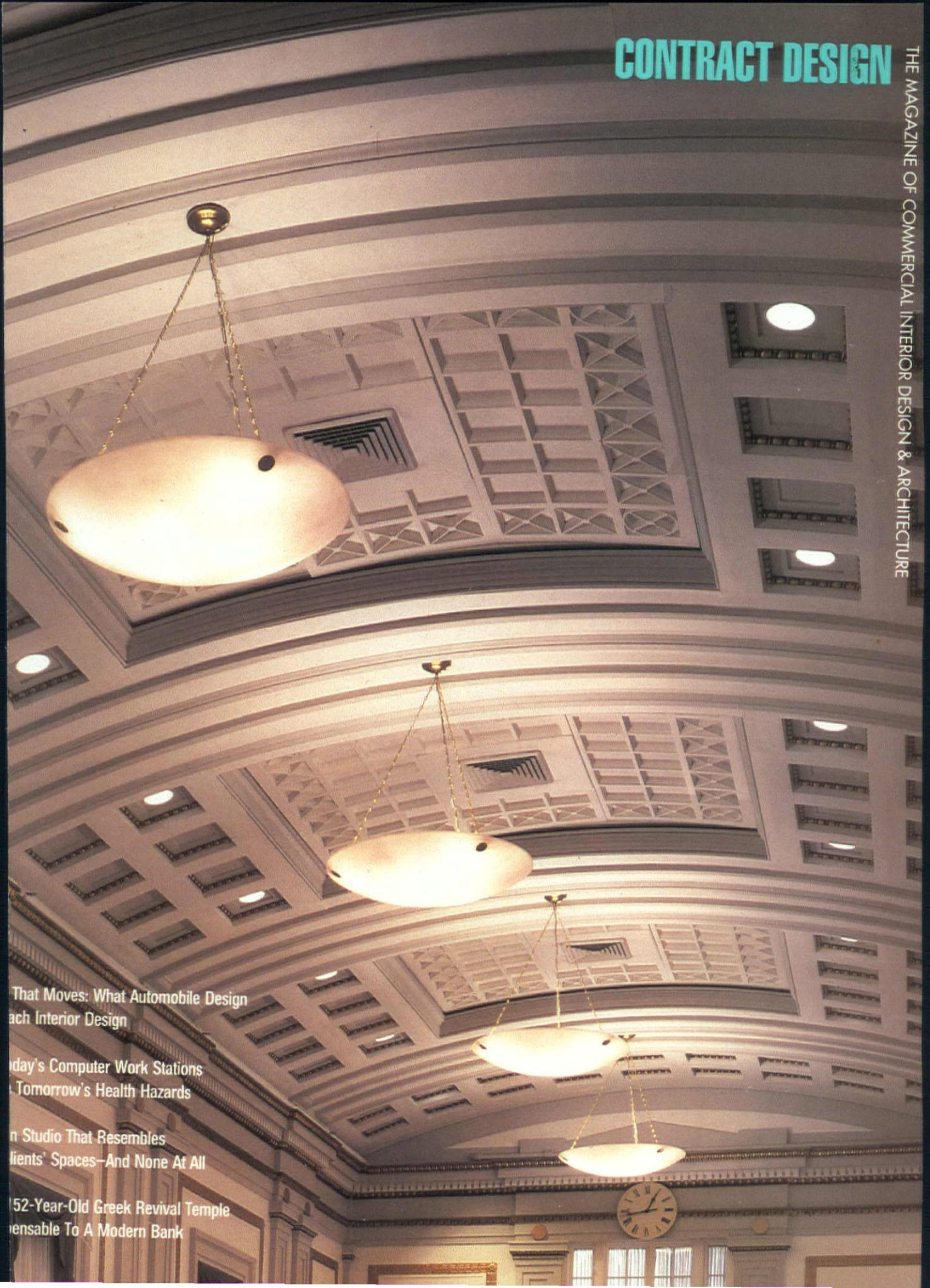


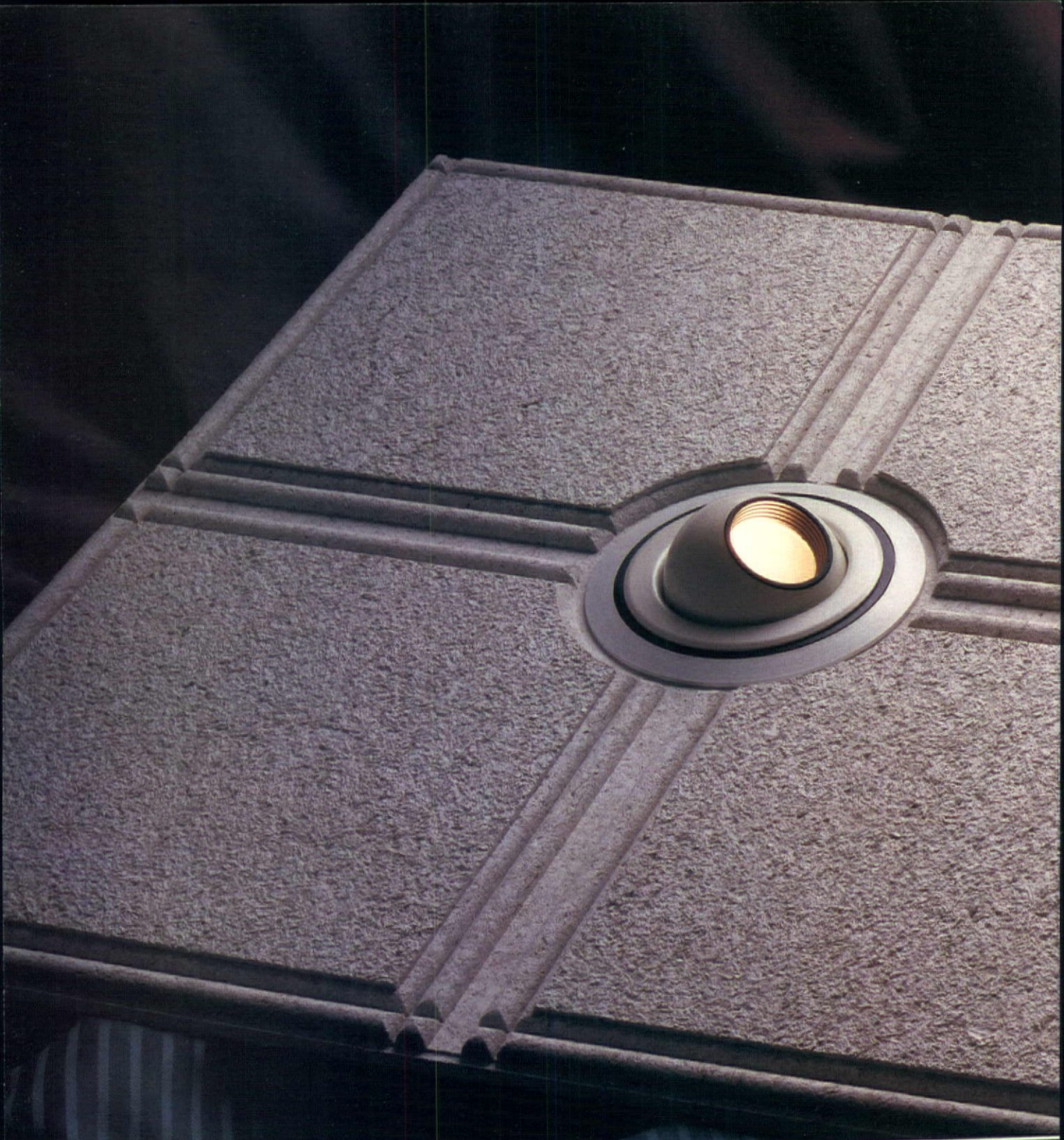
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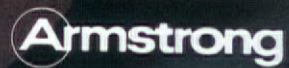
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Cover Photo: Ceiling detail in Greek Revival Temple building at Dauphin Deposit Trust Company, Harrisburg, Pa. Photography: Matt Wargo.



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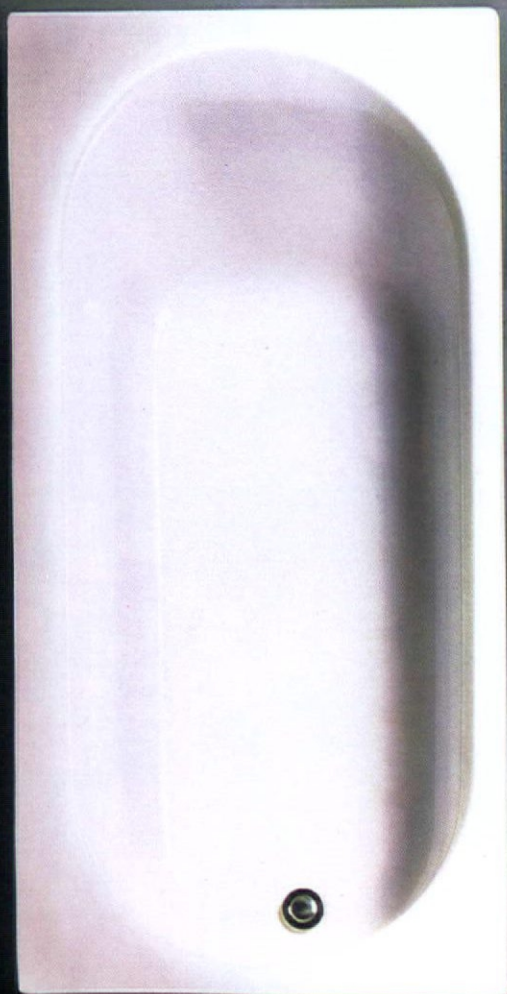
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Details: "Lackawanna Leather is almost a carnival funhouse, with strong as well as subtle interplays of color," says Andrew Belschner, a principal of the "DOC" Award-winning firm of Andrew Belschner Joseph Vincent. "We chose dual-color carpet with Ultron® 3D to add life without overpowering those interplays." At a distance, green and purple fibers in Prince St.'s Graduate combine into "the neutral field we needed," adds Joseph Vincent, "but sparkle up close to enhance whatever leather color they're supporting." And to think they could have just picked gray.

It took a dynamic creative vision to transform a showroom into a playroom for the Lackawanna Leather Company in the Chicago Merchandise Mart. Designed by a 1990 "DOC" Award winner in the Monsanto Ultron® 3D Challenge, the highly participatory space features kinetic leather displays that move to music in infinite color combinations. The San Francisco design partnership of Andrew Belschner Joseph Vincent looked to the freedom of contract carpet made with Ultron® 3D fiber for the high-traffic space. They teamed with Prince St. Technologies to provide the right aesthetic backdrop for this sumptuous textural statement in leather—and superior performance that's more than skin deep. To discover the freedom of Ultron® 3D and the Ultron® 3D Challenge, contact: MONSANTO CHEMICAL COMPANY, 320 Interstate North Parkway, Atlanta, Georgia 30339, 1-800-543-5377.

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Do We Have to Have a Body Count?

Disasters involving high-rise buildings are grist for Hollywood's mill, for no other reason than the ingenuity and daring that these towers symbolize. Think of skyscrapers and daredevils (*The Freshman*), gorillas (*King Kong*), terrorists (*Die Hard*), high-flyers (*Superman*), babysitters (*Adventures in Babysitting*), architects and developers (*The Fountainhead*) and architects and firefighters (*The Towering Inferno*). Unfortunately, you don't need to turn to the movies for this kind of inspiration. One Meridian Plaza, a 19-year-old, 38-story, 756,000-sq. ft. skyscraper right in the heart of Center City Philadelphia, recently reminded the design community of just how vulnerable its creations are—by burning for 18 1/2 hours, much of that time out of control, killing three firefighters as it raged through floors 22 through 28.

Although the building exceeded Philadelphia law at the time of its completion in 1972 by having building sprinklers on the top 10 floors (predating the 1984 city law requiring sprinkler systems on every floor of new buildings over seven stories tall), the fire is believed to have started below that level, on the 22nd floor. Worse, says Roger M. Ulshafer, the Philadelphia Fire Commissioner, all of One Meridian Plaza's fire-protection systems failed, including its emergency electric generators, water pumps and pressure valves, all of which could have provided water to firefighters on the upper floors. Since elevators could not be used by firefighters in the absence of power, firefighters were forced to stretch fire hoses by hand up to the 22nd floor—and then vacated the building when engineers warned of a possible collapse of the structural steel.

Of course, interior designers cannot do much to prevent building systems failures of this kind, because most new interior installations are placed within existing buildings, where the major mechanical, electrical, HVAC, safety and security systems are already in place. However, they can and do advise clients in the retrofitting of older space. And one of

the surest ways to deal with high-rise fire, according to fire safety experts, is to install sprinkler systems in all high-rise buildings, whether or not they have been grandfathered from current regulations. What finally brought the fire at One Meridian Plaza under control, after all, was the triggering of the sprinklers on the top 10 floors.

The cost of sprinklers is not negligible. In new high-rises, Dr. Joseph B. Zicherman, a consultant to the fire and safety committee of the Council on Tall Buildings and Urban Habitats at Lehigh University, estimates the average cost of installing a sprinkler system to be approximately \$1-4 per sq. ft., or about the equivalent of the budget for commercial carpet. The bill runs higher still in existing buildings, owing to the need to break into walls and ceilings to run wet or dry pipes, sprinkler heads and other components.

What price can be placed on putting people and property utterly at the mercy of the fire itself? Recent high-rise disasters that have taken a heavier toll in life than One Meridian Plaza remain all-too-vivid memories. The fire at the MGM Grand Hotel in Las Vegas, for example, killed 84 people, and the Dupont Plaza Hotel fire in San Juan, P.R., in 1986 killed 96. Some cities have taken strict measures, such as Los Angeles and Las Vegas,

where all high-rise buildings, old and new, must be fitted with sprinklers, and New York, where every 7,500 sq. ft. of high-rise space must be isolated with fire-rated walls. Yet firefighters complain that the business community continues to resist tougher regulations until real incidents "produce a body count."

Interior designers don't have to wait for political action to see that every precaution is taken in specifying acceptable fabrics, floor coverings, finishes and fixtures. Indeed, the coming of certification to the profession is a clear sign to the public: Life safety is a designer's concern from the ground floor up. ☞



Roger Yee

Roger Yee
Editor-in-Chief



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TRENDS

Haworth Buys Myrtle Desk

Holland, Mich. — The consolidation of the contract furnishings industry is evidently far from finished, as Haworth Inc. recently announced its acquisition of Myrtle Desk Company, a High Point, N.C. office furniture manufacturer known for its traditional and contemporary wood office desks, bookcases, conference tables and seating.

"The addition of Myrtle Desk is particularly gratifying since it strengthens both companies," says Richard G. Haworth, president and CEO of Haworth. "Myrtle is recognized for its traditional office furniture designs, and for its breadth of product line. These qualities enhance our ability to meet customer needs."

Adds Benjamin Hodges, president of Myrtle Desk, "We're pleased to become part of the strong family of Haworth companies. We look forward to strengthening our image and capability as a quality office furniture manufacturer." The acquisition represents another step in Haworth's program to broaden its product offerings. The purchase was the company's fifth in the past 12 months.



Top: Palace of Fine Arts, San Francisco, IALD Winner. Photograph by Douglas Salin.
Above: Bulgari, New York, IALD Winner. Photograph by Norman McGrath.



IALD Lighting Design Awards 1991

Chicago, Ill. — During a gala dinner at Lightfair, the International Association of Lighting Designers (IALD) presented its eight annual lighting design awards. Two Awards of Excellence were conferred, one on Ross DeAlessi, IALD, of Luminae Outer Lighting Design in San Francisco, for his work on the Palace of Fine Arts in San Francisco; and on Howard Brandston, IALD, Robert Prouse, IALD, and Andy Sabedra of H.M. Brandston Partners, a lighting design firm in New York, for the Bulgari store in Fifth Avenue in New York.

The IALD also conferred five citations at the dinner, including Jeffrey Berg, Berg/Howland Associates, an architectural and lighting design firm in Cambridge, Mass., for St. Agatha's Sanctuary in Mil-

ton, Mass.; to Francesca Bettridge, IALD, and Carroll Cline, IALD, of Cline Bettridge Bernstein Lighting Design in New York, for the Union Bank of Switzerland in New York; to Stefan R. Graf, IALD, of Illuminart in Ypsilanti, Mich., for the Regent Court animated sculpture lighting in Dearborn, Mich.; to Stephen Margulies, IALD, Herbert Schlossberg and David Facenda, of Cosentini Lighting Design in New York, for the lobby and exterior of 745 Fifth Avenue in New York; and to Andre Tammes, IALD, of Lighting Design Partnership in Edinburgh, Scotland, U.K., for the Imperial War Museum in London, England, U.K.

Members of the 1991 awards jury were Karen Daroff, of Daroff Design in Philadelphia, Bruce Fowle, of Fox & Fowle Architects in New York, Neil Frankel, of Perkins & Will in Chicago, Raymond Grenald,

FIALD, of Grenald Associates in Narberth, Pa., Jules Horton, FIALD, of Horton/Lees Lighting Design in New York, Diana Juul, IALD, of Mesh & Juul in Greenwich, Conn., and Richard Renfro, IALD, of Jules Fisher & Paul Marantz in New York.

Polypropylene Grabs 2nd Place in Carpet

New York — Polypropylene fiber use in carpet has jumped into second place behind nylon and ahead of polyester and wool, according to industry tracker Carpet Info-source. While nylon still dominates the market at about 80%, the Polypropylene Council of America

estimates its fiber has risen to about 15% of the market over the past two years.

"Polypropylene's durability, stain resistance and moderate cost all contribute to fiber's rise in popularity," said Roger Pierce, the Council's executive director.

ASID Speaks Up for Unified Voice

Washington, D.C. — It's unanimous: The national board of directors of the American Society of Interior Designers (ASID) voted without exception in March to continue participating in the discussions among professional interior design organizations known as the Unified Voice Task Force. Affirmed Raymond M. Kennedy, national president of ASID, "The ASID is committed to the development of the most responsible context which puts the professional interests of the individual interior designer above anything else."

Exactly what form this context will assume remains far from certain even now. As Kennedy admitted, "It is our intent that the individual professional designer be given every opportunity to study the complex issues of merging the representation of the profession of interior design into one organization. We will continue the feedback process from our members concerning all matters related to this major event which will affect their lives well into the 21st century."

More quantitative research will be required to proceed with Unified Voice deliberations, in ASID's view. The board cited the following areas of information that need amplification: certified financial report, membership organization profiles, affiliated and non-affiliated market research, comprehensive needs assessment of the membership of each organization, program/product/service/activity inventory, detailed situation analysis and supporting documentation and legal implications.

For now, the order of the day is to proceed with Unified Voice. States Kennedy, "In summary, we will continue to implement the ASID strategic plan and the efforts toward unification."

TRENDS

French Design: Alive and Very Well in 1991

Paris, France - The wit, elegance and lyrical line of the Nouvelle Vague of French furniture designers continues strong, as evidenced by the 1991 Salon de Meuble in Paris this January. It is over 10 years now that this new school of designers, Philippe Starck, Andree

Putman, Jean-Michel Wilmotte and Olivier and Pascale Morgue, to name just a few, came to prominence.

Behind this new wave is Valorisation de l'Innovation dans l'Aménagement (VIA), a government agency set up in 1979 to enhance the image of French architecture. VIA supports, promotes, commissions and exhibits the furniture of new innovators internationally. Four themes were developed in the VIA exhibit this year: technology (tools, process), vernacular

quotations (everyday), ethnic (Moorish and other exoticism) and temporal (garish Baroque to glitzy 1950s).

But for all the extravagant gestures, the Salon brought forth much solid, usable furniture. Metal and rare woods were downplayed while medium-density fiberboard continued to be popular. Ornament, decoration and unusual finishes and materials abounded. Bright jewel colors, including topaz, sapphire, emerald and garnet, pervaded the show.

Styles ranged from tough modern seating by Jean Nouvel of Ligne Roset to the playful fantasy of Garouste and Bonetti, the hottest design team in Paris today, whose slipcovered furniture seeks a casual mood and elegance at the same time. Typical of the Salon's mode is Jean-Charles de Castelbajac's updated 18th century side chair in basic colors. Somewhere in the middle: the less design-conscious but pragmatic furniture of Chantiers Baudet, the firm that furnished New York's current icons of French design, Morgans, the Royalton and the Century Paramount. —Susan Grant Lewin for *Contract Design*.

(For a detailed look at products in the 1991 Salon de Meuble in Paris, see this month's Marketplace section.)

Commissions and Awards

Zimmer Gunsul Frasca Partnership of Portland, Ore. is the recipient of the 1991 Architecture Firm Award to be presented by the American Institute of Architects in May at the National AIA Convention, Washington, D.C.

Omaha's Henningson, Durham & Richardson, Inc. has been awarded a design contract for the new Pharmacy and Sciences Facility for Drake University in Des Moines, Iowa.

The Miami based hospitality design firm, LE Seitz Associates, has been commissioned to create Riverboat Gaming in Aurora, Ill., the "City of Lights."

Wilson & Associates, Dallas, announced a recent contract for interior architectural design services for the 500-room Hyatt San Antonio Resort project on the city's northwest side.

Bridge Oil (U.S.A.) Inc. has selected Staffelbach Designs and Associates, Inc. for the interior programming, planning and design of the 50,000-sq. ft. headquarters relocation.

Quantrell Mullins, Atlanta, is providing complete interior design services for the Maternity and Women's Services Wing at Atlanta's Piedmont Hospital.

Settles Associates, Arlington, Va., has been awarded a contract by Dominion Bankshare



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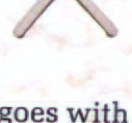
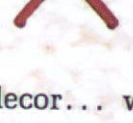
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TRENDS

Corporation to provide facilities strategic planning and design for the renovation of the 33,000-sq. ft. Headquarters Operations Center in Roanoke, Va.

Index The Design Firm, headquartered in Houston, has been selected by Nissan Motor Acceptance Corporation as the interior design firm for renovations to its headquarters complex in Torrance, Calif.

Mancini Duffy, based in Lake Success, N.Y., will provide phased renovation for Lufthansa German Airlines Operations' Center of Sales and Administrative services on Long Island, N.Y..

Hambros America, a subsidiary of Hambros Bank of London, has selected **Belcic & Jacobs**, New York, to design its New York office interiors.

Sherman R. Smoot Corp. of Washington D.C. has been awarded a \$1.7-million contract to renovate Howard University's E.E. Just Hall, in the capital.

The San Francisco architectural firm, **Theodore Brown & Partners**, has been retained to undertake the restoration of 755 Sansome Street, in the historic Jackson Square area of San Francisco.

Kasler & Associates, Indianapolis, has been selected to plan and design the new offices of the Georgia Gund Foundation, Cleveland.

LPA, Inc., of Irvine, Calif., received an Honor Award from the California Council of The American Institute of Architects, for the design of One Venture, an office building in Spectrum Technology Center in Irvine.

Philips, the European electronics giant, has commissioned **The Burdick Group**, San Francisco, to plan and design a 50,000-sq. ft. domed structure to house its corporate museum in Eindhoven, the Netherlands.

The law firm of Abraham, Pressman & Bauer, of Philadelphia, has selected **KPA Design Group, Inc.**, also of Philadelphia, for the planning and design of its new offices.

The Institute of Store Planners (ISP) presented Los Angeles-based **J.T. Nakaoka Associates Architects** the "1990 Store of the Year" award for its design of Bergdorf Goodman Men, New York. The firm was also selected to receive first place in its "Specialty Department Store-Apparel" award category.

The prestigious Regent Beverly Wilshire Hotel and **Gruen Associates**, architect for the hotel's renovation, have received The City of Beverly Hills Conservation Award for Architectural Design for excellence in design, construction, and refurbishing of a significant historic structure within the City of Beverly Hills.

People in the News

Martha Burns and **Thomas Czarnowski** have been named associate partners by **Fox & Fowle Architects**, New York. The firm also named two new associates, **Gary Ensana** and **Alan Polinsky**.

DMI Furniture, Inc., Louisville, Ky., has announced that **Robert Van Farower** has been promoted to the position of vice president Sales.

The Atlanta Decorative Arts Center welcomes **Susan S. Fite** as the new director of communications.

Refreshing Possibilities



FACT

A quarter of a million furniture pieces have been built in the last eight years to accommodate in-room miniBars.

FACT

This year another fifty thousand will be built.

FACT

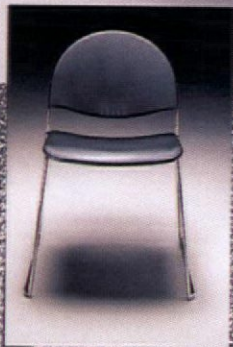
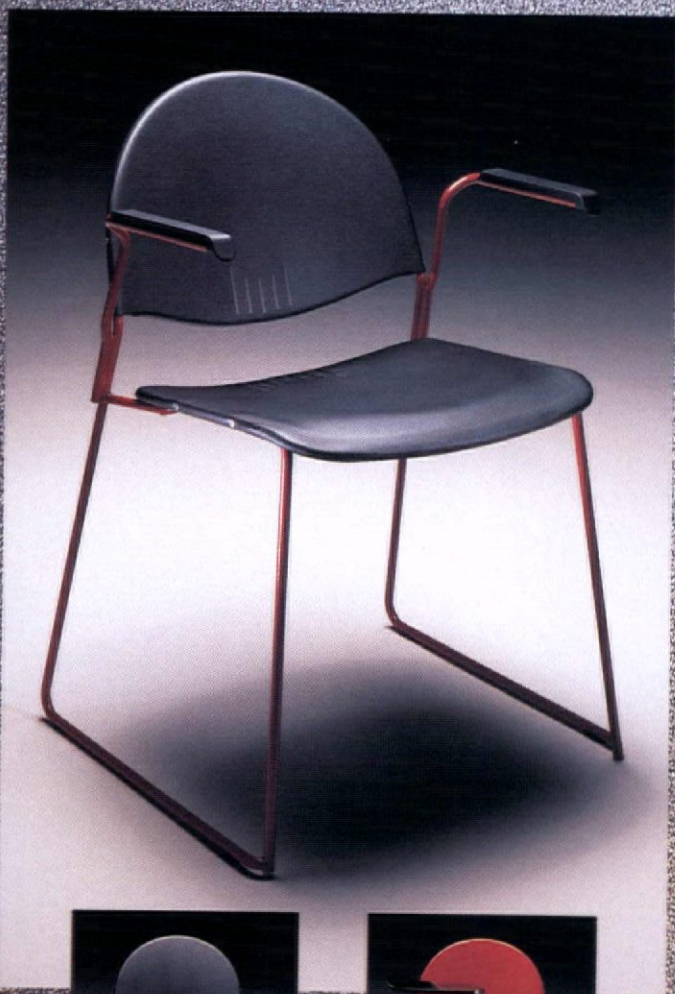
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T A S C A



Introducing the Tasca Group by Falcon.
Two distinctive all-metal stacking chairs. Available in ten textured seat/back colors
and 34 different frame finishes. Fireproof. Tablet arm and book rack available.
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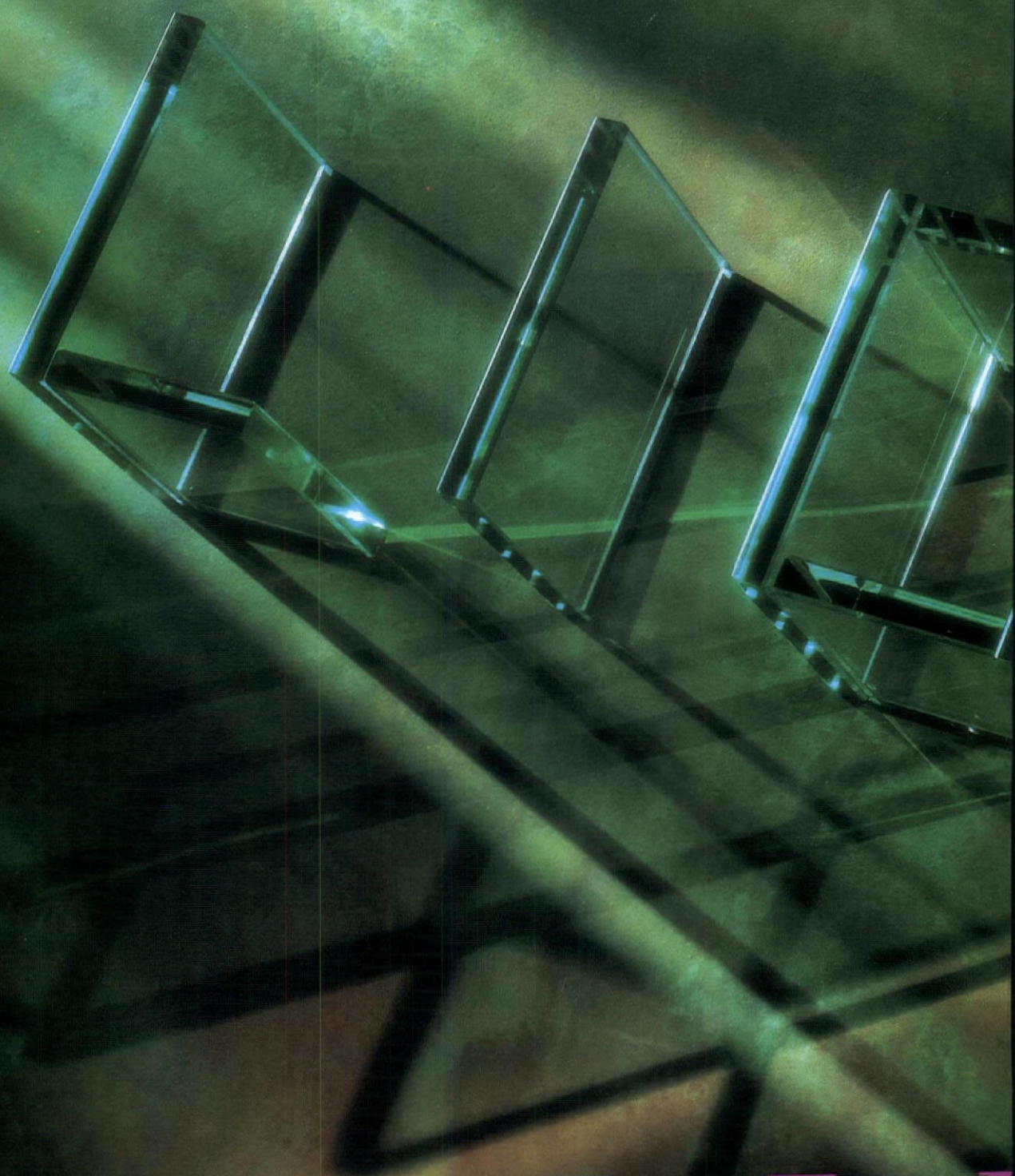
For complete information contact Kelley Green at 1-800-873-3252. 9387 Dielman Industrial Drive, St. Louis, MO 63132

Circle 13 on reader service card

HALO
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C O O P E R

value

THERE'S MORE TO GOOD LIGHTING THAN LIGHT.

so what?

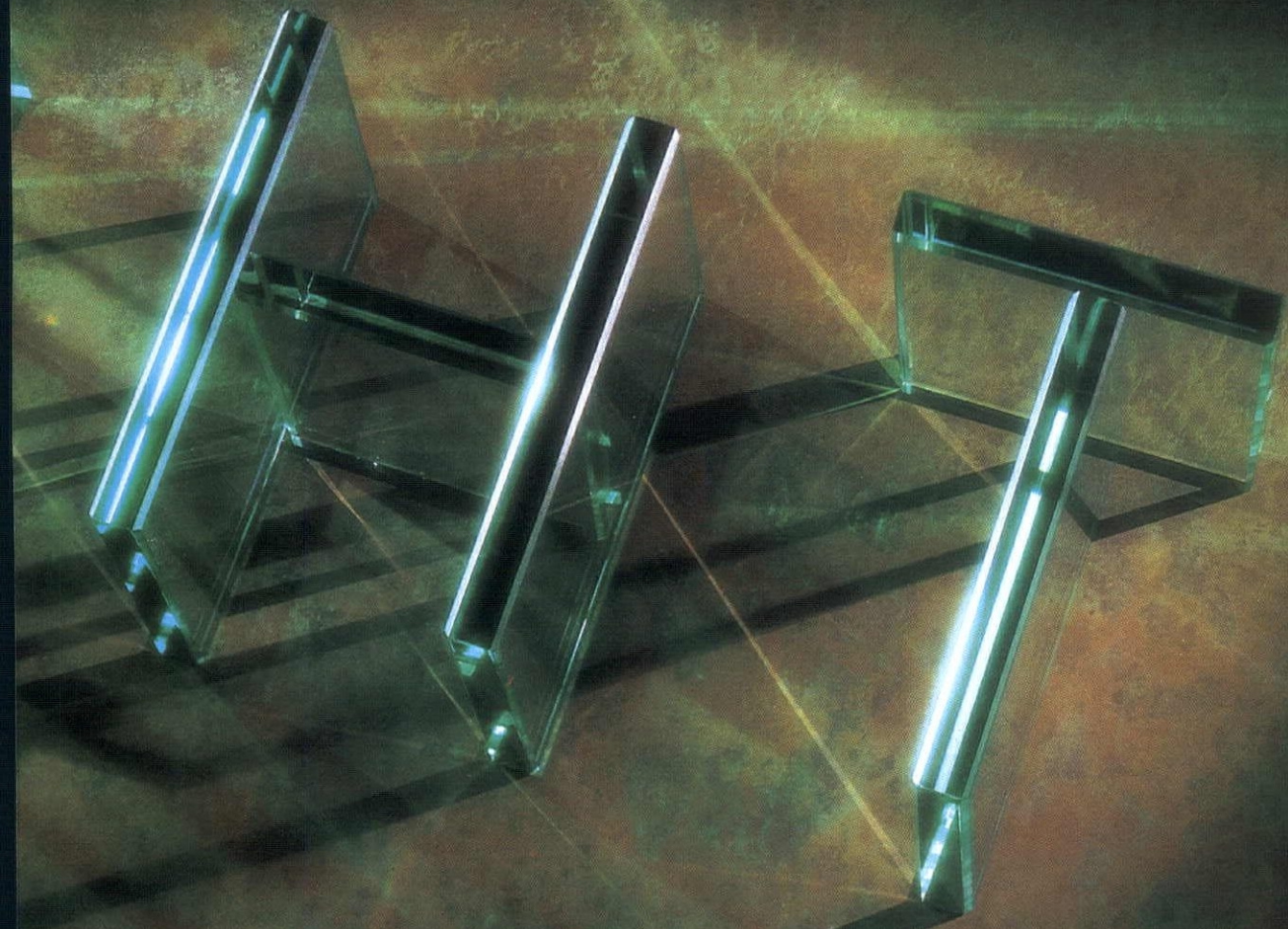
COOPER PRODUCTS ALREADY SHINE WITH EIGHT OF THE GREATEST BRAND NAMES IN THE INDUSTRY.

BUT WHAT PRODUCES ENDURING VALUE FOR OUR CUSTOMERS IS THE CREATIVE SPIRIT AND COMMITMENT NOW SHINING THROUGH THIS ENTIRE COMPANY.

YOU'LL SEE IT INSIDE "SOURCE" OUR NEW TRAINING CENTER, LIGHT YEARS AHEAD OF ANYTHING ELSE IN OUR BUSINESS. YOU'LL FEEL IT IN THE INSTANT RESPONSIVENESS OF OUR 200+ CUSTOMER SERVICE REPS.

COME TO COOPER LIGHTING → AND SEE THE LIGHT.

Circle 14 on reader service card



L I G H T I N G

David S. Greshan, internationally renowned product designer, has joined Fitch RichardsonSmith, Worthington, Ohio, as a vice president.

KI, the contract division of Krueger International, Green Bay, Wis., has announced that **Nicola Balderi** has joined KI as director of design.

Osgood & Associates, Atlanta, has promoted **Santosh Nadkarni** to a vice president of the firm.

The National Council for Interior Design Qualifications, New York, has announced the appointment of **Laura Zimmerman**, IBD, and **David F. Cooke**, FIBD, as directors of the national board.

Denny Bybliw, has joined Emert Design, Minneapolis, as director of marketing.

Hansen Lind Meyer's board of directors recently announced the election of **James E. Zajac**, AIA, as chairman of the board of the national architectural, engineering and planning firm.

Donghia Furniture & Textiles, New York, named **Michael Sorrentino** as its new president.

Jeff Hutchings, AIA, has joined Rhycoff Designs Associates, Atlanta, as project manager and architect.

GTE International Lighting Division, Danvers, Mass., has named **Charles W. Birlem** as controller.

John E. Kosar, AIA, president of Burt Hill Kosar Rittelmann Associates announced that **Michael E. Chatteuneuf**, AIA, has joined the firm as principal of the Washington, D.C. office, while Burt Hill Kosar Rittelmann, Butler, Pa., has promoted **John E. Brock**, AIA, **Frank McCurdy**, AIA, and **William P. Brennan**, AIA to principals.

Donald W. Y. Goo, FAIA, president and chief executive officer, has announced the election of **Gregory Coghill**, AIA, **Charles J. Wallace**, AIA, and **Eugene Watanabe**, AIA, to vice president and principal of Wimberly Allison Tong & Goo, archi-

tecs and planners, Honolulu. The three have also been made shareholders of the firm.

Sikes, Jennings, Kelly & Brewer, Houston-based architects and project consultants, has elevated **Hal B. Sharp**, AIA, to principal of the firm and has elected him to the board of directors of the corporation.

Coming Events

April 1, 1991-August 30, 1992: The Cooper-Hewitt Collections: A Design Resource, Cooper-Hewitt Museum, New York, New York; (212) 860-6868.

April 3-5: American Design Drafting Association 32nd Annual Convention, Wyndham Paradise Valley Resort, Scottsdale, AZ; (301) 460-6875.

April 5-7: Restaurant Hotel International Design Exposition Conference (RHIDE), Los Angeles Convention Center, Los Angeles; (212) 391-9111.

April 10: Facility Management in a Restructuring Economy, Parsippany Hilton Hotel, Parsippany, N.J., with Brenner Business Interiors; (201) 623-5490.

April 11: Preview of International Design Conference in Aspen, IDCNY, New York; (718) 937-7474.

April 23-24: WORLDCON, Anaheim, Ca.; (404) 925-9558.

April 24-25: Specifix3—Partners in Design, Architecture and Contract Interior Design Symposium, Washington Design Center; (202) 554-5053.

April 24-28: New Scandinavian Furniture Fair, Bella Center, Copenhagen; (45) 32 52 88 11

April 25-27: Surfaces, Western Floor Covering Association, Las Vegas Convention Center, Las Vegas; (213) 926-5861.

April 25-29: Artexpo, Jacob K. Javits Center, New York; (800) 331-5706.

May 1-4: ITE '91, Miami Beach Convention Center; (407) 747-9400.

May 7-10: A/E/C Systems '91, 12th Computer and Management Show for the Design and Construction Industry, Washington Convention Center, Washington, D.C.; (800) 451-1196.

May 16-19: International Architecture Book Fair, American Institute of Architects (AIA) National Convention and AIA Expo, Washington Convention Center, Washington, D.C.; (202) 626-7395.

May 17-19: American Institute of Architects (AIA) National Convention and AIA Expo, Washington Convention Center, Washington, D.C.; (202) 626-7300.

May 18-22: 72nd Annual National Restaurant Association Restaurant, Hotel-Motel Show, Chicago; (312) 853-2525.

May 19-22: International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (212) 686-6070.

June 1: San Diego Design Center, The Sun, Moon and Stars/A Grand Opening, Benefit for AIDS Community, San Diego; (619) 452-7332.

June 2-8: First International Symposium Building Systems Automation-Integration, June 2 and 8 at the Wisconsin Center, Madison; June 3-7 at the Historical Building, Madison; (608) 262-1299 or (800) 462-0876.

June 11-14: NEOCON 23, The National Exposition of Contract Furnishings, Merchandise Mart, Chicago; (312) 527-7782.

June 11-14: International Federation of Interior Architects and Designers, IFI, 1991 World Congress, Merchandise Mart, Chicago; (312) 527-7550.

June 12-14: WorldStore '91, retail store planning and design, ExpoCenter, Chicago; (212) 391-9111.

June 14-17: Western Association of Visual Merchandising (WAVM) Market & Conference, San Diego Convention Center; (415) 431-1234.

June 16-21: International Design Conference in Aspen, Colo. (303) 925-2257.

June 21-23: Boston Craft Market Bayside Exposition Center, Boston; (800) 432-7238.

June 28-30: 35th Construction Specifications Institute Convention and Exhibit, San Diego Convention Center, San Diego; (703) 684-0300.

July 9-11: The International Design Exposition, Anaheim, Ca.; (212) 391-9111.

July 17-20: American Society of Interior Designers (ASID) National Conference and Exposition, Colorado Convention Center, Denver; (202) 546-3480.

September 19-23: EIMU '91 - International Biennial Office Furniture Exhibition, Milan Fairsgrounds, Milan, Italy; (0) 48008716

September 21-24: 15th International Chair Exhibition, Salone Internazionale della Sedia, Udine, Italy; (0432) 520720.

October 17-19: Designer's Saturday, A&D Building, IDCNY, D&D Building and other designated locations, New York; (212) 823-3155.

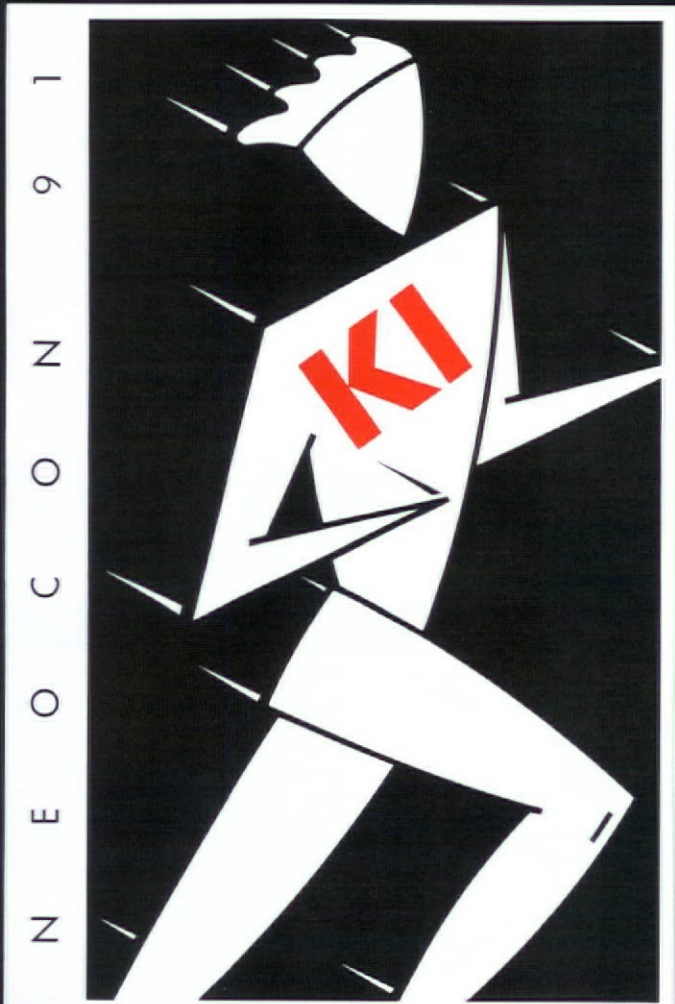
November 9-13: Tecnhotel, International Exhibition of Hotel and Hospitality Equipment, Genova, Italy; (010) 53911.

November 10-13: International Facility Management Association, IFMA '91, San Diego Convention Center; (713) 623-4362.

November 20-24: International Furniture Fair Tokyo '91, Harumi, Tokyo; (44) 602 212523.

January 6-9, 1992: Domotex Hannover '92 (World Trade Fair) Carpets & Floor Covering Hannover Fairgrounds, Germany; (609) 987-1202.

FUN



RUN

WALK

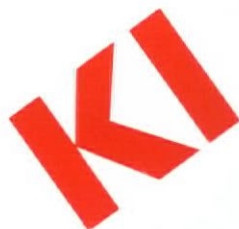
Join KI's 5K NEOCON Fun Run/Walk and Benefit DIFFA

The tradition continues at Chicago's Grant Park as KI hosts the 7th Annual 5K Fun Run/Walk. It's a great way to enjoy the scenic lakeshore while running 3.1 miles or walking 2 miles.

Everyone will receive a free custom designed KI 5K T-shirt. After the run/walk, KI will host a breakfast "under the tent." Shuttle buses are scheduled for all major hotels in the Loop area, for transportation before and after the race.

To register, mail this coupon or bring it to 1181 Merchandise Mart by Wednesday of NEOCON week (June 12). Pick up your entry packet when you register. The packet will include your T-shirt, race number, race information, and information about making a voluntary contribution to DIFFA. DIFFA is the Design Industries' Foundation for AIDS. The 5K Fun Run/Walk is a benefit for DIFFA again this year. All voluntary personal contributions to DIFFA will be used to fund AIDS research, education, and services. KI has pledged to match runners' and walkers' personal contributions up to \$250.

We hope to see you on June 13. It's an opportunity to have fun and help others at the same time.



the contract furniture division of Krueger International

Circle 15 on reader service card

Registration

Sign me up for the 7th Annual KI 5K Fun Run/Walk to be held on **Thursday, June 13, at 7:30 am.**

Mail this coupon today to: KI Fun Run/Walk, 1181 Merchandise Mart, Chicago, IL 60654

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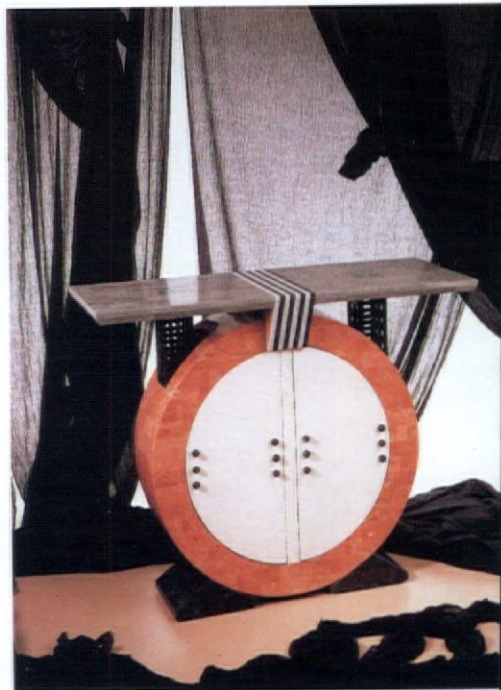
MARKETPLACE

SPRING BREAK: DESIGN MOVES IN A NEW DIRECTION



Rio, the latest design by Pascal Mourgue, is a stackable chair with a whimsical twist. Perfect for many applications, the seat and back are painted ash, while the legs come in various soft shades of epoxy painted metal. Reasonably priced, the chair is available this month.

Circle No. 221



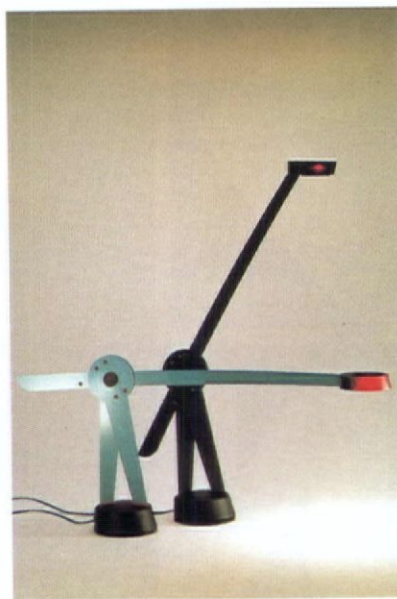
The NeoStone Collection, designed by Martin Spicuzza for Majestic Design, offers a fresh look in natural Fossil-stone. The collection includes side tables, table desks, conference tables and more and is available in any combination of Fossil-stone colors.

Circle No. 208



The Nature Series of fabrics was created in a collaborative effort between Tsui-Yen Wang and Kristie Strasen for Brentano, Inc. Inspired by keen observations of nature interwoven with the influence of ancient Chinese legends, the fabrics go by such exotic names as Thousand Boat, Cocoon Cloth, Pine Needle and Pine Cliff, and Tide Trace. Available in a variety of colors and fibers, The Nature Series can be used in many contract applications.

Circle No. 206

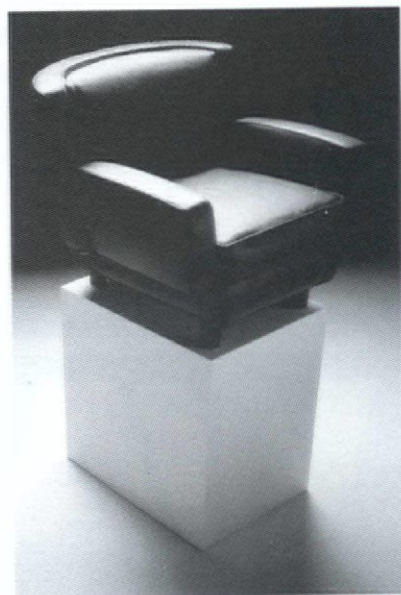


Designed by the international award-winning team of Afra and Tobia Scarpa, Flos' Pierrot offers a minimalist approach to task lighting. No internal or external wiring is required as the arms and legs are made of a conductive, composite material. Arms and legs snap into place, as does the lamp head, allowing for up or down lighting. Three color combinations are available.

Circle No. 201

Soft lines that express calm and peace of mind are found in Michele De Lucchi's two new sofas, Elia (shown) and Giona designed for Artflex. Available in a variety of sizes and a multitude of fabrics, the chairs are perfect for many contract applications.

Circle No. 225



PRODUCTS TOO GOOD TO PASS OVER



Arconas introduces the three-chair Status Series to respond to all aspects of office seating. Status Image provides value, comfort and clean design, Status Quo offers upscale design in a mid-management chair and Status Symbol features slim cushioning and high design for the senior executive. All three chairs offer three back heights and various adjustment options and come in either polished chrome or black epoxy finish.

Circle No. 216

FF introduces the Reale table, a reproduction based on the 1946 design of Carlo Mollino. The table combines black ash with oak stained ash with veined or fissure-worked glass or Beola stone and is available in several sizes for dining or conference use.



Circle No. 205



Miliken & Co. introduces

new dobby weaves in a burgundy colorway. Made of Visa[®] 100% polyester, the fabric comes in 40 color options, not including custom-color matches. As they are machine washable and flame resistant, these fabrics serve multiple drapery, bedding and upholstery needs.

Circle No. 211



Classic styling and contemporary flair are embodied by Architectural Supplements' Neoclassic tables. The tables come in either 16 in. or 29 in. heights with round or race track tops in 3/4 in. thick clear glass, marble or granite. Bases are available in satin chrome, bronze or brass finishes, polished chrome and brass finishes, patina finish or 28 colormetals.

Circle No. 219



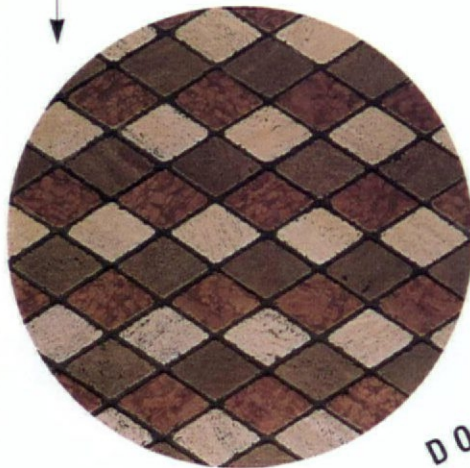
Cabot Wrenn introduced the Marquis executive seating line at WestWeek last month. The chairs feature the Forward Fulcrum, a torsion bar mechanism that keeps the nose of the chair from rocking up and the user's feet on the floor. Suitable for all levels of management, the chair is offered in several variations.

Circle No. 202

MARKETPLACE

Hastings Tile & Il Bagno introduces I Cosmati from Sicis, a new collection of marble stones named after the renowned family of marble cutters whose work dominated the 11th and 12th centuries. Designed around a basic 4 ft. x 4 ft. stone with vari-sized borders, all stones are mounted on mesh for easy installation. Cosmati can recreate the feeling of old Roman cobblestones or add a touch of history to a contemporary setting.

Circle No. 217



Armstrong World Industries unveiled its new vinyl sheet flooring, Possibilities, which combines the proven durability and easy maintenance of resilient flooring with the visual softness of carpeting. Perfect for health care applications, Possibilities comes in three designs: Quilted Dots and Jacquard Weave are the primary design elements, available in 6-ft. widths while 2-ft. wide Petit Point Field Border can be used as a border, inset or transition strip.

Circle No. 210

DON'T FALL BEHIND: DESIGN SPRINGS FORWARD

Numetal Surfaces, creators of fine wall coverings surfaced entirely in natural metals, introduces its TerraMare Collection. Inspired by features of the land and sea, the wall coverings are created by impregnating the fabric with natural metals. The 18 designs and colorways include Granite (shown), Moss, Artesia and Gold. The panels are standard size and have a certified class A fire rating.

Circle No. 223



Ralph Wilson Plastic Co. has added two wood grain finishes to its line of textural options for Wilsonart® brand decorative laminates. Perfect for designers who are looking for new ways to express color, Rift Grain, (pictured), simulates the texture of a rift-cut veneer while Cathedral Grain gives the effect of flat-cut veneer. The new finishes are available on over 300 colors and patterns.

Circle No. 220



Designed by Fabio Reggiani for Reggiani USA, Downspot is a series of fully adjustable lighting fixtures available in four sizes and appropriate for a wide range of applications. Constructed of die-cast aluminium and fully adjustable, they are available with three accessories, egg crate louvre, bias cut glare-shield and individually adjustable barn doors, and come in six finishes.

Circle No. 214

THAT CERTAIN JE NE SAIS QUOI

Salon du Meuble 1991

Nineteen ninety-two may not have arrived yet, but innovative ideas are already crossing border lines with ease within the European Economic Community, as visitors to January's International Furniture Fair in Paris were delighted to discover. Susan Grant Lewin, director of communications for Formica Corporation, attended the Fair and selected the designs shown on these three consecutive pages. Generalizing about an exhibition's offerings is particularly risky when they come from so many diverse sources, but designers may discern unusual materials, finishes and detailing, form-making based on broadly interpreted functionalism, and preference for intimacy over monumentality in these souvenirs from Paris.



↑ Brighter colors were in evidence at the Paris Salon this January as in these chairs from the firm Artistes et Modeles. Constructed of foam with epoxy aluminum arms, they were designed by Delo Lindo.



↑ Curves are a hallmark of the new French furniture as in this small secretary by the firm Yamakado. The stainless steel feet are laser cut with small designs, typical of the French attention to detail.



↑ Small tables designed by Nakamura were presented by VIA.

↑ Elizabeth Garouste and Mattia Bonetti, considered the most important young design team in France, were named "Designers of the Year." They introduced their new collection of white canvas covered furniture with 50s motifs.



← This dining table, by Carlo Bartoli, is made of red and black granite for Artelano. Its grace and drama would be appropriate in a variety of applications.

Reader Circle No. 230

MARKETPLACE

THE FRENCH COLLECTION: SALON DU MEUBLE 1997

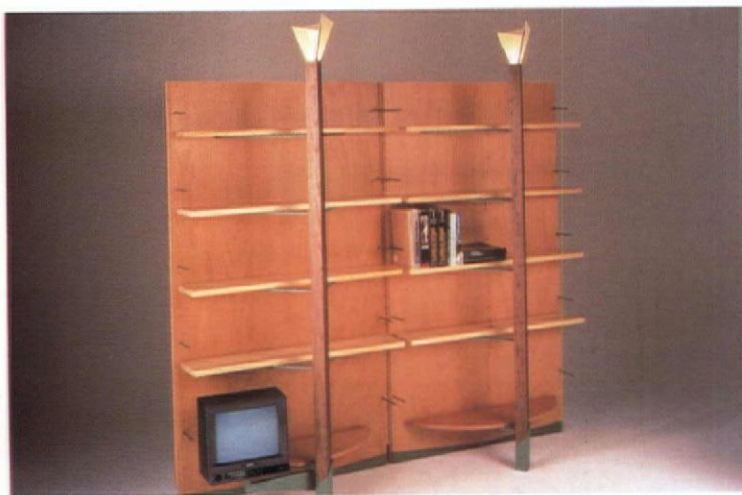


▲ Noted architect Jean Nouvel designed this powerful black leather armchair for Ligne.

▼ A new twist on the rattan restaurant chair was presented by designer Kristion Gavaille. Rilson, a plastic fiber, is used for durability.



▼ Kangaroo Containers with drawers are from Artistes et Modeles. They sport a "cardboard" veneer overwood and would be appropriate for many applications.



▲ The Paris firm Artelano featured this bookcase "Arbre Fleuri" by Italian designer Paolo Deganello, one of the founders of Archizoom. In three different woods, it is made of a panel, a strut and five shelves, topped by a light in the form of a torch.



PARIS IN THE SPRINGTIME



Simple but sophisticated, classic but contemporary, this medallion-shaped chair offers total color combination freedom. My Funny Valentine, by Jean-Charles de Castelbajac for Ligne Roset, can be upholstered in up to three different fabrics and offers two leg finishes of black lacquer or pearwood.



Designed by De Pas/d'Urbino/Lomazzi for Ligne Roset, Larry offers numerous options. The curved back comes in black lacquer, pearwood or plexiglass, with wood legs in either black lacquer or pearwood or metal legs in either black or aluminum epoxy. The chairs can also be ganged together on aluminum connection bars.



Designer Jean Nouvel was inspired by the rounded lightness of a ladybug when creating this chair for Ligne Roset. Named for the hotel Nouvel built in the Bordeaux area of France, Saint James is available exclusively in white fabric.

This multifunctional table on wheels by Yamakado is finished in epoxy. It sports the harlequin look in grey, blue, green and black.



Two of France's most respected designers, Vriz and Despre, have designed this collection of functional storage and occasional pieces for the firm Chantiers Baudet. Known for its strength and sophistication, medium density fiberboard is used for this graceful table.



PENDANT LUMINAIRES

Call them chandeliers, hanging lights or pendant luminaires—lighting fixtures suspended from ceilings have enjoyed a glorious tradition in illuminating the great castles, cathedrals and manor houses of Europe and Colonial America. Trouble is, with much of the modern world lowering the ceilings to far more humble heights, grand gestures are often better made with less flair. However, pendant luminaires remain a dramatic way to distribute light across a wide sphere, as well as to draw attention to an often finely turned work of metal, glass and other decorative materials. Whether the style is historic or futuristic for a boardroom, concert hall, gallery or ballroom, the look of today's fixtures is still designed to shed light—and delight.

ARTEMIDE

Cipria is a halogen suspension lamp from the Milano-Torino collection, designed by Turin Architects Tonio Cordero and Pietro Derossi for Artemide. Cipria is part of a collection of lamps made of diverse materials: handcrafted metal frames, colored cut glass, crystal drops, icicles and prisms, metal knits and glass fibers.

Circle No. 266



VISA LIGHTING

The Visa Lighting Luminous Pendant features a virgin acrylic bowl and is offered in 24-, 30-, 36- and 45-in. diameters, with overall height of 36 in. The canopy, stem and accents are available in polished solid brass, chrome or any painted finish desired. This pendant can accommodate incandescent, fluorescent and HID lamping.

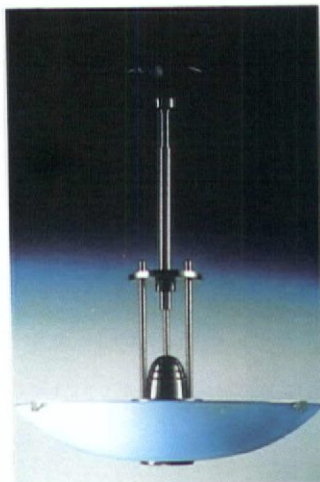
Circle No. 257



BALDINGER

The Constantin family of metal and glass chandeliers is the showpiece of Andree Putman's collection for Baldinger Architectural Lighting. Models provide either a combination of direct downward and upward light through alabaster, acrylic or glass bowls, suspended from a metal stem with appendages, or integral downlight from four individual glass globes mounted on extended arms.

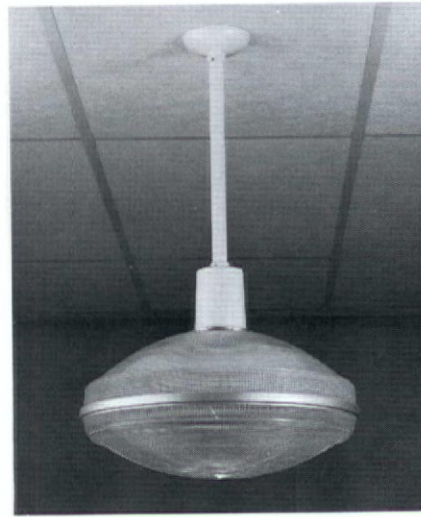
Circle No. 261



HOLOPHANE COMPANY

The PrismGlo Arcadia Series by Holophane is suited to a wide variety of commercial and retail applications. PrismGlo lighting systems feature state-of-the-art light control to create a highly efficient, quality-oriented environment. Blondel fluting provides low, uniform surface brightness, while molded reflective and refractive prisms supply precisely controlled horizontal and vertical illumination.

Circle No. 265



ECONO-LITE PRODUCTS

Econo-Lite's suspended Saturn pendant halogen light fixture creates a dramatic, ambient atmosphere that radiates throughout a room, and achieves excellent color rendition. Easy to install, it is ideal for high ceilings and window displays.

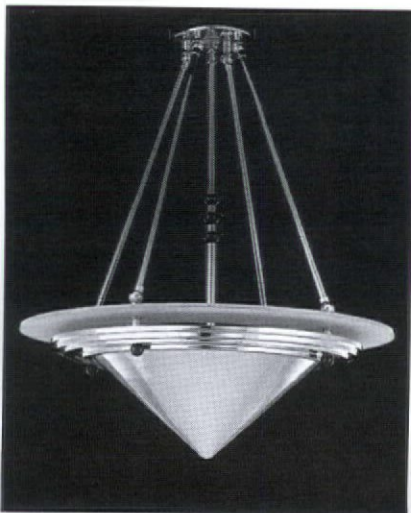
Circle No. 259



THE ORIGINAL CAST LIGHTING

The Halos lighting fixture designed by Mark Frederick for The Original Cast Lighting offers direct and indirect lighting options. This fixture has a copper-plated solid brass spinning and aluminum cone, with a sandblasted acrylic piece attached above the spinning to create a halo effect for indirect lighting. Direct lighting is achieved by replacing the aluminum cone or dome with an acrylic one.

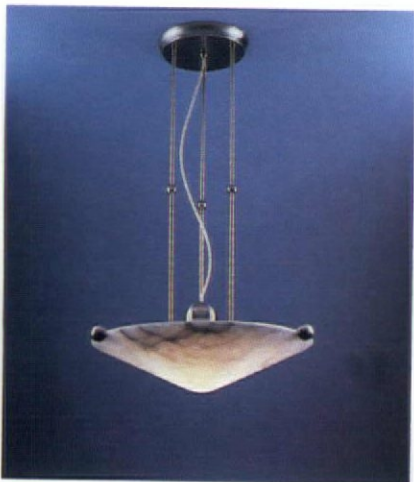
Circle No. 263



FREDRICK RAMOND

The Apollo by F Ramond is a 1-lite pendant with an alabaster shade and adjustable rods and canopy. Apollo is available in solid brass and brushed steel finishes.

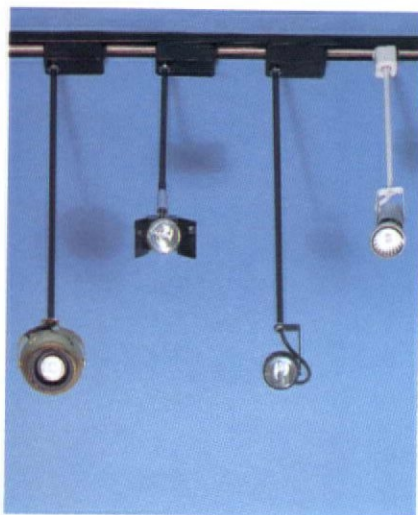
Circle No. 262



ROXTER MANUFACTURING

Stem Gem, Roxter Manufacturing Corp.'s new line of low profile stand and low voltage pendant halogen track fixtures, provides an ambient lighting effect. Five designer Stem Gem models are available in 9 in. or 18 in. standard pendant lengths (custom lengths available). Each includes universal swivels and halogen bulbs.

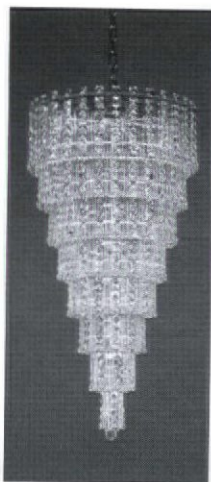
Circle No. 252



SCHONBEK

Schonbek Worldwide Lighting Inc.'s Quattro series chandelier's feature Art Deco styling in crystal and glass. Strass square cut stones and clear glass rods combine to create a rich period look, and geometric forms establish an upbeat theme with elegant flair. A variety of clear cylindrical pendant and step pyramid styles are available.

Circle No. 254



TSAO + CLS

The G-3 collection by TSAO + CLS consists of 17 in. and 22 in. diameter cones of etched glass with clear etched borders. A simple cluster of five stems supports the pendant, which is equipped for four 25-watt bulbs.

Circle No. 251



PROGRESS LIGHTING

Progress Lighting's hand-blown Deco pendant light is in satin white hand painted clear glass, with decorative satin aluminum cap and canopy. Dimensions are 14 3/8 in. diameter, 12 1/4 in. height.

Circle No. 253



LUXO LAMP

The Luxo Space Saver System allows its task lights to be rail mounted on the walls of office systems furniture freeing worksurface space. The sleekly designed lightweight metal rails come in standard and custom lengths to fit nearly any panel or wall, and can be moved to direct nonglare illumination where it's needed. The lamp fixture is Luxo's Asymmetric task light, in any of three distinct models.

Circle No. 264



HALO LIGHTING

The introduction of the Bacchetta Series of track lighting lampholders by Halo Lighting, a division of Cooper Lighting, is part of the company's Ambiente Collection. Delicately scaled for use with halogen PAR lamps, Bacchetta's gimbal ring style, slender stainless steel baton, and choice of accessories make control and directing the light source accurate and versatile.

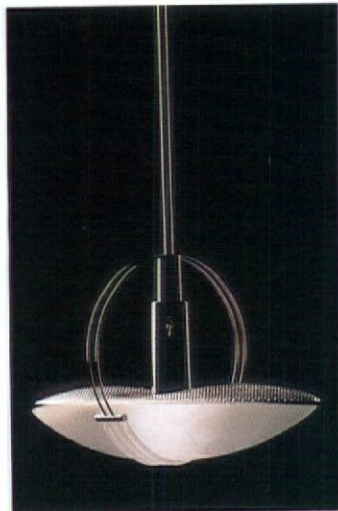
Circle No. 258



FLOS INC.

The FLOS Expanded Line Network is a modular, U.L.-listed, low-voltage linear lighting system designed to provide maximum design and lighting flexibility through an array of contemporary light fixtures and architectural componentry. A colorful, aesthetically minimal look is now augmented by three new fixture heads and flexible interconnectors that allow variation of track height and configuration.

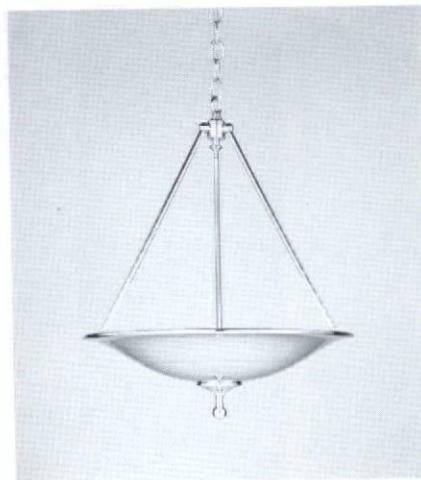
Circle No. 260



CASELLA LIGHTING

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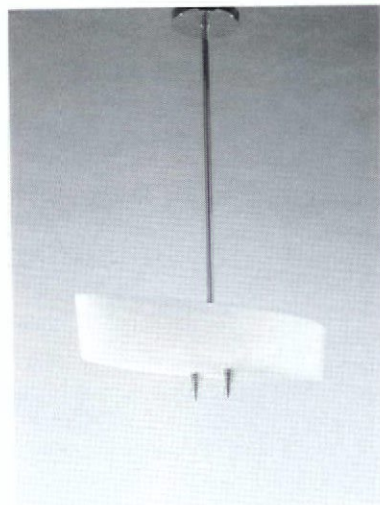
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KOCH + LOWY

The Gondola Ceiling light designed by Piotr Sierakowski is available in hand-casted frosted glass, with polished brass or chrome finial.

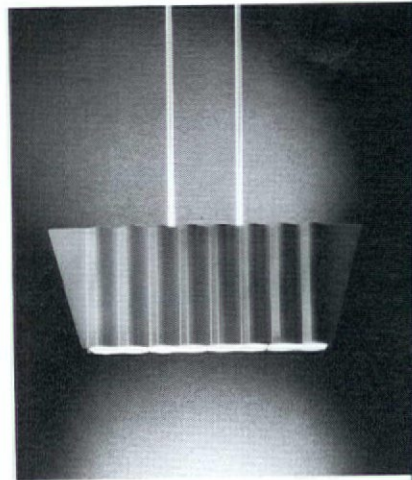
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HAMPSTEAD LIGHTING

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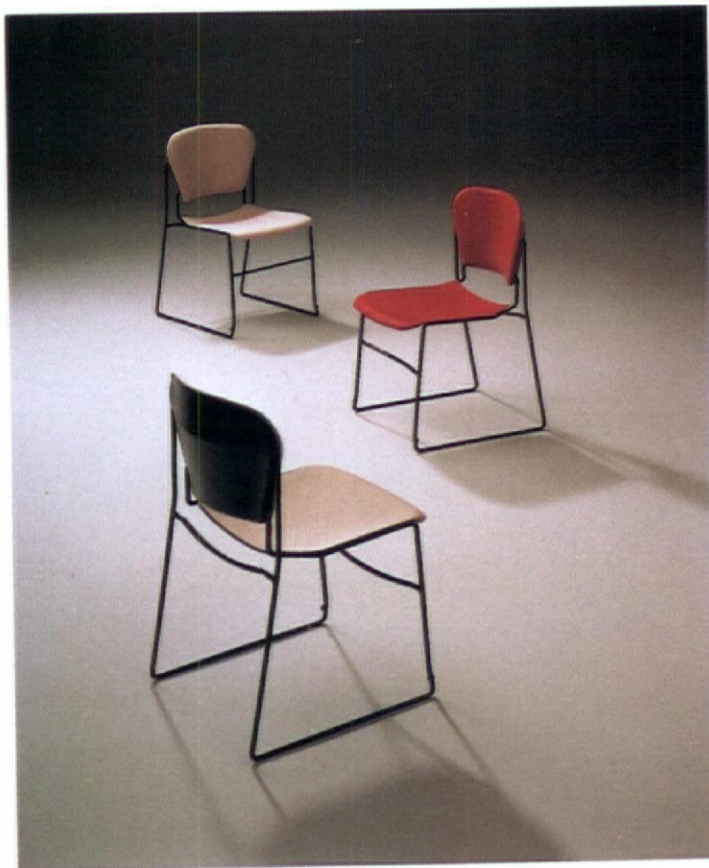
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Perry's Restless Chair

This stack chair for Krueger International by Charles Perry looks a lot like every other stack chair you've ever seen—until it starts moving

By Roger Yee

For years Charles Perry has set standards in architecture and sculpture; now he sets design in motion with his new High Density Articulating Stack Chair for KI.



How can a sculptor, an architect and an industrial designer all sit down in the same chair at once? It helps if they happen to be the same person, namely Charles O. Perry. Perry's lifelong curiosity about structures and materials has led him on a personal quest that has included architecture's Prix de Rome, distinguished design for Skidmore Owings & Merrill, sculpture in the collections of the Museum of Modern Art, Art Institute of Chicago, De Young Museum and numerous other institutions, corporations and private collectors—and now an articulating, high-density stack chair bearing his name for KI, the contract furniture division of Krueger International.

The overall look of the Perry

stack chair is deceiving. You don't sense the slightest motion in its design. For unlike Perry's sculpture, which features cantilevered bands of steel, bronze and aluminum drawn in serpentine arcs, his chair looks static, even ordinary. Then you sit down it its steel frame and polypropylene seat and backrest, recline by tilting back the upper part of your torso and sliding your hips forward, and discover that the chair has literally swung forward at the seat and tilted at the backrest to accommodate you.

By combining the bending and shape-retention characteristics of the frame with the pliancy of the seat and backrest, Perry has been able to join the back of the seat to the lower portion of the backrest much like the pieces of

a patio swing. Seat and backrest hang suspended in space, moving as the size and weight of the sitter dictate. Of course, should the sitter choose to remain absolutely still, so would the Perry stack chair—like an ordinary stack chair.

What prompted this formal foray into furniture design? "I have always designed chairs for myself," Perry says. "When I was 10, I used produce crates." After toying with the idea of a pivoting chair of wire or rod, Perry followed a friend's suggestion that he attend NEOCON, and prowled the halls of Chicago's vast Merchandise Mart in search of furniture that might embody his concepts. He didn't find any, of course.

After developing sketches and a working model, Perry showed his idea to friend and fellow designer Charles Pollack whose Knoll Pollack chair has become one of the icons of the corporate world. Pollack in turn introduced Perry to KI, and the rest was history—writ fast. "KI brought a whole interdisciplinary team together: design, engineering, production and marketing," Perry recalls. "The development of this chair moved very quickly." KI's finished product stacks 25 high and comes in various colors with chrome or powder coated frames.

Perry has other ideas for chairs that he would like to explore, including a design he refers to as Chair One, which preceded the stack chair. The sculptor, architect and industrial designer doesn't conceal his wish to see Chair One built someday. And then? "Chair One won't be the end of this tale," he says.

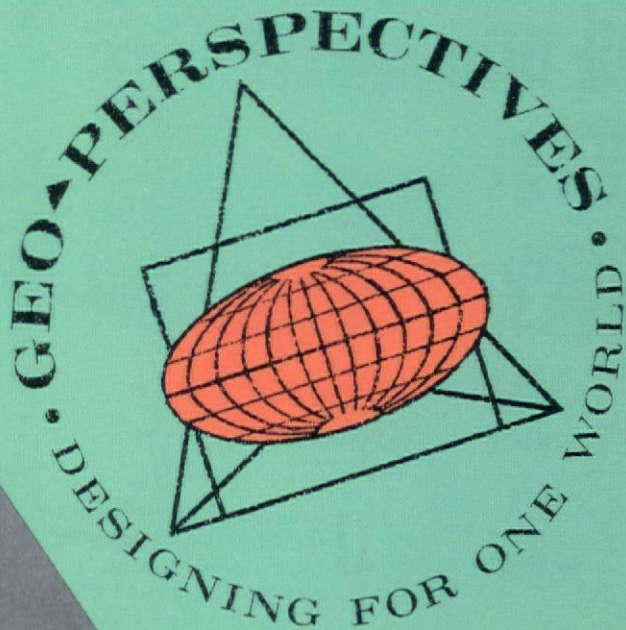
He has a point. Suppose you've been inventing chairs since the age of 10. How can you stop with a design called Chair One? ☺

Circle No. 271

M

ARKETING LEADS... A MILE HIGH

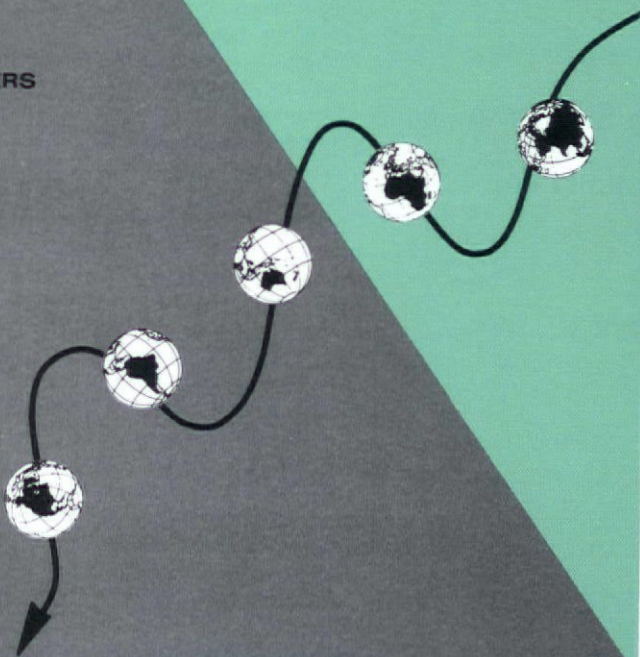
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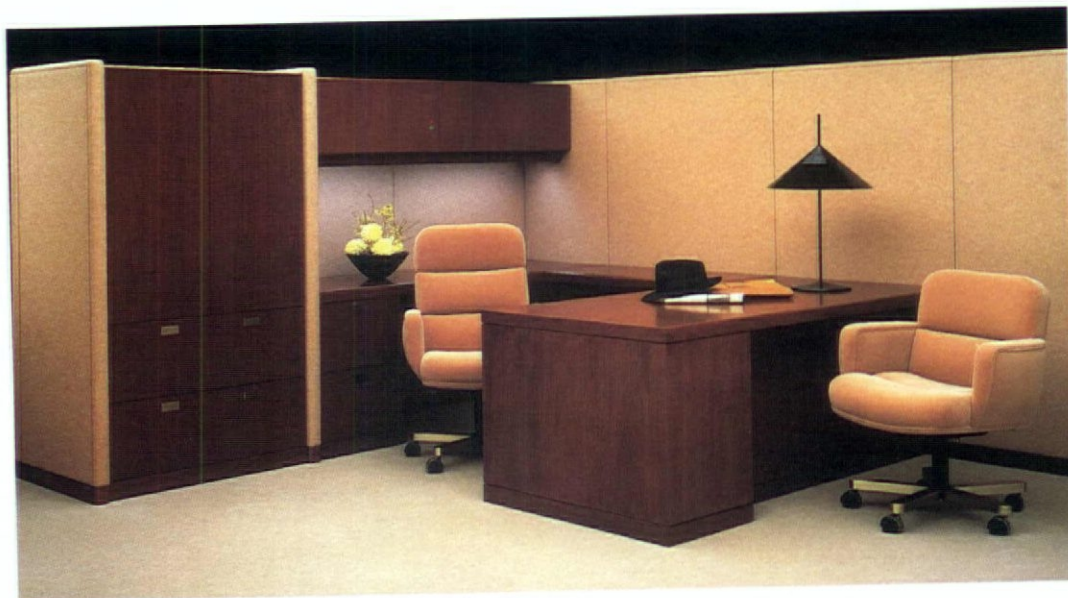
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Taking Wood Into the 21st Century

If wood systems furniture is still valid late in the 20th century, Gunlocke is anxious to prove it—by adding the Prism System to its product line

By Jennifer Thiele



The Prism wood furniture system, now manufactured by Gunlocke, is offered in a wide range of woods, finishes, edge details and other design options. The system is designed to provide flexible solutions for high-end applications.

In the fiercely competitive systems furniture arena, Gunlocke does not want to be perceived as just another player. With the addition of the Prism System to its product line, Gunlocke has not only invested in wood-based systems furniture when a great majority of manufacturers think metal is the way to go: It has also made some tough marketing decisions that show little interest in head-to-head grappling with the metal competition.

Already a 10-year manufacturer of the GPS wood system, Gunlocke is one of the few companies left to tout the advantages of wood over metal for systems furniture. Prism is primarily a wood system in both surfacing and structure, though metal components, including overhead cabinets and pedestals, are available.

"Details make the difference," says Shelton Pitney, Gunlocke's director of product for systems. And though Gunlocke claims no real functional advantages to Prism over any other reputable furniture system, metal or otherwise, the company stands firmly behind its conviction that the wood system excels in compatibility and flexibility

because of its custom capability. "Measured simply by function, all systems become generic," says Margie Richmond, Gunlocke's director of communications. "Prism is superior in appearance, detailing and choices."

Formerly manufactured by CorryHiebert, a subsidiary of HON Industries, the Prism System has actually undergone very few design alterations at Gunlocke. "There are some very subtle differences, which are aesthetically imperceptible," says Pitney. The changes include a narrower range of wood species available (to address the issue of rain forest depletion), a discontinuation of less popular metal raceway finishes, and a reconfiguration of the pedestal construction to accept common paper sizes.

The biggest change from the "old" Prism to the "new" is in the approach to specifying, manufacturing and delivering the product. Where CorryHiebert offered Prism components on a piece by piece basis (for example, top caps were purchased separately from panels), Gunlocke, also a member of HON Industries, has taken a much more systematic approach.

Thus, the finely detailed, upscale Prism and the less detailed but more universal and reconfigurable GPS give Gunlocke a new strategy for market coverage.

Because Prism is positioned in a high-end niche, Gunlocke will avoid pitting metal versus wood office systems. The stress will be on quality and value instead. "Prism will be marketed at the higher end where the client is looking for fine wood furniture," says Pitney. "It's a value decision."

A huge product line like Prism adds a new dimension to operations at Gunlocke, a proud, standalone wood company. Pitney likens the situation to "the snake swallowing the cow," with 13 truckloads of equipment being transferred from Carson, Calif., to Gunlocke's upstate New York factory. Now that things are up and running, the future may see additional changes in the system, as Gunlocke applies its woodwork know-how to Prism. But don't hold your breath. "We're still munching on the hind quarters of that cow," cautions Pitney. ☺

Circle No. 270



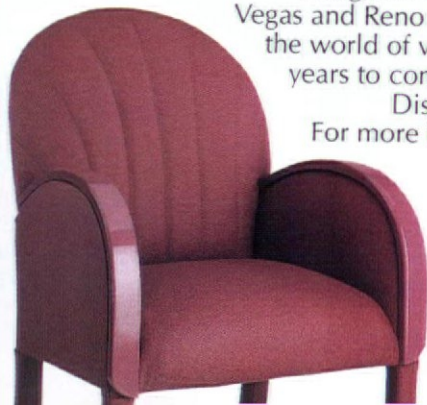
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MOVING DESIGNS

Could the major difference between the best automotive interiors and building interiors be the margin for error? *Contract Design* surveys the evidence—inside GM's Saturn, Toyota's Lexus and Mercedes-Benz

By Roger Yee



Maybe the designers will deny it, but there is an unmistakable affinity between the best modern office furniture and automotive interiors. When Charles Pollock designed the 1251 Chair (above) for Knoll International in 1965, encircling a soft leather seat and backrest cushion in a chromed aluminum frame, he could have placed it in a sports car instead of an executive office. Views of concept cars by GM, the 1991 Pontiac Protosport (right, top), and by Chrysler, the Dodge Neon (right, bottom), show the same drive to refine function into memorable form.

If architects and interior designers wish to blame anyone for their fascination with automobile design, they can single out France's great, inimitable Modernist, Le Corbusier. "Corbu" emphatically proclaimed his admiration for the logic of automobiles, oceanliners and airplanes—and his despair over the irrationality of architecture—in the famous polemic of 1923, *Vers une Architecture* ("Towards a New Architecture"). Why can't a good building be like a good car, Corbu demanded to know. "All motor-cars have the same essential arrangements," he wrote. "But, by reason of the unceasing competition between the innumerable firms who make them, every maker has found himself obliged to get to the top of this competition and, over and

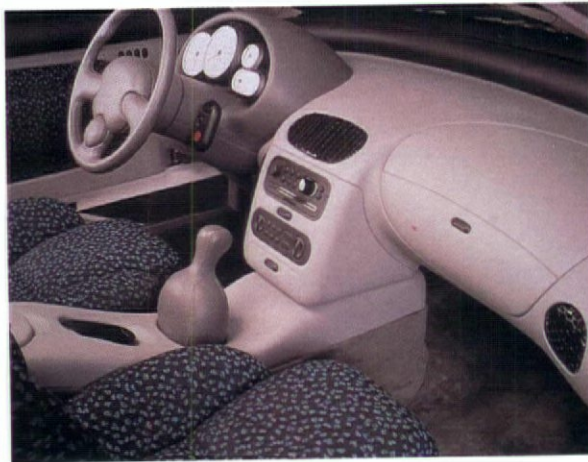
above the standard of practical realization, to prosecute the search for a perfection and a harmony beyond the mere practical side, a manifestation not only of perfection and harmony, but of beauty."

In presenting the survey of automotive interiors for GM's Saturn, Toyota's Lexus and Mercedes-Benz that follows this introductory essay, *Contract Design* invites interior designers and architects to experience the work and thinking of automotive designers and engineers as they create interiors. We've come a long way since *Vers une Architecture*, especially after the triumph of Modernism in the late 1940s. However, designers may be surprised to see how tightly automobile design still adheres to the ideals Le Corbusier identified in 1923—and how slim the margin of error is for creating a personal machine for transportation (the car) versus building an organizational machine for white-collar work (the commercial or institutional interior).

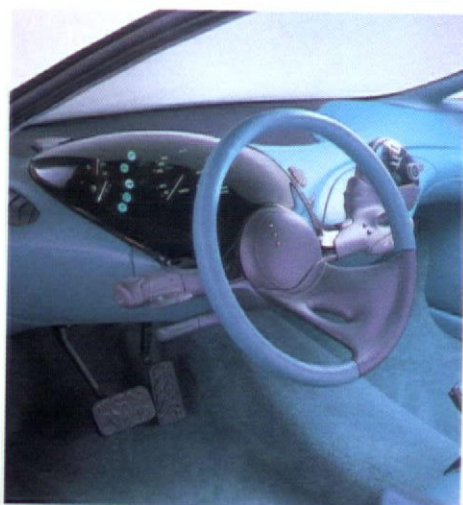
What are the major design influences on car interiors today? Ergonomics, technology, safety and consumer psychology appear to head the list. The stress is, not surprisingly, on ergonomics.

"Ergonomics is the first order of business in car design today," states Mimi Vandermollen, design executive at Ford Motor Company. "Everything is customer-driven in terms of comfort. We work closely with the human factor, setting up every car interior in separate zones that relate to particular human functions." Design conditions are established within each zone in response to the nature of its activity and the amount of time spent there, a technique akin to the interior designer's bubble diagram analysis.

However, human factors seem to trail technology as the driving force that changes car interiors, a situation that may ring true for interior designers and architects trying to locate computers, task lighting and security systems in the increasingly crowded interior environment of today's buildings. "The interior design of automobiles has been most influenced by technological, rather than material changes," says Ronald C. Hill, chairman of the industrial design department at Art Center College of Design in Pasadena, Calif., one of the nation's most prestigious schools of industrial design. "Air conditioning, stereos and portable phones are all good examples of this."



In these three examples of Ford concept cars (left), interior designers and architects can see how carefully integrated the design elements of automotive interiors must be to function effectively. Their powerful visual impact derives more from the ability to capture the essence of their tasks than from the use of costly ornamentation or materials.



Interior designers and architects are also becoming acquainted with the occupational hazards of the spaces they design through ongoing studies on computers, lighting and air quality within buildings. Indeed, the open plan office of the 1990s is not the same as its predecessor of the 1970s in terms of floor plan, furnishings or performance. Yet appearances do count in the end, and many interior design details are intended to look "user friendly" even when this isn't truly important—a question of consumer psychology that auto makers equally understand and appreciate.

"Safety and perceived safety are important," states Ford's Vandermolten. "You want to have rounded edges even in places where the customer is not likely to come into contact with the car interior. Safety has shaped the design almost as much as ergonomics."

Looking ahead, the car interior of the future doesn't look radically different from what we know today, at least in the near future. If there are trends looming, they sound suspiciously like those confronting interior design and architecture: smaller spaces with no room for waste, better layouts of instrumentation for ever more sophisticated technologies, improved ergonomic design of seating, vision and other critical elements and perhaps a global merging of looks.

The last point—the internationalization of car design—is particularly intriguing in light of the frequency of ocean crossings by leading interior designers and architects today. Are we destined for fleets of cars with look-alike interiors? To hear IDSA's Pelly, "The best designers today are world designers and their training is similar. Americans will move toward more expressive designs, the Japanese will continue with facts and figures to perfect a more generic look, while Europeans pursue a more pragmatic, logical image. Yet automobiles are now a true world product, and their interiors and exteriors are merging into a single, international look."

Lest interior designers and architects get carried away with visions of their own projects being produced as efficiently and scientifically as car interiors, they might ponder this observation from the Art Center College of Design's Ronald Hill: "Despite all the advancements, we haven't come all that far from the days of cutting and sewing of the last century. There's still a great deal to be learned." Be patient, Corbu—the best is yet to come. ☺

resulting in recalls, redesigns and a high level of vigilance within the auto industry itself about the kinds of interior environments it builds.

"Safety has been the most significant influence on automotive interior design in recent times," declares George Angersbach, executive designer for interiors in charge of the Interior Design Studio at GM. "Before the 1940s, for example, the instrument panel was made of steel in crisp shapes, while the rest of the interior used other firm surfaces. Now, we create safer interiors by designing rounded forms throughout, using softer, more forgiving materials."

But comfort itself is proving to be an unpredictable, cultural notion. Americans are rethinking the kind of ride they want in a car. More and more, they are abandoning the soft, sloppy handling and sofa-like upholstery of the traditional American family car for something decidedly more European. "Some European-designed seats feel quite hard and unyielding when you first sit in them," Hill explains. "Then you try one on a long trip and discover they are actually more comfortable."

Can we expect technology to bring major changes to the functioning and therefore the design of car design? Yes and no. Vandermolten thinks that microelectronics will ensure that nothing stays the same for long in the basic architecture of the car. In the broadest sense, he's right.

Yet automotive designers are skeptical of how much technology can or should impose itself on human factors. Charles Pelly, president of the Industrial Designers Society of America (IDSA) and president of Design Works/USA, which has created interiors for BMW, Volvo, GM and Chrysler, says, "There will be a tripling of information in the interiors with the advent of totally integrated communication, entertainment and navigational technologies. Although this will add complexity, automatic systems will simplify the interiors. We'll have more gadgets but we won't see them." For a timely example, Pelly points to BMW's recent success in reducing the controls in its cars from 77 to 54.

(In fact, there may be a rebellion brewing among motorists against too much instrumentation. As Don Brown, national product planning manager for Toyota admits in our story on Toyota's Lexus LS-400, customers strongly indicate that they only want features they can readily use—without pulling off the road to consult a manual. A word of caution may be due for planners and designers of today's high-tech offices.)

Can a car interior be user friendly without letting it show?

Eliminating excess buttons, dials and switches not only simplifies the tasks before the motorist, it enhances his or her safety and that of the passengers as well. That's no small dividend. Auto safety rules and regulations are receiving a lot of attention these days from many sources, including government, consumer advocates, insurance companies and the like,

Driving to Saturn

If a car's interior can actually make or break a buy, what must GM's Saturn subsidiary do to keep driver and passenger so happy they don't want to get out?

By Jennifer Thiele

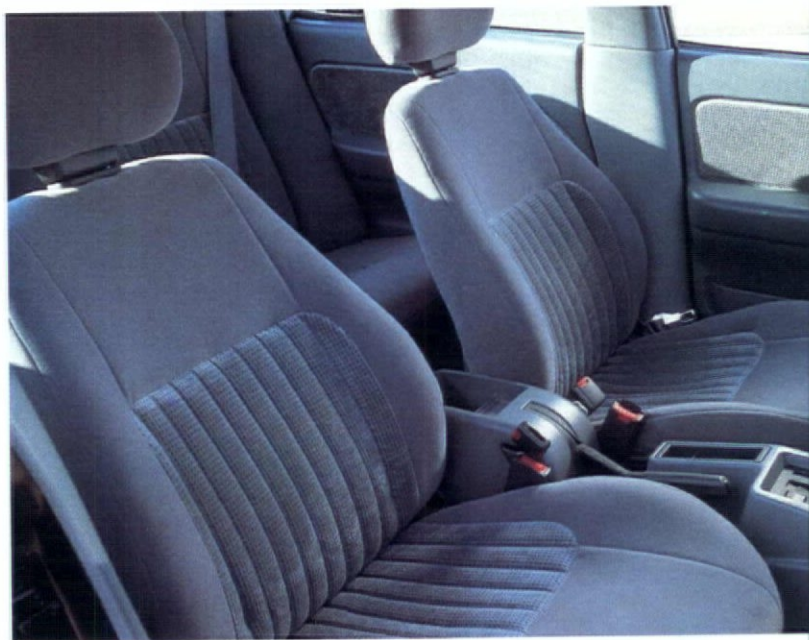
I personally carry around a set of Lee Press-On Nails at all times," laughs Jim Ulrich, chief engineer for vehicle interior systems at GM's Saturn subsidiary. Funny as this may sound, his statement reflects the seriousness with which Saturn approaches the task of designing car interiors. A Saturn must work for everybody who drives one.

"The recipe for instant failure is to try to develop a mass market car," insists Ulrich, emphasizing that the automotive industry has become very niche market-oriented. "Of course there are universal things that nobody will tolerate—bad quality, poor reliability, poor ergonomics. But how you choose to execute that is where niche playing comes in."

As a new player in the competitive automotive market, Saturn has planned its economical, sub-compact car on a formula that pays close attention to interior design and detailing. Among the more important elements of its interiors, according to Ulrich, are the ergonomic/comfort factors, including reach zones, head room and seat widths; safety factors, including visibility, crash protection (i.e. standard driver's airbags) and occupant restraint; and the aesthetic factor of visual impact.

Also paramount is how well the vehicle's interior systems function for both drivers and passengers. Much standard engineering logic and know how comes into play here. Examples include seat designs that accommodate up to 95% of the population, passenger restraints that will comfortably secure everything from an infant car seat to a large man, logically located, easy-to-read instrumentation and aesthetically pleasing yet durable materials and colors. The idea behind improving car design, in Ulrich's words, is to "Stay with something until your customer tells you it's not working anymore."

Aside from the basics, what constitutes good automotive interior design is largely determined by the consumer. Saturn undertakes extensive consumer research studies to determine customer preferences. Under a system called Quality Function Deployment (QFD), the company obtains a list of customer attributes from a well-identified target



GM's Saturn is engineered with an integrated approach that places equal emphasis on both exterior (right) and interior styling. Like the interior designer of buildings, the automotive designer must create a compact, functional environment for the user. Saturn accomplishes this goal with such features as logically located, easy-to-read instrumentation and driver's controls (opposite, top), ergonomically designed seating (opposite, bottom) and ample storage areas (below).



market. The engineering staff in turn converts these criteria into specifications for design and manufacture. It's a continuous process, Ulrich indicates, but in the typical four-year production cycle to design a car from start to finish, the changeability of the design decreases the further into the process you go—much like architecture.

Ulrich believes that a car's interior can actually make or break a repeat buy. "Few people understand the technological parts," he points out, "but everyone understands comfort, durability, fit and finish and feel." At the same time, he reports, the car-buying public is becoming increasingly better informed and thus makes less emotional decisions. So at Saturn, no one part of the car is considered any more important than the rest. The design of the whole car is developed in an integrated approach that sees engineers in each area of expertise working in cooperation with the others.

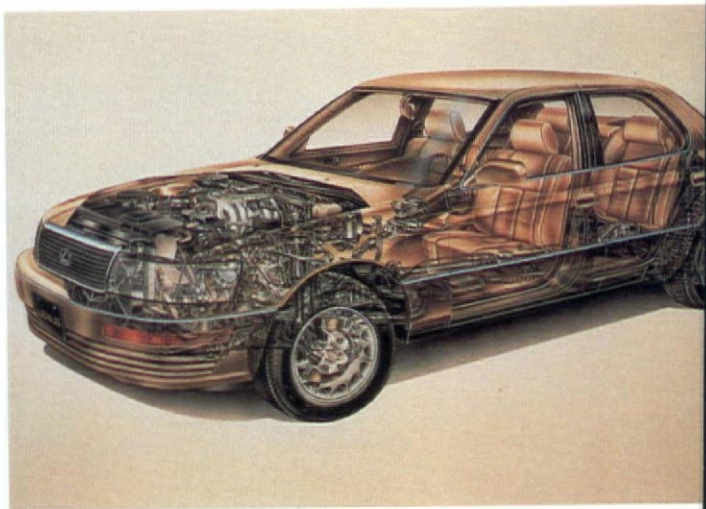
"Nothing should drive one part of the car away from an integrated approach," insists Ulrich. The task is broken down into manageable pieces, with continuous consultation and coordination taking place. "How does the engine design affect the windshield design?" points out Ulrich. "And then how does the windshield affect the design of the instrument panel?" No hard and fast rules determine how a conflict is resolved, according to Ulrich. The designers and engineers continually refer back to the QFD to determine what design compromise would work best while still achieving what consumer opinion and demand has dictated.

At a fundamental level, the work of Saturn's designers and interior designers sounds remarkably similar. Ulrich maintains that the automotive interior designer's goal is to build a compact, functional environment for the user with "the ability to process information and manipulate material in a restrained space." He goes on to say that "The driver must be able to find enough feeling of comfort with the environment to work in it." Substitute "end user" for "driver" and architects and interior designers would be firmly in the driver's seat. ☺

I Love How You Design For Me, Toyota!

How Toyota's designers strike a distinctive balance between logic and luxury for the interior of the new Lexus LS-400

By Amy Milshtein



What's the secret behind the design of perhaps the only car that normally reserved *Consumer Reports* proclaims as the finest in the world today? Ask the builder of the Lexus LS-400, Toyota's top-of-the-line luxury car, and the answer is devastatingly simple: thorough analysis and inscrutable logic. "We research constantly," states Don Brown, national product planning manager for Toyota. "Industry trends, auto shows, and past mistakes, tempered with our own common sense and intuition, all figure into the automobile." There are some fascinating parallels, nevertheless, between the design of the LS-400 and the design of a corporate executive office.

Start with the end user. The first thing common sense and intuition tells you is that the prospective LS-400 buyer is well educated, well paid, and well into his or her forties. Catering to this group, Toyota has created a car interior that cherishes balance—a deli-

cate balance, that is, between a comfortable, luxurious look and eye-grabbing, showroom appeal. Or between the need for safety equipment and the drive to make cars lighter and more gas efficient. Or between the desire for the latest features and the movement to streamline and simplify the dashboard.

Important as comfort is for any car, what seems comfortable to sit on in your office or living room might not do the trick in your car. "An overstuffed couch may look inviting," states Brown, "but it wouldn't hold up for a long trip." Instead, the LS-400 has seats that support and surround the sitter ergonomically at 55 miles per hour for hours at a time.

Yet this all-encompassing feeling, which continues on the sides and dashboard, is exploited to create an environment that has as much to do with expectations as it does with ergonomics. Just as a sports car seeks the highly technical look of a jet fighter's

cockpit, a luxury car deliberately radiates the warm ambiance of home. Among the materials that the LS-400 employs to get that look is wood, despite the difficulty of conforming it to a highly contoured interior.

Of course, what goes on in today's cars is unprecedented for the descendants of Henry Ford's Model T. More than one driver sitting comfortably in his LS-400 has the impulse to get some office work done on the road. With the advent of the cellular mobile phone, today's automobile has become an office on wheels that may someday add a car printer and a car modem as well. The influx of this equipment has auto designers scratching their heads, just as office designers do, over where all of this technology should go. Admits Brown, "One of our car designer's biggest challenges will be to fit all of this equipment logically and safely into the interior."

Since safety is a big issue with Lexus buyers, it's also a big issue with Toyota's design

Toyota's Lexus LS-400 woos prospective buyers with a stylish exterior and quality engineering (opposite) and an interior (below) that blends logic, luxury and safety. But hard as you look, you'll never see the most important component in the LS-400's design: research. "We do our homework, then check and re-check our findings," insists national product planner Don Brown. The payoff? Fiercely loyal customers.

ers. Driver side airbags, for example, are standard in the LS-400, with the future promising passenger side airbags and even side airbags. But with all of this safety comes a cost: added weight. Heavier cars use more fuel; use enough fuel and a special gas guzzler tax is added to the price of the car. The challenge for Toyota has been to strike the right balance between safety at all cost and affordability with efficiency.

Besides adding weight, safety features like passenger side airbags take up valuable dashboard space. Called "The most expensive real estate in Japan," the dashboard is one of the most carefully researched, meticulously designed interior components of the LS-400. Toyota dashboards of today and tomorrow exhibit a definite trend which might be termed gadget-control.

"Buyers have revolted against too many buttons," reveals Brown. "Yes, they want features, but they want them presented in a logical, streamlined fashion." Toyota believes that when a driver has to pull over and haul out the owner's manual to turn on the lights, the designer has failed—a situation not unlike the dilemma of the high-tech ergonomic office chair.

In fact, dashboard layout is so important that it has sparked many impassioned arguments; debates over such matters as whether the heating/air conditioning controls or the radio should be closest to the driver's hand are not uncommon at Toyota. In the LS-400, the radio has lost, at least for now. If the Society of Automotive Engineers develops universally accepted and logical dashboard standards, these skirmishes may become a thing of the past.

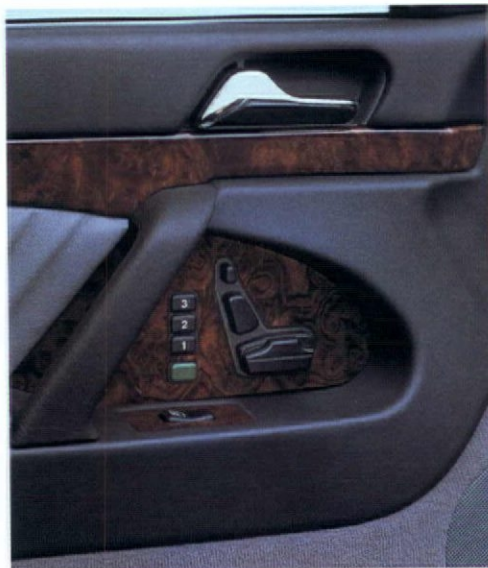
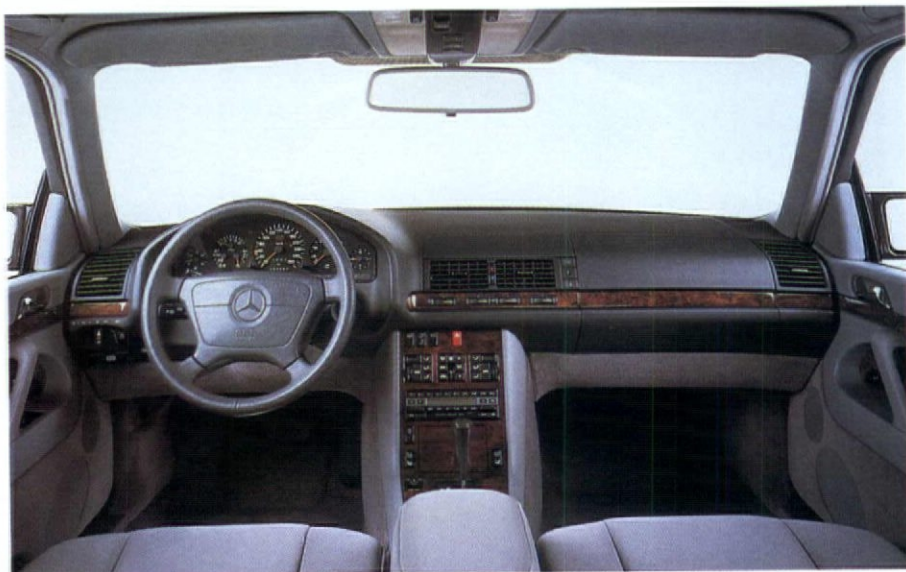
With all that goes into the interior of the Toyota Lexus LS-400, the most important factor remains intangible—yet as basic to cars as to offices. If interior designers take only one cue from their car-designing colleagues, it should be the importance of research. "We do our homework, then check and re-check our findings," insists Brown. That's the payoff? Toyota customers are a fiercely loyal breed—that more than a few interior designers and architects wouldn't mind seeing in their parking lots too. ☺



Hold the Ritz

When Mercedes-Benz urges designers to keep its interiors simple, the results are anything but plain vanilla

By Jean Godfrey-June



Mercedes-Benz consistently uses white lettering on black backgrounds for their dashboards (top, left), believing the tried-and-true combination is easiest to read and least distracting. Real-wood trim (top, right) is laminated with aluminum sheet metal to prevent splintering.

Dr. Adam Zomotor, senior manager of chassis advanced development at Mercedes' Stuttgart-Untertuerkheim factory, leans against one of the new SL convertibles (above), which sports a new Mercedes invention that marries safety with aesthetics: the automatic rollbar.

Are the rich different from you and me—when they slip inside their motorcars? If the buyers of Mercedes-Benz automobiles are any indication, they're attracted by simple, consistent design—form that follows function to a T. Designers might do well to take lessons not only from Mercedes' advances in safety and comfort, but from the spare, un-fussy interiors that result. Well-heeled consumers are obviously more than willing to pay top dollar for them.

The company's attitude towards its products suggests that steady engineering advancement rather than shifting taste in fashion is the basis of good design. "Resist the temptation for radical change," says Thomas Baloga, manager of Mercedes-Benz' safety engineering department. "Try to mold what has been learned in the past into a new design. Change just for the sake of doing something new and different can adversely affect safety, as well as quickly becoming dated and boring. Upgrade as technology necessitates, but always maintain the elements that have worked well in the past."

If this means that a Mercedes-Benz will

not stand out with avant-garde styling, the auto maker could not be more pleased. Declares Baloga, "We design for ease of function and harmony. From the moment you get into one of our cars, you should be able to operate it without having to search for things. Locations of interior elements haven't changed much over time, and our layouts are always gradually upgraded rather than radically changed."

For Mercedes-Benz, consistency is an integral element of safety and therefore their designs. "It might seem strange that our interiors all look so similar to each other," says Baloga. "But we go on what works for us and for our customers, many of whom are repeat buyers." As a result, Baloga points out, you can get into a model from 1966 and turn on the windshield wipers "exactly the way you turn them on in our 1991 models."

"We start with government requirements regarding strength and flammability," says Baloga. From there, the Mercedes-Benz philosophy of conservative, safety-oriented design takes over. "We avoid a cockpit-type layout, and have a flat dashboard, which does

The new SL convertibles feature seat belts which have been integrated into the seats themselves for a higher degree of comfort, style and safety (below, left).

The luxury of simplicity: Mercedes' interiors are markedly similar, despite differences in models. "We go with what we know works best," explains Tom Baloga, manager of safety engineering.



not protrude toward or wrap around the driver. Everything is as simple as possible. We keep things as simple as they can be."eschewing colorful dashboards, Mercedes-Benz uses white lettering on a black or dark background for optimum visibility and minimum driver distraction.

Within the interior, every surface is rounded, with no protrusions. Even the buttons on the dashboard are recessed. The shifter handle is rounded and intentionally larger than usual, to prevent injury. The side door armrests collapse into themselves—much like a collapsible camping cup—on impact. The aluminum trim is laminated with aluminum sheet metal to reduce splintering and the large, sharp edges that broken pieces of wood could potentially cause.

(The oft-criticized larger steering wheel remained the same for 20 years, becoming smaller only three years ago when technology came available to make the entire layout more compact, so Mercedes was able to maintain the same level of visibility that it had with the old steering wheel.)


At Mercedes-Benz, Baloga reports, safety

and comfort go hand in hand. "If a person is distracted because he or she is uncomfortable or because something's hard to see or get at, that's going to affect safety," he maintains. "Safety and structure are part and parcel of aesthetics."

The company's new convertibles presented the engineering team with a unique challenge: The stylists were intent on a very sleek design, and a rollbar, essential for safety, jutting out of the car disturbs the car's smooth lines. So Mercedes-Benz invented the automatic rollbar, which is stowed away out of sight until the car is about to tip over; within three-tenths of a second, the rollbar has popped up and locked into position. The bar can also be operated manually.

A completely new magnesium frame was also required for the convertible, so that the seatbelts could be attached to the seat rather than the car frame. "We had to develop a metal that could withstand the pressures of impact the way a car frame does," says Baloga. The resulting seatbelt, integrated with the new seat, lessens the possibility of accident with a better fit—and is more comfortable in the process. "It's like a glove or fine clothing," says Baloga.

While designers and architects can certainly try to emulate the Mercedes' achievements in their own interiors, they might have difficulty keeping up with Mercedes-Benz in ongoing safety research. An accident investigation team in the company's Sindelfingen, Germany, factory investigates every Mercedes-Benz accident involving injury within 100 kilometers of the factory. "We have a special arrangement with the local police," explains Baloga. "Thus we can see first hand how different elements of our vehicles are performing in the field." The accident investigation team is in constant contact with the new model people (also at the same factory), so that the company can constantly update and adjust its ideas about safety.

Since the late '30s, Mercedes-Benz' upscale interiors have emphasized simplicity and safety, no matter what the current trend. It's a lesson the contract design industry might ponder, particularly in these days of reduced budgets and increased safety legislation. The margin of error has never looked tighter or, in the case of Mercedes-Benz, more elegant. 



It's Greek to Me... Or is it Early American?

In an architectural marriage that spans both centuries and styles, KPA Design Group has helped Dauphin Deposit Trust Company in Harrisburg, Pa., put its money where its mouth is

By Jennifer Thiele

When a passion for Greek temples and other things Neo-Classical swept through America's cities and towns in the mid-1800s, the Dauphin Deposit Trust Company was inspired to erect a temple to banking in downtown Harrisburg, Pa. Compared to the Parthenon, it's no big deal. For Dauphin, which still occupies it, the 1839 structure remains a treasured heirloom. As an architectural pillar of the community for over a century and a half, the temple represents the historic solidity and stability of the financial institution itself.

That's why it was so important to Dauphin that the Greek Revival temple remain a focal point in its operation, even after the trust company had outgrown the historic building and was forced to move into a much larger modern facility. Philadelphia-based KPA Design Group helped Dauphin keep its tradition alive and begin a new era in its history with an interior design for the company's new headquarters that weds the original building with five floors in a contemporary office tower.

"We are 154 years old, and on the original site for the whole time," says Walter Lowery, senior vice president at Dauphin, who chaired an eight-person internal design team that worked closely with KPA. "As we grew, we added things topsy turvy." The company was working inefficiently in three adjacent buildings, including the temple, when a plot of land next door to the temple became available. So Dauphin decided to build itself another building, this time a modern office tower, circa 1990.

The 13-story office tower was nearly complete when KPA was retained by Dauphin to create the interiors of the new facility and the temple. Stephen Jones, president of KPA, says his firm was selected because "We demonstrated a past ability to be sensitive to the context in which a project could exist for many years." These sentiments were exactly what an institution with a long-term outlook wanted.

With \$3.5 billion in assets, Dauphin prides itself in being a strong regional bank, operating across five counties in central Pennsylvania. The bank wanted a new look that, in Lowery's words, would reflect "the transition from an organization that has the



solidity and stability of having been around for 154 years into an organization with the capabilities of a modern and upbeat banking function into the 21st century." Equally important was the bank's desire to maintain its ties to a region steeped in an agrarian and small manufacturing tradition.

Though new construction and renovations relieved the temple of its function as a branch bank—it had been used in this capacity since 1939—it remains a key part of the trust company's operations as a private banking area. "We had felt a need to create separate private banking for our high net worth customers," says Lowery. The temple was restored to its original beauty by KPA with the help of archival photography.

Restored marble wainscot, gold leaf accents and historical color treatments highlight ornate hand-carved woodwork on walls and arched ceiling in the temple, making it the obvious choice for the upscale function of private banking. "We let the structure speak to the solidity and proud tradition of the

KPA converted Dauphin's temple (opposite) from a branch bank into a private banking facility while restoring the building to its original beauty. Existing marble wainscot was restored, and faux marble wainscot was added where the transaction counter was removed. Gold leaf and paint based on historical colors accent the hand crafted woodwork.

Harrisburg's Dauphin Deposit Trust Company was occupying three adjacent buildings, including the Greek Revival temple it built in 1839, when it commissioned a new office tower as headquarters (above). The tower houses a branch bank, general and executive offices, while the temple remains a focal point of operations as the private banking facility.



The fine woodworking craftsmanship native to central Pennsylvania is very apparent in Dauphin's executive offices (above), where custom millwork is heavily featured. Dark wood combined with period furniture reflects the trust company's desired image as a solid, conservative financial institution set in a region steeped in a tradition of farming and small manufacturing.

The frosted interior glass walls of Dauphin's few perimeter private offices and conference rooms (opposite) provide visual privacy inside the rooms, but still give the same sense of light filtering into the core. The purple seating provides the only accent color against an otherwise neutral architectural envelope.

bank," recalls Jones. "Using the temple for private banking was a great way to say 'stable, traditional,' to the clientele."

Modernization of the temple was carried out with care and forethought. Pendant lighting fixtures have been selected for their historic image and used as ambient lighting to draw the eye up to the ornate ceiling. Window treatments also allow a maximum amount of natural light to bathe the interior. Probably the biggest challenge faced by KPA was the rewiring required to bring the electrical system to the work stations; though poking holes in the cement floor to route wires is not unusual, the designers had to take precautions not to penetrate the bank's vaults—located directly beneath the temple.

Designing the new headquarters produced some obvious relocations. For example, the branch bank, the only part of the Dauphin facility not designed by KPA, was relocated to the main lobby of the adjacent tower, and the temple can now be reached through a separate entrance off the main lobby. Floors two through four of the tower house the bank's general offices, with the executive offices of both Dauphin Deposit Trust Company and its holding company, Dauphin Deposit Corporation, occupying the 13th floor.

Dauphin's internal building committee, consisting of a representative from each of the bank's major departments, played an active role in the design process, which began with a complete self-evaluation of company operations. "KPA knew we wanted to begin to establish some type of standard," says Lowery. "So they made us take a look at how our departments related to each other."

Once the bank recognized it had a low demand for private offices, it opted for a high degree of open space. Consequently, work stations for task functions as well as supervisory positions could be located on the perimeter of the center core building, creating window offices that are typically the privilege of higher ranking corporate members. At the same time, natural light could be transmitted into the core, where the bulk of the support function is concentrated. Frosted interior glass walls enclosing the few perimeter private offices and conference rooms provide visual privacy inside the rooms, but still permit light to filter into the core.

Informal meeting areas were built into the design to provide conferencing space, with the intention that these open areas could later be filled with additional work stations as the staff expands—a prudent option in light of today's uncertain banking climate. "Planned growth has already been built into the design," says Lowery. "In the event of an acquisition or growth in a department, that can be achieved without overcrowding."

To facilitate future changes and facility maintenance and to provide what Jones terms a "clean, efficient modern look for the general office space," the design elements for the three general office floors were kept simple and uniform. A neutral architectural envelope is enlivened by a single accent color, introduced through the purple seating. The bank chose a single office furniture



system, Knoll Morrison, for the entire facility. "They liked the idea of the work station systems for flexibility, and we developed a space standard so we could move people without having to reconfigure," says Jones.

The executive floor was conceived in a theme appropriate to a conservative banking organization "We wanted to portray the traditional values of central Pennsylvania," agrees Lowery, "conservatism very much wed to a traditional look." Period furniture and dark wood custom millwork have been used along with the neutral envelope, frosted glass panels and, yes, Knoll Morrison system for the office of Dauphin's president, to achieve the desired effect. "We had access to a wonderful pool of craftsmen," Jones explains, referring to the rich tradition of woodworking found among the Pennsylvania Dutch. "It's truly indigenous to the region."

As KPA guided the Dauphin team through each step of the design, a genuine relation-

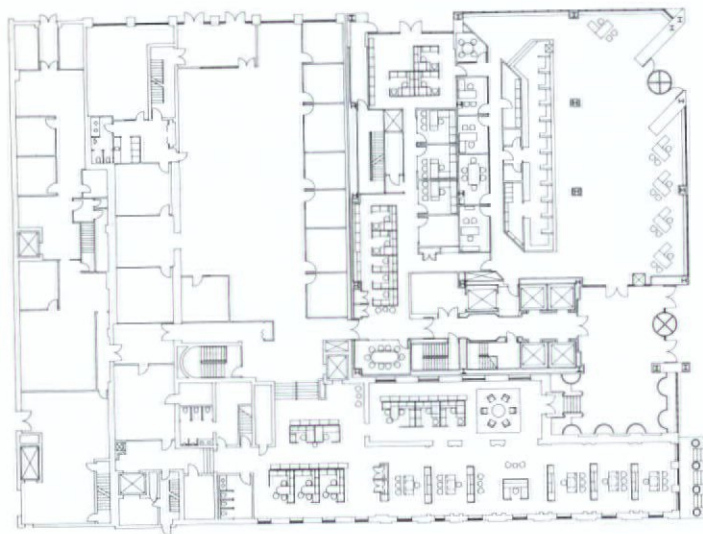
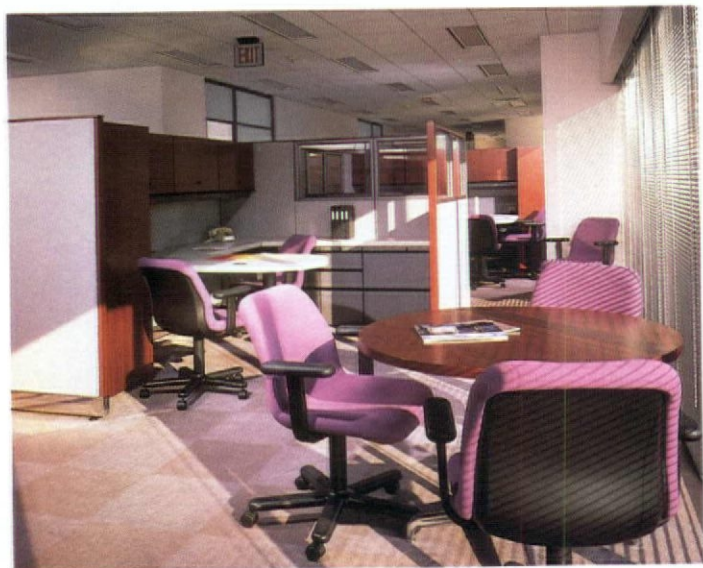
ship developed between designer and client. "They were a very good team of people to work with, to put up with some of the stuff we gave them," laughs Lowery. "As we groped through the process, we had to send them back to the drawing boards a number of times."

The happy result of positive communication was that Dauphin got exactly what it wanted, an efficient, modern facility that "gives the public the image of a successful regional banking company without being showy or ostentacious," sums up Jones. But is Dauphin so attractive now that it might court a buyer? Not according to Lowery. "Senior management has made a commitment to stay independent," he insists. "And everything we've done is designed with that in mind."

He may have a point. If that splendidly restored, 152-year-old temple is any indication, Dauphin has not even begun to show its age. ☺

Project Summary: Dauphin Deposit Trust Company

Location: Harrisburg, PA. **Total floor area:** 85,000 sq. ft. **No. of floors:** 5. **Average floor area:** 17,000 sq. ft. **Wallcoverings:** Armstrong. **Paint:** Benjamin Moore. **Carpet tiles:** Milliken, Interface. **Tile flooring:** Crossfield. **Ceiling:** Armstrong. **Lighting:** Daybright, Lithonia. **Window treatments:** Bali. **Work stations:** Knoll. **Work station seating:** Knoll. **Other seating:** HBF, Brickel, Smith & Watson. **Upholstery:** Knoll, Unika Vaev, Edelman, Brunswick & Fils, Arc-Com, Lee, Pollack. **Reception desk:** Brickel. **Conference table:** Council Craftsmen. **Occasional tables:** Zographics, Dunbar, Minton-Corley. **Files:** Office Specialty. **Shelving:** Office Specialty. **Wall system:** Knoll. **Lamps:** Mirak, Paul Hanson. **Doors:** Steelcraft, Int'l Steel, Eggers Hardwood. **Client:** Dauphin Deposit Corp. **Architect, structural engineer:** Murray Associates. **Interior/lighting designer:** KPA Design Group Inc.; Stephen Jones, president. **Mechanical/electrical engineer:** Gatler & Diehl. **Construction manager:** H.B. Alexander. **Photographer:** Matt Wargo.



Dauphin's minimal need for private office space on the general office floors in the new tower allowed many work stations to be located on the perimeter of the building (above, left). The arrangement exposes the core to natural light. Informal conference areas were built into the design with the intention that these open spaces could later be filled with additional work stations if necessary.

Work stations at Dauphin (above, right) are positioned in support relationships, with panel heights reflecting the need for interaction between co-workers. Stations requiring more privacy have full height panels. Work station components are standardized to facilitate future changes.

Furnishings specified for the renovated temple (opposite) at Dauphin were marked by "wonderfully clean lines," according to KPA's Jones, that do not conflict with the architectural details of the space. Window treatments allow the interior to be bathed with a maximum amount of natural light.





Accountants in

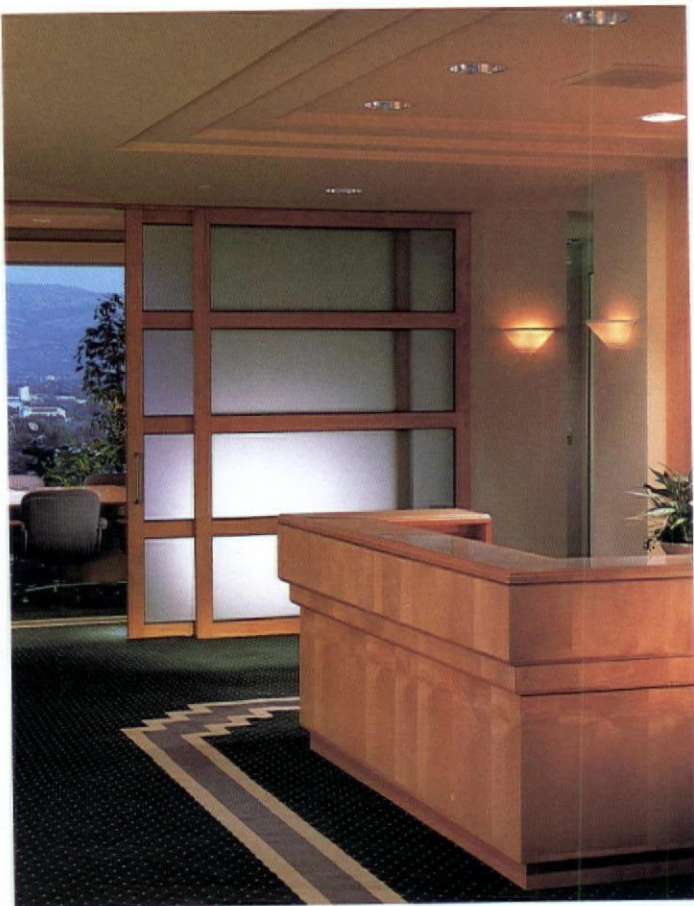
Electronic Wonderland

DESIGN

How should the offices of a major accounting firm, Deloitte & Touche, designed by Reel/Grobman & Associates PC, look when serving youthful Silicon Valley entrepreneurs in San Jose?

By Jean Godfrey-June

Deloitte's conference room overlooks a newly rejuvenated downtown San Jose. Sandblasted-glass Shoji screens separate the conference room from the reception area. The two spaces can be combined for large gatherings in Reel/Grobman's design when the screens are rolled back.



Silicon Valley has never tried to be Wall Street, and has certainly never looked it. What happens when a venerated accounting firm, Deloitte & Touche (then Touche-Ross), opens an office in the land of microchips and electronic entrepreneurial wunderkind? The tried, true and traditional style of the firm's oak-paneled San Francisco office was clearly not going to work in youthful, upstart San Jose, Calif. "They wanted something different for the San Jose office," recalls Susan Buchweitz, project manager at Reel/Grobman & Associates, the architect for Deloitte's new facility.

William Gaed, senior advisor to Deloitte's M&A/Capital Market Services Program in San Francisco explains that the firm was after a more contemporary look, "in keeping with the younger businesses in the area." Encompassing two floors and 22,000 sq. ft. overlooking rejuvenated downtown San Jose and the Santa Cruz mountains, the project had to be "nice, but not ostentatious."

In addition, the firm was eager to attract top accounting graduates with a superior office environment. Management felt that a sea of open-plan work stations would discourage potential employees, so Reel/Grobman designed staff rooms, each accommodating four workers. "It was important that employees be able to close the door and have some feeling of privacy," explains Buchweitz. "Though they're still sharing a space, it's not with everyone in the company."

Reel/Grobman placed a standard shelf in each staff room with mobile filing units positioned below it. "They move around a lot, and this way, they can take the pedestal with them," says Buchweitz. Partner and manager offices are built around the building's perimeter are built around the existing exterior columns.

Counteracting the long corridors that resulted from so many private offices and staff rooms was the most challenging aspect of the entire project. Accordingly, Reel/Grobman enlisted an array of visual devices. Secretarial areas in each corner of the building interrupt the progression of space with dropped soffits and low walls; recessed planters above secretarial files for greenery; support areas such as libraries dispersed throughout the space; and sculpted, stepped ceilings that serve as a unifying element.

To be attractive without being conspicuous, Reel/Grobman introduced numerous, delicate refinements to what might easily have been a standard professional space. The color palette, for example, represents an unorthodox combination of cream, teal and wysteria. An art plan was implemented by Gumps of San Francisco; the one piece of art Deloitte already possessed was a sculpture that Reel/Grobman placed opposite the reception desk for dramatic effect. Even the carpet pattern, sconce lighting, painted side lights beside doors, millwork and furniture design provide distinctive visual details of their own.

In lieu of a large meeting/training space which would have required renting a large portion of the building, the designer advised Deloitte to opt for a dramatic entry space that is connected to a conference room through shoji-type glass doors. The effect is much more than dramatic, of course Deloitte can reduce the need for rental hotel or convention space for parties and moderate-sized meetings simply by combining the two spaces.

Applying this kind of logic every day was essential to the architect's success. "Getting Deloitte to think in terms of design for design's sake was a challenge," recalls Buchweitz. "Everything had to be justified by the bottom line—that's how an accounting firm works."

It is gratifying to see Gaed and his colleagues openly express their appreciation for what has been achieved. "Getting all those separate elements and functions to work together as one was a serious challenge for the architects," Gaed observes "and the fact that it works so well today is a tribute to them." Another benefit that has been particularly important to Deloitte is the project's punctuality. "We had to complete the project in between tax seasons," says Buchweitz. "We finished in December, and they moved in in January—the beginning of the tax season. They didn't even have their open house until after the tax season."

Now *that's* how an accounting firm works. ☺

The reception area (opposite) sets the tone for the rest of Deloitte's office, introducing a stepped motif in the ceiling, carpet and even the wall sconces. The motif is part of an overall effort to counteract the long corridors that result from so many private offices and staff rooms on a narrow floor plate.

Secretarial stations at Deloitte (right) were designed by Reel/Grobman to break up long corridors with dropped soffits and low walls. They are accompanied by recessed planters above secretarial files, support areas dispersed throughout the space and sculpted, stepped ceilings.



Project Summary:

Deloitte & Touche, formerly Touche-Ross & Co.

Location: San Jose, CA. **Total floor area:** 20,398 usable sq. ft. **No of floors:** 1.33. **Average floor size:** 16,000 sq. ft. **Total staff size:** 150. **Cost/sq. ft.:** \$45, construction only. **Wallcovering:** J.M. Lynne, Carnegie. **Paint:** Pratt & Lambert, Fuller O'Brien. **Laminate:** Nevamar, WilsonArt. **Dry wall:** USG. **Flooring:** Armstrong. **Carpet:** Bentley. **Ceiling:** Armstrong. **Door hardware:** Schlage. **Window treatment:** Jim Thompson, Thai Silk. **Work stations:** Custom (staff rooms), Geiger International (secretarial). **Work station seating:** Harter. **Lounge seating:** Condi. **Lunchroom seating:** GF. **Other seating:** Brayton, Hickory, Gordon International, Herman Miller, Brandrud. **Upholstery:** Boris Kroll, Architex, Unika Vaev, Knoll, Maharam, Brayton. **Conference tables/reception desk:** Custom by Buchner Design Studio. **Lunch room tables:** West Coast Industries. **Other tables:** Tri-Star Executive Furnishings. **Files:** Supreme, Harbor. **Shelving:** Harbor. **Architectural woodworking:** Buchner Design Studio. **Cabinetmaking:** Mission Bell Manufacturing. **Planters, accessories:** Peter Pepper, Kneeder Fauchere. **Client:** Deloitte & Touche. **Architect:** Reel Grobman & Associates; Frank Cedarblade, project architect; Susan Buchweitz, Cynthia Mallay, interior design; Susan Buchweitz, project manager. **Structural engineer:** Culp-Tanner. **Mechanical engineer:** Sanford Aiessl. **Electrical engineer:** The Engineering Enterprise. **General contractor:** Koll Construction. **Construction manager:** Richard Dutson. **Furniture dealer:** Lindsay's Contract Furniture. **Photographer:** Steve Whittaker, Whittaker Photography.

My Place or Yours?

In the New York offices of Milo Kleinberg Design Associates, clients see a unique interior design that resembles their future facilities—yet remains unlike anything they will ever commission

By Roger Yee



When Milo Kleinberg, head of Milo Kleinberg Design Associates (MKDA), considers how he began his New York interior design firm in the 1950s, even he is somewhat startled by the recollection. "I started with only \$1,000," he remembers. "And the competition wasn't as keen. Not many people called themselves space planners or interior designers at the time." Kleinberg and his firm have come a long way from a tiny, one-room office nearly 40 years ago to the newly completed, 11,500-sq. ft. facility they now occupy on the northern boundary of New York's Madison Square.

Tracing the evolution of Kleinberg's practice and the facilities that have housed it is a fascinating odyssey with a changing cast

of clients and a blur of street addresses. Kleinberg launched his practice in the city's garment center, where he designed showrooms for entrepreneurs who ran their own manufacturing operations with the same respect for tenacity, optimism and sense of mission that he shared. It was common for him to deal directly with the proprietor of a company. After conducting business at the client's office, he would work closely with a general contractor to create "flair"—and a facility that would be good for at least 10 years.

"Clients were not as sophisticated then as they are now," Kleinberg believes. "Their most important questions were 'What will it cost me?' and 'How will it look?'" As a

Visitors to the conference room (above) at Milo Kleinberg Design Associates find themselves in a miniature laboratory of design techniques: the space can be illuminated for day or evening settings, formal or casual discussions and warm or cool colors; multi-media presentations can be staged using equipment concealed in cabinetry; and finishing materials range from choice hardwood veneer to economical sheet rock

Not just another pretty face is the curving interior wall (opposite) at Milo Kleinberg, which enlarges the volume of the conference room at the same time it modulates the rectilinear circulation. Adding further detail and orientation to the main corridor are horizontal layers of glass set into a metal wall system admitting outdoor light and views, sconces for ambient light and changing ceiling heights.





Though it was not possible to place a skylight at the reception area (above) of Milo Kleinberg Design Associates, the designer has given the space a touch of monumentality by raising the ceiling close to the roof slab, aiming up lighting into the resulting vault, and framing the space in enameled metal piers that enclose glass walls and a projecting secretarial bay of hardwood and glass. The floor traces a grid of marble set in granite.

footnote to these discussions, Kleinberg adds that leases were blissfully uncomplicated in the first decades of his practice, requiring neither lengthy special provisions nor attorneys to negotiate them.

The firm continues to serve the fashion industry in the 1990s, and Kleinberg is proud to point to a number of showrooms designed by his firm that are still functioning intact from the 1950s. However, corporate work dominates MKDA's work load now, bringing a new, more knowledgeable client who demands more of his designer—and wants to inspect the designer's office first-hand. Ironically, this turn of events gave the firm an opportunity last year to return to its roots, by conceiving of its newest office as a showroom.

Kleinberg and his sons Jeffrey and Michael, professional designers who work with their father, decided to locate the facility on Madison Square in the heart of New York's wholesale and showroom district because of its London-like ambience and ease of access by public and private transit. It's an elegant setting, graced by a Beaux Arts park resplendent in trees, lawns and turn-of-the-century cast iron fences and lamp posts, the majestic prow of Daniel

Burnham's Flatiron Building of 1903, and the slim, noble campanile of Napoleon LeBrun's Metropolitan Life Insurance Tower of 1906. The building chosen by MKDA is long and narrow, but enjoys exposures on all sides as well as a sweeping view of Madison Square.

If the space represented any inherent design problems for the firm, MKDA quickly contained them. "We knew the office would be to some degree a showroom," Kleinberg says. "Our clients are business people who understand what escalation clauses and workletters are. Yet they often cannot envision how a \$35-per-sq. ft. space differs from one at \$100, or the qualities that distinguish a sheetrock ceiling from acoustic tile." So saying, the firm proceeded to develop what might be considered a *tableau vivants* of Modern architectural repertory.

Along a double-loaded corridor that runs like a boulevard from the elevator and reception area past private offices and the conference room to CADD and other support facilities and the studio, MKDA has managed to create a highly versatile yet carefully integrated design that incorporates a wide array of scales and proportions, building materials and lighting and acoustic techniques. What is particularly surprising

about the results is that they function as a genuine ensemble of spaces. Despite the deliberate embrace of aesthetic diversity, MKDA's interior design emerges uniformly pleasing.

Visitors experience the offices in both broad spatial terms and in finely scaled details. Rooms constantly refer you to where you are headed and where you have been by the use of etched interior glass walls, floor-to-ceiling windows and clerestories of varying degrees of transparency. Rectilinear vistas are gently modulated by curving walls and furniture, mostly designed by MKDA itself, changing ceiling heights and a dazzling array of lights, including recessed down lights, wall washers, coves, sconces and pendants. Each major material, including carpet, fabric, wood, stone and drywall, hold the eye only long enough to yield to one another in cleverly managed transitional areas.

And of course, Kleinberg proudly demonstrates the critical role played by computers in the firm today. "I have long dreamed of a mini-theater to which I could bring a client to show him his future space in electronic form," he admits. In the 1990s, the client can indeed "walk" into his prospective design by sitting in just the sort of CADD theater Kleinberg envisioned, located across from the conference room. Needless to say, it is only the tip of the iceberg in an office that is fully wired for LAN and other information management services.

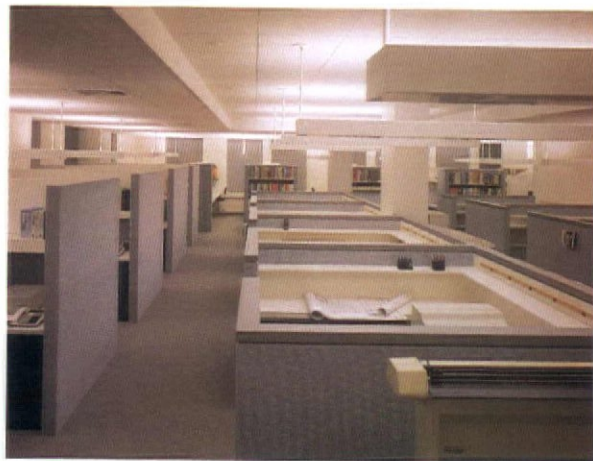
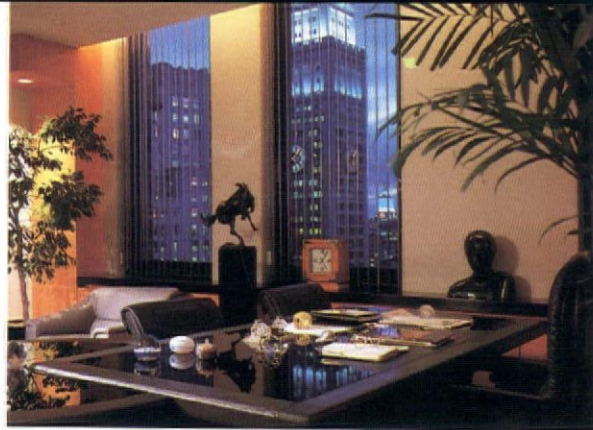
Still, some things never change—at least from Milo Kleinberg's point of view. For all the visual delights MKDA's offices offer, the goal of the organization remains the same after some four decades. "We want to design spaces that keep our clients happy," Kleinberg declares. "He wants serviceability, economy, practicality and style. That's why we're here."

Who says you can't get satisfaction these days? ☺

Project Summary:

Milo Kleinberg Design Associates (MKDA)

Location: New York, NY. **Total floor area:** 11,500 sq. ft. **No. of floors:** 1. **Total staff size:** 28. **Wallcovering:** M. Lynne, Carnegie. **Laminate:** Formica. **Dry wall:** USG. **Flooring:** Armstrong. **Carpet:** J&J Industries. **Ceiling:** Armstrong. **Lighting:** Lightolier, Atelier International, Norbert Jelfer. **Wall system:** Acme. **Doors:** Herculite, Acme. **Window treatment:** American Abelene. **Work stations:** Custom, TAB. **Work station seating:** Brayton. **Lounge seating:** Brayton. **Cafeteria, dining, auditorium seating:** Curtis. **Other seating:** Brayton, Pace, Metropolitan. **Upholstery:** Pace. **Conference tables/reception desk:** Custom by Commercial Cabinets. **Files:** Existing. **Shelving:** Custom by Commercial Cabinets. **Architectural woodworking cabinetmaking:** Commercial Cabinets. **Signage:** Ron Kurloff. **Client:** MKDA. **Architect/interior designer:** MKDA. **Mechanical engineer:** Kaback. **Electrical engineer:** Jacoby. **General contractor:** MKDA. **Lighting designer:** MKDA. **Photographer:** Scott Frances/ESTO.



Today's corporate client may be sophisticated about real estate, but may not know what a construction budget can buy. To explain these and other design variables, Milo Kleinberg Design Associates uses its own offices as a showroom of interior design, where an executive office (top), middle management office (middle) and studio/general office (bottom) can be easily compared. Outside the executive window is the Metropolitan Life Insurance Tower.



Your Broker Is Waiting—Upstairs

Getting retail customers of Josephthal & Co. in Great Neck, N.Y., to stop, walk in, catch the fever of the stock market and charge upstairs to waiting brokers was quite a challenge for Belcic & Jacobs Architects

By Jean Godfrey-June



A "silk purse out of a sow's ear" is how many observers have described the transformation of Josephthal & Co.'s Great Neck, N.Y., branch office, designed by Belcic & Jacobs Architects P.C. The small, second-floor brokerage operation has become a welcoming, two-story space with an updated and upscaled image in a town where appearances can mean everything. In fact, the branch is actually Josephthal's highest-producing office, so creating a compelling, comfortable place for brokers and clients to conduct business was a virtual necessity after years of neglect.

Josephthal's second floor operation had been full of broken desks and peeling paint. "Hideous," recalls Dan Flanagan, vice

chairman of the brokerage firm. Josephthal needed to both expand and upgrade the space, so it leased the retail space on the bottom floor. Belcic & Jacobs was charged with connecting the two spaces and creating a logical progression of functions within them.

Great Neck's affluent population offers Josephthal thousands of potential customers, so the brokerage firm has created an expansive and welcoming reception area with plenty of comfortable seating at street level to attract walk-in customers. "The interaction of the customers sitting and watching the tape and then getting up to place an order is wonderful," says Flanagan. A New York Stock Exchange stock quote ticker board and a

Hard to believe it's not custom: By simply changing the detailing on an otherwise off-the-rack winding stair (opposite), Belcic & Jacobs imbued both of Josephthal's floors at the Great Neck, N.Y. branch office with a custom level of style and luxury.

The reception area at Josephthal attracts walk-in customers with a stock quote machine and comfortable seating (above). After watching the quotes, customers can go upstairs where the firm's brokers are waiting to place orders or open accounts.

stock quote machine figure prominently in the space; customers can walk in, get stock quotes, and then go upstairs to see a broker to open an account or place an order.

Because Josephthal is also keenly interested in attracting more productive brokers, the work environment gets high priority, despite the scarcity of space and a modest furnishings budget. Bigger producers are rewarded with better

Glamorous looks from a kit of parts

offices—in this case, more private offices. Yet the firm does not want to create an obvious discrepancy between open area work stations and private offices. "In essence, my clients are the brokers themselves, and the broker's clients are the public," explains Flanagan. "It was important that the brokers were happy."

Belcic and Jacobs thus did not differentiate between the two in terms of material finishes. "The open areas have the same finishes as the private offices," says Robert A. Jacobs, Jr., AIA, principal at Belcic & Jacobs. "There are no class distinctions—just territorial ones."

The architects certainly had their work cut out for them. With long, narrow dimensions and very low ceilings, the existing facility had been created for a very different purpose from retail brokerage. "The building was really not designed to work in this manner," states Jacobs. "It was designed as a strip shopping center, not as a

two-story office space." To alter this perception, Belcic & Jacobs raised the ceiling by distributing air through horizontally blowing diffusers and installed a mirrored wall on one side that increases the space's apparent width.

They also shrewdly chose standard building products that could be manipulated to achieve a custom look. "We used off-the-rack materials, but used some customization

to make them look like something else," explains Jacobs. In this manner, the dramatic stairway was prefabricated with added custom details, and the work stations were able to look unique, thanks to inexpensive alternate wood finishes and small bronze pyramids that cost about \$15 apiece. "It was sort of a kit-of-parts process, personalizing these off-the-rack items," Jacobs recalls, "but it worked well."

One luxurious detail was the use of custom incandescent lights that are suspended from the sheetrock panels. These spun aluminum fixtures break up the length of the space to provide indirect, non-glare lighting for workers at the stock-quote terminals. With only three per room, they were regarded as an effective way to add visual excitement and a custom look to the space.

Along with costly details, nothing conveys success like space itself. "Before the renovation, customers really didn't have room to sit with a broker at the broker's desk,"

recalls Flanagan. "Now we even have enough room for a small conference room, for say, if a broker needs to talk to a husband and wife at once, or if a client needs more privacy."

Construction was completed in four phases, with all "cut overs" of telephone connections and data processing done on overtime or weekends to keep the office fully operational during business hours. Striking a balance between the budget, the limited space, the phasing and Josephthal's goals for design and image may have been a difficult act to carry off. However, judging from all the Great Neck residents who gather at Josephthal each day to watch the ticker, socialize and place orders, Belcic & Jacobs' extensive renovation has been money well invested. ☛

Project Summary: Branch office for Josephthal & Co.

Location: Great Neck, NY. **Total floor area:** 20,000 sq. ft. **No. of floors:** 2. **Average floor size:** 10,000 sq. ft. **Wallcoverings:** JM Lynn. **Laminate:** WilsonArt. **Drywall:** US Gypsum. **Carpets:** Harbinger. **Ceiling:** Armstrong. **Lighting:** Columbia Lighting, Bergen Art Metal. **Doors:** Custom. **Wall sconces:** ai Lighting. **Work stations:** PCI Tandem. **Executive seating:** Davis. **Work station side chairs:** Myrtle. **Lounge seating:** Brayton. **Conference tables:** Brayton. **Client:** Josephthal & Co. **Architect:** Belcic & Jacobs; Robert Jacobs, principal in charge; Robert Luce, project manager. **Mechanical/electrical engineer:** Goldman, Copeland, Batlan & Oxman. **General contractor:** M. H. Kane Construction. **Construction manager:** Lehr Construction. **Photography:** Elliot Fine.



Upstairs at Josephthal's Great Neck, N.Y. branch, higher-producing brokers get more space and private offices, but everyone gets the same level of finish (above).

Belcic & Jacobs used contrasting wood finishes and bronze pyramid caps to "customize" panel systems. Dramatic lighting further enhances the space (opposite) and remains cost effective because few fixtures are actually needed.



Pediatrics



WAYFINDING IN SAN DIEGO

Finding your way in a strange place can be hard, but try it when you're ill and you'll head for San Diego's Vandever Clinic, designed by Jain Malkin Inc. and Neptune Thomas Davis

By Amy Milshtein



Jain Malkin injects much needed humor into health care design by transforming Vandever Clinic's pediatric waiting room into a huge aquarium. Patients and parents sit among the fishes painted on the glass enclosure, while a seafaring mural lines the back wall.



Open waiting areas (above, left) that flow from Vandever Clinic's public corridors are defined by stair-step soffits and inset carpet borders. Gorgeous California views opposite the waiting area do more than relax the patients, they help define a sense of place—an integral part of Jain Malkin's wayfinding plan.

Color plays a major role in the wayfinding of San Diego's Vandever Clinic (above, right). Each floor has a different color pallet that is immediately showcased in the elevator lobby. Signage and an "event," a ceramic wall sculpture and bench in this case, pull the look together.



Interior designers know that when they start working on a project, there's usually an interior space waiting for their design. Not so when Jain Malkin Inc. began its efforts on Vandever Clinic in San Diego, owned by the Kaiser Permanente group of health maintenance organizations. The interior design began while the architect, Neptune Thomas Davis, was still finalizing the raw interior space. Jain Malkin, the firm's president, contributed many ideas that were incorporated into the design of the building.

"You cannot tell where the architecture ends and the interior design begins," Malkin says. James Meyerhoff, project architect for the Vandever Clinic at Neptune Thomas Davis, agrees. "They developed interior design features," he recalls, "and we incorporated them into our working drawings."

The elevator lobby designed by Malkin's firm, for example, features a lighting cove in the ceiling, ceramic tile and wallcovering. All this was checked with the architect before interior architectural dimensions were finalized. Other, subtler forms of coordination also took place. Notes

Fishing in the corridor

Malkin. "The architects took care to gang together switches and thermostats where we were not going to put a piece of signage or artwork."

Chief among the concerns of both architect and interior designer has been "wayfinding," the ease with which patients can orient themselves. Vandever Clinic

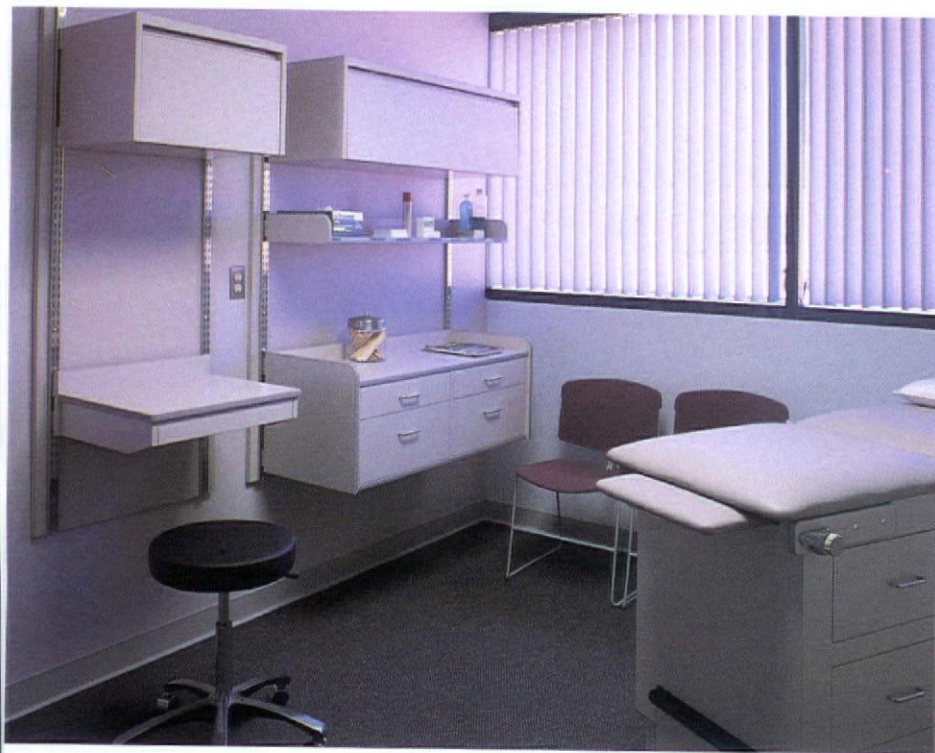
represents a collection of "mini-clinics" offering different services under one roof and a patient headed for radiology should not have to double back through pediatric or ophthalmology. "Good wayfinding starts with good architecture," says Malkin. At Vandever, floor plan and decor combine to direct patients to their appointment without having to confront forbidding, indistinguishable corridors.

Stepping off an elevator on any floor, a visitor finds himself in a well-lit, open waiting and reception room, illuminated by a floor-to-ceiling window with palm trees and mountains rising in the distance. Not only is the view of nature soothing to anxious patients, but the terrain establishes orientation. "As soon as an elevator opens you have a sense of where you are," says Malkin. The use of different "jewel tone" colors on each floor enhances this sense of place.

The windows continue along a main corridor that runs the length of the building. This corridor is the trunk from which hallways branch out to various departments. Patients move from public spaces to private ones, from the processing area to the exam rooms, with the doctor's private offices beyond.

Staff circulation was as important as patient circulation in the design. Because Vandever's employees frequently bypass the elevators for the stairs, the stairwells are located on the building's perimeter, are enclosed in glass. Instead of a cramped, unappealing cavern, staffers get a view of the California landscape.

Particular attention was lavished on the



As patients approach the treatment rooms from public areas in Vandever Clinic, Jain Malkin shifts the use of color from bolder hues to more subtle ones. The typical examination room (left) is fairly neutral. Accent colors are applied only in the upholstery.

pediatric waiting room, which serves children up to age 18. An airbrushed mural of an underwater scene, complete with a sunken ship, was painted on the waiting room wall. A glass partition with silk-screened fish was placed between the corridor and the waiting space, so that those inside seem to be in a fish tank. Explains Malkin, "We wanted something that would appeal to adults, adolescents and children."

Anyone who uses this facility can see why this makes sense. Vandever Clinic's services reflect Kaiser Permanente's nationwide commitment to complete family care. Everything from obstetrics/gynecology to pediatrics to internal medicine is offered, including elaborate prevention and educational services. San Diego County families can patronize Vandever Clinic, 11 other similar facilities at two hospitals. Members can also turn to any Kaiser facility in the United States, including Kaiser's 30 hospitals.

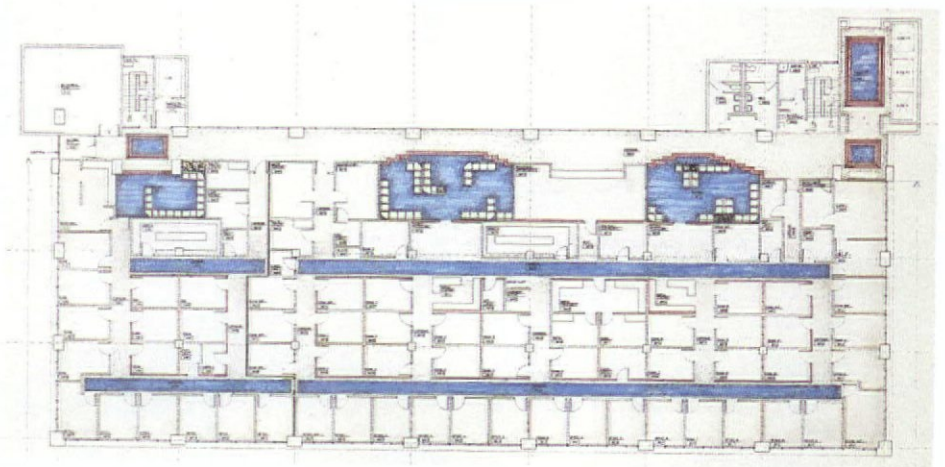
This form of one-stop, health care shopping puts off many people, who fear they will be treated like numbers. In response, Kaiser Permanente, the nation's largest, private, pre-paid, group practice medical care program, offers families the option of personalized care instead of treatment by an available staff member. Patients can establish a rapport with one physician if they prefer, and make appointments or walk in to see that individual. "To our surprise," states Jim McBride, Kaiser's director of public affairs, "only a small percentage of our members choose to do this."

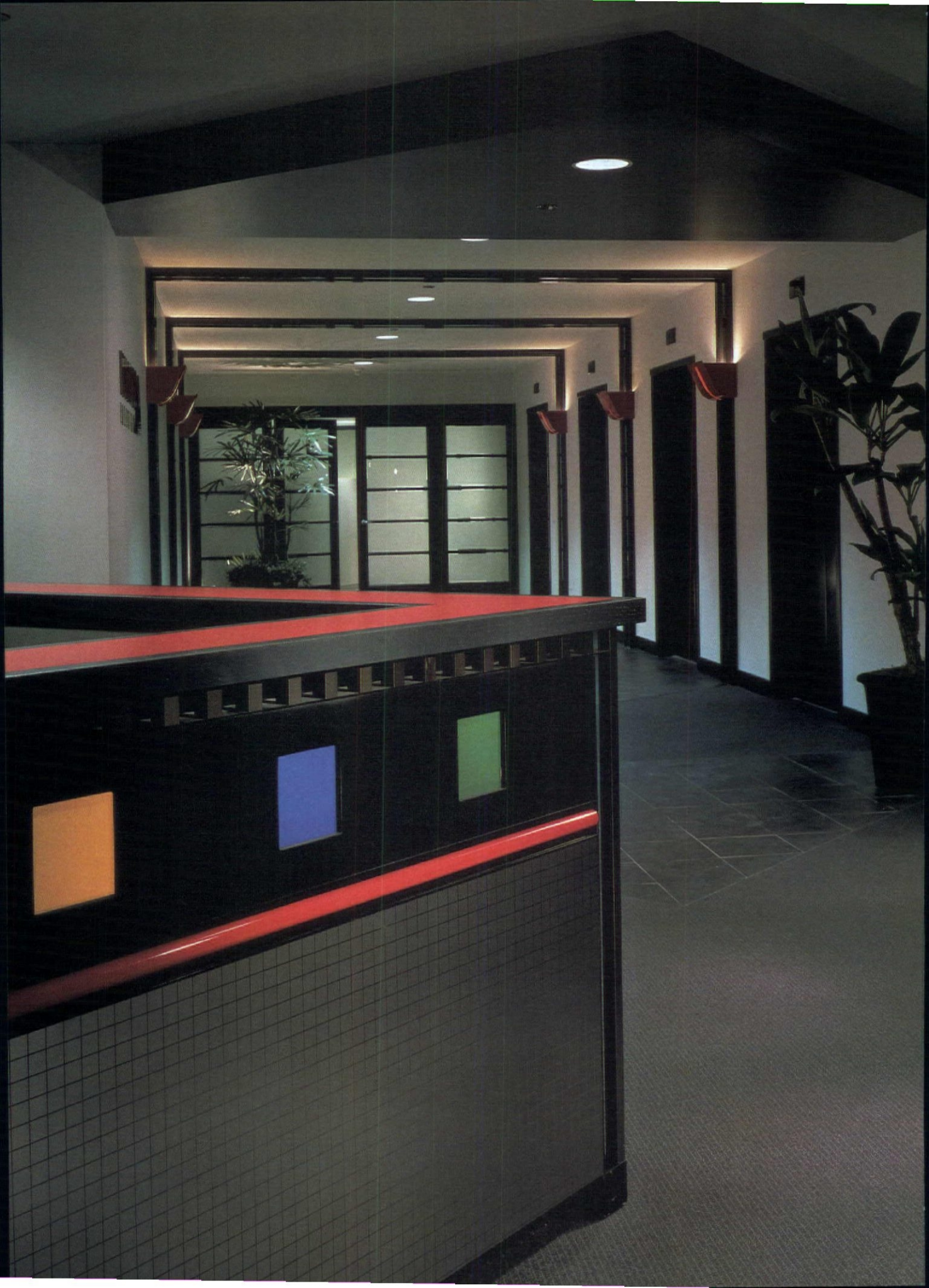
Apparently the quality of Kaiser Permanente's health care, coupled with the convenience and value inherent in any managed health plan, sells many people on Kaiser. And sell it does—a whopping 14% of San Diego County's population subscribes to Kaiser's plan, and the number is growing. Between 80 and 90% of subscribers sign up for the plan through the benefit program of companies like Bank of America, General Dynamics, The University of California and the federal government.

"Health management organizations will play a big role in the future," predicts McBride. With quality care, reasonable costs and sensitively designed facilities like Vandever, the families of San Diego County and the nation can learn to trust HMOs—with all their heart. ☺

Project Summary:
Kaiser Permanente, Vandever Ambulatory Services Clinic

Location: San Diego, CA. **Total area:** 115,000 sq. ft. **No. of floors:** 5. **Carpet:** Bigelow. **Wallcovering:** BFG Koroseal. **Plastic laminate:** Wilsonart. **Custom casework:** Fashion Optical Displays, Kaiser Construction. **Seating:** Condi, Thonet, Hayes, Intrex, Steelcase. **Paint:** Sinclair. **Plants:** Wilcox Environmental Interiors. **Art:** The Art Collector, David Robinson Design. **Client:** Kaiser Permanente. **Interior design:** Jain Malkin Inc. **Architect:** Neptune Thomas Davis. **Mechanical engineer:** Neptune Thomas Davis. **Mechanical engineer:** Merle Strum and Associates. **Electrical engineer:** Randall Lamb Associates. **General Contractor:** Berry Construction Company. **Art consultants:** The Art Collector; Beverly Sahn. **Photographer:** Sandra Williams.





NOT LIKE MY DEN!

After Coffman Engineers insisted that its new Seattle office not look like a den, the Callison Partnership took the engineers on a design odyssey light-years from anything they'd ever known

By Amy Milshtein

Picture the stereotypical engineer in America's eyes, complete with a bad haircut, glasses held together with tape, a plastic pocket protector in the shirt pocket stuffed with pencils and a pocket calculator in a hip holster ready for action. Next, picture where this person works. A huge, windowless, white room filled with rows and rows of cold metal desks immediately comes to mind. Now take these pictures and throw them away before you step into Coffman Engineers' new Seattle office, designed by the Callison Partnership.

Bold design statements like these are the exception rather than the rule in the engineering world, of course. But that suits Coffman just fine, which simultaneously decided to move and called on Callison, its old friend and long time client, to create a distinctive new image for it. The engineers gave the designers just one aesthetic guideline: improve on the old space, which resembled nothing so much as an archetypal, Mid-American suburban den.

"Their old offices were so fragmented and unclear that doing any kind of team work in them was difficult," admits Martha Clarkson, Callison Partnership. "Plus the decor was straight, boring, 1970s beige, complete with dark accents and oak furniture. It really did look like someone's den."

The first job tackled by Clarkson was creating an appropriate space. She found a building in the heart of downtown Seattle that met all of the company's requirements and had the additional perk of being a property on which Coffman had originally consulted. Clarkson took advantage of this leaving one ceiling exposed to exhibit the engineering firm's handiwork.

But the building wasn't perfect. Callison compensated for an unusually angled floor plate and skewed elevator core with a strongly oriented plan that enabled colleagues to confer with ease and kept visitors from wandering the halls looking for the reception area as they previously had. Another problem to solve was locating the main conference room; the optimum place for it was in one of the few areas without a spectacular view. Instead of overlooking Seattle's Puget Sound or the



Space Needle, it directly faced another building. Callison Partnership partially blocked the window with a custom screen that filtered light and provided the room with a dramatic focal point.

Now the fun began. Coffman pretty much gave Clarkson a blank piece of paper to work with. It wanted a sophisticated corporate image, functional, cost-effective interiors, and a bold space that would set them apart from the city's 100 or so other engineering firms. Aside from that, the design was left to the designers.

"My immediate priority was to examine what engineering does," states Clarkson. "It's responsible for the most basic elements of the built world." Coffman is no exception, specializing as it does in all disciplines of engineering including structural, mechanical, electrical and civil. So Clarkson translated "the basics" into her design.

Straight, architectural lines are created out of simple materials like steel, aluminium and airplane cable. A severe pallet of black, slate and white is tempered with primary and secondary colors. When all pulled

Custom desk and elevator lobby (opposite) give visitors a taste of things to come at Coffman Engineers. Simple architectural lines and strongly contrasting colors echo an engineering firm's purpose: to produce society's "basics."

Coffman Engineers' reception area (above) embodies the theme of basic design. "We get a lot of compliments on it," said Dennis Firth, of Coffman. "In fact, now our clients want to meet here for a change."

together, this Mondrianesque image is bold, high-tech, memorable and easily translated into the company's letterhead and logo.

Not that Coffman really required a corporate image. An engineering firm's clientele of architects and builders rarely

One engineer saw red—by seeing yellow

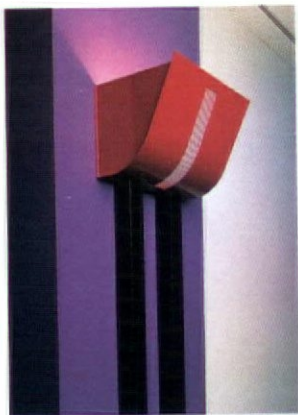
visits the office. "We did it for ourselves," states Dennis Firth, principal/secretary of Coffman Engineers. "The clients that have seen it have reacted positively to the design. More and more, they're coming to our office for meetings."

How have Coffman's 65 employees reacted to the design? "At first they were slightly blown away," admits Clarkson. "But they all enjoy it now." Of course there is always one holdout. "One Engineers' office

faced a yellow wall, and this man absolutely *hated* yellow," Clarkson recalls, laughing. "But we finally worked it out."

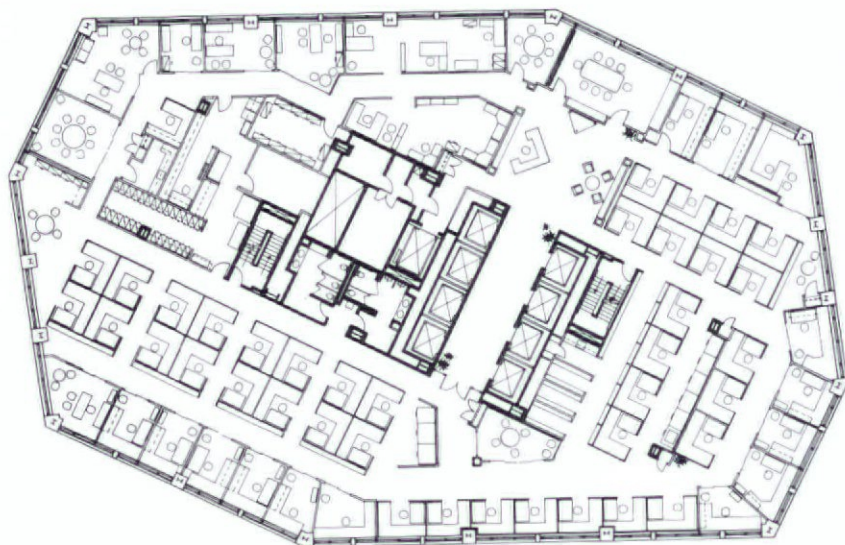
Actually, all he had to do was close his door. Coffman's daring decor is only found in the public spaces of the elevator lobby, reception area and main conference room. The small, private offices are rich with oak furniture and spectacular views; they are both easy to work in and inexpensive since the furnishings are recycled from the old space.

Maybe the facility works so well because of the long standing mutual understanding, respect and, most importantly, trust between the two firms. Whereas Callison has long consulted Coffman for engineering, Coffman now turns to Callison for design. You might say the new offices have added a new balance—and color—to an old friendship. ☺



One of Callison Partnership's objectives was to keep Coffman's design cost-effective. By recycling old furnishings in private offices and focusing on the public areas, the designer could spend on such luxuries as wall sconces (above).

Creative problem solving is at work in Callison Partnership's design for a custom screen for the main conference room (right) to block out a rather uninspired view. Other offices at Coffman enjoy spectacular Seattle vistas.



Project Summary: Coffman Engineers

Location: Seattle, WA. Total floor area: 14,000 sq. ft. No. of floors: 1. Total staff size: 65. Cost/sq. ft.: \$30. Wallcoverings: Frazee, Boris Kroll. Paint: Parker. Laminate: Formica, Nevamar. Carpet/carpet tile: Aston Mills, Karastan. Ceiling: Armstrong. Chairs: Domore. Lighting: Koch + Lowy, Charles Loomis. Lounge seating: Brayton. Upholstery: Unik, Vaev, DesignTex. Other tables: Riverside, Millwork, Charles Loomis. Architecture/woodworking: Riverside. Planters, accessories: P&C. Signage: ASI. Metal architectural detail: Charles Loomis. Custom designed screen: Riverside, Millwork. Client: Coffman Engineers. Architect/interior designer: Callison Partnership, Bill Karst, AIA, principal-in-charge; Martha Clarkson, IBD, interior designer; Dale Stern, AIA, project manager. General contractor: Howar S. Wright. Furniture dealer: Sources. Photographer: Robert Pisano.



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Are You And Your Client Communicating?

What your client is trying to tell you depends not only on what he says but how he says it—if you know how designers and clients really communicate

By Susan F. Orsini

T rue or false: A design practice succeeds on artistic talent and technical skill.

Even apprentice designers quickly learn one basic fact of professional life: Establishing and maintaining a thriving client relationship has less to do with meeting project demands, schedules and budgets—virtues today's client takes for granted—than with quality in attitude, demeanor and performance. Being aware of the degree of responsibility one person feels toward another, for example, is a highly effective way to manage a relationship through even the worst of times. So is striving for consistency in such values as keeping one's word, being truthful and decent, and having manners as well as being helpful and considerate at all times. (Think particularly about times like these, when there are frequently no large commissions or projects to be had.)

What could be simpler, you ask? Theoretically, nothing. In the day-to-day realm, however, acting appropriately is much harder. Communication, the two-way channel through which the designer-client relationship is maintained, assessed and adjusted, may well be key to a successful practice. Here are some guidelines to better communicating in design practice, based on the author's 13 years of heading her own interior design firm.

- Communicate in person. Once initial client contact is established, it is always best to communicate in person. There is no substitute for meeting face to face. Unless a potential client is visiting from out of town, always meet at his or her convenience and location of choice. Remember that the initial goal is to establish a basis for mutual respect and trust. Bring a portfolio or brochure pertinent to the project and try to find out as much as possible about the client's organization beforehand.

- Define the capabilities of your practice.



To create a facility for Lowell Shoe Inc. (above) in New York, Orsini Design Associates and Lowell Shoe kept in constant touch—overcoming typical Big Apple obstacles and completing the job at breakneck speed. As David S. Mooney, of Lowell Shoe, remarks, "I think to accomplish as much as we did, in a city like New York, in the short time we had, was a remarkable feat." Photograph by Elliot Fine.

When a potential client describes his project, it is equally important for the designer to clearly define the capabilities of his practice. Each time you meet someone new, you may also find it helpful to define the responsibilities of all consultants who may be required to complete the project, such as engineers, architects, kitchen consultants, communications

consultants, expeditors and code consultants.

- No surprises. The worst thing to do a client is to surprise or confuse him. Do not use design terms or definitions that are generally unfamiliar. Very often at a first meeting, a designer is asked to project how long a project will take to complete and how much it will cost. Be honest. If you do not know the answer, say so. It is better than guessing—and having your incorrect answers come back to haunt you.

- What does the client expect? The very start of communication is the time to ascertain from your client what his expectations are relative to budget and schedule. A dialogue will let you know how much experience your client has had with design projects and how

much time you should spend making sure he understands what is involved. Naturally, it is much easier to discuss budgets and fees after you have defined and agreed upon the responsibilities of designer and consultants.

- Take time to think. Do not presume that you understand the project's requirements immediately. All issues take thought and consideration. The evolution of an initial project evaluation should take a few weeks to months depending on project size. Do not propose solutions or promise answers without adequate research.

- Be thoroughly comprehensive. Realistic budget and time expectations should be communicated through well-researched materials. Establish a time schedule with an agreed-upon goal. Inform the client in advance.

of dates when information will be required from him. Programming should never be rushed. Allow the client time to reflect and consider your information and recommendations.

- Get the client involved. Include your client in the design process. Keep him up to date with frequent conversations, informal notes and memoranda.

- Don't present problems without solutions. If a problem or an issue arises which potentially affects the budget or schedule, inform the client as soon as you have ascertained the exact nature of the issue—and potential solutions or a range of scenarios. Discussing a problem without having considered the solutions first is most unwise.

- Anticipate issues. Every project has idiosyncrasies. The more experience you have with a client, the easier it is to anticipate issues and conflicts before they arise and to predict how he would prefer to resolve them.

- Keep the client's interests number one. An awareness of a client's preferences and priorities sets the tone for many relationships and gives a sense that you care. You the professional designer are his agent, acting in his behalf in a decision-making capacity. His goals are more important than yours. Never forget that!

- Explain your aesthetic choices—but let the client decide. Aesthetic goals and decisions are often a source of conflict between designer and client. The success or failure of a design usually rests with the designer's ability to communicate why certain decisions and recommendations were made. A corporate or hospitality environment, for instance, should openly reflect the style and image of the client's own image. Communicate our feelings for the best solution for all design problems. The final decision should be the client's—when he is choosing from a menu of ideas which are all appropriate.

- Know the client's internal politics. The corporate culture has many hierarchies. Understanding and functioning in a politically correct manner will influence a client's decision to sustain a long-term relationship.

- Identify the contact point or person. The most well-organized projects usually have one



contact point or person, and all communication should be filtered through this person for the best results.

- Listen carefully. Interview and listen carefully to all answers. To design properly, a design professional must completely comprehend the evolution of a client's answers.

What often sets an exceptional firm apart from others is the degree of client satisfaction and loyalty it enjoys. Commitment to quality of service to clients should be reinforced through every staff person and constantly reviewed. A design firm's philosophy of quality originates with every telephone call that is returned, every call for help at a moment's notice—whatever the issue.

One of the most satisfying aspects of a professional designer's job is when clients recommend his firm to others, proudly show off and discuss his projects and thank him for a job well done. A professional designer should be proud to say that his clients are his best sales force. If you are communicating properly with your client during the course of a design project, he will get exactly what he paid for—and so should you. ☺

Susan E. Orsini is founder and president of Orsini Design Associates, a 13-year-old interior design firm based in New York that derives 80% of its business from repeat clients and 20% from the recommendations of clients to their associates and friends.

If you're paying New York rent to open a restaurant in fashionable Soho, you can't afford to delay opening day. Renovating an existing space to serve gourmet cuisine at La Belle Creole (above) called for close communication between the restaurateur and Orsini Design Associates. The paneled ceiling was both restored and reconstructed—on time. Photograph by Elliot Fine.

WELDING BARCELONA

The X-weld that holds together Mies van der Rohe's mighty Barcelona Chair seems so fragile that it ought to collapse under the weight of a man as formidable as its creator—so why doesn't it?

By Roger Yee



The design is so perfect that no one is ever likely to improve it. Ludwig Mies van der Rohe, one of the greatest architects and teachers of Modern architecture to come from Germany's legendary Bauhaus, created an astonishingly simple yet noble throne for the 20th century when he designed the chair that accompanied his German pavilion at the World's Fair of 1929 in Barcelona. For all its refinement, however, the Barcelona chair is a curious symbol for the 20th century. It represents ancient handcraft placed in the service of industrial materials and tools, the proud work of a bricklayer's son who knew what it was like to work with his hands and with the craft guilds who did likewise.

The key to the design is naturally the detail

to which our eyes are invariably drawn: the X-weld that anchors the stainless steel frame, which in turn supports the leather seat and backrest. What gives the joint its strength comes from a combination of factors.

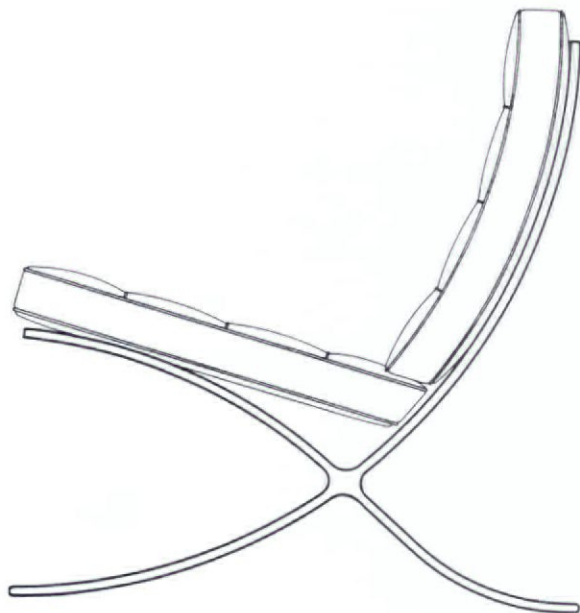
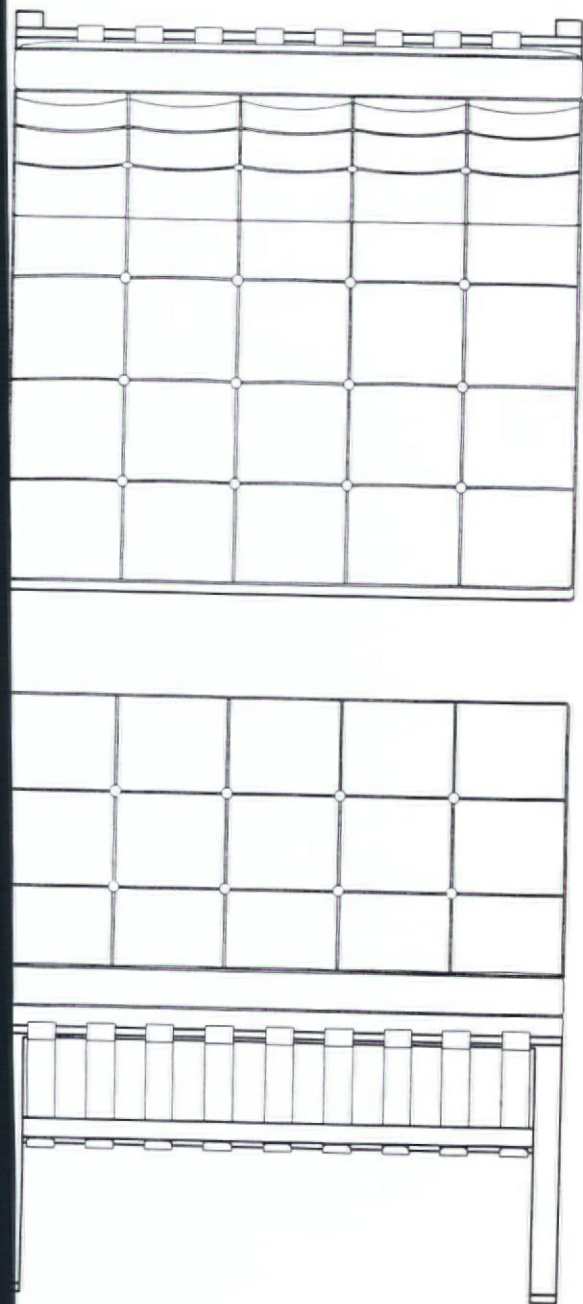
- First, the only metal used is 202 stainless steel, a high-strength, high-yield alloy that can withstand the stress of cantilevered live load at the extreme leading edge of the seat cushion.

- Further, the welding process is deliberate, methodical and painstaking. Bars of 202 stainless are cut, ground, buffed to 60% of the final finish, and bent to conform to the classic Barcelona curves. Then the bars are fitted together in a lap joint and held together so that they can be brazed to form a

Classic: The Barcelona chair by Mies van der Rohe, as produced by Knoll International (opposite).

The plan and elevations of Mies' famous chair (below) from the Mies van der Rohe Archive at the Museum of Modern Art in New York. Illustrations courtesy of Knoll International.

The master himself (right), Ludwig Mies van der Rohe



et at the joint. The intense heat needed to weld stainless steel without annealing it requires an arc heated to roughly 2,200 degrees Fahrenheit.

• Finally, the fillet is refined in a long, patient series of polishings, starting in a roughing out by mandrel, followed by fine grinding with disks and concluding in buffing with rouge.

Although little has changed in the making of the Barcelona chair since Mies created the original design, there have been changes that have been respectfully observed by the authorized manufacturer, Knoll International. The most significant modification may be the switch from the original plated steel to stainless steel, which Mies preferred. Otherwise, Knoll

continues to faithfully follow the drawings and specifications set forth in the Mies van der Rohe Archive at the Museum of Modern Art, to whom the company pays a royalty.

Mies' chair recently observed its 60th birthday in a most unusual way—at a reunion with the German pavilion at Barcelona for which it was designed. Well, not quite. Exhibition buildings are seldom retained for use after a World's Fair closes, so Mies' German pavilion was reconstructed as faithfully as possible on its original site in 1986, the 100th anniversary of Mies' birth. The thought of building and chair together again raises an obvious question: How many 60-year-olds could possibly look as timeless as Mies does now in Barcelona? ☞

Escape From The Electromagnetic Field

The hazards of the computerized work place may be invisible,
but your clients may soon be feeling their effects just the same

By Emily Malino, ASID, and Dr. Eileen Lee

Is there a safer, cleaner and more inviting occupational environment than the modern computerized work place? Recently, Macintosh users and other inhabitants of the vast computer community have started to wonder. They have become aware that serious questions are being raised about the potentially harmful effects of electromagnetic emissions from display monitors and other work place components. However, the issue has been so shrouded by the denial of manufacturers and employers and addressed so inadequately by state and federal regulatory agencies that computer users scarcely know what to think, whom to turn to for reliable information or how to protect themselves. So writes Paul Brodeur in the July issue of *MacWorld*.

Electromagnetic fields (EMF) are a form of radiation present whenever electricity runs through a wire or appliance. The movement of the electric current creates a magnetic field which is measured in a unit known as a milligauss. The stronger the electric current the stronger the magnetic field.

Considerable uncertainty surrounds the effect of EMF on human health. Scientists at the Environmental Protection Agency have prepared a review of the available scientific literature ("Evaluation of the Potential Carcinogenicity of Electromagnetic Fields," Draft Report, EPA, 1990) which states that

Magnetic field emissions are not stopped by cubicle partitions, lead aprons or any other device known.

there is "a possible, but not proven, cause of cancer in humans." Several studies have established an association between magnetic fields and an increased incidence of cancer, while another study has observed a heightened risk of miscarriage among women who used VDTs more than 20 hours per week during the first trimester of pregnancy.

More research needs to be done before scientists can pin down the exposure levels which effect human health. Although several states have established the maximum strength of electric and magnetic fields next to rights of ways for high voltage transmission lines, no safe field strength has been established. Scientists do agree that the effect of EMF on health does not follow the typical dose response curve in which more is worse. The Department of Labor has requested that the White House Office of Science and Science Technology Policy undertake a study of the quantitative risk to health associated with EMF and VDTs in particular.

Because our global society is fueled by electromagnetic energy, there is really no place to hide at home or at work. Lacking a clear statement from the scientific community regarding the health impact of EME the public is beginning to demand the minimization of its exposure to EMF. Attention has focused largely on electric utility lines, yet other sources of EMF abound in the everyday environment

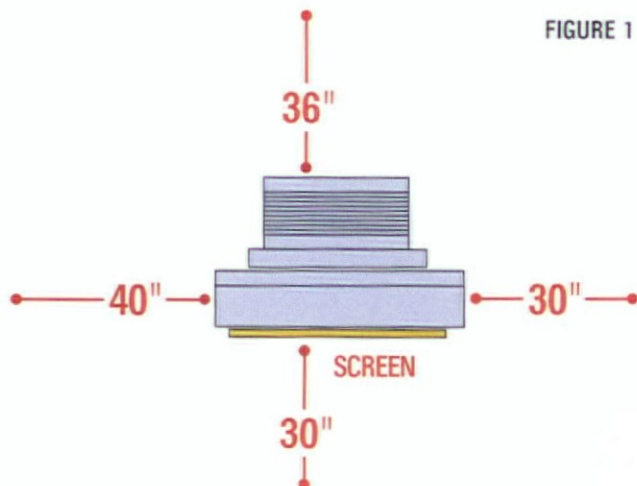


FIGURE 1

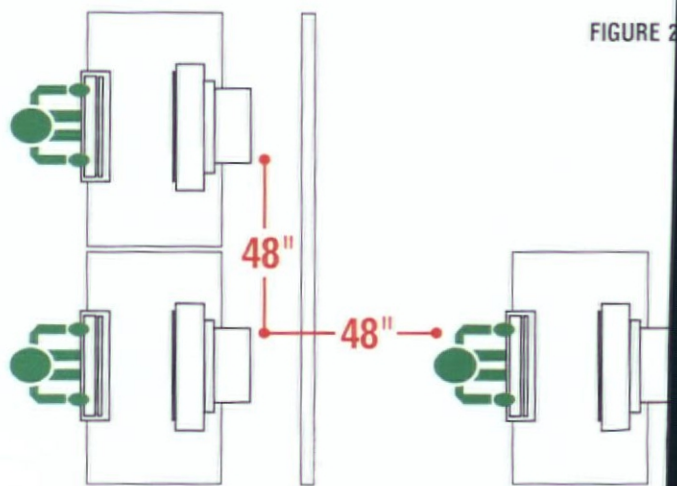


FIGURE 2

ranging from lighting fixtures, copiers, printers and portable telephones to VDTs.

In fact, VDTs present a source of radiation far in excess of the fields associated with electric distribution wires. Home measurements show that our microwaves, hairdryers, electric blankets and clocks and television screens give off potentially dangerous levels of milligauss. Manufacturers of electronic equipment adhere to voluntary standards regarding the performance and design of their products, but there are now no standards with regard to the field strength of EMF.

Unwanted physical intimacy with the glowing box

Is the handwriting legible on the wall yet? A senior official with the National Electrical Manufacturers Association, the leading trade association of the nation's electric industry companies, has said "There may be pressure to change methods of installation and wiring codes to deal with EMF in the near future." (*EMF News*, Vol. 1, No. 1, 1991, The Edison Electric Institute.) In response to market demand for engineering improvements to minimize EMF exposure, several manufacturers have undertaken a redesign of their products.

Fortunately, some if not most of these hazards can be avoided. In the office environment, however, surrounded as most of us are by computers, it is far more difficult to distance oneself from EMF. Differences among VDTs in terms of field strength have been observed from model to model, depending on whether the screen provides monochrome, gray-scale or color display.

The radiation pattern of the computer is similar to TV. Indeed, the circuitry within is similar. However, you can distance yourself from your television and still see the picture clearly. In the office, the user sits far closer.

The average field around a computer is 1 milligauss or lower at a distance of between 30 and 40 in., as shown in Figure 1. Typical users now sit 15 in. from the screen, which multiplies the hazard exponentially; emissions of roughly 23 mG were found at 4 in. from the front of

the monitors commonly used with the Macintosh computer.

What does this mean for the rank-and-file office worker? In government "entitlements" spelled out by the General Services Administration, the average work station is between 64 to 80 sq. ft. Any designer knows that this allotment would make it impossible for a user to be 30 in. from any screen.

"At arm's length" has become the generally accepted though unscientific measurement for the spacing of computers. In other words, the user's arm, with fingers extended as in the typing position, should determine the adjacency of the computer, as well as those in a 360-degree area from the user. If a detachable keyboard is not used, the arm's length spacing cannot be applied and the field is more hazardous.

Magnetic field emissions are not stopped by cubicle partitions, lead aprons or any other device known. Recent studies actually show that partitions, especially those that carry circuitry in the base or cap, are potentially even more hazardous than the computer itself. These partitions set up an enormous field around the user and, depending on whether they are constructed of material which conducts electricity, may actually amplify the fields.

(The current use of U-shaped partitions pose far more danger. The authors will deal with partition emissions, as well as with those generated by the building core, copy machines and prevailing use of fluorescent lighting in later articles.)

Can we really design a way out of EMF?

Because almost every man-made environment in this country is automated, there are a few precautions that individuals can take. In some major industries, pregnant women are taken off computers; in others a system of job rotation insures that no worker is subject to a continuous magnetic field for eight hours every day. For the designer, EMF present an urgent need—to redefine and redistribute the typical work space to minimize or avoid the

electromagnetic emissions now routinely measurable.

If sitting at arm's length from the front, sides or back of a monitor, as illustrated in Figure 2, is a sensible solution, designers will have to increase by almost double the space allocation per automated worker. Similarly, straight lining the work stations may not turn out to be the most economic solution, as can be seen in Figure 3; the extra spacing cannot always be justified for a printer or storage cabinet.

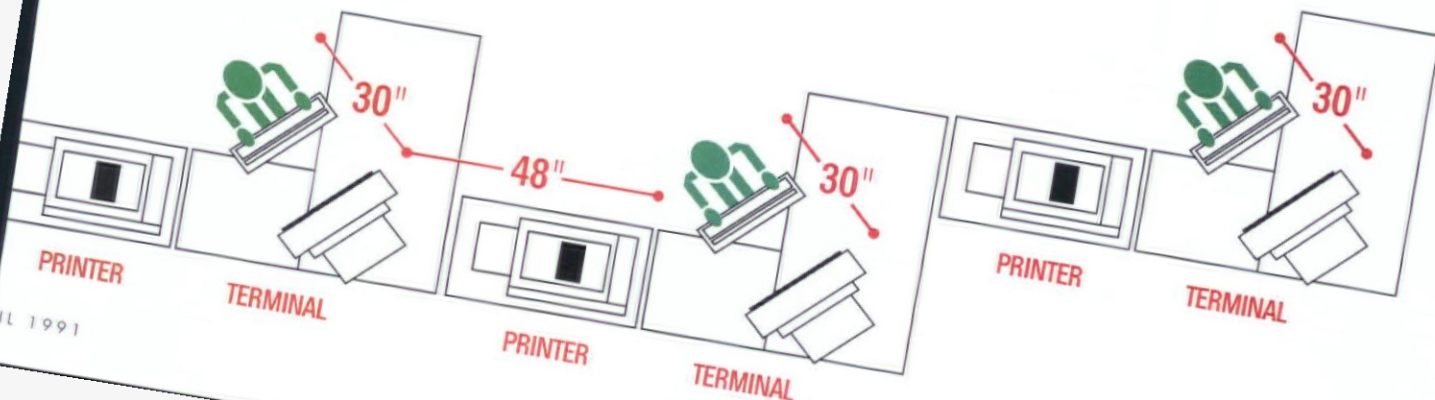
A zigzag pattern may be the most cost-effective pattern for maintaining arm's length distance. This solution obviously affects the traditional concept of office space design because it may dictate that more enclosed offices be placed on both sides of the word processing area, rather than on one side, which can be seen in Figure 3.

How to protect ourselves as computer users in an interim period is the issue before us as the work place makes the transition to equipment that emits less EMF. "We believe that computer users have become increasingly aware of the possible risks relating to electromagnetic radiation, and that the availability of low-radiation monitor technology will influence purchasing decisions in the market," says Thanh Q. Tran, founder and CEO of Sigma Designs, Inc., a producer of Macintosh and IBM-compatible computer monitors.

That day when industry, government, and the medical and scientific communities reach a consensus about the safety or prolonged exposure to EMF cannot arrive soon enough. For the moment, both the computer users and the interior designers who plan their spaces must face these problems with common sense—and stay a healthy distance from the nearest VDT whenever possible. ☺

Emily Malino, ASID, is president of Malino & Metcalf, an interior design firm based in Washington, D.C. Dr. Eileen Lee, Ph.D., is a member of the Subcommittee on Environment, Committee on Science, Space, and Technology, in the U.S. House of Representatives.

FIGURE 3



JULY 1991

1 9 9 1

PRODUCT

DESIGN

COMPETITION



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Manufacturers and Designers are invited to enter the industry's most widely recognized competition for innovative product design and application: The 1991 IBD Product Design Competition. Sponsored by the Institute of Business Designers and Contract Design Magazine.

RULES FOR ENTRY

1. Only products designed for contract use that have been offered for sale after September 1, 1991 are eligible. IBD and CONTRACT DESIGN Magazine will rely on the personal integrity of each manufacturer to honor this rule. A designer or manufacturer may enter products in as many categories as they choose. However, the same product may not be entered in more than one category. The judges reserve the right to reassign products to other categories if necessary.
2. IBD and CONTRACT DESIGN are not responsible for lost or damaged items or kits submitted, through fire, theft or any other cause, in transit or on location at our own or any other address where the designs and kits may be judged or exhibited.
3. IBD and CONTRACT DESIGN reserve the right to exhibit individually or collectively for the period of one year the award winning designs at their own or other addresses.
4. Decisions by the judges are final. The judges reserve the right to determine the number of awards given and may choose not to award prizes in any given category.
5. Winning entries and kits become the property of IBD and CONTRACT DESIGN.
6. Advertising and publicity on winning designs following the initial announcement of the award winners must be confined to and specifically refer to the winning design. No publicity is to be released by a manufacturer or designer of an award-winning product prior to October 18, 1991. Failure to comply with this rule will immediately disqualify the winner.

7. All advertising and publicity on winning designs must utilize the appropriate Product Competition image and include the year of the Competition. Example: 1991 IBD Silver Award Winner.

8. Winners will be notified by mail.

9. The entry kit is designed to hold 35mm slides and 8" x 10" photos. Full color, 5" x 7" transparencies must be available upon request.

10. Deadline for receipt of completed entry kits is 5:00 p.m. July 19, 1991 at IBD—341 Merchandise Mart, Chicago, Illinois 60654.

For information, write to the IBD National Office: 341 Merchandise Mart, Chicago, Illinois 60654, 312/467-1950.

CATEGORIES

1. DESKS AND CREDENZAS—Free-standing products not part of a system.
2. INSTITUTIONAL CASEGOODS—Library, medical, educational, industrial, hospitality and financial applications.
3. TABLES
4. FILING AND STORAGE SYSTEMS
5. FURNITURE SYSTEMS
6. ENHANCEMENTS—Significant upgrades or additions to existing system furniture lines.
7. COMPUTER SUPPORT FURNITURE—Specific equipment used in conjunction with computer, work processing or telecommunications systems.
8. CEILING SYSTEMS
9. FURNITURE INTEGRATED TASK/AMBIENT LIGHTING
10. PORTABLE LAMPS—The top winner in this category will be exhibited at Techhotel Hospitality Market in Italy.
11. GENERAL LIGHTING—Ceiling, recessed and public fixtures. The winner in this category will be exhibited at the Techhotel Hospitality Market in Italy.
12. TASK SEATING—Individual seats designed for specific job functions, such as office, executive, laboratory, etc.
13. GUEST CHAIRS AND SPECIAL SEATING—Seating (non-task) for conference rooms, hospitals, restaurants and special uses, including multi-purpose.

stacking, ganging, folding, theater and geriatric.

14. LOUNGE FURNITURE—Sofas, chairs and modular seating units. May include a design series.

15. UPHOLSTERY TEXTILES

16. TEXTILE COLLECTIONS—Coordinated fabric groupings designed as a collection.

17. DRAPERY TEXTILES

18. HEALTHCARE TEXTILES—Draperies, case-ments, cubicle curtains and collections of coordinated fabrics designed for medical use.

19. HOSPITALITY TEXTILES—Draperies, case-ments, upholstery and collections of coordinated fabrics designed for hospitality use. The top winner in this category will be exhibited at the Technotel Hospitality Market in Italy.

20. LEATHER AND VINYL PRODUCTS—For upholstery use only (does not include furniture).

21. BROADLOOM CARPETS

22. CARPET TILES

23. AREA AND SPECIALTY RUGS

24. HOSPITALITY CARPETS—The top winner in this category will be exhibited at the Technotel Hospitality Market in Italy.

25. HARD SURFACE FLOORING—Resilient, ceramic tile, wood, etc.

26. WALLCOVERINGS—Fabric, vinyl,

paper or leather.

27. DESK AND OFFICE ACCESSORIES

28. VISUAL COMMUNICATIONS AND SIGNAGE—The top winner in this category will be exhibited at the Technotel Hospitality Market in Italy.

29. SPECIAL FINISHES—Coatings and surfacing materials.

30. INNOVATIVE PRODUCT SOLUTIONS—Items exhibiting unique application for contract use that do not fit in any of the above categories.

SPECIAL CATEGORIES—These focus on the custom design applications of existing products or materials. Entries should consist of a specifier's custom application of a product in an interior project completed after September 1, 1990.

31. CUSTOM MATERIALS APPLICATION—A unique use of a material as a design solution.

32. CUSTOM FURNITURE/ FURNISHINGS APPLICATION—A modification of an existing furniture or furnishings product.

33. CUSTOM BUILT-IN APPLICATION—Any other type of specially-designed application built for a project that does not fit into either of the above custom categories.

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RECOGNITION

•Winners will be announced at an awards breakfast in New York City in conjunction with Designer's Saturday.

•CONTRACT DESIGN Magazine will feature the winners of the Product Design Competition in its November issue. The Charles S. Gelber Best of Competition winner will be featured in color on the front cover.

•A reprint of the CONTRACT DESIGN Magazine coverage will be distributed to all members of the Institute of Business Designers.

JUDGES

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Cole Martinez Curtis & Associates
Marina del Rey, CA

Carol A. Disrud, FIBD
Gensler & Associates
San Francisco, CA

Michael D. Kroelinger, IBD
MK Design Associates
Tempe, AZ

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ENTRY DEADLINE: JULY 19, 1991

The entry kit is designed to hold photographs, film slides and forms for product description. No presentation boards are required. Submission of actual samples in all categories is encouraged.

Category _____

Date product first introduced on market _____

Manufacturer _____

Address _____

City, State, Zip _____

Name of individual submitting entry _____

Telephone _____

THE ENTRY FEE MUST ACCOMPANY EACH KIT REQUEST

Lights, Camera, Action!

More than 3,500 new ways to look at lighting can be seen in Cooper Lighting's The Source in Chicago

By Roger Yee

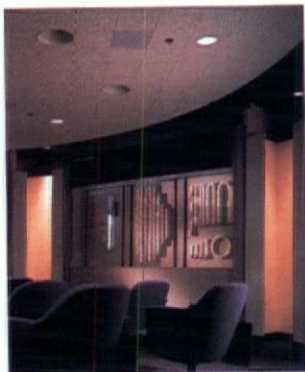
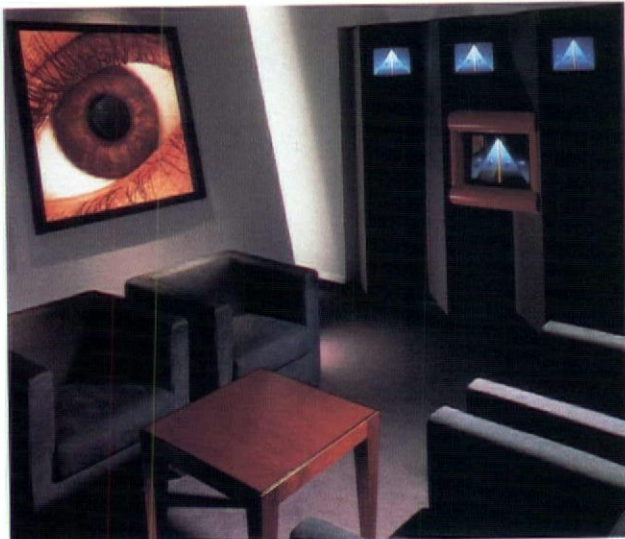
Dan T. Thomson, president of Cooper Lighting, looked as proud as a parent on graduation day when he recently opened the doors to the new showroom and training facility at headquarters in Elk Grove Village, Ill., just outside Chicago. "The Source," as it is known, packs quite a punch: room after room of specially designed and installed equipment to display over 3,500 luminaires backed by 21,000 ft. of conduit and 235,000 ft. of wiring. It is the kind of facility to be expected of one of the world's largest lighting fixture manufacturers, whose eight product lines embrace some of the top brand names in the business: Halo for recessed and track lighting; Metalux for fluorescent lighting; Crouse-Hinds for sports, flood and roadway lighting; McGraw-Edison for specification-grade HID fixtures; Lumark for over-the-counter HID lighting; MWS for modular wiring; and P&K Poles for outdoor lighting standards (poles).

Professional designers in architecture, interior design and lighting design are invited to take courses at the Source, which will conduct seminars and workshops throughout the year. Course in lighting fundamentals, lighting applications and technology will cover such topics as retail lighting, the ICON/ECON computer applications program, office environments and product performance. Outside groups may tailor the Source's facility to support their own programs; fees will be charged for some though not all functions.

The Source has been imaginatively designed by the Chicago architectural firm of Booth/Hansen to be experienced by visitors in four distinct phases.

- In the Fundamentals Room, visitors cover the five lighting principles of sight, source, color, control and electrical components by focusing on demonstration equipment set within the room's circular walls.

- The Showrooms for incandescent, flu-



Cooper Lighting's premier showroom/training center, The Source, is a sequence of learning experiences, beginning with the Gallery (top). The Fundamentals Room (above, left) teaches lighting principles; afterwards visitors proceed to the three showrooms (the Fluorescent Ceiling Compatibility Demonstration (above, right).



orescent and HID lighting fixtures contain floating clouds, perimeter displays and floor-mounted poles set at eye level to permit visitors a detailed look at the company's comprehensive product line and how it is installed, measured and serviced.

- Realistic vignettes are the basis of the Applications Areas, where visitors can compare different lighting techniques in the context of full-scale mock-ups of residential living and dining rooms, an executive office, a general office area, a clothing boutique, a food retailer and a sporting goods shop.

- Visitors are treated to live presentations backed by a state-of-the-art battery of audio-visual equipment in the 300-seat Auditorium.

Of course, Cooper Lighting, one of America's premier lighting companies, has more than one such facility. Indeed, the company maintains showroom/training centers in Dallas, La Palma, Calif., Atlanta, New York and Toronto. But it would be hard for any organization to have more than one facility as ambitious as this. As Dan Thomson says, "Beyond incredible state-of-the-art construction achievement, an information about lighting that creatively arranged within a half-acre site, the Source is a flexible facility that addresses the professional needs of every industry segment we serve."

Perhaps the Source is not quite as technological in nature as the lighting centers maintained by the nation's

foremost lamp makers, namely General Electric and Philips. As a showroom/training center however, it puts the illuminated world under a vast and formidable battery of fixtures and settings as any designer could wish. Light of Cooper! ☺

Professional designers seeking more information should write to Source, Cooper Lighting, 400 Busse Road, Elk Grove Village, IL 60007.

DESIGN DETAIL



Raising the Roof

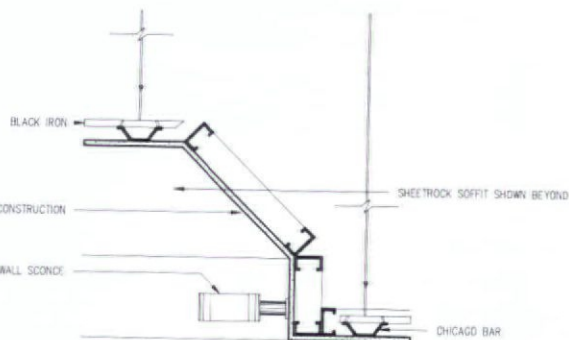
Having a sizable corporate clientele that is more knowledgeable about financial matters than design options, Milo Kleinberg Design Associates used the entrance vestibule to its New York office to communicate the importance of design in creating first impressions—by extending its height beyond the typical ceiling plane of the facility. A skylight was not possible at this location, but the designer was not deterred in raising the ceiling to a point much closer to the roof slab above.

Sheetrock mounted on structural channels is suspended from the slab with rods to create a

vaulted ceiling. To exaggerate the effect, low voltage wall sconces direct light upwards, producing a soft, luminous surface whose actual height is deliberately kept vague by canting the soffit as it ascends. It's a technique not unknown to the builders of the great Baroque churches.

The designer completes the detailing by placing the "vault" on what appear to be four sturdy piers enclosed by enameled metal paneling. Each pier has a chamfered corner that recalls masonry, giving the impression that the ceiling "rests" as a separate entity on the piers. While the cost of this effect is not high, the impact is, to put it literally, soaring. ☞

Photograph by Scott Frances/ESTO



Detail at Reception Ceiling Soffit

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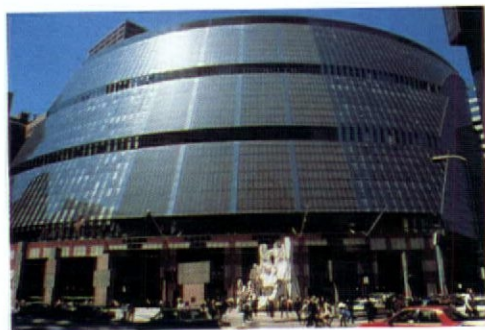
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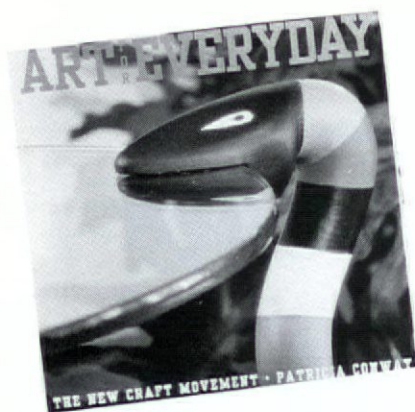
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Turning Household Gods Into Household Art

Art for Everyday by Patricia Conway, 1990, New York: Clarkson N. Potter, 264 pp., \$50.00

Exactly how Patricia Conway, president and senior partner in charge of programming and planning of Kohn Pedersen Fox Conway Associates, interior architects and planning consultants, beguiles so many clients to become avid collectors of work by contemporary crafts artists may never be known. However, visitors to clients' facilities don't wonder—they gaze in awe and fascination. This may well be Conway's intent in writing *Art for Everyday*, a timely and beautifully illustrated report on America's New Craft Movement.

As Conway is quick to alert readers, the Arts and Crafts movement predates the 20th century. Yet it has always retained a strongly anti-industrial, almost overtly agrarian spirit that has strong roots in the American psyche. That philosophical bent is still present today, even as younger crafts artists take up their tools as both a life and a livelihood.

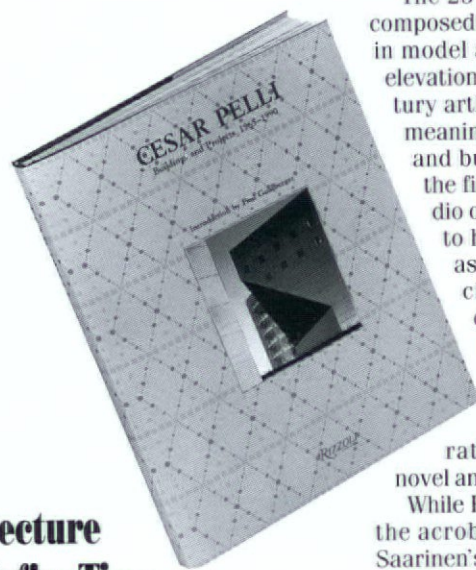
To quote Conway on The Arts and Crafts Tradition, "At the turn of this century, craft in America was revered as 'the art that is life'; by the late 1960s, it had become the art that was life-style. Along the way, it led a brave rebellion against the modern machine aesthetic; was proliferated as the stock-in-trade of thousands of little 'shoppes'; declare high art by its backers; and pronounced dead by an architectural profession wary of both heresy and bad taste. Now, as the century draws to a close, an influential group of woodworkers, glassmakers, metalworkers, and ceramicists is renewing the ideal of craft as both a serious artistic pursuit and a part of everyday life."

In the next sections, Conway provides superbly photographed glimpses into the spaces touched by these artists, mostly homes with a smattering of offices and other commercial settings, and the visions of the individual artists themselves, portraying them as they work in glass, tile, metal and furniture. Anyone hoping to pin down a "look" among these portfolios may be sadly disappointed. Today's crafts are not particularly tied down by dogma or fad.

But who cares? Whatever the sources of

BOOKSHELF

imagination for Wendell Castle, one of the most respected furniture makers and teachers of the postwar era, and such younger talents as Judy Kensley McKie, John Dunnigan and Garry Knox Bennett, their works have attained a complexity of form and spirit that challenge architects and interior designers to incorporate them in interior environments as critical design elements—not cultural afterthoughts.



Architecture That Defies Time

Cesar Pelli, Introduction by Paul Goldberger, Essays by Mario Gandelsonas and John Pastier, 1991, New York: Rizzoli International Publications, 288 pp., \$50.00

When you walk through the great Temple of Hera at Paestum, you cannot help appreciating the daring of its builders, piling stone upon stone against mountain and sky. Pass through the airy expanses of glass and steel in Mies van der Rohe's Crown Hall at Illinois Institute of Technology, by contrast, and you may wonder how 20th century design has transcended the ancient struggle. It never gets easier—new buildings collapse even now—but the sense of struggle is manifested elsewhere. One of the more eloquent examples today is provided by Argentinian-born architect Cesar Pelli, whose architecture embraces worldly constraint as the driving force of artistic creativity.

Paul Goldberger, architecture critic of *The New York Times*, quotes Pelli as saying, "An architect never starts with a blank canvas." Indeed, Pelli believes architecture needs such stated limits as the scope of the client's program, the deadlines of scheduling, the caps on budget and the state of the art in engineering and construction to succeed. He goes on to declare, "Architecture is not painting. It is about extraordinary cre-

ative responses to specific situations."

Such sentiments could easily become a rationale for uninspired design, the artistic equivalent of that hoary Faustian confession, "The devil made me do it." Yet consider Pelli's portfolio of 1965 to 1990. In this impressive body of work can be seen the very principle of struggle against constraints—against architecture itself as much as the particular circumstances of client, space and resources.

The 25 years covered by this elegantly composed survey of Pelli's work, described in model and on-site photography, plans, elevations and sections, reveal a 20th-century artist determined to wrest as much meaning from Modernism as both client and building would permit. Pelli spent the first 10 years of practice in the studio of Eero Saarinen, and paid his debt to his master by seeing architecture as problem-solving and giving each client a uniquely appropriate design solution. However, Pelli attended his own personal vision of Modernism from the start, stressing a methodical exploration of its visual language rather than Saarinen's search for novel and often spectacular imagery.

While Pelli's view of Modernism eschews the acrobatics of a TWA Terminal, one of Saarinen's most ambitious compositions, it remains anything but dull. In association with the Los Angeles firms of Daniel, Mann, Johnson & Mendenhall and Gruen Associates and later on his own, Pelli produced what could be termed a "late Modernist" oeuvre that included such dynamic projects as San Bernardino (Calif.) City Hall, The Commons in Columbus Ind., the U.S. Embassy in Tokyo, and the Pacific Design Center in Los Angeles. Boldly pushing the limits of Modernism in the Pacific Design Center, he used color and form to give the City of Angels an instant landmark, "The Blue Whale."

At the outset of the 1980s, Pelli, along with so many of his fellow architects, change directions abruptly. Projects like the World Financial Center in New York, Robert R. Heuring Hall at Rice University School of Business in Houston and Norwest Center in Minneapolis dramatically reveal that he has sought synthesis of the symbolic language of the past with the materials and techniques of Modernism. Equally important, he has refrained from wholesale appropriations of historical architecture—despite the illustrious company he might have kept, including Philip Johnson, Michael Graves and Kohn Pedersen Fox.

Will tomorrow bring "another" Cesar Pelli? That next move, when and if it comes, may be hard to predict. As this satisfying book makes clear, the only certainty is that the pragmatic architect's zest for design problems will take him wherever clients go.

One Building— So Many Faces?

Flatiron, Photographs and Commentary Collected by Peter Gwillim Kreitler, 1991, Washington: American Institute of Architects Press, 192 pp., \$29.95

This unusual volume represents a labor of love—that began, paradoxically, without love at first sight. Although Peter Kreitler, pastor of St. Matthew's Episcopal Church in Pacific Palisades, Calif., first saw Daniel Burnham's great New York skyscraper, the Flatiron Building of 1901, as a teenager in 1958, he only took notice of it 15 years later, when he saw it again as the subject of Edward Steichen's ravishing 1905 photograph, reproduced in a book. Upon acquiring Flatiron prints by Steichen, Alfred Steiglitz and Berenice Abbott, the amateur photographer and collector realized that the building "must be special," and the chase was on.

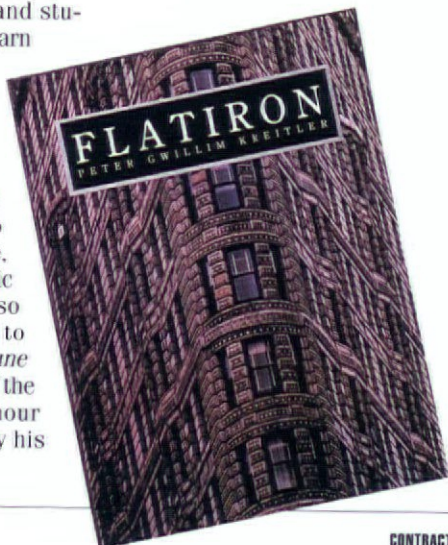
Having amassed over 125 photographs and another 60 postcards spanning nine decades on this one theme, Kreitler has pro-

duced a sumptuous book that portrays Burnham's masterpiece in image and word. His collection takes the reader from the construction of the early steel-frame, high-rise tower past its completion to the present day. Flatiron is arranged chronologically, so that the photographs are accompanied by commentary about the building and its contemporaries in architecture quoted from literary, architectural and journalistic circles.

Architects, interior designers and students of design will be delighted to learn how profoundly and unexpectedly their work can move the public. In the eyes of such famous photographers as Alvin Langdon Coburn, Andreas Feininger, Andre Kertesz, George Tice and Joel Meyerowitz, the Flatiron Building transforms itself into a myriad of shapes—a ship at sunrise, a red-hot knife in the night, a romantic mountain swaddled with mist and so forth. Nor do the literary voices fail to respond. In 1902, *The New York Tribune* noted, "Since the removal last week of the scaffolding... there is scarcely an hour when a staring wayfarer doesn't by his

example collect a big crowd of other staring people...No wonder people stare! A building 307 feet high presenting an edge almost as sharp as the bow of a ship...is well worth looking at."

When is the last time a building moved you like this? ☺



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"Glass Reinforced Gypsum: A Guide" is now available from the Ceilings & Interior Systems Construction Corporation (CISCA) and the Association of the Wall & Ceilings Industries International (AWCI). The 16-page booklet includes information on the history of glass-reinforced gypsum, fabrication of the product, design criteria, shipping, field checking measurements, jobsite installation and quality assurance. It is illustrated with photographs of completed projects, the manufacturing process itself and an installation in progress.

Circle No. 233

Howe Furniture Corp./Hardwood Visuals

Hardwood Visuals, a subsidiary of the Howe Furniture Corp., presents its state-of-the-art lecterns in a new 4-color brochure. The brochure explains the advances in functional features now available in Hardwood Visuals lecterns, and introduces a new control system, Speechmaster. Four lectern styles are shown ranging from contemporary to traditional, all available in fine wood veneers with hand rubbed finishes or durable laminates.

Circle No. 234

Polomyx

Polomyx seamless, spray-on, multi-color wall finishes are featured in this brochure. Color combinations and pattern options are nearly limitless, and effects from the soft, subtle look of flannel to the drama of stone are showcased.

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CSI/Construction Specification Institute

The January 1991 edition of The Construction Specification Institute's (CSI) Services and Publications Catalog is now available. This catalog contains a comprehensive listing of technical documents, education materials and programs CSI has developed to aid architects, engineers, specifiers, and construction industry professionals.

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Circle No. 237

Suspa Incorporated

"SUSPA Sedia Craft - Implements Office Dynamics" is a comprehensive overview of all of Suspa's products for use in swivel seating applications. Included are cylinders, com-

plete columns, the IDEALIFT and ISFTT products, chair controls and tilting mechanisms, and the newest product, VARILOCK, which is specifically designed for use in back support and seat tilting functions.

Circle No. 238

JM Lynne Wallcovering

Silence, J.M. Lynne Company's new and exclusive line of moderately priced, textured, acoustical wall coverings is featured in a new sample book. The wall coverings are sound-absorbent, thermally efficient and have a class-A fire spread rating. The new Silence book contains 26 generously sized samples, reflecting the broad range of contemporary colors available to specifiers and corporate clients.

Circle No. 239

United Marketing, Inc.

United Marketing, Inc. presents a full-color brochure highlighting fire-safe steel "Recyclable Waste" Containers for municipal, industrial and household use—indoors and outdoors. Shown in this six-page product information piece are quick, practical and inexpensive ways to initiate a recycling program while helping to keep the environment beautiful.

Circle No. 240

Endura Rubber Flooring

Endura Rubber Flooring has published its product catalog. It contains color photos, specifications, technical illustrations and color charts of Endura's Low Vibration "quiet flooring", along with the company's 15 standard color line of smooth, textured and studded rubber tiles; stair treads; risers; cove base and stringer stock accessories; and its non-solvent based adhesives.

Circle No. 241

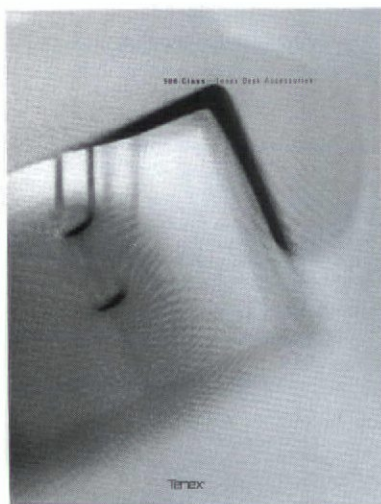
The American Institute of Architects

Two new brochures prepared by The American Institute of Architects (AIA), make it easier for institutional and business clients to understand their role in the building design and construction process. Entitled "Building Relationships... A Guide for Working with an Architect" the guides provide clients with information to make decisions about their building or renovation project. Topics covered include preparing an RFP, architect selection, project delivery methods, ways architects charge for service, evaluating risks, and contracts. Each guide contains a series of work sheets on each phase of design and construction.

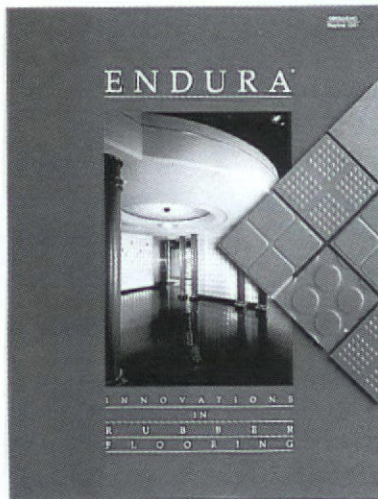
Circle No. 242

Garrett Industries

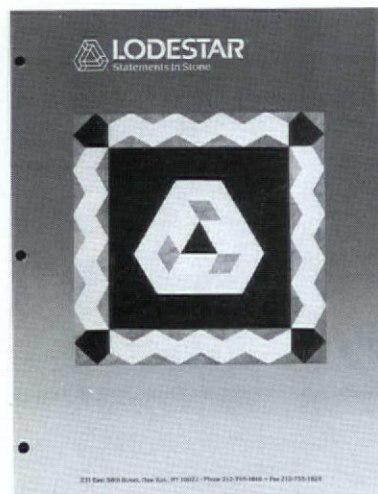
Garrett Industries, Division of JSJ Corporation offers a new 8-page color brochure, which includes complete specifications, photographs and descriptions of Garrett's copier and machine stands, utility tables, typewrit-



Tenex



Endura



Lodestar

stands, and folding utility tables. Many items feature Garrett's patented Power Grip™ corner assembly, which eliminates brackets and provides excellent strength and easy assembly.
Circle No. 243

Lee/Rowan

The Building Products division of Lee/Rowan recently issued a new 16-page, full color brochure featuring a wide range of storage and organization product lines. Contents display Lee/Rowan product groups and feature a two-page spread illustrating a selection of closet, pantry, linen and laundry area designs, installation instructions and parts identification.
Circle No. 244

Uniroyal Engineered Products

The brochure from Uniroyal Engineered Products details Uniroyal's state-of-the-art Naugahyde Flame Blocker 2-200 vinyl fabric, which prevents flames from reaching combustible foam underpadding.
Circle No. 245

The October Company, Inc.

The October Company, Inc.'s new brochure details their entire line of Mettle

Mica Edgebanding products. Mettle Mica Edgebanding is used for top inlays, cabinet and plinth base trims.
Circle No. 246

Alcan Building Products

Specification literature is now available from Alcan Building Specialities Group Signature Series Metal Panels, a high quality, high-style, design statement in metal systems. The attractive 4-page, 4-color brochure describes Signature Series' versatile system, its easy installation, and distinctive look for new and retrofit commercial spaces.
Circle No. 247

Holophane Company, Inc.

Holophane Company, Inc. offers a brochure featuring the Primalume 31 commercial lighting fixture. Intended for use in shopping malls, hypermarkets, and supermarkets. The Primalume 31 commercial brochure is identification number HL-1053.
Circle No. 248

Stephen Daniel Furniture

Stephen Daniel Furniture, a division of Fixtur-World, Inc. announces the publication

of its new 8-page, full-color office furniture catalog. Stephen Daniel offers the beauty of real wood at laminate prices, with all units boasting solid oak drawer fronts and radius corners. The brochure also designates the company's "Quick Ship" items.
Circle No. 249

Lodestar

Lodestar's brochure features stone designs that range from traditional florals to stylized art nouveau and art deco, as well as restrained geometrics. With a palette of 24 stones in a variety of color and grain available, Lodestar produces custom designs in addition to stock items.
Circle No. 250

Tenex Corporation

Tenex Corporation introduces a new generation of desk accessories—500 Class—with its beautifully photographed, full-color brochure. Billing the accessories, which range from memo holders to pencil trays to desk pads, as "the affordable approach to exceptional design", the Tenex guarantees the accessories for life.
Circle No. 251

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CONTRACT CLASSIFIEDS

REPS WANTED

Major established manufacturer of quality office contract casegoods and seating plus complete line of healthcare casegoods and seating is seeking aggressive and experienced sales representation in several territories. Send complete resume to P.O. Box 380, Paoli, IN 47454 or call 800-457-4511.

REPS WANTED

Who take their line seriously and who call on their clients regularly.

Territories: Los Angeles, 11 Western states, and elsewhere in U.S. We are searching for 2 categories of reps.

- A. To sell a line of medium-end contract chairs (wood) that is competitively priced.
- B. To sell a line of high-end residential chairs (wood).

Juhasz Inc., 4515 W. Adams Blvd., Los Angeles, CA 90016. 213-734-1556 or 213-734-1567.

**SALES REPS
CONTEMPORARY OFFICE FURNITURE**
European Mfr. with established US operation seeks reps for new mid range instock office furn. dvn. selling to contract & home ofc. markets. Most territories open. Contact, Frederick David, GAUTIER USA, 1382 W. McNab Rd., Fort Lauderdale, FL 33309.

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CenterCore, the leading cluster system manufacturer, is expanding our representation in several select territories. We are a strong, stable, niche manufacturer with unique products, patents and ideas.

To discuss opportunities, contact Richard Byrd, CenterCore, 802 The Safeguard Building, 435 Devon Park Drive, Wayne, PA 19087, 800-523-5640.

Reps wanted immediately for established Leather Company offering 12 lines of over 200 colors. Many prime territories available, prefer previous experience in leather sales to the A/D trade. Excellent support, high inventories, and solid Compensation. Send resume in confidence to CONTRACT MAGAZINE, Box 335, 15400 Knoll Trail Drive, Suite 112, Dallas, TX 75248.

New S. E. Manufacturer of high quality; mid-priced wood casegoods & seating, complete & full line. Looking for good independent reps calling on dealers, designers, architects, & end users. Good commissions. Strictest confidence. Most territories available, send resume to: Box #334, Contract Design, 15400 Knoll Trail Dr. #112, Dallas, TX 75248

Established manufacturer of wood systems furniture/acoustical screens seeks aggressive representatives to market products commercially and to institutional and government markets. Several territories available. Direct inquiries to:

Victor E. Ruscio,
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Aggressive, well established Rep/Dealer in N.Y.C. looking for contract lines to represent. Heavy A & D contacts, sales staff and showroom. Reply to Box 332, Contract, 15400 Knoll Trail Dr., #112, Dallas, TX 75248.

GA rep due to buyouts. Seeking quality, competitive style, contemporary wood chair line. Conference tables. No showroom, just sales. Reply to CONTRACT MAGAZINE, Box 336, 15400 Knoll Trail Drive, Suite 112, Dallas, TX 75248.

We are Office Furniture Reps selling close to 300 Office Furniture Dealers in the Carolinas, Georgia, and Alabama. We are seeking A grade and mid priced furniture lines, for presentation to our customers. Direct inquiries to: Furniture Reps., Box 220093, Charlotte, N.C. 28222-0093.

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OFFICE FURNITURE CORP.



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Several of our world - renowned industry clients are maintaining their aggressive hiring postures throughout the spring in order to uphold their competitive edge throughout 1991. We have been retained to recruit top industry professionals in various locations for their corporate as well as district assignments. We are currently arranging interviews in the cities listed below for the following positions:

- **VICE PRESIDENT - SALES & MARKETING** - West coast manufacturer
- **REGIONAL SALES MANAGER SYSTEMS DEALER** - Los Angeles
- **DISTRICT MANAGER - SYSTEMS** - Long Island, New Jersey, Phoenix, Seattle, St. Louis, Honolulu
- **SALES REP-FLOORING, WALL COVERING**-Atlanta, Las Vegas, San Francisco, Washington D.C.
- **ARCHITECTURAL-DESIGN SALES**- Detroit, Manhattan, Los Angeles, Mexico City

100% of our first time client companies have utilized our services again. For further information on how we can provide our personalized search services for your organization, or on the situations listed above, please contact us.

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12 Greenway Plaza, Suite 1100 Houston, TX 77046 713-961-3040 Fax 713-961-3626	5485 Beltline Road Suite 125 Dallas, TX 75240 214-960-7010 Fax 214-239-7010
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**ASST. ASSOCIATE PROF,
INTERIOR DESIGN**

The dept. of Industrial Design at Columbus College of Art & Design seeks applications for full time faculty position in the interior design dept. to begin Sept. 1991. Teaching responsibilities include undergraduate design studio, commercial & residential, and interior related courses. Candidate should have a degree in interior design or design related field and a min. of 5 years work in the field. Teaching experience desirable. Rank and salary commensurate with experience and qualifications. Submit an application, a letter of interest, resume, twenty fully described slides of professional and student work and 3 ref. by May 1st to: Carl Garant, Dean, Industrial and Interior Design, Columbus College of Art and Design, 107 North 9th St., Columbus, OH 43215.

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RATES: A standard classified ad costs \$85 per column inch. Estimate a column inch as 40 characters per line, 7 lines per inch, including headline and address. Please specify whether it is a signed ad or a blind box number. Add \$5.00 to the cost if a box number is used. Payment with order is required for insertion of classified. Send ad and check, Visa, MasterCard or American Express number to: CONTRACT, Classified Ad Dept., 15400 Knoll Trail Drive, Suite 112, Dallas, TX 75248. **DEADLINE:** 1st of month preceding issue date. **REGULATIONS:** Classified ads may be used for help or situations wanted, sales reps, or lines wanted, business for sale, wanted to buy, and space for lease. Classified ads may not be used for extensive product descriptions; customer solicitations; or for the offer of merchandise or services continuously available to our readers, which is the function of display advertising. Publication reserves the right to reject, delete, or reword copy that is contrary to regulations.

CONTRACT REPS WANTED - Many important and new manufacturers ask CONTRACT DESIGN Magazine for the names of qualified independent representatives who currently sell commercial/institutional furnishings and might be interested in an additional line. If you want us to include your name in a confidential list of reps, which we supply to manufacturers who have become new advertisers, write to the publishers of CONTRACT DESIGN Magazine. State your name, address, type of lines you carry, number of associates or salespeople if you have any, and indicate product categories in which you have a particular interest. Also include area covered. This is a free service. CONTRACT DESIGN advertisers who are interested in expanding sales coverage and finding additional reps are invited to inquire about this advertiser service. Write: Carrie Enfield, Publishing Director, CONTRACT DESIGN, 1515 Broadway, New York, NY 10036.

Please run the attached ad in the next available issue of CONTRACT.

Name: _____

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Address: _____

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Phone: _____ Fax: _____

CONTRACT DESIGN, 15400 Knoll Trail Dr., #112, Dallas, TX 75248 800/688-7318.

PERSONALITIES

The doctor of invention?

Donald Greenspan

Physician...artist... inventor... Superman...Dr. Donald Greenspan? In addition to the above, he's making his mark as president of Numetal Surfaces, a manufacturer of flexible natural metal wallcoverings.

Even before his days at the Philadelphia College of Osteopathic Medicine, Greenspan was fascinated—even obsessed—with invention. "I'm always looking for

dictable as furniture designers come. "With practically every show, we've managed to show different lines," explains Godley. "We do bounce around a lot in terms of style and inspiration."

Shown everywhere from Milan to home in New York, the team's work exhibits fine craftsmanship, balancing between sculpture and furniture design. And for good reason; Schwan studied furniture design. Godley concentrated on the fine arts. The two met in their native Chicago 10 years ago, married nine years ago and have worked together for eight.

Right now, Godley and Schwan are busily preparing a collection for April's Milan furniture fair. Designers who can't get to Italy this spring can see their work at New York's International Contemporary Furniture Fair in May.

But finding the two in the same place at the same time may be harder still. "We split the business up," reports Godley. "He runs the shop in Brooklyn and I run the showroom in TriBeCa. For years we used to work side by side, but we found out it's better to leave each other alone for a portion of the day!" Alone, yet only a few subway stops away.

Making time

Marypaul Yates

As principal of her own firm, a published author working on her second book, a member of the faculty at New York's Parsons School of Design and creator of Baker Executive Office Furniture's lat-

est and perhaps most luxurious fabric collection, Marypaul Yates ought to have some difficulty managing her time. "Everyone's got busy lives," she says. "Almost everything I do has something to do with fabric, so it's relatively easy to manage."

In her spare time, Yates, a native Georgian, collects awards (a Coty, a Roscoe and an IBD), lectures widely on textile design (everywhere from London's Royal College of Art to Kyoto, Japan) and serves on numerous industry groups. Her new book, *Surface Pattern Fundamentals*, (McGraw-Hill), focuses on the language of textile design. "Designing fabric is different from other art forms because it's a continuous pattern," she declares. "You design as if there were no boundaries to the piece."

It's an art form Yates always loved. "When I was three I asked my mother to teach me to sew," she says. Yates is particularly enthusiastic over her current Baker project: "Their focus is on making a beautiful product; as far as I'm concerned, that's a fabric designer's dream." Can textile designers schedule time for dreaming too, Marypaul?

The streets take to design

Jana Napoli

While neighbors complained about the inner-city teenagers who hung around after school, painter Jana Napoli saw them as an untapped resource. "I looked out my front door at all these great kids with no place to go," she recalls, "in a neighborhood that wished they'd evaporate." Further dismayed by New Orleans' 63% unemployment rate among young black males, Napoli decided to do something about it,



Jana Napoli

recruiting kids from a nearby high school commercial art class and inviting them to paint at her studio.

She used \$30,000 of her own savings to found Young Aspirations/Young Artists, or YA/YA Studio, a non-profit foundation to train students and promote their work. The wildly graphic furniture that resulted was an incredible success. The 17 talented teenagers have gone to galleries and shows in New



Donald Greenspan

ways to make things do their jobs more efficiently," he admits. With numerous patents under his belt, Greenspan is not just talking.

A family physician in New Jersey, Greenspan lives and works in the same building. One half houses his medical practice and a gallery of his sculptures; the other half is his machine shop and home.

Greenspan conceived his idea for Numetal Surfaces en route to a classical music concert. "The sky lit up in a beautiful sunset," he recalls. So he developed a technology to bring color and design to metal wallcoverings (see p. 24), and now markets them with the help of daughter Alisa. It could be just the right prescription for interior design.

He runs the shop, she runs the showroom

Lyn Godley and Lloyd Schwan

Inspired as much by the fluid lines of '50s and '60s furniture as they are by Modernism, Cubism or sheer whimsy, Lyn Godley and Lloyd Schwan are about as unpre-



Lyn Godley and Lloyd Schwan



Marypaul Yates

Orleans, New York, Los Angeles, London, Milan and Paris with corporate sponsorship to see chairs for around \$800—more for larger items.

YA/YA isn't just about world traveling and individual accomplishment, however. The group takes its success story to its peers—who listen intently. This spring YA/YA is kicking off mural-painting projects in New Orleans housing projects, Napoli reports. The group also plans high school outreach programs in Memphis and Nashville. busy spring it seems, but Napoli is undaunted: "I love my kids," she says simply. "They're smashing stuff."

Just say YA/YA, Jana?