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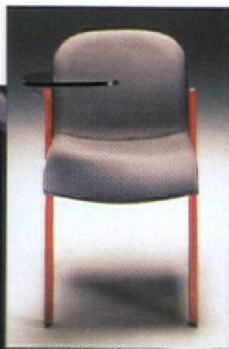
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Let's house all the lawyers? With 70% of the world's lawyers here in America, pressure for change is being felt all the way to their designers' offices.

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The New York law office of Dewey Ballantine, designed by Butler Rogers Baskett, works as only a custom-designed building can—so how come it's not?
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Cover Photo: View from base of grand staircase at the International Commercial Bank of China, New York. Photographer: Paul Warchol.

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Designer Vinyls
That Work.

Steelcase redefines the swivel-tilt chair.

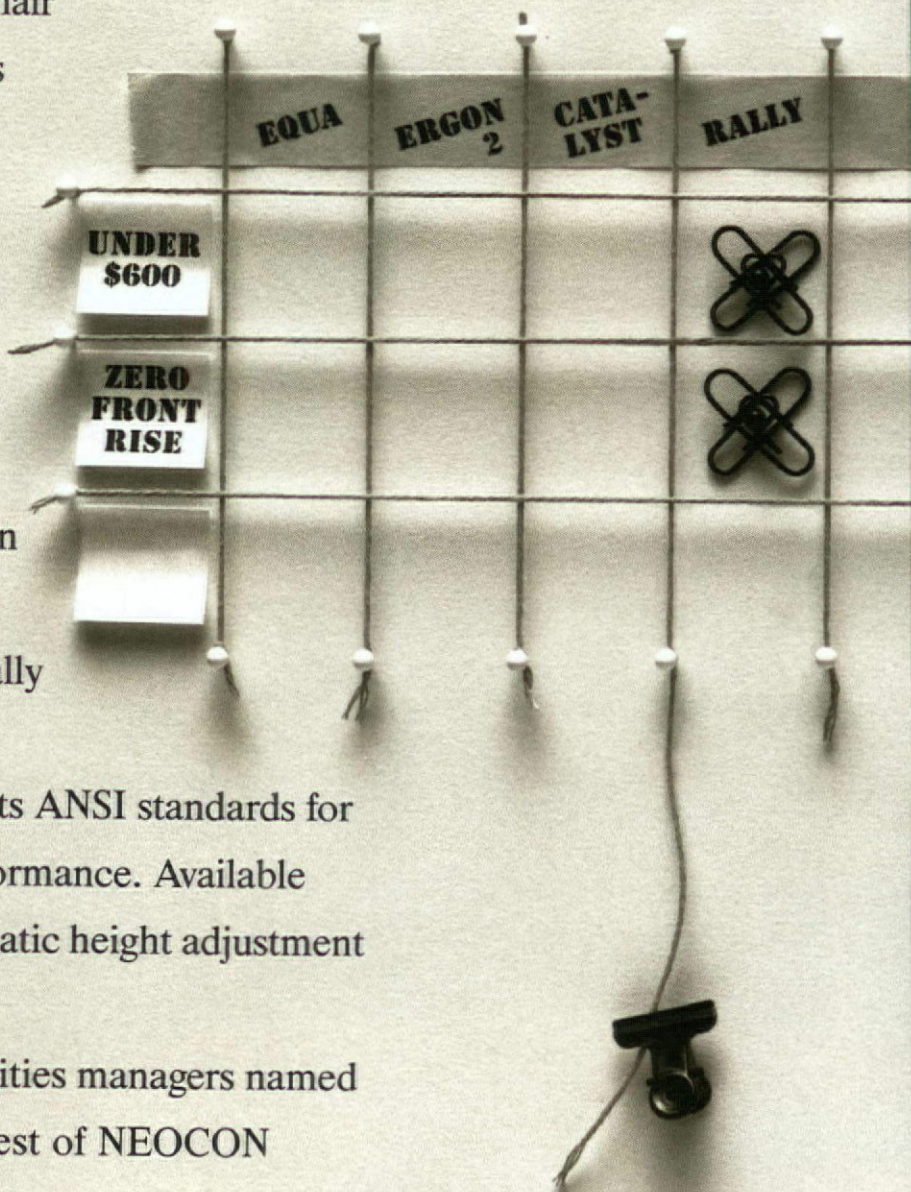
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Designing As If It Matters

Over and over again on our TV screens, there it was—that banquet in Tokyo for President Bush hosted by Japanese Prime Minister Miyazawa. The President, arriving in Japan to preach “jobs, jobs, jobs” for Americans through more Japanese purchases of GM, Ford and Chrysler cars, had the misfortune of succumbing to stomach flu at the table. As Bush collapsed and slumped to the floor, Miyazawa helped cradle his head until he could regain his strength. Many Americans could not help seeing the symbolism in this moment of history: With or without help from our friends, America would have to find its own way out of its problems in the 1990s. It’s certainly a prospect the design community is pondering.

Whether they work for middle- to large-sized firms or run their own practices, U.S. architects and interior designers know that both construction budgets and design fees are under intense pressure for many reasons in the current recession. For example, clients demanding higher performance from the computers, telecommunications and mechanical and electrical systems in their facilities are anxious to soften technology’s bigger bite of the construction budget—as high as 25 to 30%—by slashing costs like space and furnishings.

Corporate America doesn’t need much inducement to shrink its facilities either. The downsizing of the work force has yet to run its course, taking middle managers and professionals right along with the youngest blue-collar and clerical workers. If companies continue firing, such as 6,000 from Kodak, 2,500 from Xerox, 20,000 from IBM, 33,000 from Sears Roebuck and 70,000 from GM, a lot of space, furnishings and all, will go up in smoke.

Of course, cutting design fees to win jobs is no news to designers in 1992. What is clearly happening now is that when winning fees drop so low that only well-financed firms can afford to quote them, many more small to mid-sized firms are squeezed out of the market. Ironically, new small firms will

spring up nevertheless as larger firms prune their staffs.

Questions the design community might ponder at this moment include the nature of design practice, the methods designers use to deliver services and even the goals designers seek from practice. No, we’re not talking about design philosophy, which kept giants like Frank Lloyd Wright, Louis Kahn or Raymond Hood busy during the 1930s. The issues are more basic in 1992.

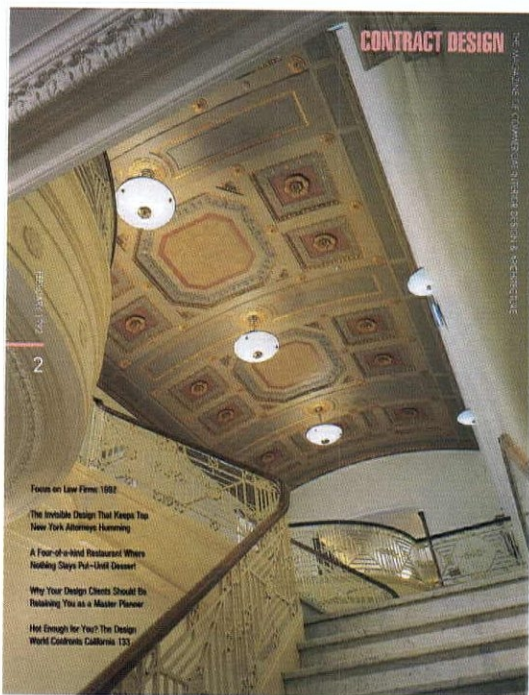
Designers can see how much their profession has changed in recent years. Take the nature of practice. How do you define your services? Do you offer pre-development studies, cost consulting, programming, project management, graphic design, lighting design, furniture contracting or facility management? These are some of the services other consultants want to sell your client. How should you keep from being lost in this crowd?

Then there is the question of methodology. Is there a gulf beginning to appear between designers who are fluent in CADD and those who aren’t, whereby CADD work is actually becoming superior to traditional techniques? Are the most successful firms learning new ways of handling administration, marketing, finance and production that compare with the best-run businesses in other fields? How are doctors,

dentists, accountants and lawyers coping?

Finally, consider the goals we set for ourselves in becoming designers. This recession reminds us once again that there is no dishonor in making a profit. But how much better could our multiple be? And in the haste to maintain budgets, timetables and profitability, what do we want from our labors besides projects that satisfy our clients’ programs? Do we still want to create art—to make things beautiful?

Or is beauty a forbidden concept in the 1990s? ☹



Roger Yee

Roger Yee
Editor-in-Chief

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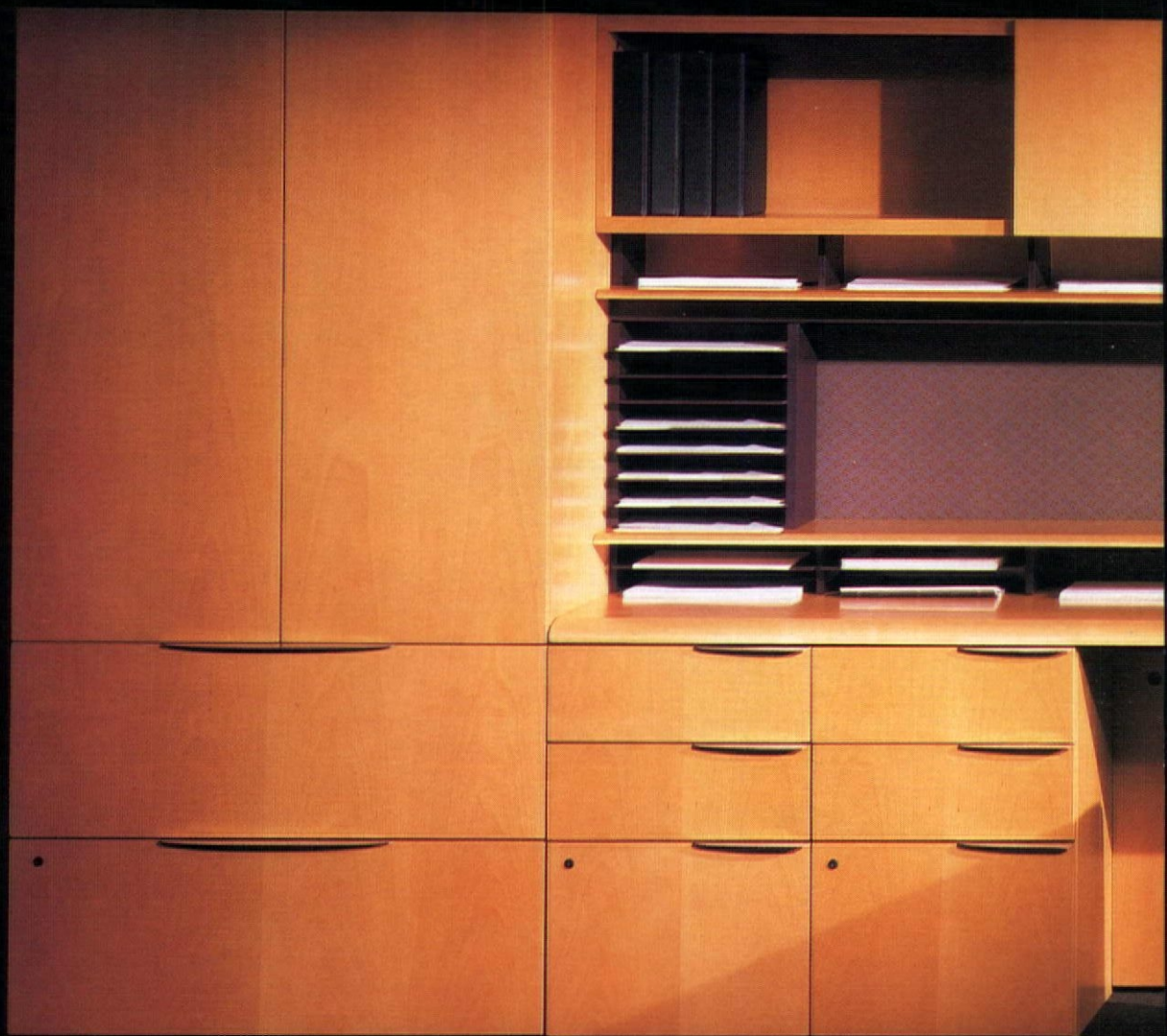
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TRENDS

Welcome to WestWeek 92

The design community is invited to Los Angeles for "Counterforce/Counterbalance: Emerging Attitudes and Aesthetics in a Changing World"

Los Angeles - Goodbye, Soviet Union—and hello, European Community and Japan? Changing world realities are forcing our society to reexamine its corporate culture and social order, and the design world has a critical role to play. WestWeek 92 at the Pacific Design Center, the 17th WestWeek, gives architects, interior designers and facility managers an opportunity to consider the issues now facing them through various symposia, exhibitions and special events. Of course, there will also be over 220 showrooms displaying some 1,700 product lines with their own unique ways to inspire the design community! For information, call the Pacific Design Center at (310) 657-0800.

SCHEDULE OF EVENTS

TUESDAY, MARCH 17

6:00 pm
IBD Calibre Awards
Recognition by interior designers of firms in related professions. Black-tie dinner; tickets \$150 each. Regent Beverly Wilshire Hotel, Beverly Hills, CA. Call IBD at (310) 657-7730.

WEDNESDAY, MARCH 18

9:30-11:00 am
Metropolis Metamorphosis
The changing nature and needs of American cities. Allan Temko, San Francisco Chronicle, with Mary McLeod, Columbia University, Michael Sorkin, architect. Center Green Theater, Floor 2.

11:30 am-12:30 pm
Market Merge
Closing the design gap between contract and residential fabrics. Susan Moore, Carter Carpets, with Patricia Bouley, West-Point Pepperell, Sherri Donghia, Donghia, Inc., Arthur Sager, Schumacher & Co. Center Blue Conference Center, Floor 2.

2:30-4:00 pm
Venice Biennale: Italy and Beyond
Peter Eisenman and Frank O. Gehry discuss their current architectural practices with Jeffrey Kipnis, Ohio State University. Center Green Theater, Floor 2.

5:00-6:30 pm
Industrial Elegance
From machine art to today. Stanley Abercrombie, Interior Design, with Anna Castelli, architect, Gere Kavanaugh, interior designer, Dianne Pilgrim, Cooper-Hewitt Museum, The Smithsonian Institution. Center Blue Conference Center, Floor 2.

7:00-10:00 pm
LALive!
Official celebration of WestWeek 92 with food and festivities. Fundraiser for Design Alliance to Combat AIDS. For information, call (310) 657-0800. Plaza.

THURSDAY, MARCH 19

8:00-9:00 am
IFMA Keynote: EnviroSense
Indoor air quality and the office environment. Larry Abblitt, Interface Research Corp., speaker. Center Blue Conference Center, Floor 2.

9:15-9:30 am
Best of WestWeek
ASID awards for best showroom designs and window displays, presented with Contract Design and Designers West. Center Green Theater, Floor 2.

9:30-11:00 am
The Corporate Future
Future directions of corporate culture, design, finance and society. Francis Maguire, Hearth Communications, with John Bermingham, Sony Magnetic Products Group, Bernard

Smedley, Motorola. Center Green Theater, Floor 2.

10:00-11:00 am
Health and Safety in the Workplace
Effects on worker productivity of lighting and ergonomics in the office. Daniel Foote, Steelcase. IFMA Conference Facility Manager's Lounge, B257.

11:30 am-12:30 pm
Certification
The impact on the interior design profession. Carol Brown, Design Partners, Barry Halpern, Valley Manor, Douglas Stead, Designtech, Joan Templeton, California State University. Center Blue Conference Center, Floor 2.

2:00-3:30 pm
Futureview
How technological innovation challenges design, business and society. Daniel Burrus, Burrus Research Associates. Organized by the Unified Voice Task Force. Center Green Theater, Floor 2.

4:00-5:00 pm
The Future of Facility Management
Current issues in facility management. Samuel Johnson, PSI Energy, Diane MacKnight, Gannett/USA Today. IFMA Conference Facility Manager's Lounge, B257.

4:00-5:00 pm
Editorial Directions
Editors from the national design publications discuss where the field is going and how Los Ange-

les design rates. Center Blue Conference Center, Floor 2.

FRIDAY, MARCH 20

9:30-11:00 am
Design Now
Convenience versus conviction, the motivation behind current design tenets. Architects Gregory Landahl and Scott Strasser speak with Beverly Russell. Center Green Theater, Floor 2.

9:30 am-1:30 pm
How to Use Your Resources
Student Conference on Design with Marieann Green, interior designer, Ron Hudson, RonAllen Enterprises, Darlene Tanner, interior designer, Ronald Whitney-Whyte, Prisma, Meg Wolf, architect. Center Blue Conference Center, Floor 2.

10:30-11:30 am
The Best Training for Interiors?
Student Conference on Design with Michael Hricak, Rockefeller/Hricak, Brian Graham, Gensler, Jody Greenwald, UCLA, Lauren Rottet, architect. Center Blue Conference Center, Floor 2.

9:30 am-1:30 pm
Do I Really Want to Be a Designer?
Student Conference on Design with Norman Torello, HOK, Carolyn Lu, SOM, Ronald Manzke, Sigel & Gale/Cross, Michael Schearer, Lighting Group. Center Blue Conference Center, Floor 2.

Commissions and Awards

The American Institute of Architects has announced that Benjamin C. Thompson, FAIA, whose vibrant "festival marketplaces" have revitalized and enriched America's urban landscapes, is the recipient of the Institute's highest honor, the 1992 American Institute of Architects Gold Metal.

The Salk Institute for Biological Studies in La Jolla, Calif., designed by Louis Kahn, FAIA, has

been honored with the prestigious AIA Twenty-five Year Award, given to a building project completed 25-35 years ago that exemplifies a design of enduring significance.

James Stewart Polshek and Partners has been granted the AIA 1992 Architecture Firm Award, recognizing a firm that has consistently produced distinguished architecture for at least 10 years.

In recognition of design excellence for individual buildings, 1992 AIA Honor Awards have been

bestowed on: Peter Rose Architect for Canadian Centre for Architecture, Montreal; Lake/Flato Architecture for Carraro House, Kyle, Texas; Clark and Menefee Architects for Croffead House, Charleston, S.C.; Koetter, Kim & Associates, Inc. for Expansion of Firestone Library, Princeton, N.J.; Scogin Elam and Bray Architects for House Chair, Atlanta; Venturi, Scott Brown and Associates, Inc. for The National Gallery Sainsbury Wing, London; Michael Graves, Architect for The Newark Museum, Newark, N.J.; Haigh Architects with Philippe Starck for Paramount Hotel, New York; Arata Isozaki & Associates for Team Disney Build-

TRENDS

ing, Lake Buena Vista, Fla.; and Frank O. Gehry & Associates, Inc. for Vitra International Furniture Manufacturing Facility & Design Museum, Weil am Rhine, Germany.

The New York State Association of Architects-AIA's 1991 Design Awards program has granted Awards for Excellence in Design to: Hellmuth, Obata & Kassabaum for the renovation of 1270 Avenue of the Americas lobby at Rockefeller Center, New York; Lee Harris Pomeroy Associates for Trinity Church pedestrian bridge, New York; Swanke Hayden Connell Architects for Four Columbus Circle, New York; James Stewart Polshek, Architects for Seaman's Church Institute, New York. All four firms are based in New York.

The 35-year old Walter Schroeder Residence Hall at Marquette University, Milwaukee, is being redesigned by the Milwaukee office of Howard Needles Tammen & Bergendoff.

Wilke Rosenberg Design Inc., Long Island City, N.Y., has announced new projects for the New York Athletic Club and American Foundation for AIDS Research, both in New York.

Joyce/Snoweiss Design Group, Coconut Grove, Fla.,

has been selected interior designer for the renovation of Bonaventure Resort and Spa, Ft. Lauderdale, Fla.

Saint Francis Hospital and Medical Center, Hartford, Conn., is undergoing a 10-year, \$110-million expansion and modernization program under TRO/The Ritchie Organization of Newton, Mass.

Richard Pollack & Associates, a San Francisco firm, has been selected by The Fair, Issac Companies located in San Rafael, Calif. to develop the interiors of its new, 27,000-sq. ft. building.

Rosalyn Cama Interior Design Associates, Inc., New Haven, Conn., has been commissioned for interior design services for a \$210-million capital development program at Rush-Presbyterian-St. Luke's Medical Center in Chicago as part of a joint venture with Shepley Bulfinch Richardson and Abbott Architects of Boston.

VOA Associates, Inc., Orlando, Fla., has been commissioned to design the new 18,000-sq. ft. Marine Science Laboratory at St. Eckard College in St. Petersburg, Fla., and the Master Plan Study for Indian River County, Vero Beach, Fla.

South Central Bell-Tennessee has unveiled plans for its new headquarters in downtown Nashville, with a project development team that includes Earl Swensson Architects of Nashville.


Lescher and Mahoney/DLR Group, Phoenix, has been selected by the Sedona-Oak Creek Joint Unified School District, Ariz., to provide architectural and engineering design services for a new high school, a new elementary school and the renovation of two existing schools.

People in the News

Eva Maddox Associates, Inc., Chicago, announces that Patricia M. Lindsey has joined the company as director of creative development.

Whisler-Patri, Los Angeles, is pleased to announce that Lisa Bottom, director of interior design, and Pam Light, IBD, recently appointed studio director, are now vice presidents of the firm.

Ellerbe Becket, Minneapolis, announces the appointment of Nancy Stark as vice president for The Minneapolis Medical Interiors Division.



IZIT LEATHER
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OF LEATHER WITH
NOTHING TO HIDE.

TRENDS

Dr. **Michael M. McCarthy** has joined Houston's CRSS Architects, Inc. as president and CEO.

The Society of Environmental Graphic Designers, Cambridge, Mass., honors **Deborah Sussman** as its first woman Fellow for her contributions to the field of environmental graphic design.

The board of directors of Ewing Cole, Philadelphia, announces the election of **Robert V. Cherry** to chairman and CEO, and the introduction of its new name, Ewing Cole Cherry.

Dennis St. John and **Jim Prendergast** have been named directors of design at Perkins & Will in the Chicago office's interiors practice.

Houston-based Wilson-Griffin Architects has announced that **Thomas P. Brown, AIA**, has joined the firm as vice president and director of health care architecture.

Burt Hill Kosar Rittelman, based in Butler, Pa., has announced the promotion of **David R. Linamen, P.E.**, to principal and **Thomas E. Hansz, AIA**, as director of programming and planning.

Cooper Carry Studio, Atlanta, has been renamed Farrington Design Group under new ownership by president **Frank Farrington, AIA/IBD**.

International Design Center New York announces that **Alexia Lalli** has been appointed to the newly created position of general manager.

The managing partners of Haines Lundberg Wachler, New York, announce these promotions: **Robert M. Brandt, AIA**, director of programming and facilities management, has become a partner in the firm; **Robert W. Sovinski, ASLA**, has been named director of landscape architecture; **Michael S. Spivack** has been promoted to assistant controller.

Coming Events

March 8-11: Qualicer '92: World Congress on Ceramic Tile Quality, Castellon, Spain: (011) 64 24 09 99.

March 12-14: RHIDEC, Restaurant and Hotel International Design Exposition and Conference, Los Angeles Convention Center, Los

Angeles: (212) 391-9111.

March 18-20: WestWeek, Pacific Design Center, Los Angeles: (213) 657-0800.

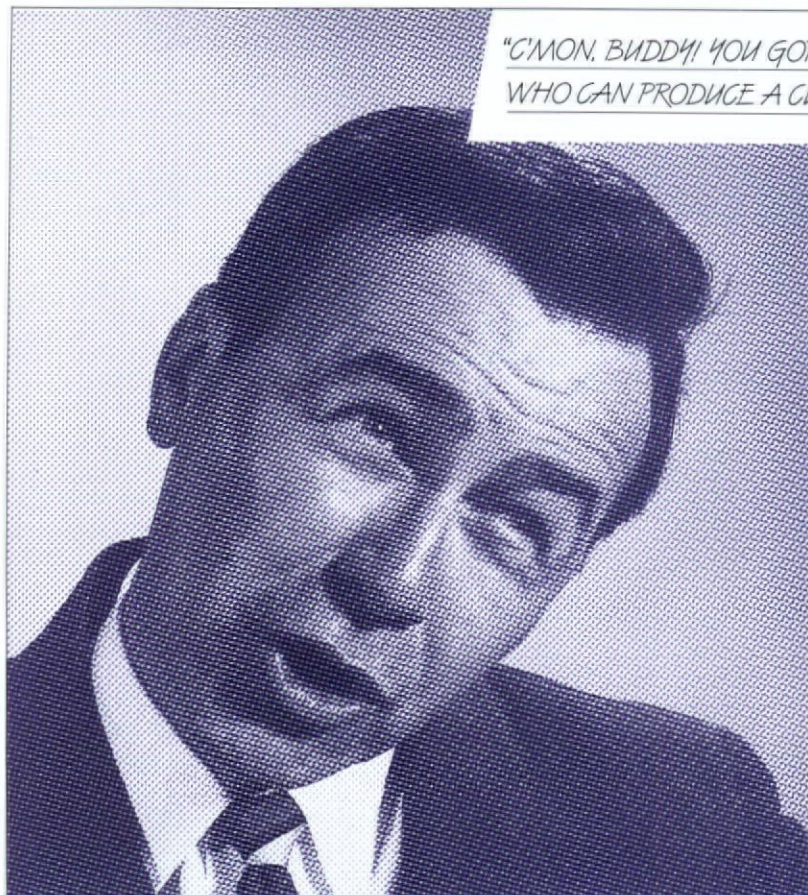
March 24-27: 37th Annual National Association of Store Fixture Manufacturers, Southampton Princess Hotel, Hamilton, Bermuda: (305) 424-1443.

March 27-31: Furnidec '92, 14th International Exhibition of Furniture, Decoration, Lighting Fixtures, Equipment & Machinery, Thessaloniki, Greece: 031 29 11 11.

April 5-8: Interfloor 1992 - The International Floorcovering Exhibition, National Exhibition Centre, Birmingham, England: (0283) 75564.

April 6-9: Heimtextil America, World Congress Center, Atlanta, GA: (212) 490-9323.

April 12-14: The Healthcare Forum's 62nd Annual Meeting, "Creating Healthier Communities," and the International Architectural Exhibit for Health, The Disneyland Hotel and Convention Center, Anaheim, CA: (415) 421-8810.



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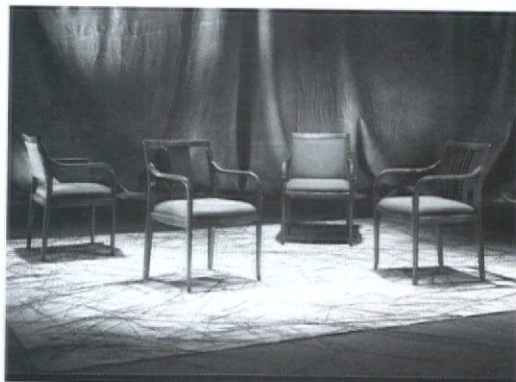
MARKETPLACE

Liberty from Sitag USA Inc. utilizes Sitag's own knee tilt mechanism with a no-front-rise feature that promotes proper posture and circulation. With a climate-controlled seat and back cushion, Liberty meets the ergonomic standards of ANSI. Swivel, conference and guest chair versions are offered with five-star, cantilever or four-legged bases.



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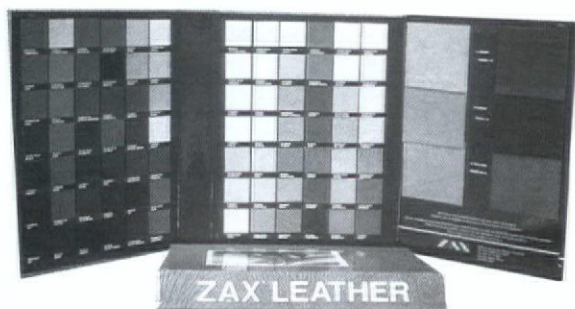
Sev'res is Paoli's newest offering of traditional seating for the upscale office. The four comfortable guest chairs designed by Jonathan Ginat feature the harmonious melding of cylindrical arms into octagonal legs. They are available in a wide variety of finishes.



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Naked Leather from Zax Inc. is the purest form of leather, available in six sensuous textures and 84 hot colors.

Circle No. 233



Neptune was designed by Rob Rose for Liz Jordan-Hill, a division of Architex. The abstract textile, a 54-in.-wide, 100% viscose fabric, features a motif inspired during the designer's trip to the Hawaiian Islands, and represents the distorted images of teeming goldfish. The fabric is available in six shimmering colorways.

Circle No. 256



HOW DO I LOVE THEE? LET ME COUNT THE COLORWAYS

Carnegie introduces two casement collections from Europe's leading mill, Creation Baumann of Switzerland. Woven from 100% flame retardant Trevira polyester, these transparent and semi-opaque fabrics have the appearance and feel of natural fibers, while meeting the performance requirements of today's interiors. The casements are available in 40 designs and over 50 colorways.

Circle No. 253



GO WESTWEEK YOUNG DESIGNER

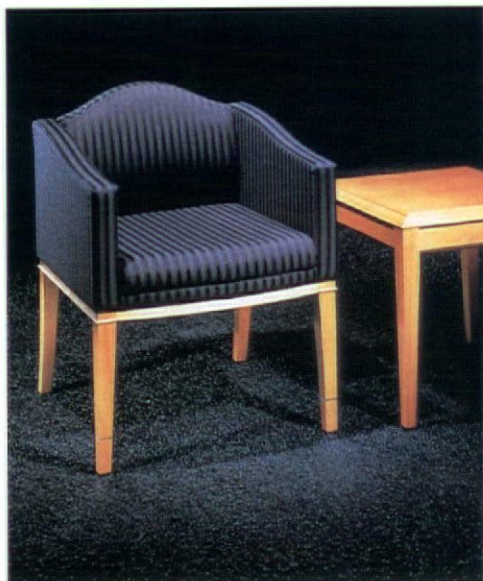


Ben Rose Ltd. introduces Paracas, inspired by the Peruvian Indian culture of the same name. Based on a pre-400 A.D. abstract embroidery design, the 65% cotton/35% polyester blend construction with several yard colors replicates the 3-D effect seen in the original embroidery. Paracas is ideal for hospitality, corporate and health care applications.

Circle No. 244

Arpeggio is Kimball Office Furniture Co.'s newest guest seating line, offered in five classic designs to complement contemporary, transitional or traditional environments. The tapered leg, common to all models, is representative of many furniture periods. The more traditional models include a reveal detail that is reminiscent of traditional metal ferrules and spade feet. The seat width and height as well as the backrest contour are consistent throughout the series.

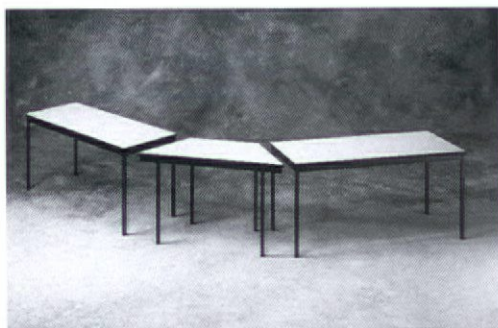
Circle No. 243



The Spectra II/500 Series II Table System from Howe Furniture provides a simple, quick method of being ganged together. Using rectangles, squares, trapezoids, half-rounds and quarter radius-shaped tables, a wide variety of configurations can be achieved. The tables are available with round (Spectra) or

square (500 Series) legs, in stationary and folding versions, in a wide range of Howe standard laminate tops and five wood veneers.

Circle No. 234



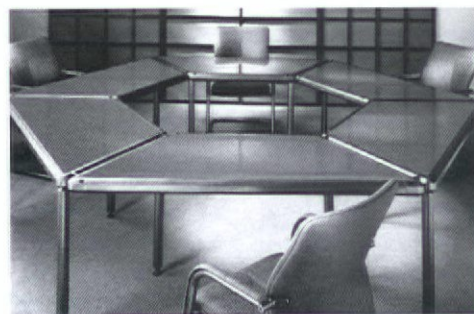
The 6000 Series Desk by Meridian Inc. features modular end and varied-height back panels that can be specified to meet individual user preferences. Interchangeable under-desk file and storage pedestals can also move from side to side. Forty-four standard colors of baked-enamel are grouped into families that match or coordinate with panel fabrics, laminate work surfaces and trim for a consistent design statement.

Circle No. 232

Davis Furniture Industries features the Connect Table Series, designed by Manfred Elzenbeck

and licensed from Froscher GmbH & Co, KG of Germany. The tables are ideal for conference rooms, meeting areas, training rooms, cafeterias or any setting that requires quick, easy-to-assemble modular tables. The multi-purpose design allows for a variety of lengths, and both legs and tops are available in a range of finish options.

Circle No. 239

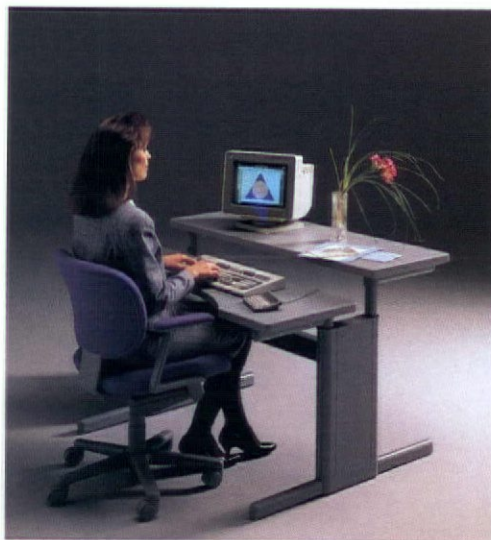


MARKETPLACE



Versteel presents UNO, a fresh interpretation of the glass top table, uniting function and versatility in a wide range of applications and environments. Standard tops are polished on both sides and are available with polished face/frosted back. Square and rectangular glass tops have clipped corners. Other surface materials include laminate, veneer, stone (COM) or aluminum (COM).

Circle No. 254



The Trakker Adjustable Table from Haworth was designed to help combat repetitive stress injuries often associated with extensive computer use. The computer table electromechanically adjusts from sitting to standing heights and tracks the amount of time spent working in a certain position to alert workers to adjust positions throughout the day.

Circle No. 249



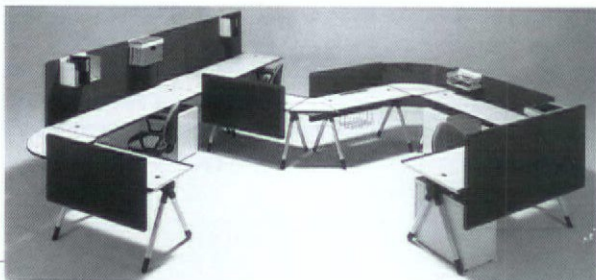
The added dimension of Aphrodite, designed by Susan Lyons for DesignTex, comes from a juxtaposition of high, densely-constructed warp satin weaves with flat filling weaves that form a ribbon of leaves. This animated and figurative pattern creates a dramatic interplay of light and shadows that form sharply contrasting colors. Construction is of 70% polyester and 30% cotton.

Circle No. 237

SPECIFY MY LOVE

Kinetics, A Haworth Portfolio Company, offers the Powerbeam (shown) and Powerbeam2 desking system, a freestanding and modular collection of executive and general office desks, credenzas, machine desks and returns. This versatile concept is built around a Powerbeam that forms the structural support for the desk unit. The Powerbeam serves as the arterial passageway for the system, incorporating two segregated channels for electrical and communication cables.

Circle No. 241



Steelcase introduces the Gentry line of desk seating, designed by Arnie Dammermann. The moderately-priced line is designed to complement contemporary wood office environments, and combines clean lines and natural contours with ergonomic support and comfort. Gentry is offered in a complete product group, including manager, professional and guest models, with four arm and two base options and an extensive surface materials selection.

Circle No. 248

Schumacher's hand-painted Triangular Tulip and Hoffman Key Borders coordinate with a collection of embossed vinyl sidewalls created specifically for the contract market. Triangular Tulip takes its inspiration from tile work created for the exterior of Frank Lloyd Wright's Avery Coonley house, and is available in four colorways.

Hoffman Key is a Wrightian variation on a classic Greek key design, and is available in eight colors.

Circle No. 238



THE L.A. STORY: WESTWEEK CHIC



Camelot from Rodolph represents a fantasy of the middle earth, with filigree mists and primal metals worked into a chain. The wool viscose, cotton and acrylic jacquard is offered in six colorways. Camelot can be specified for heavy-duty upholstery use.

Circle No. 231

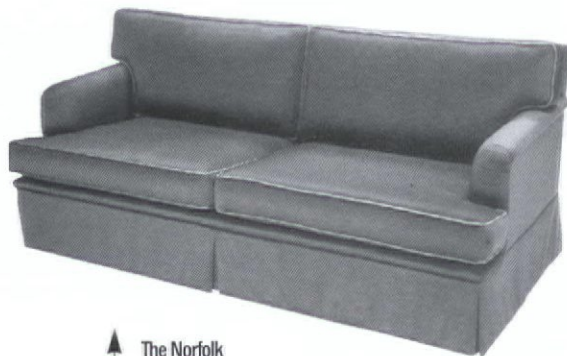
The Zero System from Zero US Corporation is an Italian-designed and developed modular display system in epoxy-coated steel. The strength and simplicity of the key lattice beam and six-way junction components give the system flexibility, resulting in the ability to create an infinite variety of structures. Zero offers accessories such as shelves, sloping shelves, panels, trays, hooks, brackets, frames and garment rails.

Circle No. 255



Brayton International Collection's Swathmore Grande is available in three versions including a basic model, a wood base model and a model with laser-cut molding details. The laser cut details exposed on the front and rear of the wood arm panel are offered in three different patterns, as well as custom-designed patterns. The exposed wood is solid hard maple, offered in a wide selection of rich finishes. A lounge chair, two- and three-seat models are available in fabric or leather upholstery

Circle No. 242



The Norfolk Series Sofa, designed by Edward F. Weller III for Bright Chair, combines soft seating and contract standards into one form. The Norfolk Sofa is part of a Lounge Seating series with varying styles.

Circle No. 252

MARKETPLACE



The Promenade Modular Seating System from KI provides a durable and aesthetically appealing product for the transportation, mall and school markets. The beam-mounted perforated metal seats are available upholstered or upholstered in arm and armless versions. FRP components, including kiosks, tables, planters and receptacles in a variety of finishes, provide great product diversification.

Circle No. 235

Fantagraph offers the contract market versatile and durable fabrics in a new upholstery collection. Patterns such as Mosaic, Prestbury and Panache are available in a variety of colorways with quick delivery.

Circle No. 259



WESTWEEK '92: IT'S THE BIG ONE



Arc-Com's Collage Collection of eclectic, yet coordinating patterns emphasizes a materials awareness created through complexity of weaves and textures and the juxtaposition of the mercerized cotton warp against the matte wool fill. Shown are three of the six patterns, Genesis, Diamante and Anastasia, all available in 48 colorways.

Circle No. 246



The Savanna Slat Back Series from Westin Nielsen is a grouping of elegant chairs featuring gently contoured wood back slats for design and comfort. There are two different arm styles to choose from and an upholstered arm panel option. The frames are offered in solid maple, walnut or white oak in many standard and custom wood finishes.

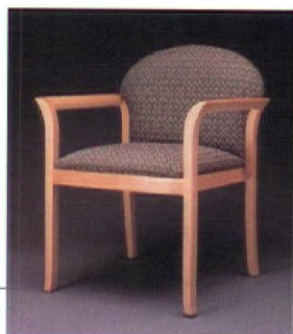
Circle No. 251



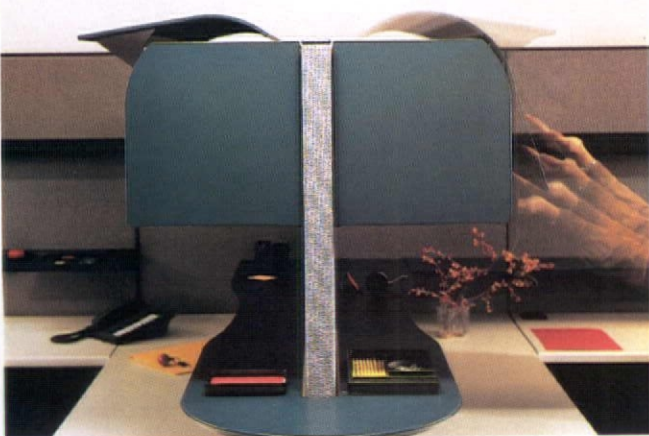
Sweeping visual movement characterizes Willow, the pull-up chair designed for Brueton Industries by Mitchell Pickard. Willow's soft, yet sculpted forms are enhanced by the elegant interface of the materials: wood, metal and upholstery. Willow is available in a variety of Brueton leathers, fabrics and finishes.

Circle No. 247

Executive Office Concepts introduces the Valor Chair, designed by James Kelly. A graceful profile makes the chair ideal for a variety of contract applications, including guest, reception, conference or dining use. Flexible web construction of the interior seat and back provide cushioned seating comfort.



Circle No. 260



The Knoll Group expands its office systems offerings with the Reuter Overhead. Conceived by industrial designer Robert Reuter, the Reuter Overhead, with its state-of-the-art technology and unique aesthetic, provides an exciting new option in the workplace. Its curvilinear front is outfitted with a pneumatic action door, allowing users to operate storage units easily from a standing or seated position with the touch of a finger. Select from six standard paint finishes.

Circle No. 257



D03 Systems offers a total interior system of panels, work-surfaces, storage, seating, lighting and power/communications distribution. D03's round post and fully-assembled storage units make it easy to install, take apart and reassemble. D03's simplicity, flexibility and long life add up to outstanding value.

Circle No. 258



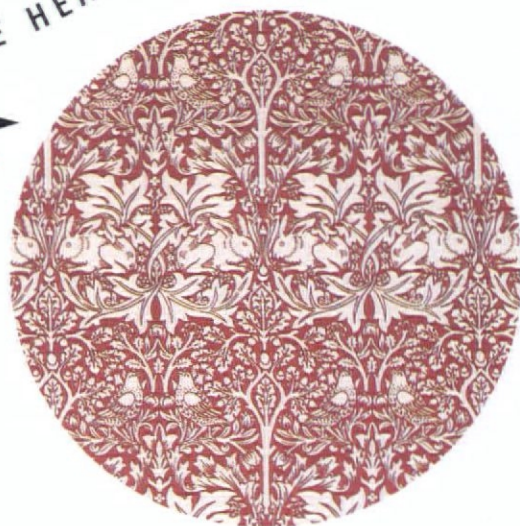
Currents from Brickel Associates is part of designer Catherine Gardner's first collection, in which organic and naturalistic influences play a vital role. Currents is a 100% wool moire pattern which reminds us of textures abundant in nature: the movement of the ocean, the wind-edged mountain ranges, and the grain of wood.

Circle No. 250

STRAIGHT TO THE HEART OF FINE DESIGN

Brother Rabbit is an exact reproduction of a documentary wallpaper designed by William Morris, circa 1882, and is part of Scalamantré's William Morris Collection. Brother Rabbit is 48-1/2 in. wide with a 12-1/2 in. repeat, and is hand printed with one screen. The wallpaper is available in two colorways, wine red on off-white and teal blue on off-white.

Circle No. 236



Tahoma is the newest addition to the Summit Collection from Hendrick Textiles. Tahoma was inspired by the emergence of spring at Mt. Ranier. As the snow blanket draws back, it reveals a rich diversity of flowering plants that is reflected in the colors of Tahoma. The fabric is constructed of 90% wool and 10% hi-tech polyester.

Circle No. 245

A FLEXIBLE ARRANGEMENT



For more information on our full line of seating, call or write United Chair, P.O. Box 96, Leeds, AL 35094, (205) 699-5181, or visit the showroom nearest you. Atlanta (404) 670-2397 Los Angeles (213) 854-5835 San Francisco (415) 552-1585 Seattle (206) 762-3200.



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United Chair presents seating built for incredible flexibility. Flexis. We've positioned our knee-tilt control and back pivot in an arrangement that supports the widest range of movement and body sizes in the industry. The result is a chair as flexible as the human body for unprecedented seating performance.

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United Chair and Flexis. An unusually flexible arrangement.

united chair

*Value and Delivery.
That's Our Seating Arrangement.*

Circle 12 on reader service card

MIDDLE MANAGEMENT TASK CHAIRS

Caught somewhere between the operational worker's devotion to clerical detail and the executive's philosophical pauses between strategic moves, the middle manager is a restless individual whose chair must support him or her accordingly. The proper ergonomic chair must accommodate moderately long periods of sitting, when the manager is holding meetings or processing information—tied to the chair like an operational worker. Yet this same chair should also denote the elevated status of the sitter as a supervisor by permitting a measure of relaxation—using arms and a raised back that suggest there is time for contemplation.

ALLSTEEL

Exceptional comfort, quality and simplicity are three key aspects to Allsteel's Buhk 100 Seating line, by designer Peter Buhk. Buhk 100 Seating utilizes passive adjustability for proper back support and knee tilt to eliminate leg fatigue. Fingertip controls for tilt-tension, tilt lock and pneumatic seat height adjustment make the line easy to use.

Circle No. 217



TAYLOR CHAIR

The Solace seating group, designed by Robert/Bernard Associates for Taylor Chair, is a versatile line that includes professional/mid-management task seating options. Workhorse construction and smart, controlled styling are key elements of the Solace group. Its molded, curved-plywood shell was developed to result in exacting user support. Solace seating is available upholstered in fabric or leather.

Circle No. 201



VITRA

Vitra's Persona Plus Manager's Chair, designed by Mario Bellini, is one of a family of ergonomic chairs that offers lateral support, with a synchronized seat mechanism that maintains an ideal angle between seat and back and automatically adjusts the tension to the user's weight. The Manager's chair is available without arms or with leather-covered or polyamide arms.

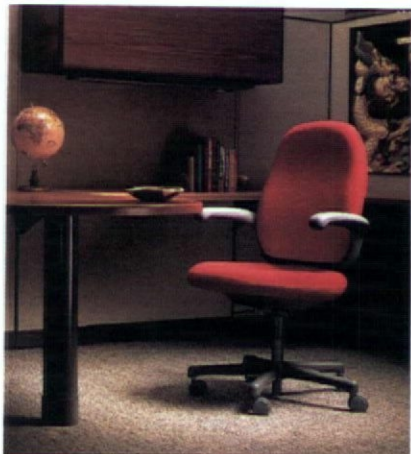
Circle No. 206



AMERICAN SEATING

The American Seating Bio Chair, a complete family of ergonomic seating with a wide range of applications, is designed to maximize comfort and productivity through human engineering. Features include a dual-axis back that adjusts to occupant movement without knobs or controls. Chairs are offered in a broad range of available finishes and fabrics, allowing for full design integration.

Circle No. 215



HIGH POINT FURNITURE

Innergy Seating from High Point Furniture Industries is the result of an uncomplicated approach to ergonomic seating. Two simple control mechanisms, a gas lift and a locking forward-tilt release, plus the Positive Response Support System constructed with Dymetrol from DuPont, provide the features needed for optimum comfort and support. Pictured here is the 9001 High Back Task Chair.

Circle No. 207



DESIGNSEATING

The Helena task chair, designed by Niels Diffrient for Designseating, a division of D03 Systems Inc., provides high design in a full range of professional and middle management seating options. The mechanical operation of the chair conforms to natural human geometry. Black or polished aluminum 5-star bases with casters or glides are standard.

Circle No. 203



KRON U.S.A.

The Kron u.s.a. Activa office seating collection, designed by Perez Ortega, offers specifiers an opportunity to create three different looks with the same task-oriented, light-scale, contemporary design. Chairs may be specified with a leather or fabric padded cover fitted over bottom fabric, or a fold over cover that goes over the bottom fabric; or they may be upholstered entirely in any Kron leather or COM.

Circle No. 204



CHARLOTTE, INC.

Praxis is a complete line of office seating designed by Charlotte's director of development Bruce Sienkowski. Based on passive ergonomics, Praxis chairs require no adjustment, other than height, to comfortably support the user. A contoured back provides long-lasting support for the lumbar region of the spine and adapts well to different body types. The 11 different models are offered in high or low back versions, with or without arms.

Circle No. 210



ECKADAMS

The PROformance Collection of office seating by EckAdams addresses essential human factors in ergonomic design. The high-performance line is designed to adapt the workplace to the need of the worker and meets ANSI/HFS 100-1988 standards.

Circle No. 208



GIRSBERGER INDUSTRIES

The Trilax 1, part of the Trilax family of seating by Girsberger, is now offered in deluxe leather upholstery. The leather package features an envelope effect utilizing one continuous hide of leather. Designer Fritz Makiol created this stylish, highly ergonomic design, featuring a triple-jointed mechanism that allows Trilax to conform to every movement, yet lock into any desired position.

Circle No. 209



VECTA

Cadet Seating, a high performance office chair from Vecta, has a flexible one-piece polypropylene shell with one-piece cushion that gives the user comfortable and ergonomically correct seating. A variable back stop option is an added feature. Mid- and low-back models are available with polypropylene or leather covered arms. Cadet meets or exceeds ANSI standards for VDT workstations.

Circle No. 205



STEELCASE

The Sensor Chair was developed and manufactured by Steelcase with German industrial designer Wolfgang Muller-Deisig. Sensor senses and self-adjusts to all body types and any body movement to provide postural comfort, dynamics and adjustability, and has only two simple manual adjustments for height and tension. Three distinctly scaled and designed sizes are offered to fit individual needs.

Circle No. 213



ROSEMOUNT OFFICE SYSTEMS

Rosemount's Prodigy Manager Chair provides ergonomic comfort and support in any seated position. "Free-float" adjustment allows seat and back to follow body movement. Other features include forward and back tilt with pneumatic seat height adjustment and adjustable back tension. A built-in knee tilt option provides leg support in the reclining position.

Circle No. 212



CRAMER

All day comfort is the hallmark of Cirrus, an ergonomic seating line from Cramer. Each Cirrus chair is designed to fit the contours of the body, from the foam cushions that distribute weight evenly to Cramer's lumbar support system which offers firm yet soothing support to the entire lower back. Arms and back are connected, and move as a single unit.

Circle No. 211



TRENDWAY

Prelude is an ergonomic seating group from Trendway Corp. designed to support a wide variety of uses and tasks and provide comfort and flexibility to the user. Prelude's features include pneumatic height adjustment, lock-back articulation and knee tilt. The group is offered in over 64 fabric colorways with black, taupe and gray shell/finish options.

Circle No. 214



GEIGER INTERNATIONAL

Geiger International offers the IBD-Award-Winning Contour ergonomic chair series. A soft upholstered edge on all Contour chairs runs the circumference of the chair, from seat cushion to seat back and encompassing arm surfaces on all six models. The series can be upholstered in a broad range of Geiger fabrics and leathers, or COM, with a full range of painted or polished metal finishes.

Circle No. 202



ARTOPEX

OPEX from Artopex features a special multiple and simultaneous adjustment mechanism of the seat and backrest to accommodate various tasks and people of various heights. The series is available in wide variety of fabric colors and different finishes.

Circle No. 216



Geiger

The Eco Group is a collection of products for management offices. Eco furnishings consist of desks, chairs, storage and workwalls. The entire group has been designed for ease of specification and ease of installation.

An extensive range of premium grade veneers and Tinta colors finished with enduring urethane are your option.

The Eco Group offers exceptional value for those committed to providing a first rate environment. Geiger continues its commitment to the pursuit of excellence and uncompromising high quality standards.

Design: Geiger Design Group



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Circle 13

Home Is Where Your Health Is



DesignTex
introduces a new
health care fabric
collection designed
to make patients feel
right at home

By Jean Godfrey-June

Welcome home—to the doctor's office? How about the clinic? Or the emergency room? This year, Americans will spend an estimated \$700 to \$750 billion on health care, more than \$2 billion per day. Beyond highlighting the sheer fortune we will spend, U.S. statistics portray a system where costs have skyrocketed out of control and a glut of facilities competes for patients. But the increased competition is great news for designers, who can help health care facilities compete—with the new Envirotex 5 collection of fabric from DesignTex.

Can fabric truly affect health care? Researchers are finding that a comfortable, home-like setting may make more financial and medical sense by creating a healing environment than the cold, institutional looks of the past, even at a time when health care budgets are under considerable strain. From wallcoverings, drapery and upholstery to cubicle fabrics and sheets, fabrics can create that atmosphere for the patient in a very intimate way, often for a relatively low cost. This is the logic behind Envirotex 5.

Though DesignTex believes the collection should have broad appeal across the entire health care market, it has also targeted specific market niches: senior-care, pediatric and women's health care facilities. Envirotex 5 addresses each of these niches with fabrics that are anti-microbial, flame retardant, washable up to 160 degrees and revers-

ible—and offer a combination of fresh patterns and colors that work with palettes already established within the field.

"Pure, clear color can help 'normalize' a health care environment," maintains Susan Lyons, director of design for DesignTex. "People are used to stimulating environments. Surrounding them with pastels when they're sick isn't always the right approach." Lyons refers to a clean, almost Scandinavian aesthetic in many of her new stripes and checks. The brighter color works right into the new patterns. "You want to be different without designing in a vacuum," she adds.

Yet there is more than meets the eye in pattern and color palette. Take the elderly, for example. As the number of Americans 65 and over doubles by the year 2030 to approximately 65 million, elder-care health facilities will doubtlessly burgeon, and a sense of community and vitality will be essential to these institutions. DesignTex has addressed their needs with more complex, residential-feeling patterns and increasingly bold colors because, as Lyons notes, the eye perceives more and more yellow as it ages, so colorways with less yellow are more effective for this age group.

Youngsters, by contrast, can grow restless easily when stuck in the doctor's office without Nintendo games, MTV or homework to stimulate them. "Creating a calm, secure environment for

A votre santé: The Envirotex 5 textiles have a 72-inch repeat to fit all the way around cubicles; all are flame retardant and fully reversible. The collection includes (left) Deaceville, Ginseng, Zoo Plaid and Cabana Stripe; and (right, top to bottom) Hawthorn, Montecatini, Trellis Plaid and Saturnia, among others.

children is the primary goal," Lyons explains, "but entertaining and even educating them is now a focus for many children's health facilities." So new DesignTex fabrics for children employ clear, "fun" graphics, such as Zoo Plaid, shown here.

And fabric can play a vital role as hospitals compete fiercely for a share of the women's health center market. Such centers help engender life-long goodwill among patients toward their hospitals, and designs with a residential feeling can encourage a happy, family-oriented experience for the patient, Lyons reports. Hence the new collection's stripes, plaids, damask and ikat effects.

If making patients and caregivers feel at home helps increase profits as well as health and well-being, designers would do well to take note. The vast array of colors, patterns and choices in Envirotex 5 certainly gives them new material; designers may yet prove that there *is* someplace like home in the medical world. A votre santé, DesignTex. ☺

Circle No. 221

Geiger

Contour Series chairs are available in secretarial, task, desk and high back desk chairs, all ergonomically designed for proper seating comfort. The series features soft seat, back and armrest, preventing damage to fine casegoods furnishings.

Contour Series chairs are available in a wide selection of Geiger's full grain European leathers or COM. The base may be specified in a variety of metal finishes and colors.

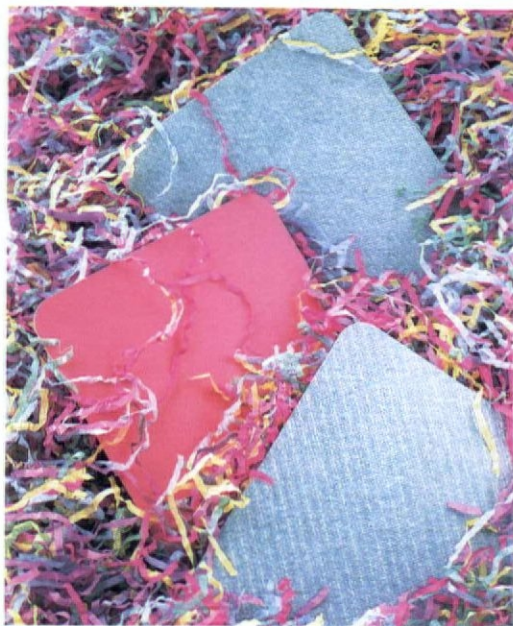
Design: Stan Lind



Fasten Your Seatbelts

Thrill to WilsonArt's "The Spirit of Adventure," 69 exciting new points of design departure in laminate

By Amy Milshtein



From party colors to earth tones, WilsonArt's Spirit of Adventure covers it all. Bright accents (left, top to bottom) include Green Hirado, Prairie Rose, Green Mori. Warmer hues (right, clockwise from top) include Bronze Dore, Hunter Nebula, Faience and Ming Gold.

Flash! Somewhere in the fabled corners of the earth, two intrepid explorers, Jack and Natasha, are discovering exotic new colors and patterns for WilsonArt laminate. If only life could imitate WilsonArt's highly memorable new promotion. In reality, the time, money, research, development and guts WilsonArt devoted to its new "The Spirit of Adventure" introduction of colors and patterns would put off the most fearless Indiana Jones-wanna-be.

The Spirit of Adventure represents the biggest product launch in the company's 36-year history. Sixty-nine new colors and patterns have been added to Design Group I, bringing its total number of offerings up to 234. The introductions fall into one of six groups: Color Quest for solids, and Impressions, Marbles, Genesis, Patterns and Tannery for coordinating patterns. All are the result of over three years of color tracking, trend watching and research.

What is the justification for such an ambitious program? "We get ideas from many sources," says Todd Vogelsinger, manager of public relations for WilsonArt. "Our design department scans the media and attends art shows looking for hot color trends." He

also credits outside consultants and paper suppliers.

Nature has been the kernel of inspiration for many of the 69 new offerings—the berries, blues, golds and, of course, greens. As the world focuses on Barcelona, the site of the 1992 Olympics, WilsonArt is also there with warm, rich Mediterranean tones. Even the recently refurbished Statue of Liberty has inspired three "distressed metal" patterns.

Although fashion's trendiest colors and patterns are appropriate for a wear-for-a-season-then-wonder-why-you-bought-it accessory, laminate must have greater longevity. How can WilsonArt offer something that's modern this year and the next? "We 'nuance' the color," answers Barbara Schirmeister, ASID, color design consultant for WilsonArt. "We remove the shock while keeping the mood, creating a new shade that integrates with existing tones."

Once shades are created, they are informally tested. "We present the colors and patterns to everyone we deal with," says Vogelsinger. "Architects, designers, technical people, fabricators, even the media get their say. It's kind of a long-term focus group."

Of course, manufacturers cannot disregard the number of stock-keeping units (SKUs) they carry as they amplify their collections, lest their inventories become unmanageable. To make room for its new offerings, WilsonArt eliminated 35 colors and patterns from Design Group I. Among the slow sellers to get the ax were almond-based patterns, dark wood grains, large-scale leathers and misty, smokey hues. Fans of the 1970s should not fear, though, as these shades are still available through Design Group II.

Where are the livelier, richer tones appropriate? "There is something for everyone here," insists Vogelsinger, "fast food, retail, reception areas and health care." The new offerings can even cross the traditional line separating residential colors from contract colors. "The line has blurred," Vogelsinger says. "There are no more hard, fast rules."

And it is in this recession-fighting spirit that WilsonArt presents its new laminates. "We want the design community to know that this can be fun," Vogelsinger sums up. It's all in The Spirit of Adventure. ☺

Circle No. 220



The future belongs to those with the vision to see it.

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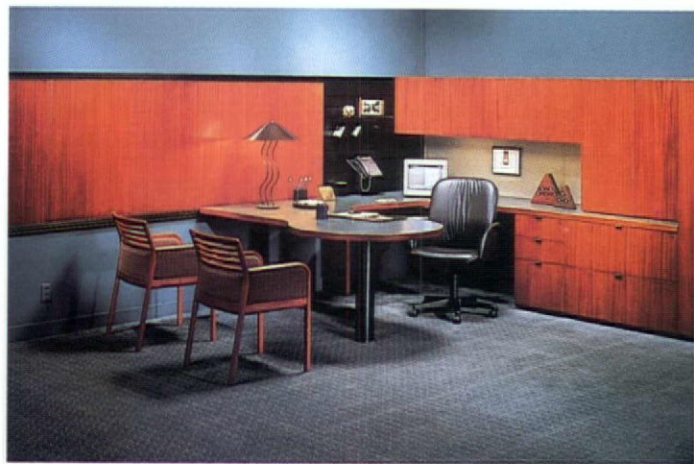


Circle 15 on reader service card

Making Traxx

Panel-based furniture systems and stand-alone casegoods are integrated so simply—yet brilliantly—by Kimball's new Footprint™ System and Traxx hardware, that designers are asking why this hasn't been done before

By Roger Yee



A funny thing often happens when panel-based furniture systems are erected in enclosed rooms, pushed up against walls or columns, or slid into corners: They fit like your glove—on somebody else's hand. These scenarios were uncommon when architects and interior designers first embraced the open-plan concept in the late 1960s. From the mid-1980s on, however, office designers and their clients have sought a middle ground, blending enclosed and open-plan facilities in which furniture systems have occasionally been configured to suit both conditions. The results have not always been encouraging. Now Kimball's new Footprint system and its distinctive Traxx hardware promise to change the rules of the game.

Good furniture systems often fall short of being good conventional furniture for many reasons. Typical shortcomings tend to include systems planning modules that don't lend themselves to existing room dimensions; systems components that can't support themselves in iso-

lation from other systems assemblies; systems assemblies that block existing electrical outlets; and systems assemblies that can't be arranged in furniture plans outside of their own modules. It is with these problems in mind that Kimball introduces Footprint.

Footprint's concept is so simple that designers who have seen the prototype wonder aloud "why it took so long." A pair of horizontal tracks, the "Traxx," are wall mounted to serve as the structural support from which Footprint storage components, work surfaces, wall tiles and accessories can be suspended. In operational terms, this means that Footprint system components can be positioned anywhere along the perimeters of enclosed rooms, against walls or columns, and into corners. Footprint components can also be configured as freestanding furniture—plus Footprint works with Kimball's architecturally-oriented Cetra panel system.

What's the high-tech secret here? None really. By suspending Footprint components from the

Kimball's new Footprint system with its twin-track Traxx hardware looks deceptively familiar because it is able to assume the configurations of furniture systems and conventional furniture in both open-plan facilities and enclosed rooms. A range of finishes, featuring wood veneers (top) and laminates (bottom) lets designers tailor Footprint to suit individual interior designs.

two horizontal tracks, one set at overhead storage height, the other at counter height, Kimball gives longitudinal mobility to furniture planning that many other systems confine to the modular location of panels and their vertical tracks. This makes it possible to place isolated components where they are needed even if the panels of a conventional system work station can't support them. A gap separating the suspended components from the wall safeguards access to existing electrical outlets. And the wall track, storage units, work surfaces and wall tiles can all be changed quickly without special tools.

To integrate work stations into interior designs, Kimball also offers designers a range of aesthetic options. Footprint components come in maple, mahogany and walnut veneers or haze, gray and black laminates. Work surfaces can be finished with a choice of edge treatments and orthogonal or organic shapes. The wall tiles that can be inserted between the two Traxx to conceal the horizontal band of wall they outline may be covered in a selection of fabrics and finishes or wood veneer, marker board or "slat" tiles, which accept file holders, shelves and other office work tools.

"We believe Footprint is unique in the way it uses space," notes Kent Reyling, Kimball product marketing manager. "It has the appearance of custom cabinetry but remains surprisingly affordable." More than that, Kimball is keeping furniture systems right on Traxx for the 1990s. ☛

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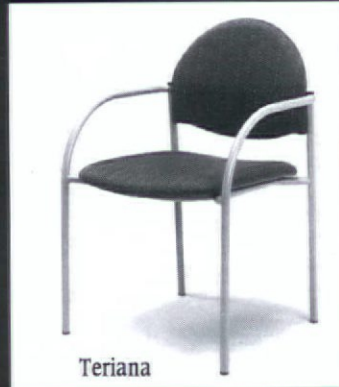
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The Great Hall Of China

Inside the 90-year-old New York landmark that houses the International Commercial Bank of China lives a 21st-century banking machine, designed by Haines Lundberg Waehler

By Amy Milshtein

Comic, delightful or astonishing as the case may be, opposites can attract in the most powerful ways. Who, for example, would imagine a successful marriage between a modern Chinese bank and a Beaux Arts landmark building? Unlikely as this sounds, such a pairing can be found in New York's financial district, where the International Commercial Bank of China (ICBC) bought the landmarked New York Chamber of Commerce building as its New York head office, and called on Haines Lundberg Waehler (HLW) to restore the structure and make it work.

Why would the ICBC go to the trouble and expense of restoring a 90-year-old Beaux Arts dowager? To understand that, one must first understand the ICBC. It started in America some 50 years ago as the Bank of China. Chinese immigrants used the bank to send money to relatives, particularly during World War II, when the Japanese invasion of China caused hardship and tragedy for families back home. After the war, the institution continued to serve overseas Chinese while working to promote Sino-American trade.

In 1971 the Bank of China changed its name to the International Commercial Bank of China to reflect its worldwide scope. The new name also cleared up any confusion with the other Bank of China, which serves the People's Republic of China. Today, the ICBC, headquartered in Taipei, Taiwan, has over 40 branches, subsidiaries and representative offices throughout the world, including eight in North America. Its total assets for 1990 add up to over NT\$181 billion.

Because of the Bank's growing stature and reputation, management decided it was time to stop renting anonymous office space and buy property. While touring the neighborhood for prospects, the officers spotted the four-story building at 65 Liberty Street. Needless to say, they were impressed.

The structure, designed by James Barnes Baker, was built to house the New York Chamber of Commerce in grandiose style. Its white marble exterior once boasted statuary by

Daniel Chester French. A large vestibule, grand stairway and Great Hall set the proper tone inside.

Touted as one of New York's grandest interior spaces, the Great Hall was patterned after London's Guild Halls. Along its 90-ft. by 60-ft. perimeter on the second floor, the walls are covered in mahogany and wine-red cut velvet. Leather-clad, lion-footed chairs ring the room. Especially impressive is its gilded ceiling, originally lit by several hundred hidden electric bulbs, and still featuring a huge, opaque skylight.

The Great Hall lived up to its name. The Chamber of Commerce used it to host national and international dignitaries in magnificent style. As a portrait gallery, it eventually exhibited over 200 renderings of prominent businessmen and U.S. presidents of the 18th through 20th centuries.

When the Chamber affiliated with the New York City Partnership in 1980, it vacated the space. The structure lay empty for 10 years, until the ICBC decided to take it over. One of the initial reasons the Bank acted on this formerly opulent building, paradoxically, was price.

"In comparison with Taiwan, New York real estate is cheap," notes Howard Ho, general manager and senior vice president of the ICBC. "The building was only \$5.75 million."

But that was just the beginning. When the ICBC first signed on it had no idea that it would end up doing a first-class preservation project. "It evolved into the model renovation it is today," remembers William Sheehan, project director at Levian, Rich & Associates, the bank's project manager. "Our initial rough estimate was nowhere near the actual cost."



Who possibly works in a space like this? Would you believe modern Chinese bankers? Proving that art transcends all cultural borders, the International Commercial Bank of China bought and renovated this Beaux Arts landmark to use as its New York office. Lucky bankers get to work in the open-plan environment of the Great Hall (opposite) every day.

Aside from a generous tax break, the ICBC got to give something back to the community in which it has prospered for the last 50 years by restoring the original home of the New York Chamber of Commerce (above), whose facade by James Barnes Baker has remained largely undisturbed for its 90 years.



The grand staircase (left) of the ICBC takes employees and visitors to the Great Hall, which actually stands well above street level on the second floor. A retail store tenant currently occupying much of the ground floor will eventually vacate space that the Bank will absorb as it expands.

When all was said and done, the renovation project cost \$13 to 14 million. Why did the Bank invest its money in a landmark? Of course, there is the fantastic tax break a company gets by renovating a landmark. But for the ICBC it was more than that. "We have been prospering here for 50 years," says Ho. "We wanted to give something back."

Now came the problem of fitting Star Wars technology into a shell built for the streetcar era. Heating, cooling, plumbing and electrical systems all had to be updated to accommodate people and machinery working in the last decade of the 20th century. Not to mention the security and communication systems needed by an international bank.

One plus was that the structure had not been updated in bits and pieces throughout the years. In fact, the building only went through one major renovation in the 1920s, in response to the code changes imposed as a result of the tragic Triangle Shirtwaist factory fire.

Consequently, all of the systems had to be replaced. The challenge was to hide this technology without disturbing the architecture—a task that HLW, a versatile, 100-year-old practice that embraces high-technology laboratories as well as historic preservation, clearly relishes. "Doing this turned us into a combination of Luke Skywalker, Sherlock Holmes and Rube Goldberg," laughs Ted Hammer, partner-

Weaving modern building systems everywhere like snakes

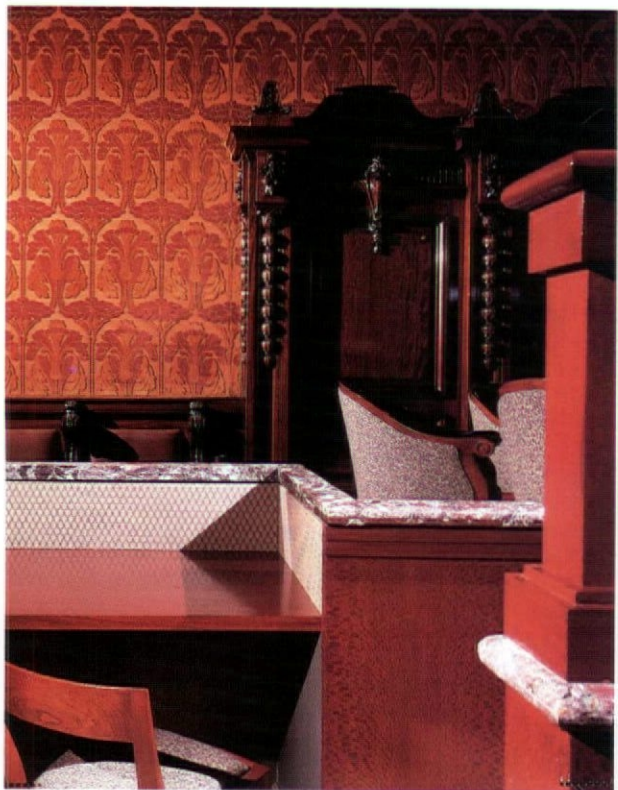
in-charge at HLW. "Meaning we had to fit in Skywalker's modern technology as stealthily as Holmes, using Goldberg's crazy angles."

HLW ended up very carefully snaking the systems through the building. Once the technology was in place, work could begin on the art. Time, neglect and water damage had taken a toll on the landmark. Some components were replaceable, others were not.

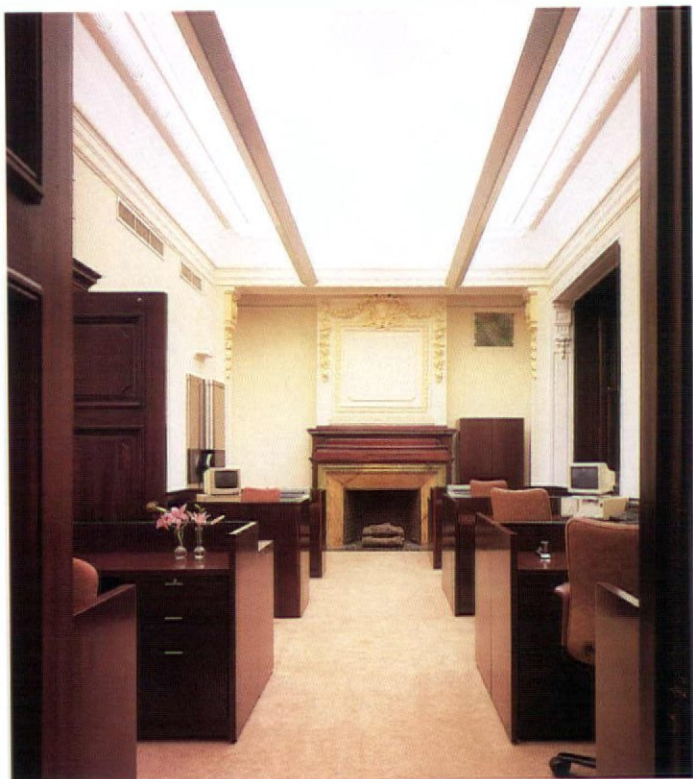
A third-floor conference room, for example, possessed a beautiful floor comprised of many species of cork. Unfortunately, some of these species are no longer available. To overcome this handicap, a faux finish was sponged on available cork to recreate the multi-species look.

One item that was replaceable was the wine-red cut velvet wallcovering found in the Great Hall. HLW found a mill in Belgium that could reproduce a velvet conforming to today's fire codes. Ironically, that much could not be said for the mill. "Halfway through the job, the mill burnt down," remembers Peter Bachmann, project manager and director of preservation at HLW. "The fabric was late but it got here."

Helping HLW with the restoration was Building Conservation Associates (BCA), a firm that specializes in such projects. BCA assessed interior and exterior conditions and determined how to save elements while conserving funds. "We found railing with a fantastic French polish," remembers Raymond Pepi, BCA's president. "Stripping and repolishing would have been prohibitive, so we cleaned the railing and kept the original finish."



HLW found a mill in Belgium that could reproduce cut velvet wallcovering (left) conforming to today's fire codes for use in ICBC's Great Hall. Ironically, the mill burnt down in the middle of the job—but the fabric arrived safely in New York, albeit somewhat late.



With new building systems in place and art and architecture restored, HLW turned to the task of fitting in the people and their furnishings. Some of the luckiest employees get to work in the Great Hall, where the open-plan environment contrasts sharply with the partially and fully enclosed facilities on the third and fourth floors. Standard systems furniture would have been awkward in so spectacular a setting, so HLW created custom, marble-accented pieces in wood sympathetic to the surroundings. A raised floor hides wiring while leaving the original marble unscathed. "It's amazing how a space designed to be public can now feel so private," says Bachmann.

Not all of the building's details fared as well, however. One instance is a fireplace with a marvelously intricate mantel that is hidden in a rarely used fire stair. But such is the inevitable nature of adaptive reuse.

The awkwardness of compromises like this does not faze the Bank. "As long as I have a place to sit down and work I'm happy," says Ho. And even this Beaux Arts stronghold has its own way of reminding everyone of home—in Taiwan. "The only Chinese motif in the office is the art," says Bachmann. "At first I was skeptical. But because it's delicate and doesn't impose on the architecture, it works."

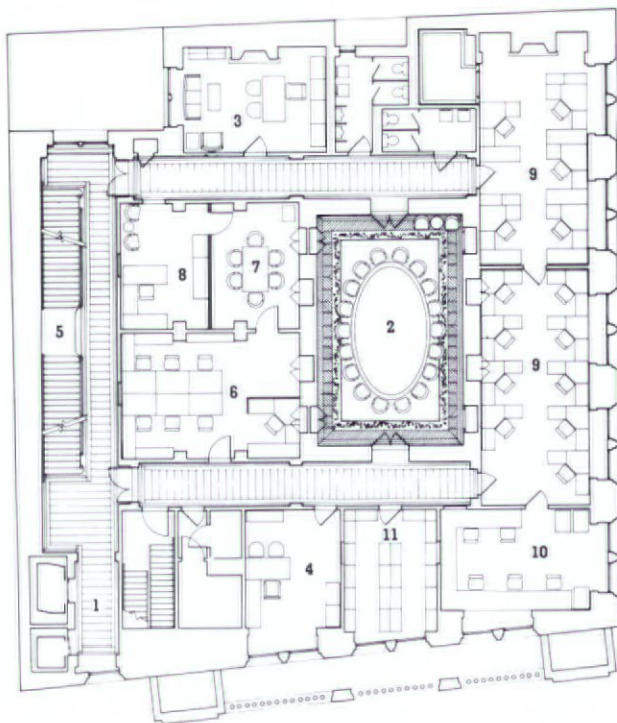
Now that the job is finished and everything is in place, Ho can reflect on the whole renovation process. "It was a big headache!" he remembers. "But now that it's over I can enjoy it." He says he takes pleasure in forsaking the elevator and walking up and down the grand stairway.

Yet grandeur has its limits. Would Ho ever take on such a project again? "No," he says with a polite but firm smile. ☺

Project Summary:
The International Commercial Bank of China

Location: New York, NY. **Total floor area:** 38,000 sq. ft. **No. of floors:** 4 plus penthouse. **Average floor size:** 6,500 sq. ft. **Total staff size:** 65-70. **Laminare:** Laminart. **Ceiling:** Armstrong. **Work stations:** Custom by Panner Woodworking. **Work station seating:** Herman Miller. **Lounge seating:** HBE Bernhardt. **Cafeteria, dining seating:** Comforto. **Other seating:** HBE Uphol-

stery; Knoll, Unika Vaev. **Conference tables:** Custom. **Cafeteria, dining tables:** Johnson Industries. **Other tables:** Bernhardt, HBE. **Files:** Storwal. **Architectural woodworking and cabinetmaking:** Panner. **Client:** International Commercial Bank of China. **Architect and interior designer:** Haines Lundberg Wachler. **Structural, mechanical and electrical engineer:** HLW. **General contractor:** Lehner McGovern Bovis Interiors. **Lighting designer:** HLW. **Furniture dealer:** BFI. **Photographer:** Paul Warchol.



The original floor of this expansive, third-floor conference room (above, left) at ICBC is an intricate blend of many species of cork, some of which are no longer available. HLW relied on the art of faux painting on available cork to recreate the multi-specied look, one of many techniques used for irreplaceable materials.

Not all office areas at ICBC are as grand as the Great Hall. People working in this more subdued, open-plan space (above, right) nevertheless enjoy custom systems furniture in a finish sympathetic to the Beaux Arts style. The furniture has to work within an existing architectural context that here includes a fireplace.



Dinner In The Diner, Nothin' Could Be Finer

All aboard the Indiana Dinner Train in Indianapolis, designed by Lynne Zachmanoglou to recreate the golden age of railroad travel—in a restaurant that rolls

By Jennifer Thiele

The railroad was running the world in its heyday," observes designer Lynne Zachmanoglou. Today, most rail service in this country is dedicated to the transport of freight rather than passengers. To railroad enthusiasts like Thomas Hoback, president and CEO of the Indiana Rail Road Co., the decline of the passenger train has left a void in the American cultural experience—and a prime business opportunity for a nostalgic undertaking called the Indiana Dinner Train.

Other dinner trains do exist throughout the United States, but the Indiana Dinner Train has a special distinction. "I have seen other projects of this type in which the interiors are beautiful, but don't really have anything to do with the train," reports Zachmanoglou. In this case, designer and client took painstaking steps to recreate the feel and ambiance of the "Streamliner Era" of the 1930s and 1940s. According to Hoback, the effort included at least a year spent searching the country for the proper authentic equipment.

The three dining cars, one lounge car, one kitchen car and one locomotive constituting the Dinner Train were separately located and acquired in various places, including California, North Carolina, Denver and St. Louis. The road to Indiana was a long one. Collectively, the rolling stock has served the Milwaukee Rail Road, Amtrak, the Union Pacific Rail Road, Great Western Tours, the Santa Fe Rail Road, the New Jersey Department of Transportation, the Smoky Mountain Rail Road, the Atchison, Topeka Rail Road and the Illinois Central Rail Road.

Once the equipment was secured—some of it just two months prior to the Dinner Train's scheduled opening, and all of it in various states of disrepair—an elaborate restoration and reconstruction was undertaken. Hoback's

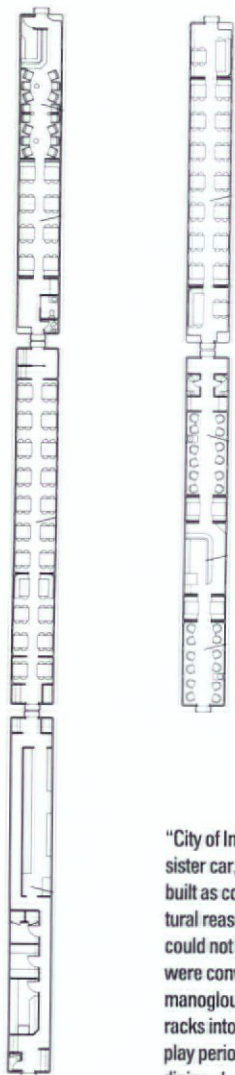


ultimate goal was "taking people back 40 or 50 years to the height of passenger train travel in the United States" inside the equal of the finest accommodations of the era. "We wanted the train to reflect more than just what cars had looked like in the public mode," explains Zachmanoglou. "People should feel they are walking into private rail cars, which were as popular in those days as private jets are today. We took the restoration a step further by adding enhancements that would give guests that private car feeling."

To capture the authentic flavor of train travel in the "Streamliner Era," Zachmanoglou extensively researched volumes of vintage railroad books. Salvaging as many original features as possible was a primary objective. She carefully restored such details as exotic wood paneling, a leather-wrapped bar front and yards of chrome trim. During the process, she recalls, some 5,000 to 7,000 custom-fitted metal pieces were dismantled, numbered, polished, replated and reinstalled. "The finishing and restoration turned out to be a larger process than we expected," admits Hoback. "But at the end of each day, it was worth it."

"American Ingenuity" (opposite) presents the most elegant face of the three dining cars on the Indiana Dinner Train. Zachmanoglou was able to preserve much of the car's 1953-vintage character, including original custom seating and Western murals that she discovered from an old photograph. The glass partitions were upgraded from painted masonite board dividers.

The "Good Cheer" bar car (above), the oldest of the rail cars on the Dinner Train, was built in 1917. The leather-wrapped bar, rich wood paneling and lounge chairs are original to the car. In addition to restoring these features, Zachmanoglou enhanced the interior's original beauty with contemporary fabrics and carpeting, and installed a modern lighting system that complements the period design.



"City of Indianapolis" (below) and its sister car, "King Coal," were originally built as coach cars in 1937. For structural reasons, the metal luggage racks could not be removed when the cars were converted into diners. Zachmanoglou subsequently turned the racks into assets by using them to display period memorabilia. The Thonet dining chairs are from original designs of the period as well.

Zachmanoglou's research yielded some important finds. A photograph of the most elegant car on the train, dubbed "The American Ingenuity," showed a series of Western murals had originally been painted on the walls above the windows. Though the murals had long since been painted over and stained by years of cigarette smoke, an art restoration expert was able to uncover them and restore them to their original condition.

Two other cars, "The King Coal" and "The City of Indianapolis," were originally built as coach cars and required almost total gutting to transform them into dining cars. For structural integrity, the metal luggage racks could not be removed; Zachmanoglou turned this

On the road to nowhere

curious feature into an advantage by using the racks to display memorabilia from the era—much of it scavenged for at garage sales and antique shops.

The fourth car, a bar car christened "The Good Cheer," kept many of its original details, right down to the chairs. Zachmanoglou describes the restoration of this car as "an enhancement of its nicest qualities." In this car, as in all cases, contemporary fabrics and carpets—not to mention electrical and mechanical systems—were specified to meet contemporary contract standards. Zachmanoglou describes the most challenging part of the project as "bringing in the technology of today and keeping the feeling of the era." Her technical success won her an outstanding hospitality design award in the 1991 Du Pont Antron Design Award competition.

Of course, identifying who would dine in the Dinner Train was as important as determining how the Train should look. "We wanted

the train to be what the passengers remember them to be like—or what they'd always imagined them to be like," explains Zachmanoglou. Hoback was well aware at the inception of the project that the Dinner Train would have to appeal to a wider range of people than just nostalgia-seekers or railroad buffs in order to be commercially successful.

So far, the Dinner Train seems to be on the right track. Hoback has struck a sweet deal with Indiana University to carry alumni to and from Big 10 football games in Bloomington. Southern Indiana serves up some of the best of nature's palette for autumn foliage runs, and businesses have also taken to reserving the train for corporate events. An added bene-

fit of all this traffic is that the more diners Hoback keeps happy at his tables, the more customers he delivers to the Indiana Rail Road, which operates principally as a freight service in Indiana and Illinois.

According to Hoback, these extracurricular activities have become an important and profitable addition to the Dinner Train's standard fare of a two-and-one-half-hour meal and "train ride to nowhere" through rolling countryside. Initially, the question of "Where are we going?" troubled Hoback, who agonized over whether or not people would patronize the restaurant simply for the thrill of having dinner on a train.

Now when patrons ask, "Where are we going?," Hoback is confident enough to give the obvious reply: "Pardon me boys, but the Indiana Dinner Train is the destination." ☞

Project Summary: Indiana Dinner Train

Location: Indianapolis, IN. **No. of cars:** 3 dining, 1 lounge, 1 kitchen, 1 engine. **Total capacity:** 200 guests. **Total cost:** \$1.2 million. **Wallcoverings:** S.R. Wood, Genon, Lanark. **Paint:** Pratt & Lambert. **Laminate:** WilsonArt, Nevamar, Meyer Plastics, Old Country Craftsmen. **Flooring:** Armstrong. **Carpet:** Suncraft Mills, Charleston, Bentley, Harbinger; all constructed with 100% Du Pont Antron nylon. **Lighting fixtures:** Casablanca, Forecast, Genii Lamp, Lightolier, Quoizel, Precious Design Studio, D & D Woodworking, Wetter Lampshade Co. **Glass:** Precious Design Studio. **Railings, screens, grill work:** Schouten Metalcraft. **Dining chairs:** Thonet, Shelby Williams. **Dining tables:** Old Country Craftsmen. **Lounge seating:** Thonet. **Banquette seating:** Huey-Hartman Upholstery. **Upholstery:** DesignTex. **Window treatments:** Hunter-Douglas, Dura-Lee, David & Dash, Maharam, Nancy's Custom Creations. **Architectural woodworking:** D & D Woodworking. **Accessories:** Time & Treasures Vintage Clothing, Blue Sun Antiques. **Custom framing:** Editions Ltd. Gallery. **Artwork:** Patricia Wildhack (commissioned paintings), Talking Walls Inc. (mural restoration). **Client:** Thomas and Lisa Hoback. **Interior designer:** Lynne Zachmanoglou. **General contractor:** Indiana Rail Road Co. **Lighting consultant:** Barb Baebler, Luminatae. **Photographer:** Gary Chilluffo.



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Not Just Wood

Scandinavian design reaches beyond its traditions of simple materials and aesthetics with a powerful new vision of interior design—and a new mission to apply it

By Jennifer Thiele



In Scandinavia, the climate is right for interior design—literally.

Danish architect Jørgen Møller explains that the average Scandinavian's lively interest in the realm of the indoors derives from the inevitable way of everyday life there. "While people in Southern countries spend a greater part of their time outside, circumstances are different in Scandinavia because of the climate with its snowy winters," he says. "That's why the house and its furnishings are of special interest to everyone, and the designers emphasize quality and beauty in harmony with the natural surroundings."

In a region where long, cold, dark winters are a fact of life, it is no surprise that Scandinavians have a keen interest in interiors and furnishings. And given the basis of Scandinavian design in the traditions of the great Nordic cabinetmakers, it is also no wonder that Scandinavians have inherited and honed an unquestionable talent for creating furniture of the highest quality, especially in wood. Fine craftsmanship is second nature to Scandinavian design today much as it was at its ancestral roots.

Thanks in part to the work of such renowned Scandinavian designers as Alvar Aalto, Eliel Saarinen, Arne Jacobsen and Hans Wegner—as well as contemporary masters like Rud Thygesen, Johnny Sørensen and Olle Anderson—the world has become enamored of Scandinavian design. Yet more than any one individual aesthetic, it is the essence of Scandinavian design—its striking combination of simplicity and functionality—that has made it an easily recognizable and influential style throughout the world.

As Jens Bernsen, managing director of the Danish Design Center in Copenhagen, explains, "The traditional values of Scandinavian design are usefulness and economy. Objects must be well made, and have a simple and natural design, yet should never be simple in a way that compromises utility or practicality."

This sensible approach to design has been so admired, in fact, that some Scandinavians lament their loss of sole ownership. As Bernsen points out, "A great number of ideas which were almost exclusive to Scandinavian design have become part of the curriculum of

Culture shock: The Kulturhuset Baltopen (opposite, above) in the Copenhagen suburb of Ballerup was designed by Susse Fischer in collaboration with artist Anita Jørgensen. This school-turned-cultural house includes a 500-seat theater with balcony, 160-seat cinema, and 120-seat cinema/cabaret, plus a café, restaurant and offices. This tightly budgeted project provides a good example of how simple, economical design elements and materials—in keeping with the Scandinavian tradition—can be used to dramatic effect to create an interior that is anything but traditional. Photographer: Christoffersen Graf.



Pioneer Denmark's offices and showroom (left) just outside of Copenhagen speak to an emerging trend in Scandinavian design. Susse Fischer not only designed the space conceptually, but designed almost all of the interior furnishings as well.

User-focused function was the goal with the design of the Topdanmark Multishop in Herning, Denmark (below). Four different business services—insurance, banking, real estate and travel agents—were combined in one shop. Susse Fischer designed the space so all four services could function together in a centralized facility for user convenience. Customers are supposed to feel like the center of attention.

design schools all over the world. They are not Scandinavian anymore. In hindsight, the problem with Scandinavian design is not that we lost. The trouble is that we won."

The phenomenon has even received high-level recognition by the government in Denmark, where the minister of industry, Anne Birgitte Lundholt, wrote in a preface to a book about

still represent an essential component of the Scandinavian style. Danish designer Susse Fischer argues, however, that the almost blanket categorization of Scandinavians as mainly woodworkers is becoming outdated. "Wood has always been the preferred material and still is," she admits. "The design products we have been known for in the world are our wooden furniture pieces from the '60s and '70s. After that we have had a long pause where nothing has happened, so when people in the United States talk about Scandinavian design, they still have the furniture from that period in mind. But things are changing in the design field."

Scandinavian hardwood goes high-tech—under pressure

Thygesen and Sørensen, "A phenomenon found especially in Danish furniture design is that products are copied, hurting Danish export interests.... I believe that more should be done to protect the product development stages, and that more effective international copyright regulations should be adopted."

Regardless of outside sources, however, genuine Scandinavian design remains much sought after, and the trend in the region is towards increasing exports. Designers indicate that there has been a recent resurgence of interest in Scandinavian design classics particularly in two big markets, Germany and Japan. And Americans need only look to the rapid success of the Swedish furniture company IKEA to see that things Scandinavian win resounding approval here.

What Bernsen refers to as "the Scandinavian obsession with the use of natural and regional materials," has contributed much to the characteristic Scandinavian design aesthetic. In particular, the pale hardwoods indigenous to the region

According to Bernsen, many of the changes taking place within Scandinavian design are the inevitable result of global trends, including technological advances like the development of new materials and manufacturing processes and increased ecological and economic consciousness. Designers in Scandinavia have also achieved the mastery of materials such as laminates and metals, especially in combinations of materials. If you account for CAD, Bernsen points out, "Many more organic yet precise forms are bound to emerge. This, in turn, will be further inspired by the green wave in design."

The traditional realm of Scandinavian design is also affected by technology. According to Bernsen, as new capabilities in compression make wood more flexible to work and more prone to keeping its new shape, a whole new area of technical and economic possibilities will open up.

As foreign manufacturers have absorbed Scandinavian styles, so too have Scandinavian designers been influenced by the rest of the world. Danish designer Vibe Fly sees increasing influences on design in both directions stemming from the changes in Europe. "Nationalistic movements are going to disappear, as all of us in Europe are going to be part of the Common Market," she predicts. "We are so well informed, that we can all take inspiration from





Though the Finns do not consider themselves Scandinavian, their design principles include exacting quality and clean simplicity, similar to those of their neighbors. At the Amer Group Ltd.'s headquarters in Helsinki, designed by Helmer and Pirkko Stenros, top priority was given to the comfort of the employee, who can relax in this sitting area warmed by traditional pale woods (left, bottom). The foyer atrium (left, top) attests to the Finns' mastery of a whole different range of materials, and is viewed as a showcase of Finnish building skills. The space helps create the "concrete image" of stability that the company wants to portray. Photographer: AVEC Audiovisual.

Long, cold, dark winters do not stifle the Scandinavians' love of the outdoors, but do encourage them to design interiors that evoke the beauty of the natural environment. The Covent Garden restaurant (below) at the SAS Falconer Center in Copenhagen is a busy public area that functions as both a lounge and a nightspot. Vibe Fly designed many elements of the outdoors into the space, including a water lily pond, fountain and indoor plantings. The soaring roof, hung with large cotton sails, emphasizes the feeling of space, yet provides a comfortable feeling of shelter. An Oriental color scheme adds a feeling of warmth. Photographer: Dorte Krogh.

design tradition and style has always been and still is a no-nonsense style," concludes Fischer. "It is a style that is simple and functional, with very little decoration."

Just as Scandinavian design has gained that region an admirable reputation for craftsmanship and functionality, within Scandinavia itself there is a growing awareness, especially in the commercial sector, that one means to an individual identity is through the conscious use of design. "Many companies see their architecture and interior design as an important part of their identity," observes Bernsen. "Many design-based

package. This trend has created a new market for such interior components as furniture, textiles and lighting, designed and made for the use of a single company.

"More and more products, from furniture to technical equipment, are planned not as single items but as a system or family of products," Bernsen reports. This practice can only enhance function, traditionally and currently a top priority of Scandinavian design. "All my choices for the content of an interior," says Fly, "result in a creative living atmosphere, and avoid an empty aesthetic performance."

"Only when the user enters the scene is the design complete," Bernsen concludes. "The idea in Scandinavian design of creating a good match between man and his tools and environment is not a style but a principle which, I hope, will never go out of fashion."

In American terminology, knock on wood. ☺



each other. I already think it is often not possible to tell which country a piece of furniture is from." Fly observes that the greatest influences on Scandinavian design right now come from Italy and Spain.

Fellow Dane Fischer agrees that outside influences have permeated Scandinavian design, but not to the extent that Fly describes. "In recent years, Scandinavian design has been inspired by Italian design," says Fischer. "But if you look at Scandinavian design as a whole, you will find that we have kept our strong image of functionalism and simplicity, although we have learned a little more ornamentation."

Though materials and sensibilities may have changed and expanded, these basic characteristics, economy of design, usefulness and quality, have not. "The Scandinavian

companies are emerging, companies where products, graphics and architecture all relate to the corporate mission."

Possibly in response to this attitude, Scandinavian designers are often schooled and experienced in many areas of design. Unlike the design professions in the United States, which are comfortable with strict delineations between design fields, the emerging Scandinavian tendency is to design a project completely from top to bottom, inside out.

"We do not have a tradition for building and selling or renting commercial buildings as empty air spaces between two slabs of concrete, and thus leaving half the job of building the house to interior architects," says Bernsen. Within the interior environment, Scandinavians are moving towards a careful assimilation of all the elements of a design into a complete and individual



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FIRST THING WE DO...

Let's house all the lawyers? With 70% of the world's lawyers here in America, pressure for change is being felt all the way to their designers' offices

Lawyers in the English-speaking world all know the famous quote from Shakespeare's *Henry VI, Part 2*. "First thing we do, let's kill all the lawyers." In fact, most lawyers revel in the Bard's tribute to the power of their profession. There were few smiles, however, when Vice President Dan Quayle took similar aim at them during the 1991 convention of the American Bar Association in Atlanta. "Does America really need 70% of the world's lawyers?," he asked. "Is it healthy for our economy to have 18 million new lawsuits coursing through the system annually? Is it right that people with disputes come up against staggering expense and delay?" Designers can take solace in the fact that Quayle's statistics add up to nearly 800,000 lawyers in America, or 281 lawyers per 100,000

population (versus 111 in Britain, 82 in Germany and 11 in Japan) needing a lot of office space.

Despite the obvious good life led by lawyers, with the average partner's income reaching \$168,000 in 1990, the late 1980s and early 1990s have seen social and economic pressures brought to bear on law practice, forcing often painful changes on a profession that has long cherished a paternal, collegiate view of itself. Architects and interior designers have seen the changes coming in numerous ways. Although the total amount of square footage occupied by law firms continues to grow, today's law office works more like a machine than ever before.

To be sure, downsizing due to the decline in merger and acquisition work, the real estate crash, client resistance to fees and a corresponding willingness to bring legal work in-house has not decimated lawyers the way it has corporate and institutional middle managers and professionals. True, a new emphasis on profitability has caused old-line firms to dismiss bright, young associates and venerable senior partners who are not perceived as pulling their own weight with an unprecedented speed and brusqueness that has shocked their colleagues. Many a branch office of major, center-city firms has also closed for lack of business. And few lawyers will forget the price paid in 1988 for overreaching by the now defunct firm of Finley, Kumble, Wagner, Heine, Underberg, Manley, Myerson & Casey, which expanded exponentially to include over 200 partners by gobbling up firms in every key legal market in sight—only to collapse in bankruptcy. But the size of the profession still grows.

For designers, the driving forces behind law office design today reflect a desire to reduce staff, incorporate new technology, speed the flow of information and increase operating efficiency. Thus, many firms no longer maintain the 1:1 ratio of lawyers to secretaries, so that the traditional suite of offices housing them is giving way to more open arrangements that need less room. Similarly, associates can often be doubled up until they rise to the new category of senior associate or senior attorney, a position created to retain valued employees who will not be admitted to partnership. Computers are now distributed to lawyers as well as secretaries and paralegals via local area network for use in legal transactions and research, external and internal correspondence, billing and the like, causing typing pools and libraries to shrink. State-of-the-art conference centers loaded with computer, audio-visual, photocopy and facsimile equipment and attractive on-site cafeterias and food services help keep transactions and personnel close at hand during the business day.

None of this will do much to blunt Vice President Quayle's complaint. Lawyers and litigation may simply be an unavoidable way of contemporary American life. Whatever the merits of the debate, some 90,000 new law graduates each year make a good plea for designers to learn to house them right. ☛



A main reception area (above) is joined to a conference center and cafeteria by a graceful, spiral staircase in the new law office of Dewey Ballantine in New York, designed by Butler Rogers Baskett. In this way, the firm simultaneously minimizes the need for receptionists, ends the practice of renting meeting space and gives personnel and clients an attractive and efficient way to dine. Photograph by Robert Miller.

It Just Feels Custom

The New York law office of Dewey Ballantine, designed by Butler Rogers Baskett, works as only a custom-designed building can—so how come it's not?

By [unreadable]





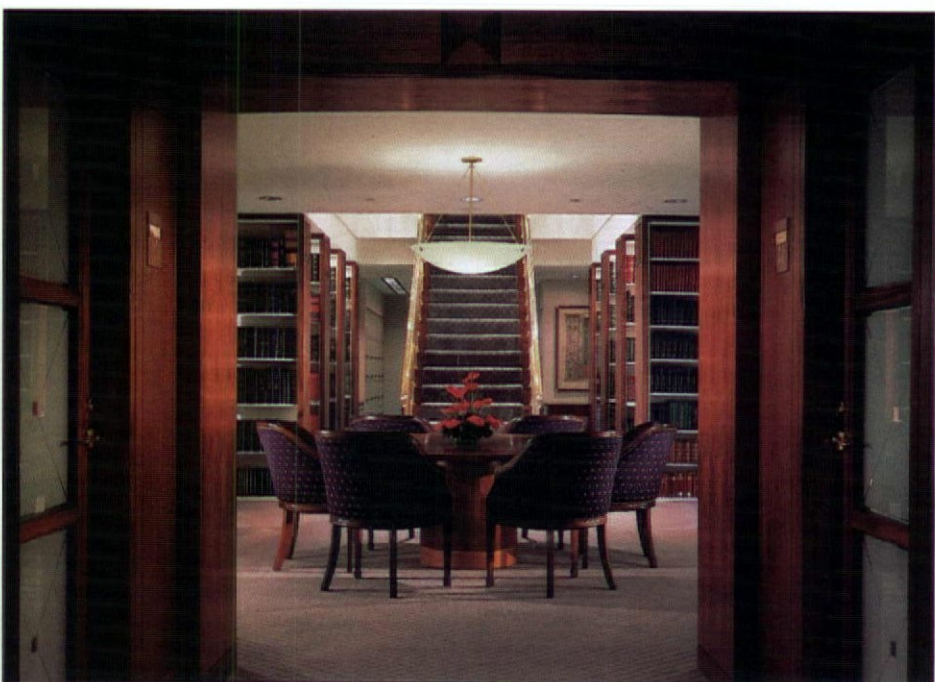
Dewey Ballantine's main reception area on floor 23 is dominated by the circular stairway that leads to the conference center and cafeteria on the floor below—key elements in the new office designed by Butler Rogers Baskett for the law firm's move from Manhattan's financial district to midtown.

Their great carcasses litter the American landscape like so many dinosaur fossils—corporate headquarters buildings custom designed for their CEOs and nobody else. When J.C. Penney relocated its headquarters in 1988 from midtown Manhattan to Plano, Texas, just north of Dallas-Fort Worth, it vacated a 45-story, 1.5-million sq. ft., glass-and-steel office tower erected 30 years ago expressly for the retailing giant that included such idiosyncracies as a vertical conveyance system (dumb-waiter) reaching from the sub-basement levels to the top floors. However, 1301 Avenue of the Americas, which looked to many a real estate broker like one of New York's larger white elephants, has proved to be a remarkably versatile new office for the law firm of Dewey Ballantine, as designed by Butler Rogers Baskett, architects and interior designers.

Founded in 1909 as Root, Clark & Bird and named Dewey Ballantine in 1990, the 350-attorney general practice is one of the venerable law firms that clustered in the heart of New York's financial district during the years when a Wall Street address was both prestigious and practical. Had the city's top banks, investment banks, securities firms, insurance companies, accountants and attorneys been content to remain on Wall Street, Dewey Ballantine might have stayed there as well. However, so many major downtown organizations had moved to midtown by the close of the 1980s that, eight decades after its founding, Dewey Ballantine formed an Office Arrangements Committee of a dozen attorneys and administrators to prepare itself for the journey north.

"There was never much doubt about moving to midtown," observes Harvey Kurzweil, Dewey Ballantine's managing partner. "Our clients, lawyers and service staff would all find midtown more convenient and attractive. The atmosphere would be better, particularly for our people working nights and weekends. There would be restaurants, shops and culture."

Weekly meetings between the attorneys and the architects, who were also responsible for Dewey Ballantine's previous office, produced a fairly straightforward program for the firm's new home. Of course, attractive and efficient workplaces would be provided for attorneys and support staff. Beyond this basic requirement the firm wanted a state-of-the-art conference center with dining facilities, to eliminate the need for rented rooms off-premises, and an up-to-date information management system incorporating computers, a library and on-site document storage.



Yet there was a potential hitch. Despite the surplus of office space in Manhattan, first-class midtown properties offering 300,000 sq. ft. of contiguous space on 20,000 to 30,000-sq. ft. floors proved unexpectedly hard to find. "The project team looked at some 20 different buildings and cut the short list to four," recalls Jonathan P. Butler, project partner for Butler Rogers Baskett.

At 1301 Avenue of the Americas, Dewey Ballantine found nine contiguous upper floors, 21 to 29, averaging 28,000 rentable sq. ft. each, two sub-basement levels ideal for record keeping and a mail room, and a secure, vertical conveyance system linking them together. Just as importantly, the firm exam-

ined the quality of the building and its owner and liked what it saw. "We felt our previous building had been allowed to deteriorate," notes Kurzweil. "This time, we wanted a landlord with a reputation for service and staying power. Tishman Speyer convinced us it would do a first-rate job."

While the landlord fulfilled his pledges to modernize the building's mechanical, electrical and elevator systems, the floorplate of this oblong tower complicated the planning process with its offset core, which resulted in a window-wall-to-core-wall distance too shallow for the traditional suites of attorneys and secretaries. Other law firms had rejected 1301 Avenue of the Americas for this reason.

This view of one of 12 conference rooms in Dewey Ballantine's conference center (opposite, top) looks beyond the room's custom conference table and cabinetry to the corridor outside, adjacent to the cafeteria. Having this fully equipped center has eliminated the need to rent meeting space off premises.

A splendid library (opposite, bottom) on two floors gives attorneys at Dewey Ballantine comfortable reading chairs, a book conveyor, custom carrels with computer hook-ups and spectacular views. The only problem is that attorneys increasingly prefer to use electronic data retrieval systems instead.

Sitting areas (right) placed neatly in the bays between columns at Dewey Ballantine's conference center make good use of the space between the conference rooms and the service core by accommodating the constant ebb and flow of people from a room during the course of a typical transaction.



Butler Rogers Baskett, by contrast, proposed a new configuration that placed partners' window offices on either side of central secretarial bays that were themselves positioned along the window wall. This setting did not permit the customary direct-eye contact between attorney and secretary, but it would compensate with light and views.

Persuading Dewey Ballantine to accept the solution was a challenge in itself. "It was hard for some attorneys to see past the notion of secretaries along window walls," admits James G. Rogers III, design partner of Butler Rogers Baskett. "After all, you could put associates there." Since the firm does not maintain a 1:1 ratio of partners to secretaries, and

there is room for the associates among the partners on the window wall, the new configuration has prevailed.

Other significant changes have been made. For example, instead of stationing receptionists on every floor, the new office has estab-

lished a main reception area on floor 23 with cardkey access elsewhere. Unusual though this arrangement may be to traditionalists, the cardkey system has lowered operating costs and enhanced security.

Attorneys averse to using computers have been encouraged to try the keyboard within

the security of their universally wired offices, thanks to a 500-PC local area network equipped for library access, facsimile, billing and electronic mail, which has replaced written memos. The response has been generally favorable. "It took six or seven months to win

Secretaries on the window walls—and other heresies

over most diehards to E-mail," reports Dewey Ballantine partner Michael J. Close, who covered technology for the Committee. "The hold-outs get their E-mail in hard copy."

Fortunately, other innovations at Dewey Ballantine have been easier to accept. Simply by requesting documents on file, attorneys



An attractive cafeteria where reasonably priced menus are based on polls of Dewey Ballantine personnel has become highly popular with attorneys and support staff alike. Views of the

seating area (above, left) and serving line (above, right) show how good materials, color and lighting create a festive mood.

can take advantage of a computerized vertical conveyor and pneumatic tube system that distributes hard copy to each floor's communication center. And instead of scrambling to rent conference rooms and interrupting work at mealtimes in the financial district, Dewey Ballantine now enjoys the convenience of an on-site, 12-room conference center on floor 22, attended by an adjacent, full-service cafeteria and connected by spiral staircase to the main reception area immediately above.

Possibly the only amenity that may not live up to expectations is the library. This attractive, 4,000-sq. ft. duplex space offers comfortable seating and work areas, a book conveyor, custom carrels with computer hook-ups and spectacular views—but attorneys seldom use it. As Kurzweil explains, "Research by electronic data is replacing much library use in the law today."

To unify all these interrelated functions, Dewey Ballantine and Butler Rogers Baskett have created a visual environment in wood, stone, drywall and carpet that is delicately poised between 18th-century historicism and International-style modernism. The balance is not easy to describe. "There would be neither fluted pilasters nor hard-edged walls," recounts John H. Whitworth, the Dewey Ballantine partner who dealt with architectural aesthetics for the Committee. "We wanted a classical design."

Partners' offices were designed with a minimum of cost and confusion by offering partners limited options for furniture, colors and fabrics—as well as a modular "partner wall" of cabinetry that can store whatever media a partner wants. Elsewhere, works of art in a broad range of styles have been selected and installed by the attorneys themselves

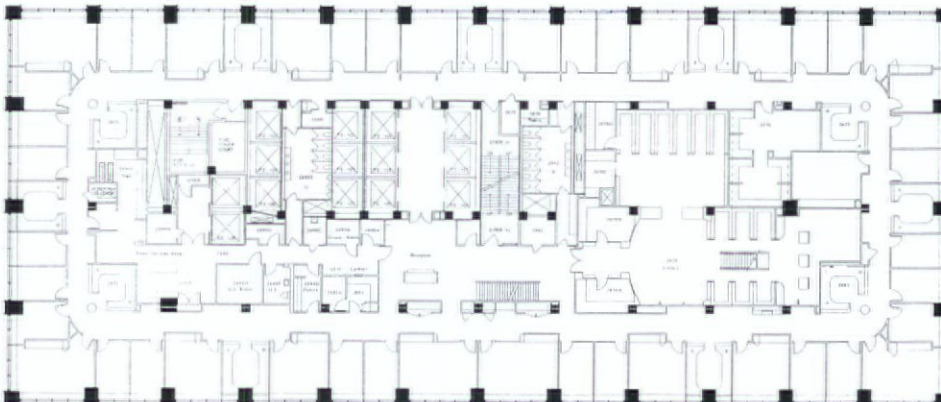
with guidance from the Museum of Modern Art. The total effect is, to quote Whitworth, "tasteful but not lavish."

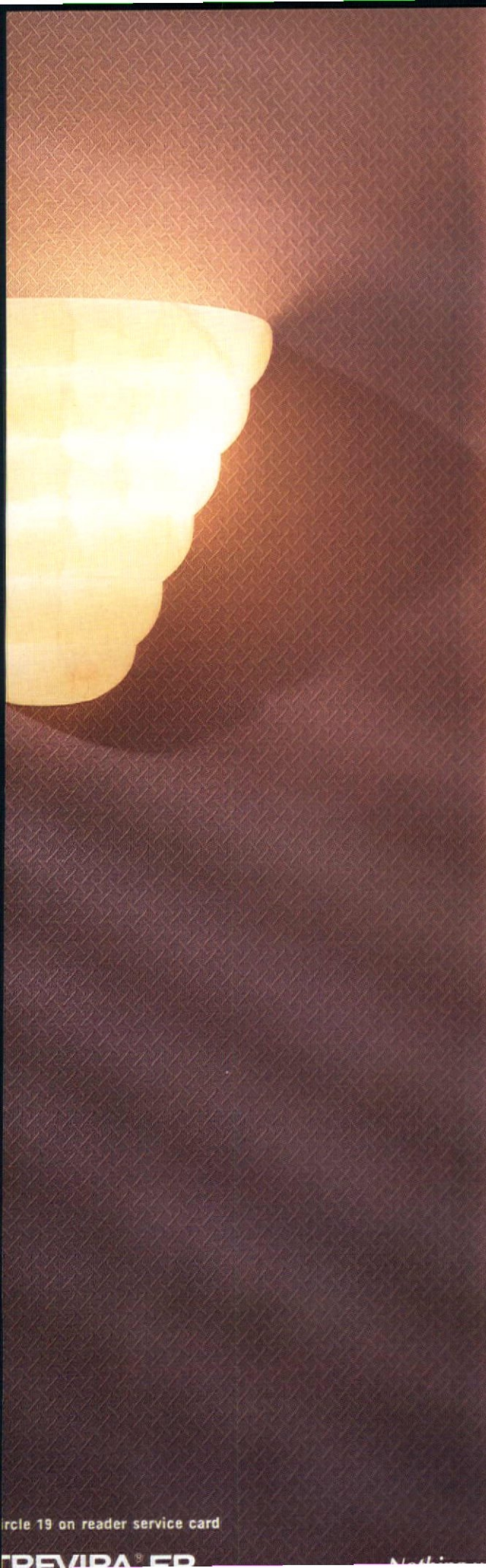
It's hard to believe this project was designed and constructed in just 15 months, but that's what the client wanted and what the client got. "The new office is working the way we intended," Harvey Kurzweil declares. A very favorable legal opinion, we might add. ☺

Project Summary: Dewey Ballantine

Location: New York, NY. **Total floor area:** 287,000 sq. ft. **No. of floors:** 11. **Average floor size:** 28,000 sq. ft. **Total staff size:** 604. **Wallcovering:** J.M. Lynne, Unika Vaev, Jim Thompson, Carnegie. **Paint:** Benjamin Moore. **Ceramic tile floor:** American Olean. **Granite floor:** Stone Source. **Carpet/carpet tile:** Bentley, Hokanson. **Ceiling:** Armstrong. **Lighting:** Linear, Lightolier, Edison Price, Boyd, Jerry Style. **Door hardware:** Yale, Valli & Colombo. **Window treatment:** Therma Veil. **Railings:** Julius Blum. **Work stations:** Knoll. **Work station seating:** Harter. **Lounge seating:** Wood & Hogan, HBE Baker. **Cafeteria seating:** Stendig. **Other seating:** Zographos,

Brickel, Vecta, Scope. **Upholstery:** Clarence House, Jack Lenor Larsen, Pollack, Stroheim & Romann, Schumacher, Pallas, DesignTex, Brunschwig & Fils, Scalamandré, Fortuny, Unika Vaev, Lee Jofa, Knoll, Architex, Adam James, Bergamo. **Conference table bases:** John H. Langenbacher. **Cafeteria, dining tables:** Johnson Industries. **Other tables:** Cedric Hartman, Wood & Hogan, Rialto. **Files:** Storwal. **Shelving:** Iron Bound, Elecompack. **Architectural woodworking and cabinetmaking:** John H. Langenbacher, Jarrett, Nordic Interiors. **Signage:** ASI. **Accessories:** Knoll, Smokador. **Client:** Dewey Ballantine. **Architect and interior designer:** Butler Rogers Baskett; Jonathan P. Butler, project partner; James G. Rogers III, design partner; Charles Haver, project designer; Louis A. Kovacs, project manager. **Structural engineer:** Lovett & Rozman. **Mechanical and electrical engineer:** Syska & Hennessey. **General contractor:** A.J. Contracting. **Construction consultant:** Nico. **Acoustician:** Robert A. Hansen. **Lighting designer:** Horton-Lees. **Food service consultant:** Paul D. Busko. **Graphic designer:** Whitehouse & Co. **Audio-visual consultant:** Smith-Meeker. **Furniture dealer:** FCI. **Photographer:** Robert Miller.





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Miami Nice

Convincing clients that big-firm corporate law can be successfully practiced in a small-firm setting in Miami was Shapo, Freedman & Fletcher's challenge to Peggy Nye and Associates

By Jennifer Thiele



Columns of keystone rock indigenous to southern Florida make a dramatic statement in the reception area at Shapo, Freedman & Fletcher (opposite). While the rock and neutral color palette give a regional flair to the design, the moss green granite floor adds a distinguished look to remind clients that serious law is practiced here.

The main conference room at Shapo, Freedman & Fletcher (left) is separated from the reception area by a glass wall that serves a dual purpose. The clear glass bands at top and bottom allow natural light to flow through the conference room to the interior reception area, while the sandblasted design is strategically placed to preserve the privacy of conference room occupants.

The time was right. In 1988, after years of working for a large, prestigious law firm in Miami, attorney Ronald Shapo joined up with long-time associate David Freedman to set up shop in a sublet space as a small corporate law firm emphasizing personalized, hands-on service for its prestigious clientele. Much to Shapo's delight, "We had a surprising degree of success," he reports, necessitating a move after two and one-half years to "more permanent and attractive offices."

Shapo, Freedman & Fletcher now occupies space on the 47th floor of Miami's tallest building, the Southeast Financial Center, in offices designed by Miami-based Peggy Nye and Associates. The facility has been carefully crafted to reflect the firm's philosophy that corporate law

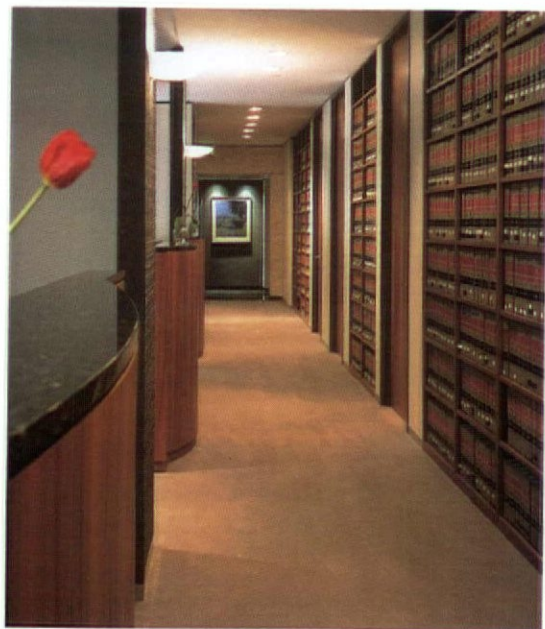
can be practiced in a big-firm way in a small firm setting to the client's advantage. "The client gets a lot of personal attention," explains Shapo. "We have a very hands-on attitude and we all enjoy practicing law."

This attitude has been translated through design and materials into what Shapo describes as a professional setting that reflects a more relaxed, intimate personality. Nye and Associates principal Peggy Nye recalls that Shapo's earliest directive to her was, "I want wow!" Achieving that rather subjective goal required a deft balance between pizzazz and elegance—in a relatively limited space on a very strict budget. By nature, Shapo, Freedman is a financially efficient firm. According to Shapo, "The economic realities of a smaller

firm accrue to the client's benefit as well."

A regional appeal is clearly evident, too. Keystone rock, quarried right in southern Florida, graces the walls of the public areas and corridors to give the office a "Florida feeling," according to Nye. Curved transaction counters for secretarial work stations appear to undulate down the main corridor, "to evoke the surrounding water," she says. The use of lighter teak woods, neutral colors and natural light combine with the keystone walls to create an easy-going atmosphere appropriate to the tropical setting.

Despite the relaxed atmosphere, Shapo, Freedman gets pretty serious about corporate law, with an emphasis on finance and real estate development, so it was important for the design to reflect the credibility of the



Space restrictions prevented all of the firm's vast collection of law books from being stored in the library, so Nye and Associates converted recesses along the main corridor into bookshelves (left). Custom-built secretarial work stations opposite attorneys' offices have curved fronts that appear to wave in and out as one looks down the corridor.

Principal Ronald Shapo's office (below) was designed in the same modern but conservative style as the rest of the space. The wood, neutral colors and sandblasted glass were carried over to his furnishings. Although the keystone is absent, one look out the generous floor-to-ceiling windows leaves no doubt that this is beautiful, sunny southern Florida.



firm's practice. Moss green granite floors in the reception area add a distinguished look to the space. Recessed alcoves in the main corridors that once housed file cabinets for the previous tenants were turned into floor-to-ceiling bookshelves housing volumes upon volumes of legal texts. In addition to adding an air of distinction, the bookshelves perform a valuable space-saving function.

Shapo, Freedman dismisses the popular trend that electronic data services can adequately replace law books. Though the firm does subscribe to a number of electronic services, Shapo insists. "We feel strongly that there is no substitute for looking through the books." While many firms are downsizing their law libraries, he points out, "We have a much more extensive library than some firms that are two, three or five times our size."

The office consequently maintains a library where attorneys can actually go and work, and many of the more frequently used books are contained in that more traditional area. But space limitations did not leave the library enough room to hold all the firm's books, so the rest are accommodated along the walls. "It gives the corridor that legal look," comments Nye.

Unlike the library, a functional space designed to save space and money, the reception area is a focal point of the design, setting a tone that Nye describes as "conservative modern." Nye and Associates separated the reception area from the adjacent conference room with a sandblasted glass wall that introduces natural light into the offices while it maintains the privacy of the occupants of the meeting room. The glass contrasts well with the nearby keystone rock.

"If you have to work for a living, this is a very nice place to do it," jokes Shapo. Gazing at the spectacular views of the Florida coastline from the office windows, he adds, "On a clear day, you can see all the way to downtown Fort Lauderdale." Nye and Associates have exploited those views by accommodating the generous amount of window space in each attorney's office, and a stepped-back floor plan allows each of the three partners the advantages of a corner office with two walls of windows. Thus, the beach appears literally at their doorstep.

At Shapo, Freedman & Fletcher, there's never a day without sunshine. ☀

Project Summary: Shapo, Freedman & Fletcher

Location: Miami, FL. **Total floor area:** 5,356 sq. ft. **No. of floors:** 1. **Total staff size:** 16. **Cost:** \$35/sq. ft. **Wallcoverings:** Carnegie. **Carpet:** Prince St. Technologies. **Masonry:** Miami Granite & Marble. **Lighting:** Lightolier, IPI, Olampia. **Seating:** Cartwright, Corporate Logic/Camilo, Storal. **Custom desks, conference table, reception desk:** California Woodwork. **Architect:** Skidmore, Owings & Merrill. **Interior designer:** Peggy Nye and Associates Inc.; Peggy Nye, AIA, Dana Lodin, AIA, Ursula Hunt. **General contractor:** M.K. Roark. **Artwork:** Barbara Gillman. **Photographer:** Nancy Robinson Watson.



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Southern Comfort

When a venerated past tangled with the wiring of a high-tech future, the Greensboro, N.C., law firm of Smith Helms Mulliss & Moore called on Quantrell Mullins & Associates to make peace

By Amy Milshtein

Some companies jump at the chance to go electronic, acquiring every gadget and gizmo that goes beep in the night. Others have to be dragged, kicking and screaming into the digital world. No matter which route is taken, the end result is often the same: expensive equipment teetering on inappropriate furniture and a tangled mess of wiring underfoot. Just ask the Greensboro, N.C., law firm of Smith Helms Mulliss & Moore. When enough became enough, the attorneys had to escape their electronic jungle by relocating to an office that could manage their burgeoning electronic needs, and called on the design firm of Quantrell Mullins & Associates to make it work.

It's understandable how Smith Helms could find itself in this predicament. Established in the 1920s, the firm maintains branches statewide plus one in Washington, D.C., employing a total of 140 attorneys who offer a full menu of law services from tax to litigation to corporate. Its Greensboro head office employs 70 attorneys and specializes in litigation.

In the words of Harvey Barnett, president of H. Barnett Fabrics, Ltd. and interior design consultant on the job, the head office "grew like topsy, expanding and adding on, trying to become more efficient" without success. To make matters worse, its building systems were outmoded and overwhelmed, unable to handle rapidly growing electronic needs or even to heat and cool the office.

With a new, high-rise building offering efficient space, prestige and a generous work letter nearby, the attorneys got to work. An executive committee of three partners and an administrator was formed and the creation of the new offices began. Smith Helms had four important criteria to meet: to manage their electronics, allow for quick reconfiguration, anticipate future growth and upgrade their



image—all at the same time.

Quantrell Mullins has met these goals dramatically, by giving the heavily computerized support staff some very progressive work stations whose wire-hungry innards are hidden behind a traditional facade. Computers dressed in these period clothes have even made their way into the offices of some die-hard, pen-and-paper-devotees among the attorneys.

Taming all this technology has also enabled Smith Helms to pursue another, much-delayed goal: to cut down on support staff. The firm is striving for one secretary for every two lawyers. Another top priority, the ability to move lawyers around without too much hardship, is making headway as well.

Smith Helms works by grouping lawyers by practice and surrounding partners with associates, creating teams. Of the firm's four floors, one is devoted entirely to litigation, another is half litigation, half real estate, the third is half litigation, half corporate, and the last is given to administration. What the attorneys wanted was the flexibility to create new, more efficient teams easily.

"Progressive Traditional" is how Bianca Quantrell, president of Quantrell Mullins & Associates, describes the public spaces at Smith Helms Mulliss & Moore. This stair landing (opposite), complete with Federal-style columns, fits that description perfectly. Special permission was required to permit its construction in Greensboro, N.C., a city that does not have a tradition of high-rise buildings.

Rich colors add the progressive bent to the environment of Smith Helms Mulliss & Moore. The waiting area (above) features an unexpected shot of red on the wall, which contrasts in spirit with the traditional architectural treatment of the pilasters and bookcases, as well as the 18th century-style furnishings.





Smith Helms didn't want its corridors to look like tunnels, according to a partner and member of the building committee. Quantrell Mullins designed roomy and handsome halls (opposite) in which a classic architectural grid runs strongly through the floor marquetry, ceiling coffers and doorways.

To save money, Smith Helms Mulliss & Moore recycled its extensive supply of art and artifacts (above, left). Original works from local artists were also purchased to round out the collection. The alcove with its dramatic lighting and splash of color is one of many design motifs used to add form and depth.

So that Smith Helms' office does not look like a men's hunt club, Quantrell Mullins used wood as a condiment, spicing up areas like the floor of this lobby (above, right), which relies otherwise on elegant plasterboard walls, cool, white architectural moldings, and finely detailed furnishings for its overall look.



One way this was accomplished was by employing strict office standards. Partners' window offices are all 15 ft. x 15 ft. Associates get 10 ft. x 15 ft at the windows. Corner spaces are reserved for senior partners, while paralegals work in the core area.

Another way was to limit design choices. Quantrell Mullins offered a limited palette of wallcoverings and window treatments to attorneys, and carpet remained the same throughout the private spaces. "We didn't want people

ca Quantrell, president of Quantrell Mullins. "And remaining cost conscious was very important to them."

Quantrell Mullins answered with public spaces that are fresh yet familiar. Large-scale detailing and rich colors give the office the progressive bent that the younger lawyers demanded, while warm woods and Federal-style columns evoke the tradition expected of a 70-year-old firm. This new image is a far cry from the old office, which Stukes describes as "a men's hunt club."

To save money, the firm recycled some of its extensive supply of artwork. Antique maps and hunt scenes add warmth to the walls. Money was also invested in new works, mostly from regional, North Carolina artists.

A grand internal stair linking Smith Helms' four floors becomes a major element because of its visual impact on visitors and its convenience for personnel. It also serves as a business development tool, as the lobbies around the landings are great cocktail party gathering spots. Convincing the local board that the stairway would be safe proved to be a challenge, however.

"Greensboro is the second largest city in North Carolina," says Stukes. "But they don't have many high-rises and their fire codes are quite conservative. So an internal stair that wouldn't be a problem in another city wasn't

Meet me by the internal stair

investing in expensive, permanent finishes like wainscoting," says Tom Stukes, partner and member of the building committee at Smith Helms. "This way no one is married to an office, and making changes is easy."

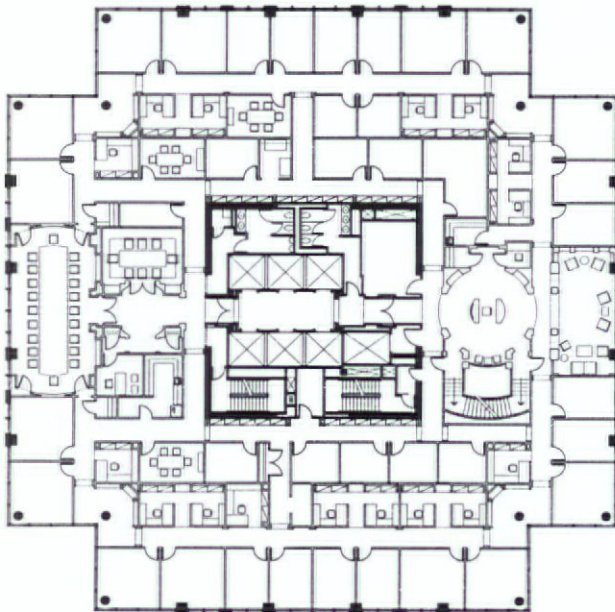
Lawyers could buy their own furnishings or opt to tap the firm's extensive supply. Either way, casegoods had to conform to company guidelines.

Just as the private offices have been streamlined for efficiency, the open plan spaces must also conform to guidelines. Tacking personal photos and papers on the wall has been banned to avoid clutter. But this doesn't mean that Smith Helms lacks warmth or style.

"The firm wanted something Southern and traditional yet progressive," remembers Bian-



Tradition still reigns in the board room of Smith Helms (above)—but don't look too closely. Modern touches are present in the sometimes invisible information technology needed by today's law firm. Quantrell Mullins successfully married the old and new here to please 70 highly critical attorneys.



Don't let the time-honored look of these work stations fool you. Wire-hungry innards lie behind an open plan's conservative facade (left). Managing Smith Helms Mulliss & Moore's ever-growing electronic needs was one of Quantrell Mullins' biggest accomplishments.

allowed here." By petitioning local and state government, Smith Helms was finally granted its stairway.

Another area of the office that needed structural work was the library. Located on the lowest floor, the facility required increased loading capacity to be incorporated into the base building structure and adjacent areas to provide for future expansion. Right now, the heavily used library takes up one third of the floor but can expand to one half.

As the firm grows, the library will become sandwiched between the floors—its central location reinforcing its importance. But no matter how much Smith Helms grows, maintaining a sleek, efficient, vibrant and open feeling is paramount. "We don't want the corridors to look like tunnels," says Stukes. "This is an enjoyable place to practice law and above all, it has to remain so."

If you ask any of the 70 rather critical attorneys practicing there now, having finally fought their way out of the electronic jungle they would wholeheartedly agree: It's great to feel at home again. ☺

Project Summary: Smith Helms Mulliss & Moore

Location: Greensboro, NC. **Total floor area:** 72,928 sq. ft. **No of floors:** 4. **Average floor size:** 18,232 sq. ft. **Total staff size:** 250. **Wallcoverings:** Maharam, Winfield, OHVM, DesignTex, Architex, Norton Blumenthal, First Edition. **Paint:** Devoe, Benjamin Moore, Pittsburgh, Glidden, Duron, Martin Senour. **Laminate:** Formica. **Dry Wall:** Building standard. **Flooring:** Armstrong (vinyl tile), American Olean (ceramic tile). **Carpet/carpet tile:** J&J Industries, Lacey Champion (custom rugs). **Ceiling:** Building standard. **Lighting:** Lightolier, Baldinger, Halo, Boyd, CSL. **Doors:** Southern Architectural Woodwork. **Door hardware:** Building standard. **Window treatments:** Scalamandré, Arlington, Larson, Maharam, Boussac of France. **Railings:** Sutton Kennerly. **Work stations:** custom by Southern Architectural Woodwork. **Work station seating:** Comforto. **Lounge seating:** Wood & Hogan, Farrington, Bernhardt, IPE Hickory Chair, Kittinger, HBF, Trosby. **Dining seating:** Loewenstein. **Other seating:** Mueller, Gilbert. **Upholstery:** Edleman, Will Tex, Bergamo, Ben Rose, Boris Kroll, Clarence House, Jim Thompson, DesignTex, Stroheim and Romann, AAT, Fortuny, Unika Vaev, Hendrick, Sunar Hauserman, Manuel Canovas, Jack Lenor Larsen, Lee Jofa, Roger Arlington, Brunschwig & Fils. **Conference tables:** Council Craftsman, Bernhardt. **Cafeteria, dining tables:** Loewenstein. **Other tables:** Jensen, Bernhardt, Council Craftsman, Baker, Paul Jones. **Architectural woodworking and cabinetmaking:** Southern Architectural Woodwork. **Planters, accessories:** Smokador. **Access flooring:** Tak. **Client:** Smith Helms Mulliss & Moore. **Interior designer:** Quantrell Mullins & Associates. **Structural engineer:** Sutton Kennerly & Associates. **Mechanical and electrical engineer:** Newcomb & Boyd. **General contractor:** Humphries & Co. **Construction manager:** Cousins Real Estate Corp. **Lighting designer:** Ramon Luminance Design. **Furniture dealer:** Mitchell Dimon. **Photographer:** Brian Gassell.

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Hit by a Slow, Moving Target

U.S. organizations skeptical of master planning have a little surprise in store when executive orders meet bricks, mortar and drywall—head-on

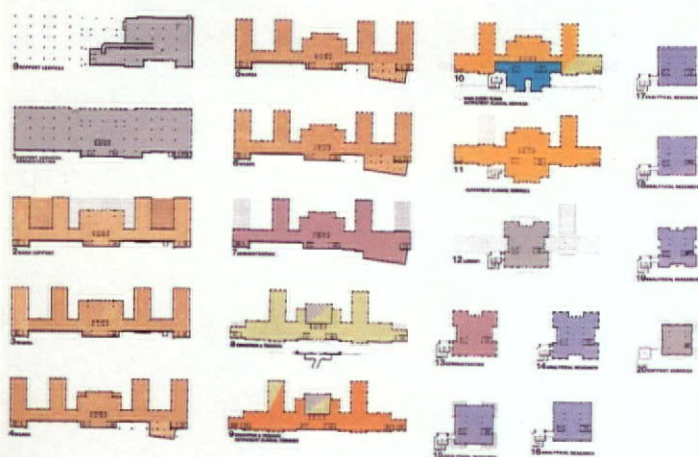
By Jack L. Gordon

Does anyone plan for the future anymore? At a time when we measure our fate quarterly, any organization that undertakes a master plan for the long-range development of its physical structures must seem especially brave. But there is no escape from a basic fact of facility development: Bricks, mortar and drywall move a lot slower than executive orders. That's why a master plan makes sense, as a process that has as its foundation the long-range goals, values and objectives of an organization, using program requirements, analyzing planning and construction options, and balancing costs and schedules to meet those goals.

Often the alarm sounds for a master plan at the eleventh hour, when problems resulting from a lack of long-range thinking are impossible to ignore. You know you need a master plan when you have identified a need to modify, expand or relocate as a result of your facility's inefficiencies, or you are burdened by a physical plant that is inadequate or ill-equipped. Ironically, organizations concerned with short-range economies often make hasty real estate decisions that cost more than necessary—and make excessive use of building materials and technology. By the time they pause to reflect on the consequences, the damage has already been done.

How do changing business goals redirect a firm's facilities? A firm may decide to acquire or merge with another firm, expand into new territories or markets, replace outdated equipment, expand production capacity, or centralize or decentralize its operations. In each case, top management's decision will have a significant impact on what is for many organizations one of its major assets, its real estate. Thus, the design of a new building or renovation of an existing structure should not be viewed as an isolated act, but as an important tactical component of business strategy.

Master planning an organization's facility is more than just programming the current number of employees, how much space they require or even their present functional



In this overall analysis of the back-office operations of a securities firm on the New York Stock Exchange, Jack L. Gordon Architects transformed programming studies data into diagrammatic form to show organizational structure of departments and their relationships—prior to designing a successful new facility to manage this complex activity.

arrangement. The process must reflect a given organization's internal structure and geographic location. Key phases in the master planning process are outlined here.

- A statement of goals is the first step in the process, and must be established by the top officials of the organization. Is the group to expand or contract, centralize or decentralize, refocus or reorganize, upgrade or downgrade, sink deeper roots or relocate, or introduce or abandon business practices, operating procedures or major technologies? Once the goals are defined and articulated, they guide the professional planning team in the programming and design phases to follow.

- Programming is the defining of functional needs, including number of personnel, relationships of units, ideal departmental adjacencies, equipment needs, technological demands, furniture requirements, present deficiencies, future

growth expectations, special needs and so forth—not so much in their existing forms as in their emerging or desired forms. It's through this process that the design of the organization itself, not just its facility, takes shape. Because passively accumulating these facts would do little more than repeat currently existing errors, the planning team must challenge the organization to reassess its values, methods, hierarchy, lines of communication and operating systems to arrive at the best forms to meet its long-range objectives. The process can actually instill a heightened sense of self-awareness about structure, goals and objectives throughout the organization.

- An analysis of site conditions is needed whether an organization constructs a new facility, expands within an existing facility or moves to an existing structure. For a new facility, the planning team must document the physical characteristics of the site, such as the boundaries, topography, roads, and utilities. For an expansion or move, the planning team must survey the existing structure, mechanical, electrical, plumbing and communications systems.

- Zoning and/or code analysis concern the issues that affect the maximum potential of a site for construction or expansion. Local zoning ordinances dictate height and bulk restrictions, parking requirements, allowable land coverage and setback restrictions. A code analysis is undertaken to determine issues of non-conformance in an existing building which may have substantial impact on the cost of renovation. The new Americans with Disabilities Act will certainly affect all construction, including standing structures. Code requirements specific to an organization, such as health or hospital codes, must also be considered.

- Environmental issues may be encountered when planning a new building or complex that the planning team will have to investigate, particularly with regard to the effect on a community of increased traffic and noise and similar factors. Additionally, the site may be subject to environmental regulation because of such conditions as wetlands, prior uses or toxic substances.

- Planning and design come next. Once all programming information has been established and the site or building issues determined, planning can be initiated. Using the programming components, the planning team can formulate a series of options to be reviewed with the client and modified to eventually arrive at the ideal relationship of units. Of course, these will also depend on site conditions or existing building configurations.

- Construction cost and schedule follow the selection of a planning and design scheme or series of options. Construction cost can be developed based on a scope of work with respect to the design and construction issues. If several options are under consideration, both cost and scheduling can be a determining factor. Where only one planning option is selected, several scheduling scenarios may be possible with associated cost implications.

- Operating costs should be considered by the planning team if there are options available in HVAC and other operating systems.

Organizing a master plan: Who's really in charge?

Organizing a master plan is a labor-intensive effort for both the organization and the planning team. To effectively assemble the needed programming information and to formulate the design, the client must put in place an individual or small team who can organize the efforts of the organization and relate to the professionals on the planning team. It is important that the individuals selected have a thorough knowledge of the operation and the power and authority to command staff and information about the organization. In addition, they must have the ability to make or marshal decisions that relate to the functioning of the organization.

Communication and the organization of data are critical to master planning. Thus, the transferring of program information should begin with a general overview and progress through a combination of meetings with staff members, the use of a questionnaire, and a survey of the existing organization.

- A meeting is held with the heads of all organizational levels as a group to discuss the purpose of the master plan and how it will affect the interrelationships of the various units. These meetings are followed by individual meetings with the unit heads to consider the operation of each unit in depth. The process, which repeats itself at the next managerial level, first as a group and then individually, resembles a pyramid with the chief executive officer at the top, the key administrators immediately below, the department heads next and so on down the chain of command. At each level, the personnel of the organization increase in number and the information becomes more task-specific.

- A questionnaire is an extremely useful tool in obtaining and organizing vital programming data. Though the exact form of the questionnaire should be tailored to the specific client, it will include these basic questions:

departmental function, number of personnel, ideal departmental adjacencies, equipment needs, furniture requirements, storage needs, electronic data needs, present deficiencies, future growth projections and special needs. More space should be provided for general comments that will clarify or supplement the specific questions.

- A survey of existing conditions will enable the consultants to visualize the information received through meetings and to document critical equipment and furniture issues.

- Conceptual diagrams based on the assembled information charting work flow, departmental adjacencies and similar con-

A good master plan is anything but passive—it actively challenges the organization to reassess its values, methods, hierarchy, lines of communication and operating systems.

cepts are also useful in analyzing functional relationships. These diagrams form a bridge between the programming and design phases. Depending on individual work station needs, the planning team can then establish space standards, which function like building blocks to determine the size of the components that will give physical form to the conceptual diagrams.

Since ongoing dialogue is important through the planning phase of the process, frequent meetings must be held with the organization to review and evaluate the many available options. As the meetings proceed, ideal functional relationships will be modified to respond to physical conditions, and options will be refined and reduced. Eventually, the planning team will arrive at a scheme that simultaneously serves the organization's goals and balances all the issues involved.

Selecting the right team of professional planners is vital to the success of a master plan. Team members must be knowledgeable about the total planning and building process and the specific needs of the organizations. To address the many probable issues, the consultant team will need to include: an architect/planner, structural engineer, mechanical engineer and cost consultant. Depending on project needs, the team may be augmented with a traffic consultant, soils engineer, landscape architect, environmental specialist, historic preservationist and/or such client specialists as a hospital planner or production line consultant.

Measuring time: Don't shortchange your future

A master plan is a complex undertaking requiring an enormous amount of time and energy on the part of both the organization and the professional team. How much time is needed to prepare a master plan will obviously depend on the size and complexity of the organization. While a small corporation or institution may take months, a major organization could use a year or more.

Implementing: One great leap—or many small steps?

As a blueprint to guide the organization in the orderly evolution of its facilities, a master plan solution can be implemented in one phase or can be a plan whose parts are realized over a period of time, depending on growth projections and/or financing. Yet there's more to this document than a construction schedule. A master plan can be used by an organization to communicate its vision to its staff, to focus an institution's fundraising efforts by detailing its future needs to contributors, and to support municipal institutions in their quest for public appropriations.

In summary, a master plan resolves the options an organization can exercise in pursuit of its activities in the physical environment. The lens through which it sees is provided by the vision of the user. The resulting outlook creates a framework in which the options can be developed, interpreted and finally selected, and it should be as flexible as required for the organization to achieve its purpose.

Being flexible should not be confused with being inconclusive, however. In helping an organization give structure to concepts that are fundamental to its existence, an effective master plan can help develop new ways to enhance functions that are underutilized or perhaps inefficient—while providing an organized pattern for future growth. Exactly how the future will appear is beyond anyone's power to foretell, of course, but a good master plan can make tomorrow seem surprisingly familiar—and manageable. ☛

Jack L. Gordon, AIA, is president of Jack L. Gordon Architects, an architecture, planning and interior design firm based in New York serving commercial and institutional clients.

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Hot Topic

How California Technical Bulletin 133 is turning up the heat for furniture manufacturers and specifiers throughout the United States

By Jennifer Thiele

In a modern-day twist on Westward Expansion, fire safety legislation that has its roots in California is spreading East. Following in its swath are some stringent yet consistent regulations that have already had a major impact on the contract furnishings industry.

California Technical Bulletin 133, known simply as CAL 133, outlines some of the most carefully developed and strictest standards to date relating to fire safety in public facilities and high-risk occupancies. (High-risk covers buildings where egress is inherently impeded, such as prisons and hospitals.) First established by the California Bureau of Home Furnishings in 1984, the standards are designed to prevent or control the ignition of a fire, and increase escape time in the event of a fire.

Though fire codes have long existed, CAL 133 is generally deemed to be the industry standard. Already it has encouraged a significant amount of voluntary compliance. In 1989, the International Association of Fire Fighters (IAFF) and the American Furniture Manufacturers Association (AFMA) enacted the "Furniture Fire Safety Act," which requires all furniture manufactured for public occupancies to meet CAL 133 standards.

The National Fire Protection Association (NFPA) and the American Society for Testing and Materials (ASTM) are currently evaluating their own standard based on CAL 133. Earlier this year, the Business and Institutional Furniture Manufacturers Association (BIFMA) introduced a testing standard based on CAL 133, and has submitted that standard to the American National Standards Institute (ANSI) for certification. In addition, the Underwriters Laboratories Inc. (UL) has developed a flammability test similar to CAL 133.

Perhaps of greater concern to manufacturers and specifiers, CAL 133 has also been influential in the legislative arena. California itself will put regulations based on the standards into effect on March 1. Illinois and Minnesota have passed legislation establishing regulations expected to take effect in March and September, respectively. Massachusetts' regulations should be adopted in May. (Commercial furniture is already regulated by an established authority in Massachusetts, so no legislation is



Don't play with fire: Manufacturers have options on how to meet the stringent CAL 133 fire safety standards. The placement of a fire-retardant interliner between upholstery and foam has proven a successful method. The chair on the right has been upholstered with a ThermoBlock interliner by Du Pont. The chair on the left is untreated.

required to enact regulations.) Ohio has passed legislation and the state fire marshal's office is in the process of developing enforcement provisions. New Jersey's House of Representatives has passed a flammability standards bill that was voted down by the Senate, and will have to be reintroduced. Wisconsin is preparing to introduce the bill to the state legislature in the near future. In all cases, the new legislation is based closely on CAL 133 standards.

Why does CAL 133 set an unprecedented standard for voluntary and required compliance nationwide? The crux of the matter is that CAL 133 is the first standard to test furniture items in composite rather than component form, the most practical and realistic test developed to date. Gene Schwartz, a contract marketing manager for Monsanto SEF, explains, "Individual components may pass their own tests, but when combined in a composite, the potential for disaster can still exist. Though no test is perfect or truly representative of everything that could occur in a fire, CAL 133 is making us all aware of the role of a product in composite form, rather than just component form."

Mark Nemschoff of Nemschoff Chairs adds

that the trend toward stricter fire safety regulations will likely continue, now that a viable standard exists. "CAL 133 has staying power because it's practical," he says. "It just plain makes sense, because it tests products in the way they are to be used." The development of a uniform standard must also make sense to manufacturers and designers accustomed to codes that differ by location.

A key provision of CAL 133 that makes it practical for manufacturers is that it doesn't attempt to mandate how a piece of furniture should be built in order to pass the test. Gordon Damant, chief of the California Bureau of Home Furnishings, who was instrumental in the development and passage of CAL 133, observes that the intent of the test was not to put onerous and burdensome requirements on manufacturers. "CAL 133 provides no specifications for how the furniture is made," he insists. "There are no materials that comply in and of themselves. Manufacturers are allowed to use whatever furniture components they choose."

Critics of CAL 133 would argue, however, that the lack of specific guidelines presents complications for manufacturers who offer many different types and styles in their product lines. Since CAL 133 requires the destruction of an actual piece of furniture, the costs of testing each product model could be highly prohibitive. Damant counters that it is well within the guidelines of the legislation to classify similar products together and only test the "worst case scenario" from each grouping—assuming that if the model considered least likely to pass the test does in fact pass, similar models from that grouping could be anticipated to be in compliance.

Where are you sitting, Doubting Thomas?

Like many new regulations in a society already plagued by red tape, CAL 133 has not been championed by all members of the contract design community. Though no one advocates irresponsibility about fire safety, compliance with the provisions in CAL 133 will almost definitely require more costly and complicated furniture design solutions. Many manufacturers still question the business

logic—especially in these economically trying times—of investing R&D and production dollars into furniture items that are not yet in great demand among specifiers.

Yet the reality of the situation is this: The states that have already passed or are actively working on CAL 133-type legislation represent a hefty 30% of the U.S. contract furnishings market, according to Damant. Eventually, manufacturers and specifiers wishing to do business in these locations will have to provide products that meet their standards. Even in areas that don't enforce the standards of

CAL 133, it would behoove manufacturers and specifiers to voluntarily comply. John Luzadre, vice president of marketing and communication for Ontario-based ER. Systems International, points out that now a logical question in any public facility fire resulting in loss of life will be, "If the technology exists to prevent this kind of loss, why wasn't it used?"

"CAL 133 presents a tremendous liability issue," comments Nemschoff. "Businesses must work to the state-of-the-art of the industry they're in. This legislation is being mandated in more and more places as time goes by.

By now, everyone ought to know that this is state-of-the-art."

Nemschoff Chairs has led furniture manufacturers by taking a proactive stance on the issue of fire safety standards. That it already offers a full line of furnishings in compliance with CAL 133 standards says as much about its foresight as its technical expertise. However, Nemschoff is not the only manufacturer that has voluntarily addressed the more stringent standards. To date, nearly 100 component and furniture manufacturers have submitted products for testing under CAL 133.

Components manufacturers also have recognized that they play a key role in helping manufacturers comply with CAL 133 by providing a series of practical, effective and economically sound options in fire retardant materials to use in building their furniture. Vicki Saffer, marketing services representative for Chestnut Ridge Foam in Latrobe, Pa., comments, "The interest in flame resistance is at an all-time high. Naturally manufacturers are going to be looking for the easiest and best way to achieve that."

One component that has taken a lot of heat in relation to furniture flammability is traditional urethane foam. In response to heightened concern, foam manufacturers like Chestnut Ridge are dedicating themselves to providing manufacturers with flame-resistant cushioning materials that do not compromise on comfort. They're reporting a high degree of success meeting CAL 133 with furniture that is cushioned with their products.

Another popular option for manufacturers is the placement of a fabric fire barrier or interliner between the upholstery and the foam. In the event that a piece of furniture so treated does catch fire, the interliner extinguishes the flame before it can burn through to the flammable foam. Du Pont, for example, has expanded its line of Thermal Guard Aramids products (originally developed for the aviation industry) to include an interliner called ThermaBlock. ThermaBlock is designed to specifically address the stringent new fire standards by acting to slow the spread of flames and thereby increase escape time, prevent rapid combustion, insulate internal materials and restrict potentially toxic off-gassing in the event of a fire.

One innovative option that has been offered by ER. Systems International is the application of a spray-on interliner. The claimed advantages of a chemical barrier include eliminating the need for double-upholstering (fabric interliners require a chair to be upholstered twice—once with the barrier and once with the actual upholstery), eliminating waste and maintaining the contours, details and comfort level of the foam cushioning, according to vice president John Lungul.

Special upholstery construction can also facilitate a seating product's ability to pass CAL 133. Fiber manufacturers such as Monsanto, with its SEF (self-extinguishing fiber), and Hoechst Celanese, offering Trevira, look to fabric fiber content to help achieve fire retardancy by supplying fabric manufacturers

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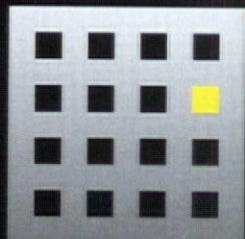
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with special fibers designed to resist flame. The technology for constructing effective flame-resistant fabrics for use as upholstery is well-established, but the new challenge to fiber manufacturers is how to improve the aesthetic qualities of fabrics that use these fibers. Monsanto recently launched an extensive campaign to market improvements in its SEF that expand design and styling capabilities and versatility of the fibers, while maintaining effective fire-retardant performance.

If the choices seem too abundant, consider this comment by Monsanto's Schwartz. "We offer different composite scenarios," he says. "People have options on how to meet CAL 133." It should come as no surprise then, when ER Systems' Lungul reports that more and more of his firm's activity includes consulting with manufacturers about which options best suit their needs. "CAL 133 has given manufacturers a lot more to do," he admits. Nemschoff agrees that CAL 133 places a complex responsibility on the manufacturer. "A fire is a chemical reaction," he indicates. "The manufacturer must look for the proper combination of chemicals and materials to control or extinguish that fire."

Paul Benotti, a senior merchandising representative for BASF textiles, points out that some confusion still reigns among seating manufacturers concerned with CAL 133 compli-

ance. In representing a company that produces chemicals that go into cushioning foams as well as fibers that go into contract upholstery fabrics, he has heard many manufacturers ask for "a CAL 133 fabric or a CAL 133 foam," not realizing that an individual component in and of itself will not guarantee compliance. "It's a composite test where all three components, the foam, the upholstery and the frame, work in unison to pass the test," he emphasizes.

BASF does not certify fabrics constructed with its fibers under CAL 133, but has chosen to address the issue through education and customer service. The company offers in-house testing of seating products using upholstery constructed with BASF fibers, such as Zeftron 200 solution-dyed filament. "We work with seating manufacturers to supply them with data so they can position themselves as a better resource to the design community," says Benotti. BASF's service to manufacturers gives those companies a better idea about which component combinations are most likely to pass an official CAL 133 test. Benotti concludes that a manufacturer acting as a knowledgeable source of information on CAL 133 to the design community can only benefit in the long run.

And specifiers themselves also have a lot to learn about CAL 133. Sami Kahn, a market

development manager for Du Pont Fibers, notes that the manufacturers' reluctance to comply stems largely from the fact that few specifiers are insisting on CAL 133-compatible products. Until the market is more fully developed, he suspects, "The desire to convert and standardize a product line to meet CAL 133 may be present, but the costs involved preclude that from happening."

Du Pont has taken a leading educational role in an attempt enlighten specifiers about CAL 133 by sponsoring industry seminars and publishing "Fireline," a quarterly newsletter dedicated to the furniture flammability issue. Kahn anticipates that the acceptance of CAL 133 standards will follow the same gradual trend as the airbag did in the automotive industry. He notes that auto makers began standardizing airbags in their products "once consumers saw the benefits of airbags in cars and indicated that they didn't mind paying the extra few hundred dollars to get them."

Although Du Pont's message focuses primarily on safety in an attempt to encourage voluntary CAL 133 compliance among manufacturers and specifiers, an unfortunate reality may carry even more weight. In a litigious society such as ours, no idea that could ease the burden of liability in the event of a disaster should be put on the back burner. ☛



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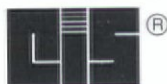
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PERSONALITIES



Donghia

Cousin, Cousine

Sherri Donghia

It wasn't family obligation that brought style maven Sherri Donghia to her cousin Angelo's legendary design studio. She was doing quite nicely on her own with a brilliant career in fashion, traveling the world with companies like Bloomingdale's and Federated Department Stores, later consulting to numerous firms. As director of the Donghia Design Studio, she's kept up the globe-trotting and the fast pace.

"You can't make mistakes," she says. "In fashion, if it flops, there's next season. A fabric in our line must last eight to 10 years." Donghia aims for textiles which are "comfortable and meaningful." Lately, that means comfy fabrics like chenilles, small- or large-scale "faux solids," and the relaxed silhouettes of slipcovers. Donghia insists that each textile develop contextually. "'Does it work in a room?' is the real question," she says.

Charity showhouses—such as *Met Home's*—and Donghia showrooms provide space to try new ideas, as does her East Hampton house, where she gardens, cooks, antiques and entertains with gusto. Travel, for business or with husband Roger Eulau, is her most avid passion, perhaps a reason for Donghia's growing popularity overseas. "I believe there's a certain style and aesthetic that's universal," Donghia maintains. "Europeans—and the rest of the

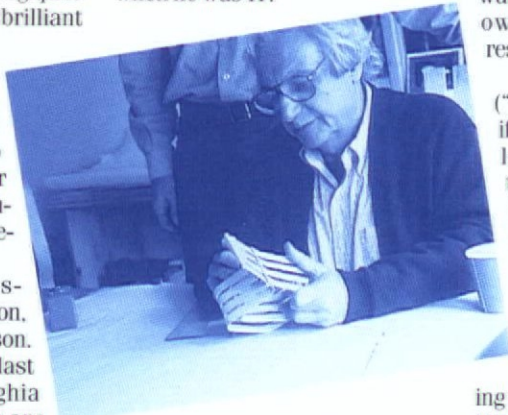
world—are figuring out we're good for something other than Levis and *Topsiders*." Finally.

Basketweaving 101?

Frank Gehry

Fellow Canadian-born, Los Angeles-transplant hockey star Wayne Gretzky would approve of architect Frank Gehry's names for his new KnollStudio furniture designs, including the High Sticking side chair, the Cross Check lounge chair and the Offside Ottoman. The irrepressibly inventive, Pritzker Prize Laureate has basket-woven ultra-thin, laminated strips of maple into surprisingly light and durable chairs. The new pieces, now on display at New York's Museum of Modern Art, debut at WestWeek.

Taking a different point of view has been a life's work for Gehry, whose family left Toronto for LA when he was 17.



Gehry

A USC graduate who established his firm in 1962, Gehry has produced a stream of small to mid-sized projects whose fresh forms and materials have drawn worldwide notice. Indeed, what to make of Chiat/Day /Mojo's binocular towers in Venice, Calif., Fishdance Restaurant in Kobe, Japan, shaped like a you-know-what, or Yale Psychiatric Institute in New Haven, Conn., a Weimar-like daydream?

Despite a groundswell of acclaim and prestigious commissions, Gehry quietly follows his own muse. About one critic's comment that he's "no Michelangelo," Gehry agrees. "I feel more like Geppetto, with my furniture workshop right next to my office. I dash in during my coffee break. It's the only way to

work." Still, Hollywood calls. Already, a Gehry-designed, fish-shaped conference room has made it onto *Thirtysomething*. Can *Beverly Hills 90210* be far behind?

The ceiling's the limit

Ted Kinnari

Ever try walking through midtown Manhattan via building lobbies? Ted Kinnari, of Kinnari Silberman, a firm specializing in the restoration of decorative interiors, frequently strolls through New York's more spectacular lobbies to size up new business opportunities—and the exercise benefits more than just his physical health. He recently obtained a project to restore the Lincoln Building lobby after he noticed the ceiling had water damage, and wrote to the owner suggesting that it be restored to its original beauty.

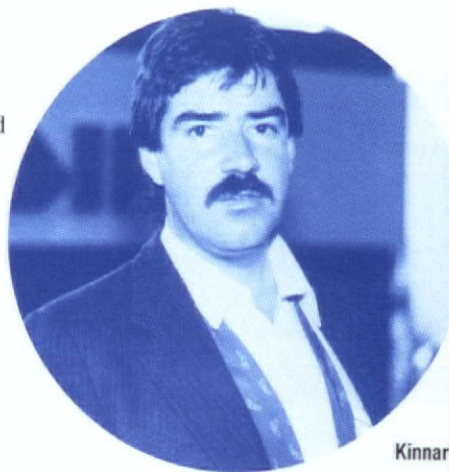
This one-time cabinetmaker ("That's what you did in the '70s if you had a ponytail," he chuckles) was educated as an historic preservationist at Columbia University. Kinnari spent six years in the New York Public Library's restoration program, where one memorable job was to oversee the renovation of the Gottesman Gallery, a soaring temple with magnificent marble columns that had been painted "slime green."

Kinnari formed his own firm with partner Alan Silberman in 1988, and has been walking the streets of New York ever since. "I get frustrated by post-Modern buildings," he laments. "They always have beautiful floors and walls, but the ceilings are just painted white." One thing Ted Kinnari can always say, though: Business is looking up.

Finn on the run

Markku Piri

Fabric, tile, theatrical costumes, ceramics or menswear—Markku Piri does it all. Tall, dark and Scandinavian, Piri's work spans the design and fine



Kinnari

art spectrum, and has taken Europe and Japan by storm. Not to be limited to the drawing board, Piri penned an autobiography, *Year*, in 1988.

Born in Finland, the 37-year-old Piri has gone from studies at Parsons School of Design in New York and the University of Industrial Arts in Helsinki to create fabrics for Finland's Marimekko, America's China Seas and Japan's Wakabayashi; men's shoes for Reko; ceramics for Arabia Oy and, most recently, tile for Finnish industrial behemoth Partek Oy. He gets involved in everything. "I'm not just stamping my name on products," he insists. He's been to Japan 20 times in the last 10 years. Just back from two-months in Brazil, he notes, "I have a place in Helsinki, but the winters are so cold and dark that it's good to get out."

What does Piri do when not designing, painting, writing, marketing or traveling? "I'm a movie freak," he admits. "I love the tasteless, delightful musicals of the '30s and '40s." But he's happiest working. His passion for opera, for example, may lead to designing costumes and sets for an opera company. On duty or off, it sounds like Markku can do!



Piri