

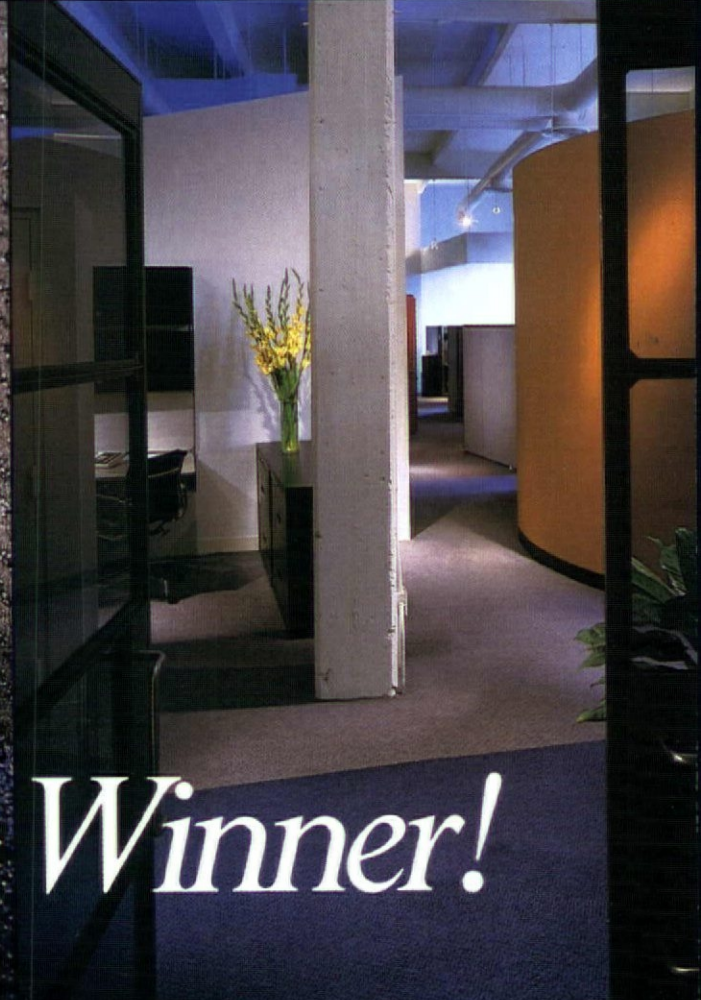
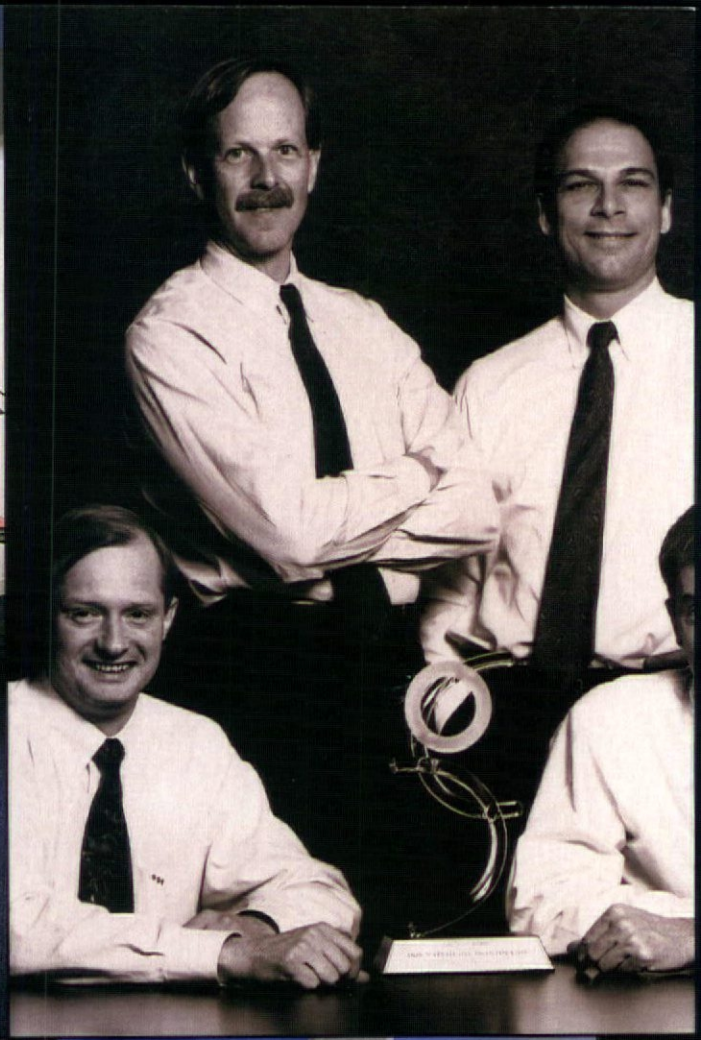
**NeoCon 92 Preview: Surprise!  
It's Back to School for Designers**

**Women in Architecture**

**The Enchanted Library That's Cast a  
Spell Over Fremont, California**

**A Flower Shop in Chicago Where  
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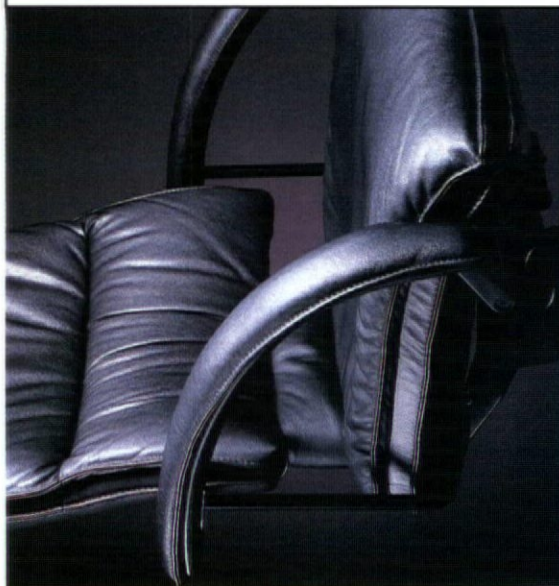
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Cover Photo: Sculpture by artist Larry Kirkland in Fremont Main Library, Fremont, Calif. Photographer: Charles McGrath.

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## Just a Magnificent Tool

Do you know what a slide rule is? Designers of a certain age know what life was like before the arrival of the calculator, the PC, the CADD workstation, the printer, the facsimile machine, the copier and the modem. The slide rule, a calculator consisting of two logarithmically scaled rules that slide past each other, is gone. Now, after more than two decades of working with the computer in the studio, some of the nation's leading design firms tell *Contract Design* that electronic data processing (EDP) is radically transforming design.

Although EDP is performing tasks in project management, accounting and design, there are still no hard and fast rules about its deployment. Says Robert Stockdale, senior associate and project designer with Hellmuth Obata & Kassabaum in St. Louis, "One hundred percent of our projects involve the computer in one way or another. On some projects, 85% of design and construction documents are done on the computer. Other projects use it only for scheduling. It depends on who's working on the project."

James Dunlap, director of quality control for architecture at Howard Needles Tammen & Bergendoff in Kansas City, goes a step further, observing, "The computer would be difficult to give up now, especially since many clients contractually require that we use it. These are usually large firms with sophisticated facility management programs. They want the disks."

Not everyone in a firm works on EDP equipment, but most are being encouraged to learn. Whereas many firms once let expert technicians operate their EDP units, today's designers see universal computer literacy as both an advantage for sharing information—and a defense against losing highly trained, key individuals. "We don't have a CADD genius," says Nila Leiserowitz, vice president at Perkins & Will in Chicago. "Since the computer is only a tool, we don't want a computer person having all that power. We're trying to get the whole firm up on it."

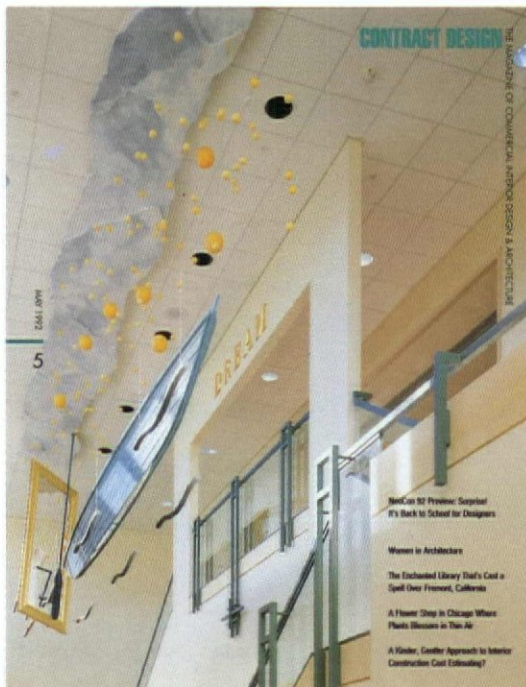
For all the EDP technology available, there seems to be a handful of programs, including software developed in-house, that does the job better than all others, especially in design. William Work, manager of computer resources for Kohn Pedersen Fox Conway in New York, puts it this way: "We have many software packages for administrative work. In design, we just have AutoCAD. There's nothing else out there we like so far."

The designers provide fascinating insights on the impact of computers on design. Richard Carlson, principal and director of interior design at Swanke Hayden Connell in New York, believes that, "With computers, we can offer the client many more variables and options, starting with programming. And what gets produced for one phase can be quite useful for others."

No one credits computers for increasing creativity—just yet. Christine Fallon, vice president and chief information officer of A. Epstein & Sons in Chicago, sees computers removing obstacles to creativity. "The fluidity with which you can combine video, photos, drawings and your own concepts today on the computer is truly revolutionary," she says. Kurt Haglund, assistant to the chairman at RTKL in Baltimore, concurs. "The computer doesn't necessarily foster creativity, but it does allow you to manage creativity more efficiently."

However, Yousef Jalali, vice president in Gensler & Associates in Los Angeles,

warns that there's a price to be paid. "When a designer works by hand, there are lots of 'no brainer' tasks. You don't get that down time on a computer. The computer produces more stress, putting constant demand on you. You get tired much faster using a computer." Ironically, what we face in the computer age is not unlike what our forebears faced in the industrial age: How to use the machine to let human potential—and the ideas we construct—triumph. ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief



Woven Wood Chair by Timothy deFiebre IBD Gold Award 1990



Collegeville Chair by Timothy deFiebre 1991



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## Furniture Faster Than Pizza

**Grand Rapids, Mich.** - Japan's manufacturing concept of *kanban*, or just-in-time production, could transform contract furniture delivery in America if Steelcase, the world's top office furniture producer, has its way. Two new Steelcase quick delivery programs, Special Delivery and Express 12, will establish benchmarks for fast, dependable service that competitors may find hard to match. The programs target the small to medium-sized organizations that have often felt neglected by large furniture companies because they want smaller quantities and faster delivery times.

According to Ken Tameling, manager, quick delivery programs at Steelcase, "We've changed the playing field for the entire industry." James P. Hackett, senior vice president, sales and marketing at Steelcase, adds, "Customers want to know when their furniture order will arrive at their front door—not when it leaves the manufacturer's back door." More than 500 U.S. and Canadian Steelcase dealers will participate.

By re-engineering manufacturing and order entry processes, Steelcase can offer both speed and breadth of line. Special Delivery makes nearly 300 Steelcase office furniture products available in just 48 hours, supposedly less than half the time required by competitors. (Four regional warehouses operated by United Stationers will hold inventory for Special Delivery.) The more comprehensive Express 12 service places more than 10,000 different models, or 80% of the Steelcase product line, on a 12-day timetable.

Can Steelcase simplify and compress the specifying, ordering and delivering of contract furniture so that top-quality office furniture can be handled as business commodities you can pick up on demand, like personal computers? And do customers really want to buy this way? All eyes are on Big Blue's stopwatches.

## IBD, NSHD Call for Entries

**New York** - If you don't enter, you can't win. *Contract Design*, as a sponsor of both the Institute of Business Designers/Contract Design Product Design Awards and the National Symposium on Healthcare Design Annual Healthcare Environment Awards, welcomes entries from the design community to both of these honored awards programs.

Deadlines for submittals may seem a long way off, but they're not. For the Institute of Business Designers/Contract Design Product Design Awards, entries are due July 15, 1992. For the National Symposium on Healthcare Design Annual Healthcare Environment Awards, entries must be postmarked August 1, 1992 for receipt by 12 noon August 10, 1992.

Furniture manufacturers and importers with contract furnishings introduced and shipped after September 1, 1991 and design firms with custom furniture designs built and installed after September 1, 1991 are eligible to compete in the Institute of Business Designers/Contract Design Product Design Awards. For more information, they should contact Dawn Marie Galtieri, the Institute of Business Designers, 341 Merchandise Mart, Chicago, IL 60654, telephone (312) 467-1950.

Architecture and interior design firms with health care design projects built and in use by June 1, 1992 are eligible to compete in the National Symposium on Healthcare Design Annual Healthcare Environment Awards. For more information, they should contact Debra J. Levin, National Symposium on Healthcare Design, 4550 Alhambra Way, Martinez, CA 94553-4406, telephone (510) 370-0345.

May the best organizations win!



This elegant example of architectural woodwork (above) at the Ritz-Carlton Atlanta was designed by Frank Nicholson Inc., Atlanta, and crafted by Stow Davis. Photography courtesy of Stow Davis.

## Stow Davis Redux

**Grand Rapids, Mich.** - The name change from Stow & Davis Custom and Classics back to Stow Davis almost says it all.

Having incorporated architectural woodworking and custom furniture capability to its line of high-end classic furniture, the 113-year-old company is repositioning itself on the high ground in both residential and contract design. "In a sense, Stow Davis is going back to its roots," notes president Darryl B. Bryant, "and adding new architectural woodworking and custom furniture to its traditional strengths."

The reorganization of this member of the Steelcase Design Partnership represents a careful reading of how the residential, office and hospitality markets function. Since woodworking and custom cabinetmaking are critical, long-lead-time items in these markets, designers deal with them early, sometimes before furniture selections are made. By rationalizing the operations of three respected

woodworkers, namely Interior Woodworking Corp. in New Paris, Ind., Wigand Corp. in Colorado Springs, Colo., and NorthPoint Woodworking in Avon Lakes, Ohio, Stow Davis can sell high-end woodwork as well as furniture to design firms and clients around the nation.

Whatever role it plays, Stow Davis definitely intends to be Stow Davis again.

## A Little Pre-Showtime Surprise

**Atlanta** - With NeoCon just weeks away, Geiger International has unveiled a little pre-NeoCon surprise: a change of address, from the Merchandise Mart to a location one block north at 300 West Hubbard Street, to be renamed The Geiger Building. The company's new, 6,700-sq. ft. showroom will occupy an entire fourth-floor loft. Vickrey Ovsat Awsumb is designing the space.

Why a new location after 15 years in the Mart? "A few years ago, everyone had to be there," says Geiger president John Geiger. "Now, when you go to the Mart on days other than NeoCon, the corridors are empty. This has a tremendously negative impact on the people working there."

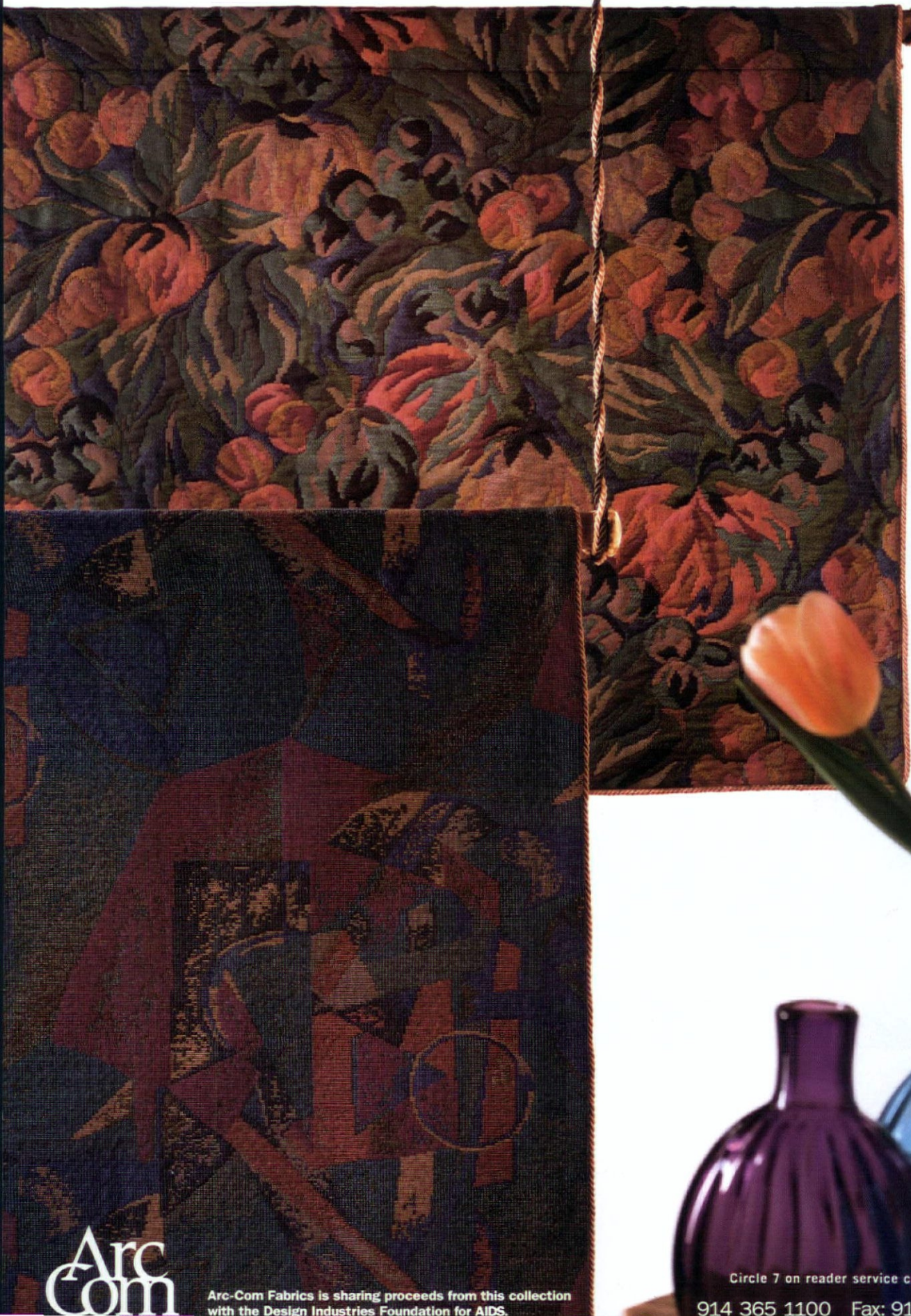
Geiger credits the Mart for helping unite the industry over the past two dozen years. "I don't want to see this taken away," he insists. "But I'm here to serve the people of Chicago, and designers told me it wouldn't matter if we were in the Mart or not." In Geiger's opinion, the Mart might consider much lower rents, new educational resources for designers and floor consolidation to stop tenants like himself from exiting.

## Transportation Means Business

**Washington, D.C.** - Architects and interior designers may soon be engaged in working on historic bridges, train stations, heritage corridors, and other types of historic projects that had been excluded from so-called "highway funding"—thanks to in the \$151-billion Surface Transportation bill that Congress passed late November and that President Bush signed in December. The law may provide the nation's largest single source of federal funding for historic preservation for the next six years. Its non-prescriptive approach gives state and local governments unprecedented flexibility in spending federal money for transportation needs.

At the same time, the legislation requires a minimum level of funding, at least \$3 billion over the next six years, for transportation enhancements, which may include historic preservation, the rehabilitation of historic transportation facilities, acquisition of historic and scenic properties, and archaeological planning and research. Project selection will be made at the state level. The funds for enhancements will be channeled through a

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# TRENDS

new \$35.7-billion Surface Transportation Program (STP), which consolidates many former small categories of highway funds. State and local governments may use STP funds for such projects as roads, mass transit, intercity rail travel, or bicycle trails.

At least 10% of these funds are required to go toward enhancements. For the first time, states will also be required to formulate comprehensive transportation plans that include consideration of the impact of transportation policies on land use. The legislation was hailed by one of its principal architects, Sen. Daniel P. Moynihan (D-N.Y.) for bringing transportation policy into a new era. National Trust president J. Jackson Walter sees it as "an important victory for the nation's historic places," one that gives preservationists "the tools to work for a transportation system that supports historic areas."

## Commissions and Awards

The New York firm of **Gwathmey Siegel Associates** will design The New York Public Library's Science, Industry and Business Library, to be located on 200,000 sq. ft. of the landmark B. Altman Building, New York.

The interiors division of **Watkins Carter Hamilton Architects**, Bellaire, Tex., has been selected by

Columbia Hospital Corporation to provide interior design services for its new Bay Area Medical Center in Corpus Christi, Tex.

Janis Mones, director of the Interior Group of **Child Bertman Tseckares**, Boston, recently announced three new interior projects: Keystone Group, Boston; John Hancock Properties, Boston, and Tedesco Country Club, Marblehead, Mass.

Loews Theatre Management, New York, has retained **Fox & Fowle Architects**, New York, to establish a new prototype for its national chain of movie theaters in Fairfield, Conn. In addition, the firm will be responsible for the renovation of Paul Stuart, a New York clothier.

The contractor for Chicago's Cathedral of St. Raymond in Contract Design, March 1992, was **Potente-Joseph Construction Joint Venture**.

The Cincinnati-based E.W. Scripps Company has selected the design firm of **KZF Incorporated**, Cincinnati, to design its new corporate headquarters.

**Hatch Design Group**, Costa Mesa, Calif., is designing Metropolis, a new billiard and dance night club, across from the University of California, Irvine.

**Ronnette Riley Architect**, New York, was awarded commissions for the New York offices of Baker &

Botts and Alvarez & Marsal, as well as a retail design concept for Colours by Alexander Julian.

The New York Chapter of the AIA is seeking applications for the **Keefe Scholarship**, which provides assistance to people working in architecture to improve their skills by attending technical school or community college. Contact Regina Kelly at (212) 838-9670.

Professional Services Management Association, Charlotte, N.C., announces its call for entries for **1992 Management Achievement Awards** from A/E/P firms with outstanding examples of successful management in the past 36 months. Contact Ann Allen Adams (704) 521-8890.

**Einhorn Yaffe Prescott**, Albany, N.Y., is the recipient of an Honor Award for the New York State Education Building Adaptive Re-Use and Restoration, and a Citation for White Osterman Hanna, from the Eastern New York Chapter of the AIA. Both projects are in Albany.

Hamilton Industries, manufacturer of laboratory furniture, has presented **Ralph Wilson Plastic Company**, Temple, Tex. with Supplier Certification and Manufacturing Excellence Awards for its quality and dependability.

The partners of **Brennan Beer Gorman/Architects** and **Brennan Beer Gorman Monk/Interiors**, New York announce the opening of their Hong Kong office under the direction of Jeffrey M. Williams, AIA.

The National Commercial Builders Council Washington, D.C., awarded two 1992 Awards of Excellence to San Francisco-based **Kaplan McLaughlin Diaz** for its renovation of the Old Federal Reserve Building in San Francisco, and the new Hi-Desert Medical Center in Joshua Tree, Calif.

**Mackey Mitchell Associates**, St. Louis, has received an Honor Award for the Grand Central Building, St. Louis, from the Metal Construction Association, Washington, D.C.

**Image Design**, Marietta, Ga., took first place in the hospitality competition in the Georgia Chapter ASID Interior Design Project Awards for the Manele Hotel and Club, Island of Lanai, Ha.

**Capital Business Interiors** of Charleston, W. Va., will prepare specifications and bidding for the construction of nine regional jails throughout W. Va. The Beckley Hylton Hotel, in Beckley, W. Va., has also selected the firm for a multi-million dollar renovation.

**Stan Gralla-Architects**, Lexington, Okla., has been selected 1991 Firm of the Year by the Central Oklahoma Chapter of the AIA.

The Palatine, Ill.-based **Carroll Associates Architects Ltd** has completed a prototype Auto Express Store in Orlando, Fla. for Montgomery Ward & Co.

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# TRENDS

Herman Miller, Zeeland, Mich., received the Business of the Year Award from the American Society on Aging, San Francisco, for its policies on aging in its workforce and its product designs.

## People in the News

The Institute of Business Designers National Office in Chicago takes pride in announcing the judges for the 1992 IBD/Contract Design Product Design Awards: Douglas Ball, Douglas Ball Inc., Quebec; Don Chadwick, Donald Chadwick & Associates, Los Angeles; David Kerner, IBD, Whyte-Kerner, Atlanta; and Juliette Lam, IBD, Hellmuth Obata & Kassabaum, New York.

Six members of the New York Chapter/AIA were among the 123 architects nationwide advanced to The AIA College of Fellows. They are: Frederick Bland, FAIA, partner in the firm of Beyer Blinder Belle; Paul Byard, FAIA, partner of Platt and Byard Architects; Gerald Hallissy, FAIA; Der Scutt, FAIA, principal of Der Scutt Architect; Ralph Steinglass, FAIA, managing partner of Gruzen Samton Steinglass; Tod Williams, FAIA, partner, Tod Williams & Billie Tsien Associates.

J. Kermit Campbell has succeeded Richard R. Ruch as chief executive officer and president of Herman Miller, Inc., Zeeland, Mich.

Dornbirn, Austria-based Zumtobel Lighting Inc. has announced the appointment of Thomas Kilby as president and CEO of U.S. Operations.

The New York architectural office of Hellmuth, Obata & Kassabaum recently announced the appointment of Mary M. Fator, ASID, to a new post in business development.

Maurice C. Sardi, chairman and CEO of The Knoll Group, New York, announced the appointment of Andrew Cogan to the position of vice president, marketing for Knoll North America.

Priscilla Sandler has joined Perkins & Will as a business development representative for the firm's New York office.

Frank Fuller, AIA, and David Petta, AIA, were named principals of ELS/Elbasani & Logan, a 40-person architecture firm in Berkeley, Calif.

Gensler & Associates/Architects recently appointed three new members to its firmwide management committee: Donald Brinkman, vice president, New York office; Andrew P. Cohen, AIA, vice president, Los Angeles office; and Richard C. Maxwell, AIA, vice president, New York office.

Retail architect Jerry Alexander has joined the Houston office of Gensler & Associates/Archi-

itects, where he will be a key member of the firm's growing retail design group.

Haworth Inc., Holland, Mich., has named Thatcher Rea as architect and designers programs consultant.

The ASID/Joel Polsky-Fixtures Furniture Prize was awarded to Dr. Walter B. Kleeman Jr., FASID, for the book *Interior Design of the Electronic Office: The Comfort and Productivity Payoff*, co-authored with Francis Duffy, Kirk P. Williams and Michele K. Williams. The ASID/Joel Polsky-Fixtures Furniture Academic Achievement Award went to Marida A. Stearns for her research project, Design for a Residential Facility for the Elderly in Combination with a Child Care Facility.

Dennis M. King, President of Harley Ellington Pierce Yee Associates, Inc., Southfield, Mich., has been advanced to the prestigious College of Fellows of the AIA.

## Coming Events

May 17-20: The International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (212) 340-9286.

May 18-20: The 47th Symposium of The Office Planners and Users Group, Rosslyn Westpark Hotel, Rosslyn, VA; contact Frank J. Carberry (215) 335-9400.

May 21-24: Asia Expo '92 - 2nd Asia Furniture Expo, Hamburg Fairgrounds, Germany; contact Headway Trade Fairs, Ltd., Hong Kong (852) 827-5121, fax (852) 827-7064.

May 21-24: STAR/The International Exhibition For Furnishing Textiles, South Pavilion Milan Fair, Lacchiarella, Italy; 02/2871515-520.

June 8-10: NeoCon 92, Contract Furnishings Exposition, Merchandise Mart, Chicago; pre-registration, hotel and airfare reservations (800) 528-8700; program information (800) 677-6278.

June 8-11: AEC Systems '92, Dallas Convention Center, Dallas; (800) 451-1196.

June 10-13: Public Design '92: International Trade Fair for Interior and Exterior Design, Frankfurt Fair and Exhibition Center, Frankfurt, Germany; 49 69 7575-6292 or 6534.

June 13-16: NADI 100: The National Association of Display Industries Semi-Annual Visual Merchandising Show, Jacob Javits Center, New York; (212) 213-2662.

June 13-16: Montreal Furniture Market, Place Bonaventure and the Palais des Congres, Montreal, Quebec, Canada; (514) 866-3631.

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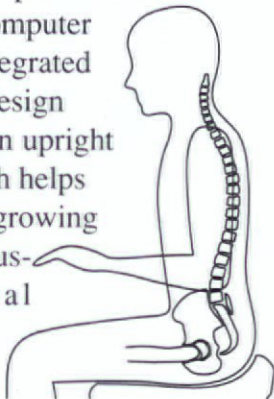




# THE ANGLE IN...

## Alleviation

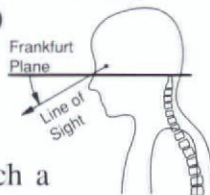
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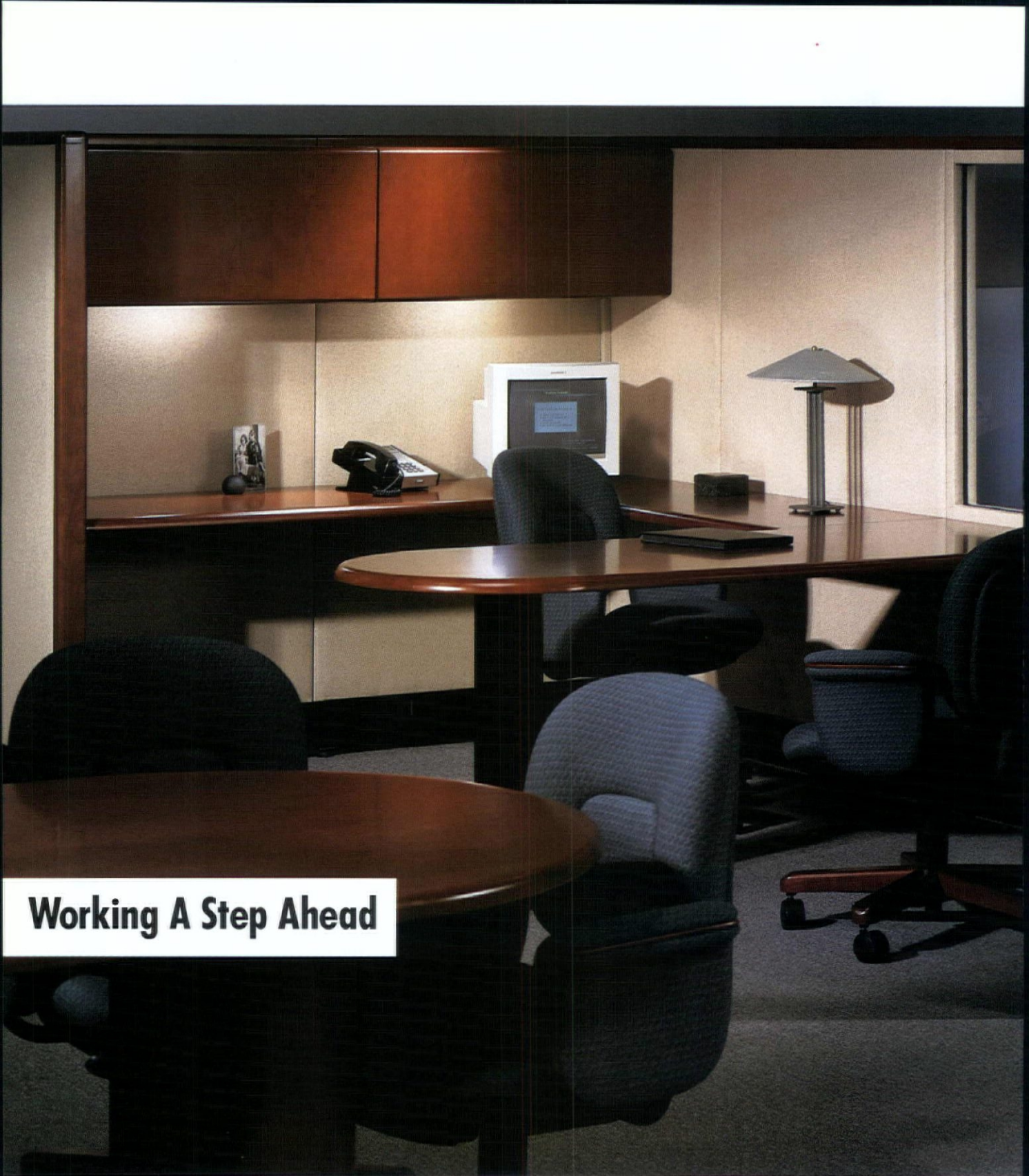
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Covered by one or more of the following patents. U.S. Patents #4,590,866, #4,755,009, #4,869,564. Canadian Patent #1,236,872



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# TRENDS

**June 11-14:** Window Fashions Expo, Sheraton Hotel & Towers, Chicago; contact Karen Fischer (612) 293-1544.

**June 14-19:** 42nd International Design Conference, Aspen, CO; (303) 925-2257.

**June 18-19:** Themed Project Design Strategies: "Using Philanthropy to Generate Capital When There Isn't Any," Executive Forum of the National Symposium on Healthcare Design,

Newport Beach Four Season Hotel, Newport Beach, CA; (510) 370-0345.

**June 19-21:** 1992 American Institute of Architects National Convention and Expo, Hynes Convention Center, Boston; (202) 626-7395.

**June 20-21:** Landing the Ideal Job: Careers in Architecture; Corporate Architects Committee, Committee on Public Architecture, Intern/Associates Committee, Young Architects Forum,

American Institute of Architects, Boston; contact Marc Gravallesse (202) 626-7539.

**June 21-23:** The International Lighting Exposition, Metro Toronto Convention Centre; contact Deborah Dugan (416) 890-1846.

**June 25-28:** International Tile Exposition, McCormick Place, Chicago; (407) 747-9400.

**August 2-6:** 1992 Annual Conference of The Illuminating Engineering Society of North America, Sheraton Harbor Island Hotel, San Diego; (212) 705-7269.

**August 7:** Six Presentations: "Marketing Design Excellence and its Value to the Healthcare Client," The Designer Forum of the National Symposium on Healthcare Design, The Fairmont Hotel, Chicago; (510) 370-0345.

**August 10-14:** Effective CADD Production Management, The University of Wisconsin-Madison, Dept. of Engineering Professional Development, at Durango, Purgatory, Colorado; (800) 462-0876.

**August 12-15:** National Office Products Association Annual Convention and Exhibit, The Hilton Riverside, New Orleans; (800) 345-1187.

**August 17-21:** Advanced CADD Production Management, The University of Wisconsin-Madison, Dept. of Engineering Professional Development, at Durango, Purgatory, Colorado; (800) 462-0876.

**August 19-20:** International Energy and Environmental Congress '92, Rosemont O'Hare Exposition Center, Chicago; (404) 925-9558.

**August 21-24:** International Woodworking Machinery & Furniture Supply Fair-IWF '92, Georgia World Congress Center, Atlanta; (301) 948-5730.

**September 11- November 15:** Frank Gehry: New Brentwood Furniture Designs, The Museum of Decorative Arts of Montreal, Montreal; (514) 259-2575.

**September 19-22:** Art Resource Trade Expo, Jacob Javits Convention Center, New York; (914) 682-2027.

**September 24-27:** Scholastic Preparation for Corporate and Public Architecture; Corporate Architects Committee, Committee on Public Architecture, Architects in Education, American Institute of Architects, New Orleans; contact Marc Gravallesse (202) 626-7539.

**September 29-October 2:** The 2nd Middle East International Furniture & Interior Design Exhibition/INDEX '92, Dubai World Trade Center, Dubai; (011) 44 (0) 932-84551.



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# MARKETPLACE

## Welcome to NeoCon 92

A thoughtful NeoCon 92 promises to stretch designers' minds at the International Exposition on Workplace Planning and Design, June 8-10, 1992



Chicago -Ladies and gentlemen, start your thinking anew—is the marching order of the day for the interior designers, architects, contract furnishings dealers, facility managers, industrial designers and corporate decision makers from all 50 states and countless overseas nations coming to Chicago's Merchandise Mart for NeoCon 92, America's largest contract furnishings event.

Significant changes have been made to the traditional NeoCon format, including the creation of 54 new educational programs in six tracks offering CEU credit that focus on health care, hospitality and office design, computer-aided design/facility management tools, practice management and contract furnishings dealer issues, plus 12 new seminars and conference held pre- and post-NeoCon 92.

At the same time, of course, NeoCon continues to give the design community a first-hand look at the latest contract furnishings from manufacturers with Mart showrooms—as well as the products of manufacturers not currently represented in the Mart, to be displayed in Product Pavilions on the contract furnishings floors—as this show of shows rolls into its 24th year.

For travel and pre-registration information, call 800/528-8700; for program information, call 800/677-6278 or fax 312/527-7782.

### SCHEDULE OF EVENTS

#### MONDAY JUNE 8

8:30-9:30 am

**Keynote Address: 20/20 Vision**  
Stanley M. Davis, futurist, tells how to revitalize businesses into the 21st century.

10:30-11:30 am

**M1 Trends in Hospitality Design**  
Paula Jo Boykin, ASID, IDS, IBD, Spectrum Services, Cleveland, OH.

10:30-11:30 am

**M2 Creating Healing Environments**  
Jain Malkin, Jain Malkin, Inc., La Jolla, CA.

10:30-11:30 am

**M3 Designing the Electronic Office**  
Jon Ryburg, Facilities Performance Group, Ann Arbor, MI.

10:30-11:30 am

**M4 Design and Specification on CD-ROM**  
Michael Chusid, Chusid Associates, Oklahoma City, OK.

10:30-11:30 am

**M5 Increasing Your People Assets' Return on Investment**  
Jeffrey Brown, Comprehensive Search, La Grange, GA.

10:30-11:30 am

**M6 Partnering of Manufacturers, Dealers, Designers and End Users**  
Roundtable with Martha Whitaker, Hellmuth Obata & Kassabaum, St. Louis, MO, moderator.

2:30-3:30 pm

**M7 Hotel Renovation/Preservation Project Management**  
Jonathan C. Nehmer, Development Consulting Services, Rockville, MD

2:30-3:30 pm

**M8 Hospitals of the Future**  
Russell C. Coile, The Health Forecasting Group, Santa Clarita, CA.

2:30-3:30 pm

**M9 Designing Workplaces to Fit Workers' Personalities**  
Cecil Williams, Herman Miller, Inc., Zeeland, MI.

2:30-3:30 pm

**M10 Developing Facilities and Real Estate Information Systems**  
Theodore Stout, Resource Science Associates, White Plains, NY.

2:30-3:30 pm

**M11 Surviving in Tough Times**  
Howard Birnberg, Birnberg & Associates, Chicago, IL

2:30-3:30 pm

**M12 Ergonomics in the Workplace: The Dealer's Role**  
Christin Grant, Ph.D., Christin Grant Associates, Ann Arbor, MI.

4:00-5:00 pm

**M13 Successful Restaurant Design**  
Regina Baraban, Lodging Hospitality Magazine, Nottingham, NH.

4:00-5:00 pm

**M14 Wayfinding Systems for Health Care Facilities**  
Janet Carpman, Ph.D., Carpman Grant Associates, Ann Arbor, MI.

4:00-5:00 pm

**M15 The Future Office: New Designs for New Ways of Working**  
Martha Whitaker, Hellmuth Obata & Kassabaum, St. Louis, MO.

4:00-5:00 pm

**M16 Friendly Facility Management Tools**  
David Johnson, AIA, Thomas Zurowski, AIA, Eastlake Studio, Chicago, IL.

4:00-5:00 pm

**M17 Networking for Financial Growth**  
Ann Boe, Career Networks, Encinitas, CA.

4:00-5:00 pm

**M18 The Dealer Quality Cycle**  
John Sample, Business Interiors.

#### TUESDAY JUNE 9

8:30-9:30 am

**New Offices, No Offices, Now Offices;**  
**Best of NeoCon Awards**  
Michael Brill, BOSTI, explores how organizations are accommodating worker; and third annual Best of NeoCon Awards. Sponsored by IFMA and Facilities Design & Management.

8:30-9:30 am

**Disney's Daring Designs**  
Peter S. Rummel, Disney Development, tours Disney projects worldwide.

10:30-11:30 am

**T1 Today's Influences on Color and Design**  
Leatrice Eiseman, Pantone Color Institute, Seabeck, WA.

10:30-11:30 am

**T2 Lighting for Health**  
Ken Ceder, Ott Lighting Systems, Santa Barbara, CA.

10:30-11:30 am

**T3 Ergonomics in the Workplace: Health, Safety, Comfort**  
Timothy Springer, Ph.D., Michigan State University, East Lansing, MI.

10:30-11:30 am

**T4 Facility Management Tools: Human Procedures and Computer Tools**  
Jeffrey Hamer, Asset Direction, Agoura, CA.

10:30-11:30 am

**T5 Developing a Strategic Facilities Plan**  
Charles Reeder, Reeder Consulting Group, Los Angeles, CA.

10:30-11:30 am

**T6 Wood on the Table: Environmental Impact of Deforestation**  
Debbie Hammel, Scientific Certification Systems, Oakland, CA.



2:30-3:30 pm  
**T7 Creating Design for Elegant Hotels**  
Sarah Tomerlin Lee, Tom Lee Ltd., New York, NY.

2:30-3:30 pm  
**T8 Healing Effects of Color**  
Leatrice Eiseman, Pantone Color Institute, Seabeck, WA.

2:30-3:30 pm  
**T9 Americans with Disabilities Act's Impact on Office Design**  
Cynthia Leibrock, Easy Access, Aurora, CO.

2:30-3:30 pm  
**T10 Selecting a CAD/FM System**  
Dan Tindall, CADALYST Resources, Des Moines, IA.

2:30-3:30 pm  
**T11 Making a Mountain into a Molehill: Relocating Companies**  
Robin Stern, Relocation Advisors, Ltd., Roselle, IL.

2:30-3:30 pm  
**T12 New Opportunities for Dealers in Facility Management Services**  
Jeffrey Hamer, Asset Direction, Agoura, CA.

4:00-5:00 pm  
**T13 Americans with Disabilities Act's Impact on Hospitality Design**  
Kim Beasley, Accessibility Resource Center, Washington, DC.

4:00-5:00 pm  
**T14 User Participation in Health Care Design**  
Patricia Ford, IBD, Howard Needles Tammen & Bergendoff, Los Angeles, CA.

4:00-5:00 pm  
**T15 International Study of Workplace Standards**  
Gere Picasso, Engel Picasso Associates, Chatham, NJ.

4:00-5:00 pm  
**T16 Bar-Coding for Asset Tracking**  
Marla Williams, Bar-Scan, Marina Del Rey, CA.

4:00-5:00 pm  
**T17 Contracting Opportunities with the GSA**  
Diane Park, GSA/Public Building Service, Washington, DC.

4:00-5:00 pm  
**T18 Total Quality Management**  
Raymond Aro, Ed.D., Consultant, Organizational Development, Houston, TX.

### **WEDNESDAY JUNE 10**

8:30-9:30 am  
**International Symposium on Modern Architecture**  
The three recipients of the 1992 Chicago Architecture Award discuss their work.

8:30-9:30 am  
**Vision for Tomorrow: Chrysler Technology Center**  
Executives from Chrysler, CRSS Architects and Harley Ellington Pierce Yee discuss planning and design of the advanced automotive center.

10:30-11:30 am  
**W1 Upholstered Seating Flammability Standards for Public Spaces**  
Stephen Channer, BIFMA, Grand Rapids, MI; Lee Olson, Yoma Textiles, New York, NY.

10:30-11:30 am  
**W2 Lighting for the Elderly**  
Eunice Noell, Eunice Noell and Associates, Portland, OR.

10:30-11:30 am  
**W3 Healing Sick Building Syndrome**  
Joseph Kinney, National Safe Workplace Institute, Chicago, IL.

10:30-11:30 am  
**W4 Computer-Aided Lighting Design and Energy Management**  
Harvey Byran, Ph.D., AIA, Consultant in Building Technology, Belmont, MA.

10:30-11:30 am  
**W5 Systems for Success: Professional Marketing**  
Kate Halverson, Weston Communications, Eden Prairie, MN.

10:30-11:30 am  
**W6 Competitive Edge, Part I: Value-Added Selling**  
Marhnelle Hibbard, David Hibbard, Profit Techniques, Corona Del Mar, CA.

2:30-3:30 pm  
**W7 Creative Lighting for Hospitality Design**  
William Aumiller, Aumiller/Youngquist, Mt. Prospect, IL.

2:30-3:30 pm  
**W8 Designing Hospitals and Health Care Facilities**  
Nila Leiserowitz, Perkins & Will, Chicago, IL.

2:30-3:30 pm  
**W9 International Trends in Intelligent Building Design**  
Dr. Volker Hartkopf, Center for Building Performance & Diagnostics, Carnegie Mellon University, Pittsburgh, PA.

2:30-3:30 pm  
**W10 From Flat Files to CAD Files: What Are the Real Issues?**  
David Johnson, AIA, Thomas Zurowski, AIA, Eastlake Studio, Chicago, IL.

2:30-3:30 pm  
**W11 Art in Architecture**  
Stephen Knapp, Worcester, MA.

2:30-3:30 pm  
**W12 Competitive Edge, Part 2: Cold and Warm Call-Account Development**  
Marhnelle Hibbard, David Hibbard, Profit Techniques, Corona Del Mar, CA.

4:00-5:00 pm  
**W13 Textiles as Art**  
Laurence Korwin, Chicago, IL.

4:00-5:00 pm  
**W14 Selecting Interior Finish Materials for Health Care Facilities**  
Virginia Beamer Weinhold, Ohio State University, Columbus, OH.

4:00-5:00 pm  
**W15 Office Environment Index: A Review**  
Linda Rumbarger, Steelcase, Grand Rapids, MI.

4:00-5:00 pm  
**W16 Intelligent Symbol Libraries: The Fourth Dimension**  
Jim Psaras, 3D-ISIS, Kansas City, MO.

4:00-5:00 pm  
**W17 Economic and Career Prospects for Designers in Asia**  
Ron Raetzman, La Roche College, Pittsburgh, PA, Designphase Ltd., Hong Kong.

4:00-5:00 pm  
**W18 Competitive Edge, Part 3: Presentation Skill Development**  
Marhnelle Hibbard, David Hibbard, Profit Techniques, Corona Del Mar, CA.

### **PRE-NEO SUNDAY JUNE 7**

7:30 am-4:30 pm  
**Law and Design**  
Wendy Kress, Esq. Fee \$195.

8:30 am-4:30 pm  
**Effective Design Presentation**  
Margo T. Krasne. Fee \$50.

7:30 am-4:30 pm  
**Comfort and Productivity in the Electronic Office**  
Dr. Walter B. Kleeman, Jr. Fee \$195.

7:30 am-4:30 pm  
**Environmental Action and the Design Professional**  
Victoria Schomer. Fee \$195.

8:30 am-12 noon, 1:30-4:30 pm (2 sessions)  
**Performance Planning: Strategic Planning and Time Management**  
Jim Congleton, Calvin Goddard. Fee \$195.

7:30 am-4:30 pm  
**Law and Design**  
Wendy Kress, Esq. Fee \$195.

### **POST-NEO THURSDAY JUNE 11**

7:00 am-4:15 pm  
**2nd Annual International Facilities Planning and Management Conference**  
Features state-of-the-art CAD visualization system. Fee \$195.

7:30 am-4:30 pm  
**Prosper in the '90s**  
Frank Stasioski, Practice Management Associates. Fee \$195.

7:30 am-4:30 pm  
**Total Quality Assessment for Service Providers**  
Dr. Raymond Aro.

7:30 am-4:30 pm  
**Interior Environments: Unified Profession, ADA, Environment**  
Council of Federal Interior Designers, Institute of Business Designers. Fee: CFID/IBD members \$95, non-members \$145.

7:30 am-4:30 pm  
**Principles of Corporate Real Estate**  
Edmond P. Rondeau, AIA, CSI. Fee \$295.

7:30 am-4:30 pm  
**Total Quality Assessment for Service Providers**  
Dr. Raymond Aro.

7:30 am-4:30 pm  
**Environmental Integration: Facility Response to Emerging Work Patterns**  
Jon Ryburg, Michael Wodka. Fee \$295.

# MARKETPLACE



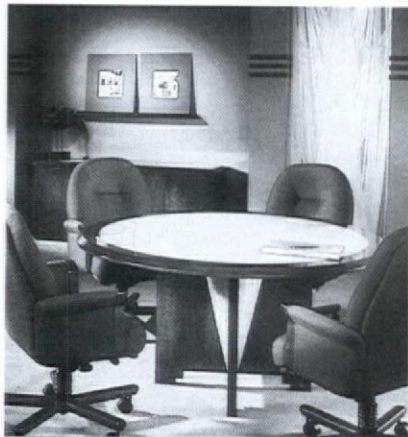
Dar/Ran will be introducing new conferencing pieces at NeoCon to complement the existing Series 7000 and Arclinea table product lines. New 15-in.-wide conference credenzas and presentation



The technologically advanced Evo chair is being introduced at NeoCon by American Seating.

Developed in collaboration with designer Don Chadwick and DuPont, Evo uses flexible resins, not steel mechanisms, to achieve an advanced level of passive support.

Circle No. 246  
Showroom No. 399



rails in a variety of edge shapes and finishes are available. The Arclinea table is shown with the base AR-1, which features figured anigre triangular accent panels in the center with a blond finish standard on accent panels for contrast.

Circle No. 234  
Showroom No. 383

St. Timothy Chair presents St. Timothy Classics, a new line of solid wood casegoods and seating. Featured are historic adaptations of 18th-century furnishings and 100 refreshing new fabrics.

Circle No. 309  
Showroom No. 3-100



AGI presents The Devon Lounge Group, designed by Atlanta designer Wayne Morgan as part of the The Devon Collection. The lounge series consists of a lounge chair, loveseat and sofa supported on a wood frame of cherry solids. The collection is a first for AGI, offering not only upholstered pieces but supplemental products as well.

Circle No. 236  
Showroom No. 339



Hardwood Visuals, a division of Howe Furniture Corp., introduces a new line of wood furniture for the conference and meeting room that is designed to support overhead and facsimile technology, and to accommodate portable food service. New products include a telephone/fax credenza, overhead projector cart and cabinet

(shown) and mobile serving cart. Fine woods and veneers soften the visual hardness of this high-technology furniture line. Circle No. 247  
Showroom No. 340



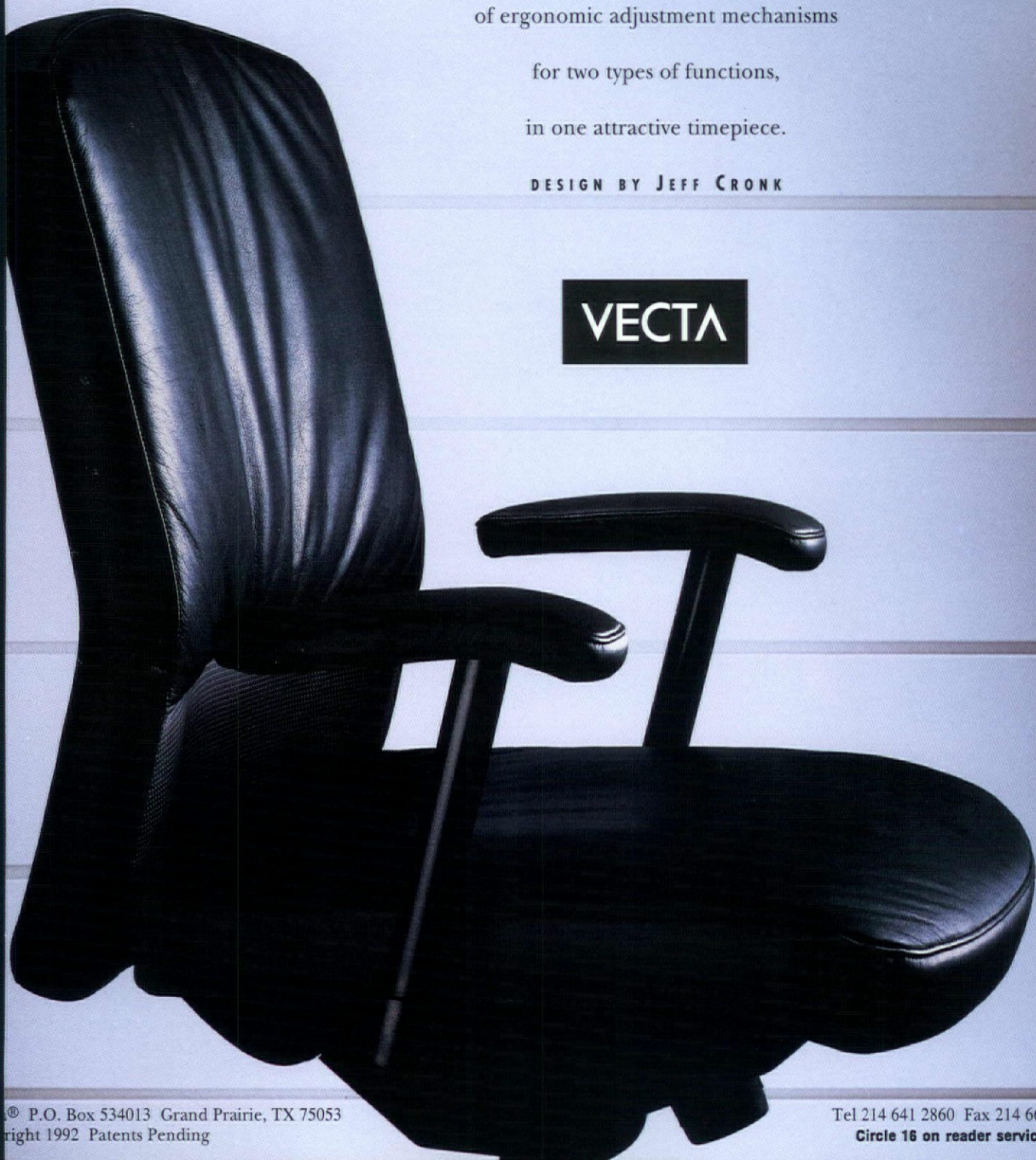


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DESIGN BY JEFF CRONK

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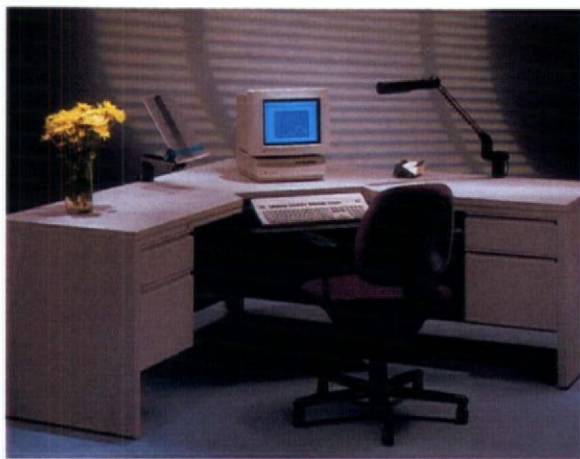


Nuts and Bolts from DesignTex will debut at NeoCon. The collection of attractively priced, extremely durable and stain resistant fabrics is constructed with Zeftron 200, a solution dyed nylon from BASF that ensures a high degree of color saturation and a remarkably fine hand. Nuts and Bolts includes small scale florals, reversible stripes and textured solids.  
 Circle No. 231  
 Showroom No. 3-121



The Sanford Collection, introduced by Herman Miller in 1991, is a free-standing wood case-goods line designed for enclosed office and specialty open plan applications. Available in several veneer and finish options, with a choice of three edge details and four drawer

pull finishes, the Sanford Collection will blend with any interior design or architectural style and is compatible with other Herman Miller products.  
 Circle No. 230  
 Showroom No. 310



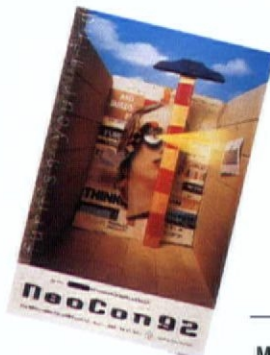
The 6000 Series Desk from Meridian Inc. is modular in concept. Designed for flexibility of use, the end and back panels can be specified to meet individual user preferences. Forty-four electrostatically-applied, baked-enamel, standard

colors are grouped into families that match or coordinate with panel fabrics, laminate worksurfaces and trim for a consistent design statement.  
 Circle No. 232  
 Showroom No. 3-115



Engineered Data Product's Parallax office furniture division will be unveiled at NeoCon. The Parallax Furniture line will be based around EDP's

patented desk concept, which houses the computer monitor underneath the desktop and is viewed through a glass viewport. Parallax's unique design incorporates interchangeable steel panel construction and provides clean attractive lines without visible seams or welds.  
 Circle No. 243  
 Showroom No. 312



Modulex will present at NeoCon its full line of signage, which complies with the Americans with Disabilities Act.  
 Circle No. 242  
 Showroom No. 310-A

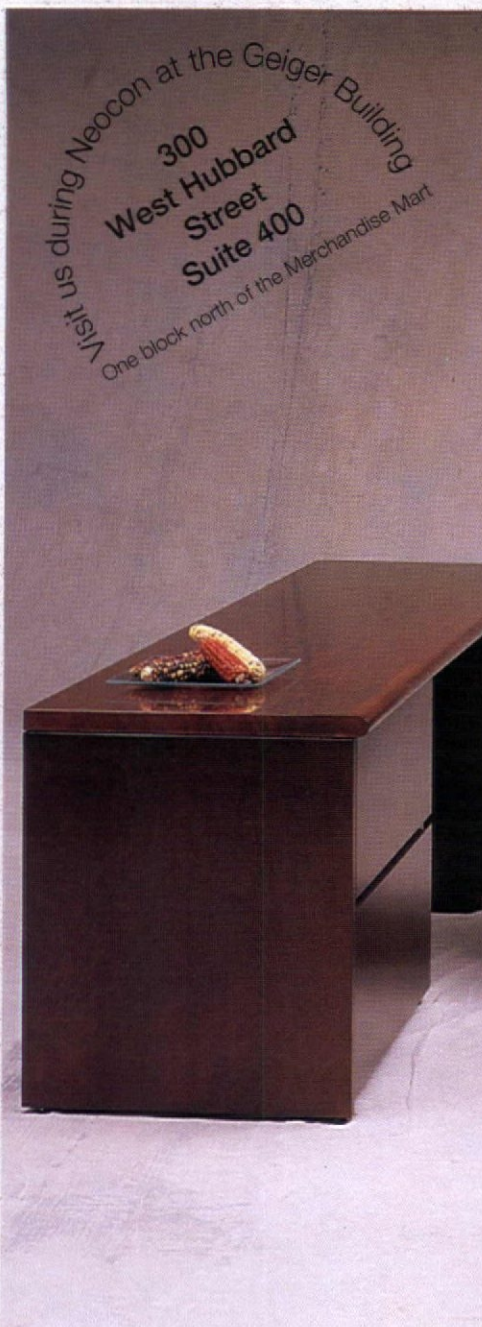
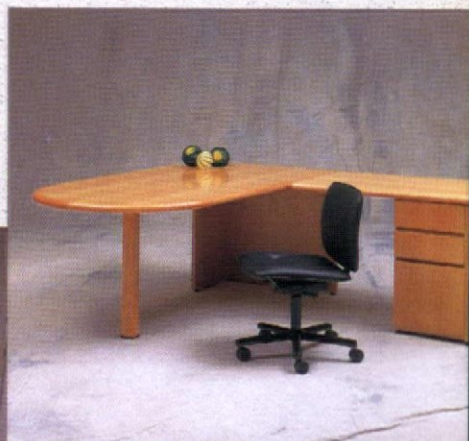


GeigerEXPRESS is a new service from Geiger. We produce your order within two weeks and ship it, freight prepaid, anywhere in the continental USA.

GeigerEXPRESS products include Eco Group casegoods and Quattro tables. They are offered in cherry veneer with several finishes; natural, light and medium tone stain, or ebonized cherry.

GeigerEXPRESS seating includes the Contour and Attaché desk chairs, and Aspen guest chairs. They are available in black leather or wool.

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# MARKETPLACE



↑ specialized products are available within the Agenda framework, developed to organize the work vertically and provide additional square footage of surface area to the user. Shown here is the elliptical table desk and credenza.  
 Circle No. 235  
 Showroom No. 336

Agenda, Halcon Corporation's office system designed by Brian Kenneth Graham of Gensler and Associates, addresses the functional requirements of users in innovative ways. Numerous

Rosemount Office Systems offers a complete range of furniture solutions that increase office productivity. Components are designed to be flexible enough to support specific task functions, while providing increased interaction among work groups. The work stations easily accommodate the requirements of integrated



computer networks and information systems common in today's automated offices.

Circle No. 239  
 Showroom No. 365



← Paoli is introducing at NeoCon a versatile multiple seating series for lobby applications, featuring one-, two- and three-seaters with inner and corner tables.

Circle No. 241  
 Showroom No. 380



↑ The 1400 Chair Series from Harden Furniture's Contract Division will preview at NeoCon. The 1400 Series includes a full range of traditionally-styled, ergonomically-supportive seating. The 1402-100 manager's swivel chair, shown here in open wood arm design, features an ergonomic posture curve and contours.

Circle No. 237  
 Showroom No. 3-124

→ The Ballet Table Series from Vecta has been enhanced with the addition of a T-base on non-folding versions. The new base is offered on rectangular tables and is available in thermoset colors. Tops are 1 in. thick with custom-ribbed black vinyl edge and ABS plastic corner insets. The Ballet Series also includes X, K and pedestal bases.

Circle No. 240  
 Showroom No. 303





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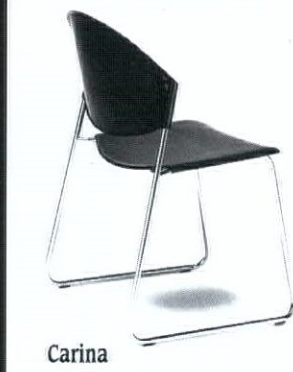
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Teriana



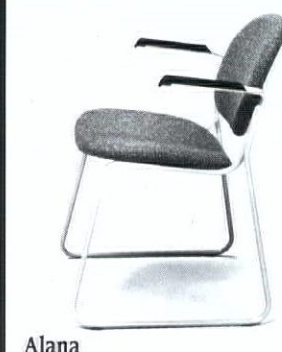
Carina  
4 Legs



Carina



Carina



Alana



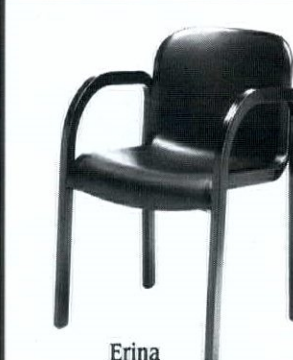
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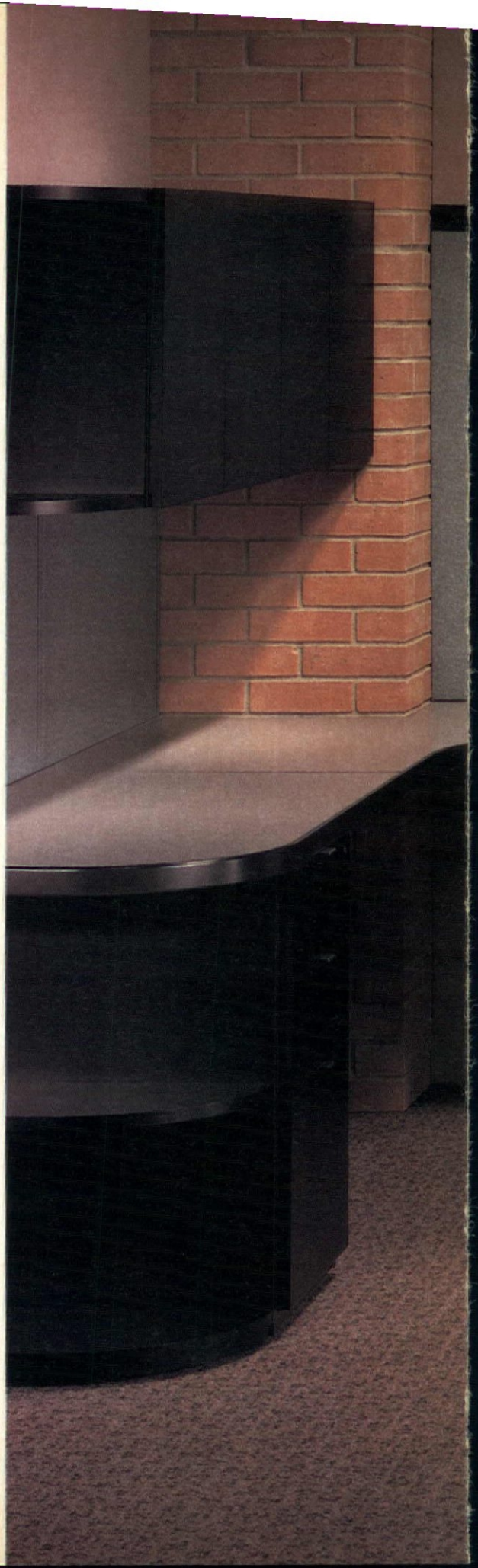
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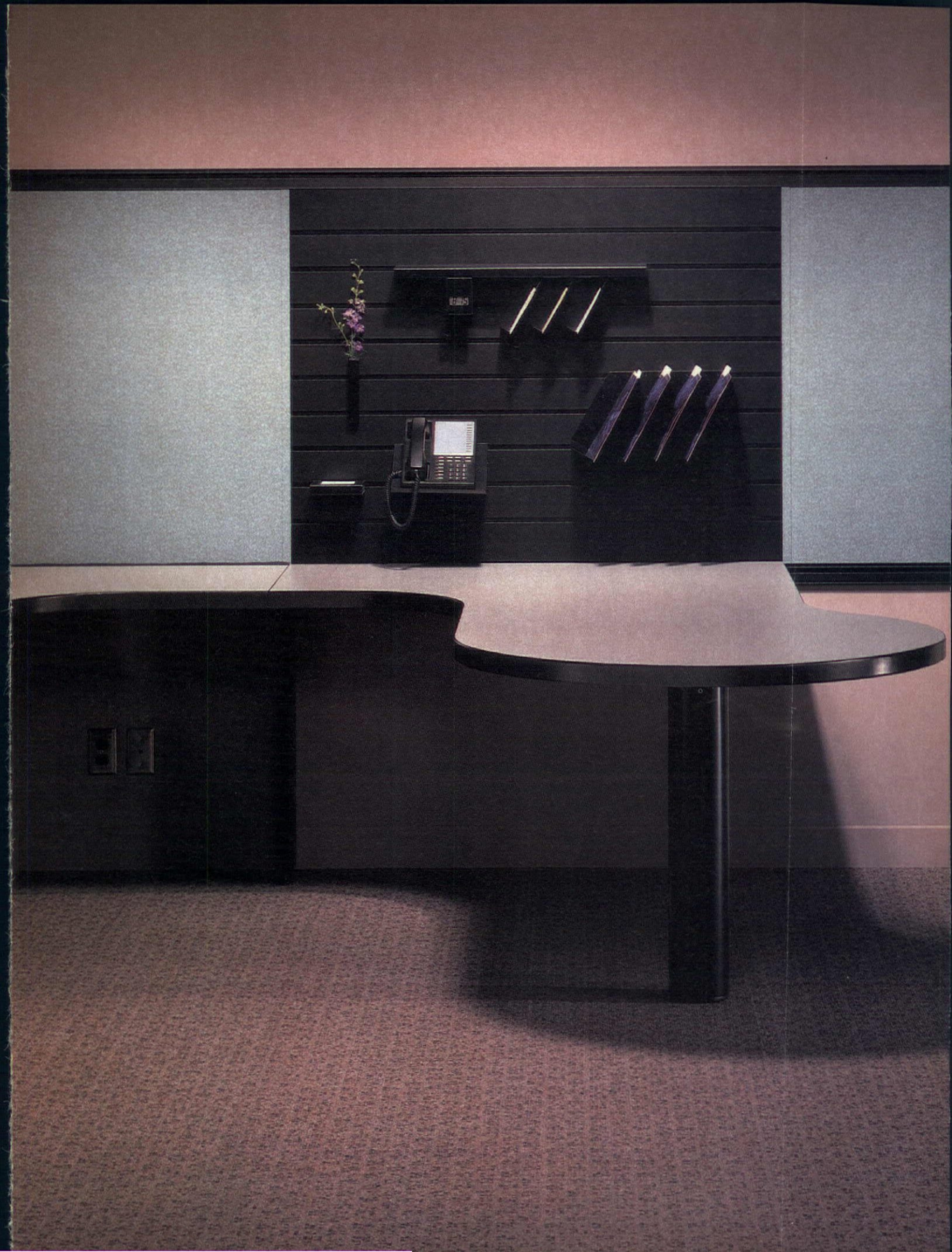
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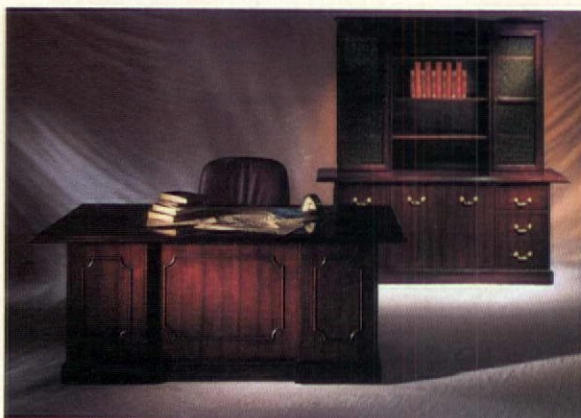


# MARKETPLACE

→  
Allegro Series chairs from High Point Furniture Industries are available in high-back executive swivel, mid-back executive swivel and arm chair versions. The chairs feature beautifully handcarved hardwood arms, multi-density foam, and a choice of over 400 fabrics or COM. In addition, the swivel chairs feature a knee-tilt control and five-prong steel base with hardwood caps.  
Circle No. 233  
Showroom No. 333



The Bieder chair is an original Loewenstein design, intended for hospitality, corporate and retail environments. Both the armchair and a matching sidechair are available in 26 standard ultraviolet cured finishes.  
Circle No. 308  
Showroom No. 353



←  
Allsteel will introduce at NeoCon the first wood desks to carry the Allsteel name. The new traditional and contemporary

wood desk lines are Allsteel's answer to the challenge of the '90s. The traditional desk series (shown) brings the luxury and special elan of wood to the entire workplace.  
Circle No. 245  
Showroom No. 300



←  
Cluster workstations from Panel Concepts are available in multiple configurations, from two- to six-unit clusters. Workstations are arranged around

the central core, from which power is efficiently distributed to each unit. The innovative V work surface design provides up to 40% more useable work area than conventional desks.  
Circle No. 244  
Showroom No. 330

The PROformance Collection of office seating from EckAdams meets the challenge of today's work environment. By addressing the essential factors in ergonomic design, human factors, EckAdams has created a high performance line of seating designed to adapt the workplace to the needs of the worker.  
Circle No. 238  
Showroom No. 371





# MARKETPLACE



Helikon presents the Stonington Collection, a mid-management traditional casegoods line designed by Peter Wooding Design Associates. The initial offering of the Stonington Collection includes the basic casegoods vocabulary: double pedestal desk, credenza, upper storage unit, bookcase and round conference table.

Circle No. 250  
Showroom No. 6-158



F. Schumacher & Co. presents Berkeley and Rouen for NeoCon. Berkeley is a transitional stripe from England that features two handsome and sporty contrasting colors, making it a bold coordinate for many styles of prints. Rouen is based on a formal French damask, and is grand in scale with a

27-in. repeat. The small diamond pattern woven into the background creates a textural and slightly rustic appearance.

Circle No. 249  
Showroom No. 6-133

The new Kroll line from Boris Kroll, now part of Scalamantré, reveals traditionally provocative designs from Kroll's past that serve many commercial functions. The beautiful damask inspired by the Gothic Period was originally introduced by Boris Kroll.

Now this and other Kroll patterns will be introduced by Scalamantré during NeoCon.

Circle No. 248  
Showroom No. 627



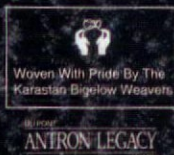


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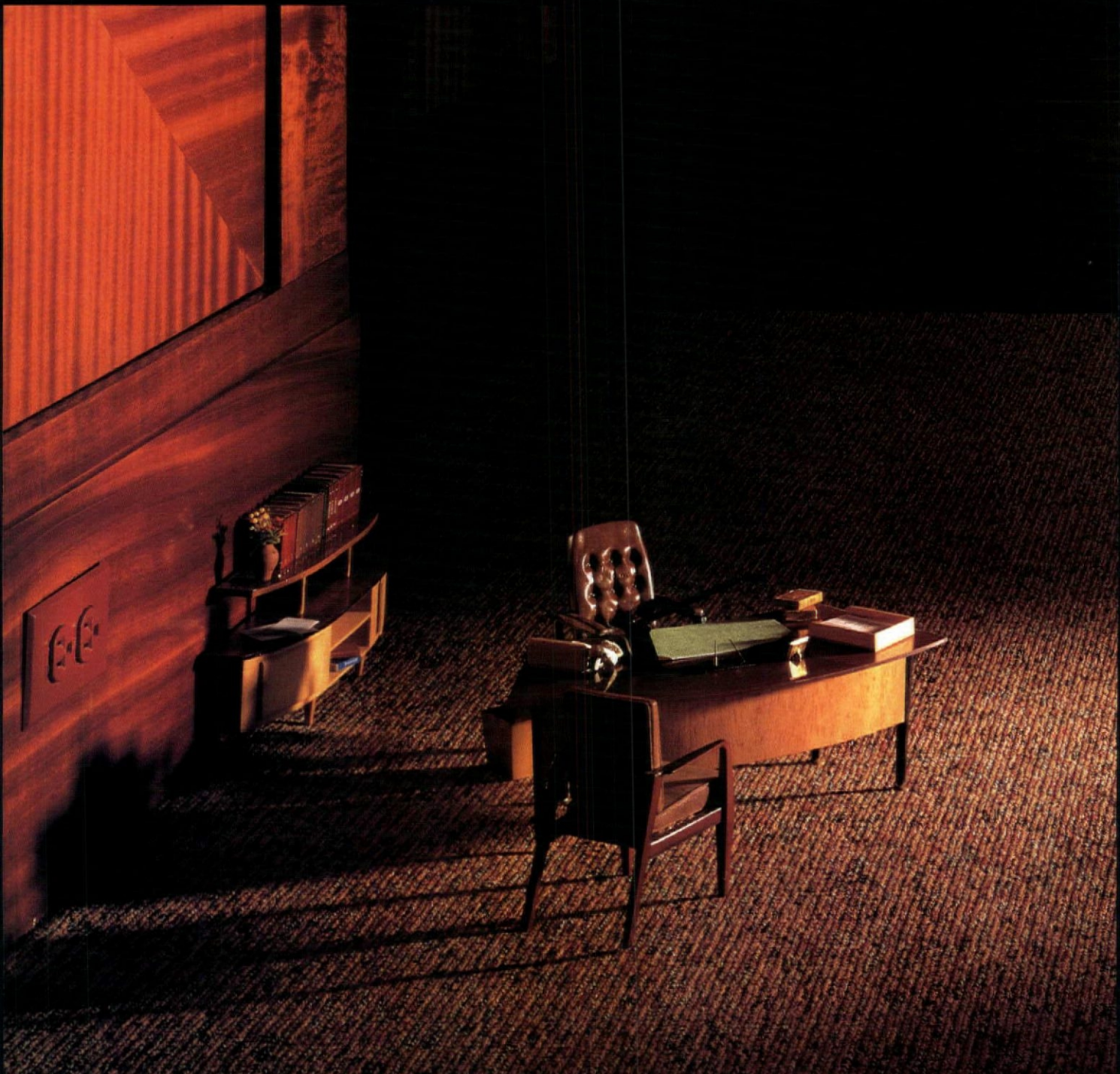
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Circle 22 on reader service card

# MARKETPLACE



Kimball International has developed Footprint to respond to today's ever-changing business environments. Footprint is a collection of components that allow optimum use of the available space by adapting to the size and shape of the workspace or building floorplan. Footprint consists of three elements: Traxx horizontal twin wall tracks, modular storage and work surface components and tiles. Circle No. 258  
Showroom No. 825



Arc-Com Fabrics' new Europa Collection is a mix of complex geometrics, luxurious damasks and dramatic abstract motifs. The four patterns, Cosmos, Utopia, Pageant and Cristallo, have a rich color palette in addition to a wide range of applications. Circle No. 257  
Showroom No. 888

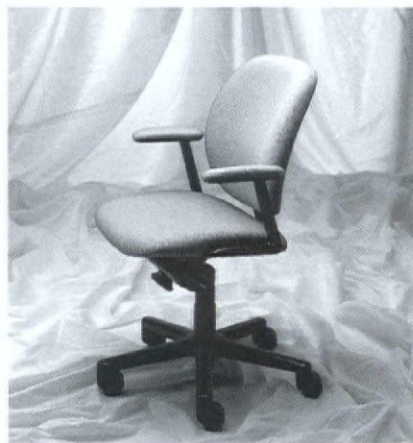
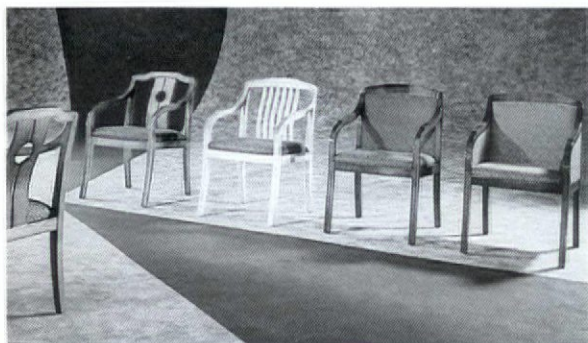


Tuohy announces the expansion of its Zurich Table Collection in a new version of this design that serves as a crossover between contemporary contract furnishings and those reviving historical themes. Zurich Tables feature a tapered leg format, are produced in a wide selection of shapes, and are constructed from a broad offering of fine hardwoods and hardwood veneers, finishes and wood veneer combinations. Circle No. 261



Haworth Inc. introduces a new high back chair to its Catalyst seating line, which provides a higher back cushion to give added support in the upper back area. Designed by Warren Snodgrass, principal of Design Technology, and engineered by Haworth, each Catalyst chair is as functional as it is attractive. Circle No. 251  
Showroom No. 830/837

Jofco introduces Annette Series seating. This sophisticated line of chairs complements both transitional and contemporary office interiors, and includes four different styles characterized by flowing, elegant lines. Constructed of finely grained American maple, the Annette Series chairs are offered in two distinctive wood back styles or two upholstery options. Circle No. 255  
Showroom No. 843





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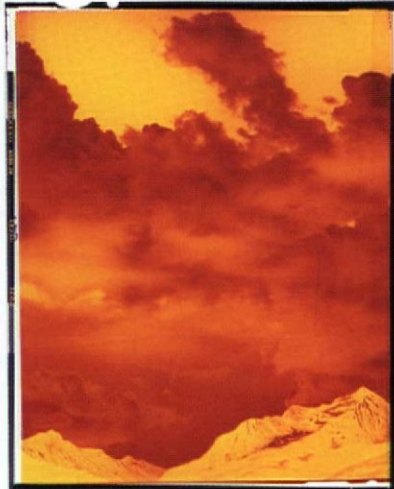
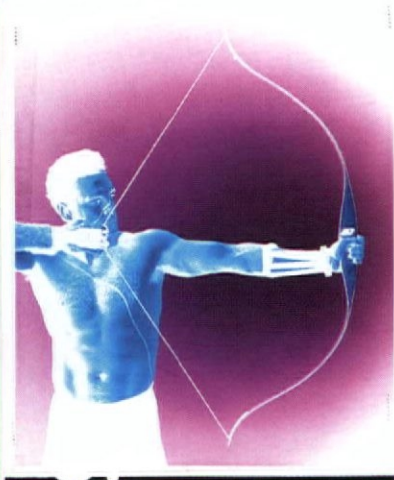
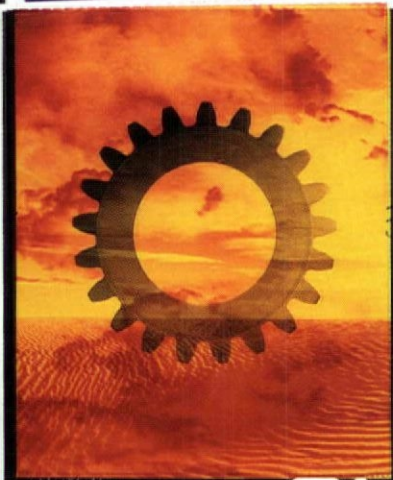
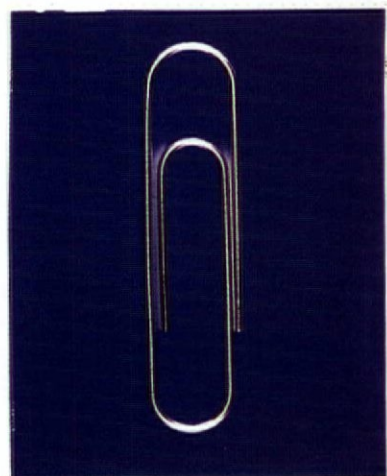
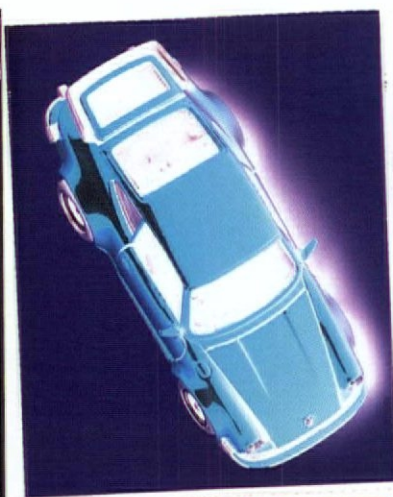
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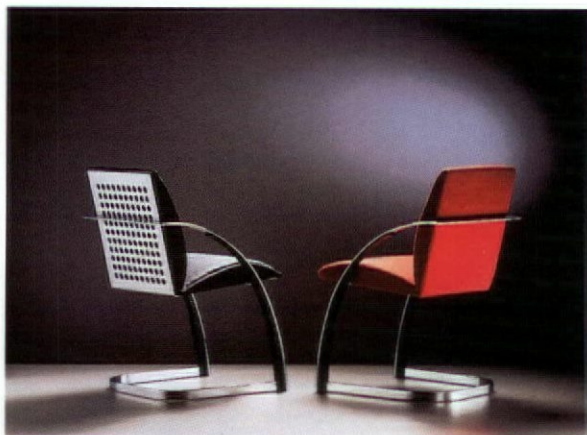
# MARKETPLACE



Girsberger Office Seating's Girsberger 91 chair will be introduced at NeoCon in honor of Switzerland's 700th anniversary. The owners of the company commissioned the design of a chair to commemorate this special occasion. With a new cross-bow design, designer Dieter Stierli and the Girsberger design team have created a work of art that possesses all the

characteristics of a future classic.

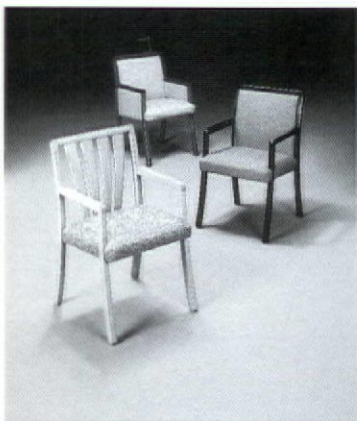
Circle No. 254  
Showroom No. 845



The 340 Series from National Office Furniture Co. is the link between maximum desire and minimum

budget. Designed for affordability, this guest conference series is an exceptional alternative to higher-priced seating with the same attention to detail. Sculpted from smooth hard maple, the fan back offers classic lines and uncompromising elegance.

Circle No. 259  
Showroom No. 815



Kinetics, A Haworth Portfolio Company, expands its Neon Series with a new public seating option. This versatile seating system allows an infinite number of configurations, and complements the Neon Series side chair and stool.

Circle No. 252  
Showroom No. 830/837

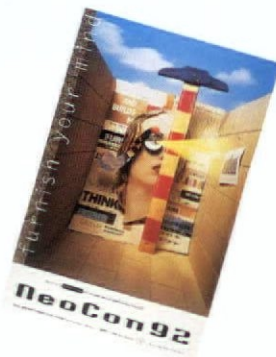


CCN's new seating line, designed by Terrance Hunt, creates a harmony with CCN's other products in style, construction and attention to detail. The Arres chair is shown in cherry in a variety of upholstery options.

Circle No. 256  
Showroom No. 857

Maharam introduces Safety Series\5, an expansion of the company's range of inherently flame retardant fabrics for upholstery use. Safety Series\5 consists of four designs in 51 colorways. The collection revolves around the theme "reflections of nature."

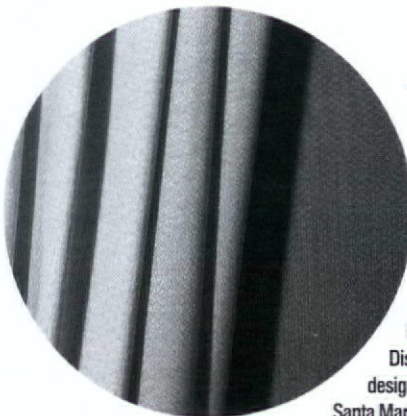
Circle No. 253  
Showroom No. 883



Carnegie introduces the Discovery Collection by Creation Baumann of Switzerland. Woven of lustrous, 100% flame retardant European Trevira, Discovery's three designs, Nina, Pinta and Santa Maria, feature subtle overall patterns ideal for contract wall-

covering, panels and draperies.

Circle No. 260  
Showroom No. 851





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Circle 25 on reader service card



# MARKETPLACE



Bernhardt Furniture Company presents the Architektur Lounge Collection, designed by Brian Cox. The Architektur Lounge Collection is firmly grounded in the present with its simple but graceful clean lines and refined proportions. The collection addresses a contemporary design perspective in a very warm and human manner.  
Circle No. 267  
Showroom No. 976



Ritz, part of the Moroso Collection from Vitra Seating, boasts an appealing design that takes its inspiration from both classical and modern sources, and provides a sophisticated transition from traditional to contemporary. A variety of upholstery versions are available with button-tufted back or separate seat cushion.  
Circle No. 265  
Showroom No. 967



British designer Matthew Hilton heralds a new vocabulary with the Club, which is exclusively distributed by Palazzetti. Comprised of a two-seat sofa and an armchair, the Club spells out a compact, comfortable and light design form.  
Circle No. 263  
Showroom No. 996



HBF's Legacy Table Series is a highly versatile collection of conference tables designed by Kevin Stark of HBF. By adapting a design concept found on 18th-century Chippendale casegoods, Stark has created a table series

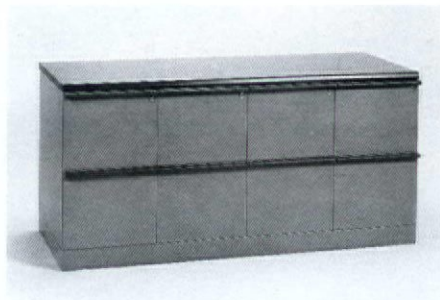
with a collection of interchangeable companion cherry moldings and inlay veneers that attach to the table's edge. The table itself is available in four shapes: round, square, rectangular and capsule.  
Circle No. 262  
Showroom No. 909



Thonet's new Metra short-term modular seating system features handsome transitional detailing. Metra is available in one-, two-, three- and four-place units with connector tables, in 11 standard Thonet wood finishes.  
Circle No. 266  
Showroom No. 929



GF Office Furniture will feature its new freestanding casegoods offering, Connections, as well as a redesigned OPS panel system offering. Connections desks feature pedestal-supported worktops, overhead storage units and a variety of configuration choices. The new system provides stylish and economical freestanding furniture solutions.  
Circle No. 264  
Showroom No. 916



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# MARKETPLACE



With the introduction of Choices, Trendway offers a system that works in all office configurations. Choices accommodates open office configurations consisting of conventional workstations, interactive or team installations and freestanding and cluster configurations with fully interchangeable panels and components.

Circle No. 280  
Showroom No. 1086



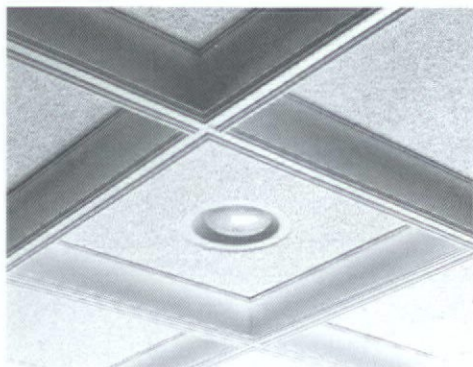
Ergonomic design and sophisticated styling make ContourLine Charvoz-Dauphin's most innovative line. ContourLine meets the seating needs of the entire office. Synchronized Fluid-Motion technology ensures maximum comfort; the angle of the seat and back adjusts automatically to the sitter's movements, providing continuous lumbar support.

Circle No. 278  
Showroom No. 10-105



The Neutral Posture Chair from Neutral Posture Ergonomics is designed to adjust and comfortably fit 90% of the population. Designed for task-intensive use by Dr. Jerome Congleton, this ergonomic chair has 10 adjustable features, including a three-way adjustable backrest and an inflatable air lumbar cushion to perfectly fit the user.

Circle No. 270  
Showroom No. 1098



Armstrong's Metaphors Ceilings offer the visual of a coffered ceiling combined with the accessibility, acoustical performance and installation ease of lay-in panels and exposed grids. Three mitered molding designs are available: cove (shown here), crown and micro step. All interface with

Armstrong's standard, narrow or T-bar grids to create 2 ft. x 2 ft. or 4 ft. x 4 ft. coffered modules.

Circle No. 273  
Showroom No. 1059

The Artopex LineA System is characterized by horizontal lines, a theme which is reflected in its various components, the raceway covers, the handles and some bases. The horizontal motif is also echoed in the trim, which

can be arranged according to the selected frame finish. Versatile surfaces and storage units can be configured regardless of vertical function.

Circle No. 279  
Showroom No. 1085



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*Ron Mace, FAIA, is founding partner and president of Barrier Free Environments, Inc. He is passionately committed to pursuing design principles that will provide barrier-free access to everyone.*

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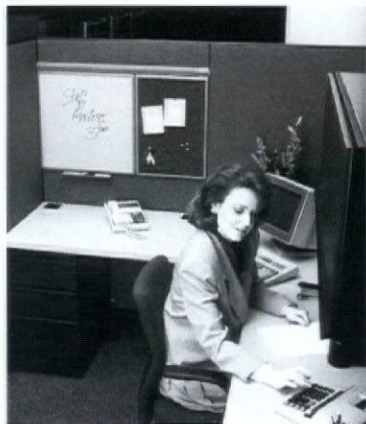
At NeoCon, Versteel introduces a color program for its table offering that allows laminate tops, edges and base finishes to be color coordinated. The program also includes textured finishes, unique Merletto finishes, wood veneers and finishes and decorative glass finishes.  
 Circle No. 274  
 Showroom No. 1093



The Greenwich Group is Gilbert International's in-house design team which, in collaboration with Bobby Cadwallader, has developed several new designs to augment its existing product line. A series of lounge chairs (shown) and drum tables reminiscent of the Beidermeier style will be introduced at NeoCon.  
 Circle No. 272  
 Showroom No. 10-153



Quartet Manufacturing Co. introduces Quartet Space Options, communications boards to help organize modular work station space. The board system eliminates the need to post sticky notes, pin memos or tape notices on expensive panelled work stations. Quartet Space Options is a system of assorted fabric bulletin and dry-erase marker boards designed to enhance any contemporary office decor.  
 Circle No. 275  
 Showroom No. 1035



The solid stainless steel stacking chair from Forms + Surfaces will be featured at NeoCon. Both contemporary and durable, this new chair is ideal for fine corporate eating areas, plus a variety of other interior or exterior applications.  
 Circle No. 268  
 Showroom No. 1059

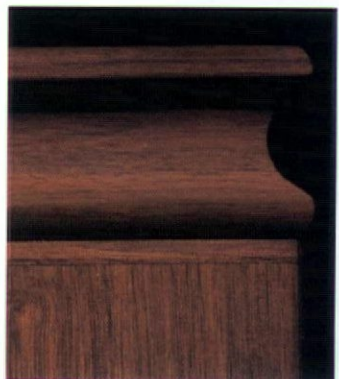
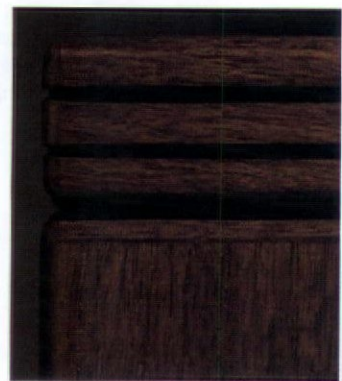


Grahl Industries' Ergonomic chair features seat forward slide, rocking motion, horizontal and vertical armrest adjustment, pneumatic height and backflow adjustments and a variety of backs and armrests. The design of the Triple-Y-Base provides for even greater stability—without a larger diameter—than a five star base.  
 Circle No. 276  
 Showroom No. 10-154





# JOFCO



# It has the edge

JOFCO gives you the edge on creativity in affordable office furniture with the introduction of three new edge treatments, three new wood selections and three new hardware options.

Building on the success of our 1300 series, the new 1400, 1500 and 1600 series offers a uniquely personal look by combining your selection of edge trim with your choice of oak, walnut, or cherry woods. No charge options of finger-grip pulls, matte black or brushed brass hardware are also yours to select.

We're celebrating our 70th anniversary ... that's 70 years of providing quality office furniture with on time delivery at attractive prices.

Now in our fourth generation of privately held, family ownership, JOFCO's manufacturing and business values still persist.

You've come to rely on us for quality, commitment and fair pricing ... and you can depend on us in the future.



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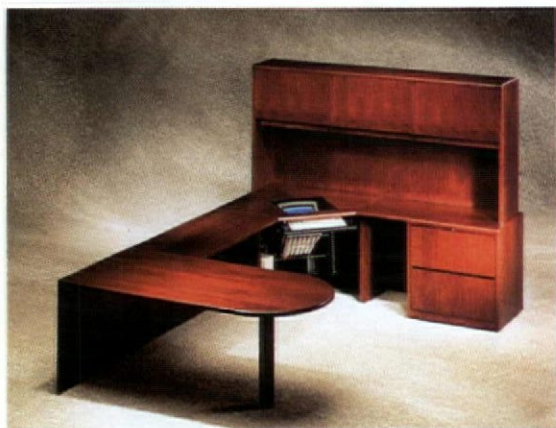
JOFCO Incorporated  
Post Office Box 71  
Jasper, Indiana 47547-0071  
Telephone 812 482-5154  
Facsimile 812 634-2392  
Toll Free 1 800 23-JOFCO



**Get the edge. Visit us at NeoCon, Space 843, June 8-10.**

# MARKETPLACE

F.L.O.O.R.  
10



←  
Nova Office Furniture introduces its newest collection of integrated technology furniture, which combines the rich tradition of hardwood with the flexibility of modular furniture. Available in all of Nova's

existing wood veneers—transitional, traditional and contemporary (pictured)—this collection offers functional diversity to meet a wide range of needs.

Circle No. 281

Showroom No. 1038



→  
The Echo Series, engineered by Harvard Interiors Manufacturing Co., offers comfort, style and exceptional durability. Richly upholstered chairs using high resiliency foam are available with or without arms. Generous padded seats assure comfortable sitting and project a quality image for conference and reception areas or general office use.

Circle No. 282

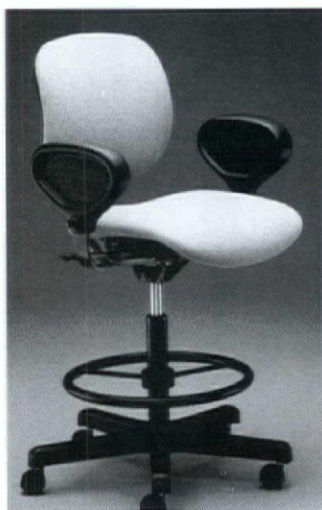
Showroom No. 10-168

Fixtures Furniture has added the discovery adjustable stool to its seating collection. This operational/drafting stool features a reliable metal base and mechanism and is equipped with an adjustable footring.

Rounded and shaped cushions of thick comfortable foam enhance the appearance and comfort of this ergonomic stool. The waterfall seat front also adds to the occupant's comfort.

Circle No. 271

Showroom No. 10-160



United Chair has introduced Helix, its newest line of affordable contract office seating. Helix has several features that distinguish it from other products in the marketplace, most notably: a quick-adjust back height mechanism that has no troublesome knob and requires little effort, and field installable upholstered arms that allow users to modify chairs on-site.

Circle No. 269

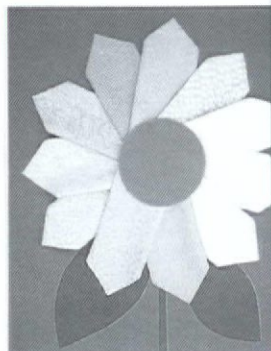
Showroom No. 1042



MDC Wallcoverings introduces the Quantum II collection, a new line of seamless wallcoverings including five fresh patterns and more than 100 colorways. The new Quantum collection boasts a strong environmental influence, with neutral green, blue, gold, oak and terracotta tones predominating in a series of jacquard and dobby weaves.

Circle No. 277

Showroom No. 10-155



→  
Steelcase is featuring Walden wood casegoods at NeoCon. The moderately-priced wood casegoods line features clean, simple lines, a radiused top, and integral drawer pulls. The Walden line includes single and double pedestal desks, secretarial and executive L-units and U-units, credenzas, service modules, lateral files, bookcases and a printer/CPU table.

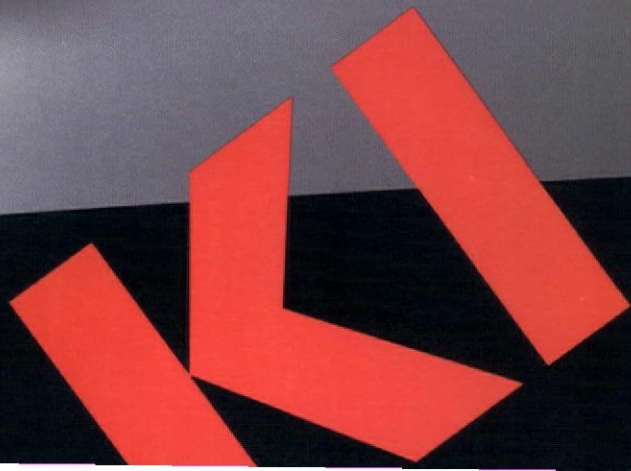
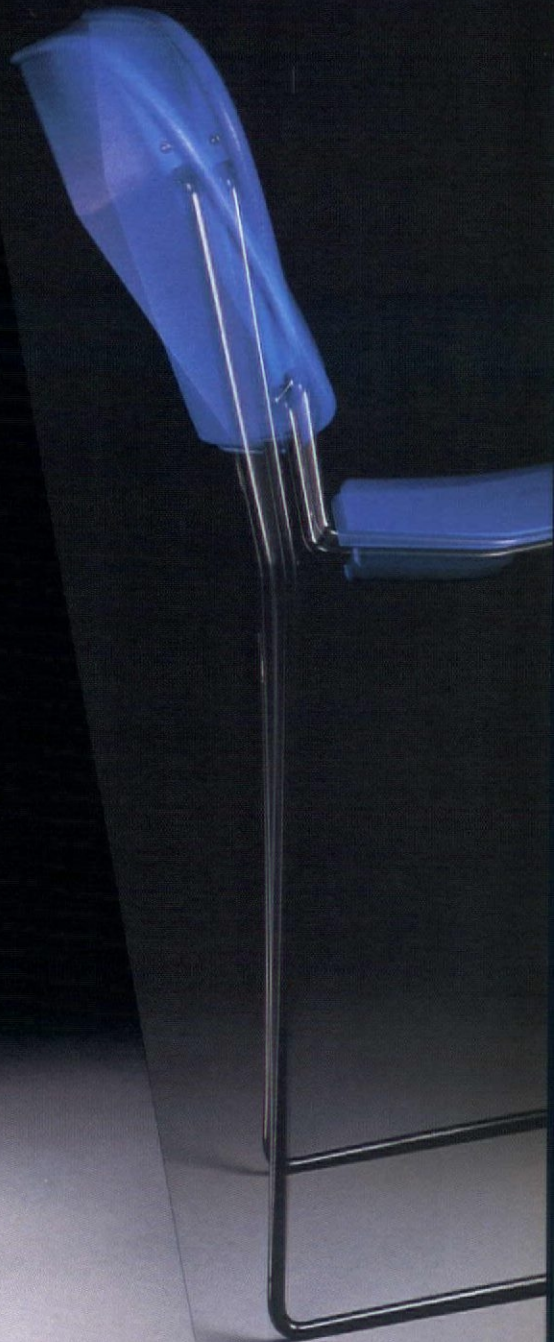
Circle No. 283

Showroom No. 1032, 1118



# PERRY.

Innovative. Simple. Durable. Affordable.  
Perry...the first ergonomic, high-density  
stack chair. Call Krueger International,  
1-800-424-2432.



# MARKETPLACE



Designed by David Ritch, the Citrus chair and table group from Charlotte is based on a premise of lasting design, embodying a lightly scaled and finely crafted appearance. Constructed of a maple or cherry wood, the furniture is designed to be more sensitive to the personal office environment.  
 Circle No. 292  
 Showroom No. 1169



Designer David Allan Pessa's simple, upholstered, curved arm chair for the Montana Series will be featured by Davis Furniture at NeoCon. A companion group of four occasional chairs duplicate the curving lines of this graceful side chair. The Montana Chair may be upholstered in a variety of leathers and textiles available through the Davis Color Network Program.

Circle No. 297  
 Showroom No. 11-116A

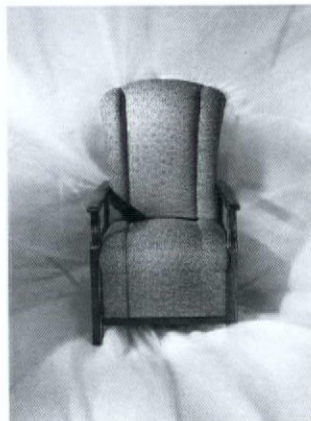


The Teriana Stacker Model 141 from Erg International features a contoured, upholstered seat and back. Select from 11 epoxy frame finishes, a wide variety of fabrics, and arm or armless versions.  
 Circle No. 300  
 Showroom No. 1169



Nemschoff Chairs introduces Calista, an extended collection of health care seating designs with an echo of tradition.

Soft, supportive contours are the hallmark of this design group. The finely detailed upholstery is durable and able to stand up to years of heavy-duty use.  
 Circle No. 299  
 Showroom No. 1193

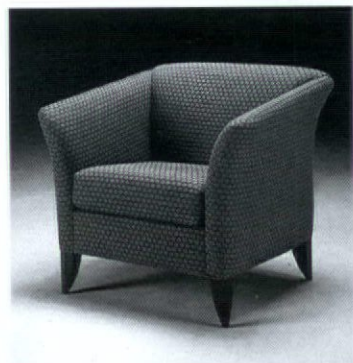


The Knoll Group features its new collection designed by architect Frank O. Gehry at NeoCon. The Gehry Collection is the newest addition to the KnollStudio line of high profile contract furnishings. Gehry experimented with various bentwood techniques in developing his new line of furniture. Made of thin, laminated maple strips, the collection is technically innovative. Each model in the Gehry Collection is named after an ice hockey term.

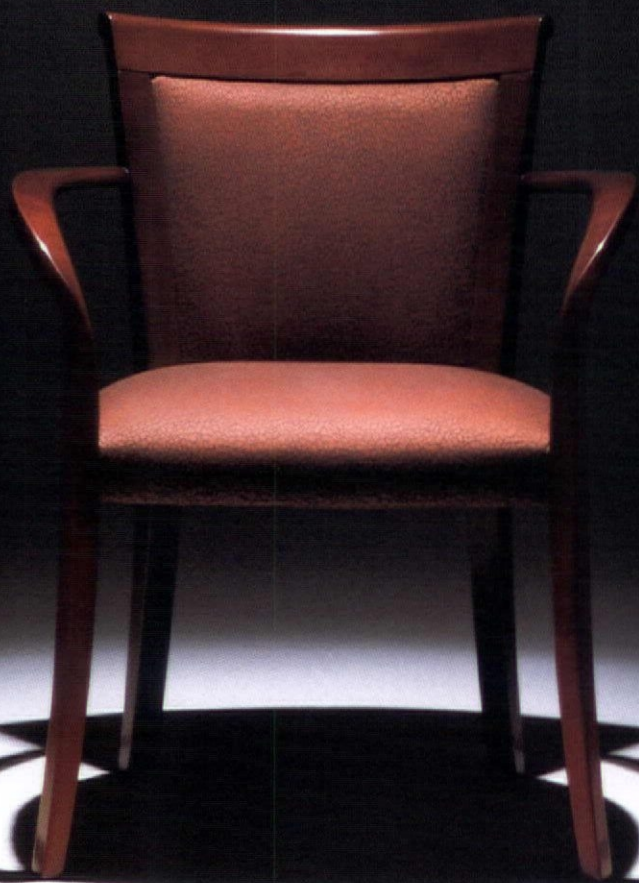
Circle No. 296  
 Showroom No. 1111



A chair for all reasons: the Vienna chair will be introduced at NeoCon by Thayer Coggin Institutional. The design, dimensions and durability of this introduction by Milo Baughman qualify it to serve equally well in health care, hospitality or corporate applications.  
 Circle No. 285  
 Showroom No. 1173



*Superior design  
for the human eye  
and form.*



O E W E N S T E I N

# MARKETPLACE



Ben Rose introduces a new upholstery/wallcovering inspired by the design of an embroidered fragment dated B.C. to 400 A.D. from the Paracas culture of ancient Peru. Reinterpreted from the original embroidery as a jacquard woven fabric with the three-dimensional surface intact, Paracas works well as upholstery and wallcovering.

Circle No. 291  
Showroom No. 11-123



The Rossmoor Series, designed by Joe and Linda Ricchio for Metropolitan Furniture, is an extensive collection including lounge, loveseat and sofa, side chair, benches and occasional tables in a variety of sizes. All are available in a complete range of maple, cherry and walnut finishes. Rossmoor's exposed wood framework is reminiscent of Mission Style and the Arts and Crafts Movement.

Circle No. 290  
Showroom No. 11-100



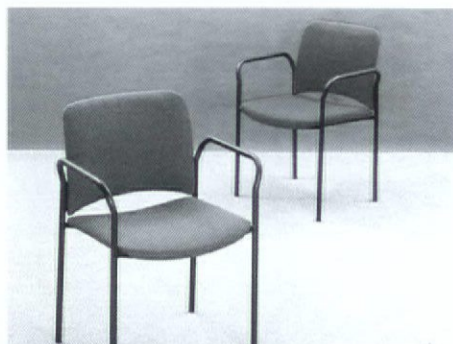
Johnson Industries makes conference table design simple and interesting with a vast range of standard top materials, edge profiles and base combinations, plus custom designs. Trapezoid panel bases are easy on knees. Comfortable beveled edges with clipped corners are also featured.

Circle No. 295  
Showroom No. 1169



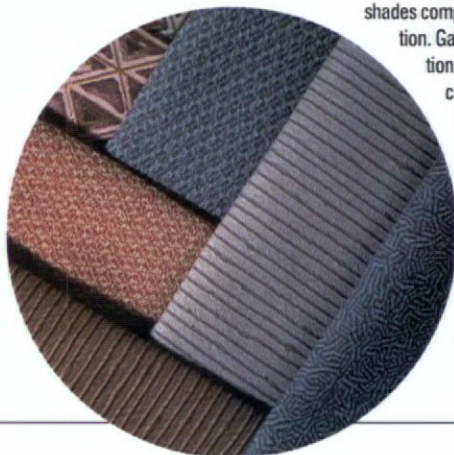
CorryHiebert has introduced a new open back model to its popular GuestStacker stackable side chair line. The new open back model features a crescent-shaped opening between the back and the seat to

facilitate easy cleaning in high usage applications such as health care and food service. Fabrics are available in a full range of standard and COM options.  
Circle No. 288  
Showroom No. 1120



J.M. Lynne Company has added three new collections to its range of contract vinyl wallcoverings.

Three small-scale patterns in a range of pastel shades comprise the Euro Designs Collection. Galerie, the second new collection, incorporates embossed vertical strings with a subtle diagonal undertone, and is offered in 39 soft-hue colorways. The Pyramid Collection, inspired by an early Egyptian motif, is offered in 28 colorways.  
Circle No. 293  
Showroom No. 1157



Falcon's collection of folding tables provides outstanding value in tables for offices, conferences rooms, training rooms and any other area requiring removable storage tables. The

Falcon Folding Table Collection is available in a wide variety of finishes, veneer and laminate options. Shown here is the 24F Training Table.  
Circle No. 289  
Showroom No. 1194



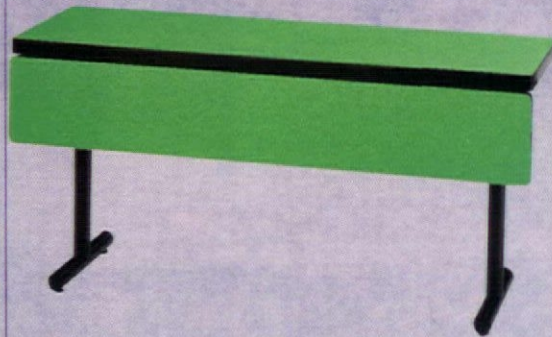
# TABLES PEOPLE USE - EVERYWHERE!

LABORATORY/TESTING ROOM



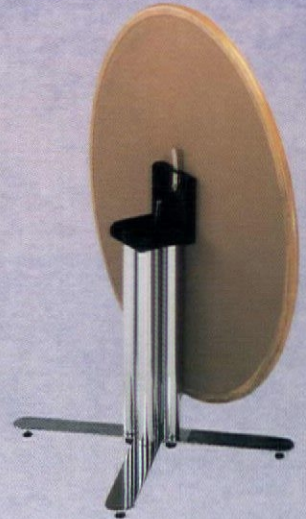
TABLES MUST RECONFIGURE

TRAINING ROOM



FOLDING TABLE/FOLDING MODESTY-STORAGE IS CRITICAL!!!

VISITOR WORKSPACE



TILT-TOPS FOR FLEXIBILITY

CONFERENCE ROOM



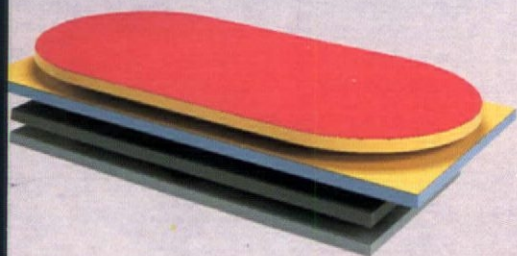
INLAY TO MATCH WINDOW SASHES

MAIN CONFERENCE ROOM

TABLE FINISH MATCHES MILLWORK

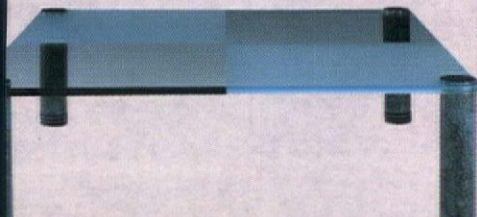


FURNITURE STORAGE



MATCH WALLPAPER TO TABLE BASE FINISH

BY FROSTED GLASS - CAN WE FROST LOBBY DOORS?



WAITING ROOM

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Jasper, IN 47547-0850

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Circle 32 on reader service card

# MARKETPLACE



Howard Pratt has designed the ergonomic Kenny Chair for Executive Office Concepts. Interior shells are multiple-contoured and are constructed of hardwood plywood for pre-designed stress/flex action. The chair also incorporates special multiple-density foam cushioning to provide work-in-motion support. Other features include: zero-degree front rise knee tilt control with a non-tilt blackout lever, variable tension adjustment and pneumatic lifts.  
Circle No. 307  
Showroom No. 11-104

Concensys from The HON Company offers the value solution in creating distinctive and productive work space. Concensys features rich panel fabrics, soft edges, clean lines and handsome wood grains. Together they form sophisticated offices and work stations at an affordable price.  
Circle No. 286  
Showroom No. 1127



Shelby Williams offers an artful reproduction of the original bentwood chair designed by J.J. Kohn, c. 1895. This exclusive design is made of formed stick rattan with handwrapped and glued leather bindings. Foam padded seat and cane are stained to match the frame finish.  
Circle No. 298  
Showroom No. 11-111



Making its formal debut at NeoCon, Health Design, a division of Brayton International Collection, presents a full line of seating and table options. The chair seen here is the result of extensive research, and is engineered for accessibility and orthopedic refinement to provide superior comfort and freedom of movement. Powerful moisture barriers resist bodily fluids.  
Circle No. 284  
Showroom No. 11-112

The Promenade Modular Seating System by Krueger International provides a durable and aesthetically appealing product for the transportation, mall and school markets. The beam-mounted, perforated metal seats are available upholstered or unupholstered in arm and armless versions. All components can be integrally mounted or anchored, and can be used for interior and exterior applications.  
Circle No. 301  
Showroom No. 1181



The Cordura Group contract upholstery collection has been introduced by Adam James Textiles. The collection is so-named because it consists of three new upholstery fabrics, each made with DuPont Cordura high performance nylon. Each fabric in the collection, Eternity, Ovation and Mirage, is available in a range of coordinating colors.  
Circle No. 294  
Showroom No. 1157




# Westin-Nielsen

## *the Casaro Series*



*The Casaro Series was created in Europe and is manufactured exclusively in the United States by Westin-Nielsen. An aesthetic design which combines comfort and durability with function. Each model is keenly detailed. The series offers many options including a matching occasional table design.*

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Corporate...Healthcare...Institutional  
Designed by O. Beck*

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Circle 33 on reader service card

# MARKETPLACE

F.L.O.O.R.  
**12**  
**13**  
**16**  
**18**  
 AND  
**19**



→ The exciting new Multipla Collection will be introduced by Kron U.S.A. during NeoCon. Designed to be used in a variety of configurations, these modular units feature a unique ganging system, and lend themselves to many different convex, concave, circular or straight layouts that can be easily changed. Multipla features free form design with cold pure polyurethane foam molded around a steel frame.  
 Circle No. 302  
 Showroom No. 12-101



← La Lune Collection introduces the 659-CC Corner Chair designed by Mario Constantini. This piece is constructed of willow and is available in 15 standard finishes as well as custom finishes.  
 Circle No. 304  
 Showroom No. 1611



← Hewi manufactures a complete line of shower rods, grab bars and seats for barrier-free installations, in addition to a full line of bathroom accessories. All products are made of high-quality nylon in 13 colors, with corrosion resistant steel inserts.  
 Circle No. 303  
 Showroom No. 1312



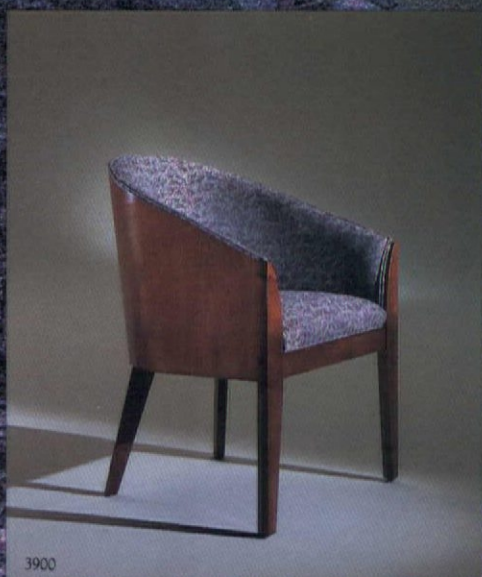
← Innovations in Wallcoverings introduces the Venetia Series Collection of vinyl wallcoverings. The Venetia Series is an expansion of the original gentle washed Venetia pattern. Subtle overprints were designed for this exciting pattern, adding a variety of 12 new colors and providing a collection of vinyl wallcoverings suited for all types of installations.

Circle No. 306  
 Showroom No. 1728

← The Equine side table, designed by Salman Shah for Accessories International, is available in six different finishes, including natural iron, verdigris, rust, sand, antique gilt and bark. The top is 1 1/2-in.-thick cast limestone with a 1-in. bevel. Also available in the series are a console, coffee table, lamp table and two dining tables.  
 Circle No. 305  
 Showroom No. 1684/1698



# Contemporary Classics



FABRIC: SW TEXTILES MONTAGE

SHOWROOMS IN PRINCIPAL CITIES WORLDWIDE



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Executive Offices: P.O. Box 1028 • Morristown, Tennessee 37816-1028 • Phone: (615) 586-7000 • Telex: 46-11876 • Fax: (615) 586-2260

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Circle 34 on reader service card

At NeoCon 92, *Contract Design* magazine, in conjunction with *Facilities Design & Management* and *Architectural Lighting* magazines, is proud to sponsor three New Product Pavilions showcasing emerging areas of design.

The Healthcare Products Pavilion (located in Merchandise Mart showrooms 946, 950, 993 & 995) will feature the latest products and ideas for the design of health care interiors, including applications for patient care, materials management, nurses stations, operating rooms, senior living, acute care and ambulatory care facilities.

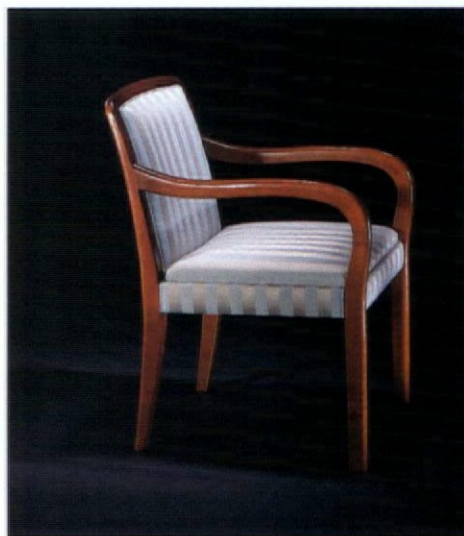
The newest technology in computer-aided design and facility management systems will be on exhibit at the CAD/FM Pavilion (located in showrooms 860-868). Products on display will help design firms and facility management departments operate more efficiently in the areas of space planning and management, furniture design and specification, furniture inventory management, project management, CD-ROM product libraries and asset tracking.

The Architectural Building Products Pavilion (located in showrooms 9-112, 1044, 1079, 1080, 10-128, 10-167, 11-106, 11-112A, & 11-122) will feature exhibits by manufacturers of glass, windows, doors, wall systems, ceiling systems, lighting, marble and stone, tile, hardware, flooring systems, wiring systems, elevators, roofing and custom millwork.

Featured on the following pages are manufacturers that will participate in these new NeoCon exhibits.



Eurotex introduces Concourse, a woven product that covers walls, floors and other interior surfaces. The color palette adds 12 new hues, including a range of sisal look-alikes. Concourse, an 80/20 wool-nylon flatweave, is offered in two versions: one with a flame retardant unitary back for floors and walls and the other with a new high compression back that gives improved cushioning underfoot. Circle No. 317



Carolina Business Furniture is introducing to its health care product line the 6323 Guest Chair, available in six standard finishes and a wide selection

of fabrics. In addition, a very broad selection of lounge, modular, multiple and ergonomic seating is offered specifically for the institutional and health care markets. Circle No. 318



Forbo Industries, Inc. introduces Smaragd, a sheet vinyl flooring which offers durability and a design statement which will meet the most discriminating standards in health care facilities. Smaragd flooring is offered in a brand new collection of 20 contemporary colors. Superior wear and resistance to abrasion are assured by the clear, non-porous wear layer of 99.3% pure plasticized PVC. Circle No. 319

The newly re-designed Heritage line of faucets from American Standard draws upon the principles of architecture to create faucets with

unique contemporary styling and universal application. Levers, cross handles and wrist blades combine with conventional and gooseneck spouts for a wide range of options, in finish choices that include brass, chrome and white. Circle No. 316

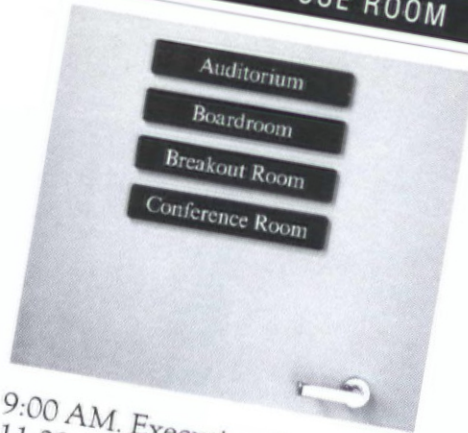


L & B/Empire's new concept in table tops solves the problem of segregation of handicapped diners. L & B Contract's flip-top table at standard dining height comfortably accommodates both wheelchair and dining chair guests. Choose from a variety of finishes, edge styles and optional permanent integral trays. Circle No. 315



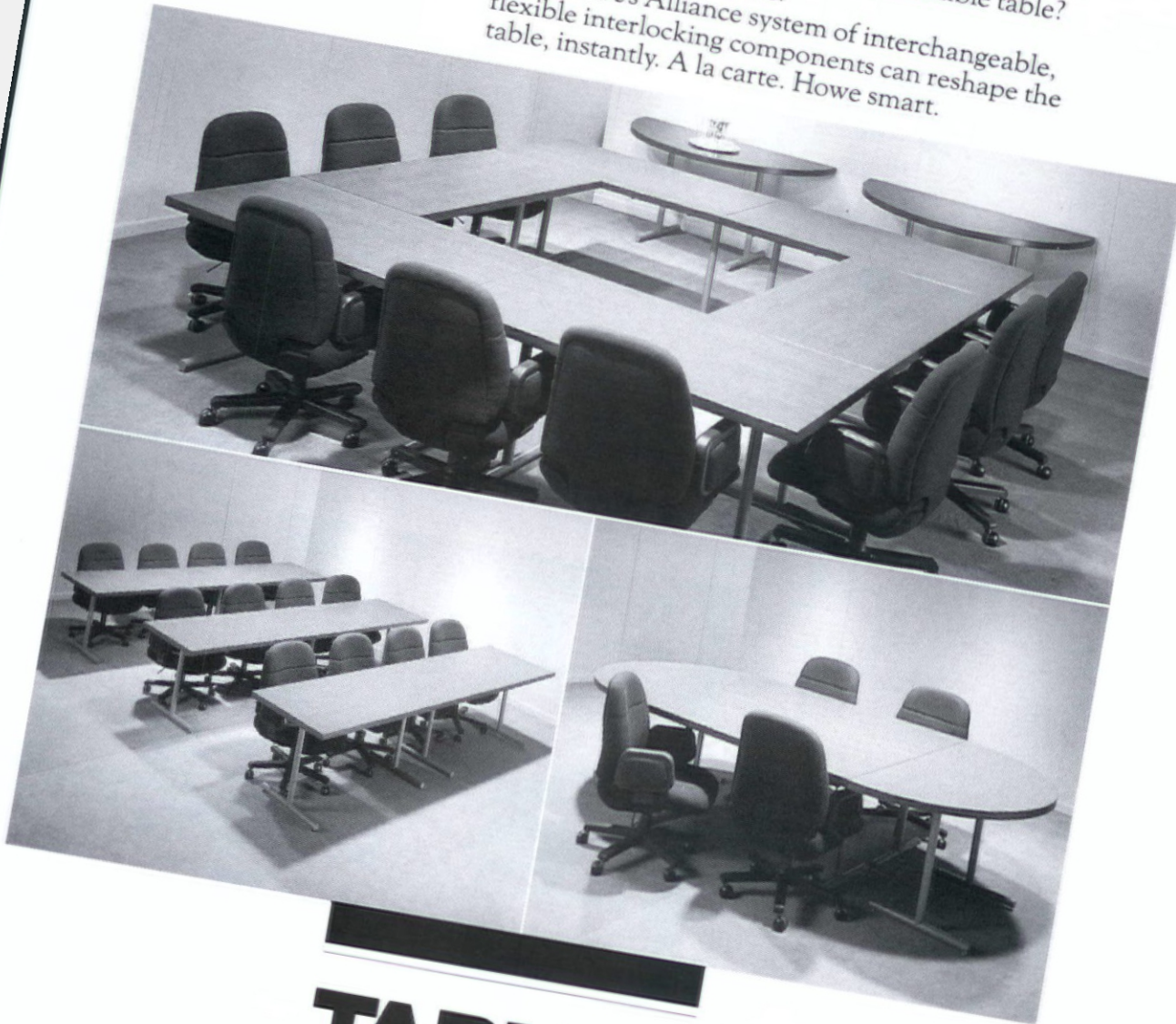
PROBLEM

MULTI PURPOSE ROOM



SOLUTION

9:00 AM. Executive Conference.  
11:00 AM. Break out session.  
2:00 PM. Shareholders meeting auditorium style.  
All in the same room? With one inflexible table?  
Impossible! Until Howe.  
Now Howe's Alliance system of interchangeable,  
flexible interlocking components can reshape the  
table, instantly. A la carte. Howe smart.

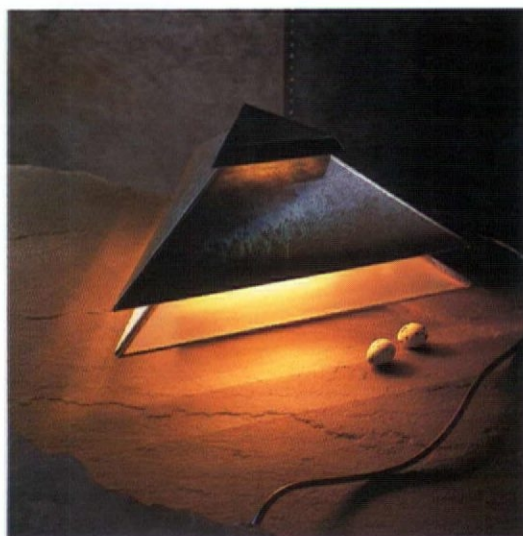


WE HEAR YOU

**TABLES  
= HOWE**

Circle 35 on reader service card

(203) 374 7833



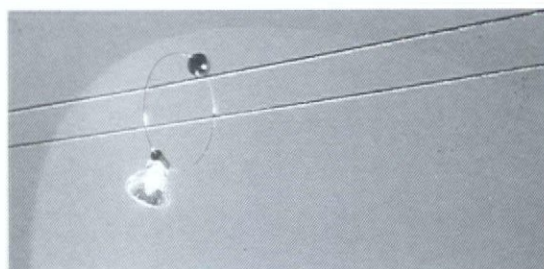
← Thought for Lighting, a division of Cloud Corp. specializing in original design objects, offers Shelter, lighting from the company's Invention Series. Shelter is

made of copper, glass and painted metal for ceiling, table top and wall mounting.  
Circle No. 310

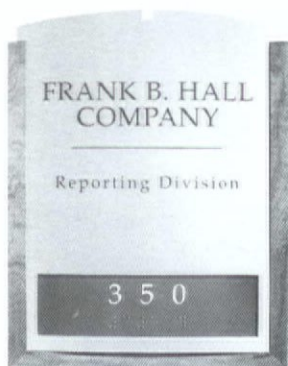


← Virginia Metal Industries announces the introduction of its New for '92 Silhouette series of full-height/full-privacy completely relocatable walls.

Silhouette movable walls now offer designers and corporate clients a broad palette of standard and custom light-dispersing, mar-and-chip-resistant baked enamel wall colors; fabric-wrapped textured wall surfaces; fine wood veneers; solid wood and hollow steel lockable doors; glass panels in various widths and heights with plain or silk screened designs.  
Circle No. 311



← With the introduction of Orbit 3.5 and Orbit 8.0., Tech Lighting has gone out of this world with an addition to Kable Lite's long list of innovative features. Orbit is a shining example of strength in engineering simplicity. Without clips or fasteners of any kind, Orbit's circular hardware merely rests on two cables, and is partly held in place by a chrome-plated counterweight at top.  
Circle No. 313



← Environmental Graphics Systems, Inc., a manufacturer of architectural signage and

graphics, can integrate raised type and braille into custom signage systems to comply with the Americans with Disabilities Act. The company will be present at NeoCon with resource material and technical expertise on the new legislation.  
Circle No. 314



← Luxo Lamp Corporation introduces System-2, an omnidirectional swing-arm halogen task light. System-2 employs a newly patented version of Luxo's famous articulated arm. The new lamp arm has dual hinges; the first where the arm connects to the base, the other at the mid point of the arm itself. System-2 provides the user with

the fullest possible range of lamp motion in a compact, foldable design that directs light precisely where needed without glare.  
Circle No. 312



Glass Chair

## PRIMARY SOLUTIONS

For the past three decades EOC has been at the forefront of quality wood furniture manufacturing and design. Richard Sinclair, founder and CEO, built the company on product innovation and customer response. Today, some of our industry's best wood furniture talent are on Richard's EOC team.

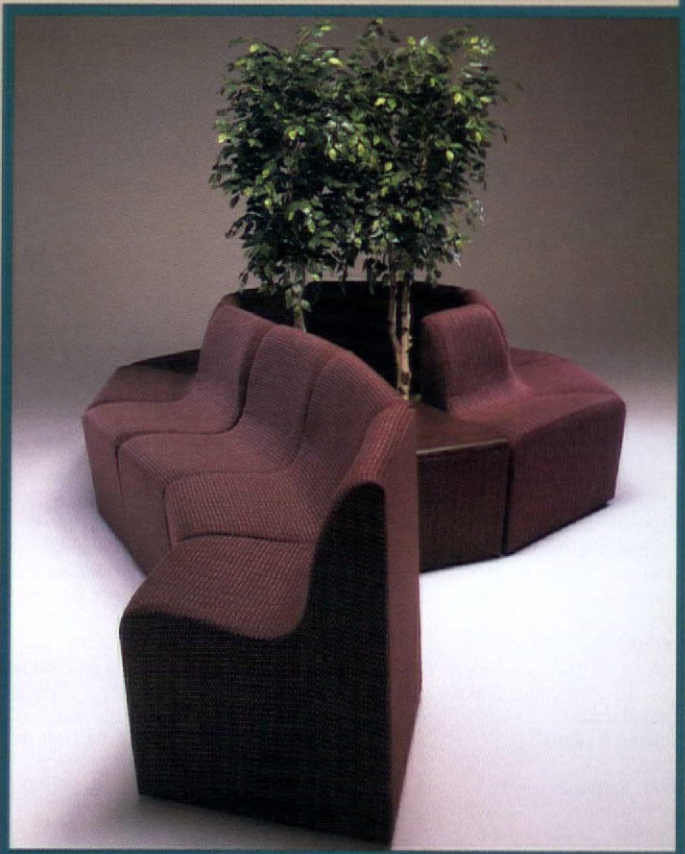
Experience an unparalleled collection of casegoods, tables, seating and systems. Products that are on standards with the nation's finest, including the United States Government. Learn more about EOC, and the primary solutions they provide.



Options System



Verticase



2000 Modular Seating

# MARKETPLACE



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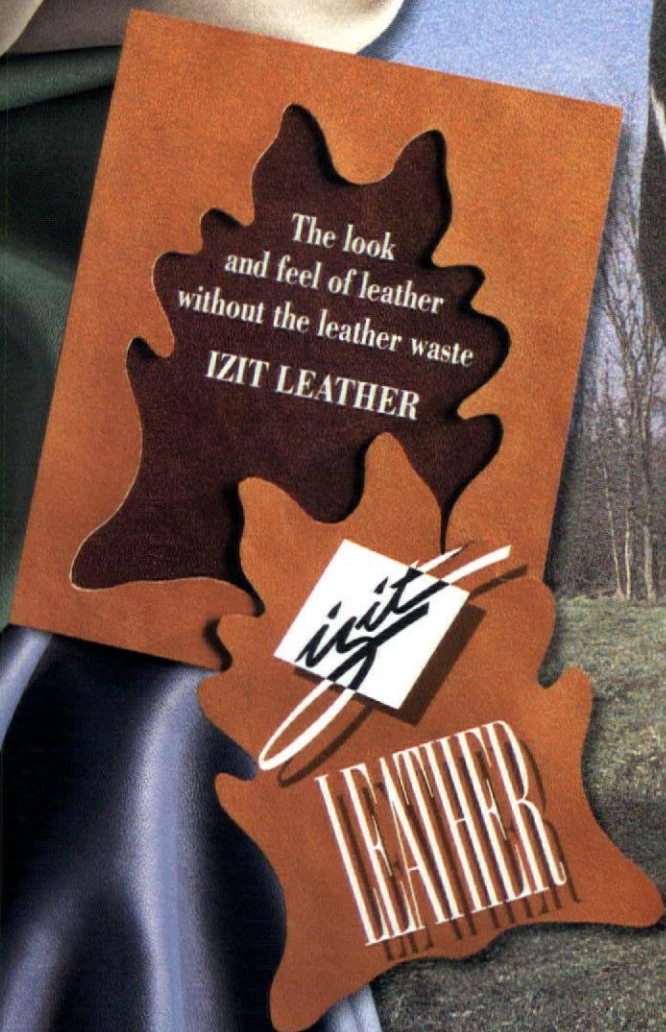
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Lees Carpet	1814
Masland, C.H. & Sons	1882
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Ray-Shield Enterprises	1870B
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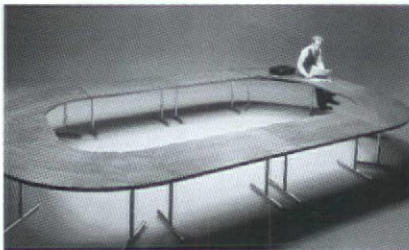
# Conference Tables and Table Systems

A nugget of advice often given to entrepreneurs starting up their own businesses is to keep meetings short and sweet—even removing the chairs from the conference room and lowering the thermostat to a brisk 68° if necessary. It's a far cry from the kind of summit conferences of Fortune 1000 companies made legendary by Harold Geneen, the chairman of ITT in the 1960s, who loved to summon the chiefs of his worldwide subsidiaries for extended, detailed and often excruciating interrogation. No matter how long, critical or complicated a meeting is, it typically focuses around a conference table. What constitutes the right conference table depends on the conferees, of course. A massive, monolithic structure rooted to the floor is typically chosen for regularly scheduled, high-level gatherings of a standing administrative body, such as a board of directors. On the other hand, a light-weight, flexible table system of component parts that can be reconfigured to suit a changing cast of participants and formats may be better suited for conference facilities serving many different groups. It all depends on who's calling the meeting to order.

## HOWE FURNITURE

With the Alliance system, rectangles and crescent shapes connect to form a hollow race track setting. A wide range of room configurations are possible through the use of various interconnecting table shapes. All shapes come with Howe's retractable pull-out hardware for end-to-end and side-to-side connections.

Circle No. 207



## CCN INTERNATIONAL

Madera, designed by Terrance Hunt, features a 5/8-in. bullnose with an undercut bevel to form a cantilevered top. A distinguishing feature of Madera is the contrasting trim elements in black or brass. Shown is a striking Madera conference table with cherry bordered top and a Madronna Burl field.

Circle No. 209



## FIXTURES FURNITURE

A floating reveal is the design focus of the reveal table series. This feature is created at the top of each leg, where a concealed cantilever beam displaces the load point, leaving an air gap between the table top and leg so the surface appears to float.

Circle No. 208



## DAVIS FURNITURE

The Connect Table Series, designed by Manfred Elzenbeck and licensed from Froscher GmbH & Co., KG of Germany, is ideal for any setting requiring quick, easy-to-assemble modular tables. The multipurpose design consists of metal extruded aluminum and wood rails, which can be fitted to a variety of lengths.

Circle No. 210



## MUELLER/HAWORTH PORTFOLIO

Varia is a casegoods system of tops, pedestals, bases and related components designed to adapt to today's smaller private office spaces. Inherent versatility and variability of standard sizes allows the tables to meet individual task requirements and accommodate the architectural dimensions of each work space.

Circle No. 211



## BRANDRUD

The Silhouette Series designed by Charles Gibilterra is a family of products ranging from occasional tables up to large conference tables with complementary seating. Wide wooden legs taper for a subtle profile. Exposed angle brackets connect legs to tops, providing a unique design detail.

Circle No. 212



## HARDEN CONTRACT

The Custom Conference Table Program features a selection of base styles, top shapes, edge treatments and finishes that can be combined to meet specific design requirements. Solid cherrywood construction allows each table to be custom made in any length, width and shape. The Sheraton Base Conference Table 162-500 is shown here.

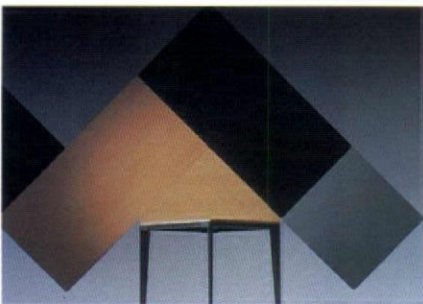
Circle No. 213



## VITRA SEATING

The Nexus Table System by the design group Ginbande re-examines the function of the conference table in today's office. Nexus addresses the changes in and new requirements of the conference room environment with flexible components that look and feel like customized furniture.

Circle No. 214



## NUCRAFT

Depth of line and harmony of design characterize the Nucraft conference room furniture collection. Offered in 11 edge details and crafted from the finest select veneers and solids, Nucraft conference tables are available in oak, maple and walnut.

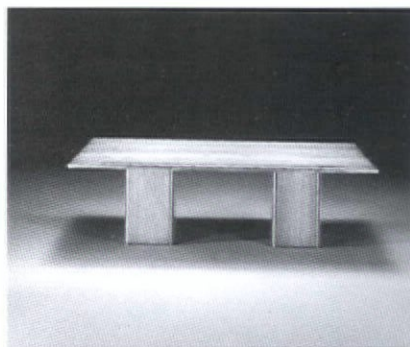
Circle No. 215



## KIMBALL OFFICE FURNITURE

The Separates program offers an expanded table selection, and includes an array of options that allows the specifier to coordinate the tables with virtually any of the casegoods offerings from Kimball to complement contemporary and transitional office environments. Options include top sizes, top shapes, edge styles, bases, finishes and a selection of wood species.

Circle No. 216



## JOHNSON INDUSTRIES, INC.

Conference table design is simple and interesting with Johnson's vast range of standard top materials, edge profiles and base combinations. Custom cone bases and black and white inlay edge and top details are featured.

Circle No. 217



## VERSTEEL

UNO represents a fresh interpretation of the glass top table. Standard tops are polished and are available with polished face/frosted back. Square and rectangular glass tops have clipped corners. Other surfaces include laminate, veneer, stone (COM) and aluminum (COM).

Circle No. 221



## THE KNOLL GROUP

The Pascal Table, designed by French designer Pascal Morgue, offers uncompromising beauty and versatility for conference room applications. Square, rectangular, halfround, round and racetrack tops in granite or a broad selection of wood finishes attach on-site to the cruciform extruded aluminum legs that are the Pascal signature.

Circle No. 218



## BERCO INDUSTRIES

The Salero line of tables is designed to fit a wide variety of corporate uses, featuring solid bar stock construction in a multitude of configurations. Salero tables are particularly suited for conference use due to clean lines and rigid construction.

Circle No. 222



## SALMAN FURNITURE COMPANY

A 25-foot conference table extends Salman's Traditional 2000 Series case-goods line. Use of a common pedestal in combination with a tapered boat-shaped top creates an elegant and functional conferencing solution for a large board room.

Circle No. 219



## GATEHOUSE FURNITURE STUDIOS

A collaborative design of Sidnam/Petroni Architects and Rick Wrigley, this conference table was fabricated for an executive office suite in New York. Constructed of fiddleback makore, stained amaranth, bronze, palmwood, curly maple, mother of pearl, ebony, cherry and black-oxide steel, this custom design is characterized by an extraordinary attention to detail and quality.

Circle No. 223



## BRETFORD MANUFACTURING

A recently introduced line of versatile conference room furniture, the Conference Room 8500 Series, is designed around flexible, fold-flat tables that are available in rectangular and trapezoidal shapes. These two styles allow the folding tables to be grouped in an endless variety of configurations, turning any room into the ideal meeting, conference or training facility.

Circle No. 224



## WESTNOFA

The Collage Table Series is designed to challenge unusual interior spaces with unique modular units. The designers searched for new geometric shapes that both conform to basic standards, but also use untraditional thought. The result is a modular table series with the ability to adjust components for a variety of needs.

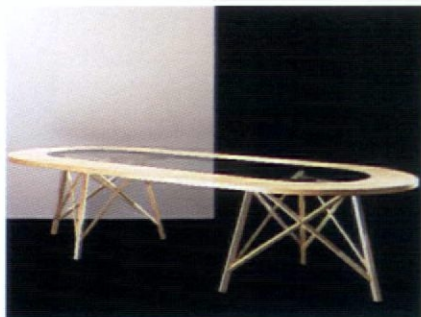
Circle No. 225



## GEIGER INTERNATIONAL

The Tri-X Table, part of the Ward Bennett Collection of seating, tables, credenzas and desks, was designed expressly for use in today's scaled-down management offices. The table consists of a stable criss-cross base of mitered wood, inspired by architectural forms found inside 18th- and 19th-Century church steeples.

Circle No. 226



## AMERICAN SEATING

The Solar Table Group offers a variety of solutions for a range of facility applications. A broad selection of shapes, sizes, surfaces and edge treatments allows the tables to be integrated with diverse environments. Upscale work spaces may be achieved with rich wood veneer surfaces. A range of wood finish colors are available.

Circle No. 227



## EXECUTIVE OFFICE CONCEPTS

Axiom Conference Tables have 1-1/4-in.-thick picture framed hardwood molding the perimeter of the top with mitered corners, sculptured detailings and an optional polished brass finish trim. Axiom tables are offered with hexagonal, wedge and rectangular shaped surfaces in extended lengths up to 20 ft.

Circle No. 228



## PALAZZETTI

The two-part Kiesler Nesting Table, designed by Frederick Kiesler, is reproduced by Palazzetti in hand-finished cast aluminum. When the pieces are together, the table measures 37 in. long, 25 in. diameter by 9 1/2 in. high. The original design was underscored by functionalism and the concept of the spatial continuity of endlessness.

Circle No. 220



# Think Small

Good things come in little packages, but how can

Troubadour, United Chair's new seating line designed by Hector Coronado, fit in a 10-in. x 26-in. x 30-in. carton?

By Amy Milshtein



United Chair's Troubadour (left) offers European good looks, ergonomic comfort and ingenious engineering, all at a low price point. The line was designed by Hector Coronado and Arturo Fis Menache (below).

**Y**ou get what you pay for, right? Architects and interior designers are in for a surprise if they specify a chair from United Chair's new Troubadour seating line, designed by industrial designer Hector Coronado and his stepson Arturo Fis Menache. Offered at an aggressively low price point, the Troubadour chair line's European-style sophistication, ergonomic comfort and ingenious engineering come as quite a shock.

"Our challenge was to take the style and grace that typically go with high-design chairs and bring them to the middle market," says Fis Menache. To achieve this, the designers have coupled Coronado's 30 years of experience in working with bent plywood with United Chair's manufacturing and distributing expertise. Aside from its obvious visual appeal, the line of executive, managerial, task and side chair models includes a host of technical innovations.

First comes a curved plywood back and lumbar support. "This gives the chair comfort and style without playing with the foam," says Coronado, who admits he was inspired by the great industrial designer Charles Eames to master the material. With over three decades of sculpture, inte-

rior, building and industrial design under his belt, Coronado has created hundreds of pieces in bent plywood. He holds two patents for working in the material, which is uniquely flexible yet difficult to handle in manufacturing.

The chair's "shake-proof hardware," specially treated so it will not shake free even after years of use, is the second innovation. Perhaps the line's most revolutionary innovation, however, is its unique hinging mechanism. Not only does it make the chair easy to assemble and knock down, the mechanism also allows it to fold up on itself for shipping in a 10-in. x 26-in. x 30-in. carton.

"With an allen wrench, two screws and a little practice, this chair can be put together in one minute," assures Don Emmons, vice president of marketing for United Chair. "The hinging mechanism also allows even the high-back executive chair to fold up so small that it can be shipped UPS."

Troubadour's UPS capability obviously saves time and money. It will also make United Chair's dealers very happy. Neither they nor their wholesalers will have



to worry about this product's cubic footage filling up the stockroom.

The line's four models are offered in five frame colors (black, charcoal, char-brown, medium grey and beige) and a wide variety of upholstery materials. It features lumbar support, waterfall seat front, spoon shaped seat, padded armrests, pneumatic height adjustment and more. The design meets or exceeds BIFMA and ANSI standards.

United Chair is confident that Coronado's new line will be a hit. So confident, in fact, that even though the chairs will not be on the market until July, the company is already planning a phase-two line extension. When it proceeds, designers—with or without their allen wrenches—will be in for a real "sit-down affair." ☺

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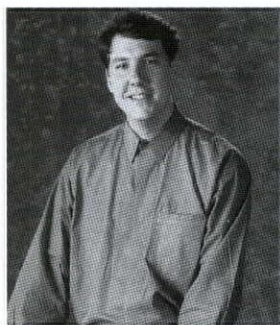
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# Very Good Timing

Vecta challenges one of the corporate world's most enduring myths with the 4 O'Clock Chair, designed by Jeff Cronk

By Roger Yee



Lining up for a family portrait are the distinctive members of Vecta's 4 O'Clock Chair series (top), including (left to right) the high- and low-back sizes of the PM model, and the high- and low-back sizes of the AM model, the work of company design manager Jeff Cronk (above) and his colleagues.



Is Corporate America being irrational about office furniture? Businesses that wouldn't hesitate to place a top-of-the-line Cincinnati Milacron machine tool or Hewlett-Packard computer workstation in the hands of a qualified employee—regardless of rank or title—still treat office furniture as a perk. Higher level employees are continuing to get larger per-capita budgets for seating and casegoods than lower level ones in the 1990s.

This bias ensures that the most adjustable products, such as task chairs designed for sustained periods of sitting, are often priced beyond the allocations for clerical and operational workers, who need this kind of relief most. Will the prospect of a tidal wave of lawsuits by employees against employers because of visual display terminal-related repetitive motion disorders shatter the myth that ergonomic furniture is "too expensive" for rank and file? Vecta takes square aim at this possibility with the 4 O'Clock Chair, an innovative series of ergonomic chairs conceived by its design manager, Jeff Cronk, to comply with American National Standards Institute and Human Factors Society's ANSI/HFS 100-1988 standards.

"Our goal," says Cronk, "was to design an elegant, inviting chair that provides day-long comfort for all members of the organization, a chair that feels as comfortable at 4 o'clock as it does at 9 o'clock." In a marketplace teeming with ergonomic task chairs, Vecta has developed a novel approach. The Grand Prairie, Tex.-based manufacturer builds its chair on a single design aesthetic of shared and interchangeable seat, back and arm components, combined with

either of two chair mechanisms, an "AM" or active mechanism, or a "PM" or passive mechanism. How a designer or organization specifies model and size for a sitter becomes a matter of job task rather than title or status.

With the 4 O'Clock Chair, Vecta firmly declares its neutrality in a spirited debate that the ergonomics community has yet to conclude. Namely, should furniture require active control of adjustment devices by the user to make it suitable for individual needs? Or is passive participation by the user through normal shifts in posture and weight distribution sufficient? While active mechanisms like AM give the user more of a sense of being in charge, passive mechanisms like PM are easier to operate.

By hedging the question, the company acknowledges that both answers remain valid—and that a universal solution may be years away. Yet Vecta's two-pronged approach makes common sense as well. Managers and professionals are increasingly working with computers, but they are also free to get up, move around and relieve stress—so that ergonomic chairs with active mechanisms might actually exceed their requirements. As James C. Welch, president of Vecta, notes, "It's not unusual for managers to spend time at the computer, but they don't want the hard seat and exposed hardware of the typical task chair."

In effect, the major decision for designers is whether to specify the 4 O'Clock Chair in the AM or PM version. The AM version caters to the most demanding users with such hands-on controls as: pneumatic seat height, tilt tension adjustment, selective back tilt adjustment, back height adjustment, independent vari-

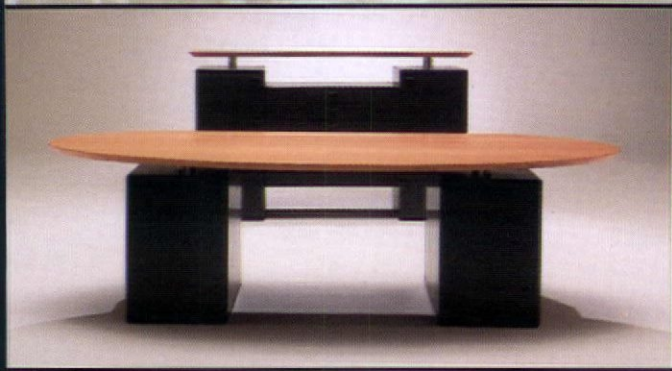
able seat/back angle, zero front rise with forward flex, adjustable width between arms, and die-cast, five-prong base. In the PM version, which is synchronized with the user's changes in body positions to provide correct support, less intensive users will find pneumatic seat height, selective back tilt adjustment, back height adjustment, independent variable seat/back angle, adjustable width between arms and die-cast, five-prong base. (A 4 O'Clock stool and sidechair are currently in development.)

Aside from the fact that many ergonomic task chairs have a clinical, orthopedic look which nobody likes (says Vecta's market research), Cronk and his project team have sculpted a refined, urbane and unified form for all four variations of the 4 O'Clock Chair. The result: AM and PM models in two sizes each express harmony through common use of finely tailored rectilinear seat and back cushions set off by signature T-shaped arms. The 4 O'Clock Chair is one of the few ergonomic chairs to integrate itself gracefully with the lines of furniture systems and traditional seating, and to suppress the perceived differences of task or title between sitters.

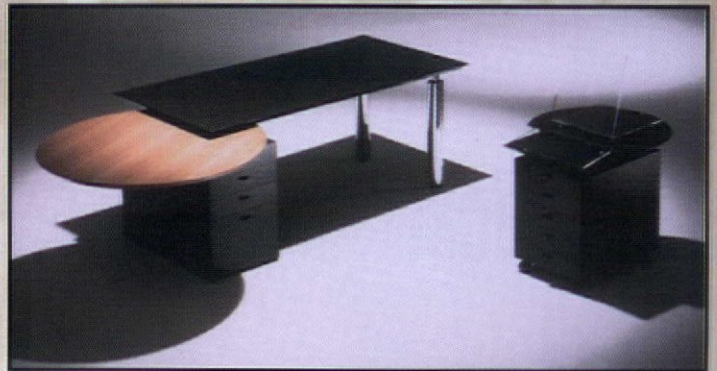
Vecta's vision of the 1990s office already seems to have struck a responsive chord in pre-production showings to selected *Fortune 1000* companies. James Welch observes that in order to promote team spirit, one corporate giant plans to seat all the employees at one of its facilities in the same 4 O'Clock Chair. Will the interiors of Corporate America be reset by 4 O'Clock? Only time will tell. ☺

Circle No. 201





TAO



TAO

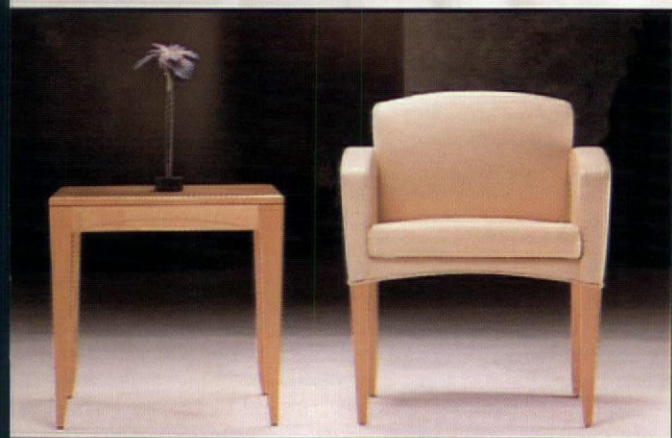
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# Unidentical Sitting Objects



Allsteel presents two strikingly different solutions to ergonomic task seating in the Quick Chair (left) and the Tolleson Chair (above).

Allsteel's Quick and Tolleson task chairs are either a very odd couple or an inspired new strategy to furnish the nation's offices

By Roger Yee

Anyone who listens to school-age children should be aware of the respected computer manufacturer who's been playing the Pied Piper across America. By introducing schoolboys and schoolgirls to playful, user-friendly Apple II-GS computers in their elementary classrooms during the past decade, Apple Computer has convinced much of the U.S. student population that Apple is the only name to know in computers. Something close to this could happen to the leaders of small to mid-sized U.S. organizations—if Allsteel has its way with two very different task chairs, named Quick and Tolleson.

At first glance, the two chairs make a very odd couple. Quick is an uncomplicated yet stylish clerical/operational chair with a two-year warranty that is packaged in knock-down ("KD") form to sell for only \$228 with arms and \$190 armless. It has the basic ergonomic features that architects and interior designers would expect: contoured seat and back covered in thick foam padding, adjustable height backrest (3 in. range), adjustable height seat (from 16 in. to 19-1/2 in.), adjustable seat depth (2-1/4 in. range), molded plastic outer back and base, and five-prong base with dual wheel casters. Notes Richard Heriford, Allsteel vice president for design and marketing communications, "You can order it in red, black and tan upholstery with a black frame and base, and carry it back to your office, school or home office in a carton equipped with handles."

By contrast, Tolleson is a sophisticated, high-style line of traditionally tailored chairs designed by Greg Saul and Tom Tolleson of Tolleson/Design that Allsteel will aggressively market at "value-oriented" prices. Its ergonomic features give the sitter numerous options: a kneel-tilt mechanism with flexing backrest that moves in synchronization with the sitter or a lower-cost, swivel-tilt mechanism for conferences and general office tasks; a pneumatic seat height adjustment or a more economical, spin-lift seat height adjustment; an open armrest with soft, resilient armpad, a fully upholstered armrest or no armrest; and three backrest heights, including high, mid and low. The fully upholstered chair can be specified in a basic, clerical version or fully upgraded to a luxury executive style. "We see Tolleson as a big volume product," Heriford insists.

Why has Allsteel embraced such seemingly disparate markets as these? At the same time it's aiming Quick at a retail market dominated by low-cost products sold through office supply discounters such as Office Max and Staples, it's also channeling Tolleson through furniture dealers as a value-loaded alternative to more expensive chairs for architects and interior designers to specify. The Aurora, Ill.-based maker of steel office furniture appears to be basing its strategy on some intriguing observations about the economy in the 1990s.

First, by supporting its dealers with consumer-style marketing and advertising, Allsteel

believes it can educate small to mid-sized businesses to buy Quick as a superior, entry-level task chair at close to rock-bottom prices by shopping with dealers instead of discounters. "When these customers are ready to upgrade their facilities," Heriford says, "they will choose better Allsteel chairs, or recommend that their designers do so." Is this Allsteel's Apple strategy? At a time when many dealers have lost valued brand franchises through industry consolidations, Quick could be a smart move for Allsteel dealers.

As for Tolleson, Allsteel is betting that many architects and interior designers have clients who like stylish, ergonomic chairs but neither want nor will pay for excessive "bells and whistles" features. "Our whole economy is becoming more and more price driven," says Heriford. "Even Neiman-Marcus is offering gifts for under \$15." If Allsteel is right, Tolleson will offer just enough ergonomic adjustability and aesthetic refinement to be evaluated alongside costlier ergonomic chairs—and undersell them.

Of course, whether contract designers and their clients are seeking more effective controls or less marketing gimmicks in their ergonomic seating remains to be seen. For Allsteel, Heriford reports, "We're staying with tried and true principles in creating Quick and Tolleson. They're comfortable, classy and affordable." Like an Apple Computer, perhaps? ☺

Circle No. 204



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# The Power of Myth

With Mythology, Unika Vaev's newest textile collection, Suzanne Tick pioneers unheard-of combinations of weave, texture and material

By Jean Godfrey-June



Josef Hoffman meets Joseph Campbell: ICF's classic Villa Gallia sofa by Hoffman is upholstered in Tick's innovative Aeolus (wind) textile.

**D**on't bother looking for the usual suspects in Suzanne Tick's latest textile collection for Unika Vaev, Mythology. The new fabrics are wholly original statements, built on the foundation of classics Tick created when she arrived at Unika Vaev as director of design. In this imaginative grouping, she breaks new ground with extraordinary combinations of texture, weave, pattern and color.

Originality was Tick's first priority. "There's so much product out there," she says. "Textiles should add character to a design—give it that twist, that point of view that designers are always striving for. It was important to produce something absolutely new."

"Absolutely new" for Tick can mean using a basic basket weave as a base cloth for a tapestry construction. Though even adventurous mills were skeptical about it, Tick convinced them to try. Consequently, the technique lends the geometric Helios

("sun") a textural element quite unique among tapestries.

In Silvanus ("earth"), Tick varied warp and filling colors to achieve understated hints of color. Obscuring one shade behind another within the weave allows the eye to pick up just a subtle shimmer. Tick further manipulated the look with stitching to contrast the geometric ground against a more amorphous overlay.

However, absolutely new isn't all avant-garde. Several of the fabrics work just as well with the Old Guard. Xanthos ("water/river") is a heavily textural boucle solid that has the feel of a chenille. By contrast, Aeolus ("wind") is a basic ottoman construction in a rib weave that looks solid from a distance but reads up close as almost patterned, thanks to textural "clouds."

Tick has emphasized natural fibers in these textiles, blending them with polyester and rayon. "There is a feeling you get with natural fibers that transcends

pattern or style," she maintains. "But each fiber brings something else to the textile."

As for the collection's colors, Tick says that they derive from cues she has taken from the fabrics themselves. "As you work on a fabric," she explains, "it gradually dictates its own color palette to you." Designers viewing the collection as a whole will see colors barely emerging from one fabric—only to be boldly complemented in another.

Designers and architects previewing the textiles have startled its designer with their experimental combinations of color and texture. "Just when you have it all figured out, someone comes up with something totally wild, totally new," Tick admits. Witness the Josef Hoffman sofa presented here: Unika Vaev's unorthodox combinations could be myths in the making. ☺

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# WOMEN IN THE ATELIER

**M**ore than one out of three matriculants in professional degree programs for architecture today are—you guessed it—women. The percentage has risen steadily, from 24.5% of students in accredited bachelor of architecture programs in 1983-1984 to 29.2% in 1990-1991, and from 33.7% of students in accredited master of architecture programs in 1983-1984 to 40.2% in 1990-1991. At the same time, women have been joining the American Institute of Architects (the source of all our statistics) in growing numbers, with 213 gaining membership from 1966-1975, and 1,464 doing so from 1976-1985. The AIA now lists some 5,375 women among its membership, or 9.4% of 56,904.

What to make of these numbers? You can be either elated at the fact that women have begun to find their place in what has long been considered a male profession—or discouraged that women in architecture are nowhere near approximating their representation in the total population. Succeeding in what was once a "man's world" has not always been easy for women. They have had to overcome such obstacles as the lack of role models, the pressure to compete for recognition, the attitude of the male-dominated world of real estate and construction, and the sheer disbelief of men in women's ability to comprehend this highly technological discipline.

The talented women pictured here, whose work *Contract Design* features on the following pages, share one special responsibility: They are women working in architecture. Some are architects, others are interior designers working in architecture firms. Although their projects resist easy generalizations, you can easily see their ranks will only increase with time. ☛



Cathy J. Simon, FAIA, is director of architecture and one of five founding principals of Simon Martin-Vegue Winkelstein Moris, a San Francisco-based architecture firm established in 1985. Holder of a

master of architecture from Harvard University, Simon is a recognized expert on library design, which is immediately evident in the Fremont Main Library featured in this issue.



Arlen Stahlberg is director of interior design at New York's Prentice & Chan, Ohlhausen, an architecture firm of 20 architects and designers. After studying at the University of California at Los Angeles, Stahlberg worked as an interior

designer with southern California architects for 16 years before going east in 1989. This issue showcases her facility for Saatchi & Saatchi in New York.



Cynthia Weese, FAIA, is a founding principal of Weese Langley Weese Architects Ltd. in Chicago. A critic, lecturer, bachelor of architecture graduate of Washington University, active member of the AIA, and founding member of the Chicago

Architectural Club and Chicago Women in Architecture, Weese designed The Secret Garden of A New Leaf, Chicago, which is shown here.



Susan Maxman, FAIA, is sole principal of her own, 13-person architecture firm in Philadelphia. As a Smith College and University of Pennsylvania graduate, Maxman has won numerous honors, including a 1991 AIA Honor Award for

Camp Tweedale, pictured in this issue. She is first vice president/president elect of the AIA National Board of Directors and will serve as AIA president in 1993.



Ikuko Nakagome is a senior interior designer of Kajima Corporation, Tokyo. As interior project designer at Kajima International, New York, Nakagome designed Sumitomo Corp. of America's head office, featured on the following pages.

She went directly from Musashino Art University in 1973 to Kajima, where she enjoys "creating the best design concepts for clients' life styles."





## Simon Martin-Vegue Winkelstein Moris uses retail concepts to create a civic library for Fremont, Calif., that entices its patrons to read all about it

By Jennifer Thiele

If books are the windows through which we see beyond our own horizons, then Simon Martin-Vegue Winkelstein Moris (SMWM) has created an apt metaphor with its award-winning design for the Fremont Main Library in Fremont, Calif. From the grand skylit rotunda in the main lobby to the glass-enclosed reading porch, the library seems intent on reminding its patrons that there's a whole world out there—and then providing them with the means to discover it.

At 97,000 sq. ft., the Fremont Library has been no small endeavor to the public administrators who secured its funding. The project was jointly funded by the City of Fremont and Alameda County as a dual-purpose building to provide library services to a district of six cities (of which Fremont is the largest), and to house the administrative offices for the Alameda County library system. As such, the political process for approving the new facility was doubly complicated, requiring a clear plan of action from the outset.

To secure funding, former Alameda County librarian Ginnie Cooper and public library consultant Robert Rohls prepared and submitted to the city council and county board a 100-page program, outlining the scope of the future library's services, functions and size requirements. Cooper's decision to do so without the input of an architect would ultimately leave SMWM more flexibility in its design. "I spent much more time trying to get the building funded than I did getting the design work approved," reflects Cooper, who was determined not to get locked into a specific building design too early on in the process.

An ensuing design competition determined that SMWM would design and build the Fremont Library on an empty site within the Fremont Civic Center, which also includes the police station, city government, cultural arts center and animal control center. The site significantly influenced the building's footprint. SMWM principal Cathy Simon was well aware that librarians prefer single-floor library facilities, but limited space and a nearby fault line dictated a two-story structure.

Cooper indicates that she may have object-

ed to the site altogether, were it not for the Civic Center's prime location. "There are three kinds of people," explains Cooper. "Those who will never use a library no matter what, those who will go out of their way to use a library no matter where it is, and those who will use a library if it's visible and convenient. So location is critical. Ours is in a central park area, it's near city government, and it's at the busiest intersection in town."

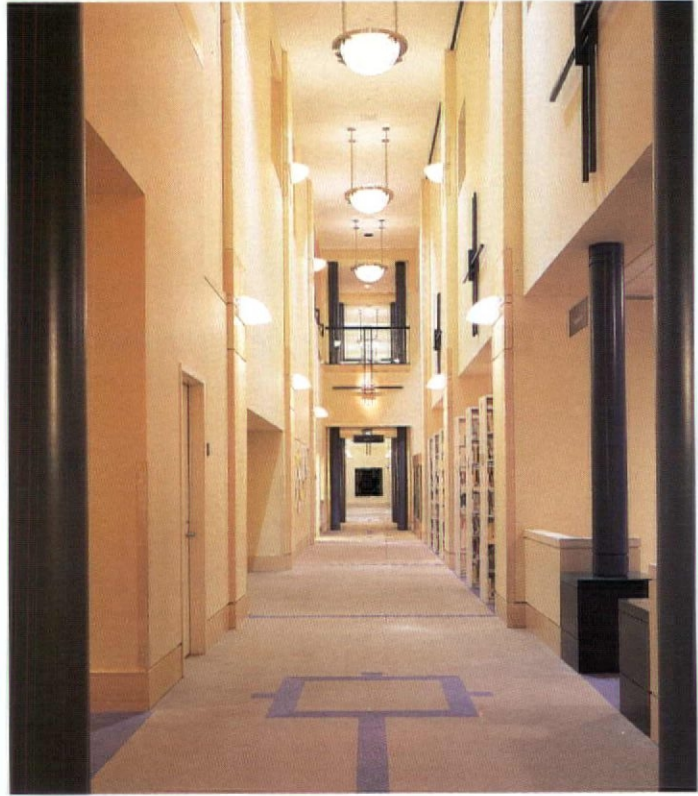
Adding to the library's convenience and accessibility, SMWM developed the site plan with a large and heavily landscaped parking lot in front of the building, rather than in back. This arrangement also allowed the designers to take full advantage of the park-like setting that sprawls behind the library. The basic rectangular box-shaped building is enhanced by glass-enclosed reading porches and clerestory-lit towers that dominate the rear of the facade and bring patrons out into the park.

The two-story design was attended by the need for vertical continuity, which SMWM has introduced to patrons in a grand fashion through a two-story rotunda at the main entrance, incorporating stone flooring, an overhead skylight and inspirational signage to create a dramatic first impression. Elsewhere, the vertical continuity of the library is reiterated in soaring two-story corridors along the building's main axis and a main staircase accented by an abstract hanging sculpture



The sculpture "Dream Voyage," by artist Larry Kirkland, hovers above the grand staircase at the Fremont Main Library (opposite) to mark the crossing of the two main axes of the building. Simon Martin-Vegue Winkelstein Moris set interesting details like this against a stark architectural envelope to suggest that the building cost more than it actually did.

A two-story, skylit rotunda in the main entrance boasts more expensive materials, setting an immediate tone for the grandeur of the Library (above). The circulation pattern is deliberately obvious even without signage to anyone who enters. After hours, the lobby and adjacent conference rooms can be closed off from the rest of the library for separate use.



titled "Dream Voyage." "It's a metaphor for the kind of trip you can take if you read a book," says Simon.

Patrons can understand how to use the library without much intervention by staff members or signage—at Cooper's insistence. "Signage does not change the natural flow of traffic," she observes. SMWM responded by taking the most straightforward approach possible.

Visitors simply walk into the main entrance and straight ahead on axis through the rotunda

second floor, assuming that people requiring in-depth information will make the extra effort to locate it. Other special interest areas, such as the children's library, require a sharp turn, but the building is so neatly organized along two main axes that cross at the main staircase that traffic patterns maintain a completely natural flow throughout.

In contrast to the rectangular symmetry of the building, several of the special interest areas are semi-circular, including the main reading porch, a section dedicated to local and state history and the children's play area. "The curving shapes indicate special spaces," says Simon. "You get a lot of mileage by doing something like that, by putting your money in selective spaces."

Cozy furnishings in special areas include comfortable reading chairs, oriented towards the outdoors and upholstered in jewel-like shades of purple, blue and teal to accent the starkly white architectural envelope. Elsewhere, simple ornamentation in corridors and circulation areas "gives the building a feeling

## Seducing readers with point-of-check-out displays

This glass-enclosed reading porch (above, left), complete with general interest material and very comfortable chairs, virtually brings patrons out into the park-like setting surrounding the Library, part of the Fremont Civic Center that also includes the police station, city government and cultural arts center.

To help establish vertical continuity for the two-story Library, SMWM created this soaring corridor (above, right). Carpet patterns and strong circulation axes help orient patrons, while natural light flowing through overhead windows brightens the interiors on both levels.

The rear facade of the otherwise simple rectangular Fremont Main Library is punctuated by a series of glass-enclosed bays that thrust into the park (right), kept free of cars by confining parking to the front. Budgets were tight, but a tile exterior was specified for ease of maintenance.

to find themselves in the popular library, an area that holds the facility's collection of general interest material, such as fiction, bestsellers, magazines, newspapers, audiotaped books, music cassettes and videos. Dedicated to the more casual or recreational patron, as opposed to the serious researcher, the popular library is logically the facility's most visible and accessible section. The heavier-staffed and more computer-oriented reference area is located on the





The children's library (above, left) has everything the adult library has, right down to its own reading porch, and even some things the adult library

doesn't have, like this play area (above, right). The semi-circular space contrasts strongly with the rectangular symmetry elsewhere in the building.

of being more finished and more expensive than it really is," admits Simon. Throughout the library, the introduction of natural light through large windows and skylights creates what she describes as "a brightness and vitality that isn't time-specific."

The resemblance between the library and a retail store—each striving to market itself and its services to draw its "customers" in—is hardly accidental. "We made sure people don't get too far inside before they can grab something," says Cooper. The display-oriented popular library, complete with point of check-out displays and angled shelving to catch the eyes of passersby, entices people to explore the library's many services.

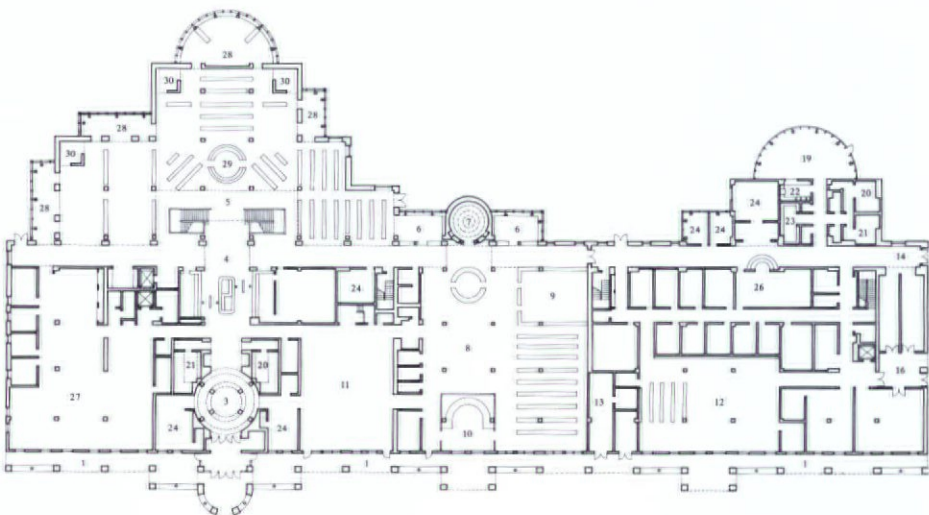
"Our goal was to increase circulation without increasing traffic," explains Cooper. Since the Alameda County library system had already directed considerable effort into increasing library traffic in general, the Fremont Library was to serve a different purpose: getting existing patrons to raise their level of library usage. In stark political terms, intensified use of the library can potentially enhance the future of the system and its facilities. "The better we serve the people, the more they are willing to support it," says Cooper. "Public approval provides the justification for the funding."

Upwardly-mobile, well-educated patrons appear to have responded magnificently to the new library—so much so that, on a given weekend day, a parking spot can be difficult to find. "The community feels a sense of pride of ownership and a sense of local responsibility," observes Cooper, who kept a vigilant eye on taxpayers' dollars throughout the process. For citizens of the City of Fremont and Alameda County, the public funds spent on Fremont Main Library stand as proof that you can still trust what you read in print. ☺

**Project Summary: Fremont Main Library and Alameda County Library Administration**

**Location:** Fremont, CA. **Total floor area:** 97,000 sq. ft. **No. of floors:** 2. **Average floor size:** 48,000 sq. ft. **Cost/sq. ft.:** \$91.78. **Paint:** Zolatone, Fuller O'Brien. **Dry wall:** Gold Bond Building Products. **Flooring:** Marble Tile Imports (granite supplier), Bruno Lucchetti Marnoy Granito (fabricator). **Carpet:** Karastan Rug Mills. **Ceiling:** Armstrong. **Lighting:** Prescolite, Columbia, Shaper, Lightower. **Doors:** Security Metal Products. **Door hardware:** BBW, Ives, LCN, McKinney, Pemko, Rixon, Sargent, Stanley, Fydux. **Window frames:** Kawneer Company Inc. **Window treatments:** Mecho Shades, Levelor. **Interior tiles:** American Olean. **Library and conference seating:** Zographos, Atelier International. **Library and conference tables:** Fetzer's Inc. **Administrative desks:** Harter, CorryHiebert. **Lounge seating:** Purler, Kasparians. **Upholstery:** Spinney-

beck. **Architectural woodworking:** Boldig Enterprises. **Cabinetmaking:** Boldig Enterprises. **Signage:** Pischoff Sign Co. **Sculpture:** Larry Kirkland. **Elevators:** Amtech Reliable Elevator Co. **HVAC:** Trane Co. **Fire safety:** Edwards Co. Inc. **Building management system:** Spartan Technology Inc. **Access flooring:** GTEC Inc. **Plumbing fixtures:** American Standard. **Client:** City of Fremont and Alameda County Library Administration. **Architect/interior designer:** Simon Martin-Vegue Winkelstein Moris; Cathy J. Simon, FAIA, design principal; J. Peter Winkelstein, FAIA, principal-in-charge; Phyllis Martin-Vegue, ASID, interior design principal; Anthony Bernheim, project manager; Alan Stiles; Jane Hendricks. **Structural engineer:** Rutherford & Chekene. **Mechanical engineer:** Guttman & McRitchie. **Electrical engineer:** The Engineering Enterprise. **General contractor:** Lathrop Construction Associates. **Acoustician:** Charles M. Salter Associates Inc. **Photographer:** Charles McGrath.





# The Serene Secrets of Room 17B

Hidden behind a door at Saatchi & Saatchi's New York headquarters is a low-key suite for high-power meetings known simply as 17B, designed by Prentice & Chan, Ohlhausen

By Amy Milshtein

Where do six 800-pound gorillas go for a high-level, frank business conversation, where the design level is high and the stress level low? Advertising giant Saatchi & Saatchi's New York headquarters didn't have a facility of this stature for its small meetings with the big brass. To solve the problem, the agency invited Prentice & Chan, Ohlhausen to create the management personal meeting room, also known as "17B," a serene oasis where the King Kongs of the business jungle can get down to work.

Excluding 17B, Saatchi's upper echelons can court new clients and receive current ones in either of two places: a large, impersonal boardroom or a senior manager's private office. Both have their problems. "The boardroom is too cold and corporate for these small gatherings," says Michael Jeary, president of Saatchi & Saatchi Pacific and COO. "The private office offers the right size and design level but is too personal. We needed a private office for the corporation."

Which makes perfect sense for a firm that's in the image-making business. Started in 1970 by two British brothers, Maurice and Charles Saatchi, the company built its early reputation as a brash upstart. Sensing the coming internationalization of business, the Saatchis began acquiring advertising agencies and consolidating them into Saatchi & Saatchi Worldwide. Saatchi's client list reads like a who's who of business: Hewlett Packard, Procter & Gamble, General Mills, Johnson & Johnson and Toyota, to name a few.

Of course, a company of this stature can sometimes come across as a cold, distant behemoth. "We needed to express that we are approachable," says Jeary, "but still corporate and dedicated." Prentice & Chan, Ohlhausen answered with 17B, a suite of rooms that gently whispers comfort and luxury.



Tucked on the executive floor, 17B is a space one can walk right past and never notice. Outside its locked door the atmosphere is, as Prentice & Chan, Ohlhausen director of interior design Arlen Stahlberg describes, "pure insurance company." Once inside the change is drastic but not shocking.

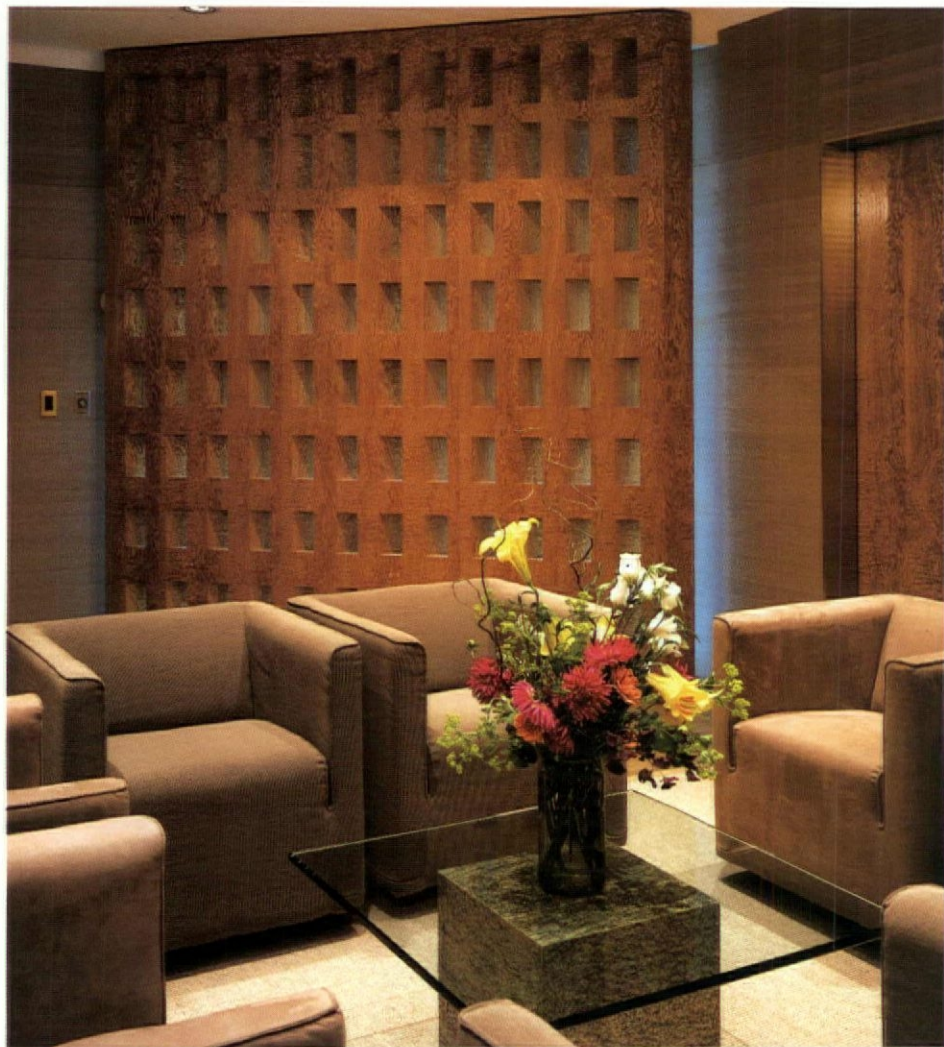
"I used what I call my 'paper bag scheme,'" says Stahlberg. "Greys, browns and light tans dominate the space, creating a low-key, California atmosphere." The room promotes relaxation and the appreciation of its quality materials, which include silk covered walls, floors of ash and sisal, granite, glass and brass furniture and accents, and striking Japanese tamo wood screens, doors and cabinetry.

The suite holds three rooms, each with a distinct purpose. The first space is the presentation room, where ideas are run up the flagpole. Sophisticated audio-visual equipment is hidden behind sliding doors and panels. Eight inviting chairs allow everyone a front row seat.

Adjacent to the presentation room is the gallery. With one wall open to a three-story,

Bag it: Prentice & Chan, Ohlhausen director of interior design, Arlen Stahlberg, used what she calls her "paper bag scheme" in room 17B. The subtle yet rich, greys, browns and tans let guests relax and presentations shine (opposite).

Aside from creating custom furniture for 17B, Prentice & Chan, Ohlhausen also selected the tableware. The red and green place settings in the dining room (above) add a dramatic dash to an otherwise neutral space.



Inspired by a trivet she once owned, Stahlberg created window screens out of Japanese tamo wood (left). To keep the presentation area dark, the holes, which are longer on the top than on the bottom, are cut on a slant.

tree-filled atrium, the gallery is the perfect place to serve coffee and cake or wine and hors d'oeuvres. At the far end of the gallery lies the dining room. Here meals are eaten at a granite-based, glass-topped table.

The quiet sophistication of the space lets guests relax and presentations shine through. "Things have to be effortless in 17B," says Adrienne Montare, RA, Prentice & Chan, Ohlhausen's architect in charge of detailing

## Brown bag chic

for the job. "People giving presentations here have enough on their mind without worrying about sticking hardware."

Creating this effortless atmosphere took time and diligence. Between designing custom furniture, overseeing tight detailing, choosing place settings and attending weekly meetings, the job took nine months. "Toward the end, Saatchi & Saatchi started to get excited and anxious to see the suite," remembers Montare. "Of course, that's when the wrong floor stain arrived."

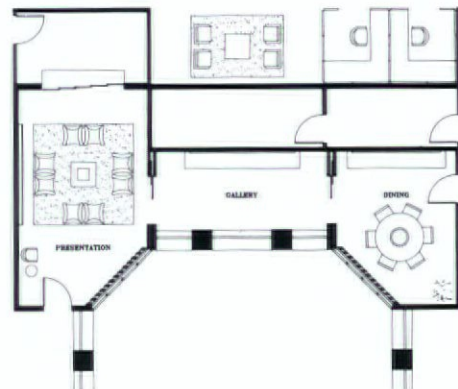
In the end, Prentice & Chan, Ohlhausen proved that good things come to those who wait. Saatchi & Saatchi ended up with an impeccable meeting room that pampers its guests—and may even be helping the bottom line. "If securing new clients and having productive conversations with the current ones is any

barometer," says Jeary, "then this room is a success." You don't have to be in advertising to know the value of a testimonial like that. ☺

### Project Summary:

Saatchi & Saatchi Management Personal Meeting Room

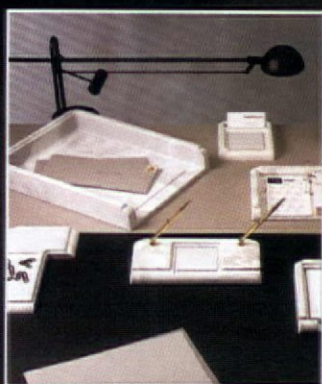
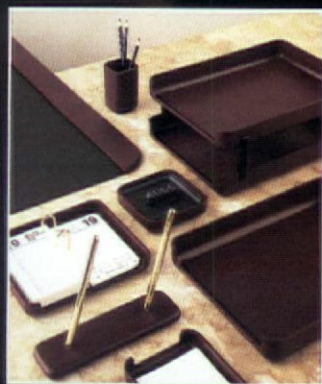
**Location:** New York, NY. **Total area:** 900 sq. ft. **Wall-coverings:** Indian Silk, Bill Cory Associates for Stretch Wall. **Paint:** Benjamin Moore. **Wood flooring:** Hoboken Floors. **Carpet/carpet tile:** Carpet Innovations. **Lighting:** Reggiani. **Doors:** Somerville. **Door hardware:** Schlage. **Lounge seating:** Metrolounge Chairs. **Dining chairs:** Atelier International. **Upholstery:** Neinkamper, Atelier International, Roger Arlington. **Dining table:** Custom; Somerville, base; D&P, glass. **Other tables:** Manhattan Marble, granite base; D&P, glass. **Architectural woodworking and cabinetmaking:** Somerville. **Accessories:** Philippe Deshonlieres & Rosenthal, dinnerware; Sasaki, flatware and stemware. **Custom credenza:** Manhattan Marble, Somerville tamo base. **Custom counter:** Manhattan Marble, Juparana Granite. **Client:** Saatchi & Saatchi. **Architect and interior designer:** Prentice & Chan, Ohlhausen. **Mechanical/electrical engineer:** Cosentini Associates. **General contractor:** Structure Tone. **Construction manager:** Hami Bizri. **Lighting designer:** Prentice & Chan, Ohlhausen. **Furniture dealer:** General Office Environment. **Audio-visual consultant:** Tony Vlahonic. **Photographer:** Norman McGrath.





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# Pure Inspiration

Your friendly, local FTD florist looks nothing like Chicago's A New Leaf and its new secret garden space, designed by Weese Langley Weese Architects Ltd.

*By Jean Godfrey-June*





Design that inspires: Honest, essential materials and warm, wide-open space encourage Marion Perry and her A New Leaf staff to relax, think—and create something entirely new. Shown here is the light-filled second floor overlooking the garden, a refreshingly different view of the City of Chicago.



**F**orget the dozen red roses, pink carnations and glossy green get-well plants. Marion Perry's Chicago flower shop—if you can call it that—isn't named A New Leaf for nothing. Visit in autumn and find enormous bushel baskets of eggplants and pomegranates set out by Perry's staff of 25, who are mostly art students. In springtime, the shop's sidewalk bursts forth with branches in bloom and brilliant green sod flown in from California. Design-conscious Chicagoans naturally shop here in droves, but the shop's most significant business comes from professional photographers, who seek "texture" to use on photo shoots for Chicago catalogue merchants like Spiegel and Crate & Barrel. "Texture," according to Perry, can be anything from dried chili peppers, old Mexican terra cotta tiles and rare minerals to dried flowers, ribbons, sterling silver chains and topiaries.

Whatever the texture or prop needed, photographers have always found it at A New Leaf. The store has been satisfying them for the past 15 years, since the time Perry and architect Cynthia Weese, FAIA, principal at Chicago's Weese Langley Weese Architects, began their collaboration. The two met as neighbors when Perry happened to live in a loft space designed by Weese. Weese's inventiveness made her quickly indispensable at A New Leaf.

"With the store, we were always remodeling, adjusting, adding on," Perry explains. "Cynthia was willing to work with me on my terms. If I had limited time, or money, or space, she'd respond to those directives. Flowers are hard to work with, and she'd work with whatever resources I had."

That flexibility stood Weese in good stead several years ago, when Perry purchased a raw space, an overgrown garden and run-down coach house set behind an 1890-vintage Chicago apartment building—for the simple reason that she loved it. "It had a presence," she recalls. "I had no idea what I wanted to use it for. It was just this great,

overscaled, stately space that needed someone who cared about it."

At first, Perry used it primarily as a place to dry flowers. "I pounded nails into the walls," she says. "Since there was no heat, I was literally freeze-drying flowers in the winter, which turned out to be a wonderful experiment." (Freeze-dried flowers hold their color better, it turns out.)

Anxious as Perry was to incorporate the space into the business, she had no clear intentions for it. Most architects would be dubious about developing such a nebulous program. Weese, however, was intrigued. "It was basically a beautiful brick box," she admits. "There was hardly a floor to stand on, but you could sense incredible potential."

Thus, the two began their unorthodox process of designing and developing the space, involving the contractor early on, working pri-

marily from simple sketches, and rebuilding everything except the time-worn brick walls. Even the openings for the windows and doors are new. Weese says, "It was an almost medieval project in the sense that the three of us (Weese, Perry and the contractor) worked from the ground up, considering each move in relation to what had just been done. Things would develop. We had most of our planning meetings actually in the space."

The building's shell was only a starting point for the design. "I like interiors that surprise the visitor," says Weese. Because the exterior is extremely symmetrical, Weese broke up the symmetry inside with cross walls and odd angles intersecting everywhere. "Spaces keep popping up as you move through the space," she adds.

Boundaries between the garden and the



Architect Cynthia Weese blurred distinctions between garden and interior work space (right) in A New Leaf's secret garden with clean-lined steel French doors whose generous expanses of glass allow outdoor views to be appropriated for indoor use.



interior space are intentionally blurred, so that the garden embodies the idea of an outdoor room. Pergolas, trellises, pavers and a canopy of leaves in summer define the space. "I wanted people to experience it inside and out, like a Mexican plaza," declares Perry. "If you open the doors, you're exposed to the elements."

But don't expect to be cosseted inside. Materials indoors are at least as rough and elemental as those outdoors. "It's a tough business," Weese emphasizes. "Everything is wet and dirty most of the time. In addition, the look has to be strong enough to hold its own against the inherent romanticism of the flowers and plants."

The envelope she created exudes strength. Utilitarian materials like galvanized ribbed siding, stamped metal fencing, galvanized gutter stock, fluorescent tubes, black enameled, industrial stairways and unfinished brick contrast against fragile lilies, velvety clumps of moss and delicate sprays of baby's breath. "New-old" windows rescued from a '30s Art Deco building contrast with modern steel French doors. Floors are scored brushed concrete on the first level and rough-sawn cedar on the second. Overhead, indirect lighting in aluminum gutters glows against a painted aluminum ceiling.

"We wanted exterior-grade materials that would tolerate a certain level of abuse," Perry points out. She explains that "abuse," for instance when flower petals are ground into the cedar floor, adds color and texture. "As you handle things," she says, "the building becomes more interesting."

Despite the industrial look, the space is not as austere as it seems. "It's comfortable," Perry insists. "There's radiant heat under the brushed concrete, and the air flow, with the arrangement of the windows and doors, is fantastic." In fact, the secret garden, as the team has grown to call it, is more than a garden

now. "It's a place to experiment," Perry says. "I'll buy a million jalapeno peppers, and dry them and just save them until the perfect use for them appears. Right now I'm drying tangerines on stems."

Architects and designers often ponder how to "design for creativity;" Weese seems to have accomplished such a feat for Perry and her staff. "It's an idea space," Perry continues. "You see a metal gutter and it challenges you: Are gutters for holding water? Or can they hold light? It's so over-scaled, it invites you to dream big dreams."

The unusual design process for this project may have something to do with the space's inspirational quality. But like creativity, it's hard to pin down. "It was a reductive process, designing only those elements that the space seemed to demand," says Weese. "It was an almost purely visual experience."

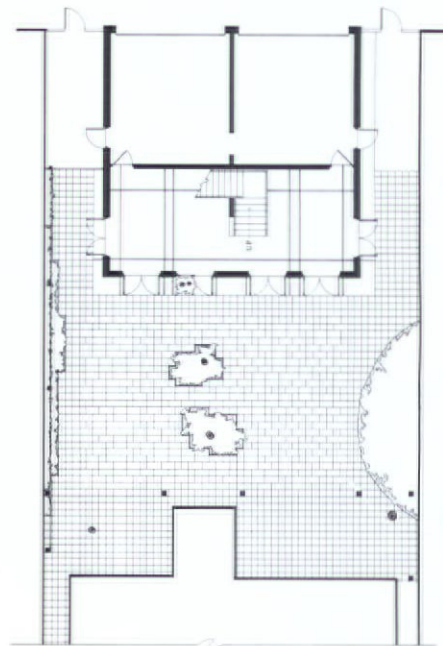
Perry is similarly inexact in trying to assess Weese's talent. "She's a great cook," she ventures. "She has such an incredible understanding of materials. The combinations are so sophisticated." High praise from a client for whom sophisticated combinations are bread-and-butter business—and whose customers see the world in a bushel basket of eggplants and pomegranates. ☺

#### Project Summary: The Secret Garden of A New Leaf

**Location:** Chicago, IL. **Total floor area:** 2,736 sq. ft. **No. of floors:** 2. **Paint:** Rustoleum. **Drywall:** USG. **Flooring:** Scored brushed concrete, first floor; rough-sawn cedar, second floor. **Ceiling:** D.W. **Lighting:** Custom. **Doors and door hardware:** A & S. **Railings:** Custom. **HVAC:** Forleo Air. **Plumbing fixtures:** American Standard. **Client:** Marion Perry. **Architect:** Cynthia Weese, FAIA, Weese Langley Weese Architects, Ltd. **General contractor:** Bob Magyar. **Photographer:** Jamie Padgett.

Tough-minded materials such as the original, exposed brick (above, left) and industrial-grade stairway and aluminum siding (above, right) contrast with the romanticism of the flowers at A New Leaf, while remaining strong enough to hold up against the water, dirt and ground-up flower petals that come with the territory.

The floor plan of the secret garden (below) illustrates Weese's innovative approach to creating Perry's concept of "a useful space."





# Trading Places

Sumitomo Corp. may have Japanese roots—but you'll see something very different at its New York headquarters, designed by Kajima Associates

By Roger Yee

Is there a multi-billion-dollar giant hiding in your back yard? Most Americans are probably unaware of Japan's great trading companies, or *sogo susha*, in their midst, since the U.S. economy has no obvious counterparts. Sumitomo Corporation of America, the largest subsidiary of Sumitomo Corporation (\$142 billion gross trading volume in 1991), fulfills the traditional activities of a *sogo susha*—to market and distribute its clients' products, and to secure dependable sources of raw materials and supplies for them. Yet it has also evolved into an engineering, project management and construction principal that can further serve its clients by introducing new technologies, developing natural resources, transporting goods and providing or arranging financing for trading ventures. The expansion and remodeling of Sumitomo's New York headquarters, designed by Kajima Associates, provides visible evidence

of how vital a behind-the-scenes role a *sogo susha* can assume.

Sumitomo has occupied numerous facilities since it first arrived in Manhattan as a trading company in 1952, when it was called Nikken New York, Inc. In recent years, it has operated from a midtown office tower at 345 Park Avenue that has satisfied its need to be near clients, mass transit, shopping, dining and other amenities. While expanding staff and changing business conditions precipitated the latest change, raising the company's usable space to a total of 61,450 sq. ft. by adding half of floor 8 to floors 13 and 14, Sumitomo had simultaneously taken a long, hard look at its traditional Japanese office environment and concluded that the design itself warranted a major overhaul.

Almost every office outgrows the original circumstances that justify it, and Sumitomo has been no exception. "The existing office was too small for each division to function

For a trading company whose lineage can be traced back to a 16th-century Japanese Buddhist priest named Masatomo Sumitomo (1585-1652), the executive reception of Sumitomo Corp. of America in New York presents a starkly modern facade, as can be seen in the seating area (opposite) and the perspective from the circular reception desk to the glass-enclosed elevator lobby (below).





If Sumitomo's executive lounge and secretarial work stations (above) and the president's office (below) look familiar to American eyes, they should. Kajima Associates was asked to design these facilities following U.S. practice, even though top Japanese executives prefer working at their other work stations in the midst of fully-open general office spaces, typical of corporate Japan.

adequately," recalls Ikuko Nakagome, Kajima's project designer for Sumitomo. "In addition, the changes in business trends and new business activities required that some areas be expanded and some be reduced."

The issue facing Sumitomo went beyond the need to play musical chairs, however. "The traditional Japanese office is now changing," admits Masahiko Yamane, Sumitomo's general manager, general affairs and personnel services. "With more terminals, faxes and printers, the individual desk is becoming part of a larger unit for people, paper and machines."

Equally as important as the intrusion of office machines has been the company's decision to address the lack of privacy—from the point of view of its American employees. As Americans working in Japan have discovered, the traditional Japanese office is far more open than the U.S. open-plan office or bullpen could ever be. Long rows of desks butted end-to-end face each other to create a dense,

totally exposed atmosphere in which anything can be seen or heard by office workers and their supervisors, who sit at right angle to these rows. It's a world which Japanese companies like for bringing the organization together, promoting the flow of information, and using space efficiently.

To Americans, on the other hand, the Japanese configuration is simply too close for comfort. "We made inquiries, asking our employees for their views," says Yamane. "An open-plan layout was chosen for the new office because our American employees (there are about 150 Americans alongside 80 to 90 Japanese expatriates) preferred it." Accordingly, Sumitomo chose to remodel the entire facility in a new, international spirit, using the added square footage on floor 8 as a staging area to temporarily relocate various business, administrative and supporting divisions—in a 13-phase move—until their new spaces were ready.

Interestingly enough, the designer of the original, Japanese-style office was American. By the time Sumitomo was prepared to enlarge its U.S. headquarters, it sought out Kajima, a subsidiary of one of Japan's "Big Five" design-build giants that dominate the nation's construction industry, for its understanding of Japanese business culture and its ability to adapt it to American ways. The project would prove a testing time for both parties.

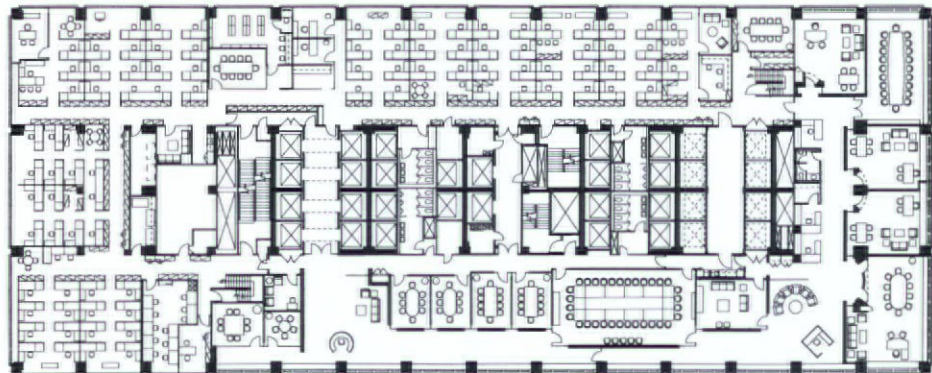
Working with Yamane, who was assistant to the president at the time, as well as the president and other representatives of Sumitomo Corporation of America, Nakagome and her colleagues started the program-writing phase of the project by surveying the facilities, equipment and functions of each division or department. Kajima then analyzed the interrelationships within the organization, drawing on pat-

terns of working, circulation and communications, in order to identify key adjacencies and sketch out space plans. After the planning phase, the designers proceeded to develop designs for individual divisions and departments, computer, printer, copier and communications rooms, many with raised floors, special HVAC, mechanical and electrical provisions, and such amenities as cafeterias on floors 8 and 13, and smoking lounges.

A relatively shallow core-to-window wall depth at 345 Park Avenue encouraged Kajima to produce a uncomplicated, utilitarian spatial configuration that treads a careful line between openness and privacy. Open plan areas comprising rows of work stations framed in low-level vertical panels run perpendicular to the core, feeding core-hugging circulation corridors that are lined with high-level panels to keep inquisitive eyes out. Medium-level panels that separate departments are used with fully enclosed, glass-and-dry-wall conference rooms, managers' offices and office machine rooms to reinforce the ambivalence by



Intimate, private spaces are rare in Japanese offices, but they do exist. A small executive conference room (below, left) at Sumitomo offers light with privacy through the sand-blasted glass that surrounds the blackboard/screen wall. One of two employee cafeterias (below, right) compensates for the lack of direct exposure to daylight and views through window-like reveals with concealed lighting.



breaking up the expanses of work stations without stifling the sense of openness altogether.

"Work section sizes and layouts were constrained by the building module," Nakagome reports. "We computed the space between column and core wall and reviewed the available furniture systems to determine the work station

retaries stationed in an open corridor area." Glass and dry wall are used here as in other enclosures, but the glass is sand-blasted for light transmission with privacy. At the president's request, the overall design is unmistakably and austere modern, contrasting a lithe, rectilinear interior architecture against grace-

**Project Summary:** Sumitomo Corporation of America

**Location:** New York, NY. **Total floor area:** 61,450 (usable) sq. ft. **No. of floors:** 2-1/2. **Average floor size:** 29,830 sq. ft. **Total staff size:** 240. **Wallcovering:** Gilford, Carnegie. **Paint:** Benjamin Moore. **Dry wall:** USG. **Granite:** Cold Spring Granite Co. **Carpet/carpet tile:** Bentley, Milliken. **Ceiling:** Armstrong. **Lighting:** Lightolier, Atelier International. **Work stations:** Steelcase, Intrex (executive secretary), Knoll (executive). **Work station seating:** Knoll. **Lounge seating:** Atelier International, Knoll. **Cafeteria, dining, auditorium seating:** Vitra, Stendig. **Other seating:** Knoll. **Upholstery:** Knoll. **Conference tables:** Tsukamoto (Japan). **Cafeteria, dining, auditorium tables:** Steelcase. **Other tables:** Atelier International, Knoll, Tsukamoto. **Files:** Steelcase. **Architectural woodworking and cabinetmaking:** Tsukamoto. **Hardware, planters, accessories:** Forms + Surfaces, Gale Woodworking, Intrex. **Client:** Sumitomo Corp. of America. **Architect:** Kajima Associates; Ikuko Nakagome, project designer; Seita Morishima, project manager; Manhar Bhatt, construction administrator; Midori Morizono, junior designer; Armand Niedao, draftsman; Azar Ahmed, Charles Haber, CADD; Hilda Jimenez, presentation drawings. **Structural engineer:** Office of James Ruderman, Andrew Elliott & Assoc. **Mechanical/electrical engineer:** Jaros, Baum & Bolles. **General contractor:** Kajima Construction Services. **Flower arranger:** Masako Maenami. **Photographer:** Mark Ross.

## An American-style executive area for Japanese executives

module that gave the best functionality. In turn, we designed the work station modules to meet the configuration of the base lighting fixture layout."

Both Yamane and Nakagome emphasize that Sumitomo's new L-shaped work station is more American than Japanese in style. "Everyone works at a similar work station that has room for a computer," says Yamane. "If you are a general manager of a division or a vice president, you will be assigned to a space that is double the normal work station."

Visitors to the executive area on floor 13 see an upgraded variation on this theme, of course. A spacious, core-to-window-wall reception lobby takes them either to an executive corridor along the window wall leading to the board room and executive offices, or to an interior corridor that runs past a row of smaller executive conference rooms. "The executive area was designed to function in the American style," observes Nakagome, "in that this area was limited to top executive offices with sec-

ful, curvilinear furnishings—with nary a trace of Japanese art or architecture anywhere.

How long is the newly remodeled headquarters likely to endure? During the development of this project, Sumitomo drew up a master plan that called for some future modification of operations and staff growth within the next five to six years. "If a drastic change occurred unexpectedly," Nakagome says, "part of the reception area along with the meeting rooms can be allocated for expansion, since the total leased area is limited." Despite the newness of the facility, some physical changes already seem inevitable. "Certain staffs have outgrown their areas," Yamane reveals. "Because of their difficulty in maintaining face-to-face communications, we will have to help them by moving things around." Hard to accept as change may be, if anyone can move resources effectively around the office or the globe, it should be a *sogo susha* named Sumitomo. ☺





# Scout's Honor

A treehouse for snow days is just one reason why the Girl Scouts hide out at Camp Tweedale, in Lower Oxford Township, Pa., by Susan Maxman Architects

By Jean Godfrey-June

Everyone knows Girl Scouts are tough, but camping in February in Pennsylvania? Thanks...we'll stick to cookie sales to earn our badges. But troops from the Freedom Valley Girl Scout Council—Brownies, Daisies and Senior Girl Scouts alike—are actually clamoring for weekends in the wintry woods, thanks to a new camp in Lower Oxford Township designed by Philadelphia architect Susan Maxman, principal of her own firm. While winterized cabins are nothing too revolutionary, Maxman's design goes far beyond insulation and heating units, reflecting a remarkable sensitivity to the site, its environment and its users that pays off in fresh, innovative and—Scouts take note—pragmatic design.

The virtual avalanche of awards and accolades the project has received so far is a small part of the story. John Campbell, assistant executive director/operations for the Freedom Valley Girl Scout Council, recalls the camp's opening day, when he stood on the program building's wide porch, waiting for local troops, parents and dignitaries to arrive. "I heard a group of Girl Scouts chatting, walking slowly up the hill to the site," he says. "It was all quite calm and orderly until they saw the tower (adjacent to the program building). They broke into a dead run straight for it."

It's that kind of reaction that has backed up the waiting list for the cabins for two years—and prompted Girl Scout councils across the country to invite Maxman to speak to them about property development, and to hire her to design for them. Even the National Park Service is interested. "It's hard to believe a small Girl Scout camp has generated so much interest in our firm," says Maxman. She believes the attention signals a serious trend in architecture toward designs that are sensitive to the environments in which they are placed.

Maxman's team went out to the camp to examine the site in the proposal stage. Where to site the project proved a vital issue. "We found this wonderfully pristine environment," Maxman describes. "It was hard to put something down in the middle of that, and tough to design around it." She went further by specifying much of what would go on during the construction process. "The goal was to preserve as much of the plant life as possible," she says. "For me, the job's biggest challenge was



putting a footprint down in the woods."

Plant life wasn't all that might have been disturbed. As Campbell points out, Scouts had been pitching their tents on the land for years. "Typical Girl Scout volunteers, particularly ones who have been volunteering for a long time, have a strong sense of pride in these sites," he explains. "When you go in and build something like this, you're tampering with their territory. But the building was overwhelmingly accepted by them."

To ensure that the building would be exactly what everyone had in mind, Maxman conducted numerous discussions with everyone from volunteers to Council board members to the Scouts themselves. "We brought them through the entire process, step by step," she says. "Architecture has to be about people before anything else. You have to listen first."

This approach worked perfectly. Campbell believes. "This was our first project like this," he says, "so having someone walk us through was exactly what we and the project needed. Maxman did her homework. She

Tiny Happy Campers—and larger ones alike—make themselves right at home inside the multi-purpose program building (opposite) at Freedom Valley Girl Scout Council's Camp Tweedale. Group activities range from discussions about current issues facing kids to cooking to trailblazing techniques.

Selling extra Girl Scout Cookies turned out to be well worth the effort to pay for the program building's tower (above). Once the kids have scaled the height, it's hard to coax them back down. "It's like a treehouse you can use even when it's snowing outside," notes architect Susan Maxman.



**Bunking it:** With a capacity of 12 girls each, the four winterized cabins in Lower Oxford Township provide weekend or week-long homes that encourage campers' relationship with nature, using light-flooded windows (above) and French doors designed to stay open in summer.

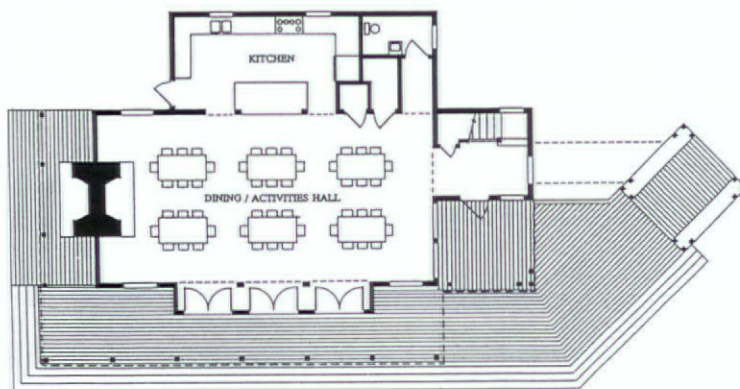
was there at the troop meetings, and she was there at the site, asking questions."

One of the first things Maxman discovered was the distinctly pragmatic Scouts attitude toward design. "The Girl Scouts are a straight-

## Listen up—and hold the fuss

forward group of people," she observes. "They weren't going to be happy with a fussy design." The facility had to work as well for 47-year-olds as it did for 5-year-olds, with everything in between, Campbell says. During the year, the cabins are used primarily for Friday-to-Sunday weekend outings for Scouts aged 7-18, as well as volunteer training weekends. In summer, Scouts come for one- and two-week resident camp stays.

In addition, the group had an intense respect for the environment. Maxman's cabins, each of which sleeps 12 girls, are carefully sited so that campers overlook the ravine and woods, not other cabins. "Once inside, you



really feel as if you're out there, camping on your own," says Maxman.

Year-round, extra-large windows flood the spaces with light. French doors open in summer, intensifying residents' relationship to the outdoors. Double hung windows have been designed as crawl spaces out to a deck. "I was worried they'd think the windows-as-doors idea was crazy, but they know kids," says Maxman. "They loved it."

The four winterized sleeping cabins are clustered on top of a hill with a dining/activity or program building, attached via a bridge. With its double-sided stone fireplace and full kitchen, the program building overlooks views of the woods, cabins and access path, and is a gathering place for campers. All the room's tables and chairs collapse for indoor activities. Maxman has worked in mezzanines, wide steps and sheltered benches to increase social interaction, and has created several smaller, self-contained spaces, such as decks, to allow several different group activities to take place at the same time.

The building's treetop-skimming watch-tower allows kids to play in a treehouse "even on a snowy day," Maxman notes. The tower/treehouse was not part of the original plan, but Maxman's addition helped sell the project to the volunteers, Campbell says. "The kids have fun with the building," he says. "It's a part of their play. It's rare for kids at camp to associate fun with *the building* itself."


Part of the reason it's so much fun is Maxman's careful consideration of her end users. She designed special slats to go across screen doors, since "kids never push the side of the door, they push the screen." She established basic landscaping plans, but allowed kids to make their own natural pathways through the site, after which the pathways were reinforced.

One wonders for how many Girl Scouts Susan Maxman has become a model. After blazing their own trails, what next? Someday they may end up heading their own troops—of architects. ☺

### Project Summary:

Winterized Cabins for Freedom Valley Girl Scout Council

**Location:** Lower Oxford Township, PA. **Total floor area:** cabin, 735 sq. ft; program building, 1875 sq. ft. **No. of floors:** 2. **Student capacity:** cabin, 12; program building, 48. **Paint:** Benjamin Moore. **Stain:** Cabots Stains. **Masonry:** Fieldstone. **Lighting:** Poulsen, Abolite, Progress, Amerlux. **Doors:** C.E. Morgan, Simpson. **Door hardware:** Schlage. **Window frames:** Marvin. **Railings:** Custom. **Cafeteria, dining, auditorium seating:** Krueger. **Cafeteria, dining, training tables:** Krueger. **Shelving, woodworking and cabinetry:** Custom. **Gas fired forced air HVAC:** Carrier. **Plumbing fixtures:** American Standard, Kohler, Elkay. **Client:** Freedom Valley Girl Scout Council. **Architect:** Susan Maxman Architects. **Structural engineer:** Rick Ortega, Ortega Consulting. **Mechanical/electrical engineer:** Bruce Brooks & Associates. **General contractor:** Osborn General Contractors. **Photographer:** Tom Bernard Photography.



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# The Fast Picture Show

If you don't have time or money, you build a handsome, new facility like the Cleveland Center for Contemporary Art, designed by Richard Fleischman Architects

By Roger Yee

I can still remember the day this all began," says Marjorie Talalay, director of the Cleveland Center for Contemporary Art, with a trace of a shudder in her voice. "December 7, 1968." In fact, Talalay can trace every step that took the Center from a storefront in downtown Cleveland to its latest home, designed by Richard Fleischman Architects, within the Cleveland Playhouse complex. She has nurtured the Center ever since she co-founded it as the "New Gallery" with Nina Castelli Sundell and Agnes Gund, changed it from a for-profit business to a non-profit exhibition and educational center, developed its lecture series, started publishing its catalogues—and packed and unpacked its contents for nearly two dozen years. Following Talalay and the Center on their odyssey offers a intriguing, behind-the-scenes view of what arts organizations must do to survive in late 20th-century America.

"We fulfill our modest role with our tiny budget," Talalay proudly points out, "providing the only major outlet for contemporary art in Cleveland." Modest as the Center's finances have been, its cultural ambitions aimed high from the start. Among the earliest artists to display their work at the Center were Andy Warhol, Robert Rauschenberg and Jasper Johns. Other celebrities introduced over the years to Clevelanders through the Center have included artists Roy Lichtenstein, Red Grooms, Christo, Claes Oldenburg and James Rosenquist, and architects Charles Moore, Robert Venturi, Michael Graves, Peter Eisenman and Frank Gehry.



One of the chief reasons why an organization like the Center can afford to play host to so many gifted and famous people may be its clearly stated mission as a place for showing art rather than acquiring it. "The Center has no permanent collection!" Talalay emphasizes. "This is a *kunsthal* for discovering and nurturing artists." Transcending the need to acquire, store and conserve its own inventory, the Center can devote its resources to mounting shows that complement the activities of the great Cleveland Museum of Art in downtown.

Yet even art temporarily on display needs space. A continuous theme in the Center's history has been the search for permanent space, which has taken the Center from its original storefront to a private house and a shopping mall before ending at the Playhouse. At one point, an agreement to acquire land from Case Western Reserve University proceeded as far as the Center paying Case and starting on building plans before the transaction fell through.

The Center then spent an eye-opening interlude as the guest of Jacob Brothers, a real

A gracefully curving wall of glass supported by red-painted overhead steel struts defines the front half of a 300-ft.-long space at the Cleveland Center for Contemporary Art. Walking along its seductive arc takes visitors past a sales shop (above) and gallery for regional art (opposite) on their way to the main gallery area in the back half. The transparency of the wall creates a visual contradiction that has been adroitly manipulated by Richard Fleischman Architects, enclosing the foreground space yet directing our gaze beyond it, so that the second half of the Center seems closer to us than it is.





estate developer that had donated a 4,500-sq.-ft. store in its newly opened Galleria, an enclosed shopping mall in downtown Cleveland modeled loosely on its namesake in Milan. While the Center was often inundated with traffic from the mall, shoppers were confused by what they saw inside. "Maybe 150,000 people visited us in a year," Talalay recalls. "They were usually surprised to find the art was not for sale."

When the Center's building and site committee learned that 23,000 sq. ft. of space

## No room for art that "just sits on its ass"

were available in the Cleveland Playhouse's three-theater complex of new and renovated structures, designed by noted architect Philip Johnson, there was little time to lose. "Our board of trustees saw the advantages of doing this deal in a hurry," says Talalay. "We stuck our necks out—and took the space."

Today, the Center occupies part of a three-story, reinforced concrete structure situated in "midtown" Cleveland, halfway between downtown and University Circle. Sears Roebuck had previously operated the building, framed by concrete columns topped with

mushroom capitals in 25-ft. x 30-ft. bays, as a department store until the 1970s. In leasing a space 75 ft. wide and 300 ft. long on the second floor from the Cleveland Playhouse, the Center agreed to pay \$2.00 per square foot triple net.

Since the Center's program for the new facility included a variety of activities, including a gallery for traveling exhibitions, a display area for regional and local art, a museum shop, an educational center, an audio-visual center and ancillary facilities, perhaps the major design problem for Fleischman Architects was to encourage visitors to venture deep into the long and relatively narrow space. A number of leading architects invited to evaluate the space had pronounced it unworkable when the Center's board of trustees contacted Richard Fleischman, FAIA, senior partner of Richard Fleischman Architects. Fleischman, on the other hand, was enthusiastic.

"With the rent so low," Fleischman recalls thinking, "how could we not succeed?" His conceptual solution, produced with the partici-

participation of Talalay, Center president William D. Ginn and the Center's board, was simplicity itself. A 100-ft.-long, curved glass wall would enclose the front of the museum without shutting off the middle and rear sections to promote the illusion of boundless space. The temptation to follow the wall would draw visitors from the sculpture court at the entry, past the sales and regional art areas behind the glass, and into the main galleries, audio-visual area, education area, and secondary sculpture court at the back. Storage, administrative offices and a library would be tucked into a narrow space between the building's perimeter wall and the curving glass structure. The principal materials for this inspired exercise in design would be dry wall, metal studs, carpet and paint.

Clever or not, the design was rushed into construction soon after receiving the client's approval because the announced opening date was just months away. "You could call it instant design," says Fleischman. "No one had any time to think about it, much less object to it."

Heavy construction work in the new space included gutting the old store interior; bulldozing openings for windows in the solid brick exterior wall at the entry and rear, removing the overhead slab in three bays to create two airy, two-

Windows and outdoor views have little place in an art gallery, so the only windows in the Cleveland Center for Contemporary Art occur at the sculpture court and entry (opposite) at the front and the secondary sculpture court at the back. To evoke the sense of infinite space, the architect has also removed the floor slab above two bays at the front, creating a promenade gallery, and one bay at the back. Within the main gallery area (right), drywall, wood flooring, carpet, exposed air ducts and track lighting are neatly tailored but deliberately understated to enhance the art on display.



story high spaces, and replacing existing mechanical and electrical systems. (The remainder of the third floor is leased for medical record storage by the famed Cleveland Clinic and Mt. Sinai Hospital.) Erecting new dry-wall partitions, assembling the curving glass wall, supported by a red-painted steel frame, refinishing the existing wood floor and carpeting the existing concrete floor were among the key interior construction details. Six months after the design began, the work was done—at a total construction cost of \$42.20/sq. ft.

Talalay, who intends to retire in two years after spending 25 years with the Center, considers the rebirth of the Center to be both a godsend and a challenge. "It's wonderful to be part of the Cleveland Playhouse complex," she believes, "because we can promote a relationship between the visual and performing arts. And the Center itself is so dramatic, and works so well for live performances as well as art. But now that we're tremendously visible, we have to market our organization more."

In 1991, the Center drew some 70,000 people to an area that Clevelanders still consider to be something of a nether world. Talalay is ever the optimist about the Center's new home. She observes that the nearby Cleveland Clinic is growing. As for the Center, "Our strategic plan will make us tenfold more visible," she maintains. "So we're in a wasteland—with a great future."

Judging from a recent show, "Cruciformed," an exhibition documenting the rising use of the cross motif by such contemporary artists as Gilbert & George, Keith Haring, Robert Mapplethorpe, Andres Serrano and

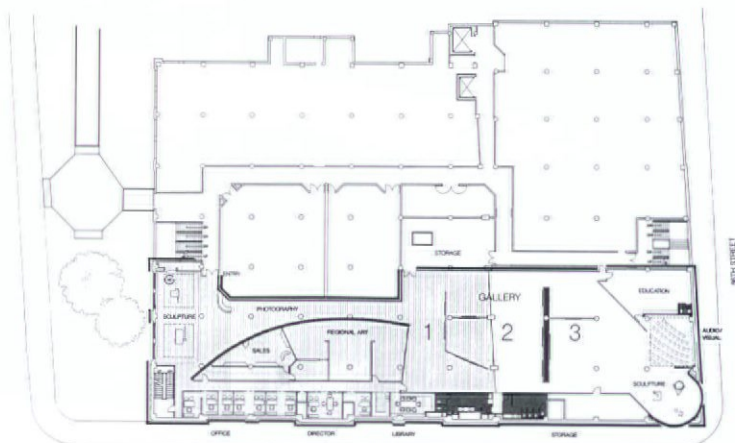
Magdalena Abakanowicz, the Center has lost none of its cutting edge in the art world by moving to more spacious quarters. "We aren't afraid of art that addresses the socio-political issues of our day," Talalay concludes. "Claes Oldenburg put it this way: 'If it just sits on its ass and does nothing, it's not art.'"

On your feet, Clevelanders! 🐾

#### Project Summary: Cleveland Center for Contemporary Art

**Location:** Cleveland, OH. **Total floor area:** 22,500 sq. ft. **No. of floors:** 1. **Capacity crowd:** 1,000. **Cost/sq. ft.:** \$42.20. **Paint:** Sherwin Williams. **Laminate:** WilsonArt. **Dry wall:** US Gypsum. **Wood flooring:** Existing. **Carpet/carpet tile:** Diamond Mills. **Lighting:** Capri. **Hardwood doors:** Algoma. **Door hardware:**

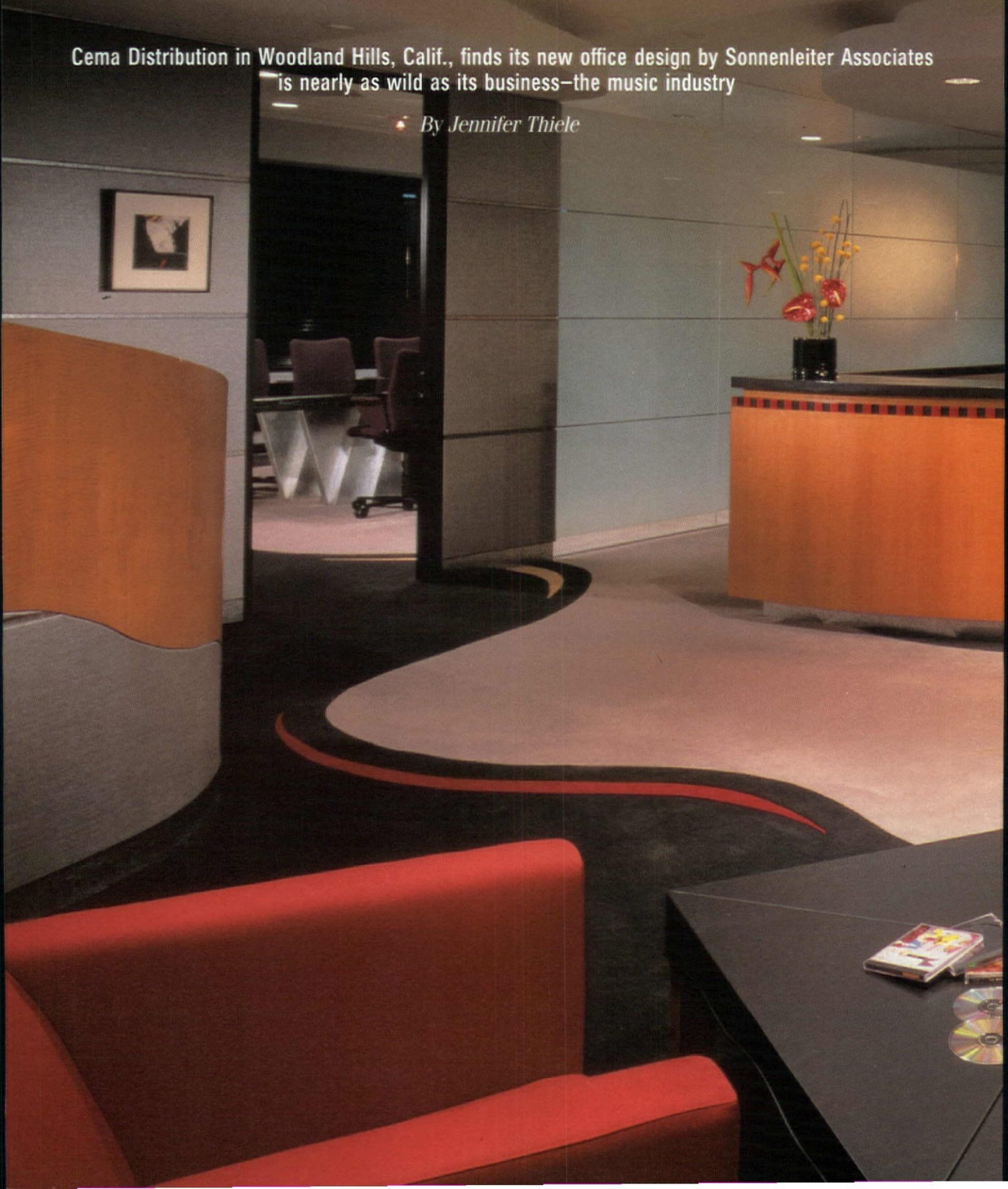
**Hewi. Glass:** PPG. **Windows:** Lorain Glass. **Railings:** Cleveland Ornamental Iron. **Work stations:** Herman Miller. **Work station seating:** Herman Miller. **Upholstery:** Herman Miller. **Display cases, vitrines, shelving:** Custom, Turner SPD and Haynam Wood Products. **Architectural woodworking and cabinetmaking:** Turner SPD, Haynam Wood Products. **Appliances:** General Electric. **Plumbing fixtures:** American Standard. **Client:** Cleveland Center for Contemporary Art. **Architect:** Richard Fleischman Architects. **Structural engineer:** Gensert Bretnall Assoc. **Mechanical/electrical engineer:** Bacik, Karpinski Assoc. **General contractor:** Turner Construction Co. **Construction manager:** Richard Fleischman Architects. **Furniture dealer:** Continental Office Furniture. **Photographer:** Remington Products, Inc.; Eric Hanson.



# For The Records

Cema Distribution in Woodland Hills, Calif., finds its new office design by Sonnenleiter Associates is nearly as wild as its business—the music industry

By Jennifer Thiele







The "River Cema" runs uninterrupted through the reception area of Cema Distribution. So named by Sonnenleiter Associates for its randomly curving and flowing characteristics, the concept initially seemed far out even to music industry mogul Russ Bach, Cema's CEO. "I lived in a round building," he says, "but it didn't have those kinds of curves."

**L**ong before Garth Brooks or Billy Idol leave the recording studio, a behind-the-scenes network is busy developing sales and marketing strategies that will stimulate consumer demand for their new products, and arranging the proper distribution channels to satisfy that demand. Creativity is essential even on the less artistic side of the music business. When Cema Distribution, the distribution arm for Capitol Records, EMI, Angel Records and Virgin Records, recently relocated from Hollywood, Calif., to nearby Woodland Hills, Los Angeles-based Sonnenleiter Associates envisioned an interior design for its client that would emphasize that all-important relationship between artistry and business savvy.

What has resulted is a corporate office atmosphere for Cema that really keeps the creative juices flowing, right through the reception area and into the core work spaces. The "River Cema" flows quietly but boldly through the seventh floor of a 24-story office tower at Warner Center, where Cema Distribution has consolidated after years of scattered operations on multiple floors in Hollywood's famous Capitol Tower and two additional off-site offices. CEO Russ Bach, who took the helm at Cema three years ago, was only too happy to volunteer his division for relocation when it became clear that Capitol was outgrowing its distinctive tower home. "The relocation accomplished two things," recalls Bach. "Cema needed to consolidate to develop more synergy as a company, and the other people in the Tower needed more space."

The "River Cema," so named by Sonnenleiter Associates president Richard Sonnenleiter and vice president Willetta Bayer for its rambling, curvilinear characteristics, deftly employs bold colors, contrasting materials and organic forms to represent the many facets of the music business. A metallic elevator lobby with curving walls gives way to curving light wood surfaces in the reception area, delineating a configuration Sonnenleiter and Bayer refer to as "the ice flow." Randomly undulating ceiling soffits are precisely mirrored in the curving patterns of the boldly-colored carpeting below.

To underscore these themes of nature and

industry, Sonnenleiter combines flowing, organic shapes and natural materials with industrial materials such as brushed aluminum, fabric polyolefin and galvanized metal. The overall design concept is intended to depict the contrast between the artistic, creative side of the business, and the changing scene and rapid technological developments that characterize the music industry. It's a contrast that Cema is well aware of.

"We like to stay on the cutting edge of music, whether we're promoting alternative rock groups or symphonies," says Bach. Although Cema required a functional and professional corporate environment, the nature of the busi-

ness left both client and designer at liberty to enjoy more imaginative and artistic design solutions. "I refer to it as moving into another dimension," muses Bach. "We can turn it up. We can go for a hotter look. We can be what we are."

"As an entertainment client, Cema was very receptive to new ideas," agrees Bayer. But the extent of the exploration through design was not unlimited. "As we developed the design concept, we realized Cema's business was about art, but their decisions had to be financially prudent," she adds.

To conserve design dollars, Sonnenleiter and Bayer emphasized the public areas, including the elevator lobby and reception



The metallic elevator lobby (above) melts into warmer, more natural materials in the reception area, highlighting the contrast between nature and technology. The design pays tribute to the creativity of the music business—and the power of simple materials and colors to stretch a tight budget.

Cema's conference room (right) maintains the high-tech look of the entry, but does so in a more subdued fashion. The lighting system design took on the appearance of a stringed instrument, but the designers were careful not to overdo it. "We didn't want to get too cute with it," says Sonnenleiter.

area, and the conference room, which shares a similar but more subdued design aesthetic. In the core work areas, economy prevails in the form of a decidedly neutral and unembellished design—except for an undulating gray strip of dry wall that “flows” along the tops of the walls. This simple design is also driven by the need to keep the work areas as visually uncluttered and functional as possible, in a company where employees can’t help but collect objects and literature.

Sonnenleiter reports that while Cema was very clear about its financial limits, it was pleasantly surprised by the quality of design its money could buy. Aside from being emphatic on the budget issue, Cema executives allowed the designers a great deal of latitude. Bach admits he was plenty nervous at first, trying to visualize wildly curving walls and ceiling and floor patterns, all in materials that didn’t seem to belong together. “I found myself asking, ‘What do you mean, this goes with that?’ And for answers I got a lot of ‘Trust me,’” he says.

Extensive conceptual drawings, materials samples and a constant, hands-on presence by Bayer and Sonnenleiter built Bach’s confidence enough to leave matters literally in the designers’ hands. The two were seen on numerous occasions drawing curves on the walls with chalk. Even the contractors got excited about doing something different with the dry wall.

Surrounded by a staff that shares his pleasure over the new facility, Bach describes Cema’s interior design as, “a good solid look that’s going to be fresh for many, many years.”

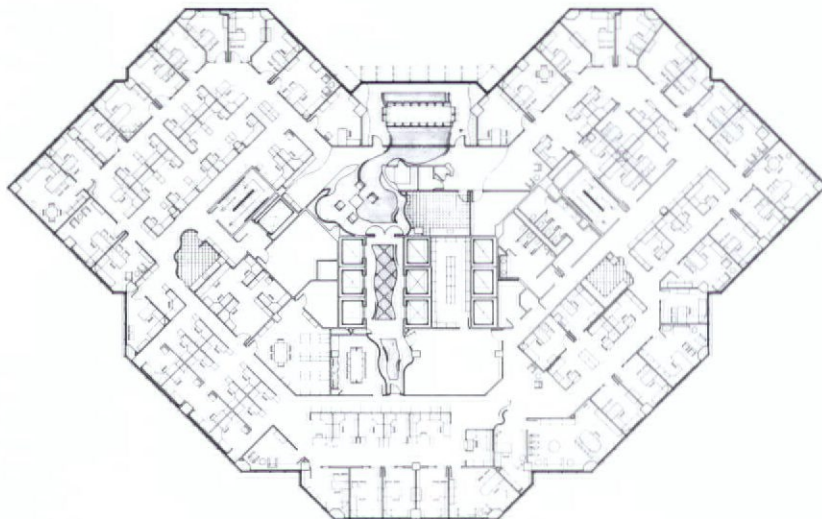
As design goes, Cema Distribution has certainly won its place at the top of the charts. ☺

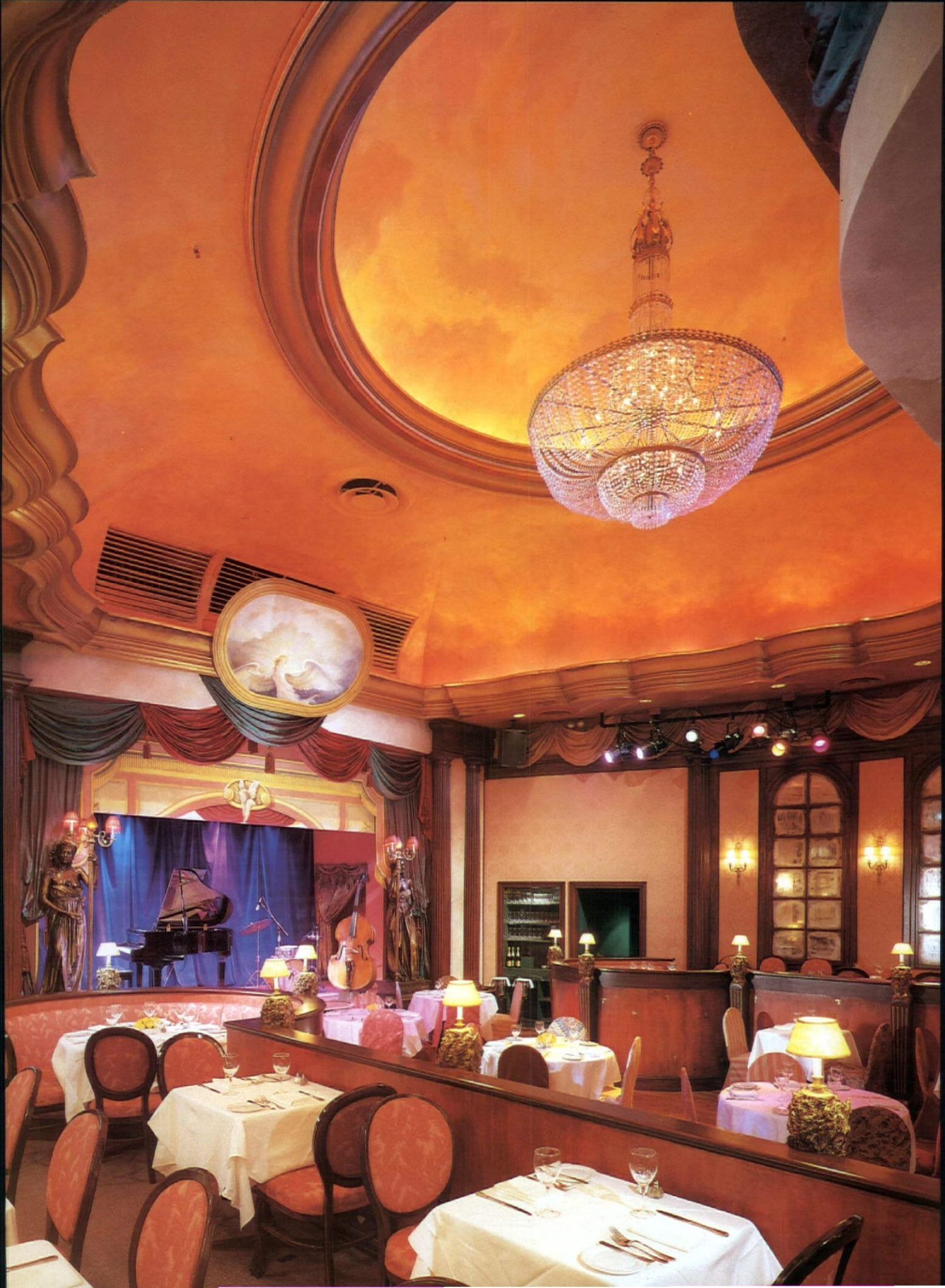
#### Project Summary: Cema Distribution

**Location:** Woodland Hills, CA. **Total floor area:** 24,000 sq. ft. **No. of floors:** 1. **Cost/sq. ft.:** \$34. **Dry wall:** Sharpe Interiors. **Wrapped walls:** Creative Walls. **Carpet:** Mannington Commercial. **Lighting:** Neidhart. **Woodwork:** Artcrafters Cabinets Inc. **Metalwork:** Cochran-Izant. **Systems furniture:** Herman Miller. **Client:** Cema Distribution. **Interior designer:** Sonnenleiter Associates; Richard Sonnenleiter, president; Willetta Bayer, vice president. **General contractor:** Valley Construction Co. **Broker:** Beitler. **Art:** Aaron Aubrey/Paragone. **Photographer:** Nakashima Tschogl + Associates.

The clean, neutral envelope that provides the backdrop for open plan work areas (top) is interrupted only by the undulating gray wave along the top of the wall that flows like a stream from the River Cema.

More conservative clients may have hesitated at locating in a building with this difficult floor plan (bottom), but Cema considered it a bonus. “We took advantage of the corners,” says CEO Bach. “At no time do you look down a corridor and see 22 offices in a row.” Unusual shapes make the private offices (middle) interesting.





# Multiple Tatous

Haverson Rockwell Architects creates a room with a past for Tatou New York, Aspen and Los Angeles, where Humphrey Bogart could be lurking just beyond the shadows

By Jean Godfrey-June

**Y**OU WENT OUT LAST NIGHT. NOBODY WROTE ABOUT IT. DO YOU EXIST?" chronicled New York's now-defunct *7 Days* magazine late in the 1980s. While Manhattan has emerged from the decade considerably more humble than when it began, club hoppers still stalk its late-night avenues in search of the new, the hip and the glamorous, recession or no. Designing clubs to hold their Liliputian attention spans has always been a challenge. Even at the height of Studio 54's white-hot popularity, Mark Fleischman, now Tatou's president, recalls that he and his then-partners were re-designing the space "every two weeks." How Fleischman, brother and partner Allan, and architects Haverson-Rockwell created the new Tatou to fascinate even the most jaded crowd—and make money—is almost as interesting as who actually did go out last night.

A checkered past is sure to intrigue New Yorkers, and the space for Tatou certainly fit the bill. Its infelicitous beginnings as an opera house—scheduled to open in October 1929 but an instant casualty of the Crash—didn't daunt its second owner, who re-opened it in the mid 1930s during Prohibition as the Versailles, a club that catered to the bon vivants of the day. "Edith Piaf made her debut in this room," says Fleischman. Desi Arnaz performed in the '40s; the '50s brought Ginger Rogers and Judy Garland.

Sadly, the club's formidable history was all but erased by decades of neglect, combined with several uninspired attempts at renovation. By the time Fleischman acquired it, the space reflected virtually none of its former glamour. "It was a room with many memories," recalls David Rockwell, principal of Haverson-Rockwell, "but few remaining physical reminders of its past."

Together with Fleischman, Rockwell's nine-year-old firm worked tirelessly to create elements that would imbue the space with the requisite patina of age and experience: The big architectural windows have been painstakingly smoked and aged. Faux-Hermès mahogany posts spike the room. "We spent a fortune

making the mirrors look funky and old," Rockwell recalls. Fabric on the walls provides acoustical control, and achieves a softer, time-worn look for the space. Fleur-de-lis were painted at odd points along the walls, then partially rubbed away. "They look like a clue to the ghost of the past," says Rockwell. A life cast of a woman for an on-stage statue was painted to look like old bronze.

The key was to strike an uneven balance between the elements. "We didn't want it to feel as if it were designed all at once," Rockwell maintains. The Brunswick & Fils slipcovers for the chairs are purposely unmatched. "We wanted it to feel like someone's living room," says Fleischman.

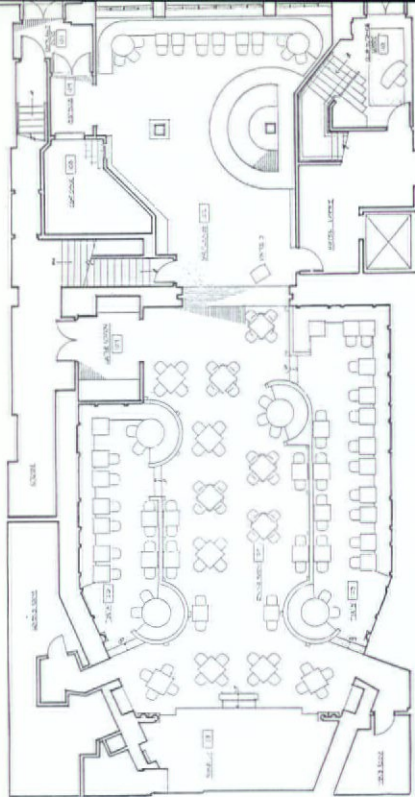
Fleischman's Studio 54 stayed on top by changing decor as often as its patrons switched hairstyles. For the pragmatic '90s, however, Fleischman turned the strategy on its head. Instead of churning out new interiors to hold the in-crowd's interest night by night, he alternates the crowds themselves, so no one gets bored. "Nineties finances," explains Fleischman. "It's an economic philosophy for this terrible market. Clubs can have short lives."

Monday night attracts trend-conscious downtowners; Tuesday draws blues aficionados; and Friday and Saturday nights are popular with the "bridge-and-tunnel" crowds of Manhattan's outer boroughs and nearby New Jersey. Even within a given day, the patrons change with the movement of the clock.

Business people and ladies-who-lunch make the restaurant a see-and-be-seen power lunch spot. The "gentlemen's" lounge attracts



Past presence: Tatou's been-there-and-back atmosphere is a brilliant re-staging by Haverson Rockwell. Its smoky French windows, bronze statues and venerable moldings (opposite) are as spanking new as the high-tech, theatrical lighting. The entrance to the gentlemen's bar (above) glimpses the splendor to follow, while the low ceiling allows for a private party room above.



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When Tatou's lights dim around 9:30 or 10, the slipcovers get whisked off, the stacking chairs stack and the room (top, right) becomes a discotheque. The revelers' identity changes with the day of the week.

Mountaineers and glitterati alike have flocked to Tatou Aspen (above) since mid-December. The design team aimed for the same dyed-in-the-wool historical flavor of the original, this time roughened a bit around the edges for a more Western mis-en-scene.

business men and women for relaxing after-work cocktails. For dinner, the restaurant is elegant yet hip and quite good—the chef is one of the partners.

But the real transformation occurs between 9:30 and 10 pm on most evenings, when the upper-crust slipcovers are whisked off, the stacking chairs are stacked, the theatrical lighting flips into high gear, and

## Play it again, Sam

everyone starts to dance. "When the blues start up and the light goes down, I feel like I'm in another time and place," says Fleischman.

The light not only lowers, it intensifies, hinting at Rockwell's background as a theatrical lighting designer. "The colors become more saturated," Rockwell says. Do the patrons always respond on cue to the change in atmosphere? "The first night I had to get up and dance," Fleischman admits, "but it worked. It's great fun to watch the transition from dinner to wildness."

Beneath all the excitement, the feeling of a grand old ballroom remains. The carefully aged details glow unobtrusively in the shadows, straight out of *Rear Window* or *Casablanca*. The old-movie atmosphere is no accident. Rockwell and Fleischman spent hours sifting through old movie stills and nightclub photographs as part of the design process. "We work together well," Fleischman recalls. "I give him an idea of what I'm after and he understands me," he says.

Their design collaboration clearly works. Chameleon-like Tatou not only thrives for different crowds and various times of day, it also succeeds in locations thousands of miles apart. Fleischman opened a Tatou Aspen in December 1991 to much fanfare (Jack Nicholson and Cher dropped by). Tatou Los Angeles is scheduled to

open this September. Though the basic formula remains the same, the design for each club responds to local history. Thus, Aspen exudes a hand-tooled, Western sensibility not completely given over to cowboy kitsch, and Los Angeles has the alluring air of a '30s Art Deco movie set.

Getting the jobs done almost simultaneously for Tatou New York was "a race to the finish," according to Rockwell. His indefatigable client, who can often be seen lunching in his own club, a phone in each hand, and several associates frantically conferring with him in between bites of pan-fried tuna with vinaigrette, was easily up to the breakneck pace. "People thought I was crazy," Fleischman laughs. "No way was it going to work. And try the rosemary chicken brioche—everybody loves it."

More than just the day's special, Fleischman could easily be referring to his continent-spanning club, which, with the help of Haverson/Rockwell, has metamorphosed into a true success story: A Tale of Three Cities, set to music. ☺

### Project Summary: Tatou New York

**Location:** New York, NY. **Total floor area:** 12,000 sq. ft. **No. of floors:** 2. **Wallcoverings:** Lee Jofa. **Flooring:** Brown oak. **Carpet:** Prince Street Technologies. **Lighting:** New York Gas Lighting sconces. **Dining tables:** Shelby Williams. **Dining chairs:** Existing. **Chair fabric:** Brunschwig & Fils. **Drapery fabricator:** Jules Edlin. **Faux finishes:** Eon Arts and R. Lawrence Robinson. **Stage figures, carved head posts:** Atta, Inc. **Millwork:** Majestic Woodworking. **Stage drop and rigging:** Pook, Diemont and Ohl, Inc. **Client:** Tatou New York. **Architect/interior designer:** Haverson/Rockwell Architects. **General contractor:** Wave Dancer George Janto. **Restaurant supply contractor:** Tusker Food Service. **Sound system:** RDA Systems, Ltd. **Stage lighting:** Focus Lighting. **Photographer:** Paul Warchol.



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# Package Deal

The Phillips Janson Group presents packaging powerhouse Ivy Hill with a New York office that shows its true side...both of them

By Amy Milshtein



**W**hat would happen if the Terminator and Georgia O'Keeffe had a baby? Aside from making headlines on all the supermarket tabloids, this child could be an astonishing blend of art and technology. While she might have trouble adjusting to family life—consider her parents—one place where the little tyke might feel right at home is in the lower Manhattan office of Ivy Hill Corporation, which The Phillips Janson Group has designed to be an equally distinctive crossing of art and technology.

The office's aesthetic takes its cue from Ivy Hill's business. The company, which traces its roots back to 1914, designs, engineers and prints packaging for the music world and industry. In 1946, it invented the record jacket. Acquired by Warner Communications in 1988, it is now known as Ivy Hill Corporation, a Time Warner company. Its New York City headquarters houses a sales and managerial

force that oversees four printing facilities spread across the United States.

Residing in SoHo, one of New York's famed bohemian neighborhoods, for the last 10 years, Ivy Hill had grown from 23 employees to 65—unfortunately, without much grace. "Cramped, crowded and cruddy," is how Steve Shapoff, executive vice president of Ivy Hill, describes the old space.

For example, Ivy Hill lacked both a mail room and a cafeteria. When the company installed CAD/CAM, a sizable computer system which streamlines its package design, it had to give up its only conference room. Perhaps most importantly, the old Ivy Hill location lacked a designated training room when training had become important to the firm.

These noisy, cluttered and inefficient spaces eventually took their toll on the staff. When the lease expired, Ivy Hill decided to

Let there be light: Sharing natural light was important to Ivy Hill, but management didn't want a goldfish bowl. The Phillips Janson Group's solution is a divided glass wall (opposite), clear on top and opaque on the bottom for sunshine and privacy.

To bridge Ivy Hill's design dichotomy, the design includes a vividly colored accent wall. Its mottled hues greet guests in the reception area (above), and then leads them through the three distinct zones of the lower Manhattan office.



upgrade its office to reflect its stature in the industry. The search for new space was on.

Ivy Hill nixed the notion of moving into the parent company's corporate headquarters. While the Time Warner space at 75 Rockefeller Plaza offered the right image, the location was wrong. "Much of our work force enjoys an easy commute to SoHo," says Shapoff. "And there's plenty of on-the-street-parking for our on-the-go-sales staff."

Management decided keep the move local by leasing a floor in the nearby Saatchi & Saatchi headquarters. The Phillips Janson Group gave Ivy Hill a three-zone, open-plan

## Light and liberty for all

interior permeated with light and splashed with color. The design facilitates community and communication, two factors considered highly important to the egalitarian-minded Ivy Hill.

Private managerial offices on the perimeter occupy the first zone. The space is delineated by a divided glass wall, clear on the top and gradually frosted until opaque on the bottom. An airy, curvilinear, corner site with breathtaking views of the Hudson River houses the president's office.

Open-plan support space constitutes the second zone. Support bays consist of four cubicles and are equipped with a furniture bar/island that can hold copier equipment, coat closets or filing cabinets. This zone employs fluorescent up-lights to control glare and illuminate computer tasks.

The central core represents the last zone. Conceived as a volume and defined by a thick, pueblo-like, stucco wall, this area holds most of the common-use functions, including a mail room, cafeteria and two conference rooms.

You can best see the dichotomy of art and technology at Ivy Hill shining through in the detailing of these three zones. Zones one and two look mechanical, with their metal extrusions and doors, neatly divided glass walls and systems furniture. "The third zone is a lyrical and poetic expression," says James Phillips, AIA and managing partner of The Phillips Janson Group. Its pure-white, Southwestern form is cut by windows of various shapes.

Unifying the zones is the task of a richly hued accent wall that runs across the office from the entry. Its mottled blues, greens, purples and whites greet guests and link the different areas beautifully. "The office's overall design is understated," says Shapoff. "The wall is our standout piece, our wow-er."

Along with the design's reflection of Ivy Hill's dual disciplines, the space also pays homage to the firm's open policy. "We are heavily into TQM (total quality management)," says Shapoff.

Executive suites (above) and managerial offices line the perimeter at Ivy Hill. While these lucky people get all the windows, they don't get all the light. The design by The Phillips Janson Group assures that glass walls transmit light into the interior spaces.

A thick-walled, pueblo-like form holds most of the common function spaces at Ivy Hill, including conference rooms (below), mail room and cafeteria. The wall has a sense of depth and solidity that contrasts with the glass-and-metal wall system enclosing the perimeter offices.



"Everyone from secretary to president is encouraged to voice an opinion."

And they do. The Phillips Janson Group's floor plan was pinned up for all to comment on during the design process. "They threw darts at it," laughs Phillips. "We had to edit seven times." Most changes were details in the open plan zone. Some of the bays needed printers, while others requested more filing space. At first glance all the bays look the same, but as their functions differ, so do the details.

Sharing as much natural light as possible was also an important criteria for Ivy Hill. Using lots of interior glass would bring light in, but management did not want the place to look like a fish bowl. "In my experience," remembers Shapoff, "clear glass private offices usually end up covered in drapes or blinds."

Phillips Janson suggested the divided glass wall. Clear at the ceiling, the glass becomes more opaque as it reaches the floor. Light and views flow through the top while the bottom obscures the clutter of chairs and furniture. The configuration also affords acoustical and visual privacy.

Aside from providing Ivy Hill with the space it demanded and the image it needed, the new facility has done wonders for employee morale. Shapoff proudly reports that absenteeism is down, people are dressing better and litter is picked up immediately. And this time, the firm plans to age gracefully. Its one floor provides plenty of growing room for a 10-year lease. Thanks to The Phillips Janson Group, Ivy Hill has gotten as good a package deal as the compact discs, audio cassettes and video cassettes it wraps up. ☺

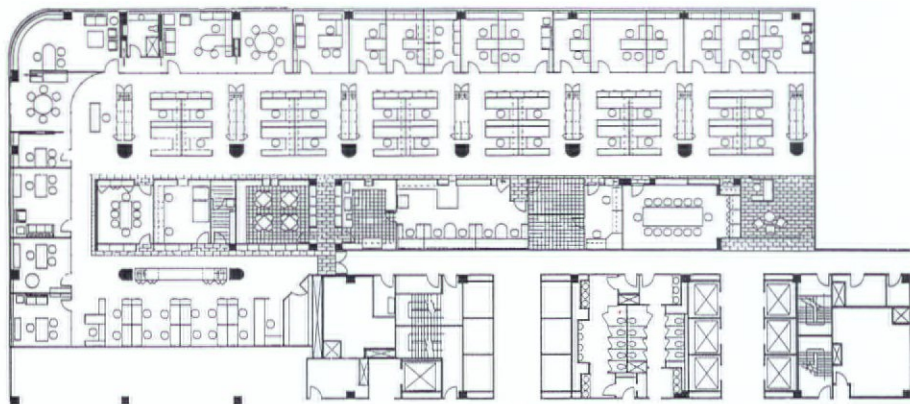
**Project Summary:** Ivy Hill Corporation, A Time Warner Company

**Location:** New York, NY. **Total floor area:** 20,686 sq. ft. **rentable area.** **No. of floors:** 1/2. **Total staff size:** 65. **Cost/sq. ft.:** \$74/sfr, construction; \$30/sfr, furnishings. **Paint:** Benjamin Moore. **Custom painted wall:** Ewa Swansea Painting. **Laminate:** Laminart. **Dry wall:** USG. **Carpet/carpet tile:** Prince Street Technologies. **Ceiling:** Armstrong. **Lighting:** Zumtobel, Edison Price, Alko, Reggiani. **Pearwood doors:** Woodworkers. **Door hardware:** Schlage. **Wall system:** Knoll. **Work stations:** Knoll. **Work station seating:** Knoll. **Lounge seating:** Conde House. **Cafeteria, dining, auditorium seating:** Knoll. **Other tables:** Knoll. **Files:** Meridian. **Shelving:** Ironbound. **Architectural woodworking and cabinetmaking:** Creative Woodworking. **Signage:** Environmental Graphics, Inc. **Client:** Ivy Hill Corporation. **Architect and interior designer:** The Phillips Janson Group Architects, P. C. **Mechanical/electrical engineer:** Herbert Kunststadt Associates, P.C. **General contractor:** Civale & Trovato. **Lighting designer:** Horton-Lees Lighting Design. **Furniture dealer:** PML Furniture Group. **Photographer:** Norman McGrath.



A mechanistic atmosphere defines Ivy Hill's open-plan space (above). The design achieves this with metal doors and extrusions, systems furniture and glass—all modular in nature, so that sections of storage and work stations can be customized as needed.

While all of the support bays (right) at Ivy Hill may look the same, they aren't. They may have copiers or printers or extra files in the furniture bar/islands that serve the four-cubicle clusters, depending on the users' functions. Note the high quality of the lighting.





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# Get Organized!

How retailer Placewares in Burlington, Mass., convinces customers to organize their lives with its products—using a design by Drummey Rosane Anderson

By Jennifer Thiele

**A**s comedian George Carlin so eloquently put it, we all need a place for our *stuff*. Providing us with ways to store and organize the accumulations in our homes and offices is the business of Placewares, a retailer based in Norwood, Mass., that features products ranging from paper clip holders to closets. When proprietor and president Maynard Lyndon hired Drummey Rosane Anderson to design a prototype store to expand Placewares into shopping malls, his challenge was to show customers a design that exemplified how Placewares could organize their lives.

Placewares is a retail extension of Place-makers, a design services firm founded by Lyndon and his wife Lu in the mid-1970s. The store was conceived as a resource for the types of products the Lyndons regularly specified in their design work, namely European-made organizational tools that were difficult for U.S. customers to come by at the time. "We focused on the specific niche of a storage and organization store because we were involved in organizing spaces through design," explains Lyndon. The uniqueness of the first store, located on a Revolutionary War battlefield in Concord, Mass., made it a rapid success among a well-traveled, well-educated, affluent clientele who owned a lot of *things*.

What significantly influenced Placewares' product line was the Lyndons' travel abroad, especially in Europe and Japan, where limited space is a fact of life, and simple, functional solutions to storage problems have been found. "In Europe, there is a greater appreciation by the general public for careful, responsible use of the space they live in," observes Lyndon. When Placewares was founded in 1978, few American-made storage products were on the market because, as Lyndon explains, "American manufacturers were not yet tuned into this way of thinking."

Encouraged by the acceptance of these simple, modern, straightforward European products in a Yankee stronghold like Concord, Placewares expanded into nearby Boston,



locating on upscale Newberry Street, in the heart of the city's shopping district. The new location added urbanites and sophisticated students to the client base, and firmly established Placewares' reputation as a one-of-a-kind retail concept.

The Lyndons designed what eventually became five Placewares stores throughout Massachusetts by themselves (Maynard Lyndon is trained, but not licensed, as an architect). But when they decided to test the concept in a different venue—the shopping mall—they called on Drummey Rosane Anderson (DRA) to develop a prototype. "We didn't want to be in a strip mall or a median mall," explains Lyndon. "We wanted to be in a quality regional mall, and that's a whole different scenario. We needed to involve licensed architects and engineers."

Though DRA had no previous retail design experience, that factor was a plus for Lyndon. Whereas other design firms made presentations based on established retail standards, DRA took an entirely fresh approach to the design, becoming deeply attentive to the philosophies of the owners and developing a keen interest in the product line. "I wanted the design to be consistent with our interest in clean, modern, architect-

The Placewares flagship store was designed to look like a series of rooms within a home (opposite), alluding to its product line of domestic storage and organization items. Drummey Rosane Anderson separated the spaces with classic archways that recall residential windows and doorways.

Everything at Placewares must be organized to the hilt to give the customers confidence in the product line's ability to organize their lives. The glass storefront (above) gives maximum visibility to the merchandise and design within. Cubby holes off to the side scale down the theme of organization.



turally simple products with no frills," says Lyndon. The clean, crisp result boasts no exotic materials and uses pastel colors to provide a subtle backdrop for the products sold without overpowering them.

"We had to organize the store in itself to promote the idea that these products can help people organize themselves," says DRA pro-

## Creating enough mystery to lure the customer deep inside

ject designer Andrew Dankwerth. The organizational requirements were complicated by the fact that Placewares merchandise spans a broad range of sizes, shapes and functions that had to be coherently classified and displayed. "We needed to separate the merchandise and break the store down into small-scaled spaces," explains DRA principal Owen Beenhouwer.

Thus, archways act as windows and doorways to separate individual spaces, while a series of "armoires" provide display shelving within each area. The armoires represent residential storage units while the arches help evoke the feeling of passing from room to room within a house, all calling to mind the domestic nature of the merchandise. The deep, narrow, 20-ft. by 90-ft. floor plan has been carefully designed to maximize exposure to the merchandise, develop circulation paths and lure customers into and through the store.

**Tunnel vision:** To add visual interest and organization to Placewares' long, narrow floor plan, DRA created a street of shops—reminiscent of a European marketplace—that classify the merchandise (top). Each shop's signage bears icons symbolizing the product category. Fiberglass arches soaring overhead were inspired by the canvases draped

between buildings in Spain to shield pedestrians below from the sun.

Graphics play a key role in Placewares' design. A blue neon arch hanging over the cash wrap (above) illuminates the Placewares logo. The signage depicting items in the product line is changed regularly.

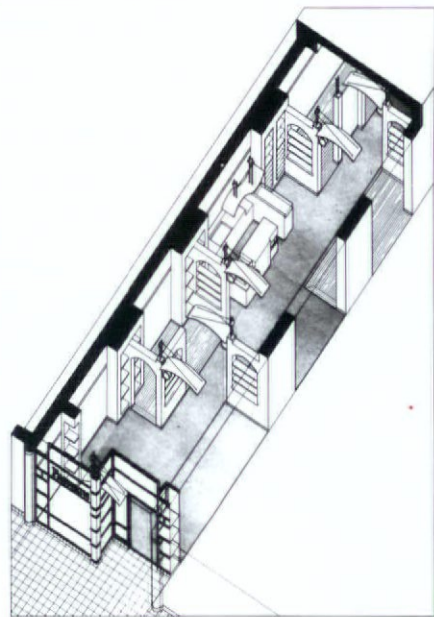
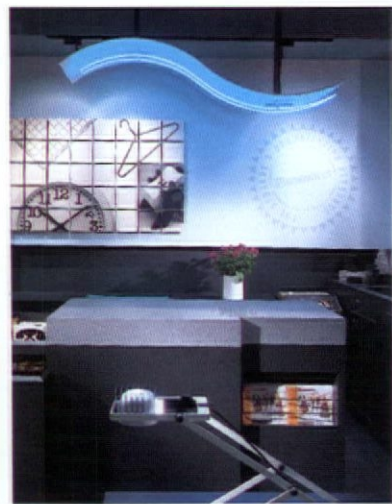
"People at the front of the store have a lot of distractions," notes Lyndon. "First they must decide to enter. Then to get them back the first 10 ft. or 20 ft. or 50 ft. is important. But to get them back 90 ft. is a real challenge. There has to be enough mystery as they pass each visual threshold to lure them back."

To draw shoppers deep inside, Lyndon and DRA used a European marketplace theme that recalls a street of shops representing general product categories such as kitchen, bath or office products. Circulation pathways are very deliberate, according to Dankwerth. Customers can stick to the main "street" to browse from "shop to shop," or walk beneath the arches from "room to room," guided by artful signage featuring symbolic icons. A centrally located cashwrap keeps the entire store visible to sales attendants for security and service purposes.

In describing the design Placewares wanted and DRA achieved, Lyndon uses the analogy of an old-fashioned hardware store. "Hardware stores are very dynamic," he says. "They provide a dense collection of solutions to all sorts of household problems." At Placewares, solution through design is one idea that will never be shelved. ☺

### Project Summary: Placewares

**Location:** Burlington, MA. **Total floor area:** 2,500 sq. ft. **Display shelving:** Sparring/Elfa. **Client:** Placewares: Maynard and Lu Lyndon, owners. **Architect/interior designer:** Drummey Rosane Anderson; Owen Beenhouwer, principal in charge; Nancy Gilmore Angney, project architect; Andrew Dankwerth, project designer; Todd Tsiang, Kurt Otting, design team. **Lighting designer:** Scheppe Lighting Design Inc. **Electrical engineer:** Engineers Design Consortium. **Mechanical engineer:** Panitsas Associates Inc. **Graphic designer:** Designs+Inc.; Gene Hammond. **General contractor:** HH&K. **Superintendent:** Rein Werner. **Photographer:** Warren Jagger.



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To recognize innovative, life-enhancing design that supports healing and promotes well being in healthcare environments.

### CATEGORIES

Awards will be given in the categories of **Remodel** and **New Construction**. Eligible projects in these categories include any environment in which the primary purpose is to provide healthcare services.

### JUDGING CRITERIA

Submittals will be evaluated on level of innovation; aesthetic value; and compliance with competition requirements.

### RECOGNITION

- Winners will be announced at a banquet during the Fifth Symposium on Healthcare Design, Friday, November 20, 1992, at the San Diego Marriott Hotel & Marina, San Diego.
- A specially-designed award will be presented to each winner.
- Expenses to attend the Symposium will be paid for one representative per award, including the \$695 registration and up to \$1,500 for travel and lodging.
- Winners will be published in CONTRACT DESIGN Magazine's issue focusing on healthcare design.
- Winners will be notified by September 1, 1992.

### RULES FOR ENTRY

- Must not have been previously published in a national design magazine, or be published prior to publication in CONTRACT DESIGN magazine.
- Submittals must be built and in use by June 1, 1992.
- Submittals must be contained on a maximum of two horizontally oriented 20" x 30" boards with foamcore backing.
- Must include professional-quality photographs, drawings, and/or renderings that do not extend more than 1/4" from the face of the board.
- Submittals must have the following minimum information; project name and location, floorplan description, design firm name and address, and submittal category.
- No entry form required.
- \$50 registration fee. Checks made out to National Symposium on Healthcare Design, Inc.
- Deadline for entry is August 1, 1992 (postmarked no later than midnight). All submittals must be received by noon on August 15, 1992.
- Mail all submittals to: National Symposium on Healthcare Design, Inc., 4550 Alhambra Way, Martinez, CA 94553-4406. Sponsors are not responsible for shipping and receipt of material. Submittals will be returned only at the entrant's request, and if return postage is provided.

### JUDGES

**Kathryn E. Johnson**, President & CEO, The Healthcare Forum.

**Kerwin Kettler**, IDEC, Former Dean, NY School of Interior Design.

**Roger Leib**, AIA, Chairman of the Board, Add Interior Systems, Inc.

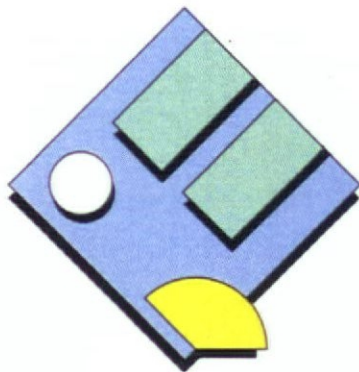
**Jain Malkin**, Principal, Jain Malkin, Inc.

**Derek Parker**, FAIA, RIBA, Principal, Anshen + Allen Architects.

**James Ray**, FACHE, Executive Vice President, Saddleback Memorial Medical Center.

**Wayne Ruga**, AIA, ISID, President & CEO, National Symposium on Healthcare Design, Inc.

**Roger Yee**, Editor-in-Chief, CONTRACT DESIGN Magazine.



*The decision of the judges is final.*

# Right on the Money

How the estimating process helps architects and interior designers keep interior construction projects on time and within budget

By Christina Wilson-Grinnell

**C**an you estimate construction costs the way a contractor does? Most architects and interior designers never see a general contractor's (GC) or construction manager's (CM) estimate. Instead, they receive budget surveys and bid proposals, which are the products of an estimate.

Of what use is a budget survey? This allowance for the materials, equipment and labor required to complete the tasks as drawn and specified is usually requested by an architect for design projects during the conceptual stages. Or it can be used to sign a contract with a construction manager (AIA 101/201CM) or a general contractor (AIA 111/201 Cost of Work Plus a Fee).

And when is a bid proposal needed? A bid proposal is requested by an architect when his plans and specifications are complete. It represents a firm/fixed price, usually for a lump-sum (stipulated sum) contract (AIA 101/201) for the materials, equipment and labor required to complete the task as drawn and specified.

Which building professional prepares the budget survey or bid proposal depends on the job, of course. Generally, large, complex and/or fast-track projects require a CM to provide cost and scheduling information during the design phases and then to work with the architect to formally bid the project to GCs. By contrast, budgets for smaller projects still in the design phase can be provided by the GC who maintains an ongoing relationship with the architect, and hopes to receive preferential treatment during the formal bid stage and negotiations.

**Defining an estimate: A good guess, more or less?**

In truth, an estimate is a best guess effort, a written description of the plans and specifications with pricing that is based on square or lineal footage, units, cubic yards and labor days. It's neither foolproof nor fixed in time. Although the pricing is developed at the start of a project, it's continually double-checked and revised throughout the project by the GC or CM to keep track of project costs and avoid overruns.

Why is it a best guess? Although materials and equipment can usually be priced accurately, labor is based on historical performance—whereas the hours of labor expended on an actual construction site are fraught with uncertainty. For example, how long will it take

**If plans and specifications are incomplete or tight, GCs may be forced to make assumptions—and low bids may signal substantial change orders.**

the tile mechanic to place marble in a highly trafficked lobby? Or how long will it take the workers to install the windows if it's raining? Or how long will a supervisor need to be paid to orchestrate a project? Even materials and equipment are not totally predictable. Think of how many containers will be needed during the project to dispose of daily debris.

What else can vary in the best of conditions? Let's not forget to factor in the indirect costs that need to be calculated. That is, how much of the GC or GM's overhead costs should be allocated to the project?

**Developing an estimate: Only as good as its ingredients?**

An estimate can only be as good as the architect's plans and specifications. In effect, the architect is in the driver's seat, since his plans and specifications serve as the road map for all parties—architect, client and GC or CM—to keep the project on time and within budget.

A good estimator will spend many hours reviewing the plans and specs to fully understand the intent of the drawings and to visualize the design. Conceptually "building" the project helps the estimator include all the tasks for each trade. Thus, the estimator breaks down the tasks per trade on pricing sheets, usually following the Construction Specification Institute's codes. At the same time he does this, he must also decide how the trades must interact to cover all the tasks, making notes on discrepancies, omissions and possible clarifications.

To be competitive, two or more subcontractors are asked to provide pricing for each trade. Plans are assembled and sent to each trade along with the appropriate portions of the specifications. Alternately, an area can be set up in the GC or CM's office for the plans to be viewed. For most projects, a site review is also required.

Patience is a virtue at this point. Architects should allow the contractor two or more weeks to receive bids in order to get the best prices possible. If time is short, the GC or CM will limit the number of contractors and vendors bidding.

The contractors and vendors will then call and/or send their bids to the estimator with questions. The estimator, in turn, discusses these concerns with the architect. It's important that all bidders base their pricing on identical information. In competitive bidding, added information that is not turned into an addendum by the architect can create problems (in the form of a considerably higher or lower bid) for the inquisitive estimator. Once pricing is complete, the estimate is transformed into a bid proposal.

**The two most underestimated items in a bid**

Two extremely important items are often confused by the architect and his client in reviewing budget surveys and bid proposals, namely general conditions and overhead and profit. What they mean to the GC and CM warrants careful reading. "General conditions" includes, but is not limited to, the cost of the project supervisor who manages on-site construction, the labor and containers required to remove daily construction (not initial demolition) debris, protective materials for existing and newly installed work, fees, permits, special insurance, as well as provisions for safety and the site office. These are real and direct project costs for the GC.



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"Overhead" is a percentage of the GC or CM's cost to "keep the doors to his business open." It includes, but is not limited to, the cost of administrative staff, the maintenance of vehicles and equipment, office and shop facilities, insurance and consultants' fees. "Profit" is the dollar amount left after all costs of the project have been covered, including overhead.

Note that neither of these two items covers direct labor. The cost of direct labor, including employee insurance and benefits plus materials and equipment to complete the project, is not covered in either general conditions or overhead and profit. It is covered in the breakdowns for the various trades.

#### Why contractors' bids vary

When an architect receives bids that vary widely, he should consider the following possibilities.

- If the plans and specifications are not complete or tight, the GCs may be forced to make assumptions. Low bids based on missing information or misinformation may also signal a substantial number of change orders as the project progresses.

- Perhaps the strength and size of the bidding GCs are not compatible. A GC strong in commercial work may underbid a high-end residential project, whereas a GC experienced in residential work may overbid a commercial project. The size of the company may also determine its facilities and services. Whereas a large company may offer a full-time project supervisor on site, a small one may provide partial supervision by the owner.

- One firm may have insurance coverage of \$1 million, while another has that—plus a \$5- to \$10-million umbrella policy.

Construction companies should be chosen to bid that are financially stable with a strong track record and solid business history. Beware of newly-formed companies that can only claim their owners' previous business experience. Industry veterans suggest that the contractor's qualification statement (AIA 305) be submitted with the bid package.

#### Are contingencies necessary?

We all know the rarified language of design and construction. "Contingency" is perhaps a more palatable way of saying "change order." A contingency is a dollar amount set aside to cover unforeseen conditions, conceptual design details and pending additional scopes of work.

If plans and specifications are not tight, a contingency should be considered, particularly if the project is fast-track. This can be a formal amount that is added to the bid proposal, or it can be decided in writing during contract negotiations.

How good is the industry rule of thumb about not letting change orders exceed 10%? Consider how well this amount will cover your client's imagination and desires as his project unfolds. Taking another approach, think how long it can

hold true in the face of unforeseen conditions in older or historic structures.

#### How estimates can help during pre-construction

An initial budget survey estimated with "broad stroke" square-foot and unit costs for construction and budgets for furnishings and fixtures can help the architect or interior designer and his client decide if the space under consideration meets the client's program and pocketbook. If the owner and designer move ahead with the project, a second budget survey can be provided, based on an accepted preliminary design sketch with outline specifications. This



To recreate the Lumen Reed Gallery of the 1830s at the New York Historical Society (above) in New York City, Clayton-Wilson, serving as construction manager, developed the scope of work, budget and schedule in concert with the Society and architect Allan Greenberg, and then built the Gallery as general contractor. Of particular interest to designers are the doors with painted panels. Reed, an avid art collector, had commissioned artist Robert Cole to "fill in the empty spaces." New door frames now hold the irregularly sized panels.

Photograph courtesy of Clayton-Wilson.

will establish the basic cost of building the design. And there are other benefits from further estimates down the road.

- Should the project proceed, the design is in turn dressed and accessorized by the architect, and the GC or CM can provide yet another budget survey. A choice of finishes can be priced as alternates if the budget is tight. Consequently, the designer can add and subtract various prices from the survey to stay within the client's budget.

- At each step, the designer and his client are getting closer to the real cost of the project. Breaking down a project into phases keeps it from becoming over-designed and over-budgeted. (Going over budget pressures the client into spending more or settling for less—creating a frustrated and disappointed client.)

- In addition, the GC or CM can provide scheduling information during the design phase. All clients have deadlines, and time means money to everyone in terms of lost opportunities and/or profits.

- Reviewing the plans with a construction

professional in the design phase allows the project's critical path to be established and adjusted. An example would be long lead items. For instance, if a conference room must be ready in three months when the marble top for the conference table will take six months, the architect may need to reconsider his choice of materials.

#### Why and how construction costs change

Sooner or later it has to be admitted. Even the best estimates are vulnerable to external circumstances. Whether the GC or CM is submitting a budget survey or a bid proposal, he has little control over the following price increases:

benefits and insurance on labor, verbal quotations from contractors that are not backed up by written documents, price raising or substitutions by suppliers or manufacturers while a bid is under consideration, and fees or imposed regulations by city and state agencies.

By definition, budget surveys should take mitigating circumstances into account. A good budget survey based on a competent set of preliminary plans and specifications can range between 10 to 15% of the final price. However, if the plans are at the sketch phase with little or no specifications, the percentage may rise dramatically.

When a budget survey is submitted for a project planned for the future, then the designer and GC should discuss the possibility of price increases, so that the designer can bring the issue to his client's attention. When a CM is contracted during the conceptual design phase, it's his responsibility to provide ongoing price and schedule information to the owner and the professional team, making it clear that "time means money."

Once the GC has submitted a bid proposal and has agreed to hold it for a specified period of time, then he is responsible for price increases during that period. What if no time period has been specified and costs increase? The GC may want to renegotiate his bid price with the designer and his potential client.

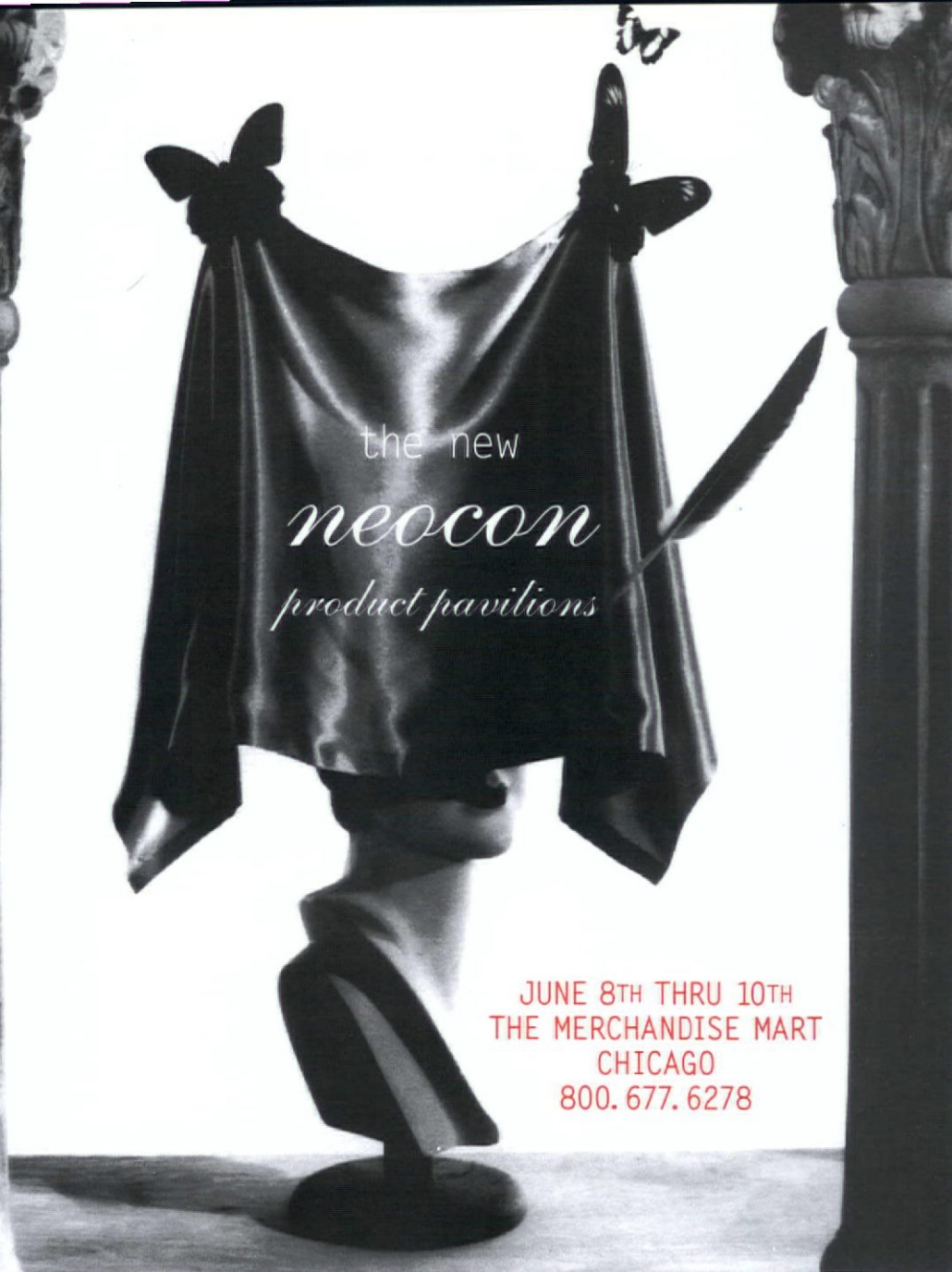
Generally, the GC will square off with the architect or interior designer about how long he feels comfortable with his pricing on a survey, or how long he can honor his bid proposal with the backing of his subcontractors and suppliers. Since the GC's goal is to build the project, it's in his interest to hold the price and make a sale. For the same reason, it's in the architect or interior designer's interest to stay on top of the budget and schedule.

A good estimate produced by an experienced GC or CM from a set of complete plans and specifications will reflect and track a project's health—as well as the designer's sound, professional judgment. And that's no estimate. ☛

*Christina Wilson Grinnell is the founder and president of Clayton Wilson Construction, Inc., a 15-year-old Brooklyn, N.Y.-based general contracting and construction management firm with in-house carpentry capabilities.*

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# Breathless

**If wood furniture manufacturers fail to meet stringent EPA clean air regulations on finishing operations, they could be finishing themselves off instead**

*By Jennifer Thiele*

**E**nvironmental Protection Agency (EPA) statistics from 1989 indicate that the U.S. furniture industry contributes about 177,500 tons of volatile organic compounds (VOCs) from its wood finishing operations to the atmosphere annually. The total accounts for a mere 1% of annual U.S. VOC emissions, but wood furniture finishing operations have nevertheless been identified by the Clean Air Act Amendments of 1990 as one of 11 industrial processes that warrants intense scrutiny for VOC emissions. As a result, furniture manufacturers are being required by law to drastically reduce the level of airborne pollutants they release into our environment.

Though some outspoken industry members remain defensive about furniture's comparatively minor role in the overall picture, the harmful effects of air pollution on our environment and our health can no longer be ignored. Cities like Los Angeles—which stands in a pollution category all by itself, posting a whopping 148 days exceeding air quality standards during 1988 to New York City's 19—clearly cannot afford to hesitate on air quality issues.

"This is not a quality of life issue," points out Asher Derman, Ph.D., editor of the IBD/NY newsletter *SEED* (*Social Ecologically Effective Design*) and associate professor of interior design at Kean College in New Jersey. "This is a basic health issue. The most important thing in our environment is the air that we breathe." Kirsten Childs, director of interior design at the Croxton Collaborative, a firm specializing in environmental design, concurs: "There is an understanding in the industry that this is not just the next post-Modern phase in architecture and interior design."

Whether driven by conscience or legislation, wood furniture producers must develop more environmentally responsible finishing operations. Unfortunately, the costs associated with many currently available solutions are highly prohibitive. A recent study conducted by ENSR Consulting and Engineering and National Economic Research Associates, and sponsored by the American Furniture Manufacturers Association (AFMA), the Business and Institutional Furniture Manufacturers Association (BIFMA), the Kitchen Cabinet Manufacturers Association (KCMA) and the

**Unfortunately,  
the finishes that  
routinely  
provide the  
highest quality  
results contain  
solvents  
—the very  
ingredients  
responsible for  
releasing VOCs**

National Paint and Coatings Association (NPCA), suggests that, depending on the VOC emissions reduction goal yet to be established by the EPA, the wood furniture and cabinet industry will incur annual costs of between \$53 million and \$624 million, resulting in 930-2,015 plant closures and losses of between 5,797-62,774 jobs.

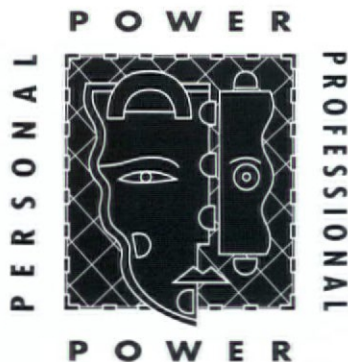
Even Robert Johnston, manager of corporate relations for Herman Miller, a company with an outstanding record for environmental concern, bluntly admits, "Nothing is successful that is not economically feasible to do." Such is the dilemma facing individual manufacturers as they seek ways to reduce VOCs generated during wood furniture finishing operations without compromising financial stability, production efficiency, aesthetic quality or design flexibility.

According to Susan Perry, director of governmental affairs for BIFMA, many wood furniture manufacturers are currently evaluating technology options and costs associated with different solutions, but are deliberately foregoing any decision-making until pending EPA guidelines are finalized in 1995. Other companies have taken a more pro-active stance. As early as 1987, Herman Miller, of Zeeland, Mich., commenced plans to develop an entirely new wood furniture finishing system, which has reduced 98% of the company's VOC emissions since it went on line in November of 1990.

The initial impetus had as much to do with improving the quality of Herman Miller's finishes as it did with environmental consciousness. "The R&D people led the manufacturing people to believe that we had to upgrade our finishes," says Johnston. "As the opportunity came to redevelop our finishing system, we also examined the subject of emissions control."

In short, the system developed for Herman Miller captures emissions from the spraying process and incinerates them by mixing them with air and burning the air and VOCs off at 1325° F, converting as much as 98% of the VOCs into carbon dioxide. The \$3 million invested by Herman Miller in its new finishing system was money well-spent, according to Johnston. "We realized that standards for emissions were going to become much more stringent. We made the investment early on, so we could spread the cost over a longer period of time," he explains. "Those companies that haven't made the investment will see their costs increase greatly in 1995 dollars."

Not only does the new technology substantially reduce harmful emissions from the finishing process. (It has been suggested that the air that leaves Herman Miller's plant is more pure than the air that enters it.) It also offers a greater range of higher quality finishes than



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the company's previous system. Finish quality is perhaps the most important competitive advantage in any wood furniture operation. Unfortunately, the finishes that routinely provide the highest quality results contain solvents—the very ingredients responsible for releasing VOCs.

"The strong demand for the quality that comes from solvent-based finishes has been reinforced by the design industry," agrees Derman. "What we need are alternative finishes that have the same depth." Like other manufacturers, Herman Miller is aware of the need for alternatives. "We would love to shut down our incineration system tomorrow," admits Johnston. "It's very expensive to operate. But so far, research on water-based finishing processes for wood technology has not produced the same quality of finishes."

Unwilling to sacrifice quality, Herman Miller has altered its manufacturing process to reduce VOCs while using the same basic finishes with solvents that produce the high quality finishes the market demands. As an interesting aside, Johnston notes, research in water-based finishes indicates that tropical hardwoods, because of their natural disposition towards moist environments, tend to hold water-based finishes better than other wood types. "It appears that tropical woods may be

the future of our industry in terms of providing the most environmentally responsible finishing processes," he says. The contradiction opens up a whole new can of worms.

#### A 25-second cure for chairs that works

At The Knoll Group, manager of materials engineering/finishing Tom Cressman disputes the notion that water-based finishes cannot match the quality of solvent-based coatings. "Many people have hangups with these finishes because, for example, they don't dry fast," explains Cressman. "But the leading edge of water-based technology is quite good. No, they're not perfect, but they're workable." Cressman is also quick to point out, however, that the nature of the preferred finish becomes highly specialized in relation to the product line.

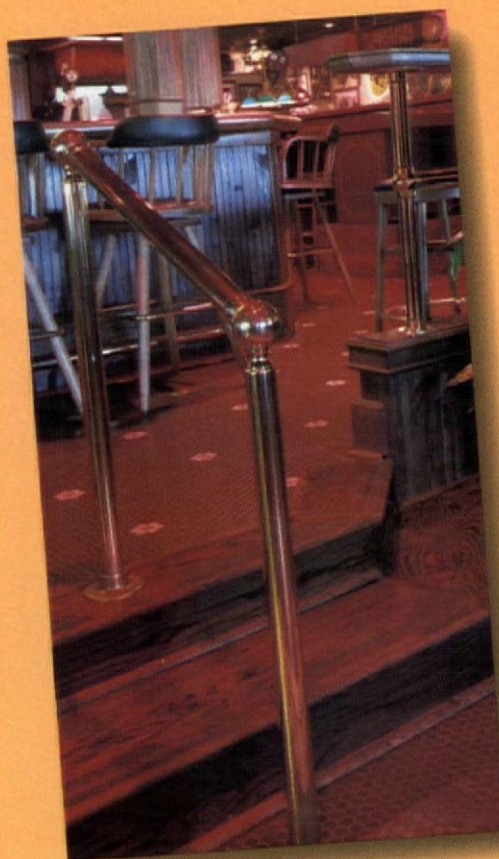
The prevailing philosophy at Knoll is that environmentally responsible finishing operations must first and foremost involve chemical improvements. "The challenge is to combine good chemistry with good process technology," concludes Cressman. When the company recently introduced its Gehry Collection to great fanfare, the design innovation and the prominence of the line's creator may have overshadowed its environmental significance.

Design complexity as much as concern for the environment determined the finishing process for the Gehry Collection. "The only possible way to finish this chair was to dip it," states Cressman. "And Frank Gehry insisted that the process not only be safe, but meet California emissions standards." (The Golden State's standards are currently the toughest in the nation.)

The dimensions and shapes of the product line dictated that a series of large open vats would be required for the dipping process. Use of a solvent-based finish under such circumstances would produce dangerous levels of VOCs and be especially hazardous to factory workers. Those parameters resulted in Knoll and Indianapolis-based coatings manufacturer Lilly Industries' joint development of a water-based finish so innocuous that Cressman jokingly refers to it as "mother's milk."

Cressman also champions the use of water-based finishes as the most financially realistic solution to the VOC emissions problem. "If developed and perfected, they are a lot easier to introduce into existing manufacturing technology," he explains. "We won't have to spend millions of dollars to change plants—maybe we'll only have to spend \$150,000. The average company can't afford to go the other way."

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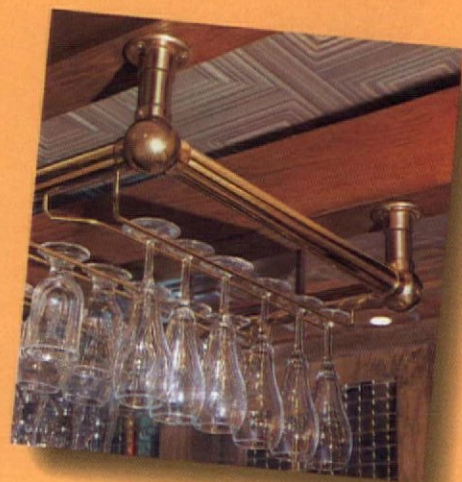
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furniture manufacturer that has made a substantial investment in VOC reduction is Loewenstein, in Pompano Beach, Fla. Vice president of marketing Leonard Backer explains that the delicate nature of Florida's environment and its dependence on tourism has made the state extremely sensitive to environmental issues. In 1987, the plant was required by the Florida Department of Environmental Regulation to significantly reduce its VOC emissions.

Loewenstein spent \$2 million and 13 to 15 months in the development of a state-of-the-art wood finishing system that utilizes electrostatic application of specially formulated—also by Lilly—chemicals via robotic reciprocators. Finished products are instantly cured through the use of infrared and ultraviolet light. Like Knoll, Loewenstein exhaustively researched chemical reformulations of its finishes to develop a substance most appropriate to the chosen technology.

The happy results since the system went on line in November 1988 are above and beyond the reduction of VOC emissions to a level less than 50% of what current guidelines allow. The three-dimensional conveyorized finishing line is capable of curing chairs in 25 seconds, and produces one of the industry's hardest and most vibrant finishes—an important advantage for a company that has been known for its quality finishes.

Previously, UV-cured technology would only work on flat surfaces. Loewenstein has apparently perfected the art on 3-D surfaces. "The tricky part is configuring the system for each model to pass through the drying and curing process," admits Backer. Proper curing requires that each part of the chair be equally exposed for to the UV lamps for the 25 seconds.

The point to be made, and the one being stressed to the EPA by BIFMA and other industry associations, is that no one technology, whether it be chemical or production based or a combination of both, is appropriate for all manufacturers. "There is no one solution," stresses Perry. "Such a wide variety of furniture types exists even within one factory." What these manufacturers do represent, however, is that various effective solutions exist on different levels, and innovation once again holds the key to success. Furthermore, all three manufacturers indicate—and the product lines bear them out—that design aesthetics do not need to be sacrificed for environmental sensibility.

While Knoll is in the process of applying for patents on its finishing technology, the technology employed by Loewenstein and Herman Miller is not proprietary by any means, and both companies hope their examples urge other manufacturers to follow suit. State and federal environmental agencies have been so impressed with Loewenstein's success—the process has proven so clean that factory workers are not even required to wear masks—that the company has been called upon more than once to share its know-how with the industry at large. "We've

been very good citizens," says Backer.

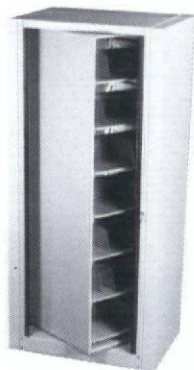
As environmental consciousness among specifiers is being raised to a point where the market is becoming more responsible and as legislation demands it, manufacturers are being forced to respond. Childs indicates, "Interior designers are taking the initiative and teaching themselves about environmental issues. And now manufacturers have qualified people that designers can ask questions." The beginnings of a powerful trend can be seen in Cressman's comment: "Some specifiers don't give a darn and others ask you to sign your life away."

Though environmental issues are not yet a driving force in the marketing and sale of contract furnishings, Johnston anticipates this scenario: "In the future, those companies not acting responsibly won't be very good suppliers because of the extra costs and legal problems associated with non-compliance. Environmental responsibility won't just be a nice thing to do, it will be necessary to avoid the burden of the cost of doing business without addressing these issues."

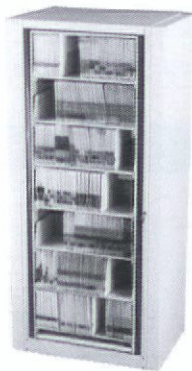
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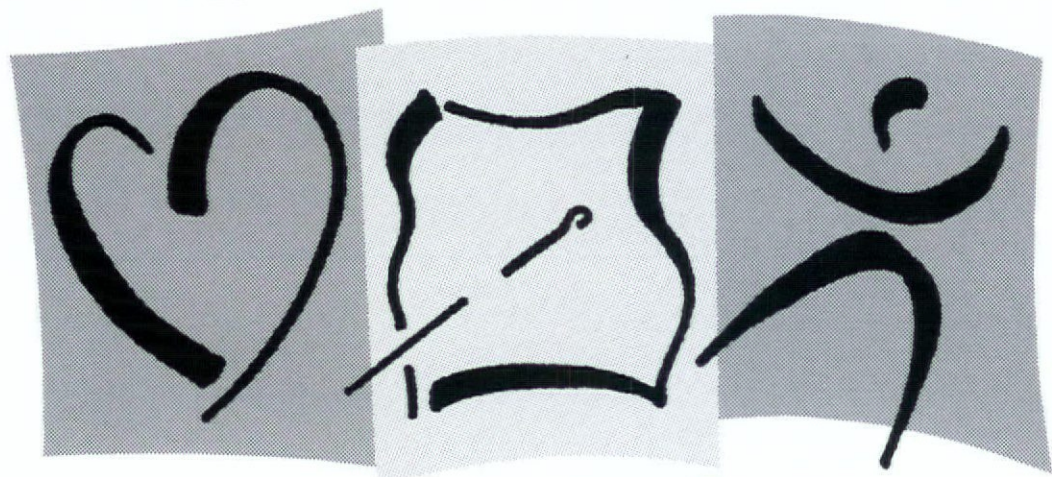
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# DESIGN DETAIL

## Lights, Camera, Discretion!

The Executive Presentation Suite at Saatchi & Saatchi Advertising Worldwide, New York City, designed by Prentice & Chan, Ohlhausen, features state-of-the-art audio-visual equipment. This presentation room, the first of three rooms in the suite, encompasses 400 sq. ft. and is designed to host six to eight people in a living room setting furnished with comfortable, upholstered lounge seating, an elegant coffee table and walls paneled in raw silk. Saatchi's system incorporates the means to conceal its AV equipment within a specially designed AV wall.

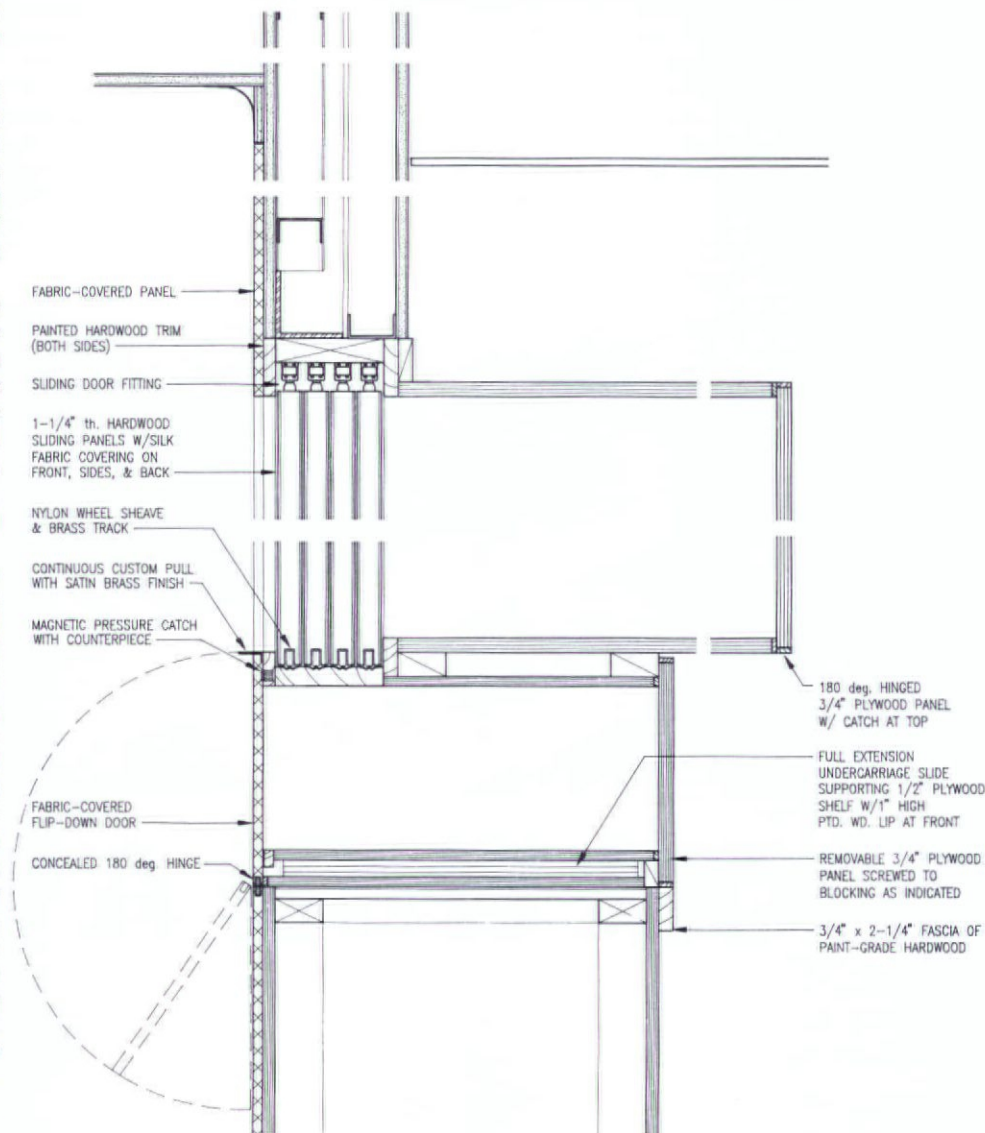
This AV wall houses a 34-in. x 29-in. monitor for video as well as TVL (a computerized system that replaces traditional slides). There is also a 42-in. x 30-in. screen for rear screen projection. A series of sliding panels is mounted in front of this equipment.

The sliding panels telescope to cover one or both of the screens when not in use. To keep the hardware out of sight, the doors are suspended from above and smooth rollers are mortised into their bottom surfaces that glide on a recessed brass track. A custom brass edge on each door protects the silk.

Tape decks and amplifiers are housed below the monitor and screen. Each sits on a pull-out birch shelf behind a flop-down silk panel. The silk panels conceal the equipment during a presentation and are on magnetic track latches.

How to house the "gear" is a uniquely contemporary design problem as the use of AV equipment proliferates in our private and public lives. Do we show it off like a prize sports trophy or masquerade it in an antique armoire? Few solutions are as elegant and discreet as Saatchi's modern salon of self-effacing technology, in which a silk-paneled wall suddenly reveals itself to be a TV screen—and at a second glance has become a silk-paneled wall again. 

Photography by Norman McGrath.



SECTION THROUGH AV WALL

## Meet Me at the Building with the Hole in It

*Arquitectonica*, by Beth Dunlop, 1991, Washington: American Institute of Architects Press, 216 pp., \$55 cloth, \$40 paper

When *Miami Vice's* Don Johnson streaked across TV screens in his Ferrari Testarossa, viewers caught glimpses of a young, brash and colorful Miami, proclaiming its rebirth as our gateway to Latin America. Among the show's most memorable backdrops were the remarkable buildings of *Arquitectonica*, an architecture firm headed by partners Bernardo Fort-Brescia, AIA, and Laurinda Spear, AIA. In fact, *Arquitectonica's* Atlantis condominium, "the building with the hole in it," became the show's symbol.

Fort-Brescia and Spear, who happen to be married and the parents of six children, began their practice in the late 1970s and grew with Miami. From private residences and multiple-unit dwellings, the firm branched into office buildings, shopping centers and public parks. Sharply angular geometric forms, bright colors and dramatic changes of scale quickly became its trademarks.

An unexpected delight in this exciting monograph by Beth Dunlop, architecture critic of the *Miami Herald*, is how well *Arquitectonica* balances the need for efficient, usable environments with the search for original forms whose only precedents appear to be De Stijl and Constructivism. How we would feel having *Arquitectonica's* bold, graphic designs just around our corner might be another matter. But this volume, as recorded by Dunlop and designed by Massimo Vignelli, makes them as vivid as Johnson's Testarossa.

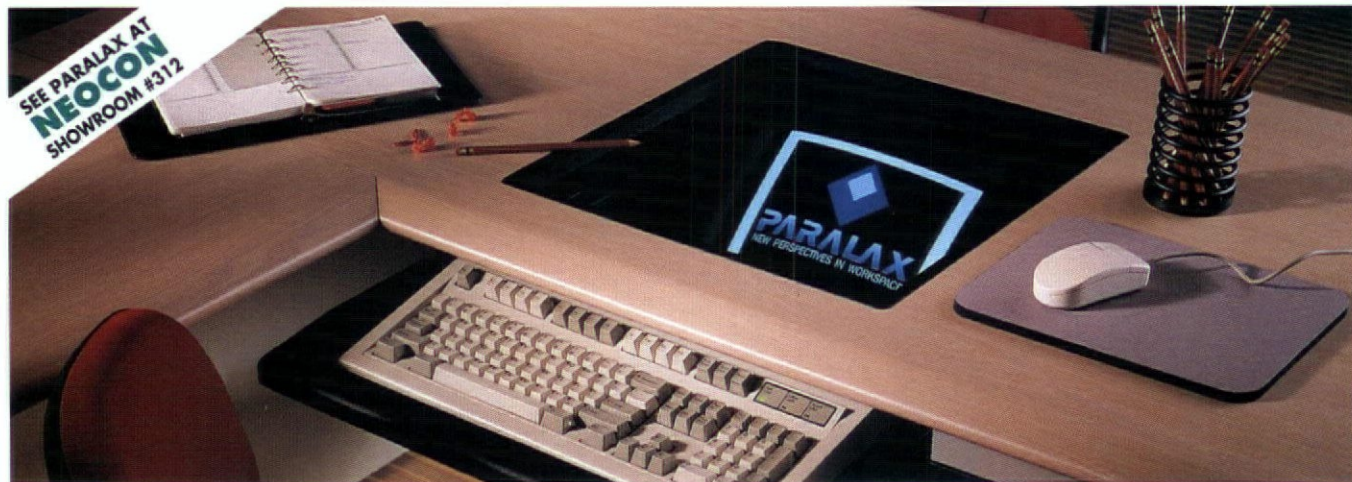
*The New Finnish Architecture*, by Scott Poole, introduction by Colin St. John Wilson, 1992, New York: Rizzoli International Publications, 224 pp., \$50.00 hardcover, \$35.00 paperback

To the world outside Finland, Alvar Aalto embodied Finnish architecture for nearly half a century until his death in 1976. Aalto was Finnish design. Thus, what *The New Finnish Architecture*, by Scott Poole, assistant professor of architecture at Virginia Polytechnic Institute, and Colin St. John Wil-

son, professor of architecture at Cambridge University, reveals about contemporary practice in Finland may surprise and inspire American readers.

As St. John Wilson observes, "Finland, it seems, is the one country in which the architecture of the modern movement has developed without challenge and come to maturity as if in its natural habitat." Don't bother to look for Po-Mo or Decon here. Not only is just one Finnish building in eight older than 60 years, but a tradition of architectural competitions ensures that young talents thrive amidst the giants, building on a foundation of respected modernism that goes far beyond Aalto's great vision.

Poole worries that mass media will dilute modernism. However, the dynamic and light-filled work of such designers as Juha Leiviskä, Mikko Heikkinen and Markku Komonen, and Arkkitechdit Ky (Gullichsen-Kairamo-Vormala), so handsomely illustrated in this volume, show that Finnish modernism can defend itself. And the winner of the competition for the Finnish Pavilion at Seville Expo '92 was MONARK—five students at Helsinki University of Technology. Modernism's future is in good Finnish hands. ☺



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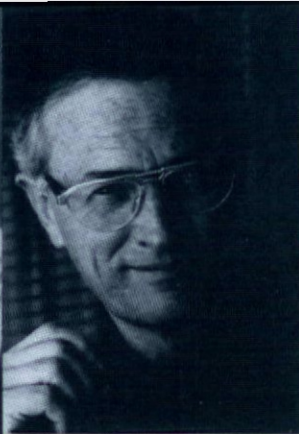
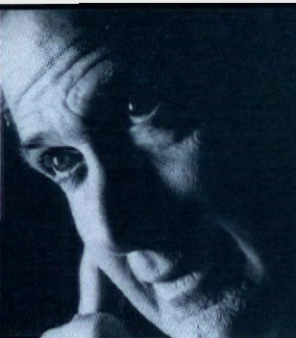
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**3 TABLES**

**4 FILING AND STORAGE SYSTEMS**

**5 FURNITURE SYSTEMS**

**6 ENHANCEMENTS**—SIGNIFICANT UPGRADES OR ADDITIONS TO EXISTING SYSTEMS FURNITURE LINES.

**7 COMPUTER SUPPORT FURNITURE**—SPECIFIC EQUIPMENT USED IN CONJUNCTION WITH COMPUTER, WORD PROCESSING AND TELECOMMUNICATIONS SYSTEMS.

**8 CEILING SYSTEMS**

**9 FURNITURE INTEGRATED TASK/AMBIENT LIGHTING**

**10 PORTABLE LAMPS**

**11 GENERAL LIGHTING**—CEILING, WALL, RECESSED AND PUBLIC FIXTURES.

**12 TASK SEATING**—INDIVIDUAL SEATING, DESIGNED FOR SPECIFIC JOB FUNCTIONS, SUCH AS OFFICE, EXECUTIVE, LABORATORY, ETC.

**13 GUEST CHAIRS AND SPECIAL SEATING**—SEATING (NON-TASK) FOR CONFERENCE ROOMS, HOSPITALS, RESTAURANTS AND SPECIAL USES, INCLUDING MULTI-PURPOSE, STACKING, GANGING, FOLDING, THEATER AND GERIATRIC.

**14 LOUNGE FURNITURE**—SOFAS, CHAIRS AND MODULAR SEATING UNITS. MAY INCLUDE A DESIGN SERIES.

**15 UPHOLSTERY TEXTILES**

**16 TEXTILE COLLECTIONS**—COORDINATED FABRIC GROUPINGS DESIGNED AS A COLLECTION.

**17 DRAPERY TEXTILES**

**18 HEALTHCARE TEXTILES**—DRAPERIES, CASEMENTS, CUBICLE CURTAINS AND COLLECTIONS OF COORDINATED FABRICS DESIGNED FOR MEDICAL USE.

**19 HOSPITALITY TEXTILES**—DRAPERIES, CASEMENTS, UPHOLSTERY AND COLLECTIONS OF COORDINATED FABRICS DESIGNED FOR HOSPITALITY USE.

**20 LEATHER AND VINYL PRODUCTS**—FOR UPHOLSTERY USE ONLY (DOES NOT INCLUDE FURNITURE).

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**28 VISUAL COMMUNICATIONS AND SIGNAGE**

**29 SPECIAL FINISHES**—COATINGS AND SURFACING MATERIALS.

**30 INNOVATIVE PRODUCT SOLUTIONS**—ITEMS EXHIBITING UNIQUE APPLICATION FOR CONTRACT USE THAT DO NOT FIT IN ANY OF THE ABOVE CATEGORIES.

**SPECIAL CATEGORIES**—THESE FOCUS ON THE CUSTOM DESIGN APPLICATIONS OF EXISTING PRODUCTS OR MATERIALS. ENTRIES SHOULD CONSIST OF A SPECIFIER'S CUSTOM APPLICATION OF A PRODUCT IN AN INTERIOR PROJECT COMPLETED AFTER SEPTEMBER 1, 1991.

**31 CUSTOM MATERIALS APPLICATION**—A UNIQUE USE OF A MATERIAL AS A DESIGN SOLUTION.

**32 CUSTOM FURNITURE/FURNISHINGS APPLICATION**—A MODIFICATION OF AN EXISTING FURNITURE OR FURNISHINGS PRODUCT.

**33 CUSTOM BUILT-IN APPLICATION**—ANY OTHER SPECIALLY-DESIGNED APPLICATION BUILT FOR A PROJECT THAT DOES NOT FIT INTO EITHER OF THE ABOVE CUSTOM CATEGORIES.

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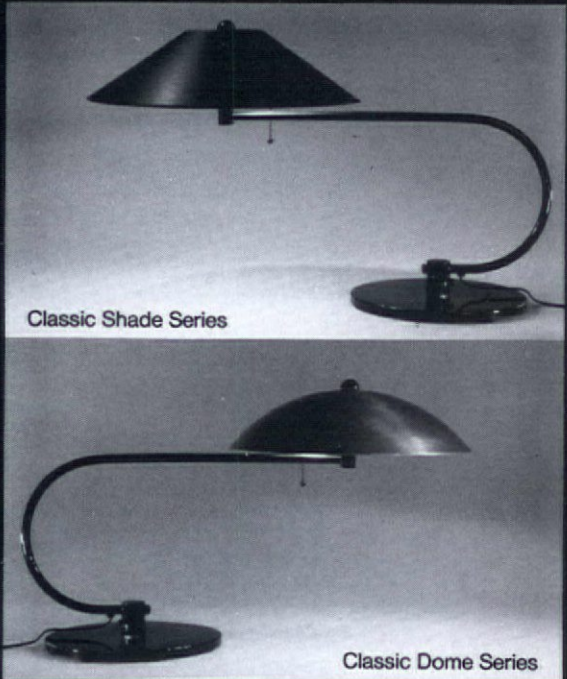
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## Seriously, have fun

### Laura Guido-Clark

Laura Guido-Clark doesn't take things too seriously. In fact, "Have Fun" is written into her business plan. The San Francisco-based textile designer, whose new collection for Carnegie debuts this month, also included, "Work with people you like." That includes clients like Carnegie, Metro, Spinneybeck, Interface and Rodolph, and business partner, designer Beverly Thome.

For someone who started out as a pre-med, Guido-Clark has come a long way. She says the dramatic career switch isn't out of character. "I come from a big Italian family," she says, "and I'd change what I wanted to be every Sunday around the dinner table."

Her start in design was "keeping the textile room clean" for a multi-line rep. After rising to the position of fabric rep, she went to work at Brickel, where she met Thome, then a designer at HOK. Later, when the two friends went to NeoCon, Deepa Thomas hired them to design her first collection. In 1989, Guido-Clark went out on her own.

Guido-Clark and Thome teamed up last year. With the studio a scant six blocks from her home, Guido-Clark puts in a far-from-corporate day. "I don't separate my home life from my work life," she says. She'll play with her two children, go to the park, read—and design when inspira-

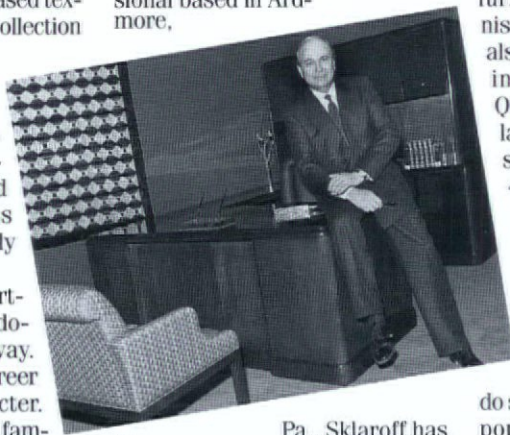
tion hits. "Play is part of the inspiration," she maintains. Given Guido-Clark's ever-burgeoning client list, we might all do well to play as seriously as she does.

## Take me to your designer

### William Sklaroff

"I know I'm going out on a limb with this," says respected industrial designer William Sklaroff, "but I believe that extra-terrestrials are observing us and will officially make their presence known soon." Huh? Is this sci-fi talk coming from the same man who designed the elegant Profiles desk series now being sold by Kaufman, the traditional seating line for Baker and the practical Health Care + Plus system for LUP?

Yes, it is. But while Sklaroff has his eyes on the skies, his feet remain planted firmly on the ground. An accomplished professional based in Ardmore,



Sklaroff

Pa., Sklaroff has always been on the cutting edge. He pioneered multi-disciplinary design in the early 1960s, doing everything from interiors to graphics. Today, he is focusing on the contract furnishings market and exploring new materials and methods.

"I don't see the challenge in creating a one-of-a-kind, statement piece," he says. "A better test is designing something visually striking that can be mass produced." Sklaroff also wants to promote a new American design aesthetic. "The Italians have nothing on us," he declares. "We have to think American and regain leadership in design."

Besides, when the space aliens come, they will need a place to sit. Why not in a chair that says "Made in U.S.A."?

## A great failure

### Thomas Moser

Back in 1972, when Thomas Moser relinquished a tenured professorship in linguistics at Bates College in Lewiston, Me., to found a cabinetmaking workshop with his wife, Mary, he didn't start out to create a business. "I wanted to make fine wood furniture," he admits. "We saw profit as an inevitable by-product of quality work." Oddly enough, with 90 proud employees and annual sales of over \$5 million some 20 years later in Auburn, Me., the Mosers and their four sons still feel the same way.

That's only one reason why Thos. Moser Cabinetmakers stands out among America's high-end workshops. The company not only designs and manufactures solid cherry, oak and walnut furniture in timeless lines reminiscent of Shaker and Mission, it also markets, sells, delivers and installs it with its own staff. Quality and service win accolades, and customers are loyal, spending \$2,400 per order—and 40% are repeat customers.

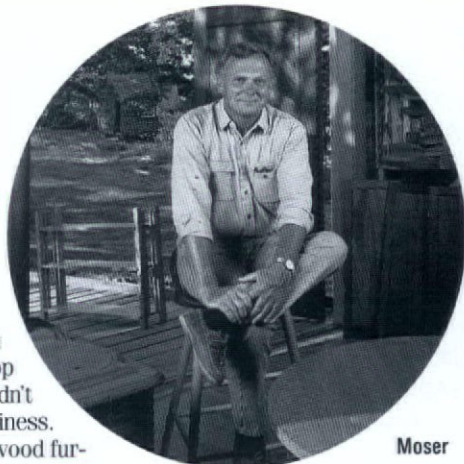
Perhaps Moser's unorthodox marketing techniques offer clues? "Rather than fill a niche or price point," he says, "I try to make something challenging. I've an enormous failure rate, but enough new ideas do stick." If a growing family of corporate and individual patrons is any indication, Moser's "esoteric, non-trendy, lasts-forever" furniture is a "failure" any cabinetmaker could love.

## Au Naturel

### Kirsten Childs

*The Handbook of Toxic and Hazardous Chemicals and Carcinogens* may make her desk look like a scientist's. But Kirsten Childs is actually director of interior design for New York's Croxton Collaborative, and her self-taught knowledge of environmental issues has helped gain the firm a solid reputation for socially responsible design.

Tackling projects like Natural Resources Defense



Moser

Council offices and Audubon Society headquarters, Childs and principal Randolph Croxton have become experts on environmental design. The distinction has earned them numerous speaking engagements plus radio and TV interviews. "I believe in what we're doing. We have a shot at redressing some of the damage we've done," she says.

Born in Scotland, Childs entered Edinburgh College of Art in sculpture, but transferred to interior design after discovering her aversion to wet clay! Her first design job, at London's Yorke Rosenberg Mardall, sent her to Skidmore, Owings & Merrill in New York for a joint project. She's called the U.S. home ever since.

An avid traveller, Childs returns to Europe often to visit friends and ski. She speaks French, studies Italian, and reports that her 15-year-old son is following suit with Latin and Spanish. In case you're wondering, she is totally unrelated to the exotic dancer named Kirsten Childs. "She's really a very nice woman," Childs laughs. "We've spoken on the phone because we get each other's calls." Either way, it's back to nature.



Childs