

Designer's Saturday Preview: Winning the Clients of the Unforgiving 1990s

Focus on Remodeling and Historic Preservation 1992

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The Remarkable Interior Design Going Aloft Inside the New Boeing 777

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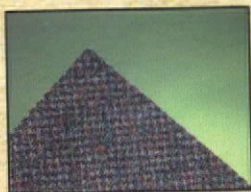
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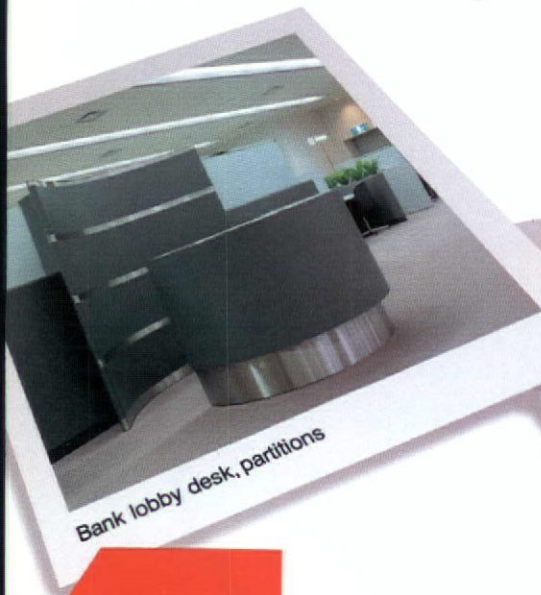
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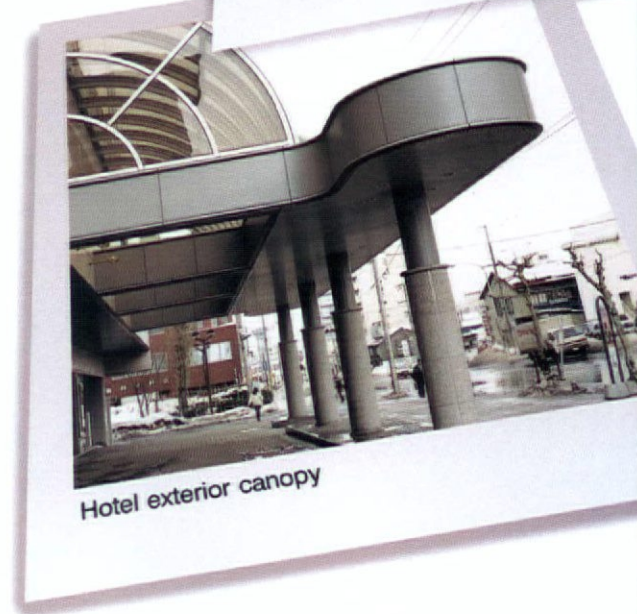
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Cover Photo: Ceiling detail in the main house of the restored City Center, New York. Photographer: Paul Warchol.

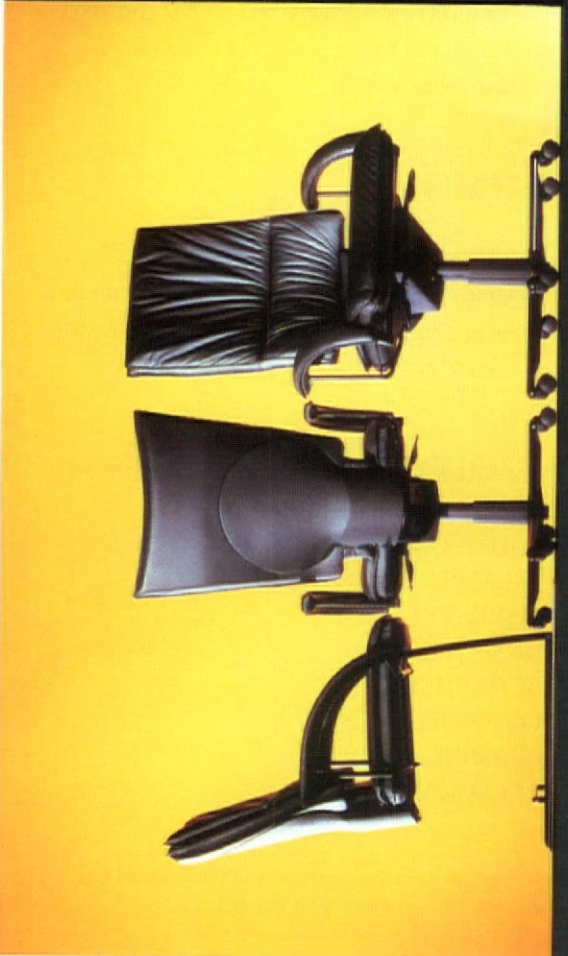
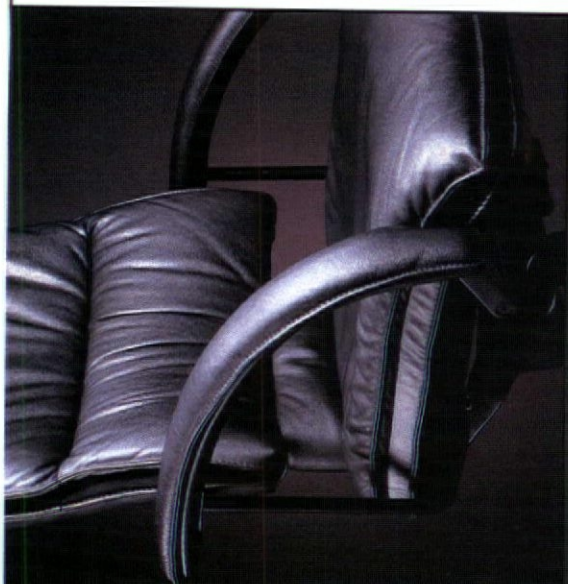
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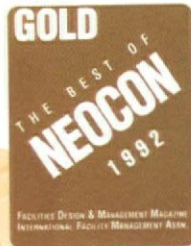
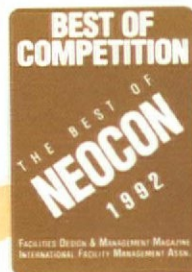
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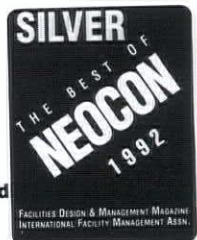


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## Quick—Get Me a Child of Eight

Is your house "a machine for living"? Le Corbusier may not have known how right he was when he made that remark seven decades ago. The typical 1990s American household is outfitted with enough machinery to run a decent-sized factory, starting with such "musts" as the kitchen and laundry appliances, flush toilet, telephone and smoke detector. No matter how sentimental we are about home, sweet home, even the most picturesque Colonial bristles with switches, motors and microchips. The typical house succeeds as a machine for living because the majority of its operations are self-evident or easily learned.

Trouble is, our places of work should function as well—but increasingly fall short. We can't find our way through their corridors when we're venturing onto a strange floor even in a familiar building. We seek relief from stale air and harsh light only to discover that the HVAC and the lighting are equally inoperable. We wrestle with ergonomic furniture that wants to be treated like a VCR.

Like it or not, clients want facilities to work as well as machines in performing a host of functions on differing levels of skill. Many functions need no instruction, of course. We know how to negotiate a door, staircase or filing cabinet. Some functions need instruction at the time of use. The only time we want to know how a device such as an ergonomic chair, card key or lighting control works is when we need it. Other functions require prior instruction. To show up for a meeting, for example, we must know how to find it first.

Who provides the instruction? The user will do this with increasing frequency as a facility ages and its functions change. Yet the designer bears responsibility as well. While no interior design can anticipate every situation a facility might encounter, it must be prepared to teach its occupants what to do.

Wayfinding is a good example of how designers can help. The plan of a facility should establish a strong

sense of orientation for its users so they can find their way by referring to such visual landmarks as atriums, elevator cores, exterior views, distinctive forms, colors or materials, and, when all else fails, signage. How will clients cope with the major functions of *your* interior designs, from circulation to mechanical and electrical systems to furniture?

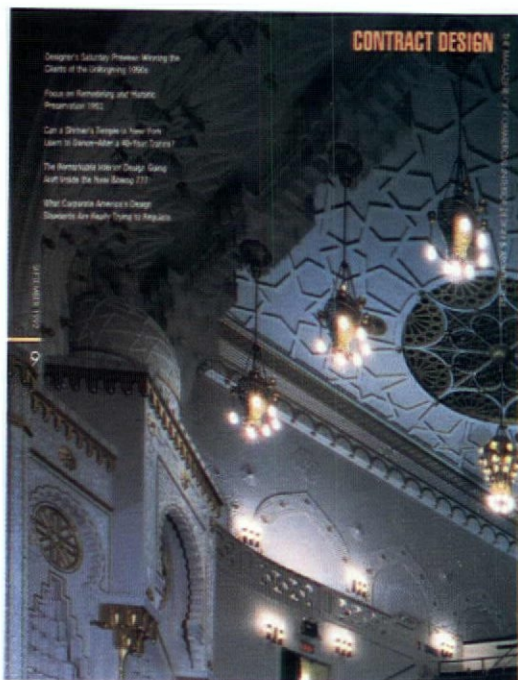
Perhaps architects and interior designers could take a cue from the work of industrial designers, who make ever more complex machines function easily enough for people

with normal IQs. Maybe we can't mock up and test every facility or chair. Still, we might consider devising environmental exercises similar to what La Jolla, Calif.-based health care designer Jain Malkin asks of her staff. To know what physical impairment is like, Malkin and colleagues spend a day in a wheelchair, see through sunglasses smeared with petroleum jelly, or manipulate objects while wearing mittens.

Design has come a long way from Louis Sullivan's declaration at the turn of the century that "form follows function." In 1903, Henry van de Velde noted, "It will take us a long time to realize the exact form of a table, a chair, a house." Just 57 years later, Hans Hollein and Walter Pichler would say, "Form does not follow function. Form does not arise of its own accord. It

is the great decision of man to make a building as a cube, a pyramid or a sphere.... We build what and how we will, we make an architecture that is not determined by technology but utilizes technology, a pure, absolute architecture."

There is no "right" or "wrong" way to instill form with function. However, the clients who occupy our spaces need our help in inhabiting the forms we design for them. No matter what form our creativity takes, it should be understandable to the inquisitive child in us. To paraphrase Groucho Marx, life is getting so complicated that we need a child of eight to figure it out. Quick—get me a child of eight. ☺



*Roger Yee*

Roger Yee  
Editor-in-Chief

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## Welcome to Designer's Saturday 1992

What do U.S. and international businesses and institutions of the post-Cold War era really want of designers—and American designers in particular?

**New York** - Are you better off now than you were four years ago? With the nation still gripped by recession in this Presidential election year, architects and interior designers are asking themselves what they can offer a society that wants few new facilities—and no new buildings at all. This concern is the focus of the sponsors of Designer's Saturday 1992, Oc-

tober 15-17, the 25th anniversary of the East Coast's largest contract furnishings show.

The International Design Center New York (IDCNY) will emphasize "Design America Now: At Home and Abroad," a look at where America leads the world in design and the arts. Visitors to the Architects & Designers Building (A&D) will be encouraged to "Get Smart! Intelligent Solutions for Design," by concentrating on better ways for designers to develop job skills and provide competitive services in a difficult market. By contrast, the Decorative Arts Center (DAC) will take a more lighthearted approach with a celebration of innovative lighting ideas entitled "90's Lighting: A Spark in the Dark." And this year for the first time, the New York Resource Center will serve as a temporary exhibition site for furnishings manufacturers. The Center will be open October

15, 16 and 17 from 9:00 am-6:00 pm.

Exhibitors for Designer's Saturday, welcome architects and interior designers to their showrooms at these sites plus other locations around the Big Apple. Additional highlights include: a hospitality suite for designers at the Grand Hyatt Hotel, the official Designer's Saturday headquarters; the Designer's Saturday Gala at the Metropolitan Museum of Art, 7:00-9:00 pm, Thursday, October 15; plus IBD/Contract Design's 24th Annual Product Design Competition Awards, "The Toast of Broad-way," at the Waldorf-Astoria Hotel, 8:00-10:00 am, Friday, October 16.

Designers planning to attend can contact Designer's Saturday Inc. at (212) 826-3155 for further information. For travel information call Berry Versfeld or Anne De Guisti, Mercury Trips Away Travel at (212) 557-9400.

## Schedule of Events

### Thursday, October 15

8:00-9:00 am  
**Welcome Breakfast**  
Atrium, IDCNY.

8:30-9:30 am  
**Press Breakfast**  
By invitation only. A&D.

9:00-10:00 am  
**Beyond Health Care:**  
**The Leadership Challenge**  
Wayne Ruga, National Symposium on Healthcare Design; Martin Cohen, architect; Sara Marberry, Sara Marberry Communications, moderator. IDCNY.

9:30-10:30 am  
**House Specialty:**  
**Why Design Specialization?**  
Naomi Leff, Naomi Leff & Assoc.; Adam Tihany, Tihany International.; Walter Hunt, Gensler & Assoc.; Nila Leiserowitz, Perkins & Will; Gere Picasso, Engle Picasso Assoc.; Roger Yee, *Contract Design*, moderator. A&D.

10:00-11:00 am  
**Marketing and Managing Projects Worldwide**  
Gene Kohn, Kohn Pedersen Fox; Juliette Lam, Hellmuth Obata & Kassabaum; Neil Frankel, Perkins & Will; Jane Smith, CSO Assoc.; Miriam Horn, *U.S. News & World Report*, moderator. IDCNY.

10:30-11:30 am  
**Lighting Trends Past & Future**  
Robert Stern, architect. DAC.

11:00-12:00 noon  
**Hugh Hardy and Ralph Caplan**  
In conversation with Steven Wagner, *Metropolitan Home*, introducer. IDCNY.

11:00-12:00 noon  
**Benchmarking:**  
**Sharing Facility Know-How**  
Tony Pedalino, NBC; Robert Podstawski, Matsushita; Donald Palladino, Save the Children; Anne Fallucchi, *Facilities Design & Management*, moderator. IDCNY.

11:00-12:00 noon  
**Art of the Deal:**  
**Dealers and Facility Managers**  
Brenda Lynn Hoffman, American Int'l. Group; Richard Ehrens, AFD; Claudia Lubin, NYNEX; Chuck Hymen, Empire Office Dealers; Heidi Schwartz, *Today's Facility Manager*. A&D.

11:30-12:30 pm  
**Exploring Gaudi's Work**  
Suzanne Tick, Unika Vaev. DAC.

12:00-1:00 pm  
**American Fashion Power**  
Nicholas Goldsmith, FTL Architects; Peter Arnell, Arnell Bickford; Peter Shelton, Lee Mindel, Shelton Mindel & Assoc.; Paula Rice Jackson, *Interiors*, moderator. IDCNY.

12:30-1:30 pm  
**Forever Yours: Universal Product Design**  
David McFadden, Cooper-Hewitt; Arnold Wasserman, Pratt Institute; Bruce Hannah, industrial designer; Susan Szenasy, *Metropolis*, moderator. A&D.

1:00-2:00 pm  
**Andree Putman**  
In conversation. IDCNY.

1:30-2:30 pm  
**Refurbishing vs. Buying New**  
Ted Cohen, AFD, Inc.; Suzanne Pearson, *Facility Management Journal*, moderator. IDCNY.

2:00-3:00 pm  
**American Hospitality Is Global**  
Julia Monk, Brennan Beer Gorman Monk; Pamela Babey, Babey Moulton; William Weathersby, *Hospitality Design*, moderator. IDCNY.

2:00-3:00 pm  
**New "Hoteling" in Office Design**  
Frank Becker, Cornell; Arthur Anderson; Anne Fallucchi, *Facilities Design & Management*, moderator. A&D.

3:00-4:00 pm  
**Ian Schrage**  
In conversation with Karen Stein, *Architectural Record*. IDCNY.

3:00-4:00 pm  
**U.S. Facilities Management: The Leader?**  
Kreon Cyros, International Society of Facility Executives; Heidi Schwartz, *Today's Facility Manager*. IDCNY.

3:00-4:00 pm  
**Planetree Bridges the Health Care Gap**  
Deborah Matza and Dr. Steven Horowitz, Program Planetree Beth Israel Hospital, New York; Mark Schweitzer, architect; Sara Marberry, Sara Marberry Communications, moderator. A&D.

3:30-4:30 pm  
**Offices for Entertainment**  
Thomas Mahoney, Carol Groh & Assoc.; Michael Kleinberg, Akua Lesesne, Milo Kleinberg Design Assoc.; Kevin Walz, Walz Design; Katie Sosnowchik, *Interiors & Sources*, moderator. IDCNY.

4:00-5:00 pm  
**New International Product Standards**  
Ger Duijf, Duijf Consultancy; Tom van der Horst, TNO Product Center; Jan van de Velde, Dutch Energy & Environment Center; Harry Verkooyen, Diemen & van Gestel. IDCNY.

4:30-5:30 pm  
**Eric Owen Moss**  
In conversation with Ziva Freiman, *Progressive Architecture*. IDCNY.

5:00-7:00 pm  
**Pre-Met Fete**  
A&D showrooms (With special transportation to The Met.)

7:00-9:00 pm  
**Designer's Saturday Gala**  
Tickets \$35 each on sale at all Designer's Saturday member showrooms. Metropolitan Museum of Art.

### Friday, October 16

8:00-10:00 am  
**IBD/Contract Design's Annual Product Design Awards**  
Tickets available through the Institute of Business Designers at (312) 467-1950. Waldorf-Astoria Hotel.

9:00-10:00 am  
**Color: The American Force**  
Janice Hall, Allied Fibers; Birch Coffey, Birch Coffey Design; Martha Burns, Fox & Fowle. IDCNY.

9:30-10:30 am  
**Alternative Markets in Hospitality Design**  
Rita St. Clair, Rita St. Clair Assoc.; Sidney Phillip Gilbert, SPGA Group; Raymond Goodman, Retirement Facilities Planning, Design & Markets; Liz Moore-house, Wilson & Assoc.; M.J. Madigan, *Restaurant/Hotel Design International*, moderator. A&D.

10:00-11:00 am  
**James Wines**  
In conversation with Michael McDonough, journalist and critic. IDCNY.

10:00-11:00 am  
**Aging Beyond the Home**  
Dr. Michael Creedon, Office of Family Policy, U.S. Dept. of Defense; David Kessler, Katherine McGuinness & Assoc.; Mary Morrow-Bax, Marriott. IDCNY.

10:30-11:30 am  
**The Richard Neutra Mystique**  
Meet his son, Dion Neutra, at ICE DAC.

11:00-12:00 noon  
**Smart Solutions to Facility Mgmt.**  
Carol Becker, Merrill Lynch; Tina Facos-Casolo, IBM; Larry Leet, Steelcase; Juliette Lam, Hellmuth, Obata & Kassabaum; Paula Rice Jackson, *Interiors*, moderator. A&D.



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# TRENDS

11:00-12:00 noon

**Playing the Game: Athletic Design**  
Bernardo Fort-Brescia and Laurinda Spear, Arquitectonica; Joseph Spear, Hellmuth, Obata & Kassabaum; Janet Marie Smith, Baltimore Orioles; James G. Rogers III, Butler Rogers Basketball; Stephen Kliment, *Architectural Record*, moderator. IDCNY.

12:00-1:00 pm

**Fitness Design**  
Gordon Thompson III and the Nike Town design team; Deborah Dietsch, *Architecture*, moderator. IDCNY.

12:00-1:00 pm

**Recycling: New Ideas**  
Michael Capp, Details; Joanna Underwood, Inform; Marjory Rice, Furnish A Future; Asher Derman, IBD/NY SEED, moderator. IDCNY.

12:30-1:30 pm

**ABC's of the ADA**  
Dennis Janson, Phillips Janson Group; Shelly Goldstone, Mayor's Office of People with Disabilities; Charles Rizzo, Charles Rizzo & Assoc.;

Kenneth M. Block, Esq., Patner Block Pawa & Rivellis. A&D.

1:00-2:00 pm

**What Is American Design?**  
Constantin Boym, Boym Design Studio; Susan Szenasy, *Metropolis*, moderator. IDCNY.

2:00-3:00 pm

**Health Care: State of the Art**  
Barbara Geddis, Geddis Partnership; James Diaz, Kaplan McLaughlin Diaz; Vance Hosford and Mozhan Khadem, Payette Assoc.; Roger Yee, *Contract Design*, moderator. IDCNY.

2:30-3:30 pm

**Report from Earth Summit**  
William McDonough, William McDonough Architects; Randolph Croxton, Croxton Collaborative; Robert Berkebile, BNIM; Michael Wagner, *Interiors*, moderator. IDCNY.

3:00-4:00 pm

**Universal Design**  
Diane Pilgrim, Cooper-Hewitt; Dr. Deborah Kearney, Workstations Inc.; George

Covington, Counselor to The White House; Lew Davis, Davis Brody; Stanley Abercrombie, *Interior Design*, moderator. IDCNY.

3:30-4:30 pm

**Tropical Woods: All You Need to Know**  
Bob Johnson, Herman Miller; George Wilmot, Knoll Group; Susan Perry, BIFMA, moderator. A&D.

4:00-5:00 pm

**Design Creativity, 60 Ideas/60 Minutes**  
Peter Glen, best-selling author. IDCNY.

4:00-5:00 pm

**CADD: America's Competitive Edge**  
Hans-Christian Lischewski, Perkins & Will, Pratt Institute; Robert L. Wilson, architect, moderator. IDCNY.

5:15-6:15 pm

**Peter Eisenman**  
In conversation with Charles Gande, *HG*. IDCNY.

5:00-8:00 pm

**Showroom Receptions**  
IDCNY.

8:00-10:00 pm

**Onwards Health & Fitness Party**  
IDCNY.

**Saturday, October 17**

10:00-11:00 am

**Women in Architecture**  
Maya Lin, architect; Sharon Sutton, U. of Mich.; Frances Halsband, Pratt Institute; Chee Pearlman, *ID*. IDCNY.

10:00-11:00 am

**What Wood: Sustainable Reserves**  
Debbie Hammel, Green Cross; George Wilmot, Knoll Group; Patty Sullivan, Nat'l Resources Defense Council; Andrew Fuston, IBD/NY Council on the Environment; Mark Alden Branch, *Progressive Architecture*, moderator. IDCNY.

10:30-11:30 am

**Color Forecast**  
Linda Thompson, Pallas Textiles; Jack Lenor Larsen; Mary McFadden; Stanley Abercrombie, *Interior Design*, moderator. IDCNY.

11:30-12:30 pm

**New Resources: Minorities**  
Lisa Kroll, weaver; Fernando

Mateo, Carpet Fashions; Kirsten Childs, Croxton Collaborative; Yolanda Gault, *Crain's New York Business*, moderator. IDCNY.

11:30-12:30 pm

**Health Design for AIDS**  
Mark Chen, Perkins & Will; Leslie Kanes Weisman, NJ Institute of Technology; Claire Haaga, Housing Services, Inc.; Karin Tetlow, *Interiors*, moderator. IDCNY.

1:00-2:00 pm

**Good Things, Small Packages for Home & Office**  
Dorothy Kalins, *Metropolitan Home*. A&D.

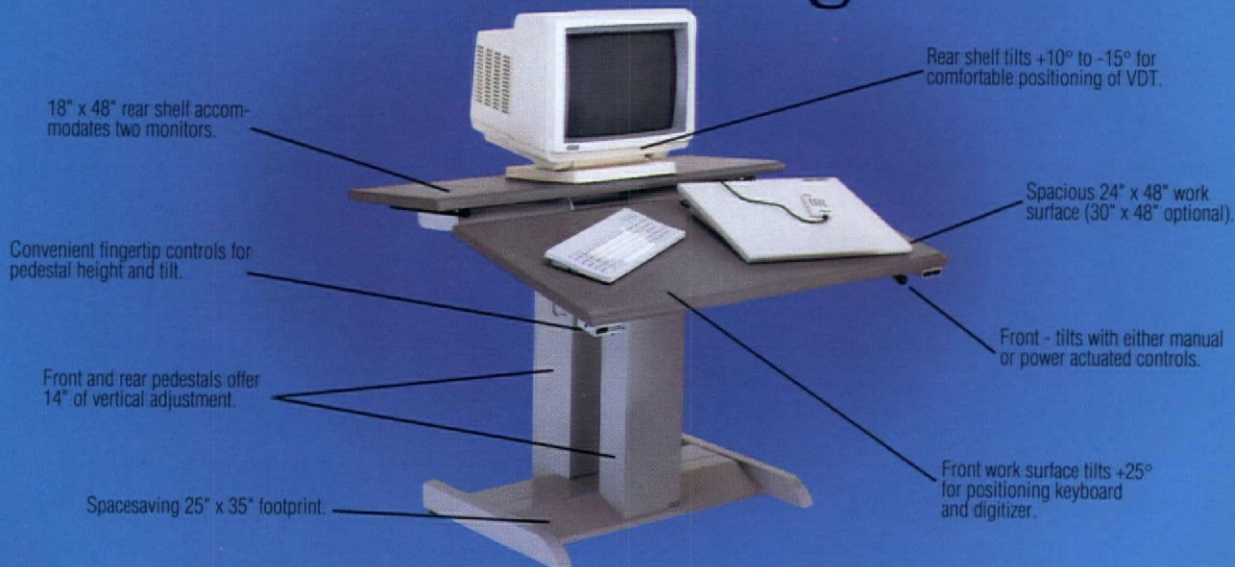
1:00-2:00 pm

**City Realities: Solving Housing & Public Spaces**  
Jack Travis, JTA; Gregory Landahl, Landahl Group; Dr. Joan Bassin, Nat'l Institute for Architectural Education; Susana Torre, Parsons School of Design. IDCNY.

1:00-2:00 pm

**Legislative Update**  
Assemblyman G. Oliver Koppell; Neville Lewis, inte-

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*Designed by Bernd Makulik*

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rior designer: Robert Arthur King, architect; Pamela Fitzpatrick-Tamaddon, NY Institute of Technology; Ruth Lynford, Interior Designers for Legislation NY, IDCNY.

1:00-2:00 pm

**Native American Update**

Margo Grant, Genster & Assoc.; Paul Heyer, NY School of Interior Design, moderator, IDCNY.

2:00-3:00 pm

**Michael Sorkin and Veronique Vienne**

In conversation, IDCNY.

## Masterpiece on a Lease?

**New York** - If your client hesitates to collect art for the facility you're about to complete despite the desirability of doing so, Art America, based in Manhattan's SoHo district, offers an unusual alternative—suggest that your client lease art. Though museums have long rented works from their inventories to patrons, this is perhaps the first time a business is offering museum-quality art for lease with an option to buy. The art world is ambivalent about welcoming this new channel of distribution for obvious reasons. Yet the fact remains that Art America president Steven Brier, an investment banker with years of experience in the fine art

business, has secured the works of scores of such respected artists as David Salle, Sol Lewitt, Chuck Close, Susan Rothenburg, Eric Fischl and Robert Mangold for his clientele.

Working with art galleries and/or their artists, Art America has drawn up three lease programs. The unique lease involves renting a major work of art appraised at \$500,000 or more at a percentage of the retail cost that declines with the length of the lease term, from 5% for two years to 4.5% for three years and 4% for five years. The multiple lease makes limited editions in such media as lithographs, fine art photographs, etchings and serigraphs available at a minimum retail value of \$250,000 for a minimum term of two years. The custom lease is a flexible instrument whereby the length of the lease and retail value of the work is determined by the collector's request. Most if not all art work is available with purchase options, with the price of an option established at the start of the lease, usually at less than established retail prices.

Collectors can thereby acquire art with less risk to capital and yet "deaccession" (in layman's terms, dispose of) it should their tastes change. And art dealers and artists profit by Art America's services, unconventional as they may be. Galleries receive 10% of any sales income, while artists working directly

with Art America get 2% of the wholesale value of a work for rentals and 50% of the purchase price of a work that is sold.

Is this the way art was meant to be seen and appreciated? "The quantity of art being created in America today is staggering," Brier notes, "but little of this record output is making its way into the mainstream of American life. Art America enables a larger viewing public to enjoy museum-quality art by stimulating collectors' demand for it." Businesses that already lease jetliners, office buildings and even temporary employees may be asking, why not art?

## Seen Wearing Connie Shoes

**Los Angeles** - The Connie Shoes project team at the Los Angeles office of Space Design International, designer of the concept store in Columbia, Md. (*Contract Design*, July 1992), included Linda Krueger, design director, who recently left the firm to start The Krueger Design Group in Santa Monica.

## Commissions and Awards

The Atlanta Committee for the Olympic Games announced its selection of a design team for the new Olympic Stadium for the 1996 Summer Games, including **Elerbe Becket**, Kansas City, **Heery International**, Atlanta, **Rosser Fabrap International**, Atlanta, and **Williams, Russell & Johnson**, Atlanta.

The San Francisco-based firm of **Anshen + Allen, Architects**, in collaboration with **Dyer Associates**, Cheltenham, England, has won a British design competition to master plan and design the New District General Hospital of Norfolk and Norwich.

The New York State Association of Architects and the New York Power Authority announced the winners of a co-sponsored statewide architectural competition to design a solar canopy for a commuter parking lot at the State University at Stony Brook. First prize went to **Kiss Cathcart Anders Architects, P.C.**, New York, second prize went to **Anthony R. Moody, AIA**, Staten Island, N.Y., and third prize went to **David S. Koralek, AIA**, with assistance from associate **Roni Russo**, New York.

The **Rowland Associates**, Indianapolis, has been selected to provide interior design services for Stafford's Bay View Inn, Peoskey, Mich., as well as Stafford's Pier Restaurant, Harbor Springs, Mich.

New York's Decoration & Design Building has announced the student winners of the first annual D&D Traveling Fellowship competition: **Grazyna Pilatowicz**, Fashion Institute of Technology, **Gary Mickelson**, Parson School of Design, **Anne**

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# TRENDS

Dapaoli, New York School of Interior Design, and Nancy Pues, Pratt Institute.

ODI, a Des Plaines, Ill. architectural and interior design firm, has been retained by J.D. Edwards, based in Oak Brook, Ill., to renovate its office and customer service areas.

Five students from the New York School of Interior Design were recently awarded tuition scholarships by the New York Design Center in

the annual 200 LEX/NYSID Design Competition. At senior level, Lawrence Higa, won first place, while Irina Frants and Gina Mirabello, took second place. At the junior level, Concepcion Pelina was awarded first-place, and June Stella received second-place.

The Transitional Housing for Homeless project, designed by the New York office of Skidmore, Owings & Merrill, has won a citation for design excellence from the New York Chapter of the AIA.

Emery Roth & Sons, New York, will design the Bank of Philippine Islands' new U.S. headquarters facility.

Space Interior Design, a division of KKE Architects, Minneapolis, has been awarded best of show at the NeoCon '92 Showroom Design Competition for its showroom design for Tuohy Furniture Corp.

Henry Hildebrandt, associate professor and chair of the School of Architecture and Interior Design at the University of Cincinnati, has won first place in the 1992 ASID Environmental Design Award for his proposal, "Interdisciplinary Design Studio for the Eastside Communities of Cincinnati, Ohio."

## Coming Events

**October 1-4:** SIDIM. The 4th Montreal International Interior Design Show. The Montreal Convention Center, Palais des Congrès, Montreal; (514) 273-4030.

**October 3-4:** Interior Perspectives: The Challenge to Excellence in Interior Design, AIA Interiors Committee, Hilton Riverside and Towers, New Orleans; contact Christopher Gribbs or Elizabeth Benyunes (202) 626-7453.

**October 7-10:** First International Conference on Courthouse Design, Omni Shoreham Hotel, Washington, D.C., (202) 626-7361.

**October 7-11:** 46th National Preservation Conference and ReHabitat, sponsored by National Trust for Historic Preservation, National Park Service, Hyatt Regency Miami, Miami, FL; (800) 937-6847.

**October 8-9:** Design New York '92, The New York Design Center, New York; (212) 689-6656.

**October 9:** The Chicago Design Awards, Design Ball, Chicago Hilton & Towers; (800) 677-6278.

**October 15-17:** Designers Saturday, IDCNY, A&D Building, Decorative Arts Center, New York Resource Center and other locations, New York; (212) 826-3155.

**October 19-21:** AEC Expo, San Francisco Moscone Convention Center, San Francisco; (609) 987-9400.

**October 21-24:** 9th Hong Kong International Furniture Fair for Home, Offices and Special Projects, Hong Kong Convention and Exhibition Centre, Hong Kong; (852) 827-7064.

**October 22-27:** Orgatec '92, Cologne Fairgrounds, Cologne, Germany; contact Hans J. Teetz at the German-American Chamber of Commerce (212) 974-8836/37.

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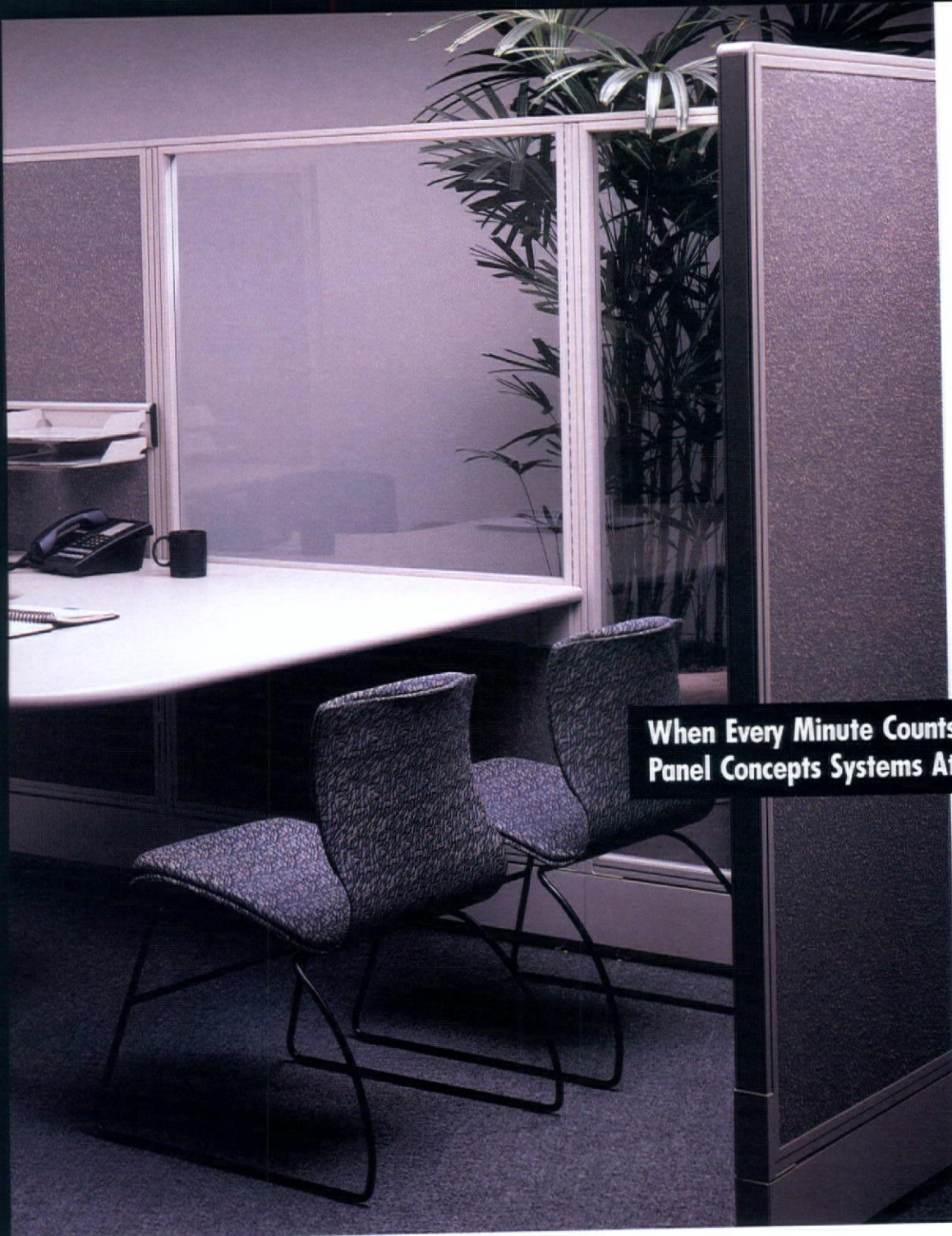
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A photograph of a modern office workstation. The desk is light-colored and curved, with a computer monitor, keyboard, and mouse. A black office chair is positioned in front of the desk. To the left, there is a large, dark-colored storage unit with several drawers and a hanging rack with four white folders. The background is a dark, textured wall.

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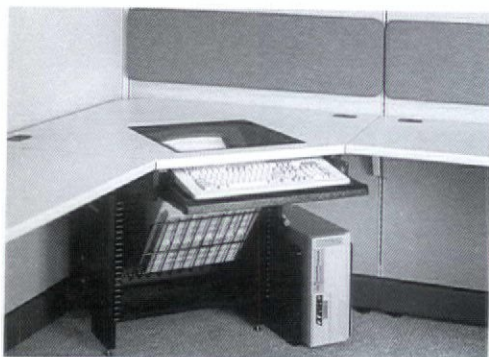
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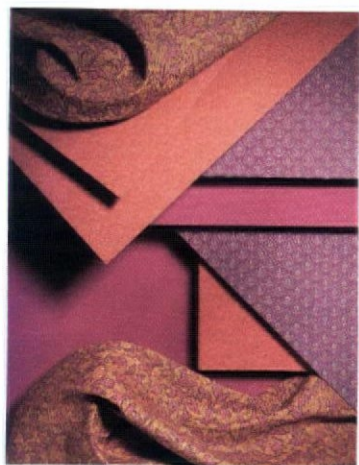
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# MARKETPLACE

Nova Office Furniture's award-winning RetroFit Kit gives companies and institutions the ability to integrate technology into the worksurfaces of most major panel systems. Nova's integrated technology design increases valuable workspace and helps reduce musculoskeletal complaints. The CRT is positioned 20 to 40° below the horizontal line of sight and 28 to 32 in. from the eye.



Circle No. 255



Fine Foliage from Robert Allen Contract is a new upholstery collection of 54-in. wide fabrics woven of 100% mercerized cotton. Slight texture and the illusion of texture create sophisticated effects.

Circle No. 256



Tabù from the Zerodisegno collection is a small table in two different heights built up with simple aluminum geometrical forms to express lightness.

Circle No. 263



## DESIGNERS TAKE MANHATTAN

This settee and chair from Thayer Coggin Institutional's patient-oriented Signature Collection are designed with user friendly arms which allow "push off" for ease of rising. Milo Baughman, chief designer for TCI, has executed 15 pieces in this collection, which emphasizes classic yet elegant styling.

Circle No. 258



The Downtown Lounge from Brickel Associates, designed by Mark Goetz and Timothy Richartz of TZ design, juxtaposes elegance with comfort. On the outside, the upholstery is taut and stretched closely to the frame; on the inside, the piece is generously cushioned to evoke a pillow-like softness.

Circle No. 257





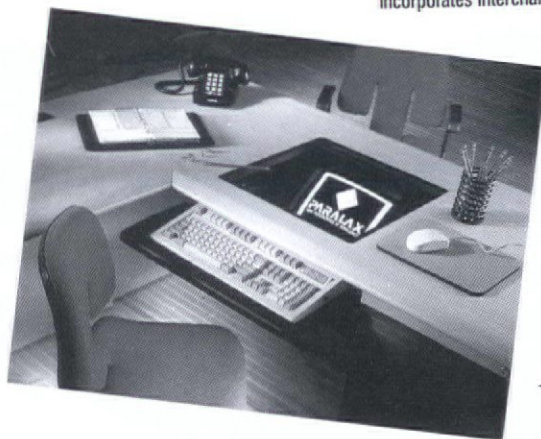
Rave, designed by Michael Shields for Health Design, is a full collection of health care seating that solves a variety of aesthetic and maintenance challenges. This contemporary group includes a complete line of coordinating occasional tables and a high-performance 3-way recliner. High arching armrests are ergonomically correct for easy egress and ingress, and the snap-in/snap-out seats are easily removed for cleaning.

Circle No. 259



Paralax computer support furniture is based around a desk concept which houses the computer monitor underneath the desktop for viewing through a glass viewport. The design incorporates interchangeable steel panels and laminate construction providing clean, attractive lines without visible seams or welds. Panels provide flexibility in design and over 96 possible color combinations.

Circle No. 265



HAG, Inc.'s CREDO 3000 Series of highly advanced office seating is available in eight task/managerial chair models and three complementary side/conference chair models. The series is designed to encourage variation in movement from head to toe to yield a healthy seated posture. Standard features include adjustable seat depth, back height, arm rests and tilt tension.

Circle No. 260



## NEW YORK CITY SHOWCASE

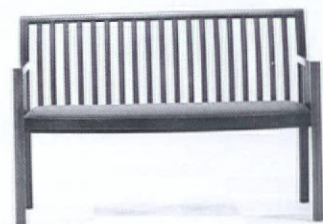


Antalya is a multi-colored, large scale tapestry developed by DesignTex for upholstery use in hospitality, corporate lounge or reception area installations. Based on traditional kilim rug patterns, this fabric has a variety in both depth and layering. Layers are illustrated in a vibrant color palette, which ranges from multi-colored neutrals to darker jewel tones.

Circle No. 264

Geiger International's new Arena group consists of stable wood tables, designed to meet a multiplicity of conference room applications. Six modular shapes—square, rectangular, round, half-round, racetrack and half-racetrack—in 50 different sizes and 20 standard finishes abut at a moment's notice to form changeable configurations for any purpose.

Circle No. 261



Award-winning Scroll guest seating showcases the beauty of Gunlocke-crafted solid hardwoods, blending vertical lines with soft steambent curves rising to a subtle scroll. Also available in a generous 48 1/2-in., two-seat settee, the series is offered in maple, oak, walnut and cherry with a wide selection of finish and upholstery options.

Circle No. 262

# MARKETPLACE

Marlowe Series casegoods from Lunstead, A Haworth Portfolio Company, are a dramatic blend of retrospective design and contemporary styling for mid-management and private offices that bring a new image to the mid-price casegoods market. The series includes desks, credenzas and storage units.



Circle No. 230



KnollStudio reintroduces a line of wood side chairs designed by Davis Allen of Skidmore, Owings and Merrill. The Exeter Chair, formerly called the Andover Chair, has been unavailable since Stendig ceased operations in 1990. The tailored beechwood chair comes with or without arms and is available in American Cherry, medium and deep red mahogany, matte black and high gloss black finishes.

Circle No. 232



Structure, one of the newest fabrics from Momentum Textiles, is ideal for tough installations because it is geared to perform. Available in eight colorways, Structure is constructed of 50% BASF solution-dyed filament nylon and 50% FR Trevira polyester. The solution-dyed nylon allows the fabric to be durable and colorfast and resist pilling.

Circle No. 234



Steelcase is featuring a comprehensive array of height-adjustable

work surfaces at Designer's Saturday—all visually and dimensionally compatible with the world's most popular systems furniture, including Steelcase's Series 9000 Avenir, Elective Elements and Context. Systems-compatible worksurfaces are available in a choice of single or dual surfaces. Dual surfaces for keyboards and monitors can be adjusted independently or in tandem.

Circle No. 231



Fixtures Furniture announces the expansion of its popular bola collection, now available in a variety of wood finishes, in side or arm models. Vibrant mix-and-match color combinations for the arms, frame and ball glides give the chair personality, while conservative colors and a tailored glide turn it into a chair for more formal use.

Circle No. 233





Opera, a new line of seating designed for Vecta by Gerd Lange, makes its debut with this visitor/conference chair. Its elegant style has a purity of line that makes it adaptable to many environments. A deeply curved backrest shell and curved front legs give the chair a sculptural quality.

A variety of finishes and materials is offered with polypropylene or wood finish shells, and shells can also be upholstered.

Circle No. 235



Espalier is a luxuriously large-scale chevron pattern designed by Suzanne Tick for Unika Vaev to recreate the essence and forms of the great gardens of the world. The crepe weave in contrast to a warp satin weave allows for more colors than most fabrics because of its multicolored warp. Espalier is constructed of 56% wool and 44% polyester.

Circle No. 237

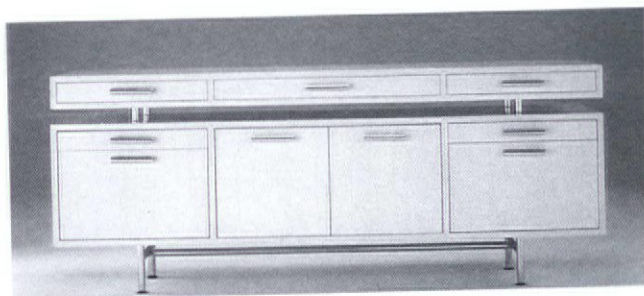


The Harter Anthro, one of the industry's leading ergonomic seating systems, provides task and management chairs that offer a broad range of models, permitting specification of the entire family of seating throughout a facility. Task chairs incorporate a forward tilt control feature and a backward tilt with one adjustment lever. The back and seat move independently, allowing the operator to assume the precise posture required for each task.

Circle No. 239

Jena, the modernist style desk and credenza (shown) series designed for Brueton Industries by Stanley J. Friedman, exemplifies classic cubist vocabulary and clarity of approach. Individual elements—top, cases and tubular metal structure—retain their identity and functional integrity as they combine to shape this design. Jena pieces are available in Brueton woods or opaque colors with a variety of pull finishes.

Circle No. 236



Best defined by its soft sophistication, Bloom from Brayton International is petite with a spacious appearance. Bloom features an elegant platform of brushed aluminum legs, and an eye-pleasing double welt accessory that divides around each leg.

The all-embracing design is available in single seat, two seat and three seat versions.

Circle No. 238



# MARKETPLACE



The Vienna series #584 from Bright Chair represents a fresh approach to ergonomics for the traditional executive management level. The integral maple framework and sprung seat, coupled with a slim profile that gives lower lumbar support, will provide the end user with many years of comfort. Exposed details are constructed of solid cherry and are available in all Bright finishes or custom stains.

Circle No. 240

High-performance metal systems from Panel Concepts provide the flexibility to integrate the diverse requirements of modern office environments. The broad spectrum of componentry includes 2-in. panels in a full range of widths, heights and styles; storage options from pedestals to pencil trays; and a comprehensive selection of work surfaces.

Circle No. 241



GF Office Furniture will officially launch its new Connections panel system during Designer's Saturday. The new panel system offering is design-compatible with Connections desks and features enlarged electrical/communications raceways, new flipper door cabinets and a series of postformed, waterfall edge work surfaces.

Circle No. 242



In keeping with the current classic revival, Maharam breathes new life into three perennial favorites. Opulent Classics, an elegant grouping of solids, includes Mohair Supreme, an all-mohair pile velvet in 20 colorways; Extravaganza, a gros point nylon and rayon ideal for corporate and high traffic areas; and Crescendo, an

updated wool frisee offering high durability with the richness of wool.

Circle No. 243



In response to requests for office seating that better complements systems furniture, Allsteel created the Tolleson Chair, a full-line seating collection designed by Greg Saul, Tom Tolleson and a creative staff at Tolleson/Design Inc. Tolleson combines visual sensitivity with advanced ergonomics, impeccable detailing and a special concern for the luxury of fine tailoring.

Circle No. 244

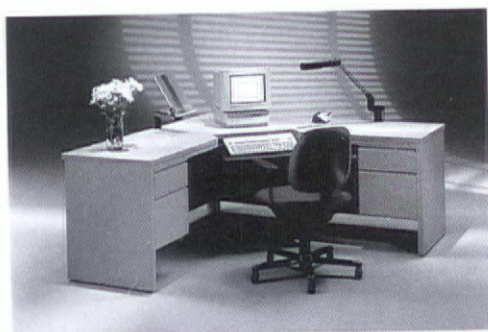


Choices by Trendway is flexible and comprehensive enough to accommodate virtually any office configuration—cluster, rectilinear, curvilinear, free standing and more. The line consists of an extensive array of components, including panel options, computer support surfaces, tables, lighting, files, storage units, paper management accessories and free-standing desks and credenzas. Distinctive detailing creates visual continuity throughout the entire line.

Circle No. 245

The 6000 Series Desk by Meridan is modular in concept. Modular end and back panels—the latter in three heights—can be specified to meet individual user preferences and interchangeable, under-desk file and storage pedestals can also move from side to side. Designed for flexibility, components can be grouped into functional work areas, wrapped with panel systems or moved into private offices.

Circle No. 249



Davis Furniture will feature the TAO desk collection at Designer's Saturday. Designed by Wolfgang Mezger and licensed from Wilhelm Renz GbmH & Co. of Germany, this versatile desk and conferencing collection combines modern design with perfect craftsmanship and flexibility.

Modularity and movability allow TAO's elements to be configured in a variety of arrangements.

Circle No. 247



United Chair introduces Altura, a new line of high quality, modestly priced, knee-tilt contract seating. The fully upholstered line features striking European-style design and is available in a

wide range of fabrics, including full top-grain leather. Executive, management and guest models come in five frame colors.

Circle No. 246



Footprint is a collection of components from Kimball Office Furniture offering functional, dimensional and aesthetic interfacing between fixed wall and open plan offices. The various components allow optimum use of the available space by adapting to the size and shape of the workspace or building floorplan. The three elements include Traxx wall tracks, modular storage components and modular work surface components and tiles.

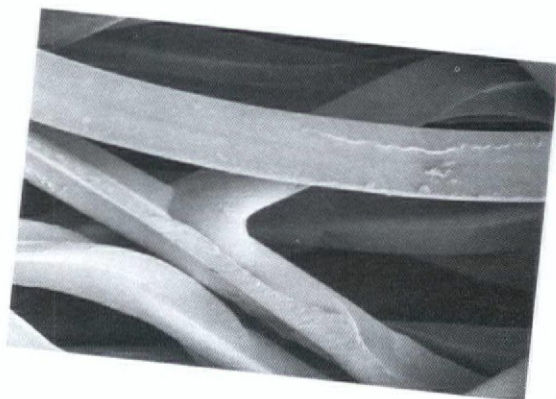
Circle No. 248

# MARKETPLACE



The flexible Gio desk line from Condi/American Seating features a variety of desk shapes and workstations designed to meet the demands of the corporate environment. Arc-shaped, rectangular, D- and P-shaped desks facilitate today's interpersonal and electronic business tasks. Ten contemporary edge details and a variety of door pulls achieve a stylish look in a standard price range.

Circle No. 250



Allied Fibers has strengthened its commitment to providing high-quality commercial fiber systems

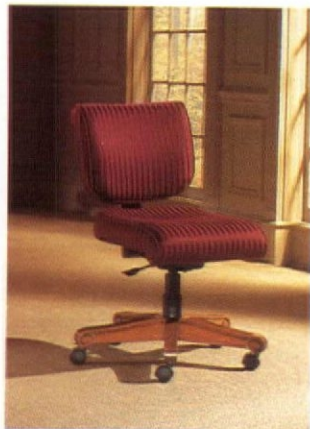
with Anso HTX—High Technology Cross-X-Bonding. This high-performance, 100% nylon fiber system delivers the optimum combination of fashion and technology, featuring an enhanced appearance as the result of Allied's proprietary cross-bonding capabilities.

Circle No. 253



The next development in the award-winning Attiva seating system from Thonet is Attiva tandem seating. The articulate shell is mounted to a beam with wire frame legs. Tandem seating is available up to five places with tables and connector tables. Shells are available in eight different colors with optional upholstery and arms.

Circle No. 251



Harden Contract's 1404 Administrative Chair offers a dual ration split-frame mechanism, tight upholstered seat and back design and gas cylinder height adjustment. To enhance the traditional styling, the five-prong steel base features a scroll carved, solid cherrywood cap with brass shrouded dual wheel casters.

Circle No. 254

The contrast between lustrous wool and matte silk provides the visual dynamic for all the designs in Schumacher Contract's Creme de la Creme collection. Reserve Crest, Champagne Stripe and Domaine Gate illustrate the natural simplicity and elegance that designer Kristie Strasen sought to achieve through use of these fibers in their natural state.

Circle No. 252



A L L S T E E L

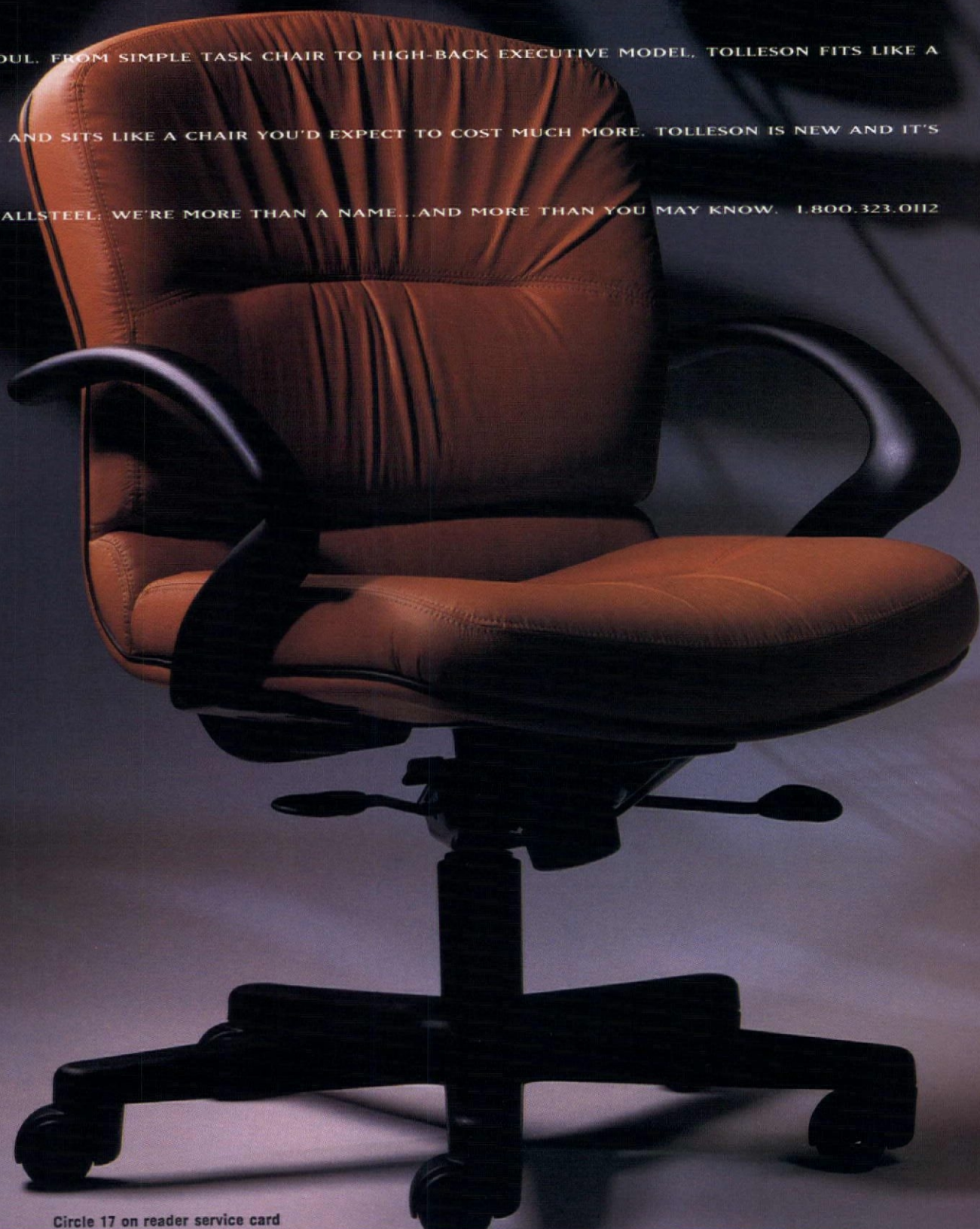
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*Andrée Putman, ASID, interior designer  
and founder of Ecart, a Paris-based architecture and design firm.  
Putman strongly adheres to following her own beliefs.*

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Adding things that were never together before. Mixing rich materials with poor. Mixing something remarkably funny with a sad, boring material.

There is always balance, which is full of contradiction. But after all, life is full of contradiction. "Carpet is like the sand in the desert. It brings something very sensual that is not only visual. It has to do with sound. And the charm of walking barefoot. In so many places there's no other solution."

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# Table and Desk Lamps

As the interior world of commercial and institutional organizations shrinks, one of the most precious spaces to defend from clutter becomes the table, desk or counter top. Thus, many work surfaces are kept purposefully free of task lighting through overhead fixtures. Yet there are occasions in which a table or desk lamp is not only useful for the individual, who can adjust it at will, but also aesthetically pleasing as a decorative object, which lends intimate scale, visual focus and iconographic imagery to its surroundings in offices, hotels, restaurants, shops, hospitals, schools and libraries. Indeed, recent table and desk lamps produced by such noted designers as Ettore Sottsass, Philippe Starck, Gae Aulenti, Piero Castiglioni, Masayuki Kurokawa and Frank Gehry show how intriguing this design problem remains late in the 20th century.

## FAPLEX INDUSTRIES

Deskmate, a new portable desk lamp, fills a variety of lighting needs with a compact, energy-efficient design. Available in a black finish with a swivel reflector, the Deskmate is designed for office task lighting or for use as auxiliary lighting with visual display terminals.

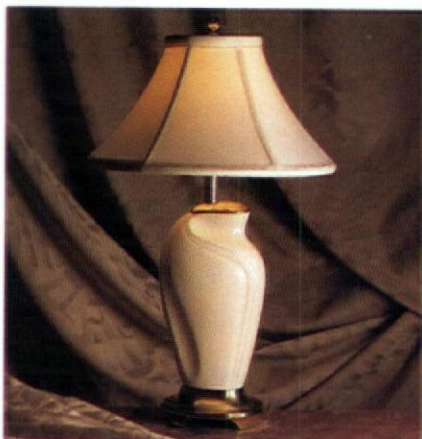
Circle No. 201



## STIFFEL

The 7555-C table lamp from the Silhouette Collection features a bright old brass finish with opal Pickard porcelain and a bright old brass ball finial. A three-way socket provides 100 maximum watts.

Circle No. 203



## RON REZEK

Gelato is an all-glass table lamp that contrasts a white etched-glass shade with a vibrantly colored matte glass shaft. Emerald green or cobalt blue matte shaft finishes are available.

Circle No. 202



## LEUCOS LIGHTING

The Land table lamp is an adjustable task lamp that provides direct downlight, as well as a soft glow through its handcrafted Murano etched glass diffuser. The lamp rotates a full 360° on its die cast aluminum metal base and tilts 49° while maintaining the fixturehead at a horizontal position.

Circle No. 204

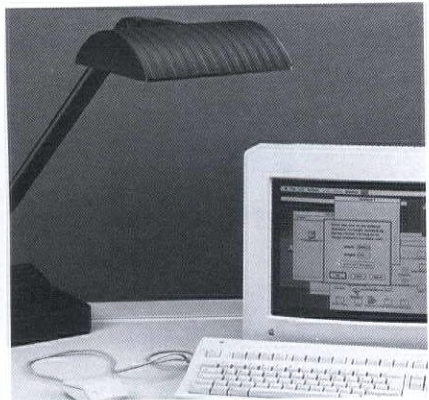


Circle 19 on reader service card →

## WALDMANN LIGHTING

The newest office task light from the Euro-select Series is the Barcelona executive arm, designed to complement overhead lighting for executive desk settings. The light gives the user individual control of the lighting environment, while an exclusive, built-in parabolic louver directs light on the work area to reduce glare and reflections, thus resulting in less eye fatigue.

Circle No. 205



## BOYD LIGHTING

Streamlined and fluid, the Zephyr table lamp expresses the spirit and dynamism of 1930s design. Conical forms suggesting continuous motion interpret the '30s trend of applying aerodynamic principles to stationary objects. The wide but shallow spun-brass shade prompted the design of a collapsed harp-assembly which allows maximum light distribution for optimal task illumination.

Circle No. 208



## DINKELSPIEL

The uniquely classic Centaur is a highly polished rosso francia marble egg lamp with a cast verdigris stand. The verdigris finish on the centaurian stand is a green patina or copper sulfate crust formed on the brass as it weathers. Variations in the patina and hand packing enhance the elegant cast forms.

Circle No. 206



## JH LIGHTING

The Emerald Collection features a base and tapered stem handcrafted from solid brass bars. A hand spun brass shade is fitted on a pyrex cylinder acting as the diffuser. The lamps are available in all JHL finishes, including silver plate.

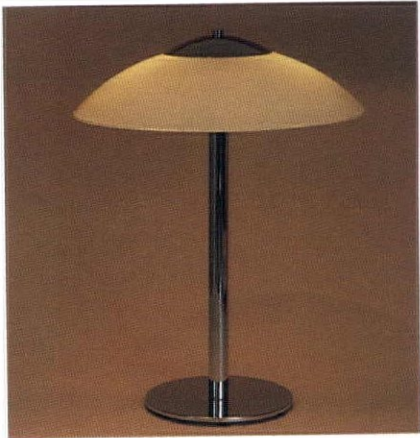
Circle No. 209



## TSAO/CLS

This desk lamp is suitably styled for executives with a focus on and appreciation for designs expressing simple forms using quality materials. An 18-in., etched white opal glass dome veils a warm light source with reduced glare. The portable lamp is supported by a polished chrome or polished brass cylindrical stem with a black base.

Circle No. 207



## NESSEN LIGHTING

The NAT1021 Halogen desk lamp is made of solid brass with a 8 1/4-in. diameter base and built-in protective glass. A brass dimmer controls the bayonet base halogen bulb. The lamp is available in standard polished brass and optional polished chrome and black finishes.

Circle No. 210



## FLOS INCORPORATED

Miss Sissi is the name given by French architect Philippe Starck to his newest lighting design for FLOS. Eleven inches tall, with a 4-in.-diameter weighted base, this table/desk lamp is precision molded of a high impact technopolymer in two pieces. Perfect halves snap together from base to integral shade without conventional fasteners or adhesives.

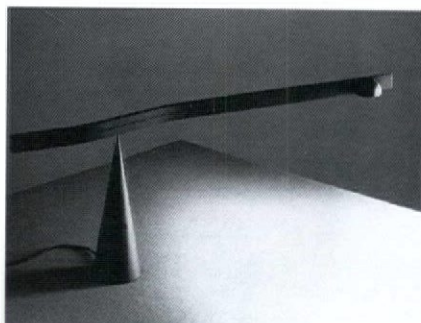
Circle No. 211



## ITALIANA LUCE

Tabla, designed by Mario Barnaglia and Marco Colombo, pays homage to geometric design by utilizing four distinctive shapes: cone (base), curve (arm), line (arm) and circle (shade). The jointed arm is adjustable. The finish is a heat-resistant black technopolymer.

Circle No. 212



## BALDWIN HARDWARE CORP.

The Philadelphia Lamp No. 7634-030-HBP is shown with an oval black satin opaque parchment shade with hand rolled gold edges.

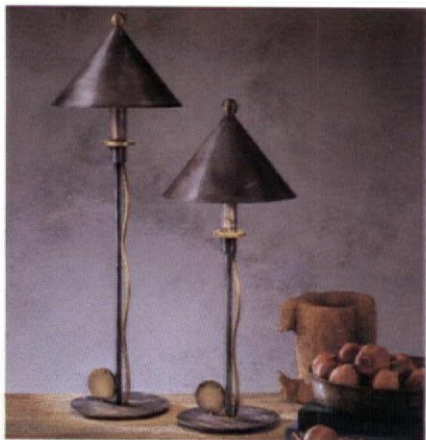
Circle No. 213



## GEORGE KOVACS LIGHTING

Urban Primitive Artifacts includes superbly crafted lighting, accessories and occasional pieces designed exclusively for George Kovacs. Combining a sense of antiquity with the clean lines of contemporary design, this new table and floor lamp collection features weathered metal with burnished brass using a parchment shade.

Circle No. 214



## LUXO CORPORATION

State-of-the-art, non-glare asymmetric lighting is now available in a highly amiable, low-profile task fixture called Jac. The asymmetric principle, as adapted by Luxo for use in Jac, is designed to eliminate glare from CRT desktop computer screens, while providing proper light for keyboards and copyholders.

Circle No. 215



## ARTEMIDE

Cricket, part of the new Sidecar Collection designed by Ricardo Blumer, is a fully adjustable table, clamp or wall lamp with a canvas cable supported arm and an adjustable diffuser. An interesting, innovative feature of the Cricket is its color versatility. The canvas supporting cable and frame are available in a variety of color combinations.

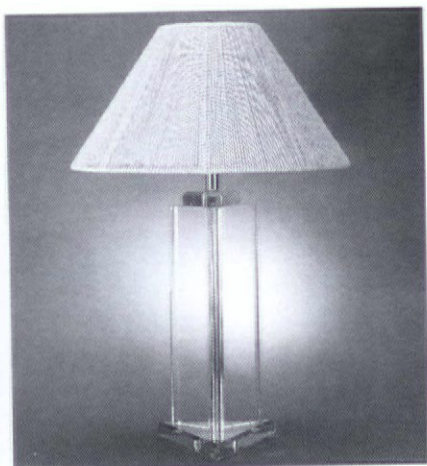
Circle No. 216



## AMBIENCE INC.

This triangle beveled lamp made of lucite is available with brass or chrome trim, and is designed without glue to avoid any unsightly imperfections. The 32-in.-high style #L274 lamp is shown here with a pleated muslin shade.

Circle No. 217



## MURRAY FEISS

Marble and cased green glass halogen bankers lamps are made of solid brass. The 12V, 50 watt, B1-pin halogen bulb is included.

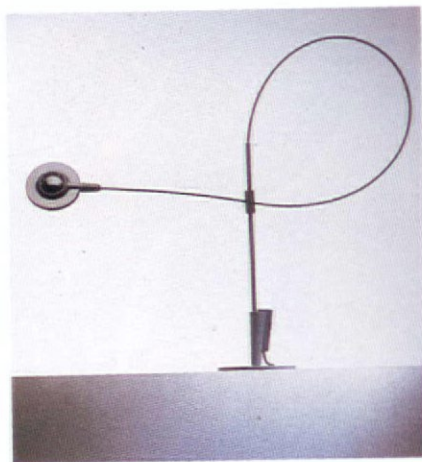
Circle No. 218



## IPI LIGHTING/ILLUMINATING EXPERIENCES

The Sigla table lamp is a versatile, low-voltage task lamp providing direct light from a 360° rotating reflector, allowing the light source to be directed in any desired position. Adjustable height and an extendable arm offer maximum flexibility.

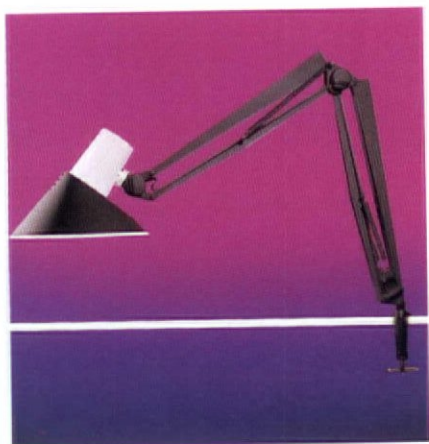
Circle No. 219



## LEDU

Flare task lighting features an arm design and vented, flared shade that enhance the decor of any room while directing optimum illumination over a wide task area. Constructed with tough polymeric Rynite arms and a metal shade, the Flare has a porcelain socket and comes with a sturdy metal clamp-on bracket.

Circle No. 220



## KICHLER LIGHTING

Minoff Lamp, a new division of Kichler, returns to the basics with lamps that feature a handcrafted touch and minute attention to detail. Beyond functional, these lamps are design statements, utilizing such exciting materials as iron, natural earth potteries, hand-fashioned glass and crystal and hand woven fabrics.

Circle No. 221



## SIGNATURE LIGHTING

Lamp #1552 is from Signature's collection of transitional lighting products for the contract industry. Each lamp is finished in a premium brass finish and exclusive Signa-Kote to ensure durability. Finish selections include faux marble in three colors, baby gator leather (shown) in five colors, burled finish in four colors and custom.

Circle No. 222





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*Designed by Earl Koepke.*





You asked for it: Arc-Com's new 100% FR Trevira Medarc 5 collection (left) offers thoughtful design to the health care market. Opulent Opera textiles (below, left) are woven of rayon, cotton and polyester. New Light Images draperies (below, right) employ a new SEF fiber technology developed with Monsanto.



# Listening In

When designers talked, Arc-Com Fabrics really listened—and can prove it with new upholstery, health care and FR drapery collections for Designer's Saturday

By Jean Godfrey-June

**A**ll trends aside, what do designers really want? Companies of every ilk spend enormous amounts of time and money trying to figure out this basic but vital question. Mary Holt, now design director at Arc-Com Fabrics, has a unique perspective on the problem that can be seen in three new collections from Arc-Com.

Director of the company's custom textile program for many years, Holt has traveled around the country, listening to designers and creating custom fabrics for them that are reflected in Arc-Com's new Medarc 5 health care textiles, Opera upholstery fabrics and Light Images drapery collection. If these new collections are any indication, companies might do well to investigate their own custom-design departments at least as often as they consult trend watchers and market analysts.

Health care—already a '90s buzzword for designers—represents a category Holt has worked with for many years. In designing Medarc 5, she felt that the market needed something new. "When we sat down to design the collection, we decided not to think in terms of traditional health care," she says. "Thinking 'cubicle' while you design doesn't put you in a particularly creative frame of mind." The result is 12 Jacquard patterns in 100% Trevira that remind one alternately of tiles from an Islamic mosque, grillwork in the Paris Metro or perhaps a collage by Matisse—none of it typical health care fare.

But Holt is quick to emphasize that she isn't out to re-invent the wheel. "Even though the temptation is to design extremely saturated colors," she observes, "you have to take into consideration the comfort level of the patient."

Much of her down-to-earth inspiration came from visits to real-life hospitals. As she recalls, "One of our sales reps asked me, 'How much time have you spent in a hospital?' I thought it was a great idea. I went and just spent time walking through hospital halls, talking to people. You really get a different sense of people's needs when you've experienced the environment first hand."

With 12 patterns in some 61 colorways, the collection is fair-sized but far from enormous. Arc-Com's concept of producing several small health care collections rather than one large one should ensure that "something new" is consistently being brought to market for idea-hungry designers.

In the upholstery market, "something new" might seem frightfully daring. When most fabric companies are emphasizing rock-bottom prices and plain vanilla fabric, Arc-Com's Opera Collection seems to fly in the face of conventional wisdom. Not so, Holt maintains. "People are renovating. They're trying to make tired existing spaces seem new. And they don't have the luxury of creating as many new architectural changes as they once could." Opera's two copywritten upholstery patterns in 16 colorways are unabashedly higher end.

On a lighter note is Light Images. Arc-Com's new FR drapery program. Monsanto Fibers was involved in its many years of

development along with Arc-Com principals Peter and Jeff Layne. "We came to Monsanto with a need for a finer-count SEF mod-acrylic yarn," Holt explains. "Monsanto took a risk, but it worked out well for all of us. The yarn is finer than most of the fire-resistant fibers out there," she says.

The collection of inherently fire-retardant draperies looks remarkably similar to some of Arc-Com's high-end wool draperies. The mix of Jacquard and dobby-woven textiles (11 patterns in all) includes several designs straight from the wool line. In addition, Holt strove to imbue each of the new fabrics with the same "elegant and understated" feel of the existing, higher-end wool draperies. "It's a revolutionary product," Holt continues. "The fiber is inherently FR, so you don't need to worry about finishes getting washed off or reacting with other chemicals. It passes the most stringent fire codes."

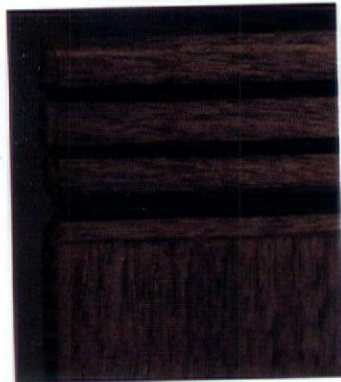
While much of the work for Light Images was done before Holt became design director, she's extremely pleased with the look and feel of the entire collection. "This is so beautiful with light shining through it," she observes.

Arc-Com's new custom-conscious collections send a message to recession-weary designers that many will be thrilled to hear: Somebody's listening. ☺

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# All Systems Go

Can a kit of parts solve all public seating problems?

Krueger International answers yes with its new Promenade Modular Seating System

By Amy Milshtein



Sit on it: Promenade (left, shown with upholstered seats, fiber glass planters and half-circle tables, is a rugged, versatile seating system offering civilized comfort.

If two heads are better than one, then four heads can really get the job done, right? That's what Krueger International found out when its newly formed, multi-functional, project development team brought its first product to market. That product is the Promenade Modular Seating System, and it hits the nail squarely on the head for public seating, both indoors and out.

Manufacturing, marketing, sales and design personnel all had a hand in designing Promenade, and you can see it in the results. "Promenade is a true system," says KI's vice president of design and development, Nick Balderi. "Its components include everything needed in a public space."

The key component, of course, is the beam-mounted, perforated steel seat that can be upholstered for indoor use. Several table top options are also available for beam mounting. Fiber glass elements, including four shapes of table top and a planter/ash receptacle, can be mounted, left free standing or even stacked to create kiosks.

Planters and ash/trash receptacles are also available as free standing elements.

Promenade's inherent flexibility allows the designer control in a public space that demands seating. The sturdy, welded-steel structure can take the daily punishment of public life. The color coordinated components offer visual control, while traffic patterns can be controlled by the system's different configuration options.

The system works both indoors and out. Promenade is suited for airports, hospital emergency rooms, schools, malls and even correctional facilities. "It's great for security," Balderi points out. "It can be permanently mounted to the floor and inmates can be handcuffed to it."

Even when security doesn't have to be that tight, Promenade is pretty tough. Made of robotically welded steel, the system meets all BIFMA standards. Balderi insists that it will stand up to anything the public might dish out, from toddlers playing trampoline to the track team practicing hurdles. "If a vandal

takes a knife to it he'll dull his blade before he scratches the metal," he says. Perforating the sheet steel allows liquids

to drain away quickly.

If and when something does happen to the system, all of the components are field replaceable. This means no downtime—ever. Even if upholstery must be replaced, the metal seat beneath is perfectly functional.

And comfortable. Unlike fast food seating designed to be comfortable for 10 minutes, Promenade feels good for hours. The development team spent a lot of time perfecting the contours and angles in the perforated metal to make it easy, both on the back and the pocketbook.

Available since its introduction at WestWeek 92, Promenade has been well received. To keep it that way, Terry Bosch, vice president of marketing at KI, promises that the system will adapt to any changes in the public seating arena. "Promenade is based on a building block concept," he explains. "We will add new blocks as different problems and needs emerge."

Which should keep the public sitting pretty well into the future. ☺

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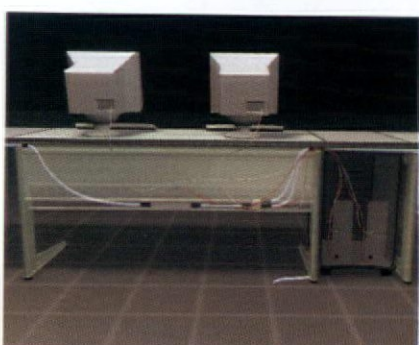
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The many facets of Howe's versatile new Tutor training table system include (clockwise, from top left) an overall view, bridge and universal connector, mobile cart and beam wire manager. Tutor represents the second table by industrial designer Niels Diffrient (below) for Howe.



# Turning the Tables on Teacher

Howe's new Tutor training table system, designed by Niels Diffrient, shows what happens when you pay attention to your customers

By Roger Yee



**I**n the duel between Ukrainian gymnast Tatyana Gutsu and American gymnast Shannon Miller at the Summer Games of the 1992 Olympics in Barcelona, spectators around the world were moved by how strong, confident and poised these young women could be under the most trying circumstances. Given the opportunity to compete on terms meaningful to women, they set out to excel and did so—spectacularly. Yet it is another matter for a woman working as an instructor in corporate America to transport, lift and set up 100-pound tables to create appropriate classroom environments. Howe and noted industrial designer Niels Diffrient bore this 1990s reality in mind when they targeted the new Tutor table system at the training market.

Diffrient had been contemplating such a product for years. "I'd designed a line of tables for Howe in 1988," he says, "and I felt I ought to go further, to create a table dedicated to training." Having sponsored a study of training rooms written by design consultant Kory Terlaga in 1990, Howe came to the same conclusion. Howe and Diffrient then visited dedicated training facilities run by such organizations as IBM to observe employee training in action.

"I saw right away that there was a need for a dedicated product," Diffrient recalls. "It would have to be flexible enough to handle a wide variety of spaces, easy

for non-maintenance staff to use, and adaptable to computers and other business machines. I saw a system growing out of this." Other notes he made along the way were that the new design should be lightweight, compact for high-density storage and stylish to boot.

Success didn't come overnight. "This table took time," Diffrient confesses. "Two and a half years, in fact." Perhaps the major breakthrough was the fabrication of a high-strength, light-weight, paper-cell honeycomb core for the table top. Substituting this top for its particleboard counterpart immediately drops the weight of a 100-lb. table down to 55. "A woman can lift this," Diffrient notes. "It's heavy, but she can do it—using the legs, not the back." Two sizes of top are available: 42 and 60 in. wide, both 28 in. deep.

So that Tutor could serve any space ranging from a breakout room to an amphitheater, Diffrient drew up a series of wedge-shaped "top bridges" and wider "wide bridges" that can bend a straight row of tops into a curve. Ganging them with rectangular tops using clip-on, die-cast aluminum "universal connectors" can result in an almost limitless variety of configurations.

Wire management for computers and other electronic devices can be routed through Tutor in various ways. Vertical runs are concealed within the light-weight, die-cast aluminum, C-shaped legs that constitute the table base, via entrance and exit ports to a floor-


to-top raceway. Horizontal runs go inside the beam wire manager, a storage unit with hinged door that attaches to the transverse beam, the I-beam connecting the two legs, and doubles as a modesty panel. (UL-approved hard wiring is available.) A gallery wire manager can also be attached to the transverse beam to hide excess wire.

Because the table cannot hold everything, Diffrient has added a mobile steel cabinet on casters with plastic, lockable front door and rear panel that stores two PC system units, reference materials or personal belongings. The cart can roll under the table, preferably beneath a "wide bridge," or simply park at the end. Sides are perforated for electronics ventilation.

User friendly as it is, Tutor even disappears obligingly. Finger pressure on the release lever of each leg causes the leg to swing against the beam, after which the top hinges down, all aided by heavy-duty piano hinges. When the table is stacked on a Tutor table transporter rack, it is less than 4 in. thick.

Howe has learned a lot since its earlier Diffrient table. "I suppose I could have eased into this project through my earlier design," Diffrient muses. "But we decided, let's do it right. Let's bring out a complete, new solution." That decision will surely win an A+ for Tutor from corporate America's instructors.

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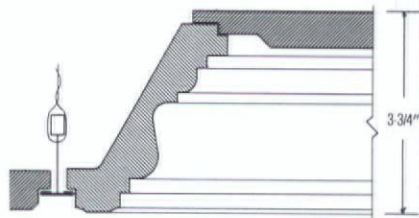
# A Coffer You Can't Refuse

With Metaphors, Armstrong has an innovative ceiling system designers can look up to—for a deft combination of form, function and affordability

By Jennifer Thiele



Armstrong senior product designer James Mathis (above) developed three mitered molding profile options for the Metaphors ceiling system, encompassing traditional, transitional and contemporary designs.



Armstrong's Metaphors (left) combines the beauty of a high-profile ceiling design with the ease and function of a lay-in acoustical panel system (above).

Coffers have long been among the most elegant of high-profile ceiling designs, helping to establish an image of quality and sophistication for the interiors they grace. However, the installation of a coffered wood, plaster or gypsum ceiling often requires a significant investment in highly skilled craftsmanship, making the choice between aesthetics and practicality a notably tough call. That's why Armstrong World Industries' new Metaphors system is likely to have designers with grand ideas and restricted budgets or timetables dancing on the ceiling.

They've been waiting for some time. According to Scott Qualls, a marketing manager at Armstrong, customer surveys indicate that designers have long wanted more high-profile ceiling options that meet the skill levels of the standard installer—in other words, a custom look that can be achieved with standard componentry. Armstrong took the idea a step further with Metaphors, creating a product that not only looks like custom and installs like standard, but also functions as the technically advanced acoustic ceiling it actually is.

Senior product designer James Mathis recalls that Metaphors' aesthetic was first inspired by an architectural tour of Europe. Translating the coffered ceiling design into an acoustic product was a natural application of Armstrong's expertise. "The overall concept was to design a grand ceiling," says Mathis. "We looked at the coffers and asked, 'Can we do something like that using mod-

ern technology and incorporating what Armstrong knows best—acoustic ceilings?'"

Metaphors normally absorbs sound at around the 50 to 55% level, and can be tailored to meet 85% sound absorption levels, making its acoustic properties an important benefit to specifiers. But the application of acoustic principles to a high-design ceiling product was not the primary challenge in the development process, because the system is designed to replace hard-surface ceiling materials, in many cases introducing acoustic control to an environment for the first time.

As Mathis explains, "The biggest challenge was developing the appropriate profiles for the mass market." To successfully penetrate a high-end target market of hospitality, retail, executive office and health care interiors, Armstrong had to develop a product that elevated the ceiling system standard to a new aesthetic level without compromising function or ease of use. "We had to get it to integrate with the grid," Mathis continues, "without losing any of the architectural detail of a coffered ceiling."

The manufacturer's desire for an exceptional design dictated that Metaphors' aesthetic be developed first, with the resolution of the complexities of production to follow. "The design had to be acceptable before we could move the concept into the mass market/mass production mode," says Mathis. Fortunately, the high-profile system—which includes traditional, transitional and contemporary design options—lent itself remarkably

well to the kind of easy installation and attractive price point Armstrong needed.

"Designers already have a lot of good choices in ceilings," admits Qualls, "so they distinguish between options by looking at the details: how the components fit together, how they color coordinate, whether or not they're hardware friendly."

With mitered moldings, metal tee-grid suspension system and mineral or fiber glass ceiling panels, the Metaphors system is carefully engineered to meet the highest standards in all component categories. Hardware-friendly fixture cutouts available directly from the factory, plus critical attention to "pristine and perfect miters" underscore Armstrong's commitment to detail. Qualls enthuses that the successful development of Metaphors proves Armstrong's industrial design expertise as never before.

Summing up the achievement, Qualls declares, "We've taken the responsibility for quality out of the hands of the installer."

In effect, design professionals can now work with a knock-down ceiling system that offers the visual beauty of coffers with the accessibility and installation ease of lay-in panels. Metaphors even comes with instructions so simple that Qualls claims it can be installed by the facility manager himself—an added plus should the need to replace panels ever arise. The packaging also includes a pair of white gloves—proof positive of Armstrong's confidence that its new ceiling system will pass even the most discriminating tests. ☺

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# Saved by the Bell?

**The recession has stayed the execution of historic structures—and it's good news for designers if they can stand the wait**

**O**ne office building in every five is sitting empty across America. Well, not exactly. Still, if the U.S. vacancy rate for office space is still running at just under 20%, you might as well assume that every fifth office tower is a "see-through." It's as if the real estate world has called time-out, and many historic structures are enjoying an unexpected reprieve from the wrecker's ball. The churches, railroad stations, movie theaters and other condemned buildings that usually succumb to demolition because their revenue stream—if there is any—cannot measure up to the current "best and highest use" of the land they occupy now suffer from benign neglect. Weak demand for new facilities is nothing to cheer about. Yet designers will ultimately benefit from this reprieve in more ways than one.

Merely the fact that future real estate development will be based on genuine need for space ("market fundamentals" in financial circles) means that any new projects able to secure funding will not weaken the market for design. Development based purely on tax strategies and speculation in the 1980s got us into today's troubles by flooding the market with space nobody needed, wasting capital, land and resources, and upsetting the delicate balance between supply and demand that normally regulates construction starts.

Better yet is the chance to second-guess recent thinking about urban planning—and to learn from the past while there's still time. Much of the turnover of developed land has caused vibrant, mixed-use neighborhoods to become sterile, single-use commercial districts by taking away the earlier, non-conforming facilities, one by one. Too often, little time was spent to find valid economic or social uses for historic structures. Now, there's time.

Learning from the past doesn't mean copying the past, of course. How our forebears completed the interiors of their buildings hinged on social, economic and technological circumstances as well as artistic ones that often seem irrelevant to us today. But we can learn how past designers invested their interiors with meaning through the geometry of space, the iconography of decorative elements and the interplay of highly articulated forms. The search for meaning in the man-made environment has not stopped even as we tread on the threshold of the 21st century.

Unfortunately, historic preservation, never a quick-and-dirty business or a get-rich scheme, will demand more patience, perseverance and optimism from designers now than in balmier times. Public and private funding for preservation projects is becoming more modest and protracted. Clients and designers are thus forced to compromise over what is or isn't appropriate for preservation. And some individual items on project punchlists, as well as entire projects themselves, must wait, wait, wait.

The projects illustrated on the following pages hint at how historic preservation is being practiced in the 1990s. New York's City Center and Utica's Stanley Performing Arts Center look fabulous indeed, as we would hope. But don't expect to find the shortcuts taken by their designers. The 1990s may be about facing up to the client's problems no matter how difficult, and then getting the job done right—especially when righting old wrongs done to historic structures. ☛

The curtain rises again on the intricate detailing of the Stanley Performing Arts Center (above) in Utica, N.Y., renovated by Kinnari Silberman. Photograph by Peter Aaron.

# The Show Must Go On

The curtain always rises on cue at Manhattan's City Center—so architects Rothzeid Kaiserman Thomson & Bee are dancing as fast as they can

*By Jean Godfrey-June*



Glory days: New York's City Center is once again a celebration of art in the public realm, thanks to years of effort by the theater's staff and architects RKT&B. Patrons now pause as they pass through the mezzanine promenade (above), a formerly whitewashed corridor now restored to its neo-Moorish splendor. Then they exalt in the stunningly renovated theater (right) itself.

**O**pening night in New York City typically includes gridlocked stretch limousines, highbrow society matrons, jewel-encrusted glitteratti—and sky's-the-limit ticket prices to match. Indeed, with public funding stretched to the limit, the arts are fast becoming the sole province of the rich. But 50 years ago this coming May, Manhattan's City Center opened to combat this very phenomenon. Built in 1923 as a meeting hall for the Ancient and Accepted Order of the Mystic Shrine, City Center was re-established in 1943 as a "temple of the performing arts" for those New Yorkers (most residents) unable to afford Broadway, Carnegie Hall or the Metropolitan Opera on a regular basis. Fortunately, the structure's neo-Moorish design never scrimped on glamour. How the architecture firm of Rothzeid, Kaiserman Thomson & Bee (RKT&B) has slowly revitalized the interiors of this essential public institution typifies the ongoing





labor of love for all involved.

It was legendary Mayor Fiorello LaGuardia who saw a future in the public realm for the structure on West 55th Street, which had fallen out of favor with the Shriners and was slated for demolition in 1943. By establishing City Center, "The Little Flower" hoped to ensure that the city's working class could enjoy the same high performance standards and cultural sophistication as wealthier citizens. The Center quickly distinguished itself as one of New York's cultural highlights. Both the New York City Opera and George Balanchine's New York City Ballet got their start as City Center, and numerous Broadway revivals such as Paul Robeson in *Othello*, Maurice Evans in *Hamlet* and Tallulah Bankhead in *A Streetcar Named Desire* played here to packed houses. Crowds flocked to the major musicals of Rodgers and Hammerstein.

Ironically, the Center faced demolition again by the early '70s. To protest, leading citizens formed the City Center 55th Street Theatre Foundation with a mandate to preserve the Center for America's top dance companies. How well this strategy succeeded can be seen in the roll call of distinguished dancers who came to perform, including the American Ballet Theatre, the Joffrey Ballet, Alvin Ailey, Eliot Feld, Martha Graham, Paul Taylor, Merce Cunningham, Lar Lubovitch, Dance Theatre of Harlem and Trisha Brown.

Though an unqualified hit, the theater still had problems. Lois M. Framhein, managing director of City Center, recalls that, "It was impossible to see the dancers' feet from the most expensive seats in the house." In fact, top-ticket holders often saw nothing but the person's head in front of them, according to Bernard Rothzeit, FAIA, partner at RKT&B. "There was usually a head directly in the way of your line of vision," he says. "It had, after all, originated as a meeting room, not a theater."

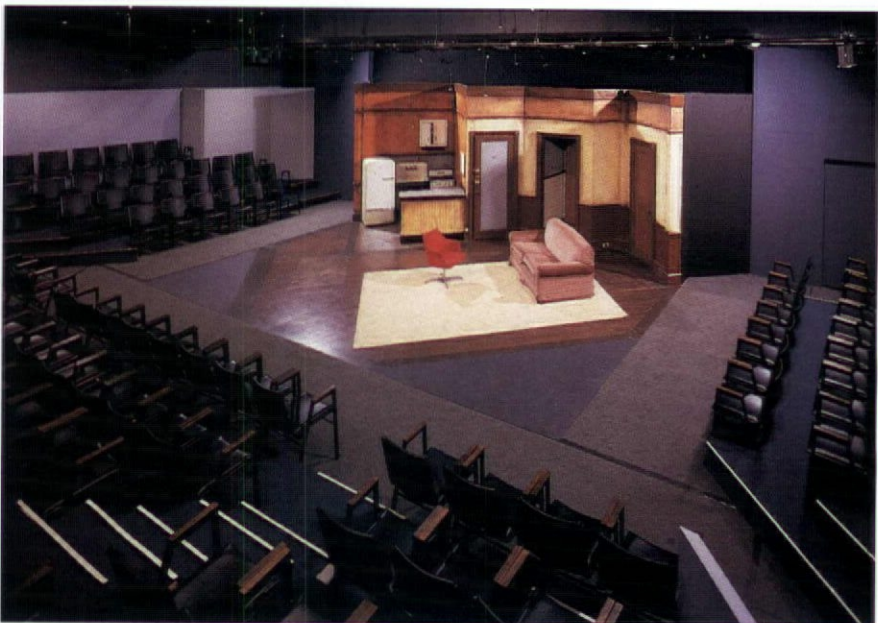
Framhein adds that renovation was considered all but inevitable by 1980 if the Center were to stay in business. "Making City Center into a viable venue was the issue at hand," she says. "It was clear that making the necessary changes would involve pulling together numerous elements throughout the theater." The renovation, which still continues today as grants and donations come through, got underway in 1982.

Setting up a master plan with major priorities was the first step for the design team. Work then began in earnest over the summer.

## Catch a flying star?

"We ripped out the orchestra pit first, enlarged it, and steepened the theater's slope" explains Rothzeit. "This caused us to run out of head room faster, losing 150 seats, but we took advantage of that to make a bigger lobby." By contrast, orchestra capacity was expanded to 50.

Thanks in part to a fast-track schedule, this stage of the project was completed over the summer so the Center could open on



time. "There is a sort of 'the show must go on' mentality to a project like this," muses Rothzeit. "It really must go on. We couldn't stop productions."

Yet the orchestra pit has been only one of many interrelated projects that only more time and money will ultimately finish. To create true wing space for performers to enter

and exit the stage, for example, the architects relocated the entire stage rigging system from one side of the stage to the other, so that a hole could be cut between the old stage hall and the existing wing space, which was virtually nonexistent. ("They used to have people catch the performers as they flew offstage, to prevent them from slamming into the walls," claims Rothzeit.) This delicate maneuver was accomplished through a process known as

Updating City Center for today's audiences required a bit of carving and sculpting. For instance, Rothzeit down-scaled the original coat check to make way for a bigger lobby and display area (top). Down in the basement, the experimental Stage Two Theater (above) of the Manhattan Theatre Club has hosted such successes as *Sight Unseen* by Donald Margulies.

needling, whereby closely spaced beams shored up the ceiling as the structure's steel framing was replaced. More good news for the performers: A new greenroom and dressing rooms were developed as well.

The design team then returned to making more room for the audience. Whether impa-

times as well. "Today people need more light than the torchiers that were more than enough back then," Rothzeid believes. Thus, a lighting designer re-designed the chandeliers, old exit signs were repositioned from hidden areas to promenade exits, and backlit stained glass has been added to enhance

## Urban archaeology: Digging up exit signs

tience with lines, fear of theft or some other reason has caused people to check fewer coats now than before, the team was able to shrink the once-large coat check area to make way for a larger bar and a boutique, where visiting dance and theater companies can sell tee-shirts and other souvenirs. It also added three rows of seats to the expensive grand tier section.

In the next phase of the project, a basement space was renovated to become a new theater, Stage One, which the Manhattan Theatre Club operates under a long-term lease, followed shortly thereafter by a more experimental theater, Stage Two. The theaters have been on a roll since opening day, introducing such hits as *Frankie and Johnnie* and *Sight Unseen*.

RKT&B subsequently introduced a separate lobby that theatergoers can reach via a new elevator serving all levels to give the Manhattan Theatre Club its own identity. ("It's a two-and-a-half-story descent to the lower stages," Rothzeid reports.) Upstairs, the architects enlarged the box office and refinished the main lobby with as much of the original color scheme as could be recreated, frequently using old, peeled-off chips of paint as the only evidence.

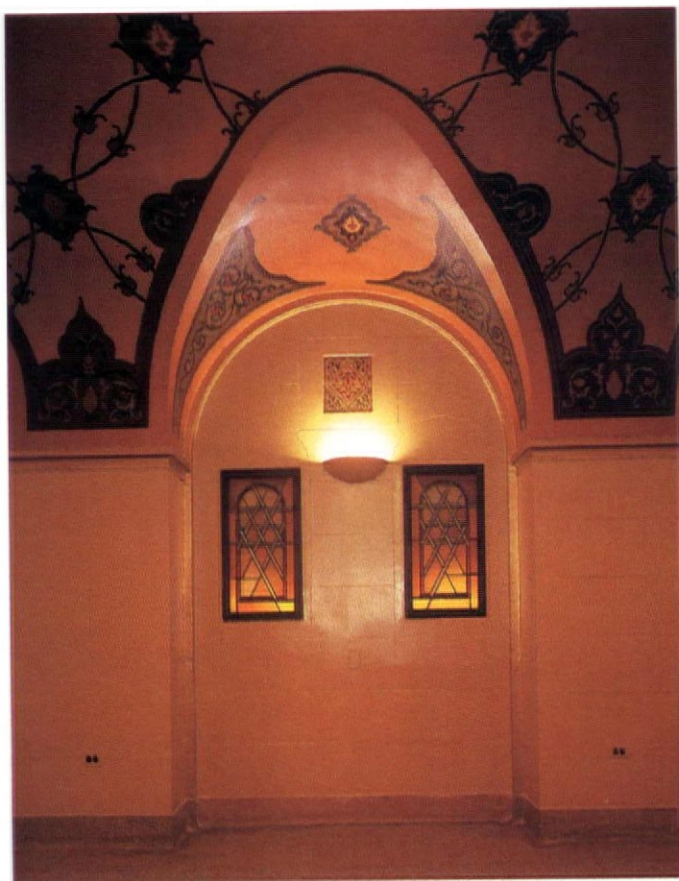
Another delight for devotees has been the return of the Center's original, dramatic colors. Progress has been long in coming, however, as the architects seek to balance the restoration against budgetary concerns and modern tastes. "We're slowly bringing back all the original colors," says Rothzeid. "As time goes on and money becomes available, we'll add more."

Rothzeid himself remembers the mezzanine promenade's original polychrome design from his student days at Cooper Union, when he attended ballet at City Center. In the ensuing years, the ceiling and walls of the promenade had been overpainted in white, which the design team has painstakingly peeled away. City Center itself has employed an English restorer for the paint, retaining another restorer for the finishes.

Although the new lighting is also based on original designs, it has changed with the

the mock-Far-Eastern aesthetic and bring in more light.

Such pragmatism is actually visible throughout City Center. In one instance, RKT&B has been restoring color to the ceiling mouldings and other ceiling details as budgets permit. The custom carpet, which reflects the lace-star pattern established on the ceiling mouldings, stretched the Center's



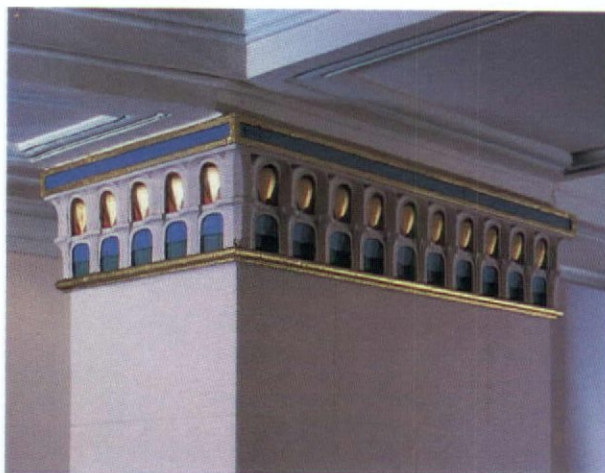
Backlit stained glass windows in City Center's mezzanine promenade (left) add atmosphere to this meticulously restored space, while introducing the star ceiling pattern to come in the theater itself.

limited budget about as far as it would allow. The top balcony has been refurbished with original cast-iron and new reproduction seating. A new sound system, complete with an infra-red system for the hard of hearing, enhances the acoustic environment as unobtrusively as possible.

While City Center has surely been revitalized, the work is far from over. "With a facility this old, there are always problems," admits Framhein. "There's always something to be improved. Like a hospital, a university or any other institution, it's a system of renovation and repair, especially with the minimal staff that we have."



History is in the details at City Center. RKT&B restored the original cast-iron balcony seats (left), making replicas where necessary, while the custom carpet has been newly designed to reflect the original star pattern in the ceiling. Authentic colors were difficult to come by in some places, yet easily identifiable in others. A lobby column capital (below) gets the royal treatment in blue and gold. For the big picture, the floor plan (bottom) reflects many of the major changes made, such as the new, larger area backstage right.



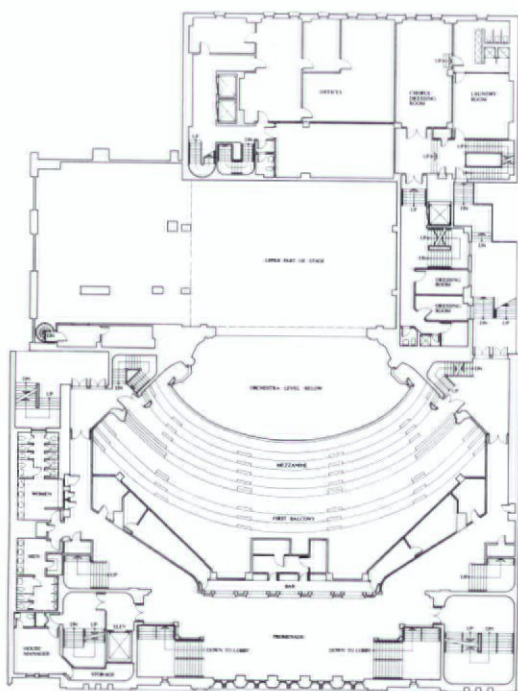
dents," Framhein explains, "then bring the students in to see a performance."

But the renovation is not yet done. When RKT&B recently held an office party in the mezzanine promenade, Rothzeit fretted. "We had a string quartet from Julliard," he says. "But I couldn't relax. I kept worrying that someone might drop or spill something. I was running around like a mother hen."

While on the subject of parties: 1993 marks City Center's 50th birthday. More than a decade's worth of fine work by RKT&B should inspire everyone to get up and dance. ☺

#### Project Summary: City Center

**Location:** New York, NY. **Total seating capacity:** 2,760. **Paint:** Benjamin Moore; Tnemec. **Dry wall:** U.S. Gypsum. **Carpet:** U.S. Axminster. **Carpet fiber:** DuPont. **Carpet installation:** B. Shehadi & Sons. **Auditorium seating:** American Seating. **Ceiling:** Armstrong. **Lighting:** Edison Price, Lightolier, NL Corp., Litemakers, Lighting Sales Agency, M.S.K. Illuminators. **Doors:** Acme. **Door hardware:** Sargent. **Seat fabric:** KM Fabrics. **Signage:** Walters Signs. **Plumbing fixtures:** American Standard. **Star light fixtures:** NL Corp. **Sconce replication:** Litemakers. **Architectural woodworking:** Creative Woodwork. **HVAC:** Carrier. **Client:** City Center/55th Street Dance Theatre Foundation; Eichner Properties; Manhattan Theatre Club. **Architect:** Rothzeit Kaiserman Thomson & Bee/ARCOP. **Interior designer:** Donna Zelle. **General contractor and seating supplier:** Country Roads, Inc.; building's own contractor. **Construction manager:** Lehrer McGovern, York-Hunter. **Cost and construction consultant:** Falk Assoc. **Structural engineer:** Harwood Wiesenfeld. **Mechanical/electrical engineer:** George Langer Assoc., Goldman Copeland Assoc. **Electrical contractor:** Katco Electric, Inc. **Painting contractor:** Omega Interiors. **Acoustician:** Bolt Beranek & Newman; Shen, Milson & Wilke. **Lighting designer:** Jerry Kugler; Hayden McCay. **Lighting restoration:** Roscoe Brown/RB Co. **Mezzanine painting:** Hudson Schatz. **Wall and ceiling restoration:** Roger Eade, Mary Gardener. **Stained glass:** Marianne Downs Bettle. **Theatre consultant:** Branigan & Lorelli. **Photographer:** Paul Warchol, Carl Kaiserman, Richard Rodamar.



She's not exaggerating. City Center's staff of 25 organizes programs, tenants, subscriptions and marketing, along with running the building itself. (The New York City Department of Cultural Affairs currently contributes approximately 20% of the building's costs.) The Center's situation is not unlike that of arts organizations across the nation. Support has slowly withered away: budgets are tight; the arts have low priority on the lists of most charitable and civic organizations.

"We keep trying to emphasize that the arts do make a difference to the quality of life," says Framhein. City Center also offers community outreach programs, particularly with students from New York City public schools. "We send the dancers out to train the stu-

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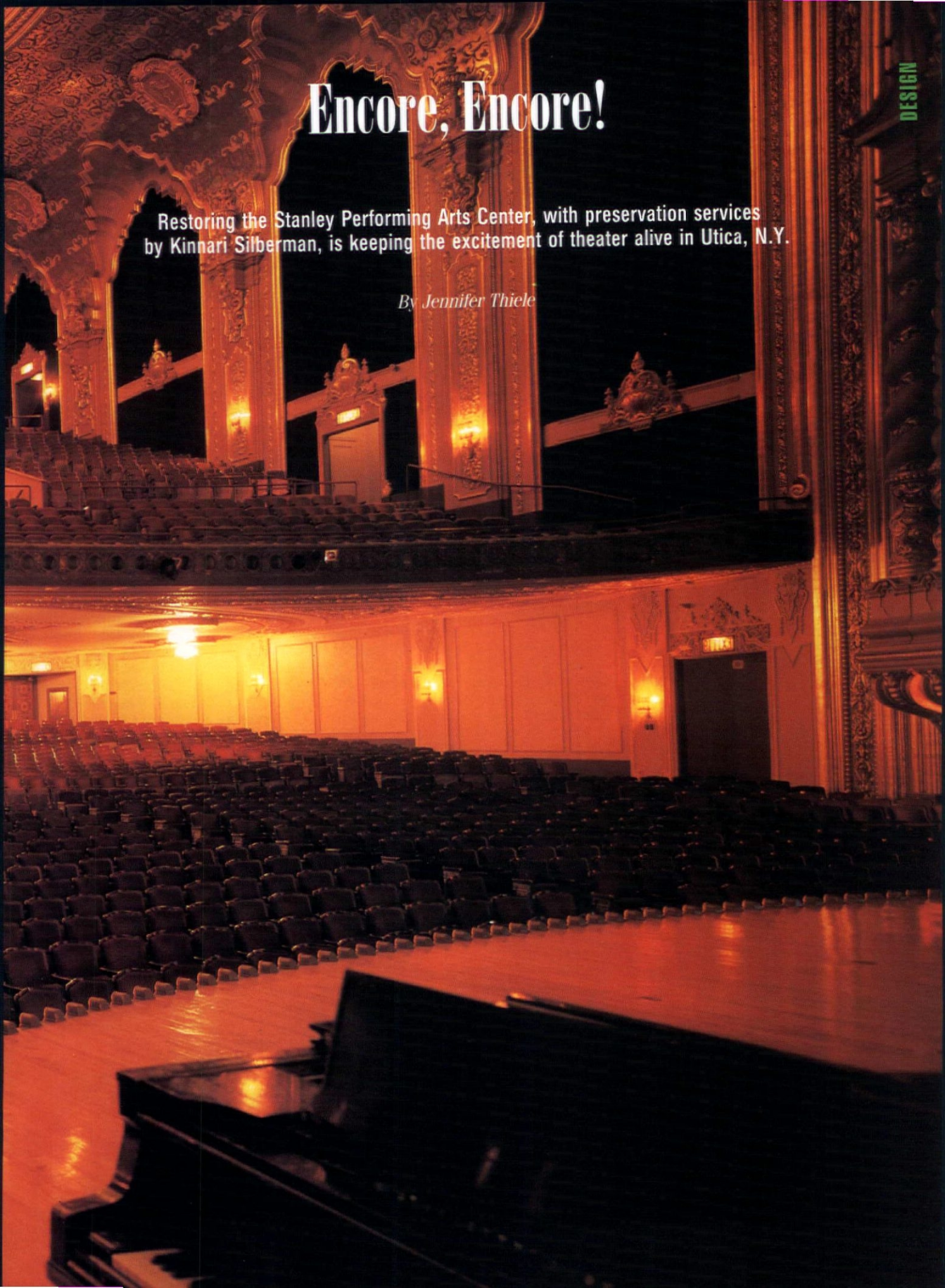
The elaborate Stanley Performing Arts Center, here restored to its original beauty, was designed by architect Thomas White Lamb in the Mexican Baroque tradition in 1928, but evidence of various styles can be found throughout. The arabesque ceiling pattern restored by Kinnari Silberman, for example, shows a Moorish influence. When the renovations are completed, a grand chandelier—originally designed but never realized—will hang from the overhead dome.

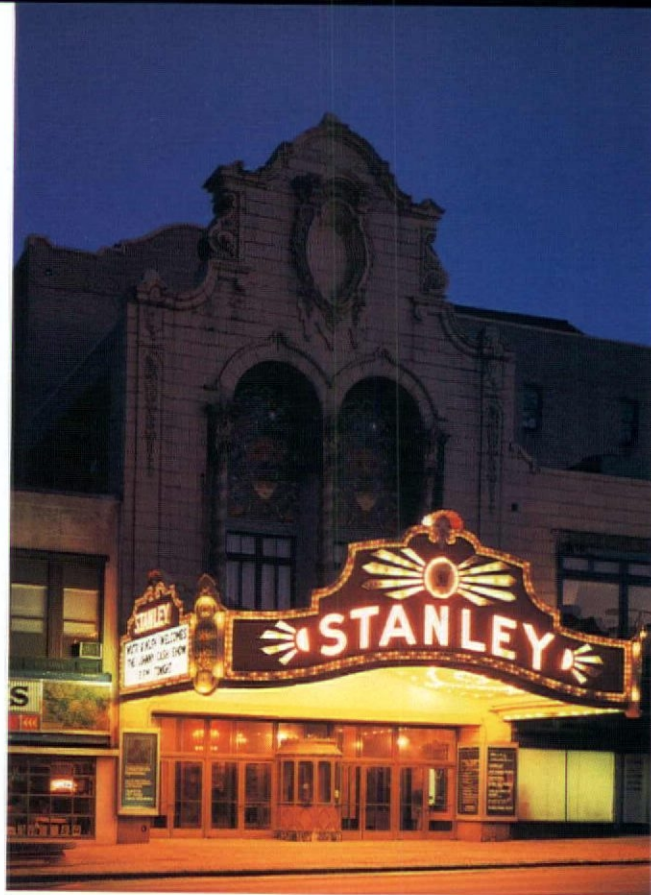


# Encore, Encore!

Restoring the Stanley Performing Arts Center, with preservation services by Kinnari Silberman, is keeping the excitement of theater alive in Utica, N.Y.

*By Jennifer Thiele*





The 1920s saw the explosion of a popular new art form in American culture: The motion picture. Inexpensive and accessible, Hollywood films quickly became the leading entertainment of the working class. In conjunction with the growth of the film industry, lavish venues for showing movies sprang up across the country. Known as movie palaces, these large theaters enhanced the experience of the big screen's mythical lifestyle with elegant surroundings and appropriate service. As the Roaring Twenties collapsed into the Depression, such movie palaces as the one known today as the Stanley Performing Arts Center, in Utica, N.Y., became a means of escape for a troubled society.

Today, the glitter and glamour of legendary movie stars like Humphrey Bogart, Clark Gable, Marlene Dietrich and Greta Garbo have sadly been replaced by the blood-and-guts mentality of Mel Gibson and Danny Glover in *Lethal Weapon*, Kevin Costner's buttocks in *Dances With Wolves* and the sizzling sex scenes between Michael Douglas and Sharon Stone in *Basic Instinct*. They certainly don't make 'em like they used to. However, thanks to organizations like the Central New York Community Arts Council and restoration specialists like Kinnari Silberman, grand old movie houses such as the Stanley Theater still stand as monuments to Hollywood's sophistication and elegance.

Designed by prominent architect Thomas White Lamb (who had 300 movie houses to his credit) and completed in 1928, the 2,945-seat Stanley ranked among the largest and most sumptuous theaters of its day. After a long history as a movie palace and vaudeville house that included ownership by Warner Brothers and RKO, it was purchased for \$135,000 in 1974 on behalf of the Central New York Community Arts Council by a group of concerned and generous citizens led by the Council's late president, William Murray.

As a regional theater, the Stanley remains an important cultural resource, according to

the Council's executive director, Alton Whitt. In its new life as a performing arts center, it is the only such venue between Schenectady and Syracuse, and is home to performing arts organizations like the Utica Symphony Orchestra, the Great Artists Series of Munson-Williams-Proctor Institute and the Broadway Theater League, hosting everything from Broadway show tours to ballets to pops concerts. "These things just wouldn't happen here without Stanley," says Whitt.

Immediately after its purchase in 1974, the Council applied for and received a listing of the Stanley in the National Register of Historic Places, thus guaranteeing the theater's status as a protected architectural treasure. Then came the formidable task of restoring the Stanley to its original grandeur. Luckily,

## Showing anxious donors where the money went

the theater had never fallen into a complete state of disrepair. "The house had always been in use, so this prevented irreversible damage," reports Whitt. That is not to say that the entire theater didn't need a lot of work.

Deteriorating as it was, the Stanley may have seemed a bargain at six figures. But seasoned preservationists know that the purchase price of an historic structure usually represents only a fraction of the cost of renovation. Thus far, some \$4 million have been spent on bringing the Stanley back to life.

Renovations have been scheduled as a series of projects that began shortly after the Council purchased the theater and continue to this day. Funding has come from the City of Utica, Oneida County and the State of New

York, as well as foundations, corporations and individuals. "It would have been difficult to raise the money all at once, and a more traditional approach would have necessitated closing down the theater for an extended period of time," explains Whitt. "Our local presenters have no other place to go, so we close during the least busy summer season for three or four months to do a project."

First came the structural improvements. Among the steps taken to secure the architectural integrity of the building were installing a new roof, repairing the facade, adding handicapped accessibility, reconstructing the stage floor, renovating the orchestra lift and pit, replacing the fire safety system, renovating the box office and retrofitting the electrical system. So extensive was the scope of work that the Council soon became concerned about public perception.

"This was an awful lot of money to spend, and it was all spent behind the scenes," explains Whitt. "The public saw money going in and didn't see any evidence of it." So after the most necessary technical improvements to make the theater operate "effectively, efficiently and safely" were completed, the Council

turned its attention to cosmetic restorations.

As Ted Kinnari, an historic preservationist and co-founder of Kinnari Silberman, explains, there are two types of preservation. Interpretive restoration involves a translation of original details into a more contemporary design language. What the Council opted for with the Stanley was literal restoration—putting back exactly what was there before through a complicated process of paint and materials analysis to determine original finishes. "We have been painstaking in our efforts to keep the renovations faithful to the original," says Whitt, who reports that the Council had a very positive working relationship with the State's historic preservation office.

Kinnari Silberman was contracted in 1990 by the architecture firm of Alessia & Crewell, which directed the overall restorations, to restore the walls, ceilings, balcony face and secondary spaces in the spectacularly ornate main house. The intent, according to Kinnari, was "to capture the spirit of the original design." The Stanley imitates Mexican Baroque architecture, and its eclectic, ornate style is what Whitt refers to as Churrigueresque—after the 17th-century Spanish architect brothers named Chur-

## The new ceiling's carefully preserved secret

riguera, who piled ornamentation upon ornamentation in their work.

Though little photography of the theater's original state was available, the Stanley proved to be a straightforward project in the sense that most of the original finishes were still visible, though in poor condition. By taking existing finish samples and analyzing them under a microscope, and by using a universal color matching process called the Munsell system, Kinnari Silberman was able to closely approximate original materials and colors. "Paint analysis is really an art," comments Kinnari. "People try to make it too much of a science."

At 70 ft. in height, the 10,000-sq. ft. ceiling restoration was a challenging project, especially on the tight seven-week schedule Kinnari Silberman was given. The work included the application of gold composition leaf (a brass alloy of zinc and copper), polychromed stenciling and a decorative paint technique called pounce painting, which "looks like stenciling to the uninitiated," says Kinnari. The complicated process involves the transfer of outlines of patterns that are then infilled with paint. Other projects included fabrication and installation of fiber glass reinforced gypsum air deflectors that duplicate original air deflectors, and decorative painting on the walls and transverse arch.

As an historic preservationist, Kinnari is keenly aware that the life of the Stanley will long outlast the current renovations. His firm has consequently made extra efforts to pave a smoother road for future preservationists when its own work succumbs to the ravages of time.

For example, a patch of the original ceiling that was still in good condition was cleaned and coated with a reversible varnish before it was overpainted with the

restoration work. The special varnish coating allows the layer of paint applied during the restoration to be removed without damaging the original decorative work underneath—thus exposing it for future study and reference.

Now that the spectacular restoration can actually be seen, the Council, the community and even some performers agree that the costs incurred to restore the Stanley were well worthwhile. In fact, even with an estimated \$3 to 4 million worth of renovations

remaining, Whitt maintains that a new performing arts facility would have cost closer to \$30 million—and would lack the magnificent character of the Stanley.

According to Whitt, the Stanley Performing Arts Center's original mission was "to take people out of the the humdrum existence of the '20s and '30s and put them in a lavish, ornate palace." Today, it serves arts patrons equally well, taking them out of the hectic and complicated existence of the '90s, and placing them in a lavish, ornate palace the likes of which the modern theater has never known. ☞

**Project Summary:** Stanley Performing Arts Center

**Location:** Utica, NY. **Capacity:** 2,945 seats. **Seating restoration:** Country Roads. **Client:** Central New York Community Arts Council. **Original architect:** Thomas White Lamb. **Restoration architect:** Alessia & Crewell. **Restoration contractor:** Kinnari Silberman Restoration Inc. **Photographer:** Peter Aaron/ESTO.

Mosaic tiles above the marquee on the Stanley Theater's facade (opposite) speak directly to the Mexican influence, while the use of the Hapsburg lions on the ceiling air deflectors above the balcony (below) remind the audience that the Hapsburgs once ruled that country. All ornamentation in the theater is molded plaster that is either covered with metal leaf or painted with gold or other colors to create a lavish look.





# A Room With a View

How 150 San Francisco editors all got an office with a window—at Bancroft-Whitney, designed by Gordon Chong + Associates

By Jean Godfrey-June

**A**fter nearly 30 happy years in the same building, the people at Bancroft-Whitney had settled in to stay. Or so they thought. When it came time to remodel its offices, the successful law-book publisher discovered that the necessary changes, ranging from organizational issues to seismic safety, were as physically challenging as they were fiscally impossible. So the firm set out to find a new home together with architect Gordon H. Chong + Associates.

An essentially windowless, former Kodak warehouse improbably set amid some of San Francisco's most spectacular scenery turned out to fit the bill, despite considerable obstacles. It too, needed seismic-safety updating, complete interior and exterior renovation, asbestos removal and more. There was little to save. As Gordon Chong says, "We gutted the building."

The exterior now responds to its breathtaking environment. With Golden Gate Park on two sides, the Bay on a third, and the Art Deco-style Maritime Museum next door, contextual reference to these nearby buildings makes aesthetic sense. A wall of newly installed windows, for example, takes full advantage of the stunning Bay view.

Inside, Chong + Associates executed the renovation through a careful analysis of the way Bancroft-Whitney does business. Thomas Levernier, director of human resources for Bancroft-Whitney and the

administrator responsible for facilities management, explains. "They reached an understanding of the way we work as a company," he says. "They programmed the entire building around our organization."

Within Bancroft-Whitney, 10 groups of editors, each headed by a managing editor, had emerged over the years. Though extensive teamwork is needed between members of each group, the former offices had discouraged communication, with editors from the same group often spread out over several floors. "Their communication had gotten so bad, they were having difficulty getting their product out efficiently," explains Sam Nunes, project architect for Chong + Associates. "So we conducted research: first, a formal series of questionnaires and surveys, and second, casual



Taking advantage of a view most would kill for, the new Bancroft-Whitney offices (above) are perched at the edge of San Francisco Bay. Gordon H. Chong + Associates incorporated as much window area as possible, using glass block to let in light. The reception area (opposite) reflects the firm's commitment to an elegant yet dynamic image.

Stepping out: Private offices at Bancroft-Whitney are arranged in a stepped pyramid (opposite, top), so that everyone gets a piece of the view. In order to maintain continuity with the firm's previous home, Chong + Associates created a dramatic staircase (below) that is similar in spirit, if not in design, to the old space. The floor plan (opposite, bottom) illustrates the 250-ft.-long "main street" that connects editorial groups, support services and conference rooms together.

observation under the guise of taking inventory, to figure out how things should be working."

At the new offices, all 10 groups were placed on the second floor, above the ground level's parking and reception, so they could share reference areas and conference

stretches a full 250 feet, anchored at each end with a custom-designed conference room. "There are a total of 110 private offices," adds Chong. "They all overlook the Bay."

The team concentrated on creating a small-scaled environment for each of the 10 editing groups to encourage as much team-

## Spying on your client?

rooms. Since most of the editors—150 in all—are actually attorneys, the majority of them expected to receive the traditional private office, complete with a window. But there was one problem: So many private offices would never fit on the second floor. Even if they had, most editors would not have enjoyed the bay view, available on only one side, or the organizational changes that the group sorely needed.

Instead, the Chong team designed a unique, stepped series of offices, all stacked pyramidally along a glass-walled "main

work as possible. Nunes established "pods" for each team, demarcated by an archway, a skylight and special floor graphics at the entrance of each "pod." The graphics repeat a square-within-a-circle design established in Nunes' custom lobby, reception and conference area furniture. The colors reflect the spectacular environment just past the glass windows, helping to sustain what Levernier calls an atmosphere of "almost overwhelming space and serenity."

A dramatic stair, designed to evoke the grandeur of the staircase in Bancroft-Whitney's former space, leads to the third floor, which houses finance, personnel, customer service, the executive areas and a large assembly space with breathtaking views where clients are formally received. The setting has proved so spectacular that Bancroft Whitney often rents it out.

Once the firm was ready to move in, Chong + Associates interviewed the Bancroft-Whitney staff a second time to elicit their opinions on how they would use the new facilities. Surprisingly, employees were not hierarchical in their demands. "They weren't into that political jostling that is so familiar in most corporations," notes Nunes. "They just wanted it all to work." For instance, editors, who have more paperwork than managing editors, also got more storage.

Employee complaints were limited to issues of air quality. Bancroft-Whitney solved this problem itself by relocating an air-entry duct from the street level, where idling buses and traffic were polluting the air, to the roof of the building. In addition, Levernier notes, the old facility had no air handling system or ventilation. "The windows were always open," he recalls. "Getting used to a totally closed building was a major cultural change for the employees, and that took some time."

With design meetings occurring once a week every week for several hours, the pro-

street," so that each office enjoys the view. "The tip of each pyramid is the Bay itself," explains Levernier. "Open work stations are set in back for support functions, with a skylit corridor running along the back to bring in more light."

According to Nunes, the "main street"





ject was completed in just 14 months, seismic work and all. "We dealt with problems as a team," says Levernier, "and the initial asbestos removal gave us more time to work out the kinks in the design."

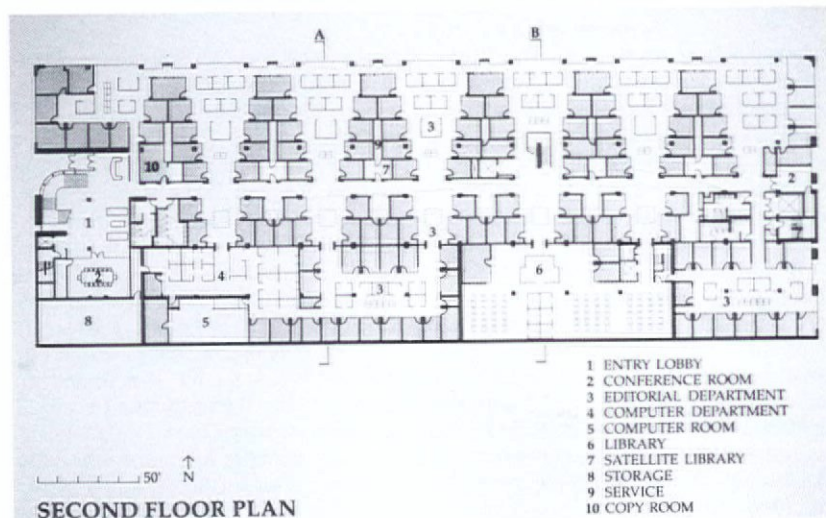
Everyone involved appear to have thoroughly enjoyed the collaboration. "The enormity of the expense—the site, its rehabilitation, and the furnishings—represented a once-in-a-lifetime opportunity for me," says Levernier. "It was personally very rewarding to be able to effect all this change." Sam Nunes appreciated his client's attitude. "They came seeking professional advice," he observes. "They really trusted us." As for Gordon Chong, his major source of satisfaction was defining programmatic needs,

"ensuring that the collegial, team groups could work easily together."

If it all sounds awfully Northern Californian—well, it is. That and a view that gets better and better—for all the employees. ☺

#### Project Summary: Bancroft-Whitney Company

**Location:** San Francisco, CA. **Total floor area:** 135,000 sq. ft. **No. of floors:** 3. **Average floor size:** 45,000 sq. ft. **Total staff size:** 270. **Cost/sq. ft.:** \$90. **Wallcoverings:** JM Lynne, Knoll. **Paint:** Dunne Edwards. **Laminate:** Nevamar, Formica, WilsonArt, Westinghouse. **Flooring:** GB International, Kratzer, Azrock, Tarkett. **Carpet/carpet tile:** Bentley, V'Soske. **Ceiling:** Armstrong. **Window treatments:** Levolor, Loren + Zen. **Railings:** Custom. **Work stations:** Sunar-Hauserman, DM Furniture. **Work station seating:** Herman Miller. **Lounge seating:** Knoll. **Cafeteria, dining, auditorium seating:** Krueger. **Other seating:** Knoll, Brayton. **Upholstery:** Deepa, Knoll, Sunar-Hauserman. **Conference table:** Custom by Design Workshops. **Cafeteria, dining and training tables:** Howe. **Other tables:** West Coast. **Files:** Sunar-Hauserman. **Shelving:** Harbor. **Architectural wood-working:** Design Workshops. **Cabinetmaking:** Commercial Casework. **Planters, accessories:** McDonald. **Signage:** Vomar. **Elevators:** Otis. **Client:** Bancroft-Whitney Company. **Architect:** Gordon H. Chong + Assoc. **Structural engineer:** Peter Culley + Assoc. **Mechanical/electrical engineer:** Hawk Engineers. **General contractor:** Hensel Phelps Construction Co. **Construction manager:** Gordon H. Chong + Assoc. **Lighting designer:** David Malman + Assoc. **Furniture dealer:** Hogue and Assoc. **Photographer:** Douglas Salin.



# To Dye For

New York's Rubann Ltd., with interior design by Derrick & Love, gets to the root of its clients' insecurities—and puts their hair on display

By Amy Milshtein

**D**oes she or doesn't she? The 1960s ad campaign says volumes about our attitude towards hair coloring. Dyeing is a backroom, hush-hush affair between colorist, client and telltale roots. Or is it? Bucking the stealth theory is Rubann Ltd., a tony salon on New York's upper East Side with a wide open, in-your-face design by Derrick & Love.

"We don't want people to feel that they're alone in getting their hair colored," says Rubann co-owner and colorist to the stars Ruban Barros. This everybody's-in-the-same-boat idea also works as a point-of-purchase tool. "People come in for a cut, see others getting color and wonder what they might be missing," says co-owner Anna Marie Barros.

Aside from tempting the mousey masses, Rubann's floor plan is the most logical way

to use a typical long, narrow New York space. Customers enter in the middle of the salon and are greeted at a large reception desk. "The desk serves many functions," says David Derrick, a partner in Derrick & Love. "It's a retail area for Rubann's shampoos and gels and an entertainment area with three screens playing fashion videos." Clients then have a consultation with one of Rubann's 15 stylists/colorists.

Since the staff can serve up to 100 people on a busy day, traffic must flow effortlessly. And because hair dye is strong stuff, the air supply also has to circulate well. Derrick & Love installed an extensive exhaust system to remove what might otherwise be a noxious chemical cloud. Eight fans coupled with the existing HVAC system keep Rubann smelling fresh. Stain resistance has been another

important issue. "We poured their darkest dye on the tile floor to test it," remembers Derrick, "and we used an epoxy grout."

Rubann's Japanese-influenced black, white and green interior relaxes anxious clients. But how does it distinguish itself from the ubiquitous, late '80s, chop-and-curl parlors that donned the same coiffure in the name of sophistication? Look up. Derrick & Love have created an architecturally challenging ceiling that layers odd angles and grids—as well as hides the exhaust systems and electrical work.

But that's not all the customer sees. Robin Love, partner at Derrick & Love, gave Rubann a graphics package that sets it apart from the wannabees. An understated holiday card and a glossy shopping bag that competes well with the other ritzy bags along posh East 57th Street complete the Rubann experience.

The salon had to be completed by Labor Day, the beginning of the New York season, which gave Derrick & Love 10 short weeks from drawing to opening day. And along with dazzling the patrons, Rubann had to keep maintenance low. Both owners gladly report that their salon does both—without ever needing a touch-up. ☛

**Project Summary:** Rubann Ltd.

**Location:** New York, NY. **Total floor area:** 2,000 sq. ft. **No of floors:** 1. **Cost per sq. ft.:** \$100. **Paint:** Benjamin Moore. **Laminate:** Formica. **Dry wall:** USG. **Flooring:** American Olean. **Carpet:** Jack Lenor Larsen. **Ceiling:** Forms & Surfaces. **Lighting:** IPI Inc. **Door hardware:** Forms & Surfaces. **Lounge seating:** Bernhardt. **Salon furnishings:** Olyp. **Other seating:** Bieffepplast/Gullans Int'l, Modern Age. **Upholstery:** Knoll. **Cabinetmaking:** AA1 Woodworking, Inc. **Video monitors:** Columbia Video Systems. **Accessories:** D.F. Sanders. **Decorative painting:** Paxwell Painting Studios, Inc. **Client:** Rubann Ltd. **Interior designer:** Derrick & Love. **Filing architect:** Cutsogeorge & Assoc. **Lighting designer:** Derrick & Love. **Audio/video consultant:** Linear Design Assoc. **Drywall and ceiling contractor:** Interior Remodeling Systems, Inc. **Shopping bag:** designed by Derrick & Love, manufactured by Pak 2000. **Photographs:** Derrick & Love.

Let me entertain you: Rubann's reception desk (above) features three video screens to help chemically-coiffured clients while away the time on Manhattan's upper East Side. The desk also displays Rubann's many shampoos and conditioners for sale.

Rubann's neutral interior lets the clients shine (opposite). "We wanted the hair to provide the salon's color," says Robin Love, partner in the design firm of Derrick & Love. The lighting, which is a mixture of spotlights and natural sun, adds luster to freshly dyed locks.







# Worth a Thousand Words

You don't have to spend a lot to say a lot in design, as Litigation Sciences Inc. discovered when Irvine Associates created its Graphic Evidence offices in Chicago

By Jennifer Thiele

Anyone who has ever sat in a courtroom during corporate or civil litigation knows that the word "boring" can be a pretty accurate description of the trial proceedings. Recognizing that the same kind of tedium can also pervade the office environment, Litigation Sciences Inc. (LSI), a legal consulting firm based in Culver City, Calif., called upon Irvine Associates Architects in Houston to design a space for its Chicago Graphic Evidence department that would stimulate its creative employees in the practice of their highly specialized calling.

Research indicates that on the whole, American citizens believe in their judicial system and genuinely strive to act responsibly when called upon to serve as jurors. But if the outcome of a trial is based on information that impartial individuals can comprehend without prior knowledge of the issues, trial theory suggests that the attorney who makes the best impression on the jurors through his or her communications will likely win—sometimes regardless of what is "right." Thus, "reading" a jury in an attempt to establish a positive relationship with the panel—and thereby influence the verdict—has long been common practice in trial law.

The theory of jury relations is nothing new. Only recently, however, has the psychology of trial litigation become a lucrative business unto itself. It is not difficult to imagine why businesses and their lawyers would be willing to amass as many advantages as possible, especially considering the huge amounts of money often at stake in today's litigious society.

LSI is a 10-year-old market leader in litigation consulting, offering attorneys services that range from extensive research into the psyche of a perspective juror pool for a given venue, to the supply of high-impact visual aids for courtroom use. Its services sector consists of psychologists who counsel their lawyer clients on how to conduct a jury trial. On the other hand, its graphics evidence sector is populated by advertising experts and graphic artists who create sophisticated courtroom exhibits.

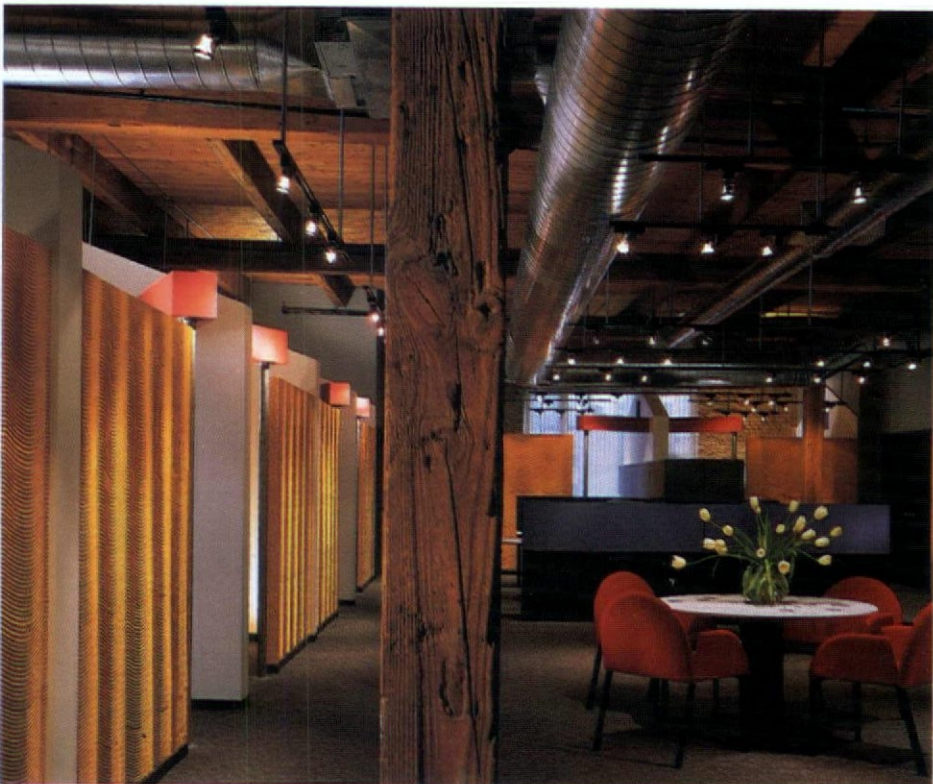
Considering the growing complexity of technical, financial or business issues

addressed in the courtroom, even the most well-meaning juror can become confused, distracted—or simply disinterested—during a trial. By using boards, blown-up photographs, slides, computer-generated animation, charts and graphs produced by LSI's Graphic Evidence people, lawyers can explain or clarify issues to a jury, illustrate a story line or just plain add visual appeal to an argument. A picture is indeed worth a thousand words to Renee Lahti, former director of operations and facilities. "When there is a particularly complex or dry case," she says, "the graphics people get involved to add color, flair and interest. Graphics help jurors potentially pay attention better, or even help them better grasp what's going on."

In key cities throughout the United States, LSI maintains service offices in facilities whose interiors reflect the same kind of staid, professional environment common to its cor-

Something for (almost) nothing: The reception area at the Chicago Graphic Evidence division of Litigation Sciences (opposite) showcases creative, albeit inexpensive design. Most materials used, including dry wall, plaster, chain link fencing on the reception desk and black vinyl flooring, came from a hardware store.

As the creative arm of LSI, Graphic Evidence is staffed by graphic artists and ad people—not your typical stuffy legal types—so the new warehouse offices (below) display artistic flair in their undulating feature walls, exposed wood beam ceiling and columns and aluminum piping. Space is divided into open-plan areas for production people and semi-private offices for art directors.





LSI



Semi-private offices (above) at LSI Graphic Evidence are defined by gold feature walls and separated by partitions with overhead windows. Bright red plywood buttresses mark the entrance to each individual space. Every work area has dedicated halogen spotlighting that can be adjusted to suit the needs of the individual user.

porate law firm clientele. But when LSI called upon Irvine Associates to design a new facility for the Chicago Graphic Evidence department, it had very different concept in mind.

Irvine Associates designer Charles Lambert, who is credited with a number of the LSI's more conservative spaces, was charged with creating an office environment that would foster creativity among the company's Graphic Evidence employees, as well as market the firm as a leader in graphic design capability. "Producing graphic evidence for litigious purposes takes both imagination and high-tech skills," says Lam-

bert. "Litigation Sciences wanted a stimulating workplace that says, 'We are a creative, state-of-the-art firm.'"

The Chicago Graphic Evidence division had recently relocated from a multi-story office building to 7,000 sq. ft. on the top floor of a six-story warehouse in the heart of the

River North art district. The warehouse was an ideal location for the department's 15 to 20 graphic artists and ad people, who bear little resemblance to either their psychologist/colleagues or their "blue suit" attorney/clients. It was also a facility that demanded innovative thinking from Lambert and the design team.

"It was a raw space with a deteriorating wood floor and a wood beam ceiling," recalls Lambert. It had no air conditioning, no plumbing and no lighting. To further complicate matters, Lambert was given a restrictive budget of \$25 per sq. ft. to work his own art. The low budget did not in any way reflect an inferior attitude towards the graphics side of the business, but rather the premium rent being paid at the new location and the realities of the landlord/tenant agreement. "Charles knew the profile," says Lahti. "Whatever we got from the tenant improvement buildout was all we had to work with."

Lahti recalls the few design parameters she gave Lambert. "However creative he would be with the least expensive materials possible was fine," she remembers. "The only thing that had to be consistent was the corporate logo."

Lambert responded by visiting a local hardware store to get ideas. "There was no money to spend on high-grade finishes like the mahogany and crown moldings in LSI's other offices," he says. Consequently, he replaced them with dry wall, piping and plywood.

That the loft office would maintain its character as an unfinished warehouse space was a given. Lambert left the wood beam ceiling and perimeter brick wall exposed, installing exposed plumbing and air conditioning ducts made of galvanized aluminum brushed with steel wool and lacquered to a deep luster. For the finishing touch, he combined strong colors, textures, shapes and lighting that brought the office to life while addressing its functional needs.

Among the most striking details are the gold "feature walls" with an undulating relief pattern that hide semi-private work spaces. Their texture was created by spreading a 1/4-in.-thick layer of dry wall taping compound on a partition and then scraping it off with a serrated trowel. Bright red buttresses of painted particle board supported by plumbing piping mark the open entryways to each work space. Dry wall partitions with windows separate the semi-private offices.

Though LSI corporate policy dictated that graphics evidence employees are not entitled to private offices, Lambert nevertheless

## Off to the hardware store for inspiration?

made distinctions between staff positions. The semi-private work spaces for art directors who conceptualize the projects were aligned along perimeter walls with large windows, while production people share generously-proportioned open plan work stations in the core. Since the partition walls only rise

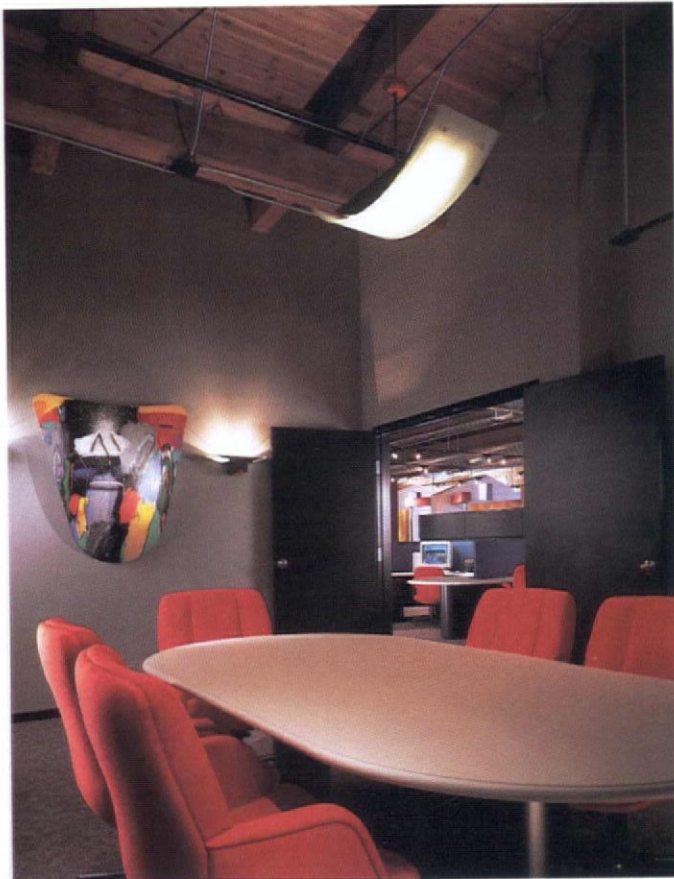
to 7 ft. in height and doorways are left open, the entire office is exposed to natural light. "The idea was to take advantage of the openness and brightness of the space," explains LSI office manager Deborah Greis. "This was our chance to do something different so people would remember it."

Besides regulating natural light with vertical blinds on all windows, the computer-intensive office had specific requirements for electric light, such as keeping glare to a minimum. Track-mounted halogen lighting, for example, was suspended from the ceiling so that each work station could have three or four dedicated spotlights. These units can be rotated, moved or angled to suit the individual user.

Though the Graphic Evidence department was primarily conceived with its employees in mind, the marketing benefits of such an innovative facility have not been accidental. "Corporate clients expect LSI to be creative," says Lahti. So the same off-beat, artistic quality that pervades the work areas extends into reception, where spotlighting grazes a gold feature wall that bears the mandatory LSI logo. ("One way to work effectively within a tight budget is to repeat inexpensive details," explains Lambert.)

The reception area showcases Lambert's capability to create interesting design features with simple hardware store-grade materials. Black vinyl covers the floor, a reception desk is partially constructed of chain link fence and a suspended dry wall pyramid holds a square of laminated, shattered glass for dramatic effect. "This project was actually easier to get in on budget, because we could be so creative here," observes Greis.

The kind of highly sophisticated litigation consulting practiced by LSI is not without controversy. The industry has been accused of



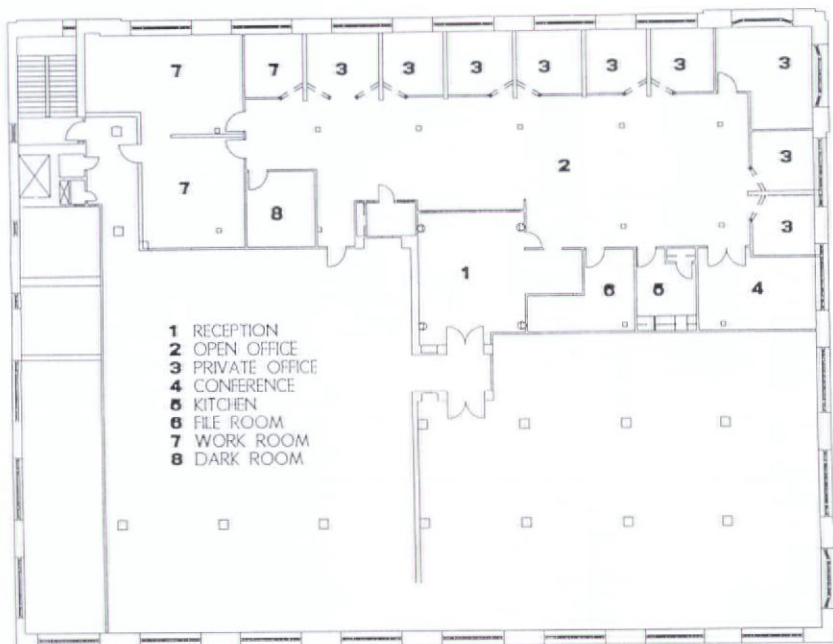
Characteristic of the off-beat, artistic atmosphere at LSI Graphic Evidence, the conference room (left) features a brightly painted Porsche hood as a wall ornament.

bordering on jury tampering, but responds to criticism with the argument that both sides in any litigation can have the same advantages if they can afford them. Lucky for LSI's graphic evidence employees, there are still things in life that only a little money can buy. ☺

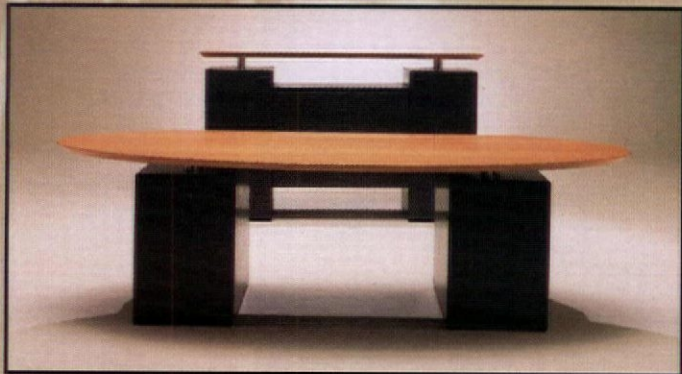
**Project Summary:** Litigation Sciences Inc., Graphic Evidence

**Location:** Chicago, IL. **Total floor area:** 7,000 sq. ft. **No. of floors:** 1. **Average floor size:** 12,000 sq. ft. **Total**

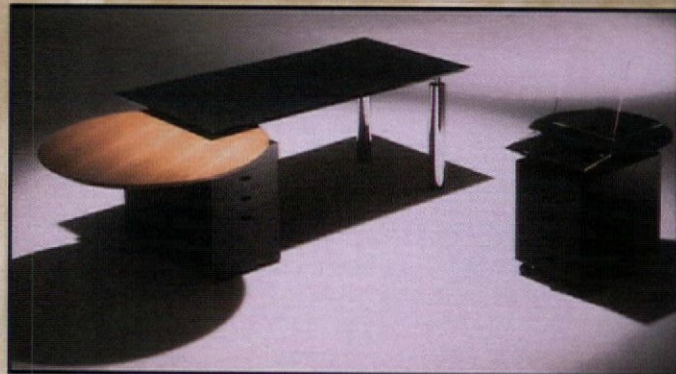
**staff size:** 25. **Cost/sq. ft.:** \$25. **Wall finishing:** Custom. **Paint:** Devoe. **Laminate:** WilsonArt. **Dry wall:** USG. **Flooring:** Armstrong. **Carpet/carpet tile:** Bentley. **Carpet fiber:** DuPont. **Lighting:** George Kovacs, Halo. **Doors:** Contract Industries. **Door hardware:** Sargent. **Window treatments:** Levolor. **Work stations:** Steelcase. **Work station seating:** Steelcase, Vecta. **Lounge seating:** Bernhardt. **Other seating:** Steelcase. **Upholstery:** Brickel, Vecta. **Conference tables:** Steelcase. **Other tables:** Bernhardt. **Files:** Steelcase. **Cabinetmaking:** Contract Industries. **Signage:** Custom. **Plumbing fixtures:** American Standard. **Client:** Litigation Sciences Inc. **Interior designer:** Irvine Associates Architects Inc.; Charles Lambert, project designer; Anne Edwards, design technologist. **Mechanical/electrical engineer:** TAG Construction. **General contractor:** TAG Construction. **Lighting designer:** Charles Lambert. **Furniture dealer:** Office Equipment Co. of Chicago. **Photographer:** Jon Miller, Hedrich Blessing.



Large windows along the exposed brick perimeter (left) at the Graphic Evidence facility provide ample natural light, which seeps into the core over 7-ft. partitions and through open doorways in semi-private offices.



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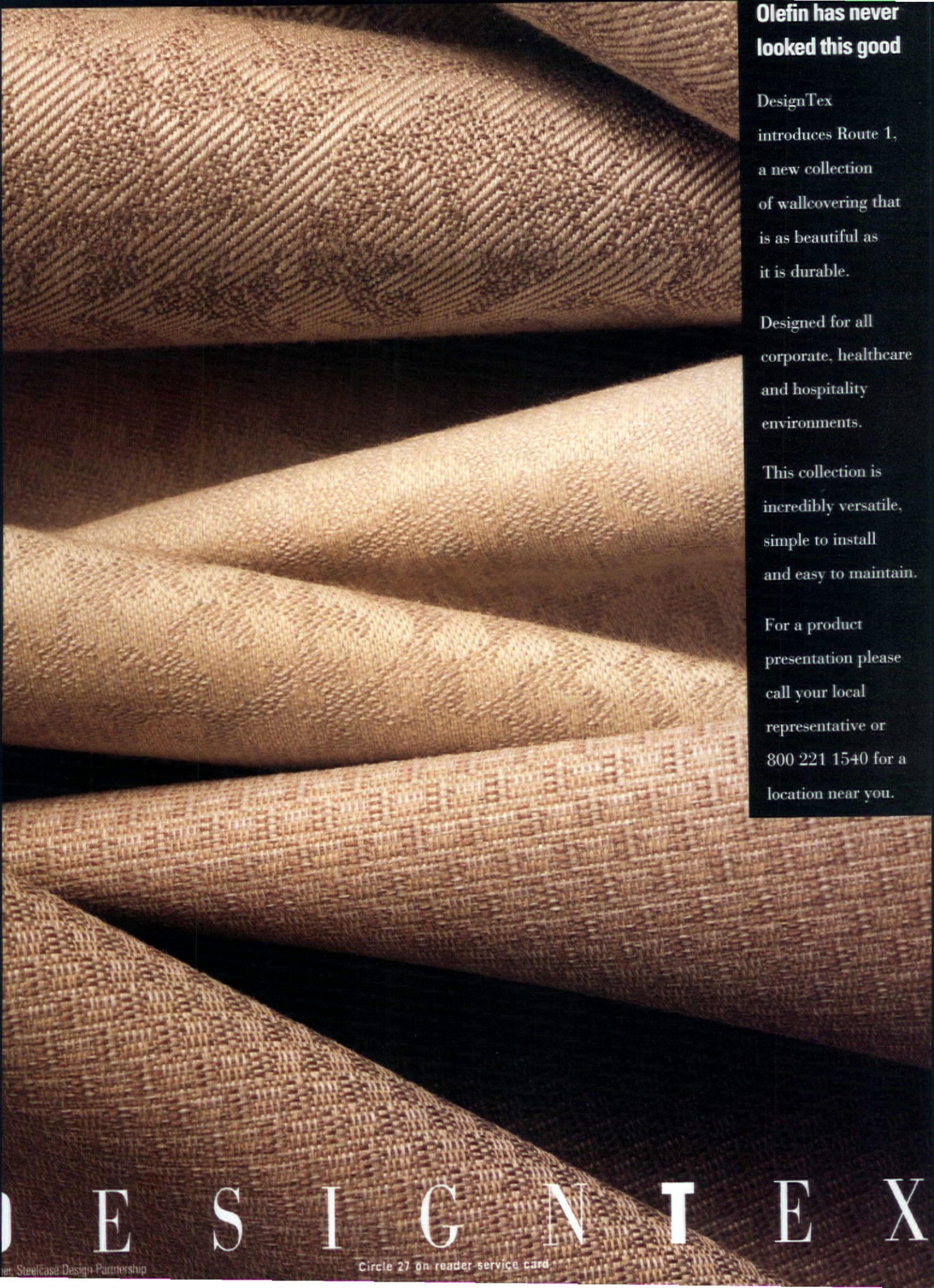
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# Trading Up While Playing Down

Holding the glitz doesn't mean skimping on everything at PaineWebber's new Chicago office, designed by Mekus Johnson, Inc.

By Amy Milshtein

The interior of any financial institution has to walk a fine line these days. Neither client nor broker wants to pay for the gilt and mahogany of the showy 1980s. On the other hand, who would volunteer to conduct major monetary transactions in a greasy storefront complete with frayed furniture and a stogey-chomping broker named Murray? The design firm of Mekus Johnson had to straddle this fence when it created the interiors for PaineWebber's Chicago office. "The company wanted a look for today," says Christopher Mekus, principal at Mekus Johnson, "clean, smart and fiscally responsible."

It was this criteria that prompted PaineWebber to consolidate its Chicago offices in the first place. Its retail, operations and commodities groups were scattered throughout the Windy City. A real estate buyer's market coupled with expiring leases sent management looking for a deal.

They found it in what Robert Mammarella, division project manager for PaineWebber and an architect in his own right, calls, "an A+ building." Four and one half floors were secured in Chicago's first Cesar Pelli-designed structure. Three of these floors were dedicated to the retail brokerage group.

Five years ago, PaineWebber created corporate design standards that encompass



Outside in: Mekus Johnson Inc. brought many of the architectural elements of the Cesar Pelli building inside PaineWebber's Chicago branch. For example, the grid pattern on the staircase glass (opposite) came in out of the cold.

Strict corporate standards were loosened for PaineWebber's lobby (above) so that materials could be chosen for beauty and durability. Says PaineWebber's Robert Mammarella, "We need to keep up with the Joneses." Besides looking good, the marble floor will need little maintenance.

office size, furniture options and color palette. These standards naturally applied to the new Chicago office. But, since the building was so special and because the Chicago

Dry wall was another way Mekus Johnson made the standards shine. While a broker occupies a private office of 120 sq. ft. or more depending on performance, junior brokers

PaineWebber's lighting clearly gets the job done. Removing glare in the computer-heavy offices is the first priority, while glass panels in the private offices let the sun into the core area. Spot lighting in corridors (below) accentuates architectural elements.

## Luxury you can't see

market was so important, Mammarella wanted a design that would push the limits as far as they could go.

Mekus Johnson answered with a budget-conscious plan that keeps up with the Joneses. "The first thing we did was qualitative rather than quantitative programming," remember Beth Davis, senior associate at Mekus Johnson. "This allowed us to save PaineWebber about 12% in square footage. For example, it turned out that it needed only one reception area, not four."

are delegated to open-plan spaces. PaineWebber doesn't require the flexibility of systems furniture, enabling the designer to build cubicles out of dry wall complete with standard edge details. "Not only is it cheaper than systems," says Mammarella, "it portrays a more solid, stable image."

Where the design firm really put on the ritz was in the public spaces. Elevator lobby, reception area and conference rooms reflect the restrained elegance befitting today's financial institution. Along with fine materials, the designers brought exterior architectural elements into the interior.

For example, an aluminum cruciform found its way inside, as did a checked glass pattern. The color of the granite and the grid lighting pattern in reception are also simplifications of exterior cues. "We had more latitude in the reception area as far as the corporate standards went" says Mekus. "We brought the level of materials up but remained consistent with the rest of the office." This accounts for the granite floors and wood accents that greet visitors warmly without overpowering them.

The lighting design serves three purposes. Providing glare-free light for the office's many computer screens comes first. Yet letting natural light stream into the core area through glass panels in the private offices and windowed corner spaces is considered important as well. And spotlights are used to accent such architectural details as columns.

Even the brokerage's art collection reflects the architectural theme. Hand-tinted black-and-white photographs of famous Chicago buildings decorate the walls. But the true design story of PaineWebber lies behind the walls.

Of course, any modern brokerage firm knows up-to-the-minute technology is key to today's success. PaineWebber is no exception. Along with a 24-hour computer room, private offices are heavily equipped with black boxes big and small. Marrying technology to interior design challenged Mekus Johnson.

"Much of the budget went to these elements that you couldn't see," remembers Mekus. "Their computer and communication systems, for example, couldn't be down for a minute." This demand was compounded by Chicago's unusual electrical codes. "Everything has to be in conduit," says



PaineWebber doesn't need the flexibility of systems furniture, so it opted for drywall in open plan spaces (near right). Standard edge detailing adds stability to the image without straining the wallet.

Today's financial institution needs to look clean, smart and fiscally responsible. Mekus Johnson rose to the challenge by pushing PaineWebber's corporate standards as far as they would go. Wood detailing (far right) was not on the menu, but adds much to the interior.



Mammarella. "I guess it only takes one 'Great Fire' to make a city cautious."

To accommodate the needs of technology, Mekus Johnson installed two cable closets on each floor to handle the vertical risers and horizontal loops to link the floor itself. Trading stations have a 2-ft. cable chase for tremendous flexibility, allowing systems to be updated easily without disruption.

PaineWebber's design exemplifies a working relationship between corporation and architecture firm. Mammarella chose Mekus Johnson because of its pragmatic approach and its ability to not only work within the standards, but to push them as far as they could go. Mekus Johnson points to Mammarella's architectural training for helping move the job along.

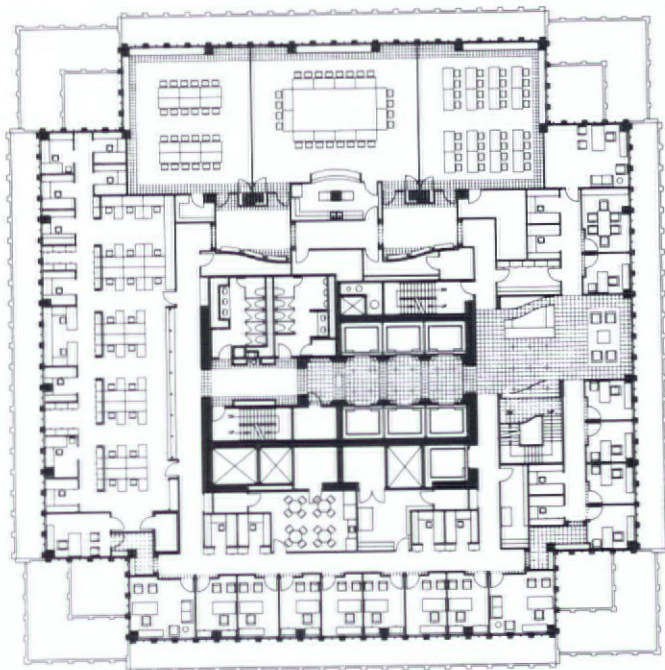
What was the biggest challenge for Mammarella—and the biggest satisfaction at the same time? Try the sheer size of the job. "I went from doing 6,000-sq. ft. installations to this 96,000 one," he observes. "Controlling something of that size from start to finish was quiet satisfying."

And the end result will keep clients and employees of PaineWebber satisfied for years to come—even when they can't see all of it. ☺

#### Project Summary: PaineWebber

**Location:** Chicago, IL. **Total floor area:** 96,000 sq. ft. **No. of floors:** 4.5. **Average floor size:** 19,000 sq. ft. **Wallcoverings:** J.M. Lynne. **Paint:** Benjamin Moore. **Laminate:** Formica. **Flooring:** Kentile. **Carpet:** Bloomsberg, Dearnweave. **Carpet fiber manufacturer:** DuPont. **Ceiling:** USG, Orion. **Lighting:** Columbia. **Doors:** Millwork. **Door hardware:** Schlage. **Glass:** Trainer. **Window frames:** Jones & Brown. **Window treatments:** Levolor. **Railings:** MTH Industries. **Work stations:** Millwork by Huber Cabinetworks. **Work station seating:** Vecta. **Lounge**

**seating:** Brayton. **Reception seating:** Beylerian. **Upholstery:** Unika Vae, Deepa Textiles, Design-Tex. **Training tables:** Kinetics. **Reception tables:** Beylerian. **Files:** Storwal. **Shelving:** Bradford Systems. **Architectural woodworking and cabinetmaking:** Huber Cabinetworks. **Signage:** Aranimedia. **Security:** National Guardian. **Access flooring:** USG, Donn. **Plumbing fixtures:** Elkau. **Client:** PaineWebber. **Architect/interior designer:** Mekus Johnson, Inc. **Structural engineer:** Cohen Barreto Marchertas. **Mechanical/electrical engineer:** Clifford Dias, PE, PC. **General contractor:** Turner Construction. **Lighting designer:** Mitchell B. Kohn. **Photographer:** Jon Miller/Hedrich Blessing.



# A Nice Place to Visit...

And the unconventional New York office of Perkins & Will indicates the design firm has every intention of living here too

By Roger Yee

**W**here are you now, Sullivan & Adler? Or McKim, Mead & White? Or Cram, Goodhue & Ferguson? So strong is the tradition of the atelier run by a visionary "master"—even at the close of the 20th century—that many an architecture or interior design studio at the height of its powers all but collapses when a key principal departs. Yet 57 years after Chicago architects Lawrence B. Perkins and Philip Will Jr. established Perkins & Will, their organization encompasses more than 475 design professionals serving commercial and institutional clients from offices in

Chicago, New York, Washington, D.C. and London. The firm's ability to rejuvenate is convincingly demonstrated in the new facility that the New York office has recently completed for itself in midtown Manhattan.

This upbeat scenario might have sounded fairly improbable in the 1980s for the branch office that first opened its doors in 1951. With New York's design firms staggering through a severe recession, the odds for Perkins & Will's survival were thought to be diminishing project by project. But the end never came. In fact, the firm has re-established itself as a

No time for *tour de force* is Perkins & Will's approach to the design of its New York office, which focuses the eye on the activities in the space—literally the design of clients' projects. While the reception area (below) is understated in white and gray with blue neon, the studio space (opposite) aggressively sports its ceiling beams, washed green for color, light fixtures, sprinklers and ducts, all deliberately exposed to emphasize design process over finished product.





powerful contender in one of America's most competitive design markets.

Key to the search for the new home at One Park Avenue was the 1989 merger of Perkins & Will with Russo + Sonder, a New York architecture firm specializing in health care. "Neither firm could absorb the other with its existing facility," recalls Neil P. Frankel, AIA, IBD, partner for design and interiors. "For a brief time after the merger, we operated in two locations."

The confusion was understandable. Renting office space in the Big Apple has been likened to consigning one's soul to purgatory, so prospective Manhattan tenants shop very, very carefully. Optimum conditions for design firms are hard to find. Proximity to major clients in prime midtown business districts has become prohibitively expensive, but economizing on rent can force employees and clients into daily confrontations with light industrial enterprises or poverty-stricken residential neighborhoods.

Where to go? Soaring rents in the latter half of the 1980s had sent wave after wave of creative businesses, such as advertising agencies, publishers, graphic designers, photographers and furnishings showrooms in addition to architects and interior designers, south of 34th Street and west of 5th Avenue—vital signposts for Perkins & Will. "Our firm wanted a distinctive address,"

Frankel explains. "At the same time, we wanted our staff to have the opportunity to interact with professionals from other firms, and to feel part of the design community as well."

Inspiring creative individuals to excel within a bureaucracy has always been one of the major challenges for large design firms. One way Perkins & Will responds is to locate its offices where its people can participate in the life of the local design community. The firm's principals soon zeroed in on One Park Avenue, situated near such landmarks as the Empire State Building and Grand Central Station. Not only would many of the city's designers be just minutes from its door, so would one of the region's principal airports and three of its major rail and bus terminals.

Of course, being a prospective tenant seeking 30,000 sq. ft. of office space in a buyer's market for real estate had its privileges. "When you find yourself in this position," Frankel says, "many buildings cost roughly the same. We had access to a lot of choices."

An asymmetrical core with three of four quadrants being roughly equal clinched the lease for One Park Avenue. Since Perkins & Will needed room to house three studios (subsequently merged into two), a reception area and conference space, it saw a close fit between its goals and the footprint, light and views atop this early 20th-century, neo-Goth-

Ideas easily cross barriers of studio and project team at Perkins & Will, where one of two studio spaces (below) displays the gallery-like arrangement of work units with low partitions. Glass enclosed critique rooms and interior private offices also serve to keep people and work visible to all.





ic, 19-story structure. The environment it created inside somehow manages to be efficient, comfortable and unpredictably striking at the same time.

The 19th floor is shaped like a square, so the floor plan anchors itself methodically to this geometry by placing the two design studios' open work stations, a row of private offices for senior personnel, and the reception area along the four perimeter walls to take advantage of available daylight and panoramic views. Like a square within a square, the interior space is defined by four critique rooms occupying the corners, where project teams can display and analyze their work internally in full view of colleagues and outsiders when appropriate. The rest of the inner square contains private offices for project managers, administrative services, library, mail room, two major conference rooms and core functions.

Relatively predictable—so far. Though the plan is clearly fixed in space, its configuration does not impede staff from forming and reforming into different, temporary project teams across ongoing studio lines. Since individuals tend to work on multiple projects simultaneously, there are few moments in a day when people are standing still.

However, no one needs to remind Frankel and his colleagues how well the new facility must serve their bold strategy for nurturing a creative organization in the 1990s. "The design community is so burdened with compressed time schedules, tight budgets, reduced fees and clients with minimal expectations," Frankel observes, "that today's typi-

cal assignment feels like an oppressive blanket—smothering all but the 'safest,' most timid solutions. If you want your studio to exceed client expectations, your studio must feel that good about itself. You need the right space to do this."

Frankel gets quite serious about the challenge of growing talent in the current recession. He sees Perkins & Wills' space as a forum for open discussion in which pockets of privacy and territoriality offer occasional respite. Open studio spaces, partitioned by panels just high enough to draw symbolic borders around project teams, help all members of the staff share in the firm's creative experiences, as do glass-enclosed critique rooms and interior offices.

Of course, a space can only do so much to influence human behavior. "A firm needs to build its people up, to broaden their experience and encourage them to apply their skills in new ways," Frankel insists. "Who wants to be a model maker forever just because he or she is a good model maker? Why shouldn't someone working on corporate projects get to use ideas

## Whether or not the ceiling is finished is still debatable

presented for education? How can a designer understand clients without meeting them?"

This way of thinking inspired the firm to shape its New York office less as a *tour de force* than as a work in progress. The interior design is, in Frankel's words, "chameleon enough" to assume new roles as needed. Thus, walls are finished in white dry wall, floors of carpet or terrazzo and low-height studio partitions intro-

Inside Perkins & Wills' main conference room (above) simple architectural elements, minimally detailed light fixtures and classic Eames chairs combine to dramatize the work being presented to clients. Just beyond the doorway is a view of midtown Manhattan with a distinctive convector cover below.



duce tones of gray, and finished ceilings are enclosed in white dry wall with minimally detailed recessed or surface-mounted light fixtures. Furniture has been chosen largely from among the Bauhaus classics to function as handsome but unobtrusive utility objects.

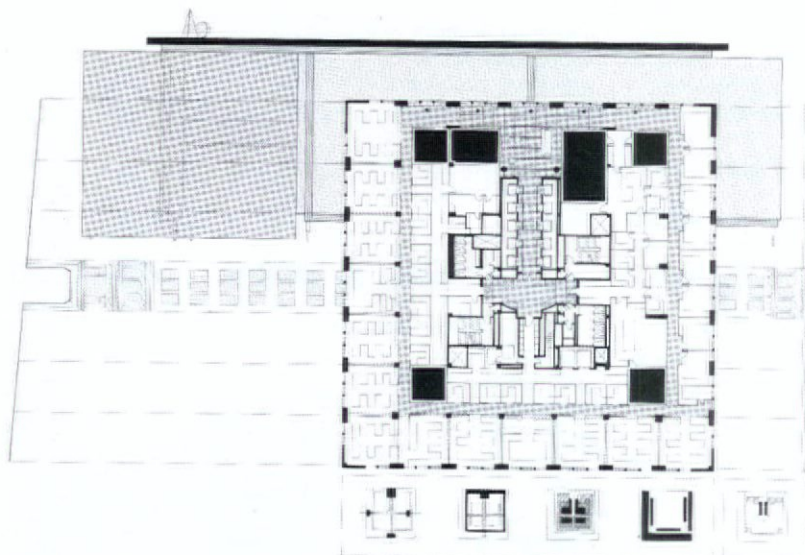
On the other hand, like any other stimulant, the design deliberately provokes. One source of continuing debate among the staff—as well as a client's stare now and then—is the exposed ceiling, ductwork, light fixtures and sprinklers over the studios. "We had many discussions about covering the ceiling," Frankel admits. "Instead, we 'de-formalized' it by painting a green wash over the beams." Another respectful gesture to the existing structure is the semi-cylindrical, perforated stainless steel convecter cover that encircles the perimeter like a giant snake. "It becomes a veil," Frankel suggests, "that touches the boundaries of this very traditional building and reveals its origins."

All this may not have been exactly what Lawrence Perkins or Philip Will had in mind more than a half-century ago. Yet the firm has come to expect the unexpected. Consider the Crow Island School in Winnetka, Ill., of 1938-1940, designed by Perkins & Will in association with the great Finnish architect Eliel Saarinen. Almost overnight, this epochal design catapulted the fledgling firm to national prominence. If the New York office has any say in the matter, Perkins & Will might just become a household name someday. ☺

#### Project Summary: Perkins & Will

**Location:** New York, NY. **Total floor area:** 30,000 sq. ft. **No. of floors:** 2. **Average floor size:** 20,000 sq. ft. (19); 10,000 sq. ft. (20). **Total staff size:** 125. **Cost/sq. ft.:** \$60. **Wallcovering:** Forbo. **Cork:** Krommenie. **Paint:** Benjamin Moore. **Laminate:** Formica. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:** Patrick. **Ceiling:** Armstrong. **Lighting:** Linear, Zumtobel, Reggiani,

Lazin, Silverescent. **Door hardware:** Modric. **Window treatment:** Levolor, Sol-R-Shades. **Work stations:** Nordic (custom work), Unifor (tables). **Work station seating:** Knoll, Herman Miller. **Lounge seating:** Atelier International. **Cafeteria, dining, auditorium seating:** GE. **Other seating:** ICE Herman Miller. **Conference tables:** Herman Miller; Knoll. **Files:** Meridian, Storwal. **Shelving:** Adjustable Steel. **Architectural wood-working and cabinetmaking:** Nordic, Hird Blaker, Sauer, Helix Construction. **Signage:** Infonorm. **Plumbing fixtures:** Chicago Faucet. **Planters, accessories:** Intrex, Align Drafting Tools. **Steel convecter covers:** Steeltowne Sheet Metal. **Client:** Perkins & Will. **Architect:** Perkins & Will; Neil P. Frankel, design principal; Phillip A. Szujewski, managing principal; Siebe Terrero, senior designer; Sandra Tripp, Frank Lowe, Robin Carathanasis, Ida Siegfried, designers. **Mechanical/electrical engineer:** Lehr Assoc. **General contractor:** A.J. Construction. **Lighting designer:** Hayden McKay. **Acoustician:** Shen Milsom & Wilke. **Furniture dealer:** Tobron, IBE. **Photographer:** Jeff Goldberg/ESTO.



Furniture designed by such masters as Le Corbusier (above, left) and Charles Eames (above, right) figure importantly in Perkins & Will because the designers believe that their timeless lines let them shape—but not dominate—space. Other elements, such as graphics and wood-working, play similar aesthetic roles.

A square within a square (left) describes Perkins & Will's straightforward use of the asymmetrical building core at One Park Avenue.



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# My Little 400-Seat Cabin in the Sky

Architects and interior designers may want to rethink the meaning of flexibility when they explore the interior of the new Boeing 777

By Roger Yee



Life aboard the passenger cabin of the new Boeing 777 will be immeasurably enhanced by ample dimensions, modular design and technological flexibility—not unlike the best of today's commercial and institutional interiors. A mock-up of the cabin (left) lets airline officials inspect first-hand the seating configurations and special features they want to specify. Airlines can also study more technical details of the cabin in this 1/10th scale model (opposite), as Gordon McKinzie (right), United Airlines' 777 program manager, is doing with George Broady (left), Boeing's chief engineer-777 payloads.

tomers in a stretched and enhanced version of its existing Boeing 767, a wide-body jetliner. Airline after airline bluntly replied that a bigger Boeing 767 wouldn't do. Between the 218-seat Boeing 767-300 and the 419-seat Boeing 747-400 was a gap too great for anything but a completely new aircraft.

To their credit, Boeing's engineers listened. In the rough and tumble of airline deregulation and privatization, airlines have had little choice but to keep a close watch on such financial statistics as the *load factor*, a ratio of the number of people boarding an airplane to the total number of available seats; the *demand factor*, a ratio of the number of people who want to fly on an airplane to the total number of available seats; and the *yield*, a gauge of income per revenue-mile. Matching the capacity and range of aircraft to the volume and length of routes in today's economy thus becomes a test of survival for many airlines. Not wanting to see customers decamp for the new A330 or A340 from Airbus or the new MD-11 from McDonnell Douglas, the Seattle-based aerospace giant decided to produce the Boeing 777 through a radically new product development process based on customers' needs, design-build teams and computers.

Starting in 1986, dozens of Boeing's engineers fanned across the globe to tour airport facilities, meet with airline pilots, managers and mechanics, and interview travelers on their needs, opinions and other observations. Among the many revelations for Boeing has been the fact that today's customers want a

An interior design able to accommodate some 300 to 400 travelers at a time by rearranging its seats, toilets, kitchens and closets in just 72 hours will soon be winging its way between New York and San Francisco, Chicago and Honolulu, and London and New York—inside the new Boeing 777 jetliner. Designed by Boeing Commercial Airplane Group, the world's leading manufacturer of passenger jetliners, and Walter Dorwin Teague Associates, the noted industrial design firm that is consultant to Boeing, this versatile, wide-body passenger cabin shows how fiercely airlines are contesting market share today. Equally important, the form and function of the 2,944-sq. ft. space demonstrate what can happen when an interdisciplinary team of designers, engineers, production and maintenance personnel, suppliers and customers cooperates on the project from day one. Architects and interior designers may never come close to practicing what manufacturers call "concurrent engineering," yet they may find themselves turning to the methods now developing the Boeing 777 as clients

demand better design in the years to come.

Telling Boeing how to design successful jetliners was once as unthinkable for customers as instructing IBM about building state-of-the-art computers. Whenever they sat down to dream up a new aircraft, Boeing's brilliant engineers assumed they knew what was best for the world's airlines. Surprisingly, the airlines agreed—for years.

Now, competition from a powerful rival has turned this cozy arrangement upside down. Boeing has little cause to worry about domestic airframe makers Lockheed, a dropout from the jetliner business, or McDonnell Douglas, which has never regained the prominence it enjoyed in the 1930s through the 1950s with its DC-3 through DC-7 series of propeller-driven airliners. Airbus Industrie, a consortium backed by the governments of France, Great Britain, Germany and Spain, is another matter. By rolling out one advanced new aircraft after another, and financing them on very generous terms, Airbus has quietly captured a rising share of the jetliner business.

Boeing first realized what was happening in the mid-1980s when it tried to interest cus-

family of related aircraft rather than a single model. Some aircraft would be specified as stretched versions of the basic Boeing 777 for greater capacity, while others would be beefed up with greater fuel capacity and higher engine thrust ratings for longer range.

Of course, each aircraft would be equipped with the kind of technological marvels Boeing customers expect. There would be all-CAD development to facilitate systems integration and to eliminate design errors (the first time a jetliner has been completely designed on computer), "fly-by-wire" flight controls (electrical signals transmitted by wire replace a mechanical system based on cables), an aerodynamically efficient wing (for quick take-off and high-altitude cruising) and extremely powerful jet engines (two per aircraft, each generating 71,000 to 74,000 lbs. thrust). And there would be a very nimble interior—designed for reconfiguration in three days instead of the usual three weeks.

All these goodies are going to be incorporated in one very big bird, the world's largest twin-engine jetliner. The fuselage will have a diameter of 20 ft. 4 in. (6.2 m), wider than any other jetliner except the Boeing 747. The overall length will run to 209 ft. 1 in. (63.7 m), and the wingspan will reach 199 ft. 11 in. (60.9 m) across, requiring that its tips fold up to fit some airports. While subsequent versions may differ, they will share parts, maintenance, training and operating procedures, saving money for the airlines while serving medium to long-range markets at ranges of 4,660-7,600 statute miles (7,500-12,220 km).

A cursory glance inside the Boeing 777 reveals an uncommonly well-integrated interior that airlines are naturally inclined to see as a machine for making money. However, neither Boeing nor its customers have ignored the impact of design on the physical and emotional comfort of flight crew or passengers. "Industrial design focuses on the user's needs by taking into consideration things like human factors, functionality, aesthetics, comfort and manufacturing," says Grace Wong, an industrial designer for Boeing. "Industrial design functions as an interface between the user and the design engineers to improve the overall design concept."

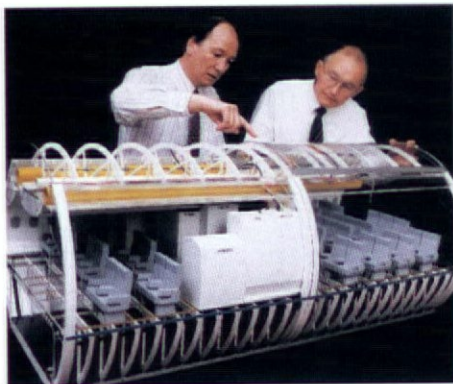
What gave the Boeing designers a head start in planning the passenger cabin was its formidable width, a full 19-ft. 3-in. interior cross-section. Not only would passengers at window seats experience a sense of spaciousness owing to the reduced need to contour the ample body's side walls, but airlines would enjoy the option of comfortably seating passengers in formats from six seats across to 10 seats across. A Boeing 777 can switch back and forth among various combinations of first class, business class and economy class passengers to maximize its load factor and its yield.

How seating arrangements are drawn up may sound strangely familiar to interior designers. Different classes of airline passen-

gers are accommodated by varying the width of seats and aisles and the pitch (a measurement from a high point on a seat, such as an armrest or ash tray, to the same point on the seat directly behind) in rows. The more status a sitter has, the more space he or she gets. Sounds familiar?

- First class passengers will sit in 57-in. wide double seats with 29-in. wide aisles set at a pitch of 58-68 in. (international) or 38-40 in. (domestic).
- Business class passengers will sit in 53-in. wide double seats or 80-in. wide triple seats with 21.5-in. aisles set at a pitch of 38-44 in. (international) or 36-40 in. (domestic).
- Economy class passengers, the bulk of the flying public, will sit either nine-abreast in seats with 18.5-in. wide seat bottoms and 19.25-in. wide aisles, or ten-abreast in seats with 17-in. wide seat bottoms and 17-in. wide aisles, set at a pitch of 32-34 in. (international) or 31-34 in. (domestic).

Another advantage of the Boeing 777's girth is increased headroom. The company likes to point out that a 6-ft. 3-in. individual



walking from aisle to aisle will readily clear the 6-ft. 4-in. space under the center stowage bins. This clearance will not come at the expense of stowage volume, as passengers with carry-on baggage should be relieved to learn. In a typical all-economy, nine-abreast configuration, each passenger will have some 3.2 cu. ft. of stowage, with center bins lowering 5 in. lower than competitors' bins, and outboard bins pivoting down for loading and unloading, making them more accessible than ever for shorter passengers.

Where the genius in this design comes in, however, is not *what* the cabin interior will do, but *how*. The seats, lavatories, galleys and stowage units have been designed for rapid reconfiguration, thanks to the introduction of zones of flexibility located primarily at the airplane's doors. Within these zones, lavatories and galleys can be positioned anywhere along seat tracks set at 1-in. increments despite their needs for water, power and air because the spaces have been pre-engineered to accommodate wiring, plumbing, ductwork and the attachment of fixtures at multiple distribution points above the ceiling and beneath the floor. In addition, the passen-

ger service units and overhead storage compartments can be quickly removed without disturbing the ceiling panels, air conditioning ducts or support structure.

Fortunately, the prospect of endlessly rearranged seating configurations should not result in a deterioration in the quality of passenger services. A new component designed to track passengers' needs, called a cabin management system, is expected to take its place within one of the zones. According to Boeing's Commercial Avionics Systems cabinet management system chief engineer Andrew Clark, the cabin management system will assist the flight crew with numerous tasks, allowing them to monitor and control such standard functions as flight attendant call-light, cabin and individual lighting, temperature, meal and beverage inventories, and passenger manifests and special requirements—plus offer new services to passengers, such as in-flight telephones, compact-disc quality stereophonic music and video screens that can draw upon electronic libraries for catalogue shopping, computer games, travel information or entertainment. "The intent is to make these functions paperless and to ease the work load for the cabin crew," Clark observes.

It is only fair to note that Boeing has not attempted such an ambitious revamping of a passenger cabin alone. To account for the unprecedented role of the world's airlines in shaping this aircraft, the company asked Walter Dorwin Teague Associates, its industrial design consultant since 1946, to come on board the Boeing 777 project team in 1989. Teague has approached the cabin's design problems in a way that should intrigue architects and interior designers—seeing the interior as a vast, composite product design.

"The interior of an airplane is really a grouping of products—the bins, sidewalls, passenger service units, lighting—that have to come together and culminate in a very pleasing interior," says Norman Ellsworth, Teague vice president. "The 777 is a significant breakthrough in airplane interior design. It's not the usual interior that people have seen over the last 15-20 years."

Passengers still harboring any fear of flying will be relieved to know that the degree of attention lavished on the passenger cabin of the Boeing 777 has been matched by equal concern for its flight deck. If anything, Boeing reveals a certain sensitivity about its treatment of airline pilots. "We've heard the comment that our cockpits were designed by tractor builders," admits James Veitengruber, manager of 777 Flight Deck crew operations. "But the accommodations on this aircraft will be exceptional."

Fair enough. Yet Veitengruber and his colleagues ought to take a spin in a state-of-the-art tractor by John Deere, Tenneco or Caterpillar, which pampers drivers with ergonomic seating, climate controls and stereophonic music. Can their new aircraft and its remarkable passenger cabin really fly that high? ☁

# By the Book?

Corporate design standards may control costs and strengthen purchasing power, but do they drain creative juices as well?

By Amy Milshtein

Could there be a more creativity-squelching word than "standard"? The term connotes average, regular and (yawn) same-old same-old. But most companies big and small have some form of corporate design standards for their facilities. Be they a 100-page manual, a short laundry list or unwritten but understood rules, these standards are a fact of life for corporate America today.

And most designers welcome them with open arms. "Design is a response to constraint," says Barbara Price, Eastern region director of architecture for CRSS Architects, Inc. "A blank piece of paper is one of the hardest things to work with."

In fact, many practitioners believe design standards enhance rather than hinder creativity. They act as a springboard for the designer and help cut through the red tape. "I welcome standards," admits Juliette Lam, senior principal at Hellmuth Obata & Kassabaum. "They remove a lot of office politics that can plague the early planning stages."

It also behooves the corporation to maintain design standards for purely financial reasons, to be sure. They aid in reducing, controlling and understanding space costs. Simultaneously, they strengthen purchasing power, allow for quicker shipping times and cut furnishings budgets. "Up to 25% of a company's assets are tied up in the facilities," says architect Robin Ellerthorpe, Eastern region business development manager for CRSS Architects and



HOK developed the standards for Quotron Systems Inc.'s east coast headquarters and marketing center in New York City. The standards incorporated two variations: Offices on the window wall did not get a door, while interior offices (above) did.

committee chair for the fall conference of the American Institute of Architects' Corporate Architects Committee. "That amounts to billions of dollars that need to be managed efficiently."

**What's covered: Everything but the janitor's sink?**

What do these corporate design standards actually cover? Depending on the company, they can include everything from space requirements, window allowances, carpeting, furniture, finishes and color palette. Most, however, are not all that inclusive. "Usually standards are nothing more than a rough layout with furniture allotments and approximate square footage," explains Judy Swanson, a principal at Kohn Pedersen Fox Interior Architects.

And just as the layers of management are flattening throughout corporate America, so are the layers of standards. Law firms, for example, used to have several different career steps on the ladder from associate to senior partner that needed several different corresponding office standards. Today, one size may not fit all, but there are much fewer of both.

Of course, the higher one climbs up that corporate ladder, the more likely that person can write his or her own design ticket. And even the company with the strictest standards still expects to see standout reception areas, feature walls and public areas. "No one wants to look like a cookie-cutter," says Lam.

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#### How timely: Checked for signs of life?

Like other standards, those dealing with design are no less subject to change than the corporation itself. IBM stands as a perfect example of a company whose standards program has evolved over the years. From the early 1960s to the mid 1980s IBM's real estate and construction group overlooked everything. "We even had vending machine design standards," says architect Tina Facos-Casolo, an employee of IBM real estate services and a member of the AIA's Corporate Architecture Committee.

Today IBM's regional offices have much more autonomy. Even square footage requirements are up to the individual offices. But any large public space where image is important has to receive the official stamp of approval.

#### How authoritative: Who writes—for whom?

Who writes a corporation's standards? If there is an in-house facility planning or management group, it usually drafts and revises the standards. Companies without in-house architects and designers rely on outside firms to transform their corporate culture into a custom set of guidelines. Either way, standards have a tendency to multiply and mutate over the years unless they are constantly weeded out and updated.

In managing the construction boom of the '80s or the bust of today, standards remain

important for the same reason—flexibility. "When we were in an expansive mode, the nature of the office would change several times before the paint was even dry," remembers Tom Ventulett, principal of Thompson Ventulett Stainback. "Standards had to be tight because we didn't know who might end up in the space."

Today, with downsizing so prevalent, companies benefit from standardization because the furniture from recently closed site A will fit perfectly at site B. Also, now that more firms are adopting a team approach, offices must be standardized to cope with the constantly forming and breaking down of groups or management matrixes. Changes in title are no longer automatically accompanied by changes in furnishings.

#### What's next: Will we sit in the year 2000?

Where are corporate design standards moving in the future? Some designers feel that there will be an upward reappraisal of the common person. "Secretarial stations will get bigger to accommodate all the new equipment while management offices will grow smaller and more functional," theorizes Swanson. "Public spaces such as conference rooms and cafeterias will also become more important."

Ventulett says environmental concerns will influence the standards of the future. "I think companies will ban exotic woods and other scarce materials," he says. "I also see employ-

ee comfort playing an important role, with individually controlled HVAC systems and ergonomically correct furnishings being specified."

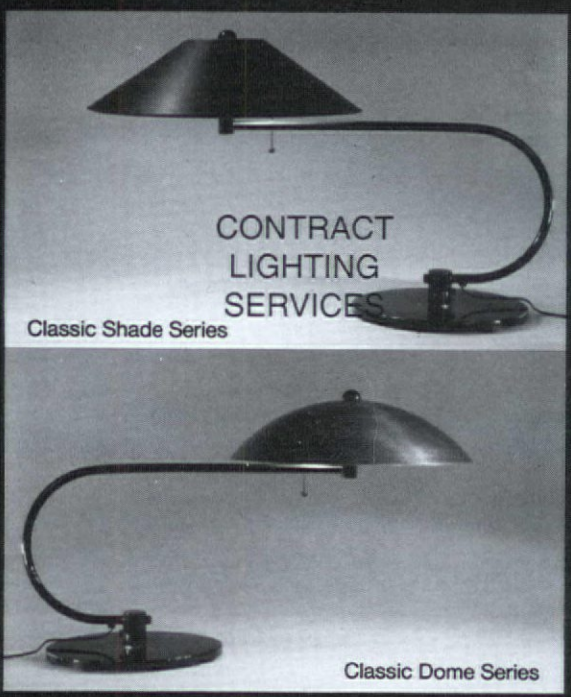
IBM has already invested heavily in ergonomic seating. "Ninety percent of our emphasis is on seating," says Facos-Casolo. "Our standards include several different model choices, and I always have time to review a new seating product."

Designers seem to agree that new technology will drive standards farther than ever before. In fact, it may even drive them right out the door. Laptop computers and portable telephones have given rise to a new office order known as free address or virtual office.

Employees who travel often will not be assigned permanent, individual work stations. Instead, they will check into the office and sit at a group work station or kiosk. This holistic approach to office design will give greater freedom to the employees while freeing up valuable square footage.

One day the office as we know it might not even exist. In his editorial in *Property Management*, Dr. Franklin Becker, director of the International Facility Management Program at Cornell University, predicts as much. "Many more people will be working at home, in neighborhood work centers, in office clubs, in hotels, airports and other non-traditional work settings," he claims.

Obviously, when office work evolves to its highest state, standards become anything but. ☺



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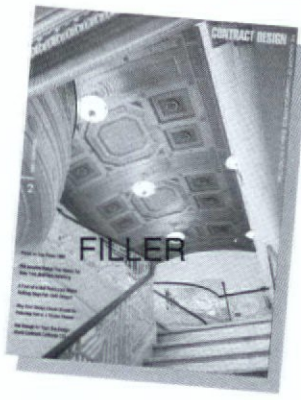
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# *Catch a Rainbow*



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# A Clean, Well-Painted Space

Preparing a surface for a showstopping architectural mural means knowing how oil, water and other not-so-friendly materials mix

By Jean Godfrey-June

**D**o you doubt the power of an architectural mural? Just drop by the Sistine Chapel the next time you're in Rome. Architects and designers have been incorporating murals in their works since the days of master builders and master artisans. Today, murals represent a chance to enliven spaces, underscore design themes and spark the public's imagination. Preparing walls for an architectural mural, like gessoing a canvas, is as essential to the look of the finished mural as it is to its staying power.

What constitutes an ideal space for a mural? "It's essential to have a hard, dry, clean surface," says Edward Caldwell Jr., president of the Caldwell Design Studio in St. Petersburg, Fla. "Beyond that, the sky's the limit, though a smooth surface is definitely preferable."

Most muralists like to be introduced to a project during the design phase, though this is not always the case. "Often you're called in when a given space simply doesn't work visually," says Robert Murphy, principal at Maer-Murphy, a major New York studio. "Doesn't work" can mean anything from an out-of-place-but-necessary structural element to a space that simply lacks warmth or interest.

In cases involving after-the-fact mural commissions, muralists must adjust materials and techniques to fit the existing architecture. "Different spaces demand different materials," observes Murphy. "If we're working on brick or stone, the first step is to remove any residual paint. Then we use a German silica-based fresco to do the mural."

On the other hand, simple sheetrock or plywood surfaces can be primed, spackled if necessary, and painted. "We use three coats of satin-type paint, then work over that," says Murphy. Adhesive is applied, to which the mural, typically painted separately on canvas in the muralist's studio, is then attached. "We use fireproof Belgian linen for our canvases," notes Murphy. A coat of sealant finishes and preserves the mural.

Michael Alpert, an independent muralist based in Manhattan, notes that canvas works particularly well for spaces threatened by water through air conditioning units, very humid air or even a poor plumbing system. "If



For Michael Graves' Walt Disney World Swan Hotel (top, the Swan's lobby), Maer-Murphy painted murals on Belgian linen (above) in their New York studio. Photographed by Steven Brooke.

an area is prone to cracking or chipping, the canvas goes right over it," he points out.

Fresco, which Alpert used for a subway station mural, presents more formidable challenges. "Even if you put washable finishes on it, the plaster can often absorb them," he says. "With fresco, doing major repairs often involves actually re-doing some of the work, over the original." Not that designers should shy away from fresco: The subway station mural has now been up for a number of years—and still looks like new.

Murphy emphasizes the importance of understanding how materials work in the real world. "Latex paints actually dry darker than

they go on wet," he says. Fresco, in contrast, pales noticeably as it dries. "You need experience with the material to know what it's going to do," he adds.

For restoration work, the process can be even more detailed. Conservators must be hired to analyze any existing flakes of paint from the original job, then colors must be mixed to match. Maer-Murphy also gets involved with casting architectural details in silica, and replicating ornamental plaster work, which is set on a wire mesh base, built up and sculpted.

When a muralist is brought on board during the design phase of a project, the amount of say he or she has on the design varies dramatically. The assignment could involve working off a mock-up drawing requested by the client, or it could amount to no more than a tentative color scheme. "Fashion showrooms, for instance, are more likely to give you carte blanche in terms of creativity," says Murphy. "More conservative, corporate clients tend to spell things out."

Although an architectural mural may seem like an expensive option for an interior design, Caldwell emphasizes that it is often less costly than it might appear. "Compared to an antique painting or tapestry," he says, "a mural is definitely the simplest and often the most economical way to solve a problem."

Working with tight budgets is now an integral part of the process. "For one job, we had a huge mural with fish that we planned to do on Belgian linen," explains Murphy. "The client cut the budget, so we glazed the walls, painted the fish on the linen, cut them out and pasted them on the mural."

Beyond cost, Caldwell observes that architectural murals bring art out of the museum and into the public realm. "I think it stimulates people to see art in unexpected places," Caldwell maintains. "Art doesn't have to come with an ancient gilt frame and a stuffy atmosphere." One look at some of the work that has been going up in office-building lobbies, grand hotels and even retail installations around the country, and Michelangelo, Tiepolo, Gustav Klimt, Marc Chagall and their successors today would doubtlessly agree. ☺



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## Pummeled by Design

Hardy Holzman Pfeiffer Associates, Buildings and Projects 1967-1992, preface by Michael Sorkin, introduction and interview by Mildred F. Schmertz, 1992, New York: Rizzoli International Publications, 288 pp., \$50 cloth, \$35 paperback

How do you like your heros? Bigger than life? Immortals on earth? Lonely geniuses? If so, *Hardy Holzman Pfeiffer Associates* may not be for you.

The design profession has its share of oversized talents. However, architects like the New York partnership of Hugh Hardy, Malcolm Holzman and Norman Pfeiffer seems iconoclastic for the opposite reason. As is so persuasively documented in *Hardy Holzman Pfeiffer Associates*, this studio celebrates the everyday world, acknowledging indigenous culture and existing buildings, perfecting building functions and embodying the hopes of clients—all without strenuous claims to originality or Olympian manifestoes of ideology. HHPA creates superb architecture by letting its gifts follow its clientele.

As architect/writer Michael Sorkin points out, "Theirs is architecture that seeks to give pleasure, not a didactic architecture that pummels us...." Mildred Schmertz, architectural journalist, critic and former editor in chief of *Architectural Record*, adds that, "the partners have instead done their best to invent the right form and style for each project."

The work speaks as much about the lives of the clients as it does about HHPA. Though numerous cultural institutions have sought the firm's help to build new homes, such as Orchestra Hall, Minneapolis, Los Angeles County Museum of Art, and Boettcher Concert Hall, Denver, many more projects have had quieter aims, such as restorations, additions and adaptive re-uses. Can such designs honor their past and still be art worthy of our time? Consider HHPA's conversion of Andrew Carnegie's New York mansion into the Cooper-Hewitt Museum. It would be hard to say who would be more pleased with the 1976 re-design of the 1901 original, gracefully and unexpectedly uniting the beginning and the end of our century: the Museum, the public—or Carnegie himself.

*Twentieth Century Architecture, A Visual History*, by Dennis Sharp, 1991, New York: Facts on File, 427 pp., \$65 cloth

The older we get, the more baggage we carry through life. Thus, the problem for Dennis Sharp, an architect, executive editor

of *World Architecture* and senior tutor at University College, London, in updating *Twentieth Century Architecture* has been identifying the most influential buildings of the last two decades. What's included—and omitted—in this reissued anthology are bound to be contestable. In his preface to the 1972 edition, Sharp himself admitted, "This book will be viewed as a personal anthology."

Readers need not fear. Sharp constructs his scholarly introduction on the profound changes Modernism has wrought on design. He succinctly tells how the restless culture of the industrial age displaced the received wisdom of *fin de siècle* historicism as a source of programming, planning and design.

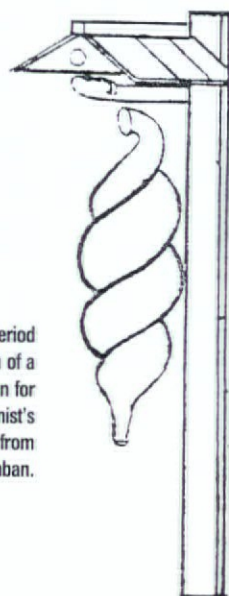
No, everything isn't here. You won't find work by Aldo Rossi, a Pritzker Prize Laureate, for example. And the black-and-white photography and line drawings vary in clarity. But if you want a portable guide to the people, ideas and architecture that have shaped our times, this fine volume is at your service.

*Kanban, The Art of the Japanese Shop Sign*, by Dana Levy, Lea Sneider, Frank B. Gibney, 1991, San Francisco: Chronicle Books, 168 pp., \$22.95 paperback

Humble in origin as classic Japanese shop signs or *kanban* have always been, they raised their utility to an art through craftsmanship and style that the world continues to admire today. As *Kanban* explains, the Japanese never regarded *kanban* as an art form. However, collectors have eagerly sought them ever since Edward Morse, a marine biologist who became director of the famed Peabody Museum of Salem, Mass., arrived in Japan 25 years after Commodore Perry to amass what remains the largest single collection in the world.

In *Kanban*, Dana Levy, a book designer and photographer, Lea Sneider, an Asian art consultant, and Frank Gibney, journalist and president of the Pacific Basin Institute, share their enthusiasm for *kanban* with readers through a brief history followed by color and duotone plates with commentaries. What designers will probably find inspiring is how quickly good signage telegraphs its messages in any society. Signs wondrously shaped like combs, paint brushes and abacuses as well as the familiar rectangles and circles told customers not only *what* was for sale but *how good* it was.

We may never love the signs that steer us through our increasingly disorienting world. However, *Kanban* offers the hope that we can at least design them well.




An Edo period illustration of a yane kanban for a tobacconist's shop from *Kanban*.

*The Architecture of Gunnar Birkerts*, introduction by Kay Kaiser, 1989, Washington: AIA Press, 252 pp., \$30 paperback

Gunnar Birkerts' architecture studio in Birmingham, Mich., is a short, pleasant drive from the grounds of Cranbrook Academy, the noted school of design founded by Finnish emigré Eliel Saarinen. The connection is more than coincidental. In Birkerts' design can be seen much of the philosophy of Cranbrook, its Scandinavian heritage and Birkerts' own roots in Latvia.

In a provocative appraisal of Birkerts' career that introduces *The Architecture of Gunnar Birkerts*, architectural writer Kay Kaiser observes how similarly the graduate of Stuttgart's Technische Hochschule and his one-time employer, Eero Saarinen, approached design: "They shared the Scandinavian belief that buildings should be individual solutions to a given problem and made of materials that expressed their spirits in the most absolute ways." Yet Birkerts' style is not easily described. "His imagery does not come from the usual sources," Kaiser warns, looking to Alvar Aalto in particular for clues.

Enigma or not, when Birkerts takes site, program and materials in hand, he designs spaces in which organic processes like the spill of light into a room come to life. The University Reformed Church, Ann Arbor, the Museum of Glass, Corning, N.Y., and the University of Michigan Law School Addition, Ann Arbor, look unrelated until you realize that the space, light and air around and inside them are so intricately interwoven. Though Birkerts insists, "No one can explain me," his work speaks for itself. ☞

A top-down photograph of a light-colored table. In the bottom left corner, a white coffee cup with a dark rim is partially visible, containing dark coffee and a white sugar packet. In the top right corner, a white plate with a dark rim holds several pieces of golden-brown toast. The background is a plain, light-colored surface.

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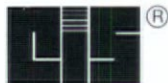
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# PERSONALITIES



Conway

## Get thee to a university

### Patricia Conway

Her professional life started with bachelor's and master's degrees in English literature from NYU and a promising career as a journalist. So it may seem odd that Patricia Conway became an interior designer and then dean and Paley professor of architecture at the Univ. of Pennsylvania Graduate School of Fine Arts in 1991. "My training in design came as a journalist," she admits.

Covering design, planning and development issues for *Industrial Design*, *The Washington Post*, *Design Quarterly* and *U.S. News and World Report* compelled Conway to take a master's degree in urban planning from Columbia, and to study later at Harvard as a Loeb Fellow. About her latest endeavor she humbly reflects, "One would have to be very sure of oneself to refuse this once-in-a-lifetime offer."

Not that Conway has anything to be unsure of. As a founding partner of Kohn Pedersen Fox Conway Associates in 1976, she has won numerous professional honors. Her shift to academia prompted speculation that she was bailing out of the troubled design industry. But she insists she has "always been passionate on design education."

Though Conway cheerfully admits her new position has its challenges, she approaches the job with the enthusiasm that has carried her through several careers. "Every day of my life has been a brand new experience," she says. She already has future

plans: "As soon as I have the administrative paraphernalia all packaged up, I'll start teaching." Will that be Shakespeare—or Shaker style?

## Two better halves

### Teddy and Arthur Edelman

Teddy's color and I'm texture," states Arthur Edelman, half of the husband/wife duo behind Teddy and Arthur Edelman Ltd., the world's most extensive collection of leather for furnishings. After traveling the world, braving the winds of couture and giving Andy Warhol a job, you'd think this lively couple would rest on their laurels—but innovative products keep coming.

The two began on the fashion side of leather, Teddy's family business, which Arthur joined after "two years of trying to be an actor." Fashion mavens they proved to be, winning the industry's presti-



The Edelmans

gious Coty award in 1965, along with a host of other fashion prizes. Over the years, however, the Edelmans were increasingly intrigued by furnishings. "So we began working with people who had been coming to us for raw material," Teddy recalls, "Jack Lenor Larsen, Yale Burge, Ward Bennett."

Fashion remains a strong influence. "We're seeing lots of animal prints for fall," Arthur observes. (Happily, they're prints.) In fact, the Edelmans are following up their popular *Andy Warhol Coloring Book* with a "Color the Buffalo" contest for DIFFA using a Warhol buffalo. They're also spending time with their three grown children, racing horses on their Connecticut estate and even establishing a small vineyard. "Believe it or not,

there's a grape that grows in Connecticut," Arthur says. Is fashion fleeting? Teddy reassures us. "A good piece of leather will last 50 or 60 years." Like a great marriage, perhaps?

## Kids in Color

### Josiah Perry

As a child, Josiah Perry busied himself making his own toys. Soon, he was selling them to his classmates. Today, his strikingly original translucent metal light fixtures, essentially functional art, are selling out in such showrooms as Manhattan's Studio New York.

Perry chemically oxygenates the metal, which then appears opaque when the light is turned off, yet translucent when it is on. The effect is reminiscent of sculptor Michi Ihara's memorable gold-leafed hall in Rockefeller Center's International Building. "My work has always been sculptural," observes Perry. "I feel that today's art must also have a function."

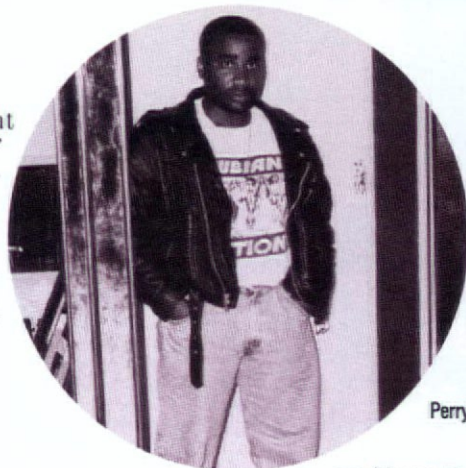
But Perry's goals go beyond his own success. Perhaps inspired by his own childhood, Perry has devoted himself to establishing the Liv in Color Design Group, which will help inner-city kids create and market their own designs. "Everyone has natural gifts," maintains Perry, whose heroes include New Orleans' Jana Napoli and her groundbreaking Ya Ya group. "It pains me to see children not realize that there are alternative ways to provide for themselves.

Not that you can't have fun too. Look for Perry's luminary artworks in the upcoming film *The Super Mario Brothers*. They'll be shedding light upon—zap!—such subjects as Dennis Hopper and Bob Hoskins, plus Perry himself.

## Child's play

### Tony Torrice

"Going to your room should be a reward, not a punishment," says Tony Torrice, ASID, and specialist in designing children's environments. His interest in



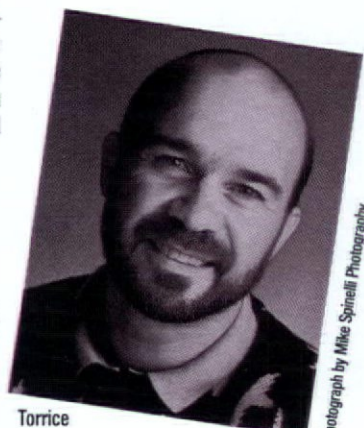
Perry

working with children began nearly 20 years ago, while pursuing a degree in psychology and early childhood development. Torrice interned at a residential treatment center that housed 57 emotionally disturbed five- to 12-year-olds. There he realized that the children were being seen but not heard.

Since then he has listened to kids talk about their spaces—and responded. "Children may have difficulty talking about their problems," he says, "but they will always volunteer information about their environments." His pioneering theories appear in his award-winning book, *In My Room*, co-authored with design journalist Ro Logrippio, and their syndicated column by the same name.

Torrice co-chairs the National Task Force on Day Care Interior Design, studying the effects of day care center design on early learning. He has won the American Business Press' Points of Light Award for humanitarian efforts and is seen in the latest DuPont ad.

When not working in his company, Living and Learning Environments, Torrice is either on the beach or volunteering at a local homeless shelter. "Kids believe they can do anything," he says. May we all stay as young as you, Tony!



Torrice

Photograph by Mike Spinelli Photography