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N.Y. S. I. D.

The Role of the Office in Corporate America

Housing a High-Flying Mutual Fund Group in LA that—Shh—Nobody Knows

Why a Venerable Bank Left Wall Street for a Brave New Future Uptown

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Cover Photo: Elevator lobby at Mallinckrodt Specialty Chemicals Co. headquarters, St. Louis. Photograph by Jon Miller/Hedrich Blessing.

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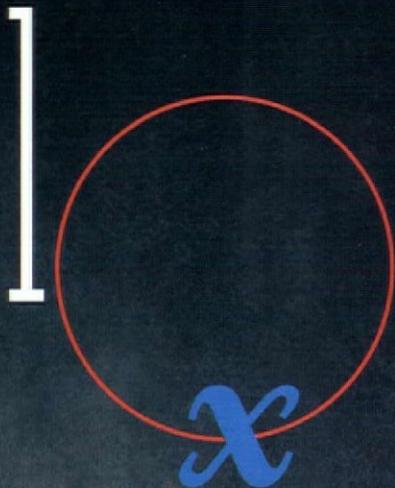
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Something's Gotta Give

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Though the fate of client budgets and timetables is anything but certain as the economy revives, it seems safe to say that America's real estate industry is not likely to revive anytime soon. What architects and interior designers must increasingly ask themselves is: What will chronically reduced budgets and timetables do to the quality of design and the nature of design practice?

If clients continue to squeeze time and cost, designers will have no choice but to make every step of the design process faster and more efficient. This doesn't imply that everything must be cheaper, simpler or more standardized. In a society of economic and social extremes, we can always expect some clients to demand design of the highest quality and be willing to pay for it. However, many clients seem to think leaner and meaner is better, and they will surely challenge us whenever they suspect that our projects carry too much fat.

How can we work faster and more efficiently? We may need to start by accepting "fast-track" project management, whereby programming, planning, design, production and construction begin simultaneously, as an ordinary way of doing business. This means we must profoundly re-examine the entire work flow of design—and

be willing to add or eliminate people and steps if need be.

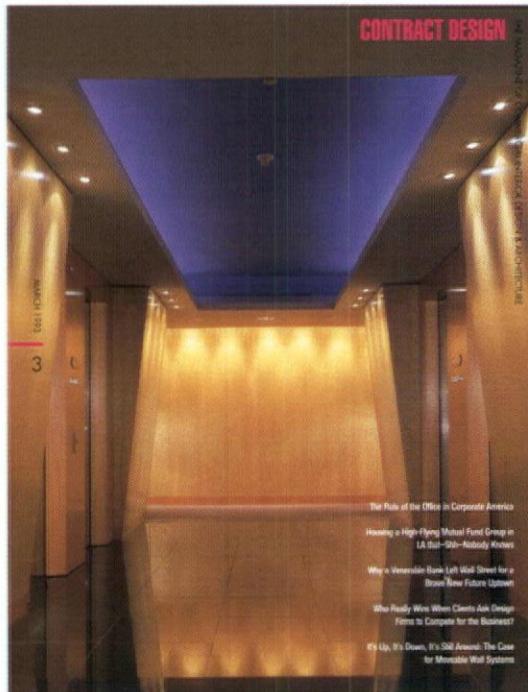
We may also have to assemble other members of the project team, including engineers, suppliers and contractors, much earlier—and involve them more deeply in our work, as so many industrial concerns have. Putting aside "concurrent engineering," "partnering" and the other business buzzwords of the hour, the idea of taking advice from the people who must furnish or build your design isn't really that far-fetched.

Inevitably, the momentum of this renewal will sweep right through our careers. If tight design budgets (as well as fewer projects overall) can no longer support as many designers as in the halcyon days, for example, we will have few alternatives to investing in cross-training for our leaner but smarter staffs, making alliances with other firms when we need extra manpower, or hiring temporary help. One way or the other, the work will have to be done.

Will we be forging closer ties to smaller numbers of suppliers and consultants? Trust and dependability could speed projects along. Are projects likely to include higher percentages of standardized details and materials? Standardization could save time and cost at the studio and the job site.

Should we find more efficient ways to store, retrieve and transmit the data and other resources we need to move projects along? If our clients' projects are ongoing works in progress instead of static works of art, sending project documentation to the archives as we do now may not be such a good idea.

Everything depends on the nature of the client and the project. Architects and interior designers know as well as anyone else that they can't get something for nothing. Our challenge is to create good design under conditions of time and cost that would have been unthinkable just a few years ago. The fate of the world may not hinge on this—but our survival surely will. ☛



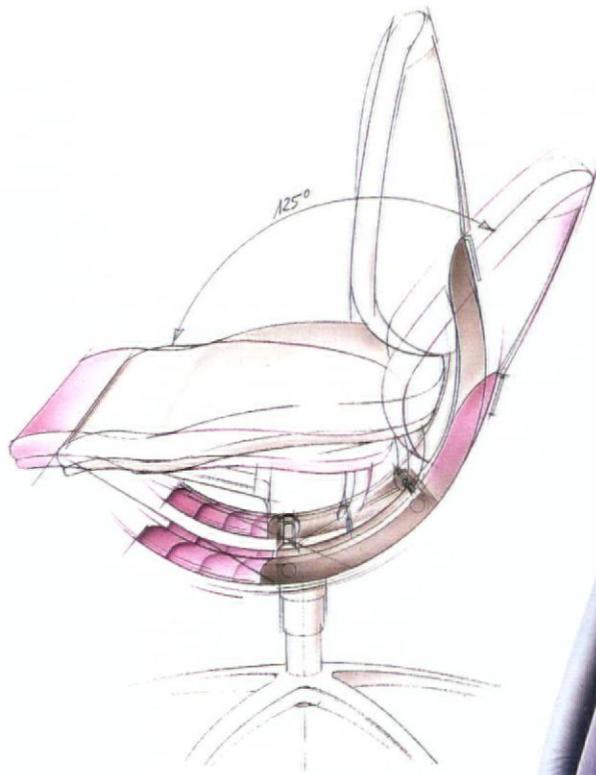
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Welcome to Lightfair International

The latest lighting products and a distinguished faculty of lighting experts awaits attendees where "little cable cars climb halfway to the stars"

San Francisco - Talking to the people who do the work is a major theme for the 1993 edition of Lightfair International at Moscone Center from May 10-12, 1993. Designers will see a full complement of the most important lighting products on display, of course. In addition, they can attend seminars sponsored by the Electric Power Research Institute that will be taught by experts drawn from engineering, lighting design, interior design, academia, consulting, public utilities, research and development and business. The conference program will be divided into seven coded tracks covering human factors in lighting, energy, technology, exterior lighting design, lighting for the workplace, lighting hardware and residential lighting. Lightfair is sponsored by the Illuminating Engineering Society of North America and the International Association of Lighting Designers. For more information, designers should contact Carole Carley (404) 220-2115.

Schedule of Events

MONDAY, MAY 10

9:00-10:30 am

New Product Showcase

Products new to the market in the past year. Mark Krueger, IALD, Krueger Assoc., Craig Roeder, IALD, IESNA, Craig A. Roeder Assoc.

10:45 am-12:15 pm

DSM—What Is It?

Understanding demand side management. Karl Johnson, IESNA, Electric Power Research Institute, with Don Wood, San Diego Gas & Electric, Stephen Less, IALD, IESNA, Horton-Lees Lighting Design, Michael Lane, IESNA, Lighting Design Lab.

2:30-4:00 pm

Building Floodlighting

Techniques for building floodlighting. Chip Israel, IALD, Lighting Design Alliance.

2:30-4:00 pm

Lighting Energy Legislation Today

Focus on federal and state energy legislation, revisions to ASHRAE/IES 90.1, activities in various states. James Yorgey, PE, IESNA, IEEE, Lutron Electronics, with Hayden McKay, AIA, FIES, IALD, Hayden McKay Lighting Design, Sandra Stashik, PE, IALD, IESNA, Lighting Design

Alliance, James Benya, IESNA, IALD, NSPE, Proven Alternatives, Robert Davis, IESNA, IALD, CIE, Rensselaer Polytechnic Institute.

TUESDAY, MAY 11

9:00-10:30 am

The Physiological Effects of Lighting

A summary of valid existing knowledge of light's effects on shift work, jet lag and seasonal affective disorder, with the responsible mechanisms. Craig Bernecker, IESNA, IALD, CIE, George Brainard, PhD, IESNA, CIE, Jefferson Medical College.

10:45 am-12:15 pm

Lighting Retrofit: Proper Product Application

A review of results to date from the National Lighting Product Information Program. Robert Davis, IESNA, IALD, CIE, Rensselaer Polytechnic Institute, Neil Chamblee, IllumElex Corp., Charles Occhino, CLMC, Aetna Corp., Nick Bleeker, Philips Lighting Co.

10:45 am-12:15 pm

The Relationship of Lighting to Ergonomics

The impact of light on human performance. Mark Rea, PhD, FIES, Rensselaer Polytechnic Institute, Russell Leslie, Rensselaer Polytechnic Institute.

2:30-4:00 pm

Controls: Devices and Systems

Distinguishing between architectural controls and energy management controls. James Benya, IESNA, IALD, NSPE, Proven Alternatives.

2:30-4:00 pm

Safety, Security and Identification

Addressing problem areas and materials with lighting. Christopher Ripman, IALD, IESNA, Ripman Lighting Consultants.

WEDNESDAY, MAY 12

9:00-10:30 am

Lighting for High-Tech Manufacturing

Complicated visual requirements of today's high-tech plants. Mitchell Kohn, IALD, IESNA, Mitchell B. Kohn Architectural Lighting Consultants, with John Fetters, IESNA, AEE, AT&T, John Kennedy, IESNA, GE Lighting Institute, Nela Park, David Komonosky, IESNA, Peerless Lighting Corp.

9:00-10:30 am

Why Do They Make It That Way?

How lighting fixtures are produced. Henry Muller, IESNA, DLF, Lightolier.

10:45 am-12:15 pm

VDT Lighting

The search for perfect lighting in VDT-intensive spaces. Naomi Miller, IESNA, IALD, DLF, AIA, Architectural Lighting Design, David Malman, IALD, Architectural Lighting Design.

10:45 am-12:15 pm

How to Compare Luminaire Performance

Providing the tools to compare lighting equipment performance. Randy Burkett, IALD, IESNA, Randy Burkett Lighting Design.

2:30-4:00 pm

The Forgotten Private Office

Lighting private offices where no one expected them to be. Nancy Clanton, IALD, IESNA, Clanton Engineering.

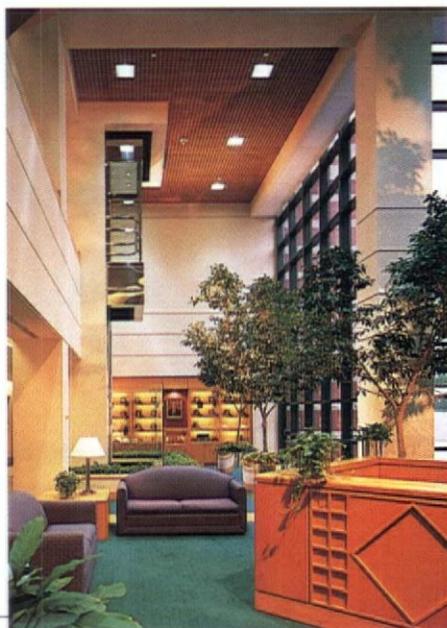
Carolinas IBD Awards!

Charlotte, N.C. - The Institute of Business Designers Carolinas Chapter recently presented the awards for its Sixth Annual Contract Design Competition. IBD Gold Award-winning designers and projects include the following.

For shops, stores, and showrooms: David Bernards Shoes, Charlotte, N.C., by Gantt Huberman Architects, Irene Suchoza, ASID. For adaptive re-use and restoration: Supreme Court Renovation, Columbia, S.C., by Stevens & Wilkinson, Lyons E. Barker, IBD, George William Dudley, III. For institutional: Shriners Hospital for Crippled Children, Twin Cities Unit, Minneapolis, Minn., by Odell Associates, Ben Rook, AIA, Ron Boozer, AIA, Mark Aresca, Paul Cook.

For offices under 25,000 sq. ft.: Park Meridian Bank, Charlotte, N.C., by Kelly/Pfahl Architects, David Kelly, AIA, Kevin Pfahl, April Lang, E. Morrison Brown, ASID. For offices over 25,000 sq. ft.: North Carolina Biotechnology

Center, Research Triangle Park, N.C., by Shive Associates Architects, Philip A. Shive, FAIA, Richard S. Grubbs, AIA, John B. Fryday, AIA/ASID, John R. Morris, H. Michael Hill, AIA/CSI. For cultural: Union Camp Corp., mill entrance and visitor orientation center, Eastover, S.C., by CRSS, Inc.



Going for the IBD Carolinas' Gold: Shriners' Hospital, Minneapolis, by Odell Associates (left).

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Allsteel Files DIFFA Donations

Aurora, Ill. - Office furniture manufacturer Allsteel is launching a new, innovative donation program to support the Design Industries Foundation for AIDS (DIFFA). For every lateral file specified and/or purchased by an architect and/or designer, Allsteel will donate \$5 in his or her name to DIFFA. The program runs from March 1, 1993 to December 31, 1993.

"Allsteel has deemed 1993 as the Year of Customer Service," says Phillip K. Jeska, president and CEO of Allsteel. "With that being our top priority, we developed this program to serve as a testimonial to our customers to let them know we are concerned about the fight against AIDS as they are."

Met Life Loan to National Trust

Washington, D.C. - The Metropolitan Life Foundation's Social Investment Program is lending the National Trust for Historic Preservation \$2 million so the Trust can "support historic historic preservation nationwide and to make new local commitments for the next few years," according to Douglas Harbit, co-director of the National Trust's financial services.

The loan, carrying an interest rate of 5%, will be lent by the National Trust to preservation organizations through its National Preservation Loan Fund (NPLF) and its Inner-City Ventures Fund (ICVF). Each Fund will have \$1 million to lend, with the NPLF accepting applications from "any preservation group in America for any project," and the ICVF giving preference to inner-city neighborhoods using historic properties for affordable housing and job creation for low-income families.

Dennis White, director of Met Life's Social Investment Program, expresses the hope that the National Trust will be especially receptive to applications from the South and Southwest or otherwise outside New York City, since the Met Life Foundation and Social Investment Program already invest heavily in the Big Apple. "We want our assistance to be more national," White explains.

Commissions and Awards

The AIA New York State 1993 Annual Awards Program invites architects currently registered and licensed in New York State to submit work for review by this year's distinguished design awards jury. Interested architects should write to The New York State Association of Architects, Inc., 235 Lark Street, Albany, N.Y. 12210.

Prospective contestants for **Cooper Lighting's** 17th Annual Halo/Metalux National Lighting Competition and its Second Annual Product

Design Competition may contact Mr. Frank Bruno, Cooper Lighting, 400 Busse Road, Elk Grove Village, Ill. 60007-9988.

The **American Society of Interior Designers** announces that 1993 Interior Design Product Awards entries are due March 15. Entry forms can be obtained from Patricia Beatty at ASID headquarters in Washington, D.C. (202) 546-3480.

Kaplan/McLaughlin/Diaz Architects, San Francisco, has designed the newly-opened Marin General Hospital's outpatient cancer treatment center in Greenbrae, Calif.

GE Capital Mortgage Services, Inc. has retained **KPA Design Group**, Philadelphia, to design its 220,000-sq. ft. consolidated headquarters in Cherry Hill, N.J.

Peter Sawko, of Visual Communications Associates and Synthesis Design, New York, has completed the design of showrooms and offices for Napier, Pettibone and Joseph, Ltd., in the Architects and Designers' Building, New York.

Boston's **CBT/Childs Bertman Tseckares** is providing architecture and interior design services for the new fleet Bank of Massachusetts offices and branch at 75 State Street in Boston.

Design by DuPont Interiors, Deerfield Beach, Fla., was commissioned to design executive and administrative offices, public spaces and recreational facilities for Litzex, a Guatemalan textiles manufacturer, in downtown Guatemala City.

Tom Graboski Associates, Coconut Grove, Fla., will create comprehensive environmental graphics and signage programs for three new South Florida projects: the historic Biltmore Hotel in Coral Gables, Bristol Tower and First Union Financial Center, both in Miami.

Greenwell Goetz Architects, Washington, D.C., received the IBD Design Competition's Outstanding Achievement Award for the design of the Air Transport Association's headquarters at 1301 Pennsylvania Avenue, Washington, D.C.

The **Phillips Janson Group Architects**, a New York-based architecture and interior design firm, has completed a new private showroom for Benetton Sportssystem in the penthouse of the landmark Scribner Building in New York.

La Jolla, Calif.-based **Jain Malkin Inc.** has completed medical space planning and interior architecture on the \$400,000 facility for Neurosurgical Medical Clinic, Inc., in Hillcrest, Calif.

Quantrell Mullins & Associates, Atlanta, has been selected to design architectural interiors for the following projects: Montag & Caldwell, Atlanta; Hunton & Williams, Atlanta; Royal Oaks Senior Living Community, Dalton, Ga.; and Coty, corporate offices, New York.

Henningson, Durham & Richardson, Inc., Alexandria, Va., has been awarded a multi-year design contract by the National Institute of Standards and Technology, according to president Lawrence Hawthorne, to design new and renovated facilities in Gaithersburg, Md. and Boulder, Colo.

Lohr Design, Inc., Indianapolis, has received an Award Honor by the IBD/Make-a-Wish Foundation of Indiana Inc., for the design of Foxfires Restaurant in Muncie, Ind. and has been selected by Reilly Industries, Indianapolis, to design its new corporate offices.

The Deere & Company Administrative Center in Moline, Ill., designed by **Eero Saarinen**, has been selected by the American Institute of Architects, Washington, D.C., to receive its 1993 Twenty-Five Year Award.

Charles Kliment, an architect with CUH2A, Inc., an architecture and interior design firm based in Princeton, N.J., was cited in an international design competition for "A School of Architecture" sponsored in Tokyo by Central Glass Co., Ltd., and Shinkenichiku-sha Co., Ltd.

Soep Associates will provide design and planning services for New England Realty and Development Co. at 98 N. Washington St., Boston.

Presnell Associates, Louisville, Ky., was selected by the Jefferson County Public School System to design and manage a \$1.3-million facelift and interior renovation of Butler Traditional High School, Louisville.

The **Weihe Partnership**, Washington, D.C., was retained by S.C. Herman & Associates to provide interior planning services for the relocation of the Bureau of Economic Analysis, an agency within the Department of Commerce, Washington, D.C.

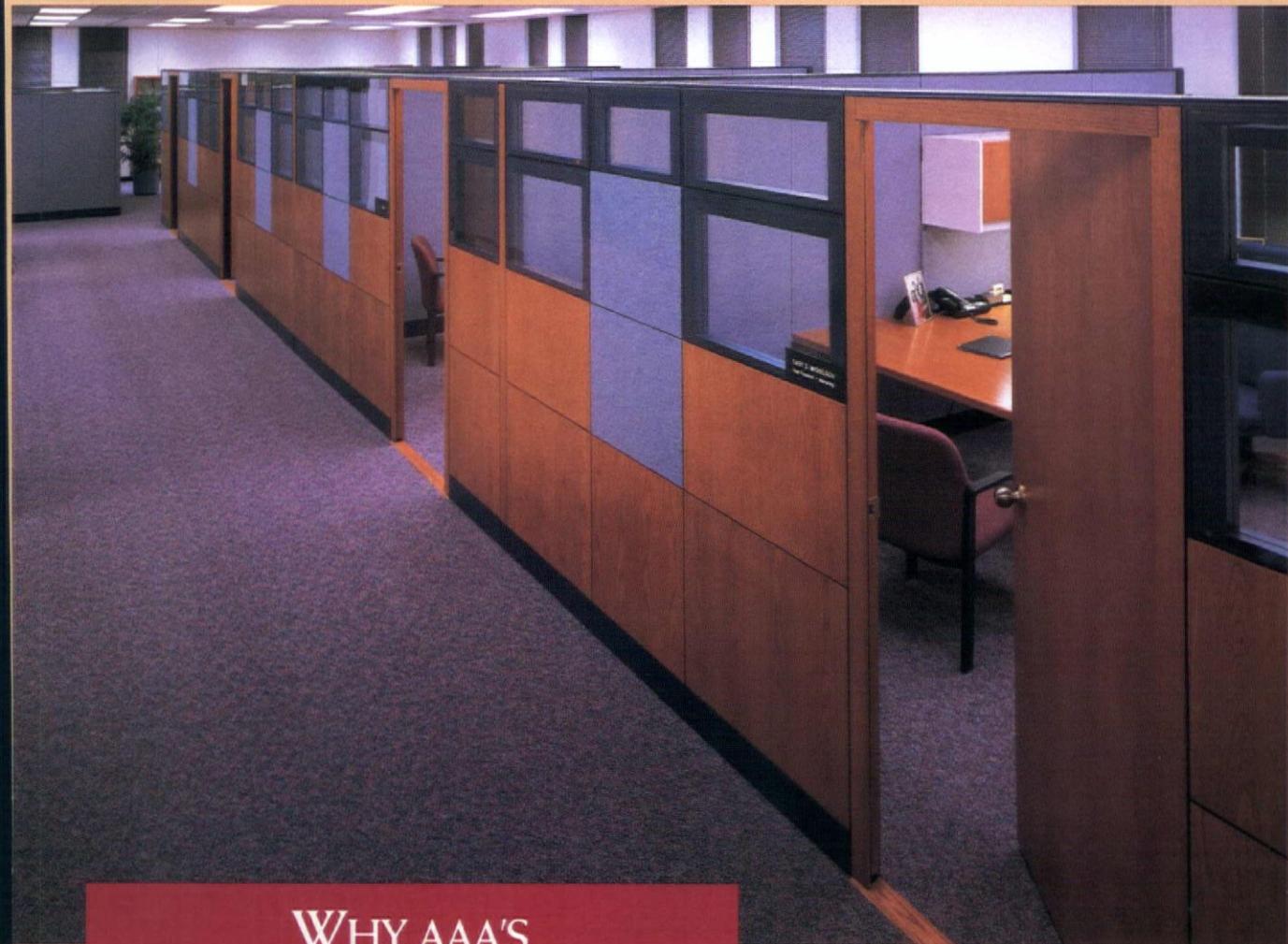
New York-based **Norwood Oliver Design Associates** has received the grand prize for new shops within a department store in the National Association of Store Fixture Manufacturers 22nd Annual Store Interior Design Awards Competition for the La Prairie Boutique on the main floor of Bloomingdale's, New York.

Aeillo Associates, Denver, will renovate the Embassy Suites Hotel at the Denver Tech Center in Denver.

People in the News

Carl Magnusson has been appointed senior vice president, director of design for The Knoll Group, New York.

President Clinton presented architecture's highest honor, the 1993 Gold Medal of The American Institute of Architects, to **Kevin Roche**, FAIA, at a ceremony in the White House.



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C E T R A G O E S E V E R Y W H E R E

TRENDS

Krueger International, Green Bay, Wis., has named **Robert V. Hinman** vice president of sales.

Randy B. Pruyn, Lombard, Ill., has formed his own architecture and interior design firm, Design by Pruyn.

Watkins Carter Hamilton Architects recognizes these shareholders as associate principals in the firm's Bellaire, Tex., office: **Michael S. Johnson**, AIA, **Charles H. Griffin**, AIA, **Mitchel L. Wortley**, AIA, **Sharron L. Francis**, **Louise C. Nicholson**, IBD and **Victor V. Gelsomino**, AIA.

Wolfberg/Alvarez & Associates, Miami, has named **Marcel R. Morlotte**, AIA, a partner in the architectural, engineering, planning, and interior design firm, and is changing its name to Wolfberg/Alvarez and Partners.

Tom Vasold has been appointed vice president for Knoll North America.

AIA New York State, Albany, N.Y., has installed **Richard S. Kruter**, AIA, as its 1993 president.

Trendway Corp., Holland, Mich., has appointed **Frank Daly** director of product management and development.

Janice Stevenor Dale, IBD is now president of her own, newly established firm, Janice Stevenor Dale + Associates, in Los Angeles.

Michael D. Challis, P.E., **Louis Contini**, P.E. and **Donald E. Vroom**, AIA have become senior vice presidents and are elected to the board of directors at the Detroit-based architectural and engineering firm of BEI Associates, Inc.

Anne-g Litwak-Bekkala has been named leasing director of Seattle Design Center.

Harold L. Adams FAIA, RIBA, chairman of international design firm RTKL Associates Inc., based in Baltimore, has become one of four architects in the world to be registered in Japan under the government's "strict B criterion." Registration in this category is only granted to foreign architects of "world renown" after a rigorous interview process conducted by Japan's Ministry of Construction.

Anderson DeBartolo Pan/Matarazzi Associates, San Francisco, announces that **Cynthia Gee** has joined the firm as project director/senior designer for the Interior Architecture Group. **Gerald C. Anderson**, a recognized leader in sports design and services, is appointed founder and managing director of the Sports Group.

Laura Mercier has been named director of public relations for all properties and industries operated by Merchandise Mart Properties, Chicago, including The Merchandise Mart and The Merchandise Mart ExpoCenter, Chicago. The Chicago Apparel Center and the

Washington Design Center, Washington, D.C. **Mary Zavett** has been named education manager for interior architecture/design and facility management.

Krueger International, Green Bay, Wis., has appointed **Kimberly Christman** as president of its Pallas Textiles division.

The principals of New York-based Swanke Hayden Connell Architects announce that **Peter A. Conant**, AIA and **Harry E. Van Meter**, AIA have been made principals in the firm; **K. Jeffries Sydness**, AIA joins the firm as principal; **Peter V. Thomson**, AIA has been appointed director of the Miami office; and **Kimberly A. Fox** joins the New York office as marketing manager.

Eaton Design Group, Inc., McLean, Va., has named the following members of its staff as associates of the firm: **Elsayed Elkarmouty**, **Bella La Roue Schiro**, and **Curt Sites**.

Robert DeFiore has been promoted to vice president of operations for Quantrell Mullins & Associates, Atlanta.

Ziegler Cooper, Houston, announces the following promotions and appointments: **David W. Epstein**, AIA, principal, **Steven L. Edwards**, AIA, associate principal, **Evan J. Hopkins**, ASID, associate principal, **Pamela Aurora-Lenhardt**, IBD, associate, and **Jack Cade**, AIA, associate.

Chicago architect **Walker C. Johnson**, in association with **Larry M. Lasky**, has opened a new firm, Walker C. Johnson Architects.

ICE Orangeburg, N.Y., has appointed **Timothy de Fiebre** as vice president of design.

Columbia University professor **Mario G. Salvadori**, Hon. AIA was selected the first engineer to receive the Topaz Medallion for Excellence in Architectural Education from The AIA and the Association of Collegiate Schools of Architecture, Washington, D.C.

Business Briefings

The architecture, engineering, and planning firm of **Howard Needles Tammen & Bergendoff**, Kansas City, Mo., announces the formation of HNTB Corporation. All new business conducted by the firm will be handled by the corporate organization, superseding the firm's previous operation as a partnership.

Albany-based **Einhorn Yaffe Prescott** and **Rose Beaton + Rose** have merged as **Einhorn Yaffe Prescott**, with **Rose Beaton + Rose** now becoming EYP's White Plains, N.Y. office.

Geiger International, Atlanta, will open a new Manhattan showroom and client resource center in April 1993, at Carnegie Hall Tower.

Osgood + Associates has opened a new office at 60 Peachtree Park Dr., N.E., Atlanta, GA 30309.

Brady McHugh Vaitkus, Philadelphia, has changed its name to **Brady/McHugh Architects**.

A1-Five Inc., has relocated its offices from 1027 Arch Street to 1712 Walnut Street, Philadelphia, PA 19103.

DF/m, a Bay Area manufacturer of upholstered seating, and K.S. Custom Woods, a Bay Area office furniture manufacturer, have merged to form **DF/m, Dependable Furniture Manufacturing**, San Leandro, Calif.

Robert L. Meckfessel, AIA announces the formation of a new architectural firm, **Meckfessel Associates**, Dallas, providing architectural and planning services to developers and retailers.

Coming Events

April 3-5: The Store Fixturing Show, Merchandise Mart ExpoCenter, Chicago; (800) 241-9034.

April 21-24: International Tile & Stone Exposition, Miami Beach Convention Center, Miami Beach; (407) 747-9400.

April 21-25: Ceilings & Interior Systems Construction Association's 43rd Annual Convention & Exposition, Fairmont Hotel at Illinois Center, Chicago; contact CISCA, 579 W. North Avenue, Suite 301, Elmhurst, IL, 60126.

May 1-3: The National Association of Display Industries 102nd Visual Marketing Show in New York, Passenger Ship Terminal, Piers 90 & 92, and member showrooms in Manhattan; contact Patricia Vitsky (212) 213-2662.

May 11-14: Heimtextil America '93, Georgia World Congress Center, Atlanta; (404) 984-8016.

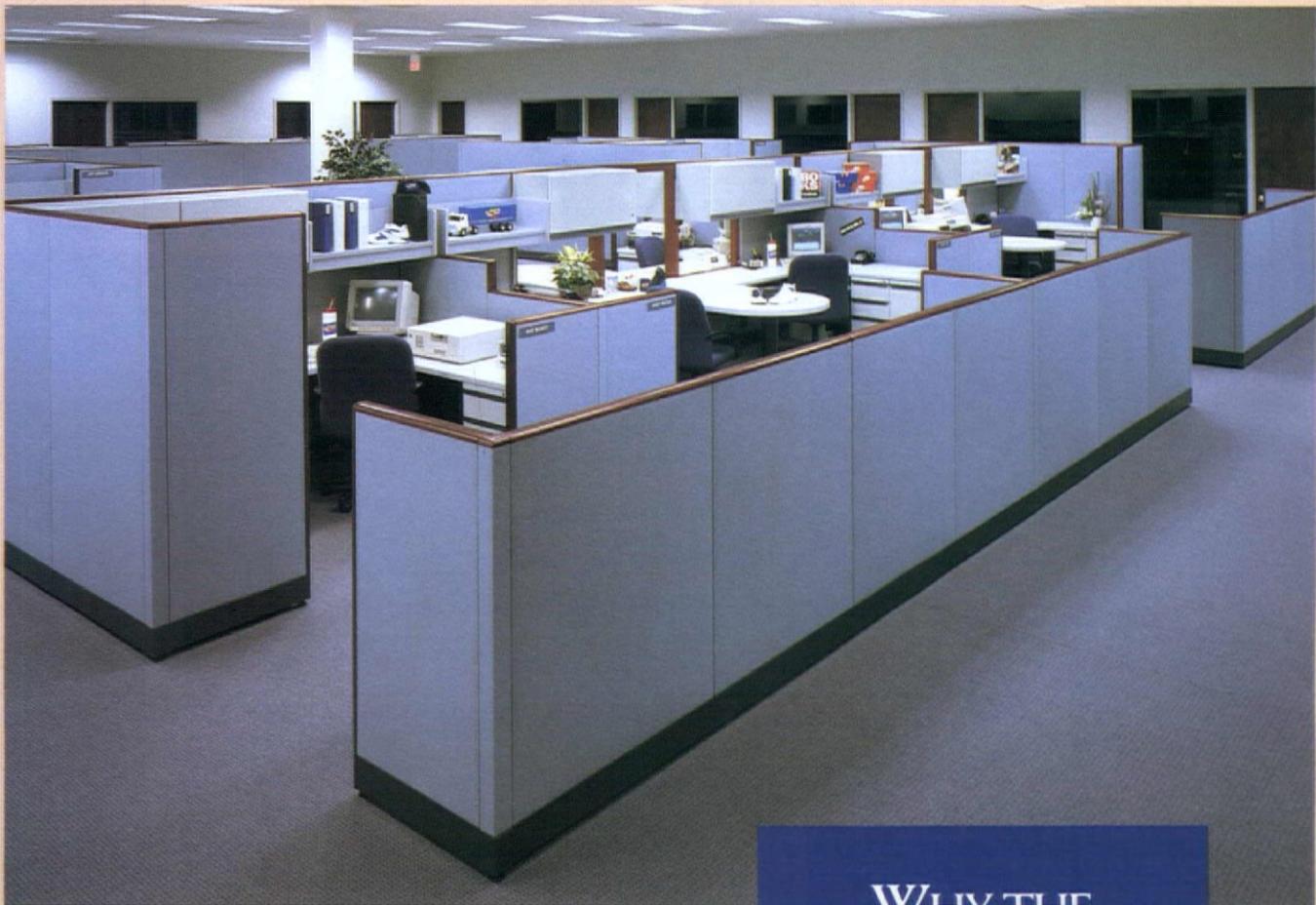
May 16-19: The Fifth Annual International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (212) 340-9286.

May 22-26: 74th Annual Restaurant Hotel-Motel Show, McCormick Place, Chicago; (202) 331-5900 or (800) 424-5156.

June 13-18: International Design Conference in Aspen, Aspen Institute, Aspen, CO; contact Lori Schwab (212) 725-2233.

June 14-17: NeoCon '93: 25th Annual World Exposition on Workplace Planning and Design, The Merchandise Mart, Chicago; (312) 527-7600.

June 18-20: The World Congress of Architects and American Institute of Architects Expo '93, McCormick Place East, Chicago; (202) 626-7349.



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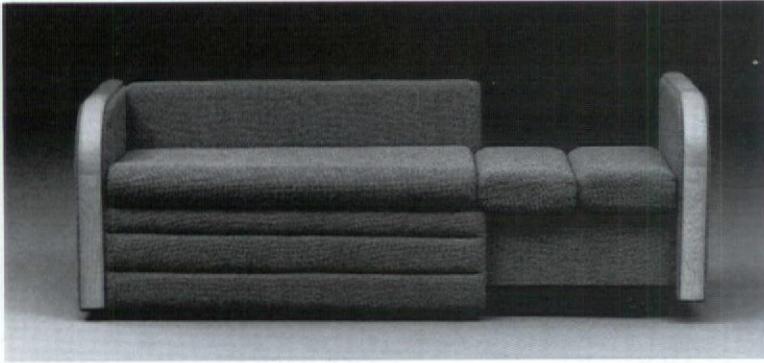
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C E T R A G O E S E V E R Y W H E R E

MARKETPLACE



Lux Steel introduces the Overnight Series of seating for hospital and health care facilities. Its revolutionary and end-opening design adds new flexibility to space management. Unlike other sleeper sofas that roll out into the middle of a room, Lux Steel's sleeper sofa extends from the end to form a 73-ft.-long bed. This end-opening mechanism saves valuable floor space in the center of the room.

Circle No. 201



One of the latest additions to the Metalum line is this quartz-lit sconce designed by William Pritchett. Shades in silver, gold and black are particularly stunning beneath the stainless steel frame.

Circle No. 202

LUCK 'O THE DRAWING BOARD



The new multimedia consoles from Smith System Manufacturing hold more components more flexibly than any other console or training station on the market. Smith's unique design adjusts and adapts to accommodate complex configurations of computers, printers, video, laser disc, tape, CD-1 or other CD formats and/or overhead projection.

Circle No. 204

This innovative and handsomely finished new system of shelving and carts was designed by LyndonDesign for CSL with several things in mind. The Wendel Series features simple elegance and style to fit with any furnishings, easy assembly, flexibility, strength and sturdiness.

Circle No. 205



The 2, 4, 6 Collection desk and credenza from Altura Studios are available in maple, cherry, light or dark mahogany with ebonized wood feet and inlay. Panel inset woods are available in anigre, makore, bubinga, bird's eye maple, lacewood or pomele.

The desk is available with or without a modesty panel and the credenza has different cabinet/drawer options.

Circle No. 207



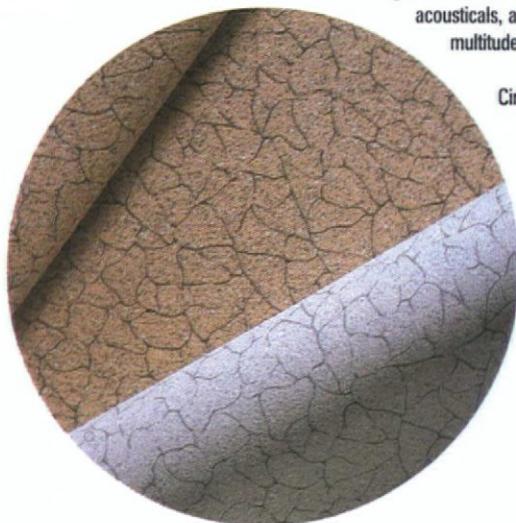


← Landscape Forms Inc. now offers its durable, metal-framed Verona stacking chair with a molded polymer seat insert option. Seat inserts are offered in several standard colors and may be specified to coordinate or contrast with the powder coat color of the metal frame. Inspired by classic Italian design, Verona chairs were created by Robert Chipman, ASLA.

Circle No. 206

↓ Wolf-Gordon introduces the Summit Collection, the most extensive, most complete line of vinyl wallcoverings in the company's history. Comprised of more than 75 patterns, Summit includes faux prints, fabric textures, verticals and diagonals, stone and stucco designs, silks, moires, suedes, acousticals, and mylars in a multitude of colorways.

Circle No. 208

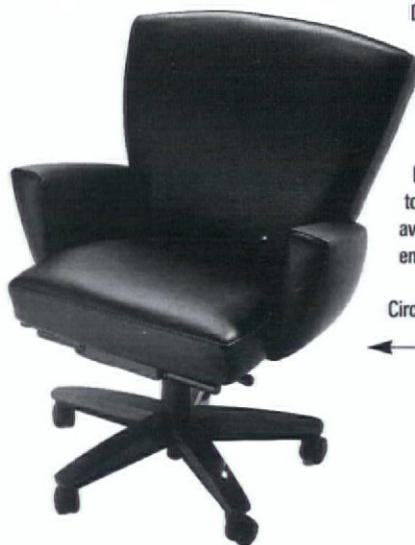


NEW DESIGNS: RHAPSODY IN BLOOM



↑ USG Interiors has introduced two new gypsum coffered ceiling panels that provide installation and aesthetic benefits. Cadre is a totally enclosed, fiberglass-reinforced gypsum panel, available in a variety of finely detailed sculptured patterns and finishes. Quadra is a single-structure, open panel that accommodates all USG acoustical ceiling panels.

Circle No. 214



The Byron Seating line, designed for Dependable Furniture manufacturing by e.a. Criqui, makes a playful statement with strong flowing lines. The line's modern style borrows from the past but is ready for today and tomorrow. Byron Seating is available in executive, conference and office chairs.

← Circle No. 203

→ Pollack & Associates puts a new twist on soft contract with the Soft Wares Collection, four sophisticated, sensuous and soft-to-the-touch chenille fabrics. Soft Ware is hard wearing—the fabrics perform as well as they look, without losing their residential aesthetic and appeal. Archtexture features a streamlined mix of yarns and colors, Cloud Nine an understated yet rich surface of light and shadow. Arcadia boasts subtle nuances in color and drawing and Soft Spot is a texture-on-texture in luxurious colorways.

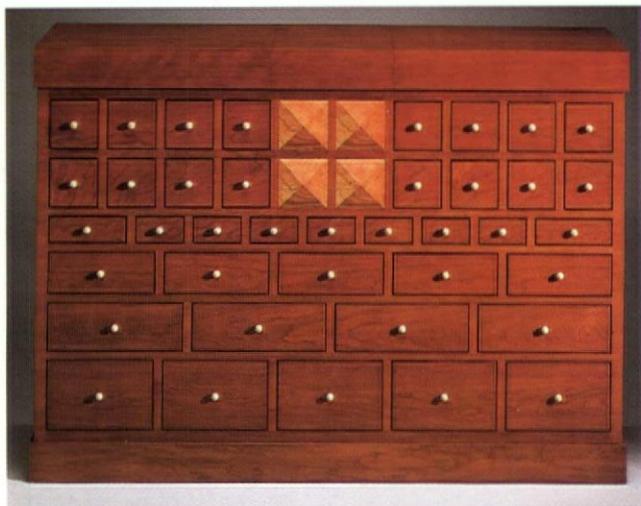
Circle No. 209



MARKETPLACE

This cherry wood chest from Sellaro Arredamenti has a sliding top that opens to reveal a bar behind 29 false drawers. There are also 14 real drawers on the bottom three rows of the piece. The chest is part of the Le Piazze collection designed by architect Luca Scacchetti.

Circle No. 210



Safety Visa Prints 2 is a new collection of 54-in. draperies from Coral of Chicago. Featured are traditional florals, upscale geometrics and the latest contemporaries to total 16 patterns in all. Inherently flame resistant, these appealing prints have VISA® Soil Release and carry a heavy duty rating for abrasion resistance.

Circle No. 211

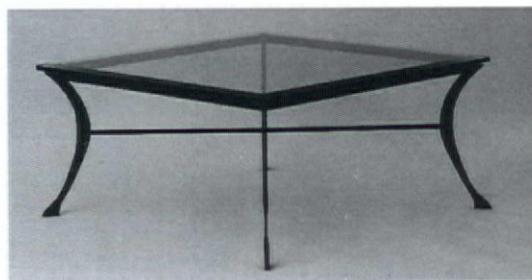


PARADE OF PRODUCTS

KnollTextiles, the contract fabric division of The Knoll Group, introduces Squares, a new upholstery fabric by renowned menswear designer Jhane Barnes. This lustrous, geometric pattern is suitable for a variety of contract applications. Offered in six bold Crayola Crayon-like colors, each colorway uses several gradations of tone. The warp is formed through an innovative use of gray and white space dyes to create a subtly heathered, textured background.



Circle No. 212



Ekitta presents the Elan table series. Pose, meaning "to pose," is typified in the elegantly shaped foot. Possessing a definitively transitional appeal, this table series offers timeless elegance and compatibility in four variations of feet and endless combinations of finishes, styles and sizes. Each table is hand-crafted of laser-cut and tubular steel with a durable polyurethane enamel paint finish.

Circle No. 213

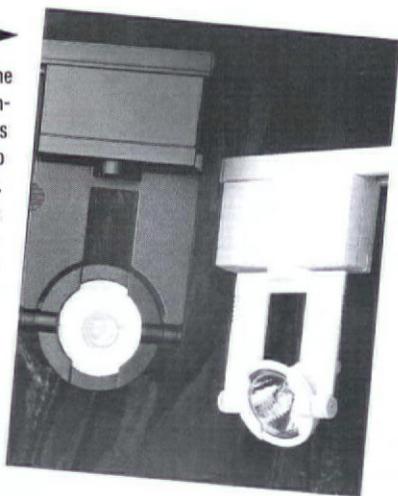
Ergonomic principles, transitional styling, modern technology and old-fashioned craftsmanship are combined in Beachley's Donovan upholstered seating line, designed by Mary Knackstedt, ASID. Although it looks like regular seating, the construction adds up to major strides in comfort. A high back provides shoulder and lumbar support, a higher seat puts the sitter's legs at an angle that promotes good circulation and the arms are designed to provide comfort and leverage. The line is available in both traditional and contemporary styles.

Circle No. 215



Light literally swings into motion with the introduction of a new Power-Trac lampholder from Halo Lighting that rotates 358° and aims easily from 0° to 100° to move light in virtually any direction. Visually enhancing any setting, Swing is a low-voltage lampholder that is precision-crafted and executed in die-cast metal to offer strong yet simple lines.

Circle No. 216



Novikoff has introduced a truly brilliant piece of art in the form of the Briel chair, designed by Mitchell Pickard. Meticulously crafted in the tradition of fine furniture, this chair offers a fresh new look to guest seating. Briel's classic beauty exudes sophistication and its sculptured expression is poised to enhance any office environment.

Circle No. 217



Toli International is now producing a sheet vinyl product that promises to effect a radical shift in the way floorcovering for commercial installations—especially health care projects—is specified. MATURE is a line of clean, fashionable designs that emulate the warm aesthetics of natural wood, yet provide a tough heat-welded floor of unparalleled strength and durability for a flawlessly seamless floor that can actually withstand flooding.

Circle No. 218

DON'T GIVE UP GOOD DESIGN

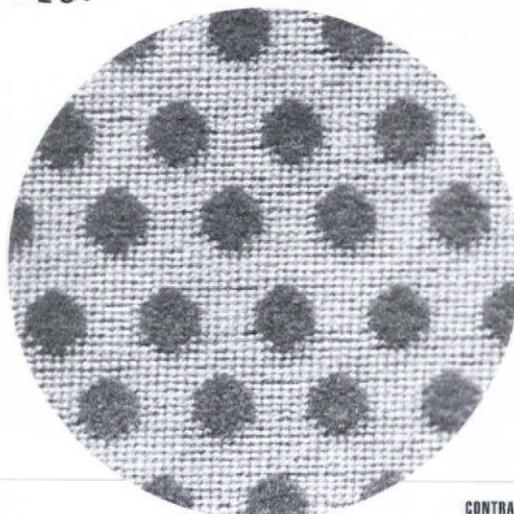
Gretchen Bellinger is Positively Dotty over her epingle. Bellinger takes a strikingly simple motif...the dot...and offers an intriguing three dimensional quality. A sturdy epingle provides the background for the dot, which has a soft finish to offer a wonderful contrast to the structured ground.

Circle No. 219



The McGuire M-36/SL Regency Host Chair is very suitable for comfortable dining in either restaurant or residence. The chair is available in over 40 McGuire finishes.

Circle No. 220



MARKETPLACE



Gardens is one of the liveliest and most intriguing of David Shaw Nicholls' new series of rug patterns, in which scrolls programmed on the computer translate into a twisting vine and forms are animated and dance along the narrative.

Circle No. 221



Optimus Tweed2 adds design strength to Karastan Bigelow's popular Optimus commercial carpet family. All four patterns of Optimus Tweed2 (I, II, III, IV) live up to the family reputation for durability in the most demanding corporate installations. Like all members of the Optimus family, this quartet is constructed of 100% DuPont Antron Legacy nylon featuring patented DuraTech soil resistant technology.

Circle No. 222

Milcare Inc., a Herman Miller Co., has combined comfort and functionality with its new Cambio Care Seating products. Designed to be easy to use, easy to clean, and inexpensive to update or change, the new seating products specifically address the varied needs of health care environments, from patient rooms to waiting areas, in dimensions that work with the way the body naturally moves to sit or stand.

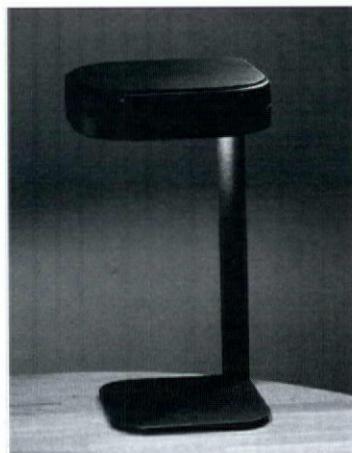
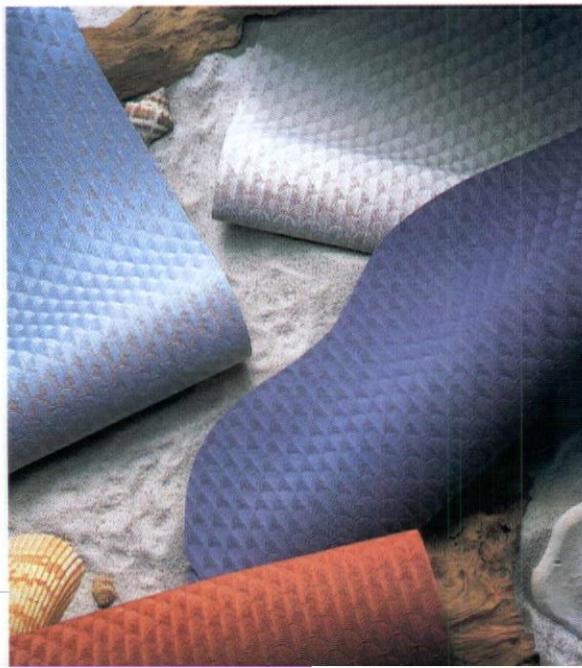
Circle No. 224



SPRING THAW: DESIGN WARMS UP

The new Lotus Collection by Koroseal Wallcoverings gives a modern twist to the scalloped design. A substantial neutral range and current accent range enhance wall-covering application opportunities. Lotus offers 40 color choices that can create the theme or tie together the individual elements of a design space with color and textural depth.

Circle No. 223

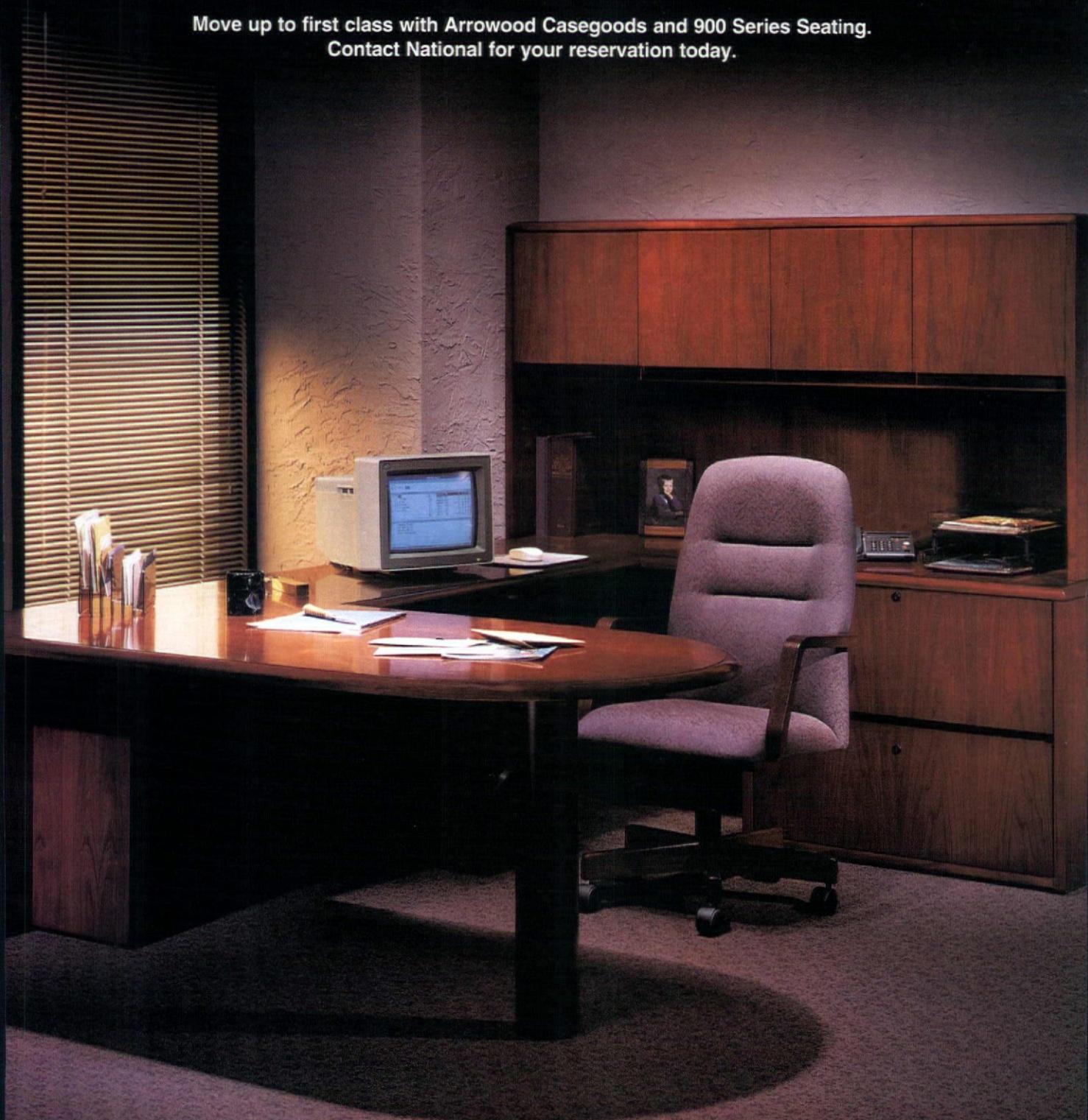


The Ultra-Lite Series A100 Modular Tasklight from PWG Inc. is a user-controlled task light for the work space. Featuring injection molded plastic construction, the light may be used under cabinets or shelves either singly or in pairs producing exceptional lighting performance and energy efficiency. Easy to install and maintain, the compact, lightweight, modular light is readily portable.

Circle No. 225

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Circle 12 on reader service card

Carpet for Health Care

Television commercials like to depict American homes as the ultimate proving ground for wear, tear and stain, but they could be wrong. Few applications place as many demands on interior finishes as health care facilities. Important as vinyl is, being inherently antimicrobial, easy to clean and odor- and stain-resistant, carpet is carving out a decent place for itself in health care as well. In fact, it is the flooring of choice in administrative offices, lounge areas and waiting rooms, places that focus on the family or support the staff. (See "On the Ground—with Health Care's Heavyweights," January 1993.) And if the carpet industry has its say, carpet will become easier to maintain—on camera or off.

WHITECREST CARPET MILLS

Agenda, a stylized level loop pattern, is constructed of Whitecrest's high-performance Crestlon Loma solution-dyed yarns. The distinctive, handcrafted, tactile surface with multi-colored, barber-poled yarns creates a pointillistic, diffused and atmospheric effect. Agenda is available in seven lighter and brighter health care multi-colorations.

Circle No. 244



PATCRAFT

Manufactured with an exclusive 5/64th gauge Micro-Weave tufting process, Variable is one of the most densely constructed products on the market today. Solution-dyed nylon and an anti-microbial treatment provide permanent bacterial and mildew protection.

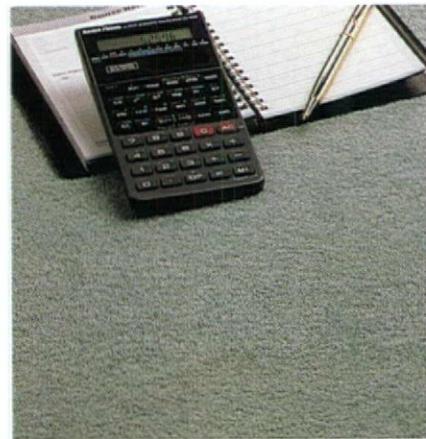
Circle No. 235



DESIGNWEAVE

Metropolis is available in 23 popular contract colorations. It is constructed of AlliedSignal Fiber's Anso HTX, a proprietary 100% nylon cross-bonding fiber system that enhances tuft twist lock to deliver superior commercial carpet aesthetics and performance.

Circle No. 232



KARASTAN-BIGELOW

Topsail, a new commercial carpet for health care facilities, lets designers choose how much pattern they want to show by their selection of color. By playing with color intensity and hue variation, this patterned all-loop carpet offers a variety of looks. Topsail's color palette, design potential and construction make it appropriate for use in the health care industry.

Circle No. 231



SHAW INDUSTRIES

The Stratton Commercial Carpets division has introduced Tripoli, a patterned, loop pile carpet designed to meet the demands of health care and other high-performance applications. Constructed of DuPont Antron Lumena nylon, Tripoli offers exceptional colorfastness and resists fading. Built-in antimicrobial properties provide long-lasting protection against bacteria and growth of microorganisms.

Circle No. 233



LEES COMMERCIAL CARPETS

On Call M.D. is a new performance carpet constructed with Lees' Duracolor technology. This revolutionary process, which is incorporated into the actual carpet fiber and will not wear off, also provides superior stain resistance, ease of cleanability and exceptional fade resistance. Duracolor M.D. takes the technology even further and can be specified when bleach resistance is important.

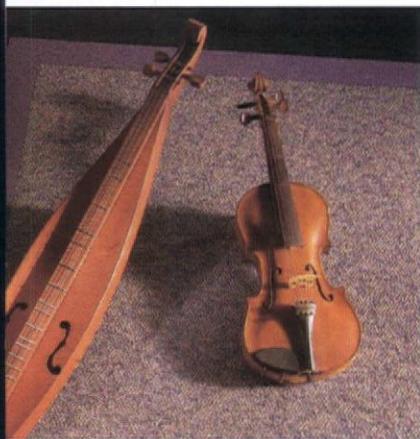
Circle No. 245



COLLINS & AIKMAN

Terrain provides the aesthetics of pattern capabilities and leading edge design and style selections. Constructed of 100% DuPont solution-dyed nylon, Terrain allows a bleach mixture to be applied as a cleaning agent.

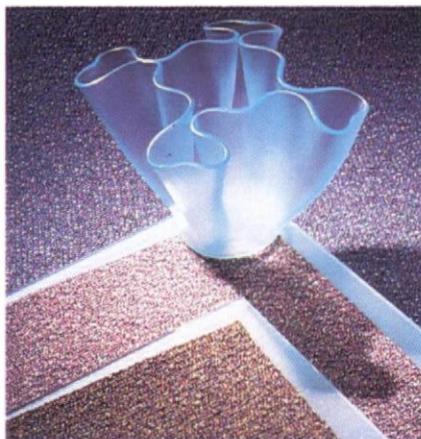
Circle No. 238



MANNINGTON COMMERCIAL

Murano carpet combines elegant styling with long-lasting performance for a wide range of health care applications. Murano's multicolor effect with DuPont Antron Lumena Type 6.6 solution-dyed nylon has never before been achieved with solution-dyed fiber. Available in 19 high-contrast colors, Murano features DuraTech soil-resistance treatment, permanent static control and antimicrobial properties.

Circle No. 236



MILLIKEN CONTRACT CARPETS

Explora is a tufted, textured loop carpet constructed of Milliken certified WearOn solution-dyed nylon with an antimicrobial treatment. The carpet features excellent seamability and antistatic properties and is available with Stain Sentry stain resistance.

Circle No. 239



HARBINGER

Chevron Chase features MicroPointe tufting technology that results in a tailored, woven wilton type texture; ultra-dense construction using Microset yarns; fabric-like elegance; and an extremely low profile for meeting ADA legislation and health care locomotion requirements. The patterned surface underscores the product's classic, subtle elegance and is available in 17 colors.

Circle No. 237



DORSETT CARPET MILLS

Allure is a contemporary graphic patterned loop that utilizes color blending to create a multi-colored look, highlighted by accent barberpoled yarns. It is comprised of 16 upbeat colorways. The stainless Chromell 3N1 solution-dyed nylon construction carries a five-year stain cleanability and lightfastness warranty. Antimicrobial and static-free properties are also featured.

Circle No. 240



EUROTEX

Concourse is a versatile flatweave covering for floors, walls and other interior surfaces. Several backing options are offered, including the new high compression EZroll back (shown), which is designed to allow easy movement for wheelchairs and carts. Concourse comes in a progression of colors duplicating the look of natural sisal, as well as in an updated palette of naturals and accents.

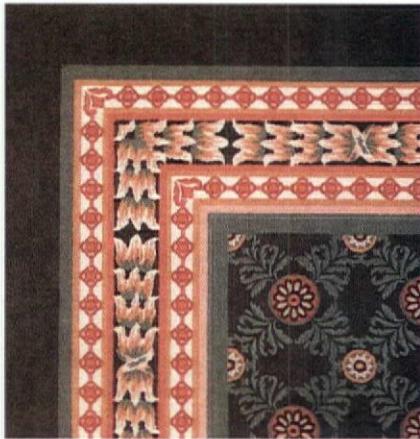
Circle No. 241



DURKAN PATTERNED CARPET

D-2787 Regent is a new design offered for the health care industry. Regent is offered in over 528 standard colors; custom colors are available upon request.

Circle No. 242



BENTLEY MILLS

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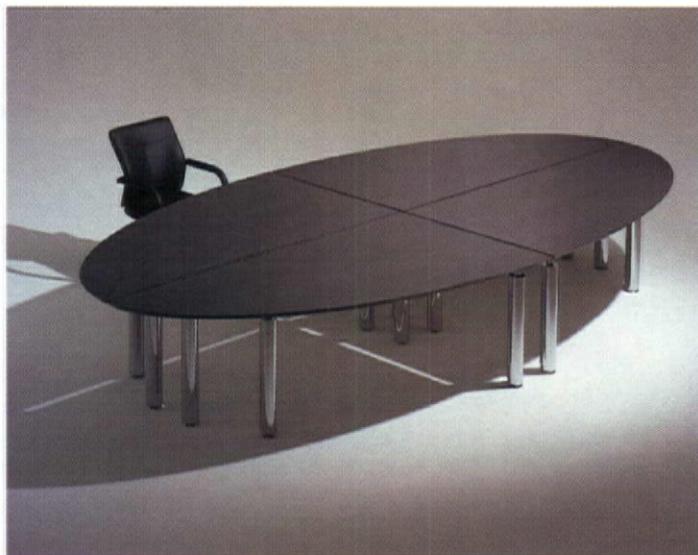
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The Miraculous Mandarin

A refreshingly novel way of creating desks, conference tables and other furniture from interconnected "building-blocks" is the Tao Collection, designed by Wolfgang Mezger for Davis Furniture Industries

By Roger Yee

In two configurations of the new Tao Collection from Davis, components assume the form of a work station (top) and a conference table (above), as intended by designer Wolfgang Mezger (right).



Now you see it—and now you don't. Harlequin furniture, pieces specifically designed to change form and function, have been part of the history of design since as early as the 17th century. A settle, for example, could be designed to tilt its back and become a table. A bird-cage table could tilt its top for compact storage. An expandable dining table could grow when leaves were inserted across its sliding rails. In the same spirit—yet mercurial in a wholly contemporary way—is the new Tao Collection (Tao means "The Way" in classic Chinese philosophy) of

work stations, conference areas, work surfaces and the like, designed by Wolfgang Mezger and manufactured by Davis Furniture Industries under license from Germany's Wilhelm Renz GmbH & Company.

"When Tao was introduced at Orgatec two years ago," recounts Randy Davis, president of Davis, "I was struck by how responsive it could be to current events in the life of the individual and the organization. Its modularity, casegood components and unhanding orientation would enable it to scale up or down, doing more or less as the situation needed."

At the heart of Tao's interrelated work surfaces and storage units is their ability to pivot towards or away from each other without surrendering a physical attachment. Curiously, connectivity appears to endow the ensemble of components with more possibilities than comparable pieces of freestanding furniture would otherwise allow. "I conceived Tao as a multi-functional system with components that can be grouped individually

just as well as they can be ganged," says Mezger. "Its pieces are connected to save space, reduce the number of parts required and instill the sense of modular building blocks."

Thus, users of Tao can transform an executive desk into a conference table, slide a small conference table beneath a larger desk top, and adjust the overall geometry into virtually any orthogonal, angular or curvilinear floor plan. Controlling all this movement are three vertical levels of space management established by Mezger's design: primary level, for major horizontal surfaces, intermediate level, for pivoting tops that can bridge two primary level tops, and support level, for supporting the upper levels with containers, legs, connectors and shelves. As for the device that accommodates Tao's transformations of primary and intermediate-level tops, Mezger attaches the cylindrical steel legs through them with a steel plate and pin that fit into a pivoting connector that includes a 1 9/16-in. diameter steel pivot pin and a 7 1/2-in. diameter nylon bearing disk.

One other variable on the Tao theme thus far was introduced by the Davis design team: the interplay of color on the work surfaces between wood stains for maple, beech or sycamore veneers and painted finishes that can be used to accent entire pieces or selected parts of a whole. "Europeans prefer that the occupant of the work station reserve a dark, painted top for personal use while the visitor has the lighter, painted top or wood stain," Davis reports. "There are more options for our market because Americans are strongly attracted to wood."

Still more options should be on their way soon. Mezger is reportedly working on a stand-up desk, movable top and segmented conference table to add to the Tao Collection. "I want the highest individual wishes of the end-user to be fulfilled," he declares. The paradox of Tao is that the end-user doesn't even have to know what those wishes are—until their time has come. ☯



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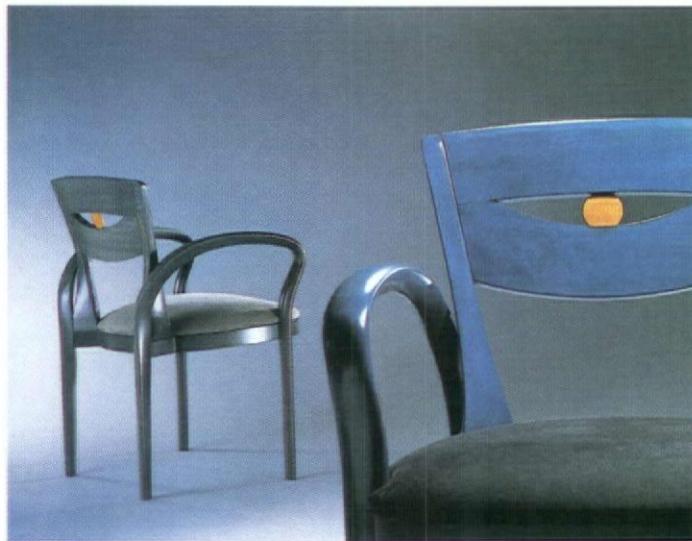
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The Eyes Have It

King Miranda Associati of Milan designed the new DeTriana Chair for Atelier International in honor of America and original vision

By Jean Godfrey-June



An eye for style: DeTriana's gracefully original curves are punctuated by a watchful eye—and a colorful array of combined finishes—thanks to the efforts of its designers (below) Santiago Miranda, left, and Perry A. King, right, of Milan's King Miranda Associati.

You can't stop looking at it because it won't stop looking at you. Atelier International's new DeTriana, a pull-up chair designed by King Miranda Associati of Milan, lavishes attention on the observer, charming us as it simultaneously challenges us. Whatever DeTriana's motives may be, its finely crafted beechwood form comes from Italy by way of Spain and England—much like the man for which it is conspicuously *not* named.

In truth, DeTriana's oval-shaped "eye" refers to the sharp eye of one Rodrigo de Triana, a sailor on the *Pinta*, the one ship out of three commanded by Christopher Columbus that purportedly "discovered" America first in 1492. The story goes that

it was de Triana who actually sighted the New World before Columbus. Why would Columbus demand credit? Perhaps it was the hefty reward Isabella and Ferdinand were offering the first man to sight land. In any case, Milan's famous design team, Perry A. King, an Englishman, and Santiago Miranda, a Spaniard, have fashioned a chair that they feel pays proper tribute to the unsung de Triana. With this chair as his benchmark, the designers hope he will never be forgotten again.

There is a flip side to this apocryphal tale, of course. "Atelier International needed a wood chair," explains King. "At the same time, we wanted something to express the way people work with

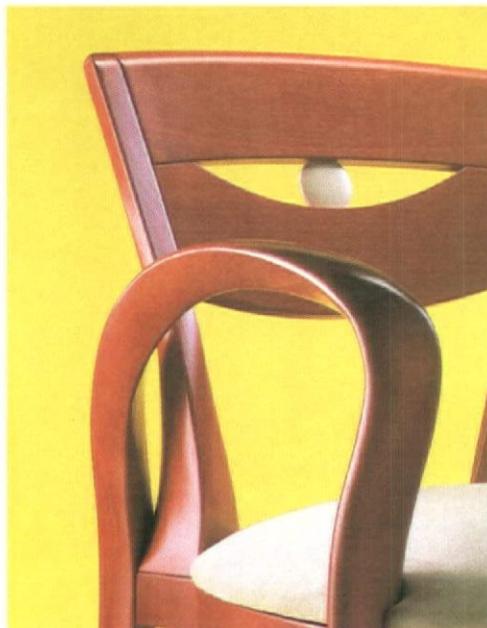
this concept to market was vital. "The technology itself is not that unusual," King insists. "But the willingness to accept an unusual design, to work with it and try to see the possibilities—that's hard to find. It's less of a technical problem than an intellectual one."

When the "right" manufacturer finally appeared, a long development process got underway. As a carved chair, DeTriana is cut from solid wood. Though some elements are roughed out first by machine for economic reasons, the piece is essentially hand carved before it is finished in natural, mahogany, pear, honey or ebony stains. Its seat can then be upholstered with fabrics from AI, DesignTex or COM.

The "eye" is critical to the design. King observes, "That little round eye: It's very simply turned. But the fact that it's a different color means it has to be attached after the chair back is stained. It's quite a process. But it's also a tribute to your market, to the 500 years and everything."

What's next for this versatile design team, which has tackled everything from furniture, lighting and graphics to computer equipment since founding their firm in 1976? Another wood chair, perhaps? The two profess to remain intrigued about working with wood.

"This chair is the beginning of something," says King, "not an end in itself." Exactly what this means King and Miranda aren't telling. We'll simply have to wait for the next curve they throw. ☺



wood, using a chair that employs all the wonderful aspects and incredible curves of traditional woodworking in a contemporary way."

Getting the shape right and developing a manufacturing process for such a chair took some time. King says, "We worked a long time on the shapes, making lots of prototypes in the studio. We didn't want anything too rigid, but we didn't want an exactly organic feel, either. We wanted to express a certain sinuous line."

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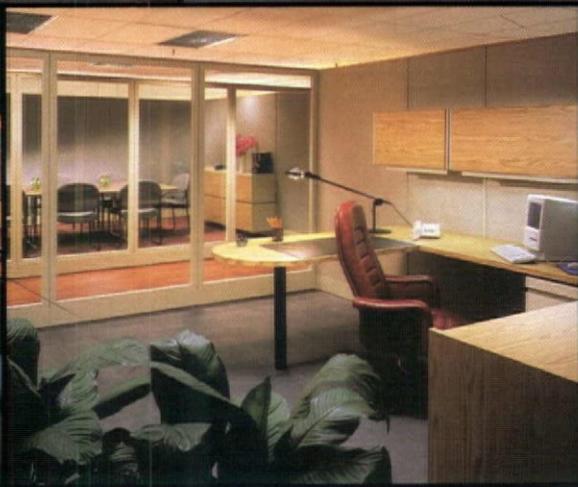
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Go Team Go!

Designers may be facing far more radical changes in the way they program, plan and design America's future offices than they realize

By Jennifer Thiele

As the 20th century draws to a close, Americans are all too familiar with the prophecies of doom regarding our shaky standing in a competitive world market. But savvy business leaders recognize that the economic invasion by our industrial rivals can be perceived as either a threat to our prosperity or an invitation to improve our methods of doing business. It's time for honest, rhetoric-free thinking.

For example, office automation has been heralded as the panacea for stagnating productivity in the work place since the introduction of the personal computer in the 1980s. Today, however, business consultants on the cutting edge of managerial and organizational theory are taking a second look at the advances that our information systems gurus supposedly set in motion—and seeing a poorly devised squandering of potential productivity instead. Similarly, they question if the ongoing reorganization of corporate America's hierarchy is more than a short-sighted solution to an infinitely more complex problem. Simply redesigning the work place with its existing structure intact, they argue, is tantamount to a cosmetic cure.

The new business climate is already forcing fundamental changes in the way we work—as well as every attending attitude about status, power, organization and information. "Instead of work fragmentation and task specialization, we have task compression and integration," write Michael Hammer, president of Hammer and Company, and James Champy, chairman and CEO of Cambridge, Mass.-based management consulting firm CSC Index Inc. "Instead of linear and sequential process structures, we have parallel process structures. Instead of hierarchies or decision-making, decision-making becomes part of everyone's job." Consequently, the office of the future and the role it plays in our work environment may be nearly unrecognizable to us. Take, for example, the experience of Hallmark Cards Inc.

In 1989, America's largest greeting card manufacturer looked out from its Kansas City, Mo., headquarters at a rapidly changing consumer market and decided that it was time for a change. Privately-held, \$2.8-billion



What goes around comes around: Workers at American Pipe Founders in New York in 1902 (left), sitting in close physical proximity without barriers, could easily communicate with one another, much as today's experts recommend for team-based organizations. Contemporary designers, however, will develop more humanistic solutions.

Hallmark controlled some 44% of the U.S. greeting card market share (the next closest competitors are American Greetings with 29% of the market and Gibson Greetings with 8%). Even so, the process of assessing market need, writing, designing, printing and distributing cards had changed little since the company was founded by Joyce C. Hall in 1910.

Operations were so cumbersome that Hallmark could take up to two or three years to get a product on the shelves. Furthermore, business opportunities had expanded considerably from expressing traditional greetings to include such niche markets as congratulations-on-your-divorce, as-you-adopt-your-baby and happy retirement, to name just a few. Shrewd executives realized that to stay on top, Hallmark had to reevaluate how it brought what products to market.

Hallmark is just one successful example of a company that has undertaken "business reengineering." The term was devised by CSC Index to describe the fundamental rethinking and radical redesign of an entire business system to achieve dramatic improvements in performance. Under CSC Index's guidance, Hallmark has reduced many of its product development cycles to under one year, allowing it to be much more flexible in responding to the market.

According to CSC Index, redesigning a business system means altering everything—the business processes, jobs, organizational structures, management systems and culture of an organization. What it really boils down to, however, is teamwork. The concept carries with it ideas about organization, function and design that are as yet largely untested in American corporations.

One pre-reengineering study conducted at Hallmark found that the product development cycle for a new concept included 25 handoffs. Ninety percent of the product's time was spent in in-and-out baskets—what business consultants call the "throw-it-over-the-wall" syndrome, where time and physical barriers between stages in product or service development or delivery impede the process. The syndrome is caused by traditional vertical integration that uses departments and hierarchies as basic organizational units.

Today, the trend is towards a flatter organization that groups people in multi-disciplinary teams to achieve a customer-driven operation. "The most important thing overall is that the customer who places an order wants to receive a quality product or service on time and at a fair price," says Gary Moran, a senior manager in Arthur Andersen's operational consulting practice. "He doesn't care about the internal processes of the company. It is the

company's responsibility to know that what the customer wants cuts across several different processes within the organization."

Frank Osteroff, an organization consultant at McKinsey & Co., believes corporations should establish performance-based objectives that integrate people as necessary to deliver that performance. "Companies should think in terms of cross-functional work processes and the flow of materials through the organization," he explains, "then restructure themselves around these interdisciplinary processes rather than functions." In Osteroff's ideal scenario, a company would organize into core processes such as new product or service development, order generation and distribution. Each core team would have members empowered to act or make a decision on each stage in the process, thereby eliminating costly gaps in the work flow.

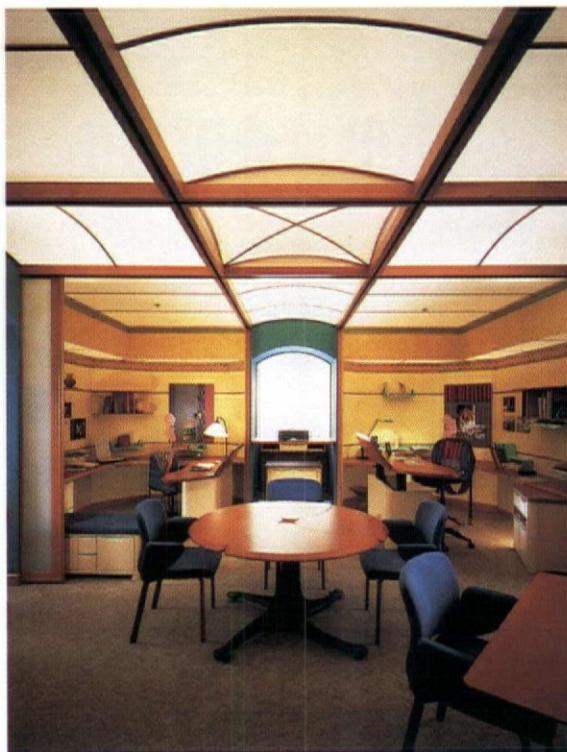
The concept of employee empowerment, key to the teamwork-based organization, affects the traditional hierarchy within the work place as well as the dichotomy of office work. Technology encourages managerial and professional employees to do more of the work that has traditionally been delegated to clerical and administrative workers. In addition, it helps make clerical and administrative workers themselves more productive.

"Now that everyone has computers, it's just as easy to do that type of work yourself," observes Judy Swanson, principal at New York-based Kohn Pedersen Fox Interior Architects (KPFIA). She adds that as fewer workers are needed to handle administrative tasks, fewer clerical work stations will be found in the work place. The ones that exist, however, will be bigger to accommodate the equipment needed to perform the job.

Under a team organization, every member in a core process group performs equally vital functions, and every member has access to information required to make the process happen. "Status," who reports to whom, and "power," who knows or has access to the most information, become less relevant terms. Accordingly, Gary Miccunas, a senior consultant in Hellmuth, Obata & Kassabaum's (HOK) facilities consulting group, St. Louis, concludes that current incentives and rewards tied to rank—including office space and design—become archaic.

KPFIA's Swanson agrees that the coveting of office space is likely to change as attitudes about work change. "The politics of where people sit is still important," she observes. "Once we get into a more flexible mode, we will eliminate a lot of that political nonsense."

"The focus will no longer be 'us and them' or 'boss and staff,'" explains Arthur Andersen's Moran. "Instead, the relationship will be 'coach and facilitator.'" Furthermore, as the trend towards multifunctional employees continues and empowerment demands more responsibility from each worker, distinctions between clerical/administrative and managerial/professional functions become more blurred. Even companies that do not ascribe



Herman Miller's Prototype office of the future (left) gracefully integrates both group and individual work space. Team members working side by side in this type of environment would have direct access to one another to facilitate the quick execution of a core process.

U.S. Department of Labor Statistics from 1992 indicate that the majority of the U.S. work force holds office jobs (opposite).

to team-based organization are feeling the effects of streamlining and automation, as smaller numbers of workers assume greater numbers of functions.

Workers who take on more responsibility must inevitably be open to and capable of learning new skills. "The world is done chasing cheap labor," surmises Calhoun from CSC

work paradigm. "Teams will continuously be re-formed and reformatted as projects require, so stability in the work place will become less of a criteria," notes Arthur Gensler, principal of San Francisco-based Gensler and Associates/Architects. "The ability to recluster and be flexible will be more important then." Reorganization in the office of the future will be more commonplace, he suggests, minimizing the emotional attachments to a particular work space and the psychological impact of moving.

Not only will people have to adapt to chang-

New ideas for the office—straight from the factory floor

Index. "It now needs skilled labor." William B. Johnston, author of *Workforce 2000: Work and Workers for the 21st Century*, published by the Hudson Institute, a think tank in Indianapolis, writes, "The new jobs in service industries will demand much higher skill levels than the jobs of today. Very few new jobs will be created for those who cannot read, follow directions and use mathematics."

Many of the new organizational concepts now being applied to the white-collar world, explains Moran, have been borrowed directly from the factory floor, where automation and the manufacturing cell concept have already greatly improved productivity and created a more logical work flow. Further office automation may reduce overall work place populations even more: Moran estimates that 40-50% less people will be able to handle the same volume of work. But those workers who are not "being replaced by machines" will necessarily be more skilled and multifunctional.

Hand in hand with higher skill levels comes the need for flexibility. Gary Ottenjan, manager of facilities programs for Haworth Inc., in Holland, Mich., points out that, "Rapid changes in the work place can cause uncertainty and instability for employees. But the creation of a new work environment and relationships will ultimately better equip employees to meet company goals."

Change is indeed inherent in the team-

ing organizations, but organizations will have to adapt to changing demographics. As more women and working parents enter or remain in the work force, and as more workers' aging parents live longer, provisions will have to be made for the personal demands of family life. Writes Johnston in *Workforce 2000*, "Demands for day care and for more time off from work for pregnancy leave and child rearing duties will certainly increase, as will interest in part-time, flexible and stay-at-home jobs."

Yet the desire to work at home may not be as great as some might expect. Nancy Green, marketing director of workplace research for The Knoll Group, based in New York, points out that currently, only 5-15% of workers given the opportunity are actually electing to work at home. "People basically want to work at work," concurs Gensler. "They need the social environment of the office."

Clearly today's structure of highly departmentalized and status-conscious office design cannot support the changes predicted for the work place. A report by Grand Rapids, Mich.-based Steelcase on "tomorrow's office" states: "The people that collaborate must have physical proximity. Communication and performance are enhanced when team members are available to one another. Facility planning will be based on project rather than organizational charts."

To maximize team effectiveness, expert

agree that physical co-location of team members within the work place is most desirable, though certainly not necessary given today's advanced communications capabilities. "There are many benefits to co-locating," says Moran, "but if you can't have physical co-location, then you have to achieve virtual co-location through technology."

"The office structure is an important enabler of team-based interaction of employees," insists Osteroff. "The design challenge is to promote effective teamwork within the groups that populate a process, and promote effective interaction between groups as well." Whereas the conventional office often puts partitions and doors between people who should be working together, management experts are urging that the office of the future support group work areas that literally place team members side by side—like those in Japan.

"The Japanese are team players," observes KPFFA's Swanson. "But certainly their work environment of big rooms, big table and total chaos will be tempered as Americans reinterpret their style." As designers pursue new office concepts here, they will certainly strive for a more humanistic version of the Japanese experience, in an attempt to foster teamwork without neglecting the needs of the individual. Paul Cornell, PhD, manager of environmental and behavioral research at Steelcase, explains, "Many processes require collaboration and multiple perspectives, but creativity also requires solitude and uninterrupted thinking time."

Drawing on Steelcase R&D, Cornell observes, "Existing environments will not accommodate emerging work practice and need to evolve. Private offices are too private. Open plan offices are too open. Conference rooms are too scarce and are not dedicated."

If the team work concept prevails, the office of the future is likely to require a delicate balance between co-located group areas, where technology and equipment supporting group meetings (such as marker boards, projection units and display fixtures) will be thoroughly integrated, and private retreats. Conference tables alone will not define groups. "Enhanced meeting areas," notes Gensler, "should be flexible spaces where you can write on the walls, sit on the floor, access and share information and draw on each other as resources."

"As companies experiment with work space layouts and adjacency studies, they will rely on technology and flexible furniture systems to support their new structure and environment," notes Haworth's Ottenjan. How well existing furniture systems can support those changes is arguable. However, abandoning existing furniture is economically prohibitive. "The knowledge workers that we talk about will address the situation in different ways," says Cornell. "Certainly much can be solved just by applying existing products."

"Traditional furniture systems are still rel-

evant as physical solutions, and we shouldn't just throw them out," agrees HOK's Micciunas. "What is different is how decisions are made about their allocation." In Micciunas' view, the need for flexibility lies as much with the attitude of the company and its workers as the physical environment. "Organizations and office workers, as well as facilities, are becoming much more fluid and flexible," he says. "That is only possible when you have a sophisticated way of managing space. Traditional corporate standards assume that things will stay pretty much the same. The progressive view says there must be a higher tolerance for disorder." If facility managers learn to manage facilities by time as well as space, physical location and dedication of work space may not be so important—as long as employees feel they can have facilities available to them when they need them.

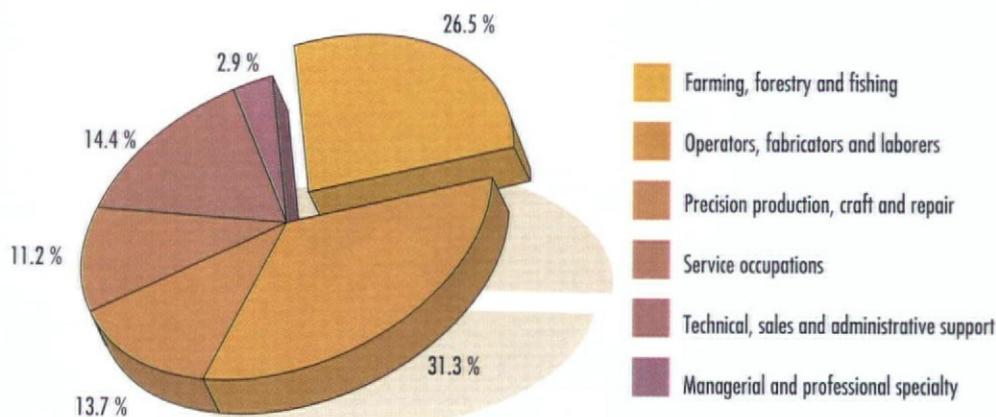
Research conducted by Herman Miller Inc. of Zeeland, Mich., notes that the impact of change will represent a key challenge to furniture manufacturers in supplying the office of the future: "Project teams frequently break up and reassemble in different combinations, and several project teams work on different projects at different stages at the same time. This presents an unprecedented flexibility challenge to the facility. Not only must the walls and furniture be flexible enough to accommodate occasional updates without huge expense, but now the facility must

team members."

According to CSC Index, downsizing, restructuring, reorganization and automation all define the corporate makeover in terms of existing structures, processes and procedures—and are limited by that narrow vision. Architecture and design can just as easily be added to the list. "Architects typically use techniques not unlike the information systems approach, by asking clients what they need to accommodate how they work," observes Calhoun. "That's a fatal flaw because users often have a conventional viewpoint that fragments business processes and productivity."

Far from being an indictment of the design industry's ability to keep pace with the office of the future, management consultants are just beginning to realize the vital role facilities can and must play in implementing new organizational theories. "Office space can be as much a barrier as lack of skills in an organization," says Calhoun. "We are just now recognizing that facilities are a vital part of a reorganization project." Arthur Andersen's Moran points out that, "Many new business concepts for the office are borrowed from the manufacturing floor. This will surely have implications in terms of office and office furniture design."

Furthermore, consultants are willing to admit that as business people, they are in no way equipped to tackle the design problems that arise. At the same time, HOK's Micciunas reminds us, "A lot of what is now emerging in



accommodate almost daily rearranging to support a constantly revolving kaleidoscope of project team activities."

Some notable criticisms can be seen as important footnotes to the team-based concept of organization. Many experts feel that America's formal education and job training are woefully inadequate for producing the kind of skilled work force that can function successfully in the team environment. "Many organizations believe that they can form effective teams with the snap of a finger," says Knoll's Green. "That's not true. In fact, hundreds of teams fail every day because members of the newly-formed groups lack the interpersonal, communication or other skills to be effective

organizational theory puts new demands on the space that architects and designers provide. There is a new emphasis on understanding business that is typically beyond the realm of traditional architectural skills."

Developing a satisfactory relationship between form and function has always been a primary responsibility of the corporate designer. But what happens when the relationship between workers, work processes and the office environment becomes more integrated than ever? As the curtain rises on the 21st century, the stage is set for an increasingly interdependent relationship between business theory and design theory. We are—and soon will be—what we design. ☺



The Color of Monet

Interior Space Inc. uses a novel technique to help Mallinckrodt Specialty Chemicals Company visualize a prestigious new look for its St. Louis headquarters

By Jennifer Thiele



That Interior Space used Claude Monet's *Water Lilies* as the inspiration for Mallinckrodt Specialty Chemicals Company's color palette is most dramatically evident in the elevator lobbies (opposite), where a purplish-blue ceiling is reflected in a sleek, black granite floor. The cove ceiling and highly reflective floor also suggest that the elevator lobbies are larger than they actually are.

Mallinckrodt CEO Mack Nichols wanted the design to reflect stability and tradition befitting a 125-year-old company, plus the progressive attitude of a pioneer and leader in its field. Interior Space responded by using traditional design elements in a more contemporary form, like this crescent-shaped row of sleek, tapered columns that enhance the executive reception area (left).

The next time you have a headache and reach for help, you might thank Mallinckrodt Specialty Chemicals Company, the world's largest producer of acetaminophen, the active ingredient in Tylenol® and other pain relievers. The St. Louis-based manufacturer of high-quality, high-purity chemicals for the pharmaceutical, food, cosmetic, paper, plastics, printing, electronics and chemical process industries boasts a product line that dates back to 1867, when Gustav, Edward and Otto Mallinckrodt founded the first fine chemical producer west of the Mississippi. The company began by producing ammonia, spirits of nitrous ether, chloroform and carbolic acid; expanded into codiene and hydrogen peroxide in the early 1900s; pioneered the development of barium sulfate for x-ray studies of the gastrointestinal tract just prior to World War I; provided the U.S. government with all the high-purity uranium oxide used in the world's first self-sustaining nuclear reaction during World War II; and advanced gall bladder x-ray technology with a major new medium in the 1960s.

With a long and distinguished history marked by such notable accomplishments, it

should come as no surprise that when space constraints forced Mallinckrodt Specialty Chemicals Co. to move off its founding site in St. Louis in 1992, chief executive officer Mack Nichols called for a new headquarters facility that would simultaneously reflect the company's strong image and well-established tradition and its progressive marketing and growth plans in the ever-evolving chemical industry. Interior Space Inc. fulfilled the request by outfitting 80,000 sq. ft. on three and one-half floors of a new suburban office

building with an interior environment that evokes past, present and future—within a classical space subjected to contemporary interpretation.

Interior Space project designer Mike Benz explains that the design team grappled with reconciling the two seemingly contradictory goals. The solution went much deeper than the aesthetics alone by embracing space planning and programming. "We couldn't abandon stability and tradition, but needed a progressive image as well," recalls Benz. "We started by developing a space plan that was very formal, symmetrical and understandable in a traditional sense."

the second floor opposite the cafeteria and dispensary, while the executive area and board room were elevated to the fifth floor along with operations and support, legal, human resources, communications and public affairs.

The formal, symmetrical space planning concept used on all four floors was intended to reflect classical ideals and reinforce the solid history and tradition of Mallinckrodt. Common areas were placed on the east-west axis of the building core, reinforcing the existing building plan, and the remainder of the spaces were worked out from there. Enclosed private offices were located on the east and west sides of the building, leaving the north

Mallinckrodt's previous facility was dark and traditional, with lengths of red oak paneling. The historic association with wood was transported into the new headquarters with significantly lighter avodire and anigre veneers. The boardroom (below) and main reception area (opposite) show a design commitment to an open, airy space that is upscale without being ostentatious.



Mallinckrodt's program called for space allocation for financial and administrative functions, operations support, the legal department and two operating groups, the drug and cosmetic chemicals group and the catalyst, performance and laboratory chemicals group, in addition to a full-service cafeteria, dispensary, reception, boardroom, conference center and computer room. Both the space plans and stacking plans produced for these activities were quite straightforward. Interior Space located the various departments on floors two through five according to traditional design principles. Reception, with an adjacent conference center, was placed on

and south side open to allow natural light to enter the open office areas.

Mallinckrodt's director of design and construction George Tomazi, who had also orchestrated the design for the company's previous facility, explains that another prima-

Saying no to a quarter of a mile of red oak paneling

ry goal of the project was to introduce as much natural light into work areas as possible. "At our other location, the millwork was much darker and heavier," says Tomazi. "We had a quarter of a mile of red oak paneling. Here we wanted a different feeling, with more

open space, a lighter, more upscale interior."

To achieve openness, Benz explains that Interior Space first suggested pushing all private offices towards the interior and leaving the entire perimeter exposed. "It was hard to

How a French Impressionist chose the color palette

get them to go for that," he admits. Though Mallinckrodt was not ready to abandon the traditional placement of private offices along perimeter walls, decision-makers were quite willing to accept glass-fronted offices. In fact, the previous facility also had glass-fronted offices to transmit natural light, but window

anything ostentatious, but we did want to portray the image of a growing company that is operating in the latter part of the 20th century. Interior Space did a good job of bringing those two ideas together."

Mallinckrodt was enthusiastic about Interior Space's traditional use of wood in the new headquarters, though this time the designers were careful to specify more contemporary, light-colored veneers of avodire and anigre to elegantly accent public spaces and reinforce the sense of airiness. "We used traditional materials like wood, but we didn't use traditional wood," explains Benz. "And we used traditional elements, but we manifested



treatments had dramatically negated their effectiveness. The new glass walls are frosted from six feet down to insure privacy while they allow light to penetrate the building core.

The design aesthetic at Mallinckrodt's headquarters clearly had to convey a progressive attitude and an image of corporate sophistication without diminishing the sense of establishment that was already rooted in the floor plan. Interior Space chose traditional design elements and finish materials, but applied them with a more modern interpretation. "Generally, we're a roll-up-your-shirt-sleeves-and-lets-get-down-to-business kind of company," says Tomazi. "We didn't want

them in a contemporary form."

The objective, according to Interior Space's director of design Kevin Flynn, was "to reinforce the formal, traditional ideals of Mallinckrodt with a modern interpretation of classical architectural elements." Space defining elements, traditional in placement and arrangement, are nonetheless progressive in style. A curving row of sleek, tapering wooden columns in executive reception, for example, marries traditional design principles with modern expression.

To accentuate the "timelessness" that Interior Space sought to create for its client, Flynn recalls, the design team concluded that

a classic color palette would be most appropriate. Partly to satisfy their own desire for novelty in choosing the color palette and partly to make it as easy as possible for their client to understand the design concept, Flynn and Benz searched through the St. Louis Museum of Art to find three classical paintings with very different color schemes. The paintings were presented to Mallinckrodt as choices for the corporate color palette, with Claude Monet's *Water Lilies* prevailing. The decision set the choice of carpets, paints and upholstery throughout, but is most dramatic in the purplish-blue ceiling covers over elevator lobbies and corridors.

All in all, the designers agree that it was an interesting and effective way to communicate their ideas. "If we simply presented a palette, we probably wouldn't have had a decision that quickly," muses Benz. "We just said, 'the colors come from the paintings, and they're all classical paintings.'" The association was no doubt intended to help Mallinckrodt conclude that the colors would add the same classical appeal to its interiors—and to leave the company with the proud feeling that its new corporate home is indeed a masterpiece. ☺

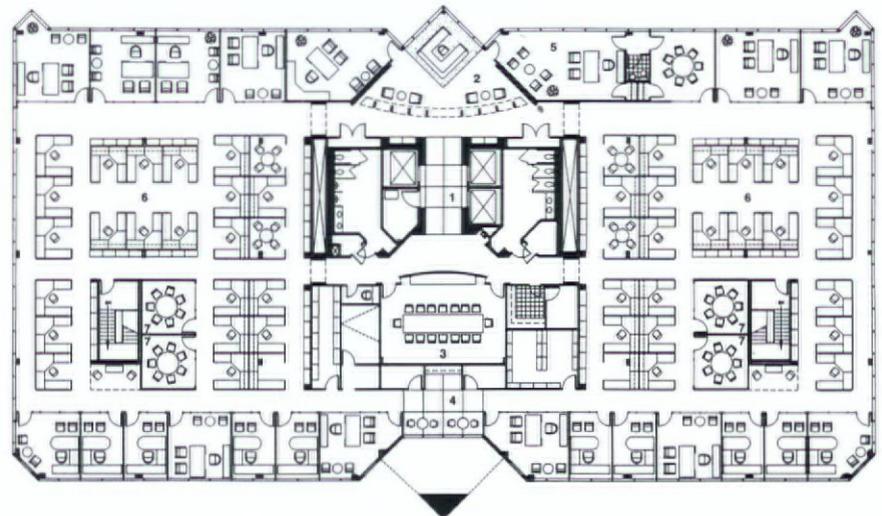


The neutral architectural envelope and color palette of whites and grays borrowed from *Water Lilies* was accented throughout Mallinckrodt by splashes of color, like this olive green wall that separates an open plan work area (left) from the conference center. The colors in the corporate cafeteria (below) were turned up to create a stimulating change for employees.

Space planning followed a traditional placement of private offices along the perimeter walls, with everything else working its way out from there in balanced symmetry. The floor plan (bottom) shows how the north and south ends of the building were left exposed to allow natural light to enter the core.

Project Summary: Mallinckrodt Specialty Chemicals Company Corporate Headquarters

Location: St. Louis, MO. **Total floor area:** 80,000 sq. ft. **No. of floors:** 3.5. **Average floor size:** 25,000 sq. ft. **Total staff size:** 240. **Wallcoverings:** B.F. Goodrich, Deepa, DesignTex, Knoll, Wolf-Gordon. **Paint:** Brod Dugan. **Laminate:** Formica, Nevamar. **Drywall:** U.S. Gypsum. **Flooring:** Armstrong, Fiandre, Fritz Tile. **Carpet:** Harbinger, J & J Industries, Prince Street. **Carpet fiber:** BASF, DuPont, Monsanto. **Ceiling:** Celotex, U.S. Gypsum. **Lighting:** Artemide, Elliptipar, Flos, Illumination Concepts and Engineering, Kurt Versen, Lightolier, Lithonia, Metalux, Reggiani, Williams. **Doors:** Weyerhaeuser. **Door hardware:** Schlage, Hager, Ives. **Glass:** Glass-Temp. **Window treatments:** Levolor. **Work stations:** Herman Miller. **Work station seating:** Herman Miller, Steelcase. **Lounge seating:** Bernhardt, HBF. **Cafeteria seating:** Versa. **Other seating:** Brayton, Brickel, KI, Stow & Davis. **Upholstery:** Brickel, Deepa, DesignTex, Knoll, Pallas, Spinneybeck, Steelcase. **Conference tables:** Howe, Intrex. **Cafeteria tables:** Forms + Surfaces. **Files:** Meridian. **Shelving:** Aurora, Steelcase. **Architectural woodworking/cabinetmaking:** Woodbyrne Cabinetry. **Accessories:** Egan Visual. **Signage:** Engravings Unlimited. **Client:** Mallinckrodt Specialty Chemicals Company. **Architect/interior designer:** Interior Space Inc.; Pat Whitaker, IBD, principal in charge; Vern Remiger, AIA, project manager; Kevin Flynn, AIA, director of design; Mike Benz, project designer; Anna Blustein, Debbie Ernst, Ron Johnson, Krista Kudla, Wade Rose, project team. **Mechanical contractor:** Charles E. Jarrell. **Electrical contractor:** Environmental Electric. **General contractor:** Tarlton Corp. **Lighting designer:** Kevin Flynn, Interior Space Inc. **Furniture dealer:** Interiors Unlimited, Holscher Wernig Inc. **Photographer:** Jon Miller/Hedrick-Blessing.





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Improving Your Quality of Life

Moving Up

Why would venerable U.S. Trust leave an historic home base in Manhattan's Wall Street for new offices, designed by Mancini Duffy, in boisterous Times Square?

By Amy Milshtein

Breakthroughs are never accomplished by playing it safe. Yet risk takers—the individuals and organizations who move our world forward through new art forms, scientific discoveries and business ventures—are not the same as reckless dare devils, who

banking, fiduciary and security services. When its lease came due, the company concluded that there was no corporate advantage in staying in Wall Street, and began looking throughout the city for suitable sites.

The search ended at a new, mid-block office building on West 47th Street between Sixth and Seventh Avenues, just steps away from Times Square, the City's colorful theater district. U.S. Trust took the first 15 floors plus two below-grade floors for storage and service, making it the anchor tenant. It also negotiated to eventually occupy the remaining 10 floors. More importantly, the new location afforded U.S. Trust the opportunity to create a facility where the design reflects the company, in a part of Manhattan that has seen a dramatic surge in corporate occupancy.

"Our last Wall Street location, 45 Wall Street, consisted of 25 floors of mismatched furniture," says Richard E. Morgan, senior vice president at U.S. Trust. "We didn't really have defined corporate standards either."

A desire for a change in aesthetics and location may be a direct result of U.S. Trust's recent shift in corporate policy. Make no mistake: U.S. Trust is in the game to make money, having not missed a single dividend in its history. But in a major shift in new business development, it has started courting clients. "Our only advertisement

came from word of mouth," says Morgan. Now he reports that U.S. Trust advertises on radio and in print, actively searching out clients among the newly affluent.

This new corporate strategy, coupled with younger people at the top, set the stage for a change in design. "We interviewed 22 of U.S. Trust's corporate leaders to get their idea of what the new image should be," says J. O'Neill Duffy, principal at Mancini Duffy. "Of course, we got 22 different answers."

But one philosophy came through clearly. The design must paint a picture of a traditional bank with an outlook to the future—hol-



Put your best foot forward: The private bank (opposite) on the ground floor of the U.S. Trust building in midtown Manhattan is where well-heeled customers discreetly check on accounts. Accordingly, the design reflects that quiet opulence.

U.S. Trust left more than its Wall Street address behind when it moved uptown—abandoning an ultra-traditional design for a fresher, lighter interior. Even the executive "living room" (above) looks modern and comfortable.

take risks just for the thrill of it. U.S. Trust, the New York City-based financial services company, understands this delicate balance when it preaches managed risk to its clients. It also practices what it preaches, as evidenced by its new, midtown headquarters, designed by Mancini Duffy.

While moving to midtown Manhattan may not seem particularly daring, consider the company and its 140-year history. With more than \$275 billion in total assets (1991), U.S. Trust has conducted business from headquarters in the Wall Street area since 1853, specializing in asset management, private





nate for the rest—but opted for wood all around. And decorative sidelights bring sun into all open-plan areas.

Choosing furniture for a job this size (385,000-sq. ft.) was an olympian task in itself. To prevent costly mistakes, U.S. Trust and Mancini Duffy constructed full-size mock ups in the ballroom of the nearby Hotel Diplomat. They test drove furniture there for nine months before the landlord, who also owns the U.S. Trust

Mancini Duffy offered three heights of systems and three sizes of private offices to allow department heads to tailor their floors for efficiency. No matter what the function, though, each floor received wood furniture (left).

building, finally shut the doors. Consequently, client and designer knew a great deal about what products would work in the new home—and why. One place where systems furniture will not fly, to cite an obvious example, is in private banking. Located on the ground floor, this area allows affluent

the glitz, please—and give employees in all parts of the organization their fair share of attention. “U.S. Trust did not want anything extravagant or ostentatious,” reports Peter Zambouros, associate at Mancini Duffy. The design firm’s response: Use quality materials and a cost-effective reinterpretation of traditional elements.

How Mancini Duffy accomplished this can be seen in the moldings, which are plaster instead of wood. In another example, decorative sheetrock fascias complement marble floors in the elevator lobbies. Of course, the 11th-floor executive offices and 12th-floor executive dining received a little extra gilding. Vaulted ceilings, mahogany doors and frames, wood cornice moldings, paneling and flooring and a decorative marble stair also set these areas apart.

While some Wall Street office furniture found its way into executive quarters, Morgan admits these areas represent a “180 degree design turnaround” from the ultra-conservative offices of the past. “Even though all the top people signed off on the design I was still wary,” he says. “But it was well received.”

So were the rest of the spaces. One department occupies each floor, and each floor has been adapted for that department’s individual needs. “We offered three different size private offices and systems furniture with three different heights,” says Geri Atwood, designer at Mancini Duffy. “Department heads could choose the configuration that best suited their needs.”

The resulting floors may look different, equipped with perimeter offices, perimeter plus core offices or just systems, but they give each group maximum efficiency. No matter what the configuration, however, each area received equal treatment. For instance, U.S. Trust initially contemplated using wood furniture systems only in areas that would receive guests and clients, with lami-

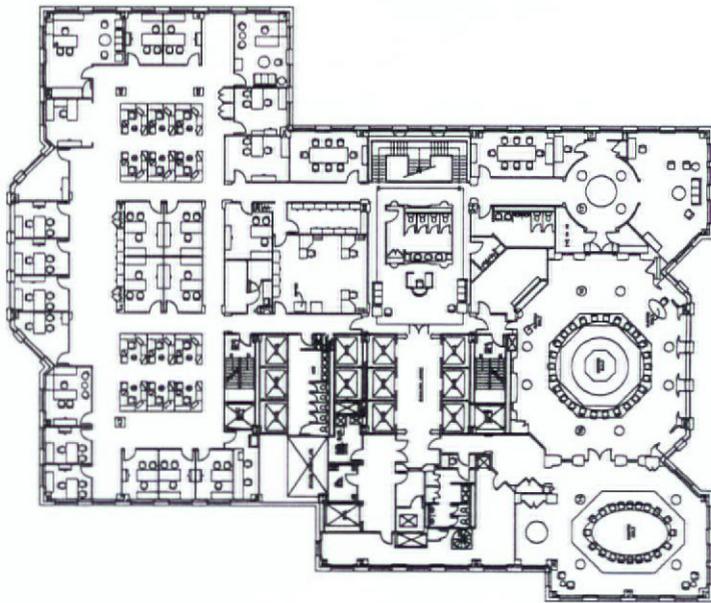
individual clients to discreetly check on their accounts. Because of the nature of this business, Mancini Duffy opted to re-use some of the Wall Street office’s roll top desks.

Conferencing is an important part of day-to-day operations at U.S. Trust, so conference rooms had to be abundant. Along with at least one conference room on each floor, the architects added a mid-sized (75-person) and

What better spot for a power lunch than the executive dining room (below)? Mancini Duffy included a full-service kitchen to cater to hungry power brokers and their clients. Yet all employees benefit from 100% subsidized cafeteria meals.

A test drive of new furniture—that ran for nine months





Project Summary: U.S. Trust Company of New York

Location: New York, NY. **Total floor area:** 385,000 sq. ft. **No. of floors:** 16. **Average floor size:** 20,000 sq. ft. **Total staff size:** 1,000. **Cost/sq. ft.:** \$90. **Wallcoverings:** Wolf-Gordon, DesignTex, Carnegie, Unika Vaev. **Paint:** Benjamin Moore, Glidden, Pittsburgh. **Laminate:** WilsonArt, Formica, Laminart, Nevamar. **Flooring:** Armstrong, Azrock, United Ceramic Tile, American Olean, Gail Architectural Ceramics. **Carpet/carpet tile:** Bentley. **Custom rug:** Edward Fields. **Ceiling:** Armstrong. **Lighting:** Lightolier. **Doors:** Capital Cabinets, Midhattan Woodworking Corp. **Door hardware:** Schlage. **Glass:** Abbott Glass Co. **Window treatments:** Levolor. **Railings:** Abbott Glass Co. **Work stations:** Knoll. **Work station seating:** Vecta, Herman Miller, Donghia. **Lounge seating:** Stendig Andover, HBF, Jack Lenor Larsen, Donghia, Fairington. **Cafeteria, dining, auditorium seating:** Danko, AI. **Other seating:** Smith & Watson, Bernhardt, Zographos, Scope. **Upholstery:** Ben Rose, Deepa, Scalamandré, Lee Jofa, Unika Vaev, Brickel, DesignTex, Nienkamper, Knoll, Boris Kroll, Stratford Hall. **Cafeteria, dining, training tables:** Howe. **Other tables:** Datesweiser, Scope, Donghia, Cedric, Hartman, Interna. **Files:** Meridian. **Drapery:** Maharam. **Lighting:** Sheldon Mindel, Remington. **Architectural woodworking:** Capital Cabinets, Midhattan Woodworking Corp., Sauer. **Elevators:** Westinghouse. **HVAC:** Liebert. **Fire safety:** Reliable. **Security:** Diebold. **Access flooring:** CTEC. **Underfloor duct:** Bouras. **Plumbing fixtures:** Kohler. **Client:** United States Trust Company. **Base building architect:** Fox & Fowle Architects. **Interior designer:** Mancini Duffy. **Structural engineer:** Office of Irwin G. Cantor. **Mechanical/electrical engineer:** Cosentini Associates. **General contractor:** Tishman Construction Corp. of NY. **Construction manager:** Structure Tone. **Lighting designer:** William Boland Associates. **Acoustician:** Robert A. Hansen Associates. **Furniture dealer:** AFD, Empire, BFI. **Photographer:** Paul Warchol.

As U.S. Trust is actively seeking new clients, an auditorium for seminars and large meetings is imperative. Mancini Duffy answered with a finely appointed, state-of-the-art room (below, left) that seats up to 250 in a traditional setting.

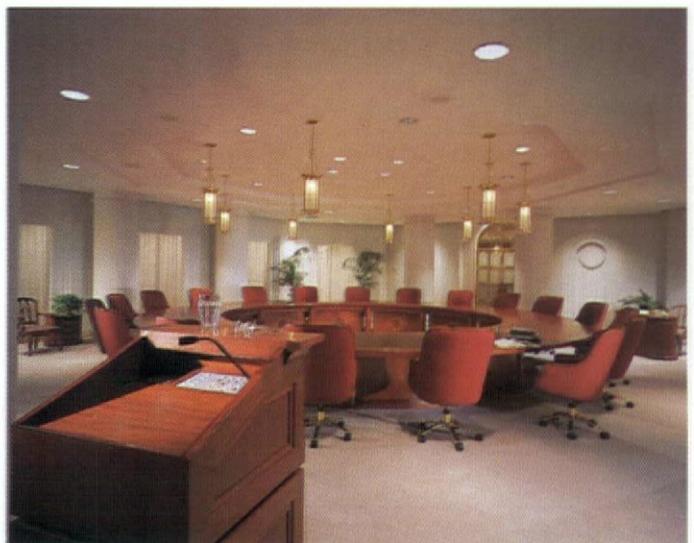
Though the executives signed off on the design, Richard E. Morgan, senior vice president at U.S. Trust, admits he was initially wary about the 180° design turnaround in executive areas. In the end, comfortable yet distinctly modern facilities like the boardroom (below, right) pleased everyone.

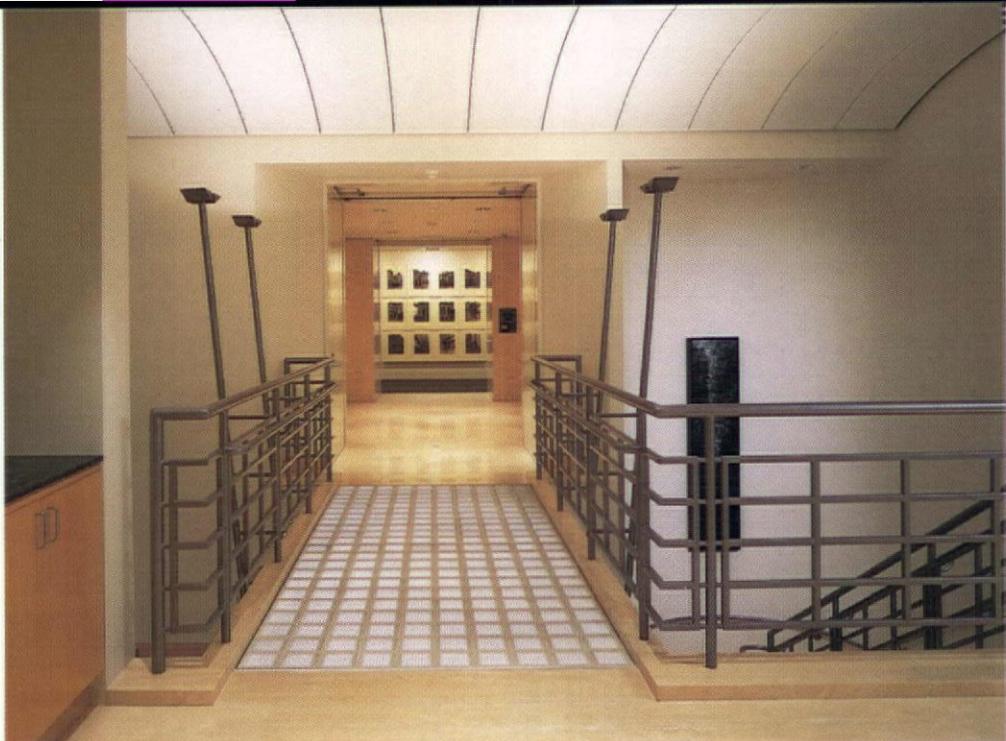
a large (250-person) room. To assure privacy and prevent disturbances, peepholes were ingeniously drilled into the doors.

And throughout it all there is art. Along with portraits of CEOs past and present and preserved newspaper clippings that document U.S. Trust's history, a decidedly progressive art collection adorns the entire facility. The most whimsical work, a wall-mounted collage of brightly colored, old plastic toy fragments resembling individual people, graces the employee dining room.

Designed to seat 400, the full-service dining room offers more than views of art work. U.S. Trust encourages employees to eat there by offering a 100% subsidy. "Yes, there is a free lunch at U.S. Trust," says Morgan with a smile.

But it's more than free food that keeps employees happy. Morgan reports that all 1,000 employees from the CEO down to mail-room personnel are pleased with the design. Considering that U.S. Trust has the lease until the year 2014, that adds up to a lot of smiling faces for many years to come.





Having It All

The work station that today's managerial and professional workers really want may look surprisingly like the new Westside Offices for The Capital Group, Los Angeles, designed by Gwathmey Siegel & Associates

By Roger Yee

With Americans pouring \$1 billion a day into mutual funds, it was only a matter of time before the top fund managers stood out, catapulting such individuals as Fidelity's Peter Lynch and Vanguard's John Neff to celebrity status among the nation's investors. Not only has Lynch's face appeared on the covers of *Business Week*, *Fortune* and *Money*, the media have followed the now-retired star of the Fidelity Magellan fund home to meet his family. Yet you aren't likely to see the spotlights settle on the leading money managers of two of the nation's five largest stock mutual funds, Investment Co. of America (\$11.41 billion in assets) and Washington Mutual Investors (\$8.42 billion in assets). Their management company, quiet, conservative, Los Angeles-based The Capital Group Inc., prefers to assign its "load" funds (funds that carry sales commissions) to teams of "portfolio counselors" and research analysts who turn out what the Wall Street Journal describes as the "steady, if unspectacular, long-term investment performance" that many investors crave. The

unconventional consequences of this philosophy can be seen in The Capital Group's new, finely crafted but low-key Westside Offices, designed by the architecture firm of Gwathmey Siegel & Associates.

The Capital Group's new, two-level, 32,000-sq. ft. facility accommodates an expanding business by moving part of the headquarters staff west of its downtown Los Angeles base. The Capital Group found that dividing the staff to house it better made sense in more ways than one. "We found that the homes of our downtown population were split fairly evenly between the West Los Angeles area and the Pasadena area," says Janet Quigley, a facility design coordinator for The Capital Group. "Locating part of our work force in West Los Angeles would relieve overcrowding and reduce commuting time, in line with the recommendations of the South Coast Air Quality Management District."

The project team from Gwathmey Siegel quickly discovered that The Capital Group would be anything but a typical client. By its own admission, the mutual fund manager is

A small, graceful gallery bridge (opposite) spans over the 15th floor reception area in The Capital Group's West Los Angeles offices, housing part of the L.A. staff of one of the nation's largest mutual equity fund managers. Despite the tight dimensions in the building core, Gwathmey Siegel & Associates inserted the bridge for scale and drama. Visible past the bridge's glass block paving is a photography exhibition (above) from the company's art collection.



extremely demanding. "We get very involved," Quigley observes. "We want to know exactly what is going on and why."

Charles Gwathmey, a principal of Gwathmey Siegel, noticed the difference at once. "The concept of egalitarianism was critical to The Capital Group," he remembers. "They

Total acoustical privacy—in a place like this?

made it clear from the start that everyone from the secretary to the professional was important to the ongoing maintenance of the business." Among the client's earliest general requirements were good working environments for all employees, no corner offices for any individuals, and as little visual expression of hierarchy as possible.

What The Capital Group had in mind was

Even The Capital Group president Don Conlan played a meaningful role. Having helped develop the company's prototypical work station in downtown Los Angeles before attaining his current position, Conlan paid particular attention to the early stages of the process. In fact, he personally interviewed prospective architects and reviewed basic planning decisions.

Perfecting the latest edition of the prototypical office would challenge all concerned, just the same. "There was a basic contradiction here," explains Siegel. "The client wanted to maximize natural light, open doors—and achieve total acoustical privacy."

Did Quigley and fellow design committee members Nancy Englander and James Lovelace, representing the investment groups moving to the Westside facility, and Ellie St. Clair, representing human resources and administrative functions, recognize the incongruities in their goals? "We like open doors," Quigley admits. "Closed doors send bad messages. But we also like our offices to be quiet. Here in the downtown office, we applied thick carpet and heavy padding everywhere to cut down sound transmission. In a sense, we were too successful. We hoped the new design would break out of the 'quilt' we had made downtown."

The environment in which The Capital Group's employees operate may well characterize those of leading "knowledge-based" workers everywhere. A typical portfolio manager or research analyst interacts intensely with an assistant (one for every two managers or analysts) as well as an array of support groups, such as investment control, statistics, legal and office services, a personal computer and other office machines and various print media. Although each employee's work station is likely to be unique, The Capital Group can satisfy almost any demand with its prototypical design.

How can one private office configuration do everyone's job? The answer may be that this design is generous enough in volume and

equipment to meet a broad range of specific applications—without being extravagant in floor area and cost. Consider the dominant feature: a U-shaped "desk" boasting some 28 linear ft. of counter, with files below and cabinets above. One of the more vexing logistics problems of today's knowledge-based workers is insufficient room for the ever-changing assortment of office machines and print media that coalesce around them as assignments gear up, only to fade away as they wind down. What The Capital Group strongly suggests is that a private office with plenty of horizontal work surface on its periphery, supplemented



Two halves of the same story can be seen in The Capital Group's typical perimeter private office (above) and a typical corner condition (opposite), in which one form recapitulates another. From a typical private office designed to accommodate changing needs for office machines, print media and people, the design draws a strong sense of scale that is carried into the corridor outside. Other visual signs of transitional conditions can be seen in carpet and ceiling.

characteristically specific. The company-appointed design committee for the Westside Offices wasted no time letting Gwathmey Siegel's principal Robert Siegel know how well prepared the client was. "The Capital Group had done extensive research on the nature of office work within the organization," he says. "When they asked us to design the 'Office of the Future,' they described the kinds of spaces that worked for them, their specific needs for wiring, storage and acoustical privacy, and detailed criteria for the files, seating and other office furnishings they wanted."



by optional storage units and a small (3 ft.-6 in.) conference table, makes better use of cubic footage that is wasted in the traditional 10-ft. x 15-ft., desk-and-credenza facility.

The construction of an entire facility around this spatial concept was complicated by conditions imposed by the existing structure, heavy cabling requirements and conflicting environmental needs for privacy and openness. Notwithstanding, Gwathmey Siegel was able to resolve these issues in a design solution that is unusually well-coordinated. Every component of the completed facility fits neatly into the larger scheme like a piece of a puzzle.

"There is a close tie between the plans and elevations of The Capital Group," notes Dirk Kramer, associate at Gwathmey Siegel. "We saw the various design elements as mutually supportive components of the space. There would be nothing 'thrown away.'"

Thus, identical units of the prototypical Capital Group office, newly interpreted by Gwathmey Siegel, function as window offices and some interior offices so that managers and analysts may work together in close proximity, added by support staff in interior, open-plan work stations. True to the client's wishes, all corner spaces are occupied by conference rooms. In addition, a small, two-story high, staircase hall has been inserted in



glass and finishes with transparent glass. Doorways to private offices are recessed from the interior wall and lined with perforated vinyl for acoustical control, while the corridor walls of conference rooms are covered in drywall and graced with works of art from a distinguished collection The Capital Group launched in 1969.

How to read a space like a book

the building core to introduce a startling change of scale where guests arrive.

Visitors in the corridors of the Westside Offices may feel tempted to "read" the long, horizontal friezes that constitute the corridor elevations to decipher what is going on inside the organization. The sensation is hardly accidental. "We wanted to control visual privacy in the space through the transparency of materials," says Gwathmey. "The transition from opacity to transparency is meant to hit you right away."

Indeed, the messages run from floor to ceiling, beginning with carpet that changes its appearance when it leaves the basic prototypical office modules for the transitional corner areas. The change is mirrored on the ceiling as aluminum batten over the main corridors yields to drywall at the corners and acoustical tile over the open-plan work stations. Between these two planes, the layering of the corridor elevations starts with maple panels rising to the height of the tackable panels in the private offices, continues with translucent

Showing up as integral parts of this composition rather than unwanted appendages are the various environmental and information systems that help The Capital Group overcome the more contradictory aspects of its program. While acoustical control is discreetly exercised by masking sound working in tandem with the recessed doorways, and

Among the few instances in which Gwathmey Siegel breaks the pattern of identical private offices and open plan work stations at The Capital Group is in the boardroom (above), which also serves as a video teleconferencing center as well as a dining room, using components of the boardroom conference table. The reception area outside the boardroom (below) likewise contrasts its curving lines in ceiling and cabinetry with the orthogonal order elsewhere.



the HVAC system can be manipulated in each office using individual, variable-air-volume controls, the lighting design blends natural light and illumination from individually-controlled luminaires, including cabinet-mount-

If one standard task chair doesn't fit all, try five

ed fluorescent strips, recessed fluorescent and incandescent fixtures and desk lamps. No less elegantly understated is the wiring for employees' proliferating voice, data and power needs, which is channeled horizontally in cable trays along the 9-ft. ceiling.

Given The Capital Group's egalitarian spirit, knowledgeable facility managers and eagerness for involvement in its design projects, it is no surprise that the design committee and individual employees played important roles in furnishings selections. Client and architect knew at once that the work stations would be custom made. "Our form of office layout implies built-ins," says Quigley.

An obvious sign of the partnership of client and architect can be seen in the seating selections. Guests chairs were standardized, but task chairs were not. The client's skepticism about the market's offerings in ergonomic seating is unmistakable. "If someone tells you a chair is ergonomic, you'll overpay," Quigley jests. "Gwathmey Siegel had hoped we would agree on giving one task chair to everyone, but we have our differ-

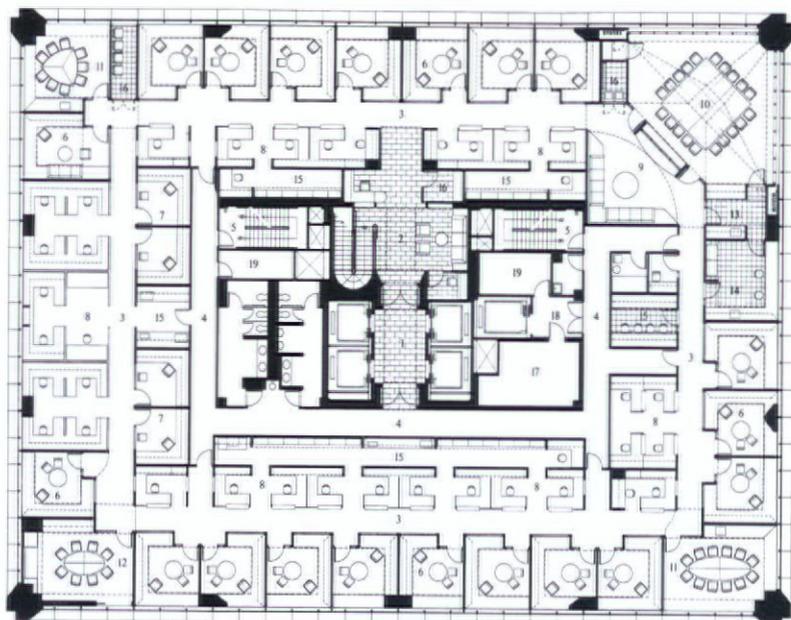
ences at The Capital Group." Workers who liked their existing chairs merely had them recovered. Others selected from five different models jointly chosen by The Capital Group and Gwathmey Siegel.

No matter how demanding the project proved to be for either party, the record shows that the Westside Offices came in on time and budget, just one year after The Capital Group awarded Gwathmey Siegel the commission. "We're not the easiest client in the world," Janet Quigley confesses. Judging from the results, however, both client and designer rose to the challenge of keeping one of the nation's top fund managers right where it wants to be—on top. ☺

Project Summary: The Capital Group Inc.

Location: Los Angeles, CA. **Total floor area:** 32,000 sq. ft. **No. of floors:** 2. **Average floor size:** 16,000 sq. ft. **Total staff size:** 113. **Wallcovering:** Wolf-Gordon, Guilford of Maine. **Paint:** Benjamin Moore. **Laminate:** Formica, Nevamar. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** VPI. **Carpet tile:** Karastan Bigelow. **Vaulted ceiling:** Hunter Douglas. **Linear metal ceiling:** Alcan. **Ceiling tile:** Armstrong. **Lighting:** Lightolier, Reggiani, Edison Price, Zumtobel, Elliptipar, Norbert Belfer, Creative Lighting. **Door hardware:** Schlage, Stanley, Ives, Grant, Zero, Quality, Merit, LCN. **Railings:** Circle Redmont. **Work stations:** Architectural Woodworking. **Work station seating:** Herman Miller, Harter, Gunlocke. **Lounge seating:** Bernhardt, Woodlee, Dakota Jackson. **Cafeteria, dining, auditorium seating:** Herman Miller, Brayton. **Upholstery:** Herman Miller, Brayton, Deepa, Cortina Leather. **Conference and dining tables:** custom, made by Craftwood. **Shelving:** Architectural Woodworking. **Architectural wood-working and cabinetmaking:** Architectural Woodworking, FK Anderson. **Signage:** Karman Limited. **Planters, accessories:** Artemide, Technolumen, Smokador, Tenex, Peter Pepper,

Inter Metro Industries, Rubbermaid, Demco. **Client:** The Capital Group Inc. **Architect:** Gwathmey Siegel & Associates Architects; Charles Gwathmey, Robert Siegel, principals; Karen Renick, project architect; Dirk Kramer, associate; Peter Brooks, Meta Brunzema, Kathleen Byrne, Jay Levy, Juan Miro, Lilla Smith, project team; Chris Coe, site representative. **Structural engineer:** Ove Arup & Partners. **Mechanical engineer:** I&N Consulting Engineers. **Electrical engineer:** John Snyder & Assoc. **General contractor:** Environmental Contracting. **Lighting designer:** Carl Hillmann Assoc. **Graphic designer:** Keilani Tom Design Assoc. **Building managing agent:** Tooley & Co. **Furniture dealer:** Purchase Planners Group, Sheridan Group. **Photographer:** Tom Bonner.



You cannot help noticing horizontal bands in the corridor of The Capital Group (above), since Gwathmey Siegel has used materials of varying degrees of transparency to demarcate the vertical zones of the office from the floor to the counter top and above. Light is important as well in the overall scheme, as the use of natural light and incandescent and fluorescent illumination demonstrate.



Rapid growth may be the dream of business, but it puts an unmistakable strain on corporate facility planners and their consulting designers at organizations like Reliance National Insurance, whose headquarters in New York (right) and field office in Chicago (opposite) symbolize its successful entry in specialized markets of property and casualty insurance. What is unexpected about these installations is their origin—in a new corporate design standards program for Reliance National that raises quality yet lowers cost.



Space Race

Straining to house a growing business, Reliance National Insurance has reinvented the way it creates space—with striking results in Chicago and New York by Reliance Development Group with Joel Merker, Architect

By Roger Yee

Mother says you must walk before you run, but successful, start-up businesses have a curious way of circumventing her advice. For Reliance National Insurance Company, a New York-based property and casualty insurance operating unit of Reliance Group Holdings Inc. founded in 1987, new business has come in leaps and bounds, forcing its facility managers to invent new rules virtually overnight for housing a burgeoning work force. Now the flurry of construction activity has paid a windfall—in the form of corporate design standards that function as well as they look.

Under the guidance of architect Judith Rae Solomon, AIA, former director of facilities, and Carl Sullo, senior vice president and chief operations officer, Reliance National now has a versatile system for designing its offices that is pragmatic, efficient and economical. To the credit of Carl Goedecke, chief architect for Reliance Development Group, and Joel Merker, principal of the Office of Joel Merker, Architect, the first facilities to embrace these standards, an 8,810-sq. ft. Chicago field office and a

remodeled, 21,800-sq. ft. floor at New York headquarters, earn high marks for design.

By specializing in difficult-to-insure situations not covered by normal insurance, such as large construction projects, offshore oil platforms or celebrities and their activities, Reliance National has rapidly established a presence during its first five years in major underwriting markets served by insurance brokers. As a result, the company often finds itself running out of space at headquarters, 77 Water Street in Manhattan's financial district, and opening one field office after another in the United States and abroad. In fact, when Solomon started to survey the needs of the account managers and support personnel of its national accounts group—the first employees at headquarters to test the new design standards—she planned a routine relocation to existing space on the 24th floor.

"For one and a half years, national accounts had been housed in an upscale space that had been built for it on another floor," Solomon recalls. "We were restacking our facilities to

account for differing rates of growth within the company, and were planning to move the staff because of overcrowding." A relocation without remodeling made sense for two key reasons: reusing existing premises would save time and cost, and the presence of asbestos would require a six-month-long abatement before new construction could begin.

Then a fire swept through the 24th floor. As Reliance National cleared away debris and began removing asbestos, Solomon saw a timely opportunity to rationalize the development process, install financial controls, establish corporate specifications for furniture, fixtures and equipment (FF&E) and raise the quality of facilities throughout the company—through corporate design standards. "Our company already had a good image," she says. "With design standards, we could update that image, increase population density, introduce better wire control and storage options and tighten up the bottom line."

To rework the basic office configuration, Solomon formed a building committee in the fall of 1991 consisting of her own facility management staff, Goedecke and Merker, who was retained to develop the design from the conceptual stage to contract documentation and construction, to reduce the number of prototypical offices in use and to cut down their overall square footage. Merker realized at once how important the design of the work station would be to the success of the overall project. "As a basic building block for the office," he notes, "it had tremendous impact."

Three basic enclosed offices, including a corner office, a windowed office, and an interior office, and two basic open plan work stations, one for managerial and professional workers and the other for support personnel, were produced through Merker's studies. Making



How to pack more utility—in a shrinking work station

Tight budgets and condensed timetables do not preclude good design, as the elevator lobby (above) and a conference room (below) on the 24th floor of Reliance National's New York headquarters attest. However, the strong floor plans, dramatic lighting and canny use of commonplace materials such as the standard millwork visible here must often substitute for more elaborate construction, especially when organizations must create comparable facilities around the world.

spaces do the same amount of work or more while simultaneously diminishing them may sound contradictory, but Solomon and Merker perceived the problem as exploiting existing volume as much as floor area. Solomon points out, "By outfitting each prototype work station with efficient storage units and adequate channels for cabling, we had no difficulty increasing the number of functions an employee could cover."

The viability of the corporate design proved so carefully prepared by Solomon and Merker hinged on securing a manufacturer capable of delivering the open plan work stations. After carefully evaluating what the market had to offer, Reliance National short-listed three manufacturers, two of whom set up working mock-ups, complete with lights, telephones and computers, in a 1,000-sq. ft. swing space

Perhaps the decisive issue that emerged in six weeks of testing was the competency of the winning furniture system in managing wiring.

"Our company used to route its wires in a trough that was custom installed in our furniture." Solomon reports. "Every time we needed to tap the trough, we drilled holes in the furniture." The winning system has a built-in raceway that is electrified through one feeder for every three panels from poke-through floor monuments. Power, data and voice are available through its floor-level outlets or work surface-height access ports linked to wires pulled up from the raceway. Although company telecommunications and MIS technicians initially doubted that concealed distribution could be superior to exposed wiring, they were quickly won over by the ease of access in the new furniture.

Consultations between the in-house facility management and architecture staff with the consulting architect, construction manager, contractors, dealers and various other vendors who would help produce the new offices made it possible for Reliance National to craft a tightly-written yet easy-to-execute corporate design manual covering space planning, FF&E, interior design and graphics. Employee participation was encouraged as much as possible, with Solomon and her facility management personnel using questionnaires and interviews to write the program and then to assess how their colleagues felt about the office mock-ups. Even president Dennis Busti spoke out on such matters as the five task chair models being considered.

Despite all the fresh thinking that had gone into the design, the new offices wear classic, 18th-century face. What a visitor notices at first glance is the fine millwork (a standard or built up), a corporate art collection



tion, and some choice examples of antique furniture that make Reliance National seem older than its five prosperous years. The impression is hardly accidental, to be sure, given the frequent receptions for prominent visitors in the facility's two major conference rooms, attended by a small serving kitchen.

That everything could come together on time and budget at this high a level of execution was put to the test long before the New York space was completed, when Solomon asked Merker to apply the new standards to a struggling project in Chicago. "Since our Chicago field office was relocating at the same time we were putting the finishing touches on the standards," she explains, "we decided to see what they could do on a smaller scale."

Not only did the field office at 311 South Wacker Drive confirm the operational and technical worthiness of the new standard, but it also gave Solomon and Merker the opportunity to visualize the design itself. "I had done recent projects in a traditional style that Solomon asked to see," Merker observes. "After reviewing them, we decided to give an historic feeling to the Chicago office." The look was so well received that it was brought to New York.

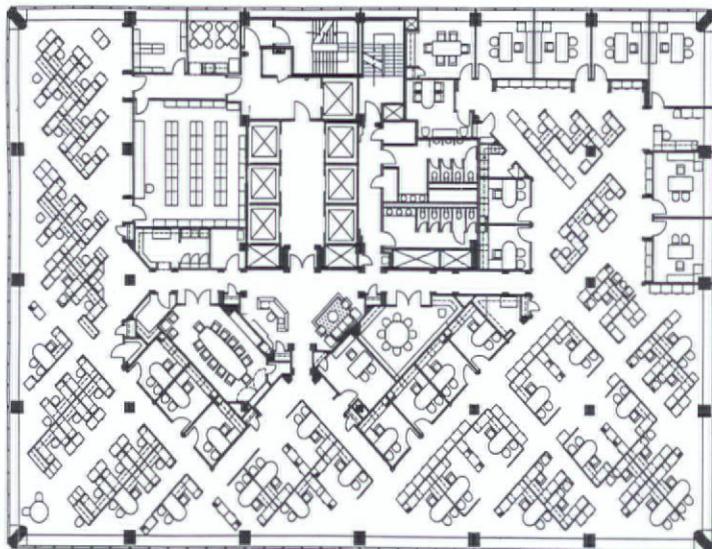
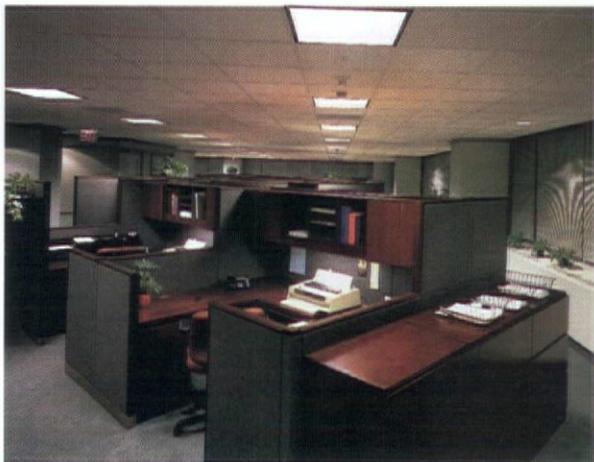
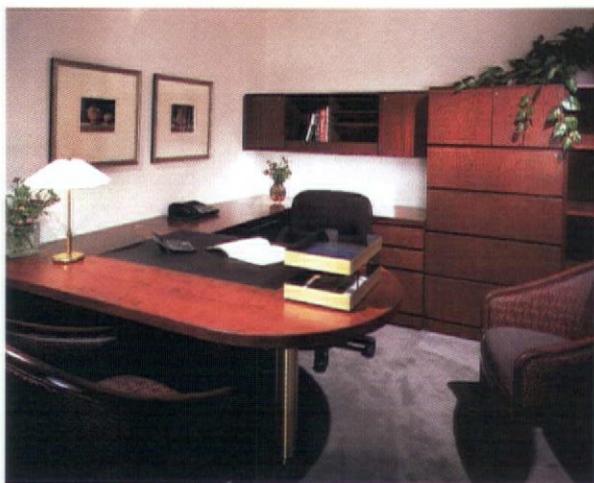
If a lesson can be drawn from Reliance National's experience, Solomon believes, "It's the value of team work." Bringing the corporate architect and facility manager together with the rest of the building team at the earliest possible opportunity planted the standards program firmly in the real world. Designers may not all agree that stepping off the elevator of a 20th-century building into what appears to be an 18th-century office constitutes a true vision of reality. However, the computers and other late 20th-century office machines on the 24th floor of 77 Water Street suggest that Reliance National and the rest of the financial world know exactly what is or isn't real. ☞

Project Summary: Reliance National Insurance Company

Location: Chicago, IL. **Total floor area:** 8,810 sq. ft. **No. of floors:** 1. **Average floor size:** 18,000 sq. ft. **Total staff size:** 35. **Cost/sq. ft.:** \$110. **Wallcovering:** Maharam. **Paint:** Benjamin Moore. **Laminate:** WilsonArt. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Armstrong. **Carpet/carpet tile:** Bentley. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Lightolier, Paul Hansen, Tsao. **Door hardware:** Schlage. **Open plan work stations:** Reff. **Desks:** Davis. **Work station seating:** Harter. **Lounge seating:** HBF, Jasper. **Cafeteria, dining, auditorium seating:** Krueger. **Other seating:** Council, Cartwright, Alma. **Upholstery:** DesignTex, Bernhardt, Larsen, Knoll, Pallas. **Conference tables:** custom, made by Rialto. **Cafeteria, dining, auditorium tables:** Howe. **Other tables:** Rialto. **Files:** Meridian. **Caserooms:** Council. **Client:** Reliance

National Insurance: Judith Rae Solomon, director of facilities. **Architect:** Carl Goedecke, Reliance Development Group. **Design architect:** The Office of Joel Merker; Joel Merker, principal; Frank Mariuzza, project manager. **Mechanical/electrical engineer:** Environmental Systems Design. **Graphic designer:** Greenboam & Casey. **General contractor:** Burnham Construction. **Furniture dealer:** FCI. **Photographer:** Hedrich Blessing/Marco Lorenzetti.

Location: New York, NY. **Total floor area:** 21,800 sq. ft. **No. of floors:** 1. **Average floor size:** 18,000 sq. ft. **Total staff size:** 85. **Cost/sq. ft.:** \$110. **Wallcovering:** Maharam. **Paint:** Benjamin Moore. **Laminate:** WilsonArt. **Dry wall:** U.S. Gypsum. **Flooring:** Armstrong. **Carpet/carpet tile:** Bentley. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Lightolier, Paul Hansen, Tsao. **Door hardware:** Schlage. **Glass:** PPG. **Open plan work stations:** Reff. **Desks:** Davis. **Work station seating:** Harter. **Lounge seating:** David Edwards, HBF. **Cafeteria, dining, auditorium seating:** Krueger. **Other seating:** Council, Cartwright, Alma. **Upholstery:** DesignTex, Bernhardt, Larsen, Knoll, Pallas. **Conference tables:** custom, made by Rialto. **Cafeteria, dining, auditorium tables:** Howe. **Other tables:** Rialto. **Files:** Meridian. **Shelving:** Ironbound. **Planters, accessories:** Intrex. **Signage:** Apco. **Client:** Reliance National Insurance; Judith Rae Solomon, director of facilities. **Architect:** Carl Goedecke, Reliance Development Group. **Design architect:** The Office of Joel Merker; Joel Merker, principal. **Mechanical/electrical engineer:** Jaros Baum & Bolles Consulting Engineers. **Graphic designer:** Greenboam & Casey. **Construction manager:** Glenn Olsen. **General contractor:** Wildman & Bernhardt. **Furniture dealer:** FCI. **Art consultant:** Danette Koke Fine Arts. **Photographer:** Norman McGrath.



Making work stations work harder has been a key challenge to Reliance National in its quest for corporate design standards. At the same time the demands on individual white-collar employees across corporate America are rising, individual work stations are shrinking and population density is on the rise, with Reliance National being no exception in a private office space (top) or open plan area (above). One way out: rethink storage units and wire management.

A high-density configuration of open plan work stations dominates the 24th floor (left) of Reliance National headquarters in New York.



Dental Service

Personal Service

LA Salutes

Getting four-star generals and rank-and-file to seek health care may be harder than getting them to stand at attention—but Los Angeles' VA Outpatient Clinic, designed by Bobrow/Thomas and Associates, has found its own, unique way

By Amy Milshtein

From the heady VJ Day celebrations that brought World War II to a close, to the humiliation and denial accompanying the fall of Saigon at the end of the Vietnam War, to the seemingly never-ending parades welcoming home the Desert Stormers from Kuwait, America's attitude toward its veterans has changed drastically over the years. What this 50-year-old-emotional rollercoaster ride has shown us, though, is that it may be acceptable to oppose a war as long as you respect the soldier. One sign of that respect is the availability of high-quality health care in a sensitively designed space, such as the U. S. Department of Veterans Affairs Outpatient Clinic in Los Angeles, designed by Bobrow/Thomas and Associates (BTA) and slated to open in mid-March 1993.

The VA has operated a free-standing outpatient clinic in Los Angeles since 1946. When the clinic leased space in the Subway Terminal Building in 1971, the retrofitted offices grew to be cluttered, confusing and claustrophobic. "We saw that ambulatory care is the future of health care," says Lee M. Nackman, clinic director for the VA. "We lobbied for and finally got funding that allowed us to build a freestanding, state-of-the-art facility for our veterans."

The new Clinic will serve a pool of 185,000 veterans and expect a total of 700 visits per day when it opens. With the Civilian Health and Medical Program VA (CHAMPVA) the services may be extended to qualifying family members. Examples of ambulatory health care to be provided by the Clinic include clinical, surgical, psychiatric, dental and rehabilitation services.

In addition, the new space will allow the VA to offer vital services that it could not squeeze into the old Subway Terminal Building. Surgery requiring general anesthesia can now be performed in the Clinic, for instance. And a much needed adult

health care area, which is akin to a day care center for people who need a highly structured, community atmosphere during the day but are capable of taking care of themselves at night, was also added.

Offering these services alone would represent an upgrade over the old facility. But the VA wanted more. It demanded a building that would not only grow and adapt to future needs, but would welcome and encourage veterans who seek health care now. BTA agreed.

"When researching this project," remembers Julia Thomas, principal of planning and design at BTA, "I visited Arlington Cemetery. The ultimate sacrifice that those people gave

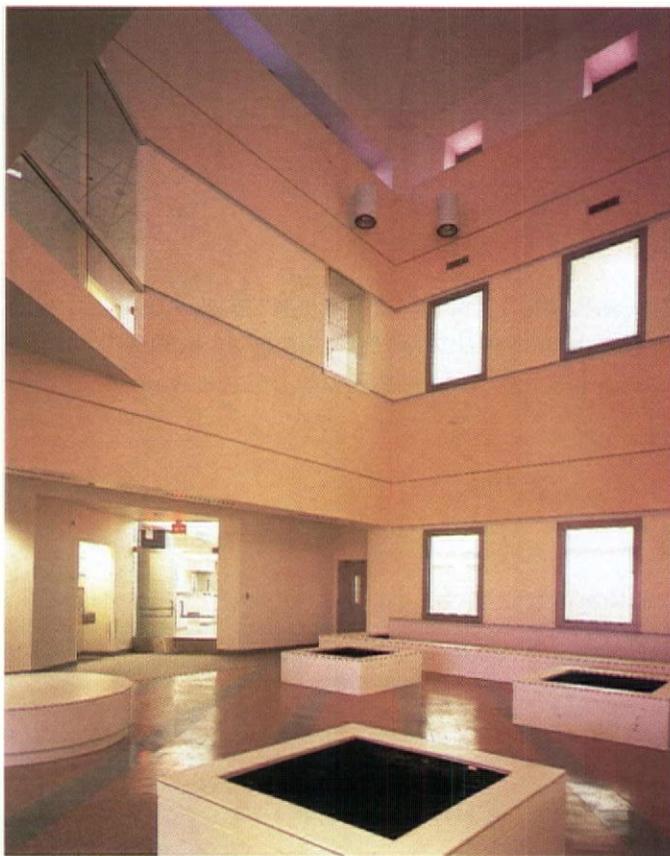
Honoring the sacrifice while dignifying the spirit, the VA Outpatient Clinic provides state-of-the-art care in a sensitive space. Corridors (opposite) show a prime example of the welcoming, uplifting space BTA created for Los Angeles veterans.

The 342,425-sq. ft., centrally located Outpatient Clinic (below) uses quality materials to blend with its surroundings: an industrial area to the south, the Civic Center to the north and an area known as Little Tokyo to the west. The Clinic expects to serve 700 veterans a day.



Soon to be filled with plantings and fountains, the two-story atrium (right) will provide a place for staffers to relax and converse, encircled by the medical library on the third and fourth floors. Some 450 employees will work in the Clinic.

From the main floor lobby (below) to the top floor, wayfinding is imperative in a building the size of the VA Outpatient Clinic. BTA accomplished it with a combination of signage and a logical, repetitive plan. The VA will also offer an escort service, just in case.



to this country had a profound effect on me. This building needed to reflect that sacrifice while uplifting the individual and dignifying his or her spirit."

One facility—with three distinct personalities

To fulfill this goal, BTA began studying the project's location, set at the eastern edge of the downtown Civic Center. The Clinic takes care to be compatible with its three distinct neighbor-

ing areas: an industrial area to the south, the Civic Center to the north and an area known as Little Tokyo to the west. The 340,000-sq. ft. structure's granite facade salutes the Civic Center's monumental architecture, while its windows mimic Shoji screens, paying homage to Little Tokyo, the original ethnic enclave for the city's Japanese community. A metal panel skin wraps around the building, recalling the nearby industrial structures.

Aside from using quality materials and remaining sensitive to the surroundings, the new location provides a fresh start for the Clinic. The Subway Terminal Building was difficult to reach and offered little parking, two major setbacks in any city but a particular burden in car-dependent Los Angeles. Not only did BTA include a huge parking structure beneath the Clinic, it used it as a jumping-off point in the design.

"We tried to make the clinic as easy to use as possible," says Michael Bobrow, design principal at BTA. "So we started right in the garage." The outdoor courtyard descends into the below-grade structure and provides natural light. A waterfall helps with orientation. From here, veterans can gain entry from an elevator that takes them to the main floor, or walk out of the garage around to the front entrance.

In a building this size, wayfinding poses a particular challenge. BTA tackled the problem in many different ways. Signage played an important role, of course, but the architect also employed subtler methods. "All of the major corridors align with window walls," says Bobrow. "The views and natural light give a sense of orientation." Plus the clear, straightforward plan was repeated floor-to-floor. If that were not enough, the VA also offers an escort service that will personally deliver veterans to their destination.

Other steps were taken to humanize the space. A soon-to-be-completed two-story atrium, encircled by the medical library on the third and fourth floors, will offer staffers an oasis to unwind amidst plantings and fountains. Veterans and their families weren't forgotten either. The second-floor cafeteria has a wrap-around, outdoor deck where people can eat lunch, watch the outdoors or take advantage of one of southern California's more tangible attributes, sunny weather.

Privacy and availability are important to all patients but particularly vital to substance abusers who seek treatment. The VA Clinic has a substance abuse center, the Drug Dependency Clinic, that offers both. Complete with a separate entrance, Drug Dependency opens earlier than the rest of the Clinic. "Most veterans in this program have day jobs," explains Nackman. "They need to receive treatments before they go to work." A separate entrance allows the VA to treat these patients quickly, efficiently and without confusion.

The Clinic's motto, "Dedicated to the future," will be posted in various areas around the building. Going beyond mere words, the Clinic will reaffirm its dedication continuously



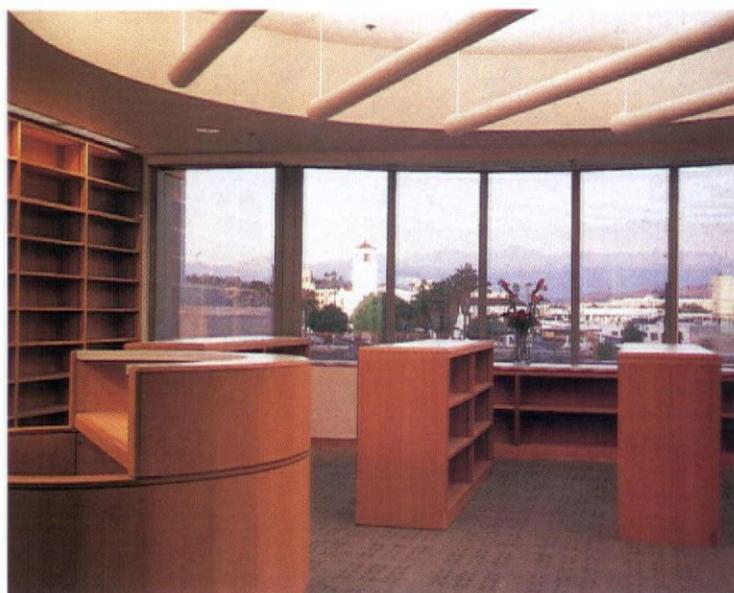
by investing in research. Nackman reports that approximately 3% of space is designated for research. As an affiliate of the University of Southern California School of Medicine, the Clinic will promote educational experiences, support basic sciences and conduct rehabilitative and health system research.

How will the physical plant of the Clinic remain current in both health care and research? Modular technical and medical spaces are connected by common waiting areas and staff corridors in a plan that allows the clinics to change on a daily basis if necessary or evolve over the long term. Either way, change is intrinsic to the Clinic's plan.

Yet no matter how much the interior changes, the spirit will remain the same: comprehensive care given in a sensitive environment for those who served. America's former fighting men and women should have no trouble finding their way to the VA Outpatient Clinic in downtown Los Angeles. In a city of perpetual motion, the Clinic vividly demonstrates that the future of health care is not lying still. ☺



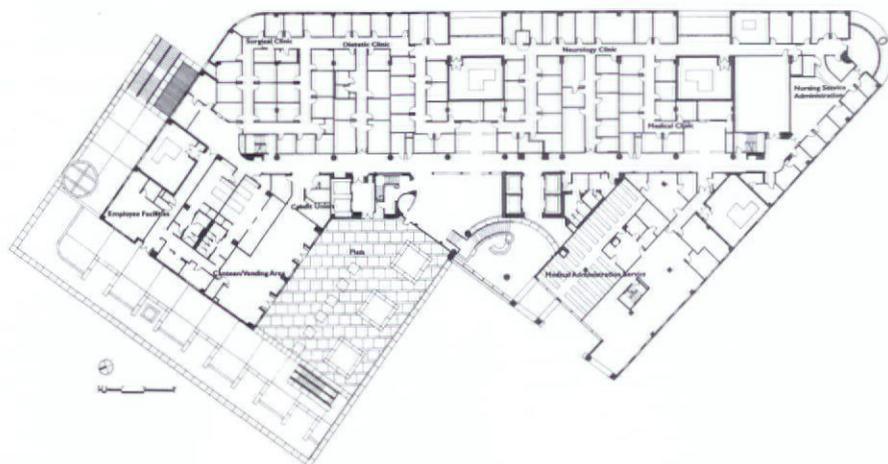
The Outpatient Clinic in downtown Los Angeles is dedicated to health education and research as well as health care. As an affiliate of the University of Southern California School of Medicine, the Clinic has reserved some 3% of its space for research, so BTA included well-designed lab space (left, top).



By the mid-March 1993 opening, the library shelves (left, bottom) will be filled with books. While the VA has operated freestanding outpatient clinics in Los Angeles since 1946, this one recognizes both the importance of ambulatory health care and the veteran like no other before.

Project Summary: Veterans Affairs Outpatient Clinic

Location: Los Angeles, CA. **Total floor area:** 342,435 sq. ft. (201,395 sq. ft. internal + 141,040 sq. ft. parking). **No. of floors:** 5 + 2 parking. **Average floor size:** 40,279. **Total staff size:** 450. **Cost/sq. ft.:** \$135.67. **Laminate:** Howard-McKinney Inc. **Dry wall:** Perlite. **Masonry:** Coldspring. **Flooring:** Dal-Tile. **Carpet/carpet tile:** Lees. **Lighting:** Lightolier. **Door hardware:** WBH Industries. **Window frames:** GME. **Railings:** Howard-McKinney. **Metal panels:** Cochran-Izant. **Cast plastic:** Classic Country. **Grout color and pavers:** Coldspring. **Entrance doors:** Stanley Magic Door. **Handset granite:** Coldspring. **H.M. doors:** Tex-Steel. **Wood doors:** V.T. Industries. **Doors:** Howard-McKinney Inc. **Glass:** Guardian Industries. **Window treatments:** GME. **Patient room seating:** Krueger International. **Patient room casegoods:** Pratt Assoc. **Patient wall system:** Hospital System Inc. **Lounge seating:** Center Core. **Pharmacy/lab furniture:** ISEC. **Files and shelving:** SEC. **Woodworking and cabinetmaking:** Hamilton Industries. **Signage:** Federal Sign. **Elevators:** U.S. Elevator. **HVAC:** Murray. **Fire safety:** Western States Fire Protection Co. **Building lighting:** Kirkwood Dynalectric. **Security:** Honeywell. **Access flooring:** C-TEC. **Underfloor duct:** Superior Air Handling. **Plumbing fixtures:** Kohler. **Parking control:** Alpha Entry. **Client:** Department of Veteran Affairs. **Architect and interior designer:** Bobrow/Thomas and Assoc. **Structural engineer:** Cygna Consulting Engineers. **Mechanical/electrical engineer:** Hayakawa Associates Consulting Engineers. **General contractor and construction manager:** J.W. Bateson. **Lighting designer:** Horton-Lees Lighting Design. **Acoustician:** Paul S. Ven Klasek & Assoc. **Furniture dealer:** Pratt Assoc. (E.O.C.) **Photographer:** Michael Arden.



No Pain—and No Gain

Spartan meets Sybarite on an entirely new kind of holiday at Le Sport in St. Lucia, designed by Lane Pettigrew Karp Associates

By Jean Godfrey-June



Mid-day at the Oasis: The Court of the Spirit (opposite) invites spa guests at Le Sport to unwind amid Moorish surroundings. The court is flanked by two stories of treatment rooms, where massages, facials, aromatherapy and seaweed treatments are conducted. Sea water is pumped in from the sea for thalassotherapy treatments. For an added price, Le Sport guests can also stay at Manderley (above), a West Indian-style guest house that overlooks the hotel and spa. Designed by the Barnards and the late Claudius Thomas, Manderley has been a great inspiration for the guest rooms at the main hotel.

A small—and we mean small—glass of carrot juice to drink with your celery-stick puree? A 90-minute aerobics class to top off that 6-mile run? Guests at health spas may eventually relax, yet they may not feel like they're on vacation, either. Strict diets, grueling exercise regimens and sterile, often hospital-like surroundings are enough to keep all but the most disciplined away. On the other hand, the typical all-inclusive vacation's marathon drinking sessions and night-after-night disco dance-a-thons can send many baby-boomer vacationers to bed for a week. When Craig Barnard, managing director of the Le Sport spa in St. Lucia and several other Caribbean resort properties,

first acquired the Caribbean Beach Resort, he knew that he would have to offer prospective guests more than what they'd grown to expect.

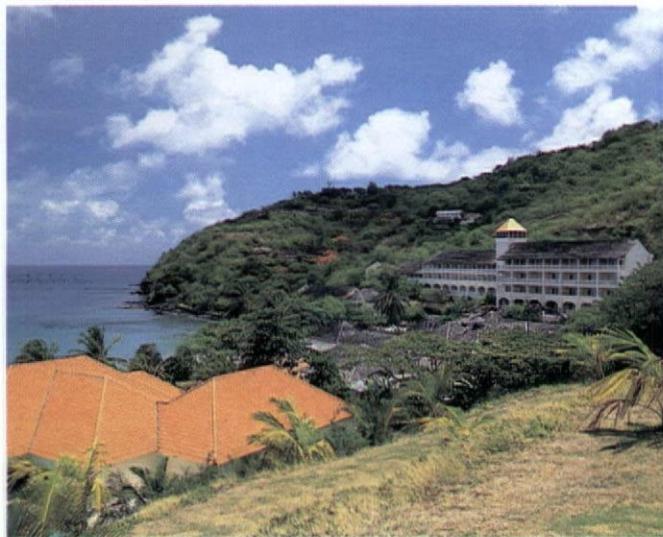
"It was a beautiful property, but it wasn't working well the way it was," Barnard recalls. "We knew we wanted to create an all-inclusive resort, but it had to be something different." Even without having spent years running Couples, a successful, all-inclusive resort also on St. Lucia, Barnard fit the profile of the type of guest he hoped to attract.

"I'm fortysomething, I'm stressed, I've got this fast-paced life," he says. "I asked myself what kind of holiday would want. The Caribbean has been offering the same kind of holiday for the last 40 years. It was time for a change. People want to be refreshed and rejuvenated."

Barnard also asked himself what kind of holiday he *didn't* want. "Endless discos and nightlife leave me too exhausted when I return home," he admits. "On the other hand, I'd like to get back into shape, but I don't want an environment where I must run up hills all day long or adhere to strict diets."

Once he hit on the idea of bringing a thalassotherapy (sea-water treatment) spa to the Caribbean, Barnard wrote an extensive brief which he shared with several architects. Though the interior of the existing hotel building would be renovated to reflect the West Indian-Georgian style of the nearby Manderley House, which guests of Le Sport can rent at a considerable surcharge, the





Perched on a hill, the Le Sport spa overlooks both the sea and the main hotel (above, left). Unconcerned about joining spa and hotel stylistically, Pettigrew concentrated on creating a true "escape" at the Oasis. The two-story entrance to the spa (below) bespeaks the tranquility to come through wood beams and rails that contrast with cool ceramic and marble tiles. Inside the main hotel, a bedroom (above, right) echoes the relaxed, romantic West Indian style of Manderley, from bleached-wood, four-poster bed to light, neutral color scheme.



spa would be separate from the main hotel. The new complex represented completely uncharted territory.

"I had them draw me three-dimensional proposals of how the spa should be," says Barnard. "I knew how many treatment rooms were needed and the size of rooms, which I'd researched." His primary goal was to get away from closed, clinical, North

Pettigrew first presented his spa concept, its members quickly warmed to the idea. Barnard asked Pettigrew if he thought such a strong architectural statement was appropriate for St. Lucia. "I explained that since he was introducing such a new concept, strong design would help him get that message across."

The design of the spa, now known as the Oasis, consists of inward-looking courtyards,

Hotel rooms that keep growing by bits and pieces

American-style treatment rooms. "I wanted an open-air, no-enclosure feel to the rooms," he insists, "open to the weather."

Lane Pettigrew Karp Associates' Lane Pettigrew, a St. Lucia architect who maintains offices in St. Lucia, Miami Beach and Newport, R.I., was also familiar with spas. However, he felt that a Caribbean spa should

have its own unique character. "Many of the spas I'd seen were very formal, very clinical," he remarks. "To attract a spa-going crowd, you need some formality. But you're in the Caribbean, so it can be more fun. I wanted to take the hospital out of it."

Pettigrew traveled to thalassotherapy centers all over the world. "I got the idea of a Moorish design in Spain," he says. "But the Oasis is not a strictly Moorish design. There are Indian Mogul arches because I had just returned from Rajasthan—and two Gothic arches." Certainly the design makes no reference to the nearby hotel. "I decided, I've got this hillside, I'm going to turn my back on the existing architecture," recalls Pettigrew.

If Le Sport's board of directors was silent when

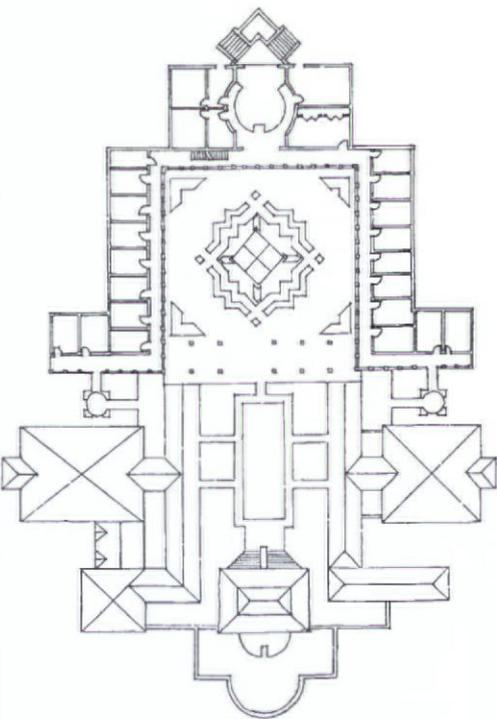
which are ringed by two floors of treatment rooms. The strong, east-west, north-south axis used to organize circulation in these spaces typifies the symbolism offered to those spa-goers inclined toward reflection. In another instance, a small temple in the Court of Relaxation features a linghum (a Hindu fertility symbol) that serves as a fountain. Water from the linghum flows down the temple steps, disappears and then reappears in a long, rectangular pool.

Pettigrew was meticulous about symmetry and balance. "We wanted guests to be able to understand where they were at any time," says Barnard. "It's a very satisfying, grounded feeling that you get up there." A sense of openness prevails throughout. Guests can look out at the ocean while getting their massage. To achieve a certain timelessness, Pettigrew combined such natural materials as stone, marble, clay tiles and wooden beams.

Implementing the design on St. Lucia, however, was another matter. "For every special design," Pettigrew explains, "we had to find an artisan, get a clay model made, and then come up with a prototype." Marble, for example, was quarried and cut in Spain, while all the pumps came from England. Missing parts took weeks to obtain—once sources could be located.

Besides constructing the new spa, the project team has gradually overhauled guest rooms and public areas within the hotel, modeling them on the stunning Manderley House. The Barnards had personally helped to create the house with late designer Dr. Claudius Thomas (former St. Lucian High Commissioner to the U.K.) in





Indoor through the outdoor: Manderley's rooms open onto porches that serve as outdoor rooms-with-a-view. Guests can take it all in from an antique chaise (below). Another alcove (bottom) at Manderley creates space for a sun-splashed al fresco breakfast.

The floor plan (left) at Le Sport expresses Pettigrew's emphasis on symmetry.

fresh-squeezed juices to champagne. Even taxes and transfers are included.

Though 52% of Le Sport's guests are American and 35% are British, others hail from all over the world. So many have come that Barnard and Pettigrew are hard at work on Le Source, a spa/hotel modeled directly after Le Sport that should open late this summer in Grenada. Barnard is so pleased with Pettigrew's design that little is changing. "The design works, so we're keeping it," he says. "Except we have two beaches instead of one."

Indeed, life is a beach—at least for Le Sport and soon, Le Source. ☺

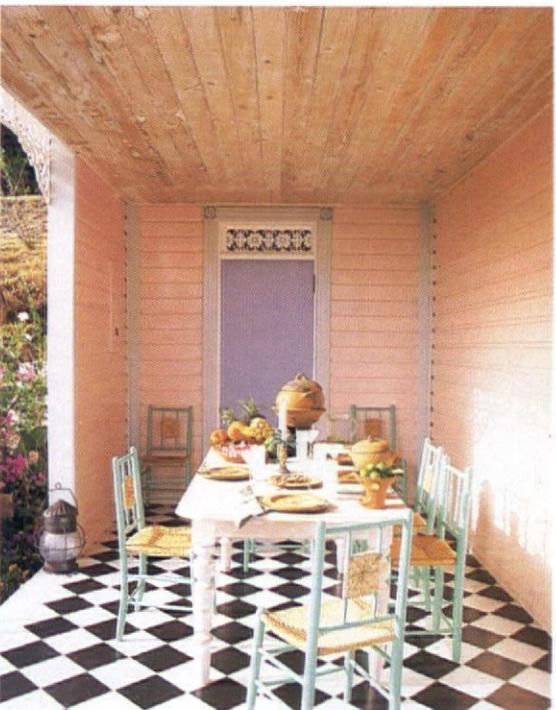
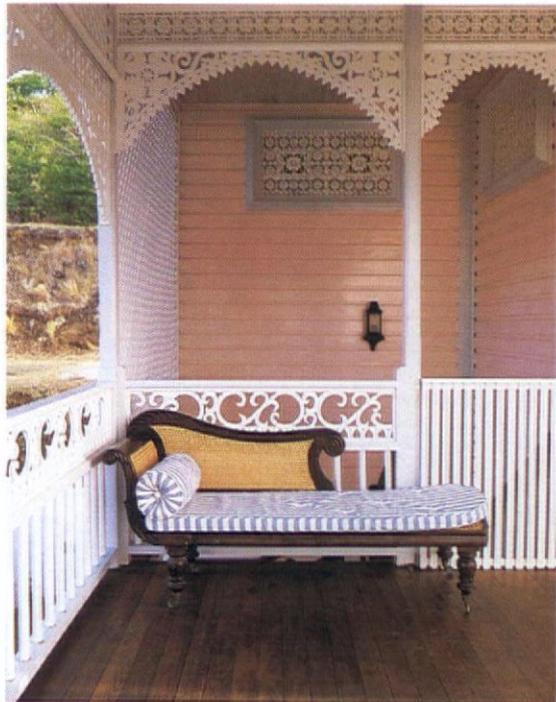
Project Summary: Le Sport Hotel & Spa

Location: Castries, St. Lucia, West Indies. **Total floor area:** 60,000 sq. ft. **No. of floors:** Four. **No. of beds:** 120. **Paint:** Benjamin Moore. **Dry wall:** U.S. Gypsum. **Terrazzo flooring:** Iberia Tiles. **Carpet/carpet tile:** Carpet Lady. **Ceiling:** U.S. Gypsum. **Lighting:** Illumicenter. **Doors:** Hunt. **Door hardware:** Schlage. **Glass:** Hunt Windows. **Window frames:** Hunt Windows. **Guest room casegoods, beds, tables and seating:** International Rattan. **Guest room lighting:** Illumicenter. **Lounge seating:** International Rattan, Traditional Heirloom. **Dining seating and tables:** International Rattan, Traditional Heirloom. **Occasional furniture for public spaces:** International Rattan, Traditional Heirloom. **Architectural woodworking/cabinetmaking:** Southern Woodwork. **Planters, accessories:** Janusz. **Elevators:** Otis. **HVAC:** Carrier. **Public and guest room plumbing fixtures:** American Standard. **Client:** Le Sport. **Architect and interior designer:** Lane Pettigrew Karp Associates. **Structural engineer:** Tony Sheehy. **Mechanical/electrical engineer:** UCI Engineering. **General contractor/construction manager:** Johnson International. **Photographer:** Henry Bourne, London.

grand, authentic West Indian style. From the gingerbread trim to the wooden-slatted shutters to the one-of-a-kind antiques, Manderley is literally in a class by itself. Le Sport's guests, who pay approximately \$1,400 (U.S.) per person per week at the main hotel (20% less off-season) may stay at Manderley for some \$450 per night per person. But guests who prefer to remain in the main hotel will enjoy much of Manderley's rarified, original atmosphere, thanks to the hotel's renovations.

Like Manderley, the newly-renovated guest rooms have four-poster beds with fabric draped romantically over their canopies, gilt-framed watercolor paintings complementing pickled wood furniture and white Carrera marble on the floors. Pale, neutral tones provide respite from the visual pyrotechnics just outside guests' doors—vivid tropical flowers and fruits, lush greenery and a brilliant, aqua-colored sea. "We wanted the holiday experience to feel more like visiting a friend's house," explains Penny Barnard, who was deeply involved with the design of Manderley as well as the rooms. Barnard scouts for antiques whenever she travels, and works them into the hotel design in bits and pieces. "It's much more fun," she believes, "and it gives the place so much character."

Craig Barnard likens the experience to staying at a friend's house, rather than at a hotel. "If you were a guest in someone's home, you wouldn't be charged extra for every little thing," he says. "And they'd pick you up at the airport, of course." All the hotel activities, which range from scuba diving and golf to waterskiing and hiking, are included in the price of the room. So are all spa treatments, such as salt-loofah rubs, facials, aromatherapy massages and seaweed wraps, three gourmet meals daily (regular-strength or *cuisine légère*, a not-so-strict form of spa food), and all drinks, from piña coladas and



Coif Aloft

In the fast world of beautiful people—and a few has-beens—New York's Warren-Tricomi Salon, designed by Bart Halpern Architects, is truly making waves

By Jean Godfrey-June



Cleopatra or Cocteau? Gaudi and Guimard would have loved the staircase (opposite) at the Warren Tricomi salon, where architect Bart Halpern mixes metaphors as easily as he seems to twist an actually straight staircase. One flight up (above), a deep-blue aquarium conceals the shampoo area, while curvaceous styling centers collide with slipcovered styling chairs in Fortuny-pleated polyester.

Sex televangelist Robin Byrd perches atop a royal blue "throne" as her feet are washed in an ancient-looking, hand-thrown urn; fashion photography legend Scavullo sequesters himself nearby at a small iron-and-glass table straight out of Gaudi; CNN is upstairs, frantically trying to get the right angle on the curving staircase. For Edward Tricomi, co-owner of the Warren-Tricomi salon with his partner, colorist Joel Warren, this is as stable as it gets. After circling the globe on photo shoots for magazines like *Vogue*, *Harper's Bazaar*, *Elle* and *Mirabella* with the likes of Isabella Rosselini, Mick Jagger and Paulina Porzikova, Tricomi decided to settle down. "I'd been styling hair for 19 years," says Tricomi. "It was time to change my lifestyle. I'd gotten married, had a kid—I was ready and mature enough for a change."

But a glamorous past and a clutch of high-profile clients do not a successful business make in the status-conscious world of New York salons. Tricomi faced a long list of formidable competitors—many quite famous. Design, the partners reasoned, might help cre-

ate an image in the minds of New York's more jaded denizens, the very clients they hoped to attract. Tricomi's concept revolved around the idea of a sanctuary, a salon that might also be categorized as a day spa, where clients could decompress in an atmosphere of luxury and imagination. Tricomi worked with a number of designers before settling on architect Bart Halpern. "I needed to find someone as creative and uncompromising as I am," he explains.

The two clicked. "It's rare that you have a client that really wants you to go crazy, pull out all the stops design-wise," admits Halpern. "It was an opportunity I couldn't resist."

The opportunity came with strict parameters, just the same. Even if Halpern pulled out all the stops, his budget would have to be minimal. Fortunately, Halpern feels, "A limited budget forces you to be more creative."

Focusing on simplicity helped him move the process forward. "We took the craziest ideas," he says, "things we'd think up hanging out a two in the morning, and focused on the simplest solutions for them." At the same time the high-end salon—a cut with Tricomi himself runs upwards of \$100—had to reflect an elegance and a timelessness that would last.

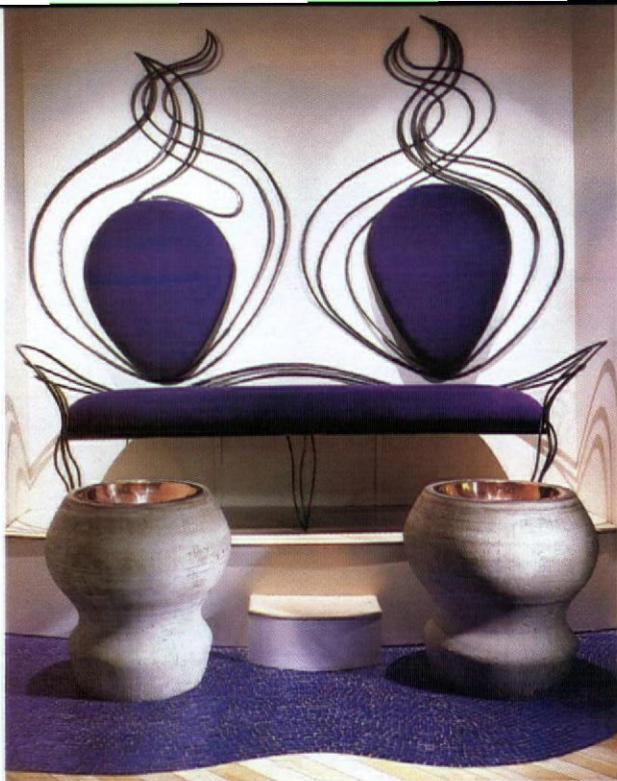
For all its freewheeling possibilities, the space itself, a two-storied, low-ceilinged rectangular loft, was none too inspiring. With no room in the budget for major structural changes, Halpern's instinct was not to fight it. "I thought of the salon as an art gallery," he remembers, "creating the simplest architectural shell that I could, and letting the elements within it enliven the space."

Indeed, the design imbues many of the elements within it with a precious, jewel-like aura. One of the best examples is an enormous aquarium swimming with brilliant, tropical fish that looms at one end of the salon. Halpern used the aquarium to screen the shampoo room behind it. "As the assistant washes your hair, you watch the fish swim," says Tricomi. "It gets you out of the rush and stress of New York life and into the mood of the salon."

The cutting stations positioned in front of the aquarium take center stage. "The worst design problem any salon faces is the repetitive nature of the stations and chairs," Tricomi explains. "It can look like an assembly line."

For a fresh start, client and designer approached the creation of a styling station as if it were a fireplace. "The fireplace in a hom-





is a central, unifying element," observes Halpern. "We wanted each station to project that same sense of presence and individuality." Thus, huge mirrors in wildly different shapes hang over glass "mantels" standing on Gaudi-inspired, pod-shaped pedestals.

There are no drawers under the mantels. "Drawers in hair salons always end up stuffed full of clutter," says Tricomi. Instead, sea-chest jewelry boxes bedecked with jewels discreetly hold scissors, brushes and other equipment. Old perfume bottles hold gel and hairspray.

After breathing new life into the styling stations, pulling up typical styling chairs alongside them was unthinkable. "Everything in my industry is a horror," says Tricomi. "Most of the products, including salon chairs and stylist's trays, are permanently stuck in the 1950s." With no budget for custom salon chairs, Halpern slipcovered standard-issue chairs with iridescent Fortyni-pleated polyester.

Joining the cutting and styling area to the floor below is an elliptical staircase straight out of Hector Guimard—and fittingly illusory, as Halpern notes. "Though it looks curved," he says, "it's actually straight. I rotated the landing and flared out the

bottom. I wanted a grand, '40s-style, making-an-entrance feeling to it."

The glamour continues downstairs, where such private functions as hair coloring, facials, waxing and pedicures take place amid huge gilt-framed mirrors that bend like kelp forests in the sea. A deep blue-and-white mosaic floor in the coloring area outlines the softly curved line of a wave. Clients luxuriate on a blue velvet and curved-metal throne, their feet resting on pedicure stations—hand-thrown urns, custom designed by Halpern. Hastings & Il Bagno are now producing Halpern-designed sinks along similar lines.

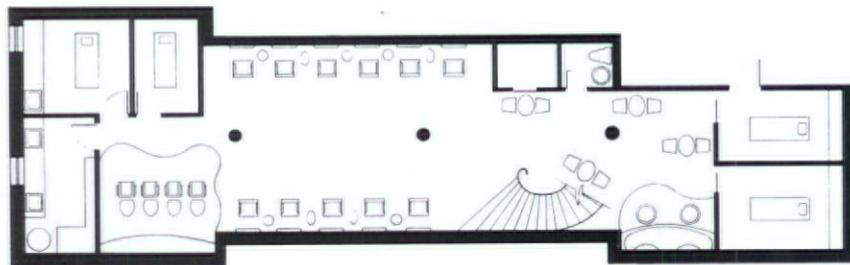
Halpern designed the lighting along the same art-gallery concept as the rest of the space. Because the previous tenant had dropped the ceiling to accommodate HVAC ducts, Halpern lifted the ceiling on either side of the ductwork to make lighted coffers that bounce light on customers' faces so as not to emphasize wrinkles. Halpern calculated the position of the task halogen down-lights so that stylists and colorists would have the right amount of light for work.

Says an appreciative Tricomi, "I've done enough sittings and photo shoots to know the proof is in the picture. The clients need to be happy when they're in the chair, and when they get home." Clients have been so happy so far that Tricomi has added several more treatment rooms on the lower level to accommodate rising demand.

"People are coming for more than a hair cut," Tricomi adds. "They'll get a facial, or an herbal conditioning treatment, or a foot massage and pedicure along with it." Indeed, at Warren-Tricomi, it's clear they make money the old-fashioned way: They *urn* it. ☞

Project Summary: Warren-Tricomi Salon

Location: New York, NY. **Total floor area:** 4,000 sq. ft. **No. of floors:** 2. **Cost/sq. ft.:** \$80. **Paint:** Benjamin Moore. **Laminates and veneers:** WilsonArt. **Wood floors:** Woodworks, Inc. **Glass mosaic tiles:** Hastings Tile and Il Bagno. **Crushed glass and marble:** installation by Tile Masters. **Carpet:** Bentley Mills. **Lighting fixtures:** custom design by Bart Halpern and Robert Younger, made by Weaver & Ducre. **Cove lighting:** Norbert Belfer Inc. **Glass and mirrors:** Ram Innovations. **Door hardware:** Baldwin Brass. **Styling chairs:** Takara Belmont. **Manicure chairs:** Diologica. **Styling stations, manicure table, reception desk and coloring station pedestals:** custom design by Bart Halpern and Robert Younger. **Cabinetmaking:** Certified Construction Inc. **Plumbing:** Kohler, Chicago Faucets. **Sinks and pedicure urns:** custom design by Bart Halpern and Robert Younger through Hastings Tile & Bagno. **Client:** Warren-Tricomi Salon. **Co-architects:** John Hulme, Bart Halpern. **Interior design:** Bart Halpern. **Artisans:** Decorum, source for custom items designed by Bart Halpern. **General contractor:** Certified Construction Inc. **Construction manager:** Tony Borrico. **Lighting designer:** Bart Halpern. **Photographer:** Dawn Close (overall); Amy Mauro (details).



Beauty and the Beast meets Versailles in full-length gilt mirrors (middle), which sway gracefully off-center in the lower-floor cut and coloring area. From royal perches atop blue-velvet "thrones," clients dangle their feet into copper-lined pedicure urns (top). Halpern's design for the urns was so successful that sinks for the bathrooms followed, now available from Hastings & Il Bagno. The floor plan (above), demonstrates how simple the architectural shell is.



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Design Competitions in the 1990s: Who Really Wins?

Fair design competitions may sustain the design profession, but many of today's competitions threaten its very existence

By Roslyn Brandt

Should design competitions be seen as a guise for receiving free design ideas—particularly now that these competitions are being imposed as a major criterion for selection by clients? Many clients, savvy about the expanded pool of design talent hungry for new projects as the economy struggles to recover from the 1990-1991 recession, are taking advantage of the opportunity to explore their design options by sponsoring competitions. Unfortunately, the situation is fast becoming a nightmare of devastating proportions. "Design competition" has taken on a whole new meaning, and it's not a positive one.

How did the situation get so out of control? To understand that we have begun by reviewing what constitutes a fair competition.

Design competitions: The right way

Traditionally, design competitions have been vehicles for the noble pursuit of design excellence, primarily for significant building projects, since a competition generates a broad search for the best solution to a particular building opportunity. Competitions have long been a subject of interest to members of the American Institute of Architects. In fact, the AIA's *Handbook of Architectural Design Competitions* promotes fair conduct among all competition participants, outlining the proper procedures for running an architectural design competition.

Generally, there two kinds of design competitions. Project competitions lead directly to development of specific projects to be built. Idea competitions explore significant design issues but stop short of realization.

Eligibility for participation in project competitions falls into three categories.

- Open competitions welcome entries from all architects, other design professionals or students. These competitions tend to involve a project to be built on a prominent site of importance to the general public. Prizes are usually offered for the winning entries.
- Limited competitions are similar to open

competitions, but restrict entry to a specific set of architects or designers. Student competitions are one example.

- Invited competitions are used by clients to address their needs to a small group of firms whose work is of interest to them. Competing firms are usually paid a fee intended to cover the basic cost of their work.

Other types of competitions, of course, do not necessarily adhere to AIA guidelines.

- City, state and federal government competitions follow their own set of rules, but all are obligated by law to be fair to all entrants.
- Developer/architect competitions, often involving large, design-build projects, generally require a team of professionals including a developer, construction manager, architect, engineers and related specialty consultants. One team member becomes prime contractor or team leader, assuming the greatest risk in the venture, typically the developer or construction manager, making the architect a sub-consultant who is subservient to the team leader. Design-build competitions are judged not only on their design merits, but also on projected construction cost, usually required to be a guaranteed maximum price. They take a tremendous amount of work for the final submittal and the stakes are usually very high.

No matter which of these categories are involved, in a fairly run competition they all share the same basic requirements.

- Fair and equitable treatment for all competitors guaranteed by a conscientious sponsor/client, with all entrants being given the same information at the same time, and no favoritism shown to anyone.
- Fair and precise competition rules with clearly stated submission requirements.
- A competent professional advisor to serve as an impartial intermediary between sponsor/client, jury and competitors, one capable of approaching the competition and all parties to it objectively.
- A qualified jury of professionals capable of

evaluating the design solutions.

- A thorough and carefully written program to give all design teams sufficient information to develop their solutions.
- Sufficient project financing to allow the competition to take place and still allow the project to be completed by the necessary completion date.
- A realistic schedule to allow the competition to take place and to allow the project to be completed by the necessary completion date.
- Appropriate compensation, in the case of invited competitions, or attractive prizes in the case of open or limited competitions.

Fair design competitions: Pros and cons

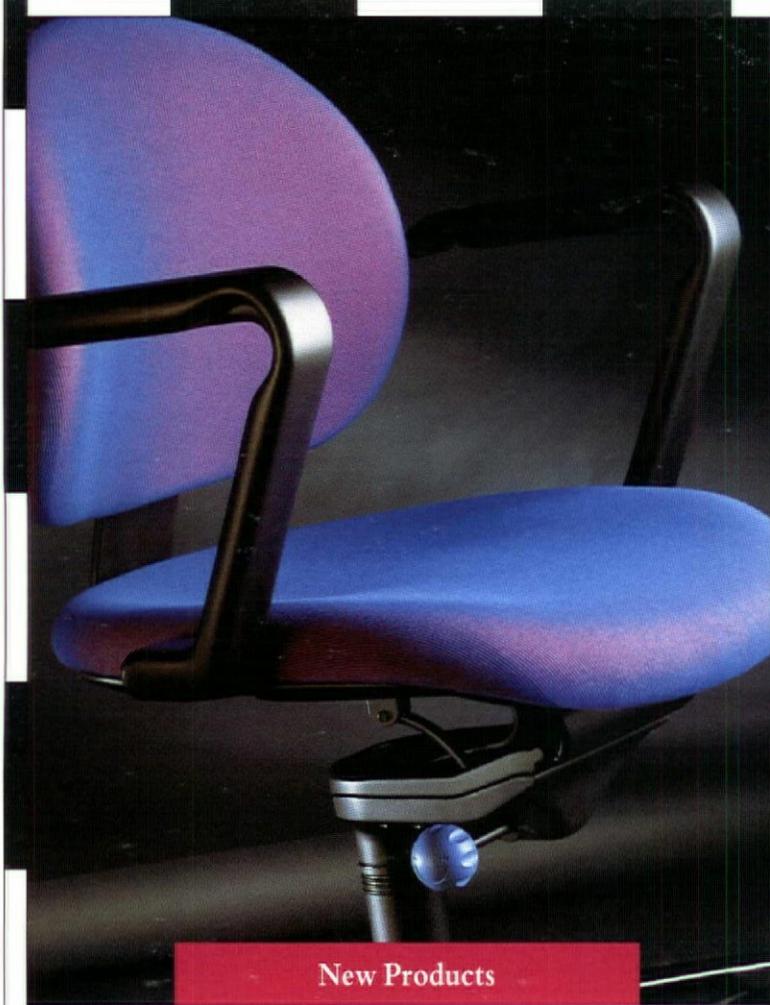
Well-run competitions offer several distinct advantages to architects and designers. For example, open competitions afford an excellent opportunity to young architects and designers who have not yet established their reputations. (Think of the competition for the Vietnam Memorial, in which student Maya Lin designed the winning entry.) In addition, they offer an opportunity to be evaluated solely on the basis of design, rather than marketing skills. And highly visible projects have the potential of providing valuable exposure to the winning entries through media coverage.

It's a decided honor to be invited to compete in a major competition with other recognized design leaders. There is, however, at least one distinct disadvantage. No matter what the intent of the competition, most design teams spend too much time and money on their submittals without considering the business consequences.

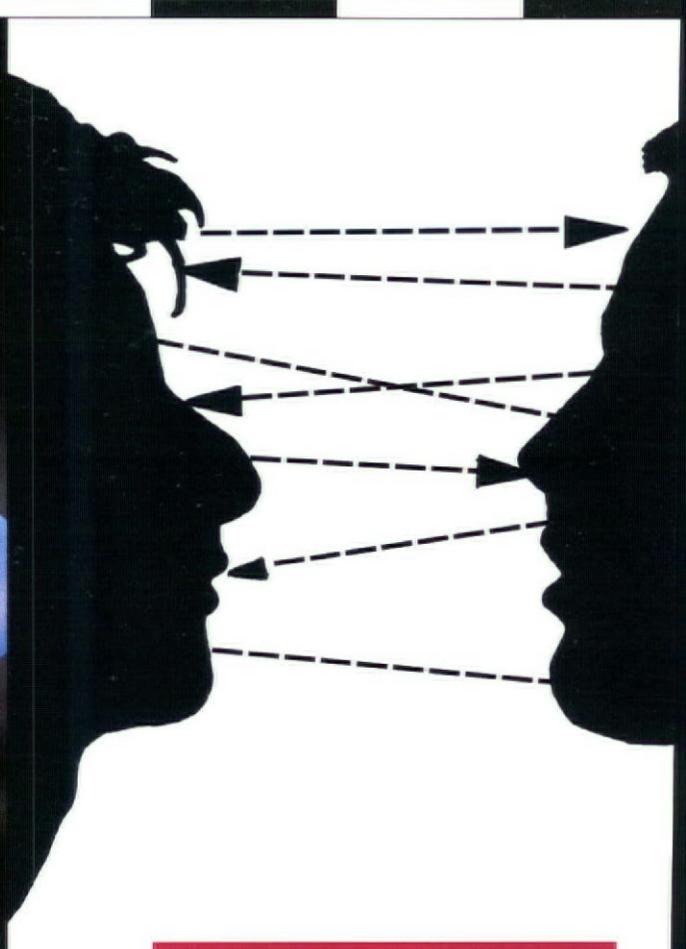
In their zeal to beat their competitors to produce larger models or more impressive drawings, they allow the costs to escalate way beyond the fee being paid or the value of the prize to be won. Some firms even overspend the profit potential for the project. Consequently, the financial loss of not winning has a devastating affect on them.

Whether or not to enter a competition should be carefully considered. A firm must

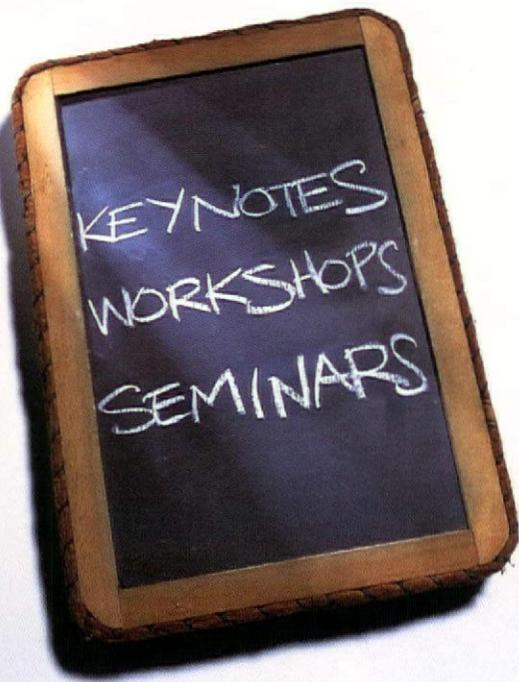
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recognize the speculative risks and calculate the potential awards. Once the "probability of success" is calculated, a project work plan must be drawn up to determine how much time and resources should be invested to produce the submittal. Any paid fees should be weighed against the projected cost to assess the overall impact on the firm's annual marketing budget.

A general rule of thumb is that the marketing budget should range between 6-10% of a firm's projected annual revenue. If the cost of the competition outweighs the project's potential profit or the realistic investment of the marketing budget, the firm should decline the offer. If the decision is to proceed, a project budget must be set, and costs must be controlled as in a real project.

Design competitions: The wrong way

As a result of a tough economy, many architecture and interior design firms which once concentrated on office building design have been forced to re-direct their marketing efforts into other project types, particularly in the United States, thus intensifying competition. Design competitions in America are particularly prevalent now in federal government projects such as prisons or courthouses, and in institutional projects such as schools or hospitals. By contrast, many recent European and Far Eastern design competitions have been held for high-rise office buildings.

What's wrong about all this? In too many competitions today, the process is not being managed by a qualified professional advisor. Furthermore, the competition rules and qualifications for evaluation are often erratic; not all competitors are receiving the same information in a timely manner.

Today's competition juries tend to include a greater cross section of representatives from the business, civic and public communities in addition to professional designers. Solutions are thus expected to respond more directly to the needs of the building's users, so that function becomes a major criterion for the winning entry as well as design—a scenario that works well with a balanced mix of professionals who base their judgments on solutions to specific program requirements. However, we're seeing juries lately that do not include design professionals, and programs so broadly interpreted that selections can often be based on superficial judgments.

According to Timur Galen, senior vice president of BPT Properties, a developer and prime contractor on several major architectural competitions in the past few years, "The risks and the financial commitment involved in huge, complex design-build projects are so great that the 'at risk' team leader is under tremendous stress to keep construction costs down so that the team's chances of winning remain high. This puts undue stress on the architect to balance creativity with a cost-effective solution. The process takes much longer, since pricing implications must occur

each step of the way."

Traditionally, architecture and interior design firms involved in corporate interiors projects were seldom invited to participate in formal design competitions as a means of selection. That's because formal competitions require a design firm to design from a pre-written program with no client contract—whereas most successful interior space solutions result from hands-on collaboration with the client. Also, the duration of interiors projects has been generally too short to allow for a formal competition process.

Unfortunately, today's tightly competitive climate has seen the introduction of design competition as part of the selection process for interior designs firms as well. In short, clients are asking for free solutions as one of the criteria for selecting design firms. A client may issue a request for proposal (RFP) asking

"If you want to be considered a professional, you need to earn it through your actions. Failure to provide professional service at professional fees can destroy the reputation of our collective industry."

Hugh J. Williamson, senior principal,
Hellmuth, Obata & Kassabaum

each firm to describe its organization, relevant experience, approach to the project including full-scope services, team members, fee and submittal of a design solution for a specific interior space.

The client then judges the *responsiveness* of the competitors, as well as their design expertise, in making a selection. Where's the error in this? Consider a situation that was recently communicated to the author in which the client told the preferred firm to lower its fee, since other submittals proposed lower fees. The author has also heard of a client

who spent several months planning, executing and evaluating an unpaid interior design competition to select a designer—only to demand that the project to be completed on a fast-track schedule to meet lease commitments. What a waste!

This practice is being encouraged by some real estate brokers acting as owners' representatives, who have ingratiated themselves to owners by stressing the value of their role as cost-control and construction-management experts. Too often, they show no appreciation for the integrity of the design or the value of the designer to the process. Consequently, they are raising clients' expectations unrealistically high, so that design firms now produce more preliminary design than they would normally would merely to generate the interest of potential clients, even when they are not required to do so. The fallout from this whole process is that fees have fallen to all-time lows, where the design community cannot possibly provide the level of service and quality that is expected of them.

Will this madness ever stop? Randy Gardner, a partner in Kohn Pedersen Fox Interior Architecture, says, "We have only ourselves to blame. Clients didn't create this situation. The design community did—by not refusing to provide services for free, and by accepting unrealistically low fees just to keep the doors open a few more days. We've become our own worst enemy."

Think of the value that designers and architects bring to their clients. It's our unique creative ability to elevate the human condition by designing appropriate environments in which to live, work and enjoy life. If we are to expect others to appreciate our expertise, we must regain our self-respect and our belief in our value to society.

In a recent survey by Capelin Communications soliciting marketing advice for the '90's from design professionals, Hugh J. Williamson, senior principal, Hellmuth, Obata & Kassabaum, advised, "When times are tough, and currently times are very tough, do not sell your soul for a piece of gold. If you want to be considered a professional, you need to earn it through your actions. Failure to provide professional service at professional fees can destroy the reputation of our collective industry."

Entering a competition is a costly, time-consuming process for a design firm. It is unfair to use this process to "shop" for design ideas and lower fees. What will be our reward if this exploitation goes on? Nobody will win and everybody will lose! ☹️

Roslyn Brandt is founding principal of Barnes & Brandt Inc., a New York-based consulting firm offering marketing, management and executive search services to the design community. She and her Partner, Diana Barnes, work extensively with architecture and design firms and facilities managers to broaden their business opportunities.

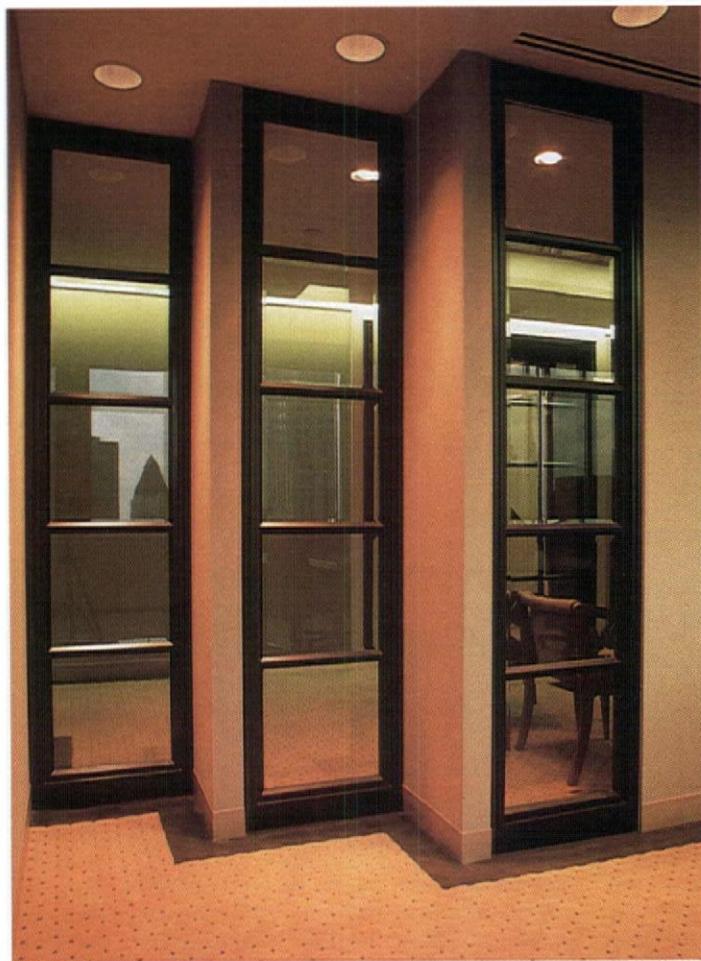
When the Walls Come Tumbling Down

When the walls come down for businesses across America, those who specify movable wall systems are finding that more than money is saved

By Jennifer Thiele

Even the infamous Berlin Wall was not immune to obsolescence in a tumultuous time where the only constant that remains is change. Businesses, like governments, would do well to heed this lesson of recent history: Only those organizations that adapt to changing trends and circumstances are likely to prosper. Though designers and their clients routinely talk about flexibility requirements for new or renovated facilities in terms of space, work stations or technology, their discussions seldom address the walls. Yet International Facility Management Association (IFMA) statistics indicate that up to 30% of a firm's employees will physically move within the office each year—a powerful argument for walls that are equally as flexible as the people and organizations they enclose.

Movable walls first emerged in the post-war 1940s, when manufacturers of steel and steel products were free to return to production that did not support the war effort, and quickly became a viable alternative to cinder block, plaster and later, sheetrock or dry wall. According to David Hoyt, president and CEO of Virginia Metal Industries (VMI) in Orange, Va., construction trends that called for less labor-intensive, on-site installation were addressed early on by both sheetrock and movable walls. However, the latter also had the added advantage of movability. "Today, movable walls have evolved into full-height systems that have almost completely moved the assembly work out of



No longer the mechanical-looking systems they once were, movable walls offer upscale design options in addition to flexibility and privacy, as this installation by Acme Architectural Walls for Credit Suisse shows (above).

the field and into the factory," Hoyt notes. "As an alternative to sheetrock, they provide privacy, stability and the added value of flexibility."

An evolving product design:
Moving towards leaner and meaner

As labor costs continue to escalate, the need to reduce labor for the end-user and keep it primarily with the manufacturer has continued to drive the development and improvement of movable wall systems. Warren Peterson, a product manager for Clestra Hauserman in Solon, Ohio, notes that, "One goal is to design the product for less site assembly, with fewer parts and pieces." This includes everything from factory installation of all-glass windows, doors, hardware finishes (ranging from standard enamel-baked paints to veneer and fabrics) and window treatment pockets to factory-installed electrified bases or electrical outlets that reduce the need for costly electricians in the field.

As technology improves, movable wall system manufacturers are increasingly capable of incorporating more and more complex requirements right in the panels. "We have a basic core product that we can manipulate any way we want," says Jack Teich, chairman of Acme Architectural Walls in New York. "There is no standard product, only a standard frame. It is easy to address electrical, computer and telephone requirements, ADA requirements and even local code require-

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ments." Furthermore, most manufacturers now provide standard slots in their panels for universal accommodation of systems furniture components and accessories from the industry's major furnish-makers.

Hayes Aikens, president of Transwall in West Chester, Pa., estimates that at first cost, drywall installed in a typical 50,000-sq. ft. facility will cost \$13.52 per linear foot, while one of the company's typical movable wall systems will cost \$14.65 per linear foot, suggesting that movable walls, even though they may be less labor-intensive, still have a higher initial installation cost than dry wall. All movable wall manufacturers concede this to be true, and the price differences will increase depending on the complexity and customization of the product and the installation. But when viewed in the bigger picture, the cost advantages of movable walls become quite convincing.

**Economics of the moving wall:
A surprising net-cost comparison**

The primary advantage of movable walls over permanent walls is in their capacity for repeated use. While reconfiguration with permanent walls may only be accomplished through demolition of existing partitions and components, movable walls are easily moved as unitized panels—often by a company's own facilities or maintenance staff, once properly trained. Furthermore, permanent walls typically offer a 0% recovery rate of demolished partition components, compared to almost complete recovery of components for movable wall systems.

"The life cycle and return on investment analyses are the most pragmatic of considerations that must be studied in selecting walls—the bottom line," emphasizes Aikens. Continuing the earlier comparison, Transwall has found that tax savings—realized because movable walls are classified by the Internal Revenue Service as furniture rather than capital improvement and are eligible for accelerated depreciation—combined with a 15% annual churn rate over a five year period sees the net cost of dry wall soar to \$23 per foot, while the movable wall system's net is \$13.53 per foot.

Eberhard von Huene, director of the systems wall division of Krueger International, adds that the reduction of downtime is another significant advantage of movable walls. Knocking down and reconstructing dry wall creates a substantial interruption for employees—not to mention a lot of dust and debris that can adversely affect their health. "Some companies put a dollar value on disruption of personnel, and the price is a big argument in favor of movable walls," says von Huene. "Once you move walls 20% annually, you're already offsetting



Movable glass panels and solid panels with integrated display fixtures from KI are used in combination at Land's End (above) to create functional meeting spaces. Frosted glass panels like these from Clestra Hauserman (below) insure more privacy when needed.



the higher initial costs, but that may be as low as 10% once you count the people factor."

Environmental concerns: Who pays for stress and disposal?

From the 1970s to the present, dramatic advances in office technology have continued to foster rapid changes in management techniques and work styles. Coupled with the challenges presented by an unstable economy, today's businesses are recognizing that change and its intrinsic costs are occurring with increasing frequency. "Consequently," says Peterson, "people are being faced with the need for quicker answers to dividing space. With

rapid cycle change, businesses are beginning to suffer the consequences of demolition construction, and are being forced to reevaluate the value of cheap." Adds Clestra Hauserman marketing manager Pat Turnbull, "In the 1990s, businesses are concerned with value, good return on investment and ecologically responsible choices. All these trends form the foundation of our product."

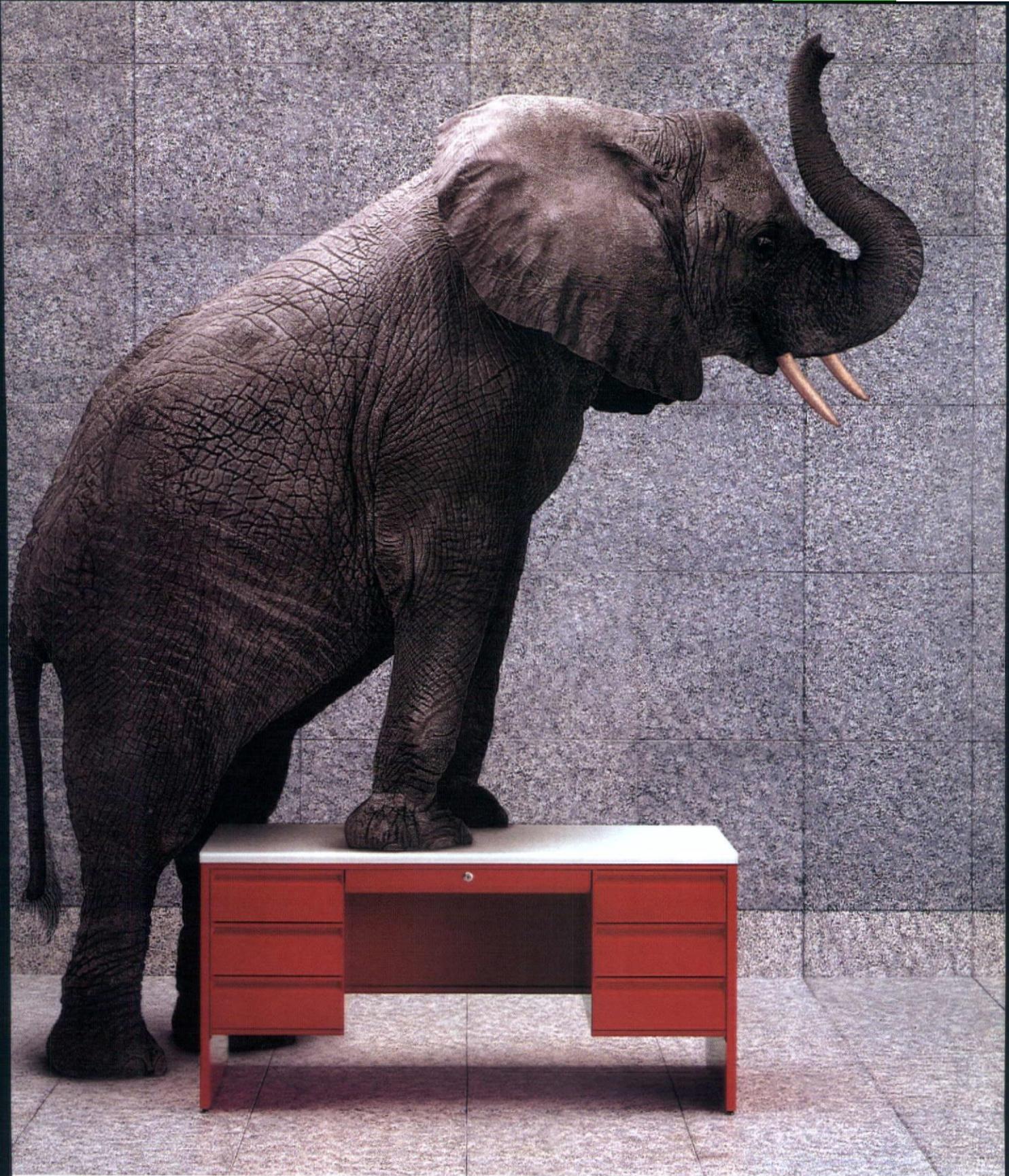
Another major implication for the benefits of movable wall systems, points out VMI's Hoyt, is the increasing reluctance or downright refusal of landfills to accept non-bio-degradable dry wall, gypsum board, wall-covering adhesives and paints for disposal. By contrast, movable walls are more than simply reusable. Once they have reached their life expectancy of some 30 years, their panels and components can easily be refurbished or recycled.

It is important to note that some areas within the office are less suitable for movable wall systems. Von Eberhard includes demising walls, main corridors, wet walls, high security areas and walls that require particularly high sound ratings on the list. But as replacements for permanent partitions in private offices, meeting rooms, computer rooms and open plan areas, movable wall systems can offer privacy, flexibility and almost limitless design options.

"Movable walls have always had certain structural capabilities," says Hoyt. "But over the years, they have taken on a more aesthetic quality. They now possess the important design elements, such as glass and doors, that are integral to a project."

For designers who still think of them as merely mechanical partitions, KI's von Huene emphasizes, "Movable walls in general are a custom-made product. Only the interior part is standard, everything else surrounding it is special. We've made our manufacturing more flexible for architects to design around our system." The boundaries may be almost limitless. "We can create exotic etched or frosted glass designs that let in light but still preserve privacy, or extruded or etched metal designs," Teich observes. "Architects can essentially do anything they want."

Does the movable wall remain a product whose time has been coming for years? Most movable wall manufacturers agree that the product is still largely misunderstood by both the A&D community and the end-users, who fail to see the many benefits of a flexible means of dividing space. "Some clients won't pay more for them because they say, 'We'll never move again,'" muses von Huene. "It's like talking to a wall." In today's rapidly changing business climate, it can only be assumed that companies with such a rigid attitude may eventually be left in the drywall dust. ☛



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Bouncing Off the Ceiling

Today's acoustical ceiling tiles play an intriguing role in breaking—or not breaking—the sound barrier

By Amy Milshtein



Look up. You may think you're just looking at your ceiling, or if you're feeling philosophical, someone else's floor. Well, think again. If you are looking at ceiling tiles, what you're seeing is in fact a sophisticated, painstakingly researched, noise reduction system. "The ceiling is the most critical element for sound control," theorizes Scott Qualls, marketing manager for contract ceilings, building products operations, Armstrong World Industries. "It is the largest unobstructed plane in a building."

Given the role the ceiling plays in being heard, or more importantly, not being heard, specifying the right one is paramount. A large percentage of ceiling tiles are made of mineral fiber, a formulation of slag (a by-product of the steel industry) that is blown dry until it resembles wool. This slag wool is wet mixed with a variety of starches, clays and old newspapers or phonebooks. The resulting substance is then formed into tiles.

Other tiles are made of fiber glass, which has unique advantages. "Fiber glass is a more stable material for larger tiles," says Qualls. "It also offers a degree of insulation, and is not easily affected by moisture or temperature change."

The two tiles differ by more than physical composition. They also vary in their acoustical rating. The industry uses two standards to measure a tile's effectiveness: the noise reduction coefficient (NRC) and sound transmittal control (STC.) The NRC measures how much sound is *absorbed* in a space. The STC measures how much sound is *transmitted* or *reflected* in a space. Says Dennis Dickey, marketing manager for commercial ceilings at USG Interiors, Inc., "An open office plan should have a good NRC, around 70-80%

Whether controlling noise pollution, providing insulation or adding a dash of color, ceiling tiles get the job done. Pictured are Armstrong's beveled Tegular (above) and USG's Eclipse series (below).



and a fair STC, which is 35-39%."

While fiber glass tiles have a good NRC (Qualls puts it between 70-100%) they have practically no STC. Mineral fiber has a lower NRC but a higher STC. Dickey explains that

this is the usual scenario. "High NRC usually means a low STC," he says. "It's unusual to have a material that both absorbs and reflects sound well." He does point out, however, that ceiling tiles can

be designed to attain optimum balances of both ratings.

Once the correct tile is selected, the next job is mounting. There are three basic mounting techniques, and all have pros and cons. The most basic is the T-grid system, where tiles are laid onto the exposed, inverted T-shape. This inexpensive system allows easy installation and easy access to the plenum and any wiring that might be stored there.

Still exposed, but offering a slimmer aesthetic is a slotted, or narrow suspension system. This is a small, inverted U suspended from the grid. Once again, it is easy to install and easy to get at wiring. But this system allows partitions to be bolted into the U, which promotes a more tailored look.

For an unbroken, monolithic plane, manufacturers used to suggest gluing the tile directly to the plenum. Today, a concealed or kerfed system is used. Here tiles are fit into the inverted T-shape, support by a slot in the edge. While this may create a dramatic look, the tiles are labor intensive to install. "Good luck getting into the plenum once the tiles are in," adds Dickey.

Both Armstrong and USG have made installing tiles easier by pre-cutting lighting, speaker and smoke detector holes into the tiles at the factory. Custom cuts can still be made at the job site. And both are improving aesthetics by playing with texture, color, patterning and edge details.

In the world of acoustical ceiling tiles it seems as if things are really looking up. ☺

DESIGN DETAIL

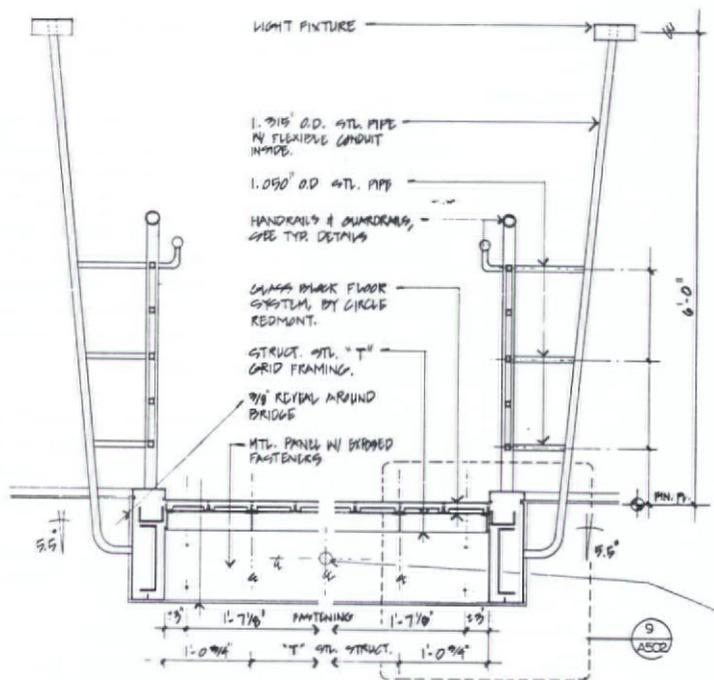
Floating Above the City of Angels

The office building in West Los Angeles occupied by the Westside Offices of The Capital Group, one of the nation's top mutual equity fund managers, is a fairly utilitarian object with a tight core and reasonable core-to-window wall depth for the professionals and support staff who work there. The layering of space starts at the window wall with private offices for the managers and analysts, followed by the main circulation corridor, interior private offices and open-plan work stations, a file/work room, and finally, the exit corridor. Yet Gwathmey Siegel & Associates Architects has found room for a small, controlled piece of architectonic drama that packs a big punch right in the building core itself.

"We saw that the reception area at the core had the opportunity to reach a two-story height," says Charles Gwathmey, a principal of Gwathmey Siegel. "We created a little pocket for the 15th floor public reception with seating for six that is quite modest in its horizontal dimensions. But seen vertically, the space is quite bold."

Indeed, the two-story high staircase hall the architects have inserted in the building core introduces a startling change of scale when guests arrive. As for the upper-level bridge that spans the two-story space, which assumes the form of a delicate cage of steel handrails and guardrails extending arm-like steel pipes to raise light fixtures above either side of a glass-block floor set in a structural steel tee-grid framing, its slender profiles make the entire construction seem to float. And why shouldn't employees of The Capital Group and their visitors be able to levitate 16 floors above The City of Angels?

Photograph by Tom Bonner.



CROSS SECTION OF BRIDGE

Fountains Trickling in a Fortress

Spanish Splendor, Palaces, Castles and Country Houses, by Juan José Junquera y Mato with photography by Roberto Schezen and introduction by Enrique Ruspoli y Morenés, 1992, New York: Rizzoli International Publications, 420 pp., \$125 cloth

Populations on the march across Europe have left their distinctive marks on Spain. The tale begins with the colonizing of its native Celt-Iberian peoples by Imperial Rome, followed by the Visigoths and then the Arabs in 711. Ultimately, however, they would regain control in the Reconquest of Catholic Spain, ending in 1492. Thus, glimpses of the Roman Empire and the Moorish Caliphates are never far below the surface of Spain even today.

In the aptly named *Spanish Splendor*, Milan-based photographer Roberto Schezen, Juan José Junquera y Mato, professor of art history at the University Complutense of Madrid, and Enrique Ruspoli y Morenés, professor of philosophy at the University, take readers on a memorable tour of 33 medieval *castillos*, Moorish-influenced country *casas* and urbane city *palacios* that testify to Spain's heritage. The contrasts are startling. Where, for example, is a residence as monumentally austere as the great 14th-century Alhambra in Granada, the last Moorish stronghold? Though its red ramparts and towers rise like a glaring palisade above the city, its courtyards and fountains are intimate and inviting.

Yet no less Spanish is the opulent Palacio de El Pardo in Madrid, largely built in the 16th and 18th centuries. Here Philip II introduced towers with steep spires, salons lavish with frescoes and furnishings, and a bountiful art collection that would be the envy of any museum. Which is the authentic Spain? Readers of *Spanish Splendor* can fortunately have it both ways.

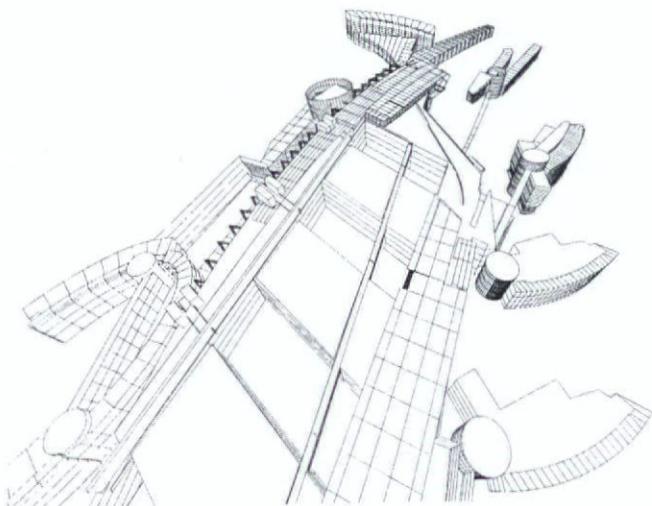
Volkswagen: A Week at the Factory, photographs by Peter Keetman, 1992, San Francisco: Chronicle Books, 93 pp., \$12.95 paperback

When photographer Peter Keetman took his camera to the Volkswagen factory in Wolfsburg, Germany in 1953, the company was about to produce its 500,000th passenger car, the "Beetle," employed 20,000 workers and controlled 42% of the West German auto market. It was a heady time for VW. Rising sales and profits had not only enabled management to invest in machinery and plant expansion, it also permitted generous wages and social benefits, the 1950s cultur-

al phenomenon Germans came to know as *Wirtschaftswunder*.

The week Keetman spent in Wolfsburg resulted in a remarkable portfolio that is reissued now as *Volkswagen*. His 71 duotones documented an industrial environment that is rapidly changing today. The auto parts he shot close up were not always perfect, but were stacked in neat, abstract arrays. Assemblies were shown careening from one part of the factory to another. Workers appeared rarely—as extensions of their machinery. The interior itself was seen as an infinite grid, with neither beginning nor end.

Missing, of course, was the noise, com-



New Rikshospitalet, Oslo, Norway, 1990, from Peter Pran of Ellerbe Becket: *Recent Works*.

motion and pressure to keep the assembly line moving that bedevils factory workers everywhere, whether the sign says VW, Ford or Toyota. Even now, Toyota, the world's most efficient car maker, must grapple with a 30% annual turnover of its factory workers. It's a disturbing thought architects and interior designers might keep in mind in contemplating the abstract beauty of the industrial landscape in *Volkswagen*.

Peter Pran of Ellerbe Becket: Recent Works, by Peter Pran with commentary by Daniel Libeskind, Fumihiko Maki, John Gaunt and Kenneth Frampton, 1992, London: Academy Editions, 144 pp., \$45 cloth, \$30 paperback

Peter Pran, the Norwegian-born architect who is senior vice president and design principal of Ellerbe Becket, a leading U.S. architecture-engineering firm, is a man with a mission. In his words, "The main opposition today is between the new authentic modern architecture and the regressive post-modern (unhistoric) historicism. To try to reverse time and copy historicist motifs in new buildings today undermines society's ability to create its own authentic culture through buildings that

represent our own epoch." His broadside appears right at the start of his fine monograph, *Peter Pran of Ellerbe Becket*.

Respecting the past should not be confused with aping the past, Pran argues. Reinterpreting the past in contemporary language, such as Louis Kahn, Frank Lloyd Wright, Le Corbusier and Jean Nouvel have done, makes sense to him. However, copies and quotations do not.

Having said so much, Pran shows us a breathtaking vision of his unique designs. He sculpts space with bold planar elements whose orthogonal and curvilinear shapes form a dynamic balance with the site.

Striking examples of how he does this can be seen in the Canadian Royal Trust Office Building Complex in Toronto, Ontario, Canada, of 1989, Deloitte & Touche headquarters, Wilton, Conn., of 1989, and Corporate Headquarters in Jeddah, Saudi Arabia, of 1992. If the future looks anything like Pran's, we will indeed inhabit the environments we deserve.

Office Access, 1992, San Francisco: The Understanding Business, A Division of HarperCollins Publishers, 96 pp., \$12 paperback

Take the world's leading producer of office furniture as sponsor, the highly respected publisher of *Access* travel guides as author, and you may come up with *Office Access*, an ambitious reference work for businesses, institutions and individuals needing help in developing their offices. The declared purpose of this slim yet highly informative work, sponsored by Steelcase and written by The Understanding Business, is "to empower you to ask the best questions of yourself and of the designers and architects who serve you in order to make your office perform better. To deliver on its premise, *Office Access* argues its points in concise essays packed with colorful photographs, charts and diagrams that can be read out of sequence or independently.

Is *Office Access* the answer to a designer's prayers—or a business decision-maker's confusion? Before we answer that, we may want to ask: How do designers teach laymen to be clients?

There is plenty to learn if the reader is motivated. *Office Access* divides its subject into four themes, The People, The Tools, The Place and The Office, and easily engages the reader in complex design issues. But is this a primer for facility managers? A briefing for the VIP who deals with designers? Or self-help for organizations unlikely to hire designers? Each answer is yes—if the reader is motivated. There will be moments in your working day when frustrated designers can now slip *Office Access* into clients' hands—instead of wringing their own. ☺

PROFESSIONAL LITERATURE

Kohler Co.

A complete listing of all Kohler plumbing products that meet the requirements of the new American With Disabilities Act (ADA) can be found in Kohler's new "Plumbing Products for ADA Accessibility" brochure. The full color, 12-page brochure includes photos and descriptions of lavatories, toilets, urinals, baths, whirlpools, drinking fountains and faucets that comply with ADA requirements. For each product category, there are diagrams to illustrate the applicable ADA standards, as well as a list of Kohler products meeting those requirements.

Circle No. 250

BOMA International

The Building Owners and Managers Association International has published a comprehensive interpretation of the Americans with Disabilities Act, Title III, "The ADA Answer Book." It contains answers to 146 critical questions about the ADA gleaned from over two years of BOMA's educational efforts on the subject, and the questions of thousands of attendees at BOMA's more than 70 ADA seminars.

Circle No. 251

FIDER

All you ever wanted to know about FIDER and its 102 accredited interior design programs is found in one 300-page publication, "A Guide of FIDER Accredited Programs in North America." This comprehensive handbook includes program descriptions and philosophies, student body profiles, application and registration information, tuition and fees, scholarship and aid opportunities, extra curricular activities and faculty rosters.

Circle No. 257

Details

A four-color catalogue of computer support tools, personal lighting and organizational work tools is now available from Details, a Steelcase Partnership company that designs office products for greater efficiency, productivity and comfort in the office. The user-friendly catalog describes the work place problems of physical trauma, eye strain and clutter and offers Details product solutions to each problem.

Circle No. 253

Industrial Perforators Association

The Industrial Perforators Association has issued a new pamphlet illustrating various applications of perforated materials. The pamphlet shows the versatility and diversity of perforated applications and explains the secondary operations available through perforating specialists. This colorful brochure will give engineers, architects and buyers a starting point of ideas on using perforated materials to solve design challenges.

Circle No. 254

Nora Rubber Flooring

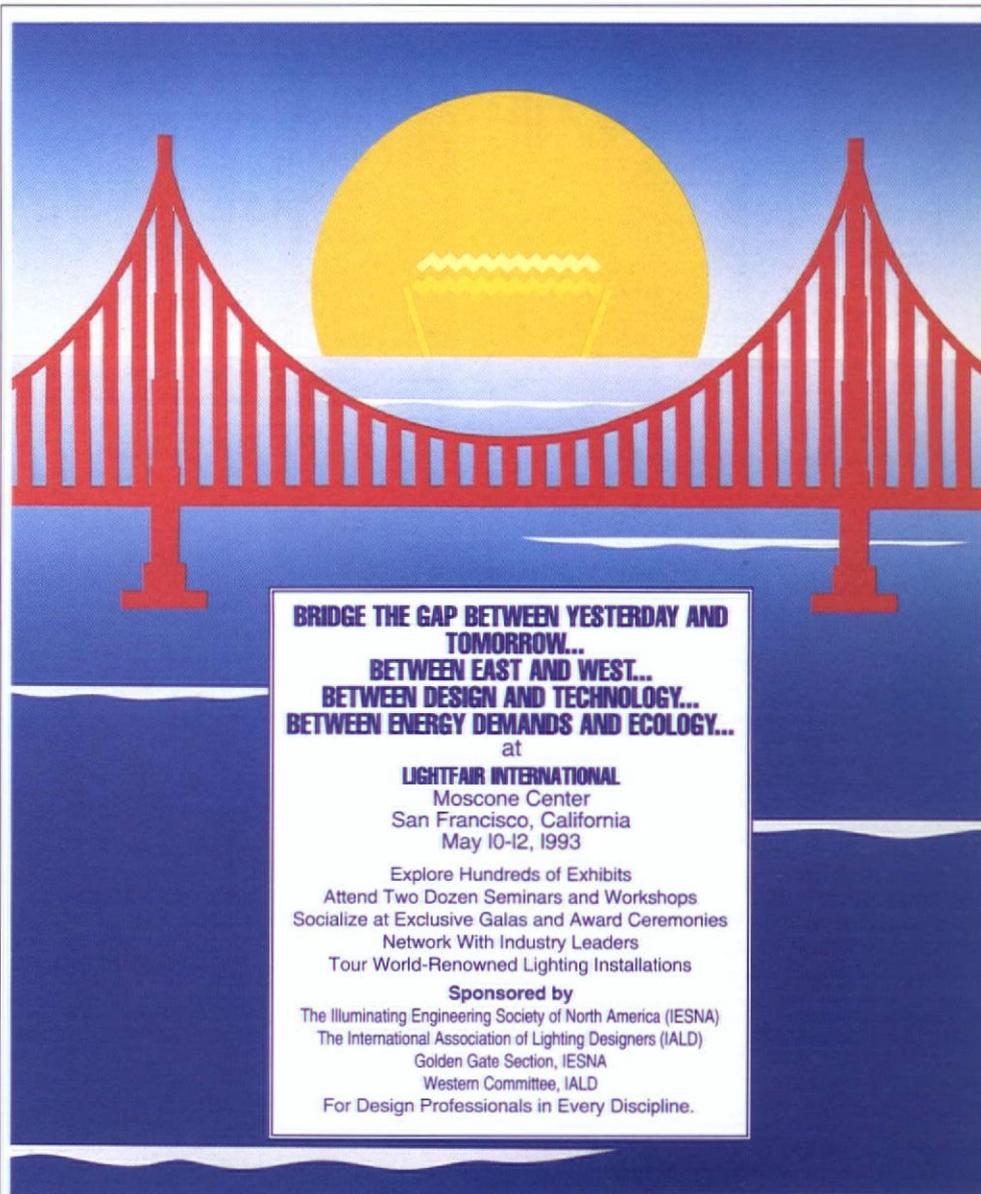
Nora Rubber Flooring announces its 1993 catalog incorporating new product lines. The 20-page booklet includes several additions to the extensive line of Norament and Noraplan products. Photographs with complete product descriptions and specifications are provided including reproductions of over 150 standard design and color combinations in which Norament and Noraplan flooring are available.

Circle No. 255

Landscape Forms Inc.

Landscape Forms Inc. has produced a new, full color, Traverse Chair brochure which is now available to the industry. The brochure illustrates how the design of the Traverse Chair combines beauty with structural integrity, making it ideal for both indoor and outdoor courtyards, food courts and other installations that require seating that is both durable and aesthetically pleasing.

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PERSONALITIES



Rottet

Is there an architect in the house?

Lauren Rottet

Combine the diligence and dedication associated with pre-med studies and the creativity of an art student and you have the perfect mix of qualities needed to become an architect. At least it was true for Lauren Rottet, partner of Los Angeles-based Keating Mann Jernigan Rottet, who left a double major in fine arts and pre-med as a sophomore at the University of Texas to pursue architecture, and still graduated one-half year ahead of schedule—with high honors.

"My boyfriend-now-husband noticed that I was always drawing buildings and recommended architecture," recalls Rottet. Although her work focuses on being the interiors partner at her firm, her architectural background has not been wasted. "Architects receive in-depth training in history and programming," she observes. "We learn to think about the bigger picture."

Rottet is also keenly interested in the details, however. As if her career, membership in professional organizations—she was recently elected to the Los Angeles AIA board of directors—and motherhood are not enough, she also designs furniture. "We custom-design furniture for every project," she explains, "and finally took some designs to manufacturers to be produced." A lounge series for Brayton, named Evaneau after 2-year-old daughter Evan, and an upcoming project with Halcon are just the beginning. Of course,

clients with interiors in need of a check-up know whom to call.

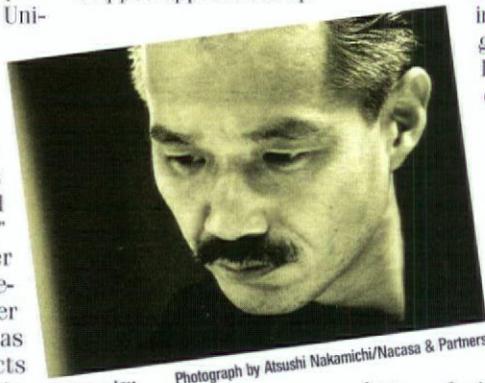
Giant andon's creator sighted in America

Shin Takamatsu

Quiet and thoughtful as he is, architect Shin Takamatsu has been setting off aesthetic explosions since the 1970s, when he established his studio in Kyoto. But then, doings things unconventionally always came naturally for him.

"I see myself more as a carpenter than a salaryman," he insists. The creator of such mechanistic-looking projects as the Origin complex in Kyoto, Kirin Plaza Osaka, a celebrated building of restaurants, bars, theater and gallery resembling a giant *andon*, a traditional Japanese floor lamp, in Osaka, and Kunibiki Messe, a convention and exhibition center, in Shizume, plus projects in Germany, the Czech Republic and Taiwan, wanted to build since age 12. His own way, of course.

After graduating from Kyoto University in 1974, Takamatsu skipped apprenticeship



Takamatsu

Photograph by Atsushi Nakamichi/Nacasa & Partners

to open his own shop. "If this is hard in America," he admits, "it is hard in Japan too! I took whatever jobs I could get—dog houses, utility sheds, greenhouses, anything." His search for hidden meaning in architectural form is now winning awards and such honors as a one-man show at the San Francisco Museum of Modern Art and a new Rizzoli book, *Shin Takamatsu*, due in May. Yet this *agent provocateur* of the design world admits one challenge eludes him. "I'd love to hear the public's response to my buildings in Japan—but I can't get any," he reveals. Like Takamatsu's own work, this kind of speaking out just isn't the Japanese way.

Brunschwig & Fish

Ross Francis

To sit in Ross Francis' sunny Manhattan corner office, softly upholstered in beautiful fabrics and exquisite wallcoverings, you'd never imagine that one of her driving passions is fly fishing. Spying her on the Beaverkill River knee-deep in waders, you'd never imagine that she spends her working hours surrounded by velvets and chintzes. As vice president of development for Brunschwig & Fish, Francis has made a brilliant career out of contradictions.

She never intended to come to New York. But when an art teacher advised her to attend Parsons School of Design, Francis went. "I visited my grandmother in New York when I was 10 and decided I'd never live there," she recalls. "So much for that!" After a three-year interior design program, Francis went to work at B. Altman's under "Mr. Buatta." Several jobs and freelance assignments later—including Bobby Kennedy's Virginia home—Francis landed at Brunschwig and has remained for 26 years.

When she started adapting the Brunschwig line for contract in the early 1980s, some people were skeptical. "At first everyone expected us to be all chintz and ribbons," she recalls. "But they came around." Travel and art inspire her work,

but she also points to gardening at her country home in the Catskills, where fly-fishing is apparently contagious. Her husband has even written a book about it—and former President Jimmy Carter appeared one day to test the waters.

AIA meets ATV

Diego M. Feraru

Young architects dissatisfied with the slow pace of accomplishment and recognition that comes with the field sometimes turn to the speedier world of furniture design. But not Diego Feraru. He and colleagues Fernando Rojas and Paul Belamarich have founded



Francis

Urban Media in New York. Only six months old, the fledgling, non-profit communications company seeks to advance the understanding of the built environment—predominantly through videos.

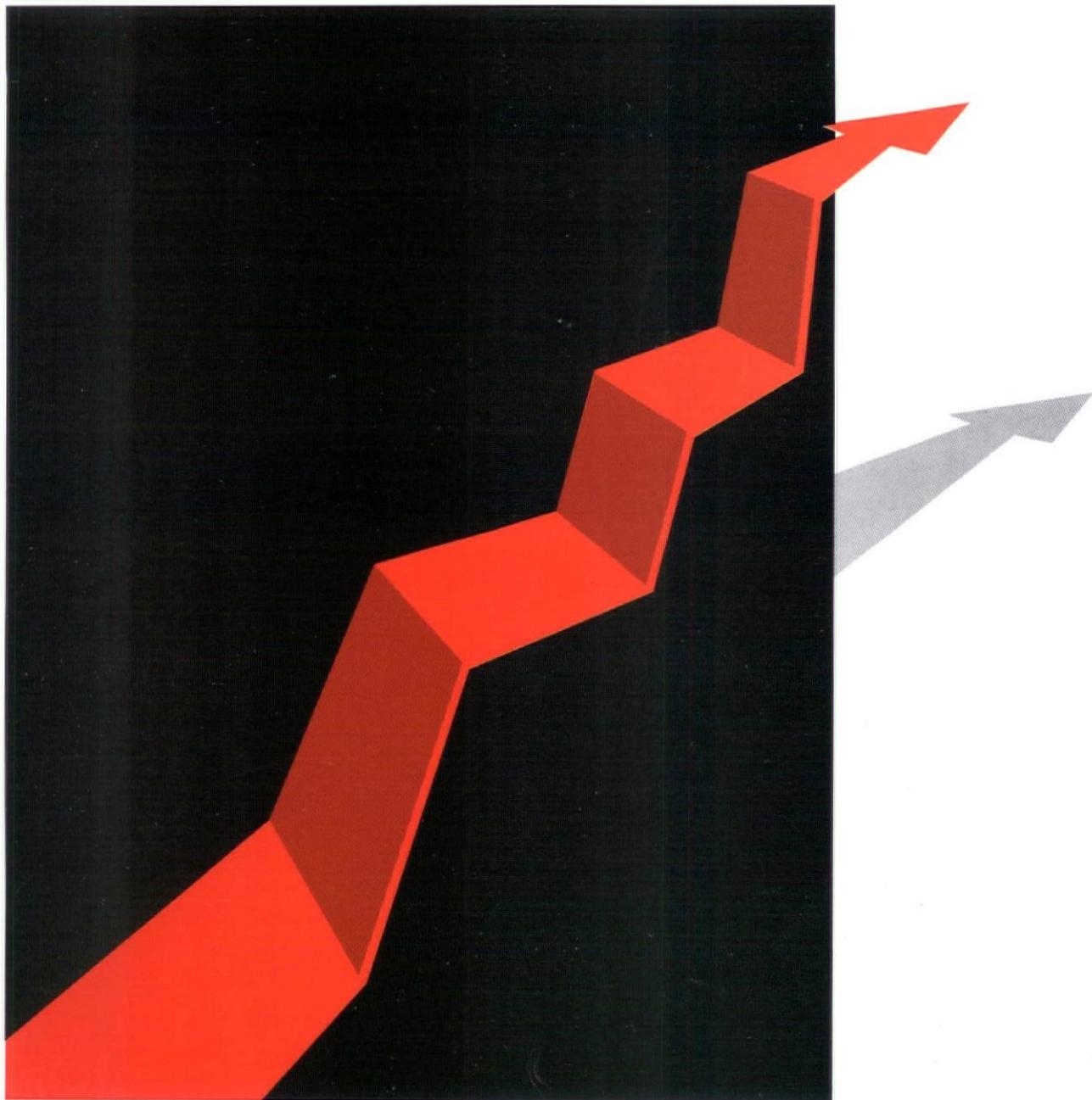
"Video is an exciting medium," says Feraru. "We can really get an architectural message out to the layman in a thought-provoking way." While Feraru predicts the videos will be exciting, don't expect eye-popping special effects or Madonna dancing in her underwear. But don't expect a dull, talking-head format either.

Urban Media represents just one of Feraru's high-tech ideas. He dreams of a media-laden future filled with such things as cybernetic dance clubs where one need not leave home to attend. "Social interaction has been irrevocably altered by the electronic media," Feraru theorizes, "and it's only early morning."

These goals seem far off from Feraru's days as a boy in Bogota Colombia, and even farther from his working hours as an architectural designer at Conklin Rossant Architects. But as optic fiber expands our options, is it so impossible that we will be watching Architecture TV on one of our 10,000 cable channels? Stay tuned...



Feraru



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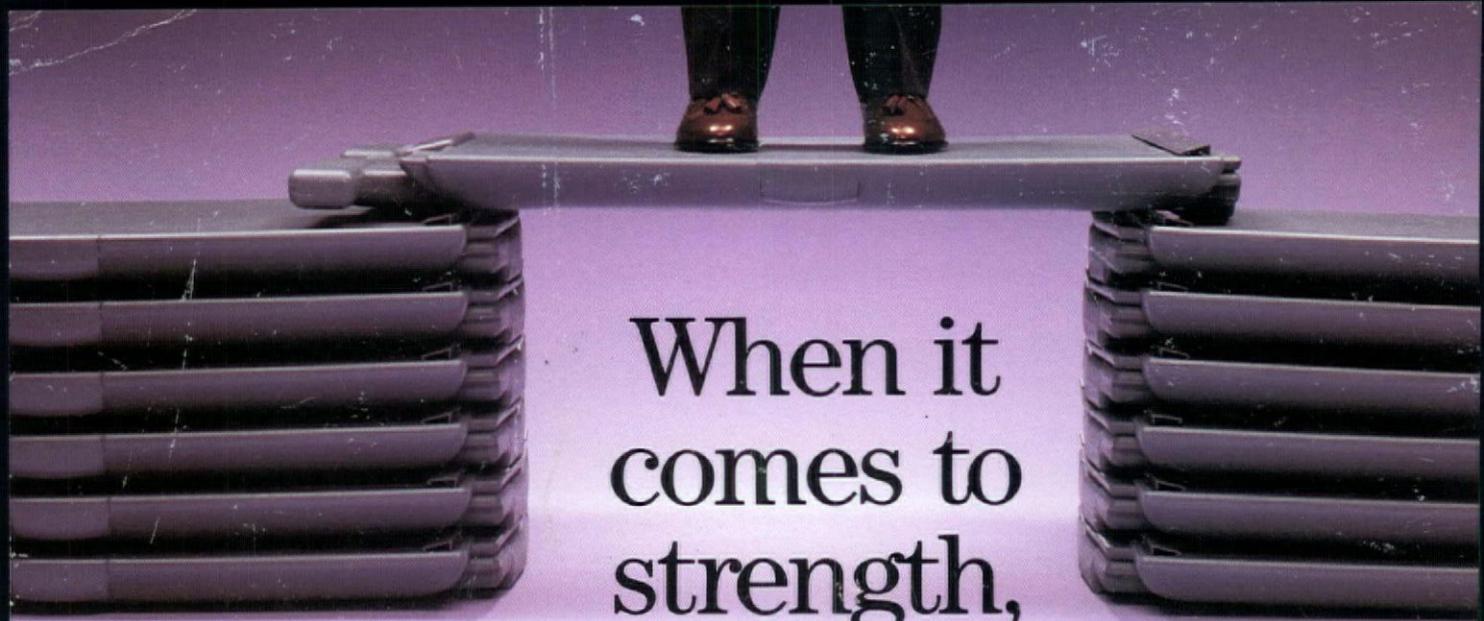


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